

The Multiple that Occupies Space Expanded Field Graphics

Ana Soler and Vanessa Gallardo

ABSTRACT

The conceptual and practical frontiers of art today have been erased due to the triumph of complex thought theories and the incorporation of new technological processes that have led artists to position their creations in interference zones.

The formal, technical and conceptual approaches that were previously unitary in graphics have been reformulated in pursuit of art that can be viewed from the actual process of multiplication and multiplexing. Graphics, as we understand them today, are much more hybrid and complex when installed in space. This displacement of the print has raised new questions and induced some answers concerning the idea of the matrix that generates "multiples". The multiple-concept view takes us back to the multifaceted XXI century in a mutant invasive loop that colonises the boundaries of the very definitions.

The objective of this paper is to reflect on how the classical two-dimensionality of graphics has moved towards the search for a deeper and more immersive artistic experience, different from what we have known to date. We will observe how multiple art has evolved from the two-dimensional traditional paper print to the sculptural object and by extension to its installation in space. We start from that inhabited, printed flat space to add other elements to the third dimension that will define our understanding of the new multiple reality: the time element concerning the experiential perception element of the work of art.

Likewise, we will see how graphic artists have occupied different public and private spaces from practical and conceptual perspectives and have used the multiple's classic repetition and transformation potential as a means of contemporary expression to create complex and experimental realities. On the other hand, the medium offered by this new consumption of the multiple at a visual and formal level invites us

to reflect on how the thought process of the XXI century works. The experience of living in an art installation is diverse, multisensory and completely different from the monofocal contemplation of traditional art. This causes the creation and praxis of graphic art to become both a foundation and a context. In the age of reproducibility, the complex generative condition offered by the systemic thinking of Guattari, Deleuze, Morin or Benjamin has facilitated a new interdisciplinary reality, which together with the spatial and immersive policies of El Lissitzky and Hebert Bayer with their 360°

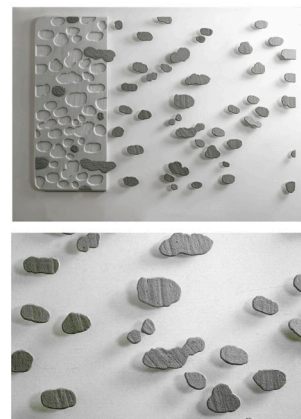


Figure 1

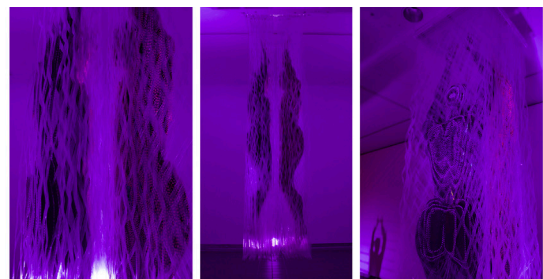


Figure 2

Figure 1. Jesús Pastor Bravo, "Inflections" 1995. Italian Marble and aluminium. 100 x 172 x 3 cm. Telefónica Foundation, Madrid. jesuspastorbravo.es

Figure 2. Marilene Oliver "Blue Glow", White and fluorescent paint on inkjet in hand-cut acetate, 2017, 240 x 50 x 50 cm. marileneoliver.com

diagram of vision have culminated in what we call expanded field graphics.

Among other phenomena, the conquest of space is the essential step in a sequence fed by the hunger for in-depth knowledge and reflection of the different aspects that surround XXI-century graphics. We are interested in what is happening at this border, perceived as a two-way permeable membrane.

We believe that the expanded and transdisciplinary graphics field opens different avenues of inquiry to reach new territories and unexplored spaces. It relocates us to a concept of graphics born in and from space that demonstrates its potential and versatility while claiming to be a full artistic discipline. This interconnection is proposed as a method for exploring the phenomenon called “the multiple that occupies space”.

Now more than ever, the different elements that make up the construction of the so-called “multiple original” from a matrix relate to each other to form a whole entity that speaks about its technical and thought-generative processes. Such an approach demonstrates a complex perception of all elements that intervene in the traditional concept of series and transports us to a primarily plural universe, where the part and the whole dialogue are within the same context. Thus, the current idea of repetition and transformation establishes the germ for the new multi-space approach.

INDEX

1. From engraving to graphics: The birth of a multiple discipline
 - 1.1. From reproduction to production
 - 1.2. Regenerating the graphic tissue: Be and feel multiple
 - 1.3. The multiple that occupies space: From the printed sculpture to immersion in space
2. New worlds, new graphics, new experiences
 - 2.1. The intangible matrix: From the visible to the invisible
3. The conquest of space: Expanded field graphics
 - 3.1. Contemporary graphics understood as a complex project
4. Multiple media and art installations: Global experience
 - 4.1. The resource of reproduction and seriation in space: Repetition is the message
 - 4.2. Adaptation to space: Singularity in multiplicity
5. Conclusions
6. Bibliography
7. Image index

FROM ENGRAVING TO GRAPHICS: THE BIRTH OF A MULTIPLE DISCIPLINE

1.1. FROM REPRODUCTION TO PRODUCTION

If we want to see the contemporary landscape of engraving and

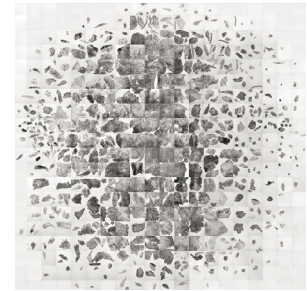


Figure 3



Figure 4

Figure 3. Priscila Romero, Open, 2017, Latexgraphy on gampi paper. 240 x 240 cm. Priscillaromeroart.com

Figure 4. Patricia Gómez and María Jesús González. “The farmhouse and the villa. De re Muraria. 2014. Transfer. Variable measures. patriciagomez-mariajesusgonzalez.com

its potential for the future, we must firstly (...) clear the weeds of prejudices (...) that hide what in reality is nothing more than a means for developing the artistic creativity of the human being (Juan Martinez Moro, 1998).

