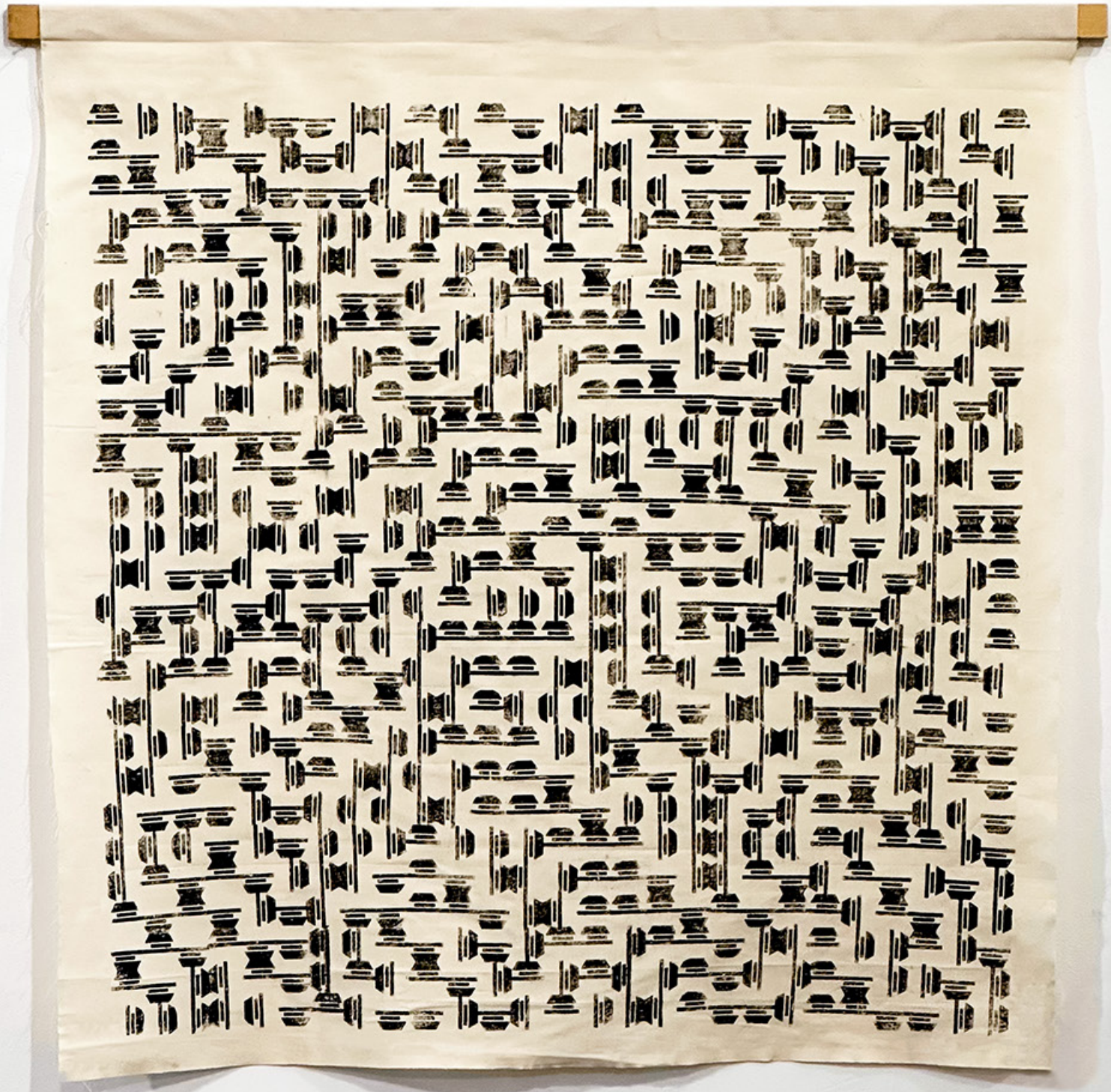

PAREIDOLIA

Matt Jones

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