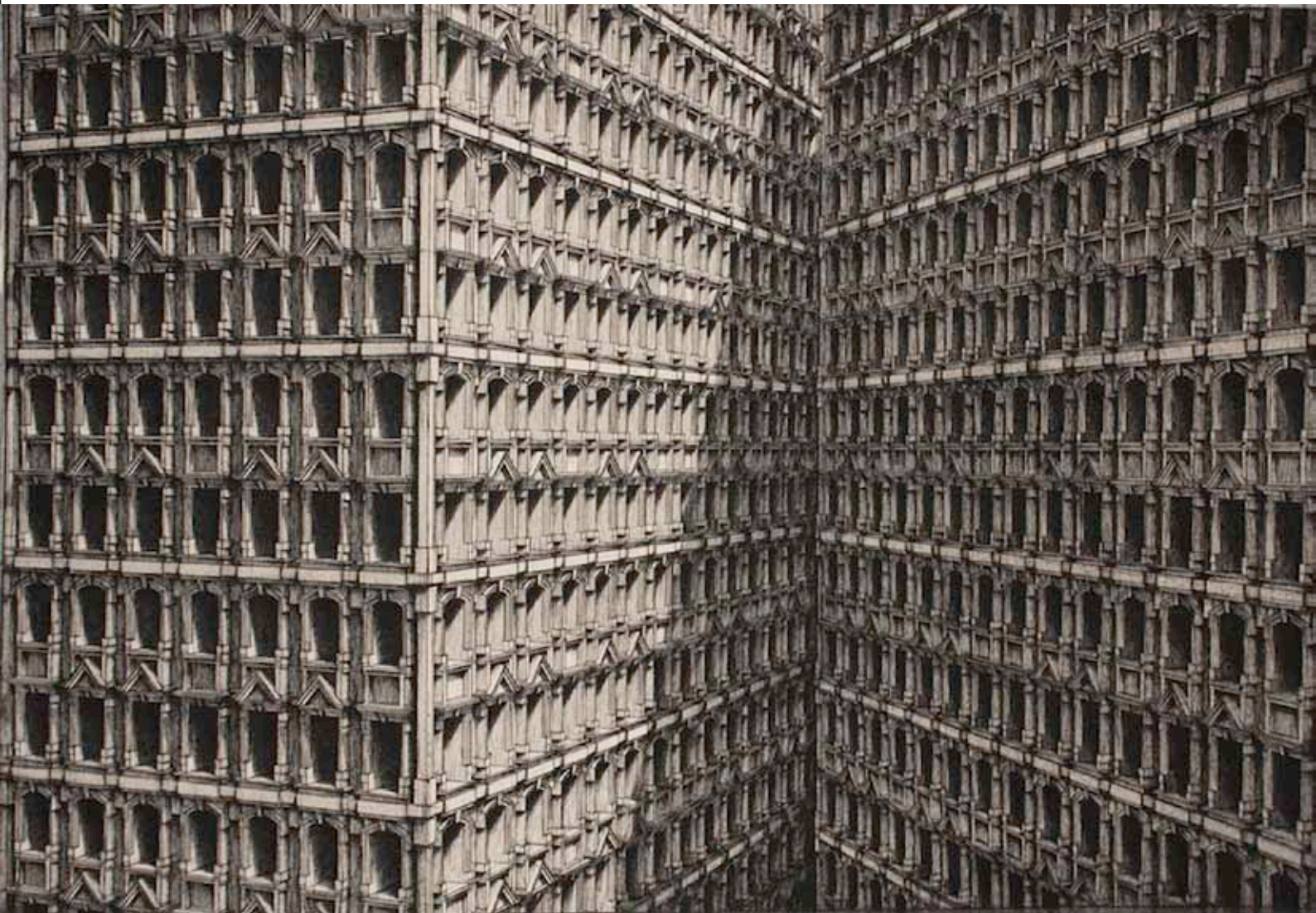


# Graphieion

INTERNATIONAL REVIEW OF CONTEMPORARY PRINTS, BOOK AND PAPER | 23 YEARBOOK | 2019



*„The mechanical straight lines harmoniously reflect the unlimited emotional overflow in the uncontrolled corrosion and controlled etching which makes the inner tension of the work protrude through the picture. The work is heavy, noble and solemn with the rational pursuit of metaphor and symbol and it is shocking to people.“ (Zhang Minje about Lukasz Koniuszy’s work Habitable Structure) ↗*

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Dear readers,

*After the opening issue of the renewed Grapheion, whose preparation was somewhat influenced by the limited possibilities associated with continuing the challenging project under new conditions, we are offering you another issue today, which we believe is linked to the successful years of printed Grapheion by a richer range of topics. I am pleased that more material than this number can contain has been gathered. I am also happy for the responses received from the invited authors, and for the fact that the name of the revue (including its logotype) provokes in the witnesses a feeling that this is an act to be signed in again.*

*One of them is Walter Jule, who is the author of two contributions: an article on the Light/Matter exhibition, which took place in two reprises in the USA and Canada, and which focused on the presence of photography, its images and technical procedures in prints. In his second contribution, he returns to the Triennial of Prints in Macao (2018) and his role as a jury member of this international print show.*

*For those who want to refresh the history of the use of photomechanical methods in printmaking and polygraphy and to learn what a transformation of these technologies have taken place since their beginnings to the present, my contribution entitled Brief Overview of the Use of Photomechanical Methods in Printmaking and Polygraphy is intended. The article of Miroslav Kindl, which commemorates the period of the second half of the 17th century, is also focused on history, when art of print documented splendid festivals and theatrical performances in the production of royal courts, which only seemingly are not related to the present and its affection in spectacles of all kinds.*

*Zbyněk Janáček and Marek Sibinský, the organizers of the international symposium of serigraphy at the Faculty of Arts of the University of Ostrava, Czech Republic, whose results have been exhibited several times, report on the fact that a superbly equipped studio at the art school can also become a place for artists to meet and create original works, which have been recently shown in the Gallery of the Central Bohemian Region (GASK) in Kutná Hora.*

*Just as the previous issue, also this one brings the balance of the show and competition Graphic Art of the Year 2019, which once again found refuge in the exhibition halls of the Municipal House in Prague. And in its Chronicle, Grapheion offers interesting news on domestic and foreign exhibitions, which have already been or are under way in the world, and which, taken together, testify to the continuing interest in this domain and its presentation. Unfortunately, it also presents obituary of Karel Malich, recently deceased versatile Czech artist and also laureate of the Vladimír Boudník Award.*

*I believe that Grapheion, in this wider form, and also in the new layout, represents a fuller response to the expectations that its readers put into it. And if this is not the case, we will be grateful for any suggestions that you may address to us.*

Ondřej Michálek

# LIGHT / MATTER: ART AT THE INTERSECTION OF PHOTOGRAPHY AND PRINTMAKING

WALTER JULE, WITH CONTRIBUTIONS BY TRACY TEMPLETON AND INGRID LEDENT

**The histories of art and technology are intimately interwoven. From the firing of clay to the forging of steel and the invention of paper, canvas and paint to moveable type and the printing press, the marriage of technology and art has been central to the pursuit of knowledge and the evolution of creative expression. Perhaps more than any other art form, printmaking has embodied this interaction. For over a thousand years, printmakers have continually adopted new technologies of reproduction to explore ideas and concepts in the form of multiple-origins capable of reaching a broad audience.**

Although artists had long been using tools such as the camera obscura in their work, the introduction of the “mechanical medium” of photography initiated the uneasy relationship between technology, “fine art”, and craft that continues to this day. One side argued photographs might be valuable as “documents” but should not be considered “art” because they are made by machine and lack the directness of work created by hand. Many artists, however, felt an irresistible attraction to the sheer scope of information the medium offered.

Photography had an immediate and irreversible effect on the craft of making in art. Within ten years of its introduction, photo images outsold hand-drawn prints in most major cities in Europe. Printmakers took up photography, and painters began imitating photographic approaches, including blurred focus, asymmetrical cropping, and pronounced perspective.

The invention of stop-motion photography brought science into play. In the nineteenth and twentieth centuries, moving images and cinema integrated speed and time. Photography

explored aerial views, patterns, close-ups, abstraction, and lack of scale while painting explored the structure of cinema. While photography continued to seek recognition as “art,” printmaking, especially in Europe and the Americas continued to be viewed as the “handmaiden” of painting and drawing.

Since the mid-twentieth century, increasingly rapid technological development has overshadowed these distinctions. Today’s “image culture” is dominated by photography and advertising messages extolling the virtues of consumerism. Enormous Jumbo-trons dwarf the architecture of public spaces while the ubiquitous flicker of iPhones commands the attention of pedestrians.

Overwhelmed by the sheer promiscuity of the image environment and the “information enclosures” it creates, one might be forgiven the belief that all the possibilities and problems of visual / pictorial language have been worked out through the struggles of art history or been rendered irrelevant through the homogenizing effect of technological globalization.

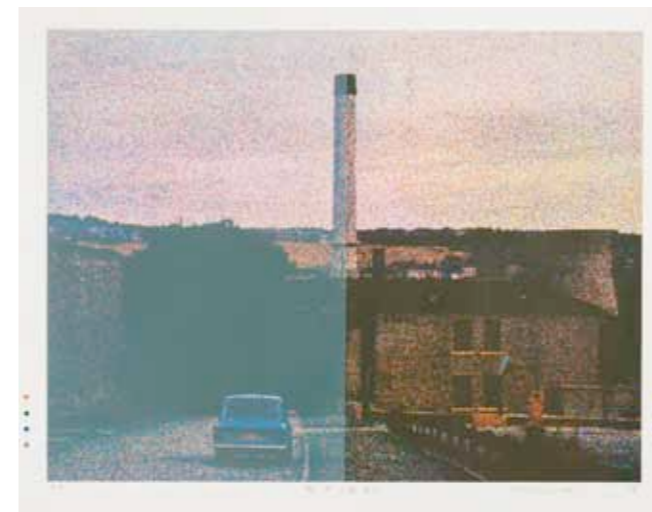
Indeed, the flattening of structural

complexity and disguising of temporality occurring in commercial images have driven many contemporary artists to seek meaning in the friction between technologies. Combining projected photographic images with sculptural elements and sound for instance, artists often mix unmusical elements together until the whole no longer resembles the parts. Increasingly, artists utilize any and all technologies available to experiment with virtual reality and “immersive environments”.

Is this attraction to spectacle the inevitable outcome of our blind acquiescence to the scientific and technological imperative? Is it technology and the assertions of Post-Post Modernist thought which have driven artists away from medium-specific practice to “issue based” work?

At this juncture, and in an effort to renew critical discussion regarding the relationship between technology and conceptual framework in art, curators, Tracy Templeton (USA) Walter Jule (Canada) and Ingrid Ledent (Belgium) proposed a re-evaluation of the world photo-print movement which began in the mid-twentieth century. LIGHT/MATTER: Art at the Intersection of Photography and Printmaking opened at the Grunwald Gallery of Art, Indiana University in the fall of 2017 and traveled to the University of Alberta, Canada in the spring of 2018.

Bringing together almost 100 works (1968-2017) by 45 artists from 22 countries for the first time, the show focuses on an example of “simultaneous discovery” in the arts, when printmakers around the world, schooled in the traditional analogue techniques of woodcut, etching and stone lithography started to question the primacy of drawing in graphic art and began “borrowing” photomechanical techniques that were becoming obsolete in commercial printing. While often hailed for its technological inventiveness the “arrival” of the photo-print phenomenon, now approximately sixty years in duration, might also serve as an important “case study” in how cultural tradition has influenced the adoption and evolution of new print technologies. As in all art movements, broad cultural factors from within and without the world of art – conscious and unconscious, ideological and symbolic – serve to simultaneously enable and inhibit the adoption of new ideas and processes. (1)



↑↑) Tetsuya Noda, Japan  
*Diary – April 4th 1987 in Ueno, 1987*,  
woodcut, serigraphy, 57 × 119 cm

↖) Akira Matsumoto, Japan  
*Fukei (Landscape a Chimney), 1978*,  
serigraphy, 50 × 70 cm

↗) Hideki Kimura, Japan  
*Misty Dutch, 1998*,  
screen print, 76 × 56 cm

←) Carl Heywood, Canada  
*To Celebrate Seeing, 1977*,  
photo-lithography, serigraphy, 76 × 96 cm



At the conclusion of World War II, societies were in chaos. As new geographical boundaries were being imposed on old cultures, an almost universal feeling of despair led to deep questioning of conventional cultural attitudes and hierarchies. Many artists pursued increasingly chaotic forms of abstraction as an existential response to the destruction of war and the consumerist

materialism promoted by mass media. By the mid-1950s, Eastern Europeans recognized that the portability of prints provided a convenient format for the exchange of ideas across hardening borders. The visionary initiatives that gave birth to the first open juried international print biennial in Ljubljana in 1955 soon inspired similar efforts in Krakow, New Delhi, Tokyo and beyond.

Together, these shows and their catalogues allowed print artists around the world to follow each other's work and, for the first time, witness new graphic trends as they emerged.

In Japan, the printmaking tradition was so strong, it was able to survive the devastation of the Second World War and into the 1950's when Japanese printmakers began winning awards in



↑) Katsutoshi Yuasa, Japan  
*Listen, Nature is Full of Songs and Truth*,  
2012, woodcut, 61 × 243 cm

←) Izabella Gustowska, Poland  
*Traits of Ressemblance, Secret I II III*,  
1989, coloured lithography, 200 × 100 cm

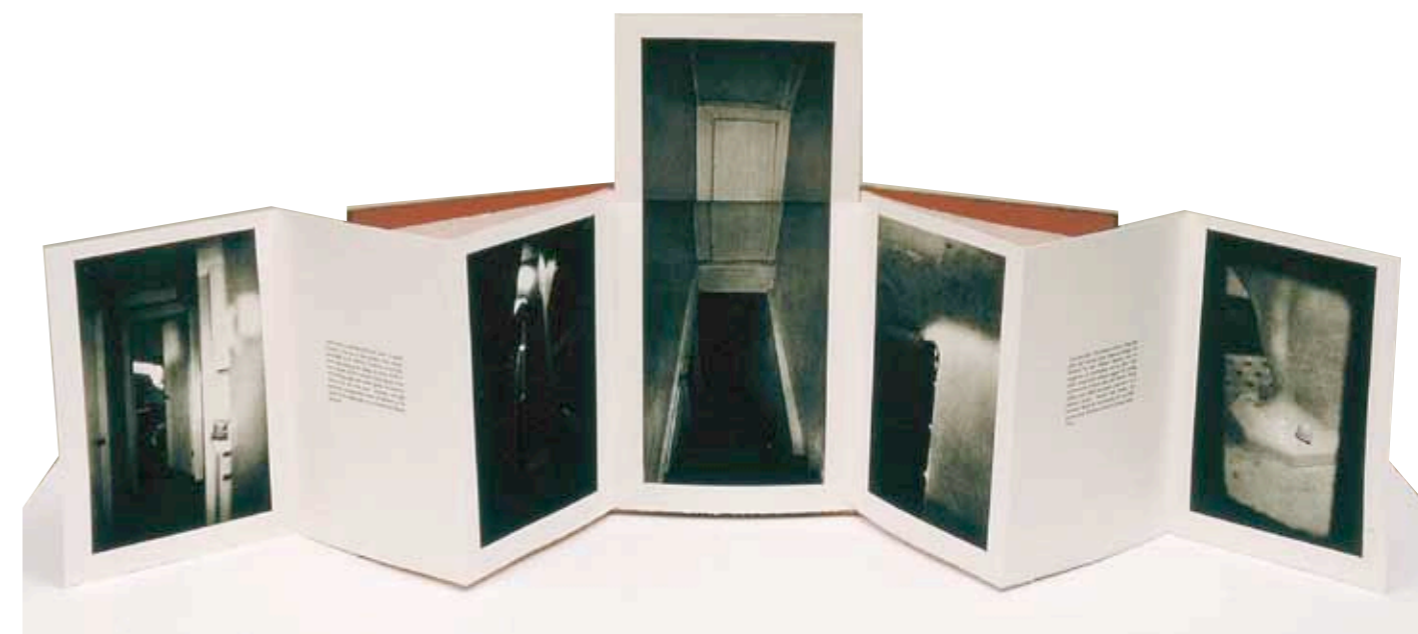
→) Marlene MacCallum, Canada  
*Obvert, artist's book*,  
1997, photogravure, 43 × 140 cm

the newly inaugurated international art festivals in Brazil and the printmaking biennials in Poland and Czechoslovakia. In a period of economic recovery and growth, the recognition of Japanese printmakers abroad helped rekindle interest in printmaking at home. North American artists began to discover the graphic traditions of Eastern Europe and the late 1950's began an era of ac-

celerated global exchange of ideas in printmaking.

In the early 1960's, during a time of rather lax copyright laws, US and British Pop artists appropriated the collage structures of cubism, borrowing and incorporating images from advertising to parody the earnestness of the post-war generation and at the same time replicate the numbing effects of loss

caused by the impact of media and technology on every aspect of life. Photographers commenced a renewed assault on the traditional critical separation between "straight" photography - which strives to render the medium and surface invisible - and "artistic" photography, mixing two and three-dimensional elements to "reposition their work within the tradition of the hand made". (2)



It was at this moment of confluence that printmakers around the world began enlisting photo-mechanical techniques such as photo-screen printing, photo-etching and photo-lithography to create hybrid images that would resist categorization within the world of printmaking while igniting controversy in the broader art world.

The aim of this movement was not to invent new technology but to reveal the interrelationship between technique and aesthetics, to show how technological process and the hand-crafted can be combined to create meaning and ultimately proclaim “process as medium”. (3)

The printmaking that drove the world print renaissance often contrasted the spatial language of photographic illusion with the lateral graphic language of drawing and mark-making. This combination amplified still photography’s shortcomings when it came to suggesting temporal sequence. Where commercial photography still functioned as “advertisements for reality”, the obvious physicality and tactility (cutting, scraping, etching, layering) recorded in a printed image aroused haptic memory and presented the viewer with a heightened sense of history – the melancholy of sequential time.

The worked surface of a photo-etching overlaid with the impression of a woodblock or veil of screened color could operate like a palimpsest, the adding and subtracting becoming a diary of an excavation that when read backwards, would lead directly to the artists hand. Through the synthesis of optical and tactile qualities, the new prints encouraged a recollection of one’s personal experience of both photographic and drawn spaces. A truly comprehensive “reading” required the viewers to notice several aspects of the image almost simultaneously:

- the spatial structure of the graphic (drawn) components.
- the spatial illusion of the photographic elements
- evidence of the pressure of the plate (embossment)
- the dimension of the ink obtruding on the surface
- the texture and color of the paper used, and
- the sequence of actions involved

In this rich context and against a growing popular belief in the superiority of ever-increasing DPI (dots per inch),

“fidelity of transfer” became uniquely important. When a photographic image is transferred to an etching plate using a halftone screen, or from a grainy Xerox copy and then worked by hand, what is gained through the loss of detail? What is discarded, what is hidden, what is summarized, and what is implied but not articulated?

While pop-art had some impact in Japan, particularly in graphic design, ambivalence toward the growing American influence provoked a complex response, and Japanese photo-printmaking developed a unique character. Adopting a hybrid of pop, documentation and conceptual approaches, Japanese artists fused screen-printing with woodblock and lithography with embossing and etching. Using hand-made paper, they valorized their rich printmaking tradition while recording the conflicting emotions of contemporary life, often with the beauty and brevity of haiku.



↑) Tadanori Yokoo, Japan  
Poster of the 6th International Biennial Exhibition of Prints in Tokyo, 1968  
offset poster, 108 × 76,5 cm

↗) Nils-Erik Mattsson, Sweden  
*In the Shadow Etat II*, 2014,  
lithography, 23 × 30 cm

→) Steven Dixon, Canada  
*Mine Site No. 24*, 2010,  
photogravure, 45 × 50 cm

↘) Tracy Templeton, Canada, USA  
*The Quiet of Snow*, 2016,  
digital print, etching, chine-collé, 41 × 90 cm

Works by eleven Japanese artists are represented in the LIGHT / MATTER exhibition including: **Tetsuya Noda** (1940) who broke onto the world scene in 1968 when he won the International Grand Prize at the Tokyo International Print Biennial. It was the first time a work using photographic images had received a prize. Combining woodblock and screen-printing, his prints depict scenes from ordinary life, landscapes seen from train or car windows, still-lives of flowers, and portraits of family. He alters or “cooks” photographic images through drawing before creating screen stencils using a Gestetner Duplicating Machine. His prints seem to float between the photographed and hand drawn. Lawrence Smith, former keeper of Japanese Antiquities at the British Museum, says Noda’s personal, deeply felt prints, “carry the electricity of the actual moment the photograph was taken.”

**Tadanori Yokoo** (1936) is one of the world’s most influential artists. His prodigious output of posters, books, prints, and paintings cut across cultural genres while remaining quintessentially Japanese. His poster for the Tokyo International Print Biennial in 1968 highlighted divergent attitudes regarding the original and the reproduction in art.

**Tadayoshi Nakabayashi** (1937) spent formative years in Kamo-machi in Niigata prefecture to escape World War II bombings. The experience of nature – particularly white snow against black earth – left a powerful impression on the young artist that continues to resonate in his rich, monochromatic etchings incorporating Xerox transfers.

**Akira Matsumoto** (1936) received the first of many awards in the 4th Northwest International Print Exhibition in Seattle in 1969. He describes his work as “concrete abstraction” and believes removing emotion from the execution of his work allows changes in his character to become more visible over time.

Sharing this view to some extent was **Shoichi Ida** (1941–2006). Ida was one of the most important printmakers in what has been referred to as the Golden Age of Contemporary Prints which took place in Japan in the late 1960s and early 1970s. He often printed on both sides of translucent sheets to emphasize the paper as “existing between two actions.”

These artists, along with **Hodaka Yoshida, Ryoji Ikeda, Hideki Kimura**





and many others placed Japan at the forefront of the photo-print movement and for a short period, the new expression was considered to be an "autonomous medium". By the late 1960's, Japanese prints dominated the international biennials and Japanese print and poster artists were "stars" at home. Some even had fan clubs and t-shirts. Today, a new generation of printmakers including **Katsutoshi Yuasa** (1978) is exploring the structures of screened and scanned photographic images through traditional hand-cutting and printing. Yuasa is at the forefront of a new wave of interest in the re-evaluation of historical printing techniques. (3)

The forces of tradition, technology and economics played out very differently in Poland during the same time period. As in Japan, all elements of Polish culture are interwoven and interdependent. As Polish printmaker and writer, **Małgorzata Żurakowska**, writes, "Art has taken over the role of protecting our only intrinsic cultural values such as religion, language and history (...) Even the most avant-garde influences of the 1920's - 30's were saturated by anima or illuminations - the sense that art transmits spiritual values." (4)

Poland's strong graphic tradition has complex roots, but several influences stand out and can still be recognized in contemporary Polish graphic art. The influence of "Unism" begun by **Wladyslaw Strzeminski** (1893-1952), held that the mysticism of art was to be found in the "...unity of visual means". His striated fields are echoed in the linocuts of **Stanislaw Fijalkowski** and we can detect this enduring influence in generations of Polish printmakers.

As in Japan, Pop art was an influence in Poland, but in reverse. As Żurakowska points out, "In the US, pop art opened the museum door for tins of Coca-cola, while the Polish poster (had the effect of) posting paintings on fences." One took public images indoors while the other brought fine art outside.

↻) Krystyna Piotrowska, Poland, Sweden  
*Group Portrait with Gregorz*,  
1989, etching, 70 × 100 cm

←) Ryoji Ikeda, Japan  
*From the Ground*, 2015,  
photoetching, 76 × 56 cm

→) Karen Dugas, Canada  
*Inarticulate Speech of the Heart for Van Morrison*,  
1983, etching and embossement, 100 × 70 cm

Polish artists seemed fascinated with what might be called the DNA of the photo half-tone and through enlargement, hand-working and intentional over-etching, their prints often touch on troubling issues of memory and identity. **Izabella Gustowska** (1948) works in print, painting, performance and installation. Her influential large scale and three-dimensional lithographs are mysterious and powerful. **Krystyna Piotrowska** (1949) focuses on "group" portraits where eyes or mouths are sometimes switched or "exchanged". **Dorota Nowak-Rodzinska** (1976) often uses print and the figure as a metaphor for memories shaping the present as well as elements implying the future and **Wojciech Tyłbor-Kubrakiewicz** (1974) combines linocut with screen print in works that could be considered figurative yet oriented toward abstraction. Fascinated by objects, he uses them in his work almost arbitrarily, building a collection of curiosities or reducing them to symbols.

While North American artists were alive to the new developments in Japan and Eastern Europe, the photo-print movement was initially somewhat less coherent here. The economic success of Pop art had reinvigorated printmaking as a merchandizing format, encouraging the establishment of professional print workshops and training of printer technicians. While some well-known painters and sculptors expanded the vocabulary of printmaking others created printed versions of images primarily conceived in other mediums.

While regional styles and "isms" held sway, University printmaking areas expanded and in Canada, a string of publicly funded, artist-run printshops was established where young artists could make and display their work. In North America, the photo-print movement grew out of the influence of a number of individual artists working in relative isolation.

**Jennifer Dickson** (1936) is one of Canada's most distinguished photo-

graphic artists. Her early work in photo-etching challenged assumptions about gender and sexual roles in Western society and had an almost immediate impact on printmaking across the country. **Carl Heywood** (1941) studied at Stanley William Hayter's Atelier 17 in the early 1970's. His experimentation with "point-source head" enlargers to create "organic" grain in works combining photolithography and photo-etching won several inter-



national awards in 1980. His highly nuanced prints focused on the minutiae of daily life while engaging the viewer with ideas of spirituality, joy and the beauty of the world around us. **Steven Dixon** (1960) is known for using photo-gravure to "picture" deserted industrial sites and their surrounding landscapes, emphasizing surface texture and composition while acknowledging the accumulated history of the location.

In the US, **Jack Damer** (1938) concentrates on the act of "making" and getting hands-on with his creations. His work reflects a relationship between imagery and formal invention as it celebrates investigation of process, reworking and variation.

**Leslie Golomb** (1953) uses photo-gravure to re-visualize the lines of the imaginary and reality while **Deborah Cornell** (1947) working in prints, installation, video and virtual reality pursues narratives addressing memory, time and consciousness.

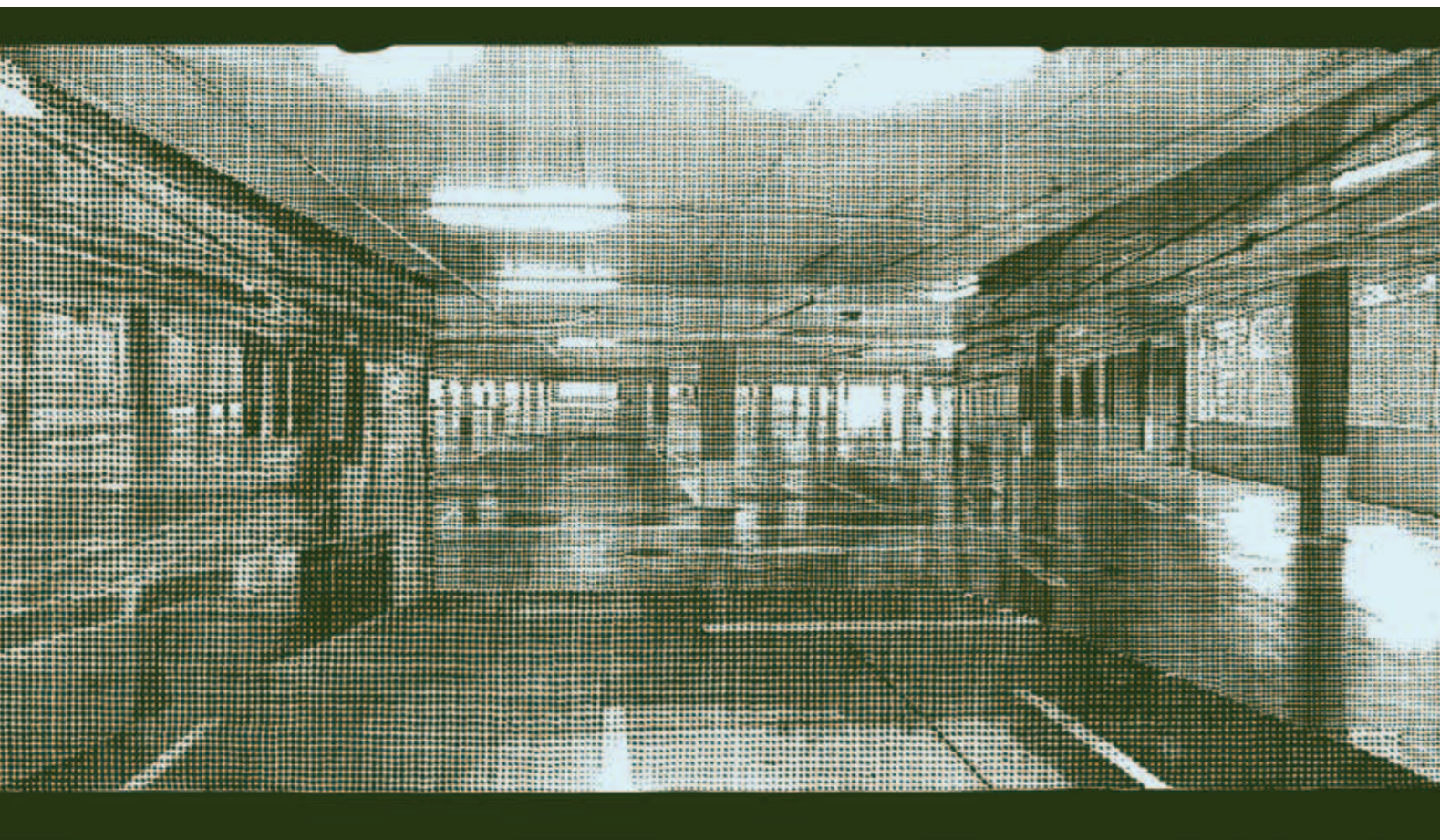
In the UK, **Donald Wilkinson** (1937) won the first of his many awards at the 1974 British International Print Biennial. He used steel plates with a simple photographic stencil, which he worked by applying aquatint or open biting. His combination of text and image in the series, "Mr. Gray's Journal" resonated with artists around the world.

In Ireland, **Tim Mara** (1948-1997) won prizes at the British International Print Biennial in 1982 and 1984. While his prints have been compared to the Pop art movements of the 1960's, the artist saw his work more in terms of "old masters in modern dress". Light, clarity and stillness are used to explore themes of repeated patterns, reflection and refraction. **Margaret Ashman** (1959) has been inspired by her early education in science to explore associations between hearing and seeing, producing photo etchings that explore faith, spirituality and emotion.

In many new photo prints, scale has become an important site of content.

**Vojtěch Kovářik** (1976),

Czech Republic, award-winning works reflect on the daily, immediate reality that surrounds him to create enormous prints by hand-cutting the enlarged dot-pattern of scanned photographs into linoleum. While he transforms three dimensional spaces into two dimensional illusions he incorporates the effects of light and deliberate printer's errors. **Janne Laine** (1970) Finland, works with photopolymer gravure to create sweeping, atmospheric images of landscape and **Rebecca Beardmor** (1974), Australia, combines screen printing and innovative commercial print processes in large scale works, to create optical oscillation between different modes of reading (textual and textural).



In addition to remarkable personal achievement, many of the artists in the exhibition have been international ambassadors for printmaking: **Alicia Candiani** (1953), Argentina, has traveled the world acting as a creative catalyst for artist exchange and new technical invention. **Taida Jasarevic** (1979), Bosnia-Herzegovina, studied in Japan, receiving a Master's degree from Joshibi University of Art and Design before re-tuning to teach at the University of East Sarajevo while **Katsutoshi Yuasa** (1978), studied at the Royal College of Art, UK. **Birgit Skjold** (1923–1982), UK, set up the famous printmaking workshop in George Street Marylebone in 1958 where several of the Japanese artists mentioned above traveled and worked.

