









**OUR ZINE EXPLORES THE ESSENCE OF
WRITING, THE PROCESS BEHIND IT, AND
THE INTENTIONALITY THAT SHAPES THE
WRITTEN WORD. THROUGH OUR
SELECTED ARTWORKS, WE EXAMINE
DIFFERENT FACETS OF WRITING AS BOTH
A TECHNICAL SKILL AND AN EXPRESSIVE
ACT.**

In *Untitled (2016)*, artist Rudolph Stingel (b. 1959, Merano, Italy) challenges the idea of traditional ownership in art by making the viewer an active participant in the artistic process. The artwork is an exact replica of a celotex insulation panel Stingel had installed in a previous exhibition, which invited viewers to freely inscribe on it. Through this act, the artist created an atmosphere of spontaneous participation, allowing the audience to directly engage with and contribute to the artwork. By creating this space, Stingel subverts the conventional belief that the artist holds complete control of their work. Traditionally, artists shape meaning through thought-out and intentional choices, guiding the viewer's interpretation. However, by allowing the viewer to dictate the physical result of his work, Stingel relinquishes this control. In doing so, he invites the audience to rethink the role of the artist to be and invites them to question the importance of intention in art. Viewers thus become active collaborators, giving them a space to take on a role of greater leadership. Through this shift, Stingel is able to dismantle traditional artistic conventions and raises broader questions about control and the nature of expression in art.

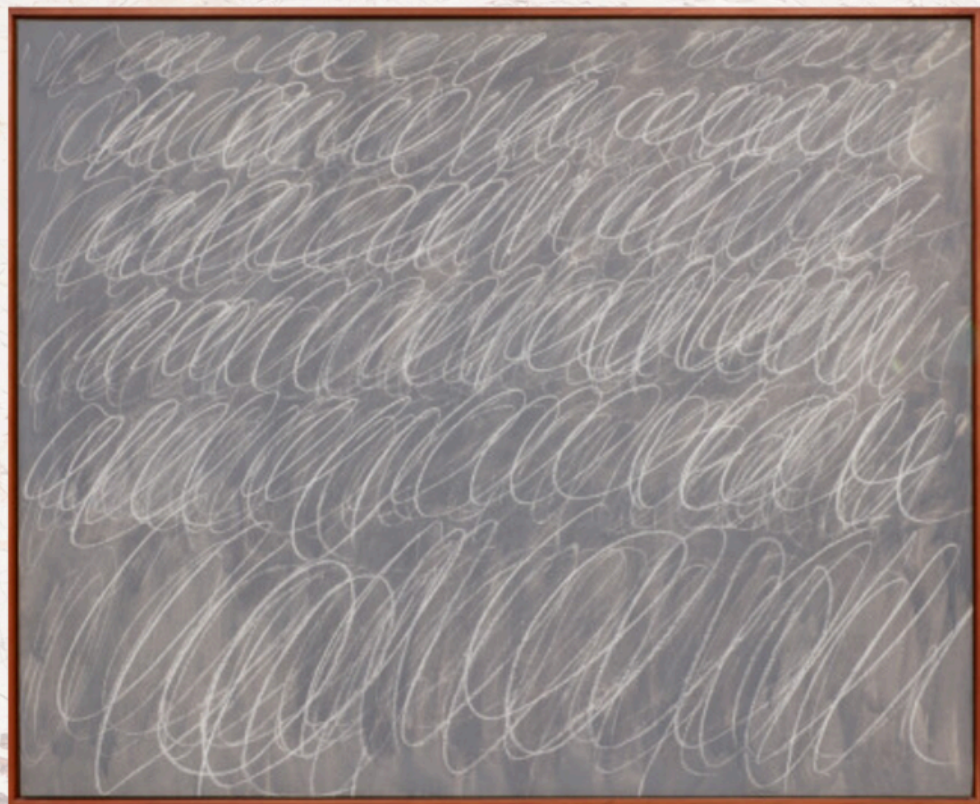
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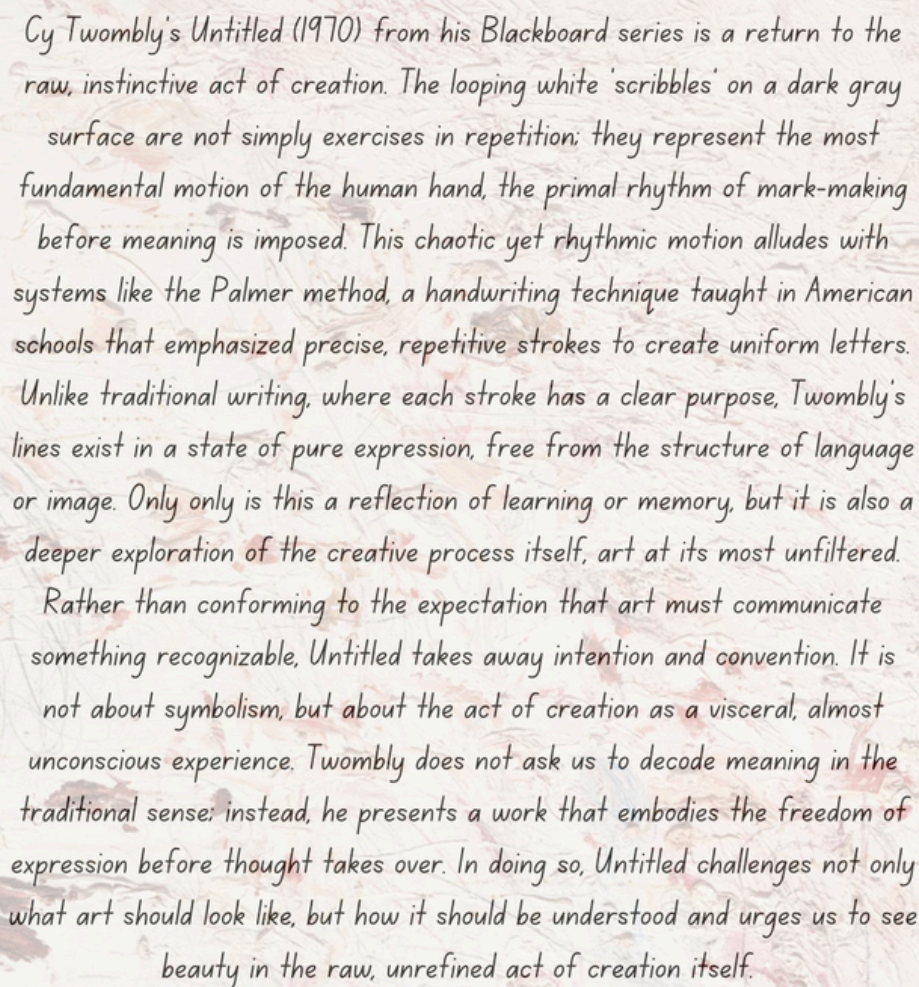
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Rachel Harrison (b. 1966, New York) is an American artist combining sculpture, photography, video, and drawing in unconventional ways, using unexpected combinations with everyday objects to challenge artistic conventions and spark reinterpretation. Harrison often integrates objects and imagery from particular historical or popular cultural moments with everyday items to create pieces lending to recognizability and connection with viewers. The use of familiar imagery, as well as the ubiquitous nature of her sculptures, blur the line between high and low art, ultimately questioning traditional hierarchies and inviting broader engagement with contemporary art.

