

PASSWORD: PRINT MAKING

TRAVELLING EXHIBITION
AND ART RESIDENCIES

PASSWORD: MAKING PRINT

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Introduction

The International Centre of Graphic Arts, as the producer of the Biennial of Graphic Arts in Ljubljana and a museum that specializes in prints and printmaking, has always addressed the definition of the graphic medium critically and deeply; in the past decade, we have looked especially at the transformations in this medium caused by rapid social and technological changes. Our work is intensified throughout by the effort to remove the boundaries that so narrowly limit the field of graphic art – especially at a time when printmaking and its processes have become such an all-encompassing and prevailing part of our everyday visual culture that we have almost stopped taking conscious notice of them. The question of the status and potential of fine art printmaking (and printmaking in general) is, however, such a complex area that we prefer not to think about it on our own in isolation. For this reason, in the project *Password: Printmaking* we have invited the collaboration of a number of European partners, who themselves are variously involved in the field of graphic art, and have asked them to join with us in weaving a network of connections and unexpected cross-effects, which always prove to be the best long-term investment of collaborative projects – that is, everything that happens after the programme has officially come to an end, after all the reports are handed in and all the bills are paid, all the things that cannot be measured by administrative instruments or put into a binder or an Excel spreadsheet. Such projects live on in the individual paths of the artists and producers who were, directly or indirectly, involved in them and who weave new nets of unexpected connections.

The project *Password: Printmaking* was conceived and designed from the start in a way that would allow its ideas and effects to produce new ideas and effects. We hope that at least one of these will be the awareness that reproducible printmaking processes are at the heart of the majority of contemporary art practices and that – to borrow a phrase from the artist Luis Camnitzer – printmaking is the task, while art seems to be its miraculous byproduct.

Nevenka Šivavec, Director of MGLC



Password: Printmaking –

Travelling Exhibition and Art Residencies

Many may wonder if, at a time when everything seems possible in art as well as life, it makes sense to concentrate solely on one aspect of artistic expression – on printed art alone. At first glance, such an approach can, indeed, seem arbitrary, especially since the boundaries between the different media have largely evaporated. But even so, printmaking is a medium that, while tied to a time-consuming process and requiring familiarity with various kinds of mechanical and chemical knowledge and skills, co-exists with other forms of contemporary artistic expression. It may well be true that the print is no longer at the centre of attention today and may even be something of an “endangered species”, excluded from most of the big contemporary art events, but does this mean that its creative force is not alive and that it has no power to influence the way we see and think about things, which is the essence of art?

European printmaking enjoys a distinctive and important history in the world of art. Ever since the Renaissance, prints have allowed artists to spread their ideas and works around the world; printing, after all, has the ability to produce multiple images and so communicate with a vast circle of people. Thanks to the special properties allowed by every printmaking process, the artist's expressive vocabulary expanded and was enriched. Not least of all, printmaking also knew how to respond to the opportunities and needs of the market. All of this remained the case right up to the 1980s; what is more, in the 1960s, the medium of printmaking had a kind of second renaissance.

At the last decades of the twentieth century, however, art production experienced a radical change, and as a result, printmaking, especially in its traditional form, lost its former role and significance in the contemporary art world. At first glance it appears that one part of printmaking today is focused more on decoration and the marketing mechanisms of commercial galleries and art fairs; another part seems to be inspired only by technological innovations; while a third part develops its messages alongside contemporary art events and the expressive possibilities of the new media, which have totally altered the real ontological nature of the print.

All of this explains why we have come together in the European project *Password: Printmaking – Travelling Exhibition and Art Residencies*.

The project is led by the International Centre of Graphic Arts (Ljubljana, Slovenia), while the other partners in the project are Hablar en arte (Madrid, Spain), the Frans Masereel Centrum (Kasterlee, Belgium), the Museum of Modern and Contemporary Art (Rijeka, Croatia), the Foundation Tallinn Print Triennial (Tallinn, Estonia), and the International Print Triennial Society (Krakow, Poland).

All six partners are, each in their own way, committed to the study, the collection and/or production, the preservation, and the promotion of contemporary fine art printmaking, and we all deal with the changed position of the print in the art world. If we want to move forward, we must continually ask ourselves such questions as: Where and how do we see printmaking today? What is its role in contemporary art production? And where and how can we invest more effort to increase its significance on all levels in the art world (research, critical thought, and production)?

Working together, we designed a project that comprises a range of activities. Its most visible part is the travelling group exhibition of works by artists from the younger and middle generations, which begins its tour in Ljubljana on 17 April 2013. By the end of March 2014, the show will have travelled to all the other partner cities: Kasterlee, Krakow, Madrid, Rijeka, and Tallinn. The exhibited works were selected by six curators: Božidar Zrinski, Sofie Dederen, Marta Anna Raczek-Karcz, Javier Martín-Jiménez, Daina Glavočić, and Jannus Samma.

The other, and equally important, parts of the project are the art residencies, which are focused on research, production and critical thinking in the area of art publishing; printmaking, events, and workshops, especially in conjunction with the residencies and the travelling exhibition; staff exchanges, which are intended primarily as a way to share experiences, obtain new knowledge, and develop original ideas for future work at home, as well as to provide greater motivation for our work; and an international conference, which will shed light on various theoretical and practical views of issues connected with contemporary production in the area of art publishing and printed media in the changed environment of contemporary art production in general.

The project thus creates a structure for creative connections between the organizers of long-established print exhibitions, residency programmes, and exchanges, and develops links between artists, theorists, art institutions, and art academies in Europe. It focuses on contemporary printmaking and contemporary practices involving reproducible visual art.

It creates a discourse about the graphic art medium's power today – in its content, messages, and communicative force – as a tool for conveying artistic visions and ideas.

Through the travelling exhibition, the project ensures the transnational circulation of artistic and cultural works and products. It provides a platform for collaboration between institutions with an established tradition in graphic art; artists who, in an age that favours electronic media, work equally in the field of printmaking; and diverse audiences.

The project seeks to establish a creative intercultural dialogue between artists, audiences, scholars, and institutions. Through the synergy of all its different activities, it strives, as its fundamental goal, to contribute to the greater visibility of European creative activity in printmaking and reproducible art practices.

Breda Škrjanec, Museum Counsellor in MGLC

Sofie Dederen

A New Composition

For a native speaker of Dutch, there is a clear distinction between the terms *grafiek* (printmaking) and *print* (print in general). In Dutch, the term *grafiek* (printmaking) includes the four major printmaking techniques: relief printing, intaglio, lithography, and screen printing. The term *print* is much broader. For example, *print* can also refer to a digitally produced work. Would it be valuable to redefine the term “printmaking” as this broad spectrum of printing techniques? But, then again, what exactly is contemporary printmaking? It is a printing technique, or a printmaking practice that creates different possibilities, explores the world of digital printing, experiments with cross-over techniques, clarifies the causal relationship with digital print media, questions itself, and starts from a concept and not from a technique? But contemporary printmaking can also be serene: something that is individual and that exists for itself and by itself.

The project *Password: Printmaking* focuses on printmaking and seeks to question the medium and, even more, to question how today’s artists handle the medium. It is an introspective moment, which places the medium in history, or better still, departs from history to see what the medium means today and what it might mean in the future: printmaking as a way of democratizing the arts; as a tool for reproduction; as an autonomous art form; as a way to question other disciplines, such as painting; printmaking as an investigative tool; and so on. When do artists use printmaking? What do they think about the medium and how do they use it?

This inquiry into contemporary printmaking is currently being explored by six different countries. What does contemporary printmaking mean to them, and how do they wish to represent their ideas about printmaking? How do artists in these different countries define their relationships with contemporary printmaking? These questions will be answered differently for each partner in the project and for each country. The wonderful thing about the project is that an institution such as “Europe” supports such undertakings – as a way to connect different cultural backgrounds in one graphical story.

With the idea of “questioning” in mind, I began to think about which Belgian artists today are redefining printmaking in an outspoken and unique way: about how they apply printmaking in their own work, why they choose to use printmaking, what they think about printmaking, and which boundaries they explore. Searching through the large and varied collection of the top Belgian artists, I ultimately came up with four who in their artistic practices bring an interesting point of view to the European project. Their artistic practices and research start from their own autobiographies, archives, art catalogues, books, newspaper clippings, image archives, registers, and the like.

This got me thinking about something Boris Groys has said: “History occurs in a space between the archive and life, between the past that is collected and reality, understood as everything that has not been collected.”¹ Each in their own way, these selected artists reactivate facts and images found in their collections and archives by placing them in another context where they can assume other meanings and connotations. This personal action relating to the writing of history forms an interesting point of departure for the European *Password: Printmaking* project – as Europe itself is a relatively young concept that is making history as we speak. And how should this relatively recent European history be written, and who should write it?

Traces of history are to be found in personally compiled archives, autobiographies, newspapers, books, and so on. The manner in which this information is combined and used, the attention with which all this information is handled, the critical look on the coincidences that emerge as a result of the game of selection and exclusion, and the new composition of the “parts” bring about a new reality, a different standpoint toward what is commonly accepted, an alternative, an opening up to new possibilities and ways of seeing – a reinterpretation.

The link with reinterpretation and European history served as a trigger for making the following selection of artists: Lieven Segers, Damien De Lepeleire, Paul Hendrikse, and bolwerK – all artists who, in their own work practices, have a deep interest in “delving in”, reinterpreting, reapplying, and redefining. It is no surprise, then, that printmaking should also find a perfect place in their work processes. They use printmaking and printing for the characteristic features intrinsic to the graphic process: layeredness, slowness, attention, knowledge, and precision – all closely related to these

¹ Boris Groys, “The Logic of Collecting”, interview by Sven Spieker, *Artmargins Online* (15 Jan. 1999), http://www.artmargins.com/index.php?option=com_content&view=article&id=436 (accessed 22 March 2013).

artists' own artistic processes and practices. The result is a broad spectrum of different possibilities and applications of printmaking, as it flirts with other artistic disciplines as well. The application of the print medium is not only placed in a new context; the medium is also reinterpreted in a contemporary way. The applicability and flexibility of printmaking thus become visible.

Lieven Segers

For the *Password: Printmaking* travelling exhibition, many of the graphic works by these artists were produced in our own workshops. Lieven Segers made his screen prints during a two-month research residency at the Frans Masereel Centrum in 2012. *Everything Is Macaroni* (2012) is a series of silkscreen prints consisting solely of monoprints. Seven of the prints (nos. 01, 04, 07, 10, 12, 16 and 17) were selected for the *Password: Printmaking* travelling exhibition.

In the residency Segers was developing his doctoral research on humour in the visual arts, specifically, on the grey area between humour and tragedy. The point of departure for his research at the Frans Masereel Centrum was the challenge of finding a visual way to translate his last three years of research on humour in the arts. This was an experiment with a structuralist edge: how to convert language into the abstract fragment of an image or formal language without it getting lost in the clichés of visual translation.

In one of the small houses on centre's premises, Segers set up an archive with all kinds of information: images, scientific publications, artists' biographies, folders, exhibition catalogues, magazine articles, his own interviews with artists and researchers, etc. This personal collection reflects several years of artistic investigation, application, and practice in relation to his topic, and it serves as the starting point for his graphic experiment. The principles of orchestration were initially realized by a copy machine, the first instrument in which Segers found a selection method in the early weeks of his work period. The copies he made were glued, cut, and painted, and – more particularly – scrapped. The process of scrapping superfluous information brought the focus back to the essence, and thus became a second selection method. Segers made selections which resulted in the creation of a new composition based on his own insights and perception.

Not only did he do this so he could report on all this sophisticated information about humour in the arts, but also because, when he combined his archival work with his experience in the silkscreening workshop, it became clear to him that he needed to transform the information into silkscreens and experiment with its most important ingredients. The experiment was governed by speed and coincidence. The open screens served as the

formal base for the background. Colour dominated the image, and various research fragments were added formalistically. The silkscreening technique is almost unrecognizable in the works. Their movement and rhythm, however, bring to light the extensive possibilities of silkscreening – they flirt with painting.

The graphic result of his research residency, primarily made using the silk-screen technique, is atypical in comparison to with other work Segers has created. This is not a change in style, but an interesting extension of his work method. In his silkscreen prints, he has subtly incorporated the playful elements of typography, his own sense of humour, and his sharp-wittedness.

Paul Hendrikse

Paul Hendrikse's series of works developed around a little-known figure named Latif Yahia, who used to be the body double for Saddam Hussein's son Uday, who was killed in 2003. In the 1980s, Yahia was given training and plastic surgery so he would look, move, and speak exactly like Uday Hussein. He would then appear in public at times when it was too dangerous for the real Uday to do so. During the first Gulf War, Yahia managed to escape from Iraq; he fled to Vienna, where he went into hiding. When, after several years, Austria refused to grant him permanent asylum, he started drifting through Europe and eventually ended up in Ireland, where he set up a private detective agency. In 1995, he began actively mediating his own life story by publishing his autobiography. After the second invasion of Iraq, he became a frequently sought-after commentator for Western media. In 2011, he became involved in a film project about his life, coaching the actor that was assigned to play him – his body double, as it were – so a kind of inverted mimicry took place. In 2012, two journalists, Eoin Butler from the *Irish Times* and Ed Caesar from the London-based *Sunday Times*, released a number of texts that question Yahia's various claims, including even his claim that he was Uday Hussein's body double. They noted that much of Yahia's activity since leaving Iraq in 1992 has not been verified by the media.

Hendrikse's contribution for *Password: Printmaking* consists of three works. The first, *L.Y. Archive*, is a silkscreen print with archival images of Latif Yahia that Hendrikse collected over the past eight years. It depicts Yahia in various roles over the course of his life.

The mobile sculpture that hangs in the exhibition space is titled *The Middle Ground (trickster, threshold, cross road)*. This sculpture was constructed with papier-mâché made from the five books that Latif Yahia has published to date. The papier-mâché was cast into a series of shapes by the artist. The third work, *Liminality (Envelop the Vaguest Shapes...)*, will be applied

directly to the walls of all the venues where the exhibitions take place. Hendrikse prepared a silkscreen that will be sent to each venue with a manual for the people who will “mount” the work. The ink he mixed for printing this work is topped up after each use with white ink, so that the longer the work travels, the lighter the print becomes. The work was set in the new typeface Liminal, a name that can be interpreted as referring to a threshold or intermediate state, phase, or condition. This typeface is an adaptation of a lost type that was developed in the 1950s and redesigned in collaboration with the graphic designer Katja Gretzinger.

Hendrikse produces alternative sets of knowledge related to historical “facts”. His work often comes from a fascination with minor historical figures who have left a mark on the public domain. What these figures have in common is that, either during their lives or afterwards, they became politicized (national) symbols. Putting aside the master narratives of history and their polished protagonists, the artist turns to the micro-stories of individuals and the uncertainties, myths, speculations, and distorting representations that surround them. Hendrikse explores the intersections of history, biography, and fiction. His projects often involve performance or performative elements and are in most cases the result of extensive research and intense artistic collaboration with writers, actors, or philosophers.

bolwerK

In 2012, bolwerK - Marthe van Dessel was invited by the Frans Masereel Centrum to develop a project from its artistic practice that explored the relationship between printmaking and “the public space”. bolwerK arrived in Kasterlee on a ghetto blaster bicycle designed by Djette Samen Onderweg. This is a technical, cycle-based tool/device for “amplifying” not only sound, but also one’s interaction with the outside environment. Cycling is a group activity. The cycling tempo determines the tempo of the musical compositions. Laia Sadurni built the bicycle, which can record videos and in this way register the relationship between the immediate surroundings and our perception – it is a device for “observing”.

Together, van Dessel and Sadurni wrote scores for exploring the rural and urban landscapes. By being aware of their surroundings and listening to inner and outer sounds, they synchronized their actions. As their artist statement describes the project:

Wheel in a wheel explores public spaces through cycling devices in a collaborative process. By stimulating sonic and visual awareness, live video choreographies and landscape compositions arise to translate the immediate experience, the instant now. Different graphic essays create situations to help us understand our presence in the living environment.

To print the accompanying manuals, bolwerK went in search of a Cyclostyle machine. Cyclostyle is a duplicating process similar to stencil copying that was invented by David Gestetner in London in 1890. A stencil is cut out using small-toothed wheels on a special paper that has a piece of carbon paper under it. The carbon paper serves as a printing form. BolwerK was unable to find a Cyclostyle machine in Belgium, but they did have a few other options for an alternative, cycle-based relief-printing technique, such as letterpress, stencil machines, and copy machines.

In order to take the *Wheel in a wheel* project further into the public space, and into collectivity, a graphic “pocket” was made for three manuals (for a device to amplify, a device to capture, and a device to mark) – a graphic tool kit that allows everyone to “re-produce” the work. In addition to the manuals, they also composed various essays and a diagram – a cosmology of the expanding wheel – which are intended to provide a basis for visual and auditory bicycle exploration. Traces of cyclical, associative history are present in the form of copied images and references, which have also been added to the pocket – references to film, music, religion, physics, art history, graphic arts, medicine, and various tangents researched from an archive of images and cyclical theories.

Damien De Lepeleire

The fourth artist selected to participate in the *Password: Printmaking* exhibition is Damien De Lepeleire. With his broad background knowledge of art history, he places the discourse about reproduction in a distinctive, intelligent, and refined context. His focus is on what the reproduction of an original work does to its form, not so much on the purposes of the reproduction. Thus, he questions the position of the reproduction in art history.

“The reproduction betrays the art of painting,” De Lepeleire says. “It reduces the painting to one aspect only: its image. Neither the material nor the size survives the metamorphosis that turns a painting into an image. In the same way, the reproduction of a sculpture does not spare its material aspect or size.”

In De Lepeleire’s work space, you find piles and piles of auction catalogues and art books from every kind of art show, separated into various categories: African art, Western nineteenth-century art, Chinese art, and so on. His latest acquisition is an entire collection of Sotheby’s auction catalogues. Old photographic reproductions, cut or torn out of these catalogues, become work tools for his paintings, watercolours, prints, or sculptures, or part of his pop-up art museum (he glues the cut-out images onto cardboard or aluminium and sets them in an upright position).

For the exhibition *Password: Printmaking*, De Lepeleire made a series of new works inspired by reproductions of African Ifé sculptures. Reproductions of African heads were reproduced onto lithographic stone. His goal was to save the sculpture from oblivion and enhance the historical awareness of the audience by questioning the way the West perceives and represents African cultures. *Dossier Ifé* unites the reproduction and the original in one image. By painting a body onto the print with watercolour paint, De Lepeleire brings the person behind the sculpture back to life – the very opposite movement made by a reproduction, which removes the work of art from its historical existence and the ritual it was originally rooted in. His work creates a new body and recreates it in the present time. By applying printmaking – often considered primarily as a “medium of reproduction” – Damien wants to put the reproduction at risk. He uses the medium of printmaking to make true original works.

The iconic image of rocks on the Brittany shoreline painted by Claude Monet in 1886, is used in De Lepeleire's series *Ce qu'à vu Monet*. This image, Monet's interpretation of the rocky shore, is the starting point for investigating the relationship between the work of art and its status. The base for *Ce qu'à vu Monet* is a lithograph painted with watercolour paint in different colours. In this new representation, the original image is thus put in question by means of an “original” reproduction.

Last but not least, *The door is open* is a silkscreen print made on sticker paper that creates an optical illusion. It too starts from a photographic reproduction that is placed back into reality and so turned back into an object.

bolwerK is a non-exclusive temporal constellation that has been initiating, mediating, facilitating, curating, and appropriating local and international projects since 1998. Her “open” network is a basis for collaborations and for inspiring internal and external group dynamics concerning relevant issues. bolwerK believes that art is the ideal context for thoughts and reflection: art creates a meta-layer, a framework, for questioning social, economic, cultural and political issues. Gatherings, walks, workshops, exhibitions, cinema and performance events, zines, radio shows, websites, etc. – social environments are created, not to streamline ideas, but in order to formulate shared/common questions and so nourish a sense of communality. The idea is to create a tool kit each time anew in order to externalize the questions and so reinforce the group and the individual. “Open source” is a philosophy, not a pragmatic methodology, for externalizing questions.

