

Grapheion

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Juan Carlos Romero

Will there be time for me to make a mask in case I emerge from the shadows?
2000, digital print, 74 × 60 cm (Photo courtesy of the Romero heirs)

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Dear readers,

Although the new issue of Grapheion has been created during the coronavirus epidemic, you will not find in it any reflection on the effects of this disease, or rather the consequences of the interventions against its spread on the activities of galleries, museums or art schools. We leave this sad balancing to someone else, as we do the speculations that no transmission of the disease would quite likely occur in the vast spaces of modern art institutions.

I would like to introduce the new issue with encouraging news that the existing team of Grapheion's workers has been joined by other colleagues. Alicia Candiani, a print artist and the director of the Proyecto 'Ace studio in Buenos Aires, Argentina, has responded to the call for cooperation with an article on the history and present of Argentine printmaking, its roots and changing role in times of dictatorship and regained freedom. And about the search for its specific position on the contemporary world art scene.

Our leading Hispanist Pavel Štěpánek, an expert in Spanish and South American art and culture, has also accepted the invitation to cooperate with us. In his article, he focuses on the work of other Argentine artists such as Antonio Berni and Alfredo Bonavídez Bedoya.

Walter Jule's article on the Light / Matter exhibition from the last issue is now followed up by a contribution by Tracy Templeton from the USA, from whom we learn behind-the-scenes information and how this exhibition influenced the current work of those who participated in it.

Among the Czech contributions, I would like to mention the interview of Barbora Kundračiková with print artist and painter Martin Velíšek, and also the introduction of three authors who in their work deal with the theme of the landscape (Lenka Falušiová, Eva Vápenková, and Alena Vršanská). Other artists that this year's Grapheion presents include Miloš Michálek and Šimon Brejcha. Miloš Michálek (and I must add we are not related) will present his project, in which he sets out to create and print one small work every day of the year. Šimon Brejcha is represented by two exhibitions, which he organised last year in Prague, and an interview offering a glimpse into the technological procedures, in which he will tell us how his graphic works are actually created. Lenka Kahuda Klokočková comments on the exhibition in the Špála Gallery.

The evaluation of Eva Čapková's monograph devoted to the work of Oldřich Habera, the successor to Vladimír Boudník's legacy, was offered to this year's Grapheion by another new collaborator, Jiří Bernard Krtička.

Even this time, the issue presents a chronicle listing the exhibitions and events organised last year (prepared by Olga Frídllová), and unfortunately also this time, the new issue of Grapheion includes an obituary – Ivo Křen, whose coloured linocuts will be remembered in the memory of Alena Laufrová.

I believe that even though the galleries and museums have been closed for a long time now, our studios have remained open. I believe that we continue to create, and that we are still interested in art. One would almost say, it is the only thing we are left to do.

Ondřej Michálek

PRINTMAKING IN ARGENTINA

ALICIA CANDIANI

Alicia Candiani (b.1953) entered the Argentine and international art scene in the nineties. From the outset, her focus was on expressing the contradiction of human body/soul as a tabula rasa, including surrounding social constructs. These included Catholicism, identity, history, politics and references to resultant associated violence. With her work, she comments on a wide range of questions presently concerning Latin America culture: Spanish conquest, religious norms and bloody traces left in societal wake by military dictatorships. The broad scope of her inspiration also includes organizational work characterized by an effort to convene international artists and enable critical, cross-cultural discussion.

Addressing important philosophies and ideas fortified through forty years of experience in graphic arts as a print artist; educator; curator; organizer; participant in international projects and guest artist at various institutions abroad, Alicia Candiani established her own creative platform in Buenos Aires. Proyecto'ace was born in 2005 based on her experiences in expanded graphics that became a prime characteristic of the residency's studio atmosphere. The program focuses on expanded art practices, with a special interest in contemporary initiatives that involve traditional, innovative printmaking practice and its hybridization with photography, design and new-media, exploring their interconnected influence and capacity to engage the multiple. Ace's intent is to nurture creativity as a one-of-a-kind experience in South America, successfully bringing together artists from around the world to bridge the gap between old and new technologies from various artistic genres. Since its founding, Proyecto'Ace offers artists a residency experience not adhering to the usual classification of graphic techniques or visual media, letting artists be influenced by genius

loci to take risks, and work with new inspiration, becoming a center for expanded graphic practices in Argentina, Latin America and around the world.

I. INTRODUCTION

Just as footsteps leave an imprint on moist sand, printmaking leaves an impression of context. Metaphorically and literally speaking it produces a mark that modifies and reformulates our vision of the world.

Seen from the view of developed nations, Latin America is a broad title covering territory from the Rio Grande and beyond, corresponding to a conglomerate of people in a mainly Spanish-speaking grouping of European, indigenous, and African cultures (or ethnic groups), which have a colonial past and commonality in Catholic practice. From this broad perspective, Latin America printmaking also has a broad cultural identity. Often mis-interpreted as indigenous to its' history, naïveté or fantastic realism, are recognized as the Latin American tendencies. This perspective has unfortunately excluded other interesting approaches capable of expressing the unpredictable reality

we latently experience as Latin Americans, such as intricacies in art media or similarities that compose much of the multiplicities, hybrids and contrasts determining its' unique history.

Today, Latin American printmaking is engaged in the same ethical and aesthetic questions posed by others in our new, complex globalized world. However, the proximity and deafening presence of socio-political problems in South America serve as a persistent backdrop to any cultural creation. Today, the appearance of multiplicity in identity, which bears no relation to folklore or ethnocentricity, is constructed from many views of the same region.

For those who might require some marked characteristic to understand prints we can say that Argentine artists have "digested" all types of media, transformation and combination of it, opening new roads to the development of a regional graphic style that has become defined by its multi-cultural, multi-media and multi-technical aspects. Works produced from these means provoke a strong impact sparked by the energy, intelligence and freedom of artists whose printed practices make it possible to examine problems, virtues and challenges of our history and territory, in a rich and unique way.

II. ARGENTUM

Argentina is a triangle of land in the extreme south of The Americas. Pampas, Matacos, Tehuelches and other tribes settled the Pampas, the mountains and the Patagonia. Mostly nomadic, the Spanish conquest did not give them time to develop the artistic refinement and socio-political organization which we see in Aztec (Mexico) and Inca (Peru) cultures.

Spaniards appeared for first time in Rio de la Plata in 1516, twenty-four years after Columbus discovered the Americas. The Spanish, who colonized the region, were looking for a route that would connect the Atlantic and Pacific oceans. Also, looking for gold and silver, the origin of the name Argentina predates 1554, when it appears in the maps of the Portuguese Lopo Homem as Terra argetea or argétea, from the latin argentum, meaning silver. By this time, its discovery had spread a legend about rich silver mines on the mainland. Spanish and Portuguese conquerors believed that they could be accessed through a wide river (the current Rio de la Plata) loca-

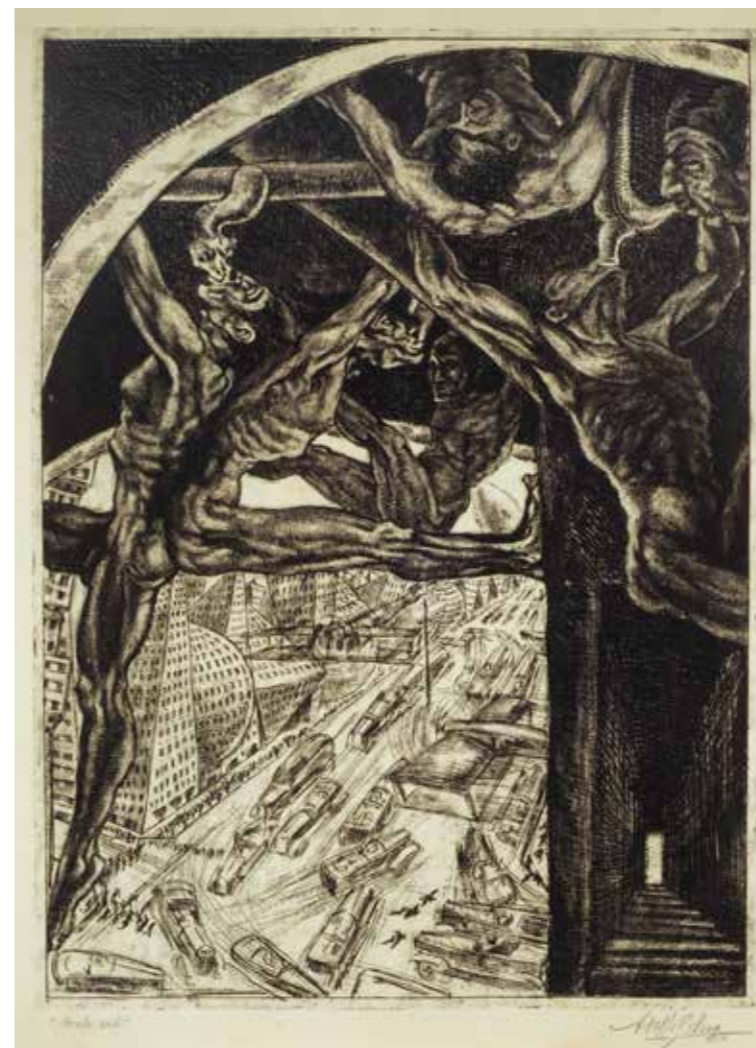


↷) Guillermo Facio Hebequer, *Calle Corrientes*, 1925, lithography, 66 × 47 cm

↑) Abraham Vigo, *Agitator*, 1933, etching, aquatint, 33 × 28 cm

←) Adolfo Bellocq, *Bad Thirst*, 1929, etching, drypoint, 49 × 36 cm

↓) Juan Yaparí, *Eternal Punishment*, illustration in the book *The Difference Between Temporal and Eternal*, 1705, engraving, unknown dimensions



Perui finis meus, a. Ser meo a Domino. Irem. 3. 10.



↑) Aida Carvallo,
Dream of a Doll, 1975,
woodcut, unknown dimensions



↗) Edgardo Antonio Vigo,
Magazine Cover of Diagonal Cero, 1968,
woodcut



→) Alda Armagni,
Shepherd, 1985,
woodcut, 49 x 35 cm

ted in the south. Their frustrated effort to find the riches was what gave the name Rio de la Plata (River of Silver) and also named the country - Argentina - from the latin word Argentum meaning silver. Since the outset of its discovery, the region and its inhabitants were intimately linked to the colonial history of South America that erased other cultures and knowledge that were supplanted and forgotten by the European hegemonic, colonial heritage.

The start of printmaking in this territory was also related with the colonization and forced imposition of Catholic faith on the native people. In the seventeenth and eighteenth centuries, when Hispanic colonies were ruled by the Spanish Crown and Catholicism, the Jesuit missionaries established reductions, also called missions.

They were settlements founded on lands originally occupied by Guaraní indigenous communities in territory that straddles three national boundaries - Argentina, Brazil and Paraguay. These carefully planned and administered communities, where the Guaranis were restrained, were unique in colonial evangelical tradition for a number of reasons. They were self-sufficient, preserved the Guaraní language, trained indigenous in agriculture - but protected from slavery - and were efficiently laid out according to an established design.

In these missions, the Guaraní were introduced to Christianity and European artistic concepts of architecture, painting, sculpture, applied arts, and music. Arts that flourished under the Jesuits had a distinct character, a synthesis between European and indigenous, which gave rise to the so-called Baroque-Guaraní style combining the European Baroque of the seventeenth century that was inspired by artists such Italian Jesuit, José Brasanelli (1659-1728), with indigenous influence.

At this time the Jesuits began using printing presses at the Guaraní missions and printmaking was used for the printing of books and religious materials, copying images and texts of European origin. Almost all the engravings inserted in the book *The Difference Between Temporal and Eternal*, by the

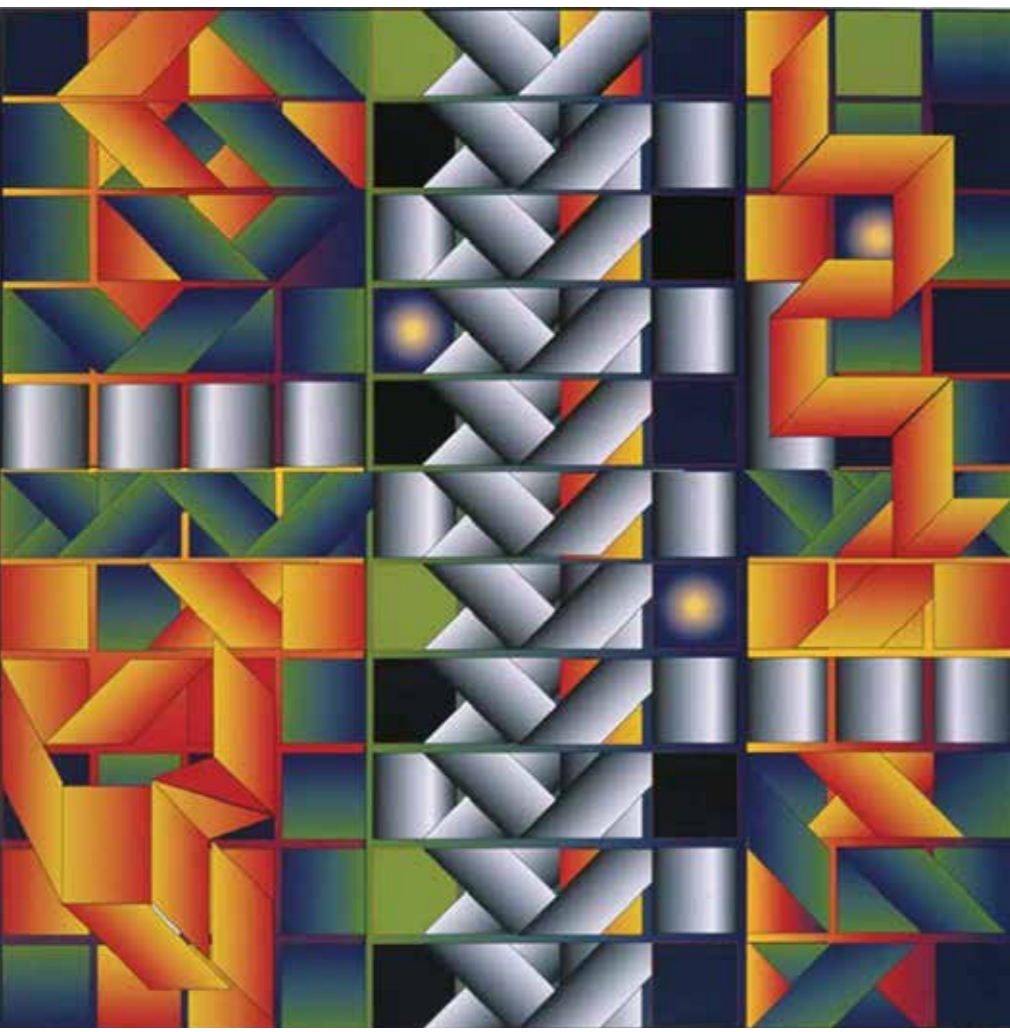
↗) Antonio Seguí,
People on the Street II, 1991,
linocut, 73,7 x 48,3 cm



Spanish Jesuit Juan Eusebio Nierenberg, were published in Santa María la Mayor Mission in 1705. It is widely considered the most perfect book published in the New World, with forty-three engravings, sixty-seven vignettes and chapter initials produced with copper plates. The Indian Juan Yaparí, a Guaraní living in the mission, created a signature copperplate, as one of the first identified printmakers in the region. Yaparí's plates and other engravings by the natives, included elements of personal ethos into the plates, relating the illustrations closely to local Guaraní culture found in the jungle missions - even depicting a jaguar - and reflecting in their own visual expression aspects of the Guaraní worldview in the copy's texts.

Three centuries later, in 1928, Brazilian poet Oswald de Andrade (1890-1954), introduced the Anthropophagy, or the philosophy of „cultural cannibalism“¹. It was inspired by Abaporu, a painting by Tarsila do Amaral, a modernist artist and his wife. The manifest started a modern movement proposing to „devour“ European culture by combining it with the autochthonous culture, transforming it into something completely Brazilian.

Anthropophagic Modern movement was a Brazilian movement. However, Argentine modernism did not „devour“ European art but „digested“ it for several historic reasons. Between the end of the nineteenth century and approximately 1950, Latin America art became



κ) Luis Seoane,
Now They Rest in the Dust, 1958,
woodcut, collagraph, 60,2 × 39,8 cm

↑) Alicia Díaz,
Scheme and Sign XIII,
etching and relief, 80 × 60 cm

←) Rodolfo Agüero,
Counter-position, 2001,
digital print, 60 × 60 cm



↑) Pablo Obelar,
Untitled, 1973,
serigraphy, 50,9 × 35,4 cm

↗) Antonio Seguí,
Portrait of a Man, 2002,
carborundum aquatint, 66 × 57,2 cm

→) Delia Cougat,
Flight, 1975,
etching, aquatint,
60 × 38 cm



known for assimilation, confrontation, resistance – beginnings and endings to the central modern paradigm. Mexican muralism, indigenism, stridentism, modern art, anthropophagy, surrealism, political art, abstraction, Argentine Florida Boedo groups, singular artists like Argentine Xul Solar, and so on, were garnering dynamic responses by their affiliations and dissident to modern diaspora. The peripheral positions assumed by groups of Latin American artists and writers associated with modernity involved varying degrees of translation. In this process a betrayal of their intention by consequence of the mediation processes – deferred appropriation, re-appropriation – was not so unlike the mission's first prints, being more than peripheral copies, – they generated highly complex, critical advancement.

III. EARLY HISTORY

During the nineteenth century the independence of the United States and ideas found in 18th century French philosophy combined to help the Spanish colonies to overthrow their rule, giving birth to the 1810 May Revolution and United Provinces of Río de la Plata (the country was not yet called Argentina) but the country's struggle for independence continued for another eight years. Buenos Aires becomes the capital and ethnic and demographic structure was „criolla”, a mix between indigenous and Spanish, with a socio-political organization following old Spanish governance.

At this time, printmaking was poised to illustrate political change and everyday life in the newborn country. Graphic production was changing significantly with the introduction of lithography, and visits by „traveling artists”. They came from Europe, influenced by old-world romanticism and looking to document exotic places, including Río de la Plata where they found beautiful landscapes and detailed the artistic expressions and customs of its inhabitants. Thanks to their art we can see what life in Buenos Aires looked like at the beginning of the nineteenth century. However, at the end of this century lithography was relegated as a supplement to newspaper printing with an emphasis on the social and political aspects of life. Printmaking was not seen as an artistic form of discourse.

The last decades of the 19th century brought profound changes in the country, a consequence of immigration

policy together with the aim to bring a radical institutional organization and socio-economic transformation. A renewed Argentina was born, different from the “criolla” as a consequence of the changes implemented by the „Generation of the 80's”. The ideology of this generation and the power they had to implement it altered cultural roots and ethnic diversity. The extermination of aborigines and the intentional amnesia of the Spanish colonial past gave place to a dichotomic opposition between „civilization” (as in European culture and lifestyle) and „barbarism” (as colonial and indigenous past).

Opening of immigration furthered ethnological change. Immigrants came from many places, mainly Europe, for whom the government gave housing to live in the country. British builders came to direct the railway system. French were hired as architects, like the Baron of Haussman, they redesigned Buenos Aires' city and built palaces with mansards transforming the city into “The Paris of Latin America”. Most of the developers returned to Europe, but impoverished Spanish and Italian immigrants saw Argentina as a place for new hope. „Fare l'America e doppio tornare..., go to make it in America and then go back home” was their original intention, but most never went back. The new Argentina had a population consisting of 98 % European Caucasian with a culture modeled by the French and an economy dependent on Britain. In just 50 years this process brought the country a historical character distinct to its own past and history.

IV. PRINTMAKING AS PART OF ARTISTIC PRACTICES IN TWENTIETH CENTURY

In the beginning of the twentieth century Buenos Aires was a rich and populous place in the world. A breath of modernity could be felt in the streets of the capital city embodied by fashion, architectural design and European charm. In 1910 the country celebrated its independence centennial. Coinciding with this anniversary, an International Exhibition was held and in addition to paintings, sculptures and architectural projects, people could look at European prints. A year later, the 1st National Exhibition was inaugurated, opening its doors uninterrupted since then, including its section for engraving. Around the same date the Academy of Fine Arts was created, where printmaking as an autonomous

art began to slowly emancipate itself in the hands of painters, who also made prints.

Around the centennial an opportunity arose to rethink this new Argentina, one that came through the political and economic projects implemented by the „Generation of the 80s”. Even though the time frame from 1912 to 1930 are generally regarded as Argentina's „Golden Age” – when the country was among the world's most developed – there were many gaps. Poor working conditions, restrictive labor legislation, dilapidated housing and disenfranchised immigrants who made up half of the capital city's population as newcomers, became urban proletarians. They brought with them the socialist and anarchist ideas that began social movements and protests.

In contexts full of contradictions, the beginning of printmaking artistic expression in Argentina was led by the so-called Los Artistas del Pueblo (The People's Artists, 1915–1930), a group of artists integrated by José Arato (1893–1929), Adolfo Bellocq (1899–1972), Guillermo Facio Hebequer (1889–1935), Agustín Riganelli (1890–1949) and Abraham Vigo (1893–1957). During the decades of the nineteen-twenties and thirties they were part of „Group of Boedo”. Close to Editorial Claridad one of the important artistic groups in the Buenos Aires art scene in the twenties, they had a strong political conviction linked to leftist thinking, especially anarchist associating their aesthetic program with politics. The artists shunned the formal circuit of galleries, preferring to show their solidarity with the workers through displays of protest art in union halls, community centers, and Socialist party libraries.

The artists' rejection of modern art was based in their conviction that art was to speak directly to the masses, both emotionally as well as politically².

Their prints were intended to stir sympathy for the less fortunate and to motivate workers to action. It is not surprising that their prints were inspired by two German expressionists, Kathe Kollwitz and Ernst Barlach, who engraved from the end of 19th Century to post WWI. Both directed their prints to the working class. The techniques – etching, woodcut and some lithography – were selected since the multiplication of the images through these processes facilitated low-cost access to the public and gave the possibility of an increased circulation. These print processes, by

distribution and consumption, were used to make workers aware of the forms of exploitation and social injustice, promoting uprising and revolution. Finally, the importance of the „The People's Artists” lies in that they were the first artists to produce fine art prints in Argentina as well as the first movement of Social Realism in Latin American art.

The next decade (1930–1942, called the „Infamous decade”) started in 1930

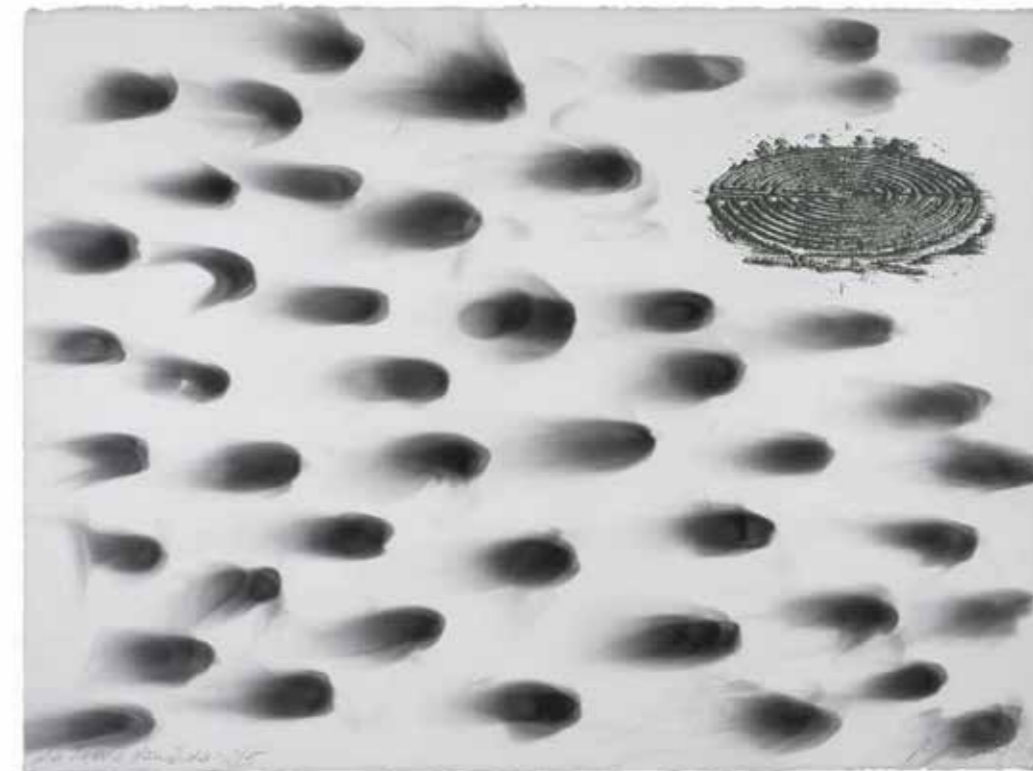
with the coup d'état against President Hipólito Yrigoyen by José Félix Uriburu amongst the background of the Great Depression. This decade was marked by significant rural exodus. The poor economic results of government policy and popular discontent led to another coup in 1943, the „Revolution of '43”. The impact of the economic crisis forced many farmers and rural workers to relocate to the outskirts of the larger

cities, resulting in the creation of the first villas miseria (shanty towns). Deprived of political experience, in contrast with the European immigrants who brought with them socialist and anarchist ideas, these new city-dwellers would provide a social base for Peronism in the next decade. Around 1930, one of the People's Artists, Guillermo Facio Hebequer (1889–1935) critiqued Buenos Aires'



→) Hilda Paz,
She Writes, 2007,
digital print, 25 × 25 cm

↓) Matilde Marin,
The Promised Land, 1998,
comb. tech., 57 × 76 cm



faux modernity in a large color lithograph. „Calle Corrientes”³ (Corrientes Street) represents Buenos Aires as a prostitute who holds between her legs false modernity illustrated by cars, shining billboards into many different scenes, portraying new means of representation together with anguish about a confusing future.

V. A PRINTMAKING REBORN IN THE 1960s AND 70s

In Argentina the aura of the sixties arrived late, with mere glimpses of counterculture and subsequent protest in the second half of the decade. During those years, Argentina was ruled by successive and weak military regimes interrupted by duly elected weak civilian governments. Inevitably they were deposed by progressively more repressive military regimes, the last of them (1976–1983) was the cruelest among the previous ones, carrying out thousands of executions, kidnappings of babies, and other atrocities. Those who participated in cultural and political change were silenced and forced underground or into exile by the mid-seventies. Print media – as it was historically – was an important part of the resistance.

Simultaneously there were a group of artists that travelled to attend workshops abroad that had a very direct influence on changing the perspective of contemporary printmaking, looking for the creative capacities of this discipline. A generation of printmakers can be considered the teachers-mentors: Fernando López Anaya (1916–1985), Alda Maria Armagni (1927) and Alfredo De Vincenzo (1921–2001), among others. They chose printmaking as a principal means to express ideas. Others produced prints together with paintings as Luis Seoane (1910–1979), Antonio Seguí (1934) or Edgardo Vigo (1928–1997), considering their prints not as a reproduction of their paintings but as a new creative

medium.⁴ In addition, the historical context of the sixties and seventies was characterized by professionalizing graphics as artistic discipline and securing its position within art market and collectors. At this point printmaking acted to spread resistance to the dictatorship. It also spurred conceptualism and experimentation or reflection on the media itself, questioned the technique and the representation systems.



↑) Sergio Camporeale, *Untitled*, 1973, serigraphy, 50 × 35 cm

Two very different artists, Antonio Berni (1905–1981) and Liliana Porter (1941) became a nexus between the post word tradition in printmaking and new research in the eighties, when democracy returned to Argentina.

Painter and graphic artist Antonio Berni implemented a breakthrough in Argentine graphics in the 1960s with his woodcuts combined with collagraph. He recycles objects for his collagraph plates, using his imagery as a reminder of our consumer life. His exploratory work focused on society in combination with printmakerly possibilities, and it was awarded the Grand Prix for graphics

at the 31st Venice Biennale in 1962, considered as a milestone of contemporary art in Argentina.

A daughter of a printmaker, Liliana Porter was born and educated in Fine Arts in Argentina, where she studied with Fernando López Anaya and Ana María Moncalvo. After a stay and study in Mexico in the nineteen-fifties, the artist settled in New York City, USA. In the

heart of great experimental, philosophical, and artistic effervescence during that decade, the artist founded the New York Graphic Workshop (NYGW) together with Luis Camnitzer (Uruguay, 1937) and José Guillermo Castillo (Venezuela, 1938–1999). Although all three artists used traditional printmaking techniques, they sought conceptual approaches in their work.

Through photogravure technique, Porter became a pioneer of a radical conceptual approach. Using printmaking associated with photography as a means to pose the problem of representation, the artist indicates representation as the figuration of mediated objects. In her photoetching series from this period, it is interesting to see a semiotic reflection in her work - a photograph that is transferred to an etching

plate as a means of double mediation. Forty years later, Liliana Porter and Luis Camnitzer continue to be active artists who cross the boundaries of disciplines, influence Latin American arts. They use printed media as a way of questioning our way of seeing, involvement with the conventions of representation, and our inquiry into how these conventions determine the ways in which we interact with the material world around us.



