



**Mechanical Intimacies**, 21x29.7cm, 2018. Photocopied Found Photocopy

The artwork by British artist Steven Pippin, where two Xerox photocopiers were positioned face to face, continuously photocopying each other, creating a perpetual cascade of all-black, overexposed A4 papers, was displayed before my own work in the same exhibition. The presence of this setup, with the machines engaged in this repetitive process, generated a certain discomfort within me.

In response, I chose to leave the gallery space until Steven's work was fully operational and then switched off, awaiting the official opening of the exhibition. As I departed, I grabbed one of the black photocopies, folded it, and took it with me.

When I exhibit this particular work, I intentionally refrain from displaying the original A4 photocopy. Instead, I only present its copy. This decision to exhibit the copy of the A4 photocopy, while keeping the original concealed, adds a layer of meaning to the work. By choosing not to showcase the original, I emphasize the significance of replication and the transformative nature of art questioning conventional notions of authenticity and originality and the impact of replication in contemporary art.

By presenting the copy as the primary representation of the piece, I invite viewers to engage with the idea that the artwork might lie not in the original object but in the concept, process, and context surrounding it, reflecting on the evolving nature of art in the digital age, where reproduction and reinterpretation have become integral elements of artistic practices.