The Printed Face: Masks in Contemporary Printmaking

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INTRODUCTION

The adaptation of faces in visual culture, anthropology, and other disciplines is possible due to their atemporal nature and their plastic, changeful form. It is inspired by the needs of "facial society" (Macho, 1996) with the societal fixation on self-fashioning. Belting calls the mask "the medium of the face" as it visually and symbolically represents the person's self. Through changing facial expressions, gaze, and voice modulation, a face becomes a construct based on staging or fashioning, that is, a mask. Belting emphasises that the simple dialectic of mask and self is superficial as the latter cannot exist independently (Belting, 2017, pp. 17–18). Masks take various shapes, like imprints, collages, found objects, photography, sculpture, and digital art, to answer current political, sociological, or aesthetical problems. The contemporary artworks keep their visuality and semantics up to date, adapting the phenomena of digital selfies, COVID-19 face masks, advanced AI technology, or the ecological crisis.

Faces in art do not only share the present-day discourse but encompass the issues with great vividness and offer new takes on translating real-life events into contemporary art. Contrary to the title "Lock Down Masks" (2020), Patrick Cole's papier-mâché sculptures exhibit expressionless heads with black holes instead of eyes. Equating the human face to the head has its consequences, as Gilles Deleuze described when analysing the paintings of Francis Bacon, because, without the mouth, cheeks, or eyebrows, the head has no identifying function. Therefore, it is an organ like any other, devoid of personal features (Deleuze, 2003). In this way, Cole emphasised the unification of human faces while covering themselves with hygienic masks – or the desolation caused by prolonged lockdowns. In her "Selfie" series (2014), Aneta Grzeszykowska created an eerie sculptural self-portrait utilising pigskin to raise questions about a mask treated as a second skin (Belting,

2017, p. 30) (Fig. 1 "Selfie"). Grzeszykowska indicated the coexistence of human and animalistic traits in a person – the unification which was formerly neglected in science and now is redeemed in art and culture. Also, although the viewer encounters the selfies through photography, the features of the skin such as texture, colour, and temperature terrifyingly blur the line between resemblance to the author and death. Finally, Karolina Narkiewicz's "Life Mask" project connects an AR virtual mask with the physical one, printed with a 3D printer (Fig. 2, 3 "Life Mask"). Narkiewicz

Figure 1

Figure 2

aims to restore the mask's function of binding communities (colleagues, schoolmates, etc.) together, both virtually and physically.

Apart from raising valid issues and adapting unconventional tools, I believe that these artworks have their common ground in printmaking, both in respect of technical and ideological values. Artists transform faces into masks thanks to the process of imprinting, using photography and a 3D printer, or creating an illusion of doing so, like Patrick Cole. Significantly, they expose the dialectical nature of the face/mask – with its individual and social sides – creating a mirroring effect, which is analogous to the reversible character of printmaking.
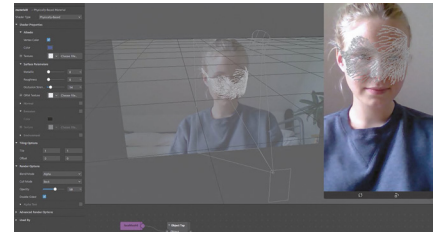

Figure 3

Thus, this article argues that the imprint – the two-sided phenomenon, which leaves marks and constitutes a lasting effect – is the unifying and presumably most important element that binds masks and printmaking together. Therefore, imprint could serve as a newfound umbrella term for contemporary printmaking. Georges Didi-Huberman's concept of empreinte offers an inspiring methodology to analyse portraits, self-portraits, and other human visual representations. A close reading of Grzegorz Banaszkiewicz's "The Nonmetaphorical Series" of printmaking installations shows that potential in detail.

Figure 4

THE *EMPREINTE*

In contrast to the human face and its visual representations, the use of imprinted matter has not received the attention it deserves. The method has suffered heavy scrutiny and numerous accusations of being too realistic and excessively direct. But Georges Didi-Huberman's "La ressemblance par contact : Archéologie, anachronisme et modernité de l'empreinte" exhibition catalogue with essays (released in 2008 after the exhibition in 1997) (Didi-Huberman, 2008) brings the complex nature of imprint in art history into focus. The central term, empreinte, a capacious French word, combines the meanings of imprint, stamp, mark, print, footprint, impression, and sign.

