



**KoMASK Award
European Masters Printmaking 2019**

EXPOSITION

LANGE ZAAL
ROYAL ACADEMY
OF FINE ARTS ANTWERP

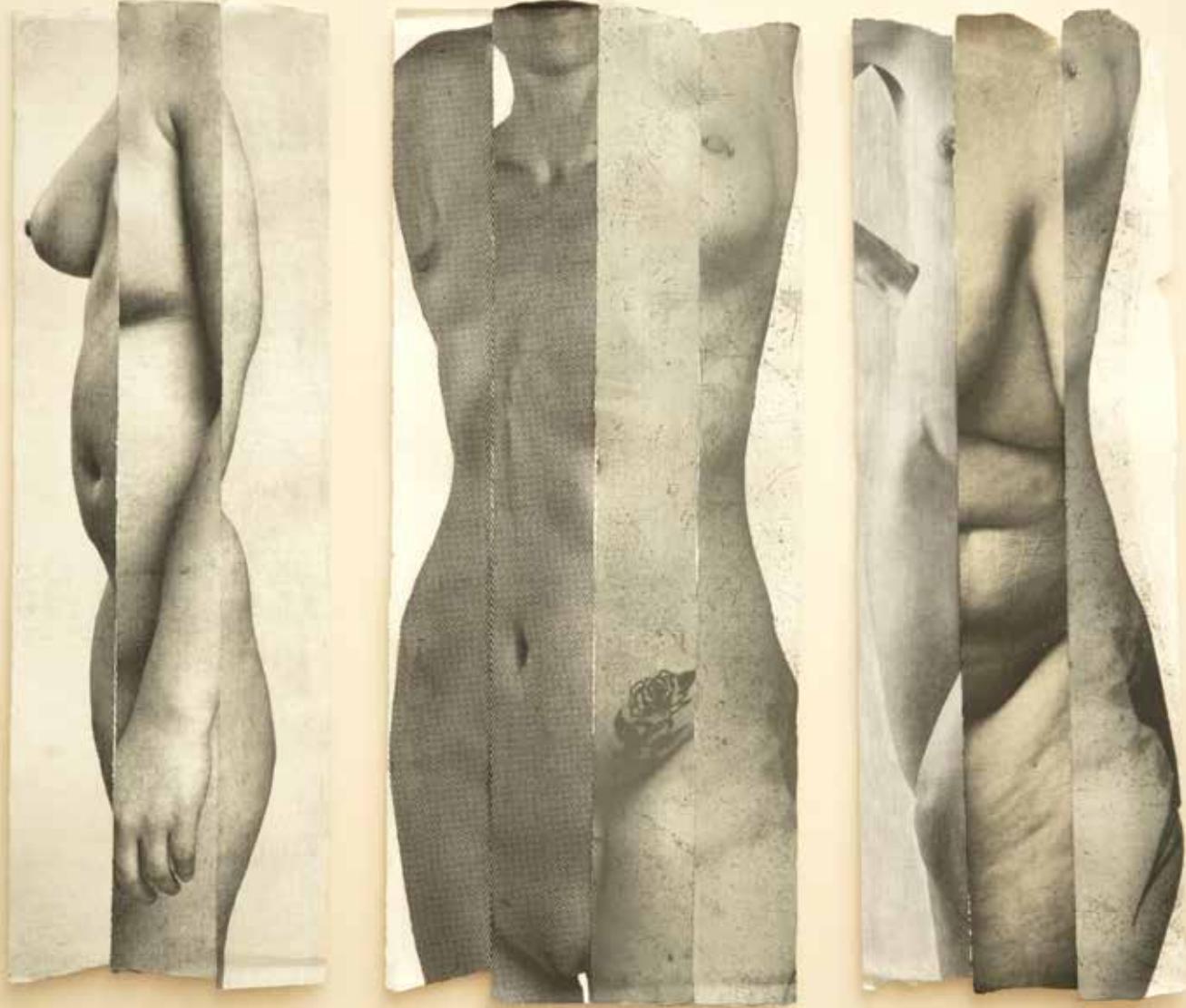
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Artists: Kim Wey and Selien



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Henri Van Straeten
Music hall
Linocut



Henri Van Straeten
Negro canaille
Linocut

European Masters Printmaking 2019

As I am writing this text I haven't seen any of the works of this exhibition yet and I wonder what young graduates in printmaking are producing in this turbulent decade of the 21st century, which some people already consider as a fundamental transitional phase of the old world order. What part of the global puppet show is invading their works in times where Trumps, Putins, Bolsonaroes and deuteragonists like Salvini or Johnson are playing the roles of folk drivers, manipulators, troublemakers or even mean autocrats? I would like to compare this decade to a similar one in the former century. I'm aware the comparison with the second and third decade of the twentieth century hints at triviality but as long as the next decade hasn't been lived it can be considered as a 'slip in the mind of the author'.

A new HBO series 'Euphoria' about the millennium generation starts with this sentence spoken by the seventeen year old protagonist:

'I didn't make the system
Neither did I fuck it up'

To be precise, this series wasn't made by the described generation itself. But it shows how a former generation looks at this one as the generation in which egocentrism seems the only possible lifelike experience. Let this nihilism attributed to this generation be blown by any possible wind, it still sounds very plausible at this point of history. The works in the exhibition can either prove or enervate this mindset.

This summer the title of the world's biggest art event in Venice was:
'May you live in interesting times'

In the same city at the same moment in his Palazzo Grassi Pinault showed a retrospective of the career of Luc Tuymans. His beautiful works are homogeneously spread through the building. The building suits the works in extending their beauty. Luc Tuymans said: 'He who finds this expo beautiful didn't understand a thing about it'. True, the

main power triggering Tuymans to paint a canvas is always social commitment. There is always a social cause, sometimes emerging out of current events, sometimes out of audio-visual media. Nevertheless he paints pastel-coloured blur breathing an aesthetic tenderness. These works will stand time because they not only refer to themselves but to society as it was at the moment of production. His works are a brilliant shining testimony of our time.

Two kilometres east of this exhibition 'La Pelle' but still in Venice the 58th biennale showed, in my eyes, a tremendous work illustrating today's concern and awareness of AI as a threat in the form of the sculpture of a Chinese duo (Sun Yuan & Peng Yu): 'Can't help myself'.

It mainly is an industrial robot that turns and flexes restlessly, programmed to ensure that a thick, deep red liquid stays within a predetermined area. The robot is placed within a transparent cage, almost like an animal put on display in a zoo. The blood-like fluid constantly oozes away, which triggers the robot through its sensors, prompting the machine to shovel it back into place. The machine is acting in a Sisyphus situation: the liquid never stays where the robot tries to contain it. The robot is programmed to express its incapability to perform its duty to a good end. These signs expressed by the machine give it a humanoid appearance. It brings the audience in a state of compassion with the unbearable hopelessness of their situation: the robot incapable to fulfil its duty. Unbelievably emotional. For me this work of art signifies more than any other sculpture... It is aesthetic not because of its context but in a cultural way. It deals with the threat of AI and becomes, beyond all, a major warning sign of our contemporary world. By directly playing with our feelings in a distorted way it immediately pays attention to underlining the problems awakened by badly programmed intelligence in the robotization of our future lives. This work will still be spoken of in twenty or thirty years because of its critical

warning in the time it was created. It is not criticism, it is merely a warning for things probably to come.

So far for the examples of what in my view is 'eternal' art. Let me go back to my former point, the comparison between this decade and similar decades of the last century; I will give some examples of printmaking in my region of Europe (Belgium).

As the roaring twenties turned into a nightmare after the Wall Street Crash of 1929, the Charleston feast ended in an upraise of totalitarianism. These facts determined printmaking (and art in its whole) of that area.

Frans Masereel made his series of 1921 'Souvenirs de mon Pays' (the country he was thrown out of: Belgium). He illustrated the oppression of people in a war minded situation. As a socialist he showed the lower class in its struggle to survive. He also made prints about nightlife in Paris 1932 'Expiations'.





In his prints Jac Boonen showed the resurrection of the dictator 'Christ on the Fancy Fair' but he also etched the famine of farmers and the struggle for survival of jazz musicians.



Alfred Ost, the anarchist, even drew in 1930 'Josephine Baker' in a night club in Brussels.

Jules Van Paemel exhibited with James Ensor in 1932 his etching 'Great Dictator'. He expressed in fantastic staging social criticism on ongoing tendencies of his time.

Henri Van Straeten flipped between hedonism and lower class concerns. 'The Pessimist' versus 'Music hall'.

Didn't people in those days make aesthetic works in a bourgeois setting? Of course there are plenty of examples but we seldom see them in museums nowadays.

Do we have to judge young artists, after an education of four or five years in arts, on these displayed criteria? Of course not, we can only look for seeds in their works leading to eternal art. Maybe they'll surprise us with tremendous issues not related to these criteria. Everything changes continually, art even more so than anything else.

Komask will soon create a digital platform on which we will make it possible to follow all participants of our salons, which makes that next year we will be able to look back a decade to trace young artists' trajectories through the 21st century art market.

I wish all the participating young artist of this third Salon of European Masters Printmaking all the best in their careers to come.

Bart'd Eyckermans
President of KoMASK





Koninklijke Academie
voor Schone Kunsten
Antwerpen

Johann Kauth
Lieke Winter

In the Royal Academy of Fine Arts of Antwerp, Printmaking still has visibility as an autonomous option in Fine Arts, next to Painting, Sculpture and In Situ. Practising printmaking, the students are stimulated to apply it as a contemporary visual language expressing their personal artistic research. They acquire all the necessary printmaking techniques needed to build a strong technical background enabling them to express their thoughts using these media. Within an open atmosphere, where the printmaking studios are central and common places, all students investigate the possibilities of print and its derivatives, guided by teachers, each experts in their own field. The teaching staff is responsible for a gradual shift in focus from craft to personal expression, continuously vigilant about the fact that the one is not lost because of the other. On the other hand, new media are included in the programme and their use is stimulated. The contemporary printmaker is interdisciplinary and has knowledge of new tools in such a way they stand next to the old ones. Next to education in creating art using print, effort is put into substantive and specific subjects such as graphic art history and drawing as we consider it basic skills for all printmakers.

Peter Bosteels
Head of the Printmaking department

Johann Kauth

° 1984

Germany

kauth@mail.com

EDUCATION

- 2019 Master of Fine Arts, Graduated at the Royal Academy of Fine Arts Antwerp, Belgium
- 2010 Bachelor Graphic Design
Gerrit Rietveld Academie Amsterdam,
The Netherlands

EXHIBITIONS

- 2019
Kobold, Forbidden City, Antwerp, Belgium, June 2019
Biënnale van België, Floraliënhof, Gent, Belgium,
June 2019
Ink#4, Fotokino, Marseille, France, May - June 2019
Prijs Frans Dille, Museum Plantijn-Moretus, Antwerp,
Belgium, January 2019
- 2018
Naughty Kids - Punk, Beeld & Storm in Antwerpen
1978-2018, KASK Antwerp, Belgium, September 2018
- 2017
Boslabs Vitrine, Antwerp, Belgium, July 2017
Skink, Social Harmony, Gent, Belgium, July 2017
- 2016
Print Program #3: Print It Yourself, Galerie La Fonderie,
Carouge, Switzerland, May - June 2016

The work of Johann Kauth revolves around publishing, editorial practice and collaborative artistic efforts. With a background in organizing trans-disciplinary events, realizing collective publications and public manifestations his work finds shape in a multitude of forms ranging from exhibitions, prints, books and paintings to flyers, posters, digital artwork and music releases. In his personal work Johann is interested in bringing forth the process of creating an artwork, for it to communicate the actions of making. His works are created through engagement with material, composition and color and are often removed from the idea of direct and figurative representation. Translation processes between different media are used as a method to bring forth new images. With a passion for the accessibility of printed editions he likes to support the graphic multiple through publishing work by other artists and himself. Johann's curatorial projects include the Antwerp performance and exhibition space Forbidden City, his music label Stenze Quo, breakdance/visual art event series and publishing house Destination Earth and Delta~Wave, a festival and event series for video, performance, installation and sound art.



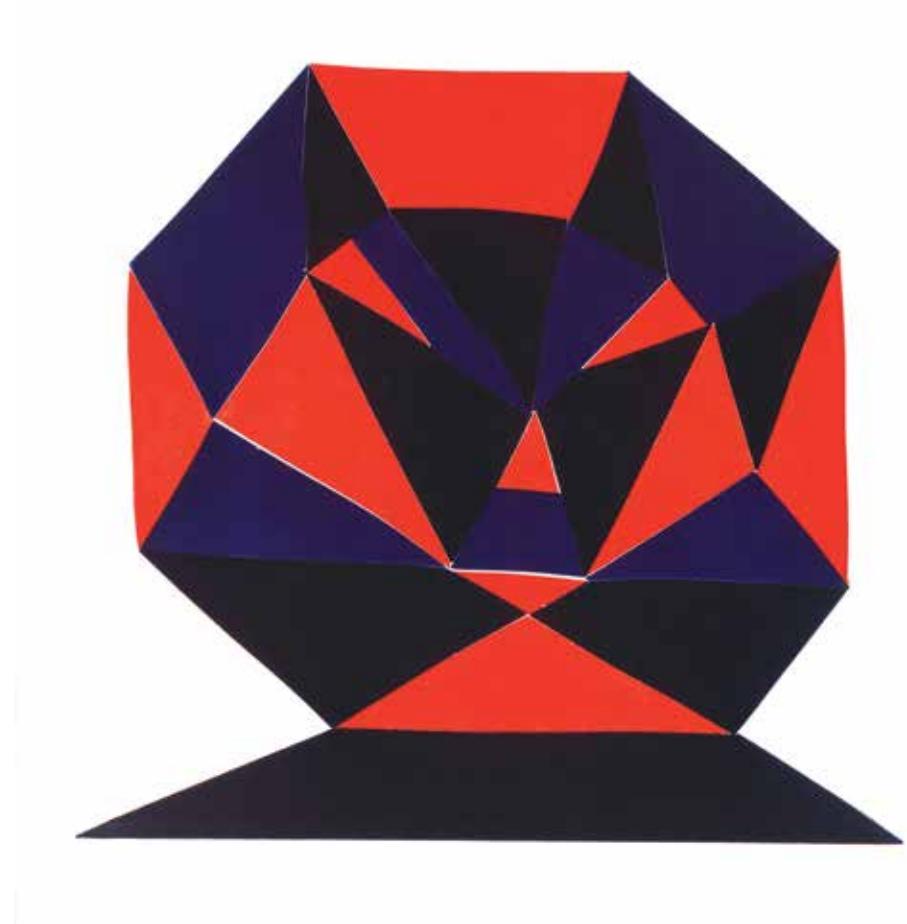
Composition

Color woodcut on duplex card
31,5 x 35,7 cm



Untitled

Color woodcut on bamboo paper
Series of 4 prints, each 28,3 x 42 cm



Snakeface

Color woodcut on bamboo paper
4,2 x 34,2 cm

Lieke Winter

° 1999

The Netherlands

i.ree.twinkle@gmail.com

EDUCATION

2014 - 2019 Bachelor and Master of Fine Arts,
Graduated at the Royal Academy of
Fine Arts Antwerp, Belgium

AWARDS

2019
Winner of the Royal Academy of Fine Arts Antwerp
Printmaking Departement Prize

EXHIBITIONS

2019
Hugo Roeland Prize nominee
'RUIS' group exhibition at Ruimte 34 Antwerp
'Dislocation' a group exhibition of the participants of
the 2018 Frans Masereel Centre residents
2018
Group exhibition at the Jacques Gorus gallery with a
selection of Printmaking Master students of the Royal
Academy of Fine Arts

We have a tendency to collect things. Once this foremost came from the need of survival but currently we are in a position that enables us to gather a bunch of stuff in the hope they will somehow enrich us. We surround ourselves with identities, brands and opinions to create an image to show to the outside world. We do this to an extent which in older and wilder times would not have been possible. Humans today get to adorn themselves with T-shirts that express their liege brands or texts of optimism. We could wrap ourselves in rubber and throw a party in a forest without fear of being attacked by predators.

In my work I explore escapist tendencies in humans. I observe us in our habits of purchasing things to create a fictional barrier between ourselves and nature.





YAY
Silk screen on canvas, pink thread, zippers



Chicken
Etching on latex and zippers



Fakultet Likovnih
umetnosti u Beogradu

Andrea Moracanic
Livia Salai

The Faculty of Fine Arts in Belgrade consists of four Departments: Painting, Printmaking, Sculpture and New Media. The curriculum of the Faculty comprises three educational levels: the first level includes four years of undergraduate studies, the second level – one year of graduate studies, and, finally, the third level – doctoral research.

The profile of the Printmaking Department has been developed for over eight decades. In previous years, the curriculum of the Printmaking Department has adapted to the contemporary artistic practice and maintained the good qualities of traditional education that supports the development of students' personal visual expressions. During the bachelor studies students acquire knowledge and skills in all the processes and techniques of printmaking: relief, intaglio, lithography, serigraphy and digital printmaking. The curriculum assumes a systematic treatment of visual language through the studio practice. The Master course in printmaking is a complex combination of theoretical knowledge and practical skills leading to the development of critical thinking and a professional production level. Students from the Painting, Sculpture and New Media Departments also attend elective modules at the Printmaking Department. New, reformed academic studies in printmaking encourage artistic expression, both in 'pure' visual researches and in those that already contain a component of technological innovation.

