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**IEVA MARIJA  
REIKALAITĖ**

**SCREEN PRINTING – ROOTS AND  
MEANING IN CONTEMPORARY  
CULTURE**



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## **SCREEN PRINTING – ROOTS AND MEANING IN CONTEMPORARY CULTURE**

Dissertação apresentada ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizada sob a orientação científica do Doutor Fernando J. Oliveira, Professor do IADE e co-orientação científica do Doutor Paulo T. Silva, Professor do IADE.

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**palavras-chave**

Serigrafia; História; Significado; Técnicas; Cultura Contemporânea.

**resumo**

A serigrafia é uma técnica de impressão que permanece praticamente inalterada desde os seus primórdios, com apenas ligeiras melhorias, e que está a renascer em diversos movimentos na cultura contemporânea. A pesquisa que se segue examina a história, estilos e técnicas da serigrafia, procura as razões pelas quais sobreviveu e porque é ainda utilizada como técnica de impressão até aos dias de hoje. Nesta linha, vários impressores e designers contemporâneos, bem como admiradores da técnica, são entrevistados. A serigrafia é ainda comparada a outros recentes ressurgimentos analógicos e aplicada na prática, sendo documentados todos os processos de aprendizagem e experimentação, e conclui com a sua produção e materialização na forma de um cartaz.



**Keywords**

Screen-Printing; History; Meaning; Techniques;  
Contemporary Culture.

**abstract**

Screen-printing is a printmaking technique, which exists in almost original form since ancient times just with a few improvements and is having a revival In contemporary culture. This research examines history, styles, techniques of screen-printing and searches for reasons why it survived and is still used as a printmaking technique until nowadays. Due to find out, a number of contemporary printmakers and screen-printing admirers is interviewed. Afterwards screen-printing is compared to other recent analogue revivals and employed in practice documenting all the learning and experimentation processes and before the conclusion producing a final material result in form of a poster.

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# 1. INTRODUCTION

## 1.1 Visual Culture

Print-making since ancient times took a significant part in Visual Culture. As stated by Elaine Shemilt (2009, p. 25):

"Printmaking quickly developed as the first efficient way of imparting information and ideas."

Screen-Printing as a print-making technique most probably developed and survived because of its efficiency and as a result of its strong visual impact as well. In the mostly digital present it brings a spectator to the different level of visual experience – it brings back the "material feeling" of reproduction. As Walter Benjamin in his widely celebrated essay "The Work of Art in the Age of Mechanical Reproduction" (2009, p. 9) explains:

"Getting closer to things in both spatial and human terms is every bit as passionate a concern of today's masses as their tendency to surmount the uniqueness of each circumstance by seeing it in reproduction".

In the age of digital massive reproduction, screen-printing technique brings the "spirit-less" perfect mechanical copy back to the art-world. Screen-process printing has been gaining significant importance in recent years – music industry, poster design, packaging design, textiles, etc. – all these different kinds of highly technologically developed areas seems to come back to the beginning and search for the roots. According to Angie Kordic in her article "Screen Printing – the Complete Story" for "Widewalls" Web-Magazine:

"If there is ever an arena where the printmaker is able to play and experiment it is for sure the screen printing technique."

## 1.2 Screen-Printing

Screen-printing in the 60s, when it was being used as a highly industrial printing technique, might have been seen as a mass production-copying medium. Nowadays, in the face of extremely efficient and fast digital printing, it gained a new name, standing in between painting and intaglio printing techniques. According to American artist Kiki Smith in the book "Kiki Smith: Prints, Books and Things" (2003, p.11):

"With a print, I get to have an experience in making it. It takes time and it's a struggle and at some point I get the rewards when I say it's finished."

Based on that, it is possible to claim that the screen-printing technique is mostly based on both the print-maker's and spectator's physical and emotional experience while producing and perceiving it. This paper will aim to prove this hypothesis.

## 1.3 The Question

This fact raises the question: **What are the history, styles and techniques of Screen Printing?** And the sub-questions as well: why has it become so popular nowadays? What is the reason that brings people to buy or construct old style printing machines, immerse their hands in ink and abandon or combine the newest high-end digital printing methods? What makes people buy the prints? What makes screen printing such a special technique that it survived throughout the ages almost without changing its general aspects?

## 1.4 Goals

This document researches the roots, possible techniques and recent rebirth of the screen-printing medium, trying to figure out why this particular print-making technique gained such a big success in recent years.

**The goals of the research are:**

1. To research the literature sources.
2. To interview artists and the audience.
3. To compare screen-printing to other fields (slow food movement, analogue cinema, analogue music and analogue photography).
4. To research, learn and experiment the technique.
5. To find out the reason of screen-printing revival and longevity.

However, it's not an easy topic to research. The literature mostly is old and just partially relevant to the most contemporary printing, most of the information can be found on the web or in special print-dedicated magazines, special publications of museums or art galleries. Also, most of the information can be gathered talking to people and documenting their personal experiences.

## 1.5 Methodology

### 1.5.1 Iconic Screen-Prints Selection Methodology

The first methodology for choosing iconic screen-prints is the mixed method described by Dr. Gillian Rose in the book "Visual Methodologies". The method used in this paper combines all four visual research methods described in the book (*The Good Eye Method, The Content Analysis Method, The Semiology Method and Discourse Analysis Method*). According to Dr. Gillian Rose (2012, p. 188):

"The large body of work exploring the meanings of visual images suggests that there are three sites at which the meanings of images are made: the site of production, the site of the image itself, and the site of its audiencing. That is, how an image is made, what it looks like, and how it is seen are the three crucial ways in which a visual image becomes culturally meaningful."

Dr. Rose also claims that each of those 3 aspects might be perceived in terms of 3 modalities – *technological, compositional and social*. The compositional concerns the visual construction, qualities and reception of an image; and the

social concerns the social, economic, political and institutional practices and relations that produce, saturate and interpret an image, further stresses Dr. Rose. However, as stated in the book, these 3 modalities are often hard to distinguish neatly in practice, for this reason Dr. Rose suggests a series of questions, simplifying the process:

**1. Questions about the production:**

- When was it made?
- Where was it made?
- Who made it?
- Was it made for someone else?
- What technologies does its production depend on?
- What were the social identities of the maker, the owner and the subject of the image?
- What were the relations between the maker, the owner and the subject?
- Does the genre of the image address these identities and relations of its production?
- Does the form of the image reconstitute those identities and relations?

**2. Questions about the image:**

- What is being shown? What are the components of the image? How are they arranged?
- Is it one of series?
- Where is the viewer's eye drawn to in the image, and why?
- What is the vantage point of the image?

- What relationships are established between the components of the image visually?
- What use is made of colour?
- How has its technology affected the text?
- What is, or are, the genre(s) of the image?
- To what extent does this image draw on the characteristics of its genre?
- Does this image comment critically on the characteristics of its genre?
- What do the different components of an image signify?
- What knowledges are being deployed?
- Whose knowledges are excluded from this representation?
- Does this image's particular look at its subject disempower its subject?
- Are the relations between the components of this image unstable?
- Is this a contradictory image?

### **3. Questions about the audiencing:**

- Who were the original audience(s) for this image?
- Where and how would the text have been displayed originally?
- How is it circulated?
- How is it stored?
- How is it redisplayed?
- Who are the more recent audiences for this text?
- Where is the spectator positioned in relation to the components of the image?
- What relation does this produce between the image and its viewers?

- Is the image one of a series, and how do the preceding and subsequent images affect its meanings?
- Would the image have had a written text to guide its interpretation in its initial moment of display, for example, a caption or a catalogue entry?
- Is the image represented elsewhere in a way which invites a particular relation to it, in publicity materials, for example, or in reviews?
- Have the technologies of circulation and display affected the audiences' interpretation of this image?

The second methodology used was described in the book “What is the Visual Culture?” by Professor Armando Vilas-Boas (using the description originally written by Erwin Panofsky). According to him, it's a theory of “Iconography and Iconology”. As prof. A. Vilas-Boas writes (2010, p. 13):

“Iconography and iconology: the science of images (the first is descriptive classification and the second interpretative). While iconography bases its operation on the more or less pragmatic forms, iconology consists of the discovery and interpretation of the symbolic values contained in the images (they are the intention of the author or not), using various disciplines to the understanding of the meaning and social function that the visual signs had to the public at the time they were produced.”

(Translated from Portuguese by Ieva M. Reikalaitė)

According to Michael Hatt and Charlotte Klonk in their book “Art History: A Critical Introduction to Its Methods”, Panofsky separates his method into three steps: first, the concern for the formal elements of art; second the iconographical analysis of its subject matter; and third an iconological analysis to show how the works under consideration formed part of the culture in which they have been produced.



**Table 1.** Iconographic Analysis Structure

J. Walker and S. Chaplin in their book "Visual Culture: an Introduction" clarify Panofsky's theory (1997, p. 132):

"Panofsky's third level – intrinsic meaning or content – was defined as "those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion". Whereas iconography was analytic, iconology was synthetic. It considered the work of art a whole and as a symptom of the personality of its creator and/or as a historical document of the culture or civilization, of which it was a manifestation".

The image selection was done using a mixture of these methodologies first applying the questionnaire of Dr. Gillian rose and second Panofsky's method.

## 1.5.2 Interview Methodology

### **Methodology for Interviews for Global and Local Case Studies**

To collect information for this research, the interview method was chosen. The reason was to directly approach the actual practitioners, who engage with the screen-process technique on a day-by-day basis and are publicly recognized in USA, Canada and Europe.

The questionnaire was created following William Foddie's book "Constructing Questions for Interviews and Questionnaires: Theory and Practice in Social Research" (1994).

When constructing questions for questionnaires, William Foddie states, that the correspondent has to define the topic of each question clearly (T), determine the applicability (A) of the question to all of the respondents, and specify the perspective (P) for responding to the question. The paradigm is purportedly based on symbolic interaction theory, which stresses the situational nature of meaning in social interaction.

Based on William Foddie's theory, the questionnaire was sent in the form of a simple, informal email, containing a brief description of the research and 10 partially open questions about the respondent's personal relationship with the screen-printing technique. William Foddie stresses the advantages of open questions to closed questions (1994, p.8):

"Two issues seem to differentiate the two formats. In the first place, respondents are more likely to endorse a particular option if it has been explicitly listed than they are if they have to spontaneously think of it for themselves. In the second place it has been found that respondents often give very different types of answers to open questions than they do to congruent closed questions."

The questionnaire was sent to more than 50 respondents. Eight of them were kind to respond. The emails were written in 3 different languages (English, Italian and Portuguese) according to the respondent's nationality and mother-tongue.

The idea of interviews was to contact screen-printers with different approaches to the medium and following their answers find out the connecting pattern – why did they chose screen-printing as the technique, what were the conditions, what is their personal relationship with the technique?

### **The Questionnaire:**

*(Descriptions below the questions weren't included into the email sent to the print-makers)*

#### **1. What are 3 general reasons for choosing screen printing?**

The first question is a generic one to clarify the print-makers relationship with the medium.

#### **2. How did you learn about screen-printing? Did you study Screen Printing at any school or are you self-taught artist?**

The second question was added to highlight the background the print-maker came from.

#### **3. For how long are you screen printing?**

The third question is to discover the level of experience.

#### **4. Do you prefer screen printing to digital printing?**

The forth question shows the print-makers direction.

#### **5. What are you printing? (Posters, flyers, books, other)**



The fifth question shows the print-makers interest and the type of production he/she works on.

**6. For which genre are you creating most? (Music industry, art printing, design, advertising, etc.)**

The sixth question shows the context of the production.

**7. What are your insights about screen-printing - what do you think are the cons and pros of screen printing?**

The seventh question highlights print-makers personal experience and his/her thoughts on the topic.

**8. Do you have advice for a screen printer who just started?**

The eighth question indirectly makes a print-maker think about the starting years and initial experiences with the medium.

**9. What are your favorite contemporary and classical screen printers / artists?**

The ninth question reveals the print-makers inspiration, education in the field and personal taste in art.

**10. What do you think will happen to screen printing in the digital technology future?**

The tenth question is to find out about the print-makers insights and forecasts about the future of the screen printing method.

### **Methodology for Interest Case Studies**

While selecting the informants for the actual interviews, no attention was paid to the people unfamiliar with the screen-printing technique, as stated in "Field Methods for Academic Research: Interviews, Focus Groups and Questionnaires" by Dan Remenyi; it's critical that the researcher and the informant share a common vocabulary of professional language. This led to the focus group of people who are one or another way already familiar with the technique.

However, the goal was to interview individuals from different countries, different occupations and social circumstances, to be able to find the relevance or common pattern between the answers.

The questionnaire used to interview this focus group was shorter than the one used to interview artists.

Social media was used as a medium for the interviews. Interviews were personal as the researcher already knew the informants. Questions were being asked directly and improvising on the situation, leaving space for the informant to answer freely without any restrictions or interrupting. Questions also were being left partially open, leaving space to the respondent to talk, as Dan Remenyi stresses, in preparing the questions for the interview schedule the researcher needs to bear in mind that he or she is looking for insights which could shed light on a new way of understudying the situation being researched, which means that it's a good practice to follow the interviews line interrupting as little as possible and collecting the respondents insight without stiff guidance — that way more unexpected information may come up.

### **The Questionnaire:**

*(Descriptions below the questions weren't included to the interviews)*

#### **1. Are you familiar with screen printing technique?**

This question introduces a respondent to the topic and if the answer is negative, the researcher can end the interview here, because in this case other questions make no sense.

#### **2. Do you prefer screen-printing to digital printing?**

This question is the same as one on the questionnaire dedicated to the artist. It specifies the preference of the respondent and his point of view about printing culture itself.

#### **3. Have you ever bought any screen-prints?**

The question highlights the level of sympathy to the technique. A person who doesn't like screen-printing technique would never invest in such merchandise.

**4. If not, is there any particular reason for that?**

This question is used just in case a person never bought a screen-printed object and justifies it.

**5. What do you think will happen to screen-printing technique in the digital future?**

This question is another one from the questionnaire for the artists. It gives the researcher an opportunity to compare the answers of two focus groups.

### 1.5.3 Data Analysis Methodology

As stated by Norman Denzin (2008, p. 3):

"Qualitative research is a field of inquiry in its own right. It crosscuts disciplines, fields and subject matters. A complex, interconnected family of terms, concepts and assumptions surround the term "qualitative research". <...> There are separate and detailed literatures on the many methods and approaches that fall under the category of qualitative research, such as case study, politics and ethics, participatory inquiry, interviewing, participant observation, visual methods and interpretative analysis."

Based on the statement of Denzin (2008), case study, interview and interpretative analysis methods were chosen.

Following J. Miller and B. Glassner (2010, Chapter 8, Qualitative Research, p. 131):

"The primary issue is to generate data which give an authentic insight into peoples experiences."

And based on that construct, this research selected a number of case studies mirroring the reality of screen printing practitioners in Europe, Canada and USA and screen-printing admiring individuals.

## Methodology for Interpretative Approach

Case studies were constructed based on the information provided by printmakers on their official websites or trustworthy art websites selling their art and from the interviews which were sent to them personally.

*(Original conversations and permissions sent via email can be found in Annexes.)*

As the initial method of analysis the summarizing table method by Paul Sullivan in "Qualitative Data Analysis Using a Dialogical Approach" (2011, p. 84) was selected:

"This summary of the analysis also helps to clarify how exactly one should continue with the write-up foregrounding what is particularly significant in the analysis of the data."

The sample table the author used to explain the analysis method interviewing 3 different artists, was adapted to this research to summarize the particular information collected in Case Studies (see *Table 2* below).

• • • Writing up an analysis • • •

**Table 5.1 Overview of analysis**

Participant	Genres and discourses	Emotional register	Time-space elaboration	Context
Donna	Lyric. Magic Realism. Professionalism. Romanticism. Outside-in discourse with some double-voicing.	Love, passion, tenderness.	Threshold moments. Absorption in space. Potential of present.	Glass-making. Family, friends.
Ina	Romanticism. Magic Realism. Professionalism. Outside-in discourse with some double-voicing.	Admiration, re-valuation of objects.	Reflection, creating new space, re-valuing, accessing the roots of creativity.	Installation, art world, giving meaning.
Kevin	Lyric. Romance. Adventure-wonder. Travel. Professionalism. Outside-in discourse with some double-voicing.	Passion. Bodily pleasure.	Bodily intensity of time, space. Financial pressure.	Printing the material. Gallery.

**Table 2.** Overview of Analysis Example

To analyze summarized information about collected data, interpretative practice approach was chosen. As the collected information is hardly statistically

measurable, this approach was chosen as the most suitable for analysis write-up. According to N. Denzin (2008, p. 4-5):

"Accordingly, qualitative researchers deploy a wide range of interconnected interpretative practices, hoping always to get a better understanding of the subject matter at hand. It is understood, however, that each practice makes the world visible in a different way. "

### **Comparison Approach Methodology**

As stated before by N. Denzin (2008), it's important to deploy more than one interconnected interpretative practice. Due to this, the Comparative approach was chosen to add more value to the Data Analysis. According to Patricia Bazeley (2013, p. 255):

"To compare incident against incident for similarities and differences; to consider opposites and extremes; or to think through what an absolute expression would mean if it wasn't treated as absolute. <...>. The process of comparison, like no other, brings into sharp focus the distinguishing features of whatever it is you are considering. <...> And so, by questioning when and where and why those differences were expressed you will be led on to explore possible relationships with other contexts, experiences, emotions, interactions and so on. "

As P. Bazeley (2013) mentioned, the Comparison Approach may reveal unexpected contexts, unifying from first glance incomparable environments. In our case, the Screen-Printing Technique was compared to other Analogue Revivals — Analogue Cinema, Analogue Music, Analog Photography and Slow Food Movement, which are not interconnected with art techniques, but its philosophy appears to be relevant and comparable to the topic.

However, Uwe Flick (2013) stresses, that it's not possible to compare all the topics, whatever it is. She states that it's important to set criteria for comparison units in order to achieve a certain level of relativity, even if that criteria is abstract (2013, Chapter 7):

"The criteria of comparison have to be formulated on a somewhat abstract level, in the form of markers which basically raise the same set of questions to the empirical contexts that are being compared. The criteria of comparison, thus, have to convey and communicate the main research question towards the empirical issues under scrutiny."

Due to this, four very different areas were chosen to compare, but applying three general criteria. First criteria — they all were overwhelmed by digital mass production (in case of Slow Food Movement by mass factory production) in last decades and are living the significant revival nowadays. The second criteria — they all involve physical materials and human interaction. The third criteria — all four fields require significant amount of time for production.

## 2. THEORETICAL FRAMEWORK

### 2.1 Literature Review

#### 2.1.1 History of Screen-Printing

According to M. and J. Schwalbach in "Silk-Screen Printing for Artists and Craftsmen" (1980, Dover), the first stencil prints were discovered in the Caves of Tibiran, Gargas and Maltravieso in the Pyrenees, Estremadura province in Spain. There we can find 200 prints of hands. These prints, in red ochre and black manganese, represent the first examples of transfer prints. Their meaning now can be only a guess, but close study clearly shows them to be an aesthetic expression. More exciting than this, the positive prints were made by pressing the hand covered with color to the wall of the cave and the negative ones, which has the strange effect of the halo around them,



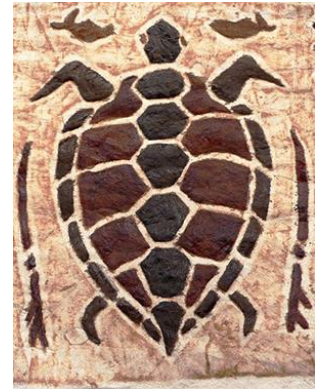
**Figure 1**  
Gargas Cave Paintings

apparently were made by spraying color over and around the hand, most probably directly from the mouth or through the hollow bone. The softened edge, negative images are ancestors of the screen stencil of today, reaching around 30 000 years BC.

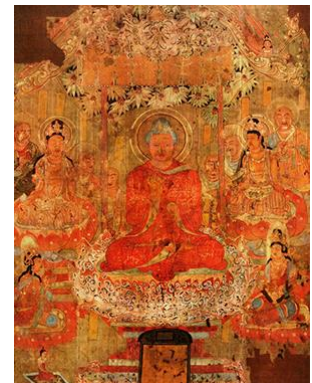
However, in the "Widewalls" web magazine article "Screen Printing - The Complete Story" Angie Kordic stresses that the earliest story of stencil production originates from the Fiji islands in Polynesia and its inhabitants: they practiced the cutting of banana leaves and the pushing of ink through it for the production of a specially printed cloth called tapa, which islanders decorated with vegetable dyes and nature inspired tribal ornaments.

Further development of Silk Screen Printing evolved in the Far East - Between 500 and 1000 A. D. The rise of Buddhism, which boosted the mass reproduction of Buddha's image, encouraged the art of stencil making. In the caves of Tun-Huang in western China, excavated from the sandstone hills and extending for half a mile, there are images of Buddha ranging from a few inches high to 21 meters. Some of the unfinished images show the typical pale grey lines, characteristic of the perforations of stencils which were used to duplicate the pattern, writes John Dawson in "The Complete guide to prints and print making techniques and materials".

J. I. Biegeleisen in "The Complete Book of Silk Screen Printing Production" states that open stencils cut from sheet of impervious material were often used in Japan to decorate ceremonial kimonos, walls, ceilings and



**Figure 2**  
Tapa Cloth. Polynesia



**Figure 3**  
Buddha preaching the Law

pottery, the colors were being brushed across the open areas to produce a facsimile print. Before silk-screen, Japanese artists used a human-hair-crossed net as a medium. The principle of using an invisible net of hair as a screen to support the stencil images (in order to eliminate in final print visible ties connecting open parts of the stencil) was the forerunner of today's screen stencil.

Coming back to the article of "Widewalls" web magazine, the style of screen printing as we come to know it today, originates far back to the era of Song Dynasty Art in China, around 960 – 1279 CE. A truly remarkable level of expression and mastery was reached by the Chinese artists for the creation of special masks, also known as matrixes, what we today understand as a modern screen printing frame. The making of such masks was an extremely complex process. The small pieces, which created the mask, were glued together with human hair allowing perfect ink passage. Adopted as such and re-defined in Japan, it arrived in Europe around 1907. It was due to the success of the Japanese textiles shown at World Fairs that the craftsmen in England and France began to use screens made of silk with stencils from impregnated paper for printing on fabric.

In Europe, during the Middle Ages, simple, crude stencils were used for hand colored playing cards and religious pictures. The simple technique of wood-blocks were used by applying the color in black and then the printer applied colors by using very simple, crude stencils. The Crusaders applied a stencil for



**Figure 4**  
Peacock feathers. Ise  
Katagami Stencil



**Figure 5**  
Printmaker in  
Ancient China



printing their symbol, the Red Cross, on their white uniforms. Their solution was to use pitch or ships' tar to paint out the resist area around a cruciform on a fine hair cloth. Their white tabards, or anything else on which they wanted to print a cross, were placed under this screen and red paint was stamped through the open mesh areas with a coarse brush, states M. and J. A. Schwalbachs in their book "Silk-Screen Printing for Artists and Craftsmen".



**Figure 6**  
Crusaders  
Uniform

Maggie Jennings in "Fine Art Screen-Printing" suggests that the screen-printing technique arrived in Europe in the late 18th Century and mostly was used for fabric patterns. Silk was stretched on the wooden frame and the ink was forced through the silk with a stiff brush. The "squeegee" (a rubber-blade used nowadays to force the ink through the mesh) was introduced in the early 19th century.

According to "Print Liberation: Screen Printing", the Silk Screen Printing Process later evolved in England, where technique of using a bristle brush to force color through the mesh of a stencil was a feature of the first silkscreen patent granted in 1907 to Samuel Simon of Manchester who employed stopping out liquid to paint the negative image onto a mesh of bolting silk, stretched on a wooden frame. The rubber bladed squeegee, which spreads the paint more evenly, had not yet been developed. "Silk-Screen Printing for Artists and Craftsmen" (M. and J. A. Schwalbachs) states, that William Morris is a great example of a designer who used the process extensively in his famous interior decorations. Early in the 20th century,



**Figure 7**  
Evenlode indigo  
discharge and  
Block-printed textile

stenciling was extremely popular in France and England.

In the "The Complete Book of Silk Screen Printing Production" J. I. Biegeleisen discusses that the development and exploitation of the screen process became popular in the United States at the turn of the century and there was a lot of movement on the West Coast of America during the early 1900s. During the great Depression era, the Selectasine method, for producing multicolor work by progressively painting out the open areas on a single screen, was invented by John Pilsworth from San Francisco who was granted the first patent. The use of the process spread rapidly from California to the East.

In the United States during the WW1 the silk-screening came into widespread use for the production of banners, flags, pennants and bunting. Also, the first photo-stencil was produced during this period. From then the silkscreen may be used for such industrial purposes as textile manufacture. The fast growth of the American chain stores and the need of standardized house style for fascia boards, tickets, show-cards and advertising also helped to transform the industry. Many of the sign-writers, who first obviously were suspicious about the process, became its new enthusiasts and specialists, stresses M. and A. Schwalbach in "Silk-Screen Printing for Artists and Craftsmen".

