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Process and Experimentation in Regina Silveira's Printmaking

Regina Silveira'nın Baskıresimlerinde Süreç ve Deneysellik

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ABSTRACT
This study examines Regina Silveira's contributions to contemporary printmaking within the context of her technical, spatial, and conceptual approaches. The research focuses on Silveira's distinctive visual language, developed through the integration of traditional printmaking techniques such as screen printing and digital printing with spatial interventions, optical illusions, light-and-shadow play, and perspective manipulations. Her approach, which transforms printmaking from a purely two-dimensional mode of production into an art form that incorporates space as an active and dynamic component, is evaluated as a transformation that expands the aesthetic and conceptual boundaries of the discipline. The study is structured within the framework of art theory-based analytical methods that place the artwork at the center of inquiry. In this context, art-historical methods such as descriptive content analysis, case analysis, iconographic interpretation, and thematic content analysis are employed to systematically investigate Silveira's prints in terms of technical diversity, spatial engagement, and conceptual depth. The findings reveal that Silveira's printmaking practice intertwines process and space to produce an innovative approach that transforms printmaking into an installation format, thereby significantly enhancing both the aesthetic and interdisciplinary potential of the medium. The study underscores that Silveira's artistic production transforms printmaking into a powerful vehicle of expression beyond mere technical manipulations one that fosters critical thought and invites the viewer into both physical and intellectual interaction.
Keywords: Contemporary printmaking, art process, experimental art, experimental printmaking

ÖZ
Bu çalışma, Regina Silveira'nın çağdaş baskıresim sanatına katkılarını, sanatçının teknik, mekânsal ve kavramsal yaklaşımları bağlamında incelemektedir. Araştırmada, Silveira'nın serigrafi ve dijital baskı gibi klasik baskı tekniklerini mekânsal müdahaleler, optik yanılsamalar, ışık-gölge oyunları ve perspektif manipülasyonları ile birleştirerek geliştirdiği özgün ifade dili ele alınmıştır. Sanatçının, baskıresmi yalnızca iki boyutlu bir üretim yöntemi olmaktan çıkarıp, mekânı aktif ve dinamik bir bileşen olarak sanat eserine entegre eden yaklaşımı, baskıresmin estetik ve kavramsal sınırlarını genişleten bir dönüşüm olarak değerlendirilmiştir. Araştırma, sanat eserini merkeze alan sanat kuramı temelli çözümleme yöntemleri çerçevesinde yapılandırılmıştır. Bu kapsamda, betimsel içerik analizi, vaka analizi ve tematik içerik çözümlemesi gibi sanat tarihine özgü yöntemler kullanılarak, Silveira'nın baskıresimleri teknik çeşitlilik, mekân kullanımı ve kavramsal derinlik açısından sistematik olarak incelenmiştir. Bulgular, Silveira'nın baskıresim pratiğinde sürecin ve mekânın iç içe geçerek, baskıresmi enstalasyon formuna dönüştüren yenilikçi bir yaklaşım sergilediğini; böylece disiplinin hem estetik hem de disiplinlerarası potansiyelini önemli ölçüde artırdığını ortaya koymaktadır. Çalışma, Silveira'nın sanatsal üretiminin, baskıresmi teknik manipülasyonların ötesinde eleştirel düşünceyi teşvik eden, izleyiciyi fiziksel ve düşünsel etkileşime davet eden güçlü bir ifade aracına dönüştürdüğünü vurgulamaktadır.
Anahtar kelimeler: Çağdaş baskıresim, sanatta süreç, deneysel sanat, deneysel baskıresim

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Introduction

Printmaking has historically been defined by its reproducibility, adherence to technical rules, and the use of traditional materials. However, since the second half of the twentieth century, interdisciplinary approaches in art and technological advancements have enabled printmaking to evolve into new forms beyond traditional modes of production. At the core of these innovative methods lie experimental approaches that move away from conventional production forms. In this context, Regina Silveira stands out for her conception of printmaking not merely as a field of technical application but as a domain for spatial and conceptual inquiry.

This study analyzes the role of process and experimental approaches in Regina Silveira's printmaking practice. Conducted through a qualitative research methodology, the study undertakes a detailed examination of the artist's works and evaluates them through the lens of relevant theoretical literature. Silveira's works are explored not only in terms of visual elements such as optical illusions and light-and-shadow interplay but also through her use of techniques including screen printing, digital printing, and spatial installations. Silveira's works reconceptualize printmaking as an experimental mode of artistic expression that extends beyond a technique applied to a flat surface, incorporating both space and the viewer as integral components of the work.

Throughout this examination, Silveira's works are evaluated from aesthetic, technical, and conceptual perspectives, while the transformation of space and process in contemporary art through printmaking is discussed. In this regard, the study aims to provide an in-depth understanding of the conceptual dimensions of printmaking and to present a detailed account of Silveira's contributions to contemporary printmaking art.

Methodology

This study was structured on the basis of descriptive analysis and case study methods with the aim of analyzing Regina Silveira's process-oriented and experimental approaches in contemporary printmaking. Designed as a qualitative inquiry centered on selected works by the artist, the research was supported by both formal and conceptual analytical methods (Stake, 1995; Yıldırım & Şimşek, 2018).

Within the scope of the descriptive analysis, the technical, material, and spatial arrangements prominent in Silveira's printmaking were systematically identified, and the resulting data were interpreted under thematic categories. This approach enabled a holistic contextual evaluation of the artist's production practice. The case study method, defined as "...the examination of an individual, group, community, event, policy area, or institution" (Süleymanoğlu & Kürüm, 2021, p. 150), was employed to conduct an in-depth analysis of selected works from specific periods of Silveira's career. This allowed for the exploration of how these works relate to her overall artistic approach and to her position within the field of contemporary printmaking (Yin, 2003).

Research data were drawn from visual documents including the artist's prints, installations, and spatial interventions as well as catalogue essays, exhibition brochures, interviews, and academic sources relevant to the subject. The analysis process combined formal analysis, iconographic interpretation, and content analysis techniques, with particular attention to the influence of techniques such as screen printing, digital printing, and spatial installation on Silveira's visual language.

