

Graphieion

INTERNATIONAL REVIEW OF CONTEMPORARY PRINTS, BOOK AND PAPER | 26 YEARBOOK | 2022



Tereza Lochmann, *Close Encounters of the Third Kind*,
2020, coloured wooden relief, 50 × 19,5 cm

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Dear readers,

Also this year, *Grapheion* continues in its effort to inform you about what has happened or is happening in print art, not only in the field of individual work of selected artists, but also in art schools. This issue will mention some interesting exhibitions that have already taken place, as well as a few others that will take place in 2023. It will offer a general reflection on the meaning of print art and the vicissitudes of artistic creation in general, and will present one open studio.

Same as last year, the cover of this issue presents the work of Tereza Lochmann, the recipient of the Vladimír Boudník Award from 2022. She is an author who graduated from the University of Applied Arts in Prague and has completed her master's studies at the *École Supérieure des Beaux-Arts* in Paris. In her work, we can find answers to the question of why print art is an attractive medium even for young creators, as well as what forms it can take in a distinctly personal concepts.

Jan Měřička will be introduced by Eva Bendová, the curator of his exhibition at Prague's Gallery in Jilská 14 entitled *...the fire went out...* Jan Měřička's print work has always been characterised by a conceptual starting point, not in the sense of emptying and getting rid of everything material or aesthetic, but thanks to his pursue of meaning in the recording of events, and thus retrospectively pointing to the mechanisms by which we are both objects and subjects.

One of the articles reflecting on the international scene will present the work of Anne Heyvaert, an artist born in the USA, with French citizenship, living in Galicia, Spain. For years, her activity was connected with the graphic studio Center for Contemporary Print operated by the CIEC Foundation in Betanzos. It is the first extracurricular studio in Spain that organises print art courses for artists and other interested parties. The text will present not only her own work inspired by the seemingly mundane things that surround us, but also this studio, which has a rich international program and all the attributes of a recognized institution.

Barbora Kundračková's travel report on the exhibition *Prints and Impressions 2*, which was organised by the International Centre for Graphic Arts in Ljubljana, Slovenia, the jury of which was Barbora a member, brings yet another view from beyond the Czech borders. Her contribution presents the work and opinions of the two other judges of this event, Mario Čaušić and Miloš Djordjević.

Emeritus professor from Edmonton, Canada, Walter Jule, has been mentioned several times in previous issues of *Grapheion*. The first time, we have approached him in a survey about the meaning and future of print art in art schools, the second time, we have introduced him as the curator of the international exhibition *Light Matter*, a show that examined the application of photographic processes in print art. In his third contribution, he has related to the International Triennial of Graphic Arts in Macau, the jury of which he was a member. And since none of these texts have featured him as an artist, I have asked him for an interview and the possibility to feature his work as well.

We would also like to present important art schools in *Grapheion*, especially those in which print art plays one of the key roles as a current and living medium. Andrea Pézman from the University of Fine Arts in Bratislava came to our aid in this attempt and in her article she introduces us to the concept of work at the Department of Graphic Art and Other Media, with a varied selection of studios and programs, including a focus on experimentation and personal development of the student.

As the tradition goes, also in this issue, we have taken the opportunity to reminiscence those who have gone to the artistic or printartist's heaven. Josef Mištera, a founder of the Faculty of Art and Design at the University of West Bohemia in Pilsen, will share his memories of his kind professor Jiří Šalamoun (1935–2022) as his former first assistant at the University of Applied Arts in Prague. Hispanologist Pavel Štěpánek will dedicate a memory to the Argentine artist Antonio Seguí (1934–2022), settled in Paris. Just before the deadline of this issue came the news of the death of Eduard Ovčáček (1933–2022), a universal creator and experimenter, signatory of Charter 77, co-founder of the Faculty of Arts at the University of Ostrava and, among others, my former professor. We will reflect on his work in the next issue.

Also in 2022, the *Print of the Year* exhibition featuring current print art by authors from the Czech Republic took place, this time hosted by the Karolina Exhibition Hall of Charles University in Prague. Kateřina Hanzlíková, the director of this project organized by the Hollar Foundation under the auspices of the mayor of Prague, reports on it and the results of the competitions in many categories.

The chronicle, once again prepared by Lenka Kahuda Klokočová, mentions both Czech and important international exhibitions not only of graphic art and for the first time presents to a greater extent some of the events that took place in the Hollar Gallery in Prague, the exhibition hall of the Association of Czech Graphic Artists.

I believe that the *Grapheion* revue has much to offer this time as well, and that the diverse selection of topics and works will interest and delight all readers.

Ondřej Michálek

TEREZA LOCHMANN WINNER OF THE 2022 VLADIMÍR BOUDNÍK AWARD

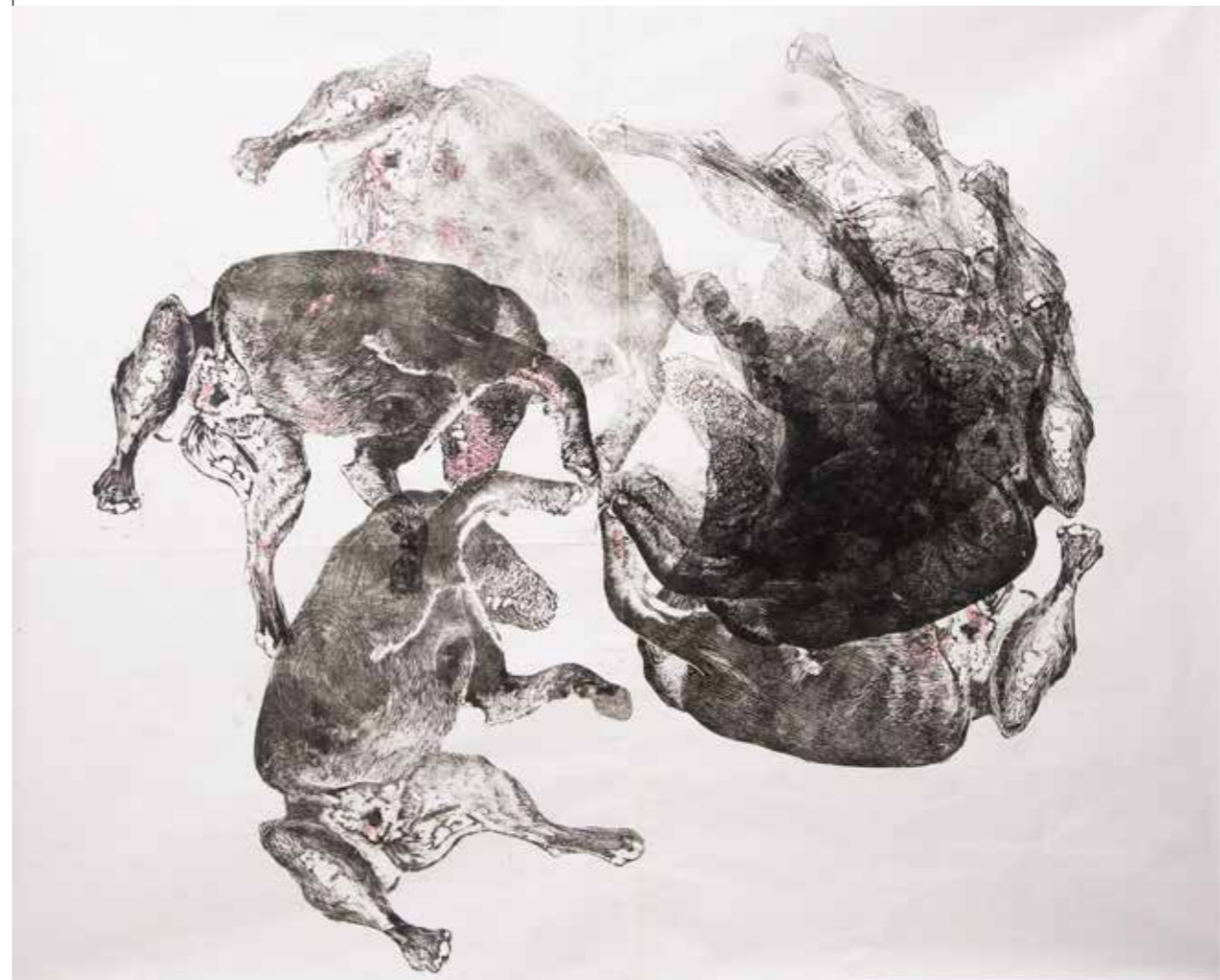
ONDŘEJ MICHÁLEK

Tereza Lochmann (b. 1990), the winner of the 27th annual Vladimír Boudník Award given by the Hollar Foundation for creative contribution in the field of printmaking and conclusively original oeuvre of printmaking works, innovative in expression and form, is a Czech artist who currently lives and works in France. She studied first at the University of Applied Arts in Prague where she completed her bachelor's degree. For her master's degree, she transferred to the École Nationale Supérieure des Beaux-Arts in Paris.

As Lochmann explains in an interview with Viktor Karlík for the magazine *Revolver Revue*, the reason behind her changing schools was her not-so-lucky choice of the field of study—illustration—which she soon discovered was not her calling. Above all, however, it was the strong relationship with French culture and language that set her up for a journey not so different

from the destiny of Czech artists in the 19th and 20th century who decided for various reasons to move to Paris and seek their fortune there. In the aforementioned interview, Lochmann adds that she has found in Paris everything she was looking for: support, freedom, and the opportunity to experiment.

Lochmann's range of interests and sources of inspiration have been broad from the very beginning and included themes related to man, animals (series *Canicula*), and plants (series *Fleurs d'artifice*)—yet not in a formal iconographic sense but through experiencing stories of these subjects and empathising with their survival strategies. She admires their defiance against the unfortunate circumstances that accompany their lives. Man is presented in her works primarily as both an object and a subject of his own existential tensions, including bodily needs (*La Pisseuse*). Lochmann expands her thorough artistic training by employing art brut, archetypes, and everything that arises from an original impulse, effort, and desire, that does not include instructions on how to achieve a result.



↶ Tereza Lochmann,
Jack 2, 2016,
woodcut and linocut, 250 × 97 cm

↑ Tereza Lochmann,
Canicula, 2018, linocut on
Japanese paper, 111 × 136,5 cm

↵ Tereza Lochmann,
Corn Cobs (Soldiers), 2021,
coloured relief, 111 × 136,5 cm

→ Tereza Lochmann,
Silence of the Horses, 2022,
view of the exhibition at the
Center of Contemporary Art
Bouvet-Ladubay in Saumur,
France





↑) Tereza Lochmann, *Holy Mountain*, 2020, woodcut and monotype, 200 × 197 cm, Gallery Kaleidoscope, Paris



←) Tereza Lochmann, *Chair - Human*, 2021, coloured relief on the chair TON, 108 × 50 × 46 cm

An integral part of the works' character is Lochmann's printmaking way of thinking—freed from the obligation to multiply an image—a technique that has become, as part of the artist' personal approach, a formal attribute of her works and a carrier of meanings.

The principle of an imprint has appeared in visual arts many times in the past (apart from printmaking which has it in its job description). Imprints of structures in the paintings by Max Ernst (1891–1976) come to mind, also his frottage series *Histoire naturelle* (1926) is in a way a collection

of combined imprints of structures. The same can be said about Robert Rauschenberg (1925–2008) and his screen print interventions in painting (silkscreen paintings) or Yves Klein's *Anthropometries*. However, Tereza Lochmann's concept of employing an imprint is somewhat different. It is a meeting of graphic and painterly expression in their opposites, both formal and mental. We can sense tension from the resulting work when we cannot determine in this hybrid connection who is the "intruder" in someone else's field; whether the imprint of a painstakingly

cut matrix, printed only once—as if wasted—onto a freely processed painting surface, or, on the contrary, it is the colour spots that, due to the lightness of their creation, look almost "suspicious" side by side the thorough work in the material.

When observing her works, we may feel that there are perhaps too many imprints, as if the artist did not know when to stop and which intervention should be the last. But Tereza Lochmann is not looking primarily for harmony. She seeks a path to finding an expression and message. And through the

untamed overlaying of impressions or direct interventions, we can perhaps get a glimpse at the metaphor of time, with its rather precarious certainty of an increasing number of seconds.

The themes and iconography Lochmann uses, as already mentioned, change in individual series, their common feature be realism, often in the form of an urgent message or an ambiguous question. We can find a surprising number of similarities with the "good old new figuration." But Lochmann's realism is biased, unsatisfied with a reference to the mere existence of emerging figures nor does it work with a stylisation of their forms. It is rather a method to make viewers ponder, perhaps even consider why they have not yet discovered her works. Hence the artist meets them half way by exhibiting wooden matrices as unique artefacts alongside the works on paper. She does not do it for didactic reasons but in an attempt to fuse various creative approaches. The artist says about her matrices that "they have a soul, and they claim it. They want to see the world!"

Her work has already appealed to many theoreticians and curators who have noted in their reviews the special harmony of the formal layers and the content. I would like to mention a few

ideas included in these texts. Cécilia Chol speaks of "the childhood that never ceases to return into our being" and characterises Lochmann's works as "sensual eldorados." Julie Ackermann writes about "disturbing mental images," "an inspiration by psychoanalysis" and "moments of a lost innocence." Ludmilla Barand describes Lochmann's emerging characters as "torn between tenderness and burlesque, humanity and bestiality, between mockery and sincerity." Estelle Francès states that Teresa Lochmann's works are "violent while poetic at the same time."

In addition to the matrices and imprints combined with collage and painting interventions, we should include an impressive series of three-dimensional objects—TON chairs covered with engraved images, reminiscent of tattoos (*Fauna, Flora, Human*). Another project, featured on her website (www.terezalochmann.com), is a subtle relief carving of body imprints on a 700-year-old oak board which once served as an old retired farmers' bench (a commission for the Frédéric and Isabella Pfeffer collections).

Tereza is open about who has been her role model and also reflects on the difference in art practice at schools in the Czech Republic and France. Meeting with artist Jan Vičar (coincidentally,

the previous winner of the Vladimír Boudník Award) was significant for her. Although they share a similar strategy of combining printing and a matrix in exhibition space, Lochmann's works are rawer, with a broader (and therefore perhaps riskier) range of ideas, which also includes literary stimuli and, formally speaking, improvisation and combination of unorthodox and traditional means of expression.

In France Lochmann appreciates the openness and diversity in both the arts and art education. In contrast to the situation in the Czech Republic where a pedagogue is the highest authority—leaving graduates with a challenge to find their own voice, the French system encourages students "to not copy their professors but learn to think independently and figure out what is theirs."

Tereza Lochmann has found "herself" and also her audience in France. I would like to add my point of view to the theorists' opinions mentioned earlier, who sense in her work an "iconographic archaeology of memories and dreams" (J. Ackermann) or mention an examination of "the thin line separating humanity and animality" (L. Barrant): Tereza Lochmann is the *enfant terrible* of printmaking and deserves our admiration.

THE PROCESSES OF DISAPPEARANCE AND REGULARITIES OF MEMORY

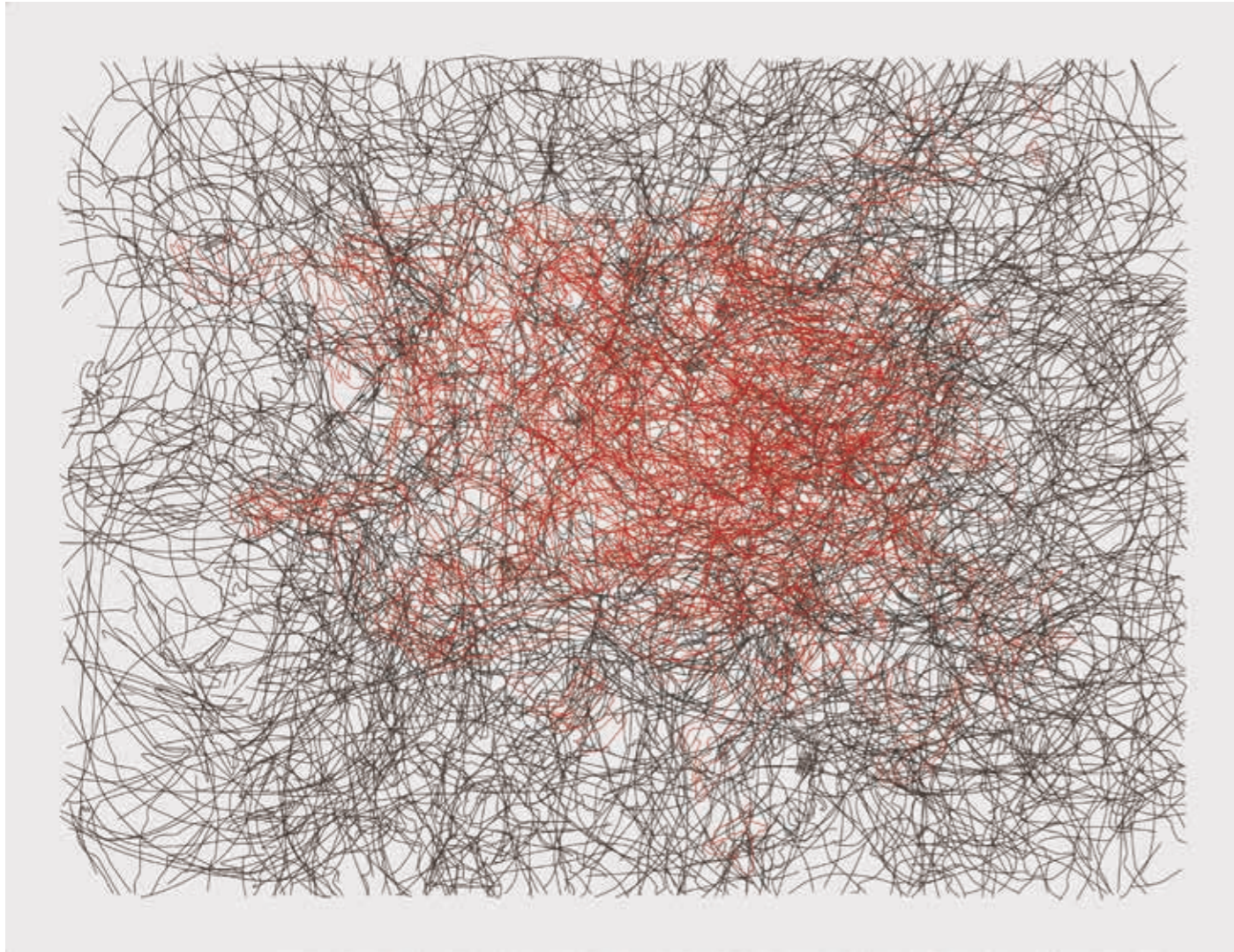
EVA BENDO VÁ

Jan Měříčka is one of the persistent print artists on the Czech art scene. He is the creator of large-format screenprints in which he extends the boundaries of the print into the area of monumental contemporary art.

