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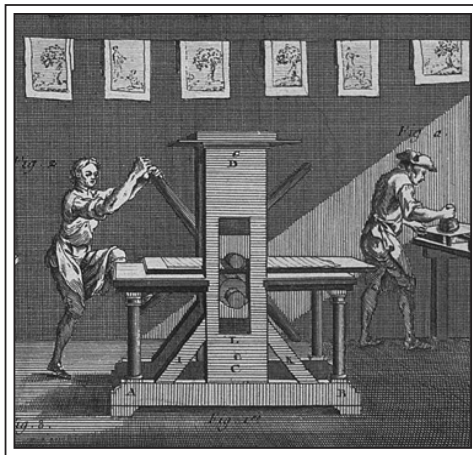
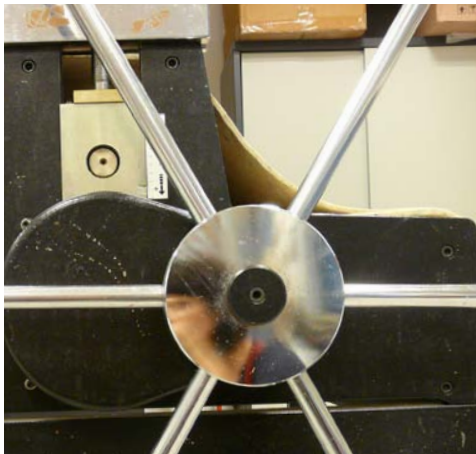
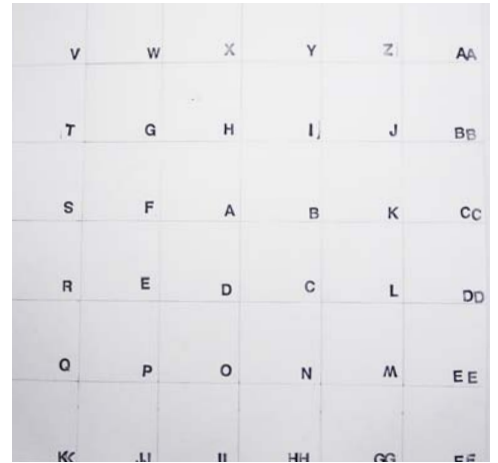
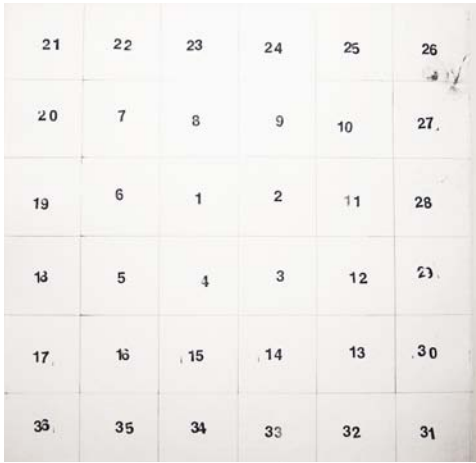
## Printmaking with university teacher training students

### ABSTRACT

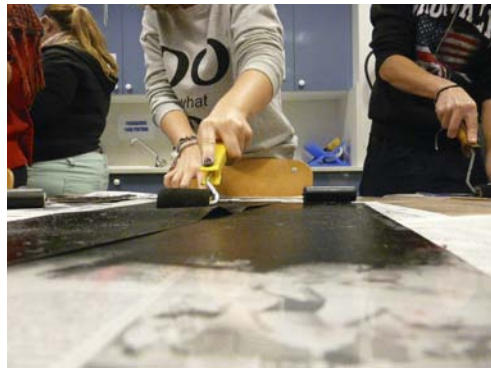
The main aim of the following work is to demonstrate the use of a research tool based on the concept of fragmentation for learning printmaking. In my capacity as an artist and university lecturer in teacher training, and given the connection of this research with identity, the project is mainly based on an a/r/ tographic methodology, in terms of what it means to be a woman artist working in a university and a researcher in arts education (Irwin and Springgay, 2008). The second methodological specificity is related to the creative production aspect of visual arts-based research. By applying the professional usages and traditions of artistic creation, the research takes on another dimension, since reflections are subsequent to or simultaneous with creation, but always extracted from previous artistic practice (Marín-Viadel, 2005, Roldán and Marín-Viadel, 2012). Printing techniques belong to a creative system based on a set of relationships in which one has to think and predict the outcome of the image in each step: drawing the matrix, the action and the paper. These are related to the concept of serialisation, the idea of multiplicity, the immateriality of the matrix, the materiality of the print, the creative intermediaries that modify the matrix, the instruments and tools, and their transformative effect on the image. In addition, the type of creation and the artist's personality also influence a construction process that is as interesting in itself as the final print. In relation to these concepts, in the following report we address issues related to creativity and the strategies designed from and for learning about engraving; what specific influences do printing processes have for the understanding/production of an image? How does this arts-based methodology contribute to students' learning of the visual arts in Primary Education?