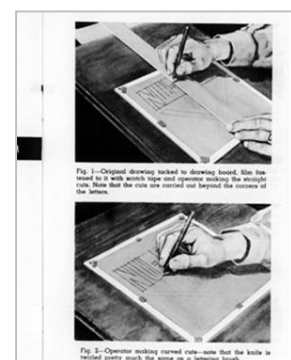
Following J. Dawson in "The Complete guide to prints and print making techniques and materials" everything changed with the invention made by Louis



**Figure 8**  
Samuel Simon  
of Manchester



**Figure 9**  
John C. Patrick Pilsworth



**Figure 10**  
Nufilm Ad

F. d'Autremont of Dayton, Ohio, of a knife-cut stencil-film tissue. This eliminated the characteristic raw edge of the print. The patent was granted to an associate - A. S. Danemon under the name Profilm, which later was set aside by Nufilm, created by Joe Ulano, an owner of one print shop in New York. Nufilm was faster to use, adhered well to silk and easier to cut. This simple improvement of the hand cut stencil immediately attracted great interest and paint manufacturers, examining the potential market for their products, quickly produced ranges of specially formulating colors eminently suitable for screen process printing. After that, it was finally possible to use the automatic presses commercially for the first time and the industry boomed, developing into the versatile and efficient form we know today - capable of printing on any surface and with production speeds of 3000 impressions per hour.

It was in the 1950s, however, that the medium was acclaimed by artists as a valid means of communication. Pop Art, focused on the imagery of urban culture, saw the silkscreen as a well-suited medium to the reproduction of its subject matter. The bold, simplistic shapes, bright flat colors as well as the impersonal quality of the technique were widely used by such artists as Andy Warhol and Roy Lichtenstein. Indeed, the ability of screen process printing to reproduce the powerful, instant image made it one of the most popular printing techniques in the 2nd half of the 20th century, states A Griffiths in "Prints and



**Figure 11**  
I Love Liberty (1982)  
Roy Lichtenstein



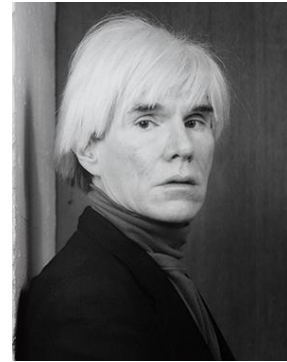
**Figure 12**  
Portrait of Roy  
Lichtenstein

printmaking: an introduction to the history and techniques".

According to the "Widewalls" web magazine article, for much of the 20th-century, this printing method was kept confidential and protected as a 'trade secret'. As an artistic form, it appeared for the first time in the USA, where since the 1930's screen printed images were shown at exhibitions and received much appreciation in the art market. It was during this time that the term serigraphy was coined to differentiate the artistic application of silkscreen printing from the industrial use.

With the emergence of Pop Art during the 1960's and its love for popular culture along with its iconic figures the true face of screen printing was born. The traditional application of the technique for the production of printed images in service of decoration and advertisements received new vocabulary and produced a new idea of the aesthetic in the hands of Andy Warhol. Using the method to its fullest, playing along with the idea of appropriation and the isolation from the traditional hands-on approach by the artists, Warhol produced some of the most striking images. Realizing the full potential of the medium the artist used and re-used images, experimenting with repetition art and some of the most daring choices of color not to mention subject matter, argues Anthony Griffiths in "Prints and Printmaking: An Introduction to the History and Techniques".

According to J. Dawson in "The Complete guide to prints and print making techniques and materials"



**Figure 13**  
Portrait of  
Andy Warhol



**Figure 14**  
Portrait of Liz. (1969).  
Andy Warhol.

Warhol's interest in the iconic film and music stars for some is considered to represent the superficiality and adoration of the glittering surface of the American popular culture of the day, but many considered his choice of subject matter to stand for deeper issues and anxieties surrounding death. The famous silkscreen print of Marilyn Monroe, one of the firsts for Warhol, was produced slightly after the actress's death. Alongside Warhol major artists such as Roy Lichtenstein, Robert Rauschenberg, Jim Dine, Richard Hamilton, and the famous sister Mary Corita Kent, produced striking images combining words, letters, images from the newspaper and photographs, using the dots and pixels that were until then, part of the newspaper and advertising world, as a fresh idea of the new artistic marks.



**Figure 15**  
Mao (II.91). (1972)  
Andy Warhol

### 2.1.2 Terminology

Following Ian Chilvers and John Graves-Smith in the "Dictionary of Modern and Contemporary Art" the term Serigraphy, a synonym for fine-art Screen-printing, came from the Latin word "sēricum" (silk) and the Greek "graphein" (to write or draw). Mostly the word Serigraphy is used to distinguish artistic print-making from industrial screen-printing. In Europe, serigraphy was mostly used after the Second World War while some of the famous European artists, such as Henri Matisse relied on the stencil technique, known as pochoir for the creation of their printed editions.

Screen-printing itself has never been an exclusively industrial one. In the 1930s screen-printing became popular among American artists. According to M. and J. Schwalbach in "Silk-Screen Printing for Artists and Craftsmen" one of the reasons was the Great Depression which made them able to reach a larger public, who

wanted to buy original, but not expensive prints. Credit for the development of screen-printing as a medium of art belongs to Anthony Velonis and Carl Zigrosser. During the Great Depression the WPA Federal Arts Project was born. A separate silk-screen unit of this project was set up in New York under supervision of Mr. Anthony Velonis. Early artist working with serigraphy were: Guy McCoy, Hyman Warsager, Edward Landon, Elisabeth Olds, Harry Gotlieb, Mervin Jules, Ruth Gikow and Harry Sternberg. In 1938 the first one artist exhibition was held at the Contemporary Art Gallery in New York with the works of Guy McCoy. However, the recognition for this new medium used in art, must go to Carl Zigrosser, curator of prints at the Museum of Fine Arts of Philadelphia (USA), who made it appealing for the artists, the public and — most importantly — for the art collectors, art galleries and museums, by coining the term “serigraphy”. That's when the term and the process itself were officially accepted by screen-print artists and the public. Moreover, by then the term “silk-screen printing” had been abandoned by the industry for the term “screen-process printing”, due to the fact that silk is not always used as a medium, which is being used until nowadays.

### 2.1.3 Equipment

#### The Screen-Printing Unit

The basic screen-printing unit consists of an open frame with a usually synthetic fabric mesh stretched firmly on one face, a flat base, the hinging system joining them and a squeegee which forces the color through the clear areas of the mesh onto the paper held in register on the baseboard, states John Dawson in “The Complete guide to prints and print making techniques and materials”.

According to Harry Summer in the “Handbook of the screen-printing process”, the baseboard can be a



**Figure 16**  
Screen-Printing Unit



drawing board, a piece of plywood or for larger work, the top of the table. In all cases the baseboard has to be at least several centimeters bigger than the frame.

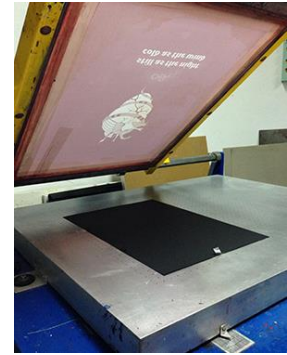
### The Frame

Frames can be made from wood, marine ply, light tubular steel or aluminium. Old picture frames stretched with mesh can be converted too. A wooden frame is the most straightforward type to make, but the aluminium one is the most solid and long lasting. If using the wooden frame, it would be better if the wood is knot-free, stresses John Dawson.

### The Ink

The range of inks, continues Dawson, is enormous and includes metallic inks, matt inks, gloss inks, water inks, plastic inks or cellulose based inks, all of which can be applied to a great number of surfaces, as varied as glass, paper and copper. Another piece of basic equipment is a pallet knife, used for mixing and spreading inks and cleaning off the screen any excess which might be left over when printing is finished. The amount of ink which is deposited onto the print depends on the thickness of the mesh and the type of material used, so an appropriate fabric should be chosen with care and on purpose.

Albert Kosloff in "Elementary Silk Screen Printing" discusses the inks. There are different kinds of silk screen process inks, all destined to a different kind of job and it's better not to mix them. A good ink is the



**Figure 17**  
Screen-Printing Frame



**Figure 18**  
Badly cleaned  
Squeegees

one which does not clog the screen, does not rub or chip off the material upon which is being printed, one which goes through the finest cloth and is easily applied, one which prints a clean and sharp edge and one which dries quickly (but not too quickly).

Inks may be mixed by a printmaker as well. Maggie Jennings claims that (2015, p.65):

"Printing medium and acrylic paint mixed about 50:50 make up the printing ink. You can use any make of acrylic paint – it all works. The better quality of paint you have, the better the color quality."

## The Fabric

Silk was the original fabric used in the silkscreen process printing and Silk cloth and taffeta weave silk are still in use because of their durability and ability to handle heavy printing, their good strength and the uniformity of the mesh.

All fabrics used in screen process printing are classified by a number of threads per linear centimeter/inch and a code which relates to the weight of the fabric. Various other fabrics were invented with time and the wide range includes nylon, terylene, polyester, metal-polyester, copper and stainless steel, states H. Summer in the "Handbook of the screen-printing process".

Organdie is the most economic mesh to use, but it has a disadvantage of being unstable. It tends to shrink when wet and then slacken off as it dries out. Good



**Figure 19**  
Screen-printing board  
covered with old ink



**Figure 20**  
Screen-Printing  
Fabric



organdie or cotton organdie with a mesh count of 90 threads per inch can be used.

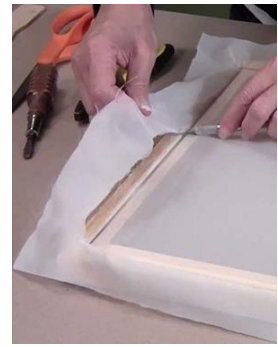
Synthetic Meshes are differentiated by the letters S, M, T and HD. The "S" is widely used and is a thin thread weave. "M" is medium weave and "T" gauze is a twilled weave used if the screen is to be exposed to strain. The HD gauze is heavy duty, writes Dawson in "The Complete guide to prints and print making techniques and materials".

Nylon is produced in finer grades than silk. It consists of a smooth monofilament thread with a taffeta weave and it is resistant to attack by chemical solvents and acids. It is elastic as well as extensible and stretching should be carried out in two stages. It has a disadvantage of being slightly unstable. This limits its use for precision work.

Polyester is slightly less resistant to chemical agents but less extensible than nylon. It has the added advantage of being unaffected by moisture and comes in a wide range of mesh sizes. Its strength and stability make it popular for high precision work, follows up Dawson.

### **The Squeegee**

J. I. Biegeleisen in "The Complete Book of Silk Screen Printing Production" extensively discusses squeegees. The squeegee used in the silk-screen process consists of a heavy strip of rubber bolted between two pieces of wood or metal. The rubber comes in various thicknesses in a numerous compositions of both



**Figure 21**  
Still frame from the  
video explaining the  
process of fabric  
replacement



**Figure 22**  
Different Colors of  
Screen-Printing Fabric

natural and synthetic rubber. There are one-hand squeegees and two-hand squeegees, the second one is more common. The flexibility of rubber is measured in terms of "durometers". 60 durometer rubber is used for general work. Softer rubber (40 or 50 durometers) is usually used to achieve a heavier deposit for textile printing and uneven surfaces. Hard rubber (70 or 80 durometers) is basically used in machine screen printing to achieve an extra high quality edge.



**Figure 23**  
The Squeegee

## 2.1.4 Screen-Printing Methods

John Ross, Claire Romano and Tim Ross discuss the block-out methods in "Complete Printmaker" (2009, p.174). According to authors:

"Whether the stencil is made of paper, lacquer film, photo emulsion or glue – is essentially a block-out method."

John Dawson describes the term in "Prints and Printmaking" (1988, p. 133):

"Screen process printing is a stencil process and is based on the principle of blocking out areas of mesh in order to prevent color passing through while leaving clear open areas which do allow ink through. There are two basic types of stencil - direct and indirect. Direct stencils are made on the mesh, while indirect stencils are processed separately and adhered to the mesh at a later stage. A third type uses a combination of direct and indirect stencil application methods."

### Direct Method

According to John Dawson, the simplest direct method is to use a blocking out substance on the mesh. The desired design is traced lightly onto the screen mesh. The negative design is then blocked with a liquid filler (ex. Lepage's glue, P.V.A., lacquer, cellulose, photo emulsion etc.). It can be applied by brush, scraper or finger, depending on the intended textural quality.

This leaves the open design image ready for printing. It's important to be sure that the used printing ink is the reverse of the type of filler used to block the

screen. For instance, for water based filler an oil-based ink should be used. Any pin holes which occur in the blocked-out areas, allowing tiny spots of ink to print, can be avoided by holding screen up to the light and filling them in.

Images can also be made directly on the screen, using a candle or wax crayon to draw on the mesh. This method can lead to a very rich textural effects, but the design, produced by this method, deteriorates quickly. For this method should be used water-based ink.

As "Complete Printmaker" mentions, the block-out method is not complicated, rapid and low-cost way to produce an art-work. Complementary to the paper stencil, it's a great method for a designers first steps at screen-printing and might be applied for negative and positive imagery.

John Ross, Claire Romano, Tim Ross discuss the Direct Glue Stencils negative method (2009, p.174):

"The glue mixture can be applied to the screen in a variety of ways to produce free, painterly, textured effects, hard edged forms or on line images. Nothing has to be washed out. When the glue is dry, the stencil is complete and ready for printing. The ink will print in the areas where the glue hasn't been applied."

According to authors, glue shouldn't be applied directly from the can – it's too thick and will flake after drying, it's better to make an emulsion mixing the glue with water and coloring agent (to make the glue more visible during the application). A mixture of 2 parts glue to 1 part water and one part coloring agent is very satisfactory. It's advised to add some drops of glycerin to make the glue more flexible while applying.

## **Indirect Method**

According to Dawson, Indirect stencils are made away from the screen and are therefore separate from the mesh. The simplest example of an indirect stencil is a cut paper one. The paper has to be thin, strong and impermeable. Having drawn a design on the paper then placing it on a hard surface, preferably glass, and using a sharp stencil knife to cut away the areas which are going to be

printed. The entire stencil should adhere to the underside of the mesh after the first proof has been taken because of the viscosity of the ink. The areas which are going to be printed should be now removed carefully and printing should proceed as normal. The edges of the paper stencil may flap, so small pieces of tape may help to hold it in the right position. This method of indirect stenciling is particularly suitable for laying down flat areas of color and as the paper stencil is easily peeled away at the end of the run, screen reclamation is no problem.

John Ross, Claire Romano and Tim Ross stress that the method for making the stencils for all types is simple. The film/paper stencil has to be positioned over design with its backing sheet underneath. The design should be cut away from the top layer only, using the stencil knife. The stencil must be cut with care due to preserve the backing sheet from too deep cuts as the backing sheet can be dented and this would affect adhesion of the stencil to the mesh. The printing areas should be peeled away using the cutting knife to lift the cut edges. Then the stencil should be placed on a card (slightly smaller than the inside dimensions of the frame). The frame then is placed over it, ensuring that the film is in intimate contact with the underside of the mesh and positioned centrally. Using two pads of soft fluffless cloth the one should be wetted with the recommended adhering liquid and wipe a small portion with one stroke and dry immediately with the other pad, using a light rubbing motion until all liquid has evaporated. The movement should be extended to the whole stencil area, working in one direction to avoid wrinkling. When the stencil is dry, backing sheet must be slowly pulled away from the upturned frame.

### **Tusche Method**

According to same John Dawson, there is another method, which combines direct and indirect methods together. It is known as Tusche resist stencil. Unlike the wax resist method, it produces a positive print image. Improvisation is aided by the fact that the positive image shows as a dark area throughout the early stages. The positive design is painted on with tusche which is a black litho ink

with a slightly wax-like quality. A solid version of tusche is available in blocks and these can be used to rub relief surfaces onto the mesh. When the tusche sets, a water based filler is scraped over the entire area of the mesh. A squeegee, a strip of a stiff card or a coating through can be used for this operation. P. V. A. is a particularly effective coating. It's best to allow the filler to dry properly and then rub vigorously both sides of the mesh with a rag soaked in turpentine. As tusche is solvent to turpentine and as it is attacked it clears from the mesh taking with it those areas of water based filler which previously covered it. Areas, previously covered by tusche, now are open. The screen must be properly dried before printing.

### 2.1.5 Photo Stencil

According to John Dawson in "The Complete guide to prints and print making techniques and materials", Photo stencil is a type of stencil, which is sensitive to the light so that exposure to ultraviolet light hardens the surface causing it to become impervious to water. The stencil material is exposed to light which has passed through a positive image. That is to say, the printing images are opaque rather than transparent. These are carried to a transparent base so as to allow the light to filter through to the parts of the stencil which are to become hard and impervious. When washed the soft stencil areas fall away so that the image is clearly defined. This principle applies to all photo stencils whether they are coated directly onto the screen or indirectly processed away from the screen and fixed on later. There is a third process, a combination of these two, in which an indirect film is impregnated into the mesh. Photo stencils also can be direct and indirect.

#### **Direct Photo Stencil**

When this form of stenciling is being used, the mesh of the frame is coated with the photo-sensitive emulsion and after drying is exposed to the light source which passes through a positive transparency. The areas of the positive which

are opaque and which are to be represented in print protect the emulsion so that it remains soft and can be washed away later. Those areas which are exposed to the light are hardened so that they become impervious to the printing ink.

## Technique

Maggie Jennings in "Fine Art Screen Printing" stresses the importance of screen preparation. It's very important to be sure before starting to print, that the mesh is clean and not clogged with old ink or photo emulsion residues. According to Jennings: "The most efficient way to totally clean a screen of old marks is to use highly caustic alkaline cleansing paste." It's important to wear gloves and apron due to the high acidity of the chemicals which can damage the skin and clothes. Firstly, the paste has to be spread on the mesh and left for some time to take action, then washed off with the gentle pressure and with the power blaster after.

In case of printing with photo emulsion, writes Jennings, is necessary to degrease the mesh. The special degreasing solution or simple dishwashing solution may be used.

Coating is done on the flat back of the screen, - explains Maggie Jennings, - not the "squeegee side". It's important to take care of the coating throughout the process - the edge that touches the screen must be clean and dent-free. The coating process must be done in a dark room, in order not to damage the photo emulsion. Jennings describes the photo emulsion



**Figure 24**  
Clean Mesh



**Figure 25**  
Coating

coating process in her manual "Fine Art Screen Printing":

"Fill the coating evenly across its length, about one third of emulsion. Close the lid of the emulsion pot. Lean the screen against the wall at a steep angle with a flat side facing you. Place the trough so it's touching the mesh at the bottom of the screen, making sure not to be touching the sides of the frame. Tip the trough and wait until the emulsion is touching the screen from one end to other. With a small amount of pressure glide the trough up the surface of the screen until a few centimeters of the top edge. Place the screen to dry into a dark area. A blow drier will speed up the drying. Remember the screen is now light sensitive."

Direct photo stencil is prepared directly on the screen fabric. The screen firstly has to be degreased and then coated with photo sensitive emulsion. Then it is exposed to light through a positive transparency with a positive design, printed on transparent paper under it.

Light passing through the clear areas of the positive hardens the emulsion below. As no light passes through the opaque areas of the positive drawing, the emulsion in this areas remain soft. After the stencil is exposed, the unhardened areas of the emulsion are washed with water, preferably with strength of air compressor to be sure the mesh in these areas is completely open, and the stencil is almost ready for printing. Then uncovered areas of the net, also the edges close to the frame has to be covered with paint/water resistant tape and the stencil is ready for printing, - Niir Board describes Photo Stencil preparing process in "Screen Printing Technology Hand Book".



**Figure 26**  
Design preparation  
for light exposure



**Figure 27**  
Exposure to light

## Registration

As mentioned by John Dawson in "The Complete guide to prints and print making techniques and materials":

"Firstly it is necessary to check registration - positioning of the screen relative to the paper on which the image is to be printed. A simplest method is to place a master drawing onto a piece of paper in the required position. Secondly, the printer must check the margins and alignment and if these requirements are satisfying, he has to fix the master to the control sheet where it remains throughout all the printing sequence. Now a printer should draw four small right angled crosses in the four margins. These are the register marks which must appear on all the screen stencils and positives of all the printing colors. It is imperative that crosses register perfectly for each new color. When the control sheet is placed on the print bed and aligned perfectly with the image carried on the transparent mesh, it must be fixed in position."



**Figure 28**  
Registration

## Printing Process

According to Annie Stromquist in "Simple Screen printing: Basic Techniques & Creative Projects", to achieve a clean, sharp print the mesh should not touch the surface of the paper when the frame is lowered in the printing position but should have a slight clearance to prevent the wet ink from attaching itself to the screen after the squeegee has forced the color through. This clearance or snap height can be achieved by fixing strips of card under the frame. Some printing units incorporate adjustable screws fixed at the corners of the frame for this height adjustment.



**Figure 29**  
Frame corner  
adjustment



Before starting printing is very important to check the frame for movement and to check the edge of the squeegee for dents or nicks and to examine the stencil for pinholes, wear or uneven areas and mesh blockages. Finally, it's good to check that the colors are mixed evenly and are of the desired shade and consistency.



**Figure 30**  
Pouring ink

Following John Dawson in "The Complete guide to prints and print making techniques and materials", the printing process is relatively simple. The screen has to be raised and the stock has to be placed against the registration guides. Then screen should be lowered onto the base board. The ink should be poured on the screen at one end so that it is spread evenly from one side of the frame to another. The squeegee should be firstly positioned behind the color and close to the frame. Then, standing at the opposite end, it should be pulled at an angle of about 45 degrees towards the printer, maintaining a constant speed and without altering the angle of the blade. This may appear an extremely simple operation, but it is, in fact quite difficult and will probably require considerable practice. If the print is slow in releasing the screen mesh, then adjustment must be made to the height of the frame and the squeegee angle altered. As a rough guide, a pull at angles close to horizontal gives a heavy deposit of ink, increasing a possibility of the print sticking to the mesh and causing a lack of definition on the edges of the color. A pull at too vertical an angle puts down a very thin, uneven layer of color and may cause the squeegee to judder.



**Figure 31**  
Printing

After the squeegee is pulled down the length of the frame, the screen can be raised using one hand and pushing the squeegee and ink towards the back of the screen with the other. This will deposit a flood coating of ink which ensures an adequate ink deposit for the next pull. Finally, the pull has to be removed and placed in the drying rack.



**Figure 32**  
Drying rack

### **Indirect Photo Stencil**

John Ross, Claire Romano and Tim Ross discuss in "Complete Printmaker" that, indirect stencils are made away from the screen and are therefore separate from the mesh. The simplest example of an indirect stencil is a cut paper one. The paper has to be thin, strong and impermeable. Having drawn a design on the paper, place it on a hard surface, preferably glass, and using a sharp stencil knife cut away the areas which are going to be printed. The entire stencil should adhere to the underside of the mesh after the first proof has been taken because of the viscosity of the ink. The areas which are going to be printed, should be now removed carefully and printing should proceed as normal. The edges of the paper stencil may flap, so small pieces of tape may help to hold it in the right position. This method of indirect stenciling is particularly suitable for laying down flat areas of color and as the paper stencil is easily peeled away at the end of the run, screen reclamation is no problem.

## 2.2 Visual Review

### 2.2.1 Iconic Screen-Prints

**Selected iconic screen-prints:**

#### **Sir Eduardo Paolozzi "Wittgenstein in New York" (1964-65)**

Following Rick Poynor in the "Eye" magazine article "Critique incisive vision" (page 8), September 1, 2013, the work is from the series 'As is When', 1964-65. Color screen-print, hand-cut with photo-stencil. Printed by Kelpra Studio and published by Editions Alecto. Collection: Pallant. Poynor describes it: "It's an electrifying vision of science, technology and the city, still bursts with a vibration of enveloping modernity. There is nothing else quite like this print in 1960s art. The image has been pressed into service as an emblematic book cover illustration for both a history of the Independent Group and a cultural history of the Science Fiction."



**Figure 33**  
Wittgenstein in New  
York (1964-65)  
Sir Eduardo Paolozzi

### Robert Rauschenberg "Retroactive 1" (1962-64)

As stated in the official website of Robert Rauschenberg Foundation:

"Retroactive I (1963) belongs to the series of silkscreen paintings that Rauschenberg made between 1962 and 1964. His subject matter and commercial means of reproduction for these works led critics to identify him with Pop art. Unlike the one-to-one ratio he could achieve in the transfer drawings, the mechanically produced screens allowed him to transcribe his own photographs and images taken from the popular press onto a larger scale."



**Figure 34**  
Retroactive 1 (1962-64)  
Robert Rauschenberg

### Roy Lichtenstein "Brushstroke" (1965)

In 1965 and 1966, Roy Lichtenstein made a series of paintings which depicted large brushstrokes, commenting on the work of Abstract Expressionists, which Pop artists strongly rebelled against. The motif was then screen-printed onto paper in a manner usually associated with advertising or publishing, in order to make it seem every day and banal – depersonalized, mocked and devalued, in a way. Lichtenstein was a prolific printmaker and he created several versions of brushstrokes, saying that "The real brushstrokes are just as pre-determined as the cartoon brushstrokes." Argues the official website of Roy Lichtenstein.