It is not so much the technique as the content expression, or better yet, both of these in relation to one other, that gives constant tension to his work and increases its significance in the art environment. When looking from a bit of distance at his work from the past ten years, we can identify several traits, on

which this text will focus primarily. The text is not a balance sheet, even though the last exhibition *Neklid davu* (Unease of the Crowd) at the Liberec Gallery in Lázně in 2019 with the accompanying publication would encourage it. What is key in Jan Měříčka's print art is the relationship to the subject and subsequently

to the image as an eternal process, an unfinished story. His abiding interest lies in capturing the invisible processes of the natural and social worlds – of crowd behaviour, socially oriented movement, destructive cyclical phenomena of nature. But his art does not tell the story with figural illustrations, picture boxes



↑) Jan Měříčka, *Portioning a Ram*, 2009, screenprint, 100 × 120 cm

↑) Jan Měříčka, *Skeletons of the Fish We Ate in One Year*, 2014, screenprint, 150 × 280 cm

↗) Jan Měříčka, *Sea*, 2018, screenprint, 140 × 240 cm

→) Jan Měříčka, *Skeletons of the Fish We Ate in One Year*, 2020, screenprint, 250 × 90 cm



like a comics or the structural form of a print. In this way, the time dimension would disappear from the resulting image, the very complex situation that the author is following - a situation in its diverse process of creation, extinction, persistence and disappearance.

In 2012, when his relatives were carving a ram during a celebration, he followed the event in a methodical conceptual way - through the trajectories of individual participants in the event (including the ram). Applying print registration, the trajectories, drawing lines would later on the nets reveal an image of the visually complicated structure of the movement of the *Carving of the Ram* [Porcování berana]. The result of this work, quite similar to a time-lapse document, was two series of screen prints, with different numbers of layers. Without the possibility of print registration, the resulting "processuality of the image" would not be possible. The image - a print registration of trajectories creates rather an abstract image for a non-participating viewer. The concept clearly dominates the mimetic display here. The image is consistent with the essence of the process, but as a result the situation becomes unreadable.

Therefore, the author turns his attention to the flat sign. And that is the second trait, which we can identify as being characteristic of the work of graphic artist Jan Měříčka, that is, alternating between the conceptual approach to creating a work using the time-lapse

documentary with the capturing of the processes in a symbolic way. The author progresses from linear "lines of force" to a flat sign, a method that is never mimetic or imitative. And the drawing always plays a role. In a rather natural manner, the author constantly alternates and transforms these levels of pictorial form. The resulting image is always a combination of many matrices, which mean either the structure itself or the time plane of the situation with which the author works. An example of such a transformation can be the *Fish Skeletons we Ate in One Year* [Kostry ryb, které jsme snědli za jeden rok] from 2013. These are screen-printed photographs of real fish skeletons eaten at home during that year. They were gradually printed on fine Japan creating a kind of processual book.

A figure has become another trait of Jan Měříčka's work, especially in his silkscreen cycle *Quota* (2017) focused on the visual illogicality of the situation surrounding migration. Photography reports, the mass flood of visual information with which our society is confronted, provides Jan Měříčka with valuable inspiration. An image report taken out of a context or without a text caption can lead to a meaningless or erroneous reading of the images, to absurdities and to many interpretations of the captured behaviour. *Quota* is the name of a series of screen prints based on newspaper photos or reports about real situations during the refugee crisis. "This is not a literal redrawing of the photos, but again an attempt to



create a drawing diagram of the situation. The drawing has no vanishing points, and therefore all the characters have the same size, as we know from computer games," writes the author in the commentary of his graphics in the monograph (Jan Měříčka, Prague: Kant 2019).

In the spirit of his own regularities of formal and content oppositions, and thus the constant preservation of the fluidity of creation, Jan Měříčka turns from people back to natural processes.

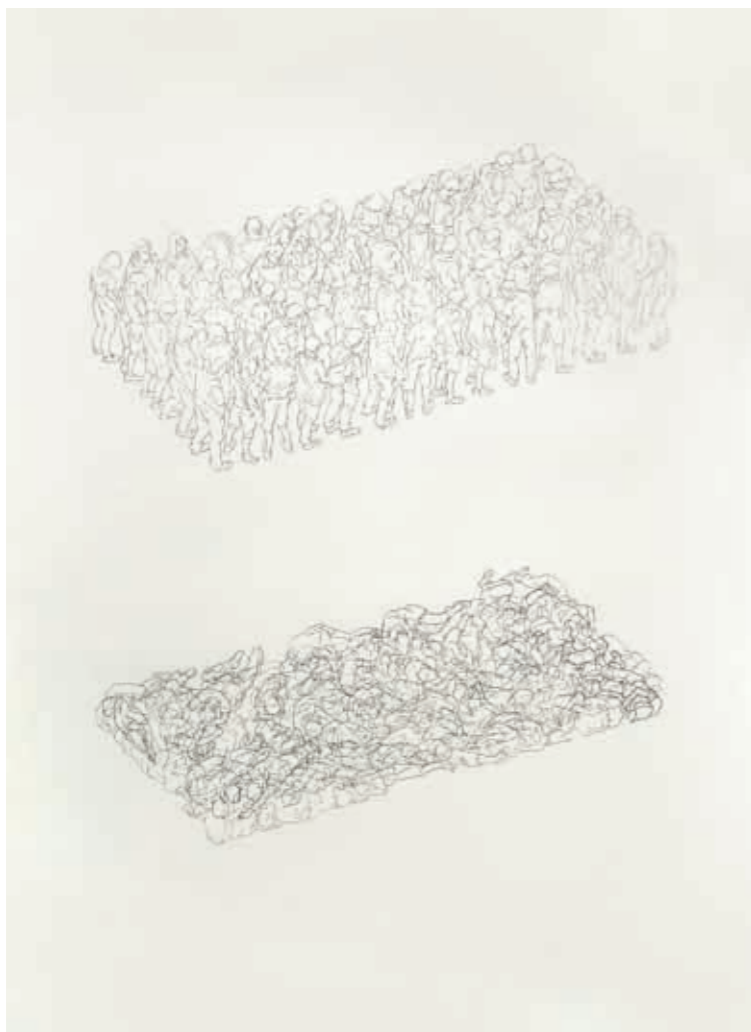


←) Jan Měřička, *Squatting Slavs*
in *Tracksuits*, 2021,
screenprint, 140 × 240 cm

There can be no more symbolic entity to represent "eternal flow" than the sea. The Sea formed by a "composite" of waves is a continuation of Jan Měřička's work from previous years, when he was interested in floods. In 2018, he returns to capturing the situation of the flowing and variable mass of water. This time he is interested in the structure of waves. It "constructs" the sea in a specific linear mode only in the resulting print registration. "I overlay individual drawings on top of each other, I change the range of the waves and use different drawing styles. The drawing is supposed to create a linear illusion of space, but only on the basis of individual layering", citing the author again.

Layering drawing structures in particular ways and by print registration creating the illusion of shapes in a special situation of transformation is the logic of Jan Měřička's latest series. A series focused on the processes of withering, extinction and dying of spruce trees. (prints *Spruce, Forests, Fires*, 2021-2022). Spruce trees as a subject have a deep-rooted tradition in Czech fine art from the time of Romanticism. Let us recall Julius Mařák and his cycle entitled *From Forest Characters* [Z lesních charakterů]. However, in the case of Jan Měřička, the motivations and forms of forest characters do not have romantic roots. The starting point of the cycle is a systematic, thorough observation of the internal structures of shapes and processes and their regularities, which may appear to the human eye as meaningless and illogical. The contradiction between the logics of the structure, which in the real world undergoes many transformations until it completely disappears over time, and the mystery of this structure in the image - "covering" or obscuring its "reading" is the key to understanding the author's serigraphs.

In the most recent series entitled *Squatting Slavs in Tracksuits*, the author conceptually works with the fixation of the plot - persistence. In this prints, he challenges the ritualized human behaviour that is emptied or manipulated. Here again, the figure becomes a symbol, thanks to which Jan Měřička is able to built a picture using



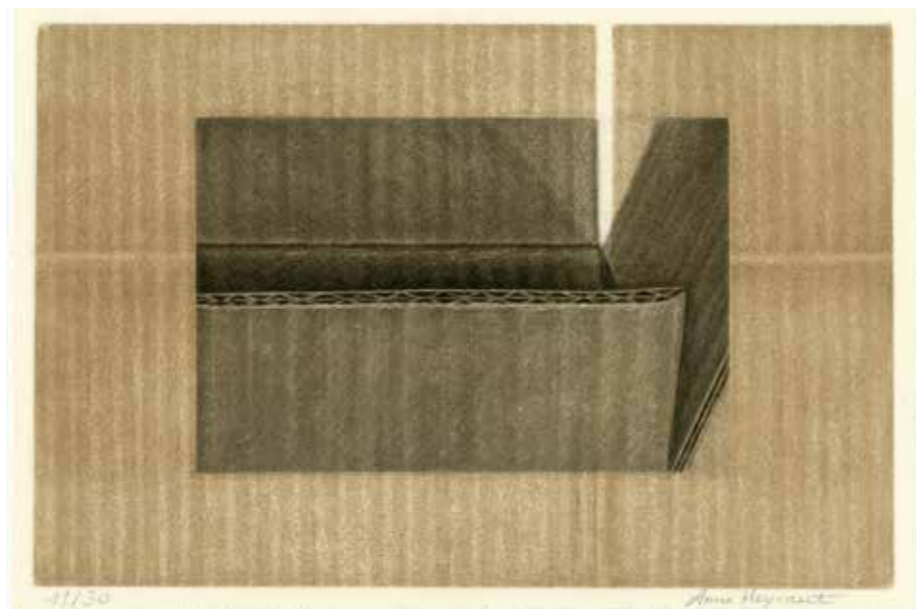
print registration which at first glance seems to depict senseless movement - a fixed model of the situation. We can assume that there will continue to be other such models of situations, images about the processes of transformation and disappearance outside the traditional characters of entropy, images in a network of linear trajectories or flat

signs. Jan Měřička is interested in processes - suspected and invisible with their consequences of order and chaos. He has found an adequate way of depicting processuality - a variable situation that arises from the print registration of image plans, which is a metaphor for memory, a process of the human brain.

↑) Jan Měřička, *Piles of Branches I*, 2022,
screenprint, 140 × 240 cm

←) Jan Měřička, *Container*, 2016,
screenprint, 150 × 90 cm

↑) Jan Měřička, *Piles of Branches II*,
screenprint



THE ELOQUENCE OF INCONSPICUOUSNESS

ONDŘEJ MICHÁLEK

Anne Heyvaert (1959) was born in Memphis, USA, graduated from the Ecole Nationale Supérieure des Beaux Arts in Paris in 1981, and has been working at the Faculty of Fine Arts at the University of Vigo since 2000. Her work has been awarded several prizes and honourable mentions at exhibitions in Portugal and Spain. Her works can be found in public collections in Spain, Poland, Japan and Brazil.

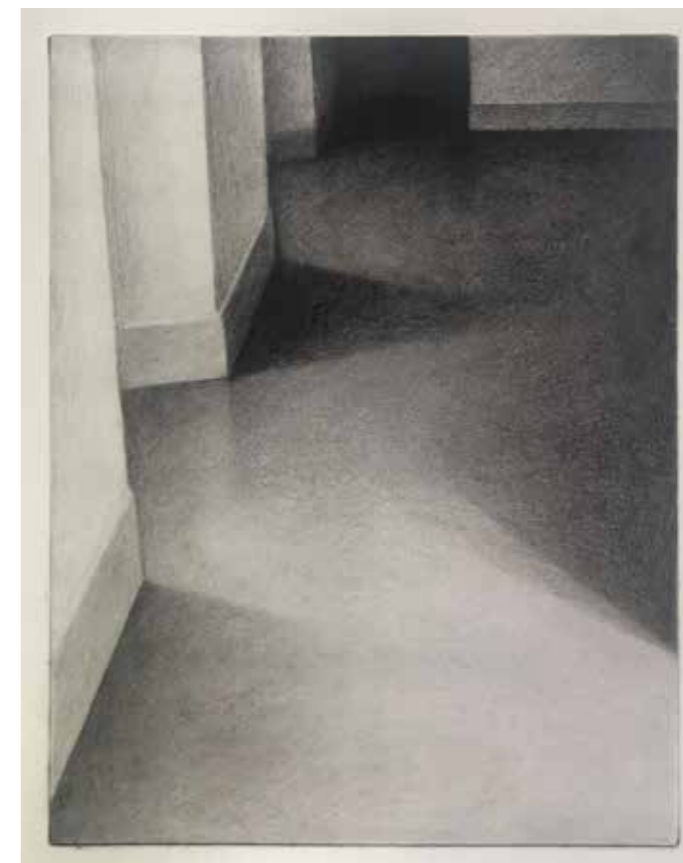
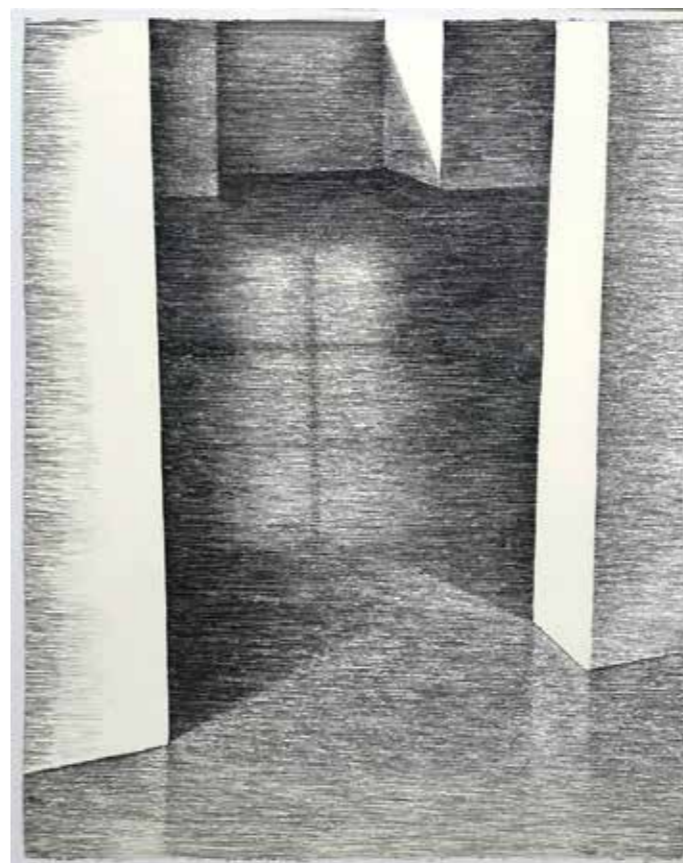


Like many other artists, Anne Heyvaert has found inspiration in her immediate vicinity, in everyday things that surround us, things we would hardly perceive as being eloquent or significant. However, these everyday objects can become subjects of art capable of developing in series, only through sensitive observation and through the pursuit of their potential to become metaphors, or at least to refresh our vision and to offer a testimony about the real dimensions of our existence. In her work, Anna Heyvaert offers a transformation of the way we view the things that accompany us, and even though she uses a realistic method of representation, she also manages to transform these things themselves. An open box with unpacked content (which we have no idea about) can be a reminder of our consumer life; but it is above all a representation of a mystery. The same can be said about folded paper with a hint of written text, where we suspect a hinted or unfinished story. On the contrary, an empty folded paper or a sticker for messages indicates the absence of it. A shelf with books or catalogues reminds us of the things we like to surround ourselves with, but also of the fact that we might never open them again.

