
MAPPING
PRINTMAKING
work in progress world book
Curated by Nuno Canelas

Organization
International Printmaking Biennial of Douro - Portugal
Curator
Nuno Canelas
nunocanelas@mac.com
Texts
Nuno Canelas
Derek Michael Besant
Artists
Contact
www.nugravalijo@hotmail.com
info@douro-gravura.org
Website Address
www.mapping-printmaking.com
www.bienaldouro.com
www.globalprintdouro.com
Design
Paulo Oliveira
Nuno Canelas
Technology and Information Systems
Diogo Canelas
Website Creator
Diogo Canelas
Translations
Cláudia Morais
Photography
Artists

MAPPING
PRINTMAKING
work in progress world book

www.mapping-printmaking.com

MAPPING PRINTMAKING | Work in Progress World Book

Introduction

The “Mapping Printmaking” project consists of a work in progress on a digital book that compiles hundreds of artists in the printmaking field in the world.

All the traditional engraving techniques are covered, such as Metal Engraving, Linocut, Woodcut, Monoprint, Lithography, Photo Engraving, Mixed Engraving Techniques, etc..., etc..., but also Digital Print and, more or less Conceptual Installation that clearly refers to the printmaking land-scape.

This digital project will be online for a period of at least 10 years, but it is intended that it will continue for longer and could give rise to other projects, namely an International Biennial of Graphic Work in the virtual space of the internet and others.

More than a mere compilation book of artists in the field of Printmaking, this project aims to give greater emphasis to Graphic Work in the context of Contemporary Art, with one of its main objectives being the dissemination of international projects that can work in a network, providing contacts, carrying out partnerships, promoting exchanges, events, workshops and other more or less physical or virtual projects.

In a digital era like the one we live in, in which the world revolves around a global space, it makes perfect sense to focus on this vast universe, developing projects in this virtual world that are similar to the speed of the internet. In this sense, “Mapping Printmaking” will be able to register an absolutely unequivocal presence on the world of Graphic Work, artists, techniques, as well as on their aesthetic productions in each period of their artistic careers, thus making their work known and pro-moted throughout the world.

Although there is nothing so original about creating a book that records this vast artistic ac-tivity in the world of printmaking, it leaves no doubt that in a certain way it will be a pioneering project, due to the dimension it intends to give, the artistic quality, the contemporary design and graphic quality, but fundamentally due to a great ambition in terms of the results that we intend to obtain with this launch on a global scale.

As it is an ongoing project, with no deadline to finish, it is an open work, always being up-dated, both in terms of number of artists, graphic works, and countries represented. For this reason, we can consider it to be a book in an “expanded field”, because, like the Graphic Work in the artistic context, it is constantly changing, constantly receiving new determinants that shape its structure and scope, therefore being one of the most significant and relevant aspects of “Mapping Printmaking”.

This Project tries also to develop the study of the relations between the traditional and the contemporary engraving in the context of the contemporary art. In this perspective, it investigates the transformations of the etching through the history of art and its contributions in response to the tech-nological changes and to the stimulus from other subjects.

From the approach of a parallel between the traditional engraving and its hybrid derivatives, with special attention to photographic and digital processes, contrasting with mediation strategies of the museums and art events since its modern formation, this project indicates notes, dialogues and possible challenges to its autonomy and livelihood nowadays. It also seeks to produce a network of relationships among engraving artists, their productions and the world of art, questioning the concepts and perceptions of this difficult relationship, pointing out convergent principles for action and new mediation strategies for printmaking, in a context of masses and of a global art industry. To this end, it examines the practices of the artists and their contemporary artworks.

The fluidity of the disciplinary boundaries and the disruption of rigid stereotypes and gener-alizations that characterized the engraving has significantly expanded its field, projecting it into a reality that must be urgently clarified. Here is a great contribution.

As we saw, the break with traditional engraving reaches its apogee with the scope of photo-mechanical processes; engraving events incorporate the concept of multiple. In this way, the artistic production of engraving approached the characteristic of loss of the “aura” pointed out by Walter Benjamin, mainly because it houses works that fit into the concept of multiple, through photographic and digital processes. For this reason, it makes perfect sense to rethink engraving based on these changes and reflect on the dialogues and strategies that new productions present in the light of dis-cussions about art.

In conclusion, without compromising a definitive conclusion that should only be made in a more in-depth assessment and after several years have passed and results have been obtained, we can assure that, with greater or lesser preponderance in the world of the Graphic Art, “Mapping Printmaking” will be a project that will certainly contribute to a greater projection and visibility of Graphic Work in the universe of Contemporary Art in the world.

THE PRINTMAKING TODAY

Challenges, dialogues and mediation strategies

Probably everyone has already made a printmaking. Who has not left his footprints on the wet sand of a beach, played with stamps or scratched a crayon on a sheet with a coin below? Or even drew with graphite the texture of a leaf to the paper? Or even printed a digital photo of his baby son?

These and several other examples that can be performed by any person everyday, helps to demonstrate how the printmaking is present in our daily lives, even without perception that we are producing it or using it. It can be a conventional printmaking, in which we only transfer the texture of a surface to the paper, or a digital one in which we print a photographic picture to the paper, in both situations; we can say that we are making prints.

Printing, seems to be something easy and a commonplace as making an impression requires gestures so simple and so basic materials such as clay, the hand, pigments, molds, cuts, corrosions, and so on. The word print covers so many practices and results that we can discover many printing processes in ancient times, such as the prehistoric engravings, the dinosaurs that left impressions in clay or just any fossil.

In fact, engraving is not restricted to think on paper, press, matrix, but we should have a wider thought, for example, think of a contact that leads to the possibility of another way, a gesture that responds to another and this answer modifies and opens up, as if it were a thought, thinking engra-ving, as thinking drawing.

The thought cannot be described as thinking of engraving, but as engraving of thought, ha-ving the same plasticity, fluency and consistency of the movements in the engraving process.

As you can see, the complexity of the engraving processes, on printing items, con-tact, ma-trix, material, picture, are not only of retinal, technical, material or of materializing order, it leaves us in suspense about any rushed conclusion on this matter, by giving preference to a superficial look on what the print raises, going no deeper and understanding the physical and timeless horizons in its scope.

The wing of a dragonfly can be the fossilization most distant in time, but can also be connec-ted with an overlay of contemporary features. An image can be exposed in a contradictory time in the same surface.

The different levels of our thoughts are also overlapping, as in the idea of anachronism that we work in the print sheets.

Looking at art as a thought engraving or as an engraving-thought and not wants to guide it to a purpose is an attempt to understand it through its plans. The print consists of several experien-ces: passages, stratums, artist proofs, unique pieces, color proofs, transfers, thoughts, feelings, im-pregnations, excavation, cracks, absences, shapes, cut-outs, distances, subtle, intense, overwhel-ming, velvety, sharp and a great multitude of many other contacts. The experience in printing beco-mes an experience, which creates an experience of tactile sensations and thoughts. What happens between the space of a surface and the matrix is a sort of entry of forces in the form of etching or engraving-thought. The perception of these forms produces new forces again. Thus, there must be a way of coming up the forms, a film, a plan or a skin where the energy of the pictures movement can flow.

All this complexity that the print (so simple in concept) causes expanded its action, becoming therefore an open work. It is in this way of thinking that new media can add and help to maintain the prin-ting autonomy in the context of contemporary art. Despite the disapproval of some and the con-sent of others, the constructive dialogue or its total absence, the art of printmaking does not stop and continues its fearless and serene ride, dragging all their sponsored institutions. In fact, if the relationship between printmaking and photography, has motivated anger and discontent of many, today, in the XXI century, the hybridism of printmaking with other media intensified and caused new seizures and frictions undoubtedly even greater than before. The result from this were new types of print-making, designs coming from offset printing, the urban printing, the multimedia installations, the digital computer compositions and printed on ordinary printers, the use of programs and software such as Photoshop or Corel Draw.

By combining today with these new digital media, consequently resulting new visual experi-ences with renewed potential for printmaking. Its matrix which was once made of metal, wood or stone, now acquires insubstantial characteristics of digital representation and the pixel of the image replaces the point, the line and the shadow printed by the physical action of the printer, or by alche-mical means of acids and varnishes, integrating virtual images in computerized programs, leaving the paper, out of the process. The result of these media symbioses can take the form of installations, digital images, web art, among others.

This new contemporary reality promoted in printmaking, the passage of the graphic visual image, printed in paper to a virtual visual image that exists primarily on computer monitors. This transition to the virtual is a bit drastic, because it transits from the weight of the ink and paper's atom to the weight of virtual images, to the virtual of bits and pixels, from the material to the energy and this is, in fact, a drastic change.

The printmaking artist today, in a sense, is faced with the virtual that is presented as an apparently rectangular window (the computer screen), as a new version of the pictorial space, but that is not, since the processing elements, the handling of the plastic parts, the dimensions that are involved go far beyond the two dimensions of the white page of the paper and the individual using these new media is faced with truly unexpected situations. This "lightness" in creative expression, without material, gives to the experimentalist creation a registry key to its strong contemporary times, reminding automatically the spaces of the "empty" and approaching its operational in between, the concepts of "Open Work" Umberto Eco, or the paradigmatic concepts of the contemporary art theo-rized by Rosalind Krauss who tells us of that conquest of the art of the empty space and the lack of work.

This new digital picture invades our everyday culture, expressing its avant-garde in museums and galleries of contemporary art, in the urban areas in the form of public art and in biennials and dedicated to it, being alive and in constant transformation, as it was always in its history. It shows up as "open work" again, not by closing its confrontations in itself and always allowing the artist or the spectator to innovate and to improve new possibilities in its dialectic. This operative revolution, in which the printmaking survives, conquering new spaces for contemporary issue, is contrary to those who annihilate it and call it, un--fairly, as a minor art. Maybe they do not realize its crucial contribution in the history of art and of mankind, so they see it just like that craft art at the service of the press, not under-standing or knowing the steps it has taken toward its autonomy.

It appears then that the world of printmaking has always highlighted the changing of the graphic printing process throughout the history of art, sometimes nearer the traditional prints, some-times more distant and in deep rupture. As shown, by analyzing the most important print works and its evolution to the present day, it outlined a path towards a move that expands its boundaries, not in a subversive way, but

consistent with its need of autonomy and livelihoods while living art. The big challenge for the printmaking, either traditional or hybrid, is therefore in keeping alive the histo-rical conditions of its genesis, without renouncing to the changes dictated by the evolution of the history of art, self-valuing with these contemporary contributions. Only then, it can claim an important role similar to that of the other languages.

The artists and the institutions do not have to follow an imposed code. People change, the world changes, the worldview changes and the art adapts to the changes and gives its contribution to impro-ving the world and the society, the man inside and also out-side. This enhancement of sen-sitivity is an open project, which does not need to follow a specific code, nor is so dependent on artistic languages or technical issues.

Today in art we face new processes of industrial and electronics production of massive in-ternational movement and, consequently, new kinds of reception and appropriation. To the extent that the growing domination of man over those endless media, operates a change in man himself and in the perception of what he produces. The key is, then in the process of selecting and interpre-ting the information.

The Events and the art biennials can provide this key, the interface between the scholarly and the everyday knowledge. This key can materialize through clearer information to different audi-ences on aspects related to the messages of art exhibited, the fundamentals of the chosen topics, the controversies and political, social and cultural relevancies raised for their actions in society, by the use of new audiovisual technologies which penetrate more easily in public less alert and eager for more interactive stimuli.

The dialogue with the art goes beyond the experimental exercise, becoming an aesthetic pleasure in the life of man, in the way that if someone can be educated through art, because it can make us better people and show that there are many worlds beyond our navel. In this sense, it is essential for greater public information, finding ways to match their understanding, not answering questions with more questions, conduct public meetings with information of the artists explain and justify the reason for the choices and mainly, to return to the public the opportunity to rediscover the wonder, the perception that comes from the contemplation of an object that reconciled the perfection of the form with the perfection of the idea.

Today we need the exercise of admiration, of the empathy. Something very different from the noise and the banality of everyday life, the easy and disposable solutions of the "shopping centre" culture.

Finally, invite local artists to mingle with artists from abroad to a mutual understanding, have a concern with the social and socializing issue not only for the organizers but also for art producers: the artists and their interaction with the public.

All these considerations are attempts to understand our world so fragmented and the role of the art biennials should be in my point of view, precisely in this line of the overall decoding of art and the complexity of the contemporary societies.

If we now establish a transposition of these considerations to the field of engraving and in relation to the events and institutions that make it mediatized, it seems to me quite inadvisable, not to say un-reasonable, to try to maintain a glass bell jar around the purist concepts that are characte-ristic of it in its historical genesis. In my opinion, this attitude has been one of the main reasons for the (unfair) disregard that engraving has suffered in the context of contemporary art. This obsession of some artists, in connivance with some events and institutions, of keeping engraving in a certain way immune and untouchable to the inevitable advancement of art history, with its inevitable conta-minations and hybridisms, has thrown engraving into an erased panorama, without protagonism condemning it to a never-returning memory of a distant past.

Without wanting to annihilate the technical rigor that is particularly familiar to engraving, and aware that preserving tradition is also a form of affirming contemporary values, we must not, ho-wever, allow attitudes imbued with some fundamentalism to appropriate the fate of this ancient art. Whether markedly by the defense of tradition, or by breaking with its basic principles, deliberately subverting its tech-nical origins, both trends are valid and constitute an important contribution in the context of contemporary art. If we think that painting as a technique has suffered identical distortions in its history, which have led to languages as diverse as installation, performance or body-art, even advocating its death; if we think that sculpture was transformed and gave rise to such subversive attitudes as "ready-made", "póvera art" and "land-art", we can better understand and accept, natu-rally, that engraving was not static and that it also gave origin of new graphic languages, such as lithography, screen printing, photogravure and in an even more revolutionary context, digital art and urban graphics. Furthermore, as discussed, the mutation and hybridisms of engraving were at the genesis of the transformations carried out in art, also in relation to the other techniques mentioned above.

From this perspective, it does not make much sense to consider that the mediation strategies that must be considered in relation to engraving must be different from other pictorial techniques. On the contrary, it must occupy the same space without distinction, thus marking a position of equa-lity and importance equivalent to that of the other arts. If the major international events and the main contemporary art institutions have not removed traditional techniques such as painting, sculpture and engraving from coexistence with new trends and more dominant languages such as video art and installation, it is not at all coherent, the departure from new trends in engraving in the competiti-ons dedicated to it. Even more so, when this exaggeratedly technocratic conduct manifests itself from a perspective of intolerance, marginalizing itself, perhaps unconsciously, from the contempo-rary assumptions that characterize our society and, as a consequence, condemning its cultural in-tervention to an achievement out of time and as such, outdated.

Without presenting a conclusion too objective, a task almost impossible in terms of art, without finding a formula to solve the issues raised, it seems to me that it is necessary a reflection about print-making in an expanded way, pointing out several perspectives to the livelihood and the autonomy of the printmaking as a traditional technique, but also about the advantages of it combines with other languages. It is precisely in the balancing on this line of confrontation and through the "juggling" of creative artists, that the printmaking can find its circus and project itself without ambiguity or inferiority in the context of the contemporary art.

NUNO CANELAS - The Curator of Mapping Printmaking

Printmaking... the progressive development of graphic arts has been a means of expression by humans that is exemplified with the origins of the Douro Bienal exhibitions geographically, historically, and psychologically over its decades of bringing together artists from across the globe.

The context to the profound discoveries of early incised drawings along the rocky banks of the river at Fozcoa, in Northern Portugal – begins a journey of exploration, visual expression and "ways-of--seeing" - that mankind is still compelled to externalize instinctually as visual language.

Up until computer imaging became more widespread, collecting stamps from international mail sources, invited philatelists to become collectors of miniature engravings. Those small miracles depicting flora, fauna, mammals, marine creatures, historical figures and themes : identified countries demographic subject matter to a wide audience unwittingly through the mail service.

The 1960's yielded a renewed energy across printmaking media, with American artists like Robert Rauschenberg, Roy Lichtenstein, and Andy Warhol treating the silkscreen itself as a tool to layer imagery culled from everyday newspapers or advertisements, recontextualized into Fine Art Printmaking concepts.

Scientific illustrators from other Centuries, were commissioned to work with Botanists, Biologists, Entomologists, Anatomists, Historians, Architects, Ichthyologists... to record discoveries that could be disseminated as bound books of engraved images, lithographs, etchings, and woodblock volumes to study.

Rubbings taken from stone inscriptions (known as "mòtà" or "tà) is another related practice to methods of Asian woodcut printmaking. Japan and China had already been producing woodblock prints as a way to distribute storytelling across their populations, as narrative tales the public (and collectors) consumed voraciously.

There are many such evolutions of how printmaking's adaptations and technical prowess has gone hand-in-hand with an ongoing desire and skillset that print-artists continue to integrate into contemporary life as a methodically precise artform.

Consider our contemporary world as it exists now... Where we are constantly bombarded with printed imagery on billboards, in shopping malls, on buses or trains going by in traffic, or as store window displays, (not to mention the entire textile industry).

We find ourselves in the most exciting, evolved, technological, and traditional graphic expression era - where print media is so widespread, we hardly acknowledge how, where and why it has always existed intertwined within the fabric of our own existence...

The hybrid possibilities of past, present and future printing methods, whereby graphic imaging is capable of transitions, adaptations, mutations, multi-media combinations, and sheer experimental excursions it has always encouraged - invites artists to keep redefining what printmaking is, was, and can be ... while moving it forward.

Though there still exists some international Triennial print exhibitions that maintain a strong will to celebrate traditional techniques as the preferred artistic methods for artists to employ – one has to consider advanced new ink technologies, synthetic papers, high pigmented industrial UV archival color systems, and various combinations of odd alternative materials that printmaking might employ, as exciting advances of the profession.

Architectural glass fritting, where ceramic halftone glazes are silkscreened onto industrial window glass, which is then fired, to create the possibility of permanent large-scale imaging across the façades of big buildings - opens a whole new way for printmaking to be part of our everyday surroundings in cityscapes!

I've always regarded printmaking as an experimental approach. The stages of constructing (or deconstructing) an image, have the probability to reveal something hereto forth unseen or considered by me beforehand. It is as though by the alchemy of the materials, preparation akin to a surgical procedure, the time one must work through the technical rigor and systematic steps, where time to observe what is happening right before your eyes becomes its own discovery. I was taught long ago that you cannot ruin a plate, only rework it... (which has got me into trouble), but inevitably also out of trouble eventually with something better.

The critical reality about engaging into printmaking, is that there are always surprises. But it is how you include or exclude those events when they do appear that reveals the medium's possibilities. . Proofing allows time to consider what happens next, and though it is immediate, it often forces you to try something you might not have thought of - to see what happens. I know many printmakers who work by layering one part onto another, allowing an almost palimpsest effect to reveal complexities to search through... almost like retracing the artist's own choices hidden in the matrix. I am more of an editor, taking away while at the same time, applying down layers that erase my beginnings in order to have negative space be as important - as image development gradually emerges.

I suppose the very nature of printmaking in having the block, screen, plate or stone as the surface to work with, that results in a mechanical process to create editions of imagery (often in reverse) - becomes a slightly removed system that sheds its skin in the form of works on paper. The advances of commercial printers, colorfast UV inks, high quality resolution, and speed – are showing up more and more across some international exhibitions. Digital imaging is part of printmaking's vernacular now, and has its own handwriting amongst the more traditional methods. I think the two forms can exist side-byside in exhibitions, without passing judgement, because unlike other art methodologies, printmaking has always had machinery in play, in order to produce the final product.

More and more we are seeing "screens" occupy our human world. Virtual imagery proliferates our reality through electronic means. So we will see advances into these areas pronounced widely as the art sector evolves ahead. However, some of what might come out of that genre will undoubtedly influence where and what printmaking will become, as it always has historically.

Advances and opportunities of where to take printmaking are showing themselves in curious ways. 3D printers invite us to think beyond 2D surfaces. Steamroller street projects have print-artists creating mammoth images as public community events. Artist's book works lend themselves to production methods printmaking embraces. And it is the printmakers themselves, who will take the medium into the far reaches of experimentation that it has always sought.

I remember how excited I was during the 1980's when I was working with screen printing on cardboard.. which led me to the factory of Domtar Canada (who make cardboard), to work with their industrial one-armed mechanical silkscreen squeegee that could print an image four feet high and twelve feet long. It was the intersection of tradition with technology for me! Where I could produce large printed sections on custom-made fiberboard (fluted cardboard) that could fold and become sculptural 3D large-scale printed works..

Exploring advances found in other industries is where I have developed much of my own studio practice as a print-artist. I have seen how other artists also create new ideas, by adapting tried-and-true methods with new materials, or other kinds of print technologies – to arrive at something that changes our perception of what "printmaking" is.

The logistics of running an international Print Triennial or Biennale has become daunting, in an age where border skirmishes, supply chains, delivery costs and economic cutbacks have challenged industry across the world. Over the years, we have witnessed some established exhibitions disappear, some change their entry calls, some downsize due to sponsorship withdrawals, but some stay the course. It is an ever-evolving possibility to have an international graphics Triennial stay contemporary, current and controversial.. which invokes dialogue exchange amongst the art practitioners who make the work as well as the ever present audience who sees it. Both are necessary in the art equation.

The Douro exhibitions remain a critical context for the artists who are pushing the envelope of what printmaking can be. The delivery of such an enterprise might take several forms, but it is vital that the artists maintain the conversation by producing works that reflect whatever the present ways of thinking might look towards, and extending the medium as a visual language.

Printmaking proclaims the poetics, expert mechanics, an engaged process of translating impressions to paper, a sense of enlightenment, and philosophical ideas - to create graphic images of wonder and delight, that stretch our curiosity, and has us ask more questions, than it gives us answers to…

Derek Michael Besant RCA

World Countries Represented

A
Afghanistan
Albania
Algeria
Andorra
Angola
Antigua and Barbuda
Argentina
Armenia
Australia
Austria
Azerbaijan
B
Bahamas
Bahrain
Bangladesh
Barbados
Belarus
Belgium
Belize
Benin
Bhutan
Bolivia
Bosnia and Herzegovina
Botswana
Brazil
Brunei
Bulgaria
Burkina Faso
Burundi
C
Cabo Verde
Cambodia
Cameroon
Canada
Central African Republic
Chad
Chile
China
Colombia
Comoros
Congo, Democratic Republic of the
Congo, Republic of the
Costa Rica
Côte d'Ivoire
Croatia
Cuba
Cyprus
Czech Republic
D
Denmark
Djibouti
Dominica
Dominican Republic
E
East Timor (Timor-Leste)
Ecuador
England
Egypt
El Salvador
Equatorial Guinea
Eritrea
Estonia
Eswatini
Ethiopia
F
Fiji
Finland
France
G
Gabon
The Gambia
Georgia
Germany
Ghana
Greece
Grenada
Guatemala
Guinea
Guinea-Bissau
Guyana
H
Haiti
Honduras
Hungary
Havaii
Hong Kong
I
Iceland
India
Indonesia
Iran
Iraq
Ireland
Israel
Italy
J
Jamaica
Japan
Jordan
K
Kazakhstan
Kenya
Kiribati
Korea, North
Kosovo
Kuwait
Kyrgyzstan
L
Laos
Latvia
Lebanon
Lesotho
Liberia
Libya
Liechtenstein
Lithuania
Luxembourg
M
Macedonia
Madagascar
Malawi
Malaysia
Maldives
Mali
Malta
Marshall Islands
Mauritania
Mauritius
Mexico
Micronesia, Federated States of
Moldova
Monaco
Mongolia
Montenegro
Morocco
Mozambique
Myanmar (Burma)
N
Namibia
Nauru
Nepal
Netherlands
New Zealand
Nicaragua
Niger
Nigeria
Northern Ireland
Norway
O
Oman
P
Pakistan
Palau
Palestine
Panama
Papua New Guinea
Paraguay
Peru
Philippines
Poland
Porto Rico
Portugal
Q
Qatar
R
Romania
Russia
Rwanda
S
Scotland
Saint Kitts and Nevis
Saint Lucia
Saint Vincent and the Grenadines
Samoa
San Marino
Sao Tome and Principe
Saudi Arabia
Senegal
Serbia
Seychelles
Sierra Leone
Singapore
Slovakia
Slovenia
Solomon Islands
Somalia
South Africa
South Korea
Spain
Sri Lanka
Sudan
Sudan, South
Suriname
Sweden
Switzerland
Syria
T
Taiwan
Tajikistan
Tanzania
Thailand
Togo
Tonga
Trinidad and Tobago
Tunisia
Turkey
Turkmenistan
Tuvalu
U
Uganda
Ukraine
United Arab Emirates
United States of America
Uruguay
Uzbekistan
V
Vanuatu
Vatican City
Venezuela
Vietnam
W
Wales
Y
Yemen
Z
Zambia
Zimbabwe



List of Artists

ArgentinaAlicia Candiani.Betina Polliotto.Federico Baca.Floki Gauvry.Leonardo Gotleyb.Lidia Paladino.Rafael Gil**Australia**Catherine Pilgrim.Evan Pank.Helen Kocis Edwards.Jan Palethorpe.Judy Bourke.Layli Rakhsha.Neilton Clarke.Roslyn Kean.Susan Rushforth.Victoria Bilogan**Austria**Anna Maria Achatz.Christine Kertz.Dara Ola (Daro).Eva Maria Huter.Manfred Egger.Sonja Hinterreiter.Wilhelm Schramm**Belgium**Daniel Hompesch.Hans Van Dijk. Henri Dupont.Henry Pouillon.Luce Cleeren.Pierre Vasic.Thierry Mortiaux**Brazil**Andrea Bryan.Christophe Spoto.Claudia Sperb.Eliana Anghinah.Eliane Santos Rocha.Euzânia Andrade.Giorgia Volpe.Irene Buarque.Jacqueline Aronis.Lurdi Blauth.Maria Bonomi.Maria Kruschewsky.Maria Villares.Miriam Tolpolar.Regina Carmona.Sebastião de Paula.Sheila Goloborotko**Bulgary**Radko Murzov**Canada**Alexandra Haeseker.Anna Evangelista.Briar Craig. Chloé Beaulac.Danielle Cadieux.David Scott Armstrong.Derek Michael Besant.Donna Bozarth.Gerald Hushlak.Guy Langevin.Heather Huston.Judith Klugerman.Julie Oakes.Laura Widmer.Laurel Johannesson.Libby Hague.Mark Bovey.Mary Lowden.Michèle Lapointe.Monique Martin.Nancy Fox.Ross Racine.Yael Brotman**Chile**Ivonne Chia Fan.Manuel Marchant.Maria Teresa Perez Castilla**China**Cui Xiaohua.Miao Ma.Wang Mumu.Zhang Minjie**Colombia**Carlos Marín**Costa Rica**Alberto Murillo.Cecilia Barrantes.Dorber (Bernal Lobo)**Croatia**Hamo Cavrk.Igor Konjušak**Czech Republic**Marek Sibinský**Denmark**Annette O. Caspeller.Eleanor Havsteen-Franklin.Halfdan Halbirk. Linea Hansen**Ecuador**Birte Pedersen**England**Denise Wyllie.Ian Brown.Jacqui Dodds.Janet Sang.Joseph Field.Lindsey Moran.Margaret Ashman.Maria Kaleta.Nicola Styan.Robert Ford.Sally Mclaren.Theresa Taylor**Estonia**Inga Heamagi.Lembe Ruben.Marje Üksine.Virge Joekalda**Finland**Marje Viitala**France**Annie Rosès.Éric Fourmestraux.Jean-Baptiste Monnin.Sandrine Bridier**Germany**Adrian Schichta.Ewa Stawiarska-Zygalska.Judith Sturm.Kerstin Franke-Gneuss.Kristin Grothe.Kurt Ries.Li Portenlänger.Monika Schaber.Sven Pfrommer.Ulla Von Gemmingen.Ulrich J. Wolf**Greece** Argiry Vassilakou.Eleni Kaprou.Elsa Charalampous.Michail Falkonis. Pantelis Roussakis. Vasiliki Klipetsa.Vicky Tsalamata.Zoe Tsipoti**Hawaii**Cate Wyatt-Magalian**Hong Kong**Emily Hung.Hongtao Zhou.Rachel Ramirez**Hungary**Csaba Pál**Iceland**Valgerdur Hauksdottir**Iraq**Hanaa Malallah**Ireland**Oona Hyland**Israel**Sarith Laila haas**Italy**Alessandra Angelini.Beatrice Palazzetti.Daniela Capasso.Daria Tasca.Giulia Poggio.Laura Bertazzoni.Manuela Simoncelli.Marica Rizzato Naressi.Matteo Nardella.Miriana Pino.Olivia Pegoraro.Remo Giatti.Sabina Romanin.Serena Pagnini.Silvia Sala.Vanda Zizza**Japan**Azusa Ito.Hiroyuki Miyazaki.Isao Kobayashi.Kohsei.Tetsuo Yamashita.Yoshiko Fujita.Yuichi Sawada**Kosovo**Rafet Jonuzi.Valdeta Vuciterna**Lithuania**Daliute Ivanauskaite.Kestutis Vasiliunas**Luxembourg**Danielle Grosbusch.Isabelle Lutz.Sylvie Karier**Mexico**Baruch Vergara.Felix Enrique Garcia Luna.Maria Sanchez.Marianne Sadowski.Sandra Díaz.Victor Manuel Hernandez**Montenegro**Marina Kuveljic**Nethrlands**Ad Arma.Bert Menco.Herman Noordermeer.Ingrid Simons.Josée Wuyts And Frans De Groot.Marisa Keller.Nicol Rodriguez.René Korten**New Zealand**Faith Thomas.Mark Graver**Northern Ireland**Dónall Billings**Norway**Annelene Haftorn.Eva Laila Hilsen.Kirsti Grotmol**Paraguay**Miriam Rudolph**Peru**Carlos Llerena Aguirre**Poland**Alicja Habisiak-Matczak.Alicja Pawlowska.Alina Jackiewicz – Kaczmarek.Andrzej Kalina.Barbara Kasperczyk.Damian Idzik Idzikowski. Iwona Rypeść-Kostović.Janusz Jerzy Cywicki.Jarosław Janas.Judyta Bernas.Katarzyna Betlinska.Katarzyna Winczek.Katarzyna Zimma.Łukasz Cywicki.Malgorzata Basinska. Michał Kurkowski.Sławomir Witkowski.Weronika Siupka**Porto Rico**David Arroyo Jr.Fernando Santiago.Ismari Caraballo.José (Gaby) Ojeda.José Gracia Vega.Marcos De Jesus.Marnie Pérez Molière.Myriam Vázquez**Portugal**Acácio Carvalho.Alexandra Barbosa.Ana Galvão. Ana Nolasco.António Canau.António Pizarro.Celeste Cerqueira.Cynthia Back.Francisco Agostinho.Jorge de Sousa Noronha.José Coelho.Manuel Lopes.Marcela Manso.Margarida Lourenço.Nuno Canelas.Sergio Portugal.Silvestre Pestana.Susana Bravo.Tereza Castro**Romania**Adrian Timar.Daniela Frumuseanu.Elena Hlodec.Marius Martinescu.Ovidiu Petca.Simona Soare**Russia**Anna Mishina-Vaskova. Masha Ryskin**Scotland**Shelagh Atkinson**Serbia**Milos Djordjevic.Sanja Zigic**Singapore**Frances Alleblas**Slovakia**Eva Hnatova.Igor Benca.Martin Ševčovič.Milan Hnat.Patrik Sevcik**Slovenia**Leon Zakrajsek.Rowena Bozic**South Africa**Christiaan Diedericks.Eleanora Hofer**South Korea**Chang-Soo Kim.Yoonjung Shim**Spain**Ana Aragüés.Anne Heyvaert.Ariadna Abadal.Florencio De Pedro.Maria Del Mar Bernal.Patricia Delgado.Victoria Perez de Ascanio**Sweden**Ann-Kristin Källström.Gunnar Nilmén.Nic Langendoen**Switzerland**Barbara Bandi.Madeleine Hottinger**Taiwan**Hyun-Jin Kim.Pey-Chwen Lin.Yu-Fang Liu**Turkey**Aylin Coşkun.Nuray Gümüstekin.Saime Dönmezer**United Arab Emirates**Salama Nasib**United States Of America**Adrian Tió.Amy Sands.Ania Gilmore.April Vollmer.Arron Foster.Beth Grabowski. Bruce Thayer.Carol Macdonald.Carol Sanchez.Chris Nowicki.Deborah Cornel. Friedhard Kiekeben.Janette Hopper.Jeanne Ichnowski.Jeffrey Sippel.Jill Anniemargaret.Jim Monson.Jon Swindler.Leslie Plimpton.Liisa Salosaari Jasinski.Lisa Flynn.Lisa Graham.Luanda Lozano.Lynne Allen.Marie Bukowski. Mary Hood.Meghan O'connor.Melody Leary.Merrill Shatzman.Michelle Murillo.Miguel Rivera.Nicole Pietrantoni.Oscar Gillespie.Randy Toy.Robert Howsare.Robin Mccloskey.Ron Fundingsland.Sasja Lucas.Susan Denniston. Susan Lowdermilk.Sydell Lewis.Tallmadge Doyle.VeraKosz**Uruguay**Aida Stolar**Venezuela**Linda Behar

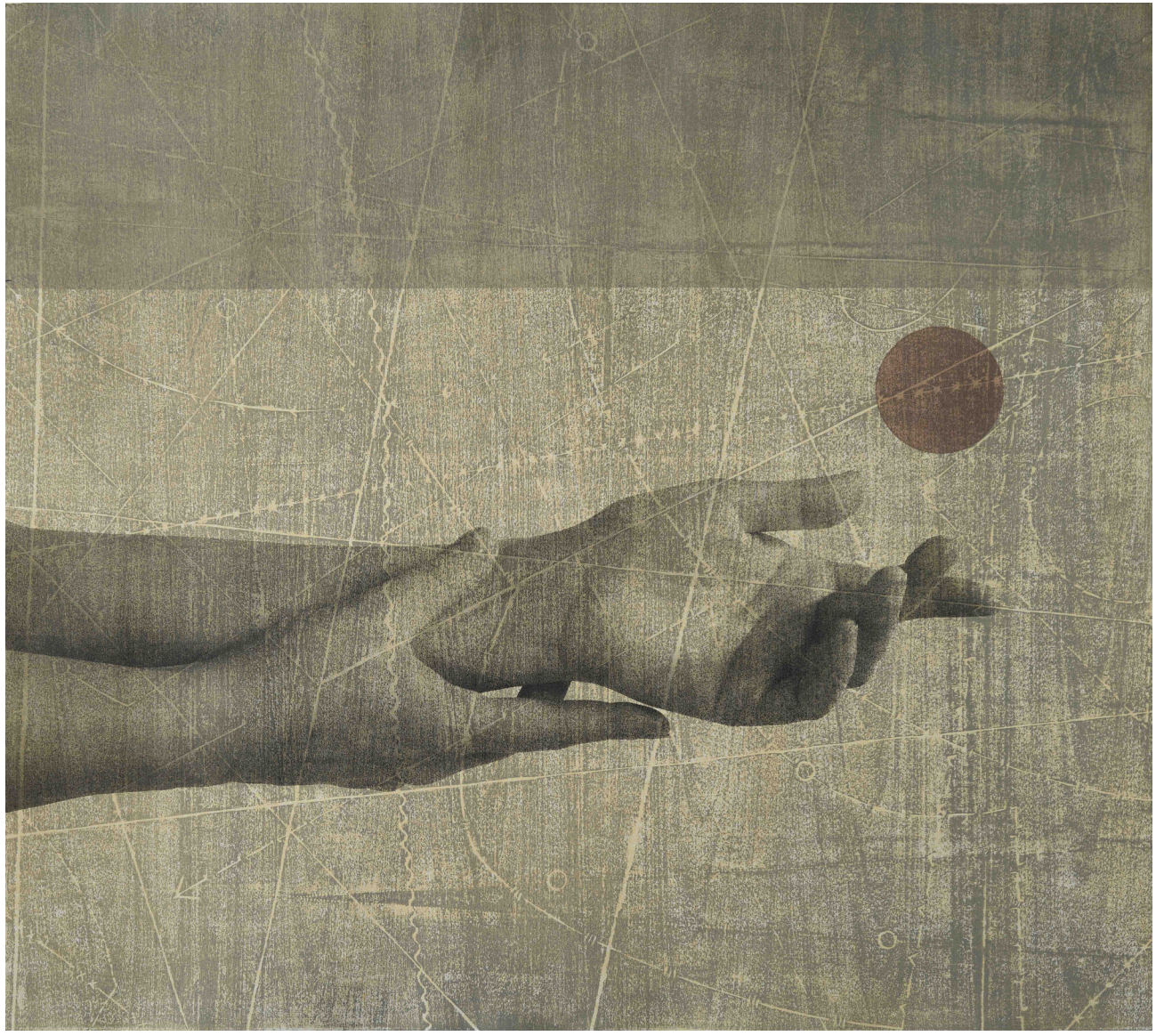
Argentina

Alicia Candiani

1953

Visual artist, architect and independent curator, she is the founding director of Proyecto'ace - an Artist-in-Residence International Program focusing on expanded print media practices and the longer running resident place in Argentina. Her work has been largely exhibited national and internationally, being the recipient of numerous awards in international print biennials and triennials exhibitions in Argentina, Australia, Bosnia & Herzegovina, Bulgaria, China, Croacia, Czech Republic, Germany, India, Japan, Puerto Rico, Republic of Macedonia, Russia, Spain and the United States. She has received invitations to serve on international juries for significant print biennials worldwide. Her exceptional work and leadership in the printmaking field was recognized with the Honorary Member of the Council Award by the Southern Graphic Council International (USA).
www.proyectoace.org/en/artistas/alicia-candiani-2/
alicia@proyectoace.org

"My work involves embodied responses to historical and geo-political constraints endorsing issues related with Latin America history and culture as well as global concerns about migrations, identity and memory. Trough this looking glass it creates a quiet but at the same time unrested world in which the individual comes together with the general human condition."



CVD 1, 2019-2020
Woodcut, lithography and planography
80 x 90 cm



Alicia Candiani
CVD 2, 2019-2020
Woodcut, lithography and planography
80 x 90 cm

Argentina

Betina Polliotto

Bachelor and Professor of Printmaking and Specialist in Contemporary Artistic Production (UNC). Full professor of Printmaking and Printed Art at the Faculty of Art and Design (UPC). She has exhibited in Argentina and internationally (China, Spain, Japan, Colombia, Cuba, Mexico, Italy, Panama, Poland, and
Portugal). Recent shows: The Repetition of the Unique (MACU, 2024), Bodies and Territories (Río Negro, 2024), In Play (Caraffa Museum, 2024), Bienal Miniprint BIGAI (2021), Guanlan International Print Biennial (2019), International Printmaking Biennial of Douro (2018), Tokyo Mini-Print Triennial (2018). She lives and works in Córdoba, Argentina.

www.betinapolliotto.com
betinapolliotto@upc.edu.ar
bpolliotto@gmail.com

"Her work explores tensions between memory, play, and identity through expanded graphics. She combines printmaking, photography, and digital techniques such as photomontage, sublimation, photogravure, embossing, and modular matrices. These are integrated into printing and installation, merging material and conceptual approaches. Her poetics arise from the bond between making and the meanings it awakens. She weaves visual narratives where technique and thought dialogue, inviting new readings of the sensible at the thresholds of memory, play, and identity."



Echo of the Mind, 2024
Photogravure, aquatint
40 x 50 cm



Betina Polliotto
Roots of Time, 2024
Photogravure, aquatint
53 x 89 cm

Argentina

Federico Baca

1970

Born in Jujuy, Argentina in the 1970s. Studied at Universidad de Buenos Aires in Graphic Design before travelling and settling in Europe. Continuing studies in film, animation and printmaking, Federico draws from a wide variety of techniques to execute images that are reflective and questioning. He regularly exhibits in London and U.K. galleries, and abroad in Portugal and Argentina. He is an active member of the Southbank Printmaker cooperative gallery space in Central London. Member of Printmakers' Council and Open Studios. Inspires young children in art making through delivering workshops in primary schools.
federicobaca.com | fedebaca@gmail.com

"Each of us is at a doorway of possibilities. We find ourselves alone, and yet connected in a web of opportunity. When the winter comes, spring is not far behind; as the trees, not dead, but alive with the energy of nature, of wisdom, of intuition to burst to new life. But we each have to choose to step through the doorways and see. Like birds in flight, can we see our wings?"



Birds of flight, 2022
Monoprint
15 x 15 cm







Floki Gauvry

1951

Floki Gauvry is born in Buenos Aires, Argentina, on January 30th 1951, place where she lives and works. After attending the School of Fine Arts in Buenos Aires, Argentina, she goes to L'École des Beaux Arts in Paris, France. Since 1990 she makes more than 40 solo shows and participates in many group exhibitions, national and international competitions all over the world. On 2011, she opens her own art space, El Loft taller espacio de Arte, in Buenos Aires, Argentina.

flokigauvry@hotmail.com
www.floki-gauvry.com.ar
@floki.gauvry.arte

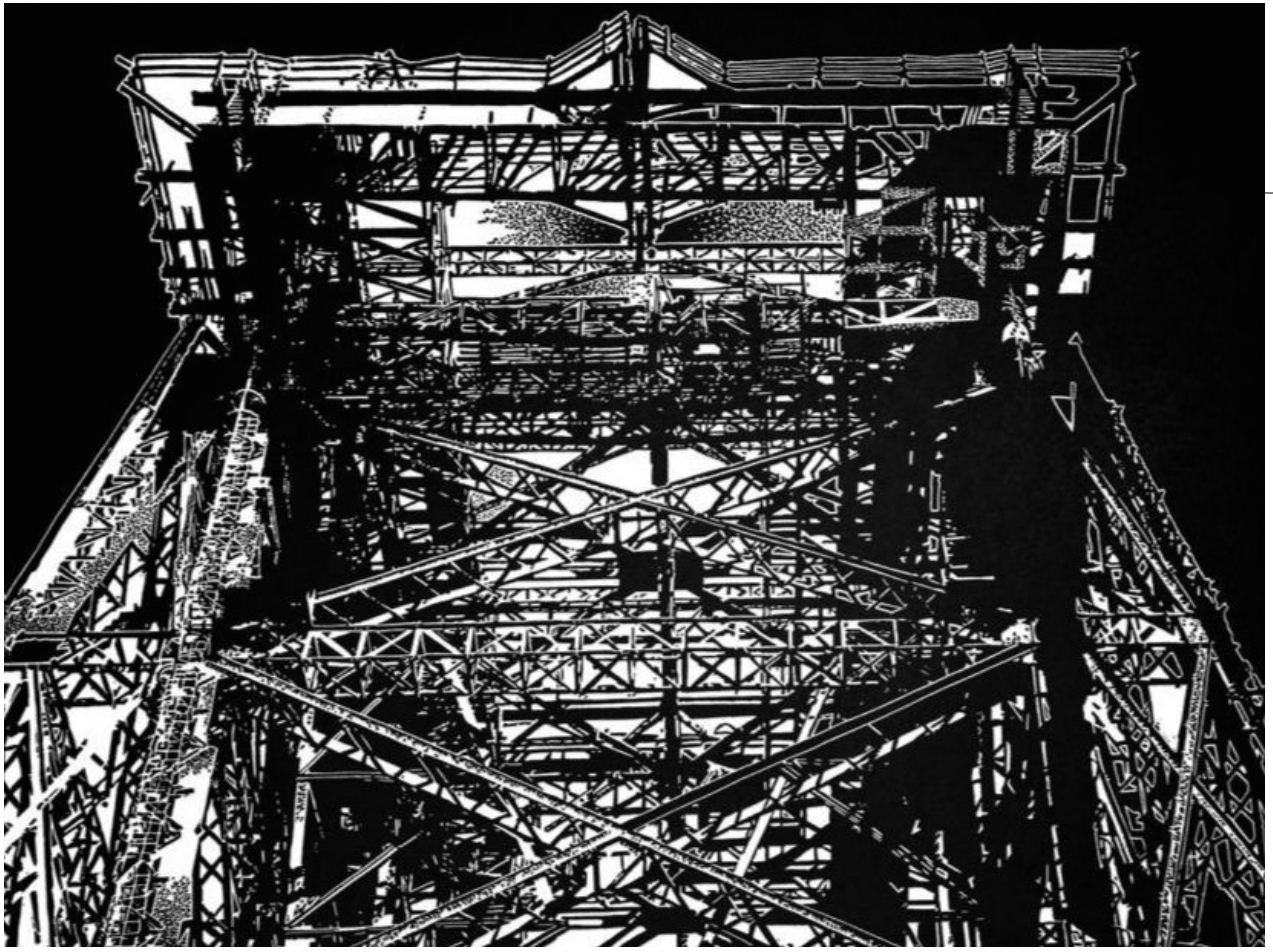
"From 1985, Floki Gauvry works mainly on printmaking. Her main subject is the vital energy and its connection with the consciousness. She develops her topics of interest through series which represents an internal research and using the light as a primary element. On 2019, after ten years of working only on digital prints, Floki also incorporates manual printmaking, developing several Photo-Intaglio techniques with images of her own photographs."

Quantum leap, 2024
Digital Print
135 x 100 cm (Triptych)



Floki Gauvry
Caves, 2024
Digital Print
50 x 100 cm

Leonardo Gotleyb



Shuttle, 2017
Woodcut
60 x 80 cm

2018, SPECIAL AWARD, for his remarkable contribution to printed art in the world, at the 9th International Triennal Etching Exhibition, Bitrola, Republic of Macedonia 1958. Born in Resistencia, Chaco, Argentina. Lives and works in Buenos Aires. 1988. Graduated at the Manuel Belgrano and Prilidiano Pueyrredón; Schools of Fine Arts. He has performed several solo exhibitions in Argentina, Chile, Uruguay, Paraguay, Colombia, Spain, Germany, Italy, Slovenia, Poland, Bulgaria and North Macedonia. Since 1987, he has participated in over 100 Biennial Exhibitions in America, Europe and Asia where he obtained 18 international awards in Spain, Italy, Poland, Russia, Korea, Japan, Egypt, Mexico, Macedonia Slovenia and he has obtained more than 60 prizes in his country, Argentina. He has held numerous solo exhibitions, invited by the 23rd Ljubljana International Graphic Biennial, the 16th Máximo Ramos International Competition, El Ferrol, Spain, the 14th Paper Art Fest, Sofia, Bulgaria, the 11th International Triennial, Bitola, North Macedonia and the Krakow International Triennial, Poland, among others. He was an international juror in Poland, North Macedonia and Bulgaria.
leonardo.gotleyb@gmail.com leonardogotleyb.com

"Building from destruction"
Cities that turn their backs on nature, post-industrial landscapes, or large cities that grow excessively. A warning for present and future generations about how to care for our planet, which we irresponsibly endanger every day."



Loenardo Gotleyb
Battleship, 2017
Woodcut
60 x 80 cm

Lidia Paladino



From the series other worlds, other beings, 2006
Buril
50 x 80 cm

Born in Buenos Aires. Graduate of the Schools of Visual Arts “Manuel Belgrano” and “Prilidiano Pueyrredón”. It was received in 1962.
Textile Draftsman
Attend workshops and workshops to update and perfect engraving techniques and making handmade paper. Participate in National, Provincial, and International Biennial Exhibitions.
He has received various distinctions International Prize. Permanent collections: UECLA Essex University of Art Latin American. Institute of Visual Arts of Porto Alegre-Brazil. / Institute of Culture of Puerto Rico, Latin American and Caribbean Engraving Biennial, XII-XI-X. Jack S. Blanton Museum of Art – Austin -Texas. National Museum of Engraving. Argentina. Museum of Contemporary and Latin American Art. Buenos Aires. Argentina. Salvador Allende Solidarity Museum. Santiago, Chile.

“The discipline that the burin imposes on us is to make us participate intensely. It allows us to abstract ourselves from a subjective external world. So, we create our own space. It involves being perseverant. It is the practice proposed by the burin.”

Argentina

Rafael Gil

1942



The Fire Walls, 2022
Dry point, stencil
150 x 100 cm

Born in 1942 in the city of Buenos Aires. where you live and work. Graduate in Engraving and Drawing from the "Manuel Belgrano" and "Prilidiano Pueyrredón" National Schools of Visual Arts. Postgraduate studies in painting with master Naum Goijman and lithography with master Ernesto Pesce. Individual exhibitions in Buenos Aires, Spain, Canada, Japan, France, Germany and Lithuania. Participates in municipal, national and international biennial exhibitions, receiving various awards, among which the following stand out: First Prize for Engraving LXXXVI Salon de Mayo 2009, Santa Fe. Grand Prize of Honor National Salon 2017. First Prize "Manuel Belgrano" Municipal Salon 2018. Honorable Mention at the Krakow' 94 International Engraving Triennial, Poland. Excellence Award at the 2003 Beijing International Exhibition, China. Mention of Merit in the X International Biennial of Graphic Art of Punta Seca, Uzice 2011. Honorable Mention in the International Biennial of Exhibition of Prints R.O.C. 2020, Taiwan.
He organizes graphics and lithography exhibitions and chaired the Organizing Commission of the Argentine Biennial of Latin American Graphics (edition I, II, and III), organized by the National Museum of Engraving. They have his works: National Museum of Engraving, former Marcos Curi Collection, Museum of Modern Art of Santo Domingo, Jack Blanton Art Museum (Austin, Texas), National Library (Madrid), Museum and Provincial Council of Huelva (Andalusia), Museum of Komagane Kogen Art (Tokyo, Japan) Sakima Art Museum (Okinawa, Japan) Macau Art Museum (China), Latin American Art Collection of the University of Essex, ESCALA (England), among others. rafaelgil02@hotmail.com

"Topographies of the Wall"
This is a series of works that I worked on for many years and in different media. It begins with my trip to Berlin where I was able to appreciate the importance of the wall for the expression of different messages. From there I began to think about this series of works in which I try to express my own ideas and feelings or those taken from the everyday reality that impacts us. This is a bit of the meaning of the series but we must also add the walls or interior walls that we build in our psyche to prevent us from seeing or feeling certain sensations that disturb us."



Catherine Pilgrim

Catherine Pilgrim is an award-winning Australian visual artist whose lithographic practice explores historical narratives, absence and cross-cultural identity. Based in Castlemaine, Victoria, her work is grounded in meticulous observational drawing. Following undergraduate studies in Australia and Washington DC she completed a Master of Fine Art (Research) at Monash University in 2011 - investigating the subjective nature of representational imagery. Pilgrim was the recipient of an Australian Print Workshop Collie Print Trust Scholarship and has been shortlisted for numerous national awards. Her work is held in major public collections including the National Gallery of Australia, Australian War Memorial, Castlemaine Art Museum and Geelong Gallery.

cp@catherinepilgrim.com
www.catherinepilgrim.com
www.instagram.com/catherinepilgrim
www.facebook.com/catherinepilgrim.artist

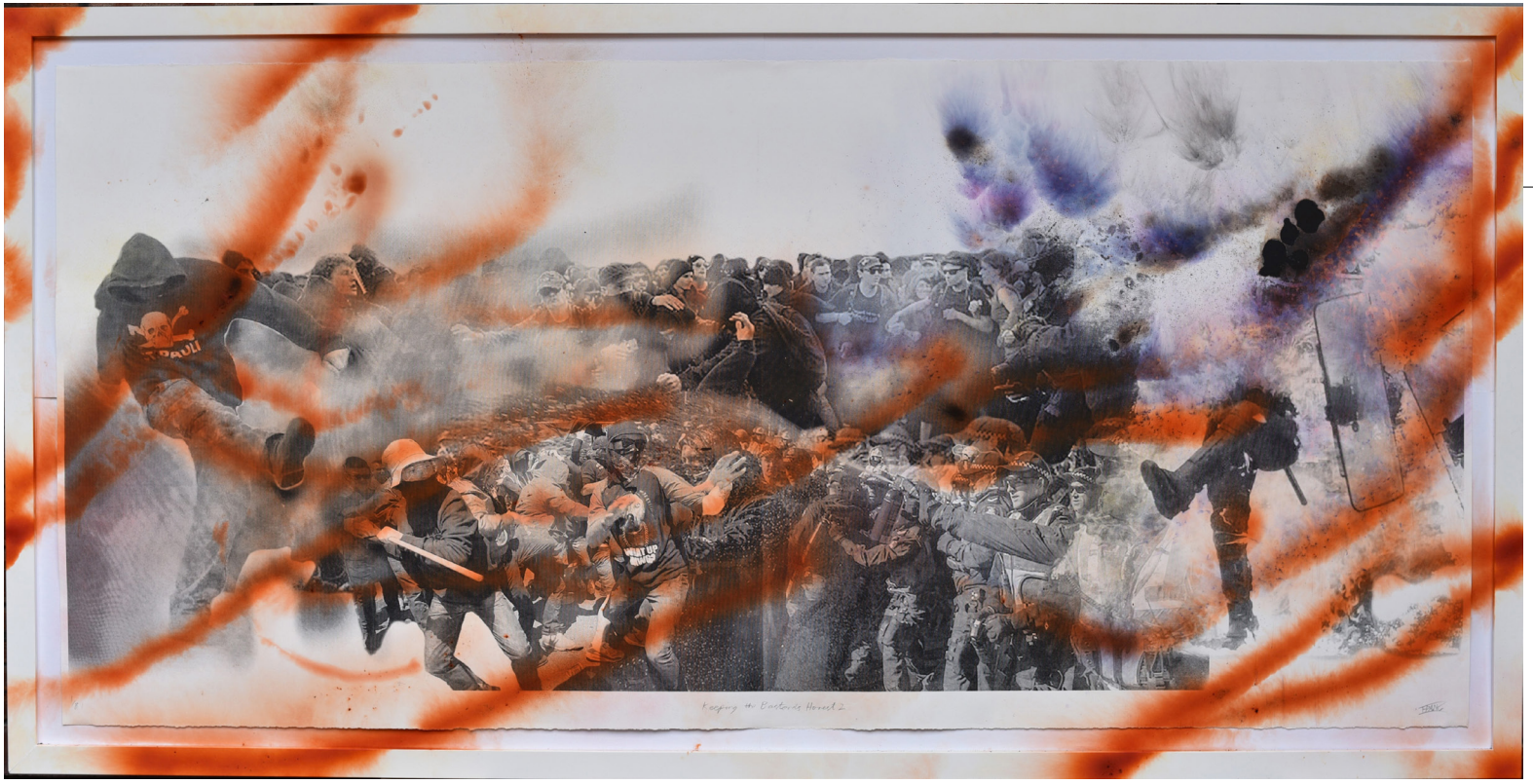
"Lithography has been central to Pilgrim's practice - enabling detailed drawing investigations and the layering of imagery to evoke both memory and the uncertainties of historical narratives. Drawing underpins every stage of her process, functioning as a mode of inquiry and sustained observation. Working across printmaking, drawing and textiles she explores the intersections of history, place and identity."

Untitled (Banksia and Shelbourne)
Lithograph – printed from one stone on Silk Gampi and layered over digital reproduction of antique map by Richard Larritt (State Library of Victoria)
29 x 21 cm



Catherine Pilgrim
Untitled (Chocolate Lily)
Lithograph – printed from one stone on Arches Satine and hand coloured with coloured pencil.
30 x 25 cm

Evan Pank



Keeping the Bastards Honest 2, 2024
Screen print, smoke flares
105 x 207 x 4 cm

Evan Indrek Pank is an Australian/Estonian artist born in Sydney, Australia Studied at Sydney College of the Arts, majoring in printmaking, graduating with first class honours in 2017. Awarded that year with a residency at Megalo Print Studios in Canberra and a mentorship with Artereal Gallery, Sydney in 2018. In 2019 Pank became a member of Sydney Printmakers and has exhibited with the collective since then. Pank won the Fremantle Arts Centre Print Award in 2017 and won the 2019 Lloyd Rees Memorial Youth Art Award. He has been a finalist in other art prizes in Australia and has exhibited in group and solo exhibitions in Australia and abroad.

"My work stems from my interest in politics and experiences as a football fan in Australia and around the world. Depicting the organised chaos that is hidden in plain sight and the confluence of sport and politics. Expanding from the aesthetics of street protests and the football terraces, the work has evolved to explore other themes such as environmental issues, conflict & war, politics and identity."



Evan Pank
The Twelfth Man, 2017
Screenprint, spray paint
220 x 600 cm



Helen Kocis Edwards

Helen Kocis Edwards (MFA) https://www.helenkocisedwards.com.au/ is a Melbourne based Visual Artist/Printmaker. She has a studio and is a Director at Artery Cooperative www.acoop.com.au and Propeller Arts https://vimeo.com/propellerarts Arts Grants include ArtStart Australia Council and ArtPlay New Ideas Lab. Residencies in Venice, Broome and Thailand. Drawing/animation projections were shown in Ballarat and Geelong White Nights. Three print/multimedia exhibitions were in successive Melbourne Writers Festivals. Helen has regular solo exhibitions and is selected in Print Prize Awards and exchanges. Private and public collections nationally and internationally hold Helen's work. www.helenkocisedwards.com.au

"Helen Kocis Edwards is a Melbourne based Visual Artist working in printmaking, drawing, painting and multimedia for individual and collaborative projects. Her work considers human-nature relationships through imagery reminiscent of characters in story books and fairy tales. Helen experiments with formal design elements and printmaking techniques to explore the complex and symbiotic connections of living creatures, plants and the built environment within physical and emotional landscapes."

Forest Bird Girls, 2023
Double sided monoprint on giclee print
circular format in glass dome, wooden base
Dimensions - Work - 19,5cmh x 37cm circumference
Glass dome and base - 28cmh x 17,5cm diameter

Jan Palethorpe

Jan Palethorpe was born in Melbourne and studied sculpture and printmaking at CIT 1986-88 and VCA from 1983-84. She was awarded first prize in Guanlan International Print Prize 2016, Waterhouse Natural History Art Prize WOP 2005, (highly commended 2009), and the Swan Hill Regional Gallery Print and Drawing Acquisitive 2010. Since 1978 she has exhibited in solo exhibitions including TACIT Art, Cascade Art, Robert Blackburn Gallery NY, Woodbine Gallery Malmsbury, Powell Street Graphics, Leon Massoni at Tolarno Galleries, Art Space Footscray, Qdos Gallery Lorne, University of Melbourne
Baillieu Library, and recent group exhibitions including:

- Time & Tide Broken Hill Regional Gallery NSW
- 2023 Istoria Burra Regional Art gallery SA
- 2021 Geelong Print Prize
- 2020 Ravenswood Australian Women's Art Prize NSW
- Stones from other Mountains China Printmaking Museum Shenzhen
- 2018 Rivers of Gold Australian Print Triennial Mildura
- One Belt, One Road Silk Road International Exhibition Xi'an China
- 2017 Guanlan International Print Prize Shenzhen National Art Museum China

"Living in the North West Kimberley for three years (1995-1998) Jan undertook several artist in residencies receiving an Australia Council Community Development Grant AIR at Oombu gurri Aboriginal Community in 1995. She has co-ordinated projects in remote communities including 30 stories on 30 Murals in 30 Days a project involving all members of the Mulan Community, WA 2006 and the recipient of two Artists in Schools residencies Worlds within Worlds producing a giant tortoise with the children of Wantirna Heights and 'the Paper Shop' a 3D project involving paper making, lino printing and the production of a giant 3D carpet python in the remote Malley community of Culgoa. She lives in the Chewton bushlands with her manager/husband musician and sound recordist Bruce Armstrong and their three chooks Carnegie-Squawk, Alpha-Al Fats and Funkenhauser."



Inside Me, 2023
Lithograph
590 x 700 cm



Jan Palethorpe
Ethereal Handicap (polymorph), 2023
Printed in Prague
900 x 750 cm

Australia

Judy Bourke

Judy Bourke is a printmaker, sculptor, creator of artist's books and textiles. Judy uses found objects, recycled electronic components and commercial packaging at the Barracks Art Studios Thirroul, Australia. Her work is inspired by relationships, community events, found materials, seascapes and landscapes. Her prints are exhibited in Portugal, Spain and Bulgaria. Her work is held in Australian and overseas collections. In 2025, she co-curated Crescendo25, Artists's Books exhibition at Clifton School of Arts (CSA), NSW, Australia. Her monoprints 'Floods, Saturday 6th April 2024' are exhibited in Edge City as part of the permanent collection at Wollongong Art Gallery, Australia.

Australia.www.judybourke.com
create@judybourke.com

Infinity Pool Series

"In the water I have no edges. I am one with the water, the sea, the ocean, the earth, the world, the universe. My daily swims in the ocean rock pool and the surf provide endless images of water, light, spray, weeds, snails, fish, molluscs, sand, rocks, refracted and reflected light, cloudy, and sunny, bright and dull, foamy and flat, and sometimes rough. My daily swims are what makes me each day. It's where I create my images, meditate, make the big decisions and sort out problems as well as being part of a unique beach/rock pool community. This print reflects my vision from the water surface to infinity."



Middle Years (pink), 2014
Photopolymer Etching on paper
38 x 28 cm



Judy Bourke
Infinity Pool 1, 2016
Monoprint on paper, silk thread
14,5 x 65 cm



Judy Bourke
Flat Packs 44, 2021
Monoprint on paper
25 x 19 cm



Layli Rakhsha

Layli Rakhsha is an artist and academic based in Perth, Western Australia. Born in Iran, she immigrated to Australia in 1999. Rakhsha completed her PhD at Curtin University, Western Australia, in 2019. In most of her projects, she explores the social and cultural relationship between personal experiences, emotions, and attachment to a particular place. Rakhsha has held several solo exhibitions and participated in numerous group exhibitions in Australia and internationally. Her works are held in many public and private collections, including the Douro Biennial Museum and the Museum of Freedom and Tolerance. She was a finalist in the Alice Art Prize and the Collie Art Prize. Rakhsha has been an artist-in--residence at various
institutions and art centres, including Vancouver Art Centre, Fremantle Art Centre (FAC), Perth Institute of Contemporary Arts (PICA), Edith Cowan University, and Perth Centre for Photography (PCP). Rakhsha is a member of ECU Alumni and is currently a lecturer at Curtin College and a sessional academic at Curtin University.
https://laylirakhsha.com/home.html | Email: layli.rakhsha@gmail.com

Indian Ocean Ceremony
"In the Indian Ocean Ceremony, I delve into human dignity and explore how we can perceive the ocean as a pathway in the search for a home. Each work in this project captures the essence of the Indian Ocean's waters, accompanied by a handcrafted name that embodies a distinct aspect of human attributes. These chosen words also serve as metaphors, drawing inspiration from the 99 names of Allah. Indian Ocean Ceremony reflects a symbolic relationship between the idea of home and the vast Indian Ocean."

Adle (Embodiment of Justice), 2024
Digital and stencil prints and pencil on paper
30 x 30 cm



Layli Rakhsha
Karim (Most generous), 2024
Digital and stencil prints and pencil on paper
30 x 30 cm



Neilton Clarke

Sydney-born Neilton Clarke is a graduate of the UNSW College of Fine Arts (COFA), where he studied painting and printmaking. Awards include an AGNSW Moya Dyring Scholarship and Dyason Bequest, a NSW Ministry for the Arts International Projects Grant, along with assistance from The Japan Foundation, Australian DFAT, and the Australia-Japan Foundation. He has undertaken arts residencies in France (Cité Internationale des Arts), Thailand (Silpakorn University and DR Visual Arts Centre), Canada (Est-Nord-Est), and Japan (Art Studio Itsukaichi). Having participated in wide-ranging exhibitions in Australia and abroad, collections in which he is represented include the NGA (Canberra), AGNSW (Sydney), Macquarie University (Sydney), Machida Museum of Graphic Arts (Tokyo), Urawa Art Museum (Japan), Akiruno City Collection (Tokyo), Cité des Arts (Paris), Splitgraphic Archive (Croatia), and the Australian Embassy (Bangkok).

"Recent print-based work hinges on a 'composite' rubric, where varying media including woodblock printing, screen-printing, Chine-collé, and embossing are juxtaposed, echoing a collage aesthetic and providing a means to navigate various modernist lineages. The recurring presence of woodgrain markings, deriving from relief-printed Japanese cedar or 'sugi' offcuts, facilitates an ongoing connection to a lengthy period based in mountainous Akiruno-shi on Tokyo's westside extremity."

Dorsal Finish, 2024
Woodblock print, screen-print, Chine-collé, unique state
116 x 82 cm



Neilton Clarke
Striation Station Two, 2024
Woodblock print, screen-print, Chine-collé, unique state
74 x 110 cm

Roslyn Kean

1953



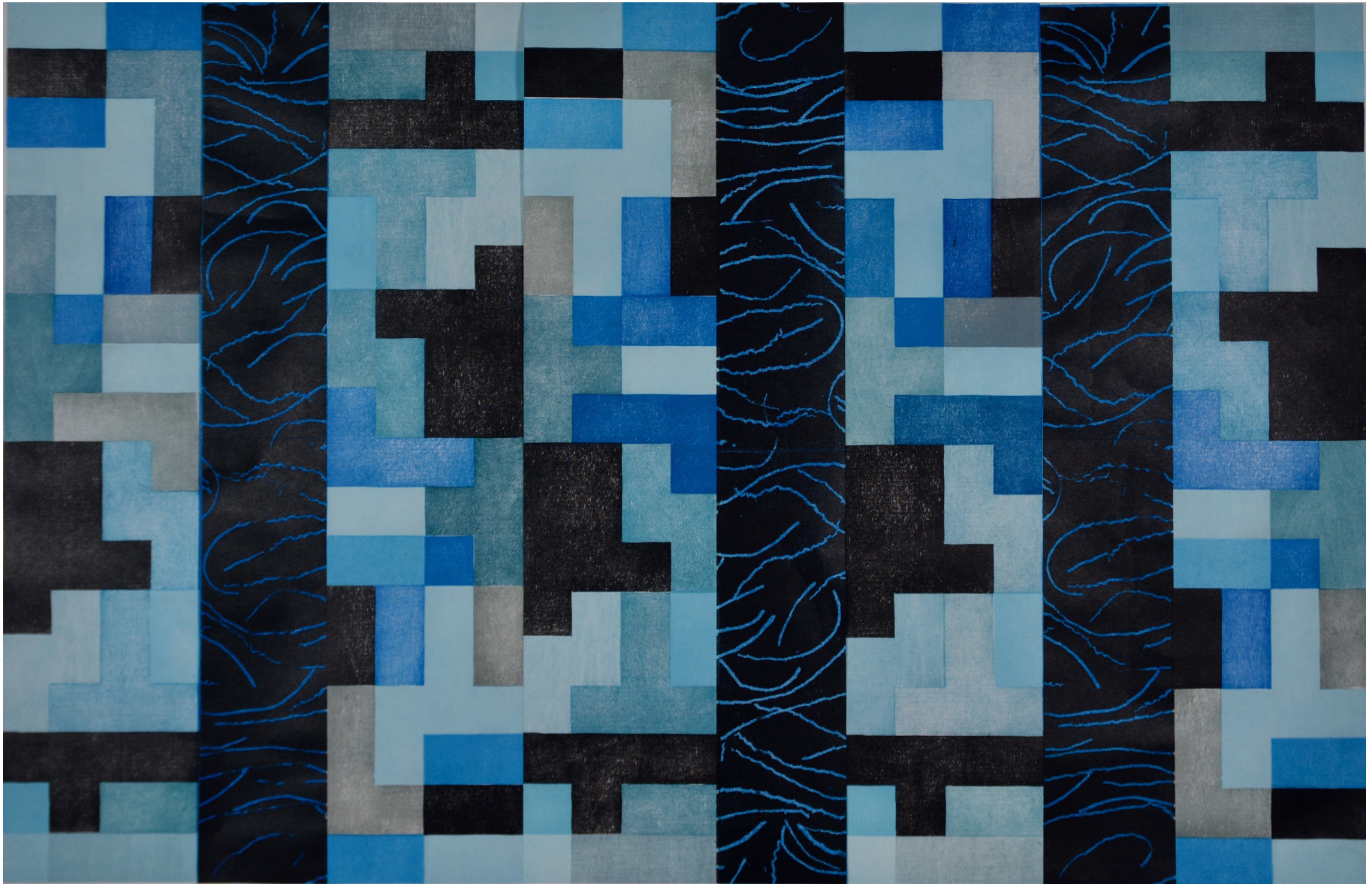
Born Sydney, Australia 1953, Studied in at The National Art School,Sydney,Australia, 1976-78 Postgrad Printmaking at The Slade School, UCL, London and graduate research 1985-87 at Tokyo National University of Fine Art specialising in traditional Japanese woodblock. Taught at the Slade School, UCL and Byam Shaw School, London, ANU Canberra and guest lecturer at various institutions in Australia from 1988 Currently director of The Stables Print Studio, Sydney, Australia 40 Solo Exhibitions both National and International and participation in numerous International and National Print Biennales and awards with regular participation in group exhibitions with the Sydney Printmakers since returning to Sydney in 1990.

"I have an ongoing concern for the natural environment and finding a harmony of responding to my location at the same time trying to bring awareness to environmental issues in how we care for planet."

Ground Lines in My Garden, 2025
Hand cut Woodblock, and Intaglio in relief
80 x 60 cm



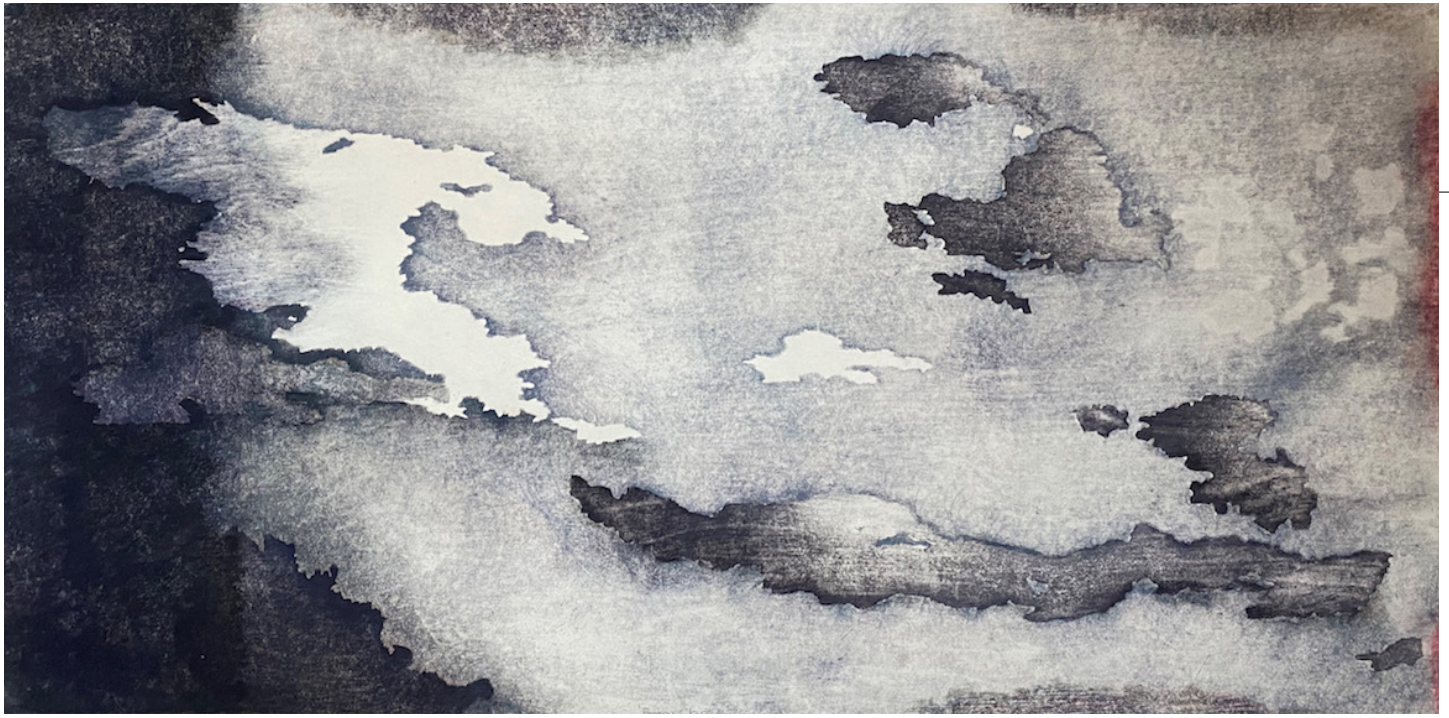
Roslyn Kean
Ground Lines Unique State, 2025
Relief Woodcut
80,5 x 108 cm



Roslyn Kean
Ground Line III, 2025
Relief Woodcut
80,5 x 125 cm



Roslyn Kean
Earth, Fire, Water, Air and Wisdom, Unique State, 2025
Hand cut woodcut and relief photopolymer
80,5 x 115 cm



Susan Rushforth

1953

Passing Clouds 1V (Sunrise), 2019
Woodblock print using water based pigments
on handmade Japanese kozo
35 x 70 cm

Susan Rushforth, born 1953 in Sydney, Australia, studied at the National Art School in Sydney and is a graduate of the Alexander Mackie College of Fine Arts, (COFA), Sydney. She holds a Master of Fine Arts, College of Fine Arts, University of New South Wales, Sydney. In 1990-1991 she studied Japanese Woodblock printing under Tokuriki Tomikichiro and sumi brushwork with Shotei Ibata-San from 1991 -1994 in Kyoto. In 1993 she became a Research Student at Seika University in Kyoto where she studied woodblock printing and paper making under Akira Kurosaki. Rushforth has held solo shows in Japan and Australia and exhibited in group shows in Australia and internationally. Her work has been included in the permanent collections of the Art Gallery of NSW, Australia, Stanthorpe Art Gallery, Australia, Manly Art Gallery and Museum, Australia.
www.judybourke.com | create@judybourke.com

"Passing Clouds 1V (Sunrise), 2019 is a response to the ever-changing and transient qualities in nature. The cycles in the day and the passing of time are suggested through the experienced phenomena both of day break and evening. The ever-changing interplay of the elements and the layers in the atmosphere are reflective of living in our current time of instability, uncertainty and fragility."

Australia

Victoria Bilogan

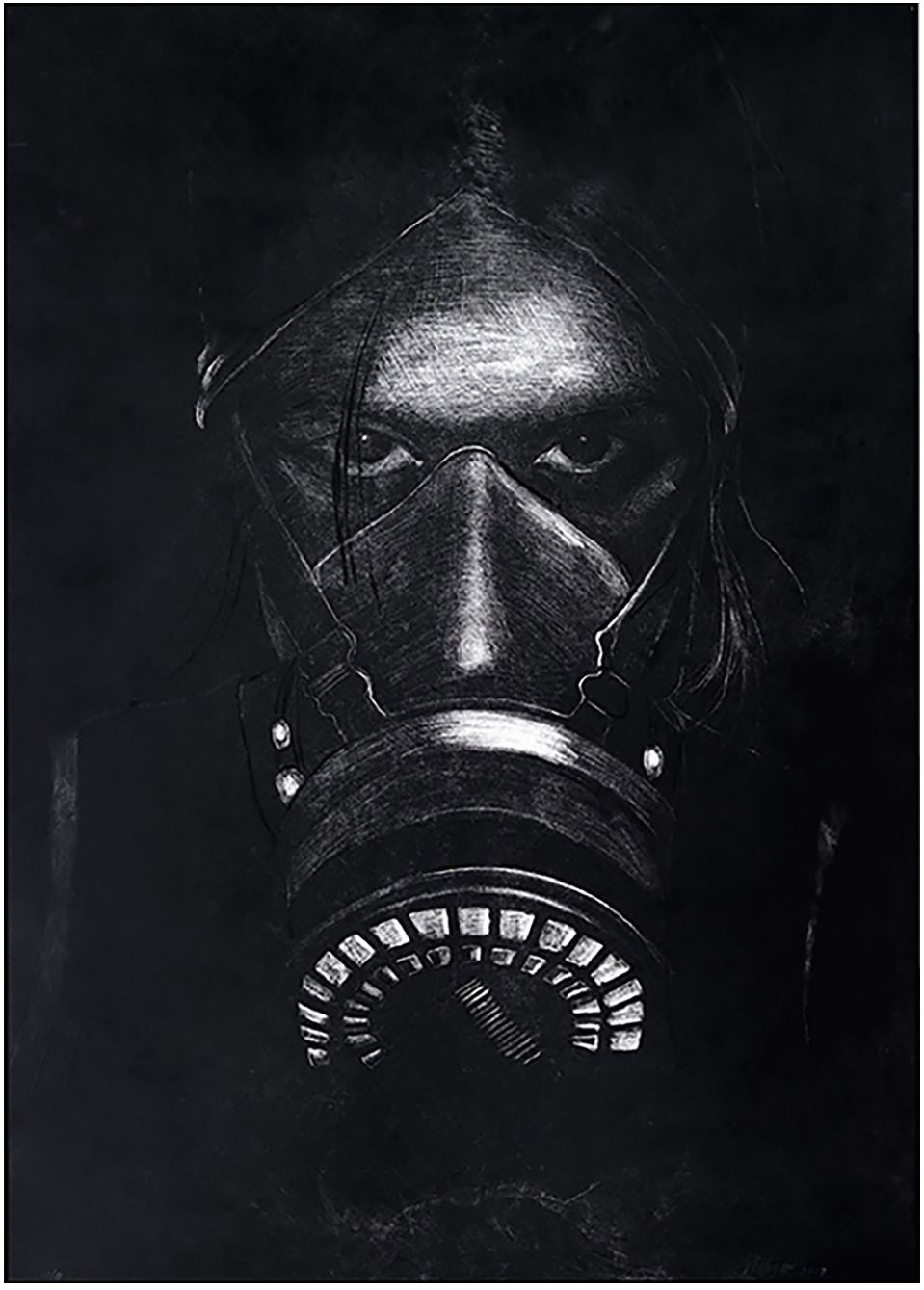
Victoria Bilogan is a multidisciplinary artist and musician based in Melbourne, Australia. She holds degrees in Graphic Arts and Printmaking from The University of Melbourne. Her work has been exhibited internationally and awarded in prestigious competitions. Victoria's practice spans fine art printmaking, drawing, painting, and book arts. She explores themes of identity, transformation, and the human condition. Her work includes haiku-inspired visual poetry integrated into Pictorialist photography. She received the Woman's Essence Art Award (London, 2025) and the Peebles Print Prize People's Choice Award (2022). Victoria's artist book "Lost Horizons: The Timeline" was awarded the Grand Prize in 2020. She incorporates traditional mezzotint with experimental, mixed-media techniques. Her pieces bridge historical processes with contemporary conceptual frameworks. She has been recognized with grants and scholarships for her contribution to the arts. Victoria also teaches and mentors emerging artists and musicians.

www.victoriabiloganart.com
victoriabilogan7@gmail.com

"Victoria Bilogan's work explores the human condition and shared emotional landscapes. Her practice merges traditional printmaking with conceptual and experimental approaches. She investigates light, fragility, and transformation through layered visual narratives. Her pieces often integrate haiku poetry, connecting text and image. By blending historical techniques with contemporary themes, she bridges past and present. Her aim is to create intimate, universal connections through visual storytelling."



