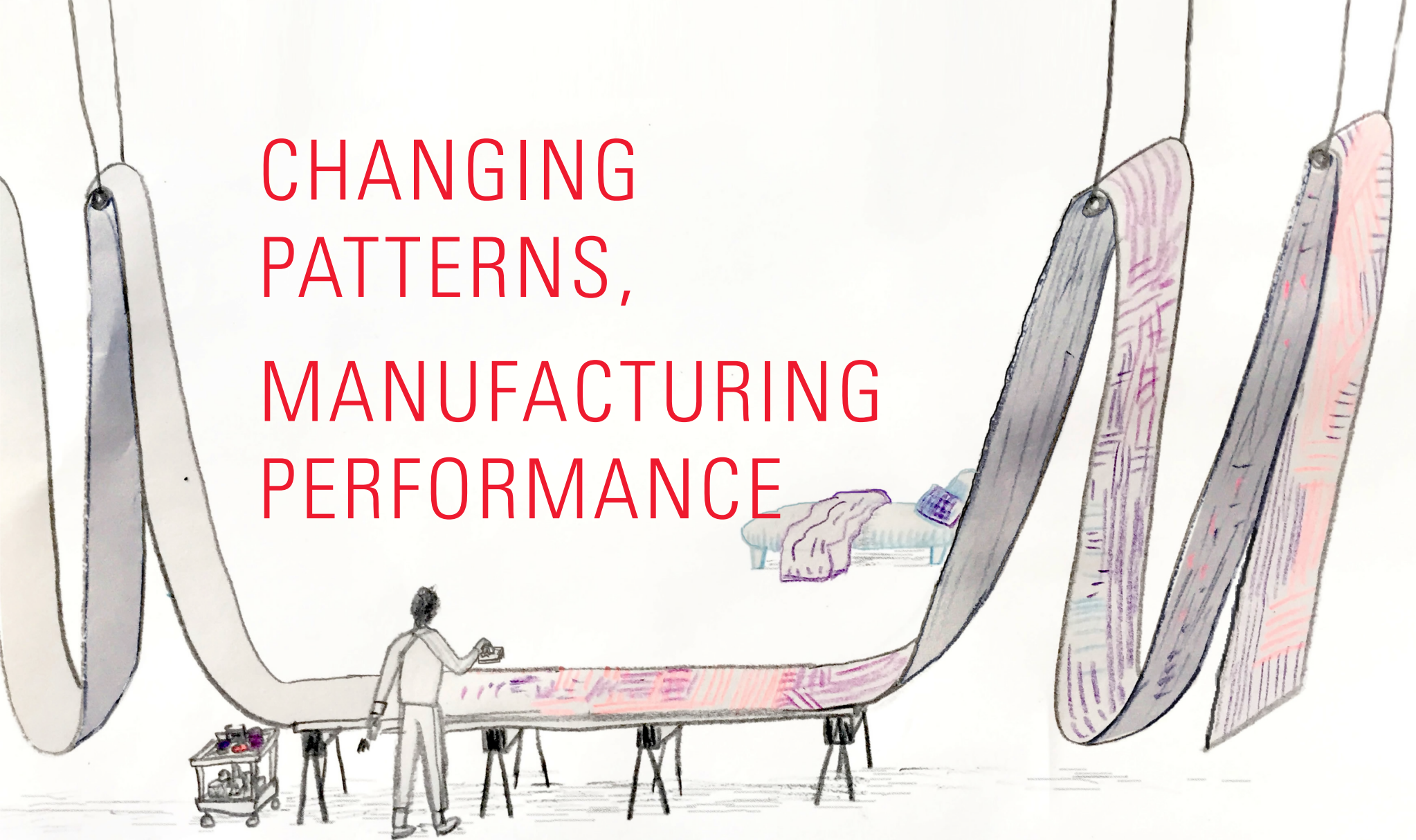


CHANGING PATTERNS, MANUFACTURING PERFORMANCE



DURATIONAL • MEDITATIVE • CONTROLLED • UNRULY • AESTHETICALLY PLEASING

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SYNOPSIS This is a proposal for a live, durational performance.

Miriam Dym uses textile block printing to perform irregular patterning in public.

Block printing typically appears as predetermined, regular patterns. Dym couples unruly intentions with highly modular custom printing blocks, so under her hands, patterns evolve across the cloth, based on decisions made as she prints. The performance deals with conscious patterning, change and interruption, continuity and discontinuity, call and response.

Changing Patterns take place in a public space. Visitors or viewers may come close to the performer, her tools, and the products of her labor.