Together, the works in **LIGHT / MATTER** bring the essence of historical graphic traditions into conversation with contemporary theory and critical thinking in visual culture. A shared emotional tonality inhabits these works. Historical lineage and a deep affinity for process often lead to meditations on identity, memory, absence

and presence that unfold in sequences, paused layers not unlike film – sculpting a slow panorama. In moments of tentative inquiry and thoughtful examination we find an intimate distillation of time that creates a unique visual language rarely found in mainstream print houses or ateliers. Influences from Surrealism can be seen and “tableau” photography and the “directorial mode” dominates as the artists manipulate objects as props, altering spaces and controlling lighting to impose narrative or allegorical meanings.

With the introduction of inkjet printing in 1951, laser printing in 1969, and digital printing in 1991, the need for a tangible block or plate disappeared. The word “print” is increasingly used to describe almost anything produced in multiples. Artists use digital processes to mimic the look of printmaking, drawing and painting just as musicians use synthesizers to approximate the sounds of the symphony orchestra.

The debate around the use of photographic images in printmaking persists. The title of the 2009 Krakow Print Trien-

↑) Vojtěch Kovářik, Czech Republic  
*Garage*, 2014,  
linocut, 133 × 205 cm

↗) Donald Wilkinson, UK  
*A Heavenly Day (Mr. Gray's Journal)*, 1974,  
etching and aquatint, 64 × 45 cm

→) Margaret Ashmanová, UK  
*A Time to Dance II*, 2009,  
photoetching, 37 × 27 cm

nial in Opole asked the question, Is It Still Graphic Art or Already Photography? Others actively call for a return to a more precise definition. “Obviously, it is unfair to compare a print made by hand cutting and printing in the same arena. Just as in sport, bicycles should not be expected to compete with Formula One race cars on the same track.” (4) Some international print biennials welcome digital work while others exclude it.

A few accept prints if “at least one layer” is produced through a “traditional” printmaking technique. While in Poland, artists were quick to adopt digital technology often creating monochromatic prints with “striated” surfaces reminiscent of lino-cut, in Japan and China, digital technology is often seen as a threat to printmaking's survival. In a sometimes cynical effort to “outrun” these arguments, some artists have been successful in producing digital images that look like drawings; even using hand-made paper and chine-collé to complete the illusion.

But, while most contemporary artists experiment with combinations of photo-analogue printmaking at some point in their development, a few, scattered around the world have continued to discover an almost alchemical energy in this juxtaposition, expanding the boundaries of printmaking to pursue a personal vision imbued with originality and creative significance.

It is our hope that the exhibition, **LIGHT / MATTER: Art at the Intersection of Photography and Printmaking**, will serve to re-focus attention, away from either / or arguments toward an appreciation of a hybrid language that has the ability to restructure the way we see.

*“Every extension of speech – from painting to hieroglyphics to the alphabet to the printing press to television – also generates unique ways of apprehending the world, amplifying or obscuring different features of reality. (...) Each new medium of communication re-creates or modifies culture in its image.” (5)*  
Neil Postman

1. James Brook and Iain Boal, eds, *Resisting the Virtual Life: The Culture and Politics of Information* (San Francisco: City Lights Publishers, 1995).

2. Naomi Rosenblum, *A World History of Photography* (New York: Abbeville Press, 1984), 574–577.

3. Rosenblum, 574–577.

4. Malgorzata Zurakowska with Karin M. Weber, *Sightlines Printmaking and Image Culture* (University of Alberta Press, Canada, 1997), 6.

5. Neil Postman, *Conscientious Objections: Stirring up Trouble About Language, Technology and Education* (New York: Vintage Books, 1992), 32.



Git. 3. A heavenly day: rain at five, and walked out under the conduct of my landlord to *Borrevold*; the grass was covered with a hoar-frost, which soon melted and exhaled in a thin black smoke; cruised the meadows, obliquely catching a diversity of views among the hills over the lake and islands, and changing prospect at every ten paces. Left *Codfue* (which we formerly mounted) and *Coffin-hill*, a loftier and more rugged hill behind me, and drove near the foot of *Wallow-crag*, whose bare and rocky brow cut perpendicularly down above 400 feet (as I guess, though the people call it much more) awfully overhanging the way. Our path here leads to the left, and the ground gustily rising and coarsened with a glade of scattering trees and bushes on the very margin of the water, opens both ways the most delicious view that my eyes ever beheld.



# THE THIRD MACAU PRINTMAKING TRIENNIAL, 2018

WALTER JULE

**The Macau Printmaking Triennial is a fascinating case in point. The islands' long and storied history, a blend of Cantonese culture with influences from East Asia and Western Europe is unique. Under Portuguese rule for four-hundred years, it joined Hong Kong as a Special Administrative Region of the Peoples Republic of China in 1999. Well known highlights of its' recent history include international fame as an auto-racing venue and gambling industry leader since the 1950's – 1960's. At it's height, this so-called "Las Vegas of the East" generated twice the revenue as its' U.S. counterpart.**

The international printmaking biennials, which began in Ljubljana, Yugoslavia in 1955 and Krakow, Poland in 1966, were catalysts for a world - wide print renaissance which arguably continues to this day. As we celebrate the remarkable endurance and continued impact of these exceptional shows, we might also pause to mourn the passing of many others, including print biennials in Norway, Germany, Korea, Japan and India, which were suspended after long and successful runs.

The staging of these exhibitions has never been for the faint of heart. Secure funding (public and/or private) must be in place, as well as appropriate venues, knowledgeable staff and willing volunteers. Successful shows also seem to benefit from the leadership of a charismatic "director" blessed with boundless enthusiasm and nerves of steel. To survive, over decades, the shows must earn favor at home and the trust of artists around the world. Organizers must believe in the timeless expressive potential of print-art and put aside any ambition that the shows might serve to promote their own esthetic preferences. And, this equilibrium must somehow be maintained

through changes in government, economic downturns, military incursions and natural disasters.

Times change. And while printmaking continues to evolve, both technically and aesthetically, its' relevance to contemporary "image culture" is being questioned. Many shows that began as open, competitive, juried exhibitions of prints-executed in the "traditional" techniques of etching, lithography, woodcut, and screen-printing, now (either happily or hesitatingly) embrace digital output. Others, including Tallinn and Ljubljana have chosen to move beyond the boundaries of the printmaking medium altogether in favor of curated "themed" exhibitions that explore notions of "multiplicity" through mixed-media installations, immersive environments and virtual reality. For some, this shift has served to free ideas of the "reproducible image" from antiquated and burdensome technical constraints, while others find the resulting exhibitions almost indistinguishable from the indulgent and aggressive mixed - media spectacles encountered in many museum shows today - whatever their purported "content".

It seems quite remarkable that, in the midst of such change and uncertainty, several new print biennials have been inaugurated around the world. Including: Yerevan, Armenia, Berlin, Germany and Macau, China. Even though well established organizational models have been followed, the host countries' history and culture imbue each new show with it's own character and resonance.

Since the financial crisis of 2007, the Macau government has focused on economic diversity and today, glistening office towers, state of the art museums and "bling" encrusted casinos create an almost surreal counterpoint to the ancient Chinese temples, and historical Portuguese architecture (dating as far back as 1569) that together define Macau's striking visual landscape.

The stage for the Macau Printmaking Triennial, which had it's 3rd iteration in 2018, was set in 2000 when "Revealed: Harmonize, the Macau International Exhibition of Prints" took place at the newly opened Macau Museum of Art. An invitational show - including work by 124 artists from 28 countries, its' catalogue presented detailed and informative essays on the accelerated development of printmaking in Macao since the 1980's. The current show, presented by the Cultural Affairs Bureau, has developed incrementally: while the first, in 2012, highlighted printmaking in Asia the 2015 edition was open to all international artists.

On Oct. 26-27, 2018, seven jurors, including: Zhang Minjie, Mainland China; Lin Ping, Taipei; Sou Pui Kun, Macau; Kwak Namsin, Korea; Luckana Kunavichayanont, Thailand; Maurice Pasternak, Belgium and myself - gathered in the Macau Contemporary Art Center - Navy Yard No. 1, to review 1,097 works from 39 countries. Smaller pieces were suspended from lines stretched across the gallery while medium and larger works, up to the 120 cm

→) Warranutchai Kajaree, Thailand  
*The Remains of the Painfull Thing*  
mezzotint, 60 x 90 cm  
The 2nd Prize

→) Zuo Wei, Mainland China  
*Silent and Desolated Mountain*  
woodcut, 56 x 76 cm  
Honourable Mention







allowed in the prospectus – were displayed on walls or carefully presented on the floor on felt – like blankets. The names of the artists and their countries of origin were hidden and through several rounds, jurors were asked to vote without discussion. In the end, 175 works were chosen for the exhibition; gold, silver and bronze prizes given largely on the basis of numbers of votes recorded. Each juror was also asked to select one work to receive an honorable mention award.

While the jury format was similar to procedures used in other print competitions, I was somewhat surprised at the decision to obscure the artists' identities. Since the work of many entrants was already well known to most of the jurors, the effect was to keep unknown artists unknown, at least initially. However, owing largely to the convivial and collegial mood created by the organizers, preparators and assistants, "non-verbal" communication between jurors developed rather quickly. Glances, nods, winks and the "body language", shared by all artists everywhere, created an active and positive, non-verbal "discussion" which continued in several spoken languages during wonderful meals of Macanese cuisine and at the aptly named Art Hotel after hours.

The selected and awarded works are nicely illustrated in the superb, 228 pg. Triennial catalogue which also includes substantial and informative statements (in Chinese, Portuguese and English) by each of the jurors.

Zhang Minjie offers a summary of the juror's comments in his insightful critique of each award winning print. Reserving special praise for Lukasz

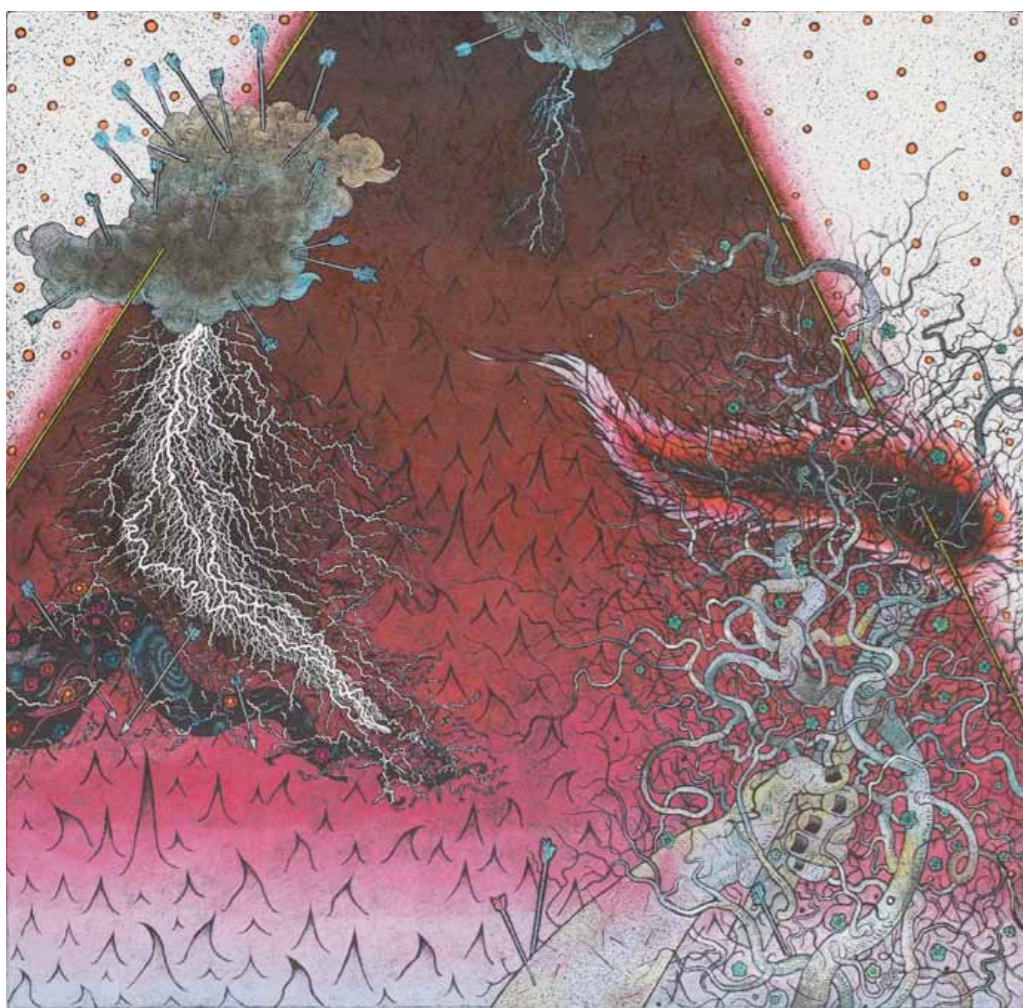
κ) Chalita Tantiwitkosol, Thailand  
*Missing (Sorn)*  
lithography, 100 × 72 cm  
Honourable Mention

←) Macau – view of the historic center

λ) Rattana Sudjarit, Thailand  
*The Way of Harvester No 2*  
aquatint, 61 × 100 cm  
The 3rd Prize

→) The jury: Sou Pui Kun,  
Luckana Kunavichayanont, Lin Ping,  
Kwak Nandin, Maurice Pasternak,  
Walter Jule, Zhang Minjie





↑) Alberto Balletti, Italy  
*Overconfidence (b2)*  
etching and ink-jet, 70 × 100 cm  
Honourable Mention

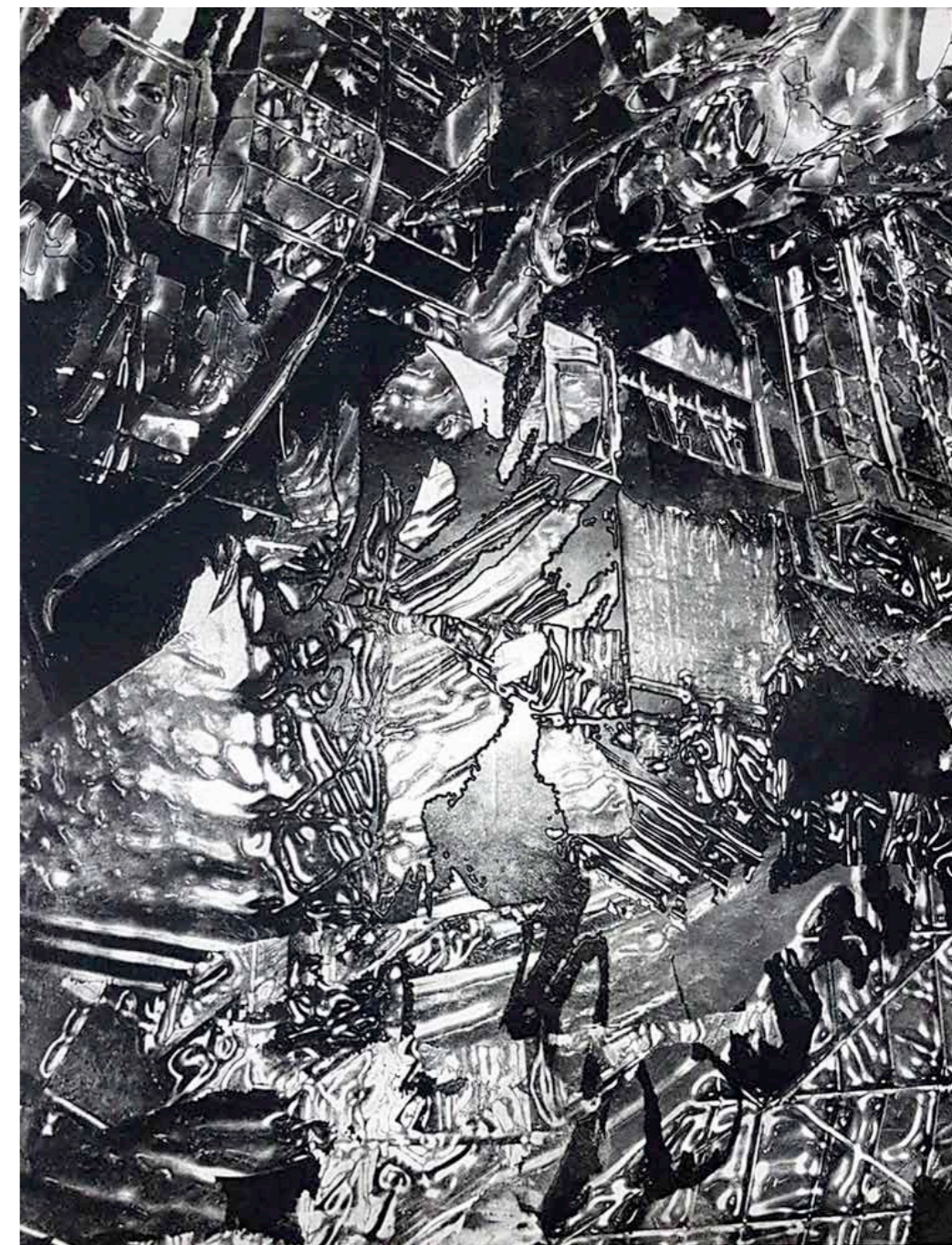
←) Li Can, Mainland China  
*Twilight Series – 2*  
coloured mixed technique, 90 × 90 cm  
Honourable Mention

↗) Bianca Cork, UK  
*The Flow*  
etching and aquatint, 70 × 56 cm  
Honourable Mention

Koniuszy's Gold Prize winning etching, *Habitable Structure*, he states, "The mechanical straight lines harmoniously reflect the unlimited emotional overflow in the uncontrolled corrosion and controlled etching which makes the inner tension of the work protrude through the picture. The work is heavy, noble and solemn with the rational pursuit of metaphor and symbol and it is shocking to people." Regarding the Silver Prize winning work: "The Remains of the Painful Things" by Thai artist, Warranutchai Kajaree, he notes, "It turns the artist's attention to disaster into a deep exploration of human nature (and) endows the work with a fatalistic sentimentality and the desire for the regeneration of human life." Similarly, in the Bronze Prize winning print, *The Way of the Harvester* by Thai artist Rattana Sudjarit, he praises the artist's ability to use aquatint to create an "intense" image filled with the "real experience of life."

Juror, Lin Ping raises relevant questions about whether size and format restrictions are serving to discourage "diverse creation", and on a related note Sou Pui Kun questions whether the seeming popularity of "bleed" prints is an effective visual option in some works or whether borders are being eliminated to increase the size of images while still fitting the exhibitions regulations. Luckana Kunavichayanont writes compellingly regarding the sense of "historical narrative" in many of the works and the focus on the negative impact of our modern, technological society on traditions, cultures and human nature itself. Kwak Namsin makes important note of the shifting demographics of recent international print exhibitions, pointing to a surge in entries from China, Taiwan and Thailand and a decline in submissions from Japan, North America and Europe. And, Maurice Pasternak writes, with conviction, "Some exhibitors present particular, innovative and singular qualities in seeking to position themselves as critical witnesses of social organizations, political powers and certain human absurdities. The activism displayed is not always universal expression and is often anecdotal but reflects this utopian desire to change the world. This will of artists and also of our youth in general is what builds what we have best; namely our culture, the only human trace that goes through time."

The inclusion of jurors' remarks in the catalogue helps to raise important



questions about printmaking and print exhibitions while offering exhibiting artists and the public a view of the show from the jurors perspective.

The exhibition opened across five venues in Macau and Taipa and has garnered extremely positive reviews. Sound organization and meticulous planning and execution have succeeded in the staging of a remarkable show. There is every reason to believe that the Macau Printmaking Triennial will continue to thrive and grow into the future.

Of course, while these initiatives chronicle the evolution of creative practice, they also act as catalysts for change. Calling on the expertise of

international jurors, the print shows are able to track national movements, identify emerging talent and record the evolution of established artists while sidestepping fashionable curatorial biases and stifling regionalisms. The resulting shows are always complex. Without a clear "conceptual" mooring, they can sometimes seem unwieldy, even incoherent to the casual viewer. With time, however, this becomes their strength. As the public begins to glimpse the infinite possibilities of printmaking, print "literacy" increases and audiences are drawn to the rich relationship between technique, process and idea. One need only look at the continuing print traditions



of Poland and Japan or the booming print culture of China as encouraging examples.

The aspirational goals of the print biennials/triennials can easily be undermined however, by the exigencies of the day. Mounting practical and logistical problems present challenges for both organizers and artists. Costs of traditional printmaking materials have skyrocketed and some are no longer available. Digital printing, which initially offered the promise of almost unlimited scale, color and detail has also become more

expensive. Shipping costs continue to climb and when artists are required to donate their work as a condition of entry (as mentioned above) the cost of participation can become prohibitive. Younger artists who have not experienced the power of these shows first hand sometimes question the value of the jury process and, with global sales of art plummeting, printmakers are reluctant to experiment with large scale and mixed technique. Most, if not all of these problems can, I believe, be solved through increased communication be-

tween artists and biennial organizers. Importantly, it is the exhibitions themselves with their openings, conferences and symposia that offer the most promising platform for addressing these issues.

↑) Lee Wen-Jye, Taiwan  
Construction Series – Buried Pipes  
dry-point, 99 × 69 cm  
Honourable Mention

# THE INTERNATIONAL SERIGRAPHY SYMPOSIUM OSTRAVA (ISSO)

ZBYNĚK JANÁČEK A MAREK SIBINSKÝ

**In the second half of the 1990s, Eduard Ovčáček and Zbyněk Janáček laid the foundations for a screenprinting studio that, from 1999 onwards, became one of the most recognised centres of screenprinting in the Czech Republic and internationally. It was aimed at promoting the printmaking technique of screenprinting (also called silkscreen and serigraphy) through workshops, specialist lectures, collection activity and exhibitions.**

The five editions of the SWO (Serigraphy Workshop Ostrava) that were staged from 1999 to 2004 and were accompanied by exhibitions in countries including Italy, Slovakia and Poland were followed by ISSO – the International Serigraphy Symposium Ostrava. At the department of drawing and printmaking of the reconstructed Faculty of Art, Zbyněk Janáček and Marek Sibinský

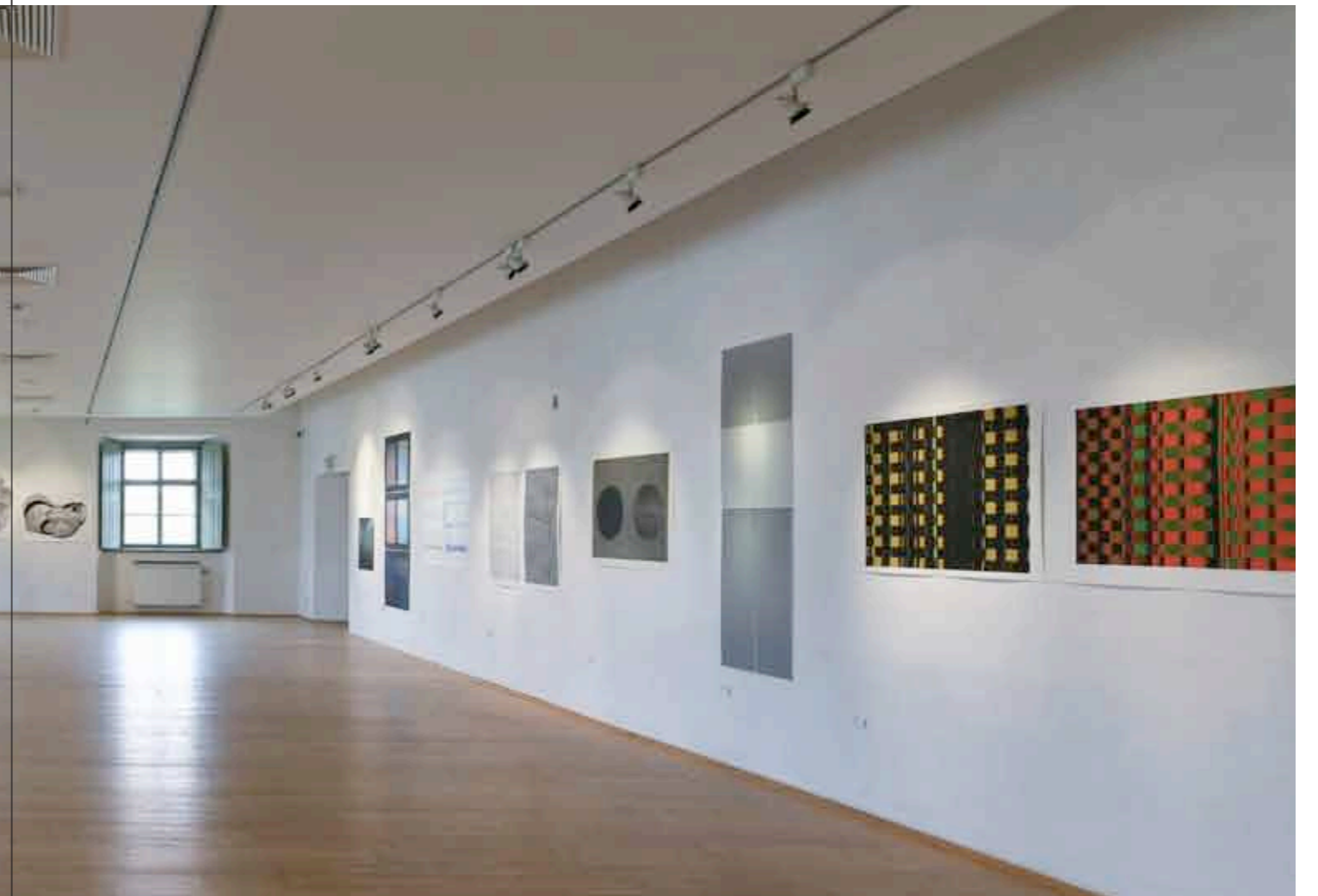
opened up 'ongoing' screenprinting workshops to a series of key figures of art and art teaching in the field of contemporary central European printmaking. Most of these participants are connected with art colleges in the Czech Republic (including Prague, Brno, Pilsen and Olomouc), Slovakia (Bratislava, Banská Bystrica and Košice), especially in Poland (Warsaw,

Krakow, Wroclaw and Poznań), though also in other countries such as France (Vladimír Škoda), Austria (Gregor Eldarb), Ireland and the USA. In all, about 120 artists have been involved so far. The collection that emerged out of the workshops now totals over 250 prints. Together with the collection of prints from the preceding SWO serigraphy symposium, it is a remarkable document of how this printmaking technique has evolved over the past three decades. It is also the largest collection of screenprints outside museums of art in the Czech Republic.

The collection we are exhibiting here is a curatorial selection that is primarily determined by the given size of the exhibition spaces at GASK. It also showcases the exceptional and inventive approaches to screenprinting and also incorporates the international dimension of the symposium. The presentation being staged as part of GASK's Printmaking Crossovers programme features about fifty prints that, together, show the contemporary character of screenprinting. As well as having a single technique in common, this set of works also shares the phenomenon of colour, not merely in the sense of its optical-physical qualities but as the result of coloured ink passing through the stencil of the mesh, thus creating a dense mark on the paper, whether in the whole area or in half-tones.

If proper techniques are observed, the nature of the screenprinting inks thus enables the layering of the ink, its

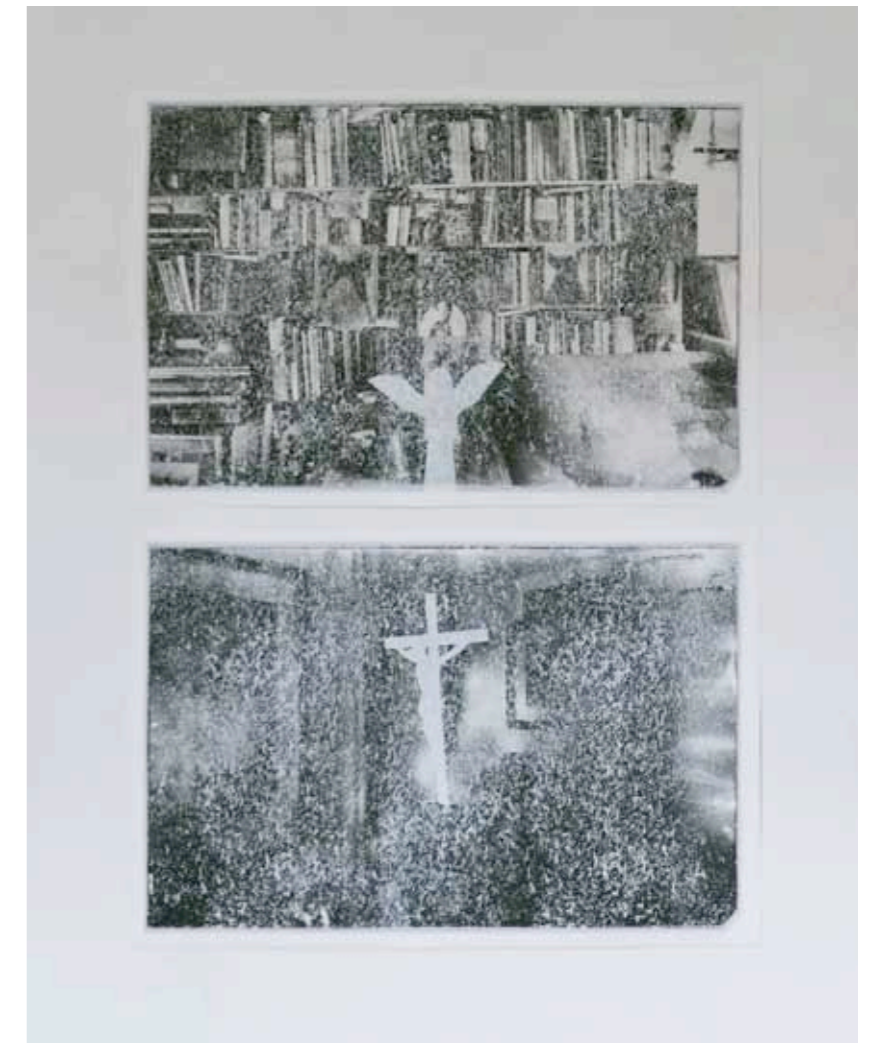




↑↔) From the exhibition in GASK in 2019, selection of prints from the International Serigraphy Symposium in Ostrava (ISSO) 2013–2019

multiplication and transformation with translucent and printed-over layers. This, in turn, creates creative possibilities for both the artist-printmaker and the printer. Supported by the technological expertise of the Ostrava screenprinting centre, this is what makes contemporary screenprinting an innovative and stimulating field. It is important to opening up this printmaking technique not only to trained printmakers, but also to painters and sculptors.

A series of exhibitions staged outside the Czech Republic, for example in Slovakia and Poland, along with lectures at international conferences, have helped to establish a communication forum for artists who work in screenprinting. They have also created an enriching platform for the Ostrava University Faculty of Art itself as well as for numerous other art colleges in the Czech Republic and elsewhere. The exhibition at the Gallery of the Central Bohemian Region is the largest and most representative survey of screenprinting in the Czech lands over the past three decades. It is also a contribution to the broader discourse about the meaning of screenprinting and graphic art's place in contemporary art.



