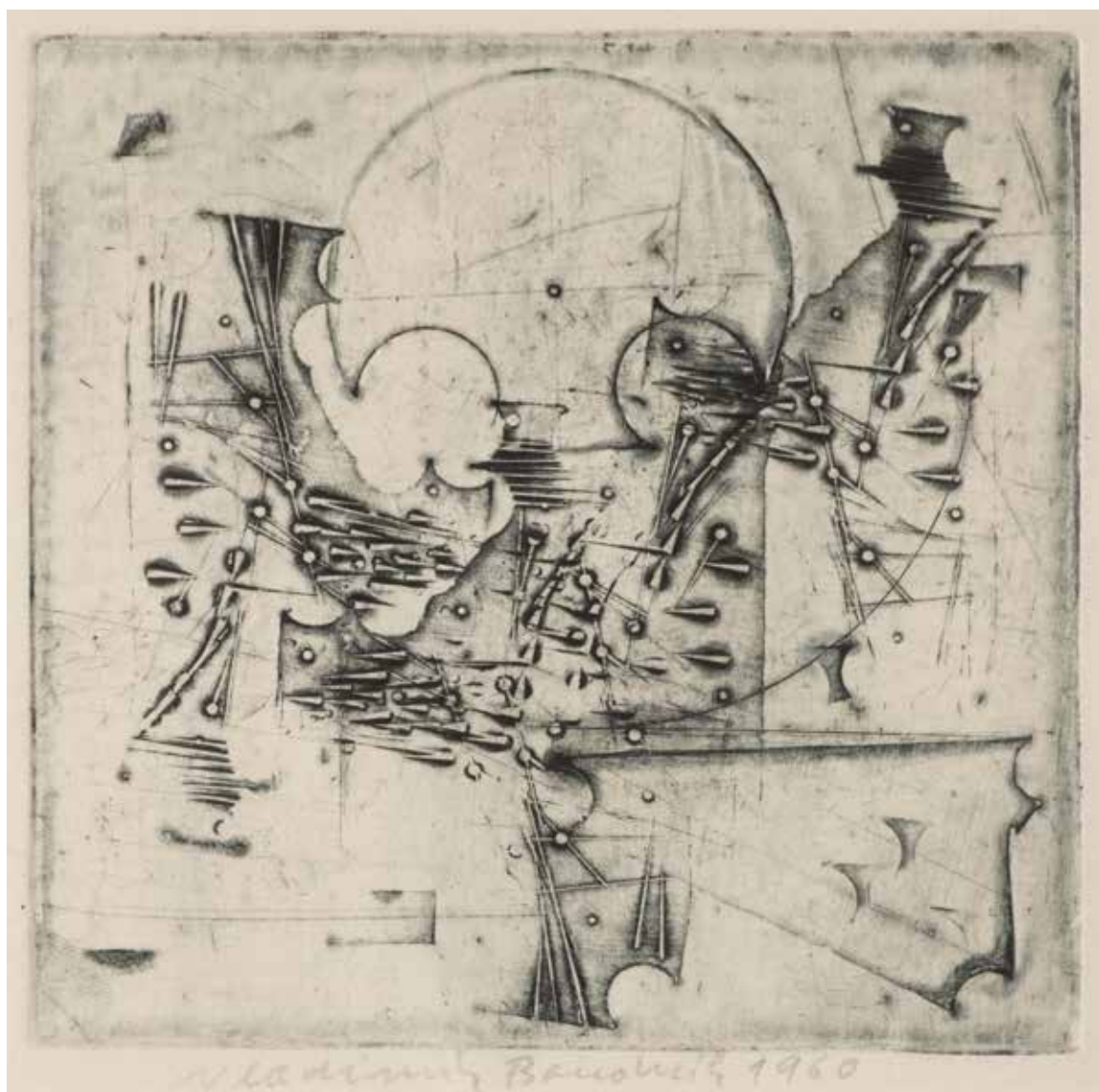


Graphieion

INTERNATIONAL REVIEW OF CONTEMPORARY PRINTS, BOOK AND PAPER | 27 YEARBOOK | 2023



Vladimir Boudnik, *Untitled*,
1960, active print, 15 × 14,7 cm

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Dear readers,

Also this year, we seek to attract your attention and in the new issue of *Grapheion* we bring to you a summary of significant achievements and events in the field of print art in 2023. This time, we will also look back at artists, whose legacy has not ceased to be relevant and will present to you not only the studios where contemporary print art or artists' books are created, but also the organizers of travelling exhibitions across continents.

And what better way to begin than with the commemoration of the centenary of the birth of Vladimír Boudník (1925-1968), a representative of a distinctive form of Czech informal with an overlap into conceptual art, or happening and technical innovation. Eva Čapková has undertaken this task.

In the next section, we will go to Paris and visit the Michael Woolworth's studio, where print art has been created since 1985, often in an unconventional way, although realised on traditional hand presses. The story of this studio is interesting, among other things, because it was founded by a former American student who came to Paris in 1979 and, by a happy twist of fate, found an interesting job in the graphic studio of Franck Bordas, the grandson of Fernand Mourlot, who initiated Picasso, Miró and many others to print art.

An article by Hana Larvová with a link to the original unmistakable work will introduce an important personality of Květa Pacovská (1928–2023). Also her work grew out of experimentation and a distinctive understanding of area and space as two intertwining dimensions that allowed the artist to express herself with a lapidary, sometimes subtle graphic rhetoric.

In the following article we will return to the news of the passing of another important artist - Eduard Ovčáček (1933–2022) and present an album of print sheets entitled *EO*, published on his ninetieth birthday by the Department of Print Art and Drawing of the Faculty of Arts of the University of Ostrava, to which 30 print artists from the Czech Republic, Slovakia and Poland contributed. Jana Šindelová commemorates Eduard Ovčáček.

The fact that an artist's book can be a good pretext for a dialogue not only among artworks, but also their authors, is demonstrated by the exhibition at the Künstlerhaus in Vienna entitled *CONNECTED III*. This intermedia type of artistic expression attracts artists precisely because it sets no boundaries in its formal anchoring. A report on the exhibition, which was attended by both Austrian and Czech artists was prepared by Jana Šindelová.

Also the following contribution deals with the author's book, as it presents the work of the Krupka Studio (Miroslava and Lubomír Krupka). Eva Čapková presents a balance sheet of the many years of the studio's operation, the breadth of interests that both artists project into their work and the challenge that the demanding conception of their own work entails.

From the Czechia we will move on to Munich, where the exhibition of the American artist Kiki Smith entitled *From My Heart* opened at the New Pinakothek. The exhibition with the theme of the heart in its various forms and contexts is reported and reflected on by Eva Čapková.

In the following article, we will broaden our geographic perspective and present the personality in which the artist and the exhibition organiser come together. Eduardo Lara is a Mexican artist who settled in Prague and who soon expanded his initial efforts to promote Mexican printmaking abroad to include international exchange projects and the organisation of travelling thematic exhibitions. The protagonist himself has prepared a report on how he has managed to fulfil his vision.

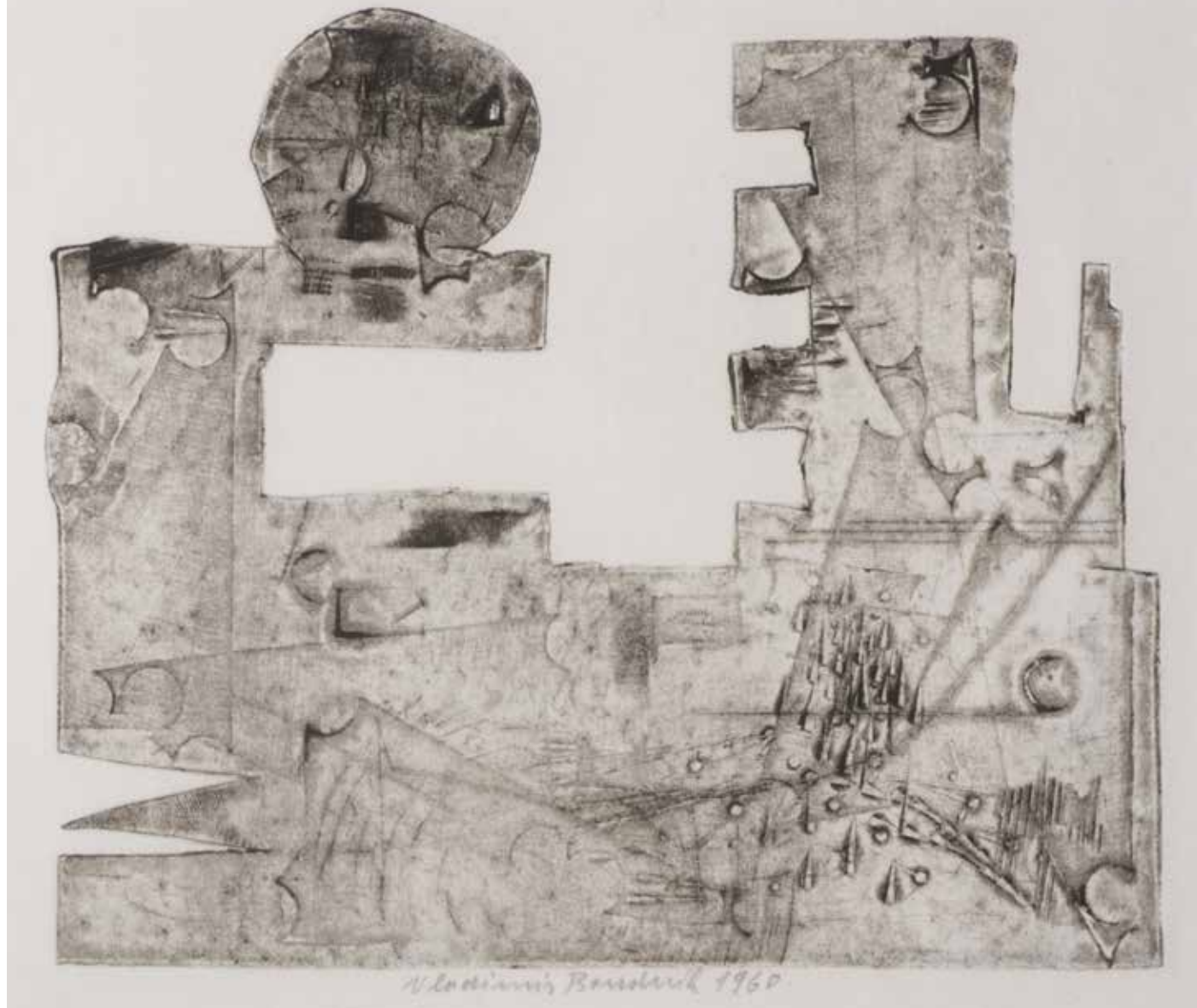
In October 2023, the Havelka Gallery in Prague hosted an exhibition by Dalibor Smutný entitled *Sequences*. Although in a pictorial sense the subject is a flower, the more fundamental theme is the transformation of the mezzotint printing plate and the recording of its states, as the author of the text, Terezie Zemánková, explains.

In an article by Anna Heywaert and her PhD student Antía Iglesias, we will find out the way they conceive of art education focused on printmaking at the Faculty of Fine Arts in Pontevedra, Spain, which is part of the University of Vigo.

This issue also includes a chronicle of important events prepared by Lenka Kahuda Klokočová, and a report on the results of the Print of the Year of 2022 competition and show by Kateřina Hanzlíková.

I believe that *Grapheion* will once again not disappoint your expectations.

Ondřej Michálek



↑) Vladimír Boudník, *Untitled*, 1960, active print, 15 × 14,7 cm, structural print

→) Vladimír Boudník, *Untitled*, 1965, structural print, 28,5 × 25,5 cm, structural print



VLADIMÍR BOUDNÍK'S 100TH BIRTHDAY

EVA ČAPKOVÁ

On 17th March 2024, he would have celebrated his 100th birthday. Vladimír Boudník, a key figure in Czech printmaking, ranks among artists keen on experimenting and innovating. At the end of the 1950s and in early 1960s, he presented to the public his own printmaking techniques, gradually influencing nearly the entire then-Czechoslovak art scene.

His printmaking success did not go unnoticed abroad: he exhibited in Miami, Lisbon, Oslo, The Hague, Ottawa, Orléans, Berlin, Brussels, Delhi, and many other cities. He was a friend of Jiří Kolář, Mikuláš Medek, Bohumil Hrabal and Egon Bondy, and also became a literary character. Writer Bohumil Hrabal referred to him in his work as Vladimír, 'Vladimírek,' a gentle barbarian who could transform formless matter into artistic artefacts. The literary simulacrum had, however, little in common with the real Boudník.

Boudník, a graduate of the State Printmaking High School (he applied to it immediately after the end of World War II in 1945), served in the war as a forced labourer in Dortmund, under the Nazi German rule. Those experiences fuelled his project of antiwar activism. In 1947, he began engraving peace messages into metal plates. He printed a proclamation *To the Nations* and distributed the copies in his neighbourhood. In these texts, he warned against another possible war and drew attention to the main causes of World War II for him – indifference, inaction, and lack of education of a large portion of the population. His efforts, however, remained without a wider response.

In the course of his studies, Boudník searched for new means of expression that would best communicate the needs of his time, or rather his generation. He finally discovered his own path when he published his first two art manifestos in 1949. In these *Manifestos of Explosionalism*, he defined a new art movement, deriving its name from the word explosion: "*The action, the impact, it must feel like throwing a grenade at people. It explodes and it flies on...*," as he later revealed.¹

Explosionalism was to be an art movement as a synthesis of all previous -isms, aiming to arouse an interest in one's own creativity and in art making among ordinary people. For Boudník, the role of art was to bring people a fulfilment in life and distract them from thoughts of war. His instructions were essentially simple: "*Look around you! At a dirty wall, marble, wood's rings... What you see is your inner self. Do not underestimate stains. Circle around them with your finger, redraw them on paper..., and take control of your inner self. Why would you allow yourself to be increasingly influenced by others and by following their lead crawl at their feet? Create using your own ideas. You do have something to say to the world!*"²

He produced his manifestos using traditional printmaking techniques – drypoint for the first one, lithography for the second – and sent them to his friends and to various cultural workplaces, such as the radio and several newspaper editorial offices. They were accompanied by letters in which he explained in great detail the main principles of his movement. However, an idea of art based on freedom of expression could not succeed in his time, as evidenced by the following reaction: "*I am convinced that no abstract art can be the art of our present-day society, including your Explosionalism.*"³

Art critics could not respond to his texts until the 1960s. By that time, however, the writings were no longer relevant for Boudník. His theoretical considerations were often greatly belittled, dismissed with a wave of the hand, so to speak. As an artist interested in various scientific disciplines, in examining things, posing questions and searching for answers, someone

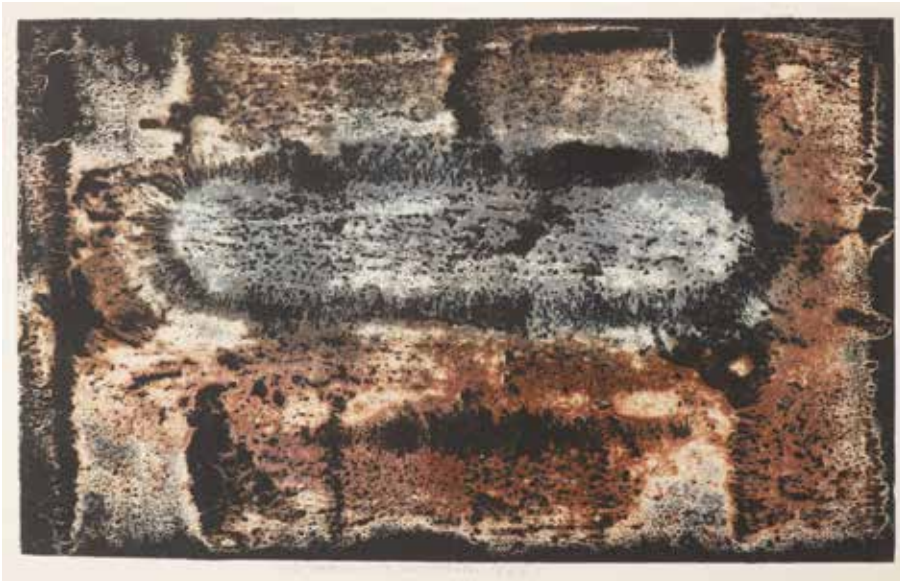
striving for knowledge and understanding of the laws of human perception in order to create art for people, he became in the minds of many an artist who did something "without focus," "just printing something" that evoked a certain aesthetic experience. Boudník was denied the meaning of his intellectual pursuit in the texts of art critics of the time, and even today, he is often viewed through this completely distorted perspective. However, let's go back to the 1950s.

Boudník discussed the wording of his manifestos with one of the Kladno steel mill's workers, Bohumil Hrabal, with whom he shared an apartment located at the legendary Na Hrázi Street as a subtenant from 1951 to 1952. It was during this period that Boudník created a samizdat series entitled *Explosionalismus* (Explosionalism) featuring only his own literary texts. The series consisted of half-letter-size notebooks, stapled in the middle. Two facts greatly contributed to Boudník's development of the series: first, he became a roommate of a future writer; secondly, as a graphic designer in a marketing department at the national company Kovoslužba, where he started working in the early 1950s, he had a typewriter at his disposal. Although the series did not exist for long (it ended with the artist's departure from Kovoslužba in September 1952), the wide range of Boudník's texts featured therein became a starting point for an illegal series published by the Association of Friends of Vladimír Boudník in the 1970s and 1980s. To some extent, they also inspired Bohumil Hrabal's writing.⁴ After 1989, the samizdat texts were republished in an official edition of Boudník's work entitled *Z literární pozůstalosti*



↑) Vladimír Boudník, *Vestonic Venus*, 1967, symmetrical print, 49 × 34,5 cm, private collection

↓) Vladimír Boudník, *Untitled*, 1965, magnetic print, 17 × 27,5 cm, private collection



(From the literary inheritance). Finally yet importantly, the Explosionalism series also represents a certain testimony of the time, awaiting further literary-historical evaluation.

Boudník's happenings in the streets of Prague took place around the same time. How many he organised is hard to estimate today. Although we have Boudník's records, he made them with a considerable delay. However, it is not critical whether Boudník organised eighty, one hundred or one hundred and twenty happenings. Even the smallest number represents an enormous amount of art activism in public space. Boudník described his intentions as follows:

*"In order to make contact with people, I chose a wall with prominent spots a little higher up. There had to be room around me; I got my painting tools ready and I started creating. I had a canvas on the easel, or if the wall was old, I created directly on it. Later, I improved by carrying a frame or matt board with me, hanging them directly on the stains, and at most I sometimes emphasised a particular detail."*⁵ A number of friends accompanied him, his classmates from the printmaking school in the beginning, later also Hrabal. Boudník claimed that thanks to Hrabal's support, he did not quit. As he noted: *"[...] I would even say that he was able to defend my views much better than I could have done it myself."*⁶ As a result, Boudník could fully concentrate on his work. Nevertheless, he did not view his happenings as artistic ventures in the sense of the later action artists, but as something that is naturally part of art making.

In the early 1950s, Boudník focused on "working with people." His art practice could best be described as didactic. He was explaining and trying to make people familiar with the principles and methods of art making; he tried to bring them closer to art. He relied on various scientific disciplines, especially psychology and physiology. He believed that through science he could get to know human nature and the processes of human perception in order to find the best way to guide people on their journey to art and art making.

In 1955 came a turning point in his art practice. He created the first work he described as purely "explosionist." He reported about it to Hrabal: *"Dear doctor. After I hit a wall, I've finally made progress. This Saturday I created (perhaps for the first time) a proper explosionist*

*print. When I was working on it at the factory, people were flabbergasted. Yours, Vladimír."*⁷ What did the groundbreaking print look like? It was a print produced using his first new technique. He named it "active printmaking." His didactic efforts played a role in its invention, as well as the fact that he changed job within the company. He left his position as a metal worker at Středočeské strojírny and became a workshop draughtsman, which was a relatively quiet job allowing him to communicate with others more easily. The focus of his art activism gradually shifted from the streets to the factory.

In addition, machine shops offered a printmaker enough useful materials, especially various sheets of metal, so Boudník decided to demonstrate to his co-workers how to create a drypoint print: *"I produced a drypoint print in front of them (the workers), using a file, hammer, iron filings, and whatever was at hand. They are curious about the impressions."*⁸ However, no printmaker would ever work with the metal plates used by the workers, worn and scratched, with random traces of tools needed to process them. However, Boudník viewed such unintentional interventions as direct records of life, enabling the artwork to evoke new emotions⁹, and he decided to incorporate the impressions and traces into his prints.

This thinking yielded his first prints made with unconventional tools – unusual in the world of visual arts, yet common in factory life. Gradually, he began to conceptualise the traces of tools and subordinate them to a certain order. Hence, active printmaking was born. Boudník and his colleagues at Středočeské strojírny then created something like an illegal art workshop where ordinary workers were producing abstract art. Fortunately, this activity went unnoticed by the management, they were either not interested in such activities or underestimated their impact. Boudník gained new experience and knowledge from his "work with people." He even founded an "Archive of Explosionists."

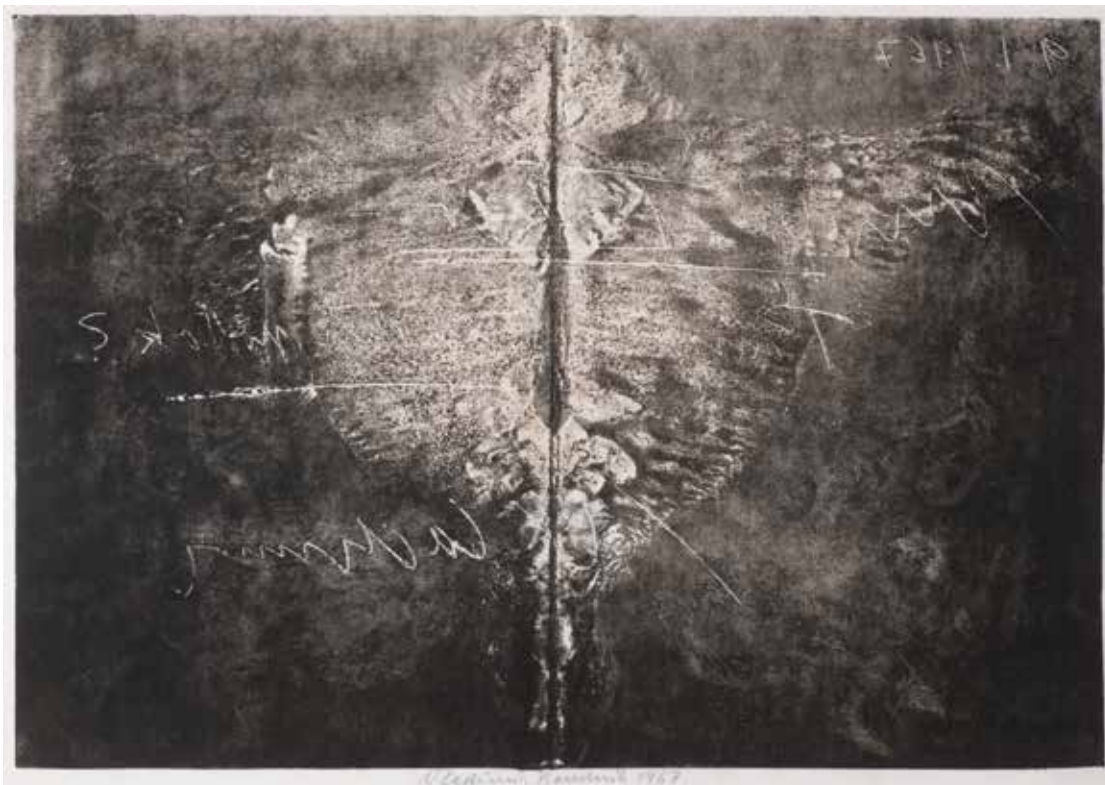
In 1959, he started using another technique of his own invention, which he named "structural printmaking." The technique included printing in colour from a relief matrix created by using nitrocellulose lacquer, into which various "additives" – sand and textile components were the most common – could be added during drying time.