**Figure 35**  
Brushstroke (1965)  
Roy Lichtenstein

### Andy Warhol "Campbell's Soup Can on Shopping Bag" (1966)

Angie Kordic in Widewalls Magazine article "Screen Printing – The Complete Story" describes this artwork "If we can talk about the combination of fine art and commerce that Andy Warhol endorsed so much through his practice, the first topic would be his Campbell's Soup cans printed on shopping bags. The image became synonymous with the Pop artist, and in 1966, these bags were printed exclusively for the exhibition of his works at the Institute of Contemporary Art in Boston, MA. These followed the creation of neon-colored paintings of the soup cans in 1965, when Warhol hit upon the symbol of the contemporary American consumerist society of the decade, perhaps with that image more than with any other in his production."



**Figure 36**  
Campbell's Soup Can on  
Shopping Bag (1966)  
Andy Warhol

### Andy Warhol "Marilyn Monroe" (1967)

As mentioned in the San Francisco Museum of Modern Art website:

"Warhol engaged the image of Marilyn Monroe in variety of works, beginning with Gold Marilyn Monroe (Museum of Modern Art, New York) made in August 1962, shortly after the actress' death. Rather than using a contemporary image, however, he chose a publicity photograph for the film Niagara (1953), which he then cropped to bring her features into greater focus. While Gold Marilyn Monroe has an almost elegiac feel due to the isolation of the small screen-printed image of the actress against a flat gold background, Marilyn (1967) is shockingly bold, with a palette of bright yellow, acid green, and hot pink, whose graphic power is all the more pronounced because of the small size—6" x 6"—of



**Figure 37**  
Marilyn Monroe (1967)  
Andy Warhol

Andy Warhol "The Velvet Underground & Nico"  
(1967)

"A landmark cover was the Andy Warhol-designed debut Velvet Underground release. The striking image of a yellow banana on a white sleeve that peeled back wastruly scary in its simplicity."

**Figure 38**  
The Velvet  
Underground & Nico  
(1967) Andy Warhol

Kristina Newhouse in the article from UCLA Hammer Museum (LA, USA) Newspaper, August 1st, 2000, writes, that Sister Corita Kent, a member of Immaculate Mary Order, emerged as an artistic force in the 1960s, during the Wake of liberating Catholic reform. She literally gave the Screen Printing art to the streets, bringing slogans and quotes from authors as diverse as Daniel Berrigan or Albert Camus. Corita challenged everything from conservative policies of



**Figure 39**  
Come Alive (1967)  
Sister Mary Corita Kent

Catholic Church to the violent injustice of the Vietnam War and racism in the United States. The Print "Come Alive" was the part of series called "Power Up" and used to show what makes activism formidable.

### 2.1.1 Contemporary Printmakers

As Angie Kordic in the article "Screen Printing – The Complete Story" (Widewalls magazine) states, that for any art technique, it is necessary that the ongoing times continue developing it in new directions and consequently stop the genre from disappearing. Just like many contemporary art/design tendencies still active nowadays, 21st century's offers a lot of technical improvements and free variations to the genre, continuing its ongoing natural evolution. Many printmakers took the serigraphy technique down new horizons, shaping it to contemporary trends, demands and tastes, eventually proving the versatility and adaptivity of the technique. However, many of contemporary screen-process printmakers are not exclusively dedicating themselves only to screen printing as a medium, they are instead working in various methods, combining screen-printing with other analog and digital techniques. Printing is nevertheless considered to be one of the more popular creative techniques to date.



## Contemporary Printmakers:

### Shepard Fairey

As G. James Daichendt states in his book "Shepard Fairey Inc: Artist - Professional - Vandal": "From clothing and advertising to the world of fine art, the reach of this "street artist" extends to all aspects of society; yet given his great success, he is also the target of critics and detractors. He has challenged conventions, formulas, paradigms, and traditional borders that make many uncomfortable, spurring consistent debate over the legitimacy of his artwork, the authenticity of his background, and the ethics of his design processes. By reflecting on the many layers of being an anti-modern artist, we learn much about both the current state of the art world and Fairey's influence on it.

According to Artsy web magazine, Shepard Fairey's art blurries the separation line between fine and commercial art. A very well-known artist of the street art movement, Fairey rose to the wide public in the early 1990s through the campaign of posters, stickers, and murals, called Obey Giant, which became an international cultural phenomenon. Later on, Fairey's iconic poster of President Barack Obama was used as the official emblem associated with the presidential campaign and shows a number of recurring concerns in the artist's work, including propaganda, portraiture, and political power.



**Figure 40**  
Hope (2008)  
Shepard Fairey

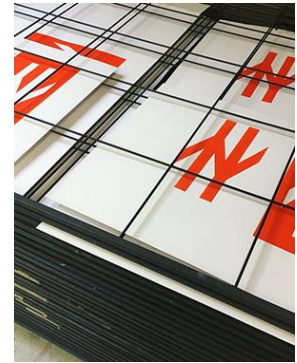


**Figure 41**  
We the People (2017)  
Shepard Fairey



## Dan Mather

Dan Mather is a London-based screen printer and graphic designer, an independent artist who has collaborated with many United Kingdom's creative vanguards, such as Mash Creative and Glory Glory. Through his artistic output, Mather aims at erasing the barriers finding themselves between computer graphic design and hand-made screen printing, giving the genre a genuine 21st-century character. Dan works hard to constantly produce top-quality work, tirelessly creating or being involved with various projects. Mather is highly skilled, as evidenced by his exquisite screen printed images which have an amazing attention to details second to none – these details are the true focal points of Dan's art, stresses "People of Print".



**Figure 42**  
Dan Mather  
Studio Fragment

## Faile

As written in official Faile website, Faile is a Brooklyn-based collaboration between two artists, Patrick McNeil and Patrick Miller. This artistic duo was established during the year of 1999 and was a large part of the emerging street art culture, as well as DIY. It was through urban art that Faile learned and eventually mastered their practice on painting and printmaking that served them well in later stages of their career. They were also quite skilled with wheat pasting, stenciling and collage, making them the most versatile artists duo of the streets. Faile made a smooth transition from street activity to gallery pieces



**Figure 43**  
Flyer from the Decade  
of Faile exhibition at  
the Lazarides Gallery  
in London (2010)

when they began exhibiting in the early 2000s. McNeil and Miller continue to work in numerous genres and styles, but their screen designs really manage to stand out due to imagery associated with popular culture

## Dogboy

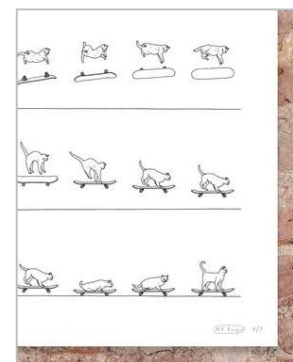
Dogboy, also known as Philip Huntington, is a London-based illustrator whose silkscreens explore alternate realities. This graduate of the Camberwell College of Arts often combines different digital methods in order to create his pieces. DogBoy is famous for his detailed and imaginative illustrations which can be interpreted as an intimate observation of fantastic anthropomorphic worlds. Huntington's screen print based pieces are often described as truly mind-blowing — which comes as no surprise when you consider his inspiration are found in Sci-Fi, psychedelia, Brutalism, the occult and mythology. Philip Huntington is currently a part of Dark Matter Collective where he produces silkscreens and drawings, writes official website of Dogboy.



**Figure 44**  
Illustration  
Dogboy

## Mr Bingo

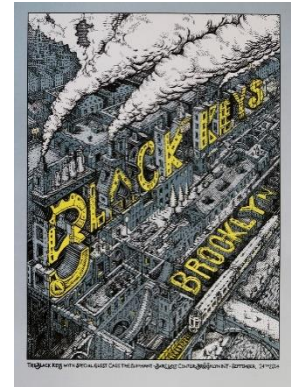
As stated in Penguin books website Mr Bingo is a London-based illustrator with a dedicated following of fans and a broad client list that includes The Mighty Boosh, QI, the Guardian, MTV and The New York Times. As well as illustrating, Mr Bingo is regularly invited to speak at events on his favourite topics, such as religion, the internet, dating, art and terrorism.



**Figure 45**  
Rasheed does a Kickflip  
Print by Mr. Bingo

## David Welker

According to “Widewalls” web magazine, with his impressive work ranging from fantasy landscapes to urban realism, it comes as no surprise that David Welker is considered by many to be one of the most influential NYC-based contemporary artists working in screen printing. Welker is known for his complex and intricate rock posters, murals and paintings, while his images are widely accepted as some of the most detailed pieces of the medium’s modern history. They are magical, mesmerizing, frightening and instantly recognizable. By his own acclaim, David’s style is based on a blend of depression era surrealism and contemporary underground comix. Welker is also rather skilled when it comes to typography as he relies heavily on lettering to enhance his art and the meaning behind it.



**Figure 46**  
The Black Keys (2014)  
Screen-printed poster  
for The Black Keys  
performance at Barclay  
Center in Brooklyn.  
David Welker

## Broken Fingaz

World-renowned psych-pop graffiti collective Broken Fingaz were founded in 2001. Since then, Unga, Kip, Tant and Deso's artwork, which is a combination of enigmatic graphic design, music, film and installation, has been exhibited in major galleries including the Haifa Museum of Art and the Tel Aviv Museum alongside Broken Fingaz solo shows in London, Berlin, Amsterdam, St Petersburg, Tokyo and Vienna, states artfinder.com.



**Figure 47**  
Poster for Pearl Jam  
(2015) Broken Fingaz

## Emma Fisher

Emma Fisher has taken the creative world by storm shortly after graduating from LCC. Her portfolio boasts a seriously vast array of work demonstrating her skills in both hand-rendered illustration and digital design spanning various print processes including letterpress, risograph, screen-print and digital, writes Emma in her official website bio.



**Figure 48**  
Print by Emma Fisher

## 3. CASE STUDIES

### 3.1 Global Case Studies (Europe, Canada, USA)

Here are the case studies focusing on selected contemporary printmakers:

*\* Full conversations can be found in Annexes.*

#### Jim O'Raw (London, UK)

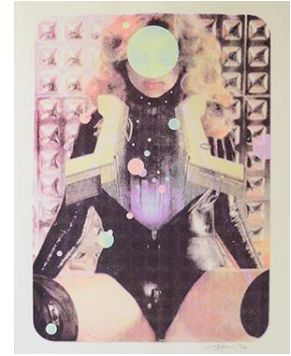
According to "People of Print" magazine, famous for his often use of fluorescent colors, Jim O'Raw is a screen print artist based in the Eastern part of London. He works between the UK's capital and Birmingham where he is a valuable member of the Birmingham Printmakers Studio. O'Raw specializes in CMYK process of printing which relies on fluorescent inks and glow in the darker pigments – Jim's print editions are some of the most characteristic ones the medium has ever seen. Looking at this artist's work provides the



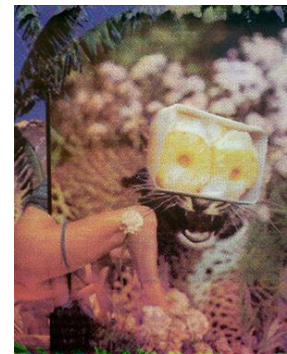
**Figure 49**  
**Figure 50.**  
Particles Collide Below  
the Rising Sea  
Print by Jim O'Raw

feeling of looking at faded film-developed photos – this distinct style helped Jim establish himself and set a promising platform for years to come. It should also be noted that O'Raw is the co-founder of Bridge Un Ltd – a t-shirt printing company with the focus on eco-friendly discharge inks.

Jim'O Raw was the first artist to reply. The reason he likes screen process printing is that it transforms the idea into something final. Also, it forces a printmaker to be more confident with choices he makes (due to the longtime of preparation and having in mind that the decisions doesn't always work the way expected). Jim mentions, that screen process printing gives him an opportunity to play and feel like an artist. Jim O' Raw learned about screen process printing at art school in Brighton, England. However it was a school full of students queuing to the silk-screen process printing table and because of the rush it was possible to produce only quite poor printing results. He mastered the craft while working at Nobrow, from Clark Keatly – according to Jim – a complete perfectionist and a very talented artist. O' Raw mentioned he's printing since 2004. He prefers screen-printing to digital printing, but also states that he finds lithography beautiful as well and it works better for photographic prints. Currently Jim O'Raw is printing T-Shirts, posters and less frequently stickers. When asked for which genre he's creating most – he doesn't mention one and calls it "self-initiated", also highlights that screen-printing doesn't provide him any income and became more of a hobby. Talking



**Figure 52**  
Utopia  
Print by Jim O'Raw



**Figure 51**  
Fruit of a Lion  
Print by Jim O'Raw



about advantages and disadvantages of this specific technique, O' Raw stated that he dislike unsustainable waste and chemicals involved in screen-printing and compared it to eating meat – he hates it, but finds it really tasty. The thing he appreciates about screen-printing technique is the limited edition and a kind of legacy of ideas that are valued more than digital. Jim O'Raw suggests to a brand new printmaker to keep the squeegee almost at 90 degrees the whole pull and of course to experiment, make sure it's a masterpiece. While asked about his favorite classic and contemporary printmakers, he mentioned Eduardo Paolozzi, Peter Blake, Clark Keatley and Macroy Smith. Jim has a positive opinion about screen-printing in the digital future – according to him: "There will always be revivals, but hopefully it will become friendlier to the environment."

### Paolo Berra (Turin, Italy)

Paolo Berra (Savigliano, 1984) is a freelance graphic designer who mostly works with graphic editorial projects in artistic area, visual communication and brand identity (most recent collaborations with Humboldt Books, La Grande Illusion, Goethe-Institut Turin, Skinnerboox, Artecò). In 2009 with Elisa Talentino he created a project called "Innamorati". In this project they worked in the area of screen-printing and made several collaborations and workshops. In 2011 Paolo Berra collaborated with Beatrice Zanelli, Mattia Macchieraldo and Stefano Riba working on the project called "Print About Me", which was mostly



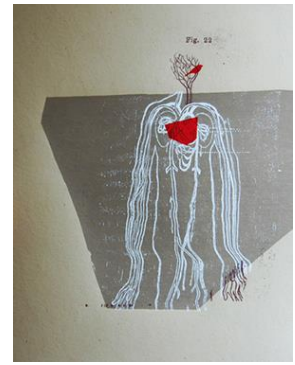
**Figure 53**  
Sciame Pensieri (2012)  
Paolo Berra



**Figure 54**  
Felce (2012)  
Paolo Berra

about researching and experimenting in editorial and art area — collaborating with various artists and designers, producing prints and limited edition books. He's been teaching traditional printmaking techniques at l'ISIA-Istituto Superiore per le Industrie Artistiche of Urbino and IED-Istituto Europeo di Design of Torino, the city he works and lives in.

Paolo Berra has chosen screen-printing as a medium because it permits to produce multicolored, high-end images with few resources. Also it is a fun way of printmaking, which can become a paid work. It is special and unique because of its "materic" and strong colors. Berra has learned screen printing on his own in early 2000, while being a teenager and having a punk band (he was 15 years old then). In these times he used screen-printing as the way to produce t-shirts and other his band related material. That way he fell in love with technique. He bought his first frame in 2006 and since then already broke some hundreds of them. When asked if he prefers screen-printing to digital print, Paolo replied that he can't strictly choose one or another – both techniques might be used as complementary. Paolo Berra specializes mostly in art prints and editorial products (which can be found via [www.printaboutme.it](http://www.printaboutme.it)). As a general advantage of screen-printing technique he highlights the possibility to obtain colorful, high-ended prints with few resources in a relatively short period of time. The main disadvantage according to Berra is the process being slow and the materials are not long lasting. He advice the new printmaker to keep the frames clean, because



**Figure 55**  
Figura 22 (2011)  
Paolo Berra



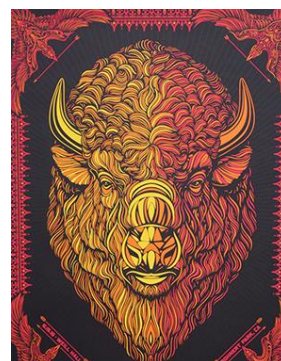
**Figure 56**  
Di Natura Stupida (2011)  
Paolo Berra

it determines 50% of the good quality of the print and to use the water-based colors, because solvent-based chemical materials can be dangerous for printmakers health. Also he highlights the necessity to develop a certain ability to say "No" to clients, who ask to screen-print technically impossible to screen-print requests. To print for the sake of serigraphy and not vice versa. To the question about screen-printings future Paolo Berra answered shortly – in some cases serigraphy is and will stay the only possible technique for the people who want to "get their hands dirty" and to be 100% present in the artistic process (from the drawing until the final result of printing).

### **Todd Slater (Austin, TX, USA)**

As stated in Slater's official website, operating out of converted garage studio on the outskirts of Austin, Texas. Poster artist Todd Slater is a prolific as he is piercingly inventive. In less than a decade since graduating from art school, he has created literally hundreds of dazzling posters, featuring the music industry's hottest acts, including "The White Stripes", "The Foo Fighters", "Radiohead" and "The Killers", to mention just a few. He draws his inspiration directly from each artist's music, translating the sounds into gut instincts or vibes that drive color selection and design schemes.

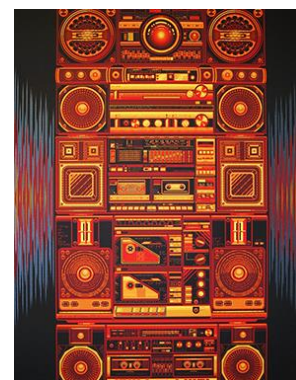
Todd Slater likes serigraphy because it has more personal feeling – the process is important and it has integrity. He also likes the "painterly" look and the fact



**Figure 57**  
Abison for  
Avett Brothers  
Print by Todd Slater

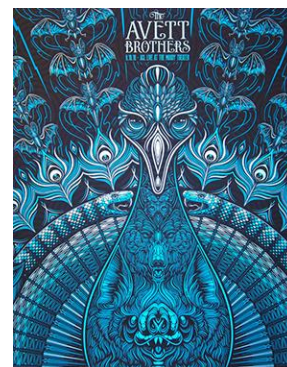


that anybody can do it. Curious case – Todd mentioned to have taken every art course in college except printmaking for some reason. He ended up working in a screen print shop doing illustrations to pay my way through school and learned the ends and outs there. He reads many screen printing forums as well and learned a lot from those. Slater thinks qualifies himself mostly as self-taught in this regard. Todd technically started to print in 2002 and professionally in 2004. He states to definitely prefer screen-printing to digital printing, because the process does matter to him. Todd says to be concerned with how things are made. This goes for art, food, the shoes and clothes he wears. Slater wants to know how things are made and wants the process to have integrity. This isn't to say digital prints cannot be beautiful. According to T. Slater, James Jean is doing some remarkable things with regards to digital printing. Todd prints mostly posters (18x24 in typically). Initially all his art was for music industry, but lately he's moving towards art prints. He says to be less interested in advertising anything - the less words on the print the better. According to Todd - festival prints are predictably an artistic nightmare. Todd says that the main disadvantages of screen-printing are firstly that the artist has to achieve the "economy of color" (he mentions that he actually like this "disadvantage") and secondly, that it may take several days to print one edition. According to Todd, the general advantage of screen-printing is that generally speaking it looks a lot better than other kinds of printmaking. When asked to give an advice to a person who just started to



**Figure 6o**  
Stereolith  
Print by  
Todd Slater

screen-print, Slater suggests to simplify the color palette by figuring out how to recreate the vision using 2-3 colors. According to Todd - if a printmaker can do it, he will become a better artist for it. When asked about the artists that inspire him, Slater mentions that his favorite screen printers are all living today and, according to him, have more ability and understanding of the medium than past generations. He gives a great palette of names: Aaron Horkey, Laurent Durieux, Chuck Sperry, Jason Edmiston, Daniel Danger, Ken Taylor, Tom Whalen, Kevin Tong, Emek. Todd says that he likes these artists because they are understanding silkscreen in ways classical screen printers did not. The medium has advanced a lot in the last 10 years and boundaries are constantly being pushed forward. Todd Slater has firm opinion about screen-printing in the digital future according to him, as the digital medium advances so will screen printing techniques. Techniques that work for digital applications many times will also apply to screen printing. The two are linked. It's enough to take a look at the digital brushes of Kyle T. Webster and how they have effected screen printing. Many of the artists mentioned above, continues Todd, use those new digital brushes (created in the last 20 years) to paint their silkscreens. It is a myth to think that advances in digital art will negatively affect the hand done art of screen printing. Todd Slater affirms to be certain that, artists who think critically about their work will use any relevant new advances in digital art platforms to improve their printmaking.



**Figure 58**  
ATX- Avett  
Brothers (2016)  
Todd Slater

### Giancarlo Impiglia (USA-Italy)

Giancarlo Impiglia in the early 1970s moved from Rome to United States, and has since established himself as one of the most prominent artists in the American art scene, delivering powerful commentary on social, political, and economic contemporary culture with a signature style identifiable around the world, states the official website of well-known American-Italian artist Giancarlo Impiglia.

Giancarlo Impiglia admits to love serigraphy technique due to its special feature to permit the artist to create multiple artworks, in the same time maintaining aesthetic values of the original painting, no matter it is made with acrylic or oil color. G. Impiglia learned screen-printing technique when he was a student at Liceo Artistico in Rome. He finds serigraphy perfect for his "Hard Edge" style, where the colors are precisely separated in between of them, but anyway have the "tridimensional" feeling on the surface of canvas or the paper. In fact, states Giancarlo Impiglia, when he was screen-printing, he was using many layers of color in order to obtain a "pictoric" effect, which is impossible by using digital printing techniques. He admits to prefer screen-printing instead of digital printing, because digital press is "cold" and not "pictoric" at all. Impiglia admits to have used serigraphy technique for many years to print limited editions, numbered and signed by artist (himself) and with international Copyright, in order to satisfy the demand of the collectors from all over the world. He states to have



**Figure 61**  
Another Party (1981)  
Giancarlo Impiglia



**Figure 62.**  
The Grand Party (1986).  
Giancarlo Impiglia

used this technique a lot, because it's offering great aesthetic advantages as bright and beautiful colors for example, but in the meantime it requires a lot of time for the realization and the printing production. Following Impiglia's opinion, there is also a problem of the toxic vapors of the solvent based colors frequently used in screen-printing, so it requires to wear a protection mask and work in well ventilated studio. He remembers, that in 80s and 90s there was a great "Boom" of serigraphy — many artists used it extensively. Andy Warhol in particular has created thousands of multiple images with millions of copies, that way creating a vast market on the international level. Impiglia mentions other artists: Tom Wesselman, Romero Britto, Keith Haring and James Rosenquist. And many others like Warhol, who became famous and popular by creating a great market of artworks, affordable for everybody and not only to big collectors. G. Impiglia confess, that screen-printing has positively contributed to his artistic career. Unfortunately, states the artist, he is not using it for a long time, because of his recent dedication to unique artworks. He prefers the artworks to be unique because of the market requests. Also, adds the author, he thinks that computer related press is pushing the serigraphy out, because of its time consuming process and elevated cost of production — many ateliers dedicated to this special technique doesn't exist anymore. Great part of these ateliers has been converted into digital printing studios, due to the fact that digital printing is much faster and less expensive to produce. However, concludes Giancarlo Impiglia,



**Figure 63**  
Backgammon Players  
(1988)  
Giancarlo Impiglia



**Figure 64**  
Black Tie (1983)  
Giancarlo Impiglia

serigraphy technique will remain an exclusive form of art and will be always appreciated by the serious collector.

### **Geoff McFetridge (Los Angeles, CA, USA)**

According to well-known art web magazine artsy.net, Geoff McFetridge has worked for many high profile clients for a number of years. Geoff McFetridge's work is mostly based around simple line drawing, studies of people, objects and activities. His work sometimes deals with activity and movement, and also has a stillness to it, which conveys the ease at which McFetridge can create his scenes.