The creative facet of multiple art was often associated with an informative function due to its inherent reproduction nature. This aspect was the main reason for rejection in the artistic sphere of the so-called "engraving", where its situation in the creative landscape was relegated to that of a simple auxiliary technique at the service of others rather than pure craftsmanship.

Recently, this conception, which was born quite restricted, has provoked a substantial change in the conception of graphic arts as a multifaceted and mutable medium. This paper will show how a new paradigm of contemporary graphics and its expanded field has been put forward in multiple art. Graphic works and multiple thought also extend to other disciplines thanks to their hybrid qualities, which, as we will see below, are ideal for their coexistence in the world of contemporary art.

This dizzying change, which has accelerated in recent decades, clearly manifests itself as the natural evolution of the multiple environment. It has evolved continuously from its origins as mere dissemination support to the current symbiotic and experimental facet that cohabits our contemporaneity. Although its reproducible and multiple qualities were what initially relegated it to a lack of visibility in the artistic landscape, these same qualities are the premise used by artists and researchers today to develop their discourses under the umbrella of a new idea of graphic arts.

All such research, reflections and incorporation of new technologies have resulted in the introduction of other creation and production methods that have redefined and re-established the classical concepts of graphics, matrix, print, original and multiple.

The need to question the means and transmit the message or code of the artwork with a certain poetic sensitivity has generated, in the words of Marchán Fiz (2009, p.142), "the promiscuity and rupture of the traditional artistic genres". Thus, graphic discourse is currently articulated from such "intermediate space", whose vision places the artist's gaze on "feeling graphic". The artist and researcher Jesús Pastor talks about a graphic planet, an interesting network the sum of whose parts is less than that of its wholesome identity, or in other words, that the so-called "engraving" is far greater than the sum of its parts.

1.2. REGENERATING THE GRAPHIC TISSUE: BE AND FEEL MULTIPLE

This act of "feeling graphic" refers to conceiving art from a multiple essence, that is, focusing on the process of creating and



Figure 5



Figure 6

Figure 5. Vanessa Gallardo, Explosion in black, printed paper, installation, 2015. vanessagallardo.es

Figure 6. Inma Femenía, "Hold", 2020, pvc and metal, dimensions variables. inmafemenia.com

conceptualising art from an in-depth graphics and generative systems concept.

Production means conceiving, originating and creating a process, in contrast to reproduction, which means replicating by creating multiple originals that make up a complete single work from a matrix. This not necessarily two-dimensional artwork is the place for hosting creativity executed from that multiple heterogeneous thought.

With this attitude, we have observed how the works of numerous artists have opened the creative and experimental field within reproducible processes, from two-dimensional to spatial, immersive and experiential. Susan Tallman, in her book *The Contemporary Print: From Pre-Pop to Postmodern*, pointed out that from 1960 to date “engraving has shifted from marginality to the very heart of interest and production in the fine arts, thereby becoming a critical artistic form, such that some of the most critical issues can only be articulated in modern art through its procedures, such as the interest in exploring the mechanisms of meaning and communication; the desire to reveal the processes by which an image is created; the will to explore or manipulate the economic and social contexts in which art moves; and a deep conviction that knowledge of image reproduction management is essential to understanding life and culture at the end of the XX century” Tallman 1996 (cited in Gallardo, 2015, p. 93).

Based on this premise, this research abandons the comfort of the graphics site to relocate multiple art into the contemporary definitive and complex paradigm. We are interested in new understandings, concepts and ideas, where the objective is to rethink the current graphic system and position multiple art in today’s world, a present and a future based on the contemporary nature of the XXI-century individual and society.

We need to shape a new stage according to our time, where replicable is one of the most consistent options for obtaining a completer and more wholesome piece of art. Let us inhabit the grounds of today’s art without forgetting past foundations, through parallel coexistence, without interfering with the objective at hand, which is to show a new multi-disciplinary art.

“Being graphic” implies having an in-depth understanding and feeling of an originally multiple and complex process, where the transmission of reverse similarities and their multiplier power transcend media and formats, the conveyance from one surface to another, from one medium to another, from paper to space. The uniqueness of graphics has been left behind to pave the way for an interdisciplinary hybrid field. Graphics expands just like art since both are the same. We find ourselves in an open space in which we can circulate freely, a reflection of our society today.

The tools of graphics are transferred to new territories, to display them through another sensitivity and with a more metaphorical, conceptual and philosophical essence rather than a technical or physical one. The new concept of a footprint is displayed naked, without ink and without



Figure 7

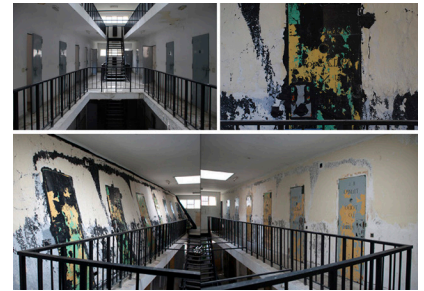


Figure 8

Figure 7. Ana Soler, “cause effect”, 2012, multiple Installation

<https://anasolerbaena.webs.uvigo.es/>

Figure 8. Patricia Gómez and María Jesús González. The seven doors, Incision on iron doors and printed/peeled off wall surfaces on canvas. 2011. 2,80 x 16 mt. Installation in the old prison of Palma. 2011. patriciagomez-mariajesusgonzalez.com

paper, without hesitation, in short, without limits, showing a new graphic that is multifaceted and transversal.

We firmly affirm that the idea of a matrix is perceived and felt differently today. Nowadays, the multiple medium moisturises and regenerates, absorbs and discards whatever it wants from each discipline and incorporates it into its language. It allows us to navigate within a graphics universe of which we are aware of just a small constellation, but with much more to discover. All lovers of the multiple are producing another type of graphics based on the versatility of the tools used therein, portrayed with another more dynamic borderless look.