*"I have the impression that this is a new technique that balances economics and modern art form requirements. I hope that it will be mentioned before something similar is discovered abroad – better said, before it is accepted from abroad,"*¹⁰ he wrote in one of his letters. He began to experiment with colour extensively in this technique, integrating it into prints in a different way than it was used, for example, with colour woodcuts or linocuts. The prints resembled oil paintings, with the only differ-

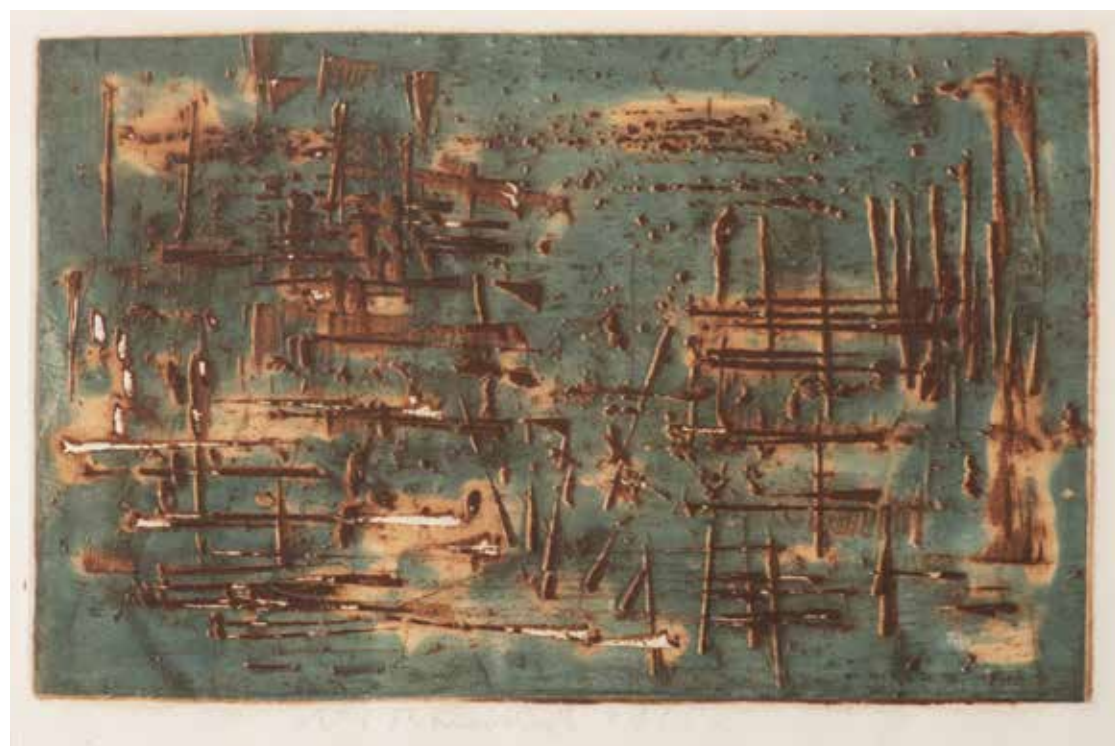
ence being that he needed a printing press to create them. This perception was also strengthened by his use of oil-based inks, which allowed for a creation of unique and challenging colour schemes with soft transitions. Boudník mainly employed relief printing, but sometimes he combined it with intaglio. Ink was then applied to the plate in a much more complicated way than by simply being rolled on. Artist's ability to work with colour, then, definitely affects the result. A good set of



↑) Vladimír Boudník, *Untitled*, 1963, monotyp, 38,5 × 26 cm, private collection

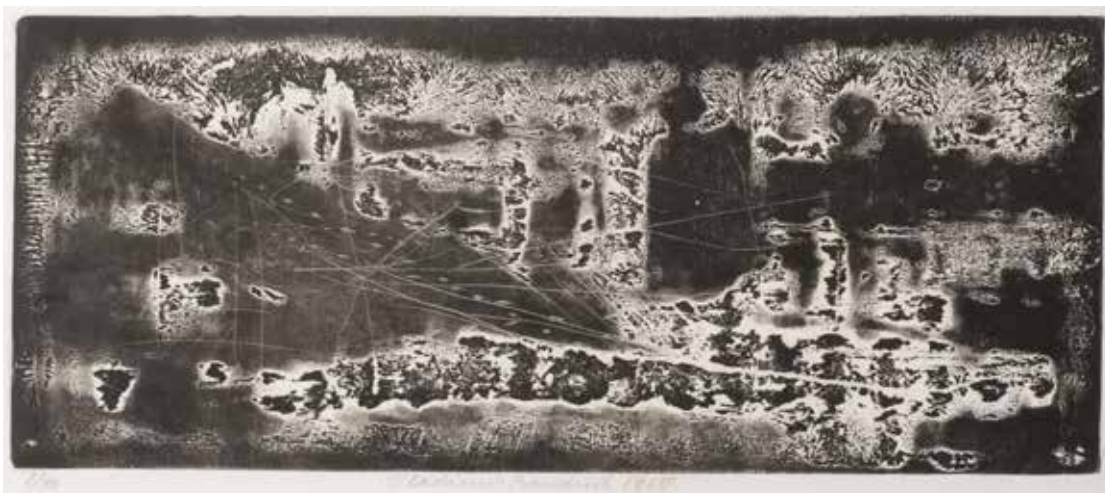


←) Vladimír Boudník, *Untitled*, 1967, symmetrical print, 34,3 × 49,3 cm, private collection



→) Vladimír Boudník, *Untitled*, 1965, active print, 15,6 × 25,2 cm, private collection

↓) Vladimír Boudník, *Untitled*, 1965, magnetic print, 20 × 47,5 cm, private collection



→) Vladimír Boudník, *Untitled*, 1961, woodcut, 30 × 29,5 cm, private collection

printing skills and experience determine the way the print's space is modelled and the artist's intention communicated by using colour. The technique also yields prints of a surprising haptic quality. Boudník might have investigated how colour treatment affects the perception of the original matrix or structure, but he also found a space for experimentation in the printing process. He elevated it from a mere reproduction method to a creative artistic exercise.

The technique enabled the artist to not only employ colour in a unique way but also introduce new means to the making of the matrix, just as before in active printmaking. In case of active printmaking, Boudník used unconventional work tools; structural printmaking was about materials – varnish, sand, textiles and various waste. The reasons behind Boudník's use of these materials are not well documented in writing, yet it is clear that he looked for resources in the factory, directly at his workplace. We should, therefore, understand structural printmaking also as a result of Boudník's efforts to transfer his work environment to the world of art. His interest in material and its capacity to evoke emotions as well as his experience of working with a wide range of materials led him to developing in his artwork an expression typical for art informel.

By that time, he already exhibited his active prints from 1957 at the Les Contemporains Gallery in Brussels during EXPO '58. It appears that the exhibition helped him get included in the book *La peinture abstraite, se genèse, son expansion* by the Belgian-French theorist Michel Seuphor.¹⁰ The French theoretician chose Boudník out of many artists, listing him alongside František Kupka as a representative of modern art tendencies in Czechoslovakia.

In 1965, Boudník introduced yet another original printmaking method. He decided to let into his creative process the forces of nature, namely electromagnetic force. Using acetone varnish and iron filings, he first created a structure on the surface of plate. At this point, the process was similar to structural printmaking. Then, Boudník placed the matrix on an electromagnet and let the laws of physics enter the printmaking process. Magnetic forces had a key impact on the creation of a drawing in the print. Using this method, Boudník achieved a partial objectification of art making. He soon

realised that the magnetic printmaking technique offered him a whole range of new means of expression. Printing, as with structural prints, then represented another level of creating the work. Nevertheless, he created only eight known printing plates using this technique. The reason was simple. In 1965, he received a scholarship from the Union of Visual Artists, allowing him to leave the factory and focus exclusively on art making. As a result, he no longer had access to the factory electromagnets and was therefore forced to change his procedures.

Boudník continued exploring integration of natural forces into printmaking. He experimented with other forces – water, matter, and time – to transform the matrix by corroding its surface. He named this method “exhumation printmaking.” The name was derived from the process of making the matrix

– he first buried it under the ground, took it out after a certain time, and printed it. He also referred to the technique as “rust etching.” Boudník did not give any reason why he abandoned this method. One could speculate that it was difficult to get good impressions from the matrices, and the method was lengthy. Exhumation printmaking thus remains a remarkable idea at a time when approaches to art making were changing again, with land artists and conceptualists entering the art scene.

Two unofficial exhibitions in 1960, entitled *Konfrontace*, had impacted the expansion of Boudník's non-traditional printmaking methods. Their initiator was Jan Koblasa, a recent graduate of the Academy of Fine Arts, who invited his former friends and classmates from the academy to exhibit their works. The exhibitions had an enormous influence on the cultural world in Czechoslo-





←) Vladimír Boudník, *Untitled*, 1968, structural print, 49,5 × 34,4 cm, private collection

cant creative contribution to printmaking by the Hollar Foundation is named after him.

Today, we understand Vladimír Boudník's name as a synonym not only for honest craftsmanship but especially for a great creative invention able to push against the current, tear down in order to rebuild, overcome everything that stood in its way, that was not willing to give up. Vladimír Boudník was an exceptional creative personality of international stature whose work will be examined in an upcoming publication by Kafka books.

1 Vladislav Merhaut: *Grafik Vladimír Boudník* [Printmaker Vladimír Boudník] (Prague: Torst, 2009), 51

2 Vladimír Boudník: *První manifest explosionismu* [First Manifest of Explosionism], 24 March 1949, Prague.

3 Bohumír Macák (editorial office, magazine *Host* in Brno) – Vladimíru Boudníkovi [To Vladimír Boudník] – 23 July 1958, LA PNP – NFVB.

4 When the Association decided to publish in 1973 the *Tribute to Vladimír Boudník* with Boudník's *Jedna sedmina* (One seventh), Hrabal contributed to the anthology with the text *Deník psaný v noci* (Diary written at night). He wrote about the time spent together. The text was also to become the initial impulse for the book *Něžný barbar* (The Gentle Barbarian) (Merhaut, *Grafik Vladimír Boudník*, 368 and 373).

5 Ibis.

6 Bohumír Macák (editorial office, magazine *Host* in Brno) – Vladimíru Boudníkovi [To Vladimír Boudník] – 23 July 1958, LA PNP – NFVB.

7 Bohumír Macák (editorial office, magazine *Host* in Brno) – Vladimíru Boudníkovi [To Vladimír Boudník] – 23 July 1958, LA PNP – NFVB.

8 Vladimír Boudník: *Z korespondence I* [From his correspondence I] (Praha: Pražská imaginace, 1994), 87.

9 Vladimír Boudník in an interview with Vladislav Merhaut, tape recording, 1960s, unpublished, in the author's archive.

10 Michel Seuphor, *Ein halbes Jahrhundert Abstrakte Malerei. Von Kandinsky bis zur Gegenwart* (Munich: Droemer-Knaur, 1962).

11 Vladislav Merhaut: *Dopis* [Letter], 26 July 2012, in author's archive

vakia. Konfrontace fulfilled their primary purpose – for young artists to exhibit their works, in confrontation to each other, and to clarify their approaches; the artists had also an opportunity to receive feedback from the public. The exhibitions became a manifestation of the new, uncompromising abstract art making, which influenced a number of other artists in the following years. They marked a certain milestone in Czech and Slovak visual arts, and Boudník was its prominent figure. He also significantly influenced a group of artists working blue-collar jobs in Prague-Vysočany, as he did, including Oldřich Hamera, Josef Hampl, and Lubomír Přibyl.

At the time, however, only a few people recognised Boudník's immense contribution. The situation that prevailed in Czechoslovakia did not allow his contemporaries to fully reflect on the artist's innovative work. The printmaker became a victim of the state of art criticism of the time, which was in crisis, as it could not fully connect with the events of the surrounding world. His work was misinterpreted, misrepresented; as an artist, he was present-

ed with objections and arguments which were completely irrelevant or had long been overcome.

Vladimír Boudník was an exceptionally creative artist who, with his actions, pedagogical efforts, and last but not least his original creative approach to printmaking, aroused astonishment, admiration, but also resistance, envy, hatred and indignation from some "official" artists and critics. On the other hand, Boudník attracted young artists who were thinking "differently." He was able to significantly revive the Czechoslovak art scene of the 1960s. He provided printmaking with important impulses and introduced three new techniques. In particular, his structural printmaking became a real hit, becoming a fashion hit in Czechoslovakia, and even today it is used by many artists. In addition, Boudník can also be considered a pioneer of action art in the former Czechoslovakia, a publisher of the 1950s samizdat literature, and, alongside Karel Teige, the author of art manifestos. Therefore, it is not surprising that the most prestigious award given to a living Czech artist for his/her signifi-



ATELIER MICHAEL WOOLWORTH, PARIS

ONDŘEJ MICHÁLEK

A complete overview of the activity of the printmaking workshop set up in 1985 by Michael Woolworth, American born master printer who moved to Paris in 1979, would certainly take up an entire issue of *Grapheion*. But in agreement with him, I will limit myself to the essential elements that characterize the workshop's functioning and to the artistic (and technical) approach that Woolworth has adopted and continues to pursue.



Catherine de Braekeleer, in her preface to the catalogue published for the 2017 retrospective exhibition of prints made in the Woolworth atelier at the Centre de la Gravure et de l'Image imprimée in La Louvière, Belgium, where she was director, describes the harmonious and creative atmosphere between Woolworth, his team and his interns, explaining that the "same sense of complicity is palpable with the artists who frequent the atelier. Michael Woolworth stops at nothing when faced with even the most unusual demands by the artists with whom he collaborates. His workshop is a kind of laboratory for creation in which the art of printmaking is constantly being reinvented."

The article by French art historian Pierre Wat, "Life under pressure," high-

lights an important technical aspect of his work: the studio uses only manual presses, even for very complex prints. This feature allows the artists to have a "physical" involvement with the image and is particularly useful for small to medium editions. Moreover, Michael Woolworth often chooses to work with artists who are untrained in printmaking; he believes that their lack of experience leads to innovation, and to the creation of artworks that are unique and surprising as artists are forced to leave their comfort zones. His goal is to guide artists in the creation of unorthodox works that results from their unfamiliarity with printmaking techniques. He uses the same approach when creating artists' books.

INTERVIEW WITH MICHAEL WOOLWORTH

O. M.

In the catalogue published for the exhibition at the Centre de la Gravure et de l'Image imprimée, of prints made in your studio, I found it interesting to read that the artists you invite to collaborate with you are always unfamiliar with printmaking, that before coming to you, they had neither penetrated its secrets nor grasped its technical finesse. I understand that mastering the art of printmaking can often lead the printer down the path of perfectionism in which the technical takes precedence, preventing new content for both the artist and therefore for the viewer from "penetrating its crust," for both the artist and the viewer. But even artistic content today easily acquires a solid skin, influenced by the prevailing fashion or the temporary dominance of an ideological concept. Should the printmaker have a say in this, and still take care of his own "skin"?

M. W.

It's true that mastering the art of printmaking requires a great deal of rigor and discipline, of perfectionism in the gesture. But I never let this take precedence over what I see as my most important job, which is to guide the artists, to accompany them, to facilitate their expression, to bring out and enhance the artist's voice using the techniques at our disposal.

←) Günther Damisch (1958–2016), *Steinegedicht* 9, 1995, lithography, 69,3 × 51,2 cm



κ) Mélanie Delattre-Vogt (1984), *Woman with a Dog*, 2022, lithography, 50 × 38 cm

κ) Richard Gorman (1946), *Hanko Orange Buzz*, 2014, monotype, 38 × 28 cm

↑) Blaise Drummond (1967), *The Boathouse*, 2022, woodcut and collage, 53 × 78 cm

↑) Brecht Evens (1986), *Transhuman*, 2022, lithography, 38 × 28 cm

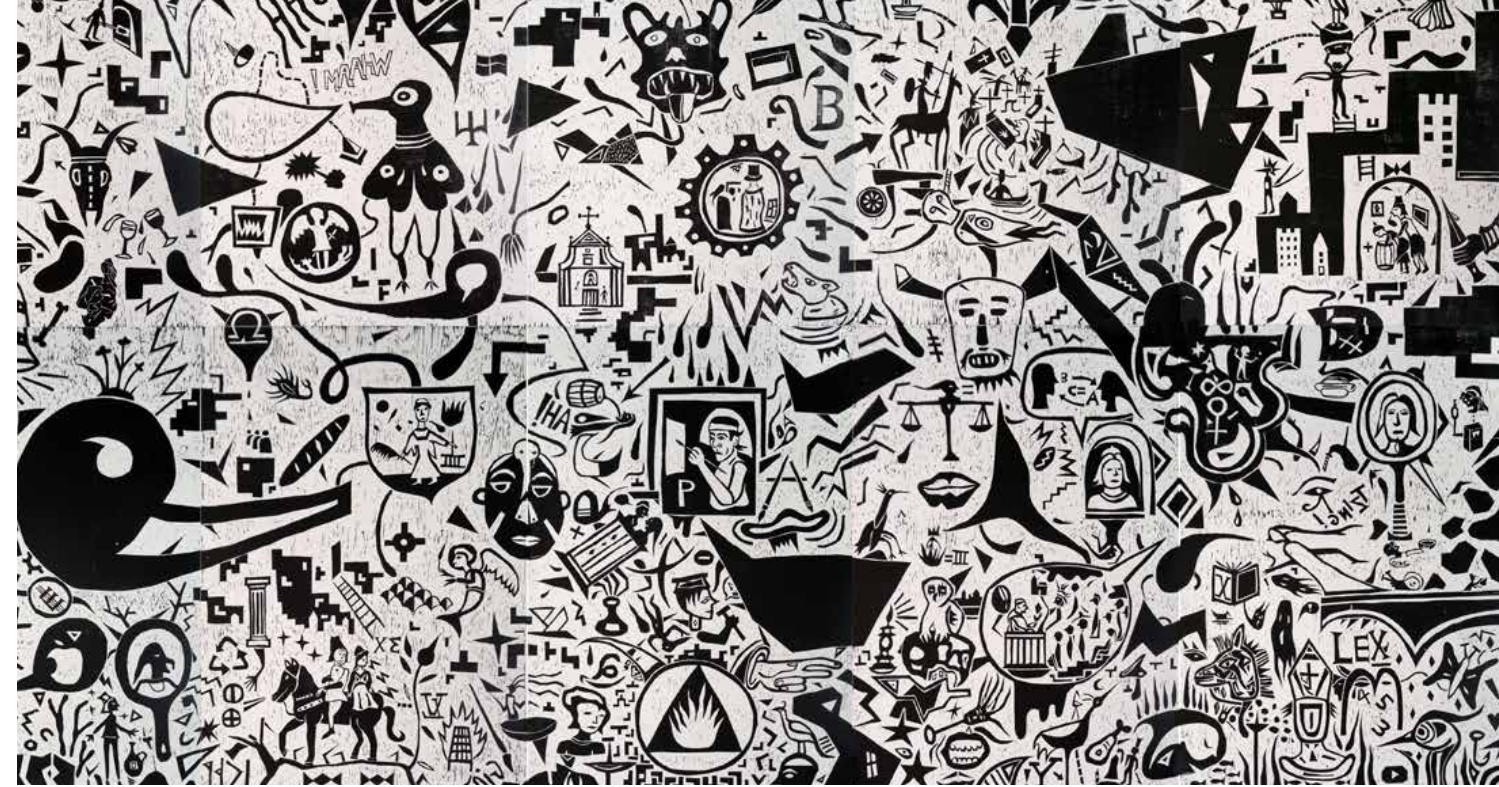


Over the years, I've collaborated with a number of incredible, very experienced printmakers, such as Jean Dubuffet, Roberto Matta, Jim Dine, Allen Jones and Gunter Damisch, who headed the graphic arts department at the Academy of Fine Arts in Vienna; I'm currently making an artist's book with Gunter's successor, Christian Schwartzwald. And some incredible, crazy results have come out of our time together. But most of the artists I approach, or who approach me, have little or no knowledge of printmaking. This can lead to freedom and unpredictability, to uninhibited compositions

that neither of us would have thought of. I take a very open-minded approach, and I love pushing the limits of the medium by using unreasonably large formats and unorthodox supports or combinations of techniques, and we embrace the surprises and accidents, the serendipity that can occur when someone discovers the possibilities of printmaking. We produce art, not prints.

When I started my own shop, I made a very important decision that I still honor today: to create a manual studio – using only hand-operated presses – and historical techniques such as lithogra-

phy, woodcut, etching, linocut and monotype. Then I try to subvert them. One of the most surprising examples is a “rug” made in 2004 in collaboration with the Spanish painter José Maria Sicilia, measuring 9 meters by 3 meters and made of 84 blocks in plaster. It's a contemporary interpretation of an antique Caucasian Kuba rug in the Louvre collection, with an abstract motif symbolizing paradise, that was shown in the museum's Islamic galleries. We printed it using a solvent-transfer technique inspired by one I'd seen long before on a trip to a porcelain factory in Limoges.



↑) Bruno Hellenbosch (1977), *Decameron*, 2019, woodcut, 200 × 350 cm

↓) William MacKendree (1948), *Night in Tanjah*, 2000, woodcut and gouache, 160 × 120 cm



There's the decade-long collaboration with Matta on *Don Quixote*, which was 2,64 × 2,32 meters, like a Latin American mural, but also printed in a tiny format that we folded and put in a box of kitchen matches. With Korean artist Lee Ufan, we invented a system for printing a scroll over 5 meters long and 40 centimeters wide in drypoint, all in one go. With French sculptor Jean Michel Othoniel, we imagined a technique for printing on a stretched canvas covered in gold leaf. With the American artist Jim Dine, there was constant recycling of all his matrices to

create completely new images. The examples are endless.