The sample comprised six original works produced after 2000 that strongly reflect the artist's themes of process, experimental approach, and spatial perception. The works were selected according to criteria such as technical diversity, the relationship between surface and space, optical illusion, and conceptual depth. The analysis evaluated Silveira's practice within three main thematic categories:

Table 1.
Thematic Categories in Regina Silveira's Installations

Theme Type	***Subthemes / Indicators***
Process Themes	Visibility of production stages, experimental methods, material–space relationships
Spatial Themes	Installation-based printmaking, optical illusion, audience interaction
Conceptual Themes	Political critique, social inquiry, transformation of historical narratives

Results and Discussion

Experiment in Contemporary Printmaking

Printmaking is an art technique with a history spanning centuries, enabling the artist to produce multiple copies from a single matrix. This discipline encompasses a wide range of reproduction techniques, from lithography to linocut, from screen printing to digital printing. Traditionally, printmaking is executed by transferring a design from a matrix such as wood, metal, stone, or fabric onto a surface. This reproducibility has long constituted one of the fundamental features distinguishing printmaking from painting or sculpture. As Esmer (2014) notes, "Printmaking is known as the most technically regulated and rule-bound art discipline among the arts" (p.1). The radical changes in artistic approaches following the Second World War demonstrated that traditional rules could be questioned and transcended. With the critique of classical perspectives in art and aesthetics and the proliferation of interdisciplinary methods, printmaking has increasingly engaged with other fields, generating new possibilities for artistic expression. According to Uğuz, "Beyond the advantages offered to artists through the possibilities of reproduction and dissemination, printmaking's practicality in production and its rich structure offering various artistic alternatives are among the main reasons why artists prefer this medium" (Uğuz, 2019, pp. 181,198).

From the second half of the twentieth century onwards, as art became accessible to a broader public, printmaking entered a state of continual innovation and exploration. In addition to traditional techniques, the incorporation of contemporary methods such as digital printing, laser cutting, and 3D printing has transformed printmaking from a surface-bound reproductive practice into a spatial and conceptual art form. Throughout this process, art disciplines have maintained their own internal dynamics while remaining in constant pursuit of innovation. In printmaking, experimental practices and applications integrated with other disciplines have gained increasing prominence. Structurally open to novelty and experimentation, printmaking has continually absorbed new materials and methods in parallel with technological developments, thereby sustaining its vitality and remaining current. This transformation has accelerated the evolution of printmaking as a medium of thought and expression.

Innovative approaches in printmaking became especially visible from the 1960s onwards, with the growing prevalence of digital printing. During this period, artists began to push the boundaries of traditional techniques, seeking new modes of expression in terms of both materials and methods. In addition to advances in technology, the growing influence of interdisciplinary thinking

within the art world encouraged more experimental and inventive work in the field of printmaking. Both technical innovation and conceptual depth in these years led to the reinterpretation of printmaking as an autonomous art discipline, presenting a modern framework distinct from traditional understandings. Smith (2010) defines experimental printmaking as "...a platform where technical, aesthetic, and conceptual experiments converge" (p. 2). In this regard, Franz Gertsch's development of special presses for large-scale printing and production of hyperrealist woodcuts exceeding three meters, and Munakata Shikō's twelve-meter-long monochromatic prints, stand as striking examples of boundary-pushing works. Similarly, Andy Warhol's monumental multicolored screenprints, as well as Robert Rauschenberg and John Cage's collaborative Automobile Tire Print, paved the way for today's creative experiments that merge printmaking with installation art. These bold and innovative approaches, in concert with the opportunities of their time, transcended the conventions of traditional printmaking, resulting in a form that moves freely in different contexts, expands its boundaries, and embodies a multifaceted structure resistant to singular interpretation (Kıran, 2016).

For many contemporary artists, the use of technology has become indispensable. In this respect, Coldwell underscores the likelihood that technology will continue to proliferate within the field of printmaking, ushering in an era in which its definition must be reconsidered: "Increasingly, however, we will see a younger generation, brought up with this technology for whom the sharing of images and their role in social networks may well be more important than locating the practice within a tradition of printmaking. The definition of printmaking will need to change to accommodate these developments as increasingly the boundaries between disciplines blur and the nature of art practice changes in response to technological advances" (Coldwell, 2010, p. 178).

In printmaking, experimentation refers to transcending the traditional boundaries of the medium in both material and technical terms. In addition to traditional techniques (e.g., lithography, screen printing, engraving), the incorporation of diverse applications such as textiles, natural materials, digital printing, and three-dimensional printing enables the transformation of printmaking both visually and spatially (NumberAnalytics, 2024; Socratica, 2024). Artists, by questioning conventional printmaking techniques, integrate new methods such as digital technologies, mixed materials, and three-dimensional production processes into their works. Experimentation is not limited to technical manipulations but also encompasses the redefinition of the conceptual framework. Rather than restricting the surface to paper, artists work on wooden panels, textiles, plastics, and even three-dimensional sculptural surfaces. These varied materials give rise to innovative forms of expression that alter the viewer's perception. In particular, the integration of technologies such as digital printing, laser cutting, and 3D printing into the field has transformed printmaking from a flat-surface reproduction practice into an art form that interacts with diverse spatial contexts and engages the viewer as part of the process. Such approaches expand the physical as well as the conceptual boundaries of printmaking (Noyce, 2012).

In addition to the new possibilities that contemporary technologies bring to printmaking techniques, it is evident that they have also redefined the relationship between printmaking and space in contemporary printmaking art. This renewed relationship between space and printmaking simultaneously redefines the interaction between the viewer and the artwork. The incorporation of new technologies such as digital outputs, digital projections, and hybrid media into the field of printmaking alters the viewer's spatial perception, transforming printmaking into an interactive art form. This approach, which extends beyond traditional surfaces, enables printmaking to exist in different forms and within three-dimensional spaces, allowing viewers to engage with the artwork from multiple perspectives. This demonstrates that printmaking has become not merely a technical practice but also a spatial and conceptual field of experimentation (Smith, 2010).

