

**CONTEMPORARY PRINTS: HYBRID PROCESSES.
BETWEEN TRADITIONAL TECHNIQUES AND PHOTOGRAVURE**



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Benveniste Contemporary workshop, Madrid

INDEX

1. THE WORKSHOP

Selection of relevant workshops

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

2. TRADITIONAL TECHNIQUES

- Intaglio / calcographic processes
- Woodcut
- Lithography
- Silkscreen

3. BASIC DIFFERENCES BETWEEN A PRINT AND AN INK-JET

- How does the plotter work?
- Xerograph

4. PHOTO GRAVURE

5. EXAMPLES

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.

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

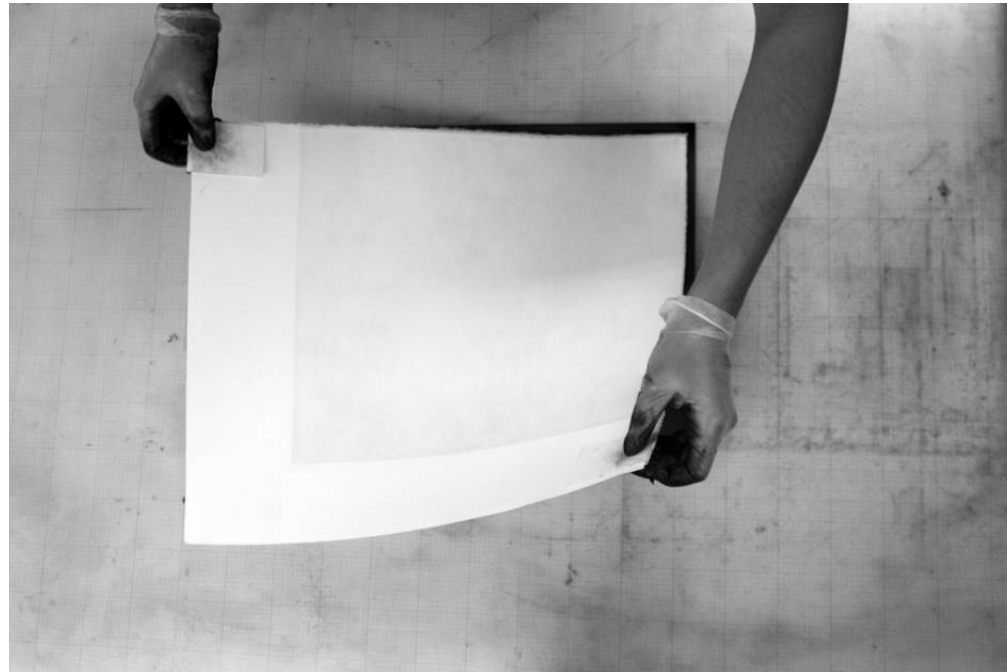
Artists: Georg Baselitz, Tacita Dean, Thomas Demand, Olafur Eliasson, Elmgreen & Dragset, Douglas Gordon, Carsten Höller, Keith Haring, Per Kirkeby, Tal R...



**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



2. 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
Papel 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

3. BASIC DIFFERENCES BETWEEN A PRINT AND AN 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

How does the plotter work?

Two essentially different systems prevail in what is known as *digital impression*. This type of impression works with computers that receive either an scanned image or a generated image directly from the computer.

The color is applied by liquid or dry toner (depending on brand and type of the digital equipment).

It includes the full range of systems and equipment for digital impression: electrographic, magnetographic, ionographic, etc.

Direct imaging impression. – In order to transfer a *direct image* (DI) with fixed data a mainly dry Offset style system is used, where the plate CTP (Computer to Plate) receives the image directly in the press. It is still not possible to edit on the go. To change the information you must change the plate and provide the information again.



Photography and digitalisation of images in order to be printed on a plotter / printer



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

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 was made in Astoria, Oregon, 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

4. PHOTO GRAVURE

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

5. EXAMPLES

A tour of various artists. Examination of how languages of traditional printing combine with the new narratives when processing supports.