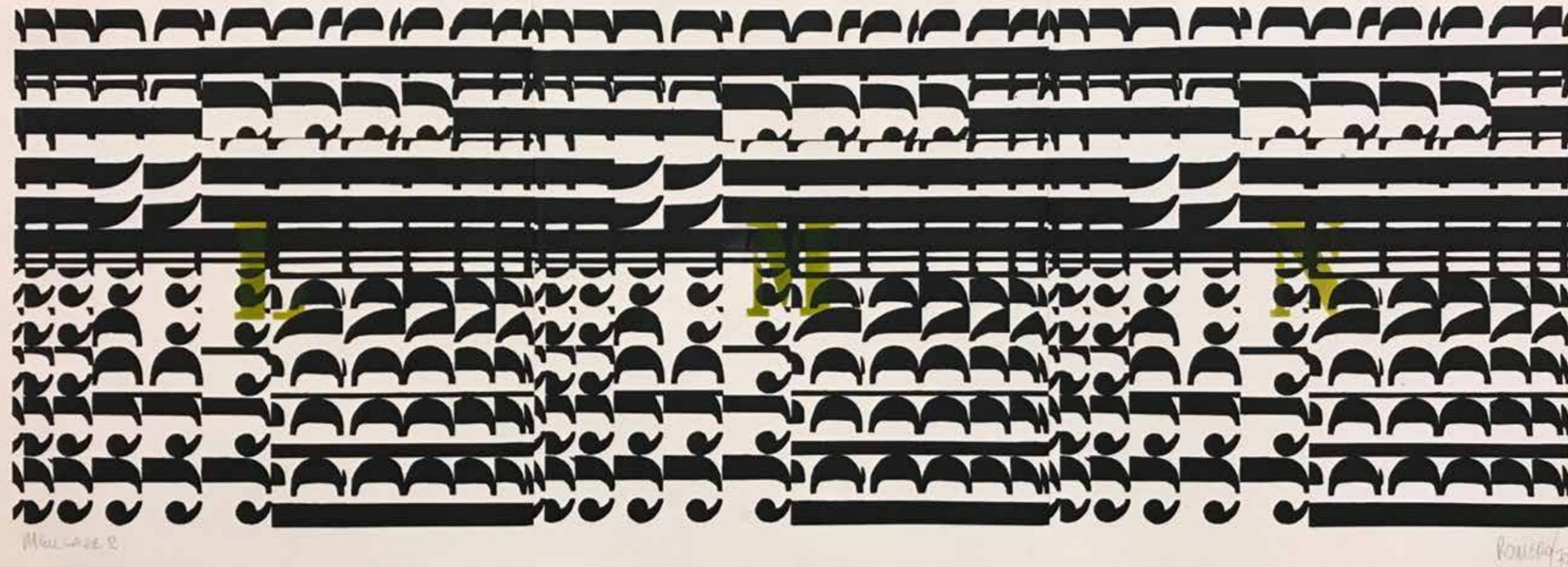
←) Andrea Moccio, *Lilies from All my mother's gardens Series*, 2018, tonergraphy, 80 × 135 cm



↑) Liliana Porter, *End of the Journey*, 1980, photo-etching, serigraphy, chine-collé, 64,8 × 95,9 cm



←) Olga Billoir, *Malachite Temple*, 1994, intaglio collagraph, unknown dimensions



← Juan Carlos Romero,
Message 1, 1970, stencil, 100 × 30 cm

↵ Juan Carlos Romero,
Violencia, 1973–1977 / 2011, view of the exhibition
at the Biennial in Sao Paulo in 2014

(Photo courtesy of the Romero heirs)

and large works meant to update printmaking in Argentina, they proposed free use of printing techniques in service of non-traditional images to subvert traditional print and invade exhibition space with three-dimensional work, altering traditional print codes. The group was not linked to a uniform aesthetic proposal but from a criterion of freedom that included proposals which generated controversy about belonging to any sphere of printmaking. Each participant faced the graphic experience from an individual perspective, being aware the most interesting challenge was the confluence of resources and diverse aesthetics. The group held its first show at the Museum of Modern Art in Buenos Aires in 1985, under the title *Intuitions, Intentions, Impressions*. Here, the members reiterated the proposal to bring graphics into space through alternative means creating disorientation and controversy for those more apt to navigate towards traditional work. The group dissolved by common agreement in 1989 after its last exhibition.

Grupo Gráfica Experimental (Experimental Graphic Group) formed in 1985, and once again had Juan Carlos Romero as one of its main members, together with Rodolfo Agüero (1946), Mabel Rubli (1933) Hilda Paz (1950) Susana Rodríguez (1950) and Andrea Moccio (1964). Among them, Mabel Rubli explored printmaking techniques and introduced the collagraph technique in the country. She incorporated photogravure, collage, digital media and mixed media often constructing 3D prints. After being in Paris at the Friedländer Workshop (1959), she was awarded the Georges Braque Prize (1964) by the French Government, attending the famous William Hayter's Atelier 17 in Paris. This experience triggered the opening of her own printmaking workshop in 1969 where many important protagonists of contemporary Argentine printmaking worked in collaboration with Mabel⁵.

By the nineties, the local and international scene offered a sufficient number of graphic art exhibitions in which Argentine artists participated, as well as opportunities to travel abroad, from which they gained new experience and



The end of the seventies and beginning of the eighties (still under military dictatorship) Argentina saw an important evolution of collaborative artistic groups that through printmaking expressed political awareness and discontent important to Grupo Arte Gráfico Buenos Aires (1968–1974) and Grupo Grabas (1971–1978). Daniel Zelaya (1938–2012), Pablo Obelar (1933–1995), Sergio Camporeale (1937) and Delia Cugat (1930–2020). These members exhibited in museums, galleries and biennials and believed these

were spaces specific to their development as artists. Using mainly screen printing, which was a completely new technique for artistic prints at the time, their works denotes experimentation, crossing technologies that advanced printmaking. Giving their images a clear 1970's identity, they also distributed their prints - as an insert - in *CRISIS* cultural magazine in large editions of 20,000.

Grupo Arte Gráfico Buenos Aires (Buenos Aires Graphic Art Group) contrastingly operated outside the artistic

institutions. Horacio Beccaria (1945), César Fioravanti (1933) Julio Muñeza (1930–2016) and Juan Carlos Romero (1931–2017) were not interested in the commercial circuit but in public space. They carried out interventions in public areas such as squares, cultural centers, cities far from the metropolis and in factories. Through public graphic activities, artists explored social relationships in the urban space and the way this space is transformed into a public place for artistic activity, a place where networks, and new forms of coexistence

were created. Their focus was not on the image or the subject but change in traditional exhibition art spaces to transform by actions into militancy. They invented strategies to bring art closer to people and taught printmaking techniques as a tool, with the aspiration that this discipline be recognized as art for the people. However, in 1974 the group dissolved due to political differences between its members.

VI. THE DEMOCRACY EUPHORIA: EXPANSION OF PRINTING IN THE 1980s AND 90s

On October 30, 1983, President Raúl Alfonsín assumed power in a free election after seven years of democratic suspension. The triumph crowned a vibrant political campaign, with mass demonstrations that restored rights to public expression without restriction. Everything seemed to be possible and at hand. The feeling that democracy allows one to think, project, speak and do anything spread rapidly.

The same transformations were flourishing in the art world. Theaters, galleries, cultural centers and other meeting spaces emerged everywhere. Artists participated in open exhibit and award calls, many of them in tribute to the recently recovered political system. There was a desire to reoccupy sites neutralized by censorship, and a strong impulse to establish new ones triggering

fresh ideas and techniques. With the discovery of new techniques and the possibility of experimenting, many Argentine printmakers continued their training abroad, which fostered gross cultural experimentation. Printmaking techniques were expanded through the use of offset, photo-engraving, screen printing, blueprint and later, Xerox copies, which opened the possibility of making large-format prints. With these changes in technology, the conception of „artistic work“ as original also changed. Using the multiple as a means itself offered new expressive and conceptual channels. In addition, in 1983, Oscar and Irene Pécora, print collectors that owned an art gallery devoted to printmaking, donated generously their important collection to the national government which gave the basis for the National Museum of Fine Prints foundation.

In these fertile and creative times, two groups highlighted the discipline. Matilde Marín (1948), Zulema Maza (1949), Mabel Eli (unknown birth year), Graciela Zar (1945), Alicia Díaz Rinaldi (1944) and Mónica Billoir (unknown birth year) formed the Grupo Seis (Six Group, 1984–1989). Several of them were artists who returned from abroad, looking forward to concentrating on research and experimentation. They aimed to rank printmaking in the traditional museums' circuit as a major art form. Through ambitious installations,



impulse to combine traditional techniques with experimentation. It was a decade that supported trials with the interconnection of various graphic techniques – gravure, offset, screen printing etc. With such technological changes, the understanding of an „artwork“ as original also changed. Artist realized that reproducing images with or without changes during printing processes, offered new expressive and conceptual possibilities.

Reaching democracy in 1983, the new freedom allowed for experimentation in printmaking and new combinations of techniques opened up a wide repertoire of technical and formal possibilities. All this freedom of technical scrutiny, at a time when democracy was flourishing, eventually became an almost self-serving goal delaying important innovation. Graphic artists, proud to have mastered the new techniques, seemed to have forgotten that to communicate something with their works was just as important as the research itself.

VII. JUAN CARLOS ROMERO AND GRACIELA SACCO

Juan Carlos Romero (1931–2017) and Graciela Sacco (1954–2017) were two irreplaceable artists among the Argentine printmaking universe. Both creators passed away in 2017 but left a strong legacy, building a bridge between the twentieth and twenty-first centuries into the Argentine graphics panorama. Romero and Sacco were

skillful in print media, having formal printmaking training. They used printmaking throughout their art production, disarticulating it from mere technique. They did not focus on technique itself but incorporated it as a meaningful resource. This allowed them to reflect on other issues including public/private, limits, space, migrations, memory, repression and marginalization among others.

In the museum or on the street, joining a group or alone, with images or words, Juan Carlos Romero's work

unfolds in an infinite combination of variables that break institutional and discursive barriers. As an artist, a political activist, performer, instructor and mentor of several generations, his life and work were developed under the same ethical and artistic principles until the end of his life. He was part of several groups including: Graphic Art-Grupo Buenos Aires (1970); the Group of Thirteen (1971–1975); the group Gráfica Experimental (1986–1988), *Escombros: Artistas de lo que queda* (Rubbles: Artist of What Remains); 4



para el 2000 (1996) and later he joined La Mutual Art-Gentina. In the last years of his life, he integrated the Group of Solidarity Visual Artists, carrying out interventions in public spaces. It was also part of the Red Conceptualismos del Sur (South Conceptualism Network).

This dual path of group and individual creation is essential to understand his work and diversity of media or tools that he uses in his photography such as mail art, graphics, visual poetry, artists' books and installations. While he erased printmaking limits, he showed us the power of image and word. His installation *VIOLENCIA* is a paradigmatic work of the Political Conceptualism in Argentina, mounted for the first time in

the synthetic typographic expression – in capital letters and in a forceful black color – install the urban, street image as a scenic reference for the word. Romero leaves to the imagination, the memory or the experience to the spectator for finding the inhabiting event. His works always suppose an „other“ reality as if a reflective spectator, observer, or active participant will decode the message and appropriate the statement, sometimes explicit or encrypted.

In this way, Juan Carlos Romero extensive body of work transcended aesthetic guidelines and trends of Argentine arts since 1950. His pieces were inscribed in a diversity of format, technique and supports. Throughout, Romero questioned

special interest in heliography because she needed to print on objects. She researched and wrote a book about heliography in printmaking and stated: „(she) re-signifies heliography because it allows for the materialization of my ideas“, and their final results allowed her to capture an aesthetic of absence, disappearance, and oblivion that is related to Latin American political history during the twentieth century.

She employed these concepts for making her installations, videos, actions, and objects from the end of the eighties onwards. Abandoning paper and using objects, wood and walls as her substrates, Sacco stated: „The photograph embodies the instant, the heliography embodies the instant in objects that cannot be actors of that same instant. This temporary displacement leaves the „aura“ of the work intact“. The effect that she achieves is disturbing – the print plays as a shadow or appearance that does not completely adhere to the surface of the objects. Here, the ghostly kind of photographic images obtained printing on walls and other non-traditional fine print surfaces (spoons, wood fences) are closely related to an artistic discourse that alerts us and confirms that something is not right in our societies.

Portrait, from *Admissible Tension* series, is an installation of knives. In the darkness nothing is revealed. Only when the spectator illuminates the knives, eyes which have been previously printed on the metal blade – appear projected onto the wall. In this way, the work raises the viewers' compromising role in contemporary world problems concerning us all, such as migration or marginalization.

VIII. A GARDEN OF FORKING PATHS (2000–2020)

In *The Garden of Forking Paths*, Argentine writer Jorge Luis Borges describes a labyrinth of paths and directions of alternate realities. As in Borges' story (during hazardous and interesting times), the steps of Argentine printmaking mark diverging paths. All of them are available, may be experienced and taken at the same moment by Argentine creators. With a rich historical background, contemporary Argentine printmaking in its forms, contents, senses and uses, become inquisitive by nature and extremely broad in its ways of expanding conceptual and technical searches. It is in the fundamental quali-



1973 and recreated again for the 24th International Biennial of Graphic Arts (2001) in Ljubljana, Slovenia and the Argentine National Museum of Fine Arts in 2016. The piece consists of an extensive juxtaposition of posters on walls of a room with one only word displayed: "violence". The cheap paper and

↵) Silvia Brewda, *Sonorous Crowds*, 2018, lithography and textile, 85 × 160 cm

↑) Graciela Sacco, *Admissible Tension*, 2015, installation in Banco de la República in Buenos Aires

←) Graciela Sacco, *Victory (from the Body to Body series)*, 1996–2011, installation in the Casa de América in Madrid

conceptual and technical printmaking and chooses the multiple as a political stratagem in the transformation of ways of life. He pursued interventions in spaces outside of the institutional artistic circuits looking towards greater audience participation. He interfered in relations between fine art prints, media image and popular graphics through different operations of appropriation as well as assemblages of texts, and images from various sources. Finally, he incorporated the body as territory of conflict which register the power relations that regulate the individual and social order.

Like Romero's pieces, Graciela Sacco's artwork manifests itself with an economy of elements, expanding through space and installation. Printmaking processes appear here as infiltrated, almost imperceptible, with



ty of „our contemporaneity” we find its ability to exist in multiplicity of identities and contradictions. Printmaking has always embraced this multiplicity. It is not only because multiplicity is inherent to its own technical condition but also because its capabilities of registration, serialization, replica, duplication, repetition and simulacrum, which are primary mechanisms used by artists in contemporary art practices. Today this multiplicity acts like a model for constructing meaning at epistemological, technical, and artistic levels addressing certain trends:

1. a strong focus on the reinvention of the technique in response to new necessities of expression. Artists believe that certain kind of expression cannot be fully met by traditional techniques leading them to look for new hybrid procedures as digital techniques transferred to traditional matrixes or new use of traditional processes expanding to other disciplines. For them, technique is not a simply a choice but the culminating point in a search for a contemporary medium capable of createsymbolic systems. (Cecilia Mandrile, 1969)

2. the recovery of the third dimension and of object as a deliberate attempt to break with the traditional definition of printmaking as a reproduction method. The idea of the multiple distances itself from editions in order to move toward a development of strategies in image making. This has more to do with installations or urban-environmental interventions. Prints in series and works based in accumulations are taking full advantage of multiplicity. (Andrea Moccio, 1964; Silvia Brewda, 1949).

3. a kind of fatigue with the traditional printmaking substrate, the paper, coming from a frustration with the size limit of printing papers, triggering artists to seek out new alternatives both in materials and measurements. (Esteban Álvarez, 1966).

4. the indifference to represent the external world. The abandonment of representation as mimicry lead to including photographic images and work with archive and appropriations of other images (Ana Dolores Noya, 1963).

5. consideration of the past and concern for the future. Some search for the past looking for the traces of a multiple identity while others concern about a threatening future. (Juan Reos, 1983).

As an example, Juan Reos – an artist of the young Argentine generation that used printmaking deliberated as a conceptual tool – says: „*There is something paradoxical in the choice of printmaking as a medium, absurd. Trying to document a past in the present with an even older medium is a procedure (trans-epoch) destined to fail, and it is because it is impossible that it allowed me the freedom to do so, without the real responsibility of documenting. I would like this work to raise doubts about the means of reproduction, representation and documentation, the distance that always exists between the documentation and what is documented.*”

IX. CONCLUSION

Based in a rich tradition that hearkens back to the seventeenth century,

Argentine printmaking presents a multiplicity of international poetics, using all materials, formats, supports, ideas and technologies, with great creative freedom. Contemporary Argentine artists do not see printmaking as a technical means of reproduction but as a visual language, one that has expanded beyond its originally narrow boundaries to encompass an ample vocabulary where technically rhetoric proposals have lost their value. Instead, provocative issues and resignification are gaining ground, with the idea that art is not obliged to provide answers but helps point the way, and print media is one of the more powerful tools in which to do it.

1 de ANDRADE, Oswald. Manifesto of Anthropophagy. 1928

2 FRANK, Patrick. Los Artistas Del Pueblo: Prints and Workers' Culture in Buenos Aires, 1917-1935 UNM Press, 2006

3 Corrientes, “the street that never sleeps” is an avenue in the city of Buenos Aires famous for being a symbol of night life in the city.

4 MARIN, Matilde. Panorama del grabado argentino (1960–1990). Essay for the catalogue “Discursos gráficos” exhibition at OSDE Space in Buenos Aires, Argentina.

5 TAVERNA IRIGOYEN, Jorge. XI General History of the Argentine Art: Chapter Printmaking. National Academy of Fine Arts. Buenos Aires, Argentina. 2013

↵) Pohled do instalace výstavy Picta Graciele Sacco v Teatro Auditorium de Mar del Plata, Buenos Aires, 2019

↗) Antonio Berni, Matador, 1964, xylo-collage, embossment, 109,8 × 58,5 cm

→) Antonio Berni, Colonel, Ramona's Friend, 1963–1964, xylo-collage and relief, 100 × 64,4 cm

ANTONIO BERNI AND ALFREDO BENAVIDEZ BEDOYA

PAVEL ŠTĚPÁNEK

Antonio Berni was born in 1905 in the city of Rosario in the province of Santa Fe in Argentina and died in Buenos Aires in 1981. He thus belongs to the older generation of artists of his country, which made Argentine art visible at the international level. He began his artistic career in his hometown with an exhibition in 1924. When he received

a scholarship from the Jockey Club of Rosario and a provincial scholarship from Santa Fe, he went to Europe in 1926. He started in Spain and went to Paris via Italy, where he stayed until 1931. In the capital of France, he studied with André Lhota and Othon Friesz, but his biggest school yet was his openness with which he received and per-

ceived modern art movements. After returning to Argentina in 1932, he presented the accounts of his trip to Europe at the Amigos del Arte Gallery and has since become fully integrated into Argentine art life. It also earned him recognition in the way of various local and national awards. From 1937, he taught drawing at the Manuel Belgrano National School of Fine Arts (Escuela Nacional de Bellas Artes ‘Manuel Belgrano’). In 1939, he was given an important work commission – the decoration of the Argentine pavilion at the International Exhibition in New York. He also studied art theory, and in 1941, at the instigation of the National Cultural Commission (Comisión Nacional de Cultura), he received a scholarship to travel to Latin American countries to study American colonial and pre-Columbian art.

He often exhibited abroad: in Paris, at the Museum of Modern Art in Miami,





Madrid, Moscow, Berlin, Warsaw and Bucharest. His works are represented in many world museums, to name just a few the Museum of Modern Art in New York, the National Museum of Fine Arts in Montevideo, and the Museum of Saint Denis in France. The greatest official achievement of A. Berni was the International Prize for Graphics and Drawing on XXXI. Venice Biennale. Several of his works have also appeared in Prague at occasional group exhibitions.

In general, his work can be characterised as follows: At first he was much attracted to surrealism, but it did not take long before he created his own style, in which he combined extracts of all artistic styles and movements that he engaged himself with, from Fauvism to Cubism, while always building his work on reality and social issues. The drawing was robust, the colour was often very pronounced, the figures tended towards naturalism and thematically leaned towards national motifs. These are a few characters that had persisted in his work for a long time with the addition of Art Informel and which had been awarded in Venice.

The main character of an extensive cycle of his paintings and graphics

became a poor proletarian boy named Juanito Laguna. Berni wrote a novel in pictures. A novel of misery, small joys and hopes of Juanito and his family, imbued with the spirit of humanism. To best express the character of the environment of the neighborhood where Juanito lives, he chooses a unique technique: he collects all sorts of rubbish and then creates remarkable collages and assemblages from it.

Berni uses a whole range of garbage, from the trunk lid to the knob. In paintings, pieces of rags, papers, newspapers or corrugated paper or wood become artistic material. The battered and deformed metal bowls serve as carriage wheels, and very often there are remnants of metal strips stamped by the press.

The idea of Juanito remain with the artist even in his graphic art. However, Juanito Laguna is not the only main character. He will soon be accompanied by a girl - Ramona Montiel, also born of the garbage of the big city.

After returning from Europe to his homeland, Berni began creating large graphic sheets in which he recollected his life in Paris with nostalgia. The

woodcut blends with the print from the collage, which this time gains the upper hand. And more figures are added, composed of flat found objects attached to a wooden matrix: a priest, a bullfighter, a colonel, Don Juan, a bishop, etc.

Social feelings, diversity and artistic invention are thus the basic characteristics of Antonio Berni's work. However, Berni was not alone in the field of Argentine or even Latin American art. Latin American artists have become, and in many cases continue to be, one of the driving forces of world modern art. Prominent artists have come from Cuba (W. Lam), Chile (R. S. Matta), Colombia (Oscar Muñoz), Venezuela (J. R. Soto) or the Mexican and Brazilian schools and many others.

One of those to be mentioned here was Alfredo Benavidez Bedoya (1951-2019). He was born in Buenos Aires, where he also studied. He then went to Madrid, and in 1999 received the Guggenheim Prize, allowing the laureate to expand his education in New York. He later participated in a number of biennials and won many national and international awards. On the domestic scene, his role was more pronounced when he became an associate professor at a school named after the prominent Argentine artist Prilidiano Pueyrredón.

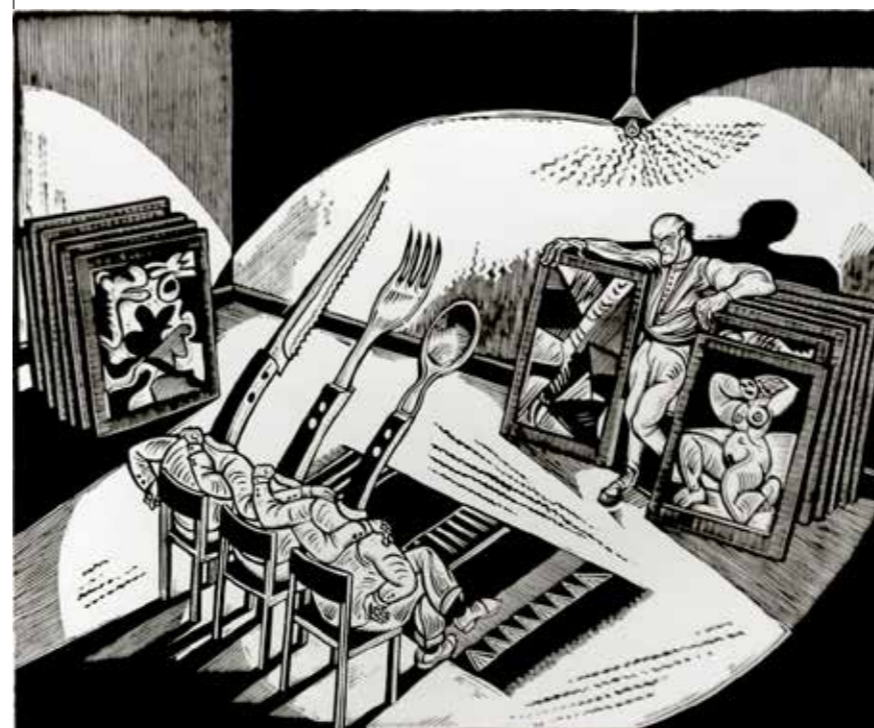
Bedoya was an artist that used the traditional potential of graphic art. However, his interest was not limited to print art; he also worked as a theorist, ceramicist, essayist and poet and also as a member of the committee for international graphic art exhibitions. He is also famous as an illustrator of books, especially in the USA, Japan and Spain, especially for his classically conceived linocuts, remotely based on Mexican print art.

His works are characterised by a strong black-and-white tone of the figures drawn to the caricature and often representing a scathing commentary on social and political practice. Sometimes they are refined allegories, other times an almost explicit parable articulated by expressive language, uncompromisingly criticising, for example, the role of the church or military structures. In Bedoya's work, print art returns to its original mission of speaking in a critical voice, mocking human stupidity, expressing exaggeration and irony, or spicing up images with bitter humour.



κ) Alfredo Benavidez Bedoya,
Crime to Order, 2015,
linocut, 64 × 44 cm

↑) Alfredo Benavidez Bedoya,
*Theory of the only possible lie at the end
of the second millennium – Grilling at the
end of the century*, 1997,
linocut, 60 × 80 cm

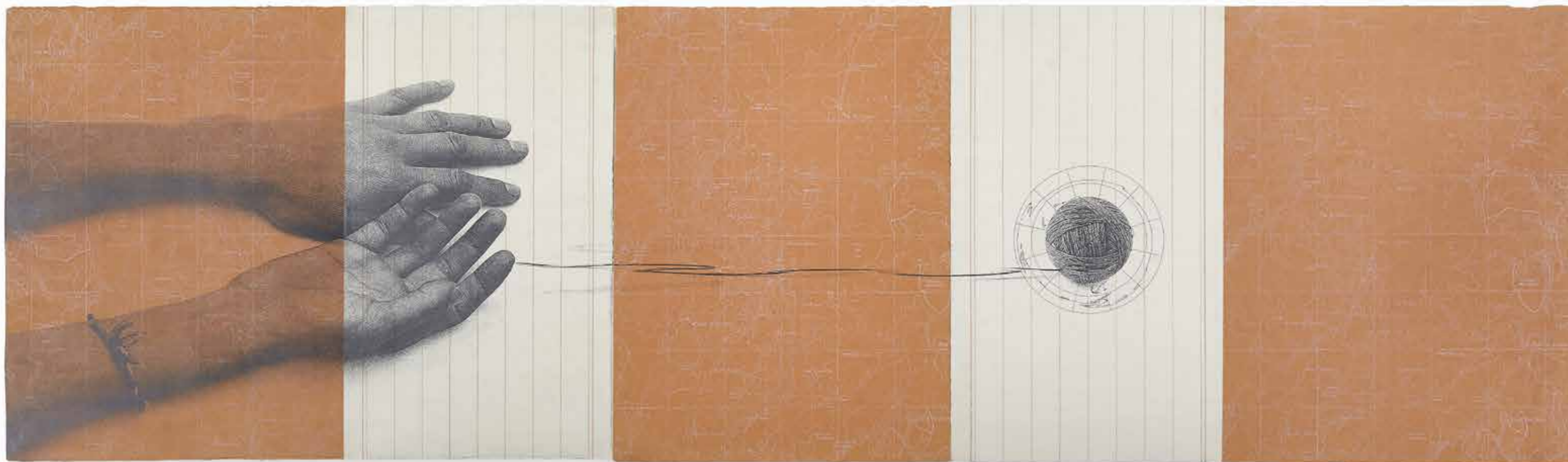


κ) Antonio Berni,
Saylor, Ramona's Friend, 1964,
xylo-collage, 98,2 × 64,2 cm

↑) Alfredo Benavidez Bedoya,
Jury, 1993, linocut, 60 × 80 cm

→) Alfredo Benavidez Bedoya,
Source of Abundance, 1998,
linocut, 61 × 82 cm





Pushing against the constraints imposed by conventional divisions of photography and printmaking practices as well as the trepidation expounded by some peers, jurors, curators, and critics entrenched in tradition, pioneers of this practice only strengthened their resolve. Seminal works merging photographic printmaking processes were produced in this atmosphere of both apprehension and experimentation, yielding a new visual language that has not only endured but inspired countless other artists.

I have been fortunate to have worked with artists for which hybridity—before it was known as such—was a natural extension of printmaking. At the institution where I now teach, Indiana University, printmaking graduate students arrive from their undergraduate alma maters with a mix of predispositions created in part by diverse geographical origins and the resultant regional differences in creative and institutional practices. Some are surprised by the openness to cross-pollinations. They are excited by combinations that freely catalyze the organic process of seeing and feeling, including photography, as well as extensive access to technologies and equipment. Stepping outside the considerations of their education thus far, they are encouraged to reexamine and reevaluate imagery that

Conversations with LIGHT/MATTER Artists at the Convergence of Photography & Printmaking

CONFLUENT MOMENTUM

TRACY TEMPLETON

Over the past sixty years, artists working within the complex confluence of photography and printmaking have left an indelible imprint on the evolution of printmaking media. The integration of photographic images into printmaking and classification of the subsequent hybrid under the umbrella of printmaking—more commonly associated with traditional hand-worked techniques—have begged expansion into new frontiers.

sublimates photography, printmaking, or multiple medias as modes of thinking. They manipulate photography throughout the printmaking process, reworking their imagery to explore the print's physicality through material resistance and tactile awareness while bringing to fruition and distilling the essence of the subject. It is heartening to watch this new generation of print artists thrive, galvanized by their fore-

runners' legacies, which I and others vested in the field strive to preserve and augment.

In 2015, I co-curated LIGHT/MATTER: Art at the Intersection of Photography & Printmaking with Walter Jule, professor emeritus at the University of Alberta (Canada), and Ingrid Ledent, professor at the Royal Academy of Fine Arts Antwerp (Belgium). The curatorial team reviewed the careers of more

than 1,000 international artists to select works of art for this exhibition. Our research was guided by the vast pollination of this movement across cultural settings, ranging from those apt to welcome new methods to those where handcrafted traditions have dominated the creative process. We noted similarities and differences along with incongruences found in major printmaking events and the understanding (or lack thereof) of the arduous work involved in material translation of photo/digital crossover. Selecting 40 individuals to represent the history, evolution, and current state of photographic printmaking, we uncovered influential artists with a commitment to revealing deeper complexities and the profound but intangible results of experience found in this methodology. The exhibition and symposia premiered at Indiana University's Grunwald Gallery and traveled to the University of Alberta Museums Gallery A (TELUS Centre) and FAB Gallery in 2017 and 2018 respectively, accompanied by a seventy-two-page catalog.

Many of the artists chosen for LIGHT/MATTER, which spanned artists

↑) Alicia Candiani, *Cartography of the Soul, Thread 2*, 2017, photo-lithography, chine-collé, 56 × 152 cm

from sixteen countries, had been following one another's work afar for decades through exhibitions and catalogs from international print biennials and triennials. Lacking opportunities to engage in the spontaneous conversations and critiques that occur in such settings as studios and bars, they unearthed commonalities of practice and aesthetic interests across vast distances. The opening of LIGHT/MATTER provided a unique opportunity for participating artists to meet in person while in the presence of their work. One artist was overheard exclaiming, "It's like coming home!", articulating the excitement found in a unique "coming together" that further validated a career's worth of creation in photo-print. Over the past three years, these artists have deepened their connections as well as further exploring their relationships with their imagery and photography.

LESLIE GOLOMB, an independent artist based in Pittsburgh (USA), explains that prior to LIGHT/MATTER, she didn't know all of the artists included but was relieved and thrilled to discover printmakers using the same language as her and seeking interrelated outcomes in print-media. Not knowing what to expect from attending the symposia, she feared the conference would be domi-

nated by technical talk, with "everyone comparing their newest camera equipment." Instead, it introduced her to a larger group of likeminded creators with a vast diversity of output and cultural viewpoints. Golomb was already familiar with UK-based artist Margaret Ashman and Taida Jasarveric, a teacher at the University of East Sarajevo. She had met both at Guanlan Print Base, China, after all three won awards at the 2011 International Print Biennial. Discovering an extensive community and seeing the distinctive means of incorporating visual fields were affirming for Golomb. Influenced by these connections, she began integrating bold colors and more vigorous hand-made marks into her meticulous photo-gravures to expand contrasts in her imagery and create dual, metaphorically resonant interactions.

L. Golomb, interviewed by the author, November 26, 2020.

MARGARET ASHMAN has continued her work using still images from professional dance videos with permission from the artists, dancers, and videographer. This enables her to spend less time behind the camera and more time outlining the image, working the plate, and resolving the etching print. Previously, she documented her models herself, but the pandemic forced a new means that

has clarified her passion for the media's tactile process and presence. Her recent work is small, intimate, and grainy from over-enlarging stills and a forced focus on the figurative relationship and movement of visual noise translated through coarse digital/photographic resolutions.