These new and experimental approaches in printmaking necessitate an expansion of the 'definition of printmaking art.' Contemporary printmaking, having transcended the traditional rules of the past, has merged with present-day technologies and acquired an interdisciplinary character. This evolution ensures that printmaking continues to exist within contemporary art as a dynamic, innovative, and constantly evolving discipline.

The Process in Contemporary Printmaking

Printmaking is an art form in which the creative process is regarded not merely as a technical application, but also as an intellectual field of inquiry. Process constitutes a fundamental element in printmaking, shaping the artist's individual creativity and modes of expression. This process generally comprises the stages of design, preparation, printing, and presentation. However, in contemporary printmaking, these stages extend beyond traditional boundaries, opening the way to experimental practices and innovative methods.

In traditional printmaking techniques, the process consists of mechanical steps such as preparing the matrix and transferring it onto a surface. In contrast, contemporary printmaking expands this process to encompass different materials, digital technologies, and spatial interventions, thus redefining the notion of "process" as it is understood in conventional production methods. The process deepens the artist's relationship with both space and material, while also forming the conceptual foundation of the work. In this sense, a process-oriented approach in printmaking redefines the artist's engagement with material and space. Contemporary printmaking, as a field in which the process is internalized and redefined, offers artists an unlimited realm for creativity.

Contemporary artists express their approach to process in printmaking through various means. The materials, techniques, and concepts they employ create a creative space for dialogue within the process, while reconfiguring their relationship with contemporary art and contributing to the emergence of an original artistic style.

The Art of Regina Silveira

Regina Silveira, as one of the significant figures in contemporary art, removes traditional printmaking techniques from their usual contexts and places them within an innovative and conceptual framework. For approximately the past fifty years, Silveira has carried out experimental works and productions in the field of printmaking using screen printing, lithography, offset printing, photocopy, and blueprint (Shultz, 2011). In her artistic practice, printmaking emerges as both a production method and a mode of thinking and experiencing. Silveira's approach aims to expand the boundaries of traditional printmaking and to reshape the relationship between the viewer and the work. Although her primary production technique is printmaking, her works appear in an interdisciplinary structure that engages with many other fields. "Silveira's installations strike the physical balance between moving image, printing and sculpture, leaving the viewer with a choice: to insert oneself into the image, or to view it from outside the frame" (Gray, A Silveira, 2000).

The artist's approach to printmaking is distinguished by her perception of the process itself as an integral part of the art. This approach prioritizes viewing the production process as a field of discovery rather than focusing solely on the final outcome of the

work. Although she employs traditional printmaking techniques, she combines them with digital tools, projections, and spatial interventions, thereby transcending the conventional boundaries of printmaking. The work shown in Image 1 is based on a technique in which an opaque mask hand-drawn by the artist over a photographic image is printed using a photogram process. Created through intervention on a ready-made image, the artwork diverges from the traditional structure in its mode of production. This strategy, which both transforms the perception of the image and evokes a sense of visual absence in the viewer, points to the representations that lie behind what is visible.

Image 1.
Regina Silveira, "Enigma 1"



In Silveira's works, beyond aesthetic concerns, social and political issues occupy a decisive position. Through optical games, the deformation of shadows, and her interventions into images, appropriated largely from mass media and art history, she draws attention to hierarchical structures and symbols of power, including artistic systems, institutions, and monuments. Her critical stance toward the exoticized colonial images associated with Brazil in the 1970s anticipated social and environmental debates; by the 1990s, she had expanded this inquiry to encompass Latin America as a whole (Lenzi, 2024). Her art renders visible the atmosphere produced by political repression in Brazil, employing themes such as absence, isolation, illusion, and distortion. In this context, her *Enigmas* series, produced particularly between 1981 and 1999 (Image 1), offers a powerful example that combines political critique with irony (Meister, 2014).

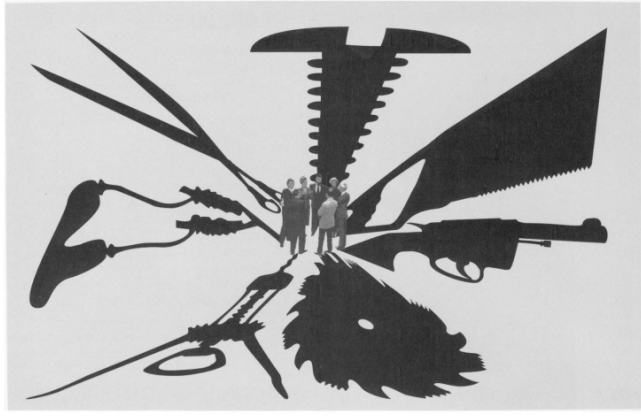
Image 2.
Regina Silveira, "Topo-Sombra 6"



Regina Silveira addresses power relations that affect both the individual and society with conceptual depth. In her works, which reflect the socio-political structure of Brazil, she combines local elements with universal messages to formulate social critiques. A striking example of this approach, *Topo-Sombra 6* (Image 2), juxtaposes everyday objects such as shoes with monumental scissor-shaped shadows, alluding to the oppressive nature of power over the individual. Through such ironic visual strategies, Silveira challenges the established perspectives of historical events and social structures, while simultaneously inviting the viewer to engage in a critical reading (Leval, 1992).

In her work "*Encounter*" (Image 3), small human figures gathered at the center are positioned under the shadow of enormous silhouettes of a saw, scissors, a gun, and various cutting tools. These objects carry connotations of both violence and potential destruction, alluding to the colonial and destructive processes underlying the historical narrative of Columbus's arrival in the Americas, which is presented as a "discovery". The exaggerated scale of the objects, contrasted with the smallness of the figures, makes visible the imbalance of power, while the outward spread of shadows from the center suggests an inevitable zone of conflict. This composition invites the viewer to question the neutrality of official historical discourses while visually supporting the argument emphasized throughout the article regarding "the ideological dimension of historical representations." Thus, the work uses irony to both deconstruct historical myths and propose an alternative mode of interpretation.