Formats, media, and technicalities have been overcome and, although these today are not the only precedents that speak of a new multiple art, they are nonetheless some of the origins that have made us surpass the borders and two-dimensionality in contemporary graphic representations.

Perhaps the ideal thing in the search for this new contemporary graphic is to keep its essence alive from its original multiplier nature, the versatility of the idea of matrix and its new intangible approaches (Soler, 2010). Lastly, the creation of a foundation for the new expanded graphics is proposed through an understanding of a) the union of opposites, as a transmitter of inverse similarities and b) repetition and transformation, inserted within complex aesthetics (Gallardo, 2015). These concepts and actions are repeated when installing an artistic work and have led us to consider the linkage and symbiosis of both disciplines.

1.3. THE MULTIPLE THAT OCCUPIES SPACE: FROM THE PRINTED SCULPTURE TO IMMERSION IN SPACE

After overcoming the boundary between disciplines, we need to investigate what happens in the intermediate fusion and symbiosis territories, wherein multiple art is constantly positioning its creative dynamics in this century. Such evolution is the logical step of a discipline that has been able to reformulate its essence from the generative processes.

Graphics artwork and sculpture are transformed into a unique discipline in the work of some artists, who seek a dialogue between the three-dimensional nature offered by sculpture and the process-based graphics that multiple medium offers. Let us see how the multiple and graphics leave the flat plane and traditional media for installation in space as a three-dimensional object, giving rise to a new morphology that expands beyond the object.

Perhaps one of the premises for the expansion of graphic arts in space is format expansion, whose limitation was always imposed by the traditional tools and implements used in engraving. The experimental engraver's struggle to prove that graphics is not just a mere work of



Figure 9



Figure 10

Figure 9. Elisabeth Corkery, Pieces from Pictures, Installation, Serigraphy, 2017. <https://elizabethcorkery.com/>

Figure 10. Andrée-Anne Dupuis Bourret, "The performativity of objects" Installation, Serigraphy and mix media, 2021. aadb.space

detail, cataloguing or reproduction, has led to multiple artists not only experimenting with infinite techniques but also expanding them. Just as in the case of sculpture, where traditionalist limits were imposed, in the specific case of graphics, limits were usually defined by the restriction of formats and techniques and their qualities and characteristics. However, artists today free themselves from such limitations and expand their vision to obtain complete "prints" (Gallardo, 2015).

It may seem obvious, but sometimes we forget that when we expand format, we enhance not only media but also the tools, materials, size and design of matrices, supplies, and above all, creativity. By transcending the tangible and conceptual margins of the traditional print, we obtain a spatial tool applicable to any format and medium. We thus preserve the multiple nature of graphics, internalised by the artistic experience of the author in the so-called "being graphic", not necessarily by using traditional tools or displaying them on a confined medium.

In this way, the print is perceived as something malleable that is much more complex and dynamic. A new "complete print" is observed from a new conceptual perspective that interacts and creates different spatial configurations. The new print that arises here abandons verticality and flatness and places itself in an experiential field. It jumps from two dimensions to something beyond three dimensions and becomes an experience.

NEW WORLDS, NEW GRAPHICS, NEW EXPERIENCES

As can be seen, the world has changed and we have changed with it, and so has graphics. New maps are constantly being drawn right under our feet, and we, the researchers-creators, must invent new mapping systems to understand what is happening and transfer the same to society.

Making graphic art today is not just about working/creating with a particular technique, or about making a print or an edition of 30 copies. It is about acknowledging the responsibility of "creating footprints" as a means of expression and communication and about having an in-depth understanding of "engraving" as a complex vital artistic experience linked to memory. It is about opening the idea and praxis of "graphics" to new action fields to build "expanded graphics" whose meaning expands towards a relevant experience with anthropological value.

We thus note that we have moved from the reproducible two-dimensional representation made from a simple physical matrix to the perception of a comprehensive artwork that generates a complex experience.

Philosophically, the important thing here is that the essence of the traditional graphics world is still alive but in another form. It has become more multiple today than ever in its concept, exhibition and morphology. We must look beyond what we know to enter the

perceptual field and propose valuing experience as a complex anthropological fact of perceiving the multiple.

The transition takes place from the outside to the inside of the artwork. We plan to move from doing, seeing and exhibiting the multiple work of art to living, dwelling, and coexisting inside the work as part of the matrix. Thus, we enter into the work to understand its multidimensional structure and offer society an experience of the entire multiple from its innermost and deepest concept.

We are talking, for example, about certain types of art installations where excess is the protagonist, and the message is intensified thanks to multiplexing. The multiple overflows and draws an intrusion that surpasses limits. In this case, the advertising idea of “repetition is the message” comes into play. Saturation penetrates our attention, invades and surrounds the spectator, with no possibility of escape. We now face organised chaos where not only the multiple nature overwhelms but also its systemic uniqueness. An aesthetic of accumulation and apparent disorder speaks about the complexity of an entire system of interrelated elements where the common denominator is the concept and contemporary practice of the generative multiple.

2.1.THE INTANGIBLE MATRIX: FROM THE VISIBLE TO THE INVISIBLE

On the other hand, if we reflect on this fact, we will cross the threshold of the physical work of art to understand the concept of what we have described as an “intangible matrix”. This idea of an intangible matrix opens a vast universe of reflection and thought.

Generating a print becomes much more interesting when we understand that it is the representation of a journey from the visible to the invisible, from the “impossible” to the possible, and that journey today can neither be two-dimensional nor one-way or two-way. This journey is multiple and complex and connects, as we will see later, with the idea of project and process.

A process opens to multiple destinations and a soft project that envelops us like a skin that caresses us, that adapts to us so that we enjoy the journey of making the invisible visible, and this is one of the missions that we artists have. Creativity and innovation in society help knowledge advance while addressing the great questions posed by human beings. Art in general and graphic art in particular can be the vehicle that channels thought and knowledge so that it reflects a concurrent society.

