



ARS GRAPHICA presents

# GRAPHIC ARTS IN DIALOGUE!

**ROME, 21-24 JUNE 2017**

*in collaboration with*

Academia Belgica  
Vatican Library  
Stamperia del Tevere



Ars Graphica's annual workshop *Graphic arts in dialogue!* brings together a group of international specialists in accordance with the mission of Ars Graphica to promote the graphic arts.

- ACADEMIA BELGICA
- ┐ AMERICAN ACADEMY IN ROME
- ┐ BIBLIOTECA DELL'ACCADEMIA NAZIONALE DEI LINCEI E CORSINIANA
- ┐ ISTITUTO CENTRALE PER LA GRAFICA
- ┐ STAMPERIA DEL TEVERE
- ┐ VATICAN LIBRARY
- ┐ guest of the workshop: **AD STIJNMAN**



Sponsored by



**ARS GRAPHICA**

organised by  
Alexandra Blanc  
Ludovica Tiberti

| [www.arsgraphica.org](http://www.arsgraphica.org)  
| [contact@arsgraphica.org](mailto:contact@arsgraphica.org)

# GRAPHIC ARTS IN DIALOGUE!

**ROME, 21-24 JUNE 2017**

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## Presentation

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The workshop offers the opportunity to exchange ideas and discuss the challenges of researching works of art on paper. Every year, it takes place in a different country, where the local satellites and international members of Ars Graphica are invited to meet to discuss fundamental and current issues concerning the organization, the study and the preservation of the graphic arts.

*Graphic arts in dialogue!* also allows members and delegates the occasion to explore the rich graphic art collections at our generous host institutions. Through a series of private tours and study visits, we will be introduced to the policies in place and the way they go about caring for their collections and enhancing their unique heritage in the graphic arts.

### ***Graphic arts in dialogue! Rome 2017***

The first of *Graphic arts in dialogue!* workshop will take place in Rome on 21-24 June 2017.

The workshop will be dedicated to graphic art techniques, addressing both how we identify different techniques in modern collections and the history of their use up to and including the very latest printing processes. New attention will be paid to the dialogue between tradition and innovation in the creation of expressive graphic languages, and to the creators and consumers of these languages.

Over the four days of the workshop, a series of different sessions will take place including seminars, practical demonstrations, collection visits and a round table discussion.

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## How to participate

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The workshop aims to bring together and set up a dialogue between people coming from various cultural, professional and geographical backgrounds. It is limited to a maximum of **25 participants**; selection will be based on a brief *curriculum vitae* together with a short letter of motivation (5-10 lines).

To participate, please send your CV and letter of motivation to the following address: [contact@arsgraphica.org](mailto:contact@arsgraphica.org) **before 5 May 2017**. Selected participants will be informed shortly after the deadline and will have to pay the inscription fee of 130 euros according to the instructions sent by the organisers. In case of a lack of payment, the organisers will reallocate the place to another interested participant.

### ***Practicalities***

Language: English/Italian

Number of participants: **25**

The workshop is addressed to: researchers, curators, conservators, PhD students, dealers, printmakers, printers and any person who is or was working in an academic or cultural institutions

Deadline for sending the application: **5 May 2017**

Inscription fee: **130 euros**

For more information: [contact@arsgraphica.org](mailto:contact@arsgraphica.org)

# Wednesday 21 June 2017

## PROGRAMME

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### Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana

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10am–1pm

COLLECTION VISIT – Library of the Accademia Nazionale dei Lincei and Corsiniana

welcome & introduction by Marco Guardo, Director of the Library

visit led by Ebe Antetomaso, Head of the Old Master Prints Department

#### ***The “libreria” of the Corsini: Graphic Arts in an Eighteenth-Century Library***

During this visit, we will learn about the formation and the history of the prestigious Library of the Accademia Nazionale dei Lincei and Corsiniana as well as the multifaceted nature of its graphic collections comprising manuscripts, drawings, prints and photography.

Attention will be paid to how the collection was amassed in the 18<sup>th</sup> century, and to the key parts played by the Corsini and the librarian Giovanni Gaetano Bottari in developing a focussed acquisition strategy. Unique masterpieces from the collection, such as the fine collection of Piranesi prints, will also be on view.