Image 3.
Regina Silveira, "Encounter"



Silveira's recent works incorporate elements that challenge the viewer's visual perception. Through techniques such as perspective play and the manipulation of light and shadow, she offers viewers the opportunity to reassess modes of seeing. Her works highlight the interaction between the artwork and the space it occupies, demonstrating her ability to transform environments through art (Shultz, 2011). By transforming a two-dimensional print into a spatial experience, the artist removes the viewer from the role of a mere observer and turns them into an active participant within the space. This is one of the cornerstones of her artistic vision. Extending her works beyond gallery walls, Silveira applies them to floors, walls, and even architectural structures, making them an integral part of the space. This innovative approach renders the viewer a complementary element of the work and transforms the traditional modes of perceiving art. Her spatial interventions open the door to expanding the boundaries of contemporary printmaking by taking it beyond a two-dimensional form of expression and into the realm of physical experience.

Regina Silveira has addressed power relations that affect both the individual and society with conceptual depth in her works. In her pieces reflecting Brazil's socio-political structure, she merges lo-

cal elements with universal messages and offers social critiques. Through her works, Silveira questions the accepted perspectives of historical events. Her works often employ irony and aim to invert the meanings associated with historical narratives (Leval, 1992).

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Image 4.
Regina Silveira, "Derrapando", 2004



Regina Silveira, by combining traditional printmaking techniques with the dynamics of contemporary art, redefines printmaking not merely as an aesthetic tool but as a conceptual mode of expression. Her artistic approach treats printmaking through the dual lenses of process and experience, inviting the viewer to think, question, and engage directly with the work. In her piece "*Derrapando*" (Image 4), Silveira positions space not simply as a display surface but as a fundamental component in constructing the meaning of the work. She extends vinyl prints resembling enormous tire tracks across the floor, directly intervening in the structural form of the space. This intervention disrupts the viewer's perception of space; the floor is no longer a passive background but becomes the carrier and generator of meaning for the work. Her approach, by addressing printmaking in terms of both process and experience, encourages viewers to think, question, and interact directly with the piece. In this way, Silveira's works transcend the boundaries of printmaking and position themselves at the center of modern art.

The Importance of Process-Oriented Approach in Regina Silveira's Printmaking

In Regina Silveira's works, printmaking becomes not merely a surface application but an integral part of the space itself. The necessity of engaging with space throughout her production process transforms printmaking into an installation form, making the viewer an active component of the work. In this context, the process in Silveira's printmaking practice is seen as a dialogue between material, space, and concept, serving as both a determinant of the artist's mode of expression and a key element in shaping the conceptual depth of the work.

In works such as "*Tramazul*" (Image 5) and "*Mundus Admirabilis*" (Image 6), the physical dimensions of the space are perceived as a conceptual extension of the printmaking application. The intervention in Tramazul redefines the building both physically and visually, allowing the space to move beyond being merely the surface for the print and to become a narrative layer that integrates with it. The contrast between the red vertical structural elements and the blue-toned translucent facade panels lends the building both rhythmic and visual dynamism. The small perforated modules repeated across the facade's surface allow daylight to refract at varying angles and penetrate the interior; this creates a continual interplay of light and shadow, causing the perception of the facade to shift throughout the day. Similarly, Mundus Admirabilis engages with space on both physical and conceptual levels. The walls and floor are not merely surfaces that carry imagery but integral components supporting the intellectual content of the work. The entire facade of the greenhouse-like structure is clad in semi-transparent surfaces featuring large-scale drawings of insects and plants. The white structural frames segment these organic forms, providing both visual rhythm and multiple vantage points from which the drawings can be perceived. As natural light enters the interior, the lines on the semi-transparent surfaces are projected as shadows within the space, establishing a constantly shifting visual connection between interior and exterior. The vegetation-lined entrance axis reinforces the organic character of both the structure and the installation.

Image 5.
Regina Silveira, "Tramazul", 2010



Image 6.
Regina Silveira, 'Mundus Admırabilis', 2020

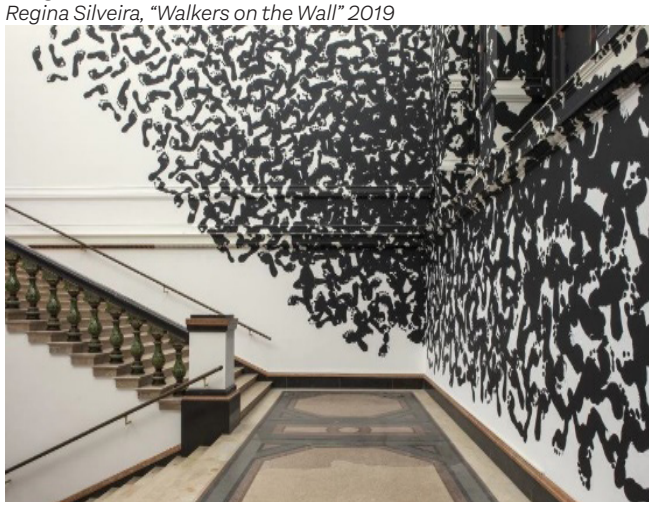


This attitude, which has pioneered the transformation of contemporary printmaking, turns the discipline into an art form in a state of constant innovation and exploration. Regina Silveira's process-oriented approach can be regarded not only as a technical innovation but also as a spatial mode of narration that invites the viewer to engage with the work. In doing so, she conceives of space as a stage upon which meaning is constructed. She removes the viewer from the position of a passive witness to this stage and invites them into an experience in which the boundary between perception and reality becomes blurred. By distorting the scale of the space, deliberately manipulating perspective, and transforming surfaces through unexpected visual interventions, she overturns the viewer's everyday perception of space. In this way, the work becomes an "optical trap" that sets its own architectural and visual rules while drawing the viewer into its realm.

Contemporary Printmaking and Regina Silveira

In the context of experimentation and the pursuit of transgressing boundaries in contemporary printmaking, Regina Silveira offers striking examples within the field of experimental practice. Silveira has employed printmaking not merely as a technical medium but as an expansive field for conceptual and spatial inquiry. Her works radically reinterpret the printmaking tradition, pushing the discipline beyond its technical limitations and integrating it with the interdisciplinary dynamics of contemporary art. As noted, "Silveira has produced prints that move away from the conventionally limited, framed, and displayed works of traditional practice, instead creating works conceived in relation to the exhibition space and integrated into the surfaces they inhabit, thereby expanding the traditional form and production process of printmaking into new dimensions" (İnan, 2022, p. 67).

