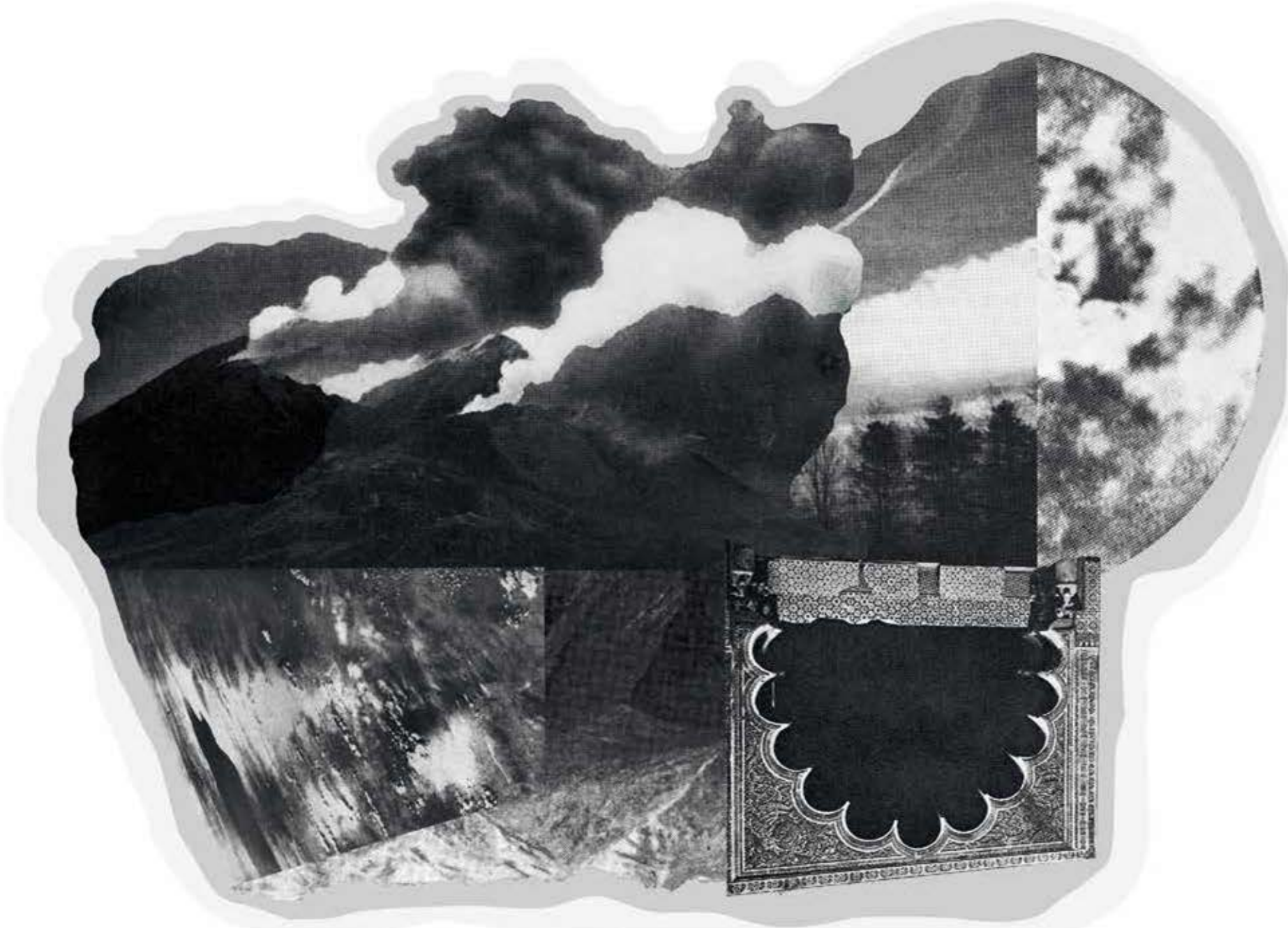

The Book of Knowledge

Mick Finch

The BOOK *of* KNOWLEDGE

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The Book of Knowledge

The Book of Knowledge encyclopaedia were published by Waverley. This set of prints appropriates images from a set published in the early 1960s and the majority of images date from the 1950s. Waverley encyclopaedias were less well known than the Britannica but were very popular. They were sold door to door, were cheaper than other volumes and were seen as an essential educational resource for an aspiring post-war generation of parents. The Book of Knowledge was very much of its time, reflected the aspirations and prejudices of post-war Britain, empire, monarchy, parochial modernism and exoticism - a few of its traits that masked a sense of the catastrophe and ruins that haunted both its pages and the experiences of the generation that owned them.
These prints engage with this content but also with the reprograph-ic qualities of the images. Since 2014 these volumes have acted as a pretext for making work based in appropriation and re-combination. The pages have been cut from one set, scanned and digitally archived, numbering, some 3000 scans. The works made so far do not constitute a memory project as such, the interest is in having a prescribed archive to access, that can be explored. This access offers a pretext where strategies of layering and juxtaposition of images in PhotoShop are used to explore the material.

All works are archival digital prints on Hahnemühle German Etching paper in editions of 20. The series began in 2014, is on-going and has extended to video realisations.

THE BOUNDED AND THE SYNOPTIC:
THE ARCHIVE AND PHOTOGRAPHIC APPROPRIATION.

In this essay I will discuss my studio practice in the form of a series I have been working on since 2014 entitled The Book of Knowledge. This will be in relation to my wider studio practice that has impacted on my thinking. Important to this discussion is the art historian Aby Warburg's (1866-1929) use of photography, most famously in the form of the Mnemosyne Atlas which was a visual manifestation of what he called the pathos formula. I will also use aspects of Bruno Latour's (1947-) 1985 essay, Visualisation and Cognition: Drawing Things Together, as a conceptual counterpoint that unwittingly proposes an attitude toward collage in relation to methodologies related to photographic secondary material. Most famously, Warburg's central interest was the transition from the pagan to the renaissance. To be more precise Warburg focused on pagan culture's nachleben its survival, after-life, or metamorphosis in the renaissance and until the present day. He collected images of gestures of self-defence to represent a vast pictorial manifestation of social memory in relation to questions of survival. His research demanded essentially an iconological basis and the technical means to capture the flows and superimpositions of pictorial migration across panoramic timeframes. His methodology progressively moved from compilations of research material, in the form of final academic texts, to privileging alternative forms of image-led monstration, as was the case of the Mnemosyne Atlas (Fig. 1).

From the early years of the twentieth century until his death in 1929, Warburg identified the mobility and migration of images as the driving force of the renaissance that brought about a pagan afterlife. To explore this idea, he developed and managed an image-led methodology to focus on objects of cultural transmission. This activity in turn created a practice that used images to map relationships between works of art. This practice necessitated the means to produce photographic images at a technically advanced level. Even before the construction of the Kuturwissenschaftliche Biblitek Warburg (KBW), his own purpose-built library in Hamburg, he had not only established a considerable library but also a sophisticated technical apparatus that facilitated the projection and production of photographic images. From the 1900s on he staged exhibitions which foregrounded photographs and other reproductions of key primary material where text took the back seat. This led to his largely unrealised Mnemosyne Atlas project, which was made in the last years of his life.

In "Visualistation and Cognition: Drawing Things Together" Bruno Latour discusses the divide between prescientific and scientific culture. The emergence of the latter he attributes, in great part, to the emergence of inscriptions as "immutable objects". He says:

…you have to invent objects which have the properties of being mobile but also immutable, presentable, readable and combinable with one another. More exactly, it is possible to overestimate the inscription, but not the setting in which the cascade of ever more written and numbered inscriptions is produced. What we are really dealing with is the staging of a scenography in which attention is focused on one set of dramatized inscriptions. The setting works like a giant "optical device" that creates a new laboratory, a new type of vision and a new phenomenon to look at…Boyle, for instance, in the fascinating account of his vacuum pump experiment… had to invent not only the phenomenon, but the instrument to make it visible, the set-up in which the instrument was displayed…

A set-up here is analogous to a dispositive. Warburg's focus upon the migration of images in many ways necessitated the construction of dispositives whose function was as optical devices, in a way that can be equated with Latour's account. Like a seventeenth century scientist, Warburg is confronted by cascades of inscriptions of different modalities that are in turn re-combinations of appropriated artefacts. This process of spoliation is central to Warburg's mapping of the afterlife of pagan culture. At its heart, it is the engrammatic transmission through the medium of the image that marks his methodology. Warburg was interested in the process in simple organisms as a metaphor for memory retrieval. The mapping of gestures between works is equivalent to recording mnemonic transmissions and transformations between images. Warburg's concerns differ from a scientific relationship to the "cascade of inscriptions" that Latour describes. Warburg is as much interested in the relationships and intervals between images and their clustering within cultural contexts. His concern is with transmission and migration as forces that underpin iconographic transformation as a complex form of cultural memory and agency.

More precisely, not only photography became important to Warburg but the ability to organise several photographic images on a single plane became the important synoptic optical device. Synoptic here is the ability to see many things together. In this case, clusters of related images pertaining to a question or an idea. With the Mnemosyne Atlas, material was pinned onto black clothed covered boards, photographed, taken apart and reassembled to construct the next board. This, and Warburg's increasing uses of public lectures where he used photographs, book illustrations and prints as key material within a scenography, progressively became the dispositive that made visible and transformed his ideas. This optical device was as much at the heart of his working methodology as it was a means to present his ideas. He not only presented his ideas through the use of dispositives, he also began to think through his ideas by manipulating images using these means, technically in the dark room but also by the act of arranging images on the Atlas's boards. Often the images are of maps, diagrams, or charts. The synoptic aspect here has the characteristic of flattening different orders of representation within a single manipulable and navigable space. This brings to mind Leo Steinberg's (1920-2011) essay of 1972, "The Flatbed Picture Plane". He discusses the characteristics of a type of space that emerged in the 1950s where heterogeneous elements are brought together in a single space whose specificity he likens to the surface of a desk top, where likewise maps, photographs objects etc. come together in and on a single plane(an interesting aside to what Steinberg identifies here is that the user interface of the computer is a desktop which also gathers together a heterogeneity of elements). Robert Rauschenberg's (1925-2008) work is a strong example of how this operates. Of Rauschenberg's practice, Steinberg says:

Rauschenberg's picture plane had to become a surface to which anything reachable-thinkable would adhere. It had to be whatever a billboard or dashboard is, and everything a projection screen is, with further affinities for anything that is flat and worked over—palimpsest, cancelled plate, printer's proof, trial blank, chart, map, aerial view. Any flat documentary surface that tabulates information is a relevant analogue of his picture plane–radically different from the transparent projection plane with its optical correspondence to man's visual field. And it seemed at times that Rauschenberg's work surface stood for the mind itself—dump, reservoir, switching center, abundant with concrete references freely associated as in an internal monologue—the outward symbol of the mind as a running transformer of the external world, constantly ingesting incoming unprocessed data to be mapped in an overcharged field.

The flatbed picture plain is analogous to the Atlas's boards where the plane of organisation is essentially a plane of data and information.

Fig. 1. Aby Warburg, Panel 6 of the Mnemosyne Atlas, 1928-1929, dimension unknown, Kulturwissenschaftliche Bibliothek Warburg, Hamburg.

Warburg was clear that the pathos-formula was a process of transmission catalysed by the movement and migration of images, a phenomenon that is akin to Latour's "cascade of inscriptions" within a scientific context. The eighty boards of Warburg's Mnemosyne Atlas, photographed between August 1928 and October 1929, have the quality of a topology. Each board represents a bounded set of objects, addressing a particular thematic that bring together groupings of discrete heterogeneous images, exploring transformations, convergences and connectedness. The boards can also be viewed as typologies where the qualities of montage of the board's arrangements produce readings. The spacing between images is often like an interval that can be likened to jump-cuts in a cinematic sense. In short, as an apparatus the boards operate like a flatbed picture plane, oscillating somewhere between a field of vision and information. The photographic is manipulated in ways that can be assigned to collage and montage practices with allusions to cinematic forms. As data the board's material conceptually operates with overlaps between typologies and topologies. Georgio Agamben's (1942 -) thinking about apparatuses is also useful in this context:

objects that belonged in some way to the gods were considered sacred or religious. As such, these things were removed from free use and trade amongst humans… While to 'consecrate' (sacrare) was the term that designated the exit of things from the sphere of human law, 'to profane' signified, on the contrary, to restore the thing to the free use of men.

This seems to be appropriate as another possible description of Warburg's preoccupation with the pathos-formula and the transition from the pagan to the renaissance as the pagan's afterlife. The panels plot, represent and display displacements, transitions, migrations, circulations and continuities within a vast temporal, terrestrial and cosmological, heterogeneous panorama and are akin to schemas that map the profanation of objects, images and artefacts which were formerly consecrated to the gods. The pathos formula is in a sense a series of narratives of reprographic means liberating sacred objects to become free circulating entities. These are stories of the journey of images and their transition into inscriptions.

Warburg's methodology required a vast secondary archive of photographs. Aside from their status within the Atlas's montages they are also manipulable in a manner akin to playing cards. Warburg constantly reordered image sequences as if they were autonomous thought experiments. Latour is again worth recalling:

on paper, hybrids can be created that mix drawings from many sources. Perspective is not interesting because it provides realistic pictures; on the other hand, it is interesting because it creates complete hybrids: nature seen as fiction, and fiction seen as nature, with all the elements made so homogeneous in space that it is now possible to reshuffle them like a pack of cards.

Playing and Tarot cards often recur as subjects of the Atlas as configurations of the cosmological world that are activated by shuffling the pack, laying them out and making readings and divinations. Warburg's methodology is in many ways a form of cartomancy and not simply because he historically references playing and tarot cards. The reduction of his primary sources into highly mobile secondary artefacts, as photographs and hybrids, indicates a similar mechanism to a deck of cards. He reordered and reshuffled them to divine new relationships and unfold new orderings. What strikes me as important here is the archive or data-base acting like a deck of infinitely combinable and re-combinable material. This has been a central aspect of my practice in the last five years.

The art historian/connoisseur Bernard Berenson (1865-1959) was a contemporary of Warburg's, who by 1900 had amassed a collection of 15,000 photographs, which by his death in 1959, had amounted to 150,000. His early motivation for collecting and commissioning photographs of works of art was because they facilitated his attribution of works in his use of the Morelli system. This is a forensic system that identifies key characteristic of the "hand" of the artist derived by comparing the way, for example, ears are rendered rather than comparing more overarching aspects of a work such as composition. The increasing developments of the camera, its portability, and the developments in the quality of photographic reproduction were essential here. By the turn of the twentieth century the connoisseur's task could be executed remotely through the comparison of details of works in relation to the attribution of a work of art to an artist. In short, the forensic process could be accessed through the synoptic possibilities that a comprehensive photo collection provided. Berenson was extraordinary engaged in this endeavour, specifying in detail what he wanted photographed from specialist photographic studios as well as the high quality that he demanded from the resulting prints. The prime objective of Berenson's investment in the apparatus of this secondary material was to monetise the knowledge it produced. Berenson's process's primary focus was what he called the "lists." This was basically the compilations of all the known works by a particular artist. Berenson would travel to see all the works that made up a list, as much to confirm whether their attribution seemed correct. As this practice developed, Berenson would photograph works himself or commission them to be photographed by a professional studio. This would entail not only the photographing the entire work but also key details and especially those that were crucial for the tasks of attribution. With photography it became possible to gather all the photographs of works by a known artist together, something that had not been possible in the same way before. This amounted to the synoptic potential of photography engendering an analytical apparatus the likes of which had not been seen before. Secondary material, in the form of photographs, increasingly became the currency of art history and more importantly of the connoisseur whose photographic archive was as much at the centre of their worlds than the works of art they were focusing on.

Berenson became the major authority for attributions of Italian quattrocento works of art and was central to the commerce it involved by advising the great American fortunes to amass their vast collections from the first decade of the twentieth century onwards. In a way, Warburg and Berenson's motives were reversed in relation to their photographic collections. Warburg spent a part of his fortune to form his collection, while Berenson amassed a fortune as a product of his photographic collection. There is a power to knowledge involved here that characterises Berenson's project as speculative. Again here, there is a curious reversal in that Warburg used the accounting and speculative bureaucratic processes that he would have been familiar with, due to his family's banking background, in using datasets and ledger systems to arrive at a methodology of divination. Berenson, forensically instrumentalising comparable tools enters the banking system as an outcome of his method. To push this analogy further, Warburg enters through a back door of art history into a complex interdisciplinary field and Berenson becomes the connoisseur art historian who places the discipline at the centre of economic exchange, igniting an episode of the massive migration of Italian works of art into the great collections owned by the American industrial fortunes of the period. Perhaps it is simply clearer to see with Berenson that the photographic means and toolkit he used, that is comparable to that of Warburg's, was engaged within a wider apparatus, leading to power, esteem, notoriety and wealth.

The field of archaeology is another case in point, where different modes of visualization are at work and that are of interest in this context. This can be seen in the

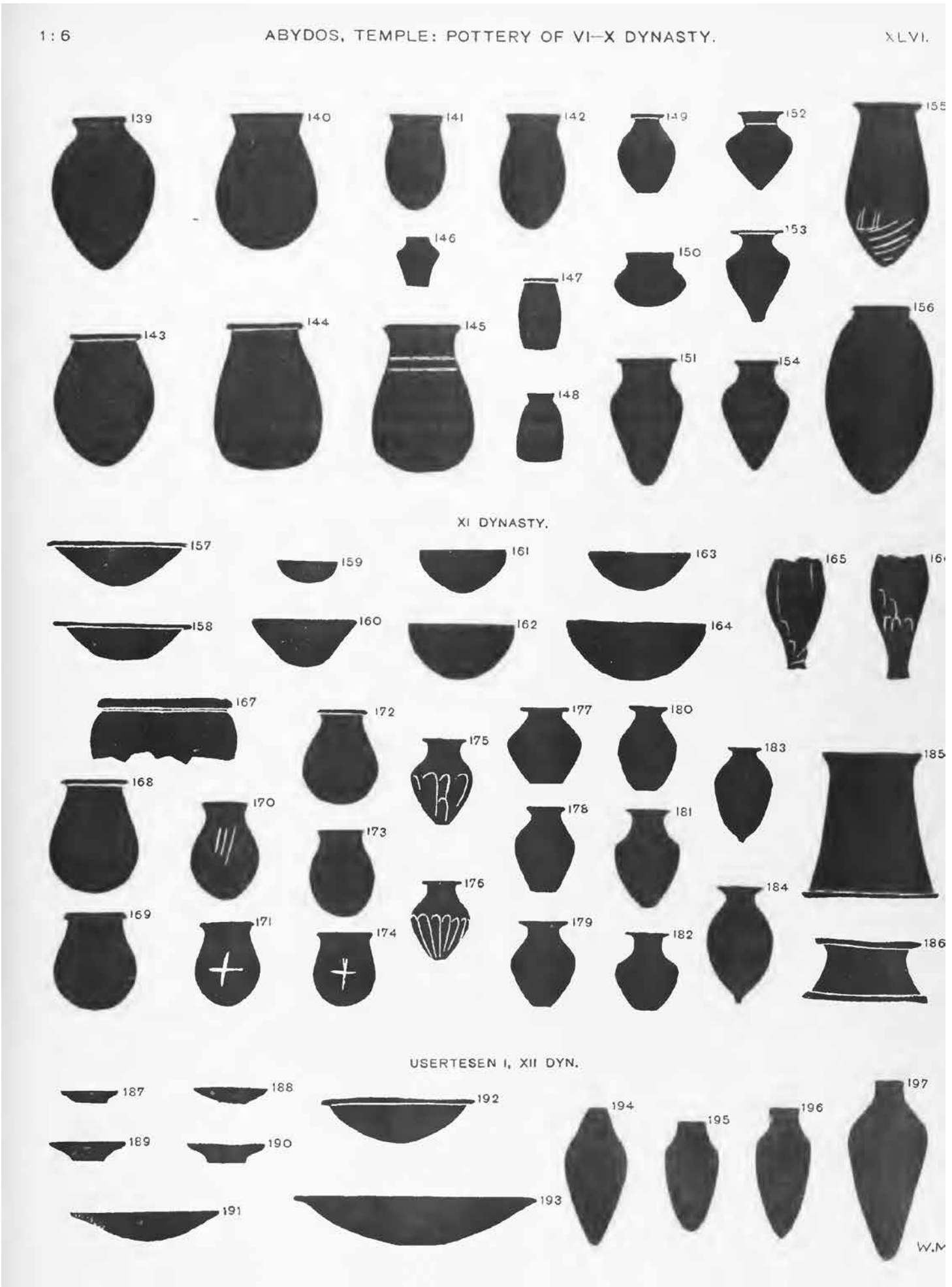

Fig. 2. Flinders Petrie, “Pot typologies”, 1903, Abydos, part II, published by the Egypt Exploration Fund. Creative Commons

case of Flinders Petrie (1853-1942), who again in the first quarter of the twentieth century originated a systematic methodology, mainly in the form of typologies of mostly anodyne objects, such as modest ceramic pots (Fig 2). These typologies tracked the evolution of a generic object over a wide period, visualised as shape schemas. The direct product of this was a dating system but also a kind of evolutionary tracking of an object, not a pathos formula as such but more as a schematic biography of a class of objects. Petrie was a photographer. He photographed objects, on site, at excavations mainly for the Egypt Exploration Fund's publications that circulated findings and photographs to its member who were mainly museums and who would subsequently bid for individual objects. The visual material he used created intersections of time; the typological schemas of otherwise imperceptible temporal movements and the on-site images of the digs, snapshot collections of what was unearthed from the excavations. These field photographs were a record of the objects that would later be dispersed geographically, finding their place in new collections, taxonomies and categories. In one sense, these site photographs are a record of a lived working space, their proximity in space prior to their displacement and dispersal.

This instance of photography intervening in the lives of objects and images, at the junctions within geographic transport has an opposing turn in Andre Malraux's (1901-1976) capricious Musée Invisible project from the 1940s. Malraux's idea was that through photographic reproduction and the book form there was the possibility of assembling images of works of art as an alternative, or as competing, taxonomies to exhibitions of artifacts within the confines of an architectural structure. Malraux's proposition contrasts with what Warburg was putting to work in a more profound way and also with the example of Petrie's methodology that was imbedded in a discipline as an arguably unconscious force. However, the image of Malraux in his apartment, amidst photographs arranged on the floor is of interest. The image is taken from above from the vantage point of a mezzanine space. This recalls the architecture of Warburg's Hamburg library building where a mezzanine was a part of the structure. There are stories, possibly apocryphal, that Warburg arranged photographs on tables in the library and looked at them from this mezzanine space. There are also accounts of Warburg using something akin to a drafting table, where photographs would be handled and arranged and that could then be raised from the horizontal plane and into the vertical visual plane. This again brings to mind Steinberg's account of the flat bed picture plane where the horizontal is the plane of operation, and the vertical is the plane of the visual. The comparison of the image of Malraux dancing amongst images, laid out on the floor, and the famous images of Pollock at work in his studio are compelling only in the sense of how the relationship between organizing and engaging with material, the visual field and the body, resonates in the picture plane being moved through two axes.

If Warburg and Berenson, as voracious users and collectors of photographs, are polar opposites it does beg the question of where Erwin Panofsky (1892-1968) stands in relationship to secondary material and archives? His application of Kunstwollen manifested in considering images not in relationship to things outside themselves but solely within their own structure. As Christopher Johnson says, when referring to Panofsky:
"Briefly put, artistic volition must be dis-covered in the artwork, not outside it."

Panofsky appears firmly rooted in the discipline of art history in contrast to Warburg that Agamben describes: "What is unique and significant about Warburg's method as a scholar is not so much that he adopts a new way of writing art history as that he always directs his research toward the overcoming of the borders of art history". However, Agamben does not enter into a speculation about what the tools of that methodology are, that behind an iconology of the pathos-formula resides a series of archives, image production processes, visualisation dispositives–in short, a vast technical apparatus. As far as I can see, Panofsky's methodology did not involve such an apparatus unless it is simply a matter of accessing the resources of the museum and the university; the library, print collections and the slide archive that increasingly became at the centre of the discipline of art history (where slides were organised on a light box and packed into a projector's slide tray or carrousel)? This begs the question as to whether being passive to such institutional technical apparatuses determines them as technical silos, determining a discipline's methodology and possibly maintaining its borders?

In 2014 I began work on a series of works entitled The Book of Knowledge which I will later discuss in detail. It used all the images contained in an eight-volume set of encyclopedias of the same name that was published in the late 1950s. The working process for the series is Photoshop based digital collage which comes out of a wider engagement with painting. For much of my artistic life I have been a painter and there came a point when my work, that was nominally painting, ceased to be simply autographic painterly statements. Images entered my lexicon and I increasingly spent time in the studio projecting, tracing and masking images that I had digitally appropriated and transformed into 2D shapes. A good early example of this is the Closer Than You Think series from 1995/96 where combinations of images of Mickey Mouse and 1960s American Trellis camouflage were transcribed onto canvas to serve a visual critique of the insidious nature of ubiquitous Disney images that are activated by gestalt structures (Fig.3). Transcription was achieved by tracing and masking images from projected 35mm slides onto the picture surface. The slide's images were shot from drawings or from images inbooks. In Sublimey, a series from 2002–2004, the transcription process became much more complex. Images were appropriated either online, or scanned from printed matter and then processed in Photoshop into black shape forms to ease transcription (Fig.4). The shape forms were digitally printed onto transparent sheets for use with an overhead projector. They were masked with tape. The leak from the first coat of paint was integrated into the painting as a moment of transcription and palimpsest (Fig. 5). This moment of transfer was retained in later, subsequent series.

Technologies of projection became essential to the pictorial process of these works. For me, this became a subject in itself that I wrote about in an article from 2004 entitled Night Shift for Contemporary Magazine. However, even as I was writing the article the technology that had become essential to my practice was the computer. The transformation of images as black shape forms, to facilitate their projection and transcription onto pictorial supports, generated a digital supplement to this activity which was the creation of digital archives organised in terms of categories and tags. The form of taxonomies that the archive often took were contrasted with the way the images were laid out on transparent hard copy printout of the images. These were used with an overhead projector, to project them onto the picture surface so they could be masked or traced onto the painting. Their aggregation was often in the form of a kind parataxis, to use a word that Jacques Rancière (1940-) adapted so well, that is a clustering where any single thing can be placed next to anything else. This kind of egalitarian ordering, in the form of an image transfer tool, aligned supplementary qualities that arose from my transcriptive process with the topographies and typologies that I felt were at work with the Warburg's pathos formula (Fig.6).

In many ways this became the format for Taken as Read, a series from 2008 where grids and clusters of image shapes articulate the paintings as planes, sites and moments of transcription, as a kind of flatbed picture plane. These taxonomies, typologies and parataxis-grids took the form of paintings, as well as a publication. Taken as Read, in its book form, is a moment in a process where online appropriated images, having been transcribed onto canvas, that are then photographed and published, constitute the movement of images from 72 dpi to 300 dpi, from screen to hard copy. As an ecology of the image, the process of Taken as Read touches the edges of how images materialise in analogue and digital forms and as reprographic and autographic expressions. Embedded in this series is a basic modus operandi that surfaced in The Book of Knowledge, which I will discuss later; that is how juxtaposition as an ordering of image is akin to a productive system.

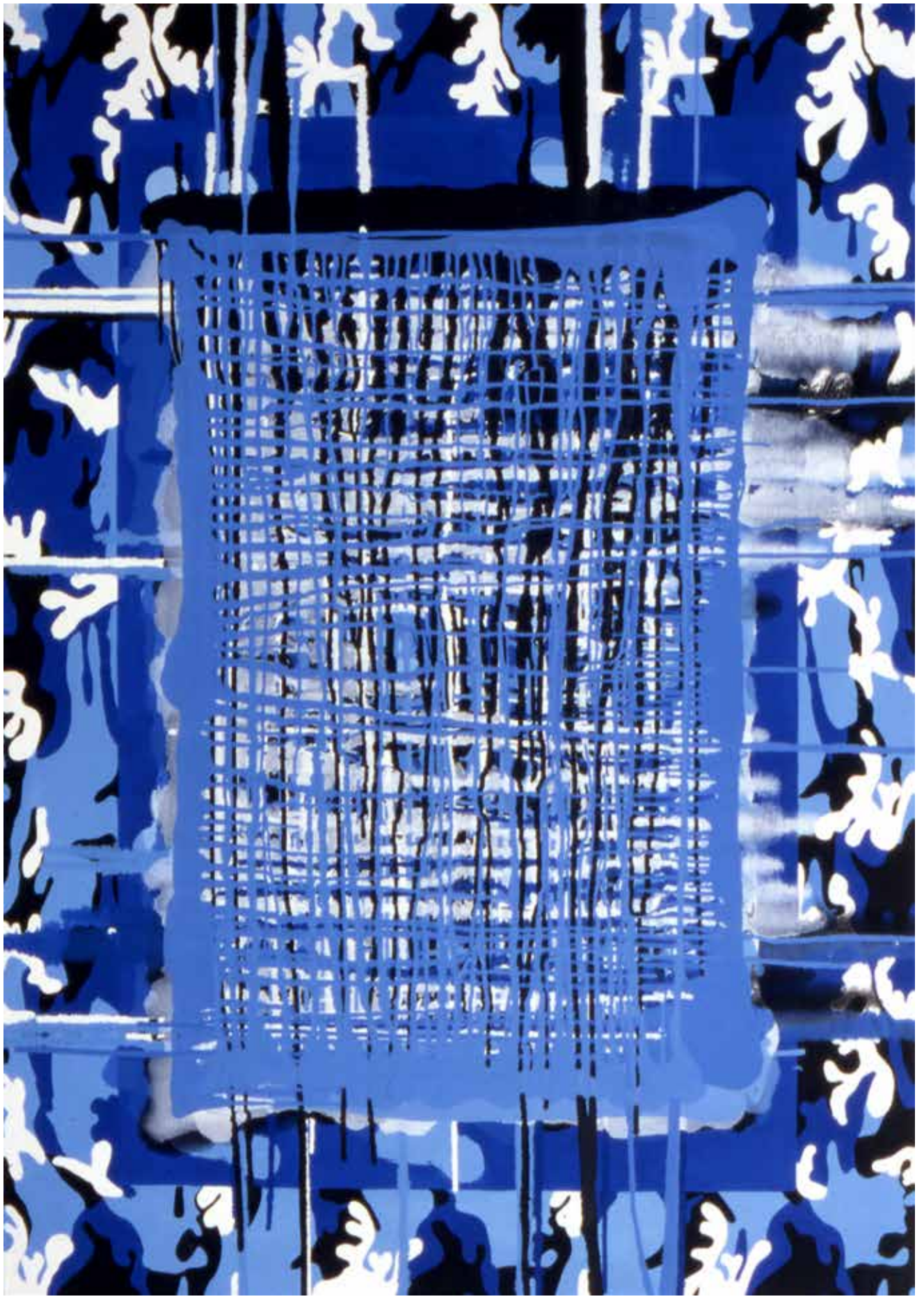

Fig. 3. Mick Finch, Trellis (MM2), 1998, oil on canvas, 162 x 114 cm.
Property of the artist © Mick Finch

Fig. 4. Mick Finch, Sublimey 23, 2004, oil on canvas,
198 x 114 cm. Property of the artist © Mick Finch

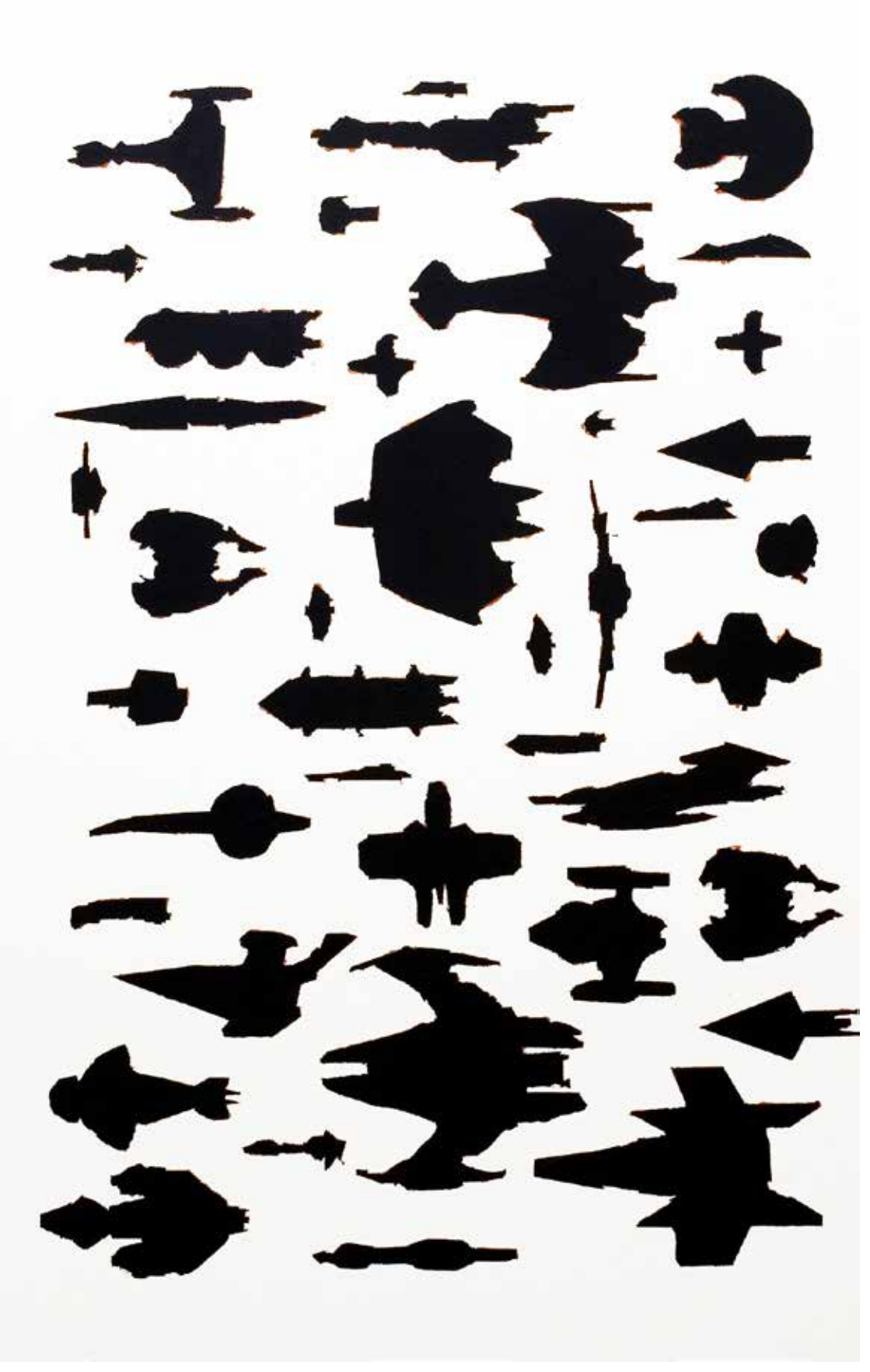

Fig. 6. Mick Finch, image shape template for over-head projection, 2005,
digital file for A4 print out. Property of the artist © Mick Finch

Fig. 7. Mick Finch, Constellation 3, 2008, archival digital print,
43.4 x 21.7 cm. Property of the artist © Mick Finch.

Fig. 5. Mick Finch, detail of Sublimey 23, 2004, oil on canvas,
198 x 114 cm. Property of the artist © Mick Finch

The clustering of image shapes in Constellation 3, a print from 2008 (Fig. 7), marked the stage where the process of digital image appropriation stayed within a reprographic realm from image capture to manipulation and then output. In this way it is was the first step toward the basis of The Book of Knowledge as a process. It also served as a way of figuring the power relationship of the image, with the constellations, bounded by the profile of Elizabeth II, as a kind of tyrannical image of the sovereign. This owes a lot to Agamben's thinking in his book Homo Sacer, about sovereignty in relation to what he described as states of exception; spaces, for example, where marshal law is imposed. Since 2004 and the Sublimey paintings, I became interested in Warburg's methodology and its relationship to the technical apparatus of his purpose-built library in Hamburg. What struck me was the way he juggled and balanced the power of the synoptic devices he was using, mainly the Atlas, with trying to plot almost infra-thin movements between the material used on the boards of the Atlas. It seemed as if the synoptic was a way for him to intuitively put a line around montages of material to focus on subtle relationships between the material. This was the general background that acted as a modus operandi for a series of work that I began in 2014 and are, as I write this, ongoing.

The Book of Knowledge is a set of encyclopaedias published by Waverly that was very much of its time. It reflected the aspirations and prejudices of post-war Britain. Empire, monarchy, parochial modernism and exoticism were just a few of the traits that masked a sense of catastrophe and ruins that haunt the pages of the encyclopaedias and the experiences of the generation that owned them, who had been caught up in war and whose experience of post war Britain was of a country in trauma. The volumes are illustrated mainly with black and white photographic images, maps and diagrams but they were also interspersed with colour images. At the beginning of the 1960s, that were the early years of television, as it was emerging as a mass medium, encyclopaedias were popular with children, and it was the images they were primarily consuming. They were a vivid memory from my early childhood. I acquired a set of its eight-volumes, published in the late 1950s to the early 60s, which correspond to the volumes I had known. I set out to scan the nearly 3000 images contained in its volumes to explore them digitally. My interest was not to embark on a memory project. Rather, I wanted to explore a body of material that is precisely inscribed, limited, locked in its time and its materiality as printed matter. What interested me was to have material that I was not only personally connected to but that was finite and bounded and did not have a readily accessible, on-line, digital life. My aim was to construct a dark archive. I chose to scan the material at 1200dpi so that the texture and the grain of the images, generated by the processes by which they were originally printed, could become integral to the work. The objective was to unpack both my own visual encounter, as a child, with the encyclopeadias in the early 1960s and more importantly to treat the material as a complex cultural, ideological and epistemological moment and artefact. The studio output of this series is so far more than two hundred prints

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I explored the material with working strategies using compositional structures that arose intuitively as the work progressed and in relation to my key research references. The compositional structures roughly break down into five categories that I think of as dispositives, juxtapositions, pathos-formulas, process and continuums.

Dispostiives allude to a process or a mechanism. They have a relationship to production in a way that relates, all be it quite liberally, to Marcel Duchamp's (1887-1968) sense of circulation and production in The Bride Stripped Bare. In an image Book of Knowledge 60, this is expressed as a cruel balance between consumption and the natural world. (see page 60).

Juxtapositions are simply the combining of two images, as in the case of a view of New York being joined to a view of Moscow in Book of Knowledge 79 (see page 79). This work also demonstrates how the contact with historic material often coincides with feelings about the present. Here, in a perhaps overly binary reading of alleged Russian tampering in the election of Trump and the UK's EU referendum. There is also a theoretical parallel with Walter Benjamin's (1892–1940) idea of juxtaposition, here where an éclat is sparked, leading to an illumination in the form of a tertiary production of meaning. This dialectal movement is also present in the next strategy.

The Pathos Formula category broadly refers to the methodology of grouping images side-by-side (see page 103). I became intrigued by this through the methodology at work in Warburg's Atlas; that is the power of the images to generate visual links through juxtaposition and proximity and where qualities of movement, contrasts of spaces and places and compressions of temporalities are at work. These groupings of images produce readings more than express intentions or feelings in relation to my early encounter with the books when I was a child. They are simply improvisations with the material in real time.

Process are specific elements harvested from images, for example water, sky and grass (see page 186). These elements serve as the material for pictorial composition, nominally having the characteristics of all-over strategies and images. They are also productive in terms of how a process generates a dynamic and an outcome. Most often this results in compressions of multiplicities of time and space. With both Process and Pathos Formula, the strategies that arise from the structures tend toward managing

images as data. Pathos Formula structures are akin to typologies, Process tends toward topographical structures. These two structures are thus clearly derived from studying Warburg's practice and has parallels with my earlier discussion of the Atlas.

Continuums are structures where different images are combined into single, almost seamless spatial scenes (see page 48). This strategy is in contrasts to the other four. It is viewer based, uses perspectival tropes and can be interpreted as being conceptually in opposition to the other strategies. My motivation with this strategy was to explore the images atmospherically as if from the memory of the child and toward building up an aggregated world view.
The influence of Warburg perhaps has been simply a pretext to make a body of work. I feel he would have served me well if this was just the case. However, his influence has led me to assemble an archive and adopt working strategies which have in turn led me to explore images in ways I could not have previously envisaged. As already discussed, Warburg's influence has also opened my thinking to other uses of photography and synoptic systems. Berenson and Petrie are major examples of this and have influenced later aspects of The Book of Knowledge series especially in terms of compositional structures generated by typologies and typographies. I find this is akin to thinking of data as a composition operation.

Warburg, Berenson and Petrie all share a dynamic relationship to visual material and have an active relationship with the technical apparatuses that produce and manipulate that material. Warburg stands out as using visual methodologies as a way of conceptual framing and modelling his thinking and not simply representing or facilitating it. In this way he can be considered as being in possession of a visual practice. For me, and many other artists, this is the reason his work holds a fascination and relevance. However, Warburg is not an artist. He is seeking to understand cultural production rather than being a producer of it. His preoccupation is knowledge production or this is simply an orthodox reading of Warburg's relation to disciplinarity? Just as Warburg's Atlas can be seen as cultural production, artistic practice can be thought of as knowledge production, especially if the question of research in relation to artistic production is foregrounded. Such questions seem important at this moment in time when we are witnessing a seismic shift in artistic terms toward cultural value (as opposed to simply conceptual or aesthetic value). I argue that the boundaries around which we synoptically focus upon material are akin to structures of composition. They are also akin to strategies that have both agency within the archive as the levers of analysis or as the means of control. In this way they are perhaps border objects, that are common across a range of practices and disciplines but are used to very different ends in each case. They are the significant means with which cross-disciplinarity moves across and between boundaries.

MICK FINCH 2022

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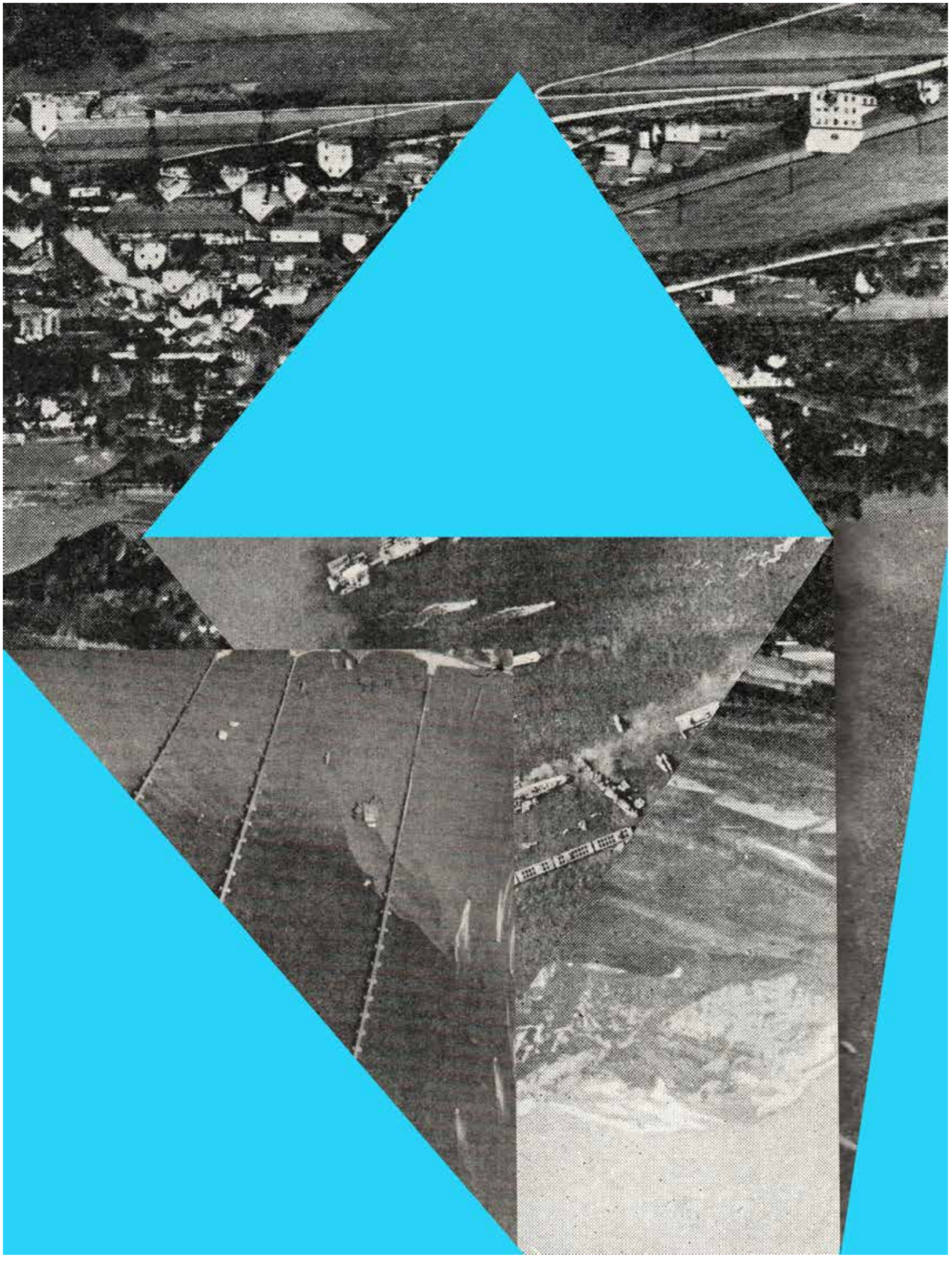
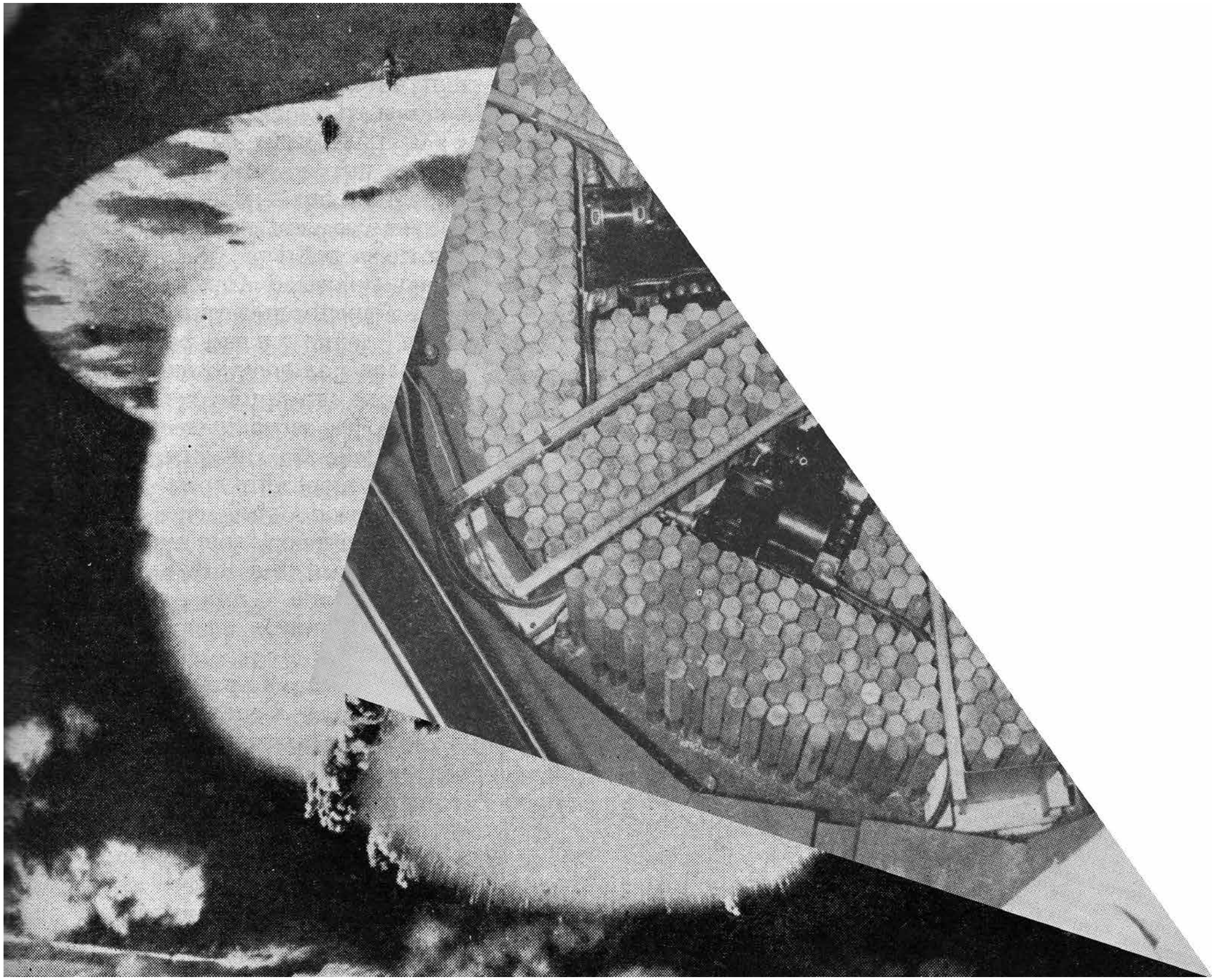
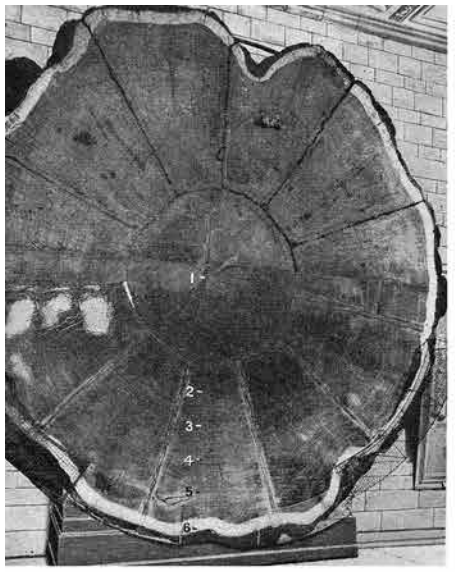
Endnotes

1. Bruno Latour, "Visualisation and Cognition: Drawing Things Together" in Knowledge and Society Studies in the Sociology of Culture Past and Present (Bingley: Jai Press, 1985), pp 1-40.
2. Nachleben translates here as 'after life'.
3. Bruno Latour, "Visualisation and Cognition: Drawing Things Together", pp 1-40
4. Bruno Latour, "Visualisation and Cognition: Drawing Things Together", pp 17-18
5. Leo Steinberg, "The Flatbed Picture Plane" in Other Criteria, (Chicago: University of Chicago Press, 1972), pp61-98.
6. Giorgio Agamben, What is an Apparatus? (Stanford: Stanford University Press, 2009), p18.
7. Bruno Latour, "Visualisation and Cognition: Drawing Things Together", p8
8. Fiorella Superbi, 'The Photograph and Bernard Berenson: The Story of a Collection', in Visual Resources, Volume 26, number 3, p293.
9. Fiorella Superbi, 'The Photograph and Bernard Berenson: The Story of a Collection', p296.
10. Known in English as the Museum Without Walls.
11. For the image of Malraux referred go to: http://www.artnet.com/magazine/features/kuspit/kuspit4-14-4.asp
12. For the image of the Warburg Haus go to: https://warburg.sas.ac.uk/podcasts/tim-anstey-tenants-furniture-re-inscribing-warburg-institute
13. Please go to this image: https://slash-paris.com/en/evenements/dennis-adams-malrauxs-shoes
14. Please go to this image: https://www.tate.org.uk/kids/explore/who-is/who-jackson-pollock
15. The idea of a free, autonomous realm for art.
16. Christopher Johnson, Memory, Metaphor, and Aby Warburg's Atlas of Images, (Cornell: Cornell University Press, 2012), p81.
17. Giorgio Agamben, "Aby Warburg and the Nameless Science,"' in Potentialities: Collected Essays in Philosophy, (Stanford: Stanford University Press, 1999), p90.
18. Mick Finch, 2004 "Night Shift," in Contemporary Magazine No. 58, (London: Contemporary Magazine). This text can also be accessed at: http://mickfinch.com/thenightshift.htm.
19. Jacques Rancière, "Sentence, Image, History," in The Future of the Image, trans. Gregory Elliott (London and New York: Verso, 2007), pp33–67.
20. Giorgio Agamben, Homo Sacer: Soveriegn Power and Bare Life, (Stanford: Stanford University Press, 1995).



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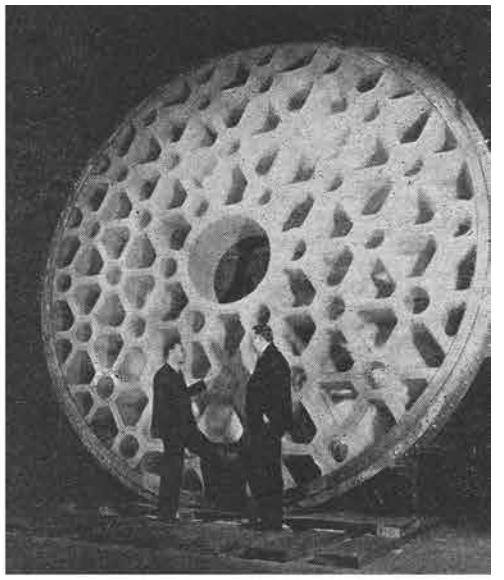

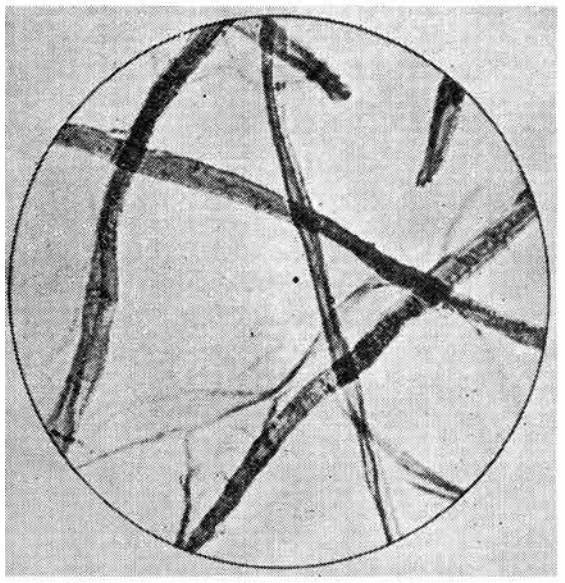

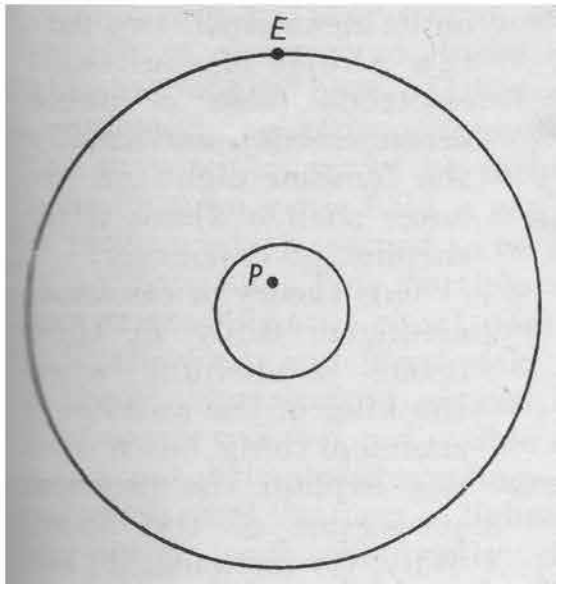
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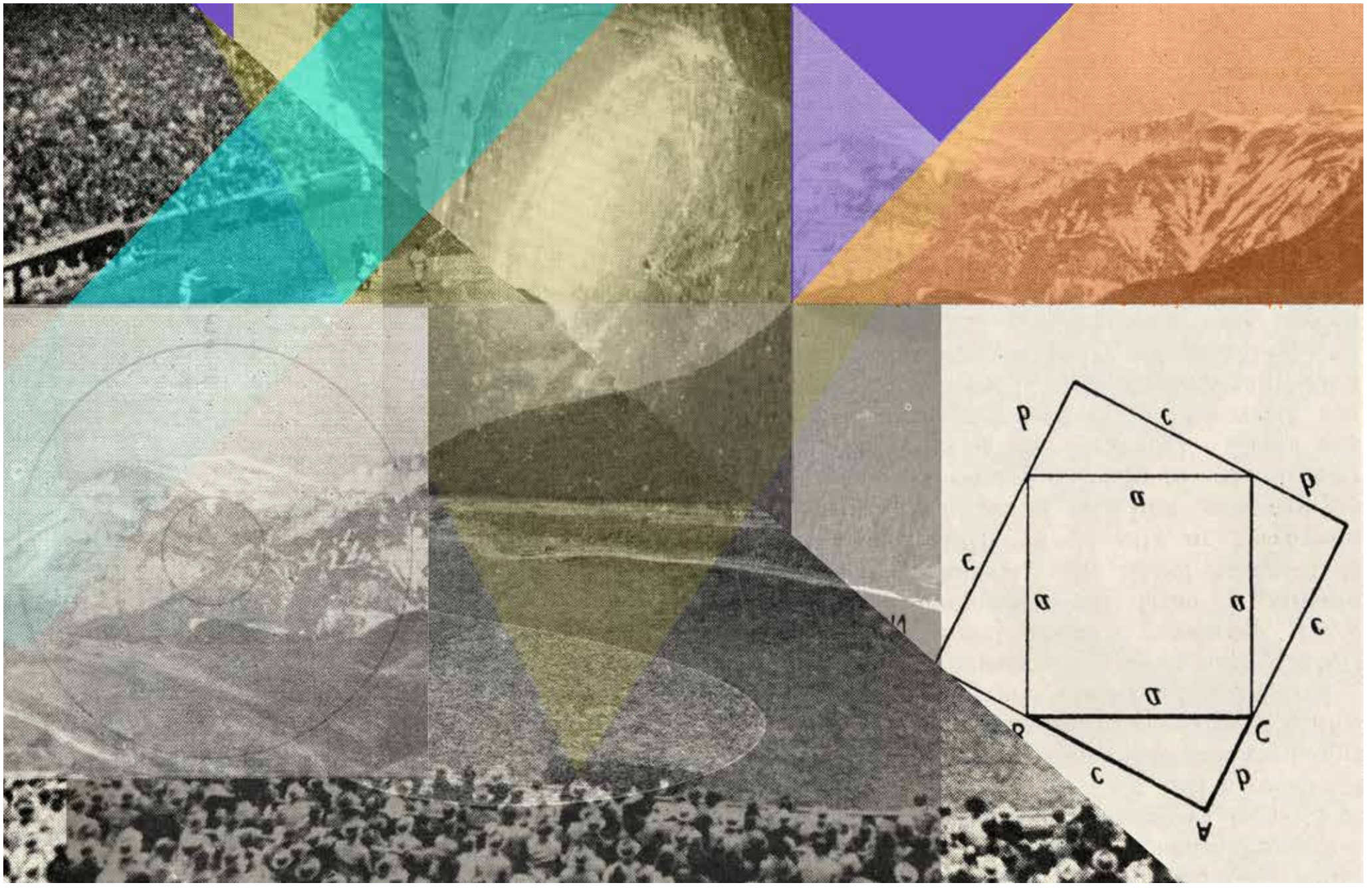
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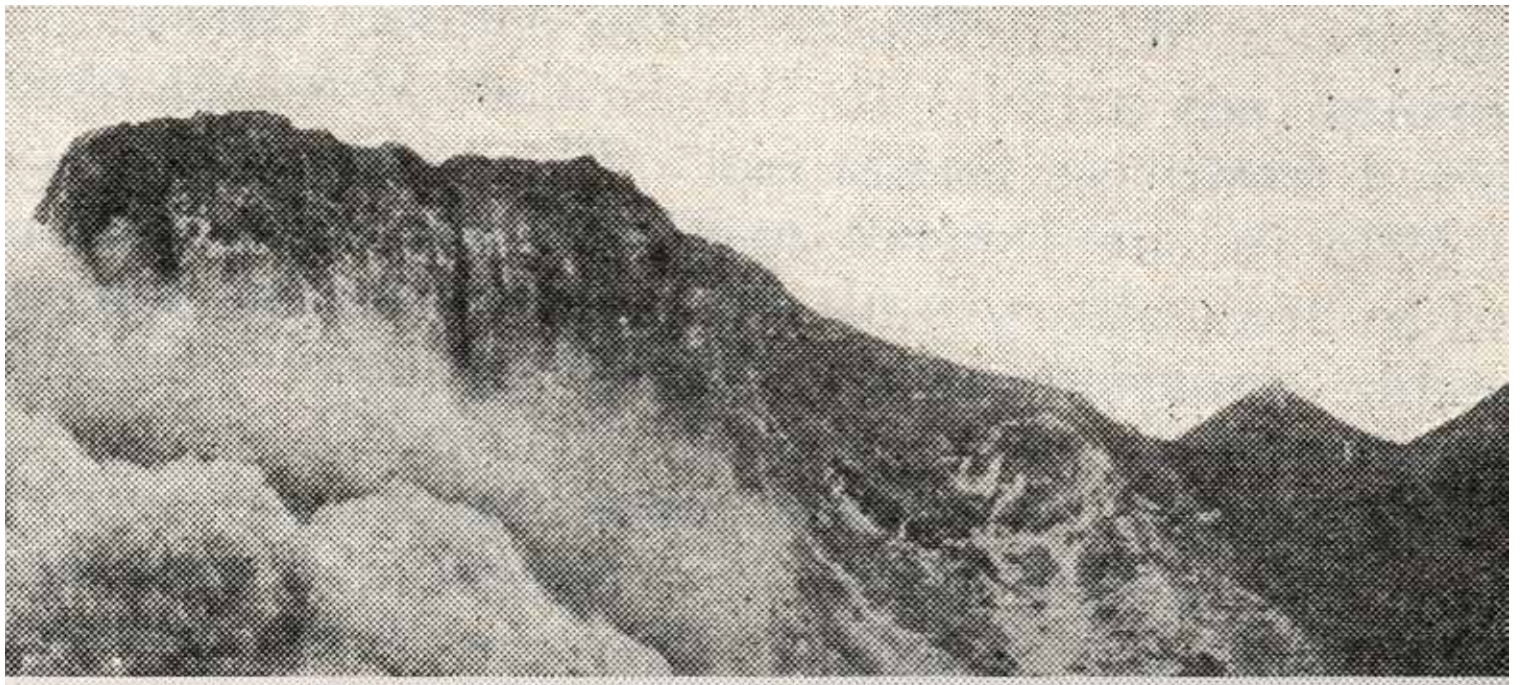

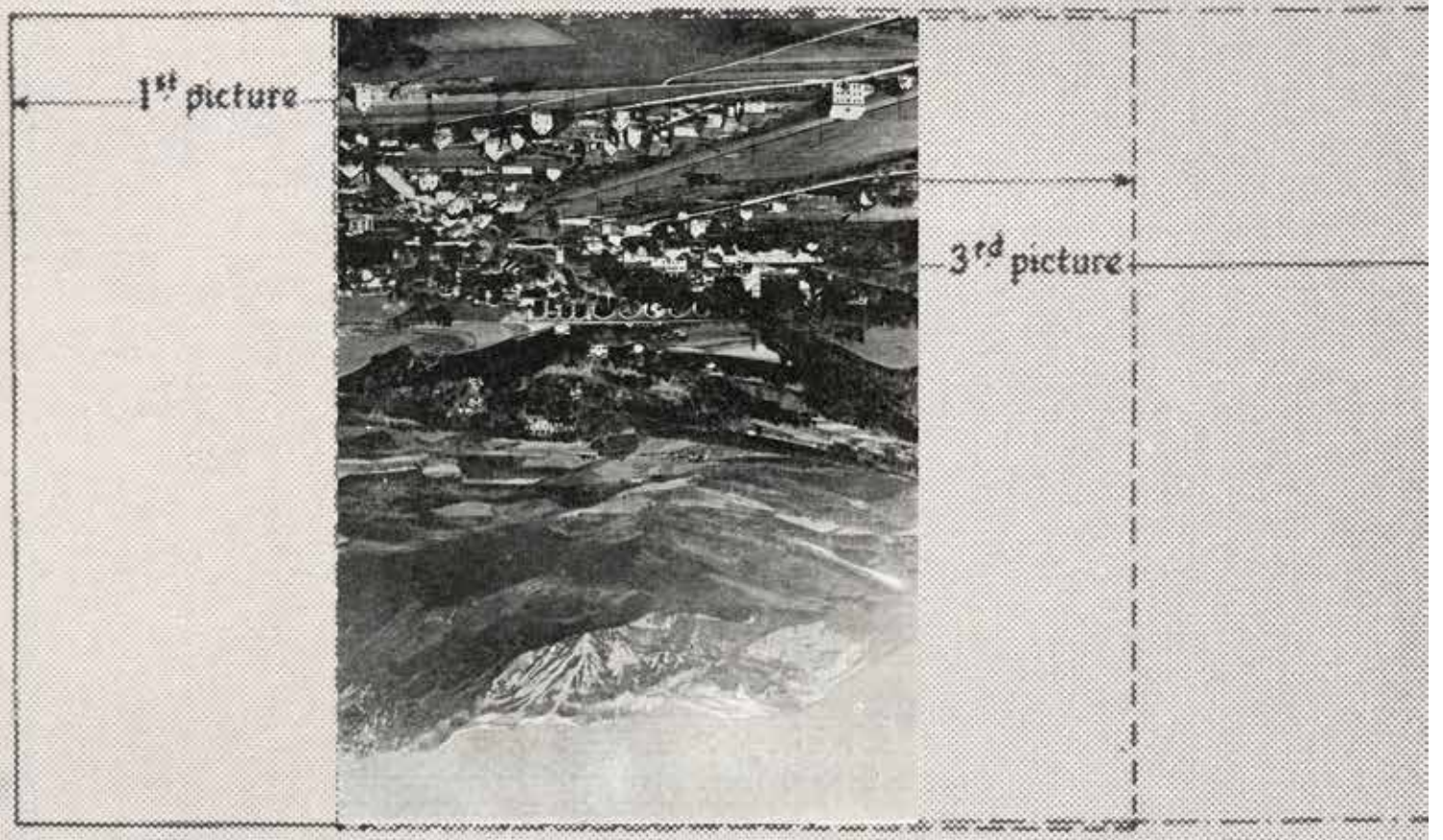
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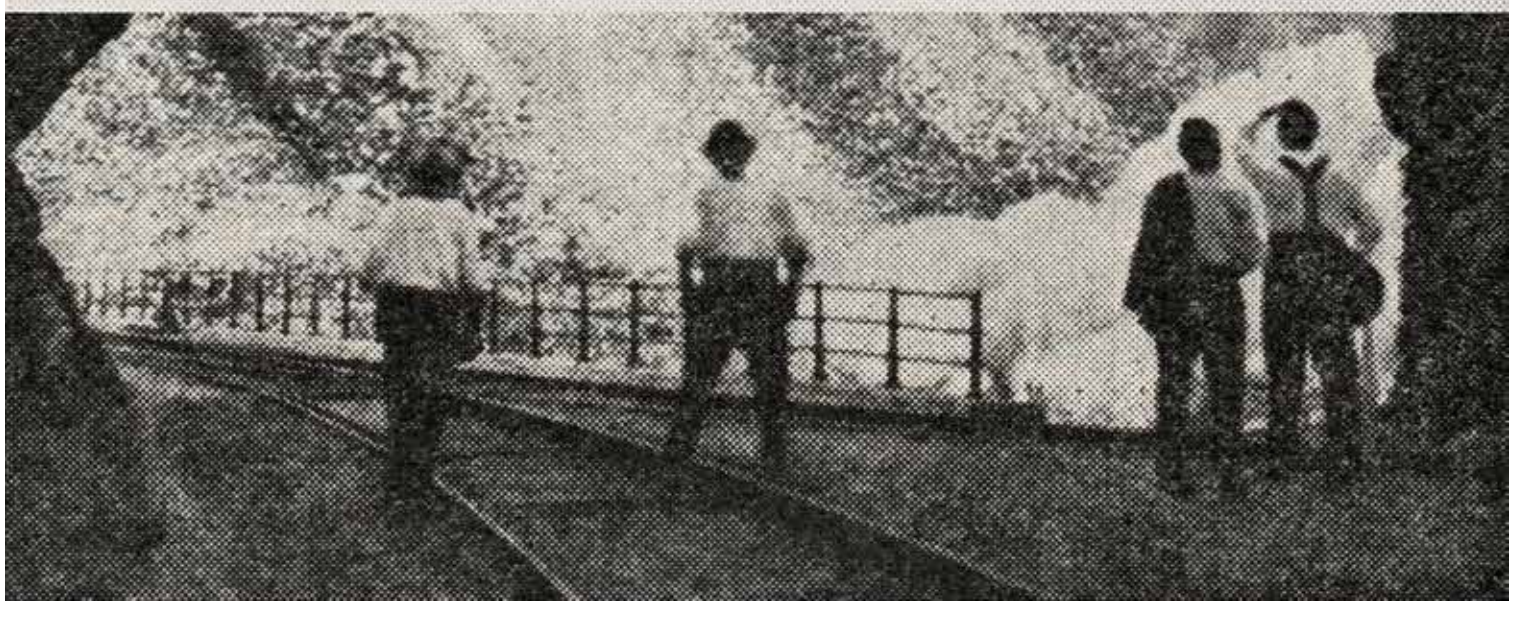

