

OKANAGAN **PRINT** TRIENNIAL

international exhibition of printmaking

VERNON PUBLIC ART GALLERY



OKANAGAN PRINT TRIENNIAL
2015

Vernon Public Art Gallery
March 19 - May 21, 2015

Vernon Public Art Gallery
3228 - 31st Avenue, Vernon BC, V1T 2H3, Canada
www.vernonpublicartgallery.com
250.545.3173

EXECUTIVE DORECTOR'S FOREWORD

The Vernon Public Art Gallery is proud to host the first international Okanagan Print Triennial (OPT) exhibition. This ambitious project was launched in 2009 as a national open juried print exhibition and expanded in 2012 to include the Americas. Wanting to highlight the important role printmaking has both in contemporary work and through historical methodologies, OPT was created to bring together the very best in current printmaking practices. This successful partnership between VPAG, the Kelowna Art Gallery and UBC Okanagan has flourished since its inception and was recognized for its regional importance by the BC Arts Council through the award of an innovations grant.

Interest in this exhibition continues to grow and applications were received from 179 artists from 35 countries around the world. I would like to thank our Jurors Liz Wylie, Curator, Kelowna Art Gallery; Briar Craig, Artist and Professor of Printmaking, UBC Okanagan; Lubos Culen, Artist and Curator, Vernon Public Art Gallery for the many hours they contributed to the selection of the final 23 artists from 12 countries whose art will be exhibited at the 2015 OPT and are included in this publication.

In conjunction with the OPT, the Kelowna Art Gallery will be hosting a solo exhibition for the winner of the 2012 OPT, Mitch Mitchell: *For Whom You Build*.

We are pleased to include a curatorial essay by Joni Low, an independent curator and writer from Vancouver, BC. An accomplished writer, she has also contributed writing to such publications as Canadian Art, C Magazine, Fillip, The Capilano Review, and Yishu: Journal of Contemporary Chinese Art.

I would like to acknowledge staff members Laura Ashton, Lubos Culen, Joanne Sale, and Kelly MacIntosh for their commitment to the vision of this project. Thank you to Shayla Ritchie, currently a student at UBCO, who contributed many hours to the creation of this catalogue. I would also like to thank the committee of volunteers who worked tirelessly on helping to secure the space needed to exhibit a show of this magnitude.

We are grateful for the support of KPMG who is our presenting sponsor for the 2015 OPT and to our funders, the BC Arts Council, Regional District of the North Okanagan, City of Vernon, and the Province of British Columbia.

On behalf of the Board of Directors and myself, we hope you enjoy this international exhibition featuring the very best in contemporary printmaking.

Dauna Kennedy
Executive Director

INTRODUCTION AND JURORS' STATEMENT

Congratulations to all twenty-three artists selected for inclusion in the OPT 2015 at the Vernon Public Art Gallery. From 179 submissions (from 35 countries) the jurors chose those they felt were the very best works. We are pleased and excited about the final group of ninety-one prints, which have been created in a wide variety of printmaking techniques, and explore a large range of subject and theme. When we looked through the submissions we found ourselves being drawn to and discussing the prints that demonstrated the greatest engagement with the artist's content, although of course technical accomplishment and achievement also had to be evident.

We also extend our congratulations to the winner of the OPT 2015, Edmonton-based printmaker Sean Caulfield. As this year's winner, Caulfield will be given a solo exhibition at the Vernon Public Art Gallery in the spring of 2018 in conjunction with the 2018 OPT at the Kelowna Art Gallery (March 10 to May 27, 2018). Also, congratulations to Endi Poskovic, who lives in Ann Arbor, Michigan, whose piece *All Quiet on the Western Front* was selected as this year's Craig-Hall purchase prize for the print teaching collection at the University of British Columbia Okanagan in Kelowna.

We thank this year's guest essayist for the exhibition's catalogue, Joni Low, from Vancouver. We appreciate her insights and overview in her essay *Material Consciousness*.

The Okanagan Print Triennial feels like a living project to us, one with further potential and hopefully a long lifetime. It provides the perfect vehicle to bring the very best in international contemporary practice in printmaking to the Okanagan Valley in British Columbia. As a discipline or media printmaking is alive and well and has shown itself an ideal medium for the exploration of pressing issues – from the threatened environment, to social issues, to political content.

Thank you to all the artists who submitted their images to us for consideration. Your interest in the Okanagan Print Triennial 2015 is greatly appreciated. We would also like to thank our respective institutions for their support of this project; the University of British Columbia Okanagan, the Vernon Public Art Gallery, and the Kelowna Art Gallery.

The Jurors for the Okanagan Print Triennial 2015

Briar Craig
Lubos Culen
Liz Wylie

MATERIAL CONSCIOUSNESS

by Joni Low

We live in the digital age, where images can be instantaneously accessed through glossy computer screens, called up by global search engines; where communication, information, and media flow in an incessant stream at all hours of the day; and where the pace of production and consumption, particularly in urban centres, seems to have reached a frenzied speed. Within this experience of time-space compression, the act of printmaking itself makes a conscious statement about the importance of process, materiality, and the human trace. The decision to focus on one idea, to spend the time creating, though a many-staged process, what is often a reverse-image of the actual result, and to express oneself through different techniques of mark making, is to allow *time to expand and the world to retreat*. Going through these motions also connects the maker to the histories of embodied knowledge that enjoined head and hand through discovery, when there existed a more fluid relationship between theory and practice.

The 2015 Okanagan Print Triennial brings together a selection of artists from around the world that illustrate printmaking's capacity to express the complexities of our present moment. The twenty-three artists in the 2015 Okanagan Print Triennial are deeply aware of the messages expressed by their chosen mediums and the long histories they carry, yet they approach their techniques in contemporary and self-reflexive ways. Many artists experiment with a combination of approaches, sometimes combining digital technologies with traditional ones, which echo the blurring of reality and simulacra within our present conditions of hyperreality. All of the artists draw attention to the craftsmanship within their art, inviting a deeper reading into their material explorations. In this selection of works, shared themes inevitably begin to emerge. The impact of recent technological advancements on human consciousness and the relationship between humanity and the natural world are two ideas that I'd like to consider through some of the works in this year's exhibition.

Inviting the camera and computer programming into her process, Monika Brzegowska's screenprints contemplate the effects of the mechanical, the electronic, and the virtual on the human body and perception. In her monochrome representations, the body in motion becomes abstract and unrecognizable, pixelated by overlaid grids – fingers begin to resemble fluttering flower petals, and limbs masquerade as ghostly, overlapping x-rays. Her works bring to mind Eadweard Muybridge's late-19th century photographic studies of motion, and his fascination with the camera's ability to capture more detail than the human eye. Today, many technological devices have become extensions of the body; altering how we see and interact with the world, they effectively blur the boundaries between human and machine. Brzegowska takes Muybridge's fascination a step further: in *The Fourth Dimension*, the echo of a human form appears to be leaping from the real to the virtual, perhaps into realms beyond what can currently be perceived.

Carl Rowe takes a much more deadpan, if skeptical, approach to technological advancements. *More is Law x 32* and *More is Law x 64* juxtapose scenes of human curiosity with the exponentially increasing computer processing speeds that have become industry standard for a range of digital electronics.¹ These poster-sized screen prints mimic the scale and feel of mass advertising, perhaps even propaganda. The half-tone images – stills from a short film touting the utopian potentials of science – lend an air of surveillance, as if being seen from the perspective of an omnipresent ‘Big Brother.’ They also heighten one’s awareness of perceiving an image of an image, thereby even further distanced from the real. Through this, Rowe questions whether technology has in fact liberated humans from further labour, or in fact made us slave to the insatiable desire for greater efficiency and apparent progress.

Kalli Kalde’s prints explore the more fantastical reach of science and technology into cosmic landscapes. Inspired by her country Estonia’s participation in the 2013 launch of the solar wind sail – a spacecraft that uses electric fields to detect and extract momentum from solar wind – Kalde visualizes the range of electronic networks that exist invisibly in the aether. These painstakingly intricate maps call to mind circuit boards, subway routes, and even mysterious galaxies, some of which merge poetically with dream-like scenes. Interestingly, she has utilized the more time-intensive processes of lithography and intaglio to simulate the aesthetics of machine-crafted technologies; I read this an appeal to become curious about the artistic time and labour embedded within the print itself, and to enfold this into the duration of our own encounter with it. While the 21st century eye may be accustomed to the instant gratification of flat, easily digestible on-screen images, Kalde’s processes invite us to experience the more intimate satisfaction that comes with understanding how things are made.

In Mia Vucic’s *Deleting* series, her process and choice of materials are inseparable from the narrative of the works. As a background, Vucic uses digital print-outs of infinitely reproducible computer imagery; she then gradually layers this with an erratic erasure of white abstract shapes, to the point where the digital is barely visible. These marks, made from linocuts, bear the unmistakable irregularities and textures of human gestures that resist identical replication. In a way, the artwork is a documentation of a printmaker’s fraught relationship with the digital age; it traces her process of physically working out these questions through the materials themselves. Her gestures can be interpreted as an assertion of materiality over our current virtual experiences, which, despite their immateriality, occupy a considerable psychological presence. Vucic’s vacuous spaces, though filled with uncertainty, seem to offer a certain freedom from this.

Other artists turn to the natural environment as a way of better understanding humanity’s impact on, and relationship to, the world. In her *Flux* series, Jenny Freestone combines the techniques of etching, aquatint, and photogravure to contemplate the seasonal rhythms that have become increasingly disrupted by global warming. Delicate spider-web etchings precariously connect each print, like lightning across a night sky; beneath this dark expanse flows the bloom and decay of flowers. Freestone’s chosen techniques are significant in understanding the different emotional resonances within her prints: the sharper, jagged etched lines contrast with the softer photographic tones of her natural subjects, as if to suggest a push and pull between humans and the environment. The darker square dominating the overall print creates a more solemn space of contemplation, quite different than the potentiality offered in Vucic’s blank spaces.

Lines and incisions are also imbued with particular meanings in the woodblock prints of Yang Yongsheng. In simulating the texture of wood grain in his carvings, he self-reflexively references the materials from which they are made, as well as the slow accrual of nature's own markings that become imprinted on the trees themselves. The wood grain asserts itself boldly, pressed up against the picture plane; yet it remains staid and unapproachable, like unreadable books or locked drawers. In his larger-scale work *Clouds*, these textures tower over the viewer, barricading the view of mountains beyond. Acknowledging this medium as the one of earliest printmaking techniques, Yang makes visible the tremendous labour, skill, and time invested in this process, which he describes as “a slower tradition of manufacture... in this age of cold digital replication.”²

Sean Caulfield also draws upon the long histories of woodblock printing in his choice of the medium – in particular, its associations with early scientific and medical illustrations, where artistic and scientific interpretations co-mingled. Caulfield's expressive, hand-carved lines create a deliberate contrast with the precision of digital imagery of today. Reflecting on how rapid technological advancements are shifting our relationship to the natural world, his surreal scenes blur the distinctions between the natural and the mechanical, as if overtaken by a life force that refuses to be tamed. *Clouds* of pollution begin to resemble trees and capillaries, fires swirl raucously, and fluids overflow from the man-made structures built to contain them. Even these structures begin to take on an anthropomorphic character. In the context of our environmental disasters, pollution, and encroaching pipelines, it's tempting to read these images as apocalyptic. However, the messages feel more complex, if unresolved: we might also remember that destruction is a necessary stage in the cycle of creation and regeneration.

In our contemporary moment, the ability to live in the digital age and still feel tangibly connected to nature, to each other, and to our material realities is a prevailing concern. The tactility of printmaking, in both process and its related affect, is a physically grounding experience. Furthermore, its emphasis on skill and mindfulness toward process can be particularly insightful when applied to endeavours that do not necessarily lead to a material outcome, such as the cultivating of human relationships. As sociologist Richard Sennett proposes, the spirit of craftsmanship “suggests ways of using tools, organizing bodily movements, [and] thinking about materials that remain alternative, viable proposals about how to conduct life with skill.”³ This spirit of craftsmanship, and the role of our own imaginations in tracing these connections, may be just the antidote for restoring an awareness of the real within a sea of simulacra.

JONI LOW is an independent curator and writer living in Vancouver. She is interested in the relationships between visual art and language, and in art that exists beyond conventional exhibition spaces, generating alternative understandings of the contemporary experience. Upcoming curatorial projects include *Hank Bull: Connexion*, opening Summer 2015 at the Confederation Centre Art Gallery. Her writing has appeared in exhibition catalogues and publications such as *Canadian Art*, *C Magazine*, *Fillip*, *The Capilano Review* and *Yishu: Journal of Contemporary Chinese Art*. A member of the Doryphore Independent Curators Society and Other Sights for Artists' Projects, Joni has previously held positions at the Vancouver Art Gallery, Long March Space Beijing, and Centre A, where she developed a specialized public library focused on contemporary Asian art.

Endnotes

¹ This observation is referred to as “Moore's Law”, named after Gordon E. Moore, co-founder of Intel Corporation. The artist playfully alludes to this in the title. For more information, see <http://www.carlowe.co.uk/x32.html>

² From Yang Yongsheng's artist statement.

³ Richard Sennett, *The Craftsman* (New Haven and London: Yale University Press, 2008), 11.

FLORENCE ALFANO McEWIN

As an art maker, one works through head, heart and hands, eventually leading to one's statement - the art. In my revisionist works of Red Riding Hood, the real, the interpreted and the imagined find their way as mixed metaphors, re-examining and reinventing content into an original form. Ever present are male, female tensions considered with a playful twist of feminine empowerment I approach the prints in a manner that is conscious of the materials and the applications. In this making, I re-contextualize my pleasures of childhood play – paper dolls, books and puzzles. Ephemera of magazine imagery and story books are processed through the imagination and manipulated, embedding the prints with visual innuendos referencing memory, rhymes and jump rope songs. I approach all with a very serious devotion to the purity of play.



Florence Alfano McEwin
Knave in the House of Cards, 2014
 photo intaglio, chine colle and collage with painted and digitally printed papers, hand colouring; 61 x 53 cm
 Photo: Yuri Akuney, Digital Perfections



Florence Alfano McEwin
Must You Always Lead?, 2013
intaglio solar etch, chine colle, collage; 48 x 60 cm
Photo: Yuri Akuney, Digital Perfections



Florence Alfano McEwin
Let's Go Jack!, 2013
photo intaglio, chine colle; 42 x 71 cm
Photo: Yuri Akuney, Digital Perfections



Florence Alfano McEwin
Your Mother's Coming Here?, 2014
 photo intaglio, chine colle with painted and digital papers, collage; 41 x 51 cm
 Photo: Yuri Akuney, Digital Perfections



Florence Alfano McEwin
Honey Do, 2014
photo intaglio, chine colle, digital printouts; 48 x 69 cm
Photo: Yuri Akuney, Digital Perfections

FLORENCE ALFANO McEWIN

USA

EDUCATION

Ph.D University of North Texas, College of the Visual Arts, Denton, American Women Artists
MA Art University of Wyoming, Laramie, Massachusetts College of Art, Boston, MA, USA
BFA University of Massachusetts, Amherst, MA, USA

CURRENT POSITION

Professor of Art, Gallery Director, Western Wyoming College, Rock Springs

SELECTED SOLO EXHIBITIONS

2010 *ogether and Apart*, (2 person show), Earth Gallery, Kamakura, Japan
2008 *He- She*, Ginza A, Tokyo, Japan
He – She, (2 person show), Brocken Gallery, Koganei, Tokyo, Japan
2008-07 Center For the Arts, Jackson, WY, USA
2007 Nicolaysen Museum of Art, Casper, WY, USA
2005 *Once Upon A Time*, Western Wyoming College
2005 *Once Upon A Time*, A.I.R. Gallery II, New York, NY, Sangre De Christo Arts & Conference Center, Pueblo, CO, USA
2004-03 *Gone To The Birds*, Art Center, Jackson, WY, USA
1999 *Social Significance*, The Arts Center, St.Petersburg, FL, USA

GROUP EXHIBITIONS: INTERNATIONAL

2014 *International Emerging Artists 2014*, Galerie Myrtis, Baltimore, MD, USA
The Print Event 6/2014, Bund Bildender Künstler, Leipzig e.v., Germany
Animorph, Project Gallery, Toronto, Canada
NEXT 2014, Printmatters Nicole Longnecker Gallery, Houston, TX, USA
2012 *NordArt 2012*, Büdelsdorf, Germany
Coaster Project, Bloor Art Festival, Transcultural Exchange, Toronto, Canada
Pressing Ahead, Los Angeles Print Society, Pacific Design Center, LA, CA, USA
2011 *Pop Revolution*, Primo Piano Gallery, Lecce, IT
2010 *Open West*, Summerfield Gallery, Pittville Studios, University of Gloucestershire, UK
2008 *New Prints, Spring 2008*, International Print Center NY, New York School of Interior Design

2007 *International Exhibit*, Visual Arts Center of New Jersey, Summit, NJ, USA
Bucking Tradition & Culture, Global Women's Studies Center for the Arts, Jackson, WY, USA
2006 *The Same And Different*, (3 person show), Ginza A, Tokyo, Japan
2005 *2005 Bird International*, Gufang Gallery, Natural Cultural Center, Beijing, China
Art on Paper, Gallery International Baltimore, MD, USA
1999 *Perspectives*, Atelier Coletivo, Olinda, Pernambuco, Brazil
Onetwentyeight, New York, NY, USA

GROUP EXHIBITIONS: NATIONAL

2014 *Pacific States Print Biennial*, UHI, Hilo, HI, USA
LA Print Society, *Juried Membership Invitational*, Pacific Design Center, Los Angeles, CA, USA
2013 *Rocky Mountain Print Biennial*, University of Utah, Salt Lake City, UT, USA
The Art of No, Diablo Valley College, Pleasant Hill, CA, USA
Wide Open 4, BWAC, Brooklyn, NY, USA
Coast To Coast By Post, University of Wyoming Art Department Gallery, Laramie, WY, USA
Delta National Small Prints, Bradbury Gallery, Arkansas State University, Jonesboro, AR, USA
Clemson National Print and Drawing Exhibition, Lee Gallery, Clemson University, SC, USA
National Print and Drawing Gormely Gallery, University of Notre Dame, Baltimore, MD, USA
2012 *Ways of Making*, Governors State University, University Park, IL, USA
Spring Fling, WAH, Williamsburg Art and Historical Center, Brooklyn, NY, USA
2011 *Pushing The Print*, (3 person, independent curator), Western Wyoming College, Rock Springs, WY, USA
Nurtureart Juried Benefit, Chelsea Art Museum, NY, USA
Naming the Animals, Curious Matter, Jersey City, NJ, USA
Wide Open, BWAC, Brooklyn, NY, USA
KYN11, Clara M.Eagle Gallery, Murray State University, Murray, KY, USA
Place, Lee Hall, Clemson University, SC, USA
Delta National Small Prints, Bradbury Gallery, Arkansas State University, Jonesboro, AR, USA
2010 *3rd Coast National*, Kspace Contemporary Art, Corpus Christi, TX, USA
Off The Wall, Prince Street Gallery, New York, NY

- 2010 *Alternate Selves*, Lexington Art league, KY, USA
Art of Folly, Minnesota State University, Mankato, MN, USA
- 2008 *Point*, Radar Curatorial, Sweet Lorraine Gallery, Brooklyn, NY, USA
Wide Open, Brooklyn Waterfront Artists Coalition, Redhook, Brooklyn, NY, USA
Delta National Small Prints, Bradbury Gallery, Arkansas State University, Jonesboro, AR, USA
(s)editions, Urban Institute for Contemporary Art, Grand Rapids, MI, USA
NUTUREart, Juried Benefit, ZieherSmith Gallery, Chelsea, NY, USA
Creatures Great and Small, Murray State University, KY, Arts Center, Peducah, KY, USA
- 2009 *What's the Big Idea?*, Northbrook Library, Northbrook, IL, USA
Surreal Salon, Baton Rouge Contemporary Art Gallery, Baton Rouge, LA, USA
Twisted Spurs, Kspace Contemporary Art, Corpus Christi, TX, USA
Southworks, Oconee Cultural Arts Foundation, Watkinsville, GA, USA
Urban Legends and Rural Myths, Purdue University, West Lafayette, IN, USA
In Your Dreams, The Pen and Brush Inc, NYC, NY
50th Anniversary, BBHC Whitney Gallery of Art, Cody, WY, USA
- 2008 *Biennial 2008*, Peninsula Fine Arts, Newport News, VA, USA
Sweet Dreams and Nightmares, Creative Arts Network, Washington Gallery of Photography, Bethesda, MD, USA
Delta National, Bradbury Gallery, Arkansas State University, Jonesboro, AR, USA
Relics and Remembrances, Women's History Month, Reflectarts, NYC, NY, USA
Opposites Attract, San Jacinto College South, Houston, TX, USA
- 2007 *Beyond Printmaking*, Landmark Arts Gallery, Texas Tech University, Lubbock, TX, USA
Fear,Fright,Fobia, COcoa, Fort Collins, CO, USA
- 2006 *Speaking Volumes: Acts of Defacement*, Omaha Lit Festival, Downtown, NE, USA
Works of Art On Paper, Long Beach Island Foundation, Loveladies, NJ, USA
Biennial Print Exhibition, NAU Museum, Northern Arizona University, Flagstaff, AZ, USA
Beaus and Eros, Peninsula Museum of Art, Belmont, CA, USA
- 2005 *West of The Mississippi*, Bradford Brinton Museum, Big Horn, WY, USA
- 2005 *Ink and Clay 31*, Cal State Polytechnic University, Pomona, CA, USA
- 2004 *Biennial 2004*, Peninsula Fine Arts Center, Newport News, VA, USA
Nurturing the New 2004, NurtureArt, Brooklyn, NY, USA
After Duchamp, Gallery 218, WPAA, Milwaukee, WI, USA
Rocky Mountain Biennial, MOCA, Fort Collins, CO, USA
Silent Auction Invitational, Yellowstone Art Museum, Billings, MT, USA
- 2003 *Modern Iconography*, Claypool Young Gallery, Morehead State University, KY, USA
New Beginnings/False Starts, Center for Int. Performance & Exhibition, Hot House Gallery, Chicago, IL, USA
Lines Into Shape, Art Center of Estes Park, CO, USA
Coos Art Museum, Coos Bay, OR, USA
National Exhibition, Masur Museum of Art, Monroe, Los Angeles, CA, USA
Nurturing The New, NurtureART, NYC, NY, USA
I See London, I See France, A.R.C. Gallery, Chicago, IL, USA
New Symbols, Montgomery College, Rockville Campus, MD, USA
Heart to Heart: Women in Conversation About War, Dahl Arts Center, Rapid City, SD, USA
- 2002 *Dancing The Tigh trope*, Dahl Arts Center, Rapid City, SD, USA
Showcase, Greeley Square Gallery, New York, NY, USA
Prejudice, WomanMADE Gallery, Chicago, IL, USA
CO/WY Biennial, Fort Collins Museum of Contemporary Art, CO, USA
- 2001 *TEACHING AND PROFESSIONAL EXPERIENCE*
Professor of Art, Gallery Director, Western Wyoming College, Rock Springs
- 2000 *PUBLICATIONS AUTHORIZED*
- 2011 *Between Light and Shadow, Between Life and Shadow*, catalogue essay, Documentary Photography Exhibition, Brazilian Endowment for the Arts, Consulate General of Brazil, NY, USA
- 1997 *A Tribute*, All Arts Newsletter, Wyoming Council on the Arts, February/March, 1997

PUBLICATIONS AUTHORIZED

- 1995 *Landscapes/Humanscapes of Clay, Ceramics Art and Perception*, Volume 20, Australia

SELECTED LECTURES AND PRESENTATIONS

- 2013 Juror, Nevada Visual Arts Fellowship 2014,
Nevada Arts Council, Carson City, NV, USA
Juror, WY Youth Duck Stamp, Wyoming Game and Fish
- 2009 Exit Class, Guest lecture, University of Wyoming,
Art Department, Laramie, USA
- 2005 SOVA Visiting Artist, Art Department, Colorado
State University, Fort Collins, CO, USA
- 2004 Lecture, Advanced Arts and Letters, Ponahou
School, Honolulu, HI, USA
Visiting Artist, Art Department, Colorado College,
Colorado Springs, CO, USA
- 2003 Juror, Wyoming Art in Public Places Program,
Wyoming State Hospital, Evanston, WY
- 2002 Visiting Artist, Art Department, Colorado College,
Colorado Springs, CO
Wyoming Women's Conference: *Weaving The Knots: Celebrating Women in the Arts and Sciences*
- 2000 Juror, Wildlife Conservation Stamp, Wyoming
Game and Fish
- 1999 Women of the World, Diverse Perspectives,
American Museum of Natural History, NYC, NY
Genocide Conference, slide talk, Wyoming
Council on the Humanities, WWCC, WY

DIÓGENES BALLESTER

For me, one function of the artist, like that of the *arteologist*, is to discover, investigate, extrapolate meaning, and offer a reconfigured perspective on what has been left behind as artifacts. I have been blessed as a Puerto Rican with a rich religious, cultural, political, and familial heritage, which, coupled with personal experiences, invites curiosity and investigation. These are the factors that interest me and through which I express my creativity. These are the memories embedded in my installations, paintings, and prints.

The stories told in the three prints submitted for this exhibition address the African contribution to Caribbean and American identity and culture. The graphic medium lends itself to the integration of the lines and figures that tell the stories.

Altar of Freedom: Opening Paths in All Directions, 2014, was produced in commemoration of Dr. Martin Luther King. Jr. This line engraving and mezzotint print produced on a copper plate depicts an image of Dr. King with symbols that tie him to his African history as well as the historic struggle for civil rights. For example, the *Madama* doll on left side of the piece is taken from the tradition of *Espiritism*, practiced in the south of Puerto Rico. *La Madama* is a spiritual assistant who functions as a protector and who maintains the African traditions in the culture. In this print, *La Madama* reminds us that Dr. King's roots are African. Likewise, the small sculpture like figure below Dr. King is of *Elegua*, The Keeper of the Ways in the Yoruba Religion in West Africa. The keys in the heart below *Elegua* are suggestive of the doors that have and need to be opened in the struggle for equality. The shoes and boots, all kinds and sizes, are representative of the leaders, workers, students, families who have and continue to march and work for civil rights in the U.S. and internationally. *Tattwa: Rhythm of Life*, 2011, a woodcut print, portrays African Yoruba figures in an indigenous ceremony setting. The concept of *Tattwa* or cosmological waves of energy is represented by bridges intersecting and flowing in many directions. In the middle of the gathering are two African figures. One carries two smaller figures within his archival brain. A circle formed by a stripped serpent emanates from this figure, ties the elements together, and is indicative of the blessing of the earth performed in most indigenous ceremonies.

Conversation I and II, 2013, is a diptych woodcut print about the African Diaspora. Each of the diptychs portrays figures of an African man and woman. In *Conversation I*, the figures are created in solid red. In *Conversation II*, an internal perspective of the figures is revealed. Within their bodies are small figurines indicative of the genes that will populate the new world. Vibrating lines and cowrie shells in the background suggest the journey across the sea to the Americas.



Diógenes Ballester

Altar of Freedom: Opening Paths in All Directions, 2014

line engraving and mezzotint; Image 45.72 x 60.96 cm, paper 55.9 x 72.2 cm

Photo: Yuri Akuney, Digital Imaging Plus



Diógenes Ballester

Tattwa: Ritmo de la Vida

Diógenes Ballester

Diógenes Ballester
Tattwa: Ritmo de la Vida, 2011
 woodcut; image 90.80 x 89.53 cm, paper 152.4 x 101.6 cm
 Photo: Yuri Akuney, Perfectionss



Diógenes Ballester
Conversation I and II, 2013, diptych
 woodcut; image 71.12 x 121.92 cm, paper 111.76 x 152.4 cm
 Photo: Yuri Akuney, Digital Perfections

DIÓGENES BALLESTER

USA (born in Puerto Rico)

EDUCATION

- 1986 M.F.A., University of Wisconsin–Madison, Wisconsin, USA
- 1978 B.F.A. in Fine Arts, Pontific Catholic University of Puerto Rico, Ponce, Puerto Rico
- 1974 Diploma, Miguel Pou Visual Arts School, Ponce, Puerto Rico

SELECTED SOLO EXHIBITIONS

- 2013 *Altar of Freedom: Opening Paths in All Directions*, Notre Dame Center for Art and Culture, Contemporary Crossroad Gallery, South Bend, IN
- 2009 *Arteologist: Archeology of Memory-Diógenes Ballester*, Gallery of Américas, Institute for Latino Studies, University of Notre Dame, Notre Dame, IN
- 2008 *Free Registry: Encounter, Mythology and Reality*, Museo de Arte de Puerto Rico, Santurce, Puerto Rico
- 2006 *Keeper of History – Holder of Dreams*, The National Catholic Museum of Art and History, New York, NY
Ancestral Confessions: Historical Evidence of a City, Museum of the History of Ponce, Ponce, Puerto Rico
Path of Memory, Museum Archive of Caribbean University, Bayamón, Puerto Rico
- 2004 *Keeper of History – Holder of Dreams*, Centro Art Gallery, The Center for Puerto Rican Studies at Hunter College, New York, NY, USA
- 2002 *Fertility*, Washington Square Gallery, San Francisco
- 2000 *L' Energie de la Terre*, l'Espace Confluences Galerie, Paris, France
- 1999 *Recent Paintings*, Prinardi Gallery, Hato Rey, Puerto Rico
- 1998 *Faces in Time*, Washington Square Gallery, San Francisco, CA, USA
- 1995 *Spirits*, Washington Square Gallery, San Francisco, CA, USA
- 1993 *Spiritual Celebration*, Museum of the Americas, Old San Juan, Puerto Rico
- 1986 *Diógenes Ballester: Exhibition in Salute to the VII San Juan Biennial of Latin American and Caribbean Printmaking*, Multiple Insurance Galleries, Hato Rey, Puerto Rico

SELECTED GROUP EXHIBITIONS

- 2014 *Sam Z. Coronado Homage Portfolio Exhibition*, La Peña Art Gallery, Austin, TX, USA
- 2013 *Nuyorican - Art exhibit and limited edition portfolio celebrating the 40th Anniversary of Center for Puerto Rican Studies*, Hunter College East Harlem Art Gallery, New York, NY, USA
VII Edition, Premio Leonardo Sciascia: Amateur d'estampes, 2012 - 2013, Fondazione Federica Galli, Milano, Italy
- 2012 *VII Edition, Premio Leonardo Sciascia: Amateur d'estampes, 2012 - 2013*, Scoula International di Grafica, Venezia, Italy
VII Edition, Premio Leonardo Sciascia: Amateur d'estampes, 2012 - 2013, Museo della Carta e della Filigrana, Fabriano, Italy
VII Edition, Premio Leonardo Sciascia: Amateur d'estampes, 2012 - 2013, Fondazione Whitaker, Palermo, Italy
The Hive / El Panal, Trienal Poligráfica de San Juan, Museo Casa Blanca, Old San Juan Puerto Rico
Afrolatinos, Museo de Caguas, Caguas, Puerto Rico
Parada de los Leones, Autonomous Municipality of Ponce and Yellow Media, Inc., Ponce, Puerto Rico
Imprima Sobral 2012 - International Exhibition of Prints, Casa de Cultura de Sobral, Sobral/Ce, Brazil
- 2011 *The International Guanlan Artists-in-Residence*, The Industrial Printmaking Base, National Art Museum of China, Shenzhen, China
- 2010 *Encounters: Space, Time and Life*, Museo de Arte de Ponce, Ponce, Puerto Rico
1st International Triennial of the Caribbean, Art and the Environment, Modern Art Museum, Santo Domingo, Dominican Republic
Intimacy of Memory, National Gallery, Palace of Fine Arts, Santo Domingo, Dominican Republic
Caribbean Anthology, Modern Art Museum, Santo Domingo, Dominican Republic
The International Guanlan Artists-in-Residence, The Industrial Printmaking Base, National Art Museum of China, Hong Kong, China
5th International Printmaking Biennial of Douro, Fine Art Museum of Alijó, Alijó, Portugal
- 2009 *2nd Guanlan International Print Biennial 2009*, International Print Village, Guanlan, China
Premio Acqui, 9th International Biennial of Engraving, Acqui Terme (AL), Italy
Master of Contemporary Latin American Printmaking and the Art and the Printing Press, 6th

- 2009 Cremona International Exhibition of Engraving, Museo Civico *Ala Ponzzone* de Cremona, Cremona, Italy
15th International Print Biennial Varna 2009, Boris Georgiev Art Gallery, Varna, Bulgaria
- 2008 *Black Madonna*, The Birmingham Civil Rights Institute, Birmingham, AL, USA
Black Madonna, Rosa Parks Museum, Montgomery, AL, USA
History of Memory, Bronx Latin American Art Biennial, Bronx Museum, Bronx, NY, USA
- 2007 *Prinardi at Palm Beach Galleries USA*, Palm Beach, FL, USA
- 2006 *Muestra Nacional de Arte*, Institute of Puerto Rican Culture- Museo el Arsenal, Old San Juan, Puerto Rico
- 2005 *Upside*, Taller Boricua Galleries, Julia de Burgos Cultural Center, New York, NY, USA
Obras de Otras Tierras, Modern Art Museum, Santo Domingo, Dominican Republic
- 2004 *Inscrit@s y Poscrit@s: Desplazamientos en la Gráfica Puertorriqueña*, Trienal Poli/Grafica de San Juan: America Latina y El Caribe, Museum of the Americas, Old San Juan Puerto Rico

TRAVELING EXHIBITIONS

- 2012 - 13 *VII Edition, Premio Leonardo Sciascia: Amateur d'estampes*, Fondazione Leandro Sciascia, Milano, Fondazione Federica Galli, Milano, Scoula International di Grafica, Venezia, Museo della Carta e della Filigrana, Fabriano, Fondazione Whitaker, Palermo, Italy
- 2010 - 11 *The International Guanlan Artists-in-Residence, The Industrial Printmaking Base*, National Art Museum of China, Hong Kong, Shenzhen, Macao, Inner Mongolia in China and National Art Museum of Tokyo, Japan
- 2008 - 09 *Black Madonna*, The National Catholic Museum of Art and History, New York, NY,, USA
The Birmingham Civil Rights Institute, Birmingham, Alabama, Rosa Parks Museum, Montgomery, AL, USA
- 2004 *The International Print Triennial Krakow 2003* Hosted by the City of Oldenburg, Horst-Janssen- Museum, Stat museum Oldenburg, Kulturspeicher Oldenburg, Oldenburg, Germany
- 2003 *Intersecting Circles: Drawings and Prints - Metaphors of Caribbean and Latin American Transnationalism*, International Print Triennial

- of Krakow 2003, Dominick Rostworoski Gallery, Krakow, Poland; and Espace Alexandre Dumas, Paris, France
World Art Collection - 1001 Reason to Love the Earth, The Millennium Art Collection - 2000 Foundation, Den Haag, The Netherlands, The International Art-Project, Exhibition, National Art Gallery, Seoul, Korea and Museum of Leeuwenbergh, Utrecht, Holland
- 2002 *Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop*, International Print Center New York, New York City and Library of Congress, Washington, DC, USA
- 2000 *Puerto Rico en Paris*, UNESCO Galleries, Paris, France
- 1995 *Caribbean Vision: Contemporary Painting and Sculpture*, International Art Service, Alexandria, VA
- 1988 *CRASH: Computer Assisted Hardcopy*, Beloit College Museums and Department of Art, University of Wisconsin-Madison, Beloit, WI, USA

SELECTED AWARDS, GRANTS AND HONORS

- 2009 Guest of Honor, 2nd Guanlan International Print Biennial, International Print Village, Guanlan, China
- 2007 Award, Best Exhibition of the Year in Contemporary Media, The International Association of Critics of Art (AICA), San Juan, Puerto Rico
- 2006 Individual Artist Award, New York State Council for the Arts, New York, NY, USA
- 2001 Honorable Award in Drawing Category, The 10th International Biennial of Print and Drawing Exhibition, R.O.C., Taipei Fine Arts Museum, Taipei, Taiwan
- 1999-2000 Artist-in Residence, Alfonso Arana Foundation Award, Paris, France
- 1997 Prize Winner, Painting, Institute of Puerto Rico, New York, NY, USA
- 1997 Honorable Mention, The Puerto Rican Association of Art Critics (AICA), Ascribe to the International Association of Art Critics with Place en Paris and Affiliated to the UNESCO, San Juan, Puerto Rico,
- 1996 Gold Medal Winner, Painting, 3rd Caribbean and Central America Biennial of Painting, Museum of Modern Art, Santo Domingo, Dominican Republic,
- 1992 Proclamation, Artist of the City of Ponce, Municipal Government of Ponce, Ponce, Puerto Rico
- 1991-92 Artist's Fellowship, New York Foundation for the Arts, New York, NY, USA
- 1986 Medal Winner, International Arts Competition-New York, 112 Street Gallery, New York, NY, USA

- 1983 Honorable Mention, VI San Juan Biennial of Latin American Printmaking, Institute of Puerto Rican Culture, Old San Juan, Puerto Rico
- 1982 Honorable Mention, First Annual Exhibition of Works on Paper, Queensboro, Community College, Queens, NY, USA

PANELS

- 1998 President and Jury, XII San Juan Biennial of Latin America and Caribbean Printmaking

MARISA BOULLOSA

My art in the last few years has had to do with the difficulty of the human condition. I am very much concerned with the daily struggle that women undergo. Another theme for me has been family violence and the abuse of women and children. My work also has to do with memories of things long past and the recapturing of time. It has to do with childhood, with living and dying, with nostalgia, with the passing of time and the wasting of time, with things beloved, things dear to the heart and sometimes only half-remembered.