We maintain that the “multiple invading space” has become a suitable means of expressing complex realities. “The liberation of the object from its packaging, the destruction of the aura, is the hallmark of a perception whose sensitivity to homogeneity in the world has grown so much today that it also surpasses the unrepeatability through

reproduction.”

Moreover, we live in a contemporary world of overproduction, saturation, hyperconnectivity, visual and informational surplus, excess identities, multiperspectivity and diversity. Contemporary work has long since abandoned its uniqueness and now inhabits the multiple, thought, production and consumption.

As can be seen from Walter Benjamin’s well-known text, on the one hand, reproducibility, a subversion of the concept of uniqueness that revolved around the notion of art, was converted into a socially more affordable aesthetic and economic alternative. On the other hand, this same quality of multiplicity was a burden for the evolution of graphics due to its “undervaluation” against the painting and sculpture disciplines, which possess the category of “auratic” uniqueness (Benjamin, 1989).

The art installation partially represents a dematerialisation and rupture of the traditional art concept. It refers us to new aesthetic, formal and technical approaches, among which are resources that run parallel to the discourse of the multiple, generally based on the binomials of concepts: positive and negative, matrix and imprint, multiplicity and uniqueness, fragmentation and seriation, repetition and transformation. These dichotomous binomials have long since turned towards the present-day complexity.

This complexity gives rise to many possible derivatives of graphics. However, for now, we will focus on extending the print to three dimensions and the exhibition space, which, thanks to its hybrid and process-based nature, establishes a connection with the world of contemporary sculpture through art installation and multiple art.

THE CONQUEST OF SPACE: EXPANDED FIELD GRAPHICS

Just as in the case of the introduction of new technologies, the conquest of space, among other phenomena, is the essential step in a sequence fed by the hunger for in-depth knowledge and reflection of the different aspects that surround XXI-century graphics.

Borders are liquefied and we are interested in what precisely happens at this soft border perceived as a two-way permeable membrane. We believe that the expanded and transdisciplinary graphics field opens different inquiry avenues to reach creation’s new territories and heretofore unexplored spaces. It brings us to a concept of graphics born in and from space that demonstrates its multi-space potential and versatility while claiming to be a full artistic discipline.

Now more than ever, the different elements that make up the construction of the so-called “multiple original” from a matrix relate to each other to form a whole that speaks about its technical or thought-generative processes. Such an approach demonstrates a complex

perception of all elements that intervene in the traditional series/multiple concept and transports us to a primarily plural universe, where the part and the whole dialogue are in the same space-time context. Thus, the current idea of repetition and transformation establishes the germ of the new multi-space approach proposed herein.

This multifaceted view of expanded field graphics has led us to rethink the reasons behind multiple art emerging with great force within contemporary art and reconsider what these expanding territories are. We believe that an important emerging creative scenario is art installation, which is generated from the idea of the multiple.

Therefore, the new horizon proposed in this study is the invasion of both public and private space in the art installation mode: the relationship between the idea of art installation and the medium that builds the expanded field graphics and its complexity.

Just as traditional graphics was ahead of its time due to the conceptual and technical innovation it presented, expanded field graphics, through its invasion of the exhibition space, today connects with the vision of the future. The concepts of series, multiplicity, dissemination, and indirect procedure, among others, represented an important intellectual, social, and economic breakthrough and an important technical innovation when the printing press and traditional means of reproduction were born. The same is the case with the concept of comprehensive graphics proposed herein as a line of research. The idea of print and its formulation as a multiple original of the XXI century is transformed from work to a complex project and enters the realm of contemporary artistic praxis and the current system of thought.

3.1. CONTEMPORARY GRAPHICS UNDERSTOOD AS A COMPLEX PROJECT

We have always felt that the indirect graphic arts procedure was an essential characteristic of the interesting medium that connects with the contemporary idea of project and moves us away from the auratic uniqueness of painting or sculpture.

The idea of project involves planning, which consists of a set of objectives that are interrelated and coordinated. These concepts highlight that the underlying motive of a project is to achieve specific results and goals. In the world of artistic graphics, this project approach requires, on the one hand, a prior theoretical reflection, exploration and technical knowledge, and, on the other, the concept of a "global research venture" that takes place for a limited time and aims simultaneously to achieve an original and a multiple result. It likewise reflects on the concept of shared authorship and collaborative work.

The essence of project in graphics arises as a response to an obvious technical need following the organisational vision of an indirect procedure, where the means can become the end. Therefore, this does not imply that the initial idea of the project cannot be changed to fit the

plastic interest during the implementation phase. The interesting thing about the current multiple is the part of innovation that intrinsically contains the project process.

The transfer of the graphics project to the art installation phase requires a planned, sequential and directed effort in time and space. It is a complex project extending beyond "original series production", whose purpose is to create and visualise multiple art, which, as explained, is much more interesting than the sum of its parts. Similarly, this project idea needs to be developed gradually. The arduousness of the indirect process that transforms the negative matrix medium into positive prints is well known in graphics, where the inverse similarities of its relative matrix are its most identifying characteristics.

Likewise, the construction of an art installation requires the development of a project, a mental conception and a progressive indirect production procedure for its visualisation.

MULTIPLE MEDIA AND ART INSTALLATION: GLOBAL EXPERIENCE

"It is the qualities of versatility and reproducibility, in addition to symbiosis with other artistic disciplines that have made it possible for graphics, in the contemporary art installation genre, to locate the perfect place to illuminate a new print concept. This concept extends in space, surpassing and blurring the confines between disciplines; merging graphic work and art installation into a new medium and revealing that contemporary art is more multiple today than ever. Far from creating rifts and barriers, they seem to rather disappear in pursuit of a comprehensive, borderless art" (Gallardo, 2015).

The application of the multiple to art installation proposes a perception directly related to the value of an overall appreciation experience. The subject dwells within the multiple work of art, becomes part of it as an active protagonist of creation and perception, and understands its complexity from that privileged perspective.