Printmaking Department
Faculty of Fine Arts, Belgrade

Andrea Moracanic

° 1995

Serbia

moracanicandrea@gmail.com

EDUCATION

2019 Master of Fine Arts, Graduated
at the Faculty of Fine Arts Belgrade, Serbia

AWARDS

2019
FLU award for innovation in printmaking
(FLU (Faculty of Fine Arts): Fakultet Likovnih Umetnosti)

2018
FLU award on printmaking department, with honors

EXHIBITIONS

2019
Exhibition awarded FLU students

European Masters Printmaking 2019 KoMASK,
Antwerp, Belgium

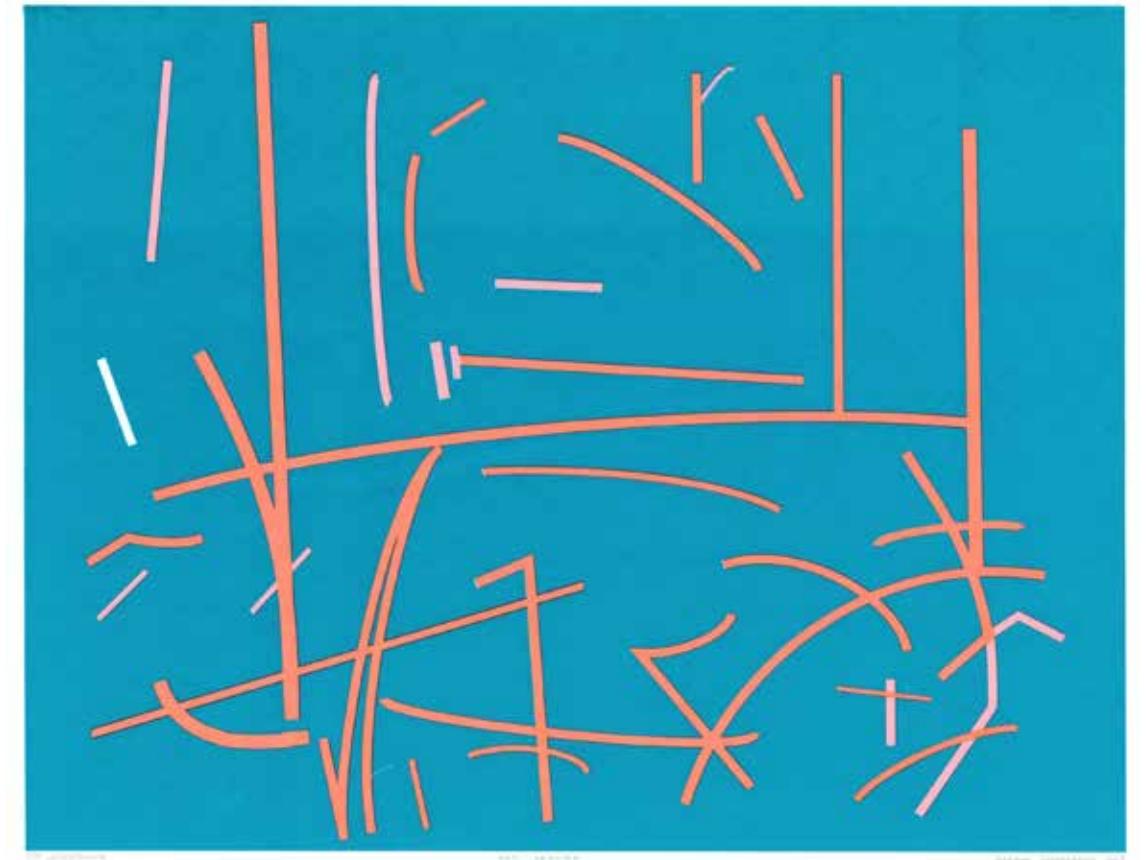
2018
Exhibition awarded FLU students and
printmaking students

XIX Serbian biennial students printmaking

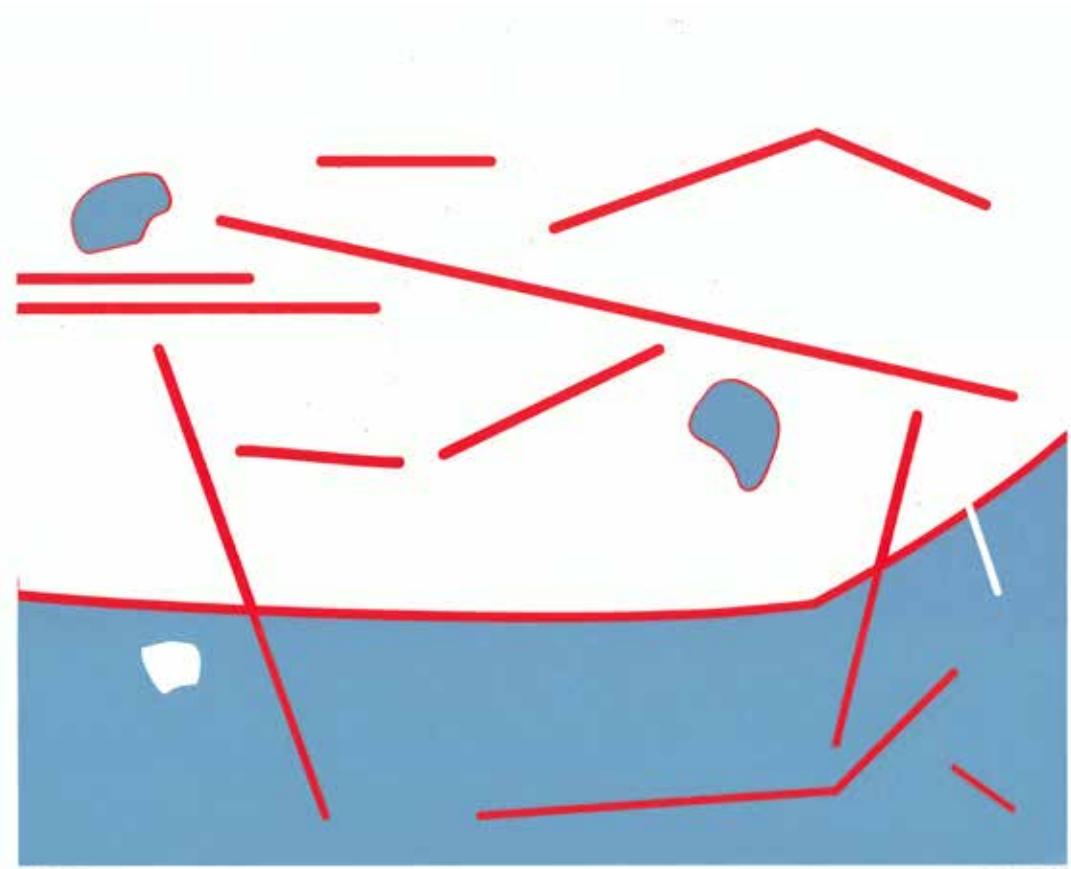
2017

FESTUM exhibitons 2017

Questions of collective and universal Space are shown through display of intuitive Space, which is evoked in the bare consciousness of the author, and as such, presented as a vital bearer of specific information. That information has psychological and emotional essence. During the process of evoking, I summarize, take apart and bring down given information, on those that are profound, that hold the Key within them. Information with emotional essence are given through the atmosphere, coloring, while the drawing holds simplified, abstracted construction of evoked event. The purpose of this approach, beside the awareness of oneself, is to answer the question - which information is essential, determining in one space, meaning, what is the Space saying to us; and which is the most simplified sign, set of lines or form, that define that Space. And then, the question is asked - is that sign universal, and if we assume it is, then it imposes the question of collective Space.



Untitled
Silkscreen
60 x 43 cm



Untitled
Silkscreen
60 x 43 cm



Untitled
Silkscreen
Triptych: each 35 x 25 cm

Liva Salai

° 1994

Serbia

liviasalai@yahoo.com

EDUCATION

2019 Master of Fine Arts, Graduated
at the Faculty of Fine Arts Belgrade

EXHIBITIONS

2019
Exhibit of printmaking by students from Faculty of
Fine Arts, 'Take away grafika', Belgrade

48th exhibit of drawings and sculptures of smaller
dimensions by students from Faculty of Fine Arts,
Belgrade

Group exhibit Masterpieces, Belgrade

2018
Exhibit of printmaking by students from Faculty of
Fine Arts, Belgrade

XIX biennial students printmaking of Serbia, Belgrade

2017
46th exhibit of drawings and sculptures of smaller
dimensions by students from Faculty of Fine Arts,
Belgrade

Noticing popular things around myself and making them into notes. Making transformation from digital art into one of the oldest printmaking techniques - silkprint, done by hand. Works are screenshots from one of a popular game that I saw a lot of people in my surroundings play with. The combination of digital, popular and traditional, handmade shows the gap between now and the time before digitalisation, placed on one paper. I'm gonna continue noticing popular things in my surroundings and make art of them.



Green paper

Silkscreen
55 x 90 cm



Game over
Silkscreen
55 x 90 cm



Grey paper
Silkscreen
55 x 90 cm

VILLE DE BRUXELLES
ACADEMIE ROYALE
DES BEAUX - ARTS
ECOLE SUPERIEURE
D' ARCHITECTURE
ECOLE SUPERIEURE
DES ARTS DECORATIFS

Académie Royale
des Beaux-arts de Bruxelles

Benjamin Monteil
Chloé Van Oost

Founded in 1711, the Royal Academy of Fine Arts, higher education art school of the City of Brussels (ArBA-EsA) combines a more than three hundred years history and tradition with an advanced, open and inclusive contemporaneity, often innovative in the landscape of the Wallonia-Brussels Federation.

Its educational project is part of that of the City of Brussels, its organizing authority. The Academy, committed to a tradition of social and cultural openness, defends the principle of neutrality and wishes to form responsible and tolerant citizens, promoting equality of opportunity and free choice.

The ArBA-EsA offers a program of education and research within the visual, spatial and plastic arts spectrum of the highest level and engages in an educational practice within a dynamic of transmission, development and maturation in order to allow students to develop their position as artists.

Heir to a long tradition linked to diverse and varied practices and trainings, which nevertheless constantly reinvent themselves, the Academy offers a rich selection of 17 departments (cursus), some of which are unique or innovative in the Belgian Francophone landscape (Urban Space / Superior Institute of Arts and Choreography, Master in Exhibition Practices, Master in Editorial Practices). All of them combine a pedagogical approach focussing on the making, the praxis and the workshop model to a structuring and complementary set of general, theoretical and technical teachings.

Throughout his academic path, the student can choose to explore and acquire knowledge and practices other than those of his main discipline by a series of transversal invitations: research modules, elective courses, so-called "mineures" ...

The graphic arts of printing are represented at the Academy by three distinctive departments. Engraving, Lithography and Silkscreen. These departments have put forward specific know-how techniques, while promoting an openness to contemporary practices, well beyond any narrow interpretation of the media and by multiplying synergies and collaborative projects, between them and other courses at the Academy.

Benjamin Monteil

° 1989

Senegal

monteilcrayon@gmail.com

EDUCATION

2019 Master of Fine Arts, Graduated at the
Académie Royale des Beaux-Arts
Bruxelles, Belgium

EXHIBITIONS

2019
'Nobody Hill', solo exhibition at 'Brasseries Atlas',
Brussels, Belgium

2013/2019
Engraving at the 'Royal Academy of Fine Arts Brussels'

2018
'3/1', collective exhibition at 'Eglise St Remi',
Bordeaux, France

Residency at the Art & holistic center 'Portes et
Passages du Retour', Mbodiène, Senegal

'Baraka', Fine Arts Masters exhibition at 'Lavallée',
Brussels, Belgium

2016
'Islands', Fine Arts Masters exhibition at 'Lavallée',
Brussels, Belgium

'Impasse 390 PE-15', collective exhibition for the OFF
of 'Dak'Art' Biennale, Dakar, Senegal

Starting from the idea that 'nothing is to invent', my work mainly stands from what fed me in terms of images since I was young. There are tales told by the backgrounds, the framings and all the ploys used in works of fiction, which I feel related with into some kind of kinship, whence my work primarily deploys itself.

A life spent between Africa and Europe, the lack of a proper ground, led me to create my own. Hence I find an anchor point in the imaginary landscapes drawn by the 'small hands' that are dived under the industrial culture products such as movies, animations and video games. My manner of working takes its will at reenacting from this fantasized vision of a total art, with the idea of beauty acting as a birthgiving fluid as much as a political horizon.



International
Etching and Aquatint on paper pasted on wooden frame
50 x 50 x 5 cm



Church

Etching and Aquatint on paper pasted on wooden frame
50 x 50 x 5 cm



Tomb

Etching and Aquatint on paper pasted on wooden frame
50 x 50 x 5 cm

Chloé Van Oost

° 1995

Belgium

chlove.vo@hotmail.com

EDUCATION

2019 Master of Fine Arts, Graduated at the Académie Royale des Beaux-Arts Bruxelles, Belgium

2016 Bachelor Degree in Fine Arts at ENSAV La Cambre, Brussels, Belgium

EXHIBITIONS

2019 'Transhumanisme' at Centre de le Gravure et de l'Image Imprimée, La Louvière

2018 'Baraka' at LaVallée, Brussels

2017 'Reject Grip Ghostly' at Greylight Project, Brussels

The "well-being gadgets" are a category of objects always expanding, presented as salvators for any comfort or aesthetics concerns. They embody at the same time a large part of the welfare industry, an incredible syncretism of varied and variable beliefs, and a reality of transhumanism because they are accessible, unlike nano-robot eyes, which are part of a high tech fantasy. The gadgets convey the imaginary of a bio-chemical body with functions and replaceable organs, or a body endowed with a potential internal force that it would remain to be activated. These gadgets are tools of self-construction, transitional objects that allow us to appropriate the outside world and our body. Through these fantasies with wobbly causalities, whether by waving, chemistry, physics, cosmic or magnetic energy, the body is dematerialized by thought. Nevertheless, we can question this dematerialization as new objects continue to flow and require an adaptation in the body technique, instructions for use and the learning of new gestures, as their design is specific to an imaginary and punctual action.

I use dry-point etching but in its virtual version of scanned matrix. Swept by the light, the cold silver of zinc returns unsuspected colors. The gigantified gadget seems to reveal its powers. How does it work ? What new gestures does it require?



Nose

Digital print
65 x 85 x 1 cm



Hand
Digital print
90 x 120 x 1 cm



Eye
Digital print
55 x 85 x 1 cm



École Nationale
Supérieure des Arts
Visuels de La Cambre - Bruxelles

Charlène Mao
Sean Tay

The history of print is one of the diffusion of ideas and images, both legitimate and contraband. In the digital age, the persisting power of the printed medium is nowhere more obvious than in the field of arts. In an image-saturated world, printmaking challenges artists and makers, as a medium for creative self-expression, and as a possible model for production and distribution. Printmaking is not a nostalgic ritual, but a relevant vocabulary to articulate some of today's most burning issues, especially when confronted / associated with (or simply conscious of) its algorithmic environment. Its materiality combines with its natural tendency to bridge past and future technologies and techniques. Print creates an infinite number of links in a dynamic flux: its cooperative mechanisms play a significant role in its relevance as a counterproposal to mass-production and consumption.

Print/Think/Link Printmaking is in perpetual reinvention. Hybridity is its identity. As a fine arts practice, printmaking distinguishes itself from photography by the importance given to drawing and handcraft; from painting and drawing by its focus on technology. Text becomes shape, and the lines separating the noble from the vulgar, the singular from the multiple, art from craft, the individual from the collective, are blurred. The artist controls the means of production. Print is the medium to think and link - in ink.

In La Cambre's Printmaking Department, the focus of studies is the development of a personal and innovative artistic practice through print. Making and thinking are activated simultaneously. The acquisition of printmaking skills as a means of expression (woodcutting, etching, dry pointing, aquatinting, lithography, screen printing) is inseparable from the embracing of print as an open and expanded field of research. The Printmaking department draws its strength from the diversity of its students. Each one of them is encouraged to develop his / her very own creative potential and critical discourse. In parallel, cooperative mechanisms are activated and encouraged (it is in print's nature). Students are the printmaking studios' co-administrators. They participate in its daily managing, in publications, exhibitions, and their diffusion.

Charlène Mao

° 1993

France

m-charlene@live.com

EDUCATION

2019 Master of Fine Arts, Printmaking, Graduated at ENSAV La Cambre Brussels, Belgium

2014 Textile designer degree, ESAAT, Roubaix, France
ERASMUS at Accademia di Belle Arti di Brera, Milan, Italy

EXHIBITION

2019

All IN ONE La Cambre graduation show at Kanal-Centre Pompidou, Brussels, Belgium

2018

OVERPR!NT at Centre de la Gravure La Louvière, Belgium

2016

Collective exhibition at Galerie de la Senne, Brussels, Belgium

2015

Collective exhibition at Murmurez frénétique festival, Brussels, Belgium

In a series of drawings, I work on landscape, as a language of the elusive.

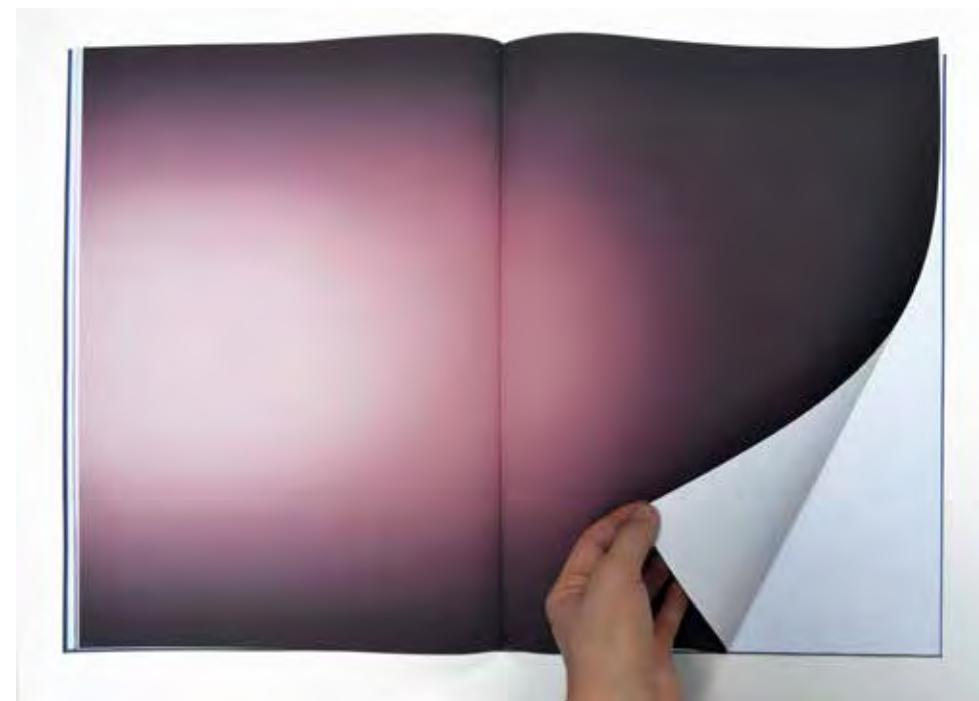
The landscape has the power to drag us from one state to another, to extract us from time. Portals open up to us, from introspection to the meeting of the unspeakable, like mirages. What makes the world and my consciousness of it are no longer dissociated. These are gaps in reason, experiences of nonsense that take hold of the answers we still had.



Partie de chasse

Colouring pencils on Simili Japon paper

96 x 64 cm



La rencontre

Colouring pencils on Simili Japon paper
Dyptych: each 24 x 18 cm

Shiting edge

Digital painting and printing edition with a embossed cover
40 x 30 cm

Sean tay

1990

Singapore

seanwday@gmail.com

EDUCATION

2019 Master of Fine Arts, Printmaking, Graduated at ENSAV La Cambre Brussels, Belgium

2016 - 2012 Central Saint Martins College of Art and Design - BA(hons) Fashion Fashion Communication and Promotion), London, UK

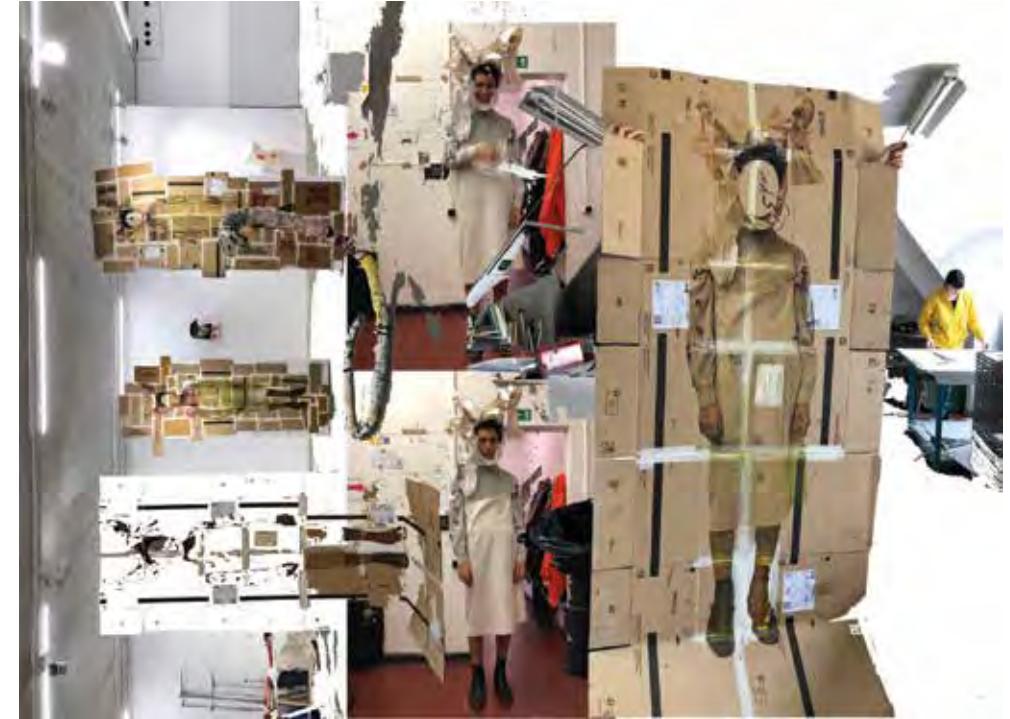
EXHIBITIONS

2019 ALL IN ONE La Cambre Graduation Show at Kanal-Centre Pompidou

2018 OVERPRINT at Centre de la gravure de La Louvière Assistant editor of exhibition publications

In Praise of the Cosmic Yeast - M1 Gravure et Image Imprimée End-of-Year Exhibition

Transitioning over from fashion was an interesting move for me. Fashion and art are always looking at each other, each wanting to become the other, yet fearing the rejection. A whole eco-system built on the gaze and perceived judgement from the other speaks a lot to my work and sensibilities. It is the idea of the other, of disruption of a fixed routine, the notion of change that we fear. We fear that change because we fear the shame that comes with failing, the shame that comes with not performing to expectations. Us, as a generation currently, is way more plugged into the information superhighway than our predecessors. Born on the cusp of the millennium, we are the generation in between what was the old way mechanical techniques and the new shiny digital automation. Perhaps that's what fascinates me as an artist, to translate what we see in the new digital era in a hand-made DIY format.