I often make use of photographs in my work. Some photographs are of my own family, others convey the lives of other people I came to know through old books and documents found in markets, attics, trunks, or even alongside a road. I also like to use documents such as passports, birth certificates, recipes, letters, and fragments of letters. Additionally I like to use images of everyday objects, such as knives, dresses, or shoes. The shoe is one of my biggest obsessions because it bears our weight and witnesses our walk through life. And when it is worn out, it is often discarded. For me the shoe is the symbol of the migrant.

Self portraits are a very important part of my work. I see these as acts of discovering, of peeling away layers of my self. Because so much of this work comes from an introspective level, it is sometimes difficult for me to see the difference between what I am and what I am not. The self-portrait is a way of discovering who I am.

One of my recent projects *Frontera Herida* (Wounded Border) is about young immigrants coming to the United States from Central America and Mexico.



Maria Luisa Boullosa
Born Unknown, 2012
intaglio; image 93 x 75 cm, paper 130 x 90 cm
Photo: Yuri Akuney, Digital Perfections



Maria Luisa Boullosa
Death Unknown, 2012
intaglio; image 93 x 75 cm, paper 130 x 90 cm
Photo: Yuri Akuney, Digital Perfections



Maria Luisa Boullosa
Desaparear, 2012
intaglio; image 93 x 75 cm, paper 130 x 90 cm
Photo: Yuri Akuney, Digital Perfections

MARIA LUISA BOULLOSA

Mexico

EDUCATION

1992 Specialized in Etching and Painting, Massana School, Barcelona, Spain

SELECTED SOLO EXHIBITIONS

2014 *Frontera In Memoriam*, Galería el Atrio, 42 Festival Cervantino, Guanajuato, México

2013 *Dresses Founded*, Museo del Pueblo, Guanajuato, México

Paraísos Encontrados, Galería Santiago Corral, San Miguel de Allende y Valle de Bravo, Mexico

2012 *Flores y Frutos*, Galería Florencia Riestra, San Miguel de Allende, Guanajuato, Mexico

Pinto, Maroma y Jugete, Museo de la Esquina, San Miguel de Allende, Guanajuato, Mexico

2011 *Frontera Herida, Wounded Border*, La Cámara, San Miguel de Allende, Guanajuato, Galería AP, Universidad Veracruzana, Xalapa, Veracruz, Centro Gómez Morin, Querétaro, Mexico

Migrantes, Migrants, Museo Regional Histórico de la Sierra Gorda, Jalpan, Querétaro, Mexico

Album de Familia, Museo de Arte de Querétaro, Querétaro, Mexico

Sobre el Mar, Galería Florencia Riestra, San Miguel de Allende, Guanajuato, Mexico

2010 *Memorias*, Centro de las Artes de San Luis Potosi, San Luis Potosi, México

2009 *Family Album*, Lessedra Gallery, Sofia, Bulgaria

Convento de Santo Domingo, San Cristóbal de las Casas, Chiapas, Mexico

2008 Jose Maria Vasconcelos Library, Mexico City, Mexico, City Museum, Queretaro, Mexico

2007 *Migrantes/Migrants*, Centro Cultural Nigromante, San Miguel de Allende, Guanajuato, Mexico

2006 *Migrant, Migrante = USA*, Sala Central del Antiguo Arsenal de Marina, Puerto Rico

2004 *Rostros del Pasado*, Museum of the City, Guadalajara, Jalisco, Mexico

Entre-lineas, Azul Gallery, Guadalajara, Jalisco, México

2003 El Estudio Gallery, México City, Mexico

2002 *Divas*, Francais Alliance, Guadalajara, Mexico

Casa Serrano, Lagos de Moreno, Mexico

2001 *Testigos del Andar*, Azul Gallery, Guadalajara, Jalisco, México

2000 *Jardín Interno*, Jaime Sabines House, Mexico City, Mexico, Anahuac University, Mexico City, Mexico

1999 *Flor-esencias*, El Estudio Gallery, México City, Mexico

1997 *De la natura*, Tallería, México City, Mexico

Memoria del deseo, Soltik Gallery from SEDESOL, México City, Mexico

1994 *Frágil o me rompo*, La Casita, Polanco, México City, Mexico

1993 *Intimidad o la vida en rojo*, Instituto Italo-latinoamericano, Roma, Italy

1988 *Amarres*, Cultural House Jesús Reyes Heróles, Coyoacán, Mexico

1987 *Enredos*, Rafael Matos Gallery, Mexico City, Mexico

SELECTED GROUP EXHIBITIONS

2014 *Print Houston 2014*, Nicole Longnecker Gallery, Houston, TX, USA

Austin-Lima Sisters Cities Committee, Austin, TX

Marquesa de Mancera, Sollano 28, San Miguel de Allende y Tabasco 195, Ciudad de México

Universos Femeninos, Collective in the Cabildo, Paraguay

Génesis, Ser y Hacer, Museo del Arzobispado, Mexico

1ª. Biennial de Mini-Print Pavia, Argentina

Memorial, Rio de Janeiro, Brasil

2013 *Awagami International Miniature Print Exhibition*, Tokio, Japan

Biennale Internationale d'estampe contemporaine, Trois – Rivières, QC, Canada

The Iosif Iser 10th Edition International Contemporary Engraving Biennial Exhibition, Ploesti, Rumania

Where is Printmaking? In Search of New Meanings, The Contemporary Art Gallery, Opole, Poland

3er. Bibliotheca Alexandrina International Biennale, Cairo, Egypt

Blanco y Negro, Museo de la Estampa, Ciudad de México, Mexico

CODEX 2013, International, Book Fair, CA

Alma de Cartón, Museo de la Esquina, San Miguel de Allende, Guanajuato, Mexico

Experimental Project, Contemporary Art, Romania

Posada visto por sus ganadores, Museo José Guadalupe Posada, Aguascalientes, Mexico

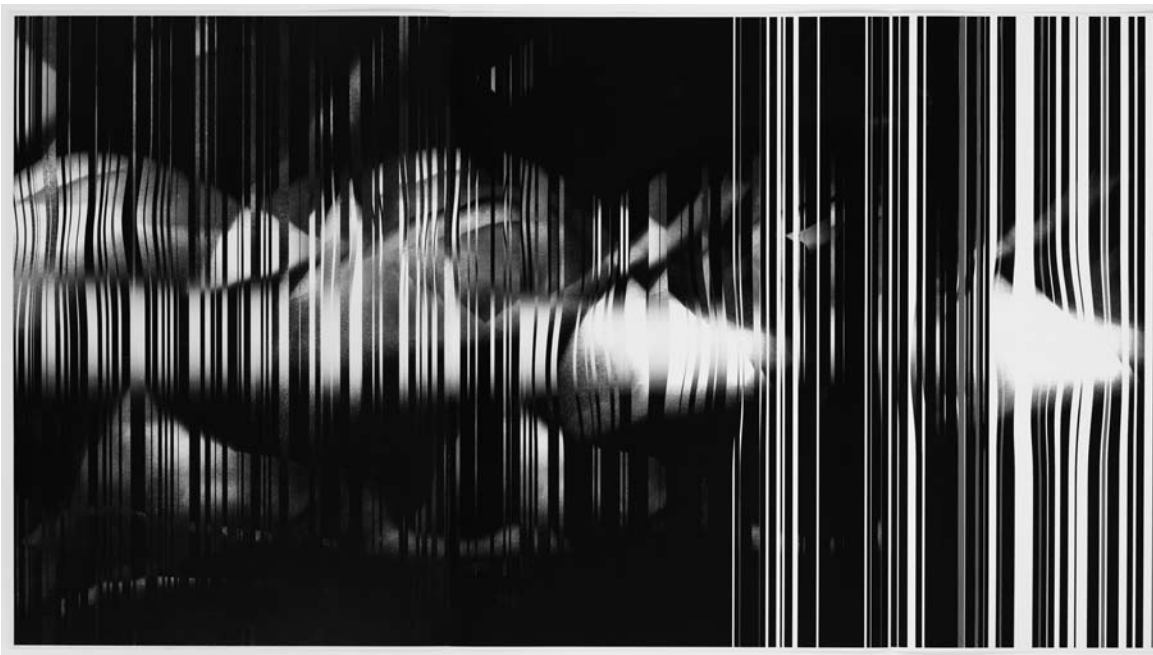
2013	<i>Idea, Proceso y Mensaje</i> , Mimar Sinan Fine Arts University, Istanbul, Turkey	2008	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria
2012	<i>Impressions</i> , Washington Printmakers Gallery, The Museum of Printing History, Houston, TX, USA	2007	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria
	<i>4 Artistas de San Miguel</i> , Red Sky Gallery, Charlotte, Carolina del Norte, Mexico	2006	<i>X Encuentro Internacional</i> , VI Encuentro Iberoamericano de Mujeres en el Arte, Palacio de Bellas Artes, México, City, Mexico
	<i>International Print Triennial</i> , Cracovia, Poland,		<i>BIMPE III</i> , Vancouver, BC, Canada
	<i>Idea, Proceso y Mensaje</i> , Bunker Sztuki, Contemporary Art Gallery, Poland	2005	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria
	<i>6th International Printmaking Biennial-Douro</i> , Portugal	2004	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria
	<i>The Iosif Iser 9th Edition International Contemporary Engraving Biennial Exhibition</i> , Ploesti, Romania		<i>International Salons of Mini-Print</i> , Florean Museum, Romania
	<i>Graven Narratives</i> , Instituto Cultural de México, San Antonio, TX, USA		<i>The 13th Space International Print Biennial</i> , Sungkok Art Museum, Seoul, Korea
	<i>The Border Project: Soundscapes, Landscapes, and Lifescapes</i> , University of Arizona, Museum of Art, AZ, USA	2003	<i>International Salons of Mini-Print</i> , Florean Museum, Romania
2011	<i>Art Project</i> , Tel Aviv, Israel		<i>Espejismos</i> , Aqua Gallery, Fotoseptiembre, Guadalajara, Jalisco, México
	<i>8th Biennial Nacional Alfredo Zalce</i> , Morelia, Michoacan, Mexico	2002	<i>IV Alfredo Zalce Biennial</i> , Contemporary Art Museum, Morelia, Michoacan, Mexico
	<i>5th Bienal Nacional de Artes Visuales de Yucatán</i> , Mérida, Yucatán, Mexico		<i>International Salons of Mini-Print</i> , Florean Museum, Romania
	<i>The Border Project: Soundscapes, Landscapes, and Lifescapes</i> , University of Arizona, Museum of Art, AZ, USA		<i>The 12th Space International Print Biennial</i> , Sungkok Art Museum, Seoul, Korea
	<i>Multiracial</i> , 4th International Exhibition, Las Terrazas, Miraflores, Lima, Perú	2001	<i>International Salons of Mini-Print</i> , Florean Museum, Romania
	<i>Letter from the North, A Story of Migration</i> , Organized for: Museo de la Palabra y la Imagen, in the Museo Municipal Tecleño, San Salvador, El Salvador	2000	<i>I Print Biennial Rufino Tamayo</i> , IAGO, Oaxaca y Stamp Muesum, Mexico City, Mexico
	<i>Estampas</i> , Independencia y Revolución, Museo de la Estampa, Mexico City, Mexico	1998	<i>1st Contest of Painting Johnnie Walker</i> , Museum of Modern Art, Mexico City, Mexico
	<i>New Prints 2010/Winter</i> , New York, International Print Center New York, NY, USA		<i>New Painting from Mexico</i> , Fassbender Gallery, Chicago, IL, USA
	<i>New Prints 2010/Winter</i> Meyerson Gallery, Philagrafika 2010 and the 2010 Southern Graphics Council Conference. University of Philadelphia, Philadelphia, PA, USA	1992	<i>Nouveaux Regards Mexicain</i> , Centre Culturel du Mexique, Paris, France
	<i>First Alexandrina Print</i> , Alexandrina Library and the Mohamud Mokhtar's Museum, Cairo, Egypt		<i>VI Biennial of Painting Rufino Tamayo</i> , Rufino Tamayo Museum, Mexico City, Mexico
2010	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria	1991	<i>XXX International Drawing Contest</i> , La Caixa, Sala Arcs, Barcelona, Spain
2009	<i>Lessedra</i> , Mini-Print, Sofia, Bulgaria		
2008	<i>3rd International Experimental Engraving Biennial</i> , en el Brancovan Palace, Cultural Center, Mogosoia, Romania		

MONIKA BRZEGOWSKA

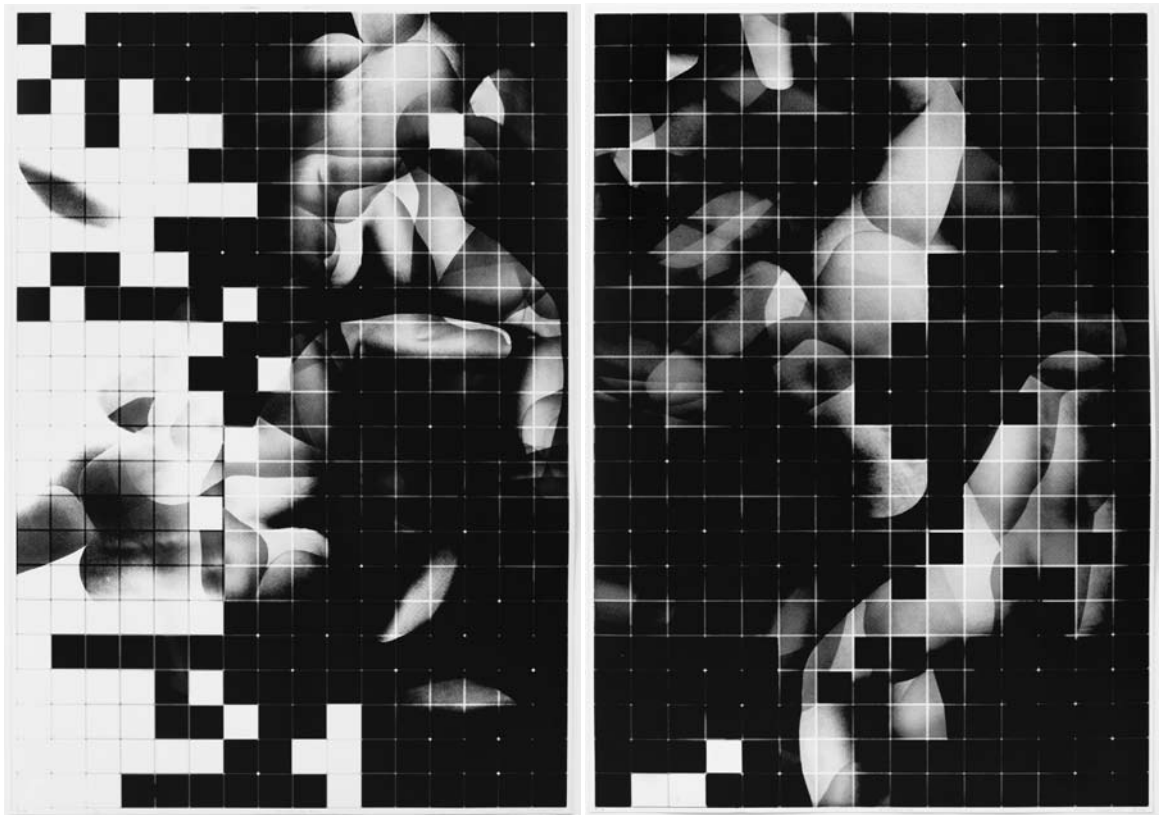
My series of prints comes from my research and reflection on the body dematerialized through movement. Here, fleeting light is stopped. I'm interested in the notion of motion and the passage of time.

Omnipresent mechanization has a huge impact on our lives. Humanity has become dependent on machines and technology. A great number of technical tools and innovations that are actually extensions of our limbs have been developed and continue to be created. Body and machines increasingly fuse, causing the old borders of the body to disappear. These technological changes affect us and our lives. We may not be aware of the extent to which technology shapes our personalities, our values and beliefs.

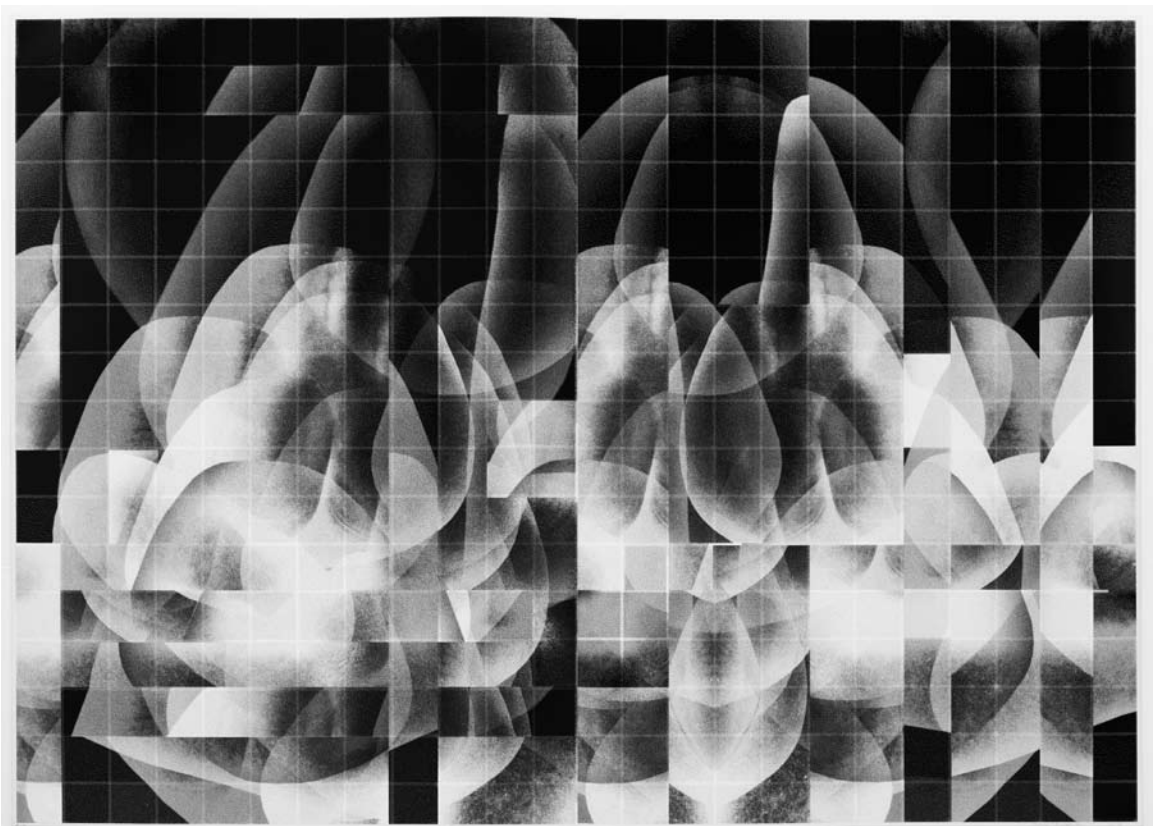
Over the past few years we have witnessed a tremendous acceleration of development of new technologies. Contemporary culture has become a virtual reality. We now talk of cyber culture. Today it would be difficult to imagine life without digital media: Internet, computer, cell phone or camera (all in one!). Thanks to technological progress, people from anywhere on the globe can be aware of things happening at the same time in any other place and have the opportunity to interact. But we must be careful not to live only in the virtual world.



Monika Brzegowska
The Fourth Dimension, 2013
screenprint; 100 x 210 cm
Photo: Yuri Akuney, Digital Perfections



Monika Brzegowska
3 seconds after... & 7 seconds after... (diptych), 2013
screenprint; each print 100 x 70 cm
Photo: Yuri Akuney, Digital Perfections



Monika Brzegowska
Fluctuation, 2013
screenprint; 100 x 140 cm
Photo: Yuri Akuney, Digital Perfections

MONIKA BRZEGOWSKA

Poland

EDUCATION

- 2008-13 Academy of Fine Arts, Faculty of Graphic Arts,
Cracow, Poland
- 2012 Esag Penninghen école supérieure de design,
d'art graphique et d'architecture intérieure,
scholarship, Paris, France

SELECTED SOLO EXHIBITIONS

- 2014 *Synchronizing clocks*, Mostowa ArtCafe Gallery,
Cracow, Poland
- 2011 *Landscape vernacular*, WSZiB Gallery, Cracow,
Poland

SELECTED GROUP EXHIBITIONS

- 2014 *IV International Biennial of Graphic Digital Arts-Gdynia 2014*, Centrum Designu Gdynia Gallery,
Gdynia, Poland
- II Biennial of Young*, Miejski Dom Kultury Gallery,
Radomsko, Poland
- Space - Definition*, XVI International Biennial of
Landscape Photography, BWA Gallery, Kielce,
Poland
- 8 FOTO-PEIN*, International Contest of Industrial
and Manufacturing Photography, Chwałowice
Gallery, Rybnik, Chwałowice, Poland
- Just One Photo*, International Photo
Confrontation, City Square Gallery 6, Jarosław,
Poland
- Uwaga Dzieło*, Academy Gallery in Bronowice,
Cracow, Poland
- V International Socio-Political Poster Biennale*,
Międzynarodowy Dom Spotkań Młodzieży,
Oświęcim, Poland
- V International Socio-Political Poster Biennale*,
Castle, Cieszyn, Poland
- Start!*, Academy Gallery in Bronowice, Cracow,
Poland
- Graphics of the Year 2013*, Art Gallery Humberta 3,
Cracow, Poland
- Graphics of the Year 2013*, ASP Gallery, Wrocław,
Poland
- 2013 *8 Print Biennial Student Poznan 2013*, Arsenal
Gallery, Poznań, Poland

- 2013 *International Poster Biennial Student ISPB Lublin 2013*, Labirynt Gallery, Lublin, Poland
- Graphics in the Circles of Art*, Půda Gallery KaSS
Střelnice, Český Těšín, Czech Republic
- XVII Photo Poster Biennial Plock 2013*, Książnica
Płocka, Plock, Poland
- Uwaga Dzieło*, ASP Gallery, Cracow, Poland
- Around The World*, SITOFEST 2013, V9 Gallery,
Warsaw, Poland
- 2012 *Corruption 6th Virtual Biennale Prague*, Altán
Klamovka Gallery, Prague, Czech Republic
- Corruption 6th Virtual Biennale Prague*, Up
Gallery, Ústí nad Labem, Czech Republic
- Open Students 2012*, exhibition of Graphics,
Budapest, Hungary
- Different looks. Student film posters*, Cinema
Svetozor, Prague, Czech Republic
- Graphics of the Year 2011*, Art Gallery Humberta 3,
Cracow, Poland
- Graphics Student of the Year 2010/2011*, ASP
Gallery, Gdańsk, Poland
- 2011 *Exhibition of student posters Cracow Academy of
Fine Arts*, Sabanci Universitesi Istanbul FASSART
Gallery, Istanbul, Turkey
- XVI Photo Poster Biennial Plock 2011*, Książnica
Płocka, Plock, Poland

BIBLIOGRAPHY

Monika Brzegowska, "Synchronizing clocks", News ASP No. 66,
June 2014, ISSN 1505-0661

SEAN CAULFIELD

My creative research involves the production of artist's books, prints, drawings, and installations that explore the impact of technology on the environment and our bodies. Specifically, I am interested in creating visual images that blur boundaries between the biological and the technological, the organic and the mechanical, and challenge viewers to consider the implications of this merging. This interest has led me to create prints and print installations that refer to both mechanistic and naturalistic forms in order to explore themes of mutation, metamorphosis and biology/technology dichotomies. The work often references historic scientific illustrations/objects from another era, fictional science, and biological forms, while simultaneously suggesting an imagined world of myth or religious cosmology. Images often move between abstraction and representation, so that narratives and associations to the real world are implied but left open-ended and unresolved. For example, the drawings often fluctuate between microscopic and macroscopic readings, on the one hand suggesting veins or capillaries within the interior of a body, and on the other hand large-scale maps depicting river systems. Although the work looks to the past for inspiration, its merging of mechanistic and organic languages is intended to point viewers towards a contemporary context in which advances in technology are rapidly changing our relationship to the natural world, biology, and our own bodies.

In my most recent work I have investigated these themes through a series of large-scale woodblock prints that have been exhibited both individually and also collectively in larger installations. My interest in using the medium of woodblock relates to its history as one of the earliest forms of printing, and to the fact that some of the oldest scientific/medical illustrations were produced using this technique. In relation to this I often exhibit my actual woodblocks (as sculptural objects) together in order to create a monumental 'book' that reminds viewers of the weight of the scientific knowledge found in this history of the printed image. Likewise, I am also interested in exploring the tactile, hand-made quality of the woodblock image, which stands in contrast to digital printing technology of today. Many contemporary artists exploring questions around science and technology employ the very same technology they are critiquing to produce artworks. As important and successful as much of this work is, I feel it can also be helpful to 'step out' of current digital and virtual technologies and utilize hand-generated images in order to create a different lens from which to view our contemporary context. Finally, I am also drawn to the formal limitations of this medium, which generate a unique graphic language that seems ideally suited to exploring contemporary feelings of anxiety and fear associated with current technological.

In creating drawings, prints and installations I attempt to create a multifaceted and conceptually layered experience for viewers that reflects the sense of hope and anxiety that society often feels in relation to the possible impacts of new technology. In this way, I hope to foster a place of contemplation for viewers that will stand in contrast to much of the overemphasized and polarized debate present in mass media, ultimately contributing to a more nuanced and pluralistic discourse around the important social, political, and environmental challenges raised by scientific innovation and industrialization.