Multiple art invades public and private space by assuming that art installation is the ideal means of expression because it lacks conceptual and visual limits and because of its heterogeneous and unifying nature. Art installation enables boundaries between disciplines to be diluted in pursuit of comprehensive, more immersive art.

The expansion of graphic art and its "conquest of space" has positioned "engraving" in the place it had been banned for years within the contemporary artistic panorama. We consider it one of the best scenarios for that total new print that we have been advocating. Therefore, it is important to understand, consider and value this expansion of the print and the contemporary graphics panorama, since it transports both beyond the two dimensions and beyond the label of "engraving" or "print".

We have moved from the dual to the multiple and from the multiple to the complex: thought and production. This quantitative leap toward understanding the complex, from the theories developed by Morin and Najmanovich, leads us to perceive the world and the world of graphics from a different philosophical dimension. To paraphrase Jesús Pastor, we do not know whether graphics has exploded or imploded, but we are certain that it has mutated to other interesting domains hereto undiscovered.

Contemporary graphics today expands to other universes, never again to be viewed from the traditional perspective. Once you see it you cannot stop seeing it, and for years we have seen it quite clearly: the current space of graphics is a complex, liquid system that nowadays expands as a reflection of the XXI-century human being.

4.1. THE RESOURCE OF REPRODUCTION AND SERIATION IN SPACE: REPETITION IS THE MESSAGE

As can be deduced from our research, one of the most used resources in contemporary art in general and in art installation in particular is reproduction, seriation and multiplication.

There is an interrelationship and direct connection with the process-based practice of graphic arts and its multiplier potential. Now more than ever, one of the basic hypotheses of this research work, that contemporary art is multiple, is backed by the expansion of the print into this art installation field.

After the appearance of readymade, the continued persistence of different types of works based on reproduction has flooded galleries and museums all over the world. Perhaps as a negation of Greenberian uniqueness, the potential of the multiple has become an indispensable element for artists to understand and communicate the contemporary reality of the human being.

This current artistic panorama trend of the creation of art installations that use reproduction and seriation as protagonists also has a parallel consequence in the world of art management. The exhibition model for perceiving artworks and artistic offers has now mutated. This paradigm shift has flooded both well-known private galleries and public institutions.

4.2. ADAPTATION TO SPACE: SINGULARITY IN MULTIPLICITY

The work of art adapts elastically to space through multiplication. The site-specific projects designed in concrete exhibition spaces fit the spaces owing to their modular approach: division of parts and repetition. This adaptation reinforces the message through fragmentation and repetition.

Thanks to this potential resource within art installation, the “singular-multiple” operates like a self-generating fractal, just like invading viruses. That is to say, the object does not require specific dimensions or space; it adapts, stretches and constructs its spatial dynamics in a loop. This shows that the relationship with the exhibition space moves into a secondary random plane because the artwork imposes its own blurred limits of action. The artwork draws and resizes space thanks to the possibility of fragmentation of the multiple.

As explained above, apparently antagonistic concepts such as uniqueness in diversity or singularity in multiplicity are present in art installations where creations arise from the generative potential of a matrix. These concepts are shared not only by the current philosophy of the multiple, from which traditional graphics arises, but also by the thoughts and aesthetics of complexity. Thus, if we relate the multiple-origin art installation to a fractal, understood as a geometric object whose basic fragmented or seemingly irregular structure is repeated at different scales, we can assert that the part and the whole of such artistic works are in equilibrium and confer greater communicating power to them. The mutant and/or mutable grows to transform itself into its essence.

Many natural structures are fractal. It is interesting to think that the natural evolution of the print toward the three dimensions can be conceptually organised based on this system of relationships. Designs are repeated to speak of a dynamic self-creation system that adapts to the exhibition space to prosper.

This adaptive self-generation consists of cycles in which, starting from a simple established reality, one ends up creating a new, more complex reality. These cycles, in turn, are part of more complex ones, which in turn are part of the development of other higher creative cycles. Everything is connected: the big and the small, the visible and the invisible, the positive and the negative.

These dynamic 3D creation evolutions that invade exhibition space in cycles present similarities typical to chaotic systems, and in this sense, we distance ourselves from the binary dichotomy of reproduction in terms of copy and duplicated. It is organised chaos with a common origin, moving through time and space, repetition and transformation, to find its own identity, a complex, systematic and relational adaptive loop directly linked to the problems of humans as social and interconnected beings.

Thus, understood from this contemporary perspective, “repetition” becomes a generative model that extends, in this case, to the three dimensions: a “self-replicating” model with a life of its own that invades public and private space from singularity to plurality. That is, the multiple itself is self-replicating, self-generating and mutating. It is self-replicating because of its matrix origin and multiplier potential, and it mutates to phagocyte empty space.

Therefore, we are talking about a type of art installation created from a generative multiple, where the sum of all stages of the process is displayed as the final work of art. The multiple generates multiple and is self-generated in an endless process. What is important here is not the result but the actual generation process of the concurrent states.

5. CONCLUSIONS

By way of conclusion, we would like to highlight that contemporary creation and research are essentially linked to the process of repetition and transformation, common in the most innovative plastic proposals, just like the assets present in contemporary graphics. The advancement of knowledge is multiple, dynamic and complex, as in our proposal on "wholesome graphics".

There is a great tool within us, beyond the bounds of any circuit and established standard, which is why we can create, make others believe and imagine with us. Creativity and innovation allow us to possess a universal language: art.

If you believe, you create. Advancement of knowledge in general and art, in particular, is linked to the firm belief in exploring the new as a way of life and living by questioning the visible from the multiple. If art is the answer, then what is the question?

Observing the world from that boundary between the visible and the invisible as we see it can help us continue to seek and question ourselves as a basic uncertainty principle in this increasingly complex world of "dogmas". It is this questioning of the obvious and evident that helps us understand the resemblance between mechanisms of life and art and that the convolutions of our thought are just a part of a larger universe of connected and constantly rewritten ideas.