Lost Horizons – The Timeline (Piano Roll), 2020
Ink, thread, paper, woodcut, mezzotint, chine-collé
2100 x 35 cm





Victoria Bilogan
EVEolution II, 2017
The Unbearable Lightness of Being, 2017
Mezzotint
110 x 70 cm | 50 x 70 cm (Diptich)

Austria

Anna Maria Achatz

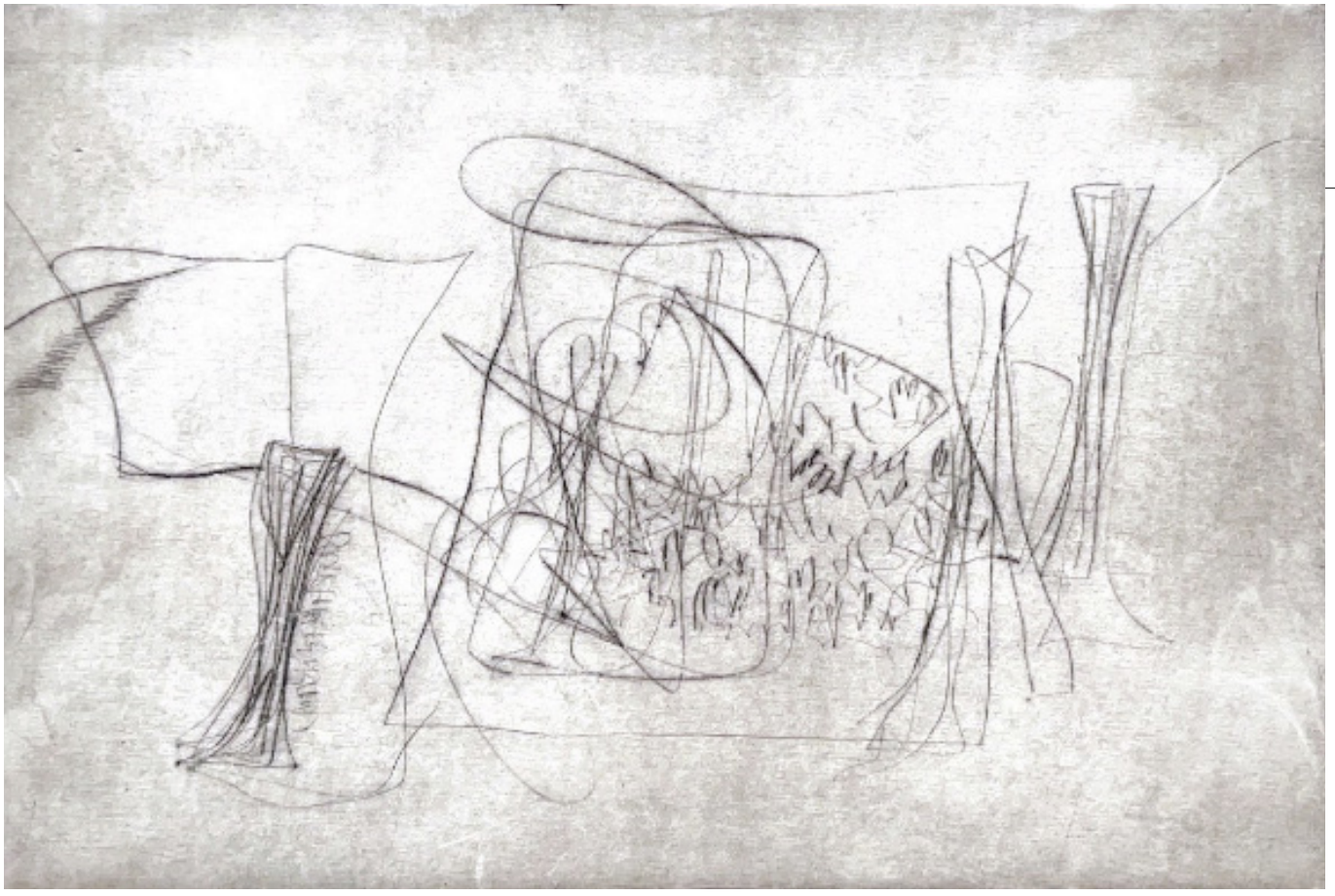
Anna Maria Achatz, born in Klagenfurt, Carinthia, Austria. study of natural sciences lives and works in Innsbruck, Austria **Membership:** Tiroler Künstlerschaft since 1995 **Membership:** Xylon Austria: www.xylon-oesterreich.at/anna-maria-achatz Solo and Group Exhibitions in Bozen / Italy, Innsbruck, Krastal, Salzburg, Vienna / Austria, Marquette / USA, Aleksar, Vranje / Serbia, Untermieming / Austria, Tokushima / Japan, Landshut / Germany, Alijo, Regua, Chaves / Portugal, Ávila / Spain, Traun, Eisenkappel / Austria, Grenchen / Switzerland, Landeck / Austria, Evoramente / Portugal, Leibnitz, Hollabrunn, Leonding, Graz, Kufstein, Schwaz, Klagenfurt, Hopfgarten / Austria, Bernal / Argentina, Rijeka/Croatia.

"My work is often inspired by nature. I dive into the rhythm of shapes and structures and begin "to tell my story". I like working with the resistance of the material, this is why I choose the techniques of linocuts and woodcuts."



Juntos var1, 2022
Linocut
50 x 40 cm

Christine Kertz



Come Together, 2021
Drypoint etching
19 x 29 cm

Born and living in Köflach/Styria/Austria. Married. Since 1987 working in painting - Aquarell, Acrylic, mixed media and Printmaking. Training in art - seminar and educational trips since 1990 worldwide with Prof. Franz Rogler, Mag. Edda Mally, August Svoboda/Austria and Prof. Bauschmid/Akademie Munich uvm. 2007 – 2009 Studium at Kirchliche Pädagogische Hochschule Graz "Estetic tracking – artistic fields of experience and acts". Training in printmaking - Centro de Edicion, Buenos Aires/Argentina and Künstlerdorf Neumarkt a.d.Raab. Since 1998 organizing and attending international, national artprojects and artsymposium in Austria, Slovenia, Italy, Hungaria, Croatia, China, Mexiko, India, Portugal, Argentina and Morocco. Grant of JSKD Ljubljana/Slovenia Invited to exhibitions worldwide. Illustration – books. Member of Artassosiation BVBA Styria and Carinthia. President of „Xylon Österreich" and "Steiermark-Global-Artconnection. christine.kertz@gmx.at | www.kertz.at

"This drypoint etching is made on a zinc metal plate with a hard needle. The line is sometimes made softer, sometimes with more press. But the goal was to create und to complete the line without a stop as long as possible. And during the movement on the plate to find a rhythm and at the end "find together".

Dara Ola (Daro)

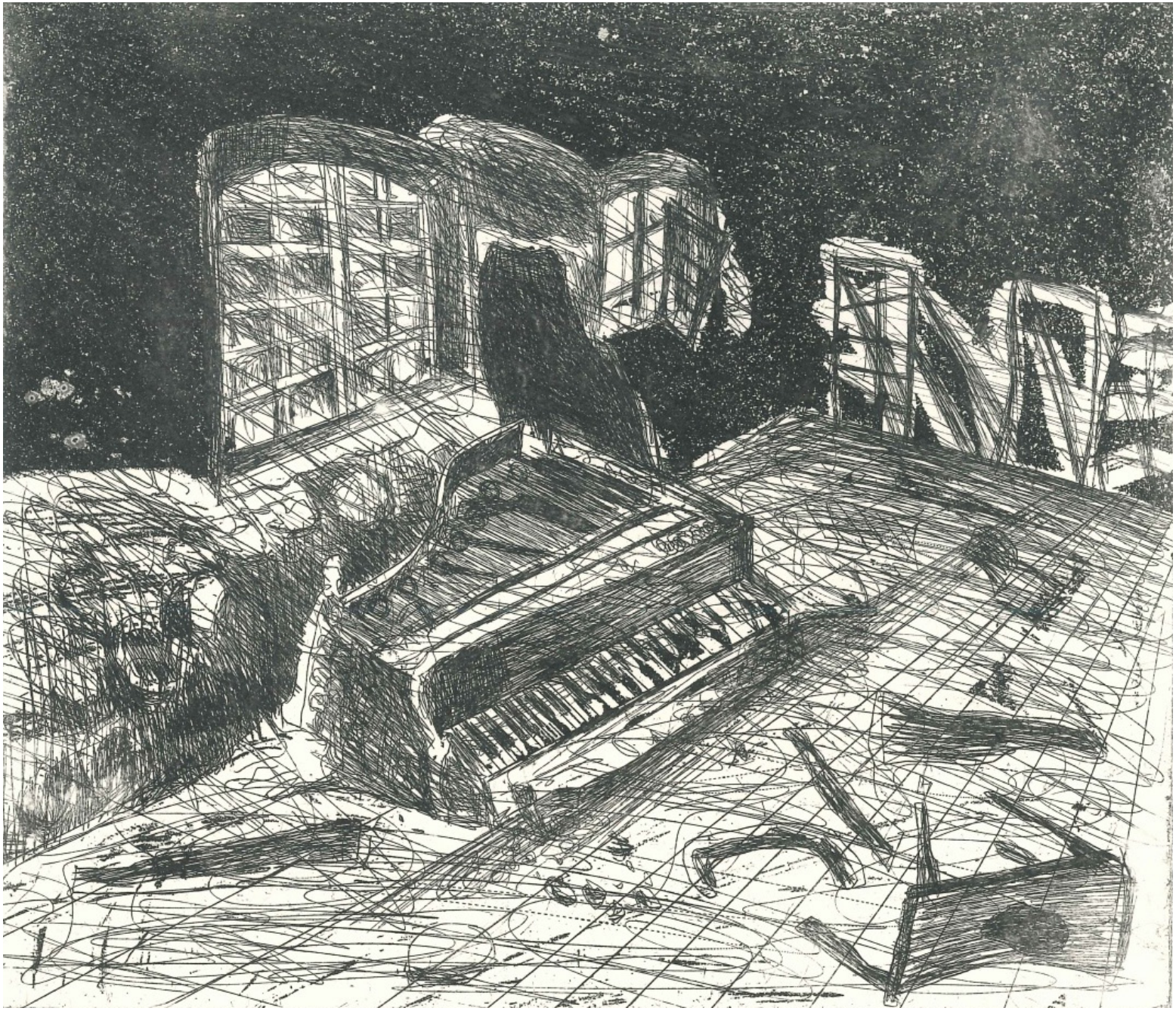
1965



Broken Piano 2, 2019
Dry point and Aquatint
40 x 30 cm

Dara Ola, known by his artist name Daro, is a visual artist and curator born in 1965 in Sulaimaniyah, Kurdistan, Iraq. He has held Austrian citizenship since 1993., he completed his Master's degree at the Academy of Fine Arts Vienna, studying in the Department of Graphics and Printmaking. He completed his master's thesis, entitled "Places of Remembrance," with distinction. Since 2013, he has lived and worked between Sulaimaniyah, Iraq, and Europe, and currently teaches as Assistant Professor at the College of Fine Arts, Sulaimaniyah University. In 2014, he was one of the main founders of the Graphic Design Department at the College of Fine Arts, Sulaimaniyah University, which he headed until 2023. That same year, he was also among the founders of the Culture Factory, a project that transformed a former tobacco factory in Sulaimaniyah into a vibrant cultural and artistic space. In 2018, he founded Esta Gallery, a 3,000 m^2 contemporary art space within the Culture Factory in Sulaimaniyah, where he curated exhibitions and organized artistic programming until 2025. From 1988 to 2026, Daro has held numerous solo exhibitions in galleries, museums, and other venues across Austria, Europe, and Iraq, and has participated in numerous international group exhibitions.

"Broken Piano-a symbol of music and art-standing in for everything that the so-called "Isis" destroyed across the middle east in recent years. Alongside the countless crimes committed against the civilian population in Kurdistan, Iraq and Syrian-this group systematically destroyed everything that culture and civilization had built over centuries: schools, music houses, Museums theaters, sports facilities, and ancient cultural heritage. The broken piano in these two works stands for this double loss: the loss of human life, and the loss of everything life, and the loss of everything that allows people joy, expression."



Dara Ola
Broken Piano 1, 2019
Dry point and Aquatint
40 x 30 cm

Austria

Eva-Maria Huter

1957

Born 1957 in Innsbruck, live and work in Innsbruck and Mieming, Austria, art and craft teacher, international projects with pupils, international exhibitions, chairwoman oft he art association Kunst-Werk-Raum Mesnerhaus in Mieming, member of Tiroler Kultur Service and of various art associations, for a few years I have been working as a wood-cutter, made a training as a sculptur, for me is originally more important than edition. The aim is not reproduction but to produce works that cannot be done with any other technique. Skills woodcut, mixed technique, etching, photography, object in wood and metal, and mixed media.
evam.art@gmx.net

"In my work I deal with the problems of existence, with violence against woman and environmental issues. I am very close to nature, grateful form my life, I pay attention to my ecological footprint, respect for eachother and appreciation are important to me."



Der rote Baum from the cycle "respect nature", 2024
Wood cut and mixed technique on canvas
160 x 120 cm



Eva-Maria Huter
International day for the elimination of violence against woman, 2025
Photography of a sculpture by me and woodcut on canvas
100 x 75 cm

Austria

Manfred Egger

1960





Momentum I & II, 2023
Woodblock Print
40 x 60cm

1960 born in Hall in Tirol / Austria; 1978 - 85 Innsbruck University // 2010 Artist in residence – "Guanlan Printmaking Base", Shenzhen, China // 2011 short time guest teacher at Northeast Normal University of Changchun, China; Lecture at Beijing Institute of Technology // 2012 short time guest teacher at Yichun University/ Jiangxi Province, China // 2016 Lecture at Bucharest National University of Arts // 2017 Austria-coordinator for 6th Ulsan Woodcut Festival, Presentation at "6th Ulsan Woodcut Festival"; Printing presentation at Chamalieres Print Triennial 2017 // 2018 - 23 Austrian Commissioner for Douro Print Biennial & Global Print Biennial // 2023 Lecture at the symposium at Yerevan Print Biennial; Executive member of board of XYLON, International Community of Woodblock Printers; Member of KIWA (Kyoto Int. Woodprint Association), Japan; Numerous international participations and exhibitions & Numerous international prizes. www.manfred-egger.at | art.egger@aon.at

I do not see use the technique of woodblock for the sake of reproducibility, but only because certain image inventions can only be achieved with this very technique. Consequently, I usually produce single sheets, unique pieces that are expanded into series by adding new printing plates or changing, revising or omitting printing plates already in use. Woodcut thus becomes a method of creating or representing transitions, progressions and dynamic processes in the sense of a series of images.



Sonja Hinterreiter

1955

Sonja Hinterreiter was born 1955 in Upper Austria. She first came into contact with art during her studies to become a teacher, where she learned (next to German) visual education under Wolfgang and Georg Stifter from 1975 to 1978. Sonja discovered her love for woodcuts and sculptural designs already during that time, in 1977.
Under the guidance of Leslie de Melo in 1995 and 1996, she was able to further refine her skillset. Surrounded by her family of five children she paints, draws, and writes poetry with melancholic passion, while she lovingly cares for and nurtures her ever growing gardens of bonsai trees.
arts-of-hinterreiter.at | s.hinterreiter@eduhi.at

"Just as the wood has grown, thoughts grow about the picture." This is how Sonja often describes the delicate process of transforming her plates of pear wood into the thought-provoking artworks that decorate exhibitions and her own home alike. Socially critical sceneries co-exist with deeply introspective pieces of art. And while a lot of her work is often moving or downright distressing, one can find simplistic appreciations of our world and the people that inhabit it as well."

Alienated from his roots, abduction of children, for they know what they do.

Babuschka, 2023
Woodcut
28 x 25 cm



Never forgotten, the hunger, the death, the tyranny and the inhumanity.

Sonja Hinterreiter
Holodomor, 2022
Woodcut
35 x 50 cm



Man is, what he was formed from when he was young. And the tear in the child's eye is clouding the now unknowingly.

Sonja Hinterreiter
You and me too, 2022
Woodcut
39 x 23 cm (self portrait)



"Cheering on evil - the girl from the countryside, strong arms shaped by hard work, the wealthy woman with doughy arms, both heading for destruction."

Sonja Hinterreiter
Danmed, 2019
Woodcut
54 x 37 cm



Wilhelm Schramm

1952

1952 21.03.1952 Born in Itzgrund, Germany, 1973 - 1977 Study in Design/Textile at the FH Coburg/ Germany, 1989 Founding of FREIPRESSE/Bludenz, Austria Artist Books, Graphics, Paintings - 1988 Art - Price of ASU/BJU Ofr. Germany, 1994 Koschatzky Price (Würdigung), Albertina, Vienna, Austria, 2023 Gold Award, Korea Culture Art Contest 2026 AMATERAS Grand Prix - paper art Member of XYLON/Austria, IAPMA, ÖEG

Exhibitions: 2010 int. biennale for artists books Alexandria, Egypt, 2010 PIPE 10 Penang print exhibition, China, 2011 3rd Guanlan int. Print Biennial, China, selected artist, 2016 9th International Fiber Art Biennale exhibition, Guan Shan Yue Art Museum, Shenzhen, China, 2017 9. Triennale internationale du papier, Musée CHARMEY (CH) 2017 A feast of Paper art Shanghai/Guangzhou/China, 2017 International Biennial PAPER FIBER ART 2017/2018.
The National Taiwan Craft Research and Development Institute Caotun – Nantou.
2018 International Paper Art Biennial Haacht/Belgien, 2021 11th „From Lausanne to Beijing, int. Fiber art Biennale/China, 2021 IAPMA paper art exhibition, Toyota/Japan 2022 National Taiwan Craft Research, fiber art, 2023 Paper World Museum of Korea. Origami Contest, 2023/24 Shanghai int. Paper art Biennale/China.
China Printmaking Museum/Shenzhen/China, Foundation of the 1.st. Print Biennale, Yerevan National Taiwan Craft Research and Development Institute, Paper World Museum of South Korea, Exlibrismuzeum, H-8175 Balatonfűzfő, Kilato köz 3, Hungary, American Society of Exlibris Collectors&Designers (ASBC&D), Victoria University Wellington, Neuseeland, Fengxian Museum Shanghai/ China.
Since my university studies, I have been working with graphic design. In 1989, I founded my own publishing house for bibliophile books featuring original prints. Woodcuts play a special role in my work; the medium is incredibly versatile. I now exclusively use the “lost plate” technique for printing.

wilhelm@wilhelmschramm.com
www.wilhelmschramm.com

Red Fox, 2024
Woodcut (lost plate)
35 x 24 cm



Wilhelm Schramm
Jump, 2025
Wood print (lost plate)
24 x 34 cm



Daniel Hompesch

1948-2017

Born in Liège (Belgium) on December 1, 1948.
Graduated from the Higher Institute of Fine Arts of Saint Luc of Liège.
At the same time, he attended F. Gèrmaux's Anatomical Drawing Degree at the Royale Academia de Belas Artes de Liège.
Painter, designer and engraver since 1971.
Founding member of the Alijó Engraving Center and the Douro International Engraving Biennial. He has assumed the role of Commissioner since its creation.
Represented in Portugal by Galeria - Quadros de Arte de Alberto Fins (Póvoa de Varzim) since 1995.

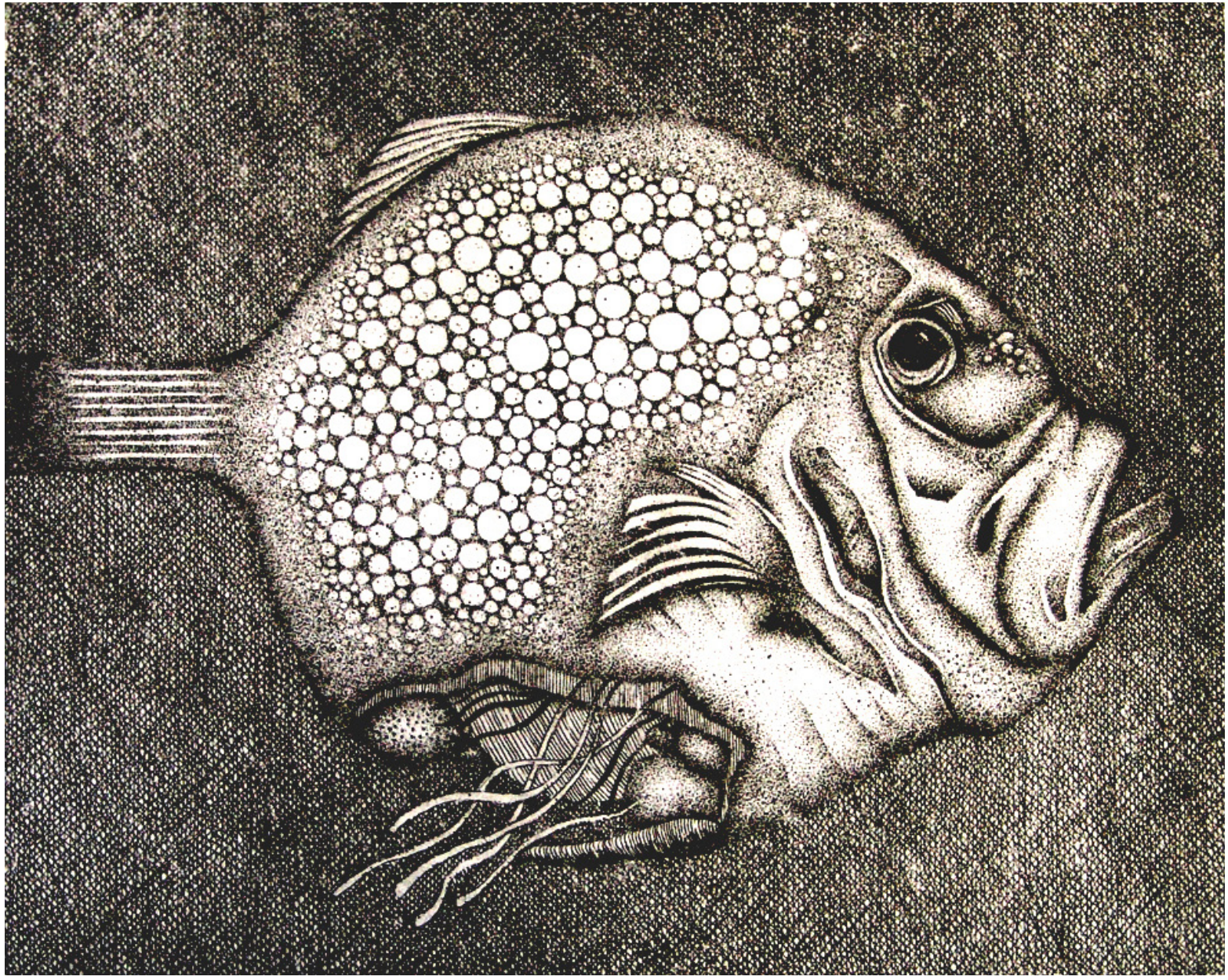
Prizes:

- Marie Prize for Engraving - 1968 (Liège)
- Krakow Biennale - 1969 - Poland
- City of Liège Prize - 1970 - Belgium
- Young Walloon Engraving - 1970 - Peruwelz - Belgium
- Foundation D'Archis - 1972 - Rome - Italy

www.danielhompesch.com

"Engraving?... The rigor of the drawing, the line or the point, of the occupation and animation of a surface limited from the beginning by the metal while waiting for the final result.
Work in the white while separating the black.
And finally, in the dark, encounter the light."

Requiem pour L´industrie
Etching (eau-forte, aquatint)
40 x 30 cm



Daniel Hompesch
Morsure Fatale
Metal Ecthing (eau-forte, aquatint)
35 x 40 cm



Daniel Hompesch
Chantefleur II
Etching (eau-forte, aquatint)
40 x 30 cm



Daniel Hompesch
Petite Tête à Fleurs
Metal Etching (eau-forte, aquatint)
30 x 40 cm



Hans Karelszoon Van Dijck

Hans Karelszoon Van Dijck studied printmaking at Sint-Lucas Academy of arts in Antwerp and RHoK-Academy in Brussels. His most important source for gainig more technical experience in printmaking, is his assistancy in the independent Studio of Czech masterprinter Rudolf Broulim, which he's been doing since he graduated. On top of this he worked with other specialist masters, such as Veerle Rooms in Belgium and Jeffrey Sipple (Tamarind institute) in the US. As an artist he's been doing several residencies in Belgium and abroad. His attraction to the northern part of Europe brought him to one of his favorites : Reykjavik, Iceland. Exhibitions are for him rather 'testcases' for experimenting with the way to show a certain theme that has been developed into a certain result than a search for commercial succes. This often results in exhibitions in less conventional spaces. Religion and Animalic nature are themes that are often more or less present in his graphic-based works and installations. Culture is something he tries to understand up untill today. A further development in Van Dijck's artistic curriculum is the use of dance and music/multimedia applications to create live performances out of which new works are conceived, in the form of independent (printed) works or installations. For a living he has worked for theatre (technician) and since a few years as a teacher of printmaking in RHoK-Academy and in Académie Royale des Beaux Arts both in Brussels.

hanskarelszoonvandijck.be | E-mail h@hkvd.be

BARTUNG oder Lithographic Beardings are on ongoing series of works about necessity to (re) create. Setting goals or rather 'rules' to keep the purest form creation up front or -as to sayhigh on the agenda. Necessity or better, extranecessity, is what the artist believes in to keep producing the energy to create in the nonsense of senseness. In other words, parameters are set to produce images at a regular interval; In this case the interval of bodily necessity, the trimming of its own beard at regular intervals to keep on holding the looks desired for some or many cultural factors to appear in public in some or another way. A simple but complex decision to shave your beard, keep it short or long. This contract to itself comprises no compromises. Every 14days to 1 month, the beard needs to be trimmed to keep life a living (for). Each time the urge to trim beard results in some artwork, containing a lithograph and video recording. These recordings are set to, result into fluid artworks yet to be filtered into a combination of lithographic bad prints and video recordings.

Bartung
Digital print, screenshot
Variable dimensions (diptych)

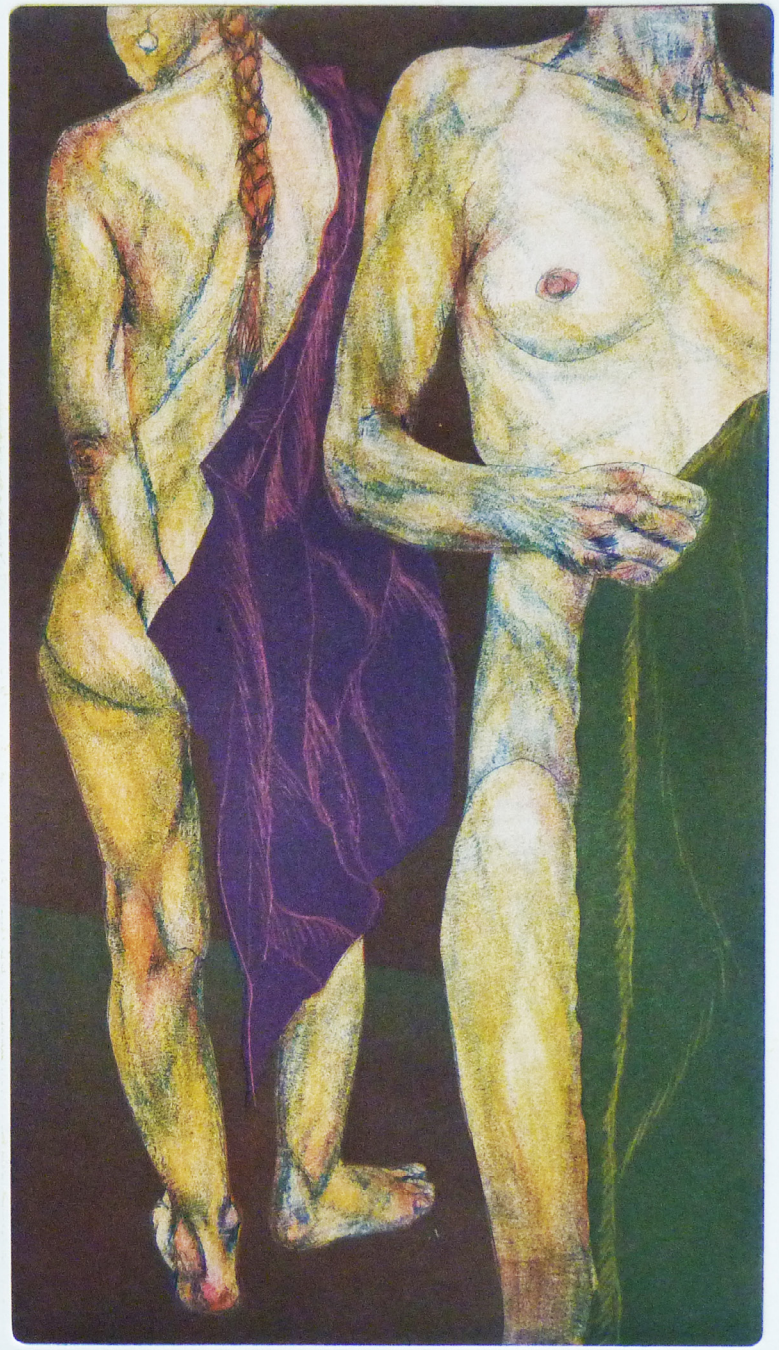
Belgium

Henri Dupont

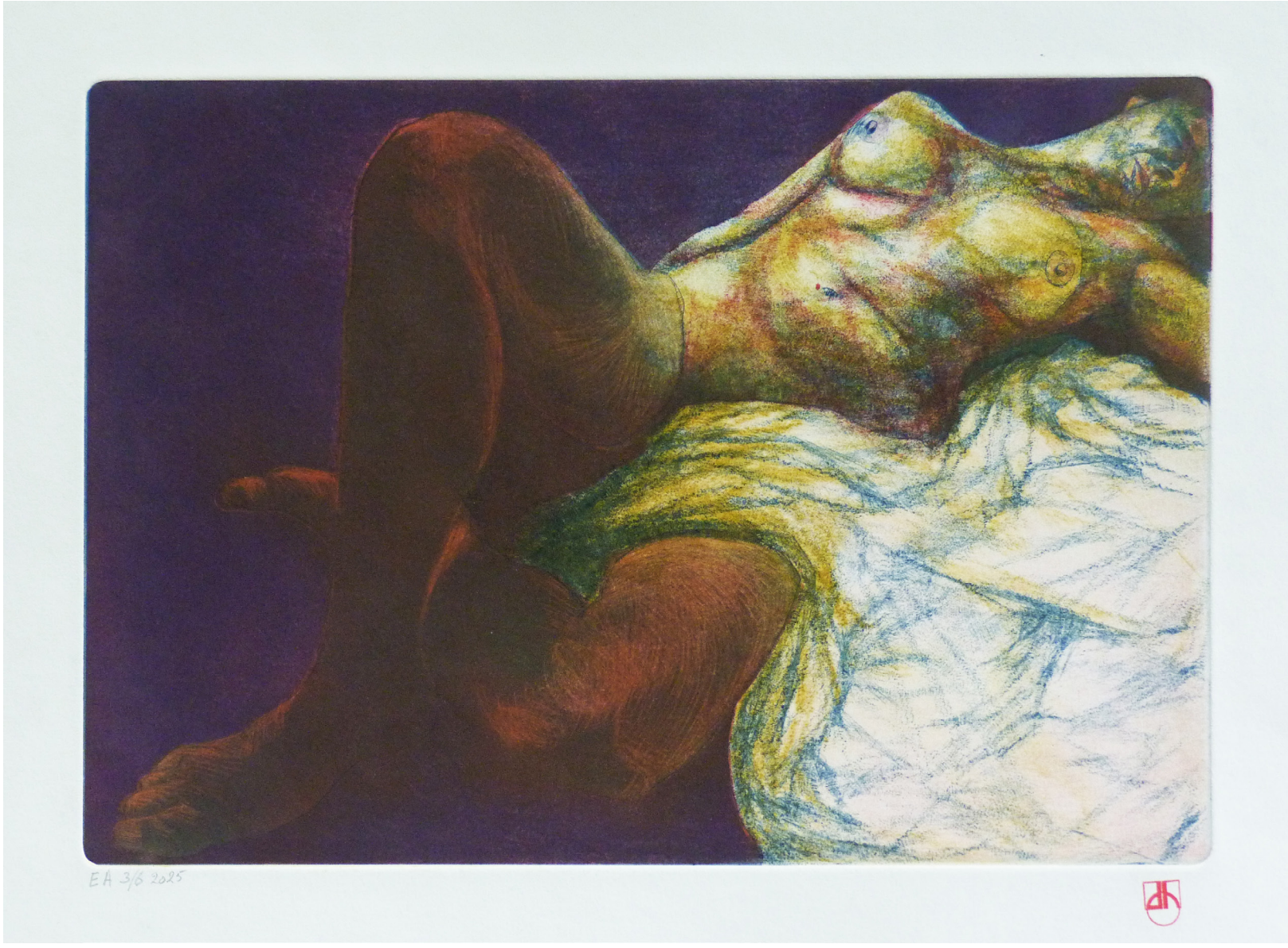
1944

Education : Artistic studies (drawing, oil painting, acrylic, dry pastel, oil pastel) at « École Supérieure des Arts Saint-Luc » in Liège, Belgium. Specialization in engraving (roulette,dry point and mezzotint) at « École des Arts » (Art school) in Braine-L'Alleud, Belgium. Henri's quite personal research creates an emotion that hit directly the observer in his deepest sensitivity. Henri's subjects are neither representative nor illustrative. They invite each viewer to create his own thoughts, daydreams or questions. The way each printing is inked or engraved makes it unique.Henri's copper-etching techniques are a mixture of dry point - roulette and mezzotint in trichomy printing.The choice of colors and the mastery of his gesture led to a perfect art.
Triennale de gravure de Lisle sur Tarne (France) 2012-2015-2018-2023-2026.
Lessedra World Art Print Annual Sofia (Bulgaria) 2012-2015.
DOURO BIENNIAL (Portugal) 2014-2016. GLOBAL PRINT DOURO (Portugal)
2015-2017.
Mini print international of Cadaquèq (Espagne) 2014-2015.
Biennale international de gravure Liège (Belgique) 2017.
René Carcan international prize for Printmaking Bruxelles (Belgique) 2018-2020 PRIX 2° mention..

hdupontarts@gmail.com
www.hdupontarts.be
instagram HDUPONTARTS



Pluri-ELLE, 2023
Dry point, roulette, mezzotint, in trichromy printing
30 x 16 cm



Henri Dupont
Natur-ELLE, 2025
Dry point, roulette, mezzotint, in trichromy printing
20 x 30 cm

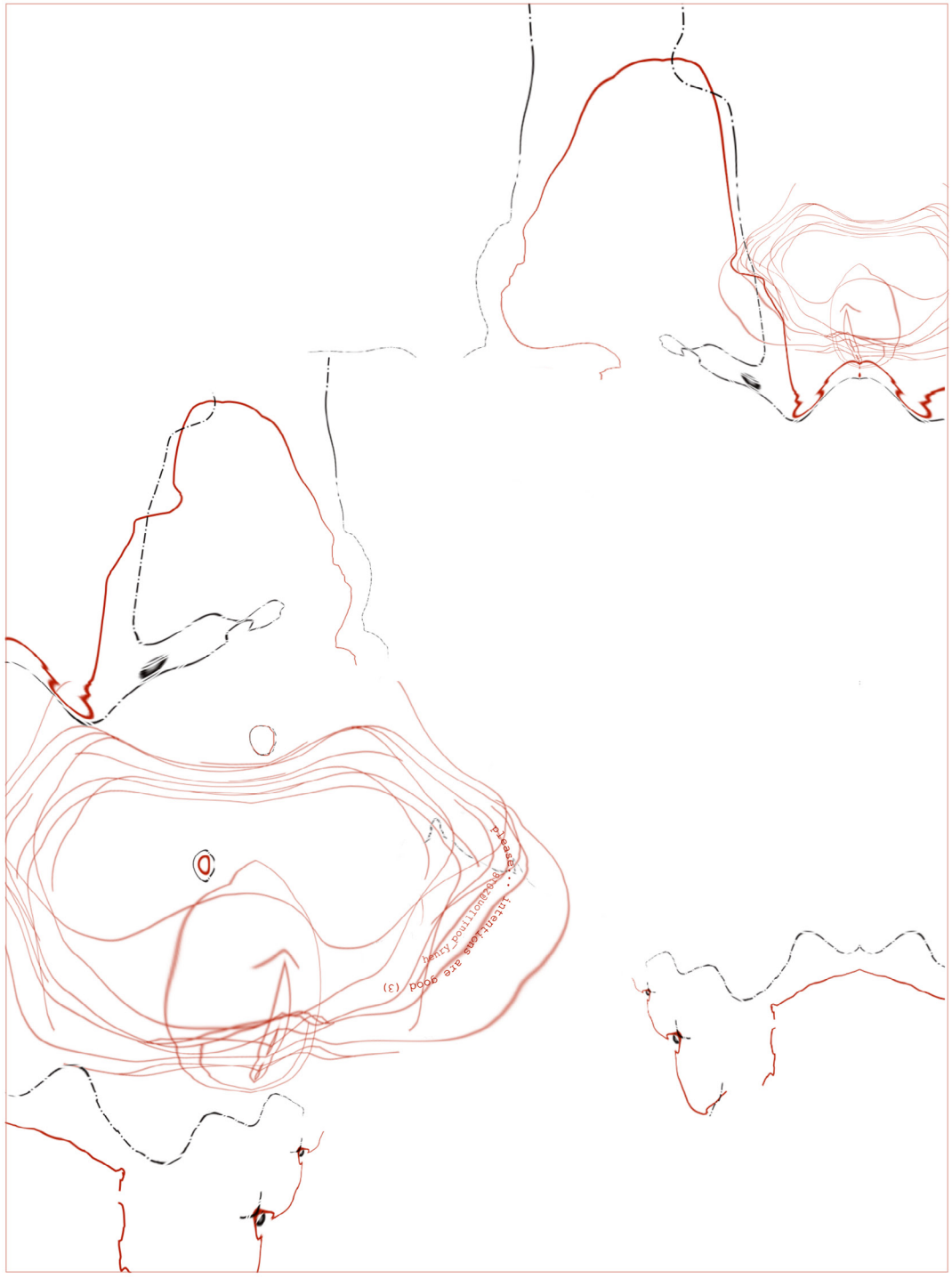
Belgium

Henry Pouillon

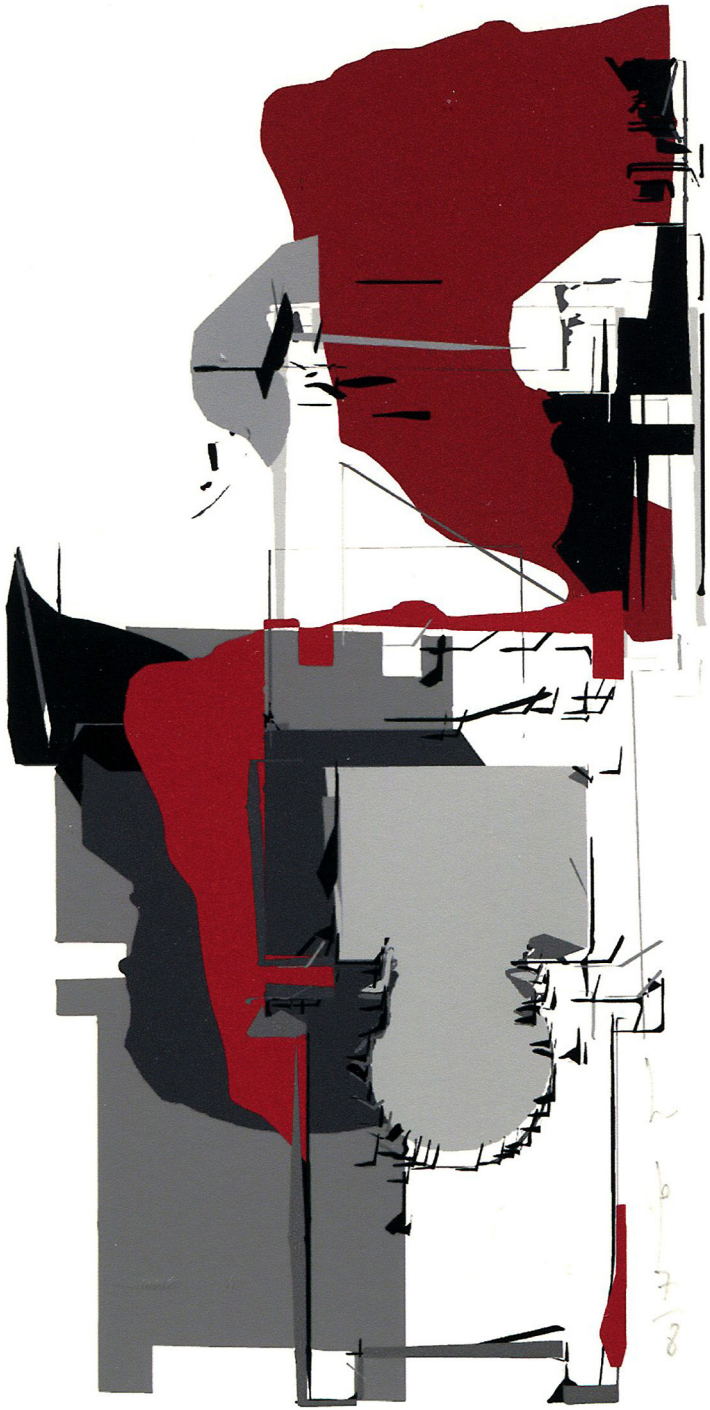
1960

Born in 1960 • Brief learnings in academia: Wavre (drawing) and Namur (screen printing) • PhD (art history) UCLOUVAIN (1996) • Arts et Métiers du Hainaut (1996-2005) • collections : Center for Engraving and Printed Images of La Louvière; Royal Library of Belgium.

"I am the son of the poet Alain Cléry. For me, the human aspect is decisive, for example with monotypes. I practice computer graphic interpolation, traditional and digital printmaking. I also believe in breaking down barriers, hybridizing, and continuing to search."



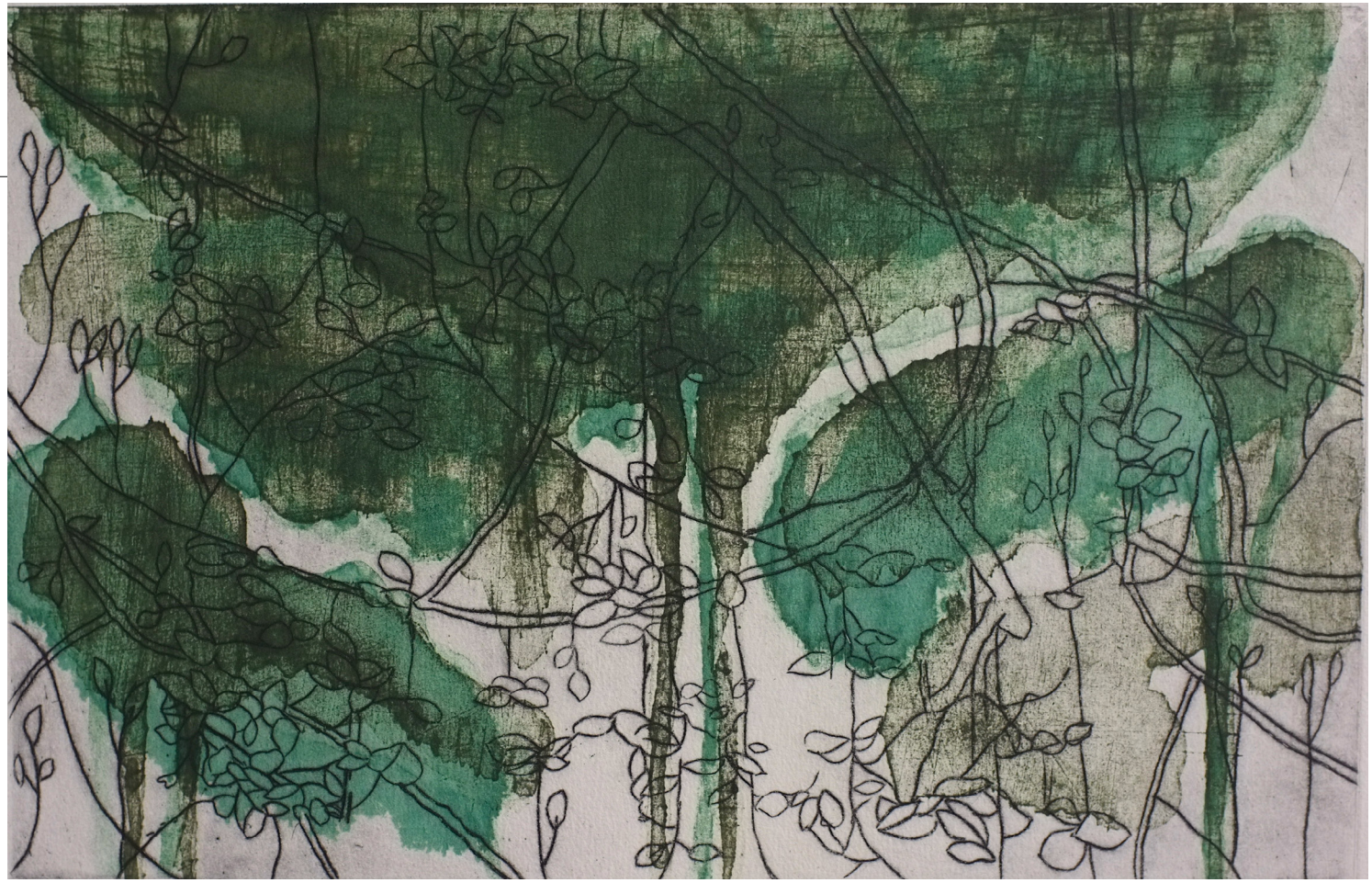
Good intention 2, 2018
Computer Generated Design
39 x 29 cm



Henry Pouillon
No_war_s_40, 2022
Computer Generated Design
17 x 12 cm

Belgium

Luce Cleeren



Wild, 2024
Drypoint on Priplak, acrylic ink
on a 2nd Priplak sheet, Variable edition
19,5 x 30 cm

Luce studied Graphic Arts at the St.Lucas Academy of Art in Antwerp. She has worked in several prestigious print studios among which Atelier 17 in Paris where she worked with Stanley William Hayter, the founder. She has participated in many international Print Exhibitions. Her last personal exhibition was at Gallery Anaphora in Paris in 2019. She has been selected several times for the summer exhibition at the Royal Academy and for the Woolwich Contemporary Print Fair in London.
Her work is represented in many Public Collections amongst which the Belgian Royal Library, the French National Library, the Victor & Albert Museum, the York College Library, the State University of Arkansas.

"Luce's work explores the inner world, the world of dreams and the unconsciousness. Her prints are often inspired by nature to connect with the self, in a dreamy world, in a dialogue with the elements. Her work is diverse. She has a desire for experimenting, using different materials in layers: copper, zinc, aluminium, wood, linoleum, plastic sheets, wall-paper, acrylic ink etc. Her editions therefore are often variable editions or unique variations."



Luce Cleeren
Silent Places, 2023
Inked Deluxe vinyle wall-paper, carborundum on aluminium, drypoint on Priplak. Variable edition
30,5 x 39,5 cm

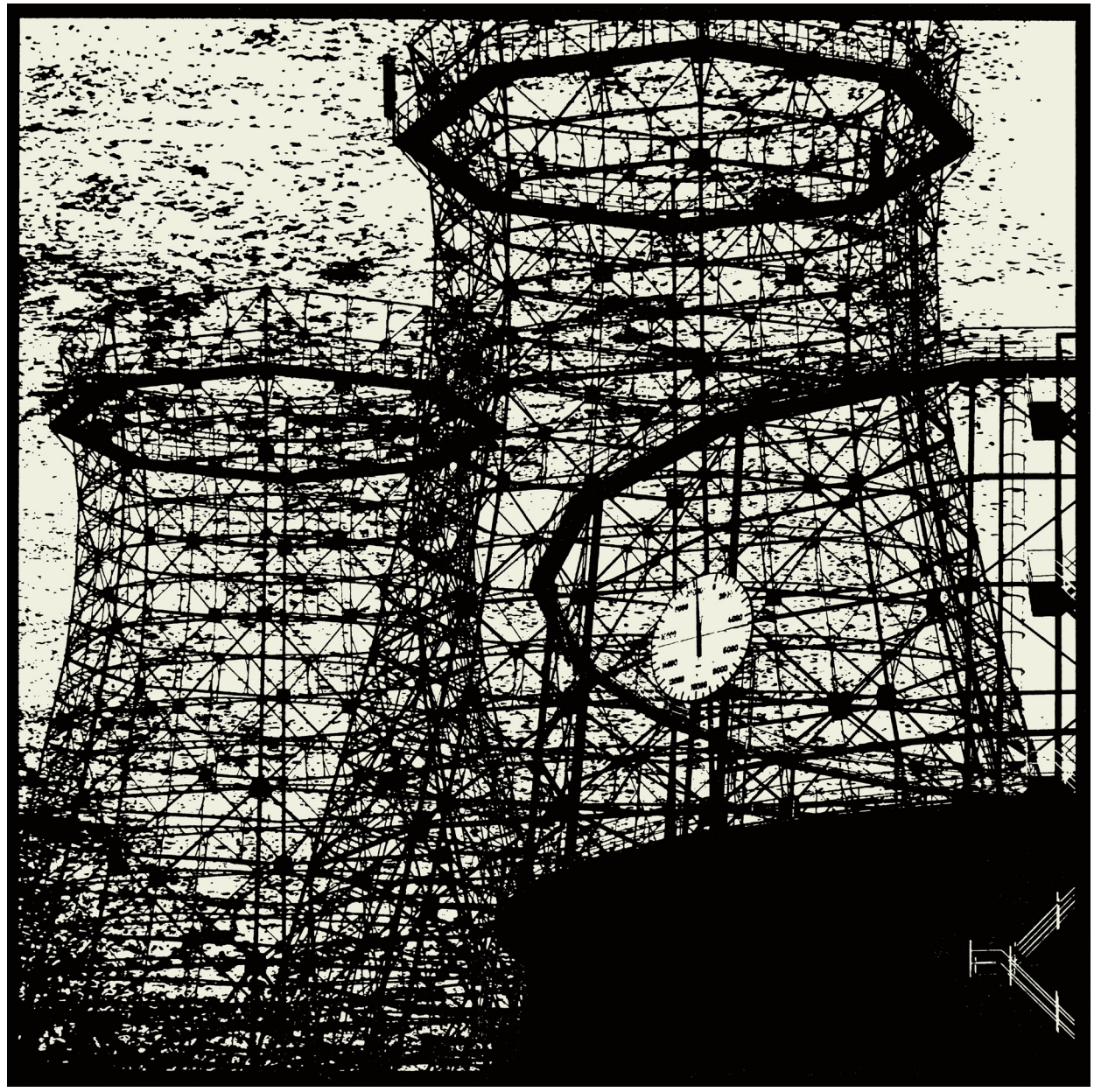
Belgium

Pierre Vasic

1956

Pierre Vasic, visual artist, « image-maker », practices photography and photoengraving. Born in Brussels, Belgium in 1956.
Screen printing course at the Academy of Design and Decorative Arts of Watermael-Boitsfort 1972/1974.
Graduated in visual arts, photography section, at the Communal School of Image Arts "Le 75" in Brussels, completed in 1979.
Training in digital creation at the "Ateliers de rue Voot" in Brussels in 2006/2007.
Workshop "vrije grafiek" and "projectatelier" RHoK Academie Etterbeek 2015/2023.
Several exhibitions in Belgium and France over the last 10 years.
Publication in "Actuel n°26, L'estampe contemporaine" / K1L éditions / 2022.
www.pierrevasic.com | vasic.pierre@gmail.com

"With Pierre Vasic, art is from the outset enclosed in the object, in the immensely sensitive. He makes it possible for us to grasp it, to feel it, by displacing things, by shifting them into other temporal and spatial contexts, by exploring the folds of their corrosion, of their finitude. Then, all that remains is art: figuration becomes abstraction."



Zollverein, 2023
Photoengraving
40 x 40 cm



Pierre Vasic
Hansa, 2021
Photoengraving
40 x 40 cm

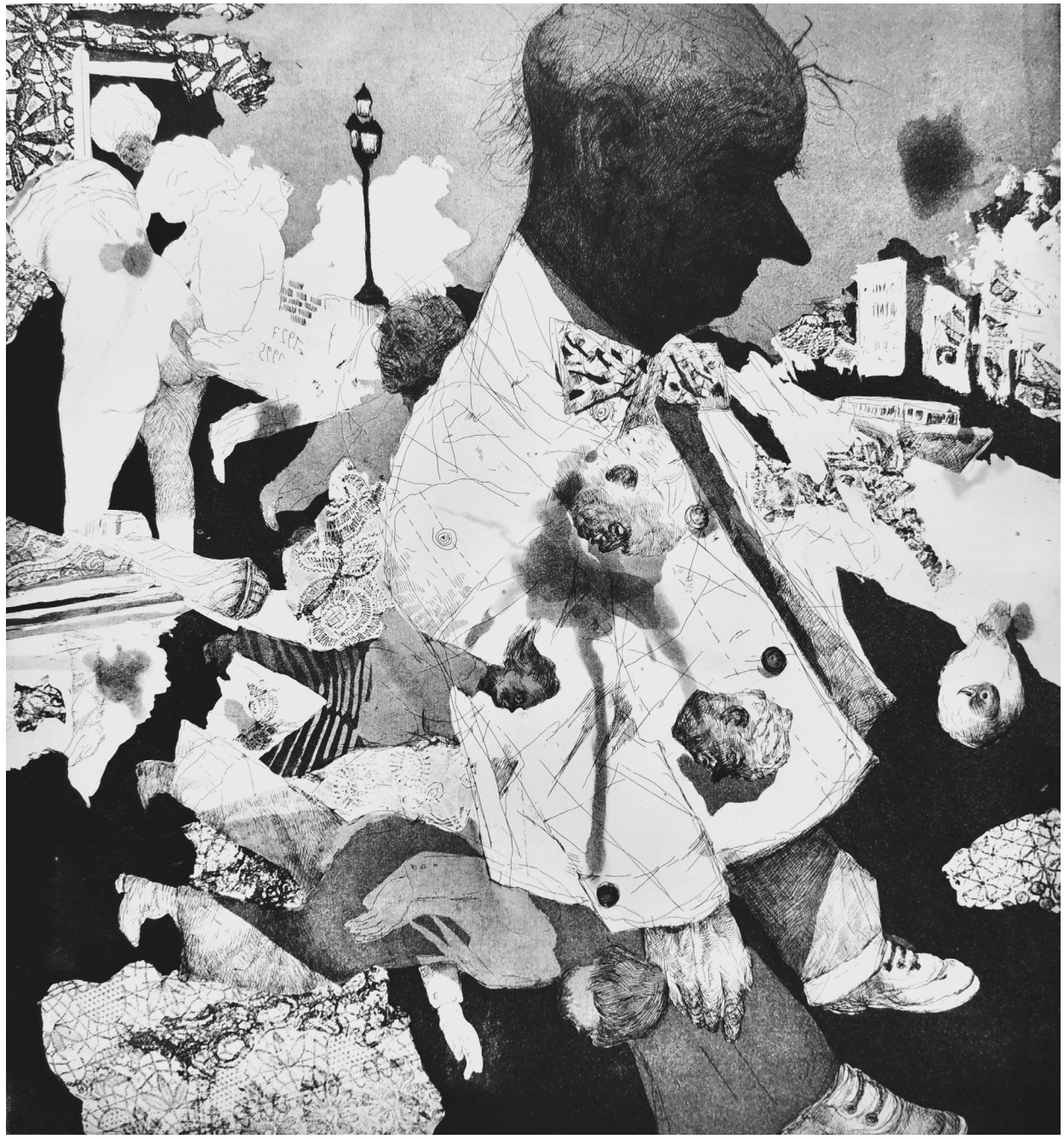
Belgium

Thierry Mortiaux

1973

Born in 1973 (Namur, Belgium). Learned printmaking with Anne Kellens and Georges Meurant in Brussels (Ecole des arts, Ixelles, 2003-2017), and Taipei (Banqiao Art School, 2007). Awarded in the Premio Leonardo Sciascia (Italy, 2021), biennale de Saint-Maur (France, 2017), biennale de Gravelines (France, 2016).
thierrymortiaux.com

"I once wanted to be a movie director, and still would like sometimes to be a writer, but at the end of the day I'm a printmaker."



Nuit, 2023
Etching, aquatint, soft ground, wash
46,5 x 43 cm



Thierry Mortiaux
Polka du petit bras, 2022
Etching, aquatint, soft ground, wash, dry point
45,5 x 49,5 cm

Brazil

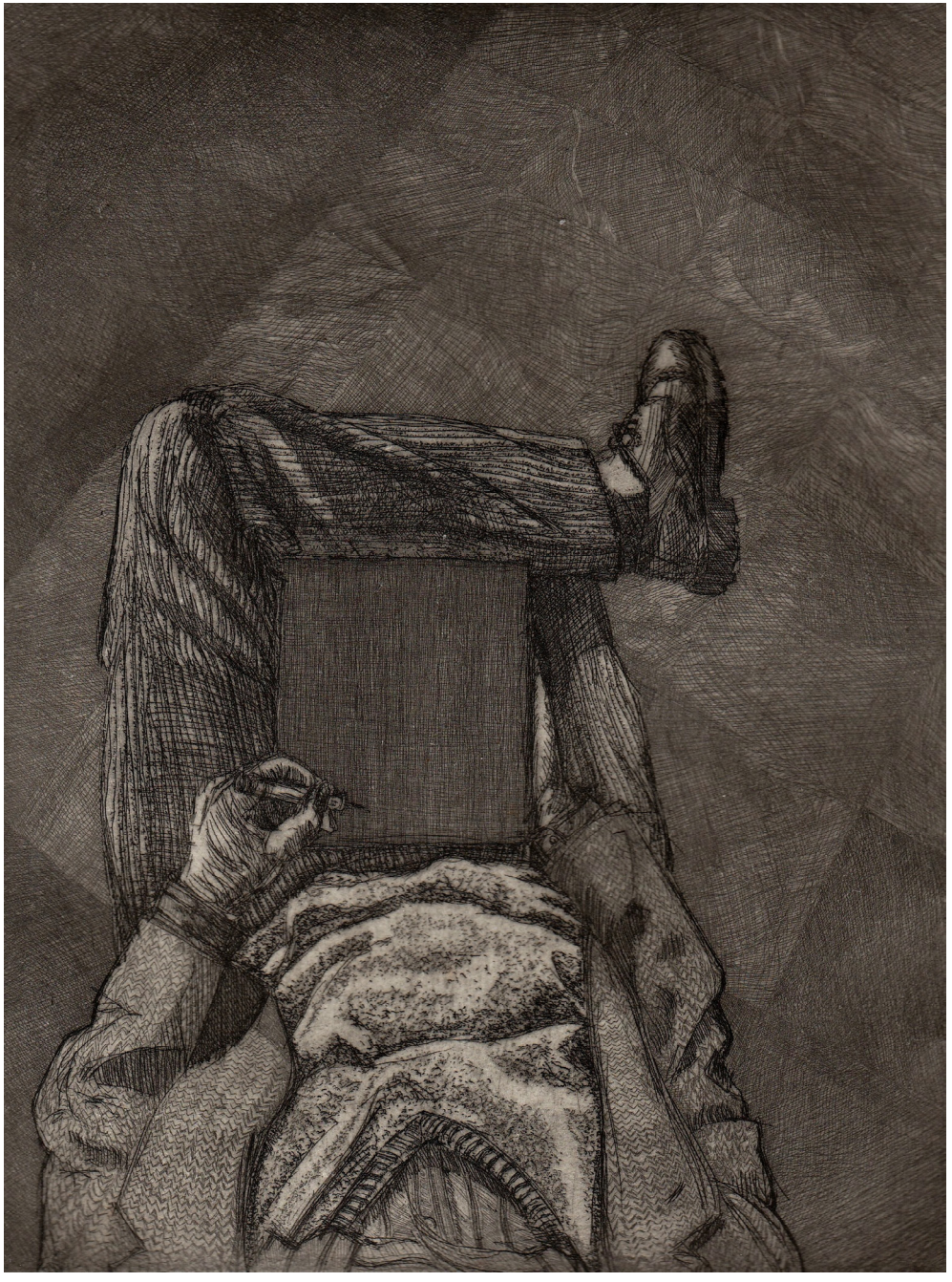
Andréa Bryan



As linhas com flores, 2023
Wood print, spray paint, charcoal
oil pastel, pastel
70 x 100 cm

Born in São Paulo, Brazil. Lives and works in Cologne since 1986. She works with multimedia, installations, videos, performance and painting. One focus of her work is woodcuts. Andréa Bryan participates in exhibitions in Germany and abroad (France, China, Bulgaria, Egypt, Spain, U.S.A., Italy, Portugal), she has been invited to the International Printmaking Biennial Douro 2020 and the 3rd International Triennial of Graphic Arts Livno. The Muzeul Judetean de Arta Prahova "Ion Ionescu- Quintus", Romania, the Museu de Gravura do Douro, Portugal and the Library of Alexandria, Egypt own works by Andréa Bryan.
www.andréa-bryan.de | instagram: @andreabryann

"30 years ago, I found a catalog of woodblock prints by Baselitz at a flea market. It impressed me so much that I wanted to learn the wood printing technique. At the beginning I tried to carve with a lot of force. After the third wooden plate, I realized that I prefer to make calm lines. I realize that my poetics include lines that sometimes run through the wood in a controlled manner or sometimes get lost/confused in space.I experiment with different materials."



Christophe Spoto

1969

Christophe Spoto was born in the city of São Paulo, Brazil, in 1969. He attended classes in hand engraving with Giovanna Bombarda from 1988 to 1990 at the 'Accademia di Belle Arti di Carrara', Italy, where he graduated in Fine Arts in 1990. 2003 "The Limit of Science", drawings and engravings - Municipal Theater of Araraquara. The exhibit was part of the "Lívio Abramo Centenary" organized by the Municipal Government, Araraquara-SP, Brazil. 2008 Group exhibition "Poetics of Nature", curated by Katia Canton, at MAC USP, São Paulo–SP, Brazil. 2012 "Immediate Past", group exhibition curated by João Spinelli, at Marta Traba Gallery - Latin America Memorial Foundation, São Paulo-SP, Brazil. 2023 "Circulating in Other Dimensions", group exhibition curated by Regina Carmona, at Ipanema National Forest, Araçoiaba da Serra–SP, Brazil.
https://www.instagram.com/christophespoto/

"To capture what I perceive in my journey through this Planet – Life – in the best possible way. Engraving is a fundamental language in the process of creating my work. Essentially, what interests me is the 'beauty' of life, of the Earth; even in sad moments, as I see it, there's always some beauty. I believe that the Universe tends towards beauty, and beauty is perpetual."

Thinking about the next,1995
Etching
20 x 15 cm

Brazil

Cláudia Sperb

1965

Born in Novo Hamburgo (Brazil) on February 17, 1965. She works in woodcut since 1989 and graduated in Teaching Degree of Visual Arts in 1991 from the Feevale University, Novo Hamburgo. After this degree, she had postgraduate in Engraving, Photography and Digital Image in 1998 and in 2000, she started another postgraduate in Education of Contemporary Art at the same University. In 2007 she participated in an exchange to Acre-Brazil, to teach woodcut for the population of the local city Xapuri, composed mostly by indigenous people. She worked in project of Butantã Institute (São Paulo, Brazil) to build a square inside the Institute in 2008.The Butantã Institute has all of the Claudia's woodcuts in its collection.In 2009, she started her own space of exhibition. A studio/park composed by mosaics and a gallery with hundreds of artworks of different techniques and artists (including herself).

Prizes:

- Aquisition - of Para's Contemporary Art Museum /2004 (Brazil)
- Açorianos Prize of Visual Arts, emphasis on Engraving/2006 (Brazil)
- Exhibition Prize, 16^{0} Hall of Visual Arts of Porto Alegre's City Council./2004 (Brazil)

"I began incorporating flowers alongside the snakes in my woodcuts starting in 2012, reproducing on wood a remarkable story that my paternal grandmother told me when I was very young. In that story, the snakes burped out flowers. Recently, I discovered that the same grandmother was a florist. Her example of feminism is already rooted in me, with the same degree of strength that I need to carve my large woodcuts."



Jardim da Serpente, 2015/2024
Xilogravura
200 x 80 cm

Eliane Anghinah



Pintora, papeleira e gravadora, Eliana Anghinah Raicher possui em seu currículo diversos trabalhos no mundo das artes plásticas desde a década de 1970. Nascida na cidade de São Paulo, Eliana encontrou na natureza a matériaprima para a sua arte. Ela considera como uma de suas prioridades a utilização do papel como linguagem artística. Teve como uma das referências Evandro Carlos Jardim, com quem aprendeu gravura em metal. Na Faap, expandiu seus conhecimentos em desenho com a professora Amélia Toledo. Na Universidade de Arte Internacional de Veneza, na Itália, o pintor Mario de Luigi foi uma grande referência em estudos com pintura. Grande nome no meio das artes e referência importante no contexto artísticocultural, a artista plástica ítalo-brasileira Maria Bonomi é uma de suas grandes incentivadoras do trabalho com papel. Em 1992, iniciou seus trabalhos com papel no ateliê experimental Francesc Domingo no Museu de Arte Contemporânea da Universidade de São Paulo. Em sua carreira, Eliana Anghinah participou de inúmeras exposições pelo Brasil e em outros países, entre eles República Tcheca, Bulgária, China e Portugal. No Japão, Eliana teve uma de suas experiências mais enriquecedoras: em 1996, um convite do artista Hata Yutaka a levou para uma vivência em uma vila (Imadate-cho) de produtores de papel feito à mão na província de Fukui; ali ela tem contato com o washi - papel tradicional japonês feito a partir de fibras vegetais. A experiência de dois meses e meio na fábrica de produção de washi serviu para que a artista pudesse apresentar suas obras com fibras de bananeira e ampliar definitivamente seus conhecimentos com o uso do papel.
www.elianaanghinah.com.br

"O trabalho no Japão abriu espaço para o contato com a Iapma (International Association of Hand Papermakers and Paper Artists), instituição que reúne artistas, produtores e interessados em geral sobre a utilização do papel como forma de arte. Eliana também é membro- associada da North American Hand Papermakers (NAHP), com sede em Nova York. Atualmente, Eliana Anghinah desenvolve seus projetos artísticos em estúdio próprio, no qual o trabalho "Circulares" é um dos mais importantes."

Circulares, 2022
Print relief
50 cm diameter

Brazil

Eliane Santos Rocha

Eliane Santos Rocha has a studio at Rua General Nestor Silva Soares, 353 – Porto Alegre/RS – CEP 91330-050 – BRAZIL, e-mail: rocks@terra.com.br.
His main ARTISTIC TRAINING occurred, in 1974/1991, in the courses at the Atelier Livre of the City Hall of Porto Alegre/RS and, in NOV/1998, when he completed an internship at the Centrum voor grafiek Frans Masereel, in Kasterlee/ Belgium. Among his INTERNATIONAL AWARDS, highlights include the Honorary Medal of the 16th International Triennial of Small Graphic Form Poland - Łódź (2017) and Grand Prize Highlight V Salão Latino Americano Museu de Artes Santa Maria/ RS (1994). He has participated in more than 20 solo exhibitions, more than 100 participations in group exhibitions and more than 50 interactions in international exhibitions.
https://www.instagram.com/rochaes/
https://www.facebook.com/eliane.s.rocha.1

"Eliane Santos Rocha's engravings are always created from an empty initial space, waiting for an irresistible impulse that will create a complex and expressive world. The artist's instinctive reason, under the imaginative stimulus of a first idea, creates a line that, animated by movement, will define the image. Eliane constructs her images with a procedure that has to do with the surrealists' well-known process of automatism. The final image gives his work a particular strength."
Text by Carlos Martins



Quebra-cabeça VI
Aquatint, etching and watercolor
19,5 x 17,5 cm



Eliane Santos Rocha
Untitled
Aquatint, etching and watercolor
11 x 19 cm

Brazil

Euzânia Andrade

Euzânia Andrade, Born in Canápolis, MG - Lives and works in Araraquara, São Paulo - Visual Artist and Art Educator - Bachelor's degree in Drawing and Fine Arts, Visual Communication, and Art Education - Federal University of Uberlândia, MG. Master's and Doctorate in School Education from the Faculty of Sciences and Letters – UNESP. Coordinator of Projects at the Municipal Department of Culture from 2001 to 2004. Secretary of Culture for the Municipality of Araraquara from 2009 to 2012. Exhibitions: "Afeiçoar-se" - Group exhibition at the Oswald de Andrade Cultural Center, November and December 2023, São Paulo. Participation in the project "Poéticas da Esperança" - Urban Intervention - SESC/Araraquara 2023. Group exhibition "Mar Adentro" - Leiria, Portugal/Gallery Municipal 2016. Solo exhibition "Poeticamente, o homem habita esta terra" - Arte 220 Studio, Araraquara 2015. Group exhibition "O mar que separa/une" - Torres Vedras, Portugal/ Gallery Municipal, May-June 2015.

"Wood, carving, emptiness and sculpture. The most human of symbols: the texture of wood, the tree that we both slay and embrace. Since the dawn of time, from the firewood of ancient hearths to the charcoal of cave paintings. When I encountered woodcutting, as well as etching and aquatint, it was a rendezvous of techniques and emotions. Earth and charcoal pigments became my chosen hues. A perpetual quest to articulate what captivates me: the human being and the everyday."



Visitors, 2001
Woodcut
40 x 25 cm

Giorgia Volpe



Interior maps, 2016-2020
In situ installation, digital printing on cut self-adhesive vinyl. Centre Vaste et Vague, Carleton, Québec

Brazilian-Canadian artist Giorgia Volpe, whose multidisciplinary practice often fosters relationships and dialogue whether through interventions, public performances, or art objects. She has participated in numerous exhibitions, public interventions and artist residencies in Canada, Brazil, Cuba, Mexico, Colombia, China, Thailand, France, Portugal, Madrid, among others. Her works have been exposed in venues and events such as Résonance de la Biennale de Lyon, Musée national des beaux-arts du Québec, Orange, MAC Sao Paulo, International Design Biennale in St-Etienne, Centre Vu, Galerie Foremen, MSVAG, Fonderie Darling, Xiang Xishi Center for Contemporary Art, Chine, Symposium International of Baie St- Paul, Manif d'art de Québec, Bangkok Art & Culture Center, The Rooms, to name only a few. She received the 2017 Videre Prize awarded by Manif de Québec. The last two years, she has presented her work in Passage Insolite à Philadelphie, à Contextile 2018 and 2020, in Portugal, Klosterfeld Edition , Berlin 2019, WTA Madrid 2019, Openart, Sweden,2022. Career award by Manif de Québec,2023.

"My work reflects a path driven by a desire to establish multiple, open and diverse relationships between the artist and society, between art and life. I am interested in intercultural landscapes in a field of relationships that appeal to sensory, affective, individual and collective memory. My artistic practices are nourished by actions, stories and objects that come from the domestic world and from daily life. Through my work, I study the relationship between the body and its environment by exploring transition areas, notably between the inside and the outside, the individual and the collective, the intimate and the public, the real and the imaginary."



Giorgia Volpe
Migratory Pathways, 2017-2023
Printed political banners, basketwork, wood and steel. Migratory Pathways was originally created for Passages Insolites, a public art circuit design by EXMURO, Place Royal, Quebec City, Canada. The installation stages a procession of canoes seemingly interrupted in their levitating movement towards the river bank. Suspended in time and space, these woven boats allude to the legacies of Quebec folklore, sailors' legends and indig nous know-how. Their flock-like formation evokes the migratory conditions of humans and species who navigate change with vulnerability and resilience.



Irene Buarque

1943

Irene Buarque (São Paulo, December 1943) lives and works in Lisbon. She holds a degree in Fine Arts from FAAP in São Paulo and was an assistant to Maria Bonomi and Amélia Toledo. She participated in the São Paulo Biennial in 1967 and 1969, and in 1971 won the "Acquisition Prize" at the 5th Exhibition of Young Contemporary Art at MAC São Paulo. She was a grantee of the Calouste Gulbenkian Foundation in 1973–75, and one of the founding members of Cooperativa Diferença, serving on its board for 42 years. She began exhibiting in 1967 and has participated in numerous solo and group exhibitions at major art centers and museums, including Galeria Ars Mobile (São Paulo), Museum of Modern Art in Rio de Janeiro, Galeria Diferença, Galeria Quadrum, the Calouste Gulbenkian Foundation (Lisbon and Paris), CAM Lisbon, MAC São Paulo, the Pinacoteca of the State of São Paulo, Maison du Livre (Brussels), Cultuurcentrum Berchem (Antwerp), Museo Vostell (Malpartida de Cáceres), and Museo Helga de

icbuarque@gmail.com

"Her work spans various fields of Fine Arts, including Painting, Photography, Sculpture, Ceramics, Glass, Installation, Public Art, and Artist's Books. Since 1966, she's worked in Geometric Abstraction, painting on circular supports for ten years before transitioning to square and triangular formats. She produced hundreds of Artist's Books, two in collaboration with Melo e Castro. In Public Art, she received the *Repsol Prize (1998), worked on Passos do Concelho CML, has a sculptural ensemble in Covilhã (2001), the Portas da Cidade in Montijo (2001), and the Ameixoeira Metro Station (2003)."

Subjecto, 1971
Three colour screenprint (Black, Silver, White),
60 cm (Diameter)



Irene Buarque
Muralha de Lisboa V, 1975
Six colour screenprint (two blacks, three whites and one varnish)
60 cm (Diameter)

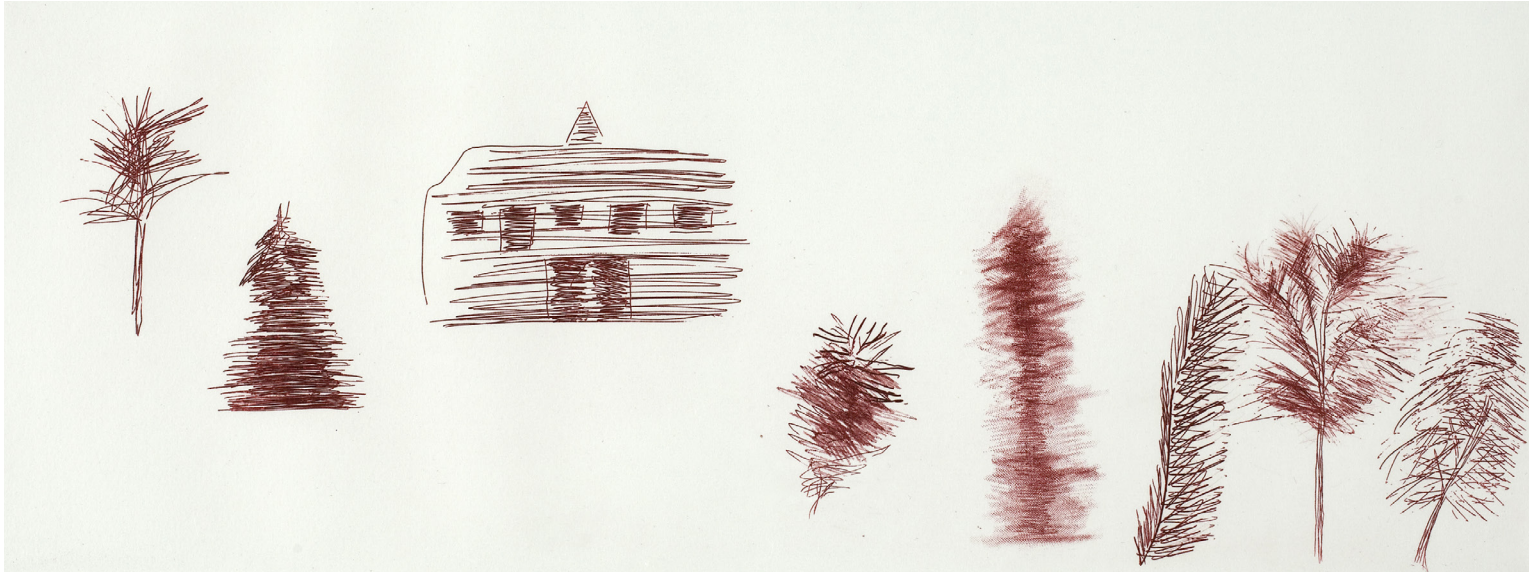
Jacqueline Aronis





Doctor of Arts - School of Communication and Arts -University of São Paulo ECA/USP . https://www.eca.usp.br/
Post Graduate in Printmaking, at Slade School of Fine Art, University College London, UCL. https://www.ucl.ac.uk/slade/
Licentiate of Arts Education - Fundação Armando Álvares Penteado, FAAP São Paulo. https://www2.faap.br/
Lives and works in São Paulo, Brazil.
Teaches drawing courses in her own studio since 1999.
Exhibits her artwork regularly since 1980 in Brazil and worldwide.
https://www.jacquelinearonis.com.br/
https://www.instagram.com/jacqueline.aronis/
mailto:estudiojacquelinearonis@gmail.com

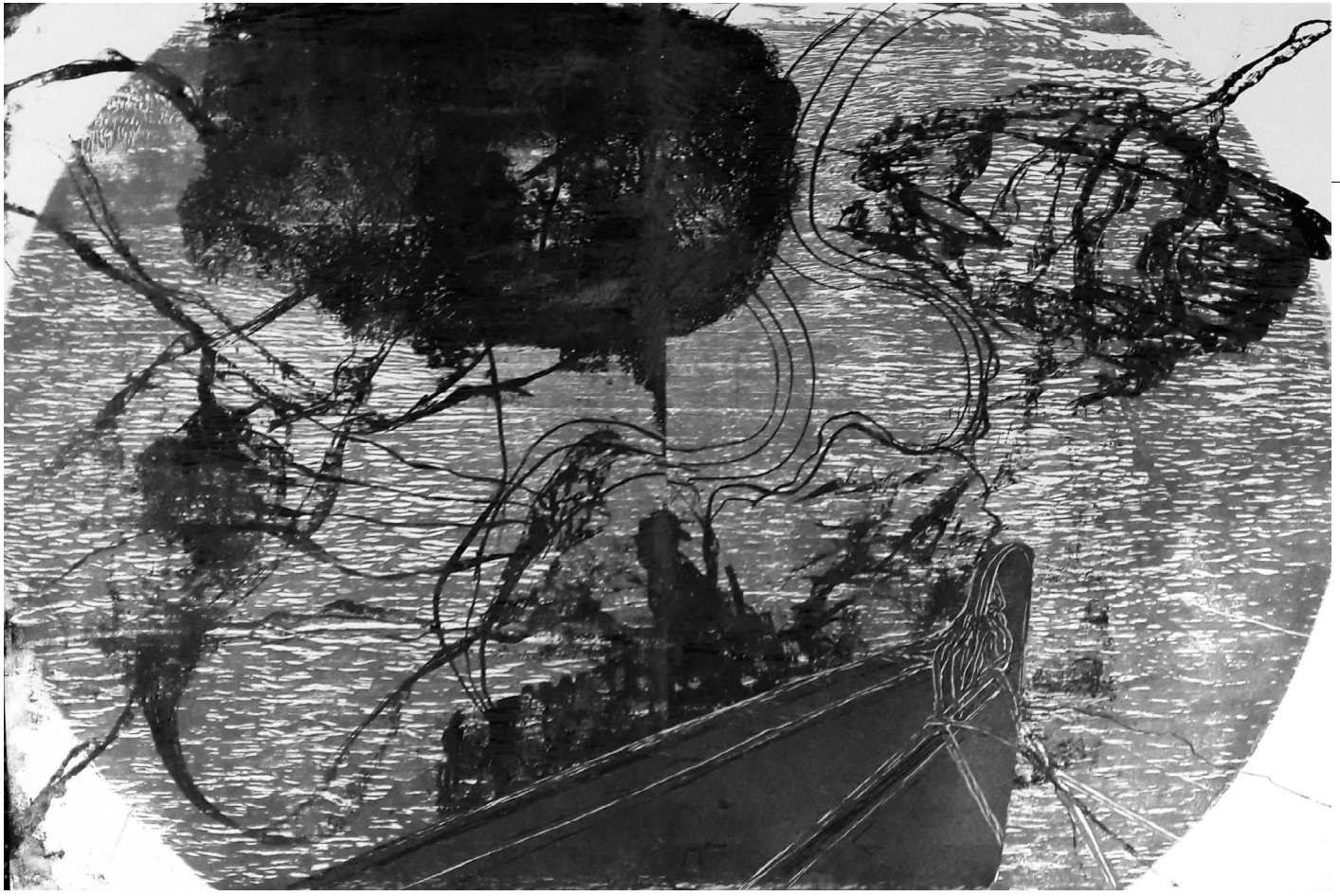
Passage is the title of a series of prints created using etching and roulette techniques. The images are derived from sketches made during a train journey. It was early autumn, the landscape unfolded in a luminous spectrum of color, alive with countless shades of red.