Margaret Ashman, interviewed by the author, November 29, 2020.

ALICIA CANDIANI, director of the prestigious Proyecto 'Ace in Buenos Aires, Argentina, is a proponent not only of printmaking but also unique combinations of printmaking and photography and architecturally informed installation. She is an emissary for Latin American art, and she lectures and writes about its history and developments, sharing in various forums around the world. In her catalog essay for LIGHT/MATTER, she focuses on seminal Latin American artists such as Liliana Porter, whom she says questions our way of seeing, conventions of representation, and how they determine the ways in which we interact with the material world around us. Having known and been influenced by Porter for years, Candiani appreciated the opportunity to reconnect while writing her article. This experience sparked the development of a new series titled Cartographies of Soul inspired by Porter's *The Line* (1973). Porter explores the paradoxical relationship between reality and fiction, whereas Candiani investigates the mythical metaphor of the female role.

A. Candiani, interviewed by the author, November 28, 2020.

LIZ INGRAM, professor emeritus at the University of Alberta, says she is a comfortable photographer after decades of experience with layering and splicing in analog and digital and forty-one years of teaching various processes. For her, the outset of the symposia provided a profound cultural connection with Candiani, a longtime friend she had not seen in person since 2008. Candiani knew Ingram had been born in Buenos Aires, and conversation over a departing dinner evolved into a unique exchange in which Ingram stepped in as temporary director and resident artist at Proyecto 'Ace while Candiani was being honored as the Theodore Randall International Chair of Expanded Media at Alfred University (New York, USA). Over this four-month period, Ingram created *Touching Gravity*, a photo book con-

necting her roots in Argentina and furthering waterless photo-lithography at the residency. The book investigates transitional states between material presence and the ephemeral with the aid of photo image; paper and ink; light; and fabric to tap the essence of memory.

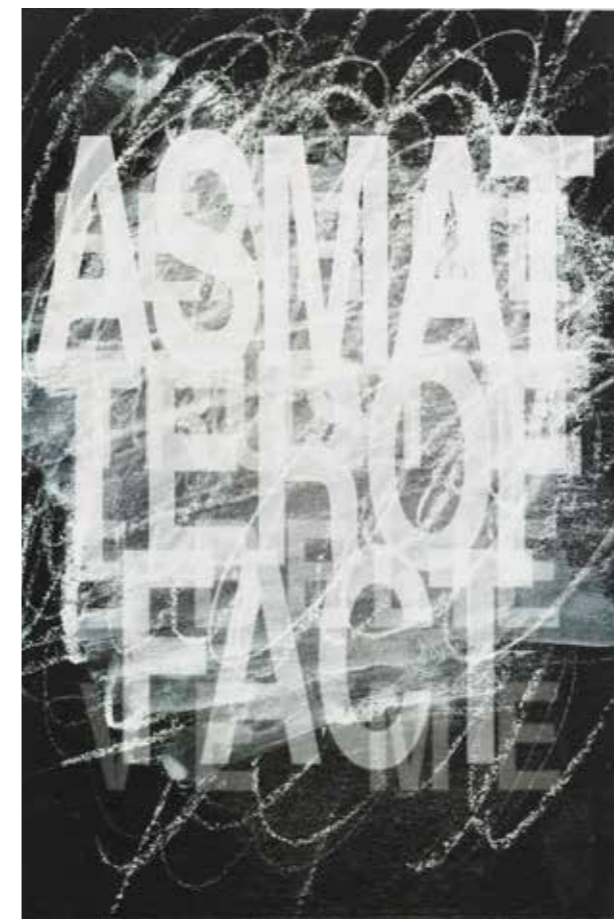
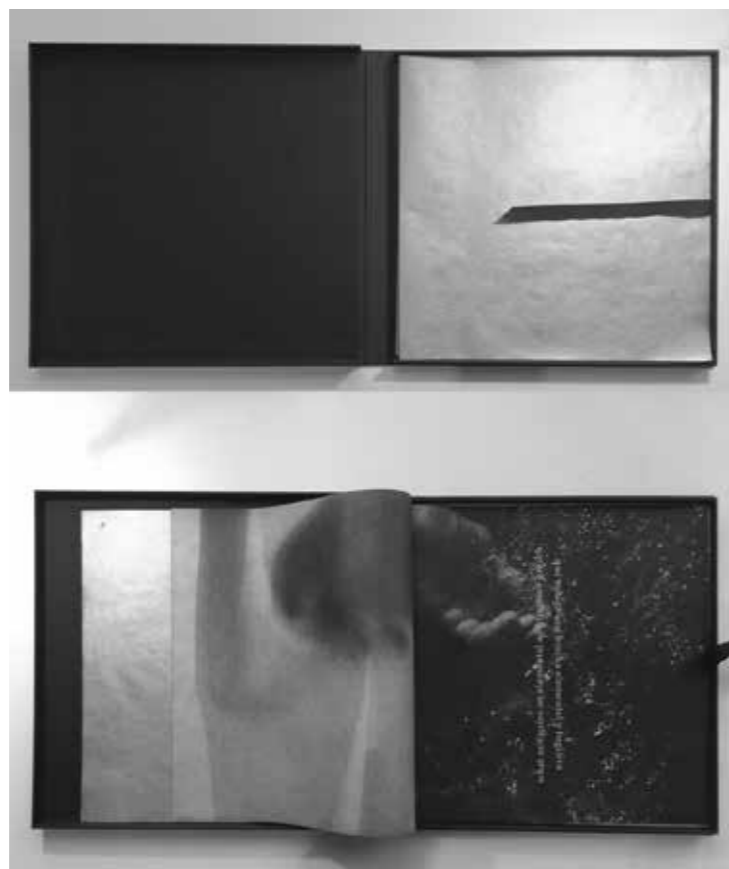
L. Ingram, interviewed by the author, November 26, 2020.

REBECCA BEARDMOR

(a lecturer at Sydney College of Arts, Australia), has spearheaded a panel at IMPACT 2018 in Santander, Spain. She



revisited LIGHT/MATTER elements in Photomatter with two fellow LIGHT/MATTER artists, the aforementioned Liz Ingram along with Marlene MacCallum, professor emeritus at Memorial University of Newfoundland. They were joined in this collaboration by David Morrish, who had previously collaborated with MacCallum on the 2003 book *Copper Plate Photogravure: Demystifying the Process*, and Rebecca Mayo, a lecturer at Australian National University. Beardmore used her prac-



←) Briar Craig, *A Smatter of Fact*, 2018, serigraphy, 74 × 104 cm

↓) Janne Laine, *Almost Midnight I*, 2020, polymergravure, 40 × 60 cm

↓) Derek Besant, *The Dark Woods*, 2018, digital prints installation



ticed experience as a jumping-off point for dialogue with the other artists on theirs, together touching on conversations begun at LIGHT/MATTER and expanding creative discourse on the ontology of printmaking while providing a broader scope for material production and contextual frameworks.

BRIAR CRAIG, professor of printmaking at the University of British Columbia's Okanagan campus (Canada), noted that concurrent to his invitation to participate in LIGHT/MATTER, he had applied to several photography exhibitions. His digital and screen-printed works were accepted into several of these shows. In 2019, his ultraviolet screen print, *A Smatter of Fact*, was selected for *The Naked Print*, a juried exhibition focusing on alternative processes at the Rhode Island Center for Photographic Arts. The show employed uninhibited means of presenting photography

↻) Leslie Golomb, *Butterfly*, 2020, photogravures, 22 × 30 cm

↻) Margaret Ashman, *Keep Dancing*, 2019, photo-etching, 60 × 48 cm

←) Liz Ingram, *Touching Gravity, Book 2*, 2018, waterless lithography, relief, linen bound book, 31 × 30 cm

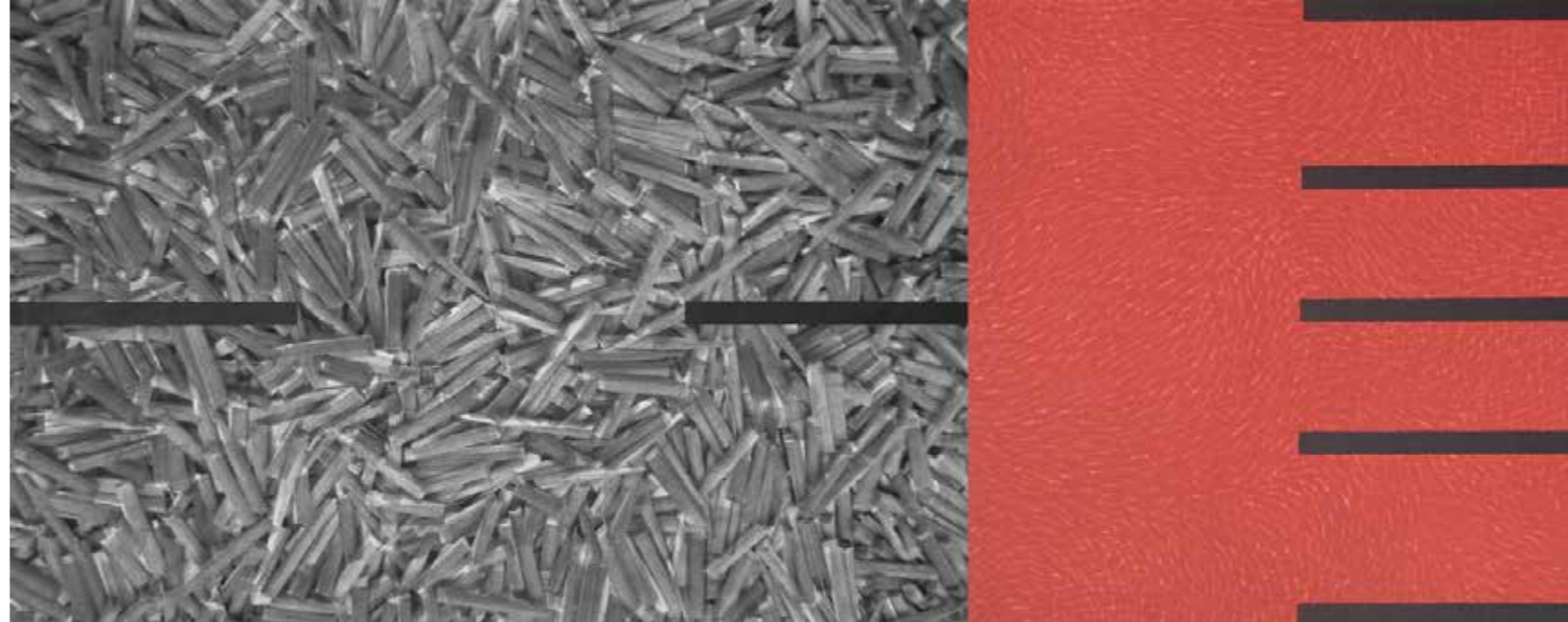
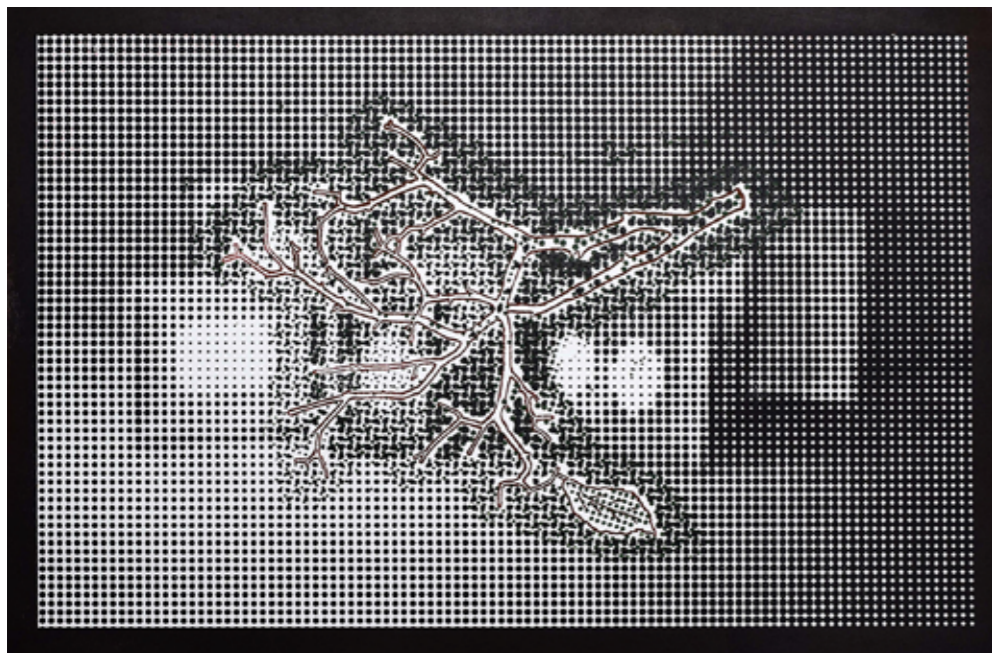
without barriers between the viewer and the piece—no glass, no glazing—to display the photography surface without reflections (such barriers also obscuring the tactile surfaces of printmaking media). Celebrating the physicality of the print itself, photographers were invited to explore the physical qualities of ink or emulsion on paper without hiding surface, texture, and material under glass. Entries were selected by Guest Juror Stephen Fisher, a master printmaker and professor at Rhode

Island College who has spent the better part of the past thirty-five years teaching printmaking.

Briar Craig, interviewed by the author, November 25, 2020.

JANNE LAINE has also expanded into photography venues with a solo exhibition, *Towards Abstract*, at Photographic Centre Nyky-aika in Tampere, Finland, which opened in November 2020. Janne notes that the cultural art history in Finland is not as entrenched as it is in some other coun-





↑) Ingrid Ledent, *Mindframe II*, 2018, lithograph on digital paper, 65 × 165 cm

←) Tadayoshi Nakabayashi, *Transposition '04 - Ground-1*, 2004, etching, aquatint, dry-point, 56 × 76.5 cm

↑) Paul Coldwell, *Frames Branch & Leaf Green*, 2018, relief from laser cut blocks, 56 × 76 cm

↗) Walter Jule, *Negation of the Absolute No 1*, 2018, lithograph, chine collé, 101 × 76 cm

↑) Karen Dugas, *Light in the Wilderness No 2*, 2020, digital print, 101 × 76 cm

→) Monika Niwelinska, irradiating a photosensitive plate at Trinity site, New Mexico, in USA, 2017



tries, so experimentation is commonplace. EEVA-LIISA ISOMAA, also from Finland, echoes this, noting that she often exhibits with painters, exploring her works through not only photography and printmaking but also book, sculpture, and installation. She feels free to merge cultural impressions via reflection and memories of landscape. In her most recent work, she combines the Roman tile imagery of Villa Lante with that of her childhood home, circumventing time/place assumptions in its relationship to history. Laine's scapes require no speculation on the original location or its actuality; rather, they are universal pictures in which the landscape is shrouded beyond recognition.

J. Laine, interviewed by the author, November 30, 2020.
E. L. Isomaa, interviewed by the author, December 4, 2020.

Others have forged a distinctive path between photography and printmaking, which often extends into alternative substrates and video.

DEREK BESANT, Derek Besant, professor emeritus at Alberta College of Art & Design (ACAD), exhibited large-scale prints at the Vernon Public Art Gallery in British Columbia, Canada in 2018. Besant created these prints by holding a unique mylar material in the forest near his home just outside of Calgary, Canada, and allowing light to cast through it, gathering shadowy images he then captured photographically. The resulting images are reminiscent of celluloid or film surfaces output with UV latex inks, scaled to life-size, and recomposed as

geometric shapes, distorting the picture plane. These works continued on to Denmark for the Jutland International Video Festival in 2019 with film of the same subject. Besant, who moves easily between analog and advanced technologies, excavates new terrain and approaches to hybrid print media by reinvestigating analog methods as ways of dissecting advanced technologies.

D. Besant, interviewed by the author, November 28, 2020.

MONIKA NIWELINSKA (currently based in Chicago - USA), is an assistant professor at the Jan Matejko Academy of Fine Arts in Kraków. She uses technologies more commonly associated with the sciences to initiate her photographic imagery. Niwelinska approaches research laboratories and abandoned test sites, where she accesses gamma rays, uranium salts, and radioactive isotopes in the production of her photosensitive plates, irradiating them. By placing her plates in the presence of these active energies, she captures the essence of light and materiality as metaphors for memory, trace, scar, and perception—the invisible is made visible in her resultant prints.

Monika Niwelinska, interviewed by the author, December 3, 2020.

PAUL COLDWELL

has a career also spanning sculpture and artist books. He notes it is the broader ideas that define the company he wishes to be seen with. A professor of fine art at the University of the Arts London-based Chelsea College of Arts, Coldwell has been laser-cutting blocks derived from photos in the ensuing years since LIGHT/MATTER, a transition for him. He enjoys creating the image with an emphasis on line, dissembling it into layers and highlighting the contrast between the blocks' surfaces to form the image's implied space, important to his concepts of absence and presence. Identifying as a printmaker, Coldwell acknowledges that emerging themes and ideations are often buried under a broad definition of technique but that the artists featured in LIGHT/MATTER overwhelmingly foreground ideas over process—despite their practiced precision and experimental aptitude.

Paul Coldwell, interviewed by the author, November 30, 2020.

Many of the LIGHT/MATTER artists reported gaining fresh outlooks from the exhibition.

KAREN DUGAS

(Alberta, Canada-based artist), felt renewed interest in her previous analog photo-print work after seeing it in the context of similar-minded artists' works. The experience gave her a new perspective as she evolved her current suite using light and materiality as a balance of spirituality and space. There is an uncannily familiar aura in her 2020 digital chine-collé *Light in the Wilderness no. 2*, which clearly resonates with her 1983 postgraduate piece *Inarticulate Speech of the Heart* for Van Morrison displayed in LIGHT/MATTER. The print was recently purchased by the Moderna Galerija Collection in Slovenia and exhibited in fall 2019 under the exhibit title *Collection of the Biennial Prize Winners: Shift in the Canon*, celebrating its prize-winning status from the 16th International Biennial of Graphic Art in 1985. Launched in 1955, the biennial began adopting new art technologies and means of disseminating visual information in 2001, signifying a notable change in direction. Dugas's award halfway through this timeline points to the evolution of the event's growing interest in trans-media as a means of exploring concepts.

Karen Dugas, rozhovor s autorkou, 23. 11. 2020.



WALTER JULE

is widely recognized as a leader in the photo-print movement and LIGHT/MATTER Co-Curator. He often uses discrete combinations of light, reflection, and materiality in calculated sequence to create his images. His methodological assemblages translate a particular moment in time, captured photographically, to generate his enigmatic images. His work *Negation of the Absolute No 1* extends his process, using mirrored material that is torched, melted, and deformed to reflect

a specific surrounding environment. Adding geometric or “universal” structures by way of repetitive orbital shapes—holes hand-cut into the gampi chine-collé layer—he creates expression through evaluation. Jule's conceptual investigations forge an almost alchemical energy in his juxtapositions of light and material presence.

W. Jule, interviewed by the author, December 1 and 7, 2020.

TETSUYA NODA
AND TADAYOSHI NAKABAYASHI,
both emeritus professors at Tokyo Uni-

versity of the Arts, continue their long-established careers in print media and this significant movement. Among their many roles as cultural icons in Japanese printmaking, they both jury for Art Village Shirakino's print competition in Nagasaki prefecture. In 2021, they will show together there in a three-person show along with artist Chihiro Watanabe, who passed away in 2006. Watanabe made a replica from the original engraving print “Holy Mother in Seville,” important to the township of Arie of Minami-Shimabara City and its cultural history in Nagasaki prefecture. Noda and Nakabayashi work in distinctly different process and concepts but find similarity in the labor of their work, purposely employing outmoded reproduction technologies that transmute their imagery. Noda transforms photo through drawing using a mimeograph machine and Nakabayashi via photocopy in addition to multiple processes to resolve imagery, producing prints manifestly representative of their established and unique conceptual threads.

Tetsuya Noda, interviewed by the author, December 6 and 8, 2020.

Tadayoshi Nakabayashi, interviewed by the author, December 8, 2020

INGRID LEDENT,

(recently retired from the academy in Belgium) is LIGHT/MATTER Co-Curator. She now teaches lithography courses at Shanghai Academy of Fine Arts (SAFA) at Shanghai University, China. Students there are excited to experiment and combine their tactile knowledge of traditional arts. She uses the LIGHT/MATTER catalog to encourage their curiosity as they apply photographically derived elements to stone, further mitigating the photo through drawing techniques and balancing its usage with their rich history in hand-rendered media. Ledent herself uses photography in such a way that it is often unrecognizable as such in her completed imagery. She seamlessly transcends the intersection of photo and analog methods by repositioning it in layers and subverting the photographic image through rich color and textural pattern. Shown at the Leo Gallery in Shanghai in 2018, her work *Mindframe* illustrates her method perfectly.

I. Ledent, interviewed by the author, December 6, 2020.

HIDEKI KIMURA

who wrote the essay “A Journey from Photography in Contemporary Art to

Light/Matter” for the LIGHT/MATTER catalog in 2018, has since lectured across Japan on topics of contemporary art, including subjects from the LIGHT/MATTER catalog at Ashiya City Museum of Art and History, Hyogo; Okinawa Prefectural University of Arts, Okinawa; and Tama Art University in Tokyo. Currently, he is facilitating the translation of the main essay from LIGHT/MATTER for the Japan Society of Printmaking's annual yearbook, which will be published in March 2021 with an inclusion of Kimura's comments and notes as translator. The annual is distributed by the society through its members, including independent artists, teachers, curators, critics, and those in creative industries. Information is shared by and amongst students through educational holdings of the book in their collections. Kimura, a well-respected printmaking artist and retired professor from Kyoto City University of Arts, hopes inclusion of this essay in this important document will shed light on this consequential movement, especially for developing and future artists.

Hideki Kimura, interviewed by the author, December 5, 7, and 8, 2020.

After speaking with many of the LIGHT/MATTER artists during the writing of this article, I am reminded that art (re)



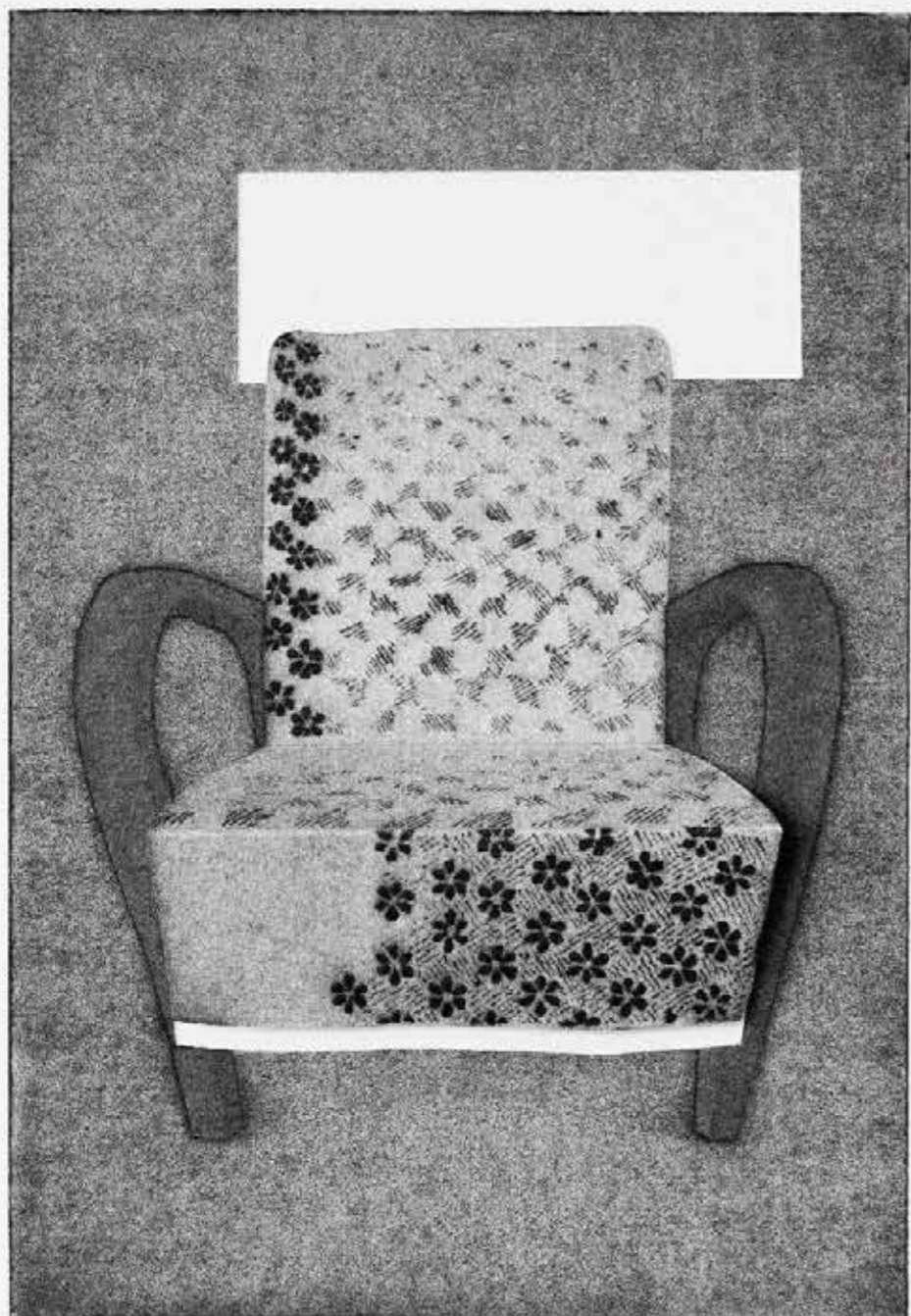
connects us, sustains us, and serves as an instrument of diplomacy, even in times of a contracted reality such as the one in which we are now living, tempered by the pandemic. Although contented to be alone as we frequently work in isolation during intense periods of focus, we nevertheless feel a strong desire—especially those of us

who create through print media—to collaborate, support, share, and unite. At immersive events like LIGHT/MATTER, artists can coalesce around discussion, make observations, put names to faces, reckon past and future directions, and share from one's studio practice. The success of the LIGHT/MATTER artists did not happen in a vacuum but rather because of these artists' ability to look inward in combination with outward research and reach. Through this internationality, they bring a diversity and breadth to their work and the field. Connected by a visual language, they do not focus on “how” but on “why,” often crossing cultural/border assumptions. Besty Stirrat, director of Grunwald Gallery, where LIGHT/MATTER premiered, noted that she had never had so many different nationalities convene in person for an event before. With a joint interest in this movement's history and knowledge not previously well-recorded—combined with historic disconnects hastened by pandemic responses—these artists continue to invent from a sensibility of sincerity and endurance. They expand the peripheries of printmaking, and their visual vernacular continues to have a critical impact on the evolution of all print-media.

←) Tetsuya Noda,
Diary, May 21st, 17, 2017,
woodblock, screenprint, 37 × 56 cm

←) Hideki Kimura,
Drops of Water on Charcoal, 2017,
silkscreen, 76 × 56 cm

↑) Eeva-Liisa Isomaa,
The House of Livia, Mosaic Girl, 2017,
3-dimensional pigment print,
75 × 105 cm



An Interview with Martin Velíšek

BUT IT TASTES GOOD AS A WHOLE

BARBORA KUNDRÁČÍKOVÁ

I was invited to interview Czech artist Martin Velíšek (b. 1968) just at the moment when the exhibition Post-Print (2019) that I curated for the Olomouc Museum of Art was about to end. The show thoroughly mapped local collections of fine art prints. During the research I stumbled upon texts by Polish art historian Dorota Folga-Januszewska. I was most interested in the one included in catalogue of the 10th edition of International Print Triennial Krakow (Silesian Museum in Katowice, 2018) in which she used for the first the term "pangraphism."

Naturally, I was intrigued by the prefix "pen." It is rather funny that printmaking—a medium long overlooked by both the expert and general public—should be suddenly recognized as one that significantly influences formation of all human perception, thinking, imagination, and self-understanding. Ability to connect areas, strategies, and functions, which are under normal circumstances understood as autonomous or even in opposition, is something that deserves our attention. And a print as such is indeed a good example of how a bundle of elements, colours, shapes, and meanings gives rise to a structure—a hierarchized visual system, which is in addition open and flexible.

How does all this relate to Martin? He likes to employ definitions and words, he teases them, yet his work remains firmly anchored, almost settled in material sense. As a result, he can use as he thinks fit various approaches and media—in a slightly amateurish way, that is unorthodox or non-traditional, but always with a professional approach. I, who could not draw even a bird, imagine that his mind and hand function based on a principle of comparative linguistics. By learning a new language, you enter a territory from which you can oversee all others. For me, that is exactly what "pangraphism" also means. And it is what informed the structure of our conversation. The goal was to provide spa-

ce to an artist who calls himself a painter yet his work is frequently praised in a context of printmaking.

Martin, when contemplating printmaking, I instinctively think – "art and craft," or actually "tradition and trend." Both notions related to discussions about digital print or monotype as well as the very own position of the medium in context of contemporary (post-media) visual landscape. Do you ever consider them?

I do but rather in a general sense. I see arts and crafts like two connected vessels. Today (actually from the time of John Dewey) I find it absurd to strictly identify and separate categories. I think they relate to each other and pervade each other, not necessarily in a balanced proportion! Craft represents everything that enables us to communicate. For me it includes even such elementary facts as how to hold a pencil, that pencil leaves a trace... or even one's experience with a line... I must know where is the camera's push button or in what format a short video can replay a photo frame. But it also involves negation, that is an intentional denial of methods or experiences. It is a paradox but "craft system" does not need to be necessarily so visible in art (particularly in connection with intermedia works – simply because it uses also other systems, often non-artistic) as for instance in literature or music.

But the content of a message and its adequate form—actually putting both in accord, this unique selection of tens, hundreds of partial decisions in the entire process of creating artwork—constitute a very specific and original addition. Which goes beyond craft. Craft could be learned. It could be passed on. However, how you approach it, how you relate to it, and how it will serve you, that is unique. So, craft is a prerequisite and art is its unique, creative utilization (its result, application, fulfilment). And beware, it's not just its use! 'Using' stands for a more less passive activity. 'Utilizing' signifies an intentional activity, active and creative. It can't work without craft in a long term. You could get lucky to make it work once without knowing anything about the thing itself or how to make it. But to repeat it, you must think and try to understand what happened. Art is not a result of incidents. You begin exploring principles or particularities of a thing and you arrive at craft. And it is not just a question of manual labour. Knowledge of Photoshop for instance represents craft. I think that if you want to do something systematically and for a long time, you cannot avoid developing a minimum amount of craft skills.

I am not sure if today we feel embarrassed for crafts. Crafts is a certain tradition. And at times when tradition is being abolished, taken down, ruptured in the name of "absolute" artistic freedom, craft could appear as an anachronism. Tradition means continuity, and to keep continuity is not 'in.' Not many people wish to continue in something. We want to be new, special, exceptional... A formal exceptionality is visually the most satisfying. And surprisingly, destruction or technological anarchy, vulgarity, lack of sensitivity, illiteracy, and lack of knowledge are all acceptable within this "exceptionality."

