

HUNGARIAN UNIVERSITY OF FINE ARTS  
DOCTORAL SCHOOL

# GRAPHIC EXPERIMENTS

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Prepared papers and technics

Thesis of DLA dissertations

Erzsébet Mózer  
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Supervisor: András Lengyel DLA, associate professor

## **The Object of the dissertation. The purpose of the research**

The doctoral dissertation is based on the traditional graphic techniques and methods learned during the day-to-day restorative activity and the so-called graphical studies used at the Venice Academy. Experimental graphic techniques served as a starting point. The purpose of this research is to explore the roots of the prepared surfaces and the graphical experiments, as well as to examine the appearance and survival of these techniques in contemporary art.

## **The theme ideas of the dissertation**

I. The first raising was served by 250 drawings on coloured grounds in the Museum of Fine Arts, and as a start-up of it, the appearance of the foundation in modern graphics.

The classic paperback technique incorporates a large time in the field of graphics, since the early 15th century up to the 19th century. Researching paper-based papers is a multifaceted task that has many questions. In my dissertation, I examine the relationship between the paper and what kind of materials were used to make them, what kind of work equipment is available in contemporary graphics and what form.

II. The second theme belongs to the experimental graphics concept. Graphics is an art branch that is closely interwoven with industry achievements and discoveries. Graphics is the genre that reacted sensibly to changes at all times. Experimenting pleasure and adaptation to the new processes, materials and technical inventions ensured continuity and the constant change of „development“.

Graphics is in a constant drive, always ready to innovate, incorporate, integrate, transform. This continuous renewal of knowledge keeps this genre alive. These initial thoughts lead to the inquiry of whether experimental graphics exist as a graphic genre and whether the roots of it can be found in the history of graphics which parts of the graphics can represent a kind from the completely conventional techniques while preserving some kind of tradition.

## **Structure of the dissertation**

III. During my research, there was the duality that while drawings on coloured grounds were a relatively undiscovered area, a lot of technical literature can be found on graphic techniques.

Therefore, the description of traditional graphic techniques was not my purpose, rather tangentially, concentrating on those differences and experiments that showed towards something else.

However, to recognize these differences, it is essential to know the traditional techniques. My subject was the material of the Graphical Collection of the Museum of Fine Arts in Budapest, in which I could study not only the traditional graphic techniques but also modern, contemporary graphic materials. My experiments contributed to this which were also born not only on traditional techniques but beyond them.

## **IV. The dissertation consists of three main parts, which are built on one another, yet they form independent units**

1. In the first part, we talk about carriers, outlining differences and divergences. The paper parchment is organically linked to each other, showing a kind of continuity in the use the carriers of the written material, which ultimately leads to the carrier of the graphic sheet, to the paper.

In the case of paper, there is only a brief overview of history. An important unit is the story of the art papers produced for the artist and their presentation, as well as the expose of the art papers found in Hungary.

2. The second part is about the history of the drawings on coloured grounds and the technical features of paperwork, all in support of the recipes of medieval paint books. The inquiry also seeks answers to the question of. What these pages were made for? The second part connects the first part to the third unit as both the carrier and the experimentation criteria can be found in the case of drawings on coloured grounds.
3. The third part contains all the graphical techniques that may be included in the category of experimental graphics. After the experiment to determine the definition of experimental graphics the roots of graphic experiments and some technical experiments. They are shown in the chapter followed by monotype moving around the boundaries of painting and graphics, which is related to the drawings

on coloured grounds, so that monotype is proved to be a good basis for other techniques, such as pastel. It is also connected to experimental graphics as the prints of the monotype require plenty of experimentations with paints, materials put on graphic nodes and with the carrier, as well.

The closing part of this unit is computer graphics, which allows many experiments. Computer graphics does not limit the artistic expression, the machine-defined system performs the work, which can be duplicated infinitely. Computer graphics are at an experimental stage, as graphic technique, as the graphics used by this technology—due to the communication and the widespread of the computer—are more difficult to get into the art/museum category. In this section, we can get an answer to the question of how paper-based contemporary graphics continue to exist?

### **Summary of the dissertation and the results of the research**

Drawings on coloured grounds are used by drawing and printing technology, as well. Many of their variants are related to different techniques, they cannot be defined as genres, but they appear rather as work tools in the graphics. Glazed papers used in the 20th century and computer graphics are the modern continuations of the technical solution of the Middle Ages in which the printer has such special features that require a special carrier, which is the most modern version of the category of drawings on coloured grounds.

However, contemporary artist experiments with new materials, lead to the reinterpretation of old techniques, thus renewing the already forgotten ones. The graphic is such a branch of fine arts where many variation options appear in the history of the techniques.

They are always the results of some experiments that have replaced the old one by a completely new or just upgrading the previous procedures, making technical solutions easier.

Every graphic workflow requires a sophisticated, precise engineering design the artist, from which requires perfect material knowledge to reach artistic effect. Graphics does not like facilitations easy solutions, technical provide unrestricted expressions, but they also define the revival of traditional techniques, thus giving new directions to new ways of expression.

Based on these, it can be declared that experimentation has always been present for the graphics, it has forwarded and renewed. The phrasing of experimental graphics does not cover reality since in this sense all graphics are experimental graphics.