Jacqueline Aronis
Passage is the title of a series of prints created using etching and roulette techniques. The images are derived from sketches made during a train journey. It was early autumn, the landscape unfolded in a luminous spectrum of color, alive with countless shades of red.

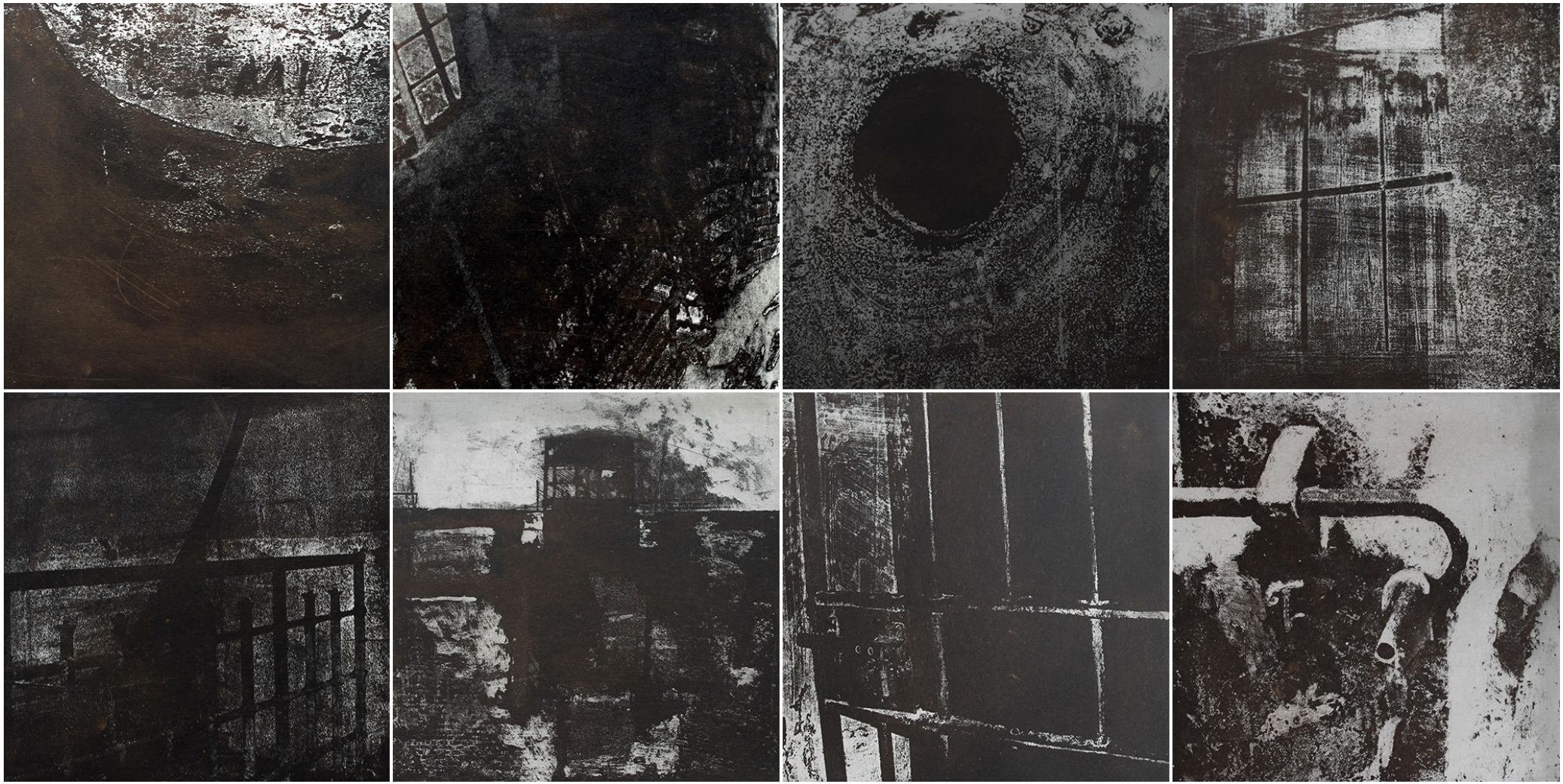
Lurdi Blauth



To Navigate or to Anchor VII, 2018
Woodcut, polyester lithography, collage
40 x 59 cm

PhD in Visual Arts, PPGAV, UFRGS/RS; Doctoral Internship at Université Panthéon-Sorbonne – Paris I, France; Member of the Conseil National Français des Arts Plastiques – CNFAP, France. Visual artist with a body of work in printmaking, photography, artist's books, and installation. Participates in solo and group exhibitions in national and international museums and cultural centers. Her works are included in museum collections in Brazil, Argentina, Spain, France, Portugal, Poland, and Puerto Rico. In 2019, she received the 5th Enter Into Art Award (Jury's Excellence Prize), Cologne, Germany; and the 3rd Prize at the International Mini Print Exhibition, Cantabria, Spain. In 2023, her short film Casa Ateliê received an Honorable Mention at the 5th edition of MAF (Marginal Art Festival), EURART GALLERY, Portugal; and the Best Visual Poetic Production Award at the 21st Visual Arts Salon in Madrid, Spain. www.lurdiblauth.com.br | @lurdiblauth | lurdiblauth@gmail.com

"Lurdi's graphic research combines techniques such as woodcut, metal engraving, polyester lithography, offset lithography, and the use of alternative and less toxic materials, with greater attention to health and the environment. The imagery in her work emerges from observations of nature, landscapes, and trails in preservation areas. Her themes reflect poetic intersections related to image-making and the hybrid interfaces of contemporary printmaking."



Lurdi Blauth
Enclosed Landscapes Series, 2015
Aquatint, paraffin
40 x 80 cm

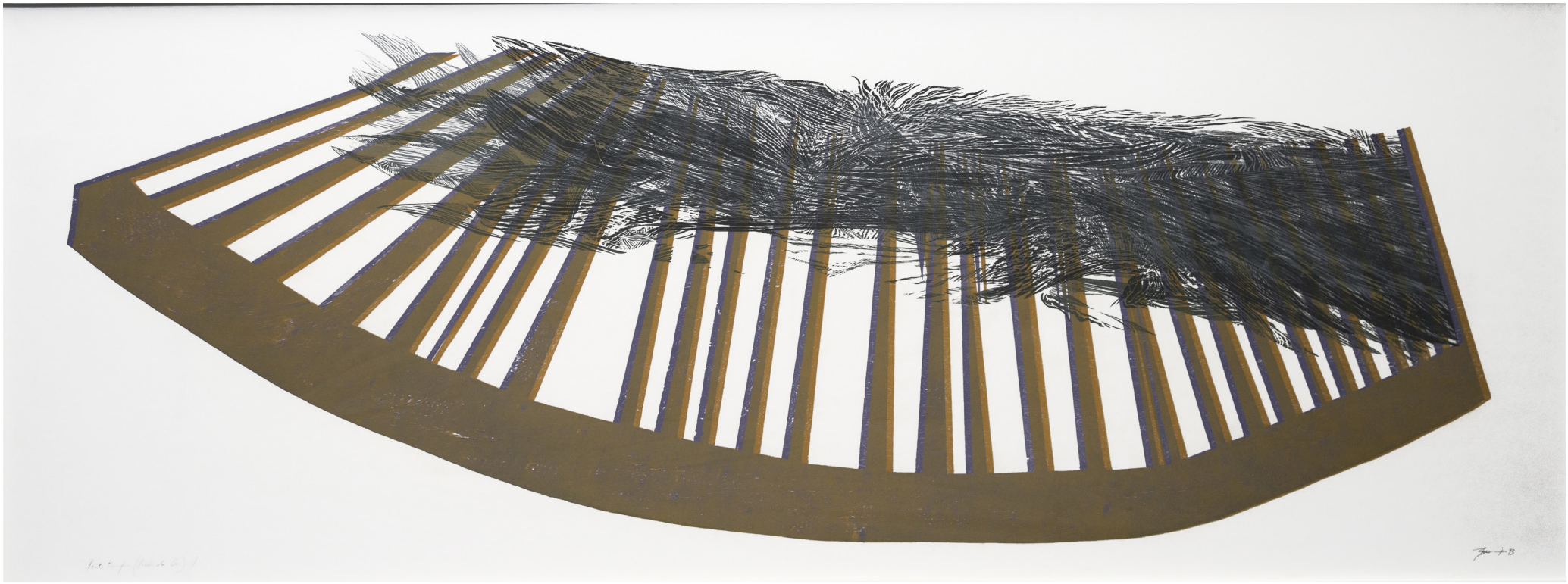


Maria Bonomi

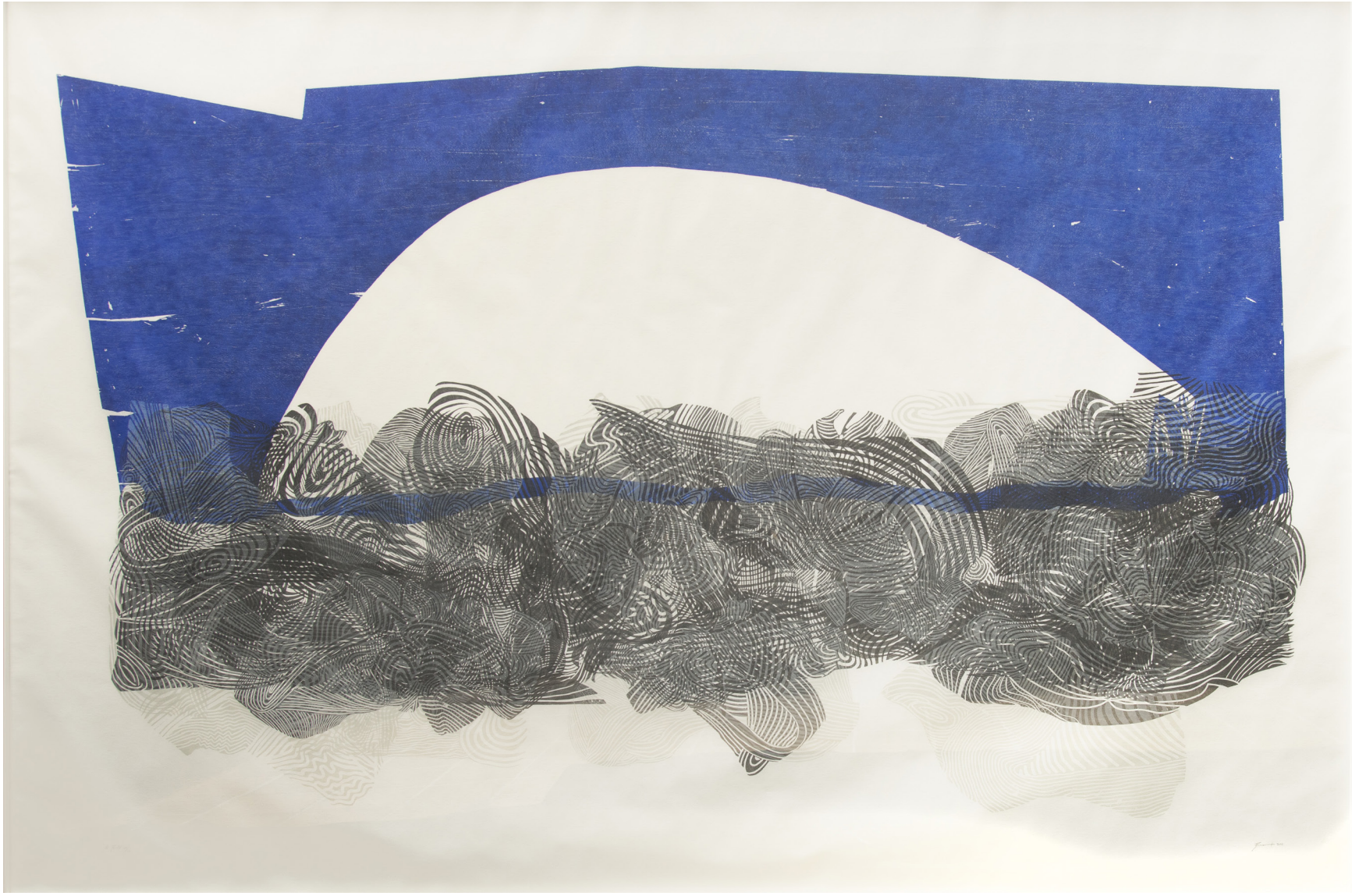
A printmaker of monumental character, public art, installations, and set design for 70 years. She participated in nine editions of the São Paulo Biennial (engraving prize at the 8th), eight in Ljubljana, two in Prague, and three in Venice. She won the Grand Prize at the 1967 Paris Biennale. In 1974, she began public art works in São Paulo and Chile. In 1999, she obtained a PhD in Visual Poetics, "Public Art: Anterior Expressive System," from ECA/USP. Solo shows at the Roland de Aenlle Gallery, New York 1958, Pinacoteca de São Paulo 2008, CCBB in Brasília 2011, Maison de l'Amerique Latine, Paris 2012, Centro de Bellas Artes, Madrid 2013 and Griffon in Neuchatel 2016. She returned to China for the second time, the first in 1974, this time in 2015 invited as a
resident master at the Original Printmaking Base of Guanlan, participating in the 5th International Printmaking Biennial in Shenzhen and Beijing. She won the Tarsila do Amaral Award in 2020. She participated in the exhibition "Stones from Other Mountains" in Shanghai and the "2nd International Triennial of Graphic Arts" in Livno, Bosnia and Herzegovina. In October 2021, she presented "Requiem for the Fallen of Covid-19", her fourth work at the Memorial da América Latina, São Paulo-SP. In 2023, at the invitation of Colégio Bandeirantes, Maria Bonomi will create the "Propulsion" Panel in aluminum and corten steel.
www.mariabonomi.com.br
www.facebook.com/atelier.bonomi
www.instagram.com/mariabonomi_oficial
http://br.linkedin.com/pub/maria-bonomi/79/a03/358/

"Engraving" is a sovereign artistic language that transforms infinitely but always remains itself: incisions, cuts, matrices on various supports, mobileregisters, and overlays... It is not limited to prints, it is a Perennial Mutant always generated by a graphic thought prior to and beyond its materiality."

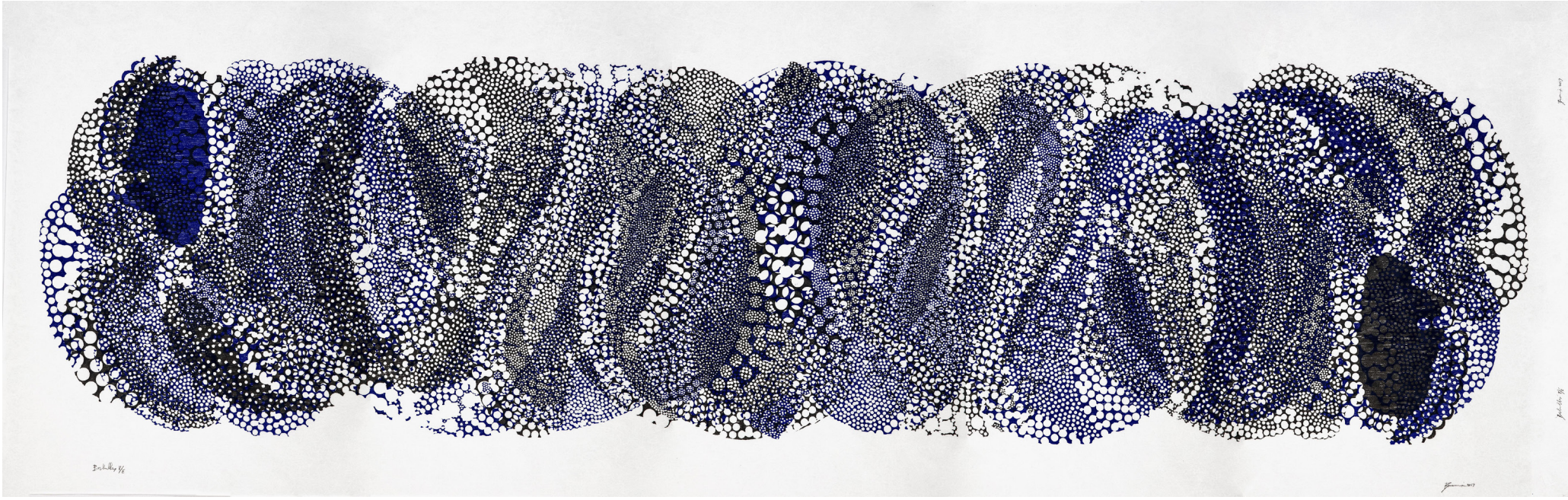
Lena, 2018
Woodcut on drop white paper hand printed
300 x 120 cm



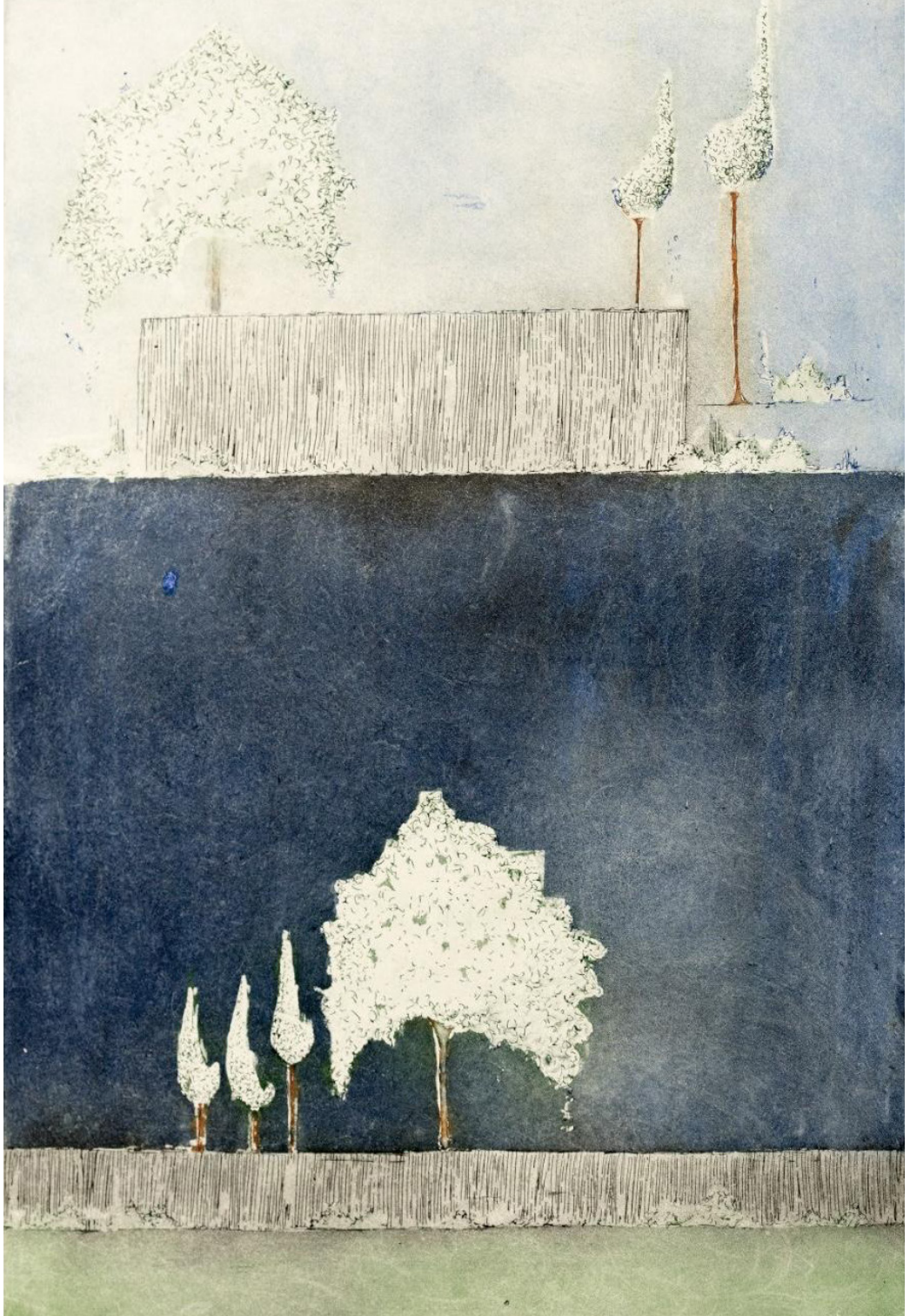
Maria Bonomi
Comb, Time..., 1993
Woodcut on drop white paper hand printed
104 x 267 cm



Maria Bonomi
The Bridge, 2011
Woodcut on drop white paper hand printed
180 x 268 cm



Maria Bonomi
Bubbles..., 2019
Woodcut on drop white paper hand printed
100 x 280 cm



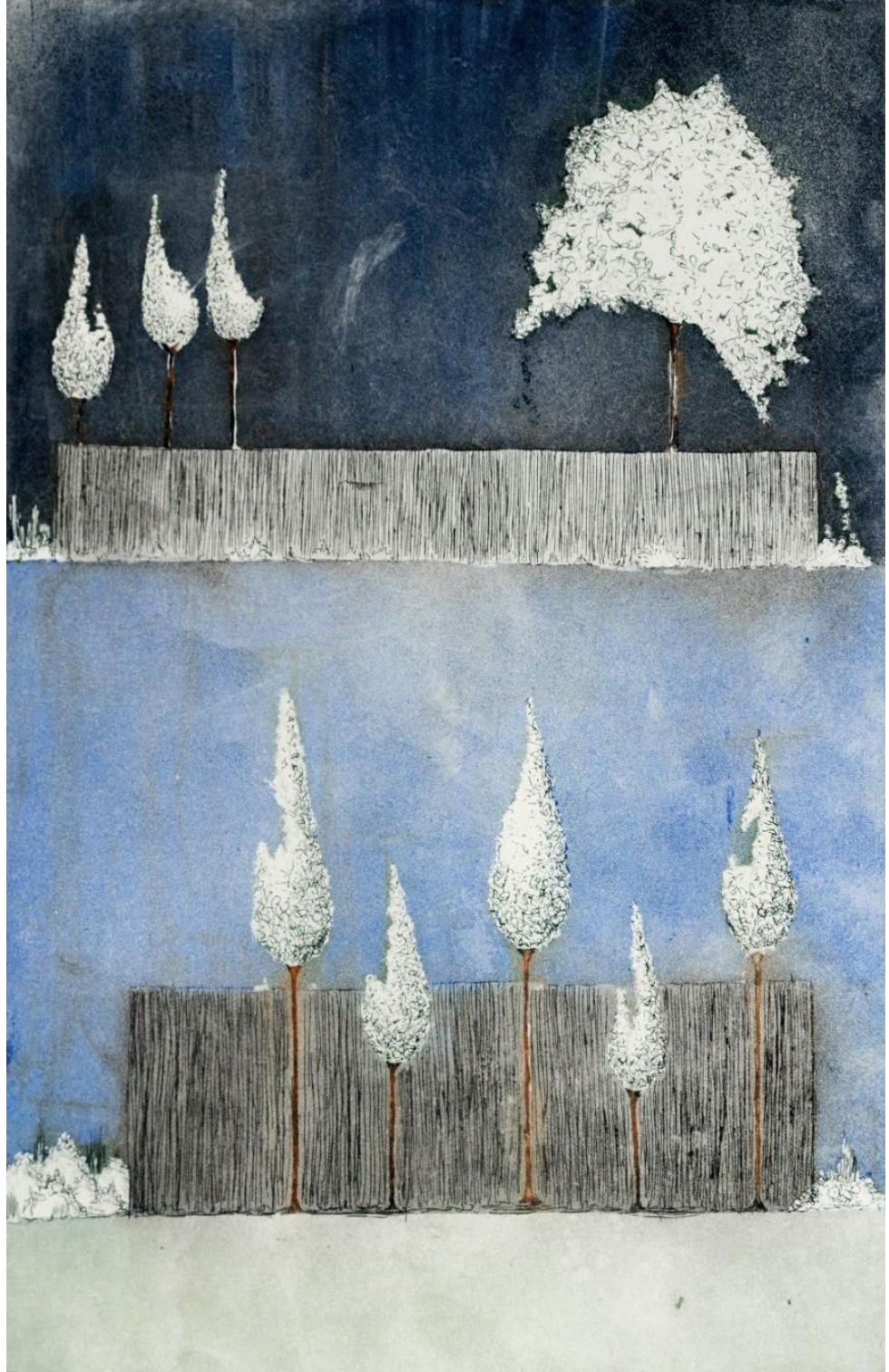
Maria Kruschewsky

Maria Kruschewsky is a Brazilian visual artist and printmaker with works exhibited in over 47 countries. She specializes in monotype, metal engraving, painting, and sculpture. Her pieces have been shown in institutions such as the Louvre (France), Museu Rodin (Brazil), and at international biennials in Portugal, Germany, and Macedonia. She holds a BFA from the Federal University of Bahia and has been honored for her artistic excellence. Her work integrates technique and emotion, forming part of collections in the USA, Brazil, Europe, and Japan.

www.mariakruschewsky.com Instagram:@mariakruschewsky_art
Facebook: Maria kruschewsky art
maria@mariakruschewsky.com / kruschewskyma@hotmail.com

"My work navigates the subtle boundaries between silence and gesture, abstraction and emotion. I explore monotype, metal engraving, painting, and sculpture to express intuitive rhythms and deep memories. Each piece is a unique encounter an imprint of time and feeling, where the image goes beyond the surface and speaks quietly to the soul."

Silent Balance, 2023
Metal Engraving
30 x 20 cm



Maria Kruschewsky
Vertical Memories, 2023
Metal Engraving
30 x 20 cm



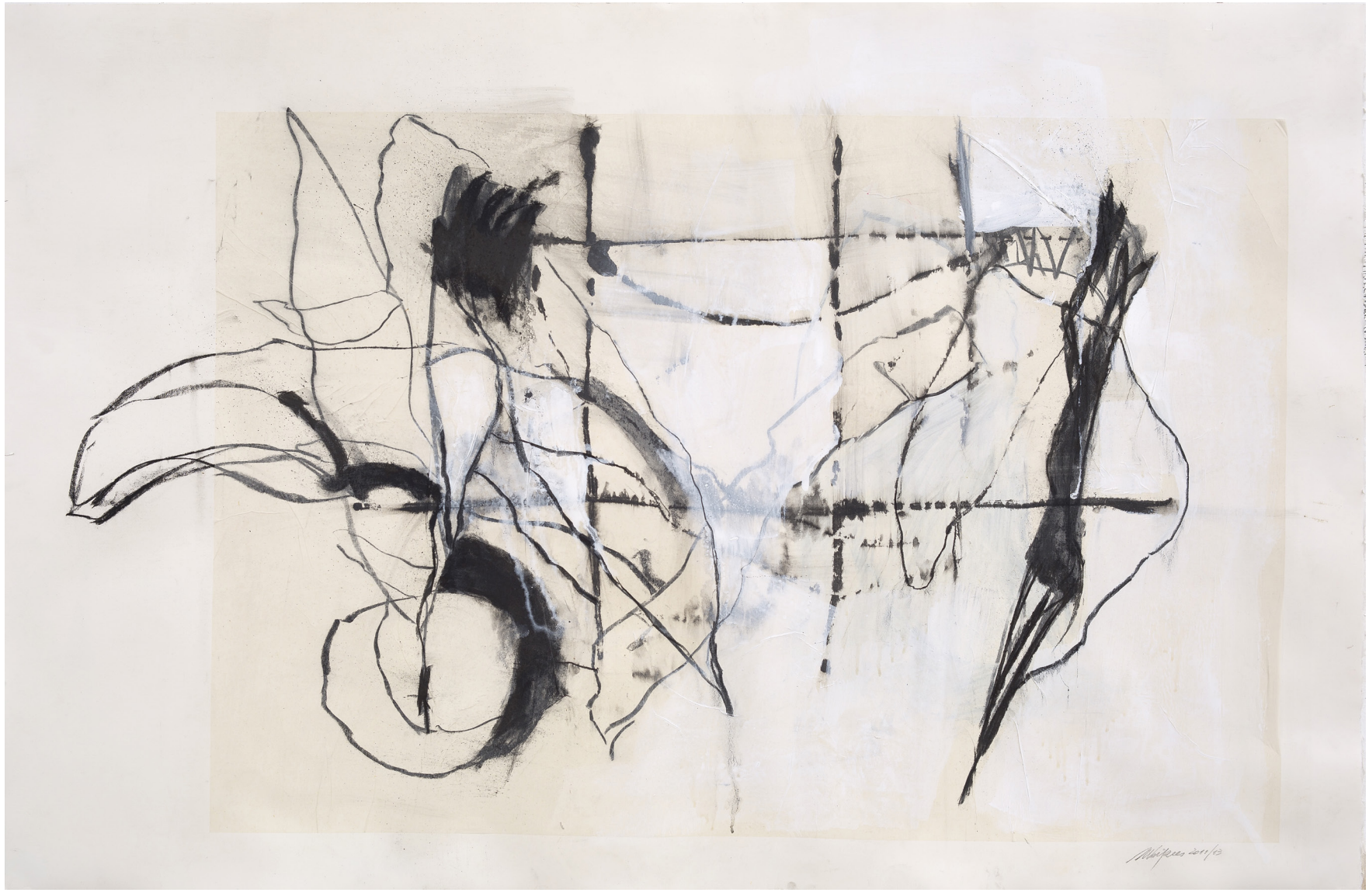
Maria Villares

1940

Born in 1940, Maria Villares is a multidisciplinary visual artist renowned for a career defined by technical diversity and constant experimentation. Her body of work spans drawing, painting, sculpture, printmaking, collage, ceramics, and installation, drawing deep inspiration from nature and found organic objects like seeds, fruit, dried flowers, shells, and driftwood. She began her formal art education as a teenager under Nélson Nobrega and participated in her first group exhibition in 1957 while studying at MAM/SP. Over the decades, she expanded her technic across various mediums, studying under Ângela Leite, Dudi Maia Rosa, and Carlos Fajardo, and attending the Escola Brasil de Artes alongside other prestigious institutions in Brazil, the United States, and Italy. While she initially gained national recognition for her ceramics, Villares later expanded her practice into multiple artistic languages, showcasing her work in both solo and group exhibitions domestically and abroad. Among her most celebrated series are "Muito Além da Maçã" ("Far Beyond the Apple"), which explores metaphors of the female body and the origins of life, and "Nexus," inspired by spiderwebs and the memories woven by time.
www.mariavillares.art.br | @villaresmaria

"Drawing is my guiding thread. My eye is drawn to objects from nature details that often go unnoticed by most people and also to images reflected in glass, which can become starting points for something larger, incorporating transparencies and layers. The images in my paintings, drawings, and monotypes emerge from the dialectic between intention and chance. The marks charcoal inscriptions or brushstrokes begin to take shape as the painting unfolds, when the stains call for and suggest lines as guiding structures that, in some way, bind and hold the composition as it continues to develop. In printmaking, I have devoted myself to drypoint and soft-ground etching, and monotype is a process I find deeply rewarding."

Untitled, 2000
Monotype on paper
53,5 x 35,5 cm



Maria Villares
Untitled, 2011/2013
Acrylic, charcoal, collage and monotype on Saunders Waterford
76 x 115 cm



Brazil

Miriam Tolpolar

A visual artist and lithography instructor at the Porto Alegre City Hall's Free Atelier for the past 23 years, dedicates herself to the graphic arts specifically lithography, which is the focus of her research. She works on expanding the image through the investigation of unconventional supports, and her artistic practice is rooted in themes of memory, identity, and repetition. Since 1983, Miriam has participated in printmaking salons and biennials in Brazil and abroad. She has received several awards, most notably the Acquisition Award at the 1st Mini Print International of Cadaqués (1991), the *Açorianos* Visual Arts Award for Printmaking (2008), and a Special Mention at the 1st Contemporary Textile Art Biennial (2019). In 2025, she held the solo exhibition Arqueografias da Alma (Archaeographies of the Soul) at the UFRGS Cultural Center. She is the author of the books Memória da Litografia: pedras raras da Livraria do Globo (FAC/RS) and Receitas da Casa das Tias. She holds a Master's degree in Visual Poetics (2003), a Bachelor's degree in Painting (1985), and a teaching degree in Art Education (1983) from the Institute of the Arts at UFRGS.

"Representing memories. This is the central theme of Miriam Tolpolar's work; her graphic installations immerse us in an intimate, familiar universe, exploring themes such as identity and finitude. The lithographs are printed on unconventional supports handkerchiefs and tea towels of varying sizes and shapes linked to the feminine universe. The works originate from small--scale records and take shape through the intersection of different processes, employing repetition and erasure to construct their poetics."

Archaeographies of the Soul, 2023
Lithograph on towel
50 x 40 cm



Miriam Tolpolar
Archaeographies of the Soul: Nine Days, 2025
Lithograph on handkerchiefs
130 x 350 cm

Regina Carmona



Regina Carmona, Brazilien artist master in visual poetics, curator, BA and MA at ECA Art School of University of Sao Paulo, emerged at contemporary art scenario in the 90's as finalist artist of Nascent MAC USP Festival, featured at Novissima Arte Contemporanea- Geraçao 90 publication. She taught as Art Professor at Centro Universitario Maria Antonia USP, Art coordenator at Government Instituiations of Sao Paulo. Adjunct Professor at Belas Artes University. Curator of cultural exchange projects and artistic experiences, highlighting the projects Circulating Other Dimensions and Art as Food Ritual and Offering. Author of the public art Caminhas Brancas at Parque Ibirapuera in Sao Paulo. His multidisciplinary work consists of a variety of media and elements for a visual language engaged with contemporary issues, regularly presented in collections, art residencies, exhibitions and print bienals: Douro Bienal and Global Print PT, Ourense Print ES, Krakow Print PL, Nuremberg Print DE. Hameenlinna Festival FI, Liptovsky Jan Festival SK, Assam State Museum IN, Sanskriti Museums IN, Global Zaragoza Art Fair ES, Bacau Museum RO, Tescani RO, Recoleta B.Aires AR, PhotoEspana MECA Almeria, MACSP Museum BR.

www.reginacarmona.com
reginacarmonabr@gmail.com | circulo3br@gmail.com

"I have come a long way to embark on an artistic synthesis whose concept is linked to the meanings of a personal search for an artistic aesthetic that invites the sharing of feelings. Therefore, alterity is also a keyword in my work, on various supports – engraving, print, photography, installation – to seek universal concepts. My conception is not hermetic; it is organic and versatile, sensory, and immediately felt, providing an effective aesthetic enjoyment for the public."

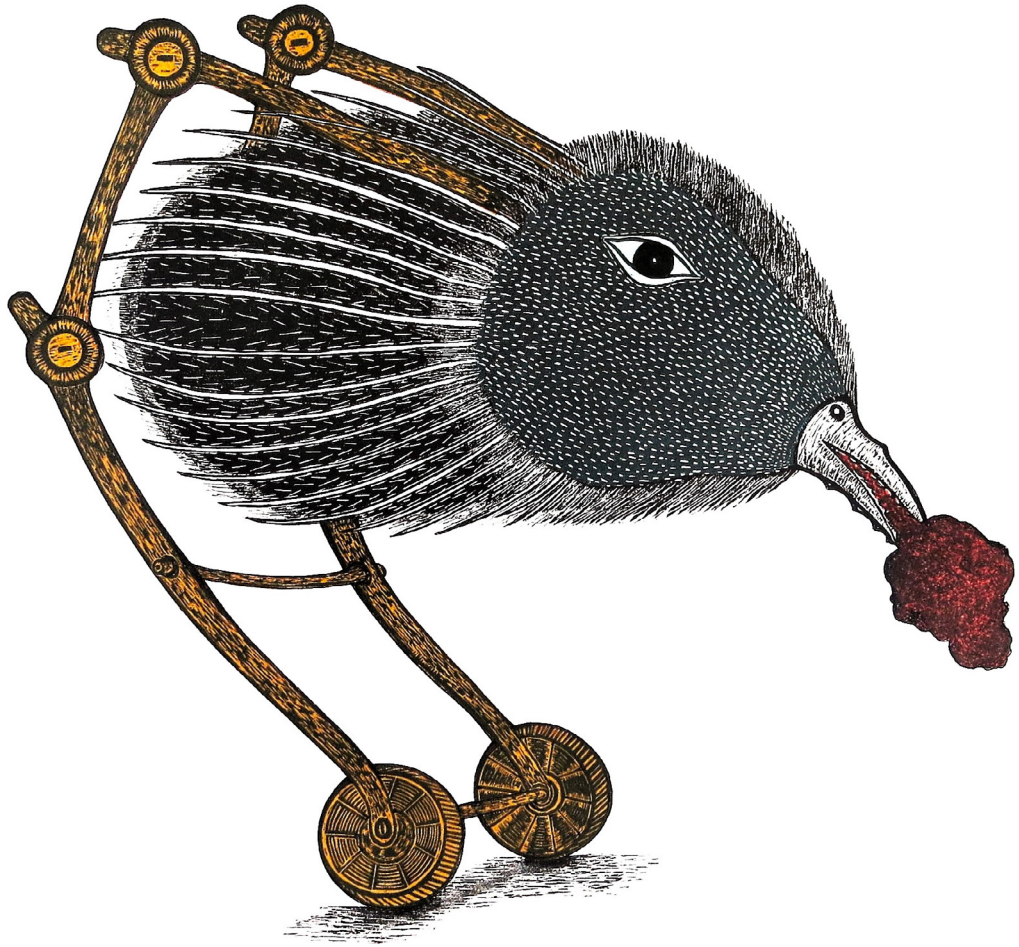
"Purple"
Installation with digital print over material
(polyptych) 250 x 65 cm each

Sebastião de Paula

1961

Sebastião de Paula - 1961, Morada Nova, Ceará, Brazil. PhD in Arts from the Federal University of Minas Gerais (UFMG) in 2014. He studied woodcut and metal engraving in the 1990s, with Eduardo Eloy at the Art Museum of the Federal University of Ceará. Professor of Arts at the Federal Institute of Education, Science and Technology of Ceará (IFCE).
He has exhibited collectively in several Brazilian cities; abroad in countries such as: Germany, Argentina, Bulgaria, Slovenia, Spain, United States, France, Japan, Mexico, Portugal, Republic of Macedonia, Republic of Moldova and Romania. Individually, nine times in Brazil and once in France: special room at the 5th Mondial de L'estampe Et de La Gravure Originale Trienalle de Chamalières.
He has won twelve awards in: sculpture; painting and engraving - two in France, ten in Brazil.
E-mail: spaula.depaula@gmail.com | Instagram: seba.stiaogravura

"Sebastião de Paula's artistic production consists of drawings and woodcuts, the latter being the predominant language. Most of his engravings feature themes focused on hybrid animals, which can be classified and framed within the universe of bestiaries. He is strongly influenced by popular culture and the universe of cordel literature, within a surrealist aesthetic context. He works with refined textures and specific colors, distributed throughout the image in a way that enhances the composition of the works."



Smoking in a weed, 2019
MDF engraving
40 x 60 cm



Sebastião de Paula
Riding, 2017
MDF engraving
41 x 43 cm

Brazil

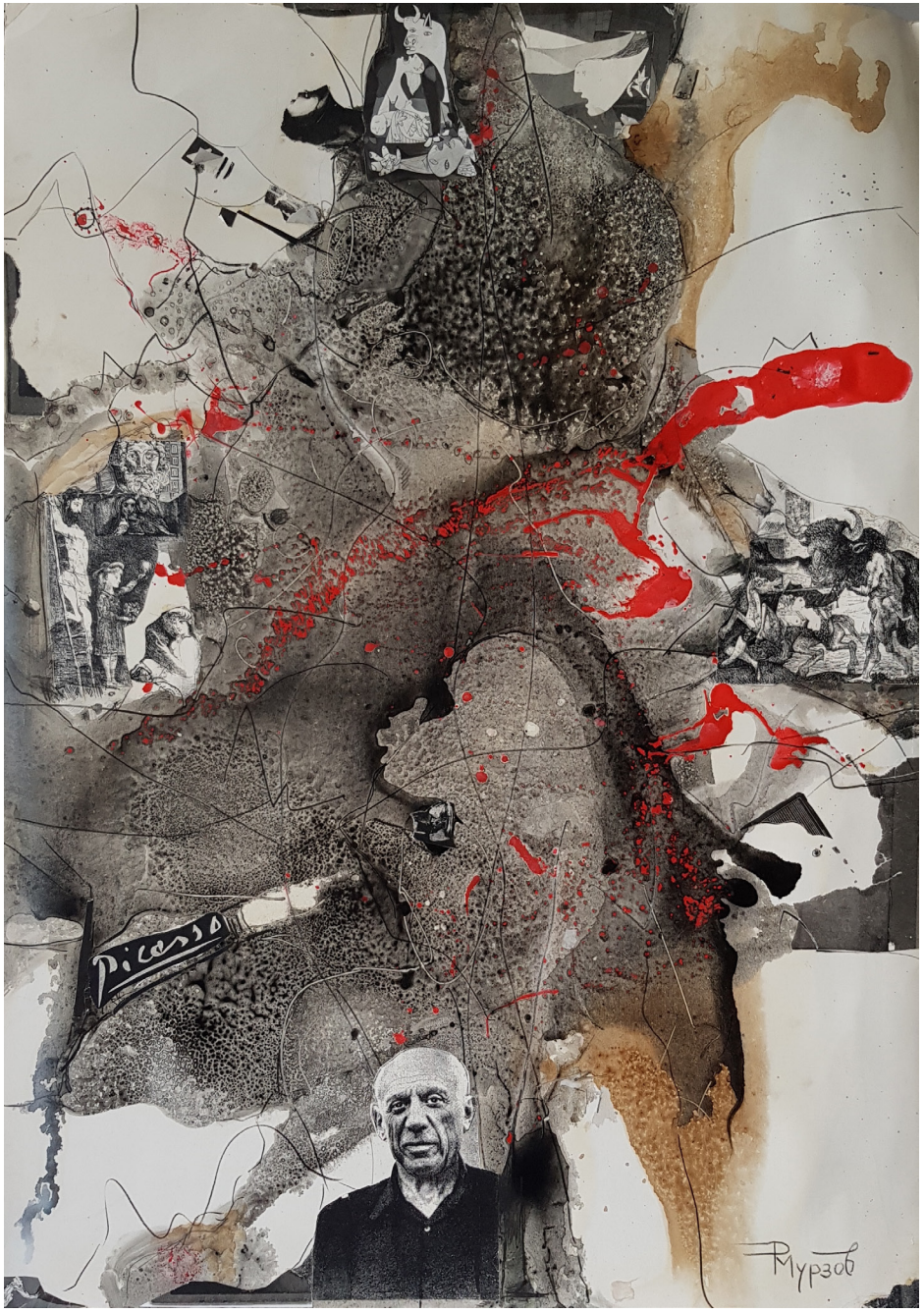
Sheila Goloborotko



Sistema, 2016
Ongoing, screenprint on hand-cut Mylar,
monofilament, and PVC pipes
Dimensions variable (instalation)

Sheila Goloborotko is a multidisciplinary artist who engages in a restless, relentless material practice that allows singular ideas to emerge in the guise of numerous artistic actions. Her work embodies a sensitive and faithful auto-ethnographic examination of contemporaneous issues as a form of resistance and poetic activism. Resulting works take symbols of intransience, impermanence, and stasis—natural systems, founding documents, language, and democracy itself—all changeable, shifting, active, unsettled. In an ideal merging of method and message, Goloborotko invites us into the chaos to find meaning and to engage in important questions about our relationship with nature, information, and one another. www.goloborotko.com | goloborotko@yahoo.com | @goloborotko

"My creative research focuses on print media as the graphic science of democracy—a tool that fosters community building and information sharing to create new socio-political ecologies. I investigate ways that feasibility, sustainability, and venture creation are the natural outgrowths of an ethical printmaking, grassroots-run, people-powered society. My practice and efforts serve as a bridge between individual mastery and community activism, exploring the shifting boundaries of the information age as it relates to multiples and collective Consciousness."



Radko Murzov

1939

Radko Murzov was born on 3 April 1939 in Bulgaria. In 1962 he graduated Russian Philology in Sofia University, Bulgaria. In 1970 he graduated Art of Painting in the Art Academy in Sofia with flying honors. Since 1976 he has been a member of the Union of Bulgarian Artists – section Art of Painting. Radko Murzov has 31 one-man exhibitions in Bulgaria, Germany and Greece, as well as participations in a great number of joint exhibitions in Bulgaria, Germany, France, Algeria, Japan, Russia, Poland, Macedonia and Portugal. He works in the field of the easel painting and monumental art, drawing, plastic art, illustration and graphics. Murzov combines painting and pedagogy. Since 1971 he has been the Head of a worldwide famous Children's School of Art. It has received 101 medals and 450 honorary diplomas from international competitions for children painting. 90 trainees of the School have become professional artists with higher education in Art. In 2005 Radko Murzov was awarded the prize "Varna" in the field of culture. Since 2016, he has been an honorary citizen of Varna. His paintings are owned by many galleries and art-collectors from Bulgaria and all over the world. Currently Radko Murzov lives and works in Varna, Bulgaria.

artmurzov@abv.bg

"The Universe Picasso" is part of my graphic cycle "Pulsations", which consists of 40 works. In the spontaneous and impulsive space, obtained from spilled and nuanced spots of black, brown and red, crossed with curves and straight lines, fit the collage images of dear to me and respected personalities – just like stars in the Universe. In this case, this is the great Picasso. His work is an example of destruction of the old techniques and stereotypes. Such is my credo about art in its various directions."

The Universe Picasso, 2021
Mixed Technique
85 x 65 cm

Canada

Alexandra Haeseker

2025 - Words-to-Worldmaking: 100th Anniversary – The Art Gallery of Alberta, Canada
The Shifting Point / Titanikas Art Museum, Vilnius, Lithuania
Earth Olive Installations / Balikesir University Art Gallery, Turkey 2025
2024 - 95th Anniversary Cultural Relations Canada + Japan, Canadian Embassy, Tokyo
Seven + Seven: Across Unknown Territory / Pinnacles Contemporary,Qld Australia
Mirror/Mirror: Documenting Contemporary Printmaking, DNP Foundation, Kyoto, Japan
2023 - Queensland International Arts Sculpture Festival: Townsville, Qld Australia
Anthem: Expressions of Canadian Identity / Canadian Language Museum Toronto
Nothing Is Understood (solo) Herman Otto Museum, Miskolc, Hungary
IBMB International Biennial, KIC Cultural Center, Bitola, Macedonia
Belgrade ULUS Biennale, Zuzoric Pavilion Museum, Serbia
Silk Road Invitational / University of Architecture + Technology, Xi'an, China
haeseker@telus.net

"Haeseker's installations depict plant life and insects at larger-than-life scale, to inverse the viewer's perception of the smaller life forms we are surrounded by - and how we might reencounter them. Alterations and impositions upon the imagery indicating heightened colour shifts that are all wrong, are ways to indicate changes in other eco-systems - warning us of our own environmental signs of climate change. Working with industrial sign materials, assembled from cut-out shapes - these concepts are like studies for her public art installations."



Blue Moth, 2025
UV Latex ink on synthetic paper
180 cm (h) x 230 cm (w) x 5cm (d)



Alexandra Haeseker
Stinger, 2025
UV Latex ink on synthetic paper
2M (w) x 2M (h) x 5 cm (d)



Alexandra Haeseker
Crawler, 2025
UV Latex ink on synthetic paper
125 cm (h) x 220 cm (w) x 5cm (d)



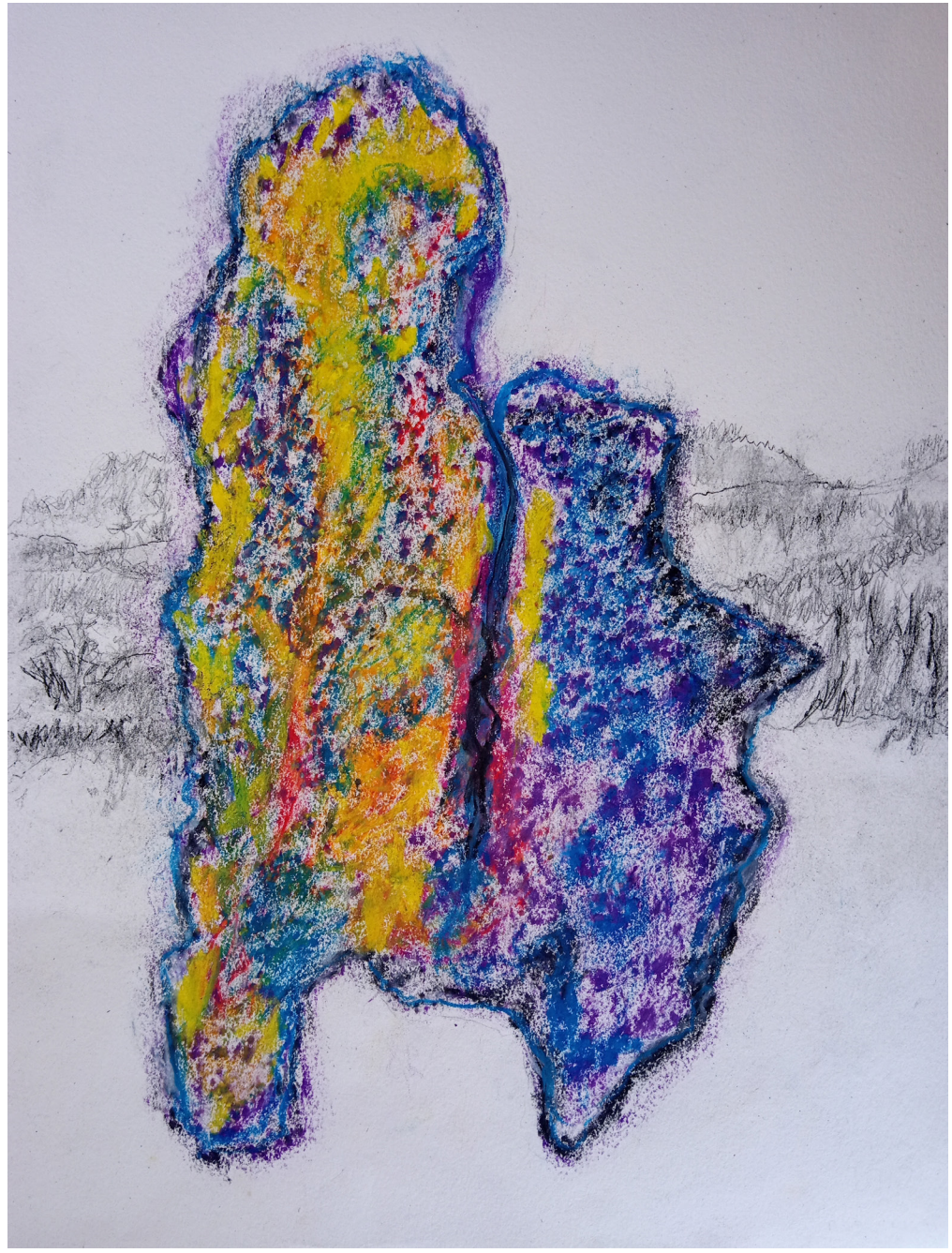
Alexandra Haeseker
Winger, 2025
UV Latex ink on synthetic paper
160 cm (w) x 160 cm (h) x 5 cm (d)

Canada

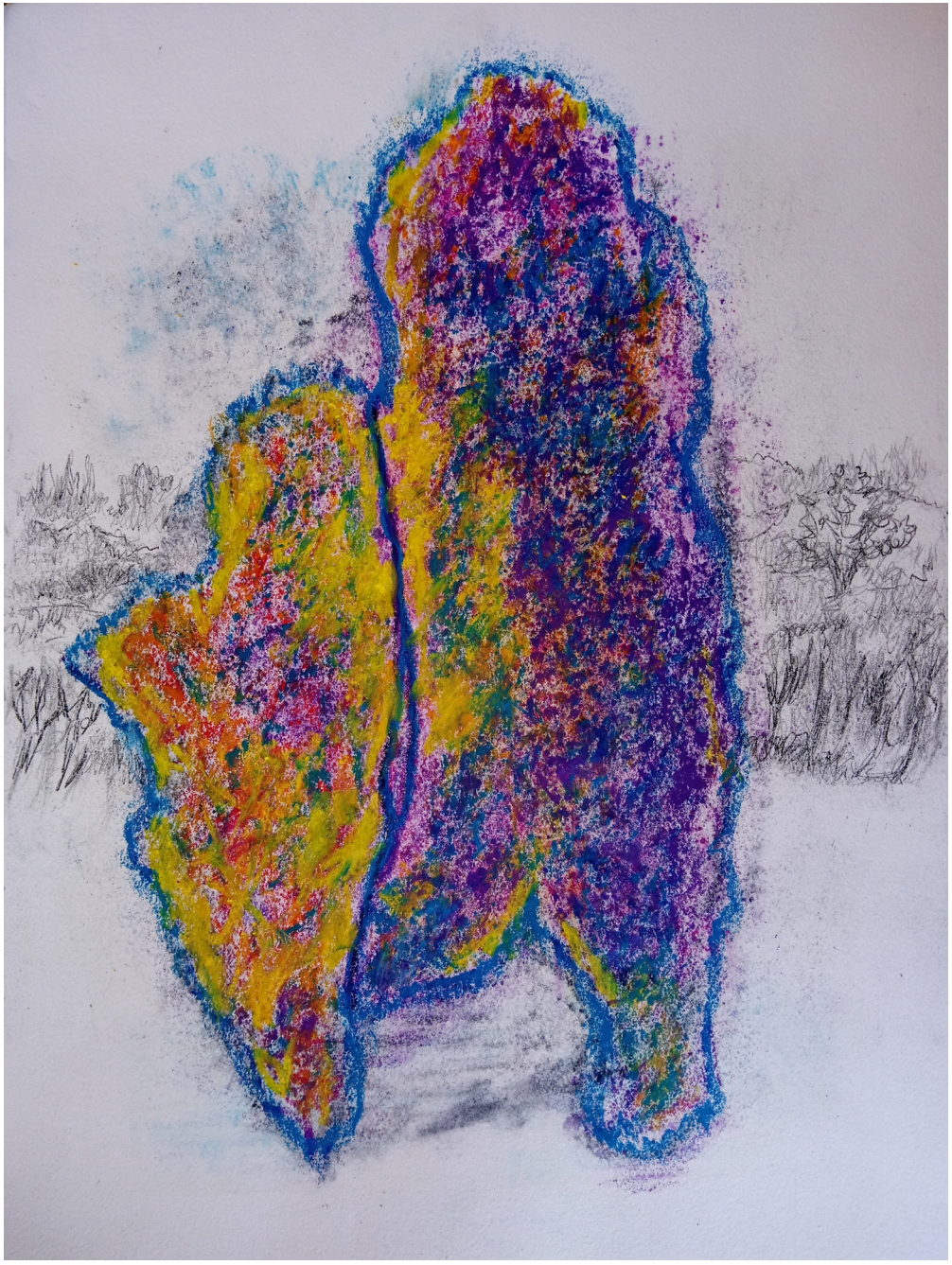
Anna Evangelista

Canadian visual artist (born in Lazio, Italy), Co-founder of the Beaconsfield Artists' Association (1984), Honorary Member (www.beaconsfieldart.com). Prize from National Congress of Italo-Canadians. Researches non-toxic printmaking processes in her studio, Atelier Matrix, using pure pigments and soy-based inks to explore mixed media. Professional Art Specialist teaching for 25 years - BFA - Concordia Univ. & Diploma in Education Art - McGill Univ. and involved in cultural projects. Participation in over 125 exhibitions. Artwork found in private and public collections: 10th Prints for Peace Migrants Coll. 2020-2025 (NL MX), Douro Museum Biennial Coll. 2023 (PT), UNI-Graphica Coll. 2019 - F. A. Kovalenko Art Museum (RU), Miniprint Internacional de Entre Rios - Luis Bourband 2018 - Artemio Alisio Drawing & Engraving Museum (AR), International Biennial of Small Format Guarulhos Acquis 2016-2017 (BR), Unity Canvas for the USA - National 9/11 Memorial & Museum 2014 (US), Sept. 11 Memorial Portfolio - Bernard A. Zuckerman Museum of Art 2012 & the Exit Art Reactions Coll. - Library of Congress 2002 (US).
evans_grace@hotmail.com

"I interpret fragments of the vanishing landscape using organic, irregular shapes and textures both in the field/studio. The monoprint technique allows me the freedom of intuitive thinking with unexpected results. As I walk through nature to revisit it, I take a step back in time, seeing it now as more abstract, segmented and exposed. Words come to my mind like remnants and traces, treating it more like an artifact, waiting to be rediscovered. I feel we need to reconnect with it in our fast digital world before the landscape footprint becomes only a memory."



Remnant Past, 2025
Collagraph monoprint with carbon trace monotype
29,7 x 38,1 cm (Rives BFK paper)



Anna Evangelista
Traces, 2025
Collagraph monoprint with carbon trace monotype (reworked counterproof)
29,7 x 38,1 cm (Rives BFK paper)

Canada

Briar Craig

BFA Queen's University (printmaking), 1984
MFA the University of Alberta (printmaking), 1987
Professor, the University of British Columbia Okanagan, Kelowna, BC, 1991 - present (teaching printmaking, photography, drawing) Assistant Professor, the University of Minnesota, Morris, Morris Minnesota, USA, 1987 – 1991 (teaching printmaking, drawing, photography, introductory sculpture, and introductory art theory Co-organizer of the Okanagan Print Triennial (an international exhibition of contemporary printmaking), 2009 – present.
Briar.Craig@ubc.ca | www.briarcraig.com

"I have always made extensive use of text in my multi-layered screen prints. I have used words and letters like pieces in a game often scrambling or otherwise jumbling them in order to create some confusion and to initiate a re-thinking of what the words might actually be saying. This, I believe, is a reflection of the ways in which we are fed information by those in a position of authority and power. Information is often jumbled, fragmented politically biased and therefore misleading. Increasingly, I have been using texts in a more socio/political manner (sometimes jumbled and sometimes not) as a kind of commentary on the current state of the world. My work is attempting to provide the viewer with words and phrases for interpretation and reflection that will lay bare their own biases and personal points of view."



Evil Words, 2023
Ultra-violet screen print on paper
74 x 51 cm



Briar Craig
Matters, 2021
Screen print on polystyrene panels, wood
153 x 487cm

Canada

Chloé Beaulac



Pèlerin l'inconnu 31, 2024
Inkjet on hahnemühle paper
Engraving on photographic archives
35,5 x 60,9 cm

Chloé Beaulac is a Franco-Ontarian multidisciplinary artist residing in Québec, Canada. She holds a bachelor's degree in Fine Arts from Concordia University, specializing in printmaking. Her creative journey spans various mediums, encompassing photography, video, drawing, printmaking, painting, writing, installation, and sculpture, all employed to express her distinctive perspective on the world. Chloé Beaulac has achieved significant recognition for her work, including being nominated as a Cultural Ambassador and earning prestigious awards in printmaking and photography. She has showcased her art through a multitude of public projects, solo exhibitions, group exhibitions, and artist residencies, both in Quebec and on an international scale.
www.chloebeaulac.com

"The place of humankind within nature, the spirituality and imagery of the natural world, humanity's history as it is told, and hybrid symbolic and cultural identities are just a few of the topics that Chloé Beaulac addresses in her artistic practice. Much like an ethnologist, she explores various locations, observing and documenting social and cultural characteristics, history, myths, stories, rituals, and atmospheres that arise from her encounters. Utilizing her photographic documentation, drawings, and field notes, she interprets the images and information collected to blend them with her own personal iconography."



Danielle Cadieux

The artist is a native of Boucherville, Quebec, Canada where she currently lives and works. She studied graphic arts at Montreal in 1976. After taking several training courses and workshops in various printmaking techniques as lithography, itching, wood, it provides collagraphy and monotype. She has been associated with the Zocalo art studio of Longueil since 1996. She continues to offer her art for solo and group exhibitions, some of which are national or international as the International Engraving Biennale in Sarcelles, France in 2015 and 2019. Her works can be found in several private collections and other public collections. Since 2015, the artist has been teaching printmaking at l'Atelier des Arts Visuels de Boucherville.
Danielle Cadieux's artistic approach is based on an intuitive understanding of the fragile space created by color and the particular media she favors. The ecstatic three-dimensionality of her printing techniques, for example, often serves as a substrate for color and other interventions to truly create "states". The search for a space that conveys calm and balance, the meditation that leads us to see the effects of illusions born of matter, she transmutes into affects through her search for foreclosure* of the apparent chaos of Nature, of the anthrope.
*forclusion: rejection of a signifier outside the symbolic universe before any integration into the unconscious, (Lacan)

"The artist creates her imagery through multiple interventions on the matrix and transfer by printing. The instant and spontaneity of the moment define the work, giving the image a sensitivity and energy that reveal a world of duality between the hardness of matter and the fluidity of air. Through the magic of color and transparency, the texture of shapes comes to life and emerges on the support."

Étrange Question
Monotype
38,1 x 27,5 cm



Danielle Cadieux
Dama
Collagraphy
100 x 65 cm



David Scott Armstrong

1969

David Scott Armstrong is a visual artist, writer and educator. He grew up in the prairie region of western Canada later receiving his BFA from the University of Alberta in 1995 and his MFA from the University of Western Ontario in 2000. His prints and bookworks have been exhibited nationally and internationally, in solo and group/ juried exhibitions in Canada, the US, Estonia, Russia, Japan, and Brazil. His work can be found in the collections of the Alberta Foundation for the Arts; Edmonton Art Gallery; Gilkey Center for Graphic Arts, Portland Art Museum; Society of Northern Alberta Print-Artists. He teaches at York University (Toronto, Ontario) where he is an Associate Professor and Head of the Print Media Area in the Department of Visual Art and Art History.
www.davidscottarmstrong.com

"My artwork comes out of a practice of looking—a practice shaped by the arousal of attention. Where our attention lands moment to moment, day to day is varied, unpredictable. Art is a practice which is also varied and unpredictable—it traces our lively moments, our passing days, giving shape to the shapely, drawing us toward the already-drawn nature of the world. His art is an expression of this desire to be-with."

From A Dark Garden, 2016
Photopolymer gravure, chine collé on rag paper, mat board, with shelf
111,7 x 101,6 cm



David Scott Armstrong
Dark Garden (#4), 2016
Photopolymer gravure, chine collé on rag paper, mat board, with shelf
111,7 x 101,6 cm (each)

Derek Michael Besant



Home Fires Burning #3, 2025
UV Latex ink on 5 Lumin-X panels
127 cm (h) x 150 cm (w) x 5 cm (d)

2025 - The Shifting Point- Canadian Art: The Titanikas Art Museum, Vilnius, Lithuania Collective Unconscious: Ideas From Memory / American University Art Gallery, Dubai, UAE ABSTRACT / The Museum of Contemporary Art , AAmA - Clug-Napoca, Romania
2024 - Mirror/Mirror: Documenting Contemporary Printmaking / DNP Foundation, Kyoto, Japan Biennale Papier MPFAC/ Centre Culturel Action-Sid Nismes/ Musée Charleville-Mézières,France XIV International Ex Libris / Municipal Library Gliwice / University of Silesia Katowice, Poland
The Busy Ones : The Factory / The Künstlerhaus Museum, Vienna, Austria 11th International Triennial Graphic Art, Bitola Macedonia (Special Prize) Seven + Seven: Across Unknown Terrain / Pinnacles Contemporary, Townsville, Qld, Australia Block To Paper / U-Forum Museum of Art, Tokyo + Yurinkan Centre Kiryu City Art Biennale, Japan.
2023 - Postcards From The Edge, Visual Aids Centre, New York City USA
besantd@telus.net

"Hybrid multi-media printmaking, installation, projection and soundtracks. Besant's themes of Falling, Drowning, Mimetic Geography, Mistaken Identity... take the viewer into the realms of doubt, fear, association, and wonder. Exploring human side-effects surrounding Global climate conditions leading to wildfires destroying natural environments, has his focus on when fires leap over roads, rivers and hillsides - invading urban cityscapes, with moments that trigger loss, evacuation... and remnants of hope - amidst images of terrible beauty."



Derek Michael Besant
Home Fires Burning #11, 2025
UV Latex ink on 6 Lumin-X panels
127 cm (h) x 150 cm (w) x 5 cm (d)



Derek Michael Besant
Home Fires Burning #15, 2025
UV Latex ink on 6 Lumin-X panels
127 cm (h) x 150 cm (w) x 5 cm (d)



Derek Michael Besant
Home Fires Burning #17, 2025
UV Latex ink on 5 Lumin-X panels
127 cm (h) x 150 cm (w) x 5 cm (d)



Donna Bozarth

I am an award-winning multi-media artist and my favorite subjects are people. I am a printmaker, a potter, a painter and also work in pastels, watercolour and charcoal. I was born and raised in the Peace River region of northern British Columbia, Canada. I studied visual arts at Thompson Rivers University, Kamloops, BC and Northern Lights College in Dawson Creek, BC. After attending a week-long printmaking exhibition in Cambridge, England, I caught the travelling bug for artistic retreats. I have travelled to Ireland to paint with encaustics in a Castle and to Egypt painting with oil and cold wax while sailing down the Nile on a Dahabiya. My work has exhibited regionally, nationally and internationally in both solo and group exhibitions.

Website: donnabozarth.com | Link to website: https://www.donnabozarth.com/
IG: donnabozarthart | Link to Instagram site: https://www.instagram.com/donnabozarthart/
Email: donnabozarth@telus.net

"I am fascinated with people and the wonders of life. I see snapshots of life everywhere: from peeling layers of weathered patterns on old buildings, to leaf-stained sidewalks and kids playing in the dog-days of summer. My current series re-examines my original figurative drawings by bringing new life to them through abstraction in printmaking. I want my portraiture and figurative works to show the beautiful quirkiness that is within all of us."

Play Me Another Love Song, 2025
Linocut
152,4 x 91,4 cm



Donna Bozarth
Daydreamer, 2025
Linocut with faux gold leaf
60,9 x 45,7 cm

Gerald Hushlak



Masquerade A, 2023
BreederArt/ink on paper
91,4 x 152,4 cm

Professor Gerald Hushlak was born in Alberta where he continues his practice as a photographer, painter, and digital artist. After completing an MFA from the Royal College of Art, London, UK, Hushlak took up the position at the University of Calgary that has acted as the platform for his cross-disciplinary work in art and computer science. Hushlak has exhibited mural-size paintings in museums, built rapid prototype sculpture defined in a 3D modeling package titled Cinema 4-D, and plotted large lenticular and Giclee printed drawings derived from his evolutionary computing software. He uses evolutionary computing techniques (BreederArt) to "breed" digital imagery from his photographs. The art technology journal Leonardo featured his work as its cover story in the summer of 2007. Since the beginning of his art career, Hushlak has participated in 40+ oneperson exhibitions in public museums and art galleries and numerous group exhibitions. His most recent one-man exhibition was held at the Chentang Zhuang Art and Technology Museum in Tianjin, China in 2017.

"For decades my computers have evolved from traditional servants to symbiotic, creative partners. A high-resolution camera gathers digital input to begin creation of metaphorical iterative subjects via breeding combinations. Together we breed different suites of single unique drawings. Each input image has the capacity of generating its own appearance and aesthetic answer within the pathways of the parent program. This symbiotic process encourages the birth of a "wild card" that offers an unimagined departure point for building new design relationships. Like streams of water finding their path, the hybrid journeys collide and offer unimagined counterpoints to the machine's predictability."



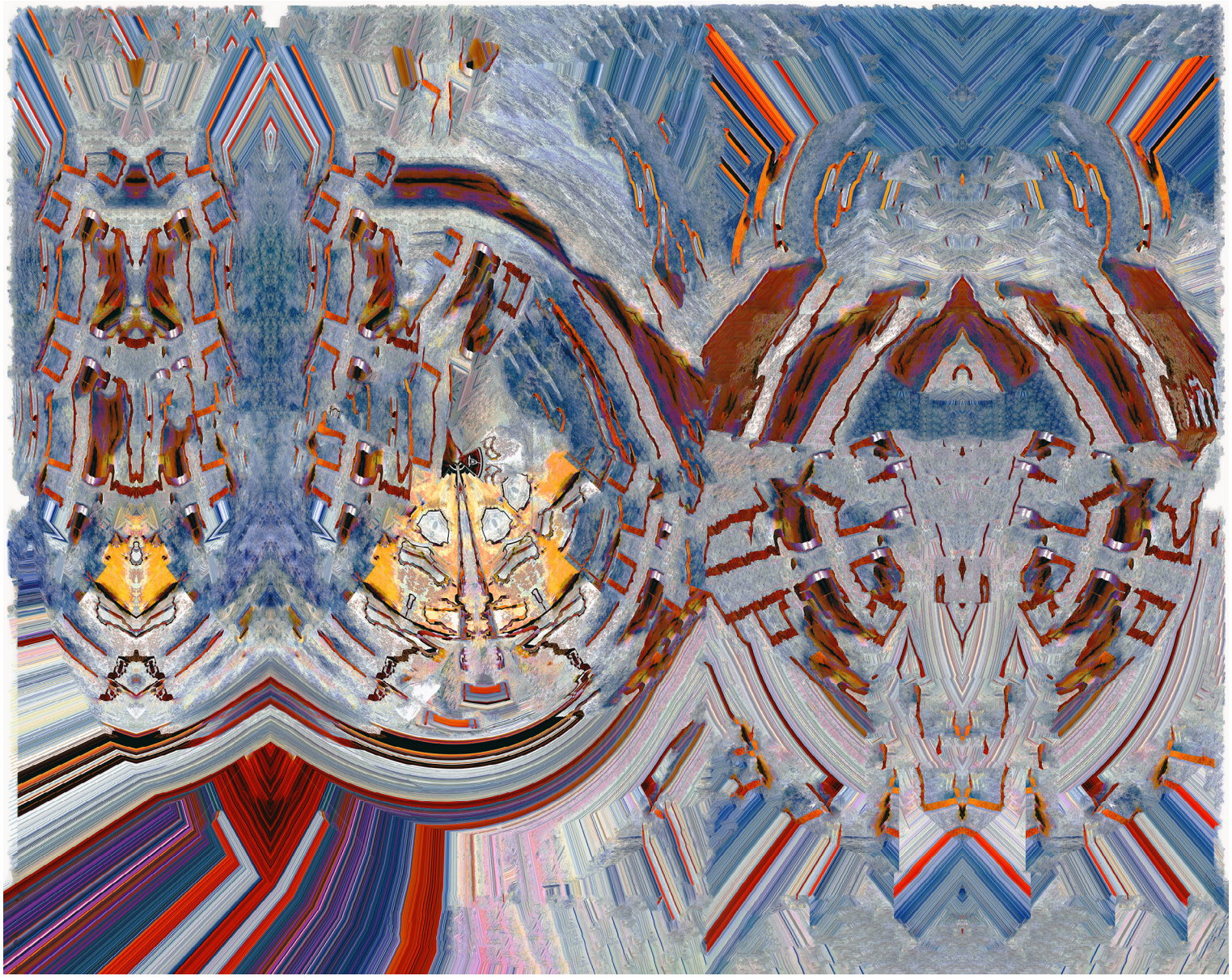
Gerald Hushlak
Masquerade B, 2023
BreederArt/ink on paper
91,4 x 152,4 cm



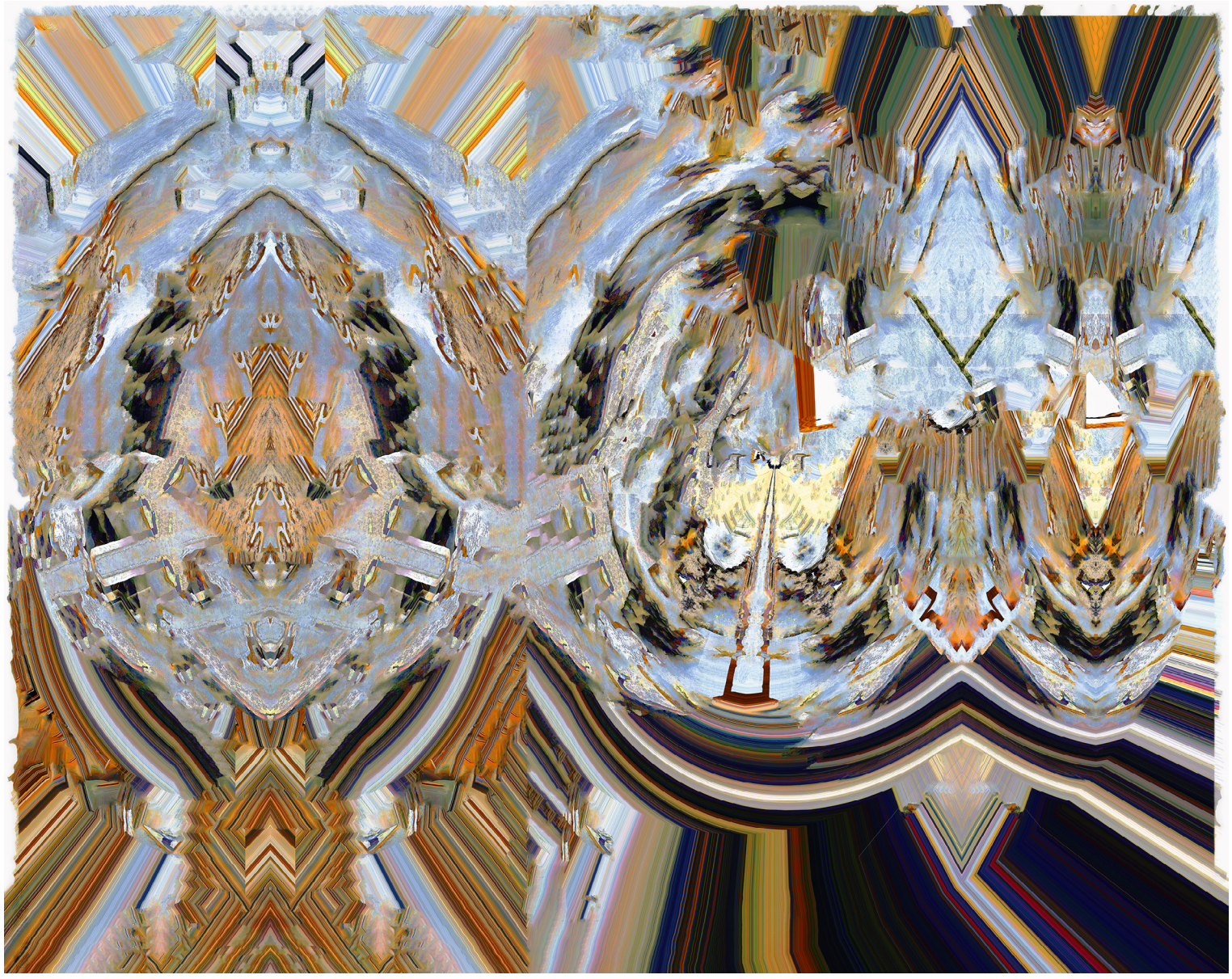
Gerald Hushlak
Masquerade C, 2023
BreederArt/ink on paper
91,4 x 152,4 cm



Gerald Hushlak
Conjuring spirits in the cathedral A, 2023
BreederArt/ink on paper
137 x 172,7 cm



Gerald Hushlak
Conjuring spirits in the cathedral B, 2023
BreederArt/ink on paper
137 x 172,7 cm



Gerald Hushlak
Conjuring spirits in the cathedral C, 2023
BreederArt/ink on paper
137 x 172,7 cm

Guy Langevin

1954



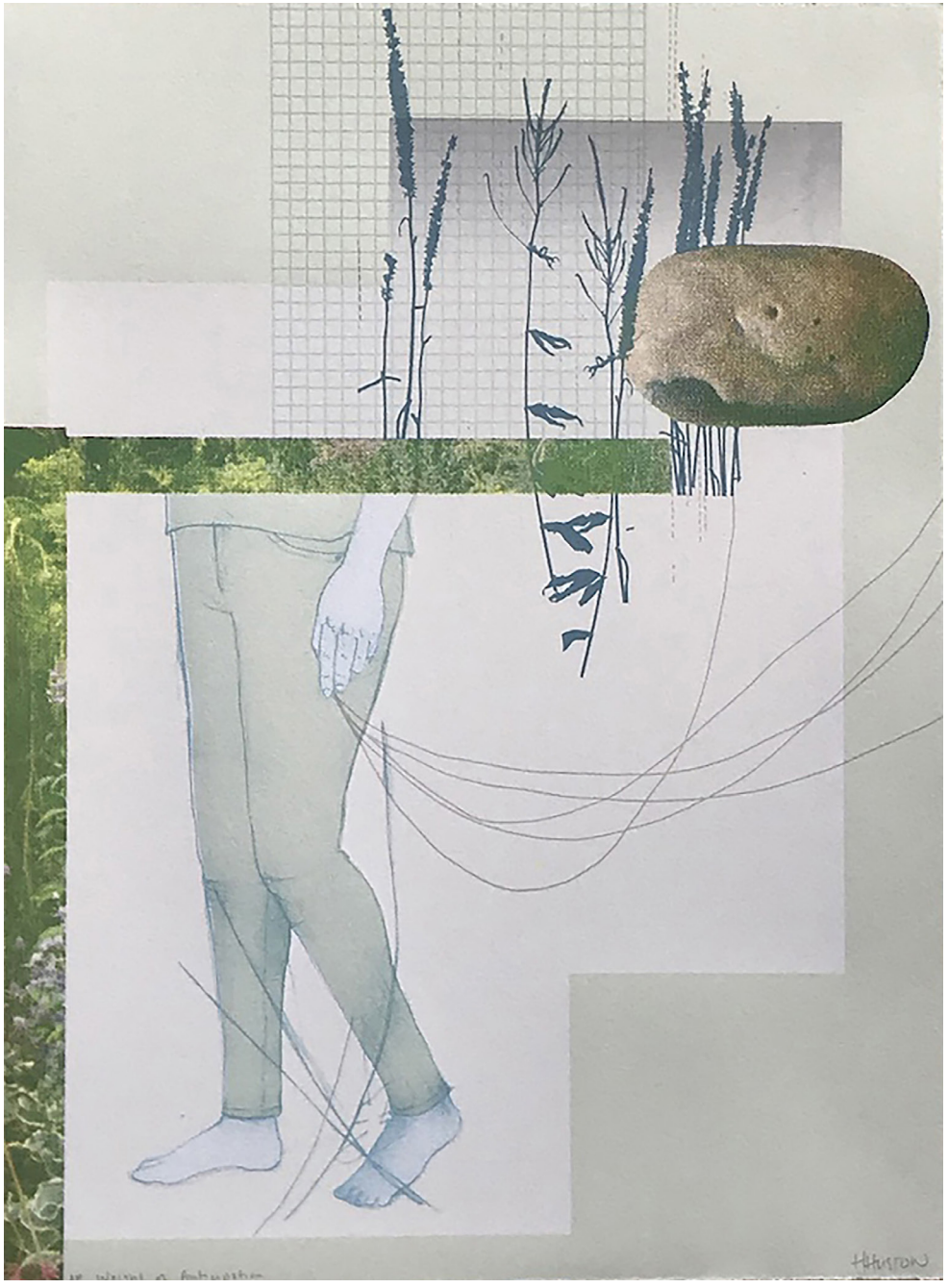
Voile de peau, 2018
Digital print installation on fabrics
200 x 800 x 160 cm

Guy Langevin was born in Chicoutimi (Canada), in 1954 in a hand workers family. Instead of toys, they had papers and pencils to play with. At this time, his mother didn't know she was giving him the tools to be an internationally known artist. He graduated from Université du Québec à Trois-Rivières in 1977. Guy Langevin have made more than 60 solo exhibitions in Quebec, Canada, U.S.A., France, Belgium, Portugal, Finland, Russia, Serbia, Bosnia and China. He has participated to more than 500 group exhibitions, throughout the world, including approximately 300 international biennials or juried exhibitions, where he has been granted of more than 30 international awards. Deeply involved in his cultural milieu, he participated to the creation of Atelier Presse Papier, a collective professional printmaking studio at the end of the 70's and he is one of the founders of the Biennale internationale d'estampe contemporaine de Trois-Rivières.