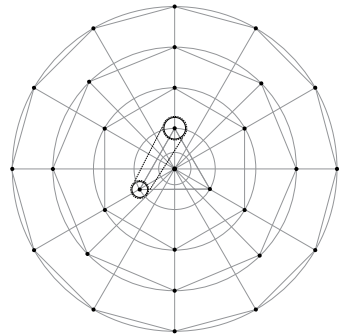
Website: <http://www.ooooo.be>

Wheel in a wheel

To agitate, animate, play or flow in a live video choreography of cycling together
 “Wheel in a wheel explores public spaces through cycling devices in a collaborative process. By stimulating sonic and visual awareness, live video choreographies and landscape compositions arise to translate the immediate experience, the instant now. Different graphic essays create situations to help us understand our presence in the living environment.”

Wheel in a wheel - pocket (9 x 14 cm)

- Laser-cut CANSON paper 300 g, engraved
- Manuals: polymer plate printed on letterpress; Daler-Rowney paper 45 g
- A DEVICE TO AMPLIFY: Boombox circuit
- A DEVICE TO CAPTURE Fields of vision
- A DEVICE TO MARK: Lines of horizon



1 The cosmology of an expanding wheel, designed by CONCENTRICCITY (1), is a diagram which guides us to set up these actions and scores. A moving system, a diagram as a tool to externalize the decision-making process for the choreographies. The score is determined by discussing the interdependency of the devices, the people and their ways of interacting with each other and the environment. Non-verbal communication and improvisation precede each essay. CONCENTRICCITY produces diagrams, maps and cosmographies as open-source structures of organization. It can be applied for different purposes:

- data archiving and visualisation
- performing (instant group compositions and collaborative processes)
- relation between people, places and devices

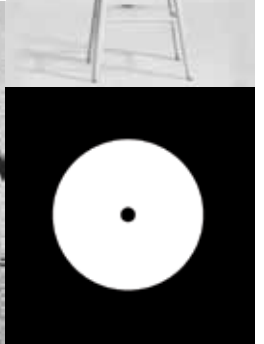
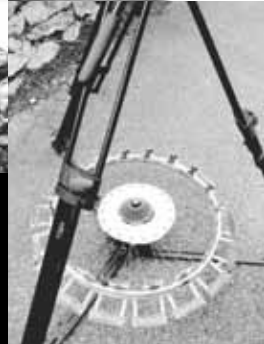
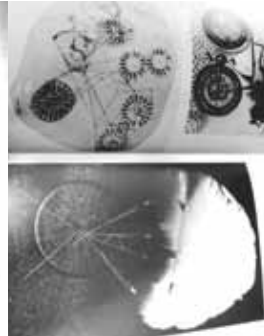
An example of its application for urban environment explorations:
<http://rotorrr.org/la/ccc/>



Cyclostyle, end 19th century



B. Cordier, Tout par compas suy composés. (ca. 1380-ca.1440)



Paul Hendrikse (b. 1977, Terneuzen, Netherlands), lives in Antwerp, and Berlin, Germany. He studied fine arts in Den Bosch, Netherlands, and Architecture in Antwerp, Belgium, and was a researcher at the Jan van Eyck Academy, a post-academic research institute in Maastricht, Netherlands. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, or philosophers. Hendrikse's work consists of installations, performances, printed matter, and audio pieces. His most important awards, grants, and recognitions are the Prix Jeune Peinture Belge, Prix Langui, 2011, and the Province of Antwerp Prize for Visual Art (laureate, 2012). In recent years, he has exhibited in such solo shows as *Moving Through Secondhand Sources (P.S.)* (Onomatopée, Eindhoven, Netherlands, 2010); *A Vague Uneasiness* (S.M.A.K., Ghent, 2010); and *All Thoughts Are Prey to Some Beast* (Blank, Turin, Italy, 2011). His works were included in such group shows as *Strange Comfort (awarded by the profession)* (Kunsthalle Basel, Basel, Switzerland, 2010); *Make the Most of Now* (Kunsthalle Exnergasse, Vienna, Austria, 2010); *Nepotists, opportunists, freaks, friends and strangers intersecting in the grey zone* (Z33, Hasselt, 2010); *Global Villaging* (Onomatopée, Eindhoven, Netherlands, 2011); *Prix jeune peinture Belge*, (Bozar, Brussels, 2011); *Ville en Abîme* (Hotel Charleroi, Charleroi, 2012); *Point de Vue* (SMs, Den Bosch, The Netherlands, 2012); *Histoires from Below* (ENSAPC, Paris, France, 2012); and *Prijs Beeldende Kunst (Visual Arts Prize) Antwerp Province* (Cultural Centre Mechelen, Mechelen, 2013). Hendrikse has been a resident at WIELS in Brussels (2009) and has worked with Brut in Vienna (2008), with the Laboratoires Aubervilliers in Paris (2008), and with Frascati in Amsterdam.

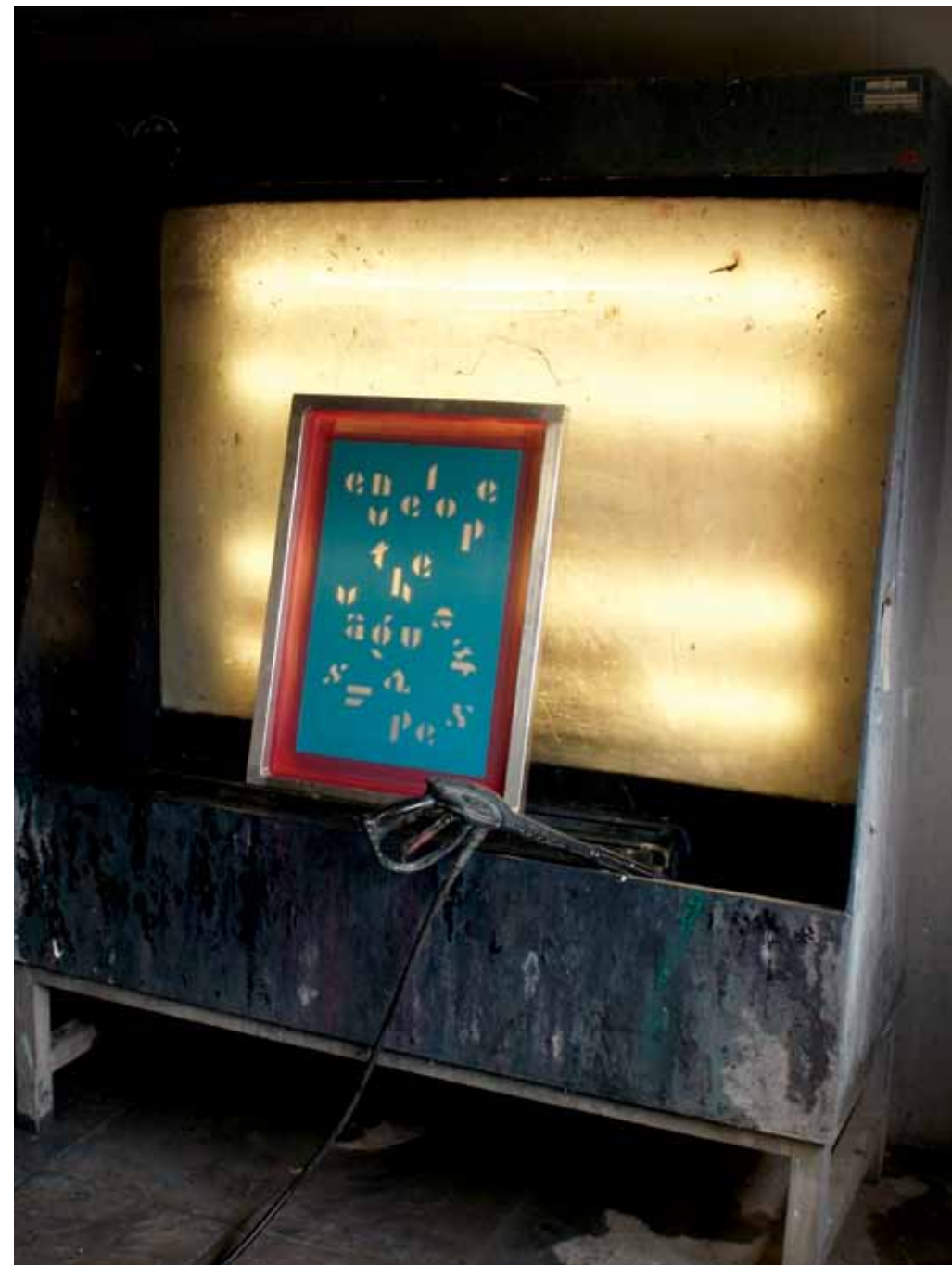
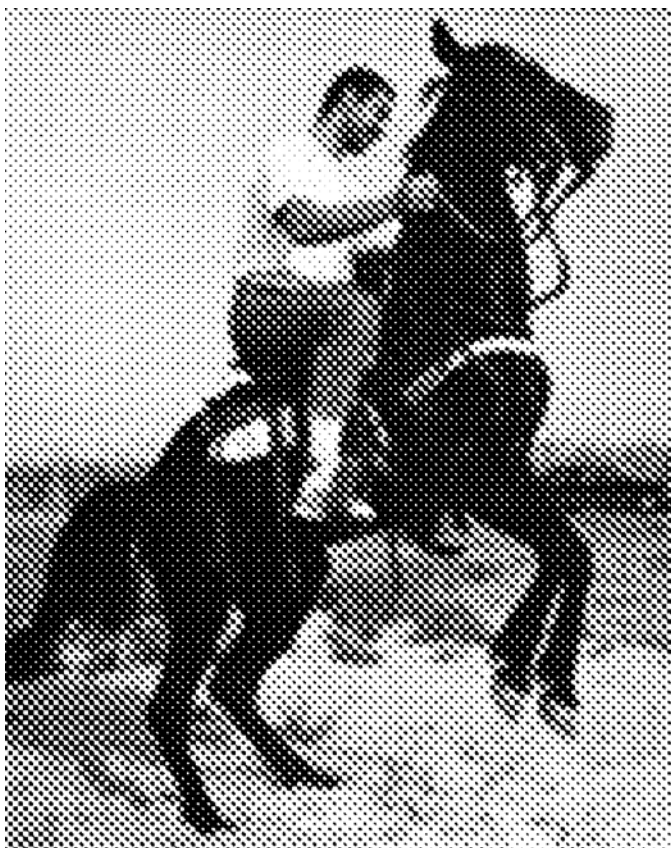
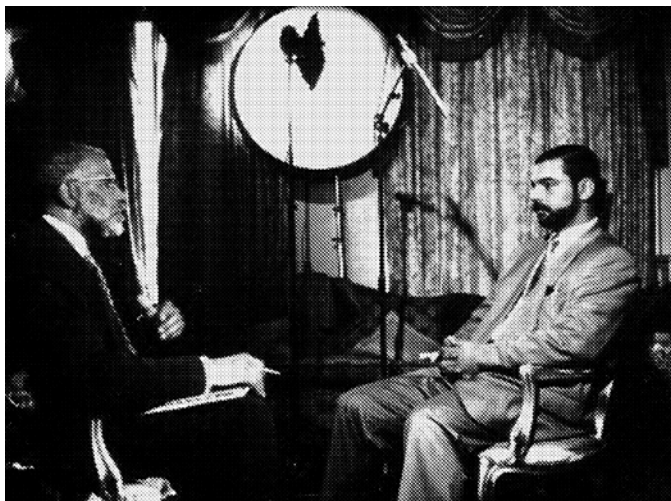
Website: www.paulhendrikse.net

Paul Hendrikse

L.Y. Archive, The Middle Ground (trickster, threshold, cross road), Liminality (Envelop the Vaguest Shapes...)

L.Y. Archive, 2013, silkscreen and offset print, 70 x 100 cm.

Liminality (Envelop the Vaguest Shapes), 2013, silkscreen matrix, 60 x 40 cm.



Damien De Lepeleire (b. Brussels, 1965) is a true autodidact. He has shown his work at a number of important shows, including at the Kunstverein Ahlen (Germany), S.M.A.K. (Ghent), and MARTa (Herford, Germany). His works are included in a number of private and public collections. His most important award is the Prix de la Jeune Peinture Belge (laureate), Paleis voor Schone Kunsten/Palais des Beaux Arts (Centre for Fine Arts), Brussels, 1986. De Lepeleire's most recent solo exhibitions include *Black Mythology* (KunstVerein Ahlen, Germany, 2009); *Nieuwe Bronzen Uit De Renaissance (New Bronzes from the Renaissance)* (Artis, Den Bosch, Netherlands, 2009); *Broken Juke Box* (BeLa édition, Brussels, 2010); *Good Dimensions* (Cultural Centre Mechelen, Mechelen, 2011), and *Sur du velours*, (Souterrain, Antwerp 2012). His works have been included in many group exhibitions, such as *Honorons Honore* (De Garage, Mechelen, 2008); *Faux Jumeaux, A Project by Michel François* (S.M.A.K., Ghent, 2009); *Short Tracks* (WIELS, Brussels, 2009); *Pittores (Picturesque)* (MARTa, Herford, Germany, 2009); *Beyond the Picturesque* (S.M.A.K., Ghent 2009); *Over spoken, monster, flesgeesten en andere scheve Verschijningen (Regarding ghosts, monsters, genies and other crooked apparitions)* (1646, The Hague, Netherlands, 2010); *Multiple Visions* (New International Cultural Centre, Antwerp, 2010); *Pop Art Show*, (NICC, Antwerp, 2010); *Xanadu !* (S.M.A.K., Ghent 2010); *Pierre-Papier-Litho* (Le centre de la gravure et de l'image imprimée, La Louvière, 2010); and *Three Belgian Painters: Philippe Van Snick, Damien De Lepeleire, Walter Swennen* (Galerie Tatjana Pieters, Ghent, 2010).

Imperial Tree, 2005-2011, offset print, ea. 76 x 56 cm, installation view.
Ce qu'a vu Monet, 2009, offset print, ea. 120 x 80 cm, installation view.
The door is open, 2013, silkscreen print, ea. 6 x 14 cm, sticker.

Damien De Lepeleire

**Dossier Ifé, Ce qu'a vu Monet,
The door is open**



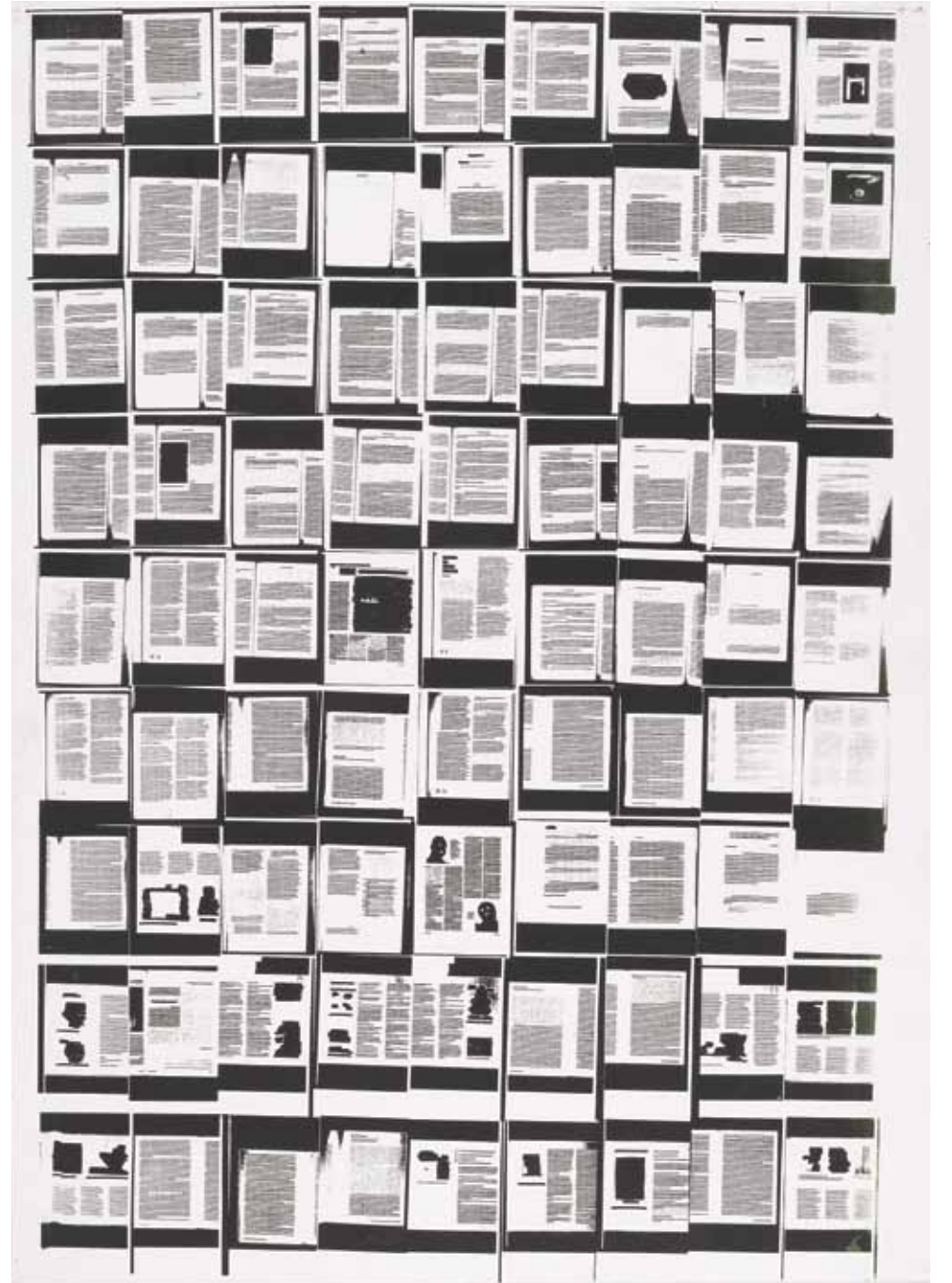
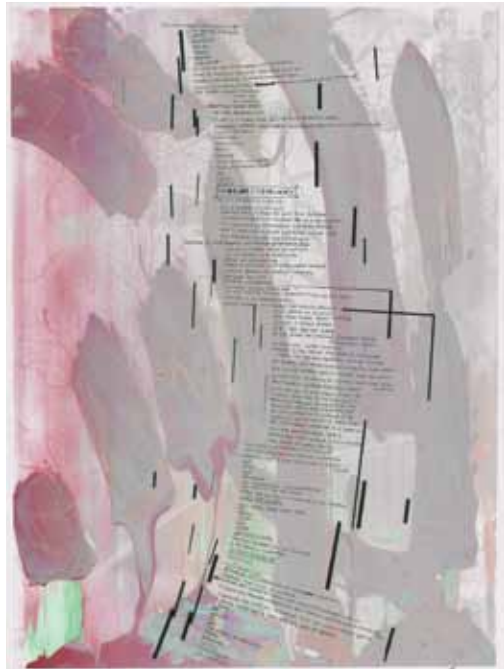
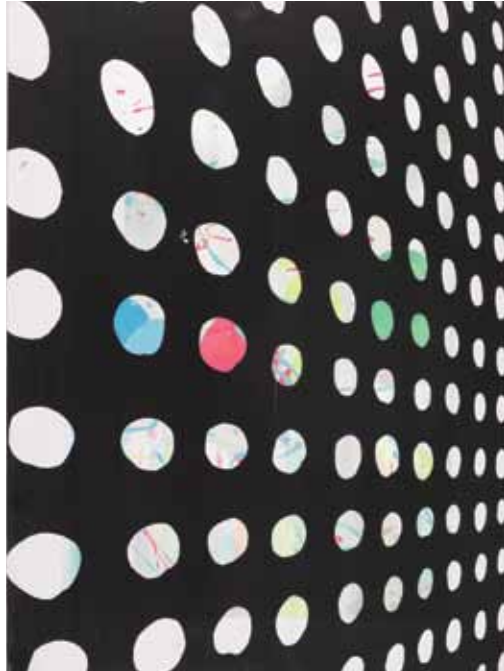
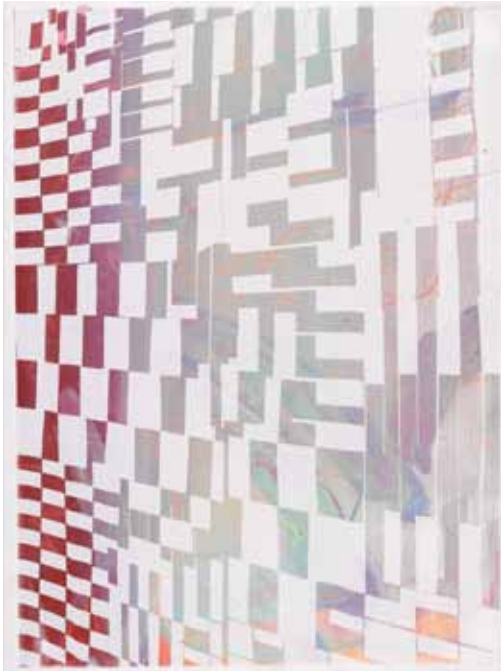
Lieven Segers (b. Geel, 1975), lives and works in Antwerp. He studied photography at the Koninklijke Academie voor Schone Kunsten (Royal Academy of Fine Art) in Antwerp (2000) and then completed a post-graduate course at the Post St-Joost in Breda (2001). In 2008, he started work on his PhD in fine art at the Royal Academy of Fine Arts in Antwerp and the University of Antwerp. Segers's work includes photography, drawings, video, performances, artist's books and graphic art. He is an artist, a curator, and a source of inspiration to students of art. His most important awards, grants, and recognitions are the Mathilde Horlait-Dapsens Award (2000), the Verlat-Bugatti Award (2nd laureate, 2001), and the Province of Antwerp Prize for Visual Art (laureate, 2009). His most recent solo exhibitions include *be confused with a utopia of crappy souls reaching out for fingerfood and love boat trips* (WIELS / Speedy Wash, Brussels, 2010); *The Taxandria Collaborations, A Feast of Friends* (Taxandria Museum / Warande, Turnhout, 2011); *iamleaving* (Maes & Matthys Gallery, Antwerp, 2011), *5 voor Kasterlee (5 for Kasterlee)* (Public space, Frans Masereel Centrum, Kasterlee 2011); *KAPSALONIKI* (with Walter Swennen and Amélie de Brouwer, Galerie Arti Capelli / Mieke van Schaijk, 's-Hertogenbosch, Netherlands, 2012); and *so far, so good*, (with Walter Swennen and Amélie de Brouwer, André Volten Huis, Amsterdam, 2012). He has also been included in such group exhibitions as *Changez, Een Belgenshow (All Change, A Belgian Show)* (Museum 21rozeniaal, Enschede, Netherlands 2010); *The Destroyed Room I* (The Forgotten Bar Gallery, Berlin, Germany, 2010); *The Destroyed Room II* (Perron 58, Tilburg, Netherlands, 2010); *Kaoz Lily* (private space, Antwerp, 2010); *Group Show* (Maes & Matthys Gallery, Antwerp, 2010); *Pop Art* (New International Cultural Centre, Antwerp, 2010); *Fatfarm* (Kraaie-nest, Amsterdam, Netherlands 2010); *Rafa the Magician* (Netwerk, Aalst, 2010); *Beeldhouwkunst in Brasschaat* (Brasschaat Park, 2011); *Yesterday I was so New York*, (Kurt & Kelly Gallery, Brussels, 2011); *In the Company of Humour* (Lokaal 01, Breda, Netherlands, 2011); *Into the Light* (Maes & Matthys Gallery, Antwerp, 2011); *BOOKSHOWBOOKSHOP* (Be-part, Waregem, 2012); *ZWIESPRACHE: Künstler sehen Künstler* (WorkPlace/ Space for Contemporary Art, Antwerp, 2012); *L'Étoile* (St Luc Gallerie, Liège, 2012); and *Vinyl in het atelier Kunstenaarshoezen in België (Vinyl in the Atelier/Artist's Album Covers in Belgium)* (Mu.ZEE, Ostend 12012).