### KEYWORDS

Printmaking, Visual a/r/tography, educational context, photo essays, Art-based Research education



Visual abstract. Palau-Pellicer, P. (2014) Compuesto por ocho fotografías de la autora y una cita visual fragmento (William Blake, 1767)

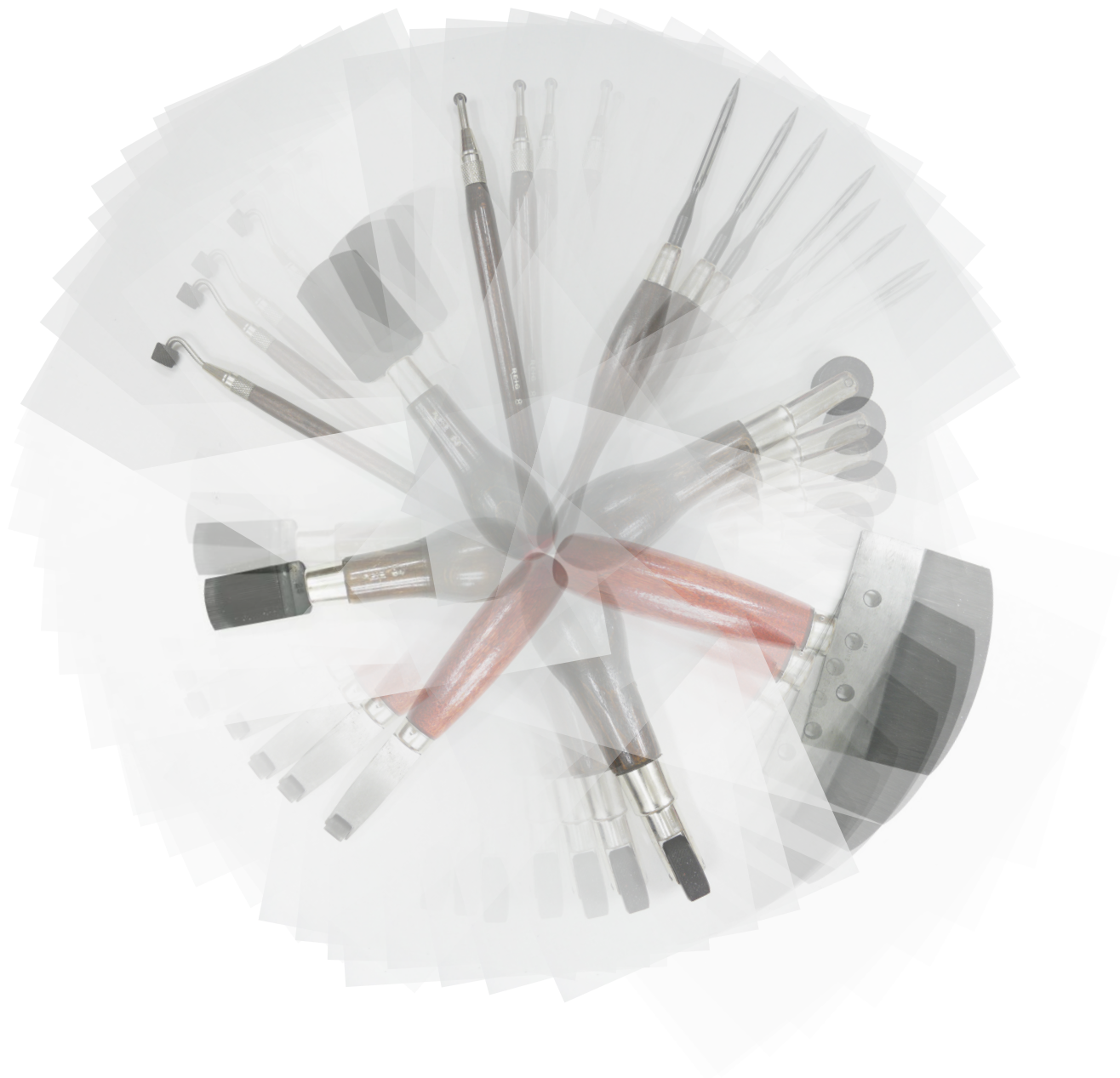


Fotoensayo. Palau-Pellicer, P. (2014) Compuesto por cuatro fotografías de la autora

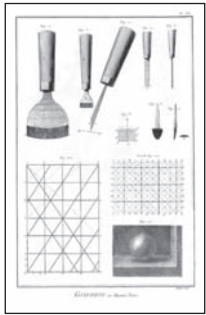
The Photo Discourse of this work is composed of successive Photo Essays and visual quotes in order to describe an artistic proposal based on the relationship between the printed image and folds in the paper. Printing techniques were chosen