

the aim of this book is to set down and write up everything that appeared in my work between 1947 and 1971 as piles or groups of **flat objects** and now stands out flat though it was excepting old things which could no longer be found and new things that were produced on this or that side of the so-called deadline (which it was decided should be drawn roughly down the middle of the year 1971) (some of them though were produced with the united efforts of richard hamilton or stefan wewerka)

flat (objects) refers to those items that have been printed squeezed pressed squashed or sieved in a squashy manner to a height of under two centimetres

books are called here or in this context all that is gummed or sewn and piled up either in groups or as company for its kind or stands around or stands about or stands there wedged in or lies around (not wedged in)

prints are called in this context (of flat objects) all that appears or has appeared alone or lonesome and lies around singularly or hangs about solitarily as well as wedged in

so-called **printing** (which should actually be called pressing) is done when something flat and simultaneously hard lies there and someone or -thing or -body has dabbed or daubed ink over it and then someone or -thing or -body presses a sheet of paper on it so that he she or it gets a bit of the ink stuck to the paper as soon as the paper (after

pressing) is removed or torn away (manually or mechanically) from the no-longer-quite-so-bedaubed-as-prior-to-printing hard flatness so that there is then ink on the sheet which may then be termed an impression (not con-cession although sometimes a con-tour or con-figuration can be seen on it)*

now whenever the hardness that was just mentioned here can be referred to as a relief or as relief-like where the ink perches on the mountain peaks and ranges (so that the ink gets torn away from them with the paper) one can talk of **relief printing** (although little relief is generally involved because little pressure is exerted) in which the so-called mechanical aspect plays or drives a very large roller

now if the hardness which has already come to be mentioned twice can be called a relief or the like on which the ink nestles between the peaks namely in the depths and vales (so that when someone or -thing or -body tears the paper away the ink is torn up out of them together with the paper or when any two of them or even all three tears it up and away) then one can call this **intaglio printing** but however it is done swiftly or otherwise the chief characteristic (straight or bent) here is that once again the mechanical aspect dominates

and when by comparison the hard flatness which has already been

* The original wordplay, "Abzug - Abriß - Umriß" means roughly impression - outline - contour. (Translator)

employed here verbally for some time (hopefully a not yet worn out hard flatness) lacks any particular relief and is purely (hopefully not poorly) and simply smooth and lies there as it were flat to the power of two and the ink on top can rest neither on peaks nor in vales but is forced simply to stay somewhere there on the plane (so that one can and has to simply knock off a copy by slapping the paper on top which once again leads to a poor copy but now in the verbal sense inasmuch as it is followed by the proof copy) then one can speak of **planographic** or **flat printing** in which chemistry assumes and also plays the role of both the thick and the thin and that with success and for a good hundred years already which is to say (in passing) the flat print* has shut agatha's mouse-trap good and proper has squeezed it shut and snapped it flat as it were

but in cases when the ink is pressed onto the paper (and not the paper onto the ink) ie when the ink is squidged through a partially open sieve (which is partially sealed) through the parts that are open (to land squidgily sieved on the paper) one may talk of or write about or type about what is termed **silk-screening**

pressings on the other hand are something that is done with pressure when something none too flat or soft is pressed down and flattened on something hard and flat thus making it wide and seem to want to descend from three dimensions to two and although it does not want to it must it is forced and pressed to do so and is simply

* The German "Flachdruck" can also mean "flat pressure."
(Translator)

left there and without the need of any proof-pulling because the flat-pressed and de-pressed object on (and with) its bed underneath is (are) already what was wanted (what one wanted to have) and which would as it were itself have wanted to be called a pressing if it could want so once again one has what one wants and calls it a **pressing** (and happily so for it is not a print)

but under no circumstances may it be called a **squashing** because **squashings** are produced by pressure at right angles applied **parallel** to the base (which may be termed the bed) whereas pressings are only produced by **downward vertical** pressure on the same (although there is no contradiction or -distinction or -vention between the two one can nevertheless say '**nevertheless**')

printing forme is however (in contradistinction or -vention or -diction to all that has been blabbered about or blabbered around here or should have been jabbered about there) the name or term to be given to the strictly pictorial or the image (to put it succinctly) that gives rise to the form of the printed calls it forth and shouts out and kicks up a row (so as to lend a quick acoustic dimension to the pictorial side of the images) to wit the forme being the image that is printed in one solitary printing process which is also called a **sheet pass** and should also be called as such here to wit sheet pass because is it not necessary (assuming one wants colour in the picture) to see and recognize the form of the colour and apply it to the frequently mentioned hardness and lay the paper on top so that the colour can appear in its specific form on the paper and form

the picture and is it not necessary to do (and not die) this several times if the picture is in several colours?