Empreinte is created by imprinting a given object on another surface, and it is an effect of the specific technological gesture connected with the place and time of its creation (Didi-Huberman, 2008, p. 11). Didi-Huberman speaks of the empreinte as both the paradigm and the process, as it "combines in itself the two meanings of the word 'experience', the physical meaning of an experimental protocol and the gnoseological meaning of an understanding of the world" (Didi-Huberman, 2008, p. 31, cited in Mościcki, 2019). The impression has a complicated nature that reconciles the dialectics of originality and mass, similarity and difference, and touch and distance. It consists of the simultaneous presence and absence that result from the direct contact of form and matter: a given thing has marked its existence, but its trace testifies its absence. Primarily, the language of empreinte is anachronic and heuristic, capable of delineating relationships between facts, and is centred on the problem of materiality and independence from its creator. The last feature is particularly vital because Didi-Huberman emphasises that direct physical transfer takes place without

Figure 3. Karolina Narkiewicz, Life mask, 2021, 3D print (Spark AR). With kind permission from Karolina Narkiewicz.
Figure 4. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny III. Spojrzenie na grafikę (The Nonmetaphorical Self-portrait III. A Glimpse into the Art of Printmaking) (front), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.

the artist's control. As the artist Florian Roithmayr plausibly puts it:

Progress [of imprinting – AK] is disordered, interrupted, nonlinear: it is difficult to establish and recapitulate a chronological or sequential trajectory. As an operation, there are not always clearly identifiable precursors, and one cannot immediately imagine successors; aims and objectives are postponed indefinitely; results remain to be seen at a later stage.

(Roithmayr, 2017, p. 13)

Didi-Huberman names artists who make empreinte history: prolific figures such as Donatello, Antonia Canova, Auguste Rodin, and, surprisingly, Marcel Duchamp. Even though Duchamp is seemingly associated neither with printmaking nor with the imprint, Didi-Huberman evokes a broad explanation of why empreinte underpins the interest of the artist. Firstly, Duchamp gained printmaking credentials at the Imprimerie de la Vicomte in Rouen, which inspired him to think of art in terms of positive and negative, mirroring, and imprinting. Secondly, according to Jean Clair, it is photography (the medium of similar visual and technological potential as printmaking) that supports Duchamp's fascination with shadows and silhouettes (linking it with the prehistory of photography), halos (spirit photography), descending a staircase (chronophotography), etc. In this way, Didi-Huberman, after Rosalind Krauss, notices the indexical nature of photography paralleled to ready-mades. Both means of art transpose "an object from the continuum of reality into the fixed condition of the art-image by a moment of isolation, or selection." (Krauss, 1986, p. 206) Benefitting from Charles Sanders Peirce's indexes, Didi-Huberman notices that empreinte would reflect their presence in reality:

If Peircian indices — or indexes — are indeed signs based on a "physical relation to their referent", then they assign us a new critical task in front of Duchamp's work: to make the question of contact reappear in the visible. The imprint is then not far away.

(Didi-Huberman, 2008, pp. 189-190)

MARCEL DUCHAMP'S IMPRINTS

The inscribed treats of empreinte, its anachronic and heuristic nature, are present in Duchamp's ready-mades. They transcend time and reach past and present concurrently but remain unpredictable. The Didi-Huberman imprint paradigm in Duchamp's ready-mades opens a new perspective for contemporary printmaking, and the Duchamp figure may be understood as the precursor of homo graphicus.

In her brief text accompanying the 7th Polish Print Triennal, Dorota Folga-Januszewska proposes new broad definitions of basic printmaking terms. Folga-Januszewska defines printmaking as "an artistic evolutionary system which teaches how to adapt to the changing world" (Folga-Januszewska, 2009, p. 6). Technology no longer circumscribes a notion of this medium. A contemporary artist who
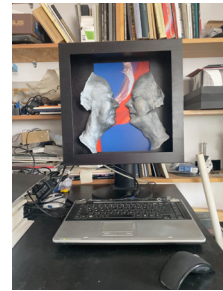

Figure 5

Figure 6

Figure 5. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny III. Spojrzenie na grafikę (The Nonmetaphorical Self-portrait III. A Glimpse into the Art of Printmaking) (back), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.Figure 6. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny II. Sen o Potędze Grafiki Polskiej (The Nonmetaphorical Self-Portrait II. Dream of the Power of Polish Printmaking), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.

freely manoeuvres in the printing universe is called homo graphicus. Their thought process is unconventional and accustomed to a multi-staged creation practice. Importantly, homo graphicus is aware of the limitations of printing technology, and thus takes pleasure in transcending them creatively. Concerning Marcel Duchamp's craft (as he calls himself the artisan), Didi-Huberman (2008, p. 214) reiterates the technical aspect of the artist's profession as "his work requires a new type of technical competence, geared towards versatility and multiplicity" (Didi-Huberman, 2008, p. 21). From my perspective, Folga-Januszewska's take on the nature of contemporary printmaking comes from Duchamp's specific modus operandi, which are the decompartmentalisation of the technological hierarchy, anachronism, and the emphasis on mirroring and imprinting.