'I WANT TO BE SCAMMED BY A SKINNY LEGEND SCAM ME'
(willy,willy & willy)

Silkscreen on recycled cardboard, Masking Tape, Transparent Packing Tape
3 elements: each +/- 262 x 130 cm



**'I WANT TO BE SCAMMED BY A SKINNY LEGEND SCAM ME'
(scammmmm meee)**

Silkscreen on paper, inkjet print on paper, transparent packing tape
7 A2 posters, moulded directly on the face to form mask.
Dimensions variable depending on who the mask is moulded on



**'I WANT TO BE SCAMMED BY A SKINNY LEGEND SCAM ME'
(I knew it. You are a fucking snake. I knew not to fucking trust you.)**

Recycled silkscreen prints, recycled inkjet prints on polyester film, masking tape,
aluminium tape, transparent packing tape, insulation tape, roofing tape, gold leaf
and copper wire with rubber casing

9 elements, dimensions variable between 565cm X 23cm X 23 cm and 15cm x 12cm x 11cm

Kuvataideakatemia
Helsinki

Julija Golda
Anniina Vainionpää



In the Fine Arts Academy Helsinki, the Printmaking subject area explores the methods of print media, in relation to its tradition, reinterpretations and its significance as a part of contemporary art. The instruction provides the student with all the comprehensive skills and knowledge of the expressive possibilities, various methods and material basics of printmaking. Students are challenged to seek their own artistic solutions and expressions.

Alge Julija Golda

°1992

Lithuania

algejulija@gmail.com

EDUCATION

2019 - 2011 Master of Fine Arts, Graduated at the University of the Arts, Helsinki, Finland

EXHIBITION

2018

'Century sheets', Gallery 'Arka', Vilnius, Lithuania

'World Lithuanian Artists Exhibition' dedicated to 100th Anniversary of Lithuanian Independency. Rathaus Vilnius, Lithuania

'There and Back Again'. Contemporary art from the Baltic Sea region, Kiasma Museum of Contemporary Art, Helsinki, Finland

2017

'Finland 100 year Päivi and Paavo Lipponen Foundation Collection Exhibition' Salon Dahlmann, Berlin, Germany

COLLECTION

Kiasma - Museum of Contemporary Art, Paavo and Päivi Lipponen Foundation, Helsinki, Finland

Taiwan National Museum of Fine Arts, Taichung Taiwan

The series is based on my observations towards our modern society meeting points such as table and bed, which play an important role in everyday culture and social life as well in religion, politics and history since early beginning in culture of humankind. Table and bed have a long road through thousands of years surrounded by social traditions and dogmas. No matter how much our values and lifestyle have been changed through the ages these two places are still important and useful in everyone's everyday life to such an extent that I as an artist feel urgent need to look at these two things, which actually are much more than just the things. I see them as an idea or archetype which brings timeless value. With this series of prints I would like to invite everybody for evening breakfast – to sit together and to taste conversation about art and its role in our modern World.

The parts of the Evening Breakfast are:
Alejandro Jodorowsky. To paint a fence is a big privilege.

Salvador Dali. Black gives way to blue

Gnosis Milk

Yayoi Kusama. Not in Rivers but in Drops

Frida Kahlo. Iron Heart

In Päivi and Paavo Lipponen Foundation, Kiasma, Museum of Contemporary Art, Helsinki, Finland.

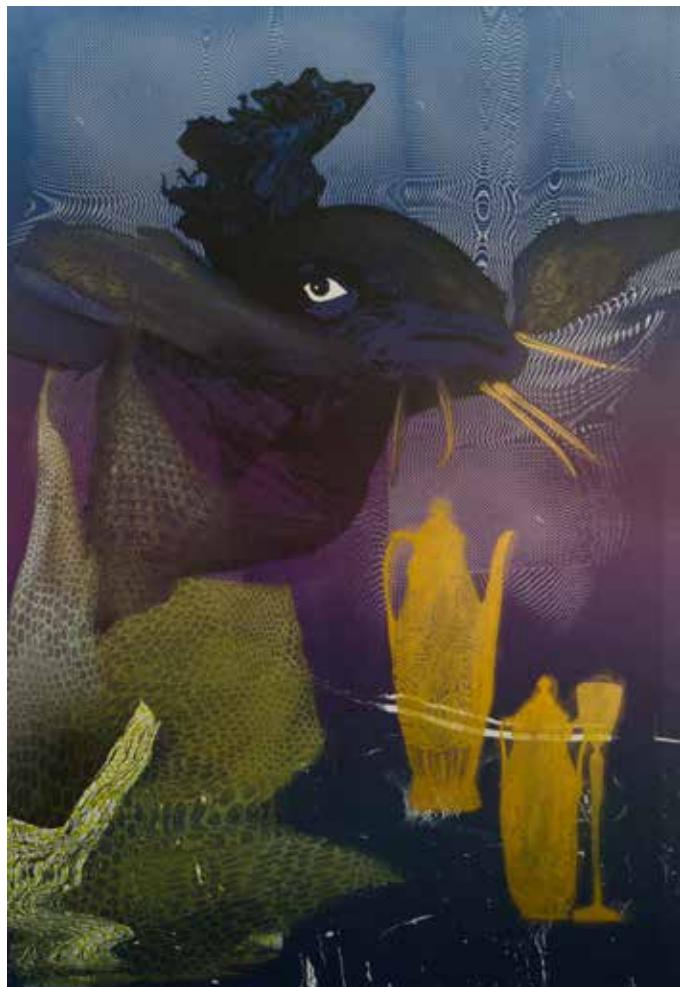
Evening Breakfast and Mensa Illuminata construct one work which is my Master Thesis: Illuminated Table.

In Kiasma, Museum of Contemporary Art Library, Helsinki, Finland.



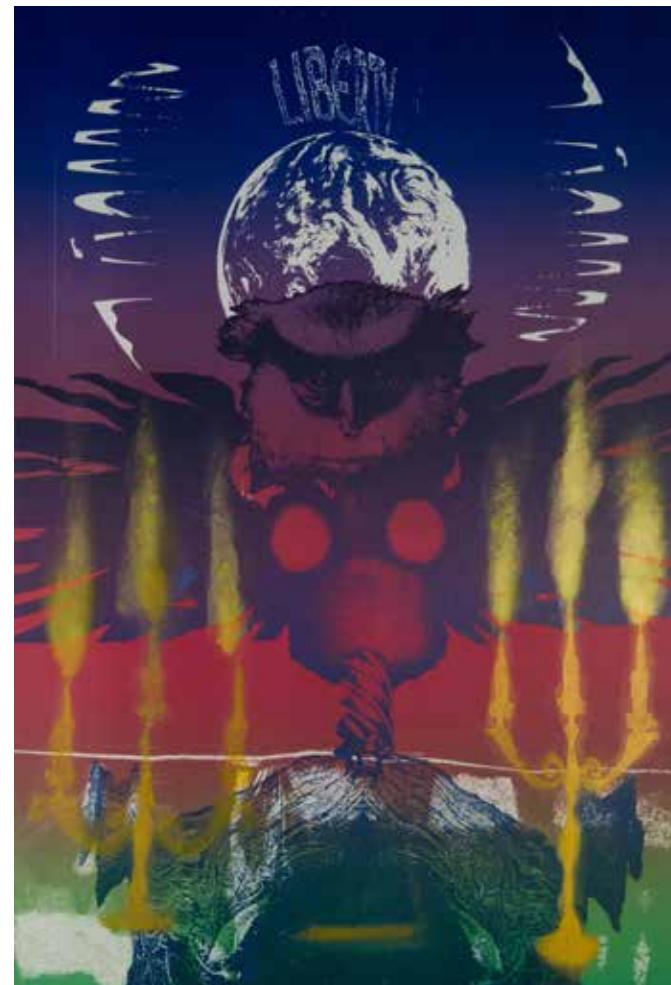
Alejandro Jodorowsky. To paint a fence is a big privilege.

A ruler, a spoon, an old linocut prints, a fern, gold, oil, plastic, plastic tape, offset inks, oxides, paper
68 x 99 x 3,5 cm



Salvador Dalí. Black gives way to blue.

A strainer, a spoon, a plastic package for the grapes, an old linocut print, an asparagus bean plant, a plastic bag, gold, oil, plastic, plastic tape, offset inks, oxides, paper
68 x 99 x 3,5 cm



Gnosis Milk.

A spoon, a feather, a paper box, a baby born, an old linocut print, a fern, a mirror, gold, oil, plastic, plastic tape, offset inks, oxides, paper
68 x 99 x 3,5 cm

Anniina Vainionpää

°1979

Finland

anniina.vainionpaa@kolumbus.fi

EDUCATION

2019 Master of Fine Arts, Graduated at the University of the Arts, Helsinki, Finland

EXHIBITION

2019

Kerrostumia / Layers, GalleriaKONE, Hämeenlinna, Finland

Ulsan International Woodcut Print Biennale, Ulsan Culture & Arts Center, Korea

Only Echoes, Passing through The Night, Odetta Gallery, New York, USA

2018

Muistamisesta / Remembrance, Duetto gallery, Helsinki, Finland

Lost Luggage, Galerie TOOLBOX, Berlin, Germany

Emme olleet yksi / We were not unified, Reflections of Finnish civil war 1918 in contemporary art, Old glass factory of Riihimäki, Finland

Matka-alttari / Travel altar, R2014-group, Kaapon galleria, Hyvinkää Art Museum, Chapel of Resurrection, Brussels, Belgium

2017

Tiivistynyt aika / Condensed time, Kaapon galleria, Hyvinkää Art museum, Finland

The subject of my recent work has been memory and personal history combined with how our individual experiences resemble one another and unify us despite our different backgrounds.

I use the objects found in my deserted childhood home as the motif for my symbolic works in which I am trying to preserve the present moment, the atmosphere of the house and my mixed feelings and emotions about them. I am trying to hold on to something that is inevitably fading out of reach.

In my work I often depict aspects of humanity such as feeling of disparity and alienation. According to my personal experiences concepts of safe and familiar can transform (for example due to illness) into something strange and unrecognisable even terrifying.



Sprout

Woodcut and monotype on Japanese paper
100 x 160 cm



Shroud II

Woodcut and monotype on Japanese paper
80 x 122 cm



Akademia Sztuk Pięknych im.
Jana Matejki Krakowie

Mikołaj Czyżowski
Sylwia Szczębara

The didactic structure of the Faculty of Graphic Arts of the Academy of Fine Arts in Krakow is based on four independent departments, which offer an overall coherent teaching profile. These are the departments of Printmaking, Graphic Design, Drawing and Painting, Photography and Digital Media.

Due to a wide choice of degree courses, the adopted educational model encourages individual development in students after they complete the compulsory subjects.

The Department of Printmaking continues the tradition of teaching graphics based on five conventional techniques: Woodcutting, Lithography, Etching and Engraving, Intaglio, and Silk Screen.

A preferred conventional graphic workshop, to a large extent a continuation of the educational model created by graphic personalities of the earlier years, is enriched by new media to keep up with the times and satisfy a natural need to search for new forms of creation. The graphic studios have been run in an almost unchanged formula for nearly 50 years by distinguished and well-known graphic artists. Their creativity and pedagogical skills ensure a professional level of workshops and a mature development in graphic arts. To appreciate the artistry and innovation, the outstanding art and didactic achievements have been called the 'Cracow School of Graphic Arts'. The former professors of the Faculty of Graphic Arts such as Konrad Szrednicki, Mieczysław Wejman, Włodzimierz Kunz, Andrzej Pietsch, Franciszek Bunsch, Włodzimierz Kotkowski and others formed the core of the Department of Printmaking, and in the 70s and 80s set the trend in Polish graphics by stimulating and organizing national and international exhibitions and competitions. Prof. Witold Skulicz, the Faculty member, although not directly involved in the Department of Printmaking, the Commissioner of the International Biennial, subsequently the International Print Triennial, was a strong enthusiast of graphic competitions and a great promoter of graphics in the world. Thanks to his initiative, Silk Screen, the latest studio at the Department, has been created. It is impossible to ignore the commitment and energy put into the development and promotion of graphic arts by the above mentioned artists. The task and duty of the present staff members is to continue their work skilfully using their experience and rich artistic output as well as to contribute to intellectual diversity and new artistic solutions.

Most of the graphic studios in the Department of Printmaking, excluding the Silk Screen Studio (at 3 Karmelicka Street), occupy the first floor at 3 Humberta Street. It is a place steeped in tradition, where you can feel a friendly, artistic atmosphere mixed with the smell of denatured alcohol, petrol and paint, the inseparable attributes of a graphic workshop. Krakow, 3 Humberta is a magical place where new generations of artists, always associated with graphics and the Department of Graphic Arts, have been educated for years. Let's hope it stays that way.

Prof. Krzysztof Tomalsk

Mikołaj Czyżowski

°1995

Poland

czyzu95@gmail.com

EDUCATION

I live and learn in Krakow. I am a graduate of a music school and I am currently continuing my studies at the Faculty of Graphic Arts at the Academy of Fine Arts in Krakow, Poland. In my work, I like to combine music with visual arts. I try to approach art interdisciplinary.

The subject of the artwork refers to the graphic notions, i.e. the visual recording of the musical language. Graphic scores began to appear in the 20th century with the advent of musical avant-garde and such compositional techniques as serialism and dodecaphony. The created work focuses on the analysis of common elements of visual and musical work. Dynamics, expression, rhythm and tonality are concepts that both the creators of plastic and music compositions use. When I create my matrices, I think of them as sounds or bars, from which I later arrange all the installations.

By printing several matrices in different colors, I refer to polyphony, that is the sound of many sounds at one moment. As in the case of a song, I can use pauses and mute, or simply mix my images, as do the creators of modern electronic music. By mixing and interpenetrating different works and sounds, a kind of music collage is created. Next graphics are like sounds issued by an instrument or synthesizer, and depending on their placement in the entire installation, the combination resulting from the use of color, or the application of another matrix, their meaning changes in the context of the whole composition. Thanks to the musical thinking about the artwork, I am not limited by the classic format or the number of prints needed to create the installation. It is accompanied by a soundtrack written by me, as a musical notation strictly based on a created graphic installation. In my work, I try to act interdisciplinary by combining my two passions - music and graphics. I try to find dependencies between them and 'to translate' sounds into graphic language using compositional techniques.





Track 1 (part of '5 out of 10 - a track for five matrices and ten prints' series)

Intaglio printing

100 x 70cm



Track 5 (part of "5 out of 10 - a track for five matrices and ten prints" series)

Intaglio printing

100 x 70 cm

Sylwia Szczębara

°1994

Poland

szczębara.s@gmail.com

EDUCATION

In 2019 I graduated from graphic arts at the Academy of Fine Arts in Kraków. I finished my master's in copperplate engraving studio under the watchful eye of prof. Krzysztof Tomalski. Since June 2018 I've worked together with Sztukalnia Foundation in Kraków where I make workshops with children and youth. At the same time I attend to pedagogy school at a parent academy. I've also taken part in wide range of open air art activities since 2014.

As an artist I ask myself a question about the heritage and identity of human being. My works are the attempts at squaring up with my own sentiments and transience.

Through my series of artworks "Teeth, combs, blades" I tried to express the situations observed in my own place of living. The image of a village in a form which I remembered from my childhood simply disappears as it submits to the rapid changes of time. In all of the people who run their farmsteads, either for their own use, for pleasure or for having the meaning of life I see the shadow of peasant's culture. The vibrant country courtyards are now often the ruins of past life, full of agricultural machinery and other tools cyclically used before. In my imagination all those things become important relics. I'm inspired by them and they are a starting point for the creation of synthetic forms for me. In these technologically advanced times which we live in all those old and simple agricultural things strongly scope my attention and give an idea of special unity and bond with man from past times. Maybe that's why by analyzing and later on processing those agricultural tools I give them a new life, resurrect a vanishing world and people which I recall so well.



Ritual I

Self-developed technique, print on cardboard

280 x 110 x 1 cm



Ritual II

Self-developed technique, print on cardboard
300 x 110 x 1 cm



Ritual III

Self-developed technique, print on cardboard
260 x 110 x 0,5 cm



Hochschule für Grafik
und Buchkunst Leipzig

Johannes Listewnik
Soenke Thaden

Positioned between a wide range of different disciplines, printmaking defines a vibrant field of personal artistic expression and intellectual enquiry. Exchange, knowledge transfer and the distribution of ideas through printmaking may also relate to incentives of social engagement and the diffusion of political ideas. Lending themselves equally well to specialisation and interdisciplinary research, the techniques and processes of printmaking connect past, present and future. In this way, not only historically speaking but also in the contemporary perspective, printmaking plays a central role at the Hochschule für Grafik und Buchkunst (HGB)/Academy of Visual Arts Leipzig.

Beyond the aesthetic and technical joys of creating originals and translating images into prints, students gather fundamental artistic experience as they are empowered in their agency as artists. As an academic, educational and creative centre, the HGB printmaking workshops link the individual (artist) to their audience and professional community in Leipzig, Germany and abroad.

Upon completing induction courses in woodcut, etching, lithography and screen printing, students are encouraged to consolidate their printmaking research and practice either by specialising in their technique(s) of choice or by creating prints in dialogue with their work in other media. The practice-oriented interaction with technicians and artists in specific and combined fine art printmaking methods serves to foster an awareness of the aesthetic, philosophical and political power of the printed image. Simultaneously autonomous and positioned at the intersection of different artistic media, printmaking continues to make a vital contribution to democracy and freedom in the arts at the HGB Leipzig today. Responding to a range of urgent questions as to the origination of the contemporary image inevitably calls upon the individual artist to stake their claims and to disseminate their images and ideas in contemporary culture and society.