because they encourage students' skills to modify ideas and set new goals while carrying out the work. They also allow work to be done on certain types of problems that do not arise in any other field. Furthermore, as it is not a mechanical and rigid method, it offers the chance to think about the image during the process. In this dialogue, printing is like drawing, but with a mystery that stimulates artistic creativity in a different way because of the surprise element of the technique.



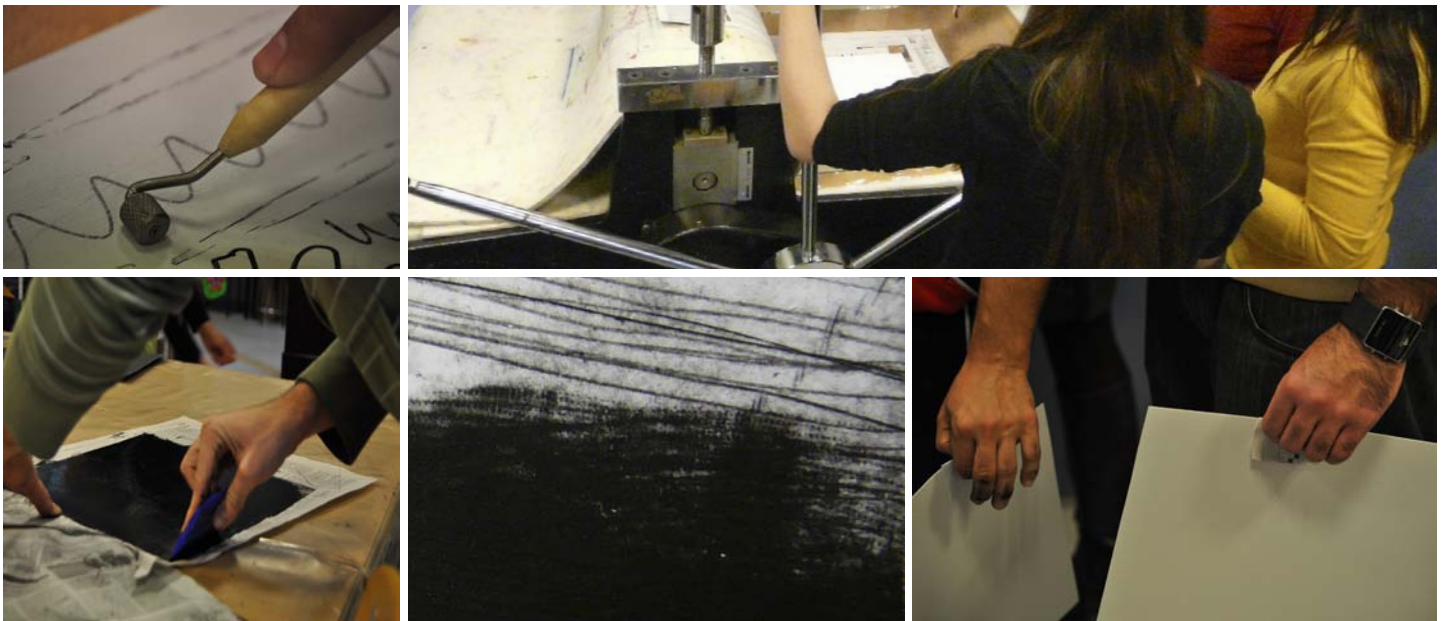
Media Visual. Palau-Pellicer, P. (2014) *Ruletas, graneadoras y rascador*.  
Compuesta a partir nueve fotografías de la autora.