When a relationship begins with an artist we're publishing, we're embarking on a voyage together. It's very rare that someone comes in with a model to replicate—that's not what we do. All we need to start working is perhaps a few preliminary sketches, or pictures on a cell phone, a conversation. Nor is it about doing a 'one-shot' project; it's about building a body of print work together over time. We're trying to create an identity in their print work that is independent of the medium they

usually use, and can even transcend it. That's what makes it exciting to get up every day. Since I started, we've published close to 2,000 original prints; over 400 since 2019. Add to that 36 artist books and everything by hand. You better want to get up every day.

κ) Matt Magee (1961), *Topology IV*, 2019, photogravure and lithography, 49 × 34 cm

↑) Günter Damisch, *Steinergedicht 5*, 1995, lithography, 49 × 34 cm

O. M.
Over the forty-odd years of your workshop's existence, you must have met not only people who made discoveries in a field previously unknown to them, but also people who, despite your best efforts to help them discover its charms, were discouraged by printmaking, because they did not find in it what they expected. Have you met such people?

M. W.
 In the last forty years, no artist has ever stopped working with us once we've started. Actually, I think it may have happened once, with one artist, in 1988, during the very first trials. Sometimes it takes months or even years for an artist to start working with us, and there have been cases where we've haven't been able to work together because of incompatible schedules or costs, or because the encounter doesn't really go anywhere. But once we start exploring together, something animal happens, something primal. I like to think of my workshop as a family, but also as a kind of laboratory. It's like my fantasy of how recording studios used to be: places where a community of people, ideas, talents and energy work together in the service of a vision. You have the composer, the producer, the sound engineer, the musicians, the lead singer, etc. all working together to interpret a work of art. That's very much how we operate. The process of talking, listening and experimenting is incredibly exciting, and the artists are immediately drawn to the myriad of possibilities offered by the print medium. My job is to make that happen.

I can't believe how incredibly lucky I was, in terms of how I came to printmaking. I discovered it by accident, in 1979, while looking for a summer job in a bar during a vacation in Paris. I happened to meet someone my age, Franck Bordas, who had just founded a lithography workshop, and began to apprentice there. By the end of the summer, I knew I didn't want to go back to school, or back to America. It turned out that Bordas' grandfather was the iconic French printer Fernand Mourlot, one of the most famous, most gifted lithographers in history. He had worked with Picasso, Miro, Matisse, Bonnard, Chagall, Braque, Léger, to name a few. Incredibly, he came out of retirement to work with us. He was 87 years old, and he brought in his friend Jean Dubuffet, who was 81, to collaborate on dozens of works. Fernand saw lithography as a new way



↑) Maude Maris (1980),
Muridé, 2021, lithography, 65 × 50 cm

↗) Peter Soriano (1959),
Atelier MW, 2019, lithography, 51 × 70 cm

→) José Maria Sicilia (1954),
The Book of a Thousand and One Nights, Part II, 1997–1998,
 bound book of 30 pages, interventions in lithography, linocut,
 monotype, and hand colouring, 32 × 25 cm

κ) Stéphane Pencréac'h (1970),
Narcissus, 2012, woodcut, 220 × 240 cm

←) Frédérique Loutz (1974),
Hänsel & B-rätsel, artist's book (40 pages), 2006–2007,
 lithography coloured with watercolour, 31 × 24 cm

↙) José Maria Sicilia (1954),
Impromptu, 1995, artist's book (16 pages),
 6 poems by Jacques Dupin, lithography, 33 × 22 cm



←) José Maria Sicilia (1954),
Orifice XXV (Paphiopedilum), 2000,
 lithography, 110 × 80 cm

←) Djamel Tatah (1959),
Wood 0708, 2008, woodcut,
 59 × 50 cm

for them to express themselves, as a painter's medium, and he encouraged artists to treat it as such. So even more than learning technique, I really learned how to collaborate, how to listen.

O. M.

How would you assess the role of the printed image in contemporary art? Some people are uncomfortable with the concept of the reproduced image as such, while others don't understand the technicality of the field, so they don't understand the relationship between the matrix and the final result. But on the other hand, there are people who fight against expanding the definition of the medium beyond the traditional boundaries, such as to large formats or installations, or reapplying proven working methods without challenging them. Is it worthwhile to focus on such questions? Wouldn't it be better to avoid looking back or sideways, and just keep going forward, following our passion?

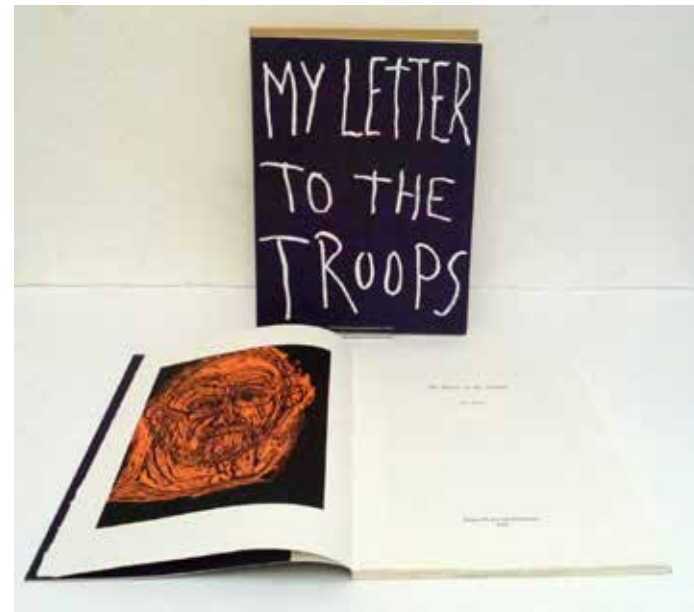
M. W.

I'm not really interested in making "prints" per se, nor in the traditional role of printmaking in contemporary art. I'm interested in borrowing certain aspects of traditional printmaking techniques, how to twist and subvert them to my own ends. Using pressure to create ideas.

I usually make prints in limited editions (10–50 copies), and at times also monotypes. Although society today goes towards standardization and uniformity, I believe in the exceptional, the intimate, the rare. What I make are never reproductions but multiples, multiples that are original works of art. The artists always come to the print shop and spend time working with us, imagining, drawing or painting a new project, which is then printed by hand on our presses according to decisions we make together. I also see the function of the printed image as fundamentally democratic. The work is the result of a collaborative effort. The concept of teamwork is essential to my approach. The economics of printmaking also make the work accessible to a large number of people; collectors or museums can buy an original work of art at a much more reasonable price than a drawing or painting by the same artist. Great works of art can be seen in museums and galleries, but so few people are able to own them and live with them. We can help make this possible.

→ Barthélémy Toguo (1967),
The Erotic Diary of a Lumberjack, 2009,
series of 12 linocuts, 38 × 26,5 cm

↓ Jim Dine (1959),
My Letter to the Troops, 2016,
bound book in slipcase
of 64 pages with 18 original linocuts
and a poem by the artist printed
in letterpress, 42 × 32,5 cm



“EMPTINESS AS A STARTING POINT OF CREATIVITY.” THE ART OF KVĚTA PACOVSKÁ (1928–2023)

HANA LARVOVÁ, PHOTO: ŠTĚPÁN GRYGAR

Květa Pacovská explored the notion of space in her conceptual work. She considered it with an immense amount of inventive creativity, which enabled her to produce a comprehensive body of experimental work in a wide range of art forms—paintings, sculptures, drawings, prints, installations, and artist books. Her original creativity was matched by equally original, non-traditional art processes she used. They reveal her inspiration by artistic impulses with which Paul Klee, Kurt Schwitters, and Kazimir Malevich – classical modernist artists – enriched the pre-war avant-garde in the early 20th century.

Yet it was also Romanesque and Gothic art, with the noble colours of fresco paintings, that appealed to her. "I was also able to spend hours at the Arena Chapel in Padua, which is a sort of small museum of Giotto, perceiving the incredible beauty of azure blue colour covering the entire ceiling," she recalled her enchantment with the beauty of balanced tones in Giotto's frescoes.

She expressed her ongoing interest in the phenomenon of space—specifically

in visual spatial relations—using lines and colours, approaching her examinations in an unorthodox way rooted in predominantly geometric signature style. The order of geometry, as she emphasised, guided her towards clear expression. She started with a geometric concept, composed of exact elementary components and modified only by minimal interventions, which she then further developed into various artistic forms, connecting individual details in a light, almost ingeniously playful

manner and with incredible creative variability.

↪ In the studio, 2005

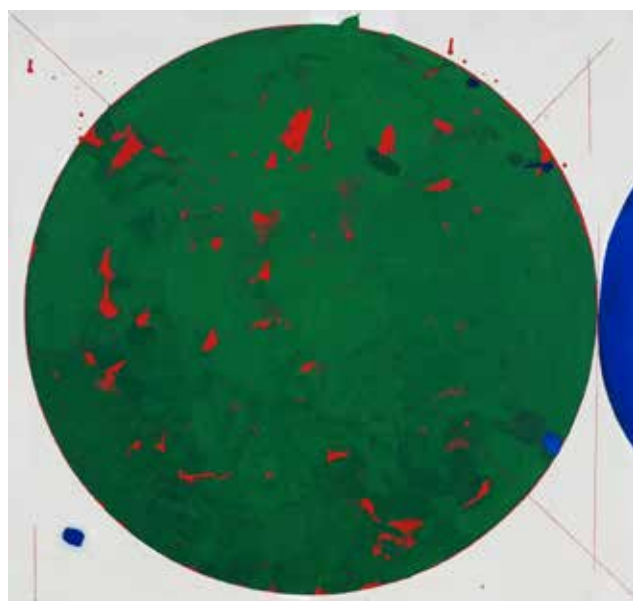
↪ Květa Pacovská,
Poster for TIBE 3, 2003,
limited edition (6 prints)

"Why do I draw.., because I need to. Because I cannot exist without drawing. It's something like breathing for me."

From the very beginning of her art practice, she chose line drawing, or rather line drawing as the basis for her artistic signature style: "I draw, I draw everything, I draw with anything on anything," she commented in the early 1950s on her almost obsessive preoccupation with the spontaneity of a line. In the linear compositions of her drawings and paintings, the emphasis on the act of drawing, which formed a spatial concept limited only by a gesture of the artist's own physicality, was a clear priority. She used colours in some drawings, but very often she worked just with black and white. The resulting compositions of subtle pencil lines on otherwise empty white surface of the paper gained a contemplative character; they served simply as records of immediate reflective, deeply concentrated thinking. "A drawing is a drawing. It should not and cannot pretend anything. It expresses our feelings and thoughts." In the years 1996 and 1997, Květa Pacovská created a series of graphite drawings on white canvas. The white colour was of fundamental importance to her, "white is an absolute silence, its internal expression is equal to the absence of sound." She conceived the drawings as records of the process of her searching for and finding mutual spatial connections of simple geometric shapes. As such, she intentionally left in this white area more or less visible traces of lines, as she thought about them while developing and arriving at the final form for her idea.

"Colours are basic elements. They evoke emotions in any situation. It doesn't feel the same to be in a blue or a red room. The feeling each colour gives you is completely different."

Květa Pacovská was painting since the early 1990s. Paintings became a constant part of her artistic expression parallel to drawing. She approached painting in the same way as drawing; paintings were created slowly, with the artist's applied mind. In each of them, she emphasised the semantic quality of optical elements. Pacovská's paintings are dominated by colour, the compositions resemble colourful spatial architectures consisting of segments and lines with an open concept, allowing further transformations according to



↑) Květa Pacovská,
Circle 3, 1997, graphite, canvas

←) Květa Pacovská,
Circle Space, 1995,
acryl on canvas

↓) Květa Pacovská,
Classification, 1997,
acryl, canvas

the artist's immediate reflective thinking. She examined other visual aspects in her paintings featuring material rustic compositions, where spatial connections take place directly in the painting's area. She connected individual black components with thin wires, which were part of her signature style, similar to various strings.



←) View of the exhibition Maximum Contrast in the Prague City Gallery in the Municipal Library, 2016

↓) View of the exhibition Maximum Contrast in the Prague City Gallery in the Municipal Library, 2016

↘) Květa Pacovská,
Red Sculpture, 1994, acryl, wood, canvas

These material lines in combination with cast light and shadow introduced new visual qualities of light into the composition and, as such, expanded its spatial dimension. In finger paintings, Květa Pacovská followed her preoccupation with malleability of painting material. Sculpted layers of the relief were accentuated by distinctive rich colours of thick paint applied using impasto method.

In the years 1992 and 1993, Pacovská had a unique opportunity to create a distinctive series of large-format paintings. She created it, together with spatial objects, while at residency at Hochschule der Künste in Berlin, where she worked as a professor and head of the Visual Communication Studio. The prestigious teaching position came with a generous studio space, allowing her to produce a series of large paintings. Employing a monochrome colour scheme, she could fully concentrate on the semantics of colour field itself, emphasising expressive quality of colour and psychological reflection it contains, thus referencing especially Kazimir Malevich's paintings - Pacovská's favorite artist. The new optical qualities led her to the discovery of a different way of working with the painting's plane - towards a visual three-dimensionality. The paintings' space takes on the form of a relief, consisting of layers of overlapping colour areas, with colours sometimes barely distinguishable and only minimal line drawing interventions. The series of these large-format paintings remained in Berlin.

„A pebble on the road, a leaf of plantain, scraps of paper, a piece of metal, that is a sculpture."

Květa Pacovská called her sculptures "drawings in space"—objects that she began creating together with prints in the 1960s. These conceptual spatial projects of minimalist sculptures made



by arranging thin steel plates based on a specific programme—simple geometric compositions of verticals, horizontals, diagonals, and a circle. Above all the circle was the artist's favourite geometric shape, because "the circle is a form without any beginning and end, it is a symbol of infinity." The artist conceived the small tin sculptures as drawings in space from the very beginning. "I'm gluing, unceasingly arranging small metal objects on metal plates. Spatial structures are formed - Counter, Pendulum, Wording, Arrangement, Plough." She continued developing the principle in small wood and paper sculptures. Their open-ended concept offered limitless opportunities for their redesign, a process the artist enjoyed. With the early metal objects, Pacovská began working on her first spatial drawings, composed of basic geometric elements further transformed using minimalist interventions. She often connected them with lines of fine wires or thin strings, adding to the drawings a surprising ingenious playfulness and constant variability, which were ingrained in her experimental art practice. Later, a number of large conceptual spatial

drawings-objects immersed as a result of these delicate objects, accompanying the artist on her further experimental journey. She called the minimalist objects—made of thin steel plates in a geometric composition of verticals, horizontals, diagonals, and a circle—"flat" sculptures. Here, colour plays an important role again. In order to achieve maximum contrast, the artist chose black and red, colours she liked using also in other art forms.

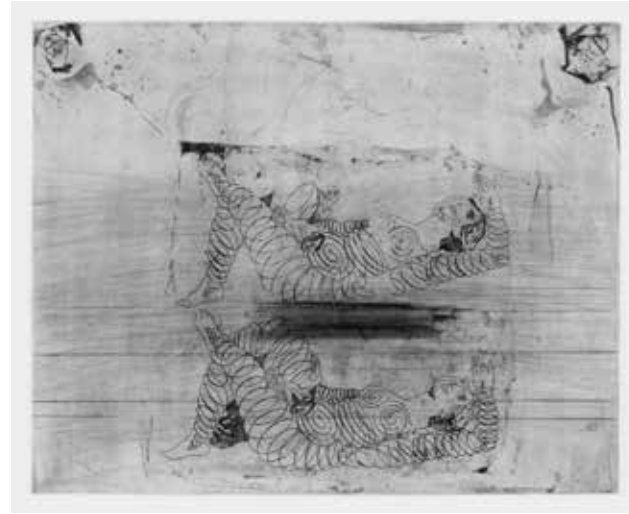


By being "inserted" into a space, they transform into a kind of drawing—a visual projection of lines constantly changing depending on the point of view and, at the same time, on the interplay of lights and shadows, reflected from its areas and lines and projected onto walls and floor. The flat sculptures thus merge with and integrate into the architecture of the space, opening a continuous dialogue with the viewer who becomes simultaneously a co-creator of a given perception.

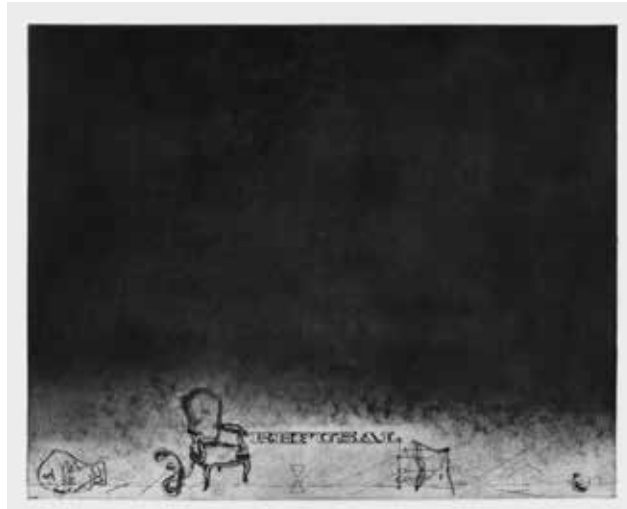
"Drawing can also be done in other way than with a pencil,"

indicated Květa Pacovská in an interview with the poet Bernard Noël on the occasion of her solo exhibition at Saint Denis monastery in France in 1994.

A separate and almost unknown chapter in Pacovská's oeuvre includes fine art prints, mostly from the 1960s. Her subsequent interest in other art forms, especially artist books, was the reason why this interesting period from her early practice went unnoticed. Květa Pacovská first worked in etching and drypoint, and later added lithography which she practiced for the rest of her career. Her printmaking was also based on drawing; it was centred on a drawing stroke, produced by scratching the surface of a printing plate. It was the processual nature of drawing that shaped the fine signature of her prints while at the same time and to some extent defying the basic principle of printmaking – multiplicity. In the late 1960s, she created a very interesting, thematically and formally coherent series of black-and-white prints, etchings and drypoints. It was exhibited only once, together with her metal objects and illustrations at Prague's Hollar Gallery in 1970. She based the prints' concept on a distinctive philosophy—an examination of playful arrangements of letters, numbers and symbols, which later became, together with colour, the fundamentals of her artist books. The prints, of almost the same format, are monochrome. Their space, shaped by a wide range of grey tones, is filled with small lines and image fragments, sometimes in the form of a collage, thus referencing her current experiences or memories of her recent past—be it an hour, a day, a week, or her entire life. In some prints Květa Pacovská explored formal principles of composition, such as repetition, combination, arrangement, and division; in others she introduced imaginary dia-



↑) Květa Pacovská,
Nice Afternoon,
1964, dry-point, etching



←) Květa Pacovská,
Refusal, 1970,
dry-point, etching

logues of a peculiar communication with the viewer, inspired by Dadaist principle based in the banality of the everyday.

Some prints refer to individual days of the week, to a specific moment, a specific action. Everything is yet defined by space and time. A telling example is Pacovská's text *Hra pro bílou barvu (Prostor limitovaný časem)* (Game for white colour (Space limited by time)) from 1968–1970, which assigns a certain activity to each day of the week and is essentially a commentary on a sequence of art processes:

Monday
we built four walls and painted them white

Tuesday
we made the ceiling

Wednesday
we dressed in white clothes

Thursday
and put on a white cap

Friday
we painted our faces white

Saturday
and a little space was left on our nose for a funny little white dot

Sunday
we did seven forward rolls

Pacovská applied the concept also in three-dimensional objects, which then became part of a joint happening, realised in Taiwan. Květa Pacovská's lesser known printmaking oeuvre was presented in her last solo exhibition entitled *Run till the End* at the Gallery of the Capital City of Prague located at the Colloredo-Mansfeld Palace in 2019, attended by the artist.

GAME FOR A WHITE COLOR
SPACE LIMITED BY TIME
1968-70

MONDAY - WE BUILT FOUR WALLS AND PAINTED THEM WHITE

TUESDAY - WE MADE A CEILING AND PAINTED IT WHITE

WEDNESDAY - WE DRESSED OURSELVES IN WHITE

THURSDAY - WE PUT ON A WHITE CAP

FRIDAY - WE PAINTED OUR FACE WHITE

SATURDAY AND ON OUR NOSE WAS SPACE ENOUGH FOR A SMALL FUNNY POINT

SUNDAY WE DID SEVEN SOMERSAULTS



←) Květa Pacovská,
Artist's book project,
1993, model

←) Květa Pacovská,
Papier Paradis, Homage
to Kurt Schwitters
1991, artist's book,
Praxis Verlagm Osnabrück

"A book is architecture, it is a given space into which I compose painted, cut, and empty pages."

Although Květa Pacovská's work consists mostly of paintings and three-dimensional drawings-objects, she is primarily known for her artist books, the largest body of her experimental work. In them, she examined principles and processes in parallel with her investigations in all other media. Květa Pacovská's artist books are a unique artistic artefact, a multi-layered synthesis that connects all her art forms through line drawing, composition of colour segments, Dadaistic collage, design technique, spatial installation. She conceived each artist book as a tactile object offering a curious physical sensation. Its foundation includes "space, rhythm, touch, physical perception, an opportunity for other cut-outs, and other clues for reading." She perceived books as three-dimensional objects, sculptures and also architecture.

For her, books have become "sculptures that can be read and at the same time books that stand like sculptures in space." Květa Pacovská's interest in visual poetry, and above all in the Dadaistic playful use of colour, space, graphic signs, letters and semantic meanings of words, led her to creating artist books. The most important element of her books' "content" is colour, especially the omnipresent red that pervades her entire work, reflects changes of mental order, in combinations with other colours and together with linear records, bears emotional qualities, and evokes music. "Green is vivid, red is cheerful, black contains all colours, white is pure, blue makes us dream. Together, as various segments, they create a colourful sound, rhythm, a colourful melody," emphasises Květa Pacovská in her book *Grün, rot, alle*, published in 1992 by Ravensburger Buchverlag, in which she developed a free colour imagination rooted in psychology of colours.

Květa Pacovská adapted the "form follows function" Bauhaus principle, intended for the relationship between architecture and design, as an original creative and playful version for her artist books. Their concepts reference avant-garde art practice of the Swiss Dadaist and Bauhaus educator Paul Klee, who was fascinated by energy and simplicity of children's drawings. He was able to convey the art of classical modernity to children with his creative approach—a sensitive use of colours, expressive purity of formal elements, and by "animating" individual characters of alphabet as pictograms. Pacovská's large-format book *Papier paradis* (1992), "dedicated" to Kurt Schwitters, is a tribute to the German painter and poet's work. It refers to one of Schwitters' books, *Die Märchen vom Paradies* (1924)—considered the most successful book of Dadaist literature ever, specifically to the fairy tale *Hahnepetter* which combined nonsensical text with illustrations and typographic transformations. She drew on this inspiration in her lithographs, which paraphrased the author's original graphic design and typography by employing a new Dadaist game. Pacovská also found inspiration in the work of Austrian philosopher Ludwig Wittgenstein whom she chose through quotes from his treatise *Tractatus logico-philosophicus* as a "co-creator" of her artist books, *Question of Space* (2010).