Figure 7

Figure 8

GRZEGORZ BANASZKIEWICZ'S MASKS

Having briefly established Didi-Huberman's concept of empreinte and the role of Marcel Duchamp's ready-mades in the scope of the imprint, I would like to introduce the artist of particular interest in this paper, Grzegorz Banaszkiewicz. Banaszkiewicz derives inspiration from science, which he applies to everyday activities in his search for hidden printing qualities. These were defined by Janusz Kaczorowski, the Cracow neo-avant-garde artist called "the first philosopher of printmaking" by Banaszkiewicz during an interview in 2021. Kaczorowski's art focused on the essence of the printing activity, namely the matrixing process. In the performance entitled "The Concepts of Printmaking", organised at Galeria Sztuki Współczesnej Propozycje in the Municipal Branch of the PAX Association, Kraków, Poland in May 1975, Kaczorowski emphasised both the transience of imprints and the inclusive nature of the matrix, which constitute the printing qualities. He used wellington boots, hoops, and hands to make traces of cement dust scattered on the floor, and because of continuous matrixing, the traces disappeared as more objects were imprinted. Almost banal acts of matrixing "reversed the traditional system of tensions defined by work which aims at obtaining a form" and thus convey "the meanings attached to objects" (Siatka, 2019, p. 108). The substitution of meanings involves the abolition of any artistic medium and the emphasis on the everyday aspects of art. Banaszkiewicz is openly inspired by Kaczorowski and has studied various forms of empreinte, which escapes the strict technological and conceptual constraints that are stereotypically attributed to imprint. Following Duchamp, Banaszkiewicz proclaims a specific attitude towards printmaking, which he considers to be ubiquitous, anachronic, and scientifically inspired.

In the "Nonmetaphorical Self-Portraits" series, Banaszkiewicz has made five installations: "Forbidden Fruit" (2011–12), "Dream of the Power of Polish Printmaking" (2014–15), "A Glimpse into the Art of Printmaking" (2014–15), "Printmaking Lesson (Janusz Kaczorowski in memoriam)" (2014–15), and "Milankovitch cycle" (2021). Through the pieces, Banaszkiewicz positions himself as homo graphicus. The crucial element of the installations is his life masks, made of papier-mâché clay or with magnetic resonance imaging, which Banaszkiewicz fills

Figure 7. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny IV. Lekcja Grafiki (Pamięci Janusza Kaczorowskiego (The Nonmetaphorical Self-Portrait IV. Printmaking Lesson (Janusz Kaczorowski in memoriam)), 2014-2015, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.
Figure 8. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny V. Cykl Milankovića (The Nonmetaphorical Self-Portrait. Milankovitch cycle, 2021, animation. With kind permission from Grzegorz Banaszkiewicz.

with issues of the printmaker's identity, the shape of the contemporary printmaking medium, the Polish printmakers, etc. Banaszkiewicz's life masks help legitimise his opinions on printmaking thanks to the ideological and visual status of the masks (both life and posthumous) of prominent public figures, reaffirming their place in history.

As a rule, masks have commemorated men holding high office or having merit in science and art. The (deceased) faces of William Blake, Napoleon, and even Marcel Duchamp are preserved eternally in the material. As Belting puts it, masks "show different varieties of a common cult of the face that had been nourished by a feeling of loss". Their function is to fulfil the collective ritual needs of a living community because "the famous face served as a guarantee of the human image in the highest sense" (Belting, 2017, pp. 81-82). At the beginning of the 20th century, the fashion for posthumous masks reappeared to support the myths of facial unity and the coherence of the human self. Notions of tradition and heritage need images of great figures, but, paradoxically, the element of individuality is marginalised in the death mask. The ideas relating to tradition and heritage are linked to the incessant need for historical figures to be immortalised for the sake of history, remembrance, and culture but individual characteristics imprinted in the masks bear no relevance. This is because, as Didi-Huberman emphasises, the mask is an anachronistic artefact, devoid of style and the time of creation, and it does not answer any of the questions about the owner of the face (Didi-Huberman, 2008, p. 122). Nevertheless, Banaszkiewicz's academic title, gender, and age make the scenography designed in "The Nonmetaphorical Self-Portraits" plausible. Only for these reasons does the imprinted face guarantee credibility in the viewers' eyes.

