

# PHOTOGRAPHIC REFERENCES

## ITS CONTRIBUTION BUILDING THE "IMAGE" ON CONTEMPORARY PRINTS

**Prof. Dr<sup>a</sup> Margarita González**

Facultad de Bellas Artes  
UNIVERSIDAD COMPLUTENSE DE MADRID | UCM

**bellasartes**  
UNIVERSIDAD COMPLUTENSE DE MADRID



UNIVERSIDAD COMPLUTENSE  
MADRID

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## **ITS CONTRIBUTION BUILDING THE "IMAGE" ON CONTEMPORARY PRINTS**

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# 1. The Workshop

The research in printing processes is performed systematically all around the world by different workshops.

The collaboration between the artists and the print workshops strengthens this investigation: the artist needs effective solutions for expressing his/hers own pictorial message through the media, and often these methods have to be discovered for each project.

There is a solid tradition in the modern and contemporary workshops for developing new ways of working with prints. All of these workshops open up to the possibilities that new materials and new technology may offer. Hybrid processes are a main part of this process.

A hybrid process means that the artists require the use of more than one sole technique to build their image.



Benveniste Contemporary workshop, Madrid

# Traditional print techniques

- Intaglio / Etching.
  - Plate: copper
  - Principle: intaglio
  - Final support: paper
  - Printed by: press machine
- Woodcut
  - Plate: wood
  - Principle: carving surface
  - Final Support: paper
  - Printed by: press machine / vertical press / barem / spoon
- Lithography
  - Plate: limestone / aluminium (algraphy)
  - Principle: hydrophilic /encrophilic properties
  - Final Support: paper
  - Printed by: planographic press (stone) or press machine (aluminium)
- Serigraphy
  - Screen: silk / synthetic fiber
  - Principle: permeography
  - Final Support: paper / fabric / various
  - Printed by: scraper

## CALCOGRAPHY



**Troels Wörsel, *The Spanish Set*, 1993**

Suite of 25 etchings printed from copper plates with different direct and indirect intaglio techniques  
Papier Zerkall-Bütten, 225 gr.  
32 x 24 cm. each  
Edition of 15.



WOODCUT

**Abraham Lacalle**

*Sicoeco*, 2008

Woodcut

Plywood of 160 x 120 cm.

Paper: Somerset, 410 grs. of 160 x 120 cm.

Edition of 7



## LITHOGRAPHY



**Jim Dine**  
Fragile Boy, 2011  
8 colour lithograph  
130 x 90 cm.  
Edition of 12





**Damien Hirst**

Faithless, 2006

Silkscreen on Somerset, 410 gr. paper

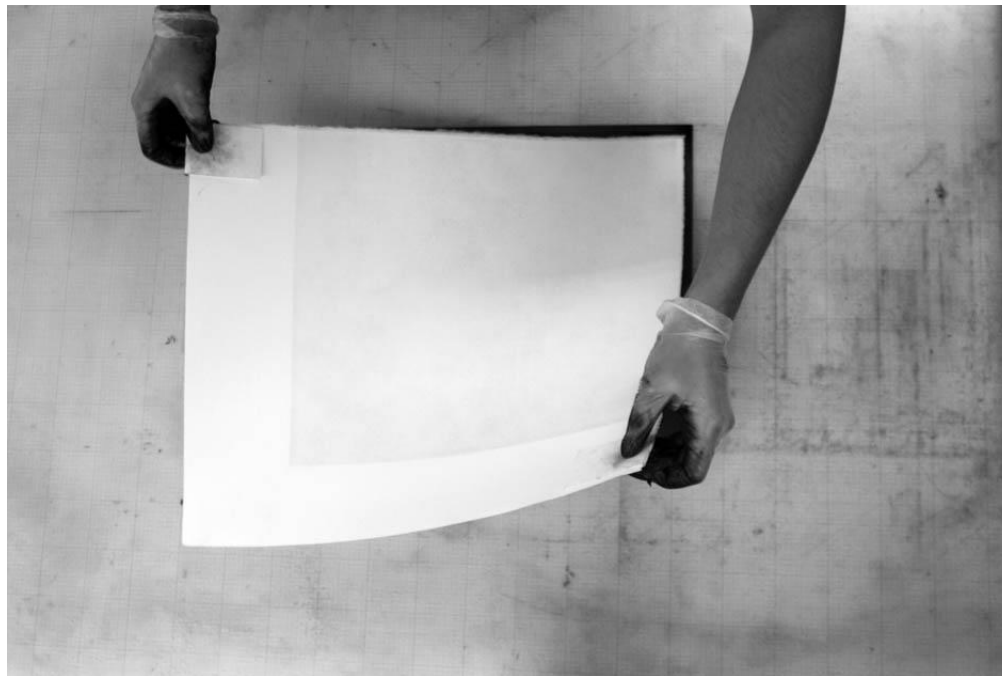
78.7 x 150 cm, 2006

Edition of 55

SILKSCREEN

# Basic principles on experimentation: creating a system and controlling the materials.

- Control based on knowledge: understanding materials and processes
- Planned outputs
- Economy of resources, materials and time
- Profit-earning capacity between the execution process and the final results
- Sustainability of results