←) Květa Pacovská,
Oiseaux, 2018, artist's book
Édition Les Grandes Personnes

←) Květa Pacovská,
Oiseaux, 2018, artist's book
Édition Les Grandes Personnes

The book explores visual contrast of black and white, with the only exception of a few loosely inserted sheets of red and black screen prints. "White and black are not included in colour spectrum, but to me they are colours and they mean maximum contrast. And maximum contrast is maximum beauty. I strive for maximum contrast. Red and green. Placing colours one on top of the other. It depends on the relationship, proportion, rhythm, size, quantity, and how we place the colours in relation to each other. It's like music. Each individual note is beautiful on its own, and in certain groupings we create new dimensions, harmony, disharmony, symphonies, operas, and children's books."

She started creating her first artist books back in the 1960s, but at that time there was no opportunity to have them published. Therefore, unlike her wonderful illustrations accompanying numerous children's books, they were kept for twenty years in private, as paper objects. Only thanks to the interest of foreign publishers, such as the Swiss Benteli Publishing House, Parisian Édition des Grandes Personnes, Édition Seuil Paris, and Classic-Miniedition (Neugebauerpress), among others, she could devote her time to creating artist books in the early 1990s. She created numerous beautiful books for children, unparalleled for their unique concept. "For me, a book is the first gallery a child visits, it is a small and rare Museum for Words and Images. In addition, it has the advantage of being able to reach countries to which it is difficult or impossible to send an entire exhibition," stated the artist in an interview published in a catalogue for an exhibition at the Regional Gallery in Liberec in 2011.

In addition to eight Czech awards, including the 2001 Vladimír Boudník Award, Květa Pacovská received more than forty prestigious international awards, including the Hans Christian Andersen Award (1992), Goldene Letter (1993) (the most beautiful book in the world), Grand Prix, Osaka, Multimedia Awards, Japan (1999), Le Prix du plus beau livre François, Paris, France, and others. In the years 1992 and 1993, she was a visiting professor at the Hochschule der Künste in Berlin. Her work, including her artist books, was also well received in Japan where she exhibited on many occasions and, from 1995 to 1997, she realised a large sculpture project for the garden of the Chihiro Art Museum Azumino. In 1999, she received an honorary doctor's degree of



design from Kingston University, England. Recently her work has also been awarded in memoriam by the President of the Czech Republic, Petr Pavel.

Květa Pacovská's work was exhibited at 80 solo exhibitions at home and abroad. Her works are represented in more than 30 public collections worldwide and her artist books have been published in 14 languages.

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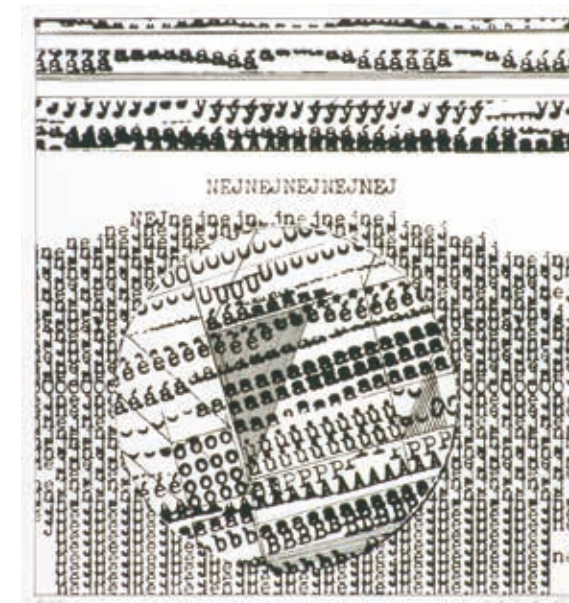
↑) Květa Pacovská and Hana Larvová

κ) Květa Pacovská,
Poster for TIBE 3, 2003,
limited edition (6 prints)

↑) Květa Pacovská,
From the book *The little Flower King*, 1991,
Neugebauer Press, Austria

↗) Eduard Ovčáček,
Rotating, 2009, serigraphy, 70 × 70 cm

↗) Eduard Ovčáček,
Nej-Nej, 1983, serigraphy,
38 × 35,5 cm



THE ENERGY OF FIRE, WATER, AIR AND EARTH BY EDUARD OVČÁČEK

JANA ŠINDELOVÁ

This year marks the ninetieth birthday of the internationally renowned poet, print artist, sculptor, painter, photographer and typographer, Professor Eduard Ovčáček, who was born on March 5, 1933.

Eduard Ovčáček devoted his entire life to exploring the universal and communicative aspects of print expression, experimental texts, visual and phonetic poetry. His need to communicate and share new content was characterised by his personal involvement in organising groups, meetings and exhibitions, as well as experimenting with new technologies. The key process of Ovčáček's work takes place in the field of experimental poetry – visual and concrete. Eduard Ovčáček is one of the founding figures of visual poetry in Czechoslovak visual art of the 1960s together with Bohumila Grögerová, Josef Hiršal, Jiří Kolář and Ladislav Novák. In 1960, Eduard Ovčáček with his friend Miloš Urbásek initiated

an exhibition of the independent Bratislava group of artists entitled Konfrontace [Confrontation], and consistently worked on developing the techniques of structural prints and painting. In 1967, he co-founded the Concretists Club and became a promoter of serigraphy. He dealt with general questions of artmaking and originality, memory and its capacity, the interpretation of the super-sign as one of the most original components of the aesthetic system of information theory, which he confronted with the texts of American sociologists and philosophers, French intellectuals, mathematicians and cybermystics, which was not easy given the political situation in Czechoslovakia and later in the period of 'normalization'.

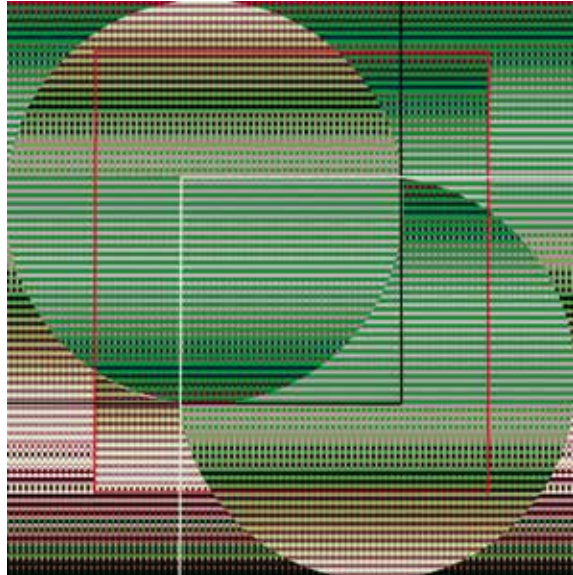
Also Eduard Ovčáček's pedagogical activity was important to his life; from 1963–1968 he taught print techniques at Palacký University Olomouc. He was not afraid to sign the Charter 77 and bear the consequences. At the beginning of the 1990s, he was in charge of the management of the newly established Department of Art at the Faculty of Education of the University of Ostrava and, together with his colleagues, contributed to the establishment of the new Faculty of Arts of the University of Ostrava, where he headed the Department of Graphic Arts and Drawing, within which he founded the Centre of Serigraphy. From 1997 to 2001, he organised working meetings of Czech and foreign artists, the so-called *Serigraphy Workshops Ostrava*. In the Czech Republic, he organized the first exhibition dedicated to serigraphy entitled *Czech Serigraphy*, which was presented in repetitions at home and abroad. He carefully built up the archive and presented the collection publicly, for example through the exhibition of *Serigraphy of Central Europe* in Merano, Italy. He participated in numerous international exhibitions and symposia, and his work is represented in many of the world's major collections, including the Albertina in Vienna, the Nationalgalerie in Berlin, The Sackner Archive of Visual and Concrete Poetry in Miami Beach, Le Musée du Petit Format in Nîmes, Musée Félicien Rops in Namur, the Stadtgalerie in Bochum, and the collection of the Hamburger Kunstsammlungen. Fifty-seven years have passed since his first solo exhibition, which was presented by Ludmila Vachtová at the legendary Gallery on Charles Square in Prague.

I remember Professor Eduard Ovčáček, his energy and obsession wit

everything that is visual, print-based, black and white, colourful, archetypal, direct, vivid and true. I remember his school, his workshops, his students, his perfectly organized screen printing workshop, his creative and friendly atmosphere and then the geyser of energy he released in the exhibitions and catalogues he organized and arranged. He was not afraid of confrontation, on the contrary, he openly welcomed it. He clearly articulated in words his direct attitudes: *Personalities who have achieved something had to invest their whole life and time in hard and never-ending work. Signs, symbols, writing, words, poetry, information have led me from a young age to a distinctive artistic expression in a medium through which I want to tell people that even this inspiration or fascination with letters and graphic signs is remarkable and visually valuable. Words carry information and information evokes thoughts and thoughts lead us to action. Simply put, the process of thinking shapes a person, good or bad, into a creative person...*

Eduard Ovčáček, a tireless promoter of the global graphic language, characterized the unique event by saying: *Digital graphical information records events that will never be repeated in the same way.* On Monday, December 5, 2022, the sad news of his passing hit us unexpectedly while in preparation for the January 2023 Hollar Jubilarians exhibition. A special event that will never be repeated remains as a living memory: a rare encounter with Eduard.

With deepest respect Jana Šindelová



←) Eduard Ovčáček, Circle & Square-A, 2017, inkprint, 35 × 35 cm

↙) Eduard Ovčáček, Untitled, 1957, ink drawing, 88 × 62,5 cm

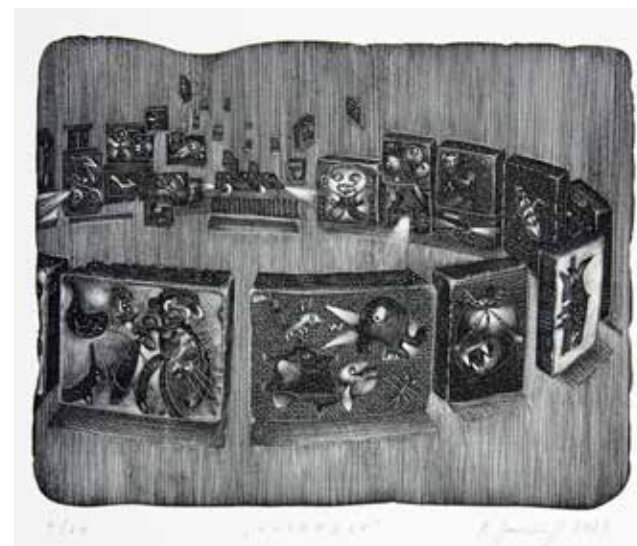
→) Bedřich Kocman

↓) Robert Makar



↑) Adam Romaniuk

←) Robert Jančovič

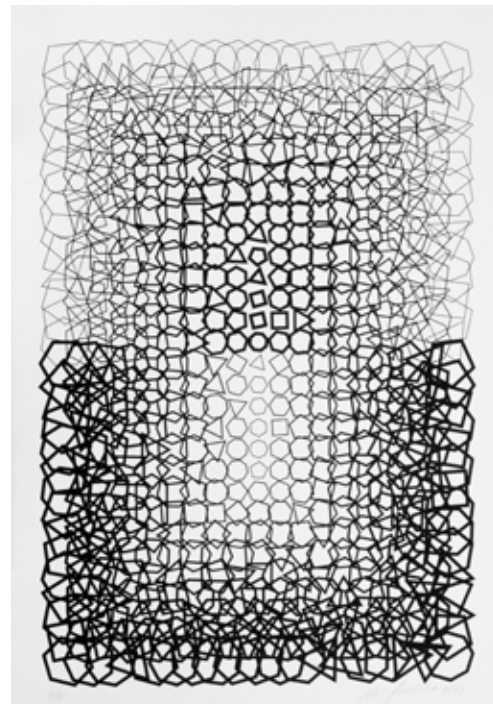


←) Berenika Ovčáčková

→) Aleš Svoboda

ALBUM OF PRINTS TO MARK THE 90TH ANNIVERSARY OF EDUARD OVČÁČEK'S BIRTH

A total of 30 graphic artists from the Czech Republic, Slovakia and Poland took part in the EO Album with their works. It was published by the Department of Graphic Arts and Drawing of the Faculty of Arts of the University of Ostrava with the contribution of the Gallery of Fine Arts in Ostrava and the Model Obaly company in Opava. The paper size of prints is 50 × 35 cm, the introductory word was written by Richard Drury, cover design made by Iva Krupicová and graphic design by Katarína Jamrišková.



↑) Kateřina Makar Václavková

→) Ivo Sedláček



THE CONNECTED III EXHIBITION DAYS OF ARTIST BOOK, VIENNA KÜNSTLERHAUS FACTORY, 7.-15. 10. 2023

JANA ŠINDELOVÁ

The exhibition of artists' books by artists from Austria and the Czech Republic, entitled CONNECTED III organised by the Künstlerhaus Vereinigung association and the Prague-based SČUG Hollar [Association of the Czech Print Artists], was a well-timed exhibition also thanks to the well-attended Vienna Night of Museums.

Curators: Jaroslava Severová and Martin S. Lohnický

The opening was held on 6 October 2023 at 7 pm. A curatorial tour was held as part of Museum Night with curators and artists on Saturday, October 7, 2023 at 9pm. *Langen Nacht der Museen 2023*
<https://fb.me/e/U1Xvm9oD>

The intention of the curatorial duo Lohnický-Severová was to present a contemporary conception of the phenomenon of the artist's book and at the same time to provide an opportunity to establish a dialogue between the two artistic associations, and among authors and visitors through unique books, objects or other formats that testified to a wide range of experience with material, print techniques and visual media. The long-standing friendship of Martin S. Lohnický and Jaroslava Severová and the relationship built on the principle of professor-student have come together in an inspiring collaboration based on a professional approach and personal trust. The result of the creative dialogue was a representative show that had a primarily performative dimension: affording the audience the

opportunity to experience something unusual. They could browse through the authors' books, which took various forms, small and large formats, sometimes created as an object, a case or a box. Visitors could 'read' and haptically experience a variety of visual stories. The joint installation of the participating artists has developed further interesting situations and understandings within the exhibition. Sometimes a seemingly inconspicuous work was intriguing on the basis of the reason for which it was created or the process that was more important than the final form. Overall, the creative atmosphere and the connection of artists across generations were crowned by the unique exhibition environment in a historic building in the centre of Vienna. The history of Vienna's Künstlerhaus is admirable. The building was built based on a contract concluded between the Vienna Society of Artists and the K. K. Austrian Financial Prosecutor's Office of 27 July 1865 for the transfer of land for the construction of the building. As a result, the non-profit association of artists has played a key role in shaping the cultural life of the country for the past 155 years. From its opening



↑) Maria Temnitschka, *Leipzig, 2019*, glued tissue paper, drawing, 27 x 19 cm

↓) Mikuláš Axmann, *Stěpník or When we write stories in the stone thicket, 2019*, relief print, 50 x 32 cm



←) Miroslav Polcar, *Inside Is Outside Is Inside Is, 2022/23*, artist book object, mixed media on Chinese rice paper, fixed on cardboard, 8 double pages, 100 x 70 cm

↑) Stella Bach, *Heart School, 2008*, unique, collages, leporello, 9,5 x 14 cm, 56 pages



↑) Sophie Tiller, *Parasit, 2008*, unique, natural history book, earth, nasturtium, tray, 35 x 54 cm

→) Lenka Vilhelmová, *Full Empty Head Space, 2017*, intaglio, etching, mezzotint with text by the author, 42 x 59 cm



in 1868 until the present day, the Künstlerhaus has offered an open, discursive, interdisciplinary and experimental programme, and is regarded as a meeting platform for all those interested in art. Today, the Künstlerhaus has around 470 members from all fields of artistic creation. Sharing space with the Albertina Modern, which has been dedicated to Austrian art in an international context since 1945 exhibited on the ground floor and in new galleries in the basement, the artists' association enriches the institution with a new dimension that leads towards a dialogue dedicated to multimedia experiments and post-academic discourse.

The following artists participated in the exhibition: Anke Armandi, Mikoláš Axmann, Stella Bach, Kerstin Bennier, Peter Braunsteiner, Šimon Břejcha, Luise Buisman, Kateřina Černá, Babsi Daum, Leslie De Melo, Katya Dimova, Claudia Dölcher (crackthefiresister), Julia Dorninger, Michael Endlicher, Gernot Fischer-Kondratovitch, Harald Gfader, Sibylle Gieselmann, Regina Hadraba, Wolf D. Hoefert, Xénia Hoffmeisterová, Hanna Hollmann, Pavel Hora, Helena Horáková, Eva Hradil, Rita Kämmerer, Svatopluk



↑) Xénia Hoffmeisterová, *Stitched Story, 2023*, unique lexicon with its own content

→) Hanna Hollmann, *Work 1, 2020*, leporello with 50 monotypes, 43 x 16 x 400 cm



Klimeš, Lena Knilli, Iva Krupicová, Lisa Kunit, Dora Kuthy, Alena Laufrová, Gert Linke, Christoph Luger, Jan Měříčka, Hana Mičková, Martin Mulač, Andreas Ortig, Szilvia Ortlieb, Javier Pérez Gil, Bruno Pisek, Miroslav Polcar, Jadranka Protić, Martin Raudenský, Jiří Šalamoun, Barbara Šalamounová, Kätke Schönle, Susanna Schwarz, Leonard Sheil, Hubert Sielecki, Jana Šindelová, Thomas Steiner, Wolfgang Stifter, Andrea Štosková, Maria Temnitschka, Sophie Tiller, Desislava Unger, René Van De Vondervoort, Martin Velíšek, Lenka Vilhelmová, Eva Vlasáková, Natalia Weiss, Elisabeth Weissensteiner, Eef Zipper, and Greta Znojensky.

The good news is that the dialogue will continue in the spring of 2025 with the CONNECTED IV exhibition in Prague. Martin S. Lohnický evaluated the event by saying: *As everyone knows, it was a wonderful exhibition – the reviews are amazing. No book was damaged or lost! Thanks to all who supervised the exhibition, especially Peter Braunsteiner. A very special thanks goes to Lena Knilli for her essential help and translation at the beginning and at the end of the exhibition. Warm greetings to dear Jaroslava Severová – Punk is not a dread!*



↑) Jadranka Protić, *Deep Breath*, 2023, serigraphy, leporello, 9 stran, 28 × 200 cm

↻) Hana Mičková, *Worlds*, 2021, serigraphy, 18 pages, 32 × 61 cm

↓) Jana Šindelová, *Lidice 4. 4. 2023*, 2023, screenprint, leporello, 9 pages, 23 × 33 cm

And here is the final summary in numbers: 2 associations, 2 partners, 2 curators, 10 (9) days, 40 page catalogue, 64 exhibitors, 73 (78) works of art, total value of almost EUR 200,000 (CZK 5,000,000). The exhibition was viewed by 5,700 visitors. The exhibition project was created with the kind support of the Embassy of the Czech Republic in Austria and the Czech Centre Vienna.



←) Sibylle Gieselmann, *Storytelling*, 2018, dřevo, wood, plaster and acrylic, 30 × 20 cm

↓) Lena Knilli, *Paging: Through Memory, Forgetting and Connection*, 2021, Japanese binding, inkjet and acrylic on paper, in cooperation with Lucie Jo Knilli, 24 pages, 29,7 × 42 cm



MIROSLAVA AND LUBOMÍR KRUPKA

EVA ČAPKOVÁ

In their long carrier they won their first award back in 1982 at the IV. Triennial of Art Bookbinding in Brno. In 2017 they won The Print of the Year award for their artist's book *Falešné bankovky* (Fake Banknotes) and in 2023 another for the book *Dobývání vesmíru* (Conquest of Space).

We are talking about Miroslava and Lubomír Krupka and their publishing house – the Atelier Krupka. Miroslava and Lubomír celebrated their 70th birthday in 2023 and can look back at the past years without regrets, but it still too early to judge. Book art is still their passion, their genuine interest, a hobby that constantly pushes them forward, a hobby that allows them to play, discover new things, set out on new paths. Recently the National Museum in Prague evaluated their past achievements in an exhibition of their book art and artists' books entitled *Knižní vazby=?* (Bookbinding = ?). The exhibition took place from 19th of January to 9th of July 2023.

The exhibition offered visitors an opportunity to admire books in original bindings made mostly from oasis goat-skin, special skin from African animals, and MDF boards, i.e. medium-density fibreboards. For example, the book cover of Dagmar Čaplyginová's *Milenky* (Mistresses, 2013) is made of boards

covered with black ebony veneer, onto which are inlaid colour letters with a subtle, embossed structure. The binding of E. A. Poe's *Havran* (The Raven, 2017) is made of these materials as well, and is decorated in plus with

↻) Ladislav Krupka, Ray Bradbury, *Illustrated Woman*, 2021

↓) M. + L. Krupkovi, E. A. Poe, *The Raven*, idual book binding



a yellow triangle of bamboo veneer placed on a black background, evoking a bird's beak. In the semi-leather binding of Apollinaire's *Pásmo* (Zone, 2019), other materials, such as acrylic glass, sand paper or maryl are embedded as inlays into veneer board. In its entirety, it is reminiscent of a Florentine mosaic and proof that the Krupkas are no strangers to experimenting, that it is possible to combine the traditional with the new, and the final work is as poetic as the contents of the book.

Visitors could also admire the plastic inlays of Shakespeare's *Sonety* (Sonnets, 1997), the engraving in plum wood of Harold Rolseth's *Ďábelský koktejl* (The Devil's Cocktail, 2020), or the blue-stained bamboo letters forming the lettrist composition of the binding of Ray Douglas Bradbury's *Ilustrovaná žena* (Illustrated Woman, 2021). They also had the opportunity to see one of the largest and most technically laborious bindings – a facsimile of Josef Váchal's *Šumava umírající a romantická* (Dying and Romantic Šumava), which not only reaches an impressive size of 50 × 65 × 6 cm, but also has an all-leather binding weighing 15 kg. The Krupkas embellished the binding with a colour relief based on Váchal's handwriting.

The Krupkas' artists' books gives space to literature, painting, drawing, printmaking, photography, sculpture, and even architecture. Perhaps no other



←) Ladislav Krupka, G. Apollinaire, *Zone*, cover

work of art offers such a permeation of art disciplines. The term 'artist's book' was introduced in 1967 by the American art historian Dianne Perry Vanderlip as part of the *Artists Book* exhibition at the Moore College of Art in Philadelphia. *Documenta 6* in Kassel, Germany, in 1977 significantly contributed to the development of book arts, presenting artists' books as independent works of art. Artists such as Dieter Roth, Ian Hamilton Finlay, Robert Filliou, Andy Warhol and representatives of the Fluxus movement became famous for their books.