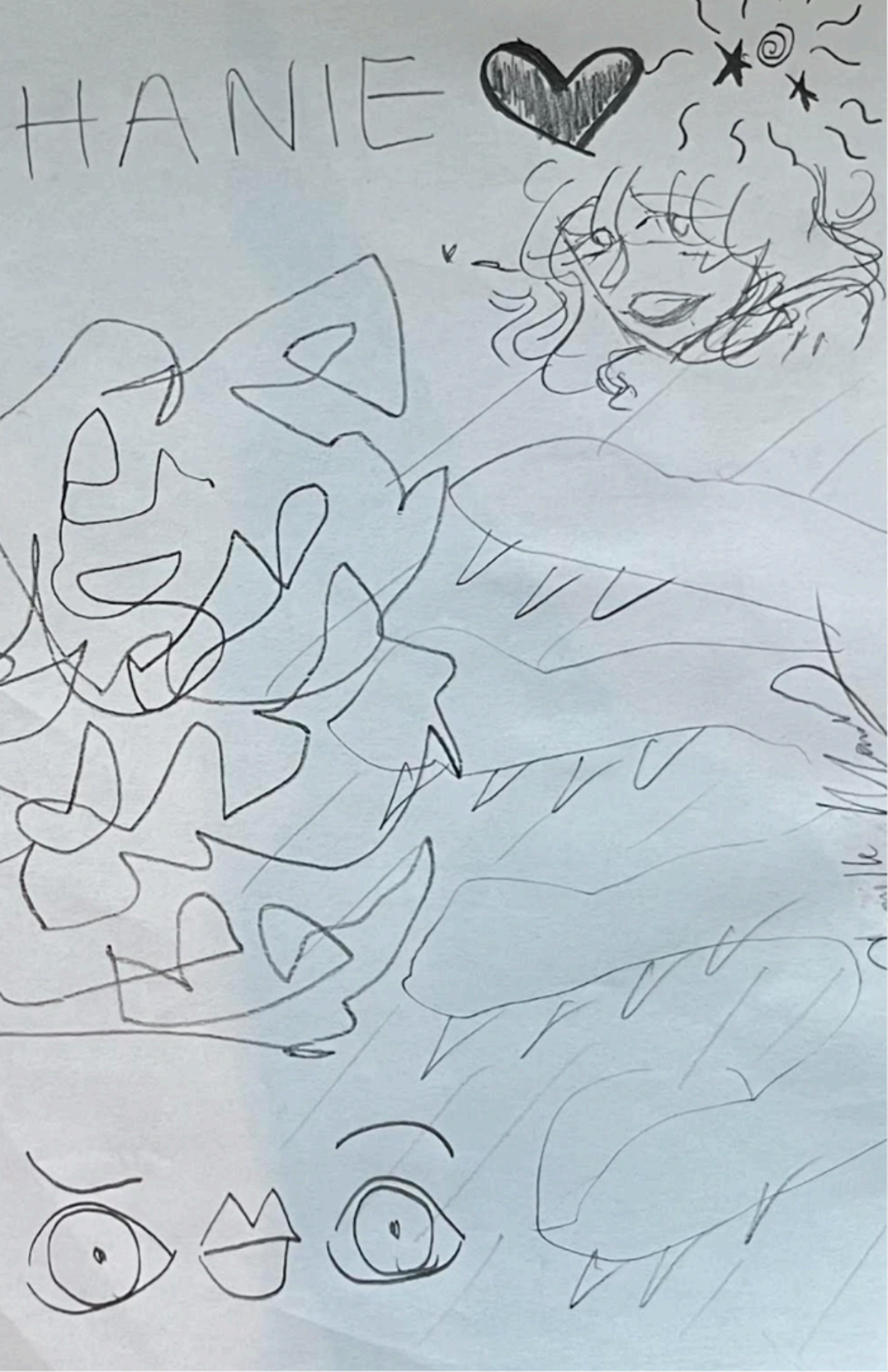
Hermes 3000 is a hallmark of the brilliance of Harrison's work. The piece pairs the iconic Hermes 3000 typewriter with a cloud-like, abstract sculpture, commanding attention through its large scale. The pink, blue, and gray sculpture-created using commonplace items- notably shadows the typewriter, suggesting a dialogue between abstract ideas and structured tools. The juxtaposition of the traditional and abstract cleverly comments on the reciprocal nature of the old and new, of an idea and the tool used to materialize thoughts. Ultimately, *Hermes 3000* explores the unformed nature of ideas and how they take tangible form.