Heads of workshop:

Bettina Francke (Stone lithography)

Petra Natascha Mehler (Screen printing)

Stephanie Marx (Woodcut/relief printing)

Ingo Duderstedt (Intaglio)

Jean Drache (Offset lithography)

Visiting part-time lecturers: Gabriela Jolowicz, Gesa Foken and Stefan Guggisberg

Artistic head/curriculum leader in Printmaking:

Prof. Oliver Kossack, Painting Department

Johannes Listewnik

°1988

Germany

jjayone@gmx.de

EDUCATION

since 2019	Meisterschüler of Christoph Ruckhäberle
2019 - 2016	Master of Fine Arts, Graduated at the HGB Leipzig, Germany. Class of Christoph Ruckhäberle
2018 - 2017	Substitute manager of the printmaking workshop at AdBK Nuremberg
2018 - 2014	Studies painting at AdBK Nuremberg, Germany, Class of Thomas Hartmann
2014	Master of Arts, Art History
2012	Bachelor of Arts, German Studies
since 2008	Member of Klasse3h, artist collectiv

I perceive painting and print making as discourse, and images as communication. I am interested in specific instances and contexts of communication, in which the partners involved "open up" to the point that their thinking can be observed, while at the same time being "closed" to the extent that observations do not become individualistic, but remain in the realm of the mind and communicate the process of thinking itself. Although I create images about perception and the way we think, my work is not narrative. Rather, in my daily practice as an artist, the paintings and prints I make seek to provide impressions of the way the image represents itself. In keeping with this concept, the graffiti-like forms in my work represent a form of language and ways of language finding, yet not graffiti proper. In response to a wide variety of processes influencing everyday life, information shifts and accumulates layer after layer, as I critically process and transfer the incoming material through analysis. Ultimately, the pictures are guided by my trust in the idea of contingency. As images, they communicate (how they have become) what they are, and how painting and graphic mark making converge in the present.

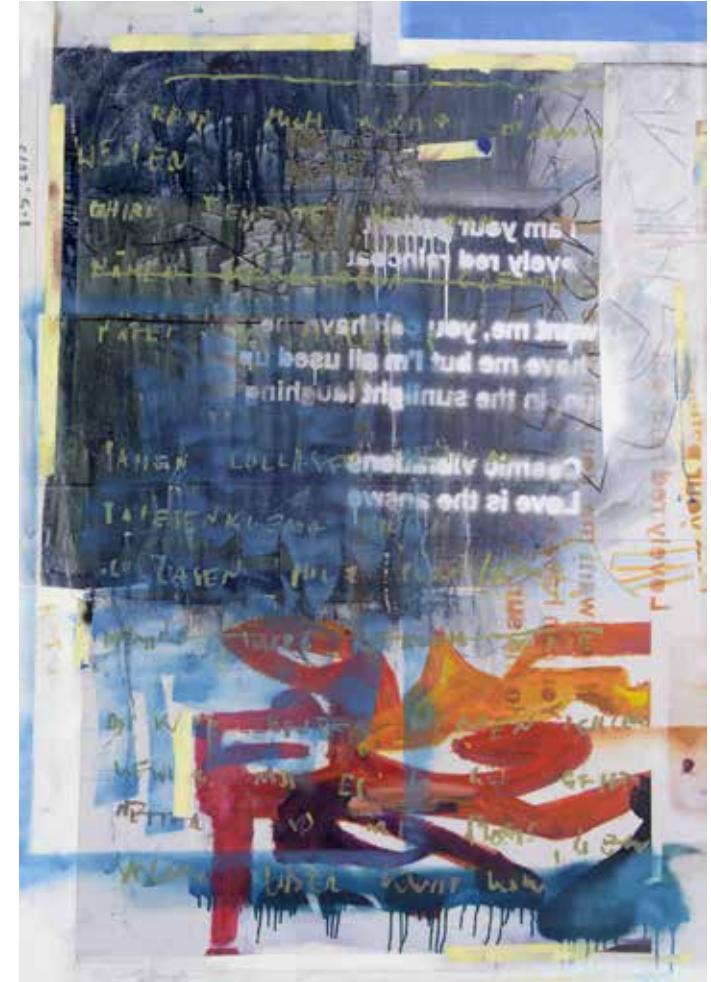


12 Pieces
Oil on various sewn paper
Woodcut
Various dimensions



Rework - Zur Besonderheit eines Augenblicks

Acrylic, oil and paper on sewn paper
 Digital print, woodcut, linolcut and monotype
 230 x 160 cm



Rework 18-19-2

Acrylic, oil and paper on sewn paper
 Digital print, woodcut, linolcut and monotype
 150 x 105 cm

Soenke Thaden

°1987

Germany

soenkethaden@gmx.de

EDUCATION

- since 2017 Meisterschüler of
Prof. Annette Schröter
- 2017 - 2011 Master of Fine Arts, Graduated at the
HGB Leipzig, Germany
- 2011 - 2009 University of Applied Sciences and
Arts [HKS], Ottersberg, Germany

EXHIBITION

- 2019
'dirty hands', Oberpfälzisches Künstlerhaus,
Schwandorf, Germany
- 'Konvoi', Galerie Leuenroth, Frankfurt am Main
- 2018
'twentyfourtothirty', Thaler Originalgrafik, Leipzig
- '196TM', 196 TM, Leipzig, Germany
- 28.Sächsisches Druckgrafik.Symposion, Oper Leipzig,
Leipzig, Germany
- 2017
'Operation Border', Gedenkstätte Deutsche Teilung
Marienborn, Germany
- 'Plants and Animals', Künstlerhaus Hooksiel,
Wangerland, Germany

In my works, I explore the visual characteristics of varieties of non-native plants and vegetation.

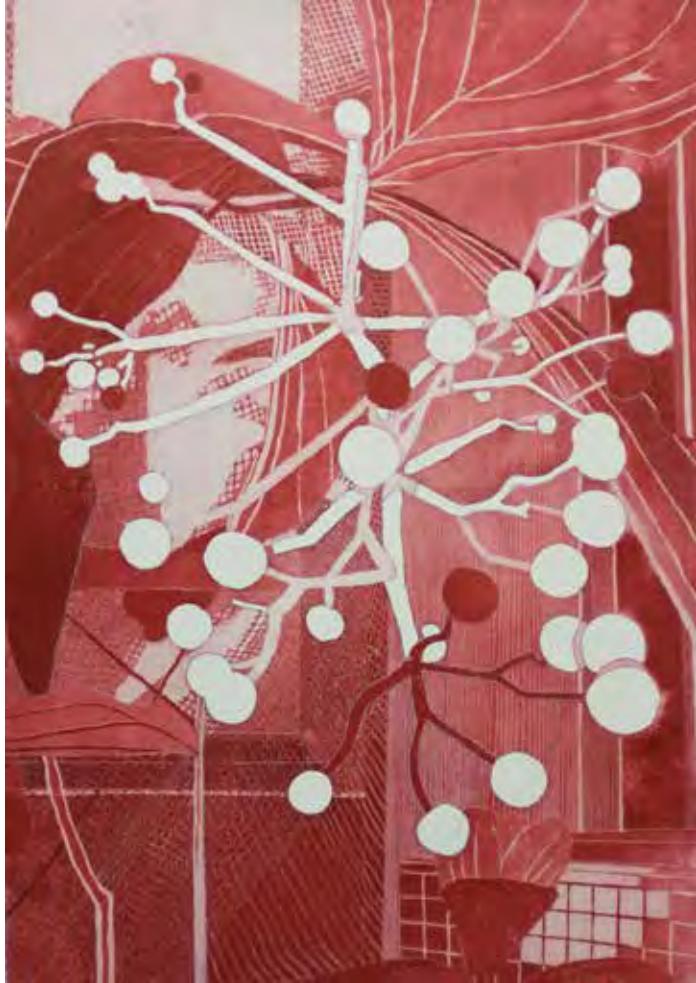
In botany, a neophyte refers to a plant species which is not native to a geographical region, and was introduced in recent history. Over the centuries, different plants have been dispersed the world over through global trade and human mobility, mirroring the richness, diversity and adaptability of nature despite attempts at control and mismanagement through humans.

Etching is my preferred printmaking technique. By creating holes that pass through the printing plate, in the resulting print, these omissions appear in relief as blank areas on the paper.

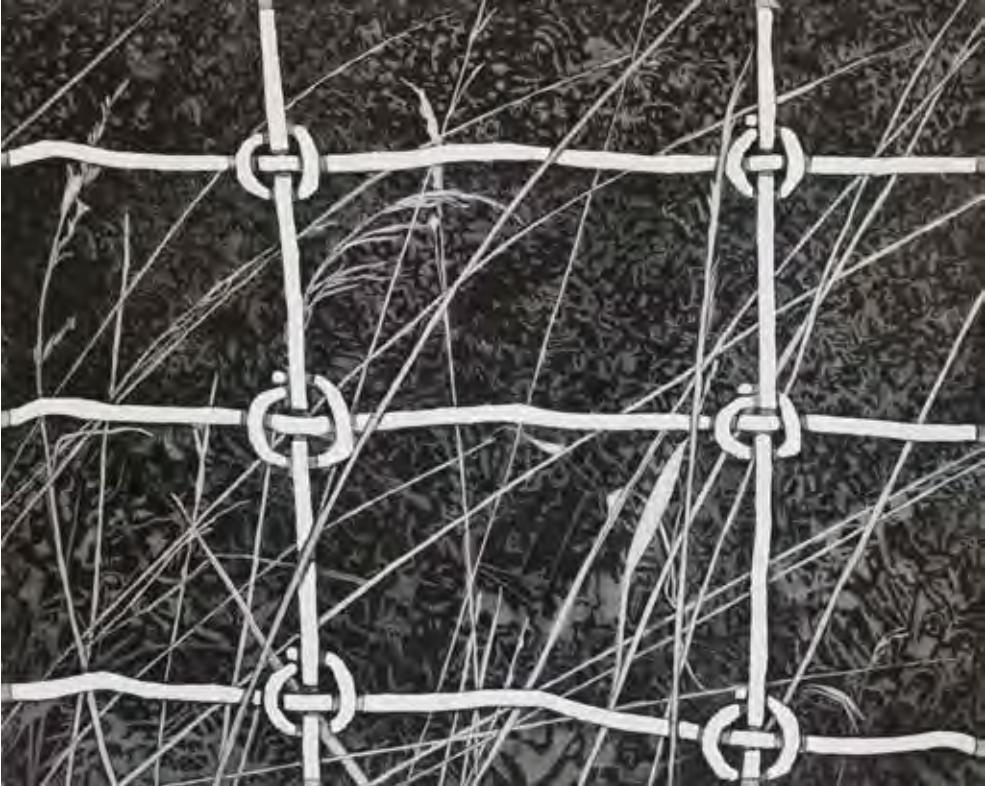


Gewächs 12

Etching
110 x 76 cm



Gewächs 10
Etching
55 x 77 cm



Zaun 2
Etching
50 x 40 cm



Académie Royale
des Beaux-arts de Liège

Naim Barbach
Floriane Soltysiak

The École Supérieure des Arts of the city of Liège trains future artists. Artistic research is at the center of its pedagogy.

Engraving has its origin in reproduction, but it owes its existence and contemporaneity to its permanent research faculty, both technical and artistic.

Engraving / printed image is the place of the trace and the field of reflection within the framework of a singular artistic development for our students. Place of transdisciplinarity, it questions the image in all its forms. It is also the point of junction with other disciplines (video, photography, illustration,...) it says it is freedom.

Maria Pace

Professor of Engraving

ESAVL

July 2019

Naïm Barbach

°1995

Belgium

barbach23@hotmail.com

EDUCATION

2019 ESAVL-ARBAL, Master of fine Arts,
magna cum laude, at the Royal Academy
of Fine Arts Liege, Belgium

EXHIBITION

2019
Exposition Galerie des Beaux Arts, Liège, Belgium

Exposition collective " Sortis du cercle", Galerie des
Beaux Arts, Liège, Belgium

AWARD

2019
Lauréat prix Horlait

"Trace d'encre sur une feuille de papier.

Papier, support de pensées, empreinte du présent.

Qu'advient-il de l'information écrite, du jour-
nal gratuit que les naveteurs des chemins de fer
consomment pour ne pas s'endormir sur le chemin
du labeur?

Ici l'artiste s'en empart pour donner à voir à tous
cette misère constante, trace du passé toujours
présent.

L'encre devient charbon posé sur la noblesse du
papier."

Maria PACE
Février 2019



Double

Eau forte, impression fusain
108 x 38 cm, 2 pieces 57 x 38 cm



Double page, recto

Pointe sèche, eau forte

114 x 114 cm, 6 pieces 57 x 38 cm



Double page, verso

Pointe sèche, eau forte

114 x 114 cm, 6 pieces 57 x 38 cm

Floriane Soltysiak

°1996

Belgium

soltysiak.floriane@gmail.com

EDUCATION

2019 ESAVL-ARBAL, Master of fine Arts,
at the Royal Academy of Fine Arts
Liege, Belgium

EXHIBITION

2019
Exposition collective « Sortis du cercle » à la Galerie
des Beaux-Arts, Liège, Belgium

Exposition collective « Poésie insoumise » à la Cité
Miroir Liège, Belgium

Exposition « Gravure et installation » au 54 Dérivation
Liège, Belgium

Exposition au KNUST Festival avec le collectif
« RUBA[r]B » Bruxelles, Belgium

Exposition au BOZAR avec le collectif « Trouvons la
sortie » dans le cadre de « Next generation please ! »
Bruxelles, Belgium

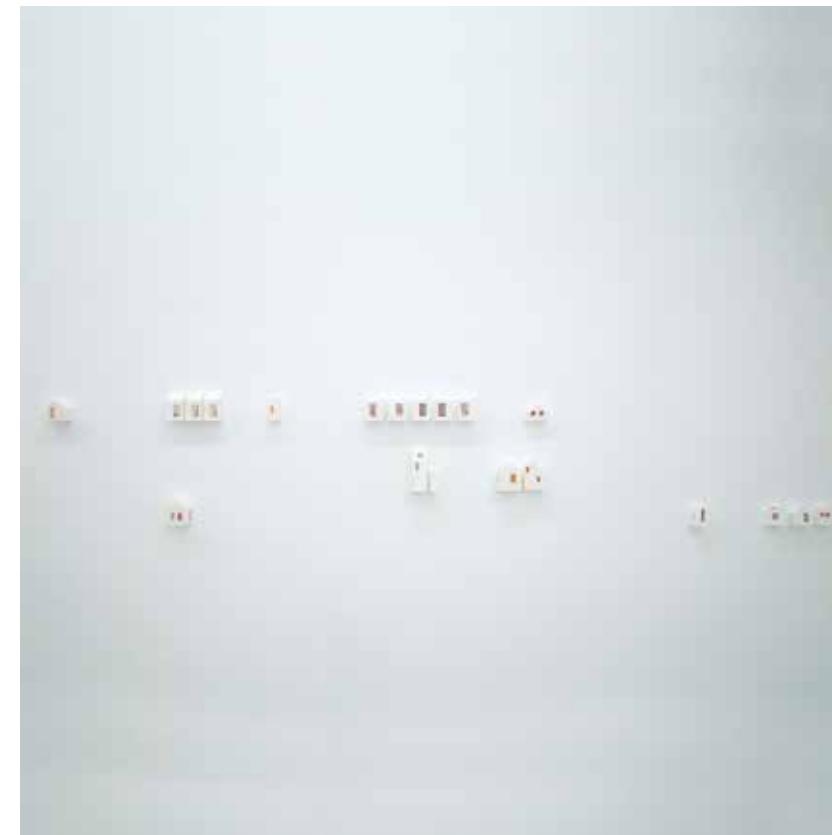
Exposition « In extremis » dans le cadre de « Out of
Aca » de l'ESAVL à la galerie Nadja VILENNE Liège
2018

Exposition collective « Point de vue Montréal » du
collectif « RUBA[r]B » au Centre Culturel de Verviers
Liège, Belgium

Intériorité, paraître, personnalité, regard des autres sur ce que l'on est ou sur l'image que l'on renvoie de nous. Le moteur de mon travail est le souvenir de moments, d'endroits ou de personnes. Ils font de moi ce que je suis. Ils sont des brisures qui me font douter et des sentiments heureux qui me font aller de l'avant. Ils construisent ma personnalité et forgent ma vie. Il y en a que j'aimerais effacer et d'autres que je voudrais revivre sans cesse. Il y a ces personnes qui restent, celles qui sont parties et celles à qui je devrai dire au revoir. Dans l'intimité de cet univers, se réalise une certaine cohabitation des contraires.

La gravure, me permet de travailler la matrice et ainsi de réimprimer mes images un nombre non négligeable de fois. Mais elle me permet également d'afficher directement mes matrices qui sont plus solides et plus pérennes que le papier.

C'est la raison pour laquelle je désire que mes gravures (impressions ou matrices) puissent être manipulées par le spectateur. Je veux que la gravure se touche et se vive. Car l'important ce n'est pas que l'œuvre reste « propre » ; l'important c'est que les spectateurs vivent l'installation, qu'ils puissent en prendre possession, qu'ils y créent, à leur tour, leur petite histoire.



Le foyer, [installation]

Pointe sèche, eau forte et
pliage de papier
max. 25 x 15 x 10 cm



Les anciennes grandeurs, [installations]

Boîtes et gravures sur bois
max. 50 x 75 x 35 cm



Tu n'as pas trouvé, [installation]

Pointes sèches et eau-forte
max. 15 x 10 cm



The Print program at the Royal College of Art London is a two-year full time MA which explores Print as an expanded field of activity. Aoife Scott has been mono-printing on lithography and screen-beds, using plastic waste on recycled plastic, following an environmental theme strong amongst this year's graduates. The themes of memory, tourism and migration in Ying Yu's screen-prints are also shared by many of our students. We work with students to help them understand the contemporary mediated image. Screen and web based images are the shareable continuation of the first engraved images of new products, encounters and stories which circulated in 19th century illustrated books and magazines. Direct printing methods and digitally based techniques are mixed fluidly and students are encouraged to have an experimental and critical relationship to the choices they make in using any particular medium.

The workshops and studios are spaces of collaboration, exchange and play with students working from different positions. By thinking through making, by means of material testing or by having a clear idea and finding an appropriate means of expression, approaches vary. Students may use wider college facilities or no facilities at all. The use of 3D printing and VR is growing but the urge to touch and transform material simply and directly is growing as well.

With 17 different nationalities in the student cohort last year, thinking of Print as translation helps us to think about languages verbally and visually. We benefit from the richness of different Print traditions and the wide variety of student histories. Graphic designers, street artists, architects, illustrators and medics are joining the course alongside students from all branches of Fine Arts.

Print surrounds us in ever widening forms, even human organs and houses are now printable. We seek to understand how the huge range of means available to us, to share stories, create connections and ask questions can create new connections.

Aoife Scott

°1991

Ireland

aoifescott11@gmail.com

EDUCATION

2019 Master of Fine Arts, Graduated at the Royal College of Arts, London, UK

Aoife Scott is an Irish artist, based in Dublin. She graduated from the National College of Art and Design, Dublin in 2013 with an honours degree in Fine Art Print and Visual Culture. Upon graduating Aoife received The Graphic Studio 'Graduate Award' where she worked for four years before moving to London to study a Masters in Fine Art Print at The Royal College of Art, London. Aoife recently moved back to Dublin where she is working part time with Stoney Road Press, a fine art print studio in Dublin while also working towards a solo exhibition in 2020.

She remains a full time member of The Graphic Studio Dublin where she is a member of the board of directors. In Dublin she exhibits with Graphic Studio Gallery, SoFineArt Editions and The Royal Hibernian Academy. In London she has exhibited with Bankside Gallery and CGP The Gallery.

COLLECTION

The Victoria & Albert Museum, London

The Royal College of Art, London

The British Library, London

The National Gallery of Ireland, Dublin

In the past as an artist Aoife sought to express the feelings and energy generated by the physical spaces, remnants and stories left behind by our predecessors. However recently her thoughts and concerns have moved on to the nature of the present and the world that we are now creating. What will future generations make of our remnants?