# HORSES IN BALLET SHOES, KINGS IN COSTUMES, AND ACTORS UNDER ROCKETS

MIROSLAV KINDL

**Even in the relatively recent past, the art of relief, gravure, or planographic printing, nowadays called graphic art, filled a much wider range of tasks and employed a large number of artists. Some of them led prosperous and well-known workshops all over Europe, others were an irreplaceable part of the complex structure of the ruling court, and still others offered their services in more or less important centers to more or less important commissioning and publishing houses. We can identify the whole range of contributing artists – painters, draftsmen and engravers in signatures placed before professional brands such as pinxit, fecit, invenit, delineavit or sculpsit.**

While painters and draftsmen often attached their signatures before the first four, the fifth – sculpsit and its counterparts sc., sculp., sculps. – was reserved for engravers who created illustrations, university theses, celebratory or derogatory leaflets and other forms of 17th century reproductive graphics. Often as an instrument of slowly emerging political propaganda, tied almost always to the most important players on the historic chessboard – emperors, kings, princes, popes, cardinals, archbishops or bishops and others were depicted in various roles on many reproduced sheets – as guardians of the world order, protectors of their countries, victorious warlords, heresy suppressors, or vice versa in often derogatory poses like pests, heretics and antichrists. This direct form of political propaganda, often with the features of cartoon, is inherent in our time, too. Alongside this propaganda, however, documentary graphics, which was part of more complex patterns of

presentation and representation, and whose most magnificent forms were created within the royal courts and the highest prelates, played a very important role until the expansion of photography. It documented a wide range of events and today it constitutes an invaluable and often the only testimony of important historical events or (in our case) festive moments – the openings of musical-dramatic works, dramatized fireworks and other forms of court festivals.

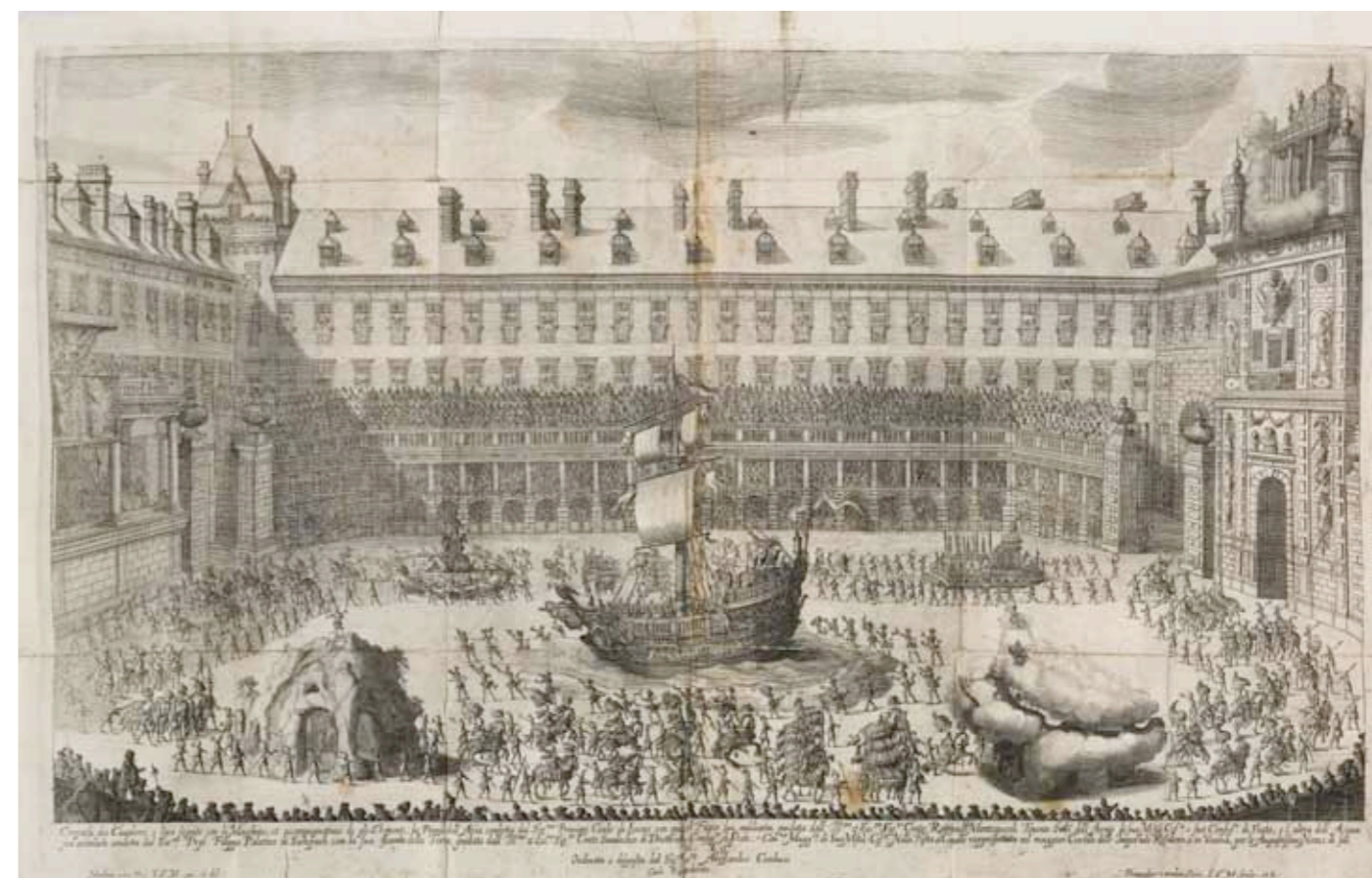
In 2017, the Museum of Modern Art in Olomouc opened an exhibition at the Archbishop's Chateau in Kroměříž titled similarly to this short text, *Horses in Biscuits*. The exhibition was opened in the winter of 2018 in the Archdiocesan Museum in Olomouc and the museum published an accompanying catalogue (Kateřina Fajtllová – Miroslav Kindl (eds.), *Koně v piškotech: Slavnosti na dvoře císaře Leopolda I.* [Horses in Ballet Shoes: Festivities in the Court of Emperor Leopold I], Olomouc 2017.)

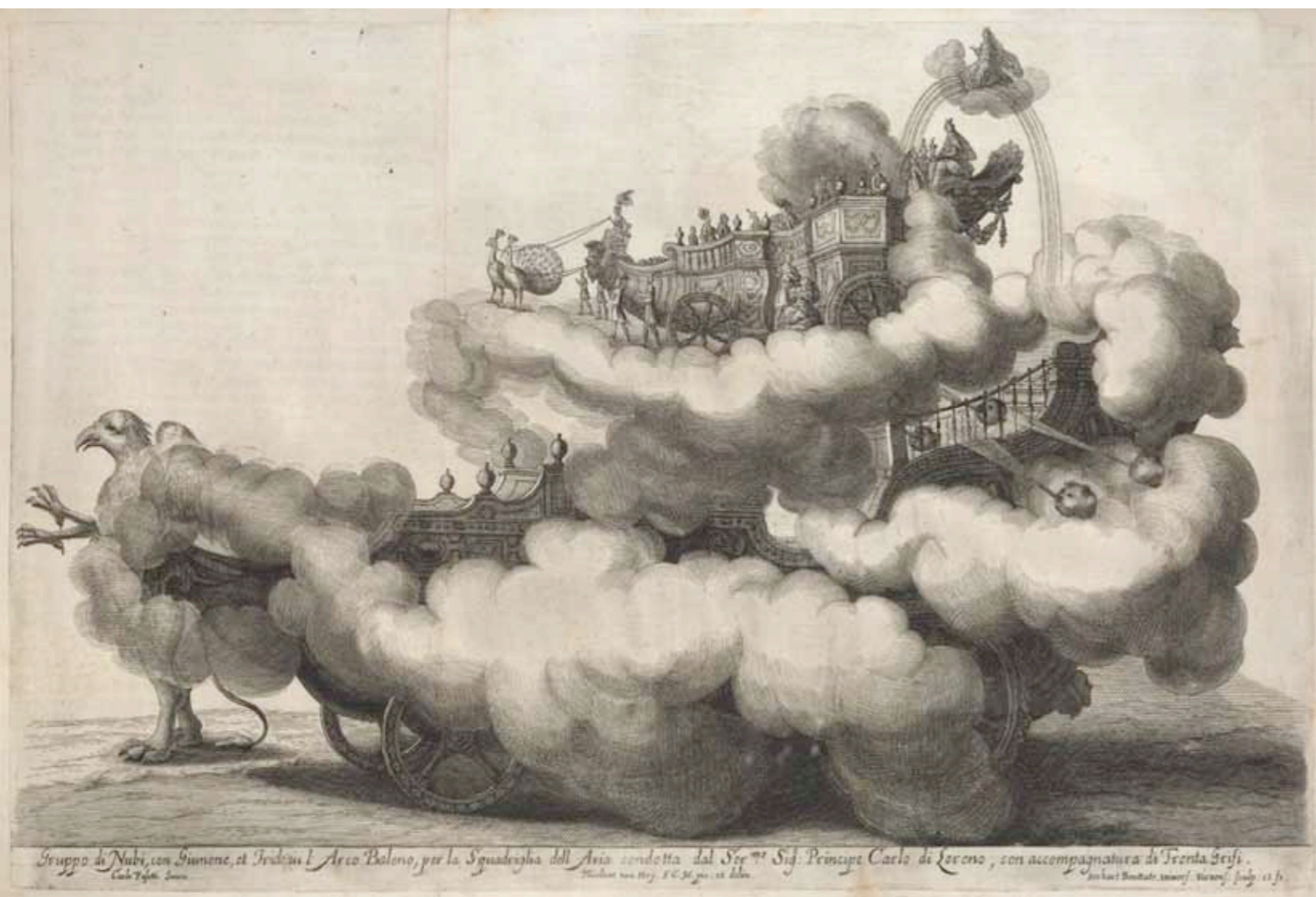
The authors selected more than a hundred of exhibits to present the festivities and holidays that took place at the court of Emperor Leopold I with a broad correlation to the history of European theater, opera, ballet, music, equestrian dressage, but also to the general history of aristocratic representation, history of specific fields of fine art, and the possibility of using graphics reproduction techniques in early modern times. More or less exquisite graphics, depicting scenes of musical-dramatic performances, firework performances, ballet intermezzos, ceremonial city entrances and ephemeral architectures created the most important line in the exhibition. They told the story, which was complemented by exceptional works of art – paintings, period theatrical costumes, festive horse harnesses, celebratory books and period historical compendiums. Graphic art also played a similar role at Leopold's Court. It depicted, complemented and co-created a complex story of court life, politics and representation. Although the engravers themselves were not standing on the top strata of the structure of court life, and in their work, they were subordinate to scenographers and architects, it was they who with their long hours of demanding and often very detailed work created important testimonies of the time. Backdrops were often torn up, costumes worn out, buildings burned down or were pulled down. However, illustrated librettos and leaflets distributed in large numbers have survived decades in at least a few copies. In conjunction with the accompanying text and their primary purpose – to document, they are often more accurate and more important sources of knowledge for historians (even art ones) than any art work of dizzying value.

Thus, the imaginary narrator of the story of the exhibition were graphic prints. They were ordered chronologically starting with the accompanying programs of the Hungarian royal coro-

→ Caspar Merian, *Coronation ceremony on the main square in Frankfurt am Main*, illustration taken from: Caspar Merian, *Beschreibung und Abbildung [...]*, Frankfurt am Main 1658.

→ Frans van der Steen after Nicolaus van Hoyer, *Courtyard of Vienna Hofburg at the opening of La Contessa dell'aria e dell'acqua*, illustration taken from: Francesco Sbarra, *La Contessa Dell'Aria, E Dell'Acqua [...]*, Wien 1667.





nation of Leopold I in Pressburg in 1655 through copper engravings documenting a series of ceremonial entrances and related festivities and ceremonies of the imperial coronation three years later. The ceremony of election and coronation had been codified for centuries by strictly adhering to the procedures depicted by graphics throughout the 17th century in a very similar way. The architectural backdrop of imperial Frankfurt also changed only slowly. The documentation of scenes of musical-dramatic performances (simplified today's operas with ballet intermezza), which were mostly bound to books as accompanying documentation of relevant acts in librettos followed in chronology. In most cases they consisted of the registration of two matrices, the first of which was a printed scene which was by this time a modern deep depiction, composed in a perspective. The second imprint was the pre-stage – proscenium. The prints of this matrix are observed over time at various performances and was changed only in the case of its physical wear, changes in

the form of proscenium, theater or installation of a new monarch and related insignia on the lay. In some cases, portrayals of scenes have been preserved separately and not bound in books. To this day, they are a fascinating example of early modern theater documenting several other fields besides scenery, such as costumes, dances and figures, stage machines and lighting. In more complicated cases, they also represent the hierarchy of the imperial court and, in the case of performances composed for evenings in the gardens, they also depict the form of garden architecture. In conjunction with the libretto, they again tell a story. This time the story of historical events, as they clearly documented the story of the performance, which reflected important moments of court life and historical reversals interpreted by a librettist into the literary backdrops of ancient mythology. Graphic prints, designed for the most noble or movable clientele, were often hand-coloured and became a luxury item. Many of them ended up in the private bedroom

of Emperor Leopold I. The name of the exhibition *Horses in Biscuits* was a deliberately exaggerated characteristic of one of the most important, logistically, financially and artistically demanding and at the same time one of the best documented festivals of Baroque Europe. The equestrian ballet *La Contessa dell'aria e dell'acqua*, was played as the main event of the long program of celebrations of the marriage of Emperor Leopold I with the infanta Margaret Theresa of Spain in the inner courtyard of Hofburg in Vienna on 24 January and in short form again on 31 January 1667. It is well graphically documented by artistically valuable etchings, the quantity and quality of which make the book, in which they are bound, one of the most representative records of Central European drama of the 17th century. The artwork was prepared by Nikolaas van Hoy and architect Carlo Pasetti, and a total of 27 sheets were engraved by Frans van der Steen, Jan van Ossenbeeck and Gerard Bouttats – all Dutch artists who at that time had already been living in Vienna for several

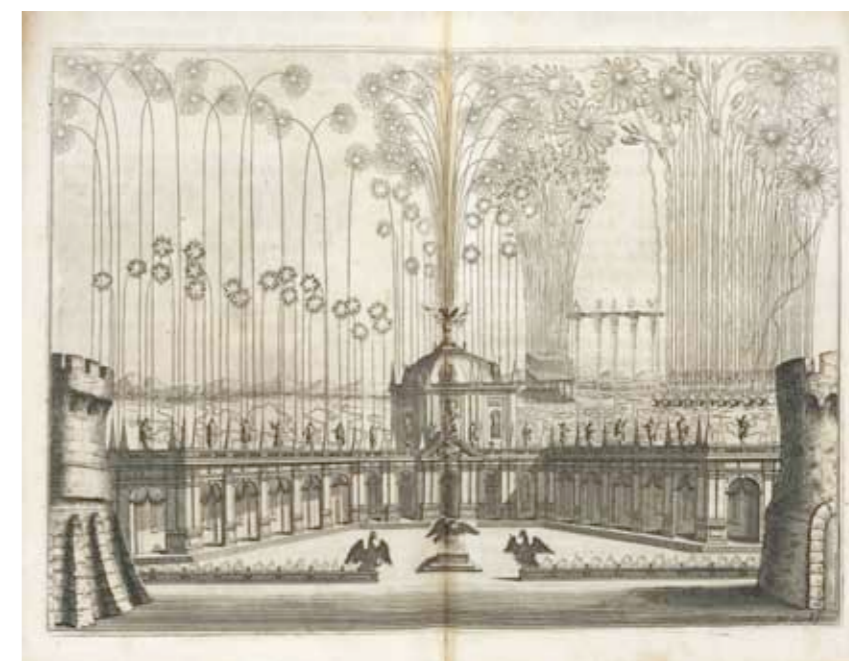
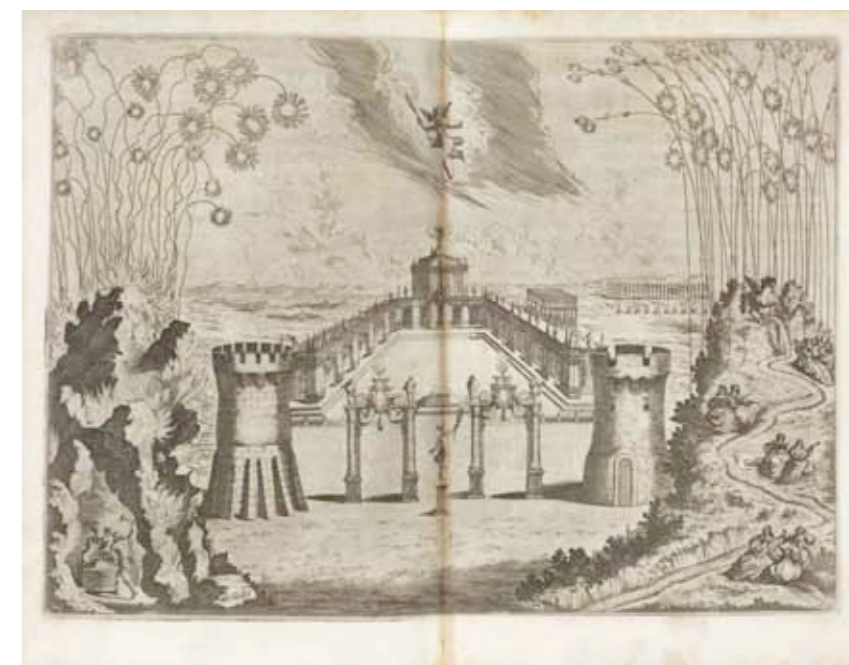
years. They document the allegorical architecture of the scenery and carriages, the course of the performance and the individual steps of the equestrian ballet. Everything with surprising accuracy, compositional balance and an appropriate ratio of descriptiveness and artistic invention.

Fireworks were part of the wedding celebrations as well as of the cultural life of the court, in the second half of the 17th century it was a common part of the most important festivals. Many of them were prepared in collaboration between librettists who wrote a simple story, drawing mostly on ancient mythology and experienced firefighters, often artillery officers, who prepared visual components. The story was interpreted by actors and reciters and drawn by hundreds to thousands of low and high rockets, pumps, grenades, cannons, fireballs and coordinated shots from cannons and muskets. The performances could last tens of minutes and have several acts. A libretto was preserved documenting the most important performances, accompanied by graphic sheets, depicting either individual acts separately, or, unusually, all of the acts together in one space. In addition to the performance itself, the graphics also document the knowledge of gunpowder work, described in detail in extensive and thematically relevant compendiums.

*Il Pomo d'oro*, played at the very end of the wedding celebrations on the occasion of the 17th birthday of the Empress, was the most extensive and again very representatively documented musical and dramatic performance of the 17th century Viennese Court. The play was so extensive that it could not be staged on a single day and was split between July 12 and July 14, 1668. Court architect Lodovico Ottavio Burnacini prepared 23 scene

↳ Gerard Bouttats after Carla Pasettiho, *A float of the element of wind with Juno*, illustration taken from: Francesco Sbarra. *La Contesa Dell'Aria, E Dell'Acqua [...]*, Wien 1667.

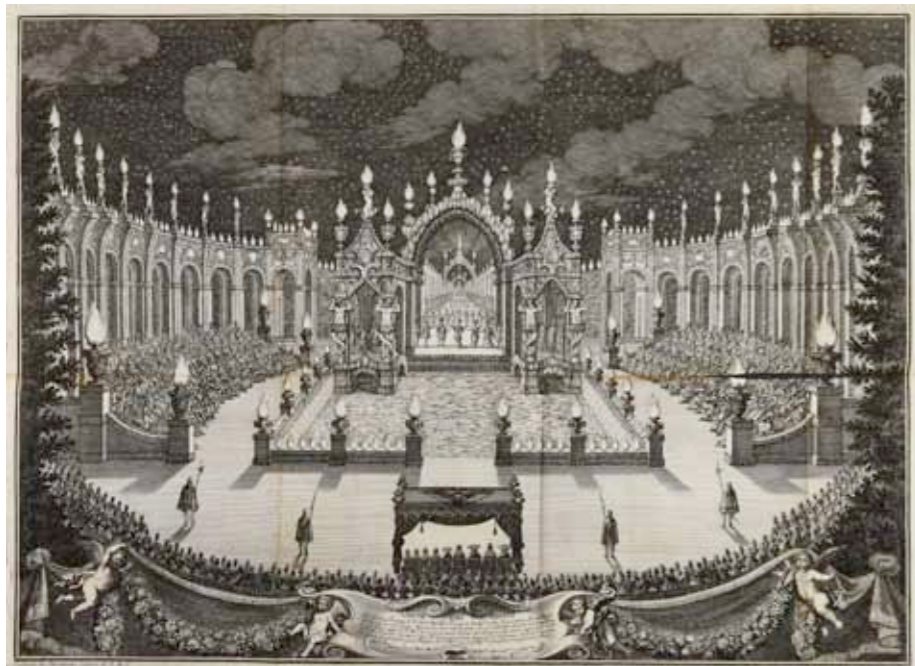
↗ ↘ ↙ ↘) Melchior Küsel, *First, second and third acts of fireworks Von Himmeln Entzindete Und Durch Allgemainen Zuruff der Erde sich Himmelwärts erschwingende Frolokungs Flammen*, illustrate z: Von Himmeln Entzindete Und Durch Allgemainen Zuruff der Erde sich Himmelwärts erschwingende Frolokungs Flammen zur Begengnis des Hochzeitlichen beylägers Beeder Khaiserlichen Maiestäten Leopoldi des Ersten Römischen Kaisers [...], Wien 1666.



exchanges, all of which were graphically documented by Matthäus Küsel. In this case (and also in the following one) without proscenium. The sheets were distributed as part of the libretto and separately. Within a short time, two more were added – the introductory dedication sheet engraved by Matthäus' brother Melchior Küsel and the interior of the new Teatro sulla Cortina building engraved by Frans Geffels. It was the libretto to the extensive *Il Pomo d'oro* that had received several luxury colored versions. One of them, prepared for Emperor Leopold, has been preserved in the Österreichische Nationalbibliothek. The 1670s were marked by both sadness and celebrations in the imperial court. Leopold's two wives died – Margarit Theresa in 1673 and Claudia Felicitas of Austria in 1676. He also organised two weddings – with Claudia Felicitas of Austria in 1673 and Eleonore Magdalene of Neuburg in 1676. Both weddings and accompanying festi-

ivities and musical-dramatic performances are documented and presented at the exhibition with prints by Matthäus Küsel, Cornelius Meyssens, Johann Martin Lerch and Tobias Sattler. In addition to ceremonial entrances and ephemeral architectures, the engravers depicted theater scenography and fireworks.

The beginning of the 1680s was marked by major crises in the Vienna court. One of the last plagues broke out in the monarchy and the imperial court was forced to leave Vienna. Matthäus Küsel, with whom Cosmerovio publishing house in Vienna solely cooperated since 1668 in the preparation of documentation for a libretto of musical-dramatic performances, died in 1681. In 1683, Vienna was besieged by the Turks and military engineers recommended tearing down the wooden court theater, Teatro sulla Cortina, for fear of a possible fire spread after an unfortunate hit with an artillery shell.



Although the siege was positive for the Christian world, and the victory of the combined imperial troops at Vienna started the reconquista of Hungary, the documentation of the musical-dramatic performances was no longer as generous as it had been before in the last decades of the 17th century. At the end of the 1670s and 1680s, however, Leopold was successful in his family life. In 1678 the first and desired heir Joseph (future Emperor Joseph I) was born, and in 1685 Charles (future Emperor Charles VI.). And so they celebrated, danced, played, fired fireworks, crowned emperors and, of course, documented. At the end of the 17th century we have only two documented performances, both played in the gardens of the Villa Favorita near Vienna. The engraving was consistent with Johann Ulrich Kraus's work, who depicted the scene from a bird's eye view with a wide view of the auditorium and a long, strictly symmetrical perspective of garden architecture. Over time, and especially at the end of Leopold's life, the initiative to prepare and create musical-dramatic performances of the court was slowly taken over by the Emperor's sons and his third wife. Leopold himself preferred shorter and more spiritual music compositions. Under new commissioners and new creators, music and musical-dramatic performances and scenography began to take on a new form. The exhibition was concluded by six prints presented as a brief insight into the future – presenting not only the history of scenography and its documentation, but also the exhibition choreography of the Museum of Modern Art in Olomouc. Johann Andreas Pfeffel engraved the theater scene according to architect Giuseppe Galli Bibiena for Emperor Charles VI.

↶ Matthäus Küsel after Lodovico Ottavio Burnacini, *Cave of Aeolus the god of wind*, an unbound sheet documenting the musical-dramatic performance of *Il Pomo d'oro*, Österreichische Nationalbibliothek.

↶ Johann Ulrich Kraus after Lodovico Ottavio Burnacini, musical-dramatic performance *L'Euleo Festeggiante Nel Ritorno D'Alessandro Magno Dall'Indie*, illustration taken from: Giovanni Bononcini (1670–1747), *L'Euleo Festeggiante Nel Ritorno D'Alessandro Magno Dall'Indie*, Wien 1699.

# GRAPHIC ART OF THE YEAR 2019

The Hollar Foundation has held the 26th year of the national competition exhibition **Graphic Art of the Year** and the 25th year of the **Vladimír Boudník Award**. The awards ceremony and exhibition opening took place on **Monday, January 27, 2020 at 6 pm in the Municipal House in Prague**. The exhibition was open from **January 28 to February 29, 2020**.



This year, 419 entries were submitted, of which 213 works and 19 original books were exhibited. The exhibition offered a variety of graphic artworks and beautiful original books of renowned graphic designers, students and artists with an overlap into various fields. The graphic art of the year is one of the most important and largest exhibitions in the country; it is an exhibition project with a long tradition. Each year hundreds of renowned Czech authors and students take part in the competition. The exhibition becomes a platform for establishing intergenerational artistic relations, allowing both theoreticians and artists themselves to evaluate the shift and trends in graphic art every year.

The Vladimír Boudník Award is a prestigious award for the artist's lifelong contribution to graphic art. Its objective is to express social appreciation of artists for their creative contribution to Czech graphic art, for their convincing and distinctive collection of graphic artworks of an innovative expression or form without time or generation constraints. In addition to significant and art-proven names, it also aims to point out the promising creative works of younger artists. The project is held under the auspices of the Mayor of the City of Prague, Zdeněk Hřib, and the Ministry of Culture of the Czech Republic, co-organized by the City of Prague, Prague 1 District.

The awards include:

- Main prize in category A – large format
- Main prize in category B – small format
- Main prize in the category C/A – student works – large format, the Simeona Hošková Award
- Main prize in category C/B – student work – small format
- Main prize in category D – original book
- Prize for relief printing
- Prize for intaglio printmaking
- Prize for lithography
- Prize for serigraphy
- Prize for computer graphics
- Jury Award

Curators of the exhibition:  
Zdeněk Freisleben and Hana Larvová

**The Vladimír Boudník Award**  
**Ondřej Michálek**

Members of the Jury: Jana Hubatková, Petr Ingerle, Markéta Kroupová, Ivan Neumann, Miloslav Polcar, Lenka Vilhelmová. Nominated for the 25th Vladimír Boudník Prize were: Šimon Brejcha, Oldřich Hamera, Pavel Hayek, Vladimír



Kokolia, Jiří Šalamoun, and Jan Vičar. The meeting of the jury was held on November 20, 2019.

#### THE LAUREATES OF THE GRAPHIC ART OF THE YEAR 2019

The jury of Graphic Art of the Year 2019 was held on January 6, 2020 in the Hall of Architects at the Old Town Hall. The chairman of the jury was Zdeněk Freisleben

**Main prize in category A – large format** (graphic sheets larger than 297 × 210 mm)

The Prize of the main partner Pražská plynárenská a.s.) – Cena hlavního part-

nera Pražské plynárenské a.s.

**Martin Velíšek – Struhadlo [Grater], perforated intaglio printing, sheet size 1400 × 800 mm**

Members of the Jury: Petr Babák, Tomáš Koudela, Hana Larvová, Jiří Lindovský, Jan Van Woensel

Statement of the Jury:

The jury took into account the high-quality technical design of the graphic work. The jury was captivated by its distinctive rendition, based on a specific object-based approach referring to the principles of modernity.

**Main prize in category B – small format**

Prize of the Smečka Gallery Endowment Fund

**Jan Hísek – Černý kocour [Black Cat], mezzotint, sheet size 477 × 318 mm**

Members of the Jury: Šimon Břejcha, Vilma Hubáčková

Statement of the Jury:

The jury was intrigued by the richness of the author's inner world, for which he found adequate expression in the ultra-mastered technique of the mezzotint.

**Main prize in the category C/A – student works – large format, the Simeona Hošková Award** (graphic sheets larger than 297 × 210 mm)  
Gallery Klatovy / Klenová provides the winner with a scholarship.

**Veronika Hoppová – Gorazdova 6, intaglio from stone, sheet size 333 × 421 mm** Ladislav Sutnar Faculty of Design and Art, University of West Bohemia in Pilsen, 3rd year, Studio of Illustration and Graphic Art, head of the Studio Mikoláš Axmann

Members of the Jury:

Barbora Kundračková, Pavel Mrkus, Markéta Hlinovská, Terezie Zemánková, Jakub Zich.

Statement of the Jury:

Veronika Hoppová's work is not what would be considered gallery type – on the contrary, she profits from her own traditions of the medium intuitively understood as a means of capturing the insight of intimate experience. It is remarkable both aesthetically and formally, including the demands of technology, and artistically. It does not offer simple interpretations, the mind of the viewer is led through imaginative turns and variations, yet it is concentrated and comprehensive.

**Main prize in category C/B – student work – small format**

(graphic sheets smaller than 297 × 210 mm)

Prize of IMA, s. r. o.

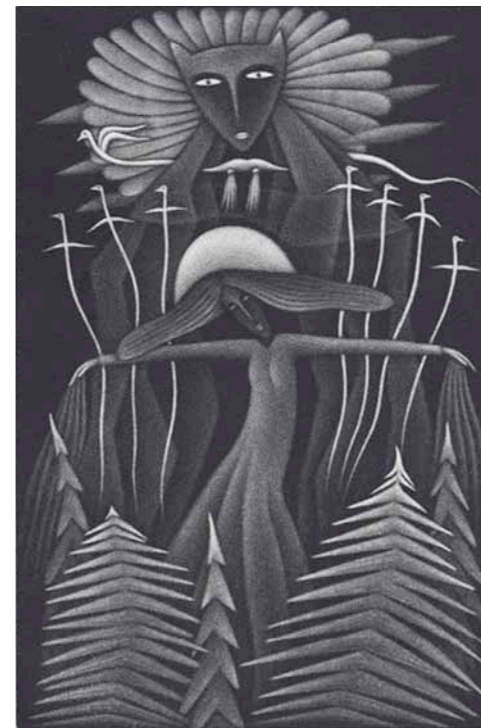
**Tereza Šrámková – Zvíře [Animal], aquatint, sheet size 250 × 180 mm, akvatinta, velikost listu 250 × 180 mm**

Academy of Fine Arts in Prague, 3rd year, Studio of Sculpture II, head of the studio Tomáš Hlavinka

Members of the Jury: Šimon Břejcha, PhDr. Vilma Hubáčková.

Statement of the Jury:

The jury appreciated the imagination, the courage for humorous exaggeration, as well as the ability to make clear statements excellently expressed on a small format. Adequate use of the aquatint technique supported the overall tone of the work.