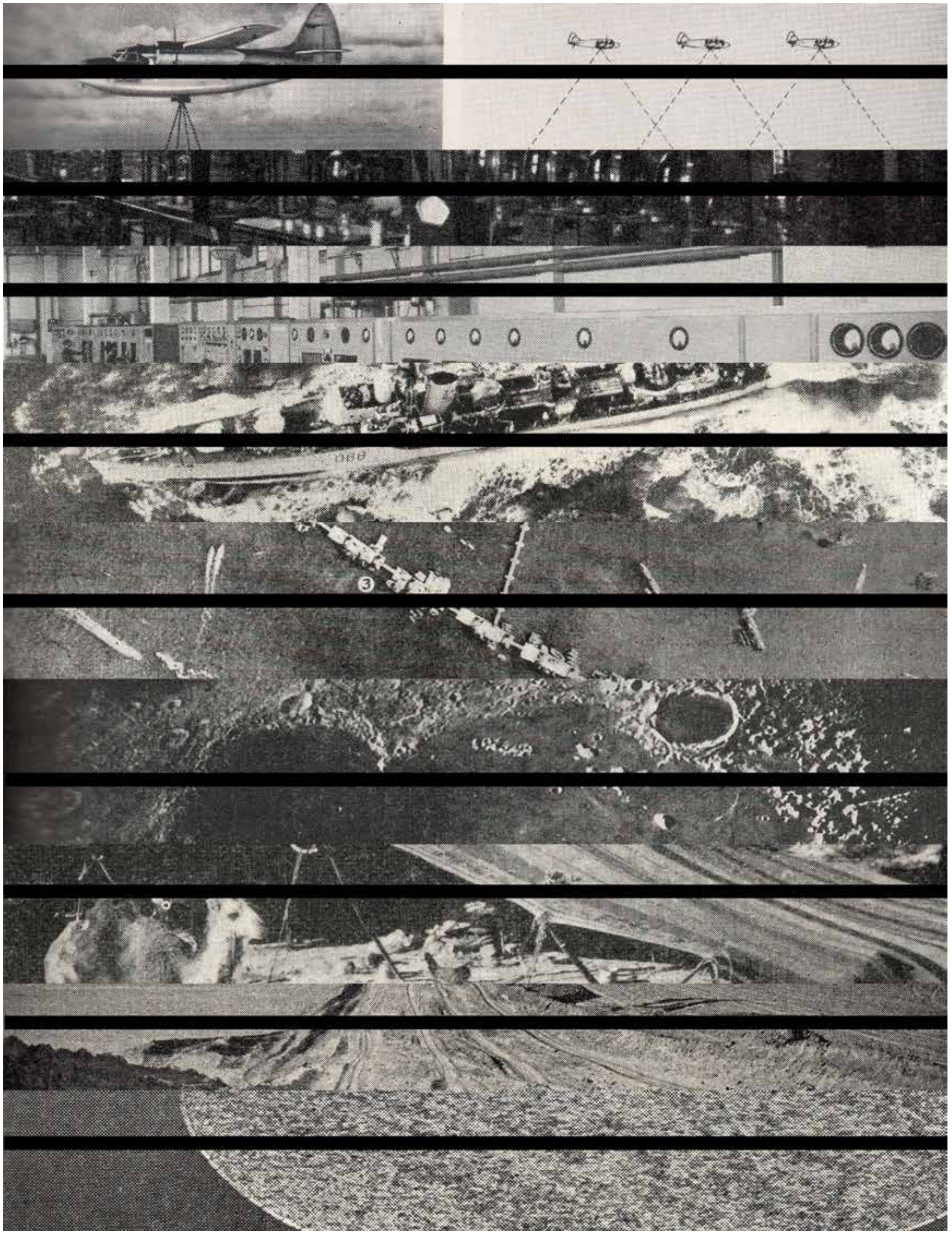

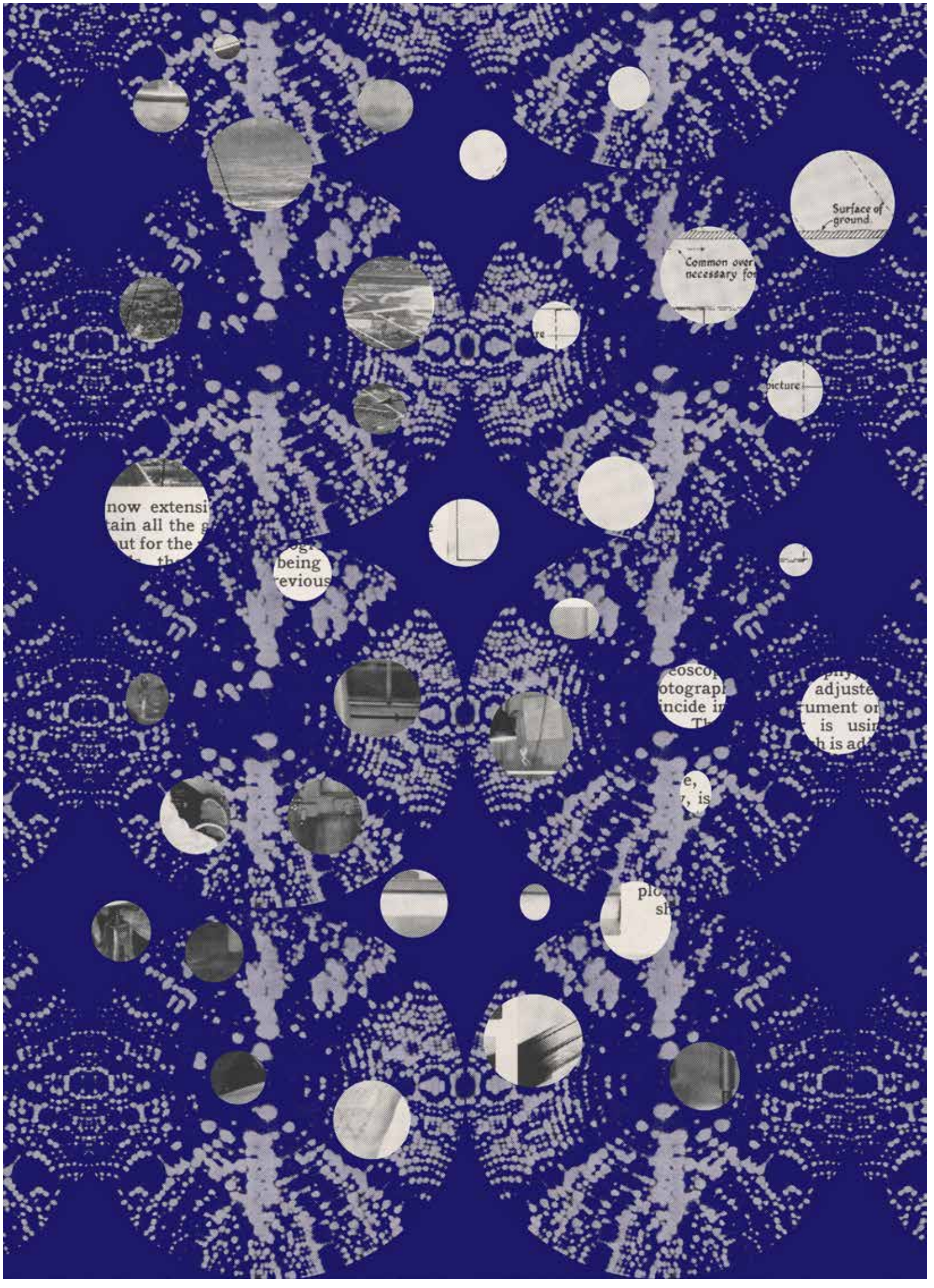
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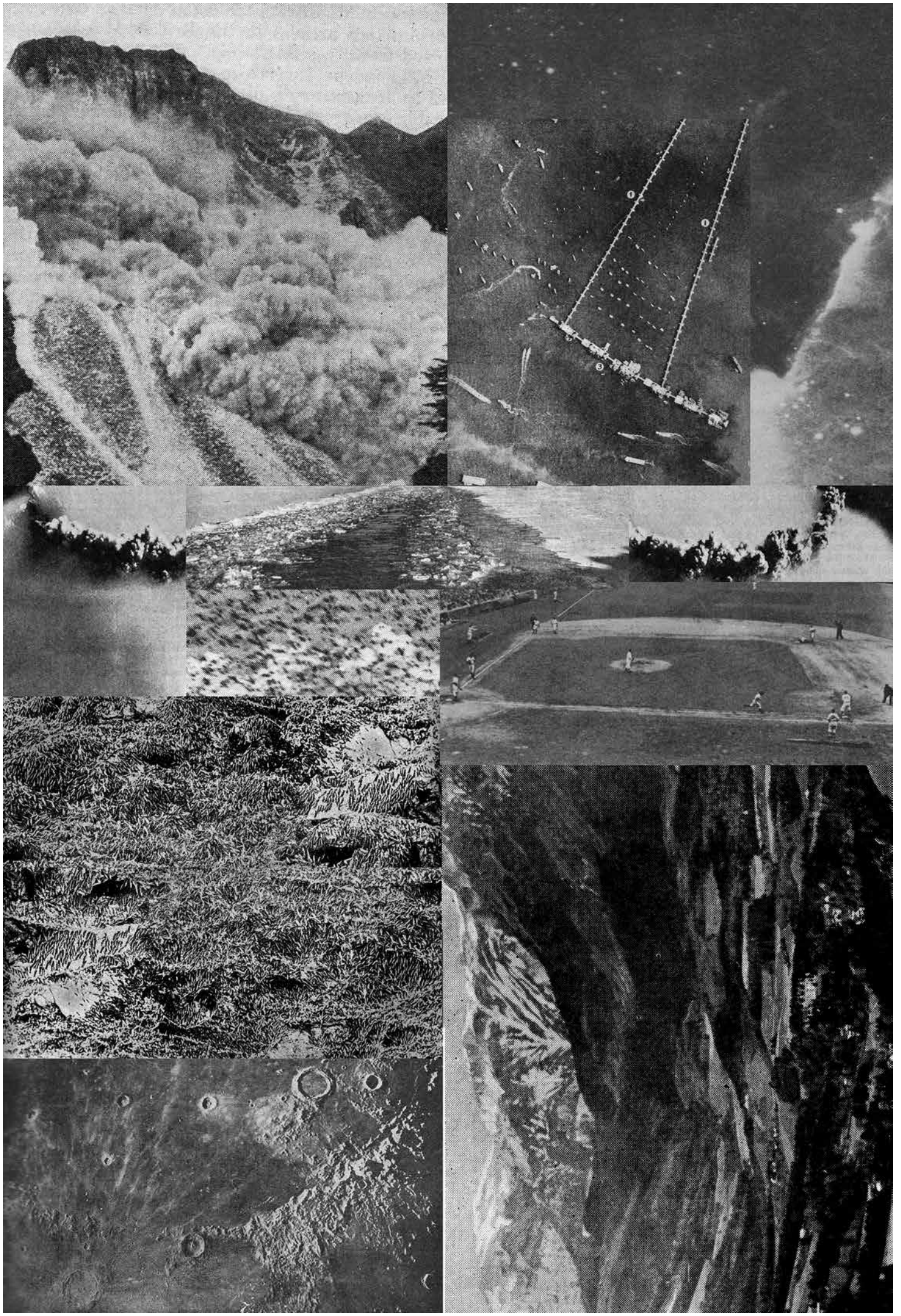

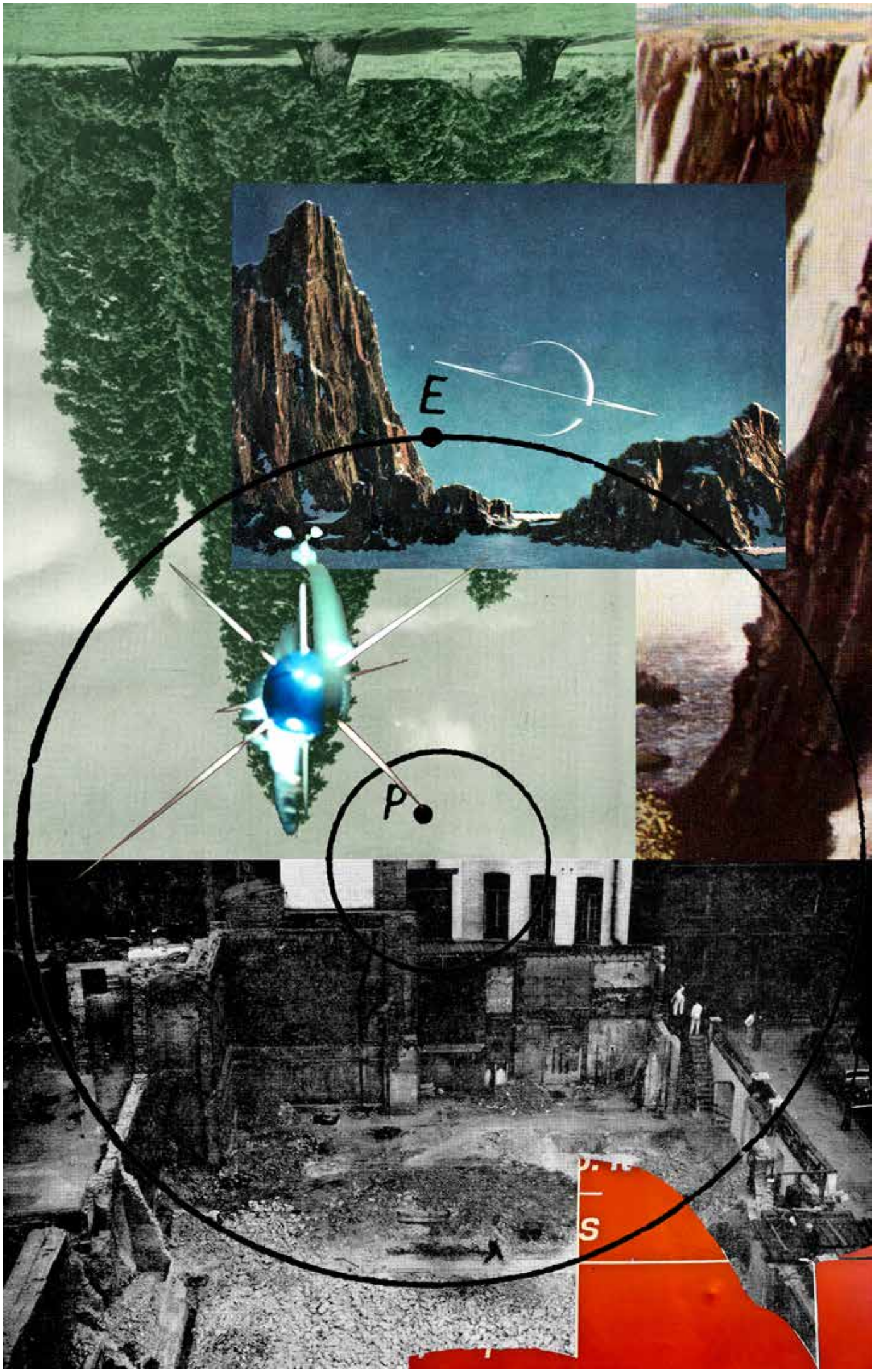
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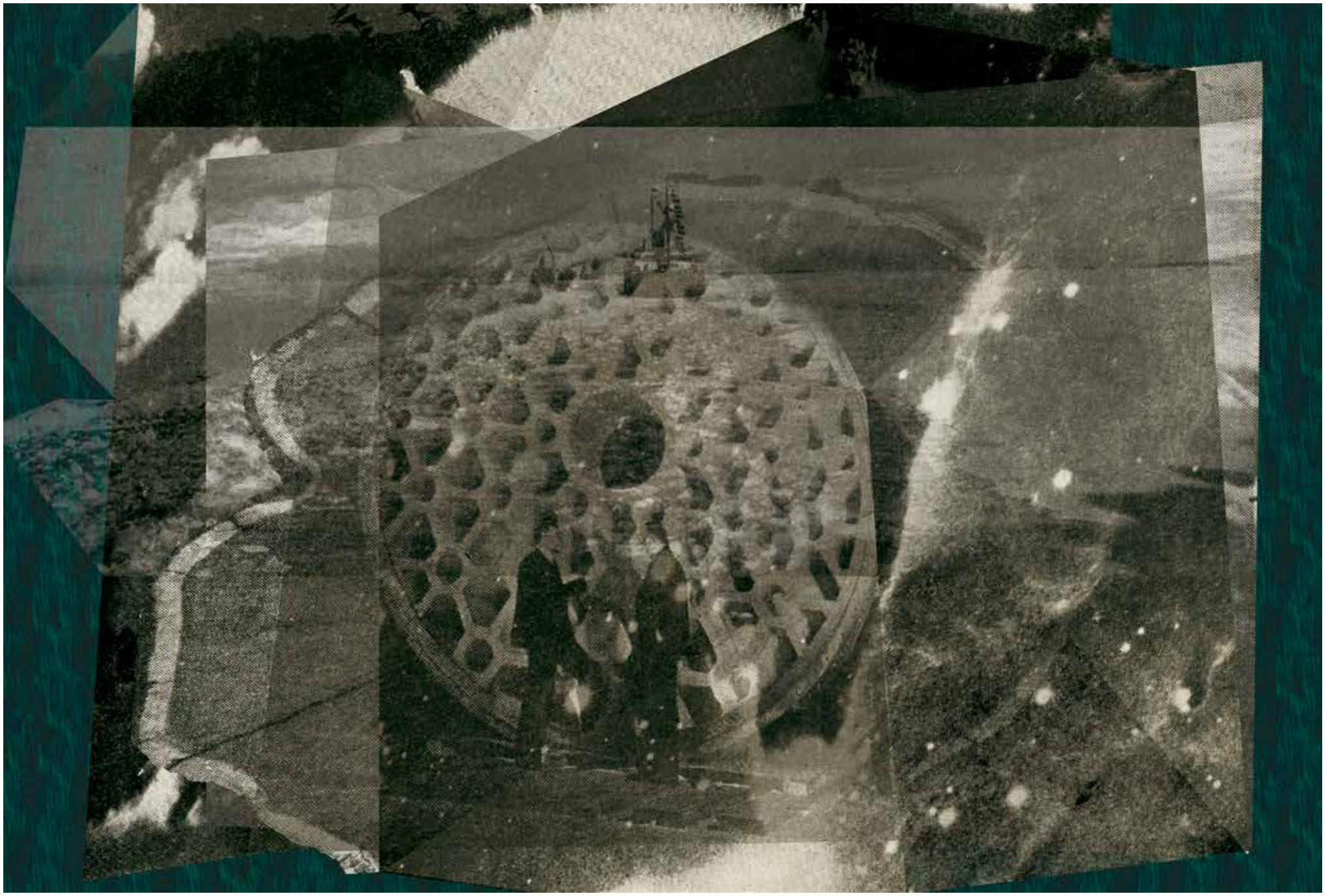

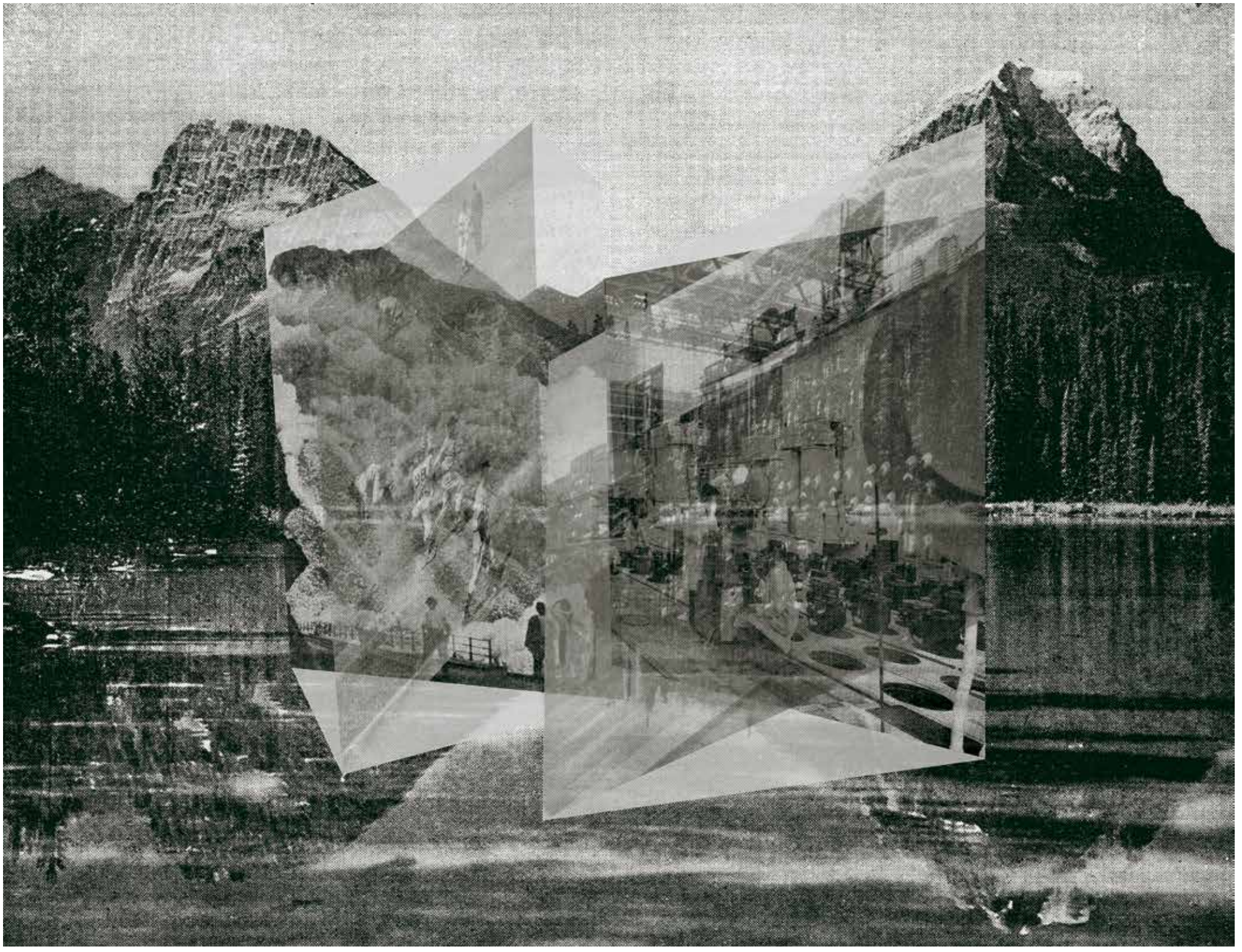

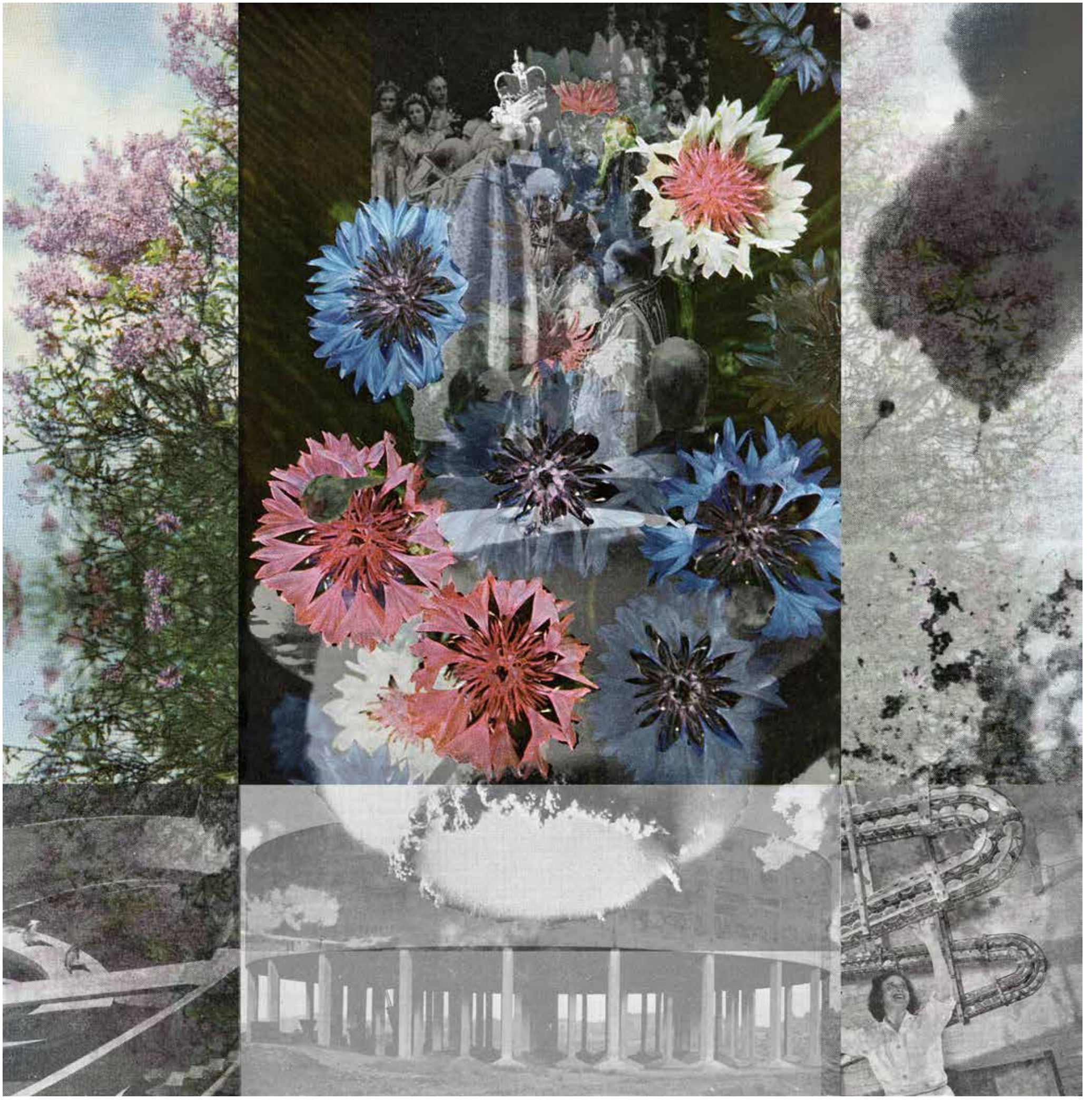

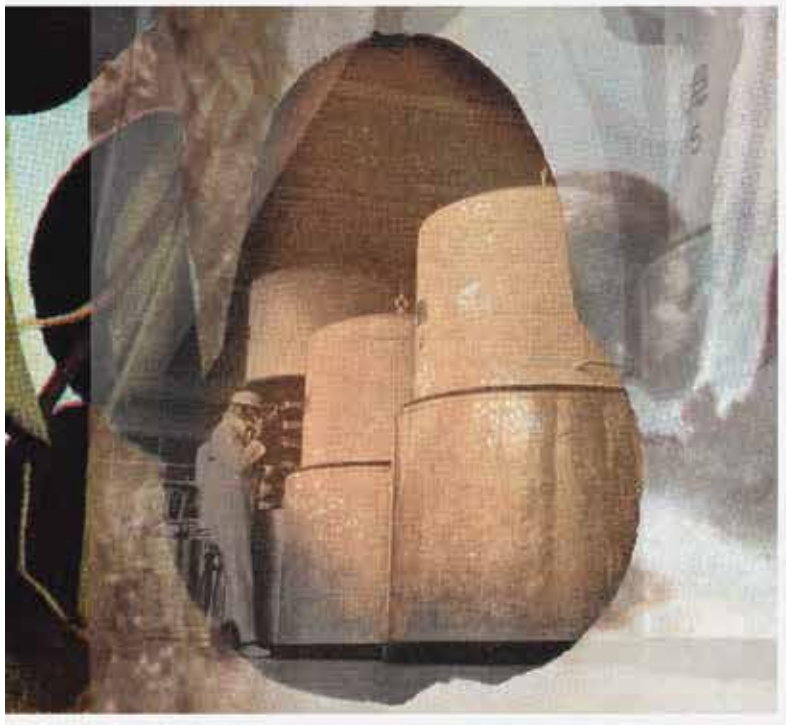

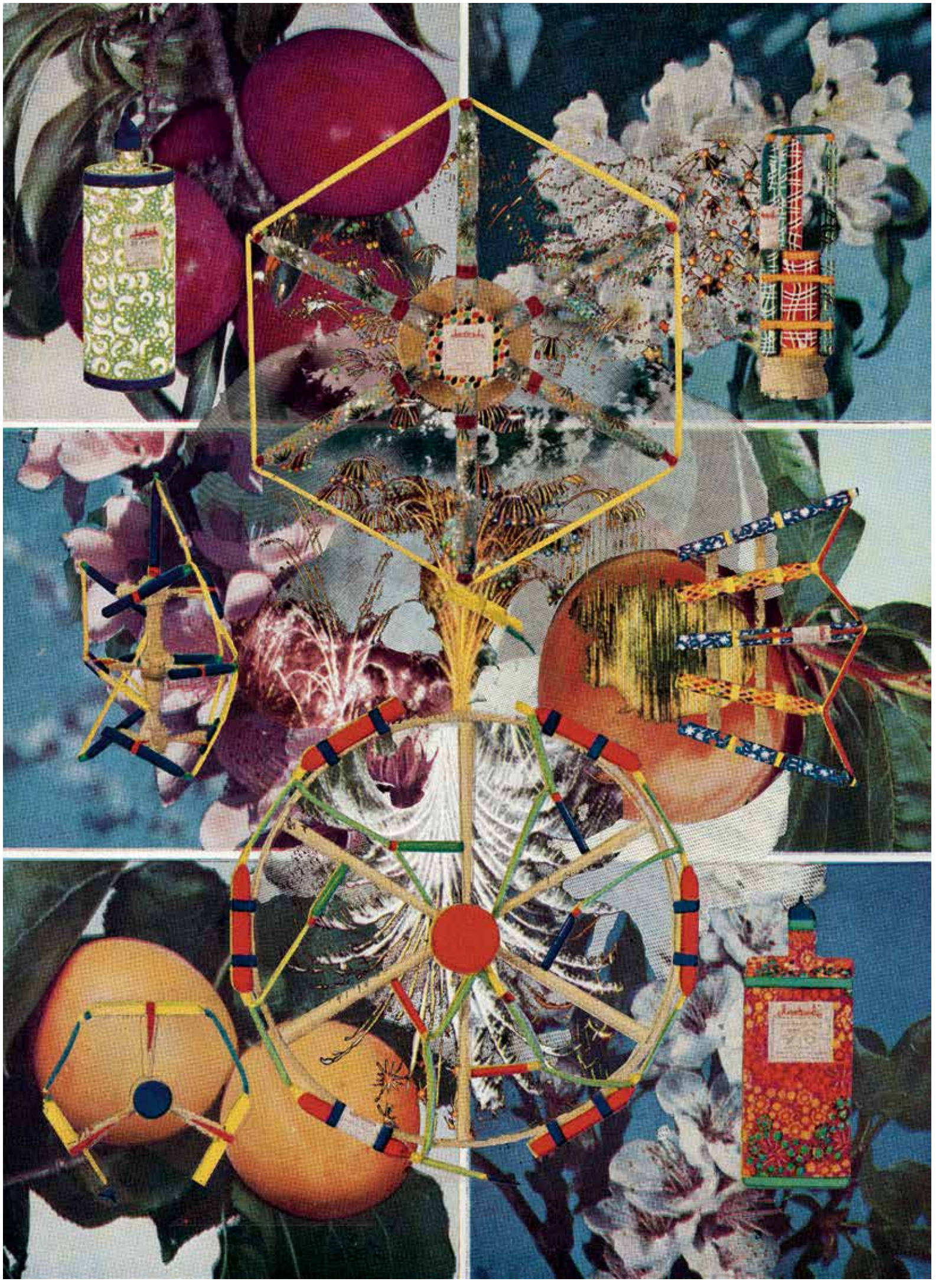

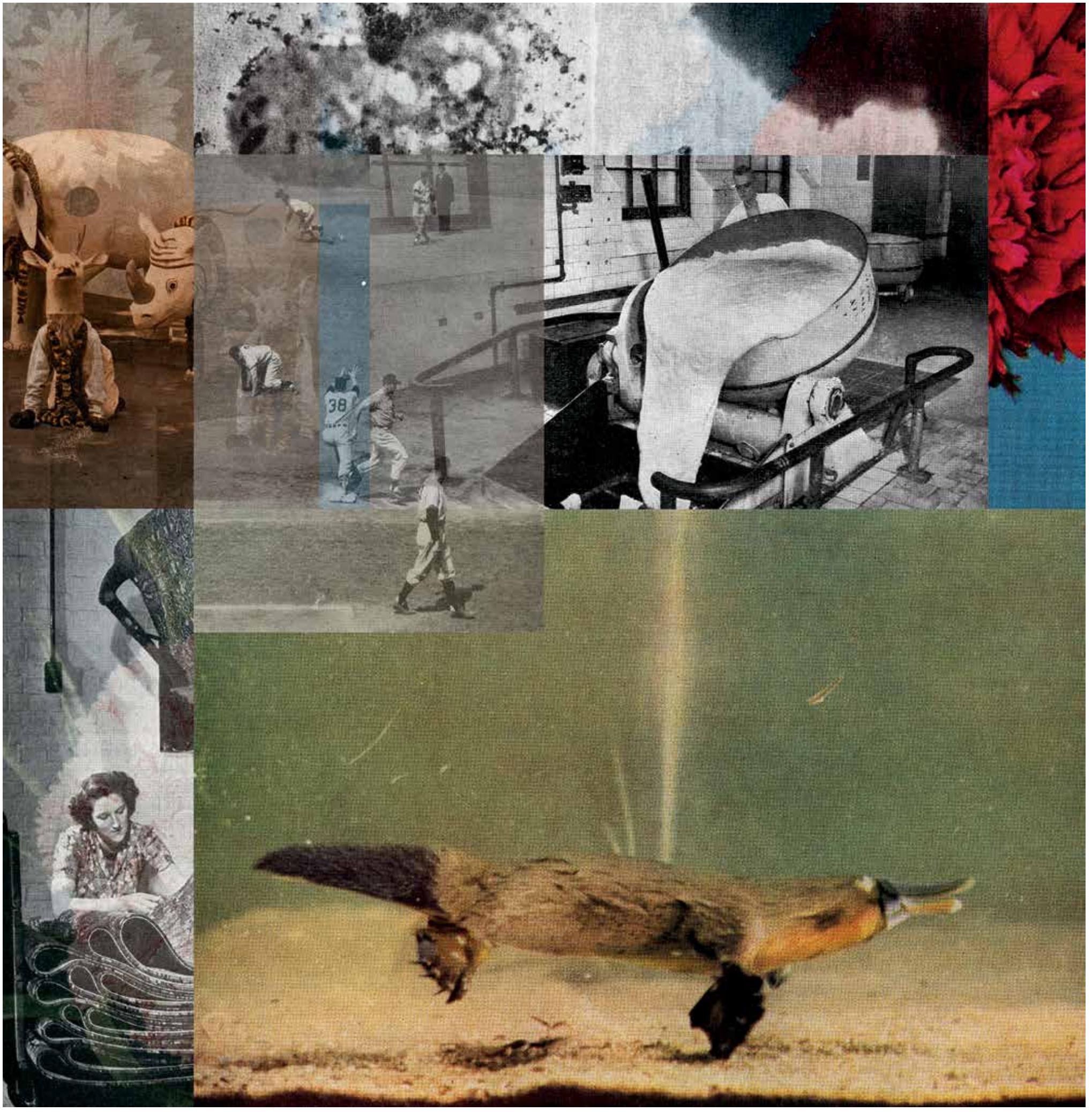

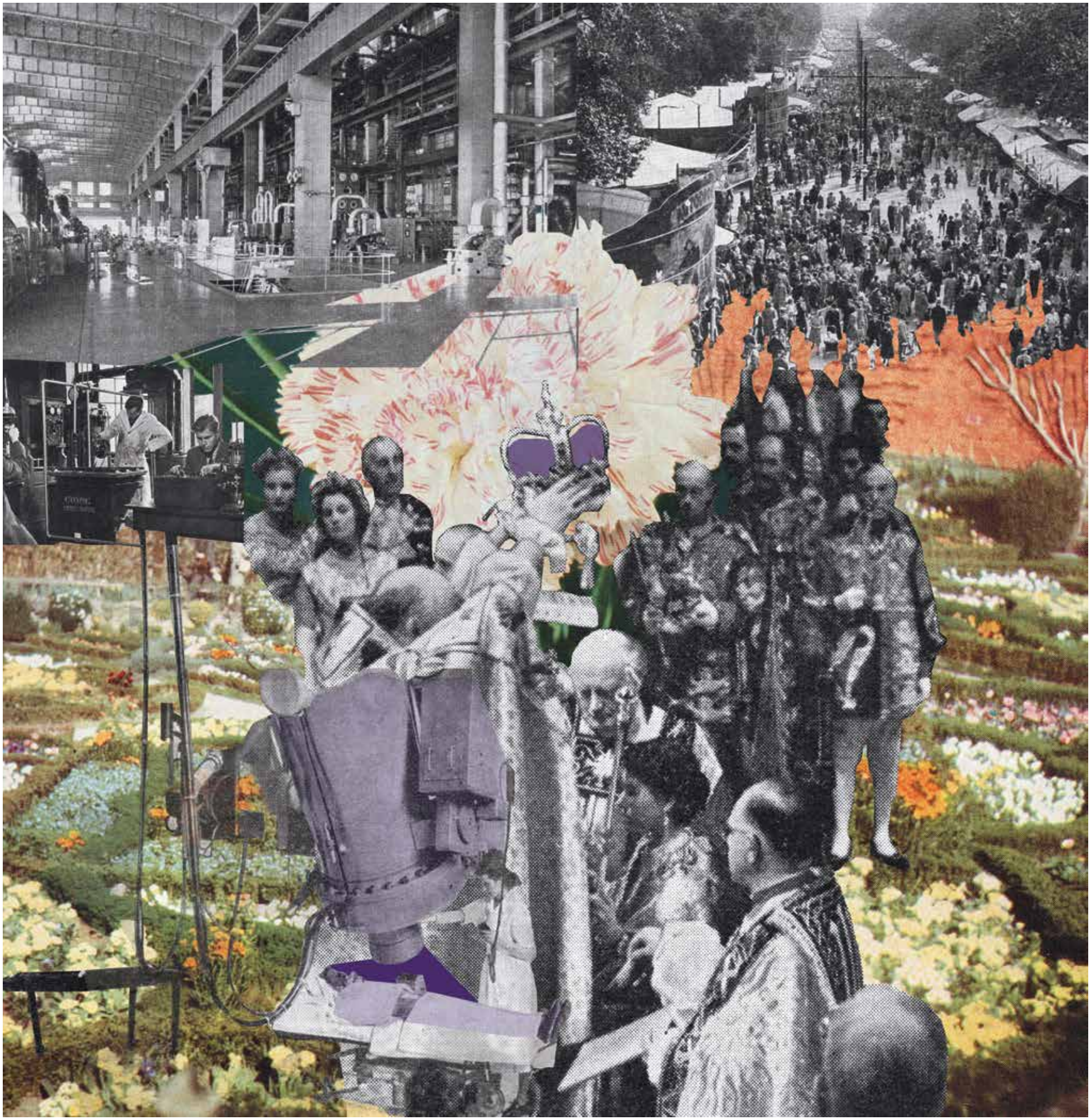

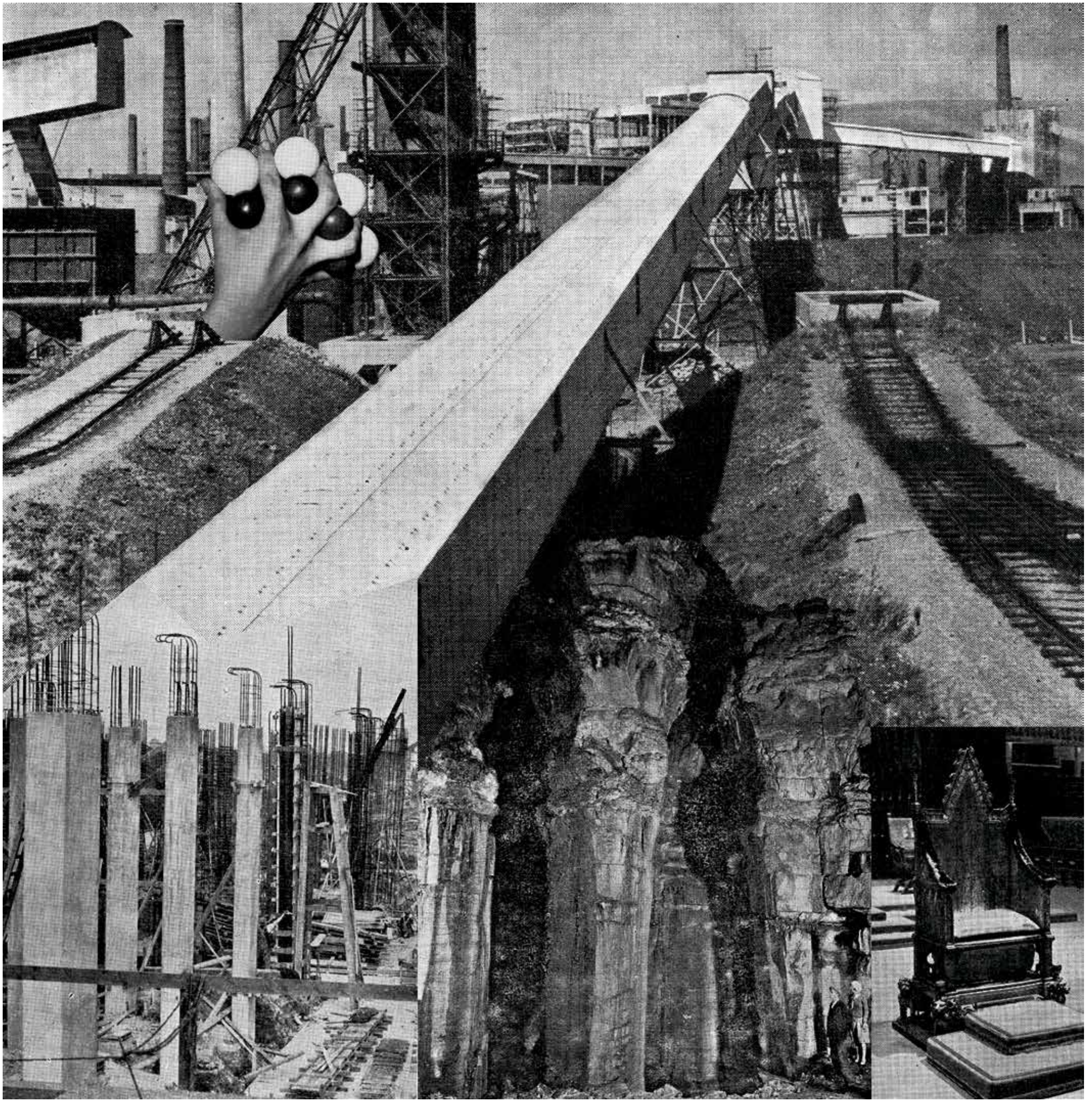

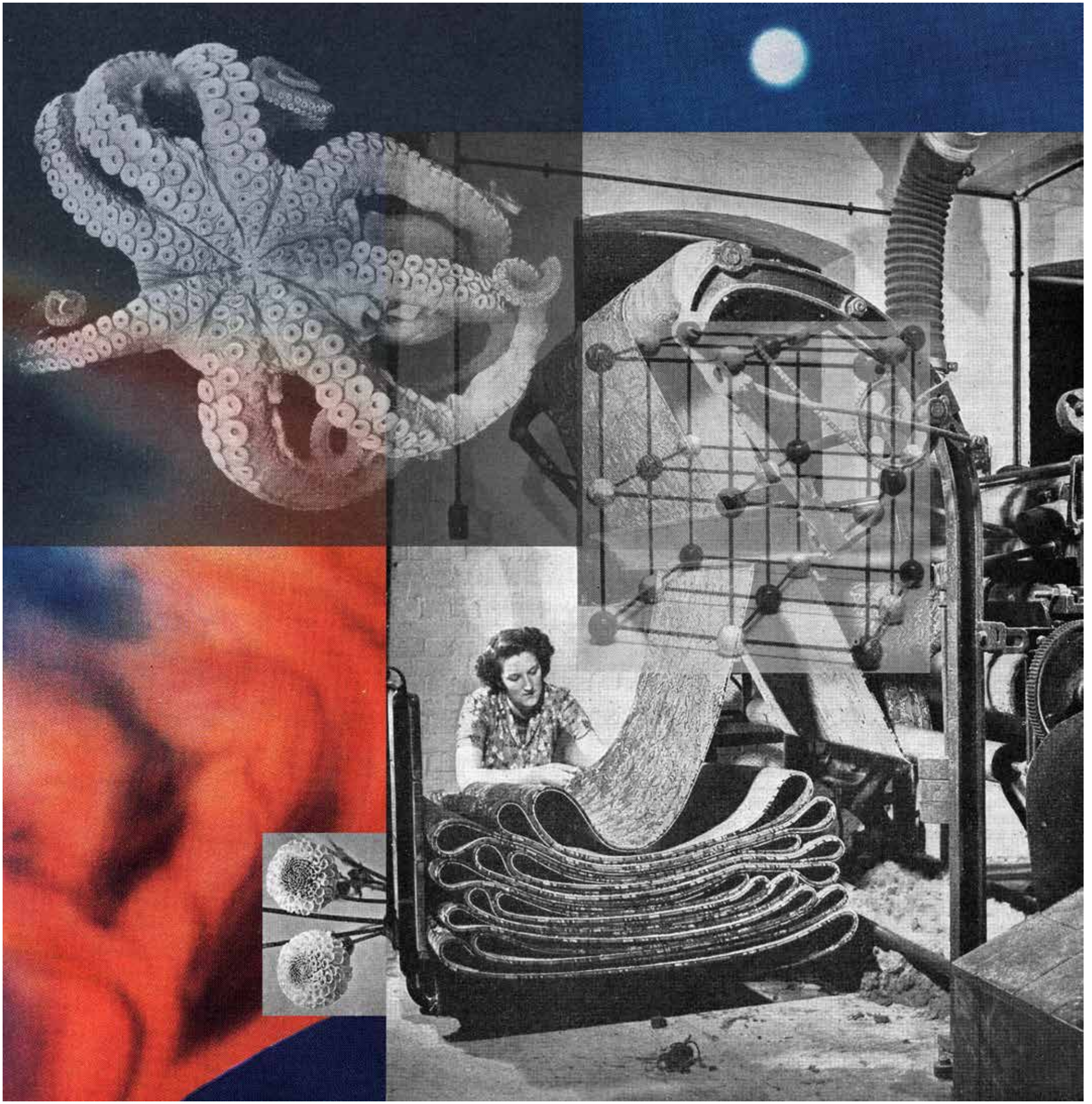

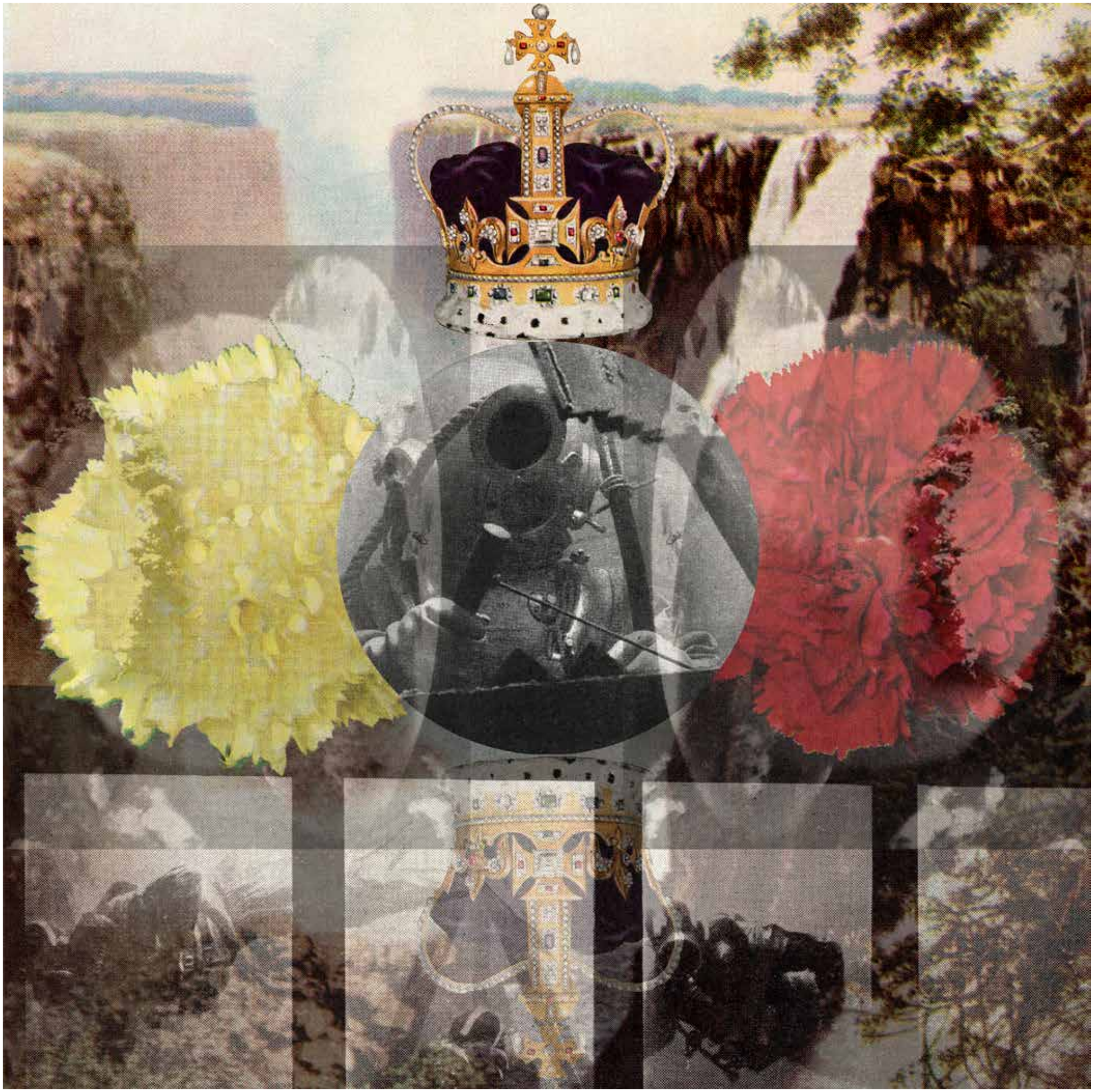

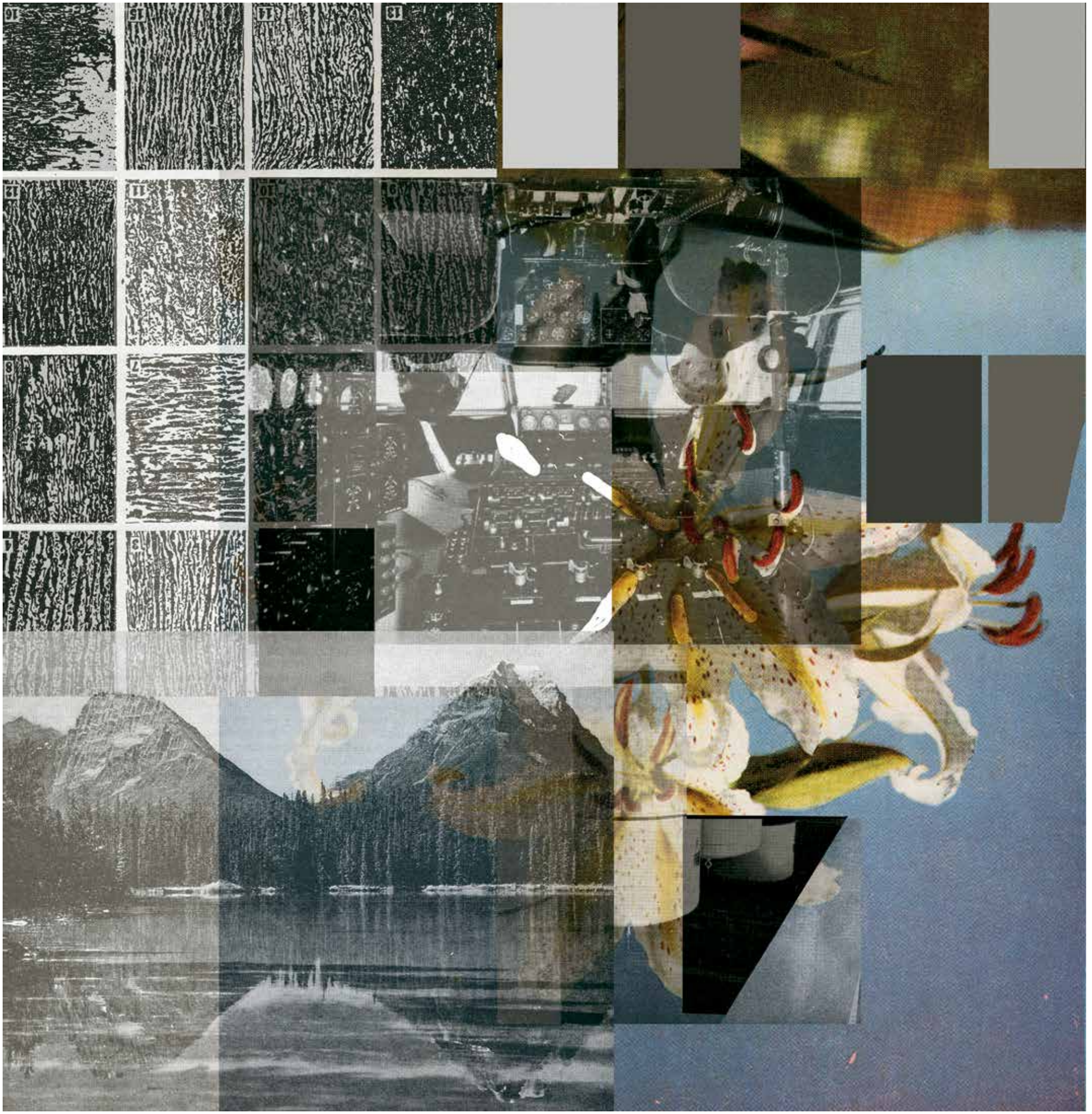

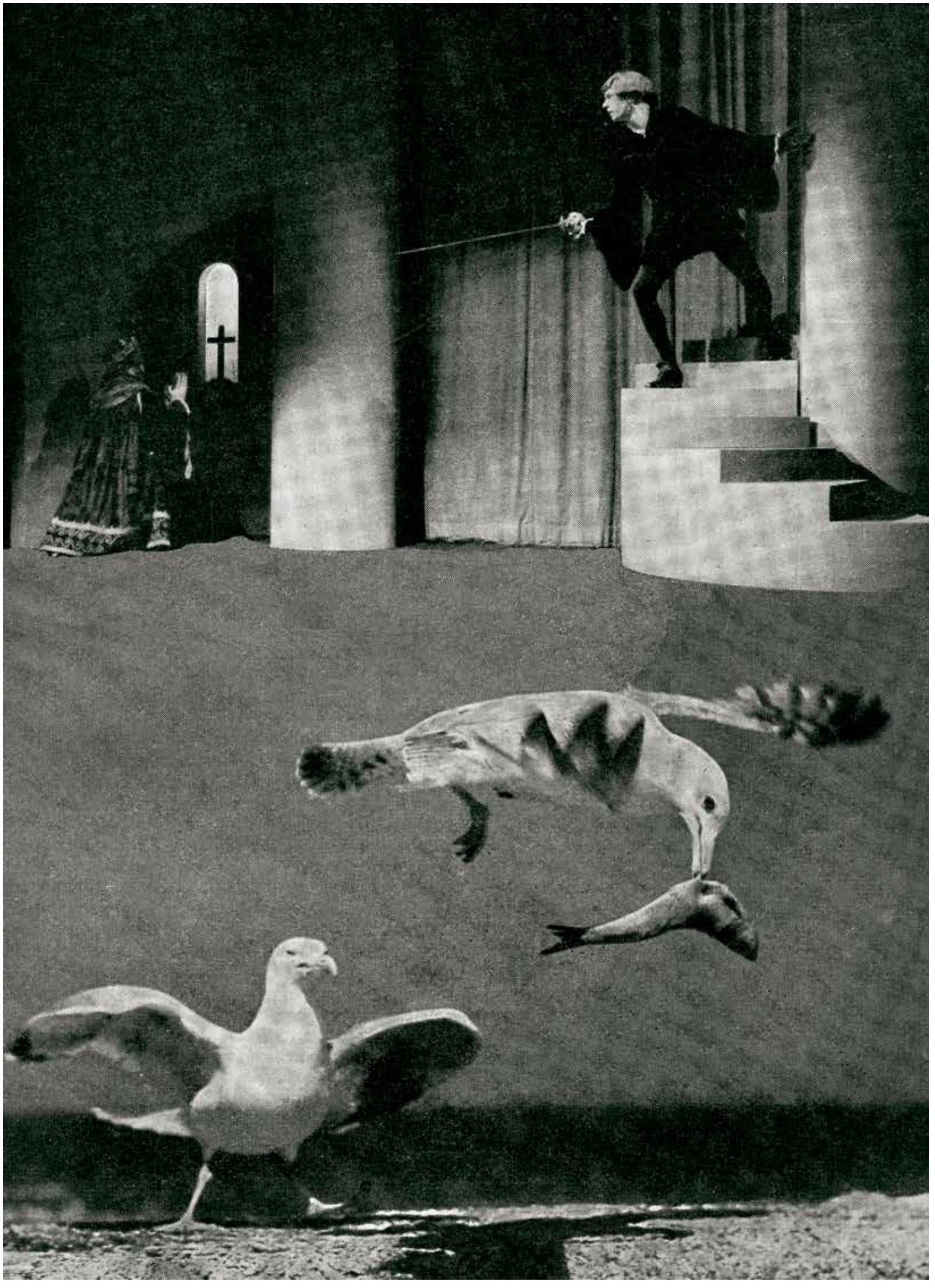

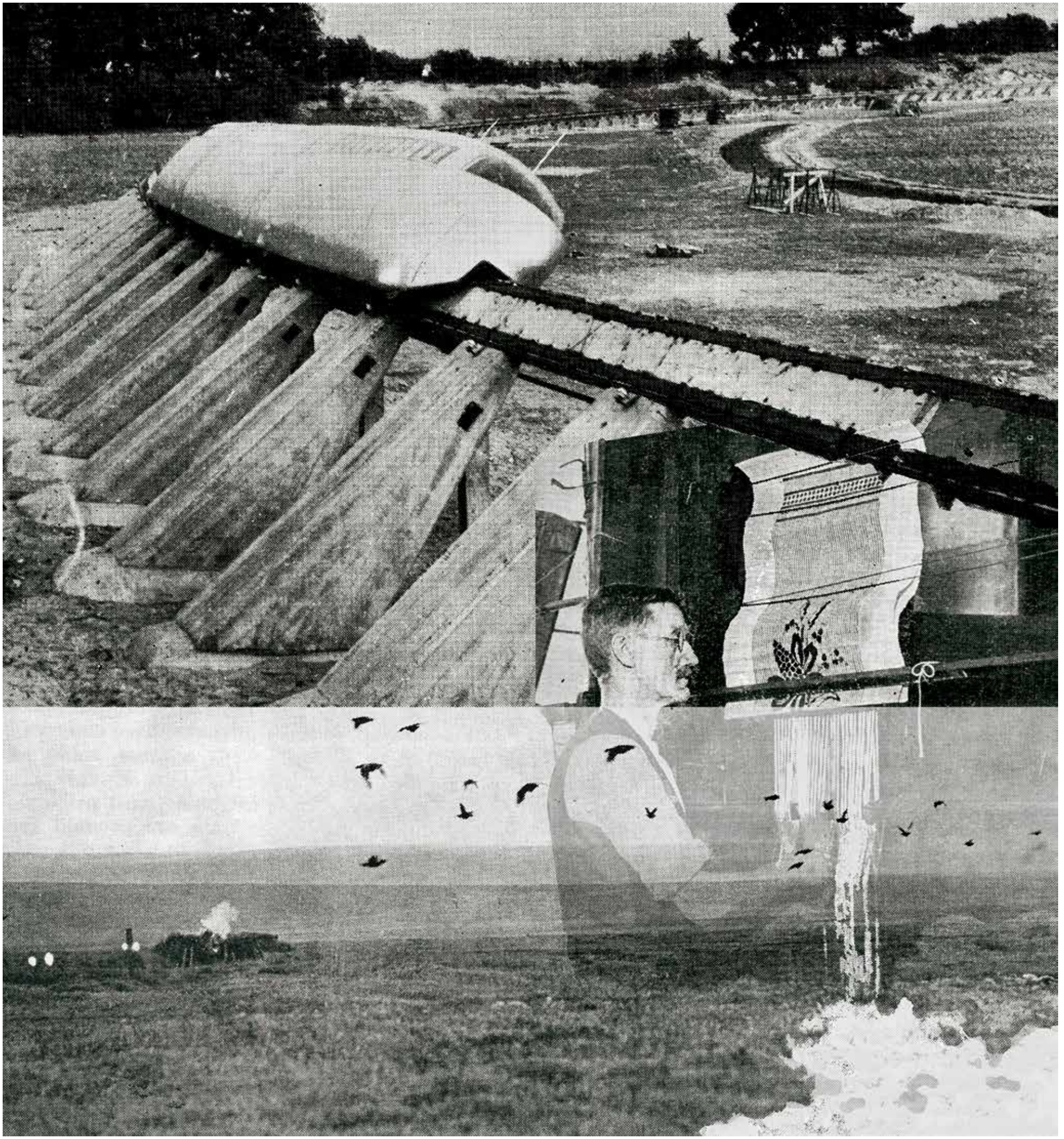

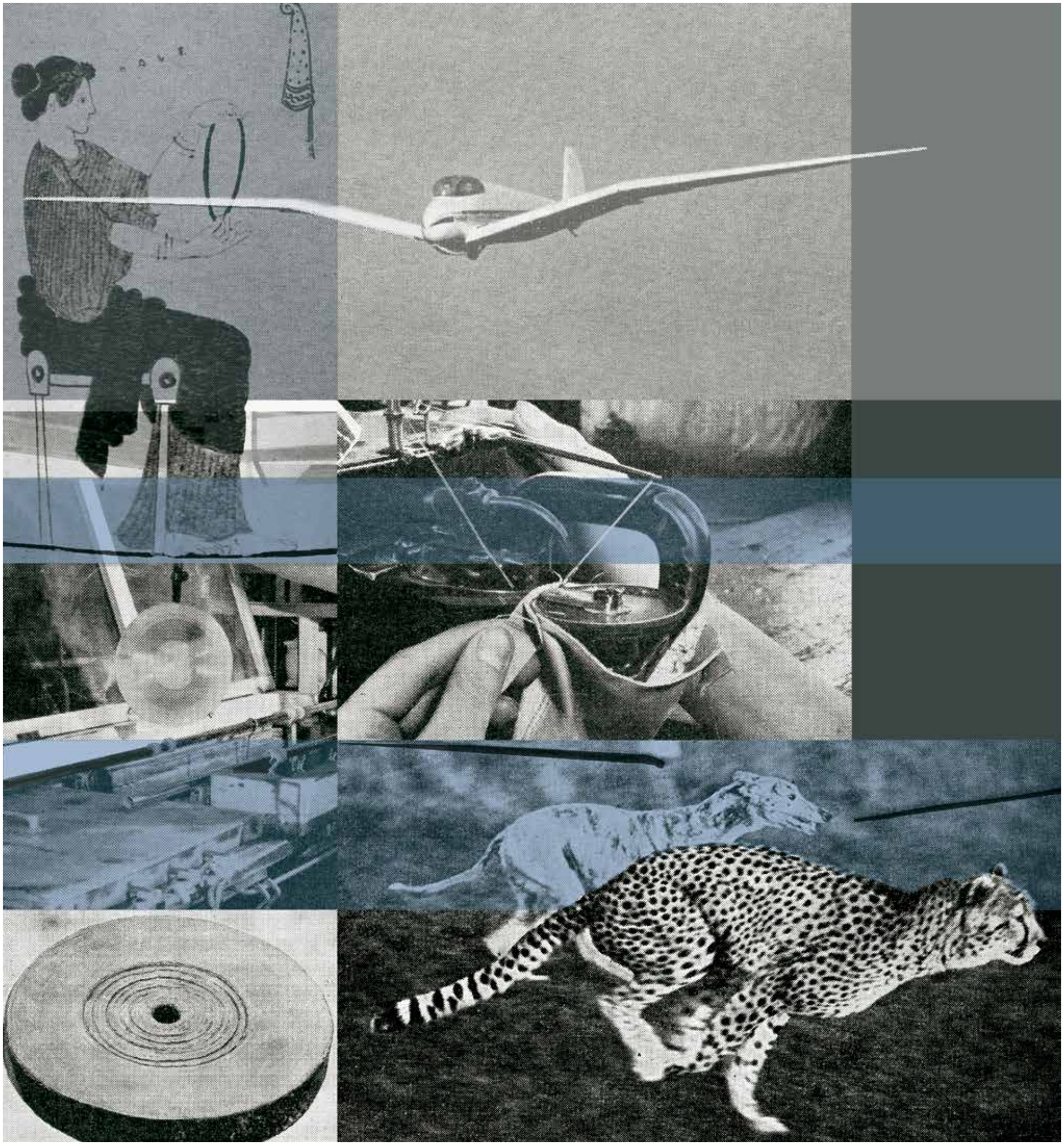

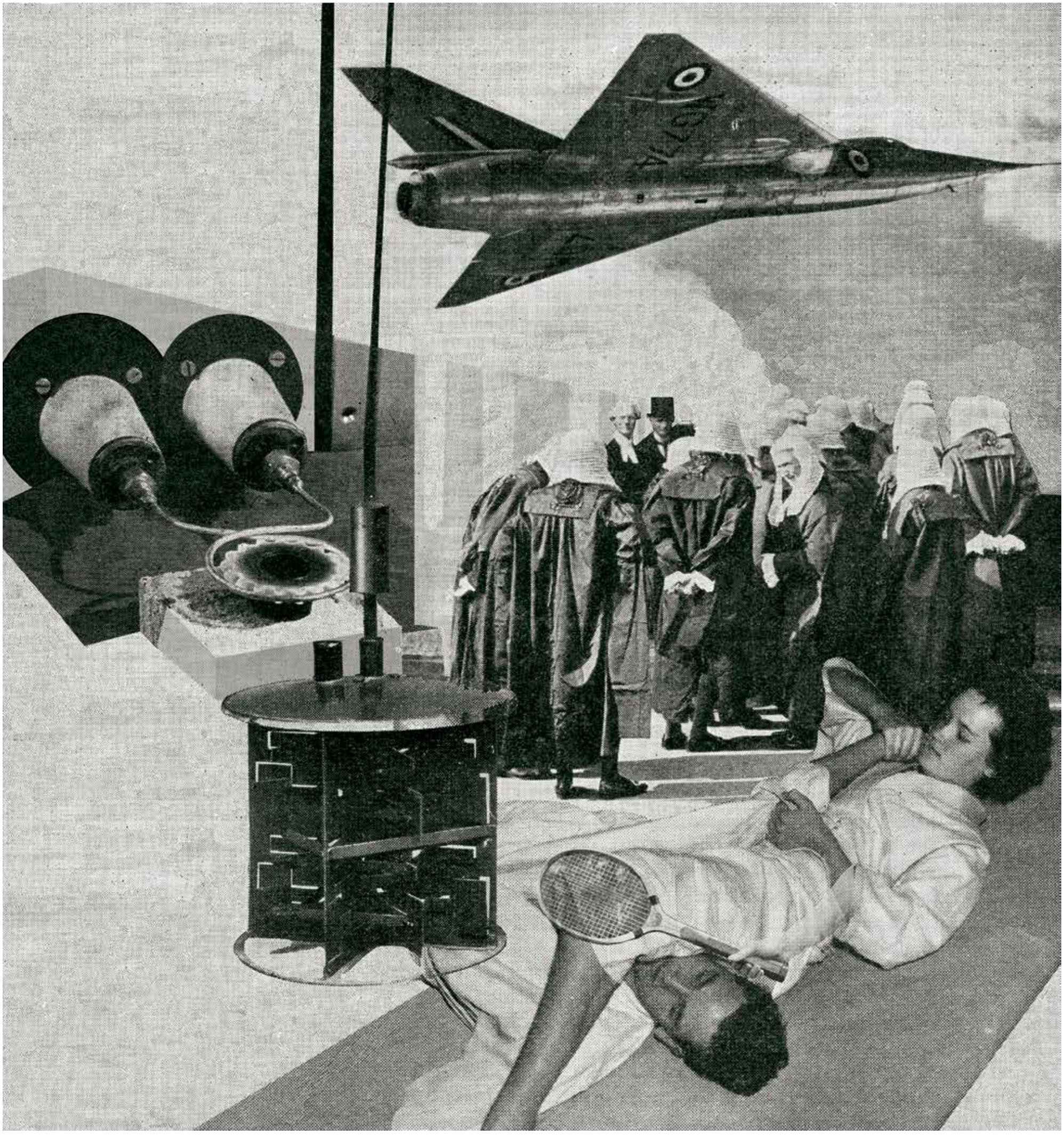

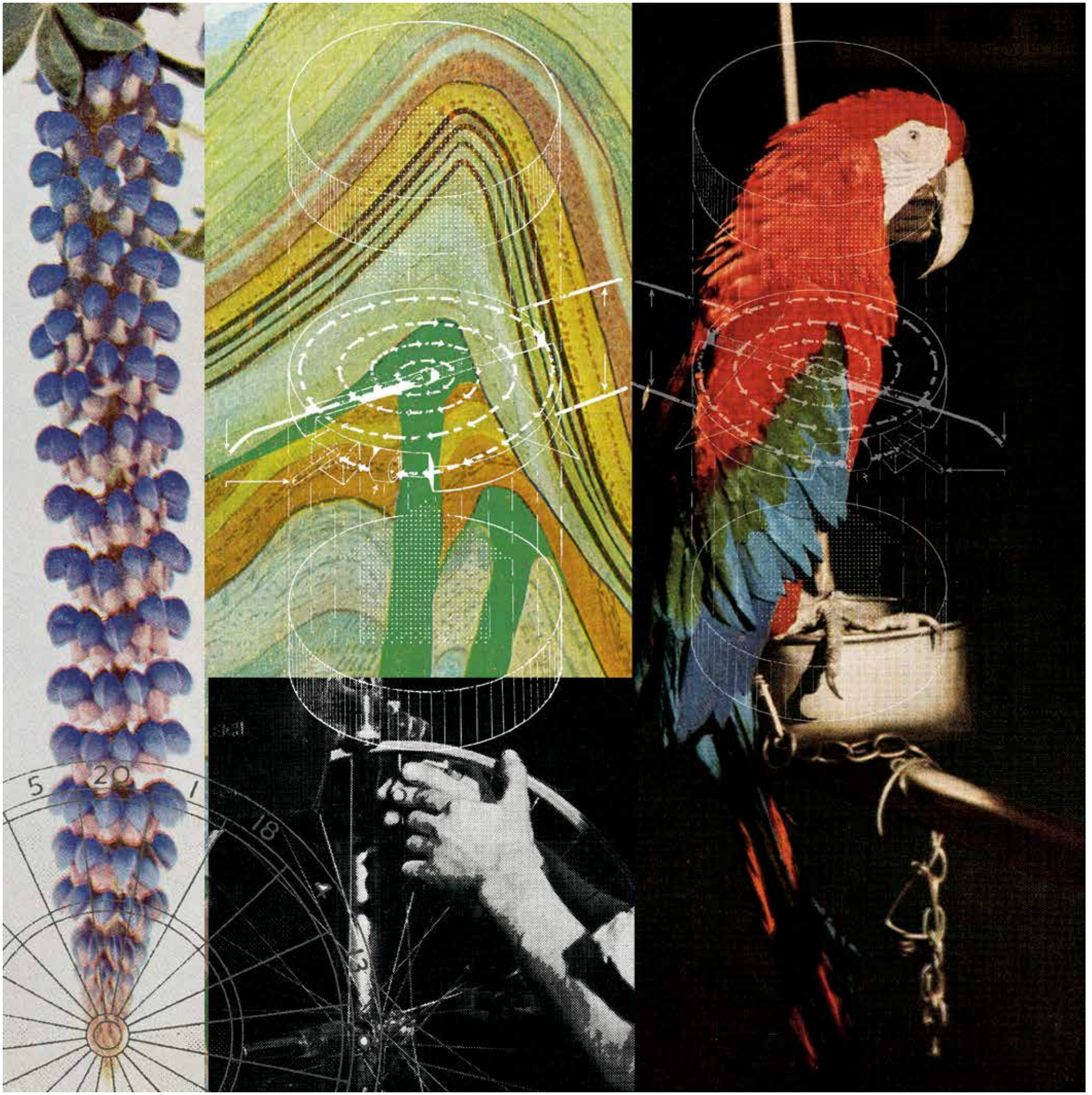

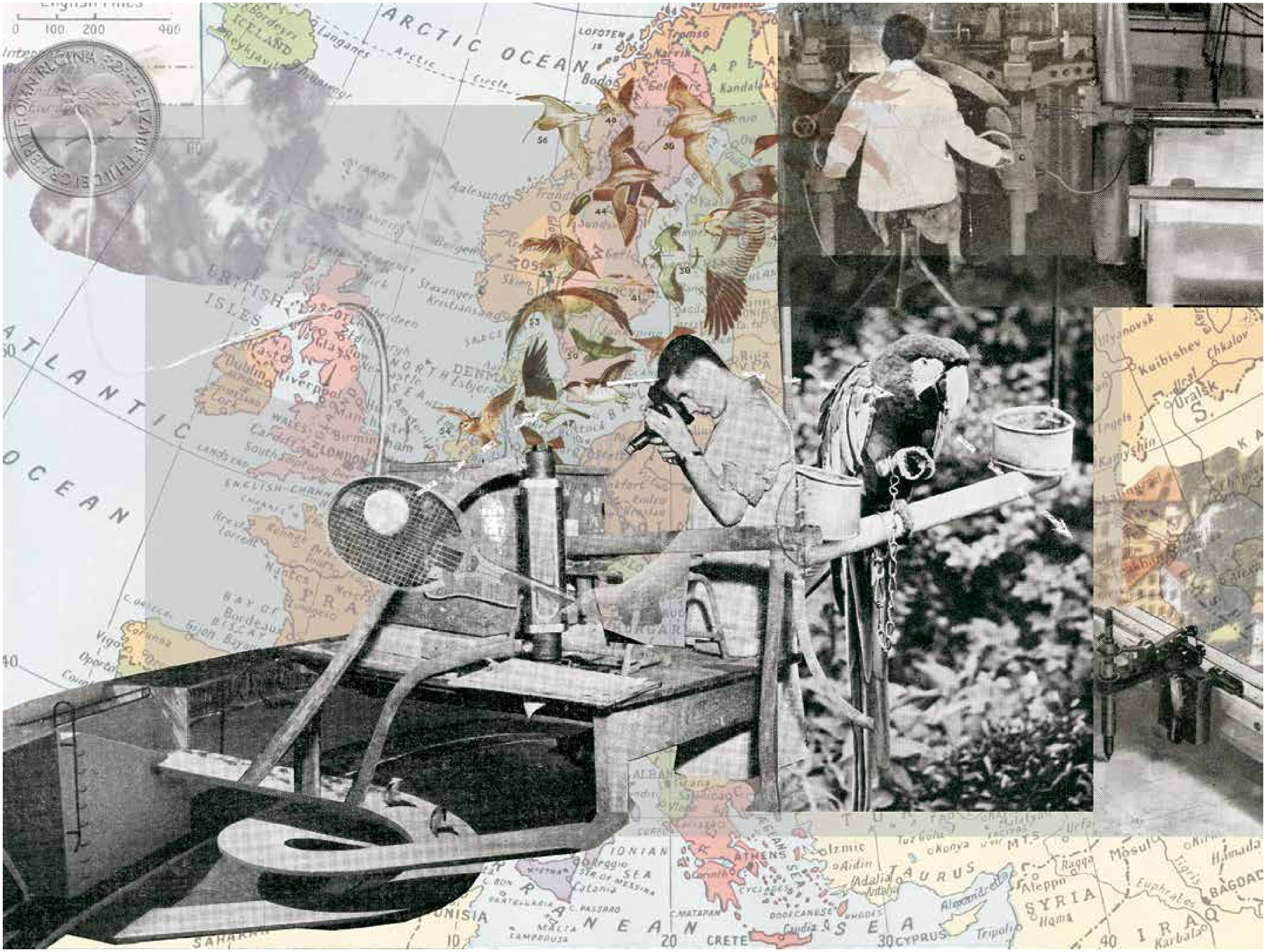
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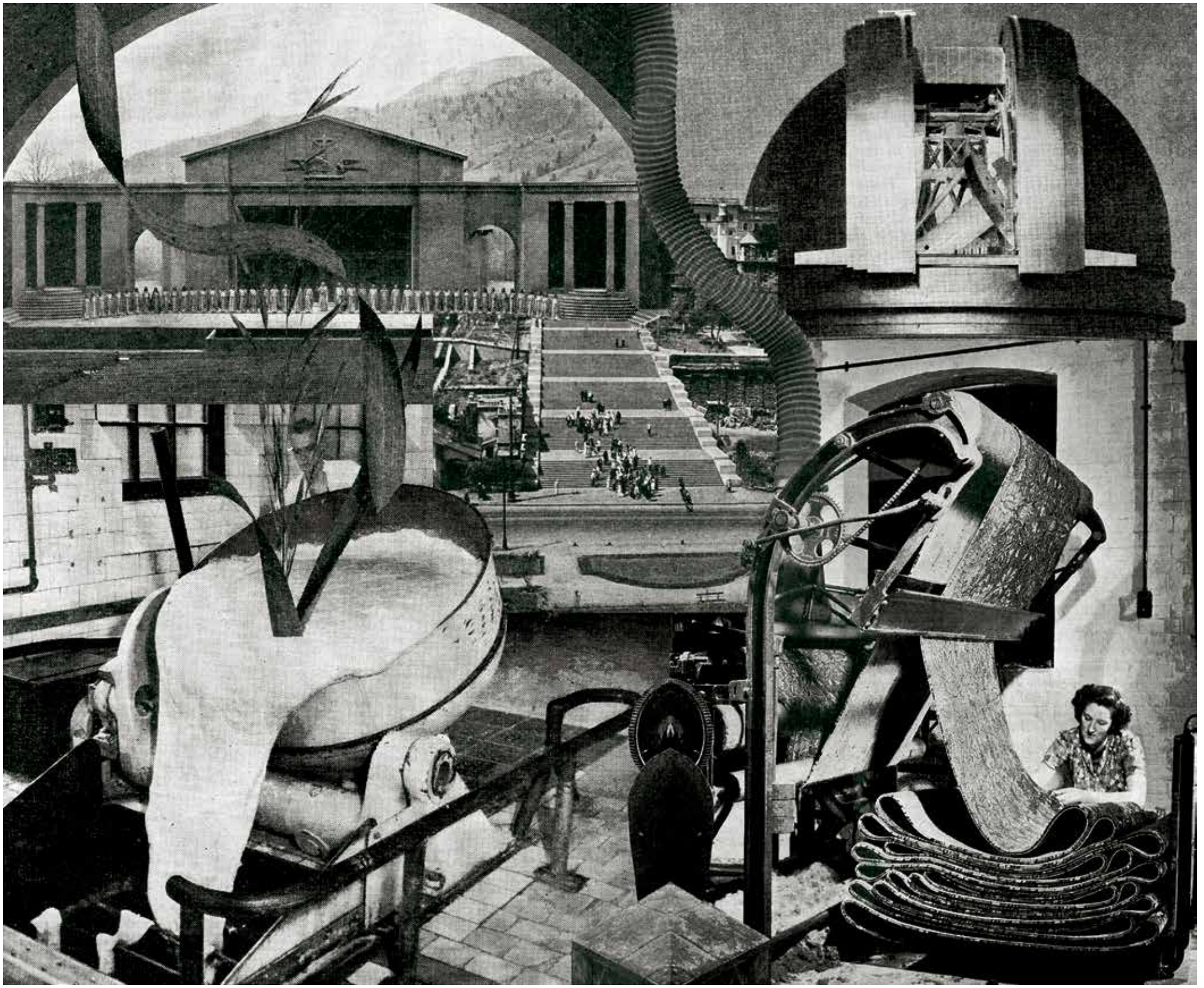