The Krupkas' artists' books manifest their interest in the history of book art and in nature. Nature appears not only in the form of the materials they use, but also as a theme. The couple exploits its aesthetic potential and incorporates natural elements in such a way that they become part of the book. This principle is evident in *Vosí knihy* (Wasp Books, mid 1980s), books dedicated to the spruce bark beetle (2005), or in *Pavučiny* (Spider Webs, 2005). The Wasp Books feature wasp paper incorporated in the used hand-made paper. Larvae cells stored in glass flasks decorate the binding. In the case of books inspired by the drawing-like creations of the bark beetle, the Krupkas transferred traces of the larvae's tunnels to paper using printmaking techniques. Traces were left on the bindings either as a found artefact modified into various forms, or they transferred those relief structures to a stiffer material by means of engraving and created fine inlays in the knotted oak boards - their chosen geometric composition somewhat contrasts with the chaotic pattern of the galleries chewed by the larvae. In *Spider Webs*, the eponymous webs are the theme as well the visual content of this book series. Lubomír Krupka transferred an image of a real web, a natural object, onto paper. Each of the book's variations is therefore an original in itself not only thanks to the transposition of a natural form, but also due to the use of hand-made paper and execution of bookbinding that completes the work,

employing modern technology to reveal a view of the first of the webs through a cut out opening.

Fake Banknotes, the forementioned victor of the The Print of the Year 2017 award, is special not only because Lubomír Krupka is also the author of the text. Telling a story of a counterfeiter in the last century, Krupka drew from his deep knowledge of papermaking and printmaking, without reducing the aesthetic experience from reading the text. At the beginning, there was a desire for an experiment - to create original paper from old banknotes. Whereas the Czech National Bank refused to provide discarded banknotes, the Deutsche Bundesbank agreed and sent the Krupkas "two briquettes" of scrapped euro banknotes, which made substantial part of the paper pulp. The original paper material of the banknotes is transformed, thus placed into a new context. The handmade paper serves here as a surface to print on, and mainly as inspiration for the textual content and illustrations placed on top of multi-layered colour type set by hand. However the sheet of paper itself can already be considered as an artwork - paper art.

The book *Liber Aqua* (2018) is based on a similar concept. It is a 'water-resistant' book. The technical properties affects the textual part. The Krupkas made an exception this time, replacing their typical handmade paper with a synthetic one - Tyvek, which is strong but most importantly water resistant. It was this book, which we could see at the Print of the Year exhibition presented in an aquarium. Like in *False Banknotes*, Lubomír Krupka is also the author of this story.

The text refers to a fictional history of the book that the reader is actually looking at. The water-resistant binding is successfully patented by Krupkas. The Books *Šachová poesie* (Chess Poetry) and *Astrologická poesie* (Astrological Poetry) are other examples of original artists' books, the list of which goes on and on.

Perhaps today, at a time when communication through images and symbols is increasingly preferred and when the media of instant perception push books to the sidelines, the artist's book is a way to return to book culture.

It is able to provide the reader or viewer with an opportunity to encounter various disciplines of artistic creation. We cannot but agree with Lubomír Krupka: "I believe that the artist's book

is a great theme for the future, because it is not thematically, literary, materially or otherwise constrained and is accessible to everyone."

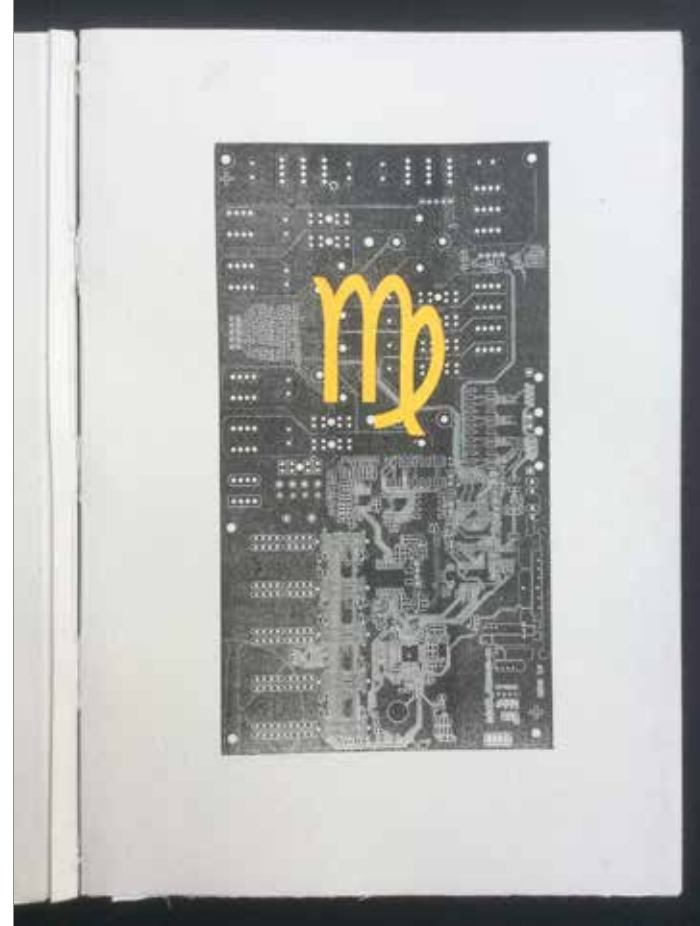
Miroslava Krupková, b. Kumperová, learned bookbinder at the printing and bookbinding company Tomos in Prague. After her apprenticeship, she joined the Tomos bookbinding studio in Havelská Street and enrolled at the Printmaking High School in Prague in Hellichová Street. Lubomír Krupka mastered manual typesetting at the Mír printing company in Prague from 1968 to 1972 and then, like his future wife, continued his studies at the Printmaking High School. He also learned bookbinding at Tomos in 1976 and attended a conservation course at the State Library in Prague.

After Lubomír Krupka successfully registered as an artistic craftsman with the Czech Fund of Fine Artists in 1983, the couple opened their own bookbinding studio and started collaborating with renowned publishing houses specialising in limited edition books (*livre d'artiste*), such as Bonaventura, Trigon, Aulos. When they received a plot of land in Úvaly as a wedding gift in 1975, they built their house and a workshop there, a prerequisite for establishing their own art Atelier.

After 1989, they managed to acquire new equipment for their workshop. Offset printing had become the industry standard as no one was interested in traditional letterpress printing anymore. Bookbinding workshops and traditional printing businesses were closing. It was at this time that the couple managed to buy the *Supra-Monotype*, a universal casting machine with a uniform system for adjusting matrices and moulds for casting individual letters. The Krupkas saved discarded matrices from the entire country, and so today they can cast all kinds of fonts for their own use.

In 1997, they founded their own publishing house *Ve stráni*, specialising in limited edition books. Since then they have published more than 50 titles meeting the highest standards for limited edition books. Today they have two first-class workshops in Úvaly - one is equipped for typesetting and letterpress, the other is for bookbinding.

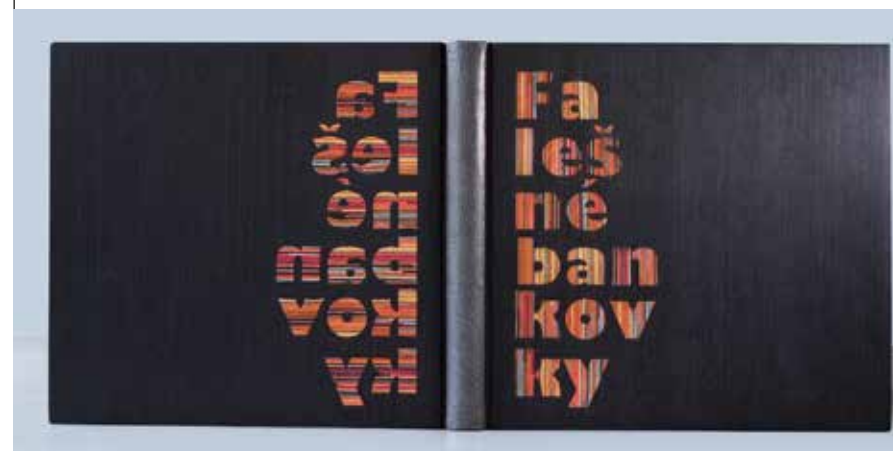
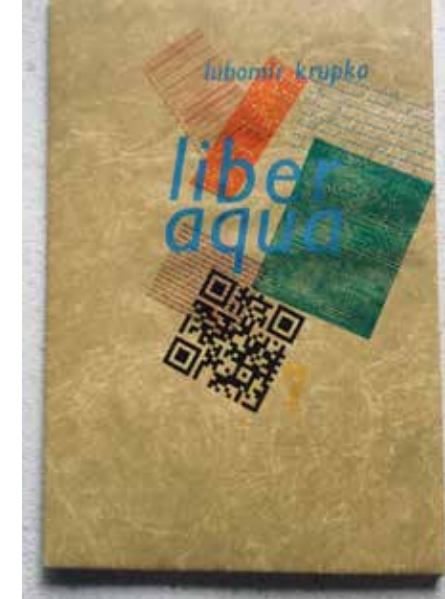
Lubomír Krupka is the only Czech member of the German MDE (Masters of the Art of Bookbinding), an elite association bringing together mostly German bookbinders.



←) Ladislav Krupka, *Conquest of Space*, ample of the inner side

→) Ladislav Krupka, *Liber aqua*, cover

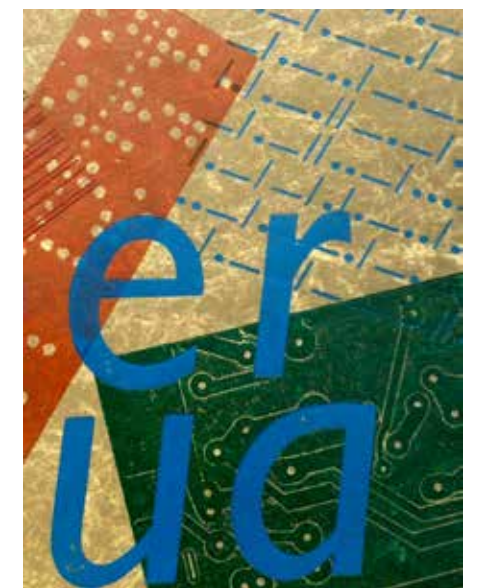
↘) Ladislav Krupka, *Conquest of Space*, cover



↑) Ladislav Krupka, *False Banknotes*

←) Ladislav Krupka, *Conquest of Space*

→) Ladislav Krupka, *Liber aqua*, cover, detail





KIKI SMITH FROM MY HEART

EVA ČAPKOVÁ

The Staatliche Graphische Sammlung in Munich hosts an exhibition of the American artist Kiki Smith (b. 18 January 1954) entitled *From My Heart*. Presented at the new Pinakothek der Moderne until the end of January 2024, the show was conceived as a congratulations to the artist's birthday anniversary and also as a thank you.

A few years ago, Smith donated her prints to the institution, which now owns her entire printmaking oeuvre. This collection, already unique in its scope, will be expanded in the future by adding Smith's more recent prints.

The exhibition focuses on significant aspects of the artist's work appearing through her entire body of work. In the first part, the curators centre on the relationship of Smith's works to our past and cultural values, in which physicality plays an important role. The second part explores various forms and meanings of heart.

Organising such an exhibition certainly presents a curator with many challenges, for the heart as a symbol has been overused and devalued. Heart is ubiquitous, including as an emoji on social media. It is, nevertheless, an ancient symbol that dates back to

approximately 3,000–2,000 B.C.E.. The schematic shape of heart as we know it was evidently derived from fig and ivy leaves, used as ornaments in oriental cultures. It slowly reached Europe, where it was adopted by the Greeks, later by the Etruscans and the Romans. In the Middle Ages the heart form appeared as a metaphor for human heart. Its mechanisms were kept secret from people for a long time, the true form of one of the most important organs was unknown, which is also why our ancestors considered the heart to be the location of the soul and attributed to it a number of abilities and properties, wrongly so. The Sacred Heart of Jesus is then the subject of a cult of the Catholic Church and is firmly rooted in Christian iconography. In the same way, the heart has its place in the history of art.

portrait created by Andy Warhol in 1980, embellished with "diamond dust." That is how Warhol named the glass dust he used. Smith confronted this "icon" of the 20th-century German art with her 2008 work entitled *Shooting Star*, in which she depicted a shooting star made of silver glitter and glue. Both artists' works deliberately border on the kitsch, re-examining the meaning and value of art works. We can contemplate the allusion to Warhol's claim that the glow of a diamond, i.e. the medium used, can overshadow the depicted. Smith, on the other hand, shows that the glitter and beauty of the stars shall not prevent their fall. However, we could read much more into this confrontation. As it turns out from interviews with the artist, this position is close to her heart – raising questions, opening up topics, asking

As soon as we enter the exhibition space, we are reminded of the meaning of its symbol – three transparent panels made of hand-drawn glass (2023) feature compositions with symbols of hearts and fish, their golden colour shimmering on red background. The symbols of the first Christians and the one of mercy thus merge with a colour referring to otherworldly values, for example to the biblical New Jerusalem.

Visitors arrive to the main exhibition hall through a corridor with display cases used on this occasion as a space for dialogue or confrontation of the artist's works with the Staatliche Graphische Sammlung's historical pieces. Twelve different topics are examined. In the first display case, we encounter one of the great German artists, Josef Beuys. That is, with his screen printed

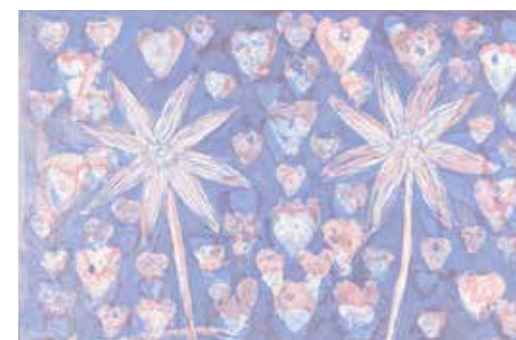


←↑) Views into the exhibition

↙) Kiki Smith, *Heart in Hand* 2015, plywood, laser-cut and hand-painted with acrylic paint akrylem, 31,3 × 28,3 × 16,2 cm

→) Kiki Smith, *Heart in Hand*, 2015, překližka, plywood, laser-cut and hand-painted with acrylic paint, 31,3 × 28,3 × 16,2 cm

↘) Kiki Smith, *Heart in Hand*, 2015, monoprint, watercolor, pencil, 29,6 × 20 cm



↗) Kiki Smith, *Heart Rain*, 2023, etching and aquatint, 22,9 × 30 cm



about possible paths, and re-examining things. For Czech viewers, the display case with a print entitled *Fall* (1999) is particularly interesting. Smith created it by combining heliogravure, drypoint, and aquatint. It features a sitting woman. As a counterpart, the artist chose to display an etching by Václav Hollar (1641) entitled *Winter*. Czech viewer will hopefully forgive the curators that Václav Hollar was identified on the label as an "unknown medieval artist." Using these two prints side by side, Smith examined the question of "human fragility," that is of human body threatened by various diseases. The artist reminds us of ergotism, known as St. Anthony's Fire, an illness brought on by the ingestion of fungus-contaminated rye grain, which led to epidemics in the Middle Ages as its cause was unknown. The 20th century man was threatened by HIV. This is not the first time Smith has drawn attention to it. Not only some of her friends but also her sister died of AIDS, which deeply affected Smith, and which is why this theme resonates in her work.

Other presented themes include the Promise of Salvation, Under the Skin, Man and Beast, Fairy Tales. Here, Smith confronts her works with, for example, Martin Schongauer's copper engraving (late 15th century), Domenico Mario Bonaveri's copper engraving (1685), Albrecht Dürer's print of St. Jerome (1514), and Ludwig Emil Grimm's illustration (1819). Smith thus articulates the relationship between historical ideas and present days, updates some of the themes in numerous printmaking techniques, such as drypoint, aquatint, lithography, monotype, screen printing, working with impressions, rubber stamps, as well as potato printing. According to the exhibition curators, these dialogues attest to the fact that Kiki Smith's work should be examined across space and time, and that her artistic world is deeply rooted in the history of art and culture.

The main exhibition hall is dedicated entirely to the heart, offered to the viewer in many forms and representations—archetypal as well as naturalistic—and also in various techniques. In a monotype entitled *Open*, the heart is part of a composition with organs of the human body, and the viewer could peek inside of it as into an open cabinet; the viewer could also examine a schematically and anatomically simplified rendering of the heart produced as monotype. As stated on the label,

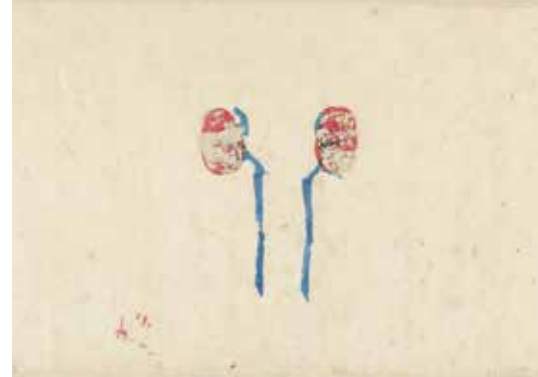
→) Kiki Smith,
Untitled (Kidneys), 1995, tomato print with gold-leaf
applications on handmade Nepalese paper, 49,8 × 78 cm

the artist used tomato to print from, among other methods. *Second Choice* (1987) is the title of a ceramic sculpture which consists of various anthropomorphic-like elements, presented in one of the glass display cases. Other exhibited works are part of the series *Playing Cards* (2023), created in drypoint. Cards and card games are one of the other areas where the heart has found its place. Quite interesting are three objects created in 2015 on view in the other display cases. They represent hands holding a heart. They were made of plywood, laser cut, and subsequently painted with acrylic paints. The name of the series is fitting: *Heart in Hand*. The artist touches not only on the popular expression and its meaning, but also on the Christian concept of mercy. (One version made of aluminium and partially gilded was offered by Pinakotheke in a benefit auction in November 2023. The estimated price was €29,200.) The same motif could also be found on the wall of the exhibition space in a monotype combined with watercolour and pencil. There are other hand-coloured monotypes—*Radar Love*, *Little Bird*, and *My Love*, where the stylised heart becomes a symbol of feelings and love not only for people but also for animals. Small drypoints and aquatints with compositions of hearts and flowers in pastel colours follow. Next is a screen print series *Possession Is Nine-tenths of the Law*, which the artist subsequently explored in monotype. The series' title points to the fact that one can more easily prove their ownership rights if they have the thing in their possession or at their fingertips. (It is, for instance, assumed that the shirt I'm wearing is mine.) Looking at the prints we can first notice abstract compositions, which, however, obscure images underneath—internal organs such as lungs, stomach, liver, and kidneys. Considering the images in connection with the series' title, we can certainly think of different possibilities of the prints' interpretation. The work *Veins and Arteries* (1993-2000) is linked to the Czech Republic. The artist used red and blue glass beads from Bohemia, which she strung onto two wires and suspended them on the wall dividing the exhibition space, from the ceiling to the floor. The exhibition was accompanied by a selection of South German amulets with a heart motif from the 18th and 19th centuries, examples of the world of hearts in folk art from the collections of the Bavarian National Museum.

Kiki Smith's interest in the human body probably stems also from the fact that in 1985 she began training as a nurse at the Interfaith Medical Center in Bedford Stuyvesant, Brooklyn. She was depicting human body already at the beginning of her career. Known are her provocative installations, such as *Game Time* (1986), created during the AIDS epidemic and consisted of twelve glass containers filled with blood, including the inscription: "There are approximately 12 pints of blood in the human body." *Tale* (1992) featured a crawling woman trailing behind her a long line of excrement. It pointed to the acceptance of shame for a body "that is out of control," but also challenged the notion that female body is only an object of interest for male gaze. Throughout her career, Smith often thematised "hidden" aspects of the body, such as bodily fluids, digestive organs, and excrement. But such works were missing in Munich. Although there were depictions of internal organs, the works resembled drawings from an anatomy atlas, or together with other elements had a rather decorative effect.

Although Smith has used the heart throughout her career, the majority of the exhibited pieces came from her archive and were thus previously unknown to the public. The heart is presented on two levels: on the one hand, stylised, the way we encounter it around us; on the other hand, realistically, which could, to certain extent, be viewed as crude, but not theatrical. The curators in collaboration with the artist succeeded in reminding us about the meanings and connotations of the symbol, which today may have been already forgotten.

If presented on its own, the schematised heart could have pushed the exhibition somewhere towards likeable kitsch, a direction which may have been partly supported also by the selected materials—for example the glitters mentioned above, or the pink colour used in some works—and moreover by some of the printmaking techniques that are found rather on the fringes of artistic expressions, used, for example, at work with children, such as rubber stamps, impressions of fingers, potato printing, and other. The artist thus engaged in a risky game, exploring the limits of art. She deliberately exposed herself to the danger that her efforts could end in failure. Yet, Smith clearly comes out of this game as a winner.



↑) Kiki Smith,
Untitled (Heart Tomato Monoprint), 2020,
monoprint, watercolor, printed with a tomato,
and hand-painted,, 52,5 × 43,5 cm

↓) Kiki Smith,
Untitled (Heart T-Shirt), early 1980s
Screenprint on cotton T-shirt
T-shirt-size: 36



KIKI SMITH – FROM MY HEART
3 November 2023 – 21 January 2024
Curators: Birgitta Heid and Michael Hering, Staatliche Graphische Sammlung, Munich



←) Daniel Morales (Mexico),
Hel in Tlahuelilpan, 2019,
linocut, 80 × 120 cm

↵) Itzel Casimiro (Mexico),
Their Fear, 2017
etching and aquatint, 55 × 96 cm

SIN RUMBO FIJO INTERNATIONAL PRINTMAKING PROJECT

EDUARDO LARA

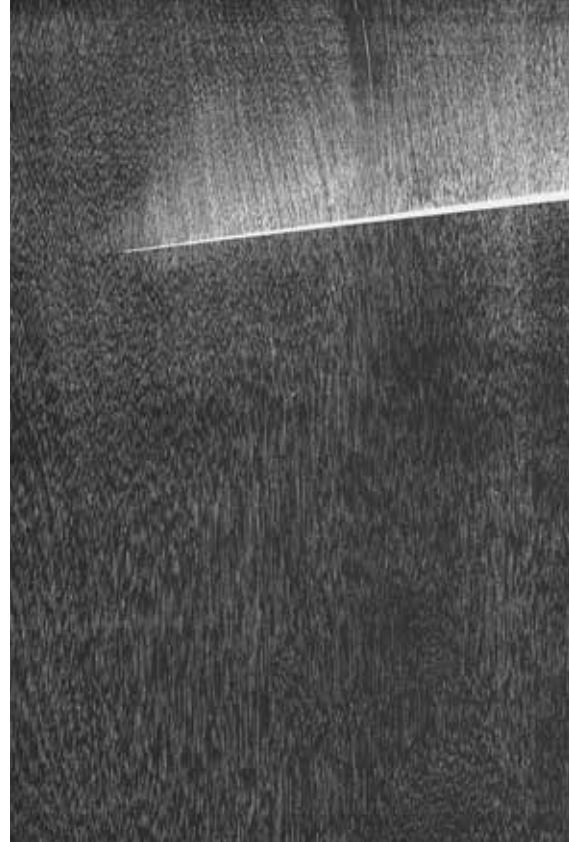
Sin Rumbo Fijo (aimlessly) is a cultural and professional exchange project that seeks to generate links between print artists from different countries. Sin Rumbo Fijo was born fortuitously, almost accidentally, but this comes from a latent need that I have had for years to promote Mexican graphics outside the country and likewise Czech graphics; the first for being Mexican and the second for considering myself a Prague artist, not by birth, but by adoption, since I have been living and producing work in this city for just over 20 years.



