

A woman in a black top and blue pants is pushing a red stroller with a child inside. They are walking on a sidewalk where a large map print is being made. The map is partially covered in a reddish-brown liquid, which is being spread over the printed lines. The map shows the outline of a country, with some Chinese characters visible. The scene is outdoors, with other people walking in the background.

MAPPING PRINTMAKING

work in progress world book



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Introduction

The “Mapping Printmaking” project consists of a work in progress on a digital book that compiles hundreds of artists in the printmaking field in the world.

All the traditional engraving techniques are covered, such as Metal Engraving, Linocut, Woodcut, Monoprint, Lithography, Photo Engraving, Mixed Engraving Techniques, etc..., etc..., but also Digital Print and, more or less Conceptual Installation that clearly refers to the printmaking land-scape.

This digital project will be online for a period of at least 10 years, but it is intended that it will continue for longer and could give rise to other projects, namely an International Biennial of Graphic Work in the virtual space of the internet and others.

More than a mere compilation book of artists in the field of Printmaking, this project aims to give greater emphasis to Graphic Work in the context of Contemporary Art, with one of its main objectives being the dissemination of international projects that can work in a network, providing contacts, carrying out partnerships, promoting exchanges, events, workshops and other more or less physical or virtual projects.

In a digital era like the one we live in, in which the world revolves around a global space, it makes perfect sense to focus on this vast universe, developing projects in this virtual world that are similar to the speed of the internet. In this sense, “Mapping Printmaking” will be able to register an absolutely unequivocal presence on the world of Graphic Work, artists, techniques, as well as on their aesthetic productions in each period of their artistic careers, thus making their work known and pro-moted throughout the world.

Although there is nothing so original about creating a book that records this vast artistic ac-tivity in the world of printmaking, it leaves no doubt that in a certain way it will be a pioneering project, due to the dimension it intends to give, the artistic quality, the contemporary design and graphic quality, but fundamentally due to a great ambition in terms of the results that we intend to obtain with this launch on a global scale.

As it is an ongoing project, with no deadline to finish, it is an open work, always being up-dated, both in terms of number of artists, graphic works, and countries represented. For this reason, we can consider it to be a book in an “expanded field”, because, like the Graphic Work in the artistic context, it is constantly changing, constantly receiving new determinants that shape its structure and scope, therefore being one of the most significant and relevant aspects of “Mapping Printmaking”.

This Project tries also to develop the study of the relations between the traditional and the contemporary engraving in the context of the contemporary art. In this perspective, it investigates the transformations of the etching through the history of art and its contributions in response to the tech-nological changes and to the stimulus from other subjects.

From the approach of a parallel between the traditional engraving and its hybrid derivatives, with special attention to photographic and digital processes, contrasting with mediation strategies of the museums and art events since its modern formation, this project indicates notes, dialogues and possible challenges to its autonomy and livelihood nowadays. It also seeks to produce a network of relationships among engraving artists, their productions and the world of art, questioning the concepts and perceptions of this difficult relationship, pointing out convergent principles for action and new mediation strategies for printmaking, in a context of masses and of a global art industry. To this end, it examines the practices of the artists and their contemporary artworks.

The fluidity of the disciplinary boundaries and the disruption of rigid stereotypes and gener-alizations that characterized the engraving has significantly expanded its field, projecting it into a reality that must be urgently clarified. Here is a great contribution.

As we saw, the break with traditional engraving reaches its apogee with the scope of photo-mechanical processes; engraving events incorporate the concept of multiple. In this way, the artistic production of engraving approached the characteristic of loss of the “aura” pointed out by Walter Benjamin, mainly because it houses works that fit into the concept of multiple, through photographic and digital processes. For this reason, it makes perfect sense to rethink engraving based on these changes and reflect on the dialogues and strategies that new productions present in the light of dis-cussions about art.

In conclusion, without compromising a definitive conclusion that should only be made in a more in-depth assessment and after several years have passed and results have been obtained, we can assure that, with greater or lesser preponderance in the world of the Graphic Art, “Mapping Printmaking” will be a project that will certainly contribute to a greater projection and visibility of Graphic Work in the universe of Contemporary Art in the world

THE PRINTMAKING TODAY

Challenges, dialogues and mediation strategies

Probably everyone has already made a printmaking. Who has not left his footprints on the wet sand of a beach, played with stamps or scratched a crayon on a sheet with a coin below? Or even drew with graphite the texture of a leaf to the paper? Or even printed a digital photo of his baby son?

These and several other examples that can be performed by any person everyday, helps to demonstrate how the printmaking is present in our daily lives, even without perception that we are producing it or using it. It can be a conventional printmaking, in which we only transfer the texture of a surface to the paper, or a digital one in which we print a photographic picture to the paper, in both situations; we can say that we are making prints.

Printing, seems to be something easy and a commonplace as making an impression requires gestures so simple and so basic materials such as clay, the hand, pigments, molds, cuts, corrosions, and so on. The word print covers so many practices and results that we can discover many printing processes in ancient times, such as the prehistoric engravings, the dinosaurs that left impressions in clay or just any fossil.

In fact, engraving is not restricted to think on paper, press, matrix, but we should have a wider thought, for example, think of a contact that leads to the possibility of another way, a gesture that responds to another and this answer modifies and opens up, as if it were a thought, thinking engraving, as thinking drawing.

The thought cannot be described as thinking of engraving, but as engraving of thought, having the same plasticity, fluency and consistency of the movements in the engraving process.

As you can see, the complexity of the engraving processes, on printing items, contact, matrix, material, picture, are not only of retinal, technical, material or of materializing order, it leaves us in suspense about any rushed conclusion on this matter, by giving preference to a superficial look on what the print raises, going no deeper and understanding the physical and timeless horizons in its scope.

The wing of a dragonfly can be the fossilization most distant in time, but can also be connected with an overlay of contemporary features. An image can be exposed in a contradictory time in the same surface.

The different levels of our thoughts are also overlapping, as in the idea of anachronism that we work in the print sheets.

Looking at art as a thought engraving or as an engraving-thought and not wants to guide it to a purpose is an attempt to understand it through its plans. The print consists of several experiences: passages, stratum, artist proofs, unique pieces, color proofs, transfers, thoughts, feelings, impregnations, excavation, cracks, absences, shapes, cut-outs, distances, subtle, intense, overwhelming, velvety, sharp and a great multitude of many other contacts. The experience in printing becomes an experience, which creates an experience of tactile sensations and thoughts. What happens between the space of a surface and the matrix is a sort of entry of forces in the form of etching or engraving-thought. The perception of these forms produces new forces again. Thus, there must be a way of coming up the forms, a film, a plan or a skin where the energy of the pictures movement can flow.

All this complexity that the print (so simple in concept) causes expanded its action, becoming therefore an open work. It is in this way of thinking that new media can add and help to maintain the printing autonomy in the context of contemporary art. Despite the disapproval of some and the consent of others, the constructive dialogue or its total absence, the art of printmaking does not stop and continues its fearless and serene ride, dragging all their sponsored institutions. In fact, if the relationship between printmaking and photography, has motivated anger and discontent of many, today, in the XXI century, the hybridism of printmaking with other media intensified and caused new seizures and frictions undoubtedly even greater than before. The result from this were new types of printmaking, designs coming from offset printing, the urban printing, the multimedia installations, the digital computer compositions and printed on ordinary printers, the use of programs and software such as Photoshop or Corel Draw.

By combining today with these new digital media, consequently resulting new visual experiences with renewed potential for printmaking. Its matrix which was once made of metal, wood or stone, now acquires insubstantial characteristics of digital representation and the pixel of the image replaces the point, the line and the shadow printed by the physical action of the printer, or by alchemical means of acids and varnishes, integrating virtual images in computerized programs, leaving the paper, out of the process. The result of these media symbioses can take the form of installations, digital images, web art, among others.

This new contemporary reality promoted in printmaking, the passage of the graphic visual image, printed in paper to a virtual visual image that exists primarily on computer monitors. This transition to the virtual is a bit drastic, because it transits from the weight of the ink and paper's atom to the weight of virtual images, to the virtual of bits and pixels, from the material to the energy and this is, in fact, a drastic change.

The printmaking artist today, in a sense, is faced with the virtual that is presented as an apparently rectangular window (the computer screen), as a new version of the pictorial space, but that is not, since the processing elements, the handling of the plastic parts, the dimensions that are involved go far beyond the two dimensions of the white page of the paper and the individual using these new media is faced with truly unexpected situations. This "lightness" in creative expression, without material, gives to the experimentalist creation a registry key to its strong contemporary times, reminding automatically the spaces of the "empty" and approaching its operational in between, the concepts of "Open Work" Umberto Eco, or the paradigmatic concepts of the contemporary art theorized by Rosalind Krauss who tells us of that conquest of the art of the empty space and the lack of work.

This new digital picture invades our everyday culture, expressing its avant-garde in museums and galleries of contemporary art, in the urban areas in the form of public art and in biennials and dedicated to it, being alive and in constant transformation, as it was always in its history. It shows up as "open work" again, not by closing its confrontations in itself and always allowing the artist or the spectator to innovate and to improve new possibilities in its dialectic. This operative revolution, in which the printmaking survives, conquering new spaces for contemporary issue, is contrary to those who annihilate it and call it, unfairly, as a minor art. Maybe they do not realize its crucial contribution in the history of art and of mankind, so they see it just like that craft art at the service of the press, not understanding or knowing the steps it has taken toward its autonomy.

It appears then that the world of printmaking has always highlighted the changing of the graphic printing process throughout the history of art, sometimes nearer the traditional prints, sometimes more distant and in deep rupture. As shown, by analyzing the most important print works and its evolution to the present day, it outlined a path towards a move that expands its boundaries, not in a subversive way, but

consistent with its need of autonomy and livelihoods while living art. The big challenge for the printmaking, either traditional or hybrid, is therefore in keeping alive the historical conditions of its genesis, without renouncing to the changes dictated by the evolution of the history of art, self-valuing with these contemporary contributions. Only then, it can claim an important role similar to that of the other languages.

The artists and the institutions do not have to follow an imposed code. People change, the world changes, the worldview changes and the art adapts to the changes and gives its contribution to improving the world and the society, the man inside and also out-side. This enhancement of sensitivity is an open project, which does not need to follow a specific code, nor is so dependent on artistic languages or technical issues.

Today in art we face new processes of industrial and electronics production of massive international movement and, consequently, new kinds of reception and appropriation. To the extent that the growing domination of man over those endless media, operates a change in man himself and in the perception of what he produces. The key is, then in the process of selecting and interpreting the information.

The Events and the art biennials can provide this key, the interface between the scholarly and the everyday knowledge. This key can materialize through clearer information to different audiences on aspects related to the messages of art exhibited, the fundamentals of the chosen topics, the controversies and political, social and cultural relevancies raised for their actions in society, by the use of new audiovisual technologies which penetrate more easily in public less alert and eager for more interactive stimuli.

The dialogue with the art goes beyond the experimental exercise, becoming an aesthetic pleasure in the life of man, in the way that if someone can be educated through art, because it can make us better people and show that there are many worlds beyond our navel. In this sense, it is essential for greater public information, finding ways to match their understanding, not answering questions with more questions, conduct public meetings with information of the artists explain and justify the reason for the choices and mainly, to return to the public the opportunity to rediscover the wonder, the perception that comes from the contemplation of an object that reconciled the perfection of the form with the perfection of the idea.

Today we need the exercise of admiration, of the empathy. Something very different from the noise and the banality of everyday life, the easy and disposable solutions of the "shopping centre" culture.

Finally, invite local artists to mingle with artists from abroad to a mutual understanding, have a concern with the social and socializing issue not only for the organizers but also for art producers: the artists and their interaction with the public.

All these considerations are attempts to understand our world so fragmented and the role of the art biennials should be in my point of view, precisely in this line of the overall decoding of art and the complexity of the contemporary societies.

If we now establish a transposition of these considerations to the field of engraving and in relation to the events and institutions that make it mediatised, it seems to me quite inadvisable, not to say unreasonable, to try to maintain a glass bell jar around the purist concepts that are characteristic of it in its historical genesis. In my opinion, this attitude has been one of the main reasons for the (unfair) disregard that engraving has suffered in the context of contemporary art. This obsession of some artists, in connivance with some events and institutions, of keeping engraving in a certain way immune and untouchable to the inevitable advancement of art history, with its inevitable contaminations and hybridisms, has thrown engraving into an erased panorama, without protagonism condemning it to a never-returning memory of a distant past.

Without wanting to annihilate the technical rigor that is particularly familiar to engraving, and aware that preserving tradition is also a form of affirming contemporary values, we must not, however, allow attitudes imbued with some fundamentalism to appropriate the fate of this ancient art. Whether markedly by the defense of tradition, or by breaking with its basic principles, deliberately subverting its technical origins, both trends are valid and constitute an important contribution in the context of contemporary art. If we think that painting as a technique has suffered identical distortions in its history, which have led to languages as diverse as installation, performance or body-art, even advocating its death; if we think that sculpture was transformed and gave rise to such subversive attitudes as "ready-made", "póvera art" and "land-art", we can better understand and accept, naturally, that engraving was not static and that it also gave origin of new graphic languages, such as lithography, screen printing, photogravure and in an even more revolutionary context, digital art and urban graphics. Furthermore, as discussed, the mutation and hybridisms of engraving were at the genesis of the transformations carried out in art, also in relation to the other techniques mentioned above.

From this perspective, it does not make much sense to consider that the mediation strategies that must be considered in relation to engraving must be different from other pictorial techniques. On the contrary, it must occupy the same space without distinction, thus marking a position of equality and importance equivalent to that of the other arts. If the major international events and the main contemporary art institutions have not removed traditional techniques such as painting, sculpture and engraving from coexistence with new trends and more dominant languages such as video art and installation, it is not at all coherent, the departure from new trends in engraving in the competitions dedicated to it. Even more so, when this exaggeratedly technocratic conduct manifests itself from a perspective of intolerance, marginalizing itself, perhaps unconsciously, from the contemporary assumptions that characterize our society and, as a consequence, condemning its cultural intervention to an achievement out of time and as such, outdated.

Without presenting a conclusion too objective, a task almost impossible in terms of art, without finding a formula to solve the issues raised, it seems to me that it is necessary a reflection about printmaking in an expanded way, pointing out several perspectives to the livelihood and the autonomy of the printmaking as a traditional technique, but also about the advantages of it combines with other languages. It is precisely in the balancing on this line of confrontation and through the "juggling" of creative artists, that the printmaking can find its circus and project itself without ambiguity or inferiority in the context of the contemporary art

NUNO CANELAS - The Curator of Mapping Printmaking

World Countries Represented

A	D	Jamaica	Niger	Switzerland
Afghanistan	Denmark	Japan	Nigeria	Syria
Albania	Djibouti	Jordan	North Ireland	T
Algeria	Dominica	K	Norway	Taiwan
Andorra	Dominican Republic	Kazakhstan	O	Tajikistan
Angola	E	Kenya	Oman	Tanzania
Antigua and Barbuda	East Timor (Timor-Leste)	Kiribati	P	Thailand
Argentina	Ecuador	Korea, North	Pakistan	Togo
Armenia	England	Korea, South	Palau	Tonga
Australia	Egypt	Kosovo	Palestine	Trinidad and Tobago
Austria	El Salvador	Kuwait	Panama	Tunisia
Azerbaijan	Equatorial Guinea	Kyrgyzstan	Papua New Guinea	Turkey
B	Eritrea	L	Paraguay	Turkmenistan
Bahamas	Escócia	Laos	Peru	Tuvalu
Bahrain	Estonia	Latvia	Philippines	U
Bangladesh	Eswatini	Lebanon	Poland	Uganda
Barbados	Ethiopia	Lesotho	Porto Rico	Ukraine
Belarus	F	Liberia	Portugal	United Arab Emirates
Belgium	Fiji	Libya	Q	United States
Belize	Finland	Liechtenstein	Qatar	Uruguay
Benin	France	Lithuania	R	Uzbekistan
Bhutan	G	Luxembourg	Romania	V
Bolivia	Gabon	M	Russia	Vanuatu
Bosnia and Herzegovina	The Gambia	Macedonia	Rwanda	Vatican City
Botswana	Georgia	Madagascar	S	Venezuela
Brazil	Germany	Malawi	Scotland	Vietnam
Brunei	Ghana	Malaysia	Saint Kitts and Nevis	W
Bulgaria	Greece	Maldives	Saint Lucia	Wales
Burkina Faso	Grenada	Mali	Saint Vincent and the Grenadines	Y
Burundi	Guatemala	Malta	Samoa	Yemen
C	Guinea	Marshall Islands	San Marino	Z
Cabo Verde	Guinea-Bissau	Mauritania	Sao Tome and Principe	Zambia
Cambodia	Guyana	Mauritius	Saudi Arabia	Zimbabwe
Cameroon	H	Mexico	Senegal	
Canada	Haiti	Micronesia, Federated States of	Serbia	
Central African Republic	Honduras	Moldova	Seychelles	
Chad	Hungary	Monaco	Sierra Leone	
Chile	Havai	Mongolia	Singapore	
China	Hong Kong	Montenegro	Slovakia	
Colombia	I	Morocco	Slovenia	
Comoros	Iceland	Mozambique	Solomon Islands	
Congo, Democratic Republic of the	India	Myanmar (Burma)	Somalia	
Congo, Republic of the	Indonesia	N	South Africa	
Costa Rica	Iran	Namibia	Spain	
Côte d'Ivoire	Iraq	Nauru	Sri Lanka	
Croatia	Ireland	Nepal	Sudan	
Cuba	Israel	Netherlands	Sudan, South	
Cyprus	Italy	New Zealand	Suriname	
Czech Republic	J	Nicaragua	Sweden	



List of Artists

Argentina Alicia Candiani. Federico Baca. Lidia Paladino. Rafael Gil **Australia** Evan Pank. Helen Kocis Edwards. Judy Bourke. Susan Rushforth **Austria** Anna Maria Achatz. Christine Kertz. Manfred Egger. Sonja Hinterreiter **Belgium** Daniel Hompesch. Hans Van Dijk. Pierre Vasic. Thierry Mortiaux **Brazil** Andrea Bryan. Claudia Sperb. Christophe Spoto. Eliana Anghinah. Eliane Santos Rocha. Euzânia Andrade. Giorgia Volpe. Regina Carmona. Sheila Goloborotko **Bulgary** Radko Murzov **Canada** Briar Craig. Chloé Beaulac. Gerald Hushlak. Heather Huston. Julie Oakes. Laura Widmer. Laurel Johannesson. Mark Bovey. Mary Lowden. Michèle Lapointe. Ross Racine **Chile** Manuel Marchant **China** Zhang Minjie **Colombia** Carlos Marín **Costa Rica** Alberto Murillo **Croatia** Hamo Cavrk **Denmark** Annette O. Caspeller. Eleanor Havsteen-Franklin. Halfdan Halbirk **Ecuador** Birte Pedersen **England** Denise Wyllie. Ian Brown. Janet Sang. Margaret Ashman. Maria Kaleta. Nicola Styan **Estonia** Inga Heamagi. Virge Joekalda **Germany** Judith Sturm. Kerstin Franke-Gneuss. Kristin Grothe. Monika Schaber. Ulla Von Gemmingen **Greece** Eleni Kaprou. Vicky Tsalamata. Zoe Tsipoti **Haway** Cate Wyatt-Magalian **Hong Kong** Emily Hung **Ireland** Oona Hyland **Italy** Beatrice Palazzetti. Daria Tasca. Manuela Simoncelli. Matteo Nardella. Remo Giatti **Japan** Azusa Ito. Hiroyuki Miyazaki. Isao Kobayashi. Kohsei. Tetsuo Yamashita. Yoshiko Fujita **Kosovo** Rafet Jonuzi **Lithuania** Daliute Ivanauskaite. Kestutis Vasiliunas **Luxembourg** Sylvie Karier **Mexico** Baruch Vergara. Felix Enrique Garcia. Maria Sanchez. Marianne Sadowski. Sandra Díaz. Victor Manuel Hernandez **Neederlands** Bert Menco. Josée Wuyts And Frans De Groot. Nicol Rodriguez. René Kortzen **New Zealand** Mark Graver **North Ireland** Dónall Billings **Norway** Kirsti Grotmol **Paraguay** Miriam Rudolph **Poland** Alicja Pawlowska. Andrzej Kalina. Barbara Kasperczyk. Janusz Jerzy Cywicki. Łukasz Cywicki. Malgorzata Basinska **Porto Rico** Fernando Santiago. Ismari Caraballo. José (Gaby) Ojeda. José Gracia Vega. Marcos De Jesus. Marnie Pérez Molière. Myriam Vázquez **Portugal** Acácio Carvalho. Alexandra Barbosa. Ana Galvão. Celeste Cerqueira. Francisco Agostinho. Jorge De Sousa Noronha. José Coelho. Manuel Lopes. Marcela Manso. Margarida Lourenço. Nuno Canelas. Sergio Portugal. Silvestre Pestana. Susana Bravo. Tereza Castro **Romania** Ovidiu Petca. Simona Soare **Russia** Anna Mishina-Vaskova **Scotland** Shelagh Atkinson **Serbia** Milos Djordjevic. Sanja Zigic **Singapore** Frances Alleblas **Slovakia** Martin Ševčovič **Slovenia** Rowena Bozic **South Africa** Christiaan Diedericks **South Korea** Chang-Soo Kim **Spain** Ana Aragüés. Anne Heyvaert. Ariadna Abadal. Patricia Delgado **Sweden** Ann-Kristin Källström. Nic Langendoen **Switzerland** Barbara Bandi. Madeleine Hottinger **Taiwan** Hyun-Jin Kim Liu Yu-Fang **United States Of America** Beth Grabowski. Carol Macdonald. Friedhard Kieken. Janette Hopper. Jeffrey Sippel. Jill Annemargaret. Leslie Plimpton. Lisa Flynn. Lisa Graham. Luanda Lozano. Lynne Allen. Mary Hood. Michelle Murillo. Miguel Rivera. Sasja Lucas. Susan Lowdermilk. Sydel Lewis **Uruguay** Aida Stolar **Wales** Joseph Field

Argentina

Alicia Candiani

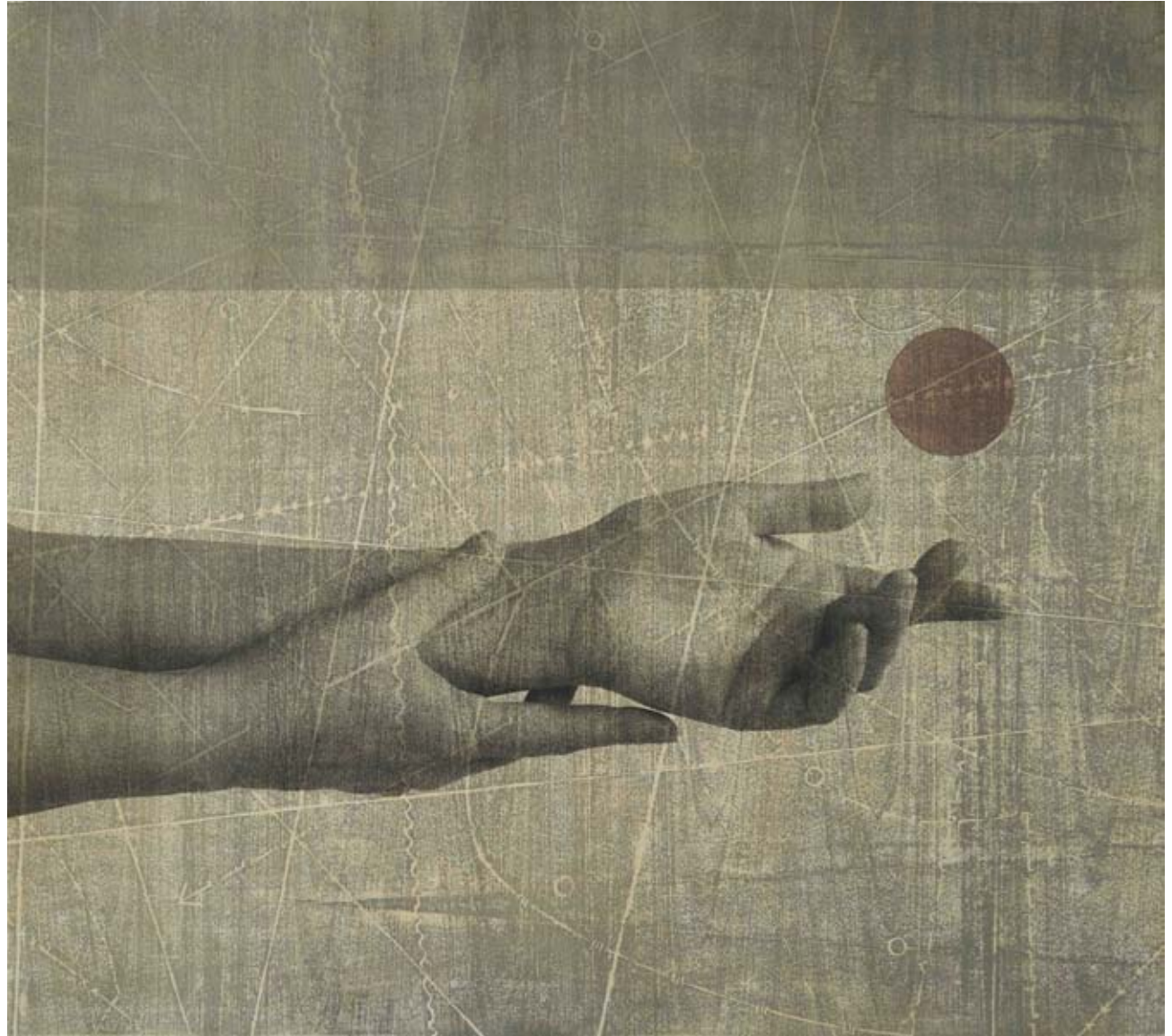
1953

Visual artist, architect and independent curator, she is the founding director of Proyecto'ace - an Artist-in-Residence International Program focusing on expanded print media practices and the longer running resident place in Argentina. Her work has been largely exhibited national and internationally, being the recipient of numerous awards in international print biennials and triennials exhibitions in Argentina, Australia, Bosnia & Herzegovina, Bulgaria, China, Croacia, Czech Republic, Germany, India, Japan, Puerto Rico, Republic of Macedonia, Russia, Spain and the United States. She has received invitations to serve on international juries for significant print biennials worldwide. Her exceptional work and leadership in the printmaking field was recognized with the Honorary Member of the Council Award by the Southern Graphic Council International (USA).

www.proyectoace.org/en/artistas/alicia-candiani-2/
alicia@proyectoace.org

"My work involves embodied responses to historical and geo-political constraints endorsing issues related with Latin America history and culture as well as global concerns about migrations, identity and memory. Through this looking glass it creates a quiet but at the same time unrested world in which the individual comes together with the general human condition."

CVD 1, 2019-2020
Woodcut, lithography and planography
80 x 90 cm





CVD 2, 2019-2020
Woodcut, lithography and planography
80 x 90 cm

Argentina

Federico Baca

1970

Born in Jujuy, Argentina in the 1970s. Studied at Universidad de Buenos Aires in Graphic Design before travelling and settling in Europe. Continuing studies in film, animation and printmaking, Federico draws from a wide variety of techniques to execute images that are reflective and questioning. He regularly exhibits in London and U.K. galleries, and abroad in Portugal and Argentina. He is an active member of the Southbank Printmaker cooperative gallery space in Central London. Member of Printmakers' Council and Open Studios. Inspires young children in art making through delivering workshops in primary schools.
federicobaca.com | fedebaca@gmail.com

"Each of us is at a doorway of possibilities. We find ourselves alone, and yet connected in a web of opportunity. When the winter comes, spring is not far behind; as the trees, not dead, but alive with the energy of nature, of wisdom, of intuition to burst to new life. But we each have to choose to step through the doorways and see. Like birds in flight, can we see our wings?"

Birds of flight, 2022
Monoprint
15 x 15 cm



Lidia Paladino



From the series other worlds,
other beings, 2006
Buril
50 x 80 cm

Born in Buenos Aires. Graduate of the Schools of Visual Arts "Manuel Belgrano" and "Prilidiano Pueyrredón". It was received in 1962.

Textile Draftsman

Attend workshops and workshops to update and perfect engraving techniques and making handmade paper. Participate in National, Provincial, and International Biennial Exhibitions.

He has received various distinctions International Prize. Permanent collections: UECLA Essex University of Art Latin American. Institute of Visual Arts of Porto Alegre-Brazil. / Institute of Culture of Puerto Rico, Latin American and Caribbean Engraving Biennial, XII-XI-X. Jack S. Blanton Museum of Art – Austin -Texas. National Museum of Engraving. Argentina. Museum of Contemporary and Latin American Art. Buenos Aires. Argentina. Salvador Allende Solidarity Museum. Santiago, Chile.

"The discipline that the burin imposes on us is to make us participate intensely. It allows us to abstract ourselves from a subjective external world. So, we create our own space. It involves being perseverant. It is the practice proposed by the burin."

Argentina

Rafael Gil

1942



The Fire Walls, 2022
Dry point, stencil
150 x 100 cm

Born in 1942 in the city of Buenos Aires. where you live and work. Graduate in Engraving and Drawing from the "Manuel Belgrano" and "Prilidiano Pueyrredón" National Schools of Visual Arts. Postgraduate studies in painting with master Naum Gojman and lithography with master Ernesto Pesce. Individual exhibitions in Buenos Aires, Spain, Canada, Japan, France, Germany and Lithuania. Participates in municipal, national and international biennial exhibitions, receiving various awards, among which the following stand out: First Prize for Engraving LXXXVI Salon de Mayo 2009, Santa Fe. Grand Prize of Honor National Salon 2017. First Prize "Manuel Belgrano" Municipal Salon 2018. Honorable Mention at the Krakow' 94 International Engraving Triennial, Poland. Excellence Award at the 2003 Beijing International Exhibition, China. Mention of Merit in the X International Biennial of Graphic Art of Punta Seca, Uzice 2011. Honorable Mention in the International Biennial of Exhibition of Prints R.O.C. 2020, Taiwan.

He organizes graphics and lithography exhibitions and chaired the Organizing Commission of the Argentine Biennial of Latin American Graphics (edition I, II, and III), organized by the National Museum of Engraving. They have his works: National Museum of Engraving, former Marcos Curi Collection, Museum of Modern Art of Santo Domingo, Jack Blanton Art Museum (Austin, Texas), National Library (Madrid), Museum and Provincial Council of Huelva (Andalusia), Museum of Komagane Kogen Art (Tokyo, Japan) Sakima Art Museum (Okinawa, Japan) Macau Art Museum (China), Latin American Art Collection of the University of Essex, ESCALA (England), among others. rafaelgil02@hotmail.com

"Topographies of the Wall"

This is a series of works that I worked on for many years and in different media. It begins with my trip to Berlin where I was able to appreciate the importance of the wall for the expression of different messages. From there I began to think about this series of works in which I try to express my own ideas and feelings or those taken from the everyday reality that impacts us. This is a bit of the meaning of the series but we must also add the walls or interior walls that we build in our psyche to prevent us from seeing or feeling certain sensations that disturb us."

Evan Pank



Keeping the Bastards Honest 2, 2024
Screen print, smoke flares
105 x 207 x 4 cm

Evan Indrek Pank is an Australian/Estonian artist born in Sydney, Australia Studied at Sydney College of the Arts, majoring in printmaking, graduating with first class honours in 2017. Awarded that year with a residency at Megalo Print Studios in Canberra and a mentorship with Arterreal Gallery, Sydney in 2018. In 2019 Pank became a member of Sydney Printmakers and has exhibited with the collective since then. Pank won the Fremantle Arts Centre Print Award in 2017 and won the 2019 Lloyd Rees Memorial Youth Art Award. He has been a finalist in other art prizes in Australia and has exhibited in group and solo exhibitions in Australia and abroad.

“My work stems from my interest in politics and experiences as a football fan in Australia and around the world. Depicting the organised chaos that is hidden in plain sight and the confluence of sport and politics. Expanding from the aesthetics of street protests and the football terraces, the work has evolved to explore other themes such as environmental issues, conflict & war, politics and identity.”



The Twelfth Man, 2017
Screenprint, spray paint
220 x 600 cm

Helen Kocis Edwards



Helen Kocis Edwards (MFA) <https://www.helenkocisedwards.com.au/> is a Melbourne based Visual Artist/Printmaker. She has a studio and is a Director at Artery Cooperative www.acoop.com.au and Propeller Arts <https://vimeo.com/propellerarts> Arts Grants include ArtStart Australia Council and ArtPlay New Ideas Lab. Residencies in Venice, Broome and Thailand. Drawing/animation projections were shown in Ballarat and Geelong White Nights. Three print/multimedia exhibitions were in successive Melbourne Writers Festivals. Helen has regular solo exhibitions and is selected in Print Prize Awards and exchanges. Private and public collections nationally and internationally hold Helen's work. www.helenkocisedwards.com.au

"Helen Kocis Edwards is a Melbourne based Visual Artist working in printmaking, drawing, painting and multimedia for individual and collaborative projects. Her work considers human-nature relationships through imagery reminiscent of characters in story books and fairy tales. Helen experiments with formal design elements and printmaking techniques to explore the complex and symbiotic connections of living creatures, plants and the built environment within physical and emotional landscapes."

Forest Bird Girls, 2023
Double sided monoprint on giclée print
circular format in glass dome, wooden base
Dimensions - Work - 19,5cmh x 37cm circumference
Glass dome and base - 28cmh x 17,5cm diameter

Australia

Judy Bourke



Infinity Pool 1, 2016
Monoprint on paper, silk thread
14,5 x 65 cm

Judy Bourke is a printmaker, sculptor, creator of artist's books and textiles. Judy uses found objects, recycled electronic components and commercial packaging at the Barracks Art Studios Thirroul, Australia. Her work is inspired by relationships, community events, found materials, seascapes and landscapes. Her prints are exhibited in Portugal, Spain and Bulgaria, and Brunswick Street, and PG Printmaker Galleries in Melbourne, Australia. Her work is held in Australian and overseas collections. In 2023, she co-curated Prelude: Artists's Books Now exhibition for Clifton School of Arts (CSA), NSW, Australia. Her sculptures At My Feet are exhibited in A Gentle Response at Wollongong Art Gallery as part of the CSA, The Gentle Project 2023-24. Judy is included in the accompanying publication The Found Line and video. I create artist books, printmaking, sculpture and textiles. I have been working with water based monotype prints for about 20 years. The latest series of prints have been about water, being immersed in water, sun shining through water, sea creatures and grasses under water. I swim in a rock pool (ocean) every day. I have also recently taken an interest in commercial packaging; the design, the problems of disposal and the interaction with the environment. I am also interested in obsolete electronic components. I work in the Barracks Art Studios Thirroul, in the Illawarra Region, on the South Coast of NSW, Australia.

www.judybourke.com | create@judybourke.com

Infinity Pool Series

"In the water I have no edges. I am one with the water, the sea, the ocean, the earth, the world, the universe. My daily swims in the ocean rock pool and the surf provide endless images of water, light, spray, weeds, snails, fish, molluscs, sand, rocks, refracted and reflected light, cloudy, and sunny, bright and dull, foamy and flat, and sometimes rough. My daily swims are what makes me each day. It's where I create my images, meditate, make the big decisions and sort out problems as well as being part of a unique beach/rock pool community. This print reflects my vision from the water surface to infinity."

Susan Rushforth

1953



Passing Clouds 1V (Sunrise), 2019
Woodblock print using water based pigments
on handmade Japanese kozo
35 x 70 cm

Susan Rushforth, born 1953 in Sydney, Australia, studied at the National Art School in Sydney and is a graduate of the Alexander Mackie College of Fine Arts, (COFA), Sydney. She holds a Master of Fine Arts, College of Fine Arts, University of New South Wales, Sydney. In 1990-1991 she studied Japanese Woodblock printing under Tokuriki Tomikichiro and sumi brushwork with Shotei Ibata-San from 1991 -1994 in Kyoto. In 1993 she became a Research Student at Seika University in Kyoto where she studied woodblock printing and paper making under Akira Kurosaki. Rushforth has held solo shows in Japan and Australia and exhibited in group shows in Australia and internationally. Her work has been included in the permanent collections of the Art Gallery of NSW, Australia, Stanthorpe Art Gallery, Australia, Manly Art Gallery and Museum, Australia.

www.judybourke.com | create@judybourke.com

“Passing Clouds 1V (Sunrise), 2019 is a response to the ever-changing and transient qualities in nature. The cycles in the day and the passing of time are suggested through the experienced phenomena both of day break and evening. The ever-changing interplay of the elements and the layers in the atmosphere are reflective of living in our current time of instability, uncertainty and fragility.”

Austria

Anna Maria Achatz

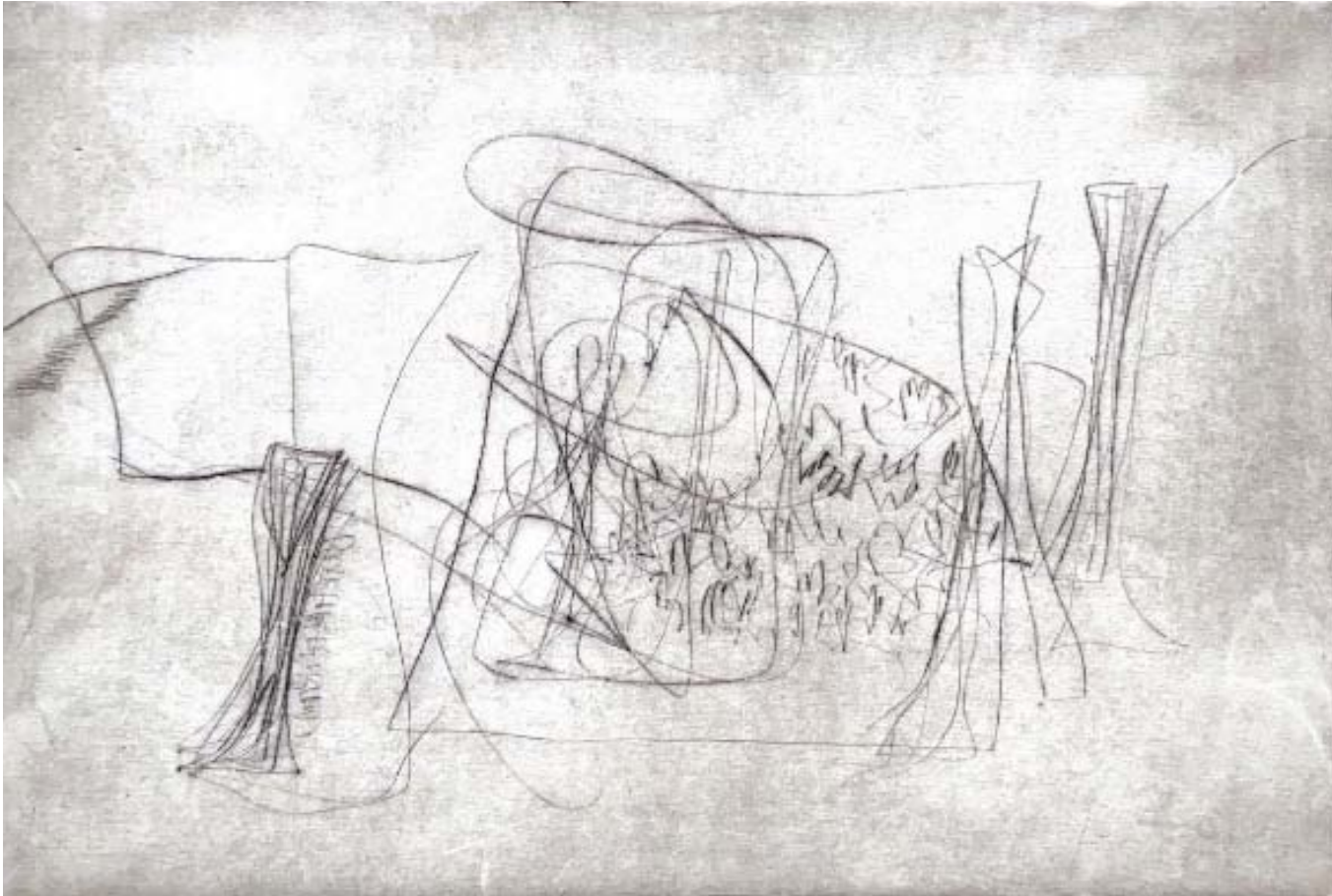
Anna Maria Achatz, born in Klagenfurt, Carinthia, Austria. study of natural sciences lives and works in Innsbruck, Austria **Membership:** Tiroler Künstlerschaft since 1995 **Membership:** Xylon Austria: www.xylon-oesterreich.at/anna-maria-achatz Solo and Group Exhibitions in Bozen / Italy, Innsbruck, Krastal, Salzburg, Vienna / Austria, Marquette / USA, Aleksar, Vranje / Serbia, Untermieming / Austria, Tokushima / Japan, Landshut / Germany, Alijo, Regua, Chaves / Portugal, Ávila / Spain, Traun, Eisenkappel / Austria, Grenchen / Switzerland, Landeck / Austria, Evoramente / Portugal, Leibnitz, Hollabrunn, Leonding, Graz, Kufstein, Schwaz, Klagenfurt, Hopfgarten / Austria, Bernal / Argentina, Rijeka/Croatia.

"My work is often inspired by nature. I dive into the rhythm of shapes and structures and begin "to tell my story". I like working with the resistance of the material, this is why I choose the techniques of linocuts and woodcuts."

Juntos var1, 2022
Linocut
50 x 40 cm



Christine Kertz



Come Together, 2021
Drypoint etching
19 x 29 cm

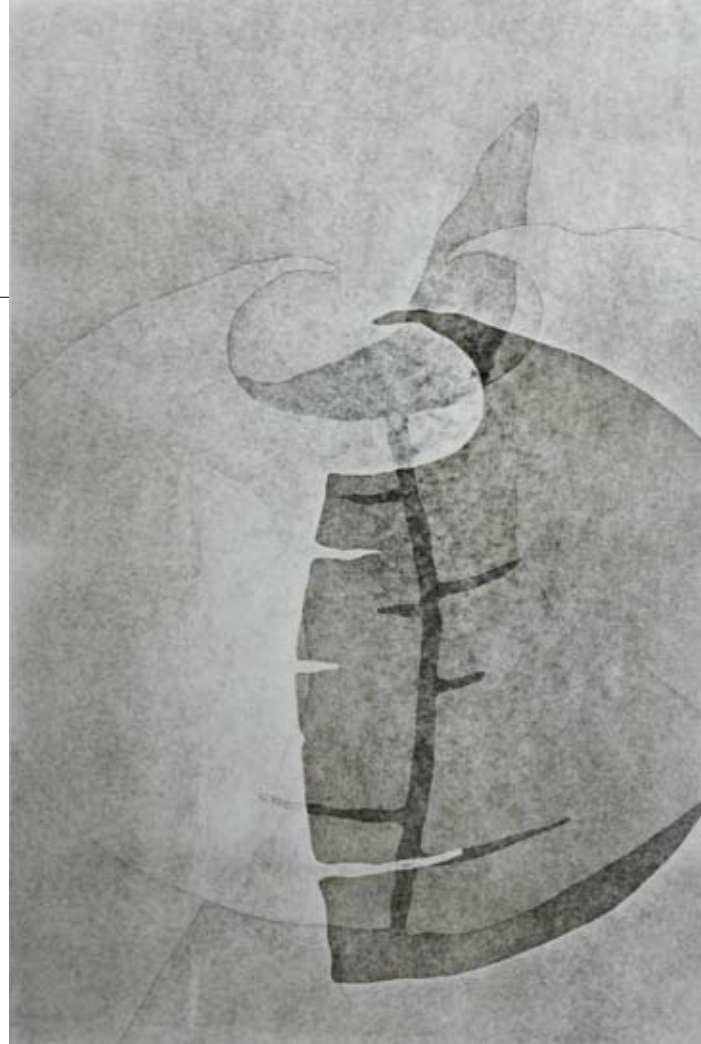
Born and living in Köflach/Styria/Austria. Married. Since 1987 working in painting - Aquarell, Acrylic, mixed media and Printmaking. Training in art - seminar and educational trips since 1990 worldwide with Prof. Franz Rogler, Mag. Edda Mally, August Svoboda/Austria and Prof. Bauschmid/Akademie Munich uvm. 2007 – 2009 Studium at Kirchliche Pädagogische Hochschule Graz "Estetic tracking – artistic fields of experience and acts". Training in printmaking - Centro de Edicion, Buenos Aires/Argentina and Künstlerdorf Neumarkt a.d.Raab. Since 1998 organizing and attending international, national artprojects and artsymposium in Austria, Slovenia, Italy, Hungaria, Croatia, China, Mexiko, India, Portugal, Argentina and Morocco. Grant of JSKD Ljubljana/Slovenia Invited to exhibitions worldwide. Illustration – books. Member of Artassosiation BVBA Styria and Carinthia. President of „Xylon Österreich“ and "Steiermark-Global-Artconnection. christine.kertz@gmx.at | www.kertz.at

"This drypoint etching is made on a zinc metal plate with a hard needle. The line is sometimes made softer, sometimes with more press. But the goal was to create und to complete the line without a stop as long as possible. And during the movement on the plate to find a rhythm and at the end "find together".

Austria

Manfred Egger

1960



Momentum I & II, 2023
Woodblock Print
40 x 60cm

1960 born in Hall in Tirol / Austria; 1978 - 85 Innsbruck University // 2010 Artist in residence – “Guanlan Printmaking Base”, Shenzhen, China // 2011 short time guest teacher at Northeast Normal University of Changchun, China; Lecture at Beijing Institute of Technology // 2012 short time guest teacher at Yichun University/ Jiangxi Province, China // 2016 Lecture at Bucharest National University of Arts // 2017 Austria-coordinator for 6th Ulsan Woodcut Festival, Presentation at “6th Ulsan Woodcut Festival”; Printing presentation at Chamalieres Print Triennial 2017 // 2018 - 23 Austrian Commissioner for Douro Print Biennial & Global Print Biennial // 2023 Lecture at the symposium at Yerevan Print Biennial; Executive member of board of XYLON, International Community of Woodblock Printers; Member of KIWA (Kyoto Int. Woodprint Association), Japan; Numerous international participations and exhibitions & Numerous international prizes. www.manfred-egger.at | art.egger@aon.at

I do not see use the technique of woodblock for the sake of reproducibility, but only because certain image inventions can only be achieved with this very technique. Consequently, I usually produce single sheets, unique pieces that are expanded into series by adding new printing plates or changing, revising or omitting printing plates already in use. Woodcut thus becomes a method of creating or representing transitions, progressions and dynamic processes in the sense of a series of images.

Sonja Hinterreiter

1955

Sonja Hinterreiter was born 1955 in Upper Austria. She first came into contact with art during her studies to become a teacher, where she learned (next to German) visual education under Wolfgang and Georg Stifter from 1975 to 1978. Sonja discovered her love for woodcuts and sculptural designs already during that time, in 1977.

Under the guidance of Leslie de Melo in 1995 and 1996, she was able to further refine her skillset. Surrounded by her family of five children she paints, draws, and writes poetry with melancholic passion, while she lovingly cares for and nurtures her ever growing gardens of bonsai trees.

arts-of-hinterreiter.at | s.hinterreiter@eduhi.at

"Just as the wood has grown, thoughts grow about the picture." This is how Sonja often describes the delicate process of transforming her plates of pear wood into the thought-provoking artworks that decorate exhibitions and her own home alike. Socially critical sceneries co-exist with deeply introspective pieces of art. And while a lot of her work is often moving or downright distressing, one can find simplistic appreciations of our world and the people that inhabit it as well."

Alienated from his roots, abduction of children, for they know what they do.

Babuschka, 2023
Woodcut
28 x 25 cm





Never forgotten, the hunger, the death, the tyranny and the inhumanity.

Holodomor, 2022
Woodcut
35 x 50 cm



Man is, what he was formed from when he was young. And the
tear in the child's eye is clouding the now unknowingly.

You and me too, 2022
Woodcut
39 x 23 cm (self portrait)

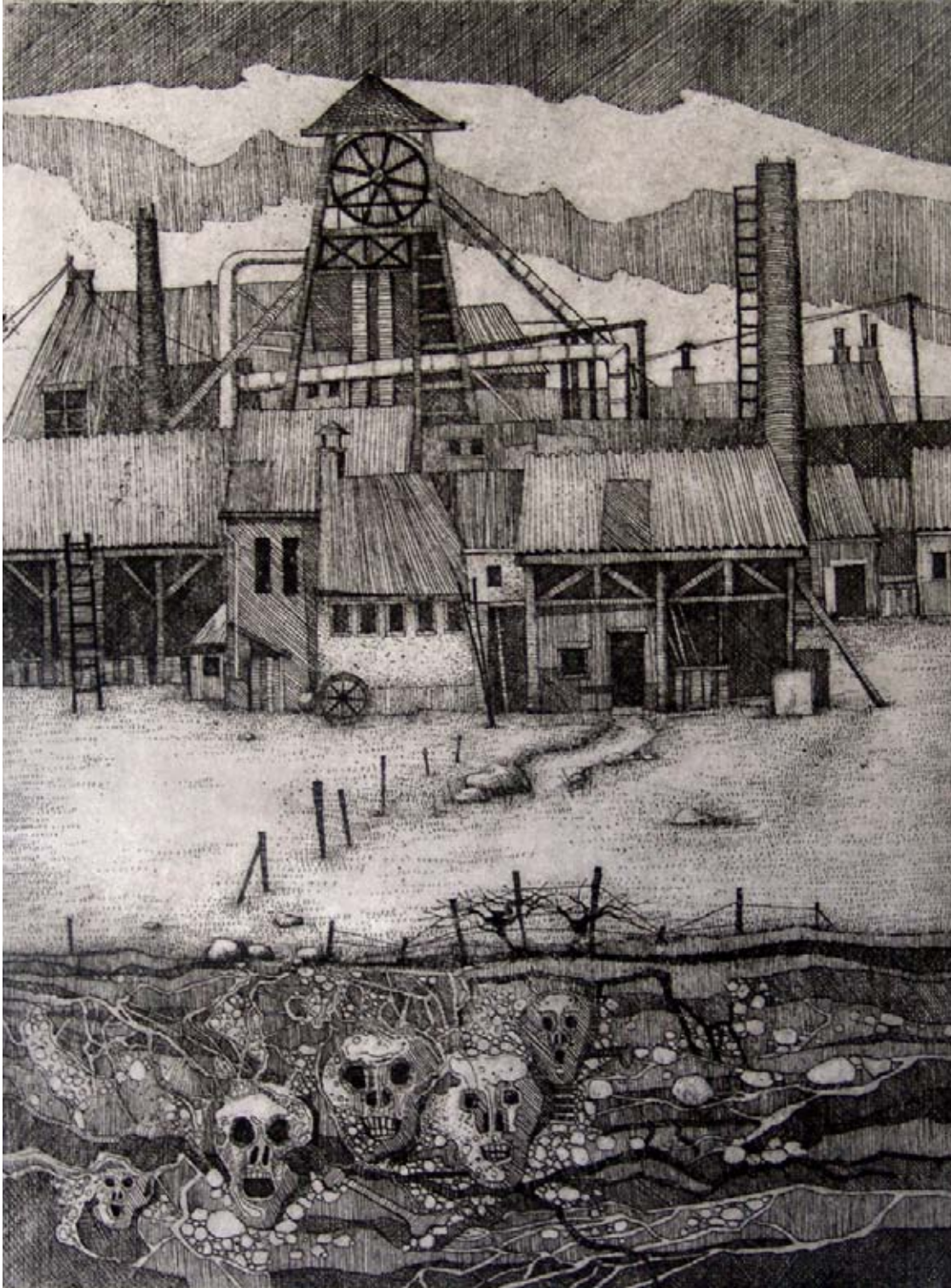
"Cheering on evil - the girl from the countryside, strong arms shaped by hard work, the wealthy woman with doughy arms, both heading for destruction."

Danmed, 2019
Woodcut
54 x 37 cm



Daniel Hompesch

1948



Born in Liège (Belgium) on December 1, 1948.

Graduated from the Higher Institute of Fine Arts of Saint Luc of Liège.

At the same time, he attended F. Gérmaux's Anatomical Drawing Degree at the Royale Academia de Belas Artes de Liège.

Painter, designer and engraver since 1971.

Founding member of the Alijó Engraving Center and the Douro International Engraving Biennial. He has assumed the role of Commissioner since its creation.

Represented in Portugal by Galeria - Quadros de Arte de Alberto Fins (Póvoa de Varzim) since 1995.

Prizes:

- Marie Prize for Engraving - 1968 (Liège)

- Krakow Biennale - 1969 - Poland

- City of Liège Prize - 1970 - Belgium

- Young Walloon Engraving - 1970 - Peruwelz - Belgium

- Foundation D'Archis - 1972 - Rome - Italy

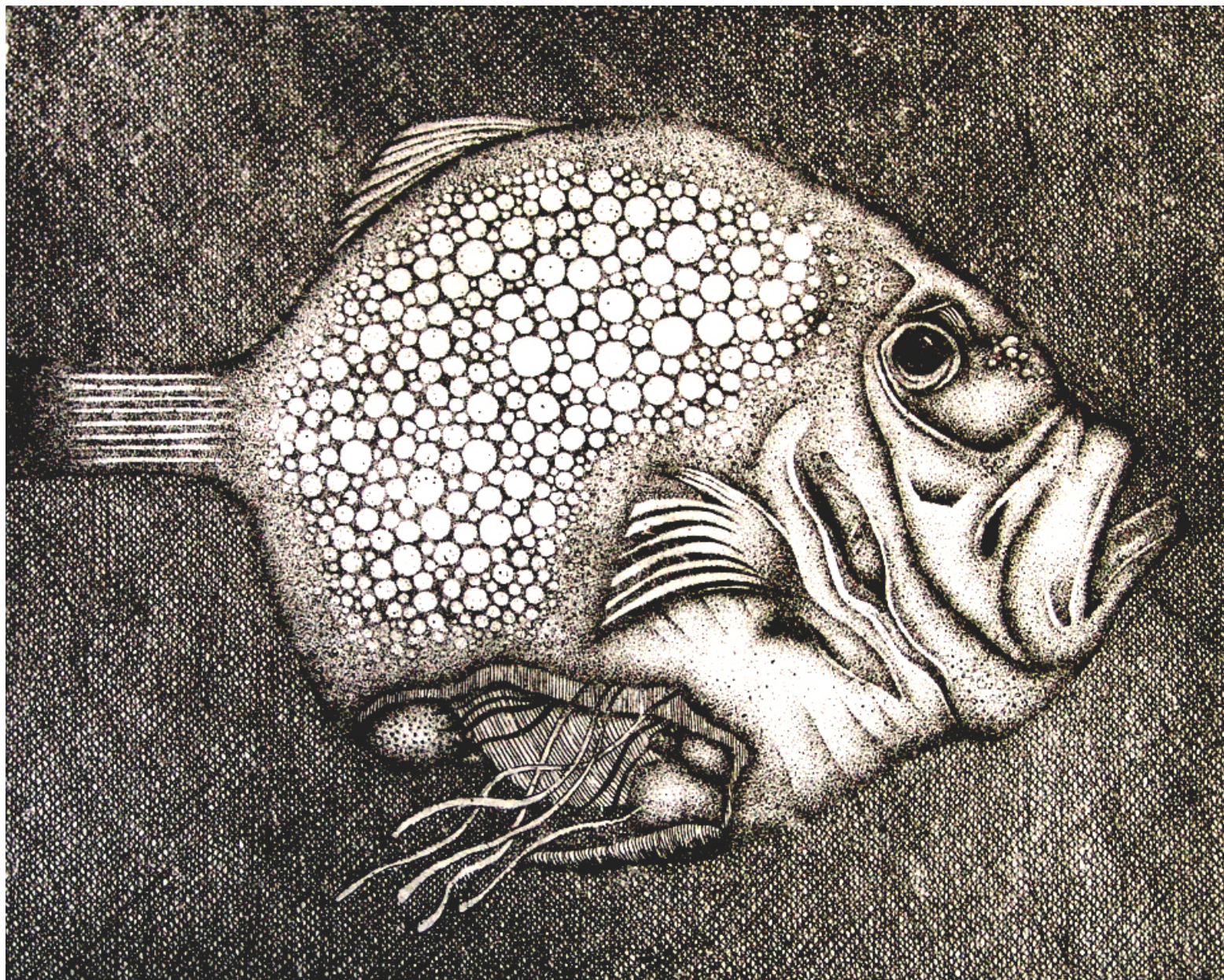
www.danielhompesch.com

"Engraving?... The rigor of the drawing, the line or the point, of the occupation and animation of a surface limited from the beginning by the metal while waiting for the final result.

Work in the white while separating the black.

And finally, in the dark, encounter the light."

Requiem pour L'industrie
Etching (eau-forte, aquatint)
40 x 30 cm



Morsure Fatale
Metal Etching (eau-forte, aquatint)
35 x 40 cm



Chantefleur II
Etching (eau-forte, aquatint)
40 x 30 cm



Petite Tête à Fleurs
Metal Etching (eau-forte, aquatint)
30 x 40 cm

Hans Karelszoon Van Dijck



Hans Karelszoon Van Dijck studied printmaking at Sint-Lucas Academy of arts in Antwerp and RHoK-Academy in Brussels. His most important source for gaining more technical experience in printmaking, is his assistancy in the independent Studio of Czech masterprinter Rudolf Broulim, which he's been doing since he graduated. On top of this he worked with other specialist masters, such as Veerle Rooms in Belgium and Jeffrey Sipple (Tamarind institute) in the US. As an artist he's been doing several residencies in Belgium and abroad. His attraction to the northern part of Europe brought him to one of his favorites : Reykjavik, Iceland. Exhibitions are for him rather 'testcases' for experimenting with the way to show a certain theme that has been developed into a certain result than a search for commercial succes. This often results in exhibitions in less conventional spaces. Religion and Animalic nature are themes that are often more or less present in his graphic-based works and installations. Culture is something he tries to understand up untill today. A further development in Van Dijck's artistic curriculum is the use of dance and music/multimedia applications to create live performances out of which new works are conceived, in the form of independent (printed) works or installations. For a living he has worked for theatre (technician) and since a few years as a teacher of printmaking in RHoK-Academy and in Académie Royale des Beaux Arts both in Brussels.

hanskarelszoonvandijck.be | E-mail h@hkvd.be

BARTUNG oder Lithographic Beardings are on ongoing series of works about necessity to (re) create. Setting goals or rather 'rules' to keep the purest form creation up front or -as to sayhigh on the agenda. Necessity or better, extranecessity, is what the artist believes in to keep producing the energy to create in the nonsense of senseness. In other words, parameters are set to produce images at a regular interval; In this case the interval of bodily necessity, the trimming of its own beard at regular intervals to keep on holding the looks desired for some or many cultural factors to appear in public in some or another way. A simple but complex decision to shave your beard, keep it short or long. This contract to itself comprises no compromises. Every 14days to 1 month, the beard needs to be trimmed to keep life a living (for). Each time the urge to trim beard results in some artwork, containing a lithograph and video recording. These recordings are set to, result into fluid artworks yet to be filtered into a combination of lithographic bad prints and video recordings.

Bartung
Digital print, screenshot
Variable dimensions (diptych)

Belgium

Pierre Vasic

1956

Pierre Vasic, visual artist, « image-maker », practices photography and photoengraving. Born in Brussels, Belgium in 1956.

Screen printing course at the Academy of Design and Decorative Arts of Watermael-Boitsfort 1972/1974.

Graduated in visual arts, photography section, at the Communal School of Image Arts "Le 75" in Brussels, completed in 1979.

Training in digital creation at the "Ateliers de rue Voot" in Brussels in 2006/2007.

Workshop "vrije grafiek" and "projectatelier" RHoK Academie Etterbeek 2015/2023.

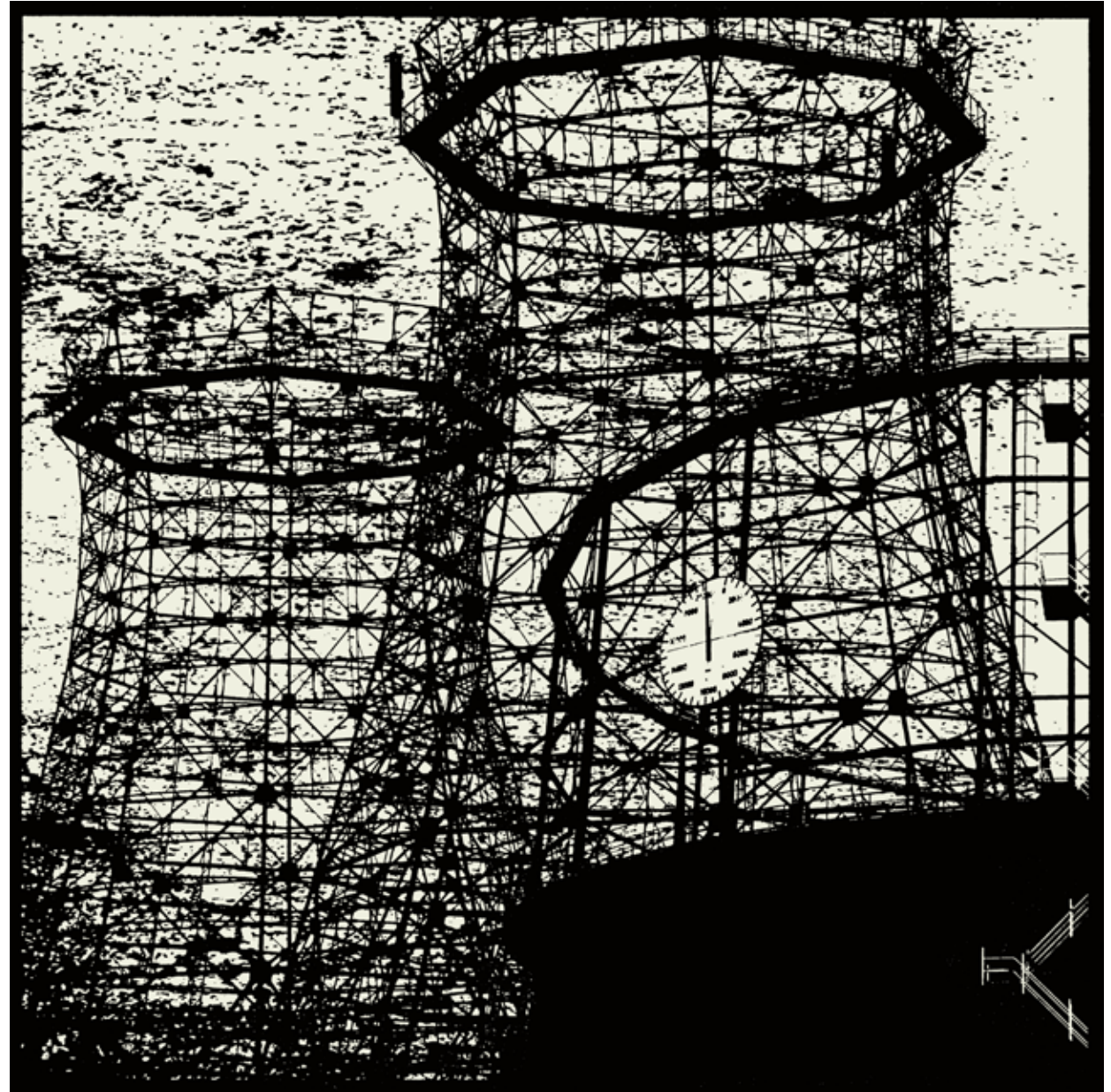
Several exhibitions in Belgium and France over the last 10 years.

Publication in "Actuel n°26, L'estampe contemporaine" / K1L éditions / 2022.

www.pierrevasic.com | vasic.pierre@gmail.com

"With Pierre Vasic, art is from the outset enclosed in the object, in the immensely sensitive. He makes it possible for us to grasp it, to feel it, by displacing things, by shifting them into other temporal and spatial contexts, by exploring the folds of their corrosion, of their finitude. Then, all that remains is art: figuration becomes abstraction."

