

ENGRAVING AND ENGRAVING INSTALLATION WORKSHOP PROGRAM

Artists and Designers in Residence

- I Description of the workshop
- II *Graphic Element* definition
- III Workshop objectives
- IV Program contents of the workshop
- V Bibliography

pedagogical and artistic coordinator prof. aux. José Quaresma

Specialized collaborators master Paulo Lourenço and Rita Castro

I. Description of the Workshop

Engraving — whose fundament is *the graphic element* — is a set of artistic expressions that can serve two distinct purposes: being an art of multiples, it plays a preexisting image, producing an array without autonomous artistic concerns, that only translates and transforms the starting image technologically; or it produces an experimental and creative array from which derives a series of identical tests and your limited trend number. At the moment at FBAUL this technology mainly serves the purpose of a free and creative experimentation, so the Artistic Residency will value the exploitation of this opened aesthetic and graphics.

It turns out that these graphic's elements potentials do not run out in the two-dimensional nature of the supports, as traditional conventions require, transforming themselves into three-dimensional graphic works, or, more radical still, becoming an installation piece, radiating to an entirety chosen area of accommodation this deep graphic intervention, even if ephemeral.

This second possibility is a second line of work, designed especially for more experienced and knowledgeable participants of engraving techniques and of conductive techniques and materials for the creation of three-dimensional objects and of spaces that are treated in an installation way but that is still graphic.

As is collectively known, engraving is a technology that feeds of the fecundity of results of all those who served in the past (sometimes very remote). At the same time, due to the possibilities that artistic experimentation and technology offers, it continuously opens to the present as a means of expression based on the principle of **multiple image, but original**. Therefrom, includes artistic practices ranging from the ancient gesture of grooving a piece of wood, to printing through the silk screen, passing by the corrosive action of an acid on metal and by the artistic manipulation of certain photomechanical processes. This is therefore a technological sphere with a very wide set of possible achievements that motivates the **radical experimentation** of those who take it as an artistic and expression mean.

II. Graphic definition

These paragraphs are an “open” definition that we quote from the book to edit in this year’s April. [José Quaresma, “Characterization of the graphic” in *painting and the Photographic Element. A Reciprocity Inexhaustible. Contemporary painting in the Ship of Theseus*. Vol. III, Lisbon, 2018].

“Background from which emanates dynamic knowledge’s formed from all the occurred experiences, shames and technological confirmations, videlicet, a background on which technical procedures, active substances, and poetic gestures, related to experience of graphical marks and their artistic appreciation are precipitated; let it be brands designed from a principle of reproducibility or brands that only later become reproducible (today everything has reproducible status, although not all screened and proceed with duplicator motivations).

The *graphic element* covers all known forms of incision, drawing typologies, and yet, all the techniques of creation of the multiple creation, being that *condition element* the one that allows us to find common features between the *Cueva de las manos* (on the River *Paintings*, in the province of Santa Cruz, Argentina) and the stencil hands on the island of Sulawesi, in Indonesia; The Cantabrian Cave of *El Castillo*; or, discover affinities between the votive role of the *Diamond Sutra* (year 868 of our Era), the *Incunabula* of the first half of the 15th century, the *Faust* of Rembrandt, the *Mephistopheles* of Delacroix, a Picasso lithograph, an aquatint of Paula Rego, or many current digital matrix productions printed directly in a large format.

For graphic trademarks means all lines, stains, and intermediate graphics signals, which combine in various surfaces (caves, sheets of paper, three-dimensional objects or installation spaces), produced by human hand or gathered by the action of nature and further circumscribed by a spirit creator. “

III. Objectives of the Workshops

- 1 Exploring the plastic and expressive languages of the engraving technologies presented in the shared context of an Artistic Residence, albeit in the form of individual projects, considered in its stages of design/production of sketches and models/actual consummation.
- 2 Understanding the question of reproducibility, the concept of multiple artistic, and the monotype’s will as profligacy.
- 3 address the technologies concerned, namely, the woodcut, etching, aquatint, and screen printing, both in a two-dimensional perspective and classical, as from an installation perspective, using the essential concepts of construction of three-dimensional modules, or of multisensory experience of the exhibition space.
- 4 Exhibit works that value the lived experience in an intersubjective way, as well as the time devoted by each of the resident artists to the research of plastic and aesthetic that decided to put into practice.

IV. Contents of the workshop

Contents of the modules of woodcut, etching, aquatint, sugar, serigraphy, and artistic installation, in this case, graphical installation from the proposed technologies.

1. Explanation of contents related to the specificity of the four proposed technologies (brief history, technological definition, screening of specific examples) and display of equipment’s, tools, and materials.
2. Presentation of new developments in the Engraving field (additive techniques, non-toxic etching, CTP — Computer-to-plate —, among others); The mediation and the *analog-digital-analog* shuttle. Presentation of digital processes associated with the artistic graphic production, in any of the proposed technologies.

3. Development of an individual project taking into account the various stages of the creative process: conception, drawings, development of models, photocopies, photolithography, choice of media for printing, selection of printing methods. Printing and lengthy trial (several days of testing and verification).
4. Competent finishing of works and selection of artistic pieces for the exhibition. Comments to the works produced. Production of datasheets for the works created.

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