I am asking perhaps also because I am familiar not only with your artworks but with your creative work in design. I have always found your "little boxes" more like brain teasers—games in Gadamer-like sense of meaning...

The theme of understanding plays an important role also in packaging design,

κ) Martin Velíšek,
Fauteuil IV, 2016,
personalized intaglio
technique, 24,5 × 30 cm

using a brain teaser is not the right way to go. We should find a meeting point in our understanding. A while ago I had this fundamental experience: I tried to work in an efficient and economical way, that is to design packaging with an ideal usage of a single sheet of paper to die cut the design from, and also to minimize the number of the subsequent operations, including the gluing of various sides because that makes the final product more expensive. It is about balancing technical and technological requirements with economical, and then, because it is about design, also with aesthetical. To my surprise I realized that although you meet more less all the stated criteria, you may not create an ideal packaging. At one time I designed packaging—an octagon. It looked beautiful, the sheet of paper was perfectly utilized, and none of the tabs required gluing—the packaging was so called self-holding, it kept the shape just by applied tension of the folds. One could say a perfect packaging. But it had twenty flaps and in order for it to work it was instrumental to begin folding the box in certain point and direction and know which flap to overlap with which. I asked my twin sister to try to fold it. She did not manage. Actually, I myself couldn't fold it, it took me a few minutes to remember where I had to begin folding. I realized that it was a nonsense. Or perhaps really a brain teaser. An obsession with perfection is not a good way to go... Since then I tested all packaging with my sister and it has been working well. They have turned out perfect in other way—they respect the end user, not just the creator. And here we are back talking about the relationship between arts and crafts. Because all that also requires to account for a person. If you do not consider a person, it stops working, it does not make any sense. Perfection de facto denies and ignores a person. It is not a human thing. Machine can be perfect.

We tend to be perfect in art as well. Back in school, Miloš Šejn once told me in regards to my work that it is a good idea to think about the difference between conceptual art and a puzzle. On the other hand, Bedřich Dlouhý noted to me that I incline towards intellectual fabulation, but one way or another at the end it is a question of how comprehensible is our message. I gathered that that is what I must learn, among other things.

And isn't complexity, which you describe, more a general feature? Doesn't it maybe relate to the fear that all gestures, motives, brushstrokes, or ways of making impressions have been already discovered, and therefore it is primarily about finding a new way to combine them? In this respect I'm thinking—what does it mean to teach art?

We are not tabula rasa, that's for sure, also because we are not born as artists but become artists, and in this process of "becoming" we naturally absorb the things surrounding us. I would like to point out the gerund form of the "becoming," as becoming of an artist is an open, never ending process. It is what also connects us with art students. Actually, we are all students, still. When we reach the age when we propose the idea to become artists, we have already absorbed enough visual information and myriad experiences, and with our choosing art as a profession they begin to grow exponentially. Despite that I am not completely convinced that we have seen "everything." I do not like this a priori statement of resignation. It is possible that it's true but it does not mean we could be relieved of the duty to start each work with the belief that it has not been done yet, that it will be totally awesome. And if it does not end up like that, it only increases our motivation to try again—but next time it will definitely be it! With every painting, every print I feel like entering some place where nobody has been before. That is why for me a process is to some extent (actually a lot) about solitude. I feel like I'm walking alone in deserted landscape searching for "my" images...

Learning art-making is a strange thing. Art is, and maybe I am repeating myself, a very individual mental and manual activity. While the manual part relates to craft and can be learned, the mental portion is linked to one's internal apparatus, personality, way of thinking, feeling, perception, and so on. It is so rare and exceptional as each one unique person in the world. It is a sovereign space of each of us. Should you want to teach this, you must put aside part of your I, to allow space for others. So that you can perceive them, and a space for dialogue can be created. In school, you could inspire. Yet you must be careful not to teach "you," your style, but to "only" open the said space where you can meet. For me, teaching is primarily a discussion, and the

content of the word means to search, talk over, explore, point at... and not to make decisions, or even employ a know-it-all approach, in our case know-it-all about art.

Teaching as a discussion is truly an interesting notion. It leads me directly to the second notion, already mentioned—tradition and trend.

Maybe yes. At the end, the word tradition comes from Latin tradere, which means to hand down. However, acceptance of tradition is also important. Tradition is therefore something (a sum of customs) that is passed down and at the same time accepted as such. Without acceptance there is no handing down. And that is how any tradition could end—if there is nobody to acknowledge it. In practice I do not take it so literally but in any case time plays a role in it. A longer time. Tradition means that we have to get used to "it," and it's not so easy. A tradition in the sense of time most often gets ahead of us, accompanies us, and also survives us (meaning it continues). Therefore, we co-participate on tradition. Regarding trend, it could help to look closely at Germanic languages, which define this word among others as 'a circle' or 'to circle,' 'rotate,' or 'pivot.' Only at the end of the 19th century a new meaning emerged—'tendency' or 'direction,' and later on, in the mid 20th century, the word trend gained the present-day meaning. And now how I see it visualized: I see tradition as a line, a ray with a beginning and no end in sight, and trend as a small, sometimes short, sometimes longer meandering—sort of scribbles—around this ray, which however begin and end within our view. I wonder if tradition could be based on trends. And if so, could it be by any chance what we are experiencing now... In other words, our need to be 'trendy' is slowly becoming a tradition. It depends on our point of view or our distance from the problem, how and why it appears so.

Should I relate it to my work in printmaking, and because I did not receive traditional printmaking education, I probably not aware of this kind of tradition (and traditions derived from it). But in turn I bring into it (into printmaking) other tradition—tradition

➤) Martin Velišek,
Little Armchair GELB, 2018,
oil on canvas, 170 × 100 cm + object,
71,5 × 39,5 × 2 cm



associated with disciplines that work with paper, for instance packaging design. By doing so, I probably create trend in printmaking.

I could also think of a tradition being one of a few dialogues in art-making. Otherwise it is mostly a monologue...

Tradition is also based on following the rules, and a trend tends to go against that. Perhaps this is not directly connected, but one time I overheard a part of discussion in which Pavel Kosatik participated. I can't remember details but he talked about Central Europe and that after 1918 the region never got an opportunity to create its own system—thus the one we live in now is vague, because it is missing a structure. I wonder if it somehow relates to the link between tradition and trend particularly in our context.

I would say that we live in times when we tend to (still a trend but not a tradition) ignore rules. We smoke below a sign that bans smoking; some people do not use signal while driving a car; they do

not follow speed limits on roads. Perhaps in the name of one's own personal freedom. We do not follow rules in a particular situation. That is in a situation when we overlook, ignore our "co-players" because we cannot see them or we simply do not pay attention. We do not care about them. We follow rules because we do not want to be alone, or to say it in a better way so that we could stay together and understand each other. It is a matter of understanding each other. When I do not follow rules in printmaking (for instance technical rules), it could lead to my misunderstanding with printmaking, for instance that a plate does not get etched or the etch gets degraded when the plate is left in acid for too long. A rule is a norm that has been tested. We can argue with it, which is a creative process, a process of one's own self-exploration (often painful). But to ignore it a priori, that's arrogance. On a different topic—I recall how "complex" the rules could be—I can think of the Ampere's rule of a right hand and Fleming's rule of a left hand in physics...

Do you think it is possible to innovate in a way so that tradition does not disappear and trend does not feel like it has to save us from it, so to speak?

I don't know if rules could be innovated. Maybe we can place new rules next to the old ones. And let time and practice to sort them out. A rule is a consequence of the process of gaining knowledge. And that is, I think, infinite (such knowledge).

How does it relate to printmaking? Why does printmaking attract you so much?

Printmaking is special because it is printmaking. It cannot be replaced with anything else. It is not painting, sculpture, nor photography. Yes, it is a space of its own, technical and mental, which is subject to its own rules. The fact that one has to submit to them (otherwise you risk that you will not be able to even print anything) leads to your getting to know them. And once you know them, you can start exploring them. Tradition is a space for our experience but also for our labouring. One could experience tradition actively. That is in a creative way.

Contrary to painting I do not think about colour in printmaking. It is about a more compressed message. Most frequently I deal with elementary categories, such as rhythm, balance, tension, scale... and I do not bother with a visually busy realism as in painting. Once I grab a brush, I start playing with an illusion of reality. I talk and talk... In printmaking (fortunately) I do not have this urge. On the contrary, printmaking forces me to simplify to a certain level. That fascinates me. It is me and at the same time somebody else. Like a very merciful schizophrenia.

I still feel to be primarily a painter. Because I have been "certified" in this discipline, I feel responsibility, respect, commitment... To return to what we have already talked about, my craft skills and experiences in painting are much deeper than in printmaking. Although sometimes it feels like a burden. I tend to delve into solving many technicalities in painting. Today on a completely subconscious level, but still. Then there are the things my consciousness won't allow—for instance to paint canvas with latex or to paint on a box of a deliver laundry machine... I feel much more free in printmaking. At the same time, I am more hesitant exactly because of certain lack of expe-

rience. So, I substitute it with another experience, experience with paper, something I am more proficient at.

Is it then still possible to speak of printmaking as art on paper and with paper? If I should go back to my own experience with the museum print collection, I would say that definitely—a fine art print on paper is a highly collectible item. On one hand I could name a few reasons to argue against tradition (third dimension? new technique?), on the other hand I praise it—because it proves that a two-dimensional image is still irreplaceable for human imagination.

Paper is a thing that attracts me in printmaking the most. It is a material of fabulous characteristics! I use it not only to print but also to make plates. For some years I made living as a packaging designer. Every day a number of various papers went through my hands. Every day I was in a print room, cutting room, binding room. I was communicating with people who knew everything about paper from technical point of view. It was the ideal school. I was also producing drawings for matrices. You really need to know well the paper that is used to cut packaging. What it can and cannot handle. A second impulse for me came from having limited funds as a student. When I was doing printmaking at school, I did not have money for copper plates. So, I looked for ways to replace it, find cheaper material. Years went by and both impulses merged. Today I know what I can expect from a paper-matrix, and I select the material accordingly. Then I simply explore its qualities. There is always a good chance that paper will show me an unexpected direction. Are there limits for paper as a matrix? It is clear from its characteristics that such matrix does not yield a large edition. I do not mind that.

And then there is another world of its own—the option to cut into paper, into the print. I have talked about it a number of times already. So, I will be brief—for me the surface I cut into is equivalent to the printed one. I account for the cutting right from the beginning, before printing, when I am working on the plate. Sometimes I resolve the part of the image to be cut before I think about the printed part.

Martin, you studied at the Academy of Fine Arts also with our beloved professor Bedřich Dlouhý. He wrote in his essay,

published in an anthology for symposium Current State of Painting (Zdeněk Beran ed., 1994), that whoever makes a line on canvas enters into the realm of thinking. I have a feeling about your work—prints, paintings, drawings, books, or packaging—that they are all based on humour, and that it is an exceptional humour in that it is naturally a result of your explorations of technique, medium, or, simply said, material used for the works, which means from a matter. Also, humour must be quickly recognized and understood! I particularly enjoy your series about a cat named Lochneska. What does the connection between “art and thinking” signify for you?

I remember the symposium. Mr Knižák concluded it saying that it was obvious that painting was over. As a then fifth-year student of painting I felt like raising my hand to say that it was surprising that we had not been told so in our first year so that we would not had studied it since it actually did not make sense...

A good example of humour with a palpable impact...

But I am not very happy about it... Personally I consider art as a mental activity with manual expression. Art is a way to communicate, convey. Communication should be a result of thinking. If this did not apply for instance for verbal communication, speaking would be been a sequence of more less articulated sounds. Yet it is not the case. It is the thinking that makes it, among others, a means of understanding. A parallel in visual arts would most likely be a thoughtless covering of surface with paint. Which on its own does not make art. What is needed is the mental activity, which does not always have to be a thinking. It is often a sort of intuition, feeling, emotional reaction. Brain sorts it all out anyway... Thinking helps me paint (or do printmaking) and art helps me “formulate.”

One more thing about the humour. It requires both—a certain level of thinking and technical virtuosity. And I am not talking just about myself. In this connection, I can think of the Renaissance canon—a contrapuntal musical piece. It bloomed with Franco-Flemish composers in the 15th and 16th centuries. The high level of composers' knowledge at the time allowed them to have fun. That's how all those canons,

spiral, infinite, crawfish-like, mirror-like, or even mirror-crawfish-like, were created. The so called enigmatic canons were specialty, they required first to resolve the way they should be interpreted. What is amusing is the fact that many of them have not been resolved yet...

Maybe that is why they are so attractive... In our region, a “thinking through image” is most thoroughly explored by Miroslav Petříček who happens to be your friend. I know that you collaborated on the book Pohledy (které tvoří obrazy) (Views (Which Make Images) (2012), and I am also thinking of a text in which Petříček points at the significance of a mistake—which is a requirement for life. What do you find the most attractive about him as a philosopher, and how has he influenced you?

I feel uneasy talking about a philosopher of Miroslav Petříček's statue... He is, first of all, an ordinary man. What I like about Petříček is his way of actually living the phenomenology. The way he for instance in this sense, phenomenologically, smokes cigarette, drinks coffee. What I want to say is one can very naturally sense his very natural way of being settled in Husserl's natural world. He is an example of what the notion that it is not possible to subtract the world from humans and humans from the world. Therefore, Petříček can see natural world also in painting. A painting is not a qualified evidence about the world, it is how the world appears to us. I actually do not even know other way to look at painting, so that it remains human, if not in a phenomenological sense. Things appear in certain way. And constantly. A thing is not given as a whole— thus neither is a painting; its entire meaning is never revealed. We are not able to exhaust it. Because it is constantly revealing itself. It appears over and over again to me, and it appears over and over to everybody who encounters it. As long as art is linked to humans, it will be infinite in the sense of the said. Let's say that he showed me, as a painter, the Husserl's horizons where one thing refers to another and that thing refers to another, and another... Among others it calmed me down and helped me accept my crossing from painting to printmaking, from printmaking to drawing, from drawing to installation...

In the beginning I mentioned the text by Dorota Folga-Januszewska and her notion of “pangraphism.” But one could possibly

just say “aesthetics.” Considering your ability to work within all the said media, I would be interested knowing how much you can sense the tension between a form you choose and what you communicate. To be more specific, how do you know when to stop with “perforating” the Struhadlo (Grater) (Note: The artist's print Struhadlo, perforated intaglio, 140 x 80 cm, received the 2019 Print of the Year award.)

The answer could be that I seek connections between them (between the form and formal aspects). Aesthetics do not mean just formal aspects of things for me. However, in reality it is not so simple or straightforward. Particularly when it comes to when to stop. In general, I respect artwork. What I mean is that to certain extent I lead a dialogue with it and I confront the initial idea, or as it goes through the process, with the current state, with what the “thing” asks for or what it says. It is neither mechanical nor formal matter. At some point I stop, sit down, and watch the thing that's coming to existence and I think again what I want to communicate through it. I revisit the feeling I had in the beginning of the whole process and I am trying to find out whether it is still there or not, and what, or which next step would it benefit from and which would

hurt it. The feeling of whether it is completed or not is based on that. It is interesting that I can open that dialogue sometimes even after seven, ten years, and once again, after such a long time, I return to paintings I had considered finished.

Do you think during this time about how to “formulate” the painting so that it could be understood, or do you rely on your intuition and experience?

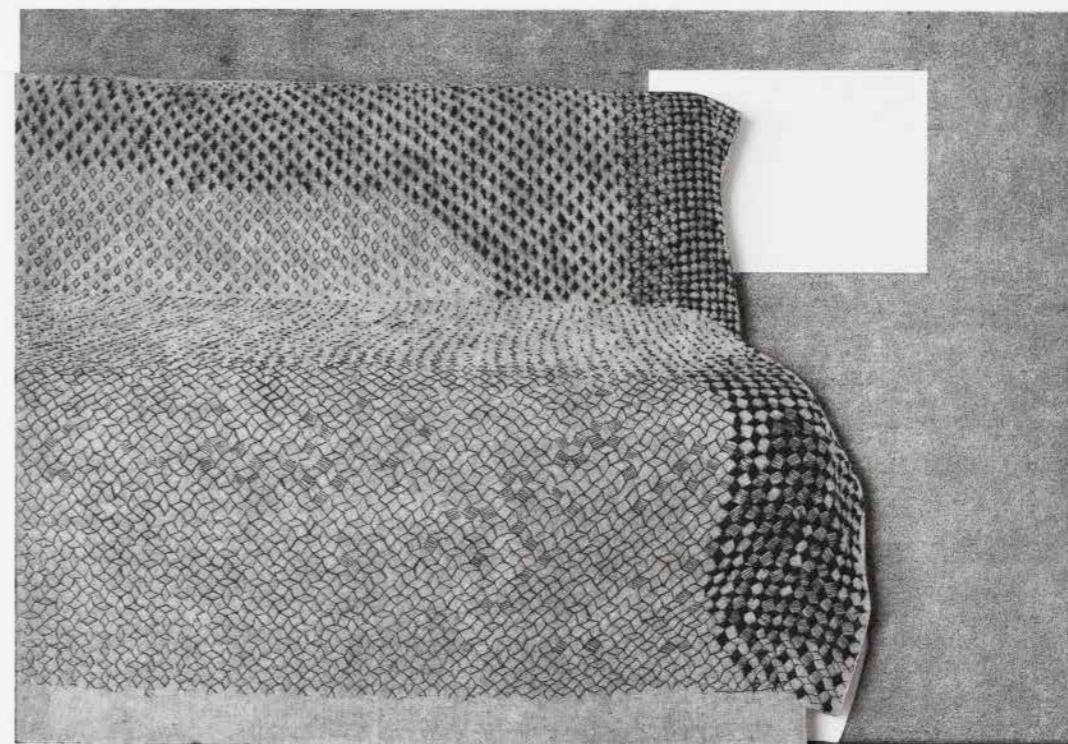
I do not think about it in any systematic and programmatic way. But it is quite possible that we have within us embedded a sort of archetypes or latent “communication” tendencies. So, subconsciously we incline towards certain form of communication, a specific order. This tendency must be based on our experiences. I probably indeed rely on experience and intuition. And how to achieve “the order that isn't just mine or yours?” It is a paradox but I would say, as Bedřich Dlouhý used to encourage us to do, do not bother. Rely on being natural or having an internal need to communicate. If you indeed have something to say, you will be understood because we all meet in a common space of humanity (I would not want to sound arrogant, it is meant to actually capture the elementary, general, and internal within ourselves). If

you do not have much to say, you can speak any language yet you won't understand because there is nothing to listen to.

We are attracted to illusion. It appears like an ideal form of communication. Even though it is a wrong sensory perception. Do we want to be disappointed then? Illusionist is a name for a magician. He tricks our senses, but in such a perfect way that in his way he creates a different reality. It is a strange contradiction. We want to believe this reality, yet we know it is not real. It is therefore perhaps an exciting tension between what we can see and what we know. We are built to know that in our real world the two entity must be in balance. In the arts though, we do not have to know. It is a space that allows us to be carried away with our senses, regardless of our knowing.

Martin, is printmaking something substantially different than painting or installation for you? After all, it is often talked about as a hybrid form, somewhere between letters and images. Is it even possible to take one of the areas of your work and discuss it in isolation from the others?

For me art is a continuum. I do not consider important the formal differences between drawing, painting, or printmaking. All that is being processed inside me



←) Martin Velišek, *Canapé Noir*, 2016, personalized intaglio technique, 24,5 × 30 cm

at the same time, and sometimes one thing is closer to the surface, other times the other one. I want to share something, so I choose the form according to the current situation. When I want to express myself faster, I use drawing. When it needs more contrast and on a more elementary basis, I choose printmaking. When I feel like telling stories, I grab brushes and paints. Simply speaking. It also works in a way that I'm trying to say the same thing in all three media, and I just watch how each of them asks for "its own" thing and carries me away. But printmaking is really something totally different. You can see immediately what you have drawn and painted. At any moment you can see the positive image of it. Whereas in printmaking you can work on a matrix for hours, days, even weeks, yet it is not a positive image, and it is only your experience that can direct you, whether you are working in the right direction or you are completely missing the point. The more experience you have, the more guarantee you have that it is the right direction. Nevertheless, only after you print the matrix you can get your final answer. I would revisit the thoughts about craft—you cannot do without it in printmaking, more than in any other medium. Printmaking is based on its own technological rules. There is alchemy and mystery. The biggest mystery is revealed at the very end when you pull paper off the matrix and right away you can see whether it worked out or not. What fascinates me is this level of uncertainty during the entire process and then, in a matter of seconds, you get the answer. I see it as a parallel to life. You invest your energy into something to find out the results only after some time.

I would like to go back again to the communication and whether it is possible to keep art disciplines separated. In certain way, a message is not composed only by one painting or print but by artist's continuous work. When you place the works next to each other, regardless how different they appear, there should be heard one single word or sentence that belongs to all of them at the same time. And it should relate to the content or internal character.

Aside from other things I keep being fascinated by the tension between your strong realistic (but imaginative) position and your tendency towards total minimalism. Michal Ožibko argues that realism and abstraction are naturally very close

to each other—that they touch each other on an imaginary circle of opportunities. Would you agree?

I would probably not agree completely. In my earlier years I would say yes. However, the idea is based on a two-dimensional world as well as on a sort of (linear) order. Today I understand that realities appear in a three-dimensional space in various layers, in all directions, and we ourselves make an order of them by how we view the world. So today I do not see it as a circle... It is more like a noodle ham bake; sometimes there is more ham on top, other times pasta, and then there is still an egg... Sometimes I do not know what I should bite into first. But it tastes good as a whole. I have difficulties making abstract painting. I simply cannot feel it. I mean I could paint it but it would be pure speculation. By contrast it is difficult for me to create realistic images. I can almost feel resentment. Oddly enough I can do both in drawing.

Going one more time back to Dlouhý and Petříček, what is your relationship to space? I feel like your paintings have quite a strong tendency to "leave," to become three-dimensional and enter the context of everyday life.

I feel the same way. My images are inspired by everyday life. Let's say by reality. And I find it natural that they tend to return to it, that they "run away." What interests me is the dialogue between illusion and reality, yet they both carry the same weight for me. This is painting of a real object and this is a real object. Dialogue is a creative principle. I do not view it as a competition. It is not about subordination of one to the other or a state of imperfection of one over the other. It is not my intention to compare them, I simply place them next to each other. Together, they create new reality. Not because they compete but because they meet. In this state of equality, they are both equally real. Because they are both objects. Object—painting, and Object—chair. It is a relationship between thinking and seeing. Or even better, a dialogue between thinking and seeing. If, in the sense of seeing, painting could compete with an object and vice versa, then in the sense of thinking they are equal. I do not require painting to be interchangeable with reality. I want it to be painting in its full extent.

It is not my intention to mystify the

viewer. And I do not feel like a hyper-realistic painter. When I feel my painting is getting close to be a perfect illusion, I steer away. I always add something that tells the viewer that it is a painting. Most often I take objects from real space and place them into abstract (that is not completely real) space created with paints. It is rare that I employ spatial illusion. I explore working with colour paste, visible traces of brushstroke, often leave some parts of painting intentionally unfinished, etc.

One trend in contemporary philosophy of art is "aesthetics of everyday life." I can think of a number of positive connotations, such as appreciating commonplace trivialities or the return of art to human spectrum. You have worked repeatedly with similar themes, such as in your series "little chairs," but there are others too.

Yes, this really interests me. I programmatically address everyday "little things." It is hard to say whether we do not dare to address big themes or we look down on them. Or, whether we feel that they are included within the small themes. Goethe said: "What is a person in little things, that is who he is in big ones." I'm intrigued by the idea of dichotomy or ambivalence. In general. Their relationship with humans. We are here together yet at the same time each of us individually. I am interested in ugly things, until they are pretty, merry; until it hurts; little ones, until they are big... and of course vice versa. Or for instance a chatty silence...

Which takes me to my last question—if art becomes an everyday matter, will it lose its meaning?

I do not think it could happen. Art cannot become nothing on its own. It is about people. People give meaning to art. And then, it is not only a question of what is offered to me but what I choose and how I see it. Art will probably never head in one direction, for instance towards becoming a matter of the everyday. That is exactly the phenomenological approach; art appears constantly but it cannot appear in its entirety. It cannot stop appearing in horizons. I cannot stop referring to various contexts. Something so highly personal will not turn into a general banality. It would mean that knowledge, including sensorial, is finite. But it is not...



INTROITUS

BARBORA KUNDRAČÍKOVÁ, LENKA FALUŠIOVÁ, EVA VÁPENKOVÁ, ALENA VRŠANSKÁ

Landscape is a phenomenon reaching beyond everyone and everything. It appears contextual even in a situation when it becomes an entity in its own right, a hero of its own story. The works of Lenka Falušiová, Eva Vápenková, and Alena Vršanská are testaments to the fact that there are myriad such stories and other and new could be always told. At the end, the proverb "you cannot step twice into the same river" is not much about a transformation of running river water as it is about the change of a person who steps in it. One question I can think of is implied right in the first sentence: could anything be a text and context at the same time?

From marketing point of view, one could easily state that "resemblance" is a golden vein that cannot be much exploited. It is a simple concept, functional, it can be easily shared, it does

not get lost in translation, it evokes emotions, tension, and joy. Resemblance is the essence of a family (Wittgenstein), faith (Collingwood), cultural knowledge (Goodmann), and politics (Rancière).

But it is also a principle of natural world, nature, macro- and microbiology and botany, as well as astronomy, mathematics, and physics. Even in times of relativity, virtual worlds, and adventurous photographs of black holes. Resemblance is a key to one's understanding of oneself and others, the living and non-living, also of the world that surrounds us—and which we call a landscape. Yet resembling assumes existence of other subject just as text cannot be without context and neither of them without an external observer. Resemblance demands to be seen and as such recognized, text demands to be read and as such understood. To say that something is text and context at the same time then means to appeal to a resemblance of a higher order, to a coexistence of a whole and a part; it means to call not for final execution but for a process—for a transition between shades of gray, between "not yet" and "not anymore."

To translate it into printmaking and relate it to the context of a landscape, resemblance seems like the very essence of creativity, maybe even the being itself.

↑ Lenka Falušiová, *Silent Presence*, 2020, ink on canvas, 155 × 110 cm



LENKA FALUŠIOVÁ

The forest scenery is full of structures, tensions of order and chaos – such is for me the inspiration by the landscape I come from, the Jeseníky Mountains. It is a melancholic, mysterious and quiet landscape. For me, the silence is emotional and incomprehensible; the touch of the silence is one of the main moments of my paintings. The visible is created by the manifestation of the invisible, the impenetrable forest is full of darkness, in which the details of the branches emerge from darkness to light. I began to perceive the inner chaos that the forest evokes as an order only thanks to frequent wanderings in it, thanks to detailed observation. Almost as if I were acquiring a kind of inner vision, as if I received the secret key to understanding. If the darkness is calm, the brightness moves – that's actually the name of one of my prints. For me, the shape of the matter is an imprint of the memory and the feeling that is associated with it. In the solitude of the landscape, I learn to see sharply into the distance, to resonate with the pulse of nature and to breathe in its rhythm. The more time I devote to these forest motifs, the more of the place and its time also penetrates them. I am fascinated by the tension between the genius loci and the imago loci. I find them in things, in stones, in trees, in every living organism. It is necessary to perceive their space of existence. To tune in to the power of silence, to the necessary inner peace. At such a moment, I feel that everything is interconnected and that I am part of the whole.

Lenka Falušíová (b. 1988 Vrbno pod Pradědem)
Draftsman and printmaker. She graduated from the Printmaking Studio (headed by Jiří Lindovský, Dalibor Smutný) at the Academy of Fine Arts in Prague (2012–2017). In 2015 she received the Print of the Year Award in student works. Her artworks have been exhibited in the Czech Republic both in solo (such as 2014 Liberec, 2015 Šumperk, 2016 Terezín, 2019 Prague, 2020 Příbram) and group exhibitions (such as 2014 Vrchlabí, 2017 Klatovy-Klenová, 2018 Vevey, 2019 Bilbao, 2019 Berlin).

⌘) Lenka Falušíová,
Skály II., 2019,
line etching, 18 × 15 cm

⌘) Lenka Falušíová,
Structures, 2019,
line etching, 25 × 20 cm

The mutual mirroring begins with the first drop of sweat, first impression of a plate, and ends with the need of human eye to seek connections, find (create) and decode formulas. Humans are reflected in landscape, they identify themselves with it, while landscape quietly observes their maturing and survives their decline. Eva, Lenka, and Alena's works share a subtlety of experience, fragility of a feeling or personal impression, as well as brutality of an objective world which does not include an ob-

server. After all, an imprint is a manifestation of the highest intimacy—when two strange entities merge, each of them giving itself to the other unconditionally; but also of a total negation of their independence. In a print, text becomes context—yet if we are lucky, it could remain also as a text. And that is the case, at least in my opinion, of the said artists' works. I would probably also mention the works of Šimon Brejcha and Ondřej Příbyl.

ALENA VRŠANSKÁ

I am interested in a landscape without a horizon, without a beginning or end. I am enchanted by landscape structures and the rhythm of the earth's surface. The image of the landscape changes mainly by what the artist is looking for in the landscape. That's why my drawings change according to what is important to me. Walking through and experiencing a place is essential for me. It gives me the opportunity to get to know the landscape better and then process and "transform" it in the peace of my home.

Just as the landscape consists of various small parts, so my drawings consist of small strokes. Landscape – and the drawing does not have to have a beginning, end or horizon. But even so, it should not lose contact with the real form of the landscape. That is why I base my work on a real landscape and my experience with it.

Alena Vršanská (b. 1990 Pardubice)
Draftsman and printmaker. Alena graduated from the Faculty of Pedagogy at the Palacký University Olomouc (2010–2013) and the Printmaking Studio (headed by Jiří Lindovský, Dalibor Smutný) at the Academy of Fine Arts in Prague (2013–2019). In 2017 she received the Print of the Year Award in serigraphy. Her works have been exhibited in the Czech Republic in solo (e.g., 2016 Prague, 2020 Šumperk) and group exhibitions (such as 2014 Vrchlabí, 2015 Prague, 2018 Olomouc, 2018 Pardubice, 2019 Prague).