Zollverein, 2023
Photoengraving
40 x 40 cm





Hansa, 2021
Photoengraving
40 x 40 cm

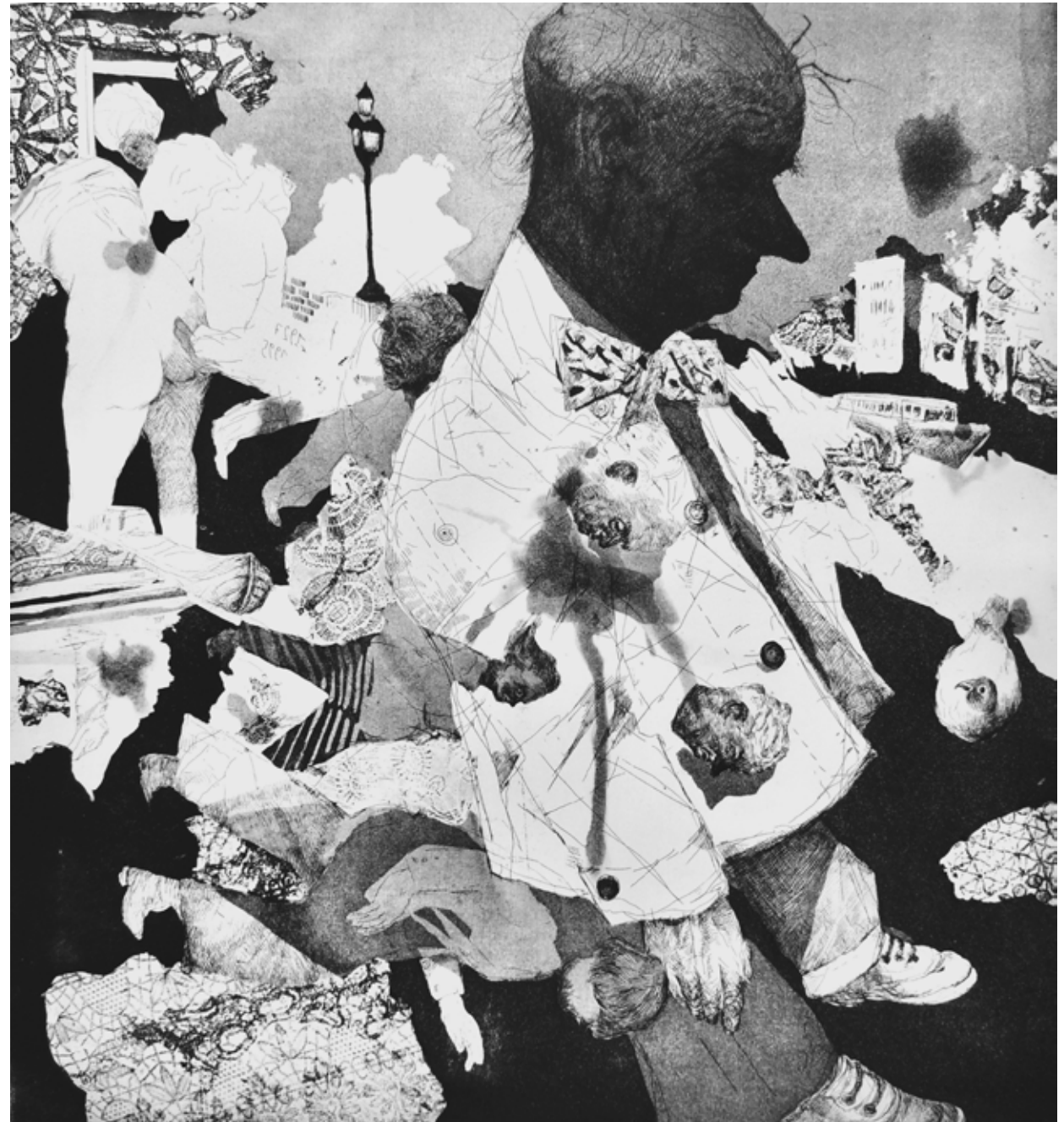
Belgium

Thierry Mortiaux

1973

Born in 1973 (Namur, Belgium). Learned printmaking with Anne Kellens and Georges Meurant in Brussels (Ecole des arts, Ixelles, 2003-2017), and Taipei (Banqiao Art School, 2007). Awarded in the Premio Leonardo Sciascia (Italy, 2021), biennale de Saint-Maur (France, 2017), biennale de Gravelines (France, 2016). thierrymortiaux.com

"I once wanted to be a movie director, and still would like sometimes to be a writer, but at the end of the day I'm a printmaker."



Nuit, 2023
Etching, aquatint, soft ground, wash
46,5 x 43 cm



Polka du petit bras, 2022
Etching, aquatint, soft ground, wash, dry point
45,5 x 49,5 cm

Brazil

Andréa Bryan



As linhas com flores, 2023
Wood print, spray paint, charcoal
oil pastel, pastel
70 x 100 cm

Born in São Paulo, Brazil. Lives and works in Cologne since 1986. She works with multimedia, installations, videos, performance and painting. One focus of her work is woodcuts. Andréa Bryan participates in exhibitions in Germany and abroad (France, China, Bulgaria, Egypt, Spain, U.S.A., Italy, Portugal), she has been invited to the International Printmaking Biennial Douro 2020 and the 3rd International Triennial of Graphic Arts Livno. The Muzeul Judetean de Arta Prahova "Ion Ionescu- Quintus", Romania, the Museu de Gravura do Douro, Portugal and the Library of Alexandria, Egypt own works by Andréa Bryan.

www.andrea-bryan.de | [instagram: @andreabryann](https://www.instagram.com/andreabryann)

"30 years ago, I found a catalog of woodblock prints by Baselitz at a flea market. It impressed me so much that I wanted to learn the wood printing technique. At the beginning I tried to carve with a lot of force. After the third wooden plate, I realized that I prefer to make calm lines. I realize that my poetics include lines that sometimes run through the wood in a controlled manner or sometimes get lost/confused in space. I experiment with different materials."

Christophe Spoto

1969



Christophe Spoto was born in the city of São Paulo, Brazil, in 1969. He attended classes in hand engraving with Giovanna Bombarda from 1988 to 1990 at the 'Accademia di Belle Arti di Carrara', Italy, where he graduated in Fine Arts in 1990. 2003 "The Limit of Science", drawings and engravings - Municipal Theater of Araraquara. The exhibit was part of the "Lívio Abramo Centenary" organized by the Municipal Government, Araraquara-SP, Brazil. 2008 Group exhibition "Poetics of Nature", curated by Katia Canton, at MAC USP, São Paulo-SP, Brazil. 2012 "Immediate Past", group exhibition curated by João Spinelli, at Marta Traba Gallery - Latin America Memorial Foundation, São Paulo-SP, Brazil. 2023 "Circulating in Other Dimensions", group exhibition curated by Regina Carmona, at Ipanema National Forest, Araçoiaba da Serra-SP, Brazil. <https://www.instagram.com/christophespoto/>

"To capture what I perceive in my journey through this Planet – Life – in the best possible way. Engraving is a fundamental language in the process of creating my work. Essentially, what interests me is the 'beauty' of life, of the Earth; even in sad moments, as I see it, there's always some beauty. I believe that the Universe tends towards beauty, and beauty is perpetual."

Thinking about the next, 1995
Etching
20 x 15 cm

Brazil

Cláudia Sperb

1965

Born in Novo Hamburgo (Brazil) on February 17, 1965. She works in woodcut since 1989 and graduated in Teaching Degree of Visual Arts in 1991 from the Feevale University, Novo Hamburgo. After this degree, she had postgraduate in Engraving, Photography and Digital Image in 1998 and in 2000, she started another postgraduate in Education of Contemporary Art at the same University. In 2007 she participated in an exchange to Acre-Brazil, to teach woodcut for the population of the local city Xapuri, composed mostly by indigenous people. She worked in project of Butantã Institute (São Paulo, Brazil) to build a square inside the Institute in 2008. The Butantã Institute has all of the Claudia's woodcuts in its collection. In 2009, she started her own space of exhibition. A studio/park composed by mosaics and a gallery with hundreds of artworks of different techniques and artists (including herself).

Prizes:

- Aquisition - of Para's Contemporary Art Museum /2004 (Brazil)
- Açorianos Prize of Visual Arts, emphasis on Engraving/2006 (Brazil)
- Exhibition Prize, 16^o Hall of Visual Arts of Porto Alegre's City Council./2004 (Brazil)

"I began incorporating flowers alongside the snakes in my woodcuts starting in 2012, reproducing on wood a remarkable story that my paternal grandmother told me when I was very young. In that story, the snakes burped out flowers. Recently, I discovered that the same grandmother was a florist. Her example of feminism is already rooted in me, with the same degree of strength that I need to carve my large woodcuts."

Jardim da Serpente, 2015/2024
Xilogravura
200 x 80 cm



Eliane Anghinah



Pintora, papeleira e gravadora, Eliana Anghinah Raicher possui em seu currículo diversos trabalhos no mundo das artes plásticas desde a década de 1970. Nascida na cidade de São Paulo, Eliana encontrou na natureza a matériaprima para a sua arte. Ela considera como uma de suas prioridades a utilização do papel como linguagem artística. Teve como uma das referências Evandro Carlos Jardim, com quem aprendeu gravura em metal. Na Faap, expandiu seus conhecimentos em desenho com a professora Amélia Toledo. Na Universidade de Arte Internacional de Veneza, na Itália, o pintor Mario de Luigi foi uma grande referência em estudos com pintura. Grande nome no meio das artes e referência importante no contexto artístico-cultural, a artista plástica italo-brasileira Maria Bonomi é uma de suas grandes incentivadoras do trabalho com papel. Em 1992, iniciou seus trabalhos com papel no ateliê experimental Francesc Domingo no Museu de Arte Contemporânea da Universidade de São Paulo. Em sua carreira, Eliana Anghinah participou de inúmeras exposições pelo Brasil e em outros países, entre eles República Tcheca, Bulgária, China e Portugal. No Japão, Eliana teve uma de suas experiências mais enriquecedoras: em 1996, um convite do artista Hata Yutaka a levou para uma vivência em uma vila (Imadate-cho) de produtores de papel feito à mão na província de Fukui; ali ela tem contato com o washi - papel tradicional japonês feito a partir de fibras vegetais. A experiência de dois meses e meio na fábrica de produção de washi serviu para que a artista pudesse apresentar suas obras com fibras de bananeira e ampliar definitivamente seus conhecimentos com o uso do papel. www.elianaanghinah.com.br

"O trabalho no Japão abriu espaço para o contato com a Iapma (International Association of Hand Papermakers and Paper Artists), instituição que reúne artistas, produtores e interessados em geral sobre a utilização do papel como forma de arte. Eliana também é membro- associada da North American Hand Papermakers (NAHP), com sede em Nova York. Atualmente, Eliana Anghinah desenvolve seus projetos artísticos em estúdio próprio, no qual o trabalho "Circulares" é um dos mais importantes."

Circulares, 2022
Print relief
50 cm diameter

Brazil

Eliane Santos Rocha

Eliane Santos Rocha has a studio at Rua General Nestor Silva Soares, 353 – Porto Alegre/RS – CEP 91330-050 – BRAZIL, e-mail: rocks@terra.com.br.

His main ARTISTIC TRAINING occurred, in 1974/1991, in the courses at the Atelier Livre of the City Hall of Porto Alegre/RS and, in NOV/1998, when he completed an internship at the Centrum voor grafiek Frans Masereel, in Kasterlee/ Belgium. Among his INTERNATIONAL AWARDS, highlights include the Honorary Medal of the 16th International Triennial of Small Graphic Form Poland - Łódź (2017) and Grand Prize Highlight V Salão Latino Americano Museu de Artes Santa Maria/RS (1994). He has participated in more than 20 solo exhibitions, more than 100 participations in group exhibitions and more than 50 interactions in international exhibitions.

INSTAGRAM - <https://www.instagram.com/rochaes/>

FACEBOOK - <https://www.facebook.com/eliane.s.rocha.1>

"Eliane Santos Rocha's engravings are always created from an empty initial space, waiting for an irresistible impulse that will create a complex and expressive world. The artist's instinctive reason, under the imaginative stimulus of a first idea, creates a line that, animated by movement, will define the image. Eliane constructs her images with a procedure that has to do with the surrealists' well-known process of automatism. The final image gives his work a particular strength."

Text by Carlos Martins

Quebra-cabeça VI
Aquatint, etching and watercolor
19,5 x 17,5 cm





Untitled
Aquatint, etching and watercolor
11 x 19 cm

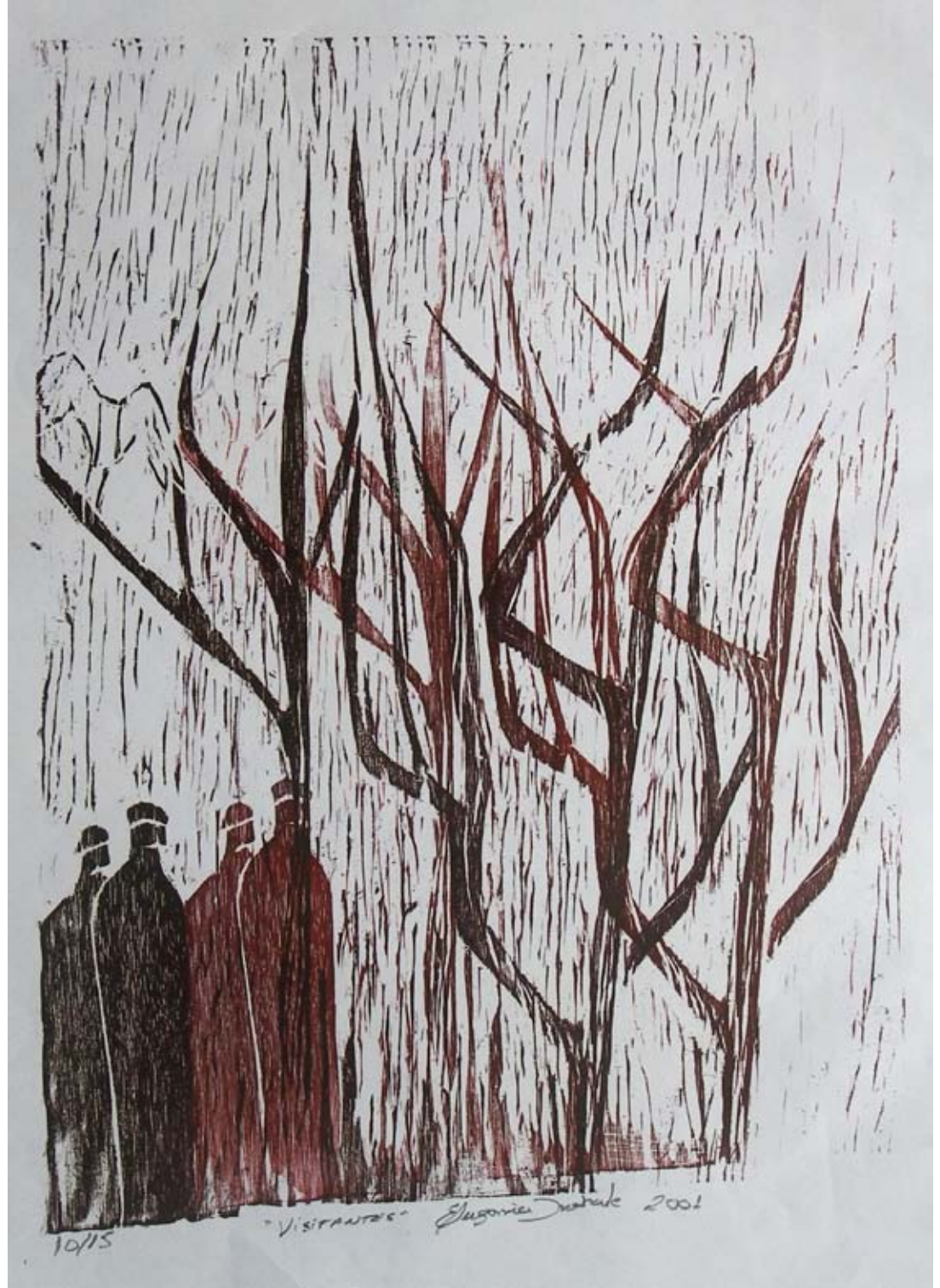
Brazil

Euzânia Andrade

Euzânia Andrade, Born in Canápolis, MG - Lives and works in Araraquara, São Paulo - Visual Artist and Art Educator - Bachelor's degree in Drawing and Fine Arts, Visual Communication, and Art Education - Federal University of Uberlândia, MG. Master's and Doctorate in School Education from the Faculty of Sciences and Letters - UNESP. Coordinator of Projects at the Municipal Department of Culture from 2001 to 2004. Secretary of Culture for the Municipality of Araraquara from 2009 to 2012. Exhibitions: "Afeiçoar-se" - Group exhibition at the Oswald de Andrade Cultural Center, November and December 2023, São Paulo. Participation in the project "Poéticas da Esperança" - Urban Intervention - SESC/Araraquara 2023. Group exhibition "Mar Adentro" - Leiria, Portugal/Gallery Municipal 2016. Solo exhibition "Poeticamente, o homem habita esta terra" - Arte 220 Studio, Araraquara 2015. Group exhibition "O mar que separa/une" - Torres Vedras, Portugal/Gallery Municipal, May-June 2015.

"Wood, carving, emptiness and sculpture. The most human of symbols: the texture of wood, the tree that we both slay and embrace. Since the dawn of time, from the firewood of ancient hearths to the charcoal of cave paintings. When I encountered woodcutting, as well as etching and aquatint, it was a rendezvous of techniques and emotions. Earth and charcoal pigments became my chosen hues. A perpetual quest to articulate what captivates me: the human being and the everyday."

Visitors, 2001
Woodcut
40 x 25 cm



Giorgia Volpe



Interior maps, 2016-2020
In situ installation, digital printing on
cut self-adhesive vinyl. Centre Vaste et
Vague, Carleton, Québec

Brazilian-Canadian artist Giorgia Volpe, whose multidisciplinary practice often fosters relationships and dialogue whether through interventions, public performances, or art objects. She has participated in numerous exhibitions, public interventions and artist residencies in Canada, Brazil, Cuba, Mexico, Colombia, China, Thailand, France, Portugal, Madrid, among others. Her works have been exposed in venues and events such as Résonance de la Biennale de Lyon, Musée national des beaux-arts du Québec, Orange, MAC Sao Paulo, International Design Biennale in St-Etienne, Centre Vu, Galerie Foremen, MSVAG, Fonderie Darling, Xiang Xishi Center for Contemporary Art, Chine, Symposium International of Baie St- Paul, Manif d'art de Québec, Bangkok Art & Culture Center, The Rooms, to name only a few. She received the 2017 Videre Prize awarded by Manif de Québec. The last two years, she has presented her work in Passage Insolite à Philadelphie, à Contextile 2018 and 2020, in Portugal, Klosterfeld Edition, Berlin 2019, WTA Madrid 2019, Openart, Sweden, 2022. Career award by Manif de Québec, 2023.

"My work reflects a path driven by a desire to establish multiple, open and diverse relationships between the artist and society, between art and life. I am interested in intercultural landscapes in a field of relationships that appeal to sensory, affective, individual and collective memory. My artistic practices are nourished by actions, stories and objects that come from the domestic world and from daily life. Through my work, I study the relationship between the body and its environment by exploring transition areas, notably between the inside and the outside, the individual and the collective, the intimate and the public, the real and the imaginary."



Migratory Pathways, 2017-2023

Printed political banners, basketwork, wood and steel. Migratory Pathways was originally created for Passages Insolites, a public art circuit design by EXMURO, Place Royal, Quebec City, Canada. The installation stages a procession of canoes seemingly interrupted in their levitating movement towards the river bank. Suspended in time and space, these woven boats allude to the legacies of Quebec folklore, sailors' legends and indig nous know-how. Their flock-like formation evokes the migratory conditions of humans and species who navigate change with vulnerability and resilience.

Regina Carmona



Regina Carmona, Brazilian artist master in visual poetics, curator, BA and MA at ECA Art School of University of Sao Paulo, emerged at contemporary art scenario in the 90's as finalist artist of Nascent MAC USP Festival, featured at *Novissima Arte Contemporanea- Geraçao 90* publication. She taught as Art Professor at Centro Universitario Maria Antonia USP, Art coordinator at Government Institutions of Sao Paulo. Adjunct Professor at Belas Artes University. Curator of cultural exchange projects and artistic experiences, highlighting the projects *Circulating Other Dimensions* and *Art as Food Ritual and Offering*. Author of the public art *Caminhas Brancas* at Parque Ibirapuera in Sao Paulo. His multidisciplinary work consists of a variety of media and elements for a visual language engaged with contemporary issues, regularly presented in collections, art residencies, exhibitions and print biennals: Douro Bienal and Global Print PT, Ourense Print ES, Krakow Print PL, Nuremberg Print DE. Hameenlinna Festival FI, Liptovsky Jan Festival SK, Assam State Museum IN, Sanskriti Museums IN, Global Zaragoza Art Fair ES, Bacau Museum RO, Tescani RO, Recoleta B.Aires AR, PhotoEspana MECA Almeria, MACSP Museum BR.

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"I have come a long way to embark on an artistic synthesis whose concept is linked to the meanings of a personal search for an artistic aesthetic that invites the sharing of feelings. Therefore, alterity is also a keyword in my work, on various supports – engraving, print, photography, installation – to seek universal concepts. My conception is not hermetic; it is organic and versatile, sensory, and immediately felt, providing an effective aesthetic enjoyment for the public."

"Purple"

Installation with digital print over material
(polyptych) 250 x 65 cm each

Brazil

Sheila Goloborotko



Sistema, 2016
Ongoing, screenprint on hand-cut Mylar,
monofilament, and PVC pipes
Dimensions variable (instalation)

Sheila Goloborotko is a multidisciplinary artist who engages in a restless, relentless material practice that allows singular ideas to emerge in the guise of numerous artistic actions. Her work embodies a sensitive and faithful auto-ethnographic examination of contemporaneous issues as a form of resistance and poetic activism. Resulting works take symbols of intransience, impermanence, and stasis—natural systems, founding documents, language, and democracy itself—all changeable, shifting, active, unsettled. In an ideal merging of method and message, Goloborotko invites us into the chaos to find meaning and to engage in important questions about our relationship with nature, information, and one another. www.goloborotko.com | goloborotko@yahoo.com | [@goloborotko](https://twitter.com/goloborotko)

“My creative research focuses on print media as the graphic science of democracy—a tool that fosters community building and information sharing to create new socio-political ecologies. I investigate ways that feasibility, sustainability, and venture creation are the natural outgrowths of an ethical printmaking, grassroots-run, people-powered society. My practice and efforts serve as a bridge between individual mastery and community activism, exploring the shifting boundaries of the information age as it relates to multiples and collective Consciousness.”

Radko Murzov

1939



Radko Murzov was born on 3 April 1939 in Bulgaria. In 1962 he graduated Russian Philology in Sofia University, Bulgaria. In 1970 he graduated Art of Painting in the Art Academy in Sofia with flying honors. Since 1976 he has been a member of the Union of Bulgarian Artists – section Art of Painting. Radko Murzov has 31 one-man exhibitions in Bulgaria, Germany and Greece, as well as participations in a great number of joint exhibitions in Bulgaria, Germany, France, Algeria, Japan, Russia, Poland, Macedonia and Portugal. He works in the field of the easel painting and monumental art, drawing, plastic art, illustration and graphics. Murzov combines painting and pedagogy. Since 1971 he has been the Head of a worldwide famous Children’s School of Art. It has received 101 medals and 450 honorary diplomas from international competitions for children painting. 90 trainees of the School have become professional artists with higher education in Art. In 2005 Radko Murzov was awarded the prize “Varna” in the field of culture. Since 2016, he has been an honorary citizen of Varna. His paintings are owned by many galleries and art-collectors from Bulgaria and all over the world. Currently Radko Murzov lives and works in Varna, Bulgaria.

artmurzov@abv.bg

“The Universe Picasso” is part of my graphic cycle “Pulsations”, which consists of 40 works. In the spontaneous and impulsive space, obtained from spilled and nuanced spots of black, brown and red, crossed with curves and straight lines, fit the collage images of dear to me and respected personalities – just like stars in the Universe. In this case, this is the great Picasso. His work is an example of destruction of the old techniques and stereotypes. Such is my credo about art in its various directions.”

The Universe Picasso, 2021
Mixed Technique
85 x 65 cm

Canada

Briar Craig

BFA Queen's University (printmaking), 1984

MFA the University of Alberta (printmaking), 1987

Professor, the University of British Columbia Okanagan, Kelowna, BC, 1991 - present (teaching printmaking, photography, drawing) Assistant Professor, the University of Minnesota, Morris, Minnesota, USA, 1987 - 1991 (teaching printmaking, drawing, photography, introductory sculpture, and introductory art theory Co-organizer of the Okanagan Print Triennial (an international exhibition of contemporary printmaking), 2009 - present.

Briar.Craig@ubc.ca | www.briarcraig.com

"I have always made extensive use of text in my multi-layered screen prints. I have used words and letters like pieces in a game often scrambling or otherwise jumbling them in order to create some confusion and to initiate a re-thinking of what the words might actually be saying. This, I believe, is a reflection of the ways in which we are fed information by those in a position of authority and power. Information is often jumbled, fragmented politically biased and therefore misleading. Increasingly, I have been using texts in a more socio/political manner (sometimes jumbled and sometimes not) as a kind of commentary on the current state of the world. My work is attempting to provide the viewer with words and phrases for interpretation and reflection that will lay bare their own biases and personal points of view."

Evil Words, 2023
Ultra-violet screen print on paper
74 x 51 cm





Matters, 2021
Screen print on polystyrene panels, wood
153 x 487cm

Canada

Chloé Beaulac



Pèlerin l'inconnu 31, 2024
Inkjet on hahnemühle paper
Engraving on photographic archives
35,5 x 60,9 cm

Chloé Beaulac is a Franco-Ontarian multidisciplinary artist residing in Québec, Canada. She holds a bachelor's degree in Fine Arts from Concordia University, specializing in printmaking. Her creative journey spans various mediums, encompassing photography, video, drawing, printmaking, painting, writing, installation, and sculpture, all employed to express her distinctive perspective on the world. Chloé Beaulac has achieved significant recognition for her work, including being nominated as a Cultural Ambassador and earning prestigious awards in printmaking and photography. She has showcased her art through a multitude of public projects, solo exhibitions, group exhibitions, and artist residencies, both in Quebec and on an international scale.

www.chloebeaulac.com

"The place of humankind within nature, the spirituality and imagery of the natural world, humanity's history as it is told, and hybrid symbolic and cultural identities are just a few of the topics that Chloé Beaulac addresses in her artistic practice. Much like an ethnologist, she explores various locations, observing and documenting social and cultural characteristics, history, myths, stories, rituals, and atmospheres that arise from her encounters. Utilizing her photographic documentation, drawings, and field notes, she interprets the images and information collected to blend them with her own personal iconography."

Gerald Hushlak



Masquerade A, 2023
BreederArt/ink on paper
91,4 x 152,4 cm

Professor Gerald Hushlak was born in Alberta where he continues his practice as a photographer, painter, and digital artist. After completing an MFA from the Royal College of Art, London, UK, Hushlak took up the position at the University of Calgary that has acted as the platform for his cross-disciplinary work in art and computer science. Hushlak has exhibited mural-size paintings in museums, built rapid prototype sculpture defined in a 3D modeling package titled Cinema 4-D, and plotted large lenticular and Giclee printed drawings derived from his evolutionary computing software. He uses evolutionary computing techniques (BreederArt) to “breed” digital imagery from his photographs. The art technology journal *Leonardo* featured his work as its cover story in the summer of 2007. Since the beginning of his art career, Hushlak has participated in 40+ oneperson exhibitions in public museums and art galleries and numerous group exhibitions. His most recent one-man exhibition was held at the Chentang Zhuang Art and Technology Museum in Tianjin, China in 2017.

“For decades my computers have evolved from traditional servants to symbiotic, creative partners. A high-resolution camera gathers digital input to begin creation of metaphorical iterative subjects via breeding combinations. Together we breed different suites of single unique drawings. Each input image has the capacity of generating its own appearance and aesthetic answer within the pathways of the parent program. This symbiotic process encourages the birth of a “wild card” that offers an unimagined departure point for building new design relationships. Like streams of water finding their path, the hybrid journeys collide and offer unimagined counterpoints to the machine’s predictability.”



Masquerade B, 2023
BreederArt/ink on paper
91,4 x 152,4 cm



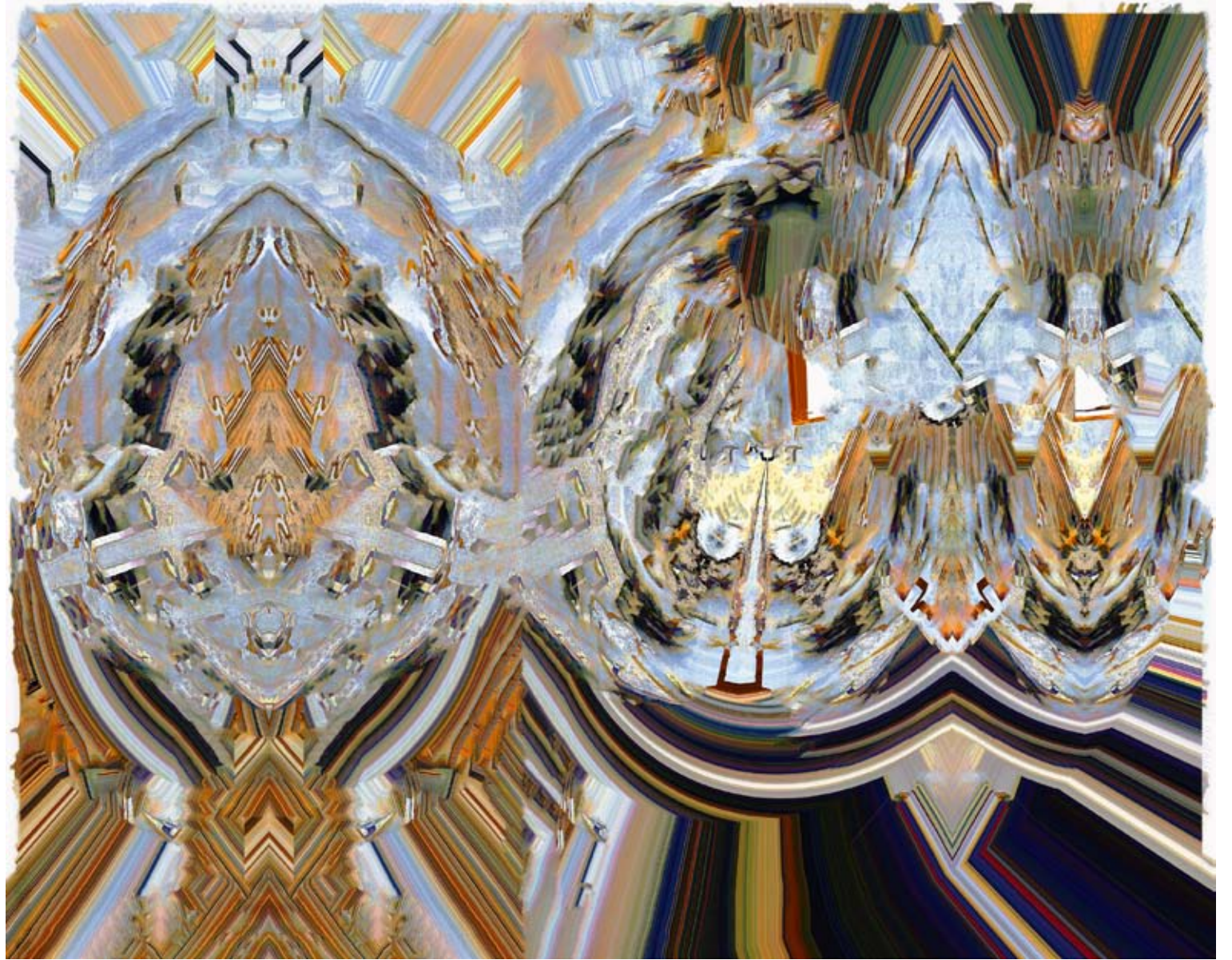
Masquerade C, 2023
BreederArt/ink on paper
91,4 x 152,4 cm



Conjuring spirits in the cathedral A, 2023
BreederArt/ink on paper
137 x 172,7 cm

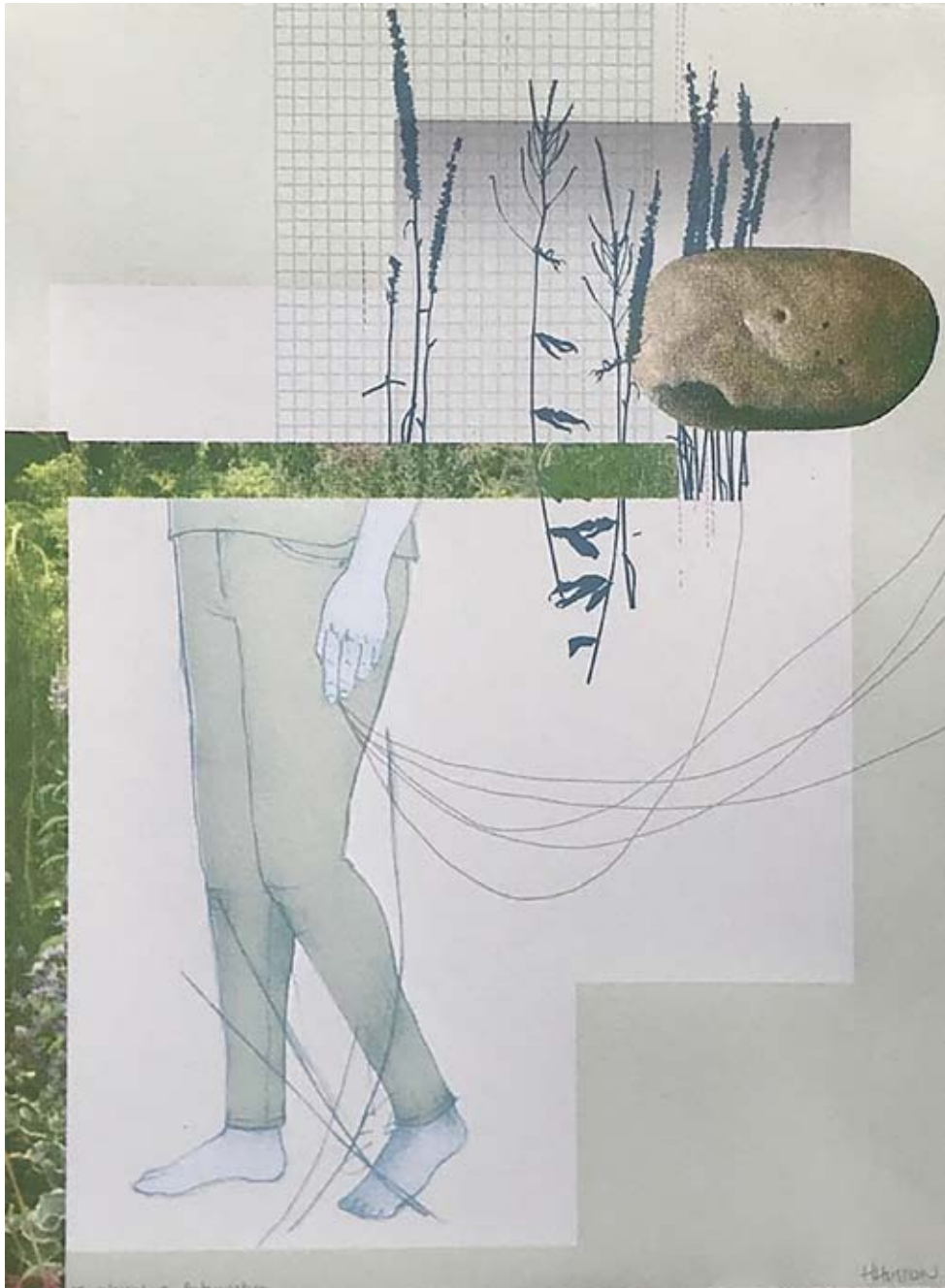


Conjuring spirits in the cathedral B, 2023
BreederArt/ink on paper
137 x 172,7 cm



Conjuring spirits in the cathedral C, 2023
BreederArt/ink on paper
137 x 172,7 cm

Heather Huston



Heather Huston teaches printmaking as an Associate Professor of Print Media at the Alberta University of the Arts and speaks from a patient perspective as a member of the Medical Humanities community at the University of Calgary Cumming School of Medicine. She has had several solo exhibitions within Canada and internationally including Dream City, Dreams in Belgrade, and Shift at SNAP Gallery in Edmonton. She has exhibited widely in international group exhibitions that recently include The Okanagan Print Triennial 2018, Print/Pressure Field (Turkey), and the 2021 Print Club of Rochester International. She has presented on her work at conferences in both the arts and medicine, including recently at The Art of Medicine Rounds at the University of Alabama (2022) and at the Mid America Print Conference at Kent University (2022). www.hhuston.com

"My own medical experiences have served as a catalyst to reflect on the complexities of patient experience and identity. While much of our knowledge of illness is framed through the biomedical lens, my work centers affect and the performance of daily life as significant sites of meaning in understanding chronic illness. I look at ways that we understand the body from both an experiential and medical perspective, and the complicated navigation of reconciling these ways of knowing."

Weight of Anticipation, 2019
Silkscreen
38,1 x 27,9 cm

Canada

Julie Oakes

Environmental protectionism, women's rights, spiritualism, artistic activism and the benefits of cultural diversity have been threads throughout Oakes' work. As a multidisciplinary visual artist living in BC Canada, she uses drawing, printmaking, painting, ceramics, glass, performance, installation and video. She has solo exhibitions at the Canadian Clay and Glass Museum, Swounds, 2010 and Awestruck Calendar of Ecology, 2015. SHESHE, a superlative take on the feminine consisting of an idealised domestic room, premiered at the Penticton Art Gallery, 2019 and showed in the duo exhibition SHE&SHE Jolanta Rudzka-Habisiak and Julie Oakes at TEST Galerie, Warsaw, 2020 and then at KOBRO Galerie in Lodz, Poland, 2021. Inspired to work with a smaller ecological foot print she recently exhibited eight floor-to-ceiling paper scrolls at ATAL609, Campinas, Sao Paulo Brazil, the entire exhibition transported in a golf bag.

"Her printmaking currently sources material from her daily habits, recycling with a performative aspect. Queen is a necklace of lino prints mounted on painted recycled plastic salad containers, the greens consumed as her lunches. Her veiled works Personal Chromatic Veil and The Tiger Claws Beneath the Gloves are made of hundreds of make-up monoprints on make-up pads each night turning a habitual material usage destined for the garbage into artworks."

The Tiger Claws Beneath the Gloves, 2023
Lipstick and eyeliner printed on make-up pads, mounted on art net suspended over an oil stick drawing on black paper
244 x 80 cm



Laura Widmer

1969



Born: Canada, 1969, Self-employed artist in Kelowna, BC, Canada BFA: University of British Columbia with a focus on printmaking (2012) Residency: Toni Onley Artist Project, Island Mountain Arts, Wells, BC, Canada (2010) Residency: Banff Centre for the Arts, Banff, Canada, focus on papermaking (2014) Represented by Open Studio Contemporary Printmaking Centre, Toronto, Canada Selected Honours and Awards Juror, Okanagan Print Triennial, Kelowna Art Gallery, Canada (2024) People's Choice: Nonesuch Art of Paper Awards, Montreal/Parrsboro, Canada (2017) Anna Eglitis Award for Printmaking: InkMasters Print Biennial, Cairns, Australia (2016) Juror's Award: Stand Out Prints, Highpoint Centre for Printmaking, Minneapolis, USA (2016) Muskat Studio Prize: Boston Printmakers North American Print Biennial, Framingham, USA (2011) First Prize: Open Studio National Printmaking Awards: Open Studio, Toronto, Canada (2010). www.laurawidmer.ca

Laura Widmer is a visual artist concerned with life's in-between moments, the simultaneous endings and beginnings that hover somewhere between being and becoming. Her works, both on paper and of paper, document an ongoing reflection on time, intimacy and moments of transformation, growth and change Printmaking and papermaking are at the heart of her studio practice.

Tide, 2015
Linocut on artist's handmade paper (cotton & abaca fibre)
76,2 x 55,8 cm

Canada

Laurel Johannesson



The triangulation of a star crossed love, 2020
Digital photomontage, bespoke lightbox with trans-
mounted chromogenic transparency
105,41 x 160,27 x 5,7 cm

&
You don't call me anymore, 2020
Digital photomontage, bespoke lightbox with trans-
mounted chromogenic transparency
105,41 x 184,15 x 5,7 cm

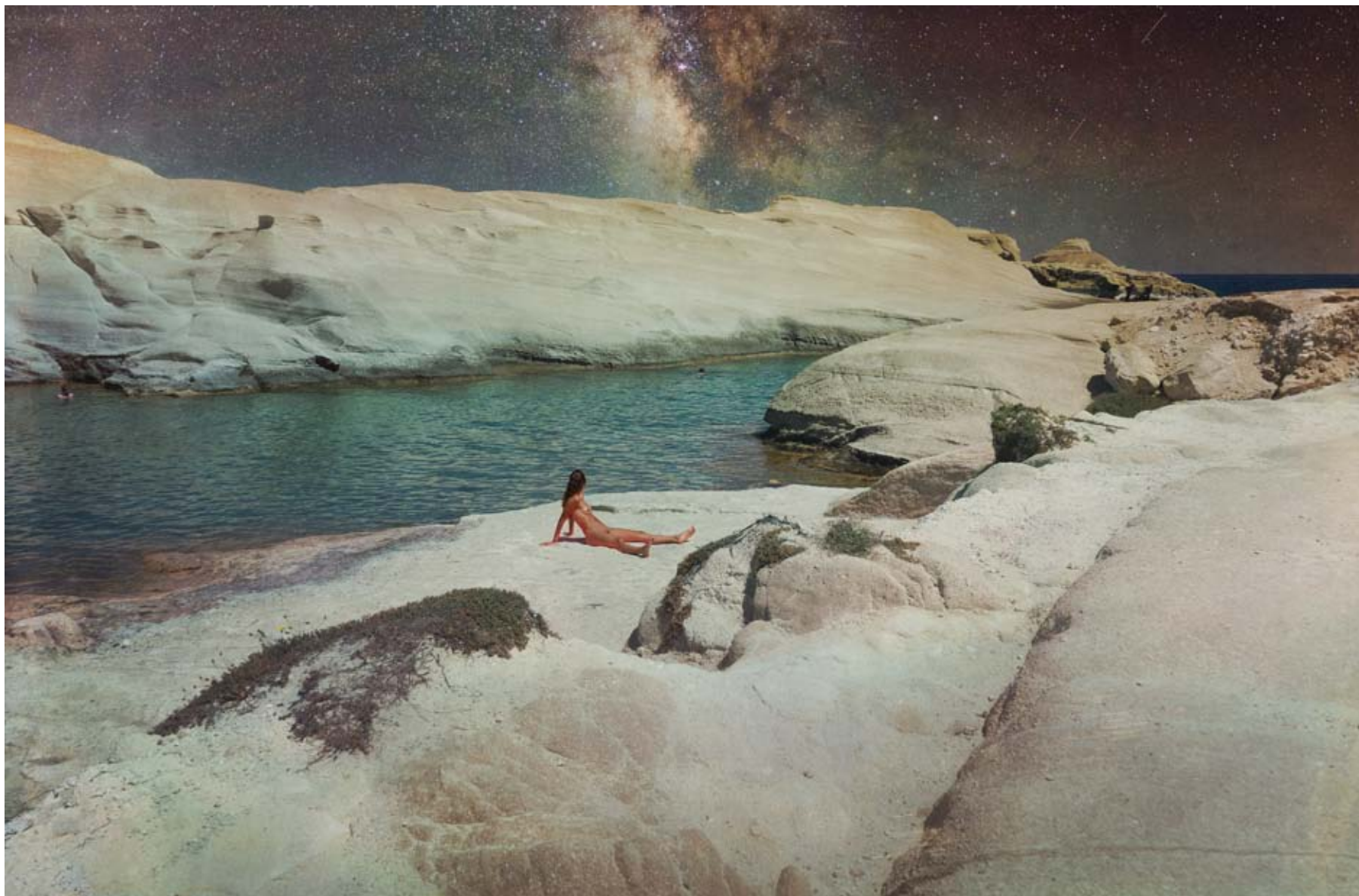
Laurel Johannesson studied Printmaking and Computational Media Design at the University of Calgary and the University of Saskatchewan in Canada, and the Royal College of Art in London, UK. An invited artist at over fifteen international residencies, she has twice been a visiting artist and scholar at the American Academy in Rome, has had the rare opportunity to research at the Vatican Library, and in 2017, was an invited artist in residence at Palazzo Monti in Brescia, Italy. Laurel's print, photographic, interactive, and moving image artworks and her experimental films have been exhibited internationally in over seventeen solo exhibitions and over one hundred and twenty-five group exhibitions. Her work is in numerous collections, including the Government of Canada, Palazzo Monti, Glenbow Museum, the Royal College of Art, and the Alberta Foundation for the Arts, as well as private collections in Canada, the United States, Italy, Greece, Iceland, Switzerland, and the United Kingdom. Laurel is a Professor in the School of Visual Arts at the Alberta University of the Arts.

www.laureljohannesson.com | info@laureljohannesson.com

"My work often takes place in or around water and depicts uncanny juxtapositions between body and nature or realism and dream. With an interest in philosophies of temporality, I'm particularly fascinated by the beach as a liminal or temporal space. I'm inspired by the invisible world and inner landscapes, spaces where time is stretched to infinity, where delicate shifts of light can create an eternity, and where sound goes beyond hearing."



You don't call me anymore, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 184,15 x 5,7 cm



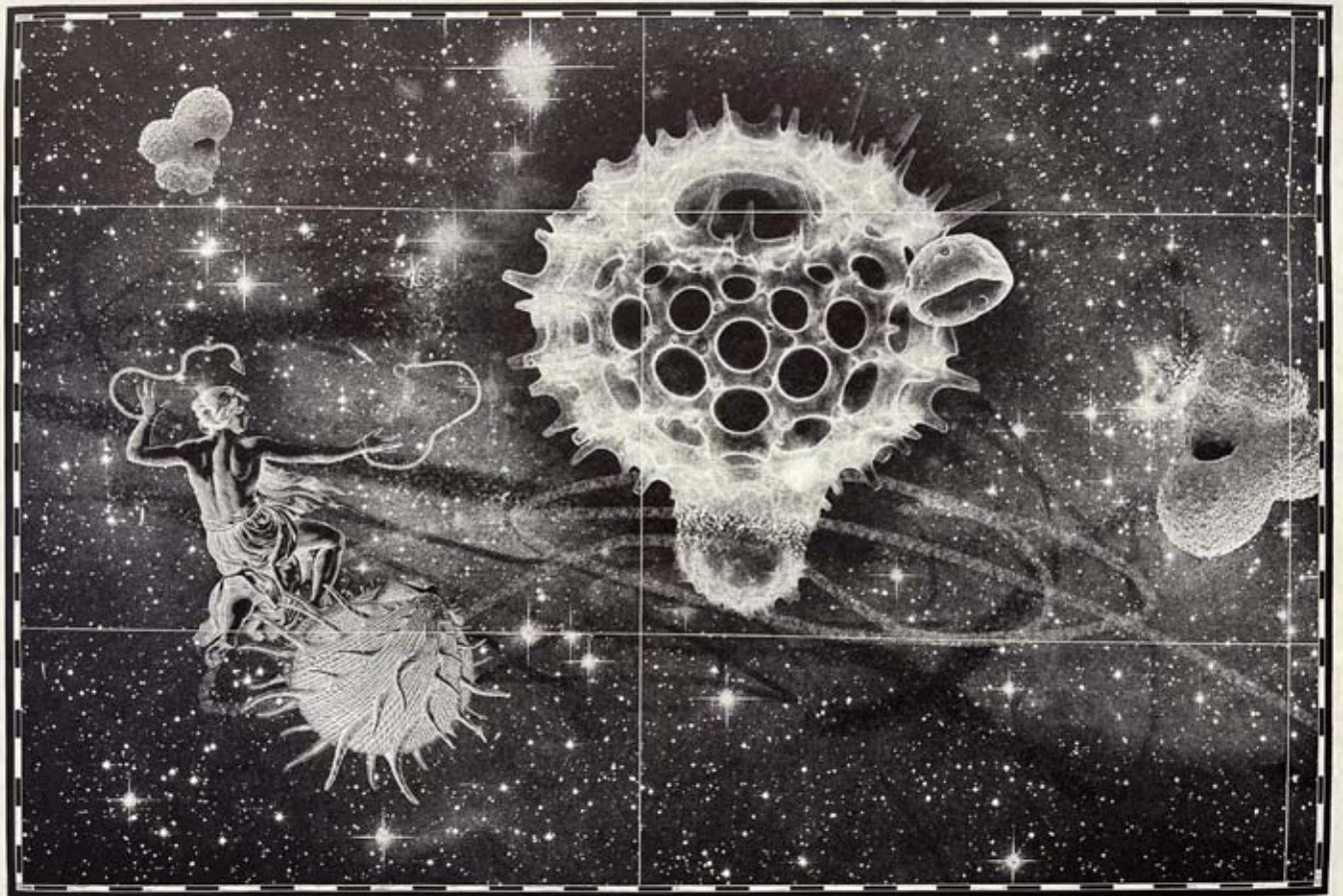
The triangulation of a star crossed love, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 160,27 x 5,7 cm



I tried not to listen, but it came back louder, 2021
Digital photomontage, direct printed on folded aluminum
109,22 x 152,4 x 3,8 cm

Canada

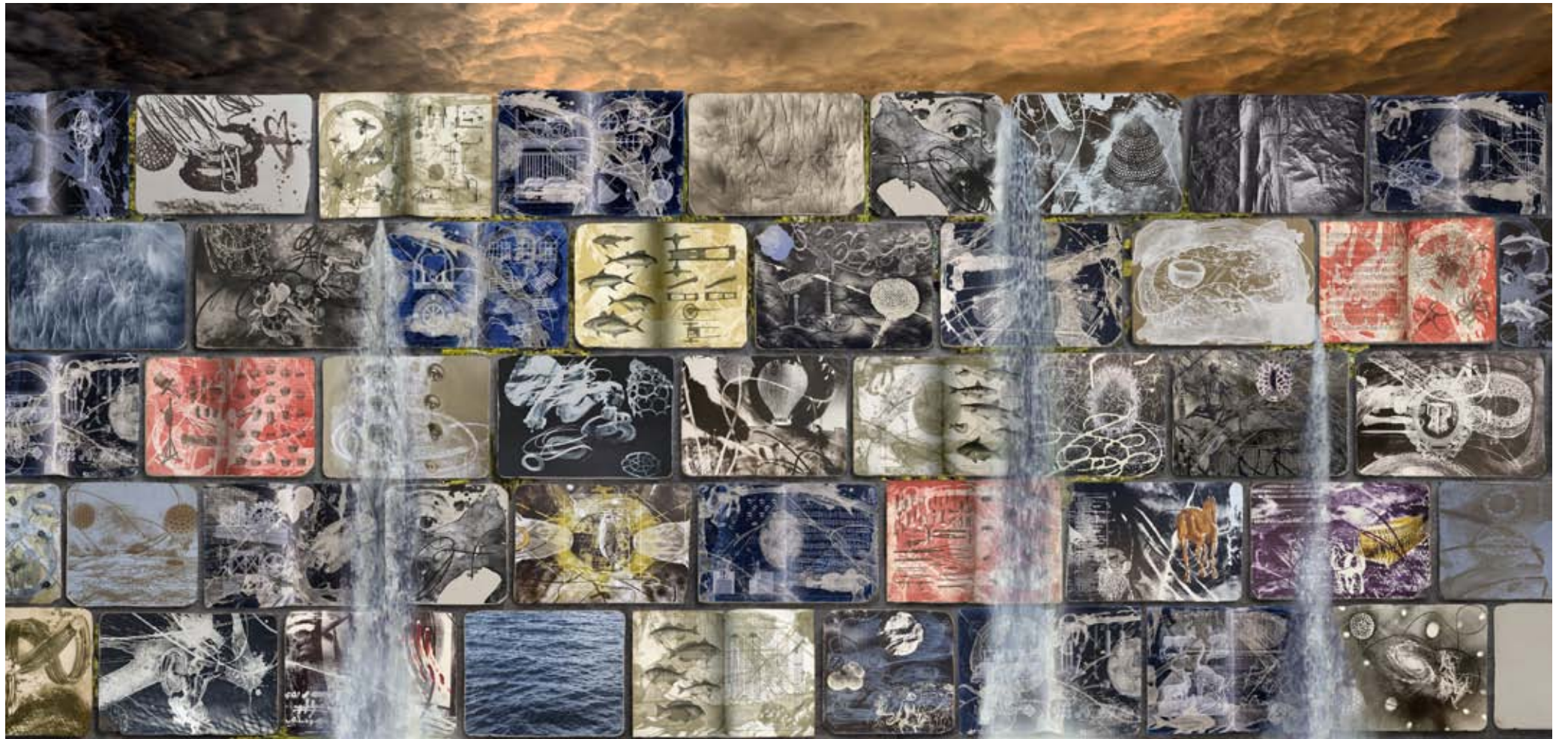
Mark Bovey



Andromeda's Final Encounter
Laser engraved woodcut
70 x 100 cm

Mark Bovey is Associate Professor of Fine Art and senior faculty in the Printmaking Area at the Nova Scotia College of Art and Design in Halifax Nova Scotia Canada (2004-present). He received his MVA in Printmaking from the University of Alberta, Edmonton Canada in 1992. Bovey's work has represented Canada internationally in solo, curated, juried biennial and triennial exhibitions in 20 nations worldwide since 1998. His practice and teaching ranges from traditional printmaking methods to post digital methods and print installations incorporating inkjet and digital video projection. Recent exhibitions include Resonance 2015 at the Shengzhi Art Centre in Beijing's 798 Art District in Beijing China, and the 2016, 2018, 2020 and 2022 International Academic Printmaking Alliance (IAPA) Exhibitions, in Beijing and Jingdezhen China. The exhibition Anthem: 15 Expressions of Canadian Identity at the Library of Alexandria in Alexandria Egypt as part of the 2022 International Book Biennial and at the Canadian Language Museum in Toronto Canada in 2023.

"Bovey's work searches the world of printed images and texts from the oceans of documents within and between cultures that are then combined with drawing inside the matrix. The images are simultaneously technological time markers, material culture and records of humanities rich, yet complicated past. The works sometimes look out into space, or inward to the imaginative world of speculation or find fascination with our microscopic universe beyond perception."



Weeping Wall for Alexandrina
Digital construction from lithographic stones and printed materials with video projection
365 x 731 cm

Canada

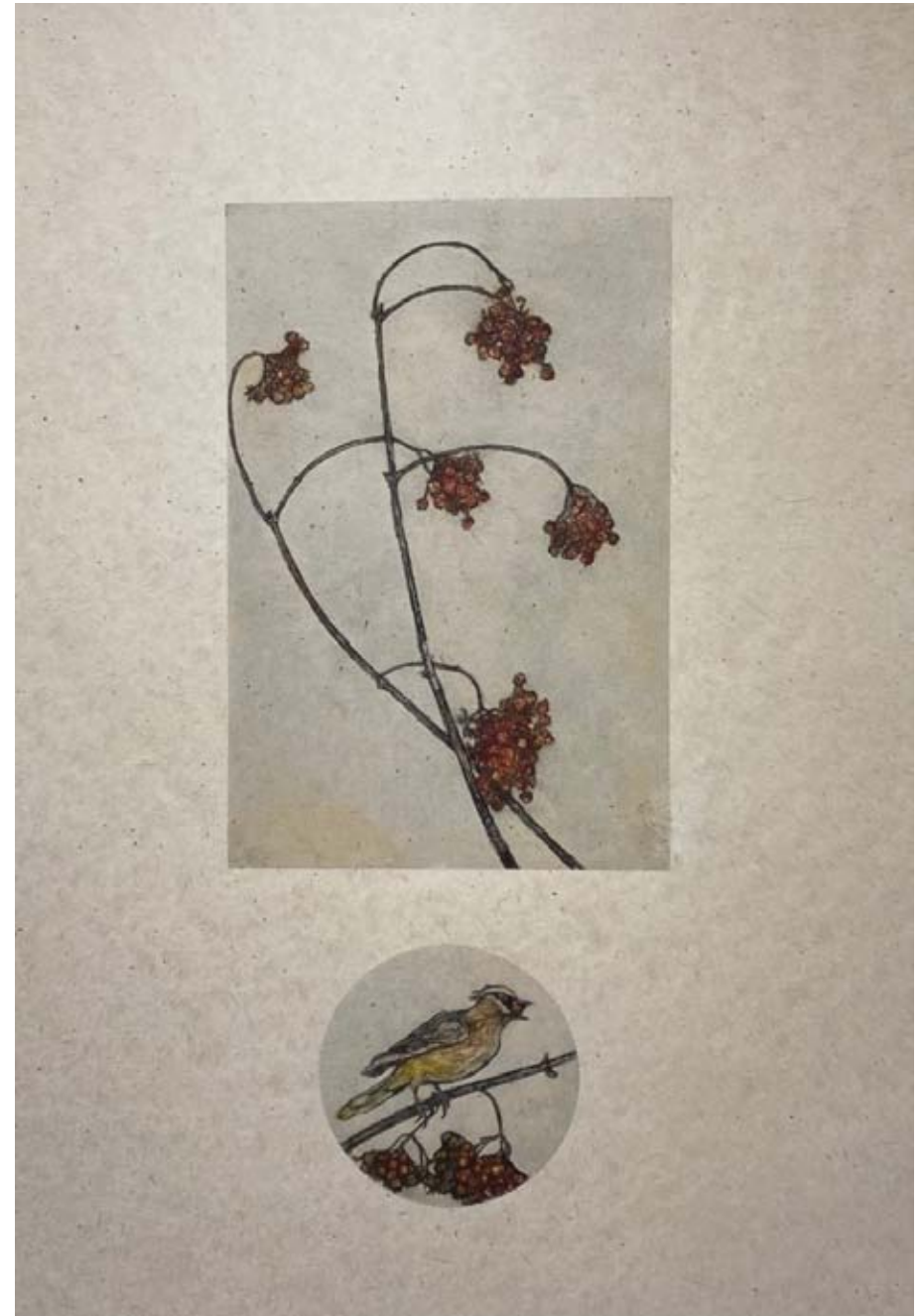
Mary Baranowski- Lowden

Mary Baranowski-Lowden has been working primarily in etching for over twentyfive years. She was born in Montreal, Quebec, Canada. Mary received her Bachelor of Fine Arts (with distinction) and Specialist Diploma in Art Education from Concordia University in Montreal, Quebec. She studied printmaking at the University of Calgary, Calgary, Alberta. Mary was awarded an Alberta Foundation of the Arts Award. She has done two artist's residencies at the Scuola Internazionale di Grafica in Venice, Italy. In 2022 Mary did an artist residency on the Isle of Skye, Scotland. Her work has been exhibited nationally and internationally most recently in Toronto, Portugal, England, Cuba, Australia, Scotland and Taiwan. Mary's work is in museum collections in Canada, Australia, Portugal, and Romania and many Canadian corporate collections. Mary was awarded the Gordon J. Wood Print Purchase Prize from Carleton University Ottawa, Ontario in 2015 and 2016.

www.maryblowden.com | maryb.lowden@gmail.com | [@maryblowden](https://twitter.com/maryblowden)

"I moved from an urban setting to living on a pastoral river's edge. My recent etchings are studies of the nature that surrounds me. I learn as I observe and create. I start my work with soft ground drawing to retain the immediacy of the mark making. I work to explore and exploit the unique qualities of etching on copper to further develop the image and to bring concept and process into balance. I use colour and Chine colle to create focus and variation on the paper surface. Piecing together the varied plates I compose a river diary."

Cedar Waxwing with Berries, 2020
Multi plate etching with Gampi Chine colle on
Arches Cover Varied edition
94 x 63,5 cm



Michèle Lapointe

1946



Le placard (The Closet), 2023
Digital Print
35 x 55 cm

Michèle Lapointe is a multidisciplinary artist. Her artistic approach revolves around the passing of time, memory, and the fragility of children. In her body of work Mute Tales, she pursues a journey between the imaginary world of children's stories and that of human distress. Glass is omnipresent in his work. She has participated in more than 100 exhibitions in Canada, USA, Europe and Asia and her creations can be found in many public collections, including those of the Musée des Beaux-arts de Montréal, Musée national des beaux-arts du Québec, CCGG Waterloo, Ontario, and MusVerre in France. She taught at Espace VERRE, a glass art school, from 1989 to 2022. She participates in juries as part of Quebec's policy of integrating the arts into architecture. In 2023 she was awarded the title of Compagne des arts et des lettres du Québec.

www.michelelapointe.com | www.instagram.com/michele_lapointe | michelelapointe2023@outlook.com

"As with my sculptures and other works of art, I conceive my digital prints like cinematic stagings. They are created using a mix of techniques, including images, a combination of glass elements and other objects using optical effects, with virtual and real-time superimpositions, multiple backand-forth between digital screen and camera, all mixed in computer graphics".



Nature morte aux oiseaux - d'après Frans Snyders (1579-1657), 2023
Digital Print
35 x 55 cm



The murmurs of Mrs Liddell's little girls, 2006
Fused iron oxide decals on glass, photography, wood, collage.
12 x 217 x 37 cm

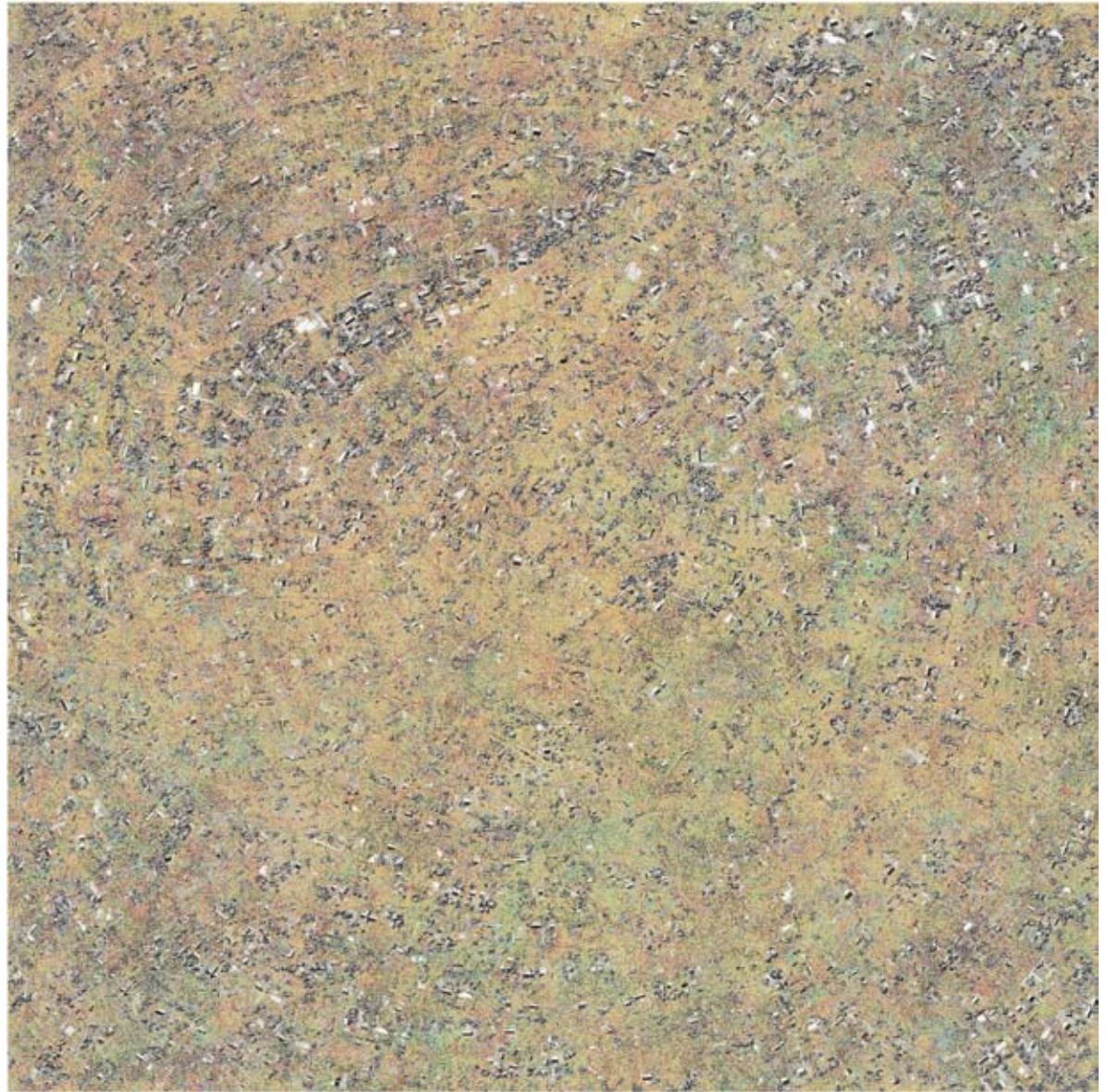
Canada

Ross Racine

Selected Solo Exhibitions: The Front Room, New York, 2017, 2013, 2011. Musée des Beaux-Arts de Liège, Liège, Belgium, 2013. Like The Spice Gallery, New York, 2008. Selected Group Exhibitions: Triennale Banlieue, Maison des Arts de Laval, Laval, Québec, Canada, 2022. International Triennial of Graphic Art, Frechen, Germany, 2021. International Print Triennial, Kraków, Poland, 2018. International Print Biennale, Newcastle, United Kingdom, 2014. Splitgraphic VI, Split, Croatia, 2013. New Prints 2012/Autumn, International Print Center, New York, 2012. Biennale internationale de Gravure contemporaine, Musée d'Art moderne et d'Art contemporain, Liège, Belgium, 2011. Des Moines Art Center, Des Moines, Iowa, United States, 2010. Selected Awards: Canada Council for the Arts, grants: 1983, 1984, 1985, 1987, 2000, 2012. Biennale internationale de Gravure contemporaine, Biennial Prize, Liège, Belgium, 2011. rossracine.com | ossracineart@gmail.com

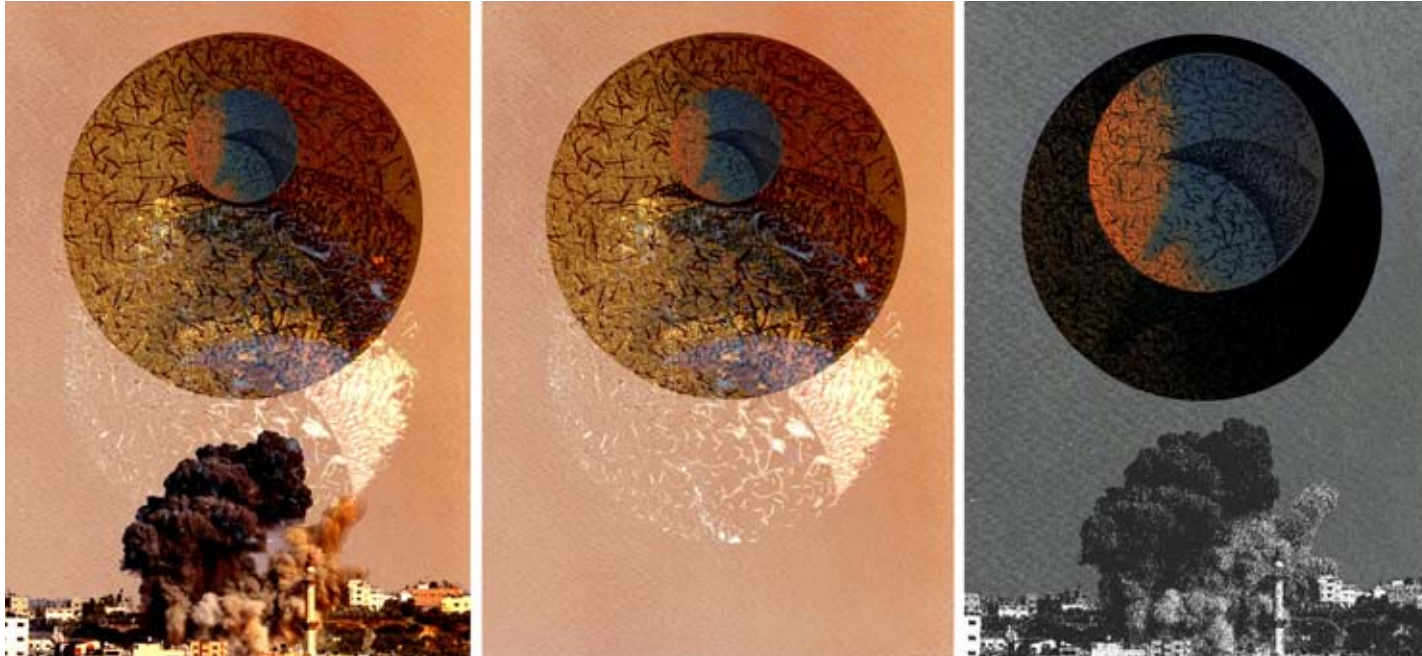
"Drawn freehand directly on a computer and printed on an inkjet printer, my drawings do not contain photographs or scanned material. The subjects of my work may be interpreted as models for planned communities or aerial views of fictional suburbs. At the intersection of two approaches, mapping and landscape art, the drawings use a perpendicular viewpoint to combine the abstract qualities of maps with the descriptive powers of landscape art. Encouraging a reflective attitude by its distant viewpoint, the aerial view is used here to comment on society's transformation of the natural landscape."