Sean Caulfield
Burning Cloud, 2011
woodcut on Gampi paper; 213 x 182 cm
Photo: courtesy of the artist



Sean Caulfield
Leaking Shelter, 2011
woodcut on Gampi paper; 213 x 182 cm
Photo: courtesy of the artist



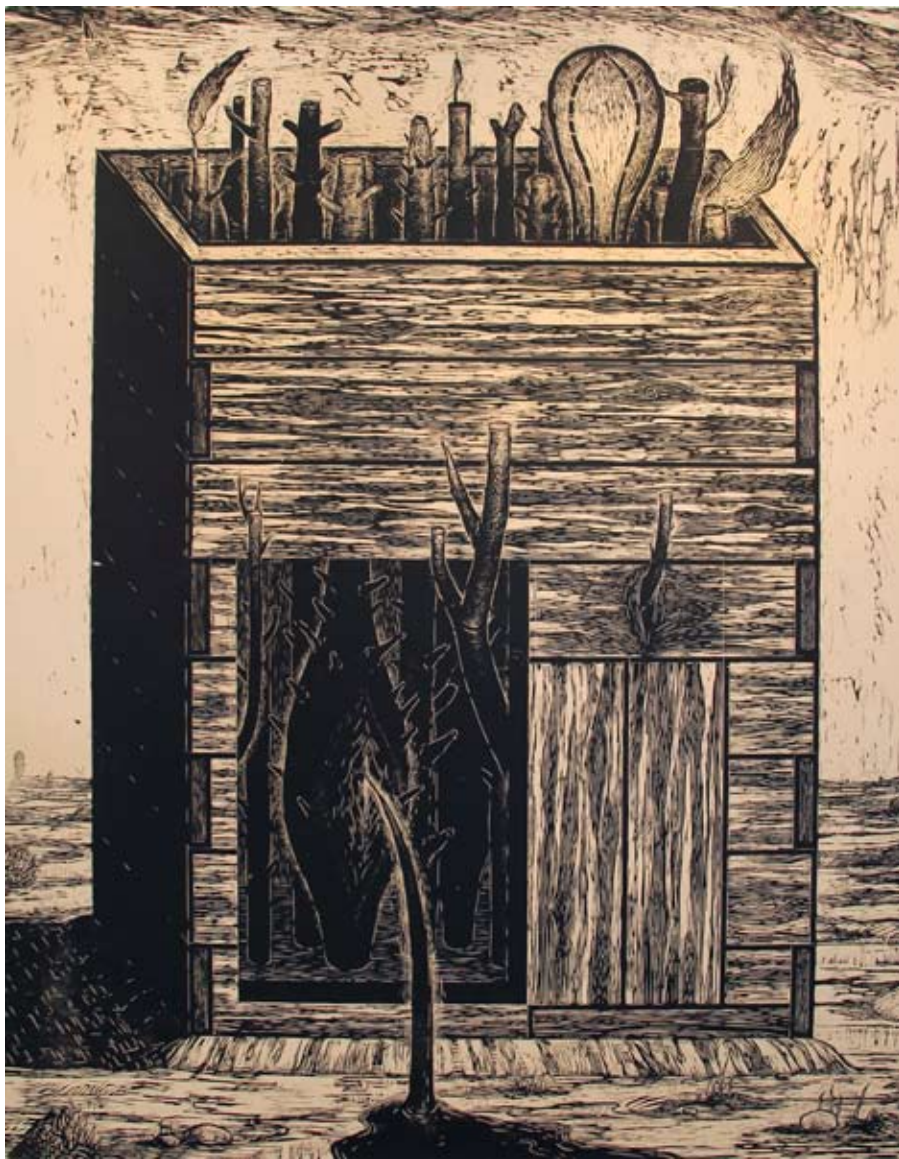
Sean Caulfield
Leaking Container, 2011
woodcut on Gampi paper; 182 x 106 cm
Photo: courtesy of the artist



Sean Caulfield
Burning Roots, 2011
woodcut on Gampi paper; 182 x 106 cm
Photo: courtesy of the artist



Sean Caulfield
Flaring, 2012
woodcut on Gampi paper; 182 x 106 cm
Photo: courtesy of the artist



Sean Caulfield
Winter Thaw, 2013
woodcut on Gampi paper; 123 x 96 cm
Photo: courtesy of the artist



Sean Caulfield
Overgrowth, 2013
woodcut on Gampi paper; 123 x 96 cm
Photo: courtesy of the artist

SEAN CAULFIELD

Canada

EDUCATION

1995 MFA, University of Alberta, Edmonton, AB, Canada

SELECTED SOLO EXHIBITIONS

2014 *Floods and Shelters*, Open Studio, Toronto, ON, Canada
2013 *Surface Tension*, Gallery 501, Sherwood Park, AB, Canada
2012 *Darkfire and The Waiting Room*, Manifest Gallery, Cincinnati, OH, USA
2012 *Imagining Science: Prints and Mixed Media Drawings by Sean Caulfield*, Stanlee and Gerald Rubin Center for the Visual Arts, University of Texas, El Paso, USA
2011 *Separation Point*, The New Gallery, Calgary, AB, Canada
2011 *New Prints and Drawings*, Yoseido Gallery, Tokyo, Japan
2009 *Recent Prints*, Yanagisawa Gallery, Saitama, Japan

SELECTED GROUP EXHIBITIONS

2014 *Unbound: Contemporary Woodblock Prints*, Shanghai Mingyan Art Museum, China
2013 *The New World*, The Centre for Modern and Contemporary Art, Debrecen, Hungary
2012 *IMPRINT: Art from the AGA collection*, Art Gallery of Alberta, Edmonton, AB, Canada
The Body in Question(s), Galerie de l'UQAM, L'Université du Québec à Montréal, QC, Canada
2011 *Perceptions of Promise: Biotechnology, Society and Art*, Glenbow, Museum, Calgary, AB, Canada; Chelsea Art Museum, New York (Nov 2011), McMaster Museum of Art, Hamilton (Feb 2012)
Energy, Orange County Centre for Contemporary Art, Santa Ana, CA, USA
2010 *Prints, Unbounded - International Print Network Krakov - Oldenburg - Vienna*, Horst Janssen Museum, Oldenburg, Germany
2008 *Imagining Science*, Art Gallery of Alberta, Edmonton, AB, Canada
Return to the Surface, Davidson Gallery, Seattle, WA, USA

2007 *5th Biennale internationale d'estampe contemporaine de Trois-Rivieres*, Trois-Rivieres, QC, Canada
81st Annual International Competition: Printmaking, The Print Center, Philadelphia, PA, USA
2006 *Layered Inventions*, Wright State University, Dayton, OH, USA
2005 *University of Alberta Exchange Exhibition*, Westfälische Galerie, Kloster Bentlage, Germany/
Silpakorn University, Bangkok, Thailand/Tama University, Tokyo, Japan
Aqueous, Davidson Gallery, Seattle, WA, USA (Two-person)
Los Angeles Printmaking Society 18th National Exhibition, The Armory Center for the Arts, Pasadena, CA/Saddleback College, Mission Viejo, CA, USA
2003 *11th International Biennial Print and Drawing*, Taiwan Museum of Art, Taichung, Taiwan
International Print Biennial in Beijing, Beijing Yan Huang art Gallery, Beijing, China
Los Angeles Printmaking Society 17th National Exhibition, Armory Center for the Arts, Pasadena, CA, USA
Biennale Internationale D'estampe Contemporaine de Trois-Rivieres, Trois Rivieres QC, Canada

TEACHING AND PROFESSIONAL EXPERIENCE

2011-15 Centennial Professor, University of Alberta, Edmonton, AB, Canada
2012 Visiting Artist, Arizona State University, Tempe, AZ, USA
2011 Visiting Artist, Indiana University, Bloomington, IN, USA
2010 Visiting Artist, Carleton College, Northfield, MN, USA
2009 Visiting Researcher, Printmaking, Musashino Art University, Tokyo, Japan
2008 Visiting Artist, University of Tennessee Knoxville, TN, USA
2008 Visiting Artist, University of Nebraska, NE, USA
2007 Guest Artist in Print, University of Texas, Austin, TX, USA
2007 University of North Carolina at Chapel Hill, Chapel Hill, NC, USA
2007 *Colloquium on Craft and Contemporary Practice*, Banff Centre for the Arts, Banff, AB, Canada

TEACHING AND PROFESSIONAL EXPERIENCE

- 200-10 Canada Research Chair Tier II (Professor),
Printmaking, University of Alberta, Edmonton,
AB, Canada
- 1999 - 2000 Assistant Professor, Printmaking, Illinois State
University, Normal, IL, USA

BIBLIOGRAPHY

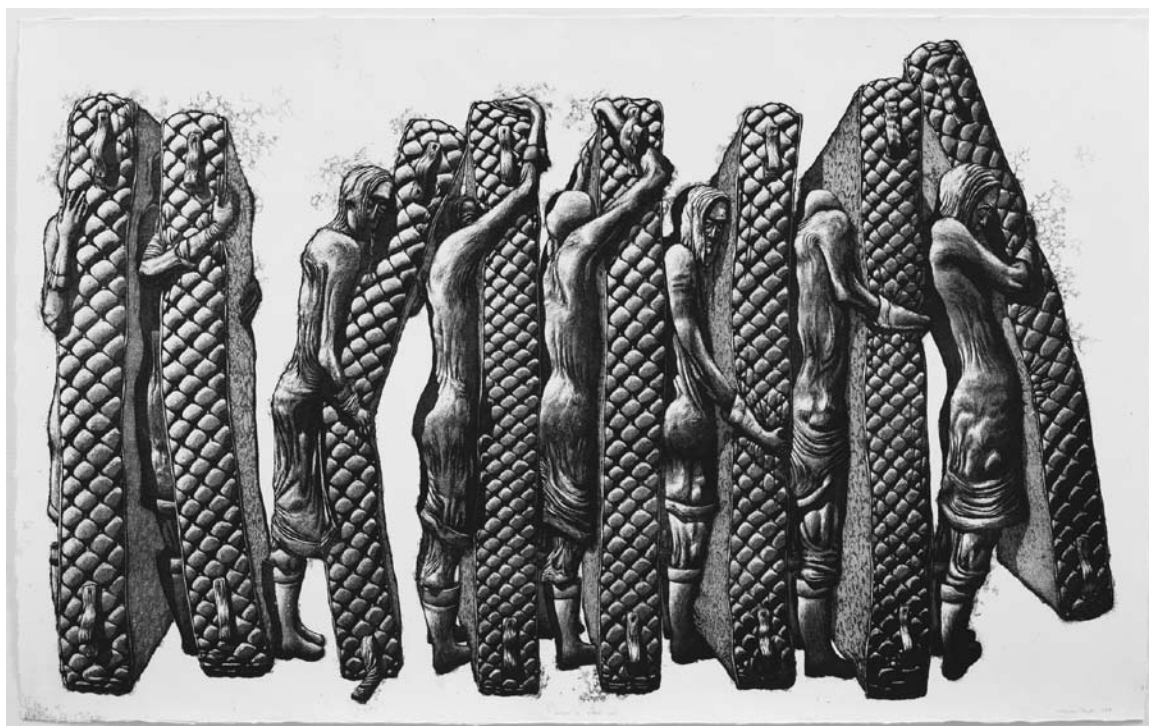
- Isabelle Van Grimde, Sean Caulfield and Cristian Berco,
eds. *"The Body in Question(s)"*. Edmonton: Art and Design,
University of Alberta, 2013.
- Sean Caulfield and Timothy Caulfield, eds. *Perceptions of
Promise: Biotechnology, Society and Art*. Edmonton: Art and
Design, University of Alberta, 2011. Distributed by University
of Washington Press, Seattle, USA
- Sean Caulfield and Timothy Caulfield, ed. *Imagining Science:
Art, Science and Social Change*. Edmonton: University of
Alberta Press, 2008.

TOBIAS CRONE

The work *First In, First Out* belongs to a series of 10 drawings which are being executed as etchings during 2014/2015. This series depicts various scenes of persons getting together, being together and separating from each other inevitably.

The protagonists of these images are couples of business men dressed in underwear. Each relationship starts at the moment of first contact on a used filthy mattress. By entering the gate of the mattress, they step into a remote bureaucratic world, continuously transiting from one waiting queue to another. Down there, the demand for being with another person may temporarily or even permanently exceed the capacity of the system. Standing in line and waiting must then be the main operation of daily life. Involved parties usually remain unwilling to adapt to the situation. However, respecting the order of the holy queue allows that the available love partners are being processed without severe disturbance. Intimate services can be provided to each applicant after having awaited one's turn. The first person to enter the waiting line is also the first to exit.

Under the survey of some undefined authority, the couples then travel together through desolate swimming pools and tiled bathrooms where they experience timid meetings in shower cabins as well as lonely rides through water slides. At the end of every trip, they all have to say goodbye to each other.



Tobias Crone
First In, First Out, 2014
etching and aquatint; image 80 X 125 cm, paper 106 X 145 cm
Photo: Yuri Akuney: Digital Perfections

TOBIAS CRONE

Argentina (born in Germany)

EDUCATION/WORKSHOPS

- 2014 Scratchboard workshop by Santiago Caruso,
Buenos Aires, Argentina
- 2013-14 Woodcut workshop by Leonardo Gotleyb, Buenos
Aires, Argentina
- 2004-09 Studies at Art Academy *Minerva*, Groningen,
Netherlands
Bachelor of Arts. Specialization: Printmaking
- 2007 Semester exchange at the “*Escola Massana*”,
Barcelona, Spain

EXHIBITIONS/PROJECTS

- 2014 *Invitation 7th International Printmaking Biennial*
Douro, Portugal
Exhibition nominees, *Heise Art Award*, Germany
Exhibition nominees, *Art Award Cultural*
Foundation Sparkasse, Germany
- 2012 Presentation of the experimental theater
Musikwissenschaften, Netherlands
Exhibition nominees, *Imke Folkerts Art Award*
2011, Germany
- 2011 Exhibition nominees, *Gasunie Art*
Award, Netherlands
- 2010 Solo exhibition, Synagogue Borne, Netherlands
Spring Salon, Gallery Pictura, Netherlands
Exhibition Hendrik de Vries Grant, Center of Fine
Arts Groningen, Netherlands
Allianz Art Collection 2010 - 2011, Utrecht,
Netherlands
- 2009 Exhibition nominees, *Allianz Printmaking Award*,
Rotterdam, Netherlands
Participation in *Gogbot Art & Media Festival*,
Netherlands

AWARDS AND GRANTS

- 2014 Nomination; *7th Heise International Art Award*,
Germany
Nomination; *37th Art Award Cultural Foundation*
Sparkasse Karlsruhe, Germany
- 2011 Nomination; *Imke Folkerts Art Award 2011*,
Germany
Nomination; *1st Gasunie Art Award 2011*,
Netherlands
- 2010 *Hendrik de Vries Grant 2010*, Netherlands
- 2009 *Allianz Dutch National Award of Printmaking*,
(First Prize), Netherlands
Youngblood Award 2009, Netherlands

ADAM CZECH

My studies at the Silesian University in Cieszyn, Poland, started my passion for printmaking. Since my graduation in 2001, I have completed several bodies of work.

For my series *Pindos* I decided to combine an interest in the African landscape with the more picturesque Greek landscape. The name *Pindos* comes from a series of mountain ranges in Greece. Romantic landscapes from the Pindos exude a poetry of fairy tales, varied lines and spots, a range of colour values, and swarms of points – all upholding both the real and the imaginary.

My series of lithographs called *Adyton* explore spiritual aspects of the culture of ancient Greece. *Adyton* evokes the temple of Apollo at Delphi, as well as the magical rites, in which the leading role was played by a soothsayer called the Pythia.

My new series is in progress. It is called *Beyond Scylla and Charybdis*, and is based on the ancient Greek myth of Scylla and Charybdis.

I plan to embody a reflection on what was, as well as attempting to find space for it in modern times. Magic, mysticism, and alchemy (especially in lithography) are significant topics for me in this new series.



Adam Czech
Pindos, 2011
lithograph; 100 x 70 cm
Photo: Yuri Akuney: Digital Perfections



Adam Czech
Pythias Ad-Dyton VI, 2012
lithograph; 100 x 70 cm
Photo: Yuri Akuney: Digital Perfections



Adam Czech
Beyond Scylla and Chabrydis IV; 2014
lithograph; 100 x 70 cm
Photo: Yuri Akuney: Digital Perfections

ADAM CZECH

Poland

EDUCATION

2001 Master Degree of Artistic Education, Institute of Art, Silesian University, Katowice, Poland

SELECTED SOLO EXHIBITIONS

2014 *Ad-Dyton - a Vision of Place and Space*, Department of Graphic Arts, University of Silesia, Cieszyn, Poland

2012 *Designers of the South*, Gallery of Innovation, University of Technology and Life Sciences, Bydgoszcz, Poland

2011 *Phytian Ad-Dyton*, The Old Town Gallery, Zory, Poland

Adam Czech - Exlibris, Frederikshavn Kunstmuseum & Exlibrisamling, Frederikshavn, Denmark

2009 *Ad-Dyton*, EŃcenter Gallery, Jastrzebie Zdroj, Poland

2008 *Ever Since – up to Here*, 5 Gallery, the Silesian Center of Culture, Katowice, Poland

2007 *Pindos*, 36,6 Gallery, University of Silesia, Art Institute, Cieszyn, Poland

Transformations / Penetrate, Muse Art Café, Sosnowiec, Poland

SELECTED GROUP EXHIBITIONS

2014 *Themerson`s Street*, Art Gallery Plock, Plock, Poland

International Autumn Salon of Art, Bureau of Artistic Exhibitions, Ostrowiec Swietokrzyski, Poland

13th Lessedra World Art Print Annual, Lessedra Gallery, Sofia, Bulgaria

Footprint - International Competition 14, Center for Contemporary Printmaking, Norwalk, USA

International Miniature Art Biennial `4, Galerie du Rift, Ville-Marie, QC, Canada

First Prize Italian Graphic Arts, Museum of Italian Graphic Arts, Vigonza, Italy

Fifth International Miniature Print Biennale Exhibition, The Ottawa School of Art, Ottawa, Canada

2013 *The "Iosif Iser" International Contemporary Engraving Biennial Exhibition*, Art Museum of Prahova County, Ploiesti, Romania

Ex Libris First Prize Italian Graphic Art, Museum of Italian Graphic Arts, Vigonza Gallery Vigonza, Padova, Italy

The 7th International Exlibris Invitation Competition of Fu Xian Zhai, Expo Shanghai, Shanghai, China

Prints for Peace 6, International Printmaking Juried Exhibit, Leopoldo Carpenteyro Gallery of IMNC, Instituto Mexicano Norteamericano de Relaciones Culturales, Monterrey, México

12th Lessedra World Art Print Annual Mini Print 13, Lessedra Gallery & Contemporary Art Projects, Sofia, Bulgaria

1863 Sukilimas Exlibris, Gariunai Business Park, Vilnius, Lithuania

2012 *Sixth International Biennial Exhibition of Small Graphics*, Museum of Tetovo, Tetovo, Macedonia

1st International Miniprint and Ex Libris Competition Edition 12, Imaginario Galeria de Arte Buenos Aires, Argentina

Ex Libris Rauf Denktas, Near East University, Nicosia, Turkey

Nada Sucede dos Veces, Alacena de las Monjas, Granada, Spain

2011 *IV International Print Exhibition*, Museum of Painting and Sculpture, Istanbul, Turkey

16th International Print Biennial Varna 11, Boris Georgiev, Varna CityArt Gallery, Varna, Bulgaria

VII International Competition for Ex Libris Rouse 11, The Graphic Cabinet of the Liuben Karavelov Regional library, Rousse, Bulgaria

2010 *Raczynsky's Ex Libris Library 10*, Poznan, Poland

The Celestial Sphere, 5th International Ex libris contest, Library of Bodio Lomnago, Italy

TEACHING AND PROFESSIONAL EXPERIENCE

2014 Lecturer in the field of visual arts, Institute of Art, Silesian University, Katowice, Poland

2007 Doctorate in the field of visual arts, Institute of Art, Silesian University, Katowice, Poland

CRISTINA DAMBRA

I was born in the Apulia region of Italy in 1991, and have lived in Italy for my whole life. I am interested in editorial illustration and in intaglio printing. I am inspired by the theories of visual perception of Bruno Munari. He felt that images should recount a narrative using only a few elements. I obtained a bachelor's degree in graphic design in 2014 from the Academy of Fine Arts in Foggia, Italy.



Cristina Dambra
Apple Girl, 2014
drypoint etching; 50 x 32.5 cm
Photo: Yuri Akuney: Digital Perfections



Cristina Dambra
The Spirit of Wander, 2014
drypoint on Plexiglass, and monotype; 35 x 20 cm
Photo: Yuri Akuney: Digital Perfections

CRISTINA DAMBRA

Italy

EDUCATION

- 2014 Bachelor's Degree in Design and Applied Arts -
Artistic Design for the Business: Graphic Design,
Academy of Fine Arts of Foggia, Italy
- 2010 Decorative Painting, Sacred Heart Art Institute of
Cerignola, Italy

PROFESSIONAL EXPERIENCE

- 2014-15 Freelance Graphic Designer
Studio Artist (painting)

VERONIQUE DESMASURES

I am a French artist, living and working in Paris, France. I love Paris – it is in perpetual movement, it bubbles and expresses itself and is wonderful to stroll in.

My main source of inspiration for my work is human emotion – tenderness, hope, and ambivalence.

I have been working with woodcut for several years. Each of my projects consists of multiple pieces, texts and preparatory drawings, using a variety of materials and different processes. I work with linden plywood for large format prints. I print my works with water-soluble ink on acid-free, Japanese handmade papers.

My various gouge and line engravings cross and become entangled, as they follow the anatomy of what there is below – under the skin, within the human being, the hidden face of feelings, concerns, and emotions.



Veronique Desmasures
Back to Back, 2013
woodcut, 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Veronique Desmasures
Fusion, 2013
woodcut; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Veronique Desmaures
Emprisonment, 2013
woodcut; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Veronique Desmaures
Indifference, 2013
woodcut; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections

VÉRONIQUE DESMASURES

France

PROFESSIONAL EXPERIENCE AND STUDIES

- 1990-95 Atelier de la Forge, Belleville, Paris, France
 1987 Assistant to painter Owsarsky, Rueil Malmaison, France
 1986 Beaux Arts de Paris, Quai Malaquai, Diploma Exhibition, Paris, France
 1981-86 E.N.S.B.A. École Nationale des Beaux Arts de Paris, France

SELECTED EXHIBITIONS

- 2014 *Salon d'Automne*, Champs Élysées, Paris, France
Salon des Créateurs d'Estampes, Place des Invalides, Paris, France
Salon PAGES Livres d'Artiste, Espace Charenton, Paris, France
Voeux d'Artistes, Marseille, France
111 des Arts Mairie du 8ème, Paris, France
111 des Arts Lyon, Hotel de Ville, Lyon, France
 LIL'ART Performance Grands Formats - tirages au STEAMROLLER, Lilas, France
Journée de l'Estampe Contemporaine, Place Saint Sulpice, Paris, France
Ôjardin Prés Saint Gervais-Salon du livre, Pré St. Gervais, France
JGC Jeune Gravure Contemporaine 2014 - Mairie du 6ème, Paris, France
 2013 *Biennale de l'Estampe de Saint Maur*, Musée de Saint Maur, France
LIBERBOOK international, Parma, Italy
LIVRES EN MAI, Quartier Latin, Paris, France
Fête de l'Estampe, Manifestampe, Paris, France
Histoires de Livres, Bruxelles, Belgium
Journée de l'Estampe contemporaine Saint Sulpice, Paris, France
Biennale internationale d'estampe contemporaine, QC, Canada
Project Book, Marseille, France
Biennale internationale de l'Estampe Contemporaine - Graver Maintenant, Rueil, France
Vous avez dit végétal ? - 3ème Salon Contemporain, La Sévrienne des Arts, Paris, France
HIVERNALES, Paris-Est/Montreuil Palais des Congrès, Montreuil, France

- 2013 *SALON PAGE(S) Livres d'Artiste*, Espace Charenton, Paris, France
Nature contre Nature Galerie AAB, Paris, France
Journée de L'estampe Contemporaine, Place Saint Sulpice, Paris, France
 2011 *Journée de L'estampe Contemporaine*, Place Saint Sulpice, Paris, France
International Mini Print Exhibition, Galway, Ireland
MacParis Espace Champerret, Paris, France
 2010 *Galerie Fine art Engraving*, Dublin, Ireland
Biennale Internazionale Acqui, Italy
 2008 *Atelier Portes ouvertes de Belleville*, Paris, France
 2007 *International Print Exhibition Tokyo 2007*, Tokyo, Japan
 2006 *Jardin intérieur Rue Ferrari La Plaine*, Marseille, France
 2005 CentreA, Place des Vosges, Paris
 2004 *"le Bois-installations land art "*, Château de Sérans, Orne
Salon Arts plastiques d' Orléans
 2002 Gallery Galway - installations, Galway, Ireland
Art Vert- Installations video photos, La Rochelle
 2000 *43ème Salon d'Art Contemporain de Montrouge*
50ème Salon d'Art Contemporain de Saint de Cloud, Saint Cloud
 1998 *Juin de la Celle Saint Cloud Art Contemporain*, La Celle St Cloud
4ème Festival d'Art Actuel, Château de Sassy, Ecouche
 1997 *Itinéraires 97, salon Art contemporain*, Levallois
"Cent ans d'art", Levallois (catalogue)
 1995 *Jardin du Pesquité Soustons (Landes)*
 La Forge Belleville, Paris 20ème
 Performance le 18 et 19 mai place de la République, Le Mans, France
 1992 La Forge Ateliers d'artistes de Belleville, Paris
 Week-Art galerie Descamps, Le Mans, France
 1990 Portes ouvertes de Belleville, Paris, France
 Galerie Z 17ème, Paris, France
 1988 *Salon Arts Plastiques Jeunes Artistes Contemporains*, Marne La Vallée
 Galerie Beaux Arts de Paris CROUS
 Galerie de la Grande Masse, Paris, France
 1987 *Salon de la Jeune Peinture*, Grand Palais, Paris, France

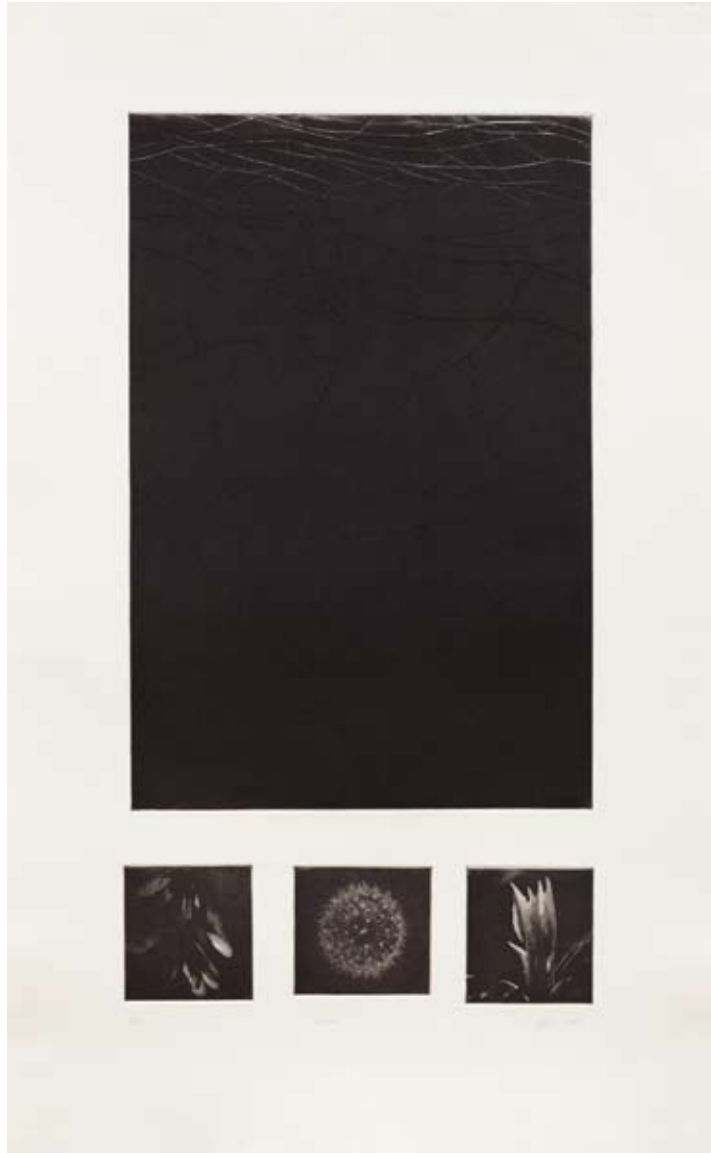
JENNY FREESTONE

I work in the media of etching, drypoint, lithography, direct gravure and photogravure. The work begins with drawn studies or photographs, which will form the basis for the resulting print. I choose the subsequent print medium - the crisp etching line, the soft lithograph line, the rich drypoint line, or the gravure method, to reinforce the meaning intended within the print.

My source material is taken from natural organic forms, often used in conjunction with architectural form to reinforce the connection between the human endeavour and the natural world. My aim is that my prints offer a reflection on the human condition - its attainments and failures, and its impact on the environment.

The Flux series echoes the flow of the seasons. The four prints are tenuously connected by fragmented links akin to spider web structures. The series is a meditation on our dependence upon seasonal certitudes, which have become increasingly fragile.

My work is in the collections of The Library of Congress, Corcoran Gallery of Art, Carnegie Mellon University, Georgetown University, World Bank and The Smithsonian Institute.



Jenny Freestone
Flux I, 2013
etching and photogravure; 58 x 33 cm
Photo: Yuri Akuney: Digital Perfections



Jenny Freestone
Flux II, 2013
etching and photogravure; 58 x 33 cm
Photo: Yuri Akuney: Digital Perfections



Jenny Freestone
Flux III, 2013
etching and photogravure; 58 x 33 cm
Photo: Yuri Akuney: Digital Perfections



Jenny Freestone
Flux IV, 2013
etching and photogravure; 58 x 33 cm
Photo: Yuri Akuney: Digital Perfections

JENNY FREESTONE

USA

EDUCATION
BFA, Humber

SELECTED SOLO EXHIBITIONS

- 2013 Washington Printmakers Gallery, Washington DC, USA
- 2012 Northern Virginia Community College, VA, USA
- 2011 Arts Club of Washington, D.C., USA
Stimson Centre, DC, USA
Washington Printmakers Gallery, MD, USA
- 2010 Delaplaine Visual Arts Center, MD, USA
- 2008 Washington Printmakers Gallery, Washington DC, USA
Woods Gallery, Antigua, West Indies
- 2006 Axis Gallery, Sacramento, CA, USA
- 2005 The Stimson Center, Washington DC, USA
Washington Printmakers Gallery, Washington DC, USA
- 2002 Washington Printmakers Gallery, Washington DC, USA
Arts Club of Washington, D.C., USA
DFI International, Washington, D.C., USA

SELECTED GROUP EXHIBITIONS

- 2014 *Harnett Biennial of American Prints*, University of Virginia, VA, USA
Ink Press Repeat 2014: National Juried Printmaking and Book Art Exhibition, William Paterson University, NJ, USA
Wills Creek Survey, MD, USA
Shy Rabbit Print International 5, CO, USA
ROC 2014 International Biennial Print Exhibit, Taiwan
SAGA 81st Members Exhibition, New York, USA
Janet Turner Museum 10th National Print Exhibition, CA, USA
- 2013 *Americas 2013 Paperworks*, Hartnett Hall Gallery, Minot State University, ND, USA
Ink, Press, Repeat 2013: Juried Printmaking and Book Art Exhibition, Ben Shan Galleries, William Paterson University, NJ, USA
17th International Print Biennial, Varna City Art Gallery, Varna, Bulgaria
- 2013 *Global Print 2013*, Dourou Museum, Portugal
Noetics: 12 Print Media Artists Intuitively Looking at the World, Cosmos Club, Washington, D.C., USA
- 2012 *Society of American Graphic Artists 79th Member Exhibition*, Old Print Shop, New York, USA

- 2012 *International Biennial Print Exhibit: 2012 ROC*, National Taiwan Museum of Arts, Taiwan
International Juried Exhibition, Works on Paper 2012, 1212 Gallery, Richmond, VA, USA
Paperworks 2012, b. j. spoke Gallery, Huntington, New York, USA
New York Society of Etchers 2nd National Exhibition of Intaglio Prints, New York, USA
American Impressions: Contemporary Printmaking, Shanghai, China
- 2011 *Wills Creek Survey 2011*, Cumberland, MD, USA
American Impressions 2011 (juried), NJ, USA
International Print Biennial (by invitation), Varna, Bulgaria
Split Graphic International Graphic Art Biennial 2011, Fass Gallery, Istanbul, Turkey
Art and the Printing Press, Le Arte e il Torchio (by invitation), Cremona, Italy
Miniprint International Cadaques, Spain
New York Society of Etchers 1st National Intaglio Exhibition, New York, USA
Halpert Biennial, North Carolina, USA
- 2010 *2010 Pacific Rim International Print Exhibit*, New Zealand
Delta National Small Prints Exhibition, Badbury Gallery, AR, USA
State University, Jonesboro, AR, USA
SAGA 77th Members Exhibition, Australia
8th National Janet Turner Print Competition, California State University, CA, USA
Americas2010: Paperworks, Minot State University, Minot, ND, USA
Exploring Contemporary Printmaking, Marin Museum of Contemporary Art, CA, USA
'Thoreau's Legacy', Union of Concerned Scientists, DC, USA
9th Lessedra World Art Print Annual, Bulgaria
- 2009 *Boston Printmakers North American Print Biennial*, Boston, MD, USA
Halpert Biennial, Turchin Center for the Visual Arts, NC, USA
Americas 2009 Paperworks Exhibition, NC, USA
Lessedra Mini Print International, Sofia, Bulgaria
International Print Triennial, Krakow, Poland
- 2009 *International Graphic Triennial*, Bitola, Macedonia
Katzen Gallery, American University, DC
Contemporary Printmaking, Manifest Gallery (juried), OH, USA
Pacific Lutheran National Print Exhibition 2009 (juried), WA, USA

2008 *America's 2008 Paperworks (juried)*, Northwest Art Center, Minot State University, ND, USA
Delta National Small Works 2008, AR, USA
The Printed Image II, Washburn, Mulvane Art Museum, KS, USA
Harmony Hall Gallery, Antigua, West Indies
Woods Gallery, Antigua, West Indies
Claire Galleries, Birmingham, UK
7th National Print Exhibition, Janet Turner Print Museum, CA, USA
Between Heaven and Earth: Transformations and Sacred Spaces (juried), College of \ New Jersey Art Gallery, NJ, USA

2007 *Lessedra Mini Print International*, Sofia, Bulgaria
Small Print, Big Impression (juried), UK, Travelling Exhibition
Mini Print International of Cadaques, Spain (traveling)
Halpert Biennial Visual Arts Exhibition (juried), NC, USA
19 National Exhibition, Los Angeles Printmaking Society, CA, USA
DC International Art Fair, DC (with Pyramid Atlantic), USA
3 Printmakers, Claire Galleries, Birmingham, UK
2006 *2006 Works on Paper*, Axis Gallery, CA, USA
Janet Turner National Print Competition, Janet Turner Print Museum, CA, USA
Harnett Biennial of American Prints, University Of Richmond Museums, VA, USA
Photogenesis (juried), McLean Center for the Arts, VA, USA
25th National Print Exhibition (juried), Silvermine Guild, CT, USA
National Print Exhibition (juried), Monmouth University, NJ, USA

2005 *Lessedra Mini Print International*, Sofia, Bulgaria
Intolerance: Juried Print and Paper Exhibition, Printmaking Council of New Jersey, travelling exhibition
Images 2005, Central Pennsylvania Festival of the Arts, PA, USA
Faces of the Fallen, Arlington National Cemetery, Washington DC, USA

2005 *Powerpoint*, Drypoint Portfolio, Corcoran Gallery of Art, DC, USA

2004 *International Print Biennale*, Cairo, Egypt
Ink Shop Printmaking Center, New York, USA
Susan Teller Gallery/SAGA, New York, USA
Origins: with Helga Thomson and Mansoor Hassan, Glenview Mansion, MD, USA

Delta National Small Prints Exhibition (juried), Badbury Gallery, AR, USA
University, Jonesboro, AR, USA
Expressions, Corcoran Gallery of Art, DC, USA
2003 *Witness and Response: 9-11 Acquisitions*, Library of Congress, Washington, D.C., USA
Images 2003 (juried), Pennsylvania Festival of the Arts, PA, USA
Invitational, Ceres Gallery, New York, NY, USA
WPA/C Curator's Choice, Corcoran Gallery of Art, D.C., USA

1992-2002 *World Bank Annual Exhibition*, Washington, D.C., USA
Images 2002, Pennsylvania Festival of the Arts, PA, USA
Lemon Street Gallery, Dublin, Ireland
River Gallery (invited), Chattanooga, TN, USA
International Exhibition of Botanical Art, Carnegie Mellon University, PA, USA
Uzbekistan Biennale (invited), Uzbekistan
HBO HQ, New York, NY, USA
Prints Washington 2000, Numark Gallery, D.C., USA
Ceres 4th National Juried Exhibition, New York, NY, USA
Christie's, London (Fundraising Auction), U.K
National Print Exhibition, Mall Galls, London, U.K
Oxfam 'Art for a Fairer World' (international juried), London Print Workshop, London, UK

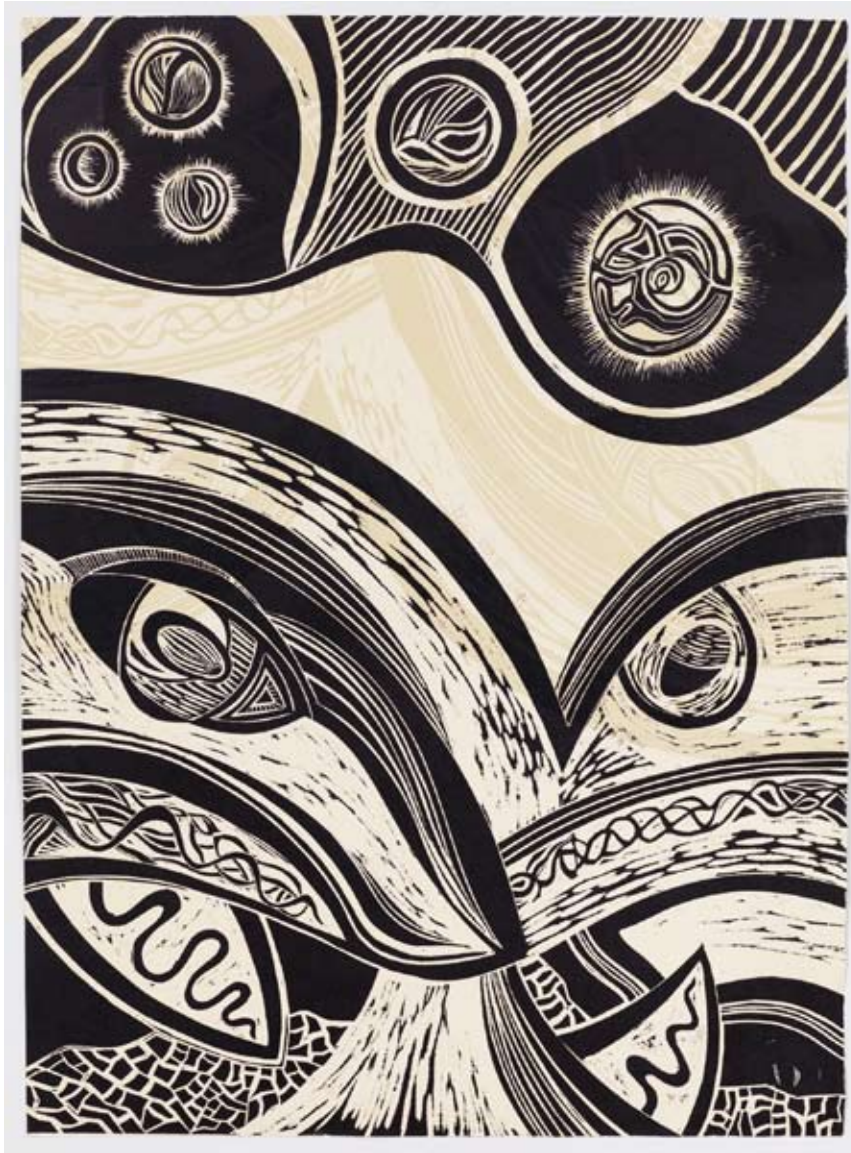
TEACHING AND PROFESSIONAL EXPERIENCE

- 1996-2013, Art Editor, Washington Print Club Journal, Washington, USA
- Board Member, Washington Print Club, Washington, USA
- Board Member, Pyramid Atlantic, Silver Spring, MD, USA
- Photogravure Workshop, Singapore Tyler Print Institute, Singapore
- Board Member, Central Asian Cultural Exchange Printmaking Tutor, Union Printmakers Atelier, Washington D.C., USA
- Program Coordinator, Southern Graphics 2005 International Print Conference, Lessedra, Bulgaria
- Adjunct Professor, Printmaking, George Washington University, D.C., USA
- Artist Mentor, Corcoran School of Art, D.C., USA
- Central Asian Cultural Exchange, Uzbekistan/USA
- President, Washington Printmakers Gallery, Silver Spring, MD, USA
- Founder, Maltings Art Press and Art Portfolio, Hull, UK

ALICIA GALLEGO

The main feature of these pictures is the curve, which I believe is the most vital line. It is the expression of temporality in the plane of the drawing, the graphic form expressing continuity in space. In my pictures I try to convey the energy contained in the imaginary movement of the plotted curve.