←) Alena Vršanská,
Mangerton, 2019,
ink on plastic foil,
222 × 105 cm

↓) Alena Vršanská,
Old Kenmare Road, 2019,
ink on plastic foil, 105 × 433 cm

↓) Alena Vršanská,
Gap of Dunloe, 2019,
ink on plastic foil, 105 × 410 cm

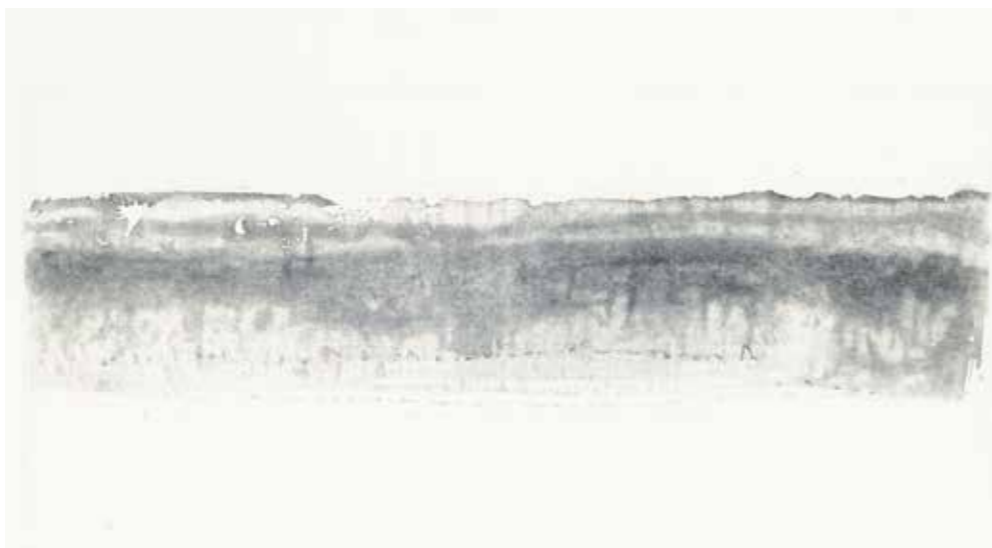


EVA VÁPENKOVÁ

In my work, I proceed from capturing the real landscape, through gradually removing unnecessary impurities by refining the image. This has nothing to do with abstraction, which dematerializes the subject, but much more with distillation. The principle of creation is to reach the essence of the subject by removing the excess. In terms of content, my work is related to a particular way of thinking – to the realization of emptiness. I perceive emptiness in the context of Eastern philosophy, as a process of gradual elimination of everything unnecessary and irrelevant. The images are often created from an approximate obscure shape, largely unintentionally. After this, the processes of addition, extraction, and delimitation follow. It is the pursue of the basic principles of creating space, shape and matter, and "wrapping it with the landscape". The resulting image is affected by the clean area inside and outside of the matrix impression. During the "sketching" in the metal sheet, I think about the size of the paper that will carry the image. When the space around it is not enough, I perceive the image as closed, completed. However, incompleteness and the sense of unfinished landscape is much more in tune with me. I imagine the individual images emerging from the white surface and sinking into it again. They form a sequence of ever-changing moments. A blank sheet of paper indicates the fullness of the open space in which all the images are contained. I think that empty space can be perceived, similarly to music, in the tension of two masses. Precisely constructed shapes depicting pure emotions. Monotony and constant repetition represent an unchanging order. I see such an order in a horizon that, by its very nature, is destined to give the impression of infinity as well as of infinite repetition. The horizon is the visible boundary separating the space I am able to control over the elusive emptiness, although it is actually part of it.

Eva Vápenková (b. 1979 Praha)

Draftsman and printmaker. Eva graduated from the Department of Art History at the Faculty of Philosophy, Charles University in Prague (2003–2009); the Studio of Restoration (headed by Karel Stretti) and Printmaking Studio (headed by Jiří Lindovský) at the Academy of Fine Arts in Prague (2009–2015). In 2014 she received a student scholarship to prepare a publication dedicated to Ladislav Čepelák, and in 2016 an award of the Hollar Foundation. Her works have been presented in the Czech Republic in solo (2017 Hranice, 2019 Kolín, 2019 Šumperk) and group exhibitions (2014 Vrchlabí, 2015, 2019 Prague, 2018 Pardubice).



↑) Eva Vápenková,
Finis Terrae V, 2014,
etching, aquatint, paper, 17,5 × 25 cm

↑) Eva Vápenková,
Margo I, 2014,
aquatint, paper, 15 × 25 cm

↓) Eva Vápenková,
Muxia I, 2015,
etching, paper, 34,9 × 50 cm



Interview with Miloš Michálek

EVERY DAY – ONE NEW PRINT

ONDŘEJ MICHÁLEK, PETRA MAZÁČOVÁ

Miloš Michálek (1949) has devoted his entire professional life to pedagogical activities. As a patriot of Ústí nad Labem, he worked for many years at the Faculty of Education at the Jan Evangelista Purkyně University in Ústí nad Labem. He currently teaches graphic techniques at the Faculty of Art and Design of the University. (...) With the Záznamy [Records] Project (2017), the artist returned to the concept of his ten-year-old time-lapse documentary. He created a graphic print measuring 17.6 × 12.5 cm every day for one year, regardless of whether he was on the road or not. Long-term projects constitute a large part of the artist's graphic and photographic work. While in photographic cycles, he records gradual and uncontrollable changes in the surrounding environment, in one-day graphic recordings he exercises his artistic imagination to resist the routine of everyday life, and to influence the aesthetics of the final recording. (Petra Mazáčová)*

At first glance, it may seem that assigning a daily work in our field can be counter-productive. One may not be inspired or urged to make art every day ... How was it with this project?

From the past, I have had several almost ready potential matrices that I have found and collected for the beginning of the project. I was looking forward to

working with them every day. It wasn't a job for me, it was a joy of creation that remained with me until today. No day, no night without making a print!

When was it hardest to keep to that pre-determined work rhythm? When did your determination become a ball and chain on your leg, or has that never occurred?

Of course, I expected a crisis all year, but it never came. My wife supported me all the way. I think I set myself on black night and white day rhythm so that I couldn't become too tired or ill.

Was the whole series created with the intention of displaying one sheet next to another, i.e. with the knowledge of how the sheets will work side by side? Or was



it just a matter of submitting to a given task and completing it?

I did not place the sheets next to each other, nor did I calculate with it. For the first time, I presented the series of prints on July 10, 2017 (Day 191) to curator Petra Mazáčová to introduce her to what I would like to exhibit in the autumn in the Roudnice Gallery.

What is your own evaluation of the project, and how has it enriched you?

I exhibited part of the project in the Gallery of Modern Art in Roudnice nad Labem (21 September - 19 November 2017) while continuously (5 times) adding new sheets created in the previous days. Whoever came to the exhibition on the last 323rd day saw the set with prints still 'wet'.

The entire cycle was exhibited at GASK in Kutná Hora, where I, together with Vendula Fremlová the author of the text, and Richard Drury the curator of the exhibition, launched the publication entitled Černá noc bílý den [Black Night White Day] 'baptising' it with the water from the Elbe (imported from Ústí and Labem).

To avoid 'withdrawal', the following year (2018) I printed one-time larger format once a week and increased the number of copies from two to four prints. Graphics with a weekly interval could thus be realised in colour. I saw 52 sheets (Týdeník 18) side by side only during the installation of the Kutná Hora exhibition Vryto do paměti [Engraved in Memory] (7 April - 9 June 2019).

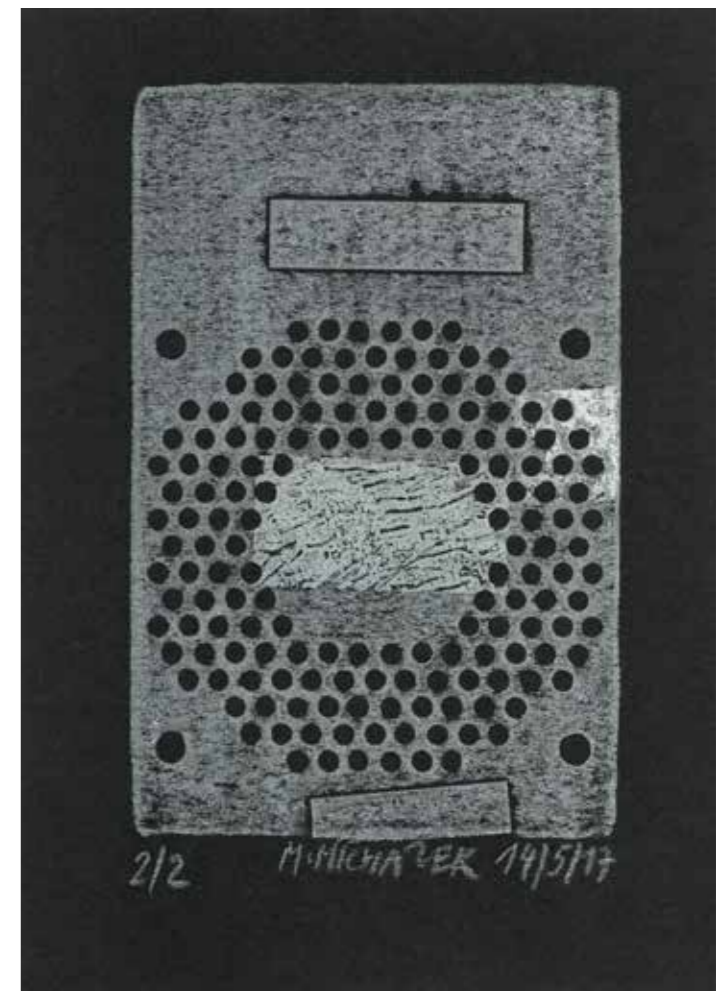
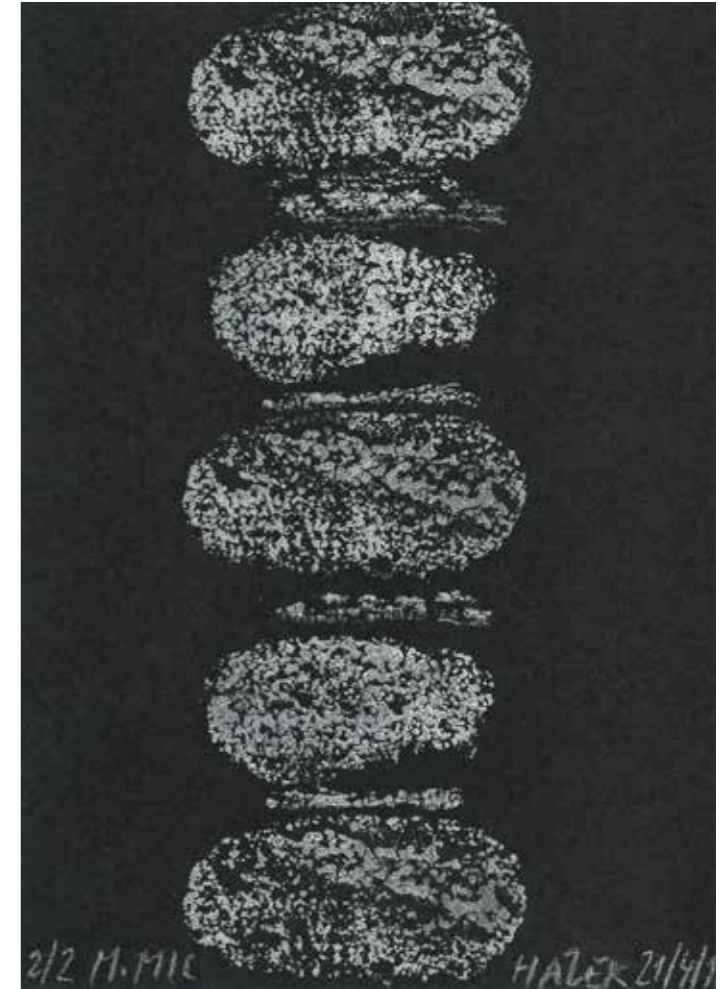
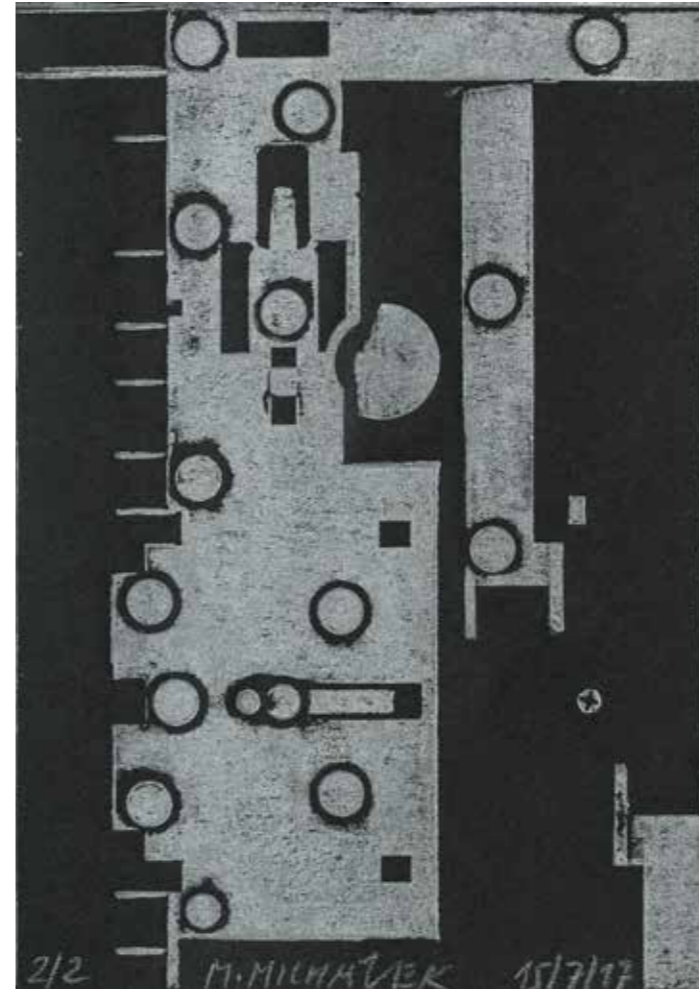
In 2019, I created a cycle entitled Dvanáct [Twelve], making prints in a monthly interval format, and increased the number of prints to eight. During the exhibition of the cycle in Kutná Hora, I added a new month. This year (2020), I will close the whole project with one annual graphic sheet printed on an enlarged format and with a corre-



sponding number of copies (16). Printmaking have become an integral part of my life. At my age, to me it was daily manual activity (printing), but mainly a constantly stressed brain. Just perfect!

* Petra Mazáčová
Excerpt from the text in the catalogue published by the Gallery of Modern Art in Roudnice nad Labem.

↑) Miloš Michálek,
Samples from the book *Black Night White Day*,
2018, UJEP, Ústí nad Labem



A Review of Šimon Brejcha's exhibitions in the Václav Špála Gallery

ŠIMON BREJCHA: GARDENING

LENKA KAHUDA KLOKOČKOVÁ

With his collection of present works from the Gardening exhibition, Šimon Brejcha has prepared for visitors an ingenious play. Those who accept its rules can achieve a certain kind of enlightenment and respect, through pictorial and textual clues leading to associations, and at the same time marvel at the precise pictorial execution, succumb to the sublime and absorb a strong aesthetic experience.



PURITY, MINIMALISM, DETAIL

Immediately after entering the hall on the ground floor, it is obvious that the author has carefully and systematically prepared the exhibition for this particular gallery. There is enough space, time and soft light for the viewer to potentially resonate with the exhibit. They can enter the exhibited works from the immediate vicinity, without glasses, to view the fineness of the layers of printed mulberry silk paper applied by the chine-collé technique on canvases. The monumentality of the paintings is not only made by their generous dimensions and suitable location, but above all by the refined compositions, the insertion of dark and light places of the prints into the format. The mastery of Brejcha's specific graphic technique is underlined by the

preserved integrity of unprinted surfaces of the paper. The structures of prints and matrices tempt us to touch them. Feeling the works with the eyes and the idea of a haptic experience can be felt in the fingertips.

At first glance, the installation that is minimalist and airy hides under its surface the weight of reality. A delicate, innocent-looking detail of stitched graphics with red thread suggests tying of twigs. Even in its fragility and insignificance, it evokes an awareness of violent human gestures, not only in terms of the often cruel aestheticization of plants in order to achieve an ephemeral human experience of beauty, or to use them for harvesting. This context reminds me of stones hanging from apple trees, cutting tree branches, grafting, the principle of bonsai. As if the natural fractal itself – a three-dimension-

al ornament of stems, branches, flowers and fruits – was not enough to perceive beauty. Methods of plant cultivation (regardless of the related breeding area, grading up of animal breeds) leads to the realisation of similar human-to-human treatment. The ideal of transforming weaker entities by stronger ones, to one's own image. Evolution accelerated by humans. The garden is therefore a place where people can live up to their intentions while they are still alive. The titles of Brejcha's works (e.g. bending, tying, etc.) refer to domination, submission, and thus lead to the idea that these innate human passions are better off practiced on plants and vermin in one's own garden rather than in a human community.

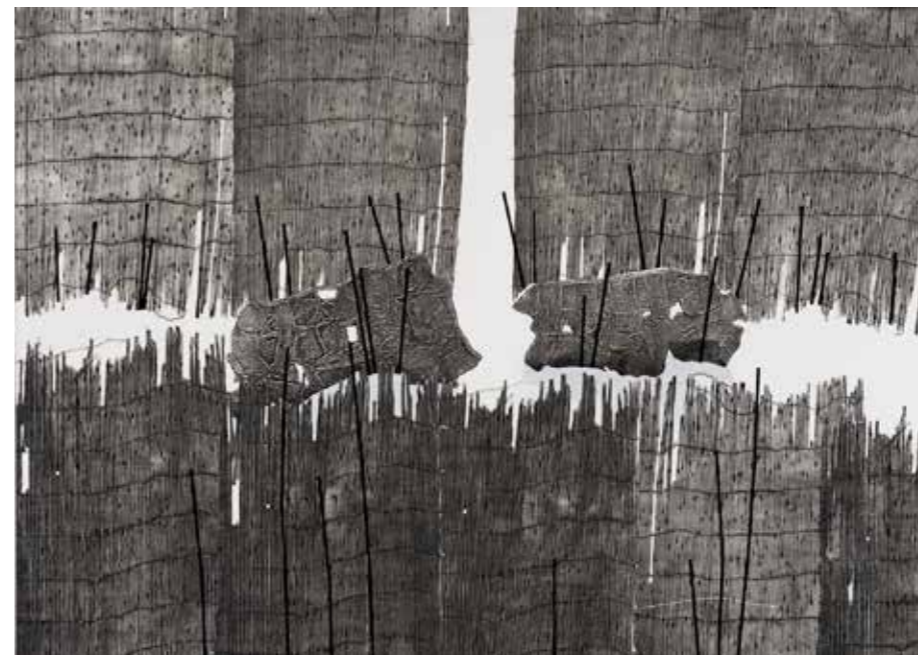
A MULTIPLICATION THAT WORKS

The plant ornament, which should soothe the mind according to the ancient practices and experiences of human culture, is rather unnerving in connection with the title of the work. After a closer look at the repetitive fragments of the image, the viewer encounters problematic places. Where he would expect the same, suddenly there is a change that can be frustrating. The effect can be compared to the rhythm of repetitive offsets of poles along rail tracks, as seen by a passenger from the window of a moving train. Out of the blue, two poles would be closer together, that is, further away from the next, or they would be missing altogether. The recorded error or a moment of surprise will cause concern. The feeling of the reality of a world in which the desired regular repetition does not take place will return.

WORKING IN THE GARDEN WITH THE AWARENESS OF BEING MORTALITY

The theme of gardens of breeding or, when the name is divided, 'gardens of destruction' represents the limits and compromises of a human being and the natural processes themselves. In their designated space, on a sample of their own land extracted from the wildness of natural processes, aware of their own finiteness and the clear victory of the unstoppable growth and regeneration of

κ) *New Banners* 2019, chine-collé and artist's intaglio on 120 g/m², Washi mulberry paper pasted on canvas, 150 × 300 cm (detail)



organisms that survive them as long as they live, year after year a human being goes on struggling to survive. They project their vision of order into it.

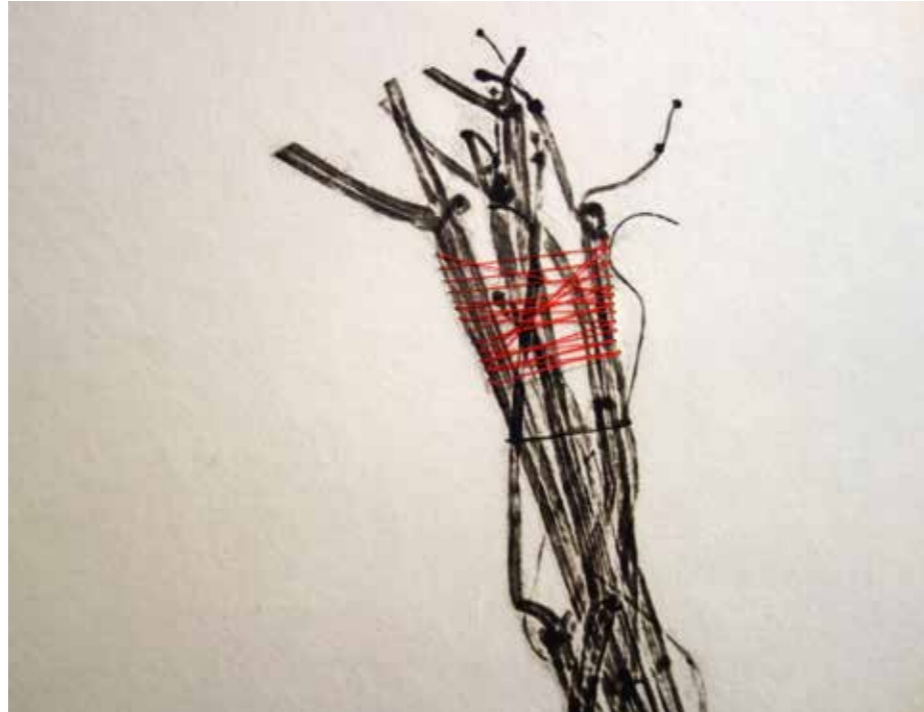
The word garden carries with it a perception of boundaries, the crossing of which can be fatal for uninvited guests. Crowded clusters of various developmental forms of insects can resemble an image of the current situation of humanity, overcrowded territories, planets, invasions, expansions, exodus, being filled to capacity, which can no longer be extended by another space. Unlike humans, organisms can move freely through the landscape. The higher power of the imaginary gardener is the enormous power of the natural elements and death for humankind, which fortunately cannot be controlled by people, even though they have never stopped striving to gain this unattainable control over unexpected phenomena.

The peaceful archetype of the medieval symbol of the hortus conclusus – the enclosed garden – becomes at this moment a dynamic graphic scheme interpreting the human life cycle. The refinement, realisation of one's own ideas and the overall tone of the composition, i.e. also the atmosphere of the garden, are comparable to the care of one's own life. What is the essence of myself, what is the impression we make in society, recognizing the significance of the effort expended, realising the temporary traces of lifelong work, which are immediately overlapped by layers of traces of others. The struggle with nature in the garden is similar to the struggle with oneself. Scales of existential dilemmas placed on top of each other can greatly crush an individual at certain stages of life. However, feelings of imperfection, frustration and futility can, over time, lead to exaltation, liberation through acceptance and humility. It is then possible to approach nature and its laws with such humility. No longer enjoying ownership, but observation.

↑ Installation in Špála Gallery 1st floor (© Marcel Rozhoň) from right:
Uncut Grass (We Are Hidden in the Grass), 2018–2019 collagraph on 350 g/m² Hahnemühle paper pasted on canvas, diptych, each 125 × 200 cm

←) *Stones Between Fences*, 2018, chine-collé and artist's intaglio on 120 g/m² Washi mulberry paper pasted on canvas 150 × 210 cm

↵) *Black Rain*, 2017, collagraph on 350 g/m², Hahnemühle paper, pasted on canvas, 120 × 200 cm



An Interview with Šimon Brejcha

DRAWING BY PRINT

ONDŘEJ MICHÁLEK

Šimon Brejcha is one of the graphic artists who base their work on the simple materiality of expressive means, and this aspect becomes the subject of his graphic prints to a large extent, both directly and indirectly. It is a process where the technology itself opens up a space for the artist to express himself while at the same time it offers new content.

Looking back, Šimon's method of creating a matrix is similar to the technique that its author, Viennese graphic artist and printer Alois Auer (1813-1869) called *Naturselbstdruck* (patented in 1852). It is a remarkably simple procedure that allows you to create a perfect botanical and zoological illustrations. Auer's *intaglio* prints not only offered silhouettes of depicted plants or seeds, but also provided accurate images of the structure of flowers, leaves, roots, or even small animals, without the artist's hand signing the result. This is a method with the somewhat misleading name "natural printing" (in English: Nature printing or more precisely Nature-printed plant engravings), which, however, is not direct printing from natural products, because the printing matrix is, for example, plant leaves, i.e. the process to which Auer's predecessors resorted centuries earlier.

The basis of Auer's technique is a lead plate, into which a dried plant is imprinted under high pressure. The

differently thick parts of the natural preparation leave a graded relief in the soft metal, in which different amounts of colour adhere, and the finest details of the plant structure are "evoked" by printing. The image is sometimes reminiscent of an X-ray, where we can see the detailed course of the fibers of leaves or flowers, or the content hidden in pods. From 1855 to 1873, narrative botanical atlases were printed using this technique in Vienna and later in Prague.

From another technological point of view, it is the principle of stereotyping, which is used when it is not appropriate or advantageous to print directly from the original, e.g. from manual or machine typesetting. First, a 3D impression is created from its relief by mechanical pressure into the material, which then serves as a mold for casting with recyclable fusible metal. However, even this printing process is a thing of the past.

Šimon Brejcha has not only transformed the principle described above

into a distinctive graphic technique, but has also conceptualised it, that is, he has made it a starting point, a creative search strategy and a reference to the credibility of his (aesthetic and technical) findings. In his view, it is not a demonstration of nature, however brilliantly executed, but a demonstration of how fragments of nature speak to us when transferred to art, where they become a means of original drawing. The method of matrix preparation and graphic thinking allows the author to move completely freely in the field of topics, their primarily visual, sometimes conceptual solutions, paraphrases of natural processes on the principle of concentrated cumulative compositions, or on the contrary to enter the thin but liberating ice of minimalism.

However, let us leave this framework of consideration to theorists or curators, and let us focus on Brejcha's technique, which, fortunately, he does not keep secret, and therefore did not mind sharing it with *Grapheion* readers.

Since when do you practice this technique and what is the principle of it?

I must delve really deep into the past of my artistic endeavours. The roots of the techniques I use can be found somewhere there. In this way, I also realise in retrospect that I have always been fascinated by the shapes and mainly structures I found, mostly of natural origin, and so I was searching for a way to use them in the image. Sometimes directly, sometimes they became just an inspiration for the future image. For example, in the early 1990s, I poured beeswax on natural products glued to canvas. At that time,

I made the first castings of structures and later also blind embossing, but they were not primarily intended for printing, although even then I tried to do so for various reasons and implemented a few graphic cycles.

Purposefully and systematically, I started using graphic techniques after a scholarship in graphic workshops in Dresden in 2001, and even more intensively after my exhibition in the *Nová Síň Gallery (Skin so Soft)* in Prague in 2005.

In my work, I currently use mainly two printing principles, which I have been refining for years, and I am still surprised by their new possibilities. I combine both techniques, they often complement and overlap each other.

I would characterise the first one as a specific form of structural graphics. The applied procedure allows me to process the starting material in its original form in which it was found. I do not redraw it, but I scan its relief, which makes it basically physically present in the graphic sheets. It is called *index / index viewing (displaying)*. I cast the found element into *Lukopren (liquid silicone rubber)*, thus obtaining the initial negative casting. The mold is subsequently used for multiple positive castings into epoxy resin. Thus, I get the basis of the printing matrix, which has the form of a fine, raised relief. The carrier of these castings is either thick cardboard or a wooden or hardboard sheet. The durability of the matrix is great, it can withstand between 50 and 100 prints.

In the second method, I use the principle of pressing the relief of the material into a thick cardboard. This creates a negative, carved relief. And it depends

on my intention whether I press in the found material directly or its casting. This method is similar to the one of Auer, which I discovered thanks to you. If I do blind embossing on cardboard using epoxy casting and not directly from natural products, I can very quickly and easily create a matrix with countless identical elements. It is this procedure of reproducing the element that to me is the most interesting procedure in creating a printing matrix. I can create a matrix with fifty identical dragonflies relatively easily, and when I print this matrix only ten times on one large format, I get a graphic sheet on which a swarm of 500 dragonflies floats, and yet every detail draws well when up close. When I step further from the image and look at the print, the microscopic detail of the veining of the wings and the basal shape of the body and wings is lost at that moment, and the illusions of movement and depth of the image prevail. I enjoy this change in perception. It would be difficult to achieve this with other art medium than graphic art.

It often happens that the printing technique itself tells the author how to develop further their work and offers them a new field of thought. How was it in your case?

The liquid silicone rubber that I use is a bit expensive, and not very ecological. That is why I started experimenting with the use of the so-called *Măsra plate*. It is actually a mixture of glue and float chalk. (It was originally intended as a substitute for woodcut matrices.) Thanks to the stability of the negative casting, I can use it directly for printing. I keep refining the procedure and



↑) *Green Wall*, 2018, artist's *intaglio* on 350 g/m² Hahnemühle paper pasted on canvas, 125 × 200 cm

↑) Screen shots from the short film *Thorns*, Kristina Kůlová_ FAMU 2020

↗) *Binding I–VIII*, 2018–2019, artist's *intaglio* on 120 g/m² Washi mulberry paper pasted on canvas 70 × 45 cm and 70 × 50 cm, diptych (detail)

recipe and discovering other possibilities that are truly compelling. The quality of the matrix is affected by many variables, but they can be controlled. Recently, I have come across matrices two meters high. The best part is that it is almost organic production. Basically, almost no chemistry involved. And that is something I have been quite interested in lately, too. In addition, this procedure liberates me because it allows me to use other materials that I have not been able to process yet.

But I'm still fascinated by the possibility of reproducing individual elements in the printing area. I have realised that this feature of graphics takes on a completely different meaning when looked at from different perspective. It is not a mere multiplication of the image, any copier can do that, but it is the use of multiple prints to obtain a new expression that fascinates me. Layering, overlapping, multiplication, densification, transparency, these are suddenly concepts referring to the formal properties of images that can be explored by graphics.

During the preparation of the last exhibitions (in the Smetana Q, Špálovka and Hollar galleries), when thinking about the way to display my work I also came across new ways of adjusting and presenting it. What I mean in particular: A graphic sheet is basically a piece of paper. You can either present it by attaching it directly to the wall (why not?), putting it in a frame or a cassette under the glass (that's nice, aesthetic, but you lose contact with the paper – and when using mulberry silk paper, it's a bit of a waste), or you can try to paste the graphic sheet on the canvas and present it as a classic image. I have done that. I found that I could enlarge the area of the image to the extent that had been forbidden to me until then, and that I could freely place the pasted prints next to each other and compose and combine them freely. In these works, graphics and print become kind of building blocks for building a new image, which has little in common with the original matrix. Lately, I've even been getting out of the area of the graphic and into space. Those who like technological purism may feel uneasy about this method but to me it presents other possibilities of graphics. This is my creative level now and I'm curious how it will develop.

The relationship between natural and artificial is a permanent theme in art, and



↑) *Choirs of Angels I – XVIII*, 2019, collagraph with drawing on Fabriano paper 220 g/m² 80 × 80 cm, set of 18 works (Angel No.9)



→) *Choirs of Angels I – XVIII*, 2019, collagraph with drawing on Fabriano paper 220 g/m² 80 × 80 cm, set of 18 works (Angel No. 16)

we usually find it in an ambivalent concept. I suspect that your creative starting point is similar, although I can't help the impression that somewhere in the background of your work there is above all an admiration for everything that was created without human intervention. Certain sense of renunciation of your authorship...