Walking, 2019
Digital drawing (inkjet print)
46 × 46 cm



Manuel Marchant Rubilar

1951



"El Eclipse de una Era 01, 02, 03", 2023
Digital Print
3x (42 x 30 cm) Triptych

Architect Pontificia Universidad Católica de Valparaíso, Chile 1982. Free Artist of Engraving at Taller 99. Architecture Summary - Master Studies in Urban Development Pontificia Universidad Católica de Chile. Emergency Architecture. Reconstruction with communities after earthquakes 1985,1987,2010. Work with Peasant Communities of the Central Valley, North and South of the country. IDB Consultancy in the Education Area, Kindergarten Program. JUNJI. President Bachelet. Art Summary - Between 2013 and 2023 he has participated in numerous group exhibitions of Taller 99 and has also exhibited individually in Chile in Santiago, Valparaiso, Chiloé, Valdivia and also in group exhibitions in Italy, Schio and Vicenza, in the Biennials of D'ouro Portugal, in Belarus and other cities such as Sao Paulo, Varna Biennial and International Triennial of Bitola.

mmarchantrubilar@gmail.com | www.manuelmarchantr.cl

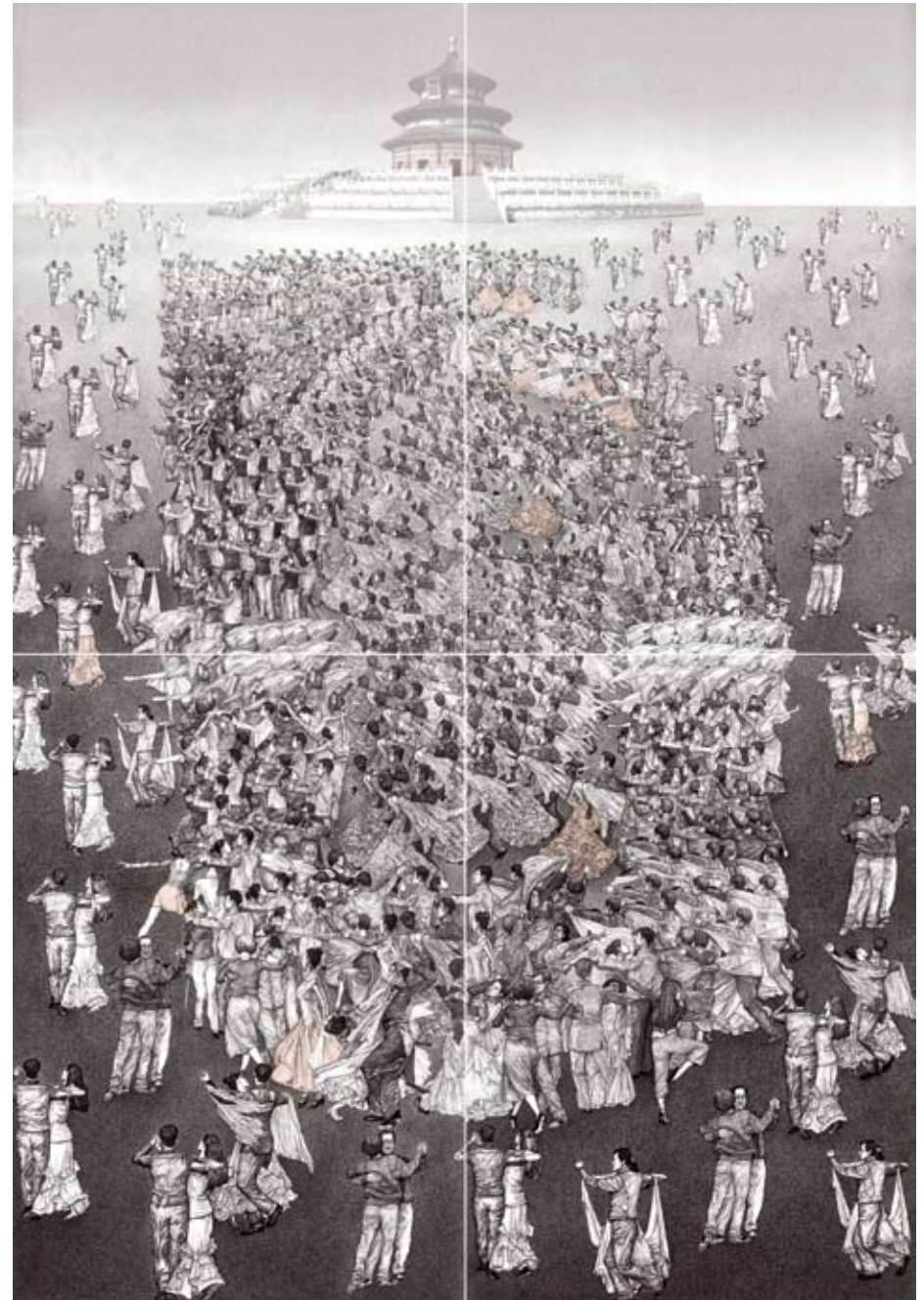
"The Condition of Art in Society. Between horror and beauty. Art has always been crossed by the question about the relationship between Art and Reality, Art and Politics. After the Second World War, voices emerged postulating the end of Art or Poetry. Poetic speech would be impossible after the horror of war. However, the need for beauty today coexists with the most destructive and violent aspect in Society and Culture. In this series "The eclipse of an era" this tension between the destructive as a reality and the beautiful as an unattainable aspiration, in a planet eclipsed by the bestiality of armed conflicts, is present."

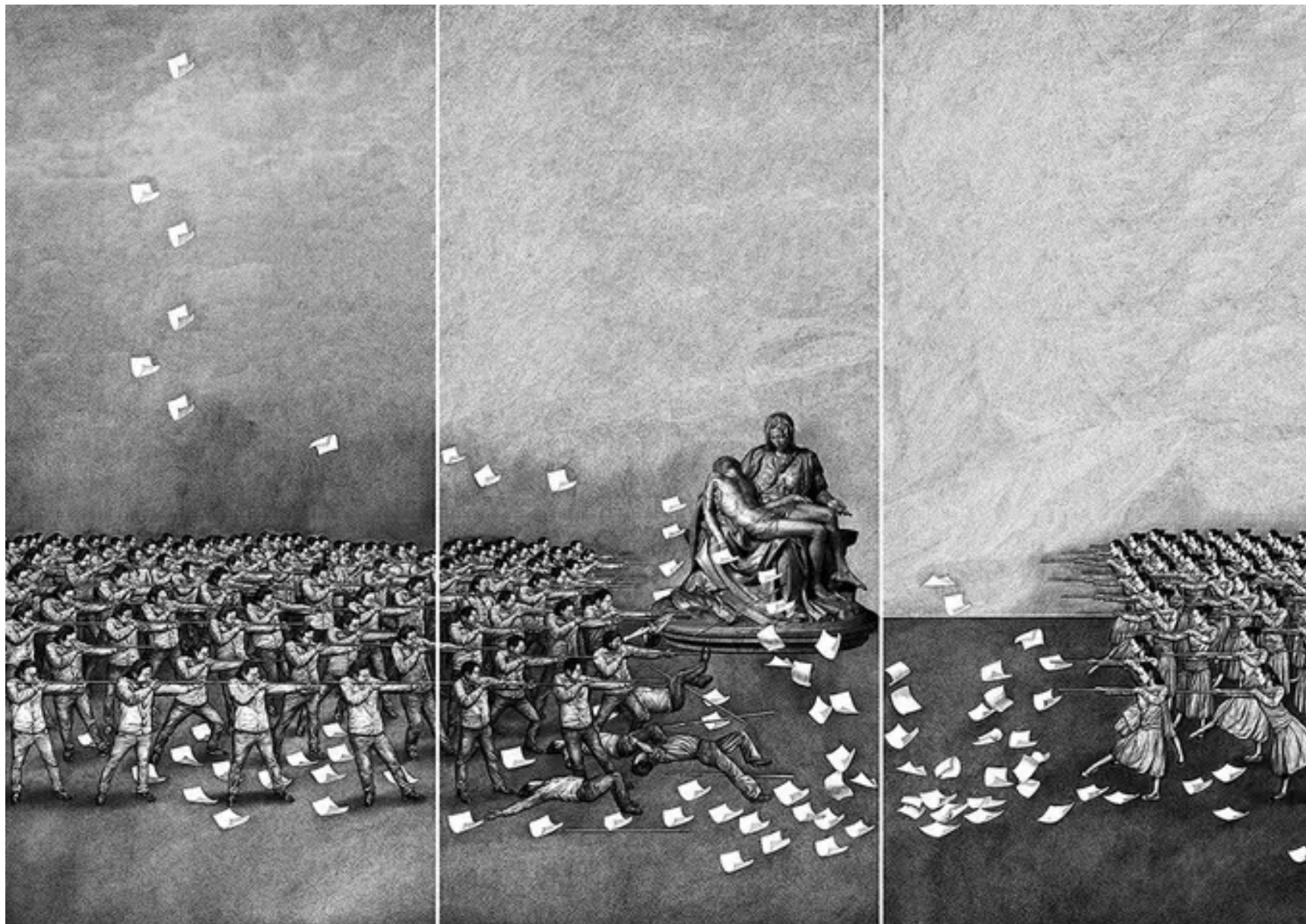
China

Zhang Minjie

1994 [Zhang Minjie Prints Exhibition]: Hong Kong Arts Center, Hong Kong - 1995 [Zhang Minjie Art Exhibition]: National Art Museum of China, Beijing, China - 1996 [Zhang Minjie Plastic Art Exhibition]: Osaka Prefectural Museum of Modern Art, Japan - 1997 [Dance of Life - Zhang Minjie Art Exhibition]: Hirakata Civic Gallery, Japan - 1999 [Zhang Minjie Art Exhibition]: Asahi Shimbun ABC Gallery, Osaka, Japan - 2000 [Zhang Minjie Printmaking Exhibition]: Houke Center of Art, Taipei, China - 2008 [Zhang Minjie Painting Exhibition]: Hangzhou Art Expo, Hangzhou, China - 2009 [Zhang Minjie Printmaking Exhibition]: Museum of Colgate University, Hamilton, U.S.A - 2016 [Theater of Life - Zhang Minjie Art Exhibition]: Bydgoszcz Museum, Poland - 2017 [Soul Dance -Zhang Minjie Print Art Show]: Krakow Manggha Museum, Krakow, Poland - 2019 [Dancer - Zhang Minjie Printmaking Art Exhibition]: Yerevan City Art Museum, Yerevan, Armenia. **Exhibition Awards:** 1991 Special Award, 1st Sapporo International Print Biennale Exhibition: Hokkaido Museum of Modern Art, Sapporo, Japan - 1992 Gold Award, 11th National Print Exhibition: National Art Museum of China, Beijing, China - 1993 Special Judge Award, 2nd Sapporo International Print Biennale Exhibition: Hokkaido Museum of Modern Art, Sapporo, Japan - 1994 Grand Prize, 5th Osaka International Print Triennial Exhibition: Osaka International Art Center, Japan - 1996 Special Award, 6th Osaka International Print Triennial Exhibition: Osaka International Art Center, Japan - 1999 Bronze Award, 9th National Art Exhibition: National Art Museum of China, Beijing, China - 2001 Special Prize, Kanagawa International Print Triennial 2001: Yokohama Museum of Art, Japan - 2003 3rd Chinese Exhibiton of Oil Painting: National Art Museum of China, Beijing China - 2004 Bronze Award, 10th National Art Exhibition: National Art Museum of China, Beijing, China - 2005 Excellence Award, Hyogo International Competition of Painting: Hyogo Prefectural Museum of Art, Kobe, Japan - 2008 3rd Beijing International Art Biennale Exhibition: Beijing, China - 2009 Silver Award, 15th Seoul International Print Biennial: National Museum of Modern and Contemporary art, Seoul, Korea

Dancing on the Square No.2, 2013
Lithograph
145 x 108 cm

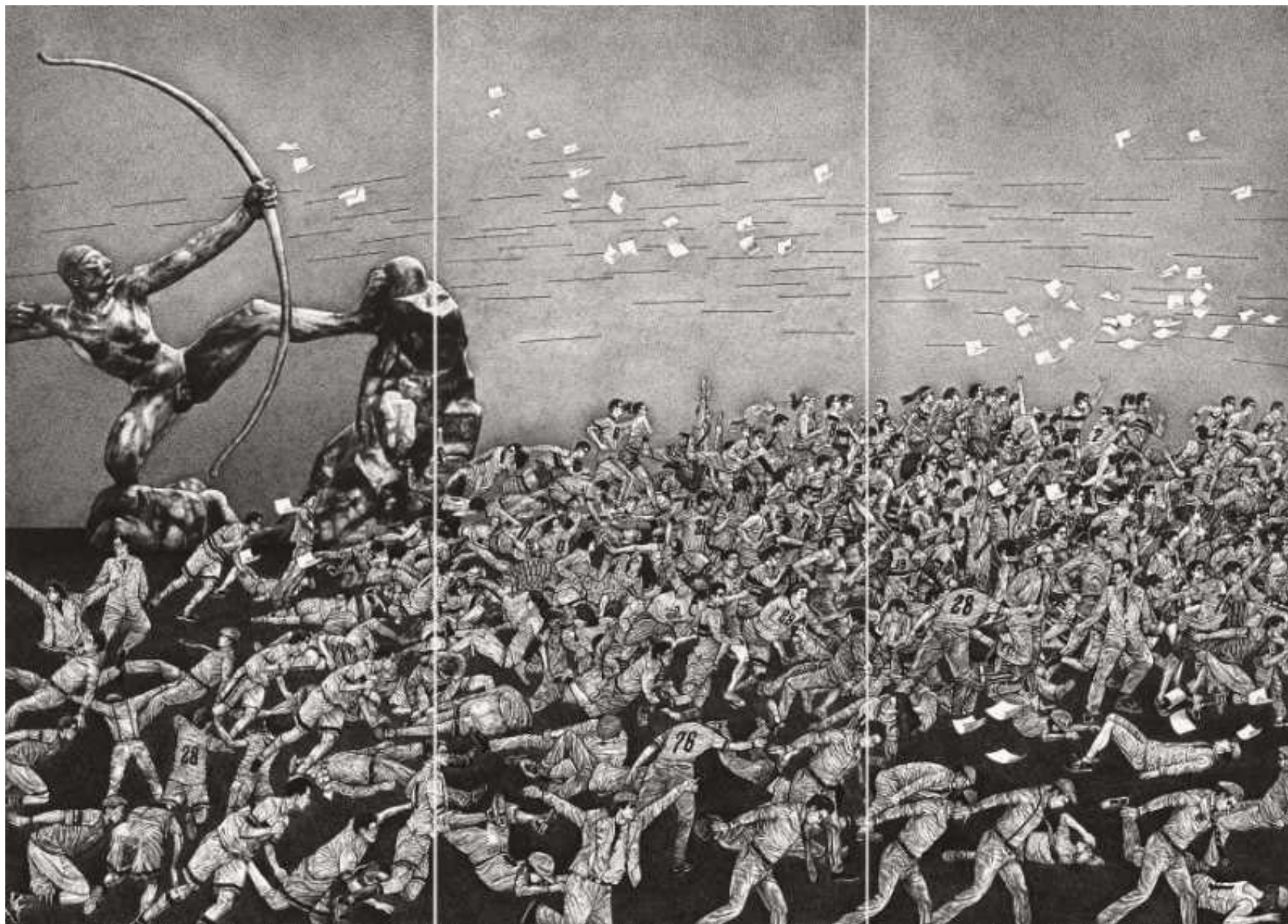




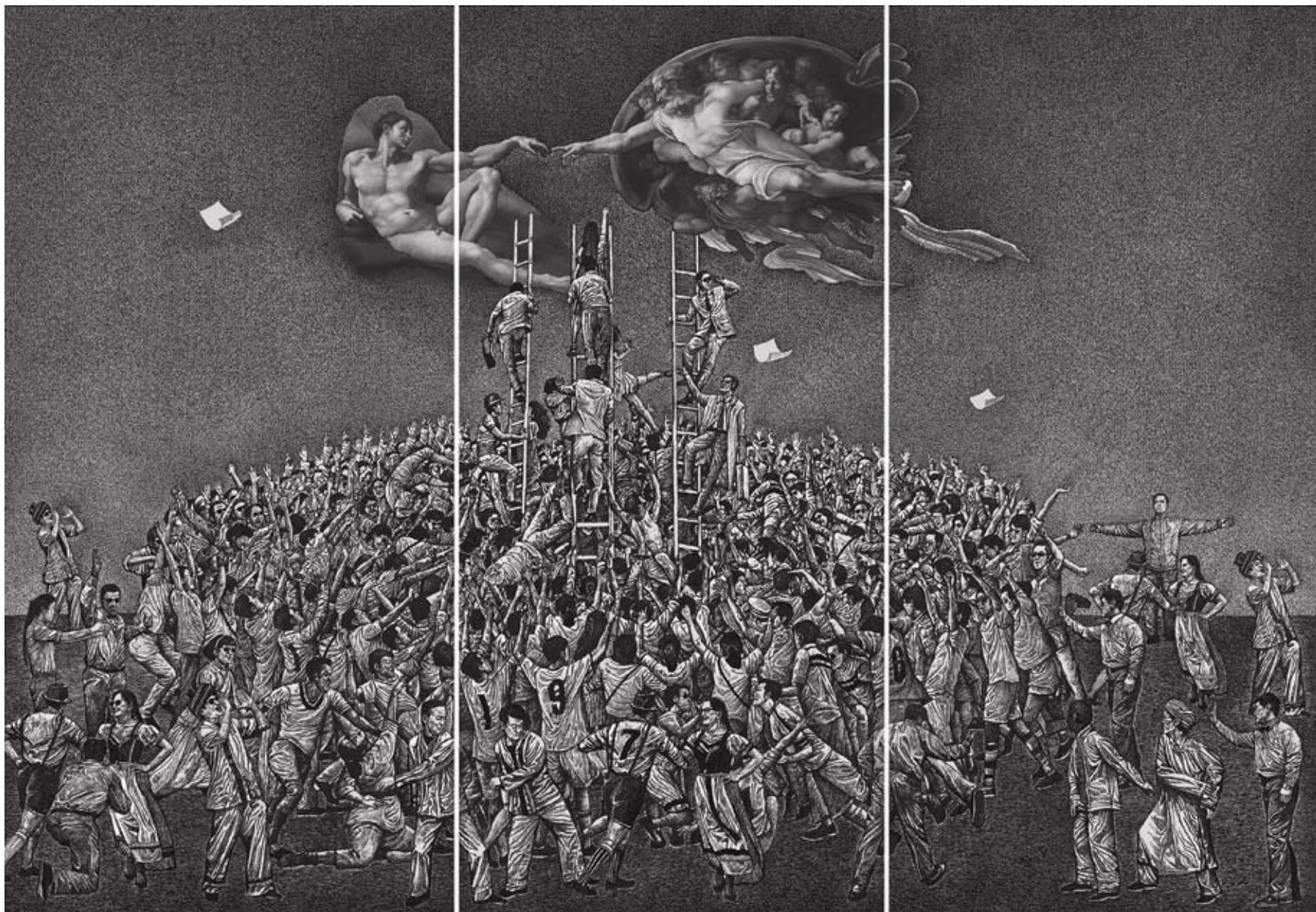
Stage No.1, 2013
Lithograph
75 x 100 cm



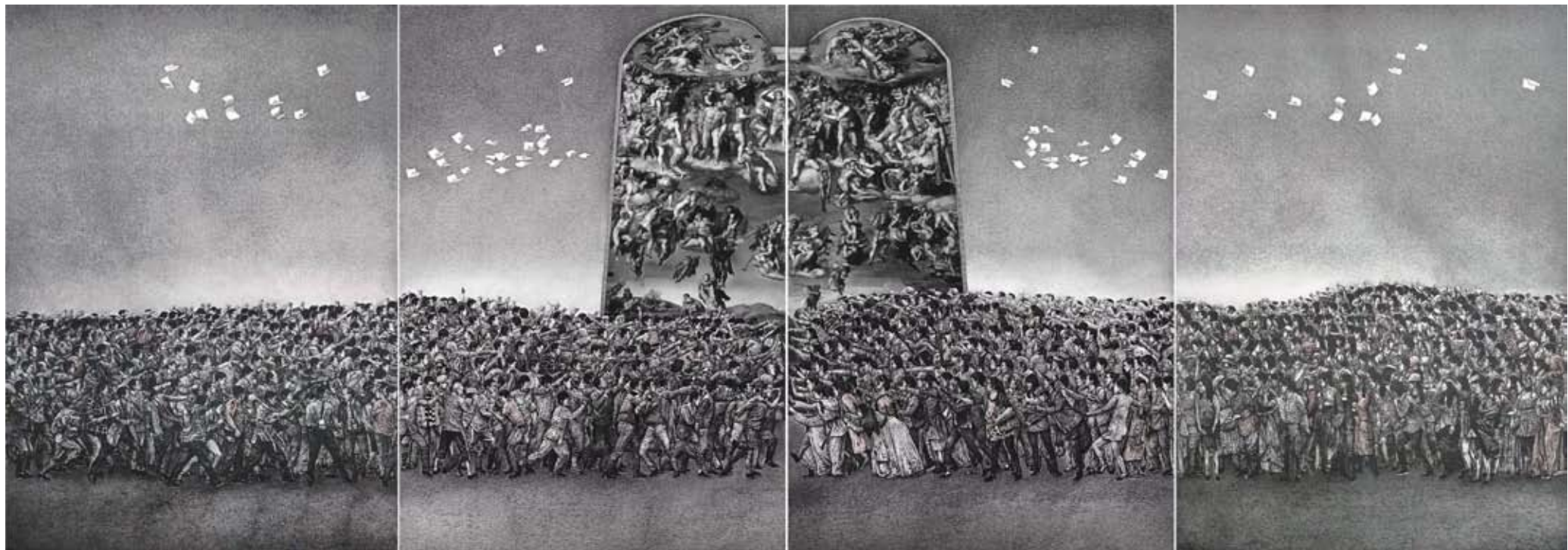
Stage No.2, 2013
Lithograph
75 x 100 cm



Stage No.3, 2014
Lithograph
75 x 100 cm



Stage No.10, 2019
Lithograph
75 x 100 cm



Stage No.15 -The Last Judgement , 2020
Lithograph
95 x 280 cm

Colombia

Carlos Marin

1961

Born in 1961 in Medellin, Colombia where he lives. He studied Fine Arts at Fine Arts Institute in Medellin, etching and printmaking techniques in "Museo de Antioquia" and "La Estampa" printmaking workshop in Medellin. "Spaces intervention with graphic techniques" at "Casa de las Americas" with Antonio Martorell in la Habana, Cuba. Silkscreen and pictorial techniques at "Da Vinci escola d'art" in Barcelona, Spain. Non Toxic Printmaking with Master Fernando Santiago in Alijo, Portugal. Alternative etching techniques at "Taller de Artes González Ceron" Bogota, D.C. with Master Ricardo Prado Amaya. He shows his graphic work since 1999. In which he uses mainly traditional techniques like dry point, etching, aquatint, linocut and woodcut. Recently he started to work mixing both traditional and new techniques. He is working currently in his workshop "Taller Prueba de Estado" which is arriving to 10 years and from he works to promote colective exhibitions in the field of expanded graphics. He has shown his works in several countries like: Cuba, Mexico, Ecuador, Peru, Spain, Portugal, Ireland, Portugal, Canada, Belgium, United States, Germany, Bulgaria, Netherlands, Japan, China among others.

"I have been a collector of images and objects, it is a fundamental part of the Corpus of my work; I like the possibilities offered by the graphic arts with its character of "multiplicity" which allows me to play with the images just as the diary diagraphmers did. My work is dispersed in the sense that it obeys what it calls me at a certain moment, I am interested in the process and what it can lead to. The printmaking has allowed me to explore the multiple image to take it to various contexts and find in them, or better propose, various readings."



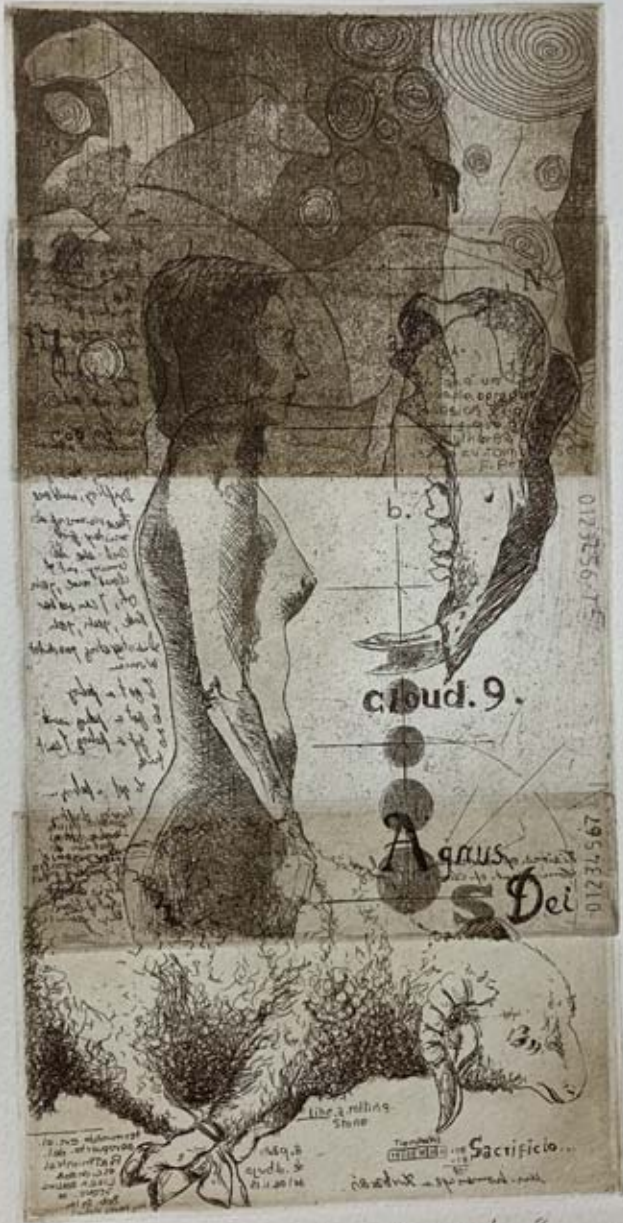
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"La verdad a flote"

C. MARIN
2021



La verdad a flote, 2021
Etching, spite bite aquatint, dry point, burin on metal
56 x 36 cm



Ap. "These visions of a mastery girl..." CHARIN/2021



These visions of a mastery girl, 2021
Etching and aquatint, three plates over printed
50 x 35 cm

Costa Rica

Alberto Murillo

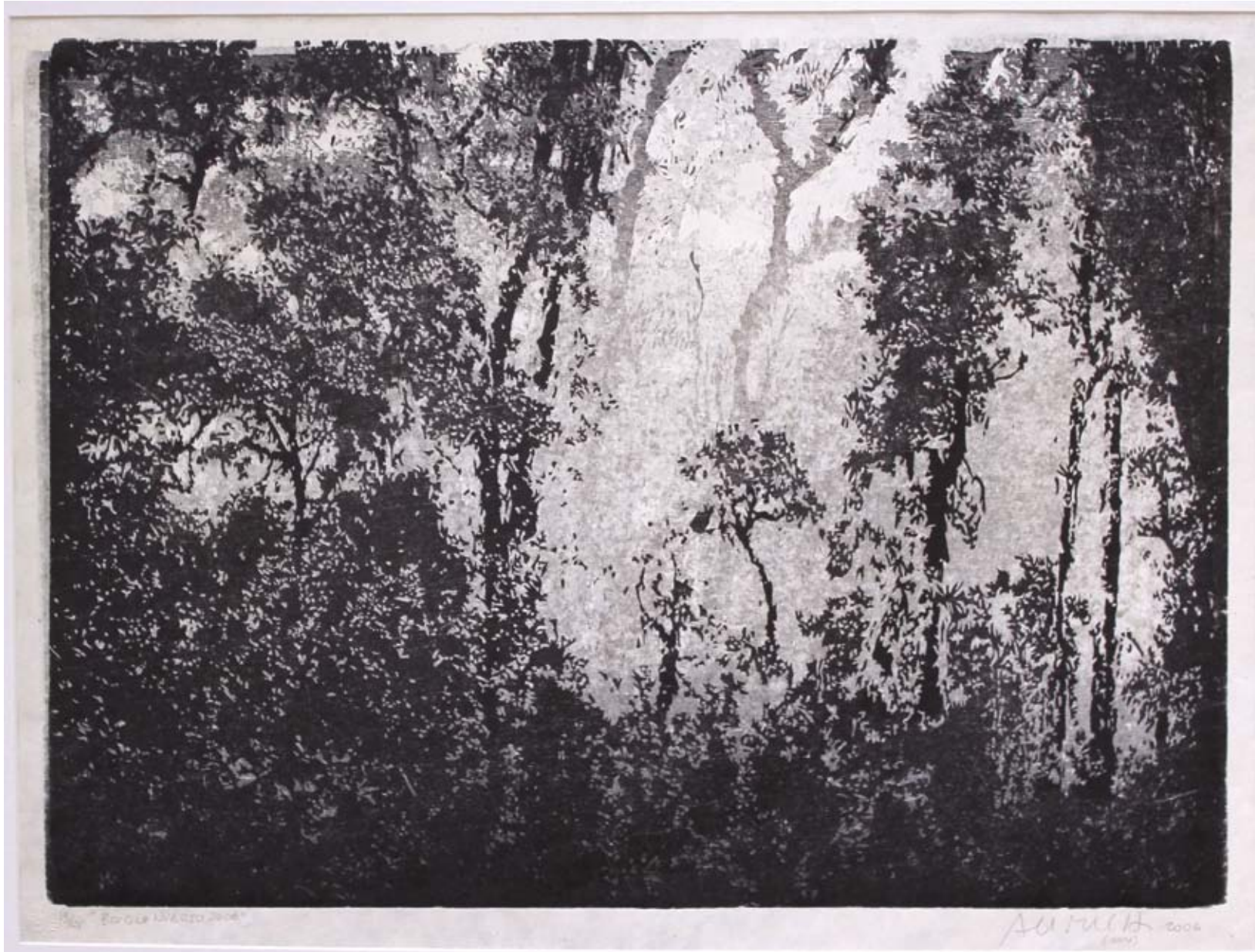
1960



El Viaje Infinito (The Infinit Voyage), 2004
Hand printed, color woodcut
75 x 122 cm

Costa Rican artist born in 1960, retired Senior Professor at The University of Costa Rica's School of Fine Arts (December 2022), where he has taught at the Printmaking Department both traditional and nontoxic printmaking. In his academic carrier at The University of Costa Rica he has been designated as Director of the School of Fine Arts (2006-2010), Director of The University of Costa Rica's University Press (EUCR) and Vice-Dean of the Faculty of Fine Arts (2011-2015). He coursed his undergraduate studies at The University of Costa Rica (1989), and as Fulbrigh-LASPAU Scholar he obtained a Master of Arts degree (1994) and a Master of Fine Arts degree in Printmaking (1995) at The University of Iowa, USA. As printmaker he has earned several recognitions, the most important ones being the Grand Prize and Goya Gold Medal at the 10th Ibero American Biennial of Art (1996) in Mexico City and the National Culture Award "Aquileo J. Echeverría in Printmaking 1999" (2000) in San José City.

"My work as contemporary printmaker focuses in linking both traditional disciplines and the new less toxic and sustainable practice of relief printing, of oil and watercolor inks of western and oriental tradition; intaglio technics of direct action without mordants; and hand printed lithography, replacing Nitric and Acetic acids with lemon juice and natural vinegar. I consider myself as part of a resistance movement that believe that the best artistic stamps are yet to come nourished by the contemporaneity."



Bosque Nuboso, 2006
Hand printed multi block xylograph
44 x 60 cm

Croatia

Hamo Čavrak

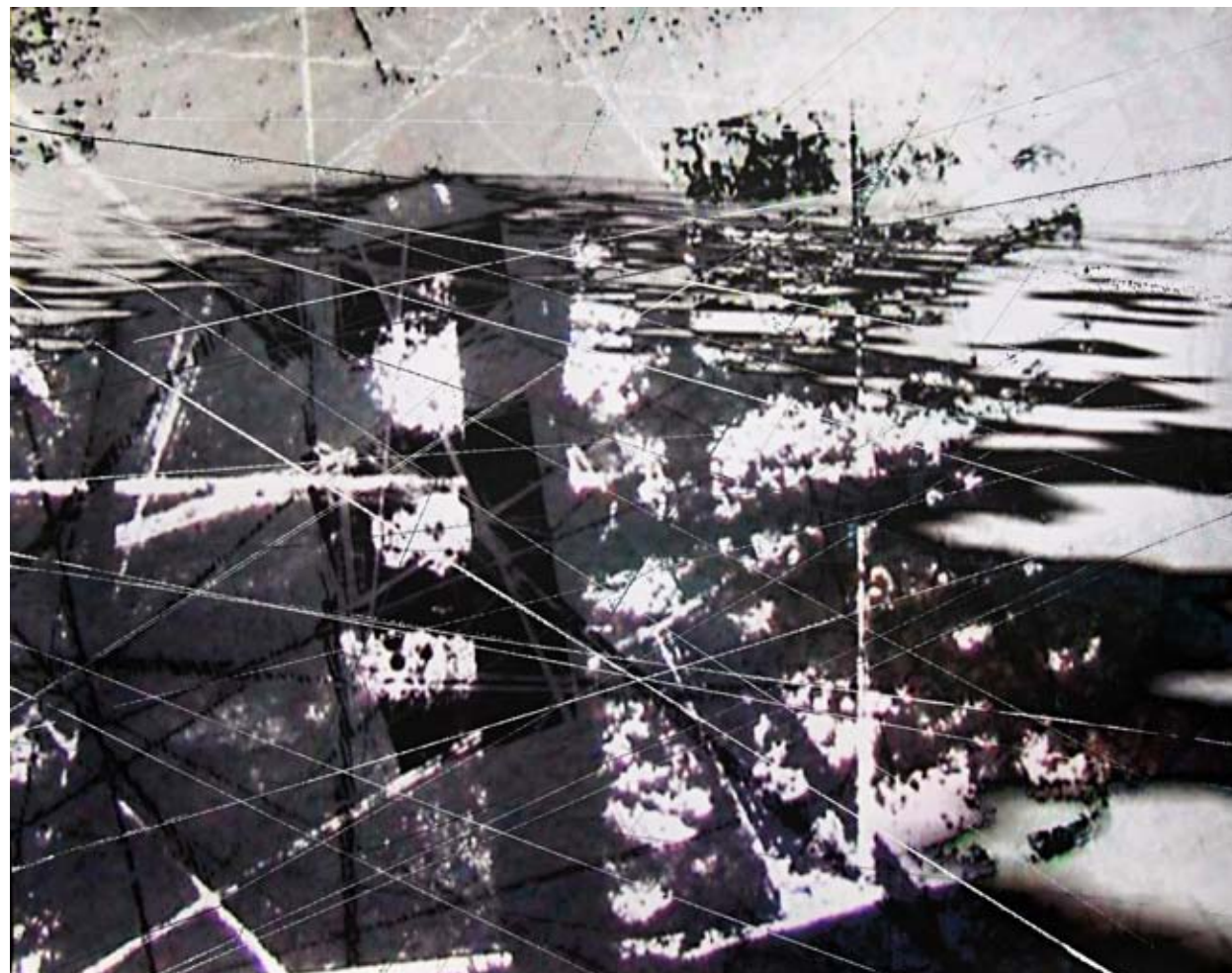
1950

Hamo Čavrak was born in 1950. In Sarajevo he graduated from the Academy of Fine Arts. He completed his master's degree in graphics at the Academy of Fine Arts in Ljubljana. In Zagreb he was an associate at the Master Workshop of Antun Augustinčić. His graphic portfolio and sheets can be found in museum institutions and specialized graphic collections in the country and abroad. He is the winner of several awards and recognitions.

"It is childish curiosity that guides me through life and informs my creative, artistic work. While living on a small island near Dubrovnik, I was captivated by the vast sky and its glittering stars. They were so vivid, unhindered by light pollution – a world seen both up close and from a distance. Then, there were the sea charts, mysteriously hinting at distant places, challenging to reach without comprehending complex navigational instructions. Whether exploring the Universe or the depths of the sea and its underwater realm, I endeavor, through various media, to approach the light and its source."

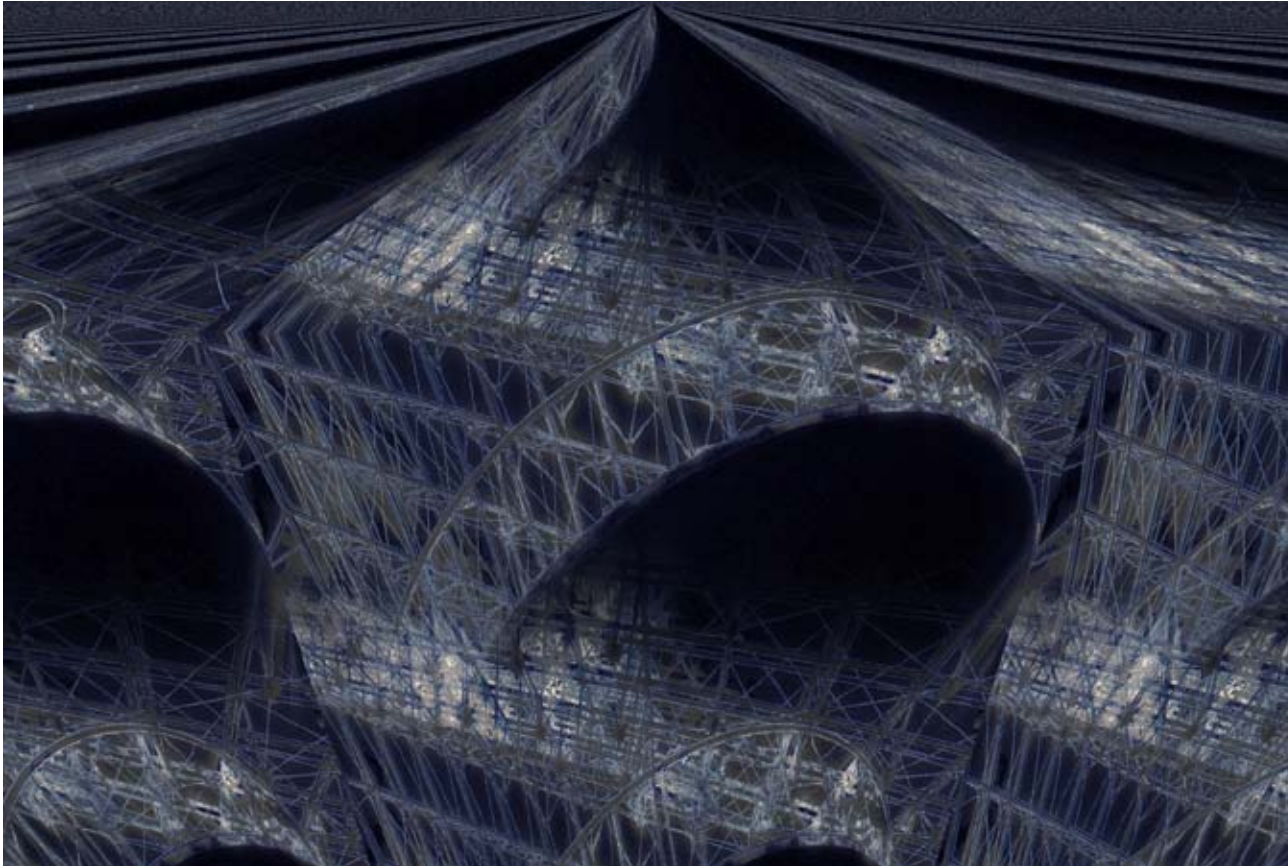
(Vlasta Gracin)

One might write below the title of the series "Restrained explosions", for the chaos that the picture also contains is as if it were restrained by multiple connections and brought to aesthetic form in which oppositions of light and dark, of strict linearism and background disorders are merged in a surprising and fascinating symbiosis. **(Marti Rehkopp)**



Carta Incognita, 2018
Digital print
80 x 100 cm

Annette O. Caspeller



Poetic dream construction, 2021
Mixed media
26 x 39 cm

Annette O. Caspeller: Graphic Education at Aarhus Art Academy, Denmark and a M.F.A in graphic art, Tama Art University, Tokyo, Japan. **Awards:** Honorary award, International Contemporary Miniprint Kazanlak 2014, Bulgaria Participated in Biennials and exhibited in many countries around the world; Denmark, Lithuania, Germany, England, France, Portugal, Spain, Italia, Macedonia, Bulgaria, Romania, USA, Argentina, Japan, South Corea and China.

"My focus spans between organic and architectural visions. Better microscope cameras have revealed new worlds to humans and provided understanding of our world and all the underlying creations of it. On the other hand, my interest in architecture evolved when the wall broke down between East and West Germany and a lot of new interesting architecture arose with very interesting forms. Technical I explore the boundaries between digital and analog print techniques. My aim is to combine them to give a more modern approach to the graphic art scene."

Danmark

Eleanor Havsteen Franklin

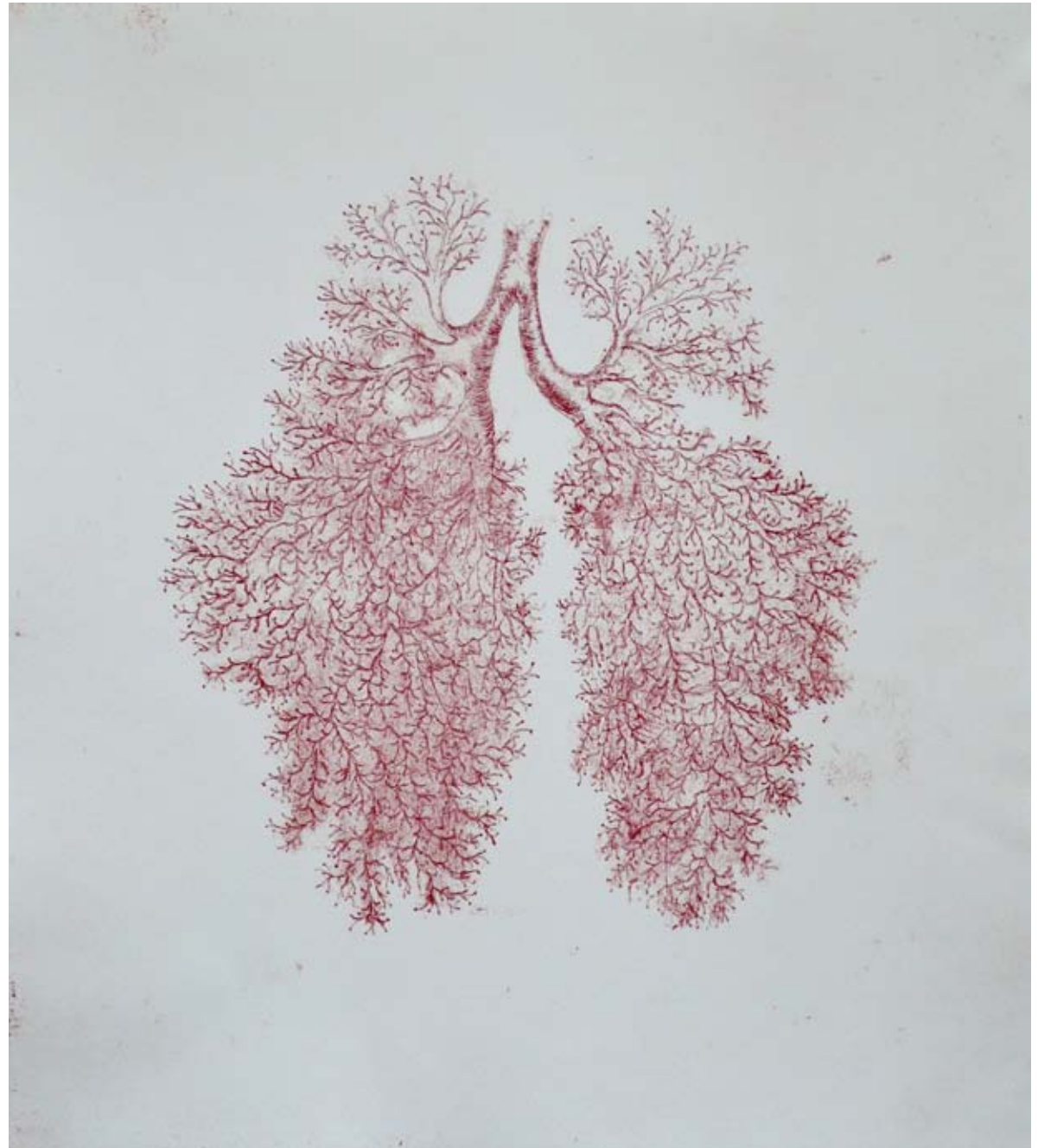
1994

Eleanor Havsteen-Franklin was born in Denmark, moving to the UK in 1994, and completing her BA Fine Art with Psychology, PgDip in Art Therapy and MA in Printmaking UAL (2007). Solo exhibitions: Incrementum, Danske Grafikeres Hus (2023); Museet Holmen – part of Natur-Syn-Rum across 3 Generations, DK (2023); Emergent, Gyldendal Publishing House, DK (2019); De Queeste Art Belgium (2018); Corpus, Pushing Print Margate (2013). Selected group exhibitions: SILA: Inuit Culture and Arctic Sustainability, Royal Geographical Society; Millimetre, Kingsgate Project Space; Confluence, The Printroom Studio; Summer Exhibition, Royal Academy; International Kyoto Print Exhibition, Kyoto City Art Museum, Japan; Guanlan Print Biennale, China and Northern Print Biennale, UK. Collaborations include a publication with the poet Tomas Thofner (2016) and working with plant scientists at Sainsbury Laboratory Cambridge University. She project-lead and cocurated SILA exhibition and curated The Poetics of Otherness, Pratt Institute, New York. She is represented by De Queeste Gallery (BE) and Bircham Gallery (UK).

www.eleanorhavsteenfranklin.com | Instagram @eleanorhavsteen.art
eleanorhavsteen@yahoo.co.uk

“Havsteen-Franklin work explores the interwoven relationship between botanical and biological forms to reflect on the fragility and resilience of ecosystems and human life. During the etching process foul biting is encouraged on the copper plate to create a textured surface and a dialogue between the intentional drawn lines and random marks. The distinction between organic structures—be they human organs, plant life, or psychic contours—become fluid, fostering a surreal metamorphosis; creating a visual narrative that seeks to expand our engagement with nature and our own intrinsic interconnectedness with the world around us.”

Sub crescente, 2023
Etching
43 x 39,5 cm



Halfdan Halbirk

1985



Blowin in the wind, 2014
Photogravure on copper, etching
28 x 42 cm

Halfdan Halbirk is a Danish, Luxembourger and French artist born in Paris in 1985. Graduated from the Ecole Nationale Supérieure d'Arts de Paris - Cergy he took over the management of the printmaking studio, Atelier Bo Halbirk / Artothèque "A fleur d'encre" in Paris in 2018. Since 2010 he has participated in numerous exhibitions in France and abroad. His works are part of public and private collections in France, Danmark, Luxembourg, England and Bosnia Herzegoviana.

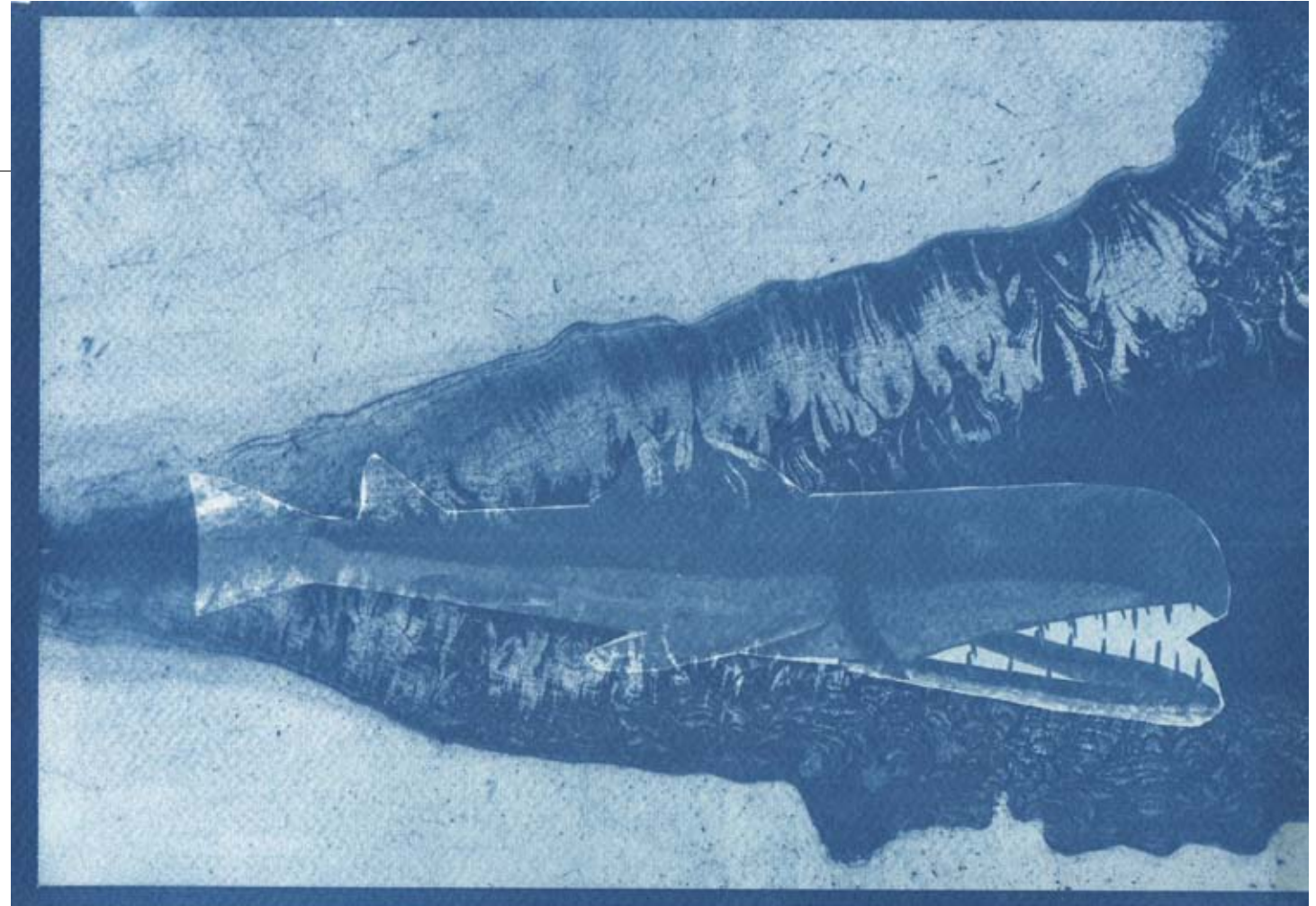
www.halfdanhalbirk.com | www.bohalbirk.com | bohalbirk@yahoo.fr

"Halfdan Halbirks work presents itself as visual games inspired by collective culture. With confrontations, hybridations, modifications he tells stories and questions the perspective we put on the world."

Ecuador

Birte Pedersen

1951



WHALE Nr.11
From the series,
"Blue Whale In Search of a New Habitat", 2023
Cyanotype
20 x 30 cm

Norwegian photographer, born in Hamburg in 1951, living in Ecuador since 1979. Interested in capturing the ephemeral beauty of nature, thus making it visible to the public in general. Selection of solo exhibitions and publications 2023 – Video BREATHE AND DANCE (20 minutes) – GALERIA PARTERRE, Quito, 2014 – NORTE (NORTH), YAKU-Museo del Agua, Quito, Ecuador, 2008 – ENTRADA AL CIELO (GATEWAY TO HEAVEN – Funerary folk art in Ecuador) Centro Cultural Metropolitano, Quito, Ecuador 2021, POLAR BLUES, Editorial Turbina, Quito, Ecuador, 2019 B's BLUE BOOK, Editorial Turbina, Quito, Ecuador, 2008 GATEWAY TO HEAVEN – Funerary folk art in Ecuador, Nerea-Spain. www.birtepedersen.com

"Working with the sun, creating new worlds, giving chance a chance, watching the ephemeral beauty after exposure and the final deep blue emerging under the jet of water."

Denise Wyllie



Into the Renaissance Rose Garden, 2021
Screenprint
50 x 70 cm

After her masters degree she was offered a research position at The Slade School of Art with Professor Barto dos Santos and Stanley Jones MBE. Denise Ballard-Wyllie ARE exhibits with the international printmaking community, recently holding solo exhibitions in India, Russia & Japan. She participates regularly with Fête de l'Estampe, Europe, the Royal Society of Painter-Printmakers, Printmakers Council and Friends of the Royal West of England Academy, UK. Her artwork is held in 14 art museum collections including the Victoria and Albert Museum, UK and many international collections.

"The energy and depth of feeling I imbue, in my artwork, is powered by my close identity and observations of nature's life force'. Ballard-Wyllie Recent printmaking art residencies - Chelsea Physic Garden, London, (celebrating its 300th year), David Austins Roses' Gardens, horticulturalist EA Bowles's, Myddelton House Gardens, England plus visits to Japan to experience and paint the cherry blossom and wisteria."

England

Ian Brown

1947

Studied, Canterbury College of Art and Camberwell College of Art (MA Printmaking). From 1999-2010, Course Team Leader, FdA: Contemporary Practice at Hastings for the University of Brighton. Since 2010 Founder of **Volcanic Editions**, Brighton, specializing in screen printing and photopolymer etching. A member of the Printmakers Council and PRISM.

Work in Public Collections

V&A Prints and Drawings Collection, Arts Council of Great Britain, Tate Britain Artist Book Collection, British Libraries Special Collection, Ashmolean Museum, Minneapolis Institute of Arts USA, SMTG Krakov Poland, Kultur Dialog Yereven Armenia, Printmaking Museum Guanlan China, Museo Ala Ponzzone Cremona Italy, University of Guelph's Chu- Bachinski print study collection Ontario, Canada.

www.volcanic-editions | printsianbrown@gmail.com | [Instagram volcanic_editions](https://www.instagram.com/volcanic_editions)

"Ian Brown has a long-standing interest in the natural world and a forensic fascination with the mediating processes of photography and print. The scale, power and beauty of elemental interactions have often provided the imagery for his prints. Increasingly, concerns reflected in the prints, are directed at the impact on human populations as we disrupt and corrupt the planet's systems."

In Search of the Miraculous: Fire, 2022
4 colour etching with 6 colour screenprint
50 x 66 cm

In Search of the Miraculous: Water, 2022
4 colour etching with 6 colour screenprint
50 x 66 cm



England

Janet Sang

1950



State of the Nation, 2023
Edition
13,5 x 76 cm

Janet Sang ARE is an artist based in Brighton, UK, now specialising in printmaking. Her interests have developed from an engagement with social injustice, a life working in arts teaching in state schools and higher education, and more recently as a free-lance artist educator and welfare-rights worker. She is a member of the Printmakers' Council, the LOOP Artists in Print collective and in 2022 was elected as an Associate Member of the Royal Society of Painter-Printmakers. Since 2018 her prints, which she makes at Volcanic Editions in Brighton, have been selected for exhibitions including the International Print Triennial in Krakow (2018), the Print International at Tŷ Pawb, Wrexham (2019), and the International Original Print Exhibition, London (2019, 2022). Her work has been collected for the Printmakers Council archive in Scarborough Museum, the Diploma RE archive in the Ashmolean Museum, Oxford, and for the Victoria and Albert Museum print collection, London. www.janetsang.co.uk | prints@janetsang.co.uk | [@janet_sang_1](https://www.instagram.com/janet_sang_1)

"I like to compose settings which are allegorical but also suggestive of real events and places. My screen prints, in particular are complex in construction and execution, involving many layers of ideas and ink. I use autographic and digitallymediated imagery and combine them through radical juxtaposition, cryptic clues and metaphor. I want to explore and communicate ideas and to intrigue, inviting my audience to join me in a search for personal and political meaning."

England

Margaret Ashman

Margaret studied Fine Art at the University of Hertfordshire and then took a Print-making MA at Brighton, graduating in 2005. She is a member of the Printmakers Council and Chaired it from 2011-2017. Often invited to take part in international print exhibitions, Margaret's work is in the following collections: Guangdong Museum of Art, China, Jiangsu Art Museum, China, Museum of Graphic Art, Split, Croatia, Shenzhen University, China, Guanlan Print Base, China, The Americas Biennial Exhibition of Contemporary Prints, Iowa, The University of Hertfordshire, The Ashmolean Museum, Hogan Lovells Law Firm, Citigroup, River Island, Whangeri Art Museum, Kent Print Collection, The Fitzwilliam Museum, The Kent Print Collection, Scarborough Museums Trust and the Victoria & Albert Museum.

"Margaret creates delicately coloured original prints based on gesture, dance and sign. The stillness and silence of the works is not accidental, it's often because her models are deaf. Each step or movement of arm, hand and body flows from a performer who speaks the visual language of sign. Whether signing or dancing without words, each gesture is intentional and resonant with hidden meaning. Ideas are developed digitally first and then made into metal plates in the workshop by a photo etching process. Margaret's preferred metals are steel and copper. She etches steel plates with nitric acid, sometimes reworking the plates with scrapers and abrasives to bring more light in the final image. The proofing stage on the press is a vital part of the creative process before the final print is realised. Layers of ink are sometimes added to create soft layers and unique marks by mixing and reworking. Each print is taken individually by freshly inking up the plate for each impression."

Tempo Rubato, 2019
Photo etching
60 x 50 cm



Maria Kaleta



Maria is an award-winning painter and graphic artist, with a portfolio that also includes pastels, drawings, printmaking and installation. Her work showcases a clear faculty for both traditional and modern media. She holds a Master's Degree from the Painting, Graphics and Sculpture department at the Magdalena Abakanowicz University of Fine Arts (previously the Academy of Fine Arts) in Poznan and has since also studied Exposition and Display at The National College of Arts in Poznan. She exhibits regularly in London, at galleries such as The Mall Gallery, La Galleria Pall Mall, The Menier Gallery, The Espacio Gallery, Chelsea Old Town Hall, The Orleans House Gallery, The Bargehouse, The Oxo Tower, The Orangery Gallery in Holland Park, The Fitzrovia Gallery, The Gallery at Willesden Green, among others. Her works have also been exhibited across Europe, Russia and Latin America.

[facebook: maria.kaleta.31](https://www.facebook.com/maria.kaleta.31) | [instagram: maria_kaleta](https://www.instagram.com/maria_kaleta) | [twitter: maria_kaleta](https://twitter.com/maria_kaleta)

"Maria is fascinated by multicultural cities and tries to capture their social liveliness in her works. She has also focused on digital relations through works like 'Zoom', 'Face To Face', 'Social Rapture', 'Digital Human', 'Virtual World', '4D-Virtual Reality'. Other subjects in her portfolio include: 'The Power of Multiplications', 'Underground', 'Multicultural Cities', 'Social Relations', 'Decalogue', 'Identity and Coexistence', 'Togetherness', 'Silence', 'Contexts', 'Codes and Canons', 'The Last Judgement?'."

"Serie, IDENTITY" The Question of Identity
Digital Graphic (Digital ART)
100 x 70 cm

England

Nicola Styan

Nicola Styan gained a BA in Fine Art specialising in Printmaking at Winchester School of Art and an MA (Printmaking) at the University of Brighton. After graduation she was the Printmaking head of department, lecturer and moderator at the Working Men's College in Camden Town, London, for over ten years.

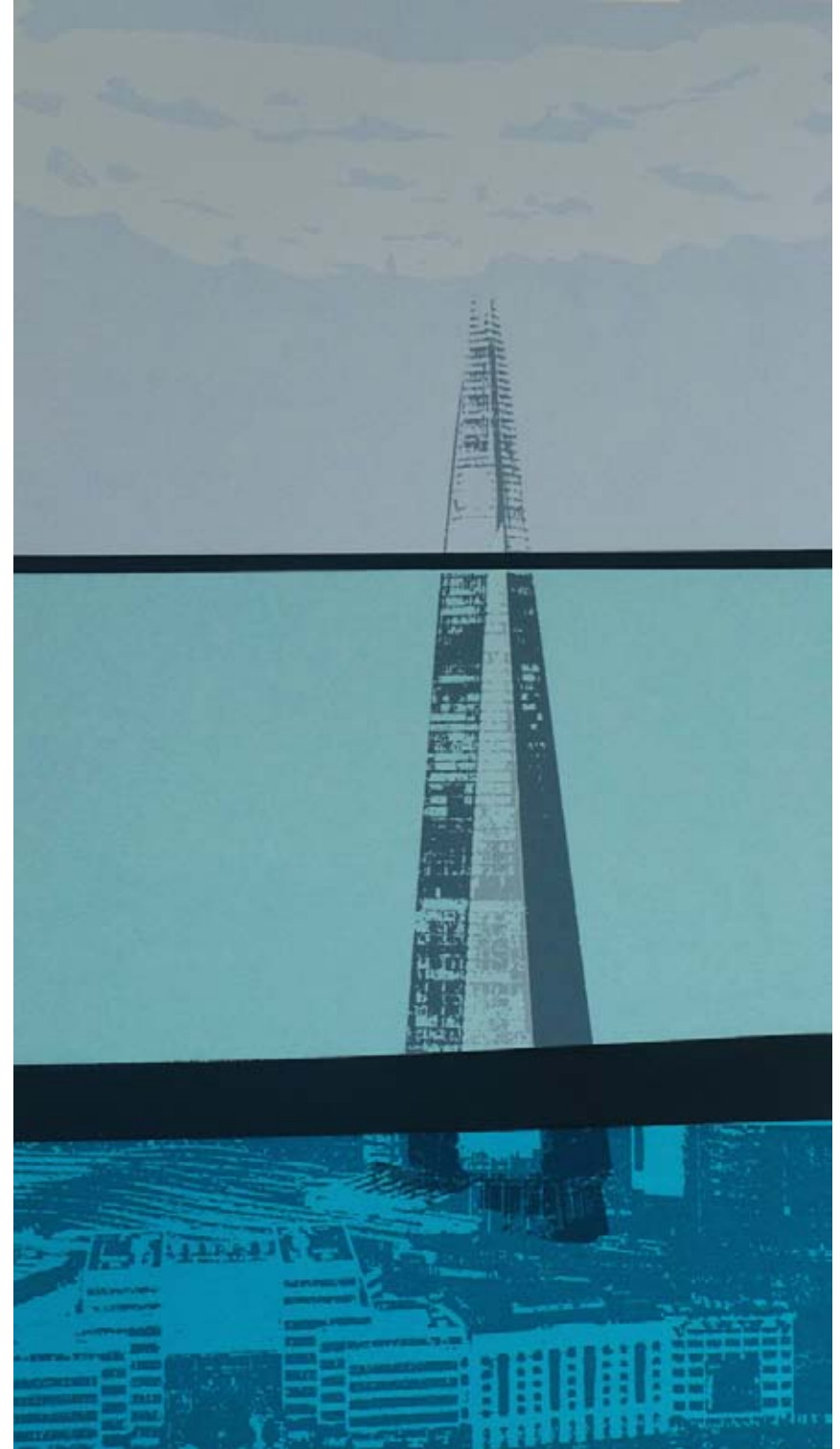
Currently, she is a London artist and a Southbank Printmaker who continuously exhibits her screen-prints in the Southbank Printmakers Gallery near Waterloo.