←) Jan Hísek, Tobogan – Černý kocour [Black Cat], 2019, mezzotint, sheet size, 477 × 318 mm

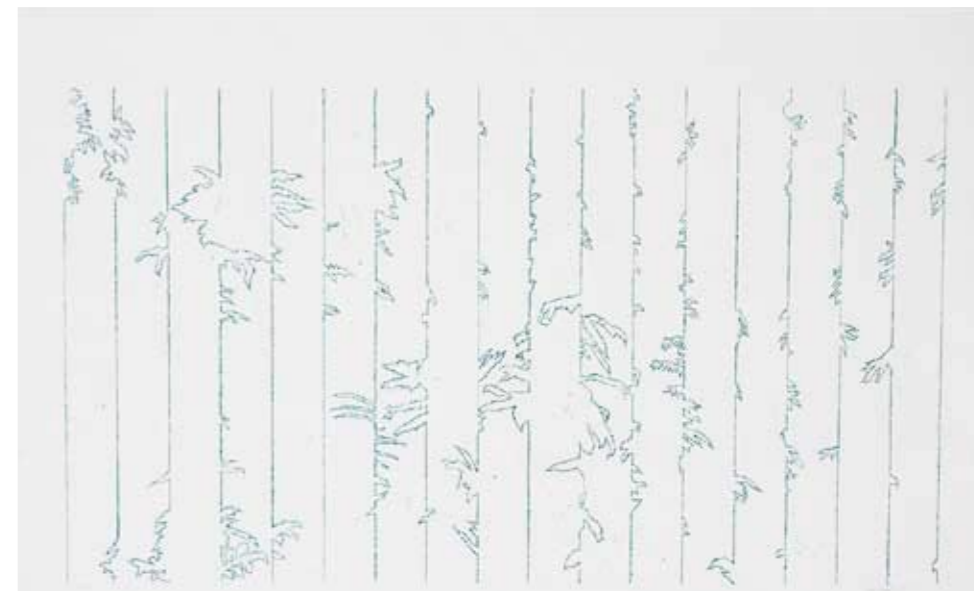
↓) Veronika Hoppová, Gorazdova 6, 2019, intaglio from stone, sheet size, 333 × 421 mm



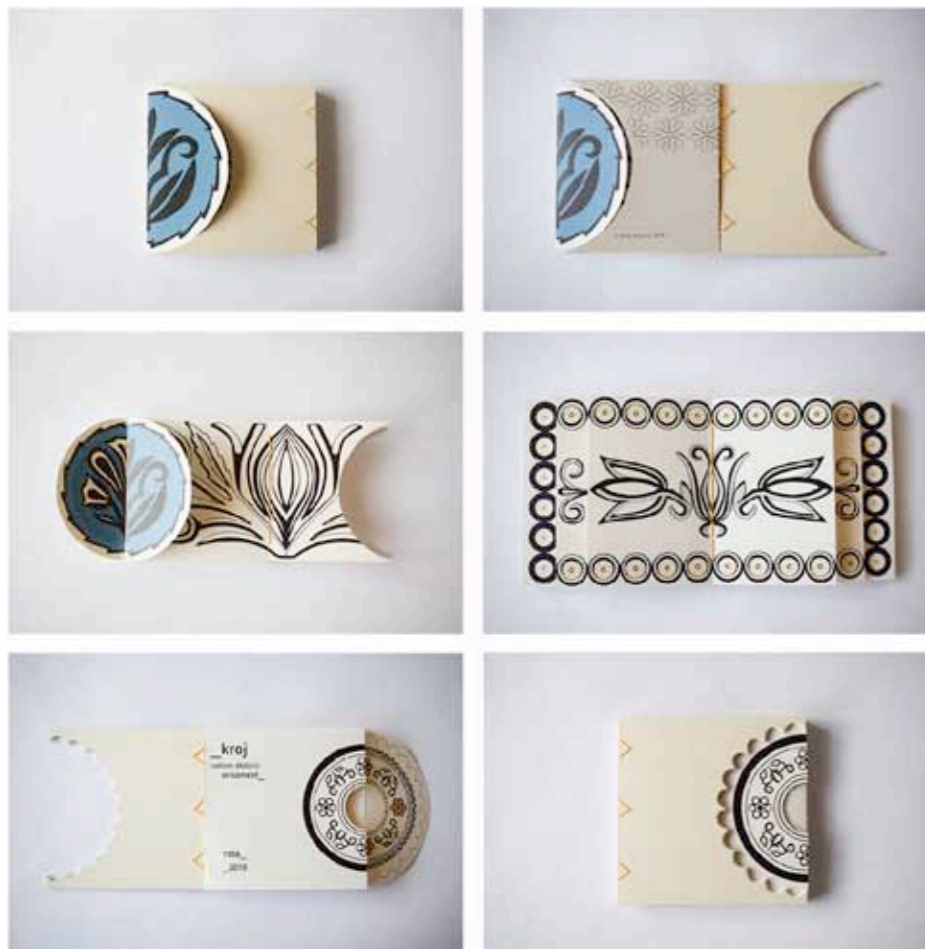
↑) Tereza Šrámková, Zvíře [Animal], 2019, aquatint, sheet size 250 × 180 mm

↖) Martin Velíšek, Struhadlo [Grater], 2019, perforated intaglio printing, sheet size 1400 × 800 mm

→) Bronislava Bakule Malá, Prales – vnitřní život [Jungle – Inner Life], 2019, linocut, sheet size 660 × 960 mm







**Bronislava Bakule Malá - Prales - vnitřní život [Jungle - Inner Life], linocut, sheet size 660 × 960 mm**

Members of the Jury: Ivo Binder, Barbora Kundračíková, Terezie Zemánková  
Statement of the Jury:

The linocut of Bronislava Malá is exceptional in its grasp of the technique reduced to the necessary minimum, yet capable of conceiving and expressing the plastic reality existing in the background of the image. The haptic quality that the organic world possesses, here comes in the print in a certain symbiosis. The result is a simple, clean, musical structure reminiscent of a record, yet remarkably witty - calling for speculation about missing halftones and spatial 'fillings'.

←) Lenka Novotná, *Kroj [Folk Costume]*, 2019, computer graphics, 145 × 145 mm

↵) Sabina Kafková, *Divý kanec [Wild Boar]*, 2019, lithography, sheet size 500 × 707 mm



**Main prize in category D - original book**

Prize of the Teapot Publishing House  
**Lenka Novotná - Kroj [Folk Costume], computer graphics, size 145 × 145 mm**

Faculty of Education, Hradec Králové University, head of the studio Jaroslava Severová

Members of the Jury: Zdeněk Freisleben, Gina Renotière, Julie Kačerovská.

Statement of the Jury:

Original concept based on ornaments of folk costumes. Precise digital printing. Imaginatively translated traditional theme into contemporary replication.

**Relief printing (special prizes for graphic art techniques)**

Prize of the Faculty of Art and Design, Jan Evangelista Purkyně University in Ústí nad Labem

**Intaglio printing (special prizes for graphic art techniques)**

The Sutnar Award - The Radoslav and Elaine Sutnar Foundation

**Robin Kaloč - Krajina [Landscape], aquatint and relief print, sheet size 670 × 960 mm**

Members of the Jury: Šimon Brejcha, Hana Larvová, Markéta Hlinovská  
Statement of the Jury:

The jury appreciated the following artistic aspects: purity, depth, painting quality, space, calmness, great combination of techniques and the benefit of experience.

**Planographic printing - Lithography (special prizes for graphic art techniques)**

Prize of Ladislav Sutnar Faculty of Design and Art, University of West Bohemia in Pilsen

**Sabina Kafková - Divý kanec [Wild Boar], lithography, sheet size 500 × 707 mm, litografie**

Ladislav Sutnar Faculty of Design and Art, University of West Bohemia in Pilsen, 3rd year, Studio of Illustration and Print Art, head of the Studio Mikoláš Axmann

Members of the Jury: Julie Kačerovská, Jan Van Woensel, Jakub Zich.  
Statement of the Jury:

Sabina Kafková received an award for her experimental and unusually strong artistic approach, captured atmosphere and at first glance a semi-abstract image.

**Serigraphy (special prizes for graphic art techniques)**

The Sutnar Award - The Radoslav and Elaine Sutnar Foundation

**Petr Kubáč - Chyba [Error], screenprint, 700 × 1000 mm**

Faculty of Art and Design, Jan Evangelista Purkyně University in Ústí nad Labem, 4th year, Studio of photography, head of the studio Lukáš Jasanský. This graphic artwork was created within the course Graphic Art, headed by Miloš Michálek.  
Members of the Jury: Zdeněk Freisleben, Vilma Hubáčková, Jiří Lindovský  
Statement of the Jury:

The jury appreciated the print quality. The author accentuates the current media theme in an unusual way and creates visual tension in the form of color overprints.

**Computer graphics (special prizes for graphic art techniques)**

Prize of the Faculty of Education, University of Hradec Králové

**Kryštof Brůha - Reonar de Inter Solaris, print using a robotic arm, sheet size 1000 × 700 mm.**

Members of the Jury: Petr Babák, Tomáš Koudela, Pavel Mrkus  
Statement of the Jury:

The tension between the elementary form of the graphic artwork as opposed to the chosen printing technology of the robotic arm impressed the jury especially in terms of opening up new possibilities in the field.

**Jury Prize - Graphic Art of the Year 2019**

Prize of Havlíkova přírodní apotéka, s.r.o.

**Patrik Hábl - Tři hory [Three Mountains], own combined technique, sheet size 1230 × 1560 mm**

All jury members unanimously agreed on this prize.

Statement of the Jury:

The prize was awarded to Patrik Hábl for a creative and innovative grasp of the landscape theme and a distinctive creative approach to traditional graphic technology.

For more information, contact the director of the competition and the Secretary of the Hollar Foundation  
Kateřina Obozněnková, mobil: 730 107 518, email: katerina@hollar.cz.



↑) Robin Kaloč, *Krajina [Landscape]*, 2019, aquatint and relief print, sheet size 670 × 960 mm

←) Kryštof Brůha, *Reonar de Inter Solaris*, 2019, print using a robotic arm, sheet size 1000 × 700 cm

↓) Petr Kubáč, *Chyba [Error]*, 2019, screenprint, 700 × 1000 mm





# KAREL MALICH: ENERGY THAT DOES NOT DISAPPEAR

ZDENĚK FREISLEBEN

**At the end of last year, we said goodbye to personality of fine art Karel Malich, the laureate of the 2016 Vladimír Boudník Award, which is awarded by the Hollar Foundation in Prague.**

Karel Malich was one of the contemporary artists who significantly influenced Czech art. He was born in 1924 in Holic. He graduated from Charles University (Pedagogical school), and later, in 1950, was accepted at the Academy of Fine Arts. Initially, he devoted himself to painting, printmaking and graphic design.

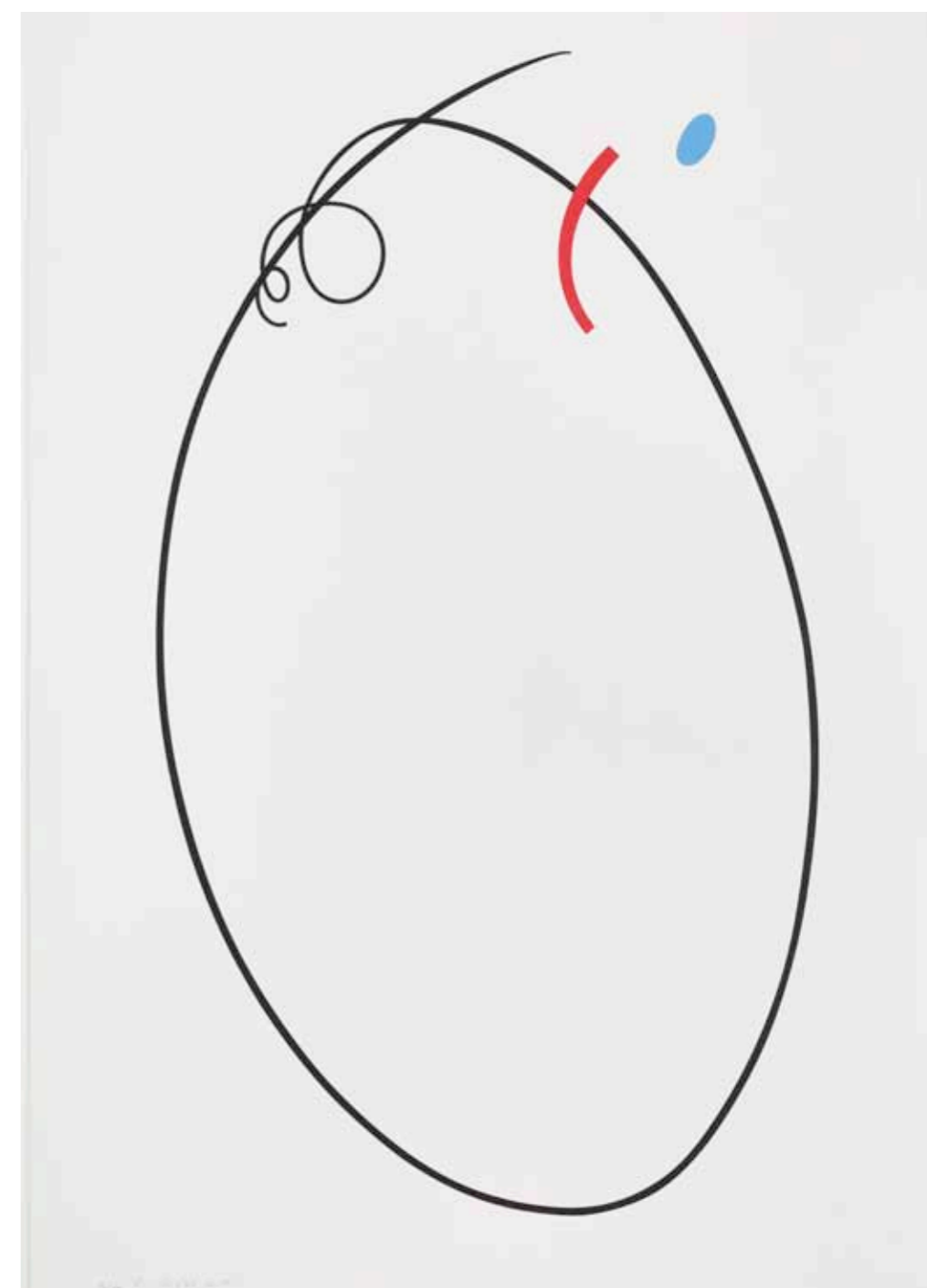
From the very beginning, we can observe the artist's connection with the landscape in a certain imaginative conception; his work also appears in the form of collages. Important sources and inspiration were his friendship with poets Jiří Kolář and Josef Hiršal, and exhibitions with the Křižovatka [Crossroad] group, in which many future personalities of Czech fine art appear. The important moment of his professional development appears in the 1960s when his work reveals unusual themes expressed with natural phenomena in the form of reliefs and sculptures as well as unusual realizations suspended in space. Metal structures and plexiglass are the key materials he works with.

In the late 1980s, his work was awarded by way of a solo exhibition at the Guggenheim Museum in New York and the Czechoslovak Pavilion at the Biennale of Venice. In his work, passion for inner and outer light, materialized energy and their connection with the

←) Patrik Hábl, *Tři hory [Three Mountains]*, 2019, own combined technique, sheet size 1230 × 1560 mm

→) Karel Malich, *Thorn Elliptic Energy*, 2011, serigraphy, paper, 120 × 80 cm  
© Galerie Zdeněk Sklenář

universe are beginning to appear. Since that time, wire sculptures representing an open space in the form of a spiritual event have become the basis of his work; this space becomes an independent world in which the invisible cosmic forces intertwine and interconnect with landscape, human figure and sign. In the 1980s, besides sculptures, he also focused on poetry. This is followed by a remarkable period of pastel and tempera works, which have accompanied him throughout his life in various forms. Malich's themes also include the titles of his works such as *Landscape with Eternity*, *Me and the Other*, *Behind the Table*, or *Those that I Meet*. In the 1980s, Karel Srp's publication entitled *Vědomí a kosmické energie* [Consciousness and Cosmic



Energy] and later the samizdat collection, *Dech kosmu: Práh věčna* [Breath of the Cosmos: Threshold of the Eternal], was published, which also deals with the literary work of Karel Malich.

Since the 1990s, many of his important presentations have been held abroad. After 2000 Karel Malich presented himself as a prominent artist at the MoMa Museum in New York. In 2007, he was given the State Prize for Fine Arts awarded by the Ministry of Culture of the Czech Republic. His work thus becomes an important contribution to contemporary Czech art. The artistic and timeless crossovers of Malich's work, in which we meet the intersection of light and energy, the spiritual dimension and philosophical connotations, thus represent a new sensitivity whose energy does not disappear.



↑) Karel Malich  
(Photo by Jiří Benák)

←) Karel Malich, *Cosmic Script with Revelation*,  
1985, pastel, paper, 1020 × 735 mm  
© Galerie Zdeněk Sklenář



## A BRIEF OVERVIEW OF THE HISTORY OF THE APPLICATION OF PHOTOMECHANICAL PRINTING

ONDŘEJ MICHÁLEK

**At the beginning of the 19th century, photography became a considerable challenge. It was only a matter of time before printers and printmakers began experimenting with substances that change their properties after being exposed to the sun. At this time, some inventions completely overlapped; similar results were achieved by a number of researchers, albeit often working with a different chemical principle.**

Frenchman **Joseph Nicéphore Niépce** (1765–1833), considered along with **Louise Daguerrem** (1787–1851) one of the inventors of photography, used naturally light-sensitive bitumen deposited on a tin plate to record the image. The irradiated areas solidified, while the areas illuminated less or not at all dissolved in lavender oil mixed with turpentine and gradually exposed the mat. In this way Niépce transferred a drawing template to the lithographic stone, where the paper with the drawing or engraving impregnated with oil served as a transparency. Daguerre, on the other hand, used silver iodide. When the metal plate coated with this substance was placed in the camera obscura, after exposure for several tens of minutes and subsequent development in mercury vapor, an image containing even halftones appeared on it.

However, another co-inventor of photography **Alphonse Poitevin** (1819–1882) did not continue in this impasse and took advantage of the light sensitivity of potassium dichromate (K<sub>2</sub>Cr<sub>2</sub>O<sub>7</sub>). His inventions include the so-called **carbon print** or pigment

print. Poitevin also improved **photolithography** (1855), by transferring a photographic image onto a lithographic stone using a layer of gelatine or egg white mixed with potassium dichromate. In the case of the carbon print (1855), the procedure is as follows: the gelatine with potassium or ammonium dichromate mixed with black pigment is poured onto a backing paper (this temporary backing is usually smooth plastic today), in a format delimited by slightly elevated edges. It is then exposed to UV light through a negative image and then immersed in cold water for about 45 seconds. Then the so-called transfer paper (it is a definite substrate) is placed on the exposed layer in a bowl with water, pressed on with a squeegee and this 'sandwich' is then weighted down with thick glass. Then, the two layers of paper are immersed in water approximately 45 °C warm. The softened gelatine is released from the smooth surface of the backing, and the two layers can be carefully separated after about 15 minutes. In the next stage, the gelatine (containing black pigment) transferred

to the paper is washed into the bath according to the intensity of light that fell on it, and the image after a five to ten-minute development develops a very fine grey scale gradation. As with daguerreotype, however, only one original image is produced.

It was also possible to prepare carbon pads with different pigments, e.g. yellow, magenta and cyan, and to expose them to colour negative extracts obtained by colour filters that correspond to complementary colours. Their gradual overprinting onto one substrate gave rise to a colour image (Louis Arthur Ducos du Hauron, 1837–1920, patented in 1862).

However, photography, or, photomechanical procedures for image recording penetrated rather slowly into printing techniques and the production technologies of image and text multiples. For example, when browsing through pages of the *Zlatá Praha* [Golden Prague] weekly from 1885, we find many reproductions printed from wood engravings or their metal copies. Smaller line drawings are then surely made as clichés, i.e. again by photomechanical procedure and etching into metal. And then there are reproductions where we do not recognize any manual intervention; the halftone screen examined under the magnifying glass is regular, the print dots scattered on a regular grid have different size and thus create a tonal gradation of the image.

If we search in the past, we will find that etching as a way to obtain a printing intaglio matrix has been used since the beginning of the 16th century, but it got into relief printing technology much later. The first experiments with an etched letterpress cliché were connected with the work of the English eccentric poet and graphic artist **William Blake** (1757–1827), who used this procedure to transmit the handwritten text and the line figural drawing to the copper plate (probably by the method of transferring the ground from an imprint onto the matrix) and etch it into a high relief. Later relief printing methods included photochemical processes in the preparation of the printing plate, where the contrasty drawing was converted into a film negative, while the negative of halftone template was obtained using a grid that enabled it to be converted to the dot screen of different sized print points (black and white) in regular raster. The modified image on the film was then exposed by contact to a photosensitive layer on a metal plate, which,



after exposure to light and development, acted as an acid-resistant ground protecting exposed areas.

At the end of the 19th century, much attention was paid to this problem on both sides of the Atlantic, as the quality of the dot screen was decisive for the success of the print and the speed of its preparation. Historically the first photo reproduced in letterpress by an autotyping (technical, i.e. regular) raster was a picture of the Steinway Hall in Manhattan, printed in 1873 in *The Daily Graphic*. **Stephen Henry Horgan** (1854–1941), signed this method of converting photography into print. Shortly thereafter, in Europe, the autotyping of **Georg Miesenbach** (1841–1912) was made.

To abandon illustrative practice of the day and replace graceful wood engravings with rasterized photographs may seem to us today, with the benefit of hindsight, as a depletion of prints and books. We can easily picture them, the fine illustrations in books by Jules Verne, in home counsellors or magazines such as *Květy*, *Zlatá Praha* or *Světobzor* known in the Czech region. Further development of the printing practice was not inclined to this laborious technique; although later it was possible to prepare for the facsimile woodcut engravers an image on the matrix using a photograph of the reproduced artwork (Thomas Bolton, 1860). The new methods have seized the control over the entire manual and hitherto used matrix manufacturing techniques in favour of the speed and accuracy of photochemical transcription.

Photochemical procedures penetrated into the gravure printing process on the principle of the aforementioned carbon print and are signed by the British **William Henry Fox Talbot** (1800–1877). It was this inventor who, among other things, opened up for photography the dimension of reproduction technology, where an unlimited number of copies of a positive image can be obtained from one negative. A translucent negative with an induced silver iodide (AgI) layer was copied by contact onto a paper substrate coated with a silver nitrate layer (AgNO<sub>3</sub>) and, after development, stabilized with table salt, later with sodium thiosulfate (Na<sub>2</sub>S<sub>2</sub>O<sub>3</sub>·5H<sub>2</sub>O). He patented this method as the so-called **kalotypie** in 1841.

A similar reproduction technique based on photomechanical copying was the so-called 'cliché-verre'; cliché – the French word for a phototype, verre – glass).

**Jean-Baptiste Corot** (1796–19875) or **Jean-François Millet** (1814–1875) devoted themselves to this simple drawing method in the mid-19th century. The image matrix was a hand-drawn negative of the image. The drawing was done with a needle on glass blackened with smoke or fitted with black cover and a positive image was created by copying the negative with transparent lines onto photo paper.

However, it was Talbot who sent the invention of photography to the next centuries, not only as an exact record of reality, but also as a technique for reproducing photographs by gravure printing. His experiments also include the first photograms, such as records of the shape of the leaves of plants or their seeds. However, the quality of photographs developed as such were not permanent, and so Talbot decided to convert them into gravure using etching technique into a copper plate. He improved the whole process of application of carbon paper, which was after exposure and development overprinted on a copper plate, on which the layer of gelatine formed an irregularly permeable porous cover. In order to achieve a better result, he supplemented this procedure with an aquatint. The grain covered the plate with another screen, through which a rich range of halftones could be obtained by successive etching in ferric chloride (FeCl<sub>3</sub>) solutions at various concentrations (patented in 1852).

**Karel Václav Klíč** (1841–1926), a brilliant draftsman, political cartoonist and tireless innovator, perfected and adapted Talbot's heliogravure technique for printing large volumes for business purposes, for printing books and illustrations. His invention was to equip a photogravure printing press with a scraper knife which later developed into a unique invention of rotary scraping gravure printing from 1890. His contribution to the field of heliogravure or photogravure is also interes-

↵) William Henry Fox Talbot, *The Ladder* (from the series *The pencil of Nature*) about 1845, image on salty paper

←) Jean-Baptiste-Camille Corot, *Young Mother at the Entrance to a Wood*, 1856, cliché-verre, 55,9 × 40,6 cm

↗) William Henry Fox Talbot, *Seeds* about 1845, photogravure, 7,6 × 10,5 cm

→) Scheme of industrial intaglio printing with wiper blade



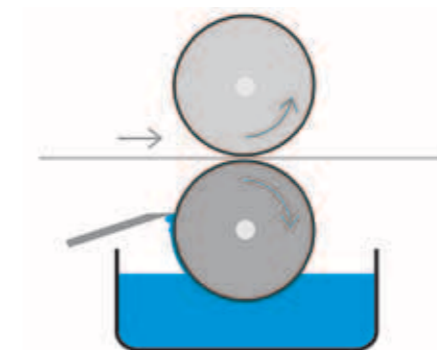
ting in that he replaced the asphalt aquatint grain, which he first used himself, with a photomechanical grid consisting of a fine crossing of transparent lines on an opaque background (1895). The regular photomechanical grid was used in letterpress (since 1873), but in this case it was its negative version; that is, light did not reach the sensitive layer through the transparent faces, but first through this transparent "warp" of fine lines intersecting at right angles. On the first exposure to light-sensitive gelatine paper, it delineated a network where the solidified gelatine was not washed away later. During the second exposure, the exposure of the halftone pattern, a regular structure of equally spaced miniature flats of varying degrees of exposure was formed on the carbon paper thus screened. After developing the gelatine, overprinting on the copper plate, washing it and etching it in various concentrations of ferric chloride, a regular structure of recesses of different depths was formed on the matrix corresponding to an impression of different

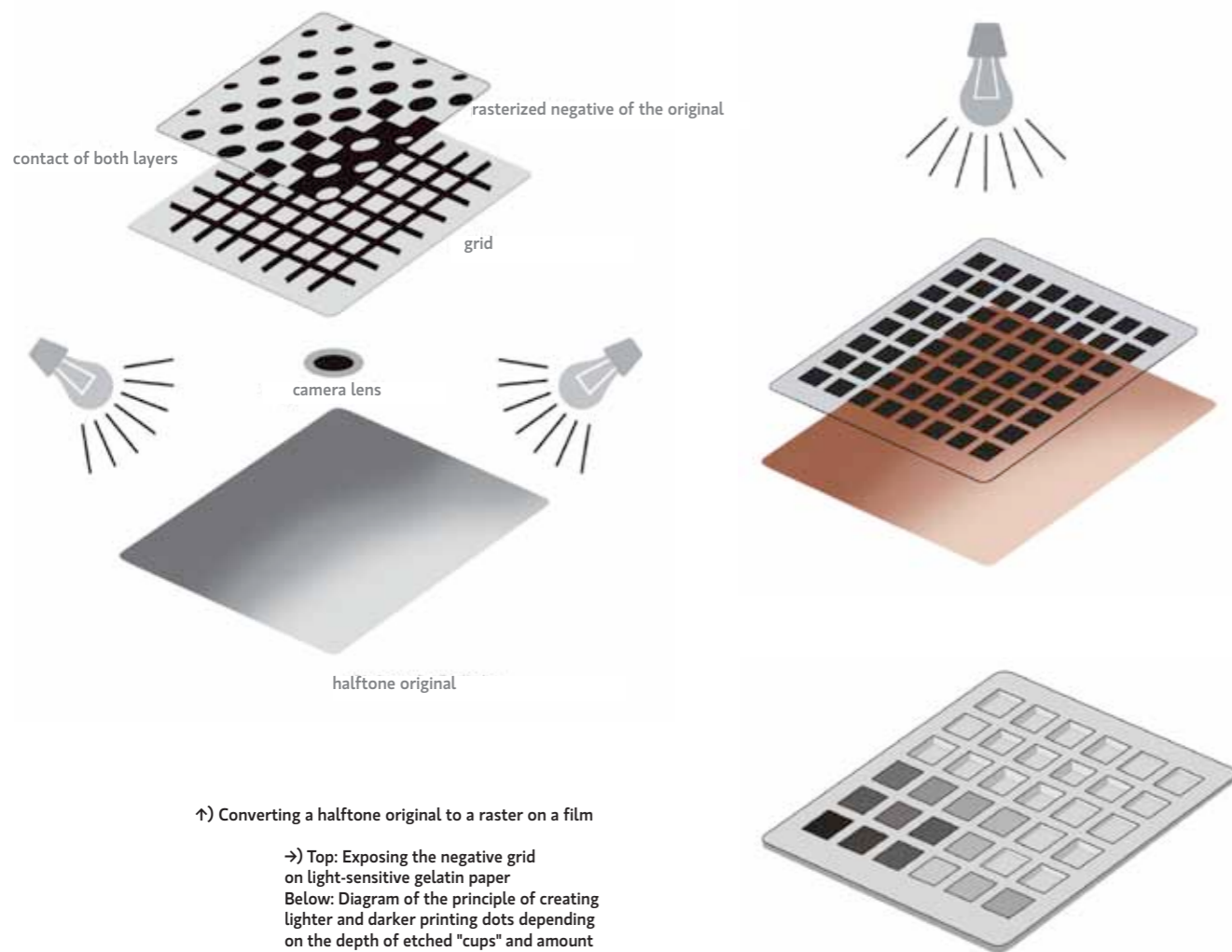
colour intensity of printing points separated by a network of non-etched lines of the original surface. This fine grid, with its lines between the print points, delimited the abutment surface on which a scraper blade could be moved to remove excess paint without scraping the reliefs of varying depths of miniature wells, as would be the case with the usual aquatint.

When printing from such a prepared plate, however, it is necessary to use fluid ink or ink containing a binder in addition to pigment, which dilutes its concentration. If the ink were too opaque and not partially transparent, this method would not work. A shallow hole would print almost as well as a deep hole because their ground plan size is the same. However, with a transparent ink with pigment, a differentiation occurs on the impression: a small amount of ink in a shallow hole contains much less pigment than a larger amount of the same ink in a deeper hole. Therefore, the dot imprinted from a subtle hollow is lighter than from the deeper one that received more ink.

However, traditional photogravure (heliogravure) does not use this grid; its stochastic dot screen corresponds to the fineness of the gelatine paper and the subsequent aquatint, so that it is closer to the original Talbot method.

Although photogravure has still many fans among printmakers precisely because it is a traditional and also very complicated method, the requirement to use photography in artistic gravure has eventually demanded procedures that are simpler, more straightforward and less demanding in terms of processing precision and etching of the matrix. For the purposes of





↑) Converting a halftone original to a raster on a film

→ Top: Exposing the negative grid on light-sensitive gelatin paper  
Below: Diagram of the principle of creating lighter and darker printing dots depending on the depth of etched "cups" and amount of the ink they hold.

printmaking, however, nothing new had to be invented; photo-emulsion-based technologies exposed to light through the positive image on the transparencies have been used for many years. It was only a matter of how to transfer these routine procedures of printing techniques into artistic creation. And, as I recall, their onset was a revelation of their time, because thanks to these technologies the graphic image got rid of all limits. Taking photographic elements into its expression, it offered the connection and contrast of all elements of the visual world.

However, before moving on to the recent past, let us stop by planographic printing and photochemical techniques applied in this area. In addition to the gravure printing and their first applications (J. N. Niépce and A. Poitevin), it is necessary to mention the technique the printers departed from only at the end of the 20th century - **colloTYPE** [Lichtdruck]. This method of reproducing image is based on Poitevin's discovery of 1856. The gelatine, which has passed through the potassium dichro-

mate bath, reacts to light in the way that the areas exposed to UV light solidify while the areas protected from light swell when wetted. When ink is rolled onto the dampened surface of the gelatine altered in such a way, the ink adheres only to the hardened areas, while the areas retaining water in its pores repel it. **Joseph Albert** (1825-1886), a print engineer from Munich, who bought the original idea from **Jakub Husník** (1837-1916).

Interestingly, in many countries this technique was primarily used to print postcards, holiday postal items without an envelope. In its monochromatic design, however, it was able to imitate the original very faithfully, because the natural screen of pores in the gelatine was very fine. Therefore, this technique was often used to reproduce historical documents or important works of art, such as Documents décoratifs by Alfons Mucha (1902) or the cycle of 34 frottages by Max Ernst in *Histoire naturelle* (1926).

Printmaking, however, did not want to follow the path of ever more perfect reproduction, although print artists did

not mind using industrial materials. One of the first discoveries was the realisation that a photocopier, still the optical, analogue one, not the today's version with a scanner and printer, can easily produce fine-grained transparencies on a regular foil usable for photogravure or serigraphy. The fine toner powder is dispersed on the plastic surface in a stochastic screen and does not stick in dark places. Another method of splitting image on transparencies into an irregular dot pattern was to expose the negative image to a hard film through sanded glass.