Her recent work reflects the frustration and anxiety she feels about our throw-away society and the environmental crisis we are currently facing, focusing mainly on the plastic problem. The artist would like to start a visual conversation expressing the deep seated disquiet she feels about the greed, apathy and blindness of society. There is a tendency today to feel untouched by the problems of others and to shut down at the immensity of an issue such as climate change. Aoife's large recycled plastic prints and bio resin sculptures offer the viewer an immediate but subtle experience of the reality of plastic pollution which tends to stay with the viewer long after they have left the gallery space. It is the artist's hope that an encounter with her work and the feelings it evokes will spur action and help to turn the tide. Through the printing process of layering, repeating, adding and omitting shape, space, colour and line she creates abstract landscapes for protest, change and mindfulness. Colour is an integral part of her practice, as is drawing and expressive mark making. All of these elements are used together to express and release an energy that emanates a feeling of anxiety and also hope.

In some of the works there is a need to find order amongst chaos and hope amongst despair and while not very descriptive the work hints at the tangible and the familiar, in a poetic and lyrical manner.



Starved whale

Lithography, screenprint and spraypaint

137 x 188 cm



No Plan(et) B

Lithography, screenprint and spraypaint
100 x 175 cm



Sink or Swim

Lithography, screenprint and spraypaint
130 x 190 cm

Ying Yu

°1992

China

ying.yu@network.rca.ac.uk

EDUCATION

2019 Master of Fine Arts, Graduated at the Royal College of Arts, London, UK

2015 Bachelor of Fine Arts, University of Alberta, Edmonton, Canada

EXHIBITION

2019

Show 2019, Royal College of Art, London, UK

No One Has Ever Seen My Bathtub, Safe House, London, UK

Eyes of Many Kinds, CGP Cafe Gallery, London, UK

2018

Double Triple Bubble Quadruple, Hockney Gallery, Royal College of Art, London, UK

WIP Show, Royal College of Art, London, UK

2016

Print Affair: Apres Ski, 2016 SNAP Members Show & Sale, Edmonton, Canada

Off the Wall: Art and Design Auction, CCIS, University of Alberta, Edmonton, Canada

2015

Xiaoxiang Exhibition of International Printmaking, Parallel Exhibition, Meilun Art Gallery, Changsha, China

Ying Yu is a visual artist who works majorly in printmaking and painting. She was born in Changsha, China in 1992 and has worked and lived between China, Canada, and the UK. In 2015, she completed her undergraduate degree in Fine Arts from the University of Alberta. Later, she went on to pursue a Master degree in Fine Arts, Print, from the Royal College of Art in London and has graduated in 2019.

Ying's works often discuss the relationship between memory and space. Seeing photography as a powerful tool that enables people to capture moments, she questions the authenticity of the medium. She looks into the enthusiasm people share nowadays in taking photos and wonder if the process could help revisit past memories.

She creates collages with multiple layers involving photos, text, and drawings. Making use of print's reproducible nature, her works often require a long printing process. She repeatedly breaks down images and uses fragments from them to compose new, layered narratives. Some of the dominant forces that form her art practice include her experiences of traveling and residing in different cities, and the cultural differences she observed in these places.



The Twined Threads

Screenprint on Japanese paper

190 x 72 cm



Recall & Recognition III
Screenprint on Japanese paper
60 x 90 cm



Recall & Recognition V
Screenprint on Japanese paper
60 x 90 cm



Universidad Complutense
Bellas Artes de Madrid

Roberto Herrero
Francisco Mayor Maestre

The Faculty of Fine Arts of the Complutense University of Madrid is a living space where tradition and innovation coexist. Its curriculum has a multidisciplinary character articulated in the different Bachelor, Master and Doctorate programmes. Our student community complements its regulated studies with an extensive programme of extracurricular activities developed within the Faculty (exhibitions, workshops, seminars, conferences, etc.), or outside it (visits to studies, collaborations with galleries, etc.). These actions are aimed at enabling BBAA students to become active members of the contemporary cultural avant-garde. The participation of students in scholarships and summer residences where they face the production of work in various places of the Spanish geography also deserves special mention.

Our Print & Drawing Department allows contemporary research and practice on print languages, offering the possibility to explore the graphic possibilities in all techniques both traditional or based on new media.

The participation of the Faculty of Fine Arts of the UCM in KoMASK shows the productions of emerging artists who have formal training at the Master in Research in Art and Creation with a special focus on printmaking and print media. Likewise, this participation facilitates the creation of networks and critical exchange.

Roberto Herrero

°1996

Spain

roherrer@ucm.es

EDUCATION

- 2019 Master of Fine Arts, Graduated at the Royal Academy of Fine Arts and Art Research and Creation (MIAC), Madrid, Spain
- 2018 University Degree in Fine Arts with an extraordinary Prize and honors in the Final Degree Project.
Complutense University of Madrid, Spain

EXHIBITION

- 2019
"Punto y Seguido", group exhibition, Faculty of Fine Arts, Complutense University, Madrid, Spain
- "Poinsettia", group exhibition, Léucade Gallery, Murcia, Spain
- 2018
"Sin Límites", group exhibition, Centro Cultural Margarita Nelken, Coslada, Spain.
- "CIANFabero-2018", group exhibition, Pozo Julia, Fabero, Spain
- "La naturaleza del círculo", group exhibition, Inmobiliarias Encuentro, Madrid, Spain
- "Blur", group exhibition, Faculty of Fine Arts, Complutense University, Madrid, Spain
- "La naturaleza del círculo", group exhibition, Faculty of Fine Arts, Complutense University, Madrid, Spain

Art for me is like a toolbox, packed with resources to get people's attention and the means to create connections between artists and their public. Using popular language and internalized concepts with artistic purpose, creators can attract the public to their artwork, and let it challenge people's vision of the world.

In these prints, I used the graphic style of old paper dolls, the only toys that impoverished girls could afford to play with in the years following the Spanish Civil War. These weren't just dolls, but a fascist way of indoctrinating future women on the way to behave, dress or do their make-up. Some of them showed extremely violent or colonialist images. They promoted an androcentric mentality while rewriting a fake Spanish history.

In my work, I tried to stay true to the drawing style of these cheap toys while changing the meaning behind them, by exposing the existing sexual violence and presenting new gender roles.



Spain ejaculated, erect and free
Serie muñecas recortables-España corrida, erecta y deca libre

Serigraph on paper
50 x 35,1 cm



They were separated after birth
 Serie muñecas recortables-separados al nacer
 Serigraph on paper
 50 35,1 cm



Wet ass
 Serie muñecas recortables-culo húmedo
 Serigraph on paper
 50 35,1 cm

Francisco Mayor Meastre

°1990

Spain

fran.mayor.m@gmail.com

EDUCATION

- 2019 Master of Fine Arts, Graduated at the Royal Academy of Fine Arts and Art Research and Creation (MIAC), Madrid, Spain
- 2016 Master in graphic design and printmaking Royal Spanish Mint and Castilla-la Mancha University
- 2014 Degree in fine arts, Complutense University Madrid, Spain

EXHIBITION

- 2019
"Play with fire" Materna y Herencia Art Gallery, Spain
Hybrid fest, Spain
- Price: Four Season Award. Affordable Art Fair Batearsea Spring. London, United Kingdom
- 2018
Affordable Art Fair Hamburg. Hamburg, Germany
VII International Print Festival. Bilbao, Spain
P/CAS YIA Paris contemporary Art Fair. Paris, France
Finalist XVII Award "Virgen de las viñas". Tomelloso
Collective show "Figurative Visions". Madrid, Spain
Art Marbella. Contemporary Art Fair. Marbella. Spain
Scope Basel Art Fair. Basel, Switzerland

My works are the poetic representation of a slight acceleration, a small wound that is the entrance mouth of the external world in sensory intimacy. These representations are the consequence of the impossibility of escaping from a fictitious place, but not for that reason it may be unreal, assigned and not chosen.

This work is the combination between the fun of the absence of category, and therefore the absence of expected norms and the anxiety of oppression. My creative process is based on figurative referents that are used as a point of support.

My engraving work is not focused on technical formalities. With this, I seek to hybridize graphic resources of the tradition and the graphic arts industry.



La busca
Lithography and collagraph
105 x 75 cm



Para vosotros carga y peso
Photopolimer and drypoint
55 x 65 cm



El final del mundo
Aquatint, etching, and photoetching
60 x 60 cm



Kunsthøgskolen i Oslo

Nina Bjørkenda
Cathrine Alice Liberg

Our 5 workshops for, Intaglio & Relief, Lithography, Silkscreen, Photomechanical processes & The publication studio are all run by Master Printers.

Editioning: For the past 75 years the area of lithography has in addition to being a place for education also been a place for creating and printing lithographic editions. The machine press acquired in 1944 has played an important role here as well as the large hand press. Major Norwegian artists like Frans Wideberg, Bjørn Ransve, Håkon Gullvåg, Marianne Heske, Håkon Bleken, Odd Nerdrum to mention a few have worked there. With the new generation of artists working within the print media this is sure to continue.

The workshops take the viewpoint that print's accessibility is empirical, researched, textual, haptic contemporary, printed, simulated, discovered, technical, processed, informative, up and down loaded – to form the basis for personal artistic investigation. The structure recognises the relevance in specialist activities in challenging today's contemporary art, by primarily focusing on print within the expanded field.

The workshops are a point of access for investigation, research and technical experimentation where one may think of the idea of print as currency. Printmaking / the print is now an art form that consists of sculpture, performance, clothes, installation, the commercial aspect, cyberspace, artist books, multiples, ready-mades, newspapers etc. The result is a cross pollination, which in its turn points to the total reflection of today's contemporary art.

Expertise (Staff): Ready to be down loaded and accessed by any student who selects to do so.

Conceptual Approach: Discussion, writing, context, theory, seminars, workshops.

Technical processes: Etching, engraving, aquatinting, dry pointing, mezzo tinting, photopolymer, photo etching, photogravure, newspaper transfer, lithography on stone - plate and photo based -, silkscreen, helio-relief, wood engraving, relief etching, lino cutting, rubber stamping, potato printing, movable type, embossing, hybrids. In addition we also have 3-D printing and scanning, VR drawing, CNC routing, laser and water-jet cutting.

Nina Bjørkendal

Sweden
nina.bjorkendal@gmail.com

EDUCATION

- 2019 MFA Medium- and Material Based Art, Oslo, Norway, National Academy of the Art
- 2010 BFA Specialized Art, Bergen National Academy of the Art, Norway

EXHIBITION

- 2019
Trykk, KHÅK, Ålesund, Norway
- HIT, Haugesund, Haugesund International Woodcut Festival, Norway
- Point and Line, Seilduken, Kunsthøgskolen i Oslo, NO
- 2018
Høstutstillingen, Kunsternes Hus, Oslo, Norway
- Frekvens nr 2, Norske Grafikere, Frekvens gruppeutstilling, Norway
- Alleri Seilduken, gruppeutstilling, Norway
- 2017
Solo show, Cover, Arteriet gallery, Kristiansand, NO
- X-Print exhibition, Photography festival, Poznan Poland
- 2016
Solo show, Ultra Marine, Risør Kunstpark, Norway
- Solo show, A4, Arteriet gallery, Kristiansand, Norway

I work with registration processes; printmaking, photography and casting. I work in many different materials based on objects that I find which can be anything from scrap to valuable images. I work with the premises of art and information as a starting point, investigate the line, the imprint and signature. I dig into various sediments in art history and process and re-shape the flow of visual impressions, I create my own archive of shapes, characters, objects, and images. I want to understand what is happening in the boundary line, in the spaces where random shapes meet, and in what seems to be empty of content. Reduction creates a compressed space and an overview but at the same time creating new spaces and connectivities. In this space lies questions around the signature as a unique line and the establishment of ownership, orientation, boundaries and the linear.

In the Dürer project I have been working with digital files; photographs of Dürer imprints. I edited them digitally in photoshop, based on a decision to keep only the textile elements in the picture. I erased everything else. What is left in the image is random shapes floating in a black space. In a CNC router I can re-create the lines of Dürer on a plywood plate, but only the ones I decided to keep. I printed the plates as woodcut, the same technique Dürer often used himself.



Dürers Cloaks nr 1
Paper and ink (woodcut print)
66 x 93 x 0,1 cm



Dürers Cloaks nr 2
Paper and ink (woodcut print)
66 x 93 x 0,1 cm



Dürers Cloaks nr 3
Paper and ink (woodcut print)
66 x 93 x 0,1 cm

Cathrine Alice Liberg

°1988

Norway

cathrine.liberg@gmail.com

EDUCATION

2019 MFA Medium- and Material Based Art, Oslo National Academy of the Arts, Norway

2017 BFA Medium- and Material Based Art, Oslo National Academy of the Arts, Norway

EXHIBITION

2019

Jyväskylä International Print Triennial, Jyväskylä, Finland

Statens Kunstutstilling, Høstutstillingen (National Art Exhibition), Kunsternes Hus, Oslo, Norway

MFA Graduate Show, Oslo National Academy of the Arts, Norway

7th Guanlan International Print Moracanic, China Printmaking Museum, Shenzhen, China

A Lick and a Promise, Kunstplass Contemporary Art [Oslo], Norway

2018

Sit on a Stone Rather Than a Pillow, Oslo National Academy of the Arts, Norway

Original COPY, Galleri Seilduken, Oslo, Norway

2017

Paper Trails, Robert Burt Gallery, London, UK

Dronning Sonja KunstStall (Queen Sonja Art Stable), Oslo, Norway

Growing up in a Norwegian-Chinese household in Norway, my printmaking practice explores themes relating to the Chinese diaspora, and how the homeland one has left behind grows into a source of nostalgia, longing and myth. How do I interpret my family's fragmented memories through my contemporary European lens, and replace the gaps in my cultural understanding with stereotypes from Chinese books and movies? In the past few years, I have used family photos as a point of departure, such as in the photogravure suite "Imaginary Photographs of my Great-Grandmother". Here I staged seven portraits of my Chinese great-grandmother, of whom we have no photographs or records of. All I know is that she was a concubine, and died in poverty at a very young age. By constructing an old photo studio and dressing up as her, I tried to capture her throughout the various stages of her life, re-constructing a past that had been lost to us, while also having to rely heavily on fantasy and cinematic references. Instead of printing the images digitally, I printed them using the old analogue method of photogravure. The photogravure process not only lent the portraits a mysterious softness, but also a sense of aura and nostalgia. Through this operation, I could almost convince myself that the images of my great-grandmother were genuinely historical.



The Wedding
from the series 'Imaginary Photographs of my Great-Grandmother'

Photogravure print on Somerset paper

34 x 44 cm



The Sarong Kebaya
from the series 'Imaginary Photographs of my Great-Grandmother'
Photogravure print on Somerset paper
34 x 44 cm



The Hard Times
from the series 'Imaginary Photographs of my Great-Grandmother'
Photogravure print on Somerset paper
34 x 44 cm

The École nationale supérieure des Arts Décoratifs Paris



Agathe Domenech
Raphaël Serres

The École nationale supérieure des Arts Décoratifs is a higher education public institution under the authority of the French Ministry of Culture. Its purpose is to provide high-level artistic, scientific, and technical training for artists and designers, and to carry out research. The École des Arts Décoratifs is an associate member of PSL University (Paris Sciences & Lettres), a world-leading research university, offering, under one roof, a unique alliance of France's finest and most historical institutions in the sciences, engineering, humanities and the arts.

The school has been a wellspring for intellectual, creative, and artistic development for over 250 years. It has 10 departments offering different specializations: Interior Architecture, Art, Animation, Graphic Design, Product Design, Textile and Texture Design, Fashion Design, Printed Image, Photography/Video, and Stage Design.

The Printed Image department is training designers and creators of images, with drawing as a basis.

Students follow a learning program with focus on:

- Creativity: acquisition of skills and techniques that develop creative initiative in the pursuit of a true author's work.
- Methodology: mastering a design approach that meets the requirements of the image industry (publishing / multimedia).
- Technique: practical knowledge of traditional and current image techniques, from their production to their diffusion.

These different fields of expertise lead to the creative professions in all their diversity: publishing, press, communication, multimedia, artist's book, printmaking, etc.

École des Arts Décoratifs
31, rue d'Ulm
75005 Paris
France
www.ensad.fr

Agathe Domenech

°1996

France

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EDUCATION

2019 Master of Fine Arts, Graduated from the Ecole des Arts Décoratifs, Paris, France

September 2018 - February 2019 - Erasmus at the Athen's School of Fine Arts - painting and ceramic specializations, Athens, Greece

2018 Internship with the printer and publisher Michael Woolworth, Paris, France

EXHIBITION

2019 Residence « les deux rives » with FICHA éditions, Saint Geniez d'Olt, France

Exhibition « Rattrapage » at La Galerie du Popup! with FICHA éditions, Paris, France

Participation at the « Festival de la Bande Dessinée d'Angoulême » with FICHA éditions, Angoulême, FR

2018

Co-founding of the publishing house FICHA éditions with Simon Termignon

2017

Collective exhibition « Recycl@ge » at La Galerie du Cœur, Paris, France

I've been learning different engraving techniques for a few years now but I have mainly developed monotype works, constantly nourished and at the crossroad with engraving.

The work of monotypes is closer to my plastic practice: faster, raw, free and experimental.

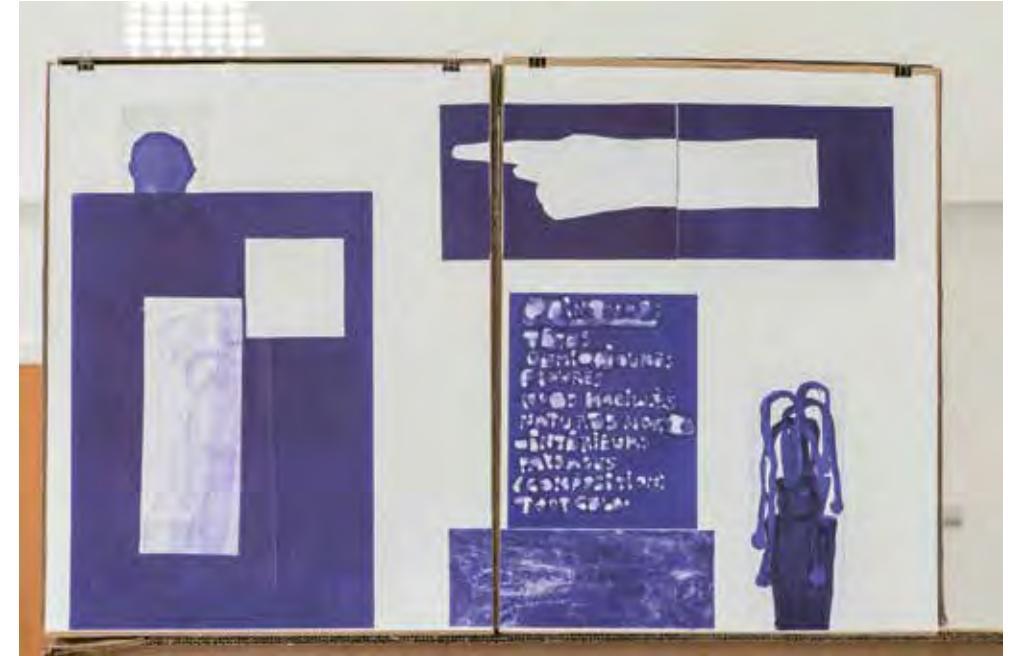
I like to repeat forms, gestures that are specific to engraving in a more sculptural practice. How we trace, how we mark, how we print.

My work is made of pieces. It's made of images and objects. First, I worked with printed images, and then came what I call printed objects and then objects, which could also be called sculptures.