Website: www.lievensegers.be

Everything is macaroni, no. 07, 2013, silkscreen print, 72 x 52 cm.
Everything is macaroni, no. 10, 2013, silkscreen print, 72 x 52 cm.
Everything is macaroni, no. 16, 2013, silkscreen print, 72 x 52 cm.
Everything is macaroni, no. 17, 2013, silkscreen print, 72 x 52 cm.
Everything is macaroni, no. 12, 2013, silkscreen print, 72 x 52 cm.

Lieven Segers

Everything is Macaroni



Daina Glavočić

Password: Printmaking

Introduction

The notion of *print* as a general term for the procedure and result of using graphic art techniques in the creation of an artwork, i.e. the multiplication of a drawing by using a matrix, today seems obsolete: the meaning of the term has changed. Considering that the visual effect of a print depends on the expressiveness of the lines and the contrast of black and white, this art discipline has been significantly expanded in terms of its scope, techniques, tools, and production modes.

Today's prints – this indirect art discipline that produces a two-dimensional impression by means of a drawing carved onto a matrix, coated with ink and printed on paper – have been increasingly replaced by digital techniques and computers. An inventive spirit and the expression of emotion, which used to be the driving forces of creative graphic artists, are gradually being marginalized and detached from the focus of contemporary interest, which favours results that have been quickly obtained with electronic devices and rapidly printed on large surfaces over those produced by the strenuous path of generating intricate shades from black to white.

Some artists choose aggressive, destructive approaches to the print, which they cut, scratch, tear, crease, and fold, collaging and combining these procedures in different variations, all the way to banal anecdotes, which are the consequence of using contemporary tools and digital technologies that were not part of the classic graphic art techniques and procedures. It seems that today, thanks to technical manipulation, the essence of classical graphic art, which uses emotion in its expression, has been lost. According to certain widespread views, true artists should also be original innovators and explorers, in accord with their vocation and psychological profile – they should be inventors in the field of graphic arts. It is crucial to find a way to bring graphic art techniques into line with the scale and rhythm of the artist's essential self. Because of their lack of printmaking competence, some artists subvert the usual notions of the visual medium of the print and embrace computer prints, making use of the creative work of others, which can be recognized as the banality and coldness of a non-emotional approach.

Only in the power of the creative drive and the imperative of the will to attain novelty in graphic art expression can we seek and find the right tool and way to use it, the right material and method for turning it into a matrix, and the right printing technique, ink, and ground selection, based on their physical, optical, and tactile properties and special features, while the compatibility and harmony of all these components determine the quality of a print. If even one of the elements is out of tune, the print will not be a high-quality visual art product.

The Croatian Selection

How do we approach contemporary printmaking, respect the traditional techniques and tools, and include current trends that increasingly use the latest technical achievements in the process? This is a difficult question, and it is even more difficult to provide an adequate answer to it.

Today's pace of life forces us to obtain results as quickly as possible; thus, artists tend increasingly to multiply prints by means of digital technology, which makes it much easier to obtain print results or at least their simulation. How do we embrace the new while still remaining within the framework of the old, the framework of the tradition and craft of printmaking?

The four selected Croatian artists attempt to provide answers to these questions with their prints, which they achieve by various means. They all strive for a contemporary expression and at the same time remain faithful to matrix printing and multiplication as the essence of the graphic arts, producing in the end diverse visual effects. The four artists all treat printmaking as their fundamental vocation, but they show different approaches and results. It is interesting to see their intentions and interests from their statements.

Iva Gobić Vitolović: *Geomorphs*

This large-format embossed print series was created at the Cape Kamenjak Nature Reserve in Istria by pressing print paper against rocks, i.e. by using natural stone as the matrix, the sea as the vessel for immersing paper in water, and the author's own body as the printing press. The use of natural elements and the immediate surroundings provides freedom and space for experimentation, as well as a chance to abandon the ground of traditional printing techniques.

Kristina Restović: *Bags... and Body*

Bags... is one of the variants in the *X-rayed Bags* series I have been producing since 2009. The concept of this work is the appropriation of a police security method. I use the colour range of the electronic image on airport security devices. The works are basically montage prints, like a physical Photoshop. Thus, the bags can be packed or emptied; they can be regarded as compositions, or we can think about the owner of a particular bag, or our own bag.

Body: Unlike the different ways of achieving a full-body design today (through aesthetic surgery, fitness training, tattoos, etc.), the scars I have been working with are not desired. By drawing “eyes” on the body I tried to turn them into emoticons. The dimensions of the body are supernaturally expanded, so that three works together form one oversized, joint-glittering body.

Emanuela Santini: *Mind the Gap*

Mind the Gap is a diary of emotional and visual experience. It explores our relation to the “outside” world (seemingly different from the one in which I live and work) and my own intimate world of equilibrium. The structure of the work consists in archiving everyday events in the form of newspaper clippings and personal photographs/portraits of people. The media exercise great influence over the culture and the society, while constant fear can be observed at every step. As a response, a “society of fear” is created: an uneasy feeling of separation from the environment, as well as an awareness of events in the world that we cannot ignore. I wish, therefore, to highlight the opposite notion – the seriousness of the situation of contemporary society vs. the carelessness and ignorance in its understanding.

Celestina Vičević: *The Light*

This work is about light, transience, changeability, instability, sensitivity, insecurity, and the frailty of our constructions of reality, duality, internal and external space and time; it is about conscience. Celestina Vičević is fascinated by inconstancy, by imperceptible transformations from one state into other and by occasional reactions of our whole being to this world (in phenomenological terms, of the entirety of human existence – spirit, body, and mind).

Her task is to explore the phenomenon of light and shaping with light, the combination of material and lighting. In this sense, her exploration also

refers to the power of materials – experiments with colours and different kinds of paper, combining relief printing and silkscreening mainly on Japanese paper.

Kristina Restović (b. 1973, Split) lives in Split. She graduated from the Academy of Fine Arts in Florence, Italy, in 1997, and received her master's degree in printmaking from the Academy of Fine Arts and Design in Ljubljana, Slovenia, in 2007. Since 1999, she has worked at the Art Academy of the University of Split, Croatia, where, since 2009, she has been an assistant professor of contemporary printmaking in the painting department. She is a member of Croatian Association of Independent Artists and the Croatian Association of Artists in Split. Her most important awards, grants, and recognitions include a scholarship from the Il Bisonte International School of Printmaking (Florence, Italy, 1996–1997); special mention by the jury, 1st Graphic Salon (Rab, 2001); the *Dialog* Award, International Graphic Arts Biennial Splitgraphic (Split, 2005); and the Award of the Print Collection of the National and University Library, 5th Croatian Print Triennial (Zagreb, 2009). She has participated in many group exhibitions, including *Exhibition in Colour* (Močvara Gallery, Zagreb; Multimedia Cultural Centre, Split; and Otok Gallery, Dubrovnik, 2008); 5th Croatian Print Triennial (PM Gallery, Zagreb, 2009); International Graphic Biennial Splitgraphic 4 U (Old City Hall, Split, 2009); *From Klovic to Rembrandt, from Warhol to Picelj* (Museum of Arts and Crafts, Zagreb, 2009); 36th Split Salon (Multimedia Cultural Centre, Split, 2009); *Participation, Not Simulation* (Old City Hall, Split, 2010); *Split Visual Moment* (Kazamat Gallery, Osijek, 2011); 5th International Graphic Biennial Splitgraphic (Old City Hall, Split, 2011); 37th Split Salon (Substructures of Diocletian's Palace, Split, 2011); *Sub Art* (Lighthouse, Mulo, 2012); and the 6th Croatian Print Triennial (HDLU Ring Gallery, Zagreb, 2012). Her works are held in several collections, including the Department of Prints and Drawings of the Croatian Academy of Science and Arts (Zagreb), the Print Collection of the National and University Library (Zagreb), the Collection of the International Graphic Biennial Splitgraphic (Split), St. Krševan Gallery (Šibenik), Il Bisonte Gallery (Florence, Italy), and the Collection of the Bienal Internacional de grabado Caixanova (Ourense, Spain).

Email: kristina.restovic1@st.t-com.hr

Biometric Portrait, Robot 1, 2013, etching on paper, 70 x 50 cm.

Scars: Knees, 2011, silkscreen print on packing foil, 100 x 70 cm.

Bag for the Island 2, 2010, vernis mou, etching, drypoint on paper, 50 x 70 cm.

Kristina Restović

Scars, Bags, Robots



Emanuela Santini (b. 1976, Pula) lives in Rijeka. She received her degree in printmaking from the Faculty of Arts, University of Rijeka, in 2004. She received her MFA in drawing from the University of the Arts London in 2008. Her work ranges from drawing and printmaking, to installation, video, and photography, to sound. She is involved in several professional organizations and active in gallery work and workshops, presentations, and talks. She works as an assistant in printmaking and graphic arts in the design department of the Academy of Applied Arts, University of Rijeka. Her most recent solo shows include *Kontinuum* (Rijeka, 2009) and *Notes about Memories*, with Yoon Jung Kim (Rijeka, 2010). She has also presented her works in the group exhibitions *Drawn Space* (Research Centre, Centre for Drawing Project Space, London, UK, 2008); *Approaches to What?* (Nunnery, London, UK, 2008); *Degree Show* (Wimbledon College of Art, London, UK, 2008); *Contemporary Miniature* (Klović Gallery, Rijeka, and Stara Škola Gallery, Grižane, 2009), *Adam's Rib* (KUNS Gallery, Rijeka, 2009); *ReOpen Poole* (Kube Gallery, Poole, UK, 2009); *Dialogues: A Fake Romance?* (Elysium Gallery, Swansea, UK, 2010); 64th Annual Sculpture Show (Museum of Modern and Contemporary Art, Rijeka, 2010); *Away Day*, contemporary art installations and performances in three South London parks (London, UK, 2010), *Contaminazioni* (Galleria Provinciale d'arte S. Chiara, Cosenza, Italy, 2011); *Time After* (Gallery Kortil, Rijeka, and the Multimedia Cultural Centre, Split, 2011); *Drawing Connections* (Siena Art Institute, Siena, Italy, 2011); *Postcards from Europe* (Wem Town Hall, Wem, UK, 2011), *Drawing/Printmaking* (Ilija Šobajić Gallery, Nikšić, and Buća Gallery, Tivat, Montenegro; and Gallery Kortil, Rijeka, 2011); *Book Art Object II* (National library, Belgrade, Serbia, 2012); *Small Formats* (Gallery Marisall, Zagreb, 2012); *Coegaistece* – 2nd Croatian Triennial of Self-Portraits (Gallery Prica, Samobor, 2012). She also took part in five collaborative projects with UK artists from 2006 to 2010: *Drawn Space*, *As The World Turns*, and *Pack Rat Project* in London; *Pictures at an Exhibition*, in Leatherhead, UK; and *What's Inside Ideal X?*, in Rijeka. Her works are held in several collections, including at the Siena Art Institute (Siena, Italy), Bonavia (Rijeka), the National Museum of Art (Cluj-Napoca, Romania), Adogi-Taller (Cadaques, Spain), Florean Museum (Maramures, Romania), and the National Library (Rijeka). Her work is also included in print portfolio *10 in 5*, published by the Academy of Applied Arts in Rijeka (2011).

Website: www.emasantinismith.blogspot.com

Emanuela Santini

Mind the Gap, A Love for Y's

A Love for Y's, 2013, ink-jet print on mirror foil and linocut on paper mounted on kapafix, series of 11 prints, ea. 29.7 x 23.1 cm., altogether 254.1 x 29.7 cm.
Mind the Gap, 2013, solvent print on paper, series of 6 prints, ea. 70 x 50 cm.



Celestina Vičević (b. 1976, Rijeka) lives in Čavle near Rijeka. She received her degree in printmaking from the Faculty of Arts, University of Rijeka, in 2000. She works as a senior assistant at the Academy of Applied Arts in Rijeka. She is also currently a doctoral-level student at the Academy of Fine Arts in Zagreb in the printmaking department. Her most important awards, grants, and recognitions are recognition by the jury for the prints *It's not what you think* (Rijeka, 2007); special recognition by the jury for *It's not what you think* (Grobnik, 2009); recognition, *Artist's Books on Tour*, MAK (Vienna, Austria, 2011); and the Award of the National and University Library, 6th Croatian Print Triennial (Zagreb, 2012). Her most recent solo shows are *It's not what you think* (Galerija Juraj Klović, Rijeka 2007), *Matrices* (Galerija Vladimir Bužančić, Zagreb, 2010), and *Dialogue*, with Ivan Šuletic (Galerija Juraj Klović, Rijeka, 2011). Her work was also included in the group exhibitions 4th Croatian Drawing Triennial (Moderna galerija, Zagreb, 2008); 1st International Fine Arts Symposium (Pécs, Hungary, 2009); 5th Croatian Print Triennial (Moderna galerija, Zagreb 2009); *Students' Print Exhibition* (Academy of Fine Arts, Zagreb 2010); *Bez diktata jednosti* (Galerija Bernardo Bernardi, Zagreb, 2010); *Artist's Books on Tour* (Vienna, Austria, 2011; and Ljubljana, Slovenia, and Prague, Czech Republic, 2012); *Printmaking Exhibition* (Academy of Applied Arts, Rijeka, 2012); *Contemporary Croatian Print Scene* (Art Gallery, Osijek, 2013). Her work was also included in the print portfolio *10 in 5*, published by Academy of Applied Arts in Rijeka (2011).

Website: www.celestinavicevic.blogspot.com

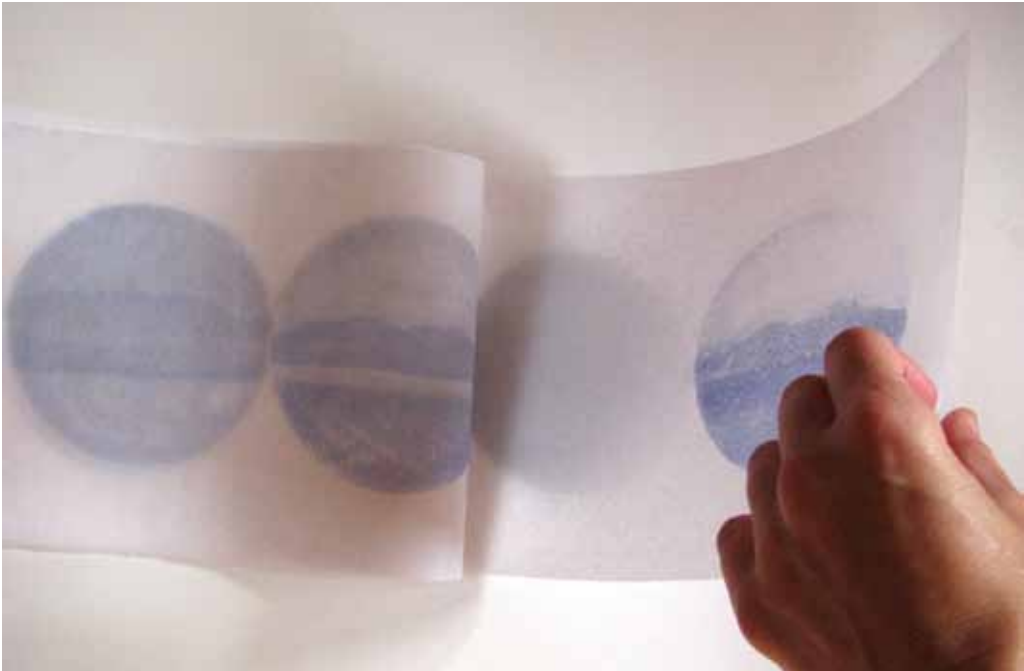
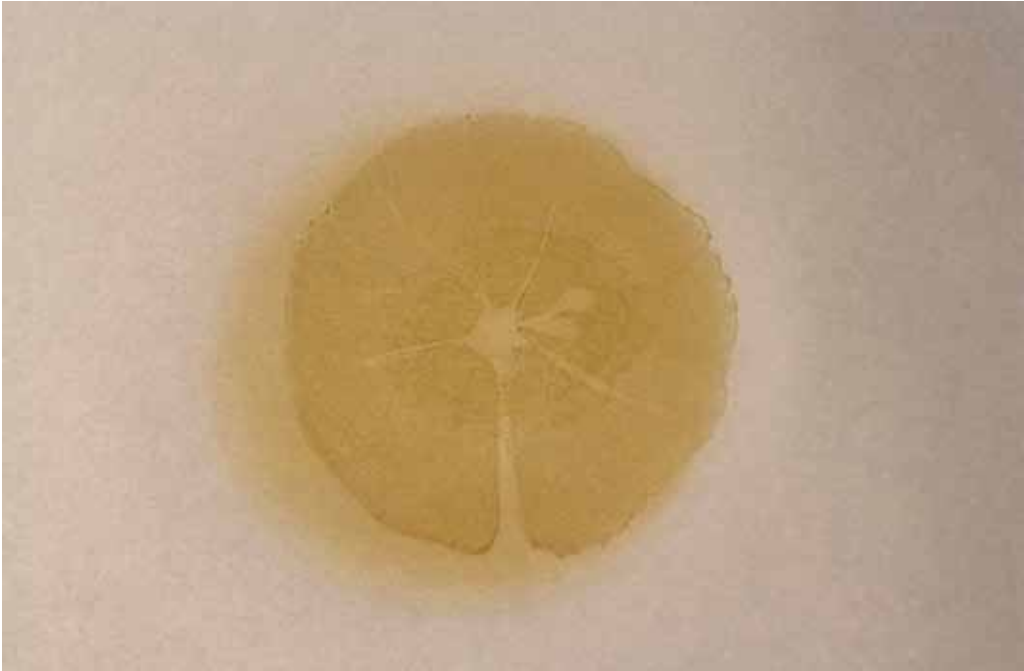
Celestina Vičević

Na naa, Flowers, Mount Učka

Na naa (Growing up), 2010, linocut on Japanese paper, installation, double-sided view, 12 layered sheets, ea. 60 x 35 cm.