A significant shift of Anne's work is the development of the theme of maps, which she approached with the use of a new technical procedure combining lithography and digital printing. It is a visual game played with the viewer, pointing out the uncertainty of the principles of navigating toward a goal or finding the right way toward it. Richard Noyce wrote about these works the following: *"Anne Heyvaert's work is deceptive: at first sight it appears to be straightforward, depicting literally, and with apparent ease, elements that are familiar to travellers and to those who have moved house. What emerges after consideration is that she is also depicting illusion, and in so doing is questioning the nature of our perception of reality, and the means it can be copied, or duplicated, or represented (and re-presented). There are elements of*

↑) Anne Heyvaert,
Box on Cardboard, 1998,
aquatint, 19 × 28,5 cm

←) Anne Heyvaert,
Cardboard on a Cardboard, 2003,
etching, aquatint, drypoint, collage, 22 × 48 cm



↑) Anne Heyvaert,
Passage I, 2021,
woodcut, 48 × 38 cm

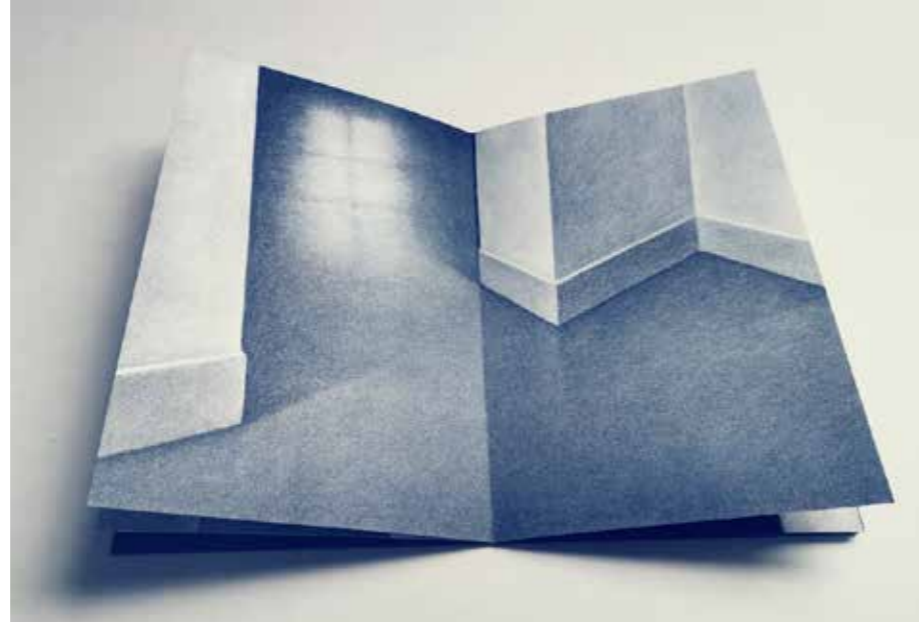
↑) Anne Heyvaert,
Folding Map of Europe, 2008,
lithography on digital print, 76 × 56 cm

↑) Anne Heyvaert,
Small Passage I, 2022,
photogravure, 38 × 28 cm

↑) Anne Heyvaert,
Box with Plastic, 1996,
etching, aquatint, drypoint, 63 × 46 cm

trompe l'oeil, created with precision but always with just enough hint of their duplicity to suppress any impressions of absolute perfection."

Technical experiments are an integral part of the author's approach. This is also evidenced by the works from recent years, which are again based on a simple composition and simple themes. And they also offer untold secrets mostly in an intimate format; formally, however, they also lead to the author's concept of various printing techniques and their use. This characteristic is typical for many essential graphic artists, that is, finding inspiration and new content in the applied technique.



↑) Anne Heyvaert, *Passages – Pages – Passages*, 2021, book, digital print

→) Jesús Núñez, *Untitled*, 1984, combined technique, 50 × 65 cm

←) ↘) A View of the CIEC Printshop

THE CIEC FOUNDATION, PRACTICE AND PROMOTION OF PRINTMAKING IN GALICIA, SPAIN

ANNE HEYVAERT

The CIEC Foundation, International Centre for Contemporary Printmaking, is a centre for the promotion, practice and training of printmaking techniques, located in Betanzos, Spain, Galicia. It was altruistically created in 1997 by the artist and printmaker Jesús Núñez, in collaboration with the local administrations, following the program *Gráfica*, summer courses organized by the artist since 1985 (the oldest in Spain).

The building, a former department store built at the beginning of the 20th century by the Núñez family, is a jewel of Galician Art Deco. In addition to a very large diaphanous studio, it houses a museum, exhibition rooms, a specialised library, offices and a cafeteria.

The workshop premises very spacious and bright, are well equipped with several presses, individual tables, and everything necessary to practice the different traditional and experimental techniques in the best conditions. In addition to the *Gráfica* summer courses, which offer two-week monographic courses, the CIEC organises, from October to June, the *Máster de obra Gráfica* (Master in Graphic Art), divided into four specific intensive modules, each lasting two months: Intaglio, Lithography, Serigraphy and Xylography. The guest lecturers are well-known printmakers, often professors in other Spanish institutions or faculties of Fine Arts. The workshops are also open to free practice for trained printmakers. As an effect of its collaboration goals, the CIEC offers a wide range of scholarships for artists and students - for example from the Faculty of Fine Arts of Pontevedra, or the Lugo Art School, also located in Galicia -, or artists selected through permanent or punctual, national or international partnerships, such as different Art schools in France or South America, the FIG Bilbao (International Printmaking Festival), the ACE Foundation in Buenos Aires, Argentine, or Casa Falconeri in Cagliari, Cerdeña, and others.

The CIEC has a large collection of prints that dot the entire space of the different parts of the workshop and the museum; thus, the rooms on the first floor, whose perimeter remains open to a balustrade, allow visitors to appreciate the works, while observing the artists working below in the studio. The col-

lection includes prints by the great modern masters, such as Picasso, Miró, Dalí, Tàpies, or Seoane, as well as numerous works by other well-known contemporary artists linked to the Foundation, or participants in the workshops. Several large rooms are dedicated to a fine ensemble of works representative of the graphic career of the founding artist Jesús Núñez, who has just celebrated his 95th birthday and who, after discovering colour

The CIEC's vocation of promoting and disseminating printmaking is completed by temporary exhibitions in its own rooms, or by external collaborations in other art centres, as well as by participation in specialised fairs and events. The CIEC also presents an educational programme for the apprehension of printmaking techniques (guided tours and occasional courses) for the general public and schoolchildren in the surrounding area.



leatint and cubism in Berlin 1952, developed a very personal and experimental work over the years.

As a tribute to the artist's career and his beneficent vocation, the provincial administration of the Diputación has created the Jesús Núñez International Prize for Graphic Art, with a grand prize of 6,500 euros and two accessits in the form of scholarships for courses organised by the CIEC. The thirty or so prints selected are published in a catalogue and shown in travelling exhibitions throughout Galicia.

Over the years, the CIEC Foundation has become a reference centre in Spain, and known in many foreign countries, as a great space for practice, training and experimentation in printmaking techniques, but also for human and artistic encounters, and an important centre for cultural revitalisation for the small town of Betanzos.

Proud of its particularity as a workshop-museum or museum-workshop, the CIEC aims to be, in the words of its president and founder, Jesús Núñez: "a living museum-centre, where graphic creation, its genesis and production, is presented, transparently, in a visual, theoretical and practical way".

FUNDACIÓN CIEC
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15300 Betanzos. Galicia. España
www.fundacionciec.com





PRINTS AND IMPRESSIONS 2/ REPORT FROM A TRIP 5 July–9 October 2022

BARBORA KUNDRAČIKOVÁ

This past February, the International Centre of Graphic Arts in Ljubljana (MGLC) announced an open call for artists to participate in a survey of contemporary Slovenian printmaking, with the aim to give space to "artists of all generations who actively work in printmaking," and in an effort to find "a starting point for further research into Slovenian printmaking production and its integration into contemporary art practices."¹

Artists were invited to submit original works created before 2018 by employing any printmaking technique and exploring any topic, and to provide their physical or digital photo documentation. MGLC subsequently received approximately 500 works from 113 artists. In the second round, a jury, consisting of Mario Čaušič, Miloš Đorđević and

myself, met in Ljubljana at the end of May and selected 43 projects, which laid the foundation for the exhibition Prints and Impressions 2. It was held at MGLC this year, from the end of June to the beginning of October. The works were selected in two rounds, the first round selection focused on their qualitative aspect, and the second round

took into account also opportunities for their presentation. The exhibition as well as the initial open call were designed and prepared by the MGLC curators, Breda Škrjanec and Božidar Zrinski. And as it turned out, the exhibition was a great success.

The moments that should be interesting also for the Czech public are probably obvious, nevertheless I will try to summarise them. The first one is the long-term activity of the MGLC, which focuses directly, although not exclusively, on printmaking, having its own collection, exhibition spaces, workshops, even studios. The Ljubljana Biennale of Graphic Arts, the Centre's most recognisable project, created as an instrument of the "soft politics" of the Eastern Bloc in the mid-1950s, is perhaps more about "contemporary art in general" today, but remains the institution's main activity. This brings me to the second moment—MGLC's ongoing efforts to continuously map and document the landscape of Slovenian printmaking. Which is evident in the exhibition's title, *Prints and Impressions 2*, referencing the second iteration of the survey—the same open call was already announced by MGLC in the past, exactly ten years earlier with the same curators. Nevertheless, other exhibitions that have taken place at MGLC in the meantime may also be worth mentioning, including the *Young Slovenian Printmaking*, which in 1993



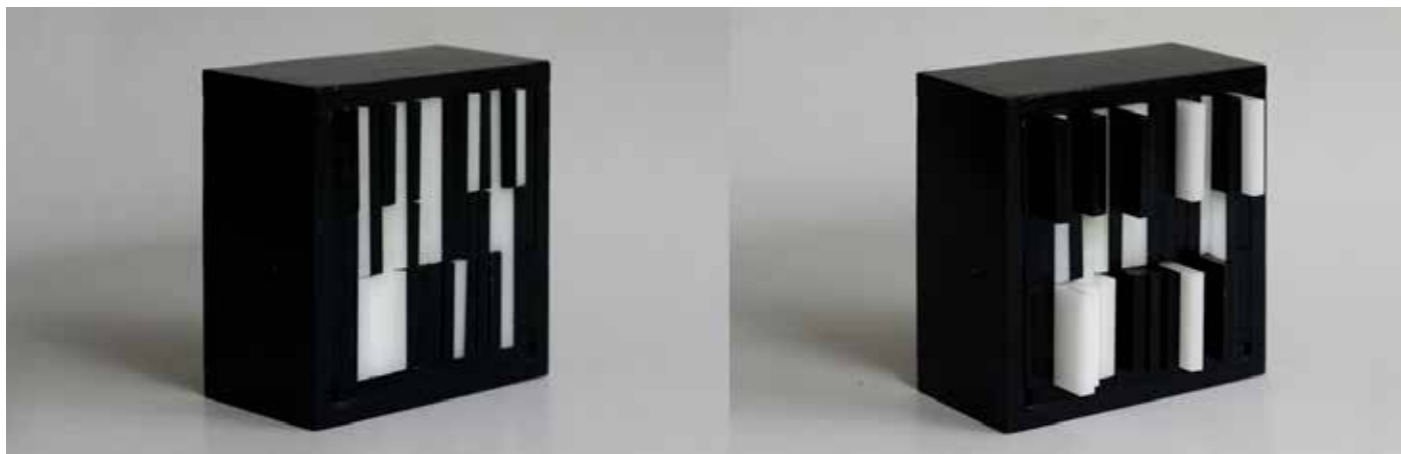
↑) Mario Čaušič, *New Landscape*, 2007, drawing on canvas, 100 × 150 cm

κ) Mario Čaušič, *Space, Three Rooms*, 2007, installation, 231 × 208 cm

→) Miloš Đorđević, *Expansion #1*, 2004, drypoint, 130 × 540 cm

↘) MGLC, *views into the exhibition*, photo Jaka Babnik





presented then emerging, now established generation of creators; five years later the *New Generation*, and the *Third View* (2008), both examining the development of printmaking in Slovenian context. The third moment I would like to mention is the practice of incorporating an external voice—by appointing an international jury, which, of course, complicates things, if only because the members are not informed insiders. However, an increased level of difficulty applies to all of the above. After all, who would be, still today, interested in concentrating their attention towards one medium only, or one professional field, when it seems that we can have everything, that the world of contemporary art not only allows it but directly encourages us to do so? Who continues to explore the material and its documentation without drifting towards the trend to abstract and thus "easily" penetrate into the global framework, which is ultimately the truly desirable and wanted goal? This type of probe, however, shows that the easiest way out is often the way in. So, let's get on with it.

The Ljubljana show featured a number of exceptional artists, including Svetlana Jakimovska-Rodić and Marjan Gumilar, representatives of established schools such as the Trieste circuit, including for instance the artist Franc Vecchiet, and also students of the local Academy of Fine Arts and Design.² All

printmaking techniques were present; as far as the themes are concerned, the exhibited works explored common themes (physicality, intimacy, feminism, corruption, etc.) as well as topics pertinent to local issues (response to the measures associated with the Covid-19 pandemic and their political connotations). I would like to believe that the selection was balanced, demonstrating the widest range of possibilities and character of the medium but at the same time a completely consistent form. Of course, the ongoing war for Europe resonated in the back of our minds, something to stay with us probably for some time. The same goes for the new normal in the evaluation process—although we met in person to pick the works, the selection itself was limited to digital documentation. Everything we usually associate with the perception of an original artwork—the richness of surface, the physical presence of the "thing," the inherent emotional response to a complex stimulus that goes beyond a simple visual information, regardless how much detail is shared—felt as if a matter of the past.

That is also why we, the jury members, desired to reflect more on the general situation in which we find ourselves today: "The world of art is really small but it is a perfect reflection of the so-called big world. It is precisely in its reflection that we would like to see the work of Slovenian artists and

printmakers. Just as printmaking is only a small fragment of the art world, art as such—but in certain moment it captures it at its best—so is the art itself only one of the practices that cultivate human mind and imagination, but the most valuable. Art is our best tool not because it frees us from everyday reality, rids our existence of its social and political connotations. It is for the reason that it places us safely among them, in the world, and gives us an opportunity to assess our lives from a distance, to look at them unencumbered, from a position that is at its core 'independent-expert-international.' This is exactly what the rich and varied Slovenian selection shows us. We should cultivate and develop this unanimous polyphony, the ability to discuss, develop, and exchange arguments, as the MGLC has been doing for years."³ Nevertheless right now, I'm more interested in my co-jurors whom I would like to introduce as artists. This encounter of different visions was once again exceptionally interesting for me. I will focus on Mario Čaušić first, then follow with Miloš Đorđević.

Mario was born in 1972 in Osijek, Croatia, where he currently lives and works as a docent at the local Academy of Arts, Department of Graphic Arts. In 2001, he graduated from the Academy of Fine Arts in Zagreb. Since 2002, he has been a member of the Croatian Association of Visual Artists in Osijek. He

κ) Miloš Đorđević, *Dislocation*, section B, 2007, screenprint on PVC, variable dimensions

κ) Miloš Đorđević, *Dislocation*, section C, 2007, wooden box, interactive object based on print, 10 × 10 × 5 cm

λ) Miloš Đorđević, *Dislocation*, section A, 2007, offset, variable dimensions

↓) Mario Čaušić, *Dimensions*, 2007, woodcut on paper, 137 × 584 cm



has participated in a numerous solo and group exhibitions and received several awards for his works, including the Award of the Croatian Association of Artists at the 5th Triennial of Croatian Graphic Arts (2010), Special Recognition at the 22nd Slavonic Biennale (2009), and the UNICA Award at the Croatian Short Film Festival (2007). His works are in public collections, including the Museum of the City of Skopje (Macedonia), the Museum of Fine Arts in Osijek (Croatia) and the Di Carta Foundation, Palazzo Fogazzaro in Schio

ing in printmaking, he paid significant attention to the elementary means of the medium—a matrix, a series, and an edition. Repeated printing and multiplication, but also variation, carving, using the principles of collage, and playing with matrices represent a precursor to his later production when the installation itself becomes an independent artwork. As he says "the transparency has turned out to be a key property," suggesting the possibility of printmaking to be understood as an assemblage. Or vice versa—Mario paid

Croatian texts quickly put an end to the poetic sensation, leaving no room for mistakes about their intention and original. Besides confrontation, there is also room for relativisation; thus, the text 'I hate niggers and racists' initially has something almost endearing. However, within the context of the entire sequence, there is no escape from its depressing significance." Mario later follows up, at least to a certain extent, in the print series *Ruin* (2016), and in the artist's book of cyanotypes, called *14* (2014), featuring a motif of walls. If it