wherever the maker of the printing forme (i.e. the printing forme maker) who created the shape of the single (and basically solitary) or at any rate forever separated colours that appear on the paper or on the card or on the tin or on the wallpaper has been left unnamed at the end (but not finally) it was in fact me (except where it was the photographer who may also have done it when no one else is named additionally as the photographer)

colour separation is what is referred to when someone goes off or drives off or rushes off (or perhaps even somebody or something for the world of civilised people who are not in fact civilised at all has a great deal more tucked away in its bosom or on its programme or under its cap) and produces the forms of the various colours or the printing formes in the form of colour printing formes after or beside or before a model (which lies there before beside or on the other side beside him and which is the object of the desire that he harbours to get it like that onto paper or wallpaper just the way it looks there before beside or on the other side beside him)

and i would like the same to be said here about their **maker** (who may just as equally be a **makeress** or **makerling**) that i wanted to have said earlier regarding the printing forme and its maker (by first writing it and then having it printed) by which the pressure here appears as the head of steam behind the will to imagine

unique print is on the other hand an expression and moreover a expression that is designed here to take the place of the more attractive (yet more ugly) expression unique thing (there is no skill in pleasing everybody because anyone can do that meaning that art must be what no one can do) so the expression unique thing is not to be used here but **unique print** is certainly not meant to say that that thing there (called unique print) stands or lies or indeed moves all alone and lonesome in this awful world not all alone and forsaken but rather as a thing that only differs slightly (if not greatly) from the things with which it appears as a group (or as a series or such like) which is called all said and done (or not done) an edition so in cases where it is slightly (or greatly) different from the things the stuff or even junk with which it appears in its group (it has after all been produced or tossed off using the same printing formes)

the term **publisher** is given to such persons or person or he or she or it who have met or has met or meet or meets the requirements for living as a publisher (a publisher's life) namely ordering and funding and supervising and distributing the items in question which may be termed marketeererly art objects assuming they are such which they often are not least because the time passes so fast and loose and the faster one makes it pass (the more effectively one kills it) the more space there is (there where time was) and the more business that can be done (or not done) on those places especially with the flat objects in keeping with my thoughtful and understanding (or rather thoughtless

and overkind) nature (a nature that is often described as timid) i
 have also given in to those who have failed to meet the aforementioned
 requirements and entered them beside the words **published by**
 (meaning that people appear here as publishers who have only ordered
 say or only paid or only met as few as possible of the
 requirements that a publisher requires or people who in other ways
 have instilled fear and dread in me

yet I remained firm when it came to the **dimensions** of the flat objects
 for here height always comes before width (apart that is from those
 exceptions where or in which only one pair of dimensions has been
 given (or put there) in these cases i sometimes mean the size of the
 paper but sometimes the size of the picture on the paper (and not
 the paper behind the picture))

the **titles** which the things (meaning once again the flat objects)
 go by or go under will be found by the upright observer if they
 have the right inclination in correct reliable form in the german
 section of the index the english section merely provides translations
 titles by which the flat objects in question are not known on the market
 and which are only to be found in this catalogue although when an
 english title is given in the german section of the index then that
 is the right one (and not the left one even though it on the left
 side of the page) and thus not the wrong one rather it is
 precisely the one which accompanied the item onto the market

artists copies designates (or designate) that which or those

prints that are printed over and above the number set for the edition (and thus printed over and beyond the whole of that) quite recently people have started to talk of artists proofs in fact they are only referred to so revoltingly as artists proofs because this is being done quite fraudulently for artists proofs are the proofs that the artist (who is often quite-genuinely an artist and sometimes not) has printed single-handedly and single-mindedly for himself during the course and flow of the preliminary work prior to printing the edition so that he could see what was there and what was not there as such then they can best be termed artists copies

once again time goes by whereby the time passes and makes space for new times which is to say modern times which people regard as really their element (or in which people see themselves as being really in their element) good health!

dieter rot 16.12.71