Image 7.
Regina Silveira, "Walkers on the Wall" 2019



Regina Silveira is particularly known for her work with optical illusions and projections that transform spatial perception. She has carried these approaches into her printmaking practice, redefining the relationship between surface and space. Her works often incorporate shadow and light play, visual illusions that manipulate the viewer's perception, and spatial interventions. As seen in her work *Walkers on the Wall* (Image 7), the application of footprints to the facade of a building disrupts the conventional perception of perspective. The footprints, rendered at an enormous scale and appearing to move in random directions, destabilize the viewer's gaze toward the structure. This installation transforms the architectural facade from a mere physical backdrop into a narrative surface.

In Silveira's printmaking works, walls, floors, and three-dimensional spaces become integral parts of the print, moving beyond traditional surfaces. Thus, her works display an approach that expands the boundaries of printmaking, engages with space, and transforms it. Regarding Silveira's experimental practices, Esmer observes: "Regina Silveira overturns our habit of viewing and dominating a work from a single point by enveloping the interior and exterior facades of architectural structures with her forms. The work now occupies every part of the space and is almost equivalent to the experience of the space itself" (Esmer, 2014, p. 2).

Silveira's works represent some of the most compelling examples of experimentation in printmaking, both technically and conceptually. Employing a variety of methods such as screen printing, lithography, and digital techniques, the artist has regarded printmaking not merely as an outcome but as a process and a field of experimentation. In her practice, the traditional understanding of printmaking is replaced by a mode of expression that integrates with space and directly involves the viewer in the process.

In her installation *Phantasmata* (Image 8), stencil prints applied to asphalt transform the city into a stage of illusions. The figures appearing on the ground, with marks resembling shadows, physically guide the viewer while also inviting them to mentally confront notions of emptiness, loss, and the unseen. This intervention transcends the traditional nature of printmaking, allowing it to permeate directly into public space. Regina Silveira's works *Walkers on the Wall and Phantasmata* stand as powerful examples of spatial interventions that integrate printmaking with the public realm and render the viewer's body an active component of the work itself.

Image 8.
Regine Silveira, "Phantasmata", Havana, 2015



Regina Silveira's art stands as a significant example of how contemporary printmaking can redefine both its aesthetic framework and its relationship with space. By extending printmaking

beyond traditional flat surfaces, Silveira has transformed space itself into an integral component of the artwork. In her practice, print functions not merely as a technique or a surface treatment, but as a conceptual tool that reshapes the viewer's perception of space and imbues it with meaning. This approach demonstrates how the aesthetic values of contemporary printmaking can be expanded beyond the limits of materiality and spatial engagement.

In Silveira's work, shadow, light, and optical illusion serve purposes beyond creating visual effects. They are employed to disrupt and redefine the viewer's perceptual relationship with space. Her installation *In Absentia* (Image 9) covers the corner where wall and floor meet with two-dimensional black forms, rendering the "shadow" of a physically absent object as though it were present. This illusion draws the viewer into an experience in which the boundary between reality and representation becomes blurred. In this way, print detaches itself from the flat surface and spreads across the architectural structure; space becomes an active part of the work, while the print evolves into a medium that subverts the viewer's perceptual expectations (Rocha, 2017, p. 88). Often supported by digital techniques, Silveira's prints blur the boundaries between the physical and the digital, embodying the hybrid nature of contemporary aesthetics. Regina Silveira's art is an important example that redefines the aesthetics of contemporary printmaking and its relationship with space. Silveira has taken printmaking beyond the traditional flat surface, making space itself an element of art. In her works, printmaking functions as a conceptual tool that transforms the viewer's perception of space and gives it meaning. This approach of the artist shows how the aesthetic values of contemporary printmaking can be expanded beyond the limits of material and the relationship with space.

In Silveira's works, elements such as shadow, light and optical illusion aim to question the way space is perceived. Her installation *In Absentia* is a print game that allows the viewer to perceive an object that is not physically present in the space. This work emphasizes that printmaking is not limited to the physical surface, but can be used as a tool to manipulate space and the viewer's perception (Rocha, 2017). Silveira's prints, often supported by digital techniques, blur the boundaries between the physical and the digital and embody this hybrid nature of contemporary aesthetics.

Image 9.
Regina Silveira, "In Absentia" 2012



The relationship between printmaking and space becomes even more pronounced in Silveira's works. Through monumental print patterns that cover walls and floors, she draws the viewer into a realm of physical interaction. The artist reveals that space is not merely a setting for display but an element that shapes the meaning and perception of art itself. In this regard, Silveira's works align with Henri Lefebvre's view that space is a social product (Lefebvre, 1991). By removing space from the background role, she seeks to transform the viewer's visual perception and spatial awareness, employing optical illusions, perspective manipulations, and spatial interventions that extend beyond the physical limits of the surface. In doing so, space becomes a dynamic element directly involved in the construction of meaning, enriching and deepening the viewer's experience.

One of the most striking innovations Regina Silveira has brought to the aesthetics of contemporary printmaking is the integration of an interdisciplinary approach into her works. Rather than viewing printmaking solely as a field of technical production, the artist seeks to transform it into an effective tool for conceptual inquiry by bringing together the possibilities of different disciplines. In this context, she combines screen printing, digital printing, and projection techniques to expand the perceptual boundaries of space and to enhance both the physical and intellectual engagement of the viewer with the work. This approach transcends the traditional boundaries of printmaking while establishing a balance between technical and conceptual elements, reinterpreting space as a means of artistic expression.

