



OKANAGAN **PRINT** TRIENNIAL

international exhibition of printmaking

VERNON PUBLIC ART GALLERY



OKANAGAN PRINT TRIENNIAL
2021

Vernon Public Art Gallery
March 18 - May 19, 2021

Vernon Public Art Gallery
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www.vernonpublicartgallery.com
250.545.3173

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TABLE OF CONTENTS

5	Executive Director's Foreword · Dauna Kennedy
6	Introduction · Lubos Culen
8	Making an Impression in a Global Pandemic · Briar Craig
11	Jurors' Statement for Okanagan Print Triennial 2021 · Carolyn MacHardy
14	The Art of Making Strange · Stephanie Bailey and Daniel Harvey
18	Printmaking and the Pandemic · Stacey Koosel
23	Artists and Images in the Exhibition

EXECUTIVE DIRECTOR'S FOREWORD

The Vernon Public Art Gallery is excited to once again be hosting the international Okanagan Print Triennial 2021. This award-winning project was launched in 2009 as a national open juried print exhibition and this year represents 28 selected artists from 15 countries.

I am pleased to announce that Ulrich J. Wolff from Germany was awarded the solo exhibition as the winner of this year's OPT. The VPAG looks forward to hosting this exhibition in 2024 concurrently with the 2024 OPT which will take place at the Kelowna Art Gallery.

I'd like to thank the Jurors who participated in the selection process for this year's competition; Carolyn MacHardy (Professor Emerita, Art History, University of British Columbia Okanagan), Briar Craig (Professor, Printmaking, University of British Columbia Okanagan), and Lubos Culen (Curator, Vernon Public Art Gallery). This was a long and challenging process selecting from 101 accomplished printmakers from 22 countries around the world.

Contributing to this exhibition catalogue are guest writers Stephanie Bailey (art writer and editor, currently based in Toronto), Daniel Harvey (Lecturer, Faculty of Arts, University of Alberta) and Dr. Stacey Koosel (Curator, UBC Okanagan Art Gallery; Lecturer, Department of Creative Studies, University of British Columbia Okanagan).

This ambitious project would not have been possible without a project grant from the Regional District of the North Okanagan and UBCO's Faculty of Creative Studies who contributed funds towards the publication of this catalogue. I'd also like to acknowledge our ongoing funding partners the Province of British Columbia, the BC Arts Council, the Regional District of the North Okanagan whose annual contributions enable the VPAG to contribute in a significant way to the discourse regarding contemporary art practices, while making it accessible and relevant to the residents and visitors of the North Okanagan.

Dauna Kennedy
Executive Director
Vernon Public Art Gallery

OKANAGAN PRINT TRIENNIAL 2021: INTRODUCTION

Right from the first Okanagan Print Triennial, the intent of collaboration between the Vernon Public Art Gallery, the Kelowna Art Gallery, and the University of British Columbia Okanagan, was to establish a new tradition in the Okanagan realized in the triennial exhibitions of prints with an international scope. These ongoing triennial print exhibitions focus on bringing print media artists into an exhibition that showcases the excellence, dedication, and the varied approaches to contemporary printmaking, highlighting the context within which the works were created.

It is fascinating to observe a revival of the traditional media that intersect with the approaches and experimental practices across all printmaking studio practices that are making their mark on contemporary printmaking globally. In addition to the conventional materials and techniques used in the production of the repeated image, there has also been an introduction of innovative digitally based processes and non-solvent-based materials used in intaglio, relief, and screen printing. A great deal of original art printing is being produced in private and cooperative print shops, universities, and college-run print studios. Despite the long tradition of various printmaking disciplines, some of which predate the Renaissance. Printmaking today, by contrast to the traditional disciplines, is perfectly suitable for the production of works of art in a contemporary manner including traditional and latest technologies. Photo-based and digitally-produced images and processes can easily be combined with the particular and unique hand-made methodologies of printmaking. The prints comprising this exhibition have all been produced by an employment of at least some hand-delivered printmaking process, as opposed to just pure digital manipulation.

The fifth Okanagan Print Triennial 2021 (OPT 2021) has been organized and hosted by the Vernon Public Art Gallery, in collaboration with the Kelowna Art Gallery, and the Department of Creative Studies at the Faculty of Creative and Critical Studies at UBCO. The winner of a solo exhibition of the Okanagan Print Triennial 2018 is Canadian artist Ericka Walker. She will be exhibiting a series of prints in the exhibition titled *A Decaying Fort and a Lack of Guidance* at the Kelowna Art Gallery running parallel to the Okanagan Print Triennial 2021. The winner of the solo exhibition award in OPT 2021 is German artist Ulrich J. Wolff. His solo exhibition at the Vernon Public Art Gallery is scheduled for 2024 to run parallel to the OPT 2024 organized by the Kelowna Art Gallery.

On behalf of the Vernon Public Art Gallery, I want to thank all parties who contributed to the production of this exhibition. Briar Craig, artist and Associate Professor (Printmaking), University of British Columbia Okanagan, was instrumental in initiating the concept of an international print exhibition to be established in the Okanagan. Carolyn MacHardy, Professor Emerita (Art History), University of British Columbia Okanagan, also played a vital role. They both devoted their expertise and time as jurors and contributors to the exhibition catalogue. Additionally, our appreciation is extended to the guest writers Stephanie Bailey, Daniel Harvey and Dr. Stacey Koosel, who wrote insightful essays that frame the OPT 2021 within the context of current printmaking studio practices and reflections of the current situation globally. Finally, I want to thank all my colleagues at the Vernon Public Art Gallery for their continuing support in developing this exhibition, and a sincere thank you to all the artists who submitted work to be included in this exhibition.

Lubos Culen
Curator
Vernon Public Art Gallery

MAKING AN IMPRESSION IN A GLOBAL PANDEMIC

by Briar Craig

Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface, most often paper or fabric. Traditional printmaking techniques include woodcut, etching, engraving, and lithography, while modern artists have expanded available techniques to include screenprinting.¹

Taken from New York's Metropolitan Museum of Art in February 2021, these (above) words are certainly true. Still, the description comes across as antiquated, not encompassing everything the contemporary print can be. Certainly many print artists continue to work with traditional print media, but printmaking in the expanded field continues to evolve exponentially. New technologies and new hybridizations come into being almost every year. While early concerns about digital technologies making traditional forms of printmaking obsolete existed, this hasn't been the case. In many ways, constant evolution and absorption of new technological advances creates an interesting balance for printmaking – this evolution reflects contemporary newness while still being firmly planted in the rich traditions of centuries old processes.

Amidst constant change and evolution, the essence of printmaking, and the community spirit of sharing so often exemplified by print artists, has remained the same. The sense of community, of perusing new opportunities, and of collaborating with others, has been at the core of most print practices. Printmakers are supportive of one another. Print-based artists often work communally. Our equipment needs typically lead to sharing ideas and material/procedural secrets. We are also deeply vested in opening ourselves to new possibilities and new options. Perhaps this community-mindedness is the reason for growth and innovation. Printmakers push one another. Exhibitions like the Okanagan Print Triennial (OPT) are organized, in part, to present a snap shot of what is currently happening conceptually and materially in our expanded field of contemporary printmaking.

I first became interested in printmaking in the 1980s at Queens University in Kingston, Ontario. A huge part of my early fascination with printmaking was its promise of participating in international exhibitions. Witnessing my mentors' work appearing in international exhibition catalogues was incredibly inspiring. Even more exciting though, was seeing works by contemporary artists from all over the globe; Artists whose names I had never heard. There weren't a lot of prints

being looked at or discussed in my art history classes. Being exposed to those artists, their ideas, and their work for the first time, impacted me all the more deeply. It was an essential part of my artistic development.

The portability of a work on paper, and a print's tendency to exist in editions, has made sharing work on an international scale very possible. Portability and editions enabled the OPT back in 2009. More than a decade ago, we created the OPT as an opportunity for Canadian and international print artists. A core goal was exposing print-based students and artists in British Columbia's interior to the richness and diversity of the global print world. We believed that if one couldn't get out to see everything, everything could be brought to us. It is essential for emerging artists to see and learn from works of established practitioners. Seeing first-hand work made recently by world-class artists is a starting point to seeing the expansive possibilities of a creative practice in printmaking. Seeing may also be the first tangible enticement for a student to enter their own works, and thus their newness, into international forums.

This last year has been incredibly difficult, for Canadians and for people around the world. The Covid-19 pandemic has transformed so much of life, including life in the printmaking world. Many of us have been in and out of states of social isolation and 'lock down' for almost a year now. The pandemic has caused the delay or suspension of many art exhibitions. Creative practices are on hold around the world. So many of us are waiting for social distancing protocols to ease - for it to be ok to return to communing in galleries and working side-by-side in the studio. Many print shops and university art programs have been forced to move their activities on-line. Great lengths have been taken to translate an inherently hands-on process of art making and creation into something more distanced and safe. It is important to remember that the global health crisis has brought deep pain and hurt to many. This must not be downplayed, even unconsciously, by circulating rosy optimism about a "good side" of COVID. Still, there will inevitably be some innovations; these include experiments in course delivery. People are working in places, and in ways, never before imagined: moving creative practice out of communal studio spaces will likely lead to more innovation. Printmakers have always been at the vanguard of making the best out of challenging circumstances. Print media evolves because of those circumstances. It will be interesting to see what our *new normal* might bring.

The Vernon Public Art Gallery (host of the OPT 2021) has also been making the best of our challenging times. The gallery has remained mostly open during the pandemic. The Okanagan Print Triennial has moved ahead. While there will be no public opening reception for the OPT, there will be opportunities for people to get out and see (in socially responsible ways) the recent works of top international print artists. Obviously, none of us can get out to see contemporary work around the world. That incredible work has been brought to us. Relish that intimate experience. The OPT is a reflection of cutting edge conceptual, material, and communicative work by international artists. We get to see it. To experience it live-and-in-person. This is important. To see things up close. To have a real time and real space ability to *feel* the works and glean their contents. For me, that is what life is about - learning about the ideas and concerns of artists from around the world. Now, more than ever, we crave a sense of expanded community, and immersion into real experiences.

Briar Craig is a Professor of Printmaking at the Faculty of Critical and Creative Studies, University of British Columbia Okanagan.

Endnotes

¹ <https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques/printmaking>

JURORS' STATEMENT FOR OKANAGAN PRINT TRIENNIAL 2021

by Carolyn MacHardy

The Okanagan Print Triennial for 2021 presented the jurors, artists and curators with daunting challenges as the Covid-19 pandemic settled in around the world and everybody in every jurisdiction found themselves in the same storm but on different boats, as the apt metaphor puts it. We were delighted to receive 680 works by 101 artists from 22 countries. The sheer variety of work in terms of themes and media made the jurying process very enjoyable, and in the end we selected 74 works by 28 artists from 15 countries. Printmaking in its many forms remains an integral part of making art in a global world, and the jurors faced difficult decisions in the selection process given the quality of the entries.

We wondered how new technologies and the necessarily increased engagement with the virtual world over the past year would affect how printmaking should be defined as we enter the second decade of the 21st century. While post-digital practices were very much in evidence in the submissions, so too were more traditional techniques with impressive pedigrees: several artists use mezzotint, others intaglio and chine collé; lithography, Xerox and linocut still seem relevant. The variety of techniques and the concomitant size of the works, dictated in part by technique, offer a broad view of the history of printmaking techniques from their beginnings to the present day. This was one of the unexpected and richly rewarding parts of the jurying process. The lingering sense of tradition in some of the works deploying these older techniques remind us that printmakers in the past were also often working during times of plague and uncertainty about the future.

The works in the exhibition tangle with many complex themes and ideas, from theoretical questions about image-making and its relation to speech, language and memory, to the body, to memory and childhood, to our relationship to the natural world. Yet in a curious way, many of the works loop around and draw threads from other themes into their orbits that then establish links to other works in the show, creating a lively nexus of contemporary ideas. The call for submissions asked for works that had been completed after the end of 2017, so a number of works were done in 2018 and 2019 - yet it seems impossible not to read many of them through the lenses of the many traumas of the past twelve months. Some works will, to the viewer, read very differently than they might have a year or two ago: an example of this could be Derek Besant's explorations of narratives of the Canadian North, a region whose meta and counter narratives are now inextricably linked to pressing issues of community health, access to health services, and the equitable distribution of vaccines to protect elders and indigenous populations

in remote areas. So too with the artists whose works centre on the city and its architecture. Ideas of isolation, destruction, the “anonymization of the subject”, as Ulrich J. Wolff puts it, reflect a certain unease with the spectacular growth of cities from the Industrial Revolution to the present; yet it is in these same cities, with their box upon box apartment buildings, that small balconies have been transformed into stages where theatre, music and the performing arts can express both individual and collective hope in a future that has seemed very dire.

Many of the works in this exhibition deal either directly or indirectly with ideas of knowledge and how we use it to try to understand the world we live in. In response to the simplistic and facile rhetoric that has been so prevalent over much of the past four years, many of the artists represented in this exhibition propose diverse paths for addressing existential questions about human beings and our efforts to make sense of the world around us. Vesalius, ancient texts, mythology, and scientific, technological and ecological processes inform various artists’ works; Luke Johnson asks about hierarchies of knowledge and points to the importance of librarianship as a way of confronting knowledge and the questions that need to be asked. Mikhail Pogarsky’s and Marzieh Rahmani’s books are potent reminders of the role that books have played in scripting and encoding cultural knowledges and memories, and of the symbiotic relationship between the art of printmaking and the art of the book. Nature, the fragility of our existence, and the depredations we exact on the natural world all factor into these burning questions of how we acquire, assess and use knowledge. Derek Besant contrasts childhood understanding with that of adults, and Jaco Putker leaves it up to the viewer to decide whether the artist’s memories of childhood events ever happened.

We noted as jurors that there was a sombre tone running through many of the works done in 2020; there are both direct and oblique references to the Covid pandemic and the isolation, mental and physical, that many feel. Some of the works are heavy with the silence of isolation. Plagues have long been a theme explored by visual, literary and musical artists, and it would be surprising if it didn’t appear among printmakers in a year notable for a new crop of plague lit. But there is a buoyancy, too, in this exhibition: Nanako Yoshikawa’s colourful woodcuts from 2020 speak to capturing a moment of being alive while Yangbin Park dissects and reassembles images in bright screen-prints that suggest that destiny’s seemingly fixed course can be changed through a process of deconstruction and reconstruction.

The 2021 Okanagan Print Triennial, by occupying all the galleries of the Vernon Public Art Gallery, offers the viewer metaphorical and actual spaces for reflection and meditation. We congratulate the artists and thank them for submitting their work. We believe that this is a very strong show and that it demonstrates the power of the print, whether through traditional or newer techniques,

to not only represent the world as is but to ask those probing questions about things like nature and memory, war and the arms industry, culture and the orthodoxy of the image – things that printmakers have been especially good at.

Carolyn MacHardy is Professor Emerita, Art History, Faculty of Critical and Creative Studies, University of British Columbia Okanagan.

THE ART OF MAKING STRANGE

by Stephanie Bailey and Daniel Harvey

Although the official date of COVID-19's arrival in Canada is recorded as January 25th (marking the first confirmed case within the country's borders), it wasn't until mid-March that we began to understand the severity of the virus, and the new way of life on the horizon. March saw the government calling on overseas Canadians to return home, the closure of national borders, declarations of emergency across the country, and the beginning of local, provincial and national lockdowns. By the second and third weeks of March, we'd had to come to grips with the beginning of life during a pandemic: at once anxiety-producing and boring, marked by individual loneliness even as we grappled with a collective global condition we faced together. The experience of time stretched out while our worlds contracted under the demands of stay-at-home regulations and our fears of an as-yet-to-be understood virus. For many of us, the world that seemed so familiar became suddenly strange and alienating, as so many aspects of normal, everyday life shifted, blurred, and inverted.

Why begin this essay on the 2021 Okanagan Print Triennial with a rumination on the early days of the 2020 pandemic? In part, because a number of artists explicitly speak of their experience during this period, and its impact upon their lives and processes. But also because the works chosen for this show seem particularly suited for contemplation during a year of plague, in their tone, themes and imagery. The show's aesthetic, one might even suggest, seems shaped (explicitly or implicitly, consciously or not) by the experience of the past year. And arguing the degree of intention behind this would be a waste of time, anyway, since it's impossible to experience any art outside of context: and the context of COVID is impossible to escape. It seems appropriate, then, that the fifth Okanagan Print Triennial should open on the anniversary of those early moments last March.

Print, perhaps more than any other artistic media, may be most appropriate to capture at least some aspects of the past year. The medium is consciously attuned to the nuances of process, of material and of trace. The practice of printmaking, whether analogue or digital, requires an expansion of time and concentration, and a concomitant foreshortening of the world as it falls away in the face of the material form of the work, and the individual traces of specific, often-painstaking, marks. And the final work often turns and shifts from what was first seen: the reverse-image appears, of what first showed on plate or stone. An art of lengthened time in which the larger world retreats, involving a sudden inversion of what appeared....what art form could be more in tune with the experience of COVID?

In the context of this show, we can see artists explicitly grappling with these kinds of inversions and shifts, in Sean Caulfield's exploration of "mutation [and] metamorphosis," Tomasz Matczak's energy exchanges, the fluidity and surreality of Yangbin Park and Snezhina Biserova's landscapes, as well as the transformation of bodies in works by Sevdalina Prodanova, Cleo Wilkinson and Guy Langevin. Almost all of the work produced by the 28 artists represented in the triennial demonstrates shifting, de-naturalized boundaries, in which the familiar becomes uncanny or haunted. Just over 100 years ago, on the cusp of another global pandemic, Russian critics coined the term "ostranenie" to describe the double act of pushing aside and making strange that they saw as central to effective art.¹ This "defamiliarization" (as the term has been translated) appears readily on display here, consciously or un-, as a kind of collective aesthetic response to the broader defamiliarization we've all experienced over the past year.

One of the many stark reminders that the coronavirus leaves in its wake is that our bodies are not our own. Instead of a self-contained entity, the human form asserts itself as a porous, leaky multitude, despite traditional Western ideas that undergird a culture of individualism. Many of the artists in the triennial invite us to think critically of the perceived limits of the human body and call into question our stable definition of selfhood. Sevdalina Prodanova, for instance, warps and superimposes the human face across a pile of rubble-like surfaces, creating a kind of ruin of human remains. The prints, made using a form of lithography called alography, evoke a distorted scanner quality. But rather than producing an "accurate" likeness or facsimile, Prodanova uses this aesthetic to create disturbing artifacts of a contorted countenance.

The human face features prominently as a fragment or a synecdoche of the body as a whole. Cleo Wilkinson uses the technique of the extreme close-up to represent seemingly fleeting faces that are at once familiar and estranged. Much like the masked faces we encounter on the street today, her lonely figures are mysterious and unknowable. Victoria Bilogan's portraits similarly represent the human face doubly masked: first by the velvety darkness created through her mezzotint technique, such that faces become cloaked and hidden by the enveloping dark. Second, by the literal mask worn by the ghostly figure, the gas mask hinting at some immediate, if imperceptible threat of bodily contamination and potential contagion. Although created in 2018, the masked faces of her *EVEolution* series eerily capture the experience of what it's like to navigate the world today. The body must at once be protected from external threat, but also may be the threat itself.

And then we have Guy Langevin who takes defamiliarizing the human form one step further. In his abstract mezzotint series, *Paysage Ultime*, he abstracts the human body almost beyond recognition. The line between portraiture and landscape art disappears, as fragments of the body become landscapes themselves. Unexpectedly, the human form takes the place of the sun rather than the land in his works, *Aube 1* and *Aube 2* (or *Dawn 1* or *Dawn 2*). The effect is that the print feels almost upside-down, achieving even more of a disorienting quality.

This feeling of disorientation is extended in the work of landscape and field artists, including Snezhina Biserova, Sean Caulfield, Pawel Binczycki, and Monika Brzegowska, among others. Biserova's intaglio prints depict a fractured landscape; her digital manipulation of urban photography remakes The Hague into something uncanny, at once new while carrying the traces of the actual material space. By using reflection, layering and 3D manipulation, Biserova creates otherworldly and threatening landscapes, devoid of the comforting presence of human figures or recognizable landmarks. Much as Prodanova creates a ruin of the human face, the images of *Cora's Window* create a city superimposed upon and haunted by its own ruins.

Where Biserova estranges the urban landscape by inverting it upon itself, Caulfield mingles urban and biological landscape and figures to render both disturbing and unstable. Like many of the works in this exhibit, Caulfield's images capture the possibility of Becoming, rather than the stability of Being; surreal but distinct images (a chalice, a burning crucible, tree trunks and limbs licked by flame) float within an indistinct field of light and dark. Haunting both prints are the white spectres of figures: the anatomical outline of spread arms here, the architectural outlines of buildings there. Caulfield's work brings natural and built worlds together without resolving them, inviting viewers to capture a moment of change and movement.

Finally, the work of Binczycki pushes the defamiliarization of landscape to its furthest points, dissolving representation into more abstract visual fields. In *Ground Zero*, the most representational of Binczycki's prints, the traditional seascape of Japanese *seigaiha* prints becomes unstable, morphing in the centre into a school of carp playfully circling, and towards the horizon destabilizing as the pattern corrupts into glitches and imperfections. In *End*, a writhing mass of indistinct shapes (are they snails? Cephalopods? Amoebae?) forms a multitudinous landscape around a central black passage, threatening and inviting at once: landscape and figures alike blur into a strange and unfamiliar field.

Across these distinct works, we see a common thread of defamiliarizing the familiar and an invitation to think differently about the human body, and in turn, the concept of self, as something that is knowable, coherent and self-contained. As we look back over the last year of this pandemic,

we can clearly see how what was once unthought is now familiar. Our everyday routines are not just a testament to our ability to adapt to the unfamiliar, but also to our ability to become complacent. As the “new normal” inevitably takes shape, the works represented in the Okanagan Print Triennial act as a timely reminder of the critical role art plays in helping to make us see the world anew. The artists – often through creative modes of defamiliarization and disorientation – invite us to think beyond what *exists* to *what is possible*.

Endnotes

- ¹ See Viktor Shklovsky. Art as technique. In *Theory of Prose*. Trans. Benjamin Scher. 1990. (Originally published 1917).

Stephanie Bailey is a writer and editor based in Toronto, Ontario. She holds a master’s degree in English literature, and her recent art writing has appeared in Momus and The Site Magazine. Daniel Harvey is a Lectures and researcher at the Faculty of Arts, University of Alberta.

PRINTMAKING AND THE PANDEMIC

By Stacey Koosel

The fifth incarnation of The Okanagan Print Triennial finds itself in a very different time and space, for just over one year now (at the time of writing in February 2021) the world has been brought together and pushed apart by a global pandemic that has restructured and restricted us in ways very few could have possibly imagined.

The effects of the COVID-19 pandemic bring about new value and interpretations to artworks, as contextually and culturally things have changed in unprecedented ways and taken on new meaning. International print biennials and triennials have historically been a well established forum that brings artist's works together in celebration and conversation with the larger global art world. Since the pandemic travel restrictions and the risks associated with large gatherings like exhibition openings have taken a heavy toll on the usually diverse and dynamic global village that is the art world. In times like these, with social distancing and limited social interactions, platforms like print triennials that connect people and places are arguably more crucial and relevant than ever before.

Globalization and our unification under consumerism, pop-culture, late stage capitalism and Western cultural imperialism, united people through consumer products like Coca-Cola, Facebook and other ubiquitous multinational corporations. In contrast, the COVID-19 era has dampened the flames of hyper-consumerist society and left us contemplating the basics of our existence, primal concerns such as the precarious relationship between humans and the earth, the frailty of human life, and for a brief yet historic moment in time - the deep seated panic that a shortage of toilet paper can bring.

A recurring pattern emerged in the 28 artists' works selected for the 2021 Okanagan Print Triennial: one of introspective meditations, abyss gazing and environmental or corporeal explorations. A haunting nihilistic, apocalyptic vibe seems to be a common thread that connects many of the selected works for this edition of the OPT, which really couldn't be more fitting in times like these.

Tomasz Kukawski's linocut *Isolation No. 6/9* (2020) is perhaps the work with the most literal reference to the COVID-19 pandemic. *Isolation No. 6/9* depicts a grid like mesh embedded with source code, digital DNA and a faded face with a single well defined eye, the only legible

text “Kwarantanna 2 02 0” being Polish for quarantine. If Kukawski’s *Isolation No. 6/9* defines the subject, his second piece *Doubled* (2020) communicates the psychological ramifications and emotions associated with government enforced social isolation and quarantines. *Doubled* depicts a figure and their reflection with the face scribbled out, the alternating depth of field in the linocut creates a multi-dimensional sensation that is at once disconcerting and disorientating, and expresses the turmoil and terror of social isolation on the psyche.

A similar op-art series by Pawel Binczycki delivers a monotone psychedelic experience, with a sombre resonance. *End* (2020) by Binczycki presents an abyss or black hole, surrounded by multi-faceted shapes that at first can be mistaken for monarch butterflies, but are actually abstract striped and polka-dotted forms. The fear of the unknown is often associated with such voids, and this particular black hole is surrounded by eye catching yet disorienting patterns - as if all the little distractions are disguising a much larger, ominous problem.

Snezhina Biserova’s intaglio print series *Cora’s Window* tells the story of an artist who found photographs they had taken earlier in pre-COVID times of an urban scene. The images were updated to communicate the new feelings of anxiety, fear and frustration caused by pandemic isolation. What used to be good memories were now overpowered by the threat of the unknown. *Cora’s Window* depicts tall tower block buildings manipulated to appear to be exploding through multiple dimensions, violent and destructive, dark and dystopian. These deformed memories of happier times clearly communicate the artist’s emotional state during pandemic isolation.

Ulrich J. Wolff’s *Red City* (2018) and *Long House II* (2020) similarly portray urban landscapes and architecture in a deconstructed and anonymized fashion. The residential tower blocks portrayed in dreary monotone hint at a form of collective isolation - that existed even before the pandemic. Wolff’s works contain an element of modernism’s decay, and dehumanizing elements of man-made environments.

Victoria Bilogan’s series of mezzotints features a face wearing a gas mask in *EVEolution I* (2018), once again in monotone. It is interesting how the subject of protective face masks has shifted from deviation to the norm. While gas masks could have once been reference to historical wars or science fiction futures, protective face coverings of all kinds are now a commonplace, everyday items

because of the COVID-19 pandemic. The sombre darkness of the image conveys a seriousness and fear, as the subject wearing a gas mask is almost entirely consumed by the surrounding darkness of their environment.

Other themes such as corporeal reality and the human form are explored in mezzotint works by Guy Lagevin in *Aube 1 (Dawn 1)* and *Aube 2 (Dawn 2)*, which are part of a suite of prints entitled *Paysage Ultime* which contemplates the human body as the perfect landscape. The recumbent forms returns to the earth, expressing the duality and interconnected states of life and death, light and shadow, figure and ground.

Another corporeal themed series that utilizes the mezzotint method of printmaking is by Cleo Wilkinson. *Glance I* (2019) in which the subsection of a face is captured once again in monotone but with a luminosity and a unique richness of tones that shines like a metallic silver. *Glance II* (2019) depicts a close-up of eyes in luminescent mezzotint, reminiscent of a classical work of art - but deconstructed and fragmented adds another dimension of mystery.

A sobering and uplifting antidote to all our collective uncertainty and anxiety can be experienced in Fumio Yamaguchi's series of nature inspired lithographs *Feather 1* and *Feather 2* (2019), *Larch Trees in the Field* and *Larch Trees in the Winter* (2019). Yamaguchi's trees created by collage and images interrelated in positives and negatives, communicate the kind of balance and peace of mind that only such an orderly yet wild scene can. Perhaps it is the absolute absence of the human form, man-made structures and constructs of the human mind that make Yamaguchi's work feel safe and optimistic.

A fascination with the macabre and mortal coils are by no means anything new. The Victorians were famously infatuated with death, as a subject and aesthetic - Queen Victoria herself being an early Goth and donning only mourning wear for most of her life. Is it possible that as we are currently living through a collective time of great fear and uncertainty too and that our visual culture will reflect our newfound precarious predicament? The answer is of course, maybe.

Themes of isolation and fragmentation formed a definite pattern when contemplating the works selected for the 2021 Okanagan Print Triennial. Whether they were intended at the moment of creation by the artist, or whether our current global pandemic situation has warped the interpretation by new contexts and cultural shifts is not of great importance, as art is often asked to respond to current situations but exceptional art foresees the future and warns us about what is around the bend.

Dr. Stacey Koosel is a writer, art historian and curator. She was the Chief Editor of Estonian Art magazine and has written for Mousse magazine, Art Territory, InterArtive, Sirp and Kunst.ee. She has worked as a freelance curator and curated exhibitions in Germany, Spain, Estonia and Canada. She was the Curator of the Kelowna Art Gallery, where she curated Daphne Odjig 100 and Creative Growth Centre for Spiritual Nourishment. She currently works as the Curator of UBC Okanagan Art Gallery where she manages the university's Public Art Collection, artist residencies and exhibitions while working towards the development of a new gallery space in downtown Kelowna in 2024. She teaches art history and curatorial studies at UBC Okanagan.