Flowers, 2011, woodcut, linocut on Japanese paper, double-sided view, 6 layered sheets, ea. 30 x 30 cm.

Seven Views of Mount Učka, 2011, book, linocut on Japanese paper, 20 x 35 cm.



Iva Gobić Vitolović (b. 1973, Rijeka) lives and works in Sovinjak (in Istria) and Rijeka. She studied printmaking at the Faculty of Arts at the University of Rijeka from 1991 to 1995. She then took a one-year lithography course at the London College of Printing and Distributive Trades in England. She received her BA in fine arts from the University of Rijeka in 1997. From 2006 to 2008, she studied art restoration at the Academy of Fine Arts and Design in Ljubljana, Slovenia, and received her master's degree in book conservation in 2011. From 2002 to 2004, she was a member of the print-making studio at De Vrije Academie (The Free Academy) in The Hague, Netherlands. Since 2004, she has been the head of the Conservation and Restoration Department at the State Archives in Rijeka. From 2008 to 2010, she also taught book studies at the Academy of Applied Arts in Rijeka. She is a member of the Croatian Artist Association (HDLU) of Istria and Rijeka and the Croatian section of the International Institute for Conservation of Historic and Artistic Works. Since 1997, she has exhibited her drawings, prints, and artist's books in exhibitions in Croatia and abroad, including *Le changement comme propriété des choses* (La Galeru, Paris, France, 2008); 4th Croatian Triennial of Drawings (Zagreb, 2008), 5th Croatian Triennial of Prints (Zagreb, 2009); *Volume Collection: An Exhibition of Selected Works Related to Books* (MMSU, Rijeka, and Multimedia Cultural Centre, Split, 2011). Her most recent solo shows were the 6th Croatian Triennial of Prints (Zagreb, 2012) and *Naturalia*, with Dražen Vitolović (Mali Salon, MMSU, Rijeka 2012).

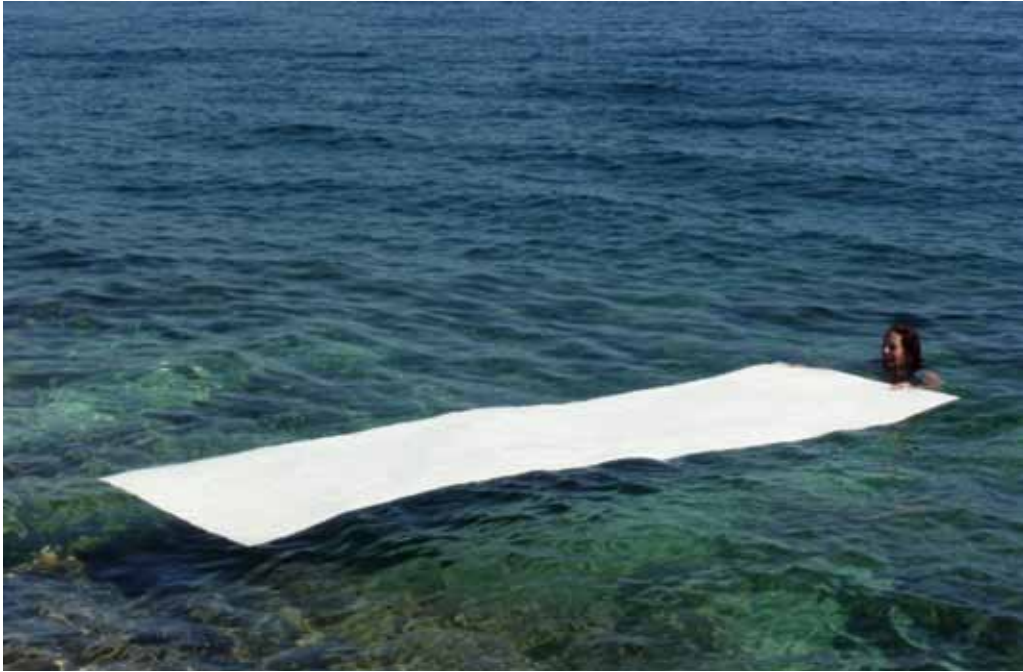
Email: iva.gobic@gmail.com

GEOMORPHS: Imprint – Print (Pinižule 2), 2011, blind print on Hahnemühle paper, sea water, 78 x 212 cm.

GEOMORPHS: Imprint – Print (Pinižule 3), 2011, blind print on Hahnemühle paper, sea water, 78 x 107 cm.

Iva Gobić Vitolović

Geomorphs



Jaanus Samma

Literacy – Illiteracy

Estonia's contribution to *Password: Printmaking*

The traditions of printmaking in Estonia are strong. One of the cornerstones of this tradition is the Tallinn Print Triennial, founded in 1968. The sixteenth instalment in the series will take place in the spring of 2014 at the same time as the *Password: Printmaking* exhibition in Tallinn. In order to create a link between the two, the Estonian organizers have decided to base their participation in the travelling exhibition on the theme of the Print Triennial: *Literacy – Illiteracy*, the preliminary curatorial concept of which states:

Literacy – Illiteracy is a “project in progress”, an art project, a set of game-like situations that symbolically starts from the “artist–text” platform that was modelled a long time ago. A text may be written, but in the broader context, it is a recycling relationship, in which pictorial material and various visuals can also be “recycled” through interpretation.

In the exhibition, the artists assume the role of translator, interpreter and de-constructor with the task of finding new facets for the organization of materials. The space for movement between literacy and illiteracy unravels on a field comprised of many familiar concepts like translation and interpretation. The artists appear as de-constructors of the concept of literacy, who, right from the start, proceed from a position that is destined to fail.

The illiteracy in the title *Literacy – Illiteracy* refers unintentionally to the existence of some previous text and its interpretation process, the executor of which is the artist. The artist-interpreter role would consist of initiating the re-positioning that takes place within different disciplines. Here we are referring to the historical relationship between literature and art, from which, even today, artists obtain material with the goal of correcting and recoding it, but also of transferring from one sign system to another.

The Estonian exposition in *Password: Printmaking*, then, comprises four works of art that all deal with literacy/illiteracy from different viewpoints.

Joonmeedia (Drawing Media), a project by Tanel Rannala and Siiri Taimla, deals with the mechanisms and issues of translation – how to draw what is heard. The artists, who have been visually documenting a variety of confer-

ences for several years now, have compiled a collection titled *The Joonmeedia Anthology*, which deals with the subjective experience of participating in conferences and other similar events from a symbolic “artist–text” platform. This selection of works reflects on their experience of visualizing events.

Anna-Stina Treumund's series *Woman in the Corner of Mutsu's Drawings* is a kind of arbitrary interpretation of works by Marju Mutsu, a well-known Estonian printmaker who was most active in the 1970s. Treumund wishes to retrospectively fill the absence of lesbian sensibility in Estonian art history and has started interpreting the classics through this prism. In her photos, the artist depicts the women in Marju Mutsu's ink drawings by amplifying the erotic aspects of the works. Although Treumund's connection with Mutsu's works pertains primarily to form, she makes this connection skilfully by successfully capturing the visual style of the era.

The means of communication for the dialogue between Anu Vahtra and Na Kim are the camera and scanner. Their game consists of a visual conversation that lasted one month and gave birth to a joint project, titled *120409–120511* (a reference to the dates), in the course of which the artists sent pictures to each other twice a week. Each new picture provided a visual response to the previous one. The artists stressed the following four points as the rules of the game:

1. *one tool*
2. *two parallel sequences*
3. *found materials / objects from everyday environment*
4. *what has been sent cannot be rescinded*

Despite the static aesthetics, the *120409–120511* series seems very immediate and spontaneous, since each of the artists uses tools that are at hand and the subject matter comes from their personal environments. The results are geometric compositions, mostly abstract coloured surfaces, on which some of the details are identified. Of the sixteen pictures in the series, the four middle ones have been chosen for this exhibition.

Triin Tamm's book *Incomplet Material [sic]* (Rollo Press, 2010) is made up of the thoughts of students from the Tallinn Art Secondary School on the topic “What would we like to learn in school?” The students provide their answers in calligraphic form and the result looks like work pages from a calligraphy class. Triin Tamm sows confusion and does not provide easy answers. Thus, for example, a text appears on the last page that says the book was “published on the occasion of Triin Tamm's exhibition *German, French, Spanish & Many Others...* that did not take place between 27. 3 and 10. 4. 2010 at Corner College, Zurich”.

Joonmeedia is a collaborative project founded by Tanel Rannala and Siiri Taimla in 2009. Joonmeedia's team lives and works in Tallinn, Estonia. Tanel Rannala graduated Estonian Academy of Arts in graphic art. Siiri Taimla has a BA degree in scenography and an MA degree in fine art (drawing), both from the Estonian Academy of Arts. Joonmeedia mainly exhibits its work in different discursive events such as conferences, discussions, and talks. The works are later posted on the Internet. Joonmeedia has attended around fifty such events, interacting with the theme and public through simple quickly sketched drawings. Most often, the events deal with social issues such as education, well-being, the civic society, communication, etc. Joonmeedia has participated in a number of group exhibitions, including the 15th Tallinn Print Triennial, *For Love, Not Money* (KUMU, Tallinn, 2011); *Ordinary* (Y-gallery, Tartu, and the Tallinn Art Hall Gallery, 2011), the Estonian Academy of Arts annual degree show *TASE* (Telliskivi Loomelinnak, Tallinn, 2010), as well as in such cultural projects as the European Capital of Culture programme *52 ideas* (Freedom Square, Tallinn, 2010). Joonmeedia was been part of the organizing team for the 4th Tallinn Drawing Triennial (2012).

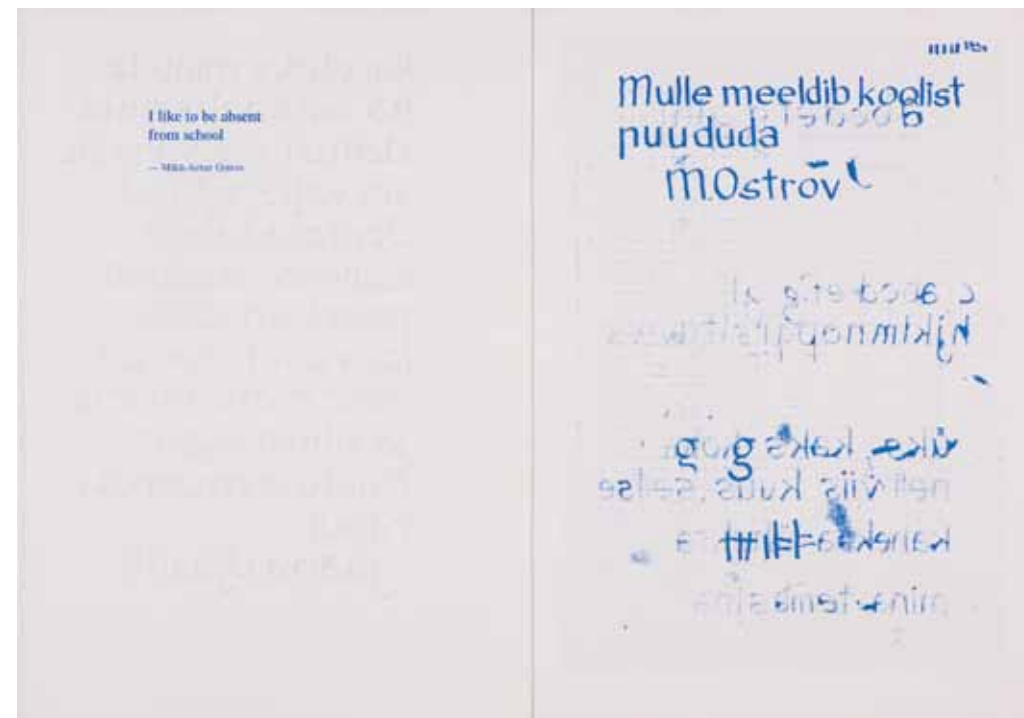
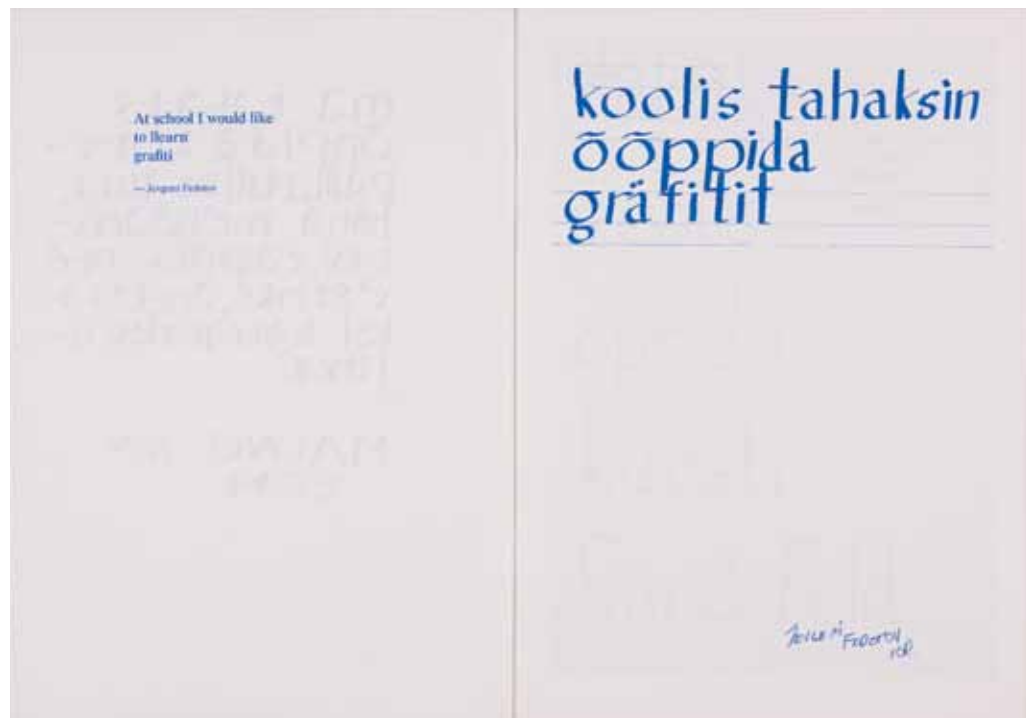
Website: joonmeedia.blogspot.com

Learning Tools in 6th Tool Fair, 2011, Tallinn, Estonia.
Radical Listening, 2012, Helsinki, Finland.



Triin Tamm (b. 1982, Paide) produces books, objects, collections, and confusion – outside of any linear progression and without succumbing to the constraining expectations of the art system. Tamm comments on or renders transparent the processes involved in making her works and exhibitions. And she works a-temporally, producing documentation for potential works or retroactively producing these works from their documentation, collecting future titles, and so on. She works in response to the dwindling space for artistic freedom, and widens it a bit. Tamm graduated from the Poznan Academy of Arts in Poland (2005). A retrospective of her work was exhibited at OUI (Grenoble, France, 2009), for which a catalogue was produced. Her work has since been displayed internationally in solo and group exhibitions at the Contemporary Art Centre (CAC) (Vilnius, Lithuania, 2012), Objectif Exhibitions (Antwerp, Belgium, 2012), San Seriffe (Amsterdam, Netherlands, 2012), the kim? Contemporary Art Centre (Riga, Latvia, 2012), Corner College (Zurich, Switzerland, 2011), HIAP (Helsinki, Finland, 2011), and the Contemporary Art Museum of Estonia (Tallinn, 2011).

Incomplet Material, 2010, book.



Anna-Stina Treumund (b. Tallinn, 1982) lives and works in Tallinn. She earned her degree in photography from the Estonian Academy of Arts and is currently in the PhD programme at the same school. Some of Treumund's most recent solo exhibitions include *Lilli, Reed, Frieda, Sabine, Eha, Malle, Alfred, Rein and Mari* (Draakon Gallery and Tartu Art House); *You, Me and Everyone We Do Not Know* (Tallinn Art Hall Gallery, Tallinn, and Y-Gallery, Tartu); *Soon*, with Laura Kuusk (City Gallery, Tallinn); *Silence in Fashion Photography*, with Kristina Paju and Kaisa Eiche (TASE '07); and *Silent Dialogues* (Rael Artel Project Space, Tartu). Her work has also been included in such group exhibitions as *Archaeology and the Future of Estonian Art Scenes*, curated by Rael Artel (KUMU, Tallinn, 2012); *The Girls Next Door*, curated by Angelica Blomhage (Gotland Museum of Art); *We All Would Like to Speak*, curated by Rael Artel (Estonian Contemporary Art Museum, Tallinn); *I See You – You Are Looking At Me*, curated by Marge Monko (Evald Okas Museum, Haapsalu); *Insaneness*, curated by Denes Farkas (Estonian Contemporary Art Museum, Tallinn). Treumund is also one of the organizers for LadyFest Tallinn.

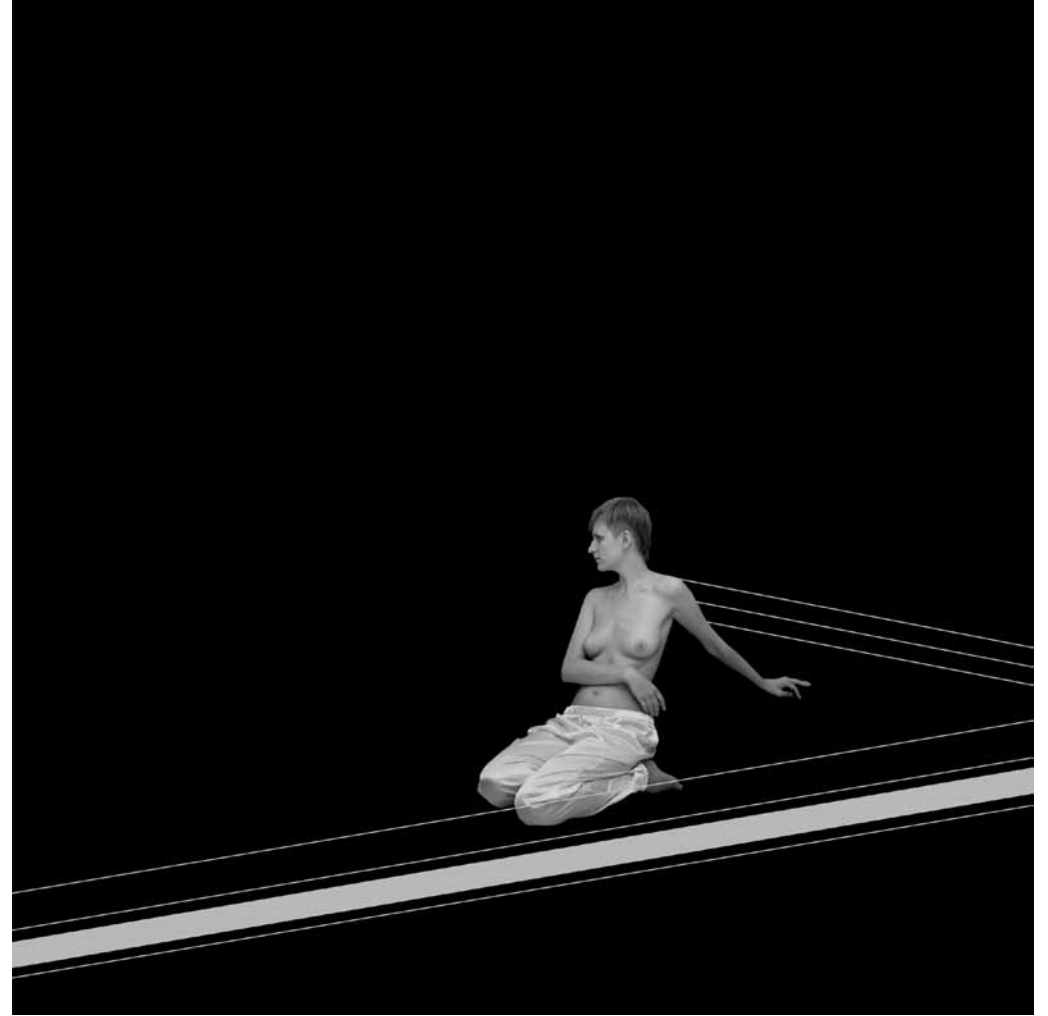
Website: www.annastinatreumund.com

Woman in the Corner of Mutsu's Drawings: One, 2010, pigment photograph, 70 × 70 cm.