In most cases, however, these processes involve the use of large film formats with its silver compounds and, in the case of gravure printing, the treatment of non-ferrous metals with aggressive etchants. Soon, therefore, there was a change due to promoters of more environmentally friendly practices, who suggested using a whole new material. In this case too, it was the use of industrial technologies that replaced the old practice of letterpress using metals and acids with more modern techniques. It was found that a fine layer of polymer

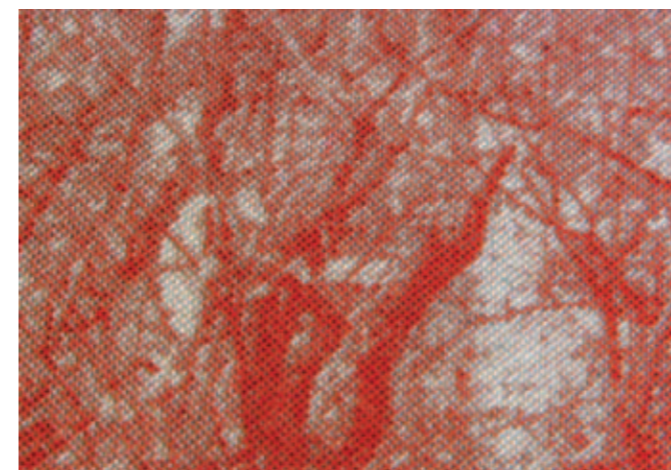


↓) Regular grid composed of points of different sizes (detail)

↓↓) Etched rasterized printing block (detail)

↑) Reproduction of Albert Bierstadt's painting *The Last Bison* about 1888, photogravure, 62,2 × 87 cm

↓) Steinway hall in Daily Graphic, 1873



film laminated to a copper plate can only be developed with a soda solution and no longer needs to be etched into the copper plate mass. The plate can be printed already from this stage, because the developed layer of photopolymer is so strong and tough that it can distinguish printable and non-printable areas in its relief just like metal does, and can withstand high pressure in the press. However, industry only uses polymer technology for high-end relief printing (flexography), since the described gravure printing process allows only about 50 copies to be obtained without any matrix damage.

With the advent of digital imaging and printing technologies, not only printing but also art of the print have expanded. Transparencies have disappeared from offset, letterpress, roto-gravure and some serigraphy printers,



↗ Postcard made using the technique of collotype (Lichtdruck) circa 1936, 9,2 × 14 cm

→ Inkjet printer for printing up to 5 m wide strip of material



as they have been replaced by Computer to Plate technologies with laser dot screen in matrix production. However, they mostly remained in artistic prints, probably as a necessary witness to the fact that drawing is the basis of all techniques that use photo-emulsion and transparencies, namely serigraphy and lithography from offset printing plates. Today's software allows endless transformations in image editing and image generating, and digital printers produce them in the desired mode on transparencies, whether these are regular foil, tracing paper, or paper additionally translucent with a greasy agent. And naturally, digital printing itself has become a part of contemporary art, although many international print exhibitions have a reserved attitude towards it..

Industrial techniques and graphic art printing techniques have often emerged from a common ground, and although each of these branches has long maintained its independence, they are internally interconnected. They refer only to different starting points, where each of them finds reasons for its existence at a

different intersection of the required qualities. While quality, profitability and speed are important to industrial printers, in printmaking it is primarily the ability to convey expression and original thought, with the notion of the term quality having quite different concept, and the broader context of technology choice relates more to content than to profitability or speed.

Compared to the clear priorities of printers, printmaking in its technological anchoring and search may seem to behave a bit like an unpredictable 'enfant terrible': on the one hand, it rejects everything that stands in the way of expression and that does not correspond with current tendencies and contents but at the same time it will not forget anything that might one day come in handy. Honestly: isn't that an ideal strategy after all?

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**OVER THERE, OVER HERE  
AMERICAN PRINT MAKERS GO  
TO WAR, 1914–1918**

WICHITA/USA

WICHITA ART MUSEUM

(25 July 2018–17 February 2019)



↑ John Taylor Arms – *Wasps (aka Aircraft Patrol and In Search)* 1920, color etching and aquatint, 194 × 133 mm. Wichita Art Museum, C. A. Seward Memorial Collection

Historian R. J. O. Adams tells us that World War One "changed in some way the lives and futures of every man and woman on the planet." American writer Gertrude Stein, who lived in France during the 1914–1918 conflict, characterized the abrupt cultural shift the war generated by stating that it was only after the war's end that "we had the twentieth century."

This exhibition explored the little studied phenomenon of American print makers and their artistic responses to the watershed cataclysm of WWI. It included powerful images of soldiers on the battlefield, while also showing the effects of the war at home – including the prints of those artists in Wichita and in Kansas who artistically reflected the city's booming aviation business in 1914 and following. On the 100th anniversary of the conclusion of the Great War, WAM is pleased to collaborate with guest curator Barbara Thompson to reconsider the resonance of WWI – in the United States and in Wichita. Thompson is the granddaughter of Wichita printmaker C. A. Seward (1884–1939), the artist who was the driving force behind the Prairie Print Makers. In the museum's continuing study of art in Wichita, the Prairie Print Makers and the group's activities and impact remain very significant.

**PRINT, DRAWING & PHOTOGRAPH SOCIETY  
50TH ANNIVERSARY**

BALTIMORE/USA

THE BALTIMORE MUSEUM OF ART

(28 August 2018–5 October 2019)



↻ Sybil Andrewsová – *Racing*, 1934, linocut. The Baltimore Museum of Art: Purchased as the gift of the Print & Drawing Society, BMA 2001.339. © The Estate of Sybil Andrews, Glenbow, Calgary, Alberta, 2018

Muzeum umění v Baltimoru oslavilo 50. výročí nejstarší skupiny svých přátel-sběratelů, The Baltimore Museum of Art celebrated the 50th anniversary of its oldest collectors' friends group, the Print, Drawing & Photograph Society (PDPS), with an exhibition highlighting a selection of works that PDPS has helped the BMA acquire over the years. An installation was organized in two six-month presentations, each included 20–30 prints, drawings, and artists' books dating from the late 19th century through present day.

PDPS was first established in 1968 as the Baltimore Print Club, an independent organization with the objective to "further the understanding and appreciation of the various media of graphic arts," and to support the BMA by enhancing public interest in these media. The club changed its name to The Print and Drawing Society and was absorbed into the BMA in 1974. This offered members further educational opportunities, including lectures by renowned scholars and artists, curator-led tours of the BMA, and visits to art collections and museums across the region. Many works in the exhibition were acquired with funds raised through the Baltimore Contemporary Print Fair, which PDPS has hosted since 1990. This event has brought numerous art dealers from across the country to Baltimore, with the proceeds supporting contemporary acquisitions for the BMA's collection of works on paper. Over the past half-century, PDPS has helped acquire more than 325 works in the BMA's collection and has supported spe-

cial exhibitions. PDPS Members are art lovers, artists, collectors, scholars, docents, teachers, and students.

**LUDWIG PETROVICH ASETSKIY  
CHRONICLE OF LIFE. ANNALS  
OF THE COUNTRY**

MINSK/BELARUS

THE NATIONAL ART MUSEUM OF BELARUS

(21. prosince 2018–21. ledna 2019)



↑ Ludwig Petrovich Asetskiy – *At the Pier*, from the series *Everyday Life of the Navy*, 1971, etching, 490×630 mm. From the collection of the National Art Museum of the Republic of Belarus. Inv. No. 612

The exhibition was dedicated to the 90th birthday of the Honored Artist of the BSSR, graphic artist and book illustrator Ludwig Petrovich Asetskiy (1929–2005). The exhibition featured over 40 book illustrations and original graphics from the Museum's collection and was complemented by 13 illustrated books, as well as photographs, documents and awards. Ludwig Asetskiy belonged to the brilliant galaxy of Belarusian artists that formed in the dynamic 1960s, marked by an upswing in the development of the Belarusian graphic school and fanned by the search for new substantial and plastic solutions in the Belarusian fine arts as a whole. In his works, Asetskii created the chronicle of the country, reflecting significant events in the life of the republic, and acted as a chronicler of the life of compatriots, capturing the everyday life of Soviet people. Therefore, the main form of artistic representation is a series of graphic works that are diverse in style, form, technique and themes.

The strength of his talent was combined with his exceptional efficiency and accuracy of his work. The artist tirelessly sought and found plastic solutions that make the image memorable and invariably provoking an emotional reaction.

**MORTIMER MENPES  
IMPRESSIONS OF BRITANNY**

ADELAIDE/AUSTRALIA

ART GALLERY OF SOUTH AUSTRALIA

(21 December 2018–3 July 2019)

This selection of works on paper by Mortimer Menpes (1855–1938) presents a snapshot of the young Adelaide-born artist's time in Brittany. Between 1881 and 1883 he and his young



↑ Mortimer Menpes – *A Pig Market*, 1883, etching, drypoint, plate tone printed in brown ink on paper, 253x365 mm. G. & P. Packer Collection. Gift of H.E. Bowden and M.J.M. Carter AO through the Art Gallery of South Australia Foundation 2013, Art Gallery of South Australia, Adelaide

family lived in Pont-Aven, where they formed part of a lively colony of international artists. Menpes, who later achieved success as a travel artist and portraitist, was attracted to the French region's rustic charm and connection to history. His works in this display depict everyday Bretons going about their daily activities and capture their distinctive clothing, customs and vibrant village life.

## LA HUELLA MÚLTIPLE

LONG BEACH/USA  
MUSEUM OF LATIN AMERICAN ART  
(12 January–12 May 2019)



↑ Lázaro Saavedra González – *Digital Self Portrait (Autorretrato Digital)*, n.d., photo screen print on paper, 254x210 mm. Gift of Darrel Couturier

La Huella Múltiple/The Multiple Print is a collaborative project that was developed in 1996 by artists Sandra Ramos, Belkis Ayón, Abel Barroso, and Ibrahim Miranda with the collaboration of Ludwig Foundation, el Consejo Nacional de las Artes Plásticas, the Unión de Escritores y Artistas de Cuba, and the Centro de Desarrollo de las Artes Visuales of Havana, Cuba among many others. La Huella Múltiple seeks to gather the best graphic works produced by established and emerging Cuban artists. Through this collaborative project, artists seek to expand the concept of printing, incorporating media that include photography, performance, installations, and new technologies. La Huella Múltiple was a triennial that took place twice in Havana in 1996 and 1999. Artists from different generations and using diffe-

rent media have participated. The show was originally curated, organized, and financed by the Cuban artists themselves with the support of foreign sponsors and the above mentioned institutions.

This catalog of La Huella Múltiple / The Multiple Print from 1999, belonging to the MOLAA collection, is composed of 54 prints in which different techniques, themes, and styles are expressed from the field of abstraction to figuration.

## DEA TRIER MØRCH INTO THE WORLD

HUMLEBAEK/DENMARK  
LOUISIANA MUSEUM OF MODERN ART  
(17 January–28 July 2019)



↑ Dea Trier Mørch – *Winter's Child (Vinterbørn)*, 1976, linocut, 420x290 mm

A pioneering and popular figure of feminist art in Denmark, Dea Trier Mørch (1941–2001), is known especially for her writing. The exhibition *Into the World* was the first museum exhibition of the artist's graphic work viewed as visual art. Most of the exhibition's works have rarely been exhibited before. Dea Trier Mørch's family, who handle her archive today, have generously made the exhibition's c. 90 works available – works with a focus on the period 1967–77, when graphics played a major role in her artistic activities. Her linocuts range motivically from intimate depictions of childbirth and everyday life – with a distinctive body-oriented activism and feminist touch – to political subjects depicting political prisoners and freedom fighters, with the strong human portrait at the centre. At this distance from her own time, it is Dea Trier Mørch's faith in the value and legitimacy of the individual that shines through the works. She turns her gaze to the childbearing mother, the newborn child, the new father, the senior citizen, the worker, the cleaning woman in the hospital, the freedom fighter and the young soldier. The links between the intimate, close life and the political currents of the time are part of an overall project, which aims to get art out into life and into the world. Trier Mørch began as a visual artist – at the age of 16 she was admitted to the Royal Danish Academy of Fine Arts (she studied in Prague later, too) – but she had her popular breakthrough as a writer with *Vinterbørn*, which follows 18 women in the maternity ward of the Copenhagen University Hospital. Moreover she was co-founder of the artist collective *Røde Mor* (Red Mother), which combines visual art, rock music and theatre, in 1969.

## IN/SU/LA AN ARTIST PROJECT ON AND TO THE ISLAND OF VENTOTENE

BERLIN/GERMANY  
GALERIE PARTERRE BERLIN  
(30 January–24 February 2019)



↑ Pietro Babina, Flavio de Marco – *Schema for a Manifest in the Form of a Boat (Schema für ein Manifest in Form eines Bootes)*, 2017, coloured pencils, folded paper, 297x210 mm

The art festival *In/su/la* is based on the idea of an artists' residence of short duration, when a close connection between a heterogeneous group of artists (writers, visual artists, directors, musicians), philosophers and the island Ventotene, its history and their stories was to be made. For its first edition in summer 2017, *In/su/la* decided to be an ephemeral festival without social media and photos.

Ventotene served Roman emperors as a place of exile, the fascist regime imprisoned political opponents there. Among them were Altiero Spinelli, Ernesto Rossi and Eugenio Colomi, who wrote *The Manifesto of Ventotene* in 1941. It is considered one of the most important early programmatic sketch of European integration.

Through its involvement with the history, Ventotenes offers an occasion for the artistic work. Another was the question of what role art should play as a mediator in social development processes and if and what role it can play in overcoming current global challenges. Presented in the exhibition were the works produced there, each on A3 paper. In addition, a book was planned as part of the festival and now realized. It does not reconstruct what happened on the island in July 2017, but called for a second contribution from all concerned.

## 150 YEARS OF CINCINNATI ART ACADEMY THE CELEBRATION OF DRAWING AND PRINTMAKING

CINCINNATI/USA  
CINCINNATI ART MUSEUM  
(1 February–28 April 2019)

In honor of the Art Academy of Cincinnati's (AAC) 150th anniversary celebration, the Cincinnati Art Museum selected more than 90 masterful drawings and prints by AAC alumni and faculty from the museum's permanent collection. Created by widely-recognized artists including Tom Wesselmann, Elizabeth Nourse, Charley Harper, John Henry Twachtman and



↑ Charley Harper – *Gazelle in the Grass (Nighttime)*, circa 1961, gouache. Museum Purchase Bequest of Mr. and Mrs. Walter J. Wichgar, 2008.16, © Estate of Charley Harper

Thom Shaw, many of the artworks have rarely been displayed, and 25 works will be on view for the first time. Moreover, the exhibition showcases the accomplishments of celebrated artists living and working in the community, such as John A. Ruthven, Gary Gaffney and Constance McClure.

The Academy initially opened in 1869 as the McMicken School of Design, which evolved into the School of Design of University of Cincinnati. In 1887, known as the AAC, the school moved to the building adjacent to the museum. The AAC and Cincinnati Art Museum remained side-by-side until the Academy announced its separation from the museum in 1998. In 2005, the AAC opened a new campus in the Over-the-Rhine neighborhood in downtown Cincinnati, where it stands today. The AAC operates presently as a private college of art and design with a mission to create and sustain forward-thinking, contemporary visual artists and designers whose creative contributions make a substantial difference in the world.

## YINKA SHONIBARE MBE GUNS DRAWN

WELLESLEY/USA  
DAVIS MUSEUM NA WELLESLEY COLLEGE  
(7 February–19 June 2019)



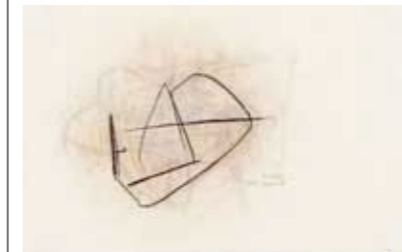
↑ Yinka Shonibare – *Cowboy Angels V*, 2017, woodcut with fabric collage, 699x945 mm, museum purchase, Erna Bottigheimer Sands (Class of 1929) Art.Acquisition 2018.59.6 © Yinka Shonibare. All Rights Reserved, DACS/ARS, NY 2018DACS/ARS, NY 2018

Born in London and raised in Lagos, multimedia artist and Member of the "Most Excellent Order of the British Empire" Yinka Shonibare explores the inheritances of colonialism in our contemporary, globalized world. Best known for using wax print cloth to represent historic cultural and economic interdependence, Shonibare also has long plumbed a rich palette of other media and symbols—including firearms.

The works by Shonibare in the Davis collections exemplify his theatrical depictions of beauty and violence. With allusions to literary and film traditions such as Westerns, science fiction, and ethnography, Shonibare's new woodblock print and collage series *Cowboy Angels* takes up icons of between-ness: not only cowboys and angels, but also African masqueraders, Harlequins, stock tables, and the familiar wax print cloth. Whether engaged in a duel or astride a horse, these characters are ready, with their guns drawn—but for what uncertain futures? In *Cowboy Angels*, Shonibare combines Christian imagery of angels, representations of African masks, cowboy tropes of the American West, and a windswept treatment of wax print fabrics. Each print contains a cowboy—recognizable by his posture and dress—with angel wings and a face substituted by a canonical type of African mask. On each print, the artist has written "Angel." Shonibare has also added swatches of wax print fabric and printed paper to create an abstracted background on the polychrome woodcut prints. This portfolio reflects the breadth of Shonibare's oeuvre in medium and themes, particularly addressing his current theme of immigration and xenophobia in Europe and North America.

## NEW ACQUISITIONS OF KUPFERSTICHKABINETT

BASEL/SWITZERLAND  
KUNSTMUSEUM BASEL  
(11 February–23 June 2019)



↑ Maria Lassnig – *Expressif*, 1951, drawing. © Maria Lassnig Stiftung, Foto: Roland Krauss

The collection of the Kupferstichkabinett is constantly expanding through purchases, but also numerous gifts. Although the newly added works usually appear in the Online Collection or are mentioned in the annual report, they are often seen in an exhibition much later. Especially the large number of works on paper makes it impossible to show all new acquisitions in a timely manner. The drawing *Expressif* (1951) by Maria Lassnig, donated by Prof. Hartmut Raguse in 2018, now provided the opportunity to once again exhibit new entries in the graphic cabinets. The gift came about as a result of the retrospective of Lassnig's drawings and watercolors, shown in the Kupferstichkabinett in 2018. However, this sheet was not part of the exhibition and therefore never seen in Basel. Reason enough to present the work – and what

would be better suited as an accompaniment than other works of the Art Informel of the 1950s and 1960s from the collection? The sheet was framed by drawings by Hans Hartung, Julius Bissier and Swiss artists such as Hugo Weber, Franz Fedier, Lenz Klotz and the Basel-based Werner von Mutzenbecher. The second cabinet was dedicated to donated works produced in the area of Basel. In particular, there were drawings and watercolors by Gustava Iselin-Haeger, Karl Dick, Rudolf Maeglin, Carlo King and Andreas His. The new additions were related to older exhibits to introduce each artist with a small selection.

## FIRE GARDEN, POETRY AND INTAGLIO PRINTING

ROME/ITALY  
MUSEO DELL'ISTITUTO CENTRALE PER LA GRAFICA (14 Februarv–14 April 2019)



↑ One of the workstations of the artists in the engraving workshop of MARt

The project, curated by Federico Bertolazzi (professor of Portuguese literature at the Department of Literature, Philosophy and Art History at the University of Rome Tor Vergata) and MARt (a space for design, learning and artistic experimentation in Lisbon), included about sixty works by 26 Portuguese artists, coordinated by Ana Natividade, who has collaborated with the MARt collective since its foundation. The artists were asked to freely interpret the verses of the poetry collection *Fire Garden* (Horto de Incêndio, 1997) of the multifaceted Al Berto (a pen name of Alberto Raposo Pidwell Tavares, Coimbra 1948 – Lisbon 1997), poet, painter, publisher and Portuguese intellectual, whose translation into Italian was edited by Federico Bertolazzi for the publishing house Passigli in 2018. The same freedom of action was left in the choice of the specific technique used, from the direct and indirect intaglio printing (engraving, etching, drypoint, soft-ground etching, aquatint, monotype, linocut) to drawing (graphite, charcoal, acrylic, pastel).

## PAINTED WORDS POETS AND PAINTERS IN PRINT, 1869–1967

MEMPHIS/USA  
MEMPHIS BROOKS MUSEUM OF ART  
(16 February–4 August 2019)

The exhibition showcased three volumes that combine literary and visual art through



↑) Alexander Calder – illustration for an untitled poem from *Paroles Peintes III*, 1967, etching. Memphis Brooks Museum of Art; Gift of Isabel Ehrlich Goodman and Charles F. Goodman 90.18.38g

printmaking. Since the late-nineteenth century, the tradition of *peintre-graveur* ("painter-engraver") in France imagined printmaking as a natural synthesis of the verbal, visual, and manual arts. The exhibited works, which range from Paris in the 1860s to New York in the 1960s, combine poetry and graphic work to test not only the bounds of each art form, but also the bounds of printmaking itself.

### CHARLES WHITE A RETROSPECTIVE

LOS ANGELES/USA  
LOS ANGELES COUNTY MUSEUM OF ART  
(17 February–9 June 2019)



↑) Charles White – *Seed of Love*, 1969. Los Angeles County Museum of Art, Museum Acquisition Fund, © The Charles White Archives, photo © Museum Associates/LACMA

The first major 21st-century museum retrospective on this famed mid-century artist traces White's career and impact in the cities he called home: Chicago, his birthplace; New York, where he joined social causes and gained acclaim; and Los Angeles, where he developed his mature art and became a civil rights activist. The exhibition included approximately 100 drawings and prints along with lesser-known oil paintings. A superb draftsman, White focused on images of both historical and

contemporary African Americans, depicted in ideal portraits and everyday scenes. He extolled their dignity, humanity, and heroism in the face of the country's long history of racial injustice and encouraged his viewers and fellow artists of color to project their own self-worth. White created non-violent images despite escalating racial tensions; only in the mid-1960s did he become frustrated with the slow progress and begin to infuse his work with allusions to the continuing violence, poverty, and disparity of educational, housing, employment, and voting opportunities.

Two concurrent and complementary exhibitions were on view in Los Angeles. *Life Model: Charles White and His Students* at LACMA's satellite gallery at Charles White Elementary School, formerly Otis Art Institute, where the artist taught for many years, and *Plumb Line: Charles White and the Contemporary* at the California African American Museum.

### PRINT REBELS HADEN, PALMER, WHISTLER AND THE ORIGINS OF THE RE

ABERYSTWYTH/VELKÁ BRITÁNIE  
GALERIE ABERYSTWYTH UNIVERSITY'S  
SCHOOL OF ART  
(18 February–3 May 2019)  
(2018–2019 touring exhibition)



↑) Paul Drury – *September*, 1928, etching

Print REBELS celebrated the 200th anniversary of the birth of the founder and first President of the Royal Society of Painter-Printmakers (i. e. RE), Sir Francis Seymour Haden. A prestigious collection of works has been brought together to show prints produced by Haden along with those who inspired him such as Rembrandt and Dürer, and his contemporaries, including Samuel Palmer and JAM Whistler. In 1880, the time the RE was founded, artists such as Haden, Palmer and Whistler were considered revolutionary in their championing of printmaking as a creative medium. In mid-Victorian England, printmaking was seen primarily as a means to make reproductions of artworks, and many printmakers only made a living working as a copyist. These printmakers were not eligible for membership of The Royal Academy, as creative printmaking was not recognised as an art form on the same level as painting and

sculpture. It was this that prompted Haden to rebel against this and form a new society, the RE. A work by each of the RE Presidents from the Society's beginning to the present day featured in this exhibition, giving an overview of printmaking produced throughout the chapters of the RE's history. The RE continues to thrive today with over 130 elected members. The current members of the RE have been invited to produce a new print which responds directly to their Society's heritage. Each artist chose another RE member, past or present, or one of the other artists involved in the Society's history reflected in the Print REBELS exhibition, who has inspired them as a printmaker.

### MAKING THEIR MARK IRISH PAINTER-ETCHERS & THE ETCHING REVIVAL

DUBLIN/IRELAND  
NATIONAL GALLERY OF IRELAND  
(2 March–30 June 2019)

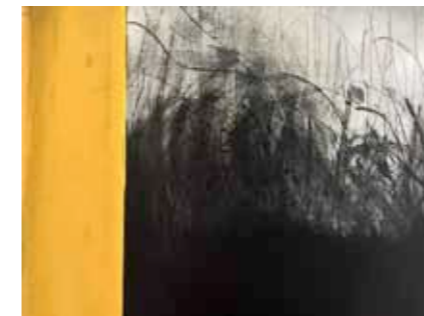


↑) Edward L. Lawrenson – *Sognefjord (detail)*, 1924. The British Museum: © The Trustees of the British Museum

This exhibition introduced audiences to the work of early modern painter-etchers of Irish birth or heritage. These artists made a significant contribution to the so-called Etching Revival of the 1880s, earning the recognition of their peers and contemporary art critics. The exhibition comprised approximately 50 original prints by artists such as Edward Millington Sygne, Estella Solomons and Myra Hughes. The exhibition included a recent acquisition, *Figures in a Boat*, 1883, by John Lavery: his only known print. Another recent acquisition featured in this exhibition is *Shipbuilding at Viareggio*, Tuscany, early 1900s, by Robert Charles Goff. Prints by influential artists such as Walter Sickert, Francis Seymour Haden, Francis Walker and James Abbott McNeill Whistler contextualised the Irish artists' work. Co-curator Angela Griffith of Trinity College Dublin said: "This is the first exhibition of its kind to be held in Ireland. It tells the story of a small but dedicated and talented group of Irish artists who worked in the medium of etching. Each of those represented in this exhibition gained recognition for their contribution to Irish and international printmaking, critically and institutionally, in their own lifetime."

### THE NEW STATE CONTEMPORARY ETCHING IN IRELAND

DUBLIN/IRELAND  
GRAPHIC STUDIO GALLERY  
(15 March–6 April 2019)



↑) Hilary Kinahan – *Bog Series #3*, etching, 500x500 mm

The exhibition celebrated a new generation of artists, and acknowledges their place within, and the importance of their contribution, to the legacy and future of printmaking. Over the history of art, the medium of etching has been recognised as being among the most artistic of printmaking methods. While other techniques such as metal engraving, relief printing, lithography, screen-printmaking and digital processes have all been employed to serve commercial interests, etching has been primarily identified with the fine arts. The artists on display in this exhibition demonstrate a range of approaches in etching; from the creation of finely-drawn introspective works, to richly coloured painterly compositions, to explorations of memory through photographic means. Each of these artists was invited to work on a relatively large scale, signifying their ambitious intent for both the process and content of their work. The emergence of the Graphic Studio Dublin in the early 1960s marked an important milestone in Irish art. The role of the print studio in Ireland over the last 60 years allowed printmaking to become a primary means of expression for many artists and later other print studios would emerge, including the Black Church Print Studio (1982), Cork Printmakers (1991) and the Leinster Print Studio (1998). The New State includes works by artists from each of these organisations.

### SUPERSCREEN THE MAKING OF AN ARTIST- -RUN COUNTERCULTURE AND THE GRAND WESTERN CANADIAN SCREEN SHOP

REGINA/CANADA  
MACKENZIE ART GALLERY  
(9 March–20 May 2019)

The exhibition looked at the activities, social environment and legacy of the Prairies' first artist-run centre, the Grand Western Canadian



↑) Kelly Clark – door sign for the Grand Western Canadian Screen Shop, circa 1968, paint on card. University of Regina Archives and Special Collections (2009–32). Photo: Trevor Hopkin

Screen Shop. The exhibition returns to the Canada of the 1960s and 1970s to contextualise the Screen Shop within a time characterised by personal and political consciousness-raising and dynamic change within the arts. Artist and provocateur William (Bill) Lobchuk (born 1942) established what was to become a colourful hub of artistic engagement, education, experimentation and production in Winnipeg. Attracted to the neglected Exchange District, the Screen Shop was born at the beginning of the arrival of artist studios and galleries to the area. At its core were a youthful group of artists critical of modernism, Eurocentrism and American imperialism. More specifically, there existed a desire to create space for a contemporary art dialogue that was felt to be reflected in neither the local, institutional art establishment nor the national arts media. A key aspect of the Screen Shop's success was its function in facilitating the peer-to-peer exchange that energised its communities. Screenprinting was the primary mode of production; a natural choice for its economy and anti-elitist ethos. The exhibition included prints by many Screen Shop cohorts, among them Don Proch, Winston Leathers, Judith Allsopp, E.J. Howorth, Tony Tascona, Gordon Bonnell, Christopher Finn, Louis Bako, Lenard Anthony and Gordon Lebrecht. The exhibition also featured work by Jackson Beardy, Daphne Odjig, Alex Janvier and Carl Ray, members of the burgeoning Professional Native Indian Artists Incorporation and frequent Screen Shop participants.

### AFTER RUBENS GRAPHIC WORKS FROM THREE CENTURIES

BERGISCH GLADBACH/GERMANY  
KUNSTMUSEUM VILLA ZANDERS  
(10 March–26 May 2019)

The extensive painterly work of the Flemish painter Peter Paul Rubens (1577–1640) unfolded his esteem and exemplary influence not least through the medium of printmaking. The printmaking made his brilliant image discoveries known throughout the world and established his fame as an artist.



↑) Schelte à Bolswert – *Triumph of the Eucharist over Idolatry (Triumph des Abendmahls über den Götzendienst, from the Triumph of the Eucharist series (Triumph der Eucharistie)*, around 1630, copperplate engraving, 630x905 mm

From the 16th to the 19th century – before the development of photography and offset printing – printmaking was the only visual medium through which inventions by great artists could be spread throughout Europe. Unlike artists like Lucas van Leyden or Rembrandt van Rijn, however, Rubens did not create or etch the plates himself. As head of the largest painter's workshop of his time, he was rather used to organizing the manufacturing process according to the division of labor. Usually, the best artist of his workshop first made a drawing after the painting, which then – after the correction by the master – served as a template for the engraver. In contrast to his paintings, the engraved sheets were accessible and affordable for everyone. They served many artists of the 17th and 18th centuries as a model and at the same time were coveted collector's items right from the start. Even his contemporaries were fascinated by his new, highly vivid style of presentation, which mastered even complex themes in large compositions with many figures sovereignly. In the 19th century, Rubens finally became the model and cult figure of the Belgian nation state. In eight themed rooms, the extensive collection of the Bergisch Gladbach collector Wolfgang Vomm gave an insight into the work of Rubens and its spread over the centuries.

### CLAIRE NICOLE ENGRAVED MOMENTS

VEVEY/SWITZERLAND  
MUSÉE JENISCH VEVEY  
(15 March–26 May 2019)



↑) Claire Nicolová – *Metamorphosis 08/9*, 2008, drypoint on China paper prepared with walnut husk and applied on velin BFK Rives, 384x483 mm. Collection of the artist



Twenty years after a solo exhibition at the Cantonal Cabinet of Prints, Claire Nicole (born 1941) was invited to present her graphic works at the Pavillon de l'estampe. From the first lithographs to the latest drypoints, the artist tirelessly pursues her research around the notion of a variant. Inking, applied papers, monotypes, highlights, inverted matrices ... so many elements make up the poetic universe of Claire Nicole. In her studio nestled on the heights of Lausanne, Claire Nicole has created graphics for over thirty years. She has enriched the graphic art by her practice of painting in order to emboss her prints, before or after printing. Similarly, the artist varies the color of inking, the papers or the sense of the printing, according to her desires and inspirations. The exhibition brought together some fifty works – a majority of small compositions and a few more pieces imposing also a portfolio and artists' books. For the graduate work *Wooden suite* (*Suite au bois*), composed of forty-eight etchings on Japanese paper, hand-tinted and presented in extenso alongside a monumental drypoint of almost two meters high (this is a true feat of the artist and the printer Raymond Meyer), Claire Nicole did not hesitate to use unusual instruments: a fork and a pasta cutter. Over the last ten years, the artist has privileged the technique of drypoint which, by its direct action in the plate, makes it possible to judge immediately the progress of the work. Her abstract work inspires everyone with a different atmosphere and invites reflection.