ARTISTS AND THE WORKS IN THE EXHIBITION

ALBERTO BALLETTI

ITALY

In my works, faces and objects appear in portraits that contaminate the memory. Always the question that arises is related to the progressive transformations of our bodies into commercial objects. Globalization has virtually overcome the distance between people and e-commerce. Today, the required social distancing is also called physical distancing. With the Covid pandemic, the problem once again becomes the distance between bodies.

In this paradoxical age of a single globalized society, of a single phone device, a single social model, such notions about the distance could sound provocative value judgment: the expropriation of our past body through globalization of consumer products in the 20th century, today in the new millennium has reached its peak with the medical expropriation of intensive care.

The settlement of the body in the post-consumerist society reduces the sharing physically. Inside the social network we find the same apartheid. The perverse game of the media between text and image drives us out of tune physically. It is so hard to escape from a less organic world, always more artificially anthropocentric and racist?

Stay at least one meter away from other people, avoid hugs and handshakes; this is a paradox. If we were all two meters apart, the whole area of our cities would not be enough. If we split up, the houses built in so many years of building speculation would no longer be enough! The future settlement between humans and artificial memory will not be corrupt from a new economic and racist map, in an endless health emergency?



Stunt Ration
2020
etching and ink jet, 100 x 240 cm. Photo: Yuri Akuney, Digital Perfections



Stunt Ration (detail)

2020

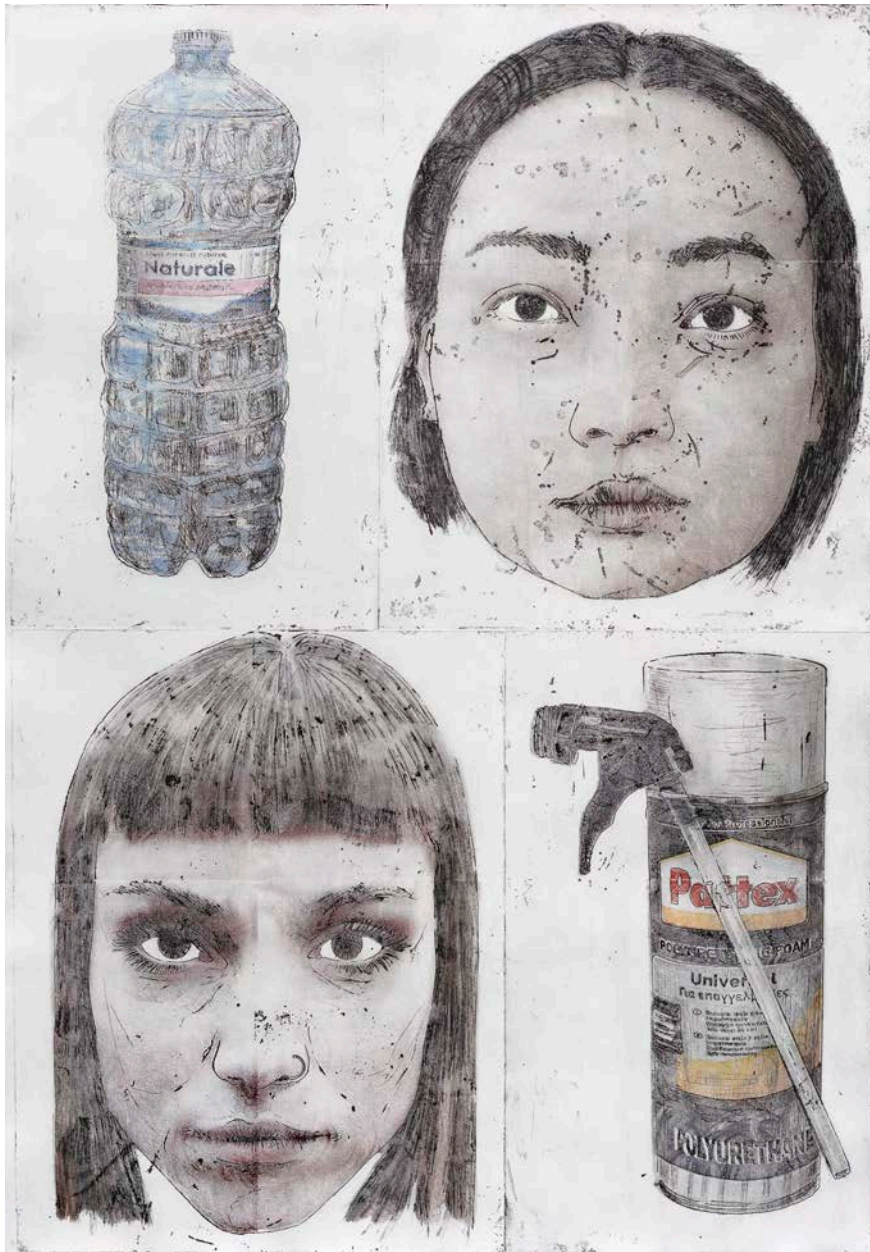
etching and ink jet, 100 x 240 cm. Photo: Yuri Akuney, Digital Perfections



Stunt Ration (detail)

2020

etching and ink jet, 100 x 240 cm. Photo: Yuri Akuney, Digital Perfections



Stunt Ration (detail)

2020

etching and ink jet, 100 x 240 cm. Photo: Yuri Akuney, Digital Perfections

ALBERTO BALLETTI

BIOGRAPHY

Alberto Balletti was born in Treviso, Italy, in 1968. He has two art degrees; one in painting from the Brera Fine Arts Academy in Milan, in 1990, and an additional degree in Specialization in Visual Arts and Production (CLASAV) from the Architecture Academic Institute in Venice (IUAV), in 2003. Since 1990, Balletti has workedworked in etching, photography and movie making, describing himself as an 'amphibian' artist. He divides his life and work between the Lake of Garda and Milan. He has been teaching etching in the Fine Arts Academies since 1996. In 2007 he was offered position as a Professor at the Venice Academy where he taught until 2016. Since then he has been teaching at the Brera Fine Arts Academy in Milan.

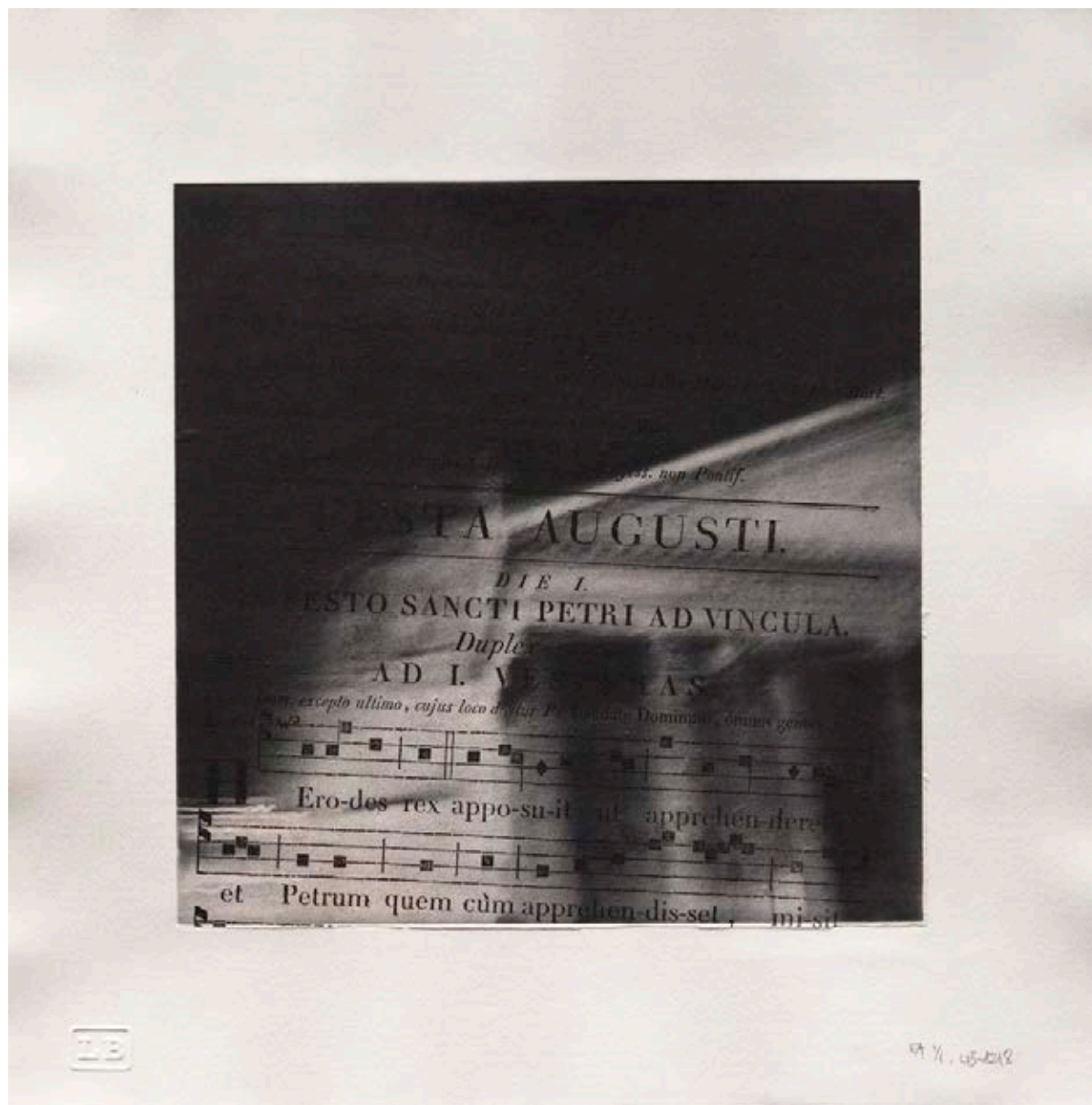
LENE BENNIKE

DENMARK

Nocturnal Notes

black and white poetry
notes on waiting
notes on silence
notes on light and darkness
notes on closeness and absence

Nocturnal Notes is an ongoing project I began early 2017. It includes black and white photogravure prints all relating to their title and as such not site specific apart from a few unique ones printed on chine collé of antique antiphonal paper from the 19th Century. A commonality for them all is that they are hand pulled with Gutenberg and Charbonel ink on Zerkall Wove 340gsm paper.



LENE BENNIKE

BIOGRAPHY

I was born in Copenhagen, home to my longstanding work within the field of printmaking, photography and book arts. Slowness has been a focus for me for many years especially since I began practising Heartfulness meditation 30 years ago.

In the nineties I studied old historical techniques like palladium and cyanotype at ICP in New York City. Cyanotype, with its distinctive blue colour, helped me in 1999 give birth to an interdisciplinary project *Quilts & Portraits from Kutch*. This was at first an exhibition and later a photographic essay with focus on recycling; a story made of love and respect for a talented group of women in the Westernmost part of India.

My quest for slowness has developed ever since and after a detour in 2003 with Graphic Experimentarium in Copenhagen, my pictorial expression changed and I began to work on a regular basis at the printmaking studio Atelier Agerbo.

Today my artwork consist of photogravure, linogravure, aquatint etchings, woodcut and collages. I feel at home having physical contact with the plates, the ink, and the printing press and I am challenged by the interplay between contemporary and old methods. I find inspiration in the tactile qualities of handmade paper, old worn materials like handmade rag paper or other distressed material. It shakes

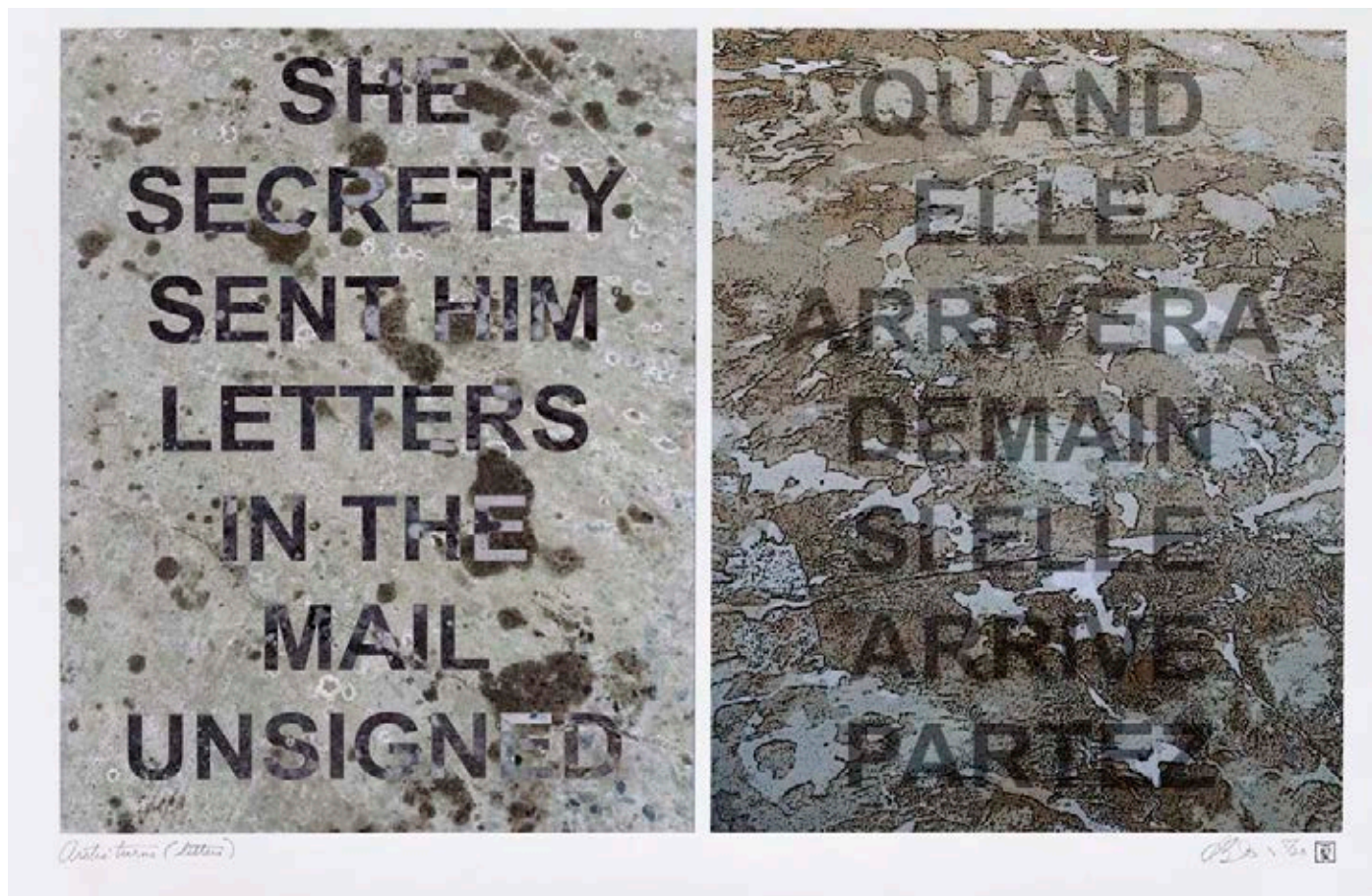
up my sense of order and working with processes I can't always control is very inspiring. I exhibit on a regular basis either solo, in juried exhibitions or in group shows in Denmark and abroad. I hold a membership of the Association of Danish Graphic Artists and The Danish Visual Artists Association.

My work is found in museums, institutional art collections and private collections.

DEREK BESANT

CANADA

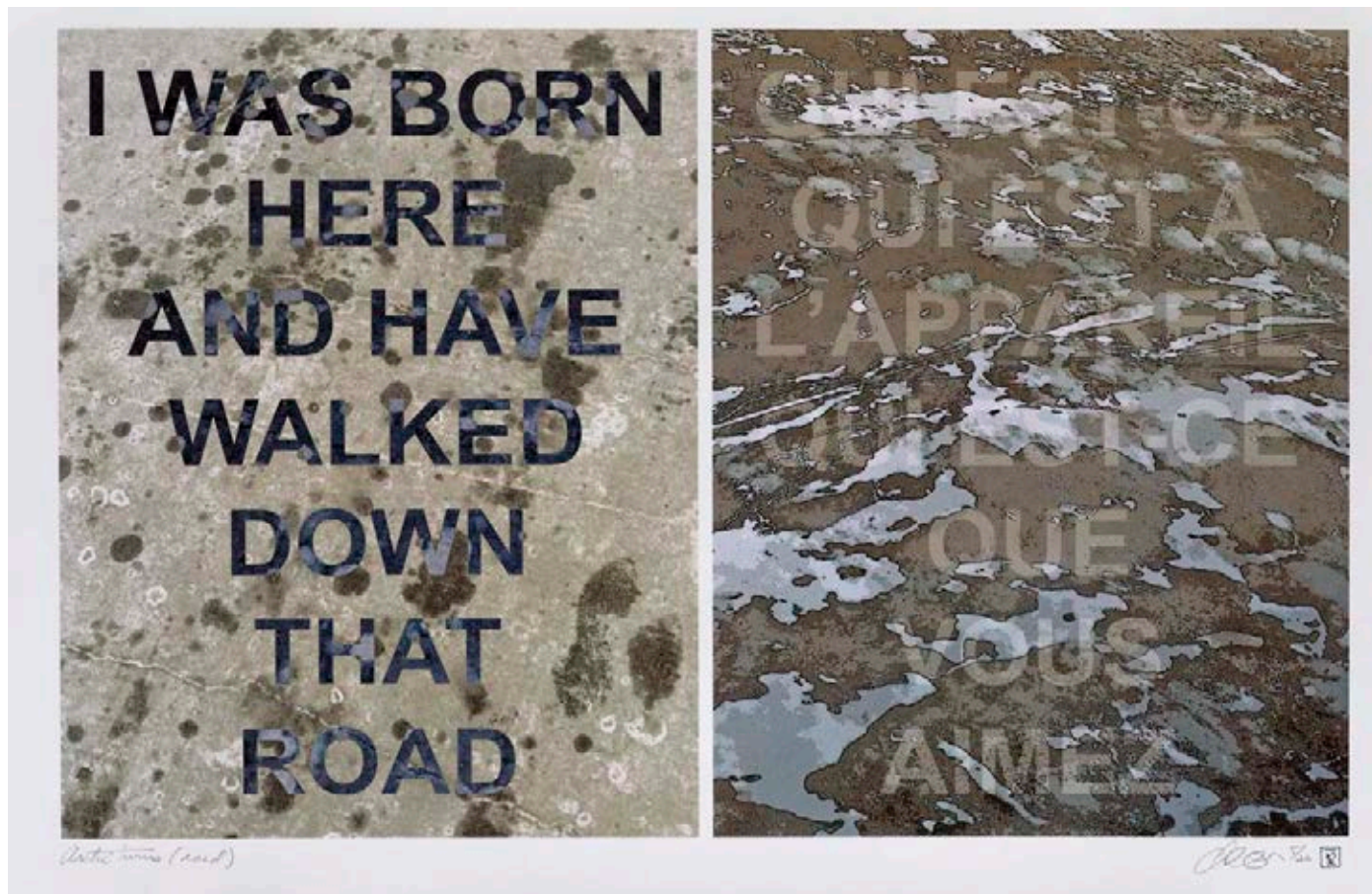
The Arctic Turns series of prints comes out of my childhood, where I had this notion that the North of Canada was this vast largely uncharted open territory. Amidst the vistas of tundra, ice, rivers, few roads and many lakes - I read tales about the laws of survival, exploration, migration and the wild, as part of the psyche of being Canadian. Later, I became aware that everything is filtered ultimately through a political perspective, and the North as a concept carried more diverse identities drawn out of understanding + *misunderstanding*, language + *meaning*, and that *past*, *present* + *future* are markers that evolve and constantly confound one another... It is scientific fact that images and words are processed in different quadrants of the brain - so pairing the two off one another creates involuntary attempts to unite the two. The diptychs are about some of those discrepant dualities.



Arctic Turns / LETTERS

2020

UV Latex ink / serigraphy varnish on Mayfair, 37.5 x 62 (diptych). Photo: Yuri Akuney, Digital Perfections



Arctic Turns / ROAD

2020

UV Latex ink / serigraphy varnish on Mayfair, 37.5 x 62 (diptych). Photo: Yuri Akuney, Digital Perfections

DEREK MICHAEL BESANT RCA BIOGRAPHY

Derek Besant was born in Canada, lives and works in Southern Alberta, worked as Exhibitions Designer for the opening of the Glenbow Museum, was a Professor in Fine Arts at Alberta University of the Arts in Calgary, Canada, and was the 2016 McKinney Scholar Lecturer at the University of Indiana, Bloomington, USA. His early focus on Geophysics led to studies in Fine Arts.

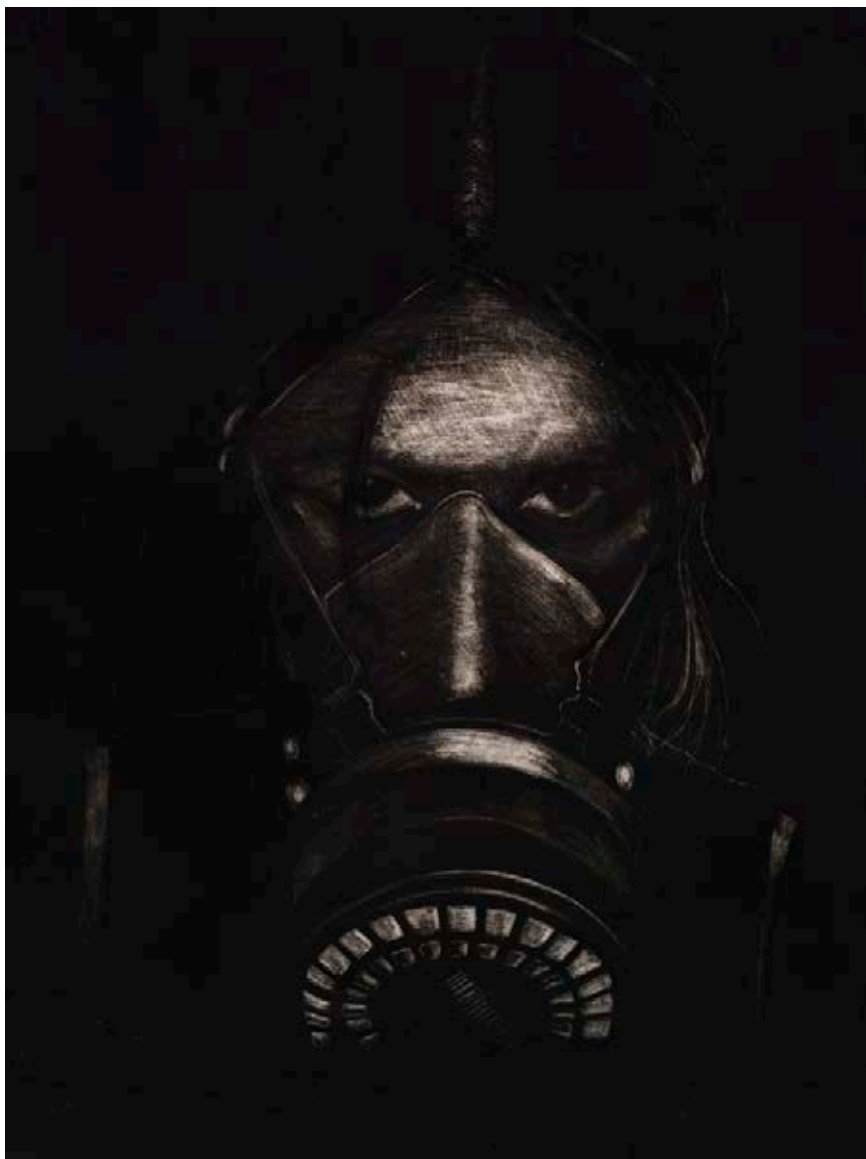
His exhibitions, public art + museum installations include the feature solo *Drawing Conclusions* for 2020 Douro International Biennial, Portugal; *Meetings*: International Video Festival, Denmark 2019; *Strand Ephemera*: Queensland International in Australia 2019, *Intersections*: Public Art Project for Museum of Toronto, Canada; and The University of Ottawa LRT Confederation Line Station Public Art Commission, Canada, 2019; *Nothing Personal*, in 2018, at The Ruskin Gallery, Cambridge, UK; *An Atmosphere of Shadows*, Canadian Embassy Gallery Tokyo, Japan, 2018; *The Dark Woods (Re)Visited* at The Vernon Public Art Gallery, British Columbia, Canada; and *The Dis-Integrated City* for The Centro de Arte Moderno, Madrid, Spain, in 2017.

VICTORIA BILOGAN

AUSTRALIA

I try to capture “the intense moments of existence, our emergence from a state of non-being into the blissful and transient state of Being and Becoming.” Through a constant exploration of the human condition, I seek to provide the viewer with transforming experiences that can lead to remarkable social changes. Isolation and destruction are the main themes in my work. Inspired by the idea of the collective subconscious, I aim to reconnect human beings with each other through my artistic approach - I understand the Humankind as a meta-organism where the dynamics that unites us are more powerful and significant than the ones that separate us.

Being aware of the impossibility to change society without a previous inner transformation of the self, some of my prints focus on portraits - tough faces with masks immerse us into the struggles of a mechanized and industrialized world. This dramatism is emphasized by the sharp contrast of my black and white prints.



EVEolution I
2018
mezzotint, 110 x 78 cm. Photo: Yuri Akuney, Digital Perfections



EEvolution II

2018

mezzotint, 110 x 78 cm. Photo: Yuri Akuney, Digital Perfections



EVEvolution III
2018
mezzotint, 110 x 78 cm. Photo: Yuri Akuney, Digital Perfections



VICTORIA BILOGAN

BIOGRAPHY

Victoria Bilogan is a polifacetic Australian artist who combines artistic practice with teaching at the University of Melbourne. She is engaged in printmaking, drawing, painting and book illustration. Music is also a main part of her artistic production - having a parallel career as a musician allowed her to achieve a global view and understanding of Art while exploring the different ways in which all of us can be touched and transformed by it.

PAWEL BYNCZYCKI

POLAND

Recently while browsing the e-catalogue of artworks I realized within the last few years, I became very surprised by the fact that so many of them are actually an observation of the animal world. I do not know why, but until then I had no opportunity to analyze my own output to the extent which would enable me to draw such a simple conclusion. The works were created in different years, in different techniques and in different sizes and as a consequence, they never appeared as one set. Very few of the individual exhibitions at that time had no key specifications, which additionally augmented the reason why I did not notice the phenomenon mentioned above. Back then, having finished my graphics I would lose touch with them, I would forget them, already looking forward to another picture which I wanted to make real. Once I started looking back I began to notice how essential the animal motif is a one thing particularly captivated me. Something which by then seemed to be a random collection of graphics depicting a variety of subjects, turned out to be a carrier of one and the same idea. Namely, all graphics within that biological motif had yet another thing in common – the moment of passage.

While wondering why I reach for an animal motif, I came to the conclusion that I wanted to capture the touching delicateness and fragility of animals. I depict dainty birds, fish, little

rodents, snails... creatures which are easy to overlook and not notice the changes within their tiny world nor the fact that they are gone. Understanding the animals subjects of the graphics becomes a metaphoric description of our vulnerability and fragility in view of eternal cycle of everlasting changes.