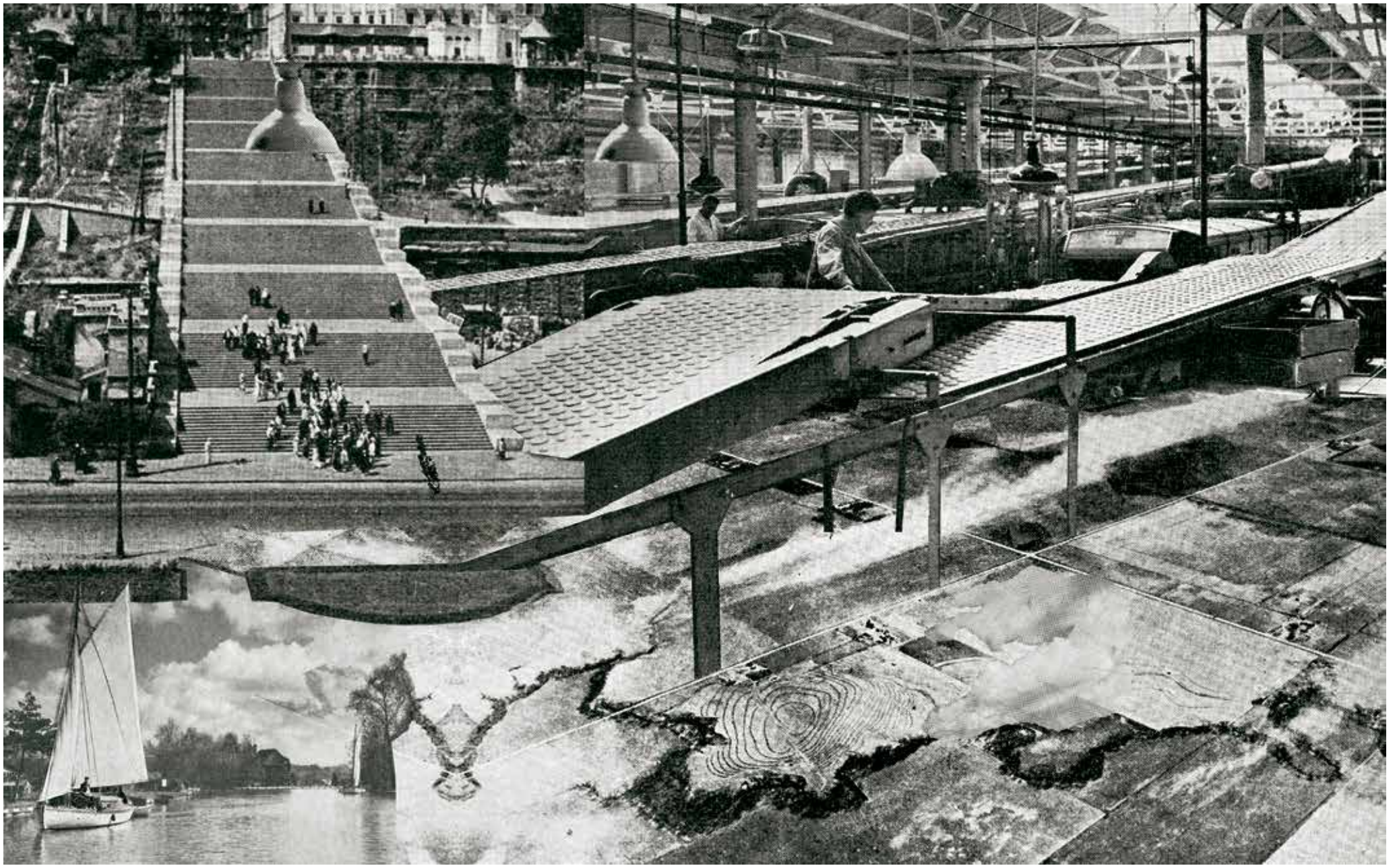

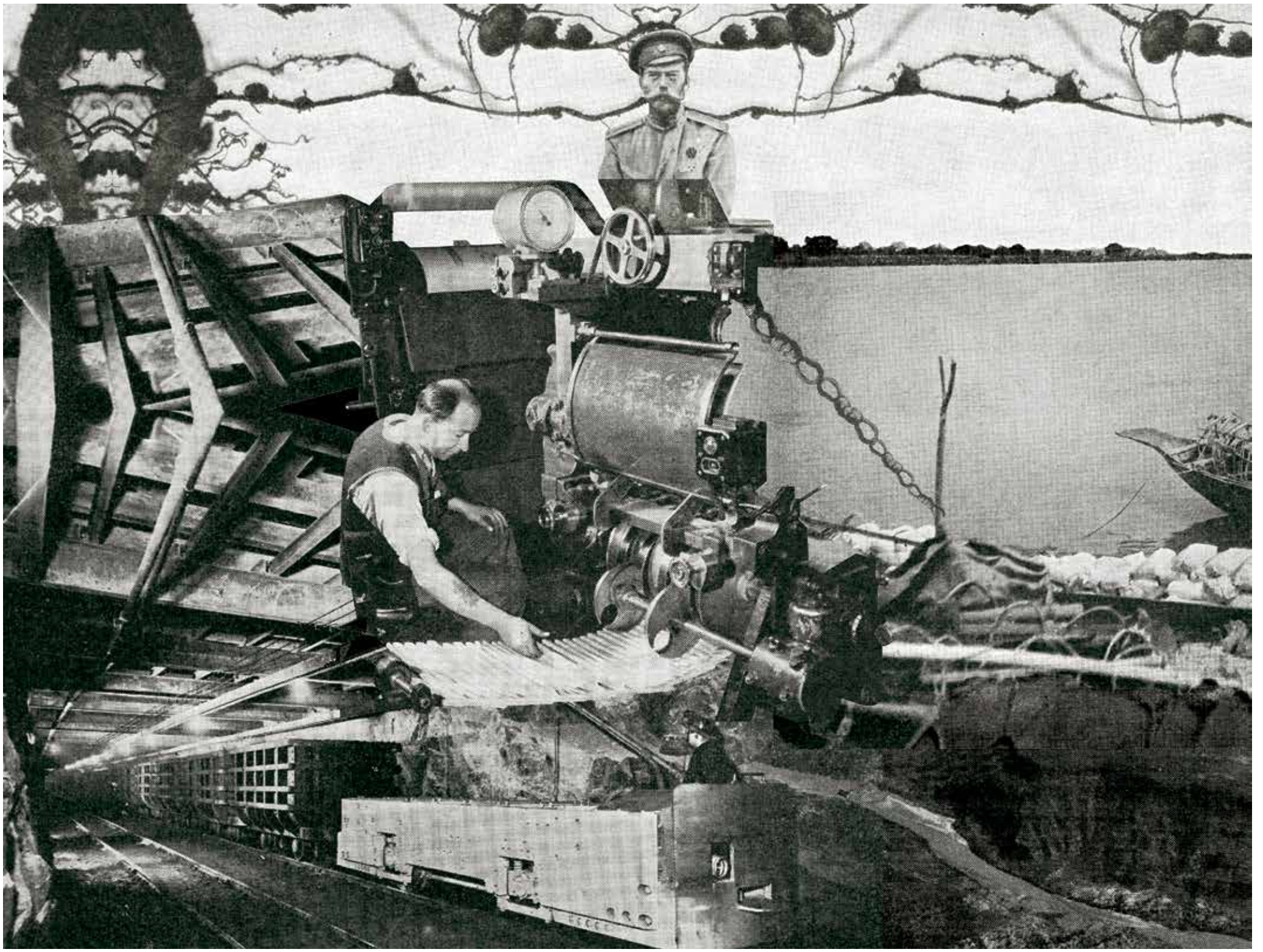


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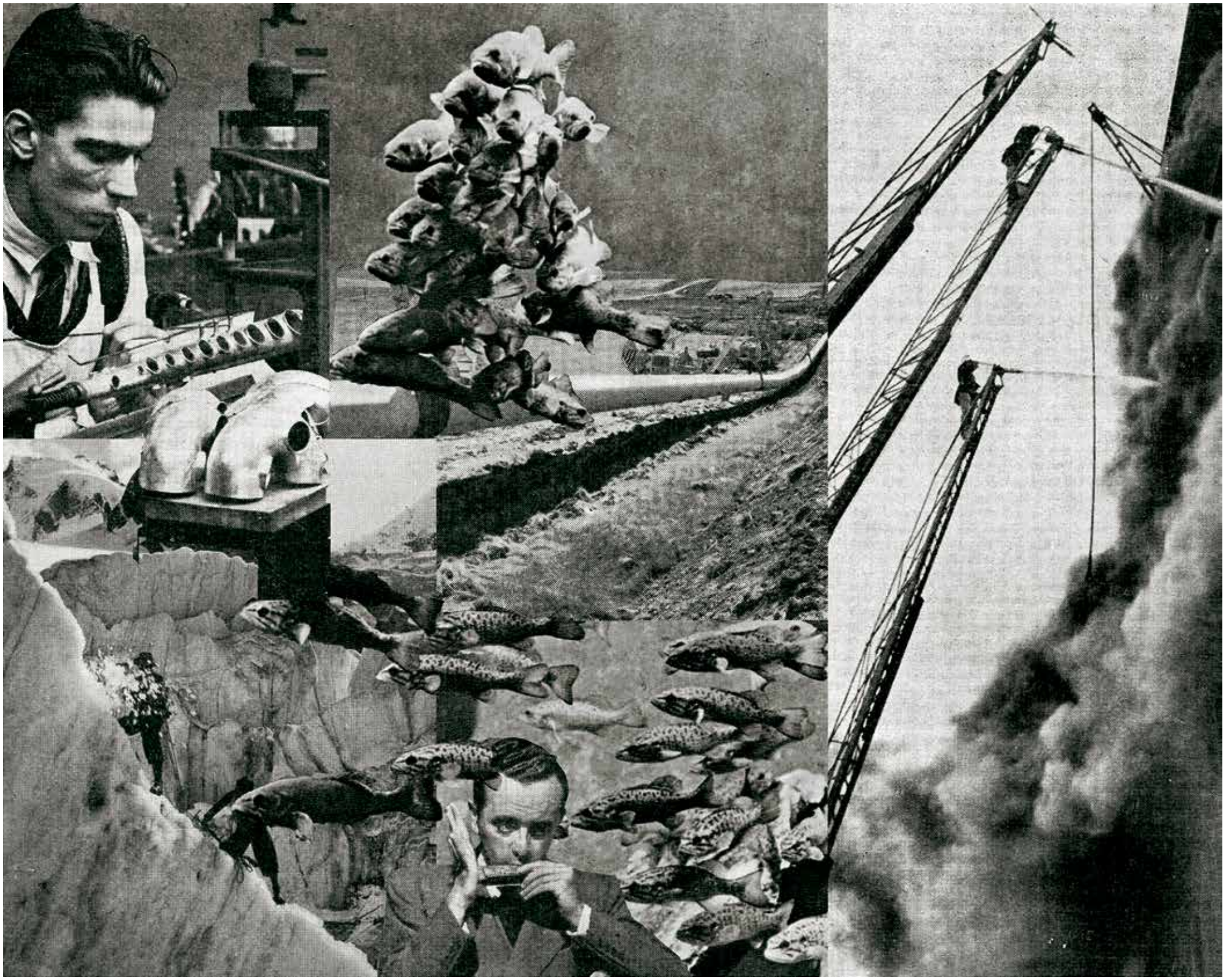

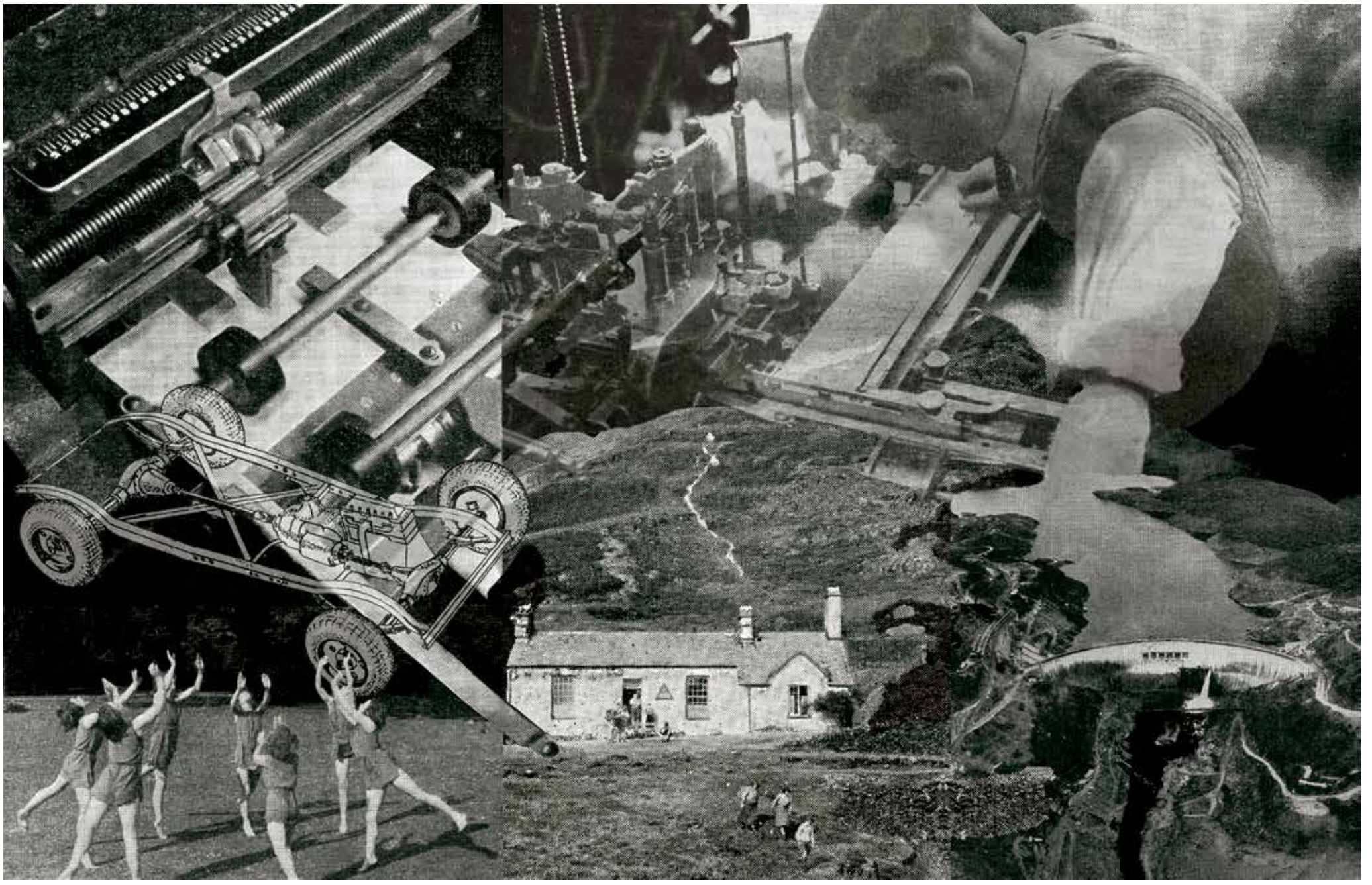

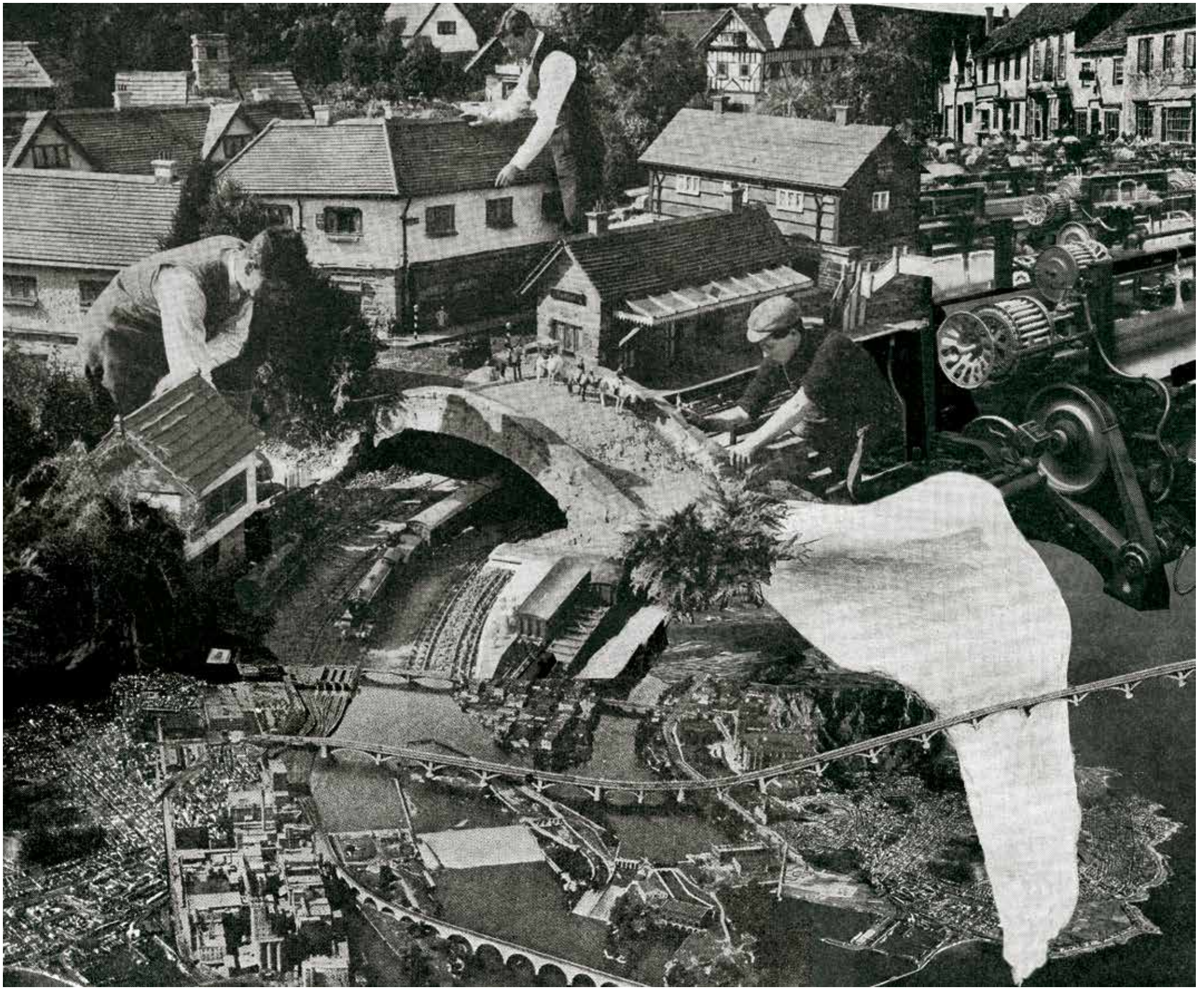

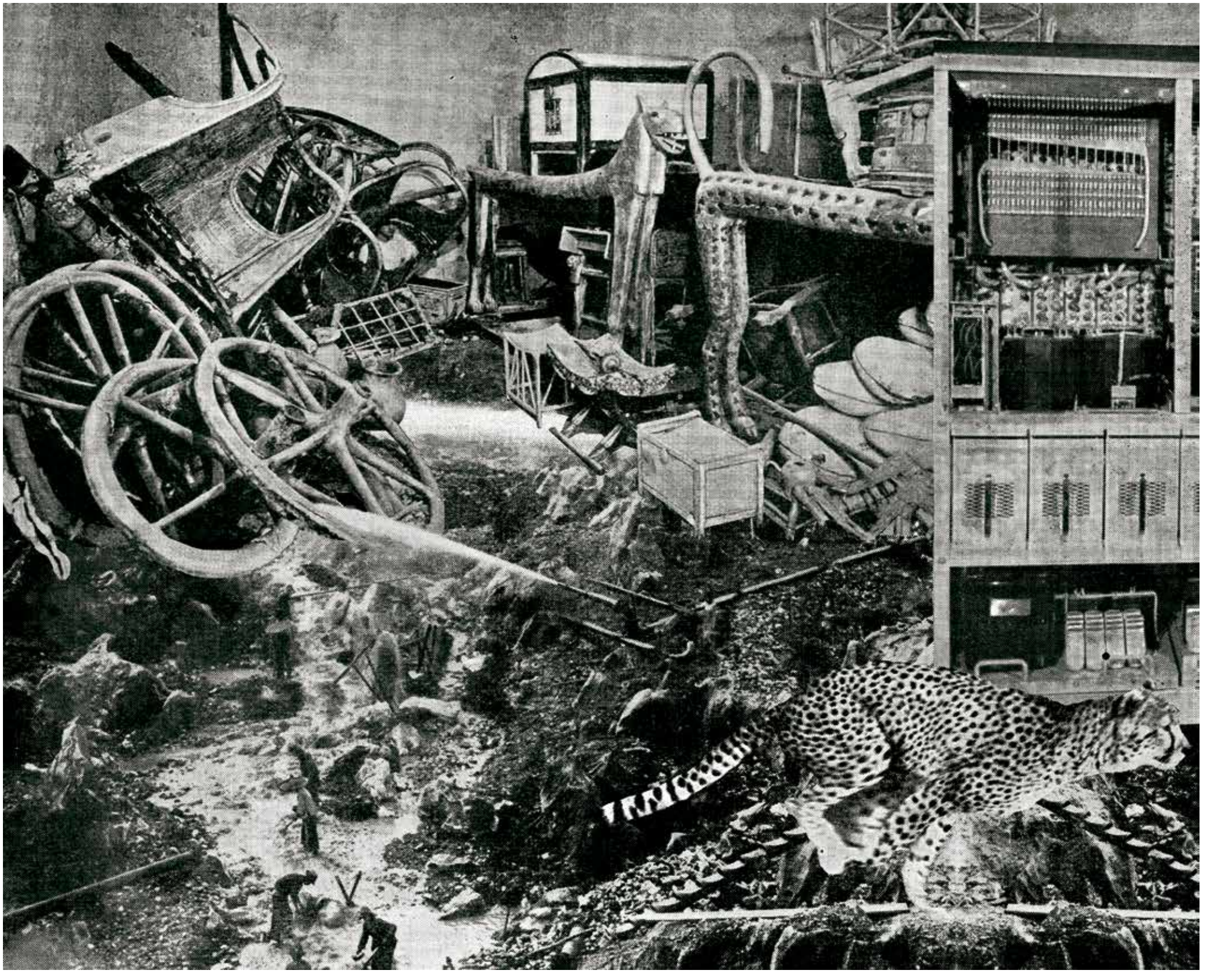

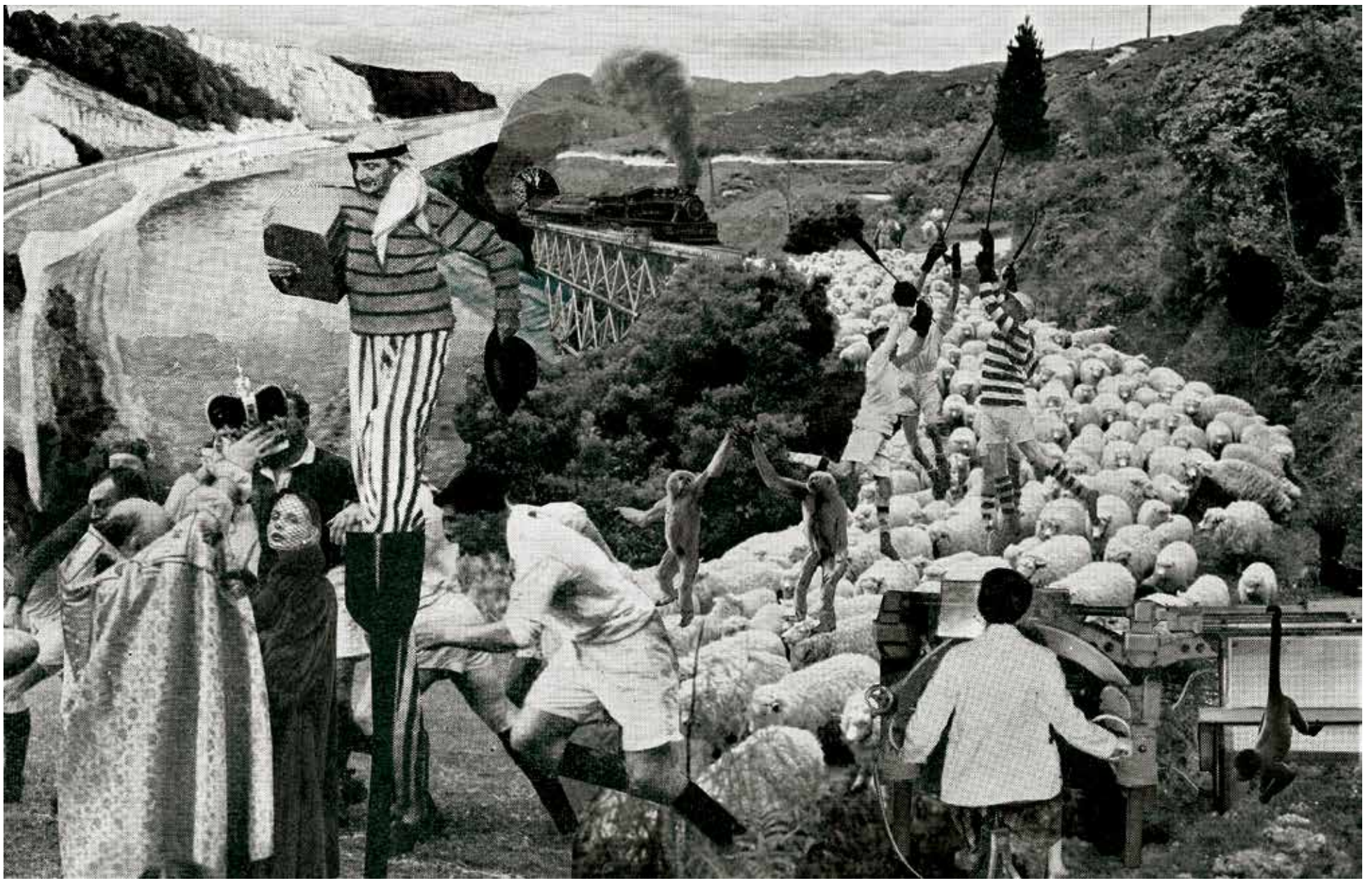

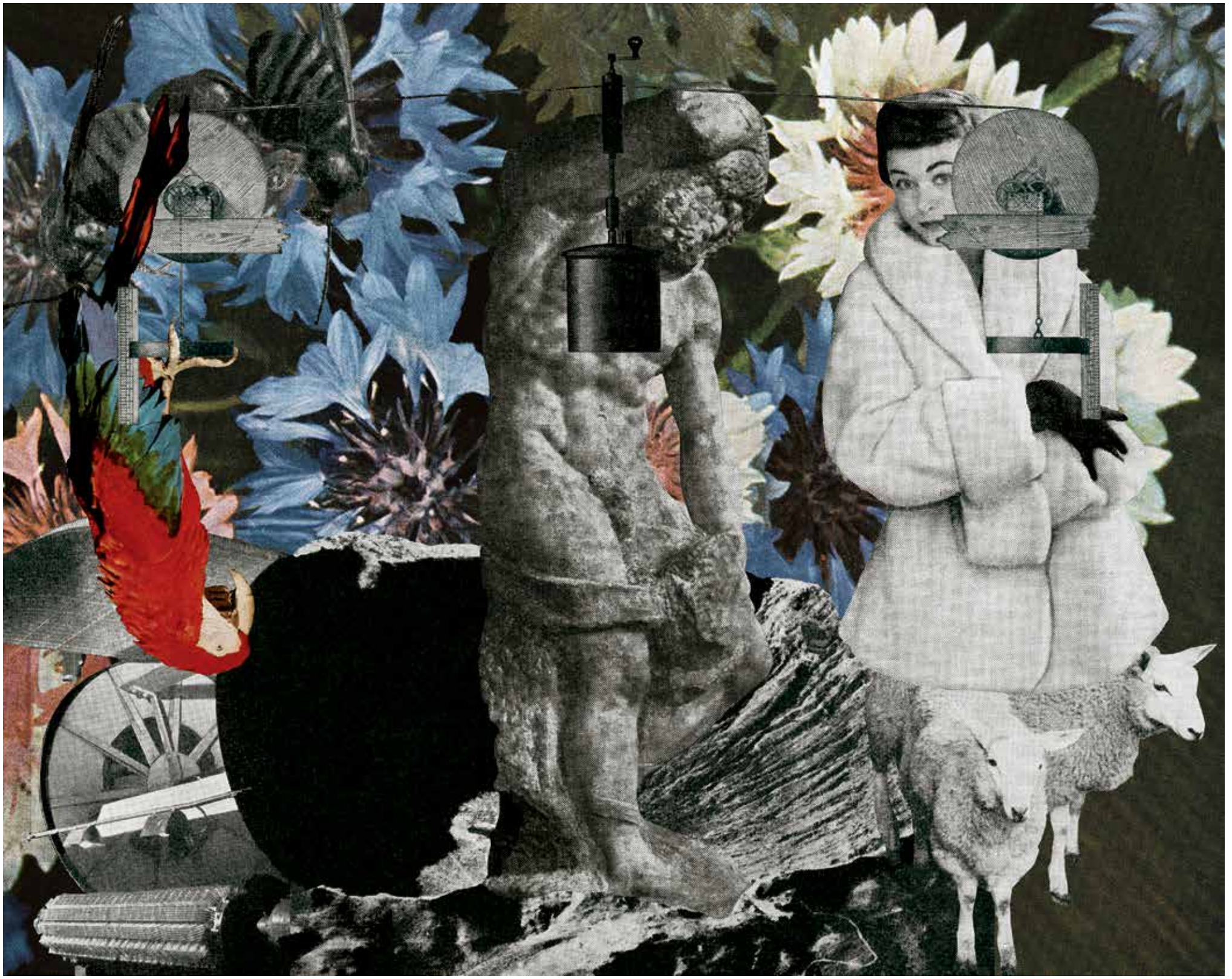

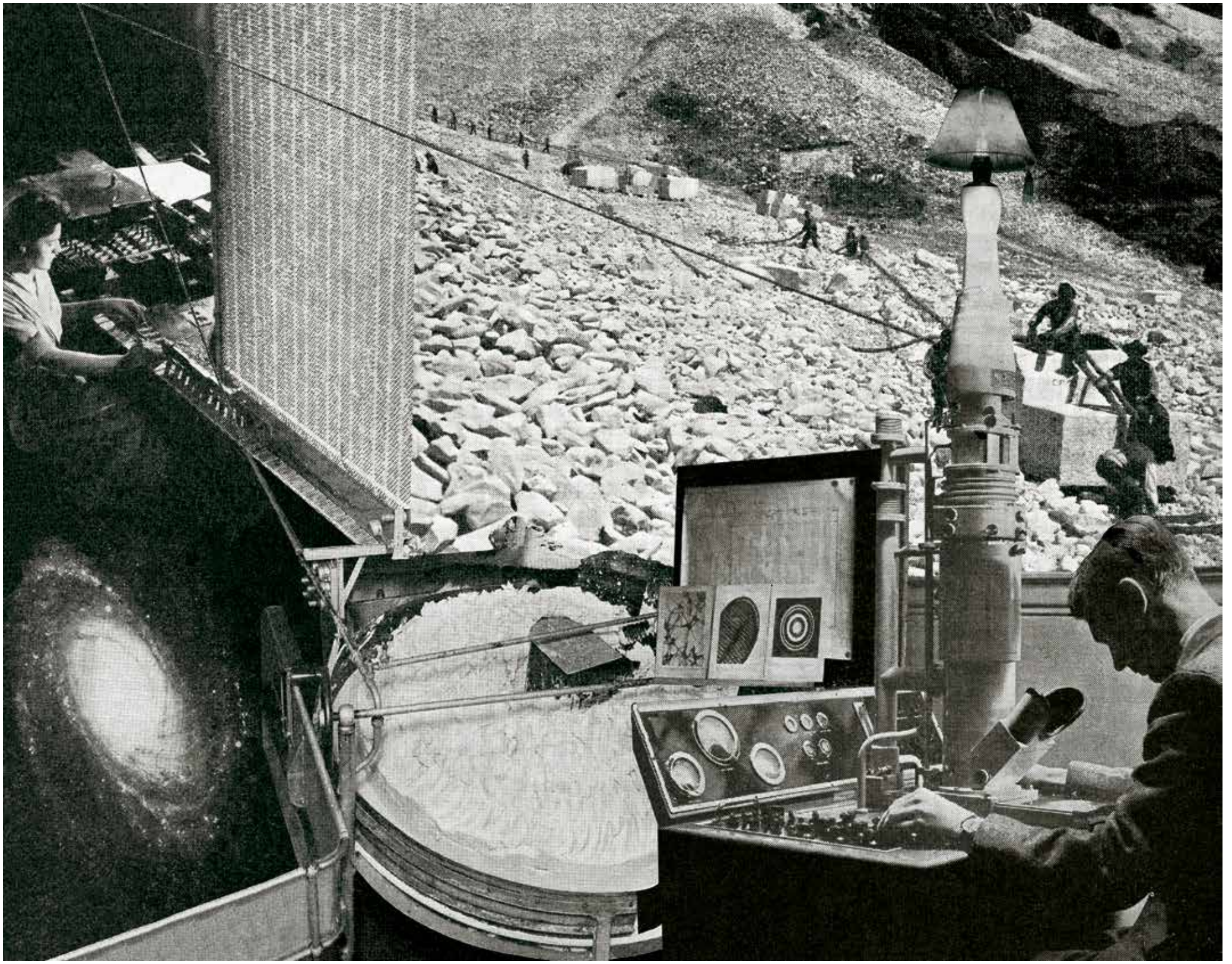

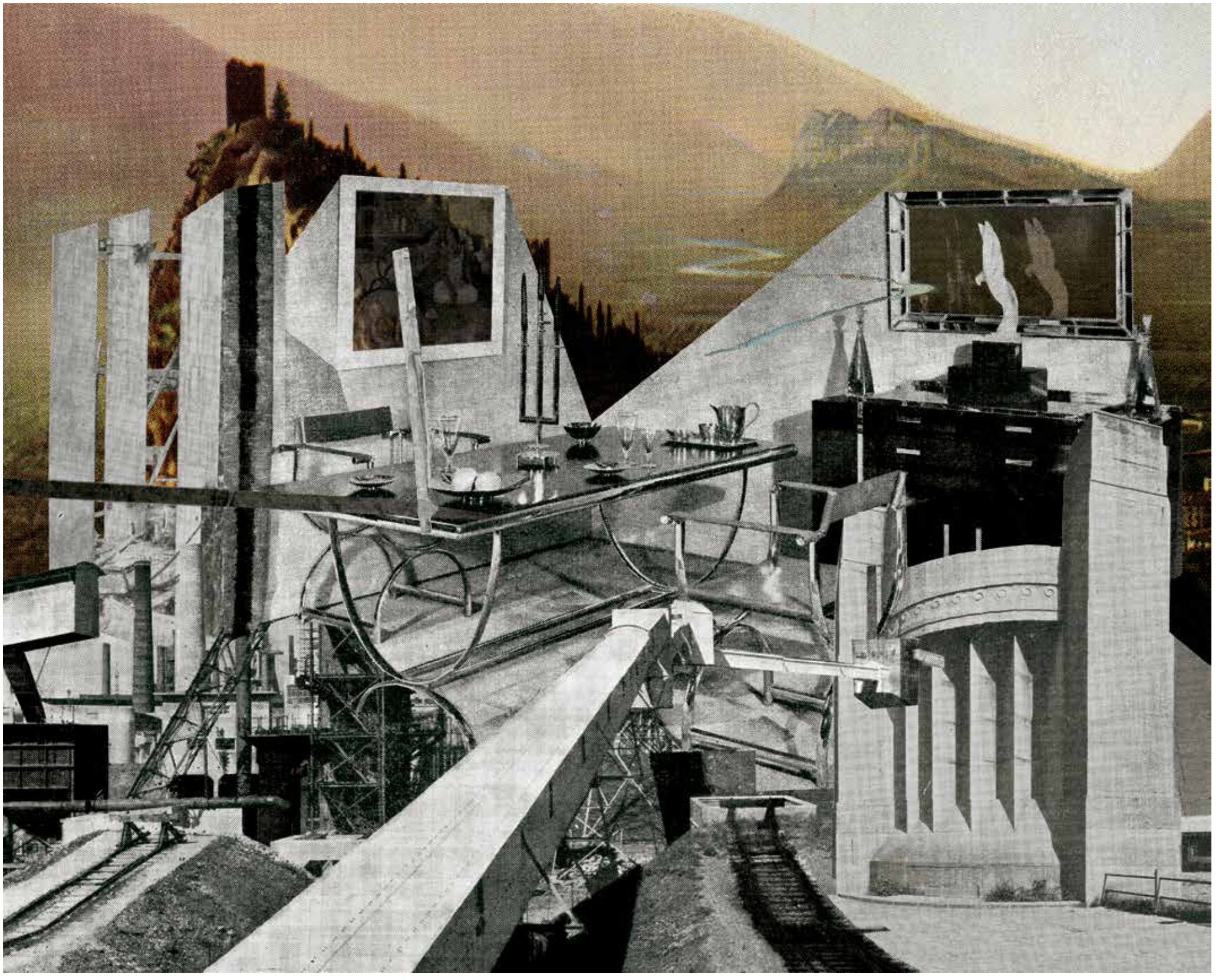

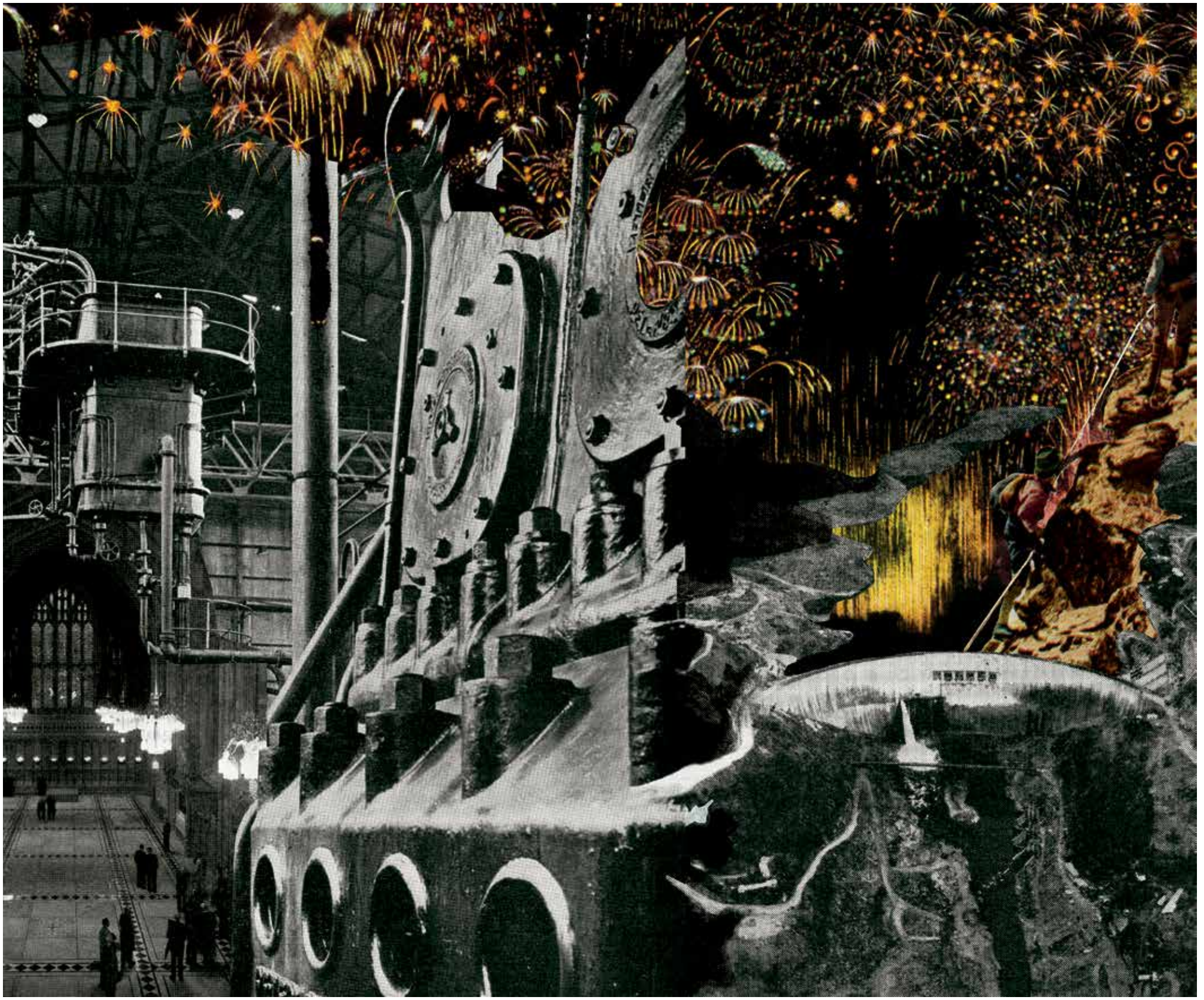


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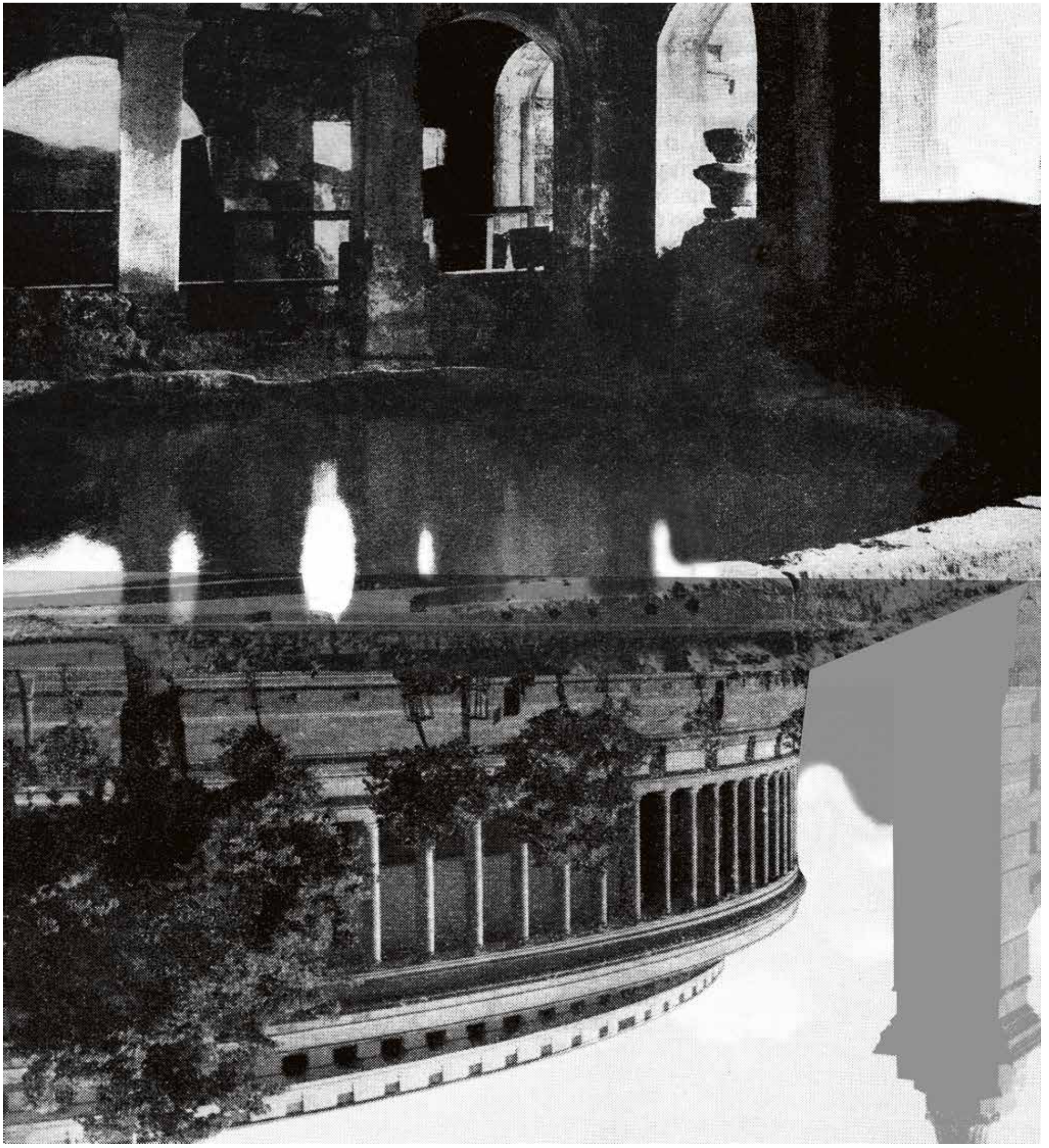