They are always fragmented, incomplete things that try to become one. They are fragmented in order not to show everything, not to reveal everything, in order to leave some space for the spectator. But also confront things, juxtapose them and make them bump. Observe the holes, the gaps between these things and see what is going on between them.

I'm interested in what happens in between. Between the pieces. Between objects and images. I am always looking for a back and forth between all these forms. How we move from one to the other by associations of forms or associations of ideas.

My work is empirical. Day by day, one form calls for another one, one gesture calls for another. Little by little, something is taking shape. But I want to never designate it too much. There is always something uncertain, a lack to complete.



Tout-cela

Monotypes - etching ink and turpentine on Opale paper
100 x 65 cm



Installation



Left: Le cri - Right: El Hombre
Monotypes - etching ink and turpentine on Opale paper
+/- 60/65 x 45 cm

Raphaël Serres

°1994

France

5dragonsbleus@gmail.com

EDUCATION

2019 Master of Fine Arts, Graduated from the Ecole des Arts Décoratifs, Paris, France

2016

Internship in Le Dernier Cri; publishing house specialized in screen printing, Marseille, France

International exchange in Japan, at the Kyoto City University of Arts

EXHIBITION

2019

Collective exhibition in Galerie Atelier Herenplaats, Rotterdam, Netherlands

Participation in different art book fairs: Spin Off in Angoulême, Break-off Art Book Fair in Taiwan, Fanzine Festival in Montreuil, Tokyo Art Book Fair in Japan

2018

Omnibus Circus, exhibition in Hôtel de Sauroy, Paris, FR

Solo exhibition of my comic trip « les Aventures de Toubi & Djoudjone » in Paris, France

Workshop with children following the visit of the exhibition and creation and printing of an editorial object

Outsider Art Fair, with the Galerie Atsuko Barouh, Tokyo, Japan

My sources of inspiration are extremely varied, but my practice systematically seeks to connect a contemporary medium of expression with traditional techniques.

I am particularly interested in publishing objects. I have self-published a number of handmade books and am currently working on a comic strip, which is related to my engraving practice. The school gave me the tools to develop my imaginary world through multiple forms.

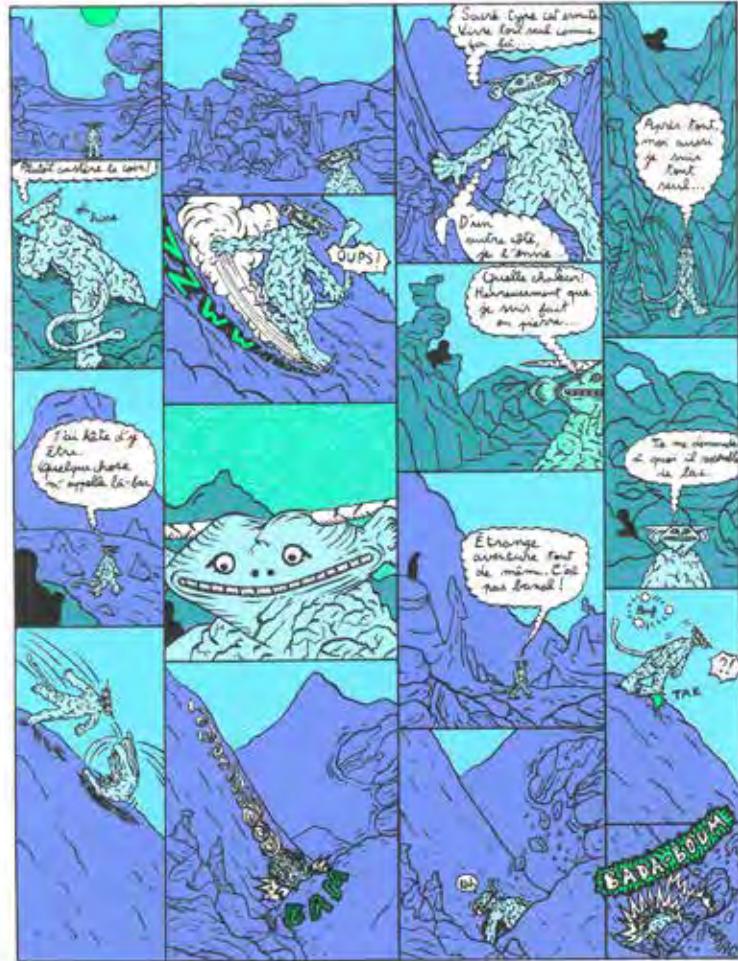
I work the image in its wide form, using multiple medium: weaving, airbrushing, painting...

I like to tell stories: each character is invented in my work and they are accompanying me in my production. These are my everyday monsters.



15 cards

Aquatint and etching on copper plates, print on paper
50,5 x 64,5 cm



H1CH2P5, the desert

4 layers silkscreen on paper
30,9 x 43,9 cm



Taekwondo Masters

Aquatint and etching on copper plate, print on paper
32,4 x 25,2 cm



Faculdade de Belas Artes da
Universidade do Porto

David Lopes
Marta Rebelo

The Faculty of Fine Arts belongs to the University of Porto. Being one of the oldest institutions in Europe (originated in Aula Pública de Debuxo e Desenho – whose first lecture was in 1780), FBAUP is currently engaged with great vitality and attention in regard to Contemporary Art and Culture. FBAUP's past of prestige and great performance in the Portuguese cultural landscape is acknowledged, as the school has been responsible for the education of great figures who stood out in the construction of its identity and thinking. Great relevance is also attached to how the institution interprets future challenges. FBAUP is located in the centre of Porto (the city) and offers 1st, 2nd and 3rd cycle courses. Its curricular structure includes undergraduate courses in Fine Arts and Communication Design, several MA degrees (Art and Design for the Public Space, Fine Arts, Image Design, Graphic Design and Editorial Projects, Industrial and Product Design, Art Studies) and PhD courses (Fine Arts, Art Education and Design). FBAUP also conducts different courses in collaboration with other faculties from the University of Porto.

The Printmaking area introduces undergraduate students in all Printmaking disciplines, including Intaglio, Lithography, Monotype, Relief, Serigraphy.

Besides traditional Printmaking, students are also challenging the printmaking medium, innovatively and through interdisciplinary concerns, in graduate and PhD studies.

David Lopes

°1993

Portugal

n.david.c.lopes@gmail.com

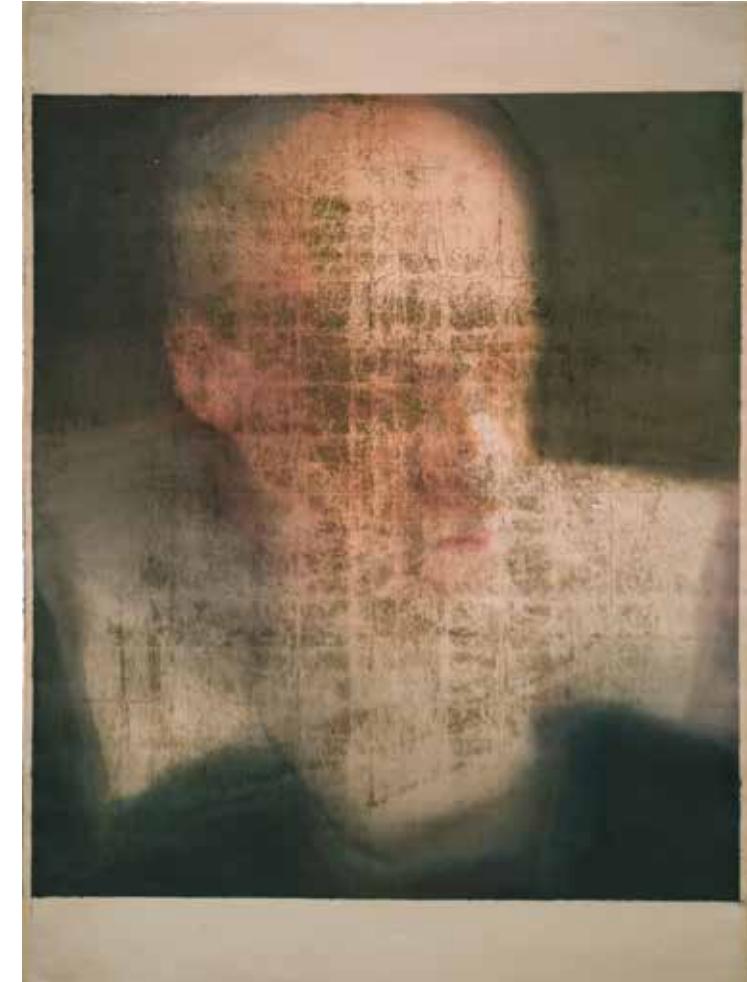
EDUCATION

- 2019 Internship at the Printing studio of Künstlerhaus Bethanien, Berlin, Germany
- 2018 Master's Degree in 'Drawing and Printmaking', (FBAUP); Erasmus+ program studying etching at the 'Akademia Sztuk Pięknych im. ugeniusza Gepperta', in Wrocław, Poland
- 2016 Joined the research group PurePrint studying soft-ground etching (i2ads, FBAUP); Bachelor Degree in Painting (FBAUP)

I often end up creating unfocused pictures or as I'd like to describe them, images which are hard to read. I do it as a strategy that helps me grasp a territory between what is visible and what is invisible. My aim is to showcase images as tangible surfaces while they display tension with the illusion of representation. This is because I'm interested in drawing attention to the act of 'seeing' and to how we see.

Most of the artworks I developed for my Master's, focused astronomy and space exploration as a subject, because they served as a good metaphor to explore the limits of what is visible to us. At the same time, I do this by collecting information from science and history, so I can build my work on top of narratives that empower vision and perception as an issue.

I came to work with printmaking while realizing my necessity to visualize through repetition. Unlike painting or drawing, which I consider to be more linear mediums, printmaking allows me to rehearse decisions. With reproduction one can change between formats, framework or colors. Printmaking also provides a distinctive quality of materiality which, in today's way of looking at reproduced images, is a reconciled triumph reconcile between machinery and manuality.



Galileo

soft-ground etching on top of watercolor

72,5 x 82 cm



Venus as seen through the telescope
Soft-ground etching, four-colored plate
40 x 50 cm



About Mars
Soft-ground etching and watercolor
76 x 99 cm

Marta Rebelo

°1993

Portugal

martasilvarebelo@gmail.com

EDUCATION

Marta Rebelo lives in Penafiel, Portugal, and has a Master's degree in Drawing and Printmaking Techniques, by the Faculty of Fine Arts of the University of Porto. She also concluded her BA in Design, in 2015, at the University of Aveiro. She has been participating in group shows and had her first solo exhibition earlier this year. Rebelo's work explores printmaking and its traditions of using the multiple and state proofs, as well as the intrinsic temporality of drawing, to produce different animation techniques. She is inspired by folklore and myths linked with her roots as well as sylvan landscapes and the overall nature that surrounds her.

My artwork unveils and revisits memories and a fascination with the mysterious nature of the forest and folktales. The strangeness and unfamiliarity of sounds that originate from afar and without a defined source grew on me as a duality of fear and fascination with these spaces that, although existing right next to me, are seemingly unknown. I use folktales and myths as a source and inspiration, that embody what might dwell in these forests, while it challenges my understanding of the boundaries of human and animal in these ambiances. These sylvan landscapes and metamorphic figures are depicted through a range of different media, such as drawing, printmaking and animation, which allows me to portray different atmospheres and emotions.



Rapariga I

Etching on paper

+/- 68 x 110 cm



Castro Laboreiro
Photogravure on paper
+/- 155 x 103 cm



A Raposa Que Era Mulher
Mixed media animation
Animation of 5 minutes

Latvijas Makslas
Akademija

Reinis Gailītis
Linda Lagzdīna



Department of Graphic Art

Facebook: @ LMA.Grafika

Instagram: @grafikas.katedra

The Department offers studies in interrelated programmes – Graphic Art and Book Design.

Within the broader context of contemporary art, Graphic Art allows the mixing of all classical graphic techniques with a wide variety of materials, techniques, and the latest printing technologies to create art.

Book Design and Illustration studies focus on printing industry's specifics. They work hand in hand with printing-houses, publishers, writers, paper distributors, business partners etc., mixing creative imagination and its practical implementation.

Reinis Gailītis

°1992

Latvia

gailitisreinis@gmail.com

EDUCATION

2019 Master's Degree in Fine Arts, Printmaking department. Art Academy of Latvia

2016 Bachelor's Degree in Fine Arts, Printmaking department. Art Academy of Latvia

EXHIBITION

2019

"Fresh Meat for Critique", AAL Degree Show, Riga, Latvia

2018

"Kur Zeme...", Kuldigas artist residence, Kuldiga, Latvia

2017

Solo show "Parallels" Theater and Culture center „Jūras vārti“, Ventspils, Latvia

"Writing in Wood", National Library of Latvia, Riga, Latvia

2016

Solo show "Printmaking" Jazz restaurant "Trompete", Riga, Latvia

"Transition // International printmaking exhibition Strong Water 6", Jurmala city museum, Jurmala, Latvia.

2015

Solo show "Interpretations" Student society "Fraternitas Lataviensis", Riga, Latvia

I'm a printmaker specializing in wood and copper engraving, and the combination of both. These printmaking techniques are particularly dear to me for several reasons. One is the tactile feeling – artist and the material, burin and the block/plate. No intermediaries: acid, etching, biting, priming, grounding, exposing, etc., just the artists hand and the block. What you engrave is what you print. It's hard to put it in words. The closest thing that I can come up with is meditation. Hand engraving requires focus, peace of mind. Every line, every stroke counts and can't be fixed. All the worries, troubles must be set aside. For many years I've worked with each of these techniques separately, but the more I looked at them, the more similar they started to seem. They've got the same tools, same engraving process, and same character of line. Two sides of the same coin, one positive (copper engraving - intaglio) and the other negative (wood engraving - relief). For past year my endeavors have been aimed to marry these hand engraved techniques in a single unison. In the digital age of computers and cellphones, more than ever, it's necessary to have something physical, real and tangible in our lives.



Earth

Wood engraving, lino cut, copper engraving

25 x 33 cm



117 RELIEF ENGRAVING, COPPER ENGRAVING *Smith* 2017

Lamp I
Relief engraving, copper engraving
25 x 25 cm



120 RELIEF ENGRAVING, COPPER ENGRAVING *Smith* 2017

Lamp II
Relief engraving, copper engraving
25 x 25 cm

Linda Lagzdiņa

°1991

Latvia

linda.lagzdina@gmail.com

EDUCATION

Linda Lagzdiņa (born in 1991) finished her Master studies in Graphic Art in 2019 and has a Bachelor of Arts in Stage Design from Art Academy of Latvia. She's a finalist of X Young Painter Prize 2018 and participates in group exhibitions since 2013.

Linda uses experimental author technique and recycled materials - decorative cosmetics (make-up), to create conceptual drawings and prints. In the "Layer" series make-up is lifted from the face and preserved along with the impression of the texture of the skin. These are images of decorative cosmetics that the person drew on him or herself. It can be viewed on a flat surface like a drawing and perceived as such. Author's goal is not to reveal people, their reasons and stories behind the makeup faces, but rather to document, showcase, and analyze the visual qualities that make-up adds to the human body and impression it leaves on the appearance of our society. Exploring make-up in the context of contemporary art is a way to make it more visible. This "body painting ritual" is so common, it has become unimportant and invisible in our society despite the ancient global history, wide popularity and deep personal importance of it. Statistics show that there are people in our lives that we have never seen without make-up.



Layer I

Decorative cosmetics, author technique

39 x 26 cm



Layer II

Decorative cosmetics, author technique
39 x 26 cm



Layer III

Decorative cosmetics, author technique
39 x 26 cm

Accademia di Belle Arti di Roma

Giulia Carioti
Corina Surdu



The course of studies of Graphic Arts of the Academy of Fine Arts of Rome pursues the theoretical and practical knowledge of creative methods based on design, planning and printing, developed through an intense laboratory activity, experimenting the most recent techniques as well as the traditional ones: chalcography, xylography, lithography, silk-screen printing, photography, paper making, digital printing and new materials.

The Graphic Arts course provides an education that meets the current needs of cultural and industrial production, constantly changing strategies, aims and contents. Students are supported by teachers in their technical and intellectual path in order to reach and handle an artistic language, both personal and contemporary.

Furthermore, the international environment of the Academy offers a wide cultural offer, which contributes to the general education of the students.

In the Graphic Arts department it is possible to choose within a Master in Illustration and Publishing and a Master in Technology of Paper Materials.

The Master in Illustration and Publishing aims to provide the skills to operate in the world of publishing and book production at multiple levels, paying particular attention to the object "book", to art editions and to the artist book.

The Course of Technology of Paper Materials retrieves and transmits the ancient and artisan methods of papermaking, both occidental and oriental, characterized by technical/productive and aesthetic approaches, linked to the original cultures. The material is intended as a support for drawing, painting and printing as well as an autonomous subject of artistic creation. The study is completed with an analysis on colors, starting from the extraction of the natural pigment, through the dyeing process, to the creation of ink.

The Coordinator
Tania Campisi

Giulia Carioti

Italy
giulicarioti@gmail.com

I graduated in architecture and then in 'grafica d'arte' at the academy of fine arts in Rome, where I currently hold the role of assistant professor.

In June 2019 I won the competition and made the 'ventaglio del presidente' for the president of the Chamber of Deputies.

In 2018 I won the 'Premio Pavoncella' for female creativity, with a research about pink color.

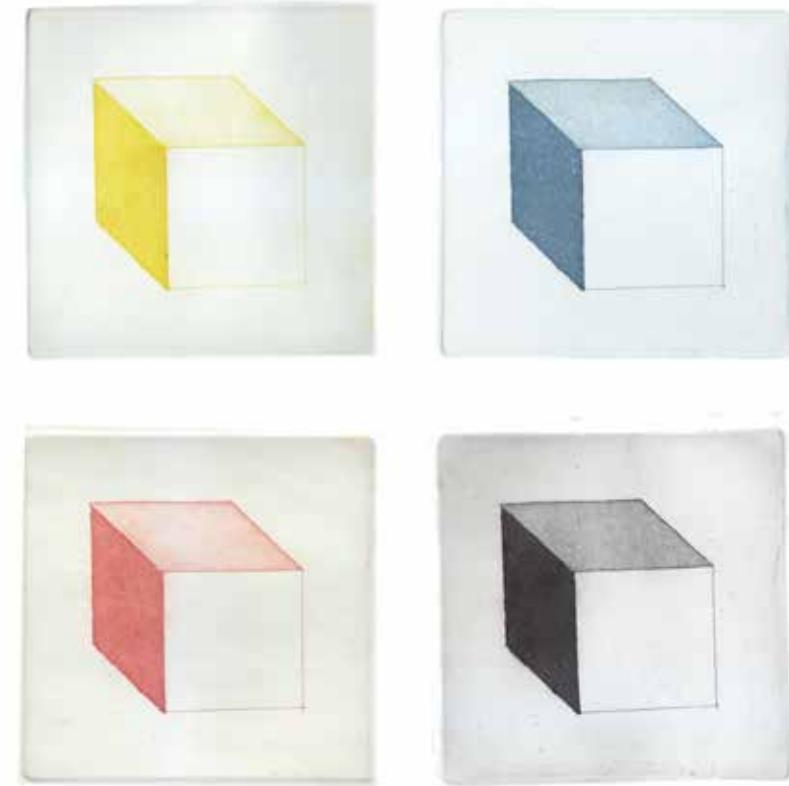
I participated in group exhibitions of fiber art (in Spoleto and Chieri), papermaker (at the Coran Cultural Institute), and xylography (at the Academy of Fine Arts in Rome).

