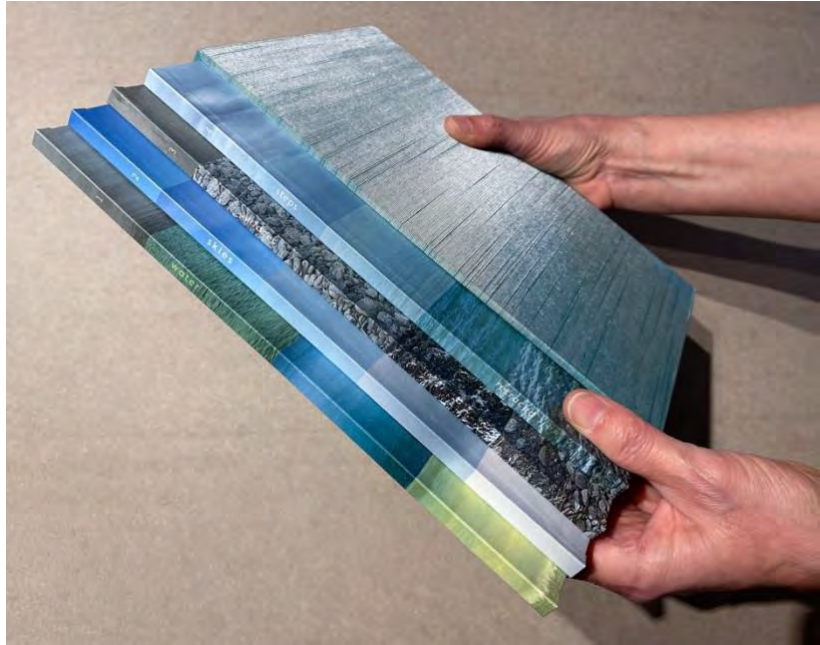


where steps stop is a four-part work about the flux of water, sky, ground, and the phenomena of their visual convergence.

This piece is also about the nature of printing; how the record of an ephemeral situation is transformed to become a fixed printed object.

In addition to the construction of images through the physical strata of print processes, I layer the written word.



Process and media:

- ⊕ images, words, design, hand-printing and hand-binding by Marlene MacCallum
- ⊕ *when water colours*: four archival digital pigment prints on Aya paper
- ⊕ *below fragrant skies*: five archival digital pigment prints with letterpress on Aya paper
- ⊕ *surfaces murmur*: five archival digital pigment prints with polymer gravure on Aya paper
- ⊕ *steps stop*: six archival digital pigment prints on Aya paper
- ⊕ cover images printed on Aya wrapped over Eterno boards
- ⊕ drum leaf binding
- ⊕ slip case constructed of archival Eterno boards and Asahi book cloth
- ⊕ edition of 8
- ⊕ 2023
- ⊕ \$1100 CND - discounted price for display copy: \$850

Dimensions:

- ⊕ Slip Case with four volumes: 10 7/16 x 7 x 1 9/16 inches / 26.5 x 17.7 x 3.9 cm
- ⊕ Each volume closed: 10 1/8 x 6 11/16 x 1/4 inches / 25.6 x 17.1 x .7 cm
- ⊕ Each image spread: 10 1/16 x 13 7/16 inches / 25.6 x 34.1 cm

My presentation, *Photomechanical Process as Poetic Craft*, discusses this piece in conjunction with the work of other book works by five other artists and is available on my YouTube channel.

Link: <https://youtu.be/-NGUXhuWECY>

Email: marleneannemacallum@gmail.com

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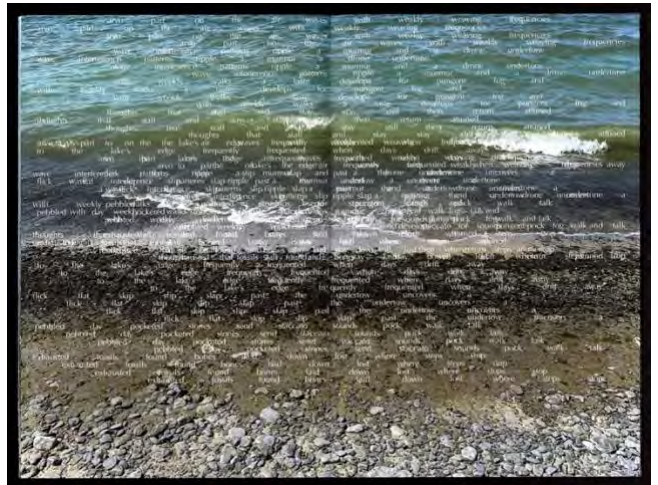
Full documentation of this piece is available at:

Link: <https://www.marlenemacallum.com/where-steps-stop/>



The first volume, *when water colours*, (left) is a visual experience. The sequence of page spreads reveals the radically distinct colour realities of the lake's edge as summer shifts to fall.

The second volume, *below fragrant skies*, (right) evokes scent memories conjured by the wind, air pressure and weather environments. The overlay of words both identifies cloud formations and suggests the elusive odours in the space. The text is letterpress printed in subtle ink. Words are pressed into the paper surface and hover amidst images of sky and cloud.



In *surfaces murmur*, (left) sonic memories are integrated into the visual record. Layers of printing echo the filter of perception. The represented space is seen through a subtle veil of thought. The digital print contains only the CMY components of a CMYK image. This is subsequently over-printed with a polymer photogravure printing of the K (black) layer. This results in a work where the coloured pigment inks sink into the paper surface and the black intaglio ink rests on top. The distinct layers of printing generate photographic and graphic realities that echo both the human presence and the natural world.

The fourth, and final volume, *steps stop*, (right) was inspired by driving to the lake with the car radio on while the frequencies flickered between the music of Arvo Pärt and other stations. This led to an exploration of the compositional structure of Pärt's music. His use of a repeated and evolving triad structure with a parallel melodic line is echoed by the triad of sky-water-land and the floating words that slowly build, then stop.