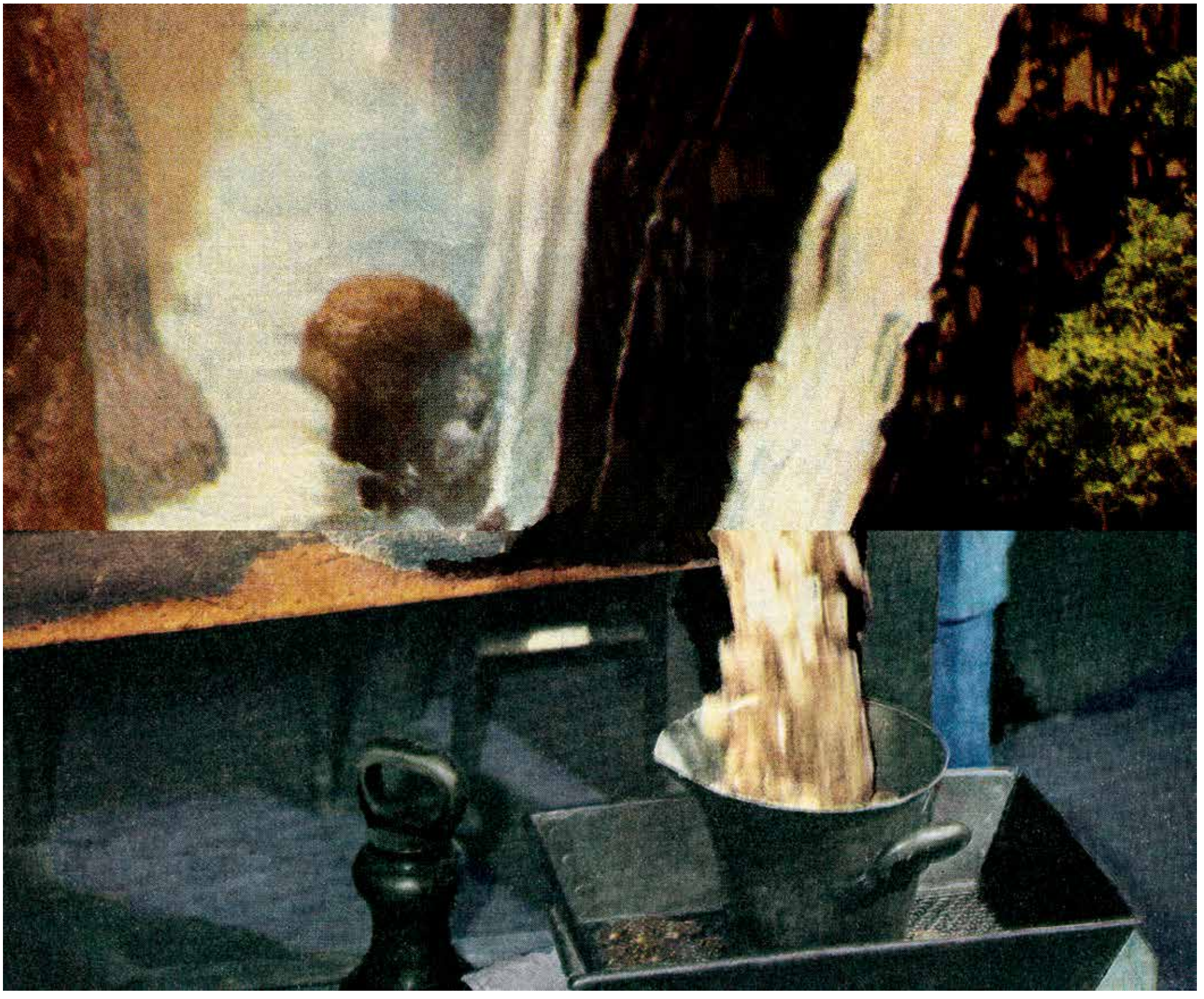

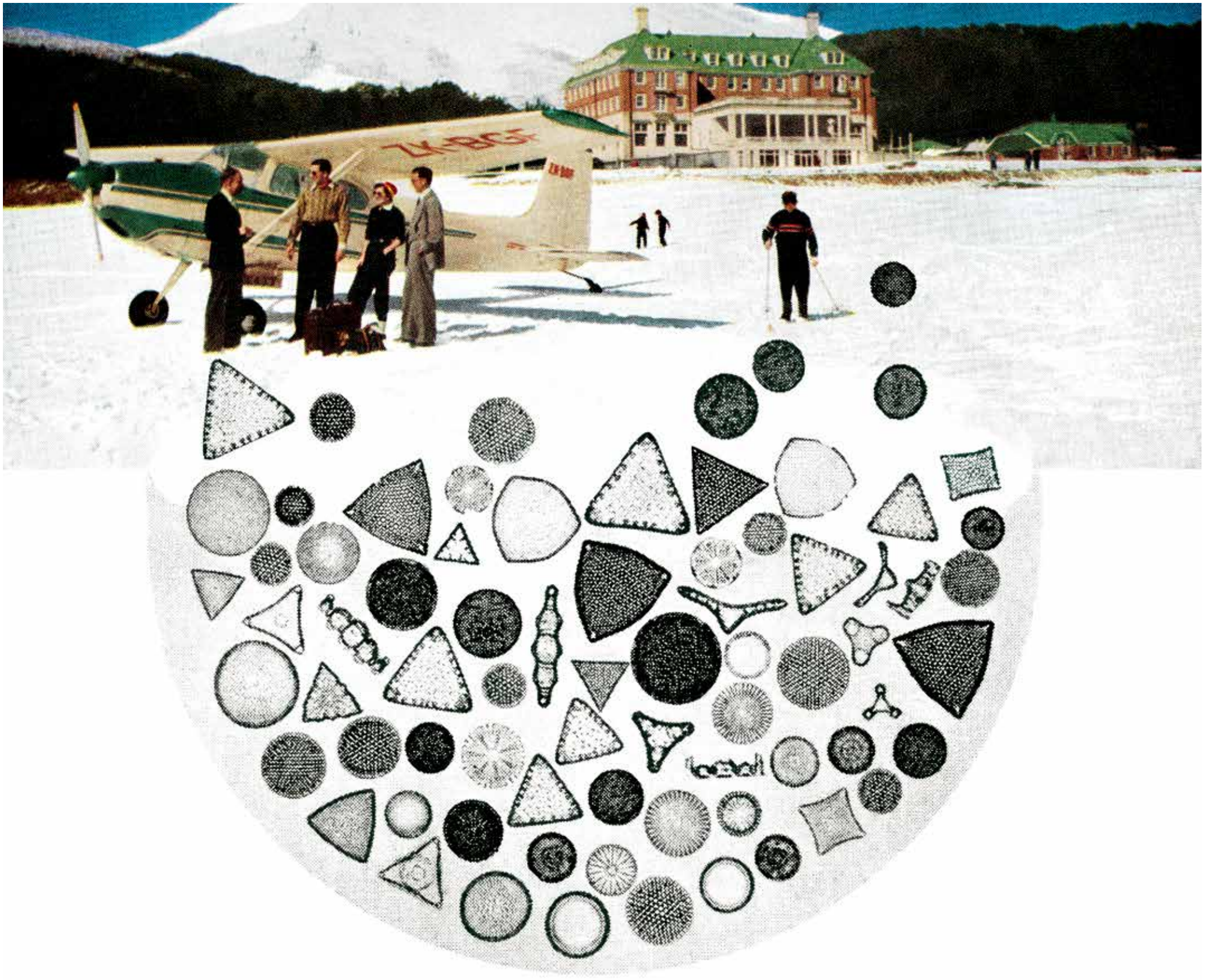

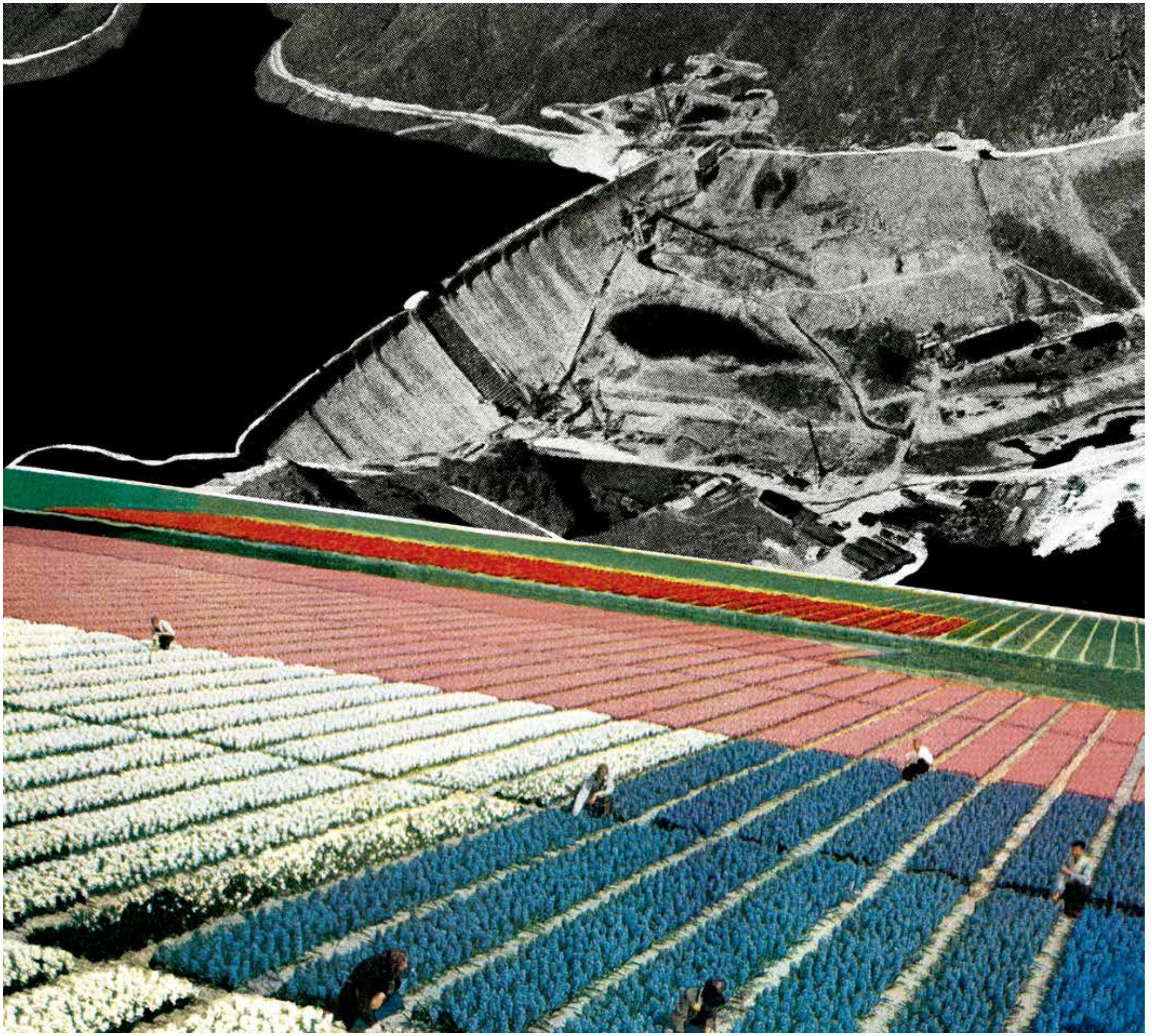

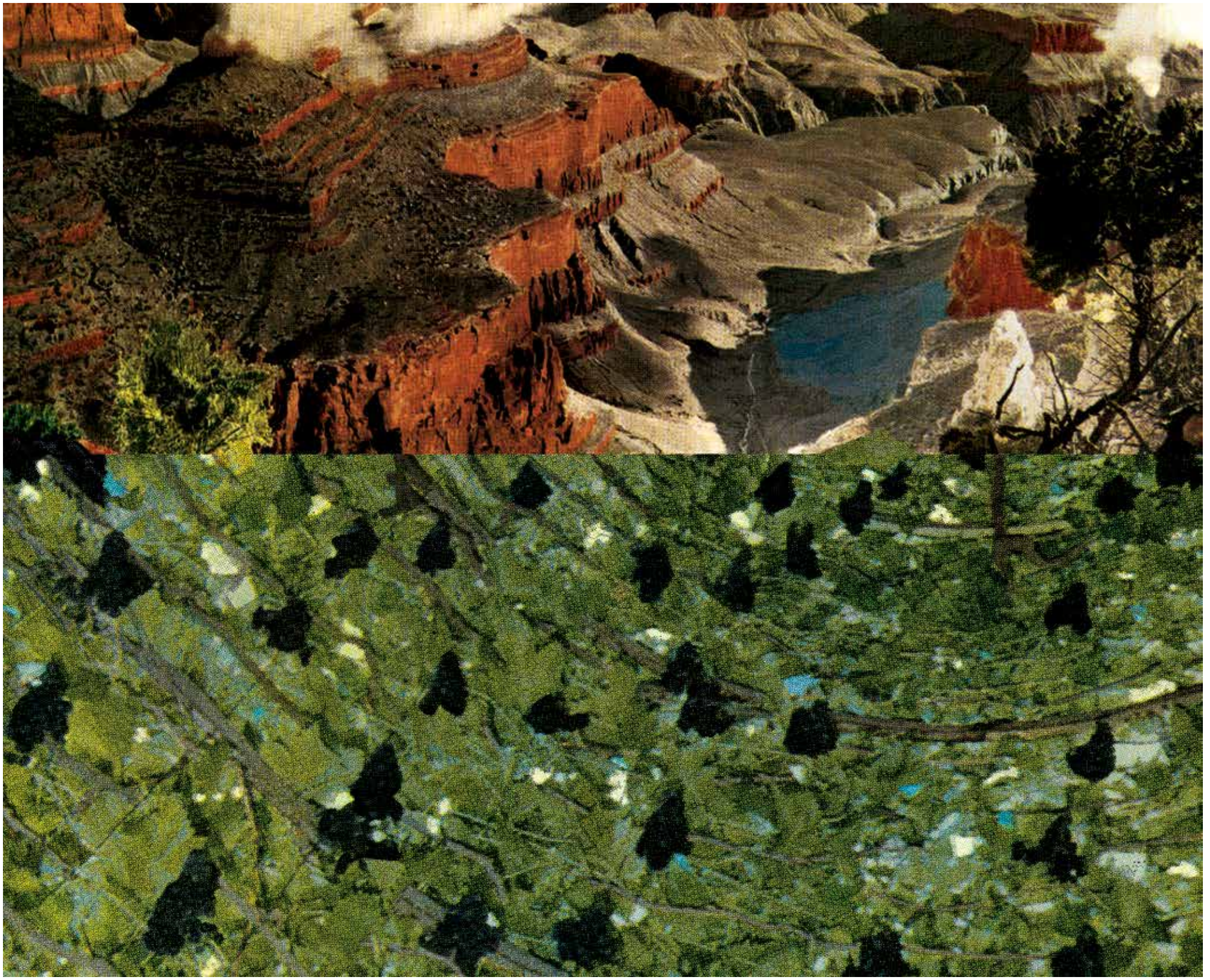

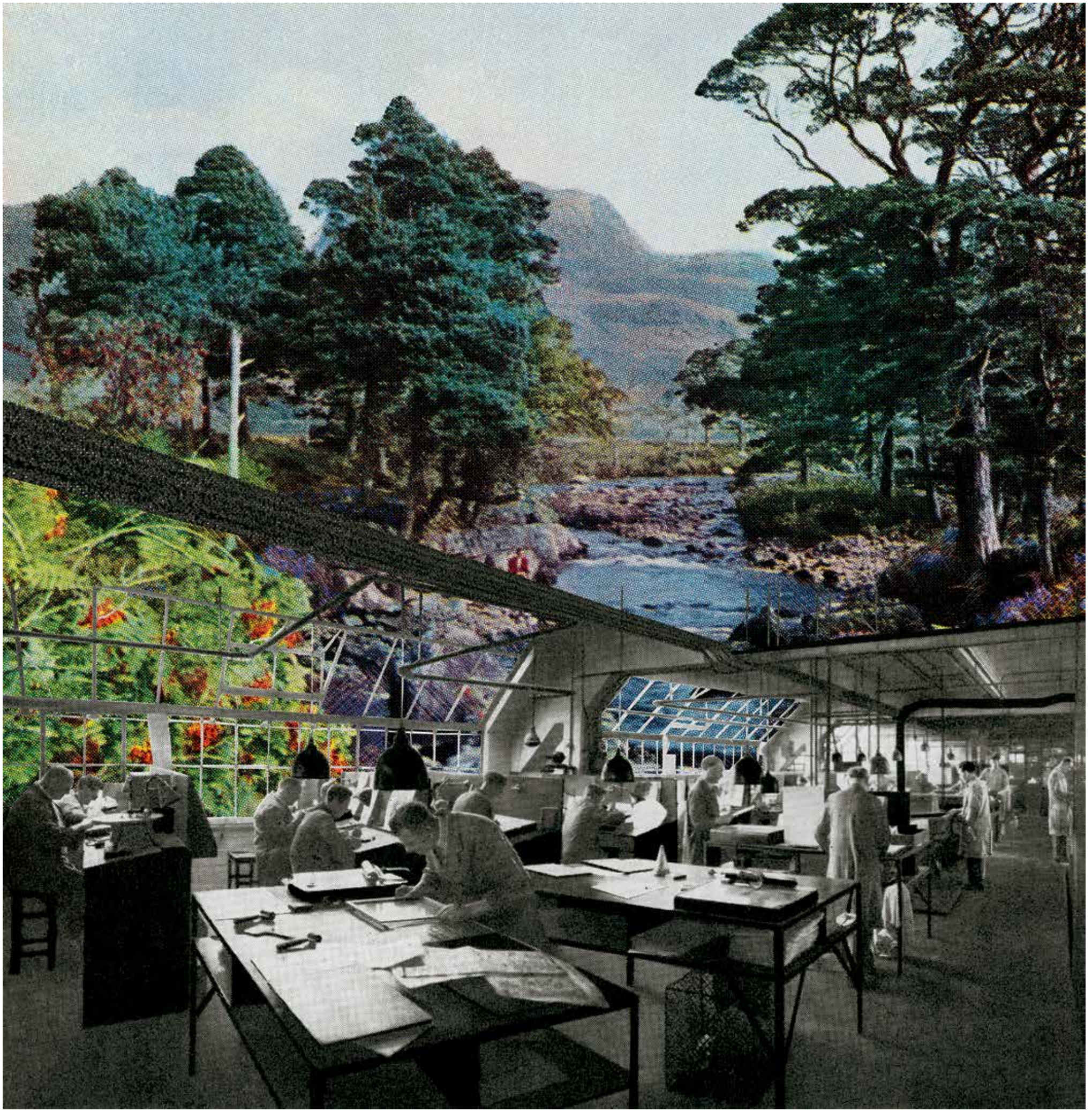

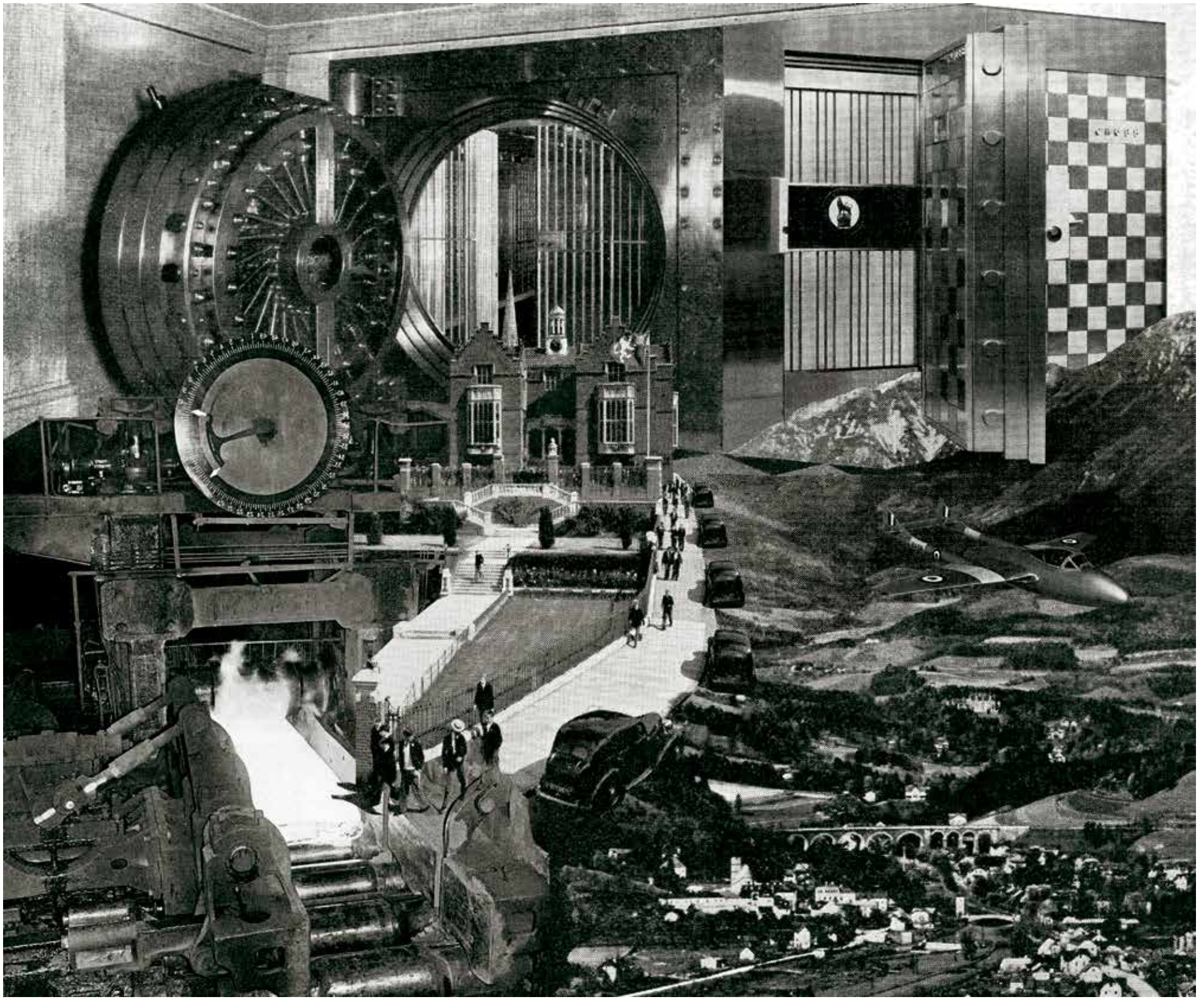

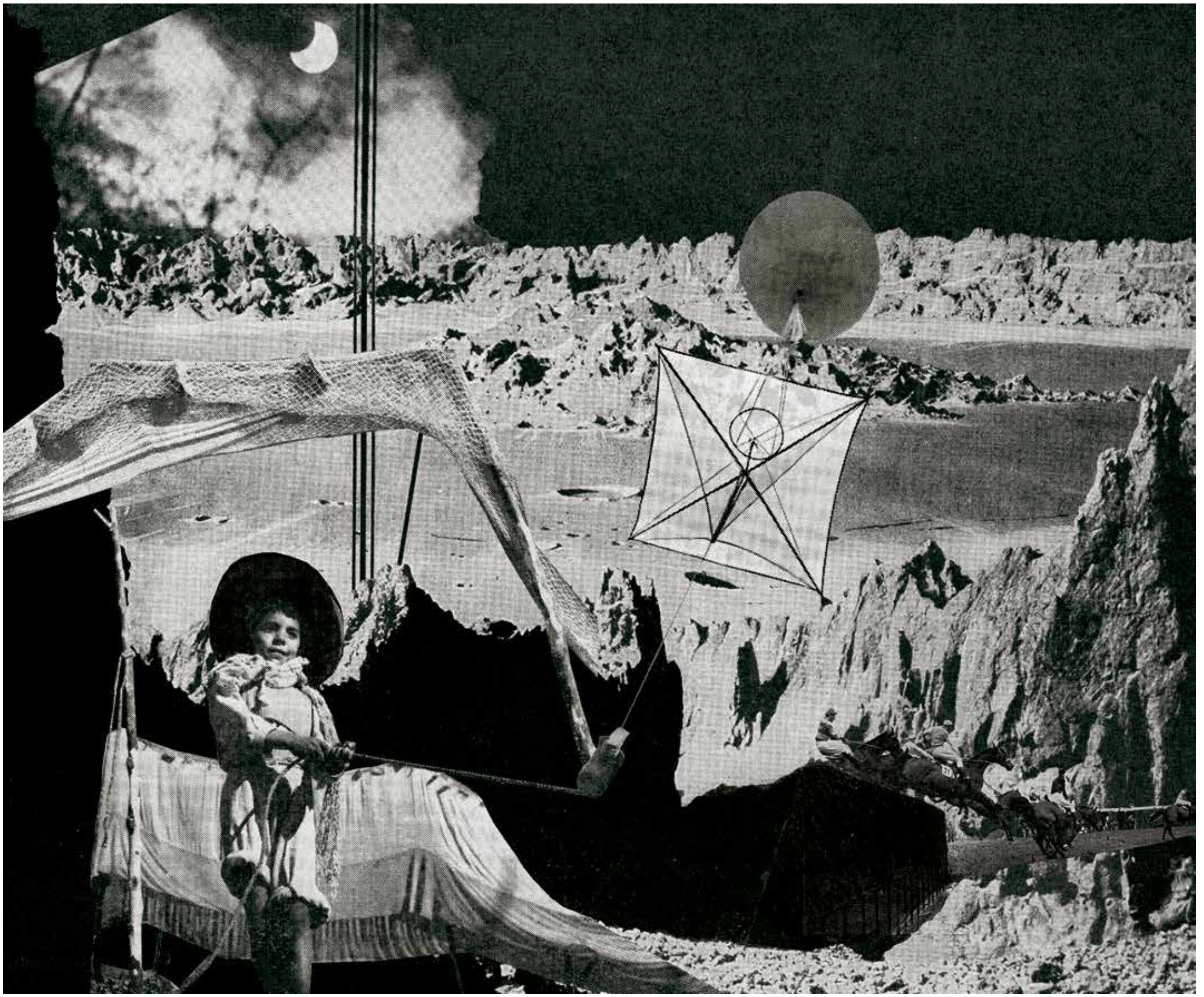

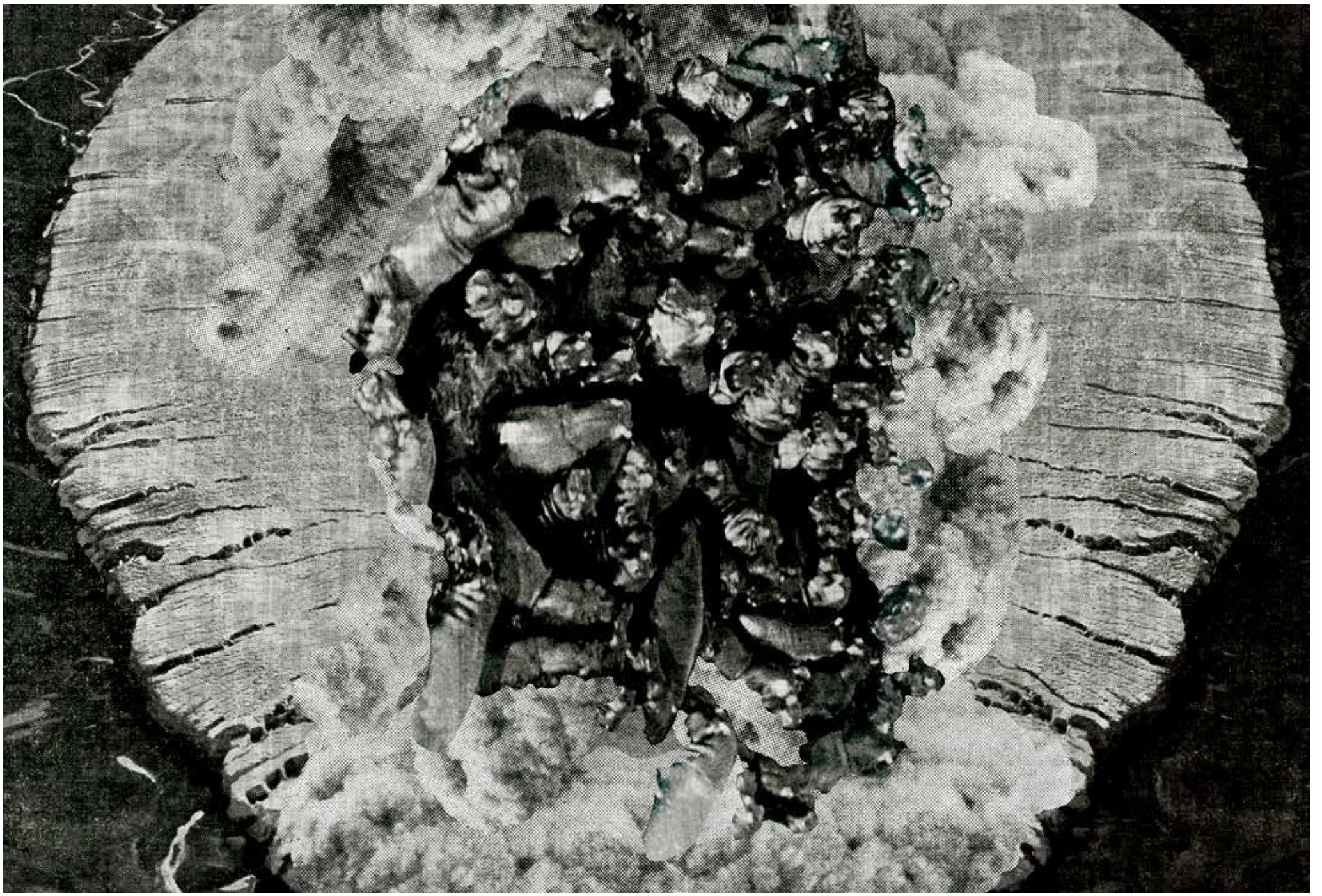

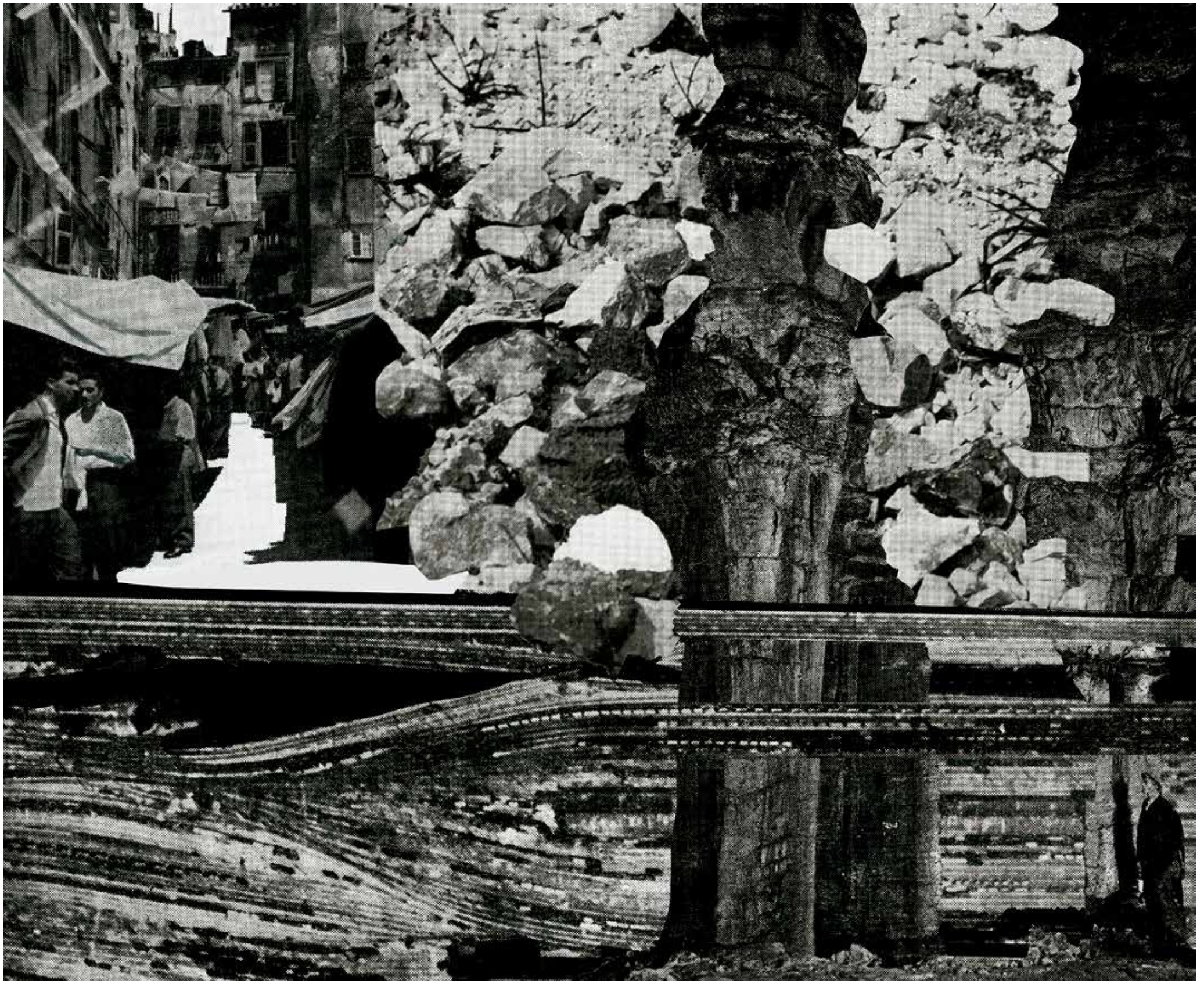

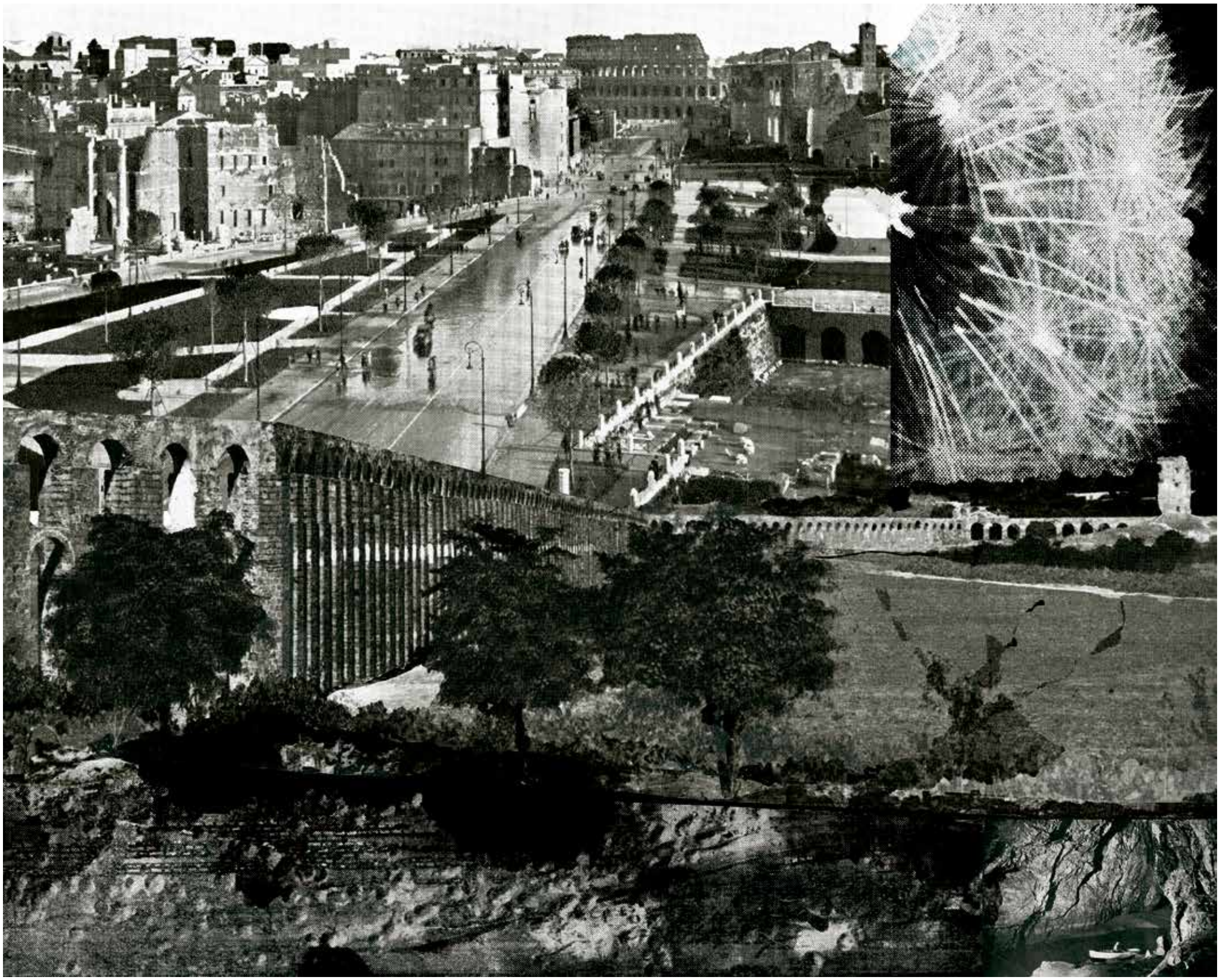


E
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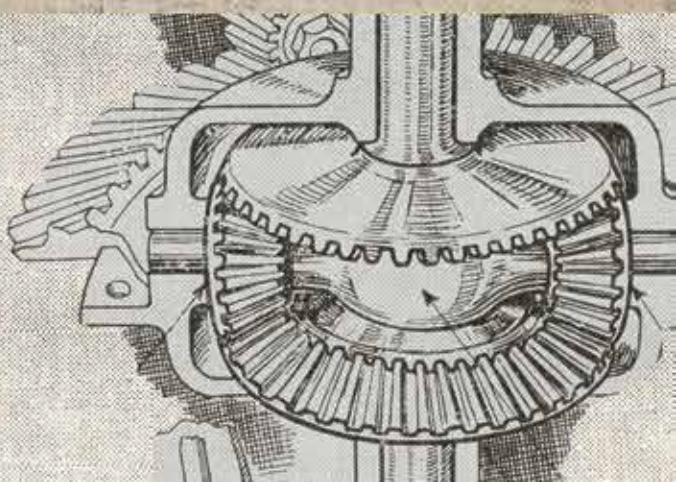
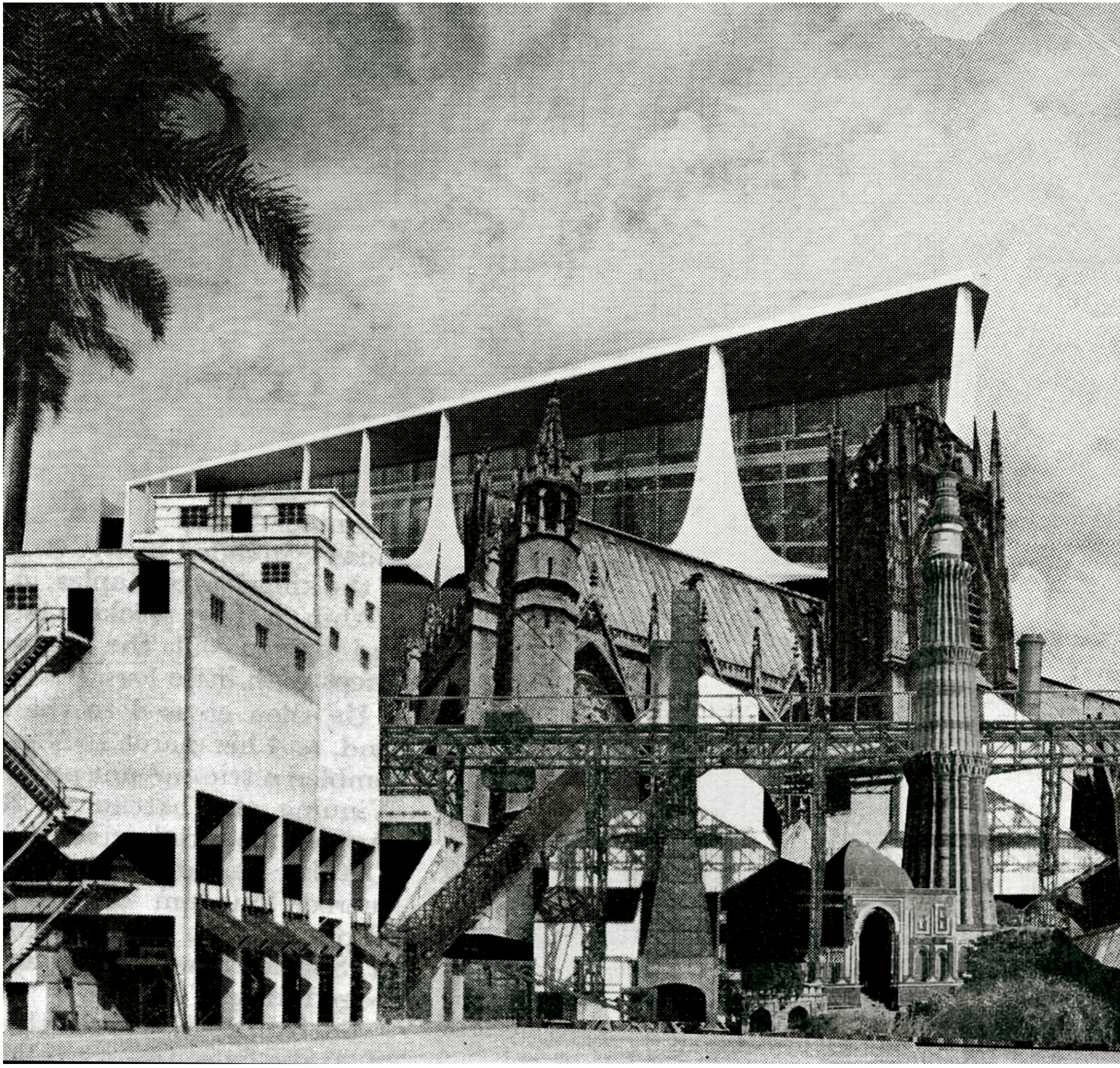
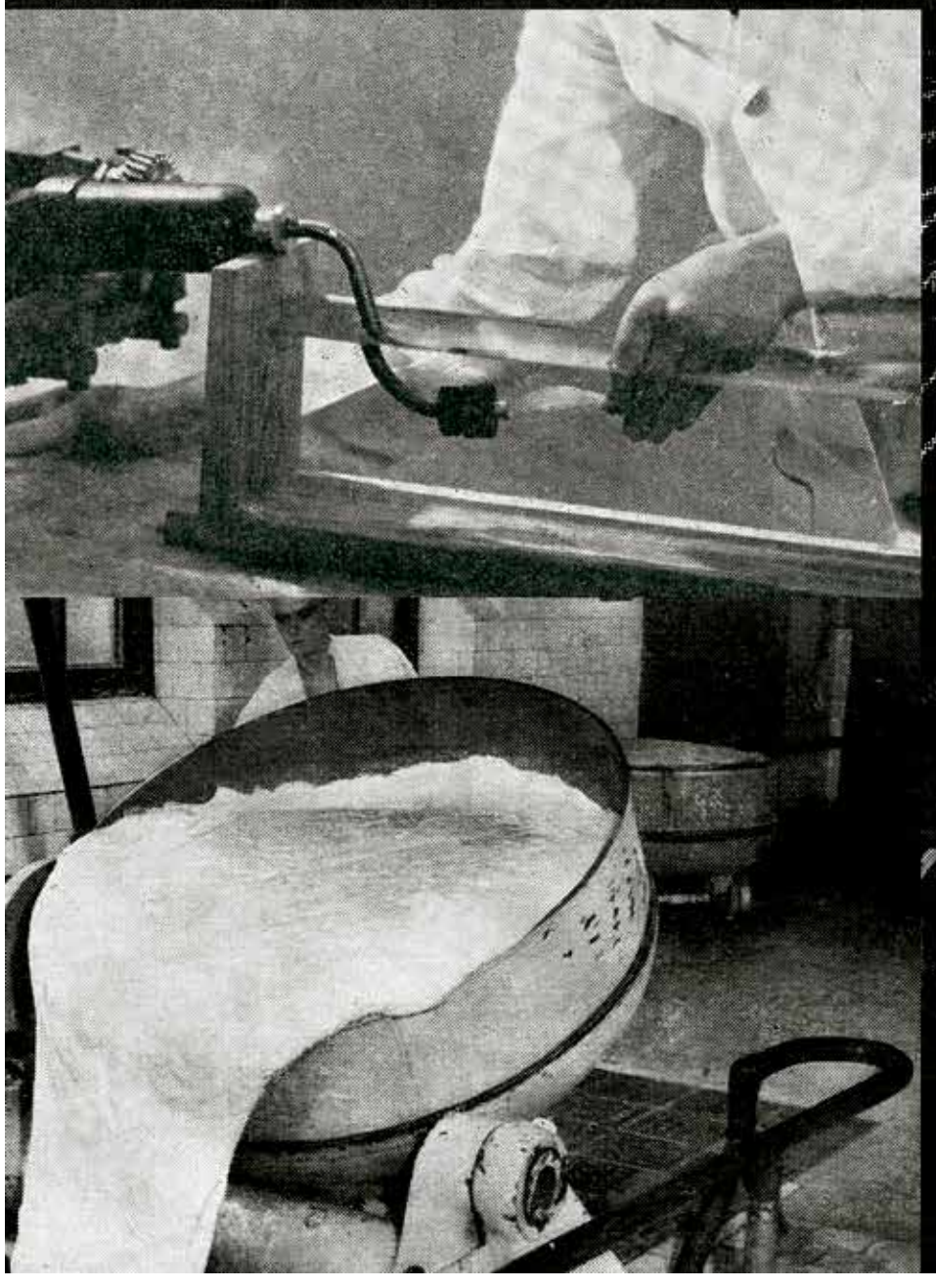
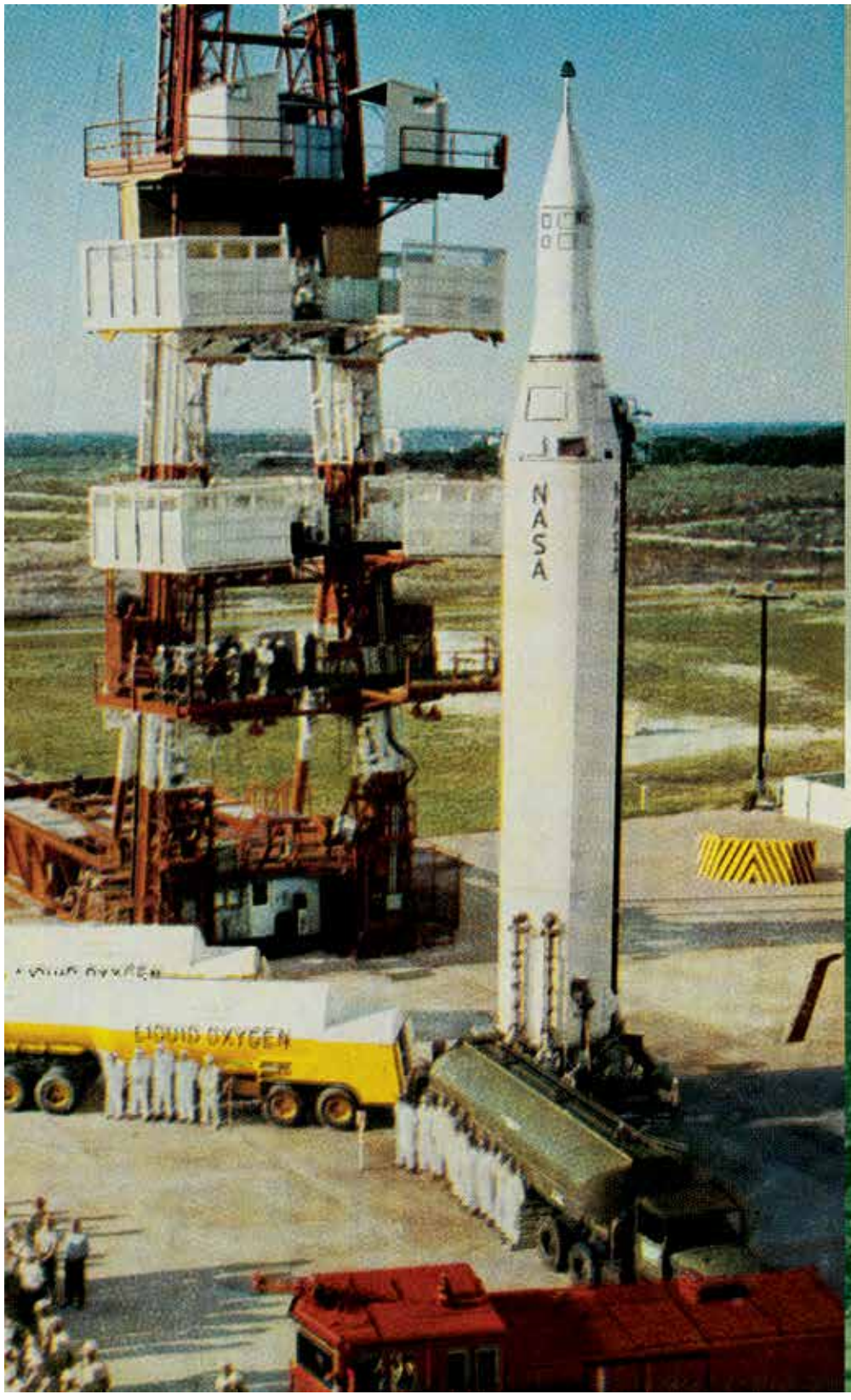
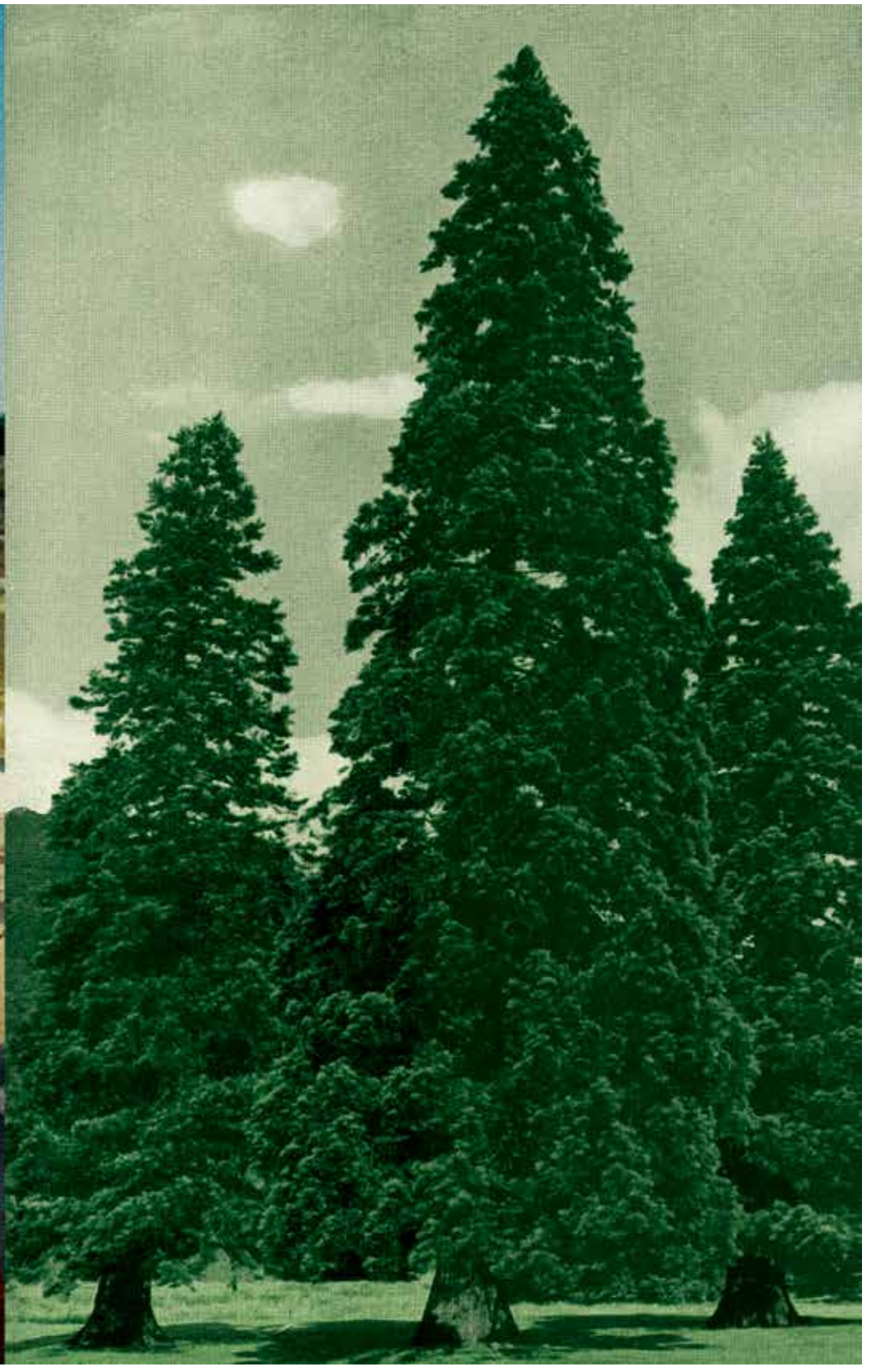
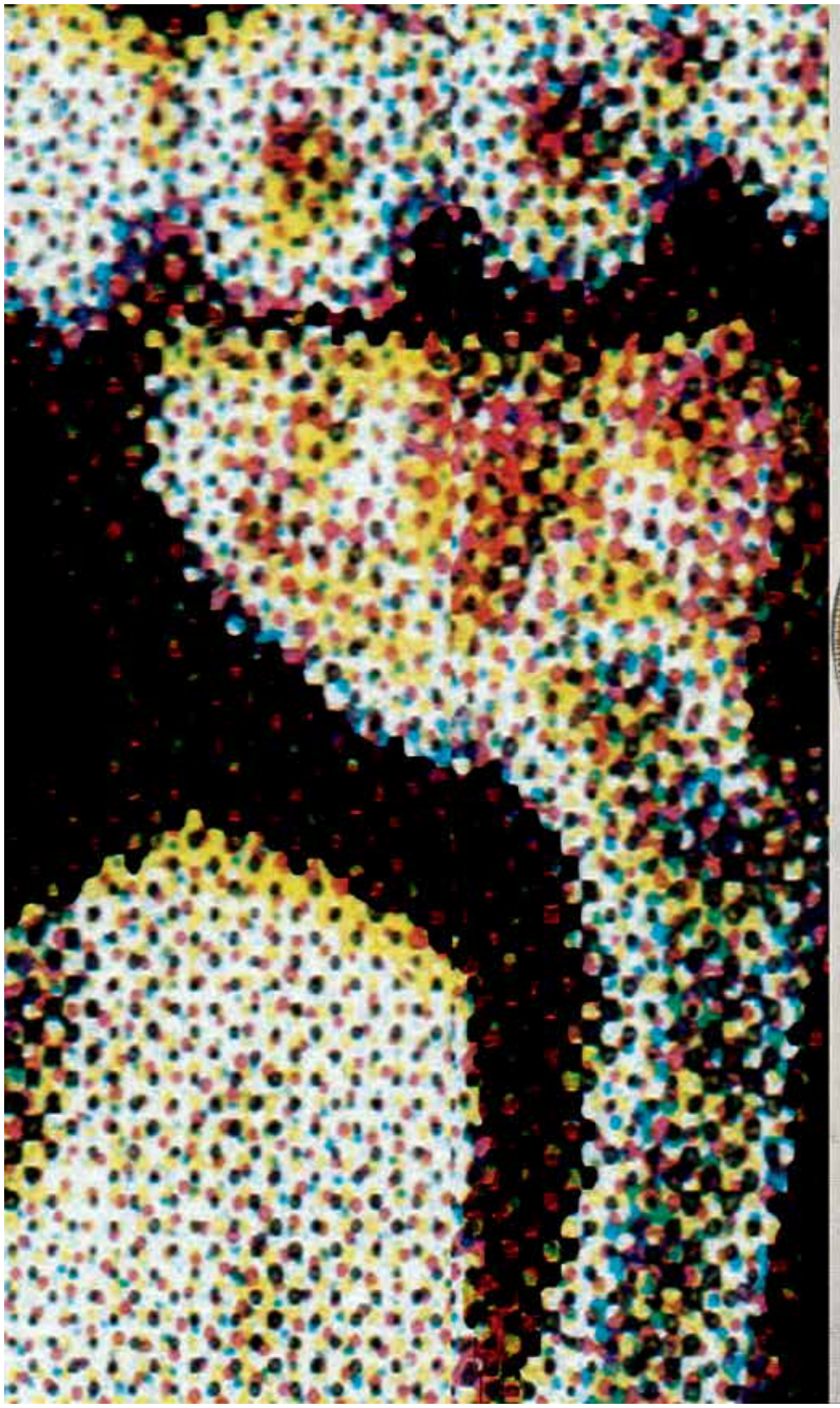


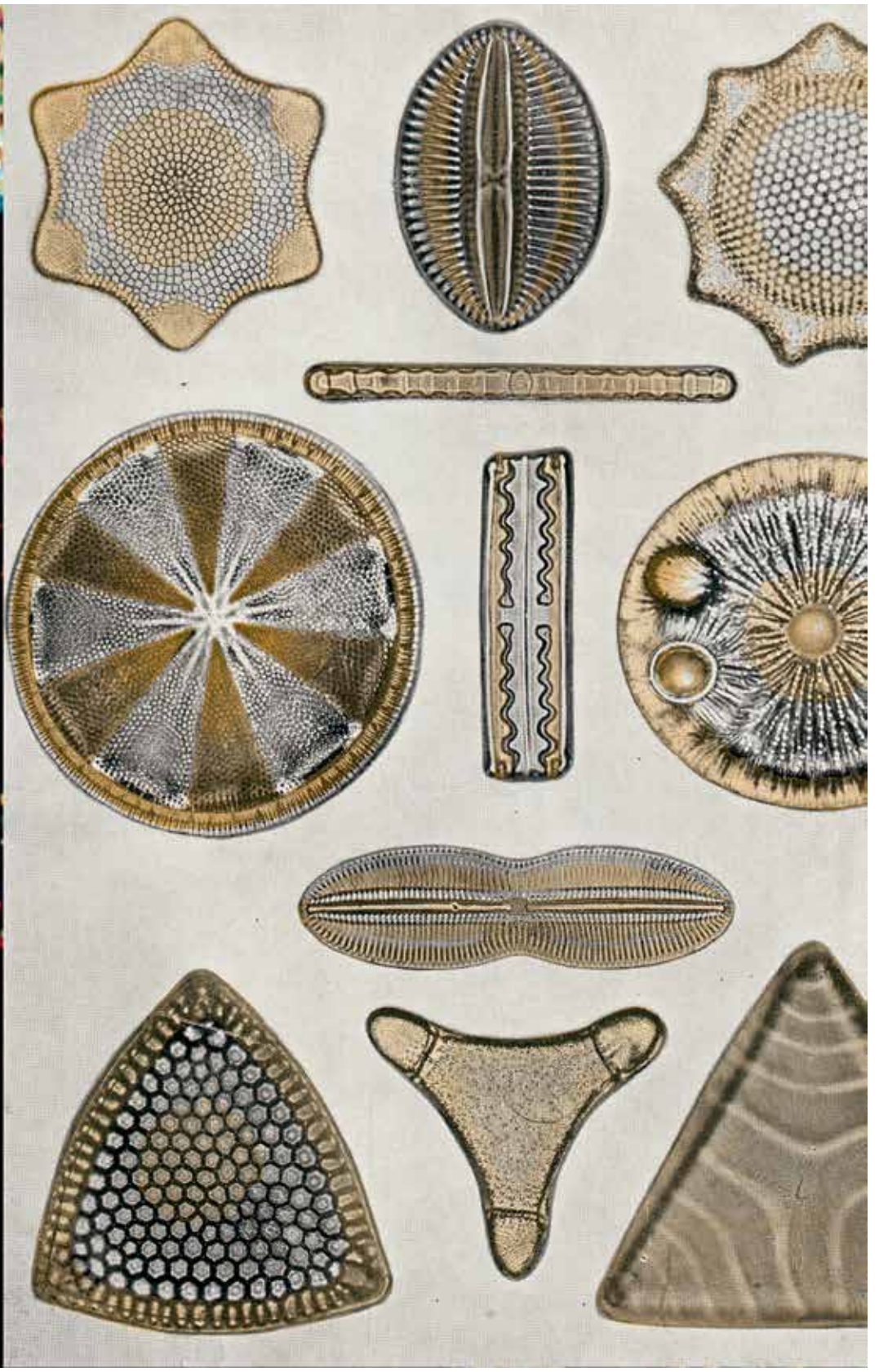


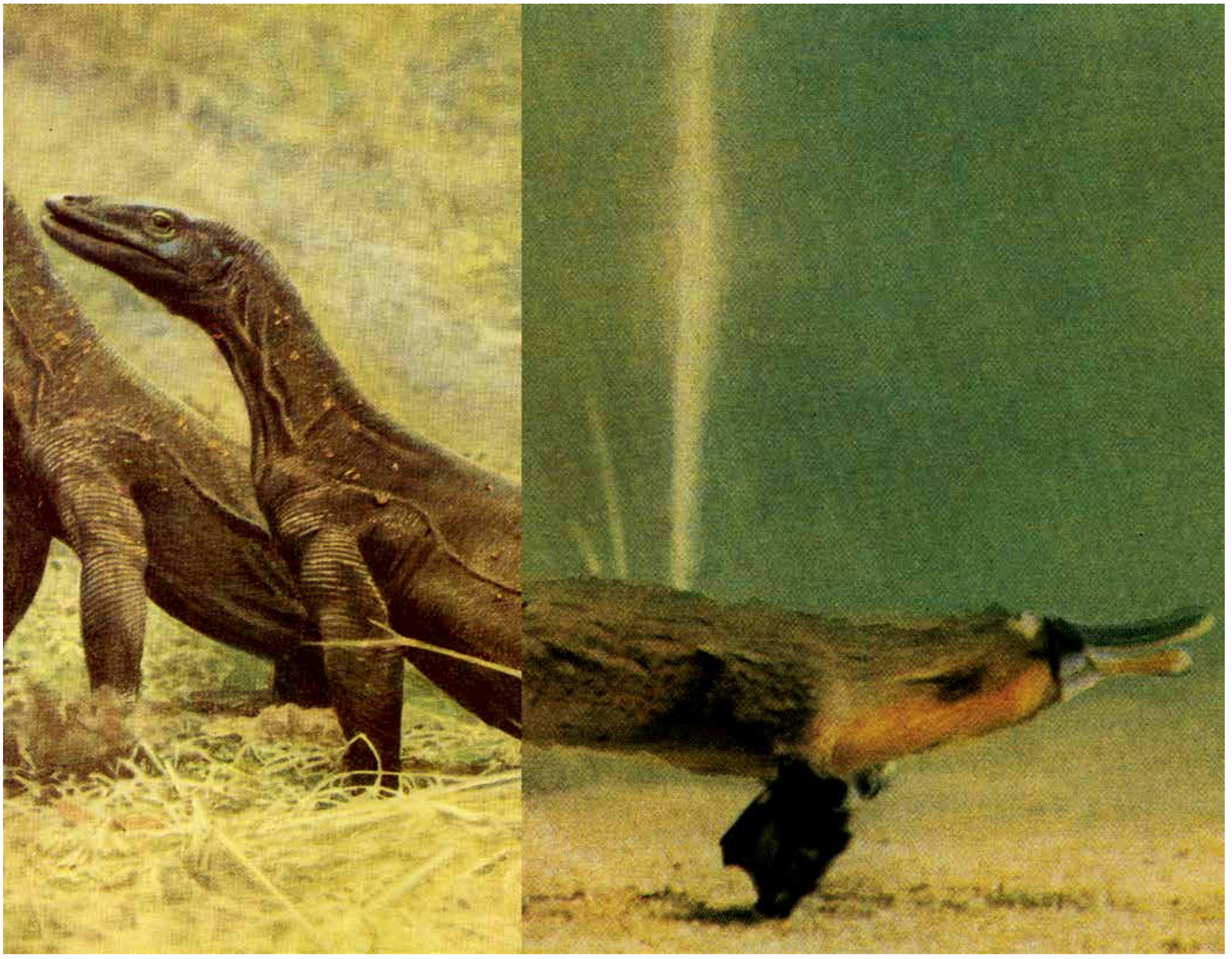


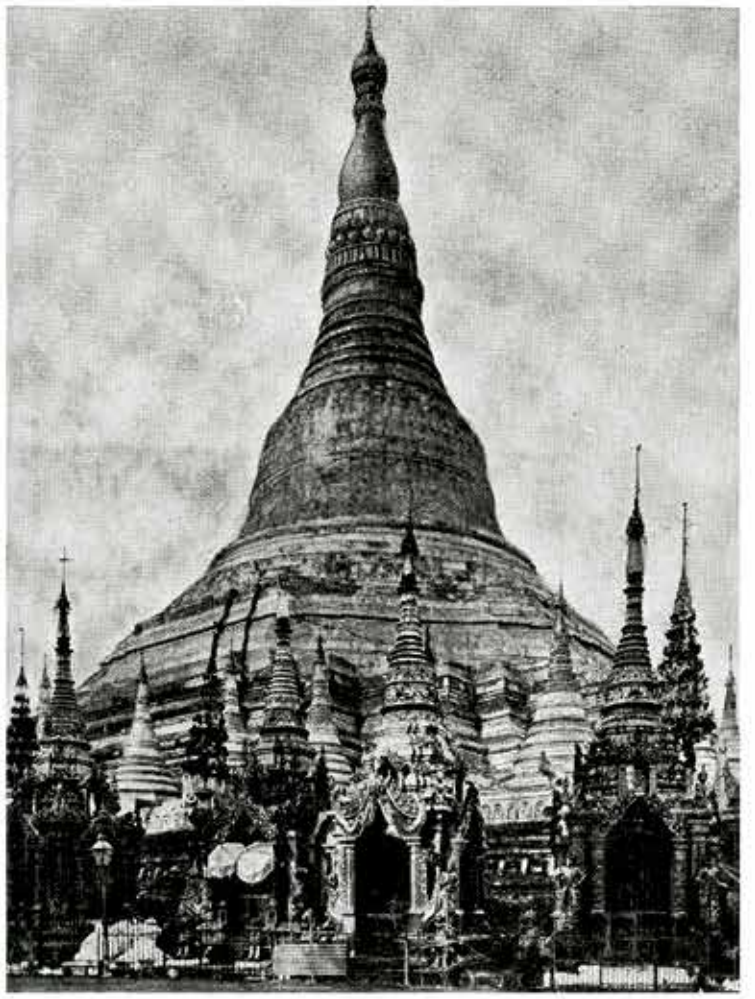

NASA
LIQUID OXYGEN

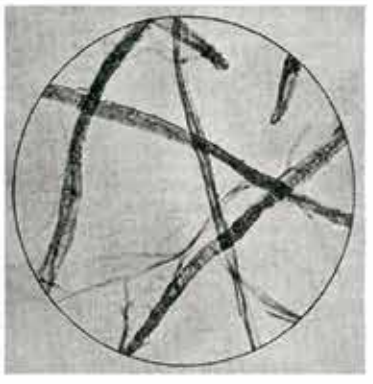


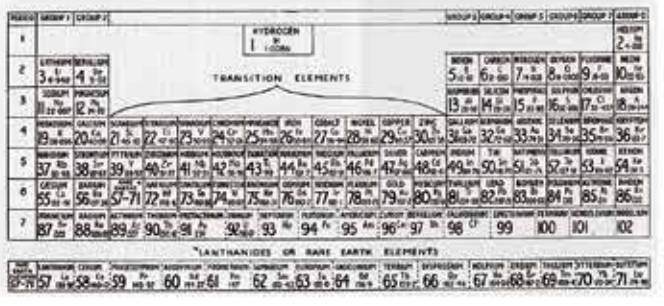


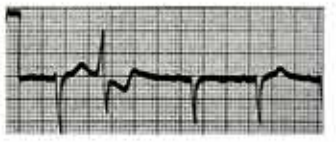


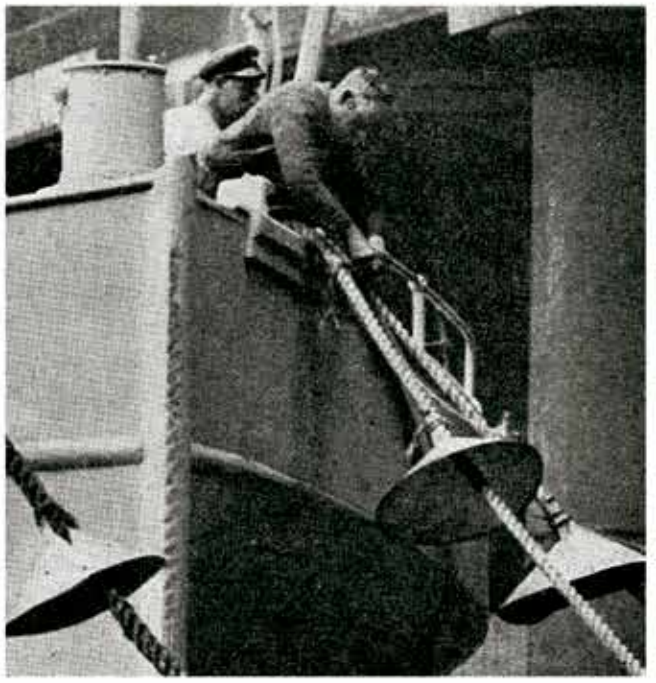


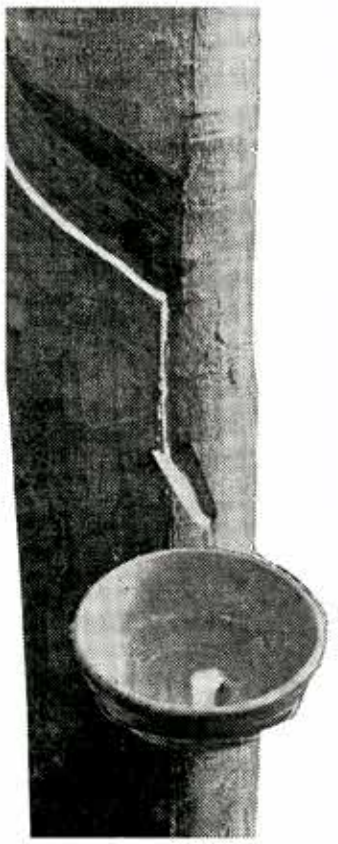


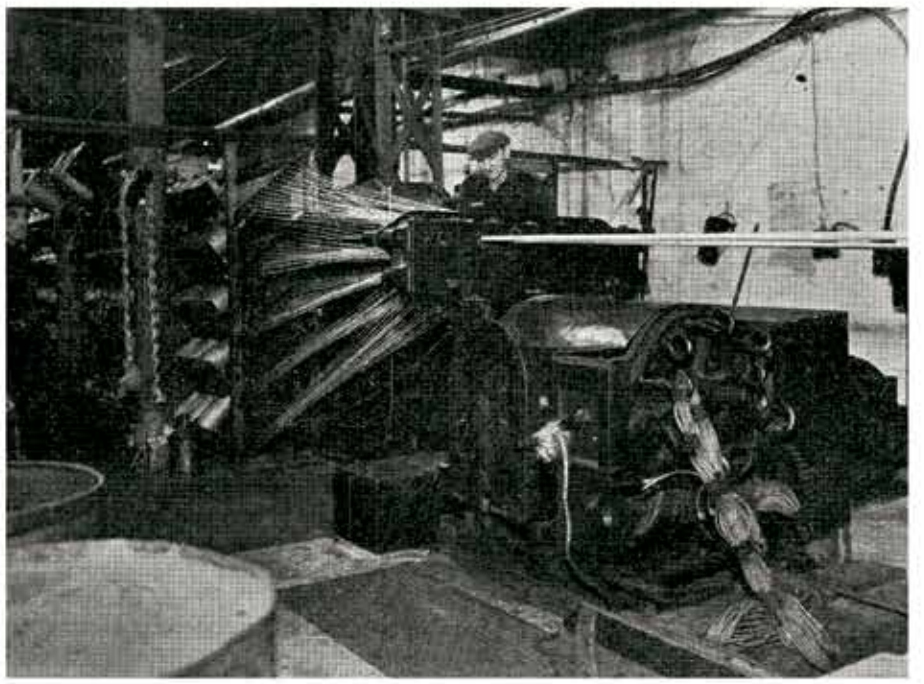


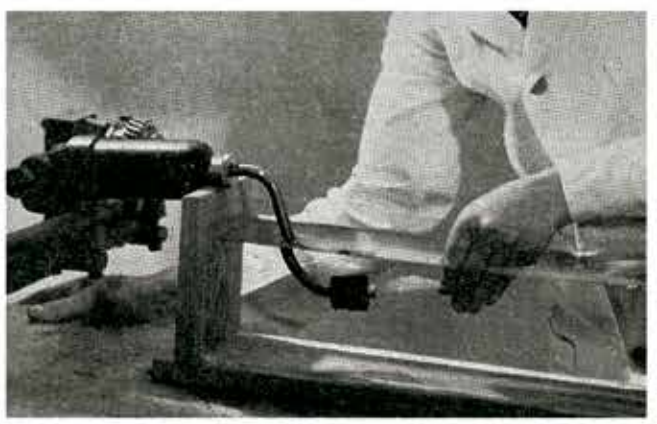

HYDROGEN
1
TRANSITION ELEMENTS
*LANTHANIDES OR RARE EARTH ELEMENTS

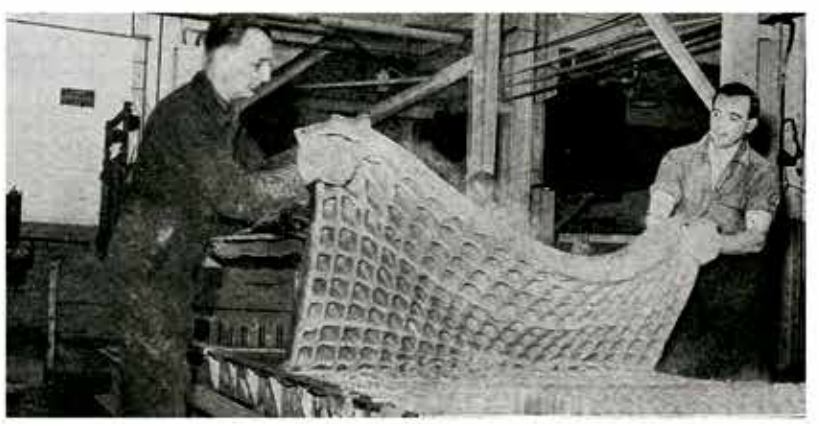


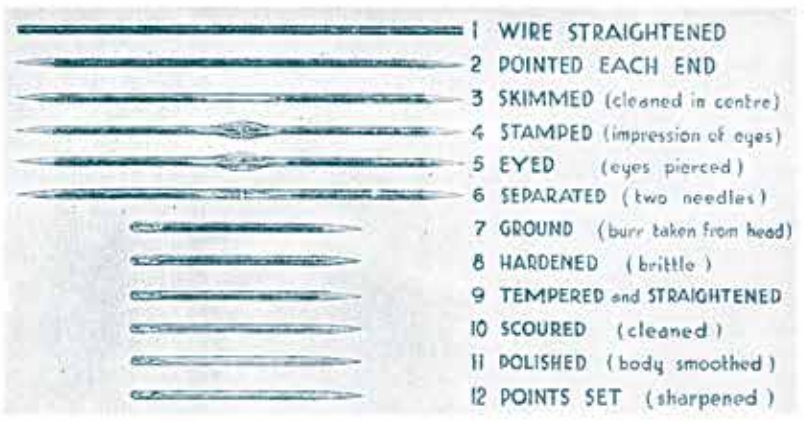


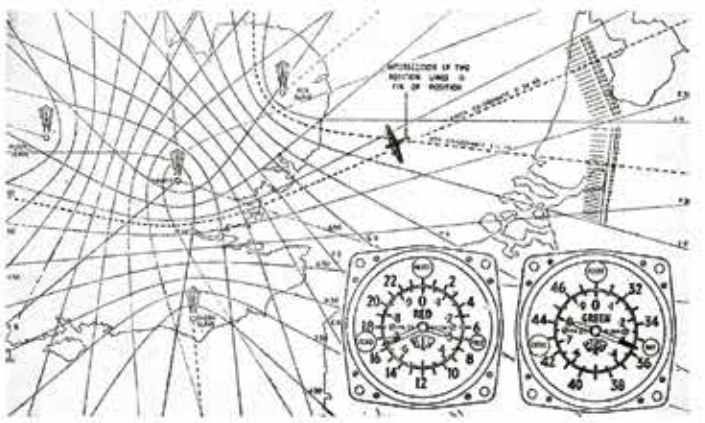


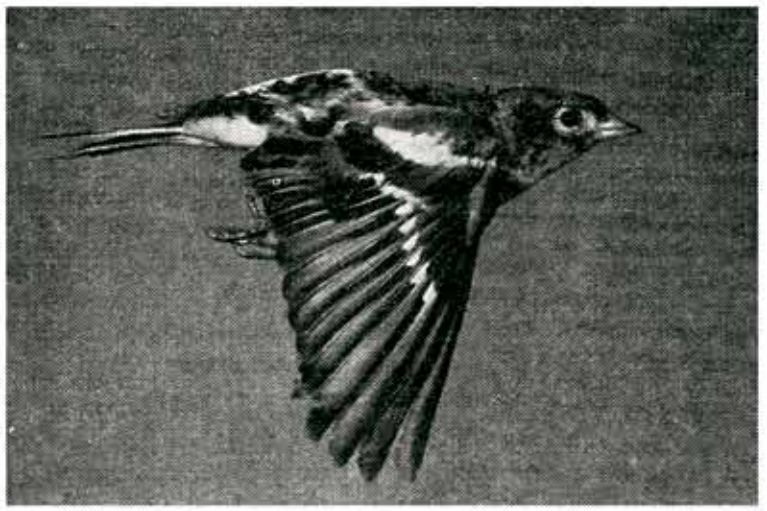


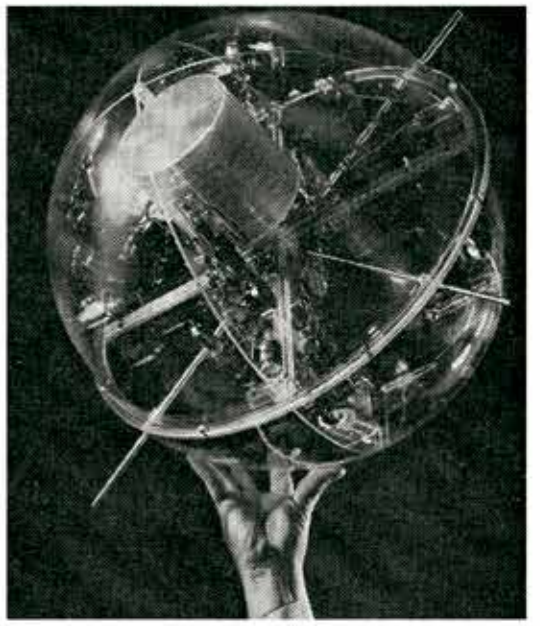


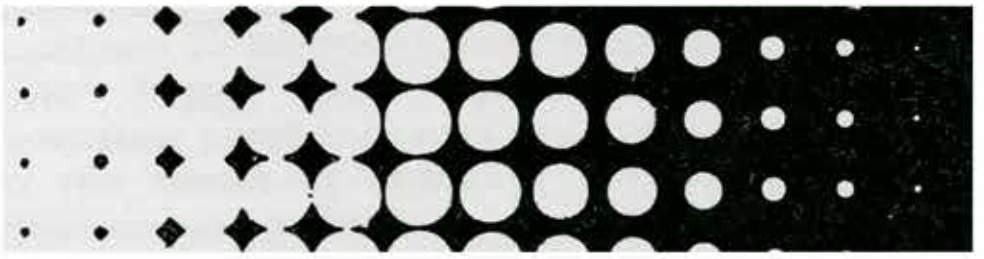


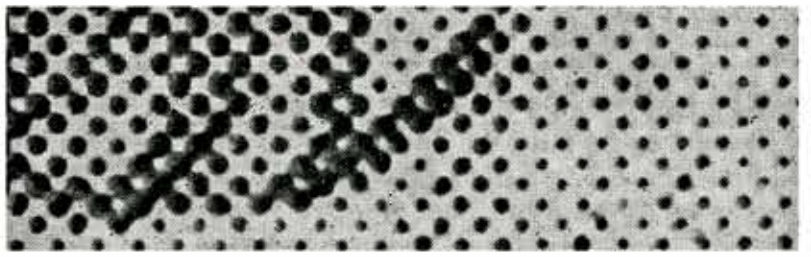

1 WIRE STRAIGHTENED
2 POINTED EACH END
3 SKIMMED (cleaned in centre)
4 STAMPED (impression of eyes)
5 EYED (eyes pierced)
6 SEPARATED (two needles)
7 GROUND (burr taken from head)
8 HARDENED (brittle)
9 TEMPERED and STRAIGHTENED
10 SCOURED (cleaned)
11 POLISHED (body smoothed)
12 POINTS SET (sharpened)


RED
GREEN

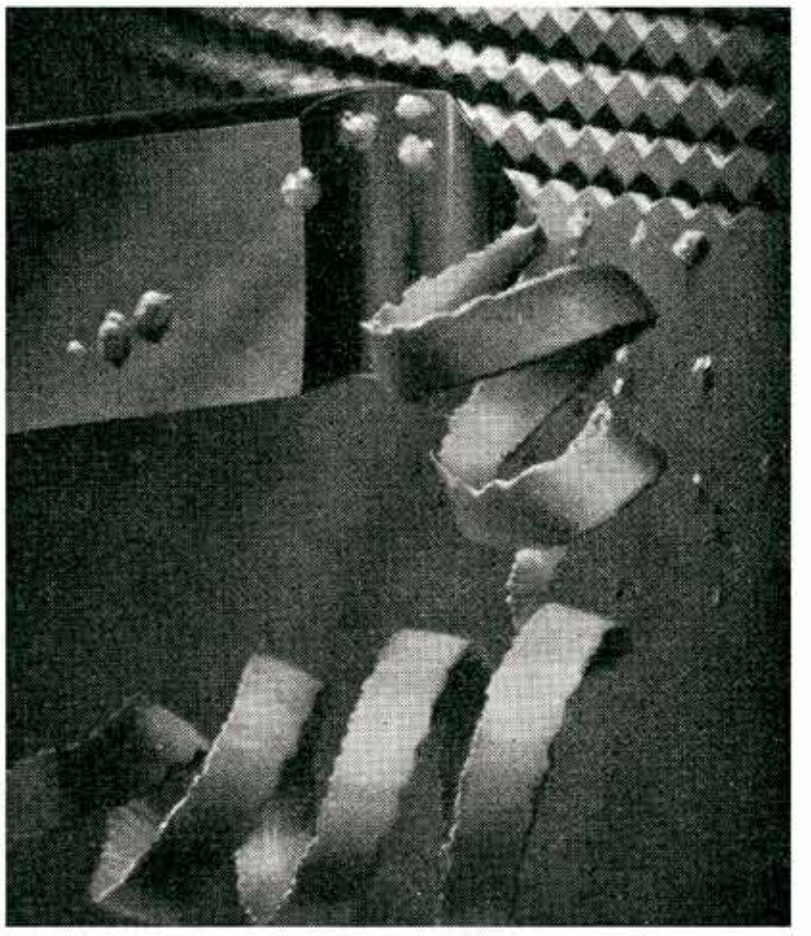


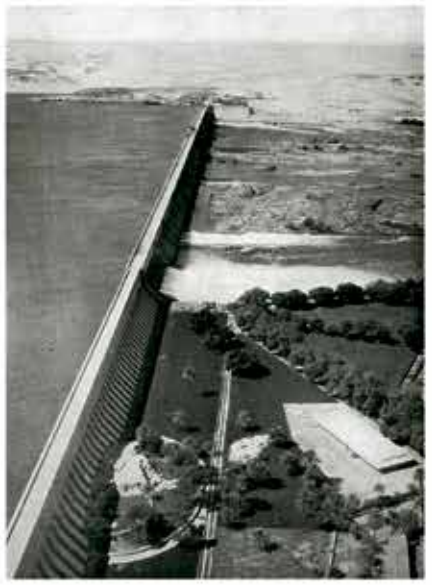


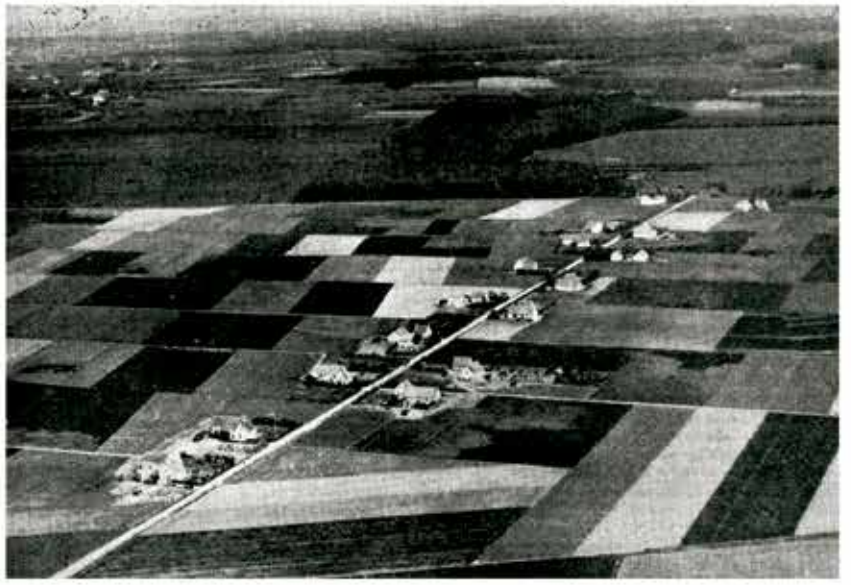


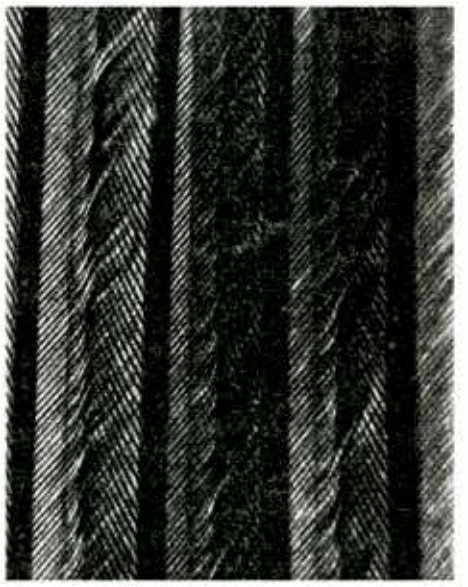


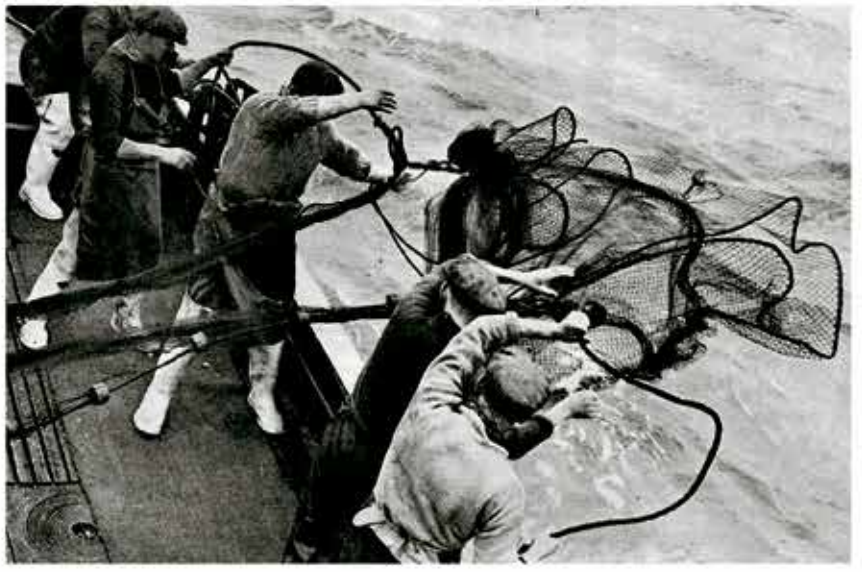

PUNCH & JUDY

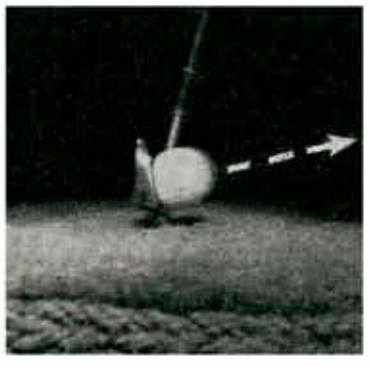


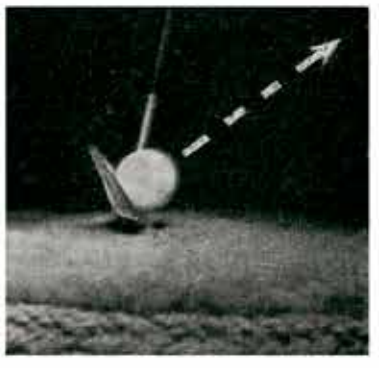


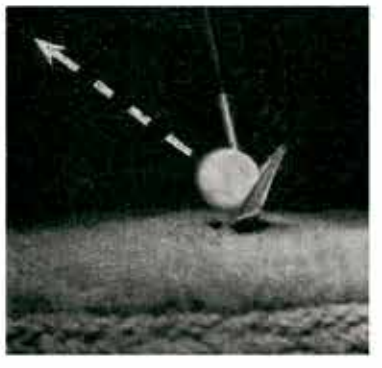


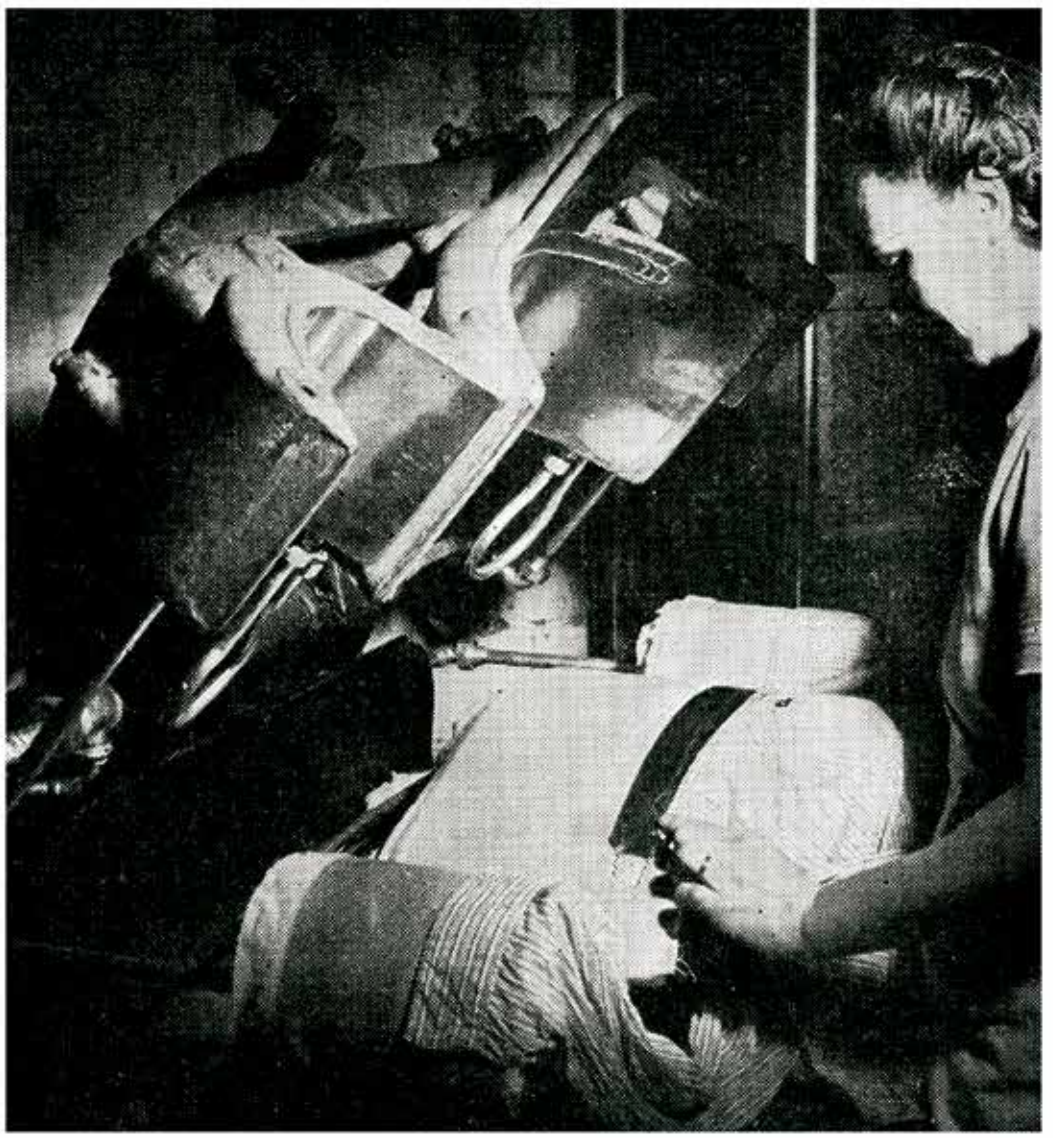




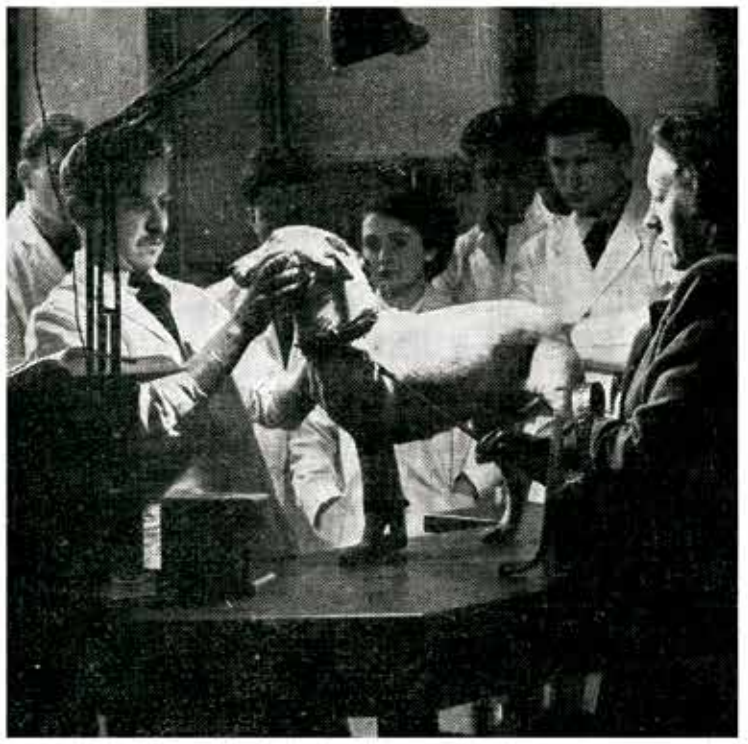


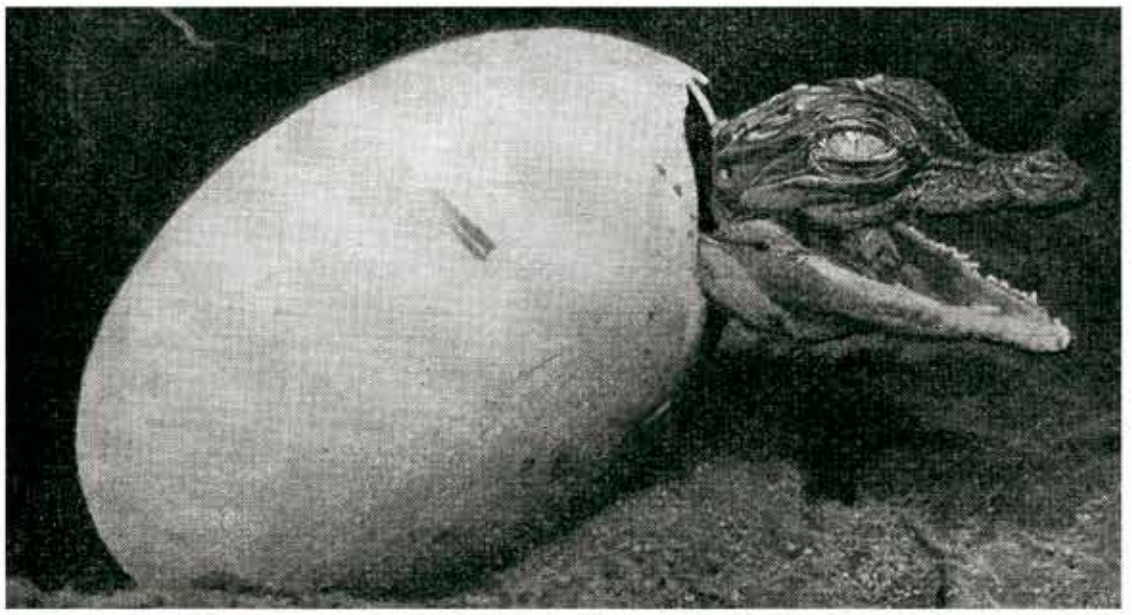


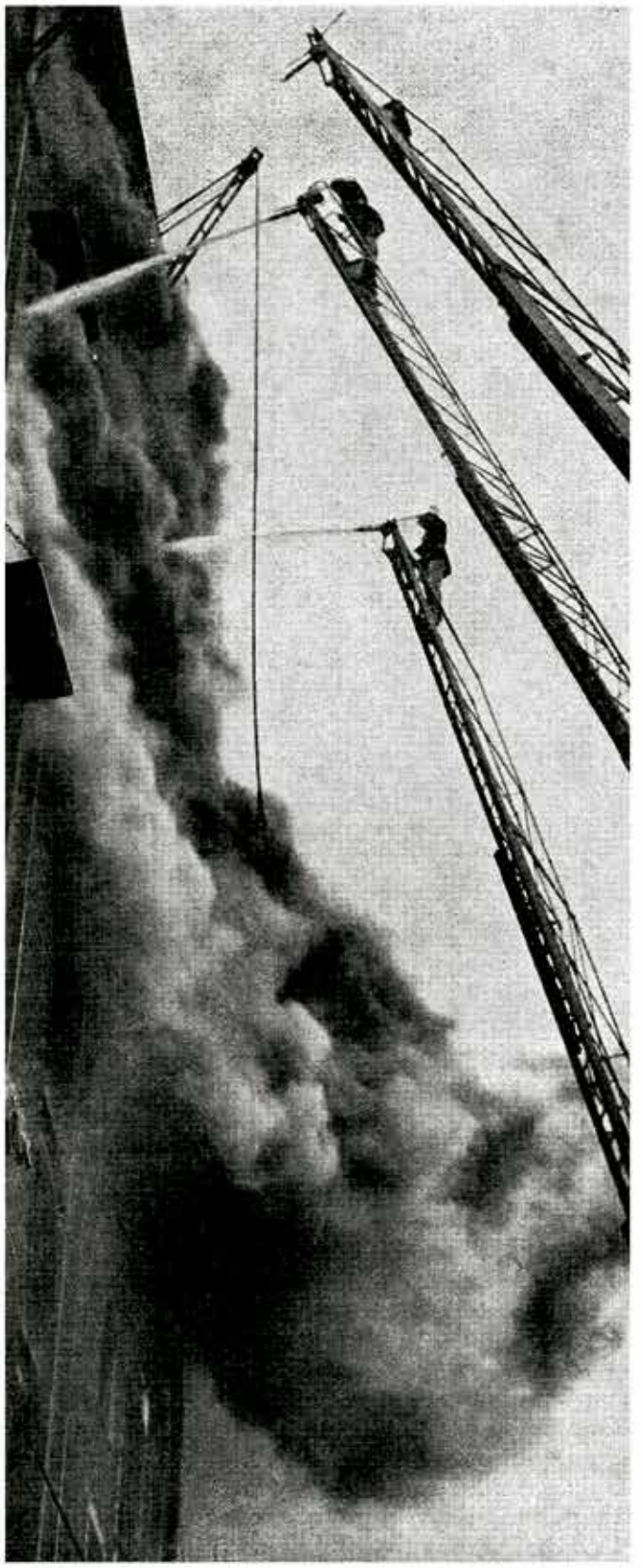


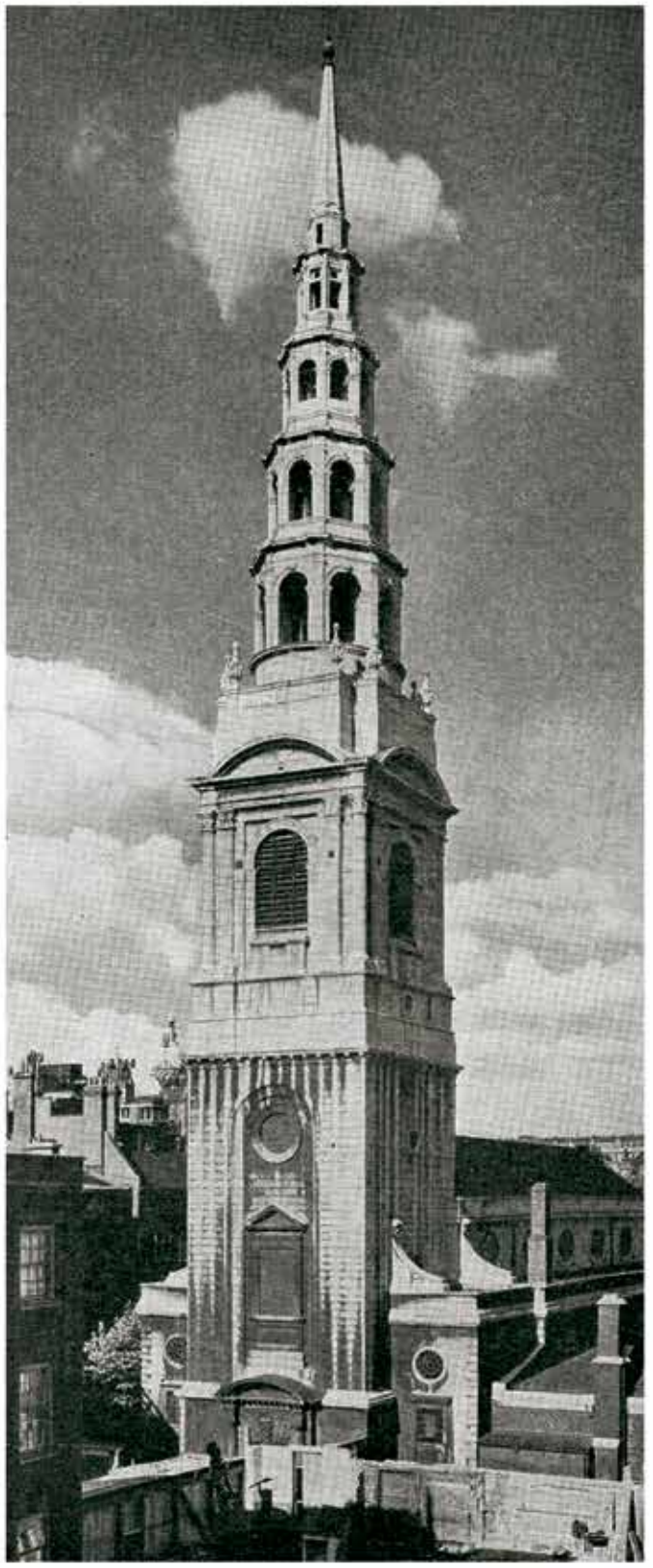


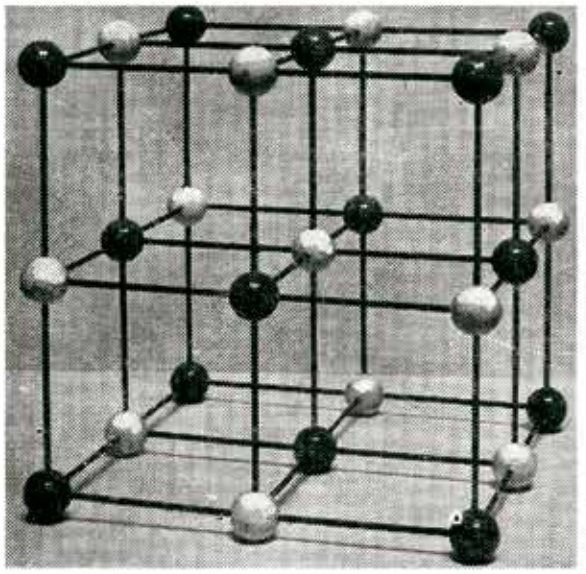

六甲山鳥瞰明細圖
六甲オリエンタル
カンツリーハウス
山の別荘
六甲ケーブル直営
凌雲荘六甲山ハウス
亀井堂總本店
炭酸温泉
角の坊
兵衛
中の坊
六甲山ホテル
上大坊
新ほといきす