My engravings start with a small-scale drawing to set out my preliminary ideas. I then copy the drawing in pencil on a larger scale directly onto the surface of the wood. I start engraving with the gouge. This is a magical moment for me, where time stands still. My hand makes grooves on the surface of the wood, giving relief to the image to be printed. On the plate, the image is flipped. That is what I like most about engraving; the image is a mystery that is revealed only by printing it. Finally, I print onto paper. This moment is the end of the process, but also the beginning of the next idea, which I begin to imagine when I look at the printed image.



Alicia Gallego
Vibration Vanity I, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections



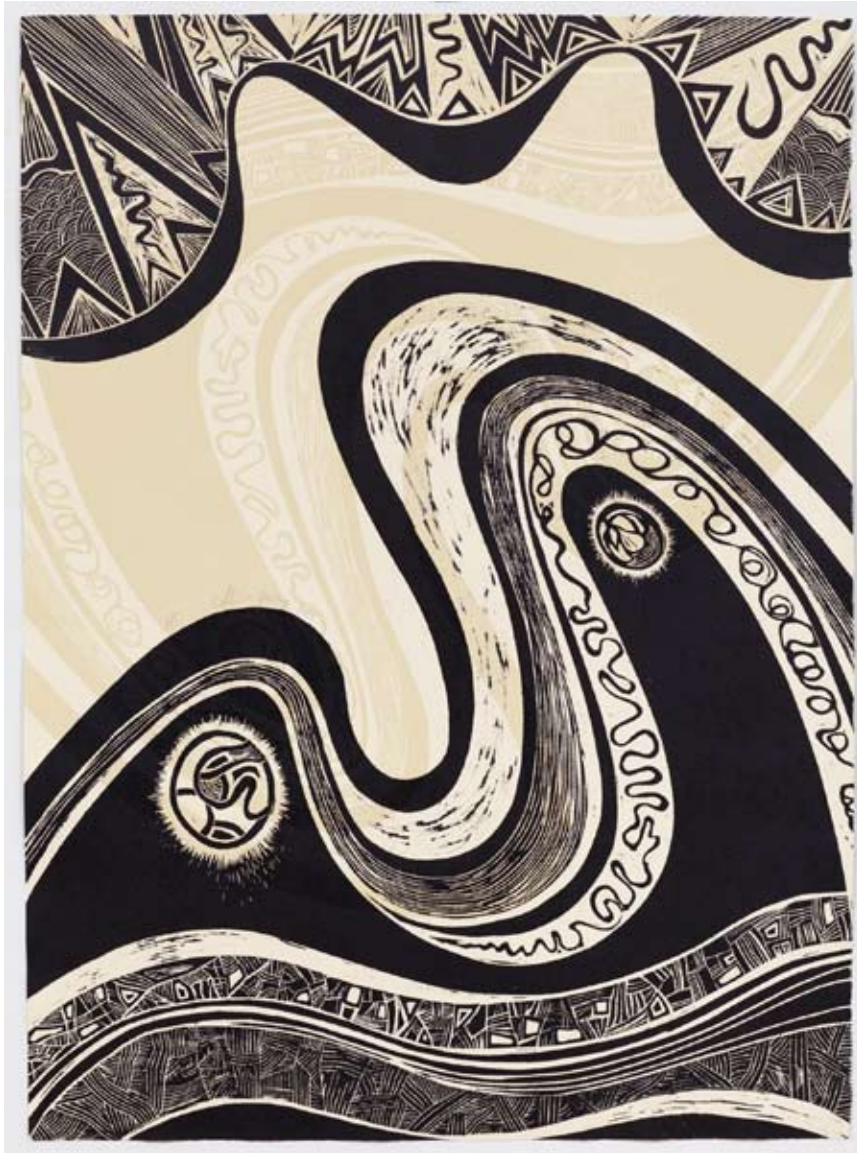
Alicia Gallego
Vibration Vanity II, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections



Alicia Gallego
The Muffled Voice, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections



Alicia Gallego
View of the Horizon, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections



Alicia Gallego
Naive Intentions, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections



Alicia Gallego
Fragments of time I, 2014
woodcut; image 76 x 56 cm, paper 80 x 60 cm
Photo: Yuri Akuney: Digital Perfections

ALICIA GALLEGO

Spain (born in Argentina)

EDUCATION

D.F.A, University of Barcelona, Catalonia, Barcelona, Spain
Undergraduate, School of Fine Arts "Prilidiano Pueyrredon", Argentina

SELECTED SOLO EXHIBITIONS

- 2012 *Imatges de la fusta*, Sala Coma Estadella, College of Architects of Lleida, Catalonia, Spain
- 2011 *Blas Pascal*, University of Córdoba, Argentina
- 2010 *La Cèl · lula Gràfica*, Milpedras Gallery, La Coruña, Galicia, Spain
Ballester, Casa Carnacini Cultural Center, Vila Ballester, Argentina
Rotas cadenas, lazos creados, Commemoration of the Bicentennial of Argentina, Consulate General of Argentina, Barcelona, Catalonia, Spain
- 2009 *Petita suite Gràfica*, Cartó Gallery. Barcelona, Catalonia.
De Raval Raval, Art Space: "Raval", Argentina
- 2006 *Complejo Cultural Plaça*, Cultural Center in San Martín, Argentina
- 1999 *Presentation of artist's book as installation*, La Xina Gallery, Barcelona, Spain
- 1996 *Propostes d'Art* Gallery, Barcelona, Spain

SELECTED GROUP EXHIBITIONS

- 2014 *Mediterrània, Traces of women*, Public Library of Caldes de Montbui. Barcelona, Catalonia, Spain
- 2013 *Traces of women*, Showroom: Researchers Residence, Barcelona, Spain
Traces of women, Pere Pruna Cultural Center, Barcelona, Spain
Transpaper, Tinta Invisible Gallery, Atelier, Barcelona, Spain
- 2012 *Traces of women*, Timoteo Navarro Museum, Tucumán, Argentina
Itineraris, Traces of women, Es Polvorí Showroom, Ibiza, Balearic Islands
Traces of women, Auditori de Montcada i Reixach, Catalonia, Barcelona, Spain
+ Estampa 2012, Mundo Nuevo Gallery, Buenos Aires, Argentina
- 2011 *Woodcuts*, Original Múltiple Gallery, Buenos Aires, Argentina

- 2011 *Traces of women*, Public Library of Caldes de Montbui, Barcelona, Catalonia, Spain
Un pas per l'art, Santa Coloma de Queralt, Catalonia, Spain
De bona fusta, Cultural Center of the Municipality of Solsona, Solsona, Catalonia, Spain
Catalan Contemporary Woodcut, Museum of Fine Arts, Pampa Province, Argentina
- 2010 *Expograbado 2010*, Raggio Foundation Museum, Buenos Aires, Argentina
Traces of women, El Bon Pastor Cultural Center, Cordoba, Argentina
Traces of women, Contextoarte Gallery, Torre Colons, Puerto Madero, Buenos Aires, Argentina
Traces of Women, Argentina-Catalunya. Tan lejos, tan cerca, Cotxeres Borrell Cultural Center, Barcelona, Spain
- 2009 *Exhibition Opening*, Original Múltiple Gallery, Argentina
Traces of Women, Pati Llimona Cultural Center, Catalonia, Spain
Traces of Women, Casa Vallromanes, Catalonia, Spain
Women's Perfume. 70 womens in art. Magúncia Museum, Buenos Aires, Argentina

SELECTED JURIED EXHIBITIONS

- 2014 *XXII PremiJoan Vilanova*, Print and Drawing Contest, Manresa, Catalonia, Spain
- 2013 *Gran Canaria Series de Obra Gràfica*, Print Contest, Las Palmas de Gran Canaria, Spain
San Lorenzo del Escorial. Print Contest, Madrid, Spain
- 2011 Kyoto International Woodprint Association, Kyoto, Japan
San Lorenzo del Escorial, Print Contest, Madrid, Spain
- 2009 *International Print Biennale*, Varna, Bulgaria
José Caballero Print Contest, Villa de les Rozas, Spain
Ajuntamiento de Pinto Print Contest, Spain
- 2008 *José Caballero Print Contest*, Vila de les Rozas, Spain
Ajuntament de Pinto Print Contest, Spain
Xylon 14, International Woodcut Triennial, France
- 2007 *Ciudad de Cipolletti Fine Arts Contest*, Argentina
National Print and Drawing Contest, Argentina
San Lorenzo del Escorial Print Contest, Madrid, Spain
- 2006 *Latin American Print Biennial*, National Print Museum, Buenos Aires, Argentina

SELECTED JURIED EXHIBITIONS

- 2006 *International Print Triennial*, Bitola, Macedonia
 San Lorenzo del Escorial Print Contest, Madrid,
 Spain
- 2004 *International Print Triennial*, Russia
- 2002 *Caixanova*, International Print Biennial, Orense,
 Spain
 Latin American Print Biennial, National Print
 Museum, Buenos Aires, Argentina
- 2000 *International Print Triennial*, Bitola, Macedonia

TEACHING AND PROFESSIONAL EXPERIENCE

- 2008 Professor, Escola de la Llotja, Barcelona, Spain

VICTORIA GORO-RAPOPORT

As an artist and human being, I am interested in exploring the precarious connection between man-made spaces, and the men and women who inhabit them.

Part of my artistic career was dedicated to set design. As a designer, for each new production I had to create and manipulate a unique relationship between the three-walled space of the stage and a human figure. With clever painting and lighting, the stage becomes a magic box. It is capable of transforming into a boundless universe, despite its obvious physical limitations. It can present itself as a natural jungle of the Amazon, or a stone jungle of New York. A human figure in this invented space may seem powerful or helpless, important or insignificant. Sometimes it can even disappear, and its absence in the landscape of stage may be more revealing than its presence. The real-life urban environment is not that different from the theatrical one. Just like characters of the play, the real city-dwellers are capable of changing the space they inhabit, but the space, in turn, can change and mold them. And even when the streets are empty – the city is never vacant. It is infused with human thought and aspiration. It owes its structure, its style and the very fact of its existence to human endeavor. In my work I reflect on this mutual diffusion and influence between the people and the world they create and live in.



Victoria Goro-Rapoport
The Dream Catchers, 2013
etching, photo-etching, mezzotint; 92 x 54 cm
Photo: Yuri Akuney: Digital Perfections



Victoria Goro-Rapoport
The Water Lilies, 2013
etching, mezzotint, engraving; 69 x 56 cm
Photo: Yuri Akuney: Digital Perfections



Victoria Goro-Rapoport
Winter Flowers. 2014
intaglio; 33 x 49 cm
Photo: Yuri Akuney: Digital Perfections

VICTORIA GORO-RAPOPORT

USA (born in Russia)

Associate Professor of Drawing and Printmaking
University of Nebraska, Kearney, NB, USA

EDUCATION

- 2004 Tamarind Institute of Lithography, Albuquerque, New Mexico, USA
- 2002 University of Illinois at Urbana-Champaign, Champaign, Illinois, USA MFA in Printmaking
- 1999 University of Utah, Salt Lake City, UT, USA
- 1985 MFA in Set Design, Moscow Art College, Moscow, Russia

SELECTED INTERNATIONAL EXHIBITIONS 2004-2014

- 2011 *Biennale de l'estamp de Saint Maur*, Urban Scenery, Musee de Saint-Maur, La Varenne Saint-Hilaire, France
IV International Printmaking Competition, Topphane-i-Amire, Painting and Sculpture Museum Association, Istanbul, Turkey,
16th Space Group, International Prints Biennial, OCI Museum of Art, Seoul, Korea
Palm Art Award International Competition, Art Domain Gallery, Leipzig, Germany
1st International Mezzotint Festival Exhibition, Ekaterinburg Museum of Fine Arts, Ekaterinburg, Russia
The 8th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Japan
Second Master Cup International Illustration Biennial, Beijing Ziteng Gallery, Beijing Yingbao Printmaking House, Beijing, China
- 2009 *International Print Triennial*, MTG-2009, Krakow, Poland (the show also traveled to Austria and Germany)
- 2008 International Juried Competition and Exhibition, Art Domain Gallery, Leipzig, Germany,
- 2006 *The 14th Seoul Space International Print Biennial*, Space Group, Seoul, South Korea

SELECTED NATIONAL EXHIBITIONS 2004-2014

- 2014 *Center for Contemporary Art 2014 International Juried Exhibition*, Newark, NJ, Bedminster, NJ, USA
The 29th Annual Tallahassee International Juried Exhibition, Florida State University, Museum of Fine Arts, Tallahassee, FL, USA

- 2014 *25th National Drawing and Print Exhibition*, Gormley Gallery, Baltimore Museum of Art, Baltimore, MD, USA
Fourth Annual Art and Earth Juried Exhibit, Berkeley Art Works, Corcoran Gallery of Art in Washington, DC, Martinsburg, WV, USA
Cultural Arts Foundation, Birmingham Museum of Art, Watkinsville, GA, USA
- 2007, 2005 *The Washington Printmakers Small Works Exhibition*, Washington, D.C., USA
107th International Anniversary Exhibition of Works on Paper, Philadelphia Watercolor Society, The Phillips Museum, Lancaster, PA, USA
31st Bradley International Juried Print and Drawing Exhibition, Bradley University, Heuser Art Center, Peoria, IL, USA
- 2007, 2006 Florida Printmakers' 14th and 15th Exhibitions
- 2007, 2006 *Works on Paper Juried Exhibitions*
- 2006 Boston Printmaker's "The New Landscape", Danforth Museum of Art, Framingham, MA, USA
Los Angeles Printmaking Society Members Exhibition, Los Angeles, CA, USA
Brand 35th and 36th Annual National Maryland Federation of Art National Print and Drawing Exhibition
- 2005 *Boston Printmakers Biennial Members Exhibition*, Boston, MA, USA

SELECTED INTERNATIONAL AWARDS

- 2012 Art Domain Gallery, Palm Art Award International Competition, Special Prize for Graphic Arts, Leipzig, Germany
- 2011 1st International Mezzotint Festival Exhibition, Ekaterinburg Museum of Fine Arts, nominated for the originality prize, Ekaterinburg, Russia
The 8th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, nominated for the prize, Japan
2011 International Peace Art Exhibition, International Multimedia, Chelsea Art Museum, 3rd Place, New York, NY, USA
Second Master Cup International Illustration Biennial, Beijing Ziteng Gallery, Beijing Yingbao Printmaking House, Master Prize, Special Jury Prize, Award of Excellence, Best Work in Printmaking Category, Beijing, China
- 2008 Art Domain Gallery, International Juried Competition and Exhibition, Merit Award, Leipzig
- 2007 *107th International Anniversary Exhibition of Works on Paper*, Philadelphia Watercolor Society,

- The Phillips Museum, Franklin and Marshall College, Certificate of Merit, Lancaster, PA USA
 31st Bradley International Juried Print and Drawing Exhibition, Bradley University, Heuser Art Center, Honorable Mention in Printmaking Category, Peoria, IL, USA
- 2006 Bold Expressions, Annual Open International Exhibition, Northern California Arts, Inc., Award of Excellence, Carmichael, CA, USA
- 2005 Freedom: Response, Heartland International Juried Art Exhibition, Juror's Award, Roosevelt University, Chicago, Chicago, IL, USA
 Bird 2005 International Art Award, Chongqing Art Fund, 2nd Place, Beijing, China,
 Florida Printmakers 14th International Print and Drawing Competition, University of Miami, Merit Award, Coral Gables, FL, USA
- 2004 Art 2004 International Multi-Media Juried Biennial Exhibition, Nathan D. Rosen Museum Gallery, Boca Raton, FL, USA

WORK IN COLLECTIONS

26 works in collection of universities, museums, art centres, and organizations world wide

PUBLICATIONS

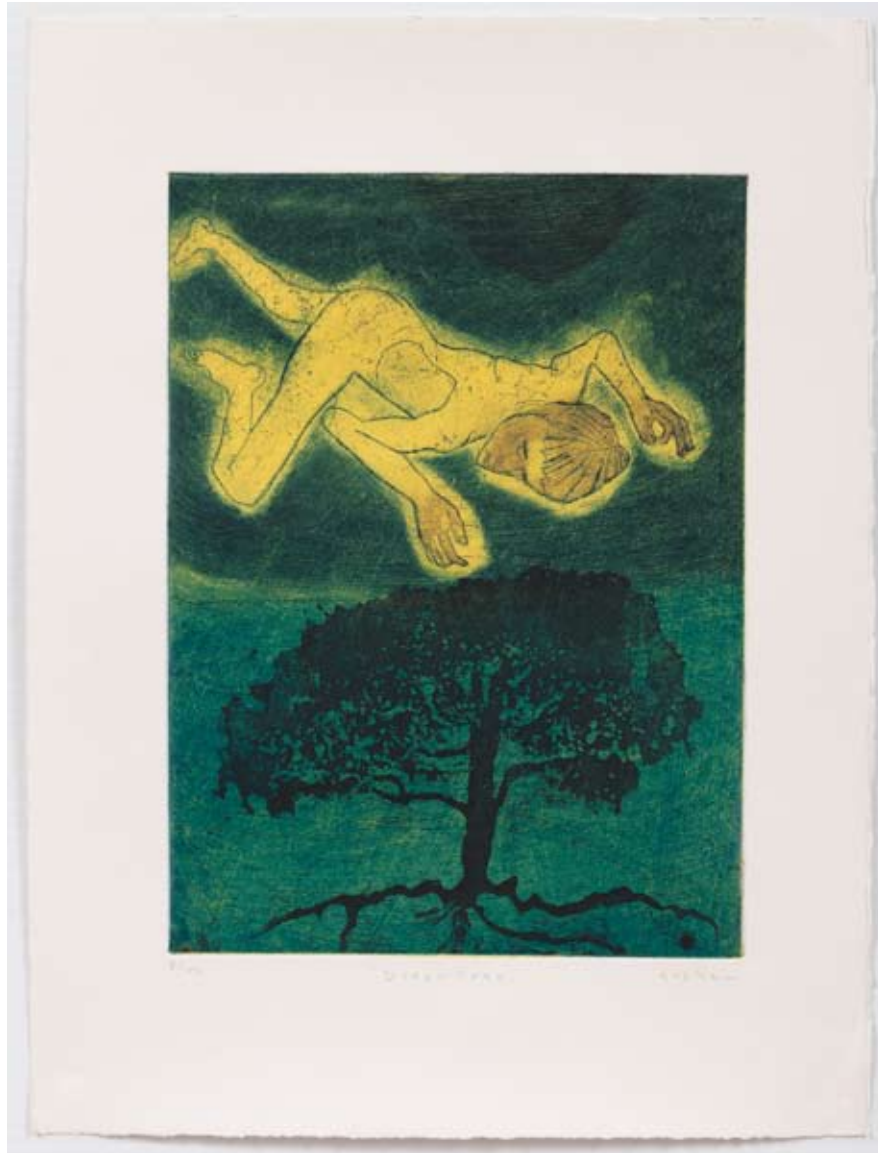
- Juxtapoz Magazine, on-line publication, illustration art, Drawings by Victoria Goro- Rapoport, April 2014
- Empty Kingdom, on-line publication, illustration art, Drawings by Victoria Goro-Rapoport, April 2014
- Artland Magazine, spring edition 2012, publisher: Sheldon Museum of Art, Lincoln, NE, 2012
- New Frontiers, volume II, publisher: University of Nebraska at Kearney, Kearney, NE, 2010
- Who is Who in Visual Art, Art Domain's Who-is Verlag, 2008-2009 volume, Leipzig, Germany, 2008
- Direct Art Magazine, volume 11, 2005, Slow Art Productions, Phoenicia, New York, 2005

JOHN GRAHAM

I seek to embody a sense of reverent pluralism in my work. Reverence is commonly reserved for one's focus. This is unlike the intuitive reverence that I feel for a multiplicity of interests. The subject of my images remains pluralistic, fluid and polymorphous. My images does not reflect me but rather, it is an extension of myself. It is my intention that the ongoing metaphorical references that occur in my work gently attempt to expand upon the frontiers of meaning. The alchemy between the circuit of my experiential thoughts, imaginary perceptions, and dream information are one of the most fulfilling ways in which I can enrich my perception of the world. My repertory of thematic concerns vary from whimsy to more contemplative representations inspired in daily life as well as during travel experiences. Other representations tended to be more reflective and trace their origins to fragments or hybrids of memory. They also embody ongoing investigations of relationships in my psyche and the complex nature of interior knowledge.



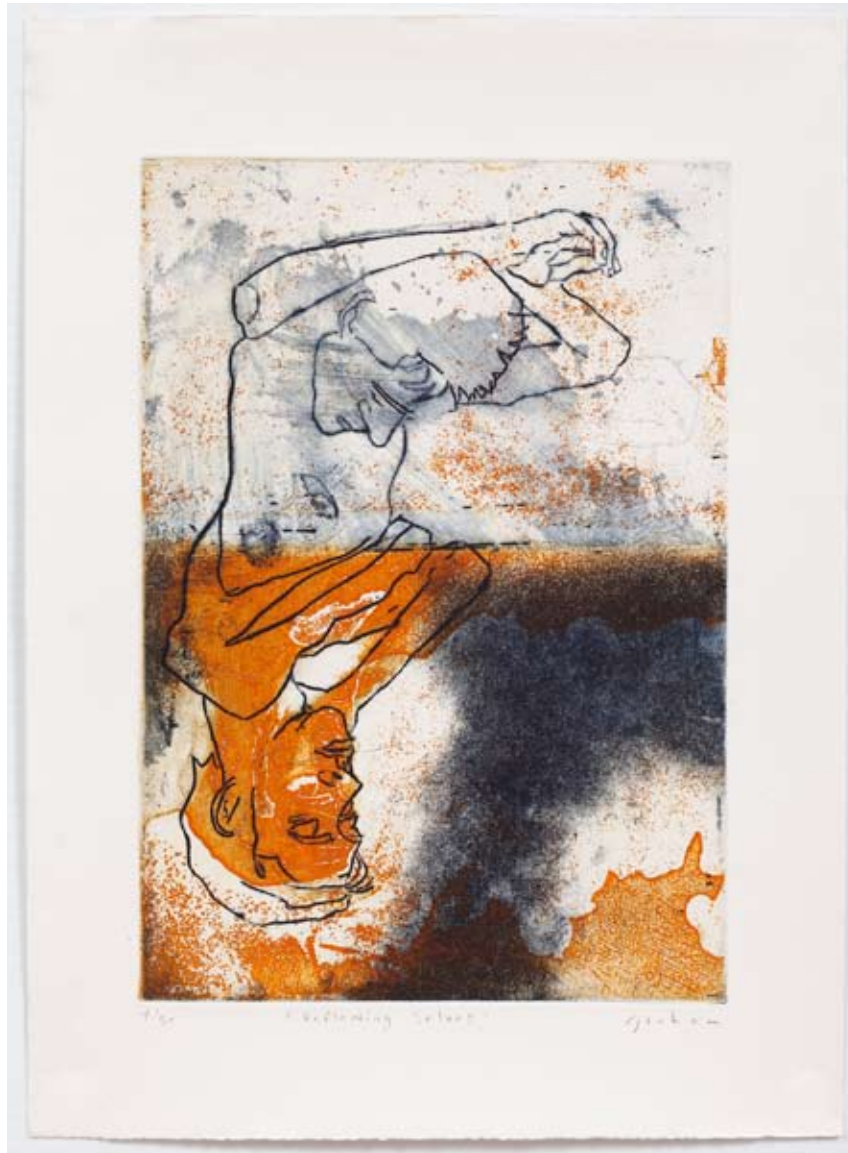
John Graham
Dream Opener, 2014
etching; 25 x 35 cm
Photo: Yuri Akuney: Digital Perfections



John Graham
Dream Tree, 2012
etching; 30.5 x 24 cm
Photo: Yuri Akuney: Digital Perfections



John Graham
Red Clown, 2012
etching; 22.5 x 15 cm
Photo: Yuri Akuney: Digital Perfections



John Graham
Reflecting Selves, 2012
etching; 28.5 x 20 cm
Photo: Yuri Akuney: Digital Perfections

JOHN GRAHAM

Canada

EDUCATION

- 1997-1999 MFA, University of Oregon, Eugene, OR, USA
 1990-1994 BFA, Concordia University, Montréal, QC, Canada
 1983-1986 Master of Architecture, University of Manitoba, Winnipeg, MN, Canada
 1960-1983 Bachelor of Environmental Studies, University of Manitoba, Winnipeg, MN, Canada

SELECTED SOLO EXHIBITIONS

- 2009 *Serivisions*, Other Gallery, Banff Centre for the Arts, Banff, AB, Canada
 2006 *Etcetera*, Perry Gallery, Binghamton, NY, USA
Otherworlds, Other Gallery, Banff Centre for the Arts, Banff, AB, Canada
 2005 *Nature Unbelieved*, Taos Center for the Arts, Taos, NM, USA
 2004 *20 Visions*, McClure Gallery, Visual Arts Centre, Montreal, QC, Canada
Visions from the Tempest, Malaspina Printmakers Gallery, Vancouver, BC, Canada
Nature Unimagined, Other Gallery, Banff Centre for the Arts, AB, Canada
Visions from the Tempest, Works Art & Design Festival, Edmonton, AB, Canada
The Heated Eye, Academy Art Gallery, University of Tasmania, Launceston, Australia
 2001 *World Soul*, SNAP Gallery, Edmonton, AB, Canada
 2000 *Reverent Pluralism*, James Baird Gallery, St. John's, NL, Canada
 1996 *Serial*, Julian Scott Gallery, Johnson State College, Johnson, VT, USA
 1995 *Réponse au mystère*, Galerie 303, Montréal, QC, Canada
 1994 *Beauty is sincerity*, Other Gallery, Banff Center for the Arts, Banff, AB, Canada
 1993 *The Circus within Us*, Atrium Gallery, Nepean Civic Square, Nepean, ON, Canada

SELECTED GROUP EXHIBITIONS

- 2015 *New Members Exhibition* Funen Printmaking Gallery, Odense, Denmark
 2015 *Okanagan Print Triennial 2015*, Vernon Public Art Gallery, Vernon, BC, Canada

- 2014 *OUTSIDER*, Strasbourg Central Station, Strasbourg, France
Kanadai Digitalis Muveszet, Met Galeria, Budapest, Hungary
9th Annual International Digital Art Miniprint Exhibition, Centre d'artistes Voix Visuelle, Ottawa, ON, Canada
Printed Matters Now, Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, SK, Canada
7th International Printmaking Biennial of Douro 2014, Cua Museum, Foz Cua City, Portugal
The Way Things Are, Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, SK, Canada
 2013 *Global Print 2013*, Douro Museum, Alijo, Portugal
A Glimpse of the Future, Le Centre d'artistes Voix Visuelle, Ottawa, ON, Canada
Recent Additions - Public Art Program, City Hall Art Gallery, Ottawa, ON, Canada
Art by Instruction, Eastern Edge Galley, St John's, NL, Canada
3rd Bangkok Triennial Print and Drawing Exhibition, Chang Mai University Center Sanamchnadra Art Gallery (Silpakorn University), Thailand
 2012 *Okanagan Print Triennial Exhibition*, Kelowna Art Gallery, Kelowna, BC, Canada
Contemporary Print & Drawing Exhibition, University of Hawaii, Hilo, HI, USA
Close to Home, Ottawa City Hall Art Gallery, Ottawa, ON, Canada
 2010 *KIWA International Exhibition*, Kyoto Municipal Museum, Kyoto, Japan
Canadian Landscape Exhibition, Agnes Jamieson Gallery, Minden, ON, Canada
2nd Penang International Print Exhibition, Universiti Sains, Penang, Malaysia
 2009 *Annual National Drawing Exhibition*, White Water Gallery, North Bay, ON, Canada
Landscapes, John David Macklin Gallery, Kingston, ON, Canada
Strange and Beautiful, Tay River Gallery, Perth, ON, Canada
Prospectus: New Works, SNAP Gallery, Edmonton, AB, Canada
2009 International Print Exhibition, Shenkman Centre, Ottawa, ON, Canada

2009	<i>Okanagan Print Triennial Exhibition</i> Vernon Public Art Gallery, Vernon, BC, Canada <i>Furthest - International Encounter</i> Galeria Poliglota, Buenos Aires, Argentina <i>Artists' Books: Bound in Art</i> , Library and Archives Canada, Ottawa, ON, Canada	2009-10	Full-time Sessional Instructor Visual Arts Program, Red Deer College Red Deer, AB Canada
2008	<i>Visual Arts Faculty Exhibition</i> , Red Deer College Library, Red Deer, AB, Canada <i>Further: Printmaking on the Edge</i> , Malone Gallery, Troy University, AL, USA <i>Eye of the Hurricane</i> , Maison de la culture de Cote des Neiges, Montreal, QC, Canada <i>Further: Printmaking at the Edge</i> , Brevard College, Brevard, NC, USA <i>Painting on the Edge</i> , FCA Gallery, Vancouver, BC, Canada	2008-09	Visiting Assistant Professor Art Department - Allegheny College Meadville, PA, USA
2007	<i>As We See It</i> , Heesch Gallery, Meadville, PA, USA <i>Uninhabited Landscapes</i> , Spool Manufacturing Contemporary Art Space, Johnson City, NY, USA <i>Falun Triennial: Printmakers on the Edge</i> , Dalarnas Museum, Falun, Sweden <i>Impressions of Humanity</i> , Montreal Museum of Fine Art, Montreal, QC, Canada <i>Further</i> , Galerie Wolleb, Vienna, Austria <i>Annual Art Faculty Show</i> , Allegheny College, Meadville, PA, USA <i>Shakespeare Made in Canada</i> , MacDonald Stewart Art Centre, Guelph, ON, Canada <i>Printmaking on the Edge</i> , Frans Masereel Centrum, Kasterlee, Belgium <i>International Biennial of Engraving</i> , Assoc. alla Cultura, Acqui Terme, Italy	2007-08	Visiting Artist/ Lecturer Art Department - Binghamton University Binghamton, New York, USA
		2002-05	Assistant Professor School of Fine Art & Music - University of Guelph Guelph, ON, Canada
		2002	Visiting Artist/ Lecturer School of Visual and Performing Arts University of Tasmania, Launceston, Australia
		2001-02	Sessional Instructor/ Lecturer School of Visual Arts, Emily Carr Institute of Art and Design, Vancouver, BC, Canada
		1999-01	Visiting Assistant Professor Visual Arts Program, Fine Arts, Grenfell Campus, Memorial University, Corner Brook, NL, Canada

TEACHING AND PROFESSIONAL EXPERIENCE

2014-15	Assistant Professor (tenure track) - Department of Art and Art History, University of Saskatchewan, Saskatoon, SK, Canada
2013-14	Studio Art Instructor - Department of Art and Art History, University of Saskatchewan, Saskatoon, SK, Canada
2013	Visiting Assistant Professor Visual Arts Program - Fine Arts, Grenfell Campus, Memorial University, Corner Brook, NL, Canada
2011-12	Visiting Assistant Professor School of the Arts - McMaster University Hamilton, ON, Canada
2010-11	Visiting Assistant Professor Visual Arts Program - Fine Arts, Grenfell Campus, Memorial University, Corner Brook, NL, Canada

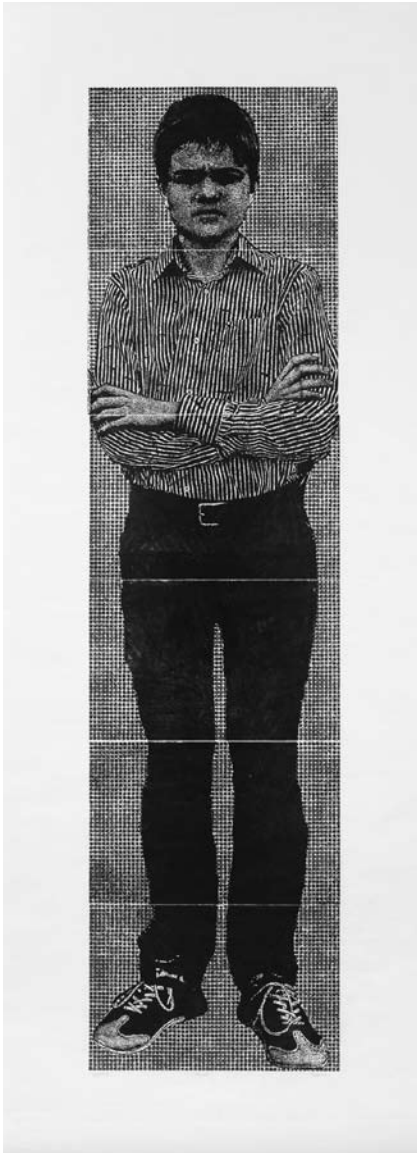
FLORIN HATEGAN

This new series of art works is representing young adults, their attitudes and way of communication within the new model world, the collision between conformity and nonconformity, the “me, I” versus “we, us” and the struggle for integration.