"Human body is the very best way to speak to humans about humans. It allows the viewer to identify himself, to take the place of the model, to create his own relation and invent his own story. However, it must be simplified, metamorphose, reshaped to enter more directly in relation with the viewer.
Memory is an important part of this. It will conduct each viewer into the interpretation of the image itself, following the only clue given at the very first step into the image, a human presence.
This presence is almost touchable, like a flavour, more than a smell, taking the viewer into his own souvenirs, his own interpretation, based on his own experience. Life, as light, is fugitive."



Guy Langevin
Falling Angel, 2012
Digital print and silkscreen on lumen
120 x 80 cm



Heather Huston

Heather Huston teaches printmaking as an Associate Professor of Print Media at the Alberta University of the Arts and speaks from a patient perspective as a member of the Medical Humanities community at the University of Calgary Cumming School of Medicine. She has had several solo exhibitions within Canada and internationally including Dream City, Dreams in Belgrade, and Shift at SNAP Gallery in Edmonton. She has exhibited widely in international group exhibitions that recently include The Okanagan Print Triennial 2018, Print/Pressure Field (Turkey), and the 2021 Print Club of Rochester International. She has presented on her work at conferences in both the arts and medicine, including recently at The Art of Medicine Rounds at the University of Alabama (2022) and at the Mid America Print Conference at Kent University (2022).
www.hhuston.com

"My own medical experiences have served as a catalyst to reflect on the complexities of patient experience and identity. While much of our knowledge of illness is framed through the biomedical lens, my work centers affect and the performance of daily life as significant sites of meaning in understanding chronic illness. I look at ways that we understand the body from both an experiential and medical perspective, and the complicated navigation of reconciling these ways of knowing."

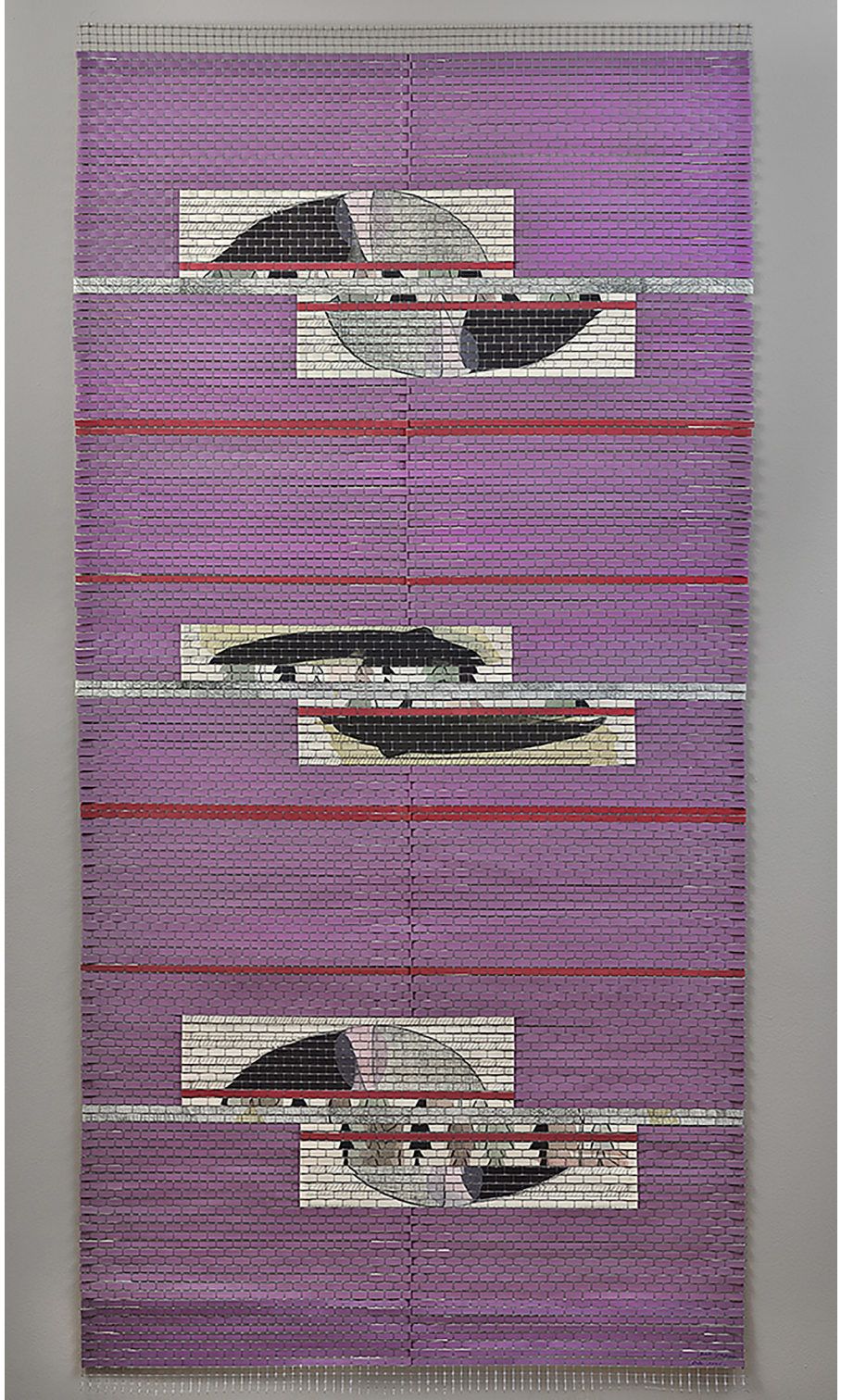
Weight of Anticipation, 2019
Silkscreen
38,1 x 27,9 cm

Canada

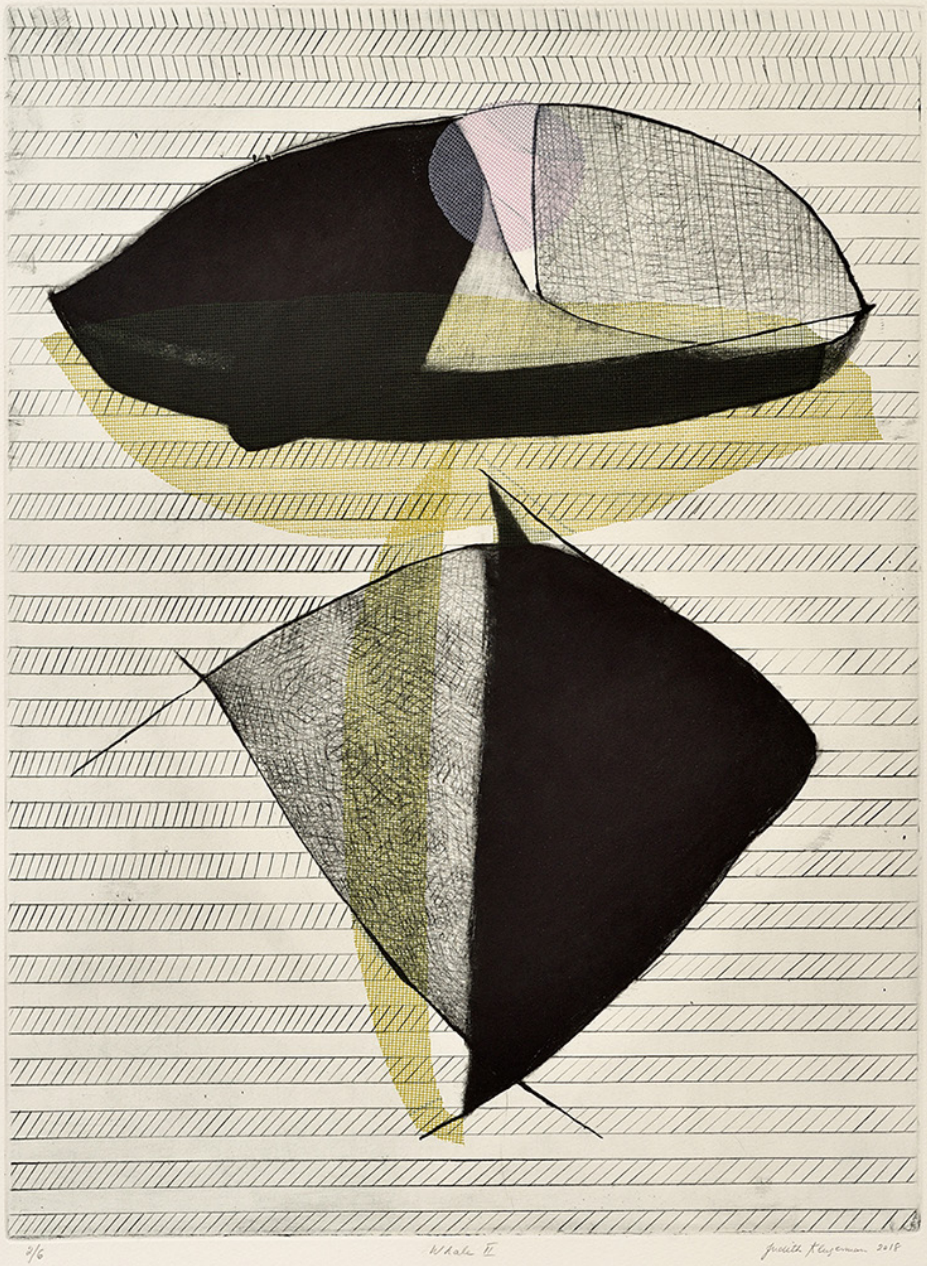
Judith Klugerman

Judith Klugerman was born in Budapest, Hungary and now lives and works in Montreal, Quebec Canada. She holds a BFA in painting and art education, MFA in printmaking and a Diploma in Art Education from Concordia University in Montreal. She is a painter, printmaker, mixed media artist and an art educator. Klugerman has participated in numerous exhibitions in Canada, Europe, China, Australia, New Zealand, Peru, Hong Kong and the United States. Her works are in major public and private collections. She has organized exhibitions for the Canadian--Hungarian Artists' Collective in Canada and Hungary. Klugerman's work has appeared in publications such as Printmaking Today and "esse, arts & opinions".
judithklugerman28@gmail.com

"Judith Klugerman's art work often recalls in abstract form the colours and textures of places that she had visited. Memories of these images are re-invented in her paintings, prints and weavings. They crop up as overlapping layers of colour and subtle linear markings. Lines structure the surface, whether outlining an area or creating movement as in the weavings. Colours, shapes and lines may repeat from previous work taking the viewer from one work to the next as if turning the pages of a book."



Gates XXXVI, 2026
Mezzotint, dry point, acrylic, collagraphy & plastic wire
182 x 91 cm



Judith Klugerman
Whale II, 2018
Mezzotint, dry point,& collagraphy
76 x 56 cm

Canada

Julie Oakes

Environmental protectionism, women's rights, spiritualism, artistic activism and the benefits of cultural diversity have been threads throughout Oakes' work. As a multidisciplinary visual artist living in BC Canada, she uses drawing, printmaking, painting, ceramics, glass, performance, installation and video. She has solo exhibitions at the Canadian Clay and Glass Museum, Swounds, 2010 and Awestruck Calendar of Ecology, 2015. SHESHE, a superlative take on the feminine consisting of an idealised domestic room, premiered at the Penticton Art Gallery, 2019 and showed in the duo exhibition SHE&SHE Jolanta Rudzka-Habisiak and Julie Oakes at TEST Galerie, Warsaw, 2020 and then at KOBRO Galerie in Lodz, Poland, 2021. Inspired to work with a smaller ecological foot print she recently exhibited eight floor-to--ceiling paper scrolls at ATAL609, Campinas, Sao Paulo Brazil, the entire exhibition transported in a golf bag.

"Her printmaking currently sources material from her daily habits, recycling with a performative aspect. Queen is a necklace of lino prints mounted on painted recycled plastic salad containers, the greens consumed as her lunches. Her veiled works Personal Chromatic Veil and The Tiger Claws Beneath the Gloves are made of hundreds of make-up monoprints on make-up pads each night turning a habitual material usage destined for the garbage into artworks."



The Tiger Claws Beneath the Gloves, 2023
Lipstick and eyeliner printed on make-up pads, mounted on art net suspended over an oil stick drawing on black paper
244 x 80 cm



Laura Widmer

1969

Born: Canada, 1969, Self-employed artist in Kelowna, BC, Canada BFA: University of British Columbia with a focus on printmaking (2012) Residency: Toni Onley Artist Project, Island Mountain Arts, Wells, BC, Canada (2010) Residency: Banff Centre for the Arts, Banff, Canada, focus on papermaking (2014) Represented by Open Studio Contemporary Printmaking Centre, Toronto, Canada Selected Honours and Awards Juror, Okanagan Print Triennial, Kelowna Art Gallery, Canada (2024) People's Choice: Nonesuch Art of Paper Awards, Montreal/Parrsboro, Canada (2017) Anna Eglitis Award for Printmaking: InkMasters Print Biennial, Cairns, Australia (2016) Juror's Award: Stand Out Prints, Highpoint Centre for Printmaking, Minneapolis, USA (2016) Muskat Studio Prize: Boston Printmakers North American Print Biennial, Framingham, USA (2011) First Prize: Open Studio National Printmaking Awards: Open Studio, Toronto, Canada (2010).
www.laurawidmer.ca

Laura Widmer is a visual artist concerned with life's in-between moments, the simultaneous endings and beginnings that hover somewhere between being and becoming. Her works, both on paper and of paper, document an ongoing reflection on time, intimacy and moments of transformation, growth and change Printmaking and papermaking are at the heart of her studio practice.

Tide, 2015
Linocut on artist's handmade paper (cotton & abaca fibre)
76,2 x 55,8 cm

Canada

Laurel Johannesson



The triangulation of a star crossed love, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 160,27 x 5,7 cm
&
You don't call me anymore, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 184,15 x 5,7 cm

Laurel Johannesson studied Printmaking and Computational Media Design at the University of Calgary and the University of Saskatchewan in Canada, and the Royal College of Art in London, UK. An invited artist at over fifteen international residencies, she has twice been a visiting artist and scholar at the American Academy in Rome, has had the rare opportunity to research at the Vatican Library, and in 2017, was an invited artist in residence at Palazzo Monti in Brescia, Italy. Laurel's print, photographic, interactive, and moving image artworks and her experimental films have been exhibited internationally in over seventeen solo exhibitions and over one hundred and twenty-five group exhibitions. Her work is in numerous collections, including the Government of Canada, Palazzo Monti, Glenbow Museum, the Royal College of Art, and the Alberta Foundation for the Arts, as well as private collections in Canada, the United States, Italy, Greece, Iceland, Switzerland, and the United Kingdom. Laurel is a Professor in the School of Visual Arts at the Alberta University of the Arts.
www.laureljohannesson.com | info@laureljohannesson.com

"My work often takes place in or around water and depicts uncanny juxtapositions between body and nature or realism and dream. With an interest in philosophies of temporality, I'm particularly fascinated by the beach as a liminal or temporal space. I'm inspired by the invisible world and inner landscapes, spaces where time is stretched to infinity, where delicate shifts of light can create an eternity, and where sound goes beyond hearing."



Laurel Johannesson
You don't call me anymore, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 184,15 x 5,7 cm



Laurel Johannesson
The triangulation of a star crossed love, 2020
Digital photomontage, bespoke lightbox with transmounted chromogenic transparency
105,41 x 160,27 x 5,7 cm



Laurel Johannesson
I tried not to listen, but it came back louder, 2021
Digital photomontage, direct printed on folded aluminum
109,22 x 152,4 x 3,8 cm

Canada

Libby Hague



Inferno, 2023
Woodcut, SNAP, Edmonton, Alberta photo credit Blaine Campbell
426 x 457 cm

Libby Hague, Canada, Royal Canadian Academy, BFA Honours, Concordia University, Montreal, Canada.
Hague has participated in many international print exhibitions including print biennales in Karachi, Egypt, Taiwan, Krakow, and Portugal. She has exhibited her prints and installations in dozens of exhibitions across Canada and had a major retrospective in 2017 at the Art Gallery if Mississauga. Since 2021, Hague has expanded her practice by exhibiting a number of Augmented Reality pieces, including one on Mare Crisium on the Moon. She presented and exhibited at Impact 12, Bristol, UK; Impact 10, Santander, Spain and Impact 7, Melbourne, Australia as well as numerous group exhibitions and residencies. She is represented in national and international collections.
libbyhague.com | @libby_hague

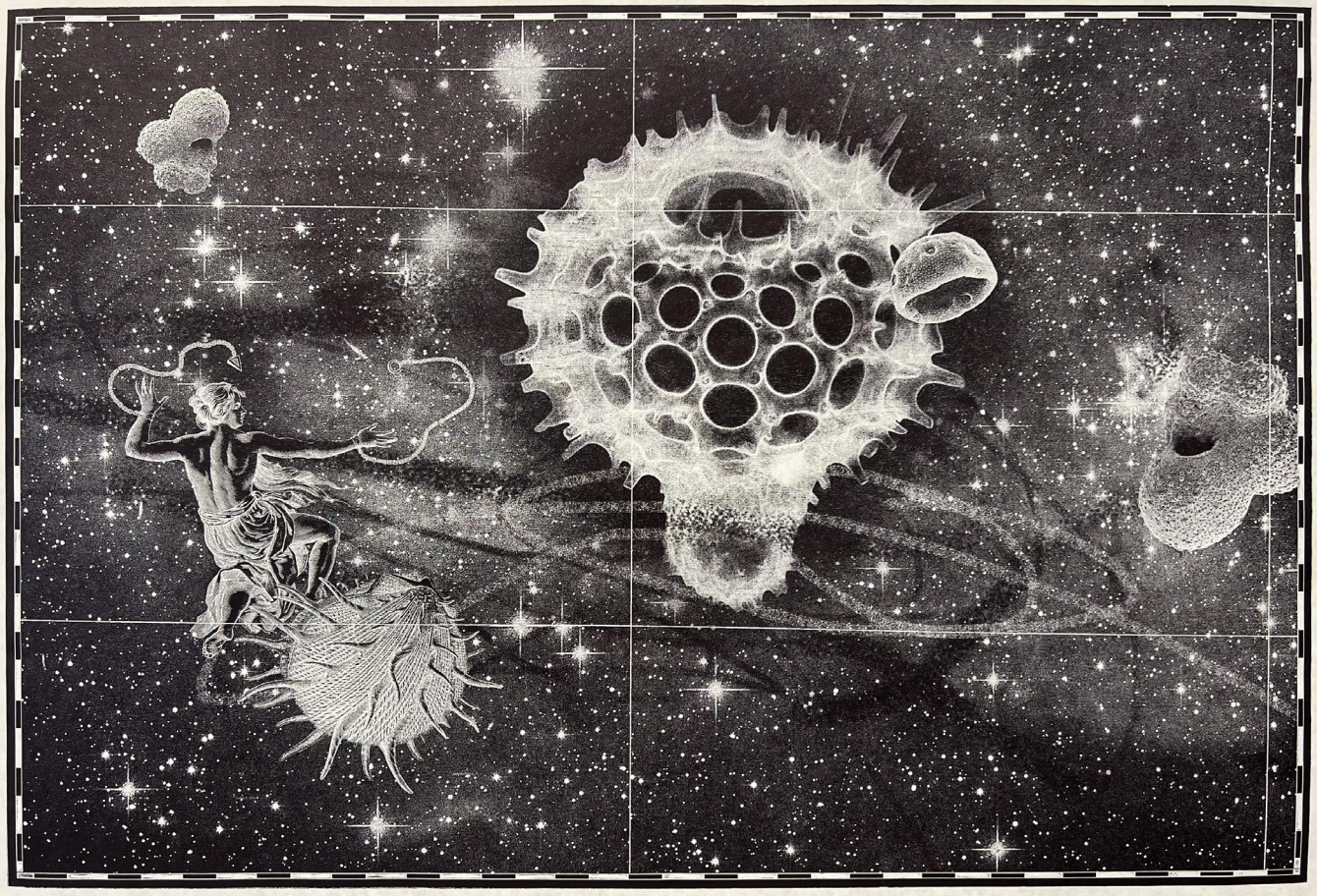
"These connected works are about the human propensity for destruction as well as the possibility of redemption. It's three sections are modelled on Dante's Divine Comedy: Inferno, Purgatorio and Paradiso, a descent into brutality, an escape story and a resting place. The resting place is also a vision of heaven, that is, the hope of reuniting with family and friends."



Libby Hague
Purgatorio, Paradiso, 2024
Woodcut, jawbone puppethead, Laval Quebec, 2024, Laval Quebec, photo credit Guy L'Heureux
365 x 548 cm

Canada

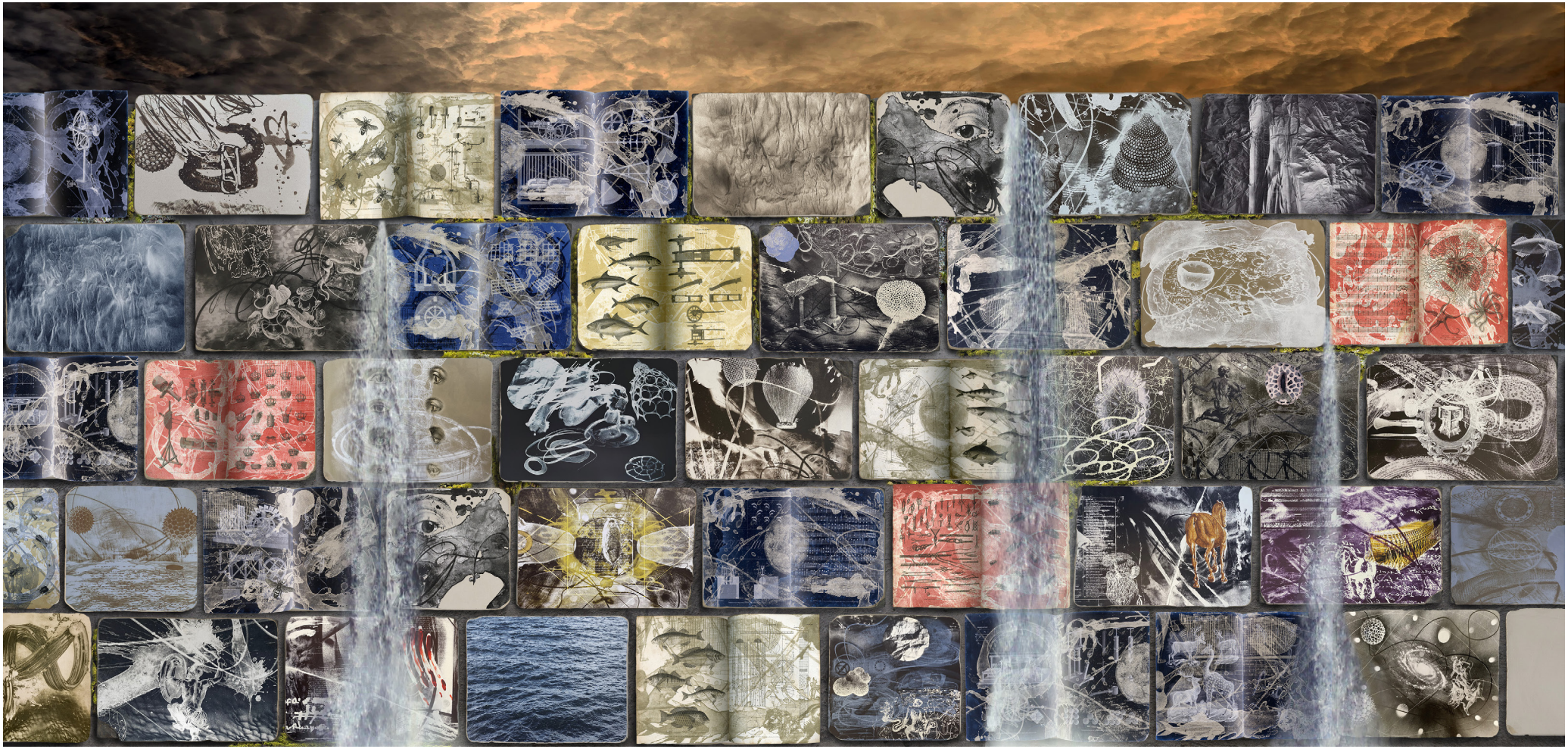
Mark Bovey



Andromeda's Final Encounter
Laser engraved woodcut
70 x 100 cm

Mark Bovey is Associate Professor of Fine Art and senior faculty in the Printmaking Area at the Nova Scotia College of Art and Design in Halifax Nova Scotia Canada (2004-present). He received his MVA in Printmaking from the University of Alberta, Edmonton Canada in 1992. Bovey's work has represented Canada internationally in solo, curated, juried biennial and triennial exhibitions in 20 nations worldwide since 1998. His practice and teaching ranges from traditional printmaking methods to post digital methods and print installations incorporating inkjet and digital video projection. Recent exhibitions include Resonance 2015 at the Shengzhi Art Centre in Beijing's 798 Art District in Beijing China, and the 2016, 2018, 2020 and 2022 International Academic Printmaking Alliance (IAPA) Exhibitions, in Beijing and Jingdezhen China. The exhibition Anthem: 15 Expressions of Canadian Identity at the Library of Alexandrina in Alexandria Egypt as part of the 2022 International Book Biennial and at the Canadian Language Museum in Toronto Canada in 2023.

"Bovey's work searches the world of printed images and texts from the oceans of documents within and between cultures that are then combined with drawing inside the matrix. The images are simultaneously technological time markers, material culture and records of humanities rich, yet complicated past. The works sometimes look out into space, or inward to the imaginative world of speculation or find fascination with our microscopic universe beyond perception."



Mark Bovey
Weeping Wall for Alexandrina
Digital construction from lithographic stones and printed materials with video projection
365 x 731 cm

Canada

Mary Baranowski-Lowden

Mary Baranowski-Lowden has been working primarily in etching for over twentyfive years. She was born in Montreal, Quebec, Canada. Mary received her Bachelor of Fine Arts (with distinction) and Specialist Diploma in Art Education from Concordia University in Montreal, Quebec. She studied printmaking at the University of Calgary, Calgary, Alberta. Mary was awarded an Alberta Foundation of the Arts Award. She has done two artist's residencies at the Scuola Internazionale di Grafica in Venice, Italy. In 2022 Mary did an artist residency on the Isle of Skye, Scotland. Her work has been exhibited nationally and internationally most recently in Toronto, Portugal, England, Cuba, Australia, Scotland and Taiwan. Mary's work is in museum collections in Canada, Australia, Portugal, and Romania and many Canadian corporate collections. Mary was awarded the Gordon J. Wood Print Purchase Prize from Carleton University Ottawa,Ontario in 2015 and 2016.

www.maryblowden.com | maryb.lowden@gmail.com | @maryblowden

"I moved from an urban setting to living on a pastoral river's edge. My recent etchings are studies of the nature that surrounds me. I learn as I observe and create. I start my work with soft ground drawing to retain the immediacy of the mark making. I work to explore and exploit the unique qualities of etching on copper to further develop the image and to bring concept and process into balance. I use colour and Chine colle to create focus and variation on the paper surface. Piecing together the varied plates I compose a river diary."



Cedar Waxwing with Berries, 2020
Multi plate etching with Gampi Chine colle on
Arches Cover Varied edition
94 x 63,5 cm



Michèle Lapointe

1946

Le placard (The Closet), 2023
Digital Print
35 x 55 cm

Michèle Lapointe is a multidisciplinary artist. Her artistic approach revolves around the passing of time, memory, and the fragility of children. In her body of work Mute Tales, she pursues a journey between the imaginary world of children's stories and that of human distress. Glass is omnipresent in his work. She has participated in more than 100 exhibitions in Canada, USA, Europe and Asia and her creations can be found in many public collections, including those of the Musée des Beaux-arts de Montréal, Musée national des beaux-arts du Québec, CCGG Waterloo, Ontario, and MusVerre in France. She taught at Espace VERRE, a glass art school, from 1989 to 2022. She participates in juries as part of Quebec's policy of integrating the arts into architecture. In 2023 she was awarded the title of Compagne des arts et des lettres du Québec.
www.michelelapointe.com | www.instagram.com/michele_lapointe | michelelapointe2023@outlook.com

"As with my sculptures and other works of art, I conceive my digital prints like cinematic stagings. They are created using a mix of techniques, including images, a combination of glass elements and other objects using optical effects, with virtual and real-time superimpositions, multiple backand-forth between digital screen and camera, all mixed in computer graphics".



Michèle Lapointe
Nature morte aux oiseaux - d'après Frans Snyders (1579-1657), 2023
Digital Print
35 x 55 cm



Michèle Lapointe
The murmurs of Mrs Liddell's little girls, 2006
Fused iron oxide decals on glass, photography, wood, collage.
12 x 217 x 37 cm

Monique Martin

Monique is an eco-conscious, internationally recognized, multi-disciplinary artist from Saskatoon, Canada who has exhibited her artwork in hundreds of significant solo, invited and juried exhibitions in numerous countries. Many of these were solo exhibitions in public galleries. Her works are held in public and private collections around the world. Known for her concept-driven approach, Monique's practice combines large-scale printmaking, installation, and sculptural work, often exploring social issues and symbolism through extensive research and experimentation. She creates gallery installations involving thousands of intricately screen printed and hand cut paper objects. Meticulously detailed individual pieces merge into a larger whole; the sum is greater than the individual parts. Her works push the boundaries of standard printmaking; enormous scale printmaking, installation based printmaking and working with three dimensions in printmaking.

"Monique Martin's artistic practice is inspired by the people in her life, the experiences she encounters, and the emotions she navigates. Her artistic journey flows multidirectionally, weaving forward, backward, and sideways without clear distinctions between beginnings and endings. Her creative path is marked by continuous evolution, where one series of works may seamlessly lead into another, exhibitions open and close, and ideas perpetually intertwine and grow. Martin embraces uncertainty in her process and acknowledges the pivotal moments—whether a new medium, an idea sparked in conversation, or an exhibition opportunity—that unexpectedly shape her trajectory."



Breathturn – Installation Kelowna Art Gallery 2025
An installation of 26,000 life-size paper butterflies
Ink on paper, magnets and tree branches
Silkscreen, hand drawn positive, hand cut
Floorcloth, Silkscreen
2019-2025



Monique Martin
Breathturn (detail) Photo Credit: Trint Thomas
An installation of 26,000 life-size paper butterflies
Ink on paper, magnets and tree branches
Silkscreen, hand drawn positive, hand cut
2019-2025

Canada

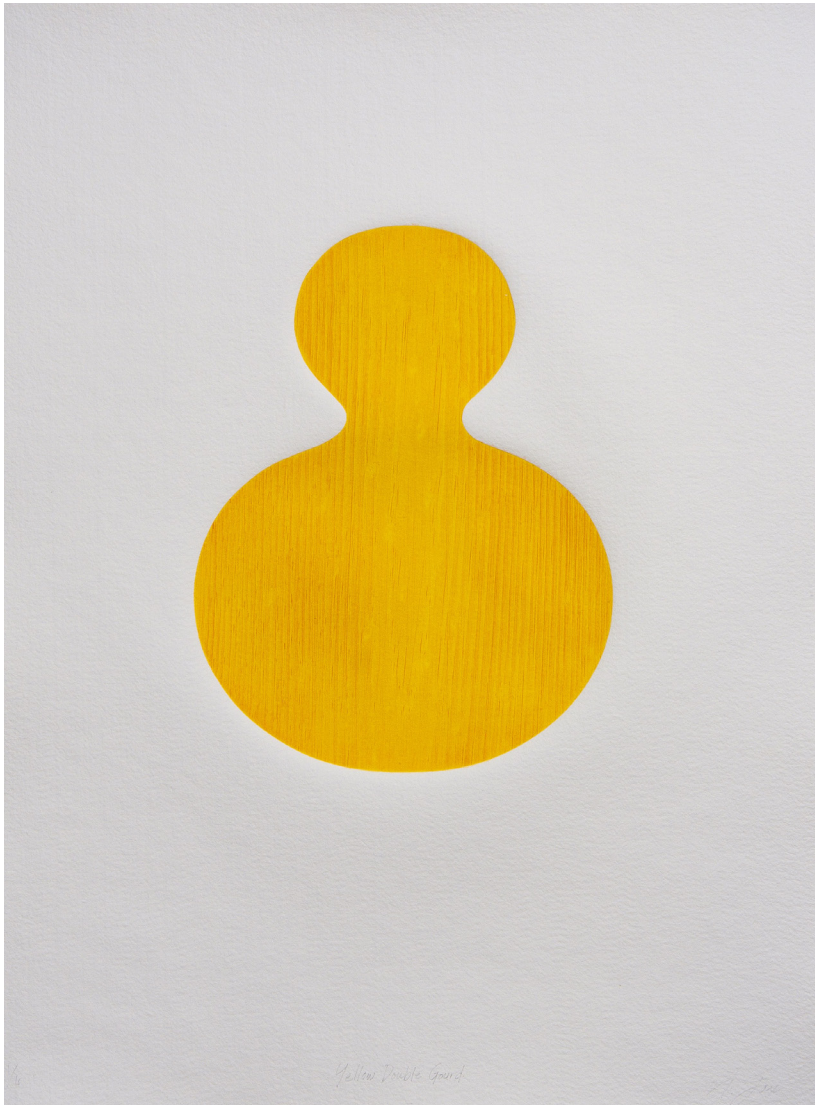
Nancy Fox

Nancy Fox was born in Edmonton, Alberta and is now living in Toronto, Ontario. She graduated with a Masters of Fine Art in Printmaking at the University of Alberta, where she has also received a Bachelors of Fine Arts. She has shown locally at Open Studio and Red Head Gallery and has also participated in exhibitions in Britain, Tokyo, and Estonia. Nancy teaches Print Media for the Art and Art History Program of the University of Toronto Mississauga /Sheridan Institute.
www.nancycfox.com

"As an artist I am interested in the intrinsic design of things, both natural and humanmade, which I explore through both print media and drawing. I use a formal, visual language (shape, line, colour, surface) derived from things that I encounter in the world such as speeding curves of highway off/on ramps, the aged, patinated colour of axe heads, or the angular and varied forms of rocks. These things
are considered and studied, singling out what is formally essential, then materially remade with drawing and printmaking using their unique material qualities. The works highlight both simplicity and beauty of form."



"Moss Green" from the Vase Suite
Intaglio Relief Woodcut on St. Armand Paper
61 x 46 cm





Nancy Fox
"Yellow Double" Gourd from the Vase Suite
Intaglio Relief Woodcut on St. Armand Paper
61 x 46 cm

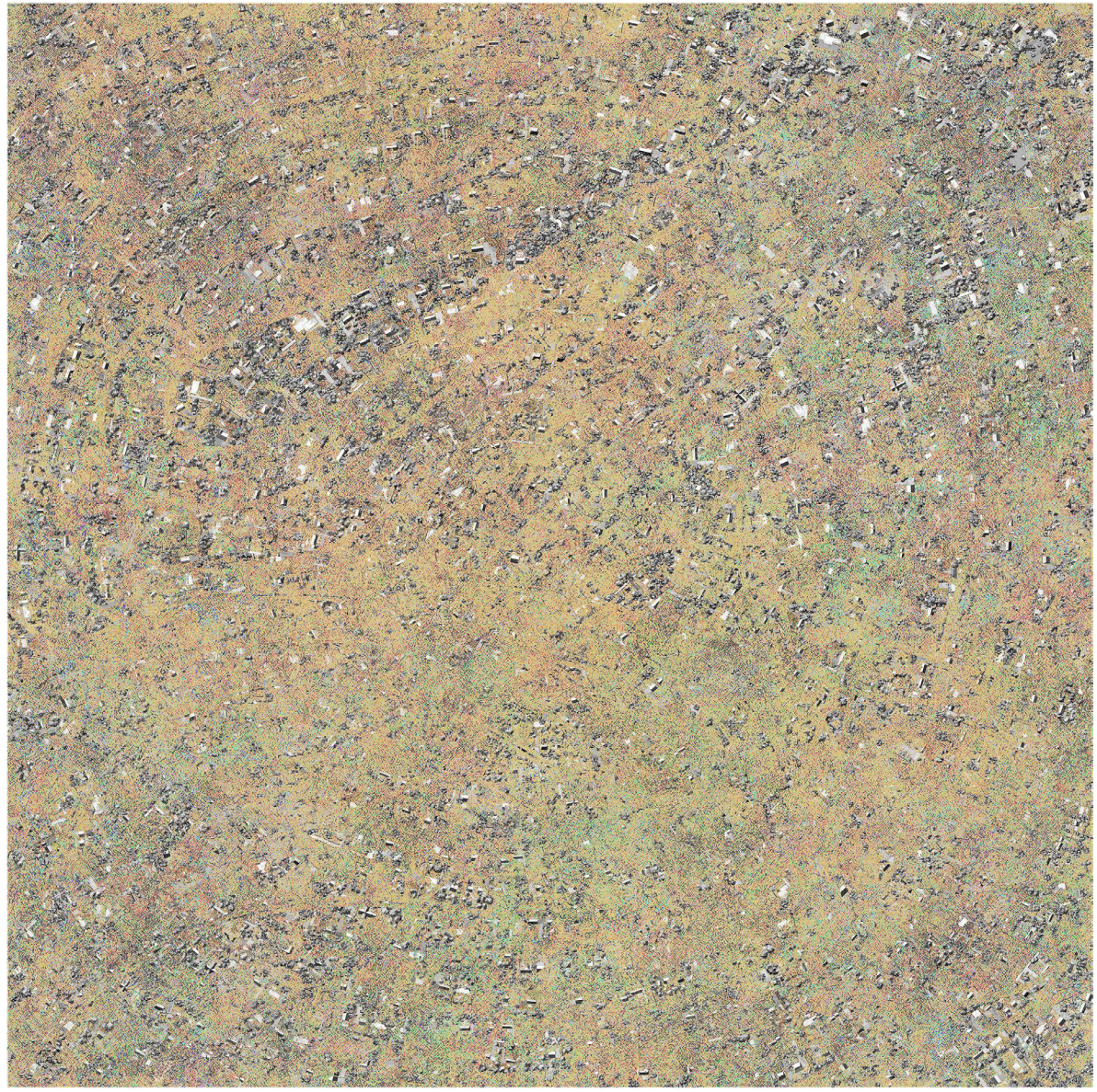
"Celadon Blue" from the Vase Suite
Intaglio Relief Woodcut on St. Armand Paper
61 x 46 cm

Canada

Ross Racine

Selected Solo Exhibitions: The Front Room, New York, 2017, 2013, 2011. Musée des Beaux-Arts de Liège, Liège, Belgium, 2013. Like The Spice Gallery, New York, 2008. Selected Group Exhibitions: Triennale Banlieue, Maison des Arts de Laval, Laval, Québec, Canada, 2022. International Triennial of Graphic Art, Frechen, Germany, 2021. International Print Triennial, Kraków, Poland, 2018. International Print Biennale, Newcastle, United Kingdom, 2014. Splitgraphic VI, Split, Croatia, 2013. New Prints 2012/Autumn, International Print Center, New York, 2012. Biennale internationale de Gravure contemporaine, Musée d'Art moderne et d'Art contemporain, Liège, Belgium, 2011. Des Moines Art Center, Des Moines, Iowa, United States, 2010. Selected Awards: Canada Council for the Arts, grants: 1983, 1984, 1985, 1987, 2000, 2012. Biennale internationale de Gravure contemporaine, Biennial Prize, Liège, Belgium, 2011.
rossracine.com | ossracineart@gmail.com

"Drawn freehand directly on a computer and printed on an inkjet printer, my drawings do not contain photographs or scanned material. The subjects of my work may be interpreted as models for planned communities or aerial views of fictional suburbs. At the intersection of two approaches, mapping and landscape art, the drawings use a perpendicular viewpoint to combine the abstract qualities of maps with the descriptive powers of landscape art. Encouraging a reflective attitude by its distant viewpoint, the aerial view is used here to comment on society's transformation of the natural landscape."



Walking, 2019
Digital drawing (inkjet print)
46 × 46 cm

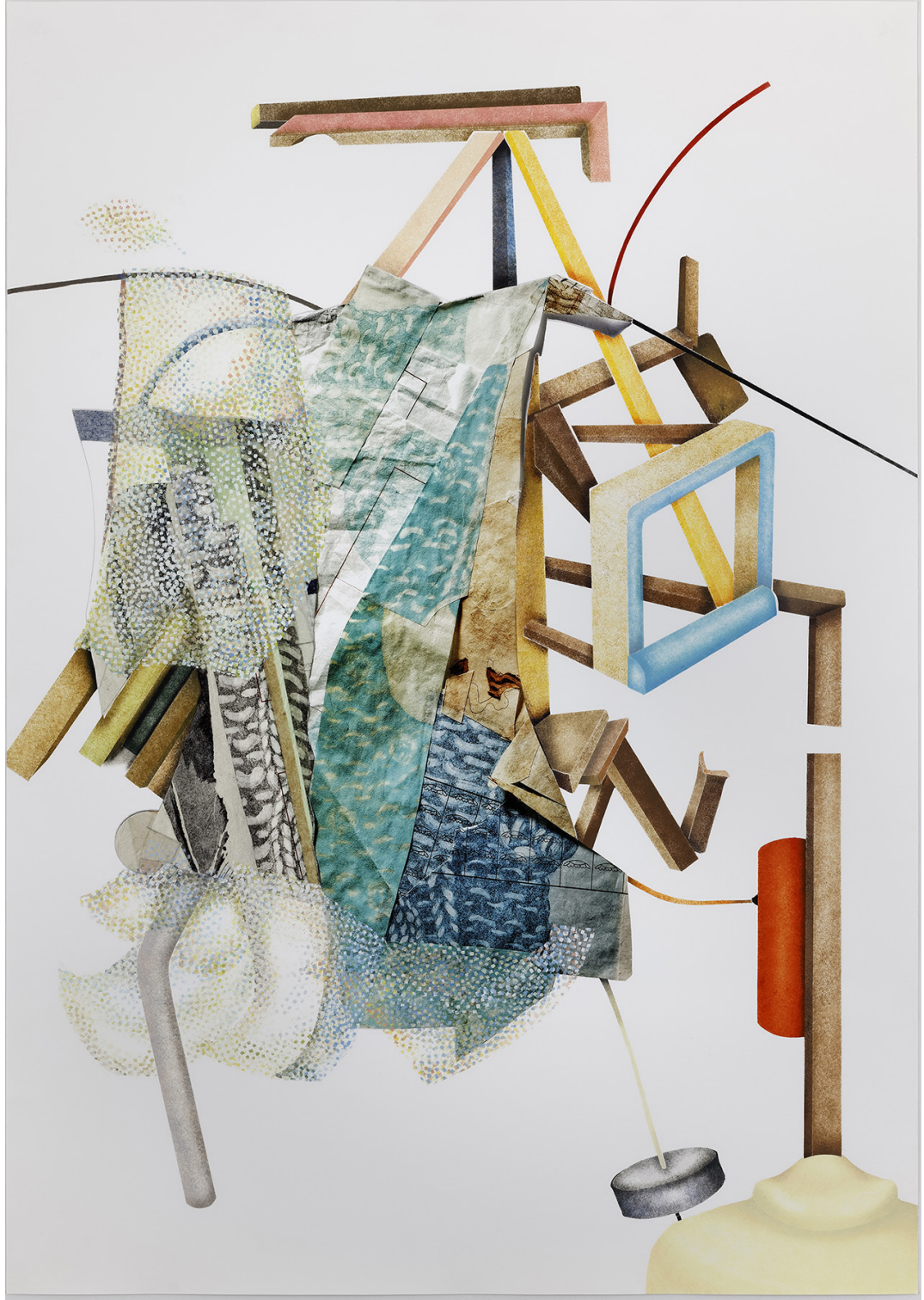


Yael Brotman

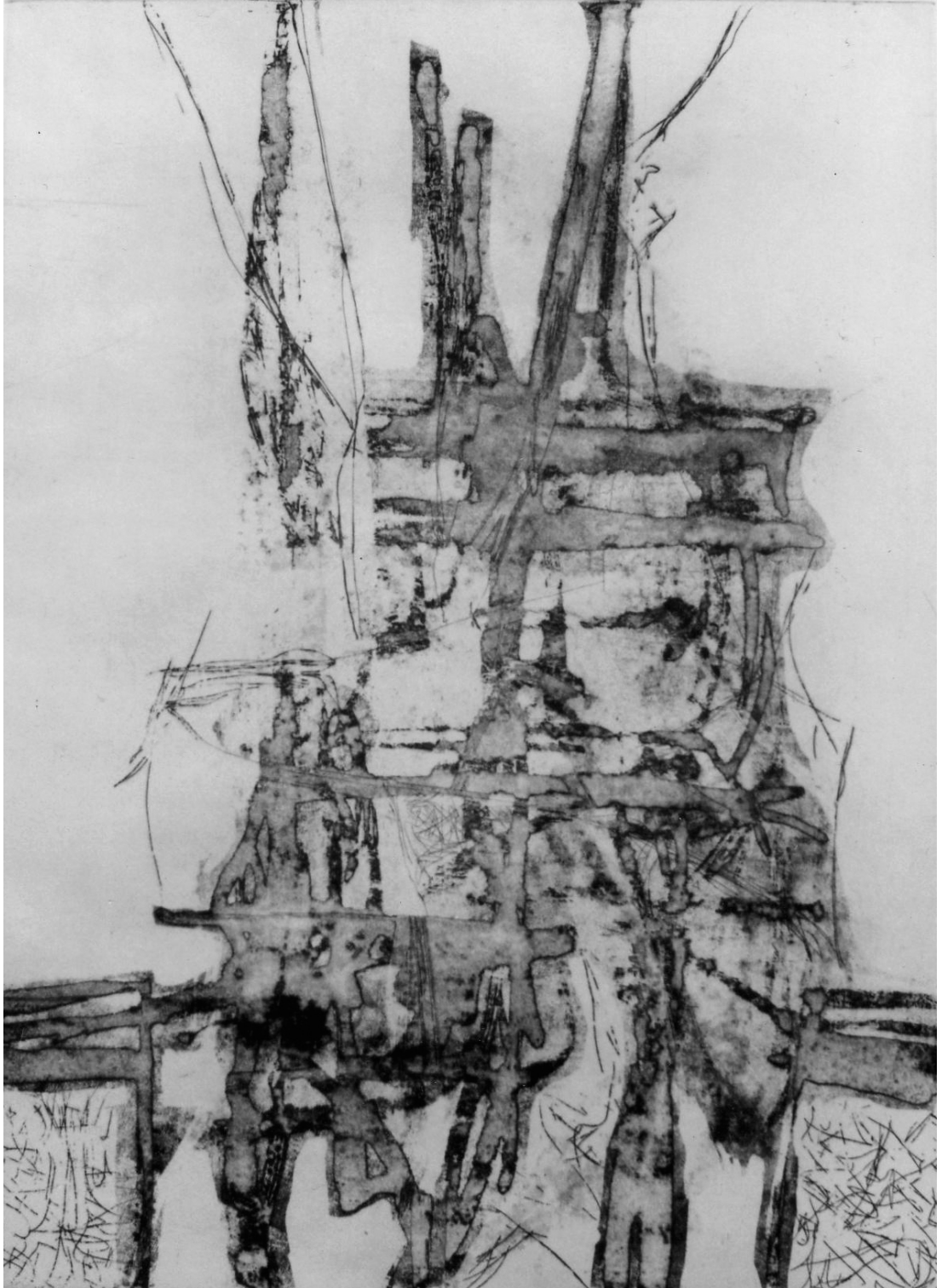
Yael Brotman has exhibited internationally and throughout Canada. Her exhibition history includes Slapelis Museum, Vilnius, Lithuania; Prince Takamado Gallery, Tokyo, Japan; SNAP Gallery, Edmonton, Alberta; the Academy of Fine Arts Galleries, Krakow, Poland; Central Booking Gallery, New York; Haida Gwaii Museum, Skidegate, British Columbia; Smokestack Gallery, Hamilton; Ontario Open Studio, Toronto; Taiwan Print Biennial (Honour Award recipient 2024); and 4th International Triennial of Graphic Arts, Livno, Bosnia (Special Honour recipient 2026). Brotman has participated in international residencies including in China, Australia, Ireland, and Haida Gwaii. In summer 2025 she did a residency on an art/science research tall ship in the Arctic polar cap, Svalbard, Norway.
www.yaelbrotman.com

"Yael Brotman's practice is based in 2D mixed analog and digital print technologies, print sculpture and installation. She incorporates imagery suggesting the intersection of human ingenuity (e.g. architecture and engineering) and the natural world. She has focused too on the precarity of constructed shelter and on safety for humanity and ecology in our wounded, tattered world."

Puff of Smoke, 2025
Etching, collage, digital, stencil
38,1 x 38,1 cm



Yael Brotman
Sandbags round my life 6, VE 3/5 2025
Etching, collage, digital, stencil
107 x 76 cm



Ivonne Chia Fan

1956

She was born in Iquique, Northern Chile (1956). Her academic training began at the University of Chile, where she studied Textile Design, specializing in Printing, and continued at the Pontifical Catholic University of Chile, where she obtained a Bachelor of Arts with a Major in Engraving. She completed a Postgraduate Degree in Restoration and Conservation of Movable Cultural Heritage at the University of Chile. Active Member of the Cultural Corporation Taller 99 of Printmaking Nemesio Antúnez since 1991. Printmaking professor of the same corporation.

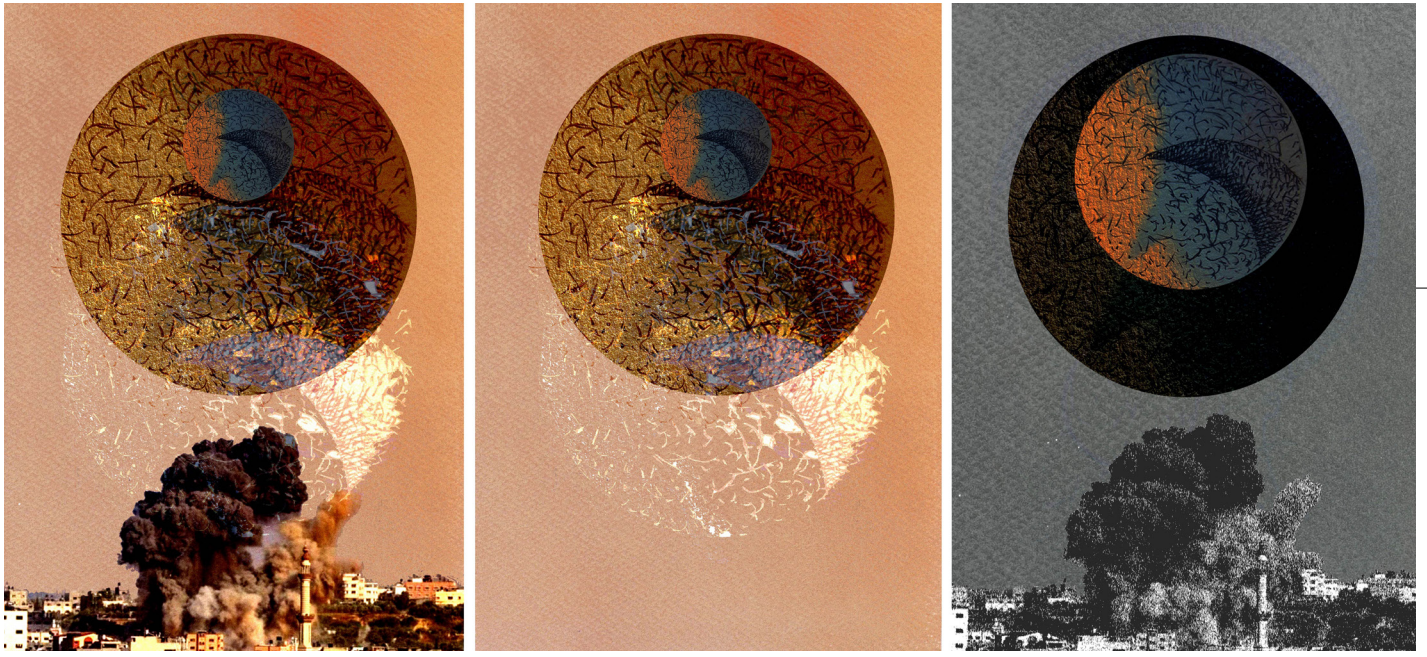
www.ivonnechiafan.cl
ivonnechiafan@gmail.com
Instagram @ivonnechiafan

"It is difficult to express in words what she transmits through visual language; her creative process is deeply experiential, as it transcends the poetics of her internal emotions. For her, making a matrix is to capture the indelible mark of her feelings. For this reason, she avoids sketching and projection, and refuses to erase, considering that each "mistake" has a meaning in itself. She uses abstraction as a means to transmit her thoughts, which is why she normally does not title her works; it is mainly to transcend. Her work has been exhibited in various biennials, triennials and collective exhibitions around the world."

Untitled, 2005
Calcografía (Manera Pictórica)
56,2 x 41,5 cm



Ivonne Chia Fan
Untitled, 2022
Calcografía (Aguatinta)
49 x 34 cm



Manuel Marchant Rubilar

1951

"El Eclipse de una Era 01, 02, 03", 2023
Digital Print
3x (42 x 30 cm) Triptych

Architect Pontificia Universidad Católica de Valparaíso, Chile 1982. Free Artist of Engraving at Taller 99. Architecture Summary - Master Studies in Urban Development Pontificia Universidad Católica de Chile. Emergency Architecture. Reconstruction with communities after earthquakes 1985,1987,2010. Work with Peasant Communities of the Central Valley, North and South of the country. IDB Consultancy in the Education Area, Kindergarten Program. JUNJI. President Bachelet. Art Summary - Between 2013 and 2023 he has participated in numerous group exhibitions of Taller 99 and has also exhibited individually in Chile in Santiago, Valparaiso, Chiloe, Valdivia and also in group exhibitions in Italy, Schio and Vicenza, in the Biennials of D´ouro Portugal, in Belarus and other cities such as Sao Paulo, Varna Biennial and International Triennial of Bitola.
mmarchantrubilar@gmail.com | www.manuelmarchantr.cl

"The Condition of Art in Society. Between horror and beauty. Art has always been crossed by the question about the relationship between Art and Reality, Art and Politics. After the Second World War, voices emerged postulating the end of Art or Poetry. Poetic speech would be impossible after the horror of war. However, the need for beauty today coexists with the most destructive and violent aspect in Society and Culture. In this series "The eclipse of an era" this tension between the destructive as a reality and the beautiful as an unattainable aspiration, in a planet eclipsed by the bestiality of armed conflicts, is present."

The Orphic Mysteries
I view art as an adventure that immerses us in the mystery of being, in the search for that which moves us, which calls out to us from the darkness of desire and defeat. In my case, the artwork evolves from the randomness of the initial strokes to a search, over time, for resonances and connections between opposites. The chiaroscuro, the mass of black ink and the white lines, the different ways of inking the same plate, intaglio and the woodcut technique. This search for opposites a metaphor for life and death, for the luminous and the ominous, present in the Orphic mysteries accompanies the development of the work as a meditation and as the practice of a craft: that of the printmaker.

Manuel Marchant Rubilar
Los Misterios Orficos Capa 05
Metal Engraving (Etching, Ink Wash, Sugar)
30 x 30 cm





Manuel Marchant Rubilar
Los Misterios Orficos Capa 02
Metal Engraving (Etching, Ink Wash, Sugar)
30 x 30 cm

Chile

María Teresa Castilla

1959

María Teresa Pérez Castilla was born in Santiago, Chile, in 1959. She earned her Bachelor of Arts in Printmaking from the Pontifical Catholic University of Chile (1979–1983) and supplemented her education with photography studies at the Foto Cine Club and coursework at UNIACC University. From the outset of her career, she worked in mass media—including the newspaper La Tercera de la Hora—as well as various magazines and publishing houses, successfully blending her artistic pursuits with professional practice in the visual arts. Since 1991, she has been a dedicated educator at universities, independent studios, and art associations such as APECH, helping to shape new generations of graphic artists. In 1997, she began teaching lithography at the Visual Arts Workshop (TAV) and the "Tórculo" Workshop, imparting the traditions of lithography with both technical rigor and artistic sensitivity. Her artwork has been featured in numerous exhibitions both in Chile and abroad, including shows in Cuba, Argentina, Australia, and Spain. In 2009, she was selected for a residency at the Tamarind Institute at the University of New Mexico (USA). This experience allowed her to master the use of grained aluminum plates—a contemporary lithographic process known as algraphy—marking a major turning point in her career and unlocking new technical and expressive possibilities. Teresa Castilla's portfolio is defined by her deep exploration of both black-and-white and color lithography. Working with lithographic stones, offset plates, and algraphy, she investigates the complex layers of contemporary printmaking. Her visual language merges imagery and text into a distinct poetics, where the intimate intersects with the social, and personal memory fuses with graphic experimentation.Alongside her studio practice, she has led social projects that use art as a catalyst for cultural transformation, notably employing woodcut printmaking to support the rehabilitation of incarcerated women. Her practice thus reaches far beyond the studio into pedagogical and social realms, reaffirming art's vital role as a space for resistance, memory, and freedom.

"My work is grounded in lithography, exploring both monochrome and color using the lithographic stone as a matrix. The graphic elements I employ—lines, textures, and expressive marks—are not merely formal devices but traces of my own life force: they evoke emotions, lived experiences, and the unfolding of the unknown. Every stroke and overlapping color expresses the tension between the intimate and the collective, between what is inherited and what is set free. The semicircle or oval dominating the composition references the female womb (matrix)—a symbol of origin and life, but also of confinement. For me, this space serves as a metaphor for the cultural and social constraints imposed upon women. In contrast, the feather appears as a symbol of fragility, lightness, and ephemerality. This feather acts as a marker of the inherited burdens—genetic, emotional, and psychological—that women carry, which I recognize as an imprint deeply inscribed within our bodily memory.Across the graphic surface, I apply earth-toned washes that evoke physical matter and the heavy weight of our heritage, alongside strokes resembling brain waves to symbolize the mind, conscious thought, and our emotional cycles. These visual layers expose the struggle of navigating emotional baggage, as well as the power to channel it into a creative and liberating process.Through this visual statement, I aim to express the urge to break free from the matrix—to dismantle what has been learned and normalized under a patriarchal system—and to initiate an act of liberation. Ultimately, lithography is not just a printmaking technique for me; it is a language of resistance and healing, a space where the deeply personal intertwines with the collective, and where personal experience is redefined as an avenue for change and freedom."



Untitled, 1996
Black-And-White Lithography
60 x 28 cm



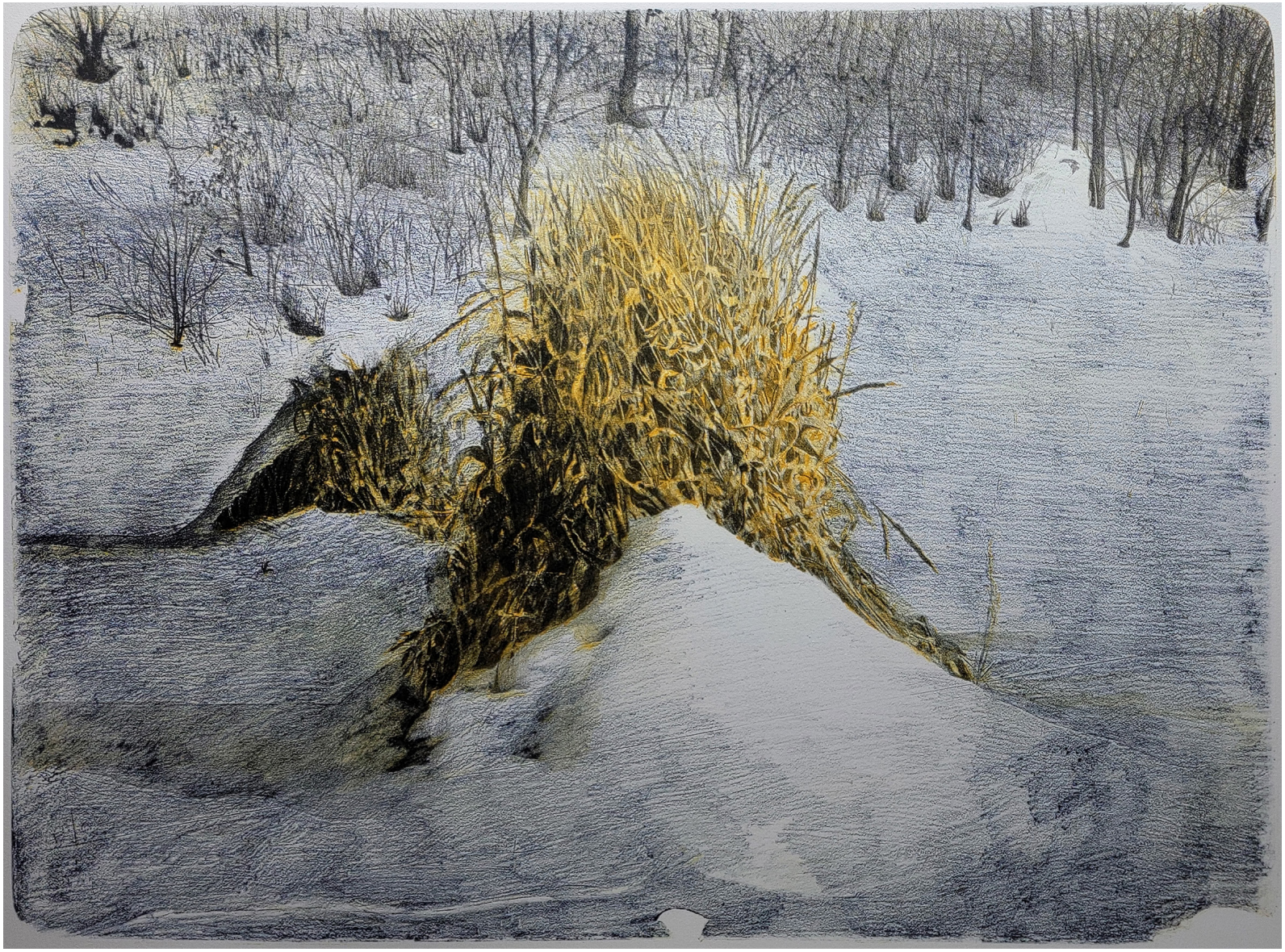
María Teresa Castilla
Matriz / Liberación, 2010
Black-And-White And Color Lithography
40 x 53 cm

Cui Xiaohua

2024 4th International Biennale of Lithography 3rd Prize
His works have been exhibited in many countries: Poland, Portugal, Spain, Taiwan, Hong Kong, Indonesia, Bulgaria, Portugal, Romania, Ukraine, Turkey, Russia, North Macedonia, New Zealand, Italy, Bosnia and Herzegovina, Colombia, Egypt, Serbia, Albania, Lithuania, UAE, etc.
Email: 76872929@qq.com



Two butterflies, 2025
Lithography
90 x 63 cm



Cui Xiaohua
Spring is coming, 2024
Lithography
55 x 40 cm

China

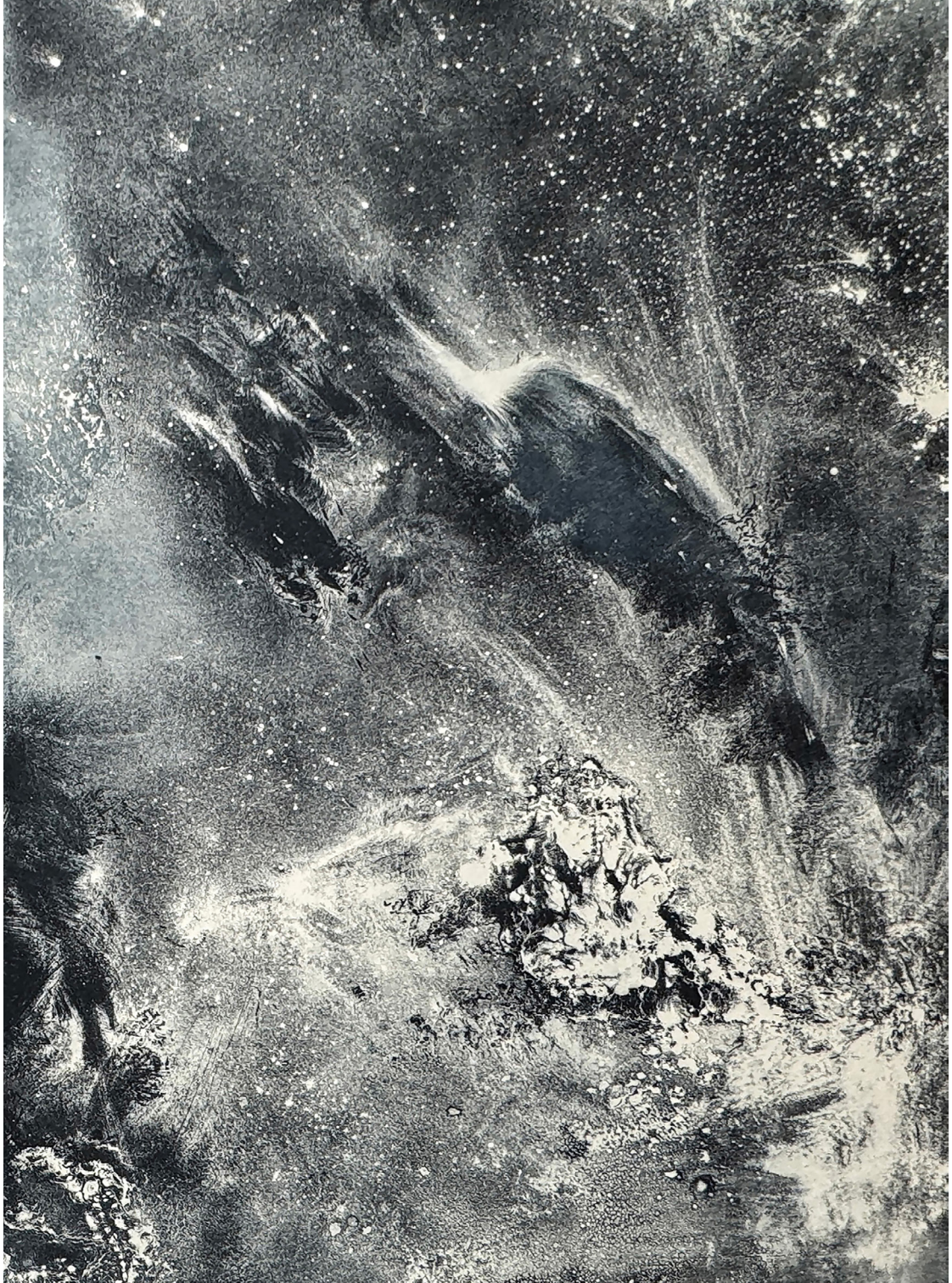
Miao Ma

Miao Ma (b. Chongqing, China) is a printmaking artist based in Carrara, Italy, where she runs an independent intaglio studio. She earned her degree in Printmaking from the Accademia di Belle Arti di Carrara. Working across traditional and experimental intaglio methods, her practice examines how imagery emerges through a reciprocal exchange between material and human action. Moving away from unilateral control over the plate, she explores shifting notions of authorship within printmaking's iterative process, where visual forms arise through continuous negotiation with the properties of the medium. She has completed an artist residency at Art Print Residence in Barcelona, and has exhibited internationally across Italy, Spain, Bulgaria, Egypt, the United States, Japan, Greece, and India.

"Matter follows rhythms beyond full human control; dust drifts along paths she cannot fully predict. She does not impose fixed rules on the plate, but remains within the process—listening and observing. Creation unfolds as slow immersion, where material logic loosens and shifts rather than submits.At each stage, she reaches a threshold where description yields to waiting.Formal constraints emerge only provisionally, through the exchange between medium and self."



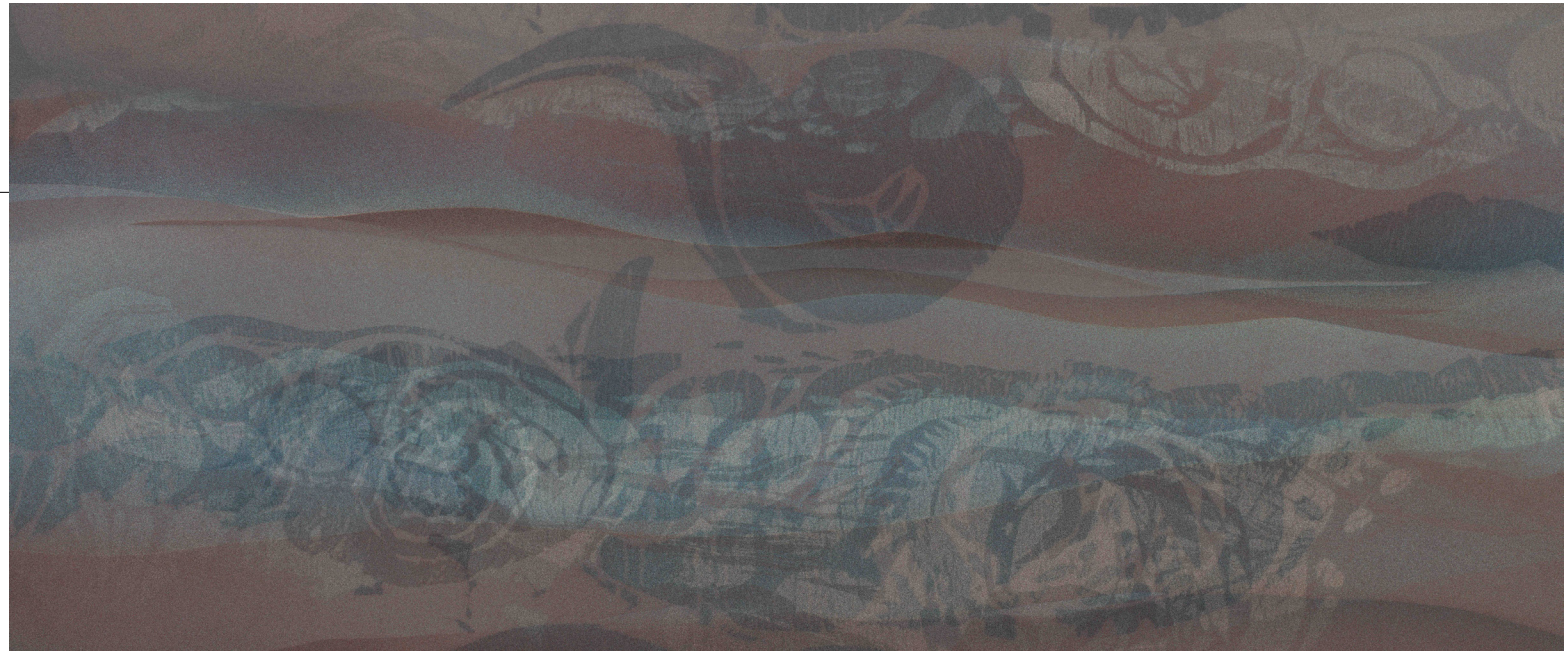
Aeon, 2024
Aquatint on cooper plate
100 x 50 cm



Miao Ma
Something that cannot be found, 2024
Aquatint on cooper plate
100 x 74 cm

China

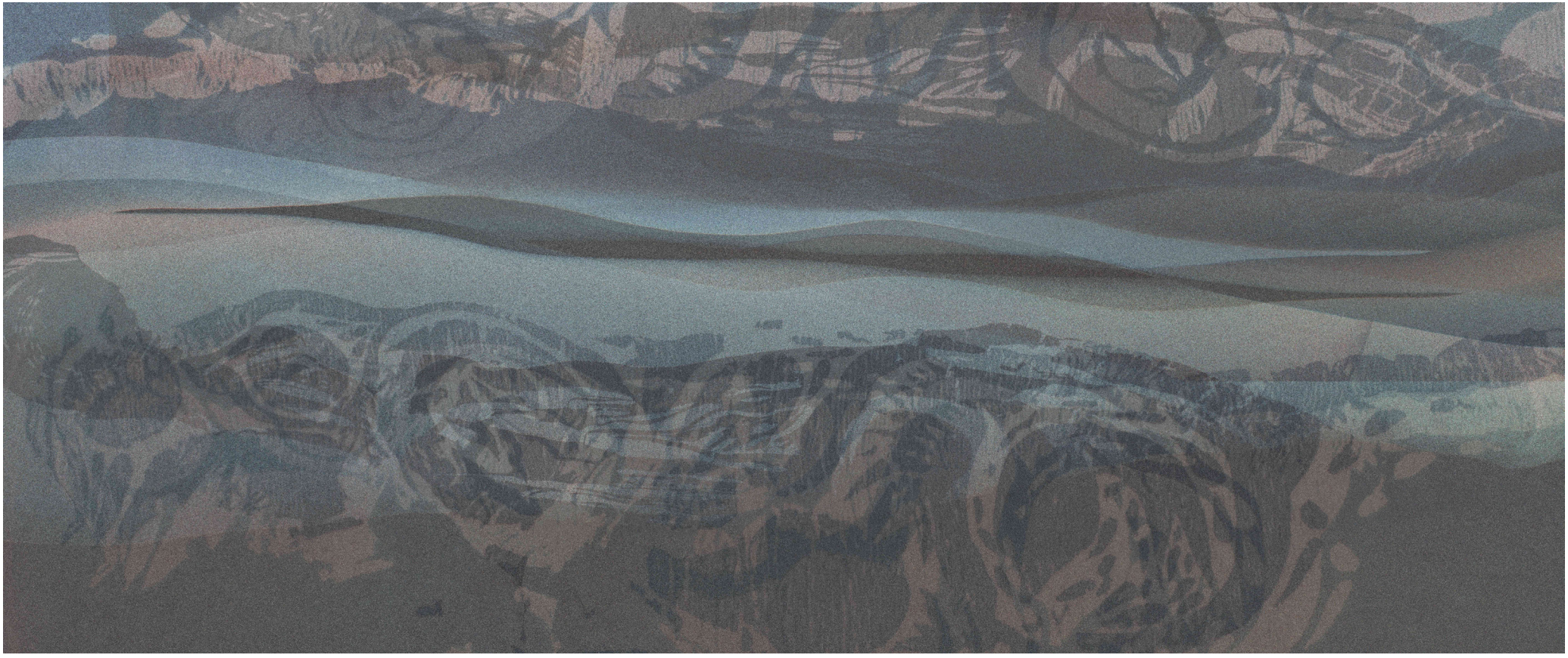
Wang Mumu



Cure 2020.2, 2020
Digital print
120 x 50 cm

2021 - now working in Tianjin Academy of Fine Art
Education:
09/2015 - 01/2019: Doctor of Arts, Academy of Fine Arts in Wrocław, Poland
09/2013 - 07/2015: Master of Arts, Academy of Fine Arts in Wrocław, Poland
09/2008 - 06/2012: Bachelor of Arts, Tianjin Academy of Fine Arts
03/2011 - 07/2011: Exchange study at Academy of Fine Arts in Wrocław, Poland
Collections: Sichuan Fine Arts Institute Art Museum, National Taiwan University Art Museum, Wrocław Academy of Art and Design, He Art Museum, Xuanyuan Art Museum
Art Activities: 2018: "Contemporary Polish Printmaking Exhibition" at CAFA Art Museum
2015: Curated the Joint Exhibition of Postgraduates from Wrocław, Poland and Tianjin Academy of Fine Arts
2017: Invited to give a lecture on "Application of Traditional Chinese Rubbing Techniques" at the International Printmaking Symposium in the United States
2016: Resident Artist at CPAF Printmaking Research Institute, Beijing
Solo Exhibitions:
2015: "Wooden Fish" Solo Exhibition in Wrocław, Poland
2018: "BALANCE" in Wrocław, Poland
2019: "Treatment Plan" in Wrocław, Poland

"I was exposed to printmaking at an early age, so I am very familiar with this technique and used to telling my own stories through this language. However, I don't create a print just for the sake of making a print. Instead, I look for a more suitable medium based on the concept of different works. I have tried works in various media such as installations, glass, ceramics, and combinations with the human body. Without exception, all these works bear my marks, which exist in my works like my biological characteristics."