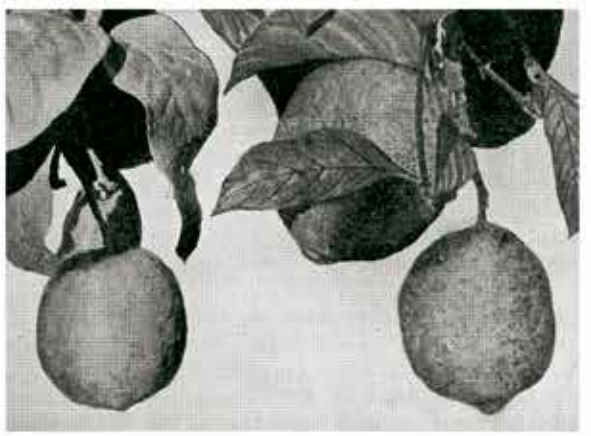


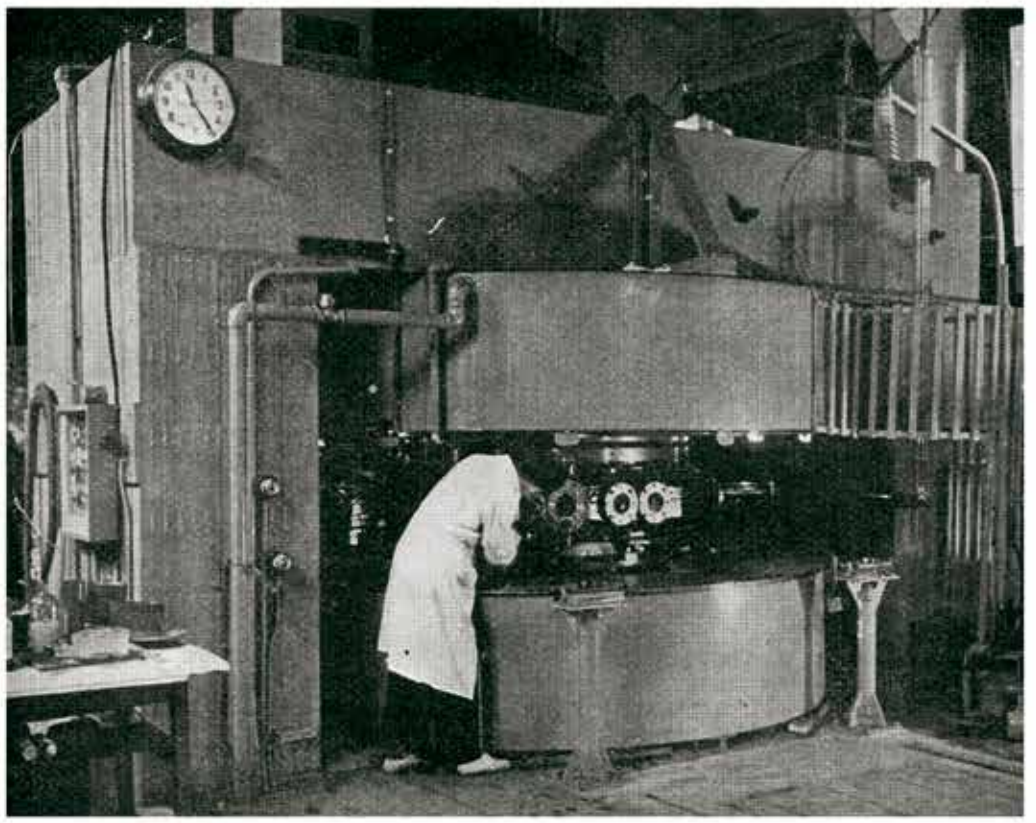


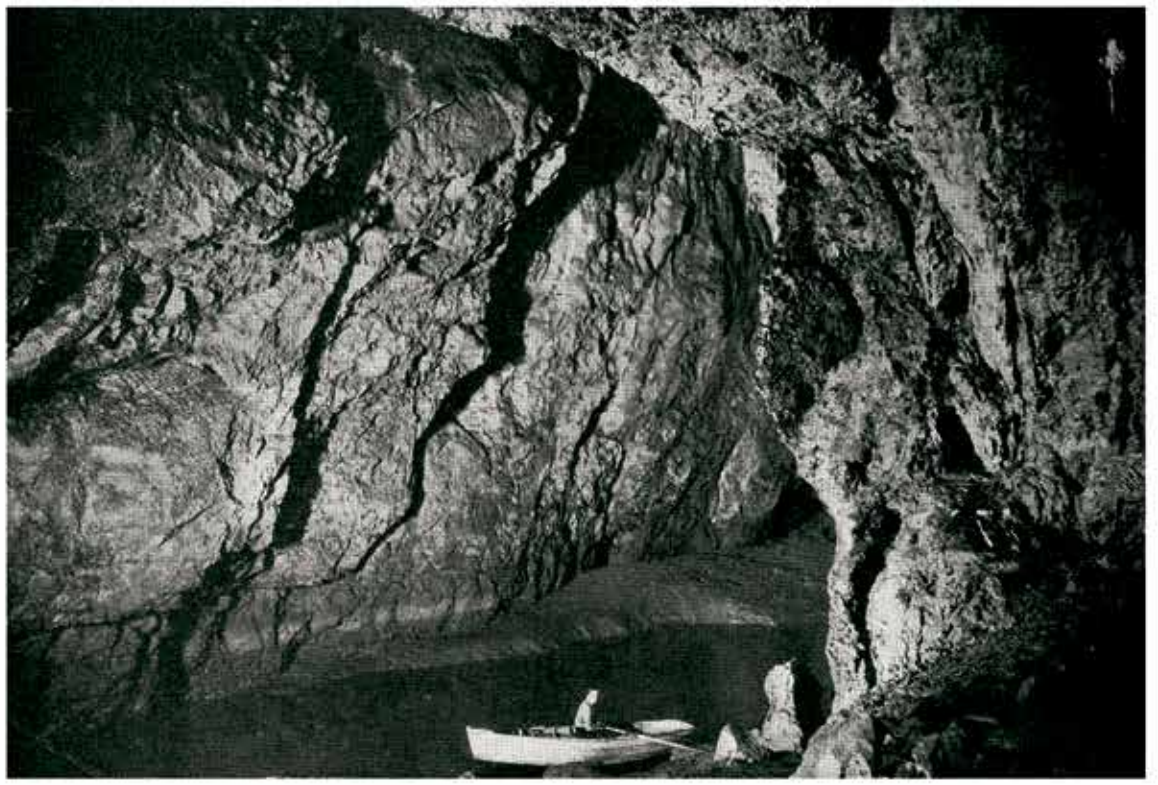


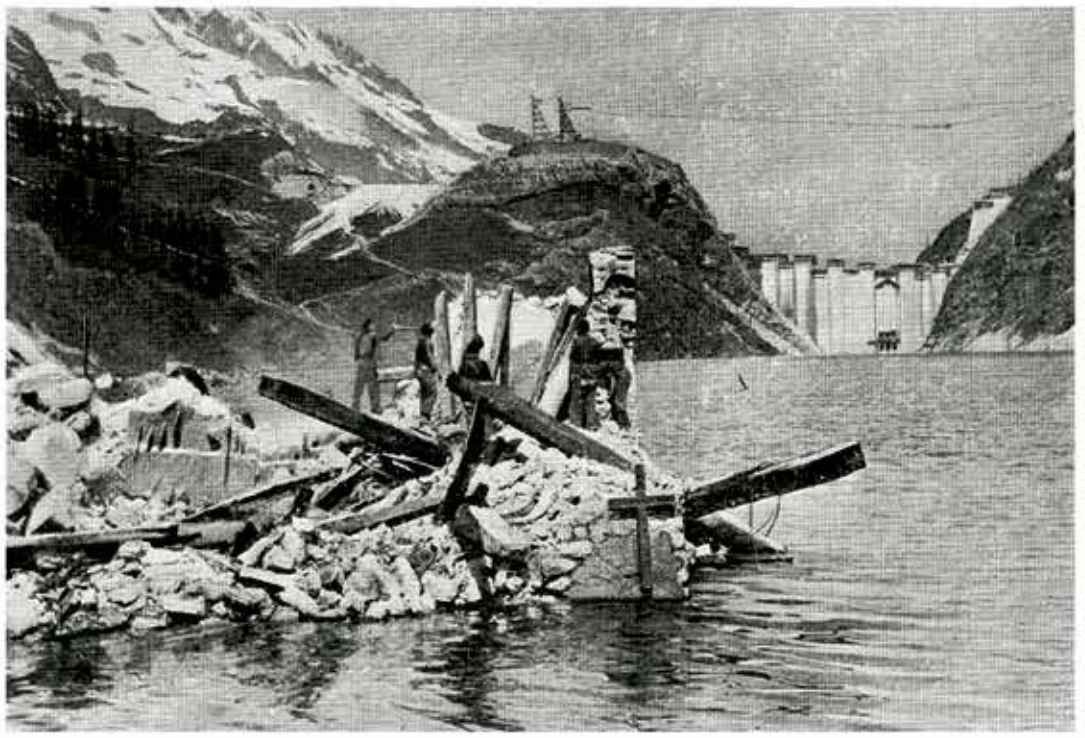


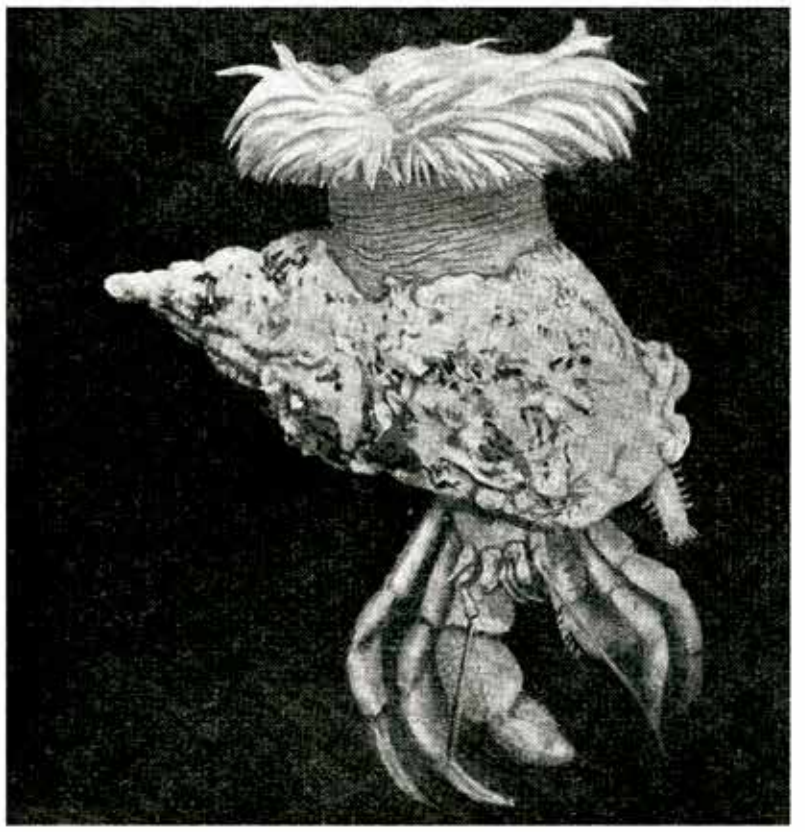


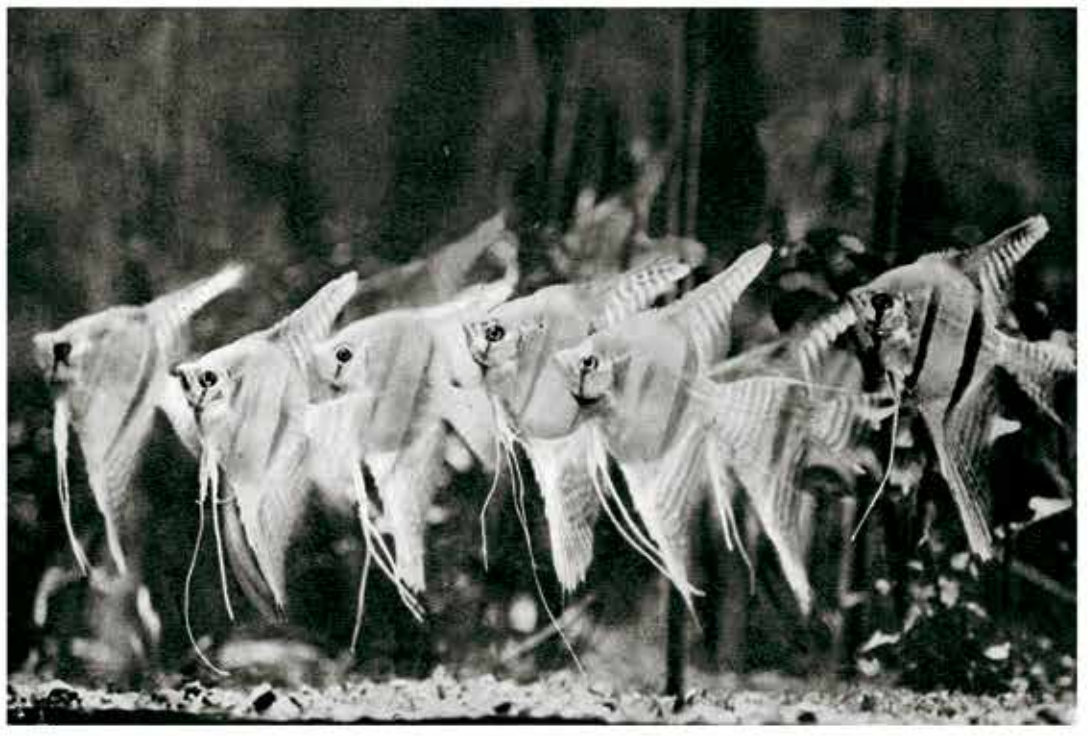


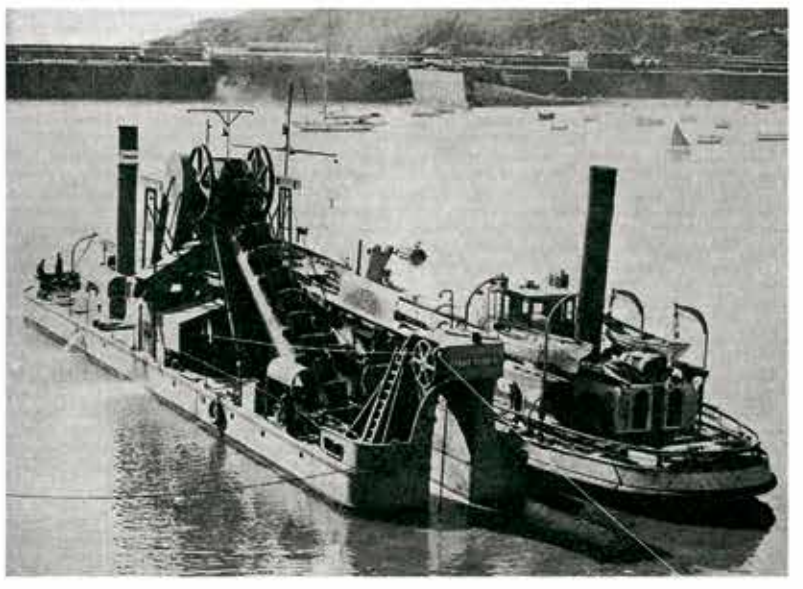


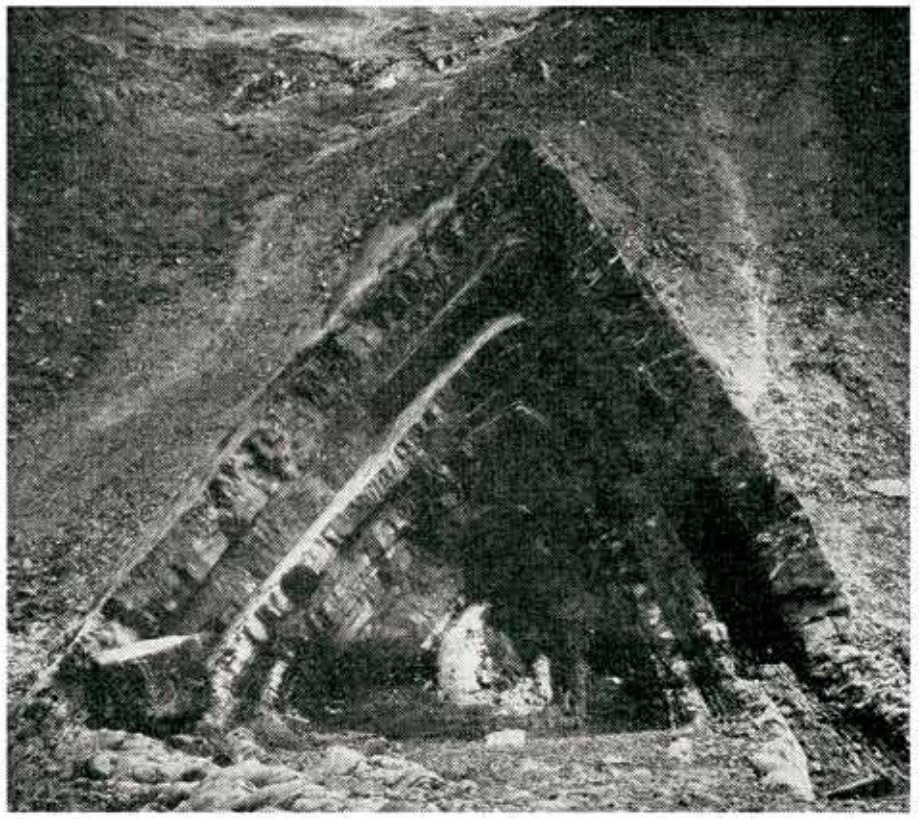


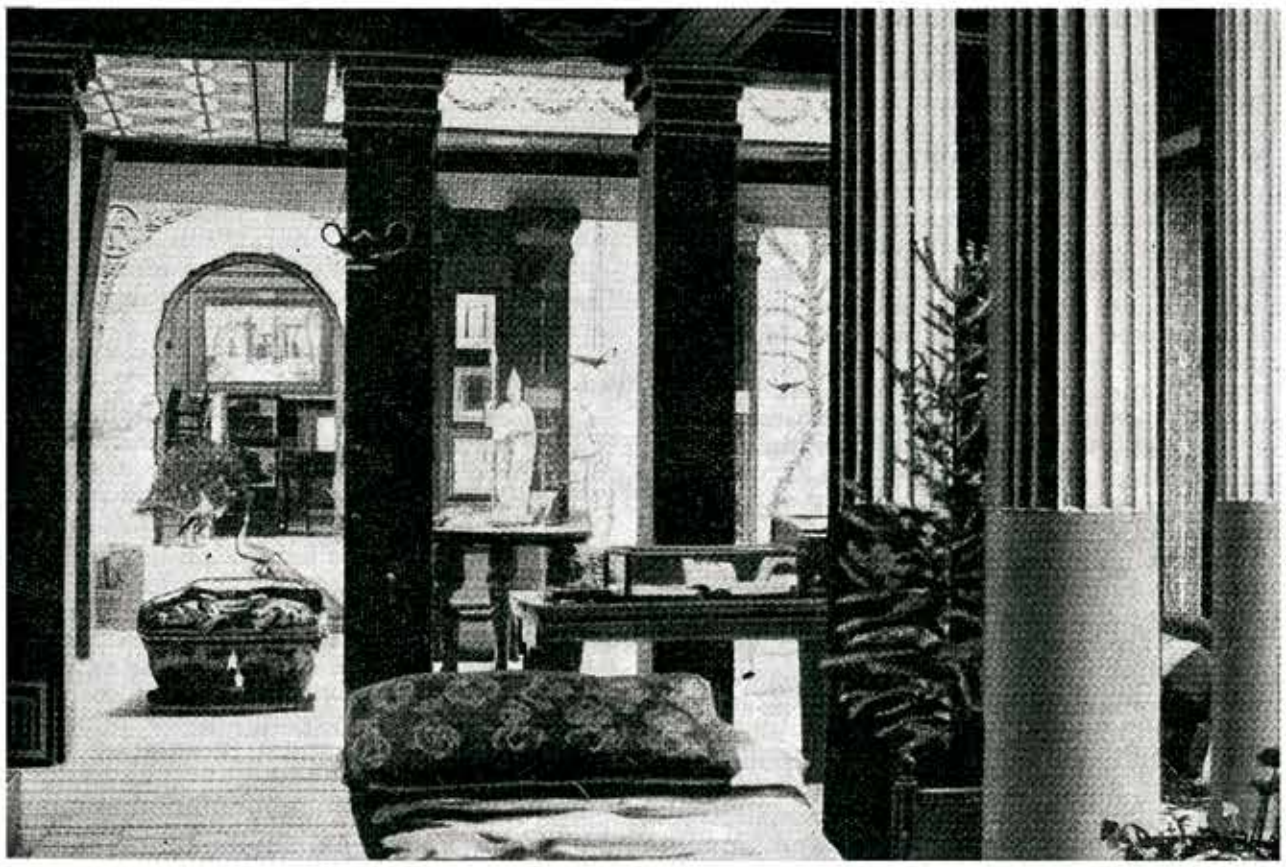


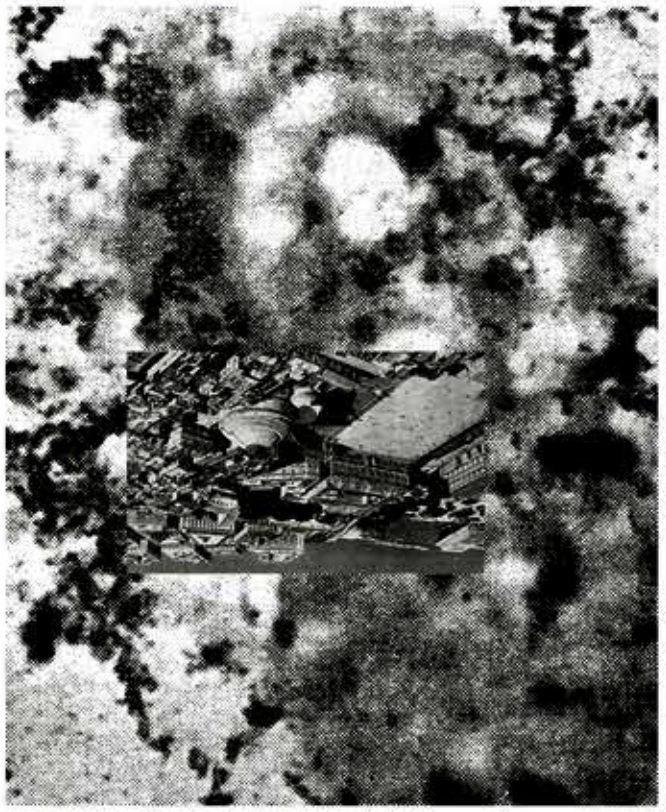


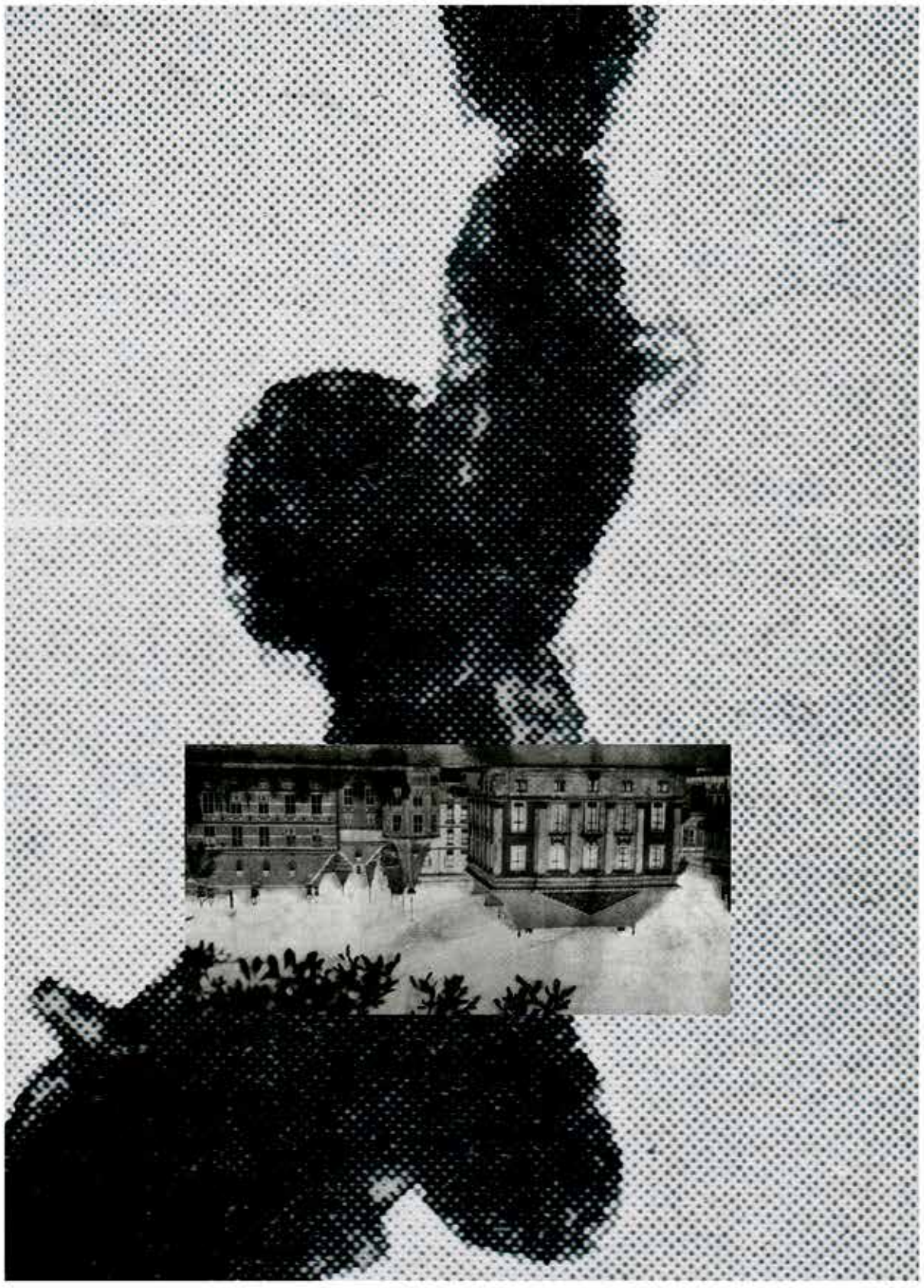


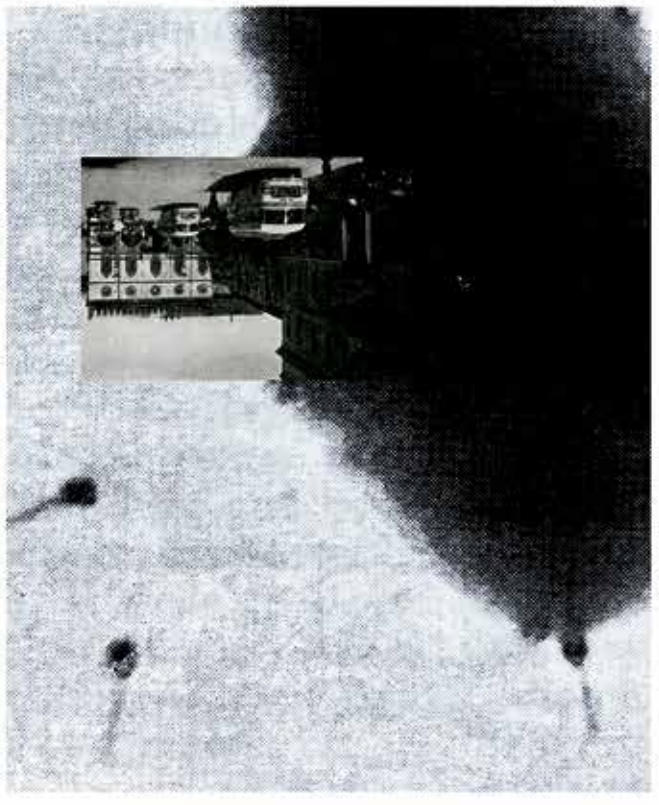


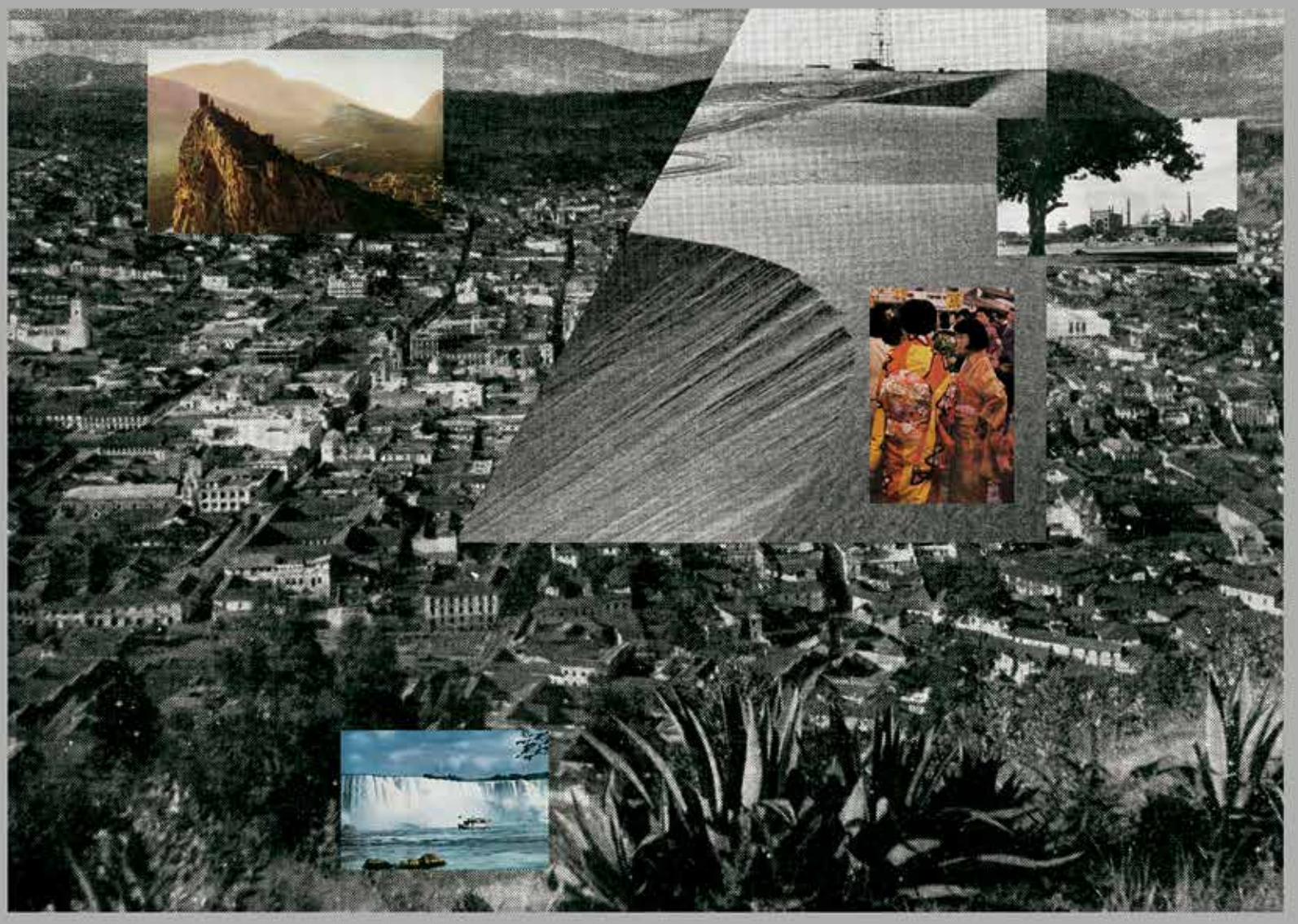


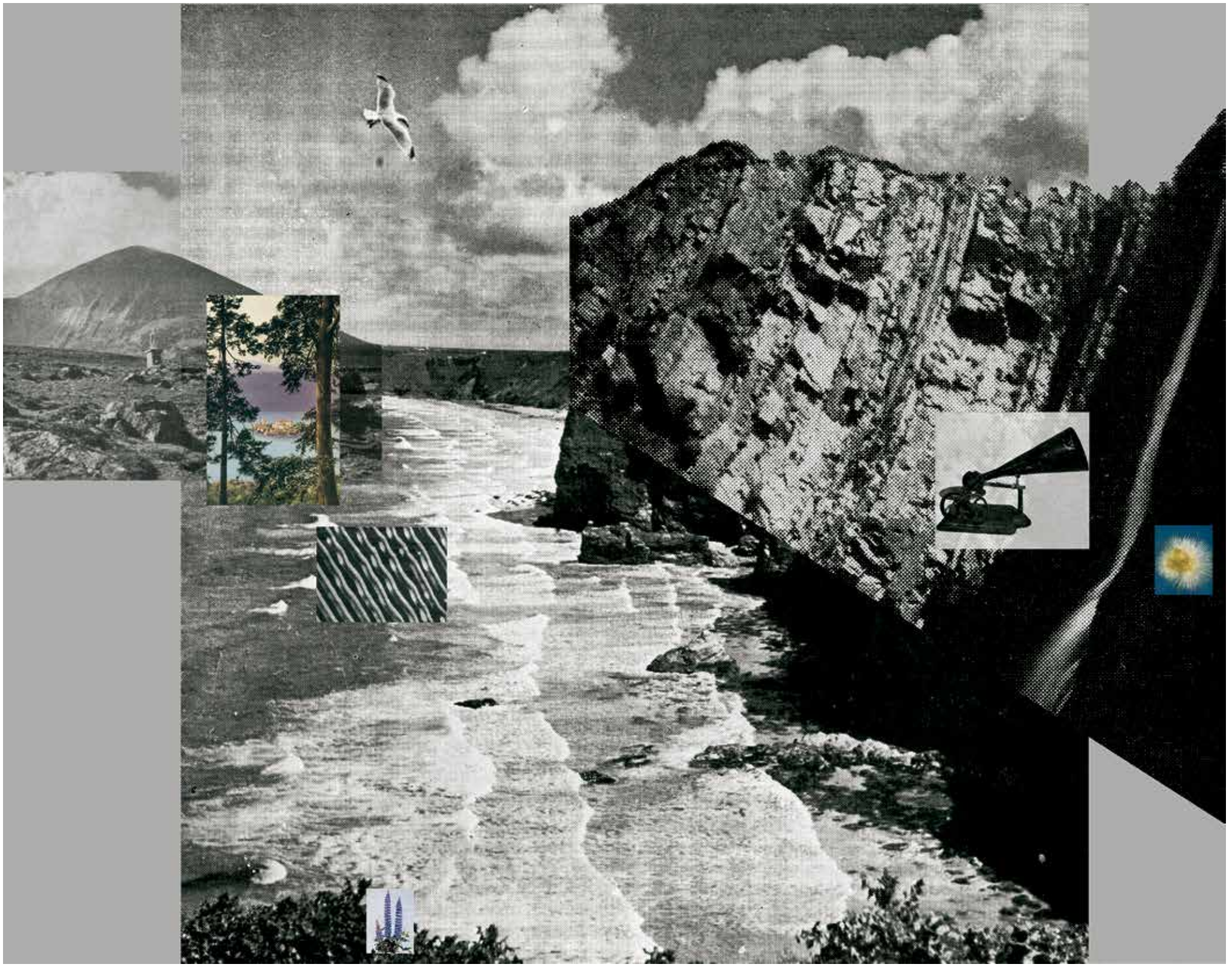


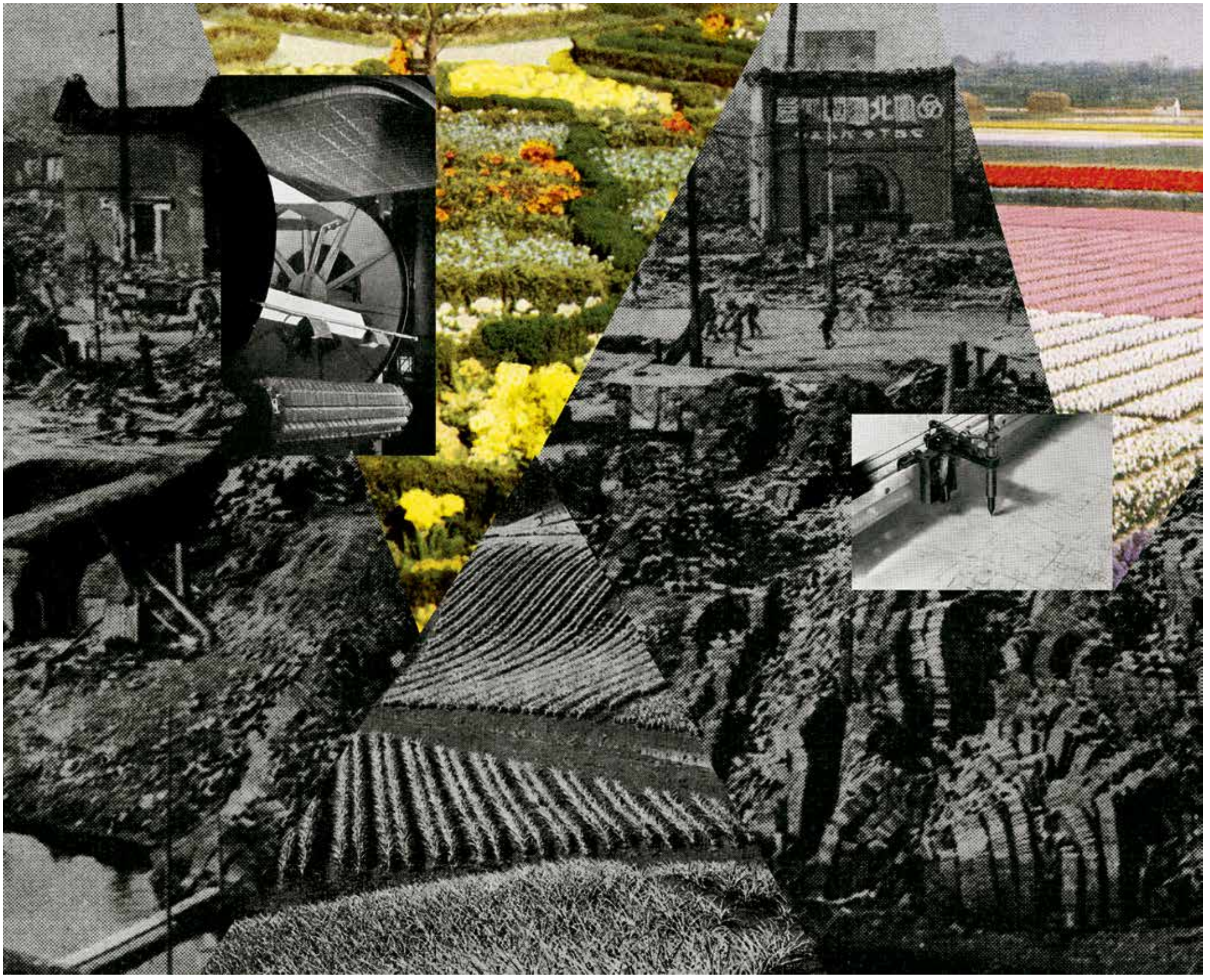


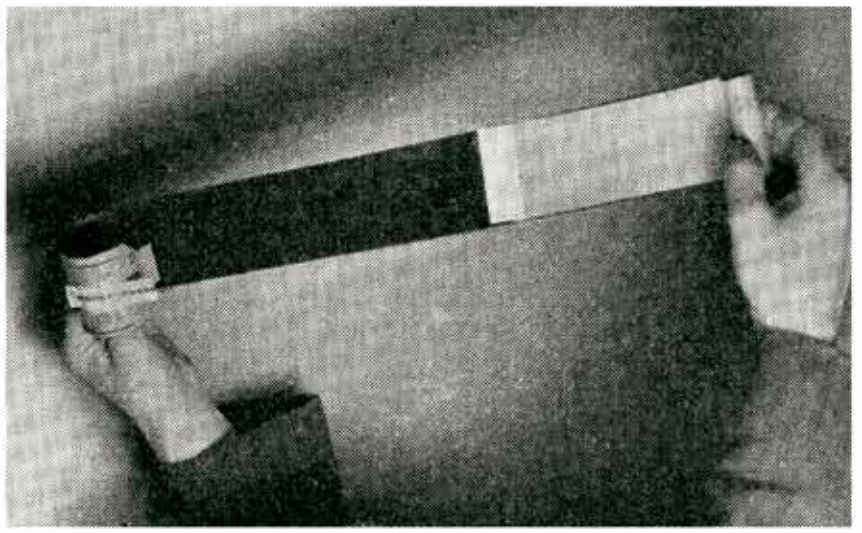


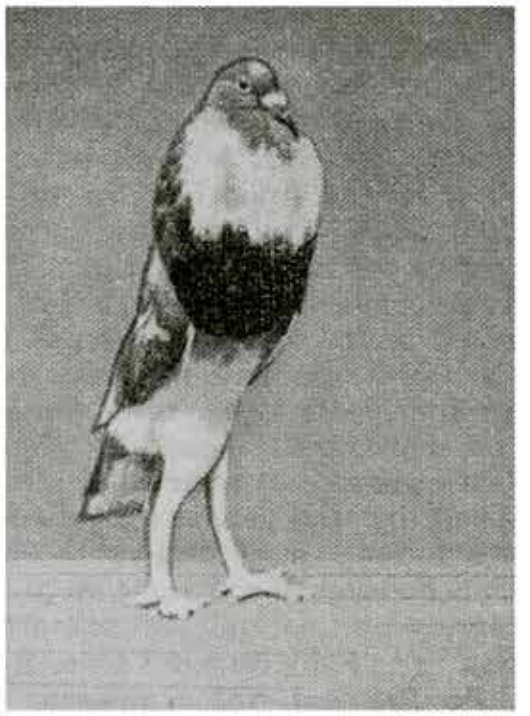


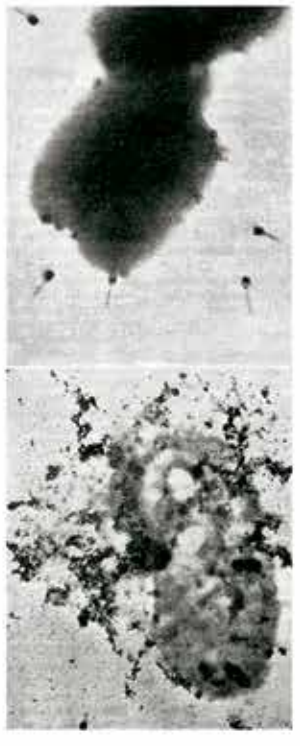


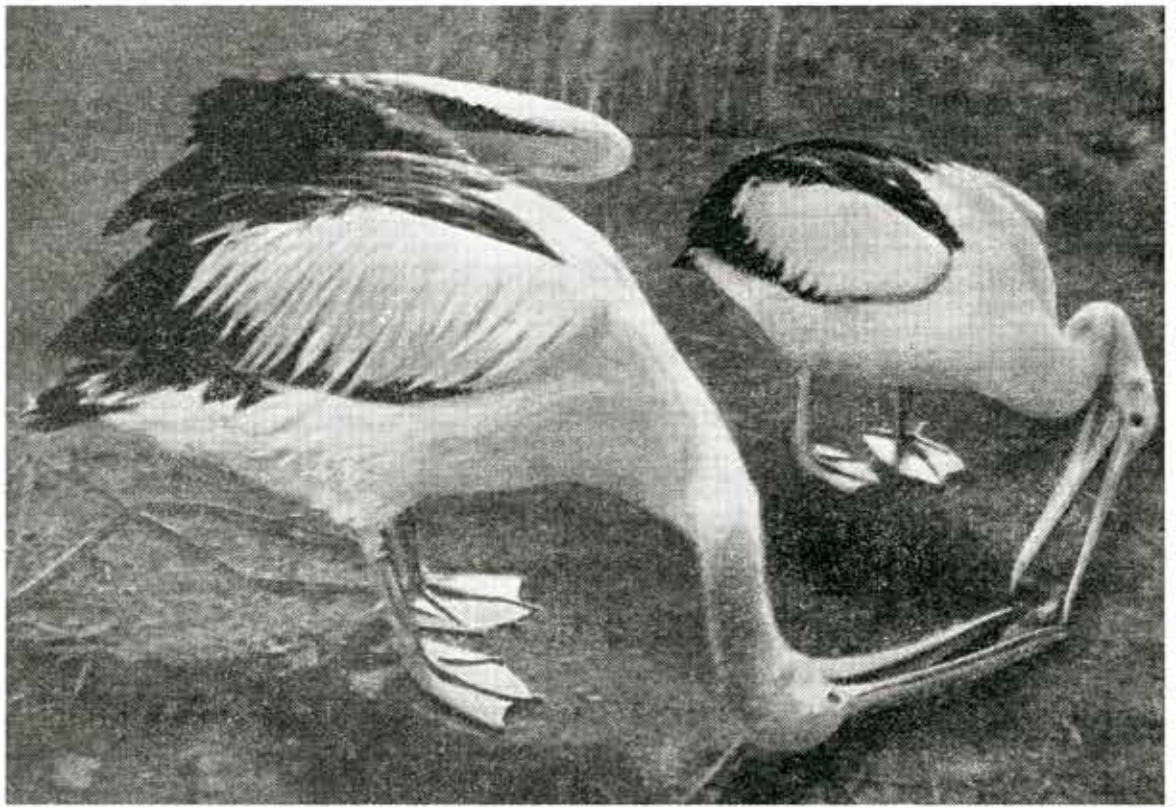


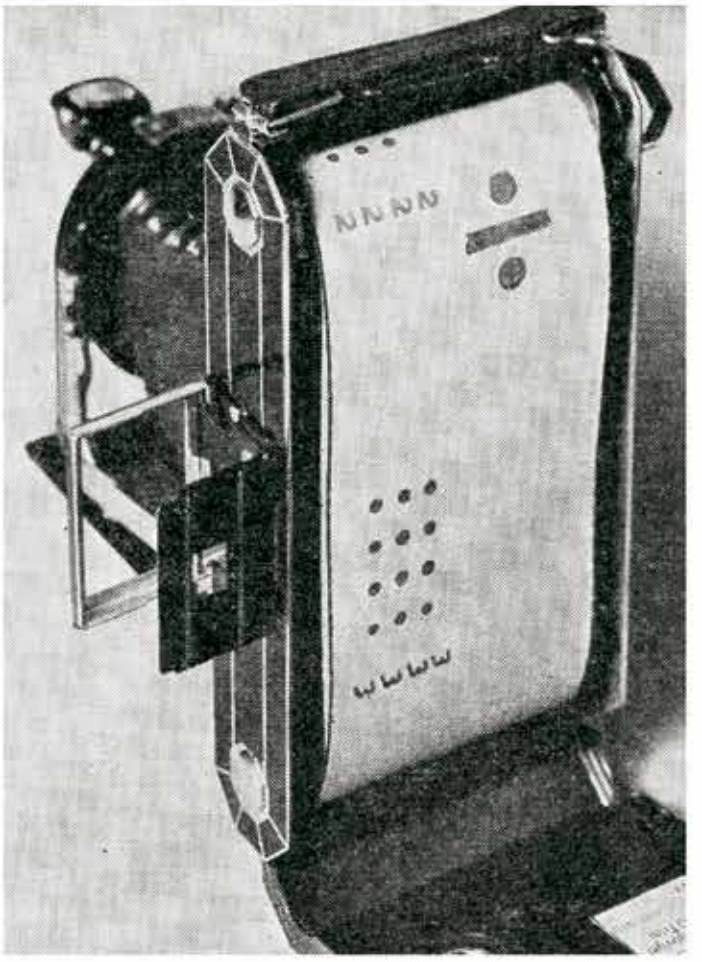


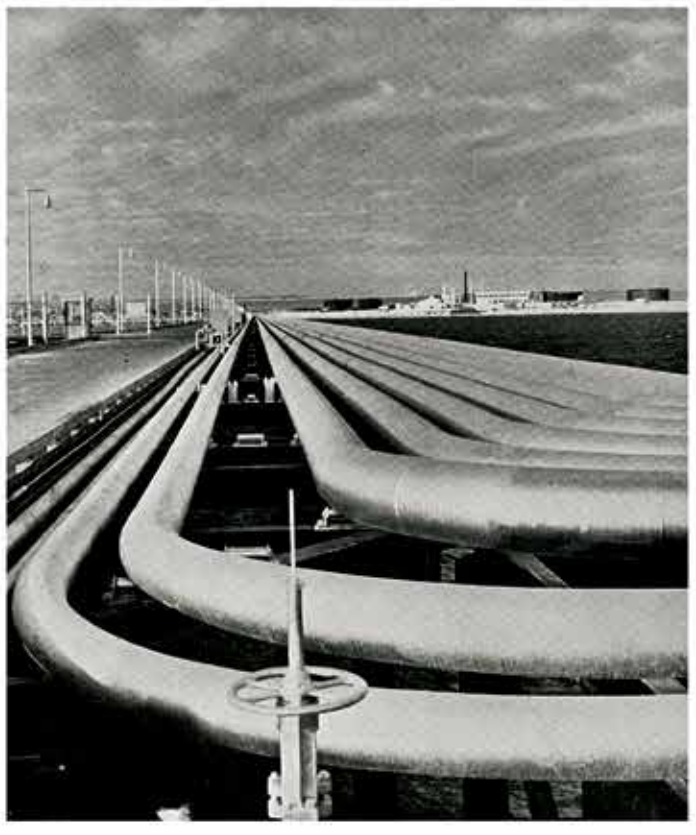


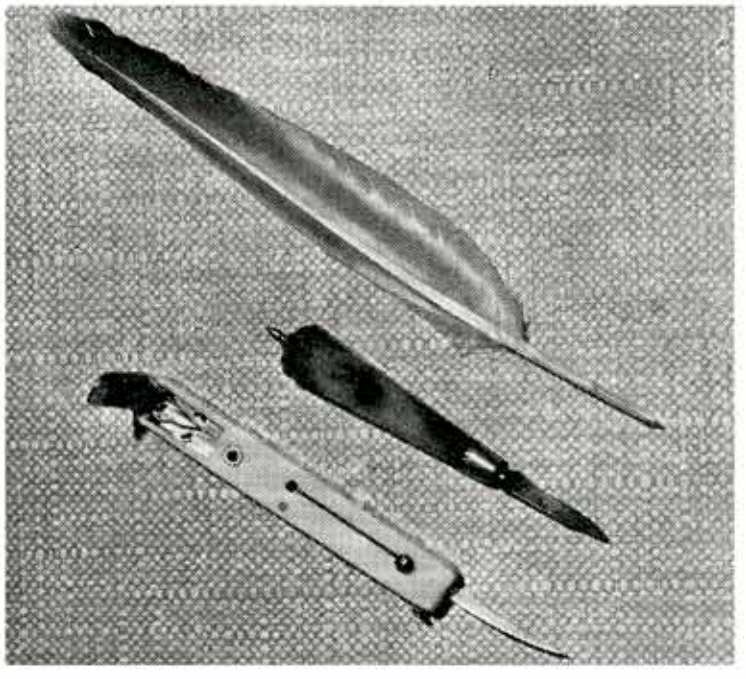


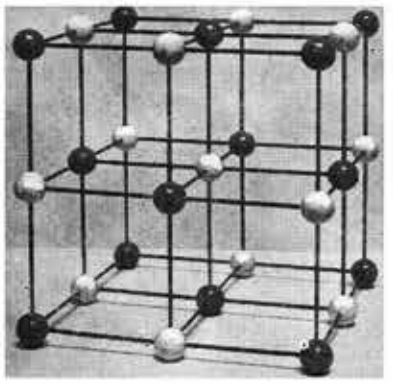


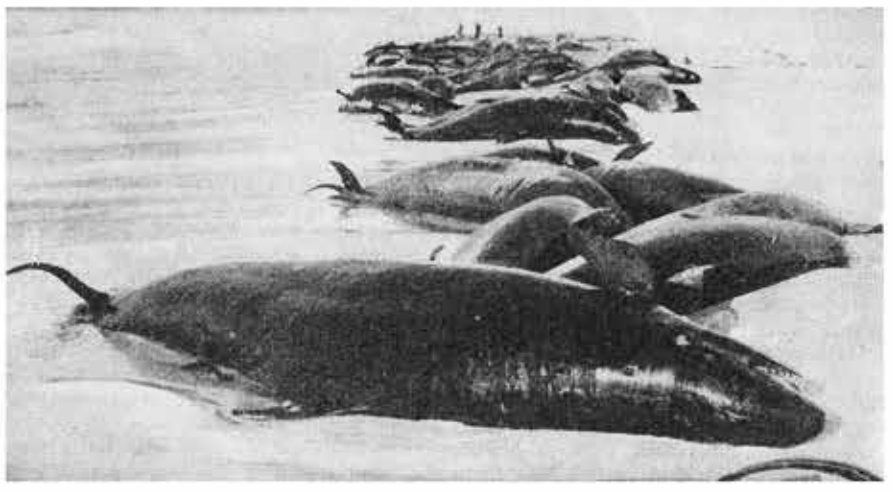


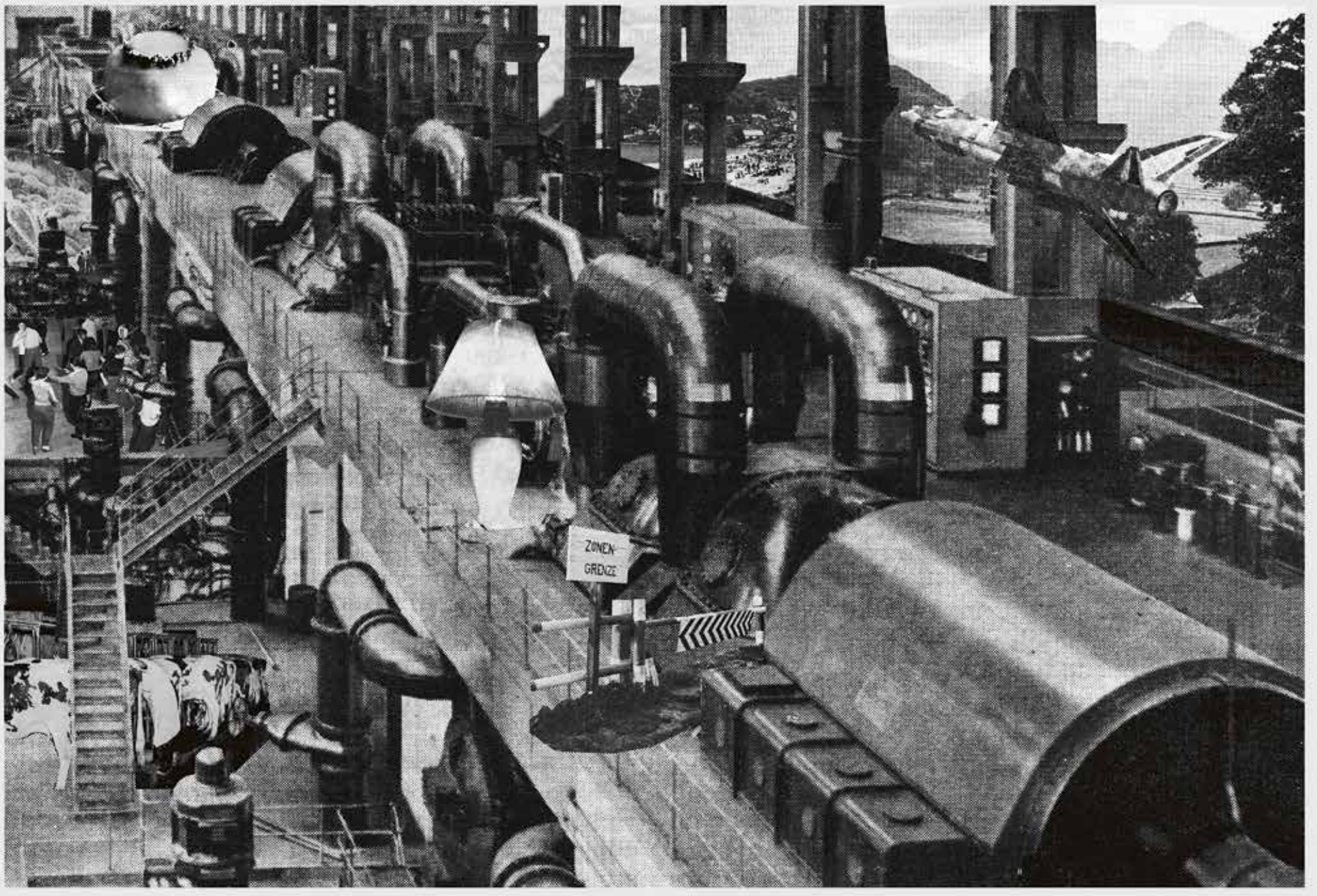








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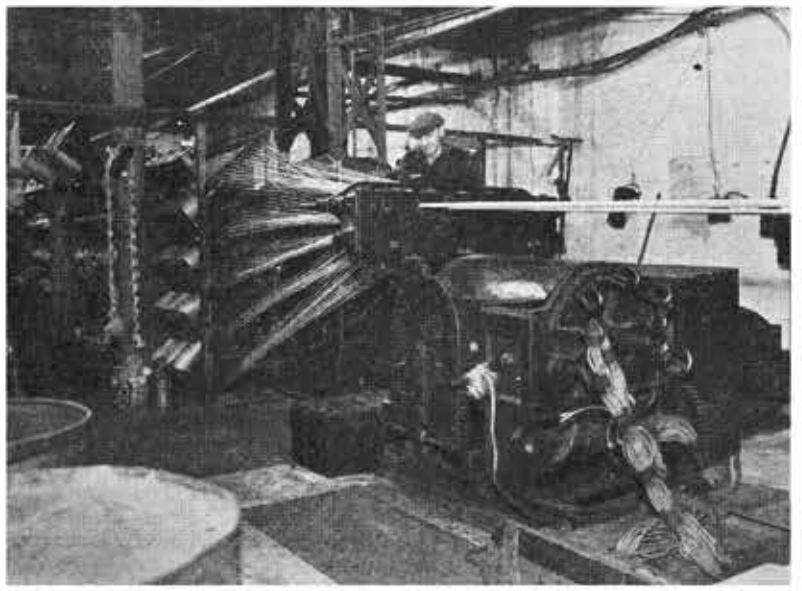