A GLIMPSE INTO THE ART OF PRINTMAKING

 "A Glimpse into the Art of Printmaking", a printmaking installation from 2015 to 2016, consists of a wooden pedestal installation with the artist's mask, a miniature Raspberry Pi computer, and a monitor that shows a 45-second animation with tomograms of Banaszkiewicz's head (Fig. 4, 5 "A Glimpse..."). The installation is accompanied by a digital keiserpanorama that reconstructs a stereoscopic 3D image, which can be seen through the mask's "eyes". In "A Glimpse into the Art of Printmaking", Banaszkiewicz offers a spatial and temporal journey to his innermost self, starting with a cast of the artist's face placed at the viewer's eye level.

The role of the exposed mask is to convince viewers to believe that the installation is a symbolic representation of Banaszkiewicz himself. The next component, the Raspberry Pi computer, printed on a single board, is slightly smaller than the mask and fits inside the imprint. The distinctive green matrix with gold and silver rivets and attached connectors directs a viewer's associations precisely to the computer's key component. The computer plate takes the place of the brain, suggesting its primary role. It represents the substitution for the organ of intellect. In this sense, "A Glimpse into the Art of Printmaking"

reflects a phenomenon of brainhood, the modern anthropological phenomenon of identifying the brain as the carrier of human individuality (Vidal, 2009). In short, the concept implies that it is not the face but the brain that houses a person's identity. Although one usually thinks of the mask as an external item, Swiss theatre theorist Richard Weihe describes the mask as bilateral; it offers a simultaneous operation of both principles – separation and connection – because the mask is a form that unifies (through the 'in-between') the difference (the inner and the outer sides) (Weihe, 2004). Banaszkiewicz's mask connects the other elements of the installation, but also separates them from their surroundings, outlining the personal space.

The animation, the next part of Banaszkiewicz's figurative head, shows the MRI cross-sections of the artist's head, with a slightly larger circumference with each shot. The video begins with the cartilage of the nose and jawbone, and then the MRI scan gains sensitivity and reaches the eyes without the iris, nasal bone, and brain. When the scan comes to the endpoint, the animation dissolves into the surrounding blackness, after which the video is projected again. It is worth noting that MRI images of the brain have found ample representation in art thanks to so-called artists in the lab, i.e., those collaborating with scientists. Photographs and scans of the brain are attractive to viewers, as they depict complex organ systems and make scientific innovations familiar. For instance, in his 1990 book "Grey Thoughts", published in London by Matt's Gallery, Jarosław Kozłowski juxtaposed short poems with tomographic images of the brain. The images are accompanied by short poems, such as: "Somewhere in the universe / Someone is thinking straight / His thoughts are very grey / But sometimes grey means red". Kozłowski metaphorically talks about the grey matter – the cortex of the brain – responsible for basic cognitive functions and colour discrimination. MRI technology has inspired Australian Justine Cooper to create peculiar self-portraits. Using images of her own body, Cooper has created a series of spatial, modular sculptures and a three-dimensional animation called 'Rapt'. Towards the end of the film, Cooper shows a close-up of her face, which evokes feelings of fright and dismay caused by the lack of pupils and grey texture that had replaced the skin. A few years later, like Cooper, Scottish artist Angela Palmer built "Artist's Brain", a spatial image of her brain from superimposed glass matrices with an engraving of the brain. In this way, she metaphorically "closed" the linear self-portrait image of her brain in an aesthetic, monumental form.

The last component of "A Glimpse into the Art of Printmaking" is the digital kaiserpanorama. It is an elongated black trapezoid situated at a distance from the central part of the self-portrait. The device stereoscopically reconstructs a 3D image and allows one to observe an image recorded by the cameras placed inside the mask. The perception of reality mediated by the computer equipment and cameras is supposed to give viewers the feeling that they look at the world as Banaszkiewicz does.

LAYERING THE SELF

Interpretations of "A Glimpse into the Art of Printmaking" revolve around the embodiment in the work of art and highlight the relationship between contemporary man and technology. Firstly, each of the components can be treated as a separate carrier of self. In that light, the mask is the traditional representation; the computer is a fantastic-scientific "brain", and the MRI images are the "real" medical record of identity. The cascading structure of these elements comprises a complete image of the head. The link between the installation and the printmaking medium is layeredness because the printmaker divides their work into stages of creation. Layering an image and the imprinting process are common practice for homo graphicus, who is accustomed to conducting a step-by-step process.