And why not? It is also for the love I have for the country that has welcomed me. The objective was to generate an exchange between print artists from Mexico and the Czech Republic. After all, it was thanks to graphics that I ended up in this country, the first time in 2002 for an exhibition in Olomouc with other Mexican printmakers entitled *Nová Mexická Grafika*, the second time I came in 2003, when the intention was to spend three months here, after which I never went back to Mexico. If everything does not go as planned or anticipated, sometimes the obstacles that arise can lead to something even better. Going aimlessly does not mean getting lost, when holding the compass pointing north.

On a trip to Mexico in mid 2017, I visited the Faculty of Arts and Design. There, I met Víctor Ríos, a former colleague from the Claudio Linati lithography workshop at the university. At that time, he was the coordinator of the Carlos Olachea Graphic Production and Research Workshop. We talked about our personal works and he told me that he was preparing an exhibition project on the occasion of the 50th anniversary of the Tlateloclo student massacre, an event that happened on October 2, just a few days before the opening of the Olympics in Mexico in 1968 (yes, the same games where Věra Čáslavská participated representing Czechoslovakia), as well as the same year of the Paris repressions and the Prague Spring.

I proposed bringing it to Prague and integrating Czech artists and expanding the theme by including the Prague Spring as a theme: two visions of two similar events in different latitudes, two perspectives of the events fifty years later. I took on the task of looking for possible spaces to present the exhibition and look for Czech artists interested in the project. The search for the space took much longer than expected and the project was losing validity, 2018 was about to end and we wanted the exhibition to be the anniversary year. Despite that, there was a lot of enthusiasm to bring the work of Mexican print artists to Prague. In November 2018, I met Filip Kazda, who is in charge of the exhibitions at Kampus



→) Federica Bau (Italy),
Geometry of Light, 2017,
woodcut, 60 × 90 cm

→) Luisa Estrada (Mexico),
Deriva N. 3, 2019,
relief print, 122 × 78 cm

↘) Kamil Zaleski (Poland),
from the series *Stadium 2*, 2019,
silkscreen, 112 × 76 cm

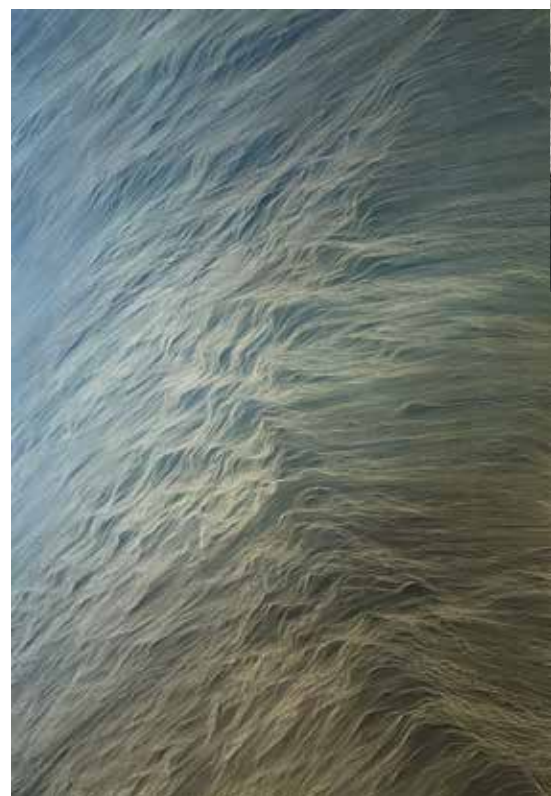
↘) Juan Escudero (Spain),
Tsunamisurf (blue series),
2020, etching, 125 × 85 cm



Hybernská, and told him about the project and he gave us an exhibition date for May 2019. At this point, not only had we already discarded the project about '68 but many of the artists were already working on other projects and had lost interest in making work expressly on that subject. On the Czech side, I hardly knew any print artists— those that I knew were part of the older generation, and I did not know the young one. (there was a generation with a very few print artists, what I call “the blip” in Czech graphics). In addition, the Czech graphic art is not characterized by the profuse political and protest content that is traditionally manifested in Mexican graphics, which made it difficult for me to find its counterpart in Prague.

Victor and I decided that the best thing would be to create a new project entitled *Ensayos de Gráfica Contemporánea*, with an open theme to show the

personal production of each of the participating artists (at that time those were mostly Mexican artists, one Dominican artist, one Polish and the Czech artist, Adéla Kostkanová, later this group was joined by four Polish artists, seven Spanish, one Italian, one Serbian and the Czech artists: Lenka Falušiová, Alena Kožená Vršanská, Matěj Hrbek, Iva Krupicová and Peter Kollár). At the same time that we were preparing the exhibition and calling on the artists, opportunities arose to present the exhibition in Warsaw and the Basque Country, thanks to the contacts we had made prior to that in Spain through our participation and visits to printmaking fairs or through the artists who had resided in Mexico. Little by little the two-headed octopus began to extend its tentacles, the venues and dates were taking place in one part of Europe or another, jumping from one country to another.



Thus, we have arrived to the name that represents us to this day. Sin Rumbo Fijo responded to the fact that the project would move without a predetermined route, rather as the exhibition opportunities arose, adding local artists to each venue gradually developing into an international project.

Contemporary Graphics Essays

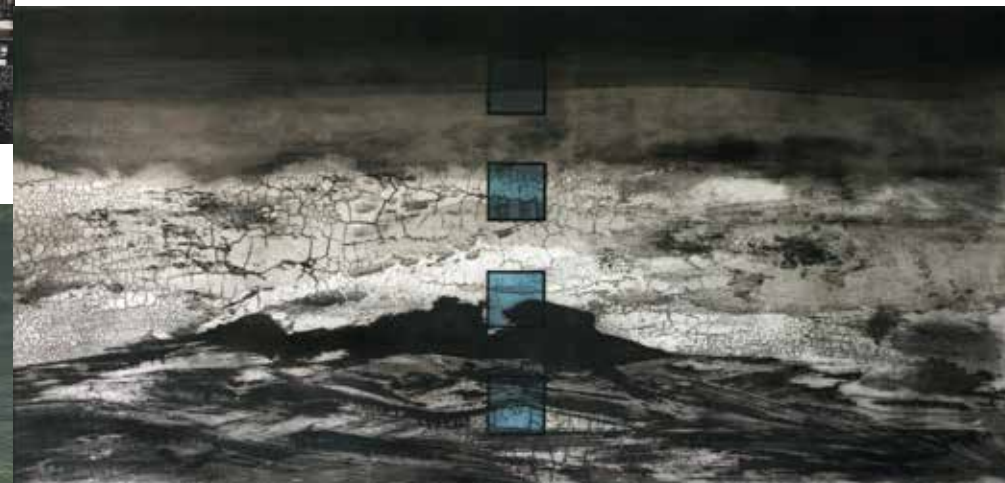
Ensayos de Gráfica Contemporánea was the first project of Sin Rumbo Fijo, it began in Kampus Hybernská in Prague in May 2019. From there, a part of the



←) Víctor Hernández (Mexico),
In Times of Hunger I get All Puffed Up, 2018,
linocut, 75 × 98 cm

↑) Exhibition *Memento Mori*
in Belgrade, Serbia

←) Víctor Ríos (Mexico),
Framing IV, 2019,
etching and aquatint, 59 × 122 cm



prints travelled to the Horcasitas Palace in Balmaseda in the Basque Country as part of the activities of the International Festival of Prints in Bilbao, and another part to the Pracowni Gallery nr 6 of the Academy of Fine Arts in Warsaw. All exhibitions of 2019 and 2020 were delayed due to the Covid pandemic; and to make matters worse, the exhibition at the Faculty of Arts of the University of Gdańsk was affected by the outburst of the war in Ukraine, the result of which was that the works got stuck somewhere between Spain and Poland and did not arrive in time for the installation, ultimately leading to the cancellation of the exhibition. Nevertheless, we are still looking for a space for its last presentation and thus fulfil our commitment. Despite the setbacks, the exhibitions were carried out successfully and with a considerable influx of public. This project has the participation of 45 artists from seven countries.

Memento Mori

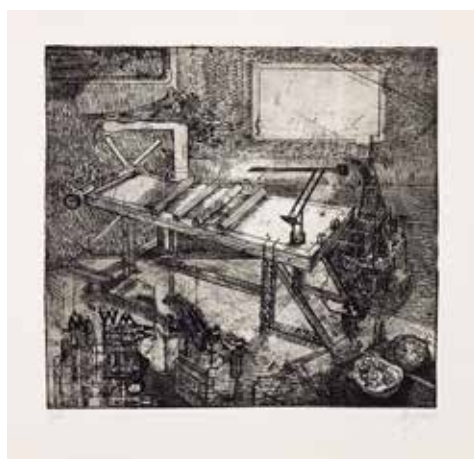
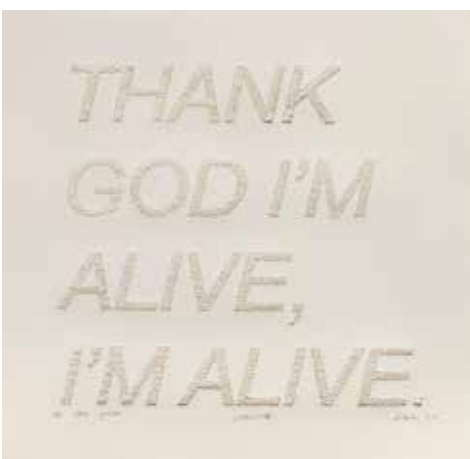
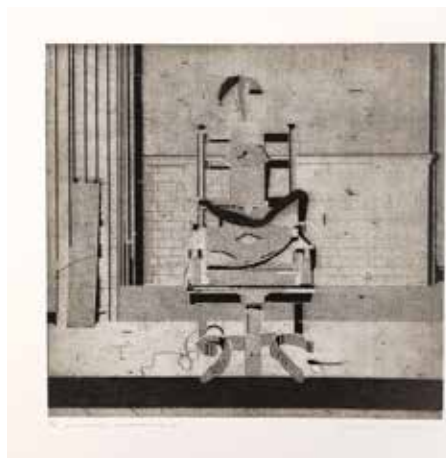
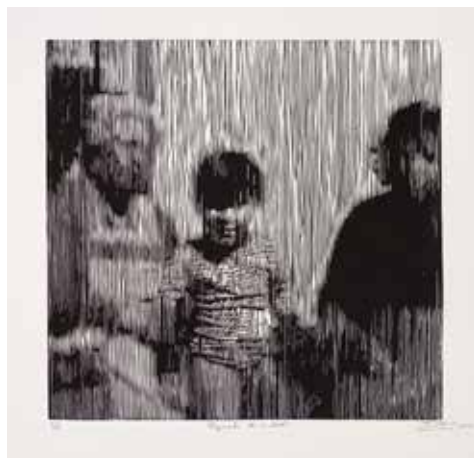
In 2021, a year and a half after the pandemic, when the shadow of death loomed

over the minds of many, the idea arose to generate a new collective project with the theme of death. At first, we planned to do a project that would generate an exchange between the Mexican and European vision of death to be presented in the month of November under the pretext of the Mexican celebration of the Day of the Dead and the European celebration of All Saints' Day. We discarded this first idea and decided to give it a little twist and leave it to a personal interpretation on the theme of death, so as not to fall into the cliché of smiling skulls and dancing skeletons, which are widely exploited today. We then decided to start from the concept of the Mexica Tzompantli for the presentation of the work. Tzompantli, in Nahuatl, wall of skulls, was a rectangular or circular structure in which the skulls of those sacrificed were embedded horizontally in wooden stakes in the Mexica rituals. Ours would be a wall of prints, thus generating a dialogue between artists and proposing a single artwork made of many. Once again, we were involved in a project that was too ambitious and not easy to manage, because for the



work to take on the meaning of the wall, we needed at least fifty artists from different countries and in addition to this, to make three exhibitions that would be presented simultaneously, in Spain, Mexico and the Czech Republic. Some artists had already participated in *Ensayos de Gráfica Contemporánea*, but we wanted to collaborate with new artists and for the level of the work to be more homogeneous, more professional. So we once again set out to find more participants and the not easy mission of finding three spaces that had a date available in November. Once again luck was on our side thanks to the network of contacts that we continued to generate from the exhibitions of the previous project.

The quality of the print reproduction allowed us to present the exhibition almost simultaneously in three different cities, a copy of each print would go to a different city, thus we were able to present the same exhibition in three different venues, Prague, Barcelona and the City of Mexico. Each exhibition opened with a difference of days: on October 7 in Prague, at the HYB4 Gallery of the Kampus Hybernská, on October 19 in Barcelona, at the Chez Xefo Gallery, and on November 2 in Mexico City, at the Gallery of The Graphic Trap. The success of the project generated interest in taking it to other cities, thus we continued with our traditional modus operandi, whoever hosts the works, is in charge of the transfer and so on until the journey ends and they are returned to the artists. The exhibition continued its journey to other venues in Spain, Mexico City and Serbia, concluding its tour at the end of



↻) Eduardo Lara

↻) David Cuevas

↑) Martin Velíšek

←) Maria Nunez

←) Ivana Flegar

↻) Jiří Hanuš

↻) Mirjana Tomašević

↑) Coral Revueltas

←) Nikola Radoslavjevič

←) Albert Bonay

2022 with the participation of 76 artists from Mexico, the Czech Republic, Poland, Serbia, Spain, Italy, the Dominican Republic and Argentina. The places where the project was presented are the following:

Galerie HYB4, Kampus Hybernská, Prague, Czech Republic

Chez Xefo Gallery, Barcelona Spain
La Trampa Gráfica Gallery, CDMX, Mexico

Contemporary Art Gallery of the National Museum of Smederevska Palanka, Serbia

Gallery of the Faculty of Fine Arts of the University of the Basque Country, Bilbao, Spain

Gallery of Fine Arts of the Cultural Center of the City of Vrbas, Serbia

Gallery of the National University of the City of Vranje, Serbia

National Museum of Cacak, Serbia

Cervantes Institute of Belgrade, Serbia

Avilés Cultural Factory, Avilés, Asturias, Spain

National Library of Mexico, University City, CDMX, Mexico

Sin rumbo fijo projects until now have been self-financed, they have not had any government support, the artists pay a small fee to cover the costs of shipping the work so that it reaches the first venues. Hence each subsequent venue that receives the work undertakes to manage the transportation of the work as part of the agreements we make between our collaborators, who may in some cases have university or government funds to carry out the exhibitions. Sin Rumbo Fijo collaborates with around 120 artists from different countries, most of them are artists with outstanding careers within the field of graphics, many of them have received awards and distinctions worldwide.

Sin Rumbo Fijo's future plan is to create an international cultural management platform, which includes the creation of a website where each member artist will have a personal profile with images of their work and personal biography, as well as an e-shop for the sale of online graphic work and updated information on contests and residencies for graphic artists. In order to maintain the best possible level in the different activities that we will carry out, each artist must submit a membership application and submit a work that will go through a selection process. Each member must pay an annual fee that will give them the right to participate

in three exhibitions outside their country of residence. The only thing they would have to do is send us the work we request; we'll take care of the rest.

Other projects

Eduardo Lara has been in charge of curating the Czech Republic stand as a guest country for the VII Alma Gráfica Engraving Fair in Oviedo in October 2023 with the participation of Lenka Falušiová, Pavel Hora, Martin Velíšek, Vojtěch Hrubant, Peter Kollár and Jiří Hanuš.

In August 2023, he was in charge of curating the individual exhibitions of Alessandra Svátek, Matěj Hrbek and Vojtěch Ježek from the Czech Republic and Anej Nuhanovic from Bosnia for the III Professional Art Week in Oviedo.

He is currently working together with Český Rozhlas and the Cervantes Institute on curating an exhibition project and publishing a book with texts by 12 Latin American writers and prints by 12 print artists based in the Czech Republic.

Victor Ríos was in charge of curating and coordinating a cycle of four individual exhibitions of Mexican engravers at the Galería La Maldita Estampa in Barcelona. The speakers included: Víctor Ríos, Eduardo Lara, Eneida Hernandez and Marta Muñoz

SIN RUMBO FIJO

Coordinators:

Eduardo Lara is in charge of management in the Czech Republic and collaboration with Poland, Serbia and Asturias in Spain.

Victor Ríos, for his part, is in charge of management in Mexico and collaboration with the Basque Country, Galicia and Barcelona in Spain.

Contact:

sinrumbofijo.grafica@gmail.com

Instagram. sinrumbofijo_grafica

Facebook. Sin rumbo fijo

Collaborators and cultural managers:

Filip Kazda in Prague, Czech Republic

Rosa María Lopez in Barcelona, Spain

Marta Fermín in Asturias, Spain

Pedro Galilea in Galicia, Spain

Myriam Gesaloaga in the Basque Country, Spain

Leposava Milosevic and Marija

Sibinovic in Serbia

Andrzej Weclawski and Kamil Zaleski

in Warsaw, Poland

Eduardo Lara
Mexico City *1975

He studied a degree in Visual Arts at the Faculty of Art and Design of the National Autonomous University of Mexico. The production of his work includes drawing, painting, printmaking, sculpture, object art and photography. He has participated in more than 60 group exhibitions in America and Europe and individually in Mexico, the Czech Republic, Spain, Slovakia and Poland. His work is part of public and private collections.

In 2000, he received first prize in the graphics contest A modern interpretation of the Ingenious Gentleman Don Quixote de la Mancha, his work is part of the collection of the Iconographic Museum of Don Quixote in Guajuato, Mexico; he has also been the recipient of several honorable mentions in graphic competitions around the world.

His work includes works in graphics, painting, drawing, sculpture, installation and objects. The theme of his work reflects on the duality and parallelism between life and death, beauty and ugliness, light and darkness, the logical and the absurd. His Doppelgänger series of paintings focuses on the theme of repetition (twins, doubles, alter egos, reflections, copy, repetition, opposite poles). The Blind Men series (painting, printmaking, drawing and objects) is based on the fear of blindness, in a literal and metaphorical sense, all from the paradoxical perspective of those who enjoy the privilege of sight.

From 2000 to 2002, he founded and coordinated the collective of young artists Código Negro, whose mission was to disseminate the work of artists who had recently graduated from the Faculty of Arts in cultural spaces in Mexico City. Since 2018, he has coordinated, together with fellow artist Victor Ríos, the Sin Rumbo Fijo project.

Since 2003, he has resided in Prague, the Czech Republic.

DALIBOR SMUTNÝ: SEQUENCES

TEREZIE ZEMÁNKOVÁ

The word sequence is associated primarily with musical terminology, where it denotes a repetition of the same melodic or harmonic motif at a higher or lower pitch.

Thus it perfectly describes the principle on which Dalibor Smutný has created his unique cycle of prints with the now seldom-used mezzotint technique over the past two years.

Each image depicting a particular stage works completely independently; taken together, however, they present a unique narrative.

The flowers of Dalibor Smutný in essence don't aspire to be anything other than flowers. They do not conceal ambiguous metaphors, however the artist's unique optics imprints in them subtle multilayered content, which prompts the viewer to discover it. From an endless constellation of flowers, he chose for this project *Convolvulus arvensis* – the tenacious, entwining weed familiarly known as field bindweed – to which he repeatedly returns in his work. He finds its soft pink flowers appealing for their geometric qualities, their simple symmetry and composition, as well as their silky, matte-glossy texture, which the mezzotint technique allows him to convey exquisitely. However, he does not strive for a photographically faithful imitation of reality. Although he has carefully investigated this flower in drawing studies – as he did with the other flowers that came before it (for example, dandelion seedheads, which in recent years became the subject of a large cycle of paintings) – the resulting specimen is a compilation of observed features. As such, it exists only in the artist's imagination, just like the light with which he models its volume. While the mutating light situations are based on experience, they are not necessarily tied to specific phases of the day, such as dusk or dawn. Although they may evoke these, the images contain unsettling moments that go beyond ordinary empiricism, which causes a magical tremor that suffuses the entire

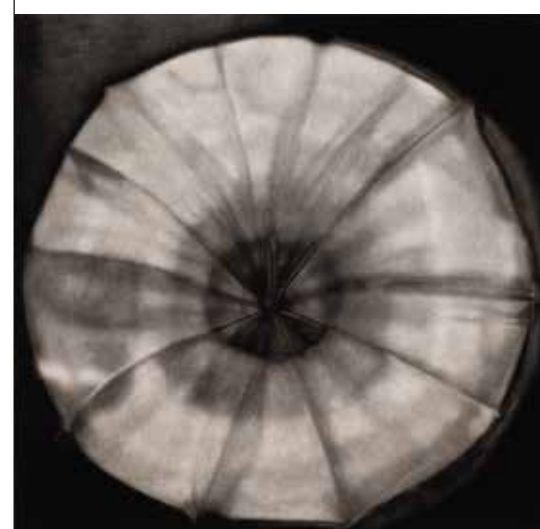
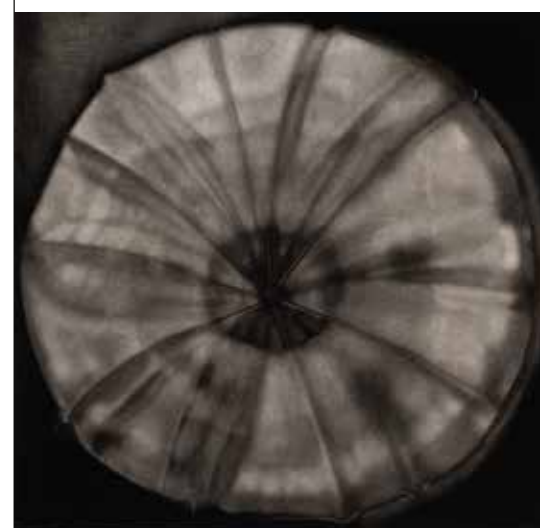
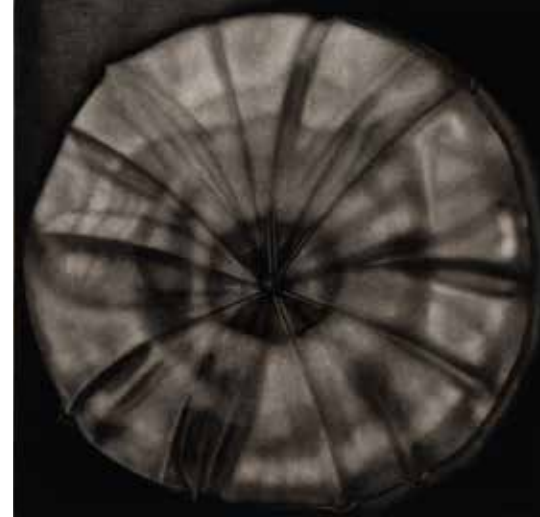
Although we are presenting them here at the Havelka Gallery as a world premiere, three prints from this set have already won awards in Print of the Year 2023 competition's intaglio category. In these prints, Smutný has implemented his many years of artistic research, whose subject has always been predominantly flowers and whose main agent is light.