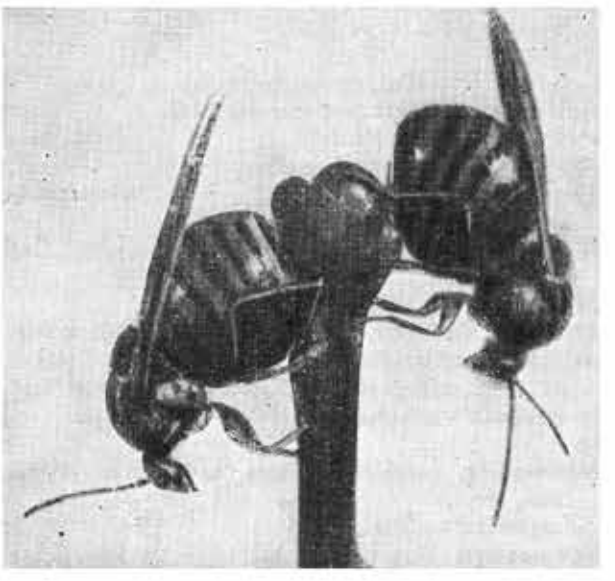

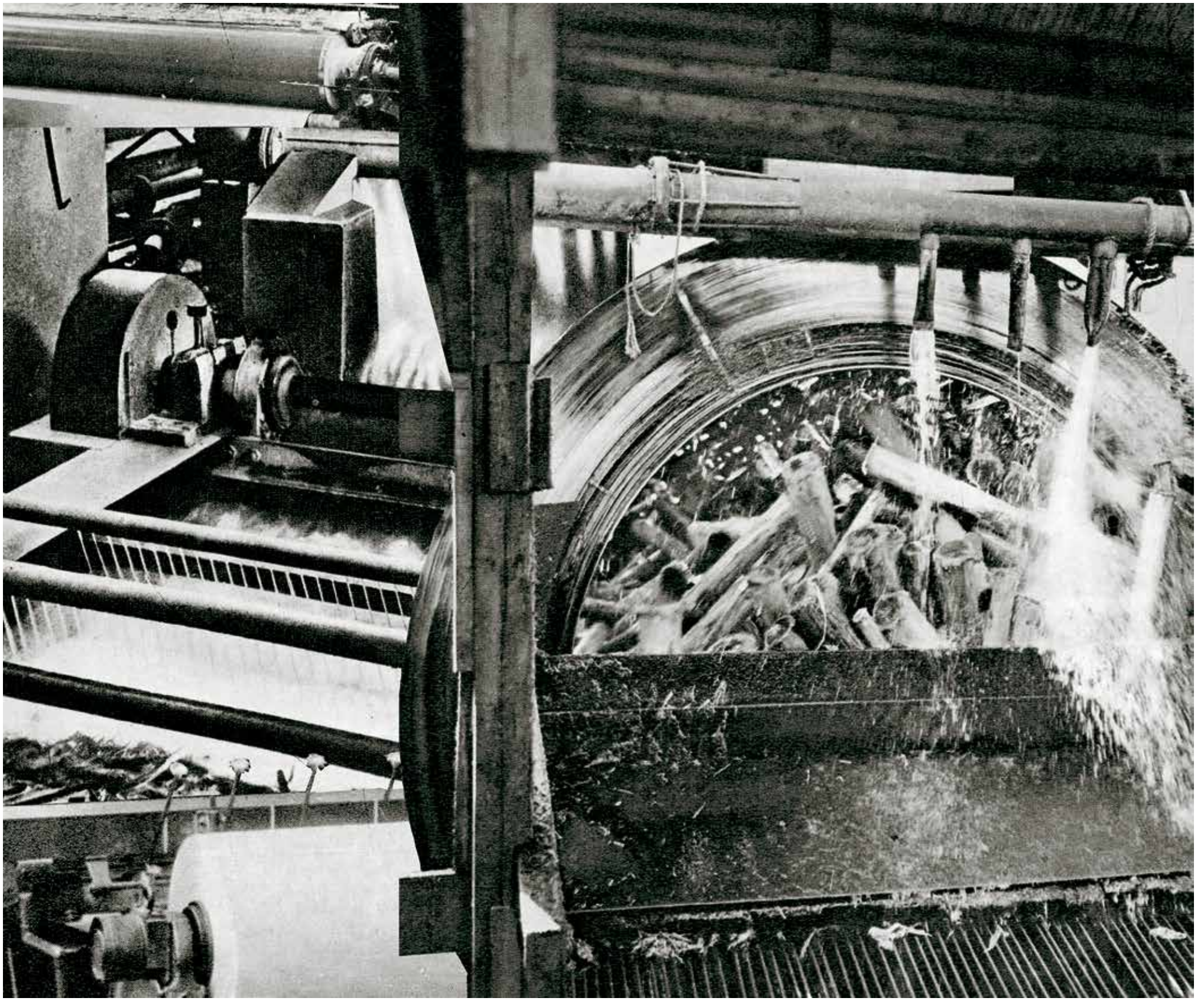

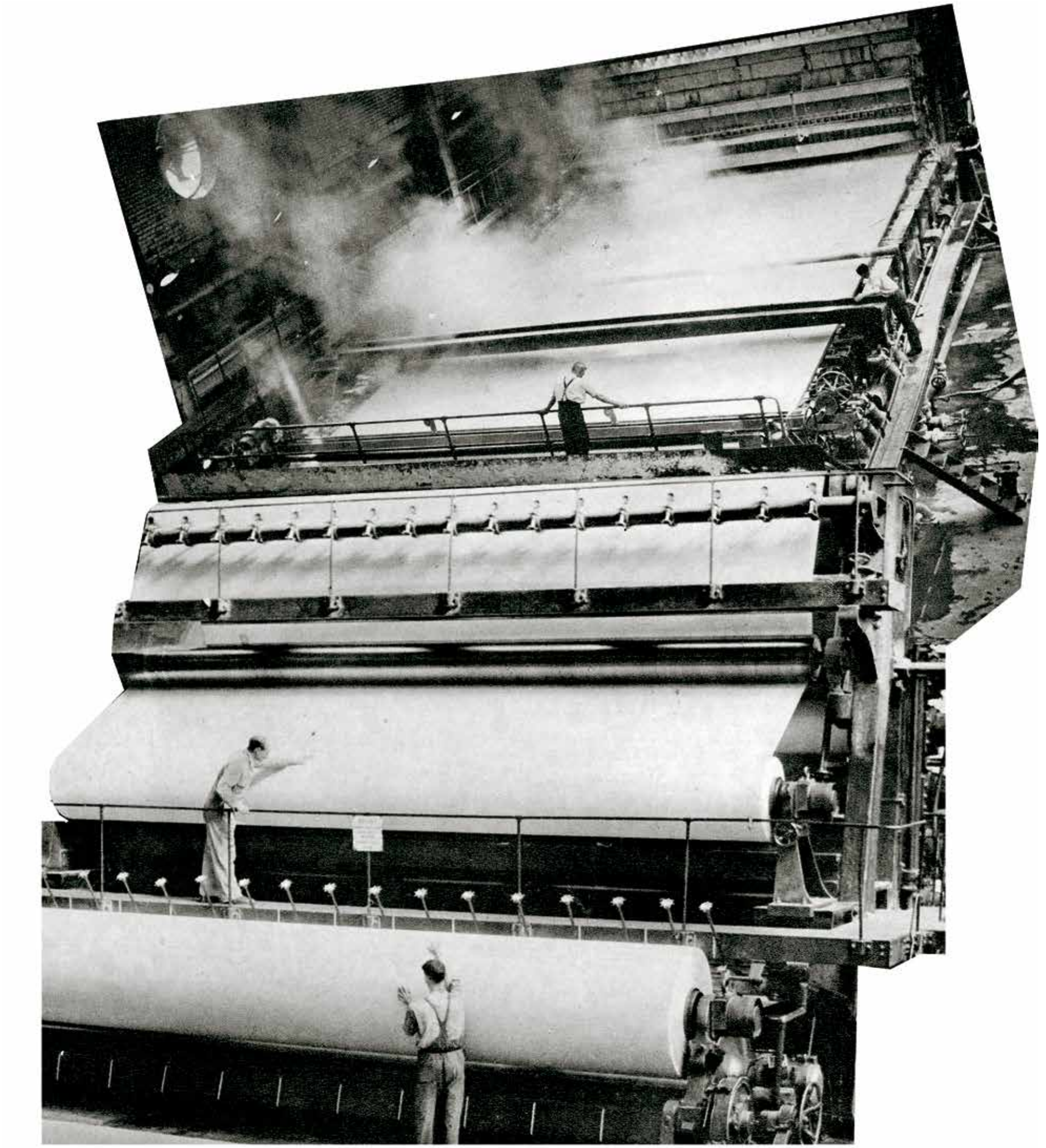

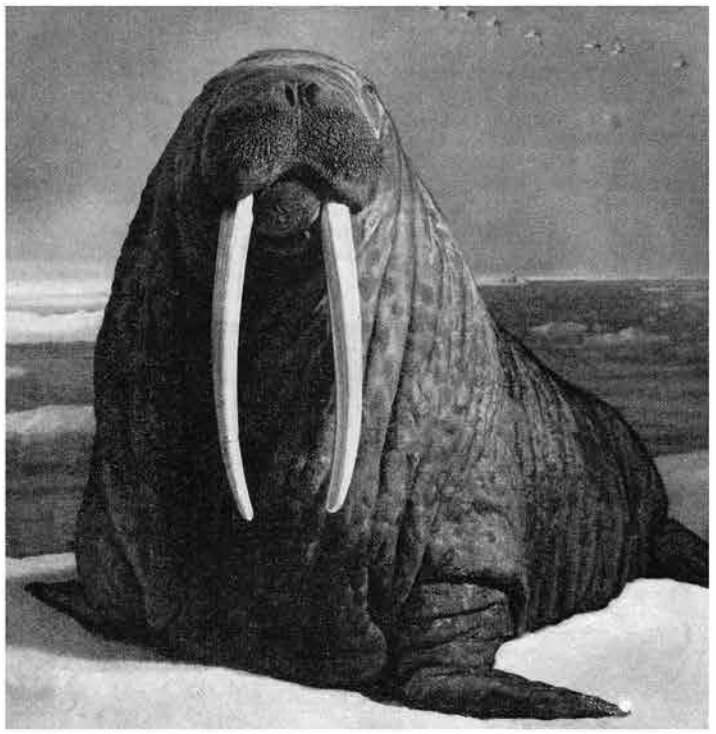


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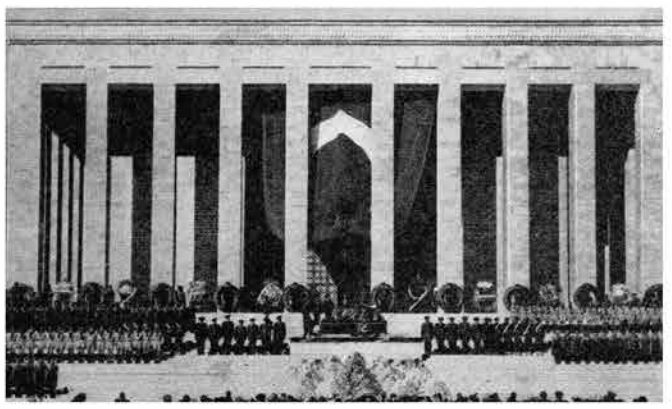

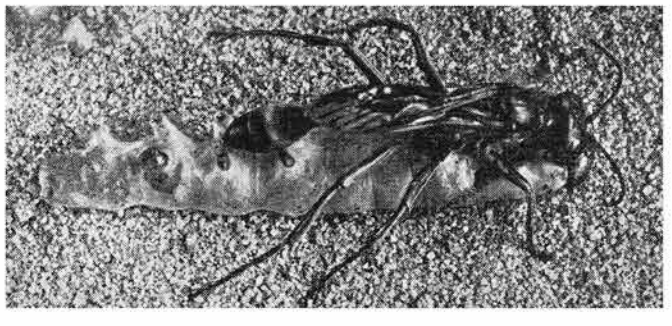

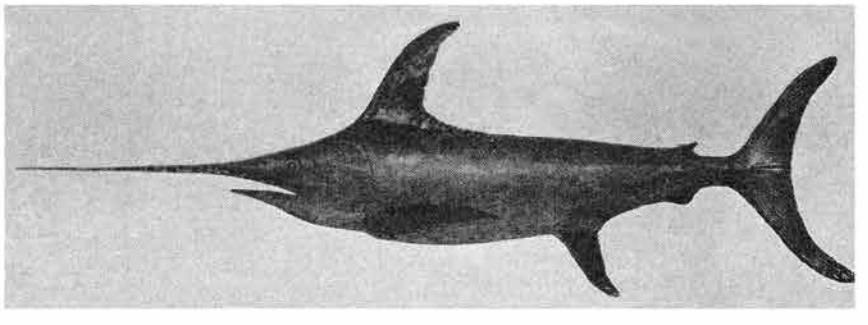

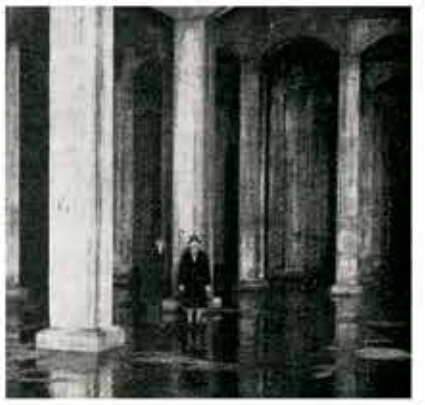

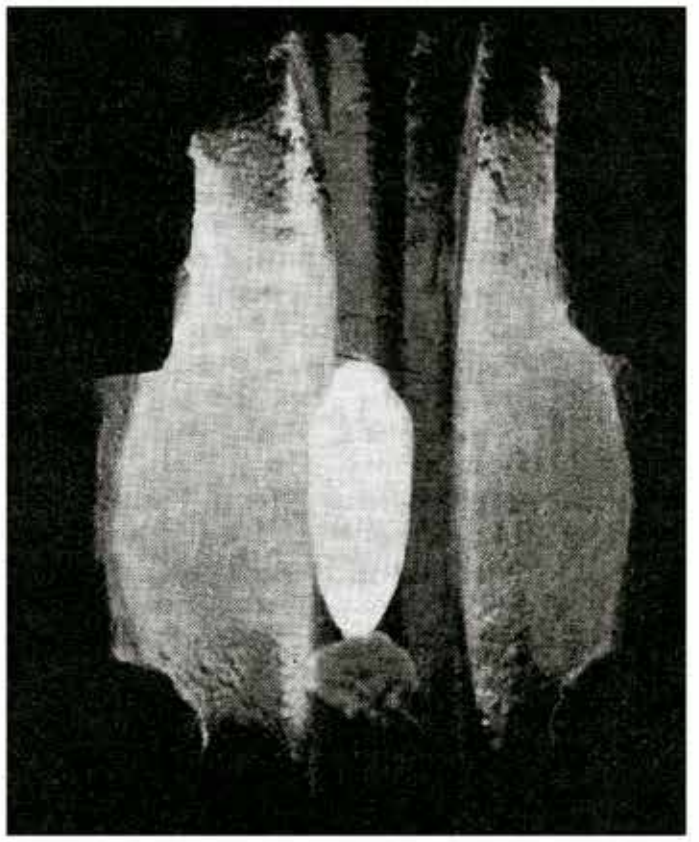

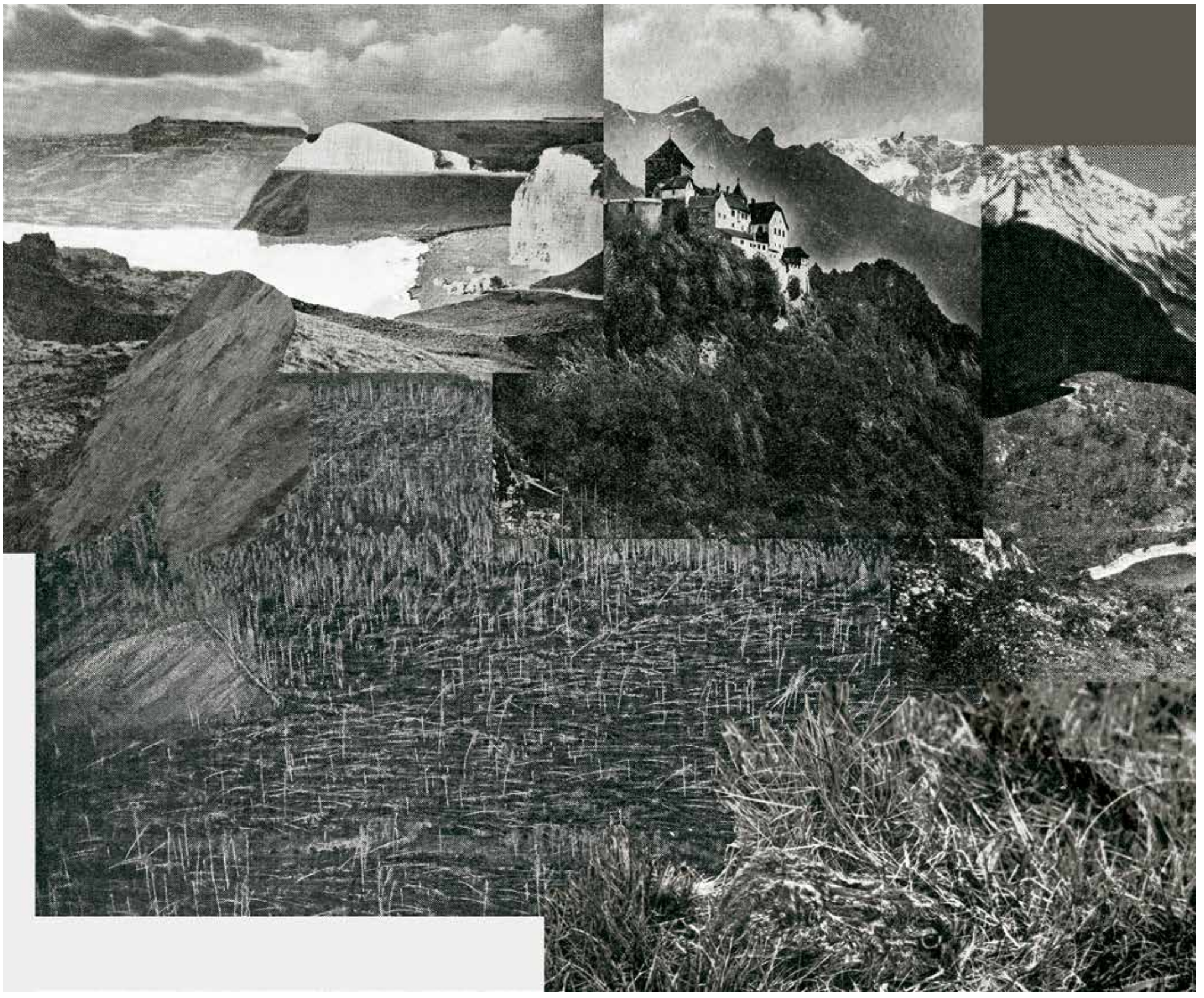

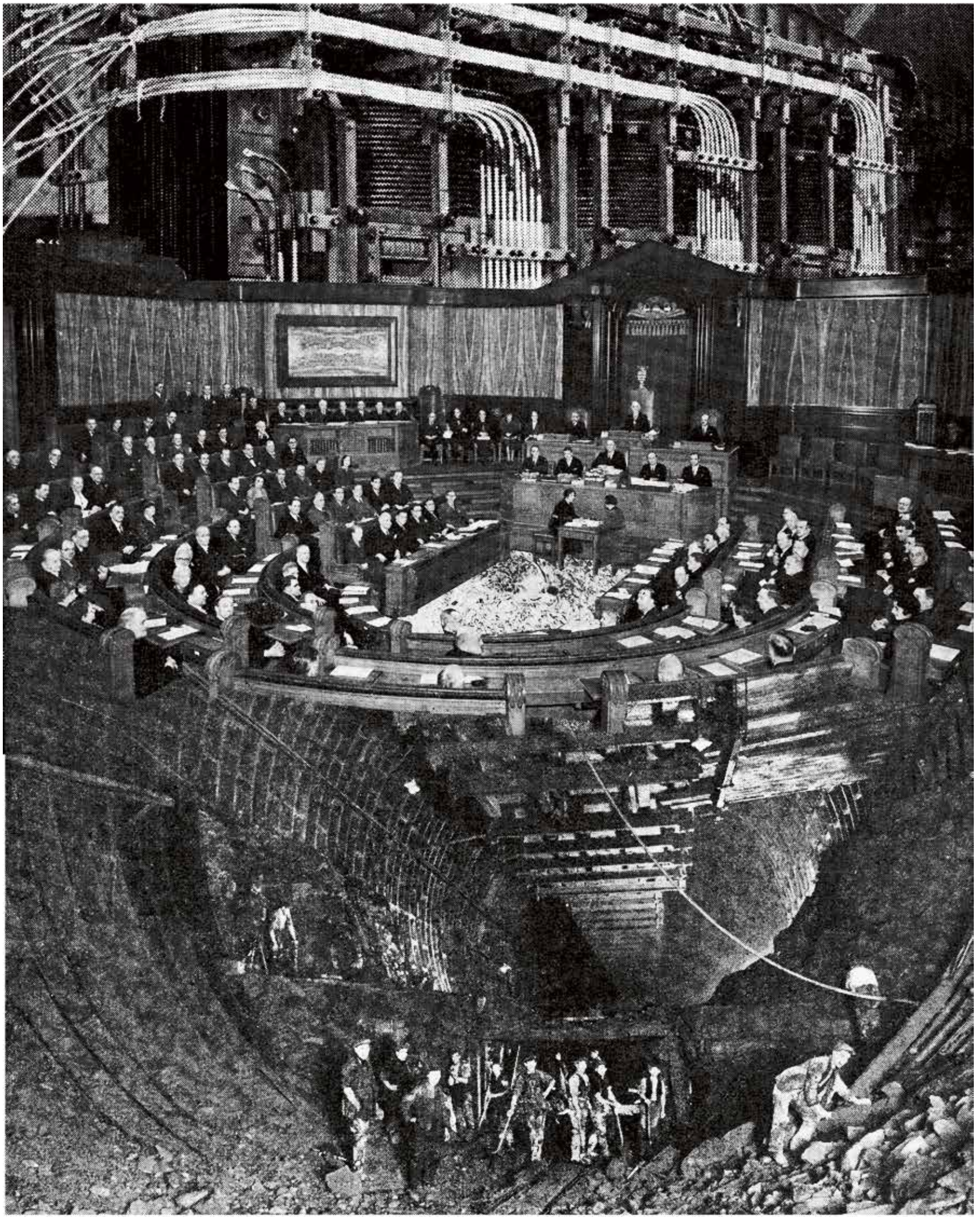

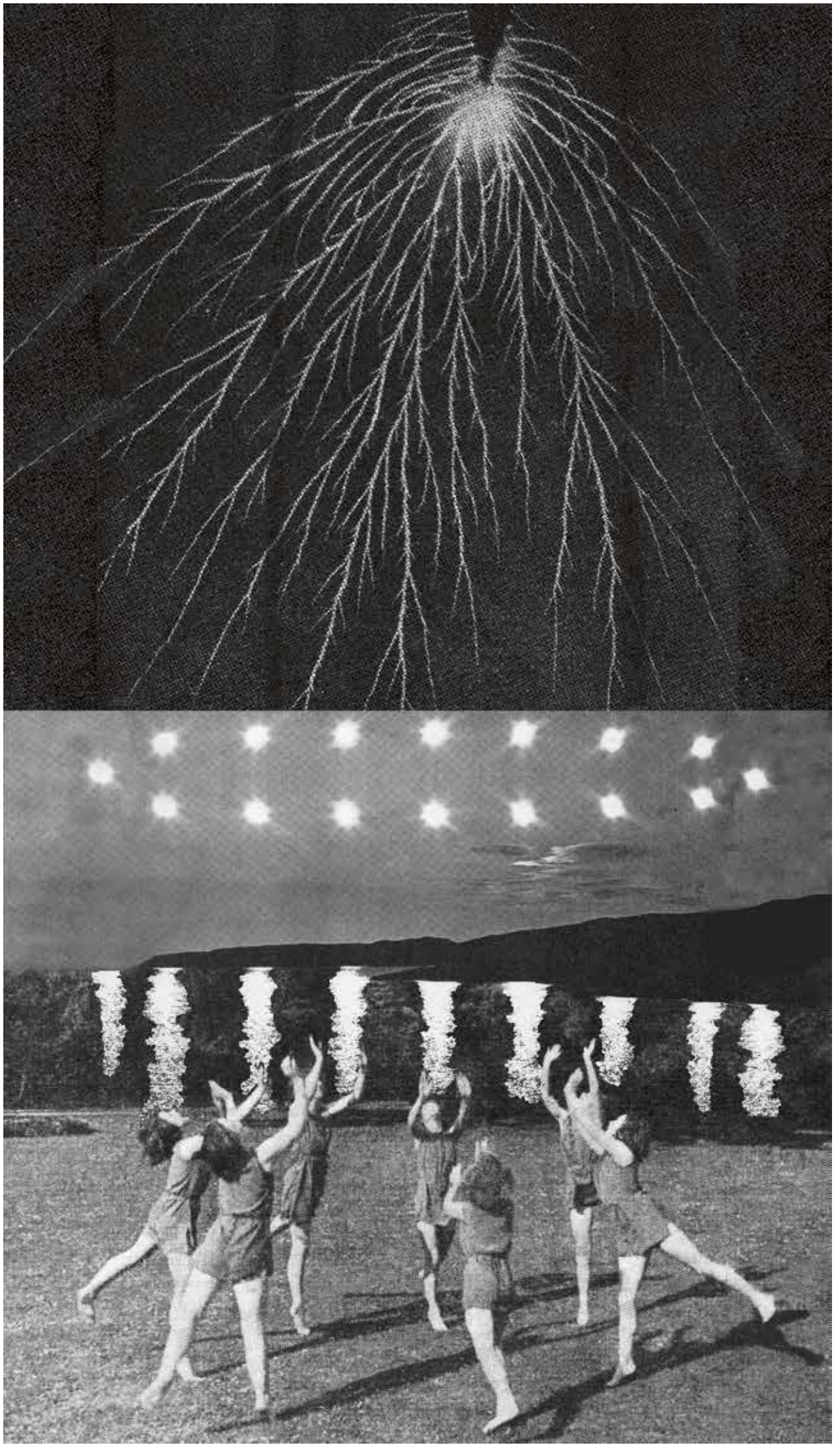

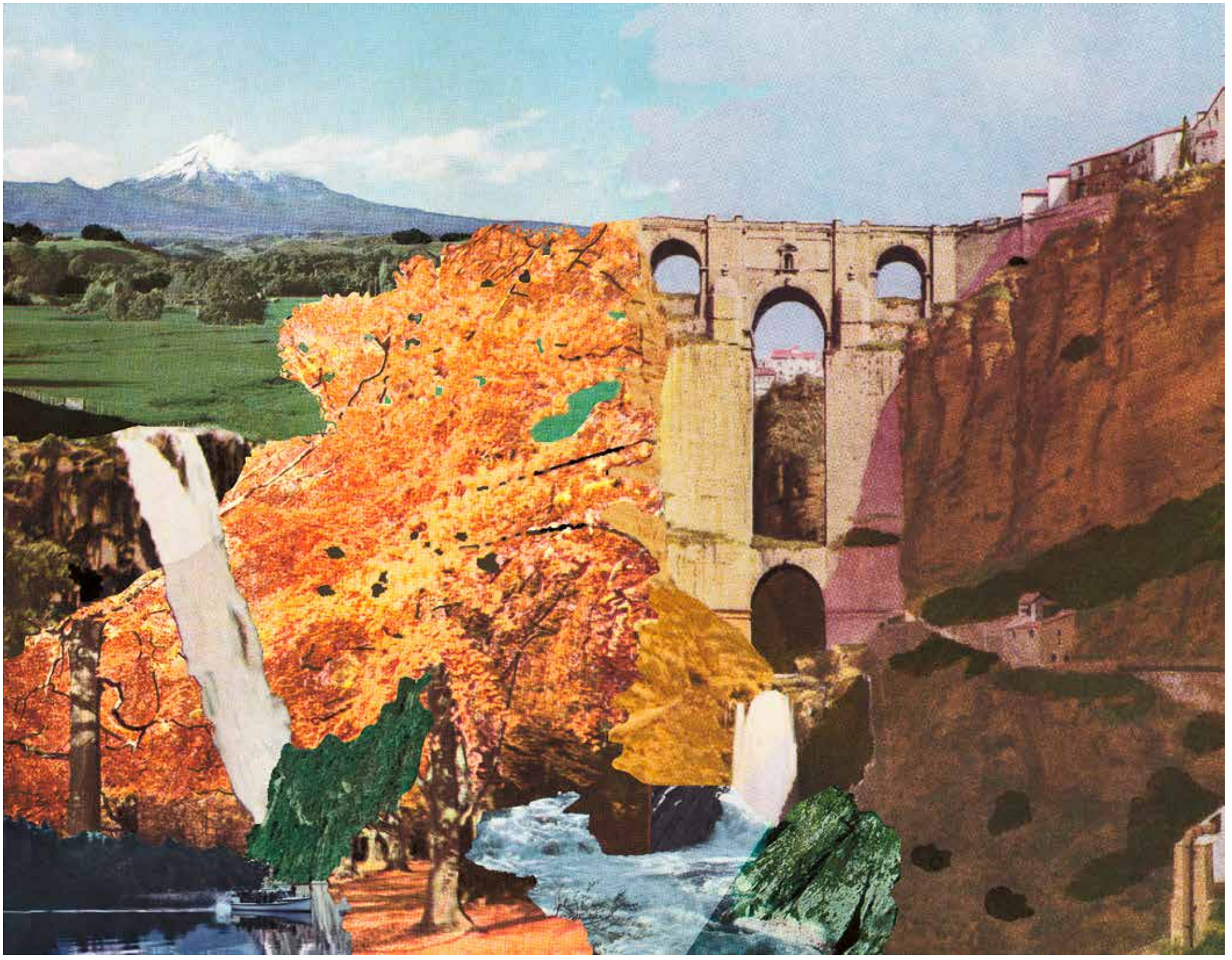

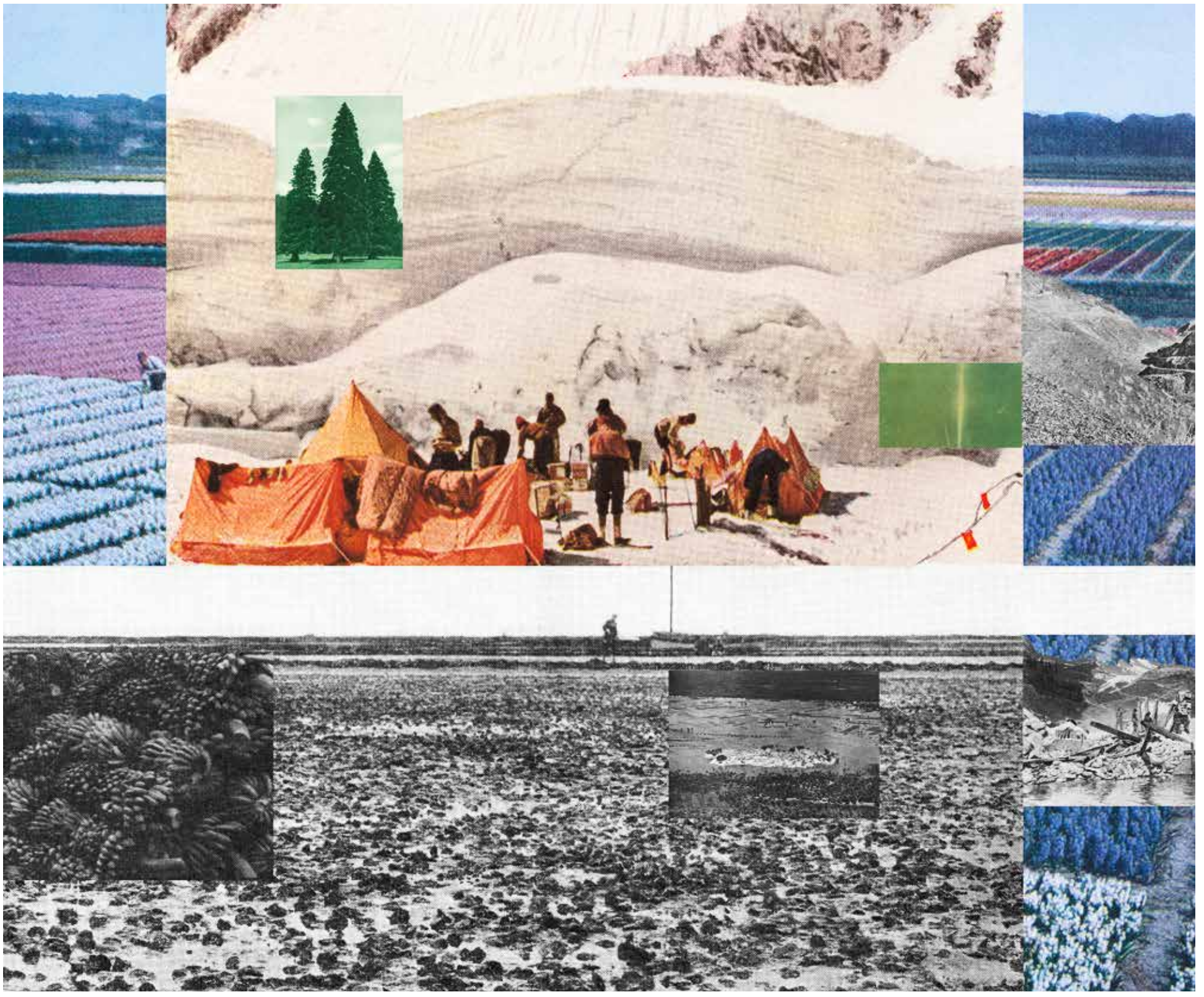

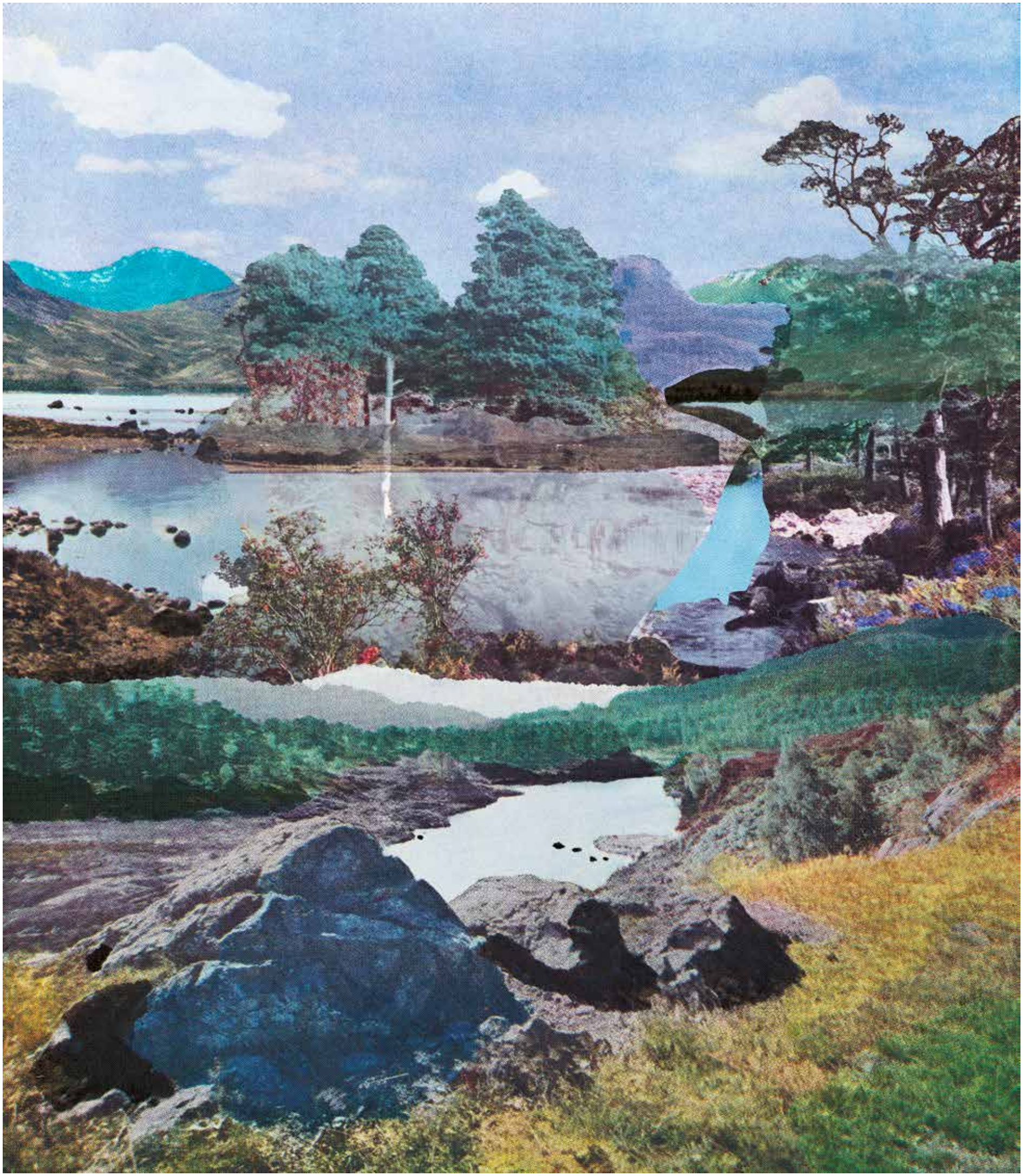

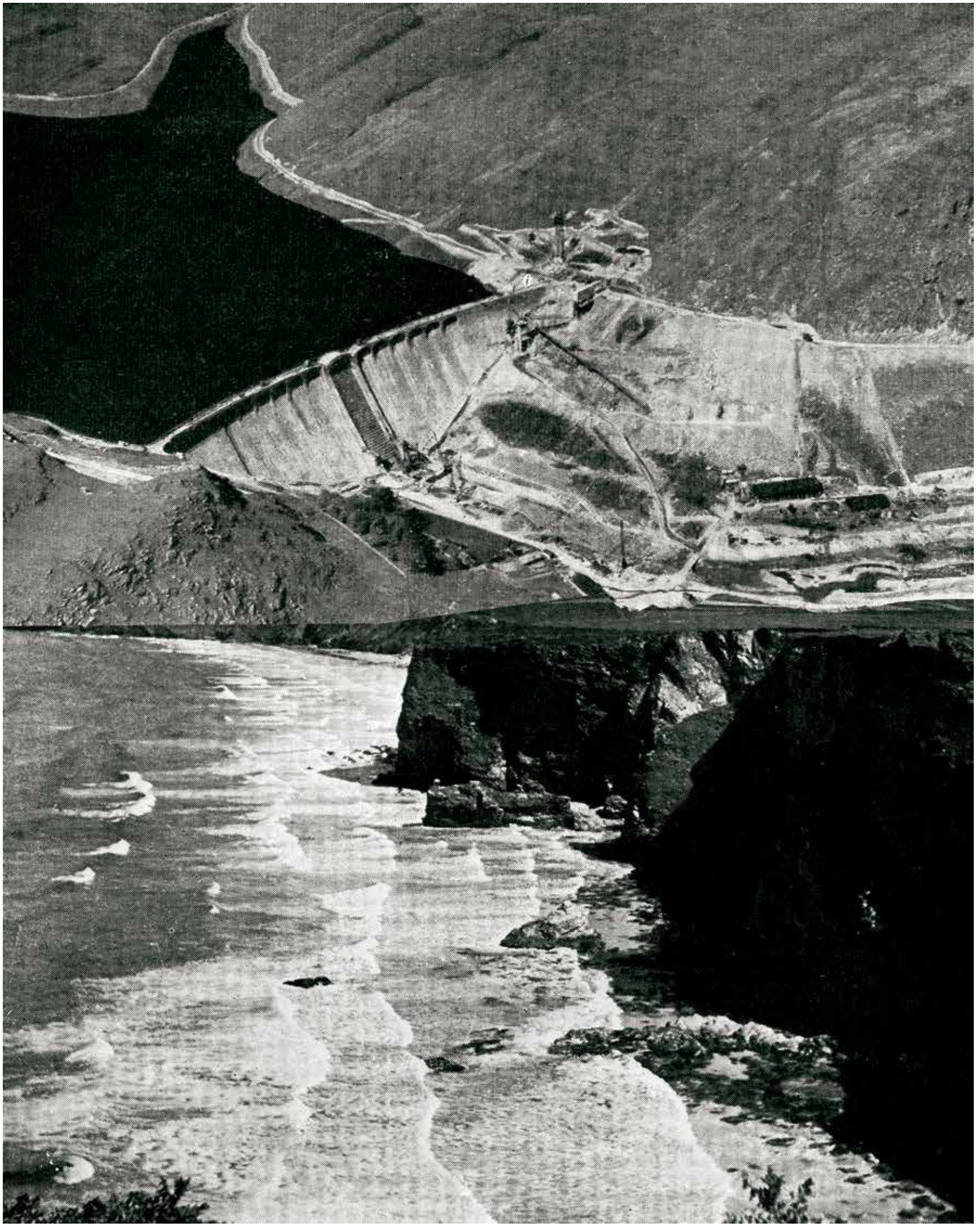

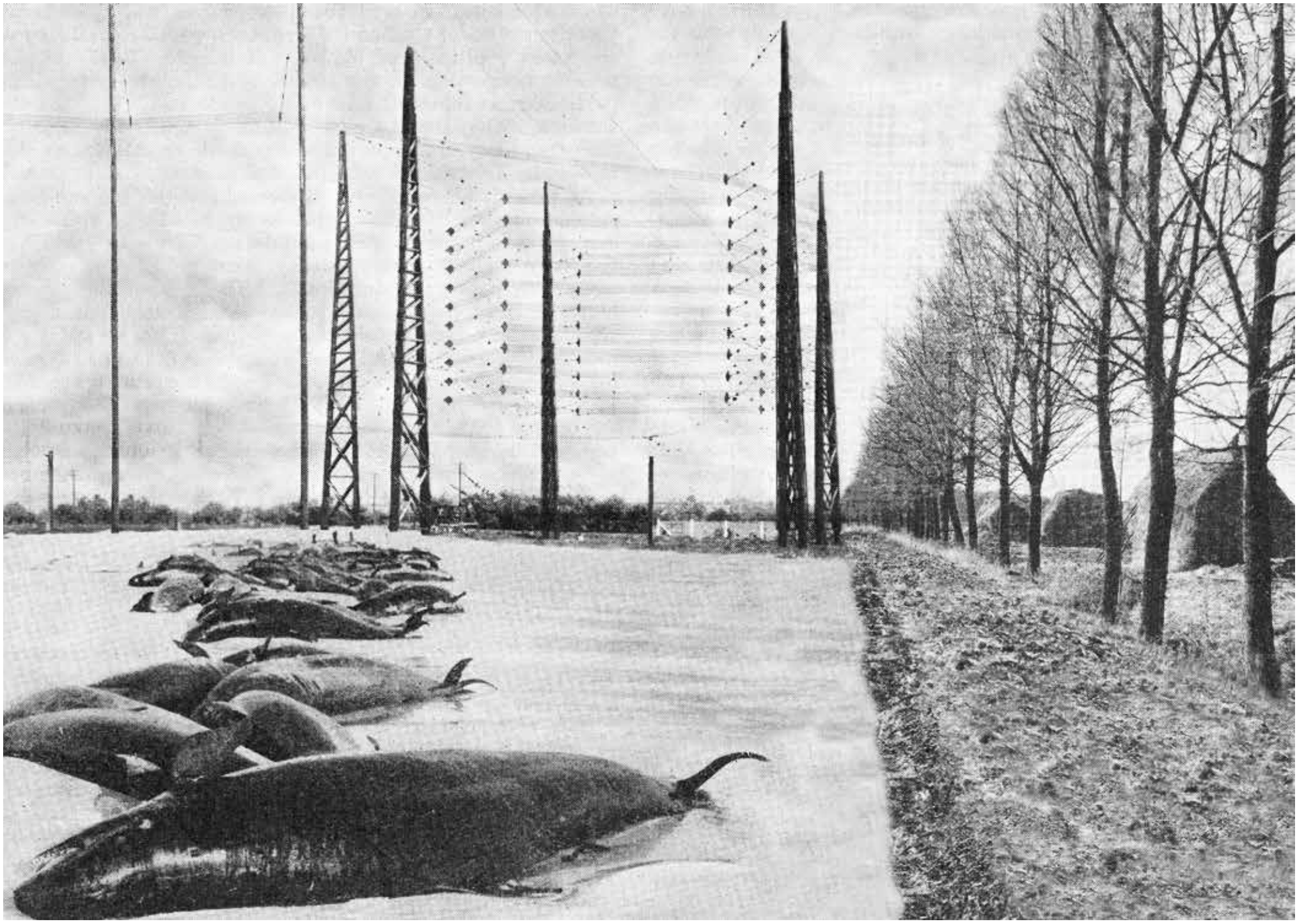

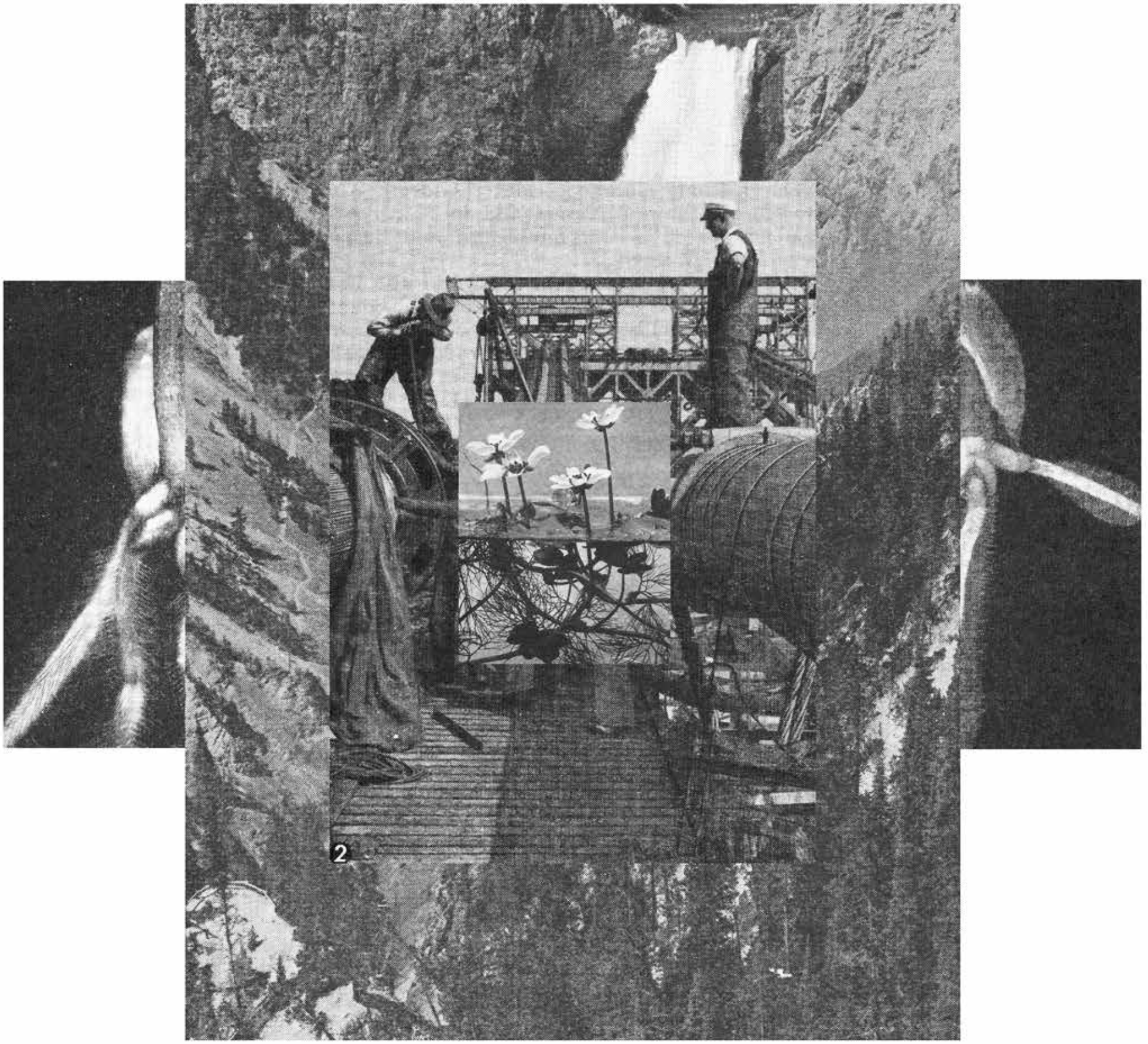
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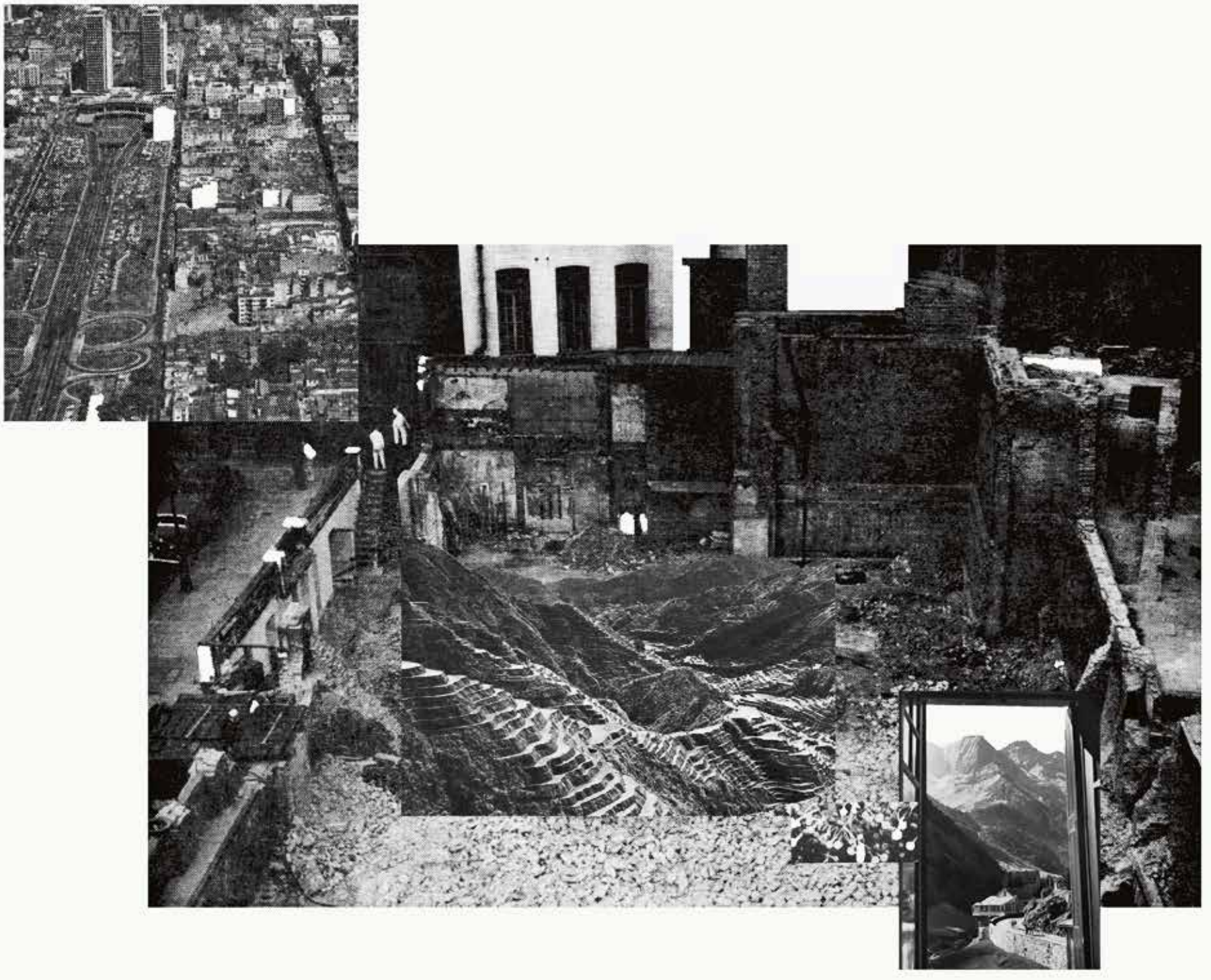

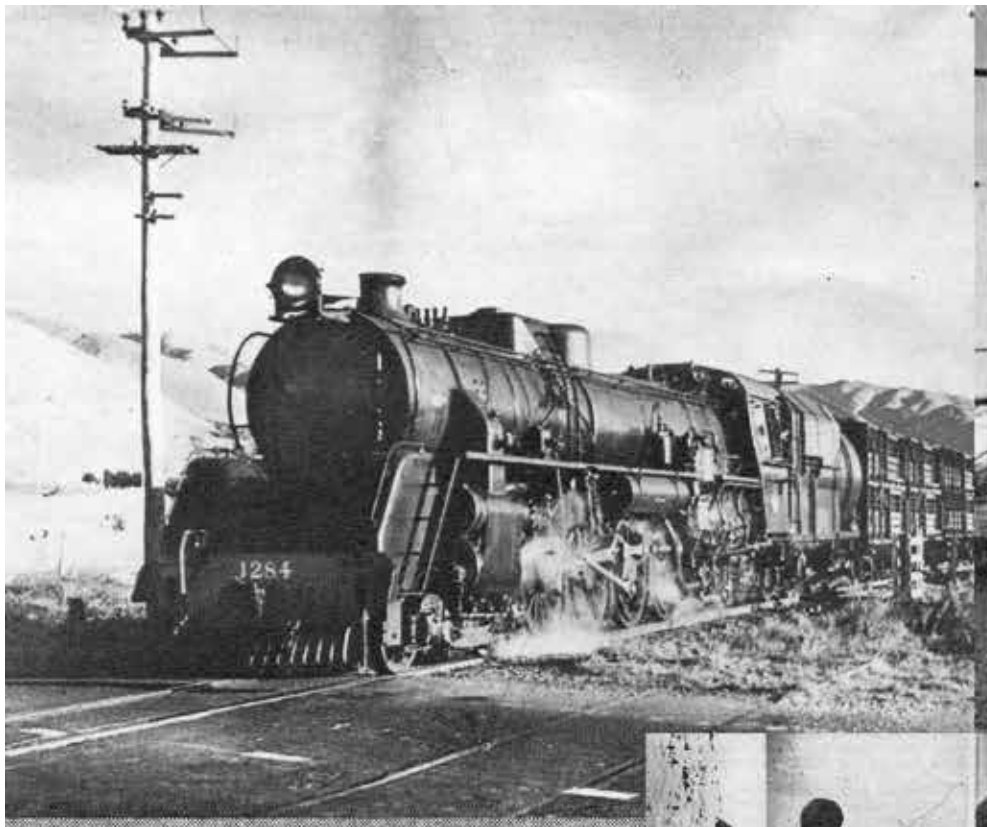
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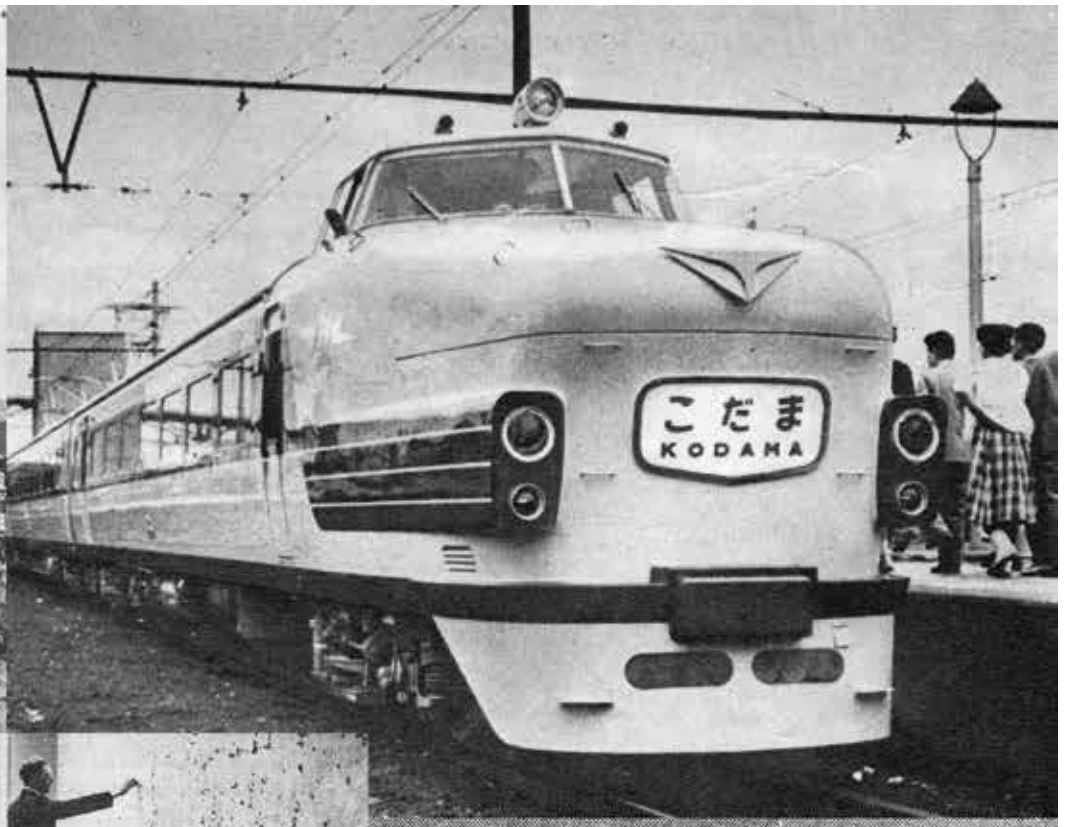
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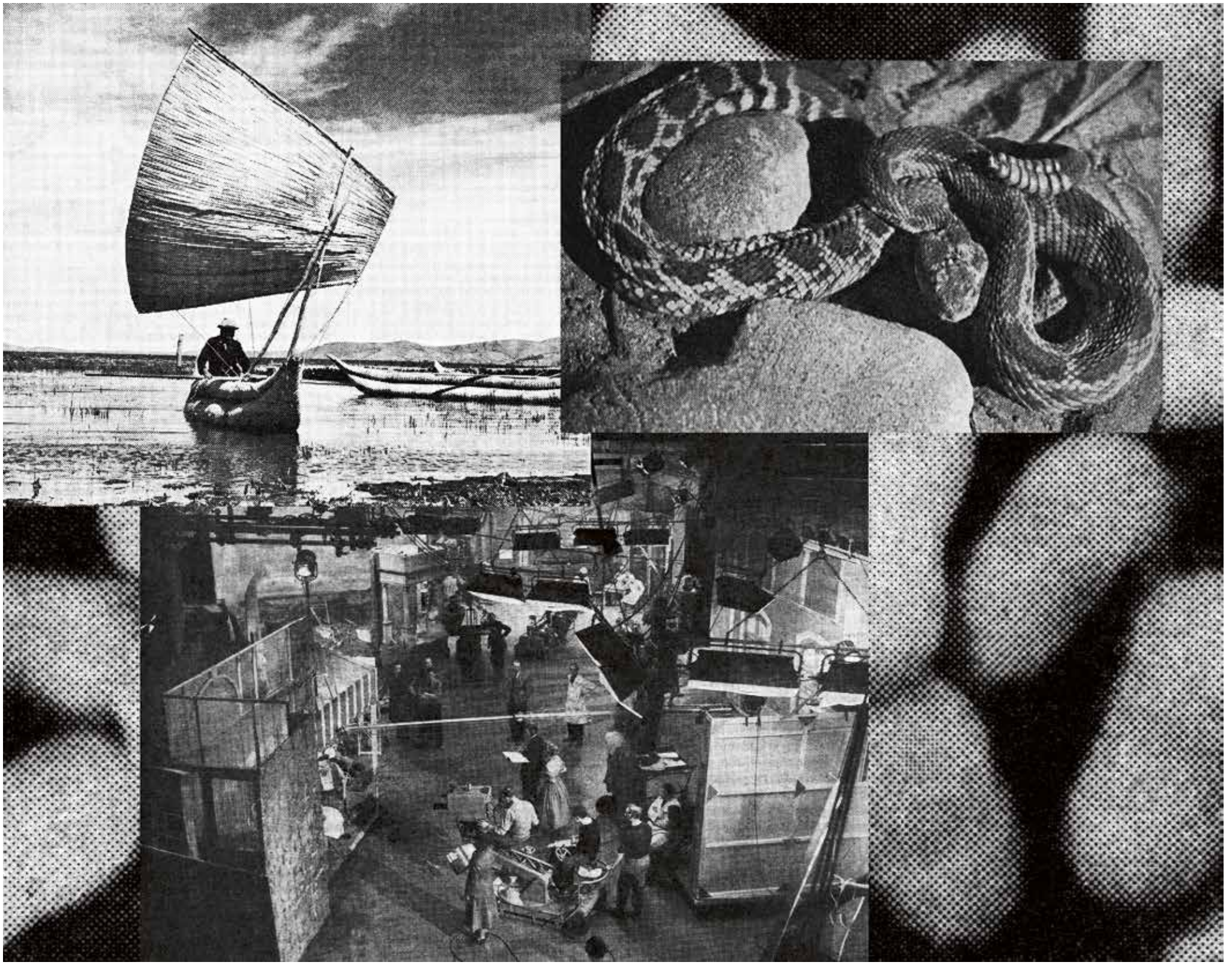

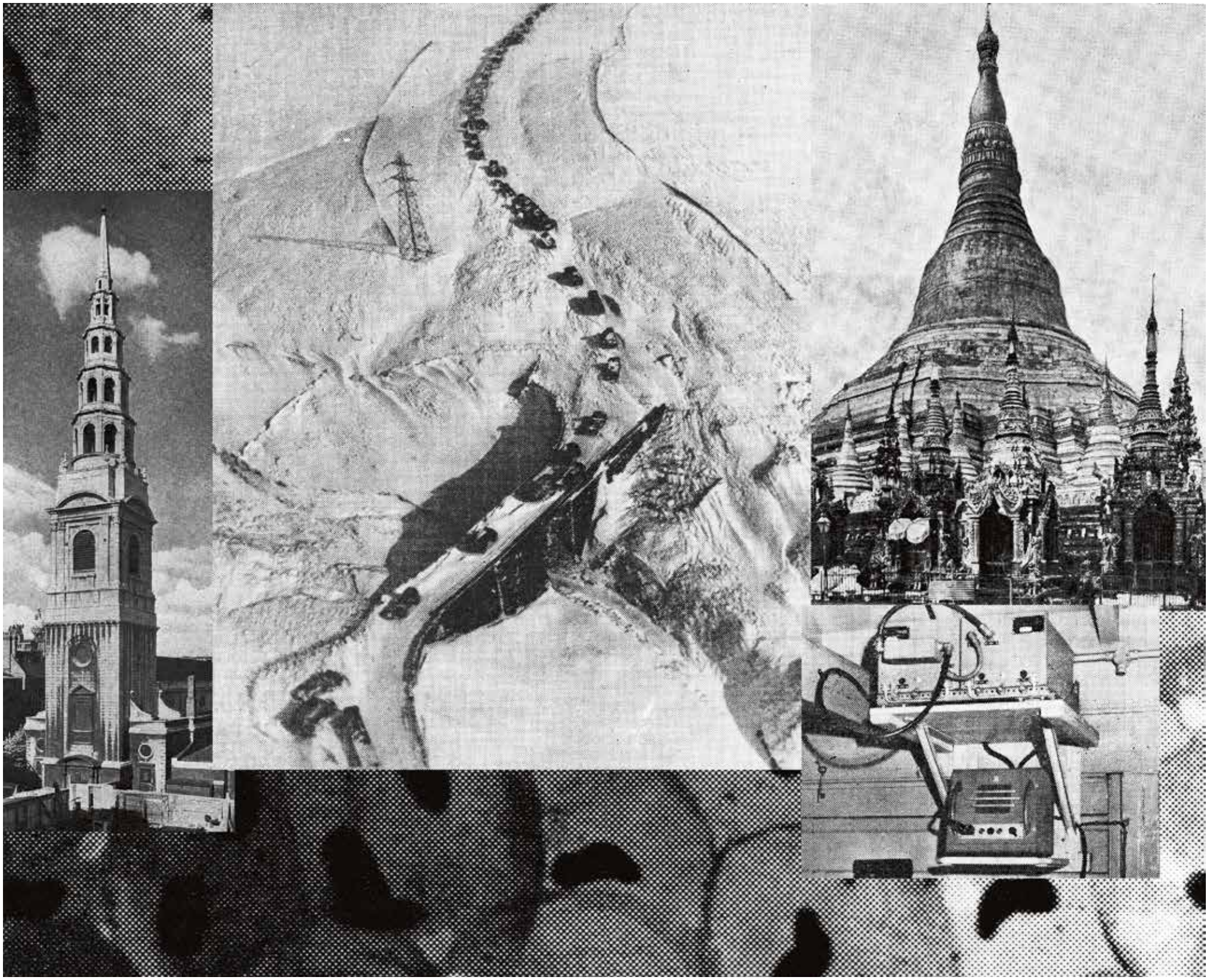

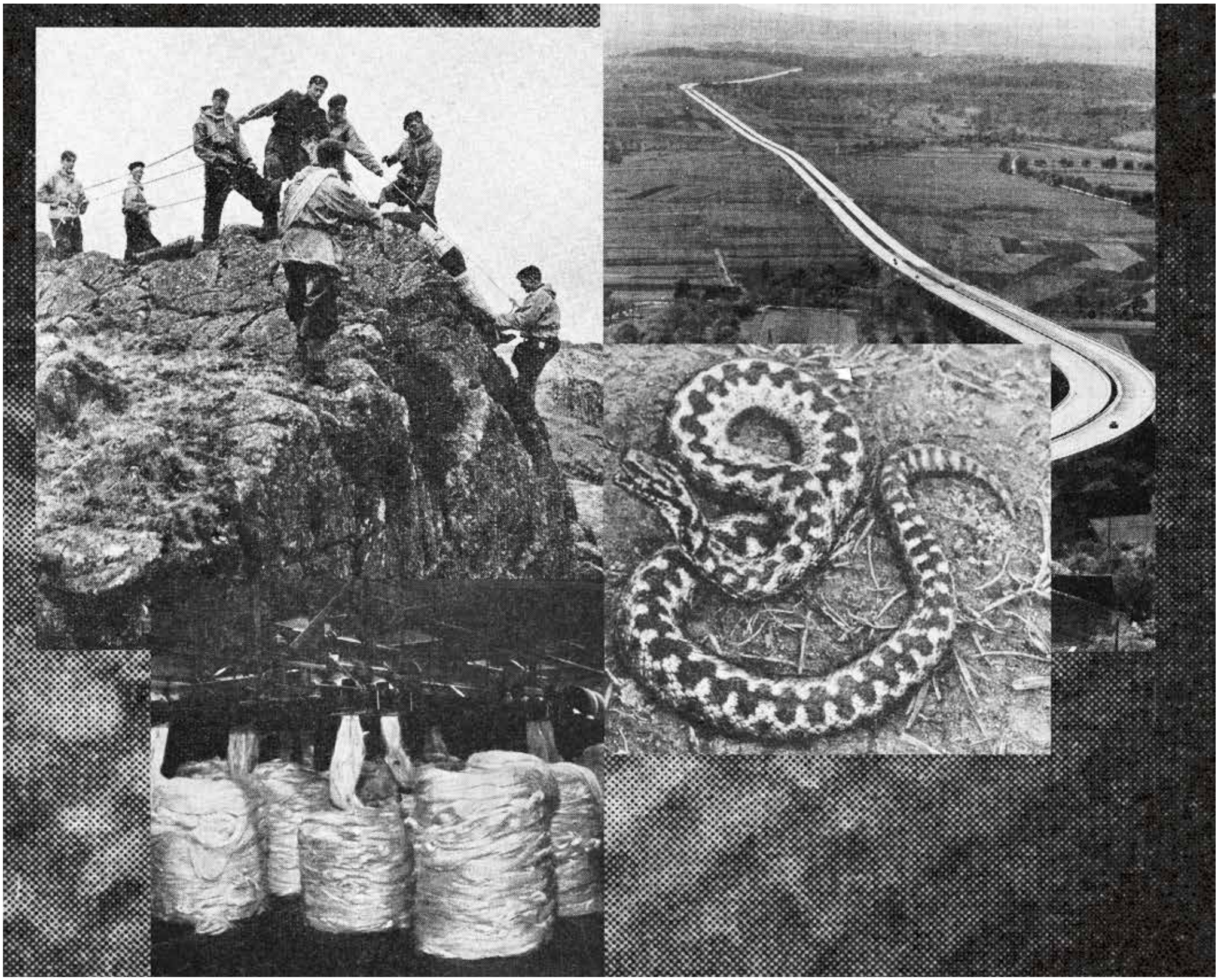

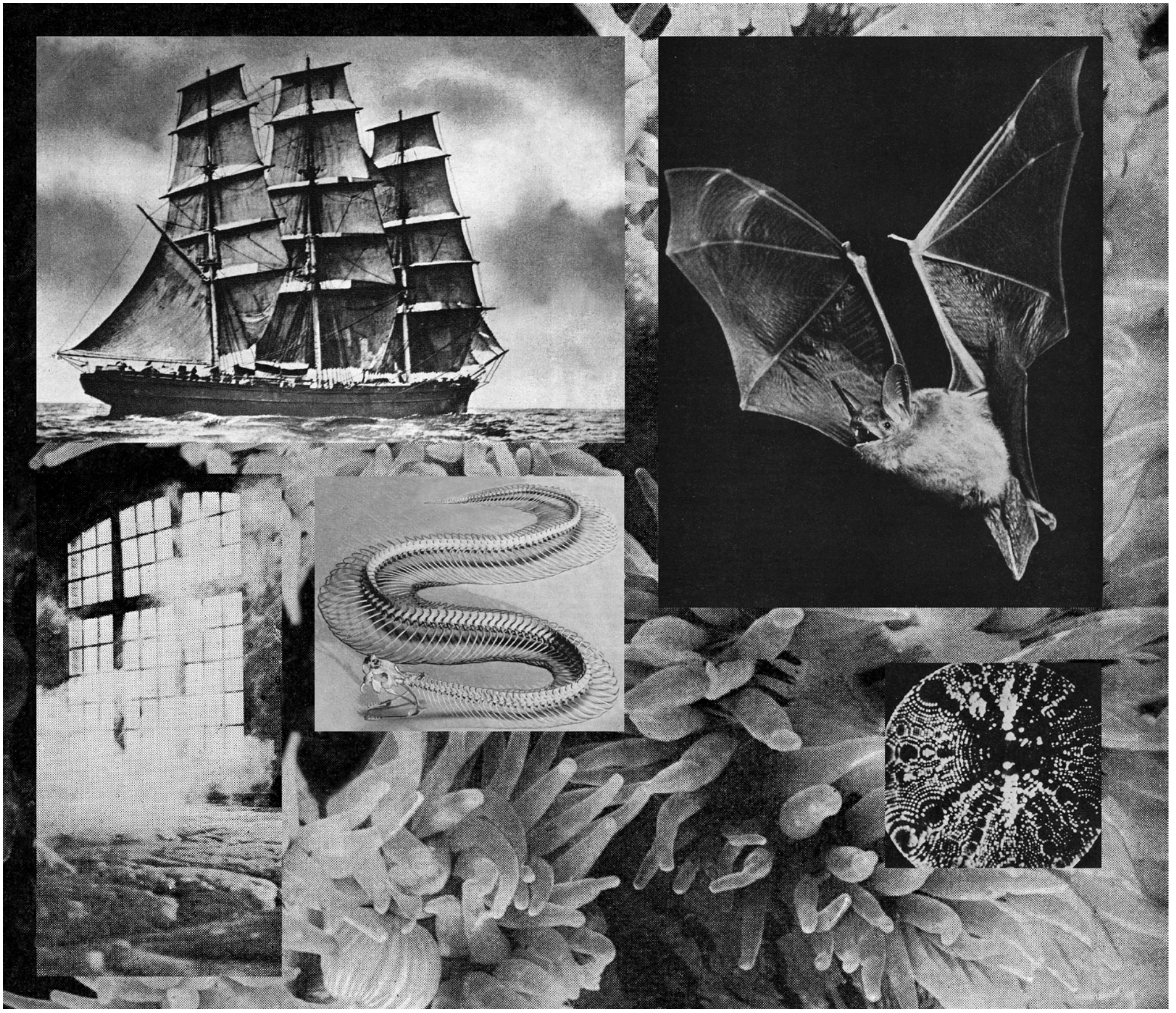

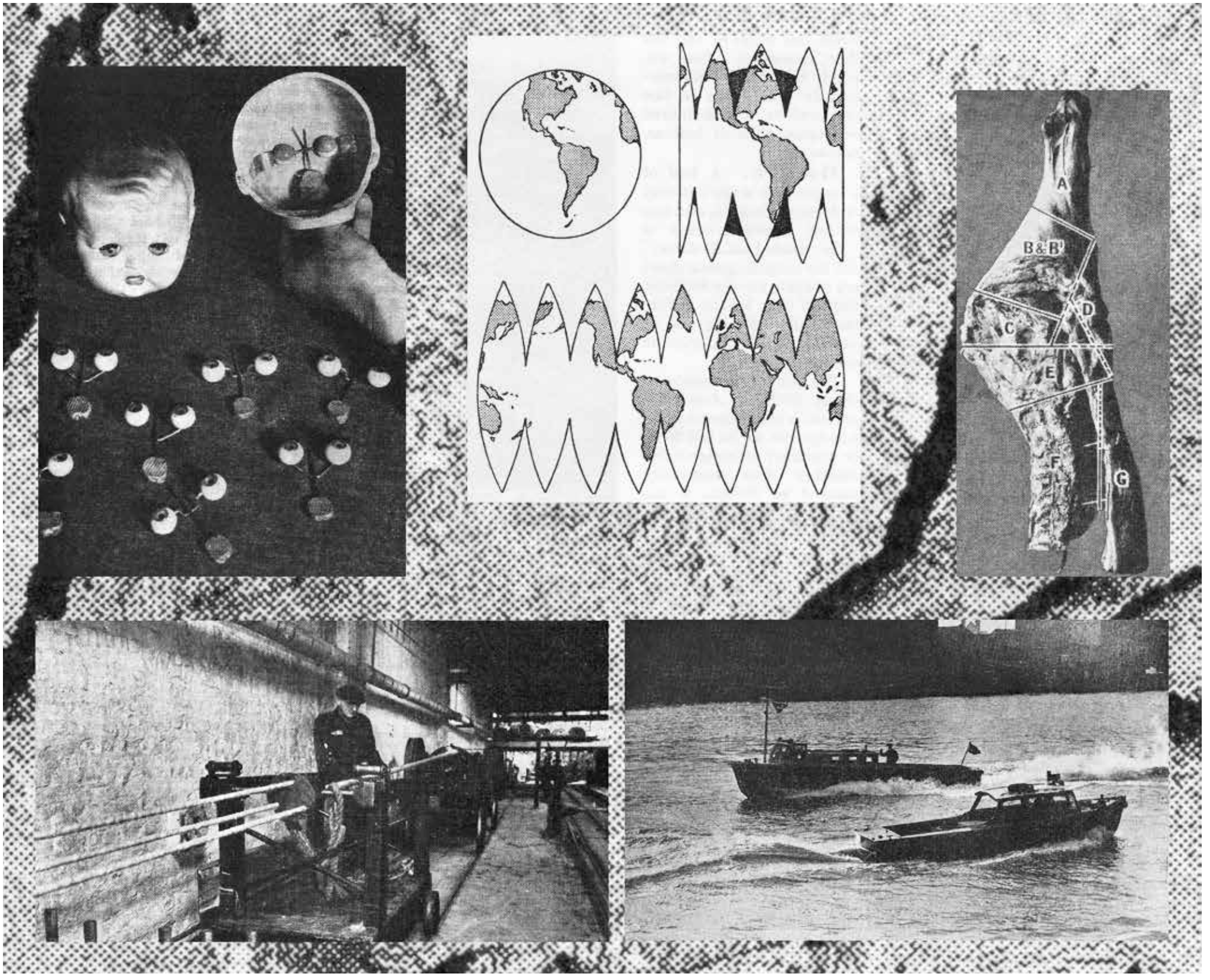
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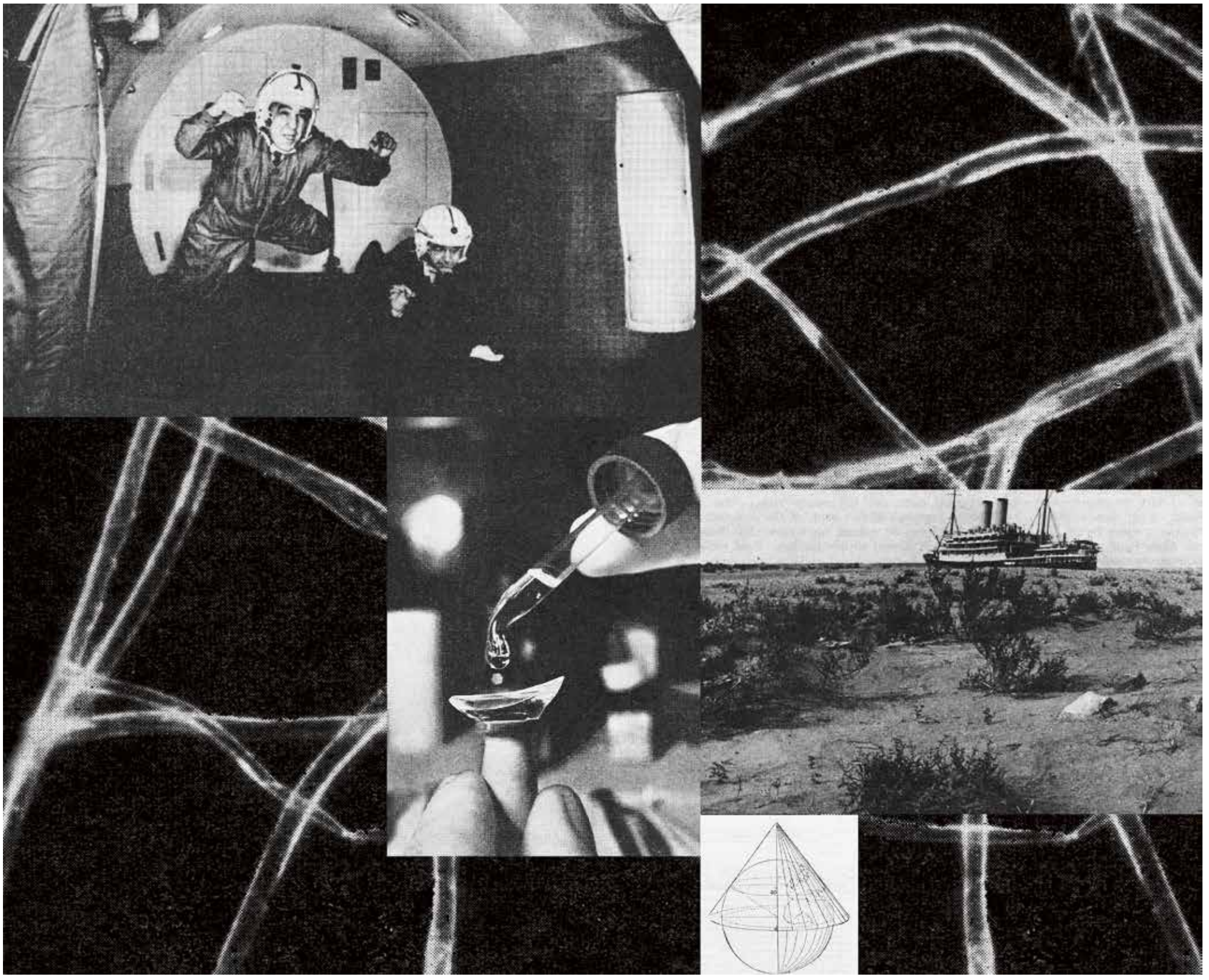