The screen printing technique plays a critical role in Silveira's contemporary printmaking aesthetics. Traditionally employed for reproduction and graphic precision, screen printing gains a new dimension in Silveira's hands. Using this technique, the artist produces large-scale prints incorporating optical illusions. Spanning walls and floors, these monumental screen prints disrupt the geometric perception of space, actively inviting the viewer to think and question (Giglio, 2018). In this respect, Silveira employs screen printing not merely as a printing method but as a tool for spatial and conceptual intervention. This transformation allows us to interpret the role of screen printing in contemporary printmaking aesthetics as a shift from a purely technical process to a conceptual instrument. This relationship between printmaking and space is even more evident in Silveira's works. With huge print patterns covering the walls and floors, she draws the viewer into a physical space of interaction. The artist reveals that space functions as an exhibition environment while simultaneously serving as an element that shapes the meaning and perception of art. In this context, Silveira's work overlaps with Henri Lefebvre's view that space is a social production (Lefebvre, 1991). Silveira's printmaking treats space as an active subject, not just a background, and this subject deepens the relationship between the viewer and the work.

One of Regina Silveira's most remarkable innovations in contemporary printmaking aesthetics is her integration of an interdisciplinary approach into her work. By combining screen printing, digital printing and projection techniques, Silveira transcends the traditional boundaries of printmaking and transforms the discipline into a conceptual tool of contemporary art. This innovative approach expands the possibilities of considering printmaking as a conceptual and aesthetic language, rather than merely a technical process. In Silveira's work, the balance between technical and conceptual elements allows for a reinterpretation of space as a medium of artistic expression.

The technique of screen printing plays a critical role in Silveira's contemporary printmaking aesthetic. Traditionally used for reproduction and graphic clarity, silkscreen takes on a new dimension in Silveira's hands. With this technique, the artist produces large-scale prints with optical illusions. Spread across walls and floors, the gigantic screen prints disrupt the geometric perception of space, inviting the viewer to actively think and question (Giglio, 2018). Silveira uses silkscreen as a printing technique and as a means of spatial and conceptual intervention. This allows us to read the role of serigraphy in contemporary printmaking aesthet-

ics as a transformation from a technical process to a conceptual tool.

Silveira's combination of screen printing with modern techniques such as digital printing and projection represents an approach that deepens the aesthetic understanding of contemporary printmaking. In her work *Desaparencia* (Image 10), Silveira employs both digital and screen printing to create a powerful optical intervention within the space. Black, dashed lines continue seamlessly from the floor onto the wall, forming a schematic representation of tables, chairs, stairs, and architectural elements. The direction and perspective of the lines produce different spatial perceptions depending on the viewer's vantage point at times creating the impression of three-dimensional objects physically present in the space, and at other times revealing the flat, two-dimensional nature of the surface. The broken-line form evokes a sense of erasure and disappearance, initiating a questioning of the continuity and permanence of space.

This visual strategy invites the viewer not only into an experience of optical illusion but also into a reflective process concerning the relationship of space to memory, trace, and the concepts of presence and absence. In this way, space ceases to be a passive exhibition area and becomes an active component that directs the viewer's physical movement and stimulates intellectual engagement (Rocha, 2017). This approach demonstrates that printmaking can break away from the two-dimensional surface, expanding into space to assume a three-dimensional and dynamic form. Silveira's hybrid use of screen printing and digital techniques underscores the interdisciplinary nature of contemporary printmaking and enables space to be redefined as an inseparable element of artistic expression.

Image 10.
Regina Silveira, "Desaparencia" 2004



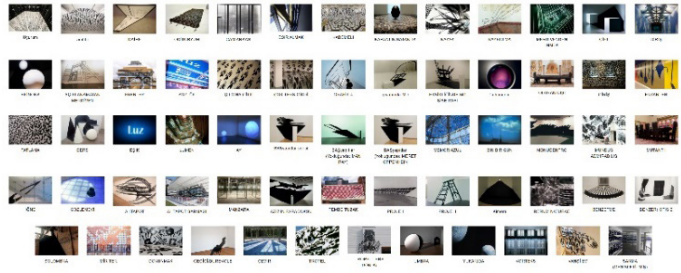
Screen printing, particularly as a tool for producing large-scale, repeated patterns and optical illusions, stands out prominently in Silveira's art. This technique enables the artist to convey her conceptual ideas through a powerful visual language. The reproductive nature of traditional screen printing is transformed through Silveira's innovative applications into a medium capable of creating both individual and spatial experiences. This allows the role of screen printing within contemporary printmaking aesthetics to be assessed within a broader framework.

Regina Silveira's relationship with printmaking redefines the aesthetic and conceptual boundaries of contemporary art, integrating printmaking as a medium with the spatial environment. In her works, Silveira treats printmaking not merely as a two-dimensional technique, but as a dynamic tool that transforms, defines, and immerses the viewer in space. This approach represents a radical departure from the traditional understanding of printmaking and deepens the discipline's aesthetic, conceptual, and spatial dimensions.

Silveira's works offer a new perspective on the role of space in artistic production. She moves space beyond the limits of traditional display conventions, transforming it into an active element that shapes the conceptual structure of the work and alters the viewer's experience. This approach allows space to be treated by the artist as a creative component and to function as an environment that guides the viewer. As Giglio (2018) notes, "Silveira's art surpasses the traditional presence of printmaking on the surface, offering an experience that affects the viewer both physically and mentally through spatial illusions and optical interventions." Such works demonstrate that the aesthetic boundaries of printmaking can extend beyond traditional forms and techniques.

As can be seen in Image 11, taken from Regina Silveira's official website, the artist has created 64 installation projects (some of which have been recreated in many different countries and venues). This reflects the considerable effort she has devoted to this field and serves as evidence of her ongoing commitment to expanding the boundaries of printmaking.

Image 11.
Installation projects by Regina Silveira



The artist's use of space as a tool also underscores the interdisciplinary nature of contemporary printmaking. By integrating printmaking with other art forms particularly installation and digital Technologies Silveira repositions the medium within the context of modern art. Her ability to employ space as an experiential domain removes the viewer from the role of a passive observer, making them an active participant in the work. This approach aligns with Henri Lefebvre's view that space should be regarded as a productive component (Lefebvre, 1991).

Silveira's influence on the aesthetics of contemporary printmaking extends beyond technical and spatial interventions to encompass a conceptual dimension that reshapes the viewer's perception. Her works demonstrate that printmaking can function as a physical production process while serving as an intellectual and critical tool. Her ability to transform space into a metaphor through printmaking makes a significant contribution to the artistic and theoretical dimensions of discipline.