### CHARLEY CASE THE UNNAMED

GRAVELINES/FRANCE  
MUSÉE DU DESSIN ET DE L'ESTAMPE  
ORIGINALE (17 March–25 August 2019)



↑) Charley Case – *Us*, 2016, wood engraving printed in black, suite of 9 boards, 297×493 mm. Collection musée de Gravelines

Born in Brussels in 1969, Charley Case is a traveling artist, a citizen of the world, he calls himself "earthling". His graphics connect and tell the story of a journey, the map of landscapes that have always been traversed by mankind. These are the paths of migrants today and in the past. "We all have nomadic ancestors, we are all surviving survivors." Charley Case follows the paths of life, from the shamanic circles engraved in the caves, to the rise of swirling cosmic bodies. Part of a great whole, the universal man is at the heart of his subject. They are men on the move, on the march, in a trance, nascent

and dying. Crowds are ruled by a current that manifests the presence of immaterial, spiritual, magical bonds. The energy of the line unveils the untold bonds that link men, to each other, to their past, to their environment and beyond, to the feeling of mystery. They form rounds, cling, curl in a vortex. Circles spin endlessly, and in the moment they move away men become will-o'-the-wisps. Charley Case is a painter, in the Asian sense of the word, that is to say practicing black and white with Indian ink. Undeniably an engraver, he experiments fruitfully with all the processes. The lithography allows him to rediscover the invested gesture of the calligrapher, the brush and the ink. "It is for the depth of the black that I liked the lithography." When Chase uses drypoint, his line is sharp and tender. With the gouge or the grinder, he practices the white cut in wood engraving, in negative. It is akin to the most archaic engraving, to the incision of flint. In residence at the museum's studio, Charley Case explored carborundum engraving. He first uses a very smooth glue and then drawing comes by the calligrapher's gesture. Extracts from an introduction to the catalog by Virginia Caudron

### STEREO TYPES WORKS FROM THE GRAPHIC COLLECTION OF THE KUNSTMUSEUM BONN

BONN/GERMANY  
KUNSTMUSEUM BONN  
(21 March–2 June 2019)



↑) Walter Dahn – *A Man with a Mask*, 1984, black chalk and ink on paper

This exhibition focused on graphic works by artists who deal with questions of role ascriptions, gender identities and the sustainability of social norms. The artists whose works were on display have made it their artistic mission to dispute the alleged normality of heterosexuality and heteronormativity and to create visions of sexual diversity in art and society. These aspects may, however, not be discussed without taking into consideration other dimensions of social coexistence, as they are directly connected with the exploration of

the construction, presentation and dissolving of the artist's ego and the relation between observer and artwork. An important term in this context is "Queerness", which is no longer only a succinct formula of the LGBTIQ\* movement, but rather a position criticizing the conception of identity and society by upsetting and undermining "normality". In this sense, all works on display in this show were "queer". The exhibition puts an emphasis on works dating from the 1970s and 1980s; an era in which due to the protests of 1968 role models were destroyed and called into question more openly than ever before.

### BOJAN KOVAČIČ PRINTMAKING WORKSHOP OF NATIONAL GALLERY IN SLOVENIA 2004–2018

LJUBLJANA/SLOVENIA  
NATIONAL GALLERY OF SLOVENIA  
(21 March–19 May 2019)



↑) Bojan Kovačič in the workshop

For fifteen years, Professor Bojan Kovačič (1949–2017) led printmaking courses in the NGS. Before his unexpected death in late 2017, his courses were attended by one hundred students. The educational programme included training in classical intaglio printmaking techniques, such as drypoint, etching, aquatint, vernis-mou, sugar-lift aquatint, and their combinations. In comparison to other members of the Ljubljana Printmaking School, Kovačič experienced a different kind of training. He was a student at the Brera Art Academy and at the same time worked in printmaking workshops that produced prints for some of the most outstanding members of the School of Paris. His printmaking routine was focused on technical control, while improvisation and experimentation with the medium paved the way to innovation. He was the first to print from perforated plates, a feature Bogdan Borčič, one of his teachers, systematically integrated into his working method. In 2009 Bojan Kovačič donated his entire production of prints to the Gallery. In 2018 his widow Elena Martello Kovačič completed his donation by adding prints produced between 2011 and 2017. The exhibition was dedicated to the teacher's memory and to his students at the Gallery, a selection of their best prints was put on show.

### INCISED AND STABBED THE GRAPHIC WORKS OF GÜNTER BRUS

GRAZ/AUSTRIA  
NEUE GALERIE GRAZ  
(29 March–18 August 2019)



↑) Günter Brus – *Stabbing Steel (Stichstahl)*, 1978/1985, drypoint on steel, 4 sheets, each 325×245 mm. Bruseum/Neue Galerie Graz, Universalmuseum Joanneum, Photo: Universalmuseum Joanneum/N. Lackner

Brus has said of himself that he is no great innovator of the graphic arts. He has worked consistently in the conventional techniques of drypoint, lithography and screen printing. The appeal for him was in the various forms of expression that each process brought with it: 'For me, it's purely about the artistic intensity of the injury done to the given metal. Perhaps the term "copper murderer" would sometimes be appropriate.' Brus has worked the metal plate with steel needles, penknives, scissors and wire brushes, practically attacked it. The Actionist injury to the surface and the restless work, to the point of exhaustion, is shown in virtually paradigmatic fashion in the sheets shown in the exhibition. As with his drawings on paper, Brus always operates directly into the plate, without sketches or preliminary drawings. He has remained true to direct art since the early Actions. *Incised and Stabbed* was the first complete collection of Günter Brus' graphic works: from the early works in spirit printing processes for the invitation to the Direct Art Festival (1967), via the stencilling and screen printing of the 1970s, to the large etchings of the 2000s. Most of the works come from the Bruseum collection.

### ZDENKA RUSOVA A NORWEGIAN PIONEER

HØVIKODDEN/NORWAY  
HENIE ONSTAD  
(29 March–28 July 2019)

This exhibition presented works by the Czech-born artist Zdenka Rusova (born 1939) spanning the course of over 50 years. She has

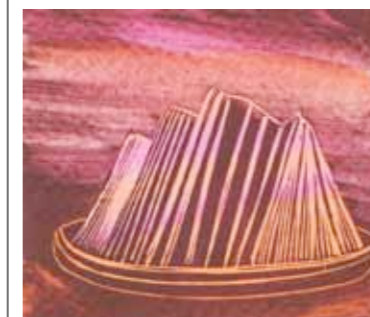


↑) Zdenka Rusova – *Figures (Figurer)*, 1973. Foto: Øystein Thorvaldsen / Henie Onstad Kunstsenter

been a pioneer, both artistically as one of Norway's foremost graphic artists, and academically as the first female principal at the Academy of Fine Arts in Oslo from 1987 to 1992. This exhibition gives insight into the career of an energetic artist, who at the age of 80 is still full of vigor and vitality. It is particularly within the graphic arts of printmaking and drawing that Rusova has made her mark in Norway. She excels with a superb craftsmanship, a high degree of precision and technical expertise. The exhibition has been created in collaboration with Sørlandets Kunstmuseum and will be presented there during the autumn of 2019.

### MARILYNN WEBB TASTE BEFORE EATING

LOWER HUTT/NEW ZEALAND  
DOWSE ART MUSEUM  
(30 March–21 July 2019)



↑) Marilyn Webb – *Mt. Cook Supreme (detail)* from the series *Taste Before Eating*, 1982, monotype print. Collection of The Dowse Art Museum, purchased 1983

In *Taste Before Eating* (1982), Marilyn Webb (Ngā Puhī) has created luscious, hand-coloured prints that depict the New Zealand landscape. Each image is accompanied with a recipe, written in the tone of cookbooks by twentieth century radio personality, Aunt Daisy. However, in Webb's renditions the flow of each recipe is interrupted with unusual ingredients that underline the negative impacts economic imperatives can have on the environment. This series was commissioned especially for The Dowse by former Director James Mack (1941–2004), in celebration of the opening of a new wing to the museum's building. Mack also engaged a Lower Hutt local, Alan Loney of Hawk Press, to

collaborate with Webb to print the recipes. An artist whose practice has explored the importance of landscape to the New Zealand psyche since the 1960s, Webb decided to create a body of work that was also a form of activism. Her recipes in *Taste Before Eating* criticise Prime Minister Robert Muldoon's Think Big projects of the 1980s, which saw the government borrow large sums of money from overseas sources (and incur equally high debt), to fund industrial energy projects. These projects focussed on using New Zealand's natural resources, such as building the Clyde dam. While *Taste Before Eating* was made almost forty years ago, these prints still ring true to the concern many New Zealanders have about the continued exploitation of our environment in the name of industry and economic prosperity. Marilyn Webb (born 1937) was accorded the honour of an Officer of the New Zealand Order of Merit in 1999, and in 2010, Webb was awarded a Doctor of Laws Honoris Causa, by Otago University in recognition for her contribution to art education among many other awards.

### PULLED IN BROOKLYN

NEW YORK/USA  
INTERNATIONAL PRINT CENTER NEW YORK



↑) Alex Dodge – *In the Wake of Total Happiness*, 2013, UV screenprint with braille texture on museum board, 508×813 mm, printed by Luther Davis, Axelle Editions; published by Forth Estate Editions. Image courtesy the artist, Forth Estate Editions, and Klaus von Nichtssagend Gallery. © 2019 Alex Dodge

(4 April–15 June 2019)

This exhibition was the first in-depth exploration of the vibrant network of artists, printers, and workshops that has developed and flourished in Brooklyn since the early 1990s. This monumental exhibition was also IPCNY's first to occupy two adjacent spaces, more than doubling the scale of previous presentations. The archived webpage (<https://www.ipcny.org/pulledinbrooklyn>) features videos at several of the printshops along with close looks at the shops through a digital directory. Works by 101 artists created across twenty-six printshops and book arts workshops reveal a close-knit and generous community, supported by a collaborative spirit and a network of shared expertise. Motivated by problem solving, the printers in all these shops approach printmaking like a puzzle, enabling artists to deconstruct how they see and create their work through invention across traditional

processes and new technologies. If a technical solution is elusive, printers can call upon the experience and resources of their local peers. The innovative nature of these prints—reflected in the close collaboration between printers and artists—is apparent in the varied works on view, from artist books and affordable screenprints and relief prints, to complex, mixed media editions and unique works. The history of Brooklyn as a hub of industry situates the borough as an ideal nexus for print production. Many of these shops occupy former factories or are in neighborhoods that were once major ports for shipping, retaining an architectural record of their industrial and mercantile past.

## FLUXUS

ULM/GERMANY



↑) George Maciunas – *Companeras and Companeros*, 1970, movie poster, colour offset lithography. Merrill C. Berman Collection, New York, Foto: Galerie Michael Hasenclever, München © George Maciunas Foundation / VG Bild-Kunst, Bonn 2019

MUSEUM ULM

(5 April–7 July 2019)

Fluxus was one of the most revolutionary art movements of the 20th century, which emerged simultaneously in Europe and the USA at the beginning of the 1960s. The initiative of visual artists and musicians radically broke with familiar notions of art and fundamentally changed the boundaries between art and everyday life. Fluxus artists were united by the intermedial approach of their works, which moved within the boundaries of the genres of music, visual arts, literature and theatre. The diversity of artistic forms of expression produced bizarre performances, humorous objects and playful events. Everyday actions, gestures and sounds became part of the artistic actions. They freed the viewer from his passive role and encouraged him to become aware of his own thinking, writing, speaking, acting and living. Fluxus understood itself as a worldwide acting movement with the aim to create new collective forms of life. Its founder George Maciunas (1931–1978) conceived and organized not only the artistic activities of the group, but was also editor and designer of numerous Fluxus editions. The focus is on graphic works that make typography visible as an artistic event. Especially in the context of Fluxus, text elements have their own individual pictorial character, which finds expression in the practical design of posters, announcements and programmes. The central concern

is to make the movement understandable not only as an artistic but also as a socio-political event since the 1960s.

## SYMBOLIST PRINTS

LONDON/UNITED KINGDOM



↑) Albert Besnard – *Morphinomanes*, 1887, etching, 238x372 mm

BRITISH MUSEUM

(12 April – 18 July 2019)

Symbolism began as a literary movement in France in the 1880s. It rejected naturalism, preferring to depict the world through suggested ideas, or 'symbols'. In 1886 the manifesto of the movement appeared in the newspaper *Le Figaro*, written by the poet Jean Moréas. In it he singled out fellow poets Charles Baudelaire, Paul Verlaine and Stéphane Mallarmé for their subjective use of the idea over straightforward, realistic description. From the 1850s onwards, artists such as Rodolphe Bresdin and Gustave Moreau used symbolism in their prints and paintings of mysterious, dream-like subjects. They had great influence on artists drawn to the Symbolist movement, who began to seek subjects from their imagination and emotional life. The Norwegian artist Edvard Munch was also drawn to Symbolism and would have been familiar with many of the artists on show in the display such as Paul Gauguin, Maurice Denis, Max Klinger and Odilon Redon. Like Munch, these artists made prints as part of their artistic practice and contributed to the plethora of illustrated journals and magazines that began to appear in the latter part of the 19th century, enabling their work to reach a wider audience. From the languid morphine addicts depicted by Albert Besnard to the disturbing smiling spider in the lithograph by Odilon Redon, all of the prints on display came from the British Museum's rich collection of graphic work.

## GRAPHIC ART 2019

MOSCOW/RUSSIA

RUSSIAN ACADEMY OF ARTS

(17 April–12 May 2019)

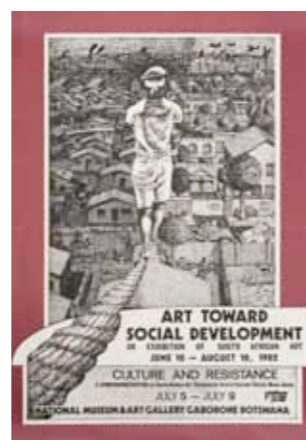
The exposition comprised of more than 100 works demonstrating the versatility of graphics as a form of fine art, the depth of views, the sincerity of expression and the breadth of experiments, the embodiment of academic traditions brought up, honored and preserved by many generations of outstanding graphic artists.



↑) Vasily Dranishnikov – *Vishera River. Homeward from On the Northern Ural. Vishera series*, 2010–2014, pencil on paper. © Russian Academy of Arts

A retrospective exhibition has got visitors acquainted to silkscreens, lithographs, etchings, woodcuts, watercolors and so on, on display were the unique works of prominent contemporary artists. Particularly noteworthy are those illustrating the publications that successfully participate in Russian and international book illustration competitions. The exposition presented monographs, exhibition catalogs, and publications from the Academy's library. The works of the members of the Graphics Department of the Russian Academy of Arts convey a wide range of areas of contemporary graphic art, performed in a variety of graphic techniques and are distinguished by a large thematic, stylistic and genre variety. The exhibition provided an opportunity to get acquainted with a large layer of Russian graphic art of recent decades, to comprehend the complex semantic and formal searches of modern Russian masters, to see and re-evaluate the rich possibilities of ancient and forever young graphic art.

## THE PEOPLE SHALL GOVERN! MEDU ART ENSEMBLE AND THE ANTI-APARTHEID POSTER



↑) Medu Art Ensemble (Thamsanqa Mnyele) – *Art toward Social Development*, 1982. Gift of Artworkers Retirement Society. © Medu Art Ensemble

CHICAGO/USA

ART INSTITUTE OF CHICAGO

(27 April–2 September 2019)

The Medu Art Ensemble formed in the late 1970s in opposition to South Africa's apartheid policy of racial segregation and violent injustice. Through graphic design and poster production,

members forcefully articulated a call for radical change, advocating for decolonization or majority (nonwhite) rule in South Africa and in the neighboring countries of Angola, Mozambique, Namibia, and Zimbabwe. Medu, meaning "roots" in the Sepedi language, evolved organically and operated underground, as its name suggests. Persecuted by the South African Defense Force, Medu members lived and worked in exile just across the South African border in Gaborone, Botswana. Defying a ban on their existence, the Medu collective at its height numbered as many as 50 South African and international artists, musicians, and writers. This was the first-ever exhibition on Medu in North America. Featured among its 130 objects are more than 60 posters by members of the ensemble and related makers, all recently acquired by the Art Institute of Chicago. Collaboratively executed and often printed in the hundreds, Medu's offset lithograph and screen-printed posters combine sobering and revolutionary imagery with bold slogans that mobilized citizens to support causes in social and economic justice and encouraged pan-African solidarity. Surviving examples of Medu posters that were smuggled into South Africa and mounted in public spaces are exceedingly rare, as they were regularly confiscated or torn down on sight.

## PUVIRNITUQ GRAPHIC ARTS



↑) Noah Quinuayark – *Hawk(e)/Hawk and Prey*, 1961, stonecut on paper. Gift of Margaret McGowan Arts'78, 2017 (60-003.01) Photo: Bernard Clark

## IN THE 1960S

KINGSTON/CANADA

AGNES ETHERINGTON ART CENTRE

(27 April–5 August 2019)

Puvirnituk [Povungnetuk], in Nunavik [Arctic Quebec], was among the first communities to develop a print studio, when the artist Gordon Yearsley was hired by the co-operative to administer a print program. Yearsley focused upon the stone-cut relief and stencil technique. Artists such as Noah Quinuayark, Thomasiapik Sivuarapik, Leah Qumaluk, and others, created their first experimental prints in 1961. That same year, printmakers from Cape Dorset, which was the first Inuit community to begin printmaking, traveled to Puvirnituk to share their knowledge. Yearsley left due to differences with Father Andre Steinmann, the influential Catholic missionary. Victor Tinkl was hired in 1962 to continue the print program. The

Puvirnituk studio adopted the modern *sosaku-hanga* "self-printing" method, whereby the graphic artist cut his/her own block and printed the images, in contrast to the division of print labour that had emerged in Cape Dorset. The Puvirnituk studio submitted its first prints to the Canadian Eskimo Arts Council advisory board in 1962. The community released its first annual collection in that year as a co-release with Cape Dorset (subsequent releases would be independent). The Puvirnituk co-operative built a studio facility in the community, and printmaking expanded, with exhibitions across Canada, the US and internationally. Puvirnituk prints are known for their direct, "unpolished" look, the frequent inclusion of text, and hunting, myth, and historical scenes. Printmaking began to decline in Puvirnituk in the 1980s. A fire gutted the studio, which effectively ended printmaking in Puvirnituk in 1989. Featuring works on paper donated by Margaret McGowan (Artsci'78), this snapshot exhibition shows the early years of printmaking in the community, including rare experimental prints made before its inaugural annual collection of 1962.



↑) From the exhibition space

## IMPRINTS

TROMSØ/NORWAY

NORDNORSK KUNSTMUSEUM

(4 May–31 December 2019)

Nordnorsk Kunstmuseum congratulates Norske Grafikere (Norwegian Graphic Artist Union) with their 100-year jubilee! To celebrate, the Museum present *Imprints*, a wide presentation of graphic arts from its own's collection. The standing and popularity of graphic arts has varied greatly since the union was founded in 1919. Focusing on northern artists, this exhibition explored a wide variety of techniques and expressions. Both art, print plates and tools were on display. The Museum presented the history of graphic arts, starting with Rolf Nesch's prints from theatre life on the road in Northern Norway and Anna-Eva Bergman's non-figurative art from the 1950s. The golden age of Norwegian graphic arts was the radical 70s, here seen primarily in the politicised art of the GRAS collective. Present artists included both veterans of the medium, like Arnold Johansen and Are Andreassen, and a new generation returning to analogue methods from video and digital installations, like Mattias Härenstam and Tom Stian Kosmo. The museum has made extra

room for the talented work of Herleik Kristiansen (born 1947), made in cooperation with Knut Fjørtoft. At the age of 16, Kristiansen moved to Trastad Gård, the first institution for mentally disabled children in Northern Norway. Faced with many challenges, he started his life-long artistic career at the institution. Fjørtoft, who passed away in 2017, was also represented with the work *Petrarommet*.

## A LASTING IMPRESSION GIFTS OF THE PRINT CLUB



↑) Jasper Johns – *Savarin Suite: Savarin 5*, lithograph, 1978. The Cleveland Museum of Art, Gift of the Print Club of Cleveland, 1983.219.5. © Jasper Johns and ULAE / Licensed by VAGA, New York, NY

## OF CLEVELAND

CLEVELAND/USA

THE CLEVELAND MUSEUM OF ART

(5 May–22 September 2019)

Organized in celebration of the centennial of the Print Club of Cleveland, this exhibition presented a selection of significant prints generously donated to the museum by the club over the past 100 years. Since its founding in 1919, three years after the museum opened, the Print Club—the first museum affiliate group in the United States—has supported the Cleveland Museum of Art through its twofold mission to enrich the institution's world-class print collection and to promote interest in the history of printmaking. *A Lasting Impression*, which includes more than 70 gifts by masters such as Albrecht Dürer, Rembrandt van Rijn, Francisco de Goya, Edgar Degas, Käthe Kollwitz, Pablo Picasso, and Jasper Johns, thematically traced the history of European printmaking over the course of six centuries, through subjects ranging from landscape to abstraction and techniques such as woodcut, etching, and screenprint. The depth and quality of these works underscore the Print Club's transformative effect on the Museum's internationally recognized print collection. The Club was founded by a group of community members who established a model that most American museums follow today. It initially focused on educational programs and sponsorship, but throughout the past century the group has established a wide range of lasting traditions. Each year a contemporary printmaker creates an original print edition for all club members and visits Cleveland to discuss the work. Since 1985 the group has brought its passion for collecting to the public at the annual Fine Print Fair. These

## LITHIC IMPRESSIONS FROM STONE TO INK PAPER

BRUSSELS/BELGIUM  
MUSEUM KUNST & GESCHIEDENIS  
(7–31 May 2019)



↑) Rubbing

This is an itinerant project exploring the technique of full scale replication by rubbing. Rubbings are obtained by applying wet paper on textured surfaces. When almost dry, the paper is dabbed in ink. Steles and epigraphy, but also pictorial carvings, are reproduced, diffused and transmitted through rubbings. Material culture is turned into ink on paper, and it is reborn to a literary life. In the visual arts of Ancient China, rubbing, collecting, travelling are part of the same toolkit as calligraphy, landscape painting and seal carving. At the occasion of Lithic Impressions, 37 students and teachers in graphic design and illustration from the École supérieure des Arts St-Luc and 11 students and teachers in Chinese painting and calligraphy from the Institut belge des hautes études chinoises were given four days in Mount Tai (Taishan) and its surroundings to produce their own compilation of rubbings. Mount Tai, a center of political, religious and artistic expression where generations of emperors and literati have left their mark, offered the participants of the workshop an encyclopedic overview of the Chinese stone heritage. They were left free to integrate all dimensions of their in situ perception and their understanding of the Chinese calligraphy and landscape painting, mixing rubbing and brushwork techniques. On the occasion of INK Brussels 2019 (see the separate text), a thousand years of epigraphy from the collection of Eastern Han funerary stone slabs, medieval Buddhist steles and Tang epitaphs on display at the Royal Museums of Art and History were presented in dialogue with an experiment in contemporary rubbings in ink on paper.

## CELESTINA VIČEVIĆOVÁ ŽIVOT

ZAGREB/CROATIA  
CABINET OF GRAPHICS, CROATIAN ACADEMY  
OF SCIENCES AND ARTS  
(10–29 May, 2019)

By exhibiting the newly created graphic cycle *Life* and presenting a portfolio of the same name (the 17th graphic portfolio in the *Argola* edition), Celestina Vičević presented herself in



↑) Celestina Vičević – *Life*, etching, aquatint, drypoint

the Cabinet of Graphics of HAZU for the second time. After art books and spatial installations / objects of woodcuts on Japanese paper and serigraphy on foil, presented at the 2013 exhibition, the artist takes on a new challenge of layered technical process. Attracted by seeing nature as the land art of the Universe, and masterfully layering graphic techniques such as intaglio printing (etching, aquatint and drypoint) and close-ups, she forms striking red and silver summaries of intimate landscapes. The smooth harmony of graphism and colorism of these stylized vegetable-floral imaginations of personal impressions of modest meadows and home gardens reflect the breadth of Celestina's artistic point of view and her openness to the fusion of elements opposite graphic traditions – the atmosphere of the 19th-century Far Eastern woodcut landscapes and the linear style of the etchings of Western old masters. Celestina's plant kingdom is actually a visible expression of the inexplicable coded content of the dichotomous unity of the dual principle of cosmic rhythm. The semantic layering of the mysteries of the plant, of this red and silver (white) color, transforms the emergent world into a symbolic-metaphysical focal point of a powerful biological and magical charge, as well as of a spiritual and universal order. Embodying the universal change in the transient renewal and renewal transience of the magic of life, the artist warns us that nature is the center of the return of primordial balance and the place of healing of alienated life and time that we do not feel our own.

## PRUE MACDOUGALLOVÁ PROPLOUVÁM SVĚTY

WELLINGTON/NEW ZEALAND  
PĀTAKA'S TOI GALLERY  
(24 May – 30 June 2019)

Globe-trotting New Zealand printmaker Prue MacDougall is a visual story teller. Each work



↑) Prue MacDougall – *Age of Exploration*, 2019, intaglio photopolymer, 600×470 mm

in *Navigating Worlds* is part of a series of narratives, playing around with concepts and eclectic mixes of images to express an idea or emotion. For her third exhibition in Pātaka's Toi Galley, MacDougall has created a series that explore the European heritage of most New Zealanders. Using her recently uncovered maternal family tree, she presents themes of journeying, both physically and chronologically, and the effect these experiences have on our identity. Fascinated by ephemera and antique curiosities, MacDougall often browses junk shops, bottom drawers and natural history collections. Using this as her starting point, she creates complex collages that highlight the layering of memory, time and travel. Prue MacDougall has a Bachelor of Fine Arts from Elam School of Fine Art (1985). She's travelled extensively since then, developing her practice through close examination of master works in galleries and museums in Europe, the UK and the USA, and participating in postgraduate study at international art schools. MacDougall has exhibited in galleries around New Zealand and is represented in collections here and overseas.

## XXL CONTEMPORARY MONUMENTAL PRINTS

CAEN/FRANCE  
CAEN FINE ARTS MUSEUM  
(25. května–15. září 2019)

The Fine Arts Museum has chosen to explore the world of contemporary printmaking with a focus on the most spectacular and heterodox productions. Five hundred years after Albrecht Dürer, whose impressive Triumphant Arch of Maximilian I assembled no less than 36 printed sheets, the artists are more than ever in favor of the large format, the print is no longer a conveyor for the diffusion of the image but a field of experimentation and a way of doing work. Going beyond the rules of the common

publishing leads to the seizure of all techniques without a priori, the most traditional (metal and wood engraving, lithography, screen printing, etc.) to the most innovative (photoengraving, digital print, wall paper, etc.), to play with the limits of the print (gigantism, substrate other than paper, seriality, collage, etc.), to finally question the modes of representation as the systems of image making. Many major players in the field of art of the last fifty years have taken up this intellectual, visual, technical and economic challenge, including the thirty-six artists (Pierre Alechinsky, Georg Baselitz, Jim Dine, David Hockney, Frédérique Loutz, Julie Mehretu, Richard Serra a Antoni Tàpies, etc.) in the exhibition.



↑) Vito Acconci – *Three Flags for One Space and Six Regions*, 1979–1981, photogravure on six sheets of Rives BFK paper, 1,845×1,626 mm, published by Crown Point Press, San Francisco, printed by Nancy Anello, Crown Point Press, San Francisco. Paris, Centre national des arts plastiques © Vito Acconci, ADAGP, Paris, 2019 – Cnap – Photo Yves Chenot

## CARL BEAM: ONE WHO IS BRAVE-HEARTED

FREDERICTON/CANADA  
BEAVERBROOK ART GALLERY  
(1 June–15 September 2019)

Výtvarník Carl Beam (1943–2005) pocházel

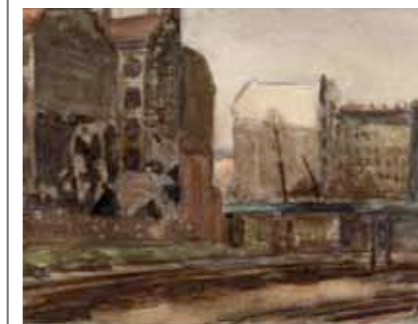


↑) Carl Beam – *Sitting Bull and Whale* [from the *Columbus Suite*] (detail), 1990, etching on Arches paper, gift of Douglas A. Hendler

Ojibwa artist Carl Beam (1943–2005) was a critical figure in recent First Nations art in Canada, and he was the first artist of Indigenous ancestry to have works purchased by the National Gallery of Canada as contemporary art. He shunned traditional style, working in the modern mediums of prints and photo-transfer, inserting the personal and the symbolic (both Indigenous and Euro-centric) alongside the historically renowned in powerful visual combinations that also used text and colour freely. Included in this exhibition of works from our permanent collection was his masterpiece, the iconic *Columbus Suite* of 1990.

## POSITIONS GRAPHIC ARTS IN EAST BERLIN

BERLIN/GERMANY  
STIFTUNG STADTMUSEUM BERLIN  
(18 June–8 September 2019)



↑) Manfred Butzmann – *At the S-Bahn (An der S-Bahn)*, 1980, watercolor. © VG Bild-Kunst, Bonn 2019 | Reproduktion: Michael Setzpfandt

The fifth presentation in the Photo-Graphic Cabinet offers a cross-section of artistic perspectives in East Berlin from the late 1940s to the end of the GDR in 1990. The content ranges from the optimistic spirit associated with the founding of the Republic to the often critical metropolitan melancholy of the 1970s and 80s and the alternative scenes that existed in niches even during the most repressive days of the Wall. Realistic graphics, mostly figurative/expressive, hung alongside abstract works. This presentation in the permanent exhibition BerlinZEIT at the Märkisches Museum was a supplement to the current special exhibition *East Berlin. Half a Capital* in the Ephraim-Palais Museum.

## A WEAKNESS FOR FRENCH PRINTS

THE HARRY DRAKE COLLECTION  
MINNEAPOLIS/USA  
MINNEAPOLIS INSTITUTE OF ART  
(22 June 2019–8 March 2020)

Stroll the streets of Paris and explore the French countryside in a time before cars clogged the lanes and boulevards. In the late 19th and early 20th centuries, printmakers found inspiration along riverbanks, in narrow alleyways, and down back roads. They observed



↑) Auguste Louis Lepère – *The Palace of Justice, Seen from the Notre-Dame Bridge (Le Palais de Justice, vu du Pont Notre-Dame)*, 1899, colour woodcut. Bequest of Harry Drake 2013.35.628

the lives of the haves and the have-nots. They recorded celebration and desperation. Thanks to the collecting interests and generosity of the late St. Paul native and Mia trustee Harry Drake, we can enter this beautiful, moody time machine.

## COLLECTION CLOSE-UP THE GRAPHIC WORK OF DOROTHEA TANNING

HOUSTON/USA  
THE MENIL COLLECTION  
(28 June – 13 October 2019)



↑) Dorothea Tanning – *Third Peril (Troisième péril)*, 1950, lithograph, 505×324 mm. Gift of Barbara and Jim Metcalf and the Gallery of Surrealism. 2017-16.1.3.