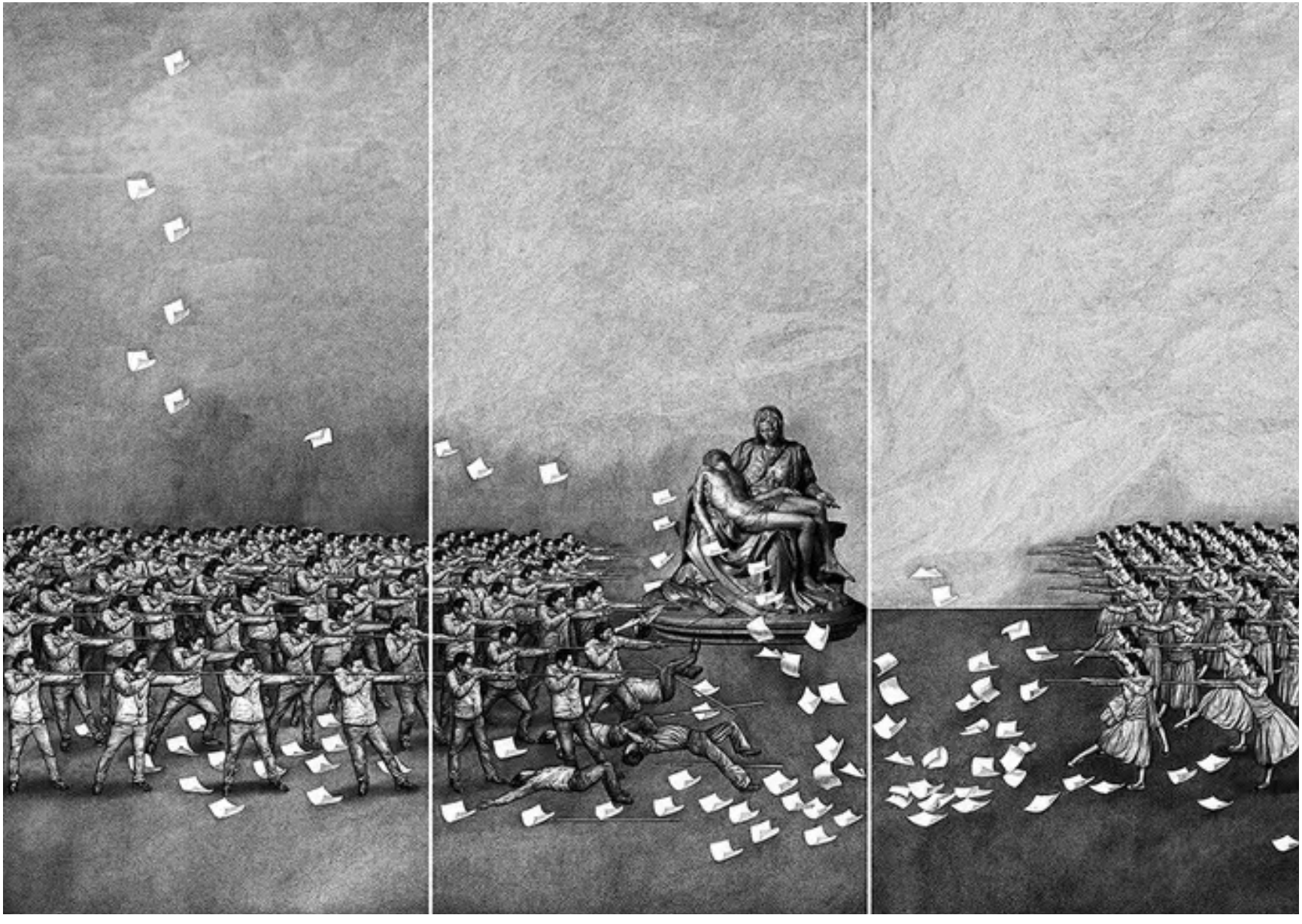
Wang Mumu
Cure 2020.7, 2020
Digital print
120 x 50 cm

Zhang Minjie

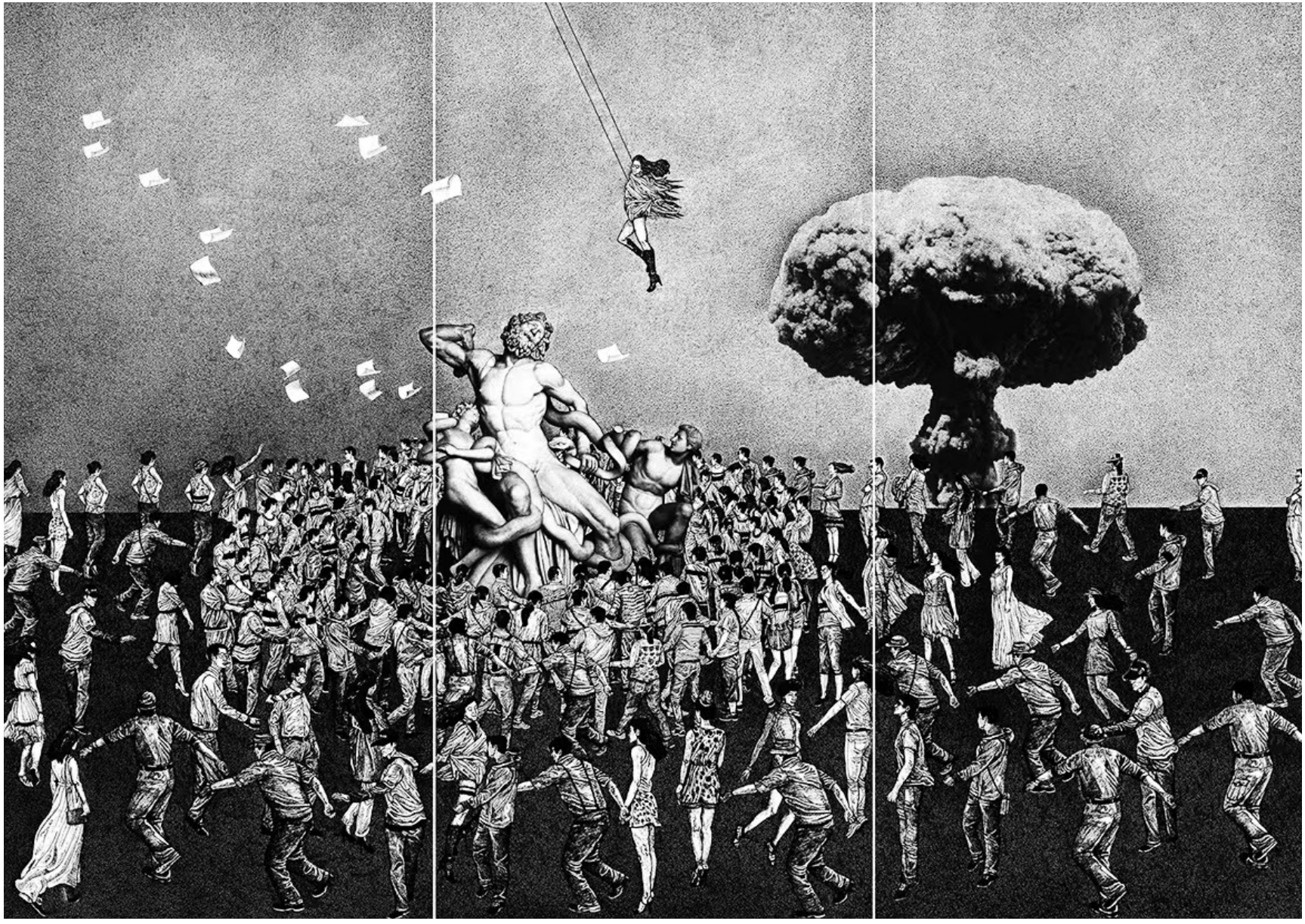
1994 [Zhang Minjie Prints Exhibition]: Hong Kong Arts Center, Hong Kong - 1995 [Zhang Minjie Art Exhibition]: National Art Museum of China, Beijing, China - 1996 [Zhang Minjie Plastic Art Exhibition]: Osaka Prefectural Museum of Modem Art, Japan - 1997 [Dance of Life - Zhang Minjie Art Exhibition]: Hirakata Civic Gallery, Japan - 1999 [Zhang Minjie Art Exhibition]: Asahi Shimbun ABC Gallery, Osaka, Japan - 2000 [Zhang Minjie Printmaking Exhibition]: Houke Center of Art, Taipei, China - 2008 [Zhang Minjie Painting Exhibition]: Hangzhou Art Expo, Hangzhou, China - 2009 [Zhang Minjie Printmaking Exhibition]: Museum of Colgate University, Hamilton, U.S.A - 2016 [Theater of Life - Zhang Minjie Art Exhibition]: Bydgoszcz Museum, Poland - 2017 [Soul Dance -Zhang Minjie Print Art Show]:Krakow Manggha Museum, Krakow, Poland - 2019 [Dancer - Zhang Minjie Printmaking Art Exhibition]: Yerevan City Art Museum, Yerevan, Armenia. **Exhibition Awards**: 1991 Special Award, 1stSapporo International Print Biennale Exhibition: Hokkaido Museum of Modern Art, Sapporo, Japan - 1992 Gold Award, 11th National Print Exhibition: National Art Museum of China, Beijing, China - 1993 Special Judge Award, 2nd Sapporo International Print Biennale Exhibition: Hokkaido Museum of Modern Art, Sapporo, Japan - 1994 Grand Prize, 5th Osaka International Print Triennial Exhibition: Osaka International Art Center, Japan - 1996 Special Award, 6th Osaka International Print Triennial Exhibition: Osaka International Art Center, Japan - 1999 Bronze Award, 9th National Art Exhibition: National Art Museum of China, Beijing, China - 2001 Special Prize, Kanagawa International Print Triennial 2001: Yokohama Museum of Art, Japan - 2003 3rd Chinese Exhibiton of Oil Painting: National Art Museum of China, Beijing China - 2004 Bronze Award, 10th National Art Exhibition: National Art Museum of China, Beijing, China - 2005 Excellence Award, Hyogo International Competition of Painting: Hyogo Prefectural Museum of Art,Kobe, Japan - 2008 3rd Beijing International Art Biennale Exhibition: Beijing,China - 2009 Silver Award, 15th Seoul International Print Biennial: National Museum of Modern and Contemporary art, Seoul, Korea



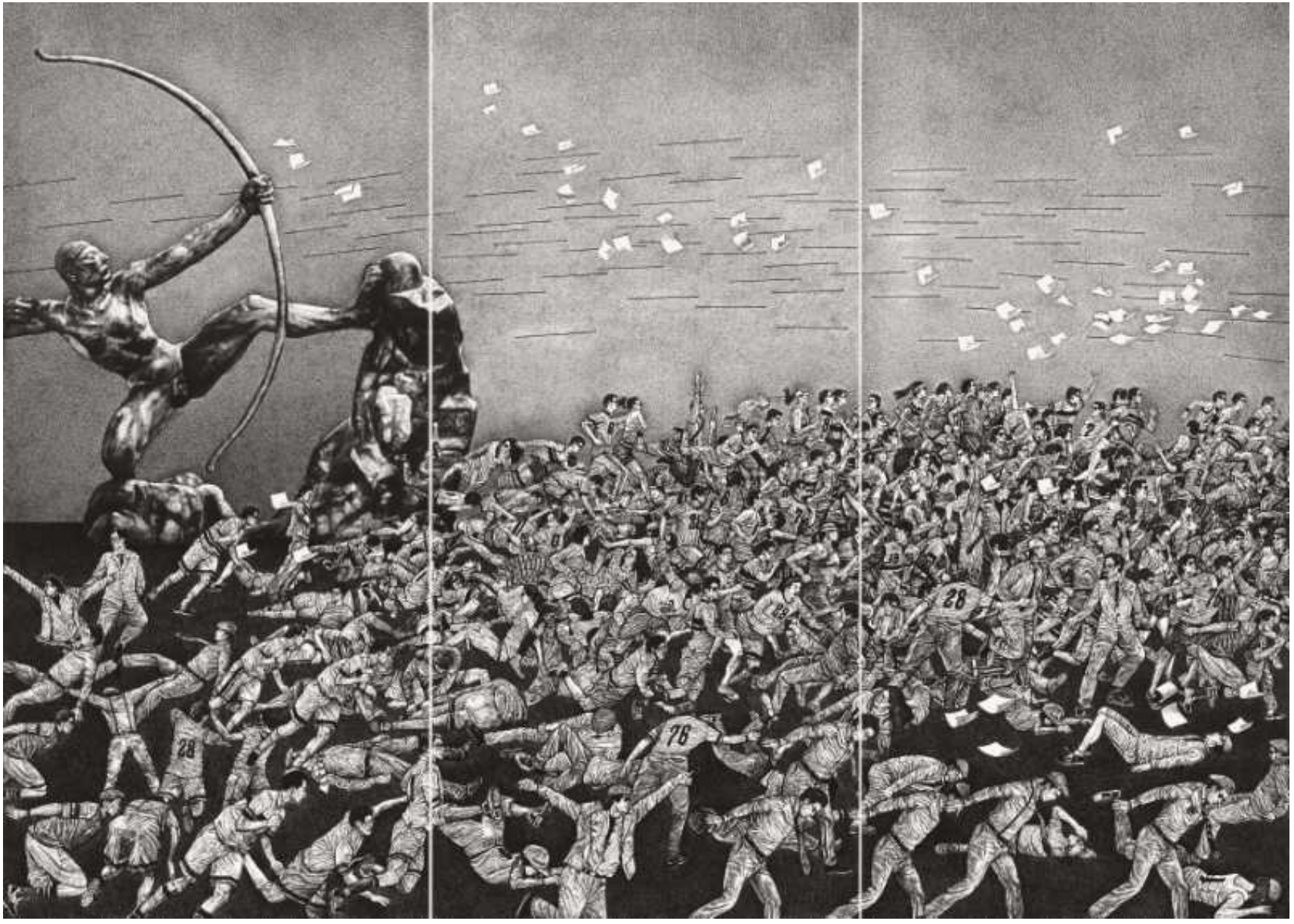
Dancing on the Square No.2, 2013
Lithograph
145 x 108 cm



Zhang Minjie
Stage No.1, 2013
Lithograph
75 x 100 cm



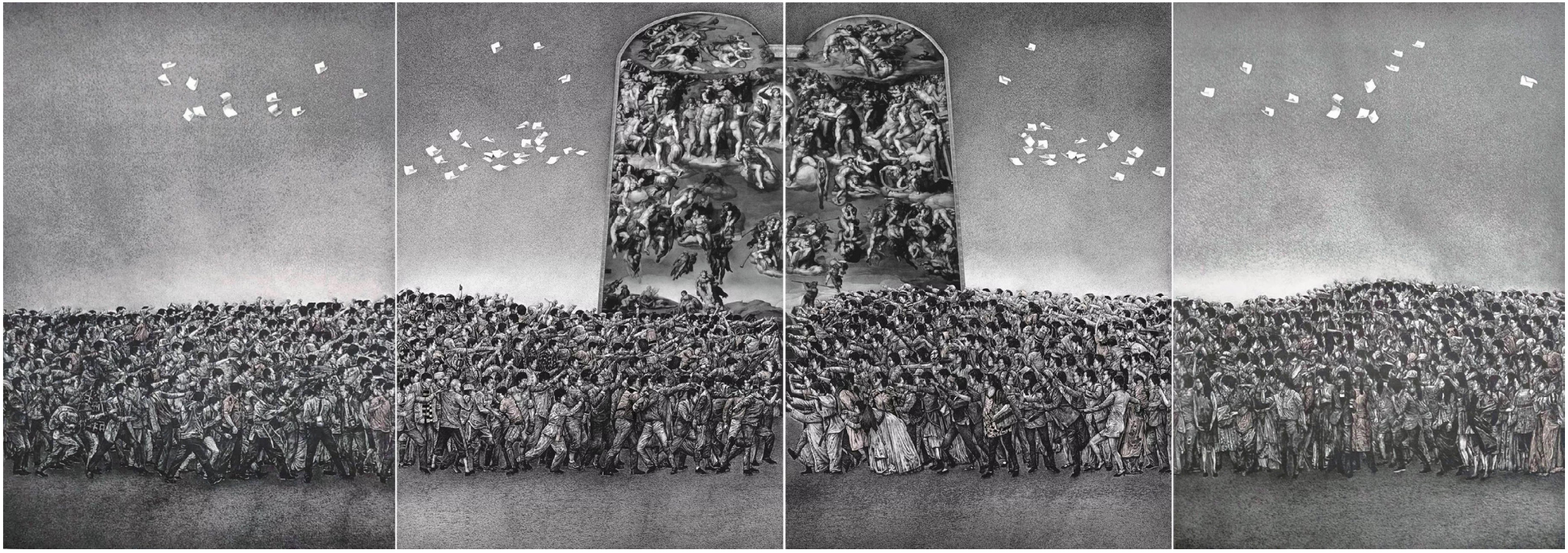
Zhang Minjie
Stage No.2, 2013
Lithograph
75 x 100 cm



Zhang Minjie
Stage No.3, 2014
Lithograph
75 x 100 cm



Zhang Minjie
Stage No.10, 2019
Lithograph
75 x 100 cm



Zhang Minjie
Stage No.15 -The Last Judgement , 2020
Lithograph
95 x 280 cm

Colombia

Carlos Marin

1961

Born in 1961 in Medellin, Colombia where he lives. He studied Fine Arts at Fine Arts Institute in Medellin, etching and printmaking techniques in “Museo de Antioquia” and “ La Estampa” printmaking workshop in Medellin. “Spaces intervention with graphic techniques” at “ Casa de las Americas” with Antonio Martorell in la Habana, Cuba. Silkscreen and pictorial techniques at “Da´Vinci escola d´art” in Barcelona,Spain. Non Toxic Printmaking with Master Fernando Santiago in Alijo, Portugal. Alternative etching techniques at “Taller de Artes González Ceron” Bogota, D.C. with Master Ricardo Prado Amaya. He shows his graphic work since 1999. In which he uses mainly traditional techniques like dry point, etching, aquatint, linocut and woodcut. Recently he started to work mixing both traditional and new techniques. He is working currently in his workshop “Taller Prueba de Estado” which is arriving to 10 years and from he works to promote colective exhibitions in the field of expanded graphics. He has shown his works in several countries like: Cuba,Mexico,Ecuador,Peru,Spain, Portugal,Ireland, Portugal, Canada, Belgium, United States, Germany, Bulgaria,Netherlands, Japan, China among others.

“I have been a collector of images and objects, it is a fundamental part of the Corpus of my work; I like the possibilities offered by the graphic arts with its character of “multiplicity” which allows me to play with the images just as the diary diagrammers did. My work is dispersed in the sense that it obeys what it calls me at a certain moment, I am interested in the process and what it can lead to. The printmaking has allowed me to explore the multiple image to take it to various contexts and find in them, or better propose, various readings.”



These visions of a mastery girl, 2021
Etching and aquatint, three plates over printed
50 x 35 cm



Carlos Marin
La verdad a flote, 2021
Etching, spite bite aquatint, dry point, burin on metal
56 x 36 cm

Costa Rica

Alberto Murillo

1960



El Viaje Infinito (The Infinit Voyage), 2004
Hand printed, color woodcut
75 x 122 cm

Costa Rican artist born in 1960, retired Senior Professor at The University of Costa Rica's School of Fine Arts (December 2022), where he has taught at the Printmaking Department both traditional and nontoxic printmaking. In his academic carrier at The University of Costa Rica he has been designated as Director of the School of Fine Arts (2006-2010), Director of The University of Costa Rica's University Press (EUCR) and Vice-Dean of the Faculty of Fine Arts (2011-2015). He coursed his undergraduate studies at The University of Costa Rica (1989), and as Fulbrigth-LASPAU Scholar he obtained a Master of Arts degree (1994) and a Master of Fine Arts degree in Printmaking (1995) at The University of Iowa, USA. As printmaker he has earned several recognitions, the most important ones being the Grand Prize and Goya Gold Medal at the 10th Ibero American Biennial of Art (1996) in Mexico City and the National Culture Award "Aquileo J. Echeverría in Printmaking 1999" (2000) in San José City.

"My work as contemporary printmaker focuses in linking both traditional disciplines and the new less toxic and sustainable practice of relief printing, of oil and watercolor inks of western and oriental tradition; intaglio technics of direct action without mordants; and hand printed lithography, replacing Nitric and Acetic acids with lemon juice and natural vinegar. I consider myself as part of a resistance movement that believe that the best artistic stamps are yet to come nourished by the contemporaneity."



Alberto Murillo
Bosque Nuboso, 2006
Hand printed multi block xylography
44 x 60 cm

Costa Rica

Cecilia Barrantes

Costa Rican visual artist interested in the symbolic representation of nature and, primarily, women and their identity. Through mixed media, acrylic painting, and printmaking, her works explore the body, memory, and the tropical environment from an introspective and poetic perspective.

Academic and Artistic Training

Casa del Artista School – San José, Costa Rica
National University (UNA) – Heredia, Costa Rica
Contemporary Graphic Design Workshop with Eduardo Brenes

Group Exhibitions

Casa del Artista – San José, Costa Rica
La Máscara Room – San José, Costa Rica



Libertad, 2024
Woodcut
70 x 35 cm

"Woodcut depicting the faces of silenced women, hidden behind trees, with a city in the background. The work denounces historical female repression and the search for freedom through art."



Cecilia Barrantes
Los Crestones, 2017
Etching
40 x 60 cm

"This work presents a fantastical vision of a giant spider walking across steep rock formations. The piece plays with visual perception and combines vivid colors that reflect the magic of the mountainous landscape."

Costa Rica

Doorber (Bernal Lobo)

Bernal Lobo Barrantes (Doorber), is a Costa Rican visual artist and graphic designer. He is currently studying Fine Arts at UCCART University. He trained as a Graphic Design Technician at Fundatec (2006). His work encompasses digital illustration, oil painting, acrylic painting, sculpture, and pastel chalk. He explores social, symbolic, and poetic themes from a contemporary perspective. He has developed figurative works that integrate social criticism, history, and science. He participates in editorial projects, exhibitions, and digital art platforms. He has collaborated with graphic media and visual publications. His artistic approach is characterized by expressive power and the symbolic use of color.
Portfolio:
doorberdd0a.myportfolio.com/work

"My work seeks to represent social and emotional tensions through a direct, symbolic, and emotional aesthetic. I work primarily with digital media and traditional techniques such as oil and acrylic. I am interested in the relationship between humanity, history, power, and identity. My visual language is figurative, but strongly conceptual. I am inspired by memory, denunciation, and the possibility of transformation. Each image is a visual narrative charged with critical and poetic intent."



Tiempos del Covid-19, 2020
Digital Print
47 x 47,5 cm



Doorber (Bernal Lobo)
Brea, 2019
Digital print
33 x 25,5 cm

Croatia

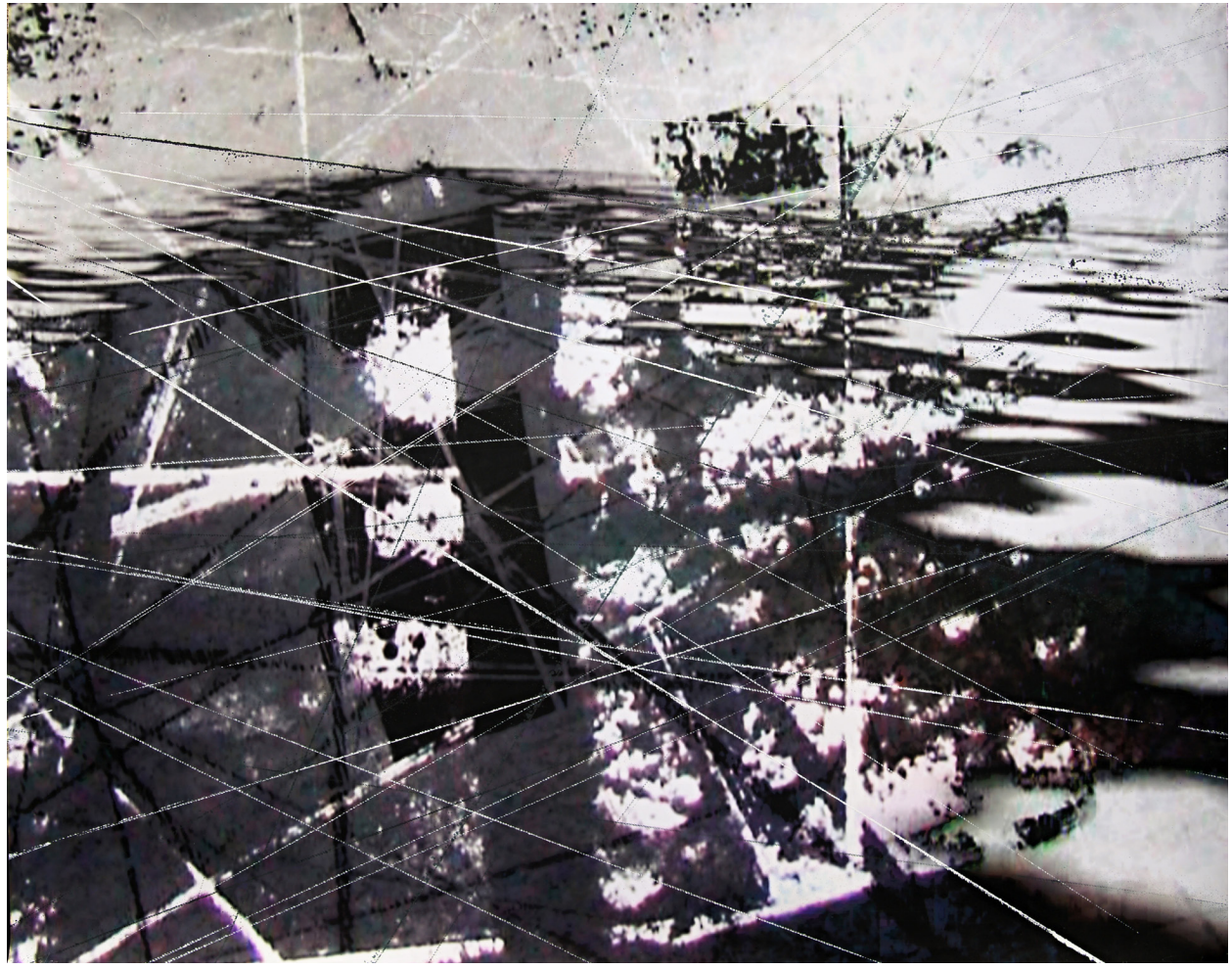
Hamo Čavrk

1950

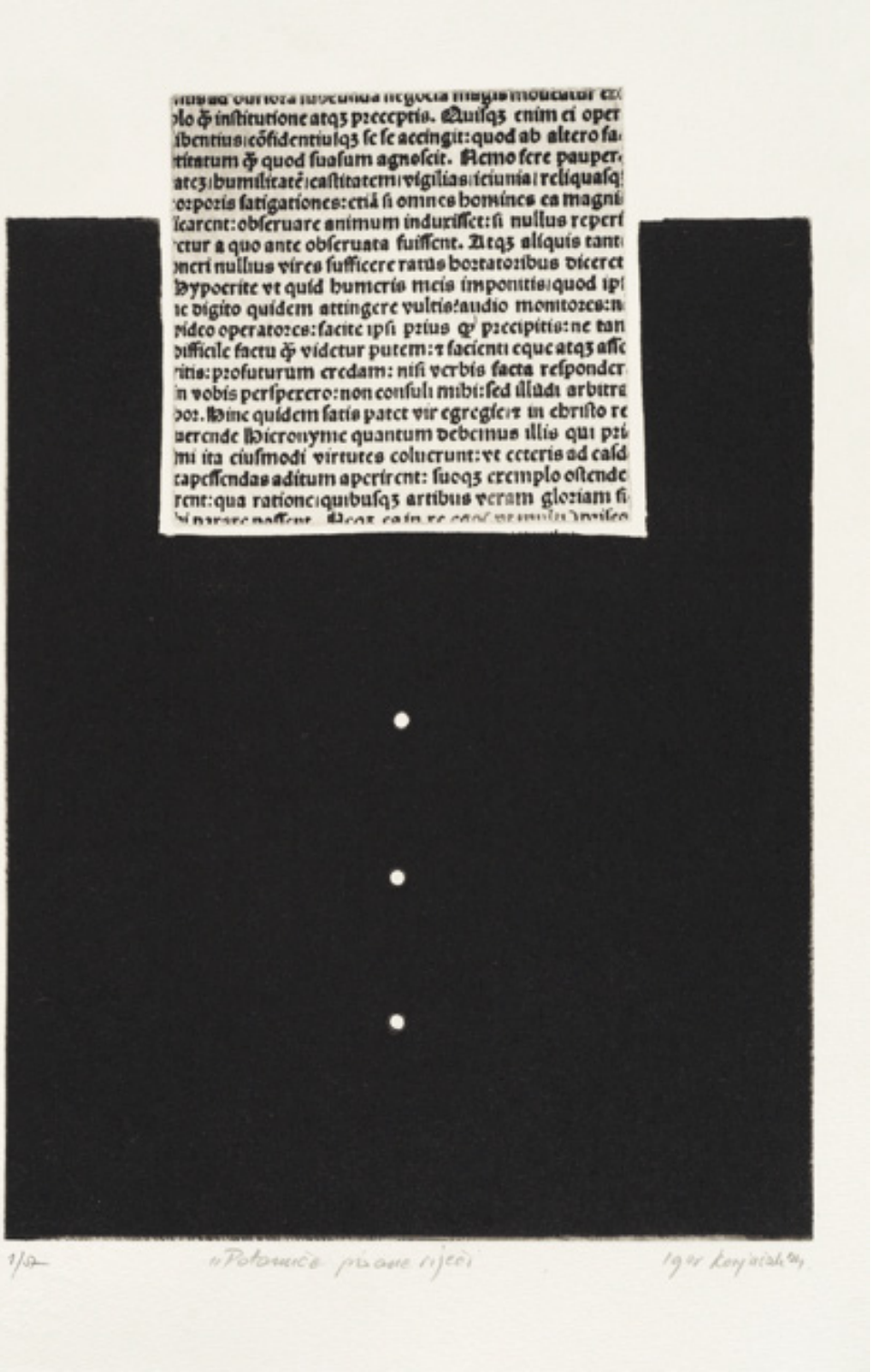
Hamo Čavrk was born in 1950. In Sarajevo he gratueted from the Academy of Fine Arts . He completed his master`s degree in graphics at the Academy of Fine Arts in Ljubljana. In Zagreb he was an assocciate at the Master Workshop of Antun Augustinčić. His graphic portfolio and sheets can be found in museum institutions and spezializied graphic collections in the country and abroad. He is the winner of several awards and recognitions.

"It is childish curiosity that guides me through life and informs my creative, artistic work. While living on a small island near Dubrovnik, I was captivated by the vast sky and its glittering stars. They were so vivid, unhindered by light pollution – a world seen both up close and from a distance. Then, there were the sea charts, mysteriously hinting at distant places, challenging to reach without comprehending complex navigational instructions. Whether exploring the Universe or the depths of the sea and its underwater realm, I endeavor, through various media, to approach the light and its source." **(Vlasta Gracin)**

One might write below the title of the series "Restrained explosions", for the chaos that the picture also contain is as it were restrained by multiple connections and brought to aesthetic form in which oppositions of light and dark, of strict linearism and background disorders are merged in a surprising and fascinating symbiosis. **(Marti Rehkopp)**



Carta Incognita, 2018
Digital print
80 x 100 cm



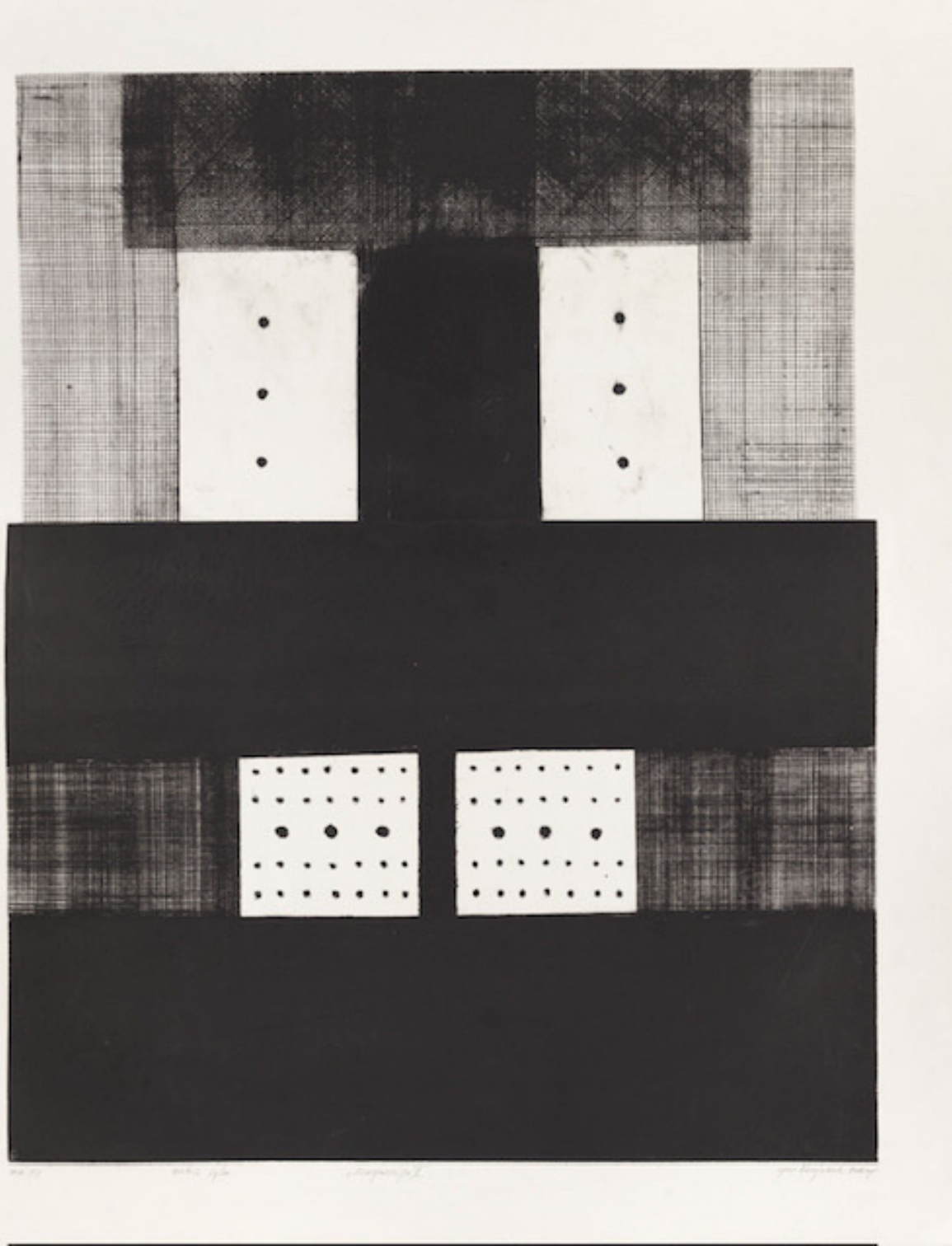
Croatia

Igor Konjušak

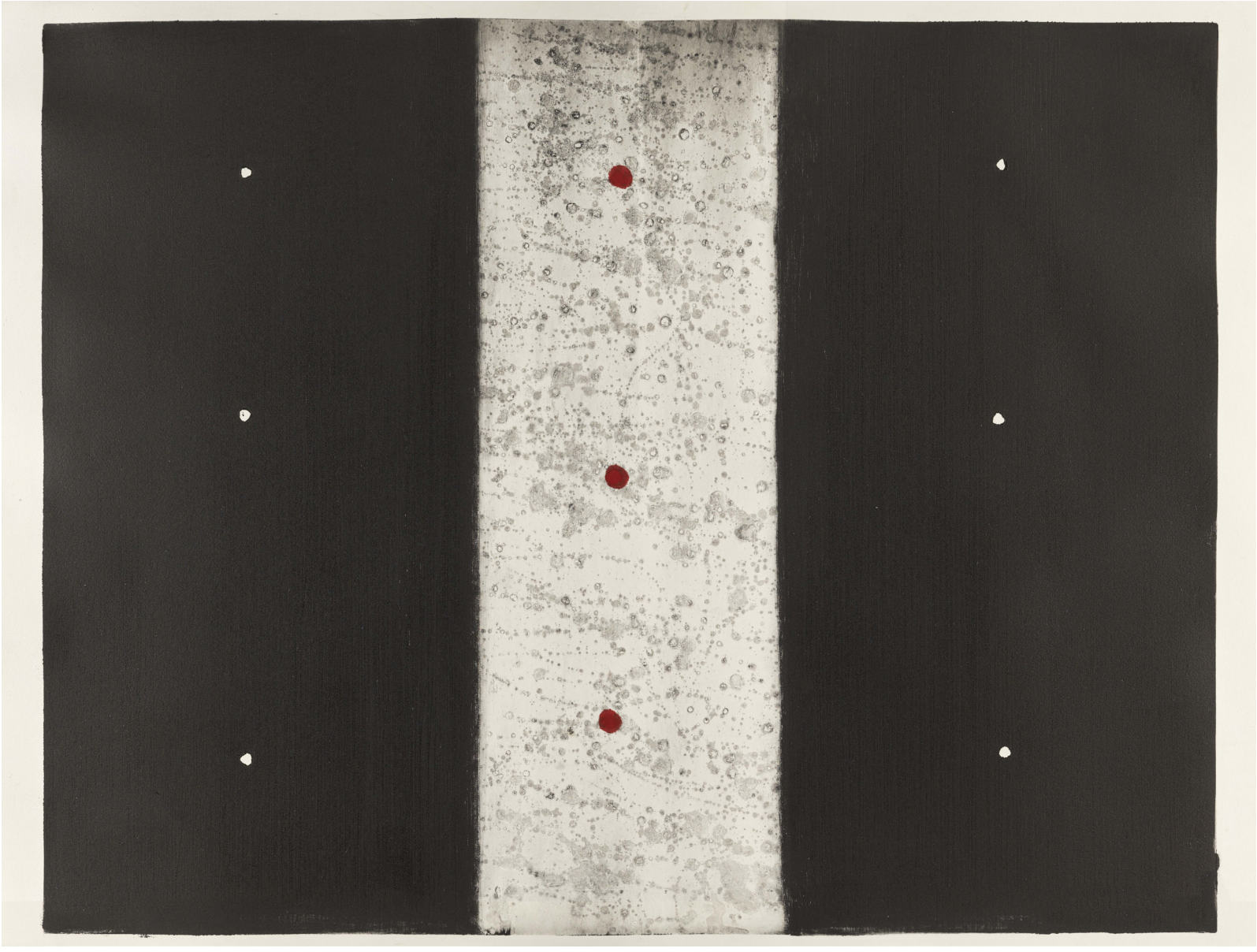
1957

Igor Konjušak was born in 1957 in Zagreb. He graduated from the Academy of Fine Arts in Sarajevo (in 1983) at the department of graphics in the class of Prof. Dževad Hoza, and in 2012 he received his master's degree from the same professor. During his studies, he was taught by the following professors: Mersad Berber, Dževad Hozo, Stane Bernik, and Peter Waldag was his assistant. He participated in the production of two feature-length animated films, The Magic Forest and The Sorcerer's Hat, for Croatia Film. So far, he has exhibited in over thirty solo exhibitions and around three hundred group exhibitions. He has published twenty graphic maps, some independently and some in co-authorship. He has participated in around seventy workshops in the country and abroad. He has given a series of lectures at: the National and University Library in Zagreb, the Graphic Arts Department of the Croatian Academy of Sciences and Arts, as well as in the town of Bogenšperg in Slovenia. He exhibited in Poland, Germany, Switzerland, Slovenia, Bosnia and Herzegovina. In 2008, his monograph was published. In 1989, he won the first prize for illustration on the topic of the Fight against Alcoholism and Other Drug Addiction in Sarajevo, as well as at the International Triennial of Graphics in Livno (BiH), where he also won an award in 2019. He is the recipient of the Golden Badge of the University of Sarajevo. He received his PhD in graphic design in 2016. He lives and works in Zagreb.

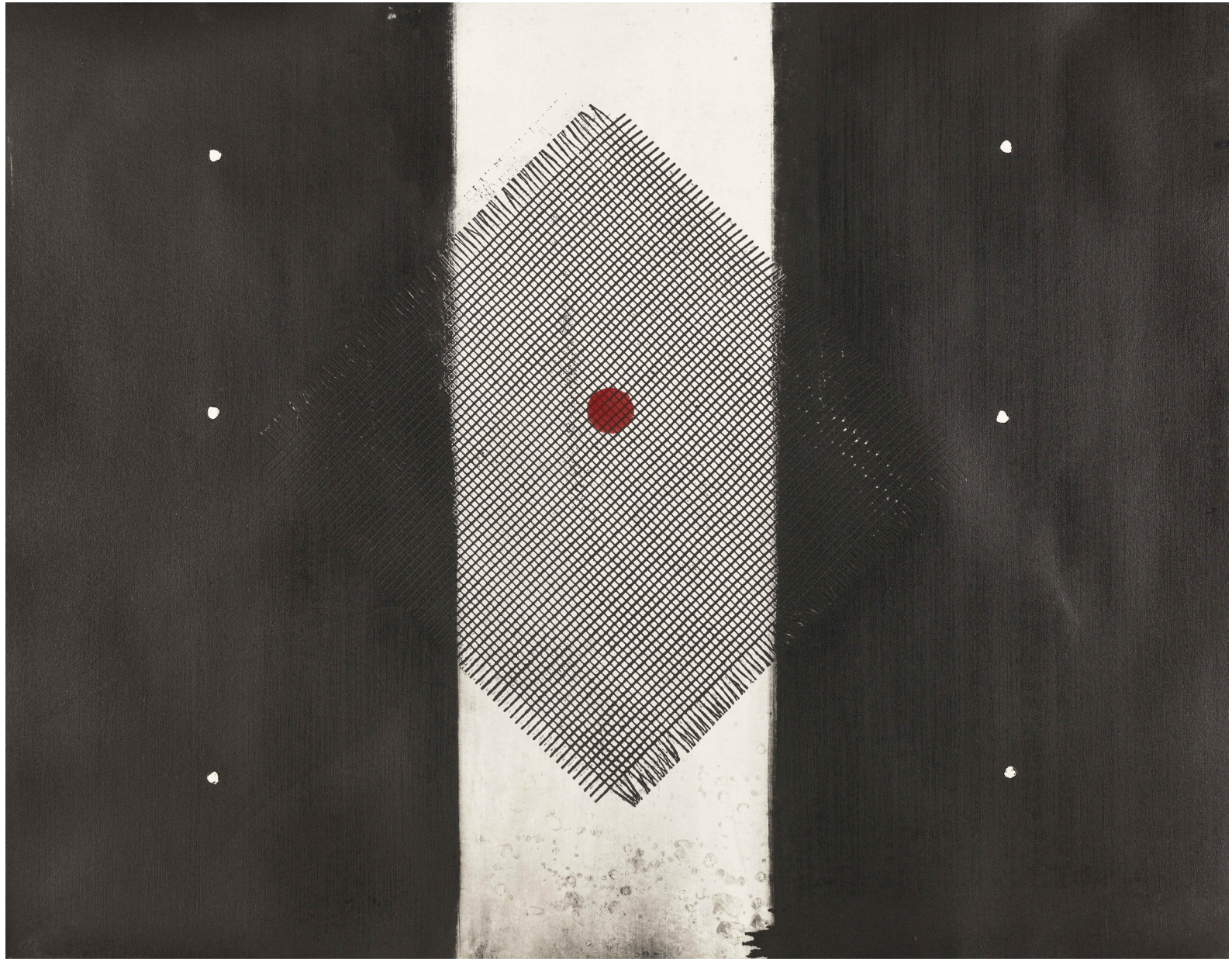
Sinking written words, 2024
Drypoint, aquatint
30 x 20 cm



Igor Konjušak
Tothem, 2019
Drypoint
100 x 60 cm



Igor Konjušak
Links between worlds
Drypoint
80,5 x 109 cm



Igor Konjušak
Mapping The World
Drypoint
77 x 98 cm



Marek Sibinský

1974

Born in 1974 (Frýdek-Místek, Czech Republic). Marek Sibinský is a Czech visual artist working primarily in printmaking, painting, and experimental graphic techniques. He graduated in painting from the Secondary School of Applied Arts in Brno in 1992, and in 1997 earned his Master's degree in Free and Applied Graphics from the Faculty of Education at the University of Ostrava, where he has taught since 1998. He completed his doctoral studies in 2006 and was awarded habilitation in 2015 at the Silesian University in Katowice. Sibinský has exhibited widely across Europe and internationally, including solo and group shows in Prague, Gdańsk, Kraków, Katowice, Berlin, Vienna, Bratislava, Livno, and Tokyo. His work has been recognized by numerous awards, including multiple honours from Grafika roku in Prague and prizes at the International Biennial of Digital Graphics in Gdynia. In 2022, he received the Grand Prize in Category A of Grafika roku, and an award at the 7th International Graphic Arts Triennial in Gdańsk.

sibin@post.cz

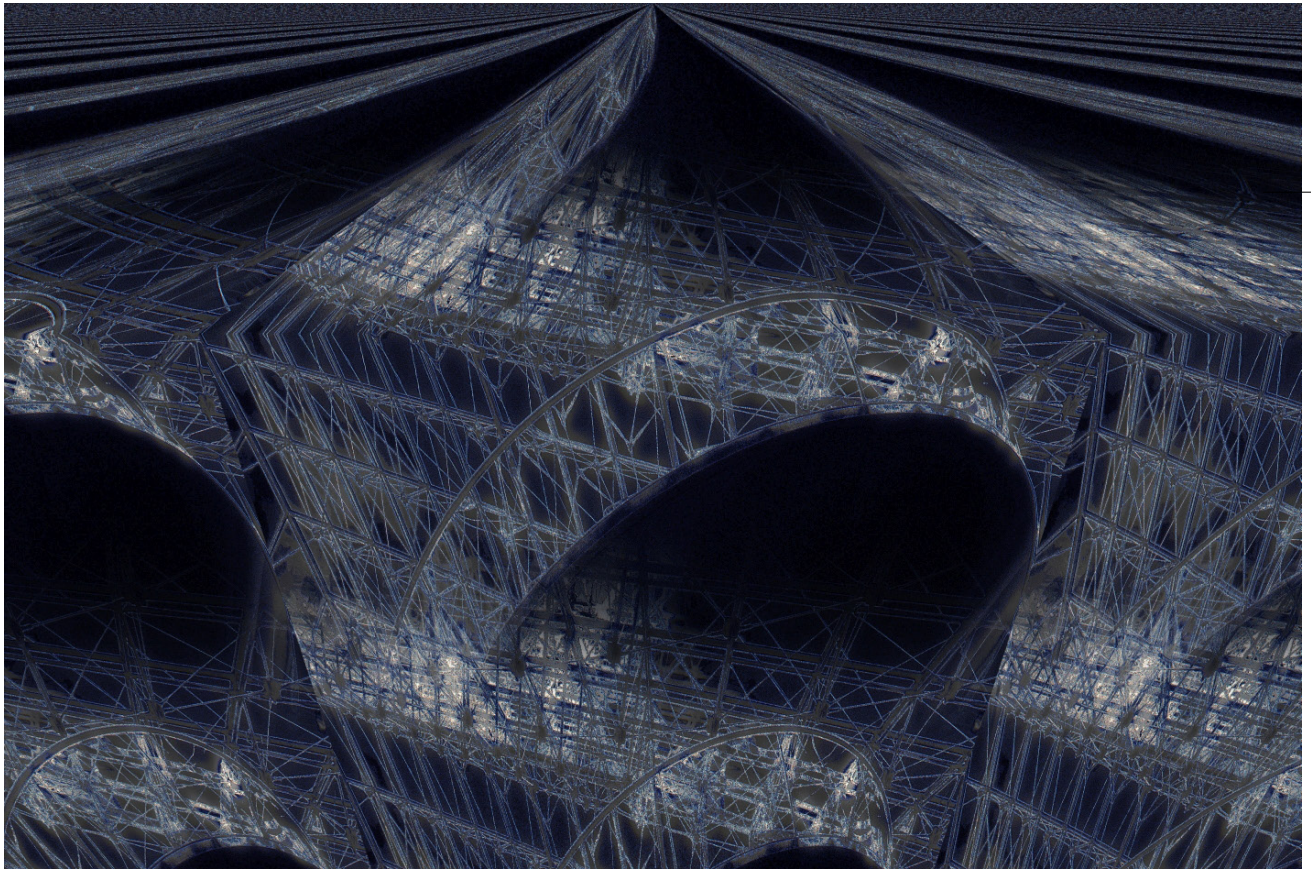
"Sibinský's practice explores layered narratives of contemporary life through silkscreen printing, digital media, and hybrid techniques involving reprints and material experimentation. Working in thematic cycles, his prints reflect on communication, media saturation, and the fragmentation of information in everyday experience. He continuously investigates new possibilities of print technologies and the potential of print as a medium for both critical commentary and aesthetic innovation."

Track, 2020
Serigraphy
105 x 155 cm



Marek Sibinský
Birds, 2020
Serigraphy
106 x 160 cm

Annette O. Caspeller



Poetic dream construction, 2021
Mixed media
26 x 39 cm

Annette O. Caspeller: Graphic Education at Aarhus Art Academy, Denmark and a M.F.A in graphic art, Tama Art University, Tokyo, Japan. **Awards:** Honorary award, International Contemporary Miniprint Kazanlak 2014, Bulgaria Participated in Biennials and exhibited in many countries around the world; Denmark, Lithuania, Germany, England, France, Portugal, Spain, Italia, Macedonia, Bulgaria, Romania, USA, Argentina, Japan, South Corea and China.

"My focus spans between organic and architectural visions. Better microscope cameras have revealed new worlds to humans and provided understanding of our world and all the underlying creations of it. On the other hand, my interest in architecture evolved when the wall broke down between East and West Germany and a lot of new interesting architecture arose with very interesting forms. Technical I explore the boundaries between digital and analog print techniques. My aim is to combine them to give a more modern approach to the graphic art scene."

Denmark

Eleanor Havsteen Franklin

1994

Eleanor Havsteen-Franklin was born in Denmark, moving to the UK in 1994, and completing her BA Fine Art with Psychology, PgDip in Art Therapy and MA in Printmaking UAL (2007). Solo exhibitions: Incrementum, Danske Grafikeres Hus (2023); Museet Holmen – part of Natur-Syn-Rum across 3 Generations, DK (2023); Emergent, Gyldendal Publishing House, DK (2019); De Queeste Art Belgium (2018); Corpus, Pushing Print Margate (2013). Selected group exhibitions: SILA: Inuit Culture and Arctic Sustainability, Royal Geographical Society; Millimetre, Kingsgate Project Space; Confluence, The Printroom Studio; Summer Exhibition, Royal Academy; International Kyoto Print Exhibition, Kyoto City Art Museum, Japan; Guanlan Print Biennale, China and Northern Print Biennale, UK. Collaborations include a publication with the poet Tomas Thofner (2016) and working with plant scientists at Sainsbury Laboratory Cambridge University. She project-lead and cocurated SILA exhibition and curated The Poetics of Otherness, Pratt Institute, New York. She is represented by De Queeste Gallery (BE) and Bircham Gallery (UK).

www.eleanorhavsteenfranklin.com | Instagram @eleanorhavsteen.art
eleanorhavsteen@yahoo.co.uk

"Havsteen-Franklin work explores the interwoven relationship between botanical and biological forms to reflect on the fragility and resilience of ecosystems and human life. During the etching process foul biting is encouraged on the copper plate to create a textured surface and a dialogue between the intentional drawn lines and random marks. The distinction between organic structures—be they human organs, plant life, or psychic contours—become fluid, fostering a surreal metamorphosis; creating a visual narrative that seeks to expand our engagement with nature and our own intrinsic interconnectedness with the world around us."



Sub crescente, 2023
Etching
43 x 39,5 cm

Halfdan Halbirk

1985



Blowin in the wind, 2014
Photogravure on copper, etching
28 x 42 cm

Halfdan Halbirk is a Danish, Luxembourger and French artist born in Paris in 1985. Graduated from the Ecole Nationale Supérieure d'Arts de Paris - Cergy he took over the management of the printmaking studio, Atelier Bo Halbirk / Artothèque "A fleur d'encre" in Paris in 2018. Since 2010 he has participated in numerous exhibitions in France and abroad. His works are part of public and private collections in France, Danmark, Luxembourg, England and Bosnia Herzegoviania.

www.halfdanhalbirk.com | www.bohalbirk.com | bohalbirk@yahoo.fr

"Halfdan Halbirks work presents itself as visual games inspired by collective culture. With confrontations, hybridations, modifications he tells stories and questions the perspective we put on the world."

Denmark

Linea Hansen

1962



Sea Scorpion
Gelli print on fishprint
21 x 29,7 cm

Linea Hansen is a Danish visual artist who was born in 1962 on the scenic island of Langeland. She was educated as an art teacher in 1986 and taught in the public school system until 2023. While researching art class methods, she discovered Gyotaku, an ancient Japanese printing technique. Fascinated by this unique art form, she has interpreted the technique since 2019. She uses Japanese sumi ink and handmade paper to create detailed, direct prints of the fish. Her beautiful graphic artworks beautifully combine ancient eastern traditions with a distinct Nordic aesthetic. In 2020, she officially opened her own workshop and exhibition venue named Gallery MOMLIS. Through her detailed prints, Linea proudly honors marine life and advocates for the preservation of the ocean.
https://www.momlis.dk/ | https://www.instagram.com/momlisdk/ | https://www.facebook.com/momlisDK/?locale=da_DK | linea@momlis.dk
Member of
https://www.fynsgrafiskevaerksted.dk/ | https://www.facebook.com/profile.php?id=100070236991163&sk=directory_contact_info

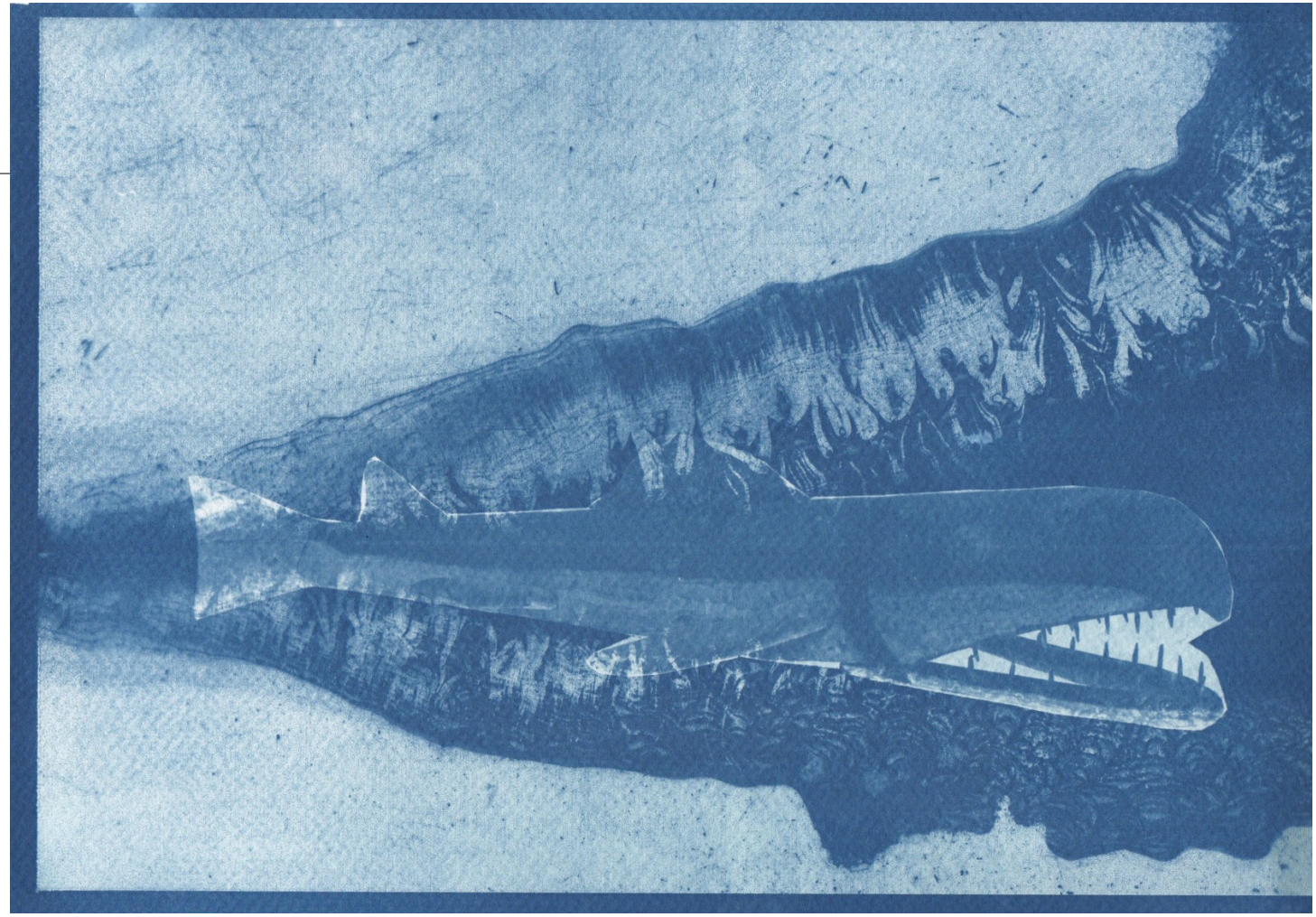
"My work is a tribute to the archipelago and all its creatures. Through my prints, I wish to highlight the ocean's vulnerability and remind us all to appreciate and care for our sea."



Linea Hansen
Gurnards
Fish print on gelli printed background
30 x 40 cm

Birte Pedersen

1951



WHALE Nr.11
From the series,
"Blue Whale In Search of a New Habitat", 2023
Cyanotype
20 x 30 cm

Norwegian photographer, born in Hamburg in 1951, living in Ecuador since 1979. Interested in capturing the ephemeral beauty of nature, thus making it visible to the public in general. Selection of solo exhibitions and publications 2023 – Video BREATHE AND DANCE (20 minutes) – GALERIA PARTERRE, Quito, 2014 – NORTE (NORTH), YAKU-Museo del Agua, Quito, Ecuador, 2008 – ENTRADA AL CIELO (GATEWAY TO HEAVEN – Funerary folk art inEcuador) Centro Cultural Metropolitano, Quito, Ecuador 2021, POLAR BLUES, Editorial Turbina, Quito, Ecuador, 2019 B´s BLUE BOOK, Editorial Turbina, Quito, Ecuador, 2008 GATEWAY TO HEAVEN – Funerary folk art in Ecuador, Nerea-Spain. www.birtepedersen.com

"Working with the sun, creating new worlds, giving chance a chance, watching the ephemeral beauty after exposure and the final deep blue emerging under the jet of water."

Denise Wyllie



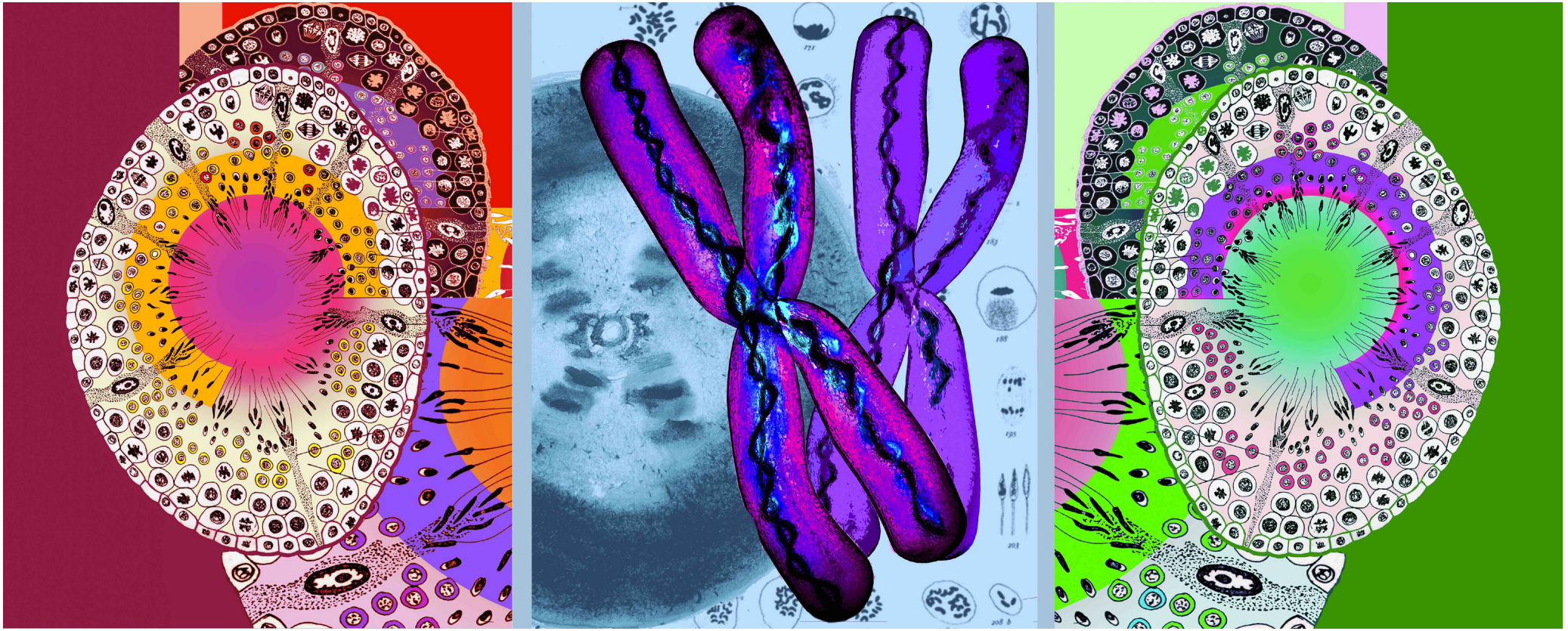
Into the Renaissance Rose Garden, 2021
Screenprint
50 x 70 cm

Denise Ballard-Wyllie is an English printmaker and painter whose practice explores the expressive possibilities of landscape. Working across lithography, screen printing, relief, and digital processes, she creates richly layered works inspired by direct observation, memory, and the restorative qualities of nature. Research and collaboration shape her career, including projects connecting art with science, cultural exchange, and environmental themes. She held a research post at the Slade School of Fine Art and holds an MA in Printmaking from Wimbledon School of Art. An Associate Member of the Royal Society of Painter-Printmakers (RE), Denise is a Director of the Printmakers' Council UK and a Trustee of the Bristol Print Museum Project. Her work is held in public and private collections internationally—including the Victoria and Albert Museum and she exhibits regularly worldwide.

"My work explores the emotional resonance of wild landscapes and cultivated gardens through colour, atmosphere, and energetic mark-making. Driven by visceral responses to place, I move beyond representation to evoke memory, nature's resilience, and underlying environmental and scientific themes. My approach adapts fluidly to each project, whether celebrating overlooked pioneering scientists or capturing direct observations outdoors. I begin with drawings on metal, wood, or film, expanding these through layered printmaking—combining lithography, relief and screenprinting, physically or with digital manipulation. Bridging heritage printmaking skills with modern innovation, my practice celebrates the natural world's capacity to restore, connect, and inspire."



Denise Wyllie
Sakura Daydream Chelsea Physic Garden
Mixed media (screen / relief print digital archive print (no AI)
Hahnemuhle Paper
24 x 24 cm



Denise Wyllie
The Beyond the Naked Eye- Triptych
Mixed media digital archive print (no AI)
Hahnemuhle Paper
83 x 152 cm



Denise Wyllie
Natures Wisdom: Chelsea Physic Garden, 2026
Lithograph with screenprint
76 x 35 cm



Denise Wyllie
Chelsea Physic Garden: Meadow Cranesbill, 2025
Lithograph with screenprint
56 x 76 cm

England

Ian Brown

1947

Studied, Canterbury College of Art and Camberwell College of Art (MA Printmaking). From 1999-2010, Course Team Leader, FdA: Contemporary Practice at Hastings for the University of Brighton. Since 2010 Founder of **Volcanic Editions**, Brighton, specializing in screen printing and photopolymer etching. A member of the Printmakers Council and PRISM.

Work in Public Collections

V&A Prints and Drawings Collection, Arts Council of Great Britain, Tate Britain Artist Book Collection, British Libraries Special Collection, Ashmolean Museum, Minneapolis Institute of Arts USA, SMTG Krakov Poland, Kultur Dialog Yereven Armenia, Printmaking Museum Guanlan China, Museo Ala Ponzone Cremona Italy, University of Guelph's Chu- Bachinski print study collection Ontario, Canada.

www.volcanic-editions | printsianbrown@gmail.com | Instagram volcanic_editions

"Ian Brown has a long-standing interest in the natural world and a forensic fascination with the mediating processes of photography and print. The scale, power and beauty of elemental interactions have often provided the imagery for his prints. Increasingly, concerns reflected in the prints, are directed at the impact on human populations as we disrupt and corrupt the planet's systems."





In Search of the Miraculous: Fire, 2022
4 colour etching with 6 colour screenprint
50 x 66 cm

In Search of the Miraculous: Water, 2022
4 colour etching with 6 colour screenprint
50 x 66 cm

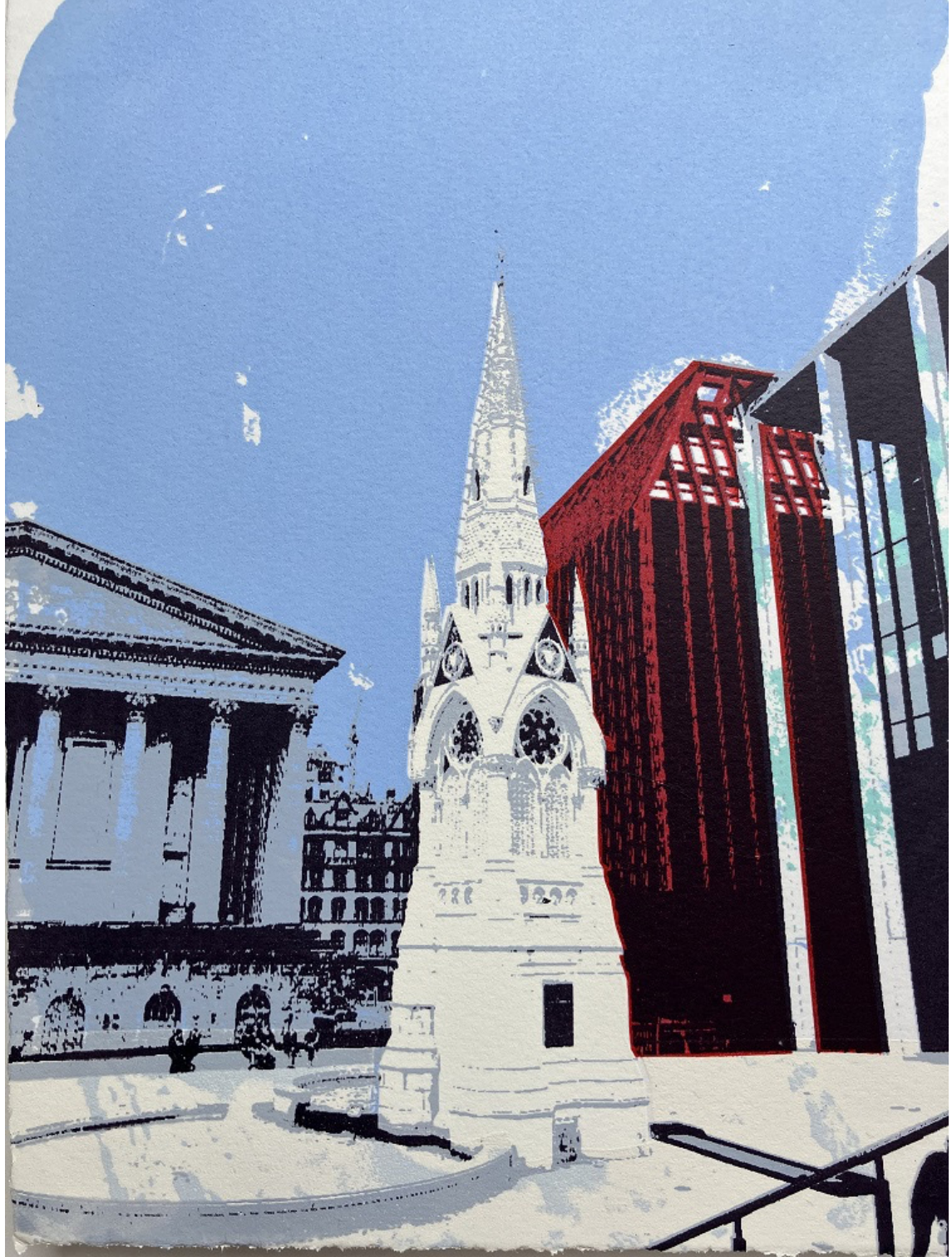
Jacqui Dodds



Jacqui graduated from Glyndwr University in 2009 BA (Hons) Fine Art. In autumn 2016, she collaborated with BPN Architects, Birmingham, exhibiting 'Reveal, Conceal', a collection of screen prints inspired by architecture around the Birmingham Jewellery Quarter. A recent DYCP Arts Council award led to Jacqui visiting new sites around the UK to create a set of new screen prints inspired by these new places. Jacqui is a member of Printmakers Pushing the Boundaries, exploring heritage places along the borders of England and Wales. Ideas develop through drawing, research, residencies, Museums, lectures, and visiting historical sites. These are brought together in national exhibitions, some of which received Arts Council funding. Jacqui is an elected Associate Member of the RBSA (Royal Birmingham Society of Artists), a member of the Printmakers Council London, Leicester Print Workshop and Wrexham Print Centre.

"My printmaking explores urban and rural spaces, responding to moments in time. Some places are in flux, being developed and some are now settled. There are always conversations about our environments, their history, whether and how they should change. Colour is significant in my work, whether subtle or vibrant. Using a limited palette or leaving areas untouched, I explore space and mood within the images I create. Surfaces of my screenprints show layers of solid and transparent elements, evoking an essence of the places I visit."

Bryan Hosiery Building I, Leicester
Screenprint
21 x 15,5 cm



Jacqui Dodds
Chamberlain Memorial, Town Hall, Three Chamberlain Square
Screenprint
21 x 15,5 cm

Janet Sang
1950



State of the Nation, 2023
Edition
13,5 x 76 cm

Janet Sang ARE is an artist based in Brighton, UK, now specialising in printmaking. Her interests have developed from an engagement with social injustice, a life working in arts teaching in state schools and higher education, and more recently as a free-lance artist educator and welfare-rights worker. She is a member of the Printmakers' Council, the LOOP Artists in Print collective and in 2022 was elected as an Associate Member of the Royal Society of Painter-Printmakers. Since 2018 her prints, which she makes at Volcanic Editions in Brighton, have been selected for exhibitions including the International Print Triennial in Krakow (2018), the Print International at Tŷ Pawb, Wrexham (2019), and the International Original Print Exhibition, London (2019, 2022). Her work has been collected for the Printmakers Council archive in Scarborough Museum, the Diploma RE archive in the Ashmolean Museum, Oxford, and for the Victoria and Albert Museum print collection, London. www.janetsang.co.uk | prints@janetsang.co.uk | @janet_sang_1

"I like to compose settings which are allegorical but also suggestive of real events and places. My screen prints, in particular are complex in construction and execution, involving many layers of ideas and ink. I use autographic and digitallymediated imagery and combine them through radical juxtaposition, cryptic clues and metaphor. I want to explore and communicate ideas and to intrigue, inviting my audience to join me in a search for personal and political meaning."

Joseph J. Field

Post retirement as a chartered civil engineer and local authority chief officer I undertook formal art study. I have an HND, and an MA in printmaking from the University of Wales in 2011. Early successes included exhibition in Hunting Art Prizes 2004, Triennial Open Print RWA 2004, Originals 05 Mall Galleries and Welsh Artist of the Year Exhibitions, 2005 and 2006. Subsequently, I have exhibited in a number of international and national exhibitions of prints and artists' books. Latterly, for three years I was an art volunteer at Dorset County Hospital in the UK. From April to June 2018, I made artists' books from stories given me by patients together with a series of prints – I had a solo exhibition in 2018. The books were exhibited by the University of the West of England in the spring 2019.

"I am interested in "narrative" – currently working on a "portrait" of my home village with portraits, landscapes, and artists' books – print, paint, and mixed media."



In the midst of life we are in death, 2011
Collagraph
29 x 21 cm



Joseph J Field
1140pm 14 April 1911c-1
Collagraph
21 x 29 cm

England

Lindsey Moran

1969

Lindsey is a printmaker who was born in Liverpool, England in 1969. Having studied at University College Chester, she holds a BEd Hons in Art and Education and an MEd in Arts Education. A Research Fellowship investigating 'The Role of the Computer in Fine Art Printmaking' established the technological foundation for her hybrid approach to traditional and digital processes. She currently works from her studio at the Bluecoat Arts Centre, Liverpool. Lindsey has exhibited widely, with recent highlights including the Royal Academy Summer Exhibition London, Woolwich Contemporary Print Fair London, Royal West of England Academy Bristol, Boghossian Foundation Villa Empain Brussels, Editions Gallery Liverpool, The-W-Collection Antwerp, Mini Print International Cadaques and the Global Print Biennial Douro Portugal.
Instagram: lindseyemoran
website: www.lindseymoran.co.uk

"Lindsey's practice explores the relationship between printmaking and photography, using photopolymer etching plates to capture rich textures and continuous tones. She embraces both the technical precision and the serendipitous discoveries inherent to the etching process, allowing unexpected results to guide and enrich her work. Her imagery traces the impact of light — from the grandeur of historic buildings to the quiet poetry of everyday moments in her Daily Rituals series, where reflective surfaces reveal fragments of the everyday that might otherwise pass unnoticed."



Open the Window, 2026
Polymer Photogravure
Bone Black Ink on Hahnemühle Etching Paper
32 x 30 cm



Lindsey Moran
Transcend, 2026
Polymer Photogravure
Bone Black Ink on Hahnemühle Etching Paper
32 x 30 cm

England

Margaret Ashman

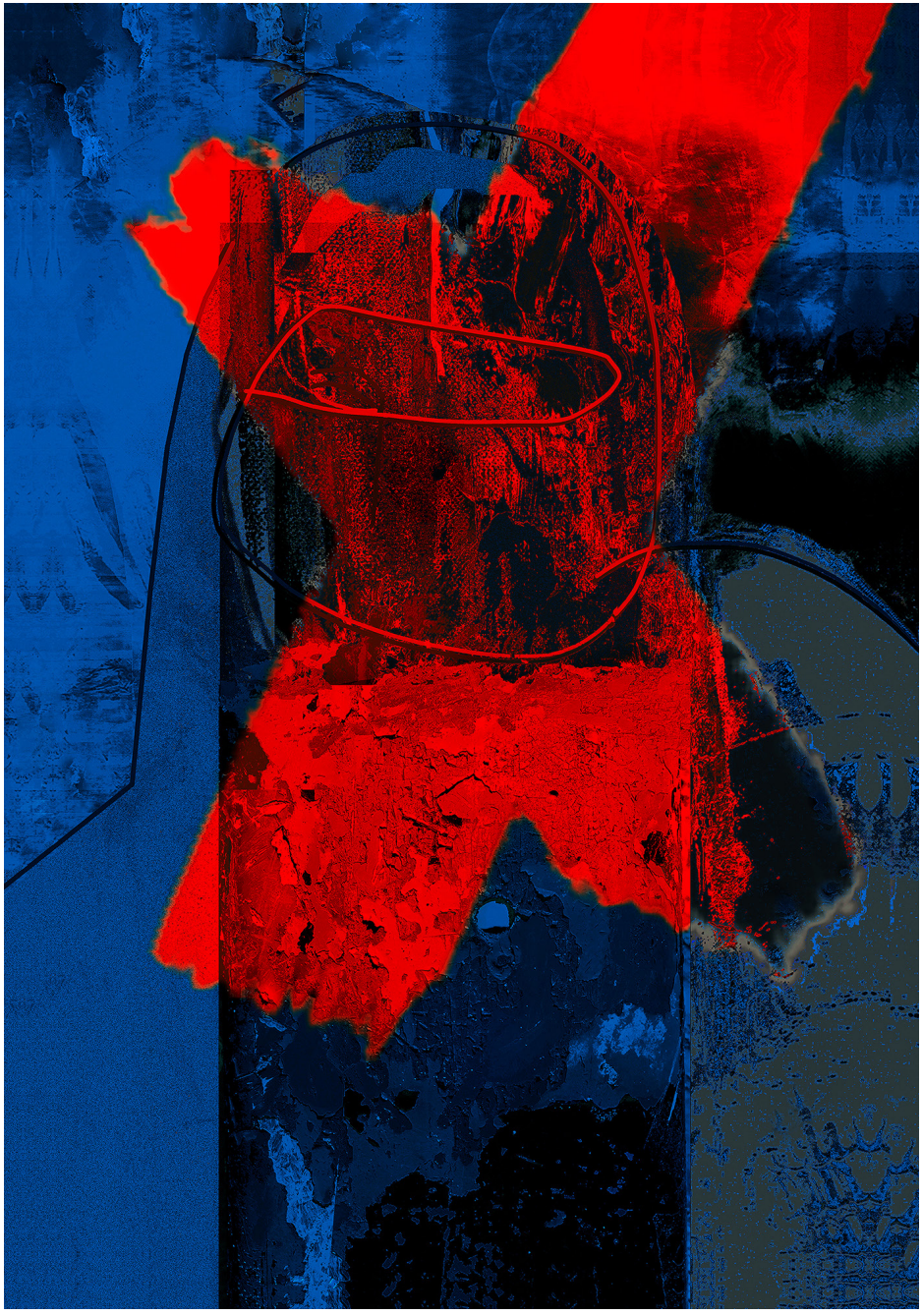
Margaret studied Fine Art at the University of Hertfordshire and then took a Printmaking MA at Brighton, graduating in 2005. She is a member of the Printmakers Council and Chaired it from 2011-2017. Often invited to take part in international print exhibitions, Margaret's work is in the following collections: Guangdong Museum of Art, China, Jiangsu Art Museum, China, Museum of Graphic Art, Split, Croatia, Shenzhen University, China, Guanlan Print Base, China, The Americas Biennial Exhibition of Contemporary Prints, Iowa, The University of Hertfordshire, The Ashmolean Museum, Hogan Lovells Law Firm, Citigroup, River Island, Whangeri Art Museum, Kent Print Collection, The Fitzwilliam Museum, The Kent Print Collection, Scarborough Museums Trust and the Victoria & Albert Museum.

"Margaret creates delicately coloured original prints based on gesture, dance and sign. The stillness and silence of the works is not accidental, it's often because her models are deaf. Each step or movement of arm, hand and body flows from a performer who speaks the visual language of sign. Whether signing or dancing without words, each gesture is intentional and resonant with hidden meaning. Ideas are developed digitally first and then made into metal plates in the workshop by a photo etching process. Margaret's preferred metals are steel and copper. She etches steel plates with nitric acid, sometimes reworking the plates with scrapers and abrasives to bring more light in the final image. The proofing stage on the press is a vital part of the creative process before the final print is realised. Layers of ink are sometimes added to create soft layers and unique marks by mixing and reworking. Each print is taken individually by freshly inking up the plate for each impression."



Tempo Rubato, 2019
Photo etching
60 x 50 cm

Maria Kaleta



Maria is an award-winning painter and graphic artist, with a portfolio that also includes pastels, drawings, printmaking and installation. Her work showcases a clear faculty for both traditional and modern media. She holds a Master's Degree from the Painting, Graphics and Sculpture department at the Magdalena Abakanowicz University of Fine Arts (previously the Academy of Fine Arts) in Poznan and has since also studied Exposition and Display at The National College of Arts in Poznan. She exhibits regularly in London, at galleries such as The Mall Gallery, La Galleria Pall Mall, The Menier Gallery, The Espacio Gallery, Chelsea Old Town Hall, The Orleans House Gallery, The Bargehouse, The Oxo Tower, The Orangery Gallery in Holland Park, The Fitzrovia Gallery, The Gallery at Willesden Green, among others. Her works have also been exhibited across Europe, Russia and Latin America.
facebook: maria.kaleta.31 | instagram: maria_kaleta | twitter: maria_kaleta

"Maria is fascinated by multicultural cities and tries to capture their social liveliness in her works. She has also focused on digital relations through works like 'Zoom', 'Face To Face', 'Social Rapture', 'Digital Human', 'Virtual World', '4D-Virtual Reality'. Other subjects in her portfolio include: 'The Power of Multiplications', Underground', 'Multicultural Cities', 'Social Relations', 'Decalogue', 'Identity and Coexistence', 'Togetherness','Silence', 'Contexts', 'Codes and Canons', 'The Last Judgement?'."

"Serie, IDENTITY" The Question of Identity
Digital Graphic (Digital ART)
100 x 70 cm

England

Nicola Styan

Nicola Styan gained a BA in Fine Art specialising in Printmaking at Winchester School of Art and an MA (Printmaking) at the University of Brighton. After graduation she was the Printmaking head of department, lecturer and moderator at the Working Men's College in Camden Town, London, for over ten years.
Currently, she is a London artist and a Southbank Printmaker who continuously exhibits her screen-prints in the Southbank Printmakers, Fitzrovia Gallery near Oxford Street London.
She is a member of the East London Printmakers and was a Printmakers Council committee member for seven years.
Public collections and exhibitions include the Victoria and Albert Museum, London, Prints and Drawings Department, 45th and 46th International Miniature Printmaking exhibition in Cadaqués, Spain including L'Etangd'Art Gallery, Bages, France, Highgate Literary and Scientific Institute, London, Royal Overseas League, London, Scarborough Museum and Caravaggio County Museum, Sicily, Italy.
www.nicolastyan.co.uk
Instagram: @nicolajstyan

"Buildings that are asymmetrical, dynamic and outside the box, are intriguing. Presented with contrasts of form and colour, buildings interconnect with their environment. They interact with us visually. Some of my work shows the reflection of buildings that distort our 'real' space. Climbing atop buildings allow us to see additional buildings while we are unaware of where we are standing. My work investigates the landscape from different angles and how we relate to our environment."



Three Shards of Blue, 2023
Screenprint
54,5 x 42 cm

Robert Ford



A lifelong commitment to Art, I spent 6 formative years in formal art training in the 1960's, laying the foundation for a lifetime of visual storytelling. . 45 years in advertising as an illustrator and visualiser, followed by an MA in Fine Art Printmaking, at Camberwell School of Art, London, refining my art practice, graduating 2009. My work now speaks to the social issues that matter most to me. A politically reflective older multimedia artist with painting, printmaking, spoken word with music, looping and animation is comparatively rare. But I am one, it's all art!!

"Shields examines protection as both a material and psychological condition. The shield functions here less as an emblem of defence than as a charged surface: a site where vulnerability, resistance, hidden identity, and concealment meet."