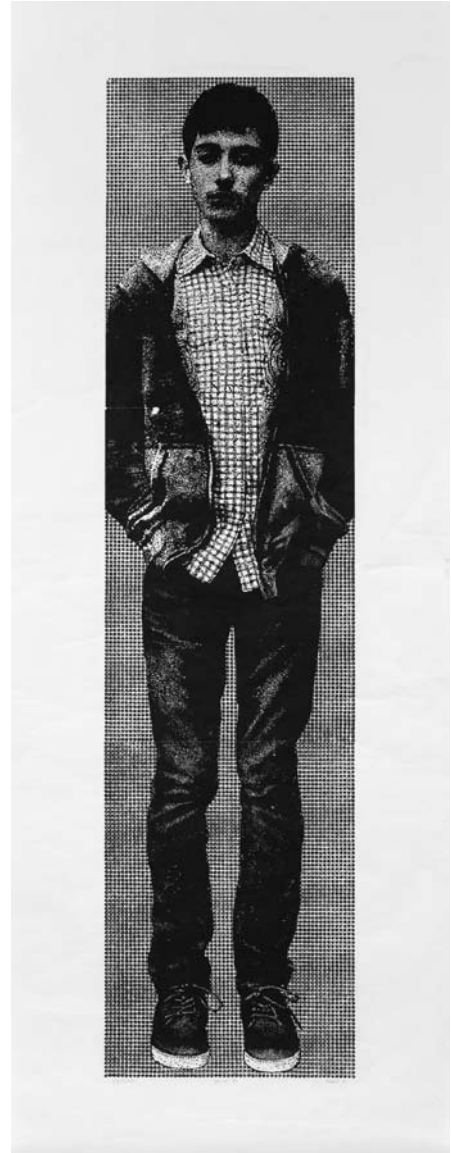
The malaise of our contemporary world, in western and eastern cultures alike, has changed the conversation and is producing many different realities that our perception is trying to deal with at every corner.

The rhetoric of values, the society as a spectacle and the way we communicate with each other in this spectacle, the search for self-identification in this new model world, have been sources of inspiration and philosophical debates for my art work.

Printmaking, but not only, has been the vehicle of choice in transmitting these ideas onto paper. Lately, large scale print installations seem to dominate my way of thinking about printmaking and ways of staging and displaying art. Drawing, painting, and printmaking combined with digital media and photography are also techniques used in my works, a fusion that I sometimes call “Integral printing”.



Florin Hategan
Subject 01, 2013
 linocut (hand print); plate size 178 x 46 cm
 Photo: Yuri Akuney: Digital Perfections



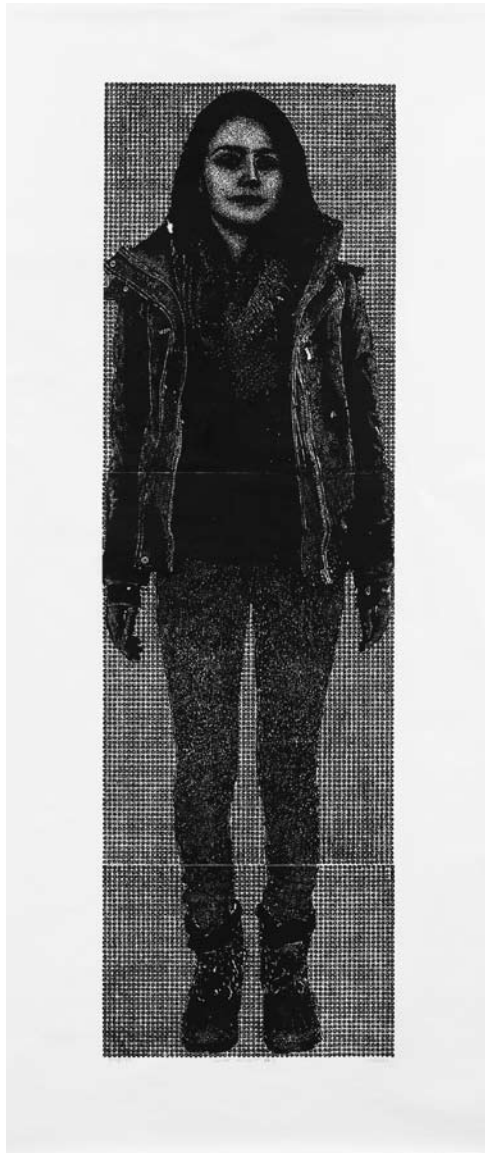
Florin Hategan
Subject 03, 2013
 linocut (hand print); plate size 178 x 46 cm
 Photo: Yuri Akuney: Digital Perfections



Florin Hategan
Subject 02, 2013
 linocut (hand print); plate size 152 x 46 cm
 Photo: Yuri Akuney: Digital Perfections



Florin Hategan
Subject 04, 2013
 linocut (hand print); plate size 152 x 46 cm
 Photo: Yuri Akuney: Digital Perfections



Florin Hategan
Subject 05, 2013
linocut (hand print); plate size 152 x 46 cm
Photo: Yuri Akuney: Digital Perfections

FLORIN HATEGAN

Canada (born in Romania)

EDUCATION

- 1994 MGD, West University of Timișoara, Timișoara, Romania
 1988 B.Eng, Polytechnic University of Timișoara, Timișoara, Romania

SELECTED SOLO EXHIBITIONS

- 2007 Atelier Circulaire, Montreal, QC, Canada
 2006 The Society of Northern Alberta Print-artists Snap Gallery, Edmonton, AB, Canada
 1999 The Japan Foundation, Toronto, ON, Canada
The Mentle Project, Canadian Art Series, Chapters Book Store, Toronto, ON, Canada
 1996 J.M. Barnicke Gallery, Hart House, University of Toronto, Toronto, ON, Canada
 1992 University of Timișoara, Timișoara, Romania.

SELECTED GROUP EXHIBITIONS

- 2015 *International Biennale of Contemporary Engraving*, Museum of Fine Arts, Liège, Belgium
 2014 *100 Prints*, Open Studio, Toronto, ON, Canada
Visual Arts Mississauga 36th Annual Juried Show of Fine Arts, Art Gallery of Mississauga, Mississauga, ON, Canada
Black and White IV, Propeller Centre for the Visual Arts, Toronto, ON, Canada
Stand Out Prints, Highpoint Center for Printmaking, Minneapolis, MN, USA
Pushing Boundaries – Expanding Horizons, Janet Turner print museum, Chico, CA, USA
NordArt International Exhibition, Germany
 2013 *100 Prints*, Open Studio National Printmaking Awards, Toronto, ON, Canada
Signs of Summer, Patrick International Fine Art, Toronto, ON, Canada
The Gamut, Group show, Patrick International Fine Art, Toronto, ON, Canada
LAPS 21st National Exhibition, Los Angeles Printmaking Society, Los Angeles, CA, USA
Broad Spectrum, DCCA, Center for Contemporary Arts, DE, USA
34 The Bradley National Print and Drawing Exhibition, Illinois, USA
International Graphic art Biennial Dry Point, Uzice, Serbia

- 2013 *Collaboration-Contemporary Prints from Canada, US and Japan*, Gallery Em, Nagasaki, Japan
Collaboration-Contemporary Prints from Canada, US and Japan, Iwasaki Museum, Yokohama, Japan
Collaboration-Contemporary Prints from Canada, US and Japan, Artspace Eumeria, Tokyo, Japan
 Art Auction, Patrick International Fine Arts, Four Seasons, Toronto, ON, Canada
The perfect city, Downtown Markham, The Remington group, York, ON, Canada
 2012 *Sui Generis*, Patrick International Fine Art, Toronto, ON, Canada
Signs of Summer, Patrick International Fine Art, Toronto, ON, Canada
Mixed Media Paintings on paper, Rebecca Gallery, Toronto, ON, Canada
Xilography - Stilistic Matrix 6, Galati Museum, Galati, Romania
 2011 *33 The Bradley National Print and Drawing Exhibition*, IL, USA
Imprint, Poland
 2010 *Juried Art Exhibition*, Vaughan, Ontario, Canada
Xilography - Stilistic Matrix 4, Durango Museum, Mexico
 2009 Urbanscape Gallery, Toronto, ON, Canada
Crossing Lines, Contemporary Centre for the Arts DCCA, DE, USA
5th International Print Biennial, Varna, Bulgaria
Xilography - Stilistic Matrix 3, Romania
2nd Guanlan International Print Biennial, China
 2008 *Xilography - Stilistic Matrix 1*, Romania
International Print and Drawing Exhibition, Silpakorn University, Thailand.
 2007 Juried art exhibition, Vaughan, Canada
The Boston Printmakers, North American Print Biennial, Boston, MA, USA
 International competition, Premio de Gravado Maximo Ramos, Centro Torrente Bellester, Spain
Premio Acqui, la Biennale Internazionale per l'incisione, Italy
Print Exhibition, Evora, Portugal
 2006 *MAAPS International Printmaking Biennial*, Canada
2006 Concurs Voir Grand, Maritime and Atlantic printmaking society, Montreal, QC, Canada
 IPCNY, Winter (International Print Center New York), New York, NY, USA
Iowa Biennial Exhibition, IA, USA
Krakow Print Triennial, Krakow, Poland

2006	<i>International print biennial</i> , Bitola, Macedonia. <i>International Print Triennial</i> , Egypt Print Exhibition, Evora, Portugal <i>Small Engraving Salon</i> , Florean Museum, Baia Mare, Romania	2000	<i>Crakow Triennial</i> , INTERGRAFIA 2000 - World Award Winners Gallery, Katowice, Poland <i>VI International Art Triennale</i> , Majdanek, Poland <i>German International Print Triennial</i> , Frechen, Germany
2005	<i>L'Arte il Torchio</i> , Cremona, Italy <i>The Busan Print Art Festival</i> , (invitational) Korea <i>Tokyo International Mini Print Triennial</i> , (invitational), Tokyo, Japan <i>International Impact Art Festival</i> , Kyoto Municipal Museum of Art, Kyoto, Japan	1999	<i>The 9th International Biennial Print and Drawing Exhibition</i> , Taiwan, ROC
2004	<i>Print Exhibition</i> , Evora, Portugal <i>International Mini Print Exhibition</i> , (invitational), Taipei, NTNU Gallery, Taiwan, ROC <i>International Impact Art Festival</i> , Kyoto Municipal Museum of Art, Kyoto, Japan	1998	<i>Kanagawa International Print Triennial</i> , Japan <i>International Print Biennial</i> , Belgrad, Yugoslavia
2003	<i>The 11th International Biennial Print and Drawing Exhibition</i> , Taiwan, ROC <i>Canada Prints Now</i> , Liu Hai Su Art Museum, China <i>International Print and Drawing Exhibition</i> , Silpakorn University, Thailand <i>International Print Biennial</i> , Beijing, China <i>International Print Triennial</i> , Bitola, Macedonia <i>International Print Biennial</i> , Varna, Bulgaria <i>Small Engraving Salon</i> , Florean Museum, Baia Mare, Romania <i>Krakow International Print Triennial</i> , Poland <i>Josef Gielniak Print Competition</i> , Jelenia Gora, Poland <i>Hand-Pulled Prints XI</i> , Joan Grona Gallery, San Antonio, TX, USA <i>The Bradley National Print and Drawing Exhibition</i> , IL, USA	1997	<i>THE BEST of PRINTMAKING</i> , An International Collection, Rockport Publishers (online) <i>International Print Biennial</i> , Ljubljana, Slovenia <i>International Print Triennial</i> , Bitola , Macedonia <i>International Print Biennial</i> , Varna, Bulgaria <i>The 8th International Print Triennial</i> , Osaka, Japan <i>The 3th International Print Biennial</i> , Sapporo, Japan <i>The 18th International Print Exhibition</i> , Kanagawa, Japan
2002	<i>True North SNAP International Print Biennial</i> , AB, Canada <i>Harlech International Biennial</i> , UK <i>Kochi International Print Triennial</i> , Japan	1996	<i>The 9th International Salon of Miniature Art</i> , Del Bello Gallery, Toronto, ON, Canada
2001	<i>The 10th International Biennial Print and Drawing Exhibition</i> , ROC, Taiwan <i>Tallin International Print Triennial</i> , Talin, Estonia <i>International Print Biennial</i> , Varna, Bulgaria <i>Grafica Impresion Actual</i> , Mexico City, Mexico <i>Biennale Internationale d'Estampe Contemporaine de Trois-Riviere</i> , QC, Canada	1995	<i>The 9th International Print Biennial</i> , Seoul, Korea <i>GRAPHIUM</i> , Student Print Biennial, Romania <i>International Print Biennial</i> , Belgrad, Yugoslavia <i>International Grand Prix de la Ville de Saint-Gregoire</i> , France <i>The 42th International Salon International d'Aquitane</i> , France <i>"ZONA" Performance Art Festival</i> , Timisoara, Romania
2000	<i>ARTS 2000</i> , Royal Canadian Academy of Arts, Stratford Gallery, Stratford, ON, Canada Ukranian-Canadian Institute, KUMF Gallery, Toronto, ON, Canada <i>International Print Exhibition</i> , Wrexham, UK	1994	<i>The 9th International Print Biennial</i> , Seoul, Korea <i>GRAPHIUM</i> , Student Print Biennial, Romania <i>International Print Biennial</i> , Belgrad, Yugoslavia <i>International Grand Prix de la Ville de Saint-Gregoire</i> , France <i>The 42th International Salon International d'Aquitane</i> , France <i>"ZONA" Performance Art Festival</i> , Timisoara, Romania
		1993-1996	<i>EAST MEETS WEST</i> , Graz, Austria. Exhibition tour: Croatia, Poland, Ukraine, Hungary
		1992	<i>INTERNATIONAL ARTS HORIZONS</i> , New York, USA
		PRESENTATIONS, WORKSHOPS, LECTURES	
		2007	Lecture, Atelier Circulaire, Montreal, QC, Canada
		1999	Artist Talk, Canadian Art Series, THE MENTLE PROJECT, Chapters Book Store, Toronto, ON, Canada

HEATHER HUSTON

“...The everyday invokes something that holds these things together, their continuity and rhythm, or lack of it, something that is adverbial, modal, and ultimately therefore ethical, because it has to do with individual and collective art de vivre.”

Sheringham, Michael. “Configuring the Everyday.” *The Everyday*. London: Whitechapel, 2008

A home contains the traces of our everyday repetitive actions and every home contains endless variations of these activities. Teeth are brushed, dinners re-heated, floors scrubbed, pans placed back on shelves. The regularity and familiarity of these actions means that many of them are done with little thought or reflection and are the small links that join together our days. Our awareness of these activities changes when we notice them being done differently, perhaps sorting out a toothpaste purchase in a foreign country or watching a friend washing dishes on the opposite side of the sink. There is a great sense of seemingly disproportionate peculiarity that appears when being forced to think about and consider an activity that we generally take for granted.

I have had a longstanding interest in the mundane and finding ways to re-represent it to the viewer in a way that articulates the sense of strangeness that occurs when the familiar is seen out of context. I am looking for ways to bring everyday spaces to this edge where we look at them differently or reconsider them, to mimic that sense of dislocation that occurs when something so familiar is changed. My pieces exist as possible spaces that open up questions about the ability for interiors and objects to retain the emotional residue of our actions. These places serve as a peculiar reflection of mundane spaces and exist in a reality where the physical becomes psychological.

With these prints, two-dimensional images interfere with three-dimensional forms and collapse the sense of time. The potential exists for the space to trigger a memory or curiosity about the history of the rooms, the scenarios imagined. This brings to life those feelings of pleasant unease when our imaginations run away from us and every tiny creak or knock is a visit from the past or the presence of a stranger.



Heather Huston
Strange How Images Come Between Ourselves, 2012
silkscreen and collage on plexiglass, charcoal on paper; 183 x 122 cm
Photo: Yuri Akuney: Digital Perfections



Heather Huston
Finding Space Between One State and Another, 2014
silkscreen on plexiglass, fabric; 122cm x 183 cm
Photo: Yuri Akuney: Digital Perfections

HEATHER HUSTON

Canada

EDUCATION

- 2006 MFA, Printmaking, University of Alberta, Edmonton, AB, Canada
2002 BFA with distinction, University of Calgary, Calgary, AB, Canada

SELECTED SOLO EXHIBITIONS

- 2015 *(Currently untitled)*, Prodajna galerija "Beograd", Belgrade, Serbia
2014 *Shift*, SNAP, Edmonton, AB, Canada
Uncanny Flux, Atelier Presse Papier, Trois Rivieres, QC, Canada
2013 *The Imagined Past*, Stride Project Room, Calgary, AB, Canada
2007 *Interiors*, Artist Proof Gallery, Calgary, AB, Canada
2006 *Model Homes (MFA Thesis)*, FAB Gallery, University of Alberta, Edmonton, AB, Canada

SELECTED GROUP EXHIBITIONS

- 2015 *The Best of the Hand*, A1LabArts Gallery, Knoxville, TN, USA
2014 *Southern Print Biennale VI*, University of North Georgia, GGA, USA
Open Print, Salisbury Arts Centre, UK
BIMPE VII, Dundarave Print Gallery Workshop, Vancouver, BC, Canada
Printed in Canada/Taiwan, Zhongshan National Gallery of the Sun Yat-sen Memorial Hall, Taiwan
15th International Triennial of Small Graphic Forms, Villa Gallery, Lodz, Poland
2nd International Printmaking Triennial, Art Pavilion Cvijeta Zuzoric, Belgrade, Serbia
Arts Visalia North American Print & Drawing Exhibition, Arts Visalia Visual Art Center, CA, USA
Miniprint Finland 2014, Hyvinkää Art Museum, Lahti, Finland
Contemporary Miniprint of Kazanlak 2014, Gallery Iskra, Bulgaria
7th International Printmaking Biennial of Douro 2014, Portugal
2013 *Hong Kong Graphic Art Fiesta 2013*, Hong Kong Open Printshop, Kowloon
Global Print 2013, Alijo, Portugal
2013 *Really Big Print Show*, Cheltenham Center for the Arts, PA, USA

- 2013 *Shy Rabbit Print International IV*, Shy Rabbit Contemporary Arts, Pagosa Springs, CO, USA
Water on Paper, Red Delicious Press, Denver, CO, USA
Manhattan Graphic Center's 3rd Annual Juried Printmaking Show, Manhattan Graphic Center, New York, NY, USA
9th International Miniature Print Biennial, Center for Contemporary Printmaking, Connecticut, USA
2012 *6th International Printmaking Biennial of Douro 2012*, Portugal
Hearts of the New West: the 2012 Calgary Biennial of Contemporary Art, Avalanche Gallery, Calgary, AB, Canada
BIMPE VII, Dundarave Print Workshop Gallery, Vancouver, BC, Canada
2012 Taiwan International Invitational Mini-Prints Exhibition and Symposium, National Taiwan Normal University, Taiwan
8th British International Miniprint Exhibition, London Print Studio, UK
Global Matrix III, Purdue University Galleries, IN, USA
2012 Delta National Small Prints Exhibition, Bradbury Gallery, Jonesboro, AK, USA
2011 *Atlanta Print Biennial*, Barbara Archer Gallery, Atlanta, GA, USA
V Splitgraphic: International Graphic Art Biennial 2011, Old City Hall, Split, Croatia
Swimming Upstream, Metro Frame Works, Denver, CO, USA
Qijiang International Print Festival 2011, Qijiang Farmer's Printmaking Institute, Exhibition Hall, China
Biennale Internationale d'Estampe Contemporaine de Trois-Rivieres, QC, Canada
All Faculty Exhibition: 25 Years of Autonomy, Illingworth Kerr Gallery, Calgary, AB, Canada
2010 *Shy Rabbit Print National 2*, Shy Rabbit Contemporary Arts, Pagosa Springs, CO, USA
Regionalism: New Art by North American Printmakers, Downtown Initiative for the Visual Arts, Eugene, OR, USA
2009 *LAPS 20th National Exhibition*, Los Angeles Municipal Art Gallery, CA, USA
15th SPACE International Print Biennial Seoul, Seoul Museum of Art, Korea

SELECTED GROUP EXHIBITIONS

- 2009 *ComPACT*, Red Delicious Press, Aurora, CO, USA
Young Calgary Printmakers, Machida City Museum of Graphic Art, Tokyo, Japan
The Boston Printmakers' 2009 North American Print Biennial, 808 Gallery, Peoria, IL, USA
Made to Measure (28th Annual Juried Art Show), Arts Etobicoke Gallery, Toronto, ON, Canada
HPC Art Competition, Lougheed Building, Calgary, AB, Canada
Bimpe V, Federation Gallery and Dundarave Print Workshop, Vancouver, BC, Canada
OSA Second International Miniprint Exhibition, Ottawa School of Art, Ottawa, ON, Canada
- 2007 *ACAD Print Media Faculty Show*, Galerie Student Ostravske, Ostrava, Czech Republic
The University of Calgary Faculty Exhibition, Nickle Arts Museum, Calgary, AB, Canada
27th Mini Print International of Cadaques, Taller Galeria Fort, Cadaques, Girona, Spain
31st Bradley International Print and Drawing Exhibition, Heuser Art Center, Peoria, IL, USA
- 2006 *La Casa della Memoria Spigolo Aperto*, Venice, Italy
Synergies: Prints from the U of A, Limited/Gallery-Edition, Munster, Germany
- 2005 *Here and Now: Current Drawings*, Art Gallery of Alberta, Edmonton, AB, Canada
30th Bradley International Print and Drawing Exhibition, Heuser Art Center, Peoria, IL, USA
The Boston Printmakers' 2005 North American Print Biennial, 808 Gallery, IL, USA
- 2004 *Juventus 2004 Ukrainian Institute of Modern Art*, Chicago, IL, USA
Ground Shift, FAB Gallery, University of Alberta, Edmonton, AB, Canada
Sumei National Juried Print Exhibition, Sumei Multidisciplinary Arts Center, Newark, New Jersey, USA
How to Become a Mirror, SNAP Gallery, Edmonton, AB, Canada
- 2003 *The Art of Printmaking*, Image 54, Calgary, AB, Canada
- 2002 *Generations* Gallery San Chun, Calgary, AB, Canada
Our Beautiful, Ridiculous Plans, Gallery San Chun, Calgary, AB, Canada
- 2002 *Ex Nihilo* (BFA exhibition) Nickel Arts Museum, Calgary, AB, Canada
Next, artspace, Calgary, Alberta, Canada

TEACHING AND PROFESSIONAL EXPERIENCE

- 2014 Board Member (Chair), Alberta Printmakers' Society (since 2007), Canada
 Board Member, Visual Arts Alberta CARFAC (since 2013), Canada
 Board Member (secretary), ACAD Faculty Association (since 2013), Canada
- 2012 Juror, 8th Biennale Internationale d'Estampe Contemporaine de Trois-Rivieres, Canada
 Artist-Talk, Université de Québec a Trois Rivières, Canada
- 2011 Lecture ("Prints Connecting People"), Symposium at the Qijiang International Print Festival
- 2010 Writer, introductory essay for 20/20 Vision: 20th Anniversary Portfolio, Alberta Printmakers' Society, Canada
- 2008 Printmaking Technician, University of Calgary (2006 -2008)
 Consultant for *Impress: Prints, Artists and Ideas* website for the Glenbow Museum
 Co-curator with Marnie Blair for a Viewpoint Gallery titled *Constructed Geographies for Impress*
- 2007-current Instructor (Print Media, Drawing, Fibre), Alberta College of Art and Design, Calgary, AB, Canada
- 2007 Instructor (Drawing), University of Calgary, Calgary, AB, Canada
- 2006 Executive Board Member 2005/2006 (secretary), SNAP
- 2005 Instructor (Art Fundamentals), University of Alberta, Canada
- 2003-04 Teaching Assistant (Printmaking), University of Alberta, Canada

BIBLIOGRAPHY

- Article ("Trois-Rivieres Survey"), Printeresting.org, Web, July 5 2013

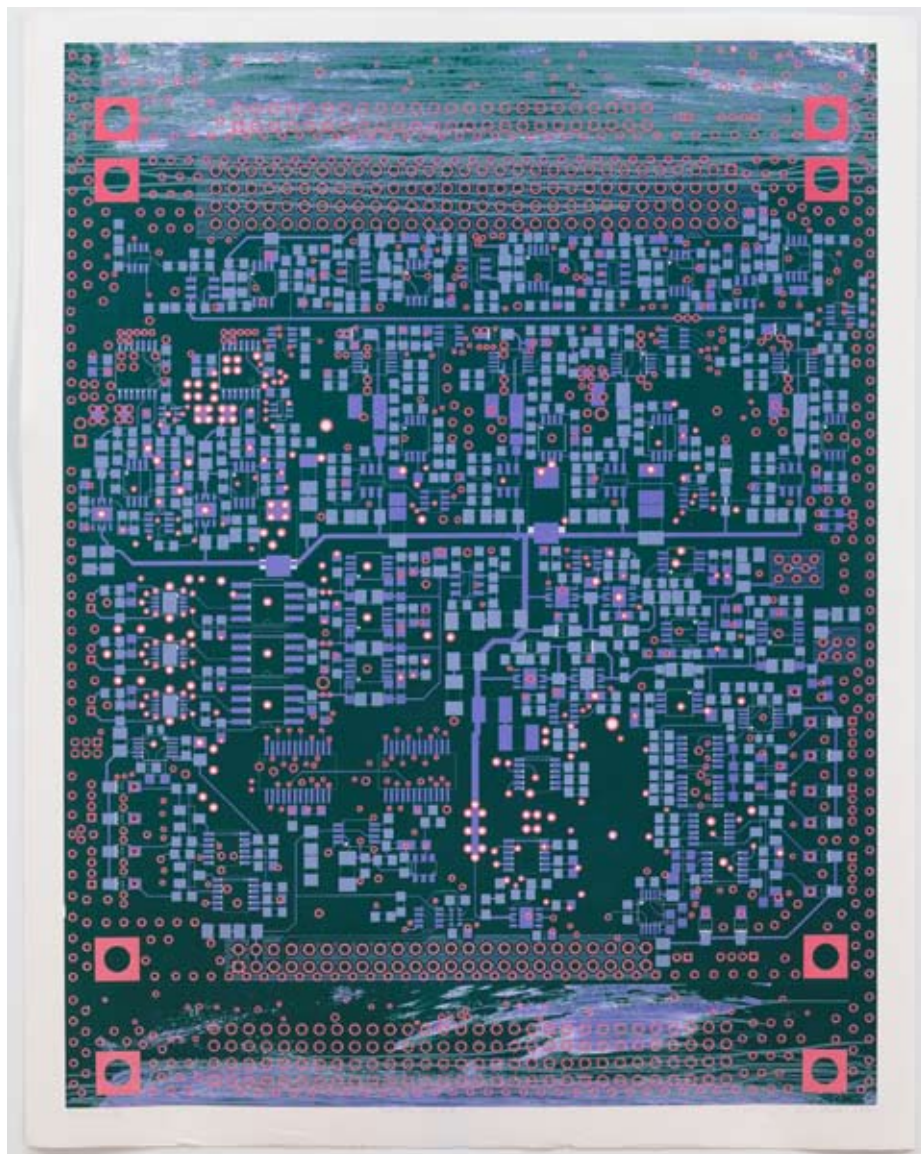
KALLI KALDE

I am fascinated with the mysterious skill of programming language – how to write the command lines into a robot's brain. My prints have been inspired by cosmic literacy – the programming language that allows us to teach satellites to operate.

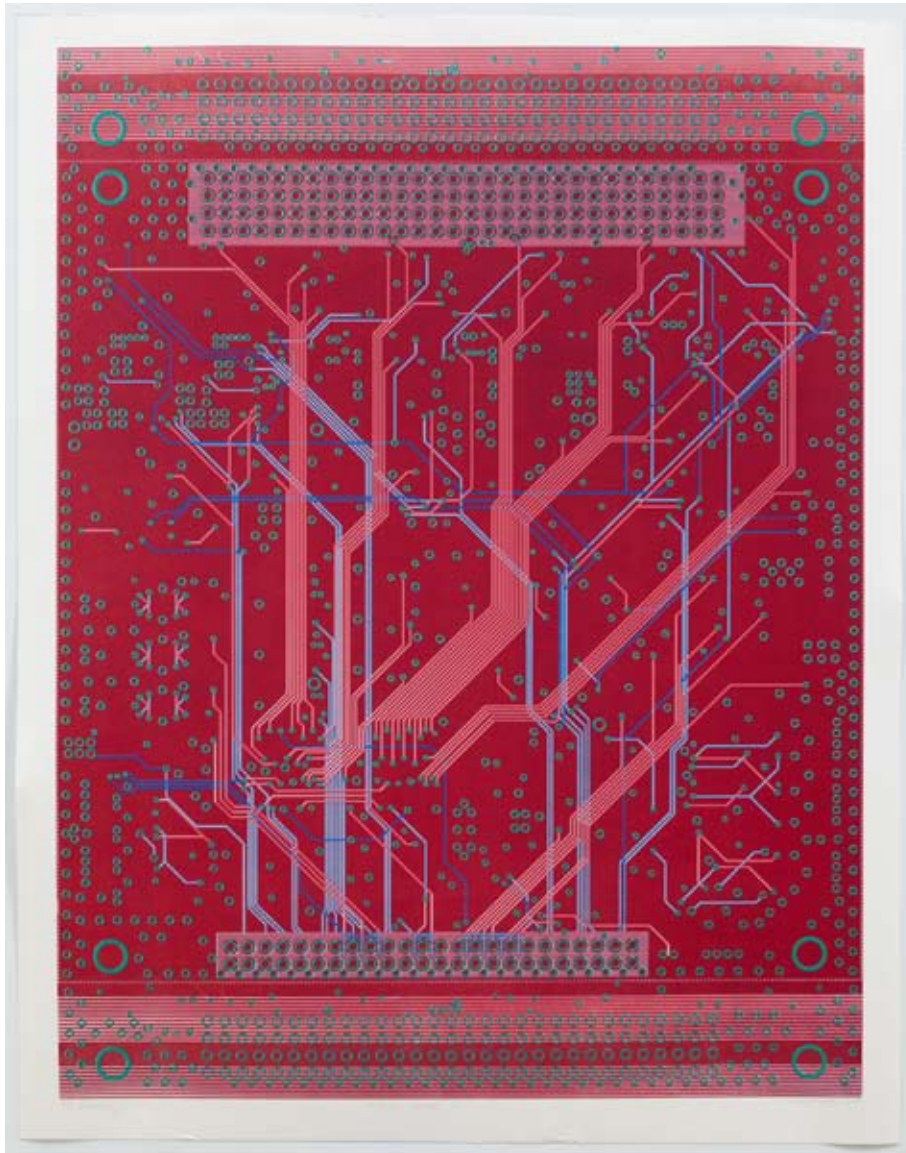
In the spring of 2013 the country of Estonia became a satellite launcher nation. The Estonian student satellite ESTCube-1 had the mission to experiment with the solar wind sail. I have explored this idea in my work.