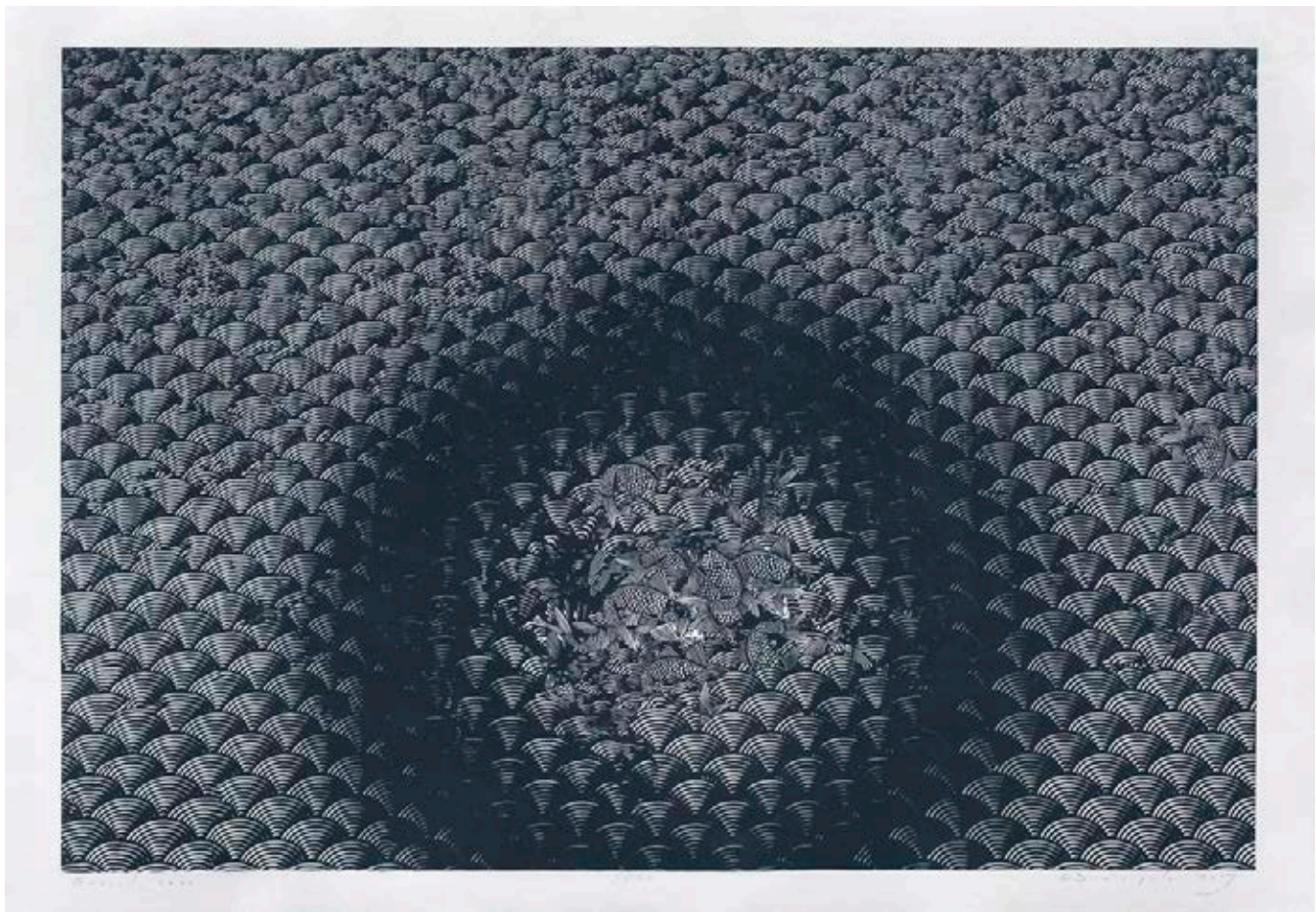
Existentialism, to which I refer, pays particular attention to the fact that our existence is “fragile” – it is its main property. It is constantly endangered and threatened. The universe does not account for little beings and in any moment a thousand of powerful forces can destroy or hurt these little entities.



Lighthouse

2020

linocut, 69 x 99 cm. Photo: Yuri Akuney, Digital Perfections



The Ground Zero

2020

linocut, 69 x 99 cm. Photo: Yuri Akuney, Digital Perfections



The End

2020

linocut, 69 x 99 cm. Photo: Yuri Akuney, Digital Perfections



PAWEL BIN CZSYCKI

BIOGRAPHY

Born 1974, Rzeszow. Graduated with a distinction from the Institute of Fine Arts at the Pedagogical University in Rzeszow, 2001. In the years 1998-2009 employed as an assistant in Prof. Włodzimierz Kotkowski's, Prof. Andrzej Pietsch's and Prof. Krzysztof Skórczewski's Studios at his home university. 2009 doctorate at the Academy of Fine Arts in Krakow under Prof. Henryk Ożóg. 2018 an associate Professor. Currently runs the classes in the Intaglio Studio of Institute of Fine Arts at Rzeszow University.

SELECTED SOLO EXHIBITIONS

- 2019 *Far - Very Far*, Centre of Contemporary Art Torun (Poland)
- 2018 *Mono no aware*, BWA Tarnow (Poland)
- 2018 *Parametryzacja*, Andy Warhol Museum of Modern Art (Slovakia)
- 2017 *Transitional forms*, "Castle" Center of Science and Culture Przemyśl (Poland)

SELECTED GROUP EXHIBITIONS

- 2020 *Mini Maxi Print*, Berlin (Germany)
- 2020 *6th Graphic Biennale in Szeklerland* (Romania)
- 2020 *V International Print Triennial ULUS* (Serbia) 2020
- 2019 *XII Quadriennale Polish Woodblock and Linocut* (Poland)
- 2018 *10th Polish Print Triennial Katowice* (Poland)
- 2016 *First International Print Biennial Lodz* (Poland)

- 2015 *XII International Graphic Art Biennial Dry Point*, Uzice (Serbia)
- 2015 *Tokyo International Mini-Print Triennial* (Japan)
- 2015 *The International Print Triennial – Krakow* (Poland) 2015
- 2015 *January's Mist*, galerie ISBE, Edmonton (Canada)
- 2043 *Second International Mezzotint Festival*, Ekaterinburg (Russia)
- 2012 *3 International Triennial of Graphic Digital Arts*, Gdynia (Poland)
- 2012 *XI Bienal Internacional de Grabado*, Ourense (Spain)

SELECTED AWARDS

- 2019 Honour in Quadriennial of Polish woodcut and linocut (Poland)
- 2018 Honour in 9. International Exlibris And Small Graphic Form Gdynia (Poland)
- 2018 Honour in XII International Graphic Competition for an Exlibris, Gliwice (Poland)
- 2017 Honourable mention in International Review Bookplate Ex DIGITALIS Salon, Centre of Contemporary Art Torun (Poland)
- 2011 Honour in 5 International Exlibris And Small Graphic Form Gdynia (Poland) 2011

SNEZHINA BISEROVA

BULGARIA

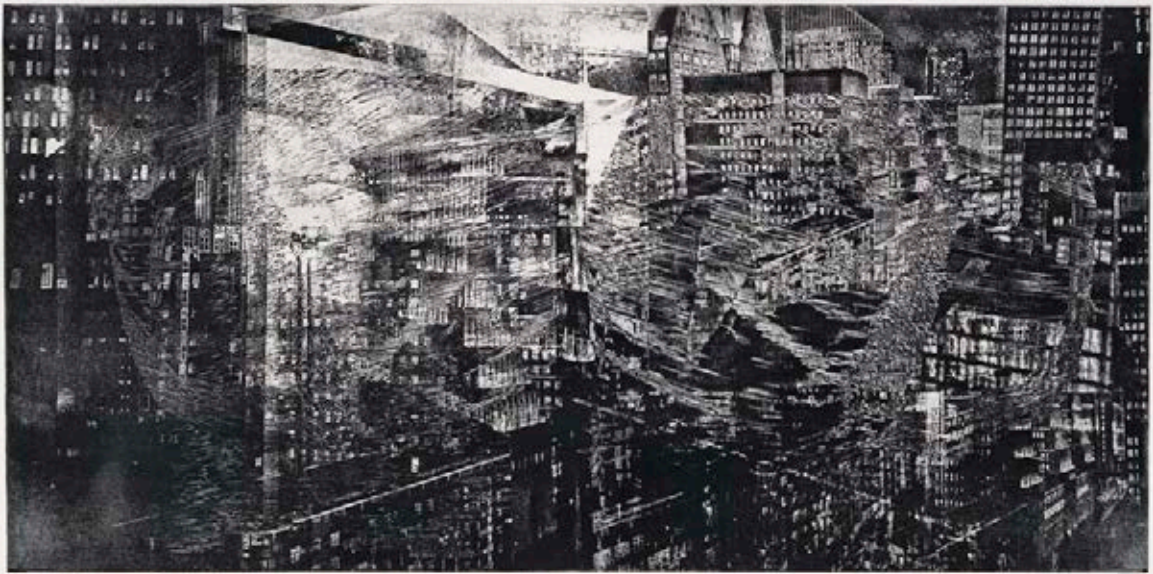
The series *Cora's Window* is based on my photography, created during my stay in The Hague in September 2019. Looking out the window on the 12th floor of a building in the very center of the city creates an unforgettable, surreal experience in which at night the reality inside the room unusually interacts with the view of the landscape from the outside – the real and reflected images are superimposed and intertwined with each other.

Six months later, already in the situation of pandemic isolation, I looked again at these photographs, reminding me of the calm and wonderful moments. Under the influence of my anxiety, I began to process them digitally, including in new separate layers the visual projections of my present state. I used the same elements, but deformed beyond recognition, including through 3D manipulation.

In recent years, I am increasingly embracing the possibilities that digital technologies provide for radical intervention, image upgrade and transformation in order to generate a new artistic reality, most often a carrier of metaphorical significance. In the present case, for my compositions I have used multiplication, layering and upgrade of the photographs in 3D mode. The images created are reflections and interpretations of conditions such as anxiety, threat, and frustration caused by isolation and the unknown future, materialized in an impossible space in-

volving the viewer. The series *Cora's Window* is a visual metaphor of man's spiritual space in response to his quest to open and communicate without fear.

As I always need to feel the warm and incomparable satisfaction of the material, I realized the digitally composed works using traditional intaglio techniques.



Cora's Window I

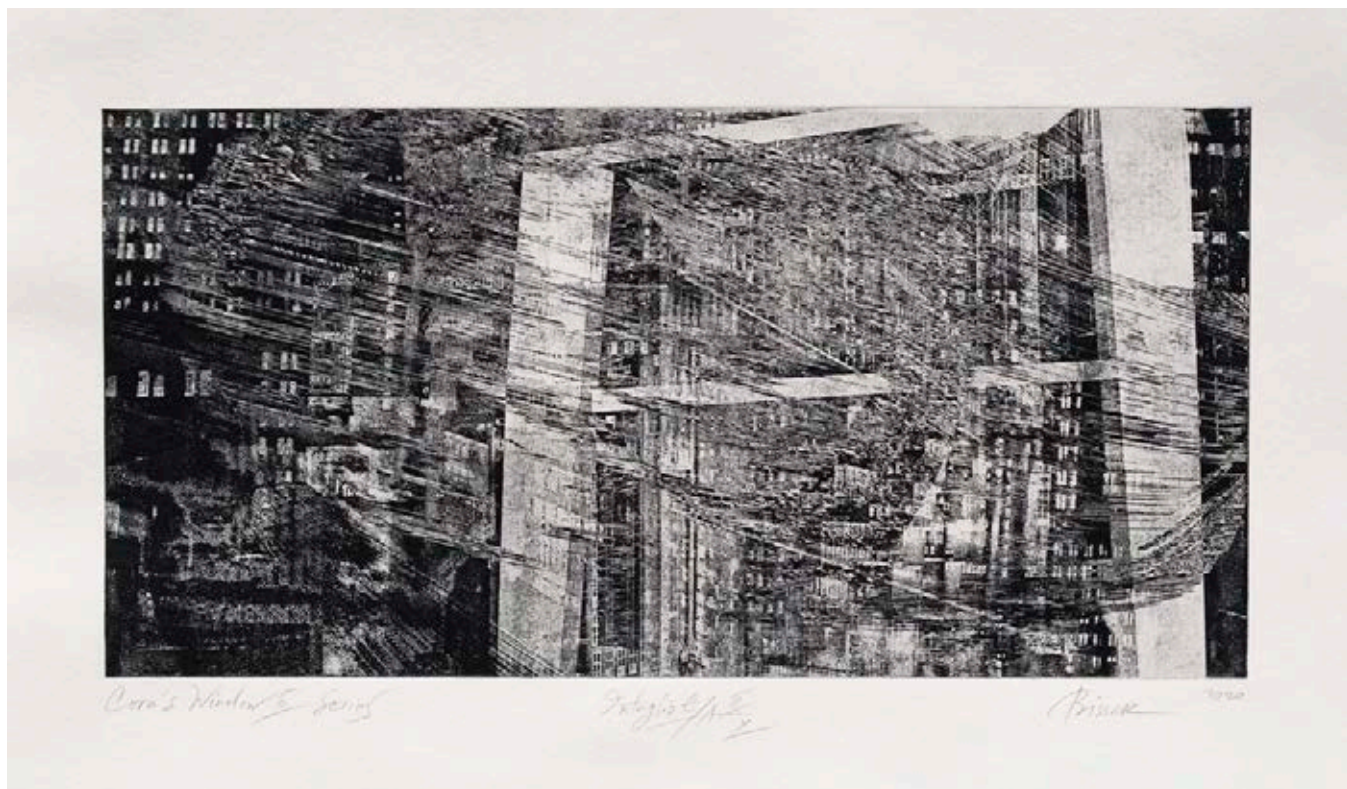
Stefano

2020

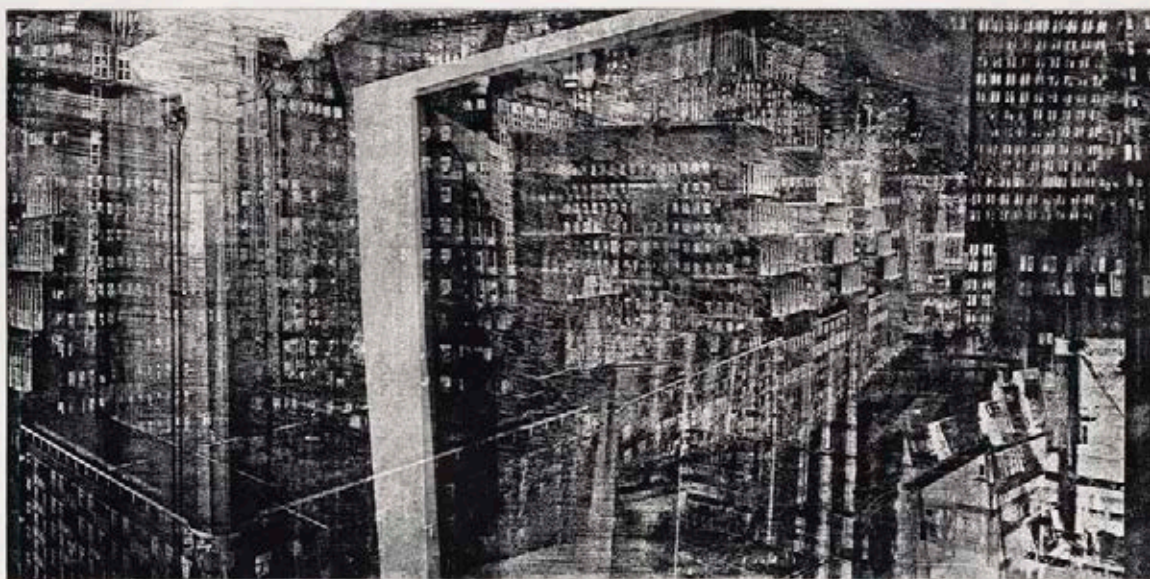
Cora's Window I

2020

intaglio, 25 x 50 cm. cm. Photo: Yuri Akuney, Digital Perfections



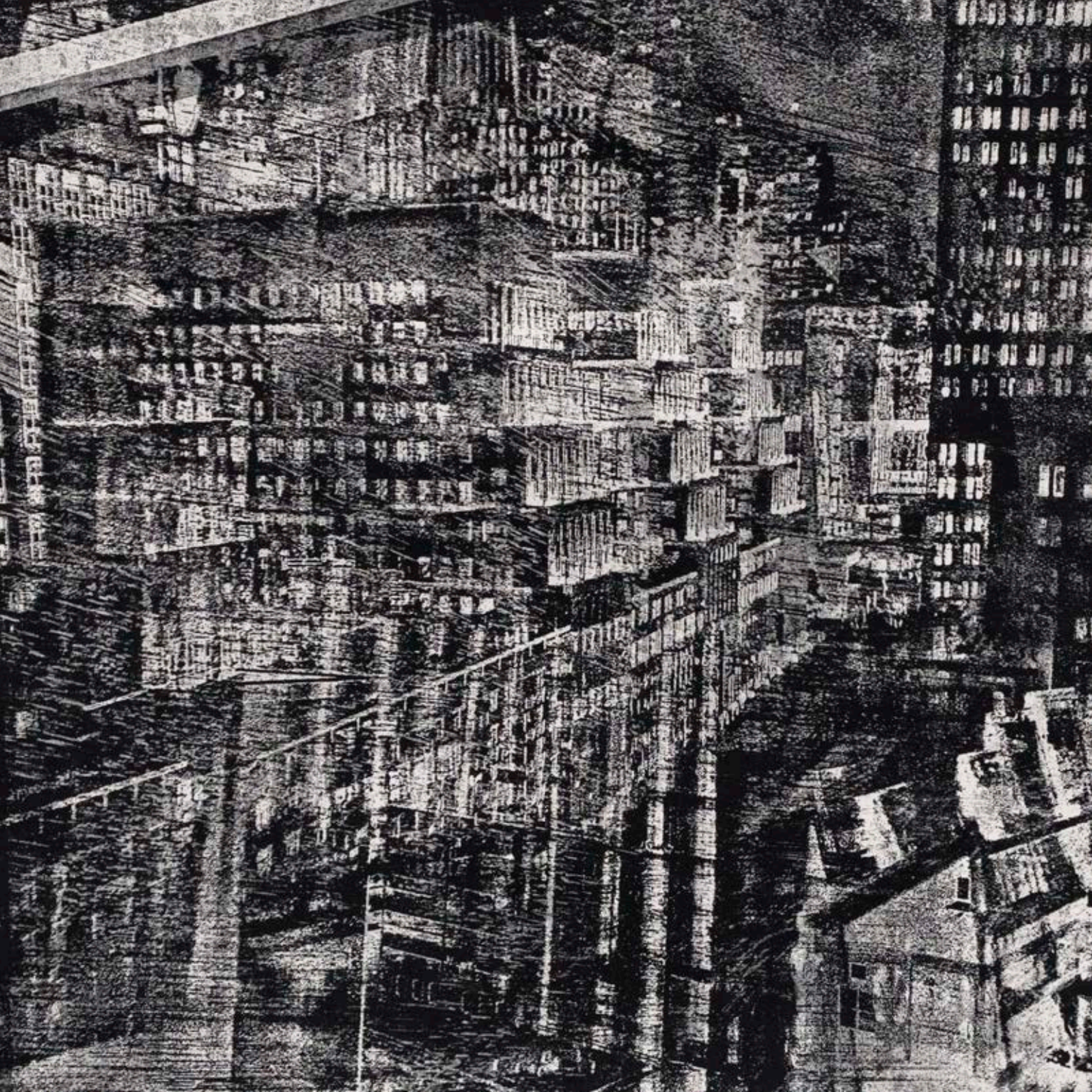
Cora's Window II
2020
intaglio, 25 x 50 cm. cm. Photo: Yuri Akuney, Digital Perfections



Cora's Window III

2020

intaglio, 25 x 50 cm. cm. Photo: Yuri Akuney, Digital Perfections



SNEZHINA BISEROVA

BIOGRAPHY

Snezhina Biserova was born in 1962 in Sofia, Bulgaria. In 1988 she graduated from the National Art Academy in Sofia, with a M.F.A. in printmaking. From 1991 until 2017 she was a lecturer in printmaking at the National School of Fine Arts in Sofia. Since 2006 she has been a lecturer in graphics at the National Art Academy in Sofia, in the Book and Printed Graphics Department.

Snezhina Biserova holds a doctoral degree (2007) and is an Associate Professor in Graphic and Technologies and Graphic Design at Sofia University of St. Kliment Ochridski, Faculty of Educational Studies and the Arts, Visual Arts Department.

Her academic interests are focused on research and development of classical and contemporary non-toxic printmaking techniques. Snezhina Biserova wrote and published the book titled *Siligraphy – a waterless surface-printing method*, in 2007. She has participated in numerous national and international group exhibitions and art projects. Snezhina Biserova has produced 14 solo exhibitions in Bulgaria and one in Poland. She is the recipient of national and international art awards and her artworks are owned by public and private collections in Bulgaria and abroad.

SILVANA BLASBALG

ARGENTINA

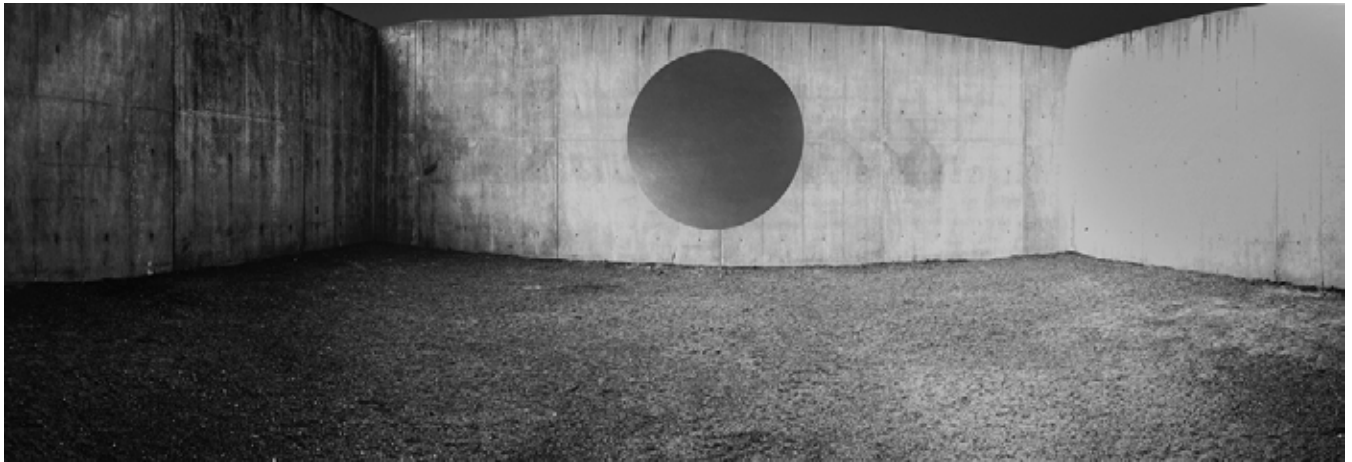
I use different languages to materialize my ideas. I collect, classify and archive objects; first I photograph them and then turn them into prints and artist's books using digital techniques, with which I display multiple possibilities.

From the second dimension, I jump to the third dimension - converting my characters/objects, hybridizing them with others and achieving a third option through photography, thus producing the circular journey that defines my main idea.

In these times of pandemic, the theme of nature - the depredation of the environment and its rebirth - opens up a new questioning from within.



Wall Condition I
2020
engraving and digital print, 54 x 158 cm



Wall Condition II
2020
engraving and digital print, 54 x 158 cm

SILVANA BLASBALG

BIOGRAPHY

Silvana Blasbalg lives and works in Buenos Aires. Since 1978, she has exhibited in numerous solo and group shows in Argentina, Uruguay, Chile, Brazil, Colombia, Mexico, Cuba, U.S.A., Canada, Poland, Italy, Spain, and Israel. She has received more than 60 national and international awards.

Blasbalg has been invited to participate in exhibitions and competitions in Argentina, Library of Alexandria, Egypt; Győr, Hungary; Wrocław, Poland; Experimental Art in Bucharest, Romania. She has been invited to art fairs (ArteBA, Estampa, MIA Art Fair, BA Photo, etc.), as well as having participated in the National Academy of Fine Arts' Trabucco Award on three occasions.

Her artwork is in numerous collections including museums, art institutions and galleries and private collectors.

MARK BOVEY

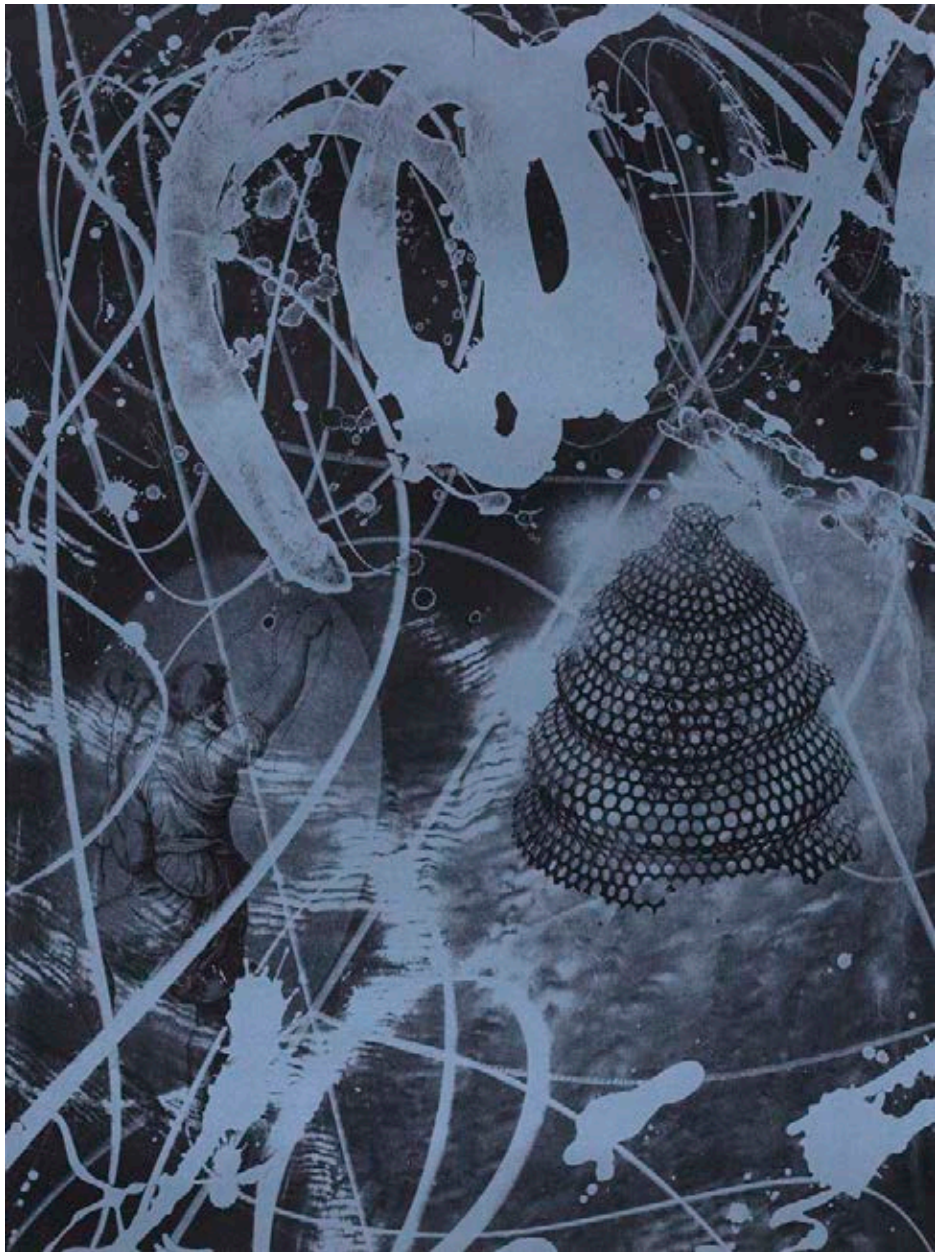
CANADA

The two works selected, *Plunge* and *At Discovery* from the series *Movements Within and Between*, explore our human imperative to understand the natural world by extending perception through scientific invention made possible by telescopes, electron microscopes and the human imagination. Each of these graphic works includes microscopic radiolarian forms first discovered by Ernst Haeckel in the 1800's deep in the South Pacific Ocean using the first microscopes. They are combined with images of astrological signs engraved in the mid 1600's Johannes Hevelius, the Polish/Lithuanian astrologer, who mapped the stars. The works also incorporate analog processes using hand drawn and experimental approaches to layering components.

The individual images incorporated in the compositions are often combined as a post-digital expression utilizing the digital matrix(file) and are returned to the analog process of stone lithography using photographic screen-printed methods. The process of making and hand printing binds and unifies their presence together allowing disparate source images to coexist together in this new space. As a metaphoric image alchemy, I interpret the matrix as theoretical science binding relativity with quantum mechanics as a form of image creation.



Plunge (from the series *Movements Within and Between*)
2019
lithograph, 76 x 57 cm. Photo: Yuri Akuney, Digital Perfections



At Discovery (from the series *Movements Within and Between*)
2019
lithograph, 76 x 57 cm. Photo: Yuri Akuney, Digital Perfections

MARK BOVEY

BIOGRAPHY

Mark Bovey is an Artist, and Associate Professor in the Printmaking Area at the Nova Scotia College of Art and Design in Halifax Nova Scotia Canada (2004-present). He received his MVA in Printmaking from the University of Alberta, Edmonton Canada in 1992 and his BFA from Queen's University in Kingston Ontario Canada in 1989.

His work has represented Canada internationally in juried biennial and triennial exhibitions in 18 nations worldwide. He has exhibited in solo and group exhibitions across Canada including 15 curatorial projects. His practice ranges from traditional printmaking (combinations of Intaglio, Lithography, screen printing and woodcut) to print installation works incorporating inkjet and digital video projections.

Noted curatorial exhibitions include *Terroir: Contemporary Nova Scotia Art*, 2017, and *Last Frontier*, 2012 at the Art Gallery of Nova Scotia Canada; *A New World*, 2013, at the Modern Center for Contemporary Art in Debrecen, Hungary; *Resonance*, 2015, at the Shengzhi Art Centre in Beijing's 798 Art District in Beijing China; and the 1st and 2nd IAPA *International Academic Printmaking Alliance Exhibitions* in 2016, 2018, and 2020 in Beijing and Jingdezhen, China.