Snakeface1
All the series are hand drawn (almost cartoon-like), digitally manipulated in Photoshop, thencoloured either on screen or by hand using inks. Then printed as fine art prints. This allows them to be printed at various sizes



Robert Ford
Plantface1
All the series are hand drawn (almost cartoon-like), digitally manipulated in Photoshop, thencoloured either on screen or by hand using inks. Then printed as fine art prints. This allows them to be printed at various sizes

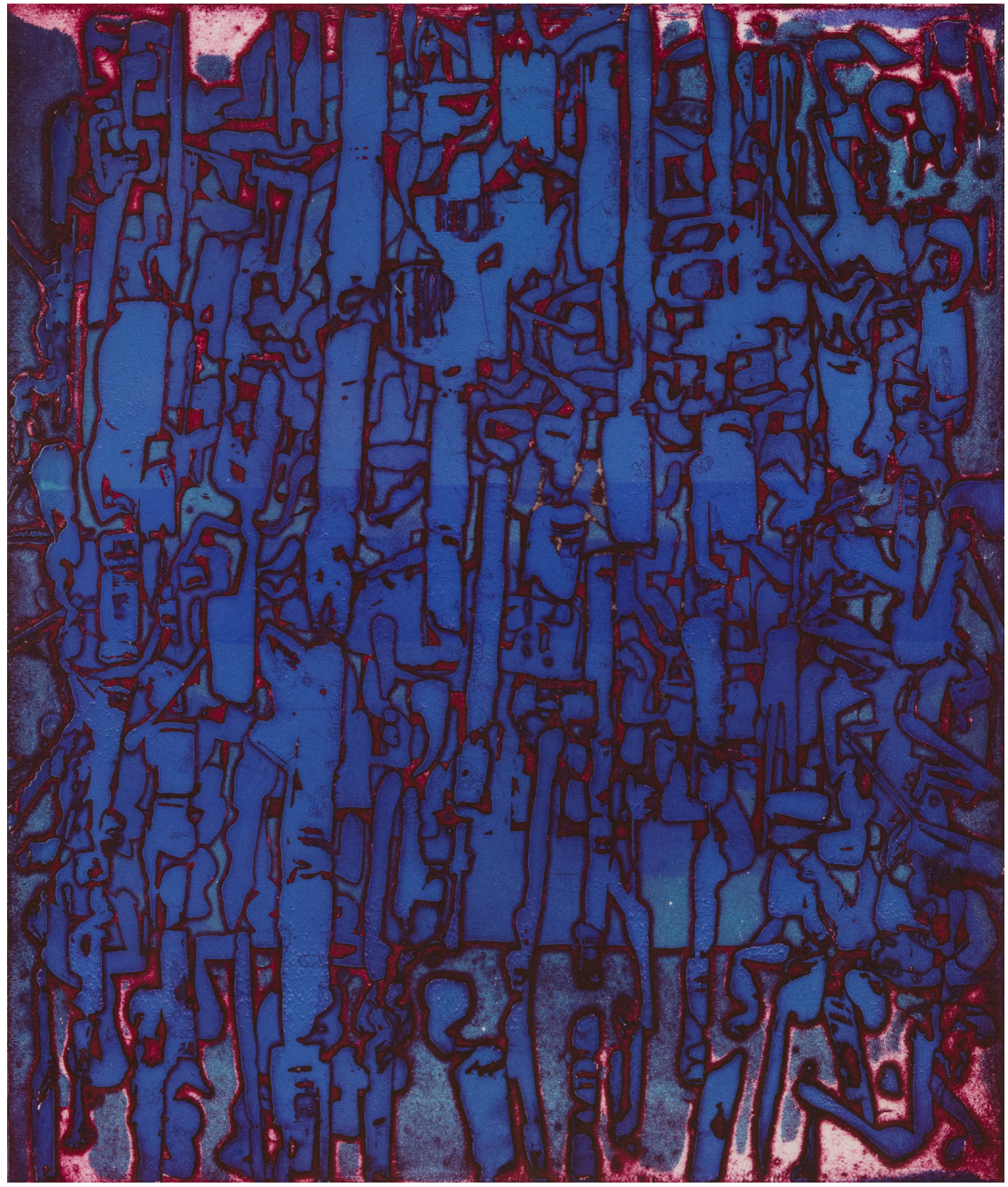
Sally McLaren



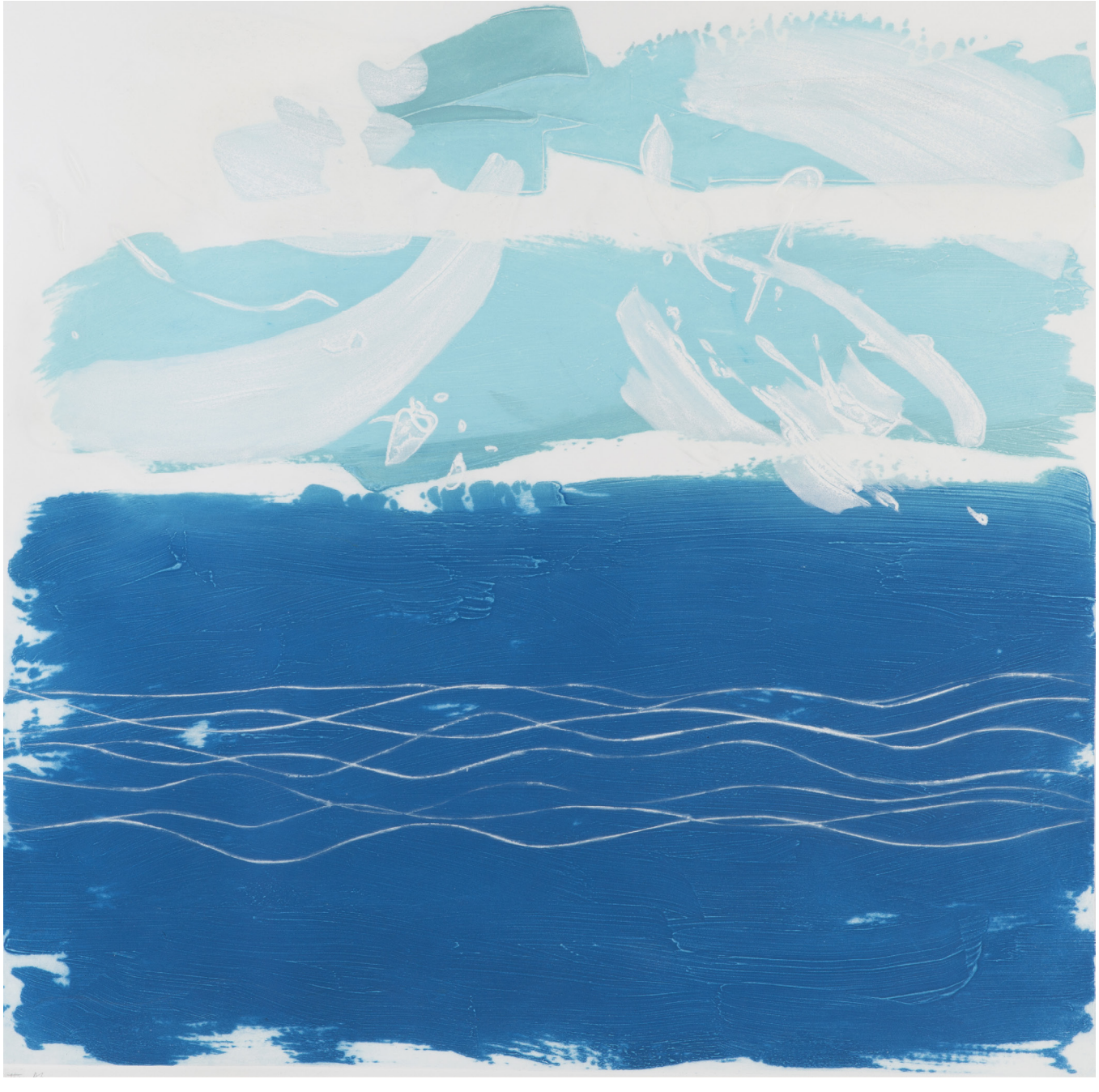
Sally McLaren was born in London, studied at the Ruskin School of Art in Oxford and at the Central School of Art in London. She was award a French Government scholarship to study at the Atelier 17 in Paris with Stanley William Hayter. She returned to England to teach at Goldsmith's College of Art. She is a Fellow of the Royal Society of Painter-Printmakers and the Printmaker's Council of Great Britain. Her work is held in numerous collections around the world, including the New York Public Library, The Victoria and Albert Museum, the Scottish Arts Council, The Museum of Modern Art in Macedonia and the Cabo Frio Print Collection in Sao Paulo, amongst others.
sallymclaren.net

"In recent years, two monographs of her work have been published, 'The Response of Landscape' and 'In Search Of Stillness' Eds. Turner, Silvie and Webster, Ruaridh. Sally McLaren lives and works in Wiltshire. UK....these are the perennial experiential sources of McLaren's etched and painted landscapes, sea-scapes and cloudscapes. They have been created always with an eye to what Gerard Manley Hopkins called the 'inscape' of things, powerful pulses of feeling for the special and unique character or inward energy of an object or a scene, 'the dearest freshness deep down things.' (Extracted from Mel Gooding's essay: The Art of Sally McLaren).."

Theme Japonais, 1963
Etching, Ed.20
44 x 37 cm (British Government Collection)



Sally Mclaren
Blue Stones, 1965
Etching Ed. 8/30
27 x 40 cm



Sally Mclaren
Splash, 2017
Carborundum Ed.5
100 x 100 cm



Sally Mclaren
Hot Summer, 2022
Carborundum
86 x 80 cm



Sally Mclaren
Beach, 1996
Etching. Ed.7/50
56 x 74 cm



Sally Mclaren
Song, 2021
Carborundum/Drypoint Ed. 5
82 x 81 cm



Sally Mclaren
Scratchels Bay, 1996
Etching and Aquatint A/P 1/1
74 x 106 cm



Sally Mclaren
Seed Heads, 2025
Line etching. A/P
49 x 49 cm



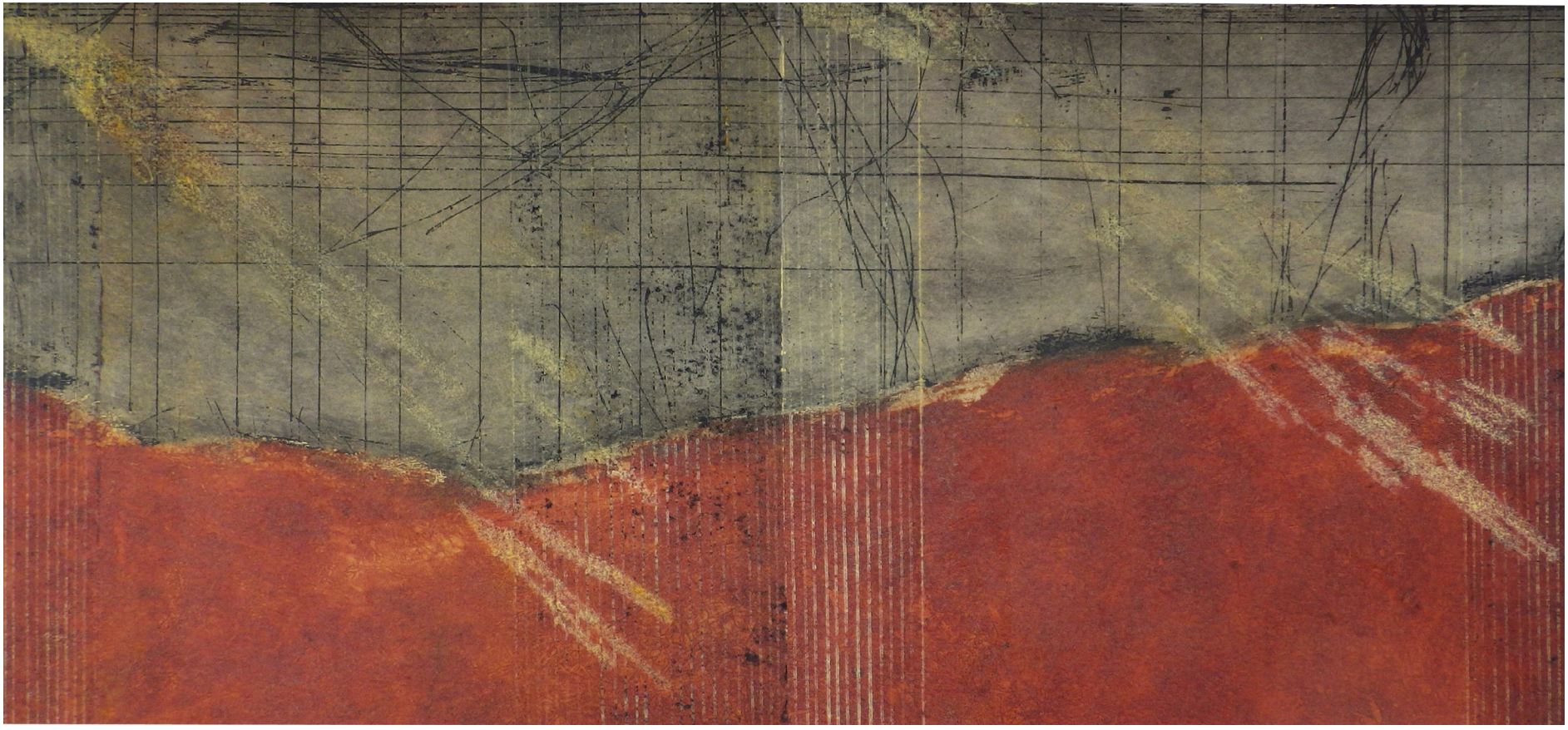
Theresa Taylor

I am an artist -printmaker based in the North West of England and have a studio near the coastline and countryside. I work in my studio and I am also a member of Art Lab Contemporary Print Studios, University of Lancashire, UK, a base for research and explorations of the potential of printmaking. My background is in Fine Art , BA Hons and MA , I am also trained and qualified as an art therapist and as a Psychotherapist, however for many years now I have concentrated on my art practice and closed my clinical practice several years ago. I am interested in the human condition and the issues of the passing of time and it's evidence by what is left behind. My work is often textural as a metaphor of history and impressions left, linking my interest in history,the processes of intaglio printmaking and my previous work as a therapist. I have an experimental stance to my practice, alongside working with installations,making sculptural shapes from etchings, I also cast etchings into plaster of Paris. I have a national and international exhibition profile.

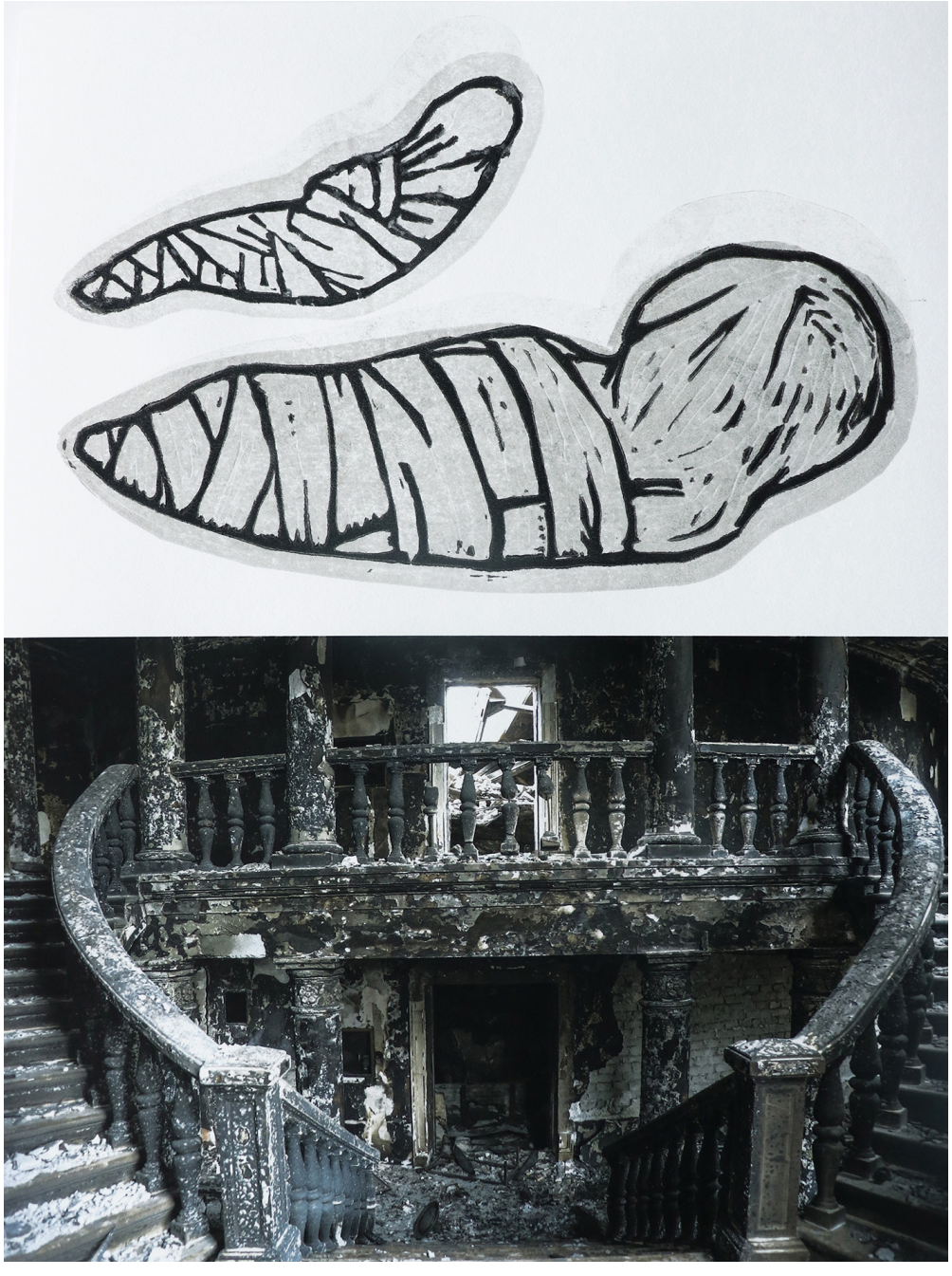
www.theresataylor.co.uk | taylor.stokes@btinternet.com

"My experimentations within the realm of printmaking often result in unique pieces that are impossible to repeat into an edition. I like to use multiple plates of several types of printmaking. Recently I have gravitated towards incorporating casting textural natural surfaces and bringing these into contact with etched surfaces, to facilitate an interesting conversation between them. I also make very large scale etchings at times,larger than me, I am interested in pushing the processes and boundaries of print making."

Worldscape I, 2025
4 x Cylindrical etchings on Fabriano Rosaspina
185gs (massorted sizes.)



Theresa Taylor
Modulated Reality, 2025
Etching and Collagraph, on Frabriano Magnani, Pescia
30 x 60 cm



Inga Heamagi

1961

Inga Heamägi (1961) graduated with a degree in graphic arts in the Estonian Academy of Arts in Graphics Department in 1988 (MA), worked as an AD in advertising agencies at Laks & Ko and Inorek & Gray, taught graphics and drawing at Estonian Academy of Arts, an artist and designer at the publishing house of the Orthodox Church of Estonia. Designing books and exhibitions. 33 personal exhibitions, over 70 participations in international graphic biennials-triennials; 16 curated exhibitions; designed 24 exhibitions of the Estonian Art Museum; more than 50 group exhibitions. During the last 6 years has participated in juries, expert committees of art competitions, etc. Chairwoman of the Board of Estonian Graphic Artists Association from 2012–2020; President of the International Jury of the 1st international Yerevan graphic art biennial, Armenia; member of the council of the Estonian Cultural Endowment for the Visual and Applied Arts Foundation 2015–2017. Winner of the 2nd Award Wiiralt Prize 2019. From the autumn of 2018 works as the director of Kohila School of Arts, Tohisoo Manor, Estonia.

ingaheamagi.weebly.com | ingaheamagi@gmail.com

"Let my prayer arise as incense before you, the lifting up of my hands as an evening sacrifice..." (Psalm 141:2). Incense symbolises the love of God that he pours on us all, and the grace of the Holy Spirit, which spreads on the faithful as a good odour. A priest says when blessing the censer: „We offer you incense, O Christ our God, for an odour of spiritual fragrance. Receive it upon your heavenly altar, and send down upon us in return the grace of your all-holy Spirit". I have used the smoke in my work, or rather the miraculously short moment that remains after the flame has been extinguished. There is a feeling that someone's invisible hand is writing with smoke over the emptiness in fine calligraphy using different languages – maybe Hebrew, maybe Arabic or some other language."

Lullaby for Mariupol. Psalm 79, 2023
Linocut, giclée print on washi paper
(Photo: Internet – Donetsk Academic Regional Drama Theatre in Mariupol)
42 x 30 cm



Inga Heamagi
Let My Prayer Arise as Incense Before Thee ... II, 2018
Giclée print on canson rag etching paper
70 x 100 cm



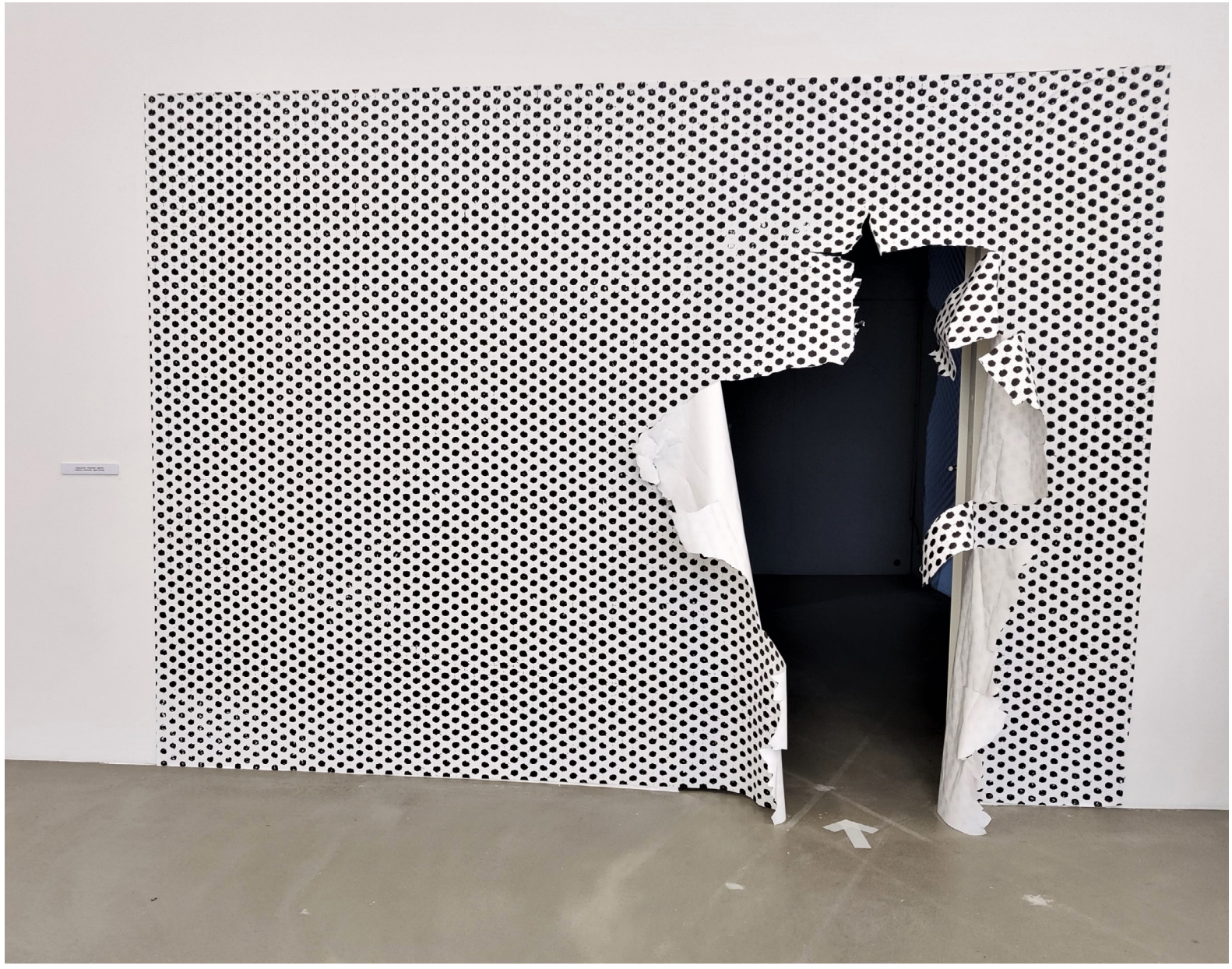
Lembe Ruben

1974

Lembe Ruben (b. 1974) earned a master's degree in printmaking and fine arts from the Estonian Academy of Arts in 2002 and later studied psychology and art therapy at Tallinn University. She received the Eduard Wiiralt Young Artist Award in 2011. In addition to participating in group and solo exhibitions in numerous countries, she has taught printmaking, drawing, and composition at the Estonian Academy of Arts, the University of Tartu's Viljandi Culture Academy, Tallinn University, and other institutions. She has explored the connections between art, psychology, and creativity, developing a spontaneity-based method for both making and teaching art. Ruben actively applies this method in her own creative practice. She is proficient in a wide range of classical and contemporary printmaking techniques and is the organizer of the international Muhu Print workshop. From 2020 to 2024, she chaired the Association of Estonian Printmakers and has long served on its board.
https://lemberuben.wordpress.com/

"Creative processes in humans and in nature are similar. A slight change in density within a pattern can completely alter the code — this is the wondrous nature of creation. An important aspect of the artwork is what is absent. We perceive the sequence of the pattern even though the missing parts are not visible. Our brain's pattern recognition restores the missing elements. The viewer perceives the absence of lost parts and fills them in. The artwork comes together in our minds through personal feelings and experiences.
People who have come back from clinical death have articulated the essence of life they experienced in this extreme situation. Many of them have recognized that everyone has their own unique path to follow, life is not a competition."

It´s not a competition, 2024
Aquatint, relief print
35 x 48 cm



Lembe Ruben
Parallel Structure, 2022
Digital print, relief printing enlargement
210 x 280 cm

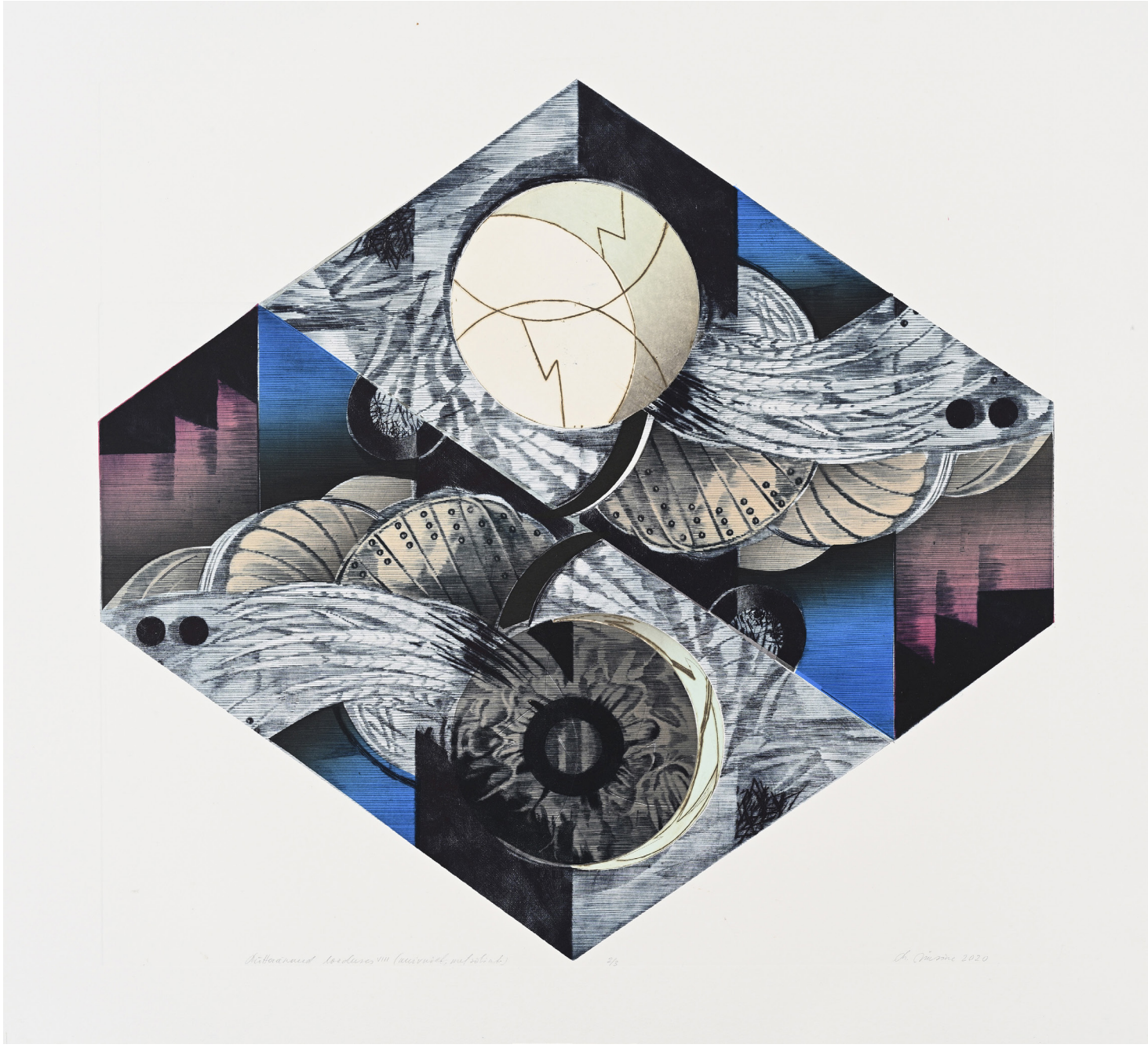
Marje Üksine



Mind travels in nature I, 2018
Dry point, mezzotint
45 x 64 cm

Lives and Works in Tallinn as a graphic artist. Studied at Estonian Art Institue, graduated with a degree in prinmaking 1970. Member of Estonian Artists´ Association, member of the Assotiation of Estonian Printmakers. Personal exhibitions: held in Estonia, Finland, Sweden, Germani, Denmark, Russia and USA. Work in collections: Estonian Art Museum, Tartu Art Museum, Tallinn Art Hall; Tretyakov Gallery, Moskow;; Semipalatink Art Museum; Ludwig- Forum für Internationale Kunst, Achen; South Karelia Museumof Art, Lappenranta, Finland.
Ma.yksine@mail.ee

"I am intersted in the symbioses nature and artificial nature. It is a systematic approach of human thought and action to the natuure surrounding us and its preservation. Nature givs endless inspiratios for cration. My favoriite technique is drypoint and combining it with ohter tecniques."



Marje Üksine
Mind travels in nature VIII, 2019
Dry point, mezzotint
61 x 64 cm



Virge Joekalda

1963

Studied Graphic Arts at Estonian Academy of Arts, MA 1988. Member of the Estonian Artists Association. 50 personal exhibitions, participated in over 200 exhibitions and festivals in 43 countries. Works in art collections of 20 countries. **Selected exhibitions:** 2022 – Graphica Creativa, Jyväskylä (Finland); 2020 –10th Printmaking Biennial, Douro (Portugal); 2020 – 7th Guanlan Biennial, Stones from Other Mountains, (China); 2019 – 4th Global Print Douro, Porto (Portugal); 2015--2019 – Silk Road Art Exhibitions, Shaanxi Museum, Xi'an (China); 2002--2021 –Tallinn Drawing Triennials (Estonia).
Awards: 2009 – Kristjan Raud Art Award (Estonia); 2004 – Eduard Wiiralt Art Award (Estonia); 2004 – 4th Évora Printmaking Festival (Portugal); 2002 – 7th Caixanova Biennial of Prints, Gold Medal (Spain); 2000 – 4th Biennial of Graphics, "Kaliningrad-Königsberg 2000", Laureate Prize (Russia); 1999 – Tempera OY and Gallery-G Art Award (Estonia); 1999 – 9th Biennial of Portrait, Tuzla, Grand Diploma (Bosnia and Herzegovina); 1998 – Ljubljana Agart World Print Festival Prize (Slovenia).
http://virgejoekalda.tumblr.com | e-mail: virgejoekalda@gmail.com

"The charm and uniqueness of everyday simple moments is almost imperceptible. I would like to catch some of them. There is both beauty and pain in everything – both a healing uplift and the pain of its absence. There is an equally great contradiction in the lines of emotion I have captured, often only a barely noticeable aftertaste of something extraordinarily larger."

Afterglow, 2022
Drypoint
100 x 70 cm



Virge Joekalda
In the Power of the Wind, 2020
Drypoint
70 x 100 cm

Marje Viitala



The forest in me, 2025
Etching
20 x 29,5 cm

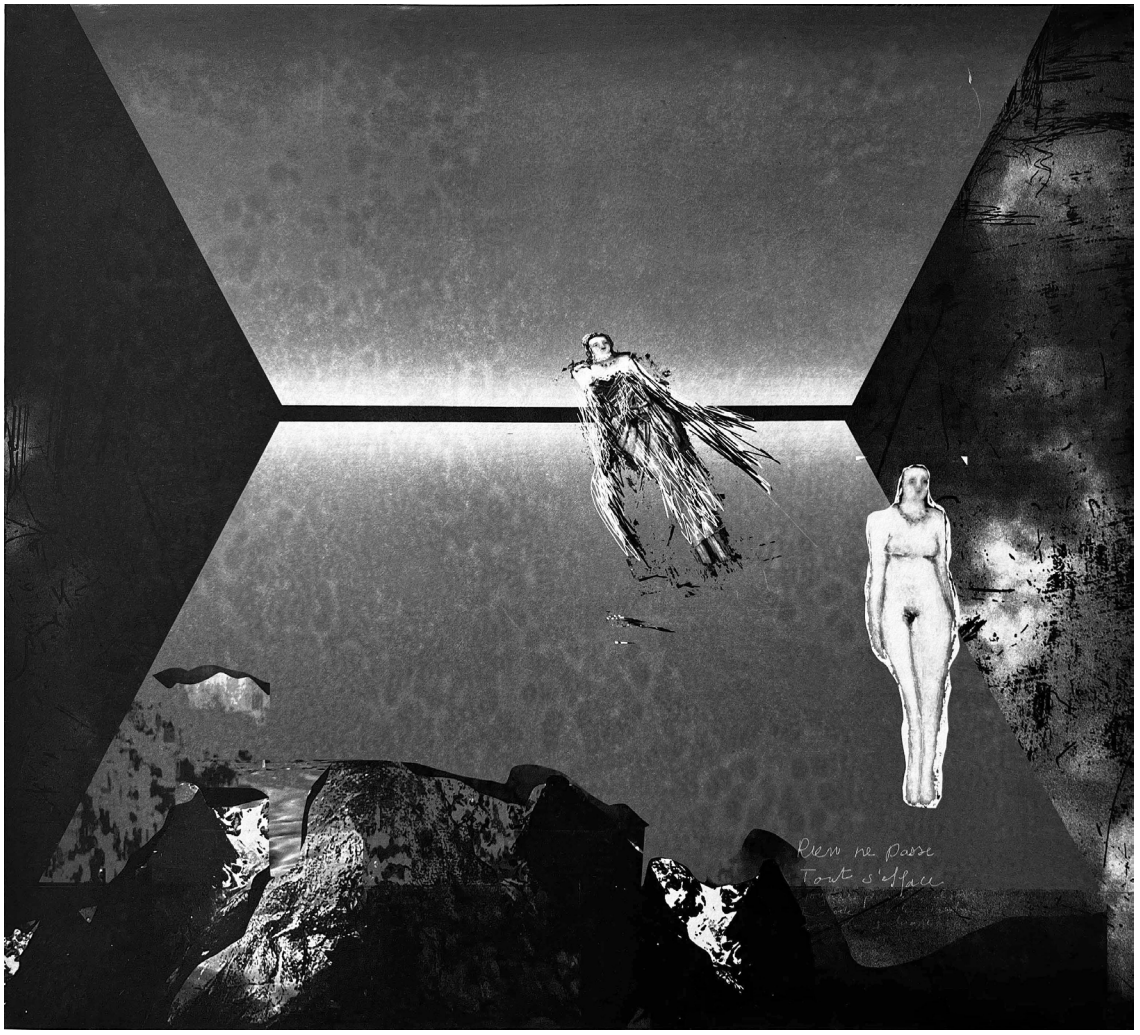
Marje Viitala is a third generation visual artist and printmaker. Viitala was born in Sastamala and currently works and lives in Tampere, Finland. She studied artgrabhic at Kankaanpää´s art school. In her metalgraphics, the characters live in worlds of longing beyond the unknown. The delicacy of the line and the fairytale-like, mystical nature of the subject create a living surface. The works get inspiration from poetry, nature and philosophy. A collective unconscious is behind the symbolism of the art. Viitala is also fascinated by the strong, intense linocut, the shape and rhythm of shadow and light. The images are surreal and playful, but there is also symbolism and philosophy behind them.
kuvataiteilijamatrikkeli.fi/taiteilija/marje-viitala
www.instagram.com/marje.viitala_artist
kuvataiteilija-marje-viitala3.webnode.fi/

"The maintechniques are etching and woodcut. Sometimes Viitala also express herself with other technigues such as watercolour and art textiles. "I always strive for free expression in my art and state of flow".



Marje Viitala
The Butterfly fishermans II, 2025
Etching
20 x 29,5 cm

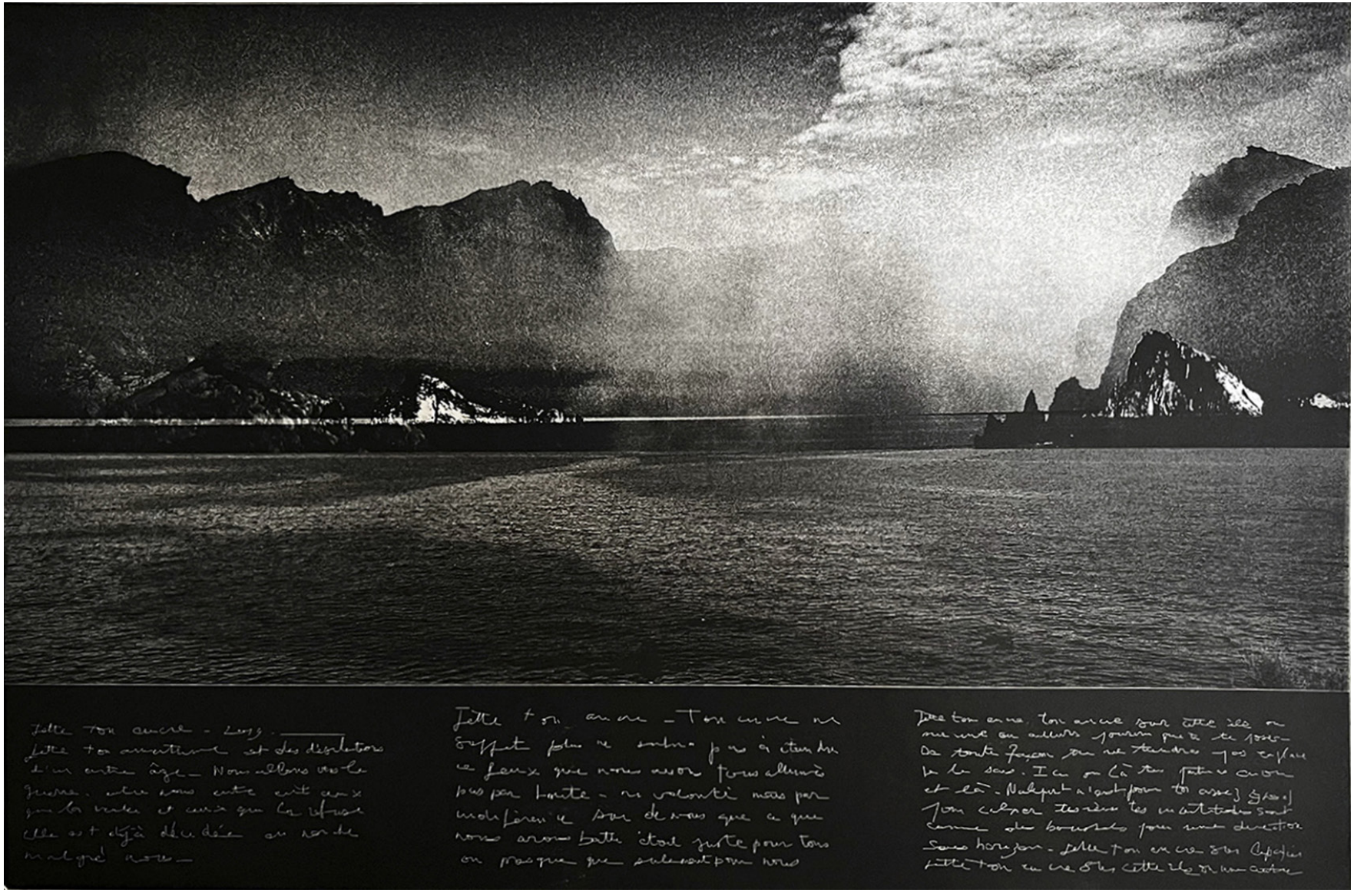
Annie Rosès



From the Beaux-Arts of Paris to Oceania, from New Caledonia to Ouessant, from Ouessant to Romainville; a feminine odyssey of Ulysses, nomadic, traveler. Anne Bihan 2017.
Experimental classical artist graduated from the École nationale des beaux-arts de Paris and the Sorbonne, section ethno-archaeology, my artistic project began in Oceania where my artistic research led me to reinterpret my cultural heritage and to explore multiple aesthetic geographical horizons. I work with etching, but since 2016 I have been practicing Solar plates: a contemporary work between high-tech and classical direct engraving. I draw inspiration from magical realism, island landscapes, archetypes, and mythical figures. I also question current events, the meaning of the present as well as the future, dominated by numerical thought. To find material in the human attitude which does not change like a performer of the future, I engrave and print its sound destiny become virtual and unreadable, in a world where, all is under control...
https://annierosesartcontemporain.com | annieroses@orange.fr / 06 84 17 39 07

1979 / Diploma from the École nationale supérieure des Beaux-Arts of Paris
1981 / D.E.A. in South Pacific Ethnoarchaeology, University Paris 1 Pantheon-Sorbonne
2025 / Prize from the Openbach Gallery Exhibition The Factories of the Imprint Vincennes
2024 / First Prize in Experimental Printmaking Miniprint kazanlak Bulgaria
2024 / Publication Contemporary Art Issue 31
2021 / Engraving Prize ADAGP Autumn Salon
2019 / 2018 Engraving Prize SVAIF and purchase by the city of Versailles

Appelle-moi je, 2024
Matière Technique Solar plate burin et autre outil
41 x 46 cm



Annie Rosès
Solar Experience Osmia L'Île au miel , 2020
Matière Technique Solar plate burin et autre outil
30 x 40 cm

Éric Fourmestraux

1963



International Holocaust Remembrance Day is held every year on January 27, the anniversary of the liberation of the Auschwitz-Birkenau camp. On this occasion, during a commemoration at the Vicq d'Azir school in Paris, the surnames, first names, and ages of the Jewish children deported from this school were read by one of their former neighborhood classmates. I took the directive « Let us never forget them » at the foot of the commemorative plaque literally and gave substance to the work In memoriam [aux quarante-huit enfants juifs déportés de l'école Vicq d'Azir à Paris 10e]. The plaque tirelessly wears its shiny black dress, adorned with an array of gold letters that dot its entire body. Yet, every weekday, every day of the school year, a few hundred students innocently walk past it, without even looking at it. The reading resonates within me, and I decide to draw, one day, the 658 letters of the 48 first and last names. On 48 worn hangers. To go over the past. To give body to these shattered souls. I bring the gouge as close as possible to tracing the names of these children deported between 1942 and 1944. The youngest is two years old. This time, to spare them. To carve into the wood as if it were the heart of the matter. Bringing out this memory of horror. To preserve the smallest chip, the smallest speck of dust, which, by being removed, has revealed a name. To engrave to spare. To engrave to reprint, to rewrite their name. Again and again. To give them body again to leave the school. To leave the black frame of the commemorative plaque. Leaving the Shoah Memorial. Rediscovering the light. Exposing them to the light. So as not to forget them. This work was selected and exhibited at the 12th International Contemporary Printmaking Biennale of Trois-Rivières (BIECTR) in Quebec in 2021 and received the Desjardins Prize.

"I've always collected all kinds of objects, whether abandoned finds or fragments of nature, that are part of my life. Without being categorized, these « treasures » can resurface years later and inspire my creations. A simple word, a phrase, a chance discovery, or even the memory of a person or a work of art, can be the inspiration for a new work. It's an attempt at homage, where a soul begins to emerge, often linked to intimacy or collective history.
I delicately unfold this thread, with emotion, until it becomes the guiding principle of my thoughts. These encounters, whether fortuitous or intentional, are at the heart of my work."

In memoriam [aux quarante-huit enfants juifs déportés de l'école Vicq d'Azir à Paris 10e] 2018-2019
Installation



Éric Fourmestraux
In memoriam [aux quarante-huit enfants juifs déportés de l'école Vicq d'Azir à Paris 10e] 2018-2019
Installation



Jean-Baptiste Monnin

1986

Jean-Baptiste Monnin (b. 1986, lives and works in Berlin) studied architecture and spatial design at the Claude-Nicolas Ledoux high school of Architecture in Besançon (FR), as well as fine arts with a focus on drawing and media art at the École Media Art Fructidor in Chalon-sur-Saône (FR). Since 2010, he has been living and working in Berlin. He regularly takes part in solo and group exhibitions in Germany, Denmark, France, Finland, Portugal, and Japan. Since 2021, he has been working in a studio at the art and project house Torstraße 111 in Berlin, where he is also involved in the conception and realization of exhibitions and events for the artist-run space. In 2023, he participated in the 11th International Printmaking Biennial in Douro, Portugal. In 2024, he was nominated for the Haus am Kleistpark Art Prize. His works are held in public collections in Berlin.

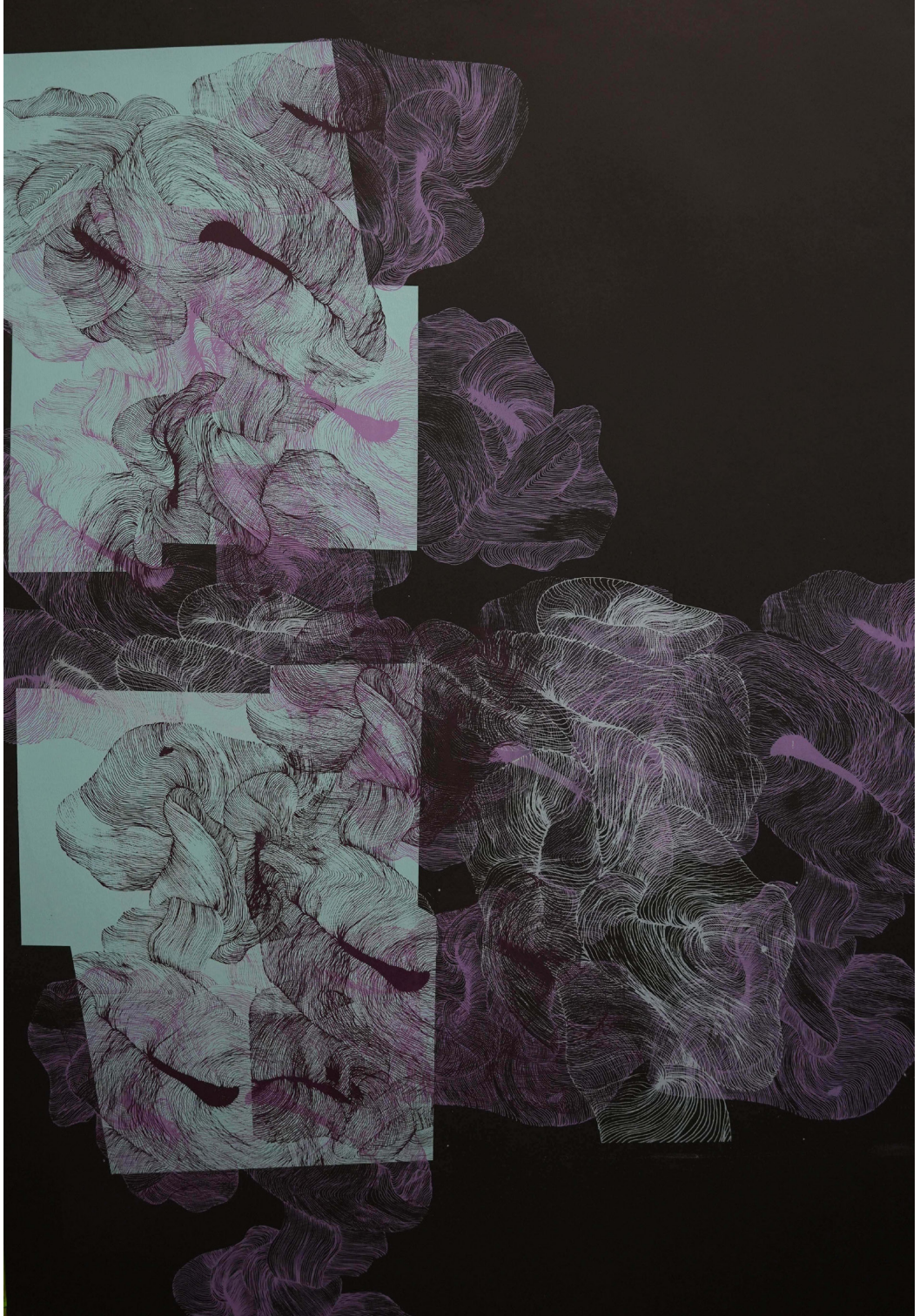
www.jeanbaptistemonnin.com
jb.monnin@gmail.com

"My practice focuses on drawing and printmaking, informed by architecture and science. I explore perspective, scale, and perception through abstract compositions. By depicting details within abstract compositions, I seek to disrupt familiar visual reference points and question our perception of space and reality. Drawing becomes a way to slow down the gaze and to reintroduce a sensory experience through works created in a state of presence close to meditation."

Orgues de Flandre. Paris, 2022
Etching, aquatint
49,5 x 39,5 cm



Jean-Baptiste Monnin
Bella Sky. københavn, 2022
Etching, aquatint
49,5 x 39,5 cm



France

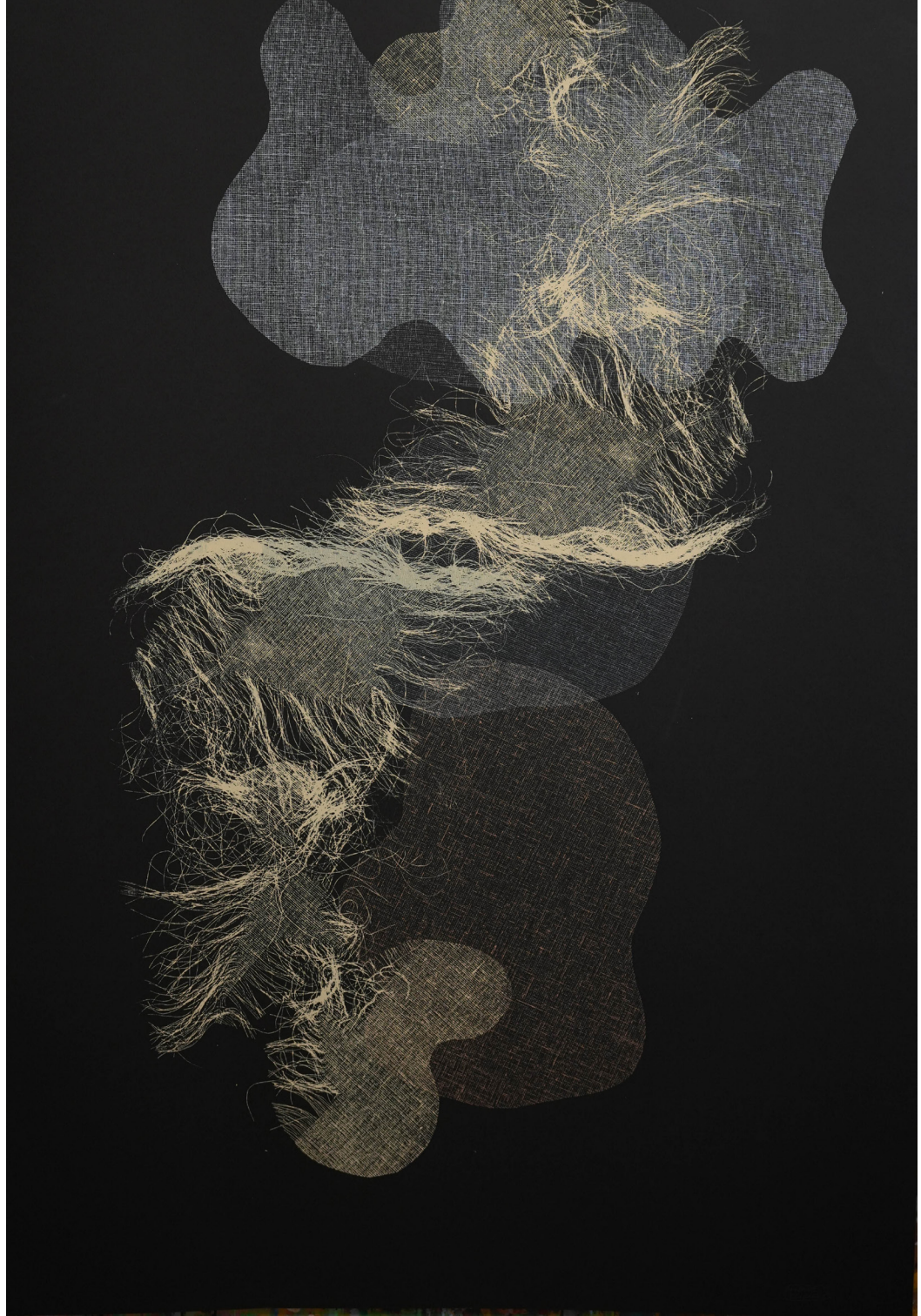
Sandrine Bridier

Sandrine Bridier is a screen printing artist. Originally from Guadeloupe, she lives and works in Paris, where she founded and runs the Atelier des 4 Jeudis, a space for artistic creation and experimentation. She has developed a silkscreen printing practice, using it not as a means of reproduction but as a means of creation. Sandrine Bridier's work has been exhibited with the Atelier des 4 jeudis at the Journées de l'Estampe Contemporaine in Paris since 2017. She has participated in numerous group exhibitions in Bordeaux, Morlaix, and Douro in Portugal. In October 2024, she will be exhibiting at the Salon des Réalités Nouvelles in Paris. She is part of the pre-selection for the Woolwich Print Fair 2025.

voyellerouge@gmail.com
https://sandrinebridier.fr
@sandrinebridier
https://www.facebook.com/sandrine.bridier.16

"Sandrine Bridier experiments with the screen printing process by combining it with drawing and woven material, both as a support and as a screen-printed object. Her artistic research is a continuous quest for a personal language, an intimate path that moves, evolves, and develops. It involves making transparencies and superpositions work together to create nuances and depth. The supple figures meet, touch, connect, and sometimes decompose. The clusters of threads or handdrawn lines offer a composition made of fragility and complexity, but always powerful and fertile."

Discrete sets #2, 2023
Sceenprinting
100 x 70 cm



Sandrine Bridier
The plasticity of sets #5, 2022
Sceenprinting
100 x 70 cm



Adrian Schichta

1968

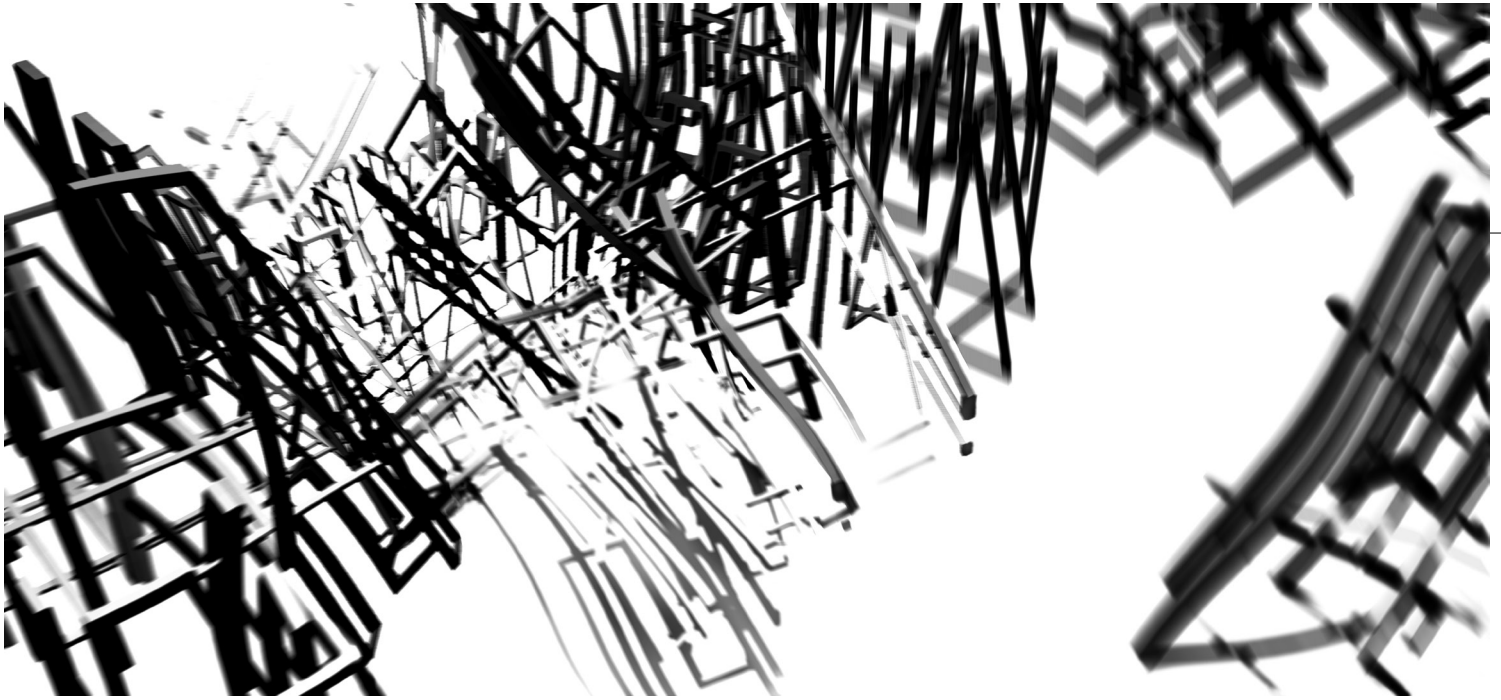
Absorbed I, 2024-2025
Mix – brush, ink on lithographic stone
computer graphic, digital print on paper
100 x 70 cm

Designer and artist born 1968 in Silesia. Creator of animated films and graphics using 3D computer techniques. Studied communication design at the Fachhochschule Mannheim - University of Applied Sciences, diploma in animation, also studied graphic arts at the Academy of Fine Arts in Krakow, Poland. Specialization in three-dimensional graphics and modern computer technology, lithography and drawing. He is currently active as an artist and author and realizes projects in the field of art and film. His works are shown in numerous exhibitions and at international film festivals, including in Italy, USA, Argentina, Mexico, Russia, Macedonia, Portugal, Chiny, Taiwan, Polen and Germany. www.adrianschichta.com | ajs@adrianschichta.com

"Interest in the issues of three-dimensional space. Drawing. Representations in the form of thought loops, often with humor. Subject: Man and his affairs from the perspective of "O"."



Adrian Schichta
Absorbed I, 2024-2025
Mix – brush, ink on lithographic stone
computer graphic, digital print on paper
100 x 70 cm



Ewa Stawiarska-Zygalska

1958

Abraum, 2022
Digital print on mesh
100 x 215 cm

born in Kraków, Poland. Visual artist lievs and works in Germany. She graduated in Interior Architecture from Jan Matejko Academy of Fine Arts in Kraków and holds Master of Fine Arts degree. Her work has been largery exhibited national and internationaly. She received a Scholarschip from the City of Kraków und KWWScholarship oft he Schöppingen Artists´ Village Foundation / Germany. Her work is held in many important private and public collections including National Museum, Kraów / Poland, Gustav-Lubcke-Museum Hamm / Germany, Printig Art Collection, Douro / Portugal, Museen der Stadt Lüdenscheid / Germany, Association of Polisch Artist (ZPAP Kraków) / Poland.
www.ewazygalska.de

"I see my work as a continuation of thoughts about light and shadow, about black and white in art and in society as well as about the search for my forms of expression. Media ubiquitons in these times, heavily impacts auer ways of thinking and automatikcally affect auer creative work. It is fascinating to be able to form emptiness.."



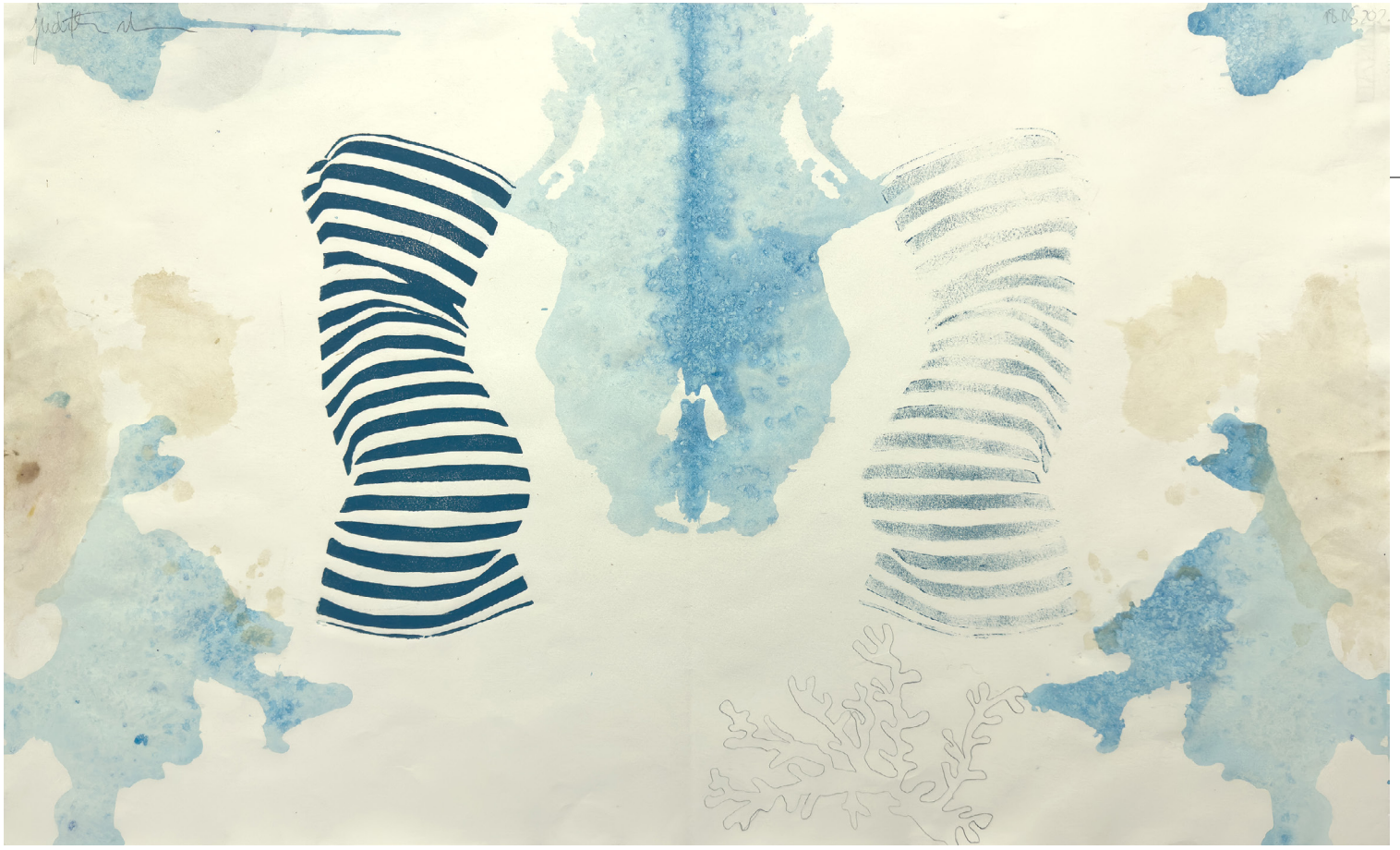
Ewa Stawiarska-Zygalska
Abschnitt, 2025
Digital print on mesh
100 x 215 cm



Ewa Stawiarska-Zygalska
Structure_I, 2021-2022
Computer graphic on mesh
100 x 215 cm



Ewa Stawiarska-Zygalska
Structure_II, 2021-2022
Computer graphic on mesh
100 x 215 cm



Judith Sturm

1973

Walk by the sea Nr. 7, 2021
Linocut, Monotype with oil-based copper inks and gouache, graphite, sea salt
42 x 70 cm

Judith Sturm was born in 1973 in Saarlouis, south-west Germany on the border of France and Luxembourg. She lives and works in Mallorca. Two stays in the USA, in 2006 and 2008 in the printing workshop of the well-known master printer Erika Greenberg-Schneider in Tampa, Florida, decisively shaped Judith Sturm's graphic work. In 2005, the master student of Prof. Baumgarten developed her own unmistakable signature in her painting. 2002 Master student of Prof. Bodo Baumgarten HbK Saar - Saarbruck | Germany; 2000 Diploma in fine arts with distinction HbK Saar - Saarbruck | Germany **PRIZES:** 2020 EM Design Award London | UK; 2006 Individual funding from the Saarland Ministry of Culture - Saarbruck | Germany; 2000 Grant from the city of Saarbruck - Saarbruck | Germany; 1999 Culture Prize S.B.S. EV of the City of Saarlouis - Saarlouis | Germany; 1998 2nd prize Deutsche Bank Cultural Foundation - Saarbruck | Germany; 1989 Storck advancement prize of imagination - Halle, Westfalen | Germany. welcome@judithsturm.art | www.judithsturm.art

"It is the experimental work with different printing styles such as linocut, monotype, frottage or etching in combination with sketching and the use of sea salt - this defines Judith sturm's signature in print. "Walk by the sea" is a series of 26 different and unique artworks on paper or canvas. They tell the story of a beautiful evening walk by the sea. Like a poem, each is only a glimpse of the whole."

Germany

Kerstin Franke-Gneuss

1973

TRAINING:1978-84 studied at Academy of Fine Arts Dresden/DEU 1989 founding member of artist association "Dresdner Sezession 89", since 1995 studio artist house Dresden-Loschwitz/DEU, 2003-2016 gallery of custody of Technical University Dresden/ DEU Prizes: 2001 Award of New Saxon Art Association/DEU, 2016 Felix Holle berg-Award intaglio, art museum Albstadt/DEU **TRAINING ACTIVITIES AND OTHER:** Artist in residence: 2022 Skoevde/SWE. 2021 Nagykáta/ Budapest/HUN. 2019 Athens/GRC. 2015 Thessaloniki/GRC. 2015 Coventry University/UK. 2014 Uttersberg/Sweden. 2011 Cleveland/Ohio, New York City/USA. 2003 Rio de Janeiro/BRA. 1994 Brussels/Belgium. **MUSEUMS:** Albstadt/DEU; Beeskow/DEU; Chemnitz/DEU Gallery for Contemporary Art; Dresden/DEU State Art Collection, Kupferstich-Kabinett, Gallery New Master, Saxon Art Foundation, Municipal Gallery Dresden, East Saxon Savings Bank, Saxon Parliament, Saxon Medical Association; Erfurt/DEU Anger museum; Munich /DEU Archdiocese; Nagykáta/ HUN; St. Wendel/DEU; Skoevde/SWE; Thessaloniki/GRC Foundation of art. ART in PUBLIC **SPACE:** 2020 Dresden/DEU, city hall. 2017 Dresden/DEU, Altstehlen sculpture. 2012 Dresden/ DEU, court of first instance. 2010 Dresden-Hellerau/DEU. 2005 Chemnitz/ DEU, culture department store TIETZ. 2005 Dresden-Kaditz/DEU, City Service. 2003 Dresden/DEU, Technical University. 2000 Dresden/DEU, Gustav-Adolf-Place. 1991 Altenberg/Erz Mountains/DEU, Protestant church. **INTERNATIONAL EXHIBITIONS:** Athens/GRC, Brussels/BEL, Budapest/HUN, Cleveland/USA, Columbus/Ohio/USA, Coventry/GBR, Grenchen/CHE, Jawor/POL, Koessen/AUT, Maastricht/NLD, Nagykáta/HUN, Paraiba/BRA, Prague/CZ, Régua/PRT, Rybnik/POL, Salzburg/AUT, St. Petersburg/RUS, Skoevde/SWE, Strasbourg/FRA, Thessaloniki/GRC, Tidaholm/SWE, Uttersberg/ SWE, Wien/AUT, Wrocław/POL The artistic work encompasses printing, painting, drawing, installation, art in public space.

kerstinfrankegneuss@gmail.com | www.kerstinfrankegneuss.com

"Lines define my work. Lines connect, broaden one's mind and evoke movement. My art approaches the gestural abstraction and is from immediate natural origin. A certain light defines the expanses of the images – it enlightens and outshines the darkness of cosmic depths. The installations composed of enlightened acryl glass bars capture the space-consuming impulse. They resemble informal drawings of public space."



Gorge, 2016
Aquatint etching drypoint
88,6 x 54,6 cm



Kerstin Franke-Gneuss
Above, 2014
Drypoint
33,8 x 44,4 cm

Kristin Grothe

1972



Untitled, 2022
Etching, chalk on laid paper, cut
105 x 318 cm

Studied art at the Academies of Art in Kassel (Ger), Braunschweig (Ger) and Bath (UK). 1999 Master scholar Art Academy Braunschweig, Germany. 1999–2002 Work stay in Milan, i.a. in the workshop of Giorgio Upiglio. **Awards and scholarships:** 2022 Felix-Hollenberg Price for contemporary printmaking, Museum of Art Albstadt (D); 2022 nominated Queen Sonia Print Award, Oslo (Norway); 2012 Pricewinner Østlandsutstillingen, Oslo; 2007 Art Award of the state Schleswig-Holstein (Ger); 2003/04 grant, Culture Center Salzau Castle (Ger); 2002 travel grant, Aldegrever Society; DAAD-scholarship for one year in Milan; 2000 master scholar prize, Academy of Arts Braunschweig; 1998 Hoepfner-Award of Winckelmann Society. **Solo and Group Shows**, e.g. Sprengel Museum Hannover; National Museums Schloss Gotttorf; Winckelmann-Museum Stendal; State Museum of Egyptian Art, München; Albstadt Museum of Art; Wenzel-Hablik-Museum, Itzehoe.
www. kristingrothe.de | info@kristingrothe.de

"As an archeological search and excavation on paper, new places are ground into the laid paper covered with etchings or linocuts using knives and sandpaper, which interlock the past with the future and thus illuminate the relationship between man and nature. In an overlapping layering process, I use the printmaking matrix as an archeological excavation site."



Kurt Ries

1955

Kurt Ries was born 1955 in Zweibruecken (Germany). From 1975 till 1981 he studied Graphic-Design at the University of Applied Sciences in Kaiserslautern. After his studies he specialized in graphic arts (etching, silk-screen and lithography). Since 2000 he is occupied in paintings with oil colours and acrylic paint. Besides that, he experimented with transparent plastic plates and colourpigments. Nowadays he mainly works on etchings with carborundum and experimented with linocut, reliefprinting and collagraphy. 2015 Greystone Award - 10th Biennial Int. Mini Print, Norwalk, USA. Participation in international group exhibitions: Sofia, Varna / Bulgarien; Sint Niklaas / Belgien; Lodz / Polen; Vancouver, Ottawa / Kanada; Ithaka, Seattle, Norwalk, New York City / USA; Cadaqués / Spanien; Douro / Portugal; Mailand / Italien; Rosario / Argentinien; Tokyo, Kyoto, Osaka / Japan.

www.kurt-ries-kunst.de,
kurt.ries@googlemail.com
kurt-ries@web.de

"The line is the central element of my graphics, with which I attempt to simplify and alienate faces. This often results in mask-like, intricate webs of lines with an ornamental effect. My prints are often composed of multiple printing plates as a collage, thus offering many different print variations in new combinations."

Ammonite Face, 2017
Linocut, carborundum and embossing
54 x 34 cm



Kurt Ries
Interwined Masks, 2015
Collage, linocut, carborundum and embossing
98 x 98 cm

Li Portenlänger

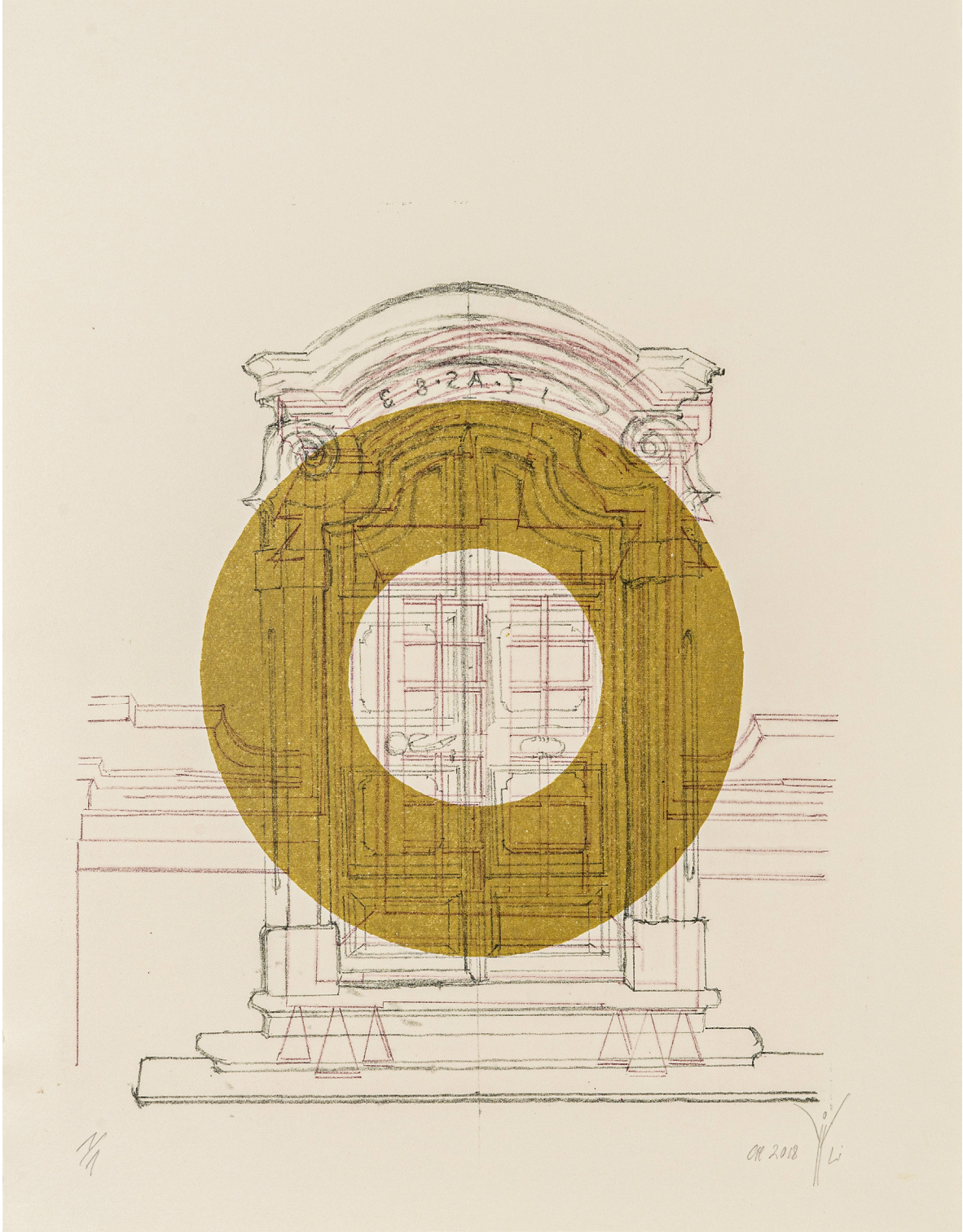


Education:1974 – 1978 Academy of Art and Music Bremen, Diploma, 2000 – 2007 Specification in Lithography at RHoK-Academy Brussel, Belgium with masterprinter Rudolf Broulim, Prag; 1979 – 1984 Education in Modern Dance, tradition Mary Wigman; Baroque- and Renaissance Dance at Academy of Historic Music Bremen; 1980 – 2007 Taiji Quan; Instructor of Yang-tradition by Huang Sheng Shyan.
Works: Since 1984 performance art in Public Realm, in art spaces and sacred places in Germany, Austria, Italy, Belgium, Netherland; Since 1984 Exhibitions: Germany, Belgium, Italy, Scotland, Poland, China; Since 1998 Director of Lithography Workshop Eichstaett, curates in this context exhibitions and projects with international artists; building the „Collection Lithography Eichstaett"; www.lithos-jura.de

"I try to build up contemporary work, which is based on historical facts. The visual background often is alienated by means of digital techniques. Geometric fields play an important role to bring stucture and tension into the image. Architecture and Lithography.
Art in Public Realm: Wallpaintings und Public Art Projects in Bremen; 1997 Landart- Project: „The Golden Path" in Eichstätt, a pathway to history;"

Dans le parc, 2014
Lithography - pixeled historical drawing and alienation, 2 soapfields
38 x 28 cm

Li Portenlänger
Casa Santi, Borgo, Val Bregaglia CH“, 2018
Lithography - 2 crayon drawings, soapfield
38 x 30 cm





Monika Schaber

1958

1958 Born near Stuttgart, Germany;
1989-95 Studied fine arts at the Stuttgart State Academy of Art and Design (ABK Stuttgart);
1995-98 Three-year studio scholarship, Esslingen, Germany;
2019 Artist in residence, Künstlerbund Tübingen, Germany;
2022 Art Prize of the Sabine Hoffmann Foundation for lifetime achivement Since 2002 artistic teaching and management of the printing workshop for relief printing and etching at Nürtingen University (Art Therapy Department);
Member of Xylon Germany, Association of Woodcutters.
www.monikaschaber.de

"Monika Schaber is known for her experimental, large-format woodcut series, in which she works on the printing block with drills and other tools and then produces the prints herself by hand. The poetic and enigmatic dots can conceal harsh reality and political content, but also urban structures, open landscapes or a wide view into space. In installative arrangements, she relates her woodcuts, her objects and drawings to one another, thus opening up new associative spaces."

Wall: Aleppo I/II, 2018/2021
Woodcut on paper fleece, folded
91 x 42 cm (each)

Floor object: Damascus, 2016
Woodcut on fabric
84 x 104 x 8 cm

Germany

Sven Pfrommer



Human Blue Series I , 2021
Cyanotypes
6 x (42 × 42 × 3 cm) Polyptich

Sven Pfrommer is a Berlin-based artist working at the intersection of photography, painting, and digital media. His work explores themes such as urbanity, identity, and movement, blending photographic observation with abstract transformation. By combining his own images with painterly interventions, digital techniques, and collage, he creates multilayered compositions rich in texture and atmosphere. Trained in Germany and the UK, Pfrommer has exhibited internationally, with shows in cities including New York, Singapore, Hong Kong, Los Angeles, Sydney, and Manila. He gained a honourable mention at the International Photography Contest, has been awarded the Berlin Airlift Price, Berlin and the Walter Thiemann award, Leipzig and his works have won a Prix Gold of the Paris Photo Awards in 2021 and 2023.
https://www.svenpfrommer.com

"My artistic practice is rooted in fine art photography while extending into painting, printmaking, and mixed media. Photography is not an end in itself but the starting point for exploring presence, memory, and perception. Rather than creating isolated images, I develop interconnected series and editions that unfold as visual narratives. Travel provides the immediacy of observation, while the studio becomes a space for transformation, where I layer photographs with paint, ink, and graphic interventions. By dissolving the boundaries between media, I investigate the tension between representation and abstraction, clarity and ambiguity, movement and stillness, and the relationship between the individual and the collective."