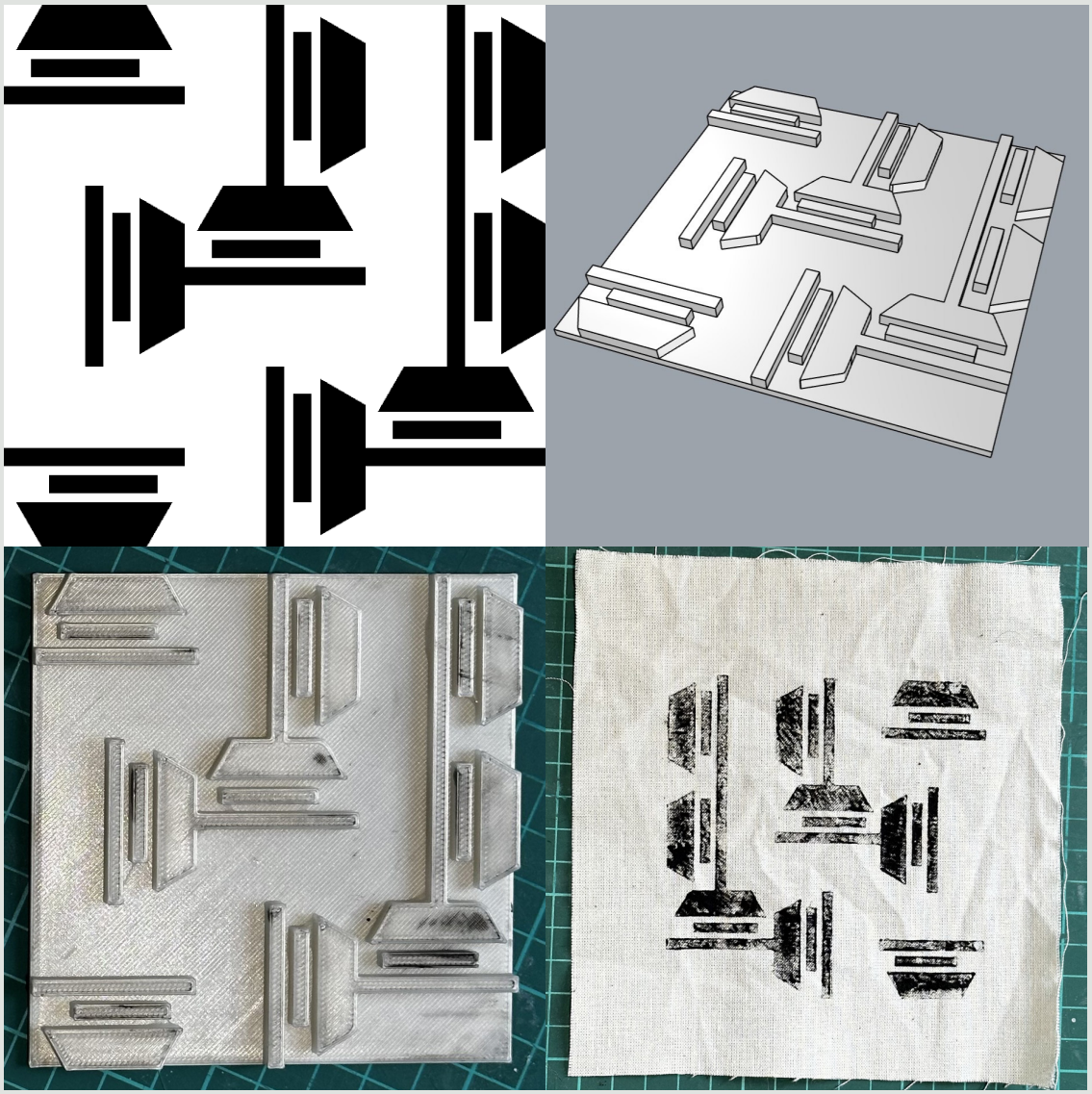
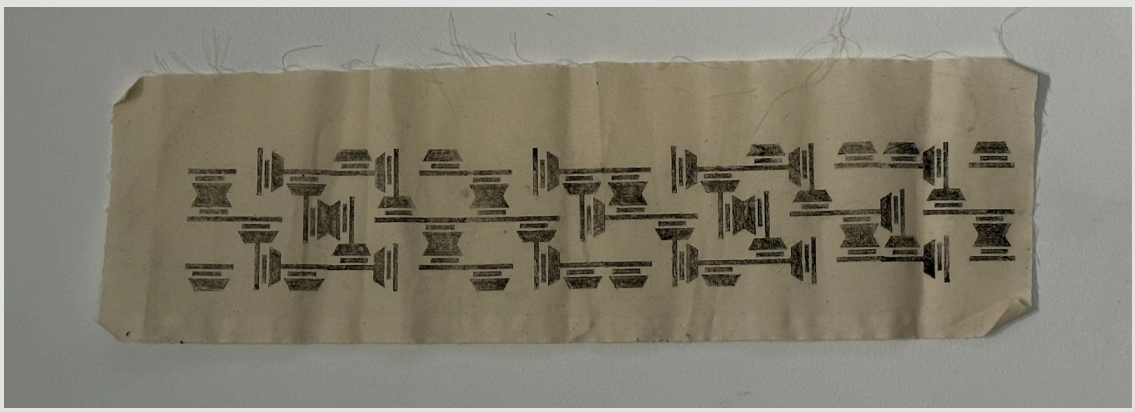
PAREIDOLIA