His work is in numerous collections including the Kennesaw Museum of Art, Kennesaw, Georgia; Canadian Foreign Affairs Visual Art Collection, Ottawa, Ontario; The Art Gallery of Nova Scotia, Halifax, Nova Scotia; Tama Arts

University, Tokyo, Japan and the University of New South Wales, Sydney, Australia; Beijing Museum of Fine Art and Shengzhi Art Centre in Beijing's 798 Art District, Beijing, China.

SELECTED INTERNATIONAL EXHIBITIONS

- 2020 3rd International Academic Printmaking Alliance (IAPA) Online Exhibition and Symposium (Invited)
- 2020 Central Academy of Fine Art, Beijing, China
- 2019 2nd International Academic Printmaking Alliance (IAPA) Exhibition and Symposium (Invited), Taoxichuan Art Museum, Jingdezhen City, Jiangxi
- 2019 2nd venue 2019 at Huai'an Art Museum, Huai'an, China
- 2016 1st (IAPA) 2016 International Academic Printmaking Alliance (IAPA) Exhibition and Symposium (Invited), Organizer of Canadian Selections and Exhibitor Peoples Ancestral Temple Museum in the Forbidden City, Beijing, China (30 countries)
- 2017 and 2018 InterWOVEN- New Canadian Perspectives into Printmaking and Textiles: 13 Artists (invited) 1st Sztuk Pietynek's KOBRO Gallery, Łódź, Poland, organized by Derek Besant and Alicja Habisiak-Matzciak, 2nd Ex. At the Canadian Embassy, Warsaw, Poland, 2018 and Headbones Gallery, Vernon, BC 2018
- 2016 36th Bradley International Print Exhibition, Bradley University Gallery, Peoria, Illinois, USA, jury selection

BERT BROUWER

NETHERLANDS

In his large-sized linocut prints, Bert Brouwer uses everyday images as subjects, which are not necessarily intended to be artistic to relate the crude to the sublime.

Brouwer manipulates his subjects by drawing, cutting and repositioning elemental parts of his images. When the compositions he creates meet his requirements, he produces a final linocut and prints it on canvas.



Untitled (Tool I)

2020

linocut on canvas, 100 x 100 cm. Photo: Yuri Akuney, Digital Perfections



Untitled (Tool II)

2020

linocut on canvas, 100 x 100 cm. Photo: Yuri Akuney, Digital Perfections

BERT BROUWER

BIOGRAPHY

SELECTED EXHIBITIONS

- 2020 *Si Muove*, Diplomatic Art association
Timisoara, Romania
- 2019 *HIT festival 2019*, Haugesund
Billedgalleri, Norway
- 2019 *LINOCUT II*, Galerie Klatovy/
Klenová, Klatovy, Czech Republic
- 2018 *Diplomatic Art*, Art gallery Mihai
Eminescu, Oravita, Romania
- 2018 *Proof Print*, Gallery X, Bolton, UK
- 2017 *The 7th International Art Biennale*,
Beijing, China
- 2017 *19th International Print Biennial Varna*
Varna, Bulgaria
- 2016 *International Print Triennial*, Dalarnas
Museum, Falun, Sweden
- 2016 *G4 Graphic Art Biennial of Szeklerland*,
Sankt Georgen, Transsylvanian
Arts Centre, Romania
- 2016 *LINOCUT I*, Galerie Klatovy/ Klenová,
Klatovy, Czech Republic
- 2015 *Di Carta/ Papermade 2nd edition*,
Schio, Italy
- 2015 *Diplomatic Art 2015*, Timisoara,
Romania
- 2015 *6th Beijing International Art Biennale*,
Beijing, China
- 2014 *14^e Biennale voor Grafische Kunst*,
Brugge, Belgium
- 2014 *Biennial Douro*, Douro, Portugal
- 2014 *International Print Triennial*, Dalarnas
Museum, Falun, Sweden
- 2013 *Nord Art*, Büdelsdorf, Germany
- 2013 *International Print Triennial*,
Künstlerhaus, Vienna, Austria
- 2013 *International Print Triennial*, Tophane-i
Amire Culture & Art Centre, Istanbul,
Turkey
- 2012-14 *International Print Triennial*, MTG
Main Exhibition, Krakow Poland
- 2012 *New Prints Benefit*, International Print
Centre, New York, USA
- 2012 *7th International Graphic Triennial*,
Bitola, Macedonia
- 2012 *5th Beijing International Art Biennale*,
Beijing, China
- 2012 *Grafiek NL*, Pulchri studio, The Hague
- 2012 *Nord Art 2012*, Büdelsdorf, Germany
- 2011 *SBK Amsterdam*, Amsterdam,
Netherlands
- 2011 *New Prints 2011/ Summer*, International
Print Centre, New York, USA
- 2011 *Open Print Show*, Federation of
Canadian Artists, Vancouver, Canada
- 2011 *Biennale d'estampe contemporaine de
Trois- Rivières*, Québec, Canada
- 2010 *Linolschnitt Heute VIII*, Bietigheim-
Bissingen, Germany
- 2010 *4th Beijing International Art Biennale*,
Beijing, China
- 2010 *Grafisch Atelier Friesland*,
Leeuwarden, Netherlands
- 2010 *International Print Triennial*, Krakow,
Poland; Oldenburg, Germany; Vienna,
Austria
- 2009 *Biennale d'estampe contemporaine de
Trois- Rivières*, Québec, Canada
- 2009 *Graphica Creativa '09*, (in cooperation
with A. Groothuizen), Jyväskylä, Finland

MONIKA BRZEGOWSKA

POLAND

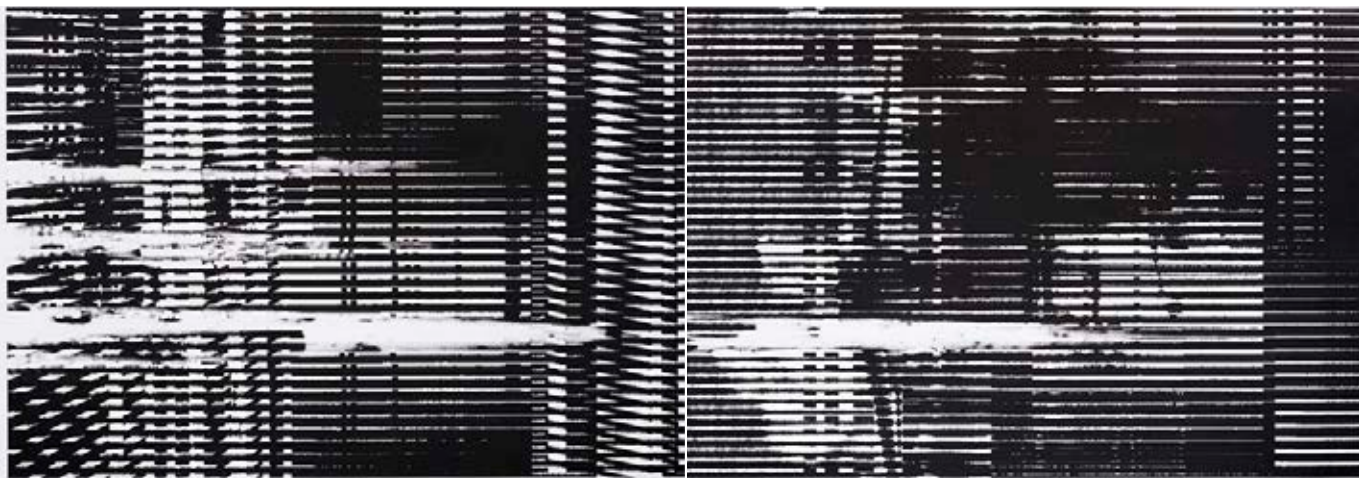
The topics I address in my works are related to the omnipresent automation and the resulting problems. A man is the constructor of devices and inventions that are increasingly common in our lives. As a creator/inventor, a man changes the world, but new technologies change him as well. In my graphic work, I address issues of the contemporary world that I cannot pass by indifferently. I am particularly disturbed by the social problem of war, which changes together with technological development. It is still an act of aggression, obsession with destruction and murder, which can be terrifying. Humanity is a threat to itself. War is a great evil. It has been present in the history of mankind from the very beginning of its social structure. Paradoxically, despite the destruction it brings, war is the driving force of technological progress. Numerous devices and inventions are made for the needs of warfare. A 'side effect' of the arms industry takes the form of technologies applied on the civil market. Some correlations can be found between military technology and science. Progress is made through science, the development of which is most strongly stimulated by warfare. This paradox shows an extreme evil and the incentive for the development that brings positive effects.

Over time, the warfare methods, tactics and strategies have changed. Above all, technology has changed dramatically. Technological pro-

gress has altered the course and nature of wars, but also increased the number of victims. Today, man-made arms are so powerful that civilisation is under a constant threat of annihilation. Still, societies continue to develop new and increasingly more perfect technologies and devices that could be used against other people.

Nowadays, warfare takes various forms with new technologies and materials put to use. Over the last several decades, there was a great technological acceleration.

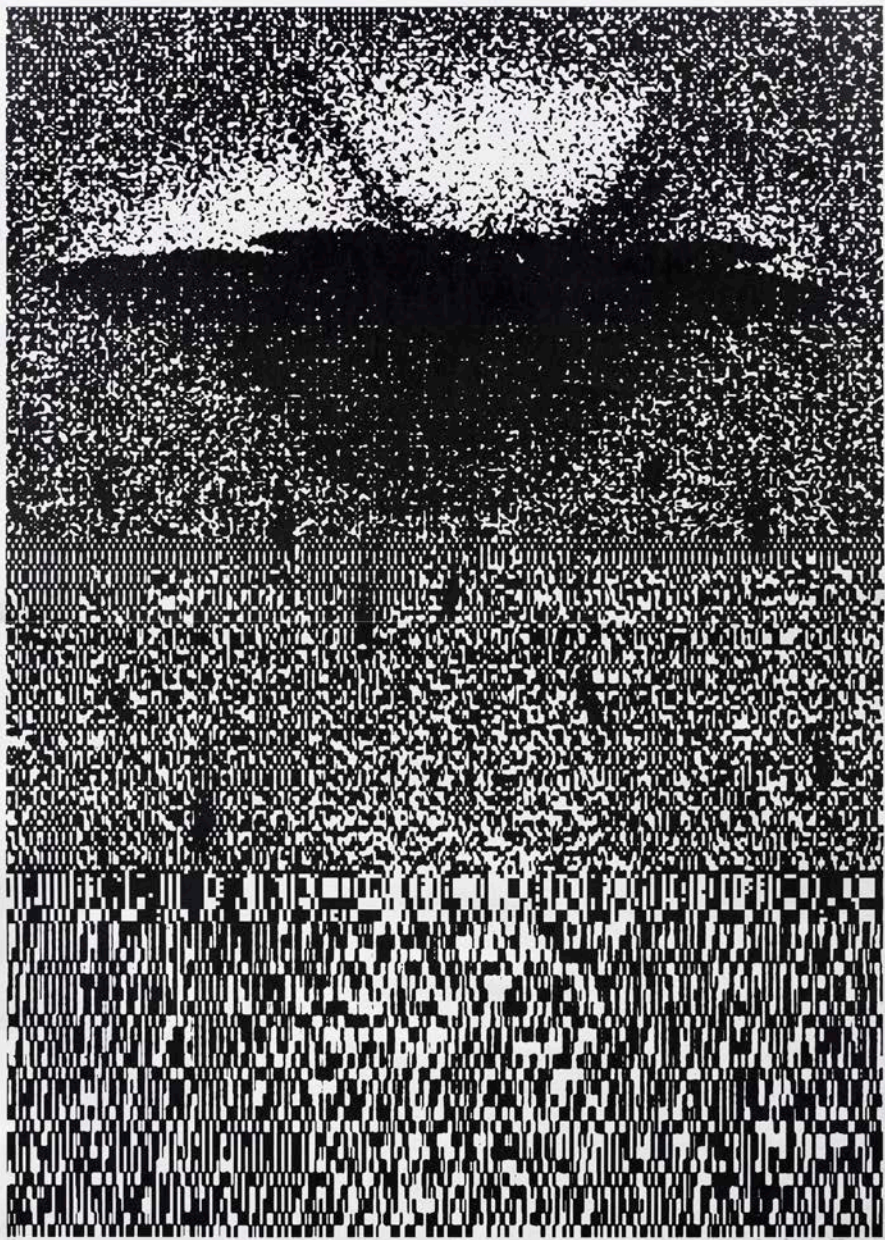
The contemporary culture has become a virtual reality. The nature of how war is conducted has changed. The information age has brought cyber warfare, the key role of which is played by information. Cyberspace has become a new environment aside from land, sea and air, in which warfare takes place. However, it is a thoroughly different space. First of all, it was created by a man.



Transgression (diptych)

2018

screen-print, 70 x 100 cm each. Photo: Yuri Akuney, Digital Perfections



Mirage 9

2018

screen-print, 140 x 100 cm. Photo: Yuri Akuney, Digital Perfections

MONIKA BRZEGOWSKA

BIOGRAPHY

Monika Brzegowska was born in 1983 in Poland. In 2012, as part of the scholarship, she studied at the ESAG-PENNINGHEN École Supérieure de Design, d'Art Graphique et d'Architecture Intérieure in Paris. She graduated from the Academy of Fine Arts in Krakow in 2013 (the diploma at the serigraphy studio). Currently, she is a PhD student at the Academy of Fine Arts in Krakow. She works in printmaking, photography, video-art and graphic design.

Her works have been exhibited in Armenia, Bulgaria, Canada, China, Croatia, Czech Republic, Hungary, Macedonia, Romania, Turkey, USA and Poland.

EDUCATION

2016 - present PhD, Academy of Fine Arts,
Faculty of Graphic Arts, Krakow, Poland

2008 - 2013 MFS, Academy of Fine Arts,
Faculty of Graphic Arts, Krakow, Poland

2012 Esag Penninghen École Supérieure de
Design, d'Art Graphique et
d'Architecture Intérieure, scholarship,
Paris, France

AWARDS, SELECTED ACHIEVEMENTS

2017 Honorable Mention - First International
Print Biennale Yerevan, Armenia

2017 Award of the Dean of the Graphic Arts
Faculty of the Academy of Fine Arts in
Warsaw, Poland

2017 1st National Competition of Graphic Art
"Grafiteka", Warsaw,

2016 Nomination for an award;
*The 5th International Biennial of
Graphic Digital Arts*, Gdynia, Poland,

2015 Finalist: *The Print Center's 89th Annual
International Competition in
Philadelphia*, USA

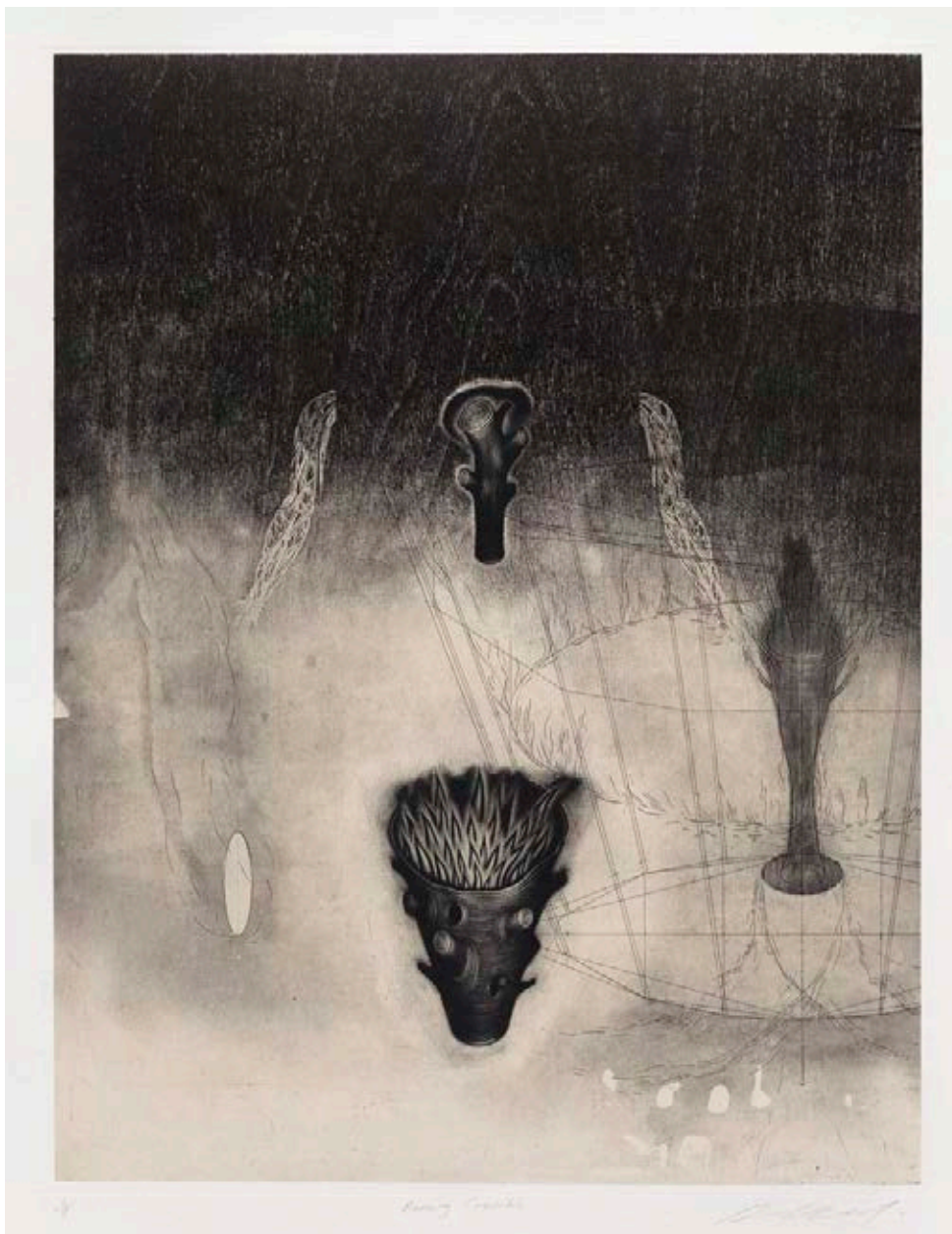
SEAN CAULFIELD

CANADA

This series of prints began by researching historic anatomical prints with a particular focus on Andreas Vesalius' famous 16th century work *De Humani Corporis Fabrica Libri Septem (On the Fabric of the Human Body)*. Alongside of this, I also engaged in a regular drawing practice exploring both industrial and biological forms encountered in walks near the North Saskatchewan river. From these sources I created prints that blur boundaries between the biological and the technological, the organic and the mechanical, in order to explore themes of mutation, metamorphosis, and regeneration involving both the landscape and the individuals that inhabit it. The work is also intended to examine interconnections between ourselves and the ecosystems in which we live.



Ascent
2020
intaglio, relief, Chine Collé, 61 x 45.5 cm. Photo: Yuri Akuney, Digital Perfections



Burning Crucible
2020
intaglio, relief, Chine Collé, 45.5 x 35.5 cm. Photo: Yuri Akuney, Digital Perfections

SEAN CAUFIELD

BIOGRAPHY

Sean Caulfield was named a Canada Research Chair in Fine Arts (Tier 2) from 2000 – 2010, and is a Centennial Professor in the Department of Art and Design at the University of Alberta, living and working in Treaty Six territory. He has exhibited his prints, drawings, installations and artist's books extensively throughout Canada, the United States, Europe, and Japan. Recent exhibitions include: *Dyscorpia*, Enterprise Square Gallery, University of Alberta; *The Flood*, Art Gallery of Alberta, Edmonton; *Fire-damp*, dc3 Art Projects, Edmonton; *The Body in Question(s)*, UQAM Gallery, Montreal; *Perceptions of Promise*, Chelsea Art Museum, New York, USA and Glenbow Museum, Calgary, Alberta.

Caulfield has received numerous grants and awards for his work including: The Special Award of the Rector of the Academy of Fine Arts in Warsaw, Krakow Triennial, 2015; SSHRC Dissemination Grant: Canadian Stem Cell Network Impact Grant; SSHRC Fine Arts Creation Grant; Canada Council Travel Grant; and a Visual Arts Fellowship, Illinois Arts Council, Illinois, USA. Caulfield's work is in various public and private collections including: Houghton Library, Harvard University, USA; Fitzwilliam Museum, Cambridge, England; Blanton Museum of Art, University of Texas, Austin, Texas, USA. In 2017 Caulfield was elected to the Arts Division of the Academy of the Arts and Humanities of the Royal Society of Canada.

LUKE JOHNSON

CANADA

In my artwork, I am concerned with hierarchies of knowledge, and the way in which 'truth' and value are delineated from the subjective and discardable. Specifically, my work takes the form of durational engagement, amateur investigation, and clandestine volunteer maintenance within collections, and the documentation and research that these actions spawn. Through processes of reconfiguring and reordering archival materials, I create prints, publications, and site-responsive installations that complicate notions of standardization within institutions of public knowledge. These works challenge understandings of documents and artifacts as bastions of singular truth, and instead encourage alternative ways to categorize and objectify, to define and to know.

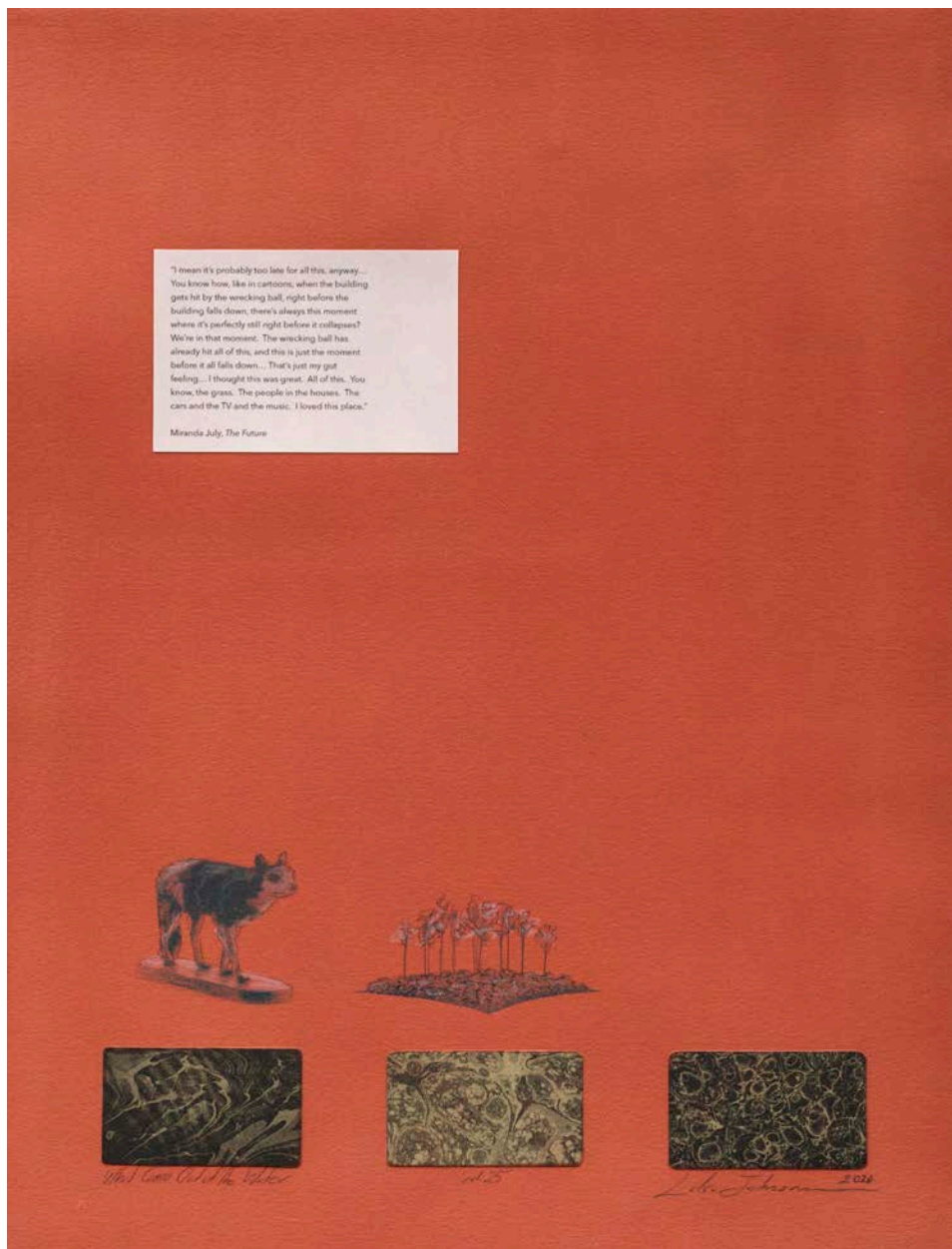
Through my interjections into collections, I am suggesting the mode of librarianship as a way of asking questions and carrying information differently, actively, and with greater care. This model provides for a slow process of attunement, a participatory democracy, and the cultivation of unruly and distributed knowledge at odds with hegemonic frameworks and hierarchies. By drawing the viewer into a participatory relationship with the work, space is created to reflect on the potentials and limits of images, words, actions, and outcomes, and to locate meaning within the chaos of imperfect systems.



A Consideration of the Phenomena of History

2020

lithography, relief, letterpress, handcolouring, 51 x 38 cm. Photo: Yuri Akunev, Digital Perfections



Who Came Out of the Water?

2020

lithography, relief, xerox, chine-collé, 43 x 33 cm. Photo: Yuri Akuney, Digital Perfections

LUKE JOHNSON

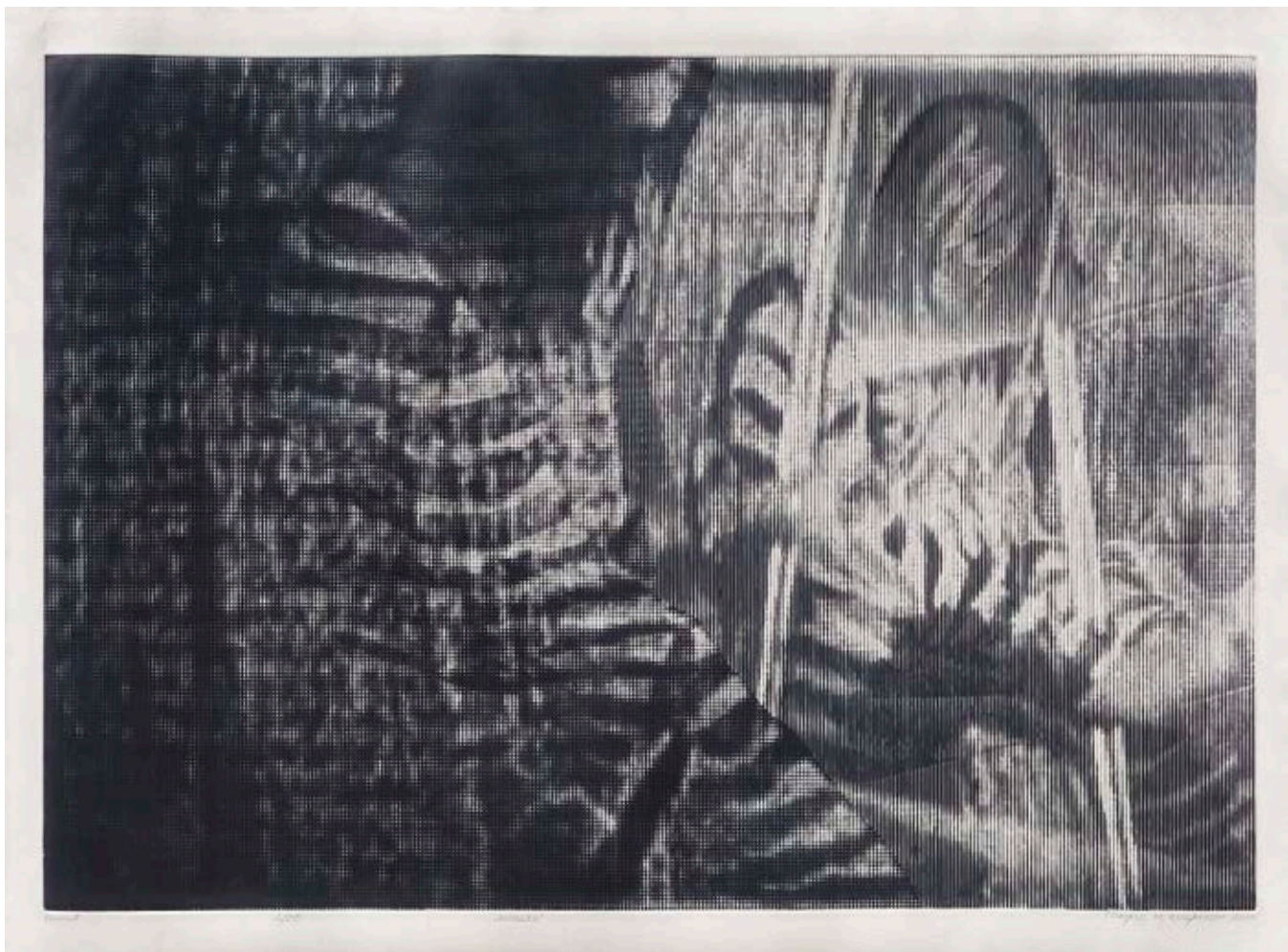
BIOGRAPHY

Luke Johnson is an artist, researcher, and volunteer librarian based in Treaty 6 territory (Edmonton, Alberta). Working in print, photography, and durational engagements within collections, Johnson creates work that complicates notions of standardization and categorization within systems of knowledge. His work has been shown throughout Canada and the USA, as well as in international print exhibits in Armenia, Australia, Finland, Poland, and Portugal. He received his BFA from the University of Wisconsin-Madison, and his MFA from the University of Alberta, where he is currently a lecturer in lithography and drawing.