This time, the theme was chronicling the *progression* (that is, sequence) of the optical metamorphoses of a circular flower, inscribed into a basically square format, which undergoes transformation due to the gradual penetration of light.

atmosphere of the picture. By moving into the *image space*, Dalibor Smutný liberates himself from observed reality in order to build his own imaginary reality based on its foundations. He does not strive for objective botanical accuracy, but for subjective truth, influenced by the current context and also his emotional state of mind. In his flowers, he finds (and unveils) the *intersection of laws inherent in his entire universe*.

The entire portfolio consisting so far of eleven images was created gradually on a single copper matrix. After thoroughly granulating it with a mezzotint rocker, using stylus needles, scrapers and burnishers he sketched out the first, barely discernible outline of a flower, which emerges from the dark background only from a certain angle. The single print that originated in this trial stage embodies the promise as well as the essence of a future, gradually developing mystery. In the next stage, the already illuminated flower silhouette emanates from the velvety black depths, and with each subsequent stage it further transforms with the influence of growing and transforming light. Every time when the light situation that he was striving for materializes on the plate, Dalibor Smutný prints it in a very limited edition, thereby documenting the current state. That enables him to immediately continue working on the same plate and create another tableau through subtle shifts of the mutual relationship between light and shadow. Each completed stage of the engraving carries within itself a dramatic moment: It becomes the *chronicle of its own announced death* – because the current form must disappear in order for the next one to be born. Smutný has thus courageously liberated himself from a defining feature of the printmaking medium: namely, the possibility of an image's large-scale multiplication. At the same time, he has developed and enhanced the purely creative

qualities of the mezzotint – the ability, through the layering of light nuances, to softly model a shape, and with delicate monochrome shading to even convincingly give rise to the illusion of color values. He has thus confirmed his preeminent position among contemporary printmakers – that of a thoughtful artist who, despite remaining unflaggingly faithful to one theme and technique, is always able to offer a new, deeper and more inward-looking view without resorting to what he calls *artistic manipulation*. He does not make things easy for himself with fabricated concepts, he works only with his own ability to see the miraculous in the ordinary, and with great humility he is able, with his artistic gesture, to convey these unique experiences from the Beauty of Creation to the viewer.





COMPREHENSIVE APPROACH TO PRINTMAKING EDUCATION

ANNE HEYVAERT AND ANTÍA IGLESIAS

**Anne Heyvaert, artist and professor,
and Antía Iglesias, PhD student specialising
in Creativity, Social Innovation and Sustainability
at the Faculty of Fine Arts, Draw and
Graphic Department; University of Vigo, Spain.**

Grapheion asked both authors of the article two questions:

1) The design of graphic arts studies varies significantly from one university to another. For instance, at the Academy of Fine

Arts in Prague, two studios were established at a certain point—one focused on classical concepts, while the other provided a completely free approach to the medium. A similar transformation occurred after a change in professors at the Faculty

of Fine Arts in Brno. However, in most cases, the two approaches are not polarized in schools, and studies encompass both pedagogical approaches. How does this work in your school?

The Faculty of Fine Arts in Pontevedra, located at the University of Vigo, offers a dual approach when referring to printmaking education and practice. Firstly, it provides foundational practice in graphic techniques (both traditional and digital) within the Bachelor degree of Fine Arts program. Secondly, contemporary graphics is the main theme of the research group of 'dx5 digital and graphic art_research,' which encompasses a wide range of activities, projects, and publications related to expanded field graphics.

Within a four-year academic program that is both generalist and interdisciplinary in art, we offer two specialized courses in the second and third years. These courses are named 'Graphic Techniques' (introduction to intaglio and woodcut printing) and 'Artistic Production: Image II' (an in-depth exploration and extension of these techniques, as well as other processes like additive techniques and silkscreen printing, along with the incorporation of digital processes and project development).



κ) Antia Iglesias, 2018

↑) Ines Martinez Enriquez, 2022

→) Libro Blanco

↘) 6 dx5 FIG, 2023

Consequently, it proposes a gradual approach to the art of printmaking, starting from its most elementary procedures and the understanding of its fundamental principles, which derive from the existence of a matrix and intermediate processes, to creating a multiple image.

The assignment 'From one print to another,' presented at the beginning of the third-year course, emphasizes the capabilities of printmaking to generate evolving images through repetition, transformation possibilities, and variations of the medium. Students are tasked with creating a small series of prints in which there is tangible connection between their parts. In order to complete the assignment, it is necessary to use a matrix transformed or complemented by other matrices, processes, or printing resources (collage, stencils, etc.). The objectives of this assignment are to evaluate the benefits of technical and formal experimentation, while

providing the necessary tools (both technical and conceptual) in order to achieve a more personal print art project. This project is conceived as the last proposed assignment, and should have the form of a series of prints or artist's book. At this stage, students are allowed to incorporate digital processes for image creation and inkjet printing, always in combination with analogue processes.

Contrary to the prevalent inclination towards the digital among young generations, we emphasize the necessity for students to work in the workshop—manually, bodily, collectively—not only to leverage the physical qualities of traditional or experimental technical resources at their disposal. Our goal is for them to develop a sense of balance between a technical image and message. Also, we seek to make them aware of the multitude of creative methodologies in order to expand their own creative limits. As our colleague, Jesús Pastor, remarks, 'the medium of printmaking is a good medium for thinking about art.'

Despite the brief duration of the dx5 digital and graphic art_research practice-training, spanning two semesters over two academic years, the results are often very good and relevant. Several students ultimately choose to develop



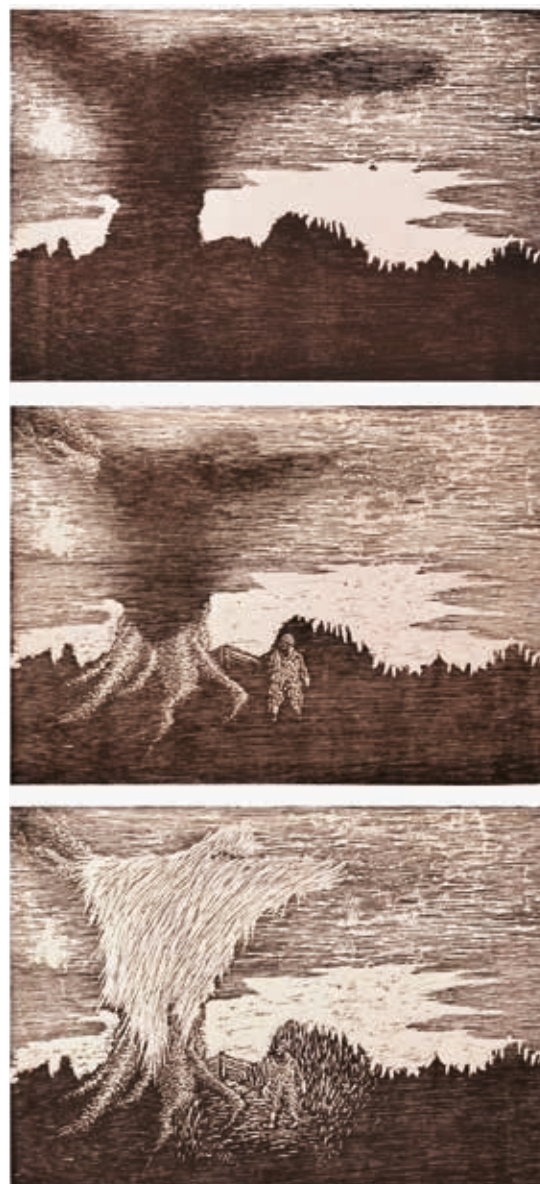


their final degree projects in the fourth year within this discipline, involving serial print or editable book projects, or more daring proposals within the expanded field. Some of the top-performing students decide to enroll in the PhD program in Contemporary Art or in the interdisciplinary program at the Campus Crea of our University of Vigo, within our group.

The dx5 research group, established in 2004, is grounded in a triple perspective—theoretical-conceptual, perspective-practical, and scientific-technical—to define and articulate projects and research lines around the expanded field of the graphic artistic practice. We follow the latest international trends in multiple art, constantly expanding due to the ongoing incorporation of new technological and numerical processes (offset printing, laser cutting, 3D printing, etc.) that enable the multiplication of images. Concurrently, new areas in art have expanded

the realms of print art, from series of prints and books to spatial installations. However, our primary interest lies in understanding how these technological advances have been modifying the boundaries of the discipline and its complex interrelational system, without renouncing its own principles.

Over nearly 20 years, we have undertaken numerous activities that combine artistic practice with rigorous academic research on technical, conceptual and social topics linked to contemporary print art. Thanks to regionally and nationally funded projects, we have organized meetings and conferences for artists and researchers, international publishing projects, exhibitions, and we have already published more than 24 books. These activities undoubtedly contribute to the rigorous education of our students, demonstrating the symbiosis between pedagogical and research lines, while promoting print art practice.



↶) Lucia Lobelle Gonzalez, 2020

↑) Alejandro Martinez Yebra, 2021

The Participation of the dx5 group in the FIG, International Print Print Festival in Bilbao, Spain, 23–26 Nov, 2023

Our latest project, 'Blanco sobre Blanco' (White on White), exhibited at the FIG Bilbao Fair, Print Festival 23–26 Nov, 2023, reflects on the new reality of contemporary print art through site-specific installations that highlight the above explained expanded field of print art.

Another result of the exhibition project, a collective artist book entitled 'Libro en blanco: espacios liminales de la gráfica contemporánea' (Book in White: Liminal Spaces of Contemporary Graphics) was produced, edited by Grabado y Edición (G&E) magazine. The book features contributions from

the six exhibitors and six other artists and researchers associated with the research group. The key idea of the book, which is complemented and explained by various texts, is the presence of white as the primary element; the book comprises 12 booklets in the form of eight print sheets designed specifically for this purpose. Among the sequencing of pages, references to five main concepts of graphics are unfolded and multiplied: I. The space of multiplicity; II. The space of the possible; III. The space of the invisible; IV. The intermediate space of the process; and V. The multiple occupying of space. These five fundamental lines are further subdivided into sub-codes that aim to address all points of tension in graphics, those that, interconnected and threaded together, form its complexity and enormous potential.

The following artists participated in the FIG and the book creation: Ana Soler Baena, Anne Heyvaert, Antía Iglesias, Carlos Fer, José Andrés Santiago Iglesias, Almudena Fernández Fariña. Other artists participating in the book included: Tatiana Lameiro-González, Marco Moreira, María Prada, Sara

Coleman, Rebeca Lar, Tamara Casanova, Dennise Vaccarello.

2)) However, the appealing new media that enable the preparation of design and computer implementation can lead to certain gaps in comparison to the material foundation of the discipline of printed image, including traditional skills. This issue was raised by Walter Jule in an interview published in the latest issue of Grapheion. Should this negative aspect be addressed or considered as such?

The Bachelor's degree in Fine Arts at the University of Vigo advocates for a comprehensive and interdisciplinary education in art, aiming to 'train professionals capable of identifying, understanding, and developing the problems and processes of art through artistic creation and analysis.' In reality, of the nearly 100 students graduating each year, only a limited number contribute to the pool of artists in our autonomous community of Galicia. Many others gravitate towards the cultural industry or teaching. Therefore, it is justified that the academic curriculum provides a more cross-disciplinary education

with a broad range of mandatory theoretical and practical approaches, offering foundational knowledge in all disciplines (painting, sculpture, photography, printmaking). However, in the fourth year, students are given the option to choose optional subjects, allowing for a more specific orientation towards the realization of a personal creative project for their final thesis, accompanied by its theoretical part.

We believe that university art education centres should not only offer specialization and technical excellence to students but also foster critical thinking and reflection on art in general and its current situation. Students are introduced to various perspectives of the field and can thus open their minds to multiple viewpoints. This enables students to discover their particular interests and strengths, subsequently pursuing a more specialized education through Master's studies or in non-university Art Schools that provide more technical training.

website: <https://grupodx5.webs.uvigo.es/>

SPACES OF IMAGERY THE PRINT OF THE YEAR 2022

KATEŘINA HANZLÍKOVÁ

The 29th Print of the Year / 06 Apr – 05 May 2023 / Bethlehem Chapel – Lapidarium / Gallery of modern Art. Czech / Betlémské náměstí / Prague

The Print of the Year is a unique annual platform that highlights development trends, while interconnecting students, academics, theoreticians and established artists, and enabling a direct dialogue between them.

No other format can concentrate the print artworks of the previous year in such a large content and allow the selection of the best works.

The total of 592 print artworks were entered, of which 186 works and 31 artist's books were exhibited. Of the total number of entries, 313 works were student works. The judges selected 50 nominati-

ons and awarded 15 prizes in each category according to print techniques and adult and student categories.

Those who find themselves among the submitted works during the evaluation

of the Print of the Year by a jury, are certainly surprised not only by the quantity, which is higher every year, this year it is 592 works, but also by the character, themes and the procedure. A varied spectrum of lines, surfaces and colours, expressing themselves in different valences of technical representation. After all, the Print of the Year project has long been an effort to provide an open space for all graphic techniques, including those works that overlap into other visual forms that we encounter in contemporary art. This whole space is complemented by author's books, the majority of which are the works of young artists and students. Here, too, we find a search for various innovative approaches, and many of them present original concepts with various overlaps into the form of art objects. Indeed, the dialogue on what is an author's book and its limits has also been beneficial. It is the search and the many different experimental approaches, both in printmaking and in author's books, that are very valuable in these artistic disciplines. It allows for stimulating reflection in

a field that is perceived as an unchanging and, in a way, classical form of artistic expression precisely because of its more complex technical processes. Here, too, we find a certain departure from the classical form because of the use of a computer. Surprisingly, however, there has been a widespread interest in lithography, which is one of the more demanding techniques and requires special equipment. Fewer works are done now using the serigraphic technique, which was one of the most significant print techniques in the second half of the 20th century, due to personalities such as Zdeněk Sýkora, Karel Malich or, Andy Warhol and Keith Haring considering the international context. In this year's edition we have also encountered a number of artistic personalities with whom we find connections to their other approaches such as painting, sculpture, graffiti, art installations, design. This is what makes the Print of the Year an inspiring space of imagery and imagination.

The main prize of the Print of the Year 2022 was awarded to František Skála for the print sheet entitled *Příchod mistra* [*The Arrival of the Master*], lithography, 700 × 470 mm, 2022



The members of the jury (Mgr. Zdeněk Freisleben, Assoc. MgA. Juraj Horváth, PhDr. Hana Larvová, Prof. Miloš Michálek and Andrea Pézman, ArtD.) appreciated the author's approach to denying the typical shape of a printing stone for lithography, when the author even sanded its very silhouette. The lithographic rectangle was plastered onto a kind of mound, which he may have found during his travels. The inner world evokes natural processes, erosion, decay, and the tomb-like folded wings of a bat, moth, or other nocturnal creature. Perhaps it is the artist's folded self-portrait. The author's imagination and dexterity leads the viewer astray, but gives them the opportunity to move freely around the print.

The main prize at the Print of the Year 2022 for small format (prints smaller than 297 x 210 mm) was awarded to Magdalena Vovsová for her print sheet entitled *Červená a zelená* [*Red and Green*], aquatint, drypoint, 300 × 210 mm, 2022.

The jury was impressed (Mgr. Ladislav Daněk, akad. mal. Renáta Fučíková, MgA. Vojtěch Kovářík) by a two-colour

composition, which abstracts the depicted truth and reduces it to a touching minimalist scene.

The author's statement: "*Red and green. Confusion of the expected with a different meaning. Is it the leopard's fault?*"

The main prize of the student category was awarded to

students of the Faculty of Arts of the University of Ostrava, Graphic Design Studio, with Prof. Zbyněk Janáček as the head of the studio. Barbora Šidlová and Eric Lindheim Marx for the print sheet entitled *Bremeno* [*Burden*], mixed media – woodcut, drawing, 360 × 510 mm, 2022.

The jury (MgA. Andrea Uvačíková, Ph.D., MgA. Eva Červená, MgA. Kryštof Brůha, MgA. Alžběta Zemanová) appreciated the combination of two approaches in this case. Two authors, two worlds meet in one painting. The lower part of the work carries the totem of ornamentation, which invites us inside with its mirroring. The complementary synergy of these two opposites

↑) František Skála, *Příchod mistra* [*The Arrival of the Master*], 2022, All reproductions to the article: Saša Dobrovodský

↓) Magdalena Vovsová, *Červená a zelená* [*Red and Green*], 2022, aquatint, drypoint, 300 x 210 mm,



underlines the attractiveness and uniqueness of the work.

The authors summarize the work as follows, "*the design of the square sign is inspired by the German medieval and renaissance tradition of wood carving, and the geometric elegance of Austrian Art Nouveau book marks. A tangled chaos of tiny curves is neatly packed into a compact block, a beautiful burden for a stooped figure. While this beautiful burden can be overwhelming at times, it is ultimately fulfilling and rewarding. It is a proof of our strength, resilience and brings both joy and responsibility. It is the weight we are willing to bear.*"

The main prizes of the Print of the Year 2022 also inevitably include an author's book.

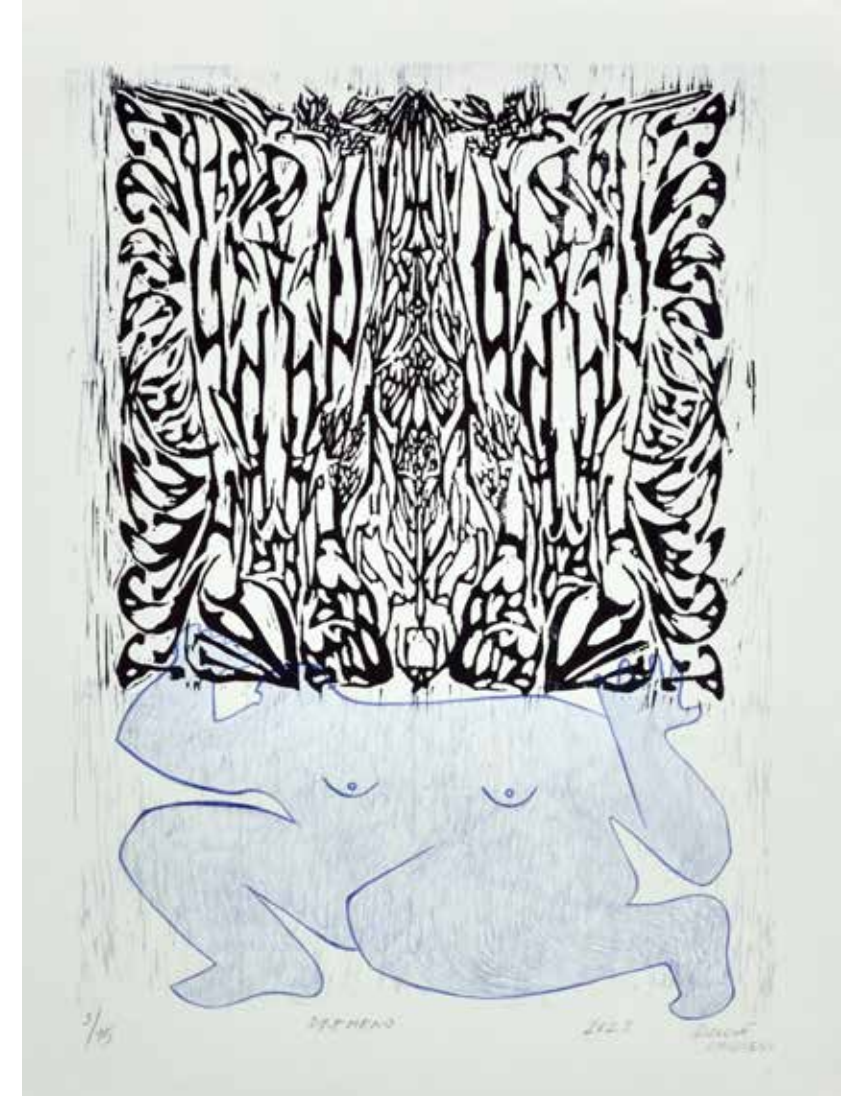
In the category of adult author, the prize was awarded to Lubomír Krupka for the author's book entitled *Dobývání vesmíru* [*Conquest of Space*], letterpress printing, Ateliér Krupka, 2022.

The jury appreciated the contemporary concept of the author's book, which is printed on handmade paper. The individual sheets are supplemented with horoscope signs, which are prints of printed joints created by cutting and transparent printing. The book including the cover acts as a complete concept. It is an extraordinary bibliophile work, which in a way exceeds the author's traditional works.

According to the author, everything is just a coincidence and the book was created for pleasure. "*Discarded printed joints and the horoscope signs met on scrap, hand-made paper. I don't understand either of these areas that were brought together by chance. Nevertheless, both affect me whether I want it or not. I could never imagine to make somebody else happy with this work. But apparently I have...*"

The prize in the student category of the author's book was awarded to

Barbora Biskupová, a student of the Illustration Studio, Academy of Arts, Architecture and Design in Prague, (head of the studio: doc. MgA. Juraj Horváth) for her author's book entitled *Miěň Gà*, relief print, letterpress printing, screenprinting, 2022. The members of the jury (Mgr. Zdeněk Freisleben, MgA. Eva Horská, MgA. Kateřina Zemanová) perceived the book as an extraordinary achievement that goes beyond traditional cooking recipes. The concept of displaying individual ingredients and procedures is



based on Asian poetics, while maintaining an action-oriented nature. The binding of the book and the author's plastic cover also fit into the overall character of the book.

At the same time, the author herself states that "*Miěň Gà is a highly impractical recipe for a simple chicken soup that is supposed to bring eternal glory to noodles.*"

In addition to the main prizes, the members of the jury also select the most interesting works realized using the print techniques of relief print, intaglio, lithography, serigraphy and computer graphics.

As an example, I would highlight the work by prof. Mikoláš Axmanna – *Konec návštěvy* [*The end of the Visit*], lithography, 1530 × 3000 mm, 2022, where the jury appreciated the extension of the original traditional lithographic technique into the experimental form of a multiple print in connection with the textile material and the oversized print.