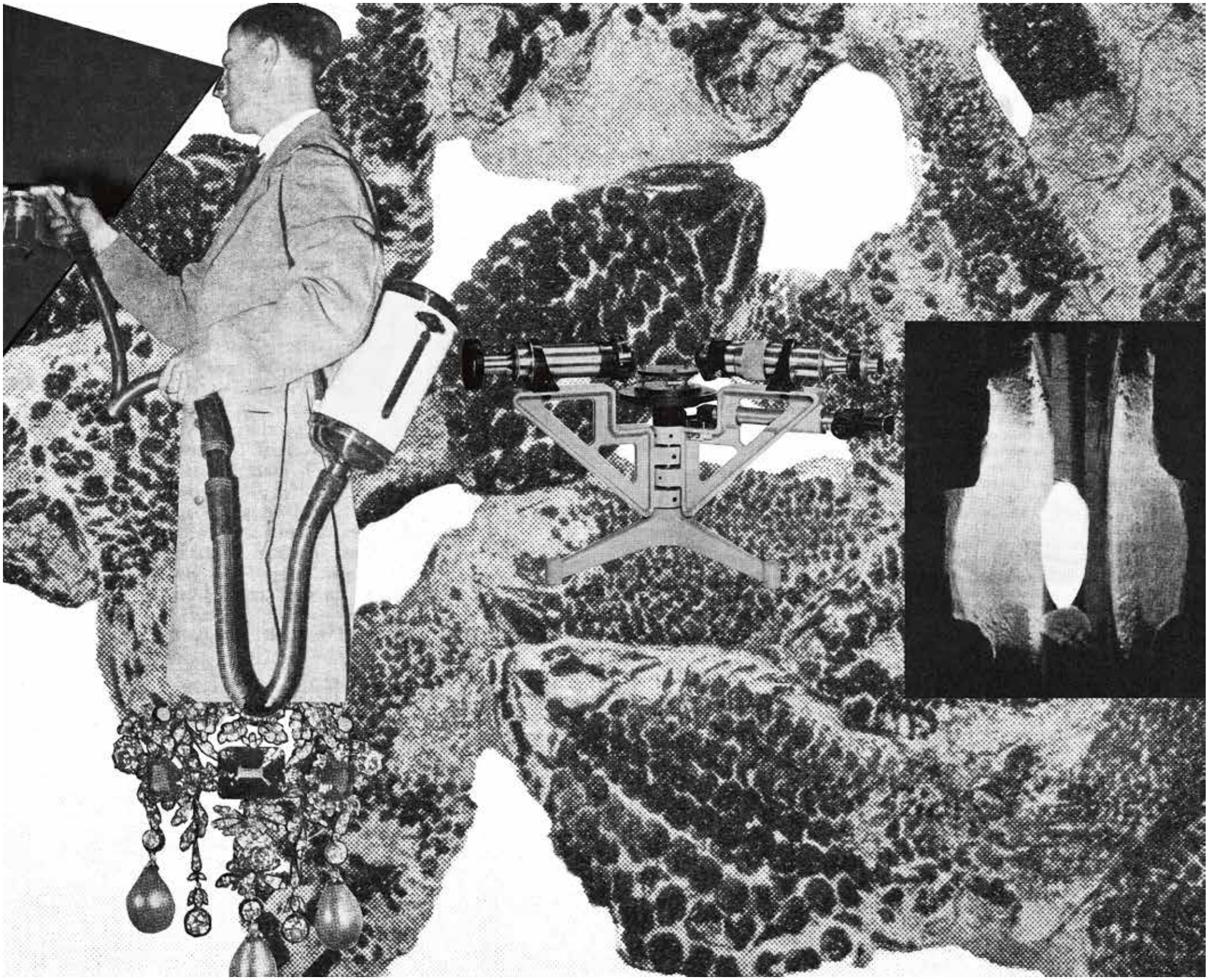

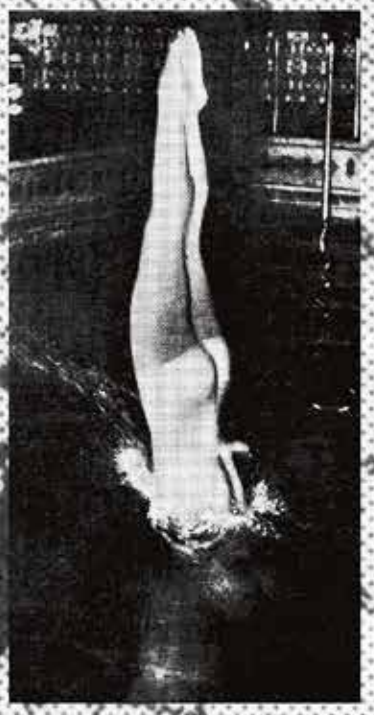

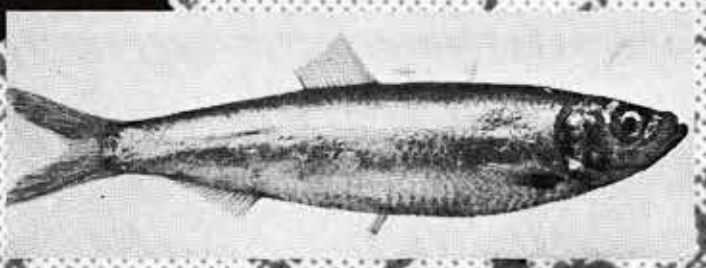


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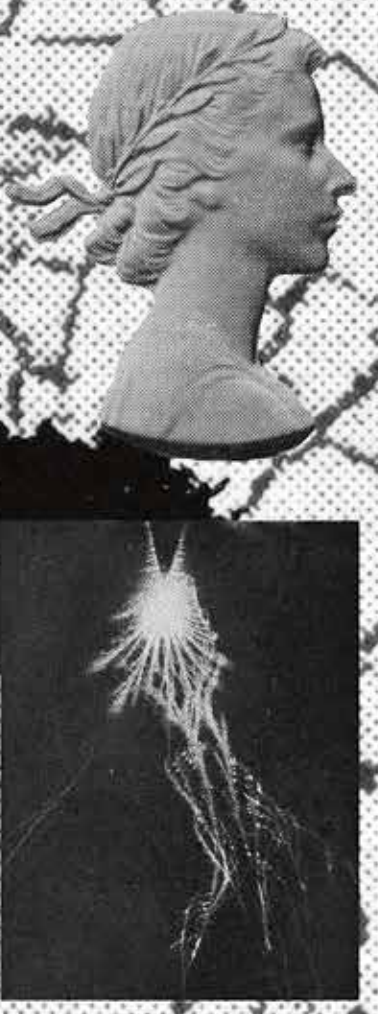

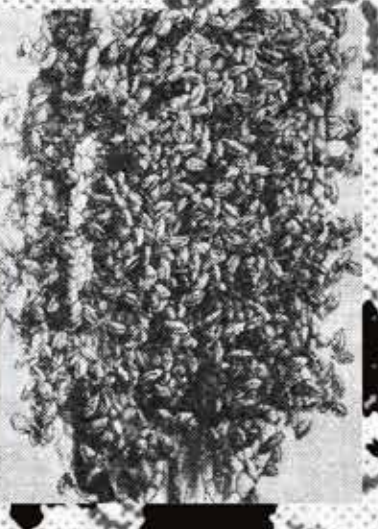

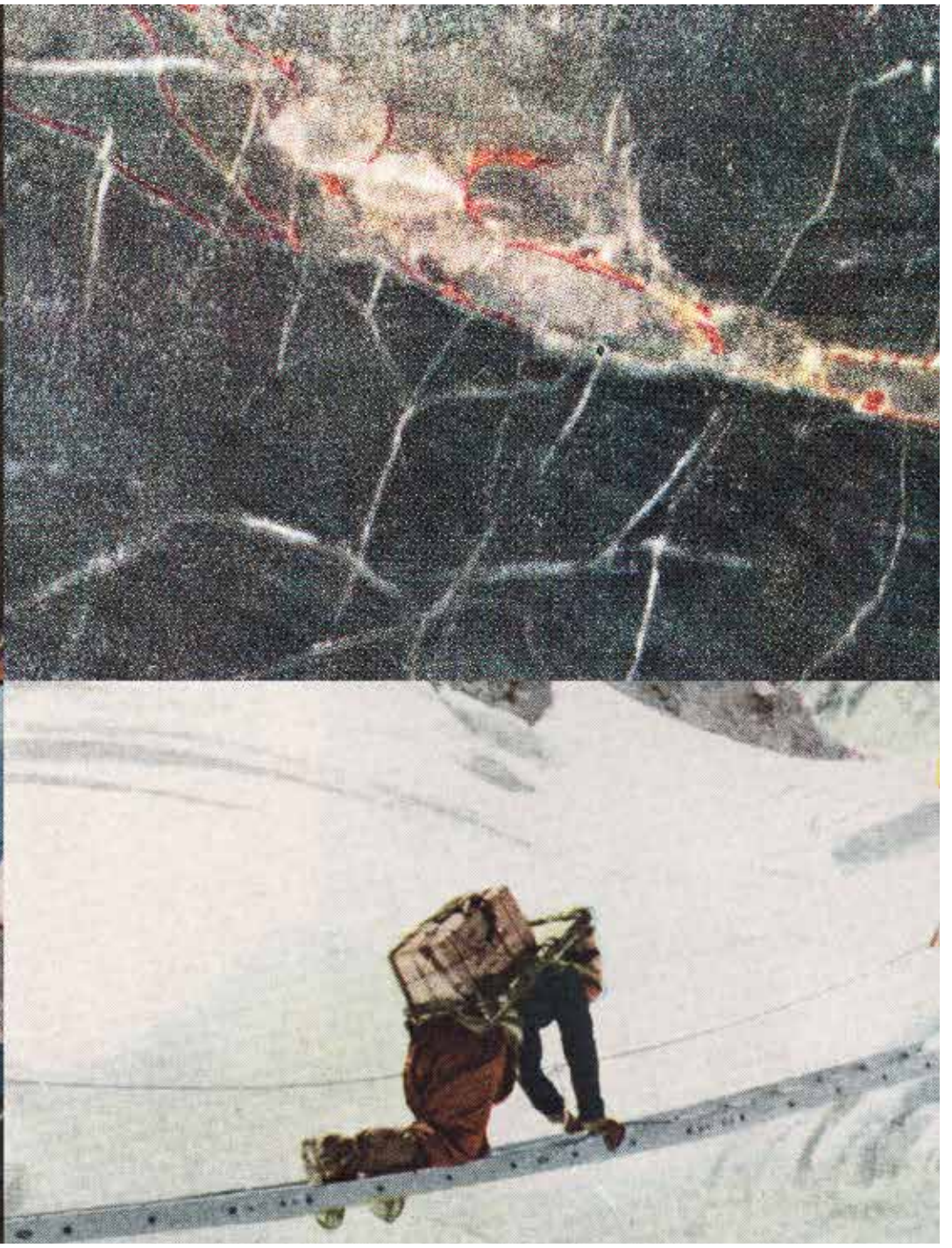

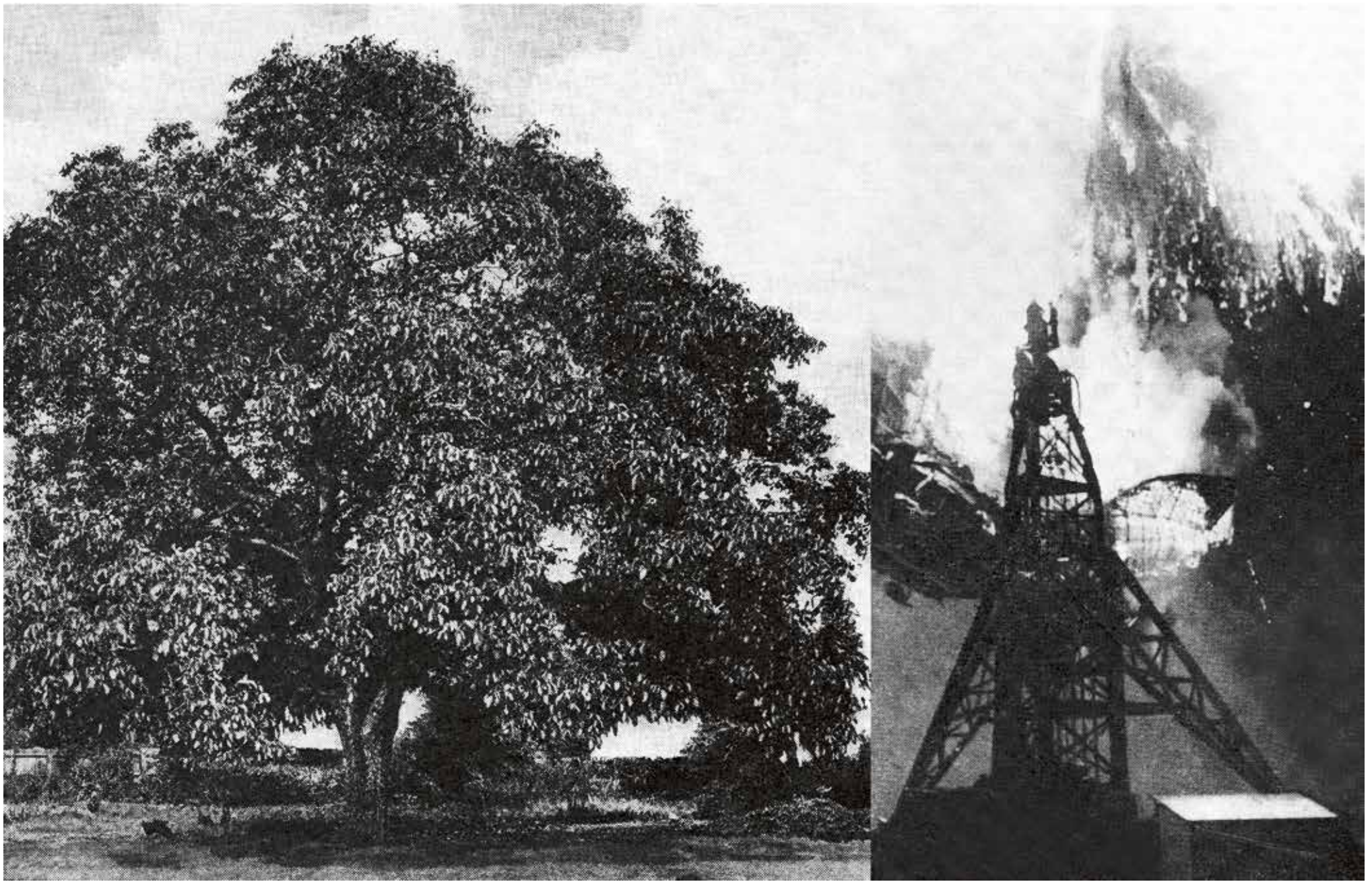

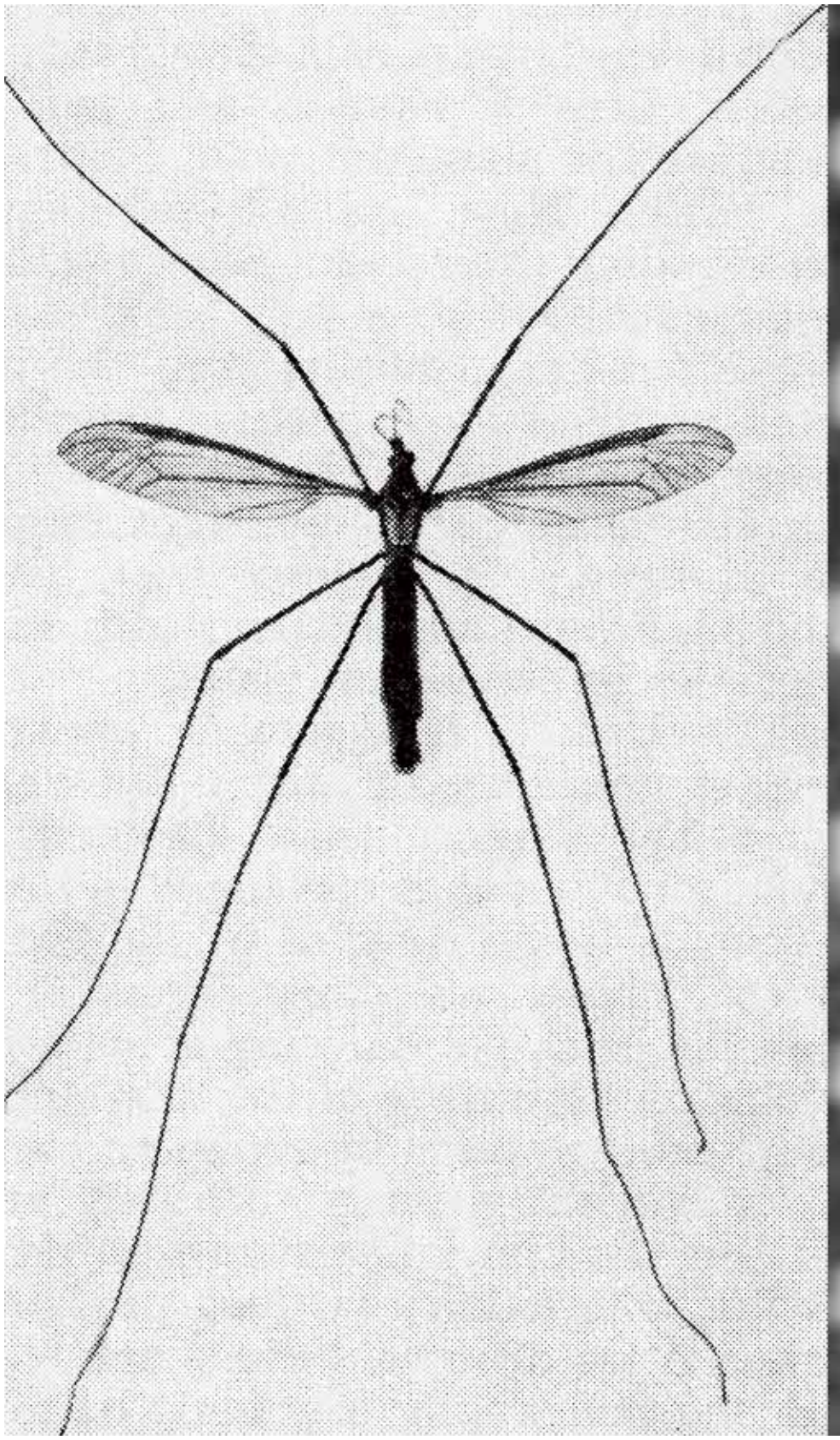

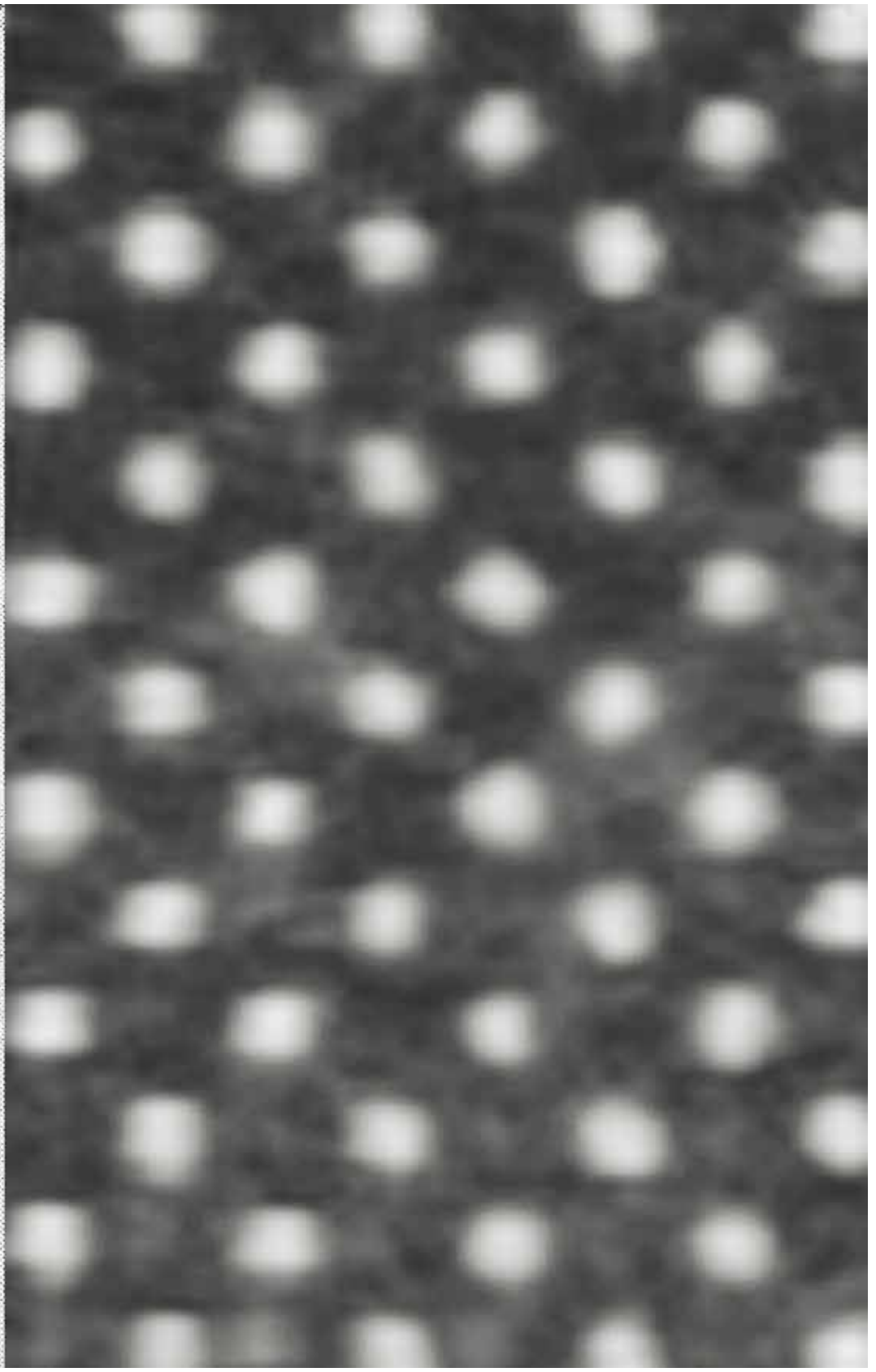

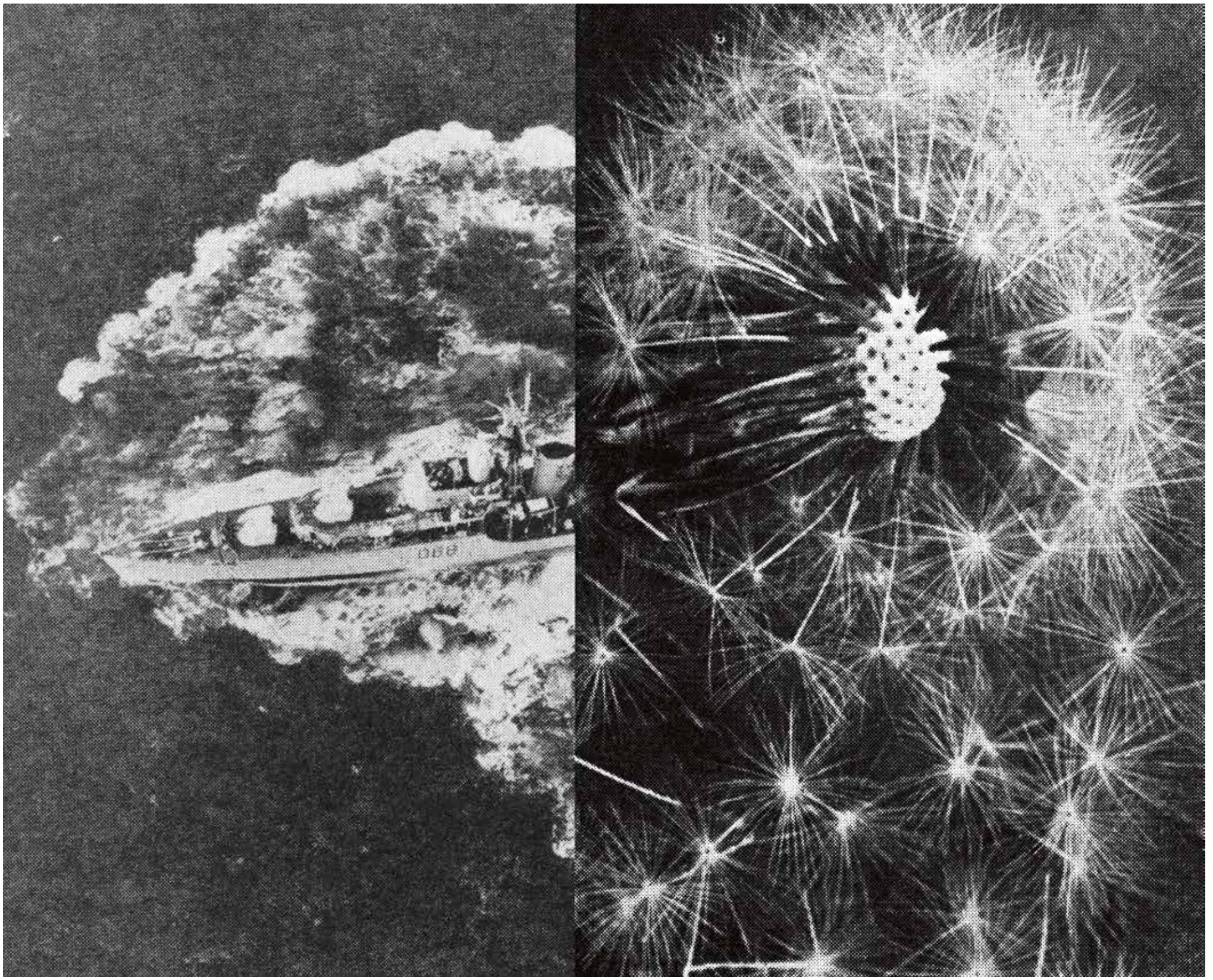

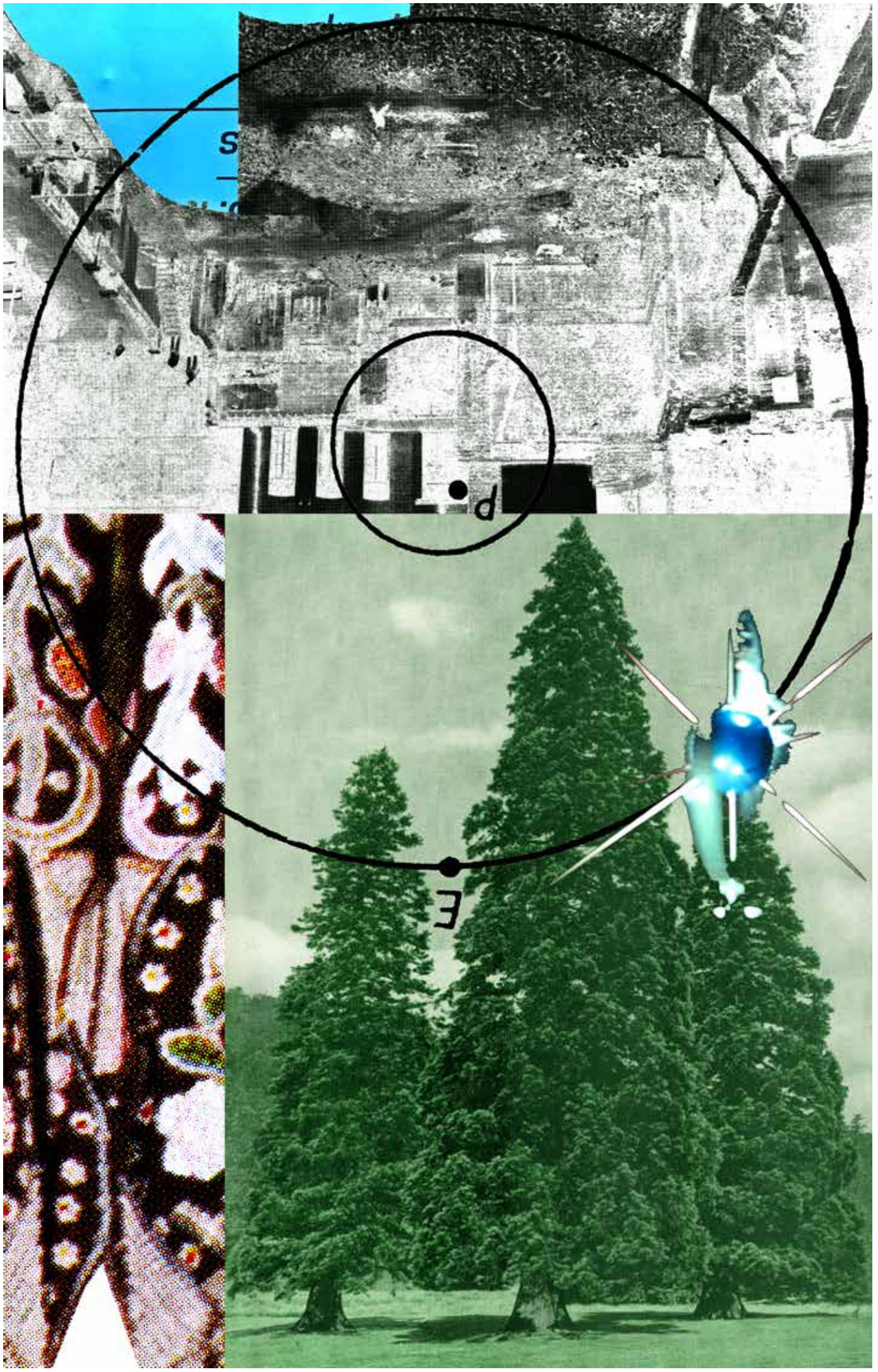

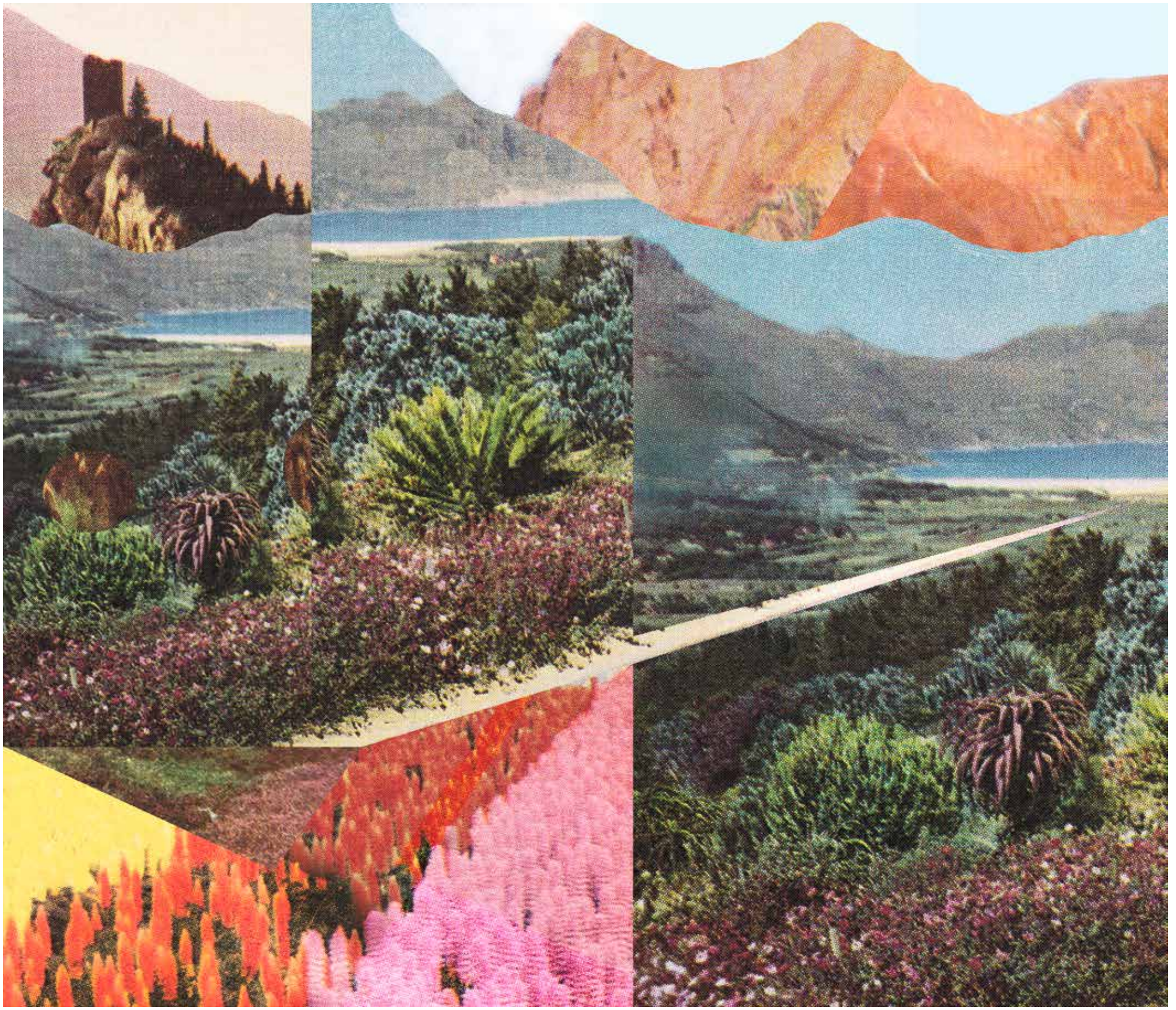

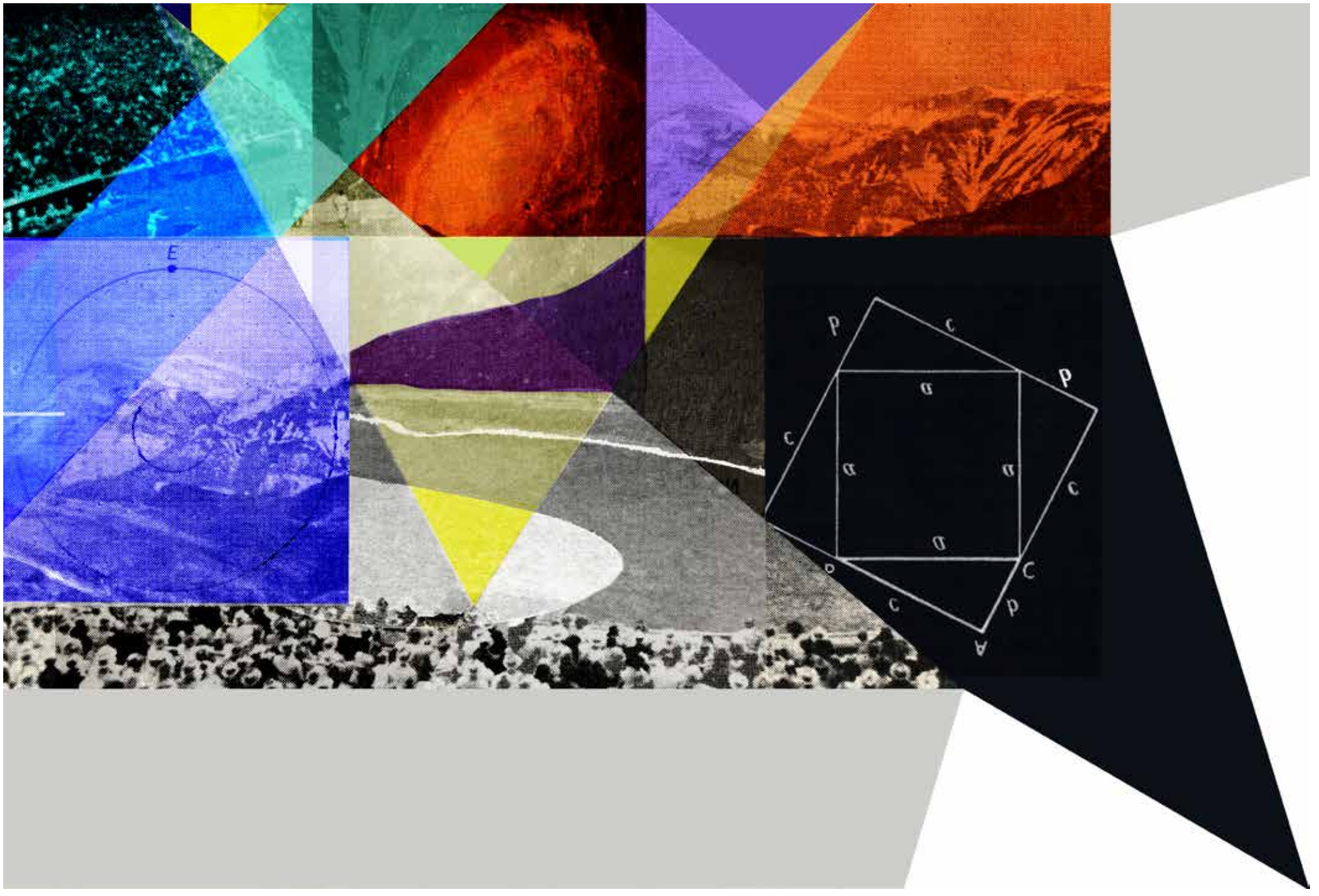
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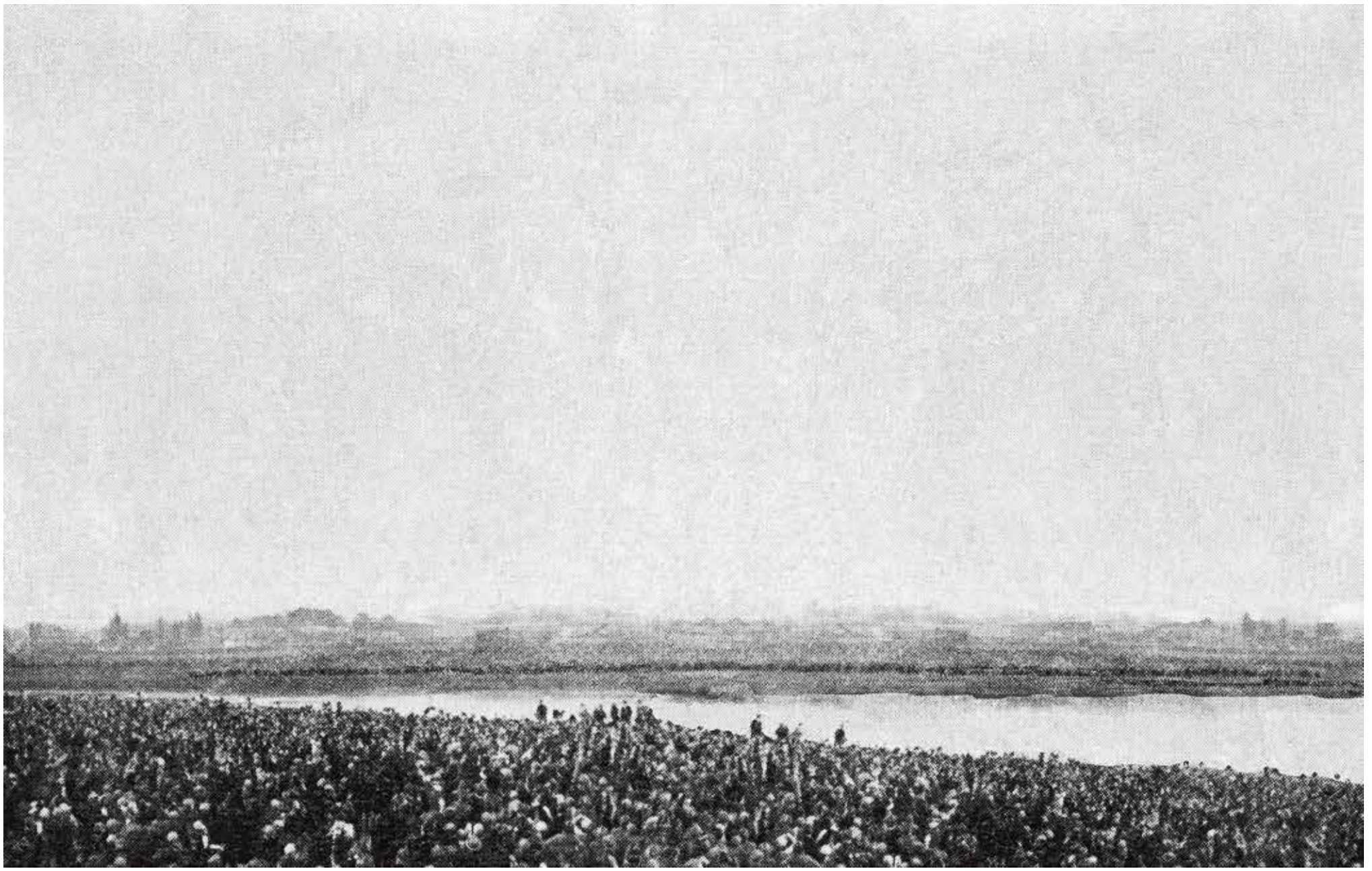

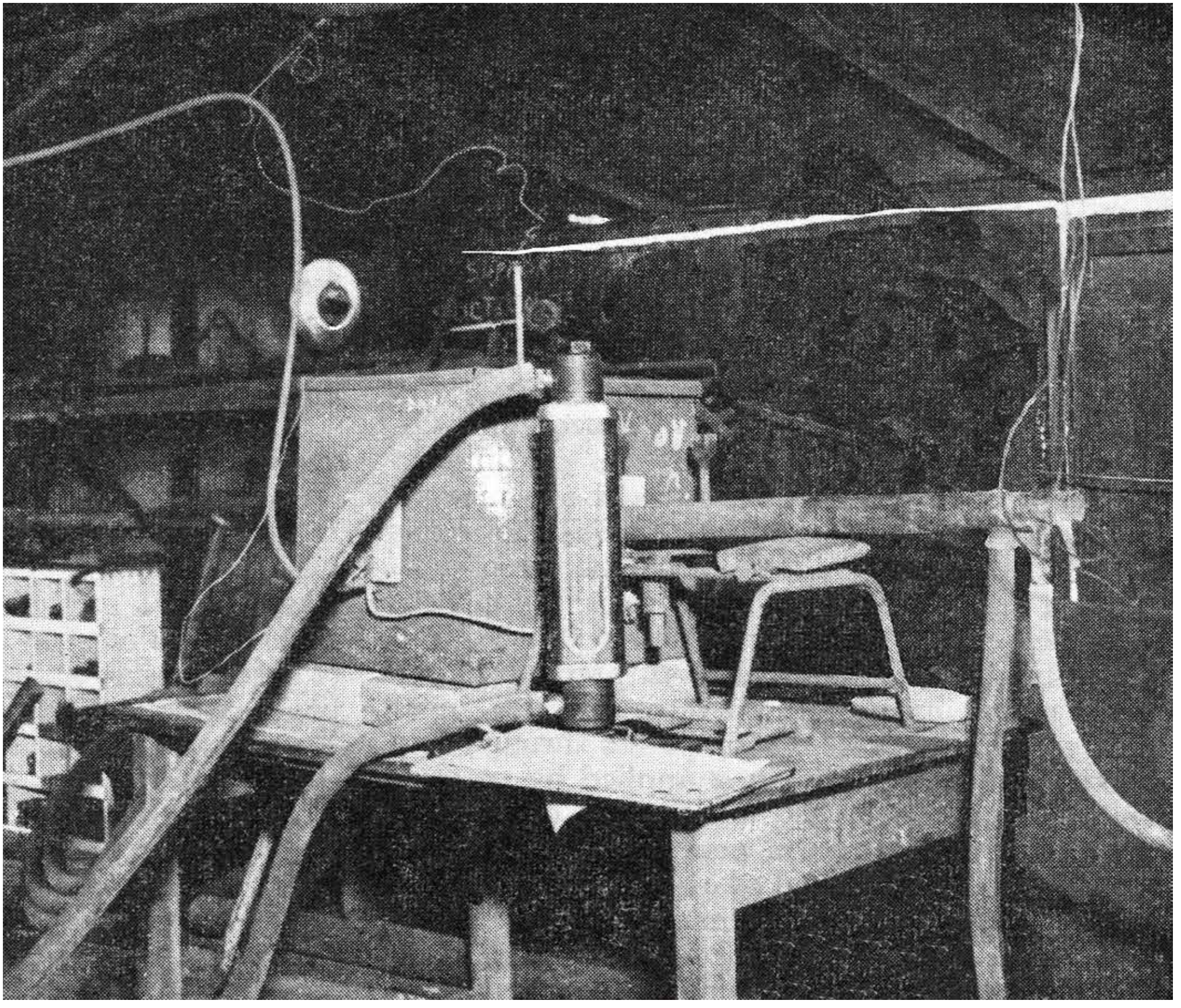

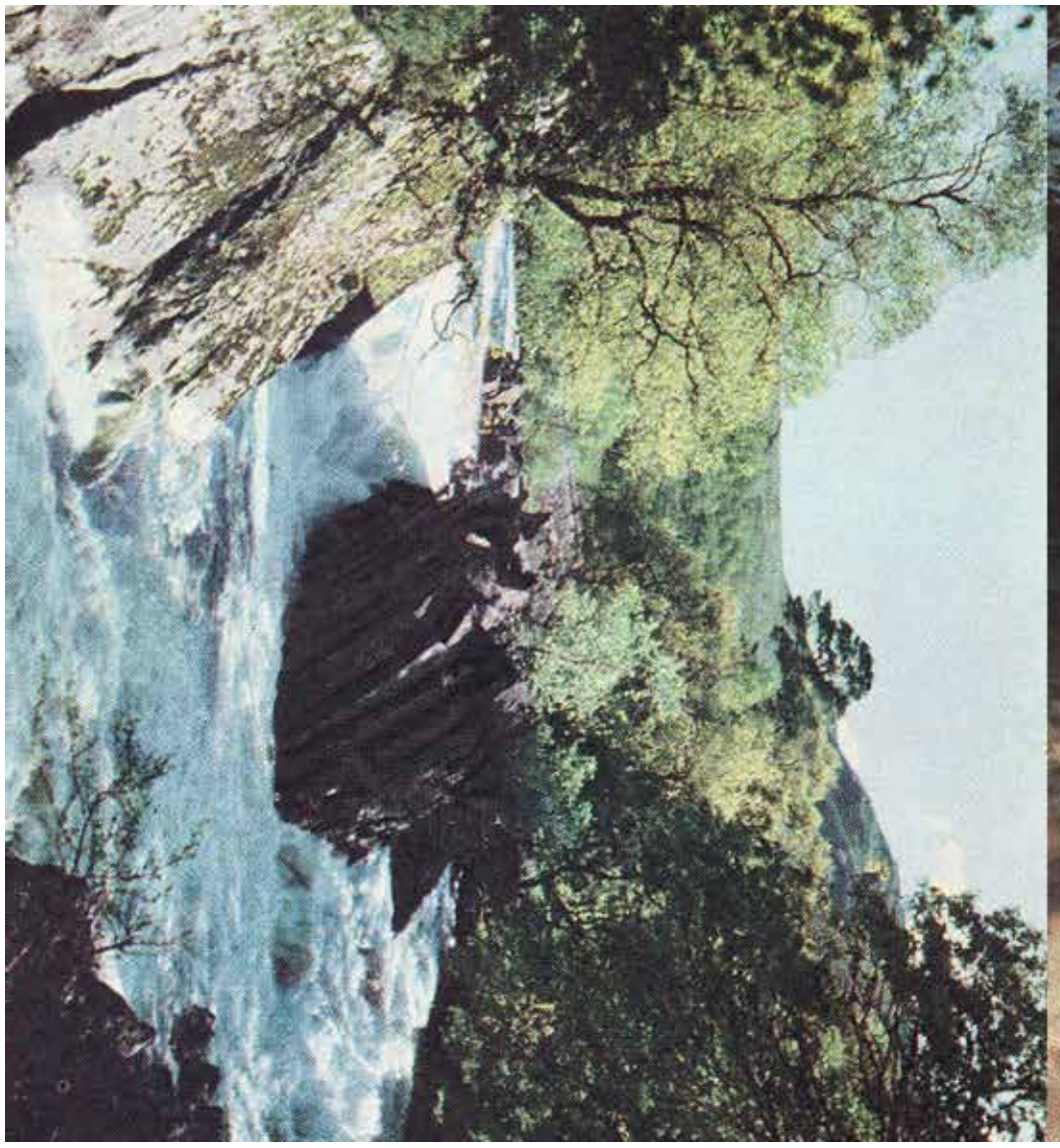

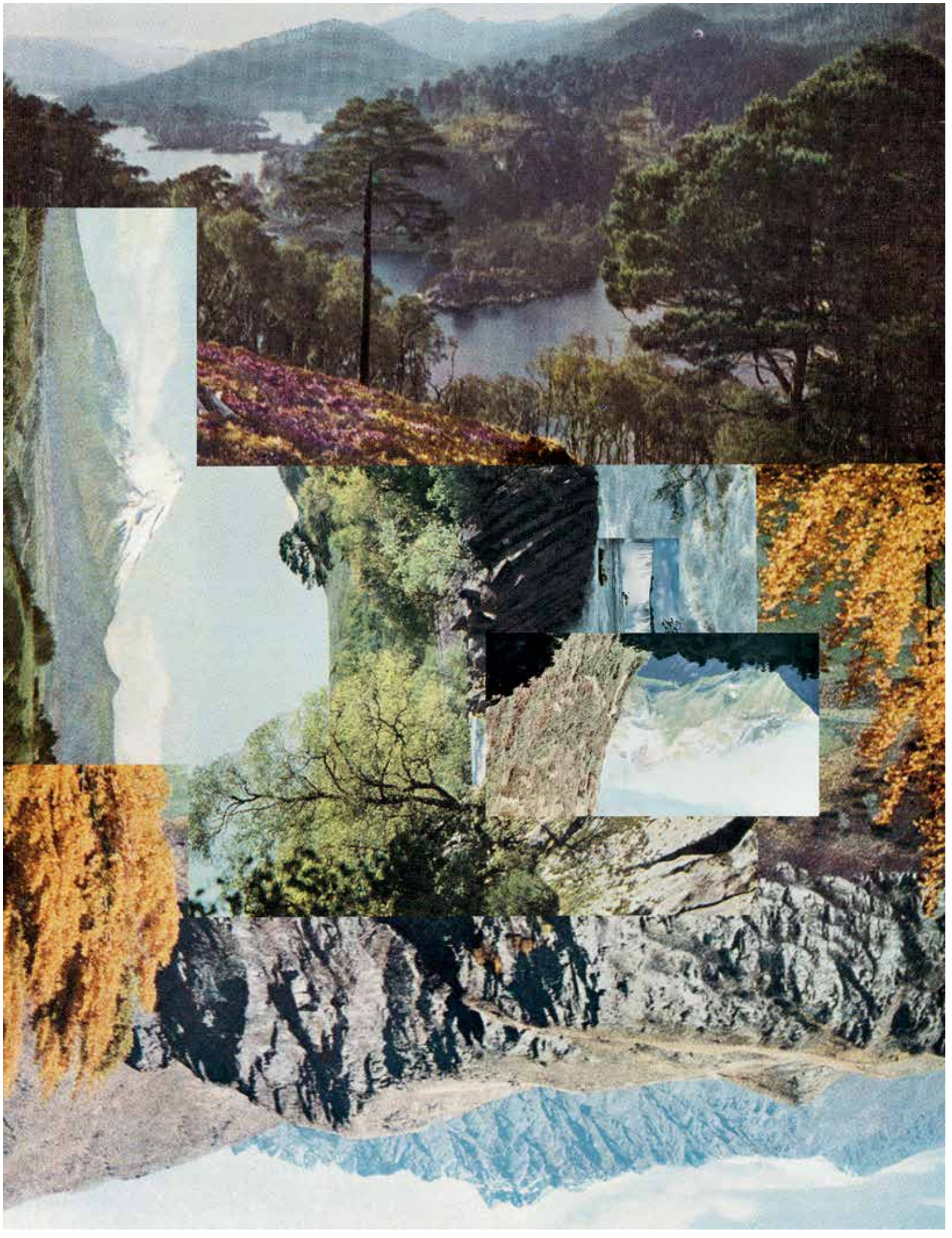

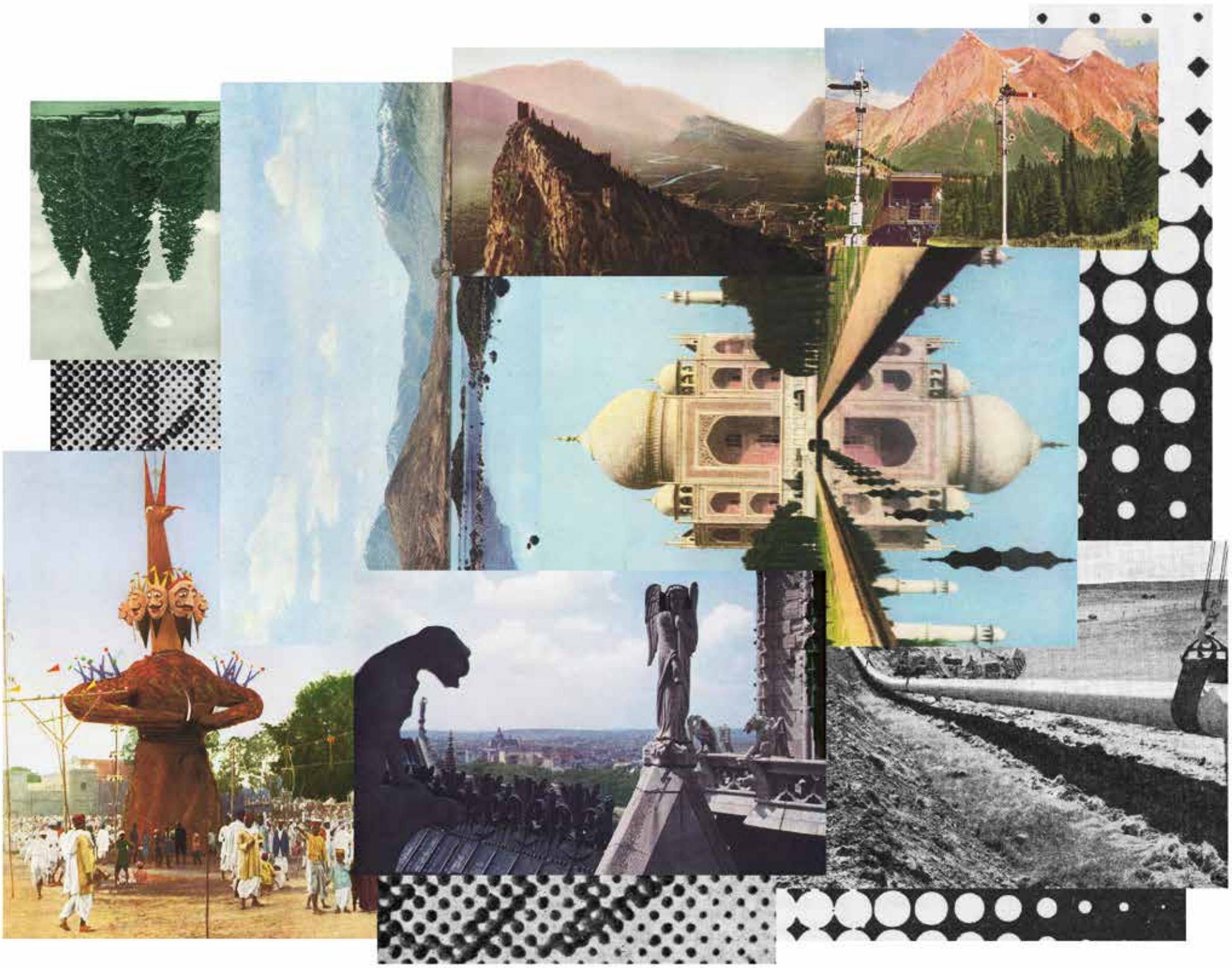

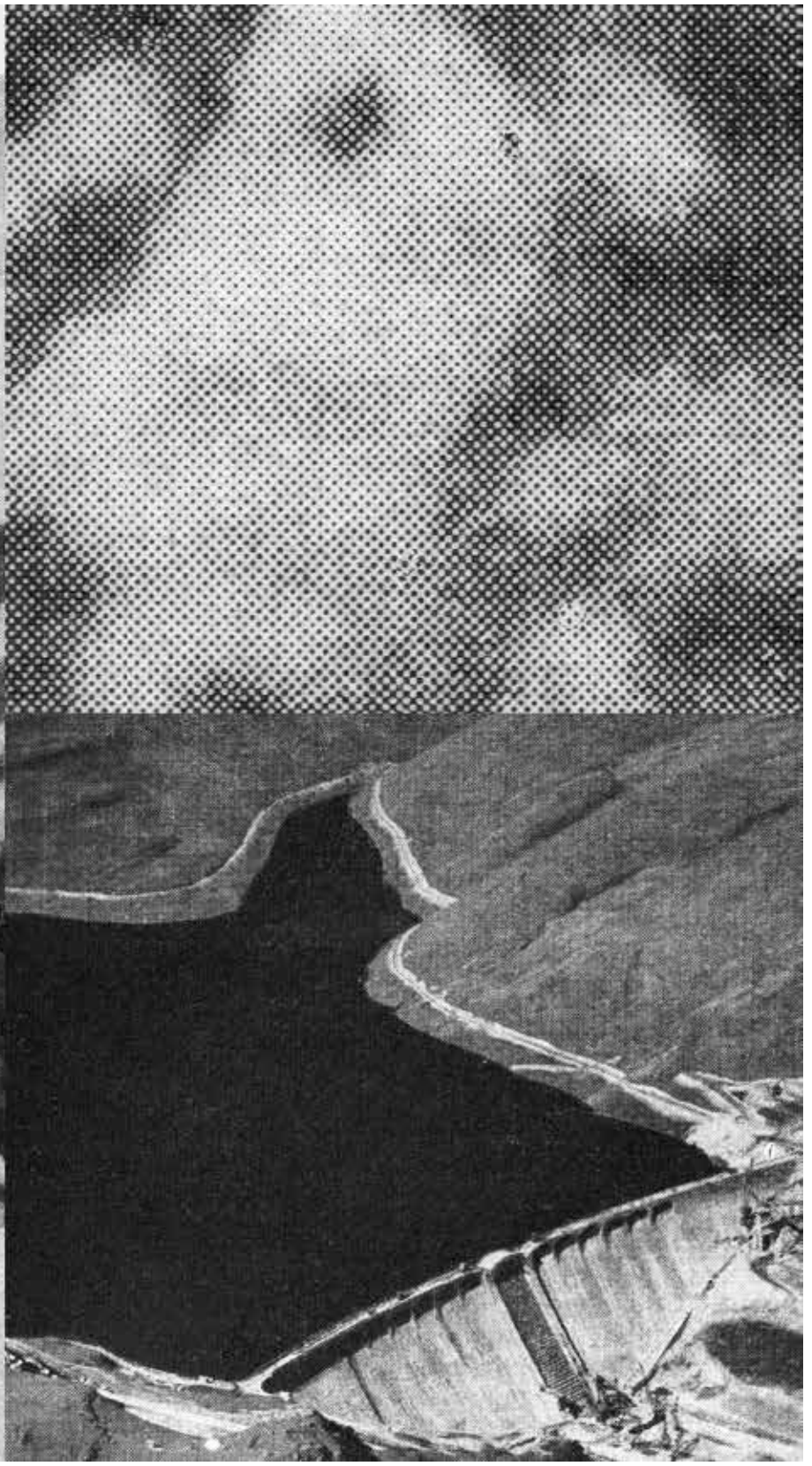

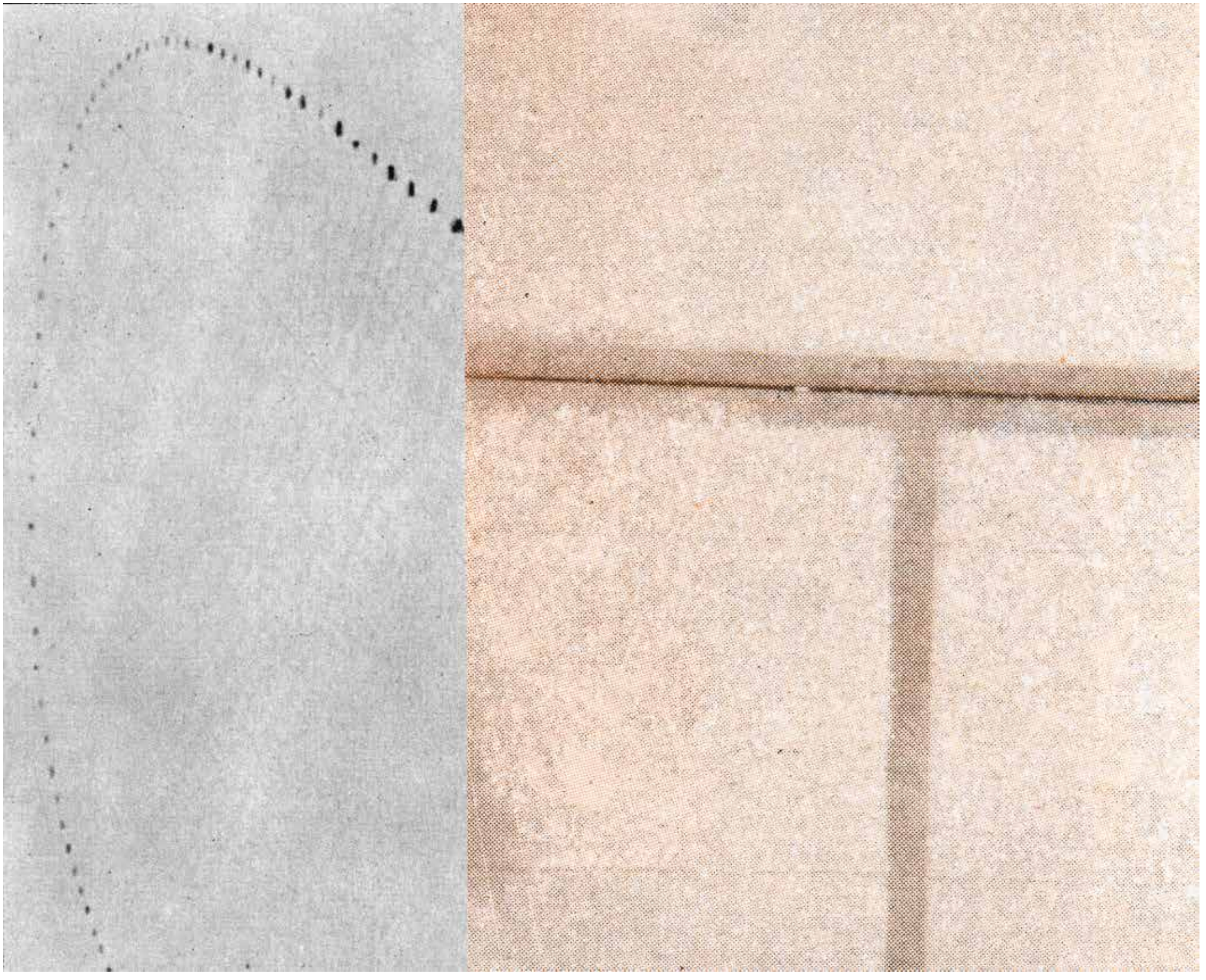

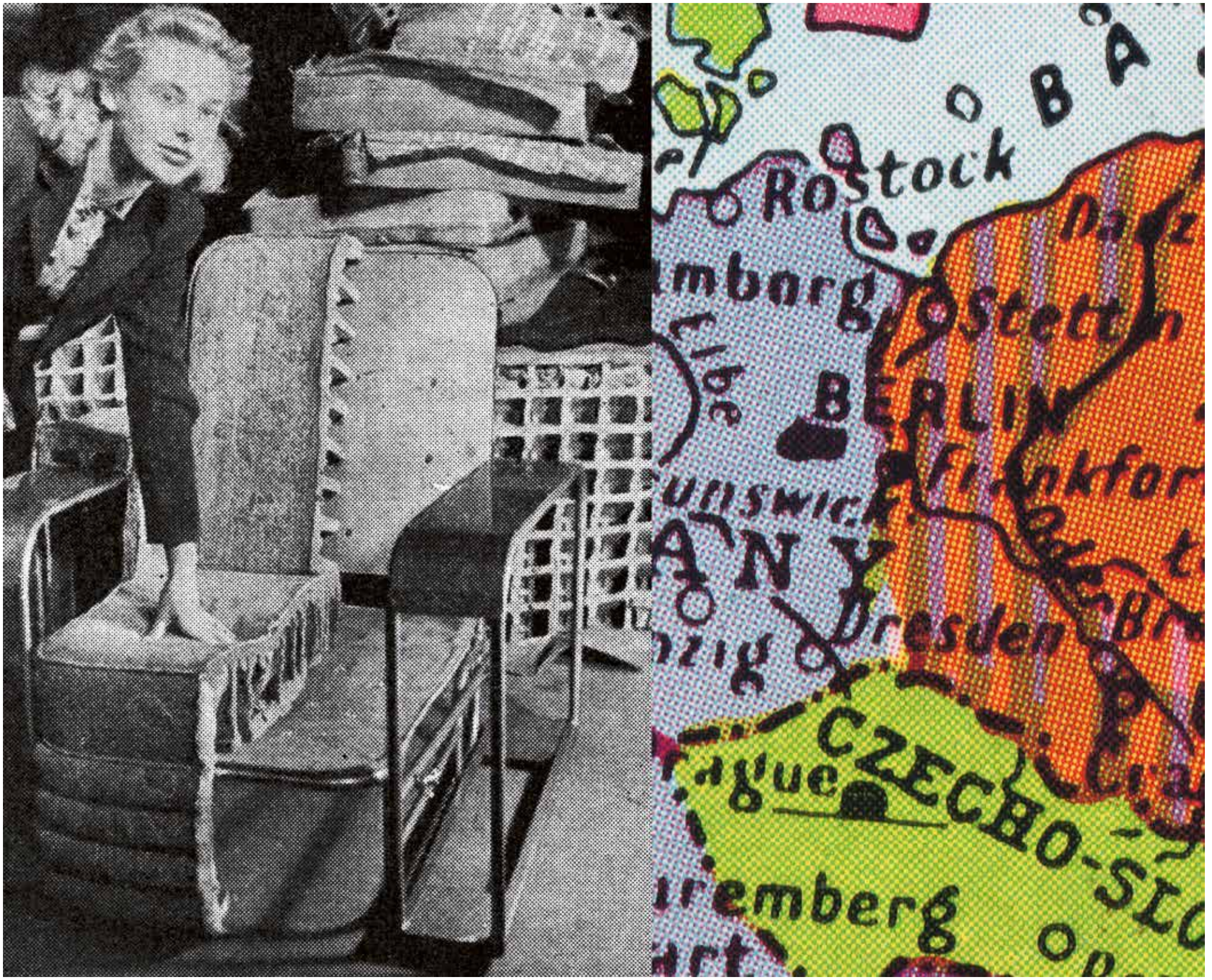
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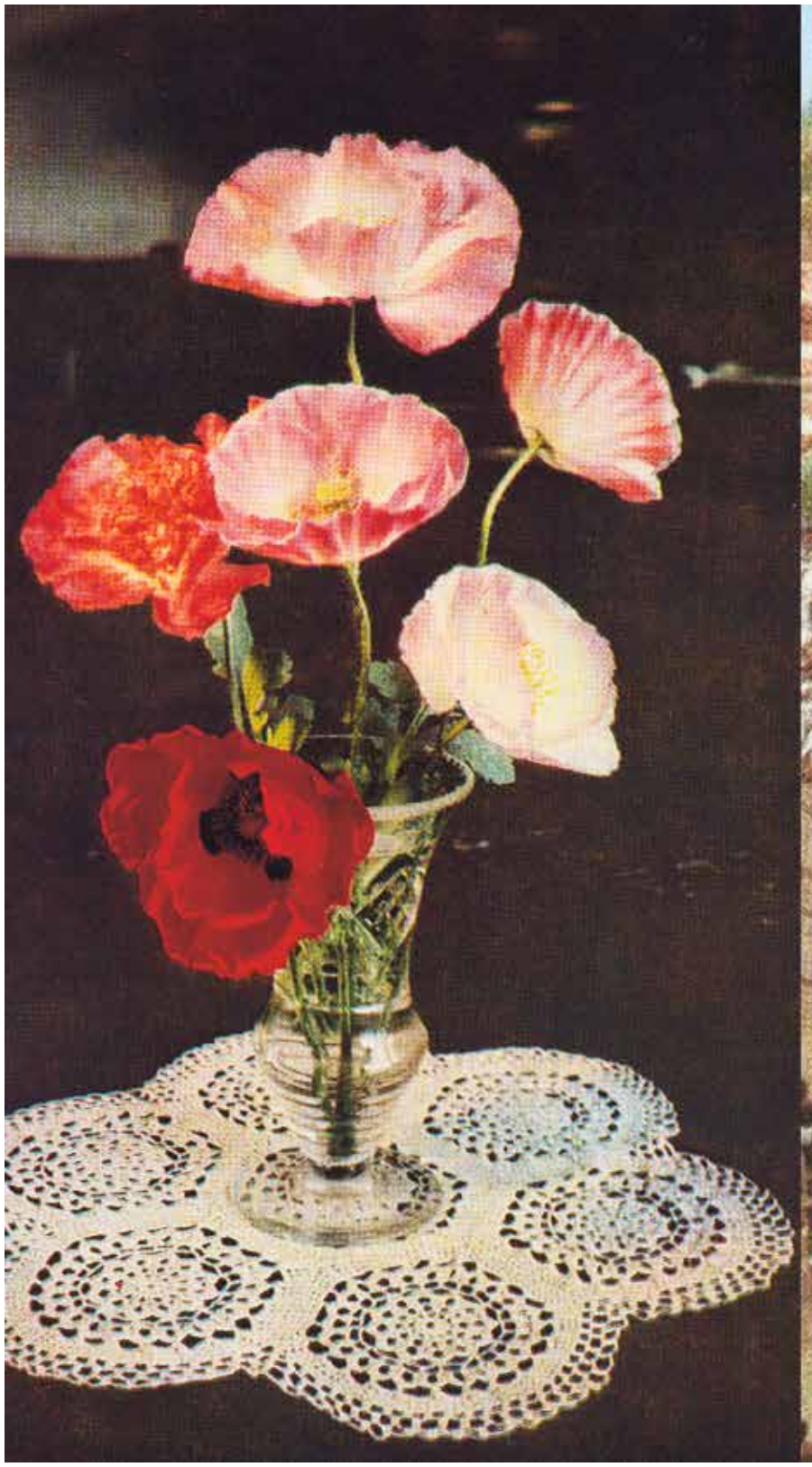