Oh no. I would not like to renounce my authorship of my work. I'm really proud of some things, because I know what is behind the seemingly simple form, the amount of time, contemplation and experimentation. My main input is in that I bring to light the things I find, and I look for a way to print them. But I admit to the admiration of the found. It is an endless source of inspiration. However, my admiration is often directed at what man has created! And sometimes it takes my breath away, what a beauty! At the same time, however, I also have the feeling that the function of the image has taken a completely different position compared to previous centuries. Just consider how many images a person

came across in the Renaissance, Baroque period... there probably weren't many of them. But our world is flooded with images. Mostly virtual. That's why I try to work with haptically interesting material, moreover mostly in a 1: 1 size, with material with which I can formulate my personal experience, which has symbolic potential or contains history or a story... Nothing virtual. Being able to touch and reshape things is important to me. But I realise that such a way of working creates certain limits for the morphology of my graphics. That's why I also draw. For many, it will probably be surprising that these are all drawings with people and about people, no branches or vermin. Maybe these two positions of my work will connect somewhere. I'm curious. We will see.



←) Oldřich Hamera, *Untitled*, 1980, active etching, 27 × 19 cm

↓) Oldřich Hamera, *Ukřižování [Crucifixion]*, 1972, monotype, 44 × 37,7 cm



A Review of the Monograph on Oldřich Hamera by Eva Čapková

I LIKE THE SMELL OF STONES

JIŘÍ BERNARD KRTIČKA

A monographic study of Oldřich Hamera written by Eva Čapková, published by Arbor vitae in 2019, presents an artist who likes the smell of stones, a lover of the underground world, an unmistakable graphic artist and painter, a 'secretly famous' pupil and continuator of Vladimír Boudník.

The image of Oldřich Hamera as a peculiar solitaire still prevails, who, unlike his peers from the artistic underground, did not go underground only metaphorically, but in the literal sense of the word: enchanted by the beauty of minerals

and fossils he has descended into the underworld as a mythical hero not to emerge from there again. With this, a vague legend and 'secret glory' of him was born, although the knowledge of his work remains only vague and frag-

mentary. Although the mentioned image is true in the core, it represents only one, albeit fundamental aspect of the artist's personality, which is in fact much richer and more complex. Oldřich Hamera's monograph by Eva Čapková is an attempt to correct this one-sided view and to present the artist's work as a cut gem, reflecting the light of the world with many different facets.

The reader will find confirmation of the legend in one of the introductory chapters of the book, entitled *I Like the Smell of Stones*, which describes the artist's inner relationship to minerals, whose drawings, colours and shapes have stimulated his imagination and evoked emotional vibrations since childhood. As Oldřich Hamera himself admits, he learned to recognise stones not only by sight and touch, but also by smell: Sulphides smell like sulphur, and I can smell water in haloids. In igneous rocks, such as granite, I smell the blacksmith's

hearth. Perhaps even gunpowder, perhaps from the tension, from the secret energy of the earth material, that is tense like a rope. The ideas evoked by sensory experiences were more important for the artist's work than his extensive knowledge of geology, mineralogy or palaeontology, which had been accumulated for years, because as he adds: imagination has always taken precedence over the hair-splitting and most precise professional knowledge.

The starting point of Oldřich Hamera's artistic career was undoubtedly the meeting with Vladimír Boudník in 1964, when both of the artists were employed in the ČKD concern (one of the largest engineering companies in the former Czechoslovakia – a translator's note). Befriending Boudník 'opened up' the sky for the then twenty-year-old artist-beginner, though Boudník was still rejected and ignored by the official culture, but already respected and admired by dedicated experts. Oldřich Hamera was introduced not only to Boudník's artistic program – explosionism, but also to his innovative graphic techniques. In addition, the charismatic master was more than willing to share with the student his rich practical experience in the field of graphic printing. And not only that, Boudník also gave Hamera a home-made press, on which he printed his first graphic works.

The main idea of Boudník's artistic program was the association of ideas based on random visual structures. Because Boudník was a factory worker and a resident of the big city, stains of peeling plaster on the walls became a universal model of such structures for him. However, in his interpretations of explosionism, he also mentions the shapes of clouds and rocks and the drawing of marble or wood among the stimuli of the imagination, which proves that he was an equally sensitive observer of nature. Thanks to his prophetic interest, non-conformist attitudes to life and independent artwork, he became the protagonist of informal art in the former Czechoslovakia in the second half of the 1950s. Oldřich Hamera found in Boudník's explosionism a way in which to combine his passion for the mysterious underground and drawing structures of minerals and rocks with

a specific way of artistic expression – informal abstraction.

Eva Čapková divided Oldřich Hamera's work into three periods: the early phase until 1968, the period 1968–1989 and the period from 1989 to the present. Three basic lines of the work pass through three periods, determined by the trinity of the main art techniques: active graphics, structural graphics and monotype. The author characterises and presents each period and thematic area with a commentary on selected works. (It is a pity that in the section with reproductions that follows each



chapter, some of the annotated works are missing.) Other sections of the monograph are dedicated to specific themes and some special art techniques – layered monotype, active etching, derealisation, collage, assemblage. Valuable observations can be found in comparisons of Boudník's and Hamera's works. For example, the reader will learn how the two artists differ in their approach to active graphics, or what is the formal difference in their conception of symmetric structural graphics.

Great attention is paid to the art of monotype, which Boudník had already significantly enhanced with his suggestive imagination and expressive gestural abbreviation. Following in his footsteps, Hamera created extensive monotype cycles on *Vodní svět* [Water World], *Zrod hmoty* [The Birth of Matter], and *Vesmír* [The Universe] as early as the 1960s. It was in the monotype that he

developed his work to the full thematic breadth and devoted himself to it even at a time when, due to life circumstances, he had to give up graphic work for a while. He responded to the occupation of Czechoslovakia with a monotype cycle entitled *Pavouci zachvátili svět* [Spiders Plagued the World]. During the years of normalisation, the cycles of *Vynálezci* [Inventors], *Lunární stroje* [Lunar Machines] or *Řád hlístů plochých* [The Order of Flatworms] were created, the common denominator of which is subtle intellectual humour. It goes without saying that in countless monotypes Hamera also dealt with his lifelong theme – the underground world – and its iconic motif – the trilobite. The monumental work is the cycle of abstract monotypical landscapes entitled *Máj* [May], created over four decades since the mid-1980s and combining the motifs of the famous Mácha's poem with the motifs of his travels to the Krkonoše mountains (Czech Republic) and to Italy.

Already in his early period, Hamera tried to emancipate himself from the influence of his master not only in expression, but also in technology. In his conception, the monotype was to become a full-fledged art technique, combining the qualities of drawing and painting. The result of his efforts was the discovery of a layered monotype, based on a unique way of processing inks, which are applied to a printing plate in several continuous

layers. By masterfully controlling the spatula, the artist then creates a colour composition by gradually uncovering and mixing the individual layers. The second discovery of Oldřich Hamera is the technique of active etching, in which the monotype is printed from a metal plate, processed by etching without a cover. In this way, he achieves an original artistic effect, where a soft structure created by etching shines through and, in places, appears in the second plan under a distinctive monotype drawing of the print.

Although it is not possible within a review of a book to dwell on all areas of Hamera's extremely extensive and richly fragmented work, it is necessary to make an exception, at least for his publishing and illustration activities. In the period of normalisation, Oldřich Hamera entered unofficial Czech culture as a publisher, graphic designer and

printer of the samizdat edition *Explosionismus*, following on the eponymous typewritten edition of Vladimír Boudník from the early 1950s. The renewed edition began its activity in 1974 with the publication of the collection of Boudník's decals, drawings and texts of *Corpus delicti*, and its most important titles include *Intimní deník* [The Intimate Diary] of Karel Hynek Mácha and *Cholupický den* by Ladislav Klíma. In addition to his activities connected with his own edition, *Explosionismus*, Hamera also collaborated as a graphic designer and printer with other samizdat publishers, especially with Václav Kadlec (Prague Imagination) and Vladislav Zadrobílek. After 1989, his most important activity in the field of book culture is the cooperation with the publishing house *Ve stráni* of the Krupeks, for which he illustrated the bibliophilic editions of Mácha's *Máj* and Hrabal's *Pábitelé*.

In her monograph, Eva Čapková presents a plastic image of Oldřich Hamera's work and reflects on the most important inspirational stimuli, life contexts and artistic influences that determined the depiction of this image. In the opinion on the importance of these factors, I would agree with the author in the vast majority, I would only strongly emphasize, among others, the

philosophy of Roger Caillois, which I consider to be an absolutely essential factor. In the 1960s, theorists were dominated by a psychological interpretation of informal art, according to which informal abstraction is an expression of the artist's inner self, his emotions, anxiety and desires. In opposition to this, Caillois in his *Generalised Aesthetics* placed emphasis on 'raw and self-grown' beauty, based on an analogy with spontaneously emerging natural structures. Caillois's approach to informal art is thus aesthetic and represents a full-fledged alternative to psychological interpretation. Boudník's work created an extremely strong resonance in the former Czechoslovakia in the first half of the 1960s. Of the several dozen followers, however, the vast majority left informal art before the end of the 1960s. The reason why only Oldřich Hamera remained faithful to informal abstraction and continues to create in the spirit of it until today, is in my opinion this: Hamera is, after Boudník, the only real explosionist who has seriously accepted Boudník's artistic program and consistently fulfilled it in his work. For an explosionist, informal creation has an objective basis in real natural structures and therefore cannot be

considered a mere fashionable artistic trend, nor a pure record of subjective emotions. In *Generalised Aesthetics*, Hamera found not only a philosophically grounded rationale for Boudník's ideas, but also a theoretical reflection on the beloved world of minerals and rocks. It is therefore not surprising that Oldřich Hamera was the only artist in our country who read Caillois with full understanding of his work.



λ) Oldřich Hamera, *Untitled*, 1965–66, structural graphics, 35 × 27 cm

κ) Oldřich Hamera, *Jedinec [A Person]*, 1972, monotype, 44 × 37,7 cm

REMEMBERING IVO KŘEN AND HIS WORK

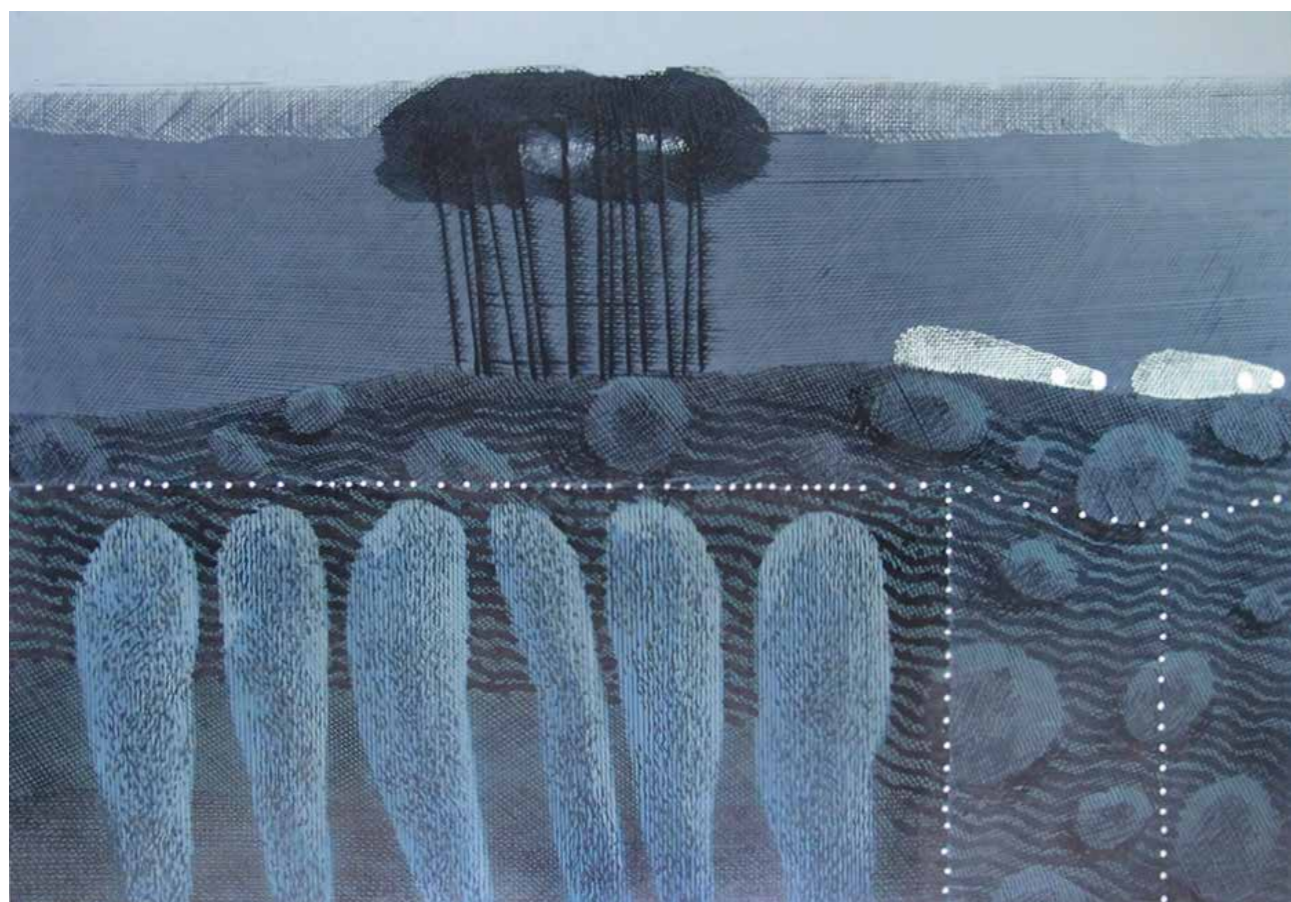
ALENA LAUFROVÁ

I first heard about Ivo Křen (1964–2020) in connection with the unique collection of contemporary Czech studio glass artworks, which he gradually created as a curator and led at the Pardubice chateau. He also founded the Rubikon group, which brings together several outstanding glass artists.

Then I saw his exceptional linocuts and we met a few times in the Hollar gallery. In 2014, we did an interview for *Grapheion* together (it was at the request of the then editor-in-chief, Simeona Hošková) and we became friends. And no wonder,

for Ivo was kind and accommodating, with a sense of gentle humour, and he spoke in a refined manner about things that were always relevant and interesting.

There are torn and divided artists who seek inner peace in their work, there are eternal experimenters oscillating between doubt and uncritical self-confidence. In the case of Ivo Křen's work, it is a harmonious resonance between his inner world and the world of natural scenery and processes taking place beneath the surface, themes that attracted him and were a constant inspiration for him. Landscapes that are intimate and monumental, lyrical, thoughtful and dramatic, symbolic and secret. Ivo is one of the authors who raised the neglected technique of linocut to a higher level in our country. It was the medium of linocut that gave him almost unlimited freedom in finding and combining graphic techniques and expressions and corresponded well with his imagery perception and feelings.



Ivo Křen's work is characterised by the search for his own landscape morphology, which is based on real experiences of nature. (Ivo did not hide the initial great influence of his professor Bořivoj Borovský at the Faculty of Education in Hradec Králové, where he studied art education and the Czech language). He relies on records to which he returns even after a long time. (For example, Ivo processes his sketches from Iceland ten years later). The perception of a particular landscape thus undergoes a transformation, shapes are reduced, it is often the language of symbols. In addition to shapes, he also works with structures that characterise the landscape in more detail, putting it into a context or indicating the invisible realm of the microworld. No less important is the choice of colours. He prints one colour on top of the other by hand, and more than thirty-colour register can be thus created. Ivo does not plan for the number of colours, the graphics are created gradually, during the work he decides on the next steps. It is the openness and a kind of 'slowness' of this creative process that attracts Ivo. It allows him to immerse himself in a meditative manner in the landscape, listening to it and to himself, too. The process of adventurous experimenting and searching continues until the final

linocut is considered definitive. Ivo is inventive and surprising in the combination of colours. At the same time, each of his prints has a different compositional pattern. The compositions are generously conceived, free of details, with a distinct emotional charge. They speak to us through their mood, intimacy, artistic communication. With his graphic work, Ivo reveals the soul of a poet, and it is certainly no coincidence that Ivo's first linocuts – albeit in black and white – were created as part of his diploma thesis for the composition of *Night with Hamlet* by Vladimír Holan.

Knowing Ivo Křen as well as his work touched many people significantly. It touched his friends, connoisseurs of graphic art and casual spectators. And the reason is clear. This man of gentlemanly conduct and actions, a nice and sensitive man, is one of those artists whose work is in rare agreement with their peculiarly perceptive, thoughtful and positively tuned essence. Such works are not subject to fashion trends and their testimony affects those who have open hearts.

JAROMÍR RYBÁK ABOUT IVO KŘEN

I remember a mishap I once experienced with Ivo! He loved well-crafted situations and practical jokes in general. So, I prepared a rather sneaky prank for him on the phone. We exhibited together in one theatre and I told him not to bother coming by a train, that I would include one of his graphics with a vavona frame, and that only one picture would fit on the wall anyway. At the exhibition, I told him on the phone that everything went well, except for the fact that his graphics got stolen and Ivo said: 'Well, would you believe the kind of people that exist today! Who would have thought!' So, I interrupted him and said: 'You know, Ivo, they left your graphic leaning against the wall, they only stole the vavona frame!' I left him with this information for a while during which he was lamenting about the times in which we live and that no one appreciated the value of art anymore. After that I told him the truth that I made it all up.

And such pranks, we would keep preparing for one another! He was such fun and was up for any kind of mischief.

↑) Ivo Křen, *Night Watch*, 2012, linocut, 45 × 65 cm

EXHIBITIONS → COMPETITIONS
COMPERIONS → CONFERENCES → FAIRERS

13TH INTERNATIONAL BIENNIAL OF CONTEMPORARY PRINTMAKING „IOSIF ISER“

PLOIEȘTI/ROMANIA
MUZEUL JUDETEAN DE ARTĂ PRAHOVA
(4 December 2019 – 6 February 2020)



↑) Judy Woodborne – *Clotho – the weaver from the three fates*, linocut, S.C. BES Romania Award

In 1993 on the occasion of organizing the Iosif Iser painting retrospective, the Prahova County Art Museum „Ion Ionescu-Quintus“ through its late director, art critic Ruxandra Ionescu, launched the idea of a biennial in the field of printmaking. Within the thirteen editions held so far, the importance of the event has been continuously emphasized, both by increasing the number of participants and through the ascending evolution, from a quantitative and qualitative point of view, of the works entering the competition. It is addressed to all interested Romanian and foreign professional artists, regardless of age, is open to all printmaking techniques. The awarded works, but also a large part of the other works presented enter the collection of the Art Museum Ploiești. The 13th edition entered 447 works by 286 artists from 47 countries. 316 were donated to the Museum.

Prahova County Council Award: **Somsuk Surapong**, Thailand, *Hopeless*, mixed media
Ploiești City Hall Award: **Serena Pagnini**, Italy, *The Banquet II (Il banchetto II)*, etching
U.A.P. Romania Award: **Aura Evelina Radu**, Romania, *Towards school*, soft-ground etching
Prahova County Art Museum Award: **Masaaki Sugita**, Japan, *Lighthouse from the mouth*, engraving

S.C. BES Romania Award: **Judy Woodborne**, South Africa, *Clotho – the weaver from the three fates*, linocut

4TH RENÉ CARCAN INTERNATIONAL PRIZE FOR PRINTMAKING

BRUSSELS/BELGIUM
BIBLIOTHECA WITTOCKIANA
(until 23 February 2020)



↑) Malgorzata Chomicz Chomicz – *Ticho XI*, 2018, linoryt, 500 × 700 mm, Grand Prix / 1. cena

The non-profit association asbl Espace René Carcan was created in 1990 by René Carcan (1925-1993). Its main aim is to develop the art of printmaking. Twenty years after his death, the Espace René Carcan, in partnership with the King Baudouin Foundation, decided to create the René Carcan International Prize for Printmaking which took place for the first time in 2014, thus fulfilling the greatest wish of the artist. The call is open to engravers and engraving students of all nationalities and of any age who use the following techniques: intaglio, lithography, linocut, xylography (wood engraving), serigraphy (silkscreen printing) and monotype.
Jury: Virginie Caudron, Museum of Drawing and Original Print in Gravelines, France (president of the jury); Charlotte Massip, artist, France; Geneviève Laplanche, artist, documentary librarian, Switzerland; Rebekka Baumann, visual artist, Switzerland; Roger Dewint, engraver, honorary professor of drawing and engraving at the Brussels Academy, Belgium

Grand Prix / First prize (EUR5,000): **Malgorzata Chomicz**, *Silence XX*, *Silence XII*, *Silence XI*, linocut
First mention (EUR3,000): **Fumio Yamaguchi**, *Winter Landscape _01*, *Larch trees in the field*, *Birch tree in the winter*, *A tree on the moor*, lithography

Second mention (EUR2,000): **Henri Dupont**, *Cannisse*, *Stigmates*, *Pink Slipper* (Chausson Rose), *Vigilant on red background*, etching
Public prize: **Malgorzata Chomicz**, *Simply artichoke flower*

INTERNATIONAL ASSOCIATION OF PASTEL SOCIETIES 36TH JURIED EXHIBITION

DUNEDIN/USA
DUNEDIN FINE ART CENTER
(1 April – 10 May 2020)



↑) Christine Swann – *Impact*, 318 × 406 mm, Prix de Pastel Award

The exhibition included 86 pastel paintings from artists in six countries, representing 36 member IAPS societies, juried from 1114 entries from the U.S. and 11 countries around the world. The IAPS, est. 1994, is currently comprised of 94 member societies and continues to grow every day.

Jury of selection: Myles Johnston, Anna Wainright, Charles Peer
Judge of awards: Brooke Allison

Prix de Pastel Award: **Christine Swann**, Pittsburgh PAL, *Dojem (Impact)*
Gold Award: **Lyn Asselta**, First Coast PS, From Rock to Wood
Silver Award: **Vianna Szabo**, Great Lakes PS, Last Hurrah
Bronze Award: **Yana Golikova**, RRRS of Nevada, Devon rex
Honorable Mention Awards: **Brenda Boylan**, PS of America, *Elgin Evening*; **Natalia Chekotova**, NPS of Russia, *Straight up the Stairs and to the Right*; Ying Feng, North America PAA, *A Happy Girl*; **Jennifer Evenhus**, Northwest PS, *Roadside Reds*

INTERNATIONAL BIENNIAL PRINT EXHIBIT R.O.C 2020

TAICHUNG/TAIWAN
NATIONAL TAIWAN MUSEUM OF FINE ARTS
(online due to COVID-19 since 3 June 2020)

Jury: Lifa Shaih, art critic; Chin-Yuan Rock Shen, printmaker and visiting professor, National Taiwan Normal University; Manray Hsu, independent curator and critic; Ming-Dye Yang, printmaker and professor, National Kaohsiung Normal University; J.J. Shih, former



↑) Dan Obana, Japan – *Charge into the Unknown*, digital print, Gold prize

director of the Museum of Contemporary Art Taipei and Kuandu Museum of Fine Arts Kaohsiung Normal University; J.J. Shih, former director of the Museum of Contemporary Art Taipei and Kuandu Museum of Fine Arts

Gold prize (NTD400,000): **Dan Obana**, Japan, *Charge into the Unknown*, digital print
Silver prize (NTD200,000): **Henryk Krolkowski**, Poland, *The Boat*
Bronze prize (NTD100,000): **Tek-Khean Lee**, Malaysia, *In the Smoke*
Special jury prizes (NTD80,000):
Akimitsu Tamawake, Japansko, Japan, *Remember Me*; **Chisanuphol Presanvorakitkool**, Thailand, *Ozymandias*
Merit prize (NTD50,000): **Orlando Martinez Vesga**, Colombia, *Project for an Architecture of Air (Stage 2)*; **Ammat Kongwaree**, Thailand, *Parasitism*; **Hyun-Jin Kim**, Taiwan, *Existence-W#3*; **Ting-Shiuan Wang**, Taiwan, *Attentiveness from Afari*; **Jintu Mohan Kalita**, India, *Relationship*
Honorable mention (NTD30,000): **Rafael Gil**, Argentina, *Topography of the Wall II*; **Dimitrije Pecić**, Serbia, *A View From the Window*; **Yi-Fei Tai**, Taiwan, *Concentrated Spirit*; **Warisara Apisampinwong**, Tailand, *The Power of the Eastern Color No.4*; **So Imaizumi**, Japan, *I Can't Wait for Chance with Crouching Start*

40TH MINI PRINT INTERNATIONAL OF CADAQUÉS 2020

CADAQUÉS/SPAIN
TALLER GALERIA FORT
(27 June – 30 September 2020)

The image must not be bigger than 10 × 10 cm (paper 18 × 18 cm). Accepted works will also be exhibited in the Galerie L'Étang d'Art in Bages, France, and in other places. Each awarded artist will be invited to have a one-person show of his/her small format prints within the next Mini Print International in the gallery in Cadaqués, during the summer season.

Awards:
Sally Cutler, United Kingdom – *Beneath the*



↑) Sally Cutler, United Kingdom – *Beneath the evening sun nature watches*, collagraph, awarded in 2020

evening sun nature watches, collagraph, awarded in 2020
Satoru Yasuda, Japan, *Unstable rest*, etching
Elvira Rodríguez Roura, Spain, *It's here (Estic aquí)*, collagraph

MISKOLC GRAPHIC TRIENNIAL 2020 BACK TO THE FUTURE

MISKOLC/HUNGARY
HERMAN OTTÓ MUSEUM – MISKOLC GALLERY
(25 July – 4 October 2020)



↑) Csaba Fürjesi – *Finished future (Futurum exactum) I*, linocut, engraving X6, Grand Prix of the Municipality of Miskolc

1st selection round jury: Krisztina Dékei, art historian; József Gaál, artist; László Lengyel, art historian; Katalin T. Nagy, art historian; Péter Stefanovits, artist
2nd selection round jury: Katalin Aknai, art historian; Péter Jónás, printmaker, winner of last year's main prize; Gyula Július, printmaker; Ábel Kónya, printmaker; Éva Vargaová, sculptor, winner of last year's main prize

Grand Prix of the Municipality of Miskolc:
Csaba Fürjesi, *Finished future (Futurum exactum) I–II*, linocut, engraving X6
Award of the Ministry of Human Resources:
Gábor Koós, *Untitled (Chimera project)*, paper, wood, frottage; **Vaii Morilor**, frottage

Tamás Kovács Award: **Tamás Felmann**, *Flucuat nec mergitur 1–2*, digital print
Special professional prize of the Hungarian Academy of Arts: **Barnabás Szita**, *Situations*, giclée + AR

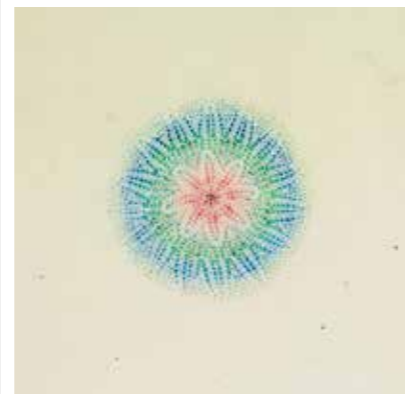
Free Gallery and Art Colony Award: **Anett Cifra**, *Relationships*, soft-ground etching, hand sewing; *Graphic still life – Giotto's never-painted fly*, screen print
Award the Foundation for Hungarian Graphics: **Tamás G. Kovács**, *Secret ingredient*, linocut with stencil; *Kotocut stickers*, linocut on self-adhesive foil

Nalors Grafika Award: **Bianka Dobó**
Award of the Association of Hungarian Graphic Artists: **Kinga Horváth**, *Connector XI, XII*, aquatint
Award of the International Art Colony of Somorja: **Luca Oberfrank**, *In principio erat verbum I–II*, textile, screen printing, sound installation

Award of the Institute of Visual Arts of Károly Eszterházy University: **Adrián Ernő Rakk**, *With black work, our future is dark*; *Time goes by, money comes*; *We are building*, lithography
Award of the Visual Institute of the Rippl-Rónai Faculty of Arts, University of Kaposvár: **Anna Mészáros**, *Built environment I–II*, aquatint
Award of the Spanyolnátha magazine: **Tamás G. Kovács**

V 3RD INTERNATIONAL MINI PRINT CANTABRIA 2020 THE SEA AND THE LIGHTHOUSES

SUANCES/SPAIN
CENTRO DE ARTE FARO CABO MAYOR
(14 August – 31 December 2020)



↑) Amy Sands – *Constellation XXI*, monocopy – serigraphy and laser cut, 1st Award

This year, 273 artists from 44 countries around the world have dared to submit their 676 small-format (20 × 20 cm) graphic works.

Jury: Alexandra G. Nuñez, director of Espacio Alexandra; Nuria García Gutierrez, director of the exhibition area of the University of Cantabria; Sara Huete, artist and director of Dr. Madrazo Art Center, Santander City Council;

Carlos Limorti García, coordinator of Cultural affairs bureau, Autoridad Portuaria de Santander; Guillermo Balbona, journalist, El Diario Montañes; Andrea Juan, SM Pro Art Circle

1st Award (EUR4,000): **Amy Sands**, United States, *Constellation XXI*, monoprint – serigraphy and laser cut
2nd Award (EUR1,500): **Cleo Wilkinson**, Australia, *Whale*, mezzotint
3rd Award (EUR500): **Sioban Piercy**, Ireland, *My small sea held by you (Atlantic II)*, inkjet print on waxed Kozo paper
Cantabrian Sea Award for local artist (EUR500): **Patricia Castaneda**, Spain, *Cabo Mayor*, monotype
1st Mention: **Raquel Martínez**, Spain, *Lighthouse Night (Faro Noche)*, photo print with photopolymer film
2nd Mention: **Alicja Snoch-Pawlowska**, Poland, *Ways of the Light 1*
3rd Mention: **Bren Unwin**, United Kingdom, *Connected*, monotype – oil and mixed media on Arches paper
4th Mention: **Frances Valesco**, United States, *The Sea - Lighthouse 3*
Special Mention: **Helena Kanaan**, Brazil

8TH MINIPRINT KAZANLAK 2020 THE INTERNATIONAL CONTEMPORARY MINIPRINT OF KAZANLAK

KAZANLAK/BULGARIA
ART GALLERY KAZANLAK
(opening 27 August 2020)



↑) Eric Mummery, Canada – *Face to face with. Eight*, 2019 wood engraving, 150 × 180 mm, First prize in classical printmaking

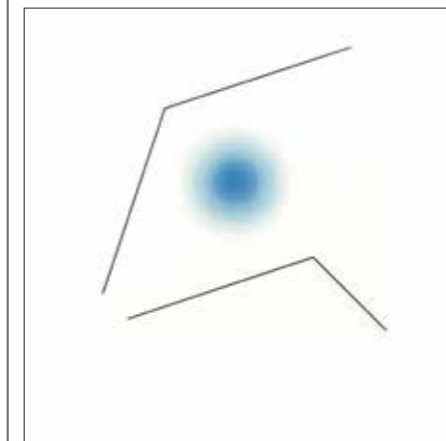
The Contemporary Miniprint of Kazanlak's has ambition in becoming a forum for discussion and collaborative exchange between artists and art lovers in the years to come. Despite the worldwide pandemic disruptions, this eighth edition was incredibly strong and selected over 400 works from 140 artists and 34 different countries around the world.