It is precisely this incessant creativity that has made artists of all eras, in their eagerness for evolution, enrich a new contemporary art and present art today in a more multiple and diffuse form than ever before by evoking their needs and sensitivities in others and by pushing the boundaries of the known to the limit through transdisciplinary dialogue.

6. BIBLIOGRAPHY

AA.VV., SOLER, Ana, "La matriz intangible". DX5 Research Group, University of Vigo, 2010.

AA. VV, "The artist and the machine. Reflections on the historical media art", Ed. University of Castilla La Mancha, 2016. (cat).

ALCALÁ, José Ramón, "La piel de la imagen. Ensayos sobre gráfica en la cultura digital", Valencia, Sendemá, 2011.

BENJAMIN, Walter, "La obra de arte en la era de su reproducibilidad técnica. Discursos interrumpidos I", Taurus, Buenos Aires, 1989.

DIDI – HUBERMAN, Georges, "Ser cráneo", Valladolid, Cuatro Ediciones, 2009.

ELLENGOOD, Anne, "Vitamin 3d. New perspectives in sculpture and installation" Phaidon, 2014.

GALLARDO FERNÁNDEZ, Vanesa, "La estampa que habita el espacio. Arte múltiple e instalación. Recorriendo los límites de la gráfica contemporánea", PhD thesis, Universitat Politècnica de Valenciá, 2015.

GUASCH, Anna María, "Derivas. Ensayos críticos sobre arte y pensamiento", Madrid, Akal, 2021.

MARCHÁN FIZ, Simón, "Del arte objetual al arte de concepto. Epilogo sobre la sensibilidad postmoderna", Madrid, Akal, 2009. Page 142.

MARTÍNEZ MORO, Juan, "Un ensayo de grabado (a finales del siglo XX)", Santander, 1998.

PERNIOLA, Mario, "El arte expandido" Madrid, Casimiro, 2016.

POPPER, Frank, "Arte, acción y participación. El artista y la creatividad hoy", Madrid, Akal, 1989.

SOLER, Ana, "On/off. Causa.efecto", Mustang Art Gallery, Pontevedra, 2012. (cat).

TALLMAN, Susan, "The contemporary print; from Pre-Pop to Postmodern", New York, Thames and Hudson, 1996.

TALA, Alexia, "Installations & Experimental printmaking", London, Bloomsbury, 2012.

AUTHORS

Ana Soler

anasoler.es

Ana Soler is a visual artist, researcher and professor at the Fine Arts Faculty of University of Vigo. Degree in Design and Engraving and PhD in Fine Arts, University of Seville. Director since 2004 of dx5, digital & graphic art research group. University of Vigo.

Vanessa Gallardo

vanessagallardo.es

Vanessa Gallardo is a Cum Laude Phd from the Polytechnic University of Valencia and professor at the Faculty of Fine Arts of Salamanca. She is a member of the recognized research group GIR ITACA (Research and Transfer in Audiovisual Arts and Culture) of the University of Salamanca.

Copyright © 2023 Ana Soler and Vanessa Gallardo

This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY). The use, distribution or reproduction in other forums is permitted, provided the original author(s) and the copyright owner(s) are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.

IMAGE GALLERY

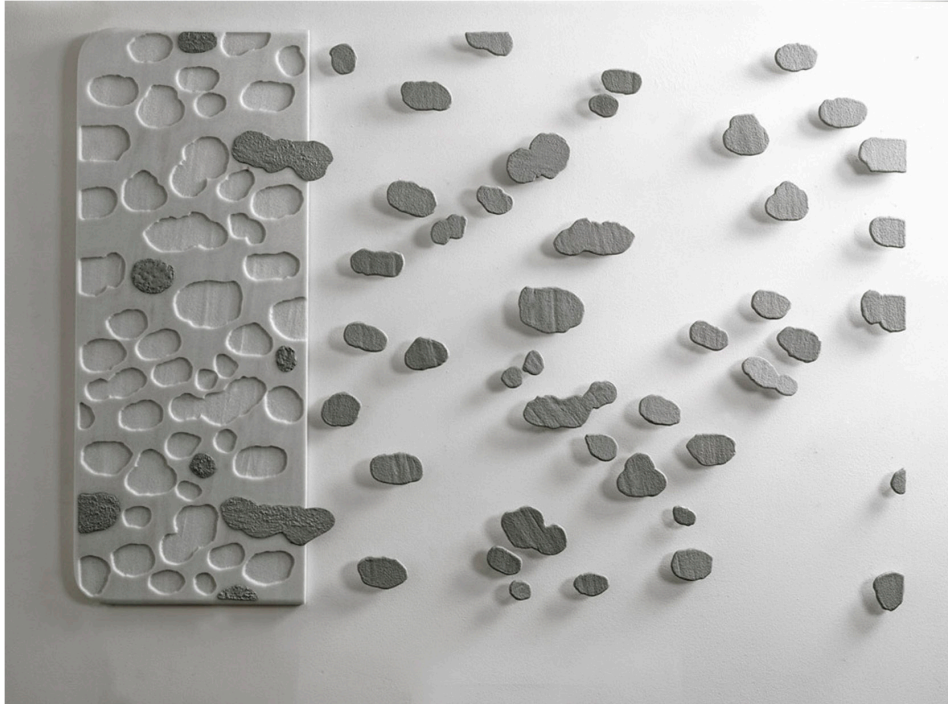


Figure 1. Jesús Pastor Bravo, "Inflections" 1995. Italian Marble and aluminium. 100 x 172 x 3 cm. Telefónica Foundation, Madrid. jesuspastorbravo.es