TOMASZ KUKAWSKI

POLAND

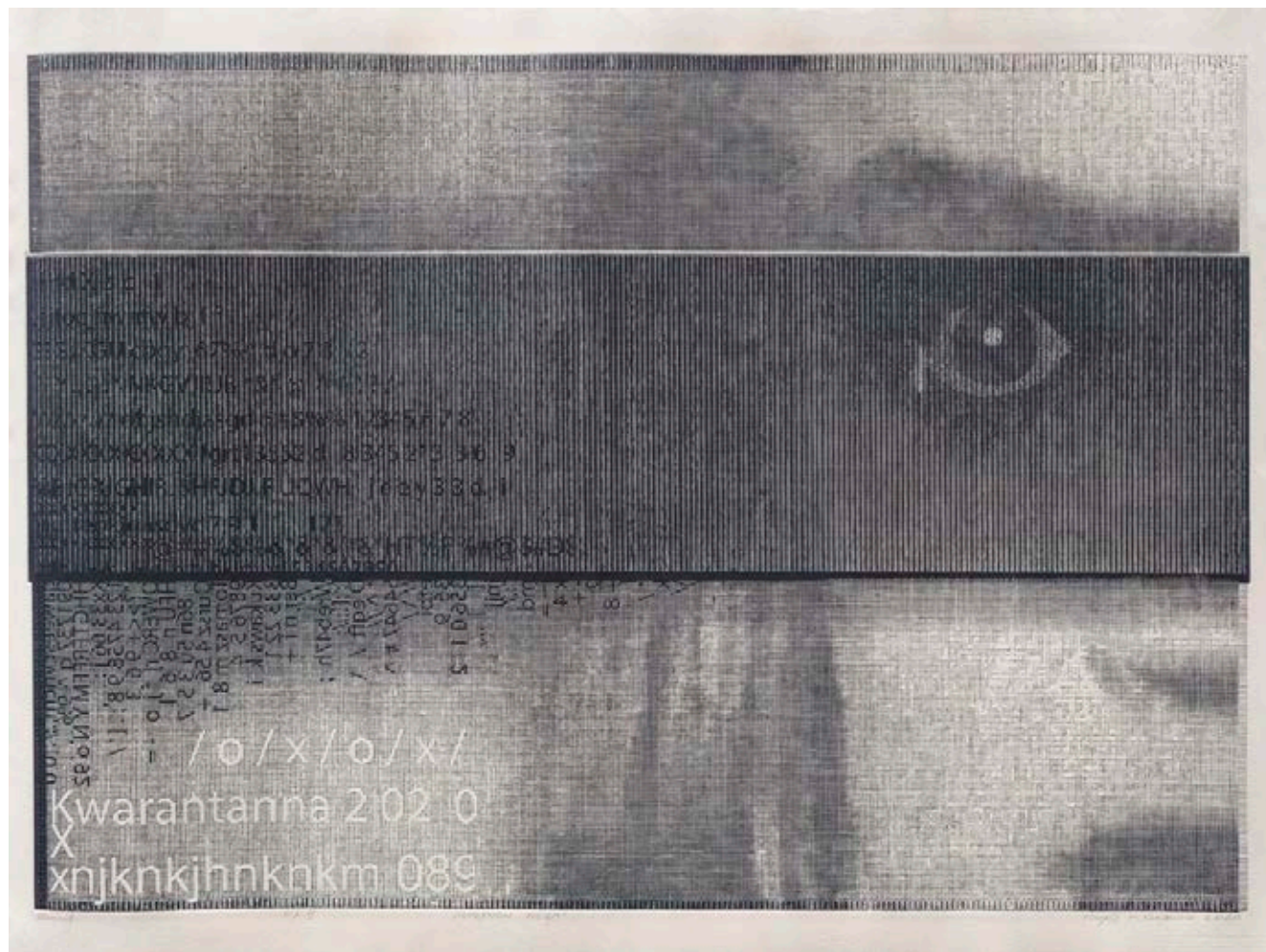
Graphic matrix seconds before vexation, the first cut of the chisel are always an image of lifeless whiteness or darkness. It is another mark contaminated by indefiniteness until it is flooded by other marks and it transforms whiteness into light. Defeating extremes of white and black, looking for light and shadow, small details and beauty of qualities of forms of things which enter and exit us. It is tainted with vague fear and forgotten laughter, deformed, mirror-like images, unwanted news, remembrance of a certain dawn, a wing of an angel or a bird in the wink of an eye, every now and then in the dark corridors of a brain – just to exist despite the blind whiteness and deaf blackness.



Doubled

2020

linocut, 70 x 100 cm. Photo: Yuri Akuney, Digital Perfections



Isolation No. 6/9

2020

linocut, 70 x 100 cm. Photo: Yuri Akuney, Digital Perfections

TOMASZ KUKAWSKI

BIOGRAPHY

Tomasz Kukawski was born in 1964. He studied in the Faculty of Architecture at the Bialystok University of Technology from 1982 - 1987. In 1991, he graduated with honours from the Faculty of Graphics at the Academy of Fine Arts in Warsaw.

Kukawski has had several solo exhibitions in Poland, Germany, USA and Belarus. In 1990-2020 he participated in 340 group exhibitions and competitions in Poland and abroad: Buenos Aires, Argentina; Vienna, Austria; Brest, Minsk, Vitebsk, Belarus; Bruxelles, Comblain-la-Tour, Belgium; Rio de Janeiro, Brasil; Lessedra, Sofia, Varna, Bulgaria; Valparaiso, Chile; Prague, Ostrava, Czech Republic; Cairo, Egypt; Bolton, London, England; Tallin, Estonia; La Varenne Saint-Hilaire, Sarcelles, France; Berlin, Düsseldorf, Frechen, Hameln, Nürnberg, Nürtingen, Müllenheim, Schaffhausen, Germany; Thessaloniki (Greece), Miskolc (Hungary), New Delhi, India; Jakarta, Indonesia; Belfast, Northern Ireland; Cremona, Italy; Kochi, Osaka, Tokio, Yokohama, Japan; Seoul, Ulsan, Korea; Bitola, Macedonia; Maastricht, Netherlands; Wharapuke, New Zealand; Évora, Alijó, Portugal; Cluj, Timişoara, Iasi, Romania; Belgrad, Čačak, Serbia; Kaliningrad, Novosibirsk, Ufa, Russia; Coruna, Lugo, Ordes, Orense, Pontevedra, , Santiago de Compostela, Valdeorras, Villalba, Villagarcia, Spain; Stockholm, Sweden; Ljubljana, Slovenia; Tai-pei, Taiwan R.O.C.; Bangkok, Nakorn Pathom, Chiang Mai, Thailand; Akron, Milwaukee, New York, USA

INTERNATIONAL AWARDS

- 2019 Special Prize, *Ulsan International Woodcut Print Biennale*, Ulsan, Korea
- 2018 Second Award of *Third International Printmaking Biennial*, Čačak, Serbia
- 2018 Honorary Prize, *9th International Triennial of Graphic Art*, Bitola, Macedonia
- 2017 First Prize, *2nd International Contemporary Print Biennale*, Iasi, Romania
- 2016 Third Prize, *1st International Print Biennial*, Lodz, Poland
- 2016 Artists' Union of Latvia Prize for artistic quality, *International Exhibition of Printmaking Art*, Riga, Latvia
- 2015 Grand Prix, *XIII Gielniak International Graphic Art Competition*, Jelenia Gora, Poland
- 2007 Third Prize, *Ural Print Triennial*, Ufa, Russia
- 2006 Honourable Mention, *IX Bienal Int. de Grabado CAIXANOVA*, Orense, Spain
- 2004 Purchase Prize, *The Seoul_Space International Print Biennial*, Seoul, Korea
- 2004 Equal Prize, *The 4th International Print Triennial*, Sofia, Bulgaria
- 1997 Distinction, *IX Gielniak International Graphic Art Competition*, Jelenia Gora, Poland
- 1993 Jury distinction/purchase of the work for the Städtische Museum Bietigheim-Bissingen, Germany; *2nd Competition "Linolschnitt Heute."*

Kukawski's works are in numerous museums and private collections in Poland and abroad.

GUY LANGEVIN

CANADA

The works presented at the OPT are part of my most recent suite of prints made under the title of *Paysage Ultime* (Ultimate Landscape) and explores the idea that the human body could create a perfect landscape. In fact, it is the perception of the viewer that makes the image. Using an almost abstract composition by cropping the image of a body, the image takes a totally different meaning and becomes a landscape into the viewer's eyes. By playing with the image, it changes the meaning. In French, we could say: "Changer le sens change le sens". Also, the illustrated body is at the 1/1 scale onto the image.

My work is based on duality between fugitivity of light and moment, and the perenniality of impressions that people, situations and events can make in our mind. With this duality, the work rocks between precision and blurry images. Duality does not mean contradiction. Memory and forgetfulness are both sides of the same medal, as life and death. They are indivisible. Light needs shadow to be really appreciated and remembered. t companion. Life, as memory, is fugitive.

The human body is, for me, the best instrument to talk to humans about humans. Using the body as a material of art is more than using it as a model. The human body creates the im

age; it is not only a part of it. One of the challenges in my work is to work with the human body without any possible identification.

Is there something more evanescent than a perfume? Is there something more fugitive than a souvenir? However, some images, some feelings and some odours are unforgettable, they stay in our minds with persistence.



Dawn I
2019
mezzotint, 40 x 80 cm. Photo: Yuri Akuney, Digital Perfections



Dawn II
2019
mezzotint, 40 x 80 cm. Photo: Yuri Akuney, Digital Perfections

GUY LANGEVIN

BIOGRAPHY

Guy Langevin graduated from the Université du Québec à Trois-Rivières in 1977. Guy Langevin has exhibited his artwork in more than 60 solo exhibitions in Quebec, Canada, USA, France, Belgium, Portugal, Finland, Russia, Serbia, Bosnia, Macedonia, China and he had special presentations of his works in Argentina, Russia and Bulgaria. He has participated in more than 400 group exhibitions throughout the world, including approximately 250 international biennials or juried exhibitions.

Mainly known for his work in mezzotint, he gives master classes in many countries, including Canada, France, Belgium, Luxembourg, China, and USA.

INTERNATIONAL AWARDS

- 2006 Grand Prize, *Bharat Bhavan Biennial*, India
- 2009 Grand Prize, *Guanlan International Biennial*, China
- 2013 City of Ploiesti Award, *Iosif Iser International Biennial*, Romania
- 2013 First Prize, *Ural Print Triennial*, Ufa, Russia
- 2013 Award for originality and breaking boundaries, *International Mezzotint Festival*, Yekaterinburg, Russia
- 2014 Graver Maintenant Award, *30th Engraving Salon*, Paris, France
- 2014 First Award, *Kazanlak Miniprint International*, Bulgaria
- 2014 Honorary Mention, *Rosario Miniprint*, Argentina

- 2015 Special Jury recognition, *3rd Engraving Salon*, Kraljevo, Serbia
- 2015 Award for high contribution to printmaking, *Splitgrafic*, Split, Croatia
- 2016 2nd Prize, *Istanbul Printmaking Competition*, Turkey
- 2016 Honorary Diploma, *Ural Printmaking Triennial*, Ufa, Russia
- 2017 First Prize, *Rosario Miniprint*, Argentina
- 2017 Honorary Mention, *4th International Printmaking Exhibition of Colombia*
- 2018 Honorary Mention, *Bilota Printmaking Biennial*, Macedonia
- 2019 3rd Mention for non-toxic printmaking technique, Kraznovar, Russia
- 2019 First Prize, *Kaunas International Printmaking Biennial*, Latvia
- 2019 Curator's Award, *Ural Printmaking Triennial*, Ufa, Russia

Deeply involved in his cultural milieu, he participated in the creation of *Atelier Presse Papier*, a collective professional printmaking studio at the end of the 1970s. In 1984-85, he was the chairman of the Quebec Printmakers' association, and he is one of the founders of the Biennale Internationale d'Estampe Contemporaine de Trois-Rivières. His experience is often required for juries, counselling and curating.

TOMASZ MATCZAK

POLAND

My prints are fruit of continuous observation of the natural phenomena. I am fascinated with the unique atmosphere created by light and color in different landscapes and the emotions they evoke. In my works I try to render the magic climate of the nature that surrounds me.

I transform simple sketches into more monumental visions suggesting the metaphysical meaning of what happens around us. The main theme of some of my works is the meeting of the sky and the earth and the exchange of energy between them. On horizontal format prints, I try to depict the big powers of nature.

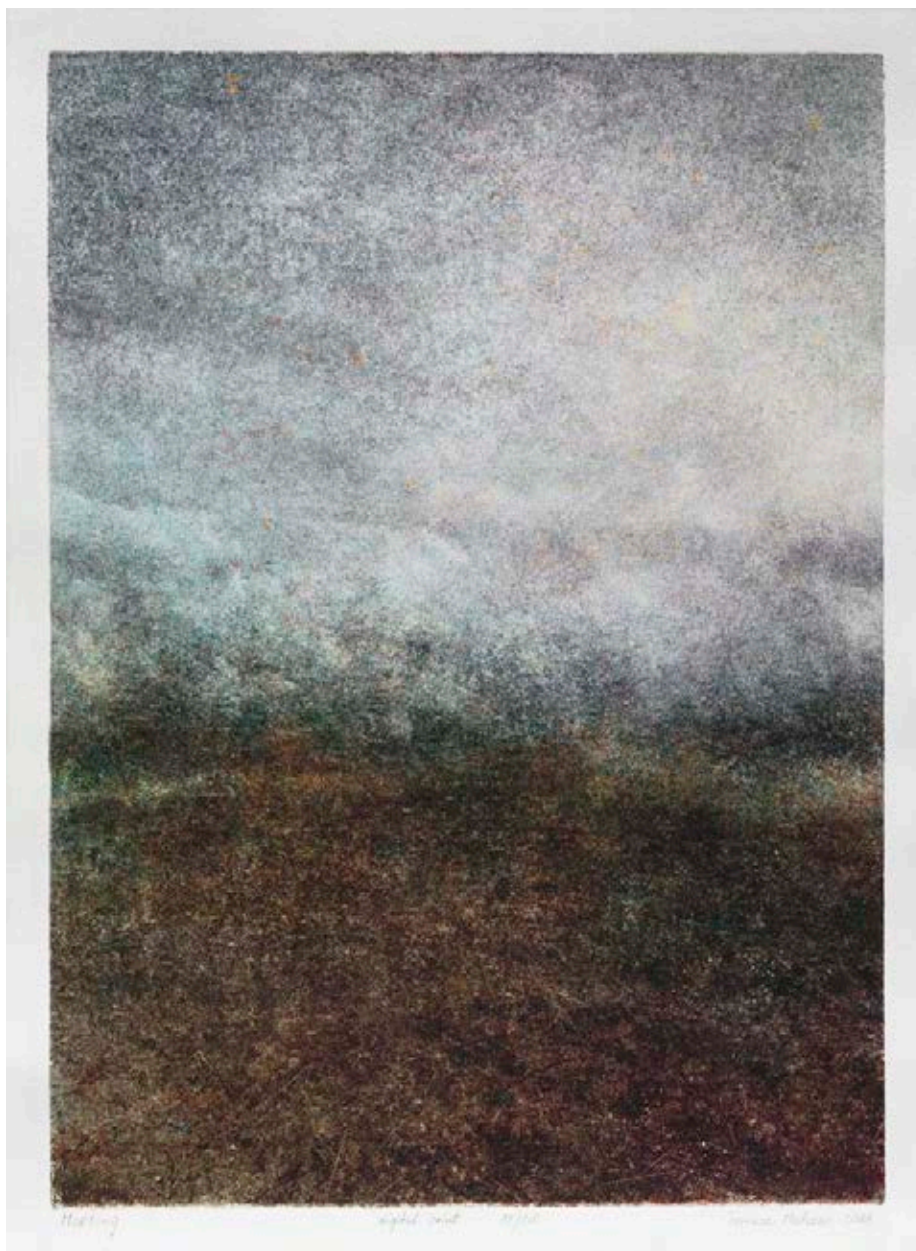
I often reduce the colour scale concentrating on subtle variations of tones to create a specific, intimate atmosphere which invites the observer to somehow enter the world of my imagination.

I start with taking photographic and pastel sketches from nature. Based on these drawings I start my work on the print. I like to experiment with lithographic techniques – algraphy, polyester plates or ferrography - the innovative method using iron plates as an alternative for lime stone. Digital technology allows me to combine different images together to control the quality of color and its intensity and brightness on every inch of the print. I make various

proofs of my prints to choose the best color scale and print in several layers. The way I'm doing my digital works is still the same traditional way, I just use the computer to make the process a little faster.

To explain my technique - it is a manual process of pastel drawing (paper size: 15 x 21 cm), followed by scanning, digital processing (size, contrast, colour, sharpness etc.), printing again while enlarging the image, sanding the print, making a pastel drawing on top of it... and all over again many, many times. . In the end, I print an edition with an inkjet plotter on Hahnemühle Fine Art cotton paper 300g/m².

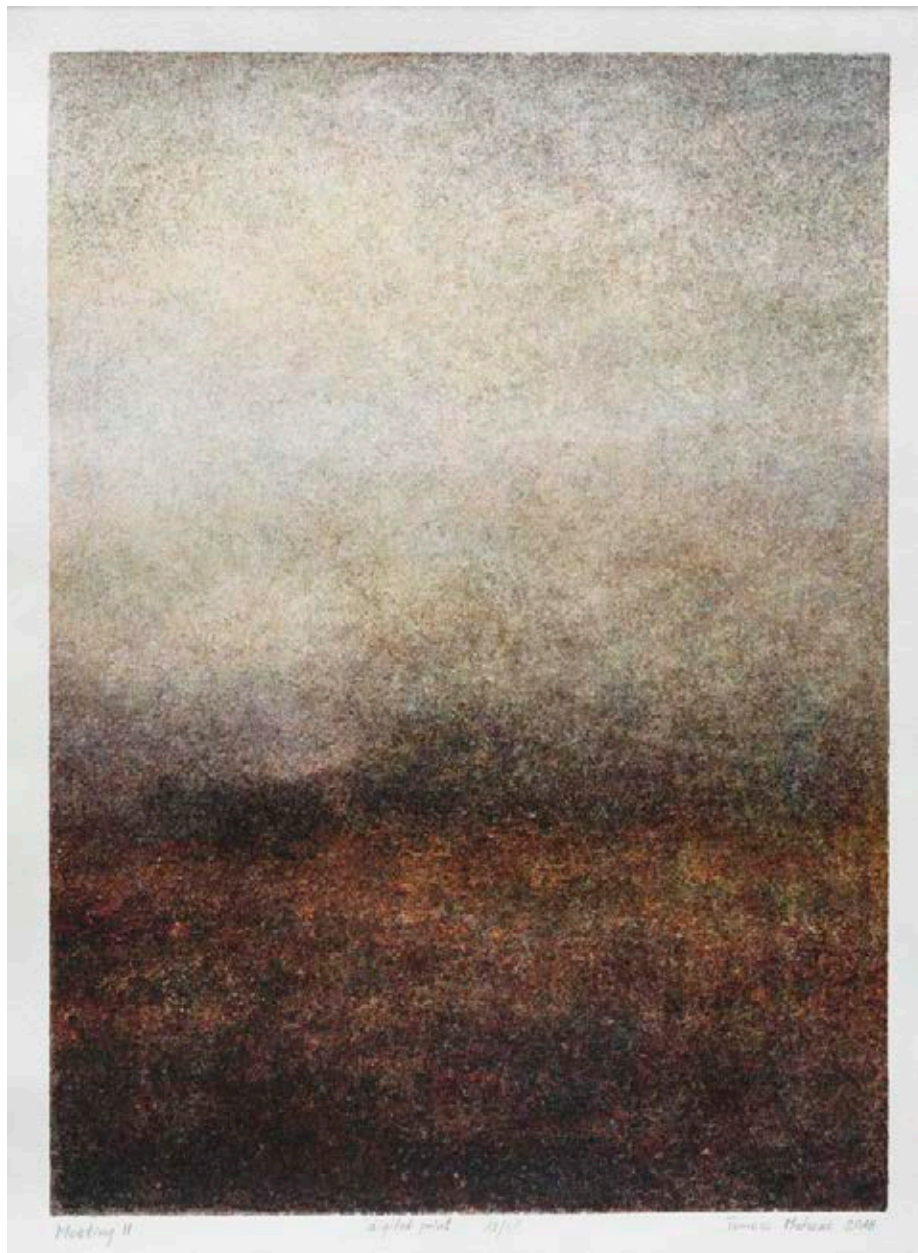
I also work on the textures and use different layers of colours trying to follow the lessons of Italian and Dutch Masters of painting.



Meeting

2018

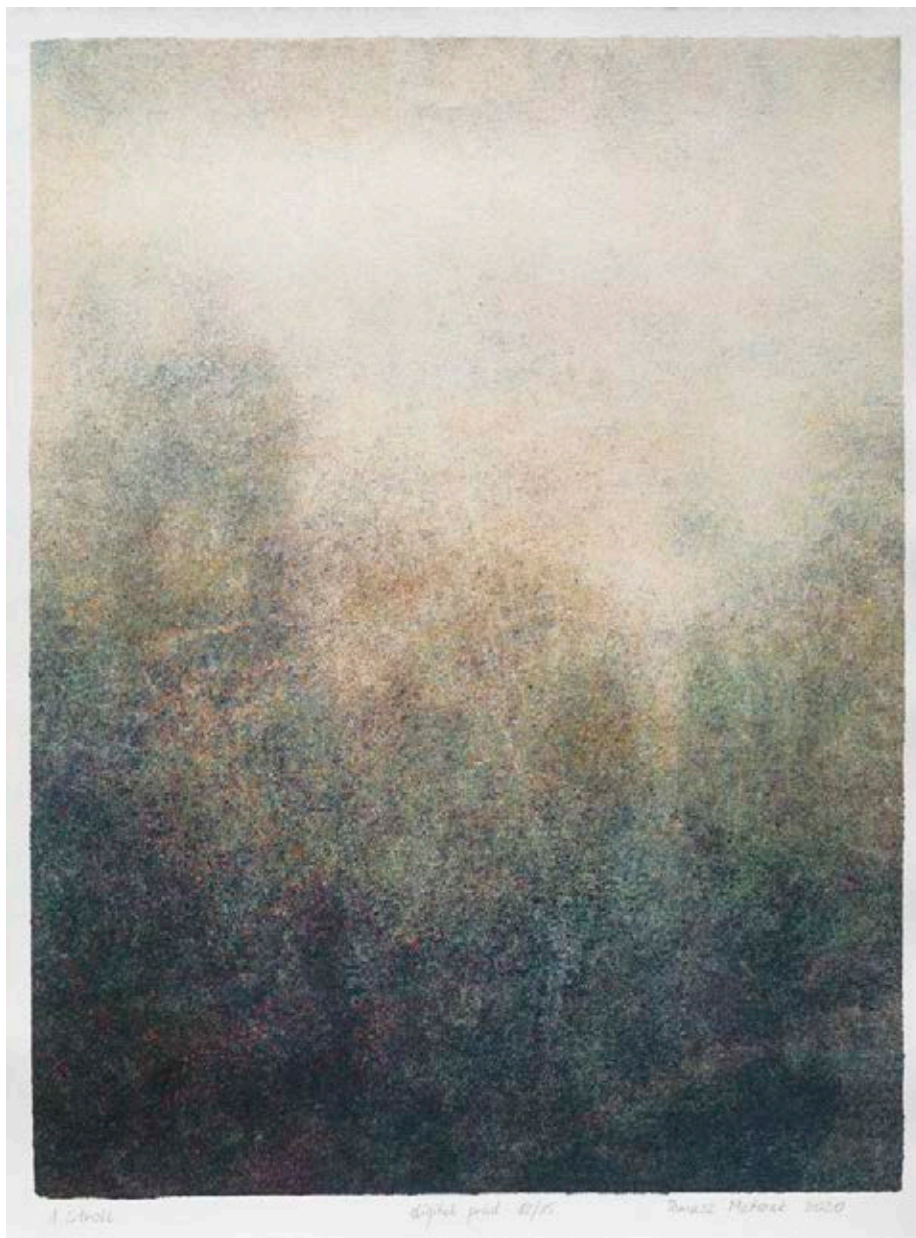
digital print, 68 x 50 cm. Photo: Yuri Akunev, Digital Perfections



Meeting II

2018

digital print, 68 x 50 cm. Photo: Yuri Akuney, Digital Perfections



A Stroll II
2020
digital print, 68 x 50 cm. Photo: Yuri Akuney, Digital Perfections



TOMASZ MATCZAK

BIOGRAPHY

Born in 1977 in Łódź, Matczak studied at the Graphics and Painting Department of the Strzemiński Academy of Fine Arts in Lodz from 1997 - 2002. In 2003 he got his diploma in the Studio of Lithographic Techniques at the same academy. Since 2004 he has worked with Prof. Witold Warzywoda at the Studio of Lithographic Techniques, and in 2014 he obtained his PhD in fine arts.

Matczak is the author of nine solo exhibitions in Poland, Canada, Argentina and the Netherlands. He specializes in lithography, digital print, painting, photography and graphic design. He participated in numerous scientific conferences dedicated to lithography in Gdańsk, Rzeszów, Bydgoszcz and Lublin and has participated in over ninety national and international group exhibitions of printmaking in Poland and abroad, such as: Percorsi dell'incisione contemporanea: da Lodz a Urbino, Casa Natale di Raffaello – Bottega Giovanni Santi, Urbino, Italy; (2005); XII Biennale Internationale de la Gravure et des Nouvelles Images, Sarcelles - Val, France (2005); The 40th Yokosuka Peace Exhibition of Art, Yokosuka, Japan, (2009); Koridor Gallery, or January's Mist, Gallery ISBE in Edmonton, Canada, 2014; Carmo, Chiado and The Respublica Litteraria, Arts in the public sphere, Lisbon – Portugal, Paris – France, Auckland – New Zealand, Grenade – Spain, Łódź – Poland; Sala Vieira da Silva, Maison Andre Gouveia in Paris; Archeological Musuem in Lisbon,

The Strzeminski Academy of Fine arts Łódź, The University of Auckland, Auckland; 4th Global Print Douro 2019; The 7th Guanlan international Print Biennial in 2019; Yokosuka Peace Exhibition of Art 2019; 10th International Printmaking Biennial of Douro 2020.

Since 2013 he has taught at the International Summer Courses Printmaking and Textile Art (PATA), first as an assistant and since 2016, running his course entitled "Graphic Diversity."

