

Educational Program for Academic Year 2026/27

Course Title

Techniques of Engraving – Art Graphics – Three-Year Period, 12 cfa

Prof. Sergio Pio Amato

Course Objective: Art Graphics 1, 2, and 3

The core aim of this three-year Art Graphics course is to provide students with the essential tools for creating original printed artworks. This is achieved through a structured educational path that includes theoretical components necessary for understanding the practice of printmaking through knowledge of techniques and materials and culminates in practical exercises conducted in specialized workshops, where the artistic product will be revealed in the form of multiples.

Initially, the course will address key historical topics to help students understand the evolution of Art Graphics, offering a comprehensive overview of the events that shaped artistic production and the market for original prints from early forms of multiples to contemporary interpretations of printmaking.

Subsequently, the course will explore artistic research through the analysis of graphic language. Traditional techniques will be thoroughly examined, with ample room for experimentation both technically and compositionally. This is essential for appropriately defining the intrinsic content that will populate the final artistic product. Alternative materials and methodologies will also be considered, expanding the scope of investigation and experimentation crucial for exploring the expressive possibilities within printmaking.

During this phase, the relationship between mark-making, tonal values, space, light, and color will be analyzed, leading to the creation of original graphic works in printed multiples.

Theoretical Structure of the Three-Year Program

- Theoretical and workshop-based activities focused on themes, methods, and terminology that define the lexicon of Art Graphics
- Understanding of multiples, proofs, editions, and unique pieces (with notes on publishing)
- Investigation of the formative processes of graphic works, compared or contrasted with other figurative art forms, both formally and conceptually

Practical Structure of the Three-Year Program

- Awareness and use of tools, instruments, materials, and equipment typical of Art Graphics workshops
- Execution of direct engraving techniques and their variants (burin, drypoint, mezzotint with drypoint, mezzotint with rocker, toothed wheels, roulettes)

- Waxing and smoking methods in indirect techniques
- Use of mordants in indirect techniques (dilutions and etching times)
- Execution of indirect techniques and their variants (etching, aquatint, mezzotint with aquatint, soft ground, painterly technique, sugar lift, lavis, salt technique, sulfur technique, pastel technique, transfer, collagraphy)
- Execution of combined techniques and their variants
- Use of matrices of various types (metal and non-metal)
- Inking and cleaning of matrices (methods adapted to the nature of the matrix, technique, and desired graphic outcome)
- Printing procedures, application and preparation of suitable papers, use of backgrounds and their variants, types and use of inks based on matrix nature, press pressure settings, use of felts and flannels
- Creation of unique pieces with manual retouching and monotypes
- Execution of relief, intaglio, background printing with roller or dabber, stencil, drypoint, à la poupée, and four-color printing
- Creation of multicolor prints using multiple matrices: cardboard, leather, plexiglass, linoleum

Each technique, where necessary, will be preceded by a design phase, including simulations on supports different from engraving materials, aimed at matrix creation. Support and material selection during design will be based on a wide range of easily accessible or refined materials (from recycled paper to sophisticated supports, handmade or specially prepared papers, graphite, silverpoint, hematite, India ink, iron gall ink, diluted tempera, and gum-based watercolors).

Throughout the three-year program, students will acquire both technical and experimental foundations, along with individual research skills, essential for developing and executing original printed works that define Art Graphics.

Recommended Bibliography

- Bianchi Barriviera Lino, *L'incisione e la stampa originale*, Neri Pozza Editore, 1995 (2nd edition)
- Massari Neri Arnoldi, *Arte e scienza dell'incisione*, Ed. Alfa, Bologna
- Strazza Guido, *Il gesto e il segno*, Ed. Vanni Scheiwiller, Milan
- Brusaglia Renato, *Incisione calcografica e stampa originale d'arte*, Ed. Quattro Venti, Urbino
- Focillon Henri, *I grandi maestri dell'incisione*, Ed. Alfa, Bologna
- Hayter e l'atelier 17, Ed. Electa, Milan, 1990

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