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

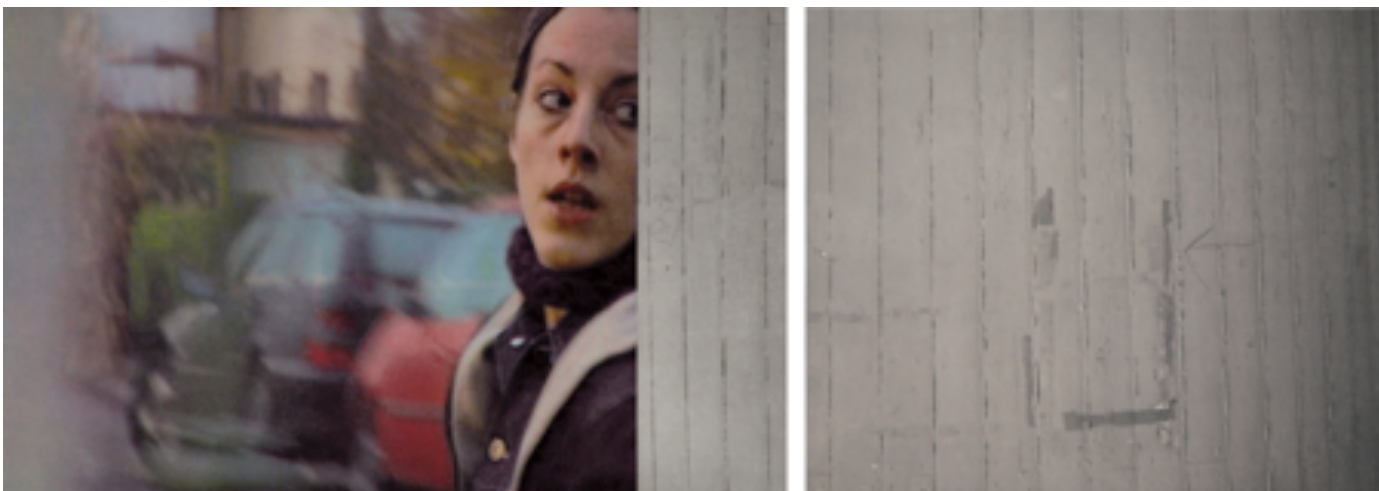
10 photo gravures in color on
Somerset 300 gr.

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.



Federico Guzmán

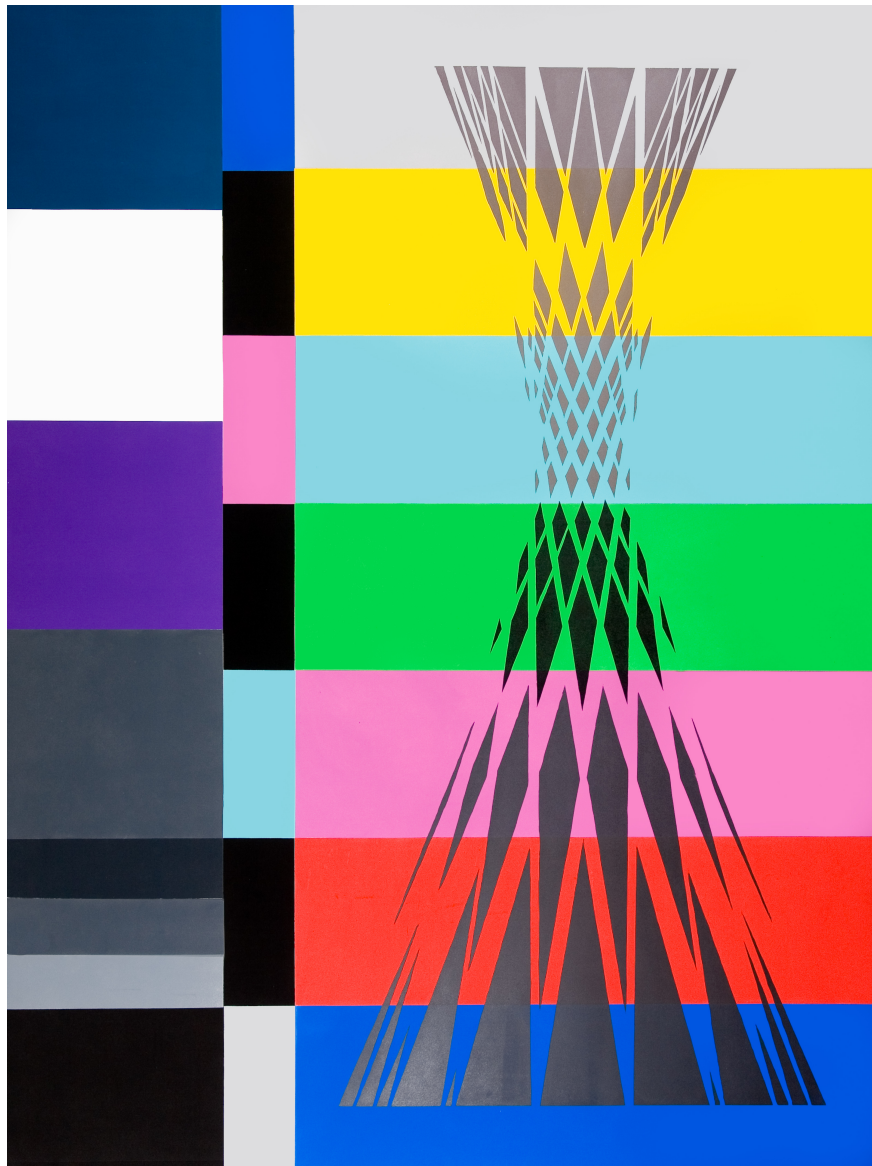
Semillas, 2008

Monotype

4 plates

Somerset, 410 grs of 120 x 156 cm.