Moreover, each element in "A Glimpse into the Art of Printmaking" represents a different tradition of visualising identity. Most importantly, the imprint constitutes a traditional mimetic relationship between a mask and a face as it contains the memory of its owner's body treated as a matrix. The print in its primitive, anachronistic shape offers hope for the immediacy of the artistic message. In the context of Banaszkiewicz's ironic game with the viewer, it is worth remembering Duchamp's misleading mystification of imprint in the sculpture "Female Fig Leaf" (1950).

It is the mask's gaze that testifies to Banaszkiewicz's embodiment in the work. Through this gaze, a portrait loses the character of an object and acquires the presence of a real face. There is no doubt that the mimetic nature of the facial imprint and the dark eyes, though electronic, identifies a specific person and connects them with the viewers. In his book, Didi-Huberman asks whether contemporary artists still imprint their bodies in a matter that is not a regression of human potential. It might seem that such a rudimentary way of creating an image has no right to exist now that technology is at such an advanced level. At the same time, the author warns against such simplification because the development of technology depends both on the future and on the past – hence its anachronism (Didi-Huberman, p. 27). By juxtaposing different prints, Banaszkiewicz shows that they all stem from one source, namely the unchanging process of reflecting one surface onto another.

Another issue is the close link between the various "prehistoric" and contemporary technologies. The fusion of the brain and the computer, as seen in "A Glimpse into the Art of Printmaking", is the rooted cultural topos. The tradition of this concept goes back to the 1970s. An example from 1972 is Richard Lowenberg's "Environetic Synthesis" project, the illustration of which depicts a pair of people facing each other in profile with tangled cables in place of their brains. The fusion of human and machine takes place on a physical and emotional level, as the closeness of humans and monitors communicates an almost intimate relationship. The face is compared to a monitor, suggesting the convergence of the displayed digital images with mimicry, while

the bloodstream has been replaced with wiring. In this constellation, digitally generated images offer – only seemingly, of course – a glimpse into the self and an opportunity for viewers to do the same. The juxtaposition of two self-portrait strategies in one work, old-time (in the case of masks, even prehistoric) and contemporary, points to the evolution of the phenomenon of facial embodiment in art. At the same time, it reveals the unchangeability of the universal human need to preserve the image of oneself in an object.

The last part of the main installation, the MRI scans, is to finally confirm the full embodiment of Banaszkiewicz's identity in the artwork. Like the mask, it is a trace of direct contact with the artist's body, but instead of showing the external, it reveals the realistic picture of the "inside". However, a picture of a brain stem does not provide the viewer with information about human functioning and cannot say anything about the identity of an individual (Belting, 2017, p. 73), though Banaszkiewicz tries to build a contrary impression. American anthropologist Clifford Geertz speaks of the psychological paradigm of culture and the impossibility of defining a strict boundary running between the brain and the world. According to Geertz, the brain of every creature, especially the human being, is a place of primary importance but has not yet been sufficiently explored. The identity lies in intermediate areas, halfway between the mystery of nature and culture. Therefore, diagnostic imaging, underpinned by medical authority and the infallibility of advanced equipment, for the average viewer conveys the "truth" about the body under examination (Geertz, 2011). Additionally, the need to visualise knowledge forces the development of technology to replicate reality ever more faithfully.

Britta Schinzel, a computer scientist dealing with the impact of technology on society, questions common beliefs about the veracity of diagnostic images. She argues that the authenticity of MRI images is bogus because their construction depends on the person performing them and, like all images, they are subject to description and interpretation. Indeed, the visuality of MRI images depends on the skill of the radiologist and the chosen colour palette, because specific colours are used to simulate a different tissue density (Schinzel, 2004). The scans can be manipulated freely: cut, rotated, and sectioned in selected parts. Therefore, the shape of the model, its accuracy, and colour depend on the person sitting in front of the computer.

The otherwise apparent statements about the limits of a painting's realism or illusion apply equally to visual art, masks, and medical images. Banaszkiewicz offers the viewer a self-portrait, whose title ("The Nonmetaphorical Self-portrait") and medical imaging at first glance promise a comprehensive and objective view of himself. Having in mind Schinzel's argumentation and the theory of brainhood, "A Glimpse into the Art of Printmaking" tells of the persistence of visual art limitations in depicting oneself, just like any other form of self-fashioning. Even though the "nonmetaphorical" self-portrait claims the right to present the source of contemporary identity, medical imaging still has its limitations. All that remains in the viewers' minds is the subjective idea

of the artist's physical and mental condition, which is transformed and metaphorised in the process of individual perception. In the end, the works become metaphorical, and it is Banaszkiewicz himself who breaks his own rules of objectivisation.