Geoff McFetridge says that the reason for him to like screen-printing is flat, rich spot color and a lot of resources, which can be easily found in Los Angeles and in all the city everything is screen printed. As well he likes the fact that all of the screen-printing process can be made by hand. McFetridge remembers to have learned the technique in his summer job during the high-school years – in the T-Shirt shop running simple 4 screen printing press. He worked his way up to running a big mechanized press by his second year of college and after that he moved to the art department where he made all the separations doing t-shirts for like Stanley Cup. Geoff grew up in Cagliari, Canada so most of shops production was for tourist market. He worked in this shop until his high-school graduation in 1989. McFetridge admits that he doesn't print anything digitally and absolutely prefers screen-printing to



**Figure 65**  
Oreo Illustration for the  
"Play with Oreo"  
Campaign (2017)  
Geoff McFetridge



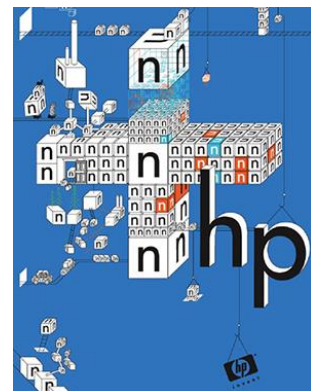
**Figure 66**  
Greenpeace Stop the  
Stump  
Geoff McFetridge



digital printing. He states that Screen-printing is like an extension of drawing or painting, it's liquid ink turned into a shape, it's not pixelated, so is more like a liquid, near-dimensional drawing. He says to have printed on all kinds of surfaces - on canvas, fabric, paper... Also he mentions that he doesn't print at the studio anymore, it's very rare, unless he's doing something for his children or something similar. Geoff I works mostly in the author industry just for fun, he got started in the skate-board industry. Now he gets calls from some very big companies like Google or Facebook, but in the meantime he also does very small requests for ski companies like Patagonia, Solomon, Burton etc. According to McFetridge, the great advantage of screen-printing technique is that there are so many things made by screen-printing that you wouldn't know, very high-end things like carbon fiber, like skis or bikes and then often there is printing on the clear material which then is applied to the bikes. Screen-printing is kind of everywhere and it can be done by everybody. Or at least understand what it is so when you buy a Kanye shirt and line-up for an hour for a Supreme shirt and how they are produced it's really interesting, because they are produced using a very low-end technology and in a very simple way, but the mythology creates this sort of demand around it, but it's interesting that the screen-printing is the basic for everything. Geoff has just one advice for a new screen-printer — to be methodical. While asked about his favorite screen-printers Geoff mentions the great classic Robert Rauschenberg and a contemporary artist Brendan Fowler, in particular his series "Election

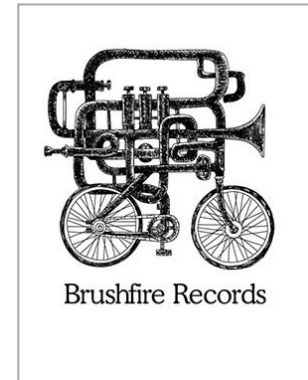


**Figure 67**  
Death Cab for Cutie &  
Magick\*Magick Orchestra  
Live LP Layout  
Design for limited edition  
double LP release specific  
for Record Store Day (2014)  
Geoff McFetridge



**Figure 68**  
Hewlett Packard  
Commercial spot for  
Hewlett Packard  
explaining nano  
technology  
Geoff McFetridge

Reform". As well he states that he is not much into art and artistic prints. Geoff answers to the question about the screen-printing in the digital future that by his personal opinion, there will be a direct to a screen-printing, so the printmaker will be able just print out of the screen. He also thinks it's already possible and it already has some use in practice, but the screen-printing will become a little more similar to digital 3D printing type of screens, it's possible. But it might also just disappear, because there is a lot of laser cutting and other materials, there is a lot of a ways to replicate the look of silk-screen. He also stresses that it may survive, because there already were many generations that grew-up with screen-printing, that's why he thinks that what in the future we might appreciate screen-printing technique more, because it will become something more with higher-end, cheaper as well to do other processes so the printmaker may become nostalgic for it.



**Figure 69**  
Logo Design for  
Brushfire Records  
Geoff McFetridge

### **Seripop (Montreal, Canada)**

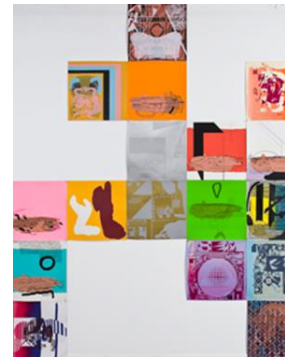
Seripop is a collaborative practice formed by a two Canadian artists, Yannick Desranleau and Chloe Lum. This Montreal-based duo has been active since the year of 2000 and goes by a famous motto: We are interested in all types of failure. Seripop loves experimenting with various fields of visual arts, making interesting works that incorporate elements of music and graphic design with the concept of screen printing. Their designs are used by numerous album covers and books but have also been exhibited in



**Figure 70**  
Yannick Desranleau and  
Chloe Lum (Seripop)  
Photograph by Kristel Jax

many reputed galleries and museums across Europe and America, with the definite highlight being their inclusion within a Victoria and Albert Museum show in London. Seripop won the 2007 Juno Award for CD/DVD Artwork Design of the Year for designing the cover of The Looks album by MSTRKRFT, writes official page of the duo Seripop.

Chloe Lum likes serigraphy because of its adaptability, texture of printed area and because of being more immediate than other forms of print-making. Initially she learned to screen-print herself and later on took screen-printing courses at Concordia University in Montreal (Canada) with, as she highlighted, very kind and generous instructors - Jenny Lin and Bonnie Baxter. Lum prints already for 22 years. She started as a teenager, printing a few things as a hobby and having no clue that in the future it would form such a large part of her career. When asked if she prefers analog or digital printing, she replied to like both for different effects. Lum and her partner Yannick Desranleau use digital printing and screen-printing alike in their installation/performance practice. They are printing mostly on wall paper and giant sheets of Tyvek in either solid flats or simple patterns that are used sculpturally or as performance details. Also she mentioned, that they have done many years of poster making too, but for now, the genre they are mostly working to is Visual Arts. As a main advice to a person who just started to screen-print, Chloe Lum suggests to start simple – it brings better results and less frustration. In addition, to use more bleed than you



**Figure 71**  
Partly Excavated (2011).  
Seripop. Photograph by  
Yannick Grandmont



**Figure 72**  
J'aurais pas été si j'avais  
su (2011) Seripop.  
Photograph by Yannick  
Grandmont



think is needed and of course practice a lot, because it becomes easier with time. Chloe states not to think about artists in terms of medium, but rather what their overall body of work and approach towards her. She likes work which is self-reflective and has a sense of humor as well. Tactile is always nice. "Work that you have to use your whole body to see is especially exciting" continues Lum. Some artists Chloe Lum admires are: Michael Beutler, Tricia Middleton, Phyllida Barlowe, El Anatsui, Katie Bethune-Leamen, Sarah Sze, Liz Magor, Maria Hupfield, Miguel Gutierrez and Hito Steryl. When asked about screen-printings destiny in the digital future, Lum answers that the past decade or so has shown that as we engage more in digital technologies in our daily lives, many people will always have a desire to make thing with their hands, to get dirty and maybe work up a sweat whether that is in printmaking or gardening or ceramics or baking bread or building bicycles. Doing these types of physical creative projects are very satisfying and meditative.



**Figure 73**  
La Battue (2011) Seripop  
Photograph by Yannick  
Grandmont

### **WhatisAdam aka WIA (Montreal, Canada)**

Montreal based street artist and Screen-Printer WIA (aka. WhatisAdam) depicts North-American wildlife in new ways. His 'comic-book cover' posters of prostitute Deers, tattooed Mallards and cans of Maple 'Sizzurp', can be seen in the alleyways and streets of Montreal and Brooklyn.



**Figure 74**  
Maple Sizzurp (2015)  
What is Adam aka WIA

WIA states, that one of the general reasons of choosing the screen-printing technique were economic – in order to cheaply make large amounts of posters for his street art. Firstly he created a DIY screen-printing set-up in his studio and that way were able to make numerous posters of his street art which were colorful, interesting and cheap. Adam studied studio arts at the college, but always had interest in paper and poster art, because of that he took an extra course in Litography. From then on he started buying supplies and researching via books and online for how to build his own DIY setup for screen-printing. For now he has 10 years of screen-printing experience. He states to absolutely prefer screen-printing to digital printing. When started, Adam had many issues with registration, since his DIY set up was very basic. Since then he improved his set up significantly, but now he actually recreates the look of off-registered prints due to its nostalgic look of a “hand-pulled” print. “The difference in now on purpose” – states artist. He prints mostly on paper, canvas and wood and most of Adams works are multiples, but now he also produces many unique pieces. WIA saves all his screens and brings back old images into his new works. He mostly creates for the street art and art market. Adam thinks that screen-printing is great for multiples, but the slight differences in each print really make them more interesting, it shows the hand of the printer or artist. He also admits to love the look of screen printing, which is why he have brought it into my original art works. The only disadvantage it brings, according to the artist, is the costs and time associated, the setup is quite

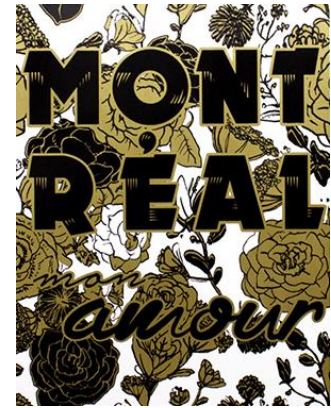


**Figure 75**  
Montréal, Mon Amour (2015)  
What is Adam aka WIA



**Figure 76**  
Monkey Man  
What is Adam aka WIA

extensive and can cost a lot at the start. He advises a new screen printer "Work those forearms! And Practice! It's quite a workout." As his inspiration Adam mentions Shepard Fairey, FAILE, Gary Lichtenstein and Andy Warhol. When asked about the future of screen-printing, he replies that the digital age will only help turn screen printing into more of an art form. It's important to move with the times, but the artists and traditionalists will keep screen printing around.



**Figure 77**  
Montréal, Mon Amour  
What is Adam aka WIA

### 3.1 Local Case Studies (Portugal)

#### Oficina Arara (Porto, Portugal)

As stated in official website of Oficina Arara, it's founded in 2010 by a group of artists, designers and a mechanical engineer, Oficina Arara is a graphic/art laboratory equipped to work with silkscreen, along with other printing and editing techniques. Based in an old hangar at a dead-end alley in Porto (Portugal), it works as an arena for experimental artistic mixed-media fusion, rescuing the organic plasticity and vibration of the matter through hand-printed posters, books, record covers, etc.



**Figure 78**  
Carnaval  
Oficina Arara

With Miguel Carneiro, one of the founders of Oficina Arara, we met after the presentation of the illustrated Portuguese version of "Demolition of Work" by Oficina Arara at Cinemateca Portuguesa in Lisbon and he claimed not to have a ready presentation or 3 exact reasons why he chose Screen-Printing as a technique. The idea of Screen-Printing was more a possibility to rehabilitate a printmaking technique which he learned

while studying in Art Academy. It became kind of an ally of the graphic productions he was doing at the moment. One of the first objectives that brought him to work with Screen-Printing was firstly to dismiss the "framed aura" that original artworks have. "When you do the original design, normally the spaces giving the possibility to showcase it are art galleries, museums and institutions or other similar places. You can show it temporarily, but later, the possibilities that under this investment that you did (art-work) are only that somebody might buy it. So, what for us seemed absurd, was that you keep on working for entire month, entire day, entire week or three months to make a design and then just one privileged person will be buying it." According to M. Carneiro, Screen-Printing filled this gap or this direction, this paradigm that exist around the process of artwork and gave the ability to produce an original design which could have other presence, other attitude, which still represents the original idea, but can be multiplied many times. For example 150 posters which can be put on the walls of the street, can be sold or can be exchanged (that way it becomes a kind of exchange currency) and in the same time you have a work with dignified presence and an appearance very similar to painting or design, as M. Carneiro states, this is a great advantage of Screen-Printing technique. It's still possible to produce multiple paintings (as a part of them were studying painting), but the "aura" of an artwork does not disappear. It's not that they are interested in massive reproduction to make 200-300 copies every time, reproduction itself isn't very creative process in



**Figure 79**  
Jungle Trio  
Oficina Arara



**Figure 80**  
Carnaval  
Oficina Arara



general, but what they (Oficina Arara) are trying to do, is to make a non-creative process of reproduction creative. As Screen-Printing is an artisanal medium and permits to control all the steps during the process even at the small studio at home. At the same time it gives a certain possibility for every part of the process to be creative. You can paint the paper sheets before or change the ink during the printing process or to change the design at the moment of printing, all this makes the creative gest always present. Considering these aspects Oficina Arara was growing while experimenting. On the other hand, mentioned M. Carneiro, "we all are like small monkeys imitating the world around us - conditioned by the circumstances and everything we see, by what we already know or what we have studied or by what others tell us, we can't even imagine what we would be doing if nothing would influence us." According to M. Carneiro, "we don't invent anything — we invent things which are already invented, but we can still make some variations." Although, screen-printing as well in the art galleries can be framed as an object which tends to be something more to the direction of the painting or in these days a cult object as well. In his opinion it makes sense to work in more amateur style. He considers Oficina Arara amateurs as well. In their case — professional amateurs. Screen-Printing itself for Oficina Arara is just a technique — a medium to transmit their ideas.

All started with one editorial house in France, in Marseilles, about which M. Carneiro found out through

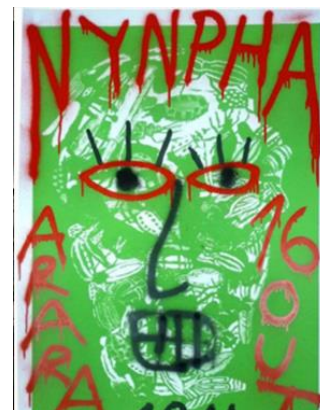


**Figure 81**  
Andromeda  
Oficina Arara



**Figure 82**  
Macaco Sábio  
Oficina Arara

cult shops selling Screen-Printed editorials at the time. This particular editorial house was kind of “avanguardist” of the movement and had a studio with semi-automatic machine to produce prints and books, all screen-printed and for 15 or 20 years always following the idea to take screen-printing “out of the frames”. Their prints weren't far away from original paintings or very artisanal paintings. They were producing books of certain plasticity that you couldn't find in any other place. That was a “brutal horizon-braker”, in words of M. Carneiro, if he wouldn't had seen this example at the time , he wouldn't have thought that this kind of editorial production is even possible. So he bought some of their books and after went there for the 8 months long internship. The people from this particular French Atelier shared with him the mastery that they collected through years, and, following M. Carneiro, this one-by-one knowledge sharing doesn't happen very often nowadays. Here he learned how the Atellier functions, how many people has to work there, how all the processes go, how the distribution works, how to use Photoshop, how to separate the colors, how to reduce the “million-color-image” to 5 or 3 without losing the original “vibration”. Summarizing, it was a great experience, which later permitted to open a studio in Porto, which had the same concept of the Atelier in France. Following, a group of enthusiasts invested into some equipment and bought a semi-automatic screen-printing machine. Then occurred a natural process, according to M. Carneiro, very similar to “romantic relationship”. Firstly, the initial “flirt” between



**Figure 83**  
Nympha  
Oficina Arara  
João Alves  
Miguel Carneiro



**Figure 84**  
CARTAZ P.A.V.  
Oficina Arara

some people — they found the place and were treating it as an “arena”, with the very conflictuous feeling inside it. In words of M. Carneiro, they were mixing work relationships with friendship and love so it influenced very contrastive emotions. On the same time they were trying to create a model without one prototype while intending their own. “It’s a constant conflict, but it’s a constructive conflict on the same time”, explained Miguel, “It stops the things that occur in Oficina to become stable, helps us to get out of the comfort zone, but with the scale of things that we are doing we actually can never get to the comfort zone.” In addition, coming back to people who like screen-printing, great part of them doesn’t have money, so members of Oficina Arara never get comfortable financially as well.

As a main advantage of Screen-Printing M. Carneiro named plasticity of the medium. As the main disadvantage — sometimes it gets very plain, very superficial. Other graphic techniques like gravure, takes more time and resources, but, according to the artist, they have a much deeper presence. According to Miguel, Screen-Printing is more brain-based, and more methodical. All the printmaking techniques are methodical, and it’s not a disadvantage, but a general characteristic. It’s not good or bad, it’s process-based — there are many steps to follow and to control. It requires a lot of patience, sometimes the things during the printing can go really wrong and it’s necessary to be patient. Following M. Carneiro, the time is crucial to the preparation of the edition — digital work on the



**Figure 85**  
Totem  
Oficina Arara  
João Alves



**Figure 86**  
Poster for Rumor III  
Oficina Arara

image, preparation of the frames and equipment. Sometimes the process starts in the morning, and the printing itself starts in the evening. However, according to Miguel, when it comes to the phase of printing, everything goes very fast. Due to this reason, members of Oficina Arara are trying to make all the phases creative - to prepare the paper sheets in advance, to make collages or monotypes as a background, to change some features during the printing process (f. ex. to print one frame, then flip the paper vertically and print another one in the opposite direction).

Screen-Printing, as M. Carneiro stated before, for Oficina Arara is just a medium to transmit ideas, there is a certain philosophy under it. F. Ins. when they print an edition of 150 posters, they already know that 40 or 50 of them will go to the streets. In that case the process and the cost of preparation and printing extends. Some people doesn't understand why they are "offering" a big part of the work to the public. Quoting Miguel: "We are trying to be less materialist that way. It isn't a photocopy, Even if I find photocopies spectacular, but for us is very important that one gravure, with 4 colors might be sold for 80 Euros and in the meantime the same screen-printed design is sold for 20 Euros."

While asked about the future of Screen-Printing technique, Miguel didn't had a firm opinion. He mentioned that already in the beginning he started to use Photoshop together with Screen-Printing. Computer is used as a complementary machine to



**Figure 87**  
Oficina Arara  
Posters in a Fair



**Figure 88.**  
Oficina Arara.  
Poster in the street



simplify the print-preparation process. Due to this fact, digital and analog printing techniques are not opposite, they are complementary and the new software programs makes the process easier. According to the printmaker, Screen-Printing Technique has more than 600 years, but survived all the new advanced technologies since today — people will always feel the urge to put their hands in the paint. Also, it seems that Screen-Printing is having a very strong come-back nowadays.



**Figure 89**  
Pandemônio  
Oficina Arara  
Miguel Carneiro

### 3.3 Interest Case Studies

Interviews were sent to 20 different individuals, 8 of them were familiar with screen-printing technique and could provide relevant answers to the interview questions. Here they are:

#### **Marzia Faranda, architect (Barcelona, Spain)**

Marzia immediately stated that she likes screen-printing, but the only thing she ever bought coming from this medium were screen-printed t-shirts. She continued, that there is no particular reason for purchasing just screen-printed t-shirts and nothing printed on paper, — “It just never happened”, — she explained. However, according to M. Faranda, the reason for this might be that nowadays in Barcelona screen-printing on t-shirts is more popular than screen-printing on paper. Although, she thinks that digital printing methods pushed the analogic print out of the quotidian use (for example there are lots of people who not even bother to draw by hand, they are using Illustrator and Photoshop directly, and the same counts for the printing techniques), but even though the analog techniques are still keeping their “charm of handmade” and they come back to be a fashion thing in “waves” (thinking about Polaroid in photography).

According to Marzia, in the future the screen-printing technique could be substituted by digital printing techniques, but also might be re-discovered and adored again because of its charm, but would never be used as everyday technique — she doesn't believe that anybody ever would have a screen-printing machine at home.

### **Borja Arèvalo, Artist & Nature Illustrator (Sevilla, Spain)**

Borja Arèvalo answered to like screen-printing technique, but he couldn't strictly state that it's better than digital printing. According to Borja, it depends on the situation - digital printing can be a very good quality tool when it comes to taking reproductions of original artworks. The silkscreen besides being a tool of reproduction is also a creative tool or technique, the main reason why he gives more value to the silk-screen. He also admits to buy printed art very often, most of all when it comes directly from the artist. Borja thinks that the value of screen-printing in the future will increase, due to the industrialization and the risk of losing antique art techniques.

### **Tiziana Barrilà, journalist and writer (Rome, Italy)**

Tiziana affirmed to like screen-printing technique. She also mentioned that once had screen-printed herself, just not on paper, but on textiles. However, even being an admirer of this particular technique, she admitted that screen-printing nowadays became an "aesthetical value" in front of digital printing technique with all its advantages and accessibility. According to her — serigraphy is beautiful but can't be used by everybody. Tiziana stated that she have bought numerous vintage screen-prints in flea-markets (mostly the ones that are still beautiful, but sold like secondary merch). When asked if ever purchased any of contemporary printmaker's artwork, she answered negative, without highlighting any particular reason why. T. Barrilà thinks that serigraphy as a technique had and will always have a future not like a "necessary" technique (because of the co-existing digital – more efficient, lower cost, faster), but more

like “art” or “pleasure” technique. She compares it to the vinyl culture in music, which never disappeared completely even with co-existing mp3 and streaming technologies, it will always have its small place in the market.

#### **Maria Mollo, Graphic Designer (Rome, Italy)**

Maria Mollo admitted to like screen-printing. She also stated that she experimented the technique in the past several times. Maria thinks that screen-printing is romantic due to its manual concept and the coordination between the hand and the brain. She also stated that she buys many screen-printed goods while having an opportunity. While asked about the future of screen-printing, she hopes that it will never go out of fashion and there will be always some technology to exalt it.

#### **Rossella Catanese PhD, Tutor of academic Master in Digital Audiovisual Restoration (Florence, Italy)**

Rossella Catanese admitted that she likes screen-printing technique because of its “material” printing method. Even though the digital press can mimic the effect of analog screen-print, the actual screen-print has different volume of the surface which makes it more real and “material”. She stated, that has bought only one screen-printed poster made by Italian printmakers “Malleus”, dedicated to Dario Argento's classical horror movie “Suspiria”. She has ever bought just one because of elevated price of screen-printed art, and R. Catanese usually doesn't invest money in printed art and house decoration. Asked about the future of screen-printing, Dr Catanese answered, that she thinks that as in all the fields, digital way of printing will surpass the screen-printing technique because of its versatility, commodity and relatively low cost. According to her, its success is not even discussible and will occur naturally due to the market interest.

**Kathrin Slavik, Multimedia Artist (Freiburg, Germany)**

Kathrin Slavik states to prefer screen-printing and not digital printing. She buys screen-printed artistic merch, but mostly related to music industry as a form of support to the artists (generally tote-bags or posters). She also mentions that she never bought any kind of screen-printed material not related to music bands she likes. Slavik thinks that the digital options will help to "improve" or even extend the variety of options to create the stencil and both, digital and screen-printing techniques will complement each other without disappearing. She is also sure that the screen printing will be still used by a lot of people as it is a very unique and easy way to create prints.

**Eglė Bazaraitė, PhD Candidate in Architecture (Kaunas, Lithuania)**

Eglė Bazaraitė states to like screen-printing technique very much and states to prefer it to digital-printing as well and calls it "fancier". She admits to like buying screen-printed artistic products, but not very often, due to their elevated price. As being a PhD student, she buys many books in general, so, she highlights, it's necessary to set the priorities while being a student on the budget. When asked about plausible screen-printing destiny in the digital future, Eglė thinks that it will survive, because the things like manual book-making or manual book-binding can never be reproduced by any machinery.

**Margaret Orlowski, Microbiologist (London, Canada)**

Margaret Orlowski states to admire screen-printing because she likes to do things on her own, and printing is an easy and cheap way to produce various results as t-shirts, posters, visual performance art etc. She also finds it as a form of entertainment and very versatile as a technique. She used to buy screen-printed merch in the past, but rarely as well. She has not in the last year. According to Orlowski, purchasing these kind of items is low priority for her. When asked if there is any particular reason for stopping purchasing screen-prints, Margaret replied that she don't see many such things for sale, and the few

she sees, she don't like enough to buy. But she never bought many. "If there were more variety (more artists, more items and genres) more easily available, I might buy more", — states Margaret Orłowski. Nevertheless, she sees the future of screen-printing positively – she assumes that screen printing is making a comeback and will continue to do so, just like other kinds of analogue art forms are coming back (f. ex. vinyl records and type-writers). Digital is great in some cases, but. According to Margaret, a lot of people will soon get tired of it, or they will see it's not for everything.

## 4. DATA ANALYSIS AND COMPARISONS

### 4.1 Data Analysis

As stated in Chapter 1.8 Data Analysis Methodology, two approaches of Analysis were chosen — Interpretative method and Comparison Method. The following chapters will be analyzing collected information. First, using the Summary tables the data will be interpreted and then compared to other Analogue revivals (Slow Food Movement, Cinema, Analog Music and Analog Photography).

As the collected data is hardly statistically measurable, the results will be based on the major genre.

The first table summarizes the general facts about interviewed printmakers – name, country, genre they are mostly working on, techniques used, where the knowledge about the medium came from and the time period they are practicing Screen-Printing technique.