Woman in the Corner of Mutsu's Drawings: Together, 2010, pigment photograph, 70 × 70 cm.

Anna-Stina Treumund

Woman in the Corner of Mutsu's Drawings



Na Kim is a graphic designer. She studied product design at KAIST and graphic design at Hong-ik University in South Korea, and participated in the Werkplaats Typografie programme in the Netherlands (2006–2008). She has focused on the visual language on autonomous works as well as cultural commissioned projects. In addition to many other projects, she initiated the magazine project *umool umool* and was responsible for the concept and design of *Graphic* magazine. She was selected as the “Young Korean Design Leader” in 2008. She has organized several exhibitions, including *WT* (Neon, Lyon, 2007) and *Starting from Zero* (Seoul, 2008). She has also been a curator for the Brno Biennale, Chaumont Festival, and Seoul Typo Biennale, and has been invited to many international exhibitions, including *Memory Palace* (Victoria and Albert Museum, London, 2013), *Graphic Design Worlds* (Milan Triennale Museum, Milan, 2011), and *Design Beijing Typo* (CAFA, Beijing, 2009). She has delivered lectures at the Gerrit Rietveld Academie, Ecal, Bauhaus, HFG Offenbach, the Stedelijk Museum, among other places. Her works have been featured in *IDEA* (Japan), *novum* (Germany), *Wallpaper** (UK), *Grafik* (UK), Gestalten Verlag (Germany), *AXIS* (Japan), and other publications. She teaches at the Paju Typography Institute in Korea.

Website: www.ynkim.com

Anu Vahtra (b. Tallinn, 1982), lives and works primarily in Tallinn. She graduated from the Gerrit Rietveld Academy in Amsterdam and the Estonian Academy of Arts in Tallinn. Her work has been featured in the solo exhibitions *Untitled (a line has two sides aka any of the twenty-four triangles)* (Estonia Av. 15A, Tallinn, 2011), and *Homage to Gordon Matta-Clark* (A4, Amsterdam, Netherlands, 2009). Her recent group exhibitions include: *III Artishok Biennale*, curated by Liisa Kaljula (Estonian Museum of Contemporary Art, Tallinn, 2012); *Archaeology and Future of Estonian Art Scenes*, curated by Kati Ilves (KUMU Art Museum, Tallinn, 2012); *The Science of Photography*, with Na Kim, curated by Lee Young Joon (Daegu Photo Biennale 2012, Daegu, South Korea, 2012); *Time to Meet: The Second Act – A Festival on Photography Goes Live*, curated by Chris Clarke (De Brakke Grond, Amsterdam, Netherlands, 2011); *Everybody Is Possible but Nothing Is Real* (Aeroplastics Contemporary, Brussels, Belgium, 2011); *Above the City*, curated by Kadri Klementi and Helis Heiter (City Gallery, Tallinn, 2010); *Time to Meet: Sugary Photographs with Tricks, Poses & Effects* (Novylon, Antwerp, Belgium, 2010); and the Amsterdam Biennale: Tallinn Pavilion (Mediamatic, Amsterdam, Netherlands, 2009).

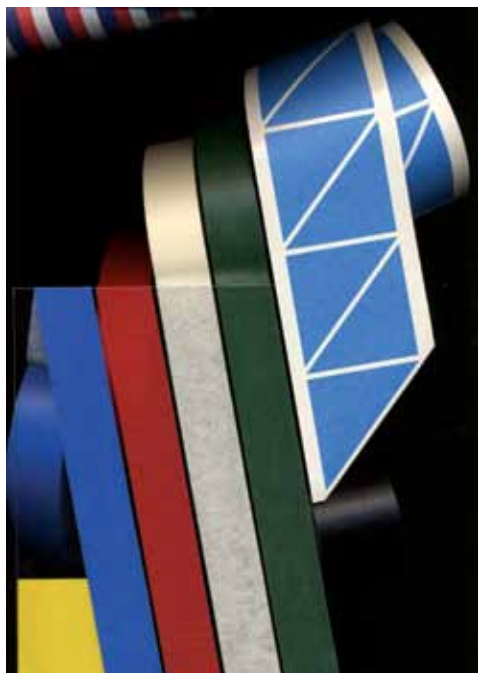
Website: www.anuvahtra.com

120409-120511 no 8, 2012, photograph, 42 × 59.4 cm.

120409-120511 no 7, 2012, digital print, 42 × 59.4 cm.

120409-120511 no 9, 2012, photograph, 42 × 59.4 cm.

120409-120511 no 10, 2012, photograph, 42 × 59.4 cm.



Marta Anna Raczek-Karcz

Password: Printmaking – R U kidding me? No, I’m deadly serious!

When I first heard about the joint project proposed by the International Centre of Graphic Arts in Ljubljana, I found it exciting and treated it as both a huge artistic opportunity and curatorial adventure as well as a great challenge for the International Print Triennial in Krakow and for all the partners involved.

Ever since the first kick-off meeting in Ljubljana, in June 2012, we have all been well aware of the impending organizational difficulties and the differences in our views on contemporary printmaking. Each of the partner institutions has its own tradition and past experience, as well as its own goals and expectations. The travelling exhibition seemed an especially challenging task, since each of us has our own interests and preferences.

After many discussions and exchanges of views, the curators all realized that it would be impossible to impose a single universal idea that would unite all the works from all the participating countries. Some of us strongly recommended addressing sociological issues, a position that seems rather hard to take for anyone familiar with Polish printmaking, which has its roots in metaphorical thinking and technical perfection and is focused more on individual expression than general and public statements.

So when it came time to make a selection of artists, there were two principal questions I needed to answer. First, in what way should my response address the general idea of the project? And second, how can I present young Polish printmakers so as to show what is important for them and at the same time what is specific for printmaking in Poland in general?

One day in December, one of our partner curators, Sofie Dederen, drew our attention again to the general statement from the International Centre of Graphic Arts in Ljubljana, the project leader, which notes:

Art production has seen radical change and the graphic arts within that, especially those that are more traditional, often tend to lose selective functions and meanings. A part of the practice has therefore become more focused on a decorativeness and the market mechanisms of commercial galleries and

fairs, whereas the other part is developing its message in line with today’s art events and the expressive possibilities of the new media.

This might have been a good starting point – one that, unfortunately, was not much discussed later – but, still, it points out two important issues that were constantly in my mind when I was selecting artists and works for the exhibition: namely, the role of the art market today and the role of the new media. These are two turning points in contemporary art, and are even more important with regard to contemporary graphic art.

On the one hand, some people use the term *graphic art* only when speaking of computer-generated work and prints made with the new technologies. On the other hand, the term *printmaking* is perceived by most European, and especially Central and Eastern European, printmakers as too narrow, as being more focused on the technical and technological process than on the artistic one. Such opinions reflect perfectly the fact that we are now in a time of transition, and as art critics and curators, we should have deeper insight into what is going on here.

All in all, I took as my starting point the paired ideas: market/anti-market and new/traditional media.

The most frequently noted disadvantages of traditional techniques are the small format of the print itself and the low possibility of interacting with others. The first problem is – at the same time – a great advantage if you are eager to be part of the global art market: the work is easy to transport; it can fit in any space (especially in small apartments), and it is, apparently, cheap. When we speak about the work’s interactive potential, we should be aware that a new generation is now in town. This generation is familiar with all those ready-to-use tools, like Paint, Photoshop, and film editing software, and is well aware of the immersive world of video games; especially as they wait for the debut of Microsoft’s *IllumiRoom*, this generation more and more expects to see something completely different.

Working with young students at art academies and universities, and talking with them about the current art scene, I have come to realize that, more often than not, they long for something more than even the most technologically advanced (and ideologically profound) art projects: they long for more reflective and tangible artworks. The youngest generation of gallery visitors would like to feel *something*, even if this makes us think of that *je ne sais quoi* which recalls the eighteenth-century aesthetic realm.

As I was considering our presentation, I came to the conclusion that it should bring together prints and graphic art-related projects that leave space for the viewer – that do not present current issues in some reportage-like way and are not so strongly focused on the social context or deeply rooted in the conceptual tradition. I wanted to establish a small space that

would allow the viewer to take a deep breath, slow down, and become involved in an intimate relation with the artwork. At the same time, I wanted to show works that were perfectly made in terms of the technique they used.

After I made my initial decisions, I discovered that a number of the proposals had something else in common: anxiety. While they all could be seen as playing with the medium, with images taken from video games, kitsch, the worlds of anime and feature films, with the body also as a common point of reference, at the same time there was a great deal of uneasiness inscribed in their visual appearance. Surprisingly, there were also representations of the world in which reality (or rather what is perceived as the actual reality) was intertwined with virtual reality.

As works by young artists (the youngest was born in 1991 and the oldest in 1980), it is not surprising that they concentrate to a large degree on the artist's own world and are strongly associated with questions of identity and the artist's attitude toward life as one of constant searching, both in terms of personality and the use of media.

Although my choices somehow failed to achieve parity in gender, they did achieve it in the artists' geographical backgrounds. Marta Kubiak (b. 1985) – the only one woman in the selection – comes from Wrocław; Paweł Kwiatkowski (b. 1981) represents Łódź; Marcin Pazera (b. 1980) is from Krakow; and Rafał Śliwczyński is now connected with Toruń. So the selection covers Polish young printmakers from the southern (Wrocław), central (Łódź) and northern (Toruń) regions of Poland.

Marta Kubiak in *Final Wars* – a sequel to the series *Monsters' Invasion* – seeks to represent all her interests, joys, and fears while taking as her starting point stills from the Japanese films about Godzilla. As the artist herself explains, the work is an attempt to represent everything that belongs to my personal reality. The way in which every print interacts with the viewer is of a great importance to me, because, contrary to what it might seem to be, the whole series is very personal, particularly one of the prints. *Final Wars* relates to everything: events in movies, in my own life, and in everyday reality. If it creates associations or stirs emotions, in my view it has achieved its goal.

According to Paweł Kwiatkowski's statement, when he makes his narratives about random human beings, in order to reveal their identity, history, traces of passing and ruptures, I use the reprint technique. Its imperfect nature, characterized by faded print and washouts, helps me – as I think – to realize my ideas in the best possible way.

In the case of Rafał Śliwczyński's *Electro-Madness*, the series is nothing more than the effect of an inner struggle. On one hand, there was a need to accept the past; on the other, a need to move forward. But the real goal is

to prove that these two extremes may exist side by side. The series is also a play with the raster and pixelization of digital images, while at the same time, it preserves features typical of traditional printmaking.

The three projections offered by Marcin Pazera – *Absolute*, *Intruder*, and *Seducer* – are examples of animated graphics and show constantly changing objects that might easily be associated with parts of human body but cannot be restricted only to this. As the artist explains:

I want to direct attention to the search for organic methods of work in the purely technical environment of three-dimensional animation – in other words, to search for a digital gesture similar to the kind of gesture that is specific to such traditional media as painting and drawing. I want to find out how the organic work flow can influence or enhance the grammar of the language of digital visualizations. The creative process, which to some degree is based on improvisation, on following the tool, should allow for receiving a form that will be close to the nature of the tool itself and lead to achieving a new quality.

To conclude, I should stress two other points. My belief in this project – especially as I have inscribed it in the title above – stems from seeing it as an opportunity to show that printmaking does not need to turn itself into something else in order to be interesting, funny, eye-catching, and discursive. Also, in my curatorial life I have made more than twenty exhibitions, with paintings, performances, happenings and other live actions, sculptures, installation, public art projects, environmental work, and new media projects, but ever since I said, “Yes!” to Breda, I understood that the focus of our project would be printmaking and I have stuck with this idea completely.

Marta Kubiak (b. 1985, Wrocław) lives in Wrocław, where she graduated from the Wrocław Academy of Fine Arts in 2009, studying graphic design under Prof. Eugeniusz Smoliński and printmaking under Prof. Chris Nowicki and Asst. Prof. Małgorzata Warlikowska. She has been working at the art academy since 2009, and has been an assistant in Professor Nowicki's serigraphy studio since 2011. She works primarily in the areas of serigraphy and graphic design. Her most important awards, grants, and recognitions include 1st prize in the Jazz na Odrę Competition (Wrocław, 2007), grand prize in the 2nd Ludwik Meidner Nationwide Print Competition (Oleśnica, 2009), and the grand prix in the Grand Prix of Young Polish Print Competition (Krakow, 2012). She has participated in more than forty group exhibitions, including the 21st Polish Poster Biennial (Katowice, 2009), the 3rd Guanlan International Print Biennial (Shenzhen, China, 2011), the 16th German International Exhibition of Graphic Art (*Frechen*, Germany, 2011), the Kulisiewicz International Graphic Arts Triennial – Imprint (Warsaw, 2011), the Grand Prix of Young Polish Print Competition (Krakow, 2012), the 8th Polish Print Triennial (Katowice, 2012), the 7th International Triennial Colour in Graphic Arts (Toruń, 2012), and *Space Between Us* (Wiesbaden, Germany, 2012). She has also had ten solo exhibitions in Poland.

Website www.martakubiak.pl

Final Wars, 2012, silkscreen on paper, work in 12 parts, 280 x 300 cm.
(ea. 70 x 100 cm.)

Marta Kubiak

Final Wars

FIN



Paweł Kwiatkowski (b. 1981) lives in Łódź, where he graduated from the Łódź Academy of Fine Arts in 2011. He studied printmaking under Prof. Sławomir Ćwiek and painting under Prof. Marian Kępiński. Since 2011, he has worked at the art academy of as an assistant in Professor Ćwiek's studio in mixed techniques. He works with a variety of reproduction techniques. His most important awards, grants, and recognitions are the grand prize in the Władysław Stzreмиński Competition (Łódź, 2010); a grant from the Polish Ministry of Culture and National Heritage (2010); and the artNoble award for the best diploma work in art from a Polish public art academy or university (2012). He has participated in group exhibitions in Bratislava, Slovakia, and in Turin, Carnago, Vigevano, and Vercelli in Italy. He has also shown his works in solo exhibitions in various Polish cities.

Website www.kwiatkowski.asp.lodz.pl

Prospect Plain, 2012, reprint and relief printing on Fabriano Rosaspina paper, 69 x 99 cm.

Secret Grouping, 2012, reprint and relief printing on Hahnemühle paper, 79.5 x 119 cm.

Prolog to the End, 2nd version, 2012, reprint, relief printing and monotype on Hahnemühle paper, 79.5 x 119 cm.

Increasing Assimilation, 2012, reprint and relief printing on Hahnemühle paper, 79.5 x 119 cm.

Paweł Kwiatkowski

Variable



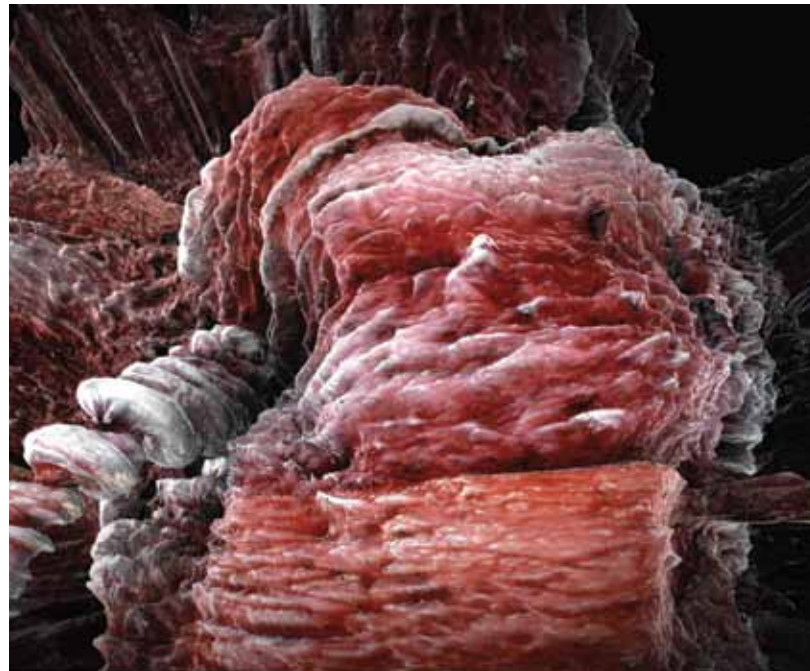
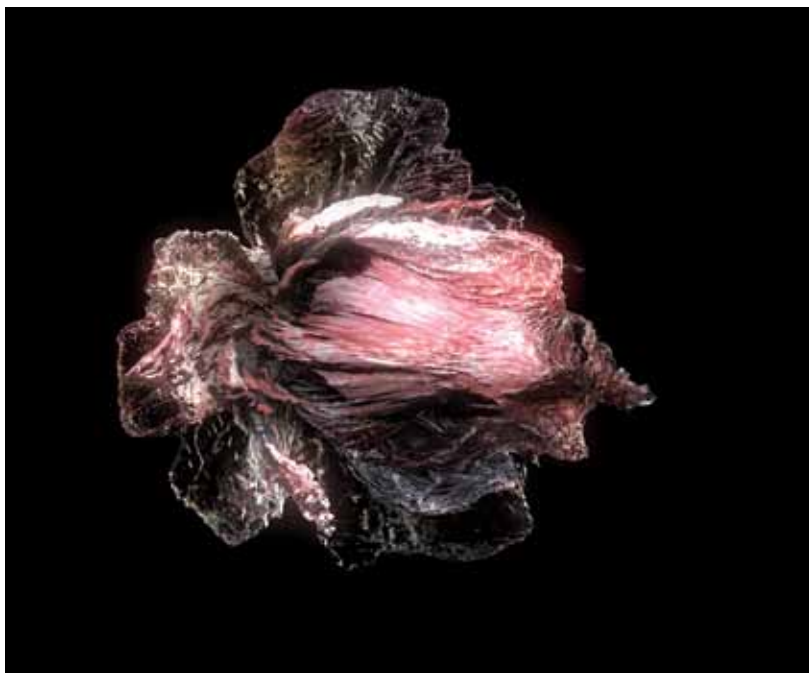
Marcin Pazera (b. 1980, Tarnow) lives in Krakow, where he graduated from the Faculty of Graphic Arts at the Krakow Academy of Fine Arts; he completed his diploma work in 2005 in the animation studio. From 2005 to 2009, he was employed as an assistant in the digital imaging studio at the graphic arts faculty. Since 2009, he has been employed as an assistant at the animation studio of the Faculty of Sculpture in the Intermedia Division at the Krakow academy. He works with a wide range of new media. He is currently experimenting with moving imagery created in digital environments. Over the past few years he has been increasingly involved in projects that explore the borderlands between motion graphics and installation. He makes graphics and short animated films and is a member of the Polish Filmmakers Association. His awards, grants, and recognitions include the Animago Award (Berlin) and the London International Film Festival Award, both for his directorial debut *Moloch* (2006); the Jury Prize in the Digital Panorama Category at the London International Film Festival (2007); the grand prize in the "After Hours" Film Festival (Krakow, 2010); and 3-D Animation of the Year award from the Dope Awards (United Kingdom, 2011). Pazera has participated in more than thirty film festivals around the world, including the London International Animation Festival (London, UK, 2007), the 5th Tehran International Animation Festival (Tehran, Iran, 2007), the Kinofest International Digital Film Festival (Bucharest, 2007), Animago Award (Stuttgart, Germany, 2006), ViewFest (Turin, Italy, 2006), the Bilbao International Festival of Documentary and Short Films (Bilbao, Spain, 2006), the Titanic Budapest International Film Festival (Budapest, Hungary, 2006), the Brussels International Festival of Fantastic Film (Brussels, Belgium, 2006), the Seoul International Cartoon and Animation Festival (Seoul, South Korea, 2006), Ecofilms – the Rodos International Film and Visual Arts Festival (Rodos, Greece, 2006), and the Edinburgh International Film Festival (Edinburgh, UK, 2006). He was featured in the DVD *Action Animation – Newest Films*, an overview of most interesting phenomena in contemporary animation released by the Polish National Audiovisual Institute. He has also worked with director Grzegorz Jonkajtys on the award-winning short film *The Ark*. Pazera's multimedia works and films have been shown at a number of group exhibitions, including the Grand Prix of Young Polish Print Competition (Krakow, 2009) and the International Print Triennial (Krakow, 2012).