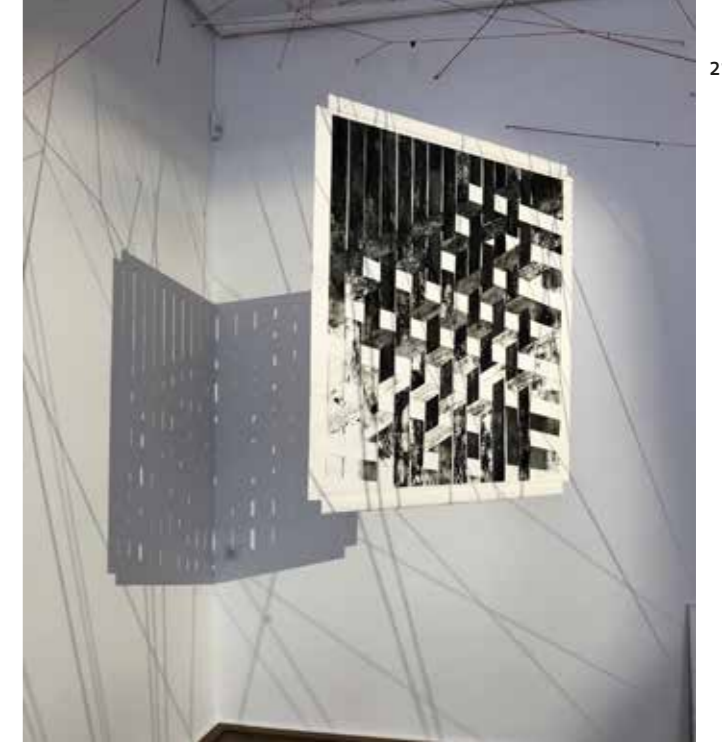
(Italy). Mario has long been interested in exploring space and the possibilities of printmaking as a medium. In addition to printmaking, he uses installation, drawing, and video. In a text for the *Celebrating Print* magazine, he explains: "I began practicing printmaking in the late 1990s. Over time, my interest in the idea of the print as an object increased, as did my desire to remove the material and conceptual boundaries between the front of an image and its back."⁴

In Mario's practice, one can encounter a plentiful number of techniques—if only because of how strongly he insists on the material construction of an image, on its structural properties. For him, printmaking is a crossover between painting and sculpture. This is also one of the reasons why he often chooses a spatial installation. He wants to show the three-dimensionality of printmaking. At the end of the 1990s, when he began to concentrate on work-

the same attention to a public space. An example is his project from 2005 called *Morning in My Street*, a six-minute set of slides capturing typical graphic elements of an external terrain. The curator of the exhibition *Extended View* (2006, Maastricht) recognised the following: "In the six minutes that follow, Čaušić shows us a typological series of photos of graffiti, displayed to a strict rhythm, like a series of slides. The image changes every ten seconds, exactly at the sound that initially calls to mind the shutter of a robust kind of camera, but eventually turns out unmistakably to be the loading of a gun. Čaušić purposefully confronts the serene tranquillity of the morning with raw, sometimes aggressive texts. Without too many creative frills, these texts were sprayed and chalked onto the washed-out walls of the house in his surroundings. The strict succession of statements has a poetic but alienating effect. The English translations of the

is a space that Mario is really interested in, it also includes the space of a transition—between domains, times, internal and external contexts. In addition to the environment of landscape, a similar experience can be found in the context of new media and virtual worlds, among others. In this respect, we can perhaps mention the series *Screen Saver* (2009) reflecting on a behaviour of pixels.

It is obvious that for this type of projects, gallery walls or standard pages of a book may seem too restrictive. Mario's examinations culminate in the project *Three Rooms*, conceived in 2007 for the Museum of Fine Arts in Osijek. Its three parts, *Dimension*, *Space*, and *Place*, offered three perspectives on the same topic: the possibilities of adapting a space and its understanding as an endlessly changing network. While *Dimension*, a woodcut, allowed for a scaled-down view of landscape as a whole, in *Space* Mario used the oppo-



site principle. Here, a landscape detail was transformed into an ecosystem in itself by printing on transparent film. In the last room, Place then tested the possibilities of atmospheric affects. Woodcuts featuring clouds were again installed in space but not in a way that would correspond with viewers' usual experience, thereby obscuring the whole situation, our notion of a horizon or any other basic orientation of a terrain. The exhibition indicated the possibilities as well as limitations of Mario's interest in a complex experience with printmaking as the subject of a required interaction, the potential of which is fulfilled in the process of sharing. And it confirmed that the actual installation within the exhibition is not only the finalisation of the artist's vision but its own realisation.

The other member of our jury, Miloš Đorđević—a theoretician, a pedagogue, and also an artist—was born in 1978 in Čuprija, Serbia. He graduated from the Faculty of Fine Arts in Belgrade (2007)

and currently works at the Faculty of Education in Jagodina, which is part of the University of Kragujevac. Since 2001, he has participated in national and international exhibitions, including the 30th Ljubljana Biennale of Graphic Arts (2013). He has received a number of printmaking awards. He is an author of theoretical articles on printmaking and contemporary art and participates in international printmaking symposia. He is also a board member and coordinator of the academic council of the International Graphic Arts Biennale in Čačak. For this year's Impact 12 conference, he organised a discussion panel dedicated to the possibilities and limits of digital media. As he stated in his proposal—and this observation is also relevant in our case: "Changes in the established social and economic practices in printmaking and art education during the pandemic revealed the digital aspect of printmaking, which has been adapted by the printmaking community in different

ways and/or to varying degrees. Artists now create digital files of their physical works to display them in online exhibitions. Due to stricter customs laws and administrative procedures, exhibition organisers have been encouraging artists to send their works in digital format, printing them themselves using both traditional and modern techniques. Professors run online courses that have undoubtedly pushed the boundaries of a teaching practice. It seems that digital sources and digital tools have become an integral part of printmaking, and it seems that they are here to stay."⁶

In a presentation conceived as a self-reflection for the Impact 9 conference, Miloš divided his practice into two interrelated domains: "The first domain concerns my special interest in intaglio, especially drypoint. The body of these works reflects the established printmaking standards and methods. Regarding the second area of my research, I gradually began to question

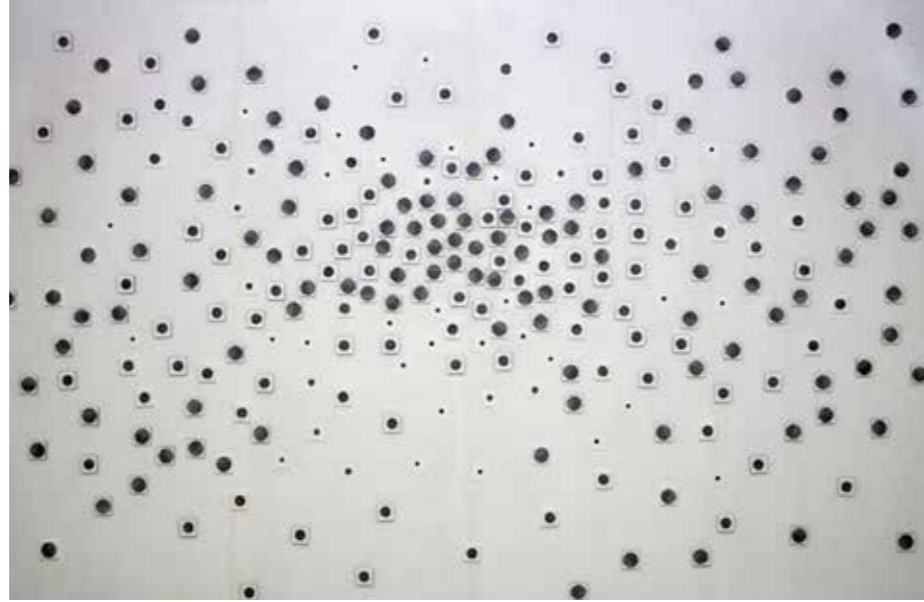
↑ ↗) MGLC,
views into the exhibition
foto
Barbora Kundračiková

↔ →) MGLC,
views into the exhibition
foto Jaka Babnik



whether printmaking could be more than just a medium valued for its technical nature and craft virtue; whether it can be a medium capable of supporting or developing innovative artistic practices. I am not interested in tricks, effects, experiments with technical procedures or technological improvements. Yet, the works I created differed significantly from the well-founded technical standards and concepts. Rather than employing a specific technique or moving towards 'final' images, I was interested in exploring multiple views of printmaking across a wide range of theoretical areas. My intention was to create a broader framework for examining this medium. I therefore started experimenting across the field, appropriating radical artistic strategies—such as interactive or performance art—in the context of printmaking. All the initial elements were still present (matrix, printing, edition, etc.), they were just slightly deviated.⁷ While the first domain is represented, for example, by the series *Culmination in Progress* (2004), a bit later produced series *Exhumations Vol. 1* and *Exhumations Vol. 2*, or my favourite "boxes," Packages, which evoke a certain finality, Miloš's current work is based on the principles of interaction—a good example includes the *Expansions and Dislocations* (2007). For all of them, the opening comment applies—the works' titles play in this case a significant role.

His recent series introduce something new—they actively engage viewers, transforming them from static viewers into active participants who can regulate their own visual, aesthetic, and emotional experiences. In this regard, Miloš refers to Umberto Eco's principle of an open work. Indeed, none of the combinations in the works "was final, the work appeared again/newly in a constant transformation. The process of 'making' was extended towards the viewer, who was expected or required to actively engage and participate. The viewer was involved in the interactive process of art making, initiating changes in the given form—the composition of imprints—encouraging the search for new aesthetic situations. The original elements thus served as simple components of a pure visual form and aesthetic formalities, or, in some cases, represented a form of communication, evolving into an interactive platform for an interpretive social, cultural, and political discourse. In such cases, the works' elements or the work itself are trans-



formed into a language system forming obvious messages that can be interpreted in different contexts." In each version, he tried to adapt and further develop this newly discovered procedure—the transfer of graphic vision into the reality of daily practice. In this regard, the variant C is especially surprising to me. It represents a three-dimensional object not dissimilar to the neo-constructivist tendencies of the 1970s. At the same time, it is obvious how important the critical cultural theory is to Miloš and how big an impact it has on his work. In conclusion of his article he says: "I like to think of my printmaking practice as nomadic, borderless and limitless. Considering the Deleuze and Guattari's concept of the nomadic subject, I traverse a deterritorialized space, freed from grand and monolithic ideas, defying a single fixed perspective, but not in an antagonistic or subversive way; I'm just constantly moving outside of grounded or fixed paths." He continues developing this tradition also in his series, such as *Binom Nihilo - Tonus I* and *Binom Nihilo - Tonus II*, while simultaneously experimenting with the principles of semantics.

I think we still tend to look to the west rather than to the east of our borders, and identify Central Europe with global voices rather than local ones. For me personally, the Slovenian experience was refreshing precisely because of the clash of visions—which Miloš and Mario illustrate themselves, in the end. I only wish it was possible to offer it reciprocally at home as well. So, I therefore ask: What do you know about contemporary Croatian or Serbian printmaking?

1 Read more on the website – https://www.mglc-lj.si/razstave_in_dogodki/odtisi_in_vtisi_2/332 (accessed on 16 October 2022)

2 Exhibited artists: Žiga Artnak (SVS), Lela B. Njatin, Katja Bednařik Sudec, Domen Dimovski, Živa Drvarič, Mina Fina, Matic Flajs (SVS), Matjaž Geder, Marjan Gumilar, Svetlana Jakimovska-Rodič, Lea Jazbec, Alja Kořar, Dalea Kovačec, Nina Koželj, Marjan Kravos, David Kucler, Katarina Marov, Rene Maurin in Gal Šnajder, Tina Mohorovič, Meta Mramor, Petja Novak, Mia Paller in Monika Plemen, Metka Pepelnak, Eva Petrič, Oliver Pilič, Arjan Pregl in Simona Semenič, Pri Zlatem stegnu / Katja in Nataša Skušek, Marija Mojca Pungerčar, Lina Rica, Teo Spiller, Mitja Stanek, Breda Sturm, Marko Šajin, Brane Širca, Vlado Škrk, Eva Šuster Orglež, Franc Vecchiet, Sonja Vulpes, Primož Zorko, Leon Zuodar, Klavdija Zupanc, Ulla Žibert, Eva Žula.

3 Read more on the MGLC's website – https://www.mglc-lj.si/eng/exhibitions_and_events/prints_and_impressions_2/332 (accessed on 18 October 2022).

4 Mario Čaušić. Print and Space as an Enduring Challenge in Three Rooms. Celebrating Print, 11 November 2017. Available online – <https://www.celebratingprint.com/post/2017/11/10/print-and-space-as-an-enduring-challenge-in-three-rooms> (accessed on 5 October 2022).

5 Jan Schuijren. Extended views. (exhibition catalogue) Maastricht, 2005. Watch the video on the artist's website – <http://mariocausicartworks.blogspot.com/2019/> (accessed on 5 October 2018)

6 The link to the conference website with the original call for submissions: Miloš Đorđević. Digital/Dark Side of Printmaking. Impact 12. Bristol, 2022. Available online – <https://cfpr.uwe.ac.uk/impactconference12/home/participate/open-call-panel-discussion/open-call-milos-djordjevic-panel-discussion/> (accessed on 5 October 2022)

7 Miloš Đorđević. Dislocation: point of returning departure. Impact 9 International Multidisciplinary Printmaking Conference, at China Academy of Art (CAA), Hangzhou, 2015.

↑) Mario Čaušić, *Screensaver (from the series Pixel)*, 2009, installation, each print 7 × 7 cm

↗) Walter Jule, *Untitled (from The Killing Room series)*, 1978, lithograph and screenprint, 70.5 × 72.5 cm

WALTER JULE

ONDŘEJ MICHÁLEK

I first came across Walter Jule's prints at the Krakow Biennial in 1984. My and Jule's prints were installed not far apart, and I remember that his lithography *Untitled* (the then catalogue did not mention the *From the Killing Room series*) was very expressive. It was a black-and-white record of an unspecified drama, and at the same time it was clear that the energy radiated by the image was not only eruptive but also meditative in both its nature and origin.

In person, I met the author three years later in Iceland at the exhibition and symposium entitled *Graphica Atlantica* in 1987. Fortunately, the organisers did not take into account in their selection of invited guests that the then Czechoslovakia did not have a sea.

If we wanted to find one common element that characterises Walter Jule's print images, it would be tension, suspense and expansion, or contraction. The individual elements get into compositional and semantic relationships, which are characterised by the differences in their nature, and their spatial or material purpose. The background plays an important role. On one hand it emphasises the fragility of the scene by its nature, and on the other, it illustrates precisely the tension that mysterious objects or shapes create, or the energy to which they submit. We enter these images to find they can be still lives taking place on a crumpled tablecloth, or an expanding universe with indicated gravitational forces, or, a record from the battlefield.

This multitude of possible interpretations is also underlined by the titles of the works. We are not sure if their purpose is to provide understanding or, conversely, to show resignation to ever achieving it. These seem to be fragments of meditation; they open the door to the author's world of thought and create an alternative context for the perception of the work. In any case, they signal that it is primarily a message in many content layers. We might have a notion of what is going on in the images, but we find support only in small references to reality, and when coming halfway to identifying the shape. Are we witnessing a scene in which elements are



coming closer to each other or moving away from each other? And what about the strange little shapes? Could they represent new lives getting rid of their amniotic sac? And what is the force that makes objects stay together when clearly, they want the opposite?

To better understand the author's way of thinking and creating, it is necessary to mention that Walter Jule has also significantly contributed to the field of graphic design. The two domains are different in many ways, but the visual rhetoric they already use is partly related and yet completely different when perceived from a different perspective. The reasons that justify the use of one or another expression element differ, because the poster must first and foremost attract the viewer, and therefore there is no need to be worried about the use of effects. On the other hand, a print sheet carries a complex message in which the choice of formal elements also informs the content. Where a poster looks 'out', psychologically, a print sheet acts mainly on the inside: it wants to speak to the viewer, but it is also a self-projection of the author's inner world. In my opinion,

it is here where another specific feature of Walter Jule's work lies, in this deliberately not very articulated polarity of the sovereign use of visual rhetoric for the purposes of meditative content. The vigour of posters and the cry of forms is alternated by the silence of the world of just as urgent ideas, messages or 'stories' but these are internalised and, thanks to a large degree of generality, also legible. They are existential. I think that it is in this polarity – psychological / existential – that we should see and understand Walter Jule's work, whether inspired by faith or personal belief or attitude, and thus in the context of existential urgency it is expressed by the language of personal content articulated in a distinctive sophisticated form.

In a series of his later works, Walter Jule offers an even more holistic concept. It is as if all the instruments of the "orchestra" and not just some as before are heard in the works this time. Or the artist has stopped feeling limited by the field of print art and needed to step out of the boundaries of its definitions. As if he needed to step forward, but not to deny them. In this surprising but logical transformation, we can no longer separate the 'psychological' from the 'existential', nor can we separate the 'philosophical' from the 'aesthetic,' and the 'material' from the 'illusory.' The last one, we can certainly do when faced with the installation on the wall, we just don't have the need for it. A two-dimensional abstraction intersects with a three-dimensional one, where one spills into the other, just as illusion permeates reality and vice versa. The means applied also correspond with that: lithography and etching in addition to digital printing and laser penetration of artificial materials. And although we have no reason to doubt the author's serious motives for creation, we note a certain playfulness in recent installations.

If we were to ask ourselves what led the artist to this transformation, the answer can be found in his anchoring of opinion, which co-determines how visual information becomes an artistic statement. When the world of ideas and the world of shapes and expressive possibilities become intermediaries. In the case of Walter Jule, the more consistent the author's background, the more varied, diverse and independent his choice of means by which he expresses his world and opens the way to viewer's understanding of it.