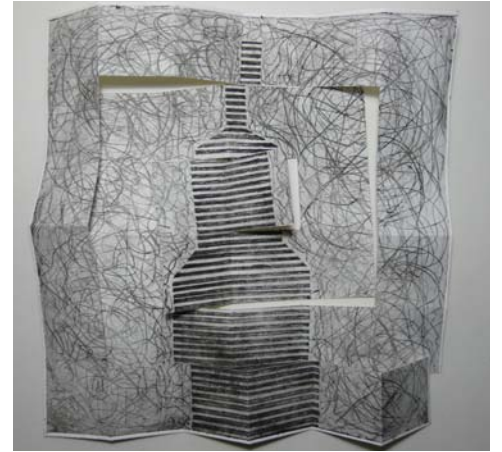
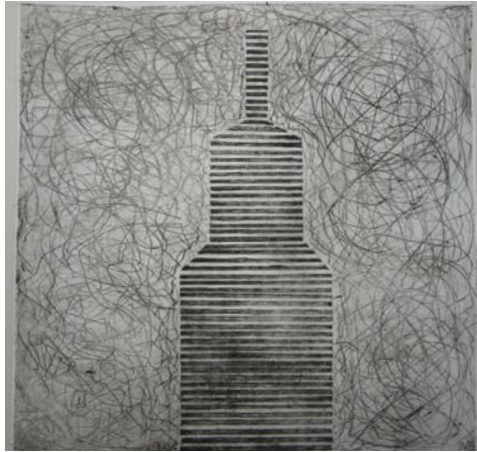
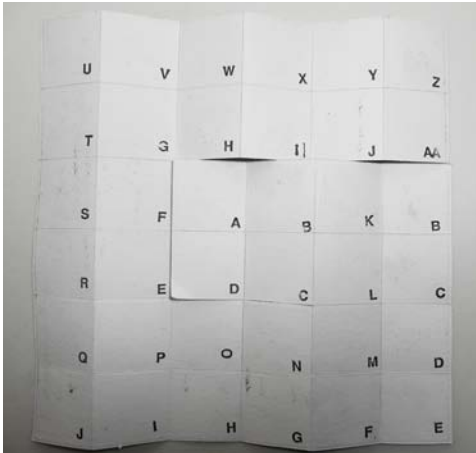
Media Visual. Palau-Pellicer, P. (2014) *Ruletas, graneadoras y rascador*. Compuesta a partir nueve fotografías de la autora.



Fotoensayo. Palau-Pellicer, P. (2014) *Graneadoras*. Compuesto a partir de tres fotografías, un fragmento de un grabado de la autora y una cita visual de Abraham Bosse (1645).



