



1. Artur Prudente. *untitled (series construção da paisagem)*, 2023. Galvanized steel polyptych

2 Artur Prudente. *Technological archaeology: Photolithography on paper*, 2020-2023

3 Artur Prudente. *Technological archaeology: Diazotype & Ozalid*, 2020-2023

4. Artur Prudente. *untitled (series construção da paisagem)*, 2023. Galvanized steel, mdf, brass

5. Marques Abreu. *Zincographies*

6 Artur Prudente. *Technological archaeology: Zincographies*, 2020-2023

7 Marta Belkot. *Technological archaeology: Gillotage*, 2020 - 2020.

8 Catarina Marques da Cruz. *Technological archaeology: Sulfur print*, 2023

9 David Lopes. *Technological Archeology: Photo-etching; Photolithography; and Photo-mechanical developed images with ink on tin and aluminium foil. (research specimens)*, 2023

10. David Lopes. *To Carry the World on its back*, 2023. Photomechanical ink emulsion on brass plates.

11. David Lopes. *Books do not breath (dummy)*, 2023. Photomechanical ink emulsion on aluminium foil.

12. David Lopes. *Porto-Invita (Dad's war album)*, 2022. Photomechanical etching (Rodrigues's process).

13 Marta Belkot. *Technological archaeology: Photo enamel*, 2021-2023.

14. Marta Belkot. *Flash*, 2021-2022.

15 Patrícia Almeida (dir.), Marta Belkot (org.), Graciela Machado (org.). *Technological archaeology: [Video] Photo enamel research project*, 2022.

16 Marta Belkot. *Technological archaeology: Book of specimens (2019), Transfer paper (2017), Gillot paper 1 (2017), Gillot paper 2 (2019).*

17 Marta Belkot. *Technological archaeology: Inks*, 2019 - 2021.

18. Graciela Machado & Paula Almozara. *SHS/IGUP: in situ-ex situ*, 2023. *Instalação.*

19. Marta Belkot. *Water*, 2020-∞. 49 gillotage plates (28x18cm).

20. Marta Belkot. *Water*, 2020-∞. *Branch and material found on the beach* (2022).

21. Marta Belkot. *Water*, 2020-∞. *Lithophane porcelain page*, light. (2022).

22 Marta Belkot. *Technological archaeology: Lithophane*, 2022.

23 Graciela Machado et al *reserva tecnológica 2013-2022. animação projectada.*

24 PPA Grupo de Interesse. *repartição de livros. Instalação e performance. Participantes: Flávia Lira, Marta Belkot.*

Pure Print Archeology
Modos de Editar 6th

Date
18 April - 21 April
2023

Venue
oMuseu, FBAUP

Exhibition Coordination
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Pure Print Archaeology Meeting Planning
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April, 2023

Pure Print archeology
First Research Meeting
oMuseu FBAUP

Exhibition

Modos de Editar
oMuseu FBAUP

Meeting

Publications
Launch

2023

Open
Demonstrations

18 ABR



PROGRAM DESCRIPTION

Pure Print archaeology (PPA) **1st research meeting** aims to reflect on photomechanical printmaking practice and its research status. As such, the PPA interest group (i2ADS/FBAUP) proposes a program dedicated to delivering open lectures on contemporary and photomechanical print production, opens one exhibition documenting how in the last few years, local team researchers, together with postgraduate students, have studied and contributed to the understanding of different aspects of production, adaptation, materiality, and artistic significance of photomechanical printmaking; launch two publications.

During this intensive week, invited distinguished specialists will provide open demonstrations focused on contemporary and historic photomechanical print production, showing how they hand print such processes. The restricted access program also allows collecting testimonies from conservators, collections managers, archivists, and printmakers and promotes discussion forums. One hands-on workshop will allow a specialist group to intensify the study of experimental gelatin-based techniques as started during the artist-in-residence program at the summer Typa Printing and Paper Art center in Estonia. A tour to Fundação Marques da Silva will allow participants to see some examples of historic photo-engravings produced in Porto and discuss how in the future, our interest group methodology, “technological archaeology,” may help to interpret, preserve, treat, and display such under researched materials.

The meeting is being organized by the i2ADS. We also rely on the collaboration with Erasmus + mobility partners from the KHIO – Oslo National Academy of the Arts, Edinburgh College of Art to support the coming and Fundação Marques da Silva to host one of the seminar sessions.

HISTORY & CONTEXT

This meeting is being organized in the context of previous similar initiatives, such as the Pure Print international printmaking meeting (the 1st, 2nd, 3rd, 4th, and 5th editions). It marks the creation of the local interest group PPA (Pure Print Archaeology), and this year the 6th Modos de Editar integrates the PPA as a transdisciplinary event of reflection on the reproduction and dissemination of the image.

The idea of organizing a one-week research meeting is to hold an event to work with invited specialists from various sub-disciplines or specialties who join us to contribute with their unique perspectives. Several students in this interest group benefit from Master’s and Ph.D. studentships funded by FCT. Their programs are based on “technological archaeology” to study the history and practice of 19th century and 20th-century photomechanical printing processes. Further to this, for over five years, our research not only has led to new insights into the physical history of relatively obscure processes, including photo enamel, gillotage, photo engraving, and reprographic printmaking, as we have been setting up working practices and ways to engage with information and construct knowledge quite unique within artistic research. We also aim to discuss and reflect upon our working practices with archivists, conservators, museum curators and artists. Our mission is to establish connections and discuss technological archaeology to help interpret local collections and promote a different perception of the possibilities of photomechanical printing for fine art, design, craft, and cultural heritage.

SEMINAR MODOS DE EDITAR: IN SITU-EX-SITU

In this edition, Modos de Editar: in situ- ex-situ is included in the program of the 1st research meeting of the Pure Print Archeology interest group. During this week we will reflect, test practices, and present academic and artistic research projects that explore photomechanical and innovative processes in the field of printing.

Based on this errancy of production and dialogue between inside and outside, the seminar’s interventions are oriented. At first, Ruth Pelzer-Montada (ECA) gives an approach to printmaking in a contemporary context, followed by Maria Estela Jardim (FCUL) through the analysis of her experience of photography and print collections in a Portuguese scientific context. Finally, Jan Pettersson (KHIO) will intervene to show his 25 years dedicated to studying photoengraving and heliogravure, among other processes in a contemporary context, and historical research around archives/institutions and interviews.

As a result, we expose the specimens reconstructed from scratch and propose a technological diversity in affirmation.

EXHIBITION

“in situ — ex-situ” exhibition presents technological research results at i2ADS/FBAUP around photomechanical processes. Photo engraving, gillotage, photo-enamel, cromocuprography, photolithography, diazo type, lithophane, among others, were the object of technological reconstruction and its reconduct to artistic practice. The first rehearsals took place in 2016 on the pretext of analyzing a set of zinc engravings by Marques de Abreu, treated in the first seminar, “Modos de editar” . Since that date, and in transit between the observation of archives, print workshops, laboratories, offices, graphic arts companies, museums, and laboratory practice, we have reconstructed the presence, identity, and procedural visibility of these artifacts in situ and ex-situ. Along the way, we rethink how artistic research can embrace chemical printmaking in its difficult declinations, particularly in Portugal’s scientific and graphic arts context. We also reveal less recognized contingencies. There, materiality proliferates, and disciplinary crossings are the basis for building the image.