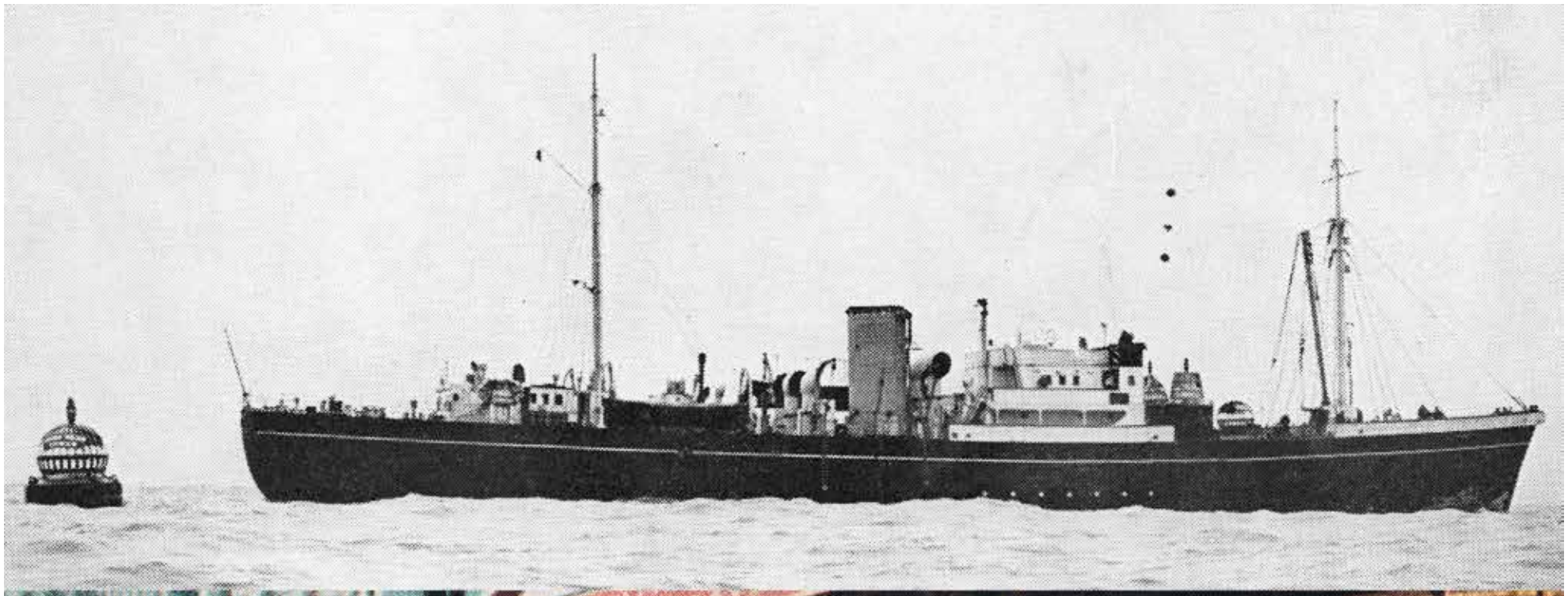

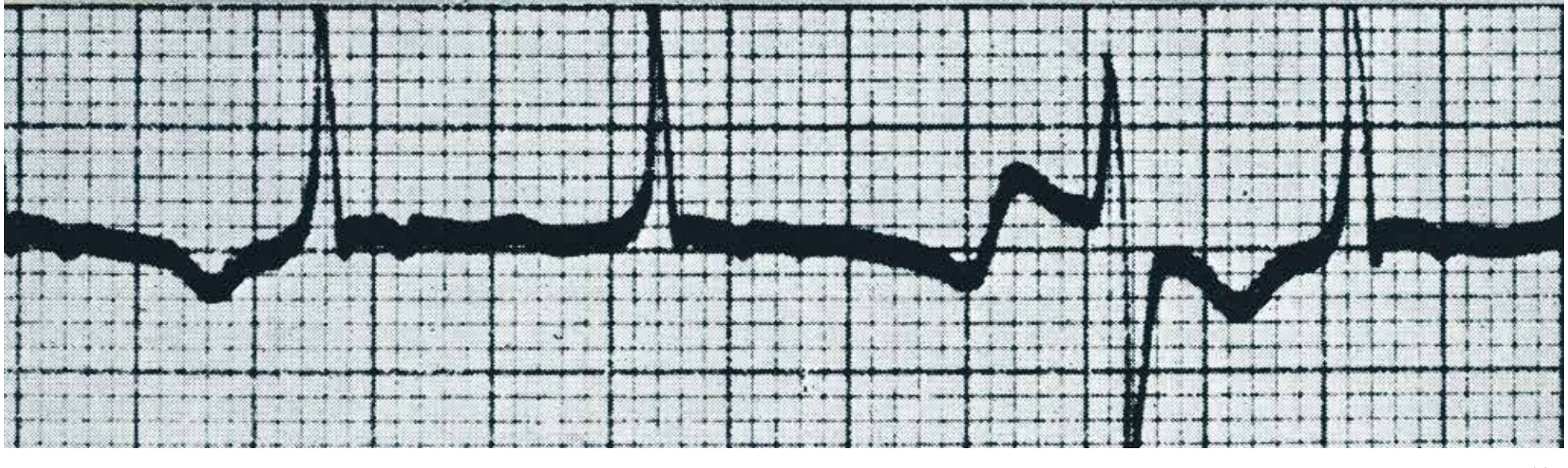

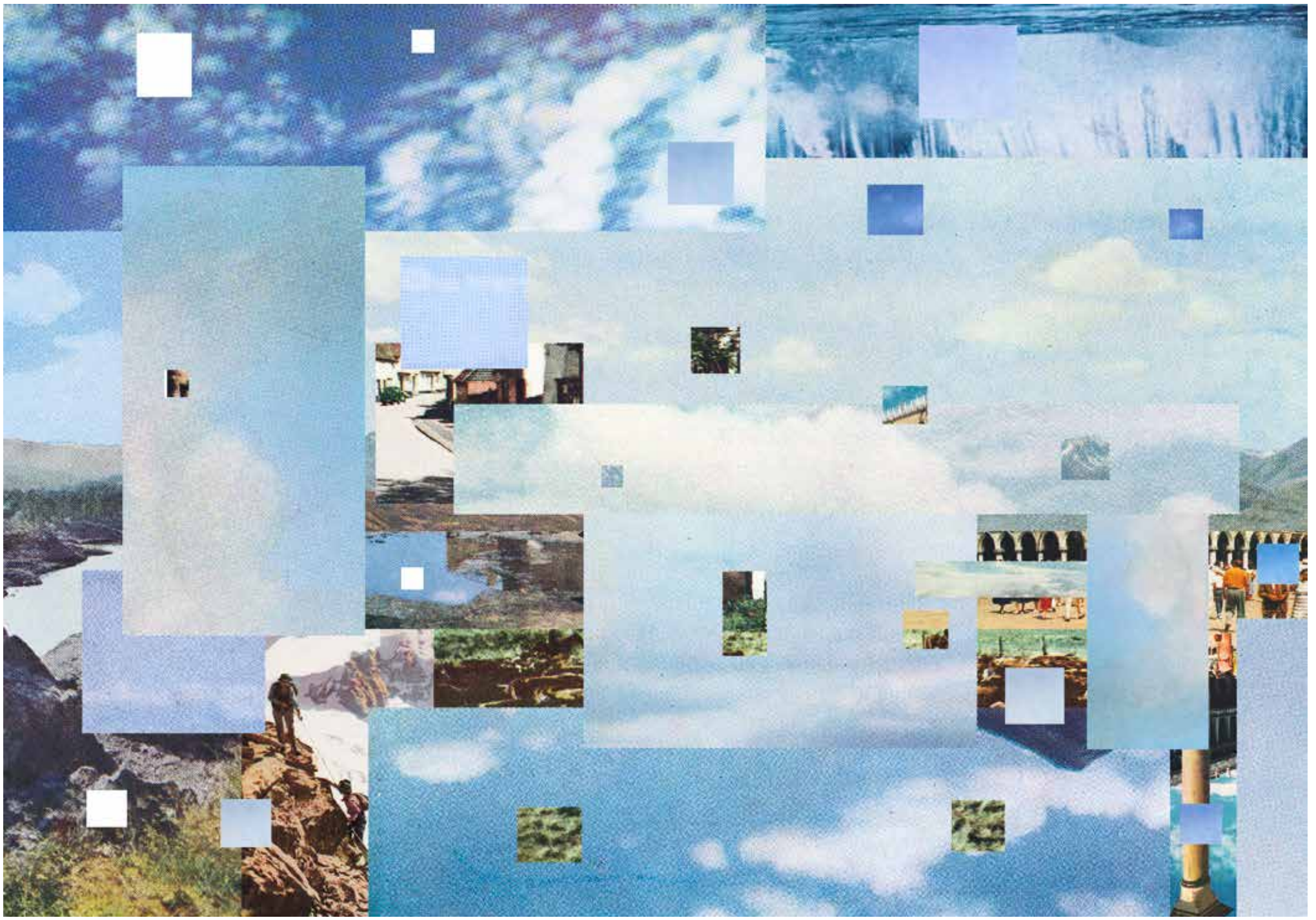

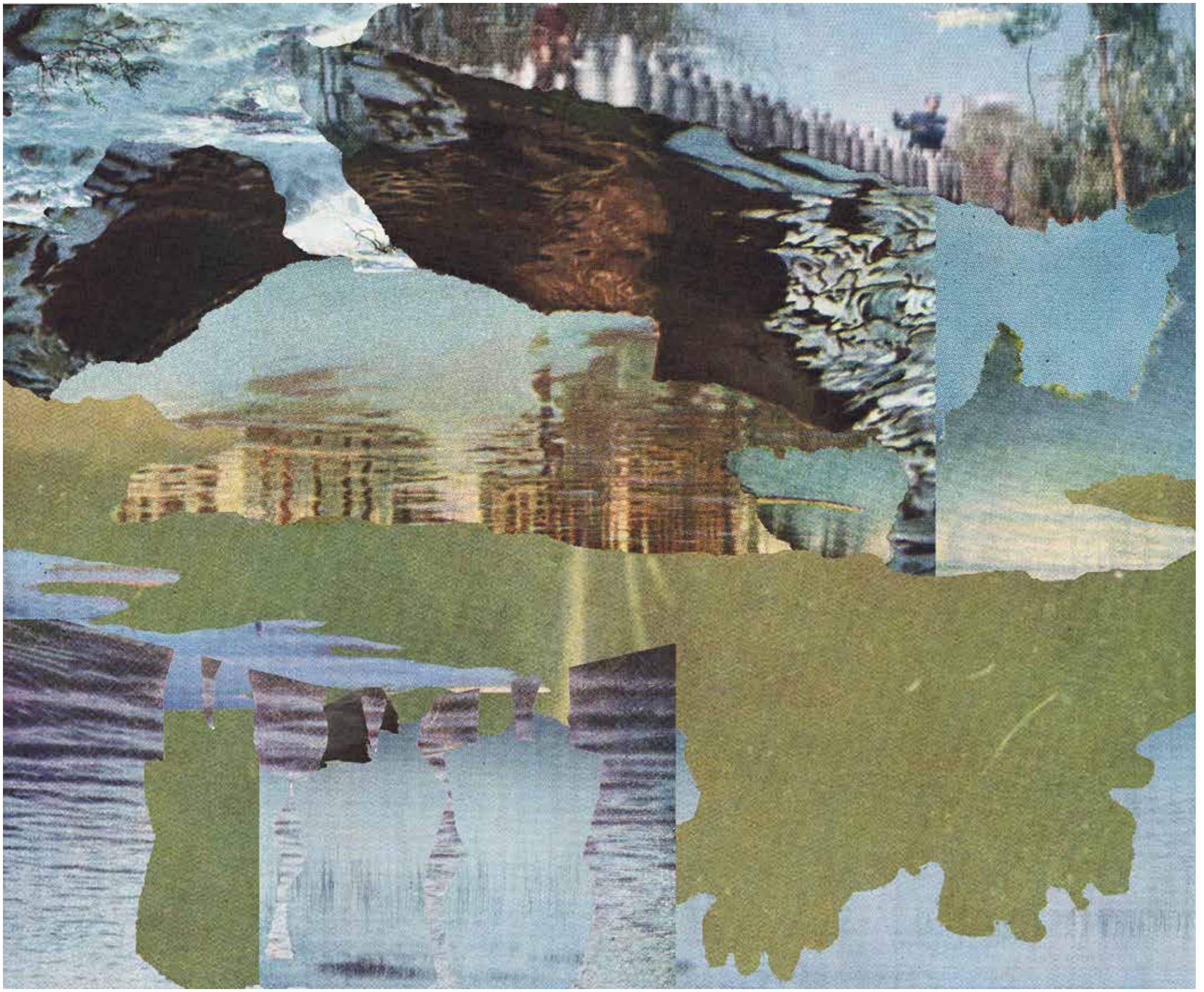

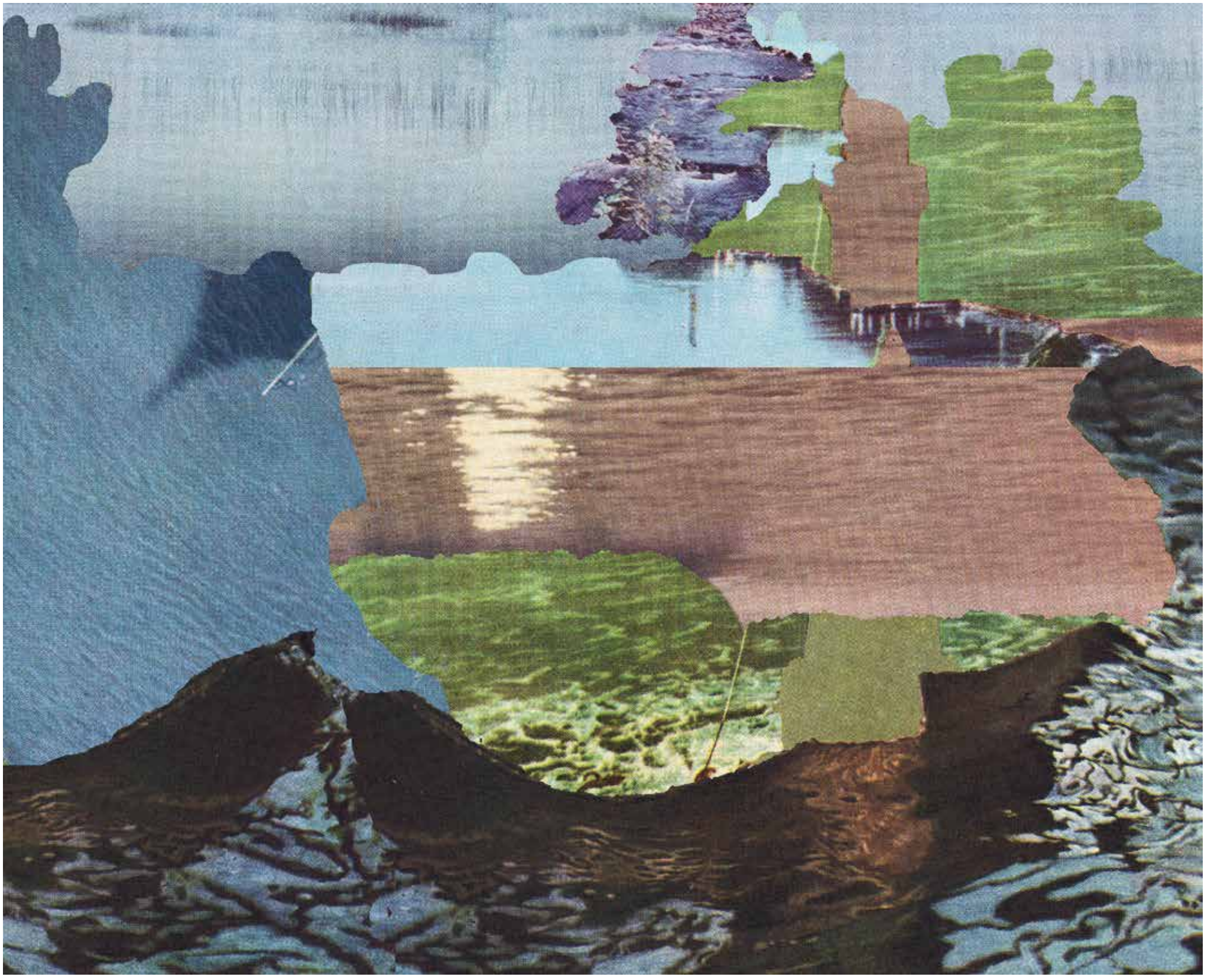

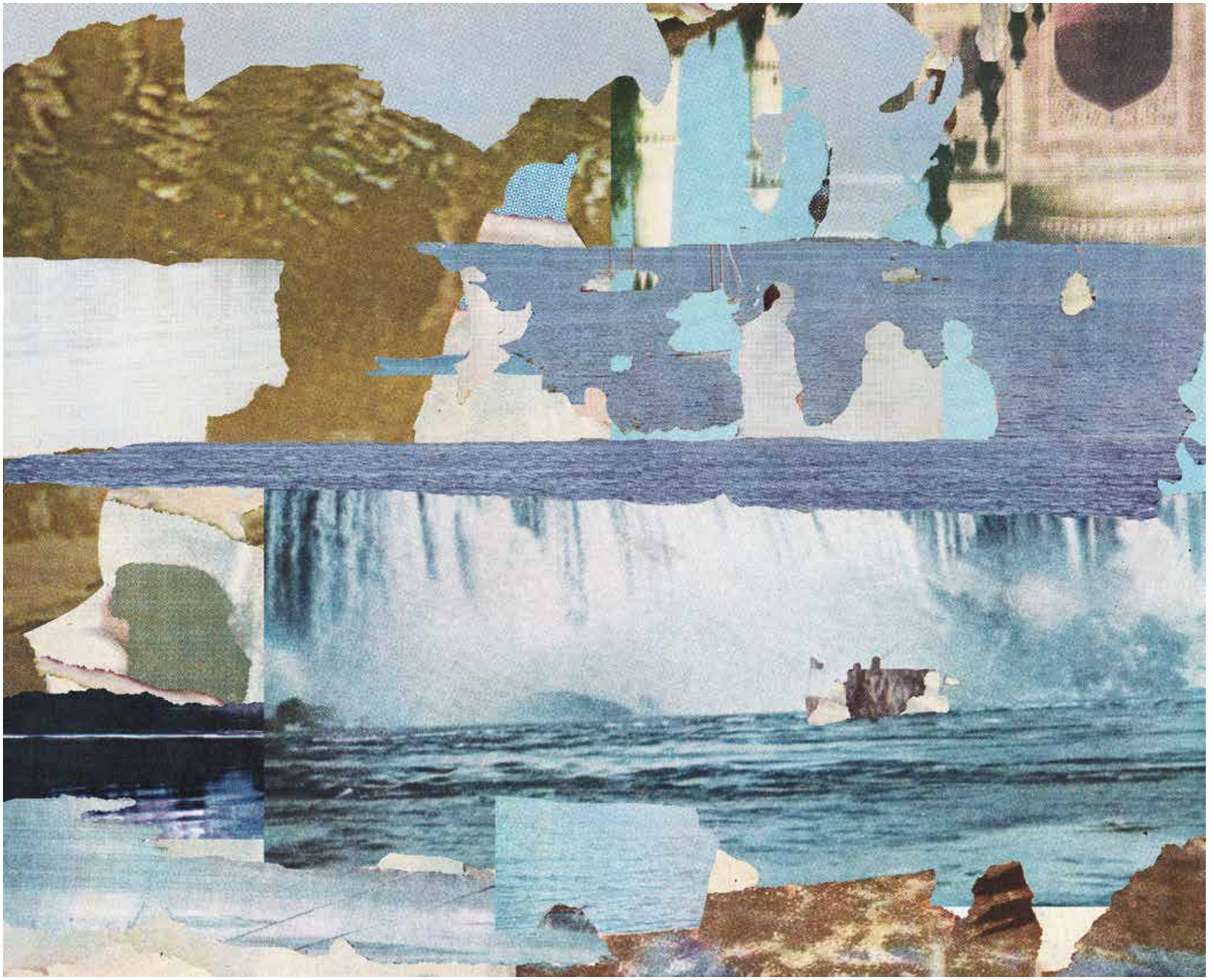

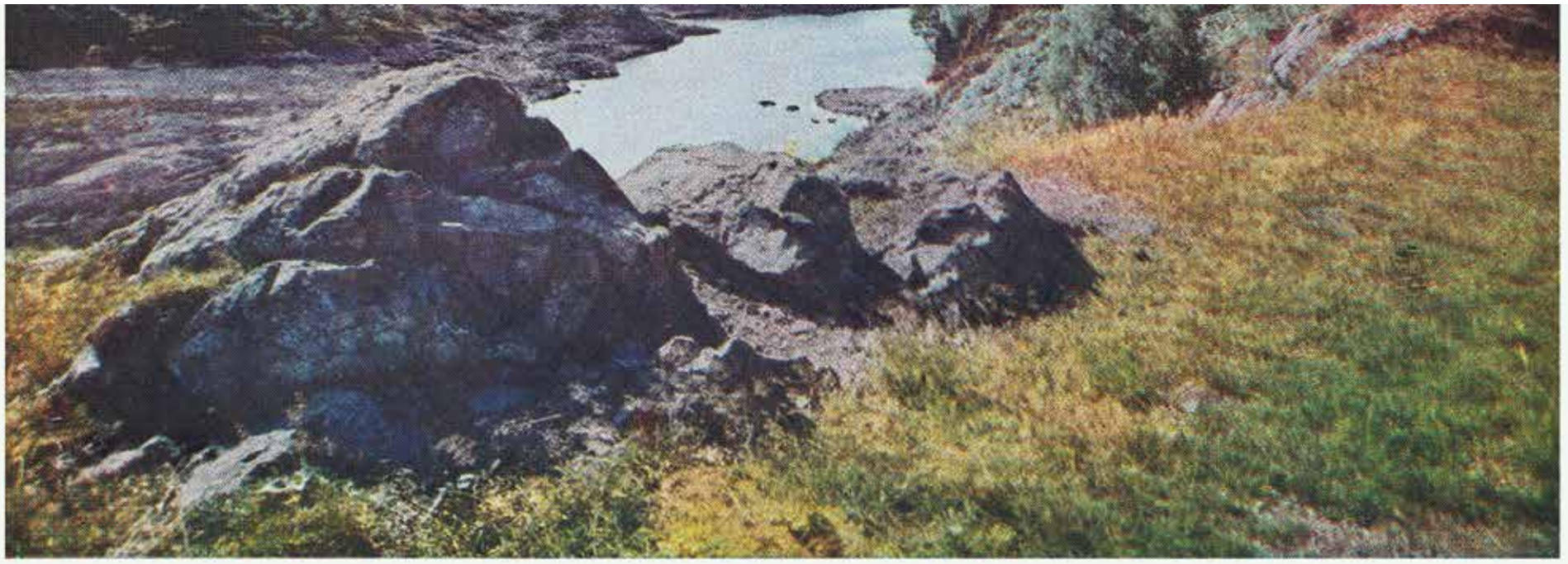

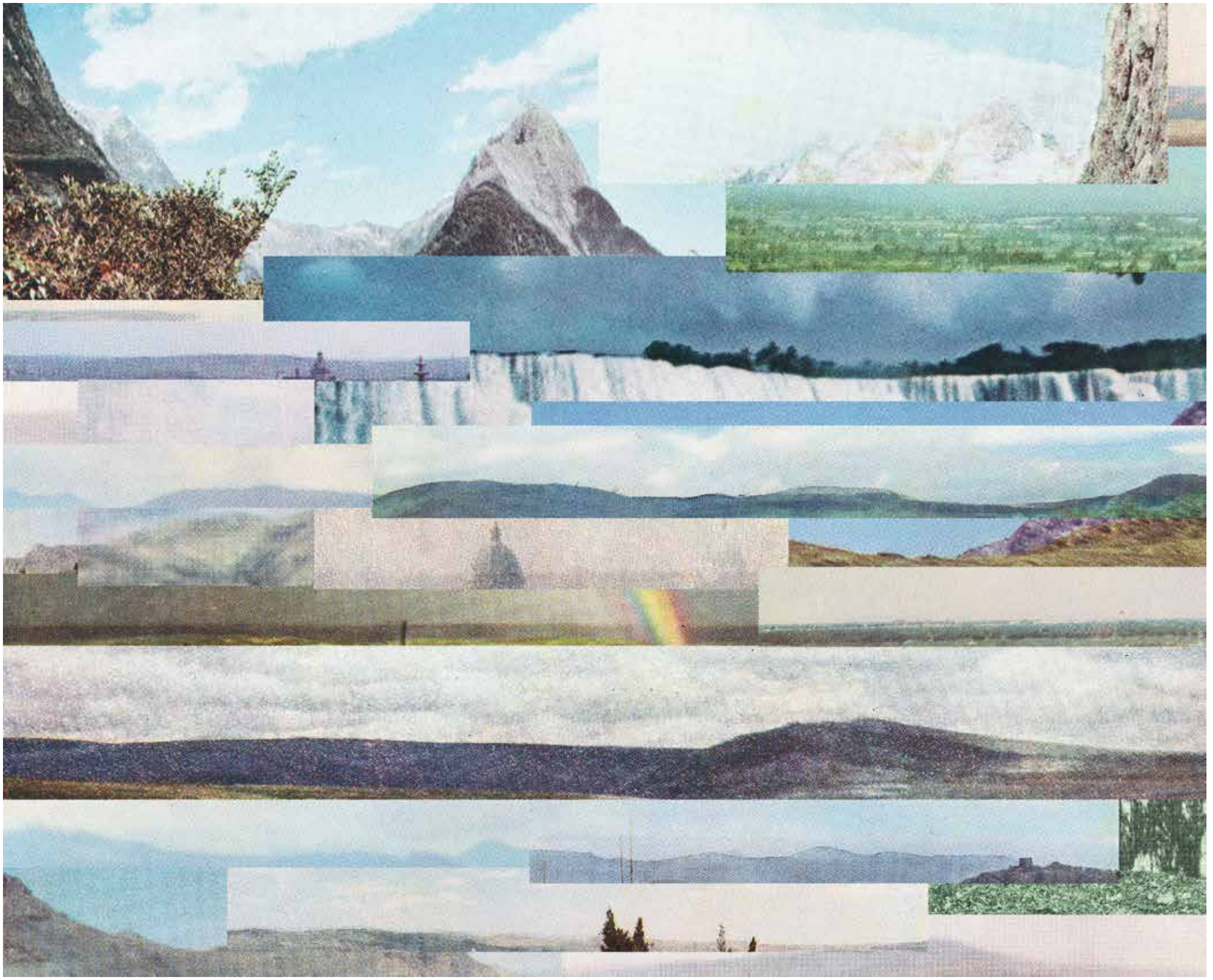

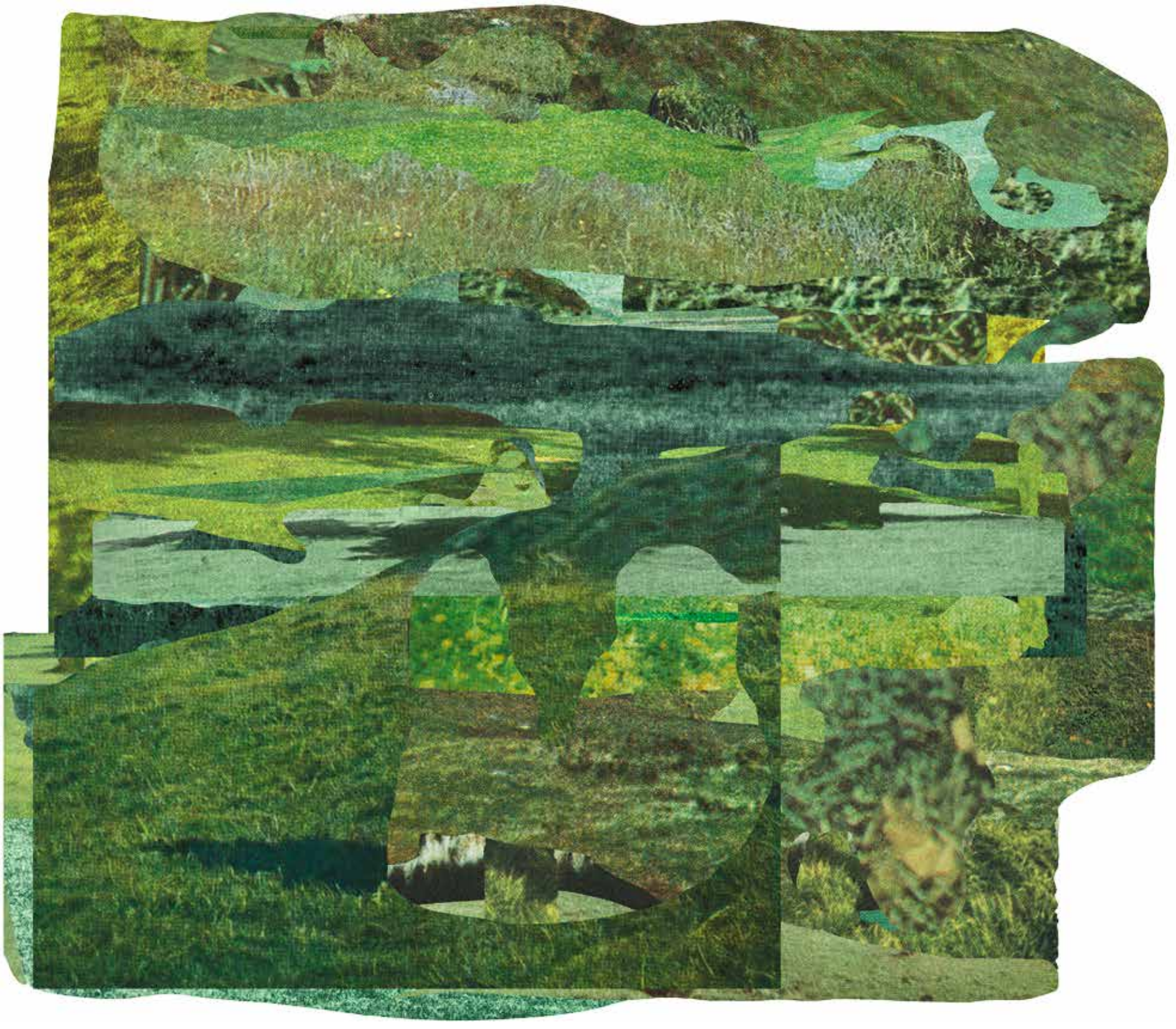

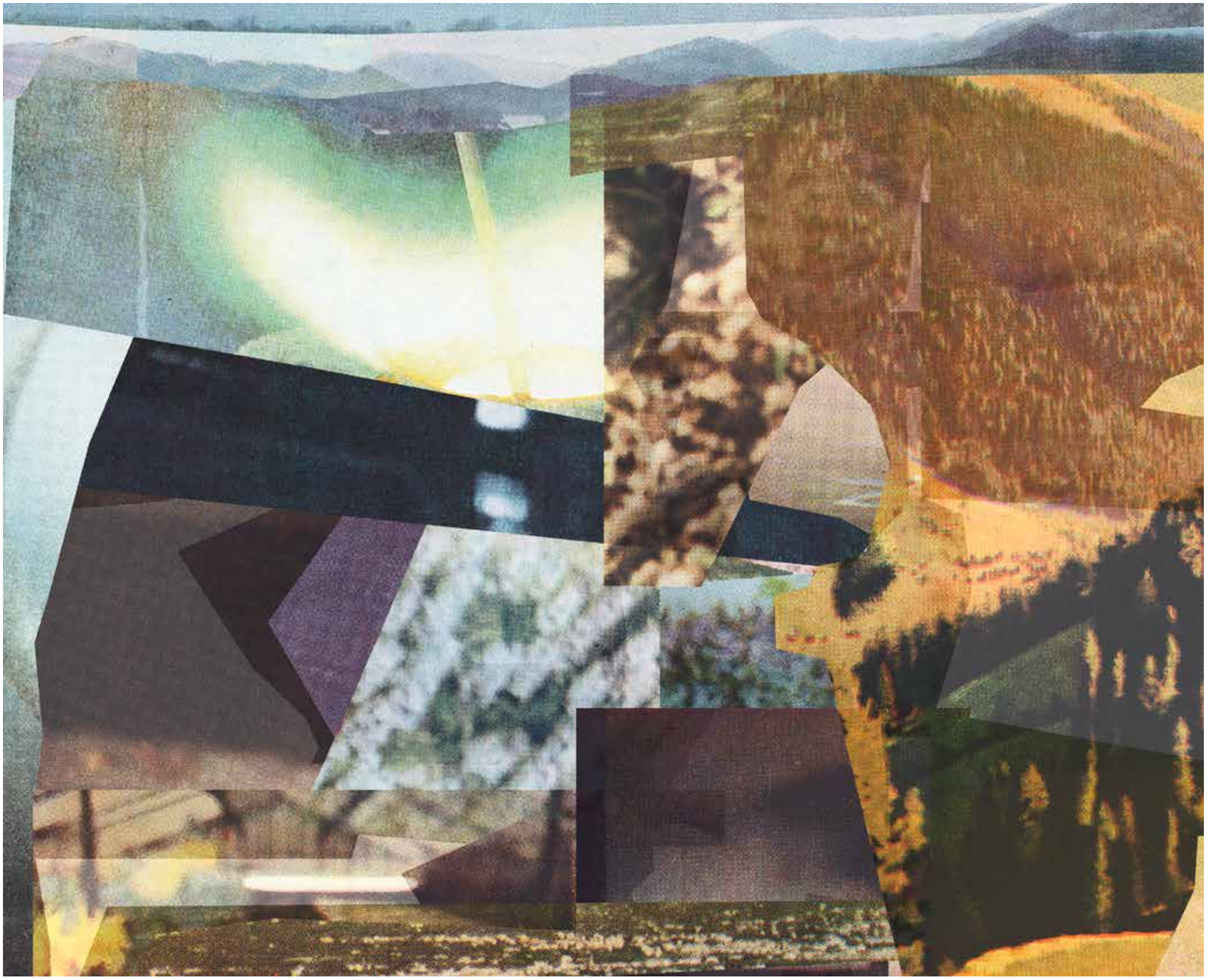

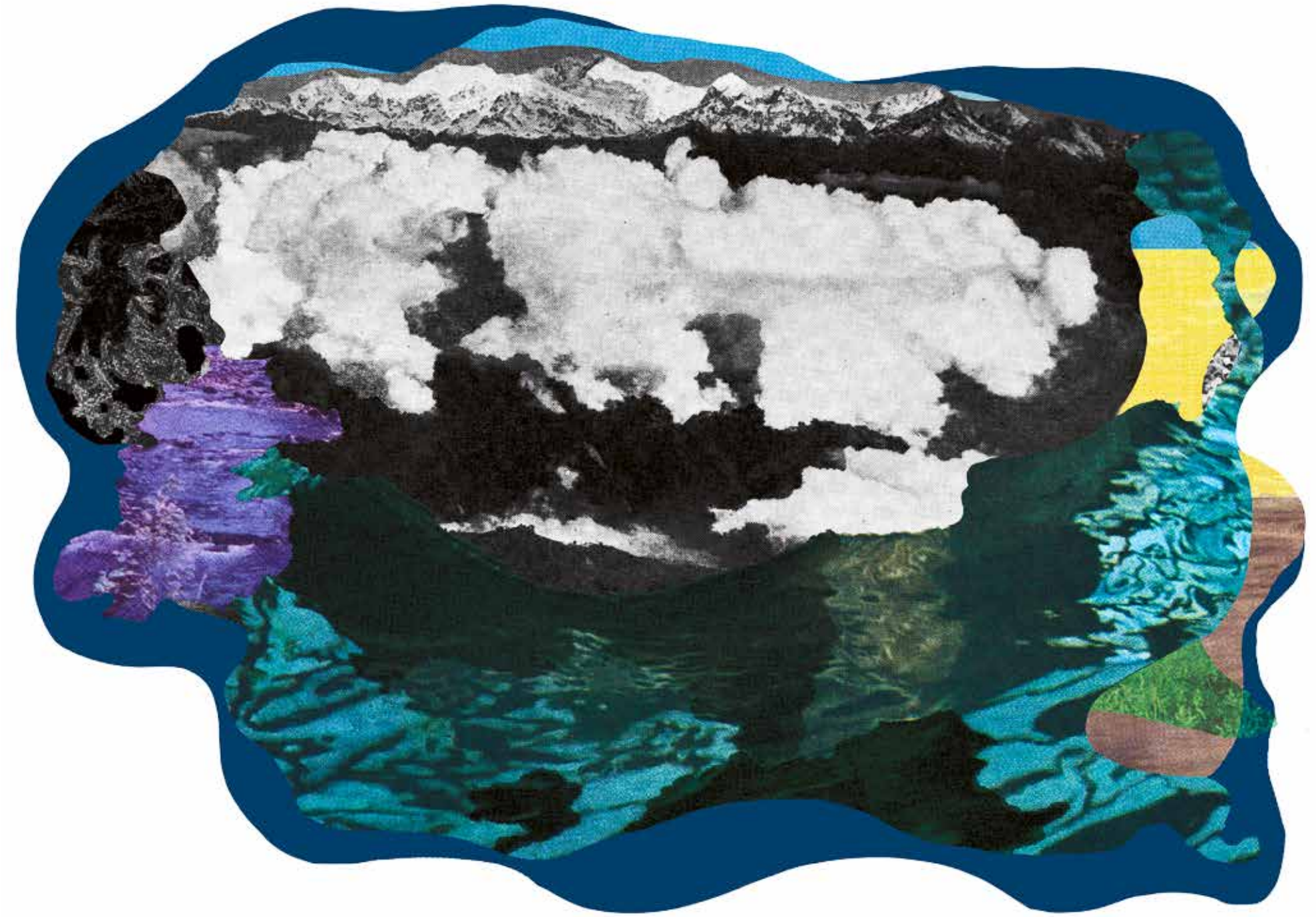

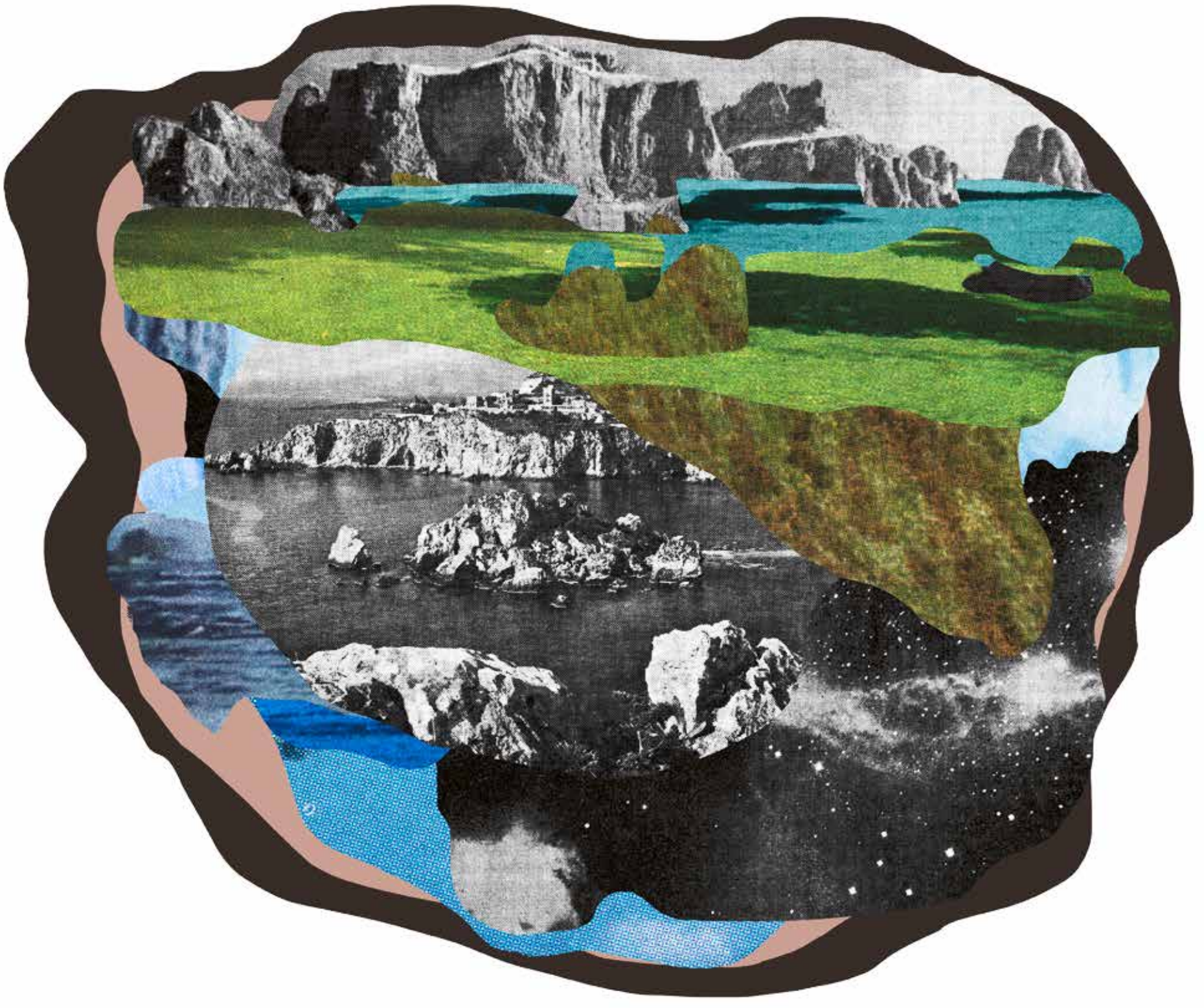


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Vigo
Orense
Oporto
Coimbra
LISBON
Bilbao
Burgos
Duero
Ebro
MADRID
SPAIN
Tagus
Toledo
Badajoz
Seville
Cadiz
Malaga
Gibraltar (Br.)
Murcia
Almeria
Toulouse
Nimes
Cette
Gerona
Barcelona
Tortosa
Valencia
BALEARIC IS
MINORCA
MAJORCA
IVIZA
SARDINIA
Marseilles
CORSICA
Ajaccio
C. NAO
MEDITER
Cagliari
Algiers
Philippeville
Bizerta
Bone
Oran
ALGERIA
Tunis
TUNISIA
ATLAS
Kougie
Pripet
Luck
Kiev
Zhitomir
Berdichev
UKRA
Cluj
Arad
Brasso
BUKAREST
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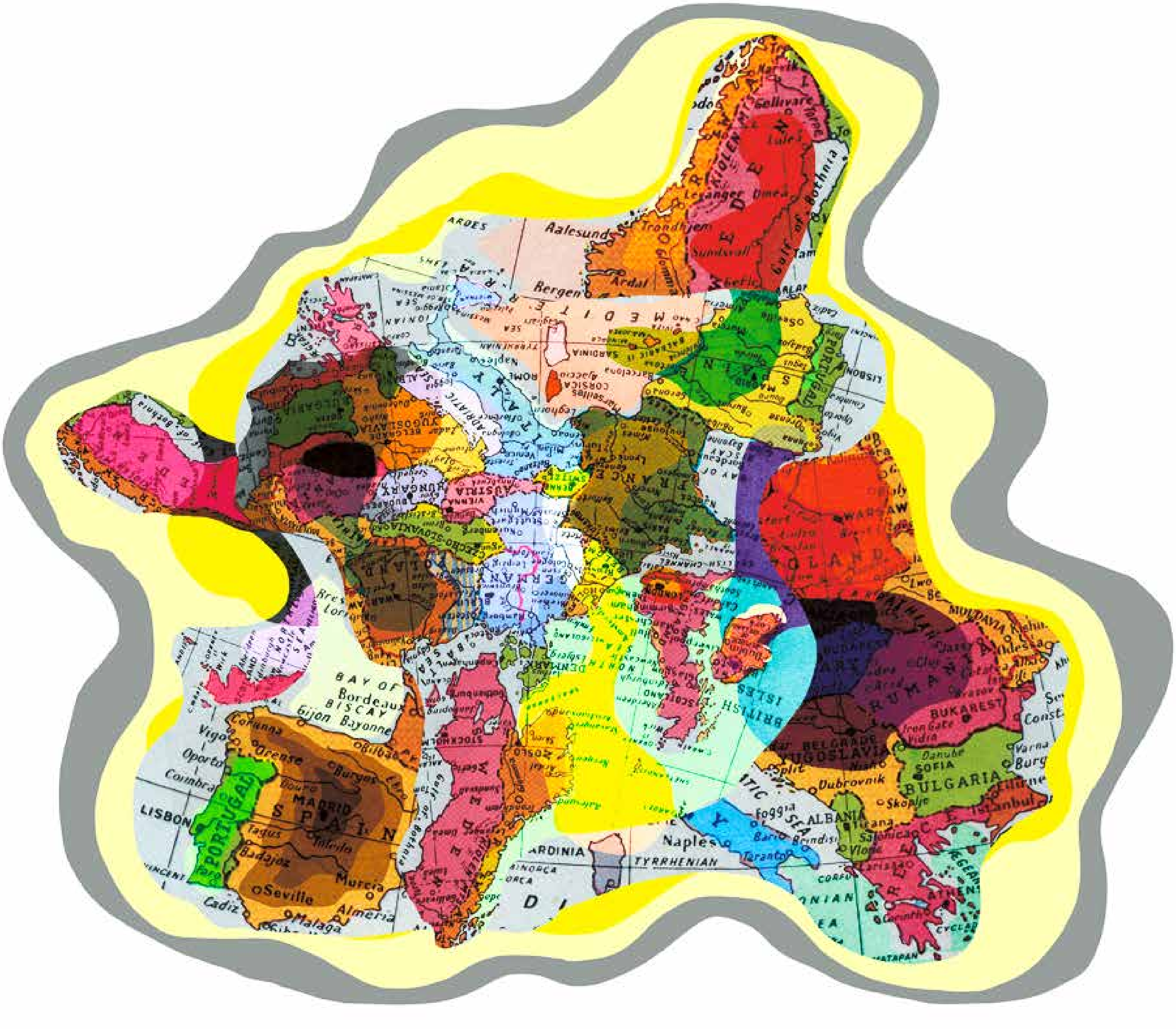
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Umeå
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BAY OF
Bordeaux
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Bayonne
Corunna
Vigo
Oporto
Coimbra
LISBON
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Orense
Burgos
Bilbao
MADRID
SPAIN
Tagus
Toledo
Badajoz
Seville
Murcia
Cadiz
Malaga
Almeria
WARSAW
MOLDAVIA
BUKAREST
Iron Gate
Const.
Varna
BELGRADE
YUGOSLAVIA
Split
Dubrovnik
Skoplje
Danube
SOFIA
BULGARIA
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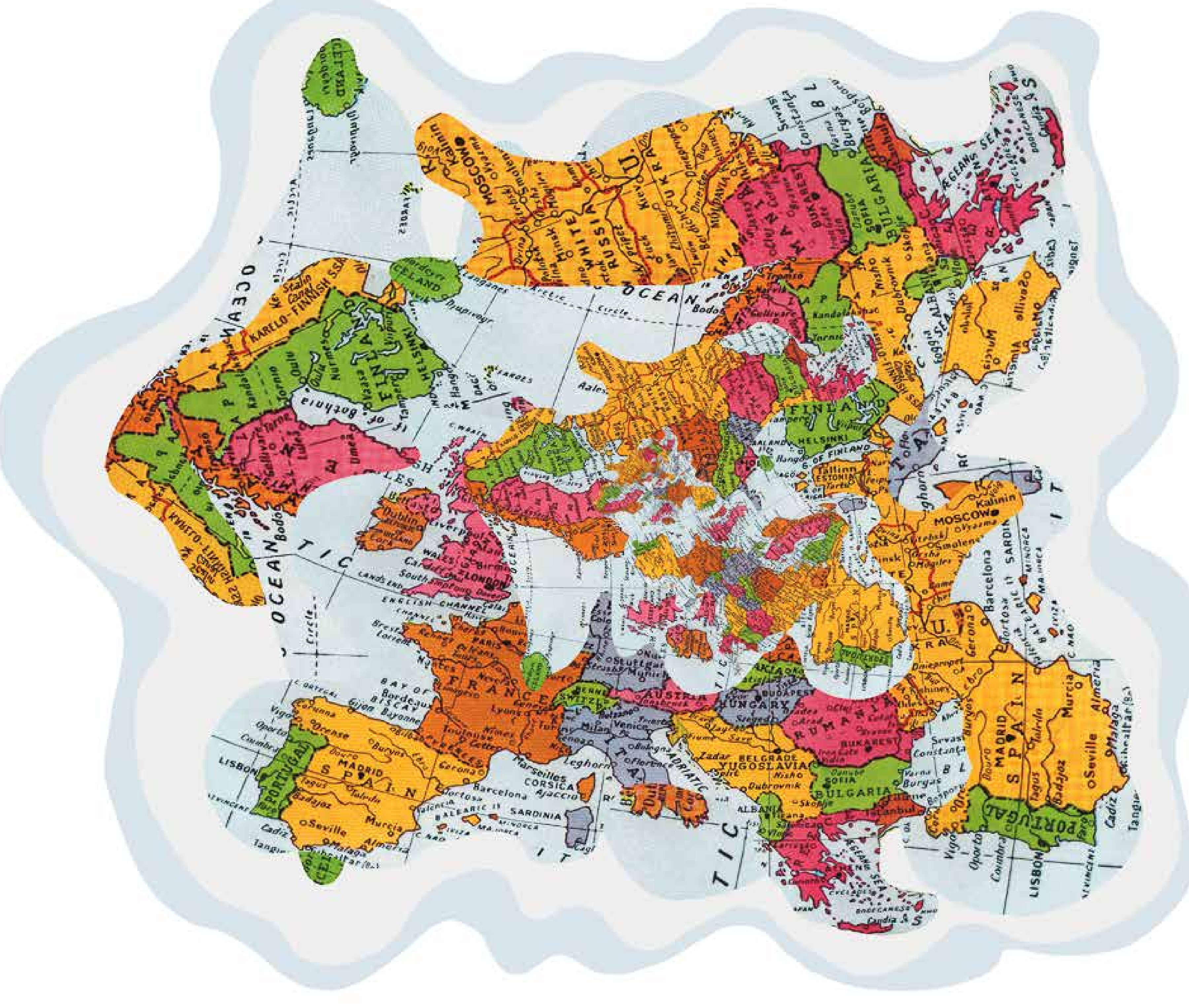
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FRANCE
PARIS
Bordeaux
BAY OF BISCAY
ENGLISH CHANNEL
LONDON
Liverpool
Dublin
Belfast
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MADRID
PORTUGAL
LISBON
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Vigo
Seville
Murcia
Almeria
Barcelona
Gerona
CORSICA
Ajaccio
SARDINIA
BALEARIC IS
Marseilles
Lyons
Toulouse
Leghorn
Milan
Venice
Florence
ADRIATIC
AUSTRIA
HUNGARY
BUDAPEST
RUMANIA
BUKAREST
YUGOSLAVIA
BELGRADE
Zadar
Split
Dubrovnik
BULGARIA
SOFIA
Varna
Burgas
ALBANIA
AEGEAN SEA
Candia
MOSCOW
Kalinin
Smolensk
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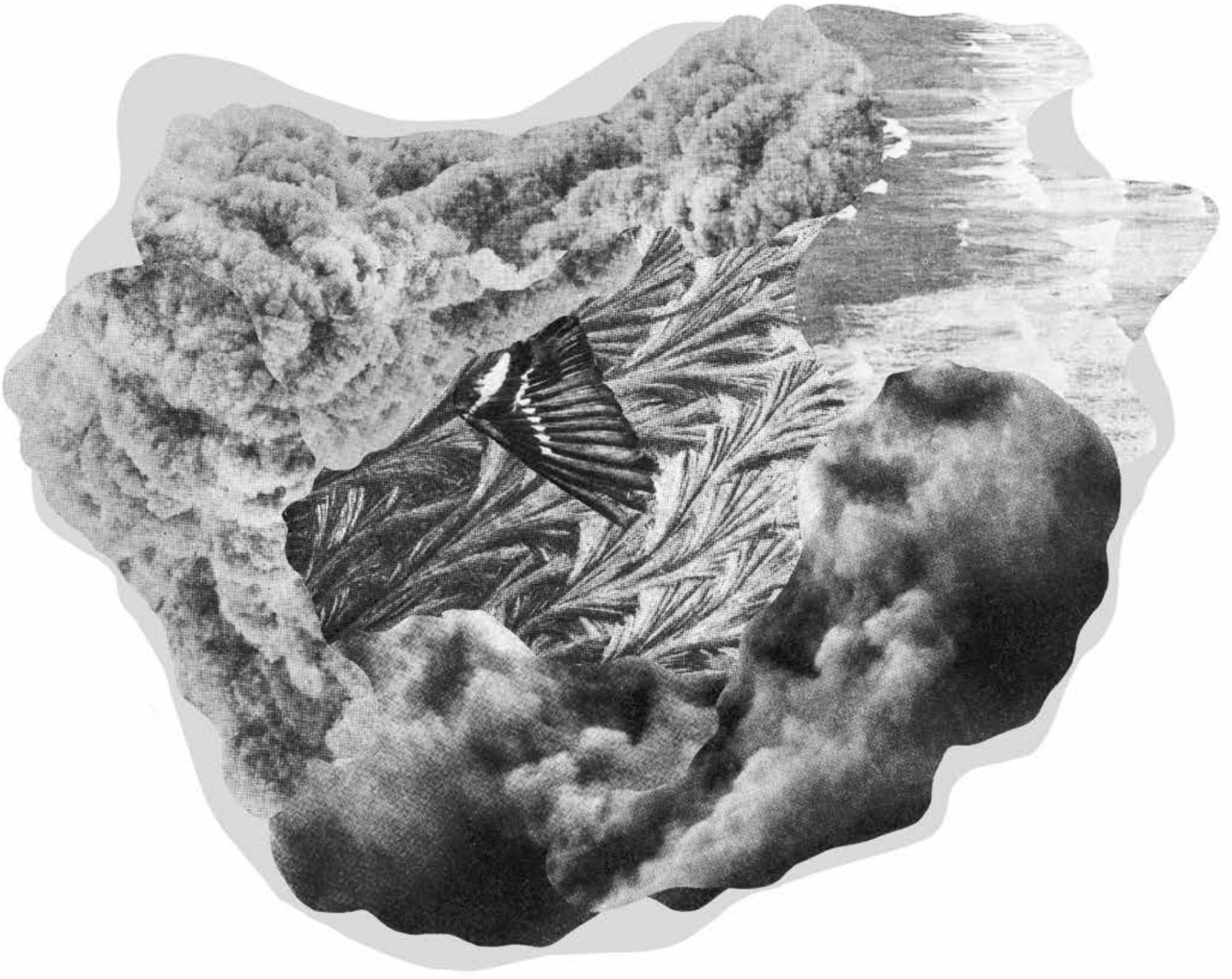

List of Works

All works are archival digital prints on Hahnemühle German Etching paper in editions of 20.

Fig 1. Book of Knowledge 1, 84.3 x 59.4 cm, 2014
Fig 2. Book of Knowledge 2, 53.8 x 40.5 cm, 2014
Fig 3. Book of Knowledge 3, 42.7 x 55 cm, 2014
Fig 4. Book of Knowledge 4, 84.3 x 53.4 cm, 2014
Fig 5. Book of Knowledge 5, 35.8 x 57.9 cm, 2014
Fig 6. Book of Knowledge 6, 57.3 x 82,7 cm, 2014
Fig 7. Book of Knowledge 7, 39.4 x 27.4 cm, 2014
Fig 8. Book of Knowledge 8, 76.9 x 59.1 cm, 2014
Fig 9. Book of Knowledge 9, 40 x 60 cm, 2015
Fig 10. Book of Knowledge 10, 34 x 57.5 cm, 2015
Fig 11. Book of Knowledge 11, 77.6 x 56 cm, 2015
Fig 12. Book of Knowledge 12, 89 x 59.4 cm, 2015
Fig 13. Book of Knowledge 13, 88.8 x 56.6 cm, 2015
Fig 14. Book of Knowledge 14, 40 x 60 cm, 2015
Fig 15. Book of Knowledge 15, 40 x 60 cm, 2015
Fig 16. Book of Knowledge 16, 45.9 x 60, 2015
Fig 17. Book of Knowledge 17, 100 x 100 cm, 2015
Fig 18. Book of Knowledge 18, 82 x 61 cm, 2015
Fig 19. Book of Knowledge 19, 86.5 x 62.8, 2015
Fig 20. Book of Knowledge 20, 100 x 100 cm, 2015
Fig 21. Book of Knowledge 21, 98 x 100 cm, 2015
Fig 22. Book of Knowledge 22, 100 x 100 cm, 2015
Fig 23. Book of Knowledge 23, 100 x 100 cm, 2016
Fig 24. Book of Knowledge 24, 78.7 x 56.2 cm, 2016
Fig 25. Book of Knowledge 25, 60 x 60 cm, 2016
Fig 26. Book of Knowledge 26, 100 x 100 cm, 2016
Fig 27. Book of Knowledge 27, 60 x 60 cm, 2016
Fig 28. Book of Knowledge 28, 80 x 60.7 cm, 2016
Fig 29. Book of Knowledge 29, 60 x 60 cm, 2016
Fig 30. Book of Knowledge 30, 40 x 60 cm, 2016
Fig 31. Book of Knowledge 31, 100 x 100 cm, 2016
Fig 32. Book of Knowledge 32, 60 x 60 cm, 2016
Fig 33. Book of Knowledge 33, 75.8 x 55 cm, 2016
Fig 34. Book of Knowledge 34, 59.6 x 55.1 cm, 2016
Fig 35. Book of Knowledge 35, 60 x 56 cm, 2016
Fig 36. Book of Knowledge 36, 56.9 x 53.3 cm, 2016
Fig 37. Book of Knowledge 37, 60 x 50.8 cm, 2016
Fig 38. Book of Knowledge 38, 41.8 x 61.8, 2016
Fig 39. Book of Knowledge 39, 60 x 60 cm, 2016
Fig 40. Book of Knowledge 40, 60 x 60 cm, 2016
Fig 41. Book of Knowledge 41, 57.6 x 56.6 cm, 2016
Fig 42. Book of Knowledge 42, 60 x 60 cm, 2016
Fig 43. Book of Knowledge 43, 60 x 53 cm, 2017
Fig 44. Book of Knowledge 44, 60 x 58 cm, 2017
Fig 45. Book of Knowledge 45, 60 x 80 cm, 2017
Fig 46. Book of Knowledge 46, 60 x 74.1 cm, 2017
Fig 47. Book of Knowledge 47, 49.1 x 80 cm, 2017
Fig 48. Book of Knowledge 48, 60 x 79.1 cm, 2017
Fig 49. Book of Knowledge 49, 78.7 x 60 cm, 2017
Fig 50. Book of Knowledge 50, 68.5 x 57.3 cm, 2017
Fig 51. Book of Knowledge 51, 57.9 x 63.2 cm, 2017
Fig 52. Book of Knowledge 52, 58.6 x 73.4 cm, 2017
Fig 53. Book of Knowledge 53, 47.5 x 72.3 cm, 2017
Fig 54. Book of Knowledge 54, 57.1 x 73.4 cm, 2017
Fig 55. Book of Knowledge 55, 59 x 73.4 cm, 2017
Fig 56. Book of Knowledge 56, 59 x 73.4 cm, 2017
Fig 57. Book of Knowledge 57, 47.2 x 73.4, 2017
Fig 58. Book of Knowledge 58, 58.1 x 73.4 cm, 2017
Fig 59. Book of Knowledge 59, 56 x 73.4 cm, 2017
Fig 60. Book of Knowledge 60, 55.4 x 70.4 cm, 2017
Fig 61. Book of Knowledge 61, 54.5 x 72 cm, 2017
Fig 62. Book of Knowledge 62, 59 x 71.5 cm, 2017
Fig 63. Book of Knowledge 63, 57.9 x 72.5 cm, 2017
Fig 64. Book of Knowledge 64, 59 x 73 cm, 2017
Fig 65. Book of Knowledge 65, 59 x 73.4 cm, 2017
Fig 66. Book of Knowledge 66, 59 x 73.4 cm, 2017
Fig 67. Book of Knowledge 67, 59.1 x 53.2 cm, 2017
Fig 68. Book of Knowledge 68, 58.9 x 72.8, 2017
Fig 69. Book of Knowledge 69, 58.9 x 73.4 cm, 2017
Fig 70. Book of Knowledge 70, 66.2 x 72.8 cm, 2017
Fig 71. Book of Knowledge 71, 59 x 72.6 cm, 2017
Fig 72. Book of Knowledge 72, 65 x 62.5 cm, 2017
Fig 73. Book of Knowledge 73, 59 x 72.8 cm, 2017
Fig 74. Book of Knowledge 74, 59 x 72.8 cm, 2017
Fig 75. Book of Knowledge 75, 59 x 64.4 cm, 2018
Fig 76. Book of Knowledge 76, 59 x 72.8 cm, 2018
Fig 77. Book of Knowledge 77, 45.7 x 57.9 cm, 2018
Fig 78. Book of Knowledge 78, 59 x 58.1 cm, 2018
Fig 79. Book of Knowledge 79, 54.2 x 64.4 cm, 2018
Fig 80. Book of Knowledge 80, 59.3 x 67 cm, 2018

Fig 81. Book of Knowledge 81, 64.3 x 59 cm, 2018
Fig 82. Book of Knowledge 82, 59 x 72.8 cm, 2018
Fig 83. Book of Knowledge 83, 59 x 72.8 cm, 2018
Fig 84. Book of Knowledge 84, 59 x 72.5 cm, 2018
Fig 85. Book of Knowledge 85, 59 x 73 cm, 2018
Fig 86. Book of Knowledge 86, 53.4 x 72.8cm, 2018
Fig 87. Book of Knowledge 87, 53.4 x 72.8cm, 2018
Fig 88. Book of Knowledge 88, 53.4 x 72.8cm, 2018
Fig 89. Book of Knowledge 89, 53.4 x 72.8 cm, 2018
Fig 90. Book of Knowledge 90, 59 x 72.8 cm, 2018
Fig 91. Book of Knowledge 91, 59 x 72.8 cm, 2018
Fig 92. Book of Knowledge 92, 59 x 72.8 cm, 2018
Fig 93. Book of Knowledge 93, 59 x 72.8 cm, 2018
Fig 94. Book of Knowledge 95, 59 x 72.8 cm, 2018
Fig 95. Book of Knowledge 94, 42.3 x 87.3 cm, 2018
Fig 96. Book of Knowledge 96, 59 x 72.8 cm, 2018
Fig 97. Book of Knowledge 97, 59 x 72.8 cm, 2018
Fig 98. Book of Knowledge 98, 59 x 72.8 cm, 2018
Fig 99. Book of Knowledge 99, 57 x 72.2 cm, 2018
Fig 100. Book of Knowledge 100, 59 x 72.8 cm, 2018
Fig 101. Book of Knowledge 101, 52.8 x 72.8 cm, 2018
Fig 102. Book of Knowledge 102, 59 x 72.8 cm, 2018
Fig 103. Book of Knowledge 103, 59 x 72.8 cm, 2018
Fig 104. Book of Knowledge 104, 47.8 x 68.6 cm, 2018
Fig 105. Book of Knowledge 105, 59 x 67 cm, 2018
Fig 106. Book of Knowledge 106, 59 x 58.6 cm, 2018
Fig 107. Book of Knowledge 107, 55.7 x 65.6 cm, 2019
Fig 108. Book of Knowledge 108, 59.1 x 68.4 cm, 2019
Fig 109. Book of Knowledge 109, 59.1 x 69.3 cm, 2019
Fig 110. Book of Knowledge 110, 59 x 69.2 cm, 2019
Fig 111. Book of Knowledge 111, 59 x 70.5 cm, 2019
Fig 112. Book of Knowledge 112, 59 x 71.2 cm, 2019
Fig 113. Book of Knowledge 113, 59 x 69.9 cm, 2019
Fig 114. Book of Knowledge 114, 59 x 67.5 cm, 2019
Fig 115. Book of Knowledge 115, 55 x 69 cm, 2019
Fig 116. Book of Knowledge 116, 54.7 x 70.5 cm, 2019
Fig 117. Book of Knowledge 117, 59 x 73 cm, 2019
Fig 118. Book of Knowledge 118, 52.1 x 67.8 cm, 2019
Fig 119. Book of Knowledge 119, 72.3 x 49.4 cm, 2019
Fig 120. Book of Knowledge 120, 59 x 68 cm, 2019
Fig 121. Book of Knowledge 121, 48.4 x 78 cm, 2019
Fig 122. Book of Knowledge 122, 50.8 x 71.8 cm, 2019
Fig 123. Book of Knowledge 123, 59 x 72 cm, 2019
Fig 124. Book of Knowledge 124, 59 x 72.8 cm, 2019
Fig 125. Book of Knowledge 125, 59 x 51.7 cm, 2019
Fig 126. Book of Knowledge 126, 59 x 72.8 cm, 2019
Fig 127. Book of Knowledge 127, 50.1 x 72.8 cm, 2019
Fig 128. Book of Knowledge 128, 50.1 x 72.8 cm, 2019
Fig 129. Book of Knowledge 129, 72.8 x 59 cm, 2019
Fig 130. Book of Knowledge 130, 72.8 x 41.9 cm, 2019
Fig 131. Book of Knowledge 131, 54.3 x 68.9 cm, 2019
Fig 132. Book of Knowledge 132, 59 x 72.8 cm, 2019
Fig 133. Book of Knowledge 133, 59.4 x 51.7 cm, 2019
Fig 134. Book of Knowledge 134, 69.1 x 51.7 cm, 2019
Fig 135. Book of Knowledge 135, 51.6 x 72.8cm, 2020
Fig 136. Book of Knowledge 136, 59 x 64.7 cm, 2020
Fig 137. Book of Knowledge 137, 59 x 72.8 cm, 2020
Fig 138. Book of Knowledge 138, 59 x 72.8 cm, 2020
Fig 139. Book of Knowledge 139, 48.5 x 48.5 cm, 2020
Fig 140. Book of Knowledge 140, 54.4 69.2, 2020
Fig 141. Book of Knowledge 141, 59 x 72.8 cm, 2020
Fig 142. Book of Knowledge 142, 58.4 x 72.8 cm, 2020
Fig 143. Book of Knowledge 143, 59 x 72.8 cm, 2020
Fig 144. Book of Knowledge 144, 59 x 72.8 cm, 2020
Fig 145. Book of Knowledge 145, 59 x 72.8 cm, 2020
Fig 146. Book of Knowledge 146, 59 x 72.8 cm, 2020
Fig 147. Book of Knowledge 147, 59 x 72.5 cm, 2020
Fig 148. Book of Knowledge 148, 44.9 x 64.3 cm, 2020
Fig 149. Book of Knowledge 149, 46 x 71.3 cm, 2020
Fig 150. Book of Knowledge 150, 58.2 x 71.4 cm, 2020
Fig 151. Book of Knowledge 151, 59 x 72.8 cm, 2020
Fig 152. Book of Knowledge 152, 42 x 26.8 cm, 2020
Fig 153. Book of Knowledge 153, 53.7 x 42 cm, 2020
Fig 154. Book of Knowledge 154, 45 x 52.4 cm, 2020
Fig 155. Book of Knowledge 155, 32.7 x 58.4 cm, 2020
Fig 156. Book of Knowledge 156, 40 x 59 cm, 2020
Fig 157. Book of Knowledge 157, 32.5 x 51.3 cm, 2020
Fig 158. Book of Knowledge 158, 35.2 x 41.3 cm, 2020
Fig 159. Book of Knowledge 159, 36 x 63.4 cm, 2020

Fig 160. Book of Knowledge 160, 56.4 x 72.8 cm, 2020
Fig 161. Book of Knowledge 161, 58.4 x 75.6 cm, 2020
Fig 162. Book of Knowledge 162, 59 x 72.5 cm, 2020
Fig 163. Book of Knowledge 163, 59 x 72.8 cm, 2020
Fig 164. Book of Knowledge 164, 59 x 72.8 cm, 2020
Fig 165. Book of Knowledge 165, 59 x 72.8 cm, 2020
Fig 166. Book of Knowledge 166, 59 x 74 cm, 2020
Fig 167. Book of Knowledge 167, 59 x 55.3 cm, 2020
Fig 168. Book of Knowledge 168, 59 x 70.1cm, 2020
Fig 169. Book of Knowledge 169, 48.3 x 69 cm, 2021
Fig 170. Book of Knowledge 170, 39.2 x 57.9 cm, 2021
Fig 171. Book of Knowledge 171, 59 x 72.8 cm, 2021
Fig 172. Book of Knowledge 172, 59 x 72.8 cm, 2021
Fig 173. Book of Knowledge 173, 59 x 72.8 cm, 2021
Fig 174. Book of Knowledge 174, 59 x 72.8 cm, 2021
Fig 175. Book of Knowledge 175, 59 x 72.8 cm, 2021
Fig 176. Book of Knowledge 176, 59 x 72.8 cm, 2021
Fig 177. Book of Knowledge 177, 43.8 x 61.8 cm, 2021
Fig 178. Book of Knowledge 178, 59 x 72.8 cm, 2021
Fig 179. Book of Knowledge 179, 59 x 72.8 cm, 2021
Fig 180. Book of Knowledge 180, 59 x 72.8 cm, 2021
Fig 181. Book of Knowledge 181, 59 x 72.8 cm, 2021
Fig 182. Book of Knowledge 182, 59 x 72.8 cm, 2021
Fig 183. Book of Knowledge 183, 59 x 72.8 cm, 2021
Fig 184. Book of Knowledge 184, 59 x 72.8 cm, 2021
Fig 185. Book of Knowledge 185, 59 x 72.8 cm, 2021
Fig 186. Book of Knowledge 186, 59 x 72.8 cm, 2021
Fig 187. Book of Knowledge 187, 59 x 72.8 cm, 2021
Fig 188. Book of Knowledge 188, 59 x 72.8 cm, 2021
Fig 189. Book of Knowledge 189, 59 x 72.8 cm, 2021
Fig 190. Book of Knowledge 190, 59 x 72.8 cm, 2021
Fig 191. Book of Knowledge 191, 59 x 72.8 cm, 2021
Fig 192. Book of Knowledge 192, 59 x 72.8 cm, 2021
Fig 193. Book of Knowledge 193, 59 x 72.8 cm, 2021
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Fig 195. Book of Knowledge 195, 59 x 72.8 cm, 2021
Fig 196. Book of Knowledge 196, 59 x 72.8 cm, 2021
Fig 197. Book of Knowledge 197, 59 x 72.8 cm, 2021
Fig 198. Book of Knowledge 198, 59 x 72.8 cm, 2021
Fig 199. Book of Knowledge 199, 59 x 72.8 cm, 2021
Fig 200. Book of Knowledge 200, 59 x 72.8 cm, 2021

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