## Global & Local Case Studies Summary Tables

Artist	Country	Genre	Technique	Knowledge	Printing Since (number of years)
<b>Jim O'Raw</b>	UK, London – Birmingham	T-shirts, Posters, Stickers	Screen-Printing, Litography	Art School / from another artist	2004 (13)
<b>Paolo Berra</b>	Italy, Turin	Editorial Design, Graphic Design	Screen-Printing, Traditional Printing Techniques	Auto-didactic	2000 (17)
<b>Oficina Arara</b>	Porto, Portugal	Posters, Editorial Projects	Screen-Printing, Mixed Media	Various educations of various members	All members printing for different number of years
<b>Todd Slater</b>	USA, Austin, TX	Posters for Music Industry, Art Prints	Screen-Printing	Work in a Print Shop during school years	2002 (15)
<b>Giancarlo Impiglia</b>	USA-Italy	Fine Art	Screen-Printing, Painting	Liceo Artistico of Rome, Italy	+-1970 (47)
<b>Geoff McFetridge</b>	USA, Los Angeles, CA	Drawing, Commercial Graphic Design	Screen-Printing, Graphic Design	Print-Shop during School/College years	1989 (28)
<b>Chloe Lum</b>	Canada, Montreal	Visual Art, Installations, Performance Art	Screen-Printing, Mixed Media	Auto-didactic, Concordia University Classes	1995 (22)
<b>What is Adam</b>	Canada, Montreal	Street-Art, Posters	Screen-Printing, Murals	College course in studio arts, Litography Course	2007 (10)

**Table 3.** Summary Table - Artists working in the field (Europe, USA, Canada) #1

Artist	Reasons for choosing Screen-Printing	Preference between Screen-Printing and Digital-Printing	Cons of Screen-Printing	Pros of Screen-Printing	Advices	Favorite Artists	Future Forecast for Screen-Printing
<b>Jim O'Raw</b>	Transforming idea into something final  Confidence in making final choices  Feeling like "a real artist"	Screen-Printing	Unsustainable waste and chemicals involved into process	Limited edition  Legacy of ideas that are valued more than digital	To keep the squeegee almost at 90 degrees the whole pull  To Experiment	Eduardo Paolozzi  Peter Blake  Clark Keatley  Macroy Smith	Hopefully it will become friendlier to the environment
<b>Paolo Berra</b>	Production of multicolored, high-end images with few resources  A fun way of printmaking, which can become a paid work  Special and unique because of its "materic" and strong colors	Both techniques might be used as complementary	The process is slow and the materials are not long lasting  Solvent-based colors are not good for health	Possibility to obtain colorful, high-end prints with few resources in a relatively short period of time	To keep the frames clean, due to the quality of production  To use the water-based colors, solvent-based colors are not good for health  To print for the sake of serigraphy and not vice versa	-	Screen-Printing will stay the only possible technique for the people who want to "get their hands dirty" and to be 100% present in the artistic process.
<b>Oficina Arara</b>	Medium to transmit ideas  Relatively affordable to everybody  Possibility to produce multiple quality artworks	They are complementary	Sometimes results are plain and superficial	Plasticity  Versatility  Possibility of Experimentation	-	-	Screen-Printing will improve  Digital Printing and Screen-Printing will continue to complement each other.

**Table 4.** Summary Table - Artists working in the field (Europe, USA, Canada) #2

<b>Todd Slater</b>	<p>Gives personal feeling</p> <p>Integrity and importance of the process</p> <p>"Painterly" look</p> <p>Everybody can do it</p>	Screen-Printing	<p>Artist has to achieve the "economy of color"</p> <p>Takes several days to print one edition</p>	Looks a lot better than other kinds of printmaking	Simplify the color palette of a print to 2-3 colors	<p>Aaron Horkey, Laurent Durieux, Chuck Sperry, Jason Edmiston, Daniel Danger, Ken Taylor, Tom Whalen, Kevin Tong, Emek</p>	<p>Techniques that work for digital applications will also apply to screen printing.</p> <p>Artists who think critically about their work will use relevant new advances in digital art platforms to improve their printmaking.</p>
<b>Giancarlo Impiglia</b>	<p>Special feature to permit the artist to create multiple artworks, maintaining aesthetic values of the original painting</p> <p>Ability to print limited editions, numbered and signed by artist and with international Copyright</p>	Screen-Printing	<p>Requires a lot of time for the realization and the printing production</p> <p>Toxic vapor of solvent-based colors</p>	It's offering great aesthetic advantages as bright and beautiful colors	-	<p>Tom Wesselman</p> <p>Romero Britto</p> <p>Keith Haring</p> <p>James Rosenquist</p> <p>Andy Warhol</p>	<p>Computer related press is pushing the serigraphy out, because of its time consuming process and elevated cost of production.</p> <p>Screen-Printing technique will remain an exclusive form of art and will be always appreciated by the serious collector.</p>
<b>Geoff McFetridge</b>	<p>Flat and rich spot color</p> <p>A lot of resources in Los Angeles</p> <p>Everything can be made by hand</p>	Screen-Printing	-	Many things made by screen-printing that you wouldn't know	To be methodical	<p>Robert Rauschenberg</p> <p>Brandon Fraser</p>	<p>The printmaker will be able to print directly out of screen</p> <p>It might also just disappear</p>

**Table 4.** Summary Table - Artists working in the field (Europe, USA, Canada) #2



<b>Chloe Lum</b>	<p>Adaptability</p> <p>Texture of printed area</p> <p>More immediate than other forms of print-making.</p>	Likes both for different effects	-	Physical creative projects are very satisfying and meditative	<p>To start simple – it brings better results and less frustration.</p> <p>To use more bleed than you think is needed and practice</p>	<p>Michael Beutler, Tricia Middleton, Phyllida Barlowe, El Anatsui, Katie Bethune-Leamen, Sarah Sze, Liz Magor.</p>	<p>People will always have a desire to make thing with their hands, to get dirty and work up a sweat whether that is.</p>
<b>WhatisAdam aka WIA</b>	<p>Economic – to cheaply make large amounts of posters for street art</p> <p>Colorful, interesting results</p>	Screen-Printing	The costs and time associated, the setup is quite extensive and can cost a lot at the start	The slight differences in each print really make them more interesting, it shows the hand of the printer or artist	<p>Work those forearms! It's quite a workout!</p> <p>And Practice!</p>	<p>Shepard Fairey, FAILE</p> <p>Gary Lichtenstein</p> <p>Andy Warhol</p>	<p>The digital age will only help turn screen printing into more of an art form.</p> <p>The artists and traditionalists will keep screen printing around.</p>

**Table 4.** Summary Table - Artists working in the field (Europe, USA, Canada) #2

## Interest Case Studies Summary Tables

Name	Country	Occupation
Marzia Faranda	Barcelona, Spain	Architect
Borja Arévalo	Sevilla, Spain	Artist, Illustrator
Tiziana Barrilá	Rome, Italy	Journalist
Maria Mollo	Rome, Italy	Graphic Designer
Rossella Catanese	Florence, Italy	PhD, Tutor of academic Master in Digital Audiovisual Restoration
Kathrin Slavik	Freiburg, Germany	Multimedia Artist
Eglė Bazaraite	Kaunas, Lithuania	PhD candidate in Architecture
Margaret Orłowski	London, Canada	Microbiologist

**Table 5.** Summary Table - Interest Case Studies #1

Name	Are you familiar with Screen-Printing?	Preference between Screen-Printing and Digital-Printing	Did you ever bought any screen-prints?	If not, why?	Future Forecast for Screen-Printing
Marzia Faranda	yes	-	T-Shirts	Nowadays in Barcelona screen-printing on t-shirts is more popular than screen-printing on paper	Could be substituted by digital printing  Might be re-discovered again because of its charm, but will never be used as everyday technique
Borja Arévalo	yes	Both techniques have their advantages	Yes, when it comes directly from the artist	-	The value of screen-printing in the future will increase, due to the industrialization and the risk of losing antique art techniques.
Tiziana Barrilá	yes	Screen-printing is an "aesthetical value" in front of digital printing technique with all its advantages and accessibility.	Have bought numerous vintage screen-prints in flea markets  Never contemporary art-work	-	Will be not a "necessary" technique (because of the more efficient, lower cost, faster digital), but more like "art" or "pleasure" technique.
Maria Mollo	yes	Maria thinks that screen-printing is romantic	Buys many screen-printed goods while having an opportunity	-	It will never disappear, there will be always some technology to exalt it
Rossella Catanese	yes	Even if digital can mimic screen-printed press, it doesn't give the same feeling	Just one printed poster of Italian cinema classics <i>Suspiria</i>	Because of elevated price of screen-printed art	Digital way of printing will surpass the screen-printing technique because of its versatility, commodity and relatively low cost

**Table 6.** Summary Table - Interest Case Studies #2

<b>Kathrin Slavik</b>	yes	Screen-Printing	Yes, but mostly music related merch like t-shirts and bags	-	Digital options will help to "improve" or even extend the variety of options to create the stencil and both, digital and screen-printing techniques will complement each other without disappearing
<b>Eglė Bazaraitė</b>	yes	Prevers Screen-Printing to Digital-Printing	Yes, but not very often	Due to its higher price  It's not a priority for a student on the budget	It will survive, because the things like manual book-making or manual book-binding can never be reproduced by any machinery
<b>Margaret Orlowski</b>	yes	Prefers Screen-Printing	Yes, but rarely	Purchasing these kind of items is low priority for her	Screen-Printing is making a comeback and will continue to do so, just like other kinds of analogue art forms are coming back.

**Table 6.** Summary Table - Interest Case Studies #2

## Summary Write-Up

### Summary Table — Artists working in the field (Europe, USA, Canada) #1

#### Analysis

Majority of the artists interviewed are from USA or Europe. Most of them are printing posters. All of the artists interviewed works with screen-printing technique. In case of knowledge, most of the printmakers learned to screen-print at school or from another artist, less of them learned to screen-print on their own. The longest printing time form the artists interviewed is 47 years and the shortest — 10 years.

### **Summary Table - Artists working in the field (Europe, USA, Canada) #2 Analysis**

As visible from the Table No02, the general reason why almost all of the interviewed artists have chosen screen-printing is the 'painterly' look and the texture, materic-real feeling of the printing production. Most of the artists prefer screen-printing to digital printing, the rest think that both are complementary, nobody thinks that digital printing alone is better. Most of the artists highlighted two disadvantages – time consumption and the harmful effect of toxic vapor of solvent based color. Talking about the advantages all artists had different opinions, but one way or another they all agreed that uniqueness of the replica is the main advantage of screen printing. The advice almost everybody would like to give to a new printer was to practice to improve the skills. The inspirational artist mentioned twice was Andy Warhol. When asked about the digital future, interviewed print-makers doesn't see it as completely digital at all, according to them digital and analog printmaking techniques will continue as complementary improving on both sides and as mentioned by 2 respondents, people will always want 'to get their hands dirty'.

### **Summary Table - Interest Case Studies #1 Analysis**

Most of the people interviewed were from Italy. Only one respondent is professionally not related to art. All the occupations are different. All the respondents are from different cities.

### **Summary Table - Interest Case Studies #2 Analysis**

All of the respondents are one way or another familiar with screen printing technique and prefers screen-printing to digital printing. Some of them thinks that digital and screen-printing are complementary. Nobody prefers just digital printing. Most of the respondents buys screen-printed art, just not very often, because of their elevated price or respondents' financial situation. Most of respondents are positive about screen-printing and claims it cannot be substituted, one of the respondents' claims that digital will surpass screen-

printing, others are positive and thinks that both techniques will co-exist. Some respondents think that it will survive just like a "pleasure" technique.

## 4.2 Comparisons

In the book "Media and Nostalgia: Yearning for the Past, Present and Future" Katharina Niemeyer connects the recent analogue revival with a feeling of nostalgia (2014, p.2):

"Nostalgia is not only a fashion or a trend. Rather, it very often expresses or hints at something more profound as it deals with positive or negative relations to time and space. It is related to a way of living, imagining and sometimes exploiting or (re) inventing the past, present and future."

This brings to the question "Why analog techniques matter in all-digitalized world?" To find out, it is logic to compare the screen-printing technique to other analogue revivals.

### 4.2.1 Slow Food Movement

The "analogue" or "coming back to the essence" phenomenon is present not only in design, media or arts. So called "Slow food movement", started by Carlo Petrini and a group of activists in the 1980s, shows a great example of this phenomenon in completely different environment – food and agriculture.

As stated in the official Slow Food Movement website:

"Slow Food is a global, grassroots organization, founded in 1989 to prevent the disappearance of local food cultures and traditions, counteract the rise of fast life and combat people's dwindling interest in the food they eat, where it comes from and how our food choices affect the world around us."

They also highlight three fundamental statements:

- Good: quality, flavorsome and healthy food.
- Clean: production that does not harm the environment.

- o Fair: accessible prices for consumers, fair conditions and pay for producers.

It shows us the connection – in the human nature there is an eternal need for the feeling of time and space in this exact moment, for the feeling of being involved, being the small particle of the process and feeling well about being self-conscious, not influenced by mass consumption philosophy. This phenomenon described by Walter Benjamin in "Selected Writings: 1935-1938" (2012, p. 257-258) as the concept of "Aura" of the object:

"We define the aura as the unique apparition of a distance, however near it may be. To follow with the eye—while resting on a summer afternoon—a mountain range on the horizon, or a branch that casts its shadow on the beholder, is to breathe the aura of those mountains, of that branch."

It is being described in another philosophical point of view by Georg Wilhelm Friedrich Hegel as well as "Spirit" in "Phenomenology of Spirit" (2013, p. 146):

"The Spirit that knows Spirit is consciousness of itself and is present to itself in objective form; it is; and is at the same time being that is for itself. It is for itself, it is for itself, it is the aspect of self-consciousness, and that too, in contrast to the aspect of its consciousness or of the relating of itself to itself as object."

However, food is a major priority and necessity in human beings survival and life quality after water, but the art, in this case art of prints is produced to satisfy different kind of hunger and survival. This kind of hunger in terms of physical survival, doesn't mean much, but in terms of mental health and development it satisfies the need of aesthetics, which in the reality of curious and non-hunger-suffering individuals life is equally important. But, as mentioned before, both are comparable just in theoretical level.

#### **4.2.2 Analogue Cinema**

As stated by Rosella Catanese in the article "Repainting the mechanical ballet. Restoration of colors in 'Ballet Mécanique' by Fernand Léger" (2015, p. 4):

"Since the Eighties of the last century, film has been institutionally considered as cultural, rather than a commercial item. <...> Films required conservation policies and cold storage for their structural fragility. <...> The films have a part called photosensitive emulsion, from the early years, when the supports were made of flammable cellulose nitrate films, and then when they were made of safety (non-flammable) cellulose acetate, until polyester bases introduced in the Eighties and currently used in the production-distribution market. This emulsion may have a wide range of components, including salts such as silver nitrate or chromogenic couplers in the emulsions of color film, but it is interesting to know that the function of emulsifier is given by the gelatin, an organic product. This "organic" dimension in the film, susceptible to degeneration, further guarantees its syncretic charm. Film is therefore an art that tremble of vivid emotions and has got in its own materials an animated, living element."

In this citation author highlights the meaning and importance ("spirit" or "aura") of the medium, not only the final result, which both appears to be equally significant. The analog approach gives the spectator the feeling of preciousness and as a result is more self-conscious than the digitally produced "perfect and flawless" one. So which is the goal of the artist then? This discourse also brings to the rhetorical question "What is perfection?"

As stated by David Sax in "The Revenge of Analog: Real Things and Why They Matter" (2016, p. 4):

"Digital is the language of computers, the binary code of 1's and 0's, which in endless combinations allow computer hardware and software to communicate and calculate. If something is connected to the internet, runs with the help of software, or is accessed by a computer, it is digital. Analog is the yin to the digital's yang, the day to its night. It doesn't require a computer to function, and most often analog exists in the physical world (as opposed to the virtual one)."

As seen in all these examples, the result of binary code in many aspects is far away from so called "flawless perfection". The perfection itself is not the goal. The goal is "perfection in the feeling it gives to the spectator".

Comparing Analog Cinema to Screen-Printing can be seen a great match between these two areas – the feeling of "material", which in digital-production might be simulated, but the spectator will always feel that it is a simulation, it will have no "aura".



The difference between these two areas is significant as well, analog cinema affects more human senses and is perceived completely different than screen printing.

#### **4.2.3 Analogue Music**

David Sax (2016, p.12) describes a speech of Jay Millar, back in time, Marketing director of URP (United Record Pressing, Nashville, USA):

"While the process sounds automated, it is highly variable and requires a heavy human touch. Everything from humidity to the particular mixture of metals on the stamper or the properties of a single batch of PVC can impact the quality of a particular record. URP is constantly inspecting the records that come off the presses for tricks, pops or other "surface-noise" that a needle would pick-up, with microscopes, at listening stations, and with the human eye, and rejects up to 20 percent of the records it produces. These rejects are "dinked" in a machine that punches-out the label, and then crushes up the vinyl to be melted down and pressed into new records."

As we may see, the process requires an effort beyond the hard-work in the record studio. The post production of a Vinyl record is automated nowadays, but the process still needs a touch of a mastery of human hands. In addition, relatively high percentage of production is being rejected due to its insufficient quality. The logic of a human mind raises a question – so what's the reason of all this investment of money, time and resources with a high percentage of wasted merch at the end of the process? Again, coming back to the previous discourse, it's the "aura" and the "spirit" of the art transmitting medium. It brings the idea, in this case a "vibration", which is all but physical, into the physical world, it touches our physical senses.

Although, in some cases, analog technology is irreplaceable in the sense of quality. As stated by Curtis Roads in "Composing Electronic Music: A New Aesthetic" (2015):

"Moreover, the individual circuit components in an analog filter have a strong influence on the sound quality. For these reasons there is a greater heterogeneity in analog filters than in the digital domain. Certain analog filters impose a sound that would be impossible to find in a digital system. For this reason analog filters remain irreplaceable instruments for shaping sound."

Here the resemblance between analogue music and screen-printing is visible in terms of quality. Some features like, in this case, analog filter, compared to f. ins. Screen-printed and hand-binded book, can't be substituted by digital, the difference will be visible and the result not of the same level of quality.

However, music as a form of art is shapeless, it's about shaping the invisible vibration and of course the process of its production due to that is completely different and can be compared to physical art forms just in philosophical level.

#### **4.2.4 Analogue Photography**

"If you opt to use film and analog cameras, you do not just choose a different output medium or special aesthetics – you set the course for entirely different process. What can you do with an analog camera that you cannot do just as well with a digital one? Both capture light, true, but the difference between film and sensor is significant."

Stresses Chris Marquardt and Monika Andrae in the book "Film Photography Handbook: Rediscovering Photography in 35mm, Medium, and Large Format" (2016, p. 9).

As well as in screen-printing, the printmaker with his choice to choose analog technique, takes the way to completely different process.

Following Marquardt and Andrae, when choosing to work with film, photographer makes a decision before any light even touches the film and this choice makes a great impact on the end result of the final photo. It starts with the type of camera – its particular format, its features that might affect the picture, and its technical possibilities and limitations.

According to Margaret Iversen in "Photography, Trace, and Trauma" (2017, p. 33):

"So it is only now, with the rise of digitalization and the near obsolescence of traditional photographic technology, that we are becoming fully aware of the distinctive character of analogue photography."

The statement makes sense in the context of comparison with revival of Screen-Printing Technique – it was necessary to affront a complete faceless digitalization to come back to the analogue, materic technique. However both techniques are linked to each other – photo stencil requires photographic

emulsion in the process and many print-makers use photography as a tool used in their art production. It's rare that photographers use screen-printing technique, but it remains possible.

## 5. PROJECT

### 5.1 Learning to Screen-Print

Due to explore the technique more deeply, was necessary to learn the technique. For this reason, two workshops were attended and some personal experimentation made. It led to the decision to become a member of one Print-Making Atelier in Lisbon and to have a closer view to the process itself.

#### 5.1.1 Workshop with Oficina Arara

"Oficina Arara" known for their bold-colored and uncomfortable message-transmitting poster art, 8th April of 2017 organized one-day lenght workshop of introduction to Silk-Screen Printing at Cooperativa Aldeia in Sintra (Lisbon district, Portugal).

The workshop started with a short introduction to their wok in general and continued into practical part.

Practical part included all basic steps of screen-printing technique – starting with taping and frame preparation, paper registration, stencil making and placement, continuing with color preparation, mesh-inking, printing and frame cleaning in the end.

The workshop was based on team-work principles, so nobody produced any personal work – all stencils and printing were mixed together and in the end the result



**Figure 90**  
Beginning of the  
Workshop (2017)

was a great amount of posters combining everybody's effort.

As the workshop took place outdoors and conditions weren't suitable to develop photo-stencils, we learned just the direct paper-cut stencil technique.

The workshop was themed with masks which are easy to produce due to its symmetrical shape.

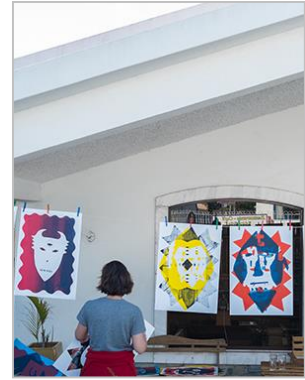
The final result exceeded initial expectations and proved that screen printing is a simple and powerful technique to produce immediate, but still high-impact posters in short amount of time with minimal resources.

### 5.1.2 Workshop with José Feitor

Workshop took place 17th July, 2017, at Oficina do Cego in Lisbon. As in the previous workshop with Oficina Arara the focus was based on simple paper stencil technique, this one was orientated to Photo-stencil and the process behind it. It was relatively short, just half of the day, but an excellent printmaker, with many years of experience in the field José Feitor, explained all the process clearly and with examples ongoing in real-time. It was useful to try and to see how it works in practice and to apply the learned information in upcoming personal experiments.

### 5.1.3 Personal Experiments

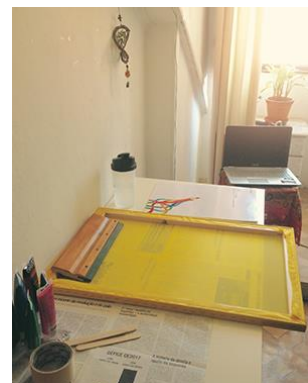
In order to explore the technique, and to personal interest, of course, first thing done towards the experimentation with actual printing was the frame.



**Figure 91**  
Results of the  
Workshop (2017)



**Figure 92**  
Workshop with  
J. Feitor (2017)



**Figure 93**  
DIY wooden  
frame (2017)

Initial plan was to construct an actual DIY machine, but due to some unfortunate events that occurred, the plan remained written on the paper. However, the detailed scheme how to construct the DIY A3 format screen-printing machine with exact list of required materials can be found in external Appendix file.

The frame served well as a DIY frame, but comparing it to the professional aluminum frames the quality is not discussable. First experiments were made in home conditions but despite the abstract and expressive result, the definition quality of prints was poor.

The second Experiment took place In Oficina do Cego with adequate professional equipment so the results had much better definition and quality.

#### 5.1.4 Exhibition

After creating various art-works with screen-printing technique, seemed logical to showcase them to the public. Exhibition took place in local community association art space in Lisbon, Portugal. It was exposed to the public for 30 days from 10<sup>th</sup> June to 9<sup>th</sup> July, 2017. As almost all the prints were symmetrical and visually similar to Rorschach psychology test images, the exhibition was called "Magic", due to the fact that spectators see what they actually are in these images, not the abstractions drawn, they can interpret them freely. There were also 2 minimalist artworks, based on the combination of white and yellow color, allusive to sacred, ancient Arabic architecture through the geometrical shapes



**Figure 94**  
Result of first  
printing at  
home (2017)



**Figure 95**  
Print in the  
exhibition (2017)

of the stencil. In addition, there were as well a pair of the latest graphical, black and white prints. All the exhibition showed the evolution of screen-printing technique apprehension process, being exposed almost in exact sequence they were created.

\* All experimentation process in photographs can be found in Annexes.

\*\* More images regarding workshops and personal experiments can be found in Annexes.

\*\*\* Exhibition photographs can be found in Annexes.



**Figure 96**  
Print in the  
exhibition (2017)

## 5.2 Visual Project

### 5.2.1 Important Message

As discovered through Data Analysis phase, the general advantage of the Screen-Printed Poster might be to transmitting the idea in artistic visual way, giving the spectator satisfaction of colorful, "materic" visual, which split in vivid color layers makes the message impactful.

The Visual Project, in this case, had to reveal visually the results of research and as well transmit an important message.

During the history of printmaking, screen-printed posters, as not expensive and easy way to produce multiple prints, always took part in resistance activities — protests, manifestations, underground movements and revolutions.

As an example, it can be seen in 1968 May student protests in France. As stated by Chris Atton in "The Routledge Companion to Alternative and Community Media" (2015, p. 448):

"A historical example of this would be the way in which silk screen-printing technology played a pivotal role during the May 1968 student protest in France. The iconic imagery produced by Ateliers Populaires in Paris, but also in cities such as Tolouse, Marseilles and Bordeaux, produced during the May 1968 protests and strikes came to define that movement. The iconic radical posters, quite rough, usually monochrome, with striking images and playful slogans

were to a large extent determined by the technique of silk-screen printing and played a pivotal role in the construction of the collective identity and public image of that movement."

Josh McPhee in "Paper Politics: Socially Engaged Printmaking Today" gives more contemporary explanation (2009, p. 12):

"While many artists painted images with political intent, print-making has a special advantage. Because of its reproducibility, low cost and potential for graphic expressiveness, the print is ideal way to voice opposition."

According to these statements and findings from Data Analysis, seemed natural to produce a screen printed poster, representing the idea of resistance, opposition and telling important message.

### **5.2.2 Make War Not War / Poster**

In the 70s Penelope and Franklin Rosemont — a couple of revolutionary activists, made the phrase "Make love, not War" famous. We can hear it everywhere nowadays as well. It makes sense, as naturally love makes more sense than war. However, the poster named "Make War not War", was inspired by well-known activist Naomi Klein and her book "The Shock Doctrine: The Rise of Disaster Capitalism", a bestseller, which offers a different view on global politics and especially "war on terror" and natural disasters. According to Klein, taking a look across the world, the impositions of free markets were appearing in a perfect timing after disastrous events in Pinochet's Chile, Post Saddam Iraq, China, Yeltsin's Russia and after natural disasters like hurricane Kathrin etc as well. She offers an interesting point of view about the subtle connections between these events, "the war on terrorism" and "the shock market", imposed by the promoters of neo-liberal market reform in the USA to use them as a tool to convince masses that the reason of various invasions and war with the economical purpose is "something higher" than greed of foreign natural resources and taking material advantage of a disaster.