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### Istituto centrale per la grafica

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3pm–6pm

SEMINAR BY AD STIJNMAN – Istituto centrale per la grafica, Prints and Drawings Department

introduction by Fabio Fiorani, Director of the Prints & Drawings Department

seminar led by Ad Stijnman, Independent Researcher

#### ***What do you see? Guidance towards Recognising Historical Printmaking Processes***

Some prints can be identified as a woodcut or an engraving at a glance. Often enough, any more detailed identification of printmaking processes stops there. Art historians usually receive only a basic training about the material aspects of the objects they are working with. This may be seen as an omission in their education, however, because research of a painting, a drawing, a sculpture or a print starts with understanding its production process and how it relates to its concept and function. But even specialised print researchers can come across graphic objects they may hesitate to give their opinion of or would not even have the proper terms for to describe what they observe.

This seminar will give the opportunity to discuss a selection of technically characteristic prints from the prestigious holdings of the Istituto centrale per la grafica under the guidance of Dr Ad Stijnman (independent scholar for historical printmaking processes, specialising in manual intaglio printmaking techniques; he was awarded the Karel van Manderprijs for his *Engraving and Etching 1400–2000: A History of the Development of Manual Intaglio Printmaking Processes* in 2012). The focus of the session will be on what we see: how to observe, how to determine, how to describe printmaking materials and techniques, and what defined terminology to use. Participants are recommended to bring magnifying glasses with 7x to 10x magnification (the common round or rectangular glasses with a handle are unsuitable).

Before the seminar, Fabio Fiorani, Director of the Prints & Drawings Department, will introduce the participants to the history of the collection of the dell'Istituto centrale per la grafica.

# Thursday 22 June 2017

## PROGRAMME

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### American Academy in Rome

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10am–1pm

COLLECTION VISIT – American Academy in Rome, Photo Archive and Library of Rare Books

led by Sebastian Hierl, Drue Heinz Librarian  
and Lavinia Ciuffa, Acting Curator Photographic Archive

#### ***The Photo Archives of the American Academy in Rome: Collection and Photography Techniques***

The visit guided by Lavinia Ciuffa, Acting Curator of the Photographic Archive, will present some photographic collections with not only with a documentary value but also a wider importance for the history of photography. Various photographic supports, such as nitrates, stereoscopes, albumen and rare collodion plates, will be shown from the Parker Collection, which comprises of unique original material which survived from a blaze in 1863. There will also be an opportunity to learn about the Archive's current project regarding their collection of the Lantern Slides (1910–1940), and how they were organised and projected. The visit will be assisted by the archaeologists, Giulia Ciccarello and Giuseppe Emiliano Di Carlo, and by the photography historian, Maria Sole Fabri.

The visit will be concluded with a review of selected prints by Giuseppe Vasi, Giovanni Battista Piranesi and other in the Barbara Goldsmith Rare Book Room of the Arthur & Janet C. Ross Library with the Drue Heinz Librarian, Sebastian Hierl.

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### Vatican Library

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3.30pm–5.15pm

CONFERENCE – Vatican Library, Barberini Room

welcome & introduction by Mons. Cesare Pasini, Prefect  
with interventions from:

Barbara Jatta, Director of the Vatican Museums, former Curator of the Prints Cabinet, Vatican Library  
Pierluigi Isola, Master  
Patrizio di Sciuillo, Master & Printmaker

#### ***The Vatican Library in Dialogue with the Artists. Genesis of Three Graphic Works: Forma Urbis Romae (2000), Civitas Vaticana (2007), Misericordiae Vultus (2016)***

From the beginning of the 21<sup>st</sup> century, the Vatican Library has undertaken various collaborations in the field of the graphic arts connected with major events. In the Jubilee year of 2000, a “new” map of the city of Rome, la *Forma Urbis Romae*, was created to maintain a secular tradition linked with previous Jubilee anniversaries. Designed by Riccardo Tommasi Ferroni and etched and engraved by Patrizio Di Sciuillo and Giuseppe Greco, the work was printed by Antonio Sannino using traditional intaglio processes and was edited in collaboration with the Istituto centrale per la grafica and the Fratelli Palombi Editori. Following the success of this work, a second project was proposed: the creation of the *Civitas Vaticana* (2007), an artistic representation of the modern Vatican City as a place of faith, but also work and life. Commissioned to celebrate the 150<sup>th</sup> anniversary of the birth of Pio XI (31 May 1857), promoter of the State of the City of the Vatican, and the 80<sup>th</sup> anniversary of its creation (1929–2009), the map was designed by Pierluigi Isola and translated into plates by the same printmakers. A third project undertaken for the Vatican Library was inspired by the extraordinary Jubilee of the Mercy, announced by Pope Francis in 2015, which brought about the commission of the commemorative print *Misericordiae Vultus* (2016). The work, which harmoniously combined a perspective view of the “seven churches” in Rome as a means to represent the devotion of the Jubilee, was entrusted to Pierluigi Isola and Patrizio Di Sciuillo. The finish work comprised an architectural capriccio with a complex allegory of the Mercy.