# Relevant workshops (selection)

**Atelier 17** (Paris and later New York) 1927-1988

**Director** : S.W. Hayter

**Artists**: Pablo Picasso, Alberto Giacometti, Joan Miró, Alexander Calder, Marc Chagall, Jackson Pollock, Mark Rothko, Mauricio Lasansky, K.R.H. Sonderborg...

**Book**: The Renaissance of gravure, 1988



# Relevant workshops (selection)

**ATELIER MOURLOT:** 20/80 Paris

**Director:** Fernand Mourlot

**Technique:** Lithographic artistic poster

**Publisher:** Tériade

**Artists:** Bonnard, Matisse, Miró, Picasso...



Joan Miro with  
Fernand Mourlot



Henri Matisse at the  
Mourlot Studio

# Relevant workshops (selection)

**TAMARIND WORKSHOP:** 1960 Los Angeles, California. Today linked to the Universidad de Nuevo México.

**Director :** June Wyne. Since 1985, Marjorie Devon

**Technique:** Lithography

**Artists:** Ed Ruscha, Kiki Smith, Jim Dine, Josef Albers...

**Books:** Tamarind Techniques. The art of Lithography



# Relevant workshops (selection)

**UNIVERSAL LIMITED ART EDITIONS – ULAE:** 1957, New York

**Director :** Tatyana Grosman

**Technique:** Lithography

**Publisher:** Leo Castelli (Abstract Expressionist)

**Artists:** Larry Rivers, Sam Francis, Jasper Johns, Robert Rauschenberg...



# Relevant workshops (selection)

**CROWN POINT PRESS:** San Francisco, 1962

**Director :** Kathan Brown

**Techniques:** Calcographic and oriental woodcut procedures

**Publisher:** Minimal and conceptual art

**Artists:** Sol LeWitt, Brice Marden, Vito Acconci, Chris Burden, Tom Marioni, John Cage...





# Relevant workshops (selection)

**GEMINI.GEL:** Los Angeles, 1966

**Director :** Ken Tyler (ex assistant of June Wayne, Tamarind)

**Techniques:** Etching, woodcut, lithography, silkscreen and sculptural processes

**Publisher:** American artists since the 60's

**Artists:** Robert Rauschenberg, Isamu Noguchi, Robert Motherwell, Roy Lichtenstein, Willem de Kooning, Claes Oldenburg, Ed Ruscha...



# Relevant workshops (selection)

**NIELS BORCH JENSEN:** Copenhagen, 1979

**Director:** Niels Borch Jensen

**Techniques:** Intaglio, woodcut and photo gravure

**Publisher** of print editions by international artists

**Artists:** Georg Baselitz, Tacita Dean, Thomas Demand, Olafur Eliasson, Elmgreen & Dragset, Douglas Gordon, Carsten Höller, Keith Haring, Per Kirkeby, Tal R...





# Prints versus Ink-Jet

The fact that these first artistic impressions were called **Fine Prints** (print in English means both *impression* and *print*), based that ink-jet impressions has caused some confusion. Today it still produces a lot of debate about whether or not an impression is a print.

According to William M. IVINS on his book “Printed image and knowledge. Analysis of the pre-photographic image” these are the specific reasons why an *impression* is not a *print*:

- A print needs a plate
- A print needs to be inked (manually and directed by the artist)
- A print collects the ink that composes the images by pressure



**Kiki Smith**  
*Nest and Trees*, 1997  
Iris print  
50.8 x 55.9 cm  
Edition of 20  
© 1997 Kiki Smith

# Possibilities of hybridization between a print and an impression

If we *impression* a paper in order to, at a later state, *print* one or several supports, we would achieve a print made from hybrid processes: impression and printing.



**Manolo Valdés**

Desnudo

Etching printed on japanese  
*chine collé* impression

50 x 40 cm.

Edition of 50

# Xerography and toner transfer possibilities

**Xerography** (Patent No. 2,297,691) is defined as a contact impression process that captures images using electrostatic systems. This term is also used to define the xerocopy -or photocopy- on paper obtained by this method.