EVOLUTION OF PRINTMAKING

Most importantly, "A Glimpse into the Art of Printmaking" shows Banaszkiewicz's views on the evolution of printmaking, from a prehistoric empreinte to "graphic imaging", defined by Banaszkiewicz as the totality of means and procedures by which humans produce, record, process, store, and multiply images (Banaszkiewicz, 2011). The keiserpanorama, one of the components of the installation, illustrates this theory, showing the surroundings perceived through the artist's "eyes". In this view, printed art appropriates and subjugates artistic and non-artistic ways of visualising human concepts. Both terms – Janusz Kaczorowski's "matrixing" and Grzegorz Banaszkiewicz's "graphic imaging" – stretch the capacity of the visual and problematic area of printmaking to the maximum, in which print reaches out to almost every product of man. On top of that, that approach stems directly from Duchamp.

Starting with the imprint, Banaszkiewicz treats empreinte as a traditional element of printmaking and an obvious carrier of identity. The use of the imprint in "The Nonmetaphorical Self-Portraits" cycle predates the natural comparison of the self-portrait to the mask – on which Hans Belting's narrative in "History of the Face" is based – because Banaszkiewicz's face, fixed in the material, is already "dead" and petrified. In the first work of the cycle, "Dream of the Power of Polish Printmaking" (Fig. 6 "Dream of the…"), the author plays a game with the modern tradition of death masks, through which he builds a multi-threaded illusion about the significance and condition of Polish printmaking. The mask turns into a symbol, the representation of the great historical figures' presence. On the other hand, in the "Printmaking Lesson (Janusz Kaczorowski in memoriam)" (Fig. 7 "Printmaking Lesson") and "Milankovitch Cycle" (Fig. 8 "Milankovitch Cycle") such a mask highlights the opposite features; the casts of faces, imprinted in sand and ice, are destroyed by sea waves and temperature. The resulting animations show how, despite the promise of eternity enshrined in the mask, Banaszkiewicz destroys his image through the forces of nature. Thus, in his series, Banaszkiewicz proposes a full spectrum of thinking about the face. On the one hand, it is timeless and triumphant due to the tradition of mediation in images, and on the other, fragile, dependent on passing time, and exposed to unfavourable conditions (time, weather, direct attack, etc.). Thanks to Didi-Huberman's articulation of the nature of imprinting, it is possible to take these internal contradictions as immanent features of imprinting, which include anachronism and heuristics.

Besides, the combination of different kinds of imprints in "A Glimpse into the Art of Printmaking" highlights the hybrid potential of printmaking, which can coexist with other traditional fields of art and

build relationships of an anachronistic, post-media character. The term "post-digital print", coined by Frances Robertson, a researcher at the Glasgow School of Art, refers to the balance between traditional and digital media in printmaking (Robertson, 2018, p. 40). In their book on post-digital printmaking, Paul Catanese and Angela Geary show that the hybrid essence of printmaking is not the preserve of the present, as printmakers have always taken technologies from other disciplines and adapted them to their own needs (Catanese and Geary, 2012, pp. 8-9). In the past, print techniques mainly imitated painting and drawing, while today they do the same with photography and moving images, reaching for the virtual sphere. At the same time, the fusion of art and technology reflects Banaszkiewicz's view on the synergy of scientific and artistic universes. As the artist claims, printmakers had the "eternal duty to record all the knowledge possessed by humanity in images" (Banaszkiewicz, 2011, p. 9). This way, Banaszkiewicz realises his fascination with science in general and strengthens printmaking's identity trait, based on the prehistoric heritage of simple printing techniques (like imprint and stencil techniques). In "A Glimpse into the Art of Printmaking", printmaking coexists with technologies of any kind.

I believe that Didi-Huberman's theory of empreinte, Kaczorowski's matrixing, and Banaszkiewicz's graphic imaging broaden the artistic and scientific areas of printmaking as they are illuminating and scientifically inspiring. The selection of these cultural texts allows for a methodological anchoring of today's prints and other print-related artworks. Thanks to this theoretical foundation, printmaking installations will be noticed in the field of art and thus gain recognition. Additionally, the imprint reaffirms its anchorage in technology – something that Marcel Duchamp, the first modern homo graphicus, had insisted on. Finally, it should be acknowledged that printmaking celebrates its technological grounding. Contrary to former criticisms, technology is a contributor to multi-threaded analyses in the work of printed art.