She is a member of the East London Printmakers and was a Printmakers Council committee member for seven years.

Public collections and exhibitions include the Victoria and Albert Museum, London Prints and Drawings Department, Highgate Literary and Scientific Institute, London, Royal Overseas League, London, Scarborough Museum and recently Caravaggio County Museum, Sicily, Italy. www.nicolastyan.co.uk

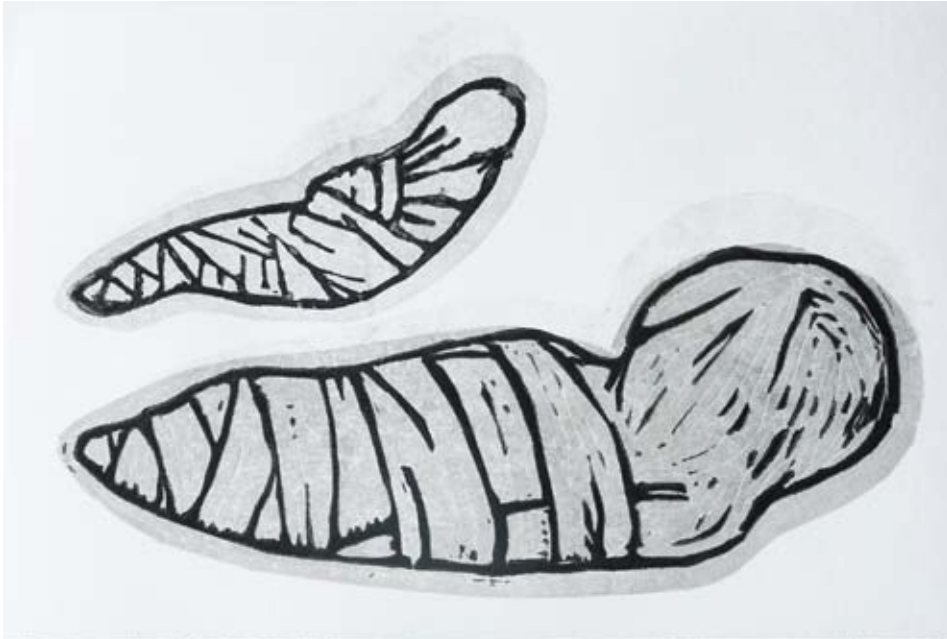
"Buildings that are asymmetrical, dynamic and outside the box, are intriguing. Presented with contrasts of form and colour, buildings interconnect with their environment. They interact with us visually. Some of my work shows the reflection of buildings that distort our 'real' space. Climbing atop buildings allow us to see additional buildings while we are unaware of where we are standing. My work investigates the landscape from different angles and how we relate to our environment."

Shards of Blue, 2023
Screenprint
54,5 x 42 cm



Inga Heamagi

1961



Inga Heamägi (1961) graduated with a degree in graphic arts in the Estonian Academy of Arts in Graphics Department in 1988 (MA), worked as an AD in advertising agencies at Laks & Ko and Inorek & Gray, taught graphics and drawing at Estonian Academy of Arts, an artist and designer at the publishing house of the Orthodox Church of Estonia. Designing books and exhibitions. 33 personal exhibitions, over 70 participations in international graphic biennials-triennials; 16 curated exhibitions; designed 24 exhibitions of the Estonian Art Museum; more than 50 group exhibitions. During the last 6 years has participated in juries, expert committees of art competitions, etc. Chairwoman of the Board of Estonian Graphic Artists Association from 2012–2020; President of the International Jury of the 1st international Yerevan graphic art biennial, Armenia; member of the council of the Estonian Cultural Endowment for the Visual and Applied Arts Foundation 2015–2017. Winner of the 2nd Award Wiiralt Prize 2019. From the autumn of 2018 works as the director of Kohila School of Arts, Tohisoo Manor, Estonia.

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“Let my prayer arise as incense before you, the lifting up of my hands as an evening sacrifice...” (Psalm 141:2). Incense symbolises the love of God that he pours on us all, and the grace of the Holy Spirit, which spreads on the faithful as a good odour. A priest says when blessing the censer: „We offer you incense, O Christ our God, for an odour of spiritual fragrance. Receive it upon your heavenly altar, and send down upon us in return the grace of your all-holy Spirit”. I have used the smoke in my work, or rather the miraculously short moment that remains after the flame has been extinguished. There is a feeling that someone’s invisible hand is writing with smoke over the emptiness in fine calligraphy using different languages – maybe Hebrew, maybe Arabic or some other language.”

Lullaby for Mariupol. Psalm 79, 2023

Linocut, giclée print on washi paper

(Photo: Internet – Donetsk Academic Regional Drama Theatre in Mariupol)

42 x 30 cm



Let My Prayer Arise as Incense Before Thee ... II, 2018
Giclée print on canson rag etching paper
70 x 100 cm

Virge Joekalda

1963



Studied Graphic Arts at Estonian Academy of Arts, MA 1988. Member of the Estonian Artists Association. 50 personal exhibitions, participated in over 200 exhibitions and festivals in 43 countries. Works in art collections of 20 countries. **Selected exhibitions:** 2022 – Graphica Creativa, Jyväskylä (Finland); 2020 – 10th Printmaking Biennial, Douro (Portugal); 2020 – 7th Guanlan Biennial, Stones from Other Mountains, (China); 2019 – 4th Global Print Douro, Porto (Portugal); 2015--2019 – Silk Road Art Exhibitions, Shaanxi Museum, Xi'an (China); 2002--2021 – Tallinn Drawing Triennials (Estonia).

Awards: 2009 – Kristjan Raud Art Award (Estonia); 2004 – Eduard Wiiralt Art Award (Estonia); 2004 – 4th Évora Printmaking Festival (Portugal); 2002 – 7th Caixanova Biennial of Prints, Gold Medal (Spain); 2000 – 4th Biennial of Graphics, “Kaliningrad-Königsberg 2000”, Laureate Prize (Russia); 1999 – Tempera OY and Gallery-G Art Award (Estonia); 1999 – 9th Biennial of Portrait, Tuzla, Grand Diploma (Bosnia and Herzegovina); 1998 – Ljubljana Agart World Print Festival Prize (Slovenia).

<http://virgejoekalda.tumblr.com> | e-mail: virgejoekalda@gmail.com

“The charm and uniqueness of everyday simple moments is almost imperceptible. I would like to catch some of them. There is both beauty and pain in everything – both a healing uplift and the pain of its absence. There is an equally great contradiction in the lines of emotion I have captured, often only a barely noticeable aftertaste of something extraordinarily larger.”

Afterglow, 2022
Drypoint
100 x 70 cm



In the Power of the Wind, 2020
Drypoint
70 x 100 cm

Germany

Judith Sturm

1973



Walk by the sea Nr. 7, 2021
Linocut, Monotype with oil-based copper
inks and gouache, graphite, sea salt
42 x 70 cm

Judith Sturm was born in 1973 in Saarlouis, south-west Germany on the border of France and Luxembourg. She lives and works in Mallorca. Two stays in the USA, in 2006 and 2008 in the printing workshop of the well-known master printer Erika Greenberg-Schneider in Tampa, Florida, decisively shaped Judith Sturm's graphic work. In 2005, the master student of Prof. Baumgarten developed her own unmistakable signature in her painting. 2002 Master student of Prof. Bodo Baumgarten HbK Saar - Saarbruck | Germany; 2000 Diploma in fine arts with distinction HbK Saar - Saarbruck | Germany **PRIZES:** 2020 EM Design Award London | UK; 2006 Individual funding from the Saarland Ministry of Culture - Saarbruck | Germany; 2000 Grant from the city of Saarbruck - Saarbruck | Germany; 1999 Culture Prize S.B.S. EV of the City of Saarlouis - Saarlouis | Germany; 1998 2nd prize Deutsche Bank Cultural Foundation - Saarbruck | Germany; 1989 Storck advancement prize of imagination - Halle, Westfalen | Germany. [welcome@judithsturm.art](mailto:welcometojudithsturm.art) | www.judithsturm.art

"It is the experimental work with different printing styles such as linocut, monotype, frottage or etching in combination with sketching and the use of sea salt - this defines Judith Sturm's signature in print. "Walk by the sea" is a series of 26 different and unique artworks on paper or canvas. They tell the story of a beautiful evening walk by the sea. Like a poem, each is only a glimpse of the whole."

Germany

Kerstin Franke-Gneuss

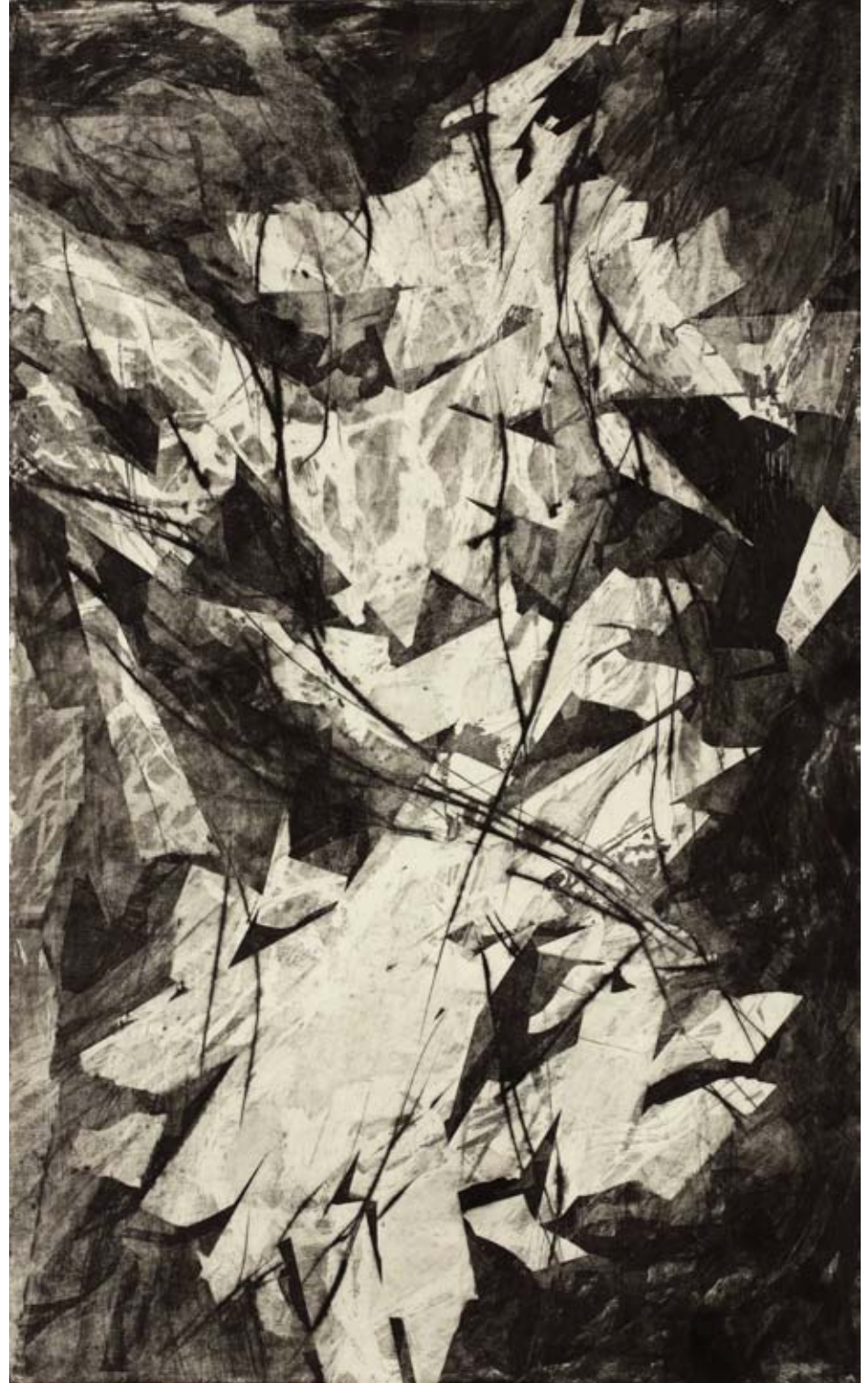
1973

TRAINING: 1978-84 studied at Academy of Fine Arts Dresden/DEU 1989 founding member of artist association "Dresdner Sezession 89", since 1995 studio artist house Dresden-Loschwitz/DEU, 2003-2016 gallery of custody of Technical University Dresden/ DEU Prizes: 2001 Award of New Saxon Art Association/DEU, 2016 Felix Holle berg-Award intaglio, art museum Albstadt/DEU **TRAINING ACTIVITIES AND OTHER:** Artist in residence: 2022 Skoevde/SWE. 2021 Nagykáta/ Budapest/HUN. 2019 Athens/GRC. 2015 Thessaloniki/GRC. 2015 Coventry University/UK. 2014 Uttersberg/Sweden. 2011 Cleveland/Ohio, New York City/USA. 2003 Rio de Janeiro/BRA. 1994 Brussels/Belgium. **MUSEUMS:** Albstadt/DEU; Beeskow/DEU; Chemnitz/DEU Gallery for Contemporary Art; Dresden/DEU State Art Collection, Kupferstich-Kabinett, Gallery New Master, Saxon Art Foundation, Municipal Gallery Dresden, East Saxon Savings Bank, Saxon Parliament, Saxon Medical Association; Erfurt/DEU Anger museum; Munich /DEU Archdiocese; Nagykáta/ HUN; St. Wendel/DEU; Skoevde/SWE; Thessaloniki/GRC Foundation of art. ART in PUBLIC **SPACE:** 2020 Dresden/DEU, city hall. 2017 Dresden/DEU, Altstehlen sculpture. 2012 Dresden/ DEU, court of first instance. 2010 Dresden-Hellerau/DEU. 2005 Chemnitz/DEU, culture department store TIETZ. 2005 Dresden-Kaditz/DEU, City Service. 2003 Dresden/DEU, Technical University. 2000 Dresden/DEU, Gustav-Adolf-Place. 1991 Altenberg/Erz Mountains/DEU, Protestant church. **INTERNATIONAL EXHIBITIONS:** Athens/GRC, Brussels/BEL, Budapest/HUN, Cleveland/USA, Columbus/Ohio/USA, Coventry/GBR, Grenchen/CHE, Jawor/POL, Koessen/AUT, Maastricht/NLD, Nagykáta/HUN, Paraiba/BRA, Prague/CZ, Régua/PRT, Rybnik/POL, Salzburg/AUT, St. Petersburg/RUS, Skoevde/SWE, Strasbourg/FRA, Thessaloniki/GRC, Tidaholm/SWE, Uttersberg/ SWE, Wien/AUT, Wrocław/POL The artistic work encompasses printing, painting, drawing, installation, art in public space.

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"Lines define my work. Lines connect, broaden one's mind and evoke movement. My art approaches the gestural abstraction and is from immediate natural origin. A certain light defines the expanses of the images – it enlightens and outshines the darkness of cosmic depths. The installations composed of enlightened acryl glass bars capture the space-consuming impulse. They resemble informal drawings of public space."

Gorge, 2016
Aquatint etching drypoint
88,6 x 54,6 cm





Above, 2014
Drypoint
33,8 x 44,4 cm

Germany

Kristin Grothe

1972



Untitled, 2022
Etching, chalk on laid paper, cut
105 x 318 cm

Studied art at the Academies of Art in Kassel (Ger), Braunschweig (Ger) and Bath (UK). 1999 Master scholar Art Academy Braunschweig, Germany. 1999–2002 Work stay in Milan, i.a. in the workshop of Giorgio Upiglio.
Awards and scholarships: 2022 Felix-Hollenberg Price for contemporary printmaking, Museum of Art Albstadt (D); 2022 nominated Queen Sonia Print Award, Oslo (Norway); 2012 Pricewinner Østlandsutstillingen, Oslo; 2007 Art Award of the state Schleswig-Holstein (Ger); 2003/04 grant, Culture Center Salzau Castle (Ger); 2002 travel grant, Aldegrevier Society; DAAD-scholarship for one year in Milan; 2000 master scholar prize, Academy of Arts Braunschweig; 1998 Hoepfner-Award of Winckelmann Society. **Solo and Group Shows**, e.g. Sprengel Museum Hannover; National Museums Schloss Gottorf; Winckelmann-Museum Stendal; State Museum of Egyptian Art, München; Albstadt Museum of Art; Wenzel-Hablik-Museum, Itzehoe.

www.kristingrothe.de | info@kristingrothe.de

“As an archeological search and excavation on paper, new places are ground into the laid paper covered with etchings or linocuts using knives and sandpaper, which interlock the past with the future and thus illuminate the relationship between man and nature. In an overlapping layering process, I use the printmaking matrix as an archeological excavation site.”

Monika Schaber

1958

1958 Born near Stuttgart, Germany;
1989-95 Studied fine arts at the Stuttgart State Academy of Art and Design (ABK Stuttgart);
1995-98 Three-year studio scholarship, Esslingen, Germany;
2019 Artist in residence, Künstlerbund Tübingen, Germany;
2022 Art Prize of the Sabine Hoffmann Foundation for lifetime achievement Since 2002 artistic teaching and management of the printing workshop for relief printing and etching at Nürtingen University (Art Therapy Department);
Member of Xylon Germany, Association of Woodcutters.
www.monikaschaber.de

Monika Schaber is known for her experimental, large-format woodcut series, in which she works on the printing block with drills and other tools and then produces the prints herself by hand. The poetic and enigmatic dots can conceal harsh reality and political content, but also urban structures, open landscapes or a wide view into space. In installative arrangements, she relates her woodcuts, her objects and drawings to one another, thus opening up new associative spaces.

Wall: Aleppo I/II, 2018/2021
Woodcut on paper fleece, folded
91 x 42 cm (each)

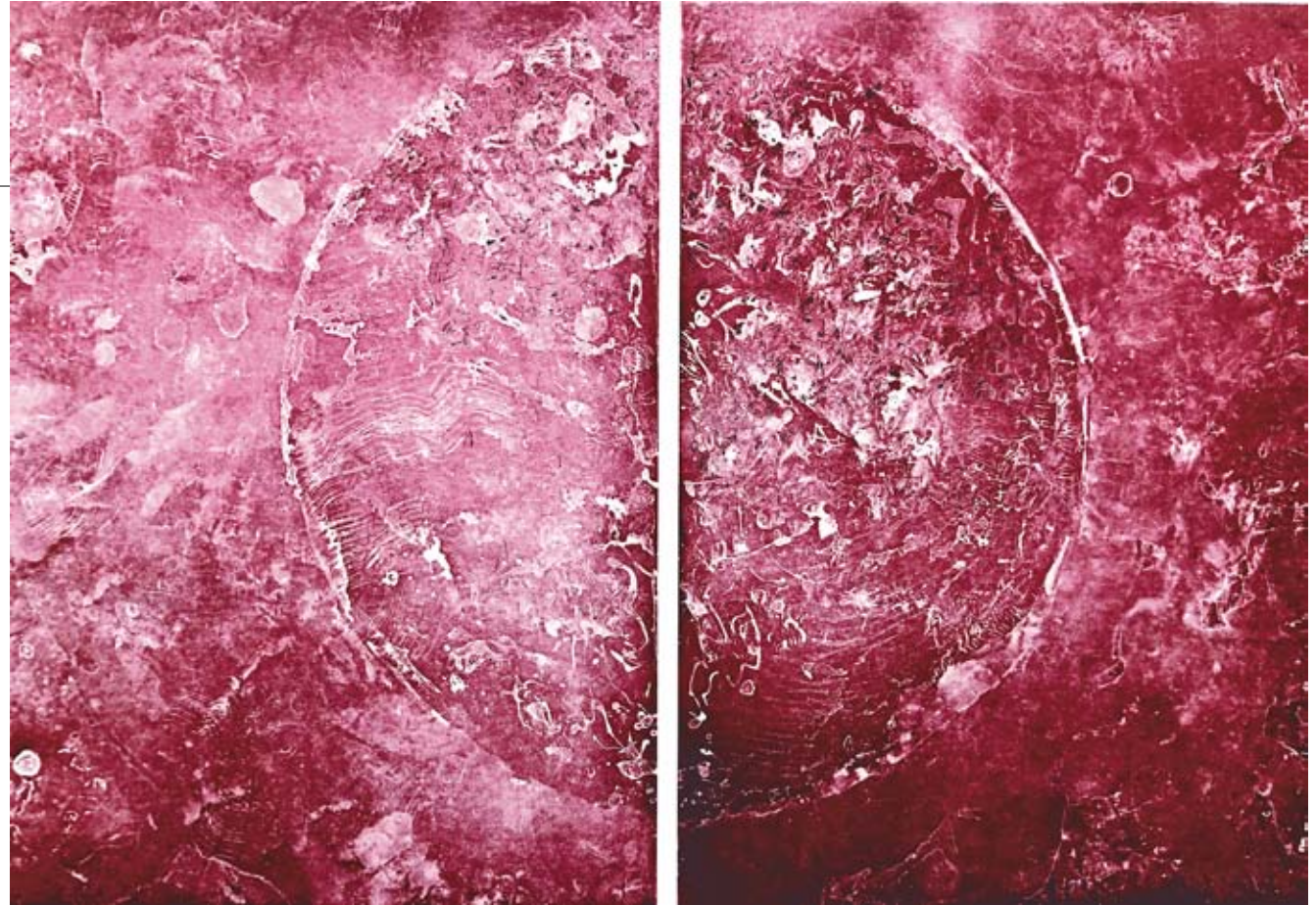
Floor object: Damascus, 2016
Woodcut on fabric
84 x 104 x 8 cm



Germany

Ulla von Gemmingen

1949



ECLIPSE, 2023
Etching, aquatinta
2 x (82 x 50 cm)

Studied painting and art education at the Academy of Fine Arts, Munich. Since 1979, involved in numerous innovative art projects with migrants, primarily in Munich museums. Served as a lecturer at the Academy of Fine Arts, Munich, as well as at the universities of Bremen and Munich. In 2003, received the Innovation Award from the German Institute for Adult Education in Bonn. Taught museums education and the History of Art in her capacity Authority. She is a member of the „Bund Bildender Künstler, Bavaria“, and lives and works in Munich.

www.ullavongemmingen.de | artprint@ullavongemmingen.de

“When acid-resistant tusche is poured onto a copper plate, it creates a winding trail of self-organizing yet self-limiting patterns, seemingly repetitive but, in reality, infinitely variable. The final image gradually emerges through careful manipulation of this raw material —drawing, sketching, scratching, and more. Self-similar structures, occurring spontaneously in nature at both microscopic and macroscopic levels, serve as the foundation for the images in this limited edition series of aquatint etchings.”

Eleni Kaprou



Eleni Kaprou, born in Athens, Greece.

Graduated from the: Accademia delle Belle Arti di Firenze, Italy. Degree in painting. Certificate of professional qualifications in lithography from the: "Scuola Internazionale di Grafica", "IlBisonte" Florence Italy. Post graduate state scholarship: Department of printmaking, Athens School of Fine Art. Graduated from the department of printmaking: Athens School of Fine Art. She has participated in many exhibitions in Greece and abroad. She lives and works in Athens. eleni18a18@gmail.com

"In my recent work I have developed and expanded my interest in the natural world dealing with the structures of flora and fauna, as well as the astral systems."

Up close and far away, 2019
Eau forte, acquatint, suminawashi on
Japanese paper, chine colle
44 x 44 cm

Greece

Vicky Tsalamata

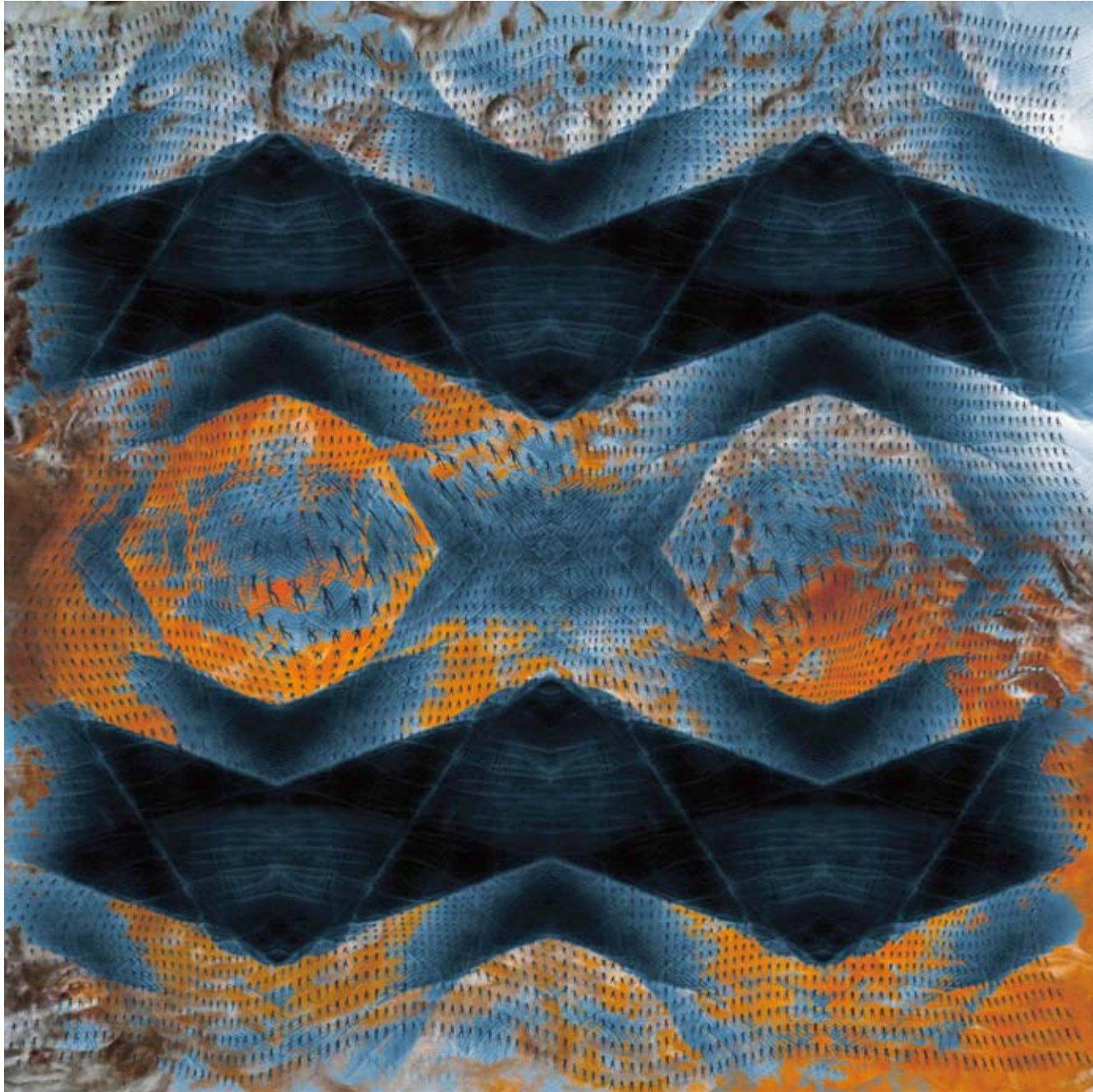
Vicky Tsalamata, Greek visual artist, born in Athens. She is Emeritus Professor at the Athens School of Fine Arts (ASFA). She practices expanded printmaking, installations and video installations, combining traditional methods of printmaking and the latest adaptations of technology. She is involved in international projects. She presented her work in more than thirty-five solo exhibitions internationally in Museums, Universities, Institutions and private galleries. She has participated and in numerous international Biennials and Triennials around the world. She is awarded with the "5th Leonardo Da Vinci International Prize 2023", National Museum of Science and Technology, Milan/ Special Honour, Livno Triennial 2023 Bosnia/ Jury Prize "Enter into Art" Berlin 2022/ Second Print Prize "Enter into Art" Berlin 2020/ Award "Enter into Art Book Project" Berlin 2021/ "Albert Nelson Lifetime Achievement Award 2019", Marquis Who's Who U.S.A. / The Prize of the Belgrade Academy of Fine Arts, 5th Print Biennial, Serbia 1998 / Award, 18th Alexandria Biennial, Egypt, 1994 / Numerus international distinctions. Her work is collected by the National Gallery of Athens, the Museum of Contemporary Art Thessaloniki, Greece, in Museums and State Galleries around the world, private collections.

La Comédie Humaine

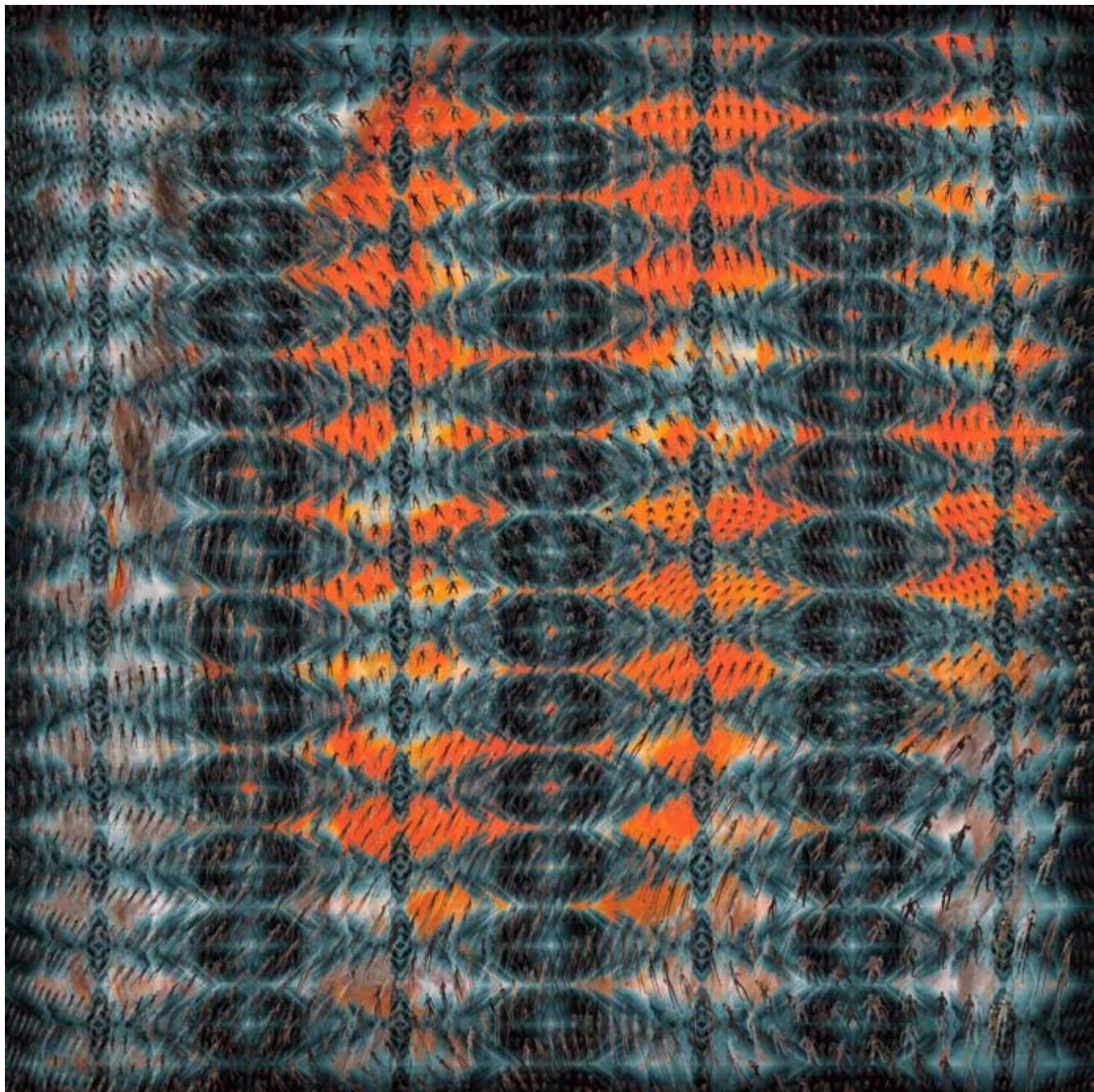
"Human history is intertwined with the development of social fabrics and the creation of web-like grids which form a human, social, "super-organism" endowed with its own physiology and functions. My work It is a reference to Honoré de Balzac's work "La Comédie Humaine" (Human Comedy) it is a sarcastic commentary on the human condition, as we come to realize how little we are worth in the grand scheme of things, which subjugates us to its will, how alone we live and how truly we need the communication between people now days. I try to create a space which is the microcosm of my skin, in the sense of an identity code."

Comédie Humaine A, 2023
Mixed Media Archival Print
100 x 100 cm

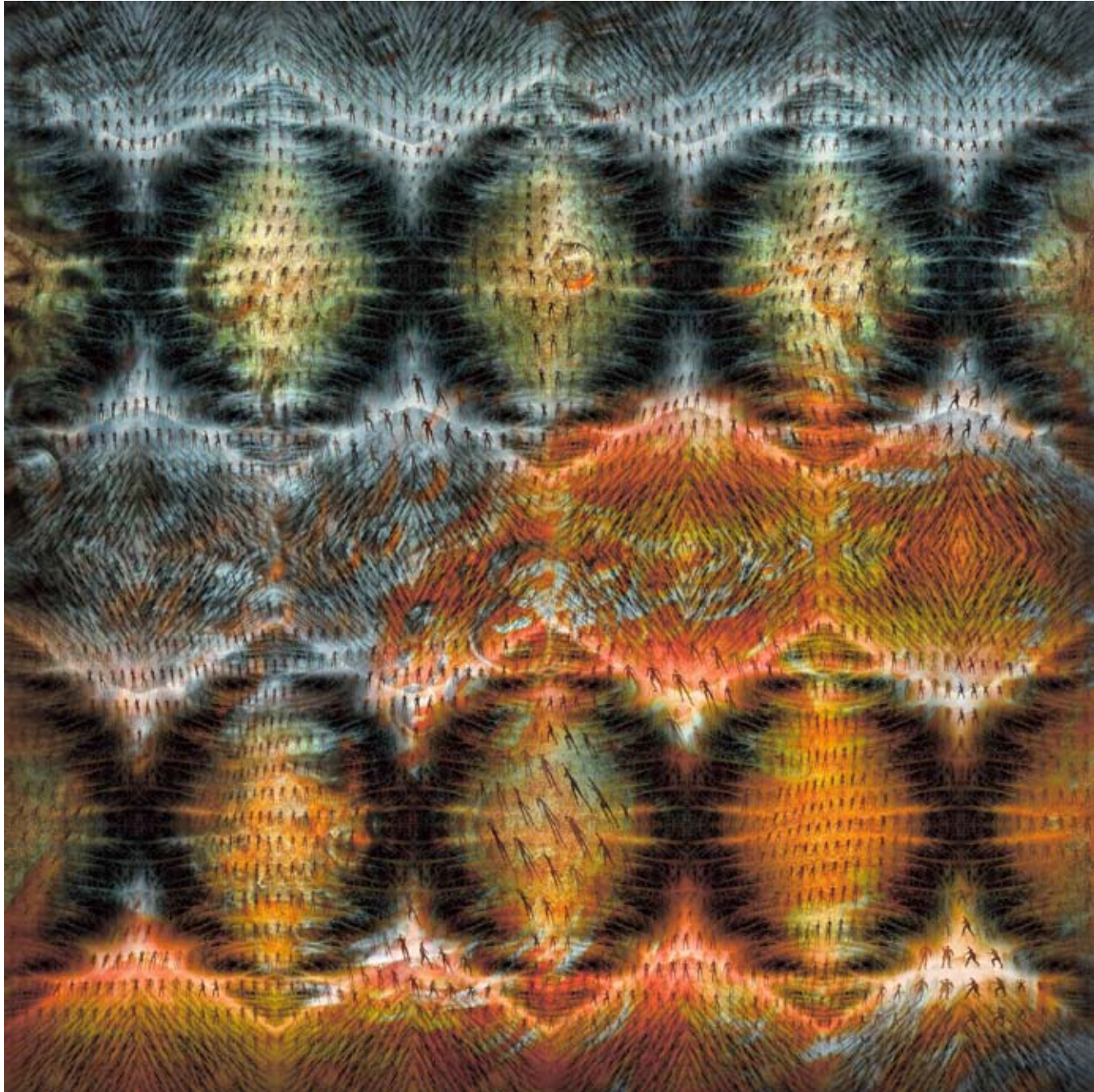




Comédie Humaine B, 2023
Mixed Media Archival Print
100 x 100 cm



Comédie Humaine D, 2023
Mixed Media Archival Print
100 x 100 cm



Comédie Humaine E, 2023
Mixed Media Archival Print
100 x 100 cm

Greece

Zoe Tsipoti

1974

Zoe Tsipoti is a Digital Print Art Artist. She received a B.Sc. in Business Administration at Deree College in 1996 and graduated from Ornerakis School of Applied Arts in 1999. She acquired a variety of professional experiences: in the animation industry as a layout artist, 3D set modeler, production coordinator, and line producer for a Greek animation production company, in the field of illustration as a concept artist and art director, and in the design field as a designer of handmade artifacts. The accumulation of the above experience, together with the expertise she gained through her work in fine art, has resulted in her creation of a series of "Fine Art Prints" that are unique in concept and provide a different perspective to "Print Art" due to the technique of their digital creation, their thematic approach, and the approach of their presentation. www.zoetsipoti.com

"The way simple lines and shapes combine via a vector-based computer program, the clarity of the design, and the chosen thematic approach result in a poetic artistic outcome. The prints aim to intrigue the aesthetic interest of the viewer and evoke an emotional response. Since they are scalable and resolution-independent, they are printed sharp and crisp at any size, using technologically advanced digital printing techniques."



"PT_203"
Digital print on PVC board
43 x 40 cm



"PO_201", "PO_202"
Digital prints on PVC
89cm x 46 cm

Hawaii

Cate Wyatt-Magalian

1956

Cate Wyatt-Magalian works as a studio artist in Honolulu, Hawaii. Cate's work has been exhibited at galleries and museums in the United States; National Palace Of Culture, and Lessedra Gallery, Sofia, Bulgaria; NI Institute and Museum, Bitola, Macedonia; Bibliotheca Alexandrina Arts Center, Alexandria, Egypt, and Mahmoud Mokhtar Museum, Cairo, Egypt. Her work has also been shown in the Douro Museum, Alijo, Portugal, and Espaco Miguel Torga, Sabrosa, Portugal. She was invited to exhibit in Florida Focus: Northern Tropics at the Gulf Coast Museum of Art, Largo, Florida. Cate's work was included in the 2011 Artists of Hawaii at the Honolulu Museum of Art.

Cate's work has been reviewed in Art Papers. Her work is in various private collections, and the public collections of the Bibliotheca Alexandrina Arts Center, Alexandria, Egypt; Museum of Fine Art, Florida State University; the NI Institute and Museum, Bitola, Macedonia; and the Douro Museum, Alijo, Portugal.

1990 M.F.A., Painting, University of South Florida, Tampa, Florida.

1986 B.A., Painting, University of South Florida, Tampa, Florida.

1980 B.S., Florida State University, Tallahassee, Florida.

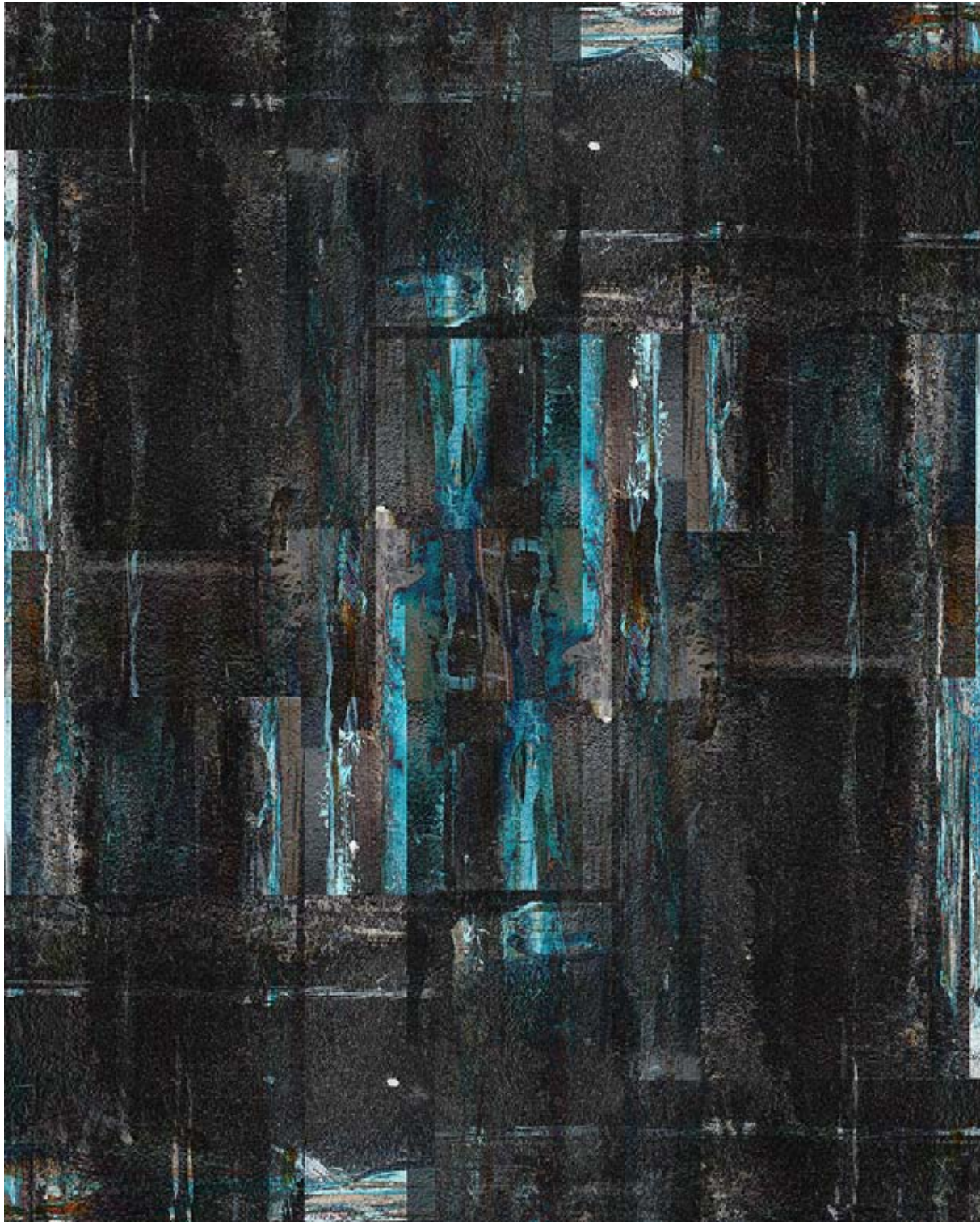
1982 Graduate courses, Florida State University, Tallahassee, Florida.

www.catewyattmagalian.com

"I work in painting, drawing, hybrid traditional/digital prints, and photo. When observing the world I imagine it as an abstract. When I create art, visual parallels of my experience occur in my work. My past and present work has been abstract with subtle imagery of the environment, nature vs. the city, the manmade, and that still exists in my work."



Day, 2023
hybrid traditional/digitally manipulated
painting photomontage, original pigment print
122,7 x 97,3 cm



Night, 2023
hybrid traditional/digitally manipulated
painting photomontage, original pigment print
122,7 x 97,3 cm

Night Ground, 2023
hybrid traditional/digitally manipulated
painting photomontage, original pigment print
122,7 x 97,3 cm



Emily Hung

1996



Emily Hung (b.1996, Shenzhen), based in Hong Kong, graduated from The Chinese University of Hong Kong with a Bachelor's degree in Fine Arts. Her obsession with refined details dates back to her earliest childhood, she finds the beauty in lines unique and fascinating. Even though working on great details, she does not stick to a set of rules painstakingly. Through meticulous printmaking and etching on copper plates, she is dedicated to delivering the beauty of lines. With delicate lines and tonal gradations in intaglio prints, Emily Hung imagines herself as animals in folktales, and extends the destinies of these animal gods.

emilyhung.art@gmail.com | [Instagram: emilyhungart](https://www.instagram.com/emilyhungart)

"Through the printmaking journey, I have encountered and endured countless difficulties where I see every single drop of tear transforming into its own star. I collect together all these fragments and stars, gently float among the dragon, presenting a galaxy to give strength and to light up the dark sky for every dream chaser pursuing their vision."

Starry Dragon, 2023
Intaglio, etching
47 X 28 cm

Ireland

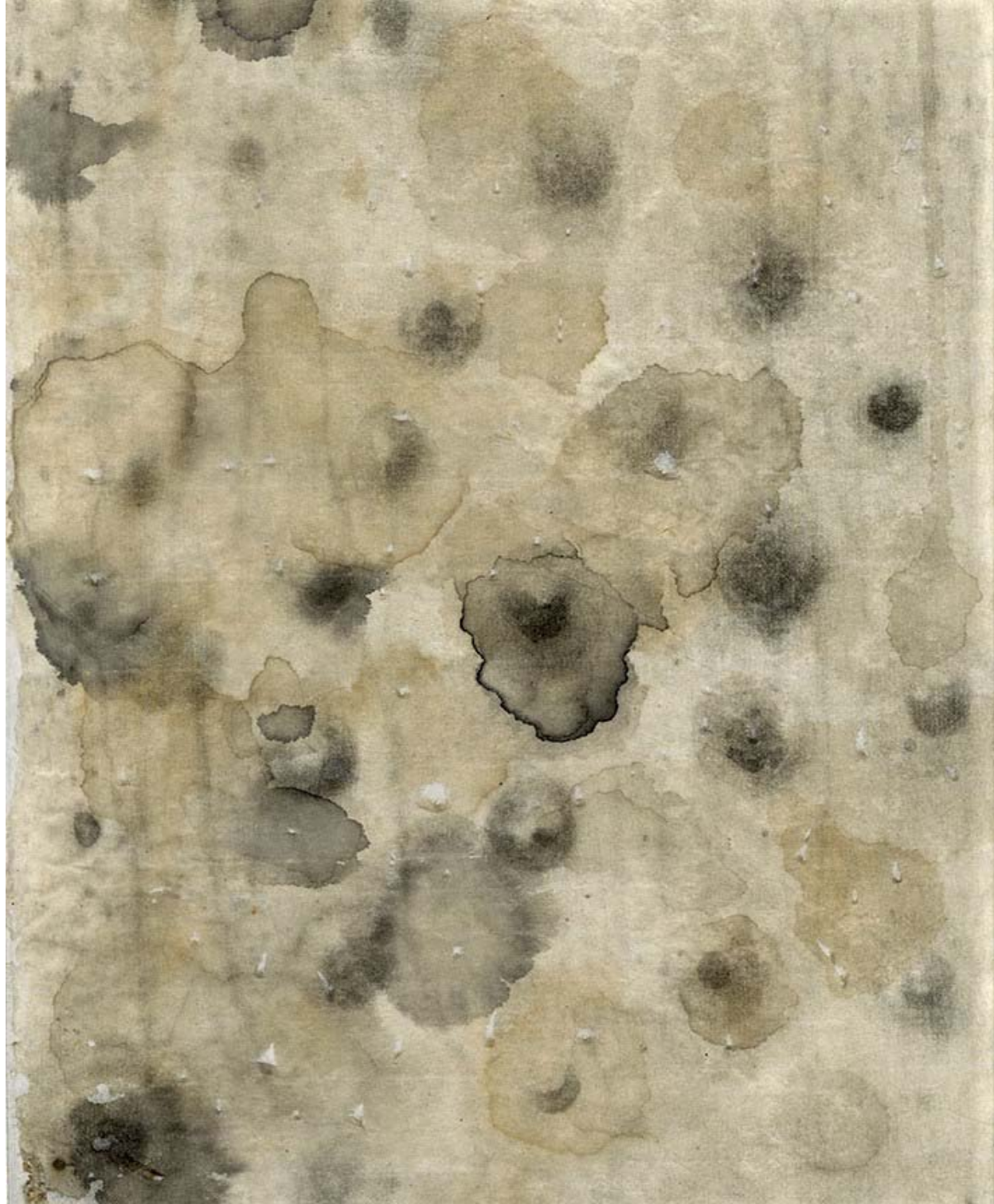
Oona Hyland



Active Forgetting
Japanese paper and tracing paper Installation.
Cyanotypes of bandages, glass and photograms,
drawings and frottage as well as woodcuts.
Variable dimensions

2021 Visiting lecturer, Pallas Art University, Tartu, Estonia; TYP A Print Museum residency Tartu, Estonia; Edition Basel, Ubergang residency, Switzerland; Joan Miro Foundation residency, Spain; BKN residency, Bjorko, Sweden; 2020 Aga Lab Pushing the Margins residency, Amsterdam; Edition Basel Dasein residency, Switzerland; 2019 Visiting artist, Ulster University Belfast; Research Project Onsaemiro Art Politic Border Crossing DMZ and JSA 9 Dragonheads group, Korea; 2018 Research project 9 Dragon Heads Beyond the Horizon, Rio Negro Amazonas, Brazil; 2016 Residency Úr Project, The State Museum of Contemporary Art, Thessaloniki, Greece; 2015 Residency, Haulien University Taiwan; Commissioned artist with Ian Joyce An Crann na Teanga sculpture, An Culturann NI Last Selected exhibitions: 2023 Bienal Gravura do Douro, Miguel Torga Museum, Sao Martinho da Anta, Douro Portugal; 2023 Transience, Walters Dun Laoghaire Dublin; 2023 Mentale Landshaften, Raum + Bonn with Anna Viola Hallberg, Bonn Germany; 2023 Summer Exhibition Graphic Studio Gallery Dublin; 2023 Home Again, Graphic Studio at RHA Gallery for Simon Charity Dublin; 2022 Onsaemiro, Nine Dragonheads, Suwon Museum of Contemporary Art, Korea; 2022 Isle of Bliss Exhibition, Out of Rock Project: Lithologies 1,2,3, site specific rock drawings and sculptures BKN Bjorko Sweden. oonahyland@gmail.com | www.oonahyland.com | <https://www.facebook.com/oonahyland> | [instagram @oonahyland](https://www.instagram.com/oonahyland)

“Oona Hyland’s work Active Forgetting highlights an institutional massacre which took place in Irish Mother and Baby Homes and Magdalene Laundries, between 1922 and 1998. This work is an exploration of insidious trauma from both a personal and political viewpoint. Active Forgetting is concerned with the power of trauma, which can be intergenerationally transferred. It does not fade and can haunt the children of survivors. The unspoken grief of minority subjects is another concern. Erasure is an important theme in this project and integral to the material process of production. Active Forgetting consists of experimental works, realised primarily through print, but also through film and alternative photography processes such as Cyanotype. Hyland’s film Touching Time is made in collaboration with Anna Viola Hallberg. Hyland is concerned with ideas of ‘otherness’, marginalisation and the scapegoat, and the legacy of betrayal involving both people and institutions of the state (as Hannah Arendt would say the ‘banality of evil’). Active Forgetting explores these ideas, not to illustrate them but to embody them through the process of making.”



Even the wounded were Refused Succour
Etching with chine colle and oak gall staining
40 x 30 cm

Italy

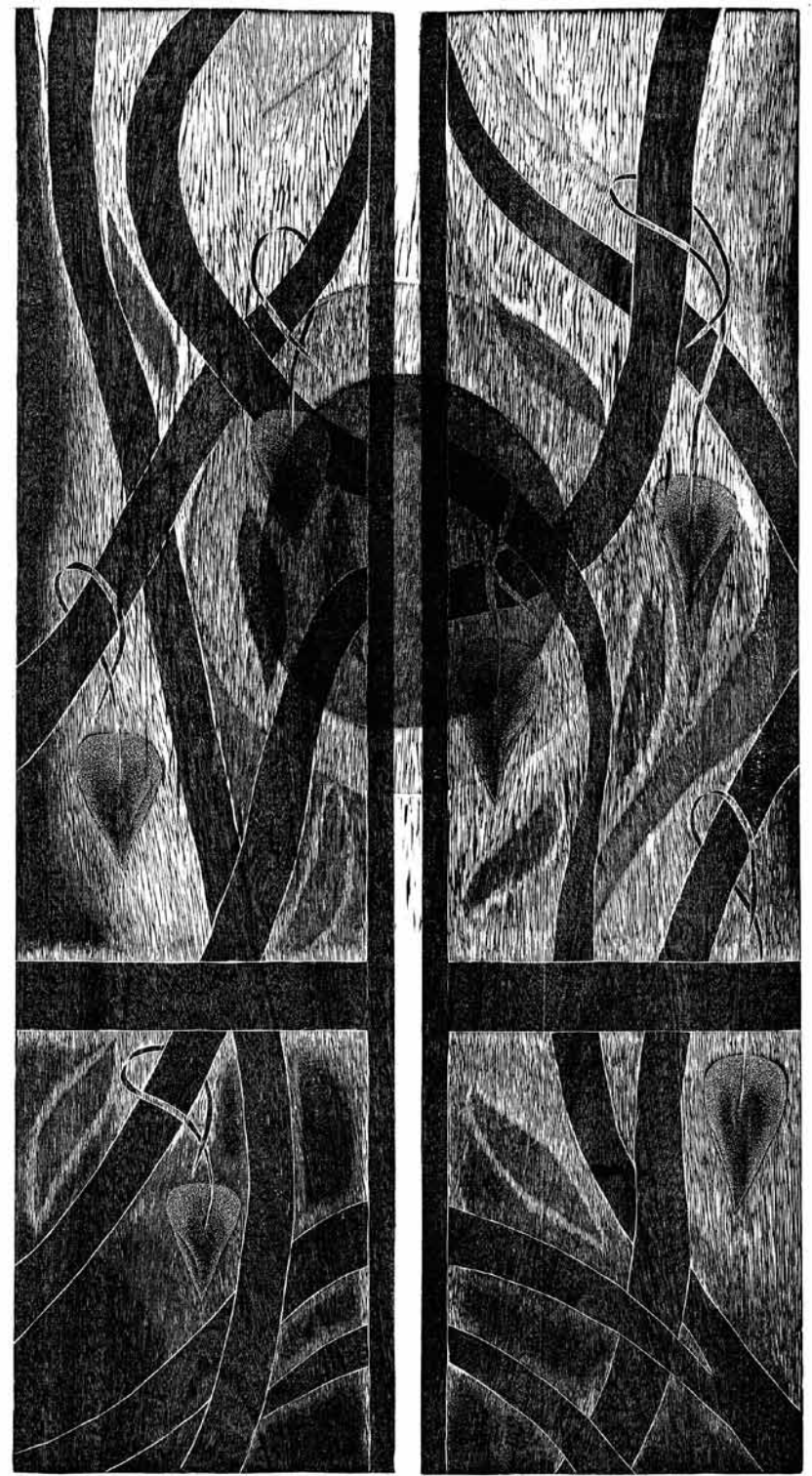
Beatrice Palazzetti

Beatrice Palazzetti born in Viterbo (Italy), actually lives and works in Rome. Painter, engraver and sculptress, she began her artistic activity following the guide of the professors of the Academy of Arts of Rome. She started studying graphic arts at the "Scuola libera del nudo", concentrating particularly on xylography, with Professor A. Kritsotaki. She attended the School of Art "N. Zabaglia" of Rome, where she improved and went deep in pictorial arts. It begins in 1990 in a female group with the first exhibitions collective, to then continue with personal exhibitions and numerous events in Italy and abroad (France, Spain, Portugal, Germany, Poland, Czech Republic, Bulgaria, Greece, Japan). Has achieved numerous recognitions with prizes and acquisition of works. Her works can be found in both Italian and foreign collections and institutions, in prestigious catalogues and within many websites. Her name and her works are on the engraving file of the "Ancient and Modern Engraving Study" of the Bagnacavallo Municipality (Italy); she is a member of the National Association Italian Engravers of Vigonza (Italy) and of the Italian Association Ex-libris. She worked together with the musician C.Maresca in pluri-artistic exhibitions and she also collaborated with the publishing house Sovera for the realization of the cover of some books. From 2000 she made public her artistic and expressive path, as far as also both poetry and sculpture are concerned, by working with various materials (stone, wood, metals and plexiglass). Recently she devoted herself to small works of fusion (bronze and silver)..

www.beatricepalazzetti.it | info@beatricepalazzetti.it

"All my work is inspired by the nature that surrounds me, by the sensations and feelings it arouses. The engraving technique helps me a lot in developing the chosen theme or in discovering new, unexpected forms. In addition to engraving on metal plates, I find xylography very congenial as it makes my work with glazes, shades, overlays and colour. Working with wood gives the sensation of treating a living, warm material that becomes the protagonist of the work created."

Go further on, 2015
Woodcut
84 X 45 cm



Daria Tasca

1959



She was born in 1959 in San Zenone degli Ezzelini (Treviso, Italy) where she lives and works. When young she attended the studio of the painter and sculptor Piergiorgio Rebesco. A course in graphics at the Design and Communication Cappiello Academy in Florence where she took her diploma in Fashion and Costumes at the Arts Faculty of Education under the tuition of the costume designer Elena Mannini. Course in E-Commerce and Visual Merchandising at the Fashion Institute of technology in New York. She refined the techniques of oil painting and fresco with professor Angelo Fassina. She attended the Busato printing house in Vicenza and the International School of Graphics in Venice. Her works often put together complex graphic projects, also multi-hand ones with other artists. She showed her works in several exhibitions in Italy, Portugal, Holland and Serbia.

Dream of a Queen

"Reinterpretation of Caterina Cornaro's portrait by Tiziano, 1542, Galleria degli Uffizi, Florence. Tiziano's work is split up so that it appears to the eyes as a language of signs and symbols belonging to a dreamlike world, rendering in this way the "illusion of a reign" which characterized the historical figure of Caterina. The crown is not worn, the details of the dress recall the waves of the sea separating Cyprus from Venice, the woman's eyes, though of the golden color of nobility, are veiled, a curtain which, in the same way as in a theatre, hints at the role of queen Caterina is called to perform by Doge Barbarigo."

Dream of a Queen, 2023
Dry point, Chine colée
30 x 21 cm

Italy

Manuela Simoncelli

1959

Manuela Simoncelli in the 1959 was born in Australia of Italian parents, where she lives her first years of life and then moves to Italy. She studies art in Bologna and Florence. Here he has an approach with graphics and chalcography, which she then resumes only very recently, immediately participating in some exhibitions. As an illustrator she publishes several books for children. Receives the first "Premio Cento"(Ferrara) in 2011. Many exhibitions in Italy and abroad: one of his Pinocchio has traveled the world, from China to Brazil, invited by the International School of Sarmede. Painter, creator of dreamlike, poetic images, she participates in various personal and collective exhibitions: The S. Eufemia in Giudecca, Venice Gallery; in the BGC Biennale Contemporanea Diego Donati 2020, in Trento, Foyer Gallery , selected for the exposition "Fourth Wall " 2021; in the Biennial Douro in Portugal in 2022 and 2023; ; In the international Biennial of engraving in Varna, Sofia in Bulgaria, Bitola in North Macedonia 2023, Holland, Swiss.

[instagram:arterrante_manuelasimoncelli](https://www.instagram.com/arterrante_manuelasimoncelli)

"The work "Trunk with flourish" describes the signs of the slow growth of a trunk and its robustness in dialogue with the delicate flight of a moth that camouflages itself among the furrows of the bark."

Trunk with flourish, 2023
Black manner, drypoint, cardboard, etching, metal wire
100 x 30 cm



Matteo Nardella

1988



He was born in San Marco in Lamis in 1988. He graduated in Graphic Design from the Academy of Fine Arts. Painter, designer and engraver since 2008. He has taken part in a number of exhibitions and he is still participating in art contests and Engraving Biennials in Italy and abroad, receiving several awards and recognitions. Since then, his works have been seen in numerous public and private archives. He has been living and works between San Marco in Lamis and Milan.

tancredinardella.wixsite.com/nardellamatteo

"In his artistic research he focuses his interest in a metaphorical reality aimed at venturing to mysterious worlds. The staging of these worlds runs through a completely special narrative structure. The logic of events seems to be driven by an expressive mode, by using emblematic images which may evoke figures arising in the unconscious of the human soul."

Frantumazione del tempo presente, 2018
Aquatint and salt aquatint
100 x 70 cm

Italy

Remo Giatti

1954



Dedicata a Leonardo: Ultima Cena, 2019
Etching
30 x 62 cm

Born in Grosio (Italy). Graduate in Politecnico of Milan, Cultural Heritage. Engraving and Woodcut. Studied painting, etching and lithography in Italy: Milan, Cagliari, Venice and Salzburg. Held his 59 one man shows in Italy (Trento, Milan, Rome, Venice, Cortina, Suzzara, etc), Austria (Klagenfurt, Wien), Germany (Munich), Romania (Arad, Timisoara, Cluj-Napoca), Suisse (Lugano) and France 10 exhibitions. Participates 1974-2023 in 600 exhibitions, 54 Nations, with other artists, awards and Biennials, Triennials of etching and ex libris, receiving 44 Prizes and recognition in Italy, Poland, Romania, Japan, France). 2023 Menton, Lugano, Carpi. 2022 Inventori di Immagini, Art Museum, Arad, Romania; Galerie Michelle Champetier, Cannes, Francia; 2021 Sala Arti48 - Galleria del Premio Suzzara; 2021.2020 Wien, Austria; Nice, Quadriges, France. 2019 Biblioteca Civica, Rovereto, Italia; Goya et autre, Quadriges, Nice, France; Geo Grafica: 90 etchings. Cluj Art Museum, Romania; "Leonardo da Vinci, il libro e la Diane Française". XIX° Settimana della Lingua Italiana nel Mondo e 500° di Leonardo. Consolato Generale d'Italia, Nice; 2018 e 2016 International Biennale Artist's Book, Bibliotheca, Alessandria, Egypt; 2018 Le Livre et sa matière. University of Cambridge, England; 2014 Tauves, 9° Triennale Mondiale Estampe, Chamalières, France, texte prof. Arturo Schwarz. gjattiremo@hotmail.com

"...Each sheet contains a world. A world which in Remo Giatti's graphic work is limited to the perimeters of creation, but opens up in depth, making the value of these techniques perceptible: the superposition of signs to form a reality made of time and space. I would like to add that, in the case of Remo Giatti, this reality is also made up of joy and pain. Joy inherent in the creative act and pain that arises from the current human condition. In fact, in the watermark of each of his works, the aspiration that aims to express and reconcile creative happiness with the drama of being is drawn."

Prof. Arturo Schwarz (from the 2014 Catalogue, 9th Triennial World de l'Estampe de Chamalières (France))



Scenery of deep blue-water smoke, 2016
Etching, collage, acrylic paint
12 x 29,5 cm

2000/ Graduated from TAMA ART UNIVERSITY Master Course (JAPAN)
1998/TOKYO INTERNATIONAL MINI-PRINT TRIENNIAL (JAPAN) (1998.2002.2005)
1999/THE INTERNATIONAL MINI-PRINT BIENNIAL CLUJI ROMANIA (1999.2003)
2000/MUSEO DE ARTE CON'TEPORANEO (MAC) ARGENTINA DIPLOMA OF EXCELLENCE~
2006/5th Annual International Exhibition of Miniatures little m (LITHUANIA)
azoomazoom74@yahoo.co.jp

Miniature of the year selected by audience
2013/GLOBAL PRINT 2013 PORTUGAL
2014/the 7th International Printmaking Biennial Douro 2014 PORTUGAL
2016/Tribuna Graphic 2016 Japanese graphic art exhibition (ROMANIA)
2019/International Biennial of Small Graphics and Exlibris-Ostrow Wielkopolski (POLAND)
2020/17th International Triennial of SMALL GRAPHIC FORMS,POLAND-LODZ 2020 (POLAND)

"The art that comes from me is created from the things I see and touch in my daily life, the things that move me with their beauty, and the beautiful times I spend with the people I love. Life is full of beauty, discovery and inspiration."