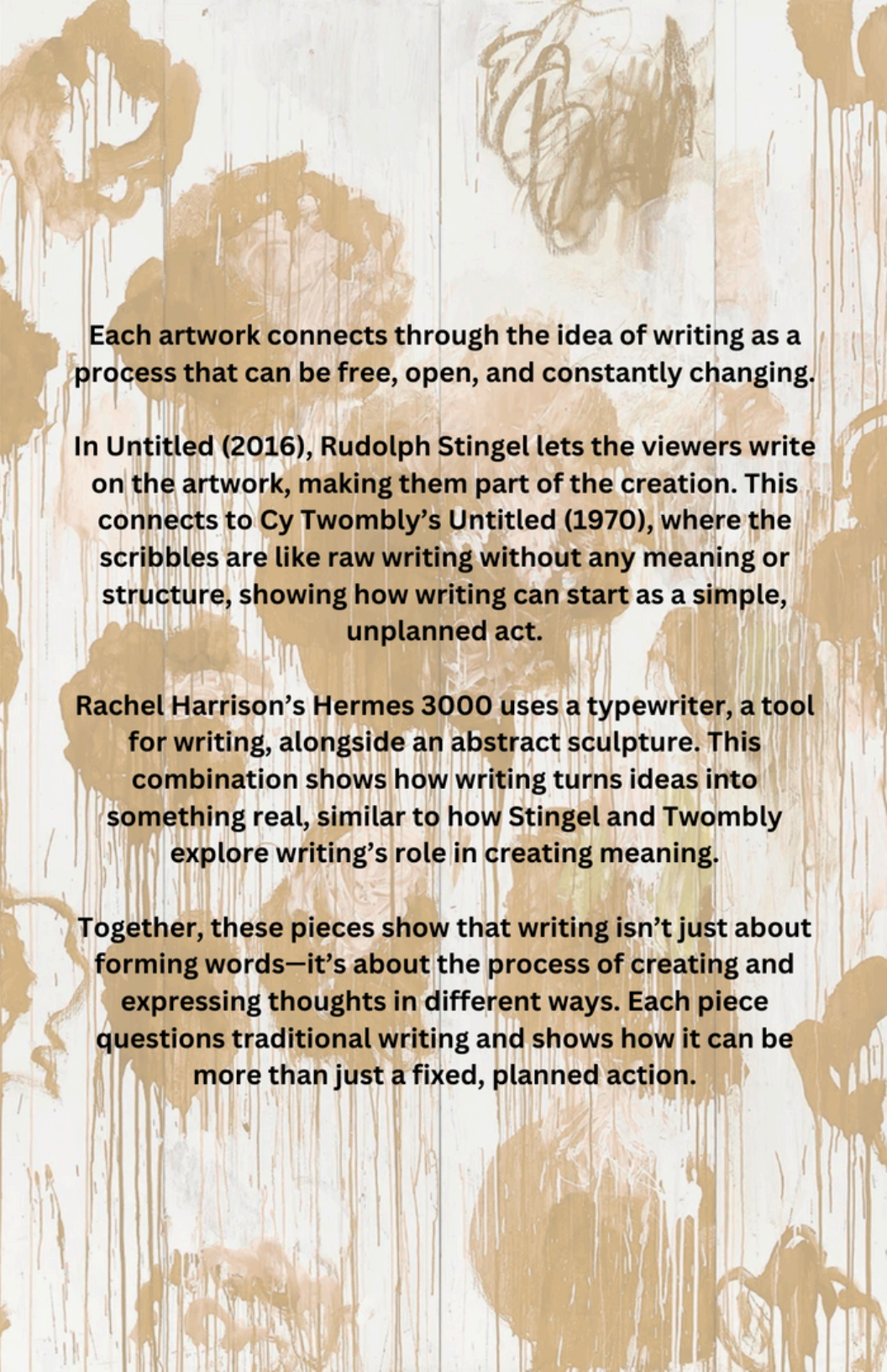






Cy Twombly's *Untitled* (1970) from his *Blackboard* series is a return to the raw, instinctive act of creation. The looping white 'scribbles' on a dark gray surface are not simply exercises in repetition; they represent the most fundamental motion of the human hand, the primal rhythm of mark-making before meaning is imposed. This chaotic yet rhythmic motion alludes with systems like the Palmer method, a handwriting technique taught in American schools that emphasized precise, repetitive strokes to create uniform letters. Unlike traditional writing, where each stroke has a clear purpose, Twombly's lines exist in a state of pure expression, free from the structure of language or image. Only only is this a reflection of learning or memory, but it is also a deeper exploration of the creative process itself, art at its most unfiltered. Rather than conforming to the expectation that art must communicate something recognizable, *Untitled* takes away intention and convention. It is not about symbolism, but about the act of creation as a visceral, almost unconscious experience. Twombly does not ask us to decode meaning in the traditional sense; instead, he presents a work that embodies the freedom of expression before thought takes over. In doing so, *Untitled* challenges not only what art should look like, but how it should be understood and urges us to see beauty in the raw, unrefined act of creation itself.





Each artwork connects through the idea of writing as a process that can be free, open, and constantly changing.

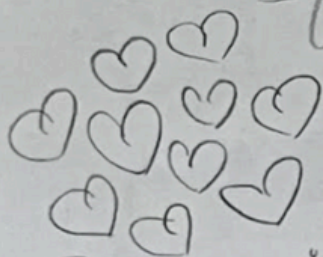
In Untitled (2016), Rudolph Stingel lets the viewers write on the artwork, making them part of the creation. This connects to Cy Twombly's Untitled (1970), where the scribbles are like raw writing without any meaning or structure, showing how writing can start as a simple, unplanned act.

Rachel Harrison's Hermes 3000 uses a typewriter, a tool for writing, alongside an abstract sculpture. This combination shows how writing turns ideas into something real, similar to how Stingel and Twombly explore writing's role in creating meaning.

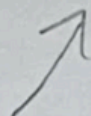
Together, these pieces show that writing isn't just about forming words—it's about the process of creating and expressing thoughts in different ways. Each piece questions traditional writing and shows how it can be more than just a fixed, planned action.

Katy

STEP



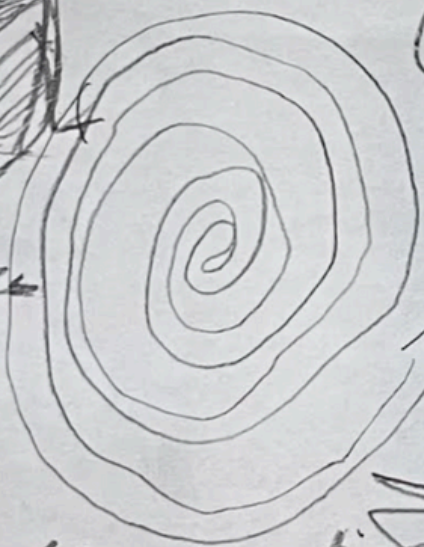
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