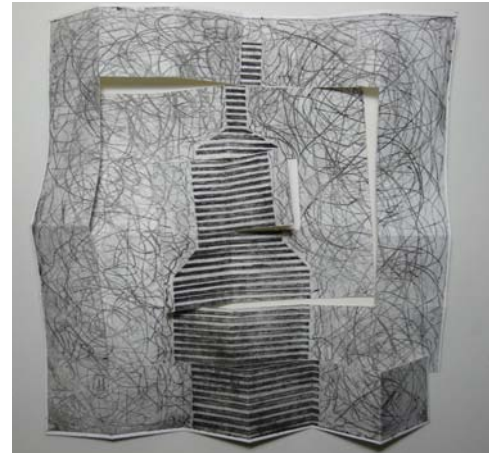
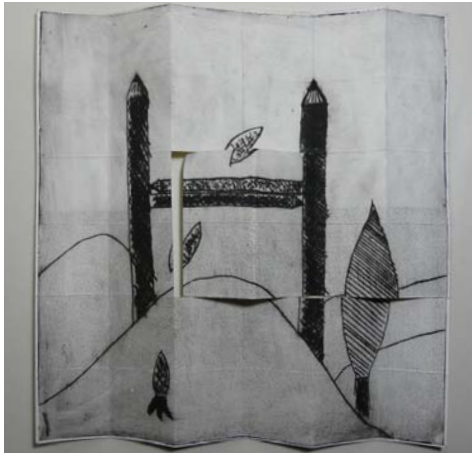
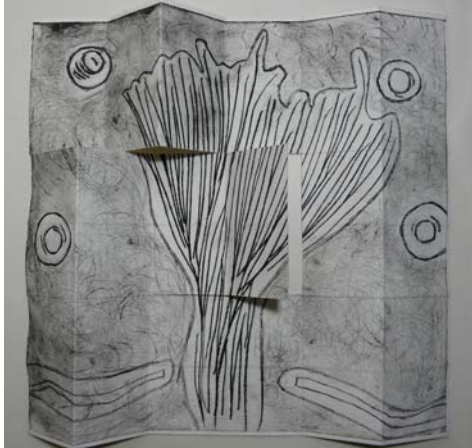
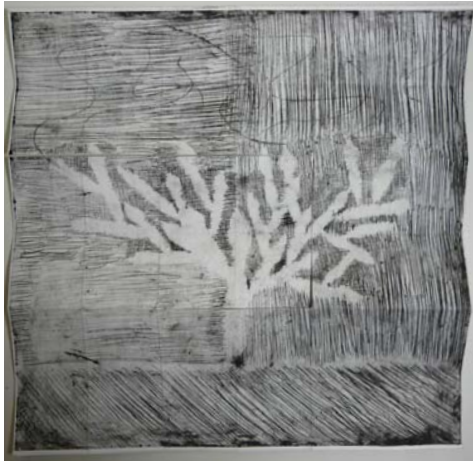
Fotoensayo narrativo. Palau-Pellicer, P. (2014) *Proceso*. Organizado a partir de cuatro fotografías y un fragmento de un grabado de la autora.



