

Abstract

The present doctoral thesis is titled: "Richard S. Field: 'Sentences on printed art' for a contemporary stamp. A practical proposition: Round square in Valencia - a metaphor for the phenomenological construction of nomadic identity."

The basis of this research work aims to demonstrate how the problem of nomadic identity can develop its own language, from a need that arises from the sole intention of the subject: Being / Habitat, consolidated symbolically through a real object: Round square in Valencia, and of an objective situation: the "Sentences on printed art" by Richard S. Field.

Being a theoretical and practical approach, this seeks to introduce and study these complex reflections through a methodology specifically designed for this purpose, marked by a new relationship of theory by practice, to provide unpublished viewpoints on ways and techniques of building a system of creative thinking by thinking poetically, from the use of a graphic system.

Stated in this way, the research work is structured through a metaphorical journey strategy, which starts from the same place, the real object and specific Round square in Valencia to establish a circular system that connects both parts reflection and action, that is my real world, the intention of the subject-the Being/Habitat- with the art world, the situation objectively the "Sentences on printed art".

Thus, the first part introduces the reflection on the identity of the Being/Habitat extracted from the materials themselves in the field of aesthetic experience lived around my real world, using to concretize the chosen public place-the Round square in Valencia -such as poetic, metaphorical and symbolic resource.

The second part seeks action through the art world demonstrating that by attempting to confront the information system of creative thinking in the search for a language with logic of image, intuition of experience itself and the will of ideas, trying, through the "Sentences on printed art", a mounting structure that gives shape and substance to the visual, linear, continuous and progressive dialogue with the Round square in Valencia, which fits the subject, to place this in a position to act, record, live and build the reasons for its circularity, with the European history of engraving from the fifteenth century to the present and printing systems, by carry out this the practical proposal.