I agree. The two primary obstacles to creative development are what we don't know and what we think we know. What we learn is limited by our own unconscious attachments and expectations, and what we receive from others has been shaped by their personalities and the prevailing cultural context. Even as we acquire greater knowledge and intellectual understanding, we can easily lose touch with what Wassily Kandinsky called our "inner vision" and waste our time and creative energy striving, doubting, and choosing, suspended between our inner programming and, as Alfred North Whitehead called it, "the tyranny of received ideas."

It's been said that there are two kinds of people: those for whom each life event comes as a surprise—accidental, disconnected, sometimes pleasant but often painful—versus those who feel they are being guided by circumstances, sometimes gently, sometimes harshly but encouraged nevertheless in a certain direction by what might be described as an alignment between external and internal conditions and an awareness of an "inner predilection." In any case, it seems clear that "where you are" when you first experience something shapes your receptivity.

INTERVIEW WITH WALTER JULE

ONDŘEJ MICHÁLEK

When looking at contemporary art, I often remind myself that artmaking rarely suffers from a lack of obstacles. By "obstacles," I mean everything that stands in the way of our desire to express ourselves—whether the obstacle is within ourselves or is put before us by the boundless world of art and its changing priorities. One obstacle might be, for example, that we know too little about art. The result will show that we have not understood the signals that art itself emits through the transformation of its themes and their processing, including entire thought contexts. Another obstacle, however, may be that we know too much about art—both its past and contemporary practice. This knowledge prevents us from "inventing the invented," but it can discourage us from trying to add our original contribution to the inexhaustible quantum of already realized works. After all, aren't our own intuition and desire the most reliable of all impulses? Isn't it better to avoid looking to the right or the left and to ignore what was? How do you deal with these questions in your own practice?



For many, all these conditions might seem like obstacles that could stand in the way of self-expression, especially when we're young. We might see a red light or a "turn here" sign as an obstacle if we don't understand they are also navigational tools that might well save our life. If we are insecure because we don't think we will ever know enough about art, we might try to "keep up" by attending every opening, reading all the art magazines, and so on—only to feed a paralyzing voice in our heads that tells us everything we do in the studio is doomed to be imitative or out-of-date.

However, if we have a sense of our particular "connectedness" to the world, it can act both as a compass and a filter, so we are able open to "the boundless world of art" with confidence that the bits attracting us might together constitute a pattern of their own.

In other words, the "signals" that art emits are brought into "register" with our individual sensibility through the process of our working with materials in the present.

I was sick as a child, and during months of "complete bed rest"—which in the 1940s meant no books, no radio, and few visits—I found the shadows of tree branches moving across lowered window shades absolutely fascinating. A tendency to introversion and a love of solitude influenced my decision to become an artist.

In architecture school, I was shocked to see the radical emptiness of traditional Japanese interiors, particularly given that abstract expressionism dominated American art at the time. I was living in Seattle, where Asian influence could be felt in the "transcendental yearnings" of the so-called "Northwest Mystique" of Morris Graves and Mark Tobey.

I became a student of Glen Alps, known for his development of the collagraph printing technique. Interested in theosophy and Zen, he organized off-campus sessions in which participants would draw from sounds or projected images without looking at the paper. I would meet him on Saturdays at the local International House of Pancakes, where we would have coffee and cherry pie,



Some of the professors were upset to learn I was not always making "conscious decisions," but, luckily, John Cage had just been in town and the idea of "chance occurrences" was on the radar.

I minored in Asian art history and saw images of thousands of Chinese and Japanese paintings and Buddhist statues. What moved me most was how the works had been "damaged" sometimes over centuries. Cracked paint; missing limbs; paper scrolls that were stretched, stained, torn, and abraded. I felt the "damage" was an important element of "content"—heart-wrenching proof of "being through time." I was drawn to the Japanese idea of kintsugi (repairing broken pottery using lacquer dusted with gold), "mono no aware" (the pathos of things), awareness of impermanence, transience, and Mono-ha (school of things) that came out of Tama University. Isolation, ambiguity, reticence, and vulnerability continue to interest me as well as ideas of "limited artistic intervention." I became fasci-

↑) Walter Jule, *Rain Illumination; the darkness of the vertigo plane: three screens*, 2002, etching with gampi chine-colle, 90 × 172.5 cm

↖) Walter Jule, *Untitled*, 1980, lithograph, 58 × 58.5 cm

←) Walter Jule, *Simple Diagram: a lamp to light the limbo-stretch*, 1996, etching and lithography with gampi chine-colle, 83.5 × 57.5 cm

←) Walter Jule, *Filling the Tear in the Cloud*, 1982, Etching, 37 x 45 cm

and he would ramble on for hours about synesthesia and how we might overcome the "programming" of our education. Once, I was so mesmerized by his words that when I got up to go to the bathroom, I hit my head on a metal post and knocked myself out!

The drawings in my MFA thesis were done without looking at the paper.

nated by “unimportant” things that everybody knows about but to which only a few are paying attention.

In my first work out of university, I tried combining screen printing, lithography, and relief with embossing to explore this “in between.” The prints were initially rejected from national competitive exhibitions as “not prints.” Only when the connection to minimalism and the “phenomenological critique” were noticed did the work finally gain attention. While there are many forces urging artists to abandon their intuition, I have found it to be the only path to real knowledge. The question is, How do we recognize our intuition, our “inner vision” when living in a world obsessed with fashion and advertising images—the newer, bigger, faster, louder, and easier?

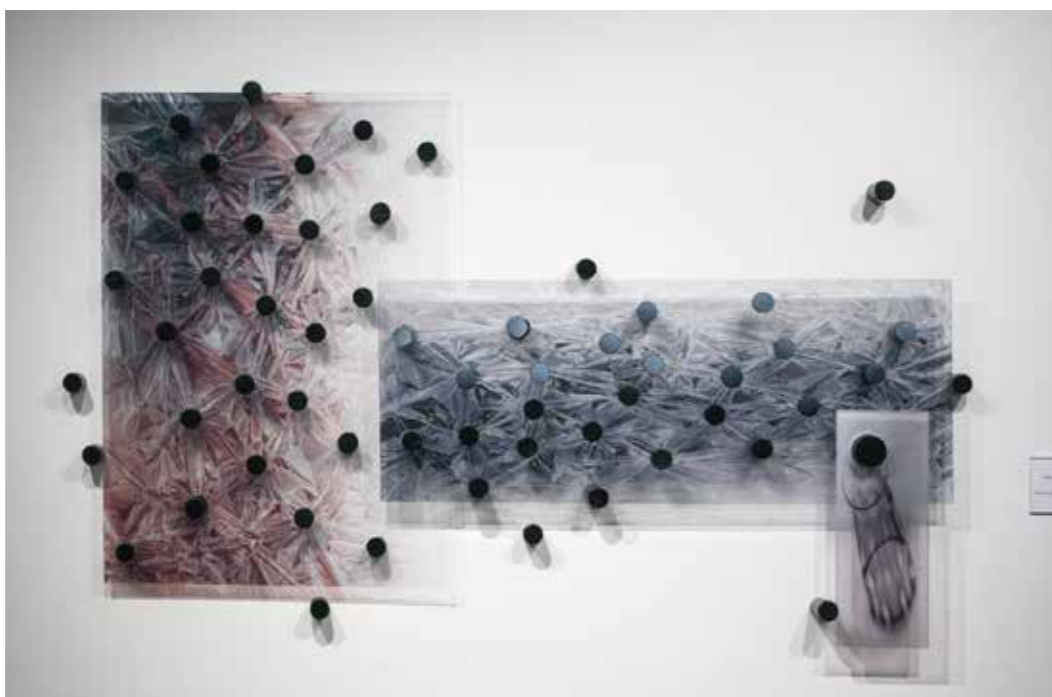
Art does not evolve following a growth spiral, and it no longer applies that one art is progressive and another less so. I would say that art occupies new territories, and, if it leaves the old ones, it does so only temporarily. Today, there are so many opportunities to subscribe to certain forms of art and admire specific works, but there are many more works to which we have no relationship, so it is no use to consider this fact as an important sign.

Nevertheless, I am unsure whether it was wise for the fine arts world to allow works from other disciplines and expressions that hardly meet the definition of art. It is widely believed that the boundaries of fine art need to be constantly pushed back and by no means insisted on—because otherwise it would mean arresting the development of the field. Logically, it follows that what has not been art before may soon become art. Thus, art expands just as the universe does, and apparently, it also cools like the universe does. It is becoming an in-



creasingly blurred field, both formally and in terms of ideas. So, the question arises, Does it make sense to reflect on and address this reality?

Art is struggling in a “post-genre” world where even “isms” are being overtaken by a war of advertising images. Perhaps we have crossed a threshold in which globalization is erasing the cultural differences that



gave the varied languages (dialects and accents) of art coherence. Electronic media dominate our senses, and the idea of comprehensive visual literacy (which must also include “material” literacy) has been largely abandoned.

While art has always served many functions in society, it has been increasingly “instrumentalized” to conform to government policies, marketing strategies, community guidelines, and curatorial directives. The result is more illustration, repetition, and conformity and less speculation.

Art history has chronicled the expansion of art’s boundaries through the evolution of thought and technological development. Look at how our reaction to the so-called “culture of time and space” from the 1880s–1920s has reshaped Western art. Today, we seem at a tipping point

where the “informing patterns of the past” have been obliterated and might no longer be called upon to confront urgent themes relevant to our own times.

It follows that when we try to shake off the “perceived” restrictions of the past (conceptual, emotional, physical), our engagement with the “new” will reflect the terms of the divorce. There can be an increase in the “chameleon

reaction” in which disconnected and often conflicting ideas are haphazardly combined, resulting in a camouflaging of individual sensibility. “Shape-shifting” can make an artist feel like a “superhero” by providing a temporary respite from critical scrutiny.

Freed from the “burdensome” context of critical thinking where, as Sven Birkerts observes, “...the present is known to be a moving part in a larger scheme we are attentive to”, visual structures become nothing more than costumes to be worn and discarded at will. Under these circumstances artists can, both willingly and unwittingly be “type-cast” as, “illustrators of consensus” where visual dexterity, obviousness and superficial clarity are valued above the exploration of unknown territory.

A loss of interest in materials and “process as content” often follows since the very notion that “collaborating” with the specific resistance of an etching plate or the “personality” of a particular piece of wood might inform and even direct exploration threatens the concept that freedom equals control over discovery. In the absence of “connection with the self,” the conviction that “new” ideas can only be found outside of “conventional” approaches (i.e., outside art) becomes a cynical and ultimately self-defeating strategy, producing its fleeting “popularity through novelty”—yet another brand of conformity.

Paradoxically, it could be argued that much of the most technically and conceptually adventurous work in printmaking produced during the twenty-first century has been achieved by artists discovering new possibilities within “traditional” techniques. Perhaps we should learn from the Dr. Who television series in which the phone booth (TARDIS) is far bigger on the inside than it appears from the outside.

The word “beauty” has not been mentioned yet. It has almost disappeared from texts about exhibitions and works. Is it considered too banal? Many prefer to replace it with the word “power” (e.g., “powerful images” instead of “beautiful images”).

Those in the art world almost despise the word “beauty,” yet we are actually afraid of it because it reminds us how far contemporary art has departed from what we could consider beautiful. All the while, many works of contemporary

art are undoubtedly beautiful. Others—whose creators have given up on capturing this eternal attribute of art in favor of what they can produce within their own limitations—may one day be considered beautiful if they have not done so already. However, the creator’s primary inclination toward beauty does not make them beautiful.

How can we actually characterize the difference between beautiful works and the others? And should we say goodbye to the word “beauty”?

My dictionary says beauty is “the combination of all the qualities of a person or thing that delight the senses and mind.” Maybe we don’t examine a word’s meaning until we have ceased to believe in it? Historically, it has been said that “natural” beauty and beauty in art are different—that beauty must have no function; that beauty can be either free or “dependent”; that it is “powerless”; that it can be harmful, distracting our attention from injustice. Perhaps when we look at a beautiful object, we “damage” it by turning it into a “mere” object that we then feel superior to. Perhaps beauty can block the “forcefulness” of an idea. Sometimes political and conceptual art tries to get rid of



↶ Walter Jule, *The Shadow of the Substitute Life*, 2004, etching, lithograph and gampi chine collé on Hahnemühle, 72,5 × 65 cm

↑ Walter Jule, *Simultaneous Presence and Absence*, 2019, digital print with lithography, gampi chine colle and wooden element, 40 × 30 cm

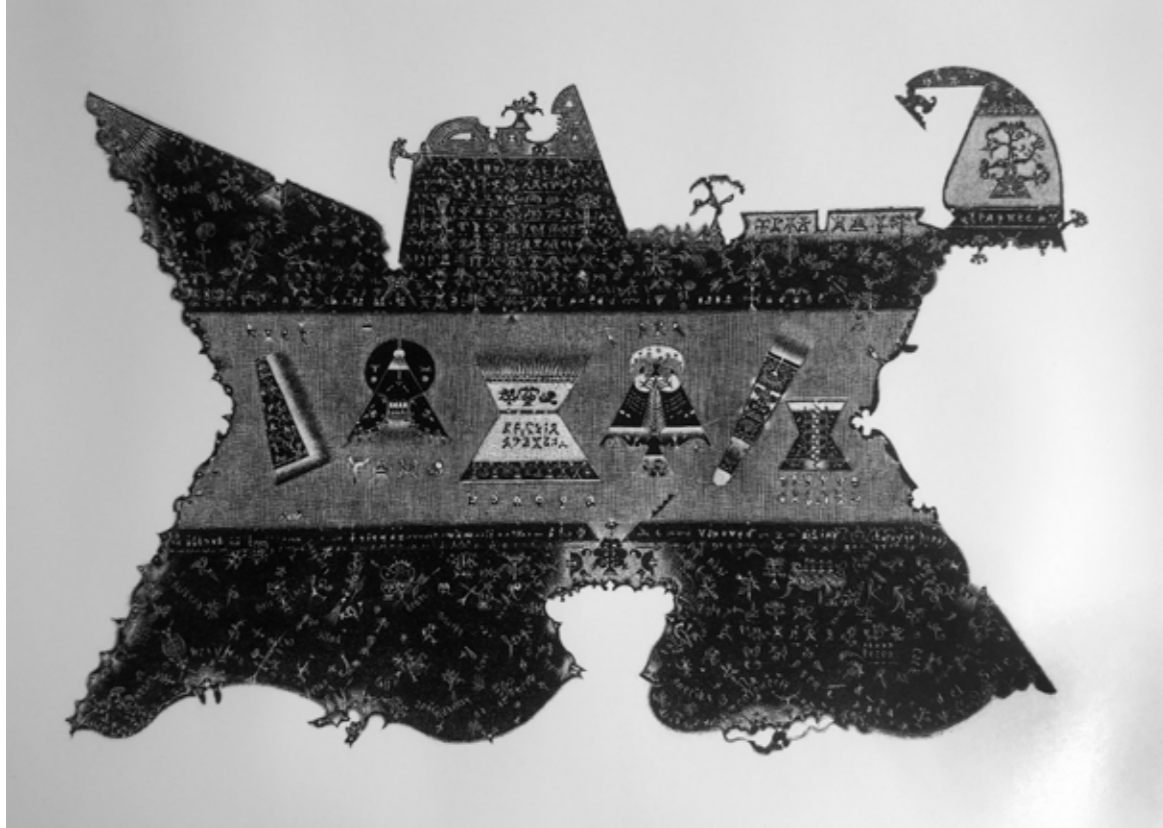
↷ Walter Jule, *Mapping Indra's Net for Morris Graves*, 2010, ink-jet on laser-cut plexiglass with relief printing and wooden elements, 90 × 150 × 10 cm

beauty altogether, criticizing its “commodity status” by creating works that are as unappealing to the senses as possible, dismissing the cognitive, ethical, and aesthetic as “a lie.”

Let’s also remind ourselves that ideas of beauty differ from culture to culture. In the East, something akin to an idea of beauty might be approached indirectly using words like “imperfection,” “incompletion,” “enigmatic,” “silent,” “open,” “speculative,” “empty,” “deep,” “rich,” “modesty,” “awkward,” “simplicity,” “brevity,” “concealment,” “intimacy,” and “suchness”. While the “power” to rouse emotion might be the driving force for most Western artists, a Japanese calligrapher might find “empty space” to be the single-most unifying aspect in art—in other words, art as the “empty mirror.” As Roland Barthes observes, “The Japanese haiku (poetry) task is to achieve exemption from meaning.” While “art that defies commentary” might seem to most Westerners as useless and unsettling as the “loss of signal” on a cell phone, I propose we pause for a moment and consider how photographer Minor White “describes” his work: “Not equal to; Not metaphor; Not standing for; Not sign.”

Perhaps “beauty” is always there—only not in the things themselves but in the attention we pay to them? While there may be a general distrust of “personal vision” in the age of crowd-think, maybe there is a groundswell desire for “inner revelation”—that freshness of vision often gained through some “conciliatory activity” or self-observational practice that can offer a quieting confidence to artists in a world of conflicting options.

I am looking at the “picture plane” from both sides as symbolizing that point at which inner and outer worlds meet. I bring materials together so they might interact and then document their “secret life” through techniques that confound our learned expectations of drawing and photography. My aim is to create a zone of rapprochement between the notion that meaning in art is to be found in personal experience and the idea that it must be positioned in public or “shared” spaces. While an observer is watching paper stretch or a balloon shrink, there comes a moment when something unexpected occurs. This is the moment in which sensation approaches naming.