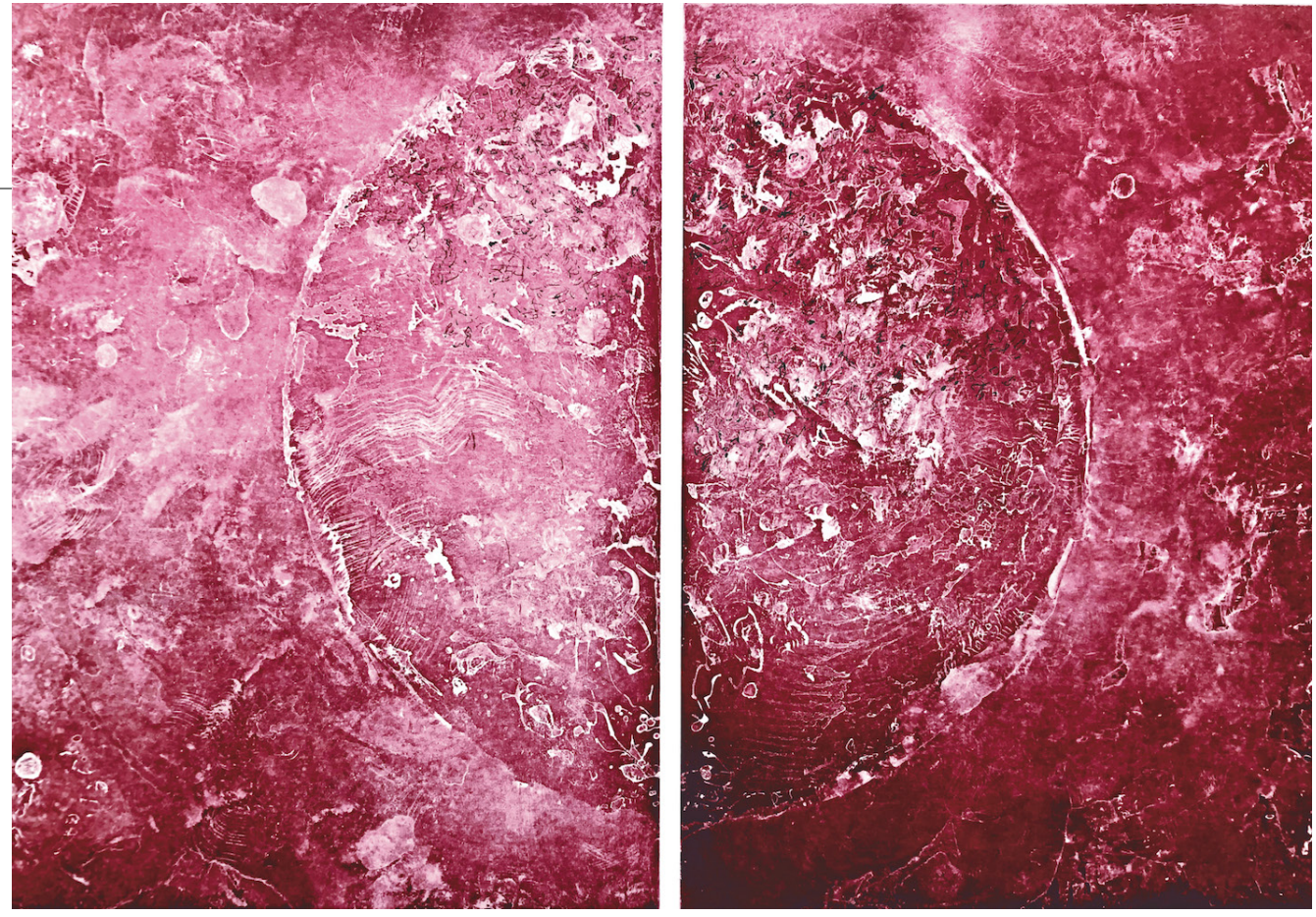


Sven Pfrommer
Human Blue Series III , 2021
Cyanotypes
6 x (42 × 42 × 3 cm) Polyptich

Germany

Ulla Von Gemmingen

1949



ECLIPSE, 2023
Etching, aquatinta
2 x (82 x 50 cm)

Studied painting and art education at the Academy of Fine Arts, Munich. Since 1979, involved in numerous innovative art projects with migrants, primarily in Munich museums. Served as a lecturer at the Academy of Fine Arts, Munich, as well as at the universities of Bremen and Munich. In 2003, received the Innovation Award from the German Institute for Adult Education in Bonn. Taught museums education and the History of Art in her capacity Authority. She is a member of the „Bund Bildender Künstler, Bavaria", and lives and works in Munich.
www.ullavongemmingen.de | artprint@ullavongemmingen.de

"When acid-resistant tusche is poured onto a copper plate, it creates a winding trail of self-organizing yet self-limiting patterns, seemingly repetitive but, in reality, infinitely variable. The final image gradually emerges through careful manipulation of this raw material —drawing, sketching, scratching, and more. Self-similar structures, occurring spontaneously in nature at both microscopic and macroscopic levels, serve as the foundation for the images in this limited edition series of aquatint etchings."

Ulrich J. Wolff

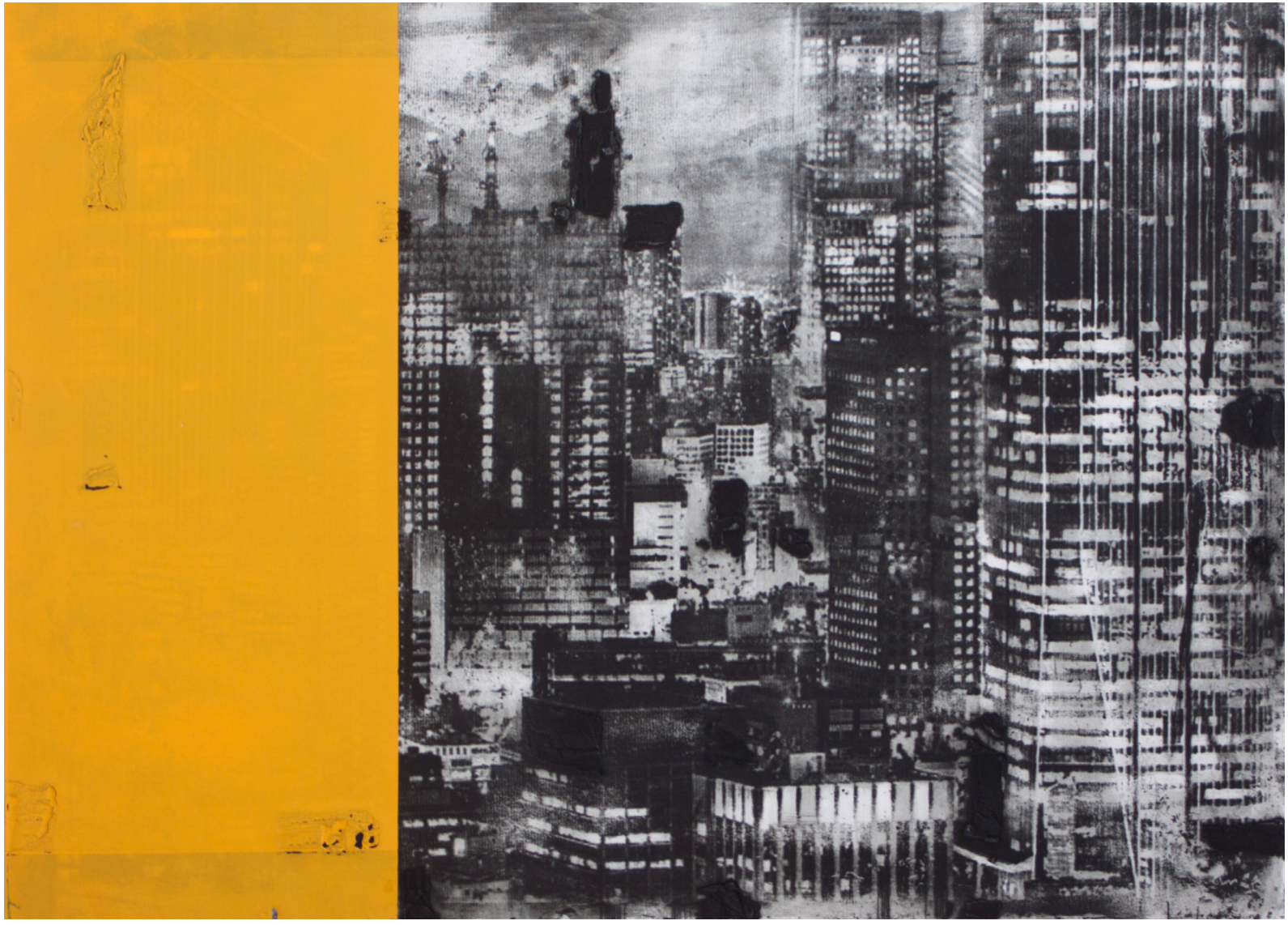
1955



Inner Space, 2026
Etching aquatint with embossing on handmade paper
78 x 108 cm

Born 1955 in Schwaigern, Germany
Studied painting and graphics at the State Academy of the Fine Arts Karlsruhe
Teacher of etching and screenprinting at the Kunstakademie Karlsruhe, 2024 The Award-Winner Solo Exhibition, Vernon Public Art Gallery/Canada, 2023 Special Prize of the First International Biennale of Miniature Art Bitola/Macedonia, 2021 Winner of the OPT Okanagan Print Triennial, Vernon/Canada, 2021 Special Award of the 10th International Graphic Triennial Bitola/Macedonia, 2018 Artist in Residence in the Guanlan Orginal Printmaking Base, Shenzhen/China, 2017 Prize of the Jury, First International Print Biennale Yerevan/Armenia, 2015 Grande Prize of Guanlan International Print Biennial Guanlan/China, 1993 Bronze Medal of 1st Egyptian International Print Triennale, Kairo/Egyptian
http://www.u-j-wolff.de
ujwolff@web.de

"From the ordered architectural structure of megacities and residential towers, I shape a mysterious organism using solid black and the relief-like traces of growth or decay characteristic of carborundum embossing. The black becomes a mysterious vessel for the life hinted at by the zones of bright light interspersed within it. And then, one senses a breathing within the intangible spaces between—in the shifting interplay of foreground and background."



Ulrich J. Wolff
Yellow City, 2025
Etching aquatint/screen print with embossing on hand-made paper
78 x 108 cm



Argyri Vasilakou

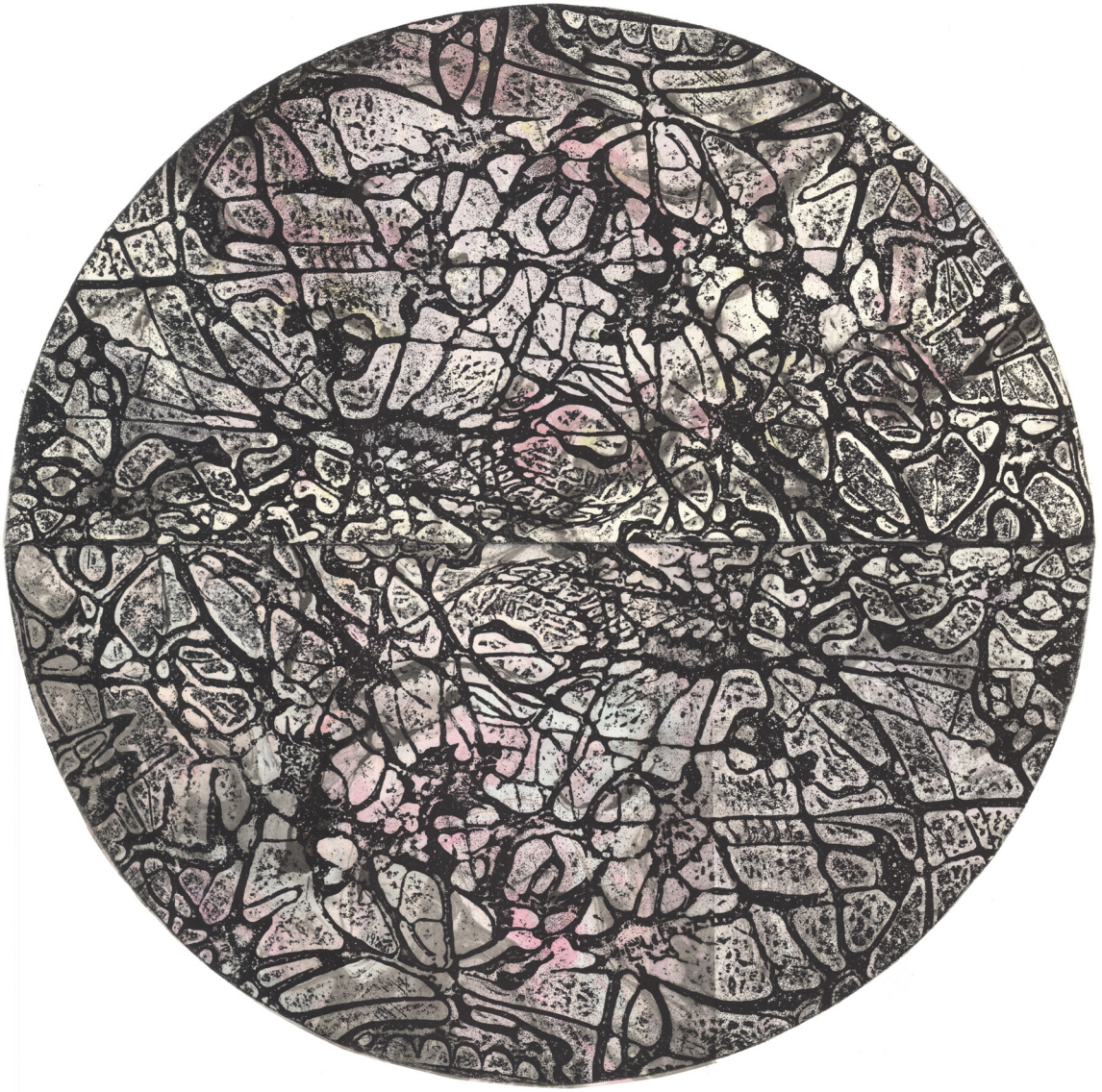
She studied painting and printmaking in the School of Fine Arts in Athens 1995-2000 and 2010-2014 respectively. She was awarded a painting distinction during her studies 1996-1997.She took part in the project Istanbul - Rethinking The Palimpsest City of Mimar Sinan Fine Arts University - B Printmaking Atelier of A.S.F.A and Tuncer Camakli Architects in Istanbul, 2014. She has curated and organized art exhibitions 2012-2016 and took part in seminars which included articles writing with the financing of the State Foundation of Scholarships abroad. Her works have been presented in six solo exhibitions and in a series of international Biennials, Triennials exhibitions in Greece and overseas. Works of hers belong to private and museum collections.
vassilakou@hotmail.com

"My work is devoted to abstraction and it is characterized by a planitude containing graphemes ,scribbles or bold gestures and it is as if it continues beyond the limits of canvas. There has been a quest between spatialism ,abstract expressionism, colour field painting even minimalism. It concerns the trauma of originary division that is constitutional in human nature and discusses matters of responsibility that entails between the self and the other. Thus issues of identity and development get involved as well the creation of hybridic identities in a controversial relation to cultural and social limitations."

Denial, 2025
Etching, Wood cut , Dry point
100 x 70 cm



Argyri Vasilakou
Encountering the Time, 2025
Collagraph, dry point , etching, woodcut
70 x 100 cm



Eleni Kaprou

Eleni Kaprou, born in Athens, Greece.
Graduated from the: Accademia delle Belle Arti di Firenze, Italy. Degree in painting. Certificate of professional qualifications in lithography from the:"Scuola Internationale di Grafica","IlBisonte" Florence Italy.Post graduate state scholarship: Department of printmaking, Athens School of Fine Art. Graduated from the department of printmaking: Athens School of Fine Art. She has participated in many exhibitions in Greece and abroad. She lives and works in Athens.
eleni18a18@gmail.com

"In my recent work I have developed and expanded my interest in the natural world dealing with the structures of flora and fauna, as well as the astral systems."

Up close and far away, 2019
Eau forte, acquatint, suminawashi on
Japanese paper, chine colle
44 x 44 cm

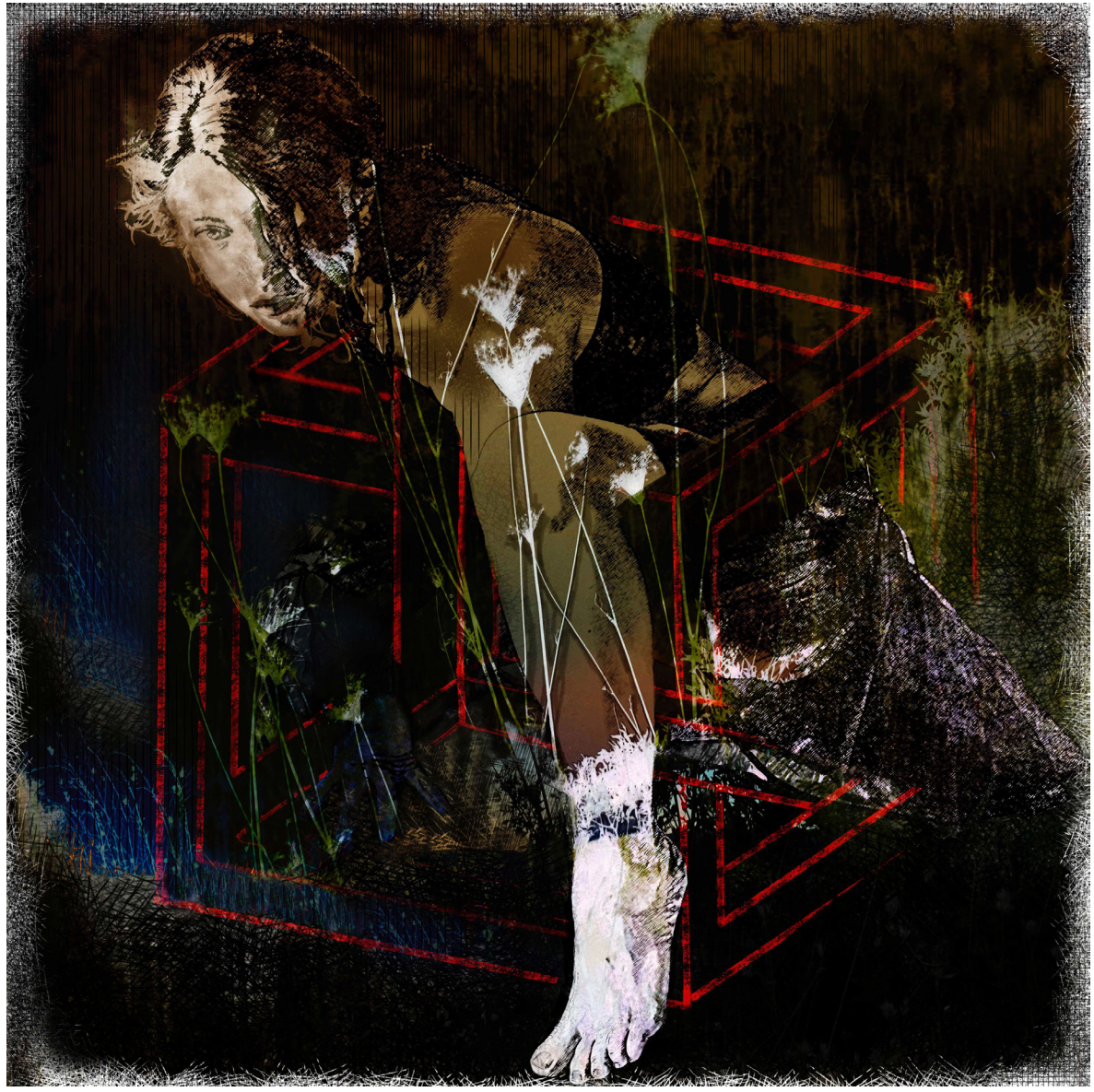
Greece

Elsa Charalampous

Elsa Charalampous is a Greek visual artist born in Syros. She graduated with excellence from the Athens School of Fine Arts, earning an Integrated Master's degree in Painting. Since 2002, she has been teaching "Color and Drawing" at the Department of Product and System Design at the University of the Aegean. Her artistic practice spans solo and group exhibitions in Greece and internationally. She has participated in numerous biennials across the UK, China, Japan, Spain, Poland, Portugal, Bulgaria, the Netherlands, Korea, India, Luxembourg, and Brussels. Her work was awarded an Honorable Mention at the Kazanlak International Mini Print Biennial. Her artworks are part of several notable collections, including the Ino-cho Paper Museum (Japan), the National Art Museum of China (Beijing), the CICA Museum (Korea), the Centro de Arte de Alcobendas (Spain), and the National Stockport Gallery (UK), as well as various public collections in the Netherlands, England, and Greece.

https://elsas-art.com/
Email : charalampous.elsa@gmail.com
https://www.facebook.com/ElsaCharalampousART/
Instagram: elsa_charalampous_art
charalampous.elsa@gmail.com

"My work is dominated in anthropocentric themes and includes painting, mosaic, installations, digital drawing and printing, video art, and mixed media. The human form-figure as storyteller itself inspires me mostly. My goal is to create a visual dialogue between world-known artists, cultures and traditions, combining various artistic, cultural approaches and scientific symbols, setting up a visual journey through the history of art. Art for me is a way of traveling in space, either material or non-material, as well as in time."



Cubic Pradoxes II
Digital print
105 x 105 cm



Elsa Charalampos
Cubic Pradoxes I
Digital print
105 x 105 cm

Greece

Michail Falkonis

Michail Falkonis is a visual artist. He was born in Agios Nikolaos, Greece, and studied painting and printmaking (Integrated Master's in Visual Arts) at the Athens School of Fine Arts. He attended the Department of Printmaking at the Royal College of Art in London (1990, Erasmus) and participated in the "Safer Printmaking" workshop at the Royal University of Fine Arts in Stockholm (1998). He has had numerous solo and group exhibitions in Greece and has participated in International Graphics Biennials in Germany, Portugal, Romania, Serbia, Poland, Bulgaria, Mexico, and Japan. His works can be found in private collections, municipal art galleries, and museums. He won an award in 1997 for his artwork on the poem "Apostícha Mystika" by O. Elytis. This was presented by the House of Letters and Arts in their Engraving Competition. He currently lives and works in Heraklion, Crete, in Greece.

"My works explore the self as an enclosed system which is adrift and under threat, unconnected to others and barely connected to its own body. The repeating motifs – arrows, houses, crosses, medical kits, crocodiles – comprise a symbolic code: frigidity, fragmentation, deconstruction. The social references in my works concern life without a center (in the street, in the margin), social subgroups and their subcultures."



The end is always the Same II, 2023
Silkscreen
70 x 55 cm



Michail Falkonis
Creeping Fear II, 2024
Silkscreen
70 x 50 cm

Greece

Pantelis Roussakis

Pantelis Roussakis is an Australian-born artist and printmaker of Greek heritage whose practice spans more than four decades. A graduate of the Queensland College of Art (1982), he works across zinc and copper plate etching, linocut, cyanotype, painting and drawing. Living and working in Ambelos on the island of Samos, Greece, his practice is informed by the landscapes and cultures of both Australia and Greece. Drawing inspiration from the environments he has inhabited over the past forty years, Roussakis explores the relationship between the human condition, memory, place and the natural world. His work reflects a deep engagement with both traditional printmaking techniques and contemporary artistic inquiry, creating images that examine the dialogue between internal experience and the external environment.
https://solgallery.com.au/events/pantelis-roussakis
https://aegeanarts.com/
https://www.instagram.com/mysocialface
https://www.instagram.com/aegeanarts.studio/

"We covet what we see everyday" ~ Hannibal Lecter
My work explores the relationship between memory and the environment. I use traditional processes to investigate themes of place, identity and transformation. Living between Australia and Greece has shaped a practice grounded in observation, materiality and a lasting connection to landscape."



Bats Of Bello, 2012
Zinc Etching
20 x 20 cm



Pantelis Roussakis
Road to Ambelos, 2025
Copperplate etching
35 x 25 cm

Greece

Vasiliki Kolipetsa

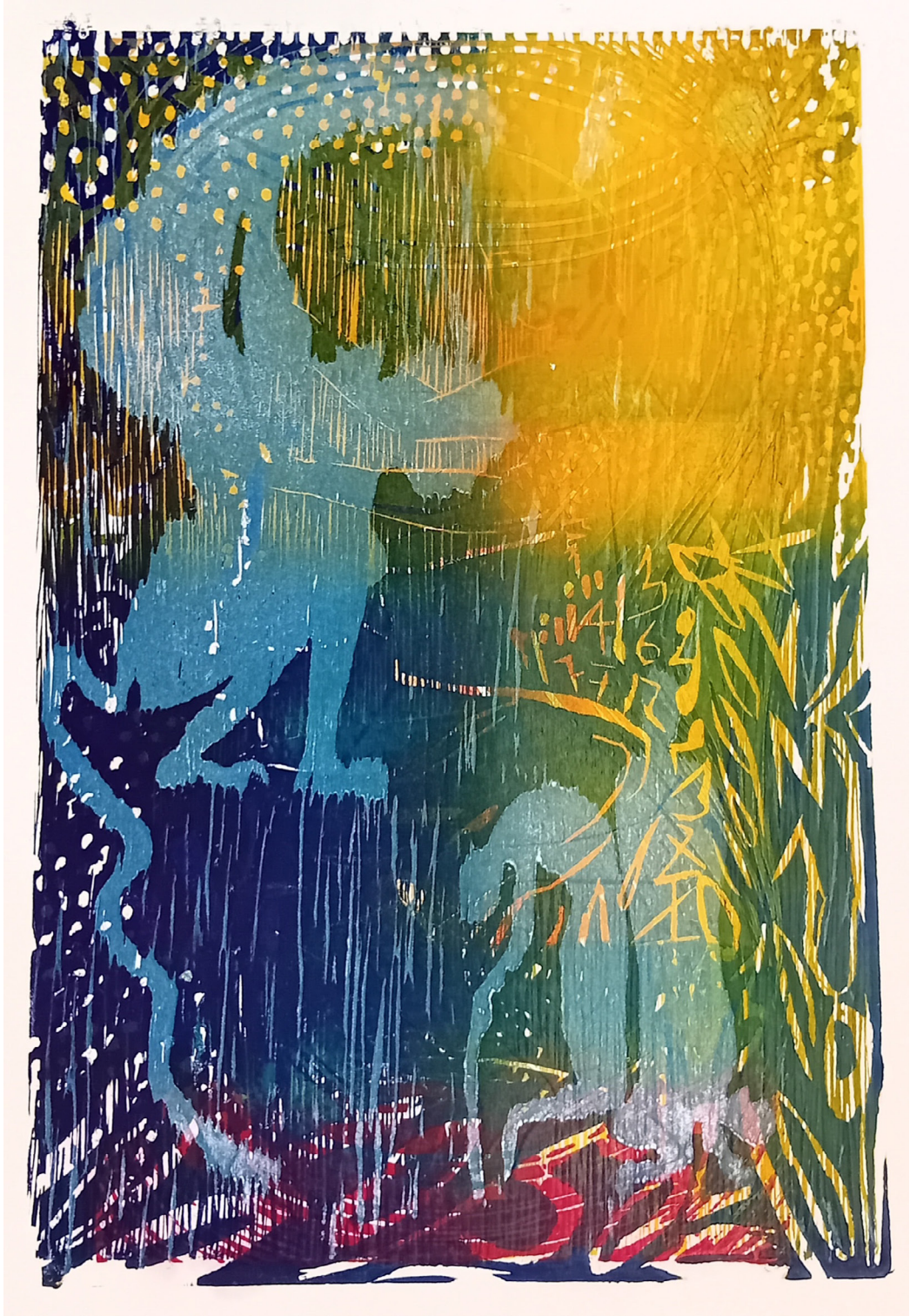
Born in Athens, Greece. Graduated from the public school of preservation of art works and archaeological findings (with honors- A, plus) 1998. Also from the University of the Fine Arts of Athens Greece (painting) with honors (A, plus) in 2002 and from the same University (Engraving), with honors (A, plus), in 2012. Two Integrated Masters : one in Engraving and one in Painting. Employed at the Greek Ministry of Culture. Exhibitions : Participated in many individual and team exhibitions in Greece and other countries overall 89, such as the international print biennale in Guanlan -CHINA 2013 – 2015 – 2017 -2021 and the Global print 2013 -2015and 8th biennale 2016 -activity in Portugal. etc.Japan 7th KIWA Kyoto International Woodprint Association print.

Email. info@art-kolipetsa.gr | www.art-kolipetsa.gr

"Knowledge Is Not Learning From The Start, But A Never Ending Journey In Recall`` (Plato Ancient Greek Philosopher.)
To Me, Plato Wanted To Remind Us That Knowledge Lies Within Us, In Our Body Cells, In The Very Energy That Seems To Run Our Body Cells And We Know As ``Soul``."



Numbers Sfigs A, 2025
Woodcut
70 x 50 cm



Vasiliki Kolipetsa
Numbers Sfigs B, 2025
Woodcut
70 x 50 cm

Greece

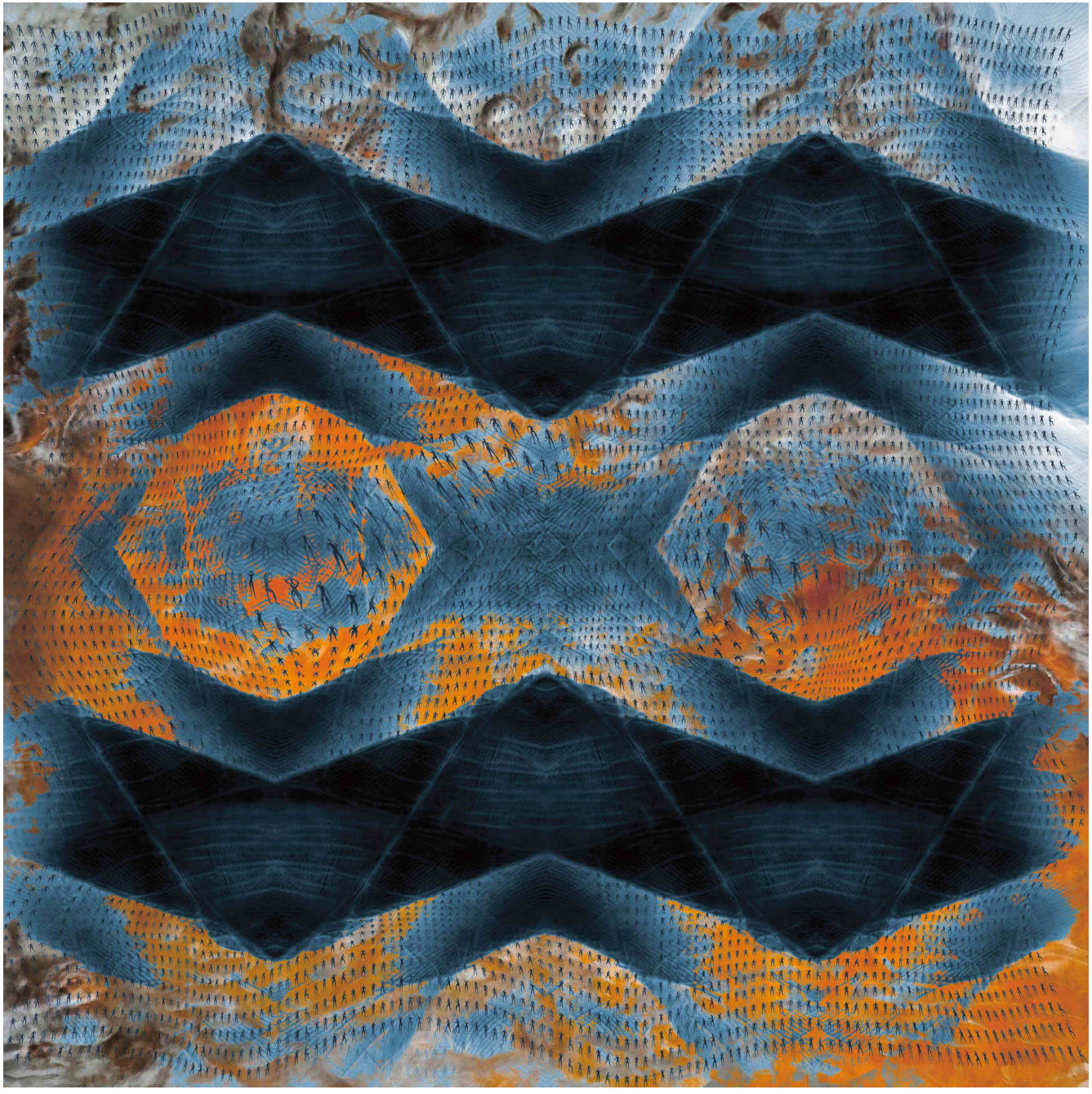
Vicky Tsalamata

Vicky Tsalamata, Greek visual artist, born in Athens. She is Emeritus Professor at the Athens School of Fine Arts (ASFA). She practices expanded printmaking, installations and video installations, combining traditional methods of printmaking and the latest adaptations of technology. She is involved in international projects. She presented her work in more than thirty-five solo exhibitions internationally in Museums, Universities, Institutions and private galleries.She have participated and in numerus international Biennials and Triennials around the world. She is awarded with the "5th Leonardo Da Vinci International Prize 2023", National Museum of Science and Technology, Milan/ Special Honour, Livno Triennial 2023 Bosnia/ Jury Prize "Enter into Art" Berlin 2022/ Second Print Prize "Enter into Art" Berlin 2020/ Award "Enter into Art Book Project" Berlin 2021/ "Albert Nelson Lifetime Achievement Award 2019", Marquis Who's Who U.S.A. / The Prize of the Belgrade Academy of Fine Arts, 5th Print Biennial, Serbia 1998 / Award, 18th Alexandria Biennial, Egypt, 1994 / Numerus international distinctions. Her work is collected by the National Gallery of Athens, the Museum of Contemporary Art Thessaloniki, Greece, in Museums and State Galleries around the world, private collections.

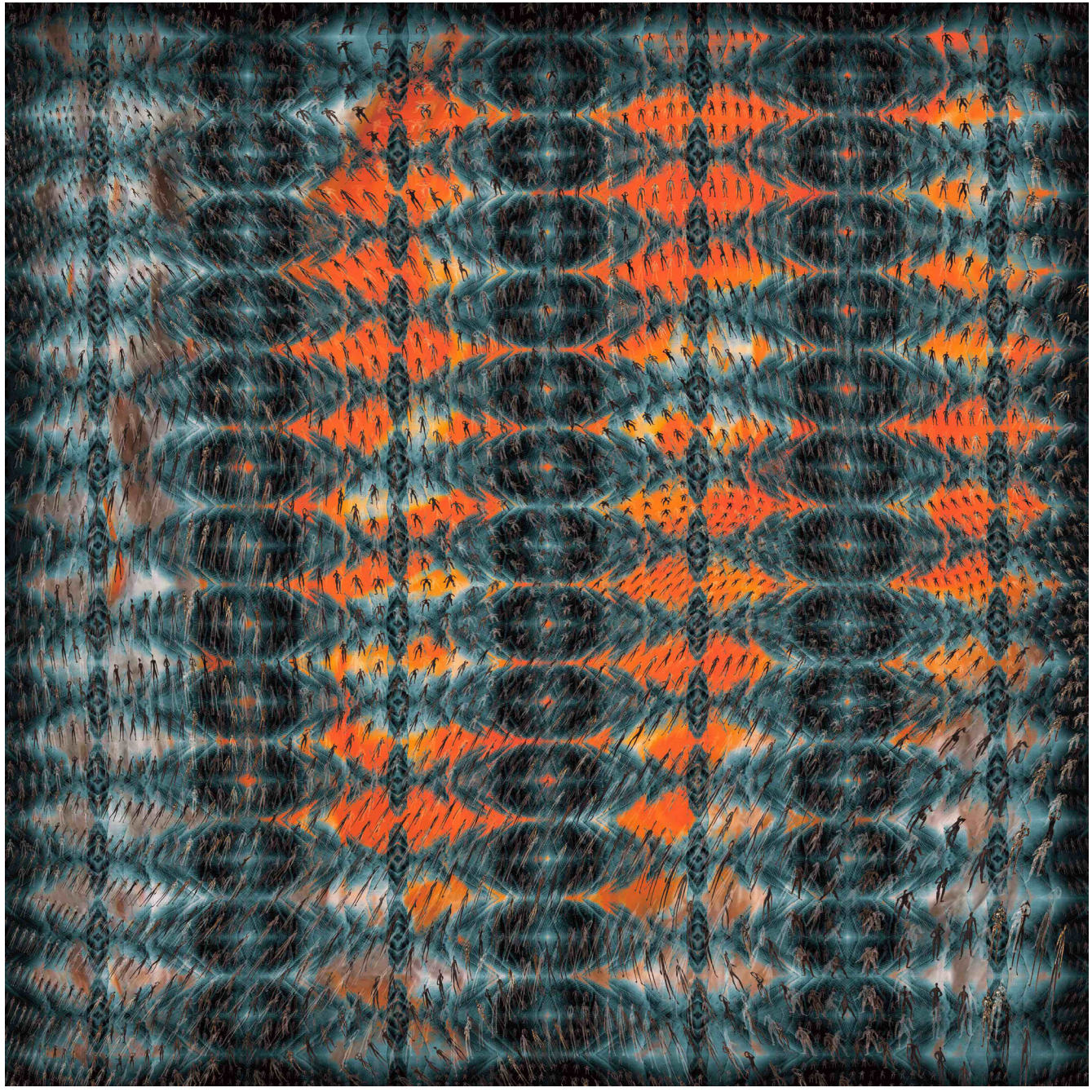
La Comédie Humaine
"Human history is intertwined with the development of social fabrics and the creation of web-like grids which form a human, social, "super-organism" endowed with its own physiology and functions. My work It is a reference to Honoré de Balzac's work "La Comédie Humaine" (Human Comedy) it is a sarcastic commentary on the human condition, as we come to realize how little we are worth in the grand scheme of things, which subjugates us to its will, how alone we live and how truly we need the communication between people now days. I try to create a space which is the microcosm of my skin, in the sense of an identity code."



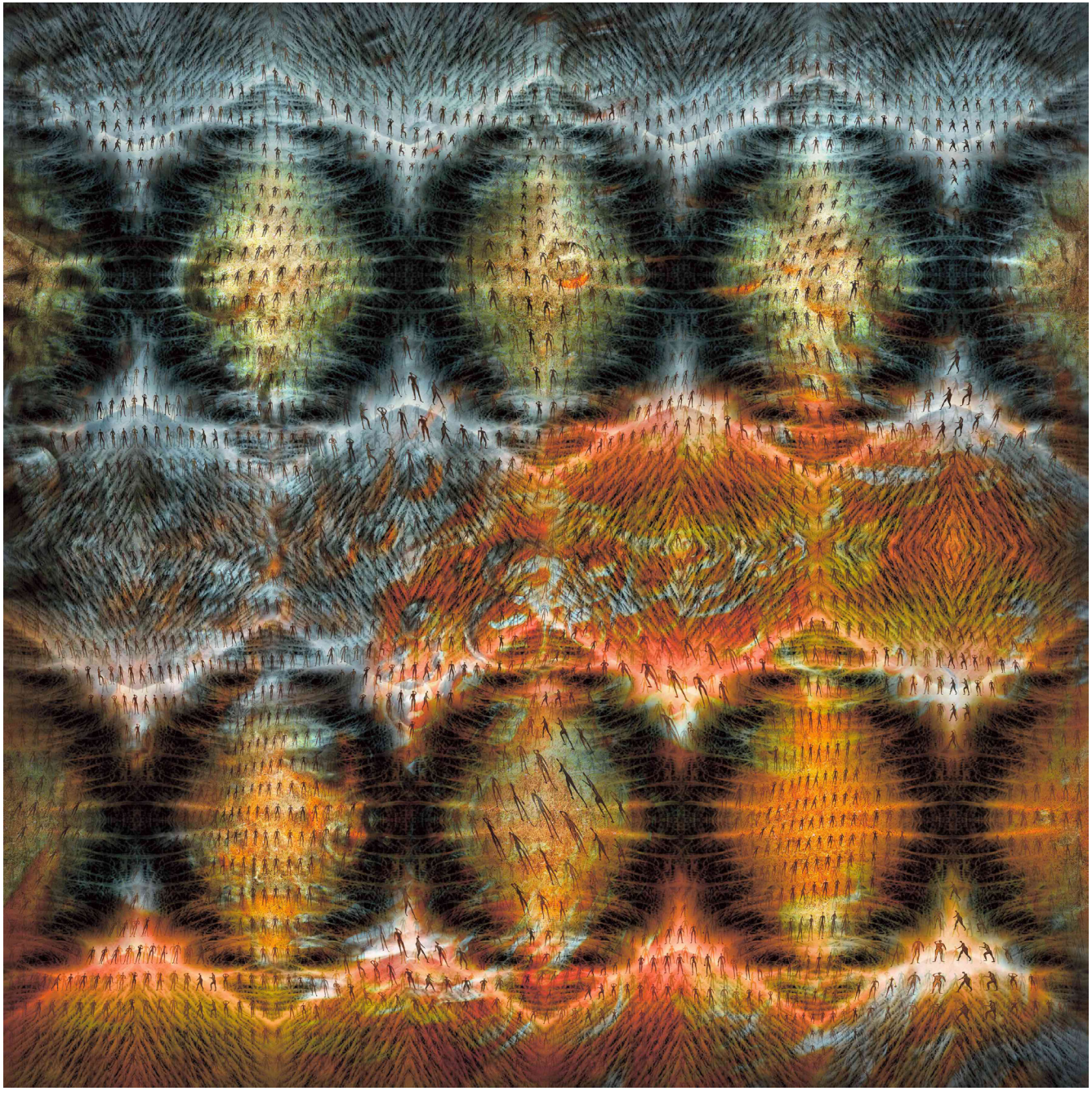
Comédie Humaine A, 2023
Mixed Media Archival Print
100 x 100 cm



Vicky Tsalamata
Comédie Humaine B, 2023
Mixed Media Archival Print
100 x 100 cm



Vicky Tsalamata
Comédie Humaine D, 2023
Mixed Media Archival Print
100 x 100 cm



Vicky Tsalamata
Comédie Humaine E, 2023
Mixed Media Archival Print
100 x 100 cm

Greece

Zoe Tsipoti

1974

Zoe Tsipoti is a Digital Print Art Artist. She received a B.Sc. in Business Administration at Deree College in 1996 and graduated from Ornerakis School of Applied Arts in 1999. She acquired a variety of professional experiences: in the animation industry as a layout artist, 3D set modeler, production coordinator, and line producer for a Greek animation production company, in the field of illustration as a concept artist and art director, and in the design field as a designer of handmade artifacts. The accumulation of the above experience, together with the expertise she gained through her work in fine art, has resulted in her creation of a series of "Fine Art Prints" that are unique in concept and provide a different perspective to "Print Art" due to the technique of their digital creation, their thematic approach, and the approach of their presentation.
www.zoetsipoti.com

"The way simple lines and shapes combine via a vector-based computer program, the clarity of the design, and the chosen thematic approach result in a poetic artistic outcome. The prints aim to intrigue the aesthetic interest of the viewer and evoke an emotional response. Since they are scalable and resolution-independent, they are printed sharp and crisp at any size, using technologically advanced digital printing techniques."



"PT_203"
Digital print on PVC board
43 x 40 cm



Zoe Tsipoti
"PO_201", "PO_202"
Digital prints on PVC
89cm x 46 cm

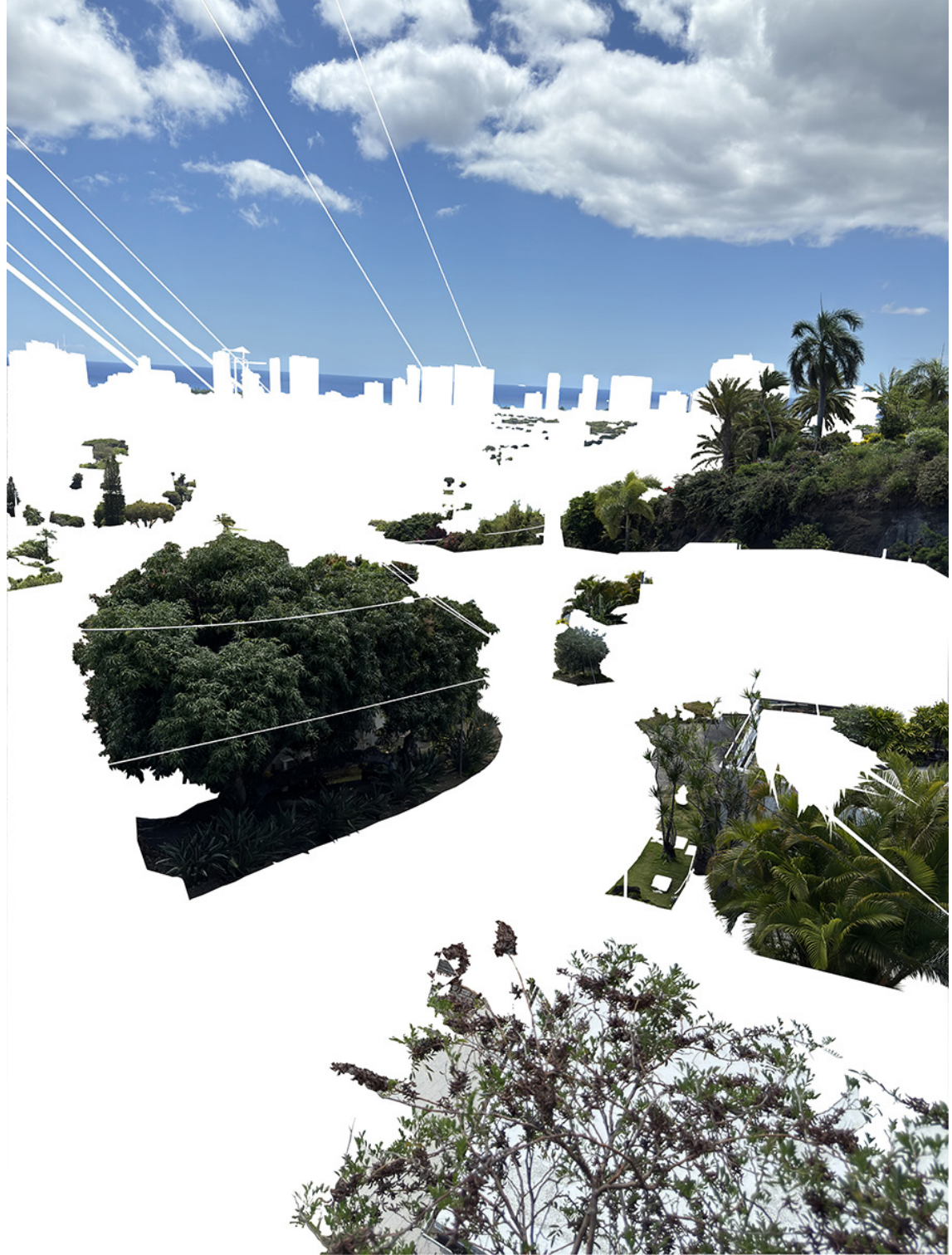
Hawaii

Cate Wyatt-Magalian

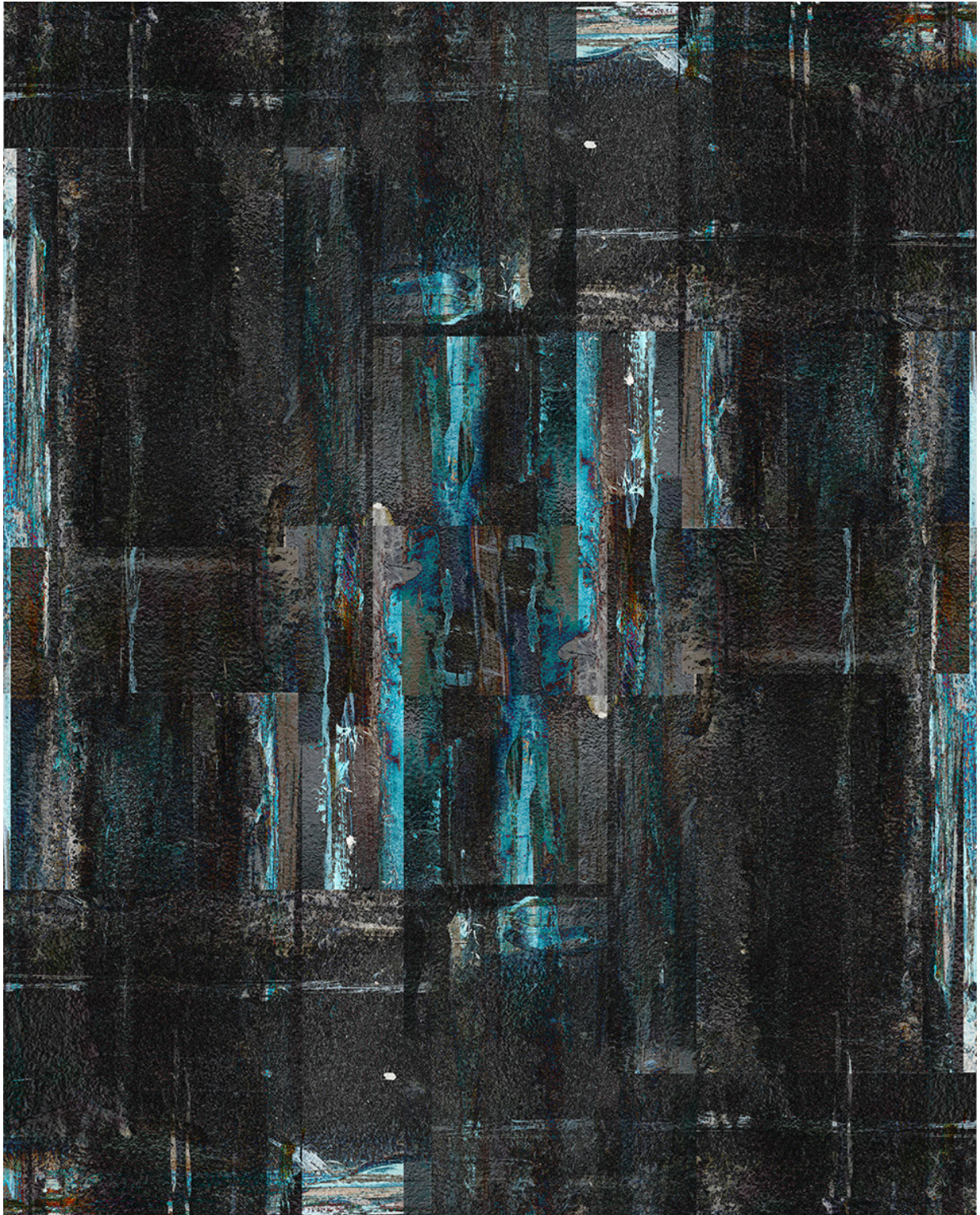
1956

Cate Wyatt-Magalian works as a studio artist in Honolulu, Hawai"i. She received her B.A. and M.F.A. in Painting from the University of South Florida. Previously she received a B.S. from Florida State University, and some graduate studies. Cate's work has been exhibited at galleries and museums in the United States; National Palace Of Culture, and Lessedra Gallery, Sofia, Bulgaria; NI Institute and Museum, Bitola, Macedonia; Bibliotheca Alexandrina Arts Center, Alexandria, Egypt, and Mahmoud Mokhtar Museum, Cairo, Egypt. Her work has also been shown in the Douro Museum, Alijo, Portugal, and Espaco Miguel Torga, Sabrosa, Portugal. She was invited to exhibit in Florida Focus: Northern Tropics at the Gulf Coast Museum of Art, Largo, Florida. Cate's work was included in the 2011 Artists of Hawai'i at the Honolulu Museum of Art. Cate's work has been reviewed in Art Papers. Her work is in various private collections, and the public
collections of the Bibliotheca Alexandrina Arts Center, Alexandria, Egypt; Museum of Fine Art, Florida State University; the NI Institute and Museum, Bitola, Macedonia; and the Douro Museum, Alijo, Portugal.
https://www.catewyattmagalian.com |

"I work in painting, drawing, hybrid traditional/digital prints, and photo. When observing the world I imagine it as an abstract. When I create art, visual parallels of my experience occur in my work. My past and present work has been abstract with subtle imagery of the environment, nature vs. the city, the manmade, and that still exists in my work."



Honolulu Mirage, 2024
photo with, vector drawing,
archival pigment print
102,41 x 76,81 cm



Cate Wyatt-Magalian
Night (Town Series), 2023
hybrid traditional/digitally manipulated
painting photomontage, original pigment print
122,7 x 97,3 cm



Cate Wyatt-Magalian
Day Ground, 2023
hybrid painting photomontage, archival pigment print
122,77 x 97,37 cm



Emily Hung

1996

Emily Hung (b.1996, Shenzhen), based in Hong Kong, graduated from The Chinese University of Hong Kong with a Bachelor's degree in Fine Arts. Her obsession with refined details dates back to her earliest childhood, she finds the beauty in lines unique and fascinating. Even though working on great details, she does not stick to a set of rules painstakingly. Through meticulous printmaking and etching on copper plates, she is dedicated to delivering the beauty of lines. With delicate lines and tonal gradations in intaglio prints, Emily Hung imagines herself as animals in folktales, and extends the destinies of these animal gods.

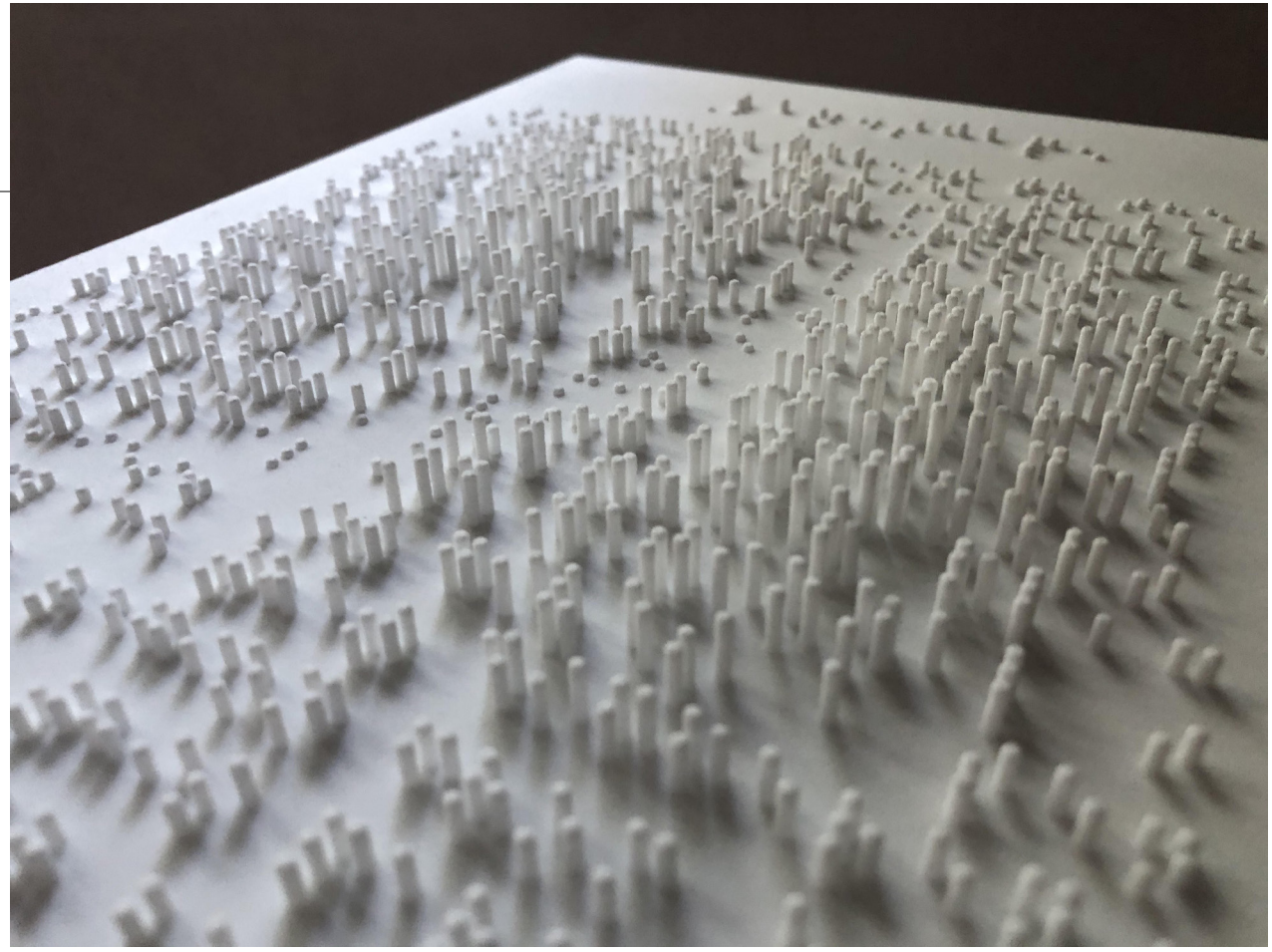
emilyhung.art@gmail.com | Instagram: emilyhungart

"Through the printmaking journey, I have encountered and endured countless difficulties where I see every single drop of tear transforming into its own star. I collect together all these fragments and stars, gently float among the dragon, presenting a galaxy to give strength and to light up the dark sky for every dream chaser pursuing their vision."

Starry Dragon, 2023
Intaglio, etching
47 X 28 cm

Hong Kong

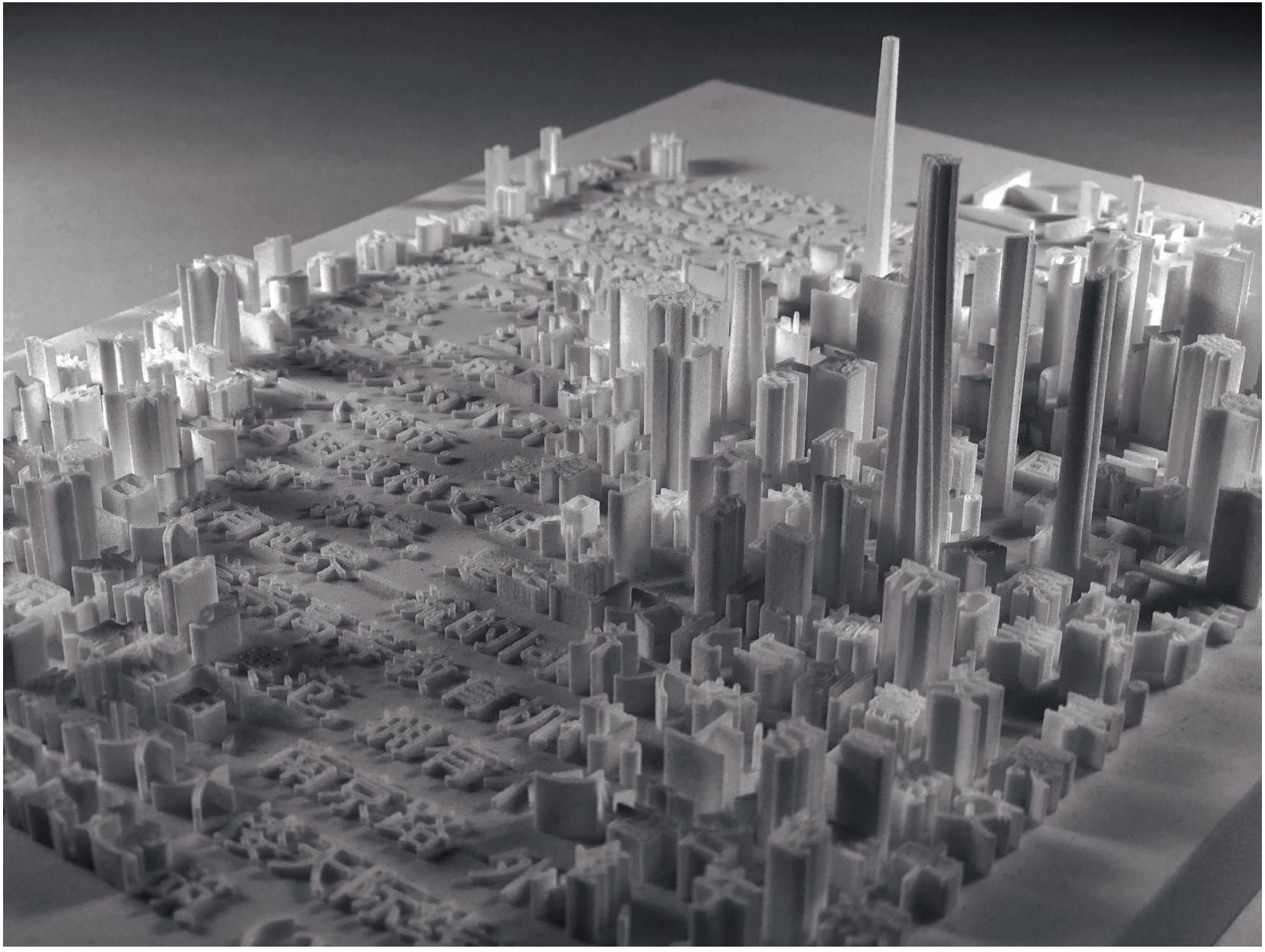
Hongtao Zhou



Braillescape (Texscape in Braille), 2022
3D Printed Nylon
29,7 x 42 x 10 cm

Dr. Hongtao ZHOU is an interdisciplinary artist, designer, and scholar of Art, Design, and the Built Environment. His creative practice intersects art, design, science, technology, and social innovation, generating objects, environments, and imaginations inspired by both pure curiosity and real-world challenges. Dr. Zhou has exhibited his work at Centre Pompidou, Venice Biennale, Milan Triennale, National Museum of China, Milwaukee Art Museum, and Honolulu Museum of Art. His creative work and research have been published in Wallpaper, Domus, Interni, Interior Design, Journal of Modern Craft, and American Craft. Based in Hong Kong, Macao, Shanghai and Honolulu, Dr. Zhou has held professorships at the University of Macau, Tongji University, and the University of Hawaii. He is a Director of the Permanent Collection SaloneSatellite and a Fellow of the Royal Society of Arts.
www.hongtaozhou.com

"Textscapes" are 3D printed documents, re-emphasis the origin of "printing" in the modern technological world. Prints were first created in ancient China to reproduce text and drawings, however today's definition has been widely adopted in 3D printing fabrication, creating objects instead of text. Textscapes generate 3D documents to visually profile the subject matters of the texts, such as cities, landscapes or figures, making reading interactive."



Hongtao Zhou
Textscape (Shanghai), 2022
3D Printed Nylon
29,7 x 42 x 10 cm

Hong Kong

Rachel Ramirez

1965

Rachel was born in 1965 in Kowloon, Hong Kong and later grew up in Suffolk, England. She spent 21 years in London where she graduated from the London College of Printing, Central St. Martins and the Royal College of Art.
In 2005 Rachel settled in Olhão, Portugal a location that profoundly influences her artistic work and offers a rich array of subject matter. Since 2006 she has been an active member of the Nature Printing Society. In 2015 Rachel earned her Phd in Art & Design form the University of Porto with a research thesis entitled Gyotaku: Its Origins and Relationship with Art and Science.
Her prints are held in several public collections including the Alexandria Library Egypt, the Sakima Art Museum Japan, Tate Britain and the Victoria & Albert Museum in the UK.
www.rachelramirezprints.com
ptgyofin@gmail.com

"Rachel´s prints delve into the intricate relationship between nature and humanity. Her ongoing project the Roadkill series employs traditional direct gyotaku printing techniques ensuring that each print is created without any painted additions. This series highlights the consequences of habitat loss for wildlife driven by human activity. The Phantom Bouquets series feature unique nature prints informed by concepts related to sustainable food systems."



Roadkill Rabbit, 2019
Direct gyotaku on Wenzhou paper
75 x 55 cm



Rachel Ramirez
Phantom Bouquet Bay, coriander, flat leaf parsley, mange tout, 2023
Nature print on Fabriano Terziano paper
65 x 50 cm

Csaba Pál

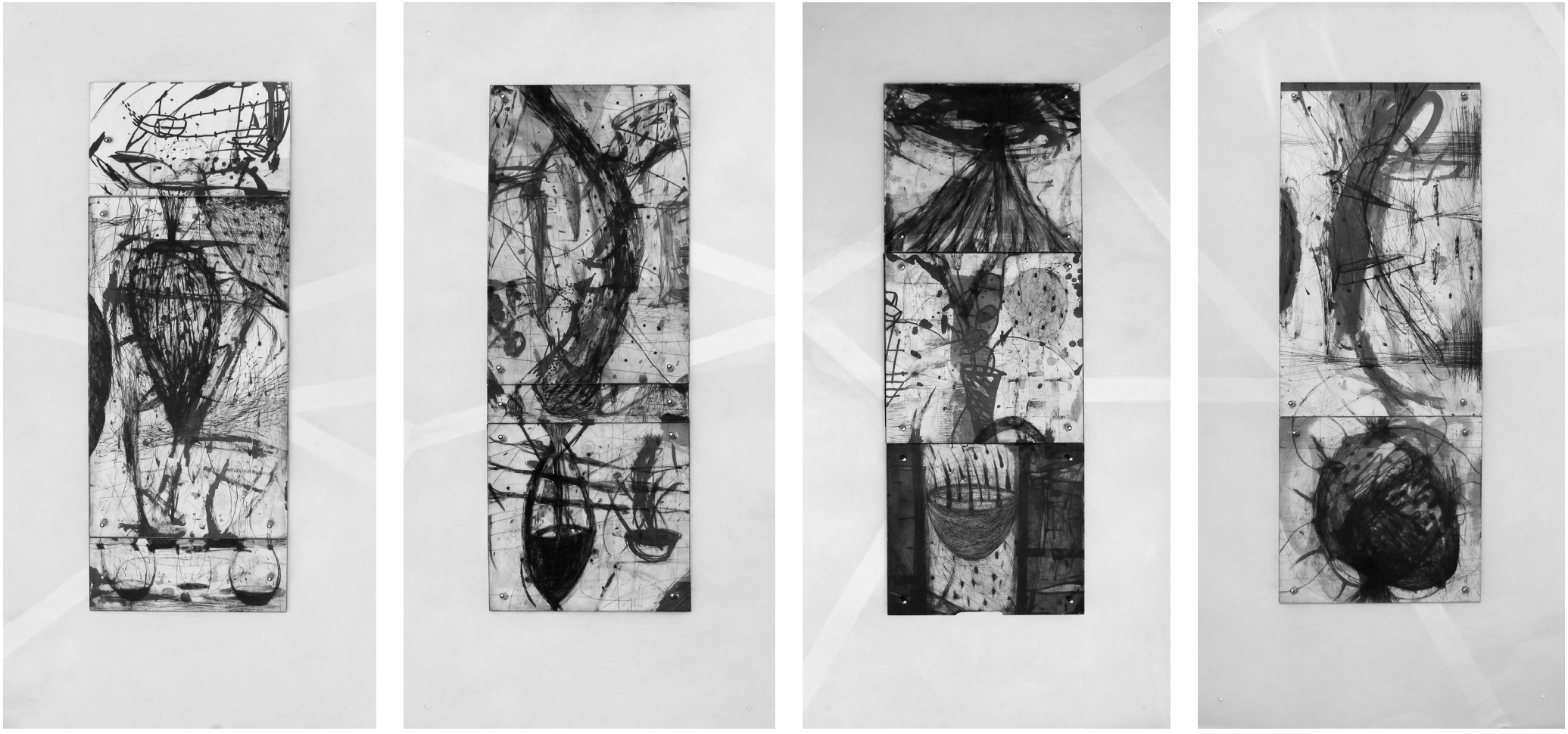
1967



Transparent Circulation / Between Layers, 2026
Scratched plexiglass sheets, metal screws
70 x 125 x 5 cm

I was born in 1967 in Budapest. I completed my studies at the Hungarian University of Fine Arts and the Hungarian College of Applied Arts, where I studied painting, applied graphics, and typography, and later pursued postgraduate studies as well. My work explores the intersections of painting, printmaking, installation, mail art, and art books. Since 1994, I have participated in hundreds of domestic and international solo and group exhibitions. My works can be found in numerous public and private collections in Hungary and abroad. Throughout my career, I have received several prestigious awards, including the Gyula Derkovits Fine Arts Scholarship, the Hungarian Academy in Rome Scholarship, and in 2015, I was awarded the Mihály Munkácsy Prize. Over the past three decades, my works have been featured in numerous exhibitions in Europe, North America, Asia, and South America. My art is defined by an experimental approach, a dialogue with materials and techniques, and the continuous renewal of visual thinking.

Transparent Circulation
"A synthesis of my decades of research in graphic art, which explores the phenomena of transparency, layering, and constant transformation. At the center of these works is plexiglass as a transparent medium, which serves simultaneously as a printing plate, an image, and a three-dimensional object. The plexiglass sheet becomes a work of art in its own right, while the scratches and layers engage in a continuous dialogue with one another. The works combine the techniques of traditional drypoint printmaking with those of installation art, opening up new interpretive possibilities for contemporary printmaking."



Csaba Pál
Transparent Circulation / Still the Same Later (02, 04, 05, 06), 2026
scratched plexiglass sheet, painted paper, foil, tracing paper, metal screws
4 x (100 x 50 x 5 cm) Polyptych

Iceland

Valgerdur Hauksdottir

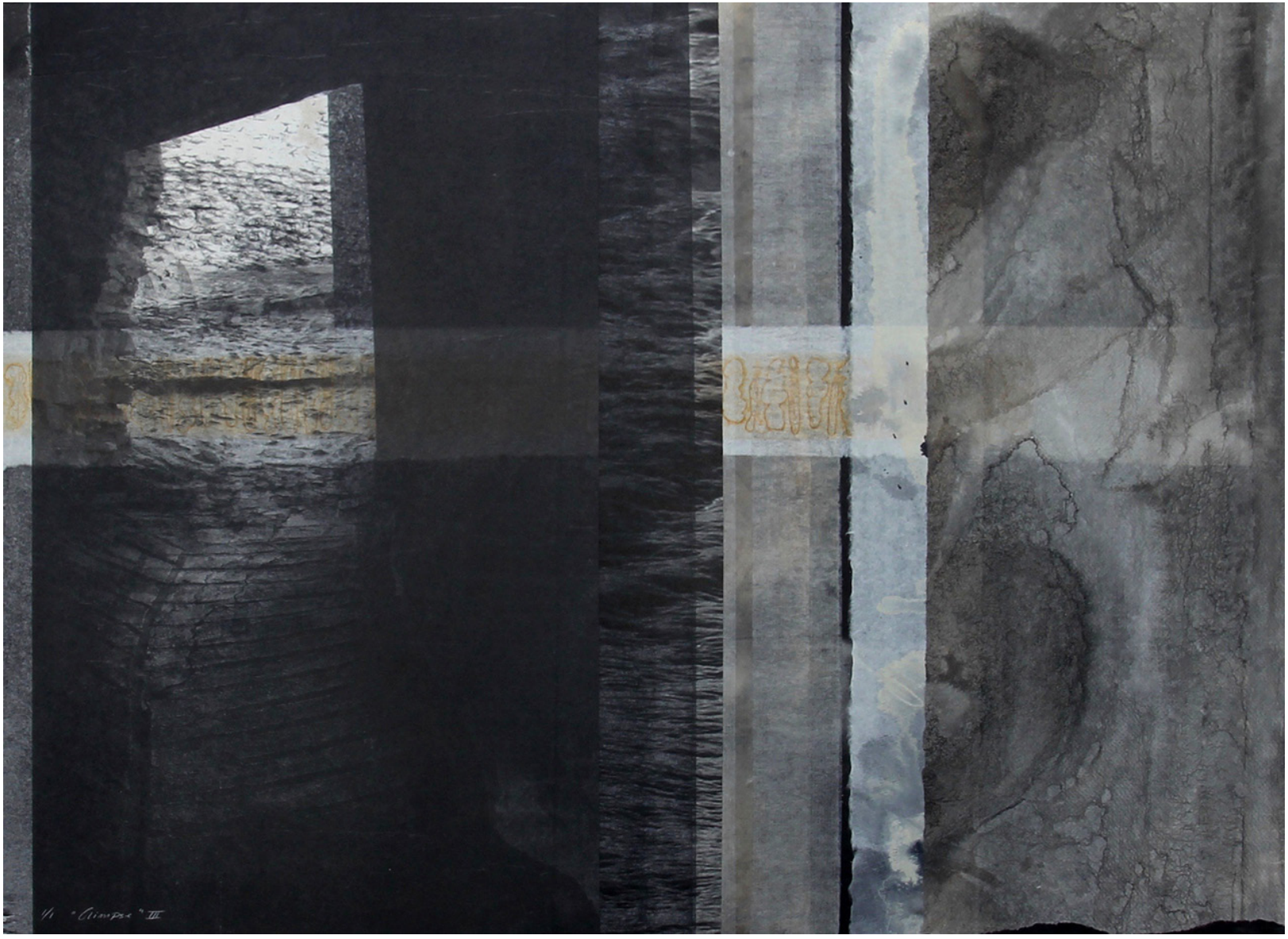
Valgerdur Hauksdottir is an Icelandic artist who has worked professionally as an artist/printmaker and educator of printmaking for over 40 years. Previous appointments include serving at the Icelandic College of Arts and Crafts (now the Fine Art Department of the Iceland University of the Arts) as Head of Printmaking, Vice Principal, and Founder/Director of PA&R, Printmaking, Art and Research - an international experimental printmaking programme at master's level developed in collaboration with five European Art Institutions. Internationally, Hauksdottir has been invited as guest faculty member and artist at a number of art institutions and universities across Scandinavia, Europe, the United States, and China. Her artwork has been exhibited widely and has received international recognition. It is represented in leading Icelandic and international museums, as well as in public collections in Iceland and abroad.

www.hauksdottir.is
valgerdur@hauksdottir.is

""To view the picture plane as a crossing point between the real and the unreal, the tangible and the invisible, the body and the soul". VH Hauksdottir's artworks are often large-scale mixed media installation-prints, at times created on both sides of transparent paper. Combining lithography, intaglio, painting, and collage, her works explore recurring themes of time, rhythm, light, nature and space."



Golden Threads I-III, 2014
Mixed media print (lithography, intaglio, painting, collage)
3 x (252 x 92 cm)



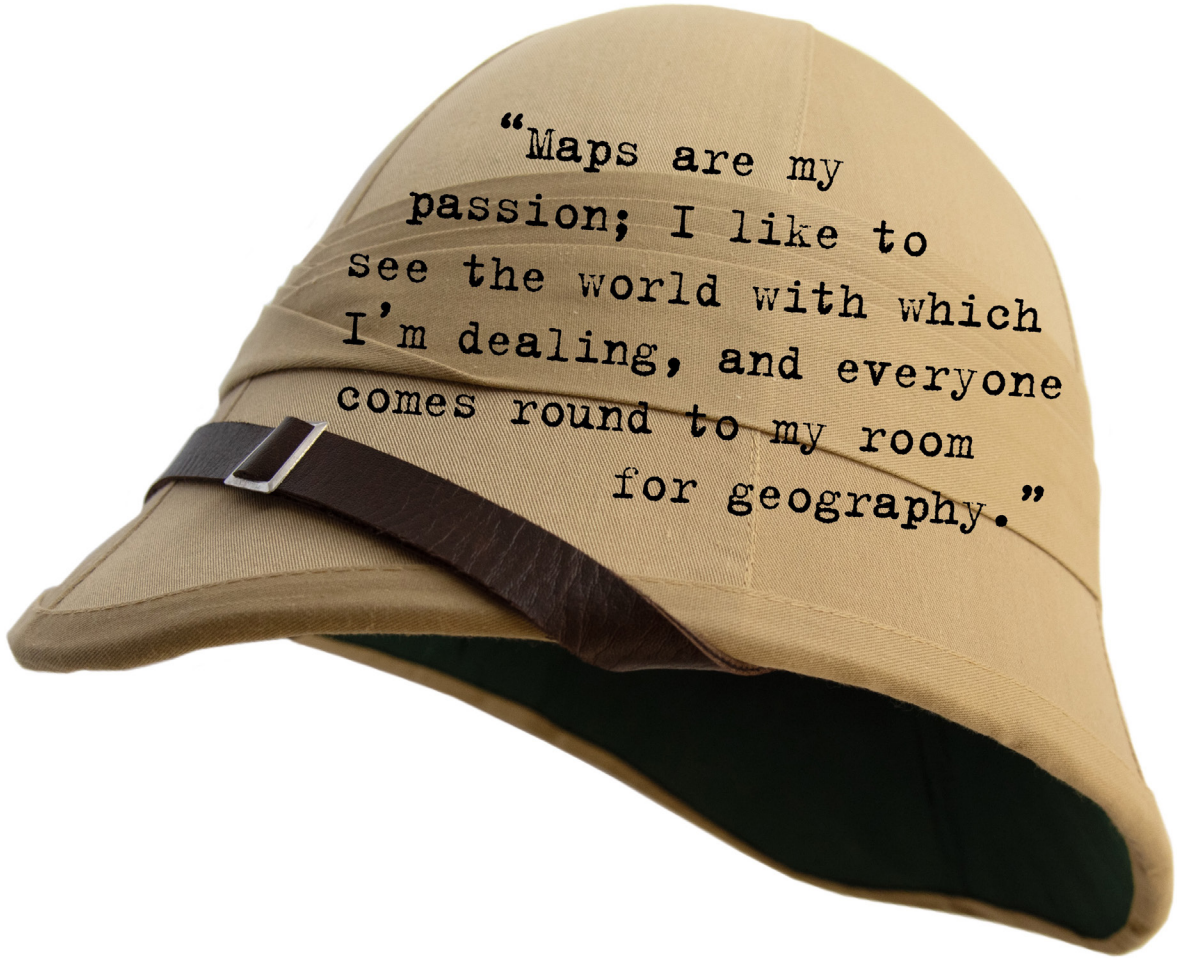
Valgerdur Hauksdottir
Glimpse III, 2017
Mixed media print (lithography, intaglio, painting, collage)
54 x 75 cm

Hanaa Malallah

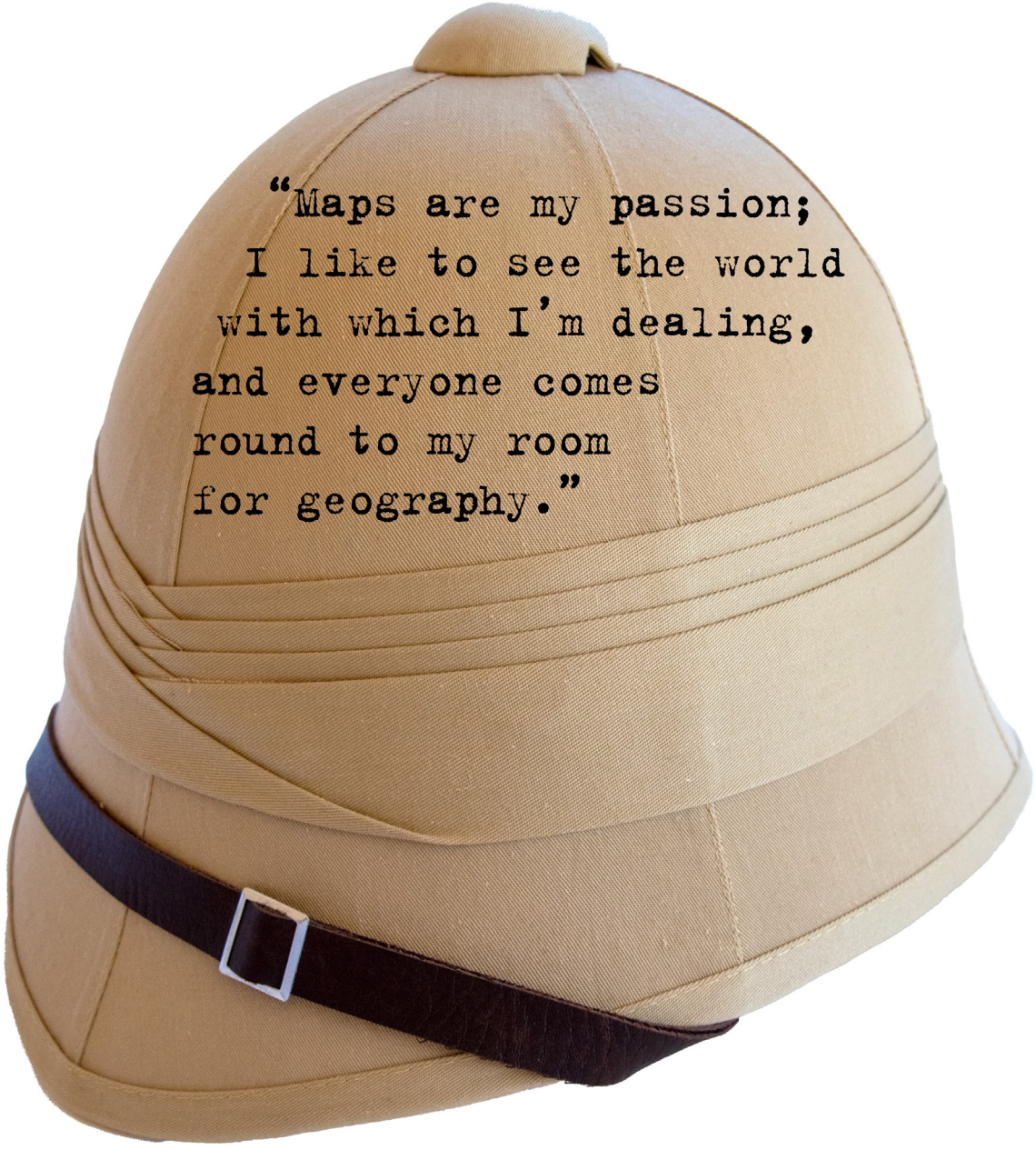
1958

Hanaa Malallah—1958—is an Iraqi artist, researcher, and educator based in London. She studied painting in Baghdad and later earned an MA and PhD from the University of Baghdad. Since the early 1990s, Malallah has tried to think through destruction as an essential part of the human condition, by treating the material she works with as found objects that she mutilates or disfigures according to what she came to conceptualize in 2007 as a 'ruins technique'. This reflection on destruction has drawn on Malallah's research in semiotics and the material culture of ancient Mesopotamia. Malallah's art is held in numerous prominent international institutional and private collections including; the Metropolitan Museum of Art in New York, the British Museum in London, the Imperial War Museum in London, Mathaf Arab Museum of Modern Art in Doha, Centre for Arts in Baghdad, the Jordan National Gallery of Fine Arts in Amman, Barjeel Art Foundation in Dubai and Dalloul Art Foundation (DAF) in Beirut, and Ibrahimi Collectio Amman/ Baghdad.