The invention of the first photocopier is a result of the research of the American Chemist Chester Carlson (1906 -1968) The first photocopy says Astoria, October 22, 1938, the place and date of the discovery. Other authors consider that the real father of the photocopy was the German Professor Johann Heinrich Schulze, who invented something similar to the first "photocopy" in 1727 in Altdorf (Nuremberg).

**Xerography:** The word derives from the Greek *Xeros* which means dry and *Graphos*, which means writing. **Xerography is a printing process that uses dry electrostatic for the reproduction or copying of documents and/or images.**



Sample of a work by **Sonia Landy Sheridan**





Sample of manipulation by photocopy from 2 copper supports. Final proof



Sample of manipulation by photocopy from 2 copper plates. Final proof

### 3. Photo Gravure / Photo Etching

Photogravure is a process for obtaining the information on to a plate via insolation, using a transparent film, a light sensitive emulsion, a contact system and an actinic light source that provokes chemical changes due to the radiation and luminous effect on a sensitive material (a polymer plate).

With this process it is possible to achieve a great variety of halftones (obtained by dots of different sizes according to the percentage of lighter and darker areas in the image )



## Pat Andrea

Headlines, 2009. Process at Benveniste Contemporary, Madrid



## 4. Examples

*A tour of various artists. Examination of how languages of traditional printing combine with narratives based on photographic references.*





**Carsten Höller**

Birds, 2006

10 photo gravures in color on  
Somerset 300 gr.

75 x 58 cm each

Edition of 24.



**Carsten Höller**

Birds, 2006

10 photo gravures in color on  
Somerset 300 gr.

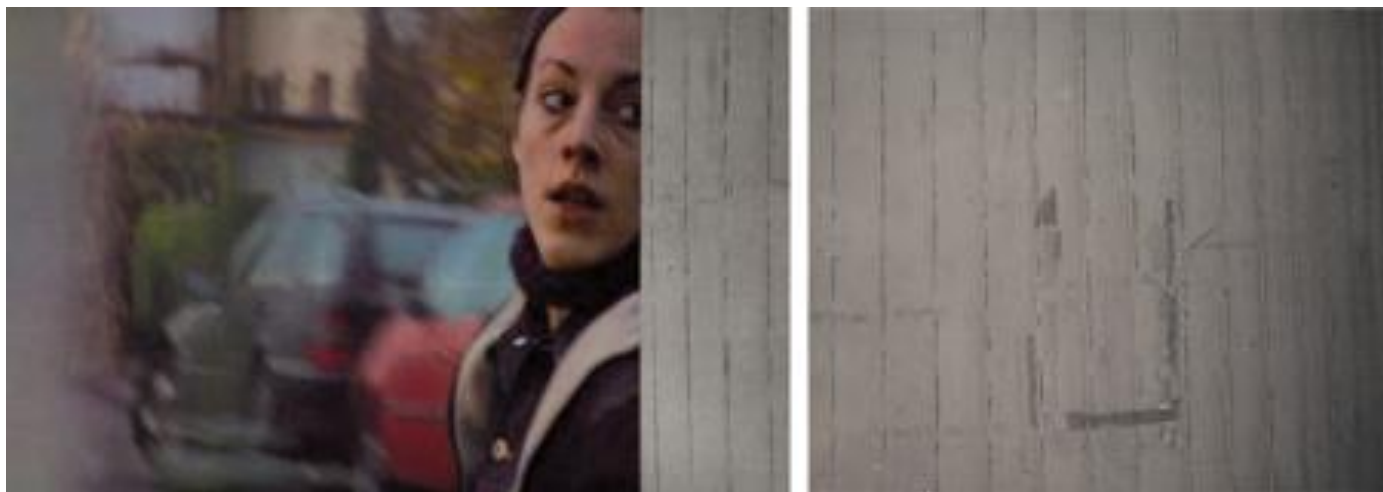
75 x 58 cm each

Edition of 24.



**Carsten Höller**  
Canaries, 2009  
Fotograbados  
Somerset 300 gr.  
108 x 78 cm c/u.  
Edición de 24.





**Ann-Sofi Sidén,**

*After the Fact*, 2007.

Suite of 20 full colour (4 plate) photo gravure prints.

Edition of 9.

Paper Somerset, 410 gr.



**Diango Hernández**

*Full colors of tomorrow*, 2011.

Photo gravure and perforated plexiglass

4 plates of 53 x 41 cm.

Zekall-Bütten, 300 gr. of 108 x 78 cm.

Edition of 7



**Federico Guzmán**

Semillas, 2008

Monotype

4 plates

Somerset, 410 grs of 120 x 156 cm.