A panel of commissioners, curators and artists who worked on the projects will discuss the genesis of these three important graphic works and the continuous dialogue between them in the various steps of conception and creation.

# Thursday 22 June 2017

## PROGRAMME

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### Vatican Library

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5.15pm–6pm

COLLECTION VISIT – Vatican Library, Prints Cabinet

led by Simona De Crescenzo and Manuela Gobbi

After a brief introduction to the history and the collections of the Prints Cabinet by Keeper Simona De Crescenzo and Collaborator Manuela Gobbi, the artists who worked for the projects will give us a talk about the creative process involved in making the three above-mentioned works, commenting the preparatory drawings, the plates and the prints.

# Friday 23 June 2017

## PROGRAMME

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### Istituto centrale per la grafica

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10am–1pm

COLLECTION VISIT – Istituto centrale per la grafica, Chalcography

led by Giovanna Scaloni, Technical Assistant (Art History) ICG – Chalcography

#### ***Examples of Intaglio Techniques in Plates by Italian Masters from the 16<sup>th</sup> to the 19<sup>th</sup> Century***

This visit to the chalcography department will enable participants to study a selection of masterworks on plates from the 16<sup>th</sup> to the 19<sup>th</sup> century, with a focus on the execution of the different printmaking techniques. For the 16<sup>th</sup> century, engraved plates after Raphael and Michelangelo will be presented; for the 17<sup>th</sup> century, we will examine plates by the Carracci, Salvator Rosa and Giovanni Benedetto Castiglione; for the 18<sup>th</sup> century, Giambattista Nolli, Giuseppe Vasi and, above all, Giovanni Battista Piranesi will be represented. For the 19<sup>th</sup> century, the focus will be on the dichotomy between the Academy (Luigi Calamatta) and original printmaking (Filippo Palizzi) and we will end with a discussion of photogravure.

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### Accademia Belgica

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from 3pm

ROUND TABLE – Accademia Belgica

EVENT OPEN TO THE PUBLIC

#### ***The Graphic Arts Today: Reviewing the Italian Panorama***

For the round table discussion, a panel of graphic arts professionals will be confronted with and discuss the current situation of the graphic arts in Italy, with an eye kept on the international perspective.

[Programme will be published separately]



# Saturday 24 June 2017

## PROGRAMME

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### Stamperia del Tevere

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10am–6pm

#### SEMINAR AND PRACTICAL DEMONSTRATION – Laborintus

led by Alessandro Fornaci, Printmaker and Artistic Director of the Experimental Lab

Valerio Canulli, Technical Director of the Experimental Lab

Marcello Fraietta, Printmaker

Fabio Mariani, Artist

#### ***Artistic Printmaking, from Tradition to Innovation: Experimental Aspects of the Intaglio and Typographical Techniques***

Roman and international printmakers will present innovative and lesser-known printmaking techniques, as well as experiments with some new technologies. There will be an opportunity to interact with the artists and to assist with various practical demonstrations, such as:

- Fusion and dialogue between different graphic disciplines, that is the relief and intaglio processes in relation to the planographic ones (serigraphy, lithography).
- Historical development of intaglio processes: from the burin to photomechanics (in-depth analysis of the etching/aquatints, rotogravure, zincography, photopolymer)
- Interaction between new technologies and traditional artistic printmaking: use of prototypes in PVC to print in 3D; plotter laser (wood and plexiglas); plotter with UV ink; cutter with digital control

#### ***Variations on the use of the iron gall ink***

Fabio Mariani's work is an incessant process of technical experiments between artistic tradition from the past and contemporaneity. His research on the iron gall ink began at a time when the artist felt the necessity to find a unique medium linked to nature. The results motivated him to improve and modify this antique recipe and to use it in a unique mode on a prepared canvas, plate or paper by enhancing the aspects of substance/depiction. During the seminar, we will also learn more about the qualities and defects of this antique ink.

These activities will take place in the labs at Corviale–Arvalia: Laborintus (project common to the associations Stamperia del Tevere and I Diagonali). The spaces of Laborintus are also the Italian headquarters of the Contemporary Printmaking Research Centre, an international group who conduct experimental research in the graphic arts, and who have developed numerous experiments which will be discussed during the seminar.