American artist and author Dorothea Tanning (1910–2012) created more than 100 graphic works between 1950 and 2001. Thanks to a recent generous gift to the Menil Collection from Barbara and Jim Metcalf, the Menil now owns the complete set, many of which were displayed for the first time in this exhibition. Complementing works on paper, Tanning's sculpture *Cousins* (1970), one of the highlights of the Menil's Surrealist collection, is also included in the exhibition. When Tanning moved to Paris in the 1950s, she encountered a thriving industry around the *beau livre*—a limited-edition book that pairs text with beautifully printed illustrations. Tanning worked on several such artist's books over the next two decades. In the most accomplished of these projects, *In Flesh and Gold (En chair et en or)*, 1973, Tanning created ten etchings to accompa-

ny the same number of her own haiku-like verses. Portions of the Menil Collection Library's copy of *In Flesh and Gold* were on display. These prints and illustrated books feature images that range from representation to near total abstraction, demonstrating the breadth of Tanning's formal innovation. Experimenting with lithography, etching, and aquatint, Tanning produced a variety of surface textures, some crystalline, others cloud-like. She often introduces reoccurring motifs into her dream-like spaces. Her ambiguously erotic embracing figures are the most recognizable. Tanning's highly personal work addresses universal human emotions and experiences of ecstasy, elation, anxiety, and obsession.

### MOUNTAINEER IN MY HEART WOODCUT PRINTS OF UMETARO AZECHI

TOKYO/JAPAN  
MACHIDA CITY MUSEUM OF GRAPHIC ARTS  
(6 July–23 September 2019)



↑) Umetaro Azechi – *Mountaineer II*, 1953

Many works by Umetaro Azechi (1902–1999), who has been dubbed the Printmaker of Mountaineering, feature the expressive faces of mountaineers. His woodcuts depict these men's rising spirits before climbing the mountains, the joy of encountering ptarmigans in harsh outdoor environments, and the deep blue sky found at the summit of a peak. Azechi, who consistently portrayed in his prints those things that had made an impression on him during his own excursions into the mountains, described them as "the mountaineers in my heart." Focusing primarily on his Mountaineer series of prints, the exhibition featured around 100 works by Azechi. Born in rural Ehime, Azechi left his hometown at the age of 16 and worked in a variety of jobs before beginning to make woodcut prints. He learned from pioneers and other adherents of the *sosaku-hanga*

movement focused on creative woodcuts and, after producing work portraying both urban and rural scenery, eventually found the theme that most inspired him: mountains. On wooden blocks that were comparatively modest in size, he depicted the large, powerful forms of peaks such as Mount Asama and Mount Ishizuchi, establishing his reputation as the Printmaker of Mountaineering. He moved to Machida's Tsurukawa district in the mid-1970s and spent his twilight years here, being made an honorary citizen of Machida City in 1997.

### WAR AND RUMOURS OF WAR 1940S BRITISH WORKS ON PAPER FROM THE HEPWORTH WAKEFIELD

BATH/UNITED KINGDOM  
VICTORIA ART GALLERY  
(6 July–15 September 2019)



↑) Leslie Cole – *W.A.A.F.s Working inside a Balloon*, 1941, watercolour. Presented by His Majesty's Government and the War Artists Advisory Committee in 1947 (photograph Norman Taylor). Courtesy The Hepworth Wakefield

The exhibition was drawn largely from The Hepworth Wakefield's outstanding collection of 1940s British works on paper (supplemented by loans from the Ingram Collection of Modern British Art, the Radev Collection and a private collector). The material allowed us to revisit a decade of anxiety, austerity and idealism that resonates strongly with the present day. Many of the works in this exhibition were commissioned for the nation through the War Artists Advisory Committee. It sought to provide opportunities for artists to create 'not simply a record of the facts, but of what the war felt like' for the benefit of future generations. These pictures, many by women artists, reveal the impact of war on the home front. The part that the city of Bath played in this story centres around the Baedeker Raids of April 1942. The resulting devastation was documented by artists including Norma Bull, Leslie Atkinson and Clifford and Rosemary Ellis. These exhibits enabled visitors to appreciate the impact of the war on local people. The exhibition showcased 60 outstanding artworks, artists featured included Henry Moore, Graham Sutherland, Barbara Hepworth, Vanessa Bell and John Piper.

### MOVING FORWARD, LOOKING BACK PRINTS FROM THE ANDERSON GRAPHIC ARTS COLLECTION

SAN FRANCISCO/USA  
DE YOUNG MUSEUM  
(27 July 2019 – 2 February 2020)



↑) Robert Rauschenberg – *American Bellini #1*, 1986, color photoetching, aquatint, and etching, 1480×972 mm. Printed by Craig Zammello; published by Universal Limited Art Editions. Fine Arts Museums of San Francisco, Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation, 1996.74.414. © 2019 Robert Rauschenberg Foundation

For centuries, artists have copied the work of others as part of their professional training. In the traditional Academic system, artists were taught to copy earlier experts before ever gaining the freedom to invent a composition of their own. Only after successfully rendering copies—first of prints, later of plaster casts, live models, and finally of paintings—were they encouraged to develop compositions of their own. Even then, many sought out the examples of others, incorporating compositional elements that subscribe to established tropes of a particular subject. Over the past fifty years, many artists have developed new materials and syntax, yet the practice of looking back for inspiration, and occasionally to replicate content, has remained routine. The exhibition highlights the practices of quotation and stylistic reinvigoration by some of the most daring and prominent artists held in the Museums' Anderson Graphic Arts Collection. The exhibition presents the works of Jennifer Bartlett, Jim Dine, David Hockney, Roy Lichtenstein, and Robert Rauschenberg, showing how these artists adapted the creative spirits of their predecessors—those of Giovanni Bellini, Henri Matisse, Claude Monet, and Pablo Picasso, among others—to inform and advance their individual practices.

### WARS AND CRISES IN THE 20TH CENTURY GRAPHIC CYCLES AND SCULPTURES FROM THE BLMK

FRANKFURT (ODER), COTTBUS/GERMANY  
BRANDENBURGISCHES LANDESMUSEUM  
FÜR MODERNE KUNST  
(4 August–13 October 2019)

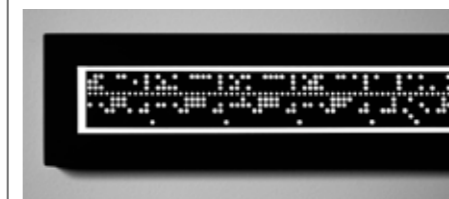


↑) Käthe Kollwitz – *Riot (Sturm), #5 from The Revolt of the Weavers series (Ein Weberaufstand)*, 1893–1897, lithography, engraving. © BLMK

The period of exhibits extended from the turn of the 19th century to the 1970s. At both locations (Frankfurt (Oder) and Cottbus) a total of about 180 graphics and 20 sculptures by 35 artists were presented. While the graphics generally refer to concrete historical events and to collective traumas of war and violence, the sculptures aim through their physique on the visualization of another, often more individual, almost perceptible experience of suffering. The twentieth century was marked by two world wars, economic crises, revolutions, mass murders and dictatorships. Art reacted and reacts with differentiated modes of representation: as in the 19th century, fighting and dying for a nation, an idea, a community were glorified. Contrary to this, the victims of the agitation and the war positioned themselves as a pictorial counter-stroke. Two main work strategies of the artists can be identified: On the one hand, they react timely to events such as Ernst Barlach and Otto Schubert with their lithographs on the First World War and Hans and Lea Grundig with parabolic-like etchings on the fascist terror in the 1930s. The same applies to Wolf Vostell, who commented on the US military invasion of Vietnam. Winfried Wolk reacted with his screeprints on the military coup in Chile in 1973. On the other hand, it can reflect past events, as well as literature and myths can give impulses to the image. Famous is the cycle *The Revolt of the Weavers (Ein Weberaufstand, 1897)* by Käthe Kollwitz. Less well known are the lithographic Epitaphs (*Epitaphe, 1972*) on the Holocaust by Roger Loewig, who was the first German artist to exhibit with this cycle in 1992 in the State Museum of the former Auschwitz concentration camp.

### RYOJI IKEDA SOLO EXHIBITION

TAIPEI/TAIWAN  
TAIPEI FINE ARTS MUSEUM  
(10 August – 17 November 2019)



↑) Ryoji Ikeda – *systematics [n°1]*, 2012, punched tape for vintage computers, acrylic panels, LEDs, stainless steel. © Ryoji Ikeda, courtesy of DHC/ART Foundation for Contemporary Art (photo by Richard-Max Tremblay)

Ryoji Ikeda Solo Exhibition features artworks including sound sculpture, audiovisual installations, light boxes, and two-dimensional works. The works of Ryoji Ikeda are grounded in computer software coding and algorithms. He deploys a complex devise mixing sound and image. These classic elements embody the argument many people have made that digital technology has become the main subject of art today. Each work in this exhibition revealed how Ikeda makes use of the dependable language of mathematics to express his own ideas, concretely yet concisely providing a bounded yet infinite image of the cosmos, space and time. The placement of the works was coordinated with the architectural design of the museum to create a metaphysical, spiritual space. The intent was to immerse us in a perceptual, physical environment that visually and aurally manifests the world as the body perceives it.

### LARA ALMARCEGUI DEEP INSIDE – OUT

ZÜRICH/SWITZERLAND  
GRAPHISCHE SAMMLUNG ETH ZÜRICH  
(28 August–17 November 2019)



↑) Lara Almarcegui – *Sketch for project Spanish Pavillon, Venice Biennale, 2013*, drawing on inkjet-print, 380×610 mm. © Courtesy of the artist

In her work, the international acclaimed Spanish artist Lara Almarcegui (born 1972) investigates urban zones, she explores the relation between construction, decay and regeneration of our built world and engages with property situations of natural resources. Almarcegui describes her approach as follows: "I am searching for a way to talk about archi-

ecture while avoiding images." She succeeds in doing so by meticulously doing researches, by gathering information and creating a dense net out of them. In the exhibition of ETH's collection of prints and drawings, there was a particular focus on the impact of drawing and other works on paper for the first time. These works enable the viewer to understand how the artist approaches her topics. With its focus on works on paper, ETH is expanding our view of the work of this important artist and at the same time presenting a previously less-known area of her work, as the artist has previously been known mainly for her installations. Drawings, photographs, newspaper cuttings and statistics provide a new and unexpected insight into her work. Almarcegui's 'wasteland guides' are being presented, as well as abstract drawings produced for example in connection with her exploration mineral rights. Also included in the exhibition were some almost expressive sketches concerned with projects using heaped-up building materials, and the lists of raw materials used for a building or for a city such as São Paulo.

### MULTIPLES AND THEIR PROPERTIES 20 YEARS OF AN EDITION

MADRID/SPAIN  
GALERIA LA CAJA NEGRA  
(12 September–23 November 2019)



↑) Carlos Bunga – *Nomads (Nómadas)*, 2009, etching and drypoint, 540×380 mm

This exhibition commemorated the first twenty years of Gallery. During all this time of work, exhibitions and fairs, the most beloved activity and of which the institution is most proud have been the editions, carried out in collaboration with more than 40 artists throughout these two decades. Within the gallery work, the edition of graphic series implies a total collaboration between the artist and the editor in the project, in the decisions on techniques, printing, format and characteristics of the edition, in addition to economic implications necessary for the financing of the edition. We must remember that it was precisely graphic publishers (Vollard, Kahnweiler), the precursors of the gallery owner's job,

due to the commitment they experienced as publishers of graphic work series. In fact, the contemporary edition constituted a revolutionary change in the artistic world and allowed to expand access to art to new and wide strata of population. An edition is the fruit of the conceptual work of the artist, has a support of thought that structure, and requires the collaboration of other agents: the editor, the workshop that performs the printing processes and the gallery that presents and exhibits it. The knowledge of all of them comes together to achieve an original, multiple and unrepeatable work of art.

### VERY IMPORTANT MESSAGE NEW ARCHIVE OF MULTIPLIED ART 2019

MOSCOW/RUSSIA  
TRETYAKOV GALLERY  
(27 September–3 November 2019)



↑) Olga Kroytor – *Care to Know? from the Necessary Condition series, 2019*, silkscreen, 700×500 mm

The Tretyakov Gallery and the Shaltai Editions Gallery of Printmaking presented the project of the New Archive of Multiplied Art ( , NATI) – a unique collection of works by leading Russian contemporary artists. The theme proposed to artists in 2019 was “listen to me – a very important message.” Each work was issued in a circulation of 30 copies. The first edition of the NATI project was released in 2018. It became a homage to famous folders of the MANI – Moscow Archive of New Art – compiled by artists of Moscow conceptualism. Each NATI edition unites authors of different generations, only one participant remains unchanged – the inspirer of the project and the author of the first MANI folder – Andrei Monastyrsky. The exhibition combined works created within the NATI project with exhibits from the collection of the Tretyakov Gallery. The works of the project participants performed in silkscreen were presented in one exhibition space with paintings, drawings, objects and installations from the museum's collection. All the works included in the new

NATI edition are the result of experiments conducted by artists in collaboration with the masters of Piranesi Lab.

### LANDFALL PRESS FIVE DECADES OF PRINTMAKING

MILWAUKEE/USA  
BRADLEY FAMILY GALLERY, MILWAUKEE ART MUSEUM  
(3 October 2019–9 February 2020)



↑) Robert Cottingham – *Roxy, 2002*, color lithograph, 1,170×1,170 mm. Courtesy of Landfall Press, Inc. © Robert Cottingham and Landfall Press, Inc.

This exhibition celebrates the history and innovation behind one of America's most renowned printers-publishers on the occasion of its fiftieth anniversary year. Founded in 1970 by publisher and master printer Jack Lemon, in Chicago, Landfall Press has cultivated a uniquely collaborative environment and produced work for many artists at different points in their career. Landfall has produced 3,500 editions and collaborated with a diverse range of artists from all over the world, often helping them further develop their skills or even launch their careers. As a printer of lithographs, etchings, woodcuts, books, and multiples, Landfall Press is known for being innovative and having exacting technical standards. The press has operated out of Santa Fe, New Mexico, since 2004. The exhibition features approximately 100 editioned prints and printmaking materials from the Museum's Landfall Press Archive, established in 1992, and reveals the various and often complex processes that go into printmaking at Landfall. Stories from the workshop are brought to life through photographs, videos, and documents, and a lithography press and printing materials showcase the hand-printing process that the workshop sustains and advances. In addition to published prints, the Archive includes thousands of materials central to the printmaking process: color separations, proofs, etching plates, preparatory drawings and lithographic stones. These objects demonstrate how the Landfall editions were made and capture the collaboration between artists and printers.

### ARTE SIN FRONTERAS PRINTS FROM THE SELF HELP GRAPHICS STUDIO

AUSTIN/USA  
BLANTON MUSEUM OF ART  
(27 October 2019–12 January 2020)



↑) Alex Donis – *Rio, Por No Llorar [I Laugh, So I Don't Cry], 1988*, screenprint, 1044×660 mm. Blanton Museum of Art, The University of Texas at Austin, Gift of Gilberto Cardenas, 201

This exhibition focuses on a gift from Dr. Gilberto Cárdenas, a leading collector of Latinx art, of prints produced at Self Help Graphics and Art. Located in East Los Angeles, this printmaking workshop and cultural institution has been a mainstay in the city's arts community since 1972. Sister Karen Boccalero and two Mexican-born artists, muralist Carlos Bueno, and photographer Antonio Ibáñez, founded the institution to support the local Mexican American community through art classes and cultural experiences. They provided printmaking training and studio spaces for artists and organized an annual celebration of the Dia de los Muertos. In late 1982, Self Help Graphics inaugurated their Experimental Atelier Program, still ongoing. They invite local and visiting artists to produce limited edition screen prints. Sometimes the ateliers focus on a specific theme or group of artists. Since its inception, the program has produced over a thousand prints by hundreds of artists. Dr. Gilberto Cárdenas, former professor at the University of Texas at Austin, was one of the earliest supporters of Self Help Graphics. In 1986, he founded Galería Sin Fronteras in Austin, as a way of helping disseminate the output of the Experimental Atelier Program and supporting the work of Latinx and Chicanx artists. In 2017, Dr. Cárdenas donated to the Blanton Museum of Art over 350 prints from Self Help Graphics, spanning from the late seventies to the late nineties.

**JUSSUF ABBO**  
HANNOVER/GERMANY  
SPRENGEL MUSEUM HANNOVER  
(4 December 2019–29 March 2020)

The Jewish artist Jussuf Abbo (1888 Safed, Ottoman Empire – 1953 London) came from



↑) Jusuf Abbo – *Ženská hlava, 1923*, © Foto: Herling / Herling / Werner, Sprengel Museum Hannover, © Angela Abbo, Brighton

Palestine. From 1913, he studied painting and sculpture at the Academy of Fine Arts in Berlin-Charlottenburg thanks to the mediation of the German architect Otto Hofmann, who worked in Jerusalem. He belonged to the circle of friends around Else Lasker-Schüler and Kurt Schwitters and exhibited like this one in the Hannoversche Sezession and the Galerie von Garvens in Hannover. In the 1920s, the Hanoverian collector August Nitzschner and the Provinzialmuseum acquired the works that today form the basis of his work in the Sprengel Museum Hannover. Like a stateless person, he had to flee to London in 1935, where he could no longer artistically gain a foothold and died impoverished in 1953. The Kunststiftung Bernhard Sprengel und Freunde received a donation of eight graphic works from the estate of his daughter in 2018. In 2019, another large donation of 52 drawings, graphics and sculptures from the collection of Ernst J. Kirchertz, Bad Münden, was handed over to the Museum. The exhibition includes around 80 works, graphics, drawings and sculptures of this unjustly forgotten exile artist.

### AN EXHIBITION THAT WASN'T IGNACY ŁOPIEŃSKI – GRAPHIC ART RESTORER

WARSAW/POLAND  
NATIONAL MUSEUM IN WARSAW  
(6 December 2019–16 February 2020)



↑) Ignacy Łopieński – *A Sculptress – Portrait of Iza Daniłowicz-Strzelbicka, 1906–1907*, aquatint, drypoint, paper, 356×256 mm. Property of the Muzeum Narodowe w Warszawie

80 years after the jubilee, which did not take place, and on the 155th anniversary of the birth of the Master (1865–1941), the NMW would like

to recall the achievements of one of the most important Polish graphic artists of the turn of the 19th and 20th centuries, a moderator of artistic life before World War I and during the Second Polish Republic. In recognition of Łopieński's merits, the NMW intended to honor his creative work with an exhibition that was prepared for autumn 1939 (the 50th anniversary of his artistic work). The war thwarted these plans. This is the first such comprehensive presentation of Łopieński's works, which would be shown in a broader – European – perspective. In addition to the prints, printing plates, studio drawings, watercolors, bronze plaques and medals designed by the artist are presented.

### FRANS DILLE AWARD 2018–2019

ANTWERP/BELGIUM  
MUSEUM PLANTIN-MORETUS  
26 January 2019



↑) Adriaan Marin – *The liar, etching on paper, 415×615 mm*, Frans Dille Award recipient

The Frans Dille Award is awarded every three years for promising talent in drawing and/or graphic arts to students and recent graduates from higher art education. The Award has been established in homage to the artist Frans Dille (1909–1999), a celebrated graphic artist, draftsman and watercolorist, and an inspiring teacher. He donated almost his entire graphic oeuvre to the Print Room of the Plantin-Moretus Museum. This time, the jury chose winners from 21 participants with 37 works. The following exhibition shown the works of the winners and the laureates.

Frans Dille Award: **Adriaan Marin**  
2nd Prize: **Leen Nuyts**  
Very honorable mention: **Henri Ardui**  
Honorable mention: **Edoardo Cucciarelli**

### 7th DIGITAL PICTURE CONTEST TRANSHUMANISMUS

LA LOUVIERE/BELGIUM  
CENTRE DE LA GRAVURE ET DE L'IMAGE  
IMPRIMÉE  
(30 March–8 September 2019)

Contest and exhibition organized with the help of the Wallonia-Brussels Federation. This digital image contest is organized every two years by the Center de la Gravure, and is aimed at young people from the Wallonia-Brussels Federation.



↑) Brieuc Dufour – *The black island (Île Noire)*, computer graphic, 1st Prize in category 19–25 years

Each edition has a "civil rights" theme: the right to housing, violence, the planet, etc. The theme of this 7th edition was transhumanism, „the human increased, or extreme inequalities?“ The exhibition presents those selected by the jury. 203 young people were registered, 56 presented their images among those 15–18 years old, 80 among 19–25 years old.

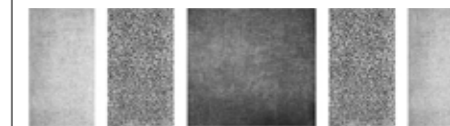
Category 15–18 years  
1st Prize: **Samuel Verjans**, Marie-Thérèse Institute in Liège  
2nd Prize: **Maria Orens**, IPES in Wavre  
3rd Prize: **Zoé Nizet**, Marie-Thérèse Institute in Liège  
Jury mentions: **Sam Inoussa Moussa**, Loïc Saucin, both Marie-Thérèse Institute in Liège

Category 19–25 years  
1st Prize: **Brieuc Dufour**, La Cambre  
2nd Prize: **Rebecca Moreau**, ART2 in Mons  
3rd Prize: **Jean Blanchy**, Haute École de la province de Liège  
Jury mention: **Mathilde Laurent**, École Supérieure des Arts Saint-Luc, Liège

### 11TH BIENNALE OF STUDENT PRINT ART 2019

POZNAN/POLAND  
ARSENAL MUNICIPAL GALLERY  
(5 April–5 May 2019)

Jury: Janusz Akermann, Małgorzata Warlikowska of ASP Wrocław, Anna Pełowska



↑) Olga Mularczyk – *Unintended (Niezamierzona)*, 2018; Grand Prix

– Weiser, Marek Basiul, Rafał Kochański, Zdzisław Olejniczak, Piotr Szurek, Martyna Rzepecka, Marcin Surzycki of ASP Kraków, Marta Anna Raczek – Karcz, Lidia Głuchowska, Barbara Chojnacka, Agnieszka Salamon – Radecka, Krzysztof Balcerowiak

Grand Prix: **Olga Mularczyk**, University of the Arts Poznan  
1st Prize: **Kajetan Karczewski**, University of the Arts Poznan  
2nd Prize: **Zuzanna Kamińska**, University of the Arts Poznan

President of the University of the Arts Poznan Award: **Szymon Szymanowicz**, Academy of Fine Arts in Warsaw  
 President of the Academy of Fine Arts in Warsaw Award: **Paulina Panuś**, Kazimierz Pułaski University of Technology and Humanities in Radom  
 President of the Academy of Fine Arts in Gdansk Award: **Wiktor Wiater**, Jan Matejka Academy of Fine Arts in Krakow  
 President of the Academy of Fine Arts in Cracow Award: **Olga Żukowska**, Władysław Strzemiński Academy of Fine Arts in Lodz  
 President of the Academy of Fine Arts in Wrocław Award: **Jagoda Jaworska**, Mikołaj Kopernik University in Torun  
 President of the University of Zielona Góra Award: **Malwina Domaradzka**, Eugeniusz Geppert Academy of Fine Arts in Wrocław  
 President of the Academy of Fine Arts in Katowice Award: **Dominik Tkaczyk**, Eugeniusz Geppert Academy of Fine Arts in Wrocław  
 President of the International Print Triennial Society in Cracow Award: **Szymon Wirchanowicz**, Academy of Fine Arts in Gdansk  
 Dean of the Fine Arts Department of the Mikołaj Kopernik University in Torun Award: **Lidia Galica**, University of Fine Arts in Poznan  
 Dean of the Arts Department of the Marie Curie-Skłodowska University in Lublin Award: **Agnieszka Warcaba**, Polish-Japanese Academy of Information Technology in Warsaw  
 Dean, Vice-Dean and the Printmaking and Visual Communication Department UAP Award: **Oksana Budna**, Mikołaj Kopernik University in Torun  
 Rarytas Foundation Award: **Marta Koguc**, Academy of Fine Arts in Warsaw  
 Honorary mentions: **Natalia Paczyńska** (ASP in Katowice), **Alicja Wiśniewska** (UAP), **Joanna Saloni** (ASP in Warsaw), **Anna Sobczyk** (UAP), **Magdalena Banaś** (ASP in Wrocław), **Katarzyna Fedro** (ASP in Wrocław), **Andrzej Korotkov** (ASP in Cracow).

## RE ORIGINAL PRINTS 2019

LONDON/UNITED KINGDOM  
 BANKSIDE GALLERY  
 (3 May–1 June 2019)

Annual exhibition of the Royal Society of Painter-Printmakers showcasing current work by the Society's members, who are amongst the UK's leading printmakers. Embracing both established and experimental techniques, the diversity of printmaking will be on display. The original prints in this exhibition endeavour to inspire artists and delight visitors.

Exhibition prizes  
 Tessa Sidey Print Purchase Prize, Aberystwyth School of Art Museum and Galleries:  
**Stephen Lawlor** ARE, **Frans Wesselman** RE, **Jane Walker** ARE



↑) Jane Walker ARE – *Monochrome Jugs*, reduction linocut, 450×400 mm. Tess Sidey Print Purchase Prize, Aberystwyth School of Art Museum and Galleries; Art Angels Publishing Prize & The Mike Brennan Memorial Award

Art Angels Publishing Prize: **Jane Walker** ARE  
 The Awagami Paper Award: **Ruth Uglow** RE  
 Canns Down Press Prize for a recently graduated or emerging artist:  
**Raphael Appignanesi** ARE  
 Clifford Chance LLP Acquisition Prize:  
**Stephen Lawlor** ARE  
 For Arts Sake Framing Prize:  
**Merlyn Chesterman** RE  
 Hawthorn Printmaker Supplies Prize:  
**Lisa Chang Lee** ARE  
 The Heatherley's School of Fine Art Open Studio Prize: **Giulia Zaniol** RE  
 Intaglio Printmaker Prize:  
**Ashleigh Thompson** ARE  
 Lawrence's Printmakers Prize:  
**Margaret Ashman** RE  
 The Mike Brennan Memorial award:  
**Jane Walker** ARE  
 Printmaking Today Prize: **Bruno Gorlato** ARE  
 St Cuthbert's Mill Award:  
**Stephen Mumberson** RE

## 16th GRAVIX AWARD 2019

PARIS/FRANCE  
 FONDATION TAYLOR  
 (9 May–1 June 2019)



↑) Jeanne Rebillaud Clauteaux – *Figure 118*, 2018, drypoint on copper, 500×500 mm, Winner

The purpose of the GRAVIX Endowment Fund is to promote contemporary printmaking and to inform on the various printmaking techniques. For the sixteenth time, GRAVIX organized a group exhibition of artists chosen

by a jury that awarded one of them a prize of EUR 8,000. The contest takes place in two stages: during the first stage, 10 candidates are being selected for the collective exhibition; in the second stage, the jury chooses the winner among them.

Winner: **Jeanne Rebillaud Clauteaux**

## WALTER KOSCHATZKY ART AWARD 2019

WIEN/AUSTRIA  
 MUMOK  
 (28 May 2019)



↑) Kristin Albrecht, Germany – *Revolutionary Ambition*, pencil on paper, 500×700 mm, 1st Prize

The Walter Koschatzky Art Award is organized biennially by the Rotary Club Wien-Albertina. Eligible to participate are works on paper except for pure graphic or digitally unedited photography (maximum dimensions: 1,000×1,400 mm) by artists up to the age of 35. Jury: Karola Kraus (chairperson), Director of MuMoK Vienna; Gabriela Koschatzky-Elias, cultural publicist; Eva Schlegel, artist; Otto-Hans Ressler, art expert witness; Christian Seiwald, President of the Rotary Club Wien-Albertina; Patrick Manhardt (executive producer), Rotaract Club Wien-Albertina

1st Prize (EUR 6,000): **Kristin Albrecht**, Germany, *Revolutionary Ambition*, pencil on paper  
 2nd Prize (EUR 4,000): **Tihana Karlović**, Croatia, *Post, 1-2,3, Creation 1-2,3*, woodcut, papercut, chine-collé on paper  
 3rd Prize (EUR 2,500): **Beatrice Richter**, Germany, *Herbarium (vol. 3) #04*, indian ink, graphit, acryl and collage on paper, painted mat behind plexiglass  
 Jury's mentions: **Alexa Fermaglia**, USA, *Aquarius*, ink on paper; **Abundant**, ink on paper; **Annika Friedrich**, Austria, *Gabriel on the floor*, colored pencils on paper; **Zoran Georgiev**, Bulgaria, *Teamwork Tool 7*, watercolor on paper; **Tabita Hub**, Germany, *Con mi amigo*, photograph, collage, painting; **Sebastian Kaltenbrunner**, Austria, *Start to the women's 200-meter breaststroke*, watercolor on paper, collage; **Kavachi**, Turkey, *Bon Appétit*, mixed media on paper; **Boohri Park**, South Korea, *Openings*, ink on paper

## ACQUI TERME AWARD 2019 THE 14th INTERNATIONAL BIENNIAL FOR ENGRAVING

ACQUI TERME/ITALY  
 VARIOUS VENUES  
 (15. června–3. července 2019)



↑) Joanna Paljocha, Poland – *Yellow Meadow*, linocut, 435×330 mm, Premio Acqui recipient

The exhibition has been established from an idea by Giuseppe Avignolo, president of the homonymous Association and sponsored by Rotary Club Acqui Terme, the Piedmont Region and the Municipality of Acqui Terme in 1991. The prints could be admired in three places: along the arcades of Via XX Settembre, in the Camminamento del Castello dei Paleologi, which houses the Engraving Museum, and inside the Sala delle Pietre in the splendid Villa Ottolenghi Wedekind.  
 Jury: Matteo Ragni, architect and designer; Glauco Lendaro Camiless, graphic designer; Eleonora Odorizzi, architect designer; Andrea De Simeis, printmaker, winner of the 2011 Premio Acqui Giovani; Alina Kalczyńska-Scheiwiller, artist

The three winners were chosen among 13 finalists:  
 Premio Acqui: **Joanna Paljocha**, Poland, *Yellow Meadow*, linocut, 435×330 mm  
 Premio Consorzio Brachetto d'Acqui: **Daniela Cataldi**, Italy, *Journey of Uranus*, etching, aquatint, soft-ground etching, 195×490 mm  
 Premio Acqui Giovani: **Davide Schileo**, Italy, *The Temptation of St. Anthony*, etching, aquatint, soft-ground etching, drypoint, 369×500 mm

## 5th ANNUAL 'ON PAPER' INTERNATIONAL PRINTMAKING AWARD 2019

OVIEDO/SPAIN  
 SALA ALFARA  
 (4–31 July 2019)

On Paper is a project to promote the art of printmaking and develop connections between printmakers around the world. It is based in Barcelona and run by an art association with Nuria Melero as a main organiser.



↑) Eline Brontsema, the Netherlands – *Livingroom S.*, woodcut, 400×300 mm, winner of the contest

The contest is open to anyone. Artists can submit one piece of work on a paper size of 300×400 mm. The work must be completed in the last couple of years. The work must have been made using any traditional printmaking techniques, including screenprinting, lithography, etching, collagraph, monotype, electro-etching, woodcut, photopolymer, etc. Digital prints are not accepted. However, digital processes can be used to elaborate prints that are traditionally printed. The print with the most creative printing process was awarded this year for the first time. The 10–15 shortlisted artists of a previous year exhibit at the Sala aLfaRa, Oviedo (Asturias). The jury is composed of international artists and professionals of the printmaking world: Alistair Gow, UK, visual artist and studio printer at the Glasgow Print Studio; Sonia Hernández, Spain, writer and art critic; KyeongAh Min, Korea, Hongik University adjunct Professor, winner of 2018; Dulce Pérez, Spain, director of Sala aLfaRa; Elvia Perrin, USA, lecturer of the Texas State University.