Japan

Hiroyuki Miyazaki

1943



Beginning night of Summer, 2004 - 2005
Digital print, oil painting mixed media
181,8 x 227,3 cm

1966. Kanazawa art and craft university graduated. 5th,6,7,8,9,10th BIENNAL INTERNACIONAL DE GRAVURA DO DOURO 2010 (PORTUGAL). 2013,2015,2017,2020 GLOBAL PRINT (PORTUGAL), 1993 The 1st,The 3rd,The 4th Sapporo International Print biennial (Hokkaido Prefectural Museum) (Japan). 2000 HIROYUKI MIYAZAKI works exhibition Just Art Galerie .Berlin, Germany. 2000, 2003, 2006, Krakow International Triennial Exhibition (POLAND) 2003 The 11th International Biennial Print and Drawing Exhibition 2003 (Republic of China),(drawing). 2007 - INTERNATIONAL PRINT BIENNAL IN GUANLAN (CHINA), 2008 - 13th INTERNATIONAL BIENNIAL PRINT EXHIBITION R.O.C. (Republic of China), 2009 - The 2nd Bangkok Triennale International Print and Drawing. Exhibition purchase prize (Thailand) - 2010, 2013 - ASIA DIGITAL ART AWARD 2010(2010, 2013 award)(Japan). THE 4TH, 6th - BEIJING INTERNATIONAL ART BIENNALE (CHINA)

www.ovo8.com

"This work is F150 size canvas with large digital prints placed on the top left and right, printed by particular printer, and painted in oil in the center. Exhibited at the New National Art Museum ,Tokyo in Japan, 2005 years produced."

Isao Kobayashi

1949



The proof of the existence No.170, 2022
Digital Print
80 x 100 cm

1997 Yamguchi Prefecture Art and Culture Promotion Award
2007 The Award for Cultural Distinguished Service by Yamaguchi Prefecture
2013 1st International Contemporary Miniprint Kazanlak (The First Prize BULGARIA)
2015 10th International Digital Art Miniprint Exhibition (KANADA) Honorable Mention
2016 8TH INTERNATIONAL PRINTMAKING BIENNIAL DOURO 2016 (PORTGAL)
<http://yobisakajin.jimdofree.com> | yobisakajin.77911@gmail.com

2019 Enter into Art - LOUNGE2 (for Large pictures) 2018-2019 (GERMANY 1st Prize)
2020 10 INTERNATIONAL PRINTMAKING BIENNIAL OF DOURO (PORTUGAL)
2021 Third International Print Biennial Yerevan 2021 (ARMENIA)
2022 5 GLOBAL PRINT (PORTUGAL)
2023 11th International Printmaking Biennial of Douro (PORTUGAL)
2023 22nd Mini Print International Exhibition (USA)

"The basic theme of my work is "Where do people come from and where do they go? We can also say that human beings are travelers who travel from the past to the future. I try to express the joys and sorrows in people's hearts and the state of their minds from my own perspective.

Japan

Kohsei



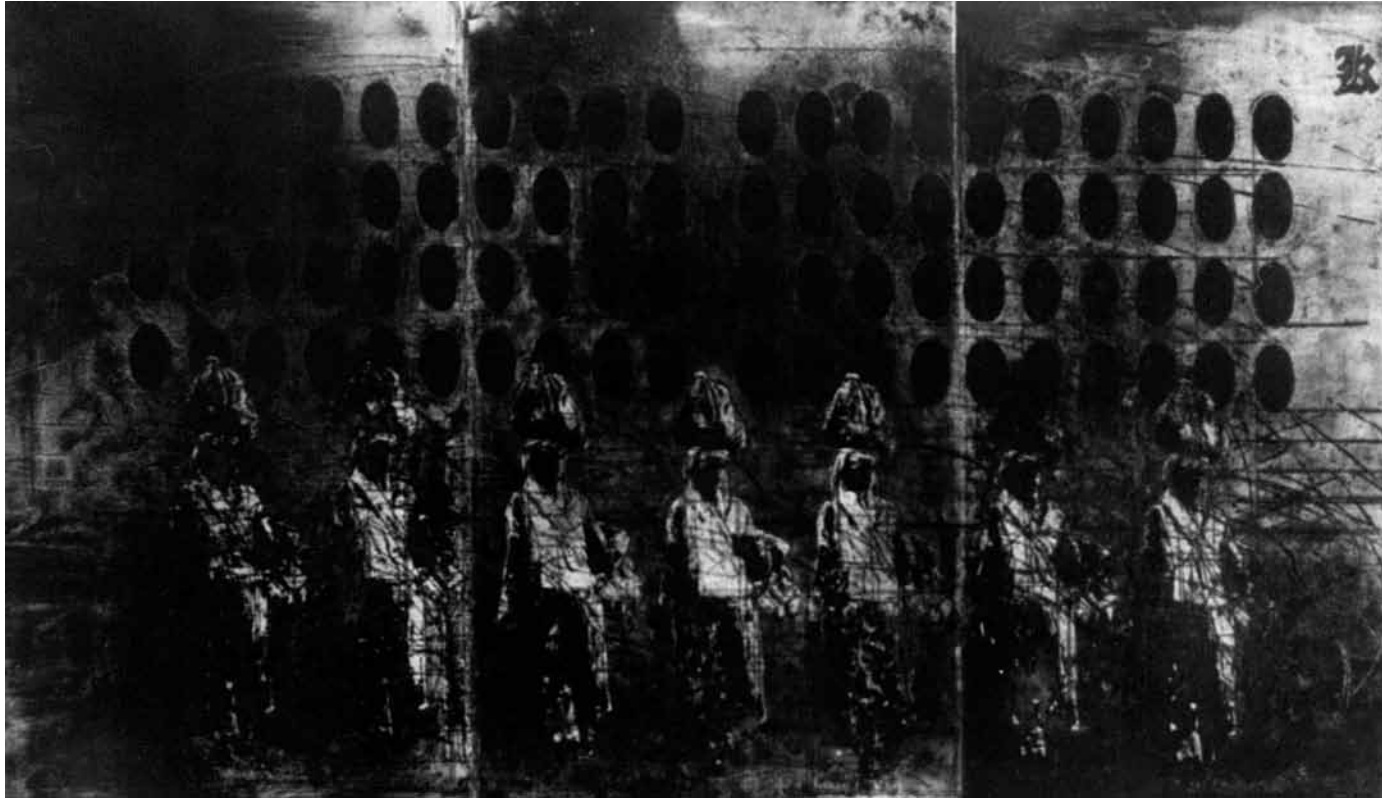
Grafting and Seeding -Kukuno-Chi-
Digital Print, Blending Performance Art With Print
72,8 x 103 cm

Kohsei C.V. : Painter, Printmaker, Performance Art, Sound Maker, Exhibition Curator. Graduated from "Tama Art University, Tokyo" Participated over 100 international print & drawing exhibitions 25 Countries (Include 14 prizes). He held 30 Solo exhibitions, a lot of performance and live concerts at museum, gallery, storehouses, live music club and outdoors in Japan & Romania. His art unit called "a ri A Ru Creationz" was formed in 2004 and as the organizer of the unit he has been organizing 68 art exhibitions and performance projects. Also, His artworks in public museum & private worldwide collections. Work Collection: Printmaking Museum of Douro, Portugal. The National Art Museum, Cluj-Napoca, Romania. Art Museum, Arad, Romania. The National Banat Museum, Timisoara, Romania. Muzeum Sztuki i Techniki Japońskiej manggha, Krakow, Poland. The State Gallery of Art in Lodz, Poland. Graphic Art Gallery, Varna, Bulgaria. The City Gallery of Uzice, Serbia & Montenegro.

"This work grafts performance art and woodblock prints. The themes of my work are grafting and seedling. This is identical and different. Philosophical, but interweaving living senses opens up a poetic world. Also, by feeling metabolism and flow, gratitude and love spring up from the inside of the body. It was named "Kantaisha."

Tetsuo Yamashita

1951



Travel 35-1
Copperplate print, etching, aquatint, Gampi
97 x 170 cm

Born on May 7, 1951 in Japan (Yamaguchi). 1974 I majored in painting at an art university and earned a bachelor's degree in fine arts. 1976 I completed his master's degree at the Graduate School. From 1981 to 1982, I studied abroad at the Tokyo National University of the Arts' Print Laboratory, where he studied copperplate prints, woodblock prints, and silk screen prints. From 1987 to 1988, I studied abroad at Kyushu National University's Department of Image Design, Faculty of Arts and Science, where he studied CG and photographic expression. My works in painting, copperplate engraving, woodblock printing (gold and silver), and photographic expression, and teaches CG, copperplate engraving, and painting at an art university. I have held more than 150 solo exhibitions both in Japan and abroad, and has held award-winning exhibitions (solo exhibitions) at many international art exhibitions, including the 1995 Ljubljana International Print Exhibition Award-winning Exhibition. I have exhibited at over 400 international exhibitions and won over 100 awards at international print exhibitions. I have held over 500 group exhibitions in Japan and won over 300 awards at major domestic art exhibitions. In 2000, it was selected as an "excellent work" by the Agency for Cultural Affairs. His works are collected by the Agency for Cultural Affairs. tetsuoyamashita.wixsite.com | art_tetsuo@yahoo.co.jp

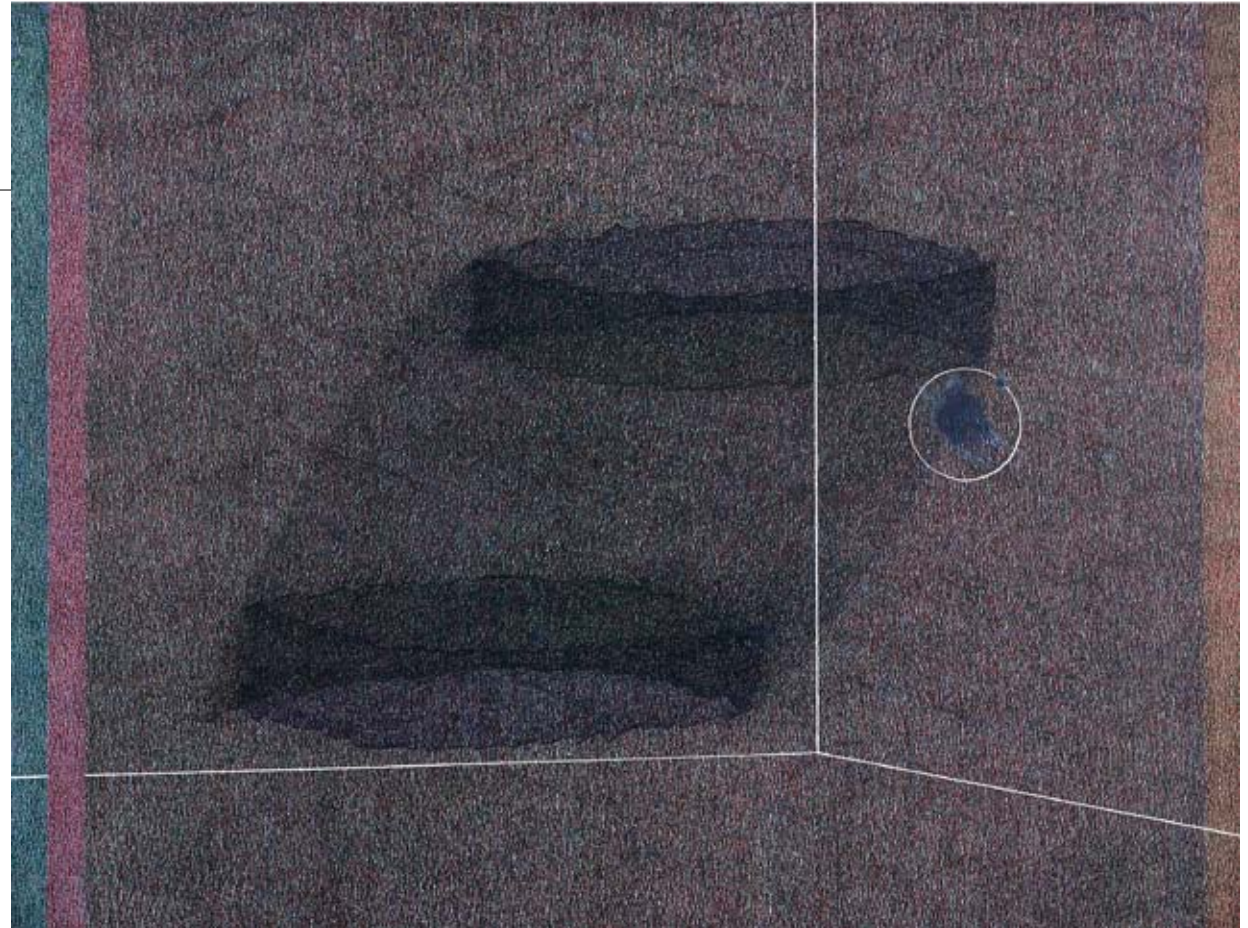
"I traveled to various regions, and before I knew it, I had visited more than 70 countries in all regions, including South America, the Middle East, and Africa, and I had also dived into oceans around the world to conduct research. From these, the TRAVEL series began. I had many encounters during my travels. From these encounters, he began producing copperplate prints. The technique is one of corrosion copperplate printing and photoengraving, but a special technique was chosen to create paper lithography from a photograph and transfer it to a copper plate. The original form of the photograph collapses due to deep corrosion, and the original form that has collapsed from deep corrosion is dug up and rebuilt into the form he desires, and this process of breaking and building is perhaps the result of his own sense of form that he finds through the repetition of these processes. As a creator, I would like you to see the heart-warming moments and moving world view of the unknown realm of corrosion.

Kosovo

Rafet Jonuzi

1964

Colour Of Light
Etching
43 x 61 cm



1964 Born in Presheve. Lives and works in Bregenz, Sarajevo, Presheve. - 1986 Academy of Fine Arts in Prishtina, Kosovo Ausstellungen_Exhibitions (selection). 2024 - KurzNSTHALLE / GWL Bregenz / Austria - Collegium Artisticum / Sarajevo / Bosnia - Cifte Hammam Skpje / The National Gallery of North Macedonia - BILDRAUM 07 / Wien. 2023 - Arthaus / Shkodra / Albanien - Bildraum 01 / Wien / A - National Gallery of Kosovo / Prize M.Mulliqli / KS - Bildraum Bodensee / Welcome my deer / Bregenz / A - MAGAZIN 4 / Bregenz / Austria - ARTEXPO New York / NYC / Solo - Gallery Charllama Sarajevo (Bosnien) Solo.

www.rafetjonuzi.com | www.kurznsthalle.com | jonuzirafet@yahoo.com

“Cognitions of Molecular Biology are showing that biological processes are determined by laws of Physics and Chemistry same as planetary orbits. An experiment, in which patient are subjected to brain surgery in conscious state, shows how patients, under influence of electrical stimulus to certain parts of brain, are being provoked to lift up leg or arm or to move lips and even speak. One can hardly say that we have free will when our behavior is also determined by laws of physics. We are nothing else then a BIOLOGICAL MACHINE and FRE WILL is just an illusion. With series of drawings and installations Artist engages himself in the search for New Human. What is and where is what we commonly call human, and do we need a new definition of it o so desperately. He leaves us question about numerous possibilities and impossibilities of the world we inhabit and the one we don't. His art is based and inspired with contemporary scientific discoveries. Artist is experimenting with art methods, and one could say that his method is The Experiment itself. His loyalties lies with the science and its struggle to reach always more and more. He left us with numerous question revealed, we are lured into zero point with coordinates spreading infinitely in all directions; in the unknown of micro and macrocosms.”

Daliute Ivanauskaite

1958



Landscape Transformations, 2023
Woodcut
61 x 81 cm

Born in Lithuania on December 10, 1958. 1983 graduated from Vilnius Academy of Arts, Faculty of Graphics, since 1988 member of Lithuanian Artists Association. Works in the field of print, ex libris, calligraphy, drawing with pastel. Since 1984 participated in numerous international print exhibitions in over thirty countries worldwide, and has more than twenty solo exhibitions that were held in Lithuania, Spain, Scotland, USA, and Germany. Prizes: 2019 - prize „39th Mini Print International of Cadaqués”, Spain; 2012 – Thirst prize Raimundo Cela „Imprima 2012, Mostra Internacional de Gravura”, Sobral; Brazil, 2012 – Diploma at the International Exhibition for Kristionas Donelaitis-300, Vilnius. Prints are in several collections in Lithuania and abroad: Lithuanian National Art Museum, Lithuanian National Museum, Tretyakov Gallery (Moscow), Sakima Art Museum, Okinawa (Japan), Instituto ECOA, Sobral (Brazil), The Municipal Museum, Lodz (Poland), Biblioteca di Bodio Lomnago (Italy), National Library of Catalonia, Barcelona (Spain), Bank of Lithuania, Vilnius, and in other private collections.

daliute.ivanauskaite@gmail.com

Lithuania

Kestutis Vasiliunas

1964



Water sound installation "Memento Mori".
Prints. Metal water tank. Water dripping from the ceiling.
Print "Sleeping". 2016, edition 1, canvas, coloured woodcut,
wooden stamps, letterpress, embroidery
120 x 360 cm

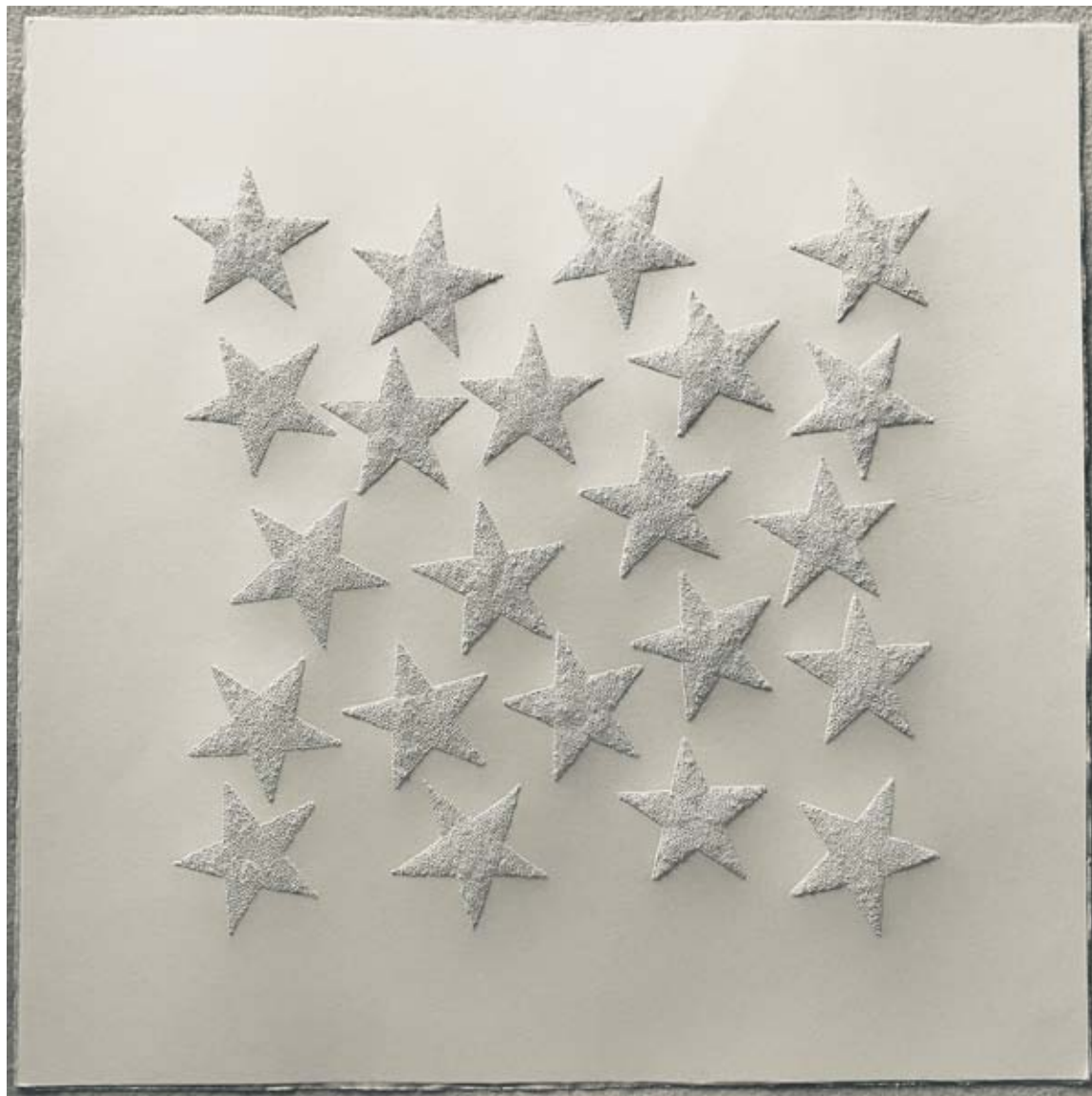
Director of "Bokartas", independent curator of the "International Artist's Book Triennial Vilnius". Director of "Artist's Book Museum Vinius". Curated 48 artist's book exhibitions in Lithuania and abroad. Graduated Vilnius Academy of Arts. Studied printmaking and artist's book in art residencies in China, Europe and Scandinavia. 35 solo exhibitions abroad and participated in about 300 exhibitions in Europe, Australia, US, Korea, Japan and China. Exhibited in Tokyo Metropolitan Art Museum, Ulsan Art Museum in Korea, China Printmaking Museum, Dalarnas Museum in Sweden, Lithuanian Pavilion at the 54th Venice Biennale and other. As a professor at the Vilnius Academy of Arts, gave lectures on artist's book and printmaking at State University of New York at Fredonia in US, Tokyo University of the Arts in Japan, Gachon University in Seoul in Korea, Academy of Fine Arts in Helsinki, University of Granada and others.

<http://bookart.lt/community/vasiliunas/portfolio/printmaking-installation/> | kestutis.vasiliunas@gmail.com

"What is very important for me about the "print" is not a narrative of the "picture", not printmaking skills, not technical knowledge, but thinking in a "printmaking way". Why do I want to print an etching or a woodcut? Do I create the print, or I use a print, a "printmaking way" to express my idea, create my art, create my art installation?"

Sylvie Karier

1955



Born in 1955 in Luxembourg

Art studies at the Arts and Crafts School Luxembourg, painting section (1987-91).

Member of artist's associations:

Atelier Bo Halbirk Paris, Empreinte Atelier de gravure Luxembourg, Fyren Graphic Printshop Odense, Denmark, Cercle artistique du Luxembourg, Group and solo exhibitions since the 1990s, "SCHENGEN" her latest project as curator and initiator.

sylviekarier.com | s.karier@icloud.com

"Sylvie K. provokes it and plays on the tactile by directly attacking the materiality of the paper with her stitching. This direct engraving process, at the limits of print-making, applied in the "flag star IIIIII" series, raises the stitched points, making them palpable and calling on the viewer to touch, asking for a reaction beyond contemplation. The result is an optical quality in the white and purity of the paper through the light captured and the shadow produced."

A. Heyvaert

Flag Star III, 2021

Engraving on paper, silk paper mounted on paper

56 x 56 cm

Mexico

Baruch Vergara

1969

Baruch Vergara was born in Puebla, México in 1969. He studied Fine Arts with a specialty in printmaking at the Universidad de las Américas Puebla. There he delved into printmaking with his mentor José Lazcarro. Then he met the master Mario Benedetti and Raymundo Sesma who introduced him to the graphics environment in Milan, Italy. He worked there in the Grafica Uno workshop of Giorgio Upiglio and at the Atelier 14 directed by Daniela Lorenzi. After that experience, he returned to his hometown, where he initially directed the Erasto Cortés Workshop Museum. He has worked as a professor of printmaking at different universities and currently teaches at University of Puerto Rico Mayagüez Campus. He has lived in Puerto Rico since 2005 and has collaborated on different printmaking projects with several artists such as Antonio Martorell, Rafael Trelles and the group Jornadas del Grabado Puertorriqueño.

www.baruchvergara.com | [FaceBook: Baruch Vergara](https://www.facebook.com/BaruchVergara) | [Instagram: baruchvergara](https://www.instagram.com/baruchvergara)

"His work maintains the historical and technical character of traditional graphics latent in a dialogue with the consumption and popular culture practices of contemporary development."

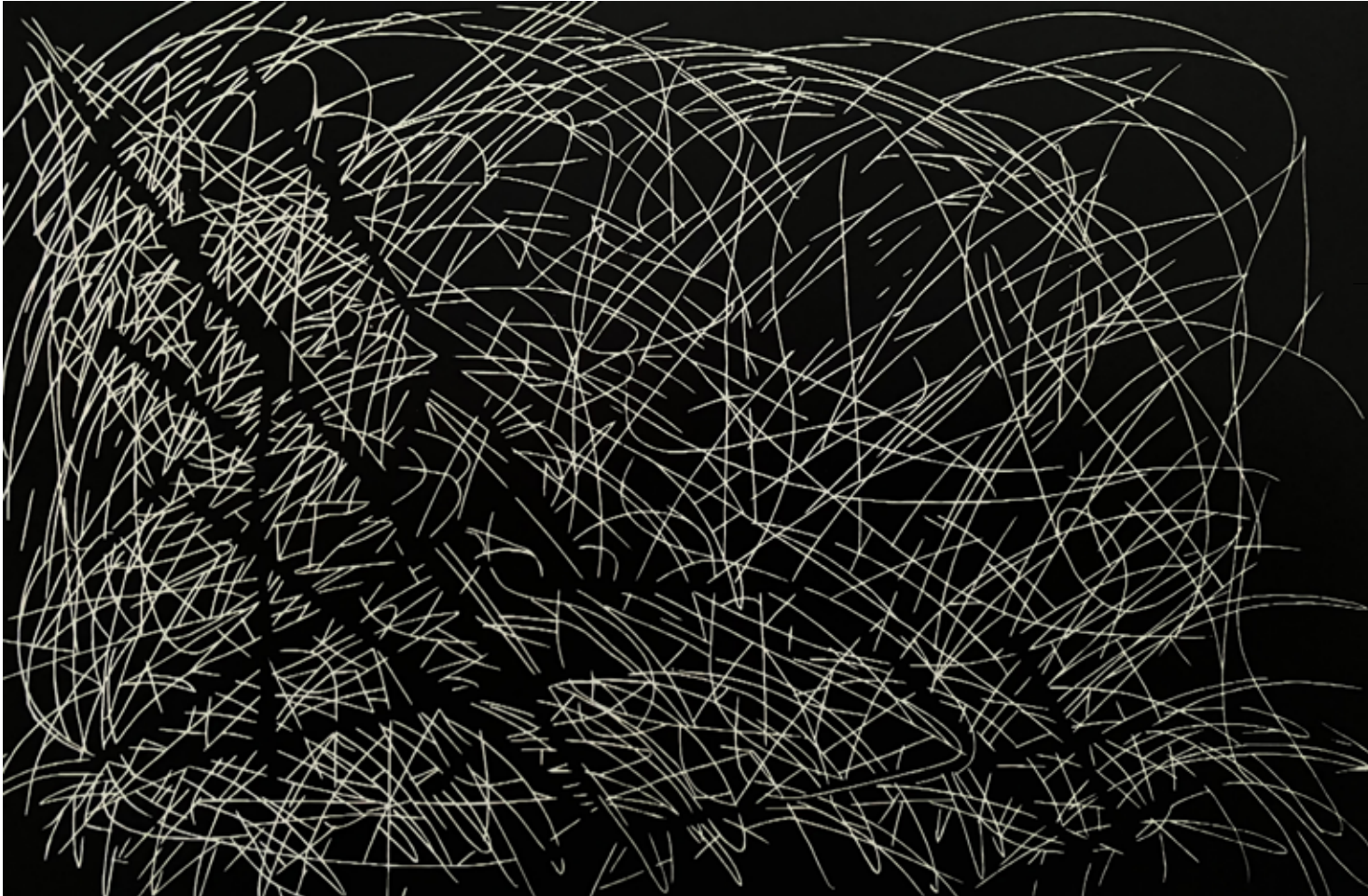
Recycling, 2023
Collagraph on TetraBric carton box
19 x 8,7 x 5,2 cm



Mexico

Félix Enrique García

1963



Shipwreck, 2005
Linocut
85 x 130 cm

Painter and printmaker, born in León, Guanajuato, México. He has exhibited his work individually in México. Collectively in Argentina, Bulgaria, Costa Rica, Ecuador, England, Finland, France, Germany, Italy, México, Netherlands, Portugal, Spain and Turkey. Education in Art: Antonio Segoviano Fine Arts School. (León, México) and Arts Center of Guanajuato. (Salamanca, México).

Prizes: Visual Arts National Prize for a modern interpretation of Don Quixote. México 2020; Alfredo Zalce National Print Prize. México 2005; José Guadalupe Posada National Print Prize. México 2004.

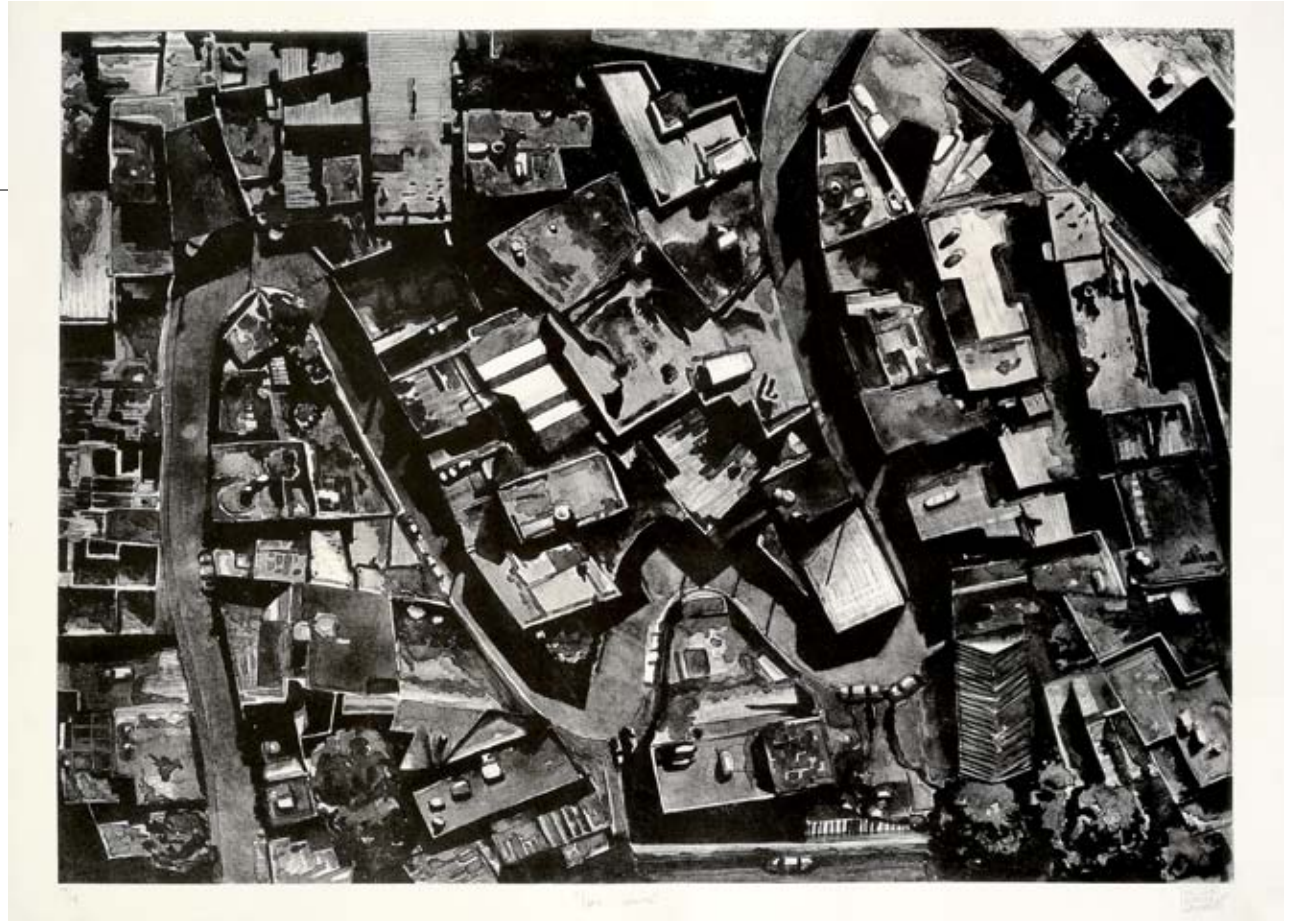
Selection of group exhibitions. 2021. International mail art exhibition, "Send me your light", Germany; 2016. VIII International Printmaking Biennial Douro, Portugal; 2015. "Premio Acqui" XII International Biennial of Engraving, Italy; 2013. XVII International Print Biennial Varna, Bulgaria.

"He has produced his work from lines, textures, stains and contrasts, diverse materials, techniques and surfaces; giving notorious importance to the processes and experimentation and thus represent the memory, the deterioration of things and the pass of the time."

Mexico

María Luisa Sánchez

1983

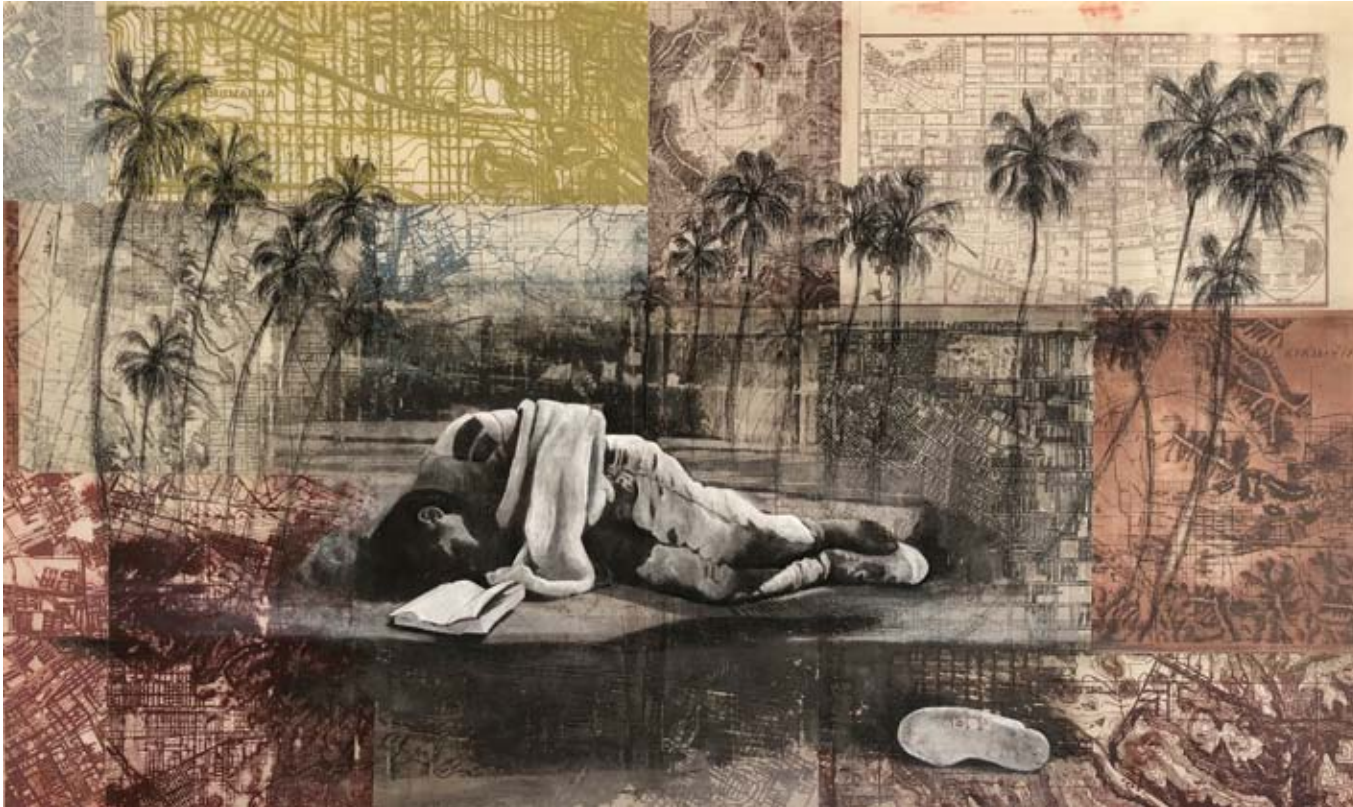


Las curvas
Lithograph on Veracruz marble
85 x 115 cm

Visual artist dedicated to the craft of engraving and drawing, interested in landscape, street, architecture and space. She studied Visual Arts at the Escuela Nacional Artes Plásticas-UNAM and at the Universidad Nacional de Colombia. She was coordinator of the Graphic Production and Research Workshop Carlos Olachea ENAP. Co-director of the Colectivo Ruta Gráfica MX. Member of the National System of Creators of Mexico. Her work has been exhibited collectively and individually in several states of the Mexican Republic as well as abroad, Serbia, USA, Canada, Poland, Romania, Slovakia, Vienna, Spain, Argentina, Cuba, China, Germany, Taiwan, Bulgaria, Macedonia, etc. **Awards:** 3rd place - VIII International Engraving Exhibition Amigos de la Huella, Colombia 2023. 5th International Printmaking Triennial, in Belgrade Serbia 2023. 1st prize - V International Biennial of Engraving José Guadalupe Posada 2022. International Biennial of Works of Art on Paper (Bosnia and Herzegovina) 2020. 3rd place at the 3rd International Salon of the Association of Fine Arts, Kraljevo, Serbia, 2015. lemszot@hotmail.com | Instagram: https://www.instagram.com/_luisa.estrada/

“Throughout my career, I have explored my everyday life through images, focusing on graphics and printmaking. This practice allows me to experiment with different approaches in terms of media, dimensions, and objectives. The images I create reflect urban reality, delving into aesthetics, construction processes, and specific elements of the landscape. I consistently discover new reasons to work within the city, gaining understanding and letting go of certainties. The printmaking technique enables me to exhibit my pieces simultaneously in various locations. Additionally, I engage in collaborative projects that encompass diverse sectors of the population, involving territorial movements and sharing my expertise in printmaking.”

Marianne Sadowski



The Play (from the series Life on the Streets), 2022
 Recycled polyester plates, direct transfer, color pencil, graphite, ink
 60,9 x 101,6 cm

Marianne Sadowski is a visual artist and art educator born and raised in Mexico City. She lives and works currently in Southern California. Living between Mexico, Germany and the US has shaped the way she understands the world from different angles and cultures. The use of grid-like compositions in her printmaking and mixed media artworks, serve as an abstract organizing system of thought. Using multiples and grids becomes a metaphor for a quest of her understanding of the world through variable pieces. Her artworks reflect her socially engaged art practices evolving along themes of social justice, migration, climate change, nature and time. Her art has been exhibited nationally and internationally (The Museum of Contemporary Art, Oaxaca, Mexico, The National Museum of Mexican Art in Chicago, Museo de la Estampa, Mexico, Los Angeles International Airport, Taller Boricua, New York, KuBa Germany, University of Notre Dame, Indiana, Mexic-Arte Museum, Austin, Texas, El Camino College, LA, SPARC, LA, Self Help Graphics, LA, Scuola Internazionale de la Grafica, Venice, Italy, among others). She has been an active member of print collectives in Los Angeles. She serves and has served as a board member in Printmaking Networks such as the Los Angeles Printmaking Society, Consejo Gráfico Nacional and Self Help Graphics Artist Board. Sadowski has been teaching art for over 25 years in different Museums, Schools and non-profit organizations.

"I am drawn to the process-based quality of printmaking which sometimes serves as a foundation in my work for layering drawing and mixed media. In this process of layers and grid systems, I process my thoughts and draw connections and associations to try to reflect the complexity of understanding the present world we live in."

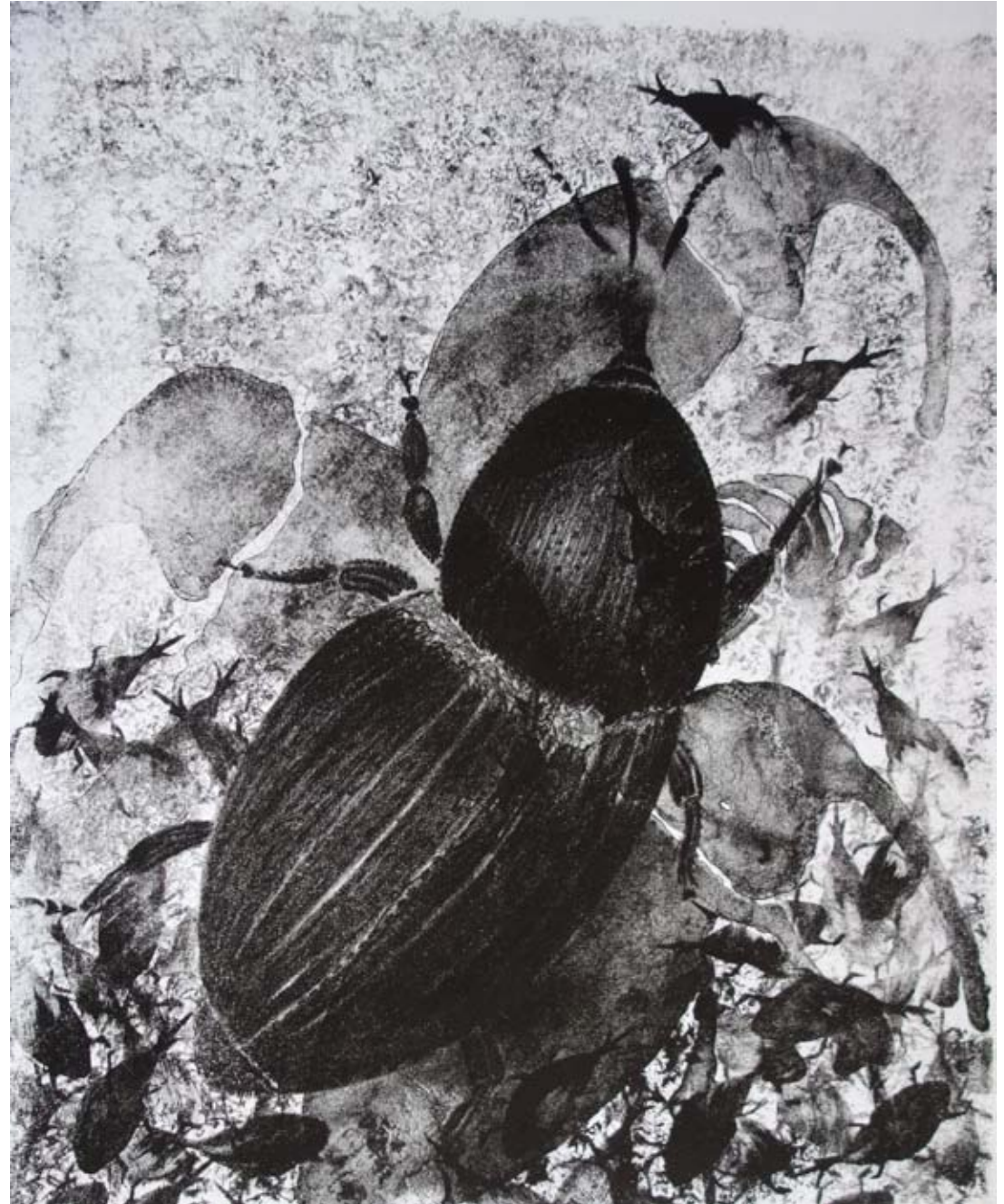
Mexico

Sandra Díaz

Bachelor Degree in Arts. Posgraduate in Art Appreciation. Bachelor in Agro Zootecnista Engineering. Visual artist, current coordinator of ComuArte (Coordinator of women in Art) Chiapas, Participant of more than 100 collective and individual exhibitions which have been presented in several states of the Mexican Republic and also abroad in countries like Taiwan, Armenia, France, Russia, Switzerland, the United States, Canada, Spain, Poland, Romania, Germany, Brazil, Peru, Guatemala, Bolivia, Colombia, Chile, Nicaragua, Portugal, and Malaysia. She earned the prize for research and artistic development projects given by the University of Science and Arts of Chiapas (UNICACH) 2008 and also the prize of the Stimulus Program for Creation and Artistic Development (PECDA) 2011 in the category of Creators with a trajectory. She has been an etching adviser for the same program (PECDA) 2014 and 2020. Her work is part of the cultural heritage of the National Polytechnic Institute (Instituto Politécnico Nacional) in Mexico City and also part of the cultural heritage of the University of Science and Arts of Chiapas. It is also part of collection located and the Rozas Botrán foundation in Guatemala.

www.comuarte.org | www.facebook.com/sandra.diaz.5872

“Engraving allows me to establish a very close link between Science and Art, establishing dialogues that allow us to appreciate science and art from other perspectives.”



Picudos (*Politicus astutus*), 2019
Litografía en mármol mexicano
50 x 40 cm

Víctor Manuel Hernández

1963



Entes Mutables De La Tierra, 2022
Linocut Printed On Cotton Paper
80 X 120 Cm

Víctor Manuel Hernández Castillo (1963), is a figurative graphic artist from Mexico City, specialized in large linocuts, and distinguished for revaluing the importance of traditional techniques with the aesthetics of the grotesque and the human condition as the central axis of his work. Visual arts bachelor graduate in 1985 at the National School of Plastic Arts, National Autonomous University of Mexico; 1991 Magister Studies at the Academy of Fine Arts of Cracow Poland, and at the National School of Fine Arts in Paris France as an invited artist. 2022 Doctoral Graduate in the Academy of Fine Arts in Katowice, Poland. He won several international awards, among the most recent: 2011 Winner the First International Triennial of Print, Belgrade, Serbia. 2018 Special Award in the IX International Triennial, Bitola, Macedonia, 2019 Equal Prize in the 20th International Print Biennial Varna, Varna, Bulgaria. 2019 Nomination to Prize in the VIII International Triennial of Graphic Arts, Sofia, Bulgaria. 2020 Grand Prix in the Fourth International Printmaking Biennial, Cakac, Serbia. 2021 Award in the International Art Exhibition/Competition, organized by the Kalaratnam Foundation of Art Society, India, Special Jury Award in the VI International Biennale Print, KAZAN-RIDER, Tatarstan Republic, Russia, Special Honorary Award in the X International Triennial of Graphic Art, Bitola, North Macedonia, Honorable Mention in the Third International Print Biennale Yerevan, Armenia, Nomination for Award in the XXI International Biennial Print Varna, Bulgaria.

“The interest for the grotesque in my work as a mode of graphic representation, distorts and disfigures natural forms in which human features can be seen through the animal metamorphosis. The last linoleographic series, the research be consider an exploration of the human condition or what it is to be human or machine, in the context of contemporary society as a metaphor of the lack of balance between technological and spiritual development as well as the destruction of their natural environment. The creatures could stand for persons in our visible world or stand symbols for the symptomatic change in human behavior under the reign of technology.”

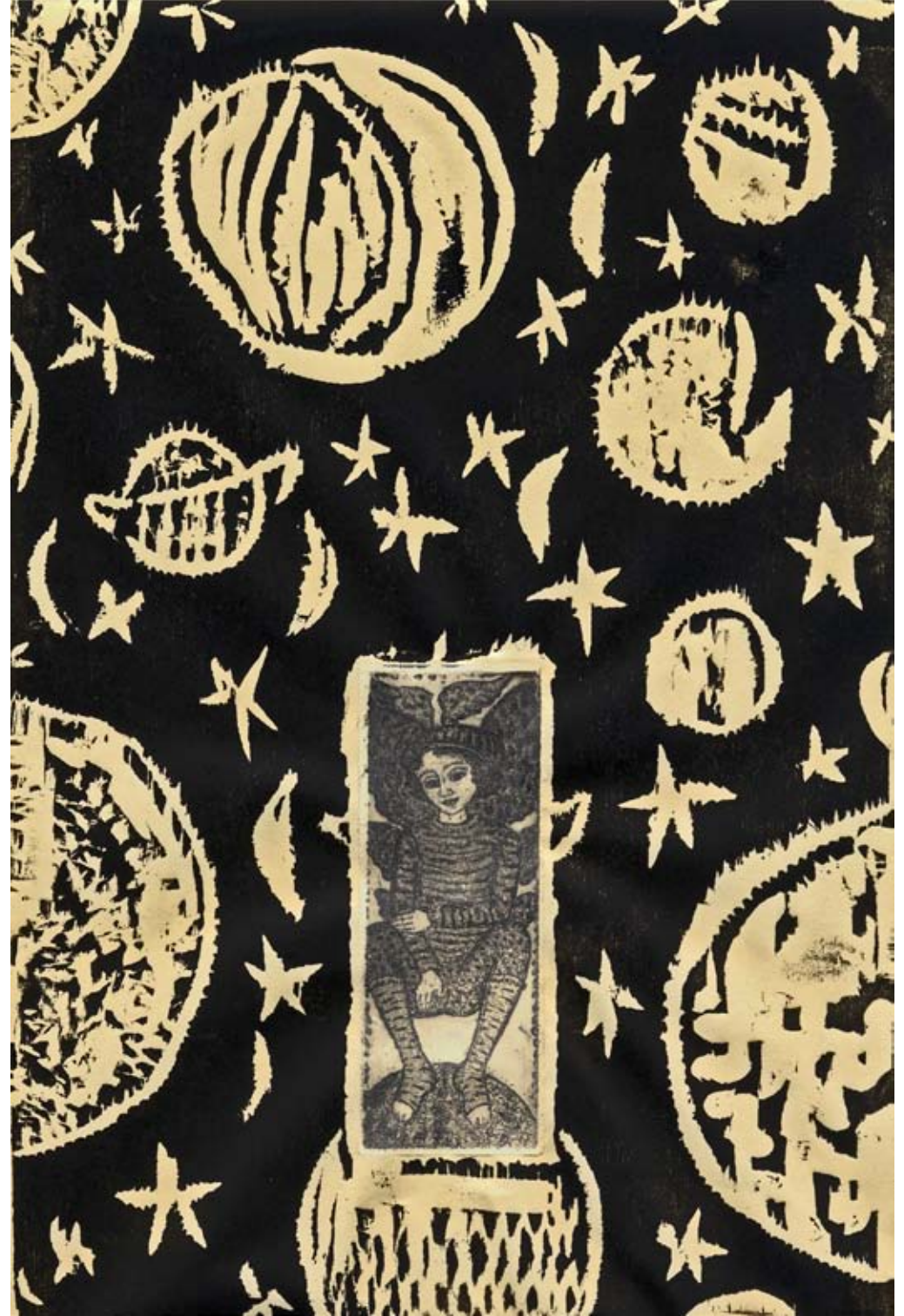
Netherlands

Bert Menco

Bert came to the US from The Netherlands 1982 where he for many years as a Research Professor at Northwestern University's Department of Neurobiology (Evanston, IL). Next to his career in science he has always been active in the arts. In 2023 he returned to The Netherlands, Zaandam, where he now works as an artist. His works are included in private as well as several public collections, e.g., Museum Rotterdam (The Netherlands), China Print Art Museum (Shenzhen, China), the Douro Museum Printmaking Collection (Portugal), the Elmhurst Art Museum, and the Illinois State Museum. Awards include the "Third Sapporo International Print Biennale" (1996, Sapporo, Japan), a "Imprima 2012, Mostra Internacional de Gravura" (2012, Sobral, Brazil), and the "Boston Printmakers 2013 North American Print Biennial" (2013, Boston, MA). <http://www.bertmenco.com>

"Bert's art has been affected by his research activities insofar as the often-tedious discipline needed in research is also used in his art; obtaining the final image is like a research goal. He explored several printmaking techniques, intaglio (etching, drypoint and mezzotinting) as well as wood- and linoleum cuts and sometimes even combined intaglio and woodcut in a same image."

"Shomer ha'Olam" ("Guardian of the World"), 2019
woodcut, etching, aquatint, chine collé
30 x 20 cm





"And?", 2019
À la poupée etching/aquatinted background
69 x 53 cm

Netherlands

Frans de Groot

1949

Josée Wuyts

1961

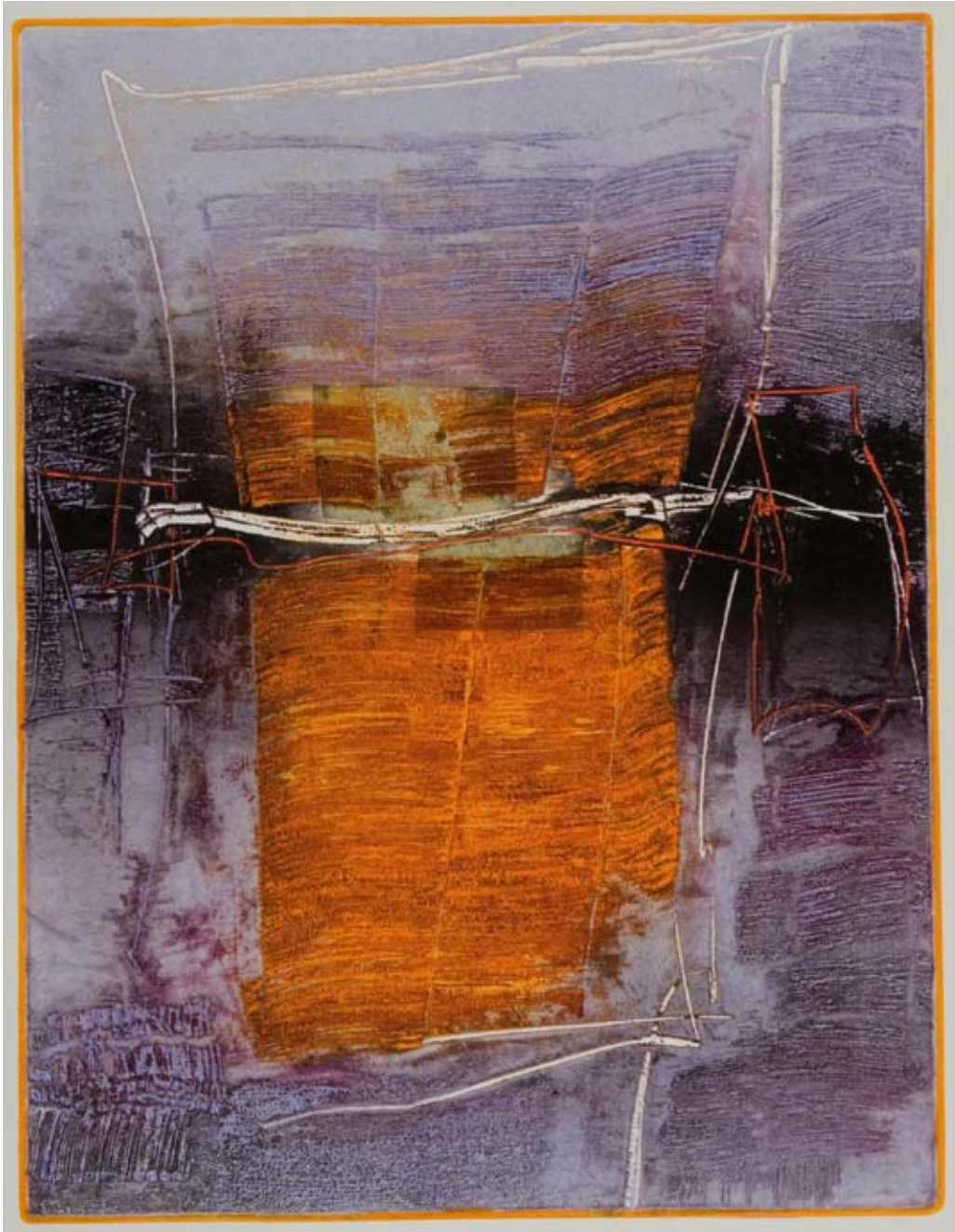


8 with rhythm and patterns, 2022
Dry point, etching, aquatint
65 x 100 cm

Awards: 2005 Second prize of the Noord-Limburgse Industrial prize for graphic art 2005, Belgium, 2006 Honourly mentioned at the international graphic triennial Bitola, Macedonia, 2009 Special prize at the World art mini print annual Lessedra, Sofia, Bulgaria, 2011 Honorary diploma at the Iosif Iser Print Biennial, Romania, 2021 Honorary-a special award for the development of world contemporary graphic art, ITG-Bitola, 2023 Certificate of honour, International biennial of miniature art graphics and drawings-Bitola. joseewuyts@hotmail.com | wuyts-degroot.exto.nl

"We, Josée Wuyts and Frans de Groot, both graphic artists, worked together since 1990 in the Netherlands. We used various techniques, such as etching, woodcut, linocut and dry point. Each work contains elements of both artists. Our work could be big or small. Along the years we had several themes. Working together is based on confidence and respect. Our prints were growing slowly but steady. We liked to spend a lot of time in our studio, meanwhile our prints travelled all over the world and were exhibited in several biennials and triennials. A few times we were honoured. On 23-01-2023 Frans de Groot suddenly died. Our interesting oeuvre stays and I - Josée Wuyts - try to show it to graphic art lovers."

Nicol Rodriguez



Royal Academy of fine arts (diploma painting and graphic). The artist is working with galleries in Paris and New York...and has exhibited into International art fair in Hong Kong, shangHai (Art ShangHai Mart, Beijin (CIGE), Singapore (Art Stage), Belgium (Lineart) Dutchland (Art Kalrsrhue), FR (Art Strasbourg),NL (Kunstrai and Art The Hague) and CH (Art Geneve).

"If life is to be on the move, travelling would be my reality and belief... Long time ago, 3 caravels discovered, by chance, a new continent after a long trip on the ocean... And still following straight away, it looks like to be back but to another world, somewhat diverse from the older one... What is today? It is really elsewhere? I am living on earth ...and even in progress, I should not know everything. So, I am simply going on, living by myself and creating new universe, new continents out of my heart and thoughts... but and certainly... I should not know everything. I am forever. So and at last, if I am feeling to be a continent relating to the stars, I could give it to you, at your desire."

Sisma
Color Etching
60 x 50 cm

Catomba
Color Etching
60 x 50 cm





Xenia
Color Etching
60 x 50 cm

Heteos
Color Etching
60 x 50 cm



Netherlands

René Korten

1957



Fountain 1, 2022
Print, printed acrylic on paper
21 x 29,7 cm

René Korten, born in 1957, is a visual artist who is living and working in Tilburg (NL). He exhibited in many galleries, artist-initiatives and museums in and outside The Netherlands. His works are included in the collections of Museum Belvédère Heerenveen, Museum van Bommel van Dam Venlo, IKOB Museum für Zeitgenössische Kunst Eupen, Vincent van GoghHuis Zundert, Museum Jan Cunen Oss and in many corporate and private collections. He is Teacher Fine Arts at the Academy for Art Education, Fontys Academy of the Arts, and co-founder and curator of artist-initiative PARK-Platform for Visual Arts, both in Tilburg.

www.renekorten.nl

"I create layered paintings and works on paper that reflect the complexity of the world. I do not literally comment on reality, but create an equivalent by giving space to natural processes in paint and making resolute interventions in them. The alternation of control and chance, of rule and surrender, attack and acceptance leads to a energy-charged whole. By deploying opposing forces in my work, I distil meaning and beauty from friction."

New Zealand

Mark Graver



15 Houses, 2019
Digital pigment print
50 x 90 cm

Mark Graver RE has been based in Kerikeri New Zealand since 2003. Originally from the UK he studied at Leeds Polytechnic (B.A. Hons Fine Art 1985-88) and Camberwell College of Arts, London (MA Printmaking 1994-95). Mark established the Wharepuke Print Studio in 2005 (NZ's only dedicated Acrylic Resist Etching workshop) and is author of the printmaking handbook *Non-Toxic Printmaking* (2011, London, A&C Black). He is a committee member of Prism Print International, an Honorary Member of the Print Council Aotearoa New Zealand (PCANZ) and an elected Full Fellow of The Royal Society of Painter-Printmakers, London (RE). His work is held in many international public collections including the V&A Museum, London, The Ashmolean Museum, Oxford, UK, and in Australia, China, Thailand, NZ, USA, Mexico, Japan, Malaysia, Taiwan, South Africa and Europe.

www.markgraver.com | mark@markgraver.com

"Working with digital and traditional intaglio techniques Mark Graver's work explores notions of memory, place and time. The traces of time etched into the environment, be it natural or urban, external or internal, personal, historical or shared; the surfaces making up a city, a place, or the forms of nature, observed, remembered, recorded and abstracted. The works are layered, much in the way memories are - things come to the fore, emerge then disappear."

Dónall Billings



Íonacht, 2022
Etching
21 x 29,7 cm

Our relationships with each other and our environment influence Dónall's Billings work. Influencing works on paper and sculptural artworks or a combination of all these elements. He seeks to maintain a consistent practice and remain open to influences that will enable the creation of high-quality artworks giving the best voice for self-expression. Dónall is the current manager/technician at Belfast Print Workshop (BPW) with many years of experience in printmaking. He achieved a BA (Hons) Fine Art Printmaking at the Belfast School of Art and an MA Arts Management at Queen's University Belfast and works mainly out of BPW. studio@bpw.org.uk | www.bpw.org.uk

"Íonacht is the Gaelge word for purity and Sionmheilt means weathering or erosion, both words have connotations with circumstances within our world but also have multiple meanings particularly in how they are signalled and received."

Norway

Kirsti Grotmol

1950



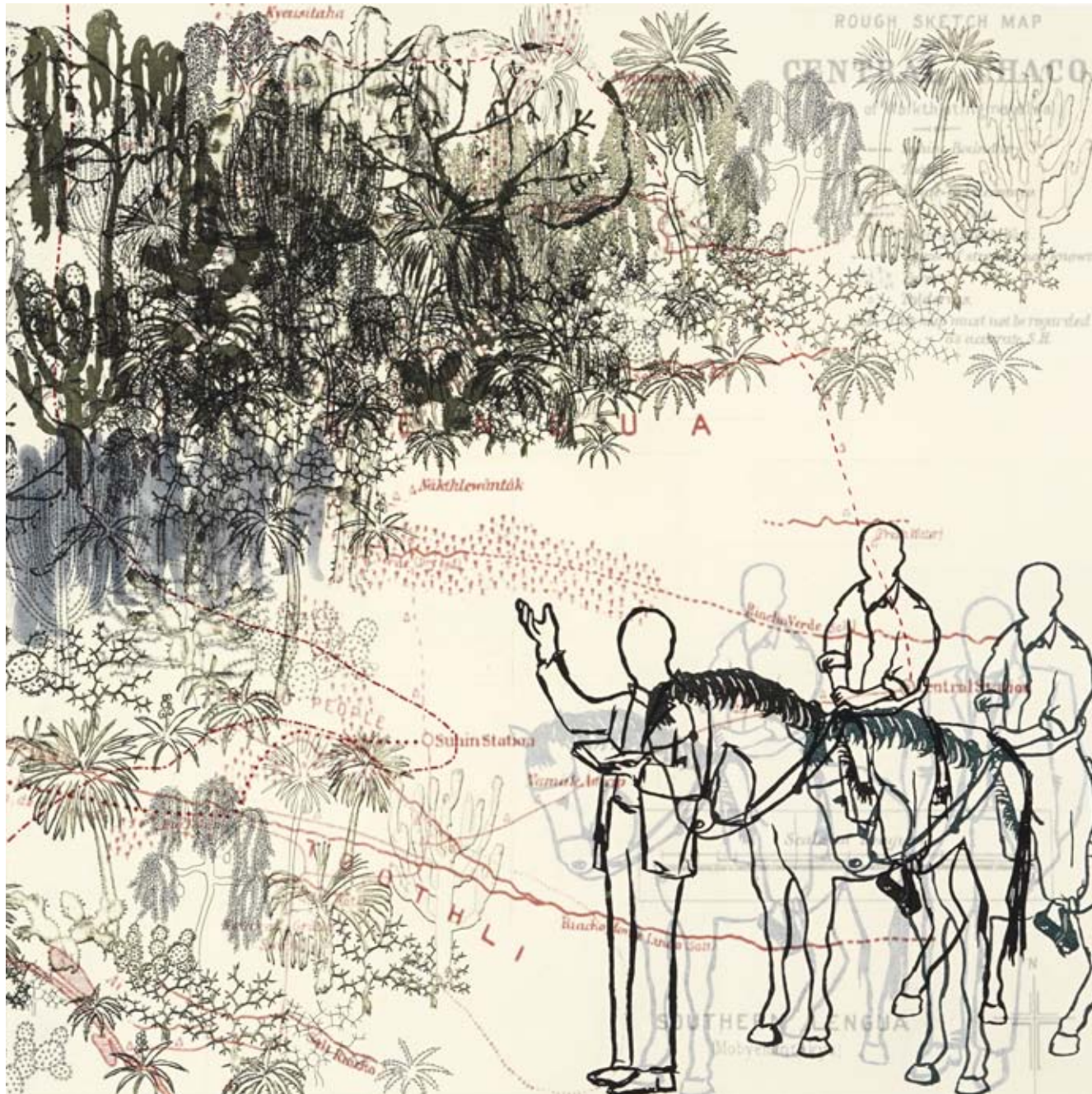
HEADS 1 & 2, 2023
Monoprints, Japanese wood block
print on Kozo paper
21 x 30 cm (diptych)

Kirsti Grotmol lives and work Oslo Norway. Born 1950. **Education:** Art Academy Lisboa Portugal State scholarship one year. National College of Art, Crafts and Design. TV and Film Academy. Cand. Phil. College for Teachers of Art. Photo Art School - all Oslo Norway. **Study travels:** Leather masks in the Commedia dell'arte tradition by Padova Italy. No-masks The Kongo No Theatre Japan. Graphic Arts Kyoto Seika University Art department by Akira Kurosaki. **Residencies:** France, Greece, Lithuania, Latvia, Germany Exhibitions in Japan, China, Taiwan, Egypt, Canada, USA, Russia, Germany, France, England etc. Special soloshow: The National Gallery Sofia Bulgaria. My film: "The Girl from Nordland. Model for Edvard Munch" screened: Norwegian & Swedish state TV, Centre Pompidou Paris, The Munch Museum Oslo.