The performance occurs during “typical” work hours, over several days, potentially lasting several weeks. The activity includes explicit and visible periods of rest, time away from laboring.

The performer requests, via signage on gallery walls, that viewers not speak to her.

A pamphlet accompanies the performance. Called Frequently Unasked Questions, the pamphlet includes answers to questions Dym wishes people would ask (about the performance, block printing, patterns, the value of labor, and more). FUQ will be available to viewers as a hard copy and a downloadable PDF.

NOTE ON VISUALS Existing (resolved) patterns don’t convey what it’s like to watch patterns emerge or change without warning, in real time and human scale. Results are neither process nor performance. For this reason, this proposal doesn’t include images of previous patterns created by Dym.

Nevertheless, you may be curious. To see static examples, visit @dymline on Instagram. For timelapse of patterns emerging, <https://vimeo.com/318861222>. For more context, www.miriamdym.com.

PERFORMANCE

BACKGROUND This performance concerns irregularity and change in pattern formation and resolution. Viewers don't know why the performer prints any particular pattern, how long she will continue that pattern, when or how she might interrupt or change the pattern.

The decision-dense labor, slow to offer visible results, may invite curiosity about the value of work, the various qualities of physical effort, especially as human production increasingly entangles with robots'.

SETTING A large room.

Roughly centered in the room stands an unusually long table. Next to the table, a rolling cart holds wood printing blocks, dyes in jars, brushes, some rags.

In a corner of the room, there is a daybed, and near it, a tiny table which holds a timer and sleep mask.

Three layers of cloth cover the table: industrial felt, then cotton sheeting, and the top layer, cream linen that runs beyond the table length, onto ceiling-suspended rollers. The rollers allow excess fabric to swoop down (see illustration on cover).

The performer, holding a brush in one hand and a printing block in the other, stands at the long table. Her garments reference uniforms and exercise clothes.

Hand-inked signs on the wall admonish visitors to not speak to this woman. Other signs share hours of scheduled printing.

ACTION The woman at the table repeats a series of behaviors: brush dye onto block, stamp block onto cloth, choose a different block, pause, stare. She appears to focus on her activity and has evident skill.

As she repeats these behaviors, patterns emerge, shift, terminate on the cloth.

A second person appears sporadically to assist or contribute to the printing. This person's role is not durational nor publicly scheduled.

When all the cloth on the table has been patterned, the woman sets down her tools. She pulls the printed fabric over the suspended rollers. (A ladder or guiding lines or both may be needed.) This carries unprinted cloth onto the table while the printed cloth hangs for drying and visibility.

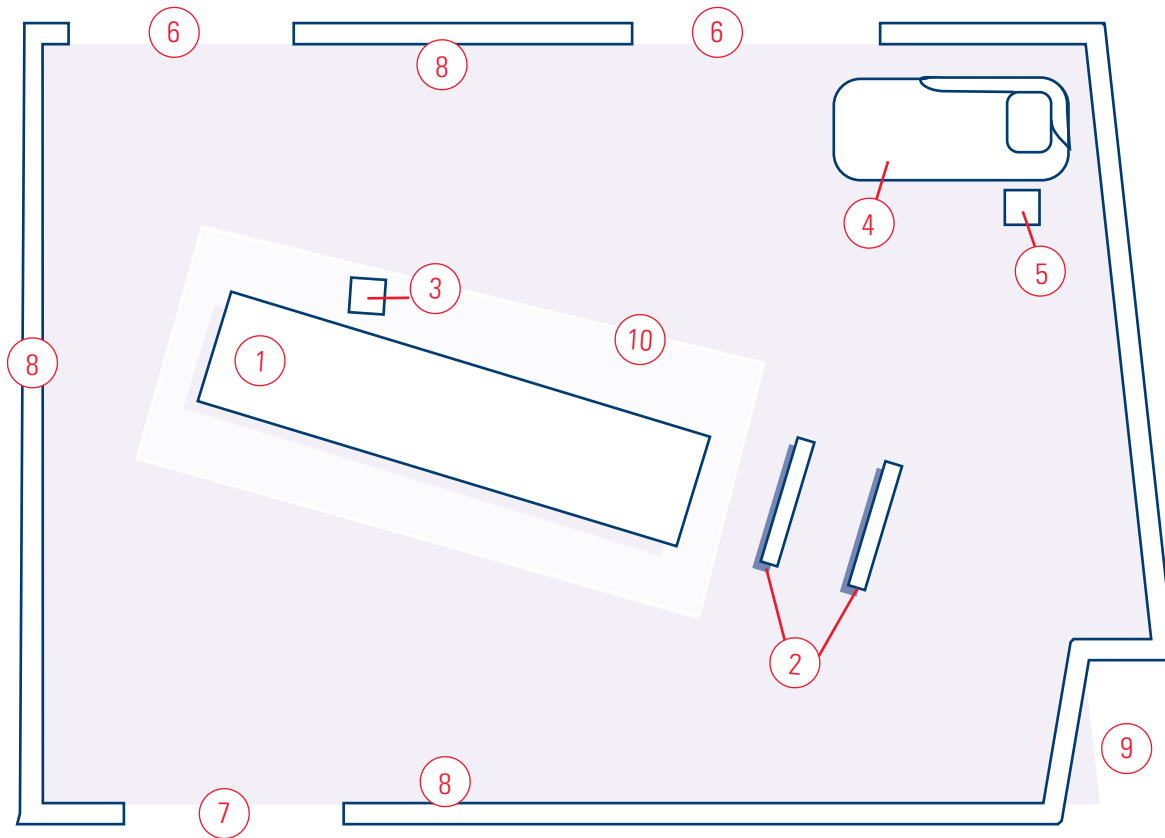
At unannounced moments, the woman puts down her brush and block, goes from the table to the chaise. She sets the timer, lies on the chaise, removes her glasses, puts on a sleeping mask, rests. When timer sounds, she reverses these actions until she has begun printing again.