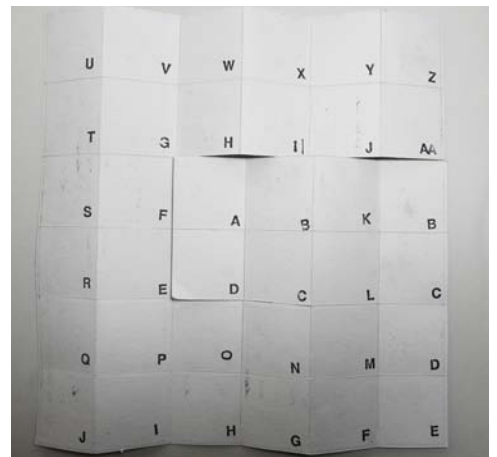
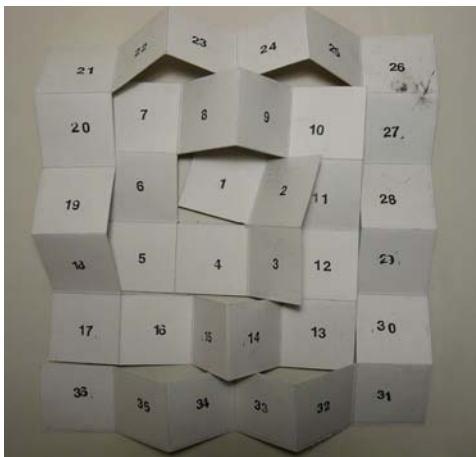
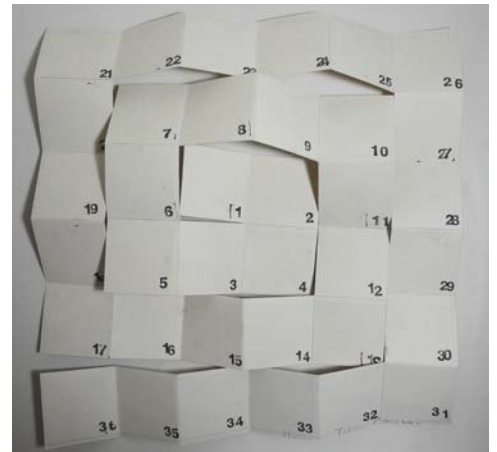
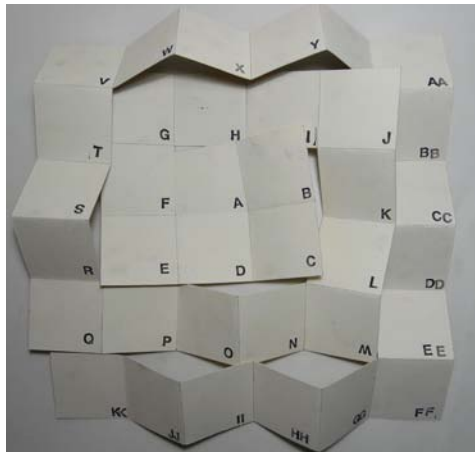
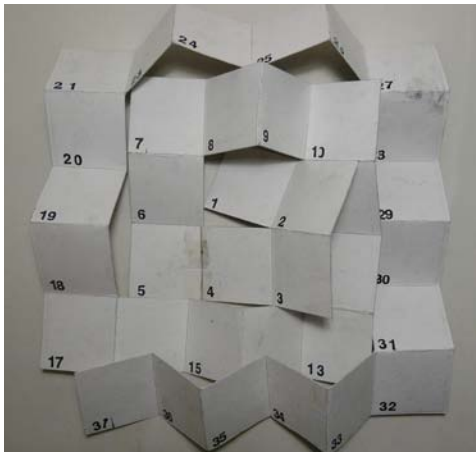
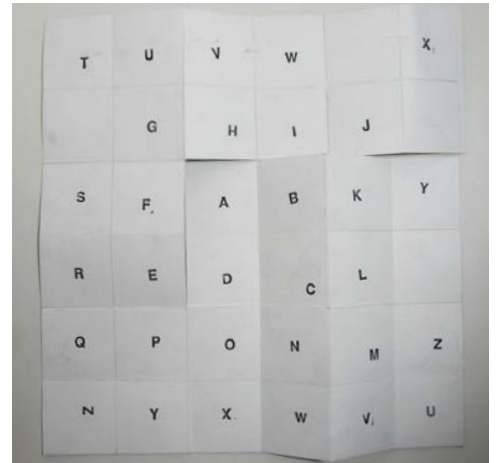
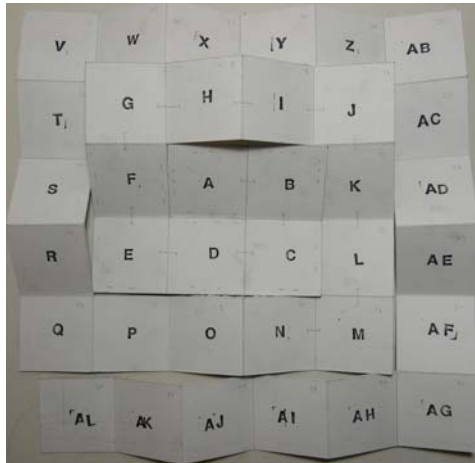
Fotoensayo. Palau-Pellicer, P. (2014) Compuesto por tres fotografías de un grabado de una alumna.

Folding modifies the image; it transforms it into a surface with openings that leads us into three dimensions. By folding the surface, we enter the world of objects and movement; in this way the formal and symbolic potential of the folding operation become both plastic and poetic. The print, therefore, is no longer flat: a front and a back, a concave space and a convex volume appear. The image becomes an object, in an abstract space in which connections can be established between the material and the intellectual, the surface and the volume.





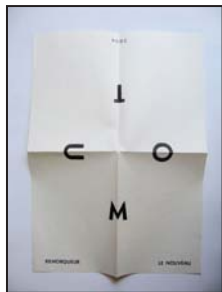
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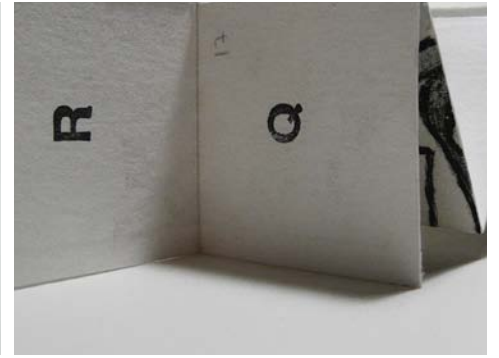
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Fotoensayo. Palau-Pellicer, P. (2014) Compuesto por tres fotografías de dos grabados de dos alumnas.