E/U



**Glen Rubsamen,**

A little bioluminescence, 2007

Photogravure

Somerset Satin, 300 gr. 110 x 132 cm.

Ed. 7





**Glen Rubsamen**

*A little bioluminescence ,  
So I gaze at the landscape,  
Chaos a few feet away, 2007*

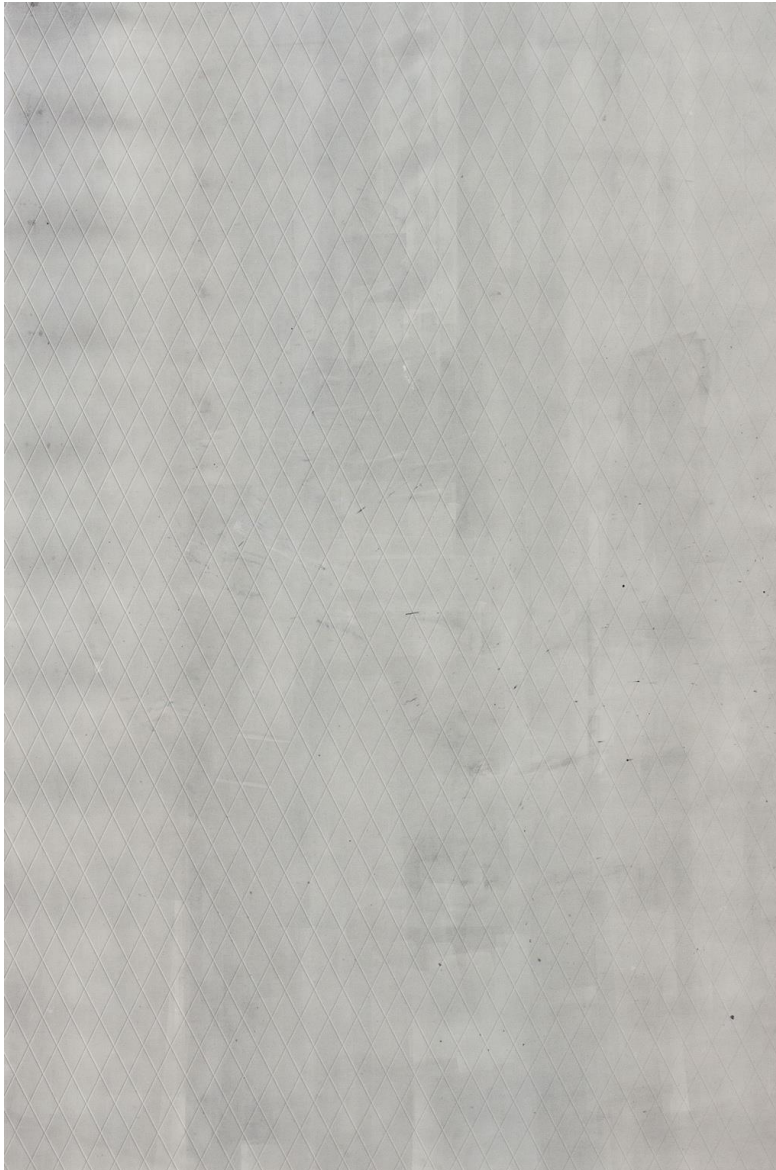
Photo gravure

2 planchas, 78 x 99 cm.