In 2015 I won the Pateck Philippe award for visual arts with a serigraphy about time.

Tell us about your art and your artistic vision

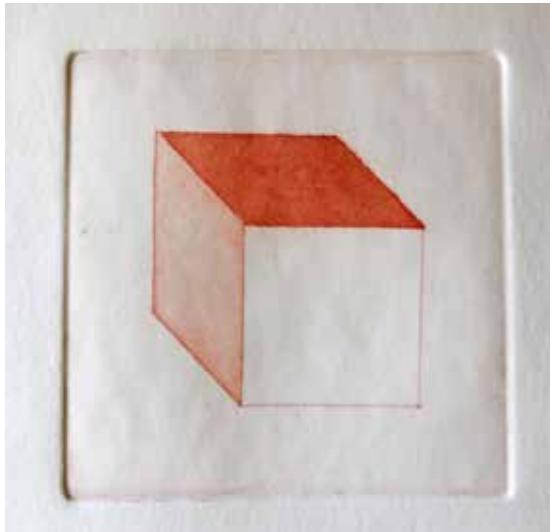
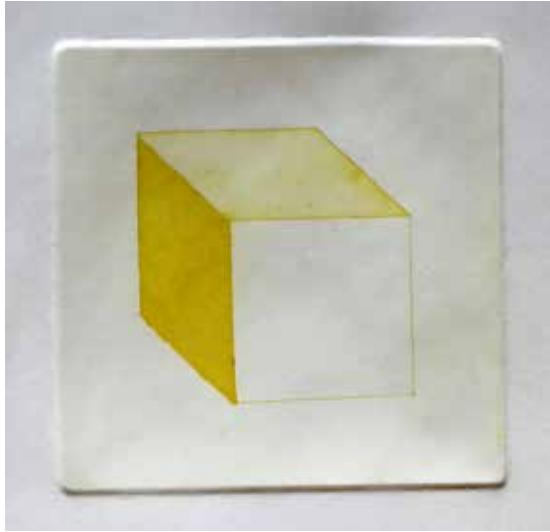
My artistic research is aimed at trying to produce a synthetic image, simple evocative and also didactic with an ironic vein.

Particular attention is paid to the material and the chromatism; my language draws on the knowledge of traditional and technical techniques (printing, paper making and color extraction).



Cubes'

is a typical exercise on watercolor glazes that is made to architecture students for volumes of buildings. The etching and aquatint slab allowed me to create a series in which repetition and simplicity lead to a reflection on color and light.



Corina Surdu

°1993

Moldova

corinasurdu@libero.it

Corina Surdu born in 1993 in the Republic of Moldova, graduates at artistic high school of Chisinau "Igor Vieru" (2004-2012) and begins the bachelor in Painting at the Academy of Fine Arts in Rome (2012-2015). Her career is signed by the presence of notable Professors and Artists, such as Pier Luigi Berto, Marina Bindella and Vincenzo Scolamiero that allow her to collaborate with the most important museums of the Capital, as Capitoline Museums, Vatican Museums and with whom she collaborate in various collective exhibitions. From 2015 to 2018 she studied at the same academy Graphic Art. During this period she participates to in different contests and in various collective exhibitions. In 2016 she collaborates for William Kentridge's project "Triumphs and Laments" in Rome. In 2017 three of her works become part of the private collection of Vatican Museums of Rome. From 2015 to 2018 she collaborates as a Professor's Assistant at Graphics Laboratory at the Academy of Fine Arts in Rome. Actually she starts the Master in Graphic Art at ARTLAB Scuola laD in Rome.

EXHIBITION

2019

April Toulouse en grand, Espace BONNEFOY,
Toulouse France

February Xilografia senza confini 4, Accademia di
Belle Arti di Roma, Italy

The art, for me, is a visual thought. The above thought, before expressing itself, goes through different phases. Study, reflection, dream, etc. All elements that serve creativity, the final and initial moment of the research. Personally, I had the opportunity to deal with various themes and genres during my artistic-cultural training. However, I find a decisive source in the phenomena that occur continuously in nature. Nature that, obviously, after the fall of mimesis, is transfigured by the invention of the artists. The thought contained in the work lives on the materials necessary for the work to last as long as possible. Beyond the life of the individual. Regarding the Engraving that was not born for the purpose of artistic expression rather, it had the simple task of divulging, recording, illustrating, and transmitting information, thereby "standardized" strokes or lines were often used by the artist to create the form, I think that any attempt to avoid the mechanical drawing used to speed up the completeness of the image linked to a certain "consumer use" contributes to the revival of this language. In this sense I am interested in the importance of the drawing - or, more specifically, the individual strokes used to make up the drawing - intended as the informer of the dynamism of the work, changing its shape, the thickness, and the angles, and which acquires its meaning in relation to the direction and speed by which it generates the form.



In the middle
Xylography (pvc)
53 x 43 cm



Below the frozen surface

Xylography (pvc)

42 x 30 cm



Molecular cloud, Concentration and Diffusion

Xylography (pvc)

42 x 30 cm



National Academy of Art
Sofia, Bulgaria

Silviya Bozhilova
Emilia Emilova

Specialty "Graphic Art" is one of the oldest specialties in the 120-years history of the National Academy of Art. Already in the academic 1899/1900 year, at the special course of both departments – there opened the School of Art Lithography for artists in drawing and for graphic artists in the art industries. As a special Professor in the graphic art Department, in 1905 invited was the Czech lithographer Yosif Silaba (1868-1942), who was on that position until 1908. In his program, he taught only the lithography technique by confining the educational tasks mainly in the field of the ornament. During the academic year 1908/9, when the school was renamed into State Art-Industrial, the School of Graphic Art remained in the curriculum of the special department. On the nature of the curriculum from that period, testify a number of covers projects and diplomas, lithographed in the Lithographer's Department of the school and published in the yearbooks. In 1909, the Department increased with the next appointed lecturer - the Czech, Yosif Piter, who to a great extent contributed to its development. Apart from the lithography, he introduced etching into the curriculum (mainly aquatint – monochrome and multicolor). With the transformation of the National Art-Industrial School into State Academy of Art in 1921, the graphic department was reorganized into atelier. Until 1944, graphic art was a separate discipline that was studied as an additional subject. The opportunity to attend the graphic art atelier had only the full-time students from the specialized departments in painting and decorative art. In the period 1922-1944, as lecturer-head of the graphic art studio was appointed Vasil Zahariev. In his curriculum the lecturer introduced a number of new tasks, different in character compared to the two departments. In the Department of Fine Arts, the full-time students from the special course, at the beginning, acquired general idea of graphic arts. The next stage the curriculum included engraving on zinc or copper plate of previously prepared on paper drawing, printing of monochrome and multicolored etchings and lithography technique - drawing on stone from projects of decorative drawings and compositions with nib, lithographic ink or lithographic crayon. One of the peculiarities of the program is the study of letterpress printing graphic techniques, printing them with one or more colors and also combining different techniques. During the teaching of Prof. Vassil Zahariev, the graphic art studio played a particularly important role in the training of students at the Department of Applied Arts. Apart from the compulsory educational assignments such as wood engraving, linocut and lithograph, the students tried hard studying type-setting and printing, letter and font, layout of the book - cover, book-cover with different materials, text and illustration, ex libris. The curriculum of the Department of Applied Arts included some genres of graphic design, such as labels, packaging, trade and industrial registered trademarks, advertisements for publication in newspapers and magazines, invitations and programs on various cases, heraldry, securities projects, stamps, layout of calendars and more. In 1945, due to the political changes that occurred in the country, the State Academy of Art dismissed a number of professors, among which was Prof. Vassil Zahariev. In 1947 opened the Department of Graphic Arts, with two more specialties – "Illustration and Book Design" and "Political poster". In these specialties, Lecturers in graphic art were Iliya Beshkov (until 1951), head of the sub-department in lithography and monotype, and Veselin Staikov (until 1970), head of the sub-department wood engraving, etching and aquatint. In the period after 1944 up until the late 80s, the curriculum at the Department "Graphic Art" was directly connected with the study of the specific graphic technologies. Great attention was paid to all kinds of drawing techniques. Emphasis in the curriculum was the issue of the graphic composition that was developing in the direction of figurative and non-figurative plastic structures. In the late 90s, along with the traditional graphic techniques there entered innovative techniques, approaches and materials. More and more widely digital technologies are used and photography for making or realization of graphic art works.

Silviya Bozhilova

°1993

Bulgaria

silviq_as@abv.bg

My name is Silviya Bozhilova. I was born on November 23, 1993. I've been doing art since a young age, it is my passion and I always knew that this is the best way to express myself. I graduated with master's degree in Graphic Art from the National Academy of Arts in Sofia, Bulgaria in February 2019.

EDUCATION

2019 Master of Graphic Arts, Graduated at National Academy of Art, Sofia, Bulgaria

2016 National Academy of Art – Sofia, Bulgaria, specialty - Design in Advertising BA;

EXHIBITION

2019

18th Lessedra World Art Print Annual — Mini Print – Sofia, Bulgaria

Exhibition - Graphical spaces - Nova Zagora, Bulgaria

2018

VI Forum Small Graphics Forms – Sofia, Bulgaria

Exhibition - Printmaking Workshop Sofia – Bogdanci, Macedonia

2017

V Forum Small Graphics Forms – Sofia, Bulgaria

AWARD

2018

Diploma of Honor for Small Format Graphics - Sofia, Bulgaria

The art which I create is most often inspired by nature and its individual elements. Through them, I metaphorically recreate human relationships and emotions. My graphics are also subject to the dominance of nature over everything created by man and its integrity. My favorite techniques are etching and aquatint.



Through the Prism of Nature II

Zink plate, Etching, Aquatint

45 x 86 cm



Through the Prism of Nature IV
Zink plate, Etching, Aquatint
45 x 86 cm



Through the Prism of Nature V
Zink plate, Etching, Aquatint
45 x 86 cm

Emilia Emilova

°1994

Bulgaria

emilova_emilia@abv.bg

Born 1994 in Vidin, Bulgaria.

Started my education in the National Academy of Art in 2013.

Graduated Master Degree, Graphic Department Printmaking in 2019 year. Graduated BA in 2017

EDUCATION

2019 Master of Graphic Arts, Graduated at National Academy of Art, Sofia, Bulgaria

EXHIBITION

2018

Annual Printmaking Workshop Sofia, Bogdanci, Macedonia

The 6th Forum of Small Graphic Forms Sofia, Bulgaria

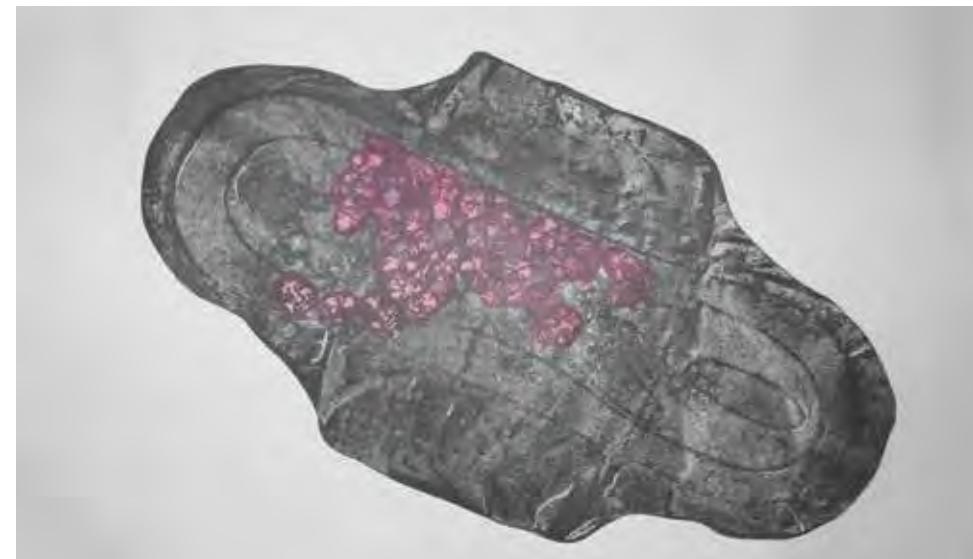
2017

First National Competition for Classical Graphic Techniques, Bulgaria

The 5th Forum of Small Graphic Forms Sofia, Bulgaria
Awarded Honorary Diploma;

General exhibition of the graduated bachelors from National Academy of Art, 2 – Awarded Encouragement Award.

I had the opportunity to work in several printmaking fields like lithography, monotype, woodcut, linocut, drypoint, aquatint, etching, and screenprinting. I took great interest in the intaglio techniques. In these works I include my personal view about the problems in society considering the personal space.



It is not a provocation

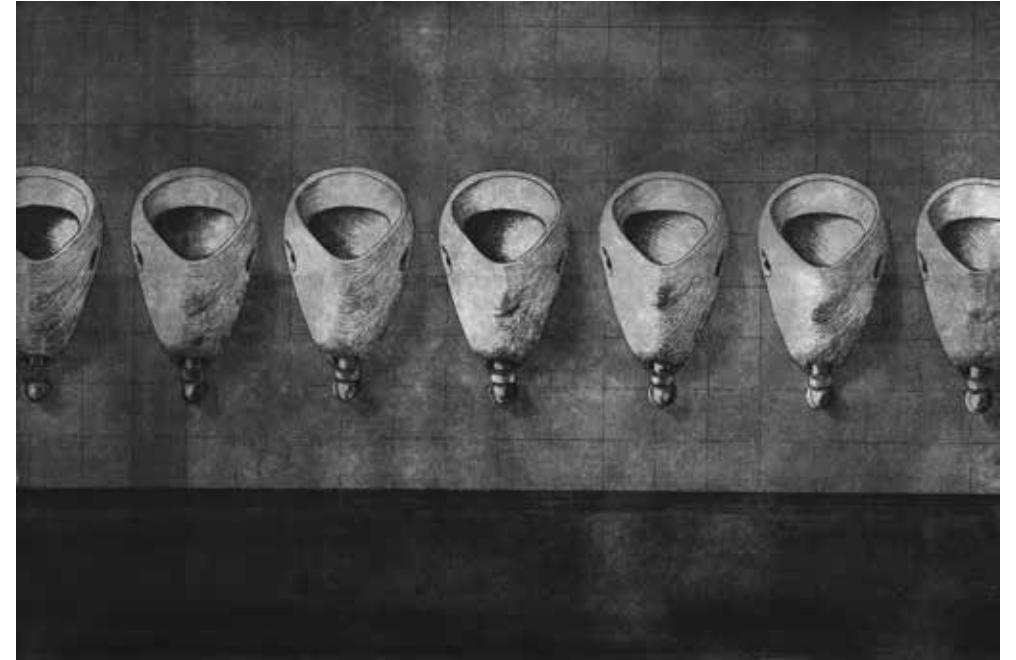
Etching, Aquatint and Drypoint

120 x 81 cm



Personal Space

Etching, Aquatint and Drypoint
120 x 81 cm



Side by Side

Etching, Aquatint and Drypoint
120 x 81 cm



SPECIAL GUEST 2019

MASTERS OF THE CAFA
(Central Academy of Fine Arts).

'CHINA'S MOST PRESTIGIOUS AND RENOWNED ART ACADEMY'
according to the Manilla Bulletin.

Parallel to the European Masters Printmaking event
it is the intention of KoMASK npo to introduce annually
the graphic works of a future partner.



Liu Xiangjun

The Out of Control World

Copperplate

Image below: detail of the first image



Liu Qiguang
The traveller I
Lithography



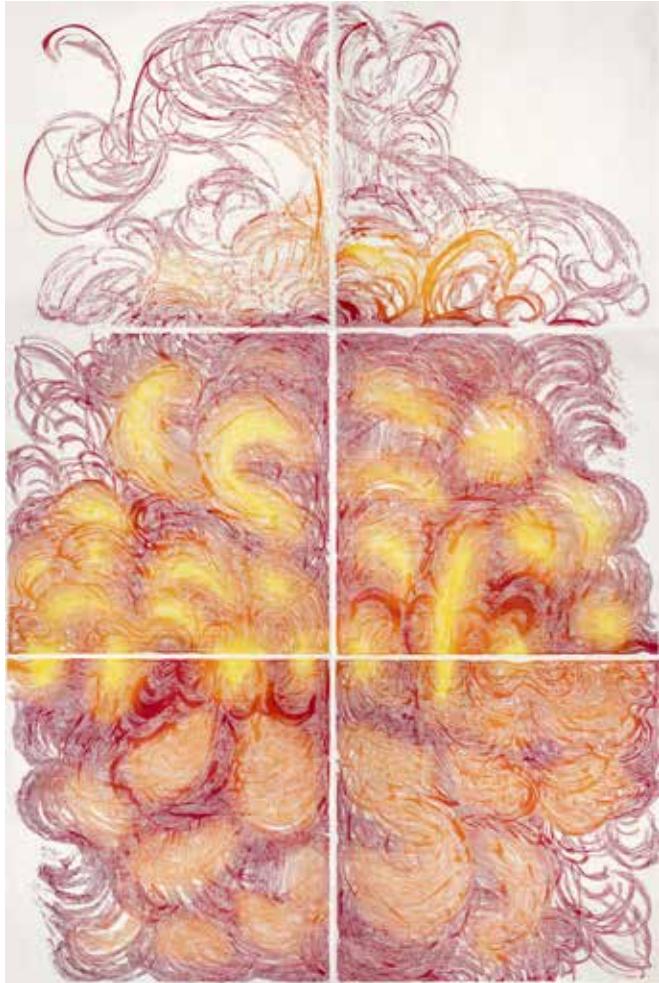
Liu Qiguang
The traveller II
Lithography



Yang Shane
White noise II
Intaglio printing



Yang Shane
White noise III
Intaglio printing



Ying Liu
On the Goddess of Lou River
Woodcut



Ying Liu
Dragon
Monoprint



Tian Huinan

Amendment of the Catalog of Classic of Mountains and Rivers
Woodblock print



Tian Huinan

Detail of the first image



Tianfeng Yang
Sink
Intaglio, etching, aquatint



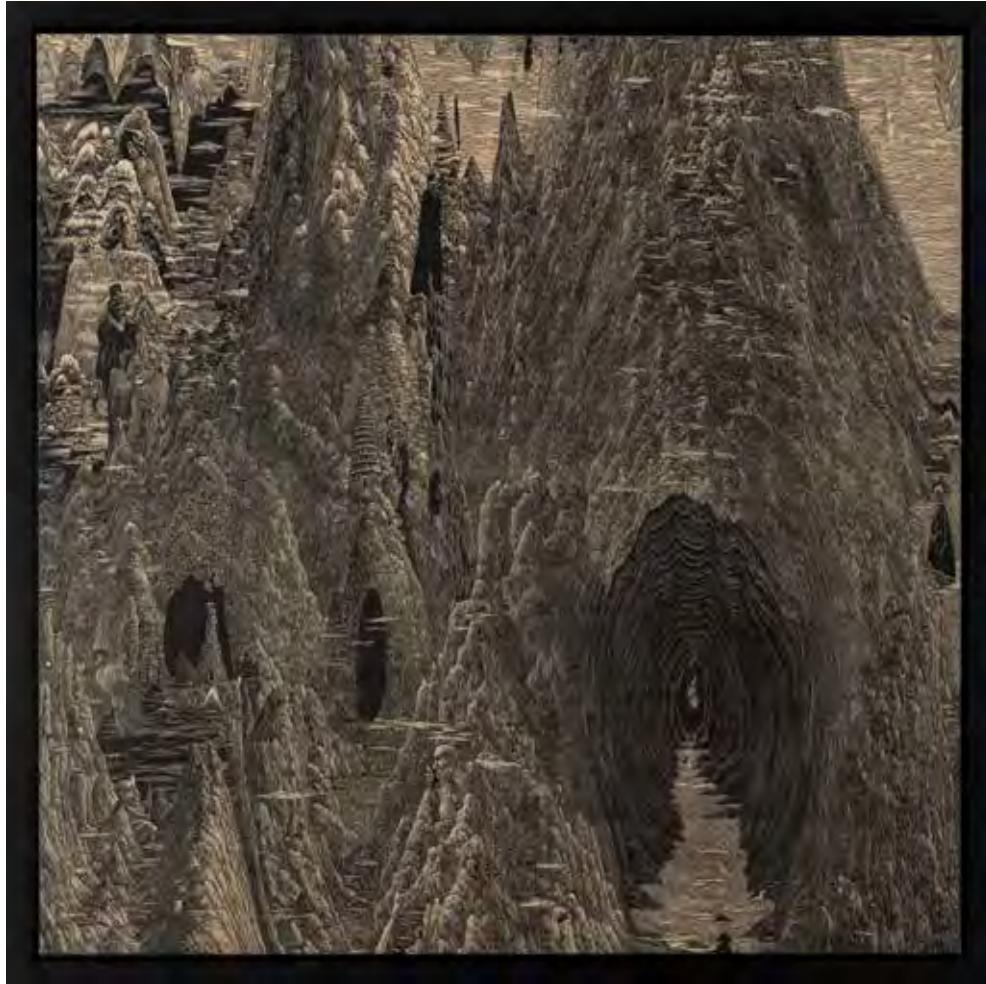
Tianfeng Yang
Corner
Intaglio, etching, aquatint



Zhang Qiuyuan
Silent
Out-of-print color woodcut



Zhang Qiuyuan
Eclipse
Out-of-print color woodcut



Li Wenpeng
Once there was a mountain I
Woodcut



Li Wenpeng
Once there was a mountain II
Woodcut



HISTORY



An Introduction to KoMASK vzw

18th century

In 1786, on the eve of the French Revolution, Balthasar Paul Ommeganck, Hendrik Frans de Cort and some other 'fellows in the arts', came together in Antwerp and formed a fellowship of artists. A few years later, in 1788, this fellowship wrote down the articles for an association, 'De Konstenmaetschappye' (The Arts Society), which was shortly thereafter founded. These megalomaniac artists, dreaming of restoring the once important age of Rubens, did not assume for a moment that their association would make history. The eighteenth century art scene could not have known that art in the next century would become more important in society than ever before. Art would shift to the centre of social life.