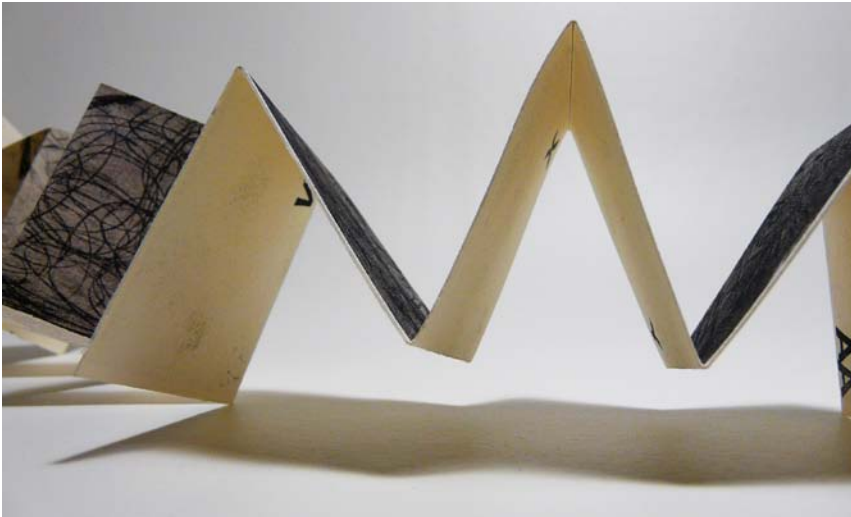


Fotoensayo. Palau-Pellicer, P. (2014) Compuesto por una fotografía de la autora de un grabado de una alumna y una cita visual (Bernard Villers, 2004)

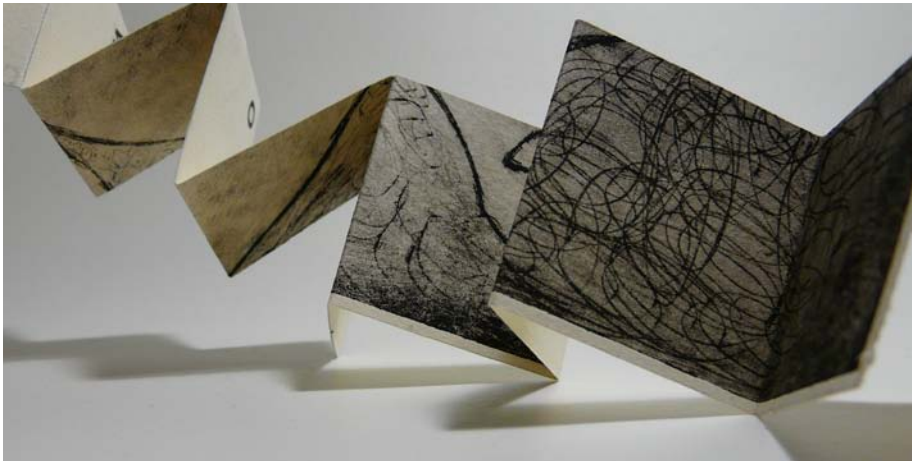


Fotoensayo. Palau-Pellicer, P. (2014)  
Compuesto por tres fotografías de un  
grabado de una alumna.

The idea of multiplicity is reinforced by folding the paper, the printed image therefore offers many possible answers, encouraging the students to think of different solutions. It also provides them with a space to explore the shape and nuances that make it individually expressive.



Fotoensayo. Palau-Pellicer, P. (2014)  
Compuesto por dos fotografías de un  
grabado de una alumna.



Fotoensayo. Palau-Pellicer, P. (2014)  
Compuesto por dos fotografías de un  
grabado de una alumna.



Fotoensayo. Palau-Pellicer, P. (2014) Compuesto por dos fotografías de la autora de dos grabados, uno propio (izquierda) y otro de un alumno (derecha).



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