PRINTMAKING AS A LIVING MEDIUM at the Academy of Fine Arts and Design in Bratislava, Slovakia

ANDREA PÉZMAN

Printmaking is a living medium, a constantly changing and expanding cluster of creative, thought-provoking, emotional possibilities. It is a clash, symbiosis and endless combination of the familiar and the new, the areal and the spatial, the material and the immaterial, the silent and the loud... It is not (and should not be) a question of what printmaking techniques the work was created with, but what message it conveys.

The Department of Printmaking and Other Media at the Academy of Fine Arts and Design in Bratislava is a vibrant unit consisting of teachers, students, workshop workers and graduates influencing and stimulating one another, and united by a common interest in the printmaking medium, its diverse readings and forms, the desire to create with it something unique.

Currently, the team of pedagogues includes the following artists who act as the heads of art studios: Róbert Jančovič (Studio of free printmaking), Vojtech Kolenčík (Studio of free and colour printmaking), Ľuboslav Paľo (Studio of illustration and free printmaking); The illustration laboratory as an alternative to studios is led by Tomáš Klepoch; Róbert Makar teaches the Preparatory Course for the first year

students; professional assistants of studios and specialised disciplines that are closely related to the running of the studios: Andrea Pézman (overlaps into space and objects), Gabriel Gyenes (bioart and nature art), Zuzana Šebelová (paper-based works and bookbinding). Important supporting disciplines of the studios are drawing (Pavol Truben) and printmaking techniques (Peter Augustovič). Workshop workers such as Róbert Jančovič jr., Branislav Novotný and Ľuboš Geriak as well as external teachers are an integral part of the team. The specifics of the Department is that, in addition to free printmaking, it is also focused on illustration, which may or may not translate into the study of free printmaking, but is still subconsciously present.

Teaching, which takes place in an open, friendly environment, is based on personal consultations – dialogues, discussions, confrontations between the teacher and students, and follows the basic assumption that students want to study, to create, to search, and to find. The emphasis is put on individuality in the sense that the uniqueness of the student's work is constantly supported. This, however, requires an individual approach to every one of them which would allow for accepting their abilities, knowledge and skills at the given moment, but also their potential and limits.



↵) Robert Jančovič, *The Cross-section*, 2022
lithography, 45 × 30 cm

↑) Collective project of students of the Illustration Laboratory,
Rebellion, 2021, detail



The study takes the form of a laboratory work, it is a pursuit for one's own theme and artistic language, with the possibility or necessity of making mistakes, for developing authentic creative thinking, feelings, experimentation with various creative principles, procedures, materials. It is an opportunity to apply the laws of printmaking as a unique medium, with a wide range of specific means (etching, mezzotint, lithography - chalk-based, scratched, washed, aquatint, linocut, woodcut, serigraphy and all the derived and unique processes), as a platform for creative self-expression. Student are given short-term and long-term topics; they experiment in the form of workshops. They are also given the opportunity to develop their skills in another department or partner school.

The members of the Department are active artists of several generations, whose work represents a wide range of contemporary visual forms of printmaking, as well as other media, various creative strategies and themes, which they translate into the pedagogical processes. Students are thus broadly confronted with the naturally generated differentiated point of view of several artists, and inevitably also with the opinions of their classmates. They receive a dynamic response to their work on the basis of which they re-evaluate it.



↶ Robert Jančovič jr., *We Can Draw*, 2022, lithography, 59,5 × 44 cm

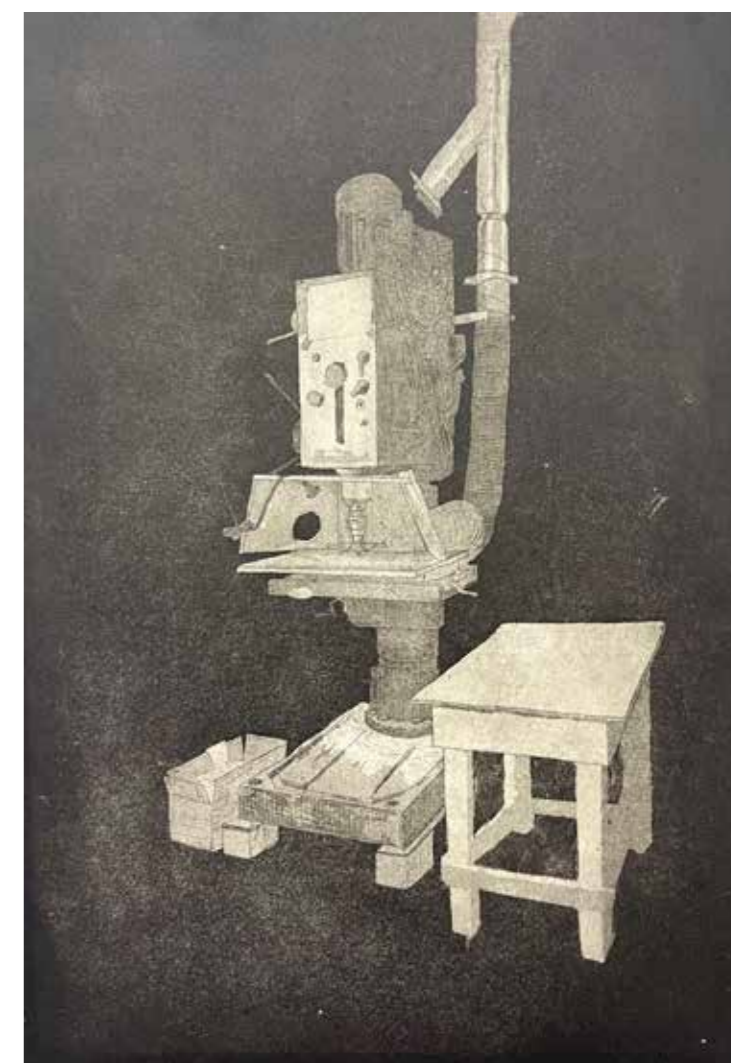
↑ Hugo Ražman, *Le grand décervelage*, 2022, woodcut and 3D print, 82 × 113 cm and 8 × 10 cm

↵ Marco Rapant, *D(EVOLUTION) BOOSTER*, 2022, line etching, 21 × 15 cm

↗ Pavol Truben, *Utopia II (Feeding)*, 2022, author's print technique, 30 × 40 cm

→ Alžběta Malovcová, *Rosette Machine*, 2017, line etching, aquatint, 30 × 21 cm

↓ Róbert Makar, *Das ist keine Pfeife*, linocut, 2006, 206 × 150 cm





To give a more realistic view of the free printmaking works created at the Department which functions as a whole, I offer a brief insight into the works of a very narrow selection of authors. In Róbert Jančovič's lithograph called *Rez* [The Cross-section], we find poetics inspired by Hungarian ornamentation, nature and architecture. It shows a cross-section of the natural-architectural space, which is the bearer of the past, present, future, and carries encrypted links of the passage of the author's personal time. Róbert Jančovič's current work is media-wide including printmaking art, paintings and sculptures. Personal imagination is also present in Róbert Jančovič's jr. work, who in his latest multicoloured scratched lithographs often uses image transfer on stone. Thematically, he draws from the family environment, from experiences connected with fatherhood, all the while not denying his spatial feeling and vision, which is manifested in the sculptural representation of the scenes of his stories. The personal theme is present in Kateřina M. Václavková's

long-term project entitled *Osobná hora* [The Personal Mountain], which is motivated by the process of coping with her father's illness leading to permanent memory loss and the effort to preserve a family history and to process it. The project also includes the *Táta* [Father] collection, where she works with a found clichés as a memory aid for her father. She asked him to add a personal comment to the photos. His captions are fragmentary, his memories disappear irretrievably, and he struggles with the difficulty of recognizing his loved ones in the photographs. Václavková is interested in photography as a carrier of individual and collective family memory, as well as a template for printmaking processing in the form of linocut and polymer printing. Pavol Truben is currently working on the project entitled *Utópia, alebo bájka bez morálneho ponaučenia* [Utopia, or a fable without a moral lesson], which is a continuation of his investigation of the position of the individual and their frustration in the current polarised space. The subjects

are opposing actors of well-known fables (raven/fox, cat/rat, wolf/hare), who find reconciliation, understanding in a utopian land, or simply get tired of the position assigned to them by nature and the fable narrative. Truben works across areal and spatial media, with various unique techniques, such as in the printmaking series entitled *Utópia II. (Kŕmenie)* [Utopia II (Feeding)]. Marco Rapant (Studio of Free Printmaking) uses atomized linear drawing as the main communication channel in his work and gradually discovers its possibilities and peculiarities in several techniques (ink drawing, line etching, linocut, woodcut, airbrush) processed into various forms (printmaking, comics, object, spatial installation, digital 3D space). In his bachelor's thesis entitled *D(EVOLUTION) BOOSTER*, Rapant presented a series of twenty line etchings where, through the science-fantasy genre, he reflects on the human tendency to improve himself, to what extent intervention in the human body is healthy, beneficial or aesthetic. The work is a social reflection

that points out the risks of changing genetic information using subtle ironic humor and exaggeration. Lukáš Sobota (Studio of Free and Colour printmaking) also works with difficult themes of the present and the means of irony, exaggeration and fiction in his work. He deals with topics such as the apocalypse in a certain genre form of dystopian sci-fi, conspiracy thinking portrayed as ironic contemporary mythology. He navigates through the field of printmaking, space and installation, and that of a monochrome woodcut. Hugo Rayman (Studio of Free and Colour Printmaking) also deals with the current topic. In his latest term work, entitled "Le grand décervelage", he deals with interpersonal communication, the functioning of social bubbles and misinformation. It is a cycle of large-format woodcuts, printed on canvas, and small-format 3D prints, which are generated using artificial intelligence based on the author's input information. The Illustration Laboratory is also inclined to socially critical topics in the context of individual student guidance. The collective work entitled *Rebélia* [Rebellion] is one of the collective laboratory projects of the students, which covers experimental approaches and the marginal aspects of illustration (author's book, zine, comics, illustrations in public space) with a large degree of involvement of various printmaking procedures. Especially during the pandemic, the topic of nature, space, the microworld in which we live appeared more intensively. Gabriel Gyenes deals with the processing of themes related to the given place, which he tries to recognize and interpret through various forms of visual art. He focuses his attention on the village where he lives and its surroundings, be that natural, engineering or social based. In addition to printmaking (Petite impressions, 2019), he also works in the intentions of printmaking actions (Free Will, 2019, Messenger of Memories, 2021). The representation of real space and objects is the starting point of Alžbeta Malovcová (Studio of Free Printmaking and Studio +XXI), who presented her latest line etchings with aquatint at the recent exhibition *CHVENIE* - and Peter Barényi, Alžbeta Malovcová, Rastislav Podhorský at Photoport in Bratislava. As Ľuboš Lehocký, curator of the exhibition, writes: "Malovcová does not just see a banal thing, she also "thinks the thing" with the whole complex of contexts that are connected to it, ... the



author mostly visually reduces and abstracts the mentioned "seen and thought" into a form in which a thing that was nothing else at first later becomes a thing with a telling value and finally a visual sign, a work that is an author's statement." From the real space we move to the level of "textuality" and "imagery", which is the theme of Róbert Makar's printmaking works. In his works, he responds to the topic of: the image of the text and, the text of the image. He presents his conclusions in a large-format linocut entitled *Das ist keine Pfeife*. In terms of content, this work contextually and ironically argues with the post-conceptualist tendencies of contemporary art. The interest in "visual" text is increasingly present in student works, for example in the work of Adriana Remiášová (Studio of Free Printmaking) entitled *Things people say*. The work consists of 88 printmaking sheets realized using the technique of monotype, aquatint and etching, each of which has its own story, it is a record of a certain point in the author's life.

The printmaking space at the Academy of Fine Arts and Design in Bratislava is a protected space, one of the few islands that specialises in the creation and presentation using this medium. At the moment, there are no institutions and events in Slovakia that would systematically devote themselves to the presentation of printmaking. The text is my subjective-objective opinion about the teaching of free printmaking at the Academy of Fine Arts and Design in Bratislava, which is influenced by the discussions held with colleagues from the Department about printmaking, visual art and the issue of pedagogical approach at the art school.

κ) Adriana Remiášová, *Things People Say*, 2019, monotype, etching, aquatint, each 21 x 14,5 cm

↑) Barbara Gocniková, *First Border*, from the series *Visit Without Invitation*, 2021, monotype on Japanese paper, wooden board, 55 x 70 cm



JIŘÍ ŠALAMOUN (1935–2022)

JOSEF MIŠTERA

I have the great, but also very sad, honor of writing your obituary, that is, I should make something like a brief, even instant biography that fits on a few pages of the journal, recounting all your deeds, loves, thoughts, dreams, pictures, drawings, illustrations, animated films, lithographs, posters, while reflecting on your work as a teacher here and abroad, graphic editing and logotypes, poems – simply recounting your entire rich life, the extensive footprint you left behind.

I can't and above all I don't want to, I can't write anything about you in the form usually used for this purpose, I can't play a seasoned journalist, let alone an art historian, because I hate to write about you with just my head, just my fingers on the computer keyboard. I have to write the memory of you with my heart, where you have lived for a long time and where you will have your studio as long as I am alive.

For this purpose, I have to get a strong pencil, cut it into short pieces – starlings (with a knife to cut off the sturdy points on them) that fit just in

the palm of your hand and a ring notebook with lined punched papers so that I can move their order as needed. Like you, I will draw long sentences (in which I have sometimes lost myself, but you never) with a thick pencil in a large clear font, because only dogs bark in bare sentences; therefore, a semicolon often comes into play where a comma is too low to divide a sentence, while a full stop is too definitive.

I always have to write several lines apart so that there is room for corrections, additions, insertions and insertions within insertions within insertions,

which, of course, can also be placed as marginalia on the edges of the paper or marked with an asterisk with a number on another sheet. I will continuously clean the text and remove the ballast with a significant horizontal cut; when I want to bring the rejected words back into play, I will underline them with a tilde just like you did when you wrote your texts, your poems, the way you conceived your books.

The text must not be shallow, therefore it is necessary to thicken it without impoverishing and weakening the message; carefully concentrate it until every word, letter or dash is full of narratives, events, characters, figures, signs and many layers of symbols, colours, heat, cold and human warmth, smells and scents, and ... energy that will sound the strings in readers' souls as strongly as your work affects us – each of your drawings, prints, posters, or poems, from which strong wise energy emanates that can undoubtedly be captured even from the universe.

To choose the visual accompaniment well, I will get a sheet of thick glass, under which I will place pho-



tographs, copies of print sheets, illustrations and other works. This simple tool will take me back in time to when you were a teacher, when you led the Illustration and Print Art Studio at the Academy of Art, Architecture and Design in Prague (I understood a long time ago that you were born a teacher and took over the genetic baton from your father). A strong, large sheet of glass was always the basic equipment of your studio and the school studio – under it you aligned and arranged the students' pieces during consultations.

A typical image from your teaching, from the course of consultations, remained in my memory: the reflections of your face and your students' on the glass intermingle with the compositions of drawings, prints, or typography under the glass. Dozens and dozens of faces of your students from the Czech Republic, Slovakia, Germany, USA, Italy, Norway, Belgium, England, Australia and other countries paraded in that mirror, only your reflection remained there in the Illustration Studio at the Academy of Art, Architecture and Design in Prague for thirteen long years. Your reflection in the glass, under which their work lies, was also seen by the course participants of the Summer Academy in Salzburg, Austria, the visitors to the summer school at Miami University in the USA and elsewhere.

Surely everyone remembers these moments with gratitude, because you taught brilliantly. I have to write it here so that the world knows and does not forget this essential part of your work, your footprint, which remains here forever as a memory of you – of your pedagogical work; to dozens of students whom you initiated into the essence of visual art (because you did not only teach illustration, but led your students individually according to the type and targeting of their talent to an understanding of the generally valid principles of visual communication and with a deep clear insight into their souls you clearly but very sensitively encouraged

↵ Jiří Šalamoun, *Untitled*, 1996, lithography, 55,5 × 72 cm

↑ Jiří Šalamoun, *Contradiction*, 1990, lithography, 37 × 53,5 cm

↑ Jiří Šalamoun, *Promises – Promises*, 2004, lithography, 37,5 × 48,5 cm

← Jiří Šalamoun, *Melancholia*, 1985, lithography, 38,2 × 54,2 cm

them to find their own artistic language), who remain here and carry, develop and pass on your gospel of visual communication through their work or from the positions of teachers to their students.

It is a great multitude of those whom you have inspired and directed, because you have seen—you have seen where they want to go and where they should go, and pointed them in the right direction; you always managed to guide the searchers to a place where they themselves found the continuation of their journey. You saw much more – gifts and talents, potential (which the people around you had no idea about) and you were able to show it to them and thus open up other possible paths for them. In that great crowd of your pupils is also your daughter Barbora, who is successfully following in your footsteps as an illustrator, creator of animated films and a teacher (you have reason to be satisfied). Among your followers are a number of successful personalities, and after all, even me, your first assistant, who always had the feeling that he was learning rather than teaching, so actually your (probably the oldest) student, whose life (and not only his) you completely changed, and who you got into the art of pedagogy and made him habilitate (which in the future enabled me to build an art faculty in Pilsen, following the model of the Academy of Art, Architecture and Design in Prague – Ladislav Sutnar Faculty of Design and Art, University of West Bohemia, Pilsen).