19th century

The association, initially founded for purely artistic issues by artists, changed socially and became of social importance in the beginning of the 19th century, after the admission of members belonging to the bourgeoisie. Accordingly the association renamed itself 'Maetschappij ter Ondersteuning van de Schoone Kunsten' (Society in Behalf of the Fine Arts).

This new impetus came from B.P. Ommeganck and Willem Jacob Herreyns, the latter founded in 1772 the Academy of Arts in Malines. The official articles of 1816, in which bourgeoisie and artists made a social pact, defined the association's actions during the entire 19th century. In 1817 the association is allowed to add the title Royal to its name because of its firmness in retrieving the art treasures stolen from Flanders by Napoleon. These were taken out of the Louvre with the help of Prussian soldiers. The retrieved works of art were brought together in a new founded museum. Florent Van Ertborn, an aristocrat and Chairman of the association between 1820 and 1826, donated by testament his collection of Flemish Primitives to this museum. The association grew swiftly, this partly due to the rise of nationalism and the search for the roots of the young Belgian nation. This was expressed in the aspiration to emulate the art historical past.



Balthasar Paul Ommeganck,
founder of the association 'De
Konstenmaetschappye'
(the Arts Society)'

In this period triennial 'Salons' were established, which alternately took place in three cities. From 1830 to the end of the century, these exhibitions remained the only official Belgian exhibitions. In 1840, and from then on, the salons began working together with artistic correspondents who recruited artists all over Europe (Düsseldorf, Vienna, Rotterdam, Bremen, Hamburg, Munich, Prague et cetera). In 1860 St. Petersburg and New York were added to the list.

The distribution of power in the association drifted between artists and patrons. De arts in the 19th century were obviously and increasingly committed to the experience of more quality, but together with this evolution the artist began to deploy himself more and more freely towards society. Starting from a kind of opposition towards society, the progressive artist began adding something pictorial to the political struggle. 'Individualism' was born. In the 19th century it came to sporadic clashes in the association between the artists and the patrons, who were mostly conservative and not inclined to innovation. Whereas the activities at the beginning of the century were encouraged, were impelled by the romantic school, the power stayed in the same hands, in spite off the artistic and social innovations of the time. Bypassed by history, those in charge of the association were considered as artistic conservatives. Moreover there was a controversy in the press that lasted until the last decade of the century until ultimately society and the association opened itself for innovating art movements. This fact was also noticeable in the 'Prix de Rome', wich was organized by the association, with involvement from society personalities.

This opening of the association to innovating art movements took place under the chairmanship of Arthur Van den Nest, an alderman of Antwerp and MP. Also In the 19th century the association cofounded the 'Antwerp Museum of Fine Arts', increased the collection of this new museum and assisted in the relocation



'Baron Gustaaf Wappers, most important Romantic Belgian painter, who was the association's artistic Chairman from 1844 to 1853'



'The long hall in the Royal Academy of Fine Arts Antwerp'

of the museum in 1890 to the neighbourhood 'South', its present location in Antwerp.

20th Century

During the twentieth century, which is divided by two world wars in three periods, the association placed itself in the field of art mediation. Artworks were purchased to complement the museum collections ('Crazy Violence' by Rik Wouters, 'Citizens of Calais' by Rodin, 'the Dock Worker' by Constantin Meunier, ...).

The artist's core of the association furthermore advised leading members of the Antwerp bourgeoisie in the set up and enlargement of their collections. In this way many upcoming artists were helped in the development of their careers. During the interwar period the articles of association were adapted to modern legislation. In 1936 it was decided to alter the association in to a non-profit association with shareholders. All the notables of that time sat on the Board of Directors. It was probably then the most prestigious assembly of its time.

Cléomir Jussiant, an important art collector and patron, was president from 1938 to 1957 and he was able to give the association a dominant character in the perception of art in the city of Antwerp. After World War II the Belgian economy was so shaken up that the association could no longer maintain the monopoly it held previously. Meritocracy brought a new class to power that wanted to explore new cultural horizons. Several new patronage associations made an entrance. At that time the RSEFA was no longer active nationwide or abroad. The last 'salon' was held in 1951 and from then on only retrospectives were organized. The art world was globalizing, but the non-profit association as such didn't respond to this change. The individual freedom of the artist increased and this freedom became proportionally, socially threatening to the bourgeoisie. The shareholders kept their grip on the activity of the association, which made its influence wane further. The association subsidized the travels of upcoming artists and kept on buying, but limited, works made by young people.



'Purchase of 'Crazy Violence' (1912) by Rik Wouters . The work of art was donated to the Royal Museum of Fine Arts



In 1976, the association organized a retrospective and became involved in a new non-profit association to support the Academy (Royal Academy of Fine Arts Antwerp), called 'VrikA' or 'Vriendenkring (the Academy's Circle of Friends). In this way the association gave financial support to the social action of this subsidiary undertaking.

In 1995 (after the death of L. Gyselinck) a notary wanted to abrogate the association, but the file ended up on the desk of the newly appointed director of the Royal Academy of Fine Arts Antwerp, Bart'd Eyckermans, who refused to sign the dissolution of the association. He obtained the admission of a new member into the association, Dr. Guido Persoons, and convinced a jurist, Dr. Jan Verwijver, who was the secretary of the association between 1961 and 1972, to give anew his backing to the association.

The association was adapted to the latest legislation concerning non-profit associations and the official articles were rewritten. An action plan for the association to give it a new start towards the 21st century was implemented.

21st Century

The association established itself at the "Royal Museum of Fine Arts Antwerp". Various exhibitions / competitions with different themes aimed at a diverse artist audience took place there. The themes varied from "XL" to "Portrait". The organization focused on the largest possible number of regional academies. Because of the closure of the museum, due to renovations, the need for other locations to organize events arose. During the 21st century the tradition of furnishing Salons from the 19th and 20th century was re-installed. The difference with the previous centuries is that the non-profit organization now focuses solely on young graduate artists. In contrast to the salons of the 20th century, which retreated to the national, we are now in tune with the internationally oriented tradition of the 19th century. These days, annual salons promote young up-coming European artists. During the first edition of the Masters Salon only Belgian Academies participated. The following year it turned into a Benelux edition to spread from that year on to a European competition all together. After five years of Master salons, the initiative has grown into an internationally established cultural activity in Europe, attracting guests from America, Russia and China. This fifth edition housed 14 European countries.



'The Dock Worker', by Constantin Meunier, 1885, was bought and donated to the Royal Museum of Fine arts Antwerp'



L. Theo van Looij
Director of the Royal Academy of Fine Arts Antwerp from 1980 to 1988

In the last decade a lot of young artists got an award from KoMASK vzw

- 2010 Nele Vanthomme Award Portrait
- 2011 Maarten Mangelschots Award XL
- 2012 Zane Zlemesa Award Human Figure
- 2013 Sarah Philips Award Urzua
- 2014 Rafaël Rodriguez award Urzua
- 2014 Jan Gordts Award Looijmans
- 2014 Maaike Blok Award Masters Salon Painting
- 2015 Henri Ardui Award Looijmans
- 2015 Ben Sledsens Award Masters Salon Painting
- 2015 Petra Everaert Award Urzua
- 2016 Jolijn Baeckelandt Masters Salon Painting Laureate
- 2016 lisa Maaranen Masters Salon Painting Honorable Mention
- 2016 Helena Greefs Award Urzua
- 2016 Julio Varela Award Urzua
- 2016 Maximiliaan Rittler Award Looijmans
- 2017 Lieke Koopman en Sofie Bedu Award Looijmans
- 2017 Valentin Capony Masters Printmaking Laureate
- 2017 Mélanie Géray Masters Printmaking Honorable Mention
- 2017 Blandine Cuisin Masters Printmaking Honorable Mention
- 2017 Jiayi Wang en Peter De Boeck Award Urzua
- 2018 Peter De Boeck Masters Printmaking Laureate
- 2018 Leo Luccioni Masters Printmaking Honorable Mention
- 2018 Pawel Krzywdziak Masters Printmaking Honorable Mention
- 2018 Maximiliaan Rittler Award Looijmans
- 2018 Dan Yao Juang Award Looijmans
- 2018 Charline Tyberghein European Masters Salon Painting Laureate
- 2018 Stephanie Bech Madsen European Masters Salon Painting Honorable Mention
- 2018 Jorinde Krosenbrink European Masters Salon Painting Honorable Mention
- 2019 Adriaan Marin Award Urzua
- 2019 Isabelle DU Award Looijmans





Bart'd Eyckermans
Iris Kockelbergh
Lou Gils
Cyrille Noirjean
Peter Bosteels
Veliko Marinchevski

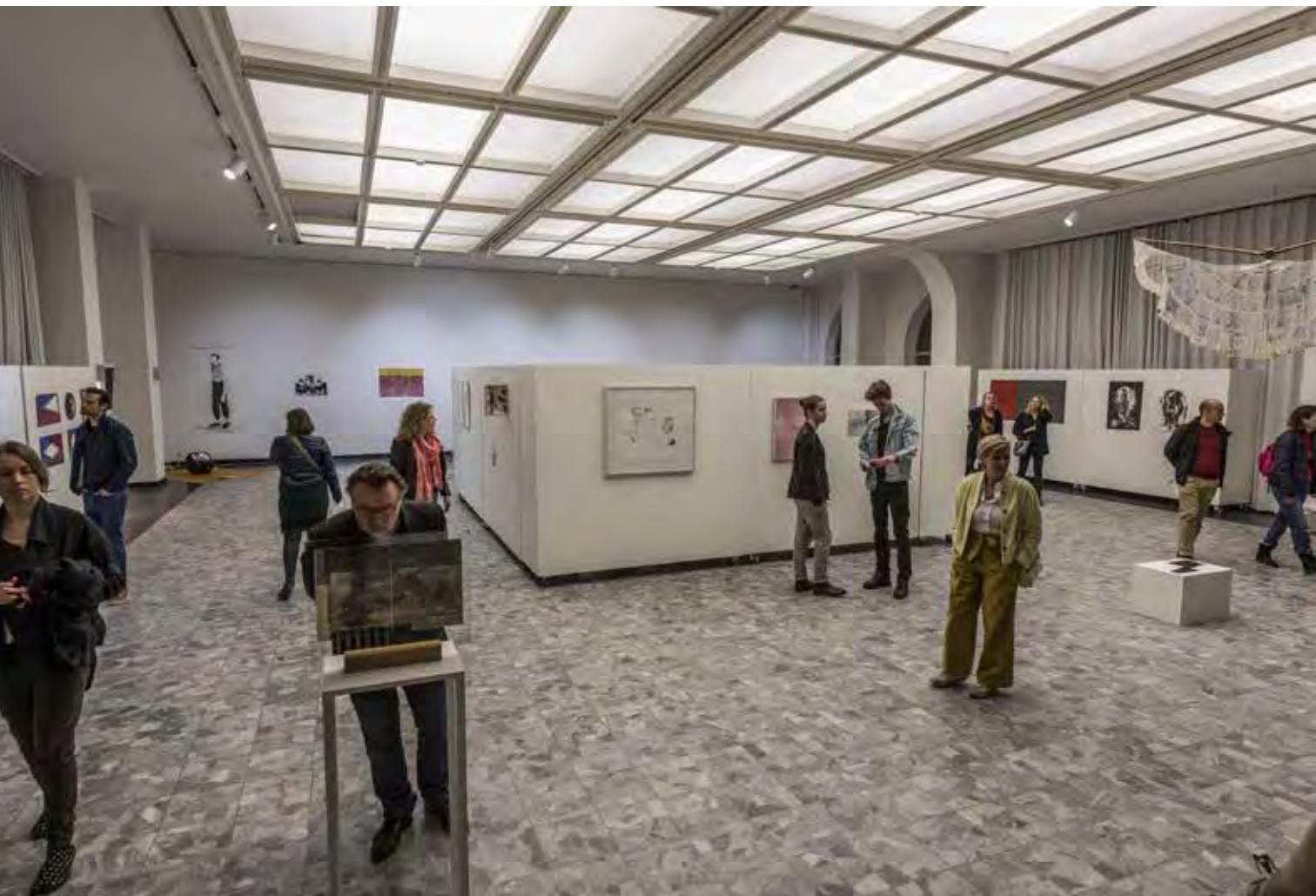
Chairman of KoMASK vzw
Director Museum Plantin-Moretus, Antwerp, Belgium (member of the jury)
Secretary of KoMASK vzw
Director of Centre national des arts plastiques, Lyon, France (member of the jury)
Vice-President of KoMASK vzw
Head of the printmaking department, National Academy of Sofia, Bulgaria
(member of the jury)

Stephen Lawlor
Francesco Parisi

Artist, Dublin, Ireland (member of the jury)
Fine Arts Academy of Foggia, Italy (member of the jury)



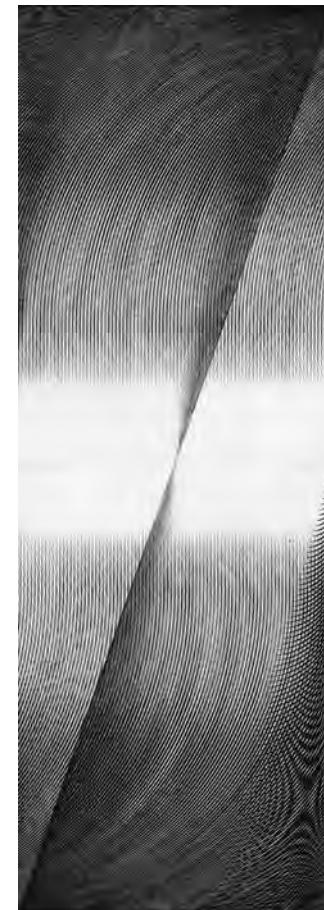
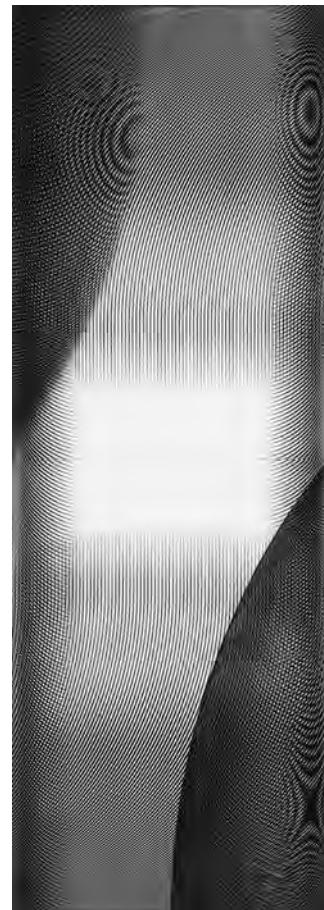
Left: Peter De Boeck Laureate Masters Printmaking 2018
Right: Harry Rutten, founder of Museum De Reede



Laureate Masters Printmaking 2018 - Peter De Boeck



Honorable mention Masters Printmaking 2018
Leo Luccioni, La Cambre, Brussels, Belgium



Honorable mention Masters Printmaking 2018
Pawel Krzywdziak, Krakau, Poland

ACKNOWLEDGEMENTS

A non-profit organization can only function by its partners and members who devote themselves unselfishly to the project. Without the continuous commitment of Peter Bosteels and Lou Gils (both lecturers at the Royal academy of Fine Arts Antwerp), Benny De Mooij and Gabina De Paepe (Assistant of the Dean), responsible for the practical organization and the construction of the exhibition, this would not have been possible.

I also like to express my gratitude to the representatives of the various academies Peter Bosteels (Koninklijke Academie voor Schone Kunsten Antwerpen), Vladimir Milanovic (Fakultet Likovnih Umetnosti u Beogradu), Thomas Amerlynck (Académie Royale des Beaux-Arts de Bruxelles), Jean-Pierre Muller (La Cambre Bruxelles), Krzysztof Tomalski (Akademia Sztuk Pięknych im. Jana Matejki Krakowie), Oliver Kossack (Hochschule für Grafik und Buchkunst Leipzig), Annu Vertanen (Kuvataideakatemia Helsinki), Maria Pace (Académie Royale des Beaux-Arts de la Ville de Liège), Jo Stockham (Royal College of Art London), Elena Blanch (Universidad Complutense Bellas Artes de Madrid), Marion Leclercq (École Nationale Supérieure des Arts Décoratifs, Paris), Jan Stefan Pettersson (Oslo National Academy of the Arts), Graciela Machado (Faculdade de Belas Artes da Universidade do Porto), Elina Gibiete (Latvijas Makslas akadēmija), Gaetanina Campisi (Accademia di Belle Arti di Roma) and Dimitrina Spasova (National Academy of Art, Sofia).

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President of KoMASK vzw
Bart'd Eyckermans



Bart'd Eyckermans
President



Gabina De Paepe
Project manager



Lou Gils
Secretary



Peter Bosteels
Vice-President



Benny De Mooij
Treasurer

SPECIAL THANKS TO OUR STRUCTURAL SPONSORS



Michel Cigrang

Philippe Janssens

Thanks to our partners



Koninklijke Academie voor
Schone Kunsten Antwerpen
Deeltijds Kunstonderwijs



Athena vzw



ARTos vzw



KoMASK NPO

Royal Society for the Encouragement of Fine Arts

www.komask.be · www.komask.org

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