Communication between people is shifting to the digital. Emails, communication networks, messages through computers and phones replace face to face conversations, smiles, welcoming and farewell hugs. Every day we are digitally connected with people we have never seen in person. Information, emotions, even expressions of love move as a sequences of numbers from one device to another, one person to another. Electricity switches on and off, black and white, light and dark keep changing in an eternal information flow. Nowadays there is another world alongside the visible world – electrical fields carrying information. Even seemingly pure and untouched natural and isolated places are filled with electromagnetic waves and information feed. In my work I try to visualize the information field surrounding us.

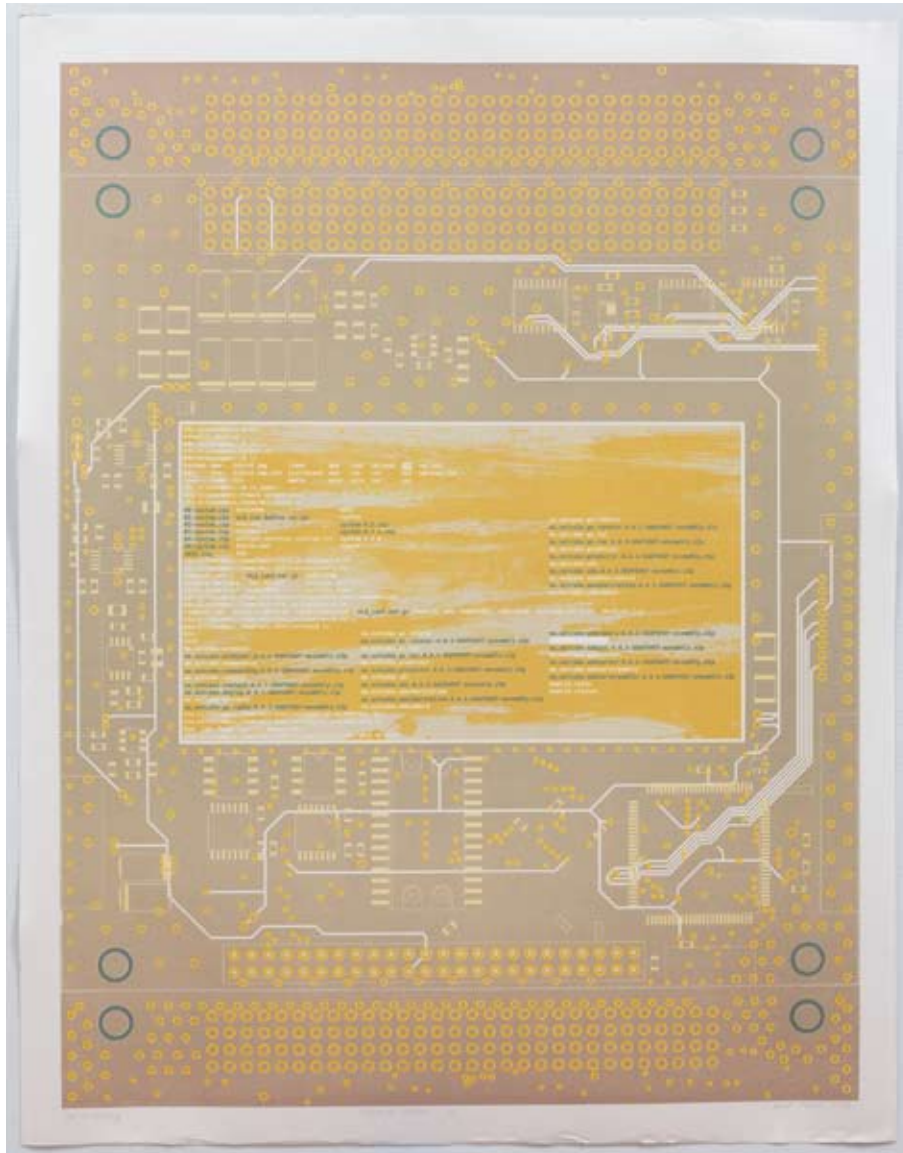
Are we literate enough to read what there is in the space between the stars?



Kalli Kalde
Cosmic Maze I, 2014
lithography, 89 x 68 cm
Photo: Yuri Akuney: Digital Perfections



Kalli Kalde
Cosmic Maze II, 2014
lithography, 89 x 68 cm
Photo: Yuri Akuney: Digital Perfections



Kalli Kalde
Cosmic Maze III, 2014
 lithography, 89 x 68 cm
 Photo: Yuri Akuney: Digital Perfections



Kalli Kalde
Sailing in Information Flood, 2014
photopolymer; 34 x 21 cm
Photo: Yuri Akuney: Digital Perfections



Kalli Kalde
Information around us II, 2014
hotopolymer; 35 x 14 cm
Photo: Yuri Akuney: Digital Perfections

KALLI KALDE

Estonia

EDUCATION

- 1991 MFA, Tallinn University, Department of Drawing and Manual Training, Tallinn, Harju County, Estonia
1986 BFA, Tartu Art School, Tartu, Estonia

SELECTED SOLO EXHIBITIONS

- 2014 Contcert Hall Vanemuine, Tartu, Estonia
2013 Mikkeli Gallery, Tartu, Estonia
Saaremaa Art Studio, Kuressaare, Estonia
2012 Ausländerrat IBZ, Dresden, Germany
Contcert Hall Vanemuine, Tartu, Estonia
2011 Skaraborgs Konstgrafiska Verkstad, Skövde, Sweden
Theatre Vanemuine Big House, Tartu, Estonia
2010 Estonian National Library, Tallinn, Estonia
Tampere House, Tartu, Estonia
2009 Estonian Embassy in Copenhagen, Denmark
Rakvere Gallery, Rakvere, Estonia
2008 Tartu Art House, Tartu, Estonia
2006 Estonian National Library, Tallinn, Estonia
2000, 2006, 2008 Tartu University Library, Tartu, Estonia

SELECTED GROUP EXHIBITIONS

- 2014 *Internationell Grafik ENDEGRA 2014*, Rosa Huset Gallery, Skövde, Sweden
15th International Triennial of Small Graphic Forms, Villa Gallery, Łódź, Poland
Mini Print 2014, Lesserda Gallery, Sofia, Bulgaria
International Mini Print Exhibition, Seacourt Print Workshop Gallery, Bangor, Great Britain
Mini print Finland 2014, Jyväskylä Art Museum, Jyväskylä, Finland
Print Exposure 10 artists. Ålgården Gallery, Borås, Sweden
2013 *"Voice of Art"* Estonian Art, Berchtodvilla Gallery, Salzburg, Austria
2012 *"Kalli-Kelli-Küllil"* Estonian graphic, Estonian House, Helsinki, Finland
2012 *"Water between us"* Estonian graphic, Estonian House in Stockholm, Sweden
2011 *Estonian graphic exhibition*, Odense, Denmark

- 2009 *"Reflections"* two Estonian painters, Galeri 5 Middelfart, Denmark
2008 *"Colours of Tartu"*, Emil Gallery, Tampere, Finland

TEACHING AND PROFESSIONAL EXPERIENCE

- 1991- present Instructor of drawing and graphic arts, Tartu Art School, Tartu, Estonia
2001-2010 Lecturer of drawing and graphic arts, Tartu Art College, Tartu, Estonia

ASSOCIATIONS

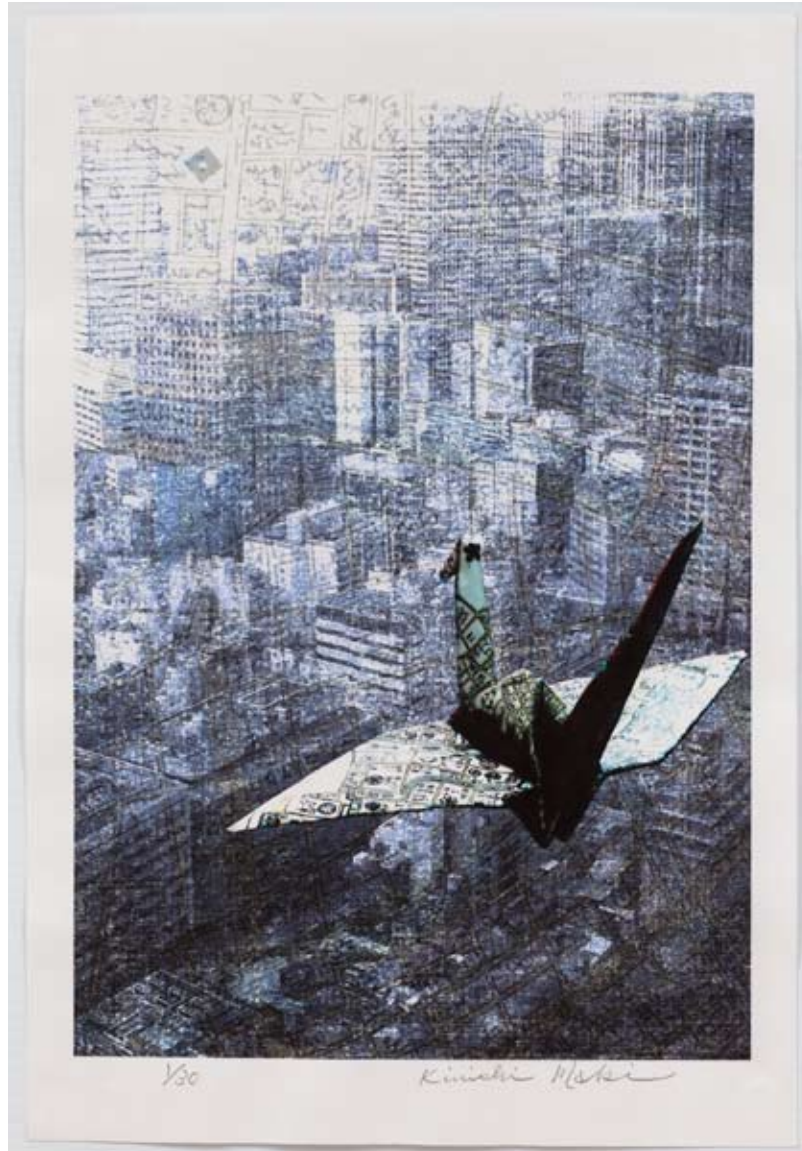
Member of the Association of Estonian Printmakers
Member of the Tartu Artists' Association
Member of European Network for Development and Education in Printmaking

BIBLIOGRAPHY

- Peripheral ARTerries, "Kalli Kalde: an artist statement", Peripheral ARTerries, June 2014

KINICHI MAKI

My work is made using mixed media, in my case woodcut and digital printing. My piece depicts origami cranes (made from eighteenth-century maps) flying over modern high-rise buildings. The birds feel the time slip and may be surprised at this scenery of the future.



Kinichi Maki
Time-Slip (Origami Crane), 2014
woodcut and digital print; 48.3 x 32.9 cm
Photo: Yuri Akune; Digital Perfections

KINICHI MAKI

Japan

EDUCATION

1963 BFA, Waseda University, Tokyo, Japan

SELECTED SOLO EXHIBITIONS

2009-2012 *Digital Art 'X' Exhibition*, Japan

2008 *9 Artists' Digital-Art Exhibition*, Gallery-RUTAN,
Japan

2004-2006 *Printmaking Exhibition*, ONO-Gallery-GINZA,
Japan

SELECTED GROUP EXHIBITIONS

2009-2014 *CWAJ Japanese Contemporary Prints Exhibition*,
Japan

2005-2013 *The "Iosif Iser" International Contemporary
Engraving Biennial*, Romania
Exhibition of SHUNYO-KAI Art Society Inc., Japan
2013 *International Triennial Small Graphic Forms*
Vilnius, Lithuania

2008-2013 *Mini Print International of CADAQUES*, Spain

2011-2013 *Lessedra International Paint and Mixed Media
Exhibition*, Bulgaria

2011 *KIWA Exhibition*, Kyoto International Woodprint
Association, Japan

2010-2013 *Prints for Peace-Grabados por la Paz Mexico*,
México

2010 *Miniprint Finland 2010*, Finland
International Triennial Small Graphic Forms
Vilnius, Lithuania
Penang International Print Exhibition 2010,
Malaysia
Exhibition of The Japan Print Association, Japan
2006 *Exhibition of The Japan Print Association*, Japan
2001 *Exhibition of The Japan Print Association*, Japan

ASSOCIATIONS

Current Member of Japan Artists' Association, Japan
Junior Member of SHUNYO-KAI Art Society, Japan
Member of Yokohama Art Society, Japan

ENDI POSKOVIC

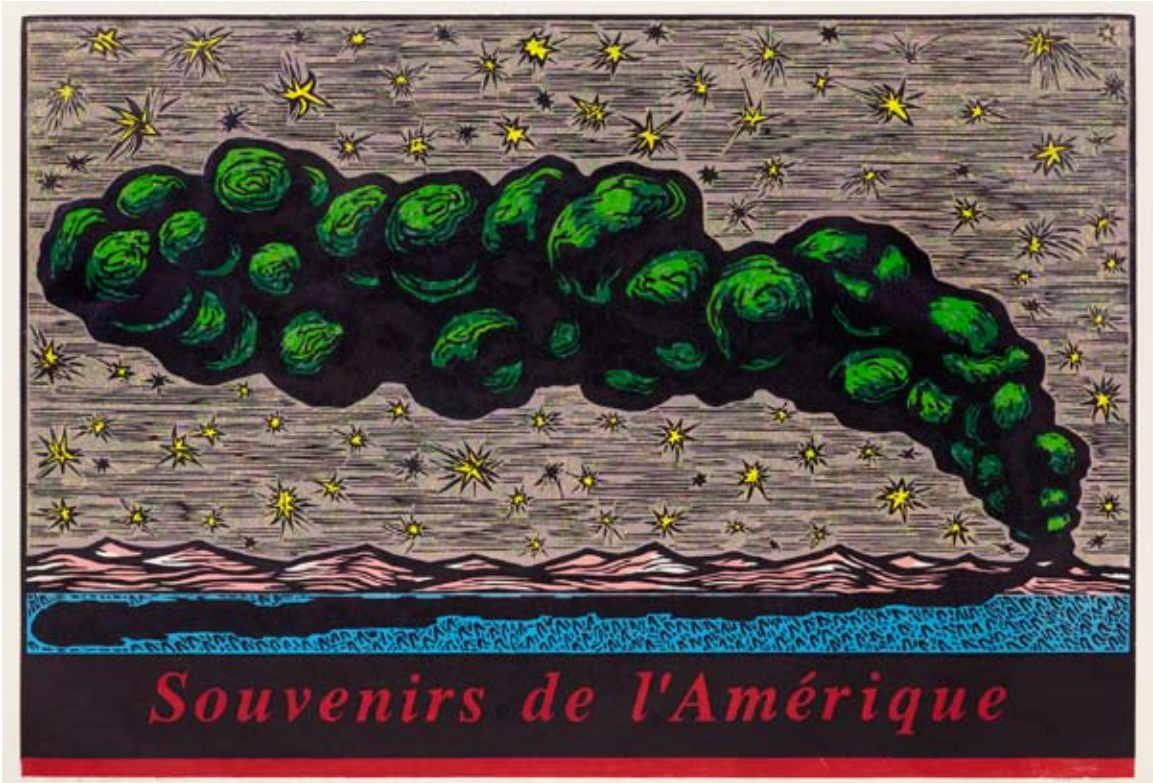
The result of intersecting visual signifiers, both real and imaginative, my graphic images explore themes of displacement and reconciliation. I approach my practice from a multifaceted perspective in which the ideas of place, nationality, and identity are filled with dichotomies. I explore different strategies of representation and, via my woodcut prints, invite the viewer to peer into a window of imaginative worlds that are at once recognizable and simultaneously abstract. They provoke the viewer to attempt to construct a meaning through the simultaneous reading of the text as well as the images, yet resist the possibility for logical classification and project infinite possibilities of interpretation. The unfamiliar becomes almost tactile, while the familiar provides a handhold on reality.



Endi Poskovic
We were all, 2012- 2014
woodcut (hand printed); 99 x 142 cm
Photo: Yuri Akuney: Digital Perfections



Endi Poskovic
Sunny Day Over the Bay, 2003 - 2012
woodcut (hand printed); 99 x 142 cm
Photo: Yuri Akuney: Digital Perfections



Endi Poskovic
Western Tale, 2005 - 2007
woodcut (hand printed); 99 x 142 cm
Photo: Yuri Akuney: Digital Perfections



Endi Poskovic
The Night Studio Watch, 2007 - 2011
woodcut (hand printed); 99 x 142 cm
Photo: Yuri Akuney: Digital Perfections



Endi Poskovic
All Quiet on the Western Front, 2005 - 2007
woodcut (hand printed); 101 x 167 cm
Photo: Yuri Akuney: Digital Perfections



Endi Poskovic
A View from the Black Mountain, 2005 - 2007
woodcut (hand printed); 101 x 167 cm
Photo: Yuri Akuney: Digital Perfections

ENDI POSKOVIC

USA (born in Bosnia)

EDUCATION

- 1993 MFA, State University of New York, Buffalo, NY, USA
- 1991 Minnet Fondet Post-graduate studies, Nordmore Folkehog Skole, Norway
- 1990 BFA, Academy of Fine Arts, University of Sarajevo, Bosnia and Herzegovina

SELECTED SOLO EXHIBITIONS

- 2016 Edinburgh Printmakers, Edinburgh, Scotland
- 2015 Tidaholm Museum, Tidaholm, Sweden
- 2014 Marion Art Gallery-Rockefeller Arts Center, State University of New York, Fredonia, NY, USA
- 2013 Gallery 72, Omaha, NE, USA
- Mott Community College Visual Arts Center, Flint, MI, USA
- River Gallery, Chelsea, MI, USA
- 2011 Fifth Street School Gallery, Las Vegas, NV, USA
- Beatrice Haggerty Gallery, University of Dallas, Irving, TX, USA
- 2009 Open Studio, Toronto, ON, Canada
- 2008 Herbert & Barbara Dow Center for Visual Arts, Interlochen Art Academy, MI, USA
- Frans Masereel Centrum, Kasterlee, Belgium
- Stad Leuven Academie en Conservatorium, Leuven, Belgium
- Atelier Vrije Grafiek-Academie voor Beeldende Kunst, Ghent, Belgium
- 2007 College of Sequoias, Visalia, CA, USA
- Bemis Center for Contemporary Art, Omaha, NV, USA
- 2006 Des Moines Art Center, Des Moines, IN, USA
- Espai - Can Serrat International Art Center, El Bruc, Spain
- Burchfield-Penney Art Center-Western New York Art Museum, Buffalo, NY, USA
- 2004 John & June Alcott Gallery-Hanes Art, University of North Carolina, Chapel Hill, NC, USA
- Tinhorn Public Works, San Francisco, CA, USA
- 2003 Sylvia Schmidt Gallery, New Orleans, LA, USA
- Taipei American School Gallery, Taipei, Taiwan
- Emily Davis Gallery, Myers School of Art, University of Akron, OH, USA
- 2001 Anchor Graphics, Chicago, IL, USA
- Janet Wallace Fine Arts Center, Macalester College, St. Paul, MN, USA

- 2001 Philadelphia Print Center, Philadelphia, PA, USA
- Trahern Gallery, Austin Peay State University, Clarksville, TTN, USA
- 2000 Plains Art Museum, Fargo, ND, USA
- 1999 4 Star Gallery, Indianapolis, IN, USA
- Brick City Gallery-Missouri State University Springfield, MO, USA
- 1998 South Bend Museum of Art, South Bend, IN, USA
- Camargo Foundation, Cassis, France
- 1997 University of Wyoming Art Museum, Laramie, WY, USA
- University of Wales Museum of Art, Aberystwyth, Great Britain
- Adams Gallery, Dunkirk, NY, USA
- 1996 Mather Gallery-Case Western Reserve University, Cleveland, OH, USA
- 1994 Burchfield-Penney Art Center, Buffalo, NY, USA
- Rochester Institute of Technology, Rochester, NY, USA
- 1993 Castellani Art Museum, Niagara University, Niagara Falls, NY, USA

SELECTED GROUP EXHIBITIONS

- 2014 *7TH International Print Art Triennial – Sofia 2014*, Shipka Galley of UBA, Sofia, Bulgaria
- Formative Impressions 8 Pacific Nations*, Jincheon Art Museum, Jincheon, South Korea
- “Traces” – 7th International Art News Festival Exhibition of Prints*, MSC 523 Gallery, Hangzhou, China
- Somewheres & Nowheres*, International Print Center New York, New York City, NY, USA
- 2nd International Printmaking Biennial*, Art Pavilion Cvijeta Zuzoric, Belgrade, Serbia
- Big Picture*, 1285 Avenue of the Americas Gallery, New York City, NY, USA
- Terra Nullius*, Birmingham-Bloomfield Art Center, Bloomfield Hills, MI, USA
- 2013 *New Prints*, International Print Center New York, New York City, NY, USA
- Tribuna Graphic 2013*, Museum of Art Cluj-Napoca, Cluj, Romania
- Selected Prints from IPCNY*, Edinburgh Printmakers, Edinburgh, Scotland
- Pacific Rim Print 2013*, 241 Gallery, Christchurch, New Zealand
- 2013 *les oeuvres du Frans Masereel centrum*, l’Académie Royale des Beaux-Arts, Liège, Belgium

2013	<p><i>International Print Triennial</i>, Dalarnas Museum, Falun, Sweden</p> <p><i>Retrospective</i>, Frans Masereel Centrum, Kasterlee, Belgium</p> <p><i>Interfaces-Istanbul</i>, Mimar Sinan University, Istanbul, Turkey</p> <p><i>Mid-America Print Council Exhibition</i>, McDonough Museum of Art, Youngstown, OH, USA</p> <p><i>in.print.out Grafik in/auswendig</i>, Künstlerhaus Wien, Vienna, Austria</p>	2009	<p><i>6th National Biennial Prints USA 2009</i>, Springfield Art Museum, Springfield, MO, USA</p> <p><i>Art and Terrorism: after September 11th</i>, Gradska Galerija, Bihac, Bosnia and Herzegovina</p> <p><i>Impact: Large Scale Prints</i>, Frank M. Doyle Arts Pavilion, Costa Mesa, CA, USA</p> <p><i>Biennial 25</i>, South Bend Museum of Art, South Bend, IN, USA</p> <p><i>Boston North American Print Biennial</i>, 808 Gallery, Boston University, Boston, MA, USA</p> <p><i>32nd Bradley International Biennial</i>, Hauser Art Center, Bradley University, Peoria, IL, USA</p>
2012	<p><i>Dimensions of Origin</i>, Shanghai Art Museum, Shanghai, China</p> <p><i>International Print Triennial Krakow</i>, Gallery Bunker Sztuki Krakow, Krakow, Poland</p> <p><i>Frans Masereel Among Others</i>, Frans Masereel Museum, Kasterlee, Belgium</p> <p><i>The View from Here</i>, South Bend Museum of Art, South Bend, IN, USA</p>	2008	<p><i>Kulisiewicz International Triennial</i>, National Palace of Culture and Science, Warsaw, Poland</p> <p><i>Innovation and Imagination: Prints from Kala Art</i>, Seattle Art Museum, Seattle, WA, USA</p> <p><i>Now In Print: Printmaking Invitational</i>, Artspace, Raleigh, NC, USA</p> <p><i>Print Biennial</i>, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN, USA</p> <p><i>XV. Deutsche Internationale Triennale</i>, Kunstverein zu Frechen E.V., Frechen, Germany</p> <p><i>14th Triennial of Xylon</i>, Musée d'Art Contemporain Fernet Branca, Saint-Louis, France</p>
2011	<p><i>IFPDA Art Fair with Stewart & Stewart</i>, Park Avenue Armory, New York City, NY, USA</p> <p><i>Boston North American Print Biennial</i>, Danforth Museum of Art, Framingham, MA, USA</p> <p><i>Museum Synthese Werke aus dem Bestand</i>, Pinakothek Hallbergmoos, Germany</p> <p><i>Mokuhanga: Dialogue and Dialect</i>, Kyoto International Community House, Kyoto, Japan</p> <p><i>Graphic Metropolis Triennial</i>, National Palace of Culture and Science, Warsaw, Poland</p>	2007	<p><i>Rentas Sempedan</i>, Lembaga Muzium Balai Seni Lukis, Penang, Malaysia</p> <p><i>IX Bienal Internacional de Grabado Caixanova</i>, Centro Social Caixanova, Ourense, Spain</p> <p><i>19th National Los Angeles Print Biennial</i>, Riverside Art Museum, Riverside, CA, USA</p> <p><i>Boston North American Print Biennial</i>, 808 Gallery, Boston University, Boston, MA, USA</p> <p><i>VIII Biennale Internazionale per l'Incisione</i>, Palazzo Robellini, Acqui Terme, Italy</p>
2010	<p><i>14th International Taipei Print Biennial</i>, National Taiwan Museum of Fine Arts, Taipei, Taiwan</p> <p><i>2010 International Print Triennial Krakow-Wien</i>, Künstlerhaus Wien, Vienna, Austria</p> <p><i>Grafik ohne Grenzen</i>, Horst-Janssen-Museum, Oldenburg, Germany</p> <p><i>(S)Edition: Prints as Activism</i>, Urban Institute for Contemporary Arts, Grand Rapids, MI, USA</p>	2006	<p><i>International Print Triennial Krakow</i>, Gallery Bunker Sztuki Krakow, Krakow, Poland</p> <p><i>International Print Triennial</i>, Horst-Janssen Museum, Oldenburg, Germany</p> <p><i>New Prints Spring 2006</i>, International Print Center New York, New York City, NY, USA</p> <p><i>The New Landscape: Alternative Approaches</i>, Danforth Museum of Art, Framingham, MA, USA</p> <p><i>THINK INK</i>, Burchfield-Penney Art Center, Buffalo, NY, USA</p> <p><i>Los Angeles and Belfast Exchange</i>, Belfast Print Workshop, Belfast, Northern Ireland, UK</p> <p><i>Harnett Biennial of American Prints</i>, Joel and Lila Harnett Museum of Art, Richmond, VA, USA</p> <p><i>5th International Print Triennial</i>, Galeria Sztuki Wozownia, Torun, Poland</p>
2009	<p><i>IFPDA Art Fair with Stewart & Stewart</i>, Park Avenue Armory, New York City, NY, USA</p> <p><i>6th International Triennial Color in Graphic Art</i>, Galeria Sztuki Wozownia, Torun, Poland</p> <p><i>20th National LA Print Biennial</i>, Los Angeles Municipal Art Gallery, Los Angeles, CA, USA</p> <p><i>Evolution of Print: Artists of Kala</i>, Oakland Museum of California, Oakland, CA, USA</p> <p><i>New Prints Fall 2009</i>, International Print Center New York, New York City, NY, USA</p> <p><i>International Print Triennial Krakow</i>, Gallery Bunker Sztuki Krakow, Krakow, Poland</p>		
2009	<p><i>International Print Triennial Katowice</i>, Rondo Sztuki Gallery, Katowice, Poland</p>		

2006	<i>5th Egyptian International Print Triennial</i> , Centre National des Arts Plastiques, Cairo, Egypt	2003	<i>Cuts: A Selection of Contemporary American Woodcuts</i> , Kala Art Institute, Berkeley, CA, USA
2005	<i>New Prints Spring 2005</i> , International Print Center New York, New York City, NY, USA <i>Houtsneden uit het Frans Masereel Centrum</i> , Felix de Boeck Museum, Brussels, Belgium <i>American Woodcut Prints</i> , Tuska Gallery-University of Kentucky, Lexington, KY, USA <i>18th National Los Angeles Print Biennial</i> , Armory Center for the Arts, Pasadena, CA, USA <i>Open Expression: Contemporary American Prints</i> , American University Cairo, Cairo, Egypt <i>4th National Biennial Prints USA 2005</i> , Springfield Art Museum, Springfield, MO, USA <i>Concerning Heritage</i> , Burchfield-Penney Art Center, Buffalo, NY, USA <i>Three Decades of Innovative Work from Kala Art Institute</i> , San Francisco Museum of Modern Art at Fort Mason, San Francisco, CA, USA <i>Building Legacy: Selected Works from the Collection</i> , Bemis Center for Contemporary Art, Omaha, NE, USA		<i>77th International Print Exhibition</i> , Philadelphia Print Center, Philadelphia, PA, USA <i>17th National Los Angeles Print Biennial</i> , Armory Center for the Arts, Pasadena, CA, USA <i>International Selection of Prints from 1972-2002</i> , Frans Masereel Centrum, Kasterlee, Belgium 2002 <i>Noah's Art: Animals in Prints and Drawings</i> , New Orleans Museum of Art, New Orleans, LA, USA <i>Extreme Prints National</i> , Pete and Susan Barrette Art Gallery, Santa Monica, CA, USA <i>An International Selection of prints from the Kala Art Institute 1974-2002</i> , Fine Arts Museum of Belarus, Minsk, Belarus <i>Grafinnova 2002</i> , Osterbottenns Museum, Vaasa, Finland <i>Animals in Art</i> , Penelec-Bowman-Megahan Art Galleries, Meadville, PA, USA <i>Bridges to the Future: Triennial Krakow</i> , Cultural City Network, Graz, Austria <i>Global Matrix</i> , Robert L. Ringel Gallery, Purdue University, West Lafayette, IL, USA <i>A Second Look: Four Decades of WNY Artists</i> , Burchfield-Penney Art Center, Buffalo, NY, USA <i>Krakow-Integracja 2000</i> , Muzeum Okregowe w Toruniu, Torun, Poland
2004	<i>13th International Tallinn Print Triennial</i> , Rotermann Arts Center, Tallinn, Estonia <i>Die Internationale Grafik-Triennale Krakau</i> , Horst Jansen Stadt Museum, Oldenburg, Germany <i>Selected Works from the Collection</i> , Castellani Art Museum, Niagara Falls, NY, USA <i>New Prints Winter 2004</i> , International Print Center New York, New York City, NY, USA <i>2004 Pacific States Biennial</i> , University of Hawaii at Hilo Gallery, Hilo, HI, USA		2001 <i>Mutating Image: Tallinn Print Triennial</i> , Rotermann Arts Center, Tallinn, Estonia <i>Let's See It Again n'Again: Prints, Photographs and Multiples in Contemporary Art</i> , Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MO, USA <i>Word/Text/Language</i> , Claypool & Young Gallery, Moorhead State University, KY, USA <i>16th National LA Print Biennial</i> , Laband Art Gallery, Los Angeles, CA, USA <i>Pacific Rim International Print Exhibition</i> , University of Hawaii at Hilo Gallery, Hilo, HI, USA
2003	<i>4th Egyptian International Print Triennial</i> , Centre National des Arts Plastiques, Cairo, Egypt <i>Biennale internationale d'estampe contemporaine</i> , Maison de la Culture, Trois-Rivieres, QC, Canada <i>Grabados sin Fronteras</i> , Centro Cultural Metropolitano-Estamperí'a Quitena, Quito, Ecuador <i>12th Varna International Print Biennial</i> , National Art Gallery of Varna, Varna, Bulgaria <i>International Print Triennial Krakow</i> , Miejska Galeria Sztuki, Krakow, Poland <i>11th International Jozefa Gielniaka Print Biennial</i> , Museum Jelena Gora, Poland <i>3rd National Biennial Prints USA 2003</i> , Springfield Art Museum, Springfield, MO, USA <i>Girls with Guns Portfolio and Other Prints</i> , Kelly Rae Theiss Gallery, Minneapolis, MN, USA		2000 <i>International Print Triennial</i> , Panstwowa Galeria Sztuki, Krakow, Poland <i>Bridges to the Future</i> , Galeria Sztuki Wspolczesnej, Krakow, Poland <i>Integracja Award Winners</i> , Intergrafia Galeria Sztuki Wspolczesnej, Katowice, Poland <i>International Print Triennial Krakow-Nuremberg</i> , Messezentrum, Nuremberg, Germany <i>Recent Acquisitions</i> , University of Iowa Museum of Art, Iowa City, IA, USA

2000	<p><i>Preferred Seating-Image of Chairs in Contemporary Art</i>, Burchfield-Penney Art Center, Buffalo, NY, USA</p> <p><i>Persona: The Ethos of Identity</i>, SoFA Gallery, Indiana University, Bloomington, IN, USA</p> <p><i>Drawing Biennial VII</i>, Muscarelle Museum of Art, Williamsburg, VA, USA</p> <p><i>3rd Egyptian International Print Triennial</i>, Centre National des Arts Plastiques, Cairo, Egypt</p> <p><i>10th International Jozefa Gielniaka Print Biennial</i>, Museum Jelena Gora, Poland</p> <p><i>11th National Print Exhibition</i>, New World School of the Arts, Miami, FL, USA</p>	1996	<p><i>Artists on Religious Themes</i>, Gallery of State Library of New South Wales, Sydney, Australia</p> <p><i>Toys: Artist at Play</i>, Burchfield-Penney Art Center, Buffalo, NY, USA</p> <p><i>Inscription as Art in the World of Islam</i>, Hofstra Museum, Hofstra University, Hempstead, NY, USA</p>
1999	<p><i>12th German International Triennial</i>, Kunstverein Zu Frechen E.V., Frechen, Germany</p> <p><i>10th International Varna Print Biennial</i>, Art Gallery of Varna, Varna, Bulgaria</p> <p><i>23rd International Biennial</i>, National Gallery of Modern Art, Ljubljana, Slovenia</p> <p><i>73rd International Print Exhibition</i>, Philadelphia Print Center, Philadelphia, PA, USA</p> <p><i>Scapes: Drawings</i>, Trahern Gallery-Austin Peay State University, Clarksville, TN, USA</p> <p><i>15th National LA Print Biennial</i>, Laband Art Gallery-Loyola Marymount University, Los Angeles, CA, USA</p>	1995	<p><i>59th Annual National Exhibition</i>, Butler Institute of American Art, Youngstown, OH, USA</p> <p><i>Alternatives - Hallwalls Contemporary Arts Center 1975-1995</i>, Burchfield-Penney Art Center, Buffalo, NY, USA</p> <p><i>Cultural Connections: Explorations of Cultural Identity</i>, SPACES Gallery, Cleveland, OH, USA</p>
		1994	<p><i>45th Western New York Exhibition</i>, Albright-Knox Art Gallery, Buffalo, NY, USA</p>
		1993	<p><i>X-SIGHTINGS</i>, Anderson Gallery, Buffalo, NY, USA</p> <p><i>New Acquisitions</i>, Castellani Art Museum, Niagara University, NY, USA</p> <p><i>Cities on the Edge</i>, Hallwalls Contemporary Arts Center, Buffalo, NY, USA</p> <p><i>In Western New York Invitational</i>, Albright-Knox Art Gallery, Buffalo, NY, USA</p>
		1991	<p><i>Printmaking in Bosnia and Herzegovina</i>, National Gallery of Bosnia and Herzegovina, Sarajevo, Bosnia</p>
1998	<p><i>Bioethics: Threshold of Corporal Completeness</i>, Side Street Projects, Santa Monica, CA, USA</p> <p><i>American Color Prints</i>, Woodmere Art Museum, Philadelphia, PA, USA</p> <p><i>Contemporary American Printmakers</i>, Museum of Art, Ball State University, Muncie, IN, USA</p> <p><i>Howling at the Edge of a Renaissance: Alternative Art in Cleveland 1978-1998</i>, SPACES, Cleveland, OH, USA</p> <p><i>The Agency of Meaning: A Survey of Contemporary Art in Western New York</i>, Burchfield-Penney Art Center, Buffalo, NY, USA</p> <p><i>Pacific States Biennial</i>, University of Hawaii at Hilo Gallery, Hilo, HI, USA</p>	TEACHING AND PROFESSIONAL EXPERIENCE	
1998	<p><i>Works by Poskovic and Huebner</i>, Indianapolis Art Center, Indianapolis, IN, USA</p>	current	<p>Professor of Art, Stamps School of Art & Design, University of Michigan-Ann Arbor, Ann Arbor, MI, USA</p>
1997	<p><i>22nd International Biennial</i>, INational Gallery of Modern Art, Ljubljana, Slovenia</p> <p><i>19th International Exhibition of Prints</i>, Kanagawa Prefectural Gallery, Yokohama, Japan</p> <p><i>Print: Concept and Approach</i>, Ronald L. Barr Gallery, Indiana University, New Albany, IN, USA</p> <p><i>19th Regional Biennial</i>, South Bend Museum of Art, South Bend, IN, USA</p>		

CARL ROWE

My work is a combination of socio-political commentary, humour and culinary methodologies. I make artwork in response to the issues that I feel are of significance, often conflating our contemporary situation with historic references. Outmoded thinking, unsuitable fiscal mechanisms and cultural fragilities threaten the stability of our society. I think of myself as a hapless commentator on these issues.