International jury: Barbara Graham, New Zealand; Gordon Sherman, USA; Peter Boyadjieff,

Bulgaria; presided over by the direction of Miniprint Kazanlak

First prize in classical printmaking (plus featured individual exhibition): **Eric Mummery**, Canada, *Face to face with. Eight*, 2019, wood engraving, 150 × 180 mm
First prize in digital & experimental printmaking (plus featured individual exhibition): **Christiaan Diedericks**, South Africa, *Faith*, 2020, archival pigment print, clear varnish silkscreen and embroidery, 180 × 180 mm
Honorary mentions: **Hans-Christian Behm**, Canada, *Starry Night at the End of Tunnel*, 2020, embossing, chine collé; **Colin Gillespie**, UK, *Put together point of view*, 2019, collage/relief; **Heike Pander**, Germany, *Hedgehog*, 2019, intaglio/etching, aquatint, chine collé; **Alicja Snoch-Pawlowska**, Poland, *Fusion K-2*, 2020, silkscreen; **Yasuyuki Uzawa**, Japan, *Downtown 2*, 2020, digital print; **Asuna Yamauchi**, Japan, *You in the mirror 2*, 2020, etching, aquatint

11TH INTERNATIONAL BIENNIAL OF MINIATURE ART CZEŃSTOCHOWA/POLAND CENTER OF THE PROMOTION OF CULTURE (29 August – 9 October 2020)



↑) Anna Szumigaj-Badziak, Poland – *Space 3KL-N*, serigraphy, 1st prize

Anna Szumigaj-Badziak, Poland – *Space 3KL-N*, serigraphy, 1st prize

Jury: Dariusz Kaca (president), Graphic Arts Institute, Fine Arts Academy, Łódź; Piotr Korzeniowski, Department of Painting, Fine Arts Academy, Kraków; Justyna Warwas, Department of Arts, University of Humanities and Natural Sciences of Jan Długosz, Częstochowa; Robert Sękiewicz, gallery curator, Center of the Promotion of Culture, Częstochowa

1st prize: **Anna Szumigaj-Badziak**, Poland, *Space 3KL-N*, serigraph
2nd prize: **Jakub Zdejszy**, Poland, *Reminder*, serigraph
3rd prize: **Lukasz Chmielewski**, Poland, *Silent*

Revelations, computer print; **Marcin Szymielewicz**, Poland, *Singularis*, drawing
Honorary Mentions: **Magdalena Banaś**, **Darya Hancharowa**, **Agata Koszczan**, **Emilia Pitucha**, **Tomasz Wiktor** (all from Poland)

7TH INTERNATIONAL ETCHING BIENNIAL OF VALLADOLID

VALLADOLID/SPAIN
PALACIO DE PIMENTEL
(10 September – 25 October 2020)



↑) Kacper Bożek, Poland – *Parental Control*, 1st prize

Each artist may submit a maximum of two original works that must have been produced with chalcography (using direct, indirect or additive techniques) and which may be combined with other techniques considered to be appropriate by artist, including digital procedures, produced during 2019 or 2020, max. size 76 × 112 cm and min. 54 × 75 cm.

Jury: Nuria Duque Estaire (president), deputy delegate of the Employment, Economic Development, Tourism and Participation Area; José Fuentes Esteve, professor of printmaking, University of Salamanca; Blanca García Vega, professor of art history, University of Valladolid; Alberto Valverde Travieso, professor of printmaking at CEARCAL; Mercedes Vecino Quiza, printmaker, founder of Grupo Aguafuerte; Andrés Muñoz García (secretary), cultural management technician, Valladolid Provincial Council

1st prize (EUR5,000): **Kacper Bożek**, Poland, *Parental Control* (see also Kochi)
2nd prize (EUR3,000): **Juan Escudero García**, Spain, *Cambios (Changes)*
3rd prize (EUR2,000): **Manuel Moreno Morales**, Spain, *Transeunte I (Passerby I)*

7TH BIENNIAL FOOTPRINT INTERNATIONAL EXHIBITION 2020

NORWALK/U.S.A.
CENTER FOR CONTEMPORARY PRINTMAKING
(13 September – 22 November 2020)

The competition is an opportunity for the presentation of current trends and innovations in contemporary printmaking within the bounds of the one square foot (12" × 12") configuration.



↑) Christine Aaron – *Path*, 2018, monotype, 1st place & Awagami Paper Prize

In 2020, 319 prints submitted by 180 artists representing 18 countries. The juror selected 95 works from 91 artists representing 21 states and 13 countries.

Juror: Jane Kinsman, distinguished adjunct curator, previously senior curator of International Prints, Drawings and Illustrated Books, National Gallery of Australia

1st place & Awagami Paper Prize: **Christine Aaron**, USA, *Path*, monotype
 2nd place: **Anna Trojanowska**, Poland, *Muscle Memory_2 (Pamięć Mięśniowa_2)*, lithograph
 3rd place: **Kyle Chaput**, Rio Bravo III-III, USA, lithograph, laser-engraving, screenprint; **Joanna Anos**, USA, *Had We World Enough (Four Corners)*, engraving relief with chine collé
 Honorable mentions: **Sandra Cardillo**, USA, *City Framework-7*, woodcut, screenprint; **Chris Lawry**, Australia, *Road Trip in Western Victoria*, Dust, linocut
 Binnie Birstein memorial prizes: **Jane Cooper**, USA, *Postlude*, monotype on aluminium leaf with hand additions; **Barry Goldstein**, USA, *Sunset @ Kiawah*, digital

THE QUEEN SONJA PRINT AWARD 2020

OSLO/NORWAY
 ROYAL PALACE IN OSLO
 (Royal Palace in Oslo)



↑) work of Ciara Phillips, recipient of the Queen Sonja Print Award 2020

The main purpose of the H.M. Queen Sonja Art Foundation is to generate interest in graphic art and to encourage young artists to develop both their craft and their unique

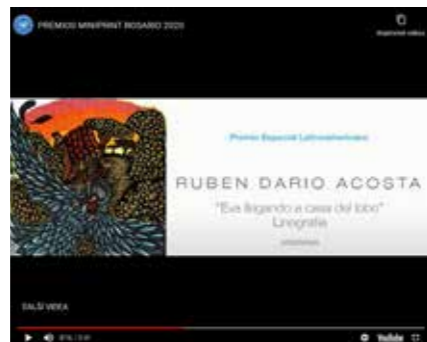
voice. The Foundation presents the Queen Sonja Print Award every other year. The winner receives a cash prize of NOK400,000 and an educational stay at the Atelje Larsen art studio in Helsingborg, Sweden. Forty-four artists were nominated for the 2020 Award by curators, museum directors and fellow artists from all over the world. The nominees reflect the breadth of contemporary printmaking today, ranging from traditional forms to new approaches involving installation, collage and performance.

Jury: Emi Eu, executive director of STPI – Creative Workshop & Gallery in Singapore; Philip Tinari, director and CEO of UCCA Center for Contemporary Art in Beijing; Christopher Le Brun, painter, printmaker and sculptor, and former President of the Royal Academy of Arts

QSPA 2020: **Ciara Phillips**, Scotland

8TH MINIPRINT INTERNACIONAL ROSARIO

ROSARIO/ARGENTINA
 PARQUE DE ESPAÑA CULTURAL CENTRE
 (date uncertain due to covid-19
 online since 9 October 2020)



↑) illustration image

This triennial competition of miniature prints (max. printed area 10 × 10 cm) is organized by the School of Fine Arts of the National University of Rosario. In 2020, 266 works from 24 countries were received, 249 were selected and are exhibited online. A large exhibition, made up of award-winning, mentioned, and selected works and the works of award-winning artists of the 2017 edition, is planned to be mounted in the Galleries of the Parque de España Cultural Center, when authorities and sanitary control allow it.

Jury: María Suardi, Silvii Pagliano

Latin American Special Award: **Acosta Rubén Darío**, Argentina, *Eva arriving at the wolf's house (Eva llegando a casa del lobo)*, linocut
 Awards: **Sonia Mottier**, France, *Pandora*, mezzotint; **Sara Sanz Nisa**, Spain, *Could be (Podría ser)*, photopolymer; **Guillermo**

Velásquez, Argentina, *A New World (Nuevo Mundo)*, burin, aquatint; **Marco Trentin**, Italy, *Petty Violence*, wood engraving
 Mentions: **Veronica Arellano**, Spain, *Plastics no (Plásticos no)*, iron engraving; **Alberto Balletti**, Italy, *Stunt Ration – Gloria*, aquatint, inkjet; **Ana Giuffrida**, Argentina, *Ineffable experiences (Vivencias inefables)*, photolithography; **Ivo Jurozdicki**, Argentina, *Kiss and Sun (Beso y sol)*, wood engraving; **Adriana Pertuz**, Colombia, *S/T*, etching; **Antonio Canau**, Portugal, *The Covid-19. Pandemic's blind scream!*, digital

17TH INTERNATIONAL TRIENNIAL SMALL GRAPHIC FORMS

LODZ/POLAND
 GALERIA WILLA AND OTHER VENUES
 (23 October 2020 – 9 January 2021)



↑) Kalli Kalde, Estonia, intaglio, honorary medal

The aim of the Triennial is to review the trends and the latest achievements in printed graphics in Poland and around the world. The international exhibition and competition has been held since 1979. The exhibition enjoys unflagging interest, artists from over 70 countries have already participated in the exhibitions.

In 2020, as in previous years, prints from plates of the size of 12 × 15 cm, made in the so-called „noble techniques“ were qualified. 504 participants from 50 countries sent their works to this year's Triennial; 830 prints by 303 artists were selected for presentation at the main exhibition.

Due to the coronavirus epidemic, the regular auction of small graphics has been postponed indefinitely.

Jury: Majla Zeneli; Jaroslav Kachmar; Marek Basiul; Dariusz Kaca; Dariusz Leśnikowski

Honorary medals: **Ioannis Anastasiou**, Greece; **Yoshito Arichi**, Japan; **Thomas De Spiegeleer**, Belgium; **Darya Hancharova**, Belorussia; **Jakub Jaszewski**, Poland; **Kalli Kalde**, Estonia; **Eric Mummery**, Canada; **Masaaki Sugita**, Japan; **Anne Valkenborgh**, Belgium; **Katarzyna Zimna**, Poland

THE 11TH KOCHI INTERNATIONAL TRIENNIAL EXHIBITION OF PRINTS

KOCHI/JAPAN
 INO-CHO PAPER MUSEUM
 (31 October – 26 December 2020)



↑) Sayaka Kawamura, Japan – *Rain Sound II*, First prize

First prize: **Sayaka Kawamura**, Japan, *Rain Sound II*
 Second prizes: **Kacper Bożek**, Poland, *Parental Control* (see also Valladolid); **Teppong Hong-srimuang**, Thailand, *Aesthetics of Culture No.2*
 The Museum of Art, Kochi prize: **Wei Hua Zhou**, China, *Chang 'An – Xi' An*
 Takao Hiwasaki prize: **Misaki Kaneko**, Japan, *Kaio's Wave*
 Tosa Washi prize: **Hidemitsu Tokuhiko**, Japan, *Syndrome X – Closed World*
 Third prizes: **Hideaki Sasakawa**, Japan, *Shisai*; **Toyoki Inatsugi**, Japan, *Ground – Flock*; **Wiesław Haradaj**, Poland, *Symmetry*
 Fourth prizes: **Tomomi Suzuki**, Japan, *Leave the scent of hope in your chest – In a rushing and bright figure*; **Toshinao Yoshioka**, Japan, *Plastic Scenes: Understanding*; **Koichi Ogawa**, Japan, *Red sphere no.17*; **Mitsuru Hiraki**, Japan, *Far Thunder (Lotus/Earth/Water/Void)*; **Nobutoshi Kishinaka**, Japan, *Shot 5*; **Yoshinori Kurimoto**, Japan, *Did you receive the message I*; **Tomoko Suzuki**, Japan, *Alone 20.1*; **Madoka Kiryu**, Japan, *Glass Carnation*; **Stefano Fallani**, Italy, *Citta Continua (Continuous Town)*; **Francisco Robles**, Mexico, *The Root Is Preceded*

PAUL ANTHONY SMITH

OMAHA/U.S.A.
 JOSLYN ART MUSEUM
 (5 October 2019 – 19 January 2020)

Drawing on the art historical traditions of Pointilism and Geometric Abstraction, Paul Anthony Smith (b. 1988) creates "picotages," named for a pattern printing technique that entails pressing textured blocks onto fabric. Trained in ceramics, Smith uses sharp, wooden tools to stipple the surfaces of photographs he has taken in New York City and Jamaica that examine the African and Caribbean diasporas. Having emigrated to the United States from his native Jamaica, Smith has long been captivated by the concept of hybrid



↑) Paul Anthony Smith – *Untitled, 7 Women*, 2019, unique picotage on inkjet print, colored pencil, spray paint on museum board, 1,016 × 1,270 mm. © Paul Anthony Smith. Image courtesy the artist and Jack Shainman Gallery, New York

identity—often experienced acutely by those who have migrated across borders—while mining the fraught intersections of place, memory, and dislocation. By incising his images, Smith references several cultural traditions, including African tribal masking and scarification, in which the skin is cut, leaving indelible patterns on the body. Just as these practices alter appearances, Smith's interventions complicate the surfaces of his photographs and, at times, even completely obscure portions of the images, calling into question their authority as representations of "truth."

A PASSION FOR DRAWING THE GUERLAIN COLLECTION FROM THE CENTRE POMPIDOU PARIS

VIENNA/AUSTRIA
 ALBERTINA
 (11 October 2019 – 26 January 2020)



↑) Javier Pérez – *Primigenios II*, 2007, indian ink and watercolor on parchment. Donation de la Collection Florence et Daniel Guerlain, 2012 Centre Pompidou – Musée National d'Art Moderne, Paris © javierperez_artist

Ever since the 1990s, Florence and Daniel Guerlain's interest has been focused on contemporary drawing, and the two have by now accumulated an extensive collection of works by internationally known artists. They are also the initiators and sponsors of the Prix de dessin, which is conferred annually by a jury. 2013 saw this couple donate part of their collection—totaling 1,200 drawings—to the Centre Pompidou in Paris. And now, as the

first Central European museum to do so, the Albertina Museum is providing a glimpse into the Guerlains' activities as collectors by showing a selection of highlights from these holdings.

TRUE GRIT AMERICAN PRINTS AND PHOTOGRAPHS FROM 1900 TO 1950

LOS ANGELES/U.S.A.
 THE J. PAUL GETTY MUSEUM – GETTY CENTER
 (15 October 2019 – 19 January 2020)



↑) Alfred Stieglitz – *Untitled (From My Window at the Shelton, North)*, 1931, gelatin silver print. The J. Paul Getty Museum

Early twentieth-century American artists sought to provide diverse perspectives on the shifting world around them. With works drawn from local museums and a private collection, True Grit provided a survey of early twentieth-century printmaking together with a complementary selection of photographs from the Getty's permanent collection. Compelling depictions convey a broad view of American culture that includes dance halls and boxing rings, skyscrapers and subways, parks, and tenement apartments. Using innovative techniques, these American artists captured the gritty world around them and came to terms with modern life.

A GIFT OF ART FROM MARILYN F. SYMMES

STANFORD/U.S.A.
 STANFORD UNIVERSITY – CANTOR ARTS CENTER
 (20 November 2019 – 18 May 2020)



↑) Su-Li Hung – *World Trade Center*, 2001, woodcut. Gift of Marilyn F. Symmes, 2018.9

An eclectic selection of prints and drawings that highlight different ways of thinking about works as both images and objects.

RAYMOND PETTIBON AND WHAT IS DRAWING FOR?

TEL AVIV/ISRAEL
TEL AVIV MUSEUM OF ART
(21 November 2019 – 4 July 2020)



↑) Raymond Pettibon – *No Title (I felt I...)*, 2017, pencil, ink, and watercolor on paper, 1,794 × 1,314 mm. Private collection courtesy of David Zwirner, © Raymond Pettibon, private collection courtesy of David Zwirner

Raymond Pettibon (b. 1957, Tucson, AZ) has been a key figure in American art since the 1990s. In his unique drawings, he delves into America and its cultural and historical strata, from the formative ethos of the American spirit to the subcultures on its margins. The mirror placed by Pettibon reflects a complex reality which distances its gaze to the previous century, speaking the language of each social stratum he discusses. The core of each and every drawing, however, is the dynamic relationship between image and text, which opens up a space of reflection on behavioral patterns and cultural conditioning. From this space, Pettibon's work refines insights into the cultural moment in which we live, not only in America.

Featuring some 100 drawings and three video works, the exhibition presented, for the first time in Israel, a concentrated and substantial body of work from Pettibon's extensive oeuvre. Clusters of motifs identified with his work (e.g. surfers, baseball players, and Charles Manson) and of the major themes it addresses (including capitalism, the American government, and the war in Iraq) are intertwined in the exhibition along an ars-poetical axis of drawings relating to art itself and engaging with the artist's social status and human condition.

LUIS FEITO NATIONAL AWARD FOR GRAPHIC ARTS 2018

MADRID/SPAIN
CALCOGRAFÍA NACIONAL
(13 December 2019 – 9 February 2020)

Ra-



↑) Luis Feito – *Untitled*

Established in 1993 by the Calcografía Nacional, the National Award for Graphic Art aims to recognize the work of creators who committed themselves to intaglio and related techniques, promote their practice and stimulate the collection of prints. In the 2018 edition, the Award was awarded to Luis Feito (born 1929 in Madrid). The jury of the 22nd edition, made up of Antonio Bonet, Javier Blas, Ricardo Centellas and Juan Bordes, as secretary, valued "his use of the resources and languages of graphic art – specifically etching, aquatint and monotype – in absolute coherence and integration with their general aesthetic approaches. In this sense, his graphic sketches are endowed with qualities that, due to their gestures, approximate the practice of painting. Conversely, Feito's pictorial work is indebted to visual solutions experienced in the field of graphic art. Because of this way of understanding and working in the field of print, Feito can be considered heir to the classic *peintre-graveur* tradition."

RUFINO TAMAYO INNOVATION AND EXPERIMENTATION

LOS ANGELES/U.S.A.
LOS ANGELES COUNTY MUSEUM OF ART – CHARLES WHITE ELEMENTARY SCHOOL
(21 December 2019 – 11 July 2020)

Rufino Tamayo (1899–1991) was a leading Mexican artist of the 20th century who achieved international acclaim. He became known primarily for his paintings and murals, but also created a robust body of works on paper, which provided an important avenue for formal and technical innovation. Drawn exclusively from LACMA's holdings, this exhibition highlighted Tamayo's engagement with printmaking and also included a selection of Mesoamerican sculpture from the museum's collection, an important source of inspiration for the artist. Spanning over 60 years of his prolific career, the exhibition focused



↑) Rufino Tamayo – *Man with Tall Hat (Hombre con sombrero alto)*, c. 1930, watercolor, charcoal on paper, 613 × 457 mm. Los Angeles County Museum of Art, The Bernard and Edith Lewin Collection of Mexican Art, Art © Tamayo Heirs/Mexico/Licensed by VAGA, New York, NY, photo © Museum Associates/LACMA

on Tamayo's longstanding interest in prints as a means of exploring new techniques and furthering experimentation.

LIVING WITH ART PICASSO TO CELMINS

TRAVELLING EXHIBITION/UNITED KINGDOM
BRITISH MUSEUM
(14 January – 5 March 2020)



↑) David Hockney – *Jungle Boy*, 1964, etching and aquatint in black and red on mould-made paper. © David Hockney Photo Credit: Richard Schmidt

Spanning almost one hundred years of modern art, this exhibition showcases highlights from the wide-ranging collection of Alexander Walker (1930–2003), longstanding film critic for London's Evening Standard newspaper and prolific collector of modern and contemporary prints and drawings. In life, Walker surrounded himself with works from his collection in all rooms of his Maida Vale flat including his kitchen and bathroom. He bought works of art for pleasure rather than financial gain and generously left his collection of over 200 works on paper to the British Museum when he died. The exhibition includes 30 prints and drawings by artists ranging from Pablo Picasso and Henri Matisse to Lucian Freud, Bridget Riley, David Hockney and Vija Celmins. It demonstrates Walker's interest in artists' working methods and in transitional pieces that show an artist developing a new

style or subject, or experimenting with a new technique.

The exhibition aims to trace the development of 20th-century art in Europe and America through key pieces in Walker's collection, which he viewed as a record of his own art-historical education. It also demonstrates Walker's own tastes from the figurative to the abstract and consider what motivates collectors like Walker to surround themselves with art.

Other venues: F. E. McWilliam Gallery, Northern Ireland, 14 Nov 2020 – 30 Jan 2021; National Gallery of Ireland, Dublin, 13 Feb – 30 May 2021; Danum Gallery, Doncaster, 24 Jul – 1 Oct 2021; Winchester Discovery Centre, 19 Nov 2021 – 9 Feb 2022

FROM GÉRICAULT TO ROCKBURNE SELECTIONS FROM THE MICHAEL AND JULIET RUBENSTEIN GIFT

NEW YORK/U.S.A.
THE METROPOLITAN MUSEUM OF ART – THE MET BREUER
(29 January – 29 March 2020)



↑) Dorothea Rockburne – *Copper Element # 1*, 2002, copper, cut and pasted printed papers, and wax crayon on paper, 248 × 191 mm. The Metropolitan Museum of Art, New York, Promised Gift of Michael A. Rubenstein, from the collection of Michael A. and Juliet van Vliet Rubenstein. © 2019 Dorothea Rockburne / Artists Rights Society (ARS), New York

In 1954, at the age of seventeen, the architect Michael A. Rubenstein bought his first work of art. Today, the collection, largely formed with his late wife Juliet van Vliet, spans two centuries and consists mostly of drawings and watercolors, either lyrical or geometrical. One hundred and sixty works from the collection are promised gifts to The Met, to be shared by the departments of Drawings and Prints and Modern and Contemporary Art. This exhibition highlighted and celebrated some fifty works from the gift, ranging from a drawing by French artist Théodore Géricault from about 1818 – the earliest work in the show – to a wax-crayon drawing done in 2019 by a friend of Rubenstein, artist Dorothea Rockburne.

ŽIVOT RAFFAELŮV 12 LEPTŮ JOHANNES RIEPENHAUSENA

BERLIN/GERMANY
GEMÄLDEGALERIE
(14 January – 26 April 2020)



↑) Johannes Riepenhausen – *Raphael's Vision from 12 sketches of the life of Raphael of Urbino* (12 Umriss zum Leben Raphaels von Urbino), plate VIII, 1833/1835 outline etching. © Staatliche Museen zu Berlin, Kupferstichkabinett / Dietmar Katz

In the early 19th century, the Raphael 'boom' had reached its apogee. The search for the bodily remains of the artist sent clergy, scholars and artists of the time into a frenzy. Raphael, who was born on Good Friday 1483 and died 37 years later on Good Friday 1520, had requested that his body be interred in the Pantheon in Rome. Raphael's burial site was eventually discovered in the Pantheon, on 14 September 1833, and his bones (including the skull) were able to be exhumed. Sensing an opportunity, the Göttingen-born, Rome-based artist Johannes Riepenhausen took action to profit from this event. Seventeen years earlier, together with his brother Franz he had released a series of etchings on the life of Raphael. Now, he began reworking the material, illustrating all the essential stages of the artist's life, and in 1833 released a 12-part series with captions in Italian. Two years later, the Rocca brothers published a German edition in Berlin and Göttingen with explanations of Raphael's life based on Vasari's work, which the Kupferstichkabinett now placed on display in the Cabinet of the Gemäldegalerie as part of the celebrations to mark 500 years since Raphael's death.

YOSHITOSHI MASTER DRAFTSMAN TRANSFORMED

MINNEAPOLIS/U.S.A.
MINNEAPOLIS INSTITUTE OF ART – CARGILL GALLERY
(1 February – 9 August 2020)

Tsukioka Yoshitoshi (1839–1892) is considered the last major artist of classical Japanese woodblock prints, known as ukiyo-e. His career spanned Japan's transformation from feudal backwater to modern nation-state, largely during the Meiji period (1868–1912), when he was the undisputed leader in his field. In 2017, the Minneapolis Institute of Art acquired nearly 300 prints, drawings, and books by Yoshitoshi, which were collected by Edmond Freis over 35 years. These outstand-



↑) Tsukioka Yoshitoshi – *Appearing as if Having Been on a Stroll, Behavior of a Lady of the Meiji period*, 1888, woodblock print (nishiki-e); ink and color on paper with embossing, publisher: Tsunajima Kamekichi; carver: Wada Yūjirō. The Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, gifts of various donors, by exchange, and gift of Edmond Freis in memory of his parents, Rose

ing objects are of the highest quality and include all of Yoshitoshi's masterworks. This exhibition aimed to highlight how Yoshitoshi worked, his skill as a draftsman, and how he responded to changing tastes between around 1860 and 1890. Some of the published prints were shown directly beside his original sketches. This was the first time that Yoshitoshi's curious and largest-known painting—an image of six great generals of the East and West, including George Washington and Napoleon III—has been exhibited anywhere.

PAUL MCCARTHY: HEAD SPACE DRAWINGS 1963–2019

LOS ANGELES/U.S.A.
HAMMER MUSEUM
(2 February – 10 May 2020)



↑) Paul McCarthy – *Cooking Show*, 2001, charcoal, graphite, and oil stick on paper, 2,489 × 1,810 mm. Private Collection

The first comprehensive survey in the United States of drawings and works on paper by the Los Angeles-based artist Paul McCarthy (b. 1945, Salt Lake City) revealed a rarely

examined aspect of the artist's oeuvre. Produced in thematic cycles, McCarthy's drawings share the same visual language as the artist's sculptural and performance works, addressing themes of violence, humor, death, sex, and politics, and featuring extensive art historical and pop-cultural references. By presenting his expansive career of more than five decades through the focused lens of drawing, the exhibition offered a greater understanding of this influential artist and social commentator. The exhibition featured 600 works on paper selected from McCarthy's archive. The works incorporate and utilize a variety of mediums, including charcoal, graphite, ink, marker, and collage, as well as more unorthodox materials such as ketchup and peanut butter. A consummate and accomplished draftsman, McCarthy approaches his daily drawing practice as a way of thinking—a blueprint for projects and a tool to flesh out complex ideas. Since the 1970s, McCarthy has also incorporated drawing into his performances, implementing it as part of an action and often drawing in character.

PERSONAL SPACE SELF-PORTRAITS ON PAPER

BOSTON/U.S.A.
MUSEUM OF FINE ARTS BOSTON – CLEMENTINE
BROWN GALLERY
(8 February 2020 – 9 January 2021)



↑) Cobi Moules – Two portraits of the artist at various staging of balding, drawn in graphite on paper

Can a self-portrait depict more than just an artist's physical appearance? The dozens of contemporary works on paper in "Personal Space," ranging from straightforward representations of the self to more conceptual renderings, showed an expanding definition of self-portraiture. With works from the turn of the 20th century to today, "Personal Space" presents visitors with a sampling of self-portraiture's evolution over a century, and hints at where the genre might go in the future. Traditional self-portraits by major artists like Käthe Kollwitz and Jim Dine were on view here alongside experiments in the genre, such as Robert Rauschenberg's *Booster* (1967), a monumental lithograph that uses X-rays of the artist's own body. Works by younger generations of artists – Willie Cole, Kiki

Smith, Glenn Ligon – serve to broaden, subvert, and reinvent the notion of self-portraiture. A newly acquired highlight is *Balding* (2017), a set of 21 meticulously rendered drawings by SMFA graduate Cobi Moules, in which the artist – a trans man – uses extraordinary candor and humor to explore the many possibilities that await his future self. Moules is one of several local artists included in the exhibition, alongside Allan Rohan Crite, Jess Dugan, Michael Mazur, and John Wilson.

THE RENAISSANCE OF ETCHING FROM DÜRER TO BRUEGEL

VIENNA/AUSTRIA
ALBERTINA
(12 February – 18 October 2020)



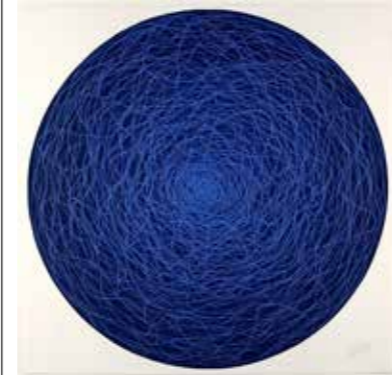
↑) Lucas van Leyden – *Maximilian I*, 1520, etching and engraving. ALBERTINA, Wien © ALBERTINA, Wien

The early days of printmaking were punctuated by several important innovations that ended up giving rise to a multitude of technical processes by 1500. In this context, the emergence of the etching during the late 15th century along with its subsequent swift spread during the early 16th century represents one of the most important turning points. Following development of this technique's basic elements in the workshops of armor decorators, German printmaker Daniel Hopfer began using etched (i.e., acid treated) metal plates to produce prints on paper. Etching proved so easy to do that artists from the most varied fields found themselves able to produce their own prints—and among this new medium's pioneers were central artistic figures of the Renaissance such as Albrecht Dürer, Parmigianino, and Pieter Bruegel the Elder. The exhibition focused on the first 70 years of the etched print: from its beginnings in Dürer's time to Breugel's era, which already saw numerous famous and less-famous artists

in Germany, Flanders, Italy, and France working in this technique. Approximately 125 etchings were shown along with drawings, printing plates, and illustrated books. This exhibition has been conceived in cooperation with the Metropolitan Museum in New York.

ACQUISITIONS OF THE MARIANNE AND HEINRICH LENHARDT FOUNDATION 2015–2019

KAISERSLAUTERN/GERMANY
MUSEUM PFALZGALERIE KAISERSLAUTERN
(11 March – 14 June 2020)



↑) Alexander Arundell – *Super massive wild circle, blue*, 2018, material print. Graphische Sammlung, mpk, Inv.-Nr. 18/2956, © Alexander Arundell / Dreipunkt Edition München 2020

The Museum's graphic cabinet today preserves one of the most extensive holdings of prints and drawings of modern and contemporary art in the south-west of Germany. In the past 25 years the Marianne and Heinrich Lenhardt Foundation has significantly enriched the graphic collection with more than 500 purchases. The exhibition presented the most recent new acquisitions from 2015 to 2019, works by Alexander Arundell, Nicole Bellaire, Julia Farrer, Bodo Korsig, Matthias Mansen and Luc Peire. The techniques of woodcut, color lithography, screen printing or material printing were just as diverse as the respective artistic handwriting. The exhibition, which also celebrated the 25th anniversary of the Foundation, showed its successful acquisition history with the help of other outstanding sheets, impressively illustrating the topicality and timelessness of classic printmaking techniques in contemporary art.