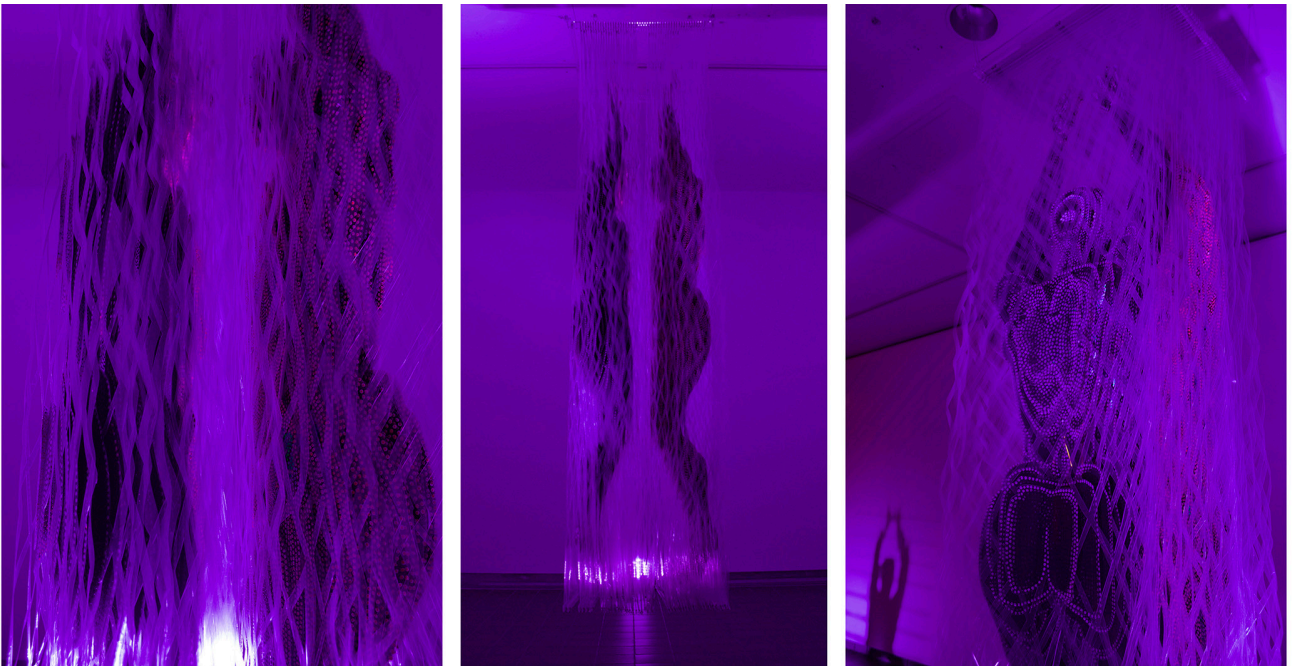


Figure 2. Marilene Oliver "Blue Glow", White and fluorescent paint on inkjet in hand-cut acetate, 2017, 240 x 50 x 50 cm.
marileneoliver.com