Website www.pazera.pl

Intrower II, 2011–2012, motion graphics.
Seducer I, 2011–2012, motion graphics.
Seducer II, 2011–2012, motion graphics.
Seducer IV, 2011–2012, motion graphics.

Marcin Pazera

Absolute, Intruder, Seducer



Rafał Śliwczyński (b. 1991, Puławy) lives in Toruń. He has been a student at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń since 2010. Since 2011, he has been connected with Prof. Mirosław Pawłowski and Dr Agata Dworzak-Subocz's serigraphy studio. He primarily works with serigraphy and digital printing. Among his most important awards, grants, and recognitions he has received an honourable mention at the Grand Prix of Polish Young Print Competition (Krakow, 2012) and was the laureate of the 8th Students' Print Biennial in Poznan – Award of the Rector of Academy of Fine Arts in Katowice (Poznan, 2013). He has shown works in the exhibitions *40x40 SITO_UMK*, at Printmaking Białystok (Białystok, 2011), the Grand Prix of Polish Young Print Competition (Krakow, 2012), and *Faces of Graphics*, an exhibition by the Department of Graphic Arts of the Nicolaus Copernicus University at the Galerie Saint-Luc (Liège, Belgium, 2013).

Website www.facebook.com/CzescjestemRafal

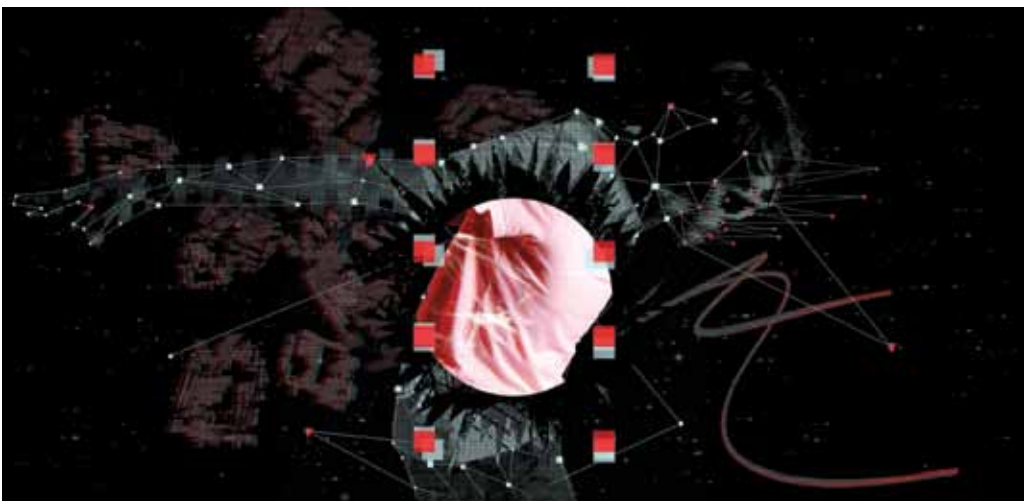
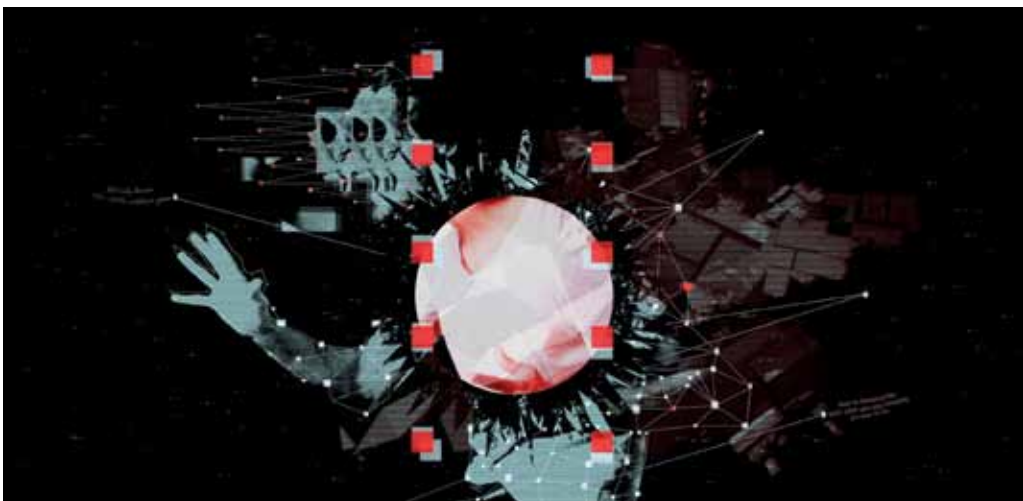
Zaratrusta 1, 2013, silkscreen on digital print on paper, 210 x 100 cm.

Electro-Madness 2, 2013, silkscreen on digital print on paper, 210 x 100 cm.

Zaratrusta 3, 2013, silkscreen on digital print on paper, 210 x 100 cm.

Rafał Śliwczyński

Electro-Madness



Božidar Zrinski

“Untitled”

The project *Password: Printmaking* has, as one of its components, assembled a group of curators, all of whom deal with contemporary graphic art in different parts of Europe, in order to demonstrate in a group exhibition the significance and role printmaking has in art today as well as its social and political power for spreading messages and ideas. This, indeed, is one of the most distinctive and particular features of the print, which is able to operate with a single message in a number of places simultaneously. Nevertheless, we must recognize that the same message will have different effects, depending on the specific cultural and socio-political environment in which it appears. In the process of developing the exhibition, the desire for dialogue and for unifying our curatorial positions brought to light the particular concerns of the individual curators, the selected artists, and their local environments. Thus, from a single exhibition there unavoidably emerged a number of smaller artistic standpoints, each complete in itself, which despite the variety of the messages have only intensified the notion of a plurality of autonomous perspectives and positions.

The general globalization tends to avoid the post-colonial concepts of accepting difference and equating opportunities for everyone involved in the global economy, of which the art system is also a part. Despite everything, this system continues to operate by obscure rules and with questionable financial and ideological transactions. In Slovenia it is still poorly developed. Young artists, seeking ways to enter the “enticing” world of peddling ideas, often draw attention to the art system’s dysfunctional nature and, through the work they present directly in galleries, underscore the need for the field to become at least in part a functioning organism. And yet, incredibly, they remain isolated in their desires and plans. My thesis is that we are seeing the spread of an overall individualization of the individual players within the art system. Many young curators and experts from various branches of visual art do not, in fact, encourage mutual connections or express shared interests. There is no longer any real cooperation between curators, artists, and institutions, or if there is, it occurs only under artificial conditions. While the individualization and development of distinct profiles have, to

be sure, allowed for clearer and stronger viewpoints on specific topics and forms in art making, they have also closed off the necessary space that enables the circulation and testing of ideas. The recent demands for social, political, and economic change in Slovenia have formed a training field for all “creatively” gifted artists and their, presumably, socially committed messages and also offer endless opportunities for expressing viewpoints through, and with the help, of visual art. For printmaking, this is a paradise on earth but, unfortunately, the creative potential of our society that operates in this area has not been able to muster the appropriate witty and critical responses. We have seen only a few isolated attempts in this regard, while the general feeling that the reproducibility of ideas can be the basis for subsequent media dissemination has remained entirely unexploited.

How then do you react, when you are part of a joint European project – a travelling exhibition that will disseminate certain personal and general characteristics of the places we all come from? Can a selection of artists and their works explain the situation in which we all currently operate? None of the selected artists have responded directly to the current events in Slovenia, but even so you can see ideas in their works that have long been at the forefront of the divided Slovene reality. History, which must sooner or later draw into itself youth and energy, is the point of departure for Jon Derganc’s series of photographs. The aestheticized image of sinkholes in the Karst, where many people met a violent death following the Second World War, depicts what is still a crucial stone of division, which Slovenia’s political elite are unable to walk past without stumbling. The bird’s-eye-view photographs of Karst sinkholes connect various forms of a dark mass, which is repeated and so multiplies and grows in our consciousness. Derganc does not wish to use the image for political capital. The black shapes in his photographs are the dark matter of Slovene history.

Boštjan Čadež has constructed a robot that draws lines and dots on a section of wall until a totally black circular shape appears. It moves and leaves its marks inside the imagined circle for as long as it takes to fill it up completely. As a rule, it uses a black writing instrument to draw with, but you could also put a marker of any other colour into its robotic hand. By automating the creative process, Boštjan Čadež has deprived it of the artist’s magic hand. He has placed the robot in the context of a specific space and let it draw for as long as the ink lasts.

Klemen Zupanc, after completing his studies at the Academy of Fine Arts in Ljubljana, decided, quite seriously and with premeditation, to intervene in the increasingly individualized art system. He sent *Box* to the “market-place” – four wooden crates containing framed prints with a picture of one of the things BMW enthusiasts consider collector’s items. The parallels with the art market are clear and direct. There is no gallerist today in

Slovenia who would be able to offer such a product for sale, promote it, and market the idea itself. The artist is left to his own devices, to his own resourcefulness, which pushes him more and more into individualization.

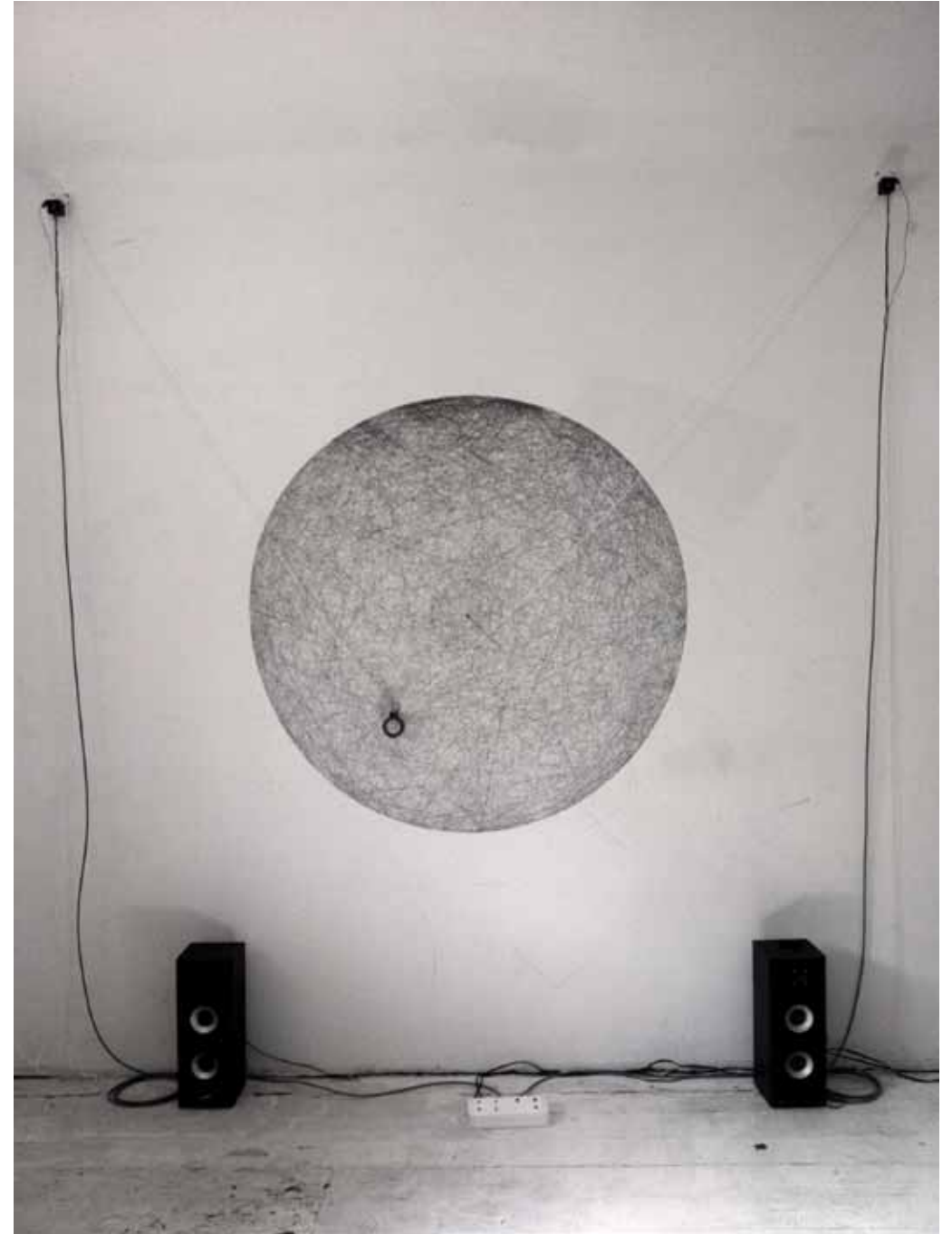
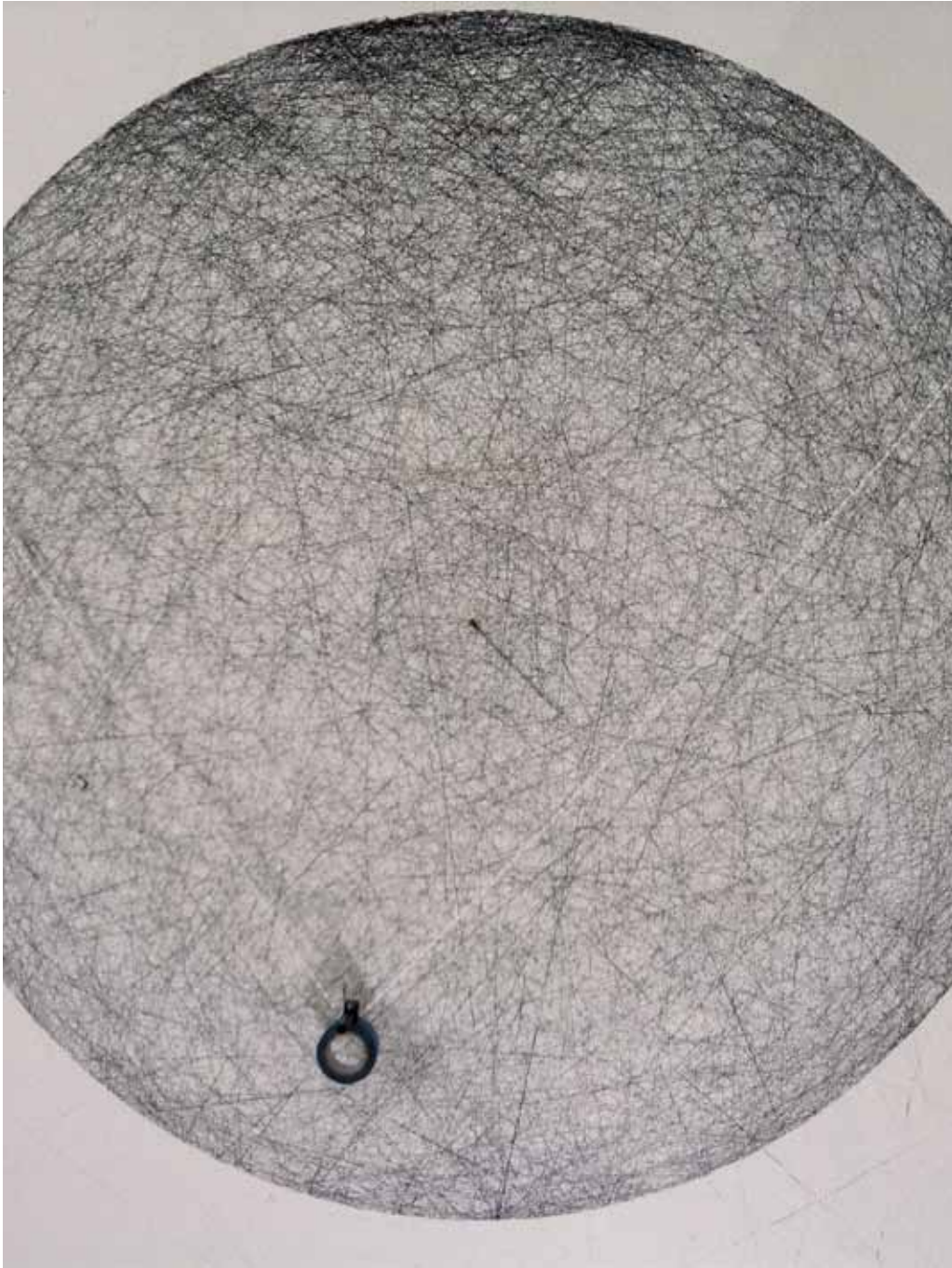
With her series of nine digital prints, Tanja Vujinović explores the anatomy of imaginary toy-like objects. Resulting from her research into the history of such anthropomorphic forms, these digital images are reminiscent of dolls and deities, which have a special iconic and mystical role in human society. Her completely remote, imaginary world of non-existent objects forms an intriguing semantic connection with Derganc's black forms.

Despite the expressly personal positions of all the curators and invited artists in *Password: Printmaking*, I understand the main potential of the exhibition – developed, after all, on the basis of a specific process of mutual (non-)collaboration – to reside in its role as a medium capable of bringing together different individual positions and in this way relativizing value-based cultural comparisons.

Boštjan Čadež (b. 1979, Ljubljana) lives and works in Ljubljana. He is an intermedia artist. He studied industrial design at the Academy of Fine Art and Design in Ljubljana, where he received an award for special student achievements in design. During this same period, he was also active in graffiti and street art, and published three compilations of audio-reactive animations on the website of the then-very popular MP3 player Winamp. His interactive computer game *Line Rider*, designed under the tutorship of Prof. Zdravko Papič, was quite successful on the global marketplace and earned him the prestigious Award for Innovation from the International Games Developer Association in San Francisco. He collaborated with the artist Velibor Barišić on the project *PPP Box*, which was presented in a number of galleries locally and internationally. He has worked on many of Neven Korda's intermedia projects, works frequently also with Marko Batista, and is a regular collaborator with the art groups Cirkulacija and Multipraktik. Since 2009, he has focused on real-time computer-generated and generative graphics, as well as the progressive development of his own software and hardware tools and user interfaces. Among other things, he is an established club VJ and a leading figure in the technological and expressive development of mapped video projections; all of the software he uses in his video-mapping performances (including the user interface) he develops himself.