In this case the concept of war, which in mass consciousness is usually perceived as a naturally wrong and cruel, has to be presented as a necessary,

inevitable action. Even if the concept of war is still perceived as a wrong and harmful by the "public", the person trying to "sell" unnecessary harmful behavior to the masses still needs to be accepted and not judged because of his cruelty, senselessness and inhuman behavior (these aspects in mass consciousness usually are perceived negatively). What happens, because of this fact, he tries to "cover" the war idea in the name of peace, human rights or protection. However, at the end it is the same war, just called in an opposite name and in short that person is sending a short self-contradictory and senseless message — "Make War Not War".

The poster design was chosen in sake of this idea. The background paper is of pastel rose or white color, which usually represents something sweet, appealing and trustful. However, on top of it we see the picture of the army, ready for violent action with, guns helmets and uniforms. On top of it is contradictory slogan, written in complicated gothic typography, to make it hard to read and hard to understand. The color of typography is purple, red or black-red gradient, attracting attention to the hard-to-read slogan. All these elements were chosen to hide and camouflage the meaning under the appearance which is completely out of context, but appealing at the same time.

*\*These are three variations of the poster, the printing process and more images can be found in Annexes.*





Figure 97. Make War Not War Poster #1 (2017)





Figure 98. Make War Not War Poster #2 (2017)



**Figure 99.** Make War Not War Poster #3 (2017)

## 6. CONCLUSION

Screen-printing as an affordable, but in the meantime artistic reproduction medium has important role in Contemporary Visual Culture. It's easily distinguishable because of its "materic" appearance, vivid colors and versatility.

It's one of the oldest printing methods — the history of screen-printing reaches the prehistoric times and its principle remained almost the same until today. It was always present in one way or another, depending on necessity, which could be solved using screen-printing technique. Nevertheless its antiquity and almost un-changed methodology, screen-printing is having a significant revival nowadays.

Terms "Screen-Printing" and "Serigraphy" aren't synonymous. The term "Serigraphy" is meant to distinguish artistic silk-screen printmaking and the term "Screen-Printing" is referred to industrial production. According to "Dictionary of Modern and Contemporary Art", the term "Serigraphy" is composed from the Latin word "sēricum" (silk) and the Greek word "graphein" (to write or draw), so literally it means "drawing on silk", which, as mentioned in the Literature review brings us hundreds of years back in history (to Song Dynasty in China and justifies it's long life with it's name).

Screen-Printing was publicly perceived as a serious technique during the Great Depression Era in USA. American artists Anthony Velonis and Carl Zigrosser raised the awareness about this particular technique, changing art admirer's perception about screen-printing from strictly industrial-commercial reproduction technique to artistic medium. During late sixties, seventies and early eighties screen-printing became particularly celebrated because of American Artist Andy Warhol, who excessively applied the technique to his Pop Art. Screen-printing technique is still present in Post-Modern era.

Screen-Printing has many methods. These methods are divided into: direct methods, indirect methods, mixed methods (direct and indirect together), photo stencil method (which as well is divided into direct, indirect and mixed). History

of Screen printing features other very similar techniques as, f. ins. Pochoir technique, used by Henri Matisse.

One of the significant aspects, that makes screen-printing an appealing technique is the simplicity and affordability of it's basic equipment. A vast range of materials and equipment is easily reachable, although it can be simply built by the printer himself without putting too much effort into the process. It's adjustable and versatile, doesn't even require a professional studio if used for simple purposes — it's also possible to print in home conditions.

To understand more profoundly why screen-printing technique is widely used until today, a research was necessary. Artists/printmakers from various environments from Europe, Canada and USA along with screen-printing admirers were interviewed. In sequence, several case studies were constructed. Analyzed Case Studies brought to the conclusions:

1. Digital-printing and screen-printing in most cases are complementary techniques.
2. In the digital future screen-printing might: improve, survive, disappear, can be completely substituted by digital-printing or might co-exist with digital-printing.
3. The most attractive features of screen printing are: "painterly" look and the texture, material-real feeling of the printing production.
4. The disadvantages of screen-printing are: long production time and not sustainable, sometimes even health-harming products used during the process.
5. Screen-printed merchandise is less appealing than the digital one because of its elevated price.
6. The best way to improve silk-screen printing skills is to practice.

After Case Studies Analysis, the next logic step was to compare the technique to other Analogue Revivals, which from first glance might seem very distant and incomparable, but after the investigation process, it revealed that all compared analog revivals have in common two aspects – the sense of "aura" described by

Walter Benjamin (2012, p. 257-258) and the sense of self-consciousness of the art object, described by Georg Wilhelm Friedrich Hegel (2013, p. 146).

Screen-Printing process is highly practical, so the next step in the research was practical apprehension of the technique. As it requires skills and practical knowledge, several workshops were attended. After following the screen building and personal experimentations. It brought to the conclusion, that screen printing technique is extremely flexible and can be applied in so many ways and combinations, that the printer every time can be surprised by experimental, unexpected results it brings. As many art-works were produced, seemed logical to make an exhibition of the apprehension process. The exhibition took place in community association A.M.O, (Lisbon, Portugal), which hosted prints in its Art Space for a month (June 10<sup>th</sup> — July 09<sup>th</sup>, 2017).

After the experimentation phase the Visual Project followed. After analyzing the Case studies, Josh McPhee in "Paper Politics: Socially Engaged Printmaking Today" and being constantly curious about rebellious political ideas all over the world, rises the assumption, that the reason of screen-printing longevity as a technique, is its "revolutionary" image in the public consciousness (due to the fact that it was vastly used in protests, manifestations and underground activities because of low production price and simple process). Idea of rebellion in subconscious levels represents youth, enthusiasm and idealistic search for truth, that's why probably the technique is still appealing and has its particular charm.

The project itself represented the idea originally described by political activist Naomi Klein in her book *"The Shock Doctrine: The Rise of Disaster Capitalism"* (2013). The poster series with a slogan "Make War Not War" were designed following the image of contradictory, sense-less messages which are supposed to "sell" the destructive idea as an idea which is bringing goodness and wealth. Like that it's creating the illusion that the person to whom message is delivered (usually through mass media) has a right to choose, but in the end both ways offered are the same and the possibility of choice is fake. The three poster series were printed with screen-printed technique at local print-makers association "Oficina do Cego" (Lisbon, Portugal).

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# ANNEXES

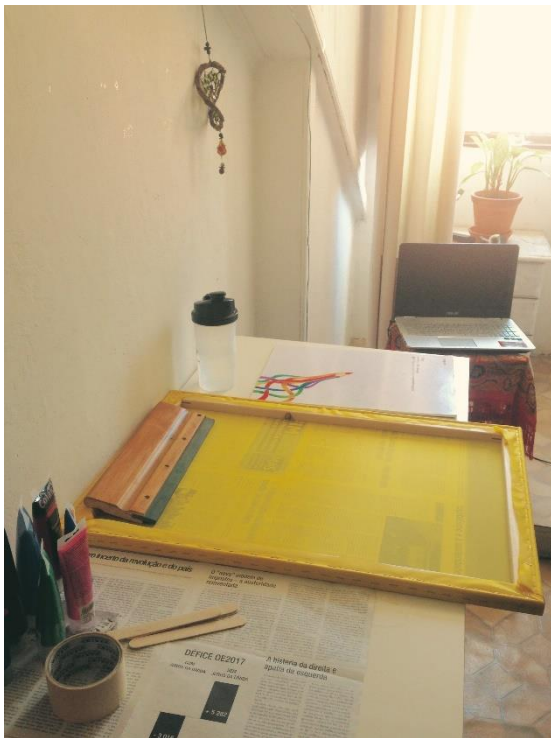
## Workshop with Oficina Aarara







## Personal Experimentation





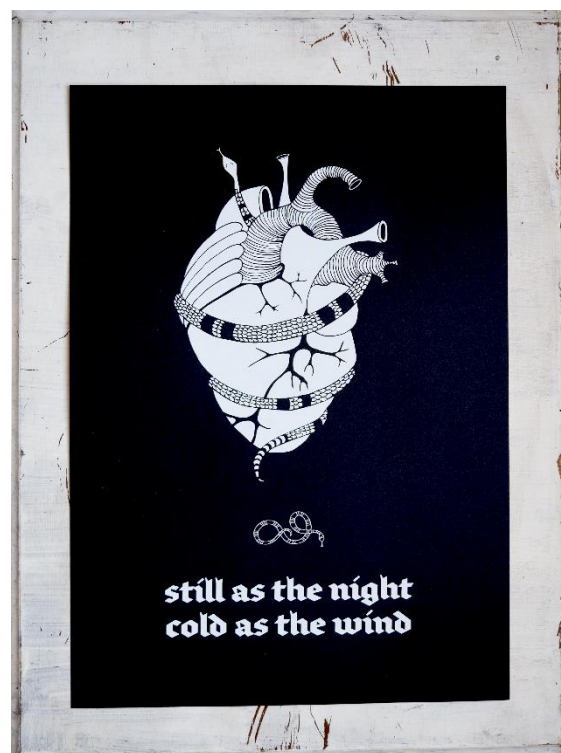








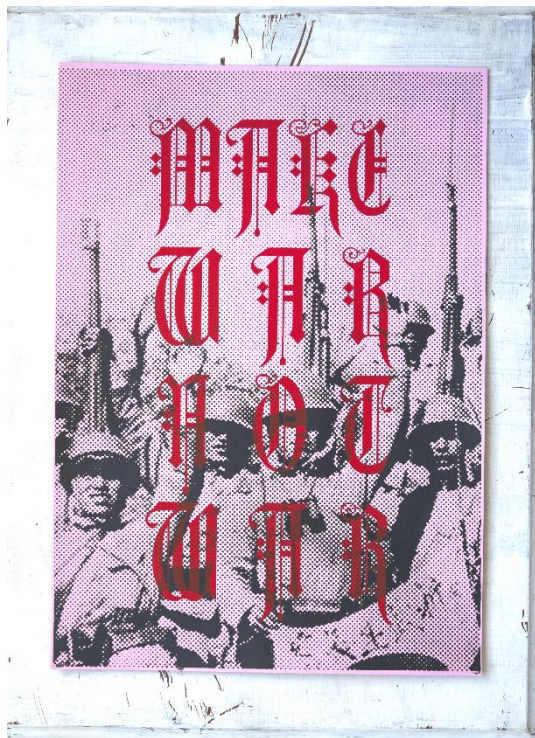








## Visual Project – Poster









**Exhibition at A.M.O Art Space, 10<sup>th</sup> June — 9<sup>th</sup> July, 2017  
(Lisbon, Portugal)**



# Case Studies Evidence

## Global Case Studies Evidence (Europe, USA, Canada)

### Jim O'Raw

7/16/2017

Gmail - Interview about Screen-Printing



Marija Reikalas <ireikalaite@gmail.com>

#### Interview about Screen-Printing

4 laiškai(-ų)

Marija Reikalas <ireikalaite@gmail.com>  
Kam: [redacted]@gmail.com

2017 m. kovo 1 d. 17:38

Dear Jim,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is "Screen-printing - roots and meaning in contemporary popular culture".

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing to other analog revivals and interviewing artists, analyzing actual case studies.

Now I'm in the phase of data collection and verification, so I need opinions of people who are working in the field all over the globe to analyse and compare. I didn't want to make a survey - they are cold and not personal, so I decided to choose a classic interview method.

I've chosen to interview the artists that I personally admire and I would really appreciate if you could answer the following questions:

1. What are 3 general reasons for choosing screen printing?
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?
3. For how long are you screen printing?
4. Do you prefer screen printing to digital printing?
5. What are you printing? (posters, flyers, books, other)
6. For which genre are you creating most? (music industry, art printing, design, advertising, etc).
7. What are your insights about screen-printing - what do you think are the cons and pros of screen printing?
8. Do you have any advice for a screen-printer who just started?
9. What are your favorite contemporary and classical screen printers / artists?
10. What do you think will happen to screen printing in the digital future?

However, if you don't feel like answering any of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll also understand.

In any case - thank you!

Regards,



Marija Reikalas  
graphic designer  
m: +351 913 063 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com

Jim O'Raw <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. ko

Hi Marija,  
Thanks for getting in touch, I'm very flattered.  
Sorry about my slow reply

I love Portugal, I'd like to study there too.  
Do they do English speaking masters courses at your university?  
In answer to your questions:

1. What are 3 general reasons for choosing screen printing?..... It separates an idea into something final. Due to the time of preparation it forces you confident with your choice (it doesn't work every time though). Personally I like to play with layers, overlay, offset, gradient the ink on the screen. You get to play like an artist.
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?.....I le art school (Brighton) but it was always such a battle to get a table, it was often rushed with poor results. I mastered my craft while working at Nobrow, from a guy Clark Keatly, who is a complete perfectionist and very talented artist.
3. For how long are you screen printing?.....Since 2004
4. Do you prefer screen printing to digital printing?.....Always, but Litho is also beautiful and way better for photographic stuff.
- 5.

7/16/2017

Gmail - Interview about Screen-Printing

What are you printing? (posters, flyers, books, other) T-shirts, posters and sometimes stickers.

6.  
For which genre are you creating most? (music industry, art printing, design, advertising, etc).....Self initiated, I pretty much make zero c  
it. It's become more of a hobby now.

7.  
What are your insights about screen-printing - what do you think are the cons and pros of screen printing?.....I really dislike  
waste and chemicals involved in print. It's kind of like eating meat I hate it, but also think it's really tasty. I like that its limited edition and creates a kind of legacy c  
that are valued more than digital.

8.  
Do you have any advice for a screen-printer who just started?..... Make sure you've got the right snap and keep your squeegee almost at 90 degree  
whole pull, make sure it's a master piece, experiment.

9.  
What are your favorite contemporary and classical screen printers / artists?.....  
Eduardo Paolozzi, Peter Blake, Clark Keatley, Marcroy Smith and Patrick Saville, Cody Lee Barbour (theres way more, but off the top of my head, Also I'm very if not more fond of pl

10.  
What do you think will happen to screen printing in the digital future? .....There will always be revivals, but hopefully it will become more friendly to the enviro  
hope this helps. Warm Regards, Jim. x

[Cituojamas tekstas paslėptas]



Marija Reikalas <ireikalaite@gmail.com>  
Kam: [redacted] <jimoraw@gmail.com>

2017 m. kovo 14 d. 22:09

Hi Jim,

thank you so much for your answers! I'll send you my paper when it's gonna be done.  
However, Portugal is an amazing place to stay.

My university is great, has very good professors, but also a bit strange, by description they had to have all English Master course, due to gigantic amount of Erasmus students, but I  
happened to be the only foreign student in my class, so in the end managed to learn Portuguese, which, in my opinion, is an advantage.

But I'm sure if you search, you find something entirely English.  
Lisbon and Porto are full of print-makers and small ateliers, a lot of interesting movement going on and in the same time it has that calm "slow-village" vibe. And it's warm and sunny  
most of the time.

P.S. Wanted to ask about copyright of your images. Can I use some of them to illustrate your work in my Thesis? Maybe you could send me some? My professor suggested to be  
very careful with copyright of the images used in the paper. Do I have your permission to use them?

Again - I admire your work and wish you all the best!

Regards,



**Marija Reikalas**  
*graphic designer*  
m: +351 913 093 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com

[Cituojamas tekstas paslėptas]

Jim <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 14 d. 23:24

Cool, use whatever images you want.  
All the best 🙌

[Cituojamas tekstas paslėptas]

# Paolo Berra

7/16/2017

Gmail - Intervista sulla Serigrafia



Marija Reikalas <ireikalaite@gmail.com>

## Intervista sulla Serigrafia

7 laiškai(-ų)

Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 28 d. 17:25

Kam: [redacted]@gmail.com

Ciao Paolo,

Mi chiamo Marija, sono una studentessa di Master all' IADE Creative University (Lisbona, Portogallo). Sto scrivendo la mia tesi su Serigrafia, specificando - il titolo della mia tesi è "Serigrafia - radici e significato nella cultura contemporanea" (eng. "Screen-printing - Roots and Meaning in Contemporary Popular Culture").

Abbreviando, sto cercando di scoprire perché la serigrafia era ed ancora è così diffusa, soprattutto nella cultura alternativa, che cosa la rende così speciale come la tecnica. Iniziando con i fatti storici, esplorando varie tecniche, modi di preparazione, materiali, imparando di imprimere, arrivando ai argomenti più filosofici, aspetti sociali, comparando la "rinascita" di serigrafia ai altri "analog revival", intervistando gli artisti, investigando i casi locali, adesso sono arrivata alla fase di raccolta dei dati.

Per fare questo, ho bisogno degli opinioni degli artisti che stanno lavorando nel campo di Serigrafia in tutto il mondo per vedere la questione dall'interno, per poter paragonare le loro risposte con i risultati della mia ricerca. Ho deciso di intervistare soltanto gli artisti che ammiro personalmente ed ho scoperto la tua collaborazione con Elisa Talentino nell'ambito di serigrafia. Gradirei tantissimo se potessi rispondere alle mie domande:

1. 3 ragioni generali perché hai scelto la Serigrafia come la tecnica.
2. Come hai scoperto la Serigrafia? L'hai studiato o l'hai imparato da solo?
3. Da quanto tempo stai usando serigrafia?
4. Preferisci Serigrafia o la stampa digitale?
5. Che cosa esattamente stai stampando? (poster, flyer, libri, ecc)
6. Per quale genere stai stampando di più? (industria di musica, stampa artistica, design, pubblicità ecc)
7. Secondo te, quali sono vantaggi e svantaggi di serigrafia?
8. Hai dei consigli per una persona che ha appena iniziato di usare Serigrafia come tecnica di stampa?
9. Quali sono i tuoi artisti preferiti (classici e contemporanei) che hanno usato/stanno usando la Serigrafia?
10. Nel tuo parere, che cosa succederà alla Serigrafia nel futuro tecnologico?

Comunque, se non ti senti di rispondere alla qualsiasi di queste domande, semplicemente saltale. Se vuoi rispondere in una risposta unica - anche va benissimo. Se sei molto occupato e non hai tempo per rispondere - lo capisco e in ogni caso ti ringrazio.

Saluti,



Marija Reikalas

graphic designer

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

Paaolo Berra <[redacted]@gmail.com>

2017 m. balandžio 2 d. 18:03

Kam: Marija Reikalas <ireikalaite@gmail.com>

Cara Marija,  
ti rispondo in italiano siccome usi questa lingua. Ti ringrazio per avermi contattato è mi scuso per il ritardo.  
In questo periodo sono particolarmente impegnato con il lavoro e il poco tempo libero cerco di passarlo lontano dal computer.

Vorrei provare a rispondere alle tue domande ma non credo di poterlo fare se non prima della fine della prossima settimana, cosa ne dici? Puoi aspettare ancora?

Nonostante la mia passione per la serigrafia ho deciso, da qualche mese, di non stampare più con questa tecnica. Diciamo che mi sono preso una pausa. Ti può interessare comunque un mio parere? Potrebbe dare risultati lontani



da ciò che cerchi.

Per le risposte, va bene l'italiano?

Per il momento ti ringrazio e resto in attesa di tue notizie.

Paolo Berra

[Cituojamas tekstas paslėptas]

---

**Paaaolo Berra** <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 11 d. 08:30

Dear Marija,  
did you ever get my e-mail?

Paolo

[Cituojamas tekstas paslėptas]

---

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Paaaolo Berra <[redacted]@gmail.com>

2017 m. balandžio 11 d. 10:19

Ciao Paolo!

Very nice from you to write me again - I haven't red your email since now, it went to Spam box, so sorry for that.  
However - thank you for getting back to me!

Regarding the fact that you don't print anymore at the moment - it doesn't matter, interview with you and your insights about screen-printing technique would be a great addition to my Master thesis, so if you have a free minute, I would be very grateful if you could answer my questions. Feel free to answer in Italian :)

Thanks again!

Regards,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

[Cituojamas tekstas paslėptas]

---

**Paaaolo Berra** <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 11 d. 10:33

Dear Marija,  
It's ok if I take till next week to answer?

Paolo

[Cituojamas tekstas paslėptas]

---

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Paaaolo Berra <[redacted]@gmail.com>

2017 m. balandžio 11 d. 10:35

it's perfect, Paolo, thank you so much!

Marija

**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com



[Cituojamas tekstas paslėptas]

**Paaaolo Berra** <[REDACTED]@gmail.com>  
 Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 25 d. 15:07

Dear Marija,  
 in allegato trovi le risposte alle tue domande.  
 Scusami tanto per il ritardo.

Fammi sapere cosa ne pensi e tienimi aggiornato riguardo la pubblicazione dei testi da me scritti.

Ti ringrazio e ti auguro buon lavoro.

Paolo Berra

Il giorno 11 apr 2017, alle ore 12:35, Marija Reikalas <ireikalaite@gmail.com> ha scritto:

it's perfect, Paolo, thank you so much!

Marija



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

2017-04-11 11:33 GMT+01:00 Paaaolo Berra <[REDACTED]@gmail.com>:

Dear Marija,  
 It's ok if I take till next week to answer?

Paolo

Il giorno 11 apr 2017, alle ore 12:19, Marija Reikalas <ireikalaite@gmail.com> ha scritto:

Ciao Paolo!

Very nice from you to write me again - I haven't red your email since now, it went to Spam box, so sorry for that. However - thank you for getting back to me!

Regarding the fact that you don't print anymore at the moment - it doesn't matter, interview with you and your insights about screen-printing technique would be a great addition to my Master thesis, so if you have a free minute, I would be very grateful if you could answer my questions. Feel free to answer in Italian :)

Thanks again!

Regards,

**Marija Reikalas**

*graphic designer*



m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

2017-04-11 9:30 GMT+01:00 Paaaolo Berra &lt;[REDACTED]@gmail.com&gt;:

Dear Marija,  
did you ever get my e-mail?

Paolo

Il giorno 02 apr 2017, alle ore 20:03, Paaaolo Berra  
<[REDACTED]@gmail.com> ha scritto:

Cara Marija,  
ti rispondo in italiano siccome usi questa lingua. Ti ringrazio per avermi contattato è mi scuso per il ritardo.  
In questo periodo sono particolarmente impegnato con il lavoro e il poco tempo libero cerco di passarlo lontano dal computer.  
Vorrei provare a rispondere alle tue domande ma non credo di poterlo fare se non prima della fine della prossima settimana, cosa ne dici?  
Puoi aspettare ancora?  
Nonostante la mia passione per la serigrafia ho deciso, da qualche mese, di non stampare più con questa tecnica. Diciamo che mi sono preso una pausa. Ti può interessare comunque un mio parere?  
Potrebbe dare risultati lontani da ciò che cerchi.

Per le risposte, va bene l'italiano?

Per il momento ti ringrazio e resto in attesa di tue notizie.

Paolo Berra

Il giorno 28 mar 2017, alle ore 19:25, Marija Reikalas  
<ireikalaite@gmail.com> ha scritto:

Ciao Paolo,

Mi chiamo Marija, sono una studentessa di Master all'IADE Creative University (Lisbona, Portogallo). Sto scrivendo la mia tesi su Serigrafia, specificando - il titolo della mia tesi è "Serigrafia - radici e significato nella cultura contemporanea" (eng. "Screen-printing - Roots and Meaning in Contemporary Popular Culture").

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Per fare questo, ho bisogno degli opinioni degli artisti che stanno lavorando nel campo di Serigrafia in tutto il

mondo per vedere la questione dall'interno, per poter paragonare le loro risposte con i risultati della mia ricerca. Ho deciso di intervistare soltanto gli artisti che ammiro personalmente ed ho scoperto la tua collaborazione con Elisa Talentino nell'ambito di serigrafia. Gradirei tantissimo se potessi rispondere alle mie domande:

1. 3 ragioni generali perché hai scelto la Serigrafia come la tecnica.
2. Come hai scoperto la Serigrafia? L'hai studiato o l'hai imparato da solo?
3. Da quanto tempo stai usando serigrafia?
4. Preferisci Serigrafia o la stampa digitale?
5. Che cosa esattamente stai stampando? (poster, flyer, libri, ecc)
6. Per quale genere stai stampando di più? (industria di musica, stampa artistica, design, pubblicità ecc)
7. Secondo te, quali sono vantaggi e svantaggi di serigrafia?
8. Hai dei consigli per una persona che ha appena iniziato di usare Serigrafia come tecnica di stampa?
9. Quali sono i tuoi artisti preferiti (classici e contemporanei) che hanno usato/stanno usando la Serigrafia?
10. Nel tuo parere, che cosa succederà alla Serigrafia nel futuro tecnologico?

Comunque, se non ti senti di rispondere alla qualsiasi di queste domande, semplicemente saltale. Se vuoi rispondere in una risposta unica - anche va benissimo. Se sei molto occupato e non hai tempo per rispondere - lo capisco e in ogni caso ti ringrazio.

Saluti,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)



**Paolo Berra - serigrafia.docx**  
157K

## Paolo Berra Answers to Interview Questions (original, no editing)

PAOLO BERRA

[www.printaboutme.it](http://www.printaboutme.it)

[www.berrapaolo.it](http://www.berrapaolo.it)

3 ragioni generali perché hai scelto la Serigrafia come la tecnica.