My practice employs a broad range of technical applications including video, print, performance and cookery. It is generally a process of appropriating and contorting that, which already exists, resulting in a layering of historical sediments and collisions of significance. The materials that I use are often intrinsically connected with the image or text that they portray, such as the herbs and spices that make up my special G20 screen ink used in the work 'Drool' 2010. The impact of devaluing of an artwork through reproduction is explored in print. Unavoidable destruction of the artwork upon removal is a significant component within my installations. Here, the denial of ownership parries with the reality of the cultural commodity.



Carl Rowe
More is Law X32, 2011
screenprint; 135 x 105 cm
Photo: Yuri Akuney: Digital Perfections



Carl Rowe
More is Law X64, 2011
screenprint; 135 x 105 cm
Photo: Yuri Akuney: Digital Perfections

CARL ROWE

United Kingdom

EDUCATION

- 1985 MFA, Manchester Polytechnic, Manchester, England, United Kingdom
1984 BA Honours Fine Art, Manchester Polytechnic, Manchester, England, United Kingdom

SELECTED EXHIBITIONS

- 2014 *We Came Here to Conquer*, Norwich Arts Centre (group print show)
Jackpot, Billboard Hoarding, Nuffield Hospital, Cambridge (commissioned)
Barbecue (in association with LiveBox Gallery), film screening event at Hyde Park Art Centre, Chicago, IL, USA
2013 *A Banquet for Ultra Bankruptcy*, Art Laboratory, Berlin, Germany
2012 *Neo:Print Prize*, Bolton, Greater Manchester, England, UK
Print Odyssey, Stew Gallery, Norwich, England, UK
2011 *3rd Sheffield International Artist's Book Prize*, Bank Street Arts, Sheffield
For Love not Money 15th Tallinn Print Triennial, Estonia
KIWA (Kyoto International Woodcut Association), Kyoto, Japan
2010 *Global Studio* The Bluecoat, Liverpool. UK
Penang 2nd International Print, Malaysia
We Are What We Do, NUCA Fine Art staff show, Stew gallery, Norwich, UK
2009 *Edit*, recent collages, Playhouse, Norwich
Feast, (group show) Stew gallery, Norwich
Cook Books, performance, Tokyo, Japan
2008 *Tokyo Sat-Nav*, Ice Sculpture Trail video projections, Norwich, UK
Outpost Members Show, Outpost Gallery, Norwich, UK
Group show, Bargate Monument Gallery, Southampton, UK
Tempura, video work for Aurora International Film Festival, Norwich, UK
Salivate, video projection (6 person) Anglia Square Shopping Centre, Norwich, UK
2007 *Ready-Steady-Marinetti*, Oliver Cromwell Televisuals, Outpost Gallery/CAN, Norwich, UK
Guanlan Print Biennial, Shenzhen, China

- 2007 *Cyclone*, Norwich Fringe Festival, Norwich, UK
2006 *Cyclone*, Hat Factory, Luton (one-person), UK
Group Show, Kunstlerhaus Metternich, Koblenz, Germany (Catalogue)
Snap, Street Gallery, UCLH, London, UK
5th Egyptian International Print Triennial, Cairo, Egypt (Catalogue)
2005 *Dislocation*, Visions Gallery, Tokyo, Japan (Two-person; catalogue-web site)
Cultural Transport/Moving Targets, Impact4, Berlin, Germany and Poznan, Poland
Publish and be Damned, Outpost Gallery, Norwich, UK
Wrexham Print International, Wrexham Art Centre, Wreckham, UK (Catalogue)
2004 *Printed on the Mind*, Morley Gallery, London, UK
Wall Works, Norwich Fringe Festival, Kings Street, Norwich, UK
Field of Vision, Lab Gallery, NY, USA
Crossing the Line - Salthouse 4, Norfolk, UK, (Catalogue)
2003 *Domestic Haz-Chem*, Leicester City Art Gallery off-site, Leicester, UK (one-person)
DO-DONOT/CAN-CANNOT, Impact 3, Cape Town, RSA
Light and Space - Salthouse 3, Norfolk., UK
2002 *Life/SIZE*, PM Gallery & House, London, UK, (Catalogue)
2001 *H2O*, Shoreditch Gallery, London, UK (one-person, catalogue)
The Language of Water, Hotbath Gallery, Bath, UK
Beyond the Surface, Gallery Westland Place, London
2000 *The Contemporary British Print Show*, Barbican, London, UK
1999 Falmouth Arts Centre, Cornwall UK
1998 Open Studios - SPACE Studios, Lea Bridge Road, London, UK
1997 *Universal Themes*, Drumcroon Art Centre, Wigan, UK (Catalogue)
1996 Anderson O'Day Showroom, London, UK
1993 Hall Gallery, London, UK (one-person; catalogue)
1990 Air Gallery, London, UK
1987 Anderson O'Day Gallery, London, UK
1986 Art East Temporary Gallery, Leytonstone, London, UK

TEACHING AND PROFESSIONAL EXPERIENCE

- 2014 Course Leader in Fine Art, Norwich University of the Arts, Norwich, England, UK

BIBLIOGRAPHY

- 2013 *12*, portfolio of prints by staff and students from Norwich University of the Arts, Published at IMPACT 8: Borders and Crossings: The Artist as Explorer International Multi-Disciplinary Printmaking Conference, 2013
- 2009 *8 Ways to Cook the Books*, 20 page artist's book published in an edition of 50. Launched at Impact 6, Bristol and available from <http://www.carlrowe.co.uk>
Market, collaborative portfolio of prints by staff and students from Norwich University College of the Arts and Boston University, USA, edited by Carl Rowe and Professor Deborah Cornell
- 2007 *Evolution*, collaborative portfolio of prints by staff and students from Norwich School of Art & Design, California State University, USA and Asagaya College of Art & Design, Tokyo, Japan, conceived and edited by Carl Rowe.
- 2005 *Context*, (printed multiple) published by Original Projects at Outpost Gallery, Norwich, UK. Exhibited at '*Publish and be Damned*'.
- 2003 *Nursing the Artist in the UK*, essay in catalogue for Robin Blackledge's residency and commission for Norfolk & Norwich NHS University Hospital.
- 2002 *Life/SIZE*, PM Gallery & House, exhibition catalogue, text and illustrations
- 2001 *Retox* Exhibition catalogue for H2O at the Shoreditch Gallery, London, UK, text and illustrations by Carl Rowe - ISBN 1872482 58 9
- 1997 *Universal Themes - Investigating and Understanding*, Drumcroon Art Centre, Wigan, UK text by Rod Taylor
- 1994 *The Role of the War Artist*, Imperial War Museum, Panel member at Conference (with Peter Howson and Humphrey Ocean), transcript published by Imperial War Museum.
- 1993 Carl Rowe, Raleigh International expedition artist, Namibia 1992, exhibition catalogue with colour images, text by Mary Hall, exhibition at Hall Gallery, London, UK

ROBERT TRUSZKOWSKI

With the ability to communicate, comes the unavoidable rise of authority; the Author, the Power, the Fact. Henry Ford is reputed to have pre-dated A.J. Lieblings's famous statement about freedom of the press by saying that "the power of the press belongs to the man that owns it", and in his folksy way, one almost misses the razor-sharp focus of that statement. History does not belong to the winners of wars, history belongs to whomever can tell their tale to the most people. This is very heavy baggage to carry around with one's art practice.

My present work contains reference to this social history of information, power, and authority. Codification of personal-narrative semiotics and strong auto-biographical tendencies toy with my keen interest in the social, commercial, and technical history of Print itself; (Christian) religion, quantum electro- dynamics, and; popular culture (of which I hold a special place in my heart for rap music).



Robert Truskowski
Check Me Out, 2014
UV silkscreen on paper; 15 x 40 in
Photo: Yuri Akuney: Digital Perfections



Robert Truskowski
Right Here, Yo, 2014
UV silkscreen on paper; 15 x 40 in
Photo: Yuri Akuney: Digital Perfections



Robert Truskowski
Gimme the Loot, 2014
UV silkscreen on paper; 14 x 14 in
Photo: Yuri Akuney: Digital Perfections



Robert Truskowski
You Better Ask Yourself, 2014
UV silkscreen on paper; 14 x 14 in
Photo: Yuri Akuney: Digital Perfections



Robert Truskowski
Oh Hey Bro, 2014
UV silkscreen on paper; 15 x 40 in
Photo: Yuri Akuney: Digital Perfections



Robert Truskowski
So Much Ice, 2014
UV silkscreen on paper; 15 x 40 in
Photo: Yuri Akuney: Digital Perfections

ROBERT TRUSZKOWSKI

Canada

EDUCATION

- 2004 MFA, Concordia University, Montreal, QC, Canada
 2000 BFA, Queen's University at Kingston, Kingston, ON, Canada

SELECTED SOLO EXHIBITIONS

- 2016 *TBA*, Elsie Scherle Gallery, Last Mountain Lake Cultural Centre, Regina Beach, SK, Canada
 2015 *TBA*, Dunlop Art Gallery, Sherwood Gallery, Regina, SK, Canada
TBA, Artist Proof Gallery, Alberta Printmakers, Calgary, AB, Canada
 2014 *Oh Hey Bro*, Slate Gallery, Regina, SK, Canada
Amplitudes, S.N.A.P. Gallery, Edmonton, AB, Canada
 2012 *Penance*, Okanagan Print Triennial, Vernon Public Art Gallery, Vernon, BC, Canada
 2008 *Semper Fi*, Open Studio Gallery, Toronto, ON, Canada
 2007 *White*, Galérie d'art St. Ambroise, Montréal, QC, Canada

SELECTED GROUP EXHIBITIONS

- 2014 *A Print Affair*, S.N.A.P. Gallery, Edmonton, AB, Canada
Saturnalia, Slate Gallery, Regina, SK, Canada
Summer Rhubarb, Slate Gallery, Regina, SK, Canada
100 Prints, The Palais Royale, Toronto, ON, Canada
Paper, Slate Gallery, Regina, SK, Canada
SGCI (Southern Graphics) Membership Portfolio, *SGCI 2014 Conference*, San Francisco, CA, USA
 2013 *Art in Full Dimension*, Slate Gallery (Fafard-Boundary Gallery), Regina, SK, Canada
100 Prints, The Palais Royale, Toronto, ON, Canada
SGCI (Southern Graphics) Membership Portfolio, *SGCI 2013 Conference*, Milwaukee, WI, USA
 2013 *The Synthetic Age*, MacKenzie Art Gallery, Regina, SK, Canada
 2012 *Everything in Between*, Fafard Boundary Gallery, Regina, SK, Canada
Annual Fundraising Exhibition, Last Mountain Lake Cultural Centre, Regina Beach, SK, Canada
PrintZero2012, PrintZero Studios, Seattle, WA, USA
100 Prints, The Palais Royale, Toronto, ON, Canada
 Critical Faculties First Nations University of Canada Gallery, Regina, Saskatchewan, Canada

- 2011 *Canadian Printmaking*, Canadian Art Pavillion, Cultural Centre of Chongqing, Chongqing, China
Traditions and Transitions, Alternator Centre for Contemporary Art, Kelowna, BC, Canada
PrintZero Juried Exhibition, Centro Cultural Nicaraguense Norteamericano, Managua, Nicaragua
PrintZero Juried Exhibition, Casa de los Tres Mundos, Granada, Nicaragua
PrintZero Juried Exhibition, Universidad Americana – Biblioteca, "Pablo Antonia Cudra" Managua, Nicaragua
PrintZero Juried Exhibition, Daniel Smith Art Supply Gallery, Seattle, WA, USA
100 Prints, The Palais Royale, Toronto, ON, Canada
 2010 *PrintZero Juried Exhibition*, PrintZero Studios, Seattle, WA, USA
PrintZero Juried Exhibition, Anchor Graphics, Chicago, IL, USA
PrintZero Juried Exhibition Wynwood Projects, Miami, FL, USA
100 Prints, The Palais Royale, Toronto, ON, Canada
Residence of the University President, University of Regina, Regina, SK, Canada
The Drying Rack, Fifth Parallel Gallery, Regina, SK, Canada
 2009 *100 Prints*, The Palais Royale, Toronto, ON, Canada
Mois de la photo, Torres-Porcelli Art Contemporain, Montréal, QC, Canada
Framework Foundation Timeraiser, Hamilton Convention Centre, Hamilton, ON, Canada
Biennale Internationale de l'estampe contemporain Trois-Rivières, QC Canada
 2009 *Okanagan Print Triennial*, Vernon Public Art Gallery, Vernon, BC, Canada
Art to Go, Galérie d'art St. Ambroise, Montréal, QC, Canada
exchangesix PrintZero Studios, Seattle, WA, USA, *SUNY*, Buffalo, NY, USA
Mouseprint Gallery – Concordia University, Montréal, QC, Canada, *Columbia College of Art*, Chicago, IL & Fifth Parallel Gallery, Regina, SK, Canada
 2008 *Impressit (pour la Mois de l'estampe)*, Galérie d'art St. Ambroise, Montréal, QC, Canada
Entre la bruit et la silence, Galérie Circulaire, Montréal, QC, Canada
100 Prints, The Palais Royale, Toronto, ON, Canada
Spastic, Blizzarts, Montréal, QC, Canada

- 2008 *La silence dans la forêt*, The Print Studio, Hamilton, ON, Canada
- 2007 & prior *La silence dans la forêt*, Galerie Circulaire, Montréal, QC, Canada
Art to Go, Galerie d'art St. Ambroise, Montréal, QC, Canada
Foire Papier, Westmount Square, Galerie d'art St. Ambroise, Montréal, QC, Canada
Lessedra Print Annual 2007, Lessedra Fine Arts, Sophia, Bulgaria
Fuel, Rails End Arts Centre, Haliburton, ON, Canada
Printed Matter, The Print Studio, Hamilton, ON, Canada
Encounters II, Munster, Germany
Framework Foundation Timeraiser, CBC Broadcast Centre, Toronto, ON, Canada
Encounters I, Druckvereinigung Bentlage (Contemporary Print Centre), Rheine, Germany
Strata - Stratum, Galerie d'art St. Ambroise, Montréal, QC, Canada
Salon Écarlate IV, Marian Graves Mugar Art Gallery, New London, NH, USA
Cézanne's Closet, Union Gallery, Kingston, ON, Canada
Giant Steps 2007, Galerie d'art St. Ambroise, Montréal, QC, Canada
Framework Foundation Timeraiser, CBC Broadcast Centre, Toronto, ON, Canada
Cézanne's Closet, Union Gallery, Kingston, ON, Canada
Square Foot, AWOL Gallery, Toronto, ON, Canada
Creative Ignition, Rails End Arts Centre, Haliburton, ON, Canada
Giant Steps 2006, Galerie d'art St. Ambroise, Montréal, QC, Canada
Salon Écarlate III, Maison de Culture Frontenac, Montréal, QC, Canada
Album, VAV Gallery, Montréal, Quebec, Canada
Voir autrement, Galerie ARPRIM, Montréal, QC, Canada
Gallery Artists, Galerie d'art St. Ambroise, Montréal, QC, Canada
Expo vente, Galerie Circulaire, Montréal, QC, Canada
JCH, Verb Gallery, Kingston, ON, Canada
Framework Foundation Timeraiser, CBC Broadcast Centre, Toronto, ON, Canada
Leisure, Gallery, Johannesburg, South Africa
Light, Montréal, QC, Canada
- Leisure*, Contemporary Artist Center, Glasgow, Scotland
Salon Écarlate II, Galerie Espace, Montréal, QC, Canada
Leisure, 480 Boucher, Montréal, Quebec, Canada
SPA, John Sommers Gallery, University of New Mexico, Albuquerque, NM, USA
Extensions, VAV Gallery, Montréal, QC, Canada
Framework Foundation Timeraiser, CBC Broadcast Centre, Toronto, ON, Canada
Ether: MFA Thesis Exhibition, Galerie Bourget, Montréal, QC, Canada
Forced Air, Jean Talon Interdisciplinary Artspace, Montréal, QC, Canada
Salon Écarlate I, Silencio, Montréal, QC, Canada
RBC New Canadian Painting, Stables Pavillion, Distillery Site, Toronto, ON, Canada
RBC New Canadian Painting, Art Gallery of Nova Scotia, Halifax, NS, Canada
RBC New Canadian Painting, Museum London, London, ON, Canada
RBC New Canadian Painting, Pavillion Gallery, Winnipeg, MN, Canada
Rhizome, VAV Gallery, Montréal, QC, Canada
All, Galerie Bourget, Montréal, QC, Canada
Open Studios, Academie Bourget, Concordia University, Montréal, QC, Canada
Activist Art, VAV Gallery, Montréal, QC, Canada
Art4Peace, Centre des études noires, Montréal, QC, Canada
New Works, Xanadu Gallery, Hamilton, ON, Canada
In Rotation, The Shot Gallery, Kingston, ON, Canada
truszkowski, Hamilton Conservatory for the Arts, Hamilton, ON, Canada
BFA on View, Agnes Etherington Art Centre, Kingston, ON, Canada
Threshold, Ontario Hall, Kingston, Ontario, Canada
Recent Work, QP Gallery, Kingston, ON, Canada
dollar beers, Union Gallery, Kingston, ON, Canada
New Art, Clark Hall, Kingston, ON, Canada
Artweek, John Deutch University Centre, Queen's University, Kingston, ON, Canada
Outdoor Sculpture Festival, Queen's University, Kingston, ON, Canada
Millennium, Union Gallery, Kingston, ON, Canada

TEACHING AND PROFESSIONAL EXPERIENCE

2012-present Associate Professor of print media,
University of Regina, Regina,
SK, Canada

SELECTED RESIDENCIES

2008 St. Michael's Printshop Visiting Artists,
St. John's, NL, Canada
2006-2007 Eastern Edge Gallery, St. John's,
NL, Canada

MIA VUCIC

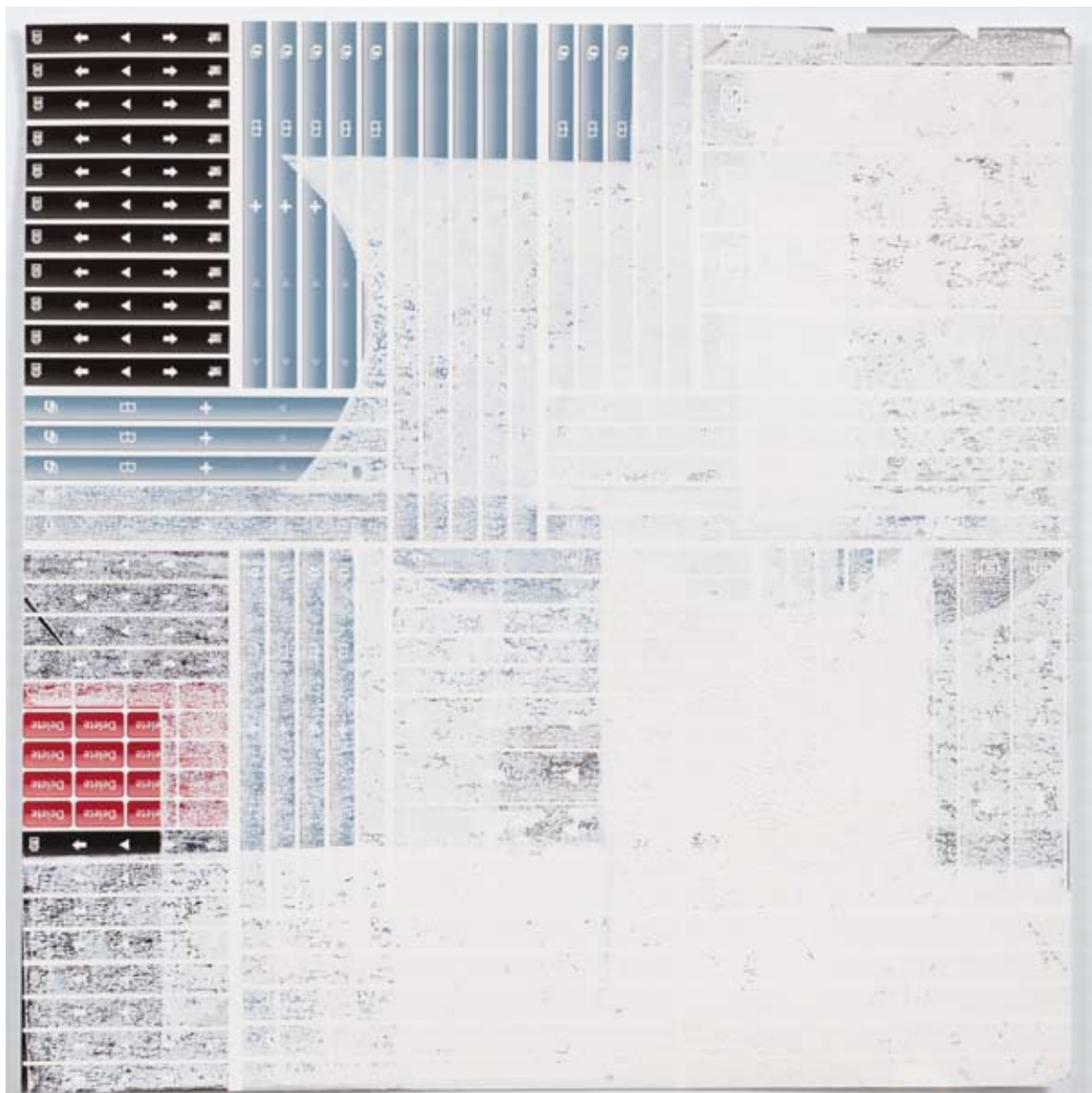
My main interest and the basic idea behind my series of prints *Deleting* is our digital age, with all its consequences and repercussions. In this digital age, as much as computers are powerful and we all depend on them, they are also fragile and unstable. Our evolving values are something we need to think about. In the end, when everything is deleted and disappears from the screen, we are the ones who will decide what to create next.



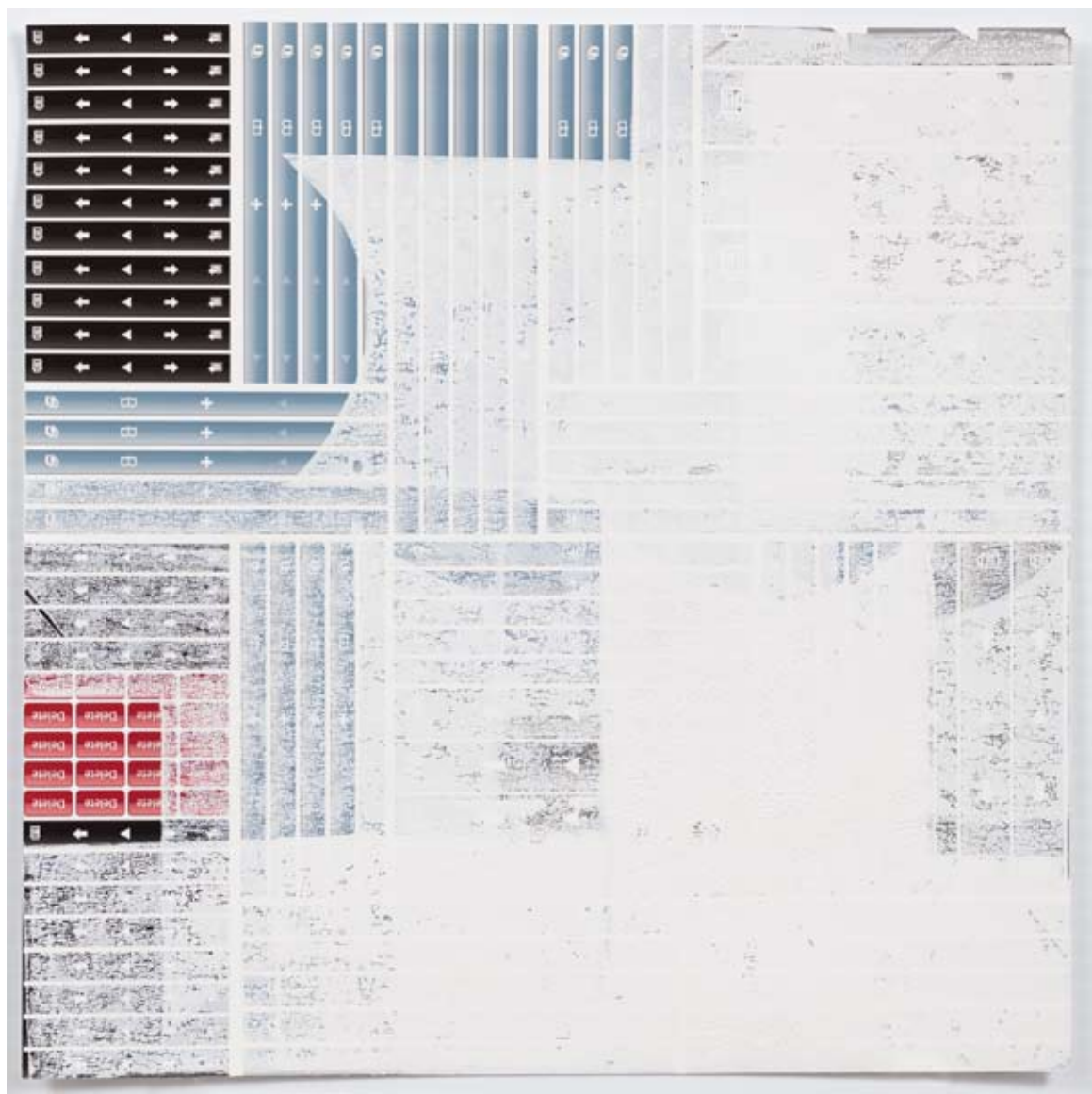
Mia Vucic
Deleting I, II, III, IV, (polyptych), 2014
 digital print, linocut, monoprint; 25 x 25 cm
 Photo: Yuri Akuney: Digital Perfections



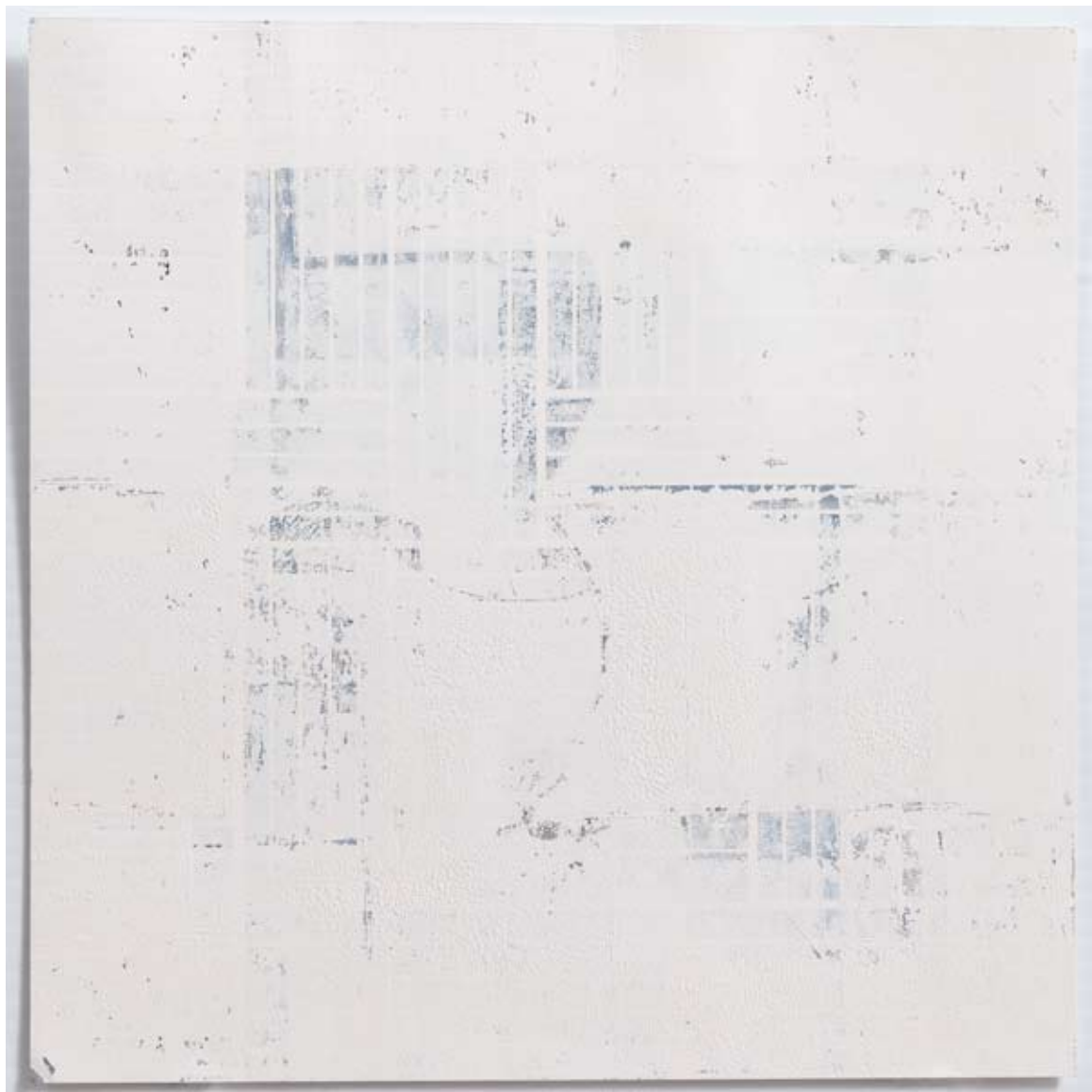
Mia Vucic
Deleting I, (image one of the polyptych), 2014
 digital print, linocut, monoprint; 25 x 25 cm
 Photo: Yuri Akuney: Digital Perfections



