PHOTOGRAPHIC REFERENCES
ITS CONTRIBUTION BUILDING THE "IMAGE" ON CONTEMPORARY PRINTS

Prof. Drª Margarita González

Facultad de Bellas Artes
UNIVERSIDAD COMPLUTENSE DE MADRID | UCM
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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/her 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
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

Abraham Lacalle

*Sicoeco*, 2008

Woodcut

Plywood of 160 x 120 cm.

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

Edition of 7
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
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...
Relevant workshops (selection)

**TAMARIND WORSHOP**: 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 on the 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

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**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
Carsten Höller
Birds, 2006
10 photo gravures in color on Somerset 300 gr.
75 x 58 cm each
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.
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
Django 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