

**Conceptual artists  
are mystics,**

**1.**

**painters  
may be necromancers**

**but printers  
are alchemists.**

**A PRACTICAL MAGIC  
in search of mystic elixirs  
and cosmic eggs.**

**Where surfaces  
meet in secret  
to exchange ink.**

**In this game of  
constraining chance,  
fate is FORCED to take form.**

**As every alchemist knows,  
IF you follow the process,  
transformation will occur.  
IF you summon spirits  
they will come.**

**HOW**

**do we rethink  
and  
repurpose**

**2.**

**WHAT  
is no longer fit  
for purpose  
in the traditional sense.**

**WHERE's  
the witch in a craft?**

**WHERE's  
the techne  
in a technology?**

**Don't be hung up  
on originals,  
this is originality  
in multiples,  
from serial originators.**

**3.**

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We would like to **PRESS**  
upon you  
that **IMPRESSIONS**  
left

by **IMPRINTS**  
of this sort are likely  
to be **IMPRESSIVE**  
in ways you cannot  
quite presage.

Between the word  
and  
the act  
falls  
the shadow.

All  
eggs

are  
made  
to be broken.

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All  
rules

are  
made  
to be bent.

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The only way out is through.

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**4.**

5.

is a  
c o n d u c t o r  
for

THE  
PRESS

THE  
ARTIST's mind

Bring

THE  
ARTIST

to

THE  
PRESS

and see how they deform  
each other.

THIS TECHNOLOGY  
lends itself to

THE ART  
of the controlled explosion.

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LET your  
mind

*inhabit*

the printer's  
many tools,

and WATCH

your hands  
THINK.

There  
are ghosts  
in these

*machines.*

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6.

**THIS IS A MEDIUM  
WITH A HISTORY OF  
RESISTANCE,**

**a means  
of applying  
PRESSURE**

**TO POWER,**

**spreading ideas,  
seeding radical dissent,  
a means of dissemination  
of new ways of thinking  
and being,  
living and working.**

**Made by WORKERS  
for WORKERS.**

**On these machines  
high culture was finally  
democratised.**

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**7.**

**Thinking with your hands is  
a way to PROTEST the digital  
colonisation  
of our minds**

**and imaginations,  
it is once again a site  
of RESISTANCE.**

**As everything around us  
is dematerialised into  
an infinite digitality,  
it can feel damned good  
to get your hands dirty.**

**8.**

**To ESCAPE the vampiric  
space of the screen and feel  
the physical embodiment  
of the creative act between  
your fingers.**

**A materiality that reminds us  
that matter has agency,  
that we are living beings,  
TRANSFORMING  
our surroundings just as we  
are transformed by them.**

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## 9.

The artist **MUST** consider  
the laws of physics.  
**MUST** consider  
the limitations of the press.  
**MUST** think  
with  
and through  
the logic of print's processes,  
and the possibilities  
of applying pressure.

The print produced  
is the essence of a **PROCESS**.

Olives into oil.

The once-living into fossils.

The holy ghost  
leaves its imprints.

Though here \_\_\_\_\_  
an artist is **NEVER ALONE**.

A print  
workshop \_\_\_\_\_ is  
a place of **BODIES**  
at **WORK**,

a hive of activity,  
a place of communal  
collaboration,  
skill-sharing,  
cross-fertilisation,  
common understanding.

A happier place  
by far

than the lonely studio  
and its necessary  
masochisms,

and  
**PROBABLY**  
**BETTER HEATED.**

## 10.

**The only rule is WORK.  
If you WORK  
it will lead  
to something.**

**The WORK ethic  
implied  
in this process**

**can only do the WORK good.**



**11.**

**Many other kinds of artist  
wished they had this much  
to do....**

**No matter the number  
of multiples,  
it is an art of the many  
and not the few.**



**Even the monotype has  
this air of immediacy,  
of the thing  
that had to be made.**



**12.**

**The image  
that had to be born.  
Even the single work is born  
from the same processes as  
its siblings.**



All art  
is **LEARNING BY DOING**,

but printmaking  
**LEADS** to  
lessons in doing  
that affects how many  
**ARTISTS MAKE ART.**

**CREATION  
AND PRODUCTION**  
become synonymous.  
**THIS IS NOT** painting  
with a press.  
No painting has this  
all-at-once-ness.

**13.** The ink jumps,  
navigating  
flatness.  
The contact occurs. And  
the print is caught-in-the-act.

This is a new impressionism  
born of the poetics  
of pressure. 204

Just as **PRINTS**  
**FADE IN SUNLIGHT**,  
knowledge  
decays  
**14.** in a generation.

**EACH TECHNOLOGY  
HAS ITS TIME.**

Within all anachronisms  
the muse awaits  
the late arrival  
of the uninvited guest.

Knowledge  
moves in new  
directions,  
a ghost-print  
of its previous  
incarnation,

and the dance goes on.

**Transfer,  
Transform,  
Transfigure,  
Transmute,  
Transubstantiate,  
Transcend**

**15.**

fr Ce livre continue la collection éditoriale du MBAL conçue par sa directrice Federica Chiocchetti en collaboration avec Nicolas Polli et suit *L\*plaisir du texte* (2023) et *les voix magnétiques* (2024). Plus que des catalogues d'expositions classiques, ces livres se veulent des hybrides oscillant entre livres d'artistes et prolongation de sujets majeurs des expositions temporaires, qui animent deux fois par an le musée. Pour ce troisième volume, *Follow The Crackling Sound*, inspirée par l'approche chimérique de renonciation au contrôle de l'artiste Michael Günzburger, protagoniste la 11<sup>ème</sup> Triennale de l'art imprimé contemporain (12.10.24 – 16.03.25), la directrice du MBAL a donné carte blanche à l'artiste et à sa collègue Anna C. Bleuler pour se laisser surprendre par le contenu éblouissant de cette publication.

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en This book continues the MBAL's editorial collection designed by its director Federica Chiocchetti in collaboration with Nicolas Polli and follows *L\*plaisir du texte* (2023) and *les voix magnétiques* (2024). More than classic exhibition catalogues, these books are intended to be hybrids oscillating between artist books and extensions of major subjects from the temporary exhibitions that animate the museum twice a year. For this third volume, *Follow The Crackling Sound*, inspired by Michael Günzburger's chimerical approach of control release, the MBAL director gave carte blanche to the artist, who is protagonist of the 11th Triennial of Contemporary Printed Art (12.10.24 – 16.03.25), and her colleague Anna C. Bleuler to be surprised by the dazzling content of this publication.