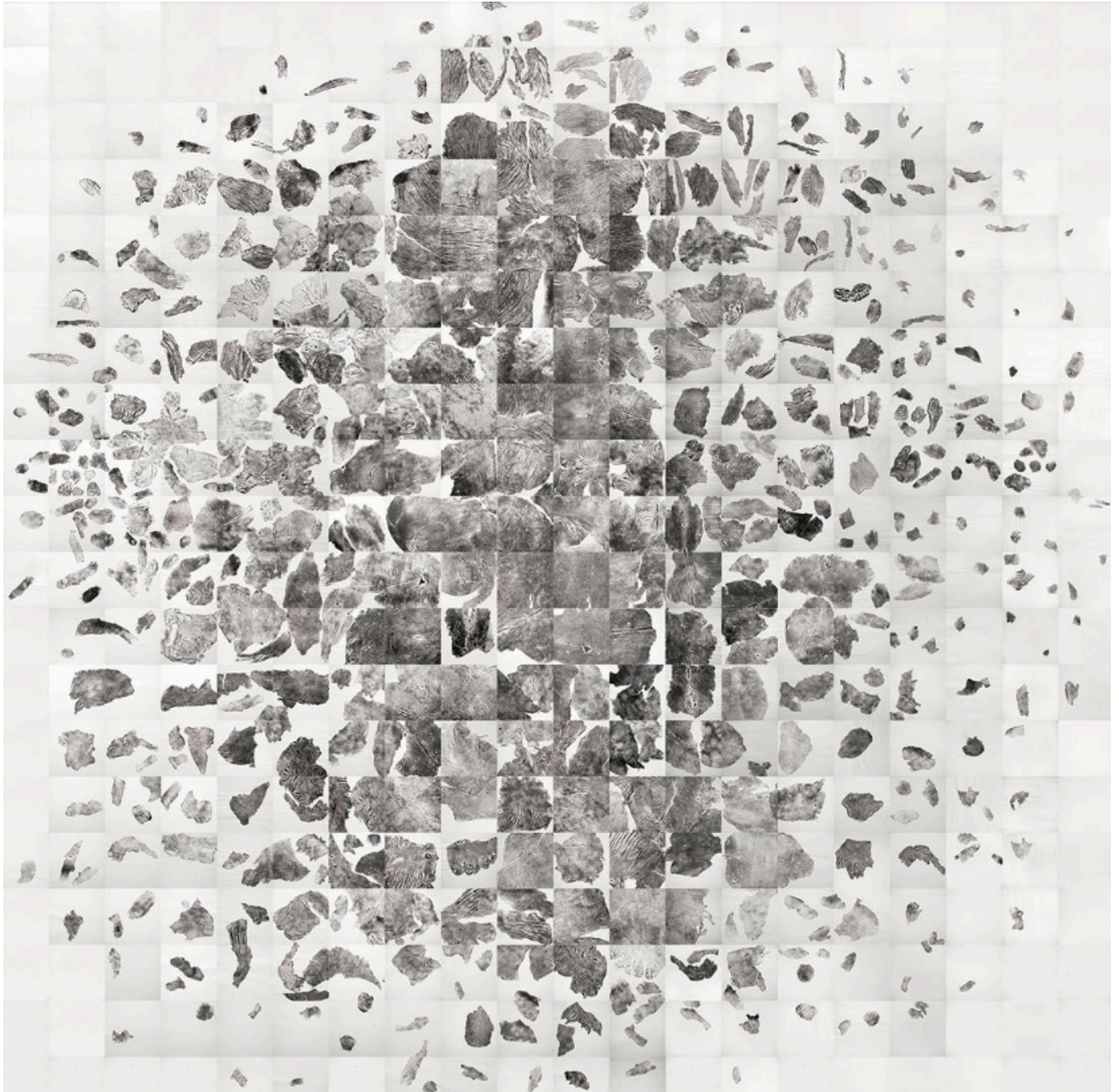


Figure 3. Priscila Romero, Open, 2017, Latexgraphy on gampi paper. 240 x 240 cm.
Priscillaromeroart.com



Figure 4. Patricia Gómez and María Jesús González. "The farmhouse and the villa. De re Muraria. 2014. Transfer. Variable dimensions. patriciagomez-mariajesusgonzalez.com



Figure 5. Vanessa Gallardo, Explosion in black, printed paper, installation, 2015.
vanessagallardo.es



Figure 6. Inma Femenía, "Hold", 2020, pvc and metal, dimensions Variable.
inmafemenia.com



Figure 7. Ana Soler, "cause effect", 2012, multiple Installation
<https://anasolerbaena.webs.uvigo.es/>

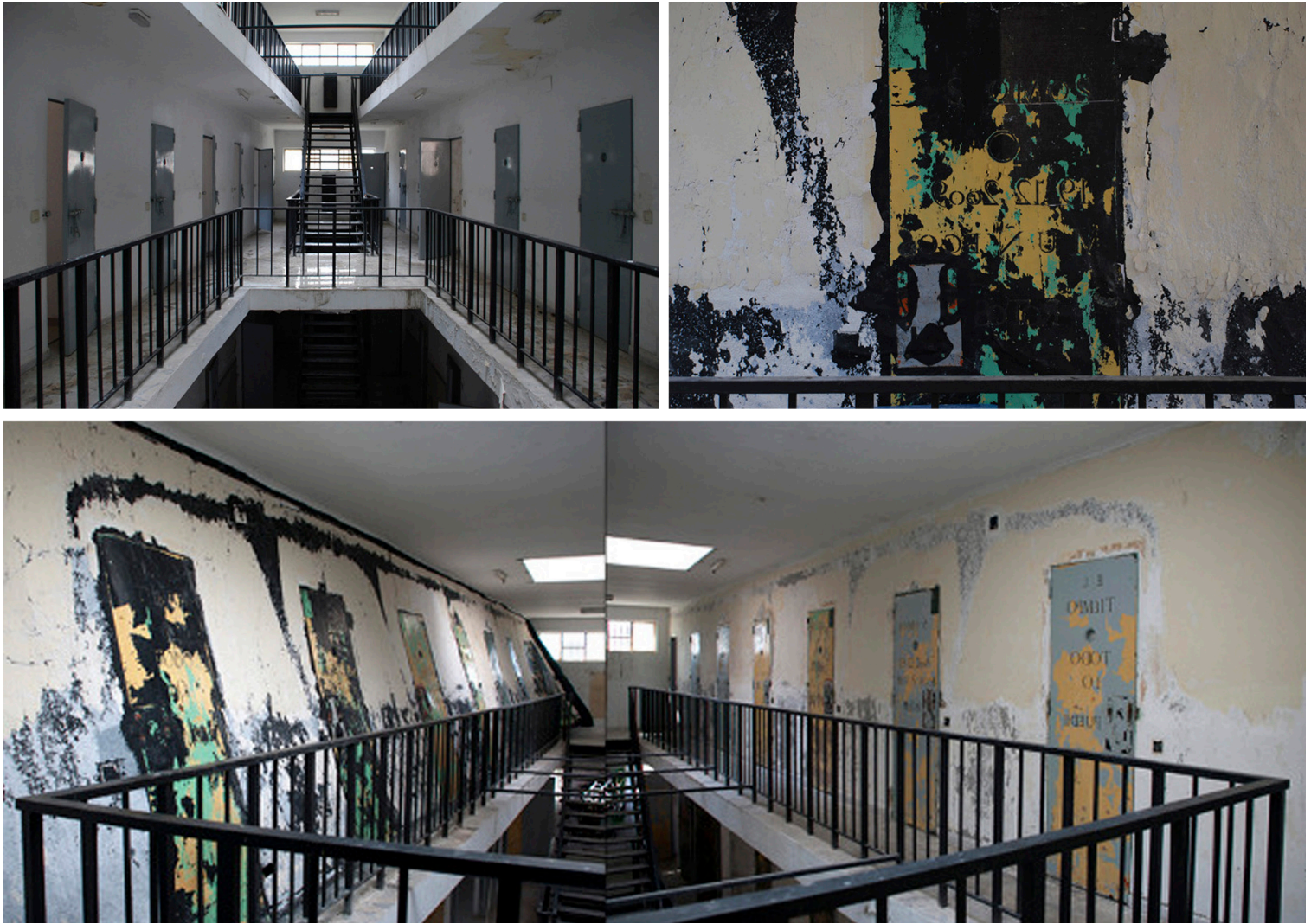


Figure 8. Patricia Gómez and María Jesús González. The seven doors, Incision on iron doors and printed/peeled off wall surfaces on canvas. 2011. 2,80 x 16 mt. Installation in the old prison of Palma. 2011



Figure 9. Elisabeth Corkery, Pieces from Pictures, Installation, Serigraphy, 2017.
<https://elizabethcorkery.com/>



Figure 10. Andrée- Anne Dupuis Bourret, "The performativity of objects" Installation, Serigraphy and mix media, 2021.
aadb.space