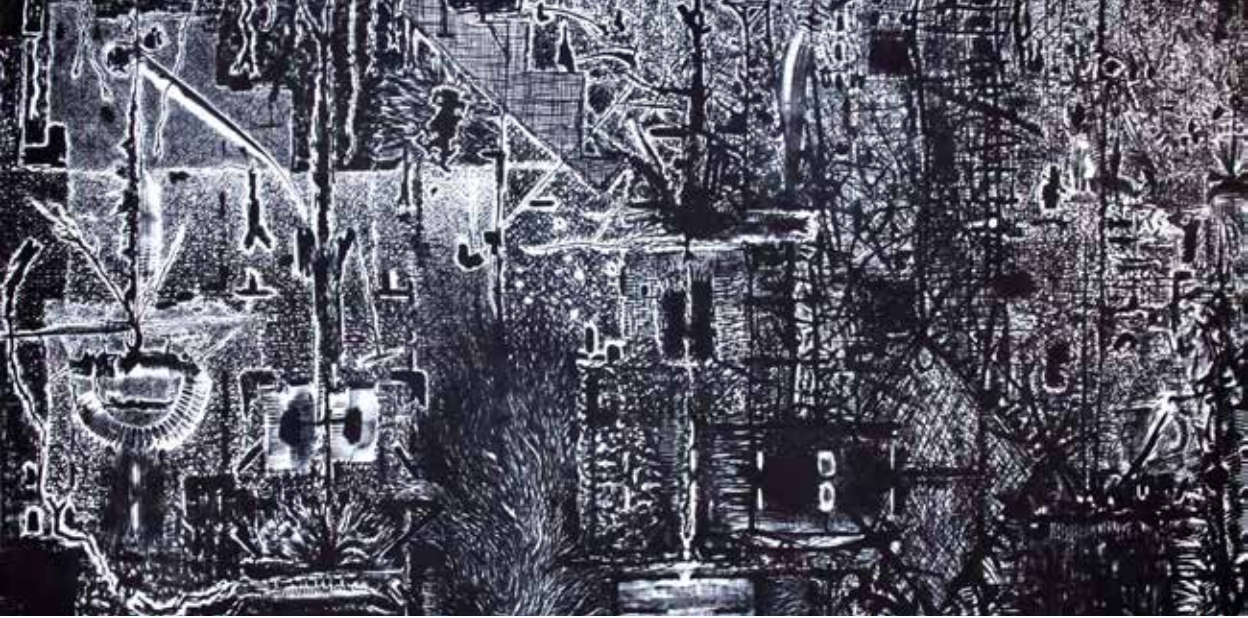
The author describes the work in detail: *Nevěsty* [*Brides*]

"*A few years ago, I tried satin for the first time when printing painted stones. Thick, dense, smooth and cool white wedding satin. For working with*



↑) Barbora Šidlová and Eric Lindheim Marx – *Bremeno* [*Burden*], mixed media – woodcut, drawing, 360 × 510 mm

↑) Barbora Biskupová, *Miěň Gà*, 2022, relief print, letterpress printing, screenprint



reinforcement, humidity maintained by spraying clean water is important. A wedding with repeated brief showers. The yard shop in Hašková Street provided me with a customer card after two purchases, and I also established a telephone connection with the staff. Twelve meters of white wedding satin sometimes need to be ordered. On the last purchase, the lady behind the counter got bold and asked, while laying down the scissors and half a meter, if it was for specific brides or for a show. The answer was both true and short. For specific brides and for a show. However, the answer was not complete. The feeling was missing. Dear lady, imagine three meters of virginal rustling whiteness, dust with dew, apply with clean fingers to a stone matrix of 150 × 160 centimeters, where the impeccability of the snow field is awaited by a trellis of black greasy colour, treated by wandering and collisions of lithographic chalk with a grainy surface, the fateful encounter of the seemingly empty bright space with knotty lines of bone black in gray veils, oily soot seeps under the pressure of a beef rib between warp and weft, horror in a monastery, consecration and desecration in a single moment, an inevitable movement, turned into a trace, a memento of the conflict of law and pleasure. A very specific bride. After the wedding, she will go to the show."

Among the works of relief print

I would like to highlight the work entitled *Druhý pohled [Second View]*, linocut, 1500 × 900 mm, 2022 by Jindřiška Jonešová, a student of the Academy of Fine Arts in Prague, Painting Art Studio I (head of the studio: MgA. Robert Šalanda).

Jindřiška's intention is to depict the shapes of wood and branches. By removing it from its natural environment, wood becomes an independent aesthetic



object, it is enclosed in a virtual space and viewed differently – from the point of view of people accustomed to living in the so-called civilization. In the new context of the work, their shape can be examined from different angles that were previously impossible. They can evoke bizarre shapes, from octopuses to snakes, squiggles, lines, etc. These shapes are accentuated by my manipulation and extraction, and anyone can see anything within them, much like in the clouds in the sky. A second look may reveal things that we didn't see the first time. The jury was interested in the way this author works boldly with scale whereby she modulates precisely the natural motif in a graphically engraved manner. Extracted fragments of individual stumps and roots show us the rawness of the material. In their solitude, their being is revealed, and in separation from the surroundings, we can see the perfection of nature.

In the category of the relief print

a triptych by Dalibor Smutný was selected for the print sheet entitled *Chronologie světla [The Chronology of*

↑) Mikoláš Axmann, *Konec návštěvy [The end of the Visit]*, lithography, 2022, 1530 × 3000 mm

↑) Jindřiška Jonešová, *Druhý pohled [Second View]*, linocut 2022, linoryt, 1500 × 900 mm

Light] – triptych, mezzotint, 800 x 700 mm, 2022. More about the set of works can be found in a separate article in *Grapheion 2023*. For the jury, Smutný's mezzotint is a work that combines gloom with darkness. Where the technique enhances the expression of the image, the author also moves with concentration. The rich range of velvety black breaks into hard-to-define tones. The light dances in soft, grainy transitions and makes us forget about the depicted subject itself.

One of the prominent works of the student category

by Gréta Ulmová, a student of the Faculty of Arts of the University of Ostrava, entitled *Chlorophyta*, 2022, plastic – computer graphics, 920 × 500 mm.

The members of the jury (MgA. Andrea Uvačíková, Ph.D., MgA. Eva Červená, MgA. Kryštof Brůha, MgA. Alžběta Zema-



nová) appreciated the way the form of the work corresponds with the content. Using the transparency of the plastic cover, the author showed the innovative printing technology which also serves as an instrument by which the author reflects on current environmental topics. The author was inspired by the scrape yard, which is located near the Bruntál reservoir. From this yard, the wind carries waste and contaminates the surrounding landscape. The work deals with artificially created algae, which gradually replace natural algae. The prints are printed on plastic material found right at the vicinity of the reservoir.

It is not common for the jurors to agree on a single completely exceptional work. This year, however,

an Extraordinary Prize of the Jury

was awarded to Svatopluk Klimeš for his print sheets entitled *24.2.2022 (Vanitas)*

– triptych, monotype, coloured by fire, 1000 × 701 mm, 2022.

In his triptych *Vanitas*, linked to the date of the start of the war in Ukraine, the author points to the transience of human life, using a combination of two different forms of expression. The technique of burning, which is typical for his works, and modified prints of corrugated paper, with which he creates the drawing itself. It is through the combination of these procedures together with the physical approach that feelings related to the given topic of traces of life and extinction are evoked. The author attaches a poetic message to the works:

*A big white skull
Ripped from paper
The skull warns us
Scribbled with Bengal fire
One skull smirks*

*Another threatens – another offers
reconciliation
A skull coloured by fire
Gets lost in space
Searches for its skeleton
Sees it in a dark ossuary*

Vladimír Boudník Prize

Šimon Břejcha is the 28th laureate of the Vladimír Boudník Prize for significant creative contribution in the field of graphic art, for a compelling and distinctive body of graphic works of revelatory expression or form without limitations of time or generation.

κ) Gréta Ulmová, *Chlorophyta*, 2022, plastic – computer graphics, 920 × 500 mm

↑) Lubomír Krupka, *Dobývání vesmíru [Conquest of the Universe]*, letterpress printing, Ateliér Krupka, 2022

↓) Svatopluk Klimeš, *24.2.2022 (Vanitas)*, 2022, triptych, monotyp, kolorováno ohněm, 1000 × 701 mm



EXHIBITIONS → COMPETITIONS → PERIODIC EXHIBITIONS → CONFERENCES → FAIR

WORLD GRAPHIC BIENNIALS AND TRIENNALES 2023 (past)

COMPETITION: XII INTERNATIONAL PRINT BIENNIAL VARNA 2023

VARNA / BULGARIA, EU

(11 August – 30 September 2023)

<https://visit.varna.bg/en/event/mezhdunarodno-bienale-na-grafikata-varna-2023.html>

COMPETITION: NINTH INTERNATIONAL TRIENNIAL OF GRAPHIC ARTS SOFIA 2023

SOFIE / BULGARIA, EU

Presentation at the Triennial and announcement of awards

1 December 2023 – 31 January 2024

Organizers will publish a printed catalogue.

<https://ulus.rs/blog/ninth-international-triennial-of-graphic-arts-sofia-2023>



COMPETITION: 11th INTERNATIONAL PRINTMAKING BIENNIAL DOURO 2023

ALIJÓ / PORTUGAL, EU

(10 August – 31 October 2023)

<https://ulus.rs/blog/ninth-i>

COMPETITION: 4th INTERNATIONAL PRINT BIENNALE YEREVAN 2023

YEREVAN / ARMENIA

AZNAVOUR CENTRE

(8 September – 8 December 2023)

https://www.instagram.com/print_biennale_yerevan



COMPETITION: 9th INTERNATIONAL MINIATURE PRINT BIENNALE EXHIBITION 2023

OTTAWA / CANADA

THE OTTAWA SCHOOL OF ART (OSA)

AND THE J.W. STELLICK GALLERY

(30 March – 14 May 2023)

<https://artottawa.ca/miniature-print>



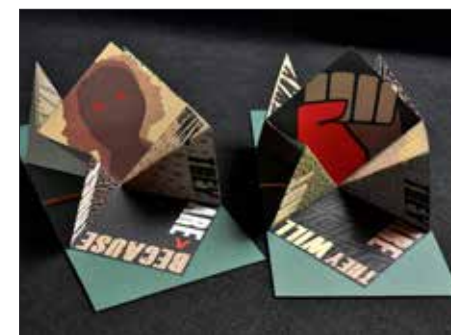
COMPETITION: THE BOSTON PRINTMAKERS 2023 NORTH AMERICAN PRINT BIENNIAL

BOSTON / USA

GALLERY AT BOSTON UNIVERSITY

(10 October – 9 December 2023)

<https://www.bostonprintmakers.org/biennials/biennial-2023>



COMPETITION: THE 8TH GUANLAN INTERNATIONAL PRINT BIENNIAL CHINA 2023

GUANLAN / SHENZHEN / CHINA

CHINA PRINTMAKING MUSEUM

(December 2023 – February 2024)

<https://miniprint.org/aarules/?lang=en>

WORLD GRAPHIC BIENNIAL AND TRIENNIAL 2023 (upcoming)

COMPETITION: THE 44TH MINI PRINT INTERNATIONAL OF CADAQUES 2024

BARCELONA / SPAIN, EU

ADOGI

(prosinec 2023 – únor 2024)

<https://grafiknytt.se/the-8th-guanlan-international-print-biennial-china-2023-call-for-participation>

Deadline: 15 March 2024



COMPETITION: TRIENNALE OF CONTEMPORARY PRINTS 2024

LUTYCH / BELGIUM, EU

Přihlášky jsou již uzavřeny

<https://www.liege.be/en/discover/culture/museums/la-boverie/news/call-for-application-triennial-of-contemporary-prints-2024>

CZECH GRAPHIC EVENT 2024 (upcoming)

COMPETITION: PRINT OF THE YEAR, CZECH ANNUAL COMPETITION 2023

PRAGUE / CZECH REPUBLIC, EU

DEADLINE FOR ARTISTS BASED IN CZECHIA: 31 JANUARY 2024

<https://nadacehollar.cz/kategorie/grafika-roku>

WORLD EXHIBITIONS 2023 (past)

EXHIBITION: INTERNATIONAL ORIGINAL PRINT EXHIBITION 2023

LONDON / GREAT BRITAIN

(21 September – 1 October 2023)

The Royal Society of Painter-Printmakers has its home at Bankside Gallery, next to Tate Modern, along with the Royal Watercolour Society.

<https://www.re-printmakers.com/exhibitions/33/overview>



MAGAZINE: PRINTMAKING TODAY

<https://www.re-printmakers.com/exhibitions/33/overview>

FAIR: WOOLWICH CONTEMPORARY PRINT FAIR

LONDON / GREAT BRITAIN

WOOLWICH

Was established in 2016 and continues to be a pioneer in the world of contemporary print.

<https://woolwichprintfair.com>

WORLD EXHIBITIONS 2023/2024 (current, upcoming)

EXHIBITION: MICHELANGELO AND BEYOND

VIENNA / AUSTRIA, EU

ALBERTINA MUSEUM

(Until 14 January 2024)

The *Michelangelo and Beyond* exhibition at the ALBERTINA deals with the emergence, significance and decline of the depiction of the human nude, which was greatly shaped by Michelangelo. Raffael, Dürer, Rembrandt, Mengs, Rubens, Klimt and Schiele are also on display alongside Michelangelo, each of whom developed their own perception of the body, be it through emulation, evolution or absolute rejection of Michelangelo's ideal.

<https://www.albertina.at/en/exhibitions/michelangelo-and-beyond>



EXHIBITION: ALFRED KUBIN

VIENNA / AUSTRIA

ALBERTINA MODERN

(From 14 August 2024)

EXHIBITION: CHAGALL

VIENNA / AUSTRIA

ALBERTINA MODERN

(From 28 September 2024)

<https://www.albertina.at/en/albertina-modern/exhibitions/#preview>

EXHIBITION: LOUISE BOURGEOIS – PERSISTENT ANTAGONISM

VIENNA / AUSTRIA

DOLNÍ BELVEDER

(22 September 2023 – 28 January 2024)

<https://www.belvedere.at/en/looise-bourgeois-0>

Presented in the Baroque galleries of the Lower Belvedere, Louise Bourgeois's paintings from the 1940s will be placed in dialogue with a selection of sculptures, installations, drawings, and prints from all periods of her storied career.



EXHIBITION: ANTONI TÀPIES. THE PRACTICE OF ART

BRUSSELS, BELGIUM, EU

BOZAR / CENTRE FOR FINE ARTS

(Until 7 January 2024)

<https://www.bozar.be/en/calendar/antoni-tapias-practice-art>

Bozar looks back on the work of Antoni Tàpies (Barcelona, 1923–2012) with a retrospective that travels through time between 1944 and the 1990s.



EXHIBITION: EL GRECO

MILANO / ITALY, EU

PALAZZO REALE

(11 October 2023 – 11 February 2024)

<https://www.palazzorealemilano.it/en/mostre/el-greco>

A large and unseen exhibition project dedicated to the great painter known as El Greco.

EXHIBITION: EL GRECO / TINO SEHGAL

SANTANDER / SPAIN, EU

CENTRO BOTÍN

(7 October 2023 – February 2024)

<https://www.centrobotin.org/en/exposicion/el-greco-tino-sehgal>

Dialogue between El Greco's work and a new live work by Tino Sehgal.

EXHIBITION: RUTH ASAWA THROUGH LINE

NEW YORK / USA

WHITNEY MUSEUM OF AMERICAN ART

(16 September 2023 – 15 January 2024)

<https://whitney.org/exhibitions/ruth-asawa-through-line>

This exhibition highlights drawing as the through line in Asawa's work (1926–2013), the years of her studies at the progressive Black Mountain College and following six decades of her art creation in San Francisco.



EXHIBITION: WILLIAM BLAKE: VISIONARY

LOS ANGELES / USA

GETTY CENTER

(17 October 2023 – 14 January 2024)

<https://www.getty.edu/art/exhibitions/blake/index.html>



CZECH EXHIBITIONS 2023 (past)

EXHIBITION: OLAF HANEL

KUTNÁ HORA

GASK

(12 March – 11 June 2023)

Artist, curator, Charter 77 signatory and émigré Olaf Hanel (1943–2022) was a member of the Crusaders' School of Pure Humour Without Jokes, an informal artistic group that defied the stifling climate of post-1968 Czechoslovak society.

<https://gask.cz/vystava/expanze-ticha-olaf-hanel>



EXHIBITION: OLAF HANEL

HUMPOLEC
GRAPHIC CABINET IX / 8SMIČKA
(1 July – 30 November 2023)

The Graphic Cabinet is part of the permanent collection called 7+1: The Collector's Apartment, which is open every Friday at 11.30, 14.00 and 16.00.

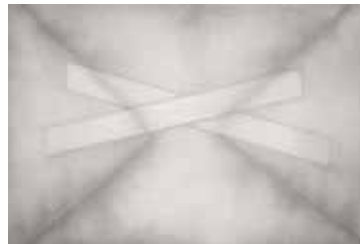
<https://8smicka.com/graficky-kabinet>

EXHIBITION: JITKA SVOBODOVÁ: BEYOND THE EDGE OF THE VISIBLE

PRAGUE
PRAGUE CITY GALLERY / MUNICIPAL LIBRARY OF PRAGUE
(14 April – 20 August 2023)

<https://www.ghmp.cz/vystavy/jitka-svobodova-za-hranou-videneho>

Her life's work could be characterised by a few terms – drawing, object, sensibility, quintessence, concentration and time. At the beginning of each of Jitka Svobodová's drawings was a concentrated observation – of an object, a phenomenon or a situation – which allows the absorption of what is essential.

**EXHIBITION: LUBOMÍR PŘIBYL: RETROSPECTIVE**

PRAGUE
MUSEUM KAMPA
(15 July – 19 November 2023)

<https://www.museumkampa.cz/vystava/lubomir-pribyl-retrospektiva>

Příbil's graphic sheets copy the stylistic development of his paintings, but they emphasize even more the geometric and constructivist principles from which they are based. Since the beginning of the 1960s, Příbil has had a number of successes at international graphics exhibitions with his large black and white prints, and in 2006 he became the laureate of the Vladimír Boudník Award, which is given as a lifetime achievement award..

**EXHIBITION: JIŘÍ JOHN / BEAUTY HIDDEN BELOW THE SURFACE**

OSTRAVA
THE HOUSE OF ART
(20 September – 12 November 2023)

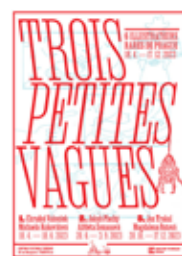
https://www.gvuo.cz/jiri-john_ed321

The unique paintings and graphics. The year 2023 marked the 100th anniversary of John's birth.

**EXHIBITION: SIX EXCEPTIONAL PRAGUE ILLUSTRATORS IN THREE WAVES : VOL. 3 : MAGDALENA RUTOVÁ & JAN TRAKAL**

PARIS / FRANCE
CZECH CENTRE PARIS
(20 October – 17 December 2023)

<https://paris.czechcentres.cz/program/sest-vyjimecnych-prazskych-ilustratoru-ve-trech-vlnach-vol-3-magdalena-rutova-and-jan-trakal-vernissaz-20-10>

**CZECH EXHIBITIONS 2023/2024**

(current, upcoming)

EXHIBITION: LINIE!

LIBEREC
REGIONAL GALLERY, LIBEREC
(22 September 2023 – 14 January 2024)

<https://www.ogl.cz/linie>

Line is found in all aspects of artistic creation, whether it be drawing, painting, sculpture or printmaking. The aim of the exhibition is to explore and present the diversity and meanings that line can express. The work of over thirty artists from the Regional Gallery's collections will be divided into main areas.

**EXHIBITION: FRANTIŠEK KUPKA – BIBLIOMAN**

KUTNÁ HORA
GASK
(8 October 2023 – 14 January 2024)

<https://gask.cz/vystava/44929>

The gallery presents Kupka's working process – they present us with preparatory sketches and the final form of the fine press edition, along with Kupka's intaglio prints – his colour etchings at several stages in the printing process.

EXHIBITION: THREADS OF RESISTANCE – RUFINA BAZLOVA

KUTNÁ HORA
GASK
(08 October 2023 – 21 January 2024)

<https://gask.cz/vystava/nite-odporu-rufina-bazlova>

EXHIBITION: FRANTIŠEK ŠTORM – MALDORÖR DISCO

KUTNÁ HORA
GASK
(27 August 2023 – 28 January 2024)

<https://gask.cz/vystava/frantisek-storm-maldoror-disco>

The latest art and music project by typographer, painter, printmaker, founder of the legendary Střešovice type foundry and musician/songwriter František Štorm.

EXHIBITION: EXCITED BY THE ILLUSTRATION BOOKS AND PROJECTS OF RENATA FUČÍKOVÁ'S STUDIO THE LADISLAV SUTNAR FACULTY OF DESIGN AND ART, UNIVERSITY OF WEST BOHEMIA, PILSEN

PARDUBICE
THE GOČÁR'S GALLERY / HOUSE AT JONÁŠ
(9 November 2023 – 3 March 2024)

<https://gocarovagalerie.cz/cs/vystavy/nadchnout-ilustraci>

EXHIBITION: RENÁTA FUČÍKOVÁ: BOOK ILLUSTRATIONS, STAMP DESIGNS, FREE DRAWINGS

PRAGUE
HOLLAR GALLERY
(1 February – 3 March 2024)

<http://hollar.cz/vystavni-plan/vystavni-plan-2024>

**SELECTED EXHIBITIONS AT HOLLAR GALLERY 2024, PRAGUE**

EXHIBITION: **LADISLAV ČEPELÁK** (4 April – 5 May 2024)

EXHIBITION: **EVA NATUS-ŠALAMOUNOVÁ** (6 June – 7 July 2024)

EXHIBITION: **VIZUALITA NEPŘÍTOMNOSTI (CZ / HU / PL / USA)** (6 June – 7 July 2024)

EXHIBITION: **KAMIL LHOTÁK** (7 November – 1 December 2024)

EXHIBITION: MEANWHILE, ELSEWHERE. ONE HUNDRED YEARS OF CZECH COMICS

BERLIN / GERMANY
CZECH CENTRE
(9 December 2023 – 2 February 2024)

<https://berlin.czechcentres.cz/program/mezitim-na-jinem-miste-sto-let-ceskeho-komiksu-berlin>

The exhibition presents the development of Czech comics over the last hundred years. The exhibition was conceived by two Czech comics fans who are also academically interested in the theory and literary history of comics. Pavel Kořínek is an assistant professor at the Institute for Czech Literature of the Academy of Sciences in Prague. Tomáš Prokůpek is a research fellow at the Faculty of Arts at Palacký University in Olomouc as well as the editor of the comics anthology AARGH!

GRAPHEION 27

International review of contemporary prints,
book and paper

Yearbook 2023

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