So for me you will forever be Professor Šalamoun, who taught me a lot and above all humility before the smallest seed of talent of a student or applicant for studies; a professor who, regardless of time, from the height of his knowledge and skill, patiently bent down deeply to the beginner's portfolio and always found words of encouragement, so that the young student of art grew before your eyes during the consultation and then enthusiastically ran to continue his important work.

Professor, why is only the single lithograph *Holiday Leaf* (which I bought as a student in an antiquarian shop in Můstek – a metro station in Prague) abstract, I asked once while working in our office at the Academy of Art, Architecture and Design in Prague and I received an explanation that is the key to your work: "Everything we do,

everything we strive for is communication and our language is visual art; what we want to say can be expressed in many ways, the same message can be disguised in different forms. We say more or less the same thing, but the difference is in the number of those who are able to decipher our message, and I want to communicate with many people, so tell stories." This is how you answered to me thirty years ago in our studio and this is how you managed to explain to others so complex and difficult-to-understand principles of the foundations of the construction of the universe, which include the work of an artist or the Creator.

Yes, you drew us into your world with your non-trivial multi-layered wit. Your work appeals to us even now and will speak to many generations after us with its specific humour, which can be ironic to sarcastic, but never, never ever evil, because it is wise, Solomonic wise.

Dearest Professor Šalamoun, you must excuse me for not being able to complete my task. I really intended to say goodbye to you on behalf of everybody, but the more I tried, the more I realised that it is not appropriate, that it is inappropriate to say goodbye to someone who has not left and will never leave, because you are here and you will be with us forever in the thousands of your drawings and in the long line of your pupils and followers.

↻) Jiří Šalamoun, *Pidluke* – *padluke*, 1973, lithography, 9,7 × 7,6 cm

ANTONIO SEGUÍ (1934–2022)

PAVEL ŠTĚPÁNEK

Anyone who has followed the international art scene in the recent past of the 20th century could have observed the rapid rise in importance of Argentine art. The main prize for painting at the Venice Biennale was awarded in 1966 to the Argentine Le Parc (1928), when a few years earlier his compatriot Antonio Berni (1905–1981) won the main prize for graphics. In Prague in 1965, we had the opportunity to get acquainted with the work of one of the founders of Argentine modern painting, J. C. Castagnino (1908–1982).

After a longer break, a larger group of Argentine graphics came to Prague presenting the best print sheets from the collections of the Museum of Print Art in Buenos Aires. This event was continued in the exhibition of Argentine serigraphy and graphics created on computers, which took place in Louny. In 1971, a set of sixty colour and black-and-white lithographs by the Argentine painter and graphic artist Antonio Seguí, who had been living in Paris since 1963, came to Prague through the Polish organizers.

This exhibition, through which this important Argentine artist presents himself for the first time in Prague, took from and expanded on the collection of works for which Seguí was awarded the Grand Prize at the 2nd International Exhibition of Print Art in Kraków, Poland in 1968, which was organised under the motto *People and the Contemporary World*. Antonio Seguí's work is not unknown in this part of the world: he participated, albeit with only a few works, in the Danuvius Biennale of Young Artists in Bratislava in 1968. In addition, his paintings and graphics were occasionally reproduced here in books on new figuration (Novák and Váross) and also in journals. However, it was the first time that Antonio Seguí introduced himself to the Czech public by selecting his graphic work. The exhibited works, nine of which were purchased by the National Gallery's Collection of Prints, cover the last period of his work.

A seemingly non-Latin massive figure with a walrus moustache and the particular Argentine cuddly pronunciation of Spanish, which he has not lost even after such a long stay in Paris (where many Latin Americans are based, after all), this is the only thing that sticks in my memory from meeting this artist at the Jeanne Bucher Gallery in Paris. The impression was repeated in Prague when Seguí suddenly appeared before the opening of his exhibition. In this case, the physical appearance of the painter embodies the figures that appear in his own work. The robust renditions of the figures applied prominently in the multifaceted current of new figuration (along with his compatriots Antonio Berni and Rómulo Macció), display distinct barbs of socially engaged critique. It is tinged with offensive black humour, which, despite its destructive ability, remains rather positive and indulgent, sometimes even caring. As the French writer André Pierre Mandiargues says, Seguí's works contain "a love for fragile humanity". In his print work, Seguí often records or interprets political events under the influence of pop art. Seguí also uses the narrative-based element of repeating and developing events in the phase shift of images within one print sheet. The exhibition was then prepared by the National Gallery in the Kinský Palace and was undoubtedly a valuable contribution to our knowledge of Argentine fine art.



Antonio Seguí (his works have already appeared in *Grapheion* in Alicia Candiani's article on Argentine graphics) died at the beginning of 2022, and by an unfortunate coincidence, the Czech art scene also lost the versatile artist Jiří Šalamoun (1935–2022), who was only a year younger. However, the two artists have much more in common than just the year of their passing. It was typical for both of them to see and portray the world as a theatre of life,

providing endless inspiration for a serious and at the same time humorous concepts, often expressed in a "childlike" voice of wonder at the absurdities, trivialities, but also the "normal" of the contemporary world.

↑) Antonio Seguí, *Travelers Without Luggage*, 1991, linocut, 46,7 × 68,5 cm

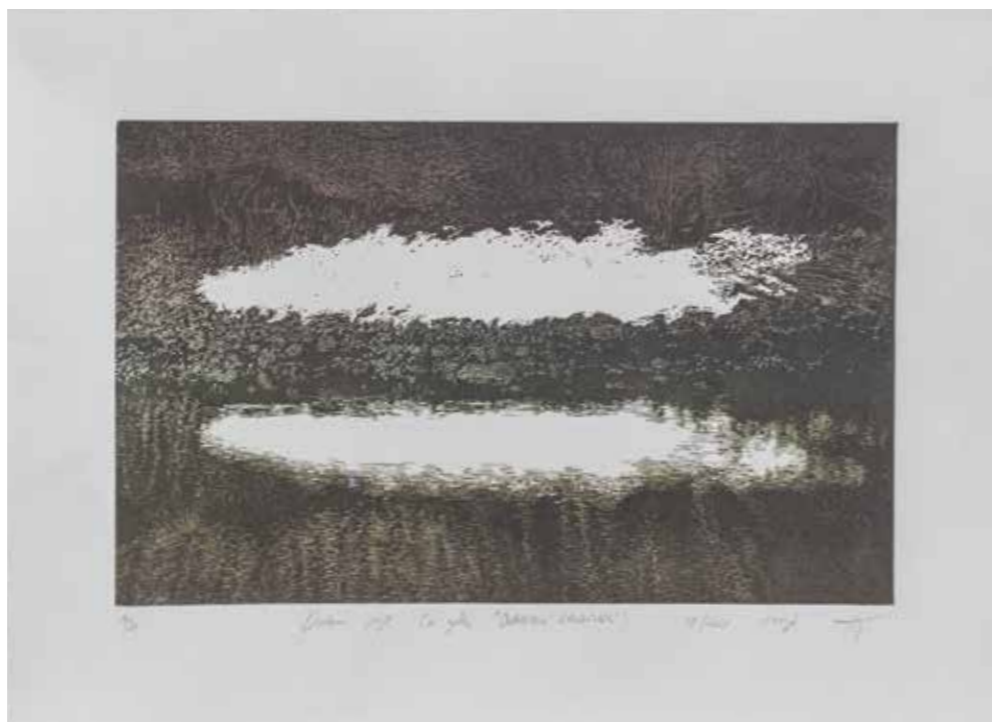
↑) Antonio Seguí, *Salon de Mai*, 1988, lithograph, 69,8 × 48,8 cm

GRAPHIC ART OF THE YEAR 2021

KATEŘINA HANZLÍKOVÁ

2022/04/01–04/29
Karolinum / Charles
University / Prague
Graphic Art of the Year
is national competitive
exhibition representing
contemporary Czech
graphic art.

The exhibition presented a selection of the best contemporary graphic work from a wide range of artists. Graphic Art of the year has become a platform for establishing intergenerational artistic relationships, offering a comprehensive view and the opportunity to evaluate the shift and trends in graphic art. All classical techniques are represented – serigraphy, lithography, intaglio, relief print, computer graphics as well as original author's techniques and author's book.



↑) Marek Sibinský, *NO2ik*, 2021, serigraphy, sheet size 100 × 155 cm

↑) Peter Kollár, *Spirited Away*, 2021, linocut, sheet size 250 × 340 mm

↗) Pavel Kytner, *Color Relationships in Volume*, 2021, aquatint, etching, sheet size 600 × 600 mm, AVU Prague,

LAUREATES

Main Award – large format (graphic sheets larger than 297 × 210 mm)

Marek Sibinský – *NO2ik*, serigraphy, sheet size 1000 × 1550 mm, 2021

Main Award – small format

Peter Kollár – *Spirited Away*, linocut, sheet size 250 × 340 mm, 2021

Main Student Award – large format (graphic sheets larger than 297 × 210 mm)

Pavel Kytner – *Color Relationships in Volume*, aquatint, etching, sheet size 600 × 600 mm, AVU Prague, 2021

Main Student Award – small format

Veronika Jírovská – *Dark Forest*, aquatint, intaglio, sheet size 520 × 380 mm, VOŠG Hellichova, 2021

Main Award – Author's Book

Luboš Drtina – *Christian Morgenstern*, Translation Emanuel Frynta, serigraphy, 2021

Main Award – Author's Book – student

Kateřina Šípková – *Exhale from the Heart, Inhale in to the Heart*, aquatint, etching, VOŠ Václava Hollara, 2021

GRAPHIC TECHNIQUE CATEGORY

1

Relief Print Award – adults

Jiří Samek – *Window View (West)*, intaglio, relief print, 685 × 470 mm, 2021

Relief Print Award – student

Antónia Morihládková – *The Finger in Oranges Mouth*, linocut, 500 × 707 mm, FU OU, 2021

2

Intaglio Printmaking Award – adults

Lenka Vilhelmová – *In Their Own Shadows I-XII*, intaglio – dry point, etching, soft ground, monotype, 1300 × 1500 mm, 2021



Intaglio Printmaking Award – student

Dagmar Dolíhalová – *Swimming in the Lake*, mixt intaglio technique, 820 × 710 mm, SUTNARKA, 2021

3

Lithography Award – adult

Jiří Šalamoun – *Three Dreams*, lithography, 1000 × 700 mm, 2021

Lithography Award – student

Sabina Kafková – *Final Stop*, lithography – mokulito, 592 × 460 mm, SUTNARKA, 2021

4

Serigraphy Award – adult

Hza Bažant – *Together*, serigraphy, 1000 × 700 mm, 2021

Serigraphy Award – student

Romana Floreková – *Therapy*, serigraphy, 1000 × 700 mm, FU OU, 2021

5

Computer Graphics Award – adult

Kryštof Brůha – *Magna Mutacio Flumen gen 2.0*, generative computer graphics, 707 × 1000 mm, 2021

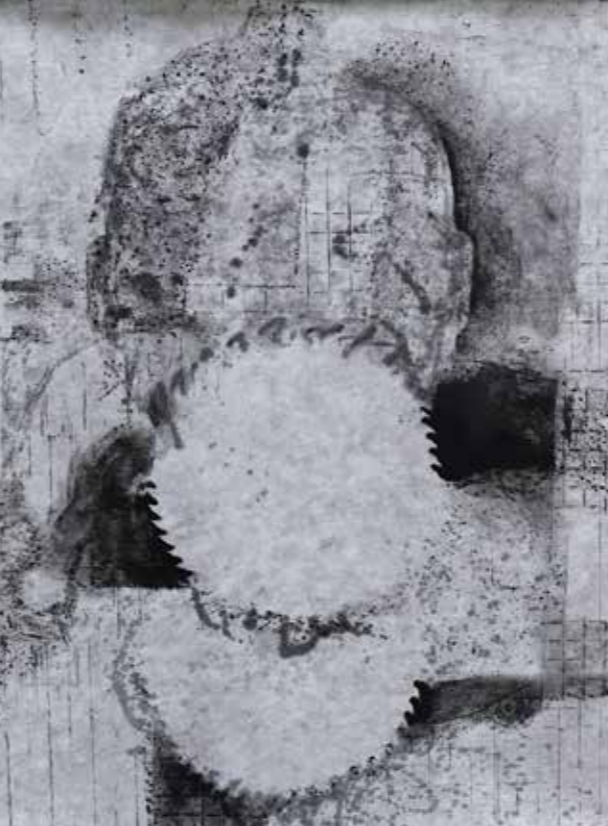
Computer Graphics Award – student

Anastasia Polishchuk – *Simulation Versus Reality*, computer graphics, 297 × 420 mm, AVU v Praze, 2021



↑) Veronika Jírovská, *Dark Forest*, 2021, aquatint, intaglio, sheet size 520 × 380 mm, VOŠG Hellichova

↑) Jiří Samek, *Window View (West)*, 2021, intaglio, relief print, 685 × 470 mm



↑) Lenka Vilhelmová, *In Their Own Shadows I-XII*, 2021, intaglio – dry point, etching, soft ground, monotype, 1300 × 1500 mm

→) Antónia Morihládková, *The Finger in Oranges Mouth*, 2021, linocut, 500 × 707 mm, FU OU

←) Luboš Drtina, *Christian Morgenstern*, (Translation Emanuel Frynta), 2021, serigraphy

↘) Sabina Kafková, *Final Stop*, 2021, lithography – mokulito, 592 × 460 mm, SUTNARKA

↙) Kateřina Šípková, *Exhale from the Heart, Inhale in to the Heart*, 2021, aquatint, etching, VOŠ Václava Hollara

↓) Jiří Šalamoun, *Three Dreams*, 2021, lithography, 1000 × 700 mm





↶) Hza Bažant, *Together*, 2021, serigraphy, 1000 × 700 mm

↑) Romana Floreková, *Therapy*, 2021, serigraphy, 1000 × 700 mm, FU OU

↵) Kryštof Brůha, *Magna Mutacio Flumen gen 2.0*, 2021, generative computer graphics, 707 × 1000 mm,

↗) Dagmar Dolíhalová, *Swimming in the Lake*, 2021, mixt intaglio technique, 820 × 710 mm, SUTNARKA

→) Anastasia Polishchuk, *Simulation Versus Reality*, 2021, computer graphics, 297 × 420 mm, AVU v Praze



EXHIBITIONS → COMPETITIONS → PERIODIC EXHIBITIONS → PROJECTIONS → FAIRS

COMPETITION: INTERNATIONAL BIENNIAL PRINT EXHIBIT: 2022 R.O.C.

TAICHUNG / TAIWAN / CHINA

NATIONAL TAIWAN MUSEUM OF FINE ARTS,
(2022/08/27–11/20)

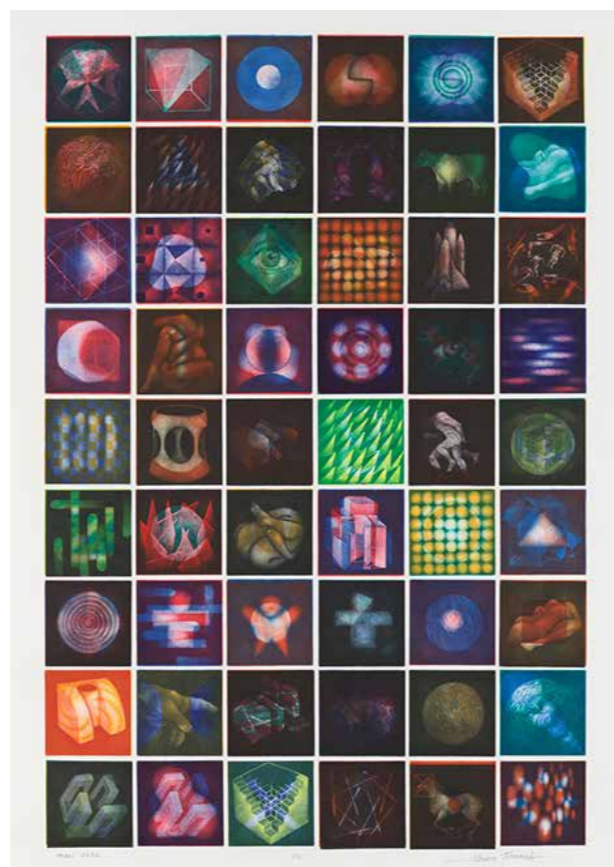
<https://printbiennial.ntmofa.gov.tw/print20/en/index.aspx>

Awarded artists:

1. Clémence Fernando, France
2. Irena Lawruszko, Ukraine
3. Orlando Martinez Vesga, Colombia



↑) Irena Lawruszk



↑) Clémence Fernando

COMPETITION: INTERNATIONALE GCB-MINIPRINT 2022

BERLIN / GERMANY

STUDIO BILDENDE KUNST

GALERIE & WERKSTATT FÜR KÜNSTLERISCHE GRAPHIK

(2022/11/11–12/17)

<https://graphik-collegium-berlin.de/>

[1-internationale-gcb-miniprint-2022-deu-eng-fra](https://graphik-collegium-berlin.de/1-internationale-gcb-miniprint-2022-deu-eng-fra)

Awarded artists:

1. Ida Oelke, Germany
2. Yoshiaki Murakami, Japan
3. Marija Sibinović, Serbia

Small prints by 300 artists from all over the world.



