Nové, klasické a historické techniky z oblasti grafiky radené do edukačného procesu budúcich výtvarných pedagógov

New, Classical and Historical Techniques in the Field of Printmaking Advised in the Educational Process of Future Art Teachers

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Abstract

The paper focuses primarily on the tracking of a wide range of classical printmaking techniques, divided according to the method of printing, the material of the matrix and the method of realization of relief in them. It has the ambition to select a set of those practices that are implemented in the educational process when teaching future art teachers, in the field of graphic media. It also offers insight into new strategies and methods of printing that are increasingly encountered today.

Keywords: Printmaking. Graphic techniques. Future art teachers. Educational process.

We are constantly witnessing the expansion of the set of perceptions of the concept of graphics, especially of what it represents, into a sphere closely linked to computer technologies and the new possibilities it has brought. This new sphere, with its possibilities, seems to have taken a back seat to what the word graphics originally meant. The field of print making in particular has made amazing advances in the last century, which has had the effect of triggering an avalanche of information that is increasingly easily and cheaply available to populations all over the world. It was the adoption of the principle of making an imprint that contributed to the development of knowledge in the past in a world where information was very difficult to spread. Over the following centuries, we trace the emergence of dozens of technological processes that were used to craft the matrices so that they could best reflect the intentions of the authors. A set of so-called printmaking techniques emerged, some of which we still incorporate in the educational process. They work on a completely different principle than we are used to with other art media. And this is a key reason why, even in the twenty-first century, society is investing in educating itself about the process of creating

relief in the matrix and then imprinting it into the final graphic sheet. In this case, the element of multiplication does not play a key role, but how the individual is able to use tools to intervene in the material, without the possibility of directly observing the results of the trace being created, which is obvious in other artistic media such as drawing or painting (Bergerová, 2019, 2022). To achieve the desired result, he is forced to think differently and manage actions. But not only the set of mediums of printmaking itself has undergone a transformation, but also the repertoire of the entire artistic language. Biarincová (2022, p. 81) writes: *"In twentieth-century art, the repertoire of artistic language has been greatly enriched and expanded to include the perception of a work of art through all the senses, so to speak. Particularly within the language of authorial artistic strategies, intermedia and multimedia, other senses besides visual perception began to be involved: auditory, olfactory, gustatory and various kinds of skin perception or tactile."* In printmaking, we see the penetration of the medium across other art media, what Benca et al. (2011) has termed as *"Transmediality...the ability to interact across media"* (2011, p. 190). Works are created that transcend the defined boundaries of the medium when the author works with multiple strategies and the result is at the border of several artistic types. The ability to interact and adapt and assimilate with the environment of other art forms does not result in its merging, disappearance or loss of any of the significant features of printmaking, which are, imprint, matrix, print, trace and others. They become problematic when they need to be classified and defined. "*According to Gombrich the art historian should come to terms with the fact that we will never be able to give a satisfactory answer to some questions related to the creation and emergence of a work of art"* (Mikš, 2010, p. 101). What still remains valid, as with other artistic media, is their role, which could be called a form of communication, a need for expression. As Valachová writes (2016, p. 38): *"Expression in all its forms has two basic poles. On the one hand, it is the sensory perceptible form and on the other hand, it is the meaning that is expressed in this sensory perceptible form".* The interplay of the expression of the form and the power of the content as if nullified external distractions and focused only on the transmission of the information it carries, thus guaranteeing its - their successful transmission. We could say that it is a kind of spice to ensure the transmission of such important topics that must not go unnoticed. Here we have already come to the question of interpreting and decoding content that can represent a vast network of different events. *"The experience of emotions and the way in which these emotions are expressed by a person in relation to himself or herself, but also to others, form a complex network of a particular event and the way of looking at it. This network is characterized by the fact that it contains events and experiences that a person expresses with the use of expression and through the chosen medium (drawing, movement, music, ...)"* (Kováčová, 2021, p. 150). The works that attract attention faster due to the present expressiveness are found in the

principle form of artistic expression, which is drawing, through its application and appearance from classical graphic techniques, in experimental positions to action manifestations, where it can be perceived more expressively. In terms of meaning, we can perceive different levels of emotionality, even brutality, which are communicated through a variety of techniques and artistic strategies carrying elements of gestuality, spontaneity, and processuality. *"Our conception of the artistic language of painting, music, or sculpture, or literature, as well as the more frequently emphasized historicity, to some extent distort a more open but also more personal perception of signs and qualities, not only of those artifacts in which expressivity is dominant. A narrowed view, or something like a habit, in connection with expression - expressivity, or expressionism, somehow automatically leads us to works that, with their signs, attract attention more quickly"* (Berger, 2021, p. 11). The art historian Ivins (2009) aptly summarized this whole phase of the development of printmaking as follows: *"Without graphics, we would have little of our modern sciences, technologies, archaeologies, and ethnologies today - because they all depend on information conveyed through precisely repeatable visual or pictorial claims."* (Sturken and Cartwright, 2009, p. 198). In terms of the development of the medium, woodcut is considered to be the oldest technique. Due to the development and needs of the society, other technological processes were added to create relief in the graphic plate, which was then printed mostly on paper (Grabowski, Fick, 2009). Nowadays, we can say that traditional printmaking techniques, by perfecting new image reproducing technologies, have been completely transferred to the sphere of free visual arts. Mostly they are used as a communication medium, between the artist and his audience through the imprint. This implies that the function of printmaking techniques has not changed, only the form and especially the content. As Michálek notes (2016) *„Graphics can be called artistic designs and realisations that use graphic means. However, graphic means are understood not only as an image, but also as text or other elements of visual communication. Highlighting the internationality of the word graphic, we can say that there are significant differences in the way this word is viewed, causing some confusion. Based on this fact, contemporary publications often distinguish not only between free and utilitarian graphics, but also its other shades of meaning"* (Michálek, 2016, p. 8). Nowadays, we do not speak of printmaking only as the art of printing, which was rather based on the assumption of mastery of individual techniques. Emphasis has begun to be placed on the identification of the significant features of printmaking, on the basis of which we are able to include artefacts in the field of the graphic medium. On the basis of the observed features, we are able to find a connotation to the graphic medium. We focus our attention on the area that Vrbanová (2011) defines as *"Graphics based on classical techniques - an autonomous art form based on the author's creation and processing of a matrix using various techniques ranging from drawing, painting, through traditional relief printing or intaglio techniques,*