- 1– Con poche risorse permette di ottenere immagini multicolore e di alta qualità
- 2– È un processo di stampa divertente che può diventare un lavoro remunerativo
- 3– I colori forti e la matericità la rendono una tecnica di stampa unica

Come hai scoperto la Serigrafia? L'hai studiato o l'hai imparato da solo?

Nei primi anni 2000 conobbi un gruppo di punk (nell'anno 2000 avevo 15 anni), erano una sorta di band e stampavano in serigrafia magliette e toppe del gruppo. Partecipai a qualche sessione di stampa e in breve me ne innamorai. Non posso dire di aver imparato da loro, in quanto non molto esperti, ma sicuramente quel mondo mi affascinò.

Da quanto tempo stai usando serigrafia?

Comprai il mio primo telaio nel 2006 e da quel giorno ad oggi ne ruppi qualche centinaio.

Preferisci Serigrafia o la stampa digitale?

Non credo di poter affermare di preferire una tipologia di stampa piuttosto che un'altra. Le due tecniche possono anche essere utilizzate in maniera complementare. Utilizzando la serigrafia ci si sente artefici al 100% del lavoro stampato.

Che cosa esattamente stai stampando? (poster, flyer, libri, ecc.)

Sono specializzato in stampe d'arte e prodotti editoriali.

([www.printaboutme.it](http://www.printaboutme.it))

Per quale genere stai stampando di più?

(industria di musica, stampa artistica, design, pubblicità ecc.)

Arte e design.

Secondo te, quali sono vantaggi e svantaggi di serigrafia?

I vantaggi della serigrafia sono molti, difficili da elencare, tra tutti ciò che mi ha fatto innamorare

è la possibilità di ottenere, con poche risorse, immagini colorate di altissima qualità, in qualunque

posto, nel giro di poche ore. Tra gli svantaggi, la lentezza del processo e la deperibilità dei materiali.

Hai dei consigli per una persona che ha appena iniziato di usare Serigrafia come tecnica di stampa?

Tenere puliti i telai determina il 50% della buona riuscita della stampa. Utilizzare colori a base d'acqua è indispensabile per evitare problemi di salute. Saper dire "NO" al cliente che chiede di riprodurre immagini che tecnicamente non sono serigrafabili. Produrre immagini per la serigrafia, non viceversa.

Quali sono i tuoi artisti preferiti (classici e contemporanei) che hanno usato/stanno usando la Serigrafia?

<http://www.stranedizioni.org/>

<http://palefrois.net/>

<http://www.sonnenszimmer.com>

Nel tuo parere, che cosa succederà alla Serigrafia nel futuro tecnologico?

In alcune situazioni e ambiti la serigrafia è ancora l'unica tecnica utilizzabile e resterà tale per chi vorrà in futuro sporcarsi le mani ed essere partecipe e presente nel processo di stampa al 100% dal disegno al foglio stampato.

# Giancarlo Impiglia

7/16/2017

Gmail - Intervista sulla Serigrafia



Marija Reikalas <ireikalaite@gmail.com>

## Intervista sulla Serigrafia

4 laiškai(-ų)

Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 28 d. 15:49

Kam: [redacted]@gmail.com, [redacted]@gmail.com

Salve Sig Giancarlo,

Mi chiamo Marija, sono una studentessa di Master all' IADE Creative University (Lisbona, Portogallo). Sto scrivendo la mia tesi su Serigrafia, specificando il titolo della mia tesi é "Serigrafia - radici e significato nella cultura contemporanea" (ing. "Screen-printing - Roots and Meaning in Contemporary Popular Culture").

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Per fare questo, ho bisogno degli opinioni degli artisti che stanno lavorando nel campo di Serigrafia in tutto il mondo per vedere la questione dall'interno, per poter paragonare le loro risposte con i risultati della mia ricerca. Ho deciso di intervistare soltanto gli artisti che ammiro personalmente, ammiro la Sua arte, soprattutto la Sua pittura e ho scoperto che usa anche Serigrafia come la tecnica. Gradirei tantissimo se Lei potesse rispondere alle domande seguenti:

1. 3 ragioni generali perché hai scelto la Serigrafia come la tecnica.
2. Come hai scoperto la Serigrafia? L'hai studiato o l'hai imparato da solo?
3. Da quanto tempo stai usando serigrafia?
4. Preferisci Serigrafia o la stampa digitale?
5. Che cosa esattamente stai stampando? (poster, flyer, libri, ecc)
6. Per quale genere stai stampando di più? (industria di musica, stampa artistica, design, pubblicità ecc)
7. Secondo te, quali sono vantaggi e svantaggi di serigrafia?
8. Hai dei consigli per una persona che ha appena iniziato di usare Serigrafia come tecnica di stampa?
9. Quali sono i tuoi artisti preferiti (classici e contemporanei) che hanno usato/stanno usando la Serigrafia?
10. Nel tuo parere, che cosa succederà alla Serigrafia nel futuro tecnologico?

Comunque, se non si sente di rispondere alla qualsiasi di queste domande, può semplicemente saltarle. Se vuole rispondere in una risposta unica - anche va benissimo. Se Lei è molto occupato e non ha tempo per rispondere - lo capisco e in ogni caso La ringrazio.

Distinti saluti,



Marija Reikalas

graphic designer

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

Giancarlo Impiglia <[redacted]@gmail.com>

2017 m. kovo 28 d. 20:00

Atsakyti - kam: [redacted]@gmail.com

Kam: ireikalaite@gmail.com

Cara Marija,

Prima di tutto ti ringrazio per i tuoi complimenti .

Sono sicuro che il tuo grande entusiasmo di giovane artista ti porterà tanto successo sia nel mondo della creatività che nella vita in tutti i suoi aspetti.

Sono stato a Lisbona diverse volte e ho e ho già in programma di tornarci, purtroppo soltanto per un giorno, il 21 di Ottobre prossimo.

Lisbona mi piace moltissimo: la sua gente, i suoi cibi, i suoi vini, la sua musica (adoro il Fado) e il suo mare. Mi farebbe molto piacere restarci più di un giorno. Purtroppo gli impegni di lavoro, almeno in questo viaggio, non me lo permettono.

Rispondo alle tue domande sperando che le mie risposte ti siano soddisfacenti.

Amo molto la Serigrafia. E' una tecnica che permette all'artista di creare opere multiple mantenendo esteticamente i valori pittorici di un' opera originale, sia un quadro dipinto a olio o acrilico.

Ho studiato la Serigrafia quando ero studente al Liceo Artistico di Roma.

Trovai che era la tecnica perfetta per il mio stile "Hard Edge" dove i colori sono nettamente separati tra di loro ma che hanno un senso tridimensionale sulla superficie della tela o della carta. Infatti, quando stampavo usavo molti strati di colore ottenendo un effetto pittorico che non si può ottenere con la stampa digitale.

Non amo affatto stampare con il computer che dà risultati freddi e non pittorici.

Ho usato la Serigrafia per molti anni stampando edizioni limitate numerate e firmate e protette con il Copyright Internazionale per soddisfare la domanda di collezionisti di tutto il mondo.

Ho amato molto questa tecnica che offre esteticamente i suoi vantaggi per la bellezza dei colori ma che richiede purtroppo molto tempo per la realizzazione, produzione e la stampa.

C'è anche il problema che i vapori delle vernici sono spesso tossici e bisogna lavorare in ambienti ventilati e usando maschere protettive.

Durante gli anni 80 e 90, in America c'è stato un grande "Boom" nell'uso di questa tecnica e moltissimi artisti hanno usato estensivamente la Serigrafia.

Particolarmente Andy Warhol ne ha fatto un grande uso stampando immagini multiple con migliaia di copie creando un mercato vastissimo a livello internazionale.

Altri artisti: Tom Wesselman, Romero Britto, Keith Haring, James Rosenquist e tanti, tanti altri, come Warhol, hanno raggiunto fama e popolarità creando un vasto mercato di opere accessibili a tutti e non solo ai grandi collezionisti.

Confesso che la Serigrafia ha contribuito positivamente nella mia "carriera" d'artista. Purtroppo devo anche dire che sono molti anni che non uso più questa tecnica in quanto ora sono dedicato nel creare opere uniche che preferisco rimangano tali, e cioè non riprodotte per motivi di mercato.

Inoltre devo aggiungere che il computer e la stampa digitale sta soppiantando la tecnica della Serigrafia che costa molto di più per essere prodotta. Molti atelier dedicati alla stampa serigrafica non esistono più.

Molti sono stati convertiti in atelier per la stampa digitale che è molto più rapida e meno costosa.

Comunque la serigrafia rimane una forma d'arte esclusiva e sarà sempre apprezzata dal serio collezionista.

Con questo spero di avere contribuito alla tua tesi.

Se desideri contattarmi...feel free !

Ti auguro tanto successo !

Ciao,  
Giancarlo Impiglia

2017-03-28 11:55 GMT-04:00 Nina Frand <[REDACTED]@gmail.com>:

Sweet . Giancarlo answer her

Sent from my iPhone

Begin forwarded message:

**From:** Marija Reikalas <ireikalaite@gmail.com>

**Date:** March 28, 2017 at 11:49:56 AM EDT

**To:** [REDACTED]@gmail.com, [REDACTED]@gmail.com

**Subject:** Intervista sulla Serigrafia

[Cituošanas teksts paslēptas]

Marija Reikalas <ireikalaite@gmail.com>

Kam: [REDACTED]@gmail.com

2017 m. kovo 30 d. 10:19



7/16/2017

Gmail - Intervista sulla Serigrafia

Gentile Sig Giancarlo,

La ringrazio moltissimo per la Sua risposta! Saró fiera di usarla nella mia tesi, il Suo lavoro é una grande ispirazione per me.

Comunque, volevo anche chiederLa se Lei mi permette di usare le immagini delle Sue opere per illustrare l'intervista, il professore ci ha detto di essere molto attenti con il copyright.

La ringrazio nuovamente - é stato molto gentile di rispondermi e Le auguro tanta energia e ispirazione nel lavoro creativo.

Se Lei sia interessato, potrei inviarLa la mia tesi quando sará giá pronta e consegnata (se tutto andrà bene dovrebbe essere fine Giugno).

La auguro una bellissima giornata e grazie ancora!

Distinti Saluti,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)

[Cituojamas tekstas paslėptas]

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**Giancarlo Impiglia** <[REDACTED]@gmail.com>  
Atsakyti - kam: [REDACTED]@gmail.com  
Kam: Marija Reikalas <[ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)>

2017 m. kovo 30 d. 15:46

Cara Marija,

Mi fa molto felice sapere di essere di aiuto con la tua tesi.

Per quanto riguarda l'uso delle mie immagini : e' molto importante farmi sapere in anticipo quali serigrafie vorrai riprodurre nella tua tesi per darti il permesso per la riproduzione nel tuo scritto. Questo evitera' molti problemi, grazie.

Mi fara' molto piacere leggere la tua tesi.

Buona fortuna,

Giancarlo Impiglia

[Cituojamas tekstas paslėptas]

# Todd Slater

7/16/2017

Gmail - Interview about Screen-Printing



Marija Reikalas <ireikalaite@gmail.com>

## Interview about Screen-Printing

2 laiškai(-ų)

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: [REDACTED]@gmail.com

2017 m. kovo 14 d. 21:45

Dear Todd,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is "Screen-printing - roots and meaning in contemporary popular culture".

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing it to other analog revivals and interviewing artists, analyzing actual case studies.

Now I'm in the phase of data collection and verification, so I need opinions of people who are working in the field all over the globe to analyze and compare. I've chosen to interview the artists that I personally admire and I would really appreciate if you could answer my questions:

1. What are 3 general reasons for choosing screen printing?
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?
3. For how long are you screen printing?
4. Do you prefer screen printing to digital printing?
5. What are you printing? (posters, flyers, books, other)
6. For which genre are you creating most? (music industry, art printing, design, advertising, etc).
7. What are your insights about screen-printing - what do you think are the cons and pros of screen printing?
8. Do you have any advice for a screen-printer who just started?
9. What are your favorite contemporary and classical screen printers / artists?
10. What do you think will happen to screen printing in the digital future?

However, if you don't feel like answering some of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll understand as well.

In any case - thank you!

Regards,

**Marija Reikalas**  
*graphic designer*

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.It.&view=pt&q=slater.todd%40gmail.com&q=true&search=query&t...> 1/3



m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

**Todd Slater** <slater.todd@gmail.com>  
 Kam: Marija R [REDACTED] ikalaite@gmail.com>

2017 m. kovo 24 d. 15:51

Hey Marija, thanks for reaching out. Let me get to the questions here and hope this helps. Best wishes to you:

1.

What are 3 general reasons for choosing screen printing?

It has a more personal feeling to it... the process is important here... it has integrity. I also like the painterly look of it and the fact that anyone can do it.

2.

How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?

I actually took every art course in college except the printmaking classes for some reason. I ended up working in a screen print shop doing illustrations to pay my way thru school and learned the ends and outs there. I read many screen printing forums as well and learned a lot from those. I think I mostly qualify as self-taught in this regard.

3.

For how long are you screen printing?

Professionally since 2004. I technically started in 2002 tho.

4.

Do you prefer screen printing to digital printing?

Oh definitely. Again, the process does matter. I am concerned with how things are made. This goes for art, food, the shoes and clothes I wear. I want to know how things are made and I want the process to have integrity. This isn't to say digital prints can not be beautiful tho. James Jean is doing some remarkable things with regards to digital printing.

1.

What are you printing? (posters, flyers, books, other)

5.

Mostly posters... 18x24 inches typically.

6.

For which genre are you creating most? (music industry, art printing, design, advertising, etc).

Initially it was all music but I am moving towards art prints now. I am less interested in advertising anything... the less words on the print the better. Festival prints are predictably an artistic nightmare.

7.

What are your insights about screen-printing - what do you think are the cons and pros of screen printing?

The cons are that you must have an economy of color (which I like actually) and they also take several days to print an edition. The pro is that generally speaking they look a lot better than kinds of printmaking.

8.

Do you have any advice for a screen-printer who just started?

I would say to simplify your color palette... just figuring out how to recreate your vision using 2-3 colors. If you can do it you will become a better artist for it.

9.

What are your favorite contemporary and classical screen printers / artists?

This one of the rare cases where the contemporaries are actually much more advanced than the classic screen print artists. My favorite screen printers are all living today and have more ability and understanding of the medium

than past generations. People like Aaron Horkey, Laurent Durieux, Chuck Sperry, Jason Edmiston, Daniel Danger, Ken Taylor, Tom Whalen, Kevin Tong, Emek + many others \*objectively\* understand silkscreen in ways classical screen printers did not. The medium has advanced A TON in the last 10 years and boundaries are constantly being pushed forward.

1.

What do you think will happen to screen printing in the digital future?

10.

As the digital medium advances so will screen printing techniques. Techniques that work for digital applications many times will also apply to screen printing. The two are linked. Look at the digital brushes of Kyle T Webster and how they have effected screen printing. Many of the artists I mentioned above use those new digital brushes (created in the last 20 years) to paint their silkscreens. It is a myth to think that advances in digital art will negatively effect the hand done art of screen printing. Artists who think critically about their work will use any relevant new advances in digital art platforms to improve their printmaking. I am certain of this.

[Cituojamas tekstas paslėptas]

--

Todd Slater

art • facebook • twitter • instagram

# Chloe Lum (Seripop)

7/16/2017

Gmail - Interview about Screen-Printing



Marija Reikalas <ireikalaite@gmail.com>

---

## Interview about Screen-Printing

4 laiškai(-ų)

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**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: chloe@lum-desranleau.com

2017 m. kovo 1 d. 17:43

Dear Chloe,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is "**Screen-printing - roots and meaning in contemporary popular culture**".

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing to other analog revivals and interviewing artists, analyzing actual case studies.

Now I'm in the phase of data collection and verification, so I need opinions of people who are working in the field all over the globe to analyse and compare. I didn't wanted to make a survey - they are cold and not personal, so I decided to choose a classic interview method.

I've chosen to interview the artists that I personally admire and I would really appreciate if you could answer the following questions:

1. What are 3 general reasons for choosing screen printing?
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?
3. For how long are you screen printing?
4. Do you prefer screen printing to digital printing?
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8. Do you have any advice for a screen-printer who just started?
9. What are your favorite contemporary and classical screen printers / artists?
10. What do you think will happen to screen printing in the digital future?

However, if you don't feel like answering any of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll also understand.

In any case - thank you!

Regards,

Marija Reikalas

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.lt.&view=pt&q=chloe%40lum-desranleau.com&qs=true&search=qu...> 1/5



graphic designer  
m: +351 913 093 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com

**Chloe Lum** <chloe@lum-desranleau.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 6 d. 05:20

Hello Marija!

I've replied to your questions in red. Please let me know if you require more information from me. Best,  
Chloe

1. What are 3 general reasons for choosing screen printing?

-It's adaptability, the texture of the printed area, and it being more immediate than other forms of print making.

1.  
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?

-I initially taught myself and then took screen printing courses at Concordia University in Montreal with Jenny Lin and Bonnie Baxter, two very kind and generous instructors.

2.  
3. For how long are you screen printing?

-22 years at this point. I started as a teenager, just printing a few things as a hobby with no idea that it would form such a large large of my future career.

3.  
4. Do you prefer screen printing to digital printing?

No. I like both for different effects me and my partner Yannick Desranleau use digital printing and screen printing alike in our installation/ performance practice.

4.  
5. What are you printing? (posters, flyers, books, other)

Mostly wall paper and giant sheet of paper or tyvex in either solid flats or simple patterns that are used sculpturally or as performance props. We did many years of poster making though.

5.  
6. For which genre are you creating most? (music industry, art printing, design, advertising, etc).

Visual art

6.  
7. What are your insights about screen-printing - what do you think are the cons and pros of screen printing?  
8. Do you have any advice for a screen-printer who just started?

It becomes easier with a bit of practice. Start simple, it brings better results and less frustration. Always give yourself more bleed than you think you need.

8.  
9. What are your favorite contemporary and classical screen printers / artists?

I don't really think of artists in terms of medium, but rather what their overall body of work and approach towards offer me. I like work that is self reflective and also has a sense of humour. Tactile is always nice. Work that you have to

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.It.&view=pt&q=chloe%40lum-desranleau.com&q=true&search=qu...> 2/5

use your whole body to see is especially exciting. Some artists I admire are Michael Beutler, Tricia Middleton, Phyllida Barlowe, El Anatsui, Katie Bethune-Leamen, Sarah Sze, Liz Magor, Maria Hupfield, Miguel Gutierrez and Hito Steryl.

9.

10. What do you think will happen to screen printing in the digital future?

I think that the past decade or so has shown that as we engage more in digital technologies in our daily lives, many people will always have a desire to make things with their hands, to get dirty and maybe work up a sweat whether that is in printmaking or gardening or ceramics or baking bread or building bicycles. Doing these types of physical creative projects are very satisfying and meditative.

I also think that digital interfaces make screenprinting much more versatile. We are quite happy to be working in the days of Illustrator and Photoshop and digital plotting as it brings our materials to the screen and to the paper much quicker.

--

Chloë Lum  
Visual Artist

<http://lum-desranleau.com/>

[Cituošanas teksts paslēptas]

**Chloe Lum** <[chloe@lum-desranleau.com](mailto:chloe@lum-desranleau.com)>  
Kam: Marija Reikalas <[ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)>

2017 m. kovo 6 d. 05:20

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3.

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4.

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5.  
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Visual art

6.  
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8. Do you have any advice for a screen-printer who just started?

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--

Chloë Lum  
Visual Artist

<http://lum-desranleau.com/>

On Mar 1, 2017, at 12:43 PM, Marija Reikalas <ireikalaite@gmail.com> wrote:

[Cituojamas tekstas paslėptas]

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Chloe Lum <chloe@lum-desranleau.com>

2017 m. kovo 6 d. 13:37

Hello Chloe,

thank you so much for your answer. I admire your work and it's a big thing for me to have this interview in my Master Thesis.

If you're interested, after I'll finish, I can send you the final work, it should be around June.

Also wanted to ask about permission to use some images illustrating your work or if you could send me a few so I could avoid any copyright issues.

Thank you again and all the best,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)

# What is Adam aka WIA

7/16/2017

Gmail - Interview about Screen Printing



Marija Reikalas <ireikalaite@gmail.com>

## Interview about Screen Printing

4 laiškai(-ų)

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: [redacted]@gmail.com

2017 m. kovo 24 d. 16:12

Dear Adam,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is "Screen-printing - roots and meaning in contemporary popular culture".

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing it to other analog revivals and interviewing artists, analyzing actual case studies.

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However, if you don't feel like answering some of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll understand as well.

In any case - thank you!

Regards,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)

what is adam <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 24 d. 21:54

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.lt.&view=pt&q=wiastreetart%40gmail.com&qs=true&search=query...> 1/4

Hi Marija,

Thank you for your email! I'd be happy to answer your questions, and I'm flattered that you enjoy my work. I'm a huge fan of screen-printing, so this will be a fun batch of questions to answer!

My schedule is a little crazy right now, so I hope you understand if I send you my answers via email. Here they are!

- What are 3 general reasons for choosing screen printing?

My reasons for choosing screen-printing at the start was one of economic reasons, in order to cheaply make large amounts of posters for my street art. I created a DIY screen-printing setup in my studio and was able to make tons of posters for the street that were colourful, interesting, and cheap.

- How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?

I studied studio arts at the college level, but I had always had an interest in paper and poster art, so I took an extra course in Lithography. From then on, I was hooked. I started buying second hand supplies and researching via books and online for how to build my DIY setup.

- For how long are you screen printing?

I've been screen-printing now for 10 years.

- Do you prefer screen printing to digital printing?

Absolutely. When I first started printing, I had many issues with registration, since my set-up was so basic. Since then I've tightened up my set-up, but now I actually re-create the look of off-registered prints because it brings back the nostalgic look of a hand-pulled print. The difference is now is on purpose.

- What are you printing? (posters, flyers, books, other)

I print mostly on paper, canvas and wood. Many of the works are multiples, but I also print a lot of unique pieces now. I save all my screens, and bring back old images into new works.

- For which genre are you creating most? (music industry, art printing, design, advertising, etc).

It's all for street art and the art market.

- What are your insights about screen-printing - what do you think are the cons and pros of screen printing?

I think screen-printing is awesome for multiples, but the slight differences in each print really make them more interesting to me, it shows the hand of the printer or artist. I've also come to love the look of screen printing, which is why I've brought it into my original art works. The only cons are the costs and time associated, the setup is quite extensive and can cost alot at the start.

- Do you have any advice for a screen-printer who just started?

Work those forearms! And Practice! It's quite a workout.

- What are your favorite contemporary and classical screen printers / artists?

Shepard Fairey, FAILE, Gary Lichtenstein, Andy Warhol

- What do you think will happen to screen printing in the digital future?

I think the digital age will only help turn screen printing into more of an art form. It's important to move with the times, but I think artists and traditionalists will keep screen printing around.

WHATISADAM (aka. Adam)

Facebook  
Twitter  
Instagram

<http://www.whatisadam.com>  
[redacted]@gmail.com



*whatisadam.*

[Cituojamas tekstas paslėptas]

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: whatis adam <[redacted]@gmail.com>

2017 m. kovo 27 d. 12:10

Hi Adam!

Thank you so much for answering, it's a great help to my research.

If you're interested, I'll send you my paper and project after it's done.

Just one more question - as we have to be very aware of copyright in our works, wanted to ask if you mind that I use some images of your works to illustrate the interview.

Thanks again and all the best!



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

[Cituojamas tekstas paslėptas]

**whatis adam** <[redacted]@gmail.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 27 d. 13:28

Hi Marija,

You have permission to use pictures of my work for your paper. Let me know if you need any specific ones, my website and facebook have lots. And I'd love to read your paper!

Adam

[Cituojamas tekstas paslėptas]

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<whatisadam signature-3.jpg>

# Geoff McFetridge

7/16/2017

Gmail - Interview about Screen-Printing



Marija Reikalas <ireikalaite@gmail.com>

## Interview about Screen-Printing

7 laiškai(-ų)

Marija Reikalas <ireikalaite@gmail.com>  
Kam: studio@championdontstop.com

2017 m. kovo 3 d. 00:18

Dear Geoff,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is "**Screen-printing - roots and meaning in contemporary popular culture**".

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing it to other analog revivals and interviewing artists, analyzing actual case studies.

Now I'm in the phase of data collection and verification, so I need opinions of people who are working in the field all over the globe to analyze and compare. I've chosen to interview the artists that I personally admire and I would really appreciate if you could answer the following questions:

1. What are 3 general reasons for choosing screen printing?
2. How did you learned about screen-printing? Did you studied Screen Printing at any school or you are self taught artist?
3. For how long are you screen printing?
4. Do you prefer screen printing to digital printing?
5. What are you printing? (posters, flyers, books, other)
6. For which genre are you creating most? (music industry, art printing, design, advertising, etc).
7. What are your insights about screen-printing - what do you think are the cons and pros of screen printing?
8. Do you have any advice for a screen-printer who just started?
9. What are your favorite contemporary and classical screen printers / artists?
10. What do you think will happen to screen printing in the digital future?

However, if you don't feel like answering some of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll understand as well.

In any case - thank you!

