

INTERNATIONAL LEARNING

Learnig the Graphic Heritage

The Istituto centrale per la grafica, provides the promotion of the International graphic arts and their languages through intercultural educational paths that motivate the various graphic local artistic forms of each country through the study of Italian and European graphic arts.

For this purpose, the Institute will be starting International training modules to be held at the ICG and/or in e-learning from the 2015-2016 academic year on.

The learning activities deal with the field of the knowledge and preservation of the old and contemporary graphic heritage; and are addressed to all workers who operate in the sector of preservation and enhancement of the graphic heritage and to restorers and museum technical personnel and galleries devoted to the graphic art, students, researchers and professors from Italian and foreign universities and academies, to librarians and archivists of public and private institutions. The programme offers two modules: a basic level and an advanced one.

Description of courses	Duration of the course	1 week for 1 module
	Number of hours	30 per week
	Entry requirements	Secondary school diploma (A level equivalent), with active enrolment in University (art history or humanities) or Fine Art School
	Qualification obtained at completion	Attendance certificate with grades
	Number of students per academic year max	10
	Courses options and workshops offered	1. <i>Drawing</i> , the originals (beginners and advanced level) + workshop 2. <i>Engraving</i> , the reproducible art (beginners and advanced level) + workshop please refer to the subject list specified in the project
Commitments (tests yes/no, graphics or examinations)	Final examination	



The Istituto centrale per la grafica was founded in 2014 as an evolution of the Istituto nazionale per la grafica. Its foundation in 1975 was the result of merging the Calcografia Nazionale (a papal legacy) and the Gabinetto Nazionale delle Stampe.

Since 2008 the Institute is housed in the monumental complex of Trevi Fountain, consisting of Palazzo Poli (bought in 1978) and the neighbouring Palazzo della Calcografia, built in 1837 by the architect Giuseppe Valadier as headquarters of the Calcografia Camerale (or printing office of the Camera Apostolica). The work of restoration and refurbishment of the buildings allowed the effective unification of these two distinct collections.

The founding of the Calcografia Camerale in 1738 was the result of lengthy negotiations involving Pope Clement XII (1730-1740) and his nephew cardinal Neri Maria Corsini (1685-1770), for the purchase of the renowned Roman printing house of Lorenzo Filippo De Rossi. The Institute has collected since its foundation a growing number of copper plates, for a total of over 23,000 pieces, making it the largest collection in the world, even larger than Chalcographie du Louvre and Calcografia Nacional of Madrid. By the second half of the 20th century, a large group of woodcut matrices, photographs and video art became part of these collections.

The Gabinetto Nazionale delle Stampe was created in 1895 by Adolfo Venturi, and housed in Palazzo Corsini alla Lungara until 1950, when it moved to the Villa Farnesina. The collection of prints, drawings and engravings - donated by Prince Tommaso Corsini to the Accademia Nazionale dei Lincei - is the oldest and the most important part of the collections guarded today by the Istituto centrale per la grafica.

ISTITUTO CENTRALE PER LA GRAFICA
via della Stamperia, 6 – 00187 Roma
ic-g@beniculturali.it
www.grafica.beniculturali.it

Contact us:
ic-gr@beniculturali.it
www.grafica.beniculturali.it
+39 06 69 98 0230 - 253



LEARNING THE GRAPHIC HERITAGE

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Description of the courses

The module "Learning the graphic heritage" of the International Learning programme includes a series of theoretical classes and workshops about the graphic heritage conceived by the various departments of the Istituto centrale per la grafica. The training, differentiated into two modules (one on drawing and one on engraving) each divided into two levels (beginners and advanced) is aimed to let the students acquire a method of technical recognition and historical setting of the graphic heritage.

The learning activity will come to a close with workshops about historical techniques and the preservation of the graphic heritage.

The educational offer will be differentiated according to the requests from the various countries, trying to satisfy the specific professional curricula of the students.

LEARNING MODULE

Theoretical and practical theme courses

Two modules

The courses will be organized as it follows:

- Introduction of the Institute and its activities (for both modules)
- Introduction of the collections (for both modules)

MODULE 01

DRAWING, THE ORIGINALS (beginners and advanced)

This module is aimed to the acquisition of the drawing techniques through the direct contact with the graphic works kept in the collections of the Institute and in other foreign Institutes.