NILS-ERIK MATTSSON

SWEDEN

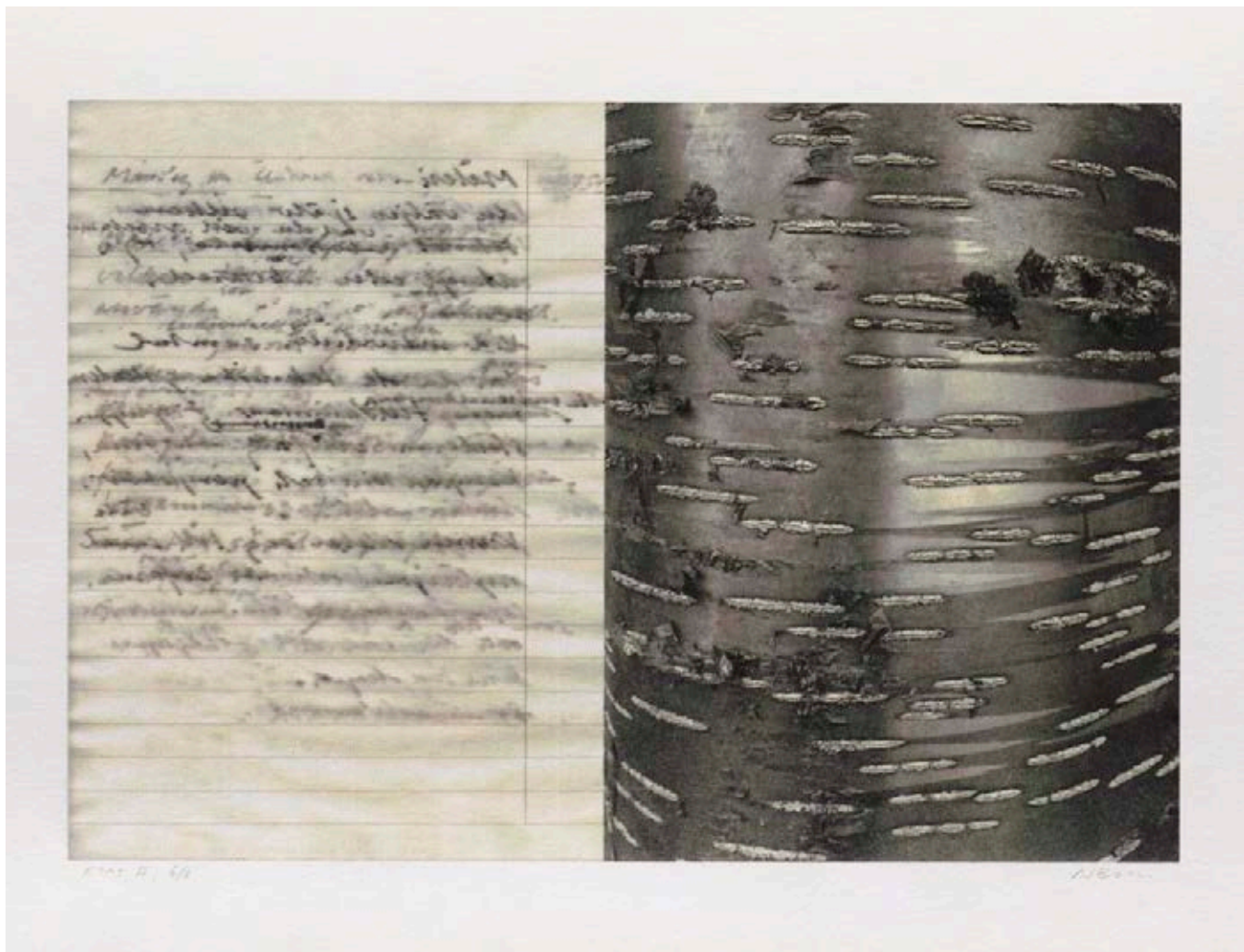
This poetic text was written to me by a colleague about my lithographic suite *Messages*. I have borrowed it for my artist statement.

“Tongues. Language. Tree. Paper. Writing. Notes. The speech left the tongue and became written. The tree left the forest and became paper.

Note: the image of the spoken language is writing. Messages can make their way to and from. Away from and to. Something is said. Something is spelled.

Picture and writing are both visible. The message is handed over. The word is visible. And the picture.”

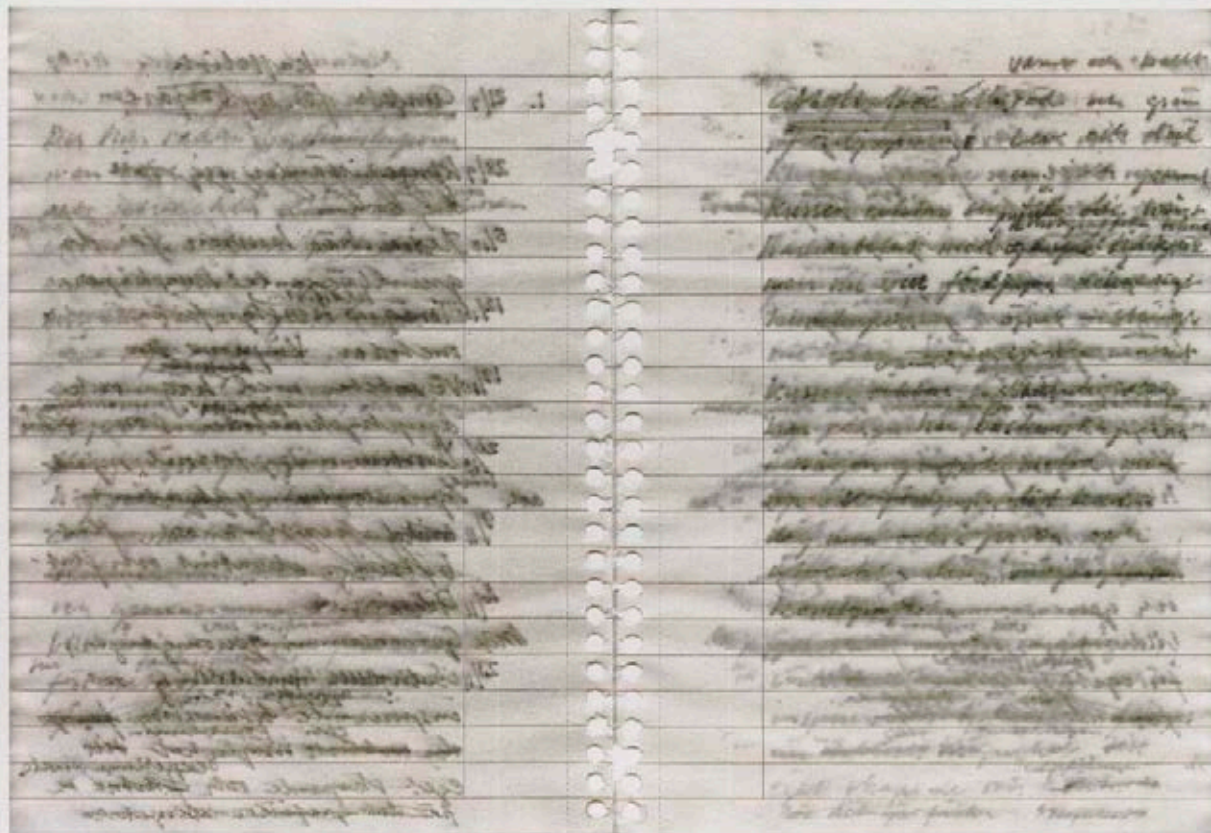
Nina Bondeson



Message I

2017

lithography, 18 X 27 cm. Photo: Yuri Akuney, Digital Perfections



1/12

N. N. N.

NILS-ERIK MATTSSON

BIOGRAPHY

Nils-Erik Mattsson was born in 1952 in Gothenburg, Sweden, born 1952 and is a graduate from Valand Academy of Fine Arts, University of Gothenburg. He works with painting, printmaking, objects and installations.

Since the early 80s he has held solo exhibitions in Gothenburg and Stockholm, as well as several other cities in Sweden. Mattsson has been included in numerous group exhibitions in Sweden and abroad. His latest is with Everyday Picture Company, a print shop in Mölndal, Sweden, of which he is a partner, he made exhibition at Kungsbacka Art Hall in Sweden 2020. He has also participated in the Nordic Contemporary Print Triennial in Sweden 2020.

In recent years, his work has been included in international exhibitions ranging from biennials in Guanlan, China; Trois-Rivières, Canada; New Dehli, India; Szeklerland, Romania; and triennials in Istanbul, Krakow, and Kielce in Poland and Falun, Sweden.

His work was exhibited in Light/Matter: Art at the Intersection of Photography and Printmaking 1954-2017 at Grunwald Gallery, Bloomington IN, USA 2017 and FAB Gallery, University of Alberta, Edmonton, Canada 2018.

He was invited to the exhibition *Nature Morte*, which was shown at Bohuslän

Museum, in Sweden in 2016; National Museum, Wroclaw, in Poland in 2017 and Guildhall Art Gallery, in London in 2018. He was also invited to Hubei Academy Art Museum, Wuhan, in China, in 2018.

Mattsson also received awards in the 91st Annual International Competition, The Print Center, Philadelphia, USA and the 8th Splitgraphic Biennial, Split, Croatia 2017 he received awards.

He has created several public commissions at different sites in Sweden involving various media, ranging from mosaic floors, mural paintings, limestone reliefs and laminated glass. The Swedish Arts Grants Committee, as well as other institutions have awarded Mattsson grants for his works. He is represented at Gothenburg Museum of Art, Skövde Museum of Art, Public Art Agency Sweden and a number of county councils, municipalities and private collections in Sweden and abroad.

YANGBIN PARK

SOUTH KOREA

In 2019, I had an opportunity to collaborate with Yiseol Kim, a novelist who wrote the novel *Bad Blood*. What interested me in the story was the idea of place associated with individuals' characteristics, which aligns with my sense of identity concerning a place. I took inspiration from the riverside area that evokes the location depicted in the novel. In a reflection of the protagonist who strives to overcome her unfortunate destiny by establishing a new family structure alien to the conventional norm of family, I attempted to deconstruct pre-existing landscapes to construct a new reality. I created a space where conditions become fluid, shifting, and ever-changing like water, which does not have a fixed structure. In the interpretation of conceptual transformation, I improvised the whole process of making the screen-prints. Without having a predetermined end, I spontaneously dissected the images documented from the location into fragments and reassembled them in a juxtaposition of aquatic elements, multi-directional shapes, landscape references. The construction and deconstruction process through analog and digital methods resulted in images that explore the intersection of desire, place, and origin.



Wave
2019
screen-print, 57 x 57 cm. Photo: Yuri Akuney, Digital Perfections



Wave
2019
screen-print, 57 x 57 cm. Photo: Yuri Akuney, Digital Perfections

YANGBIN PARK

BIOGRAPHY

Yangbin Park received his BFA in Studio Art in 2011 from the School of the Art Institute of Chicago and his MFA in Printmaking in 2013 from Tyler School of Art and Architecture, Temple University. He has been a member of the Art faculty at Chungnam National University for the last four years. Park's work has been written about in the thesis paper at California State University in Chico, Printeristing, and Newcity Art. He has been actively involved in residencies and workshops internationally. His works are included in the public collections of China Printmaking Museum, Contemporary Center for the Arts, and El Minia University. Solo exhibition venues include Temple Contemporary, Philadelphia, PA, Air Space Gallery, Philadelphia, PA, and Cyart Space, Seoul, Korea. Group exhibition highlights include In Front of Strangers, I Sing at Woodmere Museum of Art, Neighborhood Workshop at Asian Art Initiative, Philadelphia, PA, Pushing Boundaries-Expanding Horizons at Janet Turner Print Museum, Chico, CA and New Prints 2020/Summer Exhibition at International Print Center New York (IPCNY). Park is one of the finalists of the 94th Annual International Competition at Print Center and the Exhibition Merit Award recipient at Janet Turner Print Museum and the New Prints Mentorship Award at IPCNY. Drawing from a various range of a shared visual culture and socially-minded references including but not limited to personal narrative, historical events, local/global phenomena, and contemporary literature, Park's work examines the intersection of identity, place, and history.

ENDI POSKOVIC

USA

Oblak (cloud): Sacrifice of Zuleikha reflects metaphorically on the epic love story of Zulaikha (Zulaika) and Yusuf (Joseph). The tale about Potiphar's wife Zulaikha is told in the Torah, the Old Testament and in the Qur'an. While Judaic, Christian and Islamic scriptural commentators regarded Zulaikha as a sinner, the great Sufi Persian mystic poet Rumi argues that Zulaikha's obsession with Yusuf is a symptom and manifestation of the soul's deep longing for God. This, Rumi insists, is true of any person's deep love for another.

Sacrifice of Zuleikha from my new body of work, *Dream Series*, is an allegorical tale, a sort of roman à clef about displacement and my faith in the orthodoxy of visual image. The visible constitutes a poetic language evocative of mystery, affording the thematic iconography to maintain its presence in the apparent opposition between reality and illusion. As a body of work, *Dream Series* seeks to stretch the boundaries of print media via translation, multiplicity, and seriality. This expanded process of visualization is where the new context emerges.

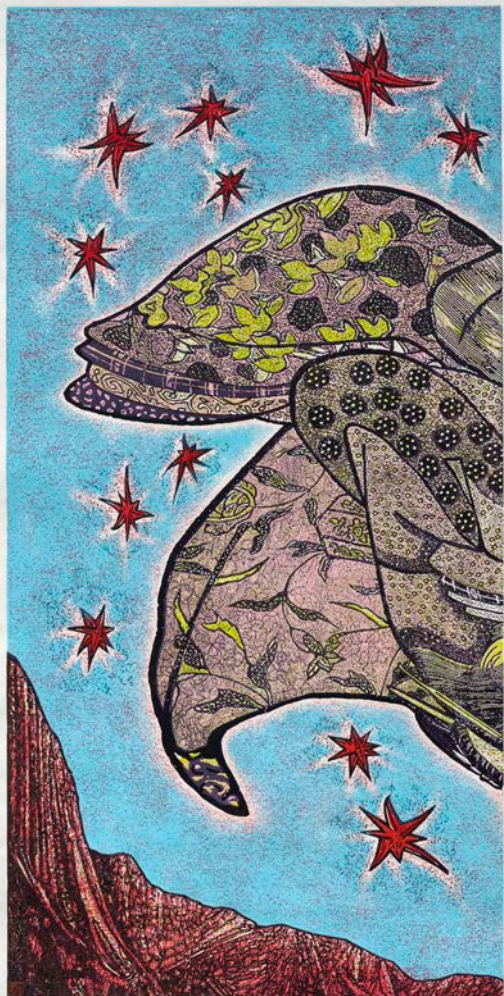


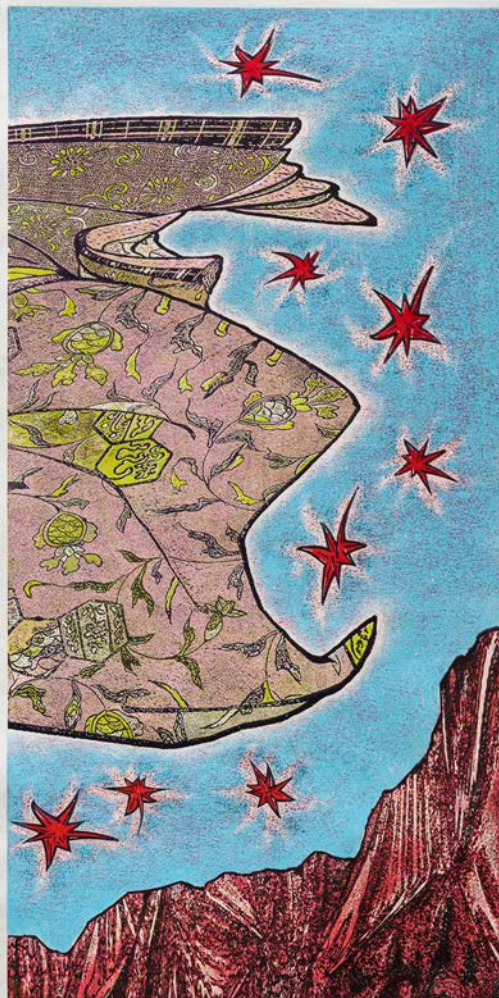
Oblak (cloud): Sacrifice of Zuleikha

2018-2020

color woodcut hand-carved and hand-printed from 16 plates in 9 colors, 137 x 335 cm (4 panels 137 x 76 cm each).

Photo: Yuri Akuney, Digital Perfections







ENDI POSKOVIC

BIOGRAPHY

Born in Sarajevo, Bosnia and Herzegovina, Poskovic was educated in Yugoslavia, Norway and the United States. He obtained his B.F.A. from the University of Sarajevo Academy of Fine Arts, and completed post-graduate studies in Norway on a Minnefin-det Scholarship. He holds his M.F.A. from the State University of New York at Buffalo.

Poskovic's works have been exhibited worldwide including the Shanghai Print International Biennial, China; Bienal Internacional de Grabado Caixanova, Spain; Taichung International Biennial, Taiwan; Print in the Post-Print Biennial at China Academy of Art; Krakow International Graphic Triennial, Poland; Biennale Internationale d'Estampe Contemporaine de Trois-Rivières, Canada, Belgrade Print Triennial, Serbia, Egyptian International Triennial, Egypt, Frechen Internationale Triennale, Germany, Tallinn International Triennial, Estonia; Xylon International Triennale, France; Ljubljana International Biennale, Slovenia; and New Prints Series at the International Print Center New York. Comprehensive individual exhibitions of his work have been organized by the Philadelphia Print Center (2001), Plains Art Museum (2001), Des Moines Art Center (2006), Bemis Center for Contemporary Art (2007), Interlochen Arts Academy Dow Center (2008), Frans Masereel Centrum, Belgium; SUNY-Fredonia

Rockefeller Arts Center (2014), Tidaholm Konstitografiska Museet, Sweden (2015), and Changsha Yu Xiang Cultural Art Center in Hunan, China (2017).

He is the recipient of notable grants from the Guggenheim Memorial Foundation, Rockefeller Foundation, Bellagio Center Italy, Fulbright Commission Senior Research Fellowship to Poland, Pollock-Krasner Foundation, Camargo Foundation in France, Open Studio Toronto, Indiana Arts Commission, Art Matters Foundation, New York State Arts Council, Durfee Foundation, Frans Masereel Centrum, Bemis Center for Contemporary Art, McColl Center for Visual Arts, Can Serrat Art Centre in Spain, MacDowell, Virginia Center for the Creative Arts, Kala Art Institute and Valparaiso Foundation in Spain.

Poskovic's works are represented in the permanent collections of the Philadelphia Museum of Art, Detroit Institute of the Arts, Fogg Art Museum-Harvard University, New Orleans Museum of Art, Royal Antwerp Museum of Fine Arts, University of Iowa Stanley Museum of Art, Vaasa Ostrobothnian Museum, Finland, Musée d'Art Contemporain Fernet Branca-Saint-Louis, France, and numerous others. Endi Poskovic is Professor of Art at the University of Michigan Penny W. Stamps School of Art and Design.

MIKHAIL POGARSKY

AND

VASILY VLASOV

RUSSIA

ILI@ZDA (ИЛИ@ЗДА) presents an homage to Ilya Zdanevich in the genre of livre d'artiste by contemporary artists. The works for this edition were produced using various printing techniques (lithography, screen printing, linocut, collage, etc.) printed in an edition of 41 boxed copies.

Poetry of Unknown Words produced by Ilya Zdanevich as a reaction to the movement of Lettrisme, which was headed by Isidore Isou and flourished in Paris in the mid-1940s. His book brought together works by twenty one Futurist and Dadaist poets, including Europeans such as Tzara and Schwitters and Russians such as Khlebnikov, Poplavsky, Terentyev as well as Zdanevich himself. The anthology was for the first time translated into Russian and contemporary Russian artists produced artwork for an edition of 41 boxed copies.

The ILI@ZDA project was published by AVC Charity Foundation and curated by Vasily Vlasov and Mikhail Pogarsky.

PARTICIPATING ARTISTS

Vera Atkarskaja
Alexey Veselovsky
Vasily Vlasov
Grigory Catsnelson
Valery Korchagin
Viktor Loukin
Alexander Pankin
Alexey Parygin
Kira Matissen
Petr Perevezentsev
Mikhail Pogarsky
Eugeny Pogorelov
Mikhail Roshniak
Alexaner Saveliev
Natalia Sineva
Nikon Pholippov
Ekaterina Smirnova
Leonid Tishkov
Vera Khlebnikova
Sergey Yakunin

SEVDALINA PRODANOVA

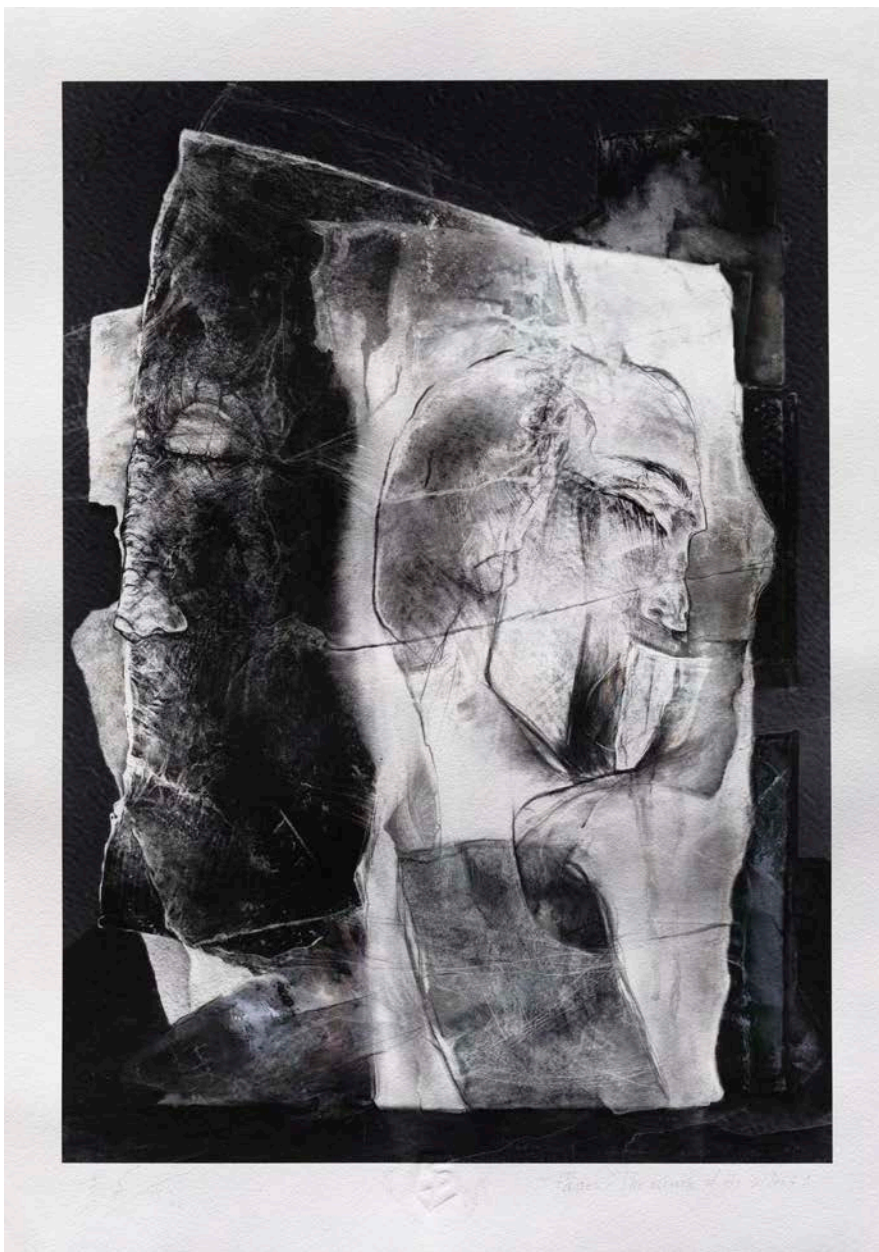
BULGARIA

My works are an expression of, and only of, my personal emotions. I recreate the feelings that have been invoked in me by the places I have been to and the situations I have found myself in. I need nature; I need the things on which we have not yet left our human footprint.

I miss the loneliness, in which I can rethink, overcome and free myself from the negativity. I miss the letters, written by a human hand on the paper. Sometimes I feel scattered, as if I cannot put myself back together...



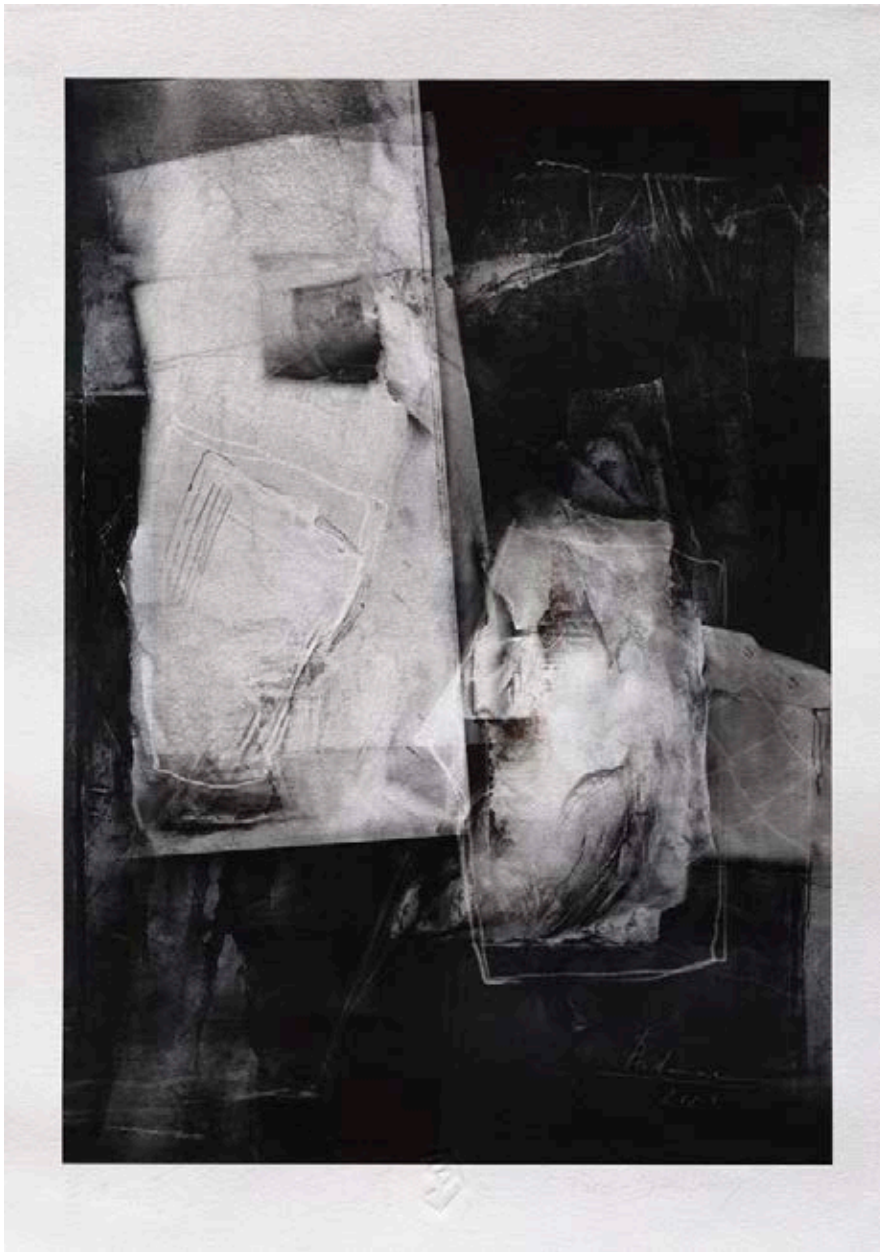
Faces - The Screech of the Silent I
2019
algraphy, 57 x 40 cm. Photo: Yuri Akuney, Digital perfections



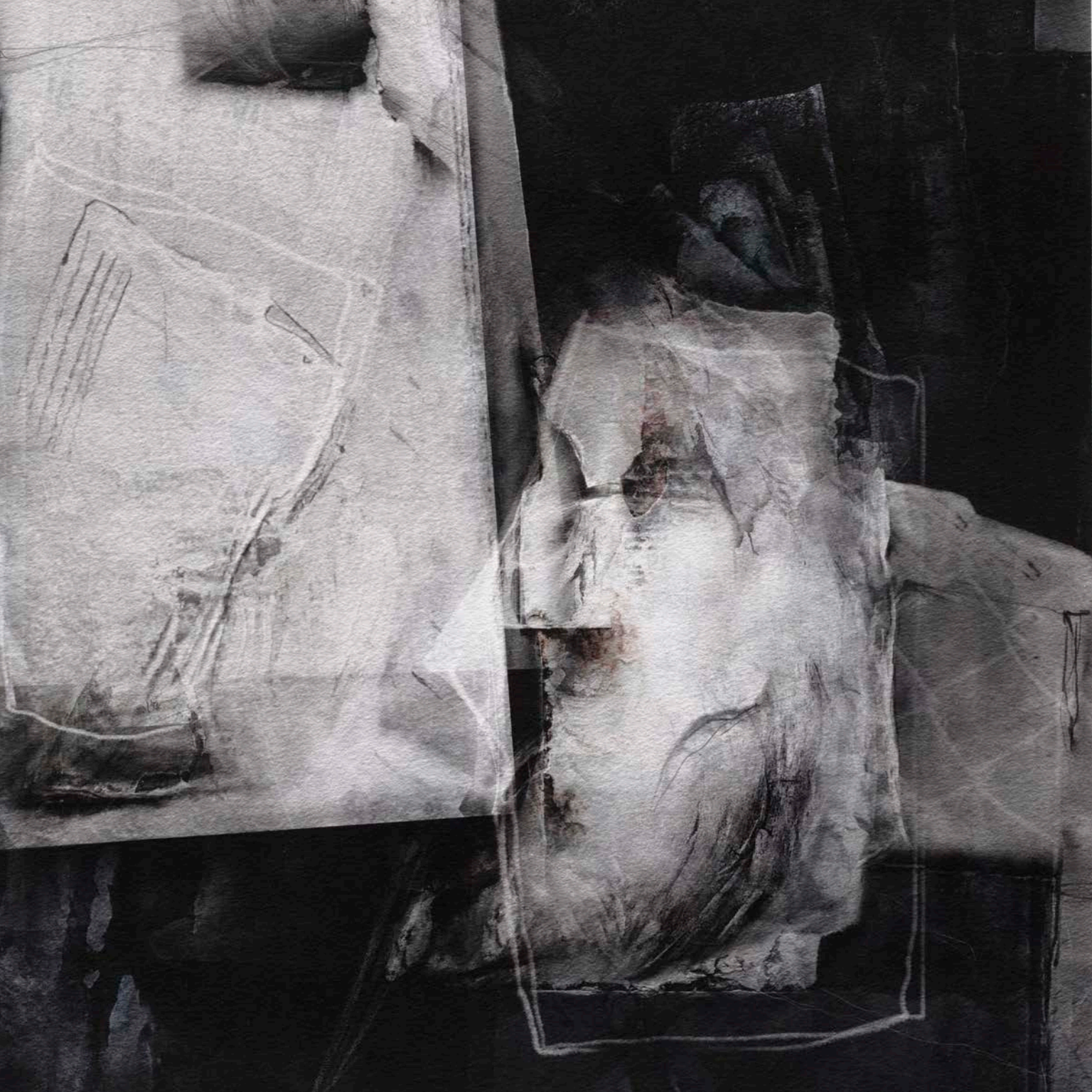
Faces - The Screech of the Silent II

2019

algraphy, 57 x 40 cm. Photo: Yuri Akuney, Digital perfection



Faces - Speechlessly
2019
algraphy, 57 x 40 cm. Photo: Yuri Akuney, Digital perfections



SEVDALINA PRODANOVA

BIOGRAPHY

I was born in 1967 in Bulgaria. In 1993 I graduated from the academy of St. Kiril and Metod in Veliko Turnovo, Bulgaria. In 1981-1986 I studied in High School of Art in Sliven. From 2015 to 2017 I worked as a curator at the Art Gallery in Burgas.