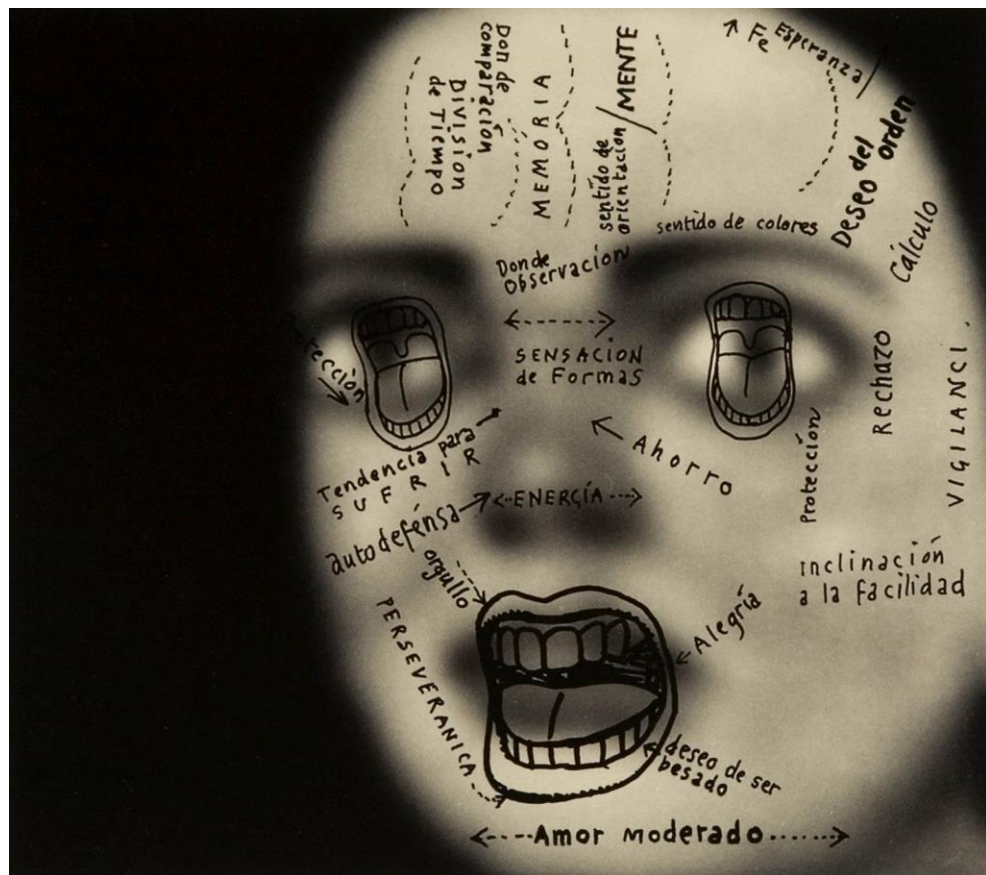
Papel Somerset, 410 gr.

110 x 132 cm.

Edición de 10



**Jacobo Castellano,**  
**Criba Ciega (blanco), 2013**  
Monotype embossed mounted on wood  
Somerset Satin, 410 gr. de 210 x 140 cm.  
Ed. E/U