(Printer may leave gallery in rest clothes to go eat. Second performer may join her for meal or she eats in continued solitude and silence.)

Visitors with patience will witness the most transformation to the cloth. They may only witness woman at rest, depending on timing.

GROUND PLAN CONCEPT

Not to scale. Room may be larger than suggestion, or a bit smaller.

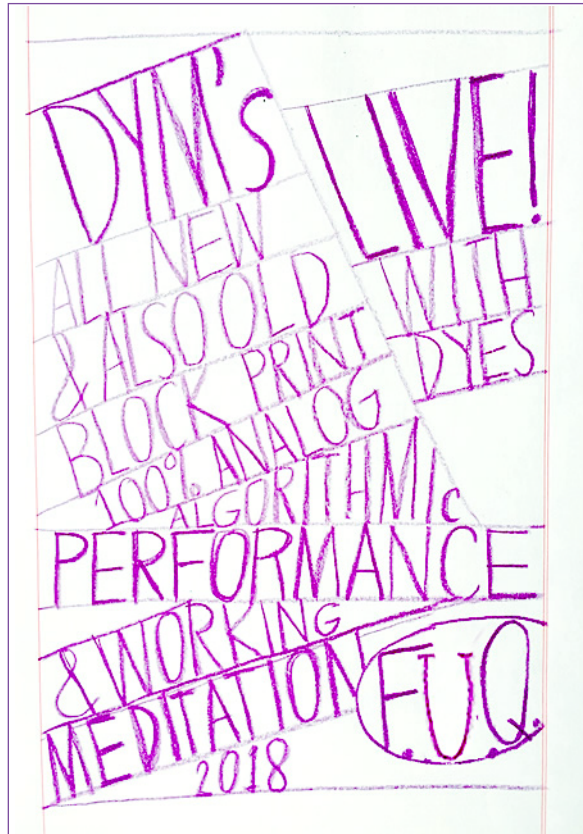


KEY

- 1 Printing table—covered with industrial felt, cotton sheeting, linen. Constructed from large board on sawhorses. Unprinted fabric in roll hangs under one end. Table 10' – 20' long, 5' wide.
- 2 Ceiling-mounted fabric rolls. Serve to allow cloth to both dry and show off print as it comes off table.
- 3 Rolling cart. Holds each day's printing supplies.
- 4 Day bed / chaise longue, where Printer takes rest breaks.
- 5 Small table to hold sleeping mask, glasses, timer.
- 6 Window, as possible, since daylight is healthy and illuminating.
- 7 Entrance and initial viewing point of performance, approximates printing table's dominant axis.
- 8 Signs on wall, inked by artist, explain that Printer is in performance, not able to respond to questions and comments. Artist may wear headphones to reinforce these messages.
- 9 Storage of additional materials—in a back room? or a visible cupboard? To be decided...
- 10 Floor around table needs protection from dyes (possibly by industrial felt, which would also provide support).