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IMAGE GALLERY

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Figure 1. Aneta Grzeszykowska, Selfie 5b, 2014, photography, ed. of 3 + 1 A.P. With kind permission from Raster Gallery.

Figure 2. Karolina Narkiewicz, Life mask, 2021, 3D print. With kind permission from Karolina Narkiewicz.
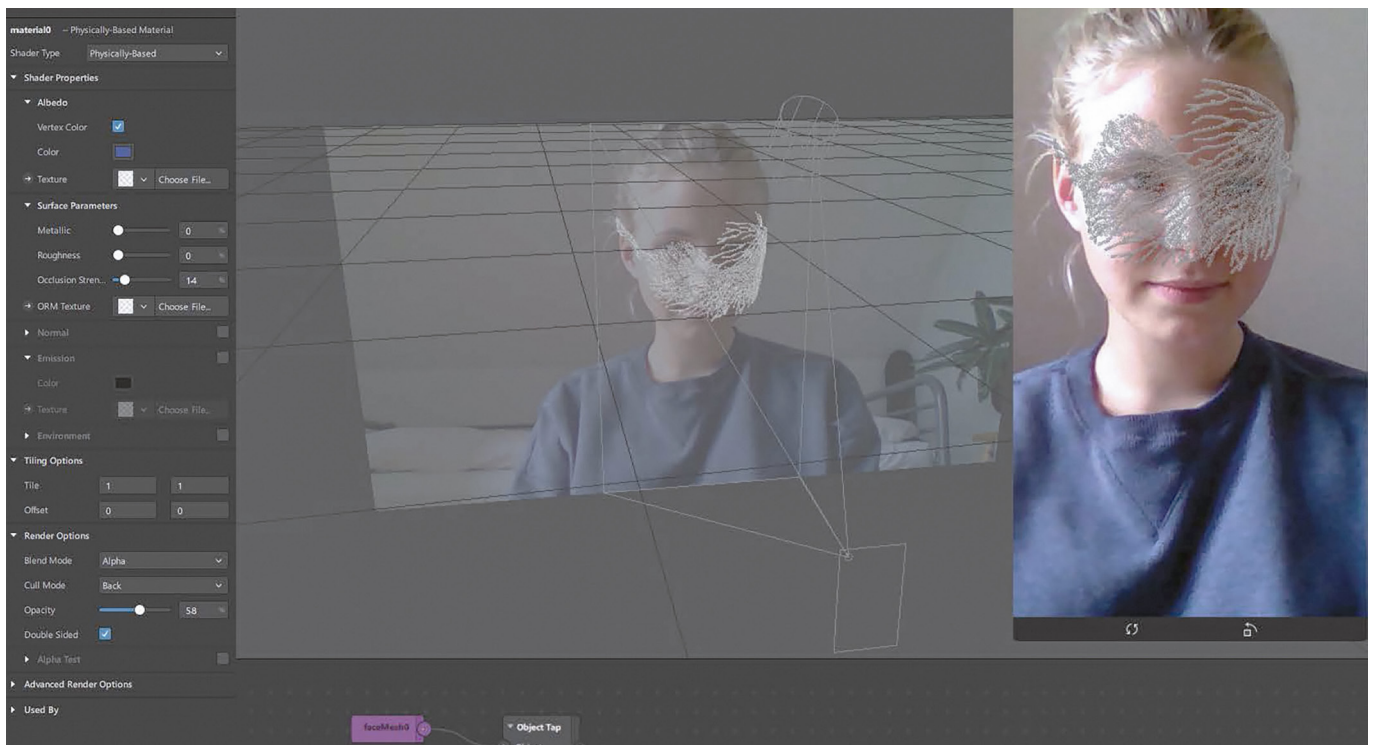
Figure 3. Karolina Narkiewicz, Life mask, 2021, 3D print (Spark AR). With kind permission from Karolina Narkiewicz.

Figure 4. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny III. Spojrzenie na grafikę (The Nonmetaphorical Self-portrait III. A Glimpse into the Art of Printmaking) (front), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.