"My works Head 1& 2 are part of an ongoing series. I like the way the Japanese wood block technique "Mokuhanga" gives me the freedom to experiment and work individually with each print and make a series of connected works. I use only hand tools and are therefore able to alter each print during the process. I also work with etching, lithography as well as photo, video, painting and sculpture."

Miriam Rudolph

1983



Miriam Rudolph was born and raised in a German Canadian Mennonite community in Paraguay in 1983. In 2003 she moved to Canada to study Fine Arts at the University of Manitoba where she graduated with a Bachelor of Fine Arts Honours in 2007 and a Bachelor of Education in 2010. She completed a Master of Fine Arts in Printmaking at the University of Alberta in 2017. She has received numerous scholarships, awards, and grants. She has shown her work nationally and internationally in Canada, the USA, Paraguay, Europe and Asia. In 2021/2022 she was invited to work on an artist residency project with the British Museum and she was commissioned to create a series of prints for the Winnipeg Art Gallery. She currently lives and works as an independent artist in Winnipeg, Canada. www.miriamrudolph.com | contact@miriamrudolph.com

"I am interested in the repetition and reproducibility of printing plates to create complex multilayered intaglio prints about colonization processes, concepts of land ownership, dispossession, encounters and relations between settler and Indigenous communities, and conversations towards reconciliation and restitution."

Terra Nullius, 2022
Intaglio, digital print, chine-collé
45x45cm

Poland

Alicja Snoch Pawlowska

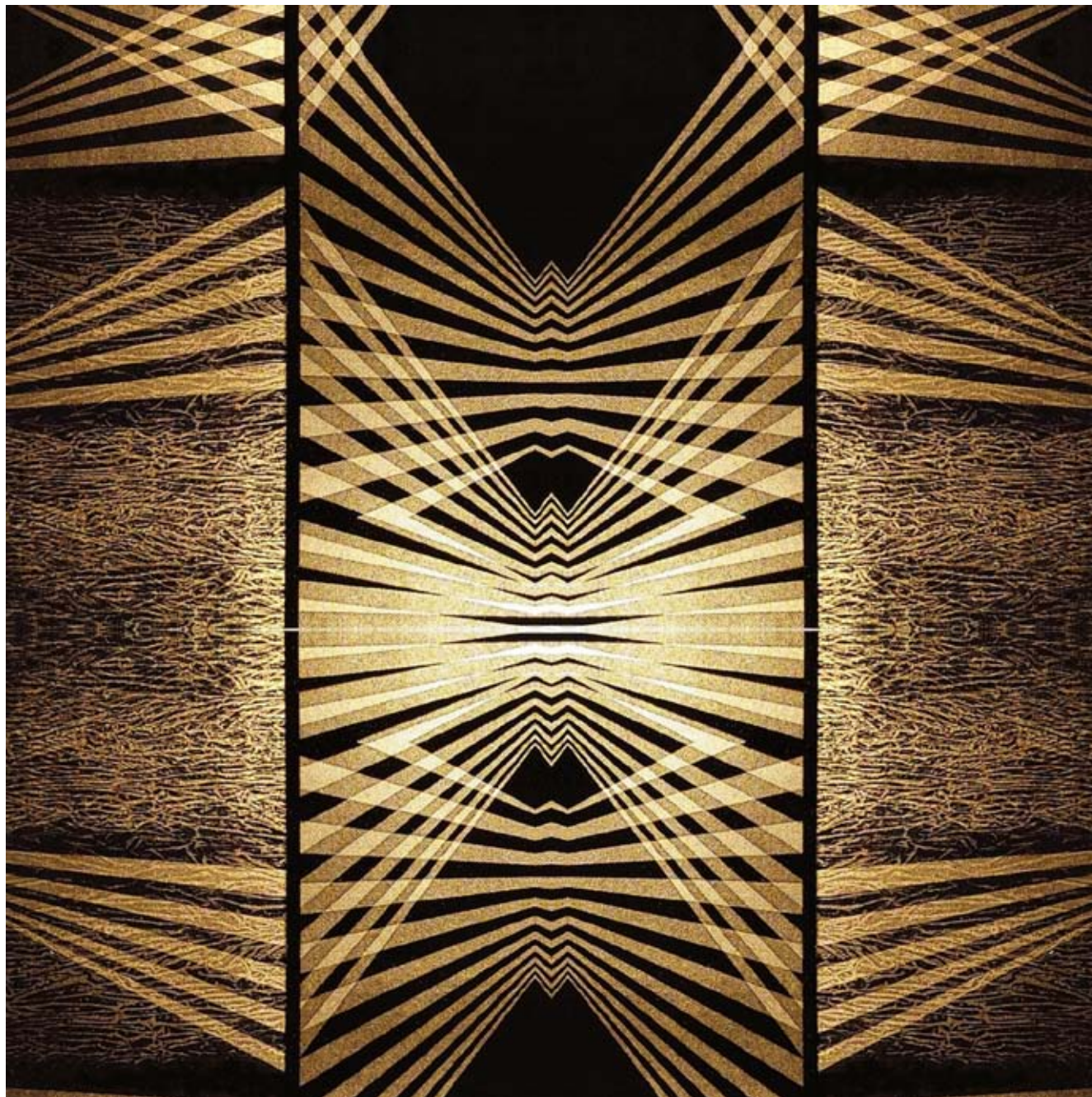
1969

Born in 1969. Studies at the Faculty of Fine Arts at the Mikolaj Kopernik University in Torun 1988-1993. Since 1995 she has been working at the Faculty of Arts of the Maria Curie-Sklodowska University (UMCS) in Lublin, currently at the position of Professor of UMCS in the Department of Printmaking. In 2016-2019 Vice-Dean, in the term 2019-2024 Dean of the Faculty of Arts UMCS. Her artistic portfolio includes 15 international distinctions and awards, 9 solo exhibitions, 80 group exhibitions in Poland, 150 international art competitions, among others: 2018 – Third International Printmaking Biennial 2018 in Čačak, Serbia; 2020 – The 2nd TKO International Miniprint Exhibition – Tokyo, Kyoto, Osaka, Japan; 2020 – Eight Miniprint Kazanlak 2020 - Kazanlak, Bulgaria - Honorary Mention; 2020 – 10 INTERNATIONAL PRINTMAKING BIENNIAL OF DOURO 2020 - Portugal
2022 – VI International Mini Print Cantabria – Santander, Spain – 2 Prize

alicjasp@interia.pl

“My graphic works arise from the need to search for meaning, beauty and harmony. The creative process leads to an intermingling of organic forms and geometric arrangements of illuminated forms. Here I use gold mineral paint to make the light more real, material, touchable...”

Interval 1, 2023
Serigraphy
26 x 26 cm



Andrzej Kalina

1952



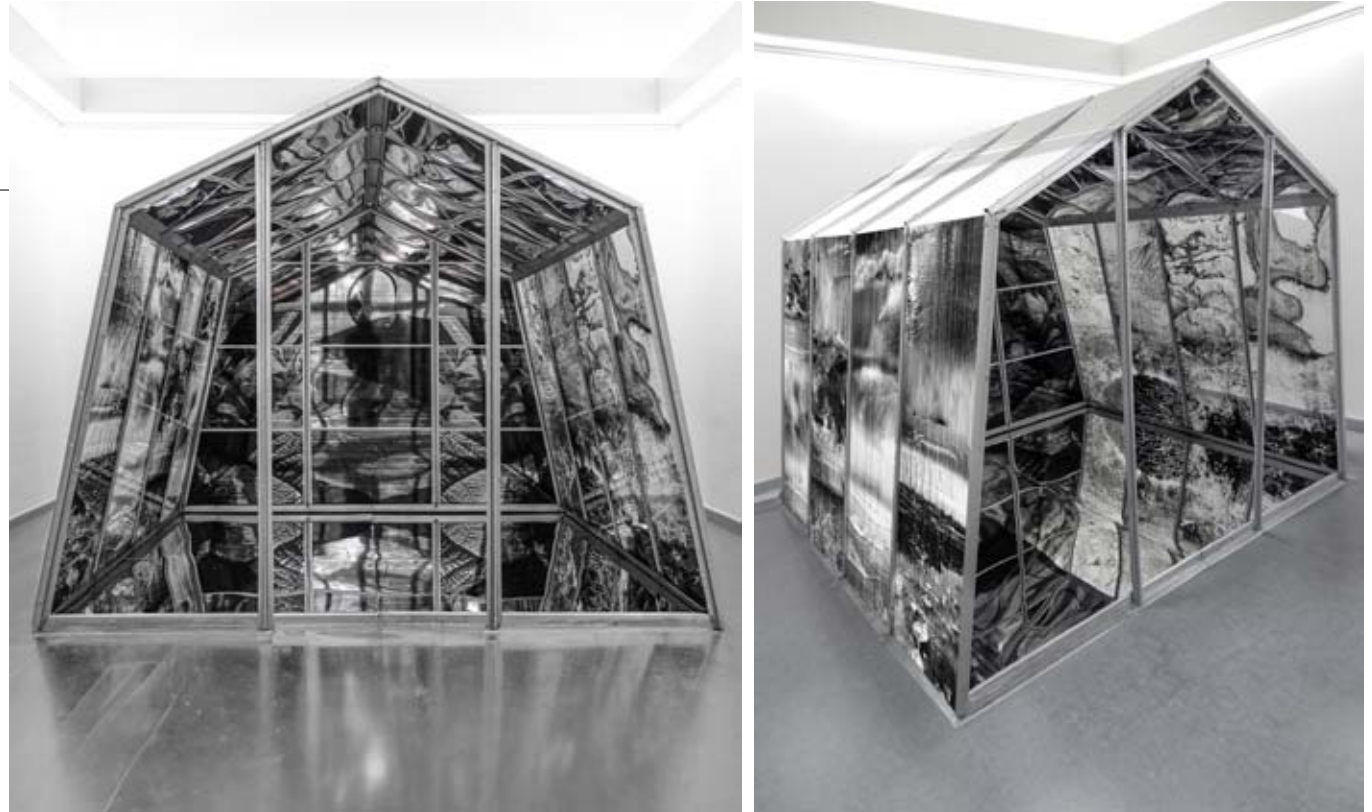
Born 1952 in Lidzbark, Poland] graduated from the faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. Doctorate degree he obtained at the Faculty of Graphic Arts of Maria-Curie Skłodowska University in Lublin in 2003, the degree of habilitated he obtained at the Faculty of Graphic Arts of Academy of Fine Arts in Warsaw in 2010. He runs Printmaking Studio at the Faculty of New Media Art of Polish-Japanese Academy of Information Technology in Warsaw. He creates artistic prints, installations, environments, as well as artistic objects. Since 1978 he is a member and co-founder together with Andrzej Dworakowski and Marek Jaromski of the artistic group "Warsztat". He presented works at more than 60 individual exhibitions and over 450 group exhibitions in Poland and abroad [among others France, Germany, Italy, Japan and Portugal]. In 2020 received Gold Medal of Gloria Artis given by Minister of Culture, National Heritage and Sport in Poland.

"His work were awarded many times, among others at the 1st International Print Triennial in Cracow and the 13th Gielniak Graphic Art Competition in Jelenia Gora. His works are part of the collections of museums in Poland and abroad, The British Museum in London and MoMa in New York. In 1990 as one of the 13 Polish printmakers was presented in A.Beyer, B. Savoy, W. Tegethoff Encyclopedia "Allgemeins Kunsterlexikon."

From series Augmented Reality, 2023
Graphic object, mixed technics
26 x 26 cm

Poland

Barbara Kasperczyk



From the series Paradise Lost
Arché terra nostra - Balance of the Universe, 2020/ 2022
Own mixed media, UV print EA
180 x 214 x 2014 cm

Polish-German artist and curator of the Graphic Art Event REFLEKSY in Elbląg, Poland since 2020. She is the author of many solo exhibitions and has participated in numerous projects and group exhibitions in Poland, Germany and abroad. **TRAINING:** After graduating from the art high school in Munich, she studied at the Academy of Fine Arts in Katowice, Poland. From 2012 to 2015, she did her doctoral studies at the Faculty of Graphic Arts at the Academy of Fine Arts in Cracow. On December 18, 2015, she received a doctoral degree in the field of Fine Arts, the artistic discipline of Fine Arts. **TRAINING ACTIVITIES AND OTHER:** In 2007, she received a scholarship and participated in the Visiting Lecturer project at the North Wales School of Art and Design in Wrexham. She worked at the graphics department of the Academy of Fine Arts in Gdansk, Poland. The main subject of her work is the nature and the contemporary society, which is symbolized by walking crowds of people superimposed on many layers in her graphics, creating a multidimensional space of "image". In her search for a new way to depict space she uses both the classical graphic technique and the latest technological possibilities of image and digital printing on various materials.
www.mapping-printmaking.com | www.facebook.com/barbara.kasperczyk | barbara.kasperczyk@web.de

"Through a catabole, an eruption, the world arises with matter; it is the basis of everything that follows. But at first the sidereal system, in the orbiting of the celestial bodies around themselves and against each other, is stretched into a spatial and temporal infinity in relation to the following natural processes. The sidereal system is not placed in space and time, but spans infinite space and is the "master of time" in its eternal cycle." (Schelling, Exposition of the Process of Nature, X: 323, 329) Arché terra nostra is a graphic object, which is intended to connect individual images that combine to form a unity through light and space. The object is both a matrix as well as a print that changes depending on the viewer's angle of view and reveals every detail of the surrounding space and even the viewer himself."

Janusz J. Cywicki

1949



Crushed, 2018
Object (own tech., silk-screen, paper)
200 x 350 x 10 cm

Born (1949) in Przemyśl. Art studies in the years 1972-76 at the Faculty of Painting, Graphics and Sculpture at the State College of Fine Arts in Poznań. Diploma with honors in 1976. Scholarship holder of the Government of the Kingdom of Belgium at HISK / Hoger Instituut voor Schone Kunsten / Koninklijke Academie voor Schone Kunsten / Antwerp. Scholarship holder of the Minister of Culture and Art, the Voivode of Przemyśl and the Mayor of Przemyśl. Member of the International Print Triennial Association and European Artists e.V. in Germany. Participation in over 350 collective exhibitions, including international biennials and triennials of graphics and drawing: Kraków, Katowice, Wrocław, Toruń, Rzeszów, Toronto, Kanagawa, Gyor, Ivano-Frankovsk, Ljubljana, Tuzla, Maastricht, Bitola, Bhopal, Tallin, Eivissa, Taiwan, Sapporo, Middlesbrough, Cairo, Oldenburg, Nuremberg, Rio de Janeiro, Sarajevo, Vienna, Douro. He has received 40 awards and distinctions. janusz.cywicki@gmail.com

"My current realizations can be described as free constructions of three-dimensional objects and installations, with a form depending mostly on the space they are annexing. The same elements can be re-used multiple times in subsequent realizations - depending on the specific situations or needs. Printmaking objects created in such a manner produce brand new forms, and - what follows - brand new messages each time, relying on many (subjective and objective) factors, which determine their final value."

Poland

Łukasz Cywicki

1975

Born in 1975 in Przemyśl / Poland. Graduated from the Academy of Fine Arts in Poznań (the Faculty of Painting, Graphic Arts and Sculpture). He completed his master's diploma in 2000 in the Woodcut Studio of prof. Zbigniew Lutomski and at the same time in the Painting Studio of prof. Jan Switka. He completed his PhD in 2008 at the Faculty of Graphic Arts of the Academy of Fine Arts in Kraków / Poland, and habilitation in 2018 at the Department of Graphic Arts and Visual Communication at the University of the Arts in Poznań. He works as an associate professor at the Institute of Fine Arts of the College of the Humanities of the University of Rzeszów / Poland. The author of 46 individual exhibitions, he took part in 1,050 collective exhibitions in Poland and abroad. Winner of 86 awards and distinctions.

"My graphic work focuses mainly on the relief printing technique - linocut, which is for me the basic form of artistic expression. The aim of my creative work is to continue the problem related to the concept of time, which I have been analyzing and developing for over a dozen years."

Space of time - II, 2023
linocut
95 x 65,5 cm



Malgorzata Basinska

1975



For Polish Heroes, 2023
Lithography
30,5 X 179 cm

Member Of Zpap In Poland And Norwegian Artists Organisation /Nbk - Uks). Master Of Art, Diploma From The Academy Of Fine Arts, Gdansk, Poland Art Medieitor Fra 1989 The Nasjonalmuseum For Contemporary Art, Dep. Riksgalleriet, And From 2000 For Riksutstillinger And From 2005 For The National Museum For Art, Architectur And Design (Touring Museums Exhibitions In Norway: "Holdepunkter", "Odysse", "Modellmakerne", "Fråvær", "Sanna Afrika", "Contemporary Art From South Africa", "Imperfectum", "Gothic", "Drawing Biennale", "Luftfarer", "Hjertebank" (Latido)– Contemporary Art From Cuba. From 1996 Malgorzata Basinska Has Organised International Workshop And Symposia **Titled:** "Contemporary Art At The Point Of Intersection Between Cultures And Nations", In Ryn, Poland. In 1996 Malgorzata Basinska Established Artists Own Contemporary Art Gallery In Teutonic Borg In Ryn, From Xiv – And Presentet And Medieited International Contemporary Art To The Pablic. From 1981 Malgorzata Basinska Took Part In Over 100 Exhibitions. Malgorzat Basinska Is Visual Artist And Express Herself In Different Disciplines: Painting, Graphics (Litography), Textile, Photography, Video.

<http://malgorzata-basinska.com> | e-mail address: mbasinska@yahoo.no

"Art is a space of freedom. This sacred space - during the current global tensions and growing world conflicts, such as overpopulation, and increasingly scarce food, water, and air. Environmental pollution, epidemics, pandemics, and wars contribute to the fact that we hold our breath more and more often. Depopulation and migration of people for various reasons contribute to the specter of an increasingly difficult modernity. Art starts from human life's material and psychological aspects in specific times and contexts. The main theme is based on contemporarily as a source of inspiration and a starting point for new visions of the world. Works aims to analyze contemporary human lives and behaviors, the relationship between man and urban/natural background, and the historical issue that is present. I am interested in the contemplative dimension of the presented work. The meditation about the daily contact between humankind and contemporary phenomena is always an object of artistic investigation. The world, its global image, and its vision force us to reflect on what will happen in the next 10, 50, 100 years. What will remain of us.... What will remain for the next generation?"

Porto Rico

Fernando Santiago

1951

Fernando Santiago Camacho

Nace en San Juan, Puerto Rico en el 1951.

Bachillerato en Educación Artística, Universidad Interamericana de Puerto Rico. MA en Educación Artística San Francisco State University, California. Cursos de grabado en la Academia Internacional de Verano, en Salzburgo, Austria, año 1987, Desde el 1979 al 2020 Profesor de arte gráficas y educación del arte de la Universidad Interamericana de Puerto Rico, Recinto de San Germán. Director del Programa de Arte del Recinto de San Germán del 2001 al 2004.

Exposiciones Individuales Internacionales:

2015 9na. Trienal Mundial de Grabado Chamalieres, Francia

2010 5ta. Bienal internacional de Grabado. Douro, Portugal

2007 Museo de Arte Moderno, Santo Domingo, República Dominicana



No more I prefer a lot of love, 2023
Serigraph and drawing
64 x 49 cm



Interwined faces, 2023
Intaglio aquatint Copper plate
54 x 31 cm

Porto Rico

Ismari Caraballo Milanes

1951

2023 – 2024 - Educational Curator at the Poligrafica of Puerto Rico: Latin America and the Caribbean. 2016 – present - renowned as a printmaker and instructor in etching, screen printing, illustration, drawing, and painting. She has conducted workshops in various museums and institutions, including the Museum of Art of Ponce, Museum of Contemporary Art, Museum of Art and Design of Miramar, Museum of the Americas, foundations, and both public and private schools. **2010 to 2023**, participated in numerous collective exhibitions in Puerto Rico and internationally France, Italy, Japan, E.U., Germany, Macedonia, Spain, Portugal and India. Honorable Mention in the 3rd International “Enter into Art” in Cologne, Nassau, and the Rhine-Region, Germany, and is part of the 15 selected artists in the “Enter into Art” Winner Exhibition in the Town Hall Foyer of WeiBenthurn, Germany. Additionally, she was selected among 35 artists in the International Print Exchange India and became a 75 finalist in the Osten Biennial, Macedonia 2022-2023. **Training:** 2017 - Universidad Caribbean de Bayamón, Puerto Rico, Maestría en Arte en Educación con especialidad en Museología. **2006 - 2008:** Universidad Interamericana de San Germán, Puerto Rico, programa de investigación Ronald E. McNair. **2004 - 2008:** Universidad Interamericana de San Germán, Puerto Rico, Bachiller en Pintura y artes gráficas. **2002 - 2004:** Escuela Vocacional Santiago Rivera García Yauco, Puerto Rico, Certificación en arte y diseño publicitario. **Training Activities and other:** 2016 – 2018 - She collaborated with Prof. Fernando Santiago as an assistant in the Non-Toxic Printmaking workshop at the 8th and 9th International Printmaking Biennial of Douro, Portugal.

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Nuestro Naufragio, 2023
Intaglio, Dry point and carborundum
39.3 x 101.6 cm





La Nave del Olvido, 2022
Intaglio, Dry point and carborundum
50.8 x 43.2 cm

Porto Rico

José G. Ojeda

1982



La Perla, 2020
Polymer, dry point
14 x 125,3 cm

José G. Ojeda López is a Puerto Rican multimedia artist. He is a graphic designer, sculptor, printmaker, painter and certified artisan. He has a BFA from Pratt Institute in Brooklyn, New York, and MFA in sculpture and print making from the Interamerican University in San Germán, Puerto Rico. He has taught art and design workshops in New York, India and Puerto Rico. He also committed to his community working volunteer hours as artist-in-residence at the La Casa del Libro Museum & Library in Old San Juan. His prints blends of old and new to reflecting a history of art in current cultural scenarios and modern technology.

Jose Gracia Vega

1982



Jose Gracia Vega was born August 31, 1982, in Ponce, Puerto Rico. At the age of 12 years, his visual arts teacher discovered his talent and sent him to the School of Fine Arts in Ponce where he was accepted. Upon graduating from the Bernardino Bernard Vocational High School in photolithography and visual arts from the School of Fine Arts of Ponce, he pursued a Bachelor's Degree in Visual Arts Education at the Interamerican University of San German. Jose distinguishes himself among his and through a group exhibition he exhibits one of his works at the Museo de Arte de Ponce. Years later, he obtained a Master's Degree in Fine Arts with a minor in Painting, although he also had the opportunity to have a mentor and Puerto Rican artist Mr. Fernando Santiago. In his training as a painter, he was mentored by the Puerto Rican artist Jaime Carrero. The artist Carrero saw in Jose a new vision in his works, considering his work at that time as one of social criticism and post surrealism. Since then, he has participated in several collectives and biennials in Puerto Rico, New York, Colombia, Spain and Portugal along with several local and international artists as he did with his colleague and visual artist Arnaldo Roche. He currently works for the Puerto Rico Police in the Criminal Investigations' Unit where he uses forensic photography as part of his work.

"His works have evolved in his 27 years of career. Being known among his colleagues as the artist of sheep with extremely human faces. With a satirical and black humor context to one of more magical realism vision taking the social and evolutionary context of today's contemporary society. His works have been liked for their originality, playfulness, giving freshness and spontaneusness to current topics. From small and collective rooms, Jose has become known internationally, giving way to being able to exhibit at the Douro Portugal Biennials for 2 years in a row, standing out for his unique engravings. With the goal of being recognized worldwide, Jose has set out to conquer the world of art through his talent in various media, not only as a painter but also as a Puerto Rican engraver."

El juego de hoy, 2021
Relief engraving on PVC and watercolor
33,02 x 77,78 cm

Porto Rico

Marcos J. De Jesús

1986

Born in Puerto Rico in 1986. In 2010 he obtained a Bachelor's Degree in Painting and Graphic Arts with a minor in the area of Sculpture and Ceramics and Art Education at the Universidad Interamericana Campus of San Germán, Puerto Rico. He has a Master's Degree (MFA) with a specialty in Printmaking from the Universidad Interamericana Recinto de San Germán. He was a professor at the School of Plastic Arts and Design of Puerto Rico (EAPD) in the Department of Graphic Arts from 2015 to 2023. He is currently a professor at the University of Puerto Rico in Arecibo. He has stood out offering a variety of workshops to the community on the creation of handmade paper and other techniques of printmaking in different non-profit and cultural entities in the country. His work has participated and has been highlighted in different international events and group and individual exhibitions on the island.

"Defining the link between printmaking, drawing, memory, time, and seeing how this influence my images, is highlighting how fundamental the engraving technique has been for me. These works give importance to paper as a traditional support and multi-exemplarity. Using the silk aquatint technique, I explore the pictorial possibilities in printmaking. These images are printed through the press and then the paper returns to the support where the image begins to be built, the plastic."



Nostalgia es un reloj de sombras que miramos desde abajo, 2020
Silkaquatint
86 x 86 cm

Marnie Pérez Molière

1970



1970, San Juan Puerto Rico, She studies a bachelor's degree at the School of Fine Arts completing her studies in graphics and art education. In 1995 he traveled to Mexico City to pursue a

master degree in Graphic Design at the Academia San Carlos, UNAM. She also completed studies at the Polytechnic University of Valencia in Spain and a multidisciplinary workshop in graphics at the Pilar and Joan Miró Foundation in Palma de Mallorca, Spain. Upon returning to Puerto Rico after completing her master degree in 1998, she became interested in the integration of graphics into other media to achieve more possibilities of expression in his artistic work, thus achieving several individual exhibitions and acquisitions of his pieces in some important collections. In 2000 she won 1st prize, IV National Plastic Arts Contest of the Museum of Contemporary Art of Puerto Rico. In 2004 she carried out a Public Art Project for

the Urban Train, VIANDANTE at the Piñero station. Her work is found in the following collections; Museum of Art of Puerto Rico, COPACA Arecibo, MoLAA California United States. She has participated in several collective exhibitions in Puerto Rico and abroad, as well as in several individual exhibitions at the Raíces Gallery, Sagrado Corazón University Art Gallery and Delta Picó Gallery in the Art Students League.

"The fascination with urban translation or displacements, intervened landscapes, the life conceived in each of them concludes in an internal reflection on the passage of time. The transformation of inhabited spaces, the visual representation of the human being of the environment that surrounds him, the preservation of memories and the different perspectives of human thought. They are combined and materialized through the appropriation of cartographic elements to compose urban landscapes, as well as grids, colors, frameworks that make up imaginary geographies or the recreation of maps that do not go anywhere. These elements used in her body of work are the result of explorations and trips to different cities."

Caos comfortable, 2007
Silkscreen and xerographic on fabric
(Variable dimensions)

Porto Rico

Myriam Vázquez

1977

Myriam Vázquez Santiago was born in Bayamón, P.R. in 1977. She has a bachelor's degree in graphic arts from the School of Plastic Arts and Design of P.R. Her most outstanding exhibition is her solo: "Quimera del Dechado" and the group exhibitions: "Isla Pirata", Casa del Libro Museum, 2023. Engraving2: Action & Printing, Francisco Oller Museum, P.R. 2022. "Isla Pirata", Museum of the Americas, P.R. 2021. Tribute to José A. Alicea, S.J., P.R. 2018. Cuba & Puerto Rico, Two Wings of One Bird, Caribbean Cultural Center African Diaspora Institute, N.Y., 2018. 4th Poly/Graphic Triennial of S.J., P.R. 2016. 1st Biennial of Sacred Art, Coamo, P.R. 2015. 5th & 6th International Gravura Biennial, Portugal, 2010/'12, among others. Awards & Distinctions: Roche Award 1999. Álvarez Foundation, Graphic Arts, E.A.P. 1999/2000. Interprint 2000, Holland. Friends of the E.A.P. Scholarship, Trip to Feria Arco, Madrid. Art Critics Association Award, Ode to Typography Portfolio 2001.

"Summer of 19 II", 2021
Engraved on PVC with two colored and illuminated plates
76,2 x 60,96 cm



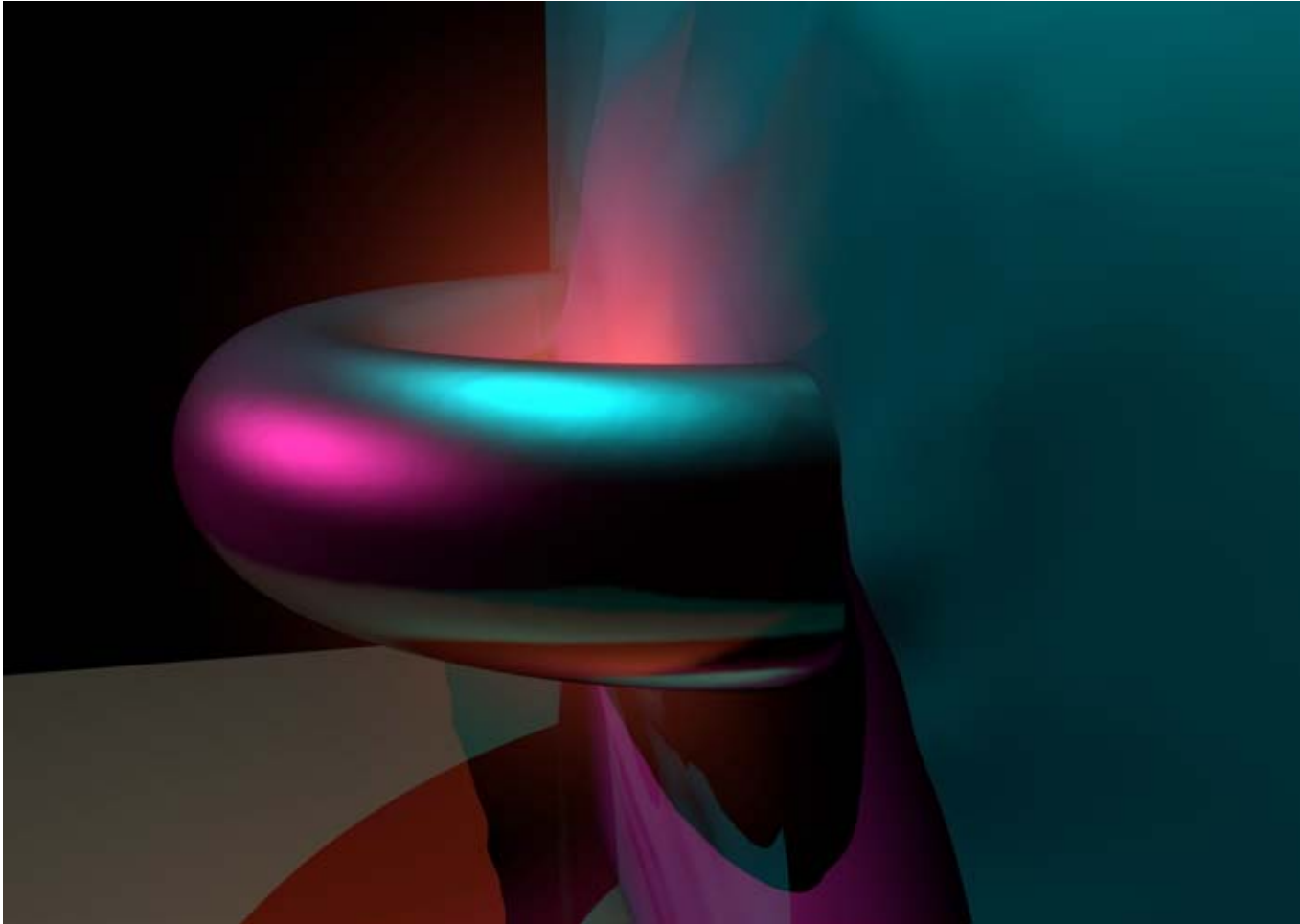


The same thought..., 2022
PVC engraving
81,3 x 61 cm

The Maximus Thinker of the Beauty, 2001
Color woodcut



Acácio de Carvalho



Landscape and Tube, 2017
Photogravure, framing of a virtual object modeled in the
Maxon Cinema 4D program in MAC with
digital printing on matte paper
92 x 130 cm

Fine Arts Course at the Escola Superior de Belas Artes do Porto, 1980. Master's degree in Scenography 86/88 from Boston University, USA. Between 1972/82 he worked as a graphic designer at Jornal de Notícias do Porto. Since 1965 he has worked in Theatre, Opera and Cinema, as an actor, director and mainly as a set designer. As a visual artist, his work spans several fields such as Painting, Sculpture, Engraving, Ceramics, Illustration, Graphic Design, Photography, Installation and Video Art. He has exhibited regularly individually since 1986 in Portugal and in some countries such as Brazil, Belgium, Spain and France. He has participated in numerous group exhibitions both in the country and abroad.

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Portugal

Alexandra Barbosa

1981

I was born on 25 April 1981 in Vila do Conde. When I was a child, I didn't play much, so drawing was my outlet, where all my dreams were possible.

I graduated in Fine Arts and then furthered my knowledge with a "Master in Graphic Work" at the C.I.E.C. Foundation and a Master in Artistic Production at the U.P. Valencia.

I've received scholarships and prizes in Portugal and Spain and, as a guest artist, I've represented Portugal at several Biennials: Spain, Serbia, China and Germany.

Present in numerous public and private collections, my work has been exhibited several times in Portugal, Spain, Austria, Germany, China, Lithuania, Poland, Italy, Serbia, United States of America, Colombia and Guatemala.

www.alexandrambarbosa.pt | barbosa.alexandra@gmail.com

"Woodcut is an expansion of myself, my alphabet of expression. In the creative process, for me, the print is as important as the act of making the matrix. The matrix is not a mere image, but the element that generates it. Woodcut is liberation, the externalisation of my inner self, it doesn't involve repetition but constant mutation and expression."

City, 2023
Woodcut
100 x 47,5 x 11 cm (Instalation)



Ana Galvão



Nasceu em Angola. Licenciada em Direito. Curso Calcografia e Xilogravura com David de Almeida (1982-85) Galeria Quadrum. Litografia com H.Marçal (1986) e Dacos (1987) "Gravura". Participou, entre várias, na IV Exposição Nacional Gravura Gulbenkian (1987); na IX Trienal de Gravura da Noruega (artista convidada – 1989); em todas Bienais de G. Amadora tendo na III Bienal o Prémio de Edição (1992), VII o Prémio de Aquisição (2000). Obteve por duas vezes 1º Prémio "Manuel Filipe" (1987 e 1991); Menção Honrosa Ourense (1992) e Menção Honrosa Pisa (2001). Atribuído 1º Prémio- da 1ª Bienal Internacional G. do Douro – Alijó. Seleccionada para os "100 Anos/100 Artista" - Centenário S.N.B.A. Artista Convidada "50 Anos de Gravura". Exhibition "Cologne Art" Alemanha (2016). Mini-Print Tóquio Japão (2016). Honorable Special Prize "Enter Into Art" Cologne, Alemanha (2021). 18 Exposições Individuais; Exposição Antológica 1987-2017 "O Gosto Solitário de Gravar" Galeria Quadrum, Lisboa; Museu – F. Gulbenkian; Contemporary Noruega; C. Miedziorytu Polónia; Fundação Kanawaga Japão; Biblioteca Nacional, Lisboa; Fine Art Museum, Taiwan; Royal Academy Gallagher, Dublin.

"Signos, rodas milenares, arabescos, elementos que nos acompanham na roda da vida e o mar sempre presente."

Para além do Mar
Gravura em Metal (cobre) - Água Forte e Água Tinta
50 x 35 cm

Portugal

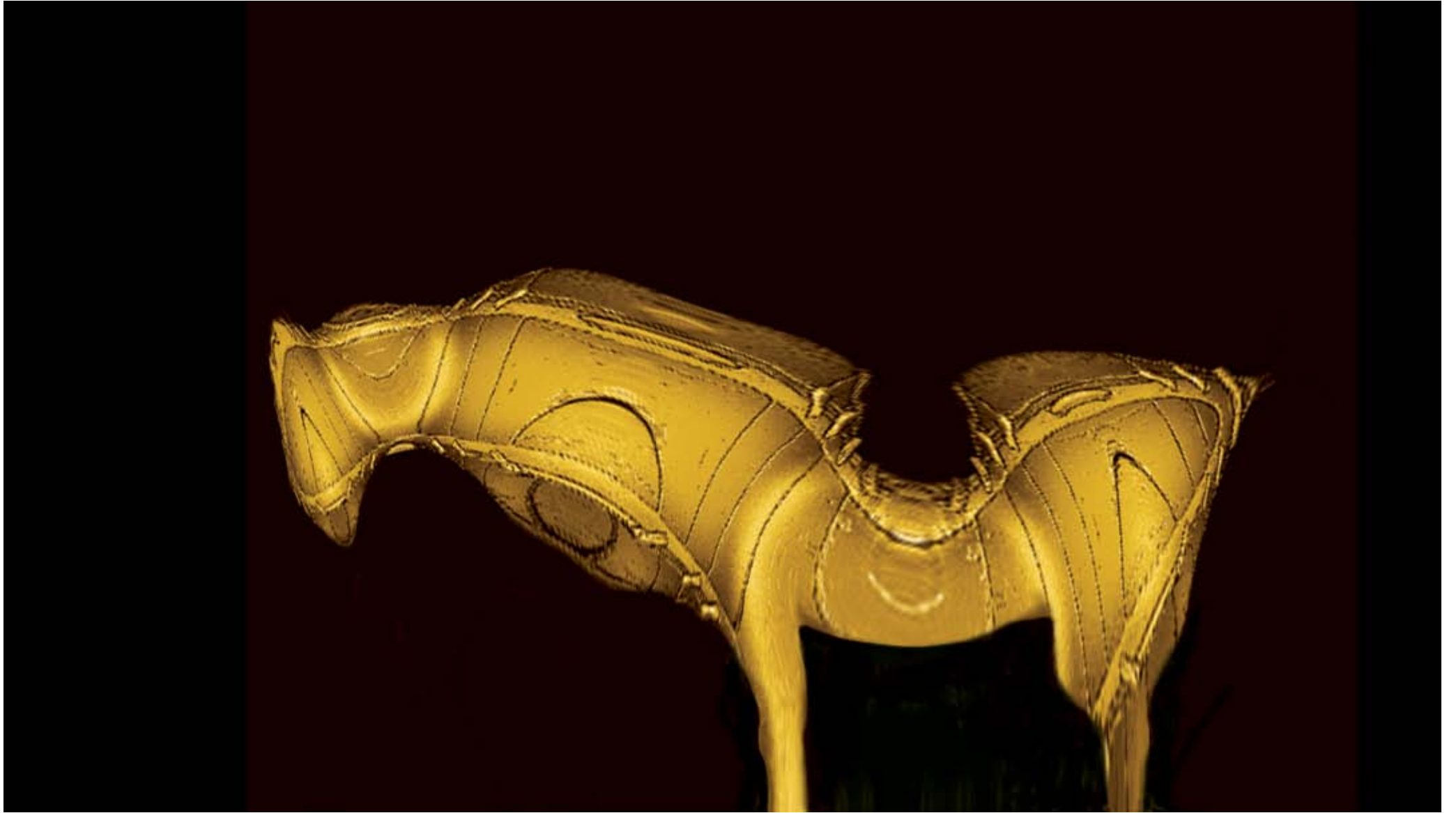
António Canau



Two Minotaur's Dogs in gold, arguing!?, 2022
Digital Print
70 x 100 cm

2015 - Post PhD in Digital Drawing. Lisbon School of Architecture. 2011 - PhD in Architecture, Visual Communication. Lisbon School of Architecture . 1997 - Master of Arts in Fine Art, Printmaking Slade School of Fine Art UCL London. 1993 - Sculpture Degree - Lisbon Fine Arts School. Professor at the Lisbon School of Architecture, and at the Lisbon Fine Arts School of the Lisbon University. Professor, Investigator, Lecturer, Artist and Curator. Works in Sculpture, Object Medal, Drawing, Printmaking and Photography. Participated in: 27 solo exhibitions, 18 Biennials and 72 group exhibitions in Portugal and in 219 international exhibitions. 2011 – Awarded Portuguese National Fine Arts Academy Sculpture Award Gustavo Cordeiro Ramos. 1992 – Youth Prize of the III Amadora's Printmaking Biennial. Curator for Portugal and of the Homage Exhibition of Bartolomeu Cid dos Santos, Júlio Pomar and José de Guimarães, at the VII, VIII, IX, X, XI International Douro Printmaking Biennial. Curator for Portugal at the I, II, III, IV, V Global Print, Printmaking Biennial.

"My works are made on the base of metamorphosis, recurring to the use of antropomorphisms, zomorphisms, and mechanomorphisms, in order to obtain the transfiguration of the images, giving them multiple possible readings. Symbiotic ambiguous figures, mix of beings, humans, animals and machines in constant transformation. For that reason, their titles have in the end !? The creatures resulting from this creative process are organised in a functional mythological world, on a deep and timeless space. They are figures in a clear or a dark space, and between them exists a non dialogue, sphinx figures closed in themselves, in their worlds."



Human Horse Insect in gold!?, 2023
Digital Print
70 x 100 cm



Two symbiotic mechanical animals and humans forms!?, 2023
Digital Print
100 x 70 cm



Symbiotic mechanical translucent human head form!?, 2023
Digital Print
70 x 100 cm

Portugal

Celeste Cerqueira



Murros_1, 2013
Digital Drawing
21 x 29,7 cm

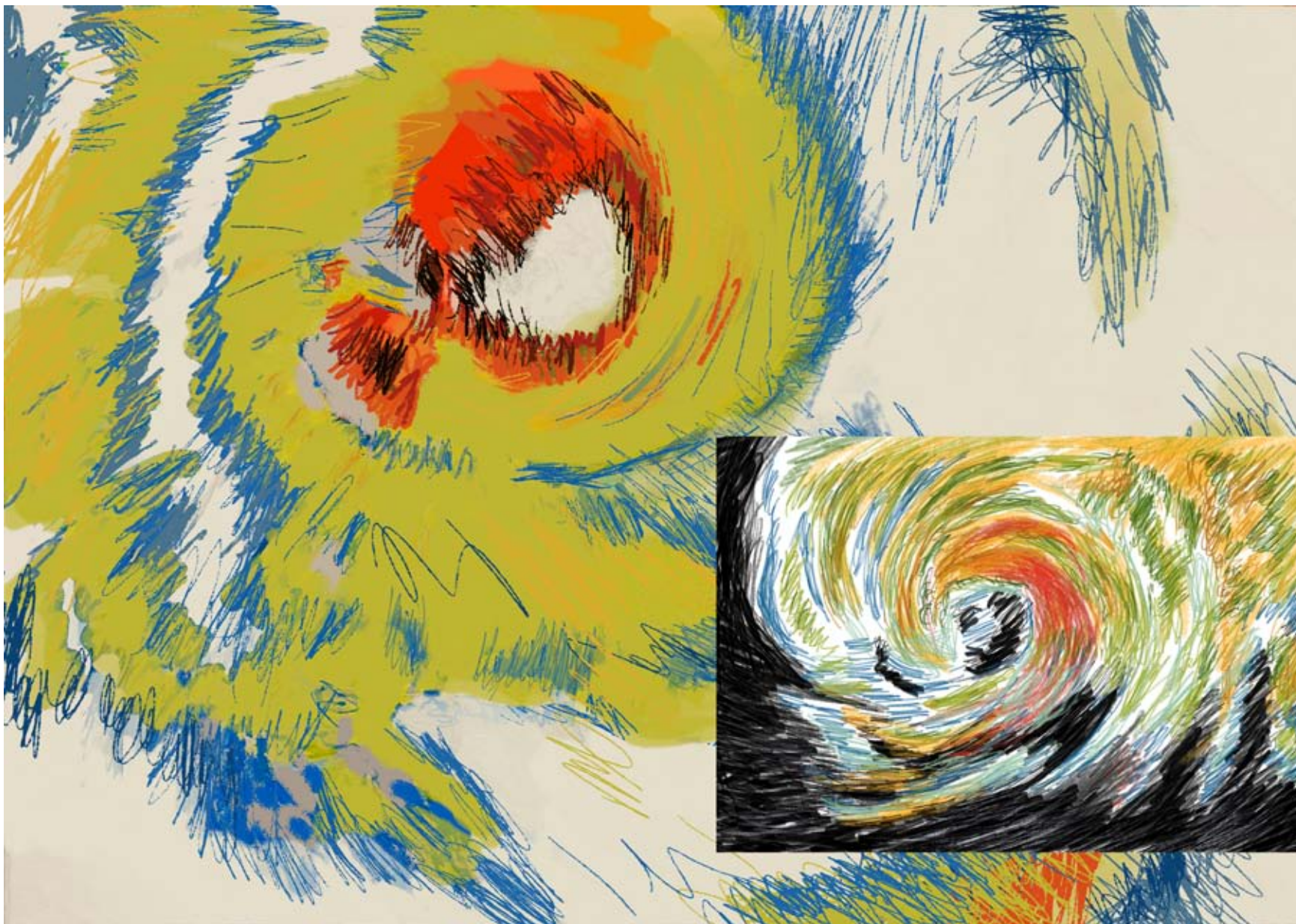
Degree in Painting, FBAUP, Master in Visual Arts – Intermedia, University of Évora (2007). Together with Silvestre Pestana, she dynamized the group What is Watt? (2001 to 2009) as well as Bienal Virtual (2013 and 2015) and Lote 67 art space (since 2018). In parallel to individual exhibitions, she has been invited to participate in several collective projects curated by Daniela Stelle (2017), Eduarda Neves (2018, 2019 and 2022), José Maia (2015 and 2017), Nuno Canelas (2016), Nuno Faria (2016), Pedro Ruiz (2014 and 2016) and Valeria Bartesina (2017).

<https://celestecerqueira.wordpress.com/>

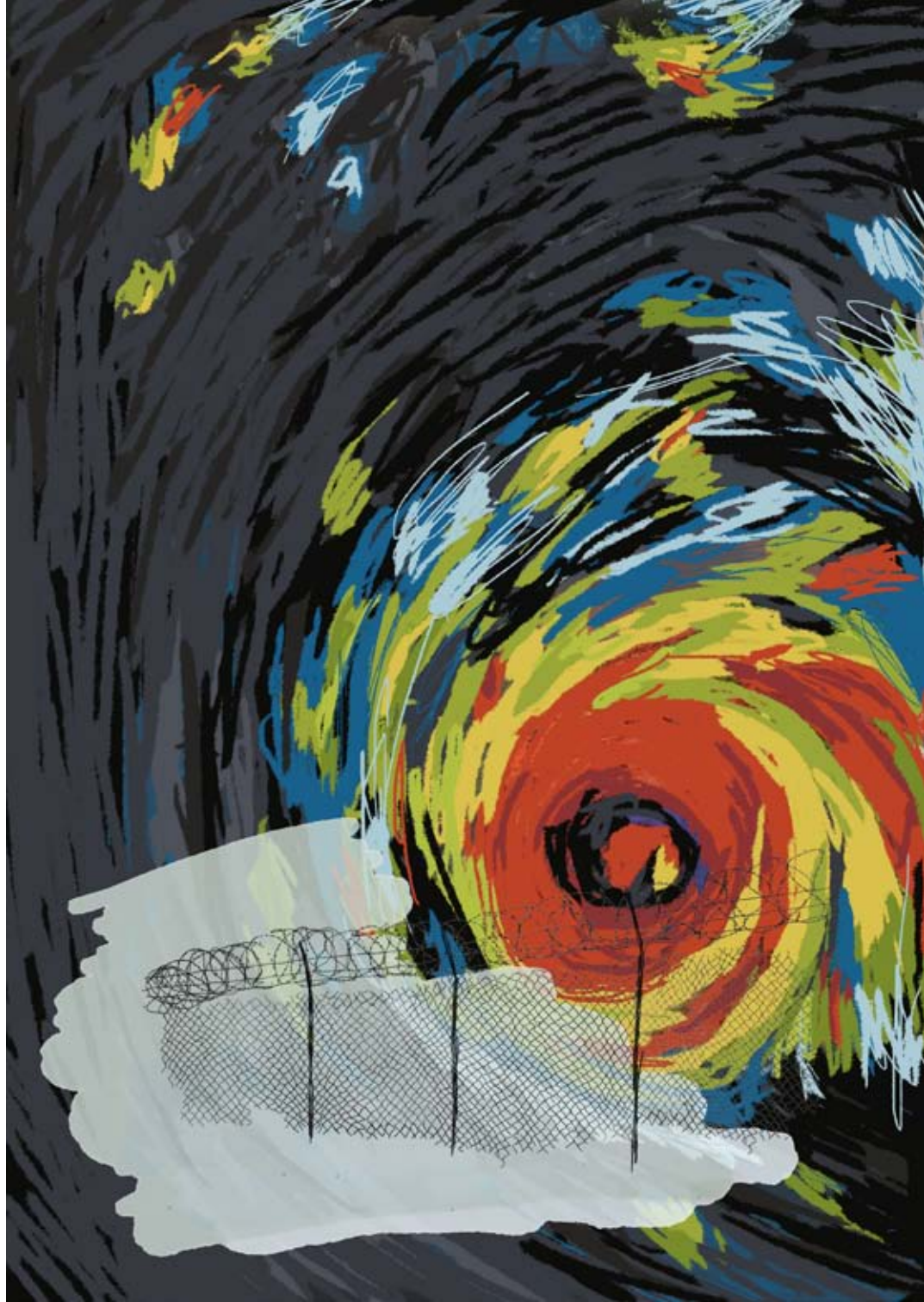
“The digital drawings are inspired by technical images captured by satellite of the various storms that systematically devastate certain regions and, according to scientists, some of these storms are a consequence of climate change. Visually, I am interested in recording these telluric moments as forces in movement and in transition. Regarding the social consequences of these storms, an intensive and massive displacement of populations is expected to seek other places to live. In response to this situation, a large number of countries are opting to build barriers and heavily guarded borders.”



Murros_2, 2013
Digital Drawing
29,7 x 21cm



Vórtice-série2, 2023
Digital Drawing
29,7 x 42 cm



Vórtice-série2, 2023
Digital Drawing
42 x 29,7 cm

Portugal

Francisco Santos Agostinho

1960



Calçada das Necessidades, 2023
Digital print
63 x 78 cm

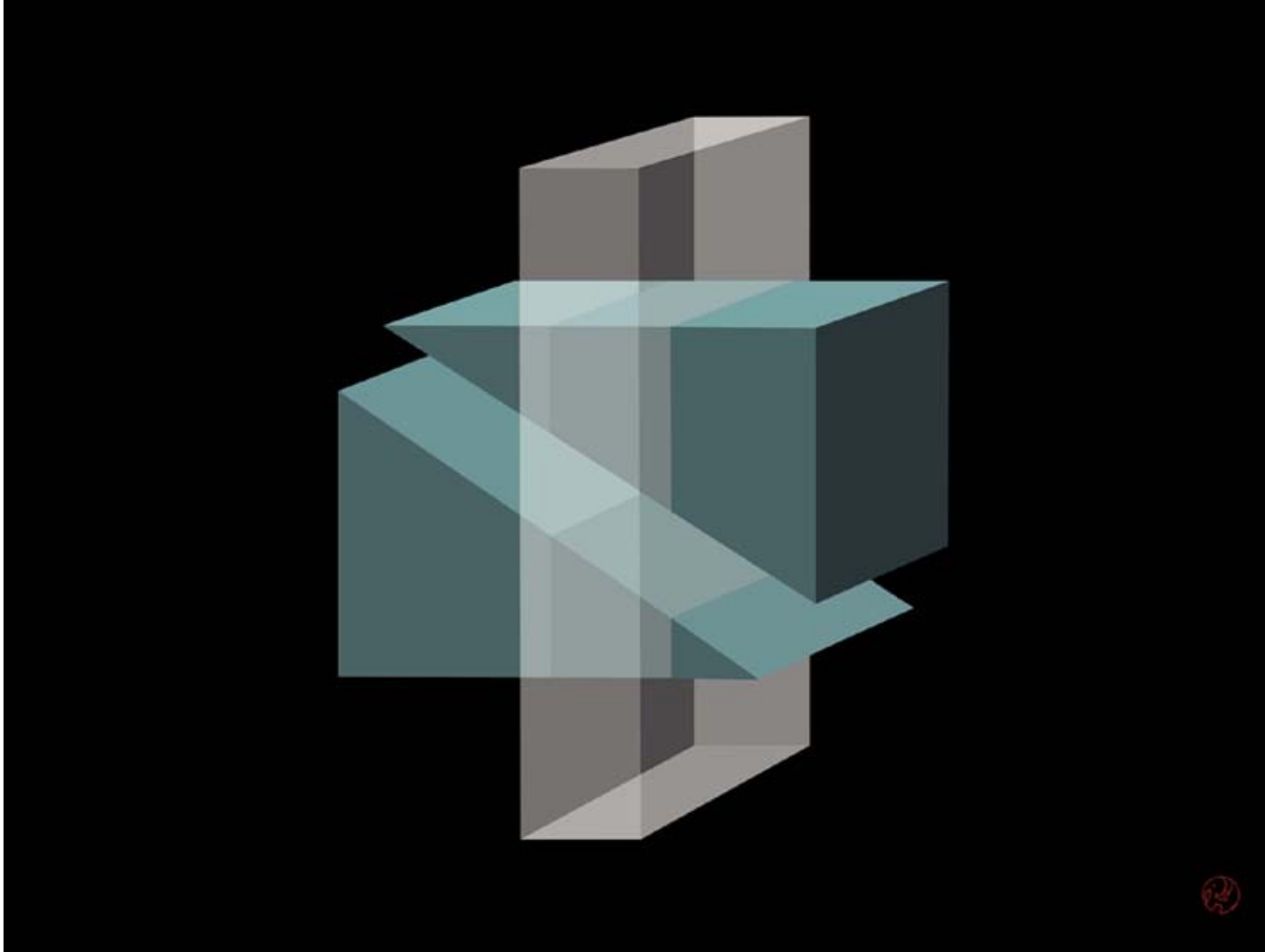
PhD in Architecture, 2000 at the University of Lisbon. Has been participating in the Douro printmaking exhibits, Bienal de Garvura and Global Print, since 2015. Entered the joint exhibits between the Douro Printmaking Bienal and the city of Vicenza, Opere di Carte 2017, and Mirror Face to face 2019. Is a Professor at the Architecture College of the Lisbon University, since 1986. Teaches courses in Architecture Studio, Drawing, Computer Graphics, Photography. Has published written works dealing with the Visual World, addressing photography, drawing, architecture and computer graphics.

www.mapping-printmaking.com | tabletfranc@gmail.com

“There are several aspects on the prints that make the interest of such a medium to this type of work. To take time and observe, soaking in what’s around us, developing intimacy. It is a way of experiencing reality that is deeply human and powerful. At the same time the technical intricacies turn the print into a construct, emphasizing its material existence, one that endures time, also in the way of being reproducible...”

Portugal

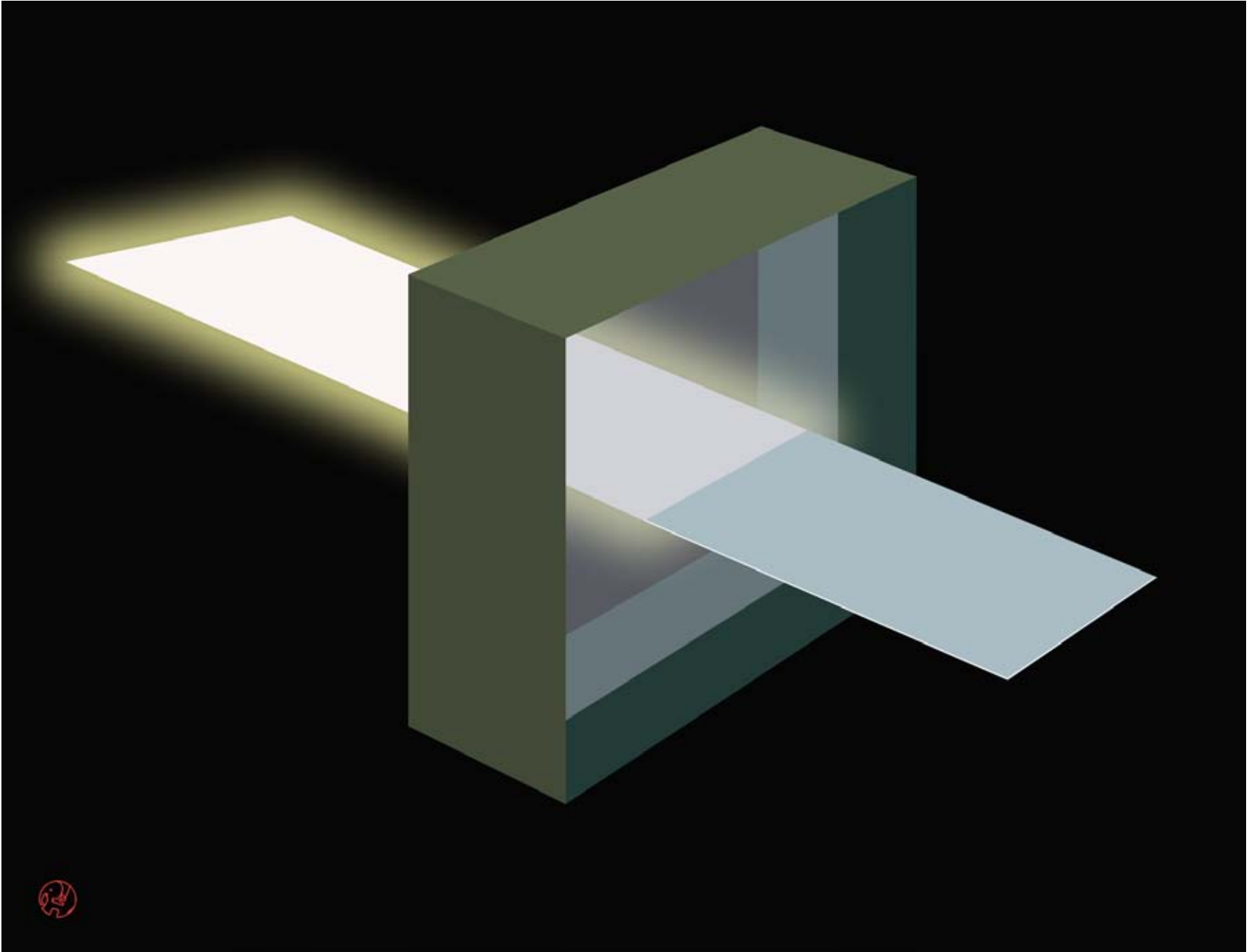
Jorge de Sousa Noronha



23 untitled, 2022
Digital print
30 x 40 cm

Born in Lisbon. Artist, writer and specialist in graphic arts, lives and works in Paris since 1961. Training in advertising and design. He attends the Conservatoire des Arts et Métiers in Paris on the Jean Prouvé course. (Art appliquée aux métiers). From 1976 onwards he dedicated himself exclusively to drawing, painting and lithography. He received a scholarship from the Portuguese Ministry of Culture and Scientific Coordination (1981) for Master Printer training in lithography in Paris. In 1986 he founded the Atelier Point & Marge in Paris / Créteil, (lithography courses). In 1995 he founded Point & Marge the Micro Studio and Point & Marge Editions Paris (lithographs, artist books, book publishing / La collection verte). Between 1983 and 2018, several exhibitions and workshops in Germany, France, Poland, Portugal, Spain, Australia. From 2007 onwards he dedicated himself especially to photography and digital imaging. He is the author of several technical and historical books on engraving and lithography: La Lithographie, précis technique, 1990, (republished in 2011). L'Estampe, de la gravure à l'impression, 1991. La Mémoire lithographique, 200 ans d'images, 1998. L'Estampe, objet rare, 2002. Les sept vies de l'image, 2014. www.jorgenoronha.wordpress.com

"In his work, «an intertwining of virtual structures, volumes, shapes and suspended planes dialogue in intersections of opacities and games of transparency. Geometry and lyricism in these true and new ideograms of the spirit, mental images with simultaneously poetic, plastic and symbolic content that the artist once again invites us to decipher». Maria João Fernandes, in CPS «arte», Summer 2022."



7 untitled, 2021
Digital print
30 x 40 cm

José Coelho

1948



Gravado na Memória, 2020
Mixed Media
120 x 85 cm

Born in Argea on the 2nd of September of 1948, José Coelho studied in Paulo VI day school in Laranjeiro, Almada, while completing the mandatory military service, then graduating in Drawing, Sculpture and Painting in the Nacional Society of Fine Arts in Polytechnique Institute of Santarém and acquiring a master's degree in Public Sculpture by the University of Fine Arts in Lisbon. Has had 8 exhibitions in Paris and is represented in 50 works (circa) in public spaces in Portugal. His work is also present in many museum collections in Portugal and in Europe. Has also participated in many sculpture symposiums all over Europe. Awards: 1º Prémio Semana da Pedra, Alcanena, 1989. Prémio Fórum Mário Viegas, Santarém, 1995. Prémio Dr. Gustavo Cordeiro Ramos, Academia Nacional de Belas Artes, Lisboa, 2004. Prémio Salão de Sócios da Sociedade de Belas Artes, Lisboa, 2012. artedejosecoelho@gmail.com

"My work is a reflection of my life. And for me it's a way of understanding the world, building an artistic language that helps me to free myself from doubts and finding a way of spirituality."

Portugal

Manuel Lopes

1951

1951- Born in Riachos-Bairro Cavado, Portugal.

Education |1991/2023 Courses in Painting, Drawing, Aesthetic and Art History at Sociedade Nacional de Belas-Artes de Lisboa, Portugal (SNBA) Several courses at ARCO, CCB, AGAF and Diferença, Lisboa, Portugal 2006/2023 Participated in many engraving workshops with: José Rincon, PacoMora, Jorge Sousa Noronha, Catherine Brooks, Masataka Kuroyanagi, Mami Higuchi, Naoji Ishiyama, Anja Percival, D. José Fuentes, António Navarro, Isabel Pyarret, Francis Haley, Talleen Hacikyan and others. Since 2015 vice president of Associação de Gravura Água Forte. Solo Exhibitions| 2006 Painting, "Ser artista é....", Artes e Letras Gallery, Alpiarça, Portugal |2004 Painting, "Ousar voar/ ousar poder cair", Alenquer Municipal Library, Portugal. From 2002 to 2023 participated in many painting and printmaking Group Exhibitions both in Portugal and abroad. Among the latest I highlight the exhibition "20+2" at the Sociedade Nacional de Belas Artes in 2022 and "printmaking projet Babel" in 2023 at Galeria Ratamo ,Finland. Works in Collections: Apad, Associação Portuguesa de Apoio ao Desenvolvimento, MNE; Museu da Guarda; Museu do Douro and Private collections.

"Using copper, brass, zinco or other materials, I spread fragments of my ideas, my thoughts, my vision of the world. I wish they were seeds. The images I create are my fascination, my language, my poetic creation."

"Ao amor que sobrevive" ("To the love that survives"), 2022
Mezzotint, burin and dry point
50 x 44 cm



Marcela Manso

1980



Marcela Manso was born in Aveiro in July 1980. She has a college degree in Sculpture from FBAUL since 2005 and has been an associate of Contraprova - Atelier de Gravura (Printmaking Studio) since 2014. Since 2015 she has been a teacher at Contraprova. She also works as a freelance art teacher and illustrator, in addition to continuing to develop her artistic work in engraving and other techniques. She studied at the Faculty of Fine Arts in Brno in 2004 (Erasmus program) and lived in Stuttgart, Germany, where she began her journey and apprenticeship in engraving in 2007. She has exhibited regularly since 2003 in national and international exhibitions and since 2013 she has participated in all group exhibitions at the Contraprova studio and in the studio's different projects and activities. She is represented in Vila Real de Santo António, at the Saint Petersburg State Artistic Industrial Academy, Russia and at the Mcpherson gallery in Auckland, New Zealand and in private collections in Brazil, India, United Arab Emirates, Spain, Germany and Portugal.

"The prints made by Marcela Manso revolve around symbols, memories, feelings, sometimes with a drop of irony and humor, sometimes with a more poetic concern. Also because of her concern about the environment and curiosity about mixing media, many plates are with unconventional materials, sometimes with old metal plates, taking advantage of what time made to them and working with the mark they already have, assuming what somebody else would consider a mistake and exploring it, adjusting an idea of a drawing or an abstraction to these "mistakes."

Acompanha-me, 2020
Mixed technique
50 x 40 cm

Portugal

Margarida Lourenço

1943



Madrugada, 2015
Engraving, etching, chine collé with paper from Japan and
Nepal, digital printing and screen printing.
100 x 128 cm (diptych)

Born in Lisbon, 1943. Graduated in Mathematics from the Faculty of Sciences of the University of Coimbra. Studied painting and printmaking in Portugal and the UK. Member of Sociedade Nacional de Belas Artes (National Society of Fine Arts) and Associação de Gravura Água-Forte (Água Forte Printmaking Association) Develops and exhibits individual and collective projects, both in Portugal and abroad in the area of Printmaking / Graphic Art. Held solo exhibitions in Portugal and Spain. Her works have been presented in Biennials, Triennials and other exhibitions in Portugal, Spain, France, Italy, Belgium, The Netherlands, Macedonia, Finland, India, China, Japan and Brasil.