↑) Ida Oelke



↑) Yoshiaki Murakami



↑) Marija Sibinović

COMPETITION: 8th INTERNATIONAL LITHOGRAPHIC SYMPOSIUM IN TIDAHOLM

TIDAHOLM / SWEDEN

LITHOGRAPHIC ACADEMY IN TIDAHOLM

(2022/07/23–08/07)

<http://lithonet.se/internationella-litografiska-symposiet-2022/symposium-2022-eng>

The Lithographic Academy in Tidaholm, Sweden, hosted artists, professional printers from graphic workshops and art schools at the 8th International Lithographic Symposium in Tidaholm, Sweden, from July 23 until August 7 2022. The grand opening of the Symposium was happened at Marbodalen Center 23rd July. Anna Trojanowska, Ernst Hanke, Sanjay Kumar, Franz Hoke, Simon Burder, Peter Stephan, Peter Hofmann and other equally important world lithographers presented their contribution at the symposium.

EXHIBITION: CÉZANNE THE EY EXHIBITION

LONDON / GREAT BRITAIN

TATE MODERN

(2022/10/05–2023/03/12)

<https://www.tate.org.uk/whats-on/tate-modern/ey-exhibition-cezanne>

Focusing on the many tensions and contradictions in Cézanne's work, this exhibition seeks to understand the artist in his own context, as an ambitious young painter proudly from the Mediterranean South, yet eager to make it in metropolitan Paris. Featuring many works shown for the first time in the UK, the show will follow his struggle between seeking official recognition and joining the emerging impressionists before relentlessly pursuing his own unique language. We will witness an artist wrestling with what it means to be a modern painter while remaining deeply sceptical about the world he lived in, from political unrest to a continually accelerating way of life.



↑) Paul Cézanne

EXHIBITION: EDWARD HOPPER'S NEW YORK

NEW YORK / USA

WHITNEY MUSEUM OF AMERICAN ART

(2022/10/19–2023/03/05)

<https://whitney.org/exhibitions/edward-hopper-new-york>

Edward Hopper's New York takes a comprehensive look at Hopper's life and work, from his early impressions of New York in sketches, prints, and illustrations, to his late paintings, in which the city served as a backdrop for his evocative distillations of urban experience.



↑) Edward Hopper's

EXHIBITION: BELKIS AYÓN

VENICE / ITALY

ARSENALE

59th VENICE BIENNALE

(2022/04/23–09/25)

<https://www.labiennale.org/en/art/2022/milk-dreams/belkis-ay%C3%B3n>

Belkis Ayón's (1967–1999, Cuba) work was created using the printmaking technique collography, a collage-like approach in which heterogeneous materials are amassed on a plate to create a composition, allowing for a vast range of tones, textures, and forms; in Ayón's able hands, the subtle gradations of blacks, whites, and greys takes on a magical, redolent weight. Although a self-declared atheist, Ayón dedicated her life's work to the codes, symbols, and tales of Abakuá, a secret Afro-Cuban fraternal society whose foundational myth is based on a woman's act of betrayal.



↑) Belkis Ayón

EXHIBITION: THE RETROSPECTIVE

VIENNA / AUSTRIA
ALBERTINA
(2022/09/09–2023/01/08)
<https://www.albertina.at/en/exhibitions/basquiat>

This exhibition at the ALBERTINA Museum is Austria's first comprehensive museum-based retrospective featuring Jean-Michel Basquiat's extraordinary oeuvre.

It shows around 50 major works from renowned public and private collections, providing new insights into Basquiat's one-of-a-kind visual language and decoding the substance behind his artistic ideas. Basquiat's oeuvre is more current than ever and remains every bit as pioneering and visionary as it was back then. As an eccentric outsider and an exploited superstar of his times, Basquiat now stands among contemporary art's most significant key figures.



↑) Jean-Michel Basquiat

EXHIBITION: DÜRER, MUNCH, MIRÓ – THE HISTORY OF PRINTMAKING

VIENNA / AUSTRIA
ALBERTINA
(2023/01/27–05/21)
<https://www.albertina.at/en/exhibitions/duerer-munch-miro-the-great-masters-of-printmaking>



←) Andy Warhol

EXHIBITION: ANDY WARHOL TO DAMIEN HIRST

VIENNA / AUSTRIA
ALBERTINA
(2023/02/23–05/21)
<https://www.albertina.at/en/albertina-modern/exhibitions/the-print-warhol-to-kiefer>

The 20th anniversary of the ALBERTINA Museum's reopening is to be marked by a grandiose pair of exhibitions featuring printed graphics from the past six centuries. Worldwide, the collection of the Albertina is virtually unmatched in terms of its ability to pre-

sent the history of the graphic arts in light of its most outstanding examples. This exhibition ranges from the very first experiments in printed graphics to the art of the modern era..

EXHIBITION: BRUEGEL AND HIS TIME

VIENNA / AUSTRIA
ALBERTINA
(2023/03/17–06/18)
<https://www.albertina.at/en/exhibitions/bruegel-and-his-time>

The exhibition presents a selection of some 90 works from the museum's own holdings that exemplify this incomparable flourishing of drawing practices. Alongside famed masterpieces by Pieter Bruegel the Elder and excellent drawings of his generational contemporaries.

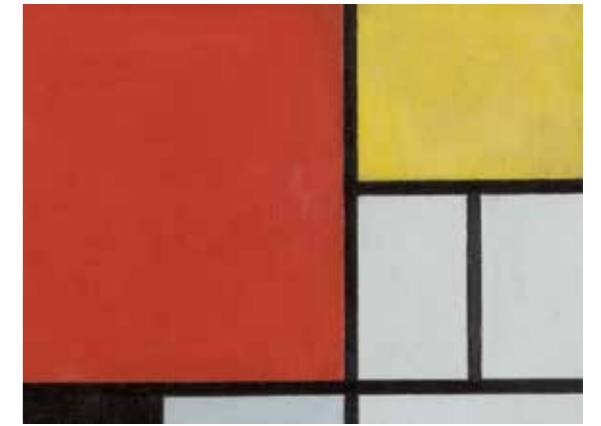


↑) Pieter Bruegel st.

EXHIBITION: MONDRIAN. EVOLUTION

DÜSSELDORF / GERMANY
K20
(2022/10/29–2023/02/12)
<https://www.kunstsammlung.de/en/exhibitions/mondrian-evolution-en>

The exhibition is courtesy of the Fondation Beyeler, Riehen/Basel and the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, in conjunction with the Kunstmuseum Den Haag. The Kunstsammlung Nordrhein-Westfalen presents Mondrian's path from the early naturalistic paintings to the late abstract works and traces the formal connections that exist between paintings spanning five decades.



↑) Mondrian

EXHIBITION: ŠIMON BREJCHA: GEWEBE

DRESDEN / GERMANY
KUNSTHAUS RASKOLNIKOW E. V. / GALLERY
(2022/11/18–2023/01/20)
<http://galerie-raskolnikow.de>



↑) Šimon Brejcha

EXHIBITION: DAVID BÖHM A JIŘÍ FRANTA: WHO TELLS WHOM ABOUT WHAT

LONDON / GREAT BRITAIN
CZECH CENTRE & CZECH EMBASSY
(2022/06/23–12/31)
<https://london.czechcentres.cz/program/david-boehm-and-jiri-franta-who-tells-whom-about-what>

**EXHIBITION: STREET MEETS (MURAL) ART**

EUROPE
(2022/07/01–12/31)
<https://www.czechcentres.cz/projekty/street-meets-mural-art?locale=cs>

Artistic interventions of Czech visual artists in the public space of selected foreign cities. The project represents young Czech artists and the contemporary form of Czech illustration. The events are organised on the occasion of the Czech Presidency of the EU Council in the second half of 2022.



EXHIBITION: AFRODITA DNES

ATHENS / GREECE
G. GOUNAROPOULOS MUSEUM
(2022/11/09–2023/01/31)

<https://athens.czechcentres.cz/program/ekthesi-me-titlo-i-afroditi-simera-tis-enosis-tsexon-xarakton-hollar-sto-moyseio-g-goynaro-poyloy>

In cooperation with the Czech Centres, Hollar Association and the Centre for Classical Studies of the Institute of Philosophy of the CAS in Prague. The exhibition includes more than 50 works by 22 contemporary Czech graphic artists, members of the Hollar Association. Through multiple approaches to the theme, it contributes to the current discussion on the position of women in today's society and its reflection in artistic creation.



↑) Dušan Černý

EXHIBITION: ŠÁRKA TRČKOVÁ – SECRETS

KUTNÁ HORA / CZECHIA
GASK
(2022/11/06–2023/03/12)

<https://athens.czechcentres.cz/program/ekthesi-me-titlo-i-afroditi-simera-tis-enosis-tsexon-xarakton-hollar-sto-moyseio-g-goynaro-poyloy>

Šárka Trčková's exhibition presents the artist's delicate and immediate watercolours, small-format paintings and large-scale prints reflecting her obsession with work, her elemental relationship to colour and her mastery of a broad range of artistic techniques. Many of her works are records of the simple observation of everyday situations, captured with an uncommon sensitivity and passion, seriously but also with a sense for playfulness and detail.



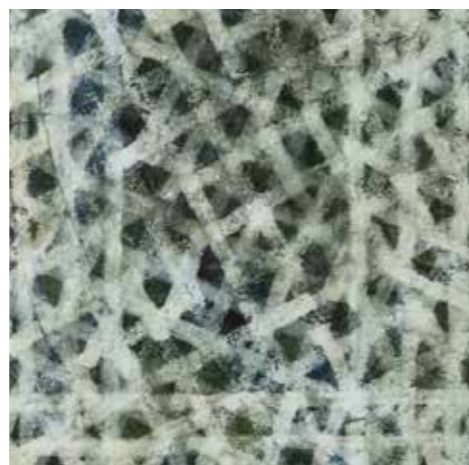
↑) Šárka Trčková

EXHIBITION: LUDEK FILIPSKÝ – INTIMATE IMMENSITY

KUTNÁ HORA / CZECHIA
GASK
(2022/03/20–06/05)

<https://gask.cz/vystava/ludek-filipsky-intimni-nezmernost/>

Luděk Filipský systematically explores the fundamental 'building-block' phenomena of light, colour and space, fusing them into dynamic structures through which he symbolically reflects on nature, the cosmos and humanity's spiritual transcendence.



↑) Luděk Filipský

EXHIBITION: KVĚTA AND JITKA VÁLOVÁ – A PATH DESTINED BY FATE

KUTNÁ HORA / CZECHIA
GASK

(2022/11/06–2023/03/19)

<https://gask.cz/vystava/kveta-a-jitka-valovy-cesta-predurcena-osudem>

The exhibition presents the life's work of twin sisters Květa and Jitka Válová, two outstanding figures of Czech modern art, on the centenary of their birth. Selected works from the Válová sisters' estate that was donated to the GASK collection in 2021 will form a key feature of the exhibition, which is conceived as a symbolic 'pilgrimage'. Following this 'pilgrimage', viewers can experience the Válová sisters' profound testimony to both the drama and intimacy of human existence expressed in monumental canvases as well as in close-up drawings, sketches and prints.

EXHIBITION: SVATOPLUK KLIMEŠ – PHOENIX

KUTNÁ HORA / CZECHIA
GASK

(2022/06/19–10/23)

<https://gask.cz/vystava/svatopluk-klimes-fenix>

Svatopluk Klimeš since the 1960s, he has used fire as a part of the creative process. The element of fire and the use of ash in his paintings allows him to artistically and metaphorically thematise the subject of ephemerality and the act of leaving traces while also exploring the traces left in the memory of a place and the history of a civilisation.



↑) Svatoopluk Klimeš

EXHIBITION: EDUARD OVČÁČEK / GROTESQUE (70'S–90'S)

PRAGUE / CZECHIA
MUZEUM KAMPA

(2022/10/22–2023/01/08)

<https://www.museumkampa.cz/vystava/eduard-ovcacek-groteska-70-90-leta>

The artistic path of the versatile artist Eduard Ovčáček (1933–2022) was defined from the beginning by his interest in two thematic areas – the visual and poetic reflection of script and signs, for which the name Lettrism was established; and the possibilities of artistic interpretation of the human figure. The two thematic lines, developed in a wide range of artistic media (from printmaking, painting, drawing and collage through photography and photo-graphics to sculpture and installation). He had a specific language of humour and exaggeration, very often laced with a note of tragicomic, sarcasm and vicious mirth, target the leaders of the contemporary regimes and the key moments of the dark era in Czechoslovak history; it also mirrors ordinary interpersonal relations and conditions, not only in the difficult times of 'normalisation' and the Communist rule, but also in the times of hastily acquired freedom in the early 1990s. Ovčáček enhanced the visual impact of his 'sadly cheerful' works with his characteristic experimental approaches.



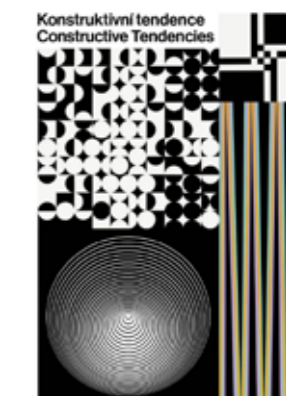
←) Eduard Ovčáček

EXHIBITION: CONSTRUCTIVE TENDENCIES BETWEEN TENSION AND FRAGILE STABILITY

LOUNY / CZECHIA
BENEDIKT REJT GALLERY
(2023/12/16–2023/04/09)

www.gbr.cz

Benedikt Rejt Gallery returns to a significant phenomenon by the exhibition Constructive Tendencies in the art of the 1960s. Works by twenty Czech and foreign artists from the from the Louny Gallery collections represent the best of the peak period of constructively oriented work, from the period between 1964–1973.



EXHIBITION: ALENA KUČEROVÁ – THE FIRST AND LAST WORKS

LITOMĚŘICE / CZECHIA
SEVEROČESKÁ GALERIE VÝTVARNÉHO UMĚNÍ V LITOMĚŘICÍCH
(2022/11/11–2023/01/22)

<https://www.galerie-ltm.cz/2022/11/11/alena-kucerova-prace-prvni-a-posledni>

Alena Kučerová →)



EXHIBITION: S.V.U. MÁNES + UMĚLECKÁ BESEDA THE WORLD?

MLADÁ BOLESLAV / CZECHIA
SBOR ČESKÝCH BRATŘÍ V MLADÉ BOLESLAVI
(2022/07/14–09/03)

<https://www.svumanes.cz/aktuality/item/315-vystava-svet>



EXHIBITION: PATRIK HÁBL: DISSOLVED PAINTINGS

LITOMĚŘICE / CZECHIA
GALERIE ART CONCEPT – MALÁ VÝSTAVNÍ SÍŇ MÁNES
(2022/11/24–2023/01/13)

<https://www.g-a-c.cz/patrik-habl>

The exhibition is an attempt to merge two thematic areas. Encoded landscapes, inspired by a stay at the seaside, are exhibited here alongside portraits of specific people who emerge from Hábl's memories.



↑) Patrik Hábl

EXHIBITION: RHYTHM

KLATOVY / CZECHIA
WHITE UNICORN GALLERY IN KLATOVY
(2022/11/05–2023/01/15)

<https://www.gkk.cz/cs/vystavy/aktualni/rytmus>

The exhibition on the subject of Rhythm focuses on Czech art from the 1960s to the present day. It presents artists from various generations whose work in one way or another incorporates rhythm. The nearly thirty artists work with the changing state of society, technological progress, and new discoveries in the sciences or philosophy in relation to the evolution of visual media.



↑) Z expozice

EXHIBITION: LA FORME D'IMPRESSION

PRAHA / CZECHIA
THE HOLLAR GALLERY
(2022/11/10–12/04)

<http://hollar.cz/vystavy/la-forme-dimpression>

The exhibition shows the matrix as an independent artefact, which is exhibited without an imprint, like a painting, sculptural object or installation. Digital technologies have brought about a significant change in thinking about the graphic matrix. The matrix is detached from its material essence, it has a virtual form, it exists as a concept stored in the memory of a computer.



↑) Z expozice

EXHIBITION: MADE IN LUXEMBOURG

PRAHA / CZECHIA
THE HOLLAR GALLERY
(2022/05/26–06/26)

<http://hollar.cz/vystavy/made-in-luxembourg-vystava-lucemburskeho-grafickeho-spolku-empreinte>

The Hollar Gallery presented the work of 19 Luxembourg graphic artists – members of the Empreinte association. A selection of the works of each of them demonstrated the concept of imaginary "vacuuming" in their studios, either by fragments of the artists' lives or by testimonies about their world.

The exhibition was organised as part of the celebration of the 100th anniversary of the establishment of Czech-Luxembourg diplomatic relations.



↑) Z expozice

GRAPHEION 26

International review of contemporary prints,
book and paper

Yearbook 2022

Published:

Hollar Foundation

This magazine is issued one time a year
in Czech and also in English

The issue is freely available on the web site:

www.nadacehollar.cz and www.grapheion.cz

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Graphic design:

Pavel Noga

ISBN 978-80-906630-9-1

(online ; pdf, czech – english version)

Grapheion is a non-profit project created
for informational and educational purposes
in the field of fine arts

The project is supported by the State Fund
of Culture of the Czech Republic