In this regard, Regina Silveira's works represent a turning point that enriches the aesthetic and conceptual scope of contemporary printmaking. They transform printmaking from a purely technical practice into a multidimensional art form through its interaction with space and the viewer. This approach reinforces contemporary printmaking's position within the broader field of contemporary art as a medium offering an aesthetic experience. It also positions it as a form of expression that, with its conceptual depth, responds to the demand for innovative and interdisciplinary approaches in the arts.

Conclusion and Recommendations

This study has aimed to examine Regina Silveira's artistic practice within the context of contemporary printmaking aesthetics, revealing the artist's relationship with space, the techniques she employs, and the impact of these techniques on the viewer's

experience. Silveira's integration of screen printing, digital printing, and projection techniques with spatial interventions, optical illusions, and light–shadow play presents a distinctive approach that transcends the traditional boundaries of printmaking and positions it as an interdisciplinary field of expression.

The research findings indicate that the artist develops configurations in which space is no longer a passive element of display but an active participant in the work's process of meaning-making. This approach transforms the viewer from a mere visual recipient into an active participant in both physical and intellectual interaction. Her works provide a compelling example of how space can be employed as a conceptual tool in artistic production, demonstrating how printmaking when intersecting with installation forms and spatial design can evolve into a multidimensional experience. By integrating the printmaking surface with three-dimensional spatial constructs, Silveira's practice offers an innovative model for contemporary printmaking, enriching it both aesthetically and conceptually.

This case study has demonstrated that the relationship between printmaking and space can be regarded not merely as a matter of display format, but as an element that actively constructs the conceptual structure of the work. The selected case study works Enigma 1, Derrapando, Mundus Admirabilis, and Desaparencia offer concrete examples of the artist's process-based approach, illustrating how printmaking can be transformed into a production model that integrates with space and engages the viewer.

In this context, the study provides a field-specific contribution by proposing an aesthetic and conceptual model that transcends the classical boundaries of printmaking. The analysis developed through the example of Silveira makes visible how concepts such as "spatial print," "installation-oriented print," and "optical illusion" acquire functional roles in contemporary print art. Whereas printmaking in the past was largely considered a surface-based technique, this research reveals that Silveira's practice opens a new field of expression in which space becomes an active component of the work.

Based on the findings, the following recommendations are proposed:

1. Interdisciplinary research on space-based printmaking practices should be expanded. The approach presented in this study also allows for similar analyses to be conducted on a broader group of artists. Future research could undertake comparative studies with artists from different geographical contexts who, like Silveira, redefine the concepts of process and space, thereby offering a more comprehensive understanding of the transformation of contemporary printmaking on a global scale.

2. Experimental studies exploring the relationship between printmaking and installation should be supported. In particular, the effects of combining printmaking techniques with elements such as optical illusion, light–shadow arrangements, and digital projection on viewer engagement could be investigated.

3. The integration of digital technologies into printmaking practice should be tested across various types of spaces including public spaces, museums, and alternative exhibition venues to develop new spatial strategies.

4. Exhibitions in which space is conceived as an active component of printmaking should be increased. Such exhibitions can offer new modes of experience for both artists and audiences.

In conclusion, Regina Silveira's art represents an innovative approach that expands the technical and conceptual boundaries of contemporary printmaking, places space at the center of its expressive language, and transforms the viewer into an active participant in the artistic production process. Her experimental and process-oriented practice redefines printmaking independently of traditional techniques, creating a multilayered field of interaction between space, viewer, and concept. This research has made visible the narrative power and spatial potential of printmaking within the context of contemporary art through an examination of Silveira's works. Future studies that explore the interaction between space and printmaking in diverse cultural, technological, and socio-political contexts will provide significant insights into understanding the ongoing transformation of this discipline.

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Image 4.
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Structured Abstract

Regina Silveira, çağdaş baskıresim sanatında deneysel ve kavramsal yaklaşımlarıyla tanınan, baskıresmin yerleşik sınırlarını aşarak yeni ifade biçimleri geliştiren öncü bir sanatçıdır. Onun üretimleri yalnızca teknik beceriyle açıklanamaz; kavramsal sorgulamalar, toplumsal eleştiriler ve mekânsal müdahaleler aracılığıyla disiplinin ifade olanaklarını genişleten bir düşünme biçimini görünür kılar. Silveira'nın pratiğinde sürecin kendisi, nihai ürün kadar önemli bir yaratıcı unsur olarak öne çıkar; deneysellik ise bu sürecin hem yöntemi hem de kavramsal çerçevesi haline gelir. Bu açıdan sanatçının yapıtları, baskıresmi sabit bir sonuçtan ziyade sürekli araştırmaya, dönüşüme ve yeniden üretime açık dinamik bir alan olarak tanımlar. Bu çalışma, Silveira'nın üretim pratiğini süreç odaklı ve deneysel yönleriyle ele alarak, geleneksel baskı anlayışının ötesine geçen özgün bir kavramsal çerçeve sunmayı amaçlamaktadır. Sanatçının yapıtlarında baskıresim, çoğaltmaya dayalı bir teknik olmanın ötesinde; düşünsel üretimi tetikleyen, mekânla etkileşime giren ve izleyiciyi deneyimin etkin bir bileşeni haline getiren çok katmanlı bir alan olarak konumlanır. Bu yönüyle Silveira'nın sanatı, klasik baskıresim normlarına meydan okuyan ve çağdaş sanatın disiplinlerarası doğasına içkin bir üretim anlayışını temsil eder.

Araştırma kapsamında yürütülen vaka analizlerinde, sanatçının serigrafi, dijital baskı ve projeksiyon tekniklerini mimari mekânla bütünleştirerek kullandığı belirli yapıtlar ayrıntılı biçimde incelenmiştir. "Enigma I", "Derrapando", "Mundus Admirabilis" ve "Desaparencia" başlıklı eserler, sürecin yalnızca biçimsel bir sonuçla sınırlı kalmadığını; aksine kavramsal bir yapı taşı olarak kurgulandığını göstermektedir. Silveira, ışık–gölge ilişkileri, optik yanılsamalar ve algısal müdahaleler aracılığıyla izleyiciyi eserin aktif bir bileşeni haline getirir. Böylece baskı, statik bir yüzey olmaktan çıkar; mekânla diyalog kuran, bedenin hareketiyle tamamlanan ve düşünsel katılımı teşvik eden dinamik bir forma dönüşür. Bu yaklaşım, baskıresmin görsel temsil düzleminden taşarak mimari ve psikolojik uzamı dönüştürme potansiyelini görünür kılar.