In my own studio practice, I work in the field of graphics, graphic design, and monumental arts. I am the member of the Union of Bulgarian Artists and the Association of Artists in Burgas.

EXHIBITIONS (RECENT)

- 2020 *Story for Other Dreams*, Gallery Nesi, Burgas, Bulgaria
- 2020 *WorldWide Prints*, Italy
- 2020 Regional exhibition *WATERCOLOR*, Burgas, Bulgaria
- 2020 *National Exhibition Graphic Forum*, Stara Zagora, Bulgaria
- 2020 *17th International Ex Libris - Ex trains Competition*, Ruse, Bulgaria
- 2020 *Tenth International Biennial of Small Forms*, Pleven, Bulgaria
- 2020 *National Exhibition Graphic Forum 2020*, Stara Zagora, Bulgaria
- 2019 *Eighth International Triennial of Graphic Arts*, Sofia, Bulgaria
- 2019 *7th Guanlan International Print Biennial*; China
- 2019 *The VIIth Alliance Bulgaria National Competition for Painting, Sculpture and Graphics*, Bulgaria
- 2019 *Art in Rome*, Art Gallery Rome, Italy

- 2018 *National Exhibition: Friends of the Sea*, Burgas, Bulgaria
- 2018 *Tenec Biennale*, Montana, Bulgaria
- 2018 *Silence*, Burgas, Bulgaria
- 2018 *Workshop Oryahovo*, Art Gallery Savchevi, Bulgaria
- 2018 *From the Danube to the Black Sea*; Bulgaria

AWARDS

- 2020 Award by National Exhibition *Graphic Forum 2020*, Stara Zagora, Bulgaria
- 2019 Award for graphics by *The VIIth Alliance Bulgaria National Competition*, Bulgaria
- 2018 Nomination for Graphics by the National Exhibition *Friends of the Sea*, Burgas, Bulgaria
- 2017 Award for Graphics, Gallery Burgas, Burgas, Bulgaria

JACO PUTKER

NETHERLANDS

I am an artist and printmaker based in The Netherlands. I combine digital and traditional techniques to produce images which are both playful and sinister.

Currently I work predominately in small limited edition hand-pulled prints. My main focus is on photo polymer, or solar plate etchings. This technique is a non-toxic way of etching which allows for photo realistic depictions.

Interiors is an ongoing series. The works in this series are playful re-examinations and reconstructions of childhood memories and events that may or may not have happened in real life.

The titles of the prints are simply numbered and give no handle as to the meaning of the works. Rather than impose one, I invite the viewers to associate freely and give the prints personal meaning.



3/25

Interior 89b

1/10/19

Interior No. 89b

2019

solarplate etching, 28x38 cm. Photo: Yuri Akuney, Digital Perfections



4/25

Interior No. 93b

1/20/14

Interior No. 93b

2019

solarplate etching, 28x38 cm. Photo: Yuri Akuney, Digital Perfections

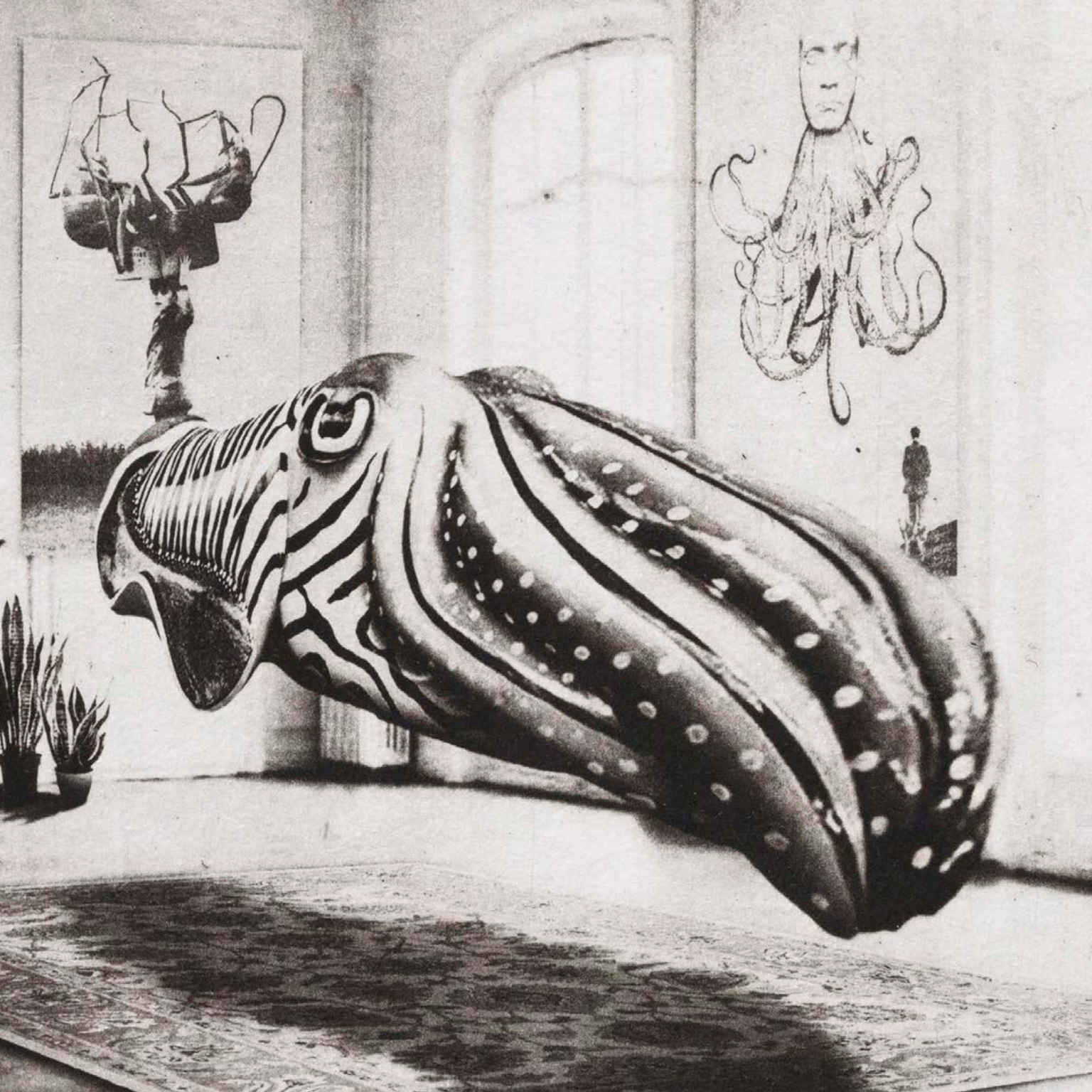


1/10

Interior No. 81b

1/10

Interior No. 81b
2019
solarplate etching, 28x38 cm. Photo: Yuri Akuney, Digital Perfections



JACO PUTKER

BIOGRAPHY

Jaco Putker (1971) is a contemporary artist and printmaker from The Hague, Netherlands. He was educated at the Royal Academy of Fine Arts in The Hague, and spent a year studying sculpture at the Escuela Superior de Belles Artes Ernesto de la Carcova in Buenos Aires, Argentina.

Putker was awarded with the Dutch national Business Art Service competition for Graphic Arts in 2010. He won the Awagami Paper Factory Prize (at the Awagami International Miniature Print Exhibition) in 2015, and again in 2017.

In 2017 he won the *ON PAPER* International Printmaking Award 2017, and the Award of Excellence at the “Authentic Marks 2nd Annual International Miniature Printmaking Exhibition 2018” in Dubai.

His work has been exhibited throughout Europe, as well as in Japan, Taiwan, Thailand, China, Australia, Argentina, Canada and the USA.

PUBLICATIONS:

- Dangerous Minds website
- Huffington Post website
- This Is Colossal website
- The Jealous Curator website

MARZIEH RAHMANI

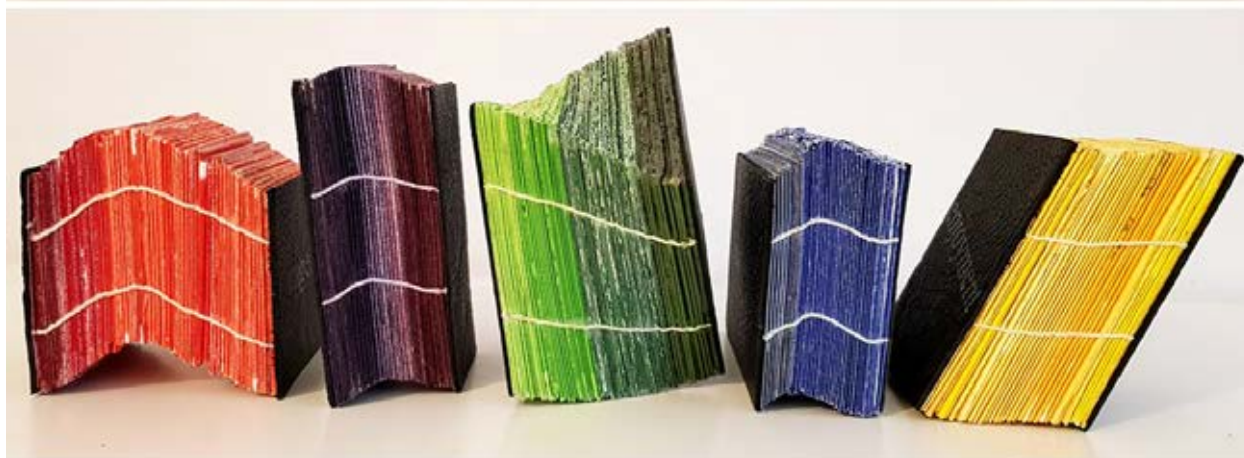
CANADA

I am attracted to the labour and the physicality of art processes: print media, fiber art, bookbinding. The physical process of these disciplines provides layers within which meaning and memory can be embedded into a piece. Through the process I can recapture, idealize and retell a memory using elements of an experience, allowing me to access the centuries of cultural values embedded in the practice. Through repetition of patterns and motifs, I am able to access the essential, universal core of the work, creating a piece that is accessible to the viewer. I am interested in working with the complexity of communication; it can be, on one hand, seemingly straightforward to communicate and share with others while, on the other hand, extremely difficult, with differences in experience and culture creating stumbling blocks that disallow mutual comprehension. I want to get at the essence of human experience, through my own memories, to illuminate the commonality that exists between us all.

Packing Emotions is providing bilingual closed-handbooks on how to hide your feelings subtly to preserve “a calm mind.” This work is inspired by *The Ekman’s Atlas of Emotions* (supported by Dalai Lama); a

tool to help you to build your vocabulary of emotions in order to identify and describe how you are feeling.

I have the worst handwriting (a mean of written communication) amongst my friends and family and for years I have tried to improve it through practicing calligraphy. In *Alephba (Alphabet)*, I have printed Persian letters calligraphy repeatedly to demonstrate my struggle.



Packing Emotions

2019

lithograph, monprint, screen-print, Coptic binding, 18 x 71 x 10 cm.



Alephba (Alphabet)

2018

lithograph, screen-print, monoprint, InkJet print printed on different types of paper, pages of Persian calligraphy books, Coptic binding, 18 x 18 x 66 cm

MARZIEH RAHMANI

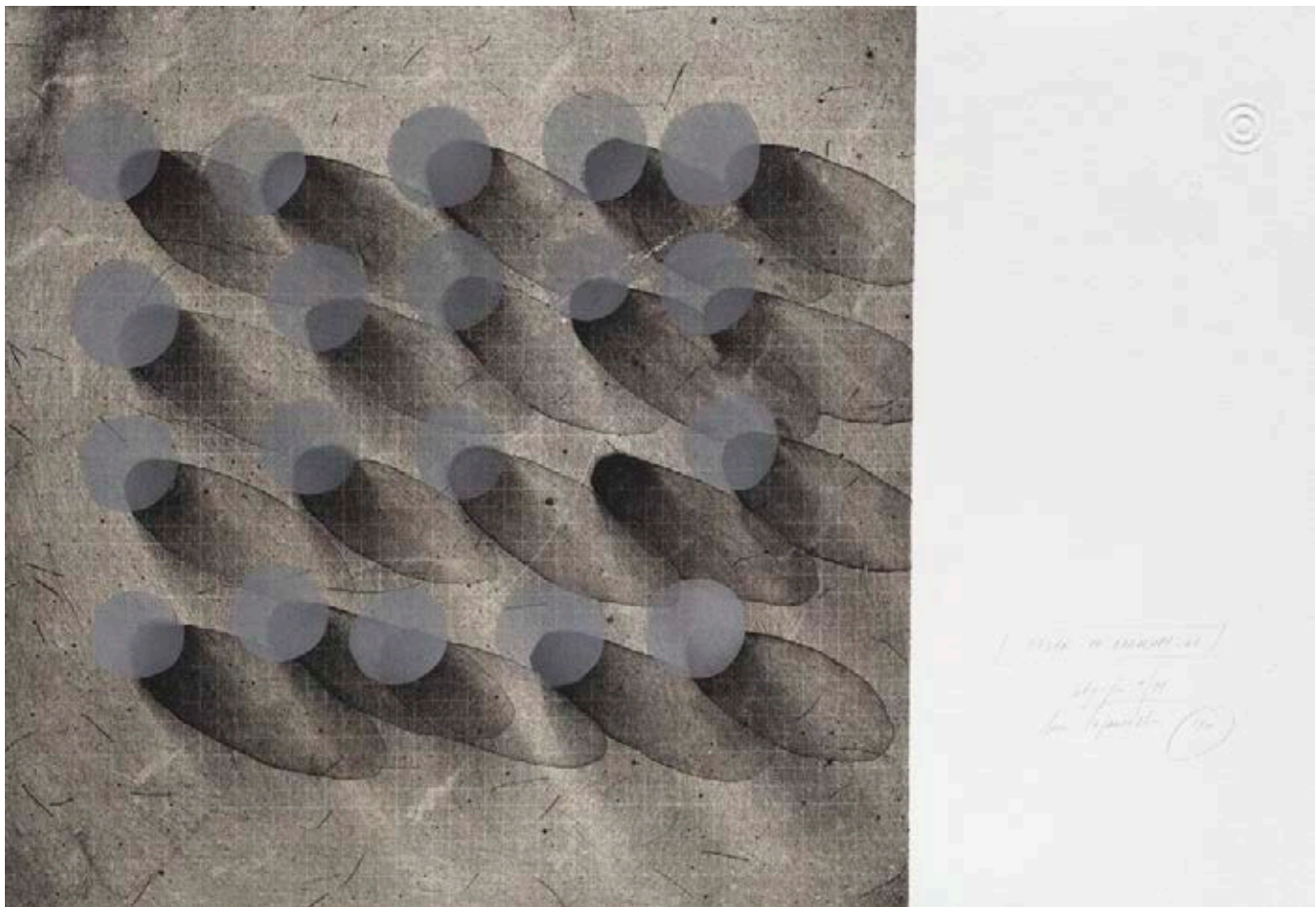
BIOGRAPHY

Born and raised in Tehran, Iran, Marzieh Rahmani received her DEC in Creative Arts & Literature-Visual Arts from Dawson College in 2008 and a BFA in Print Media From Concordia University in 2012. Marzieh is an accomplished Printmaker and bookmaker residing in Tiohtià:ke/Montreal and has exhibited her works nationally and internationally over the years. Her work is held in a number of public and private collections, including MAPC and SGC International, Bernard A. Zuckerman Museum and Girard school of Business in USA. Currently she serves as a part-time Technician at Concordia University, Montreal, in the Print Media department.

ANNA TROJANOWSKA

POLAND

My heart is made of stone.



The Order of Entropy_01

2020

lithograph on Carrara marble, 71 x 74 cm. Photo: Yuri Akuney, Digital Perfections



The Order of Entropy_02

2020

lithograph on Carrara marble, 71 x 74 cm. Photo: Yuri Akuney, Digital Perfections

ANNA TROJANOWSKA

BIOGRAPHY

Anna Trojanowska was born in 1978 in Wrocław, Poland. She holds a Ph.D. awarded by the Academy of Fine Arts and Design (Wrocław, Poland); habilitation in 2019. Until 2015 she has been working as an assistant professor in the Studio of Lithography and Graphics' Promotion. Since 2015 she has lead her own studio of Graphic User Interface on her Alma Mater. 2018-2020 Head of the Graphic Design Department, 2020 – 2024 Vice Dean of the Faculty of Graphics and Media Art. Her interests includes both printmaking (mainly marble stone lithography) as well as an animation and graphic user interface design. She has created and maintains a website litografia.pl.

She has presented her works in more than 250 exhibitions globally. Her lithographs have been awarded over 30 prizes and distinctions.

SELECTED AWARDS:

- 2020 II Prize, 7th Biennial FOOTPRINT International Exhibition, Center for Contemporary Printmaking, Norwalk, CT, USA
- 2020 Equal Prize, XXXVIII FISAE International Ex-Libris Competition, London, UK
- 2020 First Prize in Printmaking Category, Constantine de Great International Competition, Nis, Serbia
- 2020 First Prize, XXVII International Biennial Exhibition of Modern Ex-Libris, Malbork, Poland
- 2019 Grand Prix, International Ex-libris Competition 'Spirit', Cyprus
- 2019 First Prize, Biennale TGB-eMe Minie-stampa, Mexico City, Mexico
- 2019 II Prize, 3rd Bienala Internaționala de Gravura Contemporana, Iași, Romania
- 2019 First Prize in PRINTMAKING category, The International Graphic Art Festival UNI Graphica, Krasnodar, Russia
- 2019 Premio Atlante D^a María del Rosario Martín, X PREMIO INTERNACIONAL DE GRAVADO ATLANTE, Ribeira, A Coruna, Spain
- 2018 First Prize, 46th International Print Award Carmen Arozena, Madrid, Spain,
- 2018 First Prize, IV Certamen Internacional de Obra Gráfica aLfaRa, Oviedo, Spain
- 2018 First Prize, The International Biennale of Lithography, Belgrade, Serbia
- 2018 Second Prize, The 2nd Jan Feliks Piwarski Graphic Competition, Warsaw, Poland
- 2017 Grand Prix, The 5th Biennale of Contemporary Engraving, Bassano del Grappa, Italy
- 2015 Grand Prix on The 11th International Senefelder-Award, Offenbach, Germany
- 2010 Grand Prix on The 6th International Lithographic Symposium, Tidaholm, Sweden

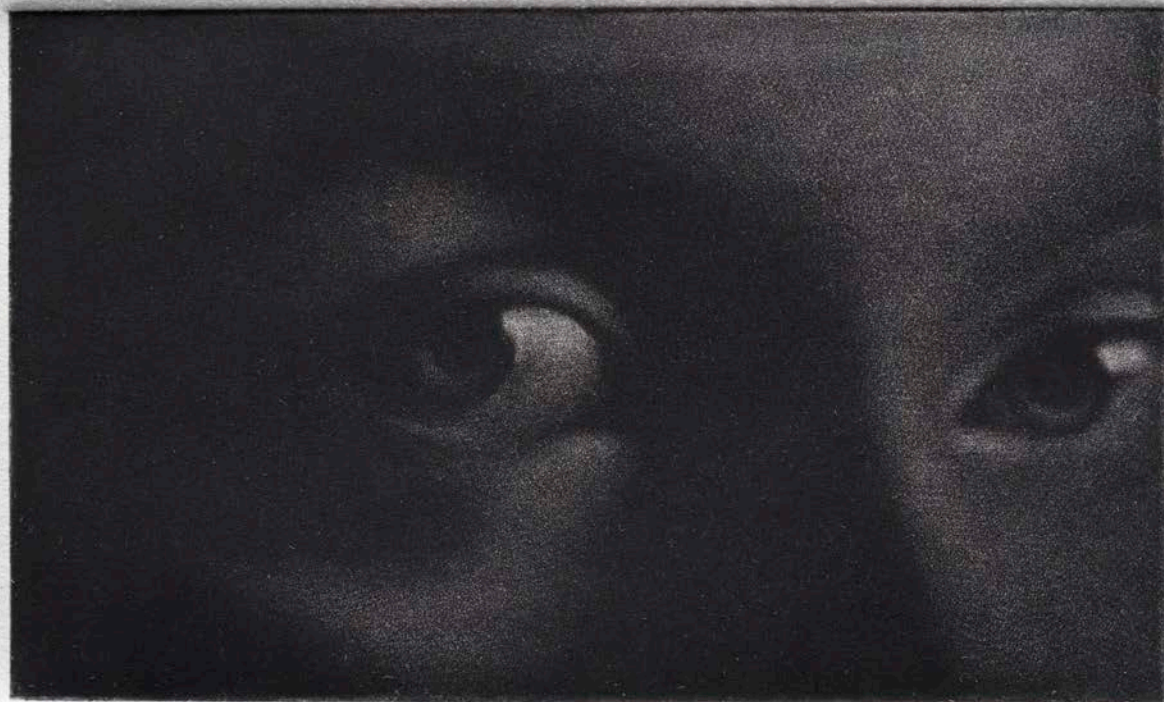
CLEO WILKINSON

AUSTRALIA

Nursing an image out of its black womb into light has a primordial spiritual magic. I try to emphasize the singularity silence and loneliness of a form. What is missing in the shadows and is suggested provides the greatest potential. The Mezzotint Print technique remains unchanged for the last 300 years. It achieves tonality by roughening the metal plate with a rocker to produce a rich black creating a high level of tonal richness.



Glance I
2019
mezzotint, 6 x 10 cm. Photo: Yuri Akuney, Digital Perfections



8/40

Glance II

Yuri Akuney
2019

Glance II
2019
mezzotint, 6 x 10 cm. Photo: Yuri Akuney, Digital Perfections

CLEO WILKINSON

BIOGRAPHY

Cleo Wilkinson graduated with a first class honours degree from Elam Art School (Auckland University) New Zealand. She has continued with further studies at Oxford University - Ruskin School of Drawing and Fine Art, UK, New York Academy of Fine Art, NYC, the Art Students League of New York, Grand Central Academy of Art, NYC, USA, Barcelona Atelier of Realist Art, Spain, and Graduate Diploma in Library and Information Science (Australia).

A recipient of over 75 major international and national print awards her work is included in over 90 internationally significant collections, galleries and museums worldwide including the Victoria and Albert Museum (London), Machida City Museum of Graphic Arts, Tokyo, Japan.

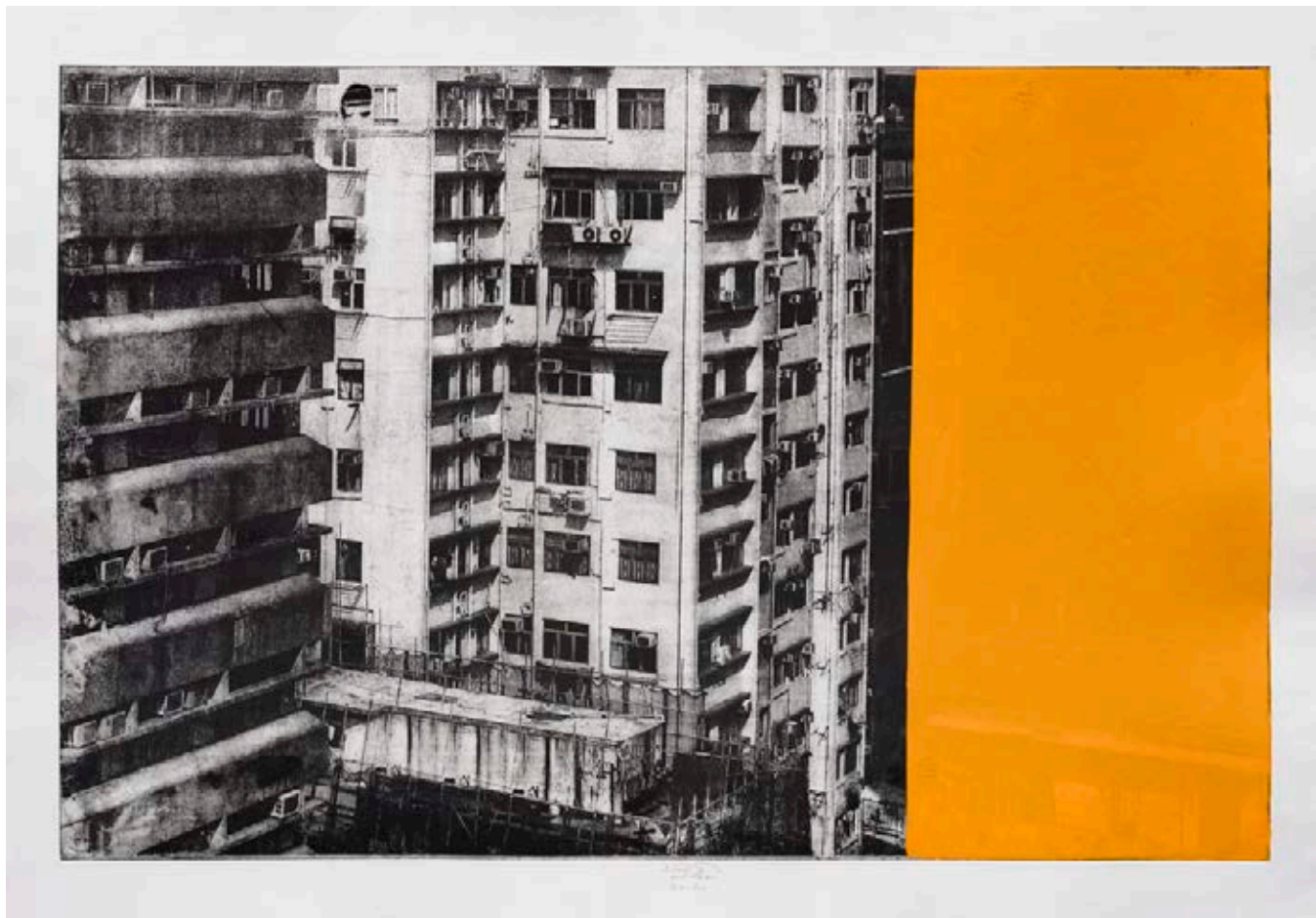
Her solo exhibitions were presented in New York, Barcelona, Cologne, Canada, Venice, Argentina, Serbia, and Bulgaria.

Her work has been included in over 500 International Print Exhibitions and has been an artist in residence and visiting artist in over 40 international locations. Wilkinson is regularly invited to judge international printmaking competitions.

