

OPINIONS ABOUT THE STENCIL TECHNIQUE

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Abstract. In this paper I tried to make an aesthetic, philosophical and historical demonstration of a contemporary modern artistic genre. The template is the easiest technical way to learn all printing techniques and manners. These are just personal opinions based on a long experience in the visual arts. All that we have presented is part of the unseen structure of the creative approach. Ideas of this paper may stimulate further research.

Keywords: *template, engraving, multiplication, stencil, techniques.*

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„A shadow left on a surface becomes through a technical execution a template of the expressed form, desired before the visual creative action! As I said, a template is a simple, not simplistic, method of synthesizing a form of traditional classical shame. For me it has become a model for learning techniques and printing manners.”

With the visualization of the images in the history of the distant art, the Altamira cave, we start to resume the reasoning that says that at first it was the image and not the word. The need for man to convey ideas is found in the signs multiplied by a seemingly technical visual banality.

The need for communication is perfectly reflected in the multiplication of signs. For example: Two people at an appreciable distance will not communicate by sounds but by signs of the body by lifting their hands or hands, turning their backs, bending the torso, showing an object, etc.



Altamira Cave painting hand stencils



Saharan rock art hand stencil

Altamira's fingerprint perfectly exemplifies the primitive man's need to communicate directly with other life partners. It can be a signature, it can be a gesture without any semantic connotation, or it can be an embryo of an artistic act. Interpretations are often subjective depending on the profession. If we think that even today a signature can be a sign of a digital fingerprint, we no longer have any doubt that the fingerprint by a simple technique was at the beginning a personal signature.

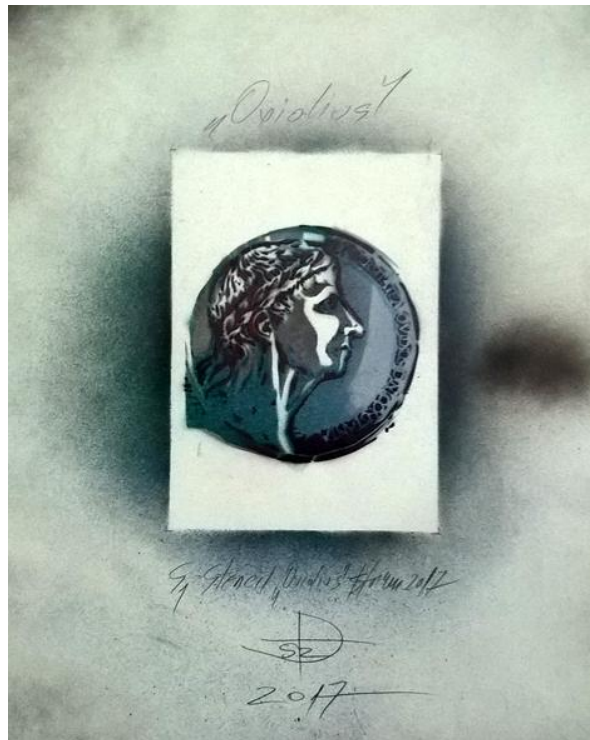
"I executed this picture, I was here, I am the creator, you will recognize me by this sign."

The multiplication of the sign is rather the desire of man to aesthetically embellish or accentuate an idea. It's more an affirmation: I, I did, I am, I showed you, etc.

As we know the fingerprint of the hand in the absence of writing, it is what distinguishes us as a human species. We are apparently the same but at the same time unique.

This is the key by which an authentic artist wishes to communicate with others. I am the creator, so you see this sign and this way you will recognize me more easily in the multitude of individual or collective primary signs.

I find myself
I'll show you
I am!



Florin Stoiciu/ Stencil/ „Ovidius”/ 50x 70 cm / 2017

Therefore, images resulting from a trivial technique of multiplication can become a reference factor for all subsequent multiplication manners and techniques. Like any parent or mentor, children or disciples appear to carry the message or the learned idea.

We often say that teaching is the mother of teaching, that through repetition we accumulate quantitatively and qualitatively the desired information. And today, in the absence of a common language, we use signs. We do not know a language but we use

the anatomical sign language. The image is enveloping us, the image takes us down. Many of us orphanize that an image expresses more than a book. A writer has a 500-page fact, we visual artists must synthesize all this content in an image that becomes a cover and, implicitly, the information to the information consumer. In an image we find the author's entire experience. The story, his emotional states, the rational, conscious or unconscious part, the dreams, the nightmares everything he could not or did not want to express verbally. An image in a promotional poster represents the entire research activity of the product manufacturer. It is a synthesis of some collective approaches.

Why a template? Perhaps for the simple fact that the image was at first?

What was the easiest way to run? Well ... the human body in the absence of utensils specific to that technique. In the absence of the brush, we often use our finger or the whole paw of the hand.



The Altamira cave paintings

We draw on the sand in the air, or sometimes think of stopping. I have often wondered how the idea of a stamp appeared on a mural surface? Possibly, as the shadow left on the wall was the source of further inspiration. Time. In the absence of direct communication through verbal language, non-verbal visual expression appears. Pantomina - body language through the signs left by it when it was used as a multiplication matrix. It is a time when everything is over and over. We often say, "I do not have time," she says quickly. When you could not express yourself verbally, you should use other means of communication. Time was gone. It was important

communication, expression not in how long. It was said, "you are all the time! Tell me! Nonverbal communication !!!.

A shadow left on a surface becomes through a technical execution a template of the expressed form, desired before the visual creative action! As I said, a template is a simple, not simplistic, method of synthesizing a form of traditional classical shame. For me it has become a model for learning techniques and printing manners.

It compels you to think. It forces you to create. It forces you to synthesize. It obliges you to use minimal means for maximum expression. This technique is close to any technique of engraving that is in height, in depth, in plan or digital. It has a history that gives it the right to consider it the basis of everything we say: Techniques and manners of multiplication!

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