"Having nature as a reference, the main themes of my work are specially based on the celebration, the multiplication and the fragility of life. I also try to represent time, like the moments of dawn atmosphere where the eternal beginning is a source of endless possibilities. In my prints the traditional techniques of engraving dialogue with digital and the use of natural fiber papers."



PENSAMENTO

Pensamento, 2021
Engraving, etching, aquatint, screen printing on paper from Japan
55 x 58 cm

Portugal

Nuno Canelas

1968

Founder, Curator and Director of the International Printmaking Biennial of Douro and Global Print (Portugal) from the beginning, of 2001 to 2023. 21 solo exhibitions and participated in over two hundred collective exhibitions in Portugal and abroad.

TRAINING: 2007-2009-Master in Contemporary Art by the Portuguese Catholic University - School of the Arts - Porto; 2002-2004-Degree in Fine Arts - Painting by (ESAP - Artistic Superior School) - Porto;1997-1998-Professional Formation for Arts Teaching (UTAD University) - Vila Real; 1992-1995-Degree in Drawing by (ESAP - Artistic Superior School) - Porto;

TRAINING ACTIVITIES AND OTHER: 2008-Japanese Printmaking Workshop – Chine-Collé Technique - oriented by Mami Higuchi - 30th Aniv. Twinning of Porto / Nagasaki - Matrix - Porto;2003-Traditional Japanese Woodcut Workshop - Ukyo-E (Master Hiroshi Maruyama) - Aicart - Por- to; 2000-Printing Techniques with the printmaker Irene Ribeiro - Cooperative Árvore - Porto; 1998-Photography Workshop - UTAD University and Portuguese Institute of Photography - IPJ Vila Real;1996 - 1998 Vice President of the Foundation House - Museum Mauricio Penha (Portugal); 995-2020 - Professor of Visual Arts, Graphic Design and 3D Drawing;

www.mapping-printmaking.com | nunocanelas@mac.com

“The complexity of the engraving processes, on printing items, contact, matrix, material, picture, are not only of retinal, technical, material, or of materializing order, it leaves us in suspense about any rushed conclusion on this matter, by giving preference to a superficial look at what the print raises, going no deeper and understanding the physical and timeless horizons in its scope.”

HOOVER Washing Machine, 2023
Installation
Washing Machine and Paper Roll
Variable dimensions





From the series "Hyperconsumism", 2020
Digital Print
70 x 150 cm (Triptych)



Print Express your Anger, 2020
Sculpture, monotype and digital print
10 x 10 x 10 cm



Replay, 2023
Shoe box and Print
60 x 33,5 x 13 cm (Installation)

Portugal

Sérgio Portugal

1954



Cão, 2023
Monotype
30 x 43 cm

Sérgio Portugal was born in Lisbon, Portugal, in 1954. Painter and engraver. Training in lithography and etching at the Portuguese Engravers Co-operative (Gravura) and Engravers Association of Amadora, 1989 and 1990. Degree in etching and lithography at the RHOK Fine Arts Academy, Brussels, 2001/2009. Exhibitions in Portugal, France, Belgium, Italy and Bosnia and Herzegovina. Prize: Taylor Foundation (Paris) for etching at the Salon des Artistes Français, Art Capital 2019. www.sergioportugal.com | sergioportugal@gmail.com

“The profession of artist-engraver allows me to focus the work more around my errors than my frustrations, something which, in our society of quick and easy success, is perhaps not a bad discipline. In addition, my imagination has always evolved around the same subjects: the reflection of human solitude in everything that can be useful as a mirror: landscapes, animals and the human being’s predicament.”



Vicente De Fora Calado, 2015
Etching and aquatint
50 x 40 cm

Pierrot, 2020
Monotype
36 x 50 cm





Monotypa

As horas em atraso

Sergio Portugal 2023

Sergio-Portugal-As-Horas-Em-Atraso, 2023
Monotype
43 x 30 cm

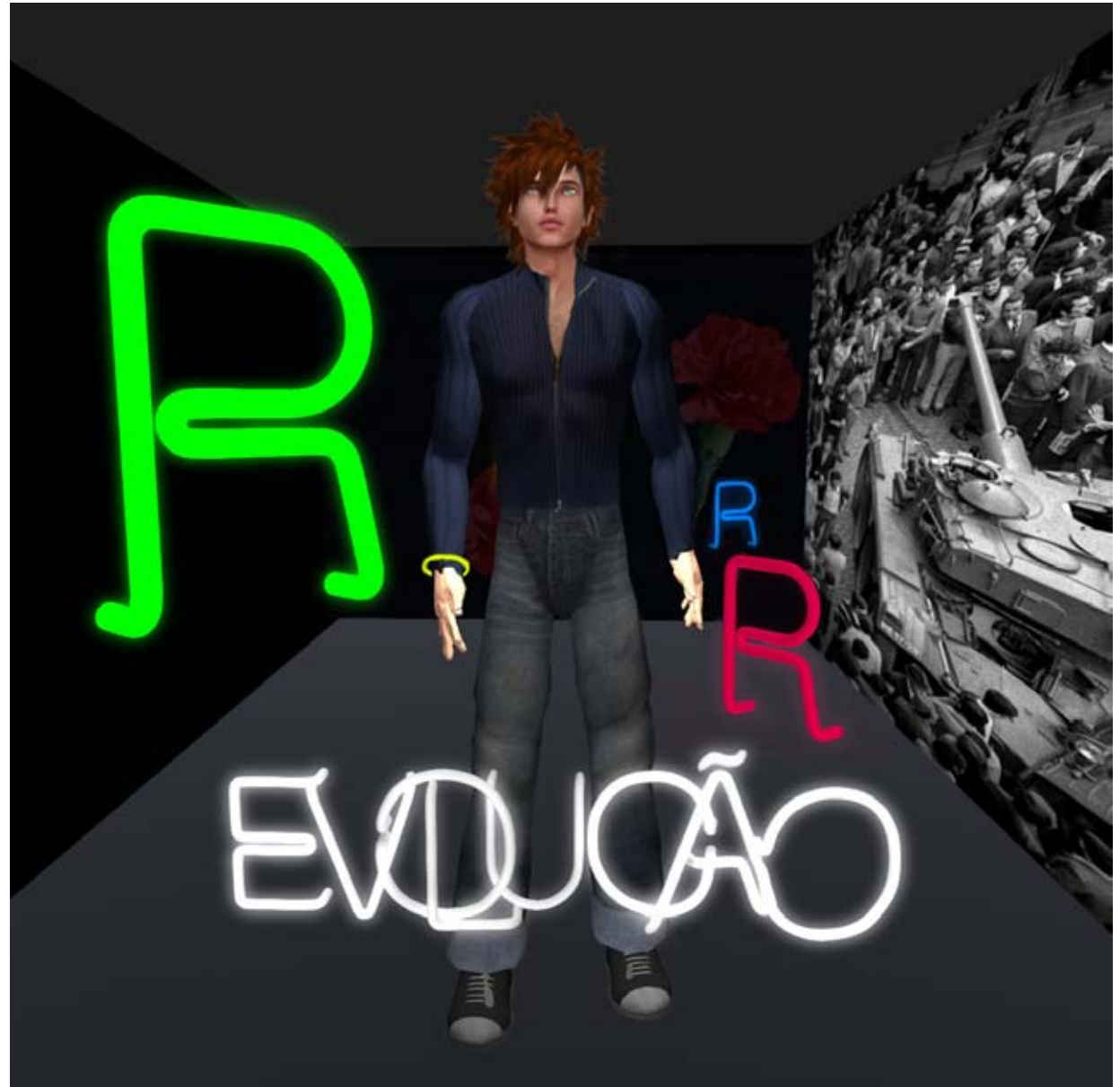
Portugal

Silvestre Pestana

1949

Born in Funchal, Silvestre Pestana (1949-) holds a degree in Graphic Arts and Design from ESBAF and a master's degree in Art and Design Education from De Montford University. He was a professor at the School of Education of the Polytechnic Institute of Coimbra. His work is distinguished by the radical nature of interventions that, from the very beginning, rely on intentional hybridism resulting from the interplay and permutation between linguistic and nonlinguistic signs. The contamination that emerged in the 1960s and 70s from the use of diverse graphic materials found support in the use of video and computer media in the 1980s. At this level, it can be said that his computer poetry opened new directions for experimental poetry. By frequently and intentionally mixing issues related to materiality and mediation, his work combines procedures based on digital systems with analog representation. His recent works in the field of performance, in real or virtual spaces like Second Life, are essential to assess how experimental practices interact with the social practices they articulate with. His work was featured in an exhibition in the Nas Escritas PO.EX cycle (Povo Novo Virtual, 2013). His interventions during the Sufoco-Inter-mundos-Drones V cycle in 2014 at Espaço Mira, Porto, are also noteworthy. He co-organized the First Virtual Second Life Cerveira Biennial (PT) with Celeste Cerqueira during the XVII Biennial in 2013. In Lisbon, he presented the work Sufoco (Galeria Múrias e Centeno, 2015). He was one of the honored artists during the III moment of the Biennial of Maia_2015, with the notable installation Vertigem 04: sociedade aberta. The exhibition Silvestre Pestana: Tecnoforma, curated by João Ribas in 2016, was the first major exhibition dedicated to Silvestre Pestana's work at the Museum of Contemporary Art of Serralves. The following year, he presented Breathless at the Bloom Projects Exchanges Series at the Museum of Contemporary Art of Santa Barbara, California, in partnership with Uma Certa Falta de Coerência. He recently participated in the exhibition of Portuguese Experimental Poetry, CAIXA Cultural Brasília, Brazil, in 2018, with the support of the Embassy of Portugal in Brasília.

R evolução, 2024
Digital print
100 x 100 cm





UNIDIX, 2020
Digital print with Intervention
52 x 100 cm

Avatares & Drones

"A problemática apresentada pela polivalente série "Avatar & Drones" (2010-2021), pressupõe o reconhecimento, da importância dos novos dispositivos de visualização digital e a sua subsequente imagética, sendo esta exercida e intensamente divulgada junto da geração millenials, através das múltiplas interações, intensamente recorrentes nos videogames participativos globais. Estes espaços virtuais, apresentam-se como uma homologia de um real ficcionado, que permite a produção original de deslumbrantes ambientes e cenografias, reafirmando a validade projetiva das instalações 3D, tão acarinhadas pelos artistas do século XXI. Assim o AVATAR, ou corpo digital social, assume uma identidade própria de um heterónimo (à maneira da premonição da multiplicidade de sujeitos intensamente exemplificada na obra de Fernando Pessoa). O avatar, enquanto simulação ficcionada, pode exercer um poder de contextualização histórica e reapropriação crítica de um Modo de Ser!"



"TERRAS RARAS" (2023), é um poema expandido, apresentado por 7 Led Display no Museu do Côa, que integrou a XI Bienal de Gravura Douro, 2022, sendo dedicado ao poeta Omar Khouri (Brasil), estudioso da Poética do Pós – Verso. A sua leitura, enquanto Poética da Escrita Luminosa de baixa resolução, apresenta um registo de escrita animada, intensamente líquida e em contínua renovação lumínea. A sua utilização massiva, anuncia os novos modos da comunicação superlativa nas emergentes Smart Cities. Esta, enquanto, escrita luminosa, revela-se, intensamente elétrica, caracterizando-se principalmente por se disponibilizar em visualizadores operativos nas autoestradas, hospitais, aeroportos, painéis de comando e nos videogames.



Poem "VITRINE", 2024
Installation 6 Led display
Variable dimension

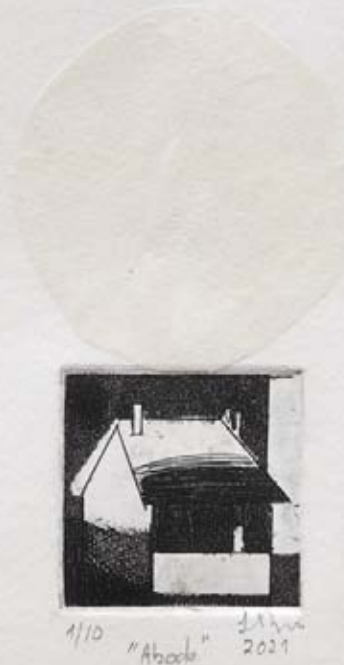
Portugal

Susana Bravo

1960

Nasceu a 1960 – Porto. Frequentou o Mestrado em Artes Plásticas, ramo pintura, da FBAUP. Realizou diversas exposições individuais, destacando-se: " Ir, ver, perder, parar, transformar" Cooperativa Árvore, Porto 2022 "Ficções imaginadas", Galeria Aatoria, Porto, 2018; "Histórias, memórias, mentiras narrativas verdadeiras", Vila do Conde, 2016; Galeria ACBEU, Salvador da Bahia, Brasil, 2015; "Viagem à linha do equador", Galeria Vertice, Estoril, 2012; "Palavras Afro-Brasileiras", Cooperativa Árvore, Porto (2010); Galeria Vértice, Lisboa, 2003. Participou em inúmeras exposições coletivas em Portugal e no estrangeiro, assim como em Bienais Internacionais de Arte em Portugal e no Brasil. Menção Honrosa, Prémio Carmen Miranda 2015– Marco de Canavezes. Prémio de aquisição 1997, ANJE. Tem participado em curadorias de livros de artistas, em parceria com a Artista Daniela Steele e o Museu de Arte da Bahia.

Adobe, 2021
Água Forte, Água Tinta, colagem
12,5 x 8 cm



Tereza Castro

1952



Irrigation Fields_Dakota Sul, 2021
Digital Print
90 x 44 cm

Portuguese Architect & Artist who has decided to “merge” her architectural long experience with an artistic universe, related to a different way of looking at the territory, working and exploring its huge pictorial potential. Work as an Artist, until now, was like her second career. Her first one, was 30 years of Architecture practice (www.opera-projects.com), but this new “Path” has gradually dominated her activity, being at the present, her main motivation. Her Artistic work pretends to build a juxtaposed narrative of layers, textures, colors, scales, allowing another perception of the territory, a process through which “Nature” reaches a new dimension, becoming ART. tereza.ribeirodecastro@gmail.com | terezacastro.com

“This approach implicitly has a universal appeal to the awareness that our Planet is finite and depends on us ALL, message emphasized through the “Universal Power of ART”, as a Universal language. The themes incorporated into her artistic approach, mainly, have a strong connection to the “transformation/deterioration” of our Planet, by the negative action of man, such as: -Massive agriculture / Irrigation Fields -River’s path, pollution and distortion - Mining / Oil exploration and contamination /...or, in an opposite approach, reflects a “Tribute” to the formal and pictorial richness of our Planet.”

Romania

Ovidiu Petca

1952

Graduate of the Fine Arts Institute "Ion Andreescu" Cluj-Napoca, lives and works in Cluj. Since 1987, he has participated in many national and international exhibitions. Editor of the magazine "Tribuna" 1990-2023. President of "Foundation International Graphic Biennial-Cluj". Organizer of "Cluj International Mini-Print Biennial" 1997-2005. Organizer of "Tribuna Graphic" annual international printmaking exhibitions 2010-2022. Commissioner for Global Print 2015/2017/2019, Biennial Douro 2016/2018/2020/2023 (Portugal), MiniPrint 2019 Paese (Italy), DI CARTA / PAPERMADE International Biennial 2021, Schio (Italy), Academic committee member AAmA international Exhibitions 2022/2023.

International Exhibitions: Major international exhibitions: Bangkok, Belgrade, Bitola, Brno, Budapest, Cairo, Chaumont, Cluj, Douro, Frechen, Gabrovo, Grenchen, Guangzhou, Ibiza, Istanbul, Kanagawa, Kuala Lumpur, Kyoto, Lahti, Lodz, Lubin, Lviv, Maastricht, Majdanek, Mons, Ostrow Wielkopolski, Qingdao, Rzeszow, Sarcelles, Sint-Niklaas, Skopje, Tetovo, Tokyo, Torun, Toyama, Ufa, Varna, Vilnius etc.

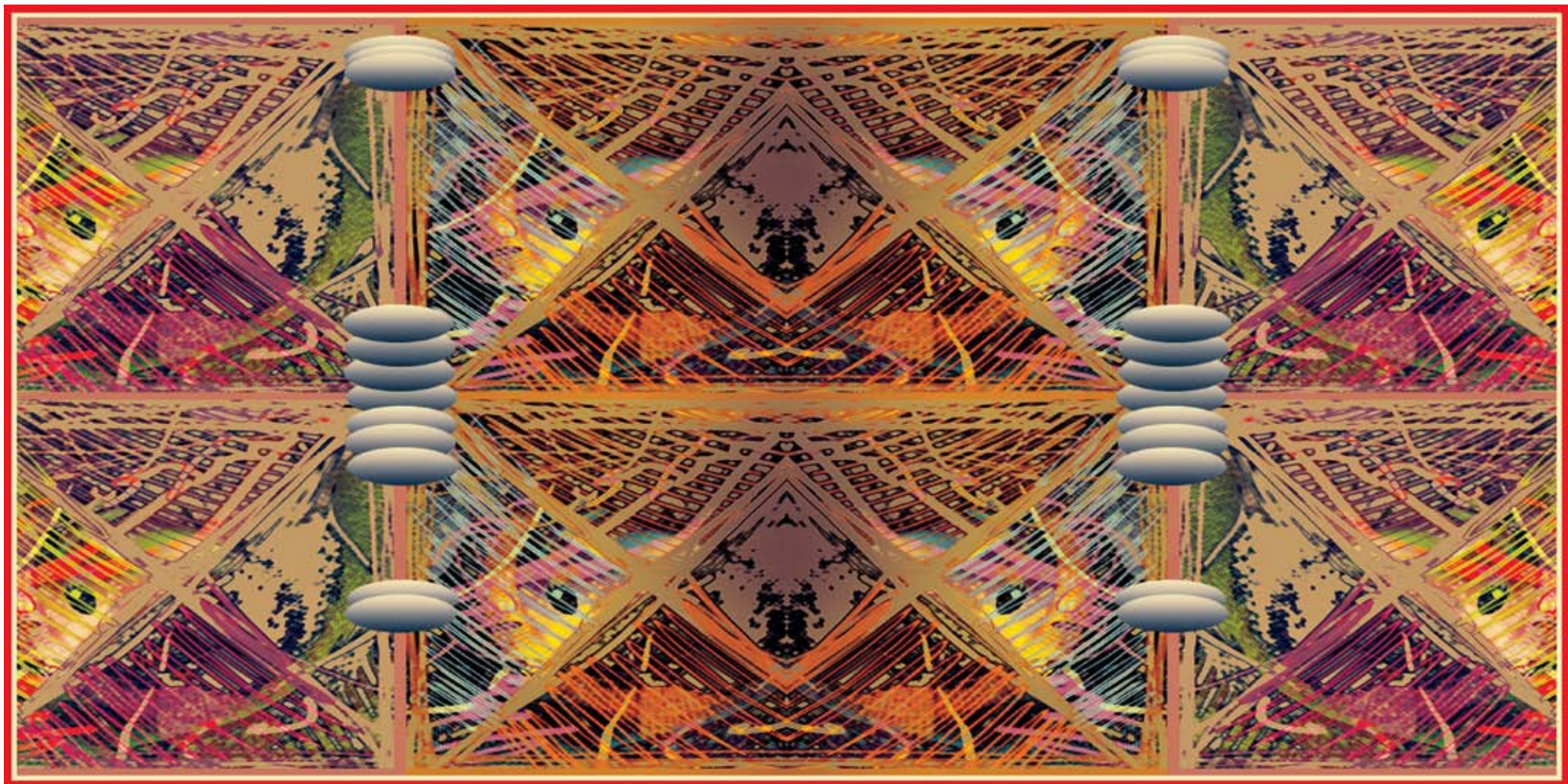
International Recognitions and Awards: 36 International Prizes and Awards: San Martin, Quilmes (Argentina), Baku (Azerbaijan), Sint-Niklaas (Belgium), Tartu (Estonia), Paris (France), Gyula (Hungary), Meudon (France), Aktobe (Kazakhstan), Vilnius, Šiauliai (Lithuania), Gliwice, Warsaw (Poland), Belgrade (Serbia), Ankara (Turkey), Napa (USA). Latest: Special Prize, Triennial Bitola (Macedonia) 2018, 2021; Jury Prize, Digital Agora (Szekszard, Hungary) 2018; First Prize, Voix Visuelle Exhibition 15, (Ottawa ,Canada) 2020; Jury Prize, International Ex libris Congress, (London, UK) 2020; Nominated, International Graphic Triennial Award, (Cieszyn, Poland) 2021

[facebook/ovidiu.petca.1](https://facebook.com/ovidiu.petca.1) | ovidiu.petca2002@yahoo.com

"In the beginning, I had a conceptual vision that allowed me to integrate the figurative. Currently, I work in the area of the abstract, but the approach to the themes has remained tributary to conceptualism, perhaps not in essence, only formally. I was born with inspiration. The ideas combine organically with the form that I feel deeply. I am a person with many ideas, which forces me to work quickly. When I was practicing classical engraving techniques, I realized the futility of manual work and the waste of ideas, which disappeared because of the time given to technical elaboration. Digital art allows me this speed."

P. A.R.I.S. 2, 2023
Digital art
100 x 70 cm





Open Window XXXIII, 2022
Digital art
75 x 150 cm

Romania

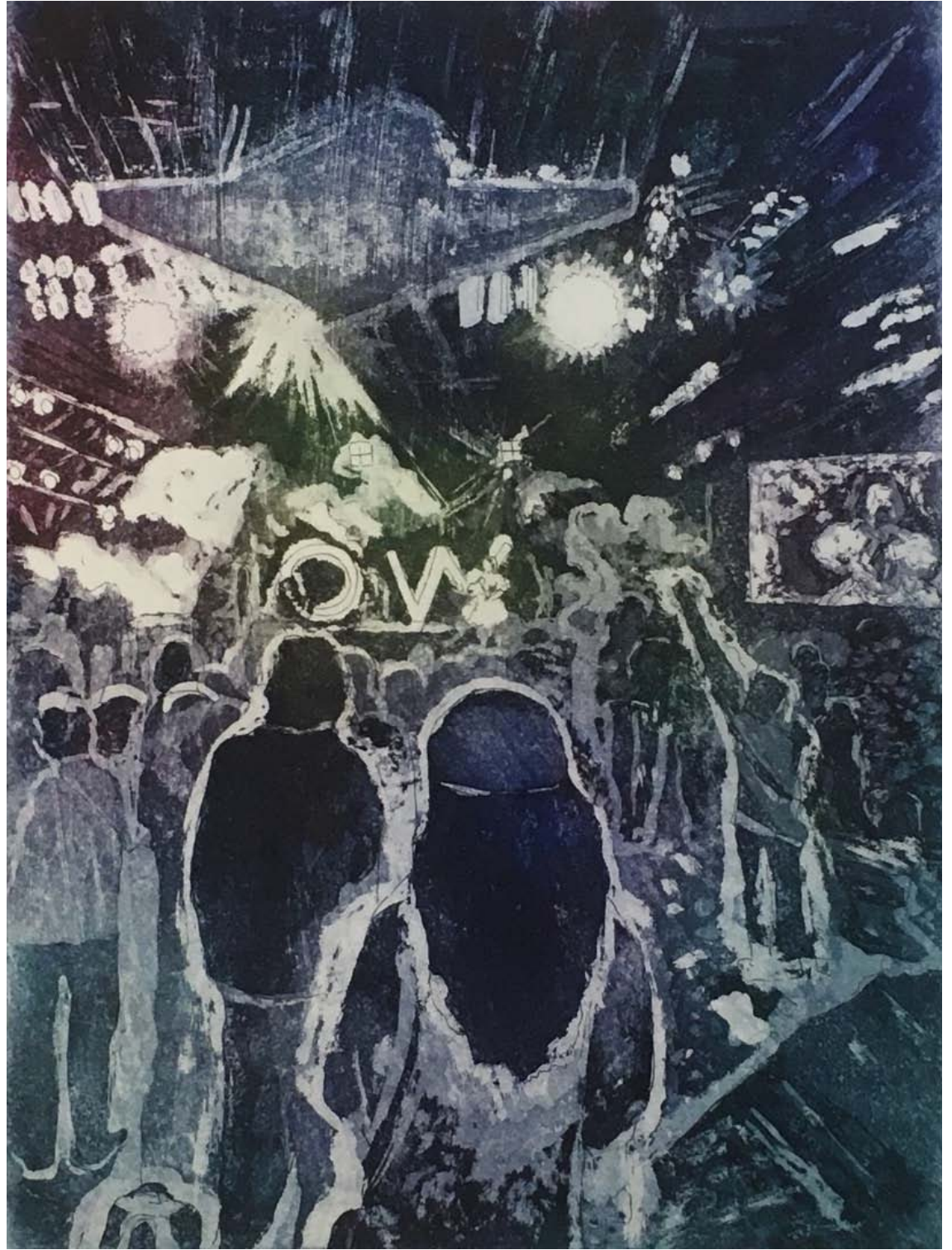
Simona Soare

Born in Galati, Romania (ROU), lives in Düsseldorf, Germany (DE). She holds a master degree from Universität der Künste (UdK) Berlin, Master of Fine Arts, Art in Context, DE. Between 2004-2003 she was awarded an Erasmus Scholarship for Painting Department at Kunsthochschule Berlin Weißensee, (KHB), Berlin, (DE). During 2003-1999 she studied at the National University of Fine Arts(UNA), B.F. A.Mural Art, Bucharest, ROU. As an artist and art educator, she had lived in South Korea for 10 years and now lives in Germany. She was a guest artist in multiple workshops around the world: 2023 in Künstlerhaus Bethanien, Berlin, 2019-2023 in PARC(Print Art research Center), Seoul, KR, 2017-2019 Guest artist in the Atelier Outotsu, Osaka, JPN, and between 2004-2019 in the Printmaking Workshop Kunsthochschule Berlin Weißensee(KHB), DE. Her artworks include drawings, printmaking, paintings, mix media, installations, performance, intervention in public space and can be found in national and international collections. She participated at numerous solo exhibitions and group exhibitions around the world.

Insta: [simonsoare13/](#) E-mail: simonsoareus@gmail.com

"My art merges my own memories, mystery and mysticism, blurring reality and fantasy. I would like to create a refuge for myself and the viewer. Surreal elements and symbols as time, space, infinity, dreams inspired by the reality evoked in memories, inviting viewers on a captivating journey. I reflect my memories with a surrealistic expression in a story telling way. I mostly create colored etchings using a special single print technique, which leads to very limited editions of unique prints. The intensive colors of my etchings combined with the graphic lines, invites for a dialog between painting and graphic art."

OW_Concert, 2023
Aquatint
30 x 22 cm



Anna Mishina Vaskova



In the mood, At Last, As time goes by, 2023
Serigraphy
3 x (90 x 60 cm) triptych

Member of the Union of Artists of Russia. Member of the Creative Union of Artists of Russia. I was born in St. Petersburg in the family of artist Valery Mishina ([https://ru.wikipedia.org/wiki/ Мишин,_Валерий_Андреевич](https://ru.wikipedia.org/wiki/Мишин,_Валерий_Андреевич)) and poet Tamara Bukovskaya ([https://ru.wikipedia.org/wiki/ Буковская,_Тамара_Симоновна](https://ru.wikipedia.org/wiki/Буковская,_Тамара_Симоновна)). Graduated from high school at the State Russian Museum. I received my first higher education at the department of directing at the St. Petersburg State University of Culture and Arts. Then graduated from the Russian State Institute of Cinematography, where I got my second higher education. Later got an additional higher education at the Faculty of Arts of the Lomonosov Moscow State University. I am engaged in art photography and am a member of the Union of Artists of Russia and the International Union of Artists. Since 2000 I have been working on television, as a director and producer of various television programs and documentaries. Now I'm living in Austria (Vienna)

"The city in which you live.....or maybe it lives in you? The city gets into you! Fascinating, captivating? The city creates your mood, the city and everything in it fills your life ... every day in a new color ... As in life... when you are young you like everything and you are happy, growing up many things start to annoy and then you perceive everything negative, and there comes a period when you realize that everything has its time..."



Bye-Bye black bird, 2023
Serigraphy
3 x (60 x 90 cm) triptych



ICHTHYS, 2023
Serigraphy
2 x (90 x 60 cm) diptych



I will become the tree of life, 2023
Serigraphy
2 x (90 x 60 cm) diptych

Shelagh Atkinson



Entrances, 2014
Screenprint
56 x 76 cm

Shelagh Atkinson is a multi-disciplinary artist working across print, painting, drawing, photography, sound and mail art. Since the 1990's she has exhibited in a variety of national and international contexts including the International print triennial Kanagawa Japan, the second Yunnan International print exhibition China, the International Printmaking Biennial of Douro and Global Print Portugal, Lessedra world art print annual Bulgaria, the Scottish National Portrait gallery, the print studios of Glasgow, Edinburgh and Aberdeen and the art societies of Visual Arts Scotland, Scottish Society of Artists and Aberdeen Artist Society. Atkinson was one of 11 artists to receive an award funded by Creative Scotland from the independent charity, Art360 Foundation, to support the development of her archive and artistic legacy. The film maker David Bickerstaff [atomatictv.com] has produced a unique film about her practice. Awards: 2023 Creative Scotland funding for bespoke publication; 2019 An Art360foundation bespoke archiving programme grant, Scotland; 2018 Karen Scopa Memorial Award, Paisley Arts Institute Annual Exhibition, Scotland; 2013 Flora Wood Award, Visual Arts Scotland Annual Open Exhibition; 2009 Richard Demarco Prize, Edinburgh Peoples Art Festival, Scotland; 1999 Peacock Editioning Prize, Peacock Studio, Aberdeen Artists Show, Scotland.

www.shelaghatkinson.co.uk

"Allowing access to places, the instance of entering somewhere, the word play on en-trance - to mesmerise or enrapture I'm drawn to the visual possibilities of language and how scale and composition can affect meaning and structure of words Im interested in the transformative nature of the process working with layers of images, within them stories can be woven about personal identity and connectedness."

Serbia

Milos Djordjevic

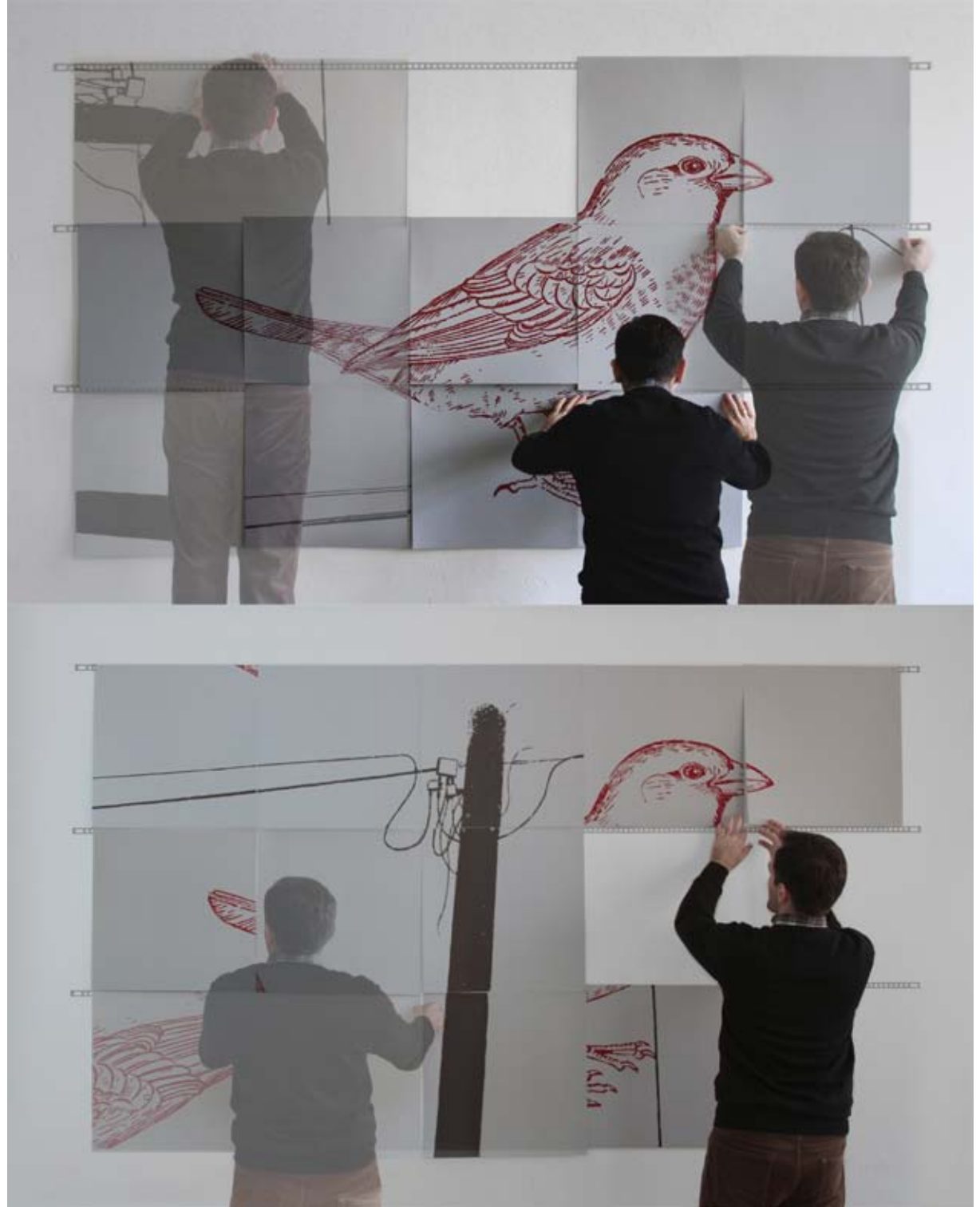
1978

He graduated in 2001 from the Faculty of Fine Arts in Belgrade (Serbia), received his master's degree in 2007 and his doctorate in 2022. He has exhibited extensively internationally and participated in printmaking residencies and conferences, including IAPA Printmaking Academic Symposium (Beijing, China), International Residence Latgale Graphic Art Symposium (Daugavpils, Latvia) and IMPACT International Printmaking Conference. He received several awards for his work. He was represented in several professional journals (Printmaking Today; Pressing Matters; The Hand; Actuel) and publications (Pratiquer la Gravure en Creux, Taille Directe, 2022; Pratiquer la Gravure en Creux, Taille Indirecte, 2023). He also curated and juried several international exhibitions, including Prints and Impressions 2, MGLC, Ljubljana, Slovenia, 2022. In his artistic and academic work he approaches printmaking as a tool for expression and as a platform for research. He currently lives and works in Belgrade.

www.midjor.com | djordjevicmilos@yahoo.com

"Binom Nihilo project critically examines the Anthropocene era and the intricate dynamics between mankind, nature, and technology, a pressing issue in modern society. The interactive property of the Tonus I print installation emphasizes the consequences of our actions and the effects of technology abuse. With haptic and visual experience with the work, the audience becomes more aware of their own (moral and civic) responsibilities towards the natural environment and life in general."

"Tonus I", 2016
Metal plate lithography and silkscreen
250 x 150 cm (installation)



Sanja Žigic

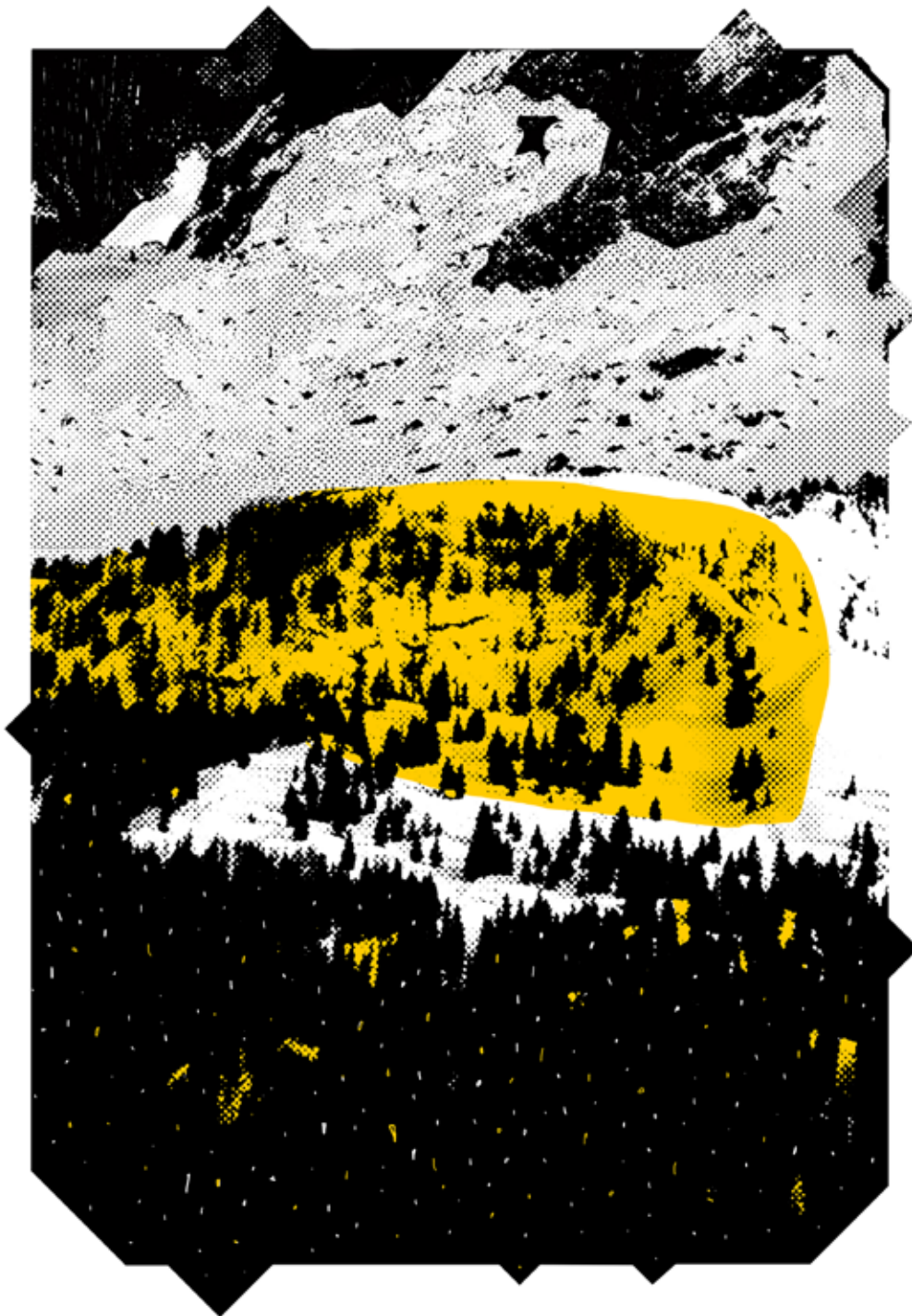
Sanja Žigic was born in 1985 in Kikinda – Republic Serbia, former Yugoslavia. She graduated on University in Novi Sad, Academy of Arts, at the Department of Graphics – Printmaking and acquired the title of graduate graphic artist and professor of fine arts. She completed master studies in 2011 and acquired the title of Master Fine Artist. In 2017 she enrolled in doctoral academic studies at the AUNS Department of Fine Arts in Novi Sad. In 2011. and 2021. she was a mentor at the IV and XIV

Printmaking Workshop "Sofia" in Bogdanci - R. North Macedonia. She works in Novi Sad at the Academy of Arts, as an expert associate at the Department of Graphics - Printmaking. She has exhibited on 20 solo and participated in many collective national and international exhibitions, she has two printmaking awards. She is a member of SULUV - Union of Art Associations Vojvodina, ULUS - Association of Fine Artists of Serbia, member of the artistic council of „Citizens' association graphic (printmaking) workshop "Sofia" Bogdanci – R. North Macedonia and a member of association MMC LED ART – Printmaking network from Novi Sad. sanja0zigic@gmail.com

Maps of Nature

"Original idea in this project is based mainly on the basic principles of composition, where drawing and color are the main carriers. By researching and deepening the topic, the scope of interest soon expanded, and in addition to the basic idea, new symbolic and contextual values are created and supplemented. The mountain motif on the newly created works is a logical sequence of the previous works and constitutes an essential fragment of the previous whole."

Maps of nature, 2023
Serigraphy
100 x 70 cm



Singapore

Frances Alleblas

1971



Ophelia series; Act IV, Scene VII
Etching
50 x 70 cm

Education 1994-1998 Willem de Kooning fine Art Academy, Rotterdam, the Netherlands 1997-1998 Institut Teknologi Bandung (ITB), Java, Indonesia 2004 Pacific Art, University of Hawai'i at Manoa, O'ahu, Hawai'i, USA
Dutch artist living and working in Singapore since 2002. BA in fine arts from the 'Willem de Kooning Fine Arts Academy' in Rotterdam. Studied printmaking in Java at ITB Bandung and studied "Pacific Art" at the University of Hawai'i at Manoa. www.francesalleblas.com

"The works consists of drawings, printmaking, paintings, photography and video work. Works mainly in series. Combines printmaking with drawing. "Printmaking offers me endless possibilities. I love the repetition of image, the element of surprise and the ritualistic aspect of working in printmaking." The works are exhibited worldwide; biennales, film festivals, group shows and on a regular basis in her studio at Wessex Estate in Singapore."

Martin Ševčovič

1983



was born 1983 in Piestany, Slovakia. Work as university associate professor at the Department of Arts and Culture at the Faculty of Education, Comenius University in Bratislava, and in Department of Printmaking and Other Media at the Academy of Fine Arts and Design in Bratislava (AFAD), Slovakia. In 2014 has finished Doctoral study (ArtD.) at The Department of Sculpture, Object, Installation (AFAD) by Assoc. Prof. Rastislav Trizma. In 2010 has completed Magister study (Mgr. art.) at The Department of Printmaking and Other Media by Prof. Robert Jancovic. In 2007 has taken part in the foreign internship at The Academy of Fine Art in Poznan, Poland. His work has been exhibited at several solo and group exhibitions around the world.

www.martinsevcovic.com | martinsevcovic@gmail.com

“The work of the visual artist Martin Ševčovič (*1983) has been moving since its beginnings in the interfaces of classical and experimental author’s graphics with overlaps into the object. The thematic frameworks of his work go back to the principles of the cycle of life and death, while generating the language of processual non-subject art by his own way, using the expressive structural peculiarities of the language of contemporary art.” (Vrbanova, 2021, p. 6)

The Building Blocks of Metal Individualities, 2018
Processual print from the Liquid Matrix
experimental technique invented by
Martin Sevcovic during doctoral research.
100 x 100 cm

Slovenia

Rowena Bozic

1961

Born in Kranj, Slovenia, in 1961. Graduated from Fine Arts at the College of Visual Art - Arthouse in Ljubljana in 2019. Obtained a degree in Industrial Design from the Open University, Great Britain in 1996 and a degree in Geodesy from the University of Ljubljana in 1983. She attended drawing course at the Academy of Fine Arts and Design in Ljubljana in 1983 and since then many courses and workshops of painting, sculpture, ceramics, installations under different mentors and participated in many group workshop projects, organised by The Public Fund for Cultural Activities (JSKD). Since 1997 attended printmaking workshops by JSKD Novo Mesto and International Centre of Graphic Arts (MGLC) Ljubljana. Engaged in the field of the graphic art from 1997, she uses and combines several printmaking techniques: etching, aquatint, sugar lift, vernis mou, dry-point, chine-collé, collagraph, linocut. Twelve solo exhibitions in Slovenia (intaglio print and paintings), hundred group exhibitions in Slovenia and nearly forty graphic group exhibitions abroad (Bulgaria, Spain, France, Great Britain, Portugal, Bosnia and Germany). Received many awards and recognitions in graphic and painting field.

rowena.bozic@gmail.com

"The charm of graphic creation and manual printing lies in the wide possibility of experimentation and research, also in the uncertainty of the exact result, technical complexity and hard work, and in the combining of printmaking techniques, and also the possibility of expressing the unspeakable in graphical landscapes or graphic haikus."

Coffee Time, 2015
Aquatint, vernis mou
70 x 50 cm





"Let's Have A Cup Of Coffee"/5, 2017
Aquatint, dry point, chine-collé, linocut
50 x 70 cm

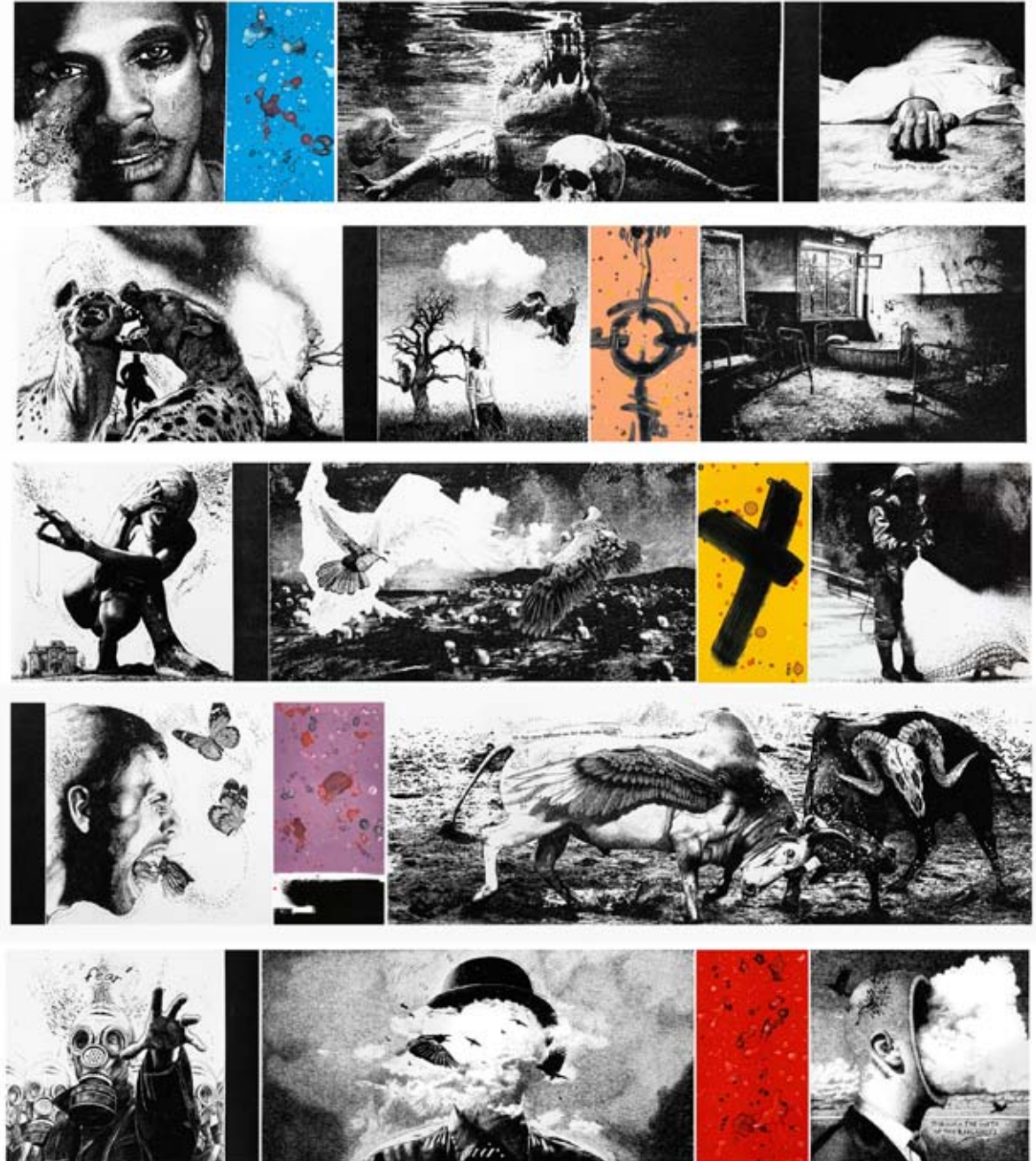
South Africa

Christiaan Diedericks

1986

BA(FA) cum laude – 1992; MA(FA) practical distinction – 2000; 2006 - Ampersand Foundation Fellowship, New York City; 2015 - Beijing Biennale in China; 2020 – FIRST PRIZE for experimental printmaking, Miniprint Kazanlak, Bulgaria; 2021: Doctor Raya Mayo AWARD, AU\$8000, InkFest, 5th InkMasters Biennial 2021, Tanks Art Centre, Cairns, Australia: FIRST PRIZE, Mudi in Arte 2021 Artist's Prize, 1500 Euro - Diocesane Museum of Salerno, Italy : WINNER of the award trophy for Printmaking at the International Spiritual Art Award 2021, USA 2022 : CONSCIOUSNESS, Palazzo Albrizzi-Capello with the ITSQUID group, VENICE during the 59th Venice Biennial, 2022, Italy : SECOND PRIZE & Honorable mention, Diego Donati Prize, 7th Biennial of Contemporary Printmaking 2022, Perugia, Italy 2023 : WINNER of an International Digital Art Excellence Award (only 10) for the International Online DIGITAL ART COMPETITION & Online Art Exhibition 2023, Bindaas Artist Group (BAG), India, 2023 : HONORABLE MENTION - Circle Arts Artist of the Year Contest, USA, 2023 : PRIZE-NOMINATED - 12th Kochi International Triennial of prints, Japan 2023 : GRAND PRIZE - 1st International Biennale of Miniature Art Graphics and Drawings-Bitola-IBMB - Bitola 2023

"In many ways I aim to 'rewrite' history in my work and the dominant sense of self-awareness that informs most Western art practices. I am trying to present contemporary issues such as Difference as timeless, by situating my vocabulary of images and themes in an organic flux of dreams, history, news, commercial detritus, hyper-reality, and unvoiced feelings and forces of biological nature/ desire. I aim to stay clear of any literal explanations of my work and believe that no work of art or "visual text" is ever complete. The ongoing input by viewers, as well as the debate between the viewer and the artist, keep on adding new meaning to the artist's original concept and will continue to enrich the artwork."





"The re-enchantment of beauty III (The queen of La La land)", 2023
"The re-enchantment of beauty II (The consequence of time)", 2023
Archival pigment ink/Giclee print
107 x 78 cm (each - diptych)

South Korea

Chang-Soo Kim

1963

Born in Seoul(South Korea) on July 7, 1963.

Graduated from Hochschule fuer Gestaltung Offenbach am Main in Germany with Diplom Designer degree in February 1990.

Graduated from Dept. of Applied Art, Seoul National University in Korea with B.F.A degree in February 1986.

Professor, School of Arts & Design , College of Arts & Physical Education, Gachon University, Republic of KOREA.

Prize(Selected)

2003 Krakow 2003 'Regular Award of the MTG', Krakow, Poland

2004 OPEN PRINT Sponsor Prize, Bristol, Great Britain MATRICES 2004 Special Prize - Picture Gallery of Municipal Museum of Arts in the city Győr Prize, Hungary

2007 Grand Prix - 9th International Biennial of Drawing and Graphic Arts, Municipal Museum of Arts in Győr, Hungary

parawave@hotmail.com | parawave.kcs@gmail.com | dasein07@gachon.ac.kr

"The attached works created by partially overlapping images or extracted lines from still images captured from videos I shot myself. It consists of hundreds of layers and is output as a final combined layer A video edited using the same image method was also exhibited in a solo exhibition. The theme of the exhibition focuses on the relationship that individuals have with society, and the meaning and existence value of each individual's self is a fragmentary image of a phenomenon in society."

FLICKERING_GIRL_F102A, 2002
Digital Print
140 x 117 cm





Penumbra 1811_Interlaced, 2009
Digital Print
120 x 213 cm

Spain

Ana Aragüés

1944

Ana Aragüés was born in Zaragoza in 1944, where she studied both high school and a degree in music at the Superior Conservatory. In Barcelona she does interior architecture and begins engraving. She goes on to live in Italy where in Urbino, State School of Art, she studies classical engraving techniques and in Venice, Experimental School of Graphics, new techniques. Again in Barcelona, Electrography transferred to metal support. She learned digital on her own. She has held many personal exhibitions and participated in international printmaking fairs and biennials. From 1973 to 1980, G. Llabres, L. Sampol, D. Caminal and A.ragüés formed "Grappa Grup". holding exhibitions throughout Spain and Europe. As of 2000, she lives and works in Amsterdam. And in 2009 she created the Ana Aragüés Foundation and TEG: Taller Experimental Grabado. Where she works with several students, in all types of supports and experimental techniques.

"Sight, an important sense. Look at the most important thing we can do in that sense. By adding curiosity we can begin to understand the fact of creation. Engraving is not a direct or easy process, it is composed of silence, curiosity and the capacity for introspection. Achieve understanding, the deep self that leads us to express loneliness, fear, hate or love... Any feeling that will ultimately make up our work."

Retrato Cósmico, 2010
Digital Print
90 x 85 cm





De la noche y el Fuego, 2023
Grabado Calcográfico
texturas y agua tintas
100 x 30 cm

A Sangre y Fuego, 2001
Grabado Calcográfico
Aguafuertes agua, tintas, collage con metal, aluminio
grabado con punta
100 x 70 cm

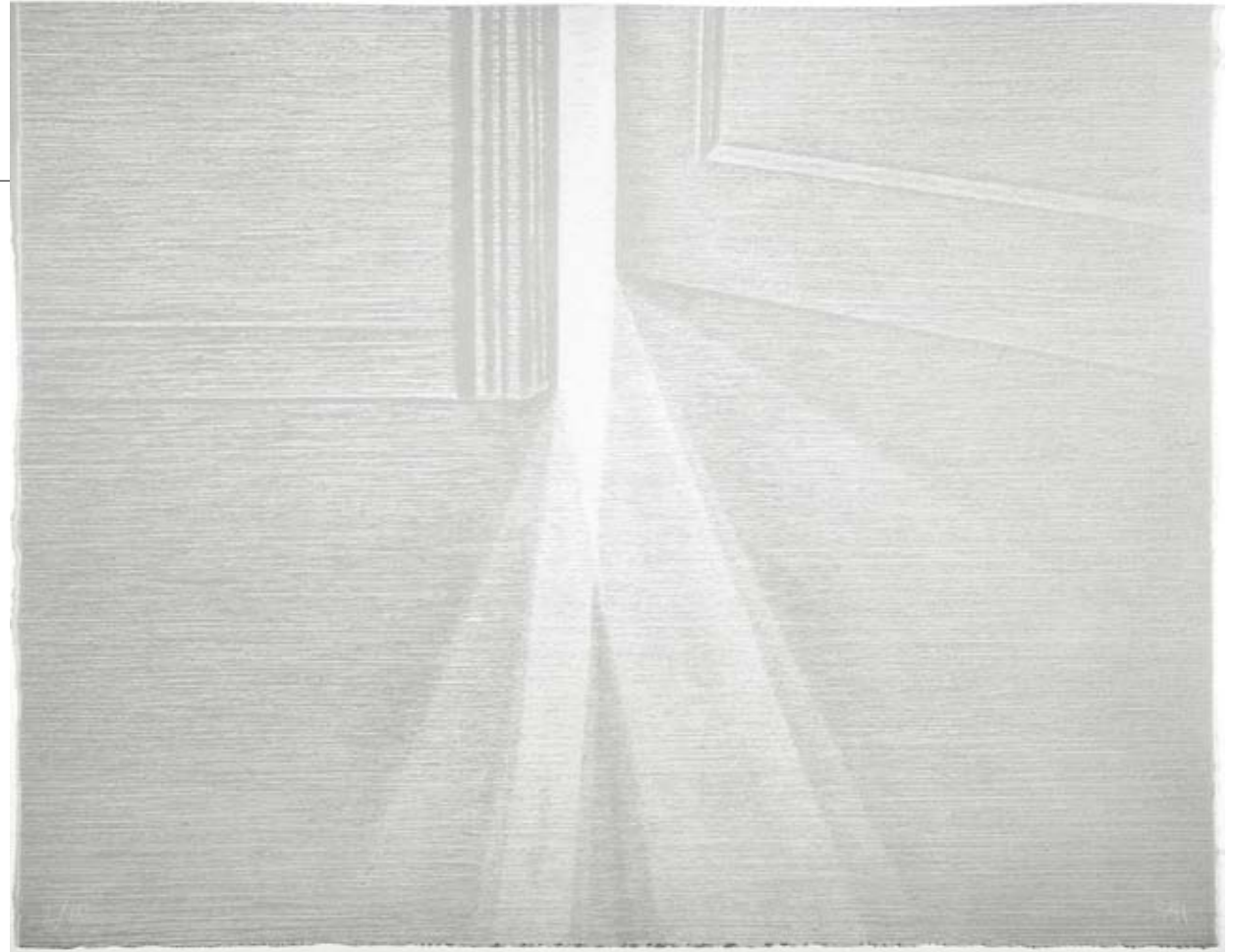




Lo admirable de tener el cuello largo, 2023
Grabado Calcográfico
Grabado calcográfico. Aguatintas, recortes, texturas
70 x 45,5 cm

Spain

Anne Heyvaert



Passage Pandora 1, 2023
Xylography, white ink on paper Canson grey
38,5 x 48,5 cm

Born in USA, French nationality, resides in Spain, Galicia; researcher, lecturer, Faculty of Fine Arts of Vigo University, dx5 digital & graphic art research. Training and working stays in collective engraving workshops in France (Atelier Bo Halbirk), Luxemburg (Empreinte), Canada (PressePapier, Trois rivières), Argentine (Fundation ACE), Spain (CIEC, Centro Internacional de la Estampa Contemporánea, Betanzos, where she was co-director (1998-2002), etc. Numerous exhibitions and selections in international awards for contemporary art and printmaking. Curator of events, exhibitions, such as the Premio Internacional Máximo Ramos, Ferrol (2010, 2012), "Blanco sobre blanco", FIG Bilbao, 2023, etc.

www.anneheyvaert.es | anneheyvaert@hotmail.com

"Her biography and daily experience feed thematic series such as: "Cajas de mudanza" ("Moving Boxes"), "Maps on maps, from Memphis to Finisterre", "Maps Kaleidoscopias", "Messages", "Plis-Pages", "Passages", ... Her commitment to graphic techniques has led her work toward a greater questioning of re-presentation, in terms of unfolding and unwinding variation."



From the series "Maps on maps, 2008"
"Michelin Spain", "Google Map Santiago de Compostela"
Lithography on digital print
76 x 56 cm

Spain

Ariadna Abadal Lloret

Anemone, 2023
Drypoint Collagraph Photoetching
97 x 130 cm

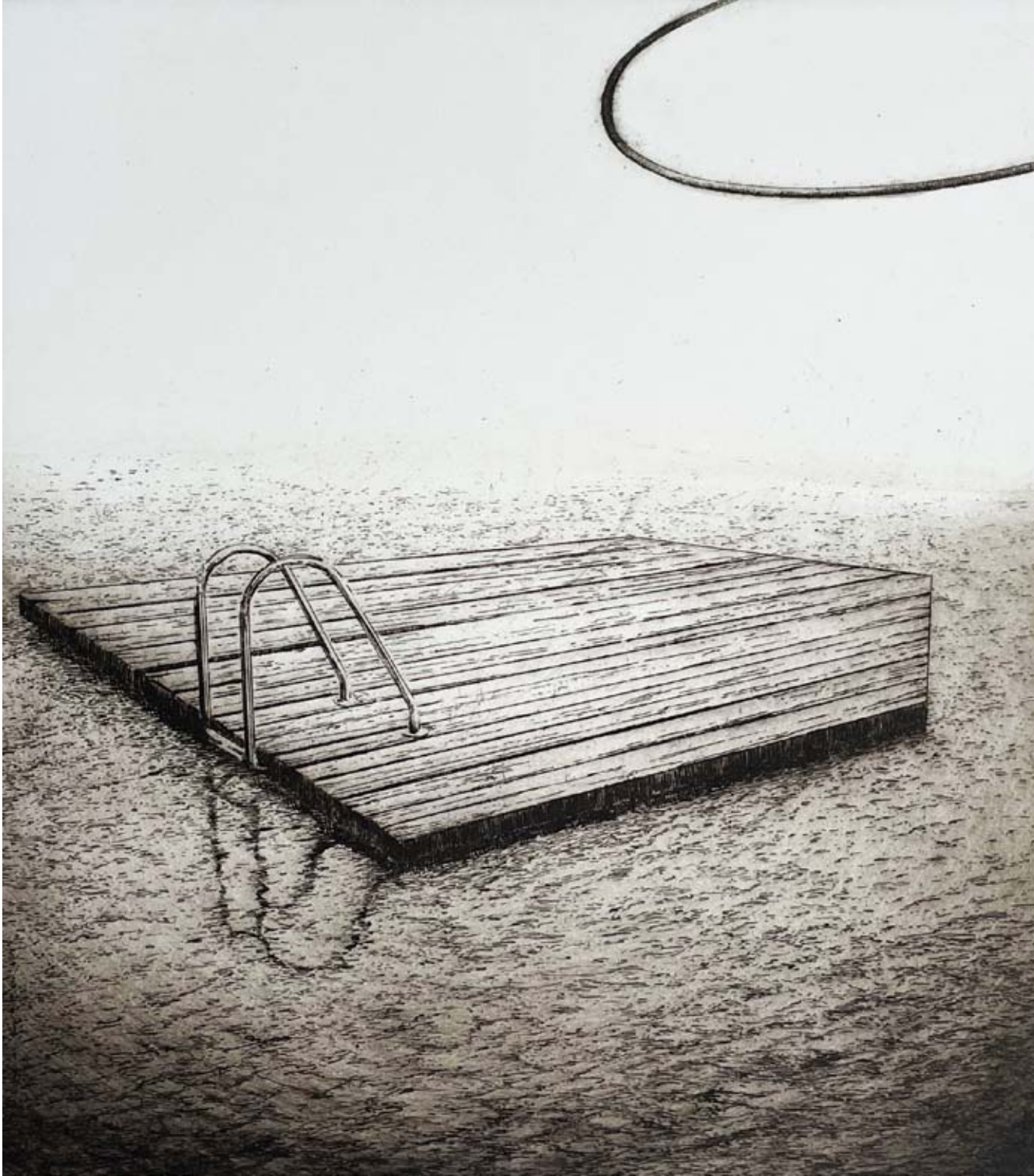


Ariadna Abadal Lloret is a biologist and printmaker. Since 2012, she has been working as a Manager and Printmaking Technician at the Art Print Residence, a printmaking residency founded by her family. She is a master professor of mokulito, photoetching, and electroetching. As a printmaker, she is also familiar with traditional printmaking techniques such as etching, aquatint, drypoint, soft ground, collagraph, and mokuhanga. In 2019 she conducted a workshop in Québec and taught a two-week course at Joan Miró's Foundation on Mallorca Island. She is always in search of non-toxic printmaking techniques and she is offering classes on Japanese Lithography on wood (also called mokulito) and other printmaking methods at the Art Print Residence (<https://artprintresidence.com/>). Recently, she's participated in international biennials and exhibitions such as "Dwell, Pause for thought: Investigating the process of printmaking" at McColl Center in the US, "XI Biennial of Douro" in Portugal, "Impact 12" in the UK, and the "International Mokuhanga Juried Exhibition" in Japan. She has also participated in several exhibitions in Australia, Armenia, Bulgaria, France, Italy, Serbia, Romania, and Taiwan. She has been awarded the prize "Mircea Ionescu-Quintus" at the "Iosif Iser" International Contemporary Engraving Biennale ed. XV (2023). She got the Second Mention at Miniprint Cantabria (2021), and two Honorable Mentions at the Awagami International Mini Print Exhibition (2023 & 2021).

"In my artwork, nature is my inspiration. I usually refer to the sea, the forest, plants, and animals. From my point of view, since we are aware of the fragility of the ecosystems, we should reconsider our artistic practices in order to protect the environment and ourselves. I like to work with organic materials, such as wood. For that reason, I'm in love with woodcut, mokuhanga, and the mokulito process. I cherish using Japanese handmade papers for printing and sometimes I prepare my own pigments. Ariadna Abadal is also developing a collaborative project with artist Teofil Androne called "The Ocean Wave Project" in which the mokulito matrixes, after the printing process, are transformed into surf boards (<https://theoceanwaveproject.wordpress.com/>)."