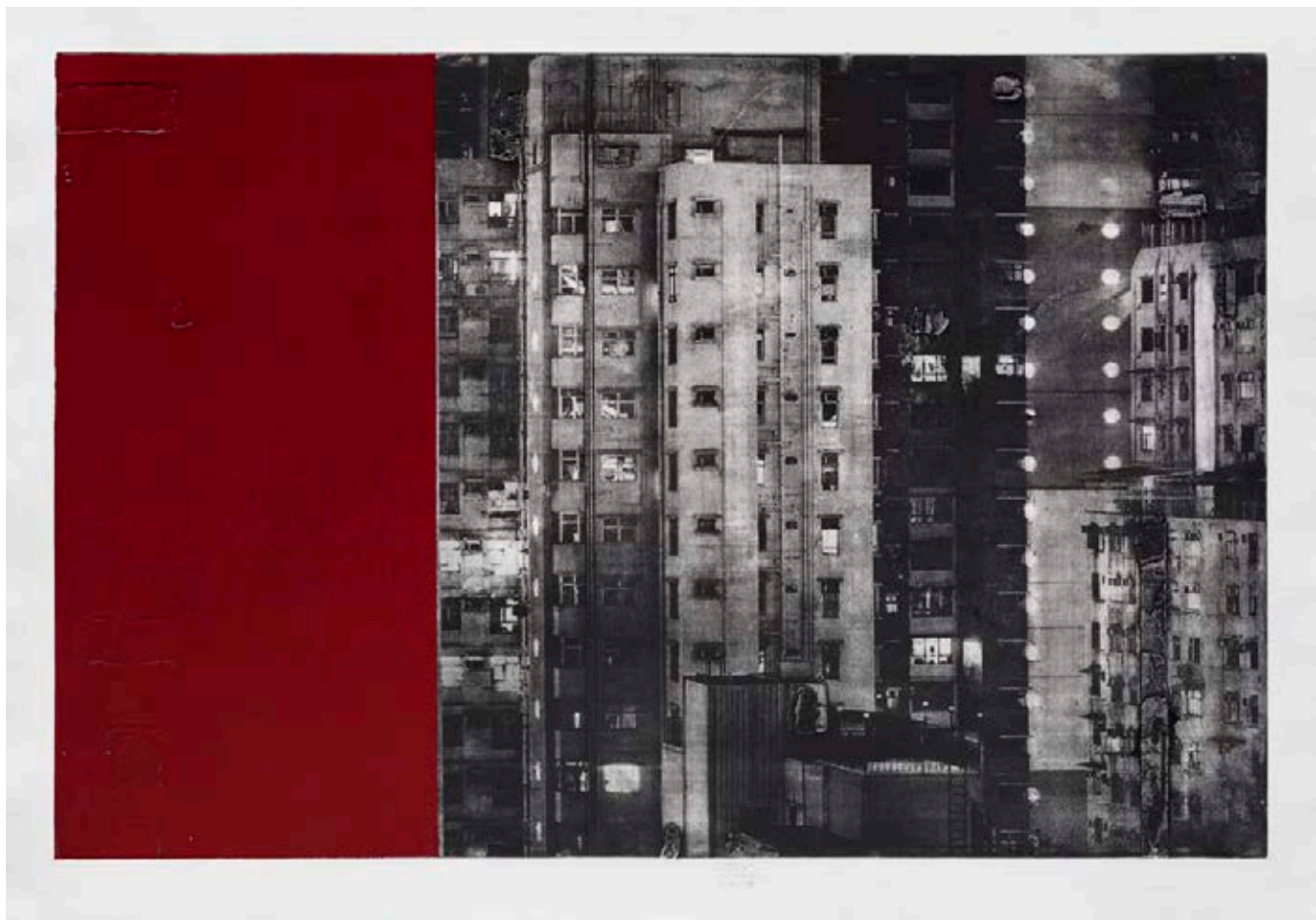
ULRICH J. WOLFF

GERMANY

In Ulrich J. Wolff's unique etchings, the viewer finds him/herself directly in front of a massive wall of houses in an undefined city, or he/she stands on the top of a mountain or in the middle of a barren, snow-covered forest and looks through the tree trunks into the blurred expanse. There are perspectives that the artist opens up, perspectives that seem uncomfortable, if not even ominous, but on the other hand also have an uncanny attraction due to their mysticism. They are dominated by a black, cloudy state. The blurring of the images suggests a blurry snapshot which, like the human gaze, is never able to focus on every point in its field of vision. Wolff's work is based on photographs of landscape or architecture. These photographs are deconstructed so that many details disappear. The result is the anonymization of the subject. Lights become punctual interruptions in the darkness, the architecture of the houses becomes an unclear grid, and trees become a vertical arrangement of the picture. The dreary colorlessness contrasts with inserted color fields, which formally alleviate the often deep blackness and oppressive impression of the motif, but make them even more conscious and tangible for the viewer.



Long House
2020
etching, screen-print, 78 x 108 cm. Photo: Yuri Akuney, Digital Perfections



Red City
2020
etching, screen-print, 78 x 108 cm. Photo: Yuri Akuney, Digital Perfections

ULRICH J. WOLFF

BIOGRAPHY

Ulrich J. Wolff was born in 1955 in Schwaigern, Germany. He studied painting and graphics at the State Academy of the Fine Arts Karlsruhe as a master student under Gerd van Dülmen, teacher of etching and screen-printing at the Kunstakademie Karlsruhe.

He is a member of the Artist Federation Baden-Wuerttemberg.

Wolff participated in more than 240 national and international exhibitions of print media in numerous countries: Egypt, Argentina, Armenia, Belgium, Brazil, China, Croatia, Finland, France, Germany, the Netherlands, Italy, Japan, Morocco, Macedonia, Poland, Russia, Switzerland, Slovakia, Spain, Sweden, Austria, and the United States.

SELECTED SOLO EXHIBITIONS:

Tin and Paint, Gallery Knecht and Burster, Karlsruhe, Germany
Unikat Radierung, drawing and sculpture (with I. Ronkholz), Gallery Knecht and Burster, Karlsruhe, Germany
The Beauty of the Profane, Gallery Josef Nisters, Speyer/Germany
Graphic Faculty Academy of Fine Arts in Krakow, Poland
Art Karlsruhe 2014, Gallery Knecht and Burster, Karlsruhe, Germany
TownPerson, Gallery Knecht and Burster, Karlsruhe, Germany
Painting and Unicum Etching, Gallery Julia Dorsch, Berlin, Germany

TownPerson, Gallery Luther, Dinslaken, Germany
Galerie Klinger, (with E. Chillida), Görlitz, Germany
Galerie Helmut Dreiseitel, Cologne, Germany
Unikatradierungen und Bildobjekte, Galerie Königsblau, Stuttgart, Germany
Aiguaforts 1990-1994, Galeria Joan Gaspar, Barcelon, Spain
Color Etching, Museum Moderner Kunst, Passau, Germany
Etchings, Galeria Britta Prinz, Madrid, Spain
SPOTS, Gallery Helmut Dreiseitel, Cologne, Germany
Two Length, Pictures and Etchings, Galerie Netuschil, Darmstadt, Germany
Picture Etchings, Galerie Ruppert, Landau, Germany
Dorsch, Berlin, Germany
TownPerson, Gallery Luther, Dinslaken, Germany
Galerie Klinger, (with E. Chillida), Görlitz, Germany
Galerie Helmut Dreiseitel, Cologne, Germany
Unikatradierungen und Bildobjekte, Galerie Königsblau, Stuttgart, Germany
Aiguaforts 1990-1994, Galeria Joan Gaspar, Barcelona, Spain
Color Etching, Museum Moderner Kunst, Passau, Germany
Etchings, Galeria Britta Prinz, Madrid, Spain
SPOTS, Gallery Helmut Dreiseitel, Cologne, Germany
Two Lengths, Pictures and Etchings, Galerie Netuschil, Darmstadt, Germany

FUMIO YAMAGUCHI

JAPAN

I don't have an academic background in art. I was a high school teacher of world history and geography for 37 years. At the age of 59, I retired from it and I became a part time teacher. It gave me a lot of free time, and I took up an activity of photography and traveled from near my residence to foreign countries with some cameras. I took many photos which were landscape, architecture, and people on the streets. I applied to many photo competitions, and held a solo exhibition.

About five years ago, I happened to meet the print art magazine, which introduced me to the digital print arts. When I saw many digital prints on it, I was inspired to do it too. I tried to make some collage works with some photos I had taken. I don't have a printer for large size paper, and I searched the internet for a print factory, and knew the lithograph of photoengraving process.

I applied to some print art competitions, got some works selected and some awards, but I felt a little confused because I didn't know much about print work. I then studied the history of the print art, traditional wood cut, copper plate, lithograph in 19th century, silk screen in the 1960s, and recent digital prints. I'm a history teacher, so I recognized my collage works are a kind of print work. I think a photograph is a document, a print art is an im-

age in mind, and my collage works with some photos are something between a document and an image in mind. It is very interesting for me.

Nature is one of my favorite things. I usually take a walk in a field, forests, water sides, and old villages, museums, and in some seasons, I find a lot of impressive things which remain in my mind and I turn them into materials for my print works.



Feather I
2019
lithography, 56 X 71 cm. Photo: Yuri Akuney, Digital Perfections



3/6

Larch-trees in the field

yakune

Larch Trees in the Field

2019

lithography, 56 X 71 cm. Photo: Yuri Akune, Digital Perfections

FUMIO YAMAGUCHI

BIOGRAPHY

1950 Born in Fukuoka City, Japan
1974 Graduated from Utsunomiya University,
Agriculture Department, Forest cology
1978 Graduated from Shimane University,
Agriculture Master Course, Forest
Ecology
1978 Hosei University, Teacher Licence in
Geography and History
1978-2010 Okayama University of Science,
High School Teacher
2010-2015 Eisu Gakkan High School Teacher
2016-present NHK Culture Center Fukuyama
Teacher, History of Arts

EXHIBITIONS:

PHOTOGRAPHY

1985 Exhibition Kathmandu-Tenmaya City
Gallery, Fukuyama, Japan (solo)
2000 *Shangri-la*, Suloga Gallery, Okayama,
Japan (solo)
2012 *Water Scape*, Pentax Forum, Tokyo,
Japan (solo)
2011-2013 International Photography Awards
(18 works)
2012 *San Francisco Photography Competition*
2012-2013 Black&White Spider Photography
Awards
2015-2016 Lens Culture Editor Pick

PRINTMAKING:

2016 FEI PRINT AWARDS, Kyuryudo Prize,
Yokohama, Japan
2016 *10th Onojyo Madokapia Print Biennale*
Fukuoka, Japan

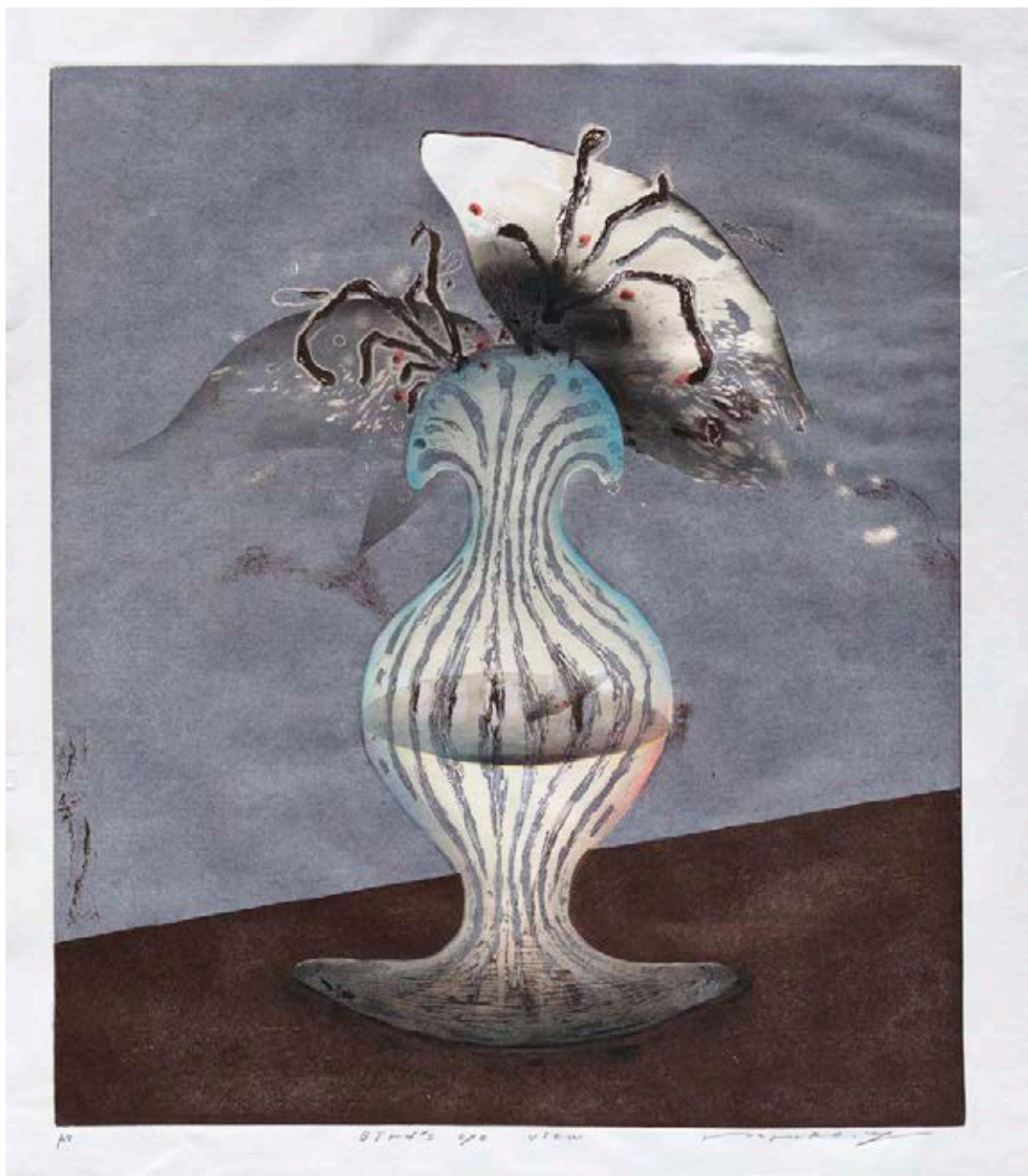
2016 84th Japan Print Art Asociation
2017 13th Hamamatsu City Museum Print
Awards
2017 16th Minami Shimabara Seminariyo Con
temporary Print Awards, Honorable
Mention
2017 85th Japan Print Art Asociation
2018 *Imersion*, Art Space Seul, Fukuyama,
Japan
2018 CWAJ Comtemporary Print Awards,
Tokyo, Japan
2019 18th Minami Shimabara Seminariyo Con
temporary Print Awards, Honorable
Mention, Nagasaki, Japan
2019 *Second International Print Biennale*,
Yerevan, Arnenia
2019 The International Lithography
Triennial, Kielce, Poland
2019 10th International Printmaking Biennial,
Douro, Portugal
2019 CWAJ Comtemporary Print Awards,
Tokyo, Japan
2019 *Eight International Print Art Triennial*,
Sofia, Bulgaria
2019 *National Original Print Exhibition*,
London, UK
2020 Rene Carcan Award, First Mention,
Belgium
2020 *Kouchi International Print Triennial*,
Kouchi, Japan

NANAKO YOSHIKAWA

JAPAN

The time, environment, thoughts, and feelings of the moment you are alive. It might be a quiet and boring thing to see from the people around, but each one comes with a story, discovery, growth, and sometimes reflection.

The fish in the aquarium also seem to be swimming elegantly, but I don't really know. We want to express some of the events in our lives in a picture as if we were looking at a small event in a fish tank.



Bird's Eye View

2019

woodcut, 65.5 x 56 cm. Photo: Yuri Akuney, Digital Perfections



The Last Day

2020

woodcut, 65.5 x 56 cm. Photo: Yuri Akuney, Digital Perfections



Back to the Moon

2019

woodcut, 45 x 60cm. Photo: Yuri Akuney, Digital Perfections



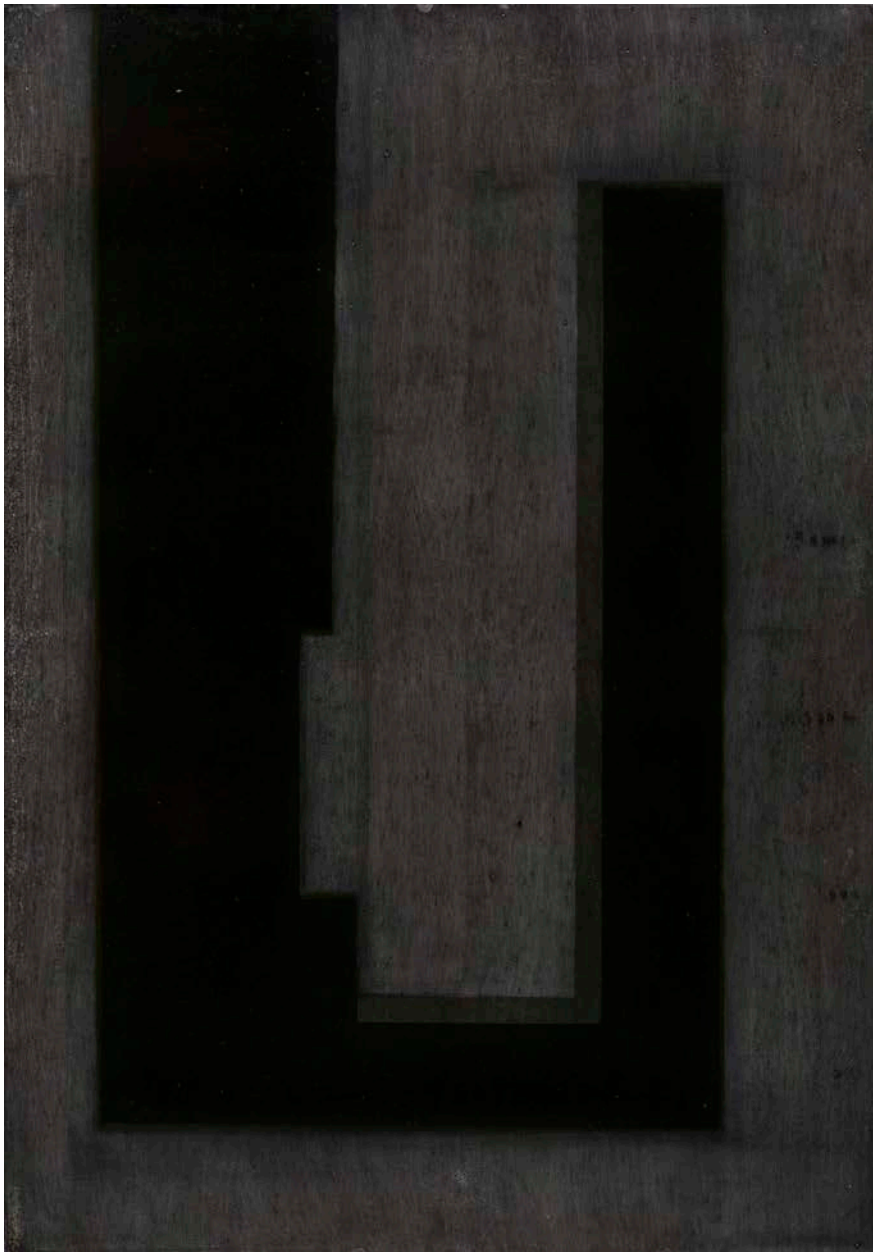
NANAKO YOSHIKAWA

BIOGRAPHY

- 2010 Graduated Post Graduate Courses,
Tama Art University, Tama, Japan
- 2008 *1st International Print Biennial*, Istanbul,
Turkey
- 2008 Honorable Mention Award, Istanbul
Turkey
- 2008 *HANGA Forum '09 Exhibition*,
WASHINOSATO, A Prize for
Encouragement
- 2011 *The 5th Hidatakayama Modern Woodcut
Biennial*, A Prize for Encouragement
- 2020 *Lessedra International Annual Mini
Prints Exhibition*, Sofia, Bulgaria

PIOTR ŻACZEK
POLAND

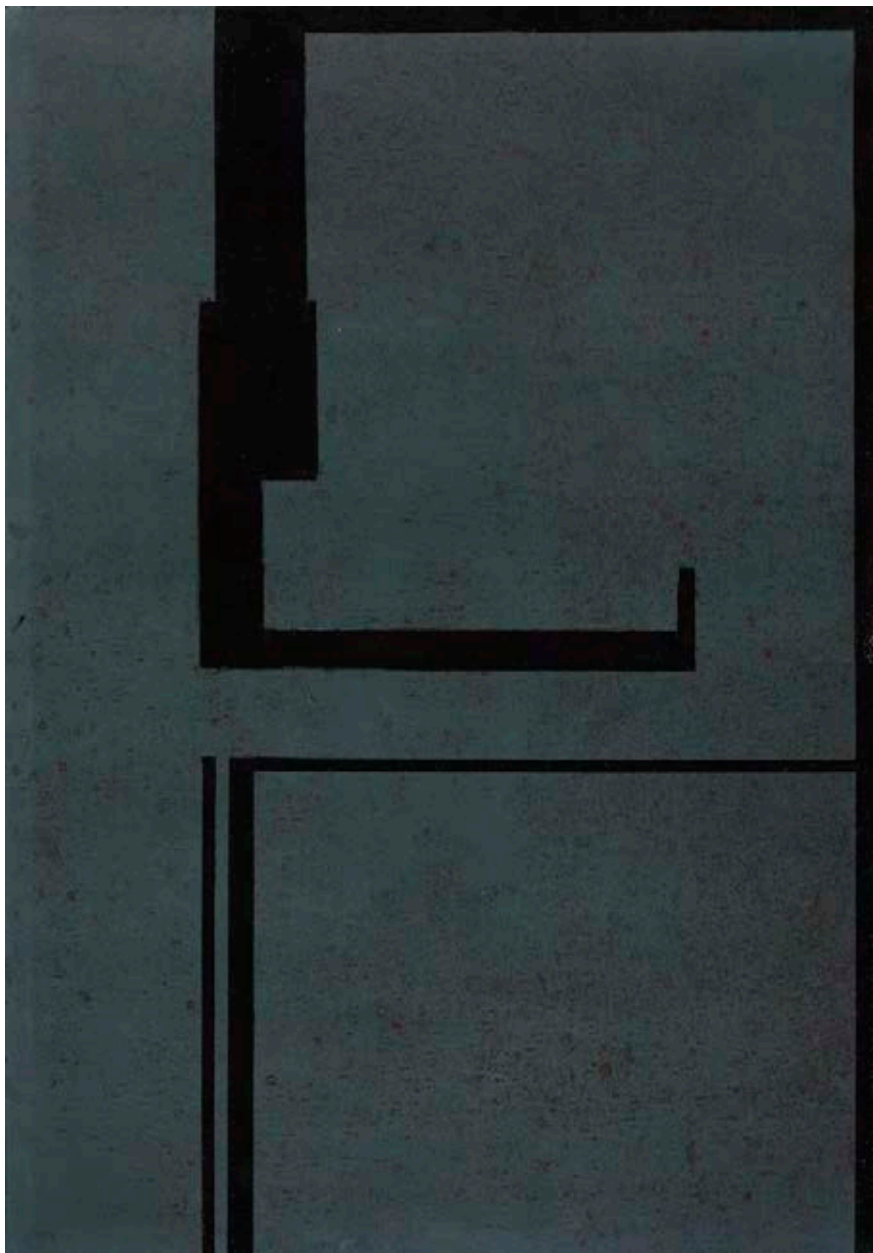
The series *Relictum* shows non-obvious traces of the past. The composition is very important in these prints. Its aim is to show the fragmentation and mystery of the traces of human activity. For this purpose, simple forms have been used: vertical and horizontal lines emphasize the lack of movement, show unidentified boundaries and contours. These graphics symbolize the disappearance of traces, passing and impermanence despite our striving to create permanent structures of civilization.



Relictum II

2018

wood block print, 100 x 70 cm. Photo: Yuri Akuney, Digital Perfections



Relictum XXIV

2018

wood block print, 100 x 70 cm. Photo: Yuri Akuney, Digital Perfections

PIOTR ŻACZEK

BIOGRAPHY

Born 1966 in Warsaw

STUDIES:

1986 - 1991 Academy of Fine Arts in Warsaw,
Graphics Department

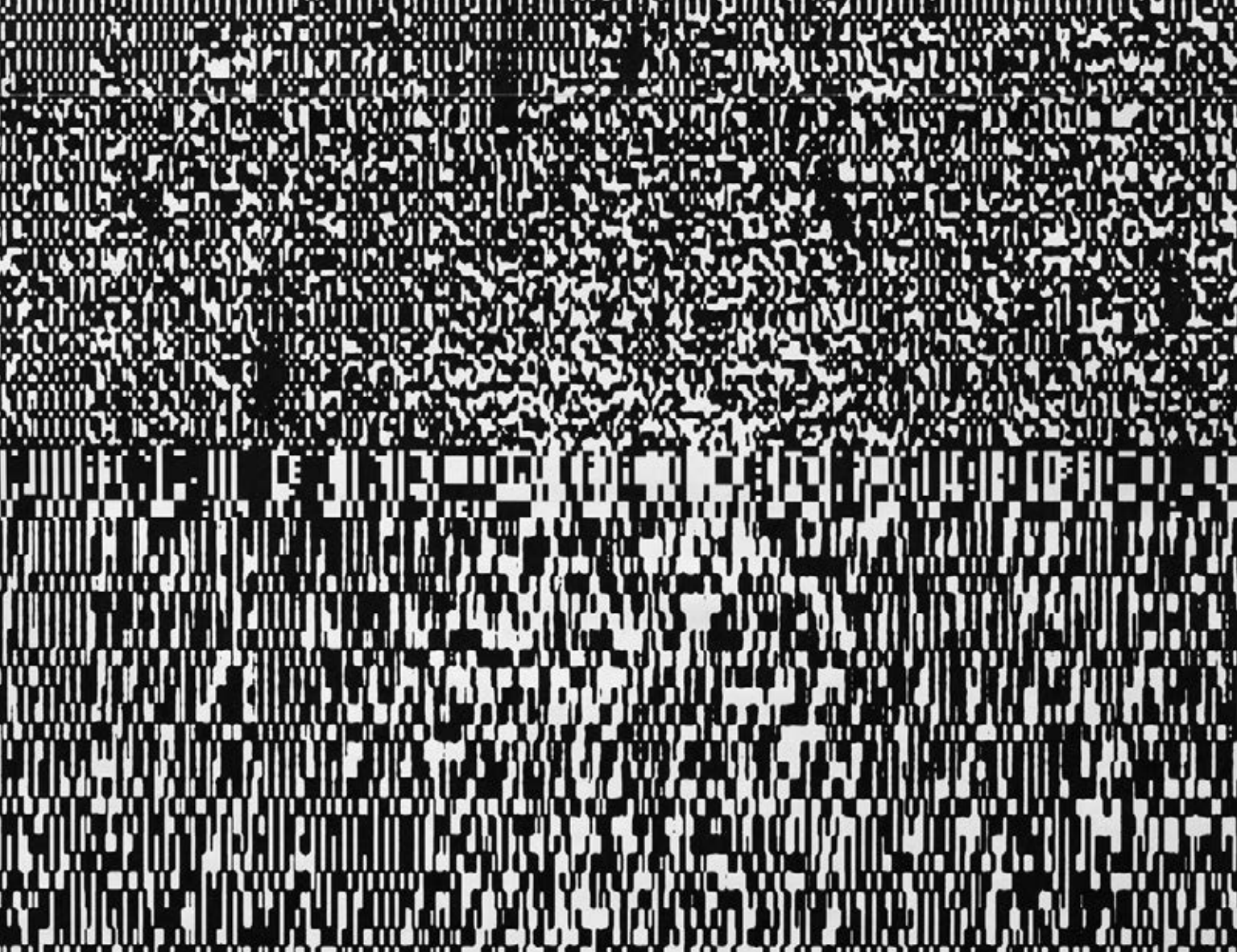
SELECTED AWARDS:

- 1990 and 1996 Awards in painting competition, Rome, Italy
1991 and 1994 *Prizes in 1st and 11nd Polish Graphsic Triennale*, Katowice, Poland
1991, 1999, and 2007 (Awards in Vth, VIIth and IXth *Polish Woodcut and Linocut Quadriennale*, Olsztyn, Poland
1992 Prize - purchase in contest *Linolschnitt Heute*, Bietigheim - Bissingen, Germany
1996 First Prize in contest *Grafika Znad Wisły*, Włocławek, Poland
2016 Honorary Medal, *15th International Triennale Small Graphic Forms*, Łódź, Poland
2016 1st Prize, *IXth Biennial International Miniature Print Exhibition*, Vancouver, Canada
2020 1st Prize, *Xth Polish Drawing Triennial*, Lubaczów, Poland

SOLO EXHIBITIONS:

Warsaw, Columbus, Slubice, Radzyn Podlaski, Ostroleka, Ciechanow, Kazimierz Dolny, Poznan

Participation in additional 250 group exhibitions in Poland, Argentina, Belgium, Bulgaria, Canada, China, Croatia, Korea, France, Germany, Hungary, Italy, Macedonia, Romania, Spain, Sweden, Turkey, Taiwan, Thailand, USA



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