Mia Vucic
Deleting II, (image two of the polyptych), 2014
 digital print, linocut, monoprint; 25 x 25 cm
 Photo: Yuri Akuney: Digital Perfections



Mia Vucic
Deleting III, (image three of the polyptych), 2014
 digital print, linocut, monoprint; 25 x 25 cm
 Photo: Yuri Akuney: Digital Perfections



Mia Vucic
Deleting IV, (image Four of the polyptych), 2014
digital print, linocut, monoprint; 25 x 25 cm
Photo: Yuri Akuney: Digital Perfections

MIA VUCIC

Croatia

EDUCATION

- 2010 Postgraduate Academy of Fine Arts, Department of Graphics and Printmaking, Zagreb, Croatia
2005 Undergraduate Faculty of Design, Department of Graphic Design and Architecture, Zagreb, Croatia

SELECTED SOLO EXHIBITIONS

- 2014 *The Fifth Horseman of the Apocalypse*, Modular Gallery, Zagreb, Croatia
2011 *Geometry of Energy*, Cekao Gallery, POU Zagreb, Croatia
2010 *Matrice*, (2 person show with Celestina Vicevic), Vladimir Buzancic Gallery, Zagreb, Croatia

SELECTED GROUP EXHIBITIONS

- 2013 *IV Water and Life*, International Art Biennale, Juried Exhibition, Baja, Hungary
Best works of Biennial of Drawing Pilsen 2012, Plzen, Czech Republic
Savaria Museum, Gallery of Szombathely, Juried Exhibition, Szombathely, Hungary
2012 *XXVI edizione del Premio Fibrenus: „Carnello cArte ad Arte 2012“*, (Archivio delle Stampe Contemporanee del Basso Lazio), Italy
2012 *VIII International Biennial of Drawing Pilsen*, Plzen, Czech Republic,
International Drawing Fair, Paris, France
6th Croatian Graphic Triennale, Zagreb, Croatia
2011 *The 3rd Sheffield International Artists Book Prize Exhibition*, Sheffield, UK
V Splitgraphic - International Graphic Art Biennial 2011, Split, Croatia
XVI German International Exhibition of Graphic Art Frechen, Frechen, Germany
10th Lessedra World Art Print Annual - Mini Print, Sofia, Bulgaria
Humanitarian Exhibition for children of Japan, Izidor Krsnjavi Gallery, Zagreb, Croatia
Traditional Exhibition of Miniature Art, ULS, Zapresic, Croatia
KIWA 6th Exhibition, Group Exhibition of Woodcut, Kyoto, Japan
International Biennale for Miniature Graphics, Bibliotheca Alexandrina, Egypt

- 2010 *“New fragments 7” group exhibition*, MMSU - Mali salon, Erste bank, Rijeka, Croatia
Americas Biennial Exhibition of Contemporary Prints 2010, Iowa City, IA, USA
European triennale of Contemporary graphics (Estampadura), Toulouse, France
38. *World gallery of Drawings - Skopje 2010*, Osten, Skopje, Macedonia
“Out of format”, group exhibition, Faculty of Economics, Zagreb, Croatia
Class of Nevenka Arbanas (group exhibition), Gallery Bernardo Bernardi, Zagreb, Croatia
mosaic in the exterior, Pucko otvoreno uciliste, Ivanic-Grad, Croatia
group exhibition, Gallery Stancic, Zagreb, Croatia
group exhibition, Matija Skurjeni Museum, ULS, Zapresic, Croatia
2009 *Split Graphic 09 International Graphic Biennale*, Split, Croatia
group exhibition of woodcut, Pucko otvoreno uciliste, Ivanic-Grad, Croatia
2008 *Panneaux de croates*- mosaic in the exterior, group exhibition, Parc de Mauriac, Colmar, France
2006 *“Highway scenes”*, graphic album for Croatian Motorways Ltd., Zagreb, Croatia

TEACHING AND PROFESSIONAL EXPERIENCE

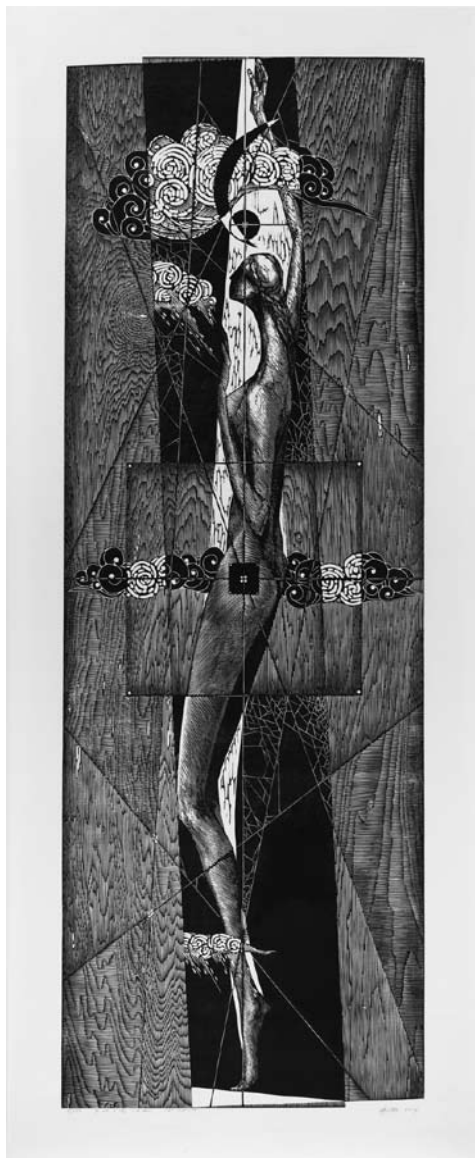
- Present Master of Design, University Specialist of Graphic Arts, Zagreb, Croatia
2009 Workshop instructor with artist Nevenka Arbanas, The Academy of Fine Arts, Budapest, Hungary

PRESENTATIONS, WORKSHOPS AND LECTURES

- 2011 Drawing Lecturer, Department of Graphics/ Printmaking at the Academy of Fine Arts, Zagreb, Croatia

YANG YONGSHENG

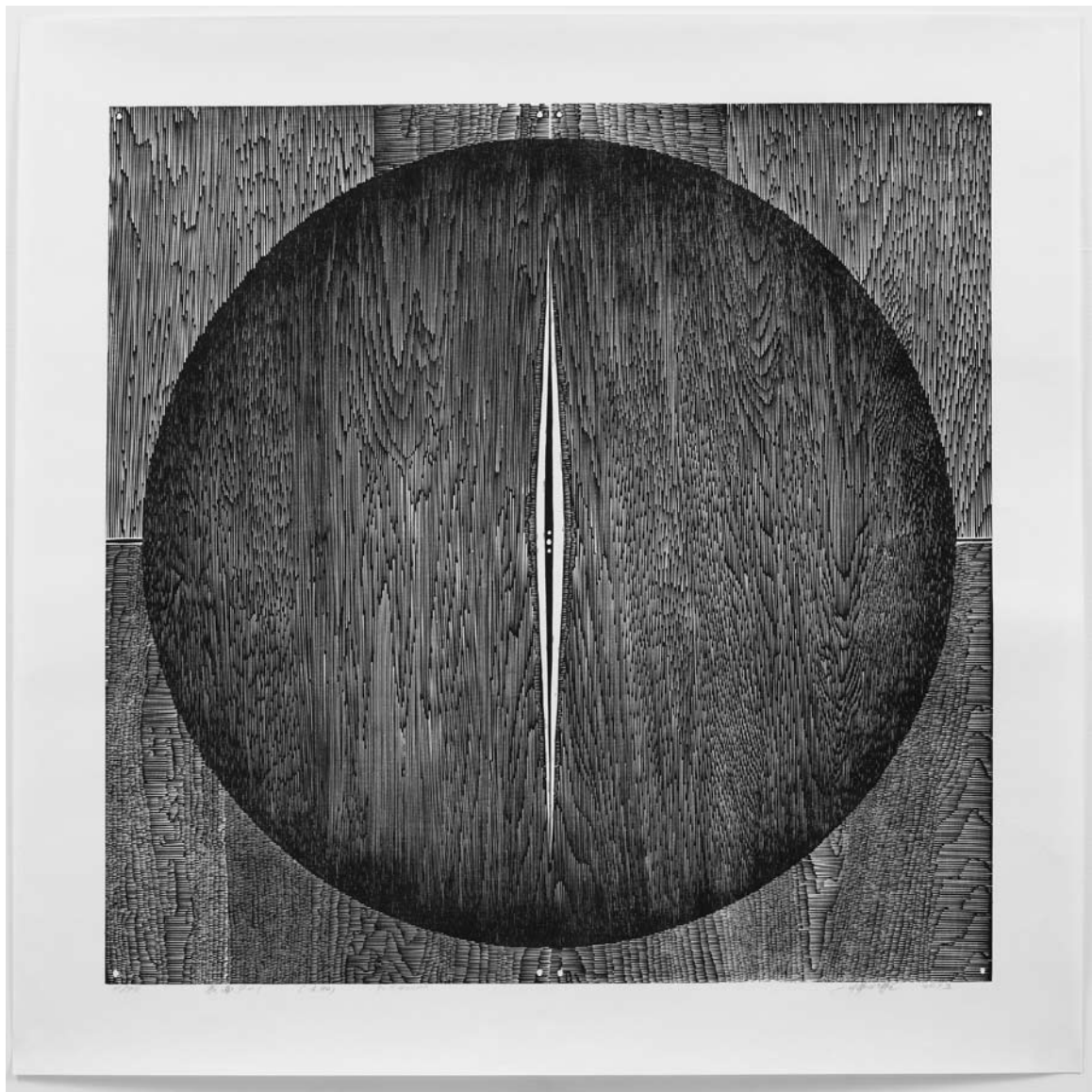
The technique of woodcut is a very old method of printmaking. To me it is a process of creating a balance of tension from a group of black-and-white knife marks. The slowness of woodcut contains time. The method comprises the interactive relationship between human and materials. In this age of cold digital replication, whether or not it can arouse some human being's sense of existence, can it ever realize kind of poetic freedom of woodcut printing?



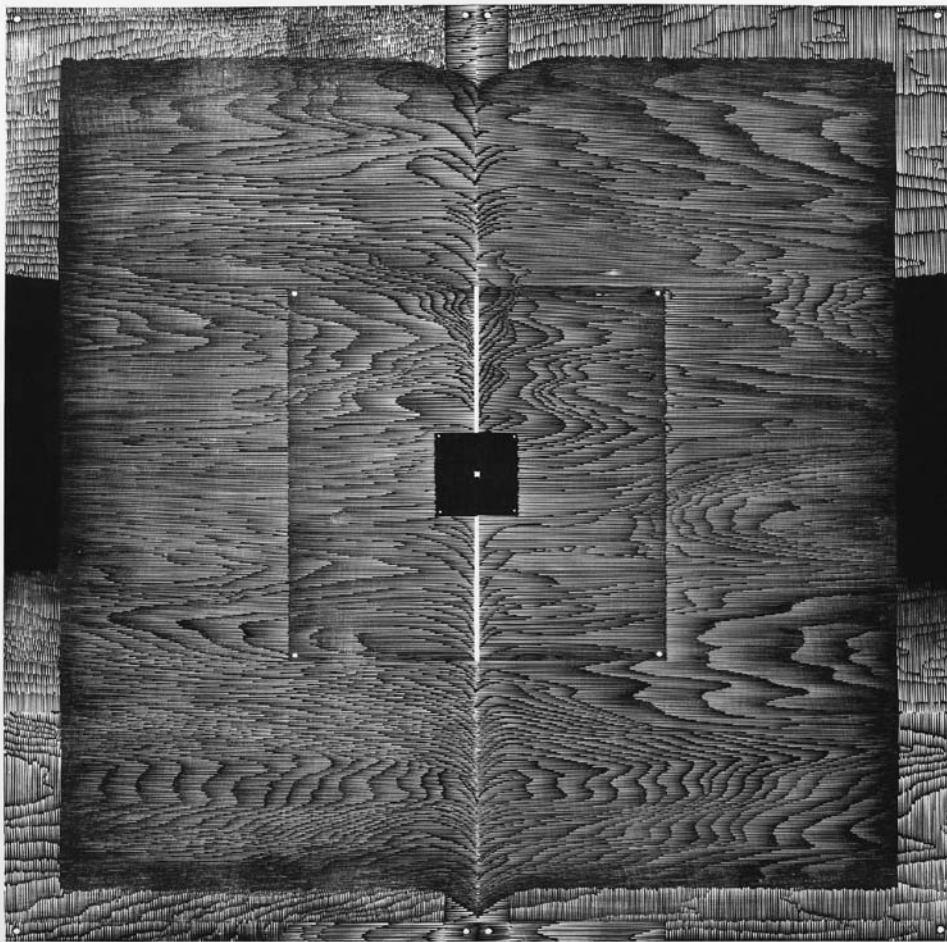
Yang Yongsheng
Between Earth and Sky, 2014
 woodcut; 180 x 61 cm
 Photo: Yuri Akuney: Digital Perfections



Yang Yongsheng
Clouds, 2014
 woodcut; 180 x 61 cm
 Photo: Yuri Akuney: Digital Perfections



Yang Yongsheng
Surface P-1, 2013
woodcut; 90 x 90 cm cm
Photo: Yuri Akuney: Digital Perfections



Yang Yongsheng
Surface P-2, 2013
woodcut; 90 x 90 cm cm
Photo: Yuri Akuney: Digital Perfections



Yang Yongsheng
Surface P-4, 2013
woodcut; 90 x 90 cm cm
Photo: Yuri Akuney: Digital Perfections

YANG YONGSHENG

China

EDUCATION

- 2009 MFA, University of Hawaii, Manoa, HI, USA
- 1991 Printmaking Major, Yunnan Art Institute, China

SELECTED SOLO EXHIBITIONS

- 2012 *Solo Exhibition by Yongsheng Yang*, 99 Qiyi Gallery, 798 Art District, Beijing, China
- 2011 *The Mark of Minds—Solo Exhibition by Yongsheng Yang*, Hexagon Art Center, Beijing, China
- 2009 *Jiao Yi—From My Position*, Commons Gallery, University of Hawaii at Manoa, HI, USA
Eternal Insects—Printmaking Exhibition by Yongsheng Yang, The Contemporary Museum, Honolulu, HI, USA

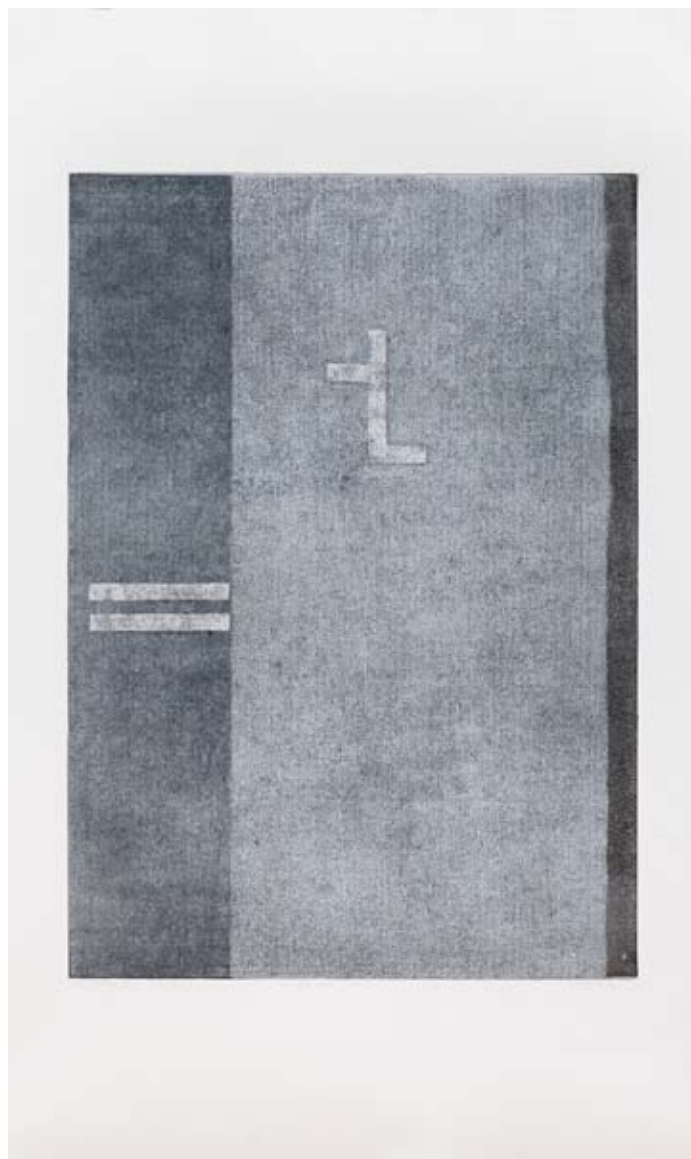
SELECTED GROUP EXHIBITIONS

- 2014 *Keep Trace-International Invitation Print Exhibition*, Guangzhou, China
The Biennial International Miniature Print Exhibition, Canada
The 3rd Guangzhou International Exlibris and Mini-Prints Biennial, Guangzhou, China
Out of Image-Trace and Linearity, SZ Art Center, 798 Art District, Beijing, China
- 2013 *We:1994-2013-The 20th Anniversary Collective Exhibition of China Song Zhuang Artists*, Song Zhuang Art Museum, Beijing, China
- 2012 *Hatmony but Not Sameness Contemporary Art Invitation Exhibition*, Contemporary Art Museum, Beijing, China
- 2011 *National Famous Printmaker Invitation Exhibition – Dong Guang*, Guang Dong, China
Chinese Contemporary Printmaking Exhibition, Asian Art Museum of Cuba, Cuba
- 2004 *10th China National Fine Arts Exhibition*, China
- 2003 *Eleventh International Biennial Print and Drawing Exhibition*, Taipei, Taiwan
Second National Splendid Awards Juried Fine Artworks Exhibition, Beijing, China
- 2002 *Sixteenth National Printmaking Exhibition*, China
National Fine Arts Exhibition in Celebration of the 60th Anniversary of Mao's Speech on the Arts, National Art Gallery, Beijing, China
- 2001 *Exhibition of the Twenty-First Century Chinese Paintings*, Sidney, Australia

- 2001 *Fourth National Chinese Landscape Ink Brush Exhibition*, Zhengzhou, China
- 1999 *Ninth China National Fine Arts Exhibition*, Hohhot, China
- 1998 *Fourteenth National Printmaking Exhibition*, Chengdu, China
- 1997 *Maple Leaf Award Exhibition of International Ink Wash and Gouache Arts*, Toronto, Ontario, Canada
Eleventh National Exhibition for New Artists and New Works, Hefei, China
- 1996 *Thirteenth National Print Exhibition*, Nanjing, China
- 1995 *Strong Color Arts Exhibition from Qujing Art Institute*, International Art Gallery, Beijing, China
Modern Yunnan Strong Color Painting Exhibition in America, Nanghai Art Center, Los Angeles, CA, USA
12th National Print Exhibition, Shenzhen, China
- 1993 *Exhibition of the Works of Six Yunnan Artists*, National Art Gallery, Beijing, China
- 1992 *Contemporary Printmaking Exhibition*, Hong Kong, China
- 1991 *National Fine Arts Exhibition in Celebration of the 50th Anniversary of Mao's Speech on the Arts*, National Art Gallery, Beijing, China
Fourth National Exhibition of Intaglio, Lithographic and Screen Prints, Xian, China
- 1990 *First National Young Artists Printmaking Exhibition*, Shanghai, China

PIOTR ŻACZEK

In my art I strive for simplicity and synthesis. At the same time, visual sensory effects such as colour, texture, and composition, are very important for me. I relate to Earth as a place where we live and where we find layers of traces of life and human activity. Therefore, in my works of art, I usually build up surface with several layers of paint (printing ink). Simple forms and signs in my prints also refer to traces of human activity. By using structural minimalism in my works, I trust the imagination and sensibility of viewers.



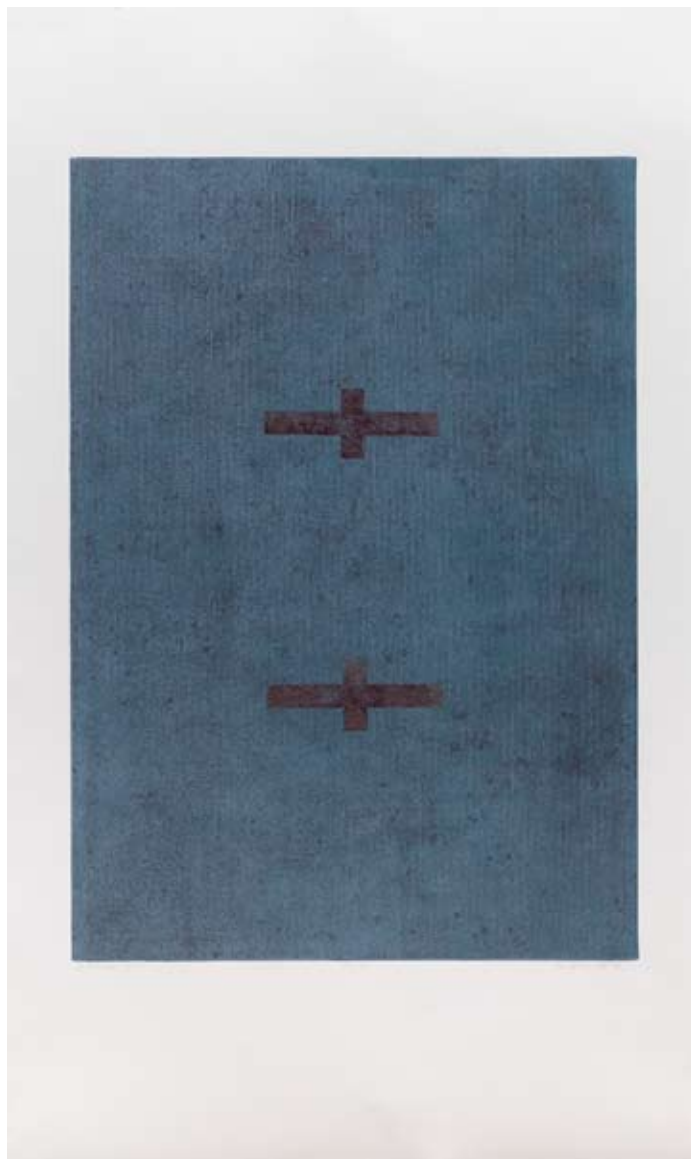
Piotr Żaczek
Area 13, 2014
linocut print; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Piotr Żaczek
Area 16, 2014
linocut print; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Piotr Żaczek
Arche XV, 2014
linocut print; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections



Piotr Żaczek
Arche XVI, 2014
linocut print; 70 x 50 cm
Photo: Yuri Akuney: Digital Perfections

PIOTR ZACZEK

Poland

EDUCATION

1991 BFA, Academy of Fine Arts in Warsaw, Graphics Department, Warsaw, Poland

SELECTED SOLO EXHIBITIONS

2014 Radna 6/8, Warsaw, Poland
 2013 N'69 Gallery, Warsaw, Poland
 2006 Ostrołęka Gallery, Ostrołęka, Poland
 C Gallery, Ciechanów, Poland
 2005 Oranżeria Gallery, Radzyń Podlaski, Poland
 Community Center, Kazimierz Dolny, Poland
 1999 Za piecem Gallery, Lublin, Poland
 1996 Elements of Art Gallery, Columbus, OH, USA
 1994 Galeria Prowincjonalna, Słubice, Poland
 1993 3A Gallery, Warsaw, Poland
 1990 Aula Gallery, Academy Of Fine Arts, Warsaw, Poland

SELECTED GROUP EXHIBITIONS

2014 *The 1st Jogja Miniprint Biennale*, Yogyakarta, Indonesia
7th International Print Art Triennial, Sofia, Bulgaria
VIII Polish Contemporary Drawing Triennale, Lubaczów, Poland
 2013 *3rd Polish Contemporary Painting Triennale*, Rzeszów, Poland
 2012 *32nd Mini Print International of Cadaques*, Cadaques, Spain
VII Biennial International Miniature Print Exhibition, Vancouver, BC, Canada
 2011 *Small Graphic Forms*, 14 International Triennial, Łódź, Poland
16th International Print Biennial, Varna, Bulgaria
Tribuna graphic, Cluj – Napoca, Romania
 2009 *International Small Engraving Salon*, Florean Museum, Baia Mare, Romania
6 international Triennial of Graphic Art, Bitola, Macedonia
Eastern Salon of Art, I International Biennale, Lublin, Poland
 2008 *Xylon 14*, International Triennial Exhibition of Artistic Relief Printing, Saint Louis, France
The 2nd Bangkok Triennale, International Print And Drawing Exhibition, Bangkok, Taiwan

2007 *X culture*, Brussels, Belgium
Festival of Young Art, Bełchatów, Poland
On a Journey, Sandomierz, Poland
 2005 Artefakt, Picture Biennale, Łódź, Poland
 2004 *Genius Loci*, Warsaw, Poland
 2002 *Festival of Polish Contemporary Painting*, Szczecin, Poland
 2001 *Pod Podłogą Gallery* (P.A.K.T exhibition), Lublin, Poland
 ZPAP Gallery (P.A.K.T exhibition), Warsaw, Poland
 2000 Contemporary Art Gallery (P.A.K.T exhibition), Włocławek, Poland
 El Gallery (P.A.K.T exhibition), Elbląg, Poland
 1999 *10th International Print Biennial*, Varna, Hungary
 Studio Gallery (P.A.K.T exhibition), Warsaw, Poland
 1998 *Earth*, Warsaw, Poland
 State Museum (P.A.K.T exhibition), Białystok, Poland
 1997 *Triennale With Still-life*, Sieradz, Poland
3 Biennale of Small Painting Forms, Toruń, Poland
 1996 *V Polish Watercolour Triennale*, Lublin, Poland
Human Forms, Columbus, OH, USA
 1995 *Young Polish Prints*, Słubice - Frankfurt, Gorzów, Poland
Linolschnitt Heute, Bietigheim – Bissingen, Germany
Graphics of Small Towns, Tczew Triennale, Tczew, Poland
 1994 VIII Print Contest, Jelenia Góra, Poland
Hommage a W. Strzemiński, Intuition - Konstruktion, Berlin, Germany
Grosse Kunst Ausstellung, Dusseldorf WRN, Germany
 1993 *Young Polish Prints*, Słubice - Frankfurt/Gorzów, Poland
2nd International Biennial of Graphic Arts, Gyor, Hungary
7 International Print Biennale, Varna, Bulgaria
 Daniel Chodowiecki Preis, Berlin, Germany
 1992 *Contemporary Polish Print*, Istanbul, Turkey
I Baltic Countries Graphic Triennale, Gdańsk, Poland
II Bienal Internacional de Grabado, Orense, Lugo, Pontevedra, La Coruna, Santiago, Spain
 1991 *Germinations 6*, Aachen, Budapest, Hungary
XII Graphic Contest, Łódź, Poland
5th International Biennial Print Exhibit, Taipei, Taiwan

1990 *Graphic Art From Poland*, Milwaukee, Wisconsin,
USA

1988 *Landscape In Painting*, Kraków, Poland

TEACHING AND PROFESSIONAL EXPERIENCE

Current *Member of group "Graphic Quartet P.A.K.T."*
(with A. Cieślińska, T. Kukawski, K. Róziewicz),
Generali Gallery, Warsaw, Poland

OPT 2015 PRESENTING SPONSOR

“KPMG’s Vernon office is a proud supporter of the arts and the Vernon Public Art Gallery. Events such as the Okanagan Print Triennial aid in fostering local culture, and assist in building a stronger and more desirable community for our clients and employees”.



Catalogue of an exhibition held at the Vernon Public Art Gallery
3228 - 31st Avenue, Vernon, British Columbia, V1T 2H3, Canada
March 19 - May 21, 2015

Production: Vernon Public Art Gallery
Editor: Lubos Culen
Layout and Graphic Design: Vernon Public Art Gallery
Guest contributors: Joni Low and Liz Wilie
Printing: Get Smarter Copies, Vernon, BC, Canada

ISBN 978-1-927407-16-5

Copyright © 2015, Vernon Public Art Gallery

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 *Copyright Act* or in writing from the Vernon Public Art Gallery. Requests for permission to use these images should be addressed in writing to the Vernon Public Art Gallery, 3228 31st Avenue, Vernon BC, V1T 2H3, Canada. Telephone: 250.545.3173, facsimile: 250.545.9096, website: www.vernonpublicartgallery.com

The Vernon Public Art Gallery is a registered not-for-profit society. We gratefully acknowledge the financial support of the Greater Vernon Advisory Committee/RDNO, the Province of BC's Gaming Policy and Enforcement Branch, British Columbia Arts Council, the Government of Canada, corporate donors, sponsors, general donations and memberships. Charitable Organization # 108113358RR

This exhibition is financed in part by:

Presenting sponsor:



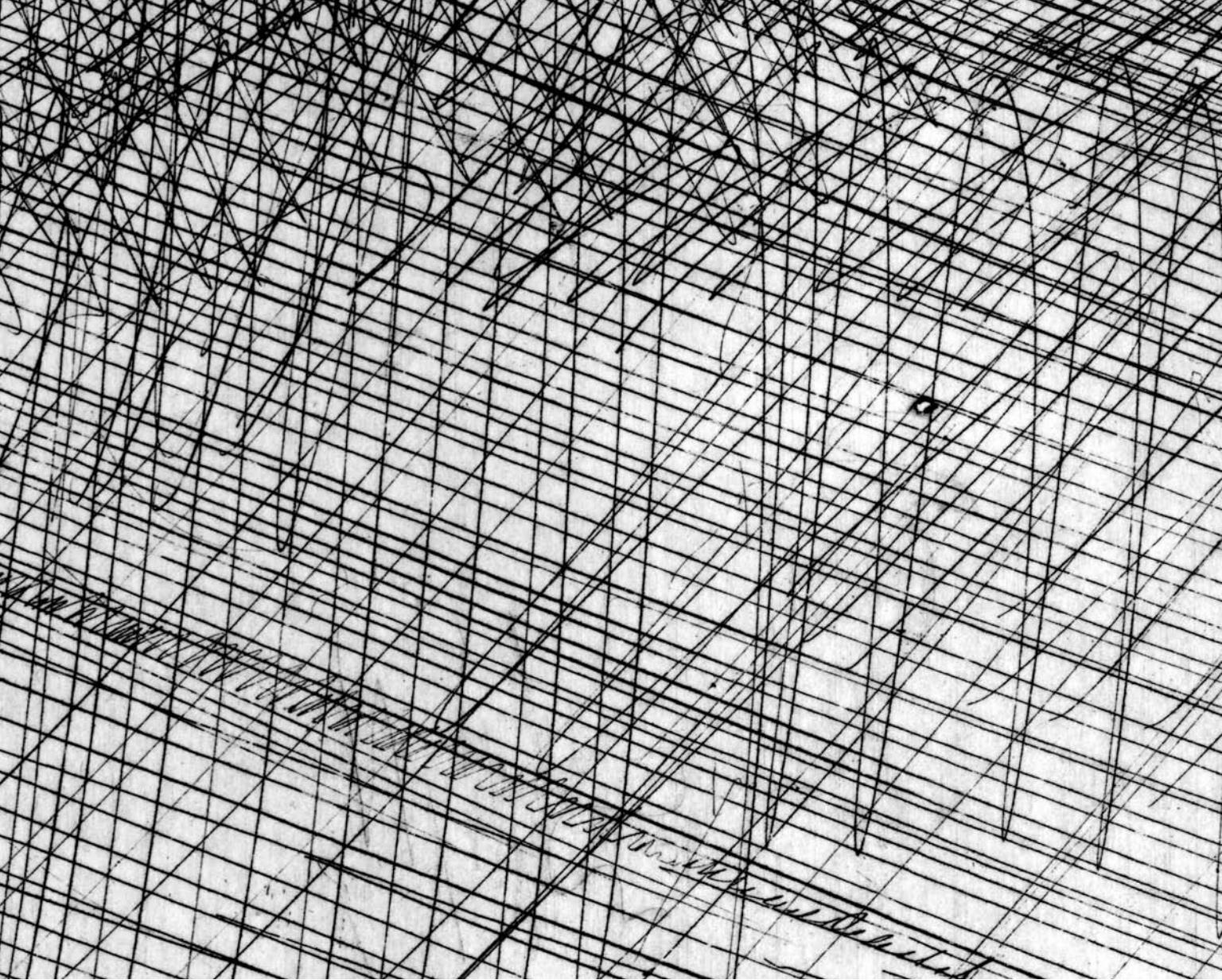
Corporate sponsor:



Funders:



BRITISH COLUMBIA
ARTS COUNCIL



VERNON PUBLIC ART GALLERY
Vernon, British Columbia, Canada
vernonpublicartgallery.com