Patricia Delgado

1973



In 1996, She achieve the Master in Fine Arts, option "Painting", University of La Laguna, Tenerife, (Spain), and in 1999, the Master in Fine Arts, option "Free Art, Graphics" form the Royal Academy of Fine Arts Antwerp, "ARTESIS" Higher Institute Antwerp (Belgium). Beginen the 2000, she started to research different materials searching and explore news supports for the traditional engraving. Actually she also shares her activity by giving and differents monographic, workshops, talks, conferences, both locally and internationally. Part of her work has been destined to art galleries, local art spaces, editions for international projects or reserved for public and private collections, foundations and institutions. In 2015, she set out her brand PD, Patricia Delgado, who is well-known for highly creative artisan process, who offers an extensive range of unique and outstanding artistic works. Her engraving has been internationally recognised owing to a unique mix of traditional and modern techniques. www.patriciadelgado.com | patrispatris@hotmail.com
[IG @patriciadelgadoartes](https://www.instagram.com/patriciadelgadoartes)

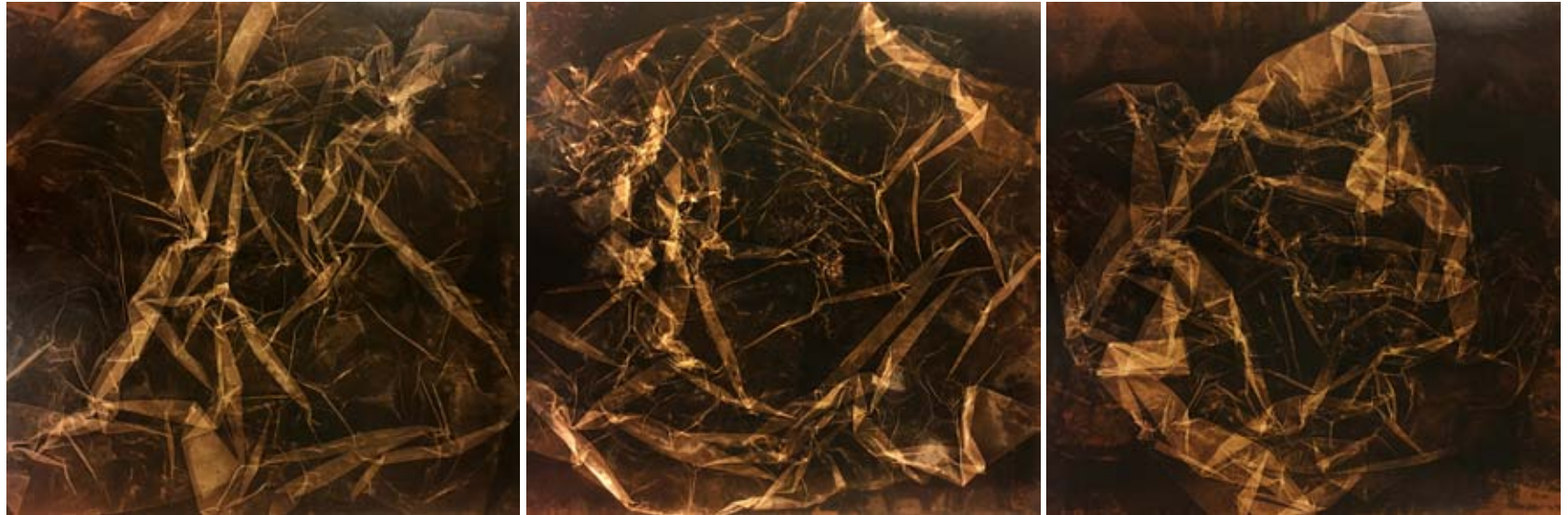
Natural elements blossom almost unwillingly in most of my art pieces. I like to pay attention to those unexpected details that might go unnoticed otherwise. The past is always present. I bring the past back in the topics I choose and how I work with them. Paper and metal, the essential materials for engraving, have developed their own separate way of communicating, creating unique unrelated pieces that have transformed my art over the years.

Lake
Etching
38,4 x 32,3 cm

Sweden

Ann-Kristin Källström

1958



"Ground check II, III, IV
colored version", 2023
Computer print
100 x 100 cm

Born in Stockholm, Sweden, in 1958, I presently reside and work in the northern region of the country. My professional journey, steeped in the realm of visual arts, has spanned since 1997, where I have immersed myself in various printmaking techniques, both traditional and experimental. Between 2001 and 2005-2008, I assumed the role of head teacher, overseeing the printmaking program at two art schools in Sweden. Beyond my commitment to printmaking, I am actively involved in art and exhibition projects. My endeavors extend to writing and photography assignments focused on the art domain, with my contributions consistently finding a place in art websites and publications. In acknowledgment of my artistic contributions, I received a one-year working grant in 2018 and a two-year grant in 2019 from The Swedish Arts Grants Committee. Presently, my creative focus revolves around the project titled "Northern Sweden's Inland and Mountain Areas", where I aim to explore and encapsulate the essence of these regions through my artistic lens.

<http://ak-art.se> | anki@ak-art.se

"The graphic imprint is fascinating, as is the depth in surfaces and lines. A piece of photographic reality is often crucial in my images, regardless of the graphic techniques I work with. Hopefully, my pictures convey something about the state of current life, perhaps not directly but indirectly."

Nic Langendoen



Academy of Art Rotterdam - Holland. Art Ethnology studies on University i Umea Sweden.

Stone lithography, Tidaholm Sweden 2018-2019. Selected Solo exhibitions. Piteå Art Gallery Piteå Sweden 2022. Sunsvallmuseum Sundsvall Sweden 2020. Vasterbottens Museum, Umea Sweden 2018-2019. Väven Art Gallery Umeå Sweden 2009. Piteå Art Gallery Piteå Sweden 2008. Nelimarkka museum Alajarvi Finland 2007. Art gallery, Kulturens hus Lulea Sweden 2003. Art Gallery, Härnösand, Sweden 2015. Selected Group exhibitions. 2nd Global Print, Douro, Portugal 2015. Diplomatic Art, Helios Gallery, Timisoara, Rumänien 2007. Studio Fusion gallery London 2015. Selected grants. The Swedish Arts Grants Committee´1981,1983,1988,1999. County Council of Vasterbotten 1981. Public art Collections Several municipality The National Public Art Council Sweden. Several country Councils Vasterbottens Museum Umea Stockholm Art Council. Remaining facts. Teaching in Painting/sculpture/drawing : School of Scenography Nordanå Skellefteå LTU Universitet Sweden. Art school och Umeå School of Design Sweden. Member of: Tidaholm Litographic Art Studio, Sweden. Grafiska Sällskapet (Swedish Printmakers Association). KRO (Swedish Artist Union). KC Nord (The Swedish Artists`Centre-North). Örnsköldsvik printing workshop ÖKKV, Sweden. info@niclangendoen.com

"I mainly work with painting, but also with other techniques such as graphics, stone lithography and mural painting. Conducts teaching in painting, as well as performs various performances. My work with images is an attempt to read the written language of the landscape, delimiting in a recurring changeability. Revealing with fragmental memories, images that come together in a certain order."

"22-03-22", 2021
Gravure printing carburumdum
colored with pastels
50 x 50 cm

Distance II, 2021
Gravure printing carburum
colored with pastels
50 x 50 cm





28.11.23, 2023
Gravure printing carburum
colored with pastels
50 x 50 cm



Trace 18, 2019
Dry-needle technique on copper sheet
43 x 43 cm

Switzerland

Barbara Bandi

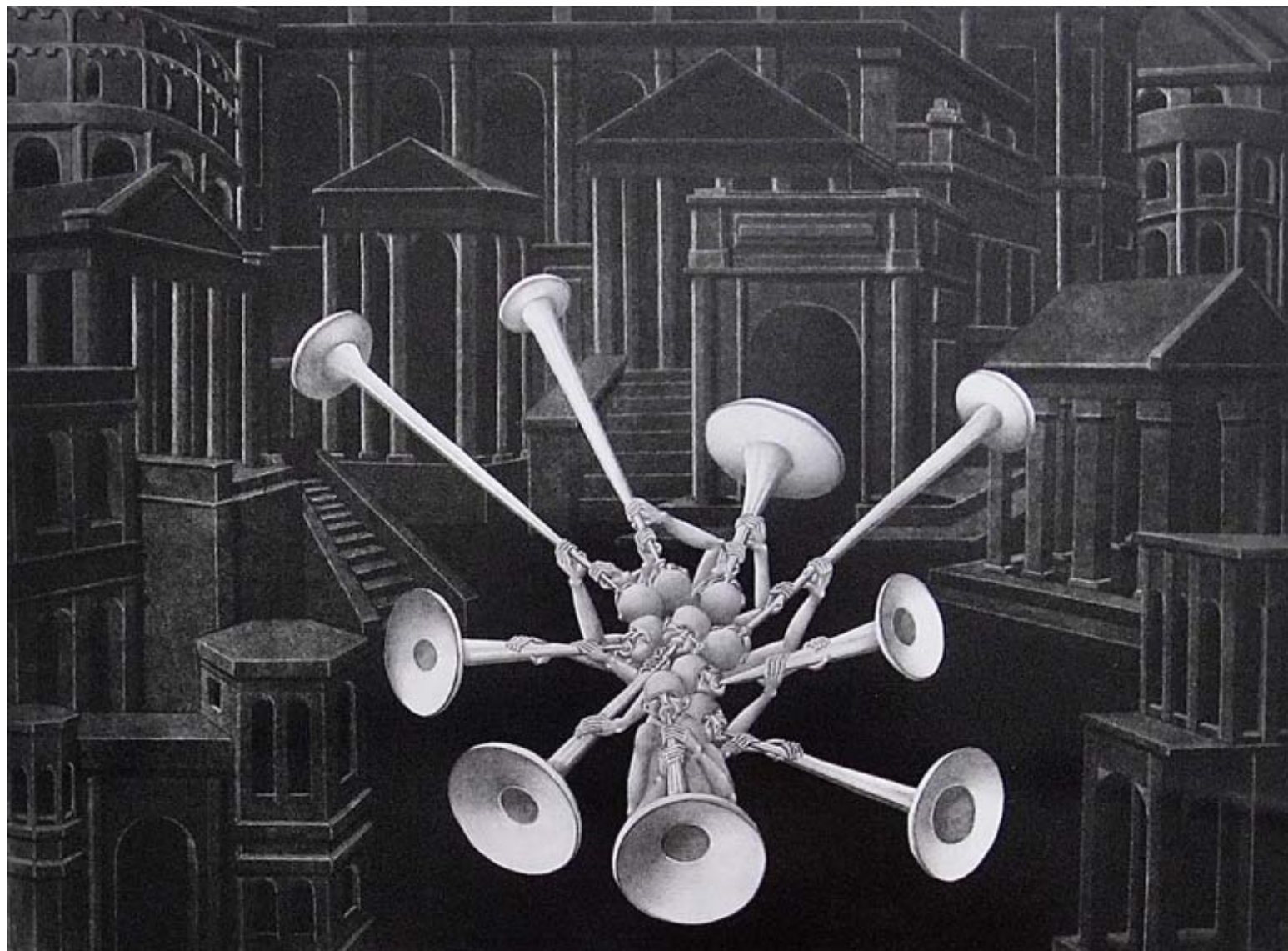
1946



1946 born in Bern, CH. Studies in the art of printing at the school of arts-and-crafts in Bern. Since 1987 own gravure printing studio in Bern 2002-2007 Co-initiator and co-organizer of the international print-project „flying carpet“ (www.flyingcarpet.ch) 2007-2014 in the leading team of the gallery ArchivArte in Bern – CH. Since 2008 Member of the visarte, section Bern (society of Swiss artists) Expositions in Switzerland, Germany, Austria, Italy, Slovaquie, Spain, Poland, Portugal, Serbia, Bulgaria, Cairo, Litauen.
www.bababandi.ch | baba@bababandi.ch

“In an age of ever more perfect machine and digital reproducibility of all printed matter, I do not strive for the usual goal of all printing processes to produce the highest possible edition of identical prints. On the contrary, by reproducing a motif in different combinations and playing with ever new variations, each print becomes a unique in its own right.”

Poppies, 2020
(5 Unique pieces)
Stencil with 4 Plates of Aquatint on tissue paper
25 x 25 cm



Sound Body, 2019
(Divina Commedia revisited, Purgatorio, scene 6)
Aquatint scraped, drawing
50 x 70 cm

Madeleine Hottinger

1954



She had dreams
Lithograph on Awagami, embroidery
38 x 48 cm

Trained at the Ecole Cantonale des Beaux-Arts de Lausanne from 1979 to 1984, at the end of which she was awarded the engraving prize of the Lycéum Club. Since then, she has continued to explore the vast, expressive field of etching and the complexity of its processes. In 1996, to promote engraving and the world of printmaking, she founded an intaglio workshop to develop her practice and welcome other engravers. She enriches her knowledge by working in various workshops in Switzerland and abroad. She regularly takes part in competitions and exhibitions, both individually and collectively. - Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland, 1982 - Tokyo International Miniprint Tokyo Kyoto Osaka, Japan, 2016 - Musée du Douro Regua, Portugal, 2017 - Biennale Internationale de l'Estampe de Dreux, France, 2018 - Awagami International Miniprint Tokushima, Japan 2023. www.madeleine.hottinger.com

"Engraving, incising, notching the material and revealing, through pressure, the area or line on the paper. And here appears the idea contained in movement, in doing."

Taiwan

Hyun-Jin Kim

1958



Existence-W#17, 2023
Woodcut
70 x100 cm

1958 Born in KOREA, 1981 Graduated from Department of Fine Arts, Kyung-Hee University, KOREA, 1983 M.A. in Fine Arts from Chinese Culture University, Taiwan, R.O.C., 2023_ "Kaohsiung International Printmaking Biennale" Kaohsiung Cultural Center,Zhi-Zhen Hall, 1,2, Kaohsiung , Taiwan, 2023_22nd International Biennale of Graphics - Varna, Bulgaria 2023, Graphic Art Gallery, Varna ,Bulgaria. 2023_Ulsan International Woodcut Festival, Ulsan Museum, Korea, 2023_Woodcut Tango : Taiwan-Korea contemporay woodcut print art Exchange Exhibition, Teh- Chun Gallery, National Taiwan Normal University, 2023_Silver Prize, 86th TaiYang Art Exhibition,National Dr.Sun Yat-sen Memorial Hall,Taipei City, Taiwan, 2022_1stPrize, New Taipei City Art Exhibition,Cultural Affairs Department,New Taipei City Government, 2020_Merit Prize,19th International Biennial Print Exhibit R.O.C. National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2018_Grand Prize,14th Gielniak Graphic Arts Competition, Dział Sztuki, Muzeum Karkonoskie, Karkonoskie Jelenia Góra, Poland

"Creation is my record of life, and in this process, I can repeatedly learn the preciousness of the existence of life. I like expressing my inner feelings with the reduction technique of woodcut."

Liu Yu Fang



Photosynthesis #1/#2, 2022
Wood lithography
2 x (60 x 40 cm)

- 2022 IPC International Mini Prints Invitational Exhibition Jury Special Award
- 2022 Selected for the 20th International Printmaking Biennale of the Republic of R.O.C.
- 2021 Selected to participate in the exhibition N-E Contemporary International Engraving Biennial, 4th edition, Iasi, Romania, 2021.
- 2020 Encounters, 2020 an exhibition of 4 Taiwanese printmakers, Montclair Public library,

- New Jersey, United states of America.
- 2020 Tribuna Graphic 2020, National Art Museum of Moldova, Kishinev, Romania.
- 2016 "Inter-Art" Aiud /II Exhibition, DISTINCTION Award /Romania
- 2005 BFA, National Taiwan University of Arts
- 2002 Current Member, Chinese Printmaking Society

"In my wood lithography, the intricacies of layers are expressed with the purity of water base ink and the thickness of the oil base ink. The turbulence of the outer world is transformed into inner tranquility and harmony in multiple overprints."

USA

Beth Grabowski

1956



Trip/Trip (from the Janus series), 2023
Monoprint and aquatint
50 x 30 cm

Beth Grabowski is an artist, author, and educator. Her work has been represented widely in national and international venues, including the National Museum of Women in the Arts in Washington DC, the North Carolina Museum of Art, Art Helix, Jill Krutick Fine Art (NYC), Islip Art Museum, Manifest Creative Research Gallery, the Guanlan Printmaking Museum, Novosibirsk State Art Museum, the Câmara Municipal de Aljo, and at the SCOPE Art Fair in Basel Switzerland.) Grabowski has served the field of printmaking through her involvement with SGC International, the largest professional organization for print artists, educators, collectors, and enthusiasts. She served as its president of from 2012-2014. Grabowski is co-author, with Bill Fick (Super-G Labs/Duke University), of *Printmaking, a Complete Guide to Materials and Processes*, (Laurence King/Hachette, 2009, 2014). She teaches printmaking at the University of North Carolina-Chapel Hill in the US.

www.bethgrabowski.com

"My fascination with communication is often based more the idea of subtext. Understanding can vary between people: from slight divergences of emphasis to an entirely opposite inference. The Janus body of work uses contronyms –words that simultaneously carry opposite definitions. The title references the Roman god whose job was to help people navigate from one state to another. It serves as a cautionary admonishment to consider different frameworks as a necessity for true understanding."

Carol MacDonald

1956



Printmaker, teacher and community arts organizer. Carol runs ongoing Monoprinting Workshops out her Colchester, Vermont printmaking studio and is a Board member of the Monotype Guild of New England. **Training:** Studied fine art at the Maryland Institute College of Art and printmaking at Lake Placid School of Art in the early 70's. Residencies at the Virginia Center for Creative Arts and the Vermont Studio Center. **Exhibitions:** 11th International Print Biennial of Douro, Portugal; 22nd Mini Print International, Ithaca, NY; Mending Fences, Rokeby Museum; Hindsight 20/20, Kent Museum; One-of-a-Kind, Bancroft Gallery; Contemporary American Regionalism, Wilson Museum; Papier 12, Montreal; Galerie Maison Kasini, Montreal. **Collections:** Northern New England Museum of Contemporary Art, Rokeby Museum, New York Public Library, San Francisco Public Library, George Washington University.

www.carolmacdonald.com

"Carol MacDonald tugs at the threads of our shared humanity, addressing issues of connection, evolution and healing through her rich visual language. Printmaking mediums including etching, collagraph, mezzotint, linocut, chine colle, monoprint and monotype that are often augmented with drawing or sewing."

Garden Series III, 2023
Monotype, Collage and Thread
55,8 x 38,1 cm



Dreamscape I, 2023
Monotype
55,8 x 76,2 cm

Friedhard Kiekeben



Yun, 2023
Digital Print
180 x 180 cm

Having graduated from the Royal College of Art, London, in 1993, the German-born artist currently lives and works in Chicago. Kiekeben's works take form as digital wall drawings, metal friezes, paintings/overpaintings, and sequences of original prints. Projects often play on a minimalist and reductive cut-and-paste aesthetic and include many printed, tailor-made, site-specific, or public installations — such as 'Cascade', 'Quantum Ice', 'Loop', 'Crystal', or 'Tourbillon' — these have been exhibited internationally in private and public galleries and museums since the mid 1980s. Friedhard Kiekeben has his studio in Chicago and is a tenured Professor of Fine Art at Columbia College Chicago. The image shows a site specific wall drawing 'Yun (lime)', that is part of a solo show at the Springer Art Center in Champaign, IL, in November/December 2023.

www.art-well.org

'Yun' is a larger series of projects and art processes across printmaking, painting, and installation that will be explored at a variety of venues over the next four years. The process starts with cloudlike, undulating vector drawings that are drawn with stylus on a touch-screen computer, resulting in a basic archive of several hundred 'cloud' (Yun) shapes. The drawings are both concrete and clearly delineated as well as ethereal and diffuse, all at once, like a cloud. These drawings are then edited into fully fledged artwork and experiences, both on smaller scale, such as photopolymer intaglio or drypoint prints 'Yun', or overpaintings, as well as in immersive wall works that respond to the specifics of unique gallery spaces, such as the piece shown in Champaign IL in 2023.

USA

Janette K Hopper

1946

Born in Oakland California in 1946; Peace Corps volunteer in Colombia SA; graduated with a MFA from University of Oregon; Board Member of Prints Arts Northwest – USA; awards from both the Danish and US Fulbright Associations; Artist Trust Grant – USA; Professor of visual arts and Chair of Art Department – USA, Germany and Italy. Artist Residencies: No Boundaries International Art Colony – USA, Simposio Internacional de Artistas NOJA 19 - Spain, ACE – Argentina Over 300 solo, invitational and juried group exhibits in US, Germany, France, Spain, Portugal, Poland, Denmark, Italy, Columbia, Bulgaria, New Zealand, Canada and Mexico. Collected by over 70 museums, universities and public spaces nationally and internationally. Southern Graphics Council International collection and traveling exhibit; Paper Politics publication and traveling exhibit; Member of Palaur International – Denmark; ACLU – annual report and calendar cover; Collection Duro Bienal. www.janettekopper.com | janettekopper@gmail.com

“These linocuts produce satirical humorous social commentary on contemporary life. Yet by appropriating images of past artists and the use of hand carving, rubbing, and pulling of the prints, the works continue the long tradition of printing which is indeed important to the fine artist.”

Eating Across America, 2010
Hand Rubbed and Pulled Linocut Print
100 x 70 cm





Wrath, 2012
Hand Rubbed and Pulled Linocut Print
60 x 48 cm

USA

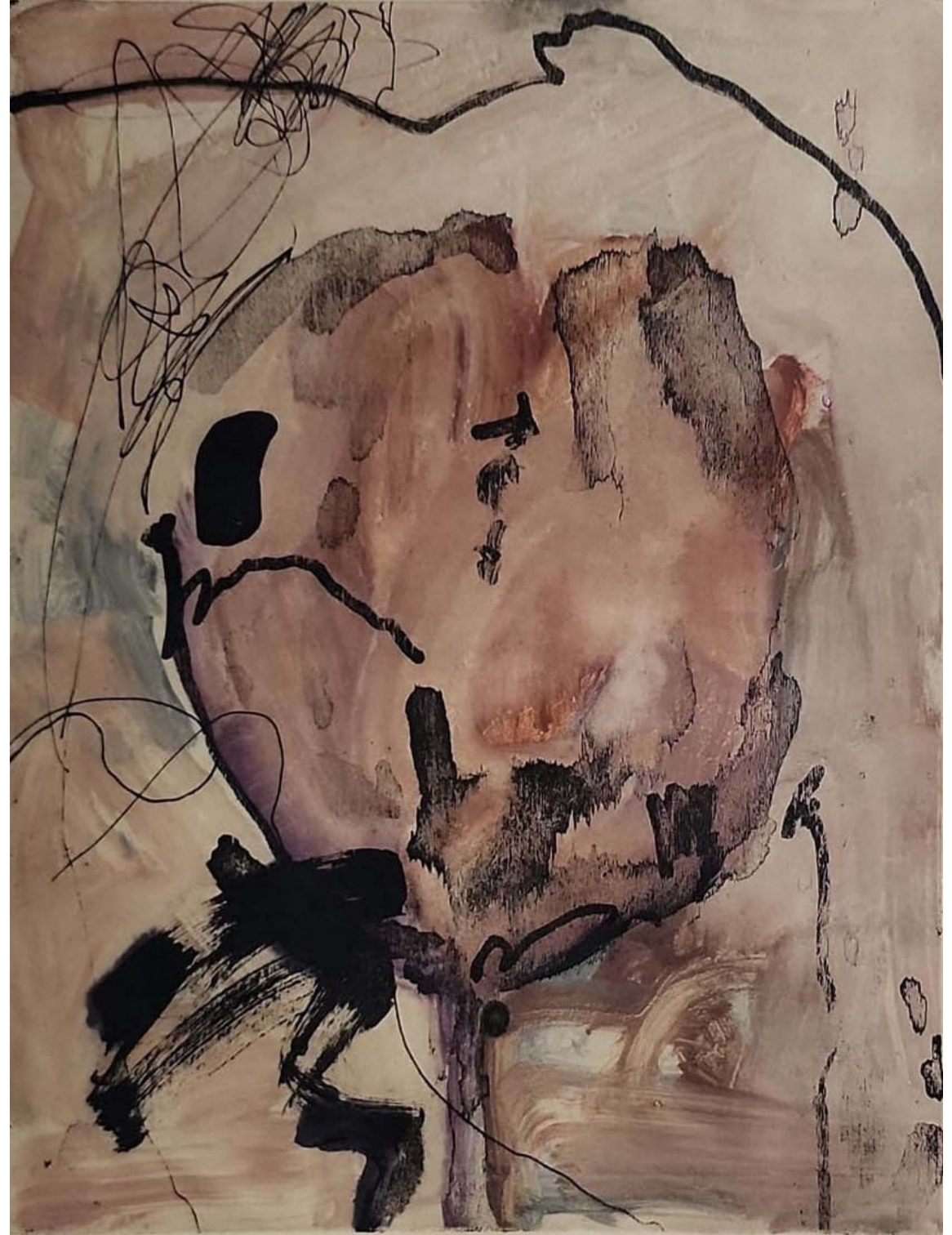
Jeffrey Sippel

Jeffrey Sippel is an American printmaker. He graduated from the University of Wisconsin-Eau Claire in 1976 and studied at the Tamarind Institute from 1977 to 1979. Upon the completion of his studies at the Tamarind Institute he was certified as a master printer. He later received an MFA at Arizona State University. Sippel has taught at Druckhaus EA Quensen, worked as Master Printer at Ocean Works LEL and has taught at Ohio State University. Sippel served his tenure as the Education Director of Tamarind Institute, University of New Mexico from 1988 to 1998, and currently teaches at the University of Missouri, St. Louis. Specializing in waterless lithography, "his work is included in many renowned collections, including the Smithsonian Institution.

www.jeffreysippel.com | sippelj@umsl.edu

"Sippel's "many presentations include lecturing in the Soviet Union, Finland, South Africa, Chile, Belgium, Poland, Germany, Bulgaria, Mexico, Canada and a long list of venues in the United States of America." Sippel has exhibited his work in over 200 venues including the Lalit Kala Academy, the Cecille R. Hunt Gallery, Webster University, the Haggard Gallery, the University of Dallas, the Steinberg Gallery of Art, Washington University in St. Louis, the Lauren Rogers Museum of Art, the Knoxville Museum of Art, the Grunwald Center for the Arts and the University of California, Los Angeles."

Tango, 2023
Mokulito with Monotype
50,8 x 40,6 cm





Merlot, 2023
Monotype
50,8 x 40,6 cm

USA

Jill AnnieMargaret

Current Professor, Department of Art, Design and Visual Studies, Boise State University, Boise, Idaho, USA

Selected Solo Exhibitions: 2019 Gather, Truckee Meadows Community College, Reno, Nevada, USA; 2018 Etching Into Existence, Gallery CTA, Boise, Idaho, USA Prototypes for Resilience, Reflections Gallery, University of Idaho, Moscow, Idaho; 2016 Hairstory-Herstory: Transitions Gallery, Idaho State University, Pocatello, Idaho Etching Into Existence: Crossroads Carnegie Art Center, Baker City, Oregon; 2015 Hairstory-Herstory, Gallery 234, University of Wyoming, Laramie, Wyoming La Tertulia Spanish Language Learning Center, Boise, Idaho (Simultaneous exhibitions with AHI Honeycomb Event April: National Sexual Assault Awareness Month); 2014 Hairstory – Herstory, Fundacion 'ace para el Arte Contemporaneo Buenos Aires, Argentina Shed, Fundacion 'ace para el Arte Contemporaneo, Buenos Aires, Argentina; 2012 Presence – Absence: Nagoya Zokei University, D2 Gallery, Nagoya, Japan, June; 2007 Meditations On An Open Book, Santa Reparata International School of Art, Florence, Italy. Education: 2005 M.F.A. Printmaking, California State University Long Beach, California; 2001 B.F.A. (with distinction) Printmaking, Sonoma State University, Rohnert Park, California, USA; 2001 Academia di Belle Arti, Florence, Italy; 1990 B.S. Communication, Clarion University, Clarion, Pennsylvania

www.jillanniemargaret.com

"Jill AnnieMargaret is a visual artist and community organizer, whose research and creative activity explores aspects related to traumatic experience and resilience through the material processes of printmaking, performance and mixed media. AnnieMargaret co-founded the Rocky Mountain Printmaking Alliance to strengthen the regional printmaking community. She is co-founder of the Boise State Resilience Cooperative. The Cooperative's mission is to promote well being and resilience by offering free workshops that combine resiliency skills with printmaking."

The Bystander, 2024
(Work in Progress)
Lithograph
25,4 x 25,4 cm



Leslie Plimpton



Leslie studied art at Ventura College in Ventura, CA and went on to graduate with a B.A. in Fine Art from California State University, Channel Islands in 2007. She studied printmaking with Xavier Fumat at GEMINI G.E.L., master printmaker, Michael McCabe of Santa Fe, with Linda Taylor at Spotted Dog Studio, and Julia Ayres who wrote a definitive book on Monotype. She also studied with award winning painter, Huihan Liu at the Fechin Studios in Taos, NM. She is a juried member of the Ojai Studio Artists, the Santa Barbara Printmakers, the Los Angeles Printmaking Society, and the Santa Barbara Art Association, She was also a Founding Member of the inkspots of San Buenaventura. She was invited to show her work at the 11th International Biennial Printmaking Exhibition in Douro, Portugal in 2023. In addition, she works as a painter in mixed media as well as having worked in ceramics and sculpting. She lives in Ojai, California.
www.LeslieFashionArt.com | LeslieFashionArt@gmail.com

"The subject of fashion gives endless inspiration for printmaking in dry point etching, monotype and linocut. Monotype particularly fascinates as it creates an image from ink as it does in painting and is often referred to as the "painterly print." Portraits of fashion designers, vintage fashion and fashion models show different aspects of the fashion world. Starting always from a drawing and adding hand colored tinting or additional textures with ink and chine colle highlight the different aspects of social identity created by fashion's changing world."

Gabrielle Chanel
Monotype
76 x 67 cm



Elsa Schiaparelli: Shoe Hat
Monotype
61 x 76 cm

Lisa Flynn

1958



PARSONS SCHOOL OF DESIGN— Bachelor of Fine Arts, New York, NY STUDIO CAMNITZER— 3 week course in 2006 on printing, Valdottavo, ITALY Oehme Graphics, Steamboat Springs, CO Master Printer Susan Hover Oehme Tim Hawksworth, Norristown Arts, Spring Hill Farms, Ireland Big Ink woodblock with Lyell Castonguay Memberships and Affiliations Silvermine Guild Artist Center for Contemporary Printmaking Monotype guild of New England 14th Biennial Miniature Print International 2023 Center for Contemporary Printmaking Oxford Art Alliance Juried by Stuart Shils International Printmaking Biennial Douro Portugal 2022-2023 5 Global Print 2022 11 International Printmaking Biennial of Douro 2023 13th Biennial Miniature Print International 2021 Center for Contemporary Printmaking Seventieth-A-One 2020 Silvermine Gallery New Canaan, CT 6th Biennial FOOTPRINT International, 2018 Center for Contemporary Printmaking, Norwalk, CT
lflynnart.com | [instagram @lisart3](https://www.instagram.com/lisart3)

“Lisa Flynn is a contemporary American artist with a focus on Monotypes. Her palette for these unique prints range from rich dark browns, to subtle grays and intense blacks. Flynn’s drawing skills are ever-present and her iconic imagery leave room for the viewer’s imagination to define the work. She considers her best pieces to be those that are the least planned. This approach often leads to working in a series where one print will inform another, then another.”

Leather Lion, 2020
 Monotype
 30,5 x 30,5 cm

USA

Lisa Graham

MFA, Iowa State University; BFA, University of Northern Iowa.

Lisa M. Graham, MFA, is an award-winning visual communicator, artist, author, and a Professor at the University of Texas at Arlington. She has exhibited her digital art and design prints in 270+ regional, national, and international exhibitions including in Dallas, Honolulu, Savannah, Los Angeles; Tehran, Iran; Limassol, Cyprus; Cheonan, South Korea; Kharkiev, Ukraine, and Tokyo, Japan. She has had work exhibited in international poster competitions in the world, including "Posterists in the World", Macchu Picchu Museum, Cuzco, Peru, 2019; "To Death With a Smile", Mexican Museum of Design, 2016, "X International Eco-poster Triennial", Ukrainian Association of Graphic Designers, 2018; and "Humanity International Invitational Poster Exhibition", Gwangju Poster Biennale, 2019.

www.behance.net/LisaGraham | graham@uta.edu



Archeon #2, 2022
Digital Print
20 x 25 cm

Luanda Lozano



Luanda Lozano holds a Bachelor of Fine Arts degree in Illustration from Parsons The New School of Design in New York. For almost a decade, Luanda served on the teaching staff at the Bronx River Art Center, where she imparted knowledge on drawing and printmaking. In addition, she has taught at esteemed institutions such as the Center for Contemporary Prints in Norwalk, Connecticut; Pelham Art Center in New York; Escuela de Bellas Artes in Ponce, Puerto Rico; Museum for African Art, New York; Hudson River Museum, Yonkers, New York; and Artist Proof Studio in South Africa. Luanda is a founding member of the printmaking collective Dominican York Proyecto Grafica (DYPG). In 2016, Luanda Lozano was selected by the New York Print Club for its annual artist showcase event held at the Society of Illustrators in New York. Currently, Luanda serves as a board member of the Manhattan Graphics Center, Inc., a printmaking studio located in Manhattan, New York where she previously served as co- Vice President from 2015 until June 2019.

www.luandalozano.com | luandalozano@gmail.com

Facebook: [LuandaLozano](#) | Instagram: [LozanoLuandaArtist](#)

"I draw inspiration from my personal experiences and the world around me, with themes such as identity, memory, and social and spiritual exploration frequently featured in my work. My aim is not to make overt political statements but rather to create images that resonate with viewers on a personal and emotional level, encouraging them to contemplate their own experiences and perspectives. The word that often emerges within my artistic endeavors is "transcendence," as I seek to capture moments of transcendence and evoke a sense of connection between the human spirit and the greater universe."

Maria, 2022
Monoprint, drypoint chine collé
30,4 x 30,4 cm

USA

Lynne Allen

Allen's work has been exhibited nationally and internationally and is included in collections at the Whitney Museum of American Art, the Museum of Modern Art Library, the New York Public Library, New York; the Library of Congress, Washington, D.C and the Victoria & Albert Museum, London, among others. Selected exhibition venues include the Whitney Museum of American Art, The North Dakota Museum of Art, The Victoria and Albert Museum, London, The Virginia Museum of Fine Art, as well as international exhibitions in the Guanlan China Biennial; the International Printmaking Biennial of Douro, Portugal; The Novosibirsk Print Biennial, Russia; and the International Print Triennial, Tallinn, Estonia. Artist residencies include Senezh House of Artists, USSR; the Guanlan Printmaking Base, China; Caversham Press, Kwa Zulu Natal, South Africa; Grafikenshuis, Mariefred, Sweden among others. Allen is a Professor of Art at Boston University.

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"My subjects include a variety of non-traditional players, 3-D work Native American text woven into blankets, moccasins, and bags. Fishhooks may stud the surfaces with beading or embroidery. Prints embrace a variety of techniques including etching, woodcut, photogravure, and lithography. They aim to tell the stories of animals, the unloved, and victims of injustice, confront climate change, and question the myths of history."

Oblivious, 2023
Color etching
73,5 x 65 cm



Mary Hood



Mary Hood, originally from Milwaukee, Wisconsin is currently an associate professor of art/printmaking at Arizona State University in Tempe, Arizona, USA. Hood received her Master of Fine Art degree from the University of Dallas, in Dallas, Texas and her undergraduate degree from Ringling School of Art and Design in Sarasota, Florida. Hood's has been exhibited widely throughout the world including the International Print Center New York, NYC; Denver Art Museum, Denver, CO; Blue Star Art Complex, TX; LaGrange Art Museum, GA; Loyola University Chicago, IL; Kasene Kulturcenter, Denmark; Contemporary Art Projects, Bulgaria; VACA Cultural Association, Italy; Polytechnic Institute of Technology, New Zealand; Pont Aven School for Contemporary Art, France; Alexandria Bibliotheca, Egypt; and the Estonia National Library, Estonia. Mary is the recipient of numerous residencies, publications, and awards for her work including the 2008 Faculty Achievement Award and the 2006 Award for Public Scholarship. In 2012 Mary was awarded the Annual Evelyn Smith Endowed Professorship to support her community scholarship.

www.hoodmary.com | mary.hood@asu.edu

"A friend and I were picking grapefruit when this young bird was accidentally tossed from its nest and fell to the ground. I held the bird in my hands as it took its last breath, which was a very, very moving experience. I asked my friend to take the picture with my camera before finding a quiet place to bury it. While traveling in India the previous winter I visited many temples, at which I was given various types of offerings by the Brahmin Priests who oversee the temples. This bottom photogravure, also of my hand, is an example of the types of offerings given in the temples, which I humbly offer to the bird, whose life I held in my hands."

Theory of Regeneration, ve 1, 2022
Intaglio print with monotype and chine colle
61 cm (diameter)

USA

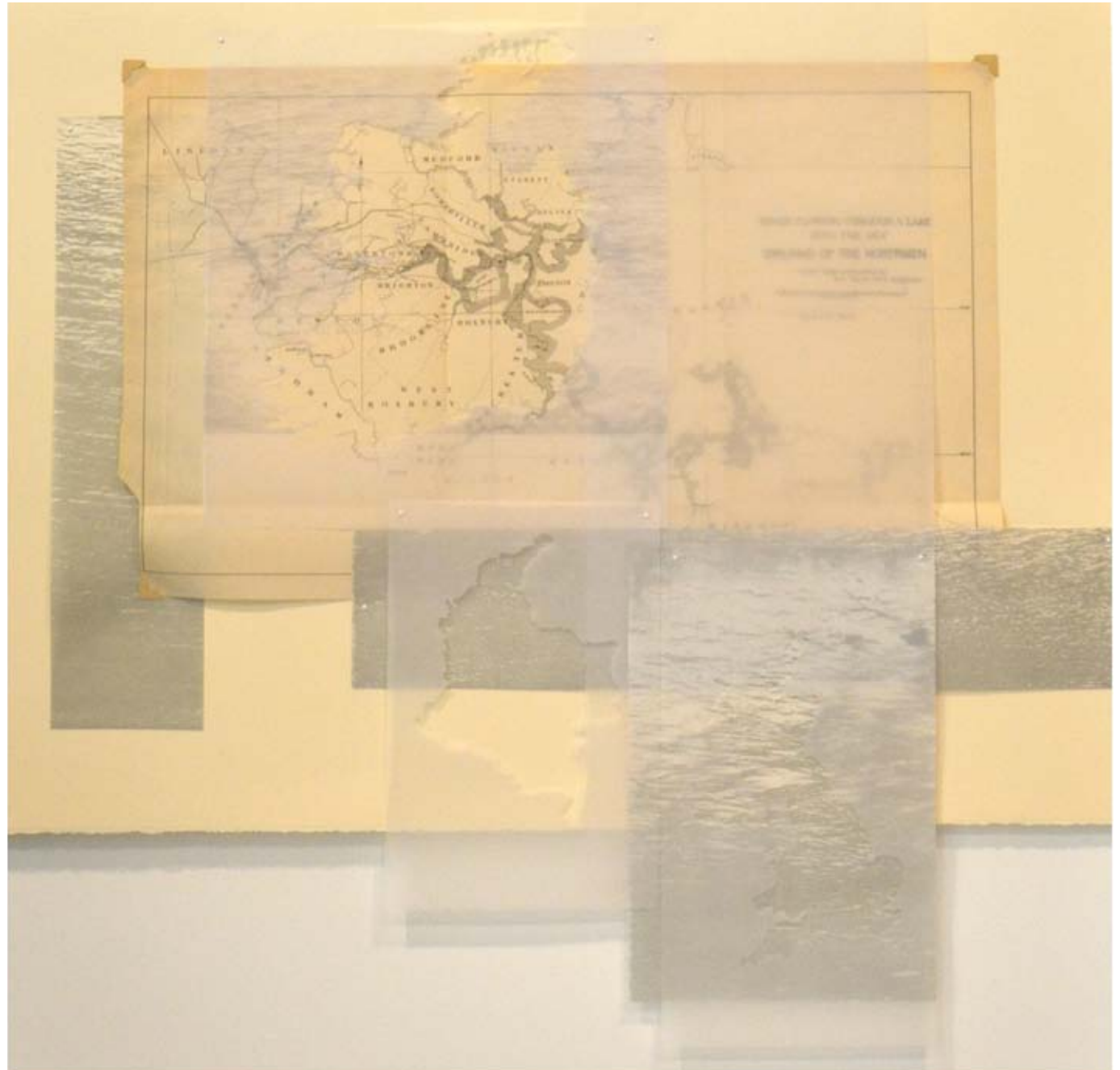
Michelle Murillo

Michelle Murillo's work is exhibited internationally, with recent exhibitions in the United Kingdom, Australia and Poland. She is the recipient of numerous grants and residencies including Edition Basel, Switzerland; Headlands Center for the Arts, California, Bullseye Glass, Oregon and Proyecto'ace, Argentina and Guanlan Printmaking Base, China. Her work is in the collections of the Fine Art Museum of San Francisco; the Library of Congress, Washington, DC; Museum of History, Anthropology and Art, San Juan, Puerto Rico and The Janet Turner Print Museum, Chico, California among others. Murillo is an Associate Professor and Chair of the Visual Arts Department, California State University, Fullerton. Murillo received a MFA in printmaking from the University of Alberta, Canada, and BFA in painting from Boston University. She was born in 1980 in Philadelphia, USA.

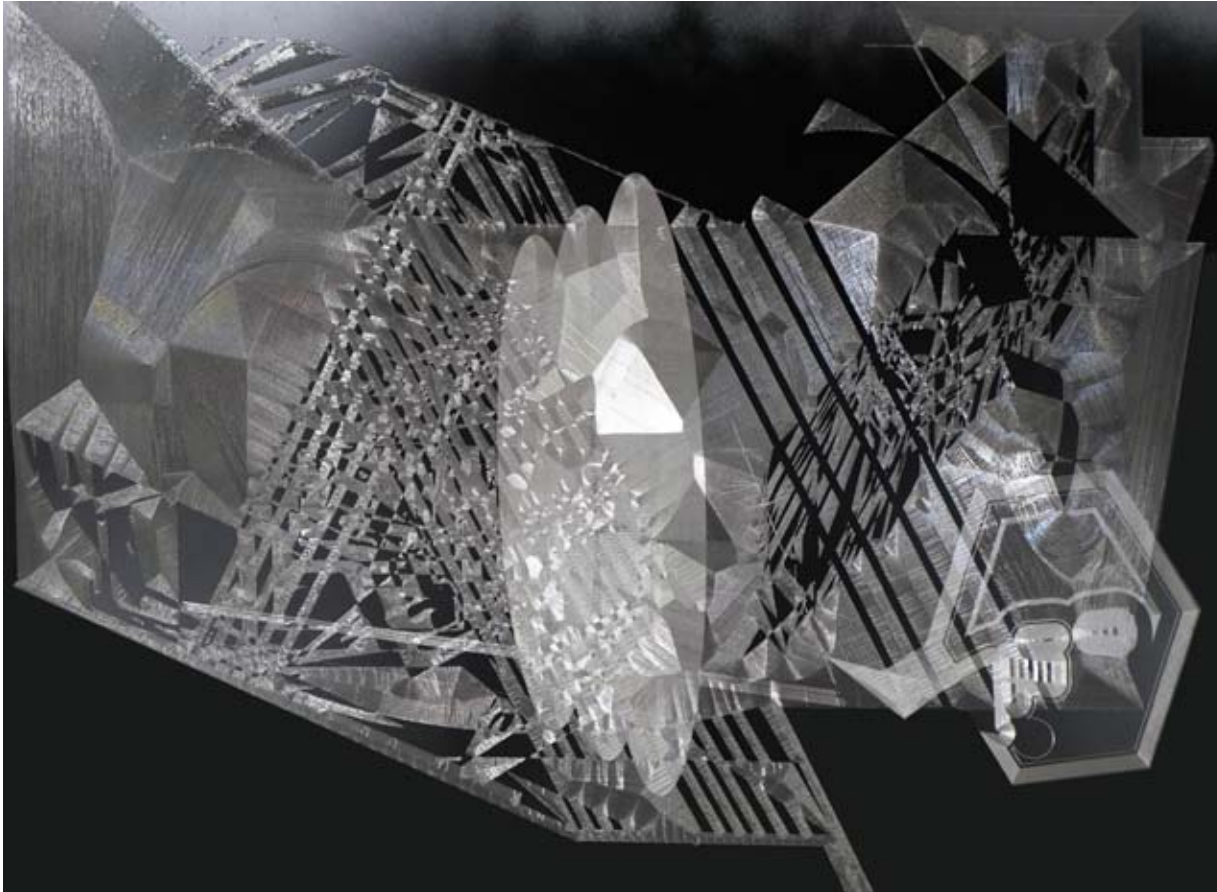
www.michellemurillo.net | mm@studiomichellemurillo.net

Michelle Murillo seeks to expand the vocabulary of printmedia and the multiple in an interdisciplinary context. This ongoing series attempts to illuminate my ancestral origins through homelands that are represented by a curated collection of historical maps, spanning from the 17th through 20th centuries. I have interwoven text referencing places and destinations by overlaying cut paper and prints to add historical and political points of reference.

An (Incomplete) Atlas of (North Atlantic) Crossings, Pathways and Throughlines: The North Atlantic, 2022
Digital print on vellum, solarplate relief, 1885 Pilot Chart of the North Atlantic Nautical Chart, cut vellum
71 x 76 cm



Miguel Rivera



Gothenburg, 2023
Engraving on enameled aluminum
45,7 x 60,9 cm

Miguel Rivera joined the KCAI faculty in fall 2008 to serve as chair of the printmaking department. A practicing artist as well as an experienced educator, Rivera has had numerous solo and group exhibitions in Argentina, Poland, Mexico, Japan, Poland, Romania, Spain, China and the United States. TRAINING: 1995-1997 -Master in Fine Arts at West Virginia University, WV USA Bachelors of Fine Arts from Southern Oregon University in Oregon USA; Associate's degree in Printmaking from The University of Guanajuato, Mexico TRAINING ACTIVITIES AND OTHER: Formerly he was chair of the art department at the University of Guanajuato in Mexico and also served as an associate professor of printmaking and computers in art. Prior to joining the University of Guanajuato in 1998, he was an associate artist at InKling Studio in Portland, Ore., and before that, he was an instructor at West Virginia University in Morgantown, where he completed his M.F.A. degree in printmaking and applied digital media in 1997. He earned a B.F.A. degree in printmaking and painting in 1995 from Southern Oregon University in Ashland and an associate degree in printmaking in 1992 from the University of Guanajuato. Rivera also has given visiting artist lectures in Mexico, Peru, Argentina and the United States, including Southern Graphics Council conferences. He is a co-director with artist Cara Jaye of "Crossover", an artists' collaboration project that started in Guanajuato, Mexico in 2006 and has continued to develop and featured in the US, Mexico, China and Argentina. Lately He has visited residencies in Argentina, Peru, Mexico, Japan, Italy and China. His work is included in several museums, universities, galleries and private collections. His work is featured at the Kemper Museum of Art at the Nelson Atkins Museum of Art in Kansas City, MO. He is represented by Habitat Contemporary KC gallery in Kansas City, Nichols Atlanta and Davidson Galley in Seattle WA.

www.miguelriveart.com | mi.miguelangel@gmail.com

"This body of work has evolved into layers. It is a progression of manipulated photos, hand drawn images, painted or printed shapes, and vector drawings that become edited by the destructive nature of laser energy. This act of self-editing these images results in a by-product that resembles one of questioning my own values. Thus, creating a re-birth of the original graphic medium."

USA

Sasja Lucas

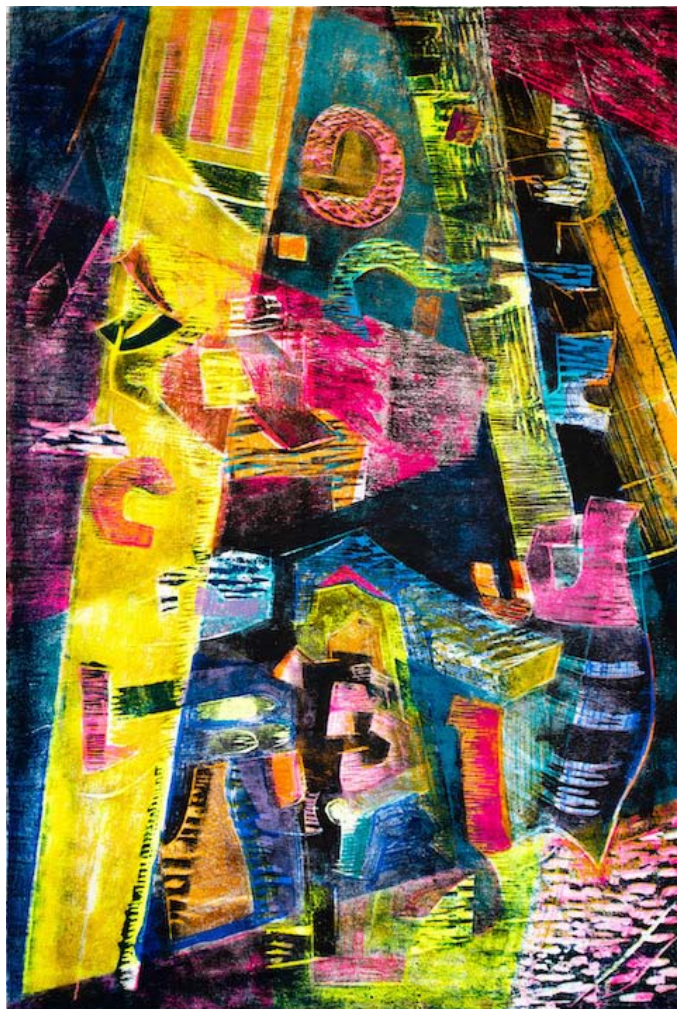
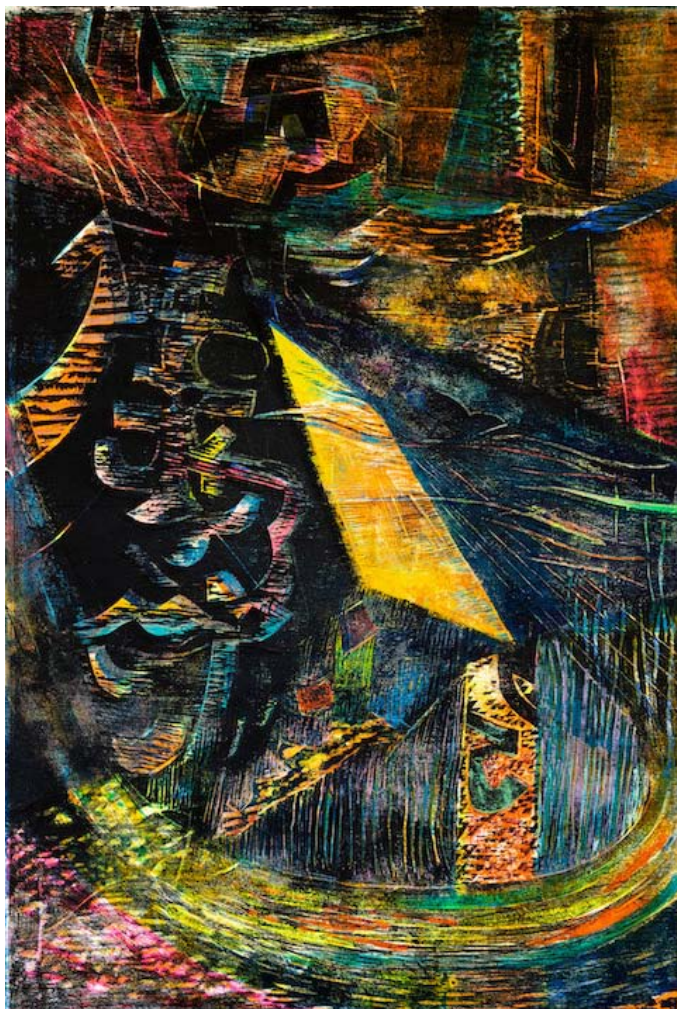


Printer's Landscape, 2022
Monotype and Woodcut
77,4 x 109,2 cm

Sasja Lucas, based in Boston, MA, has maintained an art studio for over 45 years, creating prints, paintings, and drawings showcased in 250+ exhibitions. She holds a BFA from the State University in Binghamton, NY, and a Masters in Painting from George Washington University, DC, earned through a Fellowship. As a co-founder of Cornwall Studios and Gallery, the Menino Arts Center, Jamaica Plain Art Center Gallery 659, and JP Open Studios, Sasja has played a pivotal role in fostering artistic communities. She has taught art and design at MA College of Art, Newbury College, Fuller Museum, Brookline Arts Center, Cornwall Gallery, and the Menino Arts Center, where she serves as the Curator of Exhibitions with over 80 exhibits to her credit. Drawing on experiences nurtured by a very creative family, she explored diverse artistic pursuits including murals; graphic, interior, exhibit and stage design/production; and 2 and 3-D fabrication for animation.

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"A member of the Monotype Guild of New England, Sasja's print exhibitions include prestigious venues like the 5th Global Print and 11th International Printmaking Biennial in Douro, Portugal; the North American Print Biennial, Boston, MA; the Best of International Mini Print Exhibitions, NY; Steamroller Mega Printing, MA; Lessedra Gallery, Bulgaria; Universidad de Antioquia, Columbia; Yager Museum, NY; Roberson Museum, NY; The Fuller Museum of Art, MA; Binghamton University Art Museum, NY."



Printer's Tapestry Triptych, 2022
Monotype and Woodcut on Masa paper
3 x (16,5 x 93,2 cm) triptych

USA

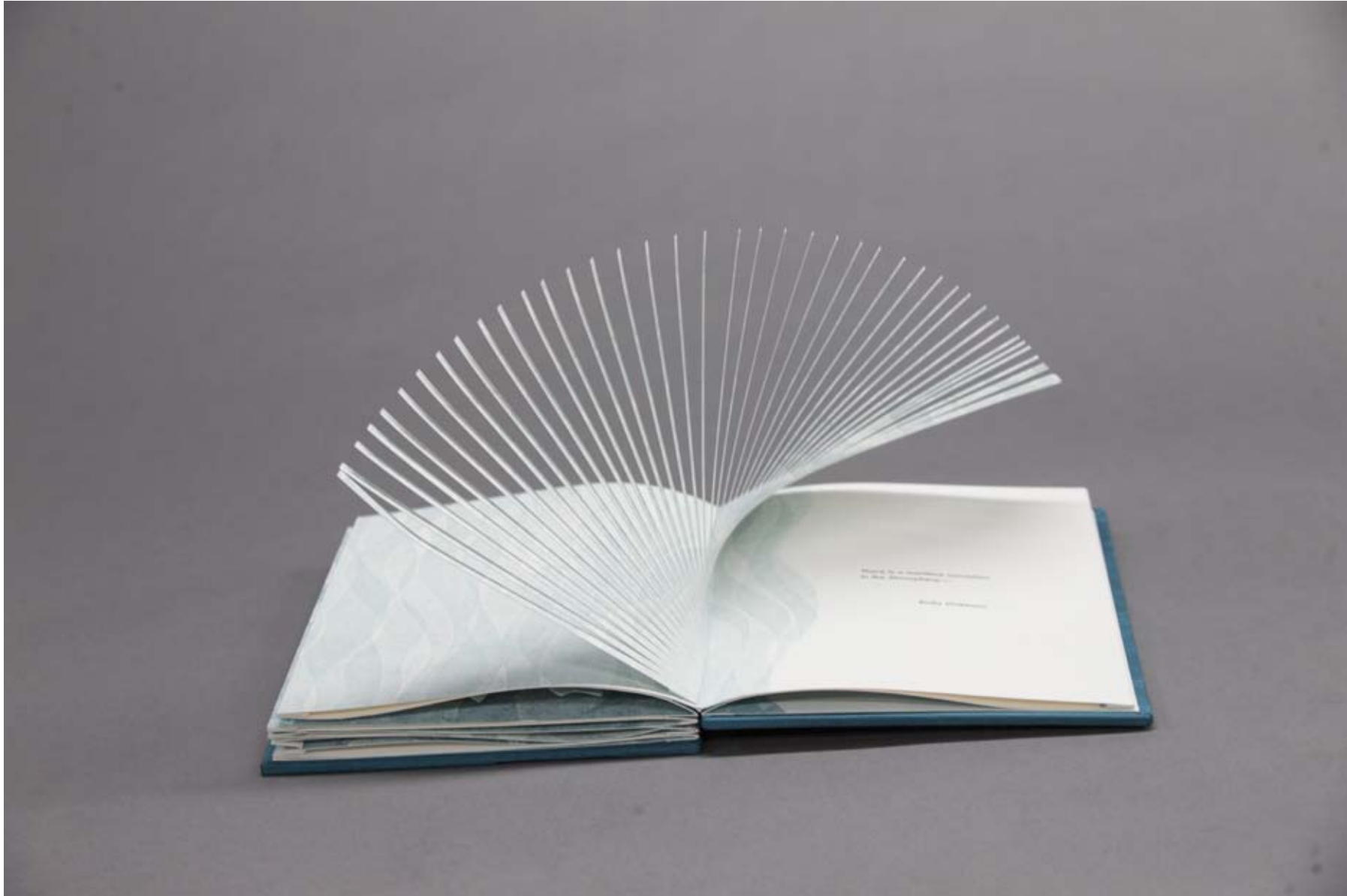
Susan Lowdermilk



You Cannot Put a Fire Out, 2019
Signed, limited edition artist book. Edition of 30
20,3 x 24,7 x 2,5 cm (closed)

Susan Lowdermilk is a printmaker and book artist in Eugene, Oregon, USA. She creates artist books that feature traditional printmaking processes such as woodcut, with pop-up pages and movable structures. Through her recent work, she explores topics related to our relationship to our natural world and climate change. She is an art and design professor at Lane Community College in Eugene, Oregon, and teaches workshops in artist's books, paper engineering and printmaking. Her work resides in many prominent collections in the United States and abroad. She earned her MFA from the University of Oregon in Eugene, and her BFA from Colorado State University in Fort Collins. susanlowdermilk.com | susan@susanlowdermilk.com

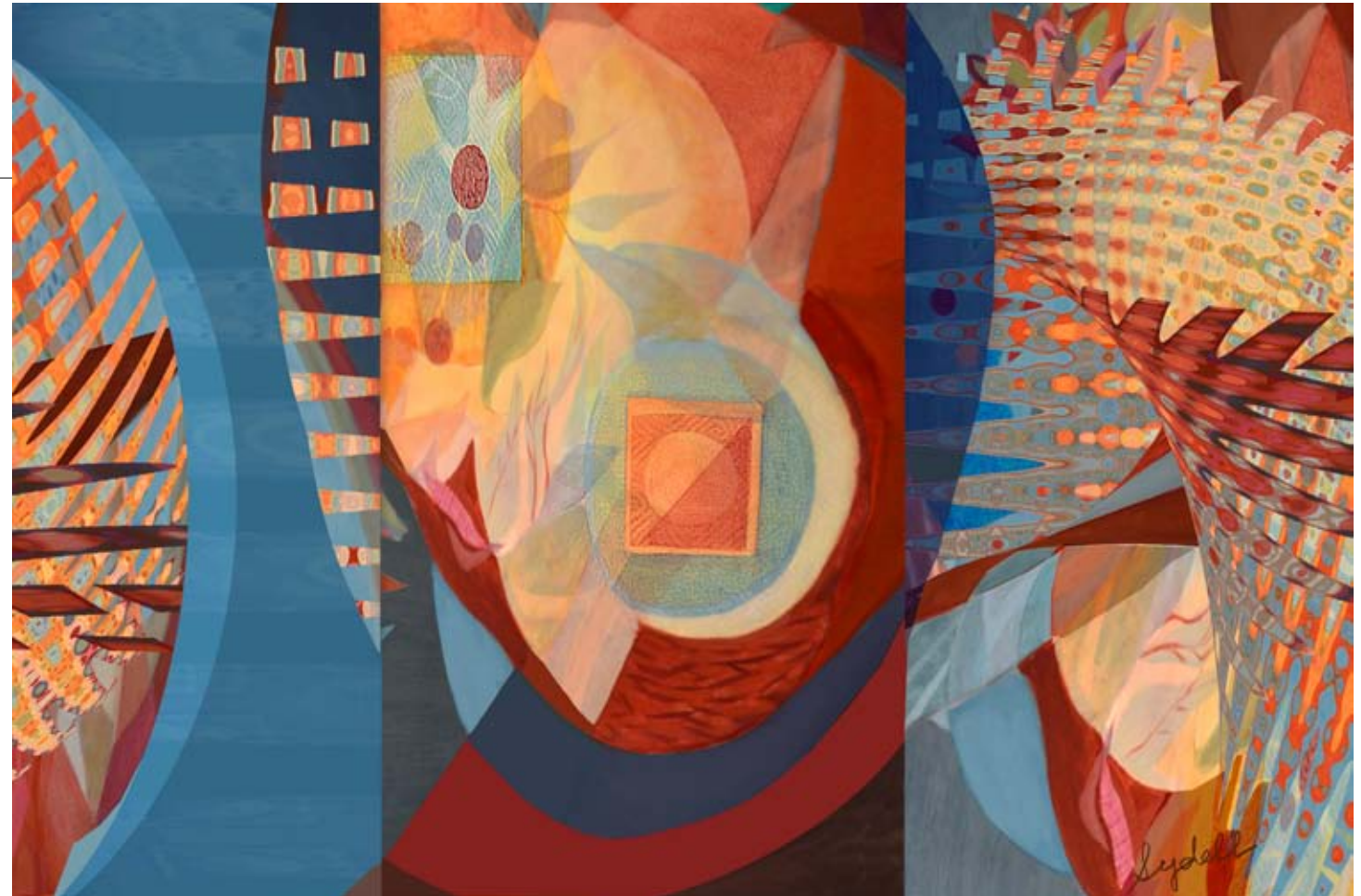
"My artwork is informed by the nature and wilderness of the Pacific Northwest USA where I live, and by the environmental changes that I have witnessed through the years. Through my recent work, I have been interested in examining the idea of opposites inherently existing at the same time. Examples of oppositional simultaneity that I explore are: our human connection to and separation from our natural world, species decline and species protection, understanding and denial, presence and memory, existence and loss."



I think that the Root of the Wind is Water, 2016
Signed, limited edition artist book. Edition of 30
18 x 23, 2 x 2,5 cm (closed)

USA

Sydell Lewis



"Mirror" VE 10
Digital print (pigment ink on canvas)
61 x 91 x 3,8 cm

Born in Brooklyn, New York and started painting at age 10. Early training in art at the New York High School of Music and Art and later at Cooper Union Art School. Traditional printmaking studied at various institutions in California. She became a member of the California Society of Printmakers in 1996. She started creating digital work in 2010 with the purchase of the state of the art a pigment printer. Her work is in both private and corporate collections. She is represented by Robert Allen Fine Arts Gallery in Sausalito, CA and Gallery House, Palo Alto California - Noted Exhibitions: The Los Angeles Center for Digital Art, Los Angeles, CA 2018, 2015 Triton Art Museum, Santa Clara, California Salon Exhibition ,2020, 2022, ,2014, Douro Biennials 2018, 2023, Global Print Exhibitions, 2017, 2019.

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"The rich hues and versatility of pigment printing opens the way for a printmaker who is also a painter to experiment, synthesize and realize new exciting visual scenarios. Images can be created with the use of digital painting and drawing applications, photographs of interest including segments of the artist's paintings. These elements can be merged and reconstructed into new scenarios which are printed with pigment inks on either archival paper, canvas or other treated substrates."

Aida Stolar

1946



ACP Aida 2024

Aida Stolar was born in Montevideo, Uruguay. Lives and works in Tel Aviv, Israel. Member of the "Israel Miniature Art Society" (IMAS) and of "Impact", the Professional Visual Artists Association, Israel.

Solo Shows

- 2017 "Four printmaking techniques" Artist's House, Tel Aviv, Israel
- 2012 "Contrapunto" Galería Latina, Montevideo, Uruguay.
- 2009 "Poles", etching, Artist's House, Tel Aviv, Israel.
- 2008 Magna Gallery, Athens, Greece.
- 2004 "El color de mi mundo", Montevideo, Uruguay.
- 2003 "My World in Colors", Jerusalem, Israel.
- 2001 The Clore Center for arts, Kfar Blum, Israel.

Group exhibitions

Aida has participated in sixty seven international exhibitions in Argentina, Germany, Macedonia, France, Uruguay, Holland Portugal, Spain, Russia, Bulgaria, Greece, England and USA one of them at The Corcoran Gallery and Museum, Washington D.C. and seventy three exhibitions in Israel.

"In my artistic journey, printmaking serves as a channel for expressing the depths of my soul and mind through a rich tapestry of techniques and artistic horizons. Texture stands as the unifying thread weaving through all my creations, flowing seamlessly from metal drypoint to a myriad of etching methods, linocut, collagraph, and even the Japanese technique of mokulito, which involves lithography on wood. Whether in white, black, or a symphony of colors, the impact of the finished works varies, each telling a unique story of my artistic exploration."

Flor de Pajarito, 2023
Linocut and acid,
8 as Smart Object-1



Hojas, 2023
Sugar lift and aquatinta etching
20 X 30 cm

Joseph J. Field

1944



Remember

1/4

J Field 2018

Post retirement as a chartered civil engineer and local authority chief officer I undertook formal art study. I have an HND, and an MA in printmaking from the University of Wales in 2011. Early successes included exhibition in Hunting Art Prizes 2004, Triennial Open Print RWA 2004, Originals 05 Mall Galleries and Welsh Artist of the Year Exhibitions, 2005 and 2006. Subsequently, I have exhibited in a number of international and national exhibitions of prints and artists' books. Latterly, for three years I was an art volunteer at Dorset County Hospital in the UK. From April to June 2018, I made artists' books from stories given me by patients together with a series of prints – I had a solo exhibition in 2018. The books were exhibited by the University of the West of England in the spring 2019.

"I am interested in "narrative" – currently working on a "portrait" of my home village with portraits, landscapes, and artists' books – print, paint, and mixed media."

Remember, 2018
Collagraph
29 x 21 cm



**MAPPING
PRINTMAKING**

work in progress world book