**Pat Andrea**

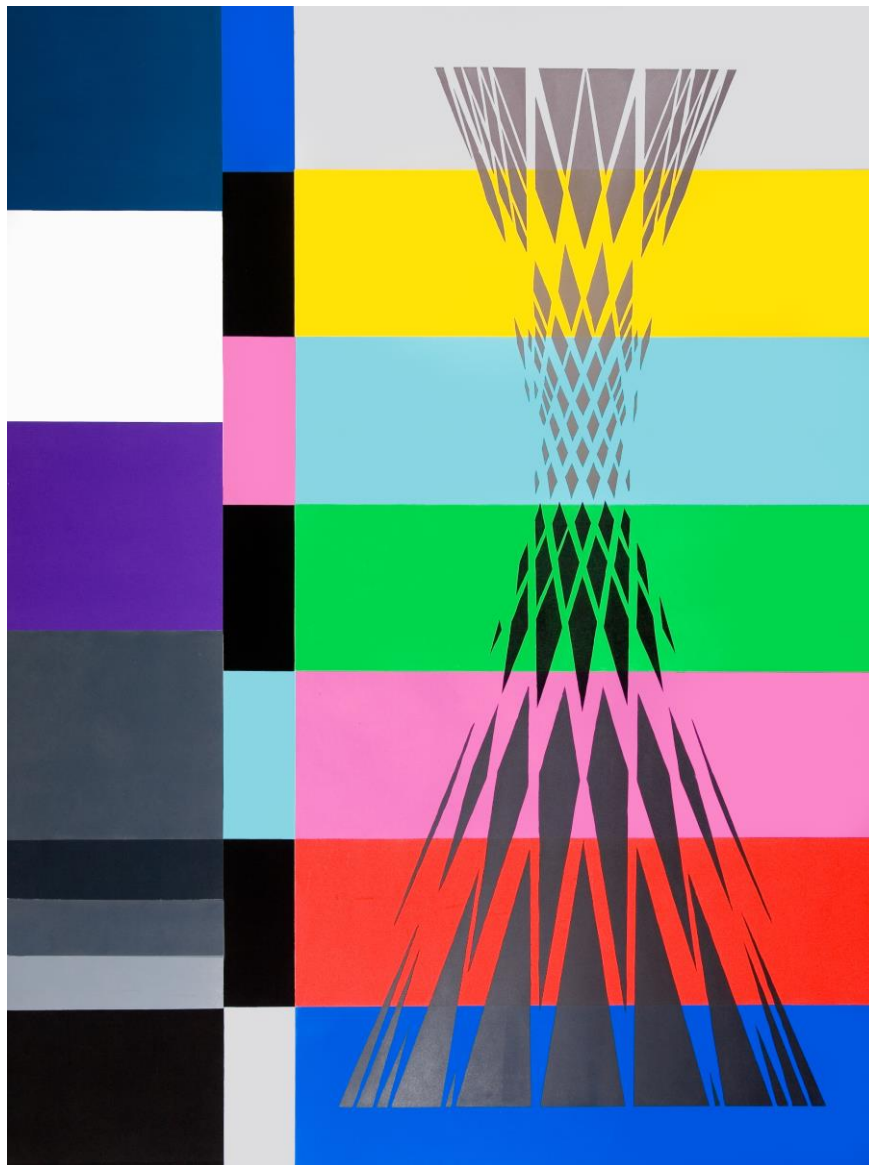
Headlines, 2009

Photo gravure and chine collé

Somerset, 310 gr. de 38'5 x 50

Edition of 9





**Rita McBride**

Mae West, 2010

13 color aquatint and woodcut

Somerset, 410 gr of 180 x 135 cm.

Edition of 7



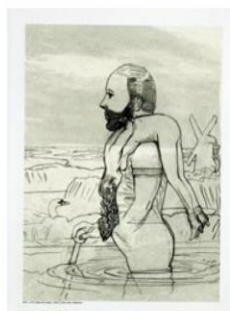
**Sabine Hornig**

Untitled (Computer), 2010

Photo gravure

Somerset, 300 gr. Of 57 x 76 cm.

Edition of 9



# **Pat Andrea**

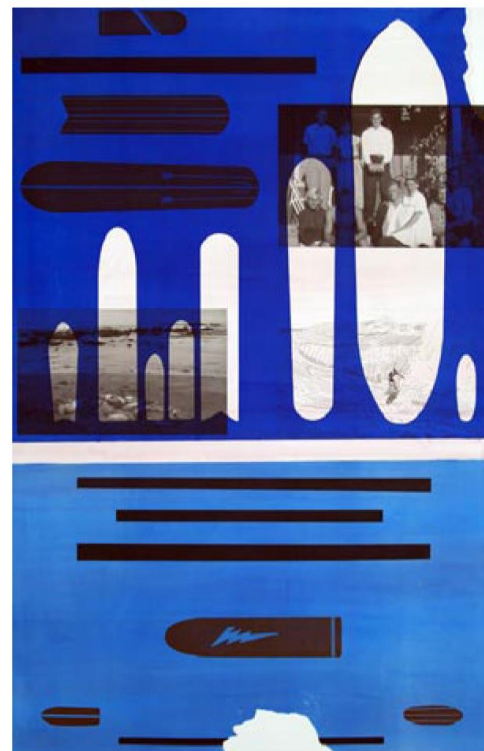
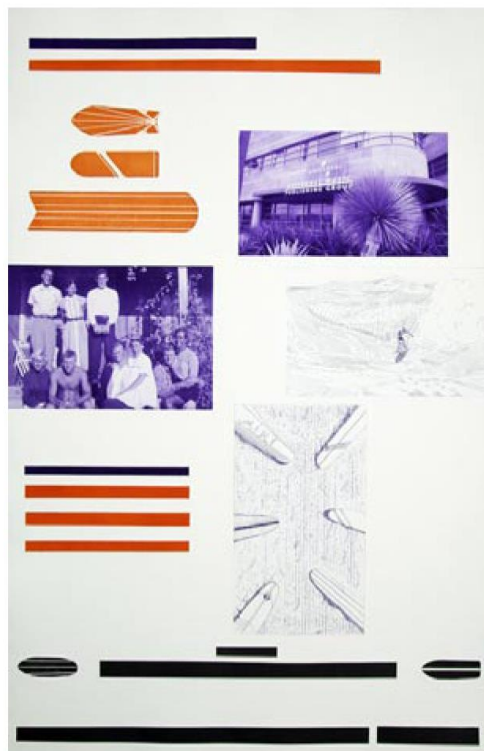
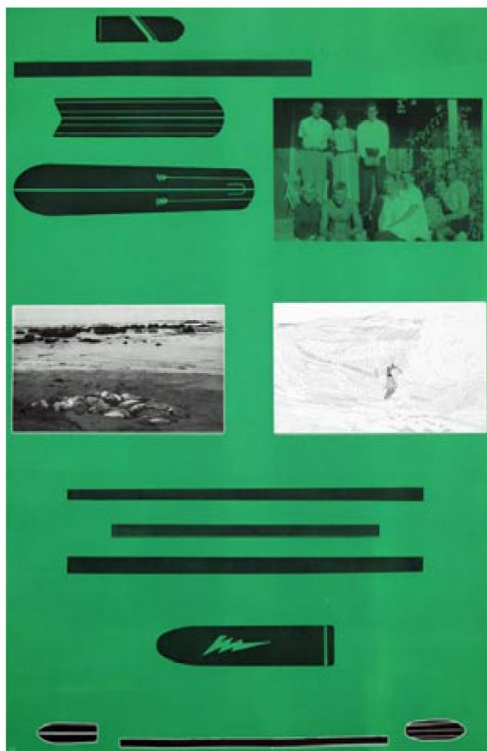
*Zelt 1915 Max Klinger\_Tent Pat Andrea 2012, 2012 (Suite de 46 estampas)*