PAMPHLET

To accompany performance, answers to Frequently UnAsked Questions



Cover concept sketch

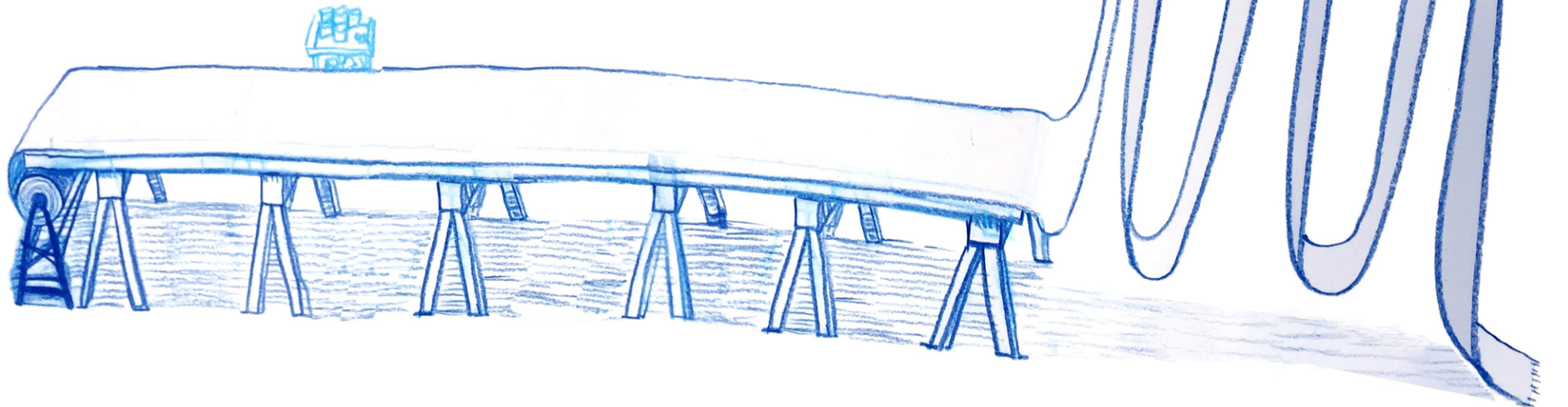
[Frequently Unasked Questions, A PAMPHLET](#) This pamphlet deals with questions incorporated in or implied by the performance, its methods, and its apparent content, block printing. In answering the questions, Dym contextualizes the performance and the practice of block printing economically, politically, and conceptually. Topics, addressed explicitly or obliquely, include:

- what a repeat pattern is, why it could be a pattern even if no repeat, how, why, and what it looks like when one pattern becomes another; metaphor vs model,
- human printing algorithms vs robots printing algorithms, how or why the human decides how or why to follow (or to not follow!) an algorithm, how would/will the robot handle “aesthetic” decisions, what robots like, want, and need
- ideation, decision making, creative ownership, creative commons, originality vs established standards library
- jobs, labor, work, the nature of and discipline in a job (clocking in, non white collar labor, labor of craft), make work (printing back of cloth) vs adding value (printing back of cloth), the ritual of discipline / the discipline of ritual
- craft vs manufacturing, slow vs fast, contemplation vs efficiency, want vs need, the absurdity of making anything in a world super saturated with made things, both slow and fast (see hand-knotted rug warehouses if you don’t believe me),
- slow “manufacturing” where labor + space costs are high, why not license designs, or reproduce digitally, or produce in India
- material truths, why synthetic dyes, not “natural”; why natural fabrics, not synthetic
- meditation, concentration, boredom, creativity (or, why the artist requests no one speak with her during performances)

BIO Miriam Dym is an artist by way of systems thinking, design, engineering, and business. Dym likes hybrid, disruptive objects, including functional items treated as art—that is, not used for their function—and art forced into functionality. For some projects, including Logo Removal Service, Dym incorporates live performance, enacting manufacturing processes in public, sometimes with viewer interaction. She taught herself to blockprint in 2012 to work in an embodied way with patterns that needn't repeat.

Dym has shown at museums and galleries in the US and abroad, including the Brooklyn Museum of Art and SFMOMA, which has one of her pieces in its collection, Susanne Vielmetter Los Angeles Projects, and Pierogi. Residencies include The Watermill, Cité des Arts, Kala Art Institute, and Stanford University Digital Art Center. Dym is a LABA East Bay 2020 fellow and was a LS&Co Sustainability grant recipient. In 2018, several works Dym created in the mid-1990s were in "Contraction" at the SF Contemporary Jewish Museum, alongside Rube Goldberg.

PDF This document is available on line. Use password: DYM_pr0ducts (Please note the O is a zero).
www.miriamdym.com/dyms-live-100-analog-block-printing-performance



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