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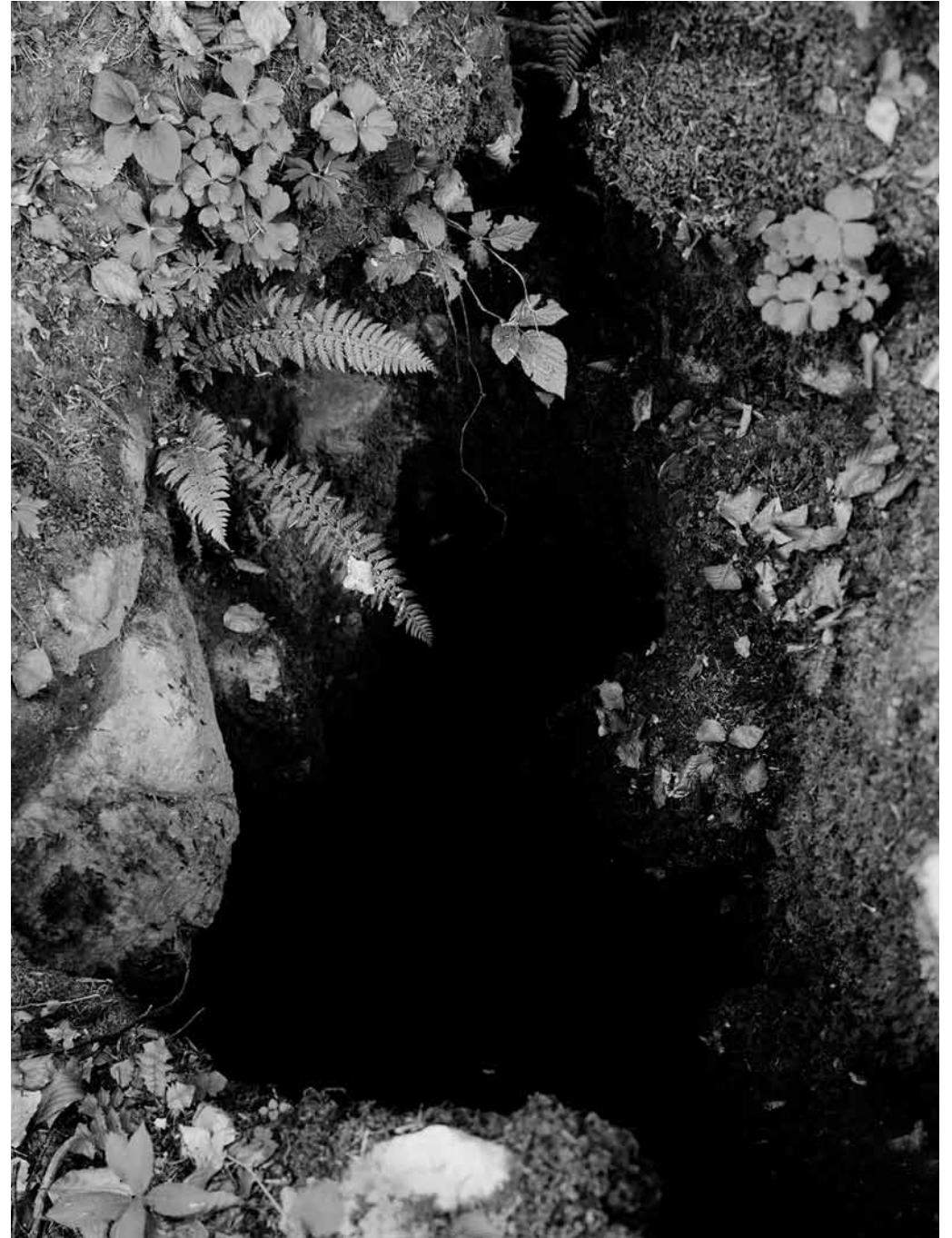
Nucleus, 2012, installation view at EX-garaža.



Jon Derganc (b. 1986, Ljubljana) lives in Ljubljana. He studied painting at the Academy of Fine Arts and Design in Ljubljana from 2005 to 2009. In 2009, he spent a semester studying at the National College of Art and Design in Dublin, Ireland. He graduated from the Ljubljana art academy in 2011, and began a course in printmaking at the Rabindra Bharati University in Kolkata, India, in 2012. Among his awards, he received honorary mention in the Startpoint Prize competition in 2012. He has participated in number of group exhibitions, including *We Want to Be Free as the Fathers Were* (International Centre of Graphic Arts, Ljubljana, 2010), *16/16* (Equrna Gallery, Ljubljana, 2011); and *Startpoint: Prize for Emerging Artists 2012* (Bucharest, Romania, and Bratislava, Slovakia, 2012).

Email: jonderganc@gmail.com

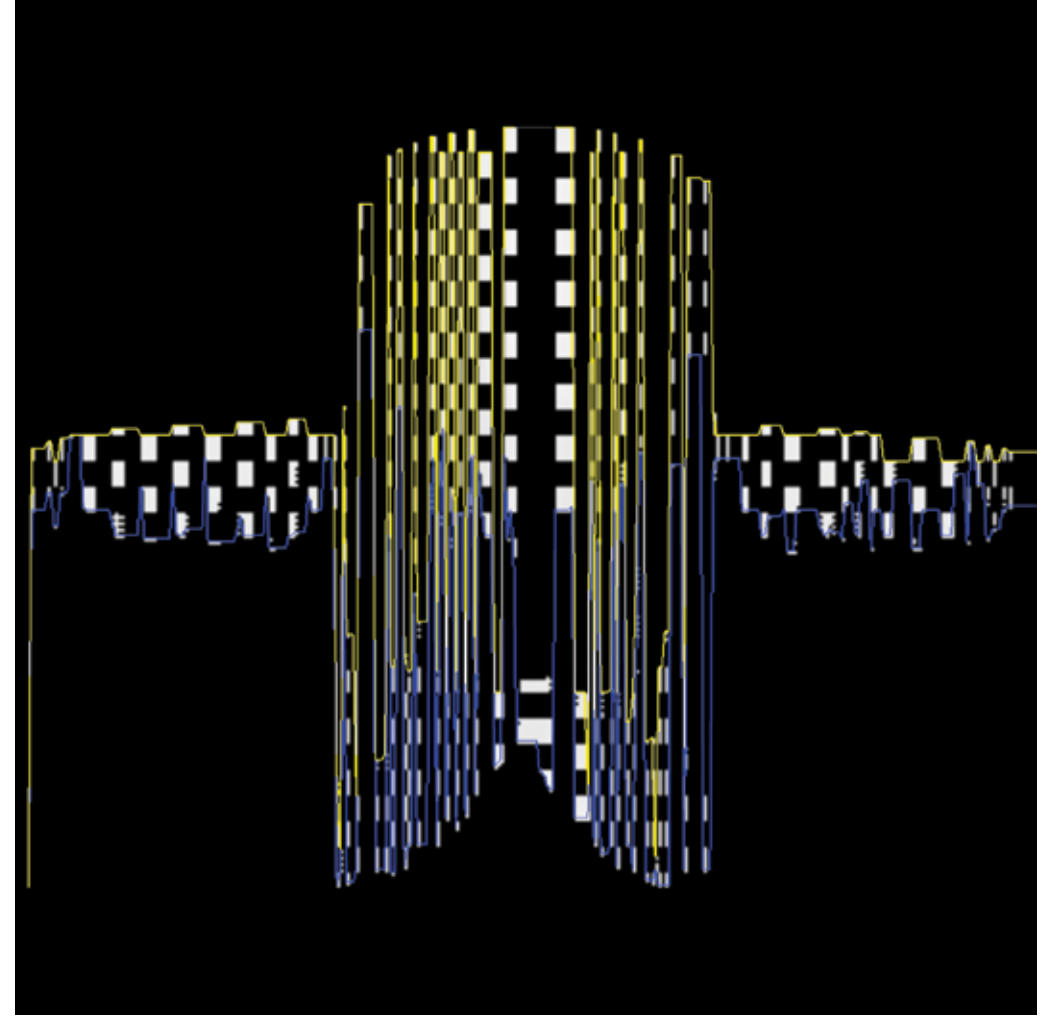
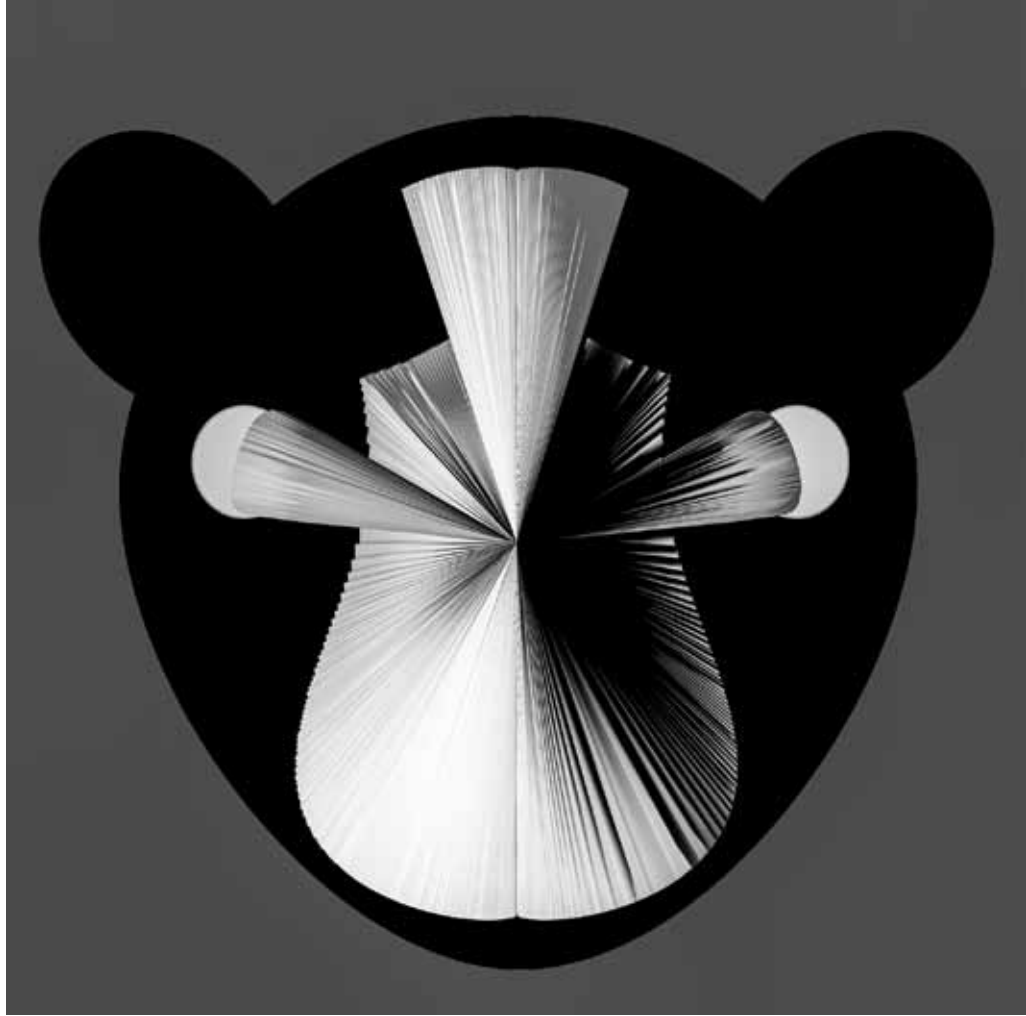
Karst Shafts, 2010–2012, series of black-and-white silver gelatin prints, ea. 50.8 x 40.6 cm.



Tanja Vujinović (b. 1973, Belgrade) lives in Ljubljana. She graduated with a degree in painting from the Faculty of Fine Arts, University of Belgrade, in 1999, and was a visiting student at the Kunstakademie in Düsseldorf, Germany from 1998 to 1999. She also holds a PhD in the philosophy and theory of visual culture from the Faculty of Humanities, University of Primorska, in Koper. In her works, she uses generative digital techniques, customized electronics, data visualization, sonification, and drawing to explore the phenomena of anthropomorphism, randomness, noise, and ambivalence towards new technologies. Her works consist of digital libraries of recycled sound particles and anthropomorphic shapes, mutating glitches, and their trajectories. She has exhibited in such solo shows as *Supermono 2/3* (Ex Ponto Festival, Kapelica Gallery, Ljubljana, 2008); *Oscilorama: Multimedia Exhibition* (Kibla Multimedia Centre and the Main Square, Maribor, 2009); *Superohm* (Kapelica Gallery, Ljubljana, 2011); *Soft Machines* (Gallery Metropolis, Ljubljana, 2012); and *Noisy Landscapes* (Gallery Simulaker, Novo Mesto, 2012). Her audiovisual works, digital prints, and installations have been exhibited in many group shows, including *sound:frame 2009* (Kunstlerhaus k/haus, Vienna, Austria, 2009); *noise=noise, The Basement Series #3* (The Foundry, London, UK, 2009); *ideospritz, Diva Station* (Studio Tormaseo, Trieste, Italy, 2009); *Inter-cool 3.0 Jugend – Bild – Medien* (Dortmunder U – Centre of Art and Creativity, Leonie-Reygers-Terrasse, Dortmund, Germany, 2010); *We Want to be Free as the Fathers Were* (International Centre of Graphic Arts, Ljubljana, 2010); *Are We Human?* (Inspace, University of Edinburgh, and New Media Scotland, Edinburgh, UK, 2010); *Diva Station* (Kulturni inkubator, Maribor, 2010); *lab30, Augsburg Kunstlabor: Mediale Künste und elektronische Klänge* (Augsburg, Germany, 2010); and *Diva Station* (LUX, Shackwell Studios, London, UK, 2011). Her works have also been presented at the Spor Festival (Århus, Denmark, 2008), the FILE Festival (São Paulo, Brazil, 2008), ISEA 2009: The 15th International Symposium on Electronic Art (Belfast, Northern Ireland, 2009), FILE RIO (Rio de Janeiro, Brazil 2009), Ars Electronica (Linz, Austria 2009), and the Kinetica Art Fair (London, UK, 2011), among others, as well as such events as the Madrid Abierto in Madrid, Euroscreen21 (various cities), Continental Breakfast in Maribor, and Nuit Blanche in Paris. Her Internet-based works were also shown as part of Ctheory Multimedia's NetNoise, the Web Biennial Istanbul, Helium by BallongMagasinet and NIFCA, and Sinnlos WebArt.

Website <http://ultramono.org>

SUMOGEN, 2012, series of nine digital prints, vinyl on a stretcher frame, ea. 30 x 30 cm.



Klemen Zupanc (b. Celje, 1989), lives in Ljubljana. He has been studying at the Academy of Fine Arts and Design in Ljubljana since 2008. His works have been presented in the following group exhibitions: the Ex-tempore International Painting Exhibition (Piran, 2010 and 2011); *Izbire pogleda* (Kresija Gallery, Ljubljana, 2012); *Prints and Impressions* (International Centre of Graphic Arts, Ljubljana, 2012); *Vstop* (Alkatraz Gallery, Ljubljana, 2012); and *Premiera* (Centre for Contemporary Arts, Celje, 2012). His solo show *Pridobljeno s prevodom* was shown at the Herman Pečarič Gallery in Piran (2011) and the Media Nox Gallery in Maribor (2013).

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Boxes, 2011–2012, woodcut, wood, variable dimensions.

Klemen Zupanc

Boxes



Javier Martín-Jiménez

“Life Must Be Changed”¹

At the beginning of the twentieth century, the historical avant-garde movements throughout Europe shared the same sentiments toward a world that was changing rapidly but with no clear sense of direction. From very different aesthetic, formal, theoretical, and political positions, each tried to answer the same questions: What can culture do to improve society? What is the artist's responsibility? Should art be a reflection of society, and therefore not necessarily in accord with what we consider beautiful? In the brief period between the first decade of the past century and the beginning of World War II, a dizzying series of often quite dogmatic *isms* emerged as, consciously or unconsciously, artists sought to bring art into everyday life.

A century later, in a very different historical and cultural context, Europe is again gripped by self-doubts in the midst of a global crisis. There are doubts about a capitalist system that favours production and exchange values over the individual; about the fragility of national economies increasingly dependent on market shifts far outside the day-to-day experience of their citizens; about the supra-national politics of the European Community and its monetary union; about the independence of its constituent countries and their politics of state power; and so on. These doubts all indicate that the crisis is not simply economic but also social and that it affects values and ideas. In other words, this is a fitting moment for creating an atmosphere of cultural change, for breaking down and distorting the most accepted systems of representation or artistic expression and seeking new definitions in the context of artistic creation and its possible functions, if such definitions exist.

In Spain, there is no coherent group of artists with a shared aesthetic or ideological programme. Of course, there is a widespread feeling of indignation² that often transcends political or party preferences and can even tend

toward a “total rejection” that some might consider equivalent to the nihilist explosion that led to the various isms a century ago. But in no case is there any active effort to take on the conscious “renovation” of art or to question its social function.

There are significant, if isolated, examples of a highly politicized protest art, whose formal aspects include a very powerful and clear aesthetic language that even makes use of basic advertising and marketing techniques and, in many cases, uses the reproducibility of media and the techniques of multiple art (engraving, photocopying, fanzines, etc.).³ In *Password: Printmaking*, however, our selection of works is taken deliberately from artists who do not customarily address political issues. The four chosen projects are able to enter into dialogue with each other, and relate to the work of other international artists, because their interests and concerns are global. These four proposals offer different views of the issues involved in our current situation.

Javier Pividal (b. Cartagena, 1971) presents *bodies/words*, a series based on photographic portraits of Yukio Mishima (Tokyo, 1925–Tokyo, 1970), Pier Paolo Pasolini (Bologna, 1922–Ostia, 1975), and Jean Genet (Paris, 1910–Paris, 1986). These three personalities embody a perfect unity of life and work that makes us see them as if they were characters from a novel or film. In each of them, the intellect lies at the root of a disagreement or dissatisfaction with life, which they carry to an extreme. In one way or another, they share the avant-garde's utopian (or non-utopian) view of how, with art at the fore, culture can and should improve the world. But here they become anti-heroes, revealing and denouncing the most deplorable and contemptible aspects of society, even as they themselves exemplify the opposite of correctness, as though forced into that role by circumstances. Although they have political commitments, these, too, are taken to the extreme, like Mishima's pseudo-fascist military proposal or Genet's relationship with the Black Panthers. Their work and lives share the same obsessions with beauty, youth, homosexuality, and the romantic idea of self-annihilation as an end to agony.

Over these “abyss” characters, the artist writes or, as he states “exscribes” (deriving from the latin “exscribere” which is writing but at the same time engraving, as the Romans didn't write on paper but engraved on boards that were covered with bee-wax) reflections that appeared in his previous project, *Écrire en blanc*, in which he designed a form of “blank” writing based on the ideas of Roland Barthes. In the present project, the following French phrases are cut out and placed over silk-screened images of the three protagonists:

¹ From the French “Il faut changer la vie,” generally (and presumably faultily) attributed to Arthur Rimbaud. Nevertheless a nice statement.

² It is important to recall that, in 2011, the 15-M Movement, also known as the movement of the “Indignant,” constituted the highest degree of citizen participation in Spain since the institution of democracy in 1978. It stemmed from a demonstration in Madrid on 15 May 2011, which was followed by a series of peaceful demonstrations throughout Spain that sought a more participatory democracy based on non-partisan, collective, horizontal, and transparent positions. A number of different artists supported this movement by contributing posters and designs.

³ Outstanding among these are works by such art collectives as the El Cartel group, Democracia, PSJM, and Daños colaterales, and such individual artists as Noaz, Núria Güell, and Rogelio López Cuenca, among others.

Pourquoi durer est-il mieux que brûler?
Abîme
L'artiste c'est l'amoureux
Amour/Amer
Les paroles, que sont-elles ? Une larme en dit plus⁴

These expressions, which seem to form an intrinsic part of each of the three characters, are legible only if the viewer knows the code. Thus, Pividal continues a line of work in which he implies something hidden beneath the surface: a story (the characters), a message (to be deciphered), or an enigma (represented by a play on words or some formal technique such as overlapping inks or embossing that can be read only under oblique light).

Pedro Luis Cembranos (b. Madrid, 1973) has for years been studying, revising, and archiving materials printed or published by the political and military establishments that seek to indoctrinate the citizenry to behave in certain ways or adopt certain daily routines—in civil defence, elementary school education, the welfare state, and so on—so as to establish useful strategies and customs that shape the citizens' everyday lives and family and group relations. His edition of four *Disaster Relief* prints is one of the final sections of the *Museum of Civil Instruction*, a project based on manipulating this archive of what was originally political and military materials.

Using a variety of graphic techniques, Cembranos manipulates the political messages in some sections of these materials. The resulting series of prints ironically alludes to specific types of citizen action in the case of natural disasters or warfare. In *Disaster Relief* we find examples of the manipulation of manipulation, where the original images lose their meaning when set in relation with other images (for example, a shack in the woods becomes a bomb shelter when placed in a different context) or subjected to simple digital retouching. For example, Cembranos announces a *false* "Historical Death Tour" on a poster for an *authentic* Museum of Civil Instruction, drawing on the entertainment value of a nuclear threat or the spectacular view of a mushroom cloud from a beach in order to generate his own view of post-apocalyptic landscapes, create new safe cities, or propose absurd systems of anti-aircraft protection based on wearing conical paper hats. In each of these cases, Cembranos makes it patently clear that throughout history the interpretation of reality has always been controlled by political power, which has affected, and continues to affect, citizens' personal relations and their relationship with their surroundings.