VIRTUE, VICE & THE SENSES PRINTS 1540 – 1660

CAMBRIDGE/UNITED KINGDOM
THE FITZWILLIAM MUSEUM – CHARRINGTON
PRINT ROOM
(17 March – 14 June 2020)

This exhibition looked at the spread and development of prints representing abstract qualities such as the Five Senses, Seven Virtues and Deadly Sins. German and Netherlandish



↑) Jan Pietersz Saenredam after Hendrik Goltzius – *Sight*, engraving, 178 × 124 mm

16th century examples feature female figures accompanied by animals associated with the concept in question, or holding significant objects or attributes. At the turn of the 17th century, printmakers in Holland, France and England became more inventive, moving away from traditional allegorical depictions to pairs of amorous couples, women in fashionable dress and elaborate domestic scenes.

QUIET MOMENTS INTERIORS AND STILL LIFES FROM THE GRAPHIC COLLECTION

HANNOVER/GERMANY
SPRENGEL MUSEUM
(7 May – 19 July 2020)



↑) Benjamin Badock – *Prefabricated Building – Keep Off The Grass (Kohlenberg Family)*, 2016, relief print on laid paper, 1,055 × 765 mm. © Courtesy Benjamin Badock + Parrotta Contemporary Art, 2020

When the exhibition was planned, it was of course not foreseeable how topical this topic would become, and that the complete withdrawal from public life into the private sphere of our apartments would determine

our lives. Perhaps this exhibition will be able (online at <https://sprengel.hannover-stadt.de/home>) to give you some consolation and give you suggestions to deal with your environment, which is still very much restricted to the home.

„Quiet moments“ are usually experienced in friendly surroundings and a warm atmosphere. Interiors and their furnishings offer a sheltered retreat in uncertain and rushed times to relax and come to rest. To withdraw from the public eye and to curl up in your own four walls is what cultural history calls cocooning. These states have been represented in art since the 17th century in the genres of still life and interior. Since the avant-garde movements around the turn of the 20th century until today, artists have freed themselves from traditional generic terms and symbolism and found their own interpretations of spaces and objects. The exhibition follows these motifs in all their facets, primarily from the graphic collection of the Sprengel Museum Hannover. It is not structured chronologically, but is dedicated to individual subject areas across time.

POP ON PAPER FROM WARHOL TO LICHTENSTEIN

BERLÍN/NĚMECKO
KULTURFORUM
(12 May – 16 August 2020)



↑) Allan D'Arcangelo – *Landscape II from „11 Pop Artists II“*, 1965/1966, silkscreen print on vinyl. © VG Bild-Kunst, Bonn 2019 / Staatliche Museen zu Berlin, Kupferstichkabinett / Dietmar Katza

For the first time ever, Berlin's Kupferstichkabinett presented the highlights of its Pop Art collection, one of the most important of its kind in Europe. Broken up into 10 „chapters“, Pop on Paper took a closer look at some of the individual artists and shared themes of Pop Art. Beginning with the genesis of the movement in England (Eduardo Paolozzi, Richard Hamilton) and artists such as Jasper Johns and Robert Rauschenberg, it also traced parallel European developments and reflections leading up to and

after 1970, such as the work of Sigmar Polke, K.P. Brehmer, Ulrike Ottinger, Maria Lassnig, Elaine Sturtevant and Equipo Crónica, while contemporary echoes of the style of Pop Art can be found in works by Antje Dorn and SUSI POP.

Alongside „outsiders“ such as Jim Dine, there were also Minimalist tendencies, as seen in the abstract, geometrical iconography of Robert Indiana, Gerald Laing and Allan D'Arcangelo. What unites Warhol, Lichtenstein and their colleagues is their concerted and creative use of printmaking techniques, which allowed them to disseminate their compositions – produced as paintings and sculptures – to a larger audience, reaching beyond the elitist art market. They achieved this primarily through their use of silkscreen printing. As demonstrated by numerous loans from the Staatliche Museen zu Berlin's Kunstbibliothek, the divide between the limited edition prints made for sale on the art market and the nevertheless high-quality advertising material produced in large print runs was at times fluid.

JEAN DUBUFFET EXHIBITION PRINTS

LA LOUVIÈRE/BELGIUM
CENTRE DE LA GRAVURE DE LA FÉDÉRATION
WALLONIE-BRUXELLES
(2 June 2020 – 24 January 2021)



↑) Jean Dubuffet – *Carrot nose (Nez carotte)*, 1962, 4-colour lithography based on assemblage. Coll. Fondation Dubuffet, Paris ©ADAGP-Paris/SABAM-belgium2020

An elusive and polemical artist, Jean Dubuffet (1901–1985) was a major player on the art scene in the second half of the 20th century. Fascinated by paper, ink and printing, the print is deeply linked to his painted work. The exhibition offered an exceptional insight into the artist's lithographic experiments. It unfolds in two stages. The Phenomena series, a veritable atlas of the world's natural phenomena, constitutes the heart of the exhibition. It comprises a total of 324 lithographs produced between 1958 and 1962. Each plate celebrates an aspect of the natural world,

reinforced by the poetic titles Dubuffet gave them. The second section reveals the research that preceded and heralded this unique cycle in the history of 20th-century printmaking. From the series of Murs de 1945 to the Assemblages d'empreintes of 1953, the artist's creative process culminated in the tasty 1962 hat figures from Les Phénomènes. 300 works (lithographs, paintings, books, assemblages...), all the diversity of Jean Dubuffet's work making invention constantly renewed the pillar of creation and thought.

„IMPRINT“ MACHIDA 2020 FROM STRANGER TO NEIGHBOR: MACHIDA SEEN FROM THE "ARTISTS"

TOKYO/JAPAN
MACHIDA CITY MUSEUM OF GRAPHIC ARTS
(9 June – 13 September 2020)



↑ Agung Prabowo – *At the Gate of Fate*, linocut reduction print on hand-made recycled paper, 2018. Property of the artist

„Imprint“ Machida is an exhibition series that has been held since 2017 towards the Tokyo Olympic and Paralympic Games. As a comprehensive compilation of the series, this exhibition showcases artworks and self-produced works by „people who reside (artists and citizens that are based in Machida)“, and creations by „people who come (artists who are invited by us)“. The aim is to depict the city of Machida – under the theme of nature, culture and the history – through printings, mainly wood-block prints. In addition, by widely recognizing block-print artworks as a type of printing matters, self-produced free newspapers and magazines issued by local citizens are introduced in this exhibition. Furthermore, organizers have invited up-and-coming artist Agung Prabowo (b. 1985) from Indonesia, for which the city of Machida is designated as a host town, as a guest artist for the finale of this series. His masterpieces are shown for the first time in Japan, along

with his new works derived by exploring the inner-city of Machida.

DE NATURA: LIGHTS OVER ICELAND – PETER LANG

KAISERSLAUTERN/GERMANY
MUSEUM PFALZGALERIE KAISERSLAUTERN
(30 June – 1 November 2020)

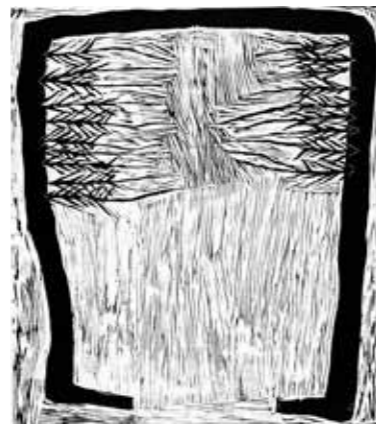


↑ Peter Lang – *Ljósadans*, 2018, aquatint, brush etching, handmade paper. Photo: author, © VG Bild-Kunst, Bonn 2020

Under the theme „de natura“ („about nature“), the Museum presented three special exhibitions, which tried out artistic approaches to contemporary landscape and nature representation in different positions. During long winter nights in Hellisandur (November 2018 to June 2019), the artist Peter Lang dealt with the northern lights and natural phenomena of the Icelandic winter. The result is prints that use hard contrasts and reduced colors to suggest abstract light phenomena on paper. They are works soaked in the play of light, full of compositional harmony, that move between abstraction and perception as a landscape picture.

LINEAR CODE MUNICH ASSOCIATION FOR ORIGINAL ENGRAVING. ANNUAL EDITIONS 1999–2019

QUEDLINBURG/GERMANY
LYONEL FEININGER GALERIE
(18 July 2020 – 10 January 2021)



↑ Horst Thürheimer – *Untitled (Ohne Titel)*, 1999, linocut. Photo: Kulturstiftung Sachsen-Anhalt

The Munich Association for Original Engraving is the oldest of its kind still in existence.

In the 19th century, artists began to develop new structures for self-marketing. The underlying idea was to create a forum for encounters between producers, collectors and the public. The clubs shared its impulse to close the gap between ambitious art and the growing mass audience. With the help of edition prints, affordable originals could be brought into circulation. Folders or annual editions are popular forms of offer in this sense. Since the late 1990s, the Association has been regularly editing three works at preferential prices that were previously selected by the board. The highlighted works form a series of different positions in contemporary printmaking, which of course go far beyond the scope of classic etching and also include experimental mixed forms. is the oldest of its kind still in existence. In the 19th century, artists began to develop new structures for self-marketing. The underlying idea was to create a forum for encounters between producers, collectors and the public. The clubs shared its impulse to close the gap between ambitious art and the growing mass audience. With the help of edition prints, affordable originals could be brought into circulation. Folders or annual editions are popular forms of offer in this sense. Since the late 1990s, the Association has been regularly editing three works at preferential prices that were previously selected by the board. The highlighted works form a series of different positions in contemporary printmaking, which of course go far beyond the scope of classic etching and also include experimental mixed forms.

NATURE & SYMBOL

VIENNA/AUSTRIA
ALBERTINA
(6 August – 13 September 2020)

The special exhibition focused on issues of identity and existence as well as on questions relating to the search for the „where from“ and „where to“ of our ephemeral lives that flow through space and time. Four artistic stances from the Albertina collection of drawings and prints make especially clear the influence had by artists' respective genders, generations, and origins on their creative output, for which reason this presentation centered on the juxtaposition of 20 works by Franz Gertsch, Christiane Baumgartner, Ofer Lellouche, and Kiki Smith—all of them acquisitions and donations of the past two decades. This selection of works also shows how the digital and analog worlds as well as reality and imitation have been dealt with from an immensely broad diversity of perspectives. This presentation also featured discourses on questions of identity, be they in light of religious, geographic, political, or gender-specific aspects, as in the cases of Ofer Lellouche and

Kiki Smith. This special exhibition also placed different generations in artistic dialogue, highlighting relationships such as the catalytic role that the oeuvre of Franz Gertsch played in the work of the young Christiane Baumgartner.

REMBRANDT MASTERPIECES FROM THE COLLECTION

HAMBURG/GERMANY
HAMBURGER KUNSTHALLE
(30 August – 9 February 2020)



↑ Rembrandt Harmensz. van Rijn – *Autoportrét s čepicí a otevřenými ústy*, 1630, lept a suchá jehla

The 4th of October 2019 marks the 350th anniversary of Rembrandt's death (1606–1669). On display was a selection of outstanding works from the museum's Old Masters holdings and Prints and Drawings Collection. Exhibited alongside the three paintings was a selection of around 60 etchings, including landscapes, portraits and works on religious themes. In total, the Hamburger Kunsthalle's Prints and Drawings Collection houses more than 300 etchings by Rembrandt. All of them came from the Hamburg art dealer and collector Georg Ernst Harzen (1790–1863), who bequeathed his collection to the City of Hamburg in his will for the eventual founding of the Kunsthalle in 1869. This important collection of international standing made it possible to show Rembrandt's print oeuvre in all its many facets. „Rembrandt: Masterpieces from the Collection“ were presented in a cabinet in the Old Masters galleries and in the Harzen Cabinet.

FRANZ GERTSCH LOOKING BACK. A NINETIETH BIRTHDAY TRIBUTE

ZÜRICH/SWITZERLAND
ETH ZÜRICH – GRAPHISCHE SAMMLUNG
(1 September – 15 November 2020)

The artist Franz Gertsch (b. 1930) is one of the most important artists of his generation, and his huge photorealistic paintings and woodcuts, emerging from 1969 onwards, belong to the most iconic works of art within

Switzerland. To mark the artist's ninetieth birthday, ETH Zürich's collection of prints and drawings has decided to dedicate an exhibition to his early work, which is not widely known so far. The exhibition takes the visitors back to the beginnings, when the young artist experimented with different means of expression and various styles – although he always remained committed to the representational. The Sammlung has collaborated closely with the artist in selecting individually themed groups of works from his personal collection and juxtaposing them with works from its own holdings. Studies, sheets from his sketchbooks, drawings as well as woodcuts and artist's books were on view. A sumptuous array of color samples was on view, stemming from the complex printing process involved in his large-format later woodcuts and providing an invaluable insight into another aspect of Gertsch's oeuvre. The artist has collated these samples, which he describes affectionately as „études (de) couleurs“. They present a richly varied panoply of visual forms.

TIGIST YOSEPH RON THE WHITE PAPER IS BLACK WITHIN

TEL AVIV/ISRAEL
TEL AVIV MUSEUM OF ART
(2 September 2020 – 3 April 2021)



↑ Tigist Yoseph Ron – *Fray*, 2020, charcoal on paper, 1,355 × 790 mm. Courtesy of the artist, Raanana

Recipient of the 2019 Haim Shiff Prize for Figurative-Realist Art. Tigist Yoseph Ron's expressive charcoal drawings depict portraits, events, and impressions from the Atlit Absorption Center, where she stayed with her family after immigrating to Israel in Operation Moses in 1984. Yoseph Ron engages with questions of identity and self-determination

through an exploration of her relationship with her mother, who died when she was sixteen years old, and against the backdrop of the crisis of immigration from Ethiopia to Israel. Her engagement with the difficulties of integration into a new society and the price it entails also illuminates the stereotypes that inform the social attitude toward others.

REENTRY FALL 2020 MEMBERS' SHOW

WASHINGTON/U.S.A.
WASHINGTON PRINTMAKERS GALLERY
(3 September – 24 October 2020)



↑ Robert S. Hunter – *Questioning - Questions*, 2020, original digital print, 178 × 152 mm

When Washington Printmakers Gallery closed in March, the artists expected to reopen a few weeks later. But things have not turned out that way. Some gallery artists had extra time to work in their studios; while others faced new challenges and longer hours in their "day" jobs. And all had to find ways to come to terms with the loss, suffering and uncertainty facing our country as well as to adapt to a new normal. Spread around the country, the artists connected in Zoom meetings, supporting one another and making plans for when they would no longer be "in orbit" around the gallery, and could re-enter it to display their work. That time has finally come, bringing a new show on the walls. As one member says, "While we do have to reinvent the logistics of visitors and safe procedures, we do not have to reinvent who we are. The ReEntry show will affirm that, while we may have been absent, we are back."

THOMAS RANFT AT 75 THE RILKE CYCLES

CHEMNITZ/GERMANY
KUNST SAMMLUNGEN CHEMNITZ – SCHLOSSBERGMUSEUM
(27 September 2020 – 10 January 2021)

Thomas Ranft's (b. 1945 in Königsee) portfolio works are legendary, consisting of series of



↑) Thomas Ranft – *For a thousand years (Jahrtausendlang)*, undated. Property of the author, photo: Kunstsammlungen Chemnitz/Schloßbergmuseum © VG

fine, light, swirling works on paper. They arouse the interest of museums and private collectors alike. What subject would thus fit this lightness better than the sensitive language of poetry? It is no wonder Ranft finds his inspiration in the great poets whose works focus on German language word play, for example, Ernst Jandl or Friedrich Hölderlin. And this time Rainer Maria Rilke. Ranft has recently created two series based on his intensive preoccupation with Rilke's poetry and verse. The Schloßbergmuseum showed the two Rilke portfolios in honour of Ranft's 75th birthday.

GOYA, THREE ASPECTS THE WOMAN, THE WAR AND THE FACE

MADRID/SPAIN
CALCOGRAFÍA NACIONAL
(29 September 2020 – 3 January 2021)



↑) Francisco José de Goya – *Caprichos, no. 12, Out Hunting for Teeth (A caza de dientes)*, 1797–1799, aquatint

In his graphic creation, Goya adopts a deep critical reflection on three key aspects: the

role of women, the chronicle of war and the study of physiognomy. Goya's first glance is directed at women. It investigates his repertoire of the feminine, seen from various points of view. The world of women is shown in their daily activities, their moments of leisure and fun, also as an object of male violence, a victim of abuse, subjected to the patriarchal will..., and, simultaneously, strong women, capable of defending their children, their families and even their patriotic ideals. The second glance presents the prints in which Goya reflected the horror of the war and its consequences. The universal human being is the protagonist of the events, there are no sides, there are no moral judgments, only characters on the edge, capable of any atrocity to survive. In the last glance, the relationships of Goya's faces with the contemporary physiognomy treatises of the artist are analyzed. Goya, in his graphic works, but also in his inventive paintings, builds faces far removed from the inexpressive countenance of the courtiers, whose mask is dissimulation. The face in Goya dialogues openly and directly with the people, the main recipient of the message of his prints.

300 YEARS OF THE KUPFERSTICH-KABINETT UECKER

DRESDEN/GERMANY
RESIDENZSCHLOSS
(2 October – 1 November 2020)



↑) Günther Uecker – *Interferences (Interferenzen)*, 2001, color lithograph, 800 × 600 mm. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

The round anniversary was seen as an opportunity to present a selection of works by Günther Uecker, who celebrated his 90th birthday in 2020: Born in Mecklenburg in 1930, he has lived and worked in Düsseldorf since 1955 and is one of the most important international artists of the post-war generation. His work, dating back to the mid-1950s, is

characterized by crossing the boundaries between classical art techniques and genres and the range of materials used, including nails, paper, wood, textiles, stone, ash and clay. Since the end of 2017, research into the extensive work of this artist has taken place in the Cabinet, which owns more than 160 graphic works by the author, and the exhibition presented both a selection of works and this project.

SELECTIONS FROM THE DEPARTMENT OF DRAWINGS AND PRINTS ANNIVERSARY HIGHLIGHTS

NEW YORK/U.S.A
METROPOLITAN MUSEUM OF ART
– GALERIE 690
(8 October 2020 – 18 January 2021)



↑) William Blake – *God Judging Adam*, ca. 1795, relief etching, printed in color and finished with pen and ink and watercolor. Accession Number: 16.38

The Department of Drawings and Prints boasts more than one million drawings, prints, and illustrated books made in Europe and the Americas from around 1400 to the present day. During the celebration of the Museum's 150th anniversary, the department presented four thematic installations that take an in-depth look at the fabric of its collections. Arranged in the gallery by theme, the works represented subjects that have been favored in the art world for centuries. Their juxtaposition – such as the pairing of still lifes by Paul Cézanne and Pablo Picasso, or head studies by Leonardo da Vinci and Ford Madox Brown – exposed how different artists engaged with a particular theme. Together, the selected works told a larger story about the evolution and continuities in our appreciation of composition, style, technique, and subject matter.

WITHIN THE COLLECTIONS RAPHAEL AND ENGRAVING

PARIS/FRANCE
MUSÉE DES BEAUX-ARTS DE TOURS
(8 October 2020 – 11 January 2021)

In order to make its treasures more visible, the Bibliothèque nationale de France makes its collections available to museums and libraries throughout France. The exhibition Raphael



↑) Marcantonio Raimondi podla Raffaella – *Tři Grácie nebo-li Charitky (Les trois Grâces ou Naiades)*, rytina, počátek 16. století. BnF

and Engraving, presented in Tours, payed tribute to one of the most famous artists in the Western world on the occasion of the 500th anniversary of his death in 1520. 14 prints by Marcantonio Raimondi, Agostino Veneziano, Marc Dente and Ugo da Carpi, kept in the BnF graphics and photography department, are in the focus of the exhibition. The engravings based on Raphael's masterpieces illustrate the importance that he attached to this method of reproduction. Raphael occupies a central place in the history of graphics and its development in Italy, traditionally even presented as the first artist to understand the potential of this medium to promote awareness of his own work and the spread of his fame. His collaboration with the engraver Marcantonio Raimondi was not limited to the reproduction of paintings, because Raphael also provided preparatory drawings, sometimes unfinished, intended just for transcription into engraving, as is the case of the famous *Murder of the Innocents*. He is also closely connected with the beginnings of the Italian chiaroscuro, the first Italian chiaroscuro prints are the work of Ugo da Carpi, for example the *Death of Ananias* from 1518.

RUDOLF JETTMAR SYMBOLIST AT THE WIEN ACADEMY

VIENNA/AUSTRIA
KUPFERSTICHKABINETT, HOSTED BY THEATERMUSEUM
(15 October 2020 – 15 October 2021)



↑) Rudolf Jettmar – *Evening bells from the Hours of the night series (Abendläuten aus dem Zyklus Stunden der Nacht)*, 1901, engraving, dry point. © Kupferstichkabinett der Akademie der bildenden Künste Wien

The painter and graphic artist Rudolf Jettmar was closely associated with the Academy of Fine Arts Vienna. It is therefore not surprising that the Academy's collections contain a total of 154 of his works – namely two paintings, 13 drawings and 139 prints. The exhibition tried to work out essential content and characteristics of Jettmar's artistic work. According to the academy's holdings, the focus was on his etchings, but the existing paintings and drawings were also taken into account. Jettmar is considered one of the most important representatives of symbolism in Austria. The human body is at the center of his artistic exploration. This is either as a nude or out of date dressed in desolate landscapes or barely defined, empty spaces. It serves as a projection surface for symbolic image content such as topics beyond the rationally comprehensible – here above all death, dream and its usual location in the daytime, namely night. His pictures are supposed to evoke moods and feelings. A pessimistic attitude dominates here in the form of devotion to fate, resignation and the idea of the nullity of being human. In the case of many works, however, it is not possible to make a clear statement in terms of content. The puzzling and indefinite is a characteristic of symbolism.

REAL WORLDS DOBELL AUSTRALIAN DRAWING BIENNIAL 2020

SYDNEY/AUSTRALIA
ART GALLERY OF NEW SOUTH WALES
(24 October 2020 – 7 February 2021)



↑) Peter Mungkuri – *Country with trees (Punu Ngura) 4*, 2019, drawing

Extraordinary drawings from place, memory and imagination. The exhibition presents the work of eight contemporary Australian artists who create extraordinary new worlds in drawings of great complexity and invention. With drawing as the principal medium, the exhibited works

evoke distinctive ways of seeing and making sense of the world. For some, it recreates a physical environment, grounded in a deep connection to place or country. For others, it is an invention that springs forth from history, memory and the imagination. The exhibiting artists are Martin Bell (Victoria), Matt Coyle (Tasmania), Nathan Hawkes (NSW), Danie Mellor (NSW), Peter Mungkuri (South Australia), Becc Ország (Victoria), Jack Stahel (NSW) and Helen Wright (Tasmania). Other venues: 27 Feb – 25 April 2021, Lismore Regional Gallery; 8 May – 18 Jul 2021, Museum of Art and Culture Lake Macquarie

TIME FOR TAKE-OFF! IMAGES OF FLIGHT FROM ALBRECHT DÜRER TO JORINDE VOIGT

BERLIN/GERMANY
KUPFERSTICHKABINETT
(31 October 2020 – 21 February 2021)



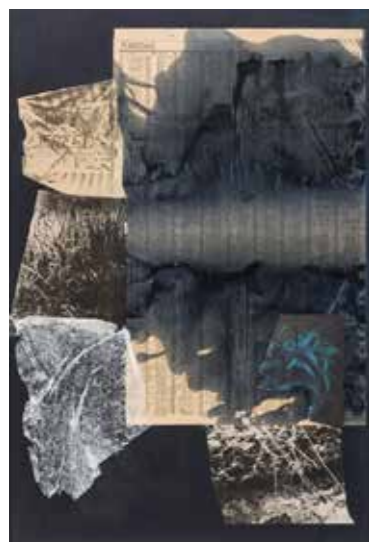
↑) Vasily Kandinsky – *Joyous Ascent (Fröhlicher Aufstieg) from Masters' Portfolio of the Staatliches Bauhaus (Meistermappe des Staatlichen Bauhauses)*, 1923, four colour lithograph on wove paper. © Staatliche Museen zu Berlin, Kupferstichkabinett / Jörg P. Anders

On 31 October 2020, Berlin's BER airport has finally opened. To mark the occasion, the Kupferstichkabinett is devoting a special exhibition to the subject of flying – from our historical fascination with it to the contemporary phenomenon of 'flight shame'. On display were some 80 works by around 60 artists, including Albrecht Dürer, Rembrandt, Goya, Eugène Delacroix, Max Klinger, Käthe Kollwitz, Robert Rauschenberg, Eberhard Havekost und Jorinde Voigt. Birds and insects have always been able to fly – witches and demons, too, are believed to have this ability. But humans? Our dreams of flight began to form on paper long before they became a reality. How depictions of flying in general, and of the homo volans (the flying human) in particular, have evolved over the centuries, were now shown in around 80 drawings, print and works of book art ranging from the Middle Ages to the present day were presented in the eight chapters.

OFF THE WALLS GIFTS FROM PROFESSOR JOHN A. ROBERTSON

AUSTIN/U.S.A.

BLANTON MUSEUM OF ART – PAPER VAULT
(8 NOVEMBER 2020 – 14 MARCH 2021)



How does someone build an art collection?

↑) Dorothy Hood – *Blade Skeins*, 1987, collage, 508 × 762 mm. Bequest of John A. Robertson, 2018

For John A. Robertson (1943–2017), a renowned bioethics scholar and distinguished professor at The University of Texas at Austin School of Law, the process was both dynamic and highly personal. Robertson's wide-ranging collection of modern and contemporary works on paper, nurtured by his own passion for art, his friendship with esteemed UT art historian Richard Shiff, and a longstanding relationship with the Blanton, grew to include works by international, Texan, and UT-affiliated artists. This exhibition celebrated Robertson's generosity and legacy with a selection of prints, drawings, collages, and photographs from the nearly ninety works of art he donated to the Blanton. With pieces by Michael Ray Charles, Sue Coe, Philip Guston, Dorothy Hood, Terry Winters, Glenn Ligon, Peter Saul, and Richard Serra—many of which were on view for the first time—Off the Walls presented a unique slice through recent decades of art on paper.

CROSSING BORDERS COLLECTING FOR THE FUTURE

DRESDEN/GERMANY
RESIDENZSCHLOSS

(14 November 2020 – 22 February 2021)

Artists cross borders, help us understand difficult topics, and give independent and critical impetus to new ideas. The exhibition defined the current position of the collection with the intention of making a fundamental statement about the importance of drawings, graphics and photography in the global and digitally



↑) Mona Hatoum – *Untitled (bed springs) I*, 2018, lithograph, 1,190 × 780 mm

connected present. Significant works by well-known as well as lesser-known artists emphasized the freedom of art, which sensitively perceives the problems of the time and, in the sense of an open society, overcomes existing barriers. Christiane Baumgartner, Irene Chabr, Lutz Dambeck, Tracy Emin, Isa Genzken, Felix Gonzalez-Torres, Mona Hatoum, Olaf Holzapfel, Roni Horn, Jacqueline Merz, Nancy Sper, Wolfgang Tillmans and Sandra Vasquez de la Horry were represented. The exhibition focused on the future on the basis of recent additions to the Staatliche Kunstsammlungen: The pioneering gift from the Hoffmann collection opened wide the door to the continuation of collecting works on paper. The exhibition also wanted to formulate perspectives for the coming decade: Desired but not yet acquired acquisitions were presented as loans.

REVISITING AMERICA THE PRINTS OF CURRIER & IVES

OMAHA/U.S.A.

JOSLYN ART MUSEUM

(21 November 2020 – 11 April 2021)



↑) James E. Butterworth – *Clipper Ship „Flying Cloud“*, 1852, lithograph. Gift of Conagra Brands, 2016.20.406

In 2016, ConAgra Foods, Inc. (now Conagra Brands) donated nearly 600 Currier & Ives lithographs to Joslyn Art Museum. Now home to one of the largest public collections of these popular and historically significant images,

Joslyn has organized this exhibition that sheds new light on the famous firm's artistic and commercial practices. The exhibition explored how the largest printmaking company in nineteenth-century America visualized the nation's social, political, and industrial fabric. Known today for its lush, hand-colored lithographs that nostalgically depicted an idyllic republic of pioneer homesteads, sporting camps, and bucolic pastimes, these sentimental images comprised only one aspect of Currier & Ives' production. The company's inexpensive and popular prints were a ubiquitous presence for decades, and just as frequently touched on pressing social and political issues. Addressing economic development, western expansion, the Civil War, and controversies of racial and class politics, Currier & Ives portrayed scenes of urbanization, nation building, naval battles, catastrophic disasters, and current events that were far from idyllic.

Other venues: 1 May – 29 Aug 2021, Shelburne Museum; 2 Oct 2021 – 24 Jan 2022, Florence Griswold Museum

ART HERTZ FROM KOLLWITZ TO MIRÓ

BREMEN/GERMANY

KUNSTHALLE BREMEN

(21 November 2020, opening delayed – 21 March 2021)



↑) Ernst Wilhelm Nay – *Oberon*, 1949, lithograph. Kunsthalle Bremen – Der Kunstverein in Bremen, © Elisabeth Nay-Scheibler, Köln / VG Bild-Kunst, Bonn 2020

During „The Picasso Connection: The Artist and his Gallerist“, a complementary exhibition was on display simultaneously in the Department of Prints and Drawings with printed works that the Kunsthalle Bremen acquired through the Michael Hertz gallery, demonstrating the wide-ranging business relations between Hertz and the Kunsthalle. There was presented a selection of works by artists such as Max Beckmann, Marc Chagall, Otto Dix, Alberto Giacometti, Käthe Kollwitz, Fernand Léger, Ernst Wilhelm Nay, Emil Nolde, André Masson and Joan Miró.

THE PICASSO CONNECTION THE ARTIST AND HIS GALLERIST

BREMEN/GERMANY

KUNSTHALLE BREMEN

(21 November 2020, opening delayed – 21 March 2021)



↑) Pablo Picasso – *Portrait of a Woman in a Hat with Pompoms and a Printed Blouse*, 1962, colour linocut, 630 × 530 mm. Kunsthalle Bremen – Der Kunstverein in Bremen, © Succession Picasso / VG Bild-Kunst, Bonn 2020

The Kunsthalle Bremen holds one of the most important collections of Pablo Picasso's printed works in Germany. Like no other artist of the twentieth century, Picasso embraced the diversity of graphic techniques and substantially expanded them through artistic variation and experimentation. For the first time, this exhibition presented the whole breadth of the outstanding holdings of prints and drawings in the Kunsthalle and examined the unique history of the collection. The acquisitions came about through the efforts of the Bremen art dealer Michael Hertz, who was the exclusive representative of Picasso's printed works in Germany – a visionary at a time when Picasso's work was still controversial. With his finetuned instincts, Hertz placed the works on the market and in important exhibitions – such as the Documenta III in 1964. Thanks to his dedication, museums and collectors soon also coveted Picasso's works. Especially Picasso's large and colourful lithographs and linocuts inspired numerous artists and breathed new life into these media.

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