Figure 5. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny III. Spojrzenie na grafikę (The Nonmetaphorical Self-portrait III. A Glimpse into the Art of Printmaking) (back), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.
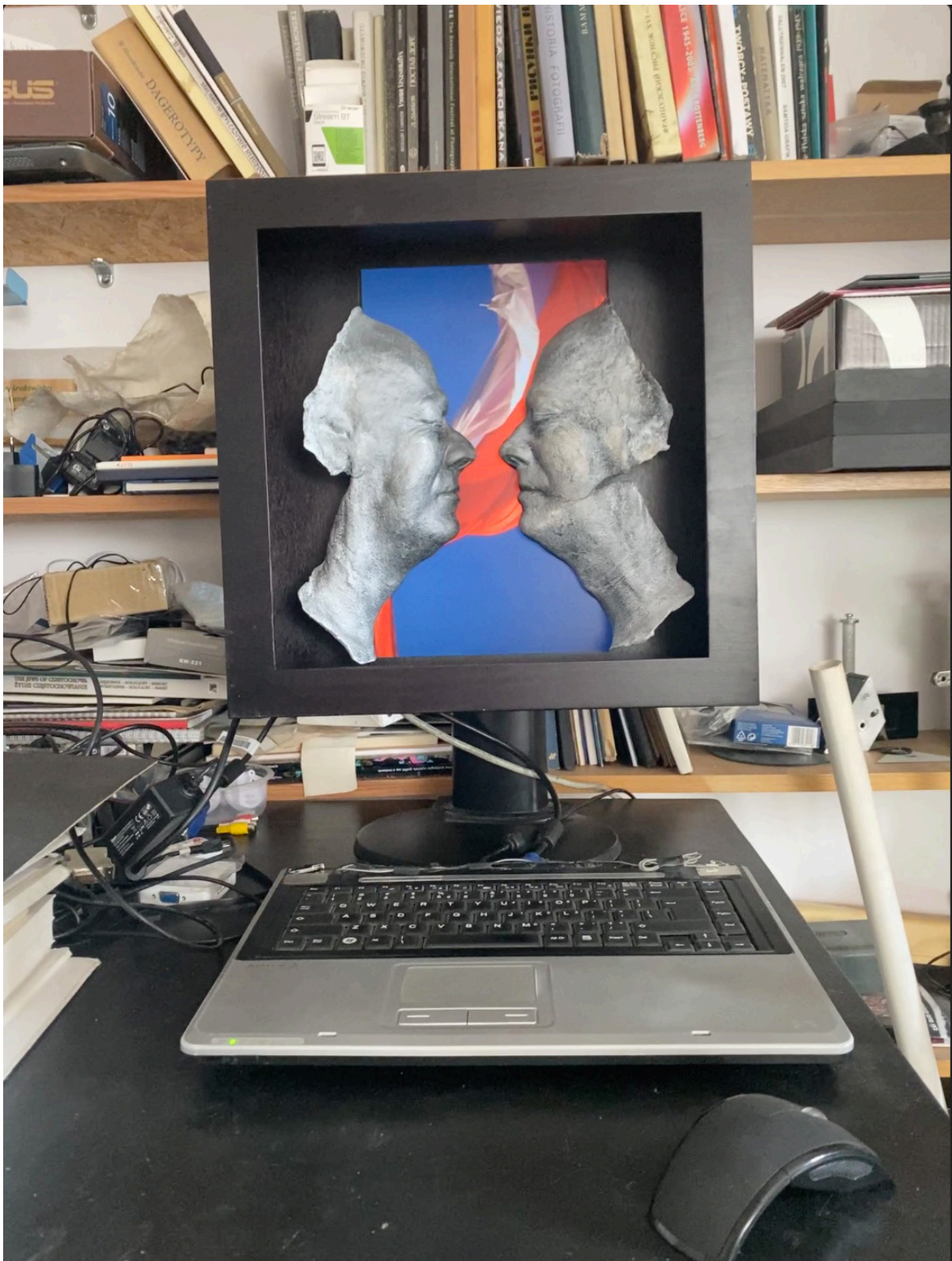
Figure 6. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny II. Sen o Potędze Grafiki Polskiej (The Nonmetaphorical Self-Portrait II. Dream of the Power of Polish Printmaking), 2014-15, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.

Figure 7. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny IV. Lekcja Grafiki (Pamięci Janusza Kaczorowskiego (The Nonmetaphorical Self-Portrait IV. Printmaking Lesson (Janusz Kaczorowski in memoriam)), 2014-2015, printmaking installation. With kind permission from Grzegorz Banaszkiewicz.

Figure 8. Grzegorz Banaszkiewicz, Autoportret niemetaforyczny V. Cykl Milankovića (The Nonmetaphorical Self-Portrait. Milankovitch cycle, 2021, animation. With kind permission from Grzegorz Banaszkiewicz.