The complex relationships of the individual in the collective context are presented in *Declarations*, a work by Ángela Cuadra (b. Madrid, 1978) made during an artist residency in a private apartment in Madrid. There, she hung sheets with painted messages on the patio of her building so her neighbours could read them. *Declarations* is part of her *Home Front* series, whose title derives from the term's use in the United States during World War II to characterize the duties of citizens in defence of their country. In the present context, the project can be extrapolated to reveal relations among European "neighbours", who are forced to understand each other despite significant cultural differences that generate conflict and opposition. Cuadra's project shows how domestic and individual elements can become a collective and even governmental message. The house represents each person's most intimate, cherished refuge, which must be defended in the midst of hostile surroundings. Four phrases in English (today's lingua franca) – "Taking positions," "Still here," "Waiting for a signal," and "Nothing has changed" – function as simple military warnings, slogans of resistance, or banners.

Finally, Ángel Masip (b. Alicante, 1977) takes a different stance with regard to the individual. At first glance, his work seems to belong to the academic tradition, part of a naturalistic universe steeped in the landscape genre. But appearances can be misleading. While we tend to rationalize everything we see in terms of linear logic, Masip argues for the opposite approach: a diversity of readings that depend on the observer. Thus, in the presence of apparently clear forms or subjects, Masip's work does not seek to illustrate or convey an idea, but rather to push the viewer to experiment. The works in his series *A New Order* generate ambiguity by presenting landscapes as fictitious imitations of nature. The images are taken out of context using formats and techniques that allude to the world of advertising and an urban atmosphere that is also a metaphor for deceitful reality.

But we should also point out that Masip insists on the generic, non-specific and uncertain aspects of his representations, marking his landscapes with texts, such as "Anywhere" and "Somewhere Not Here", or other, unintelligible signs that block or frustrate viewers' ability to identify them. In that sense, these landscapes are unrecognizable. Stripped of any historical, cultural, or geographical reference, they offer no supposedly "authentic view of nature through landscape" as a solution to civilization's current problems, nor do they represent any desire to be purely "transcendental".

A New Order proposes an order stripped of reflections and references to the representation of reality. The series does not take a hermeneutical or committed position, adopting, instead, a timeless "attitude". *A New Order* is thus an experiment and a questioning of how language orders and structures experience.

⁴ Translations: *Why is it better to last than to burn?* – *Abyss* – *The artist is the lover* – *Love/Bitter* – *What are words?*
A tear says more

Pedro Luis Cembranos (b. 1973, Madrid) lives in Madrid. He earned his degree in printmaking from the Escuela de Arte 10 in Madrid. In his work, he investigates a variety of reproduction techniques. His most important awards, grants, and recognitions are the Kloster Bentlage Foundation Grant (Rheine, Germany, 2007); the Estampa/CPS Award (Madrid, 2007); the Portuguese Centre of Serigraphy Grant (Lisbon, Portugal, 2008); Propuestas 2008 – Arte y Derecho Foundation Grant, with Raúl Díaz Reyes for *The Art Books Project* (2008); International Creators Mobility Grant, for the project *La ropa sucia se lava en casa* in Brazil, Matadero (Madrid, 2009); 2nd International Print Award Carmen Arozena, Island Council of La Palma (La Palma, 2009); Grant for Contemporary Creation, Matadero (Madrid, 2010); ECAT Award Exhibition (2010); National Print Award “María de Salamanca”, MGEC (Marbella, 2010); Artist-in-Residence Grant, Centre d’Art Contemporain d’Essaouira (Morocco, 2011); and a Production Grant for the Visual Arts (Community of Madrid, 2012). His solo exhibitions include *Luces* (José Rincón Showroom, Madrid, 2005); *(IN) oportunidades* (ALfaRa Gallery, Oviedo, 2008); *DINGBATS FUCKTORY*, (ECAT, Toledo, 2010); *B: una vez, un tiempo, un lugar* (Catorze Art Gallery, Palma de Mallorca, 2011); and *Visions of Eden* (José Robles Art Gallery, Madrid, 2012). His most recent group shows include *Curators’ Network* (Matadero, Madrid, 2011); *Reflejos* (OTR Art Space, Madrid, 2011); *Biblioteca intervenida* (MAS, Santander, 2011); *Programa Galerías* (La Cárcel – Segovia Centro de Creación, Segovia, 2011); *Arts Libris* (Barcelona, 2011); *Hall of Fame* (José Robles Art Gallery, Madrid, 2011); *El estandarte dorado* (DAFO Space, Lleida, 2012); *Rebobinar // Compact Cassette Set* (Desvelarte 2012, Santander, 2012); *Open Studio*, with Françoise Vanneraud (Madrid, 2012); *LetstockaboutArt* (Palacio El Imparcial, Madrid, 2012); and Estampa Multiple Art Fair (Matadero, Madrid, 2012).

Website: <http://www.pedroluiscembranos.com/>

Disaster Relief 1, 2012, photogravure, etching, chine collé, and photograph on Hahnemühle paper, 54 x 78 cm.

Disaster Relief 2, 2012, photogravure, etching, chine collé, and photograph on Hahnemühle paper, 54 x 78 cm.

Disaster Relief 3, 2012, photogravure, etching, chine collé, and photograph on Hahnemühle paper, 54 x 78 cm.

Disaster Relief 4, 2012, photogravure, etching, chine collé, and photograph on Hahnemühle paper, 54 x 78 cm.



Ángela Cuadra (b. 1978) lives and works in Madrid. She holds a degree in fine art from the Complutense University of Madrid. Her most important awards, grants, and recognitions include 2nd prize, Jóvenes Creadores (Madrid, 2006); INJUVE grant for production in audiovisual projects (2006); 18th Circuitos de Artes Plásticas grant (Madrid, 2007); Contemporary Creation Grant, Matadero Centre of Contemporary Creation (Madrid, 2010); 23rd Circuitos de Artes Plásticas grant (Madrid, 2012); and a Visual Art Production Grant, Community of Madrid (2012). She has had the following solo exhibitions: *Survival* (Sala de Arte Joven, Madrid, 2006); *La plus belle du monde* (Frágil Art Space, Madrid, 2010); *Orders* (Espacio F, Madrid, 2010); and *Open Studio 2012* (Madrid 2012). She has also presented her works in the group shows *Me, Myself and I*, 4th Pilar y Andrés Centenera Jaraba Contemporary Drawing Competition (La Lonja, Madrid, 2013); 23rd Circuitos de Artes Plásticas (Sala de Arte Joven, Madrid 2012); *A Vintage Story*, site-specific exhibition (Madrid, 2012); *3 en el 3º* (Felipa Manuela Artist Residency, Jugada a 3 bandas 2012, Madrid, 2012); Video-Art Marathon *¿En qué estás?*, Miradas de Mujeres Festival (La Casa Encendida, Madrid 2102); *6 Euros Budget*, Supermarket Art Fair (Stockholm, 2012); *La Gesta Imposible* (Matadero Centre of Contemporary Creation, Madrid, 2010); *6 Euros Budget* (Off Limits, Madrid, 2010); *Sobreestructuras* (OTR Art Space, Madrid 2010); *Líneas de Mira* (CAAM, Las Palmas de Gran Canaria, 2008); *Planes Futuros: Arte español de los 2000* (Baluarte Centre, Pamplona, Navarra, 2007); 18th Circuitos de Artes Plásticas (Sala de Arte Joven, Madrid, 2007); INJUVE 06 (Círculo de Bellas Artes, Madrid, 2006); Decibelio – 2nd Festival of Experimental Art (Madrid, 2006); Mirador 05 (Berzosa de Lozoya, Madrid 2005); and *Interiores* (Oliva Arauna Gallery, Madrid, 2005).

Website: <http://angelacuadra.tumblr.com/>

Declaraciones, 2012, photograph, variable dimensions.



Ángel Masip (b. 1977, Alicante) lives and works in Alicante. He received his degree in fine art from the University of Fine Art in Madrid (Complutense University of Madrid). His most important awards, grants, and recognitions are 1st prize in painting, Young Artist Competition, Madrid Council (2000); 1st prize, 17th L'Oréal Painting Competition (Madrid, 2001); 1st prize, 7th Picture and Photography ABC Prize, ABC newspaper (Madrid, 2006); Primera Obra Grant, Caixa Galicia Foundation (2008); Pilar Montalbán Painting Grant (2008); Pilar Juncosa Award for Innovation, Fundación Pilar y Joan Miró (Palma de Mallorca, 2009); Academy of Spain in Rome Grant, Spanish Ministry of External Relations (Rome, Italy, 2010); Bilbaoarte Foundation Workshop Grant (Bilbao, 2010); and Hangar-Fondazione Pistoletto Grant (Biella, Italy, 2011). His most recent solo exhibitions include *Thomas & Wiebk* (Sa Nostra Foundation and Caixa de Balears, Palma de Mallorca, Menorca, Ibiza, 2007–2008); *A New Order* (Espai Cubic, Joan Miró Foundation, Palma de Mallorca, 2010); *Der Waldgang* (Convention Centre Ciutat d'Elx, Elche, Alicante, 2010); *A New Order* (Bilbaoarte Foundation, Bilbao, Vizcaya 2011); *Un Nuevo Orden* (Antonia Puyó Gallery, Zaragoza, 2012); and *Solo Project*, JUSTMAD Emerging Art Fair (Paula Alonso Gallery, Madrid 2013). He has also been included in many group exhibitions, such as *The Natural Way* (Parking Gallery, Alicante, 2011); ARCO Madrid (Stand ATM Gallery, Madrid, 2010); *Regeneración* (SAMCA – Museum for Contemporary Art, Sofia, Bulgaria, 2011); *Nomadismi* (Royal Academy of Spain in Rome, Spanish Ministry of External Relations, Rome, Italy, 2011); Antoni Gelabert Prize Ciutat de Palma (Casal Solleric, Palma de Mallorca Council, Spain 2011); *Tentaciones*, Estampa Multiple Art Fair (Madrid 2011); 12th International Exhibition Gas Natural Fenosa (MACUF, A Coruña, 2012); 22nd International Graphic Price Máximo Ramos (Torre Ballester Centre, Ferrol, A Coruña, 2012); Estampa Multiple Art Fair (Paula Alonso Gallery, Matadero, Madrid, 2012); PINTA Contemporary Art Fair (Paula Alonso Gallery, London, UK, 2012); and Jugada a 3 bandas (La New Gallery, Madrid, 2013).

Website: www.angelmasip.com

A New Order #2, 2010, silkscreen on black paper, 120 x 190 cm.

A New Order #3, 2010, silkscreen on black paper, 120 x 190 cm.



Javier Pividal (b. Cartagena, 1971) holds a degree in fine art and a master's in museum studies from the Polytechnic University of Valencia. His most important awards, grants, and recognitions are 2nd place, 2nd José García Jiménez Artistic Creation Foundation Competition (2006); CAM Grant Collective of Visual Arts (2007); INICIARTE Diffusion Aid Programme, Board of Andalucía (2008); photo-engraving workshop with Juan Lara (Cartagena, 2009); Cultural Promotion Grant, Department of Culture (2011); 1st place, Carmen Arozena International Engraving Competition (2011); and Cultural Promotion Grant, Department of Culture (2012). His recent solo exhibitions include *Porteadores* (Galería Arte Nueve, Murcia, 2009); *Fragmentos de un discurso* (Galería Fúcares, Almagro, 2009); *écrire en blanc* (Galería Louis 21, Palma, 2012); *cuerpos/palabra* (La Taller, Bilbao, 2013); and *Rien à dire* (Galería Arte Nueve, Murcia, 2013). His most recent group expositions are *Sobrescrituras* (OTR Art Space, Madrid, 2012); *Puntos de fuga* (Galería Arte Nueve, Murcia, 2012); *FIG International Contemporary Engraving Festival* (Bilbao, 2012); *Multiplied Fair* (London, UK, 2012); 22nd International Graphic Price Máximo Ramos (Torrente Ballester Centre, Ferrol, A Coruña, 2012); 21st Gregorio Prieto Drawing Contest (Casa del Reloj, Madrid, 2012), *JUST* Madrid Fair (Ogami Press Editors, Madrid, 2012); ARCO Madrid Fair (Galería Arte Nueve, Madrid, 2012); *Pop-up #1* (Ogami Press Editors, Madrid, 2013); *Dejar el cuerpo* (La Bacía, Madrid, 2013); and the 4th International Drawing Competition (Centenera Foundation, Madrid, 2013).

Y.M., from the series *bodies/words*, 2012, photolithograph on Botan Japanese paper and cuts, 110 x 79.4 cm.

P.P.P., from the series *bodies/words*, 2012, photolithograph on Botan Japanese paper and cuts, 110 x 79.4 cm.

J.G., from the series *bodies/words*, 2012, photolithograph on Botan Japanese paper and cuts, 110 x 79.4 cm.



Sofie Dederen (b. 1976, Turnhout, Belgium) has been the director of the Frans Masereel Centrum (www.fransmasereelcentrum.be) since 2010. She is responsible for the administration and artistic policy of the centre, which is devoted to the graphic arts. Her wide-ranging career began in 1999 with the Muziektheater Transparant in Antwerp. Among the projects she has been involved in as curator, production collaborator, communication collaborator, or even artist are: *iN KASTERLEE* (Frans Masereel Centrum, 2012), *Show Your Colour* (Dutch Design Week, Eindhoven, 2012), *Ik zie ik zie...* (Storm op Komst/vzw Festivalitis, 2009), *Man with the Movie Camera* (vzw Open Doek – De Warande, 2009), *Entree>Exit* (Middelheim Museum Antwerpen, in collaboration with bolwerK, 2010), *Flat files* (Artforum Berlin, Berlin, 2006), and *Lokale* (Schwerin, Germany, 2005). She graduated from Vrije Universiteit Brussel with a master's degree in communication in 2000, and from the Kunsthochschule Berlin in 2007 with a liberal arts diploma. She is a founding member of the Werkplaatsen Nederland en Vlaanderen foundation and is a member of the board of the organization 0090 (www.0090.be).

Daina Glavočić, née Baumann (b. 1949, Rijeka) received her diploma in art history from the Faculty of Arts, University of Ljubljana, and her master's degree from the Faculty of Philosophy, University of Zagreb. She works at the Museum of Modern and Contemporary Art in Rijeka as museum counsellor responsible for the collections of prints, drawings, and the donations by Romolo Venucci and Božidar Rašica. Her particular field of interest is the architecture and art scene during the interwar period in Rijeka; she has published scholarly articles on the city's residential, religious, and sepulchral architecture, as well as monographs on painters (*Romolo Venucci*, *Carlo Ostrogovich*, *Ladislao de Gauss*, *Vilim Svečnjak*, and *Ivan Kinkela*). She was the editor of the books *Architecture of Secession in Rijeka 1900–1925* and *Architecture of Historicism 1845–1900*, and the guide book *Secession Architecture of Rijeka*. She has also been involved in a number of television and radio projects about the cultural heritage, and has served on expert juries for Croatian and international exhibitions, museums and cultural groups in Primorje–Gorski Kotar County, and the Croatian Ministry of Culture. She has participated in over seventy professional and academic conferences in Croatia and abroad. She is a member of a number of Croatian and international associations: HMD, DPURIHP, ICOM; CIMAM, ASCE, RANN, ANER, DoCoMoMo. For her museological work, she has received the Annual Award of the City of Rijeka (1994) and the national medal the Order of Danica Hrvatska – Marko Marulić (1998).

Javier Martín-Jiménez (b. 1978, Madrid) is president of the art association Hablar en Arte (www.hablarenarte.org) and responsible for the management of such projects as Ingráfica – International Platform for Graphic Art and Other Forms of Multiple Art (www.ingrafica.org), Lugares de Tránsito (www.lugaresdetransito.net), and Jugada a 3 bandas (www.a3bandas.org). He has curated a number of exhibitions, including *Bajo techo: Cuatro estadios de intimidad* (works from the Community of Madrid Collection, 2008 and 2010); *Reproduction, Repetition and Rebellion: Multiplicity in Spanish Emerging Art* (shown in 2010 and 2011 at the Instituto Cervantes in Vienna, Austria; the National Brukenthal Museum in Sibiu, Rumania; the International Centre of Graphic Arts in Ljubljana, Slovenia; Akademija – Centre for Graphic Art and Visual Research and The Windows Gallery in Belgrade, Serbia; and the New Contemporary Art Museum in Zagreb, Croatia); *El Reto Ingrávido* (Ingrávid, Contemporary Culture Festival of Empordà, Figueres, Spain, 2010) and *The Intervened Library* (touring Spain 2012–2013). He holds a degree in art history from the Autonomous University of Madrid. He was the general coordinator of PHotoEspaña 2007 and previously directed activities for PHE06 and PHE05. Before that, he was the editorial coordinator for *Doce Notas* magazine and collaborated with the specialized publications *Lápiz* and *Sublime*, among others. He is a founding member and the secretary of the Federation of Cultural Associations of Madrid – AAIM (Agentes Artísticos Independientes de Madrid).

Marta Anna Raczek-Karcz, PhD (b. 1979) graduated from the Jagiellonian University in Krakow with degrees in art history and media and cultural studies. An art critic, theoretician, and freelance curator, she is also the vice-president of the International Print Triennial in Krakow. She is a member of the Polish Culture Society and sits on the board of its Krakow section. She gives lectures on contemporary culture, film history, the history and theory of art, media, and gender studies. As a curator she has organized more than twenty solo and group exhibitions of Polish and international artists in many important galleries and cultural institutions in Poland, including the BWA Gallery in Katowice, the Upper Silesian Cultural Centre in Katowice, and the Elektrownia Contemporary Art Gallery in Czeladź; she has also curated shows at the Kloster Bentlage in Rheine, Germany, the Gallery Container in Rome, Italy, and the Anaid Art Gallery in Bucharest, Romania. She is a member of the International Association of Art Critics (AICA) and writes texts for exhibition catalogues, as well as articles on contemporary art, film, and new media.

Jaanus Samma (b. 1982, Tallinn) is a visual artist and curator. His work consists of photography, installations, and videos. His solo exhibitions include *AAFAGC*, with Alo Paistik (März Project Space, Tallinn, 2011), *In a Park* (Draakon Gallery, Tallinn, 2009), and *War* (Vaal Gallery, Tallinn, 2008). He has also been included in the group exhibitions *SVEART* (Saint-Vincent, Aosta Valley, Italy, 2012), the Rauma Biennale Balticum (Rauma, Finland, 2010), the Luleå Art Biennial (Luleå, Sweden, 2009), *Exposition d'art contemporain Balte: "De trop de réalité"* (Cité Internationale des Arts, Paris, France, 2008), and *Doings or Not* (City Museum, Ljubljana, Slovenia, 2008). He holds an MFA in printmaking from the Estonian Academy of Arts and is currently in the doctoral program there. His focus is on gay history in Estonia during Soviet period; he is interested in using documentation as a base for more subjective representations. He lives and works in Tallinn. Since 2011, he has been a member of the board of the Tallinn Print Triennial (www.triennial.ee).

Božidar Zrinski (b. 1974, Graz, Austria) graduated with a degree in art history from the Faculty of Arts, University of Ljubljana. He completed the course for curators in the World of Art programme organized by the SCCA Centre for Contemporary Arts in Ljubljana. In 2000 and 2001, he took part in the organization of Manifesta 3 in Ljubljana. He has been a curator at the International Centre of Graphic Arts in Ljubljana since 2001. He has organized a number of group and solo exhibitions, including *Vladimir Makuc, Graffitists, Jože Ciuha, Street Art, Artcoustics*, and *Miss, You're as Pretty as a Poster!* (with Meta Kordiš). He was the coordinator for the 24th, 25th, and 26th International Biennials of Graphic Arts in Ljubljana, and in 2007 he co-curated, with Lilijana Stepančič and Breda Škrjanec, the 27th Biennial of Graphic Arts. In 2008, he curated the retrospective exhibition *Petra Varl and Zora Stančič* and co-curated, with Breda Škrjanec, the exhibition *A Third Look: The Multiplicity of Graphic Art Today*. In 2009, he was the art director and curator of the 28th Biennial of Graphic Art in Ljubljana. In 2010, he co-organized, with Petja Grafenauer, the exhibition *We Want to Be Free as the Fathers Were*. The following year, with Breda Škrjanec, he co-curated the exhibition *9+9: Artist's Books and Artists*. Also in 2011, he curated *Change the Colour!*, a retrospective exhibition of the group BridA. In 2012, with Breda Škrjanec, he co-curated *Prints and Impressions*, a retrospective exhibition of graphic art from the previous three years. He also writes essays and is the editor or co-editor of numerous books and catalogues.



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