Topic: analysis of the graphic techniques, of the materials and of supports with exercises for the recognition of the techniques and chronological and stylistic setting.

Plan

- Drawings, the originals:
- Drawing techniques
- Paper and other supports, watermarks
- Drawing conservation: recognition of the various conservation problems of the media and papers and supports
- Master drawings from the Fifteenth Century to today;
- Preparatory drawings for engraving, paintings, mural decorations, sculptures and more artistic artifacts;
- Studies

WORKSHOP 01

(basic level and advanced level)

Drawing, the originals: recognition of the paper preparatory techniques and of the medium (graphite, steel point, black point, red point etc.) respectively in their historical setting through the observation and studying the master artists. Elements of diagnostics and detection of the state of conservation maintenance work and restoration of the plates and prints. The advanced level examines in depth the topics discussed in the basic level course but with additional practical exercises.

MODULE 02

ENGRAVING, THE REPRODUCIBLE ART (beginners and advanced)

The module is aimed to the acquisition of the engraving techniques through direct contact with the works and the attendig of the historic printery of the Institute with the reproduction of prints from the original plates or from the duplicated ones.

Topics: analysis of the engraving, woodcut and lithographic techniques.

Recognition of printing states through the direct examination of the various state copies and the comparison of plate/print.

Every module consists of a theoretical part and a workshop at the end of the theoretical educational path.

Plan

- Engraving, the reproducible art;
- The direct-and non direct engraving techniques: materials and methods;
- Woodcut and lithographic technique: materials and methods;
- Prints' conservation: recognition of the various conservation problems of the media and papers and supports;
- Plates' conservation;
- Great Master's works;
- Reproduction print.

WORKSHOP 2

(basic level and advanced level)

Engraving: the reproducible art: recognition of engraving and printing techniques through the direct observation of the study of master artists. Elements of diagnostics and detection of the state of conservation maintenance work and restoration of the plates and prints. The advanced level deepens the topics discussed in the basic module but with additional practical exercises.

Maximum number of participants for each module/stage: 5

The study room

The entire Heritage of the Istituto is accessible to the public. The artworks required, in compliance with the conservation needs, are made available for consultation by specialised workers.

Library

In the two libraries of the Istituto are preserved publications ranging from the late eighteenth century to the present day, with particular attention to the texts of history of drawing and engraving, repertoires of prints and drawings from the eighteenth century to the present.

Preservation and restoration

The restoration activities conducted in the two workshops cover works of the Institute as well as of other public institutions:

1. Laboratory of diagnostics and conservation of artifacts on paper conducts study and knowledge of the constituent materials of prints and drawings, and research on techniques and materials for preservation, always available and updated.
2. Laboratory of diagnostics of plates: the aim of this laboratory is to study engraved plates from the point of view of the historical-linguistic analysis and conservation through the work of technicians and the presence of advanced equipment. The restorations involve plates (mainly intaglio) owned by ICG or other public collections. A copy before and after treatment is pulled for all plates.

Printery

Placed in a large room on the ground floor of the building of Calcografia, it has four etching presses, a woodcut press and a lithographic press, all from the nineteenth century and still used to print plates.

Education

The Institute has a multi-annual tradition in the promotion of graphic heritage especially with regard to the collections of the Institute, the technical execution of the works and methods of conservation addressed to all types of audiences. In addition to guided tours, lectures and specialized laboratory activities, the ICG has turned over the years series of seminars on various graphic techniques and printing for students of universities and academies of fine arts. We also organize educational projects and laboratory activities with schools of all levels.

Exhibitions and events

The organization of exhibitions and events for the promotion and enhancement of the collections of the Istituto is an essential aspect of the research, study and commitment of the whole Institute.

To this end, the ICG has three distinct exhibition areas: the Educational Museum in Via della Stamperia, in which the huge patrimony of the Istituto is displayed in rotation, due to conservative criteria, through monographic and thematic exhibitions; and the spaces of Palazzo Poli, ground floor and first floor which allow to deepen many issues related to the ancient and contemporary graphics.

The prestigious Sala Dante, with its incredible view over the Trevi Fountain, is available for book presentations, conferences and events.

Documentation

The Documentation Department produces, stores and manages documents (classified and photographic documentation) of works from the collections of the ICG and makes it accessible to all. It ensures consultation both at the Istituto and on the web with Calcografia, the online system that publishes the ICG digital collections, whose database is increased and continuously updated.