Photo gravure y chine collé

1 plancha de 19 x 25 cm. c/u., Papel Zerkall-Bütten, 225 gr.,

Medida individual de cada obra 38'5 x 32 cm.

Edición 1 de 7



**Miki Leal**

*The Keinolz Brothers, The Vandyk Brothers y The Venturini Aventurini, 2012*

Photogravure, aguatinta y monotipo

Planchas de distintos formatos

Papel Zerkall\_Bütten, 300 gr. de 108 x 76 cm.

Firmado E/U (Epreuve Unique)

Sellado "Miki Leal" en el margen inferior





**Diango Hernández**

*En mi isla*, 2008

Aguatinta y punta seca

1 plancha de 125 x 250 cm.

Papel Somerset, 410 gr. de 140 x 265 cm.

Edición 1 de 7

Firmado y numerado en el margen inferior



**Cristina Iglesias**

*Pozo II, 2012*

Photo gravure, monotipo y chine collé Okawara de 84 grs.

1 plancha de polímero de 77,5 x 101,5 cm.

Papel Somerset, 410 grs, de 110,5 x 134,5 cm.

Edición 7 + 1 E/A

Firmado y numerado en el margen inferior derecha



**Cristina Iglesias**

*Aquarium II*, 2011

Photo gravure y chine collé Waranbashi de 63 gr

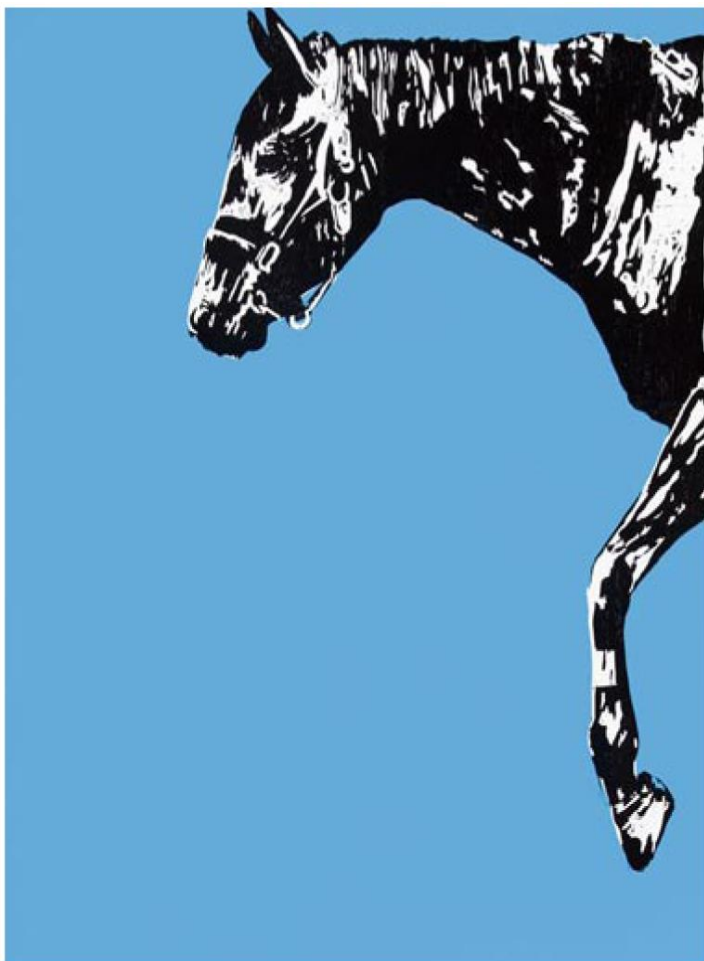
1 plancha de polímero de 78 x 58,5 cm.

Papel Somerset, 410 grs, de 112 x 88,5 cm.