Winner (1st prize, EUR 1,000):  
**Eline Brontsema**, the Netherlands, *Livingroom S.*, woodcut, 400×300 mm  
 Process Prize (2nd prize, EUR 300, for the most creative printing process):  
**Géraldine Daniel**, France, *Portrait*, color photoetching printed on 6 overlaid papers, 400×300 mm

## NEW PRINTS ARTIST DEVELOPMENT PROGRAM

NEW YORK/USA  
 INTERNATIONAL PRINT CENTER NEW YORK  
 (11 July–28 September 2019)



↑) Allison Conley, *When There is Only One Shadow, Where to Go?* from the *Competing for Light* series, 2018, collagraph, 1,676×635 mm, printed and published by the artist, edition: 2. 2019/Winter awardee, artist residency

IPCNY's New Prints Program was created in 2000 as a platform for artists from a wide range of backgrounds working in the medium of print. The biannual open-call exhibitions feature prints in a variety of formats and techniques produced in the preceding twelve months. Juried by stakeholders in the field, the resulting exhibitions offer snapshots of what artists are contending with in the moment, leading a sense of immediacy to each presentation. In 2017, IPCNY expanded the exhibition series by offering each cohort of exhibiting artists further opportunities to receive further training, guidance, and exposure. After each exhibition is selected by the jury or juror, the exhibiting artists are invited to apply for the three components of the Program. The jury or juror then selects six artists – two Artists-in-Residence (a month-long program, divided between IPCNY's workshop space and its partners at EFA Robert Blackburn Printmaking Workshop, Lower East Side Printshop, or Manhattan Graphics Center), one Mentorship honoree (the program provides the artist with critical feedback, career guidance, and introductions in the field), and three Sponsored Coursework honorees (which funds workshops or classes of the artist's choice) – based on merit, need, and commitment to developing their print practice.

2019/Winter awardees  
 Artist residency: **Allison Conley**, USA  
 Artist mentorship: **Lucy Holtsnider**, USA  
 Sponsored coursework: **Kyung Eun You**, USA

2019/Summer awardees  
 Artist residency: **Tia Blassingame**, USA; **Inês Martins**, Germany  
 Artist mentorship: **Miguel A. Aragón**, USA  
 Sponsored coursework: **Amirah Cunningham**, USA; **Stephanie Mercado**, USA; **Cassandra Stancil Gunkel**, USA

## ULSAN INTERNATIONAL WOODCUT PRINT BIENNALE

ULSAN/SOUTH KOREA  
 ULSAN INTERNATIONAL WOODCUT PRINT BIENNALE  
 (19–22 July 2019)



↑) Kim Sangku, Korea – *No. 1197*, 2018, woodcut, 560×760 mm, Grand Prize

Jury: Prof. Kwak Nam-Shin; Prof. Song Dae-Sup; Ko Chung-Hwan, art critic

Grand Prize: **Kim Sangku**, Korea  
 Gold Prize: **Praween Piangchoompu**, Thailand  
 Silver Prize: **Modhir Ahmed**, Sweden  
 Bronze Prize: **Karol Pomykala**, Poland  
 Special Prizes: **Kim Dongki**, Korea; **Son Kihwan**, Korea; **David Frazer**, Australia; **Dianne Fogwell**, Australia; **Tomasz M. Kukawski**, Poland; **Wu Song-Ming**, Taiwan; **Annu Vertanen**, Finland; **Denis Steen**, Sweden

## 11th PRINTMAKING AWARD OF THE CITY OF BIETIGHEIM-BISSINGEN LINOCUT TODAY

BIETIGHEIM-BISSINGEN/GERMANY  
 MĚSTSKÁ GALERIE BIETIGHEIM-BISSINGEN  
 (20 July–6 October 2019)



↑) Kim Sangku, Korea – No. 1197, 2018, woodcut, 560×760 mm, Grand Prize

The Award has been organized every three years. This time 503 international artists from 30 countries have entered. After a pre-selection, on the basis of submitted photos, 128 candidates from Mexico to Australia, from Great Britain to Senegal were invited to submit their works. Works by 44 artists were displayed.

Jury: Wulf Herzogenrath, Director, Visual Arts Section, Academy of Arts Berlin; Alexander Johannes Kraut, winner of the year 2001; Barbara Strieder, head of the graphics collection, Stiftung Museum Schloss Moyland; Stefan Benning, head of the Cultural Office of Bietigheim-Bissingen; Isabell Schenk-Weininger, head of the City Gallery Bietigheim-Bissingen

1st Prize: **Ariane Fruit**, France  
 2nd Prize: **Philipp Hennevogl**, Germany  
 3rd Prize: **Sabine Ostermann**, Germany  
 Purchase Prizes: **Thomas Kellner**, Germany; **Katharina Krenkel**, Germany

## 20th PRINTMAKING AWARD SAN LORENZO DEL ESCORIAL

MADRID/SPAIN  
 CASA DE CULTURA  
 (14 August 2019)

Opened for all artists in residency in Spain or in Saint-Quentin, a French city twinned with



↑) Ariane Fruit, France – *Crime scene (Scène de crime)*, linocut, 2,150×2,850 mm, 1st Prize

San Lorenzo de El Escorial. Each artist can participate with only one work, realized not prior to 2018, the size of 210×300 up to 760×1,120 mm. The following printmaking techniques are accepted: engraving (burin, etching, aquatint, drypoint, etc.), relief printing (woodcut, linocut, etc.), lithography and silkscreen. No digital reproduction is allowed, except if mixed with the aforementioned.

1st Prize (EUR 1,000): **Jesús Mateos Brea**, *Phoenicopterus ruber*  
 2nd Prize (EUR 500): **Paz Vicente**, *Intrappolata*

## 5th INTERNATIONAL MEZZOTINT FESTIVAL

YEKATERINBURG/RUSSIA  
 MUSEUM OF FINE ARTS & INTERNATIONAL ART CENTRE „MAIN PROSPECT“  
 (17 August–29 September 2019)



↑) Jesús Mateos Brea, *Phoenicopterus ruber*, 1st Prize

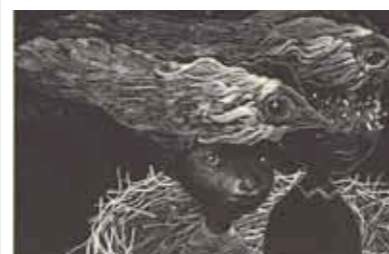
The IMF is the only international exhibition for mezzotint artists in the world held in Yekaterinburg (Russia) biennially since 2011. The IMF focuses on the achievements of contemporary artists who choose for creativity a rare and sophisticated technique of mezzotint. Traditionally, the festival includes two sections: an open competition and a parallel program. The competition was entered by 87 artists from 32 countries (from Argentina, the USA and Canada to Iceland, Japan and Australia). The judges – including museum experts, gallery owners, curators, collectors and artists – selected among 350 new works created by the authors from 2017 to 2019. Two years later, as part of the next festival, the winners will show their personal exhibitions in Yekaterinburg. In addition, each participant in

the competition will transfer one of the works that were shown at the festival to the collection of the Yekaterinburg Museum of Fine Arts. The collection of the modern mezzotint museum now has more than 1,100 graphic sheets. Also, as part of the festival, was presented a special “Blue Rocker Project” in order to protect the ocean environment and support the activities of the environmental organization “Sea Shepherd”. The project brought together 26 artists from 16 countries. Especially for the project, each participant created a mezzotint on a topic related to the environmental problems of the seas and oceans. And then the prints are to be shown at the MATOU Poster Museum (Toulouse, France).

The winners  
 Grand Prix: **Deborah Chapman**, Argentina  
 Prize for Full Correspondence of Technique and Imagery: **Amorn Thongpoing**, Thailand  
 Prize for Adhering to the Traditions and Skills of Graphical Work: **Sarah Gillespie**, Great Britain  
 Prize for Originality and for Breaking Classical Boundaries: **Linda Whitney**, USA

## 4th AWAGAMI INTERNATIONAL MINI-PRINT EXHIBITION

TOKUSHIMA/JAPAN  
 AWA JAPANESE PAPER MUSEUM “INBE ART SPACE“  
 (5 October–10 November 2019)



↑) Ryoji Suzuki, Japan – *Nest*, lithography, Grand Prize

A.I.M.P.E was first held in 2013. The 2019 edition featured a total of 1,628 miniprints submitted from 1193 artists from 61 countries. A.I.M.P.E's unique feature is that all works must be printed on any type of Japanese washi paper of dimensions just 210×297mm. This guideline was established in a concerted effort to introduce artists to the unique character and beauty of washi. All prints submitted were displayed at the exhibition.

Jury (not final): Yoichi Fujimori (chairman), director, Awagami Factory; Keisei Kobayashi, printmaker; Tetsuo Miki, director, Hyogo Museum of Ceramic Art; Mitsuru Hiraki, printmaker; Hideki Kimura, printmaker; Toshio Takeuchi, senior curator, Tokushima Modern Art Museum; Yoshitaka Muya, Tokushima Shimbun; Fumiaki Fukita (advisor), printmaker

The winners  
 Grand Prize (JPY 300,000): **Ryoji Suzuki**, Japan, *Nest*, lithography

Runner-up Prize (JPY 100,000): **Sakiko Ooba**, Japan, *My cup, my chair, my friends*, etching  
 Excellence Prizes (JPY 50,000):  
**Monika Mitkute**, Ireland, *Eoghan*, digital print hand drawn with colored pencil;  
**Nobutoshi Kishinaka**, Japan, *Shot*, woodcut, etching; **Tomoko Suzuki**, Japan, *A*; **Hiroshi Tago**, Japan, *Standing time*, mezzotint;  
**Shimpei Yamada**, Japan, *The afternoon when a golden cloud floats*, woodcut, baren  
 Awagami Factory Prize (JPY 30,000):  
**Hans Oosterom**, the Netherlands, *In freedom*, digital inkjet print; **Yoshiaki Murakami**, Japan, *Board game*, woodcut, baren;  
**Eduardo Augusto Muylaert Antunes**, Brasil, *The window*, digital photoprint  
 Yoshinogawa City Mayoral Prize (JPY 30,000):  
**Miyuki Kondo**, Japan, *Moon ship*, woodcut, baren  
 Minoru Fujimori Prize (JPY 30,000):  
**Haremi Shinohara**, Japan, *If your dream comes true*, woodcut, baren  
 Yoichi Fujimori Jurors' Prize: **Hiroyuki Mita**, Japan, *Signpost (orange)*, woodcut, baren, engraving; **Yukiko Ikeda**, Japan, *Around a pot*, aquatint

Keisei Kobayashi Jurors' Prize:  
**Hidemitsu Tokuhiko**, Japan, *Even if you run away but you think you will win*, woodcut;  
**Yoshinori Kurimoto**, Japan, *Flower*, woodcut  
 Tetsuo Miki Jurors' Prize: **Nao Ikuma**, Japan, *Dehiscence*, etching; **Akihiro Misaki**, Japan, *Emergence*, lithography  
 Mitsuru Hiraki Jurors' Prize: **Akira Suzuki**, Japan, *Y 2019*, mezzotint; **Naomi Mitamura**, Japan, *Elephant cage*, mezzotint  
 Hideki Kimura Jurors' Prize: **Shoji Miyamoto**, Japan, *Sushi phone*, woodcut, baren;  
**Juan Escudero**, Spain, *Two degree warmer sea*, etching  
 The Tokushima Modern Art Museum Jurors' Prize: **Yasuko Tachi**, Japan, *Memory trace (Blue)*, lithography; **Tomomi Yokota**, Japan, *Go ahead*, digital print  
 Tokushima Newspaper Jurors' Prize:  
**Yumiko Koguchi**, Japan, *Meditation*, aquatint, etching, deep etching; **Seiko Osaki**, *Watashi wa "mug"de*, aquatint, etching

## PARIS/FRANCE GRAND PRIX

PARIS/FRANCE



↑) Dominique Sosolic – *Fields of resonance (Les Champs de résonances)*, chisel, etching, aquatint and mezzotint, Grand Prix Léon-Georges Baudry 2019

Since 1844, the Association of Painters, Sculptors, Engravers, Architects and Drafts-

men (known as the Taylor Foundation) has been carrying out the mission entrusted to it by its founder, Baron Taylor, to develop the knowledge of the arts through the mutual assistance of artists and the generosity of those who support them. The legatees and donors, as well as elected representatives of the artistic world, on a voluntary basis, manage and redistribute the sums collected. These provisions allow diversified activities that range from the awarding of scholarships to the awarding of prizes and the organization of exhibitions. The Taylor Foundation currently has more than 5,000 members. The unique membership, “for life”, gives the opportunity to participate in grand prix contests and exhibitions.

Grand Prix Léon-Georges Baudry 2019 (EUR 20,000): **Dominique Sosolic**  
 Aimed at a known French artist, man or woman, at least 55 years old, painter or sculptor of preference and a real excellent talent for the quality of all his work. This prize is awarded alternately in painting, sculpture and engraving.

Paul Gonnand Award 2019 (EUR 6,000):  
**Serge Marzin**

Created by Henriette Gonnand in memory of her husband, engraver (1899–1973). This award, intended for a printmaker of French nationality, is possibly divisible ex aequo.

Kiyoshi Hasegawa Award 2019 (EUR 2,000):  
**Nicole Bouharmont**  
 Created by Janine Buffard and Yves Dodeman, in homage to their great-uncle, the painter and engraver Kiyoshi Hasegawa (1891–1980). This prize is awarded to an artist residing in France presenting ten monochrome prints.

Marie and Léon Navier Award 2019 (EUR 2,000): **Lynn Shaler**  
 Created by Lucie Navier, painter (1910–1996), in memory of her parents. This prize is awarded to an artist working in ex-libris or in small format prints.

## GRAPHIC REVOLUTION BEHIND THE SCENES OF THE PRINT BOOM 1960 TO NOW

SAINT LOUIS/USA  
 SAINT LOUIS ART MUSEUM  
 (1. února 2019)

The Saint Louis Art Museum presented a unique opportunity to hear from artists, printers, publishers, and scholars about the vibrant state of printmaking in the United States over the past six decades. The cross-pollination of ideas among practitioners active in this print boom has tested boundaries and resulted in unconventional formats that match the challenges of emerging subject matter.



This multifaceted event included a keynote lecture, panels, and interactive breakout sessions featuring international, national, and local presenters who are variously engaged in the world of printmaking. The symposium was held in conjunction with the exhibition *Graphic Revolution: American Prints 1960 to Now*. Keynote lecture: Then and Now: Aliens Sans Frontières, Enrique Chagoya addressed the ways his art reflects on the cultural contrasts and collisions he has experienced during his lifetime living in different parts of North America and Europe. He discussed his concepts of “reverse anthropology” and “reverse modernism,” while reflecting on the role of print media in his art. Panels: *The Alchemy of the Process: Problem Solving in the Printshop; Art and Publishing, an Evolving Dialogue*

## SGCI 2019 TEXCHANGE

DALLAS/USA  
 FAIRMONT HOTEL AND OTHER VENUES  
 (6–9 March 2019)

SSGC International is an educational non-profit organization representing artists of original prints, drawings, books and handmade paper. Texchange engaged the capacity of printmaking to act as an agent of transformation in its practices within the field, contributions to other art media, and larger cultural roles. Prints were celebrated for the ways in which they spread images, information, ideas, and political views. Through shared spaces and collaborations, printmakers influence other artists, innovators, and disciplines. With printmaking, we create change together. The conference took place at the Fairmont Hotel in the Dallas Arts District. Programming also took place at Brookhaven College, Texas Christian University, University of Dallas, University of North Texas, and University of Texas Arlington.

Selected exhibitions:  
 The Ambos Ladós International Print Exchange expanded the dialog between the two cultures, as there are strong printmaking communities in both the US and Mexico, but the printmakers are not familiar with each other. The prints *Conflict Zone: Bridging Communication* through Printmaking resulted from collaboration in Houston in 2018 between Nancy Willis and a group of Yazidis from Northern Iraq creating monotypes about their daily lives. Print-smithing featured collaborations between Printmaking and Metalsmithing students and faculty at the University of North Texas.

A Collaborative Print Project: ImMigration: Los Angeles Printmaking presents a special exhibition that asks artists to respond to the complicated and layered themes around "migration".

Selected awards:

The SGCI Lifetime Achievement in Printmaking is awarded to an individual who has made an outstanding contribution to the professional development of printmaking as a fine art:

**Alison Saar**

The SGCI Excellence in Teaching Printmaking Award is awarded to an individual who has made an outstanding contribution to teaching printmaking and has demonstrated excellence in his or her own creative work: **Carolyn Muskat**

The SCGI Printmaker Emeritus award is given annually to a senior printmaker of established reputation: **Judy Youngblood**

SGCI Student Fellowships are awarded to individuals who exhibit outstanding promise in the fine art practice of printmaking: **Jaz Graf**, University of Iowa; **Grace Johnson**, Indiana University

Awagami Award: **Benjamin Kraemer**, Tyler

School of Art at Temple University

Gamblin Emerging Artist Award: **Taro Takizawa**

## MONTREAL PRINTED ARTS FESTIVAL

MONTREAL/CANADA

VARIOUS VENUES

(4–14 April 2019)

The Montreal Printed Arts Festival (MTLPAF) displays the incredible vitality of the printmaking scene in the Montreal area, from the perspective of overstepping the marks. It comprised a programming of various free activities, such as exhibits, workshop visits, technical demonstrations, meetings with artists, lectures and a huge printed art fair (more than 50 artists and organizations that are selling posters and printed art), which provide an opportunity to discover the evolution of contemporary printmaking, in its multidisciplinary and hybridism.

This year's Festival theme aims to explore the "other" spaces occupied by the printed arts, i.e. public and virtual spaces. In their relationship to the public space, the printed arts see the boundaries of the medium and the constraints of technology dissolving and opening up to new possibilities. By occupying the public space, printed art occupies the social space. The virtual space makes it possible to use the languages and aesthetics of the printed arts while redefining them and proposing new codes and new readings. The digital technologies that have, in recent years, shaken up traditional practices offer a whole new space for experimentation and dissemination.

Selected events:

Print Augmented: an exploration of the possibilities of augmented reality for printed art: Augmented Reality (AR) is an exciting new technology that can mix the digital and physical together, providing all sorts of possibilities for printed artworks. **Louis Rastelli**, manager of the Distroboto art vending machine network, presented an overview of an AR printed art exploration project involving artist-run centres, where AR works were created using traditional printing techniques. An evening of project presentation inspired by the Pecha-kucha formula. The 6:40 minute presentations (20 images each scrolling for 20 seconds) provide a concise portrait of a subject related to the Festival's theme. About ten speakers will talk about various initiatives that push print art out of its scope.

BBQ sauce lithography: Lithography is not an art that is confined to professional workshops. The Atelier Circulaire offered the opportunity to learn how to make lithographs with elements that you can find in your kitchen.

## PRINTFEST

ULVERSTON/UNITED KINGDOM

CORONATION HALL

(4.–5. 5. 2019)



↑) Anita Klein – *The Owl*, linocut, 500×410 mm, Printmaker of the Year Award

Printfest is dedicated to the exhibition and sale of contemporary hand-made prints, it is a rare opportunity for some of the best of the UK's printmakers to gather under one roof, to share practice and learn from each other. Printfest offers visitors the experience of making artwork purchases direct from the artists. Printfest was founded in 2001 and is the UK's foremost artist-led printmaking festival.

Awards:

Printmaker of the Year, awarded with a residency: **Anita Klein** (2020), **Sadie Tierney** (2019)

Printmakers' Printmaker (the exhibiting artists nominate their favourite printmaker), awarded a free stand: **Helen Murgatroyd**

Visitors' Choice Award, sponsored by James Cropper PLC: **Anja Percival**

Best Newcomer Award, sponsored by Zillah Bell Gallery: **Amy Hutson**

Awagami Paper Award: **Jane Mowat**

Cranfield Award: **Debby Akam**; **Babs Pease**

Haigh Award: **Ian Phillips**

McClures Award: **Michael Devereux**

Chris Benefield Memorial Award: **Kelly Stewart**

Founders' Award: **Simon Tozer**

Hawthorn Printmaker: **Anja Percival**

Handprinted: **Helen Murgatroyd**

TPFramework: **Moira McTague**

## INK BRUSSELS 2019

BRUSSELS/BELGIUM

FACULTÉ D'ARCHITECTURE

LA CAMBRE-HORTA ULB

(6–12 May 2019)



INK Brussels 2019 (Semaine de l'Encre)

combined conferences and workshops in the field of contemporary ink held in Auditoire Victor Bourgeois and Espace Architecture at the Faculté d'Architecture La Cambre-Horta. This week of theoretical and practical events investigated the quest for abstraction in the practice of calligraphy and painting with a specific angle on Chinese writing, offering the opportunity of direct contacts between the public and invited artists and scholars. This travelling event (Venice 2018) functions as a collaborative enterprise between ink artists, curators and academic or cultural institutions in the host country. Paysage écrit/Ecriture peinte, a collective exhibition of 50 artists combining contemporary calligraphy and landscape painting, was also held then. The show gathered artists from all origins who work with ink and paper as main media, (de)construct calligraphic geometries, engage in decoding and writing the landscape or experiment with language and gesture. A progressive itinerary looked at how each contemporary literati or letter artist departed from traditional artistic practices to explore the ways of abstraction. The exhibition unfolded in two parts, one devoted to nature and the other to culture, based on the basics of Chinese landscape painting: that a landscape is not to be seen or painted, but read or written. The versatility of nature, mountains and rivers allows Paysage écrit/Ecriture peinte to encompass a range of experiments dealing with the materiality, tools and gesture of writing, the limits of readability or perception, and geometries of ink and water.

Four satellite locations partnered with INK Brussels 2019: the gallery and art residency ODRADEK with Contemporary Inks, a collective show on ink and intercultural dialogue between four practitioners of ink on paper East and West, the art spaces Garage Cosmos and ArtWeCare, as well as the Royal Museums of Art and History with Lithic Impressions (see the respective PR).

## HAUGESUND INTERNATIONAL FESTIVAL OF ARTISTIC RELIEF PRINTING

HAUGESUND/NORWAY

HAUGESUND MUSEUM OF FINE ART

(10 May – 4 August 2019)



↑) Idun Baltzersen, Norway – *Shout in the Woods* (Rop i Skogen), 2018, woodcut printed on textile, collage, 2,600×2,600 mm, The Seglem Prize

From 2008 and onward the collecting strategy of the Haugesund Museum of Fine Art came to focus more specifically on relief-printed art. The collection contains art from all corners of the world, thus putting the works by Norwegian artists in a broader context. To generate attention and interest in the field of art the city of Haugesund has been working to hold a festival dedicated to art and relief printing as an art form. The HIT Festival (Haugesund Internasjonale Tresnittfestival) is Norway's first international festival of relief printing. It aims at celebrating tradition and innovation within relief print, woodcut and linocut. The HIT festival is a juried exhibition, open for all print artists. The first prize winner is invited to give a separate exhibition in the Museum in 2021. The Avtrykk Festival is Haugesund Kunstforening (art society) and Norske Kunstforening's (all of Norway's art societies) national art festival, organized in connection with the annual meeting for the societies, this year in Haugesund. With the themes of printed art and 'the art of making art accessible', Avtrykk focuses on how it is possible to facilitate the wider public's engagement with contemporary art. The two festivals have worked together to create a programme that includes diverse learning-and-engagement activities for children and adults, workshops, seminars, and a parallel programme with local people working in the fields of art and culture.

HIT 2019 Awards

Jury: Rita Marhaug, Thomas Kilpper a Cecilie A. Størkson

The Seglem Prize of NOK 100,000, funded by Trygve Seglem: **Idun Baltzersen**, Norway, Rop i skogen (Shout in the Woods), 2018, woodcut printed on textile, collage, 2,600×2,600 mm

The HIT Prize of NOK 50,000, funded by Haugalandmuseet-Haugesund Museum of Fine Art: **Ciara Phillips**, UK, Every time there is a suggestion there is a suggestion – Gertrude Stein (1914), 2018, relief printing, screen printing, monotype, 2,400×1,200 mm

The Goa Prize of NOK 30,000, funded by Haugesund Art Society: **Jayeeta Chatterjee**, India, Yellow Journey 1–4, 2018, colour woodcut, varying sizes

Honourable mentions: **Ragna Misvær Grønstad**, Norway; **Wu Jiantang**, China; **Douwe Mulder**, the Netherlands; **Per Kristian Nygård**, Norway

## MEDWAY PRINT FESTIVAL

ROCHESTER/UNITED KINGDOM

VARIOUS VENUES

(7–23 June 2019)



Medway Print Festival celebrates the strong local tradition of printmaking and the wider cultural landscape. In its fourth year the festival was bigger than ever and featured 51 events in 16 locations. Running for two weeks, MPF19 events and activities enable people of all ages and abilities to try their hand at a wide range of printmaking techniques and showcase some of the best printmaking around as well as highlighting the fascinating history of the medium. To commemorate the 150th anniversary of Charles Dickens' death, Rochester Art Gallery hosted a special print exhibition. Printmakers were invited through an open call competition to create a new cover or illustrations for *The Mystery of Edwin Drood*, his dark unfinished novel set in a fictional Rochester. The selected prints were exhibited alongside Victorian treasures from the Guildhall Museum. In a special three-week exhibition START: Primary Print for MPF19, over 200 pupils from local primary schools have printed artworks inspired by treasures from the Guildhall Museum, i.e. historic local landscape paintings or historic coins. An artwork inspired by the same themes and made especially for the exhibition by each artist, was displayed alongside the pupils work.

Selected workshops:

True Grain Monoprinting: Translucent layers of

colours are painted onto this extraordinary material and transferred to paper through a press. It offers an immediate, gestural and subtle way to make a series of explorations.

Gelli Printing: Flexible type of mono printing, a versatile method using a flexible rubber-like plate. Great for nature prints, textures, stencil work, and layering colour to create beautiful images and patterns.

Mokulito – lithography with wooden plates: an alternative lithographic technique, where the printing surface is made of plywood instead of a stone block. Wooden plates can be cut into as well as draw onto, building up contrasting lines, textures and atmospheric imagery.

Landscape Mono Screen Printing: The quickest and simplest of screen printing techniques, design is traced, then the paint is blobbed and the print pulled with a squeegee.

## 16th ANNUAL ROADWORKS STEAMROLLER PRINTING FESTIVAL

SAN FRANCISCO/USA

SAN FRANCISCO CENTER FOR THE BOOK

(22 September 2019)



The SFCB's Roadworks Steamroller Printing Festival is a day-long public printmaking and book arts extravaganza that includes free hands-on printmaking and book arts activities, demonstrations, 50 arts and crafts vendors, art gallery and studio tours, and more. During the Festival they print linocuts using a 7-ton 1924 Buffalo Springfield steamroller combined with the road surface of Rhode Island Street as an enormous makeshift printing press. The resulting "Featured Artists Roadworks" prints are then sold for \$500 (3'x3') and "Roadworks 'Personal Prints' Artists'" prints (the first 50 people to sign-up with the opportunity to design and carve) are sold for \$40 each as a fundraising activity to benefit San Francisco Center for the Book.

Special Guest: Since 2006, The Sketchbook Project at Brooklyn Art Library has been platform for creative people to share their story. From doodlers to professional illustrators, thousands of artists around the world have been connected through the project. With over 2 million spreads of individual artwork, The Sketchbook Project is a resource of global creativity, completely funded by participation. The Sketchbook Project is in California for a residency with the Bookmobile, which holds about 1,200 volumes.





↑) Janet Parker-Smith – *State of Flux*, 2019, six colour screenprint with glitter. Photographic credit: Janet Parker-Smith, Sydney, New South Wales

## A MEETING OF CULTURES JAPAN AND AUSTRALIA PRINT SYMPOSIUM

SIPPY DOWNS/AUSTRÁLIE  
UNIVERSITY OF THE SUNSHINE COAST  
(21–22 September 2019)

Over two days, the symposium provided a forum for the presentation and discussion of issues, ideas and research from the printmaking sphere by bringing together scholars, artists, and representatives from cultural institutions through keynote addresses, panel discussions and artist talks. The Symposium coincided with the Kyoto Hanga International Print Exhibition: Japan and Australia 2019 at Caloundra Regional Gallery, 19 September – 10 November 2019. Keynote presentations: Akira Kurosaki: the evolution of ukiyo-e and woodcut prints by Prof. Atsuhiko Musashi and The poetics of flow: the enfolding of matter, memory and print by Dr Jan Hogan. Panel discussions: Politically correct: printmaking and social change; Found in translation: stories of cultural exchange; Sensing place: materiality and process in contemporary print practice; The outliers: printmaking as disputed territory

## 5th ROCKY MOUNTAIN PRINTMAKING ALLIANCE SYMPOSIUM TRANSPOSING ATTITUDES

SALT LAKE CITY/USA  
UNIVERSITY OF UTAH  
(9.–11. 10. 2019)



↑) Elpitha Tsoutsounakisová (návrh/grafika), Chantal V. O'Keefeová (autorka textu) – *Co jsem se naučila od babičky*, exponát z projektu *Vlakové traktáty 2019* (Train Tracts)

Contemporary printmaking crosses many boundaries as it seeks to transform and realize a multitude of ideas. This symposium seeks to create a dialogue on the transformative nature of contemporary approaches to printmaking; through the exploration of new techniques, innovative directions and concepts, or the creation of new avenues of dissemination.

One of keynote speakers was Shaye Remba of Mixografia Workshop in Los Angeles. Mixografia is somewhat unique in that it has developed techniques for creating three-dimensional prints out of cast paper processes. The Gittins Gallery also hosted PaperWest, the 2nd National Juried Works on Paper Exhibition. Print related exhibitions were held in several Salt Lake City Galleries (selected): Poiesis is a Greek philosophical term that refers to a creative process or activity in which a person brings something into being that did not exist before. This exhibition featured artists who are creating print based artworks that have gone beyond the two dimensional surface often becoming a 3 dimensional object. Transcontinental Railroad – There are the obvious benefits that came from linking east and west, but at what cost? Environmental destruction, exploitative labor, displacement of Indigenous populations, etc.; Concerning Craft and the Power of Print – This show aims to bring up a direct conversation around existing in this modern world as Artists and Printmakers and how we are each finding ways of remaining relevant with our work post Academia. Each artist is navigating spaces of experience as a Fine Art Printmakers while growing within the roles of Artists as Business Owners, Activists, Teachers and Healers. Train Tracts – this is a series of twelve traveling chapbooks—tracts—which were unleashed in Amtrak stations in February 2019. Each tract is a collaboration between a writer and a printmaker—stories of movement and connection bound into sensual printed volumes.

## PRINTEXPO

AUSTIN/USA  
BLUE GENIE BIG TOP  
(2 February 2019)

PrintAustin's mission to the Austin art community and galleries is to share our enthusiasm for printmaking by helping galleries curate, exhibit, and promote works on paper and to engage a wider audience through in-house artist talks, signings, panels, printmaking demonstrations, and print-focused art happenings. PrintAustin was founded in the summer of 2013. PrintAustin's annual print fair PrintExpo provides an opportunity for local, national, and international artists, galleries, and dealers to share their work with seasoned and new collectors. There is a night launch party – the Printmaker's Ball. Held in conjunction with



PrintExpo, BinFest is a print sale, where artists can submit original prints backed by foam core and wrapped in plastic for collectors to flip through. During PrintExpo is exhibited the Trade Portfolio: Printmakers of all levels are eligible with an edition of 12 prints for an exchange. Ten of the prints are redistributed to other participants in a random selection process, and the organizers mail 10 random prints following the same process to each printmaker. The two remaining prints from each edition are retained and sold as a fundraiser for PrintAustin.

## WOOLWICH CONTEMPORARY PRINT FAIR

WOOLWICH (LONDON)/UNITED KINGDOM  
ROYAL ARSENAL  
(7–10 November 2019)



↑) Louisa Boyd (exhibiting at the Fair) – *Platonic Solids*, paper sculptures, etching, marbled paper

Woolwich Contemporary Print Fair is the only fair in London to deal solely in contemporary printmaking, and the largest of its kind in the UK, set in the impressive former cartridge factory at the Royal Arsenal, Woolwich. With over 500 specialist artists and exhibitors, WCPF celebrates every aspect of printmaking - from etching and lithography, to woodblock and screen-printing, exciting emerging talent sits alongside established practitioners such as Grayson Perry, Tracey Emin and Norman Ackroyd RA. The accompanying programme of activities and events led by industry experts offer visitors of all ages an insight into the practice of printmaking and what to look for when starting to build their own collection.

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