E/U



Rita McBride
Mae West, 2010
13 color aquatint and woodcut
Somerset, 410 gr of 180 x 135 cm.
Edition of 7



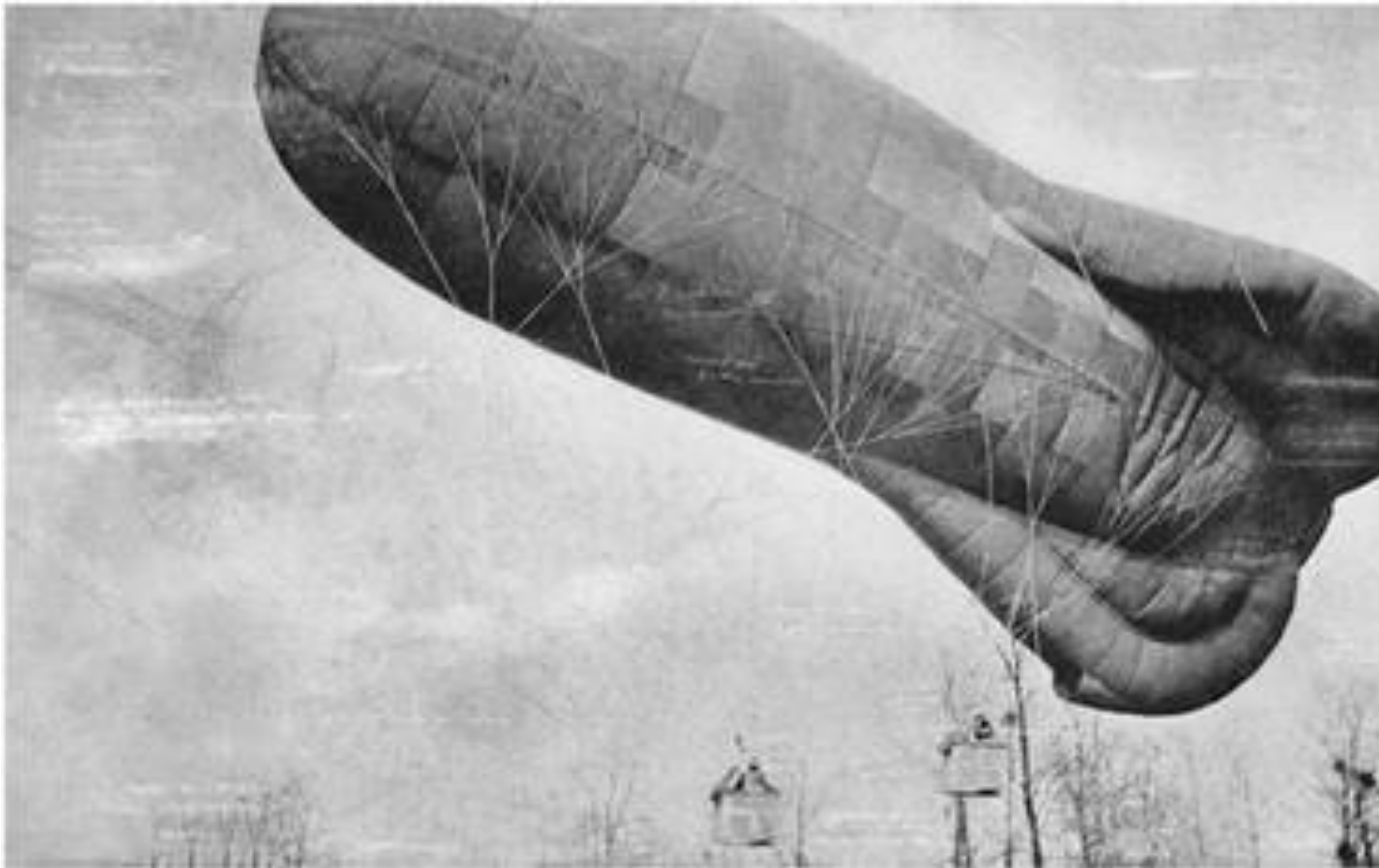
Sabine Hornig

Untitled (Computer), 2010

Photo gravure

Somerset, 300 gr. Of 57 x 76 cm.

Edition of 9



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



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