Regards,

Marija Reikalas

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.It.&view=pt&q=geoff&search=query&th=15b874420c9ac866&siml=...> 1/6

7/16/2017

Gmail - Interview about Screen-Printing



*graphic designer*  
m: +351 913 093 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com

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**Jesse Sanes** <studio@championdontstop.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. kovo 7 d. 18:19

Hello Marija,

Congratulations on nearing the end of your studio. Sounds like a fascinating thesis project. It will be easiest for Geoff to respond to the written questions (albeit probably a little briefly) so I've passed them on and will follow up when they're done. Good luck with the rest of your data collection.

Cheers,  
Jesse

[Cituojamas tekstas paslėptas]

jesse sanes  
studio manager  
+geoff mcfetridge & champion graphics+  
3003 Glendale Boulevard  
Los Angeles California 90039 USA  
Land Line (323) 666-1897  
www.championdontstop.com

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**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Jesse Sanes <studio@championdontstop.com>

2017 m. kovo 8 d. 14:59

Hi Jesse,

thank you! Looking forward to Geoff's answers.

All the best,



**Marija Reikalas**  
*graphic designer*  
m: +351 913 093 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com

[Cituojamas tekstas paslėptas]

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**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Jesse Sanes <studio@championdontstop.com>

2017 m. balandžio 16 d. 18:31

Hi Jesse!

As the time pass by, I already collected almost all interviews I need for my thesis.  
As a great fan of Geoff's work, I would be proud to use it in my work, that's why I'm writing to you again.  
Also I understand how busy he is, but I'm still not losing hope that he might answer to me.

Please let me know if it's possible :)

All the best,

**Marija Reikalas**  
*graphic designer*  
m: +351 913 093 089  
w: cargocollective.com/marr e: ireikalaite@gmail.com



[Cituojamas tekstas paslėptas]

**Jesse Sanes** <studio@championdontstop.com>  
 Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 18 d. 23:33

Hello Marija,

So sorry to keep these answers from you! We are very busy in the studio right now but Geoff was able to record answers while painting and I've attached the audio file. I listened to the recording and just have one correction which is at 4:34- the artist being referred to is Brendan Fowler whose line is "Election Reform".

Thanks so much for you patience.

Best,  
 Jesse

On Apr 16, 2017, at 11:31 AM, Marija Reikalas <ireikalaite@gmail.com> wrote:

Hi Jesse!

As the time pass by, I already collected almost all interviews I need for my thesis. As a great fan of Geoff's work, I would be proud to use it in my work, that's why I'm writing to you again. Also I understand how busy he is, but I'm still not losing hope that he might answer to me.

Please let me know if it's possible :)

All the best,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

2017-03-08 14:59 GMT+00:00 Marija Reikalas <ireikalaite@gmail.com>:

Hi Jesse,

thank you! Looking forward to Geoff's answers.

All the best,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

2017-03-07 18:19 GMT+00:00 Jesse Sanes <studio@championdontstop.com>:

Hello Marija,

Congratulations on nearing the end of your studio. Sounds like a fascinating thesis project. It will be easiest for Geoff to respond to the written questions (albeit probably a little briefly) so I've passed them on and will follow up when they're done. Good luck with the rest of your data collection.

Cheers,  
 Jesse



On Mar 2, 2017, at 4:18 PM, Marija Reikalas <ireikalaite@gmail.com> wrote:

Dear Geoff,

My name is Marija, I'm a Master student at IADE Creative University (Lisbon, Portugal), writing my thesis on screen-printing. More specifically, my topic of research is **"Screen-printing - roots and meaning in contemporary popular culture"**.

Shortly - I'm trying to figure out why screen-printing has been and still is so popular for decades, mostly in alternative culture, what makes it special. I'm starting with history, exploring techniques, building a DIY machine, learning to print, touching social topics, comparing it to other analog revivals and interviewing artists, analyzing actual case studies.

Now I'm in the phase of data collection and verification, so I need opinions of people who are working in the field all over the globe to analyze and compare. I've chosen to interview the artists that I personally admire and I would really appreciate if you could answer the following questions:

1. What are 3 general reasons for choosing screen printing?
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8. Do you have any advice for a screen-printer who just started?
9. What are your favorite contemporary and classical screen printers / artists?
10. What do you think will happen to screen printing in the digital future?

However, if you don't feel like answering some of them, just skip or if you want to tell me your personal opinion all in one piece, it's even better, these questions are just the guidelines. If you don't want to write answers, but still want to help me out with my thesis and have a free minute, we also could arrange a Skype meeting and it would be even more better. If you are busy and have no time I'll understand as well.

In any case - thank you!

Regards,

**Marija Reikalas***graphic designer*

m: +351 913 093 089

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Los Angeles California 90039 USA  
Land Line (323) 666-1897  
www.championdontstop.com



**New Recording 3 Screen Printing.m4a**  
3180K

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: Jesse Sanes <studio@championdontstop.com>

2017 m. balandžio 19 d. 11:53

Dear Jesse,

thank you so much for your struggle, this interview is very important to me and will be a great addition to my work. Please forward my special thanks for Geoff, I imagine how busy he is and he still found some time to help me, I appreciate it a lot.

In addition wanted to ask if I have permission to use some images of Geoff's work to illustrate the interview.

All the best in your creative work!

Regards,

**Marija Reikalas***graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

[Cituojamas tekstas paslėptas]

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**Jesse Sanes** <studio@championdontstop.com>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 19 d. 17:30

No problem!

7/16/2017

Gmail - Interview about Screen-Printing

Glad his answers we suitable. Use any images you'd like for your thesis but check back in if you are going to publish or disseminate the images for other uses.

Cheers,

Jesse

[Cituojamas tekstas paslėptas]

# Local Case Studies Evidence (Portugal)

## Oficina Arara

7/16/2017

Gmail - Algumas perguntas sobre serigrafia



Marija Reikalas <ireikalaite@gmail.com>

### Algumas perguntas sobre serigrafia

5 laiškai(-ų)

**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: arara@oficina-arara.org

2017 m. balandžio 10 d. 15:55

Olá!

Chamo-me Marija e participei no mais recente workshop sobre serigrafia na Cooperativa Aldeia. Aprendi muita coisa. Obrigada! Foi muito inspirador e esta experiência vai certamente ajudar-me a melhorar e a desenvolver o meu trabalho.

Não tenho a certeza se mencionei (provavelmente sim, porque é disso que falo sempre), mas estou a escrever a minha tese de mestrado sobre serigrafia, mais precisamente, o tópico da minha tese é "A Serigrafia - Raízes e Significado na Cultura Contemporânea". Agora estou na fase de coleta de dados, por isso estou entrevistando artistas que trabalham nesta área, para perceber por que eles escolheram a serigrafia como um meio, o que é que torna a serigrafia especial para eles.

Conforme combinei com o Miguel na Feira Anjos 70, estou enviando algumas perguntas para ter uma visão geral sobre a sua relação com a técnica da serigrafia.

Essencialmente procuro entrevistar os artistas que vou conhecendo e de que pessoalmente gosto. Por isso, se pudesse responder a este questionário, seria uma grande ajuda para mim. A Oficina Arara seria um excelente estudo de caso. Aqui vão as minhas perguntas:

Quais são as tuas três razões principais para escolher a Serigrafia?

Como aprendeste serigrafia? Estudaste Serigrafia, tiveste formação ou és autodidata?

Há quanto tempo fazes Serigrafia?

Preferes serigrafia ou impressão digital?

Que tipo de trabalhos fazes mais? (Cartazes, flyers, livros, outros)

Para que áreas é que trabalhas mais? (música, arte e ilustração, design, publicidade, etc).

Em sua opinião, quais são os prós e os contras da serigrafia?

Tens algum conselho para uma pessoa que vai começar a fazer serigrafia?

<https://mail.google.com/mail/u/0/?ui=2&ik=c0496c3944&jsver=Wnz6znbPURM.It.&view=pt&q=arara%40oficina-arara.org&qs=true&search=query...> 1/3

Quais são os teus artistas clássicos e contemporâneos favoritos na área da serigrafia?

O que é que pensas que vai acontecer á serigrafia no “futuro digital”?

Estas perguntas são apenas pistas. Podes responder a todas ou só a uma ou escrever apenas um texto com a tua perspectiva sobre estas questões.

Em qualquer caso - obrigada!



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: cargocollective.com/marr e: ireikalaite@gmail.com

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**OFICINA ARARA** <arara@oficina-arara.org>  
Kam: Marija Reikalas <ireikalaite@gmail.com>

2017 m. balandžio 10 d. 22:09

Olá Marija!

Também gostámos muito do workshop. Foi pena não terem ficado para a festa...

Neste momento estamos com muitos trabalhos em simultâneo. Mas a ver se arranjam um tempinho para te responder.

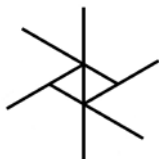
A ver se um dia nos visitam aqui no Porto!

Um abraço,

Miguel

[Cituojuamas tekstas paslėptas]

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OFICINA  
ARARA

<http://www.oficina-arara.org/>

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**Marija Reikalas** <ireikalaite@gmail.com>  
Kam: OFICINA ARARA <arara@oficina-arara.org>

2017 m. balandžio 11 d. 16:19

Olá Miguel!

Imagino que perdemos uma grande festa, mas tive que pegar o comboio para voltar a Lisboa.

Olhando para a frente a suas respostas, entendo quão ocupados estais, então responda com calma.

Em Junho vou ao Primavera no Porto, talvez vos veja lá!

Um abraço,

Marija

7/16/2017

Gmail - Algumas perguntas sobre serigrafia



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)

[Cituojamas tekstas paslėptas]

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**OFICINA ARARA** <[arara@oficina-arara.org](mailto:arara@oficina-arara.org)>  
Kam: Marija Reikalas <[ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)>

2017 m. balandžio 27 d. 12:05

Olá Marija,

este fim-de-semana vamos a lisboa lançar o Abolition of Work (versão em português)  
sábado na cinemateca e 2ªfeira na Disgraça  
vemo-nos por aí e talvez tentamos responder a algumas das perguntas?

bjs,

Miguel

[Cituojamas tekstas paslėptas]

[Cituojamas tekstas paslėptas]

<https://www.facebook.com/OFICINA-ARARA-622773437741083/timeline/>

---

**Marija Reikalas** <[ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)>  
Kam: OFICINA ARARA <[arara@oficina-arara.org](mailto:arara@oficina-arara.org)>

2017 m. balandžio 28 d. 10:50

Olá Miguel,

fixe, vou passar por um destes dias!

Um abraço,



**Marija Reikalas**

*graphic designer*

m: +351 913 093 089

w: [cargocollective.com/marr](http://cargocollective.com/marr) e: [ireikalaite@gmail.com](mailto:ireikalaite@gmail.com)

[Cituojamas tekstas paslėptas]

## Interest Case Studies

### Marzia Faranda

2017/01/17 V 2/13:10:40

Ciao Marzia! Come stai? 🤖

Ciao!!! Bene! Tu?

anch'io 🤖 sto scrivendo la tesi per il master  
volevo chiederti una cosa  
ti piace serigrafia?

Of course!

la mia tesi è su serigrafia 🤖  
hai 5 minuti per rispondermi in alcune domande?

Sì, dimmi

allora, già sò che ti piace, ma hai mai provato di stampare qualcosa in questa tecnica?

No, mai

ok. Hai mai comprato/comprato spesso i libri, zine, poster ecc stampati in questa maniera?

Ho comprato spesso magliette stampate in serigrafia

ma non le cose stampate sulla carta?

No

Credo mai

hai un motivo o solo così?

No, nessun motivo in particolare. Solo non è mai capitato

O forse perché adesso mi pare più comune che si stampino magliette con questa tecnica che illustrazioni su carta

ok, make sense 🤖 e l'ultima domanda - secondo te, che cosa succederà alla serigrafia nel futuro digitale?

Diciamo che l'avvento del digitale ha soppiantato l'uso quotidiano dell'analogico (molti per esempio nemmeno disegnano più a mano...preferiscono farlo su illustrator o Photoshop...è così anche per la stampa). Però resta il fascino di cose che sono ancora legate alla manualità ed all'artigianato e quindi ad ondate torna la moda di questa o quell'altra tecnica (pensa alle polaroid in fotografia o al ritorno della Olga)

Quindi secondo me anche la serigrafia, per quanto ne so, potrebbe benissimo essere sostituita con altre tecniche di stampa, ma potrebbe essere riscoperta ed amata per il suo fascino, ma non essere usata nella quotidianità (anche perché nessuno credo abbia mai avuto una macchina per serigrafia in casa)

grazie mille Marzia 🤖 mi sei stata il super aiuto

Di niente 🤖 buona fortuna con la tesi!!!! E spero di vederti presto ❤️



## Tiziana Barrilá

Ciao Tiziana! Come stai?

ciao! 😊

Ti volevo chiedere una cosa. Sto scrivendo la mia tesi di master su serigrafia e ho bisogno delle tue interviste. Sono max 5 domande, hai 5 minuti per rispondermi? 😊

certo!!!

allora, ti piace serigrafia come la tecnica artistica? Preferisci serigrafia o la stampa digitale?

sì, certo che mi piace la serigrafia 😊  
ma ammetto che è un valore estetico, perché la stampa digitale ha raggiunto oggi ottimi livelli di qualità e costi più accessibili  
perciò, la serigrafia è bella ma purtroppo non è per tutti

hai mai provato di stampare qualche cosa con questa tecnica?

sì, ho provato ma solo su tessuto.

Hai mai comprato i libri, i poster, i zine ecc stampati in questa maniera?

siiiiii, comprati sì. moltissimi. soprattutto usati, molto spesso nei mercati (sono belli ma li vendono come stracci vecchi)

e quelli contemporanei, che gli printmakers vendono nelle fiere dell'arte o nei concerti per esempio gli poster delle band?

ecco no, quelli no. non ho mai comprato poster di band! 😊

ma c'è un motivo perché non ne hai mai comprati, o solo così?

i poster delle band? perché non mi piace "idolatrare"... scusa la parola difficile ma è quella giusta 😊

ok, make sense 😊 l'ultima domanda - che pensi della serigrafia nel futuro digitale?

siiiiii, comprati sì. moltissimi. soprattutto usati, molto spesso nei mercati (sono belli ma li vendono come stracci vecchi)

e quelli contemporanei, che gli printmakers vendono nelle fiere dell'arte o nei concerti per esempio gli poster delle band?

ecco no, quelli no. non ho mai comprato poster di band! 😊

ma c'è un motivo perché non ne hai mai comprati, o solo così?

i poster delle band? perché non mi piace "idolatrare"... scusa la parola difficile ma è quella giusta 😊

ok, make sense 😊 l'ultima domanda - che pensi della serigrafia nel futuro digitale?

questa è difficile... ma penso che la serigrafia come tecnica manuale abbia e avrà sempre un futuro. non come "necessaria" (c'è il digitale più facile, veloce, costa meno) e non come di massa... ma come "arte sì, come "piacere"... un po' come nella musica è per i vinili che non sono scomparsi (nemmeno oggi con mp3 e streaming!) ma possono contare su una piccola parte di mercato

grazie per le risposte e per il tuo tempo, Tiziana! 😊

spero vadano bene 😊

ma tu vivi a lisbona adesso?

sì, già quasi da 2 anni

que bom!

ci vengo agli inizi di luglio, ti chiamo!

ok, vediamoci per un caffè 😊

grazie mille outravez! 🍷

😊 a presto e buon lavoro!

até já 😊

## Maria Mollo

A screenshot of a chat interface. On the left, a person with a dark profile icon sends several messages in light gray bubbles. On the right, a person with a light profile icon responds in dark gray bubbles. The messages are as follows:

**Left (Maria Mollo):**

- Serigrafia anche se forse la stampa digitale è più alla portata di tutti
- La trovo molto romantica
- La lego ad un concetto manuale e di coordinazione del cervello con la mano
- Si
- E li ho anche fatti
- Ma non di recente
- Non chiedermi cosa perché se non li ho sotto mano non ricordo i titoli 🐼
- Qualche volta
- In realtà compro molti libri illustrati ma per lo più di storia dell'arte o artisti vari
- Credo che non passerà mai di moda e spero che esistano sempre delle tecnologie che la esaltino
- Ahahahhahaha menomale 🐼
- Un bacio

**Right:**

- cool 🐼 allora, già lo so che ti piace la serigrafia  
ma preferisci serigrafia o la stampa digitale?
- per quale motivo preferisci la serigrafia?
- hai mai comprato dei poster, zine, libri ecc stampati con questa tecnica?
- ma li compri spesso o l'hai comprati solo alcune volte in passato?
- e l'ultima domanda - che pensi della serigrafia nel futuro digitale?
- grazie mille, Maria 🐼 mi sei stata un super aiuto!

## Borja Arévalo

A screenshot of a chat interface. On the left, a person with a dark profile icon sends several messages in light gray bubbles. On the right, a person with a light profile icon responds in dark gray bubbles. The messages are as follows:

**Left (Borja Arévalo):**

- Depends, digital printing is a very good quality tool when it comes to taking reproductions of original works
- Comprendes
- Estoy utilizando traductor
- The silkscreen besides being a tool of reproduction is also a creative tool or technique, reason why I give more value to the silkscreen
- La serigrafía además de ser una herramienta de reproducción es también una herramienta o técnica creativa, por lo que doy más valor a la serigrafía
- Sí
- Me gusta mucho comprar arte
- Sobre todo de mano del propio artista
- Pienso que su valor a verá incrementado por el auge de la industrialización de los productos y la pérdida de las artes antiguas
- Se verá ~

**Right:**

- do you prefer screen-printing or digital printing?
- actually you can speak to me in spanish, I understand 😊
- Got it 🐼 Do you ever buy screen-printed posters, books, zines etc from other artists?
- and the last one - what do you think will happen to screen-printing in the digital future?

# Rossella Catanese

Rossella Catanese  
Active 45 min. ago

allora, già sò che ti piace serigrafia, ma preferisci serigrafia o la stampa digitale?

Non sono pratica della tecnica perché non vengo da un'Accademia ma da studi di storia dell'arte e dello spettacolo. Conosco l'arte da un punto di vista estetico e storico

Preferisco la serigrafia per una questione di impressione materica. Se una stampa digitale riesce ad avere le stesse campiture di colore va benissimo, ma la superficie di un lavoro fatto in serigrafia solitamente ha spessori diversi e dunque è più "materiale"



Tumblr

hai mai comprati gli poster, i libri, i zine ecc stampati in questa tecnica?

(quella è una serigrafia dei Malleus dedicata a "Suspiria" di Dario Argento. Ne hanno fatte diverse per vari film dello stesso regista)

Purtroppo non ne ho mai comprate, sono più costose di quello che posso permettermi. Ma ammetto che sono io a non investire molto in arte né arredamento

(guadagno poco!)

questa la conosco, è bellissima. Come il film stesso 🍷 l'altro mese ho visto Suspiria in cinema qui a Lisbona, c'era il festival di cinema italiano

questa la conosco, è bellissima. Come il film stesso 🍷 l'altro mese ho visto Suspiria in cinema qui a Lisbona, c'era il festival di cinema italiano

Ah ma sei a Lisbona?!

Scusa non ricordavo più

comunque, ultima domanda 🙏 secondo te, che succederà a serigrafia nel futuro digitale?

siii, sono a Lisbona, già quasi da 2 anni 🍷

Come in tutti i campi, il digitale surclasserà tutte le altre pratiche analogiche, dal momento che l'industria tecnologica prevede l'obsolescenza di tutti i metodi precedenti. È un'obsolescenza programmata, che naturalmente fa gli interessi del mercato contemporaneo. Ovviamente è anche un insieme di tecniche estremamente versatili, comodo, relativamente economico... Tutte ragioni che ne decretano il successo indiscusso.

\*un'obsolescenza

(ho scritto un libro su tecnologie digitali e restauro cinematografico! Se ti interessa ti mando l'ebook via email)

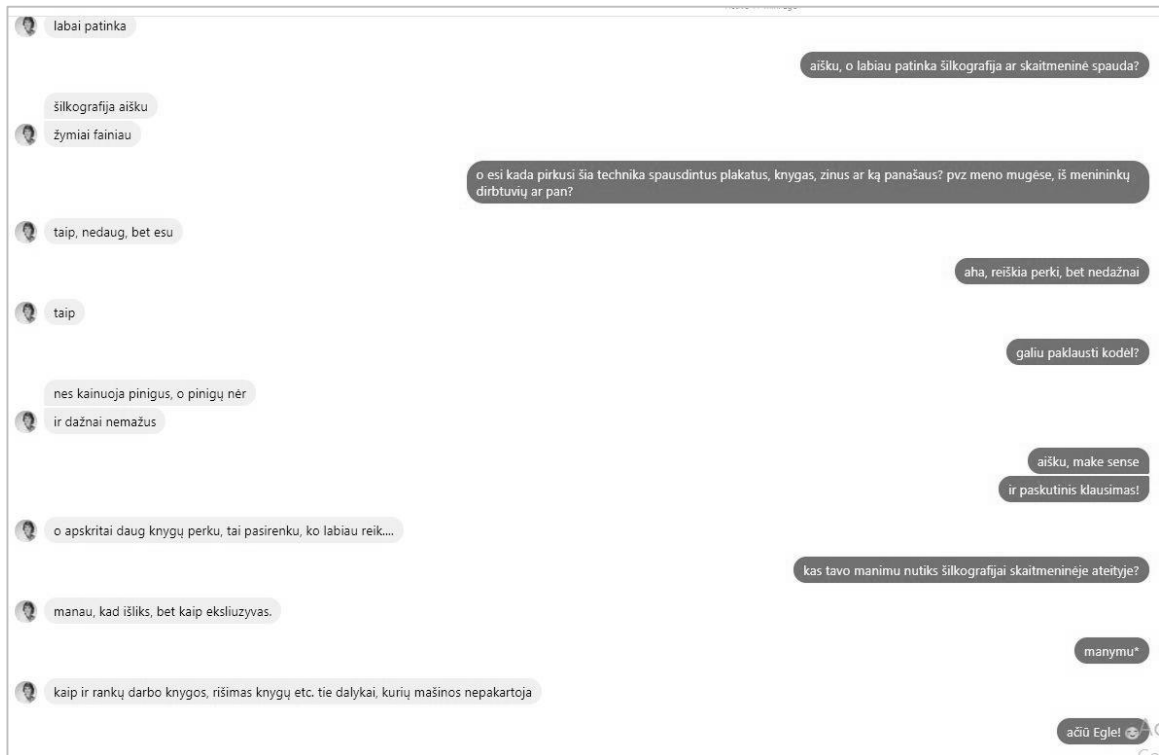
## Kathrin Slavik

A screenshot of a chat interface. On the left, a list of messages from 'Kathrin's Kuchen' (active 27 min. ago) is visible. The messages are: 'Screen printing', 'Is this also a question?', 'Not often but sometimes yes', 'Posters, bags - mostly because it was offered at concerts and its a nice way to support the bands', 'Only screen printing related to music if I think about it', 'I guess I was never buying something not related to bands made of screen printing if I remember right', and 'I think the digital options will help to "improve" or maybe lets better say extend the options to create the stencil - so I guess they will more complementary each other.' On the right, a list of messages from 'Parinikty's' is visible. The messages are: 'so the first question is - do you prefer screen-printing or digital printing?', 'how come hihihihih', 'its rhetorical question', 'anyway', 'next real question', 'ok, have you ever bought / buy often screen-printed posters, books, zines etc?', 'which ones and why?', 'ok, so mostly screen-printing related to music industry', 'ok, got it', 'and the last question!', 'what do you think will happen to the screen-printing in the digital future?', and 'ok thanks a lot!!!!!!'. At the bottom right, there is a watermark that says 'Activate Windows Go to PC settings to activate Windows'.

## A. Margaret Orlowski

A screenshot of a chat interface. On the left, a list of messages from 'A. Margaret Orlowski' is visible. The messages are: 'Yes.', 'I like to do things myself, and printing is an easy and cheap way to make stuff (tshirts, posters, visual performance art). It's also fun. And it's very versatile.', 'Definitely for the things I mentioned. When it comes to documents I of course prefer digital printing. So, yes, for artistic or creative things.', 'I have in the past, but rarely. I have not in the last year. Purchasing these kind of items is low priority for me.', 'I guess I don't see many such things for sale, and the few I see I don't like enough to buy. But I never bought many. If there were more variety (more artists, more items and genres) more easily available, I might buy more.', and 'I think screen printing is making a comeback and will continue to do so, just like other kinds of analogue art forms are coming back (eg. vinyl records, type-writers). Digital is great, but I think a lot of people get tired of it, or they see it's not for everything. Just my opinion.' On the right, a list of messages from 'Parinikty's' is visible. The messages are: 'ok, so...', 'do you like screen-printing?', 'can you specify some reasons why?', 'just general ones', 'ok. Do you prefer screen-printing to digital printing?', 'ok, got it. Do you ever buy screen printed posters, books, zines etc? Like in art fairs or directly from artists', 'is there any particular reason why you stopped buying them or its just the way it is?', 'ok, make sense', 'and the last question', 'what will happen to screen-printing in the digital future?', and 'that's what I wanted to know'.

## Eglė Bazaraitė



\* Audio – Video files can be found in external Appendix file.

\*\*DIY Screen Printing Unit scheme can be found in External Appendix File