Edición 15 + 1 E/A

Firmado y numerado en el margen inferior derecha





**Troels Wörsel**

*Untitled (Horse Frame), I, 2010*

Xilografía

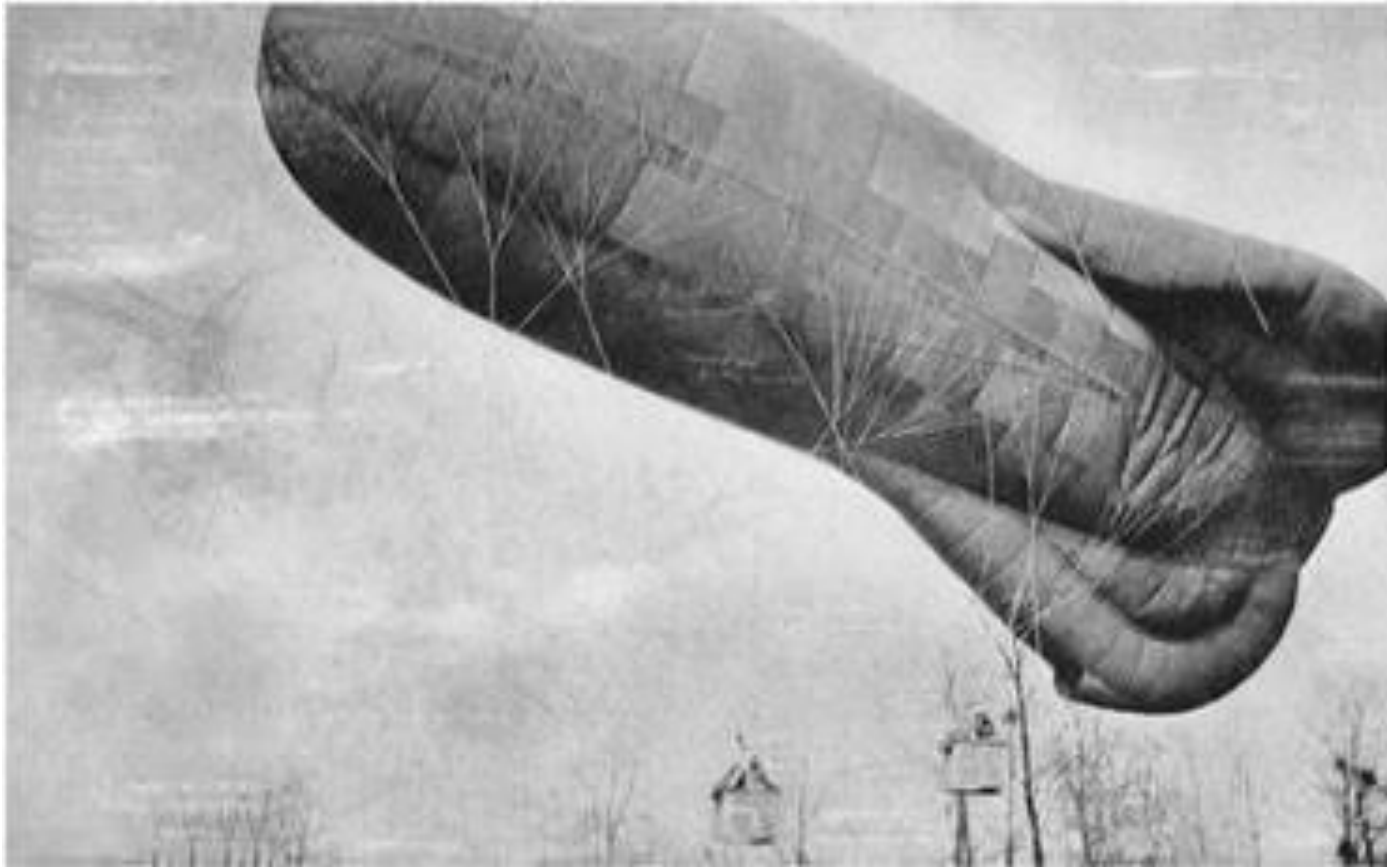
4 Planchas de madera de 150 x 120 cm. c/u.

Papel Somerset, 410 gr. de 150 x 120 cm c/u.

Medida total 150 x 240 cm.

Edición 1 de 7

Firmado y numerado en el margen inferior



**Tacita Dean**

The Russian Ending, 2001

Photo gravure in b/w

Hahnemühle Bütten 350 gr. Of 54 x 79,5 cm

Edition 35



**Thomas Demand**

Black Level, 2009

Photo gravure from 5 plates

Somerset, 300 gr. Of 76 x 56 cm

Edition of 18



**A.K. Dolven**

When I leave the world behind, 2006

Photo gravure

Somerset White Satin 300 gr.

57,5 x 42,5 cm

Edition of 12



Benveniste Contemporary workshop, Madrid