Silveira'nın sanatı toplumsal ve politik meselelerle yakından ilişkilidir. Brezilya'nın sosyo-politik yapısını, askeri diktatörlük dönemlerini ve kolektif bellekte yer eden tarihsel kırılmaları ele alan çalışmalarında baskıresim, eleştirel bir sorgulama aracı olarak işlev görür. "Enigmas" dizisi, politik eleştiriyi ironiyle buluşturan söylemiyle bu yaklaşımın erken ve belirgin bir örneğidir. Sanatçı, baskının geleneksel üretim yöntemlerini sorgulayan deneysel kurgularla görsel alışkanlıkları sarsar; optik oyunlar ve gölge manipülasyonlarıyla algısal istikrarı zayıflatarak izleyiciyi yeniden düşünmeye davet eder. Eserlerdeki algısal gerilim, yalnızca görsel bir cazibe unsuru değildir; aynı zamanda iktidar ilişkileri, kamusal alanın ideolojik çerçeveleri ve bireysel algı süreçleri üzerine düşünsel bir zemin üretir. Bu nedenle Silveira'nın yapıtlarında biçimsel yenilik ile kavramsal derinlik birbirini koşullayan bir bütünlük içinde ilerler. Böylece sanatçı, baskıresmi hem estetik hem de politik bir araç haline getirir. Biçimsel yenilik, Silveira'nın pratiğinde kavramsal derinliği koşullayan bir unsurdur; kavramsal içerik de biçimsel deneyselliği besler. Bu nedenle onun yapıtlarında form ile içerik birbirinden ayrıştırılamaz, her ikisi de eleştirel söylemin inşasında tamamlayıcı bir işlev üstlenir.

Sanatçının disiplinlerarası yaklaşımı, yaşadığı çağın teknolojik imkânlarına duyarlılığını da yansıtır. Serigrafiyi dijital baskılarla, projeksiyon tekniklerini ise mimari yüzeylerle buluşturması, baskıresmi klasik teknik sınırlardan özgürleştirir. Yerleştirmenin mekâna özgü kurgulanması, hem üretim sürecinin uzantısı hem de izleyici deneyiminin belirleyicisi olarak işlev görür. Bu yenilikçi yönelim, baskıresmi salt teknik bir işlem olmaktan çıkarıp kavramsal, estetik ve mekânsal bir ifade aracına dönüştürür. Dijital araçlar, karma malzemeler ve üç boyutlu üretim süreçleriyle kurulan ilişkiler, baskının yüzeysel sınırlarını gevşetir; böylece üretim, yüzey ile hacim, resim ile yerleştirme, imge ile hareket arasındaki ara-bölgelerde konumlanır. Ortaya çıkan hibrit yapı, baskıresmin çağdaş sanat içindeki konumunu genişleterek onu deneysel bir platforma dönüştürür.

Makalenin alana sunduğu katkılar, sanatçının pratiğini belgelemekle sınırlı değildir; çağdaş baskıresmin kuramsal, teknik ve algısal boyutlarına ilişkin yeni açılımlar da önerir. Sürecin üretimin merkezine alınması, baskıresmi sabit bir nihai sonuç yerine araştırmaya, deneye ve dönüşüme açık bir ifade alanı olarak kavramsallaştırmayı mümkün kılar. Bu çerçevede mekân, pasif bir arka plan değil, üretimin aktif ve belirleyici bir bileşeni olarak değerlendirilir; baskıresim ise yalnızca iki boyutlu bir yüzey tasarımı değil, aynı zamanda üç boyutlu ve etkileşimli bir deneyim alanı yaratabilen bir yöntem olarak ele alınır. Silveira'nın deneysel tavrı ve süreç odaklı anlayışı, bu sonuçların ortaya çıkmasında belirleyici rol oynar ve disiplinin kavramsal esneklik kapasitesini görünür kılar.

Araştırmanın ortaya koyduğu bulgular, ileride gerçekleştirilecek çalışmalar için özgül sorular üretmektedir. Silveira gibi üretim pratiğinde süreci merkezileştiren sanatçıların farklı coğrafyalardaki uygulamalarının karşılaştırmalı olarak incelenmesi, baskıresmin küresel ölçekte geçirdiği dönüşümü anlamaya katkı sağlayacaktır. Bunun yanı sıra, mekân–izleyici–eser ilişkisini yeniden düşünmeye imkân tanıyan bu üretimlerin sergileme stratejileri, küratoryal yaklaşımlar ve sanat eğitimi bağlamında nasıl ele alınabileceği, disiplinin geleceğine ilişkin ayrı bir araştırma alanı olarak değerlendirilebilir. Bu tür incelemeler, baskıresmin pedagojik yöntemlere, sergileme pratiklerine ve izleyici katılımı modellerine etkisini de görünür kılacaktır.

Sonuç olarak Regina Silveira'nın sanatı, çağdaş baskıresmin dönüşümünü anlamak açısından kritik bir referans çerçevesi sunar. Silveira'nın üretimleri, baskıresmin estetik, teknik ve kavramsal potansiyelini artırarak disiplini çağdaş sanatın merkezindeki tartışmalara taşımış; baskıresmi mekânla, izleyiciyle ve kavramlarla bütünleştiren çok boyutlu bir pratik olarak yeniden tanımlamıştır. Deneysel ve yenilikçi yaklaşımı, modern dönemin sınırlarını aşan disiplinlerarası bir üretim alanı inşa ederken, çağdaş sanatın dinamiklerini de dönüştürür. Bu bağlamda sanatçının eserleri, yalnızca bireysel bir yaratım sürecini değil; aynı zamanda çağdaş sanatın yönelimlerini, estetik paradigmalarını ve düşünsel açılımlarını görünür kılan metodolojik bir referans noktası olarak değerlidir.