to the creation of the author's electronic "immaterial" matrix, from which the author subsequently mechanically prints or hand-prints multiples - author's copies of the original work" (Benca et al., 2011, p. 24). It is the group of practices based on classical graphic techniques that tends to be a steppingstone when teaching future art educators. It is a vast group of different craft practices that have evolved over the centuries, each enriching the set of printmaking mediums in some different way. Not all of them are still in use today. They are most often divided according to the method of printing and according to the material of the matrix and the method of creating relief in it (Ševčovič, 2021, 2022). We decided to look at the issue from two perspectives. The first one on the basis of classical graphic techniques (Table 1) and the second one on the basis of other graphic methods, whose emergence has been observed in the last decades and are becoming more and more natural parts of the realization of the print (Table 2).

Table 1. Division of classical graphic techniques according to the printing method in the educational process of future art teachers.

division of classical graphic techniques according to the printing method			*in the educational process of future art teachers*	
printing method	**graphic techniques**		**classified**	**unclassified**
intaglio *A printing technique where the image is created by incising or etching a design into a metal or plastic plate.*	engravings	dry point	dry point	
		scratched engraving (mezzotint)	scratched engraving (mezzotint)	
		copper engraving		copper engraving
		steel engraving		steel engraving
		boot engraving		boot engraving
		stamp engraving		stamp engraving
	etchings	line etching	line etching	
		grain etching (aquatint)	grain etching (aquatint)	
		chalk etching		chalk etching
		etched etching		etched etching

relief printing *A printing technique where the image is created by cutting away the parts of the printing block that are not to be printed.*	woodcut		woodcut	
	xylography			xylography
	linocut		linocut	
	linen engraving		linen engraving	
	stone engraving			stone engraving
	cement engraving			cement engraving
	photoxylography			photoxylography
	embossed technique			embossed technique
	metal engraving			metal engraving
	metalcut			metalcut
	leadcut			leadcut
	lead engraving			lead engraving
	callgraph		callgraph	
printing from a flat surface *A printing technique where the image is created by drawing a design directly onto a flat stone or metal plate using a greasy substance that is resistant to water. The plate is then wet with water and inked, and the ink only adheres to the drawn lines.*	lithography	pen lithography		pen lithography
		chalk lithography		chalk lithography
		washed lithography		washed lithography
		scratched lithograph		scratched lithograph
		photolithography		photolithography
		autograph		autograph
	algraphy			algraphy
	offset			offset
	collotype			collotype
screen printing *A printing technique where the image is created by forcing ink through a stencil onto the paper.*	screen printing (serigraphy)			screen printing (serigraphy)

Source: own elaboration

Table 2. New printing methods in the present.

New printing methods in the present	
Digital Printmaking:	A printing technique where the image is created using a digital file and printed directly onto the paper using a digital printer. The incorporation of digital technologies, such as computer-aided design (CAD) software, laser cutting machines, and large format digital printers, has allowed for new and innovative printmaking processes to emerge. Digital printmaking has also made it possible for artists to produce high-quality prints in smaller quantities, making printmaking more accessible and affordable for a wider range of artists and collectors.
Eco-friendly Printmaking:	The trend towards environmentally conscious practices has also impacted the printmaking industry. Artists are exploring ways to create prints using sustainable materials, such as recycled paper and non-toxic inks, and are finding new techniques for reducing waste and minimizing the environmental impact of their printmaking processes.
Experimental Printmaking:	Many contemporary printmakers are pushing the boundaries of traditional printmaking techniques, using non-traditional materials, combining multiple techniques, and exploring new ways of creating prints. This has led to a rich and diverse range of printmaking styles and techniques, including 3D printing, digital printmaking, and installation-based printmaking.
Collaborative Printmaking:	The collaborative aspect of printmaking, where multiple artists and printmakers work together to produce a print or series of prints, has gained popularity in recent years. This allows for the creation of works that reflect the diverse perspectives and experiences of multiple artists, and can result in some truly unique and innovative prints.

Source: own elaboration

As we have the opportunity to observe, only a narrow group of classical graphic techniques is implemented in the educational process of teaching future art teachers. It should be pointed out that it does not indicate the choice that future art educators encounter during their studies at a university focused on fine arts. It is a group that is found in programs of study in teaching and educational sciences. According to the method of printing, we observe the representation of only two printing methods, namely printing from height and printing from depth. The classification of screen printing and surface printing is only included in the general theoretical knowledge of the medium. This gives room for a renaissance of some practices and their reintroduction into the educational process, especially in the parts focusing on experimentation and pushing the boundaries of the medium. Becoming familiar with as wide a range of craft practices as possible can help future art educators to gain new ground on which to build new artistic strategies, but also tasks for the educational process, through which they can enrich students' thinking in the creation of a visual trace.

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