'Pareidolia' is a project that aims to play on our tendency to perceive a recognisable image or shape in a random visual pattern. Inspired by cloud-watching, the artwork encourages viewers to load arbitrary meanings into the shape and patterns created by its patterns. The project starts its life digitally and bridges to an analogue outcome. A code containing only two lines and a polygon is used to create these complicated series of patterns which are then turned into printed stamps. These stamps are used randomly to remove the human input element as much as possible, and to realise the final artwork.

DOCUMENTATION



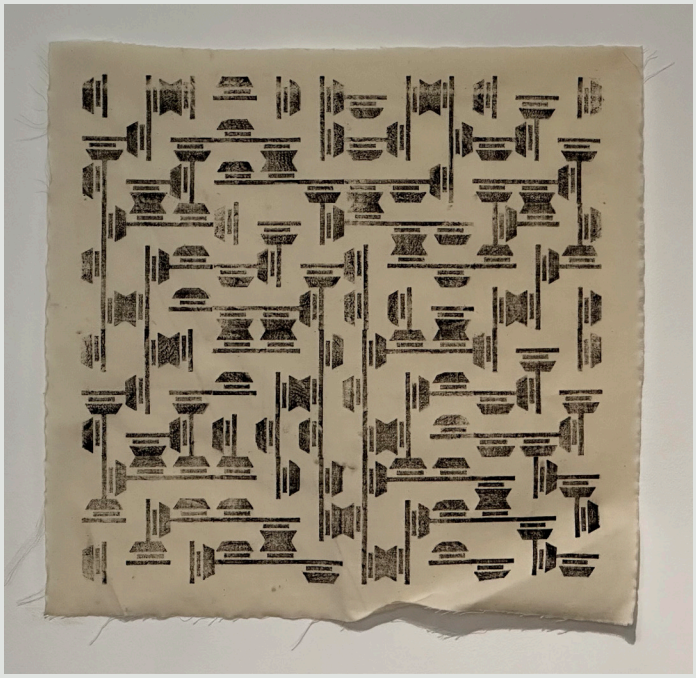
Process showing the creation of printed stamps.
OpenframeWorks RAW image, 3D Model, 3D Printed Stamp
and Test Print.



Test of printed stamps together

DOCUMENTATION

First test print of stamps on card



First iteration of the final artwork.
5 × 5 grid

REFLECTION

Process: The code for the project uses a nested for loop to generate a grid of random numbers. Depending on the value of these random numbers, the rotation of the tile canvas gets decided. 3×3 tile images are generated in OpenFrameworks. These images are then imported into 3D CAD software, Rhino 3D, to create three-dimensional extrusions in order to use as stamps. The stamps are 3D printed in PLA. The material, a cream colour cotton fabric, was chosen to simulate the further separation from the project's digital roots. The stamps were rolled in ink using traditional lino-printing tools to realise the final completed design, a 9×9 grid of tiles, stamped randomly on a piece of cotton fabric. A loop on top of the fabric was created using fabric glue, and a piece of timber is inserted into the loop to hang the artwork.

The Good: I feel that the simple pattern of the repeating set works well to interpret the theme behind it. It managed to create a larger and more detailed drawing which was also a bold and complex design. The design seemed to evoke the feeling of hand-made and ancient artefacts considering it actually begins as a digital process. Overall, the project encouraged viewers to look for and interpret the different patterns they find within the work.
In the finished drawing, there are a couple of instances of human error in the printing, where stamps were misaligned or slipped during the printing process. These imperfections added another element of randomness to the piece that wouldn't have been possible with a computer-designed work alone.

The Bad: Initial drawing for the repeating tiles I created in OpenframeWorks was complicated and would have made the print too messy. It wouldn't have come to reflect the theme of the project correctly. I had to adjust and simplify the generation to get a better digital outcome. I also had some problems with my original plan regarding how to present the work in the exhibition. Originally, the idea was to stretch the fabric over a canvas stretcher which I have built. However, the fabric was too small due to my miscalculation of its size so I couldn't execute that idea and needed to rethink the mountain method. In hindsight, it played to its handmade feel.

The Future: I would like to introduce other colours into the printing process and explore other dying techniques or different materials to create other iterations of my idea to test.

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