"Since the early 1990s, Malallah has tried to think through destruction as an essential part of the human condition, by treating the material she works with as found objects that she mutilates or disfigures according to what she came to conceptualize in 2007 as a 'Ruins Technique'. This reflection on destruction has drawn on Malallah's research on semiotics, and on the material culture of ancient Mesopotamia, but more recently it has shifted its focus from objects to landscapes, and it has explored the 'virtual' aspects of destruction: the temporality of decay, the survival of material, and the paradoxical appearance of invisibility within the visible. And all materials including printmaking reflected that concept."



Part from Daffodils project, 2023
Digital print
40 x 38 cm



Hanaa Malallah
Part from Daffodils project, 2023
Digital print
40 x 30 cm

Ireland

Oona Hyland



Active Forgetting
Japanese paper and tracing paper Installation.
Cyanotypes of bandages, glass and photograms,
drawings and frottage as well as woodcuts.
Variable dimensions

2021 Visiting lecturer, Pallas Art University, Tartu, Estonia; TYPA Print Museum residency Tartu, Estonia; Edition Basel, Ubergang residency, Switzerland; Joan Miro Foundation residency, Spain; BKN residency, Bjorko, Sweden; 2020 Aga Lab Pushing the Margins residency, Amsterdam; Edition Basel Dasein residency, Switzerland; 2019 Visiting artist, Ulster University Belfast; Research Project Onsaemiro Art Politic Border Crossing DMZ and JSA 9 Dragonheads group, Korea; 2018 Research project 9 Dragon Heads Beyond the Horizon, Rio Negro Amazonas, Brazil; 2016 Residency Úr Project, The State Museum of Contemporary Art, Thessaloniki, Greece; 2015 Residency, Haulien University Taiwan; Commissioned artist with Ian Joyce An Crann na Teanga sculpture, An Culturlann N.I Last Selected exhibitions: 2023 Bienal Gravura do Douro, Miguel Torga Museum. Sao Martinho da Anta, Douro Portugal; 2023 Transience, Walters Dun Laoghaire Dublin; 2023 Mentale Landshaften, Raum + Bonn with Anna Viola Hallberg, Bonn Germany; 2023 Summer Exhibition Graphic Studio Gallery Dublin; 2023 Home Again, Graphic Studio at RHA Gallery for Simon Charity Dublin; 2022 Onsaemiro, Nine Dragonheads, Suwon Museum of Contemporary Art, Korea; 2022 Isle of Bliss Exhibition, Out of Rock Project: Lithologies 1,2,3, site specific rock drawings and sculptures BKN Bjorko Sweden. oonahyland@gmail.com | www.oonahyland.com | https://www.facebook.com/oona.hyland | instagram @oonahyland

"Oona Hyland's work Active Forgetting highlights an institutional massacre which took place in Irish Mother and Baby Homes and Magdalene Laundries, between 1922 and 1998. This work is an exploration of insidious trauma from both a personal and political viewpoint. Active Forgetting is concerned with the power of trauma, which can be intergenerationally transferred. It does not fade and can haunt the children of survivors. The unspoken grief of minority subjects is another concern. Erasure is an important theme in this project and integral to the material process of production. Active Forgetting consists of experimental works, realised primarily through print, but also through film and alternative photography processes such as Cyanotype. Hyland's film Touching Time is made in collaboration with Anna Viola Hallberg. Hyland is concerned with ideas of 'otherness', marginalisation and the scapegoat, and the legacy of betrayal involving both people and institutions of the state (as Hannah Arendt would say the 'banality of evil'). Active Forgetting explores these ideas, not to illustrate them but to embody them through the process of making."

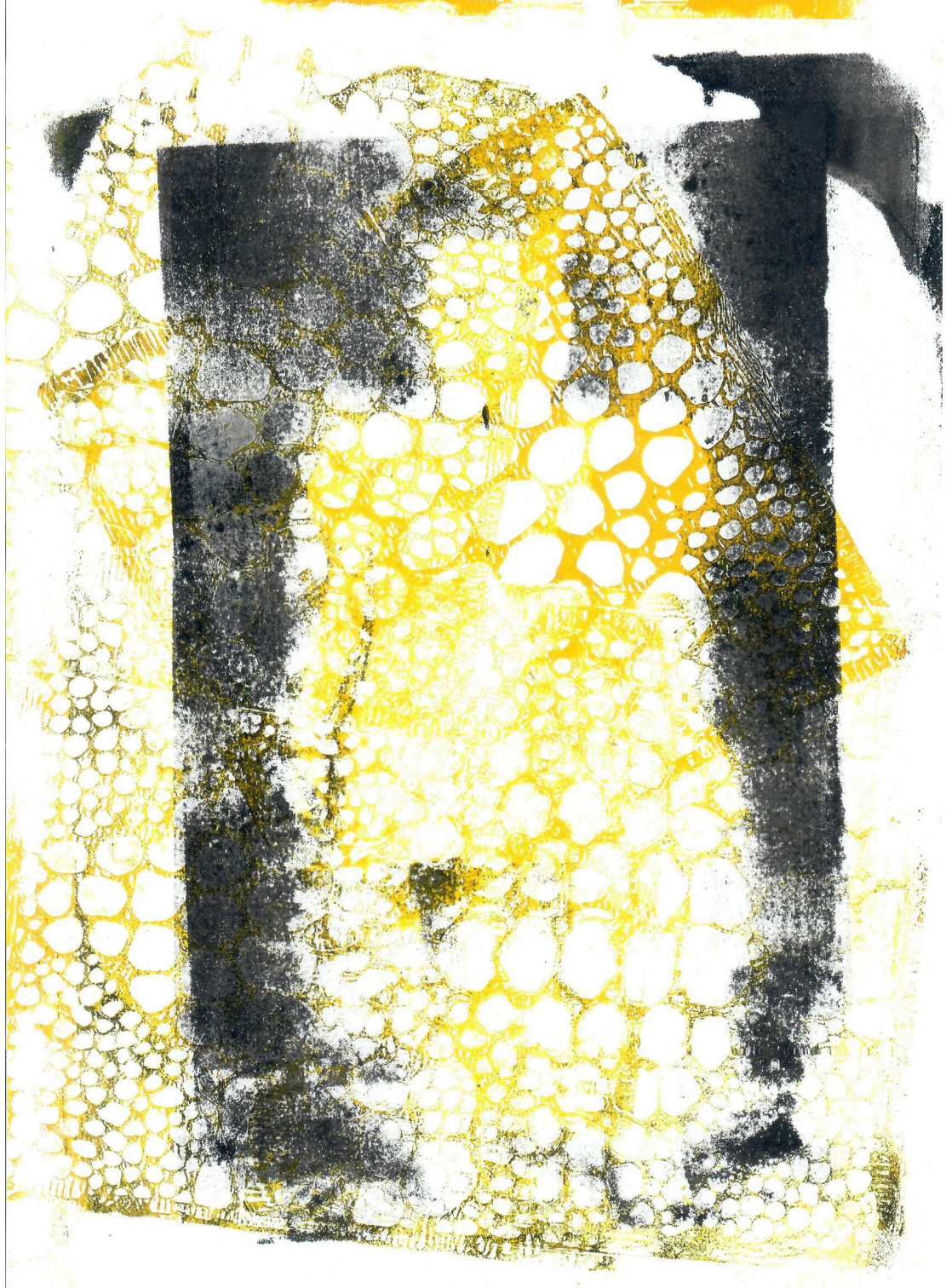


Oona Hyland
Even the wounded were Refused Succour
Etching with chine colle and oak gall staining
40 x 30 cm

Israel

Sarith Leila Haas

As an only child of Holocaust survivor parents, the struggles my parents faced greatly influenced my life in all areas. I grew up in a home where the war never ended, and the dead were present alongside the living. The emotional deprivation and orphanhood I felt as a child, led me to a total identification with my surviving mother (who in her distant past was a mezzo-soprano singer and had to abandon the world of music, due to her life circumstances). Intergenerational transmission and low self-esteem are the result of high sensitivity and the post-trauma experience. In my work, I often deal with personal and collective content. I draw and paint using various materials from different worlds, such as photo prints, engravings, drawings, and collages, mostly with papers of different sizes and unstretched canvases. I often draw myself as a girl alone and sometimes another figure appears, perhaps the mother or my daughter, depicted as either a child or a doll. My sources of inspiration are photographs from family albums and anonymous photographs of girls who perished in the Holocaust or after trauma. The paintings are sometimes large and brightly colored, but the figures are vulnerable, lacking facial features and defined identity, with lips red as a wound. They are immersed in their inner world and are not anchored in any specific time or place. The figures seem to be taken from the theater of the soul; kings, queens, clowns, dancers, and animals. Sometimes I also incorporate letters and single words.
https://www.sarith-leila-haas-art.com/
https://www.instagram.com/sarithle?igsh=MW0wMXNjc3N6bmtmcw==



Katy Sara a Jewish girl II, 2022
Monotype
29 x 21 cm



Sarith Leila Haas
Katy Sara a Jewish girl I, 2022
Monotype
29 x 21 cm

Italy

Alessandra Angelini

Alessandra Angelini visual artist, born in Parma, and living between Milan and Pavia, taught as high professor of Graphic and Printmaking at the Brera Academy of Fine Arts in Milan and in Venice.
Alessandra Angelini expresses herself through different artistic languages: painting, graphics an printmaking, sculpture, photography. For each one she goes deep into the study of the techniques and their possible combinations, creating blends between the methods and hybrid works and paying particular attention to the exhibition space, in a multi-voiced dialogue that borders on the territories of design and scenography.
Interested in links between Art, Science, and different cultural fields, she also conducts research around light, new materials and newtechnologies. She collaborated with many scientific institutionsasPolytechnic University of Milan, the INAF - Astronomic Observatory in Milan, the National Institute for Astrophysics, the CIRSTE Research Centre of Electrical Technology of Pavia University, Cairoli College of Pavia.
She is also the author of numerous artist's books which are part of collections and museums.
www.alessandraangelini.org

"Alessandra Angelini's work has been the subject of numerous personal and collective exhibitions in Italy, Germany, Great Britain, Poland, Switzerland,Estonia, the United States, Dominican Republic, China, Her works can be found in the collections of both national and international museums."



Trees, 2024
Woodcuts and collograph with monotype interventions with gold and copper leaf on birch, ash and poplar wood. Printed by the artist with a chalcographic press. Unique specimens.
240 X 35 cm (each)



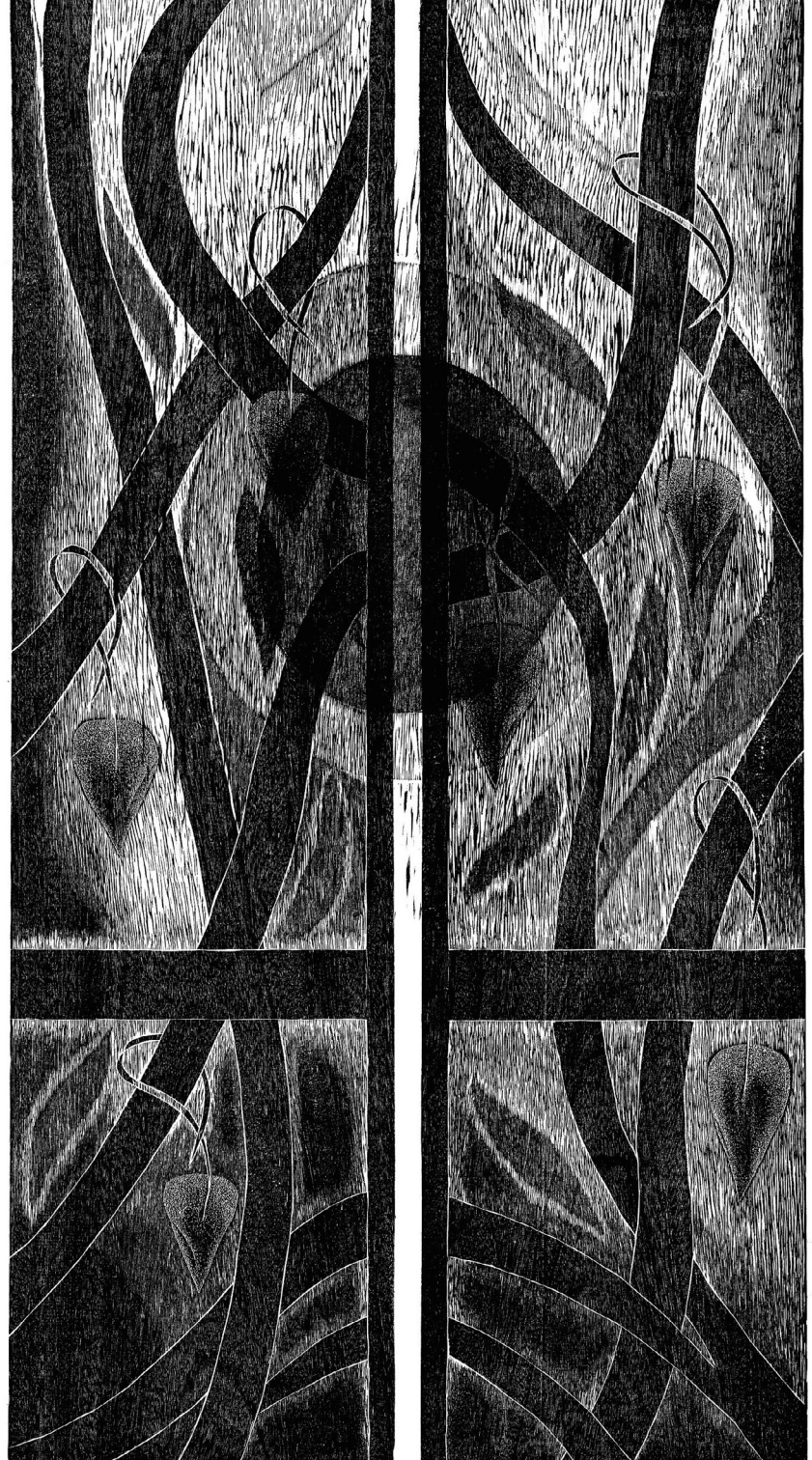
Alessandra Angelini
Forest, 2011
Woodcuts and collograph with monotype interventions with gold and copper leaf on birch, ash and poplar wood. Printed by the artist with a chalcographic press. Unique specimens.
240 X 35 cm (each)

Italy

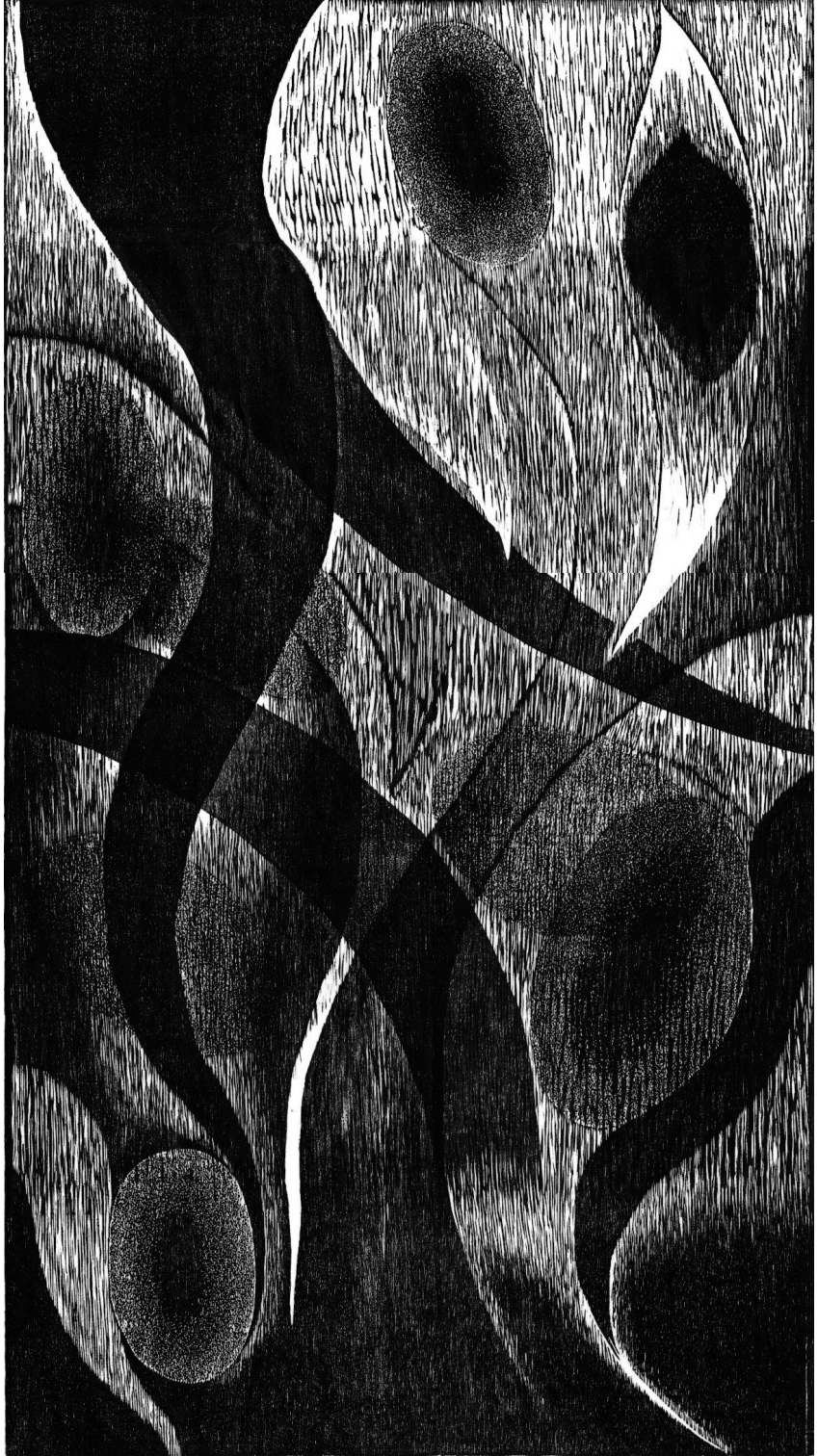
Beatrice Palazzetti

Beatrice Palazzetti born in Viterbo (Italy), actually lives and works in Rome. Painter, engraver and sculptress, she began her artistic activity following the guide of the professors of the Academy of Arts of Rome. She started studying graphic arts at the "Scuola libera del nudo", concentrating particularly on xylography, with Professor A. Kritsotaki. She attended the School of Art "N. Zabaglia" of Rome, where she improved and went deep in pictorial arts. It begins in 1990 in a female group with the first exhibitions collective, to then continue with personal exhibitions and numerous events in Italy and abroad (France, Spain, Portugal, Germany, Poland, Czech Republic, Bulgaria, Greece, Japan). Has achieved numerous recognitions with prizes and acquisition of works. Her works can be found in both Italian and foreign collections and institutions, in prestigious catalogues and within many websites. Her name and her works are on the engraving file of the "Ancient and Modern Engraving Study" of the Bagnacavallo Municipality (Italy); she is a member of the National Association Italian Engravers of Vigonza (Italy) and of the Italian Association Ex-libris. She worked together with the musician C.Maresca in pluri-artistic exhibitions and she also collaborated with the publishing house Sovera for the realization of the cover of some books. From 2000 she made public her artistic and expressive path, as far as also both poetry and sculpture are concerned, by working with various materials (stone, wood, metals and plexiglass). Recently she devoted herself to small works of fusion (bronze and silver).
www.beatricepalazzetti.it | info@beatricepalazzetti.it

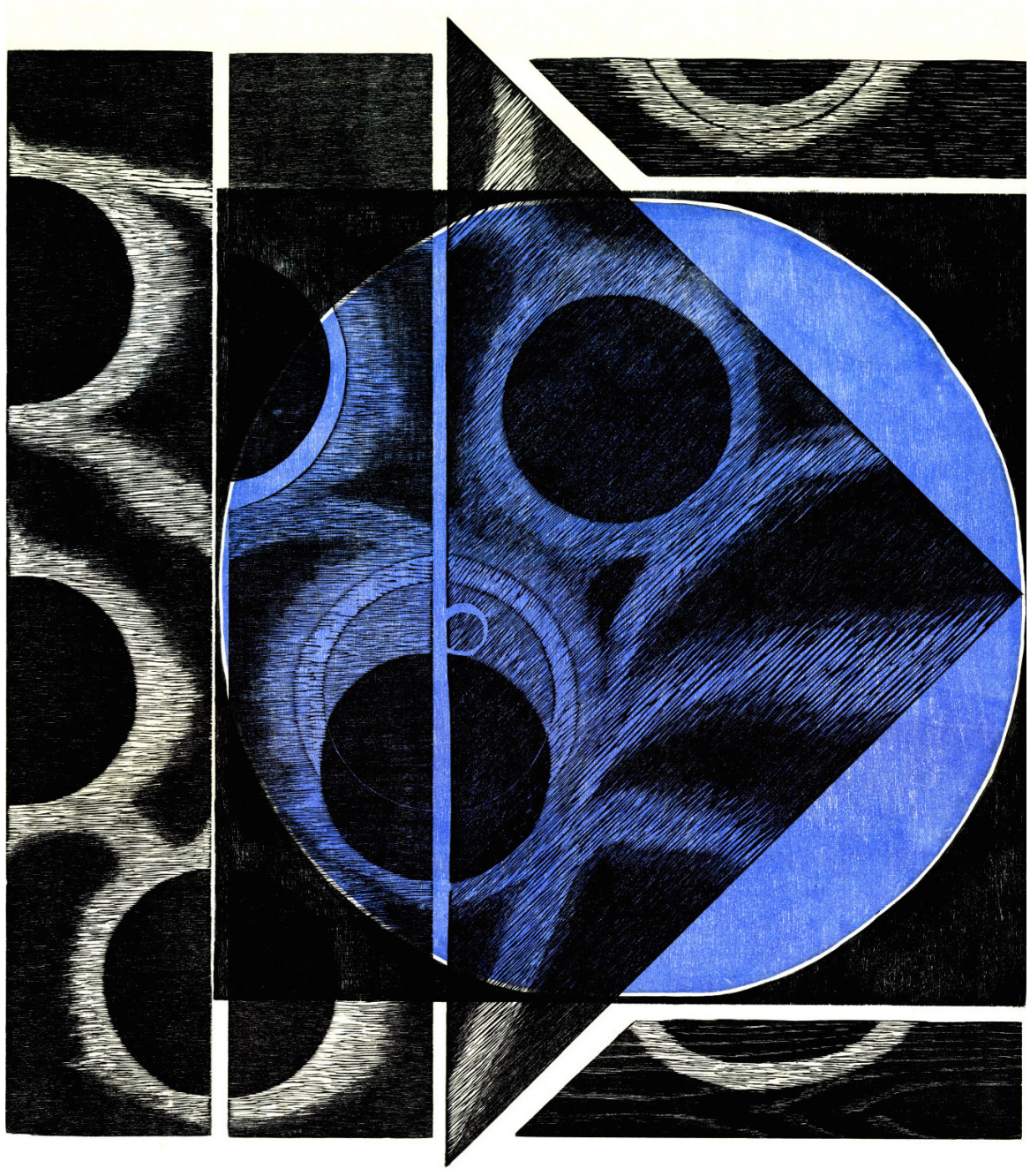
"All my work is inspired by the nature that surrounds me, by the sensations and feelings it arouses. The engraving technique helps me a lot in developing the chosen theme or in discovering new, unexpected forms. In addition to engraving on metal plates, I find xylography very congenial as it makes my work with glazes, shades, overlays and colour. Working with wood gives the sensation of treating a living, warm material that becomes the protagonist of the work created."



Go further on, 2015
Woodcut
84 X 45 cm



Beatrice Palazzetti
Fluids, 2013
Woodcut
60 x 33 cm



Beatrice Palazzetti
Geometries, 2017
Woodcut
63,5 x 57 cm

Daniela Capasso

1962

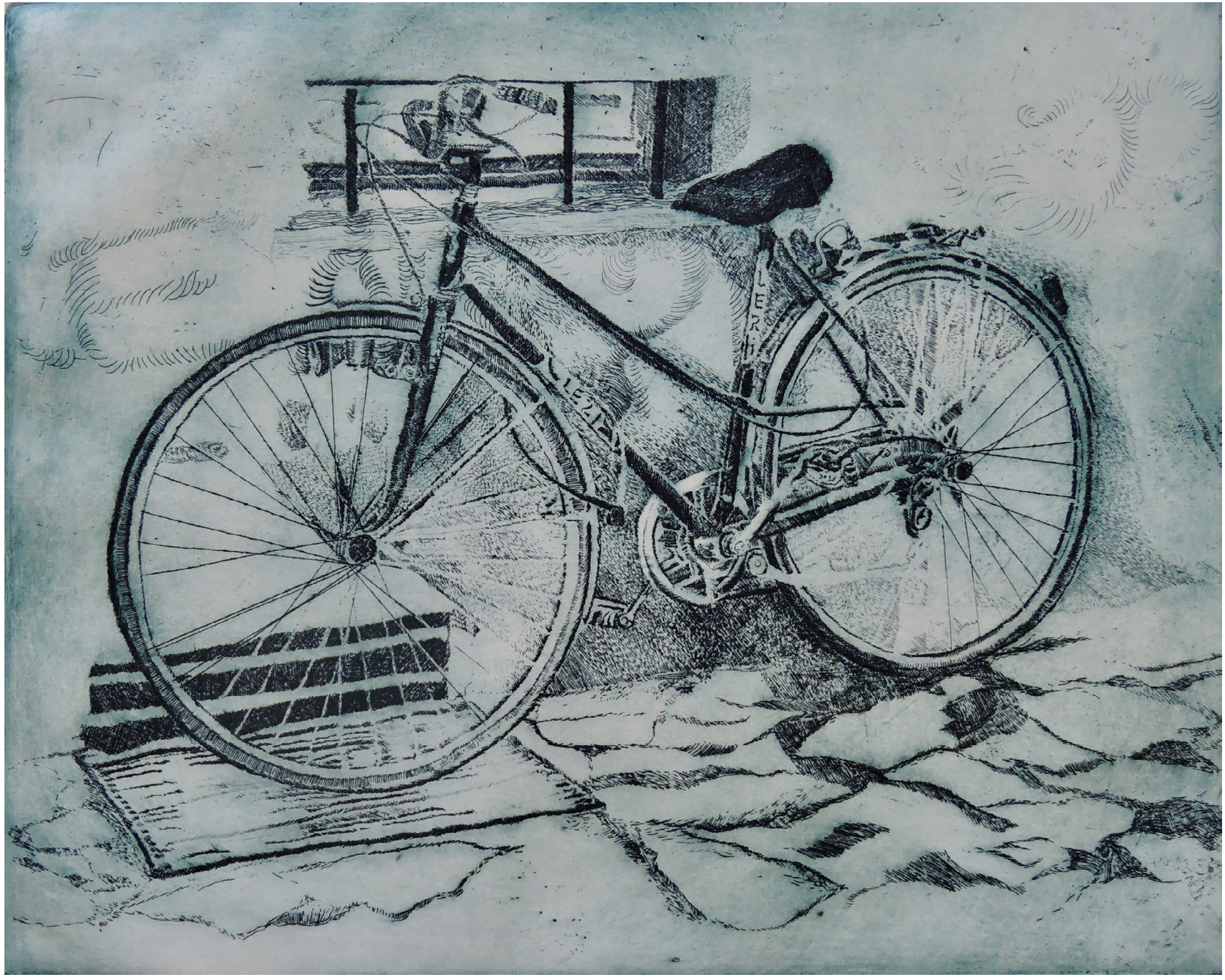


Arch toward the future
Etching
27 x 19 cm

Daniela Capasso is an engraver, but she prefers not to confine her artistic expression to a single discipline. For this reason, she explores a variety of techniques that highlight her creativity and personal style: engraving, watercolor, calligraphy, and acrylic painting. Born in 1962 in Naples, she now divides her time between Turin and Milan, where she currently prints her engravings at Studio 19, led by artist Giuliana Consilvio. Graduated from the Ateneo Artistico 3A in Milan, she worked as an Art Director and Visualizer for various advertising studios, creating brand identities, logos, and advertising campaigns. She currently exhibits her work in Turin with the association "Il senso del Segno" and other art organizations, and continues to participate in exhibitions both in Italy and abroad. In the past, she studied with both Italian and international masters of calligraphy, such as Bruno Munari and James Clough, in a quest to explore the meaning of the sign and symbol. Her studies encompassed ancient Western, Persian, and Japanese calligraphy, all aimed at discovering a personal visual language that is reflected throughout her work.

danielacapasso314@gmail.com | daca3114.wixsite.com/riflessi | www.facebook.com/share/1BEaeU9ZEw/?mibextid=wwXIfr

"In her engravings, she uses the plate as a matrix of endless possibilities and stories, revealed through the use of color. She often leaves lines incomplete or merely suggested, inviting the viewer to actively complete the image. "Each of us completes the work through our own visual perception, giving it its final form. In this way, the artwork gains multiple layers of depth, inviting the viewer's gaze to linger and interpret. A dialogue is thus established between the artist and the observer.""



Daniela Capasso
Sosta
Etching
30 x 25 cm



Daria Tasca

1959

She was born in 1959 in San Zenone degli Ezzelini (Treviso, Italy) where she lives and works. When young she attended the studio of the painter and sculptor Piergiorgio Rebesco. A course in graphics at the Design and Communication Cappiello Academy in Florence where she took her diploma in Fashion and Costumes at the Arts Faculty of Education under the tuition of the costume designer Elena Mannini. Course in E-Commerce and Visual Merchandising at the Fashion Institute of technology in New York. She refined thetechniques of oil painting and fresco with professor Angelo Fassina. She attended the Busato printing house in Vicenza and the International School of Graphics in Venice. Her works often put together complex graphic projects, also multi-hand ones with other artists. She showed her works in several exhibitions in Italy, Portugal, Holland and Serbia.

Dream of a Queen
"Reinterpretation of Caterina Cornaro's portrait by Tiziano, 1542, Galleria degli Uffi¬zi, Florence. Tiziano's work is split up so that it appears to the eyes as a language of signs and symbols belonging to a dreamlike world, rendering in this way the "illusion of a reign" which characterized the historical gure of Caterina. Th e crown is not worn, the details of the dress recall the waves of the sea separating Cyprus from Venice, the woman's eyes, though of the golden color of nobility, are veiled, a curtain which, in the same way as in a theatre, hints at the role of queen Caterina is called to perform by Doge Barbarigo."

Dream of a Queen, 2023
Dry point, Chine colèe
30 x 21 cm

Giulia Poggio

Giulia Valentina Poggio was born in the province of Venice, Italy. She grew between strict rules and in the freedom to be able to express herself. She graduated from the Liceo Artistico of Venice in Painting and pictorial decoration, she has got a bachelor degree in Visual Arts at the IUAV and obtained a Master's degree in Computer Science for Humanities at the Cà Foscari University of Venice. She also attended some courses at the Sarmede International School of Illustration and at the Benetton Foundation in Treviso. In recent years she has participated in several group and solo exhibitions and collaborates with some Italian publishing houses.
A visual artist, author and illustrator, she embarks on a path to represent beauty in the world, especially in small things through images and words. The artist takes inspiration from the world of nature. Aesthetic balance is achieved through the use of lines, elongated shapes, few colours, fl at or even non-existent backgrounds and volumes and very simple images. The viewer enters the visual artist's poetics which is a mostly very small and intimate space, something suspended in time, where he can fi nd a clue about the possibilities of beauty. The intent of the artist is to represent beauty, not only the purely aesthetic one but universal beauty. The beauty of goodness. The ideal that stands out among the disorder of reality, which stands out above the chaos like a fl ower in a storm.
Mail - gvpoggio@gmail.com | Instagram: @gvpoggio | Facebook: https://www.facebook.com/gvpoggio/ | Site: https://giuliapoggio.wixsite.com/portfolio





Herbarium, 2015
Acrylic and Engravings on Cold Wax
Series with various sizes (approximately A5 size)



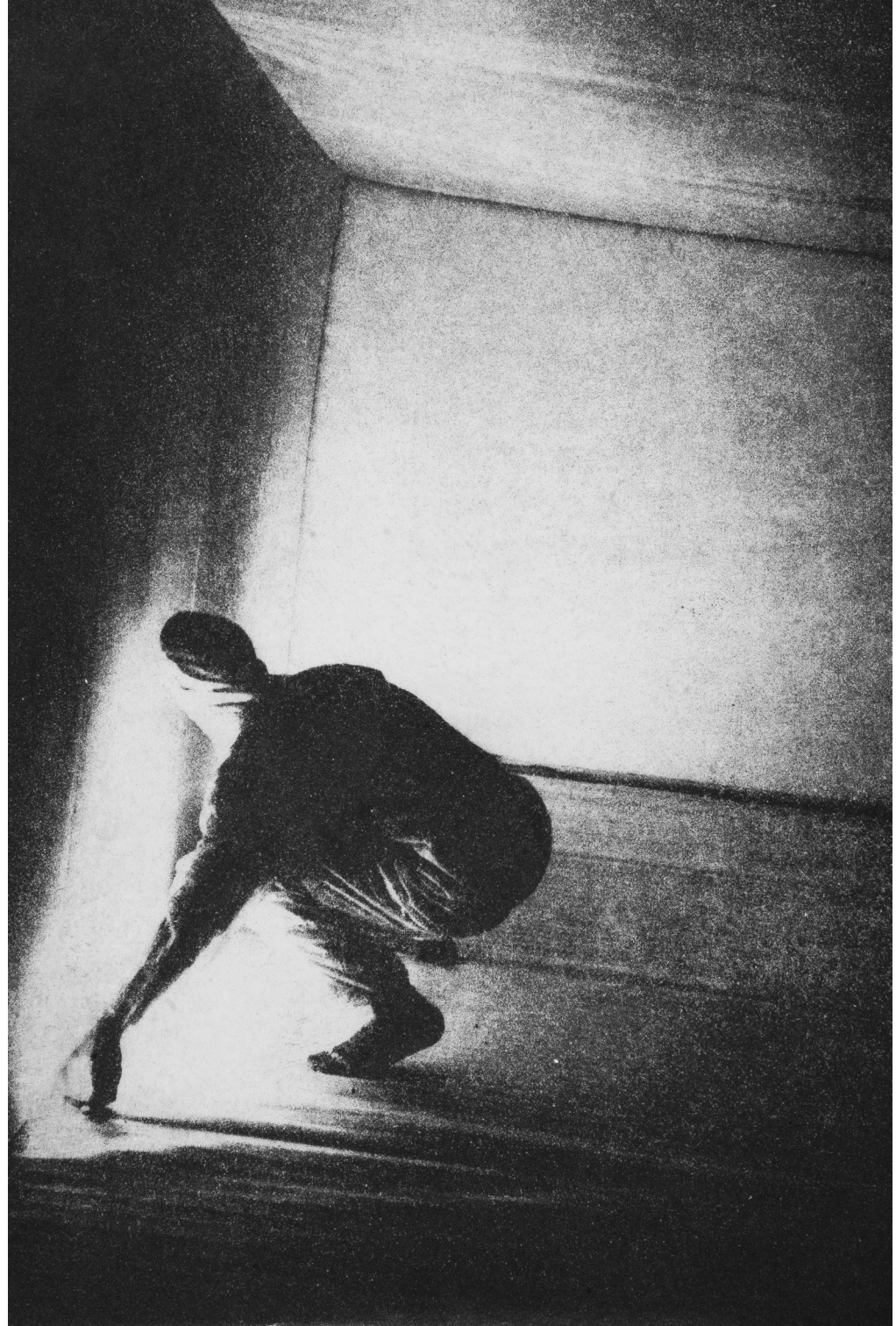
Giulia Poggio
Seasons Serie - Winter and Spring, 2020
Mixed Engraving Techniques, Ink and Acrylic Stamps
2 x (18 x 13)

Italy

Laura Bertazzoni

She photographs, engraves, prints and builds objects. Her works, like her life, are based on social themes (the condition of women, the environment, work). She works mainly alone, but actively collaborates with artists and associations: she is a member of Witness Journal - a cultural association of social photography -, she is on the board of directors of Terzo Tropico - a cultural association of naturalistic, social and experimental photography -, she was president of Le Magnifiche Editrici - an association that operates in the field of traditional and experimental chalcographic engraving and artist's books -, in recent years she has produced 12 artist's books on poetic verses by Laura Anfuso, the subject of an exhibition held in Rome as part of Rome Art Week. She has participated in numerous group and solo exhibitions, engraving and photography biennials in Italy and abroad. Her artist's books and object books have received numerous awards.
laura.bertazzoni@gmail.com | https://www.instagram.com/lauraber1950/

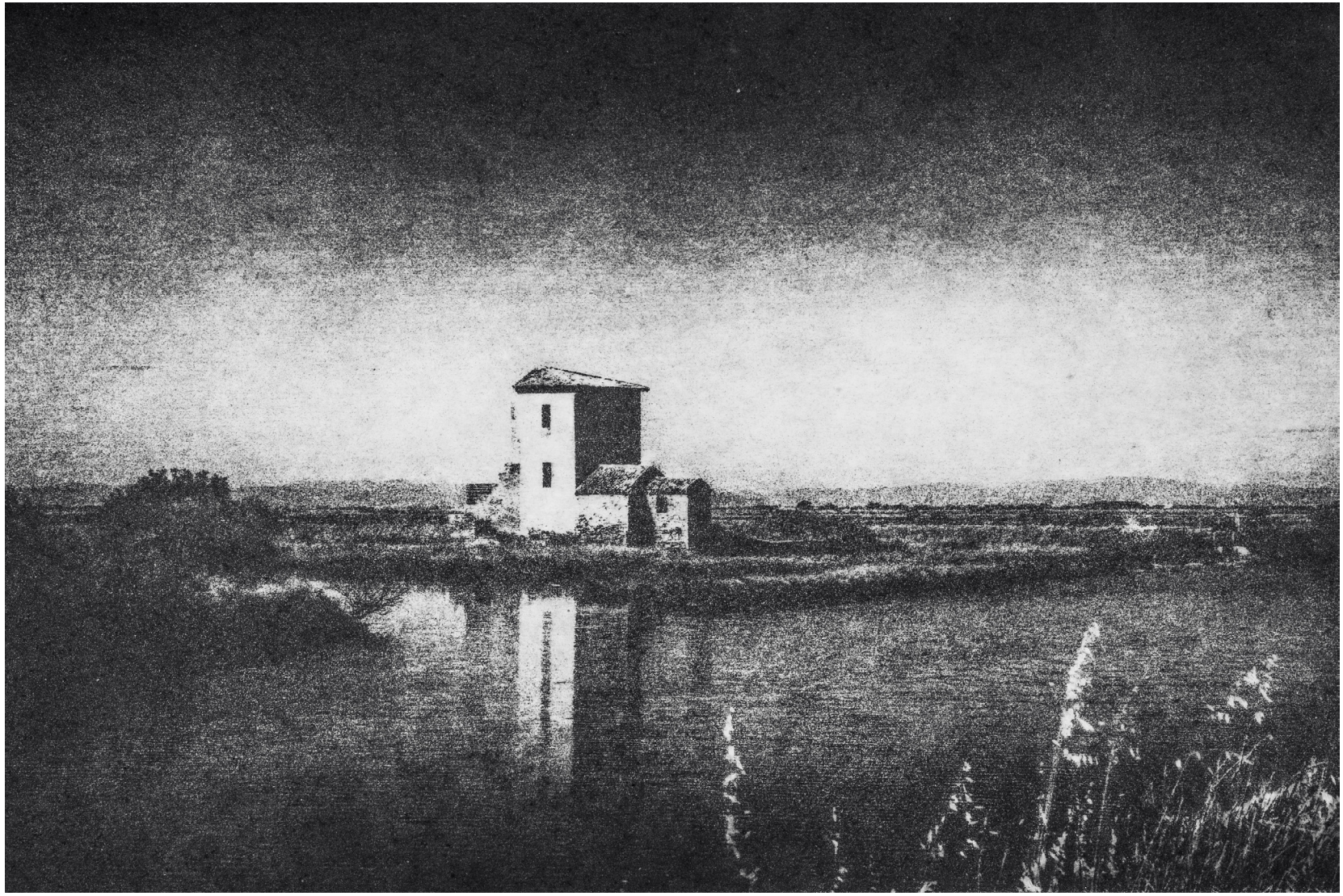
"I don't know how much it is shareable, but I can only think by doing (I'm hopeless at abstract theorizing); I need to dig up my memory and ideas, reconsider the past and what I thought, transforming it into things that can be touched and images that speak: it is not essential that they are liked. The more I build, the more new ideas arise and I am animated by the urgency to realize them. The thought that started from the past becomes current: it lives again in the present time by changing its appearance. I don't pretend to "make art"; I would just be sorry not to be able to convey anything of what I think in my images."



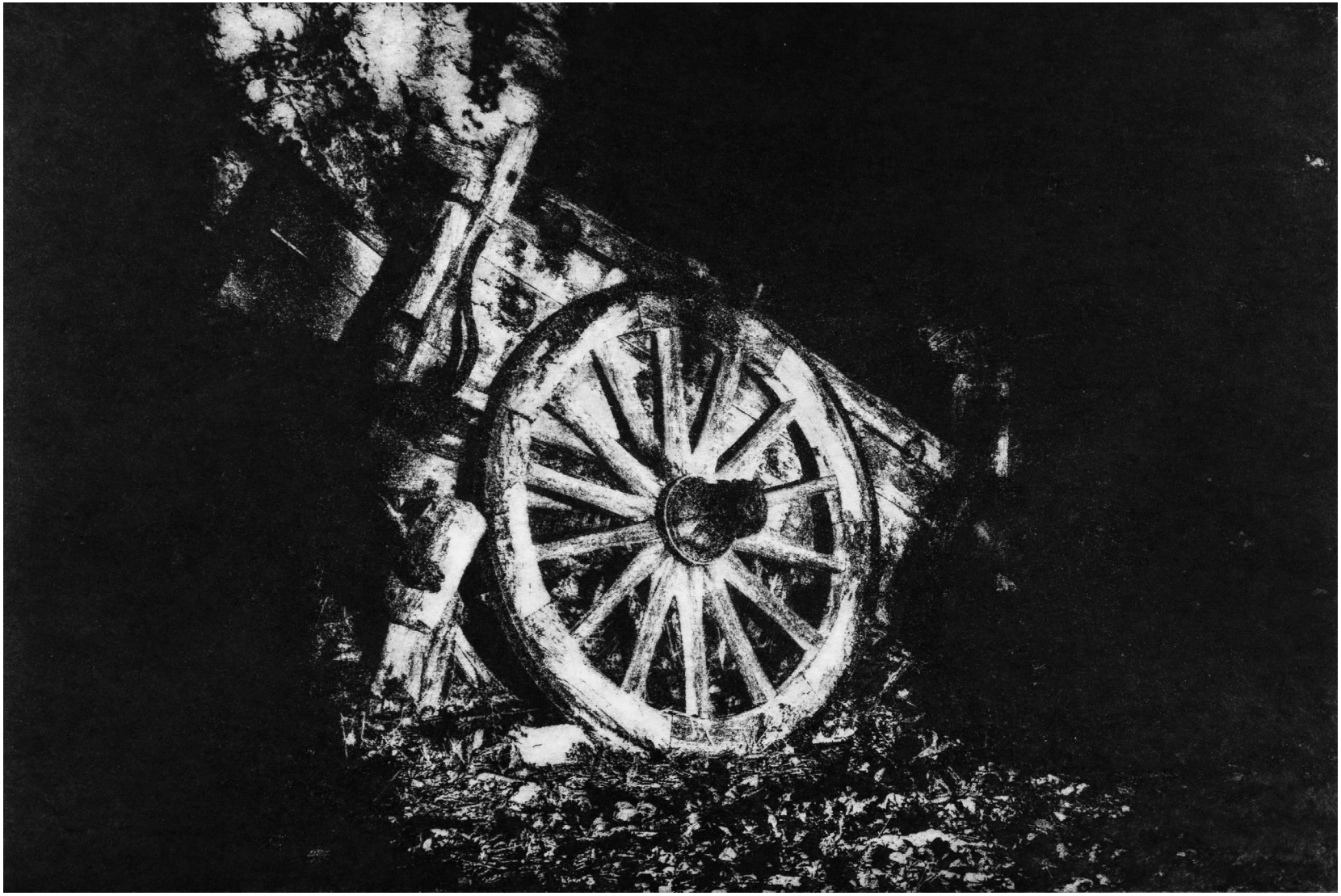
Service Lights, 2020
print of photographic negative on zinc plate, aquatint with 3 masking steps
30 x 25 cm



Laura Bertazzoni
Dance, 2024
Print of photographic negative on zinc plate, aquatint
with 6 masking steps
30 x 50 cm



Laura Bertazzoni
The Red Tower of the Comacchio Salt Pans, 2023
Transfer of photographic print (experimental method) on zinc plate,
aquatint without masked areas
30 x 20 cm



Laura Bertazzoni
Bogie, 2023
Transfer of photographic print (experimental method) on zinc plate,
aquatint without masked areas
30 x 20 cm

Italy

Manuela Simoncelli

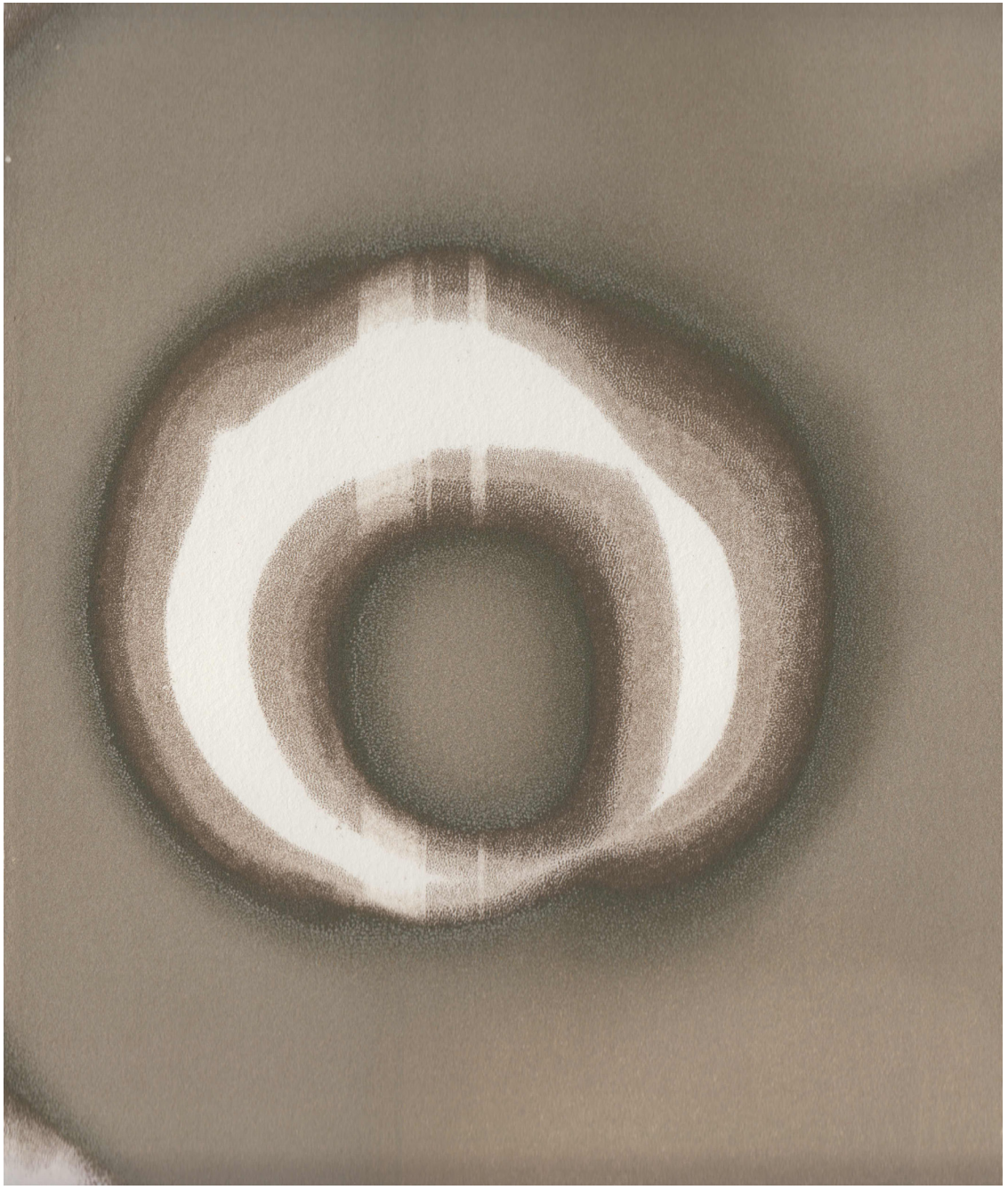
1959

Manuela Simoncelli in the 1959 was born in Australia of Italian parents, where she lives her first years of life and then moves to Italy. She studies art in Bologna and Florence. Here he has an approach with graphics and chalcography, which she then resumes only very recently, immediately participating in some exhibitions. As an illustrator she publishes several books for children. Receives the first "Premio Cento"(Ferrara) in 2011. Many exhibitions in Italy and abroad: one of his Pinocchio has traveled the world, from China to Brazil, invited by the International School of Sarmede. Painter, creator of dreamlike, poetic images, she participates in various personal and collective exhibitions: The S. Eufemia in Giudecca, Venice Gallery; in the BGC Biennale Contemporanea Diego Donati 2020, in Trento, Foyer Gallery , selected for the exposition "Fourth Wall " 2021; in the Biennial Douro in Portugal in 2022 and 2023; ; In the international Biennial of engraving in Varna, Sofia in Bulgaria, Bitola in North Macedonia 2023, Holland, Swiss.
instagram:arterrante_manuelasimoncelli

"The work "Trunk with flourish" describes the signs of the slow growth of a trunk and its robustness in dialogue with the delicate flight of a moth that camouflages itself among the furrows of the bark."



Trunk with flourish, 2023
Black manner, drypoint, cardboard, etching, metal wire
100 x 30 cm



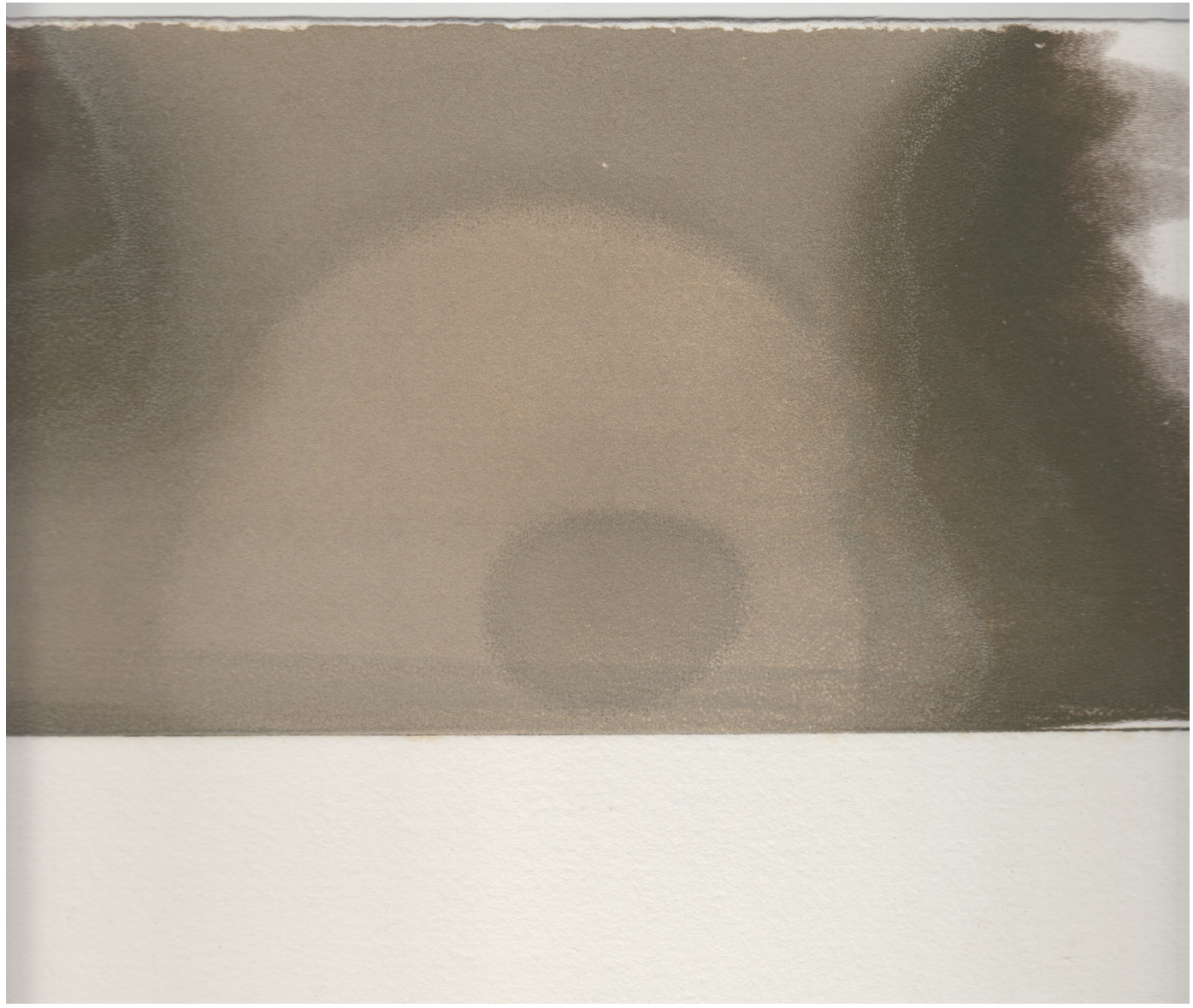
Marica Naressi

Marica is paintress-printmaker and Master intaglio printer. IL BISONTE-trained specialist technician for original printmaking (Maria Luigia Guaita Scholarship 2009), she studied painting (master class 2005 with Alberto Garutti) as well as film and video art at BRERA Academy of Fine Arts in Milan (2006-2008), Art & Image History and Gender Studies at the Humboldt University of Berlin. Study visit at the HBK–Braunschweig University of Art (2002-2003): classes of Marina Abramović (performance), John Armleder (visual art) and Friederike Feldmann (painting). Several years of experience as printer at printing workshops, e.g. Impressioni Originali di Giorgio Upiglio, she printed for internationally renowned artists, including Wifredo Lam, Mimmo Paladino, Emilio Isgrò, Roberto Ciaccio. Head of the etching department of the Print Studio in Kulturwerk of the bbk berlin in April-June 2022. Public collections: Sichuan Fine Arts Institute, Chongqing, China; Internationaal Exlibriscentrum, SteM – Stedelijke Musea Sint-Niklaas, Belgium; Gabinetto delle Stampe del Museo Civico „Ala Ponzone", Cremona, Italy; Staatliche Münzsammlung München (SMM), Germany; Douro Printmaking Museum, Portugal.

www.zzkap.net
about@zzkap.net

"My investigation field is the energetical printmaking, what I call performative rather than critical. I observe the interdependence between image-being and canon of power, with an emphasis on the intersections of state (condition), sexuality and (graphic) pressure. Within my anti-medal and anticoin research on the attributes of Marija Gimbuta's Great Goddess (rings, vision-double eye, ark, skin), I created various polychrome monoprints alchemically-telephatically. They are documents of certain energies and information, depicted lifelike, according to my definition of "documental image."

Micronova_LF6 heart 1 (from the star peace Serie), 2025
Copperplate colourmonoprint on handmade paper white 400 g/m2 ca.
40 x 30 cm



Marica Naressi
Micronova_LF6 heart 2 (from the star peace Serie), 2025
Copperplate colourmonoprint on handmade paper white 400 g/m2 ca.
40 x 30 cm



Matteo Nardella

1988

He was born in San Marco in Lamis in 1988. He graduated in Graphic Design from the Academy of Fine Arts. Painter, designer and engraver since 2008. He has taken part in a number of exhibitions and he is still participating in art contests and Engraving Biennials in Italy and abroad, receiving several awards and recognitions. Since then, his works have been seen in numerous public and private archives. He has been living and works between San Marco in Lamis and Milan.
tancredinardella.wixsite.com/nardellamatteo

"In his artistic research he focuses his interest in a metaphorical reality aimed at venturing to mysterious worlds. The staging of these worlds runs through a completely special narrative structure. The logic of events seems to be driven by an expressive mode, by using emblematic images which may evoke figures arising in the unconscious of the human soul."

Frantumazione del tempo presente, 2018
Aquatint and salt aquatint
100 x 70 cm

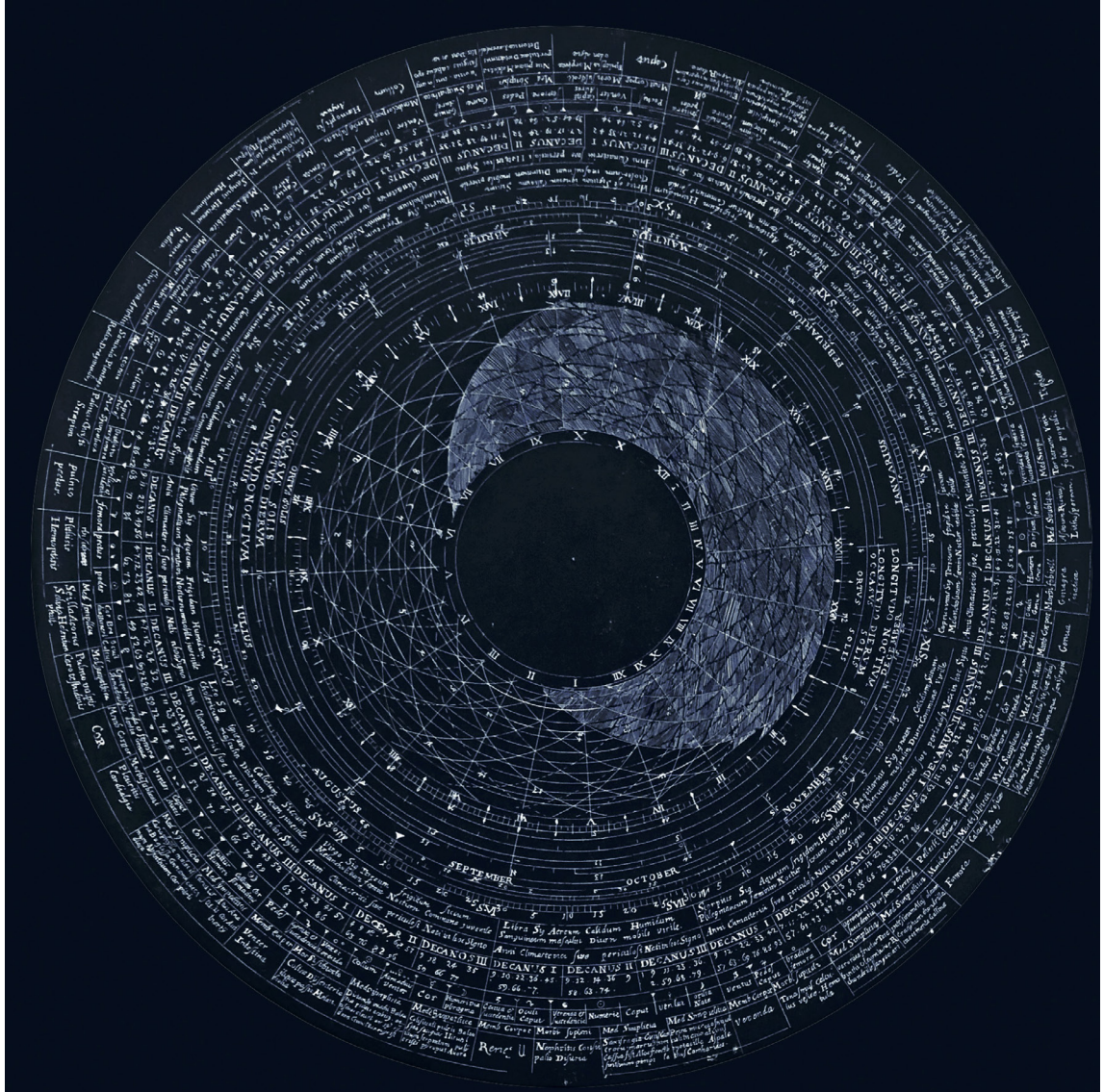
Italy

Miriana Pino

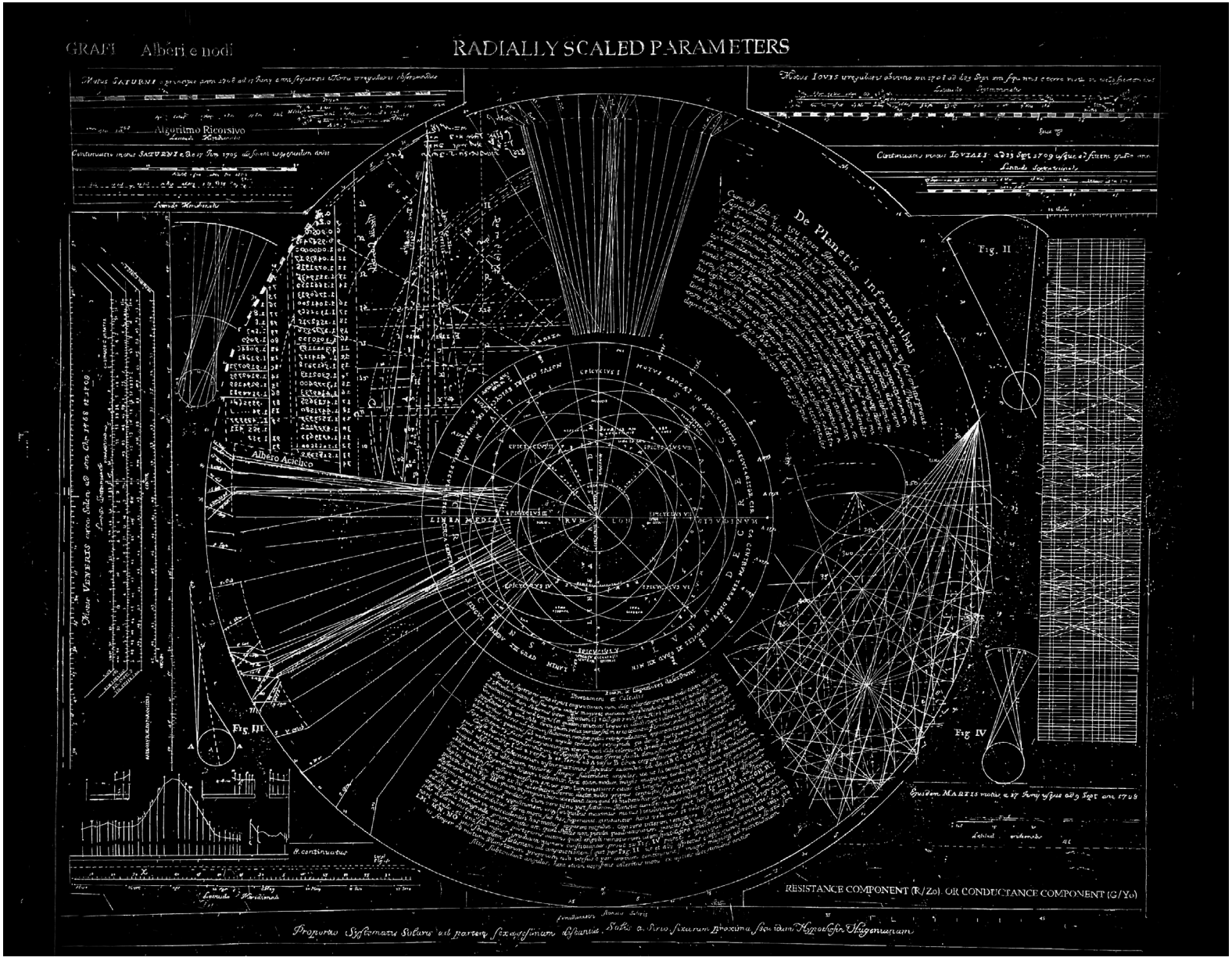
1992

Born in 1992, Miriana Pino is an artist and educator who teaches Printmaking and Data Visualization at the Academy of Fine Arts in Carrara. Her etchings transform abstract systems into visual narratives, blending mathematical structures with poetic intuition.Inspired by thinkers like Leibniz and Giordano Bruno, she explores the balance between form, meaning, and perception. Her works invite viewers into complex, hybrid languages where technique becomes concept. She has received international awards, including in Italy, Mexico, Egypt, the United States, Bulgaria...

"What kind of structure arises from theorizing a phenomenon we cannot define, and for which no theory can exist? In Miriana Pino's engravings, meaning emerges through active interpretation, where the viewer becomes part of the work's logic. Art here is a complex system—timeless, yet grounded in change. Her signs are not fixed but open to multiple references, forming intersections of thought. mirianaAesthetics and meaning reflect mental processes already unfolding. Each composition maps value transformations within a rich, shifting semantic web."



To my father, 2021
Etching on copper plate
100 cm (diameter)



Miriana Pino
Pasigraphy, 2024
Etching on copper plate
100 x 120 cm

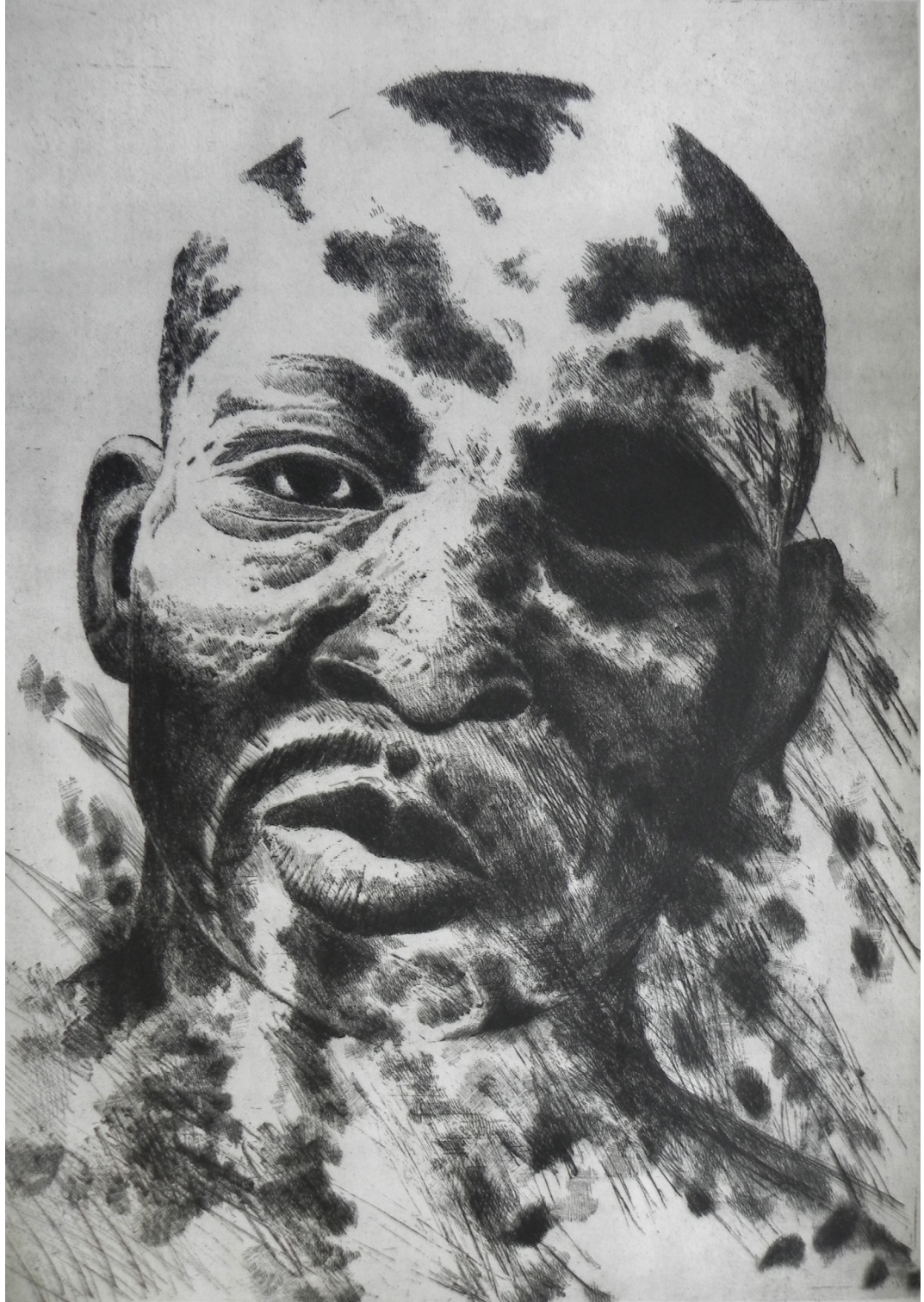
Italy

Olivia Pegoraro

OLIVIA PEGORARO, engraver, freelance artist, and art teacher, studied at the Academy of Fine Arts in Venice and the School of Graphic Art of Bisonte in Florence. Her artworks have been exhibited since 1992 in numerous cities and museums in Italy and abroad, including: Sofia,Madrid, Chamalières, Porto, Douro, Bitola, Tarragona, Valencia, Bucharest, Paris, Cologne,Nassau,Bonn,Diez, Weissenthurn, Kobern-Gondorf,Hunibach, Providencia, Guanlan-Shenzen, Barcelona, Buenos Aires, Amsterdam, Utrecht, Yokohama, Tokyo, Nagasaki, and New York. She is part of the global exhibition project WWPrints. She has held 50 solo exhibitions, including at the Printing Museum in Soncino, the F. Barocci Gallery in the Raffaello College in Urbino, and the Bisonte Gallery in Florence. To date, she has produced 380 plates. She is a member of the National Association of Contemporary Engravers, directed by
A. L. Rossetto. She was a member of the Venetian Engravers Association and of the Quadrato gallery and cultural association.

www.oliviapegoraro.com
oliviapegoraro@gmail.com

"The artist ..[...] is never prey to the technical process, but always controls it by introducing an open and totally sincere sensitivity, and in the search for the way to express the unsaid of emotions, everything is brought back to a profound dimension, to a supporting structure that through art finds its inner harmony. Vitaliano Angelini for the solo exhibition at the F.Barocci Gallery in the Raffaello College. [...] Faces with strong expressiveness..[...] a revisited expressionism [...] Rodolfo Ceccotti"



Lost Identity, 2015
Etching, soft ground and drypoint
70 x 50 cm



Olivia Pegoraro
In Memoy Of Noa, 2021
Drypoint
45 x 60 cm

Remo Giatti

1954



Dedicata a Leonardo: Ultima Cena, 2019
Etching
30 x 62 cm

Born in Grosio (Italy). Graduate in Politecnico of Milan, Cultural Heritage. Engraving and Woodcut. Studied painting, etching and lithography in Italy: Milan, Cagliari, Venice and Salzburg.
Held his 59 one man shows in Italy (Trento, Milan, Rome, Venice, Cortina, Suzzara, etc), Austria (Klagenfurt, Wien), Germany (Munich), Romania (Arad, Timisoara, Cluj-Napoca), Suisse (Lugano) and France 10 exhibitions. Partecipates 1974-2023 in 600 exhibitions, 54 Nations, with other artists, awards and Biennials, Triennials of etching and ex libris, receiving 44 Prizes and recognition in Italy, Poland, Romania, Japan, France). 2023 Menton, Lugano, Carpi. 2022 Inventori di Immagini, Art Museum, Arad, Romania; Galerie Michelle Champetier, Cannes, Francia; 2021 Sala Arti48 - Galleria del Premio Suzzara; 2021.2020 Wien, Austria; Nice, Quadrige, France. 2019 Biblioteca Civica, Rovereto, Italia; Goya et autre, Quadrige, Nice, France; Geo Grafica: 90 etchings. Cluj Art Museum, Romania; "Leonardo da Vinci, il libro e la Diane Française". XIX° Settimana della Lingua Italiana nel Mondo e 500° di Leonardo. Consolato Generale d'Italia, Nice; 2018 e 2016 International Biennale Artist's Book, Bibliotheca, Alessandria, Egypt; 2018 Le Livre et sa matière. University of Cambridge, England; 2014 Tauves, 9° Triennale Mondiale Estampe, Chamalières, France, texte prof. Arturo Schwarz.
giattiremo@hotmail.com

"...Each sheet contains a world. A world which in Remo Giatti's graphic work is limited to the perimeters of creation, but opens up in depth, making the value of these techniques perceptible: the superposition of signs to form a reality made of time and space. I would like to add that, in the case of Remo Giatti, this reality is also made up of joy and pain. Joy inherent in the creative act and pain that arises from the current human condition. In fact, in the watermark of each of his works, the aspiration that aims to express and reconcile creative happiness with the drama of being is drawn."

Prof. Arturo Schwarz (from the 2014 Catalogue, 9th Triennial World de l'Estampe de Chamalières (France)



Remo Giatti
Lucifer from the Divine Comedy , INF. XXXIV°
Etching, aquatint, mezzotint
24,3 x 19,7 cm



Remo Giatti
Desespoir de D. pour la mort de B.
Etching, aquatint, mezzotint
33 x 24 cm



Sabina Romanin

Sabina Romanin was born in Pordenone, Italy. After graduating in Literature and Foreign Languages at the University of Ca' Foscari in Venice, she has qualified in painting at the Academy of Fine Arts in Venice. She has also attended the Faculty of Art at the University of Plymouth (U.K.) on an Erasmus project. She has started as an engraver, ranging from traditional techniques to xylography and serigraphy. Recently she has extended her field of research into textile art and experimented artist's books, installations, co-operations with designers, mail art and performances. Since 1995, she has participated in many exhibitions, nationally and internationally. Her works are in private and public collections. She has been invited to international art symposiums in Austria, Italy, Poland and Slovenia. In 2021 she took part at the Florence Biennale where she was awarded the 3° prize for her textile work. She lives and works in Pordenone.

sabina.romanin@virgilio.it

"My research aims to reveal the hidden geometry of the printmaking process where the intricacy of what is at the core of the natural landscape is transformed into abstract shapes. I am remindful of a long tradition of abstraction, in my case the lesson of the Italian artist Emilio Vedova (1919-2006) which has been a fruitful one. The rules of the logical space give way to a new proposition of the world where an element of magic is added by the intrinsic value of lines and their subtle shades."

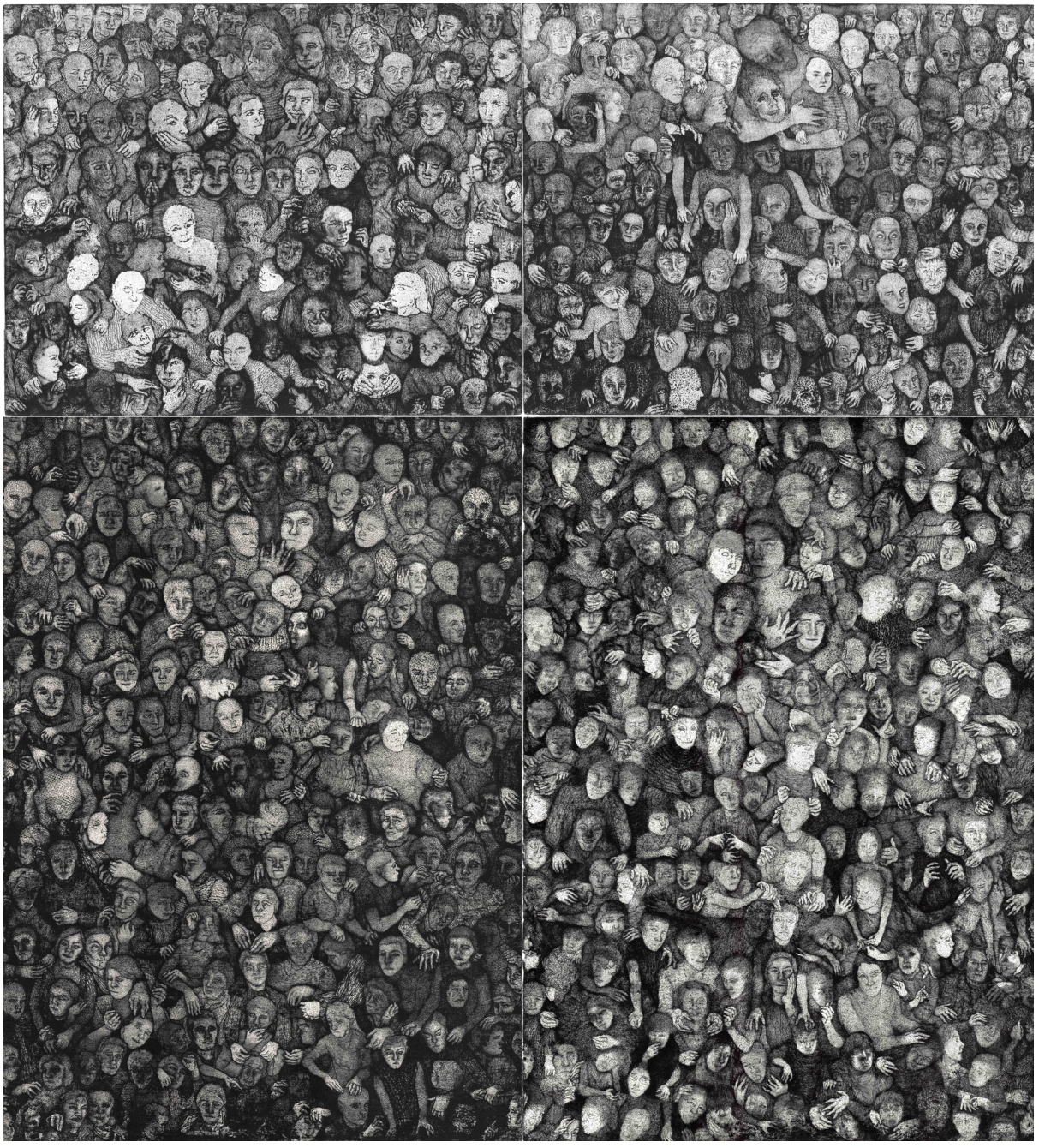
Moon rider
Monotipo
50 x 35 cm



Sabina Romanin
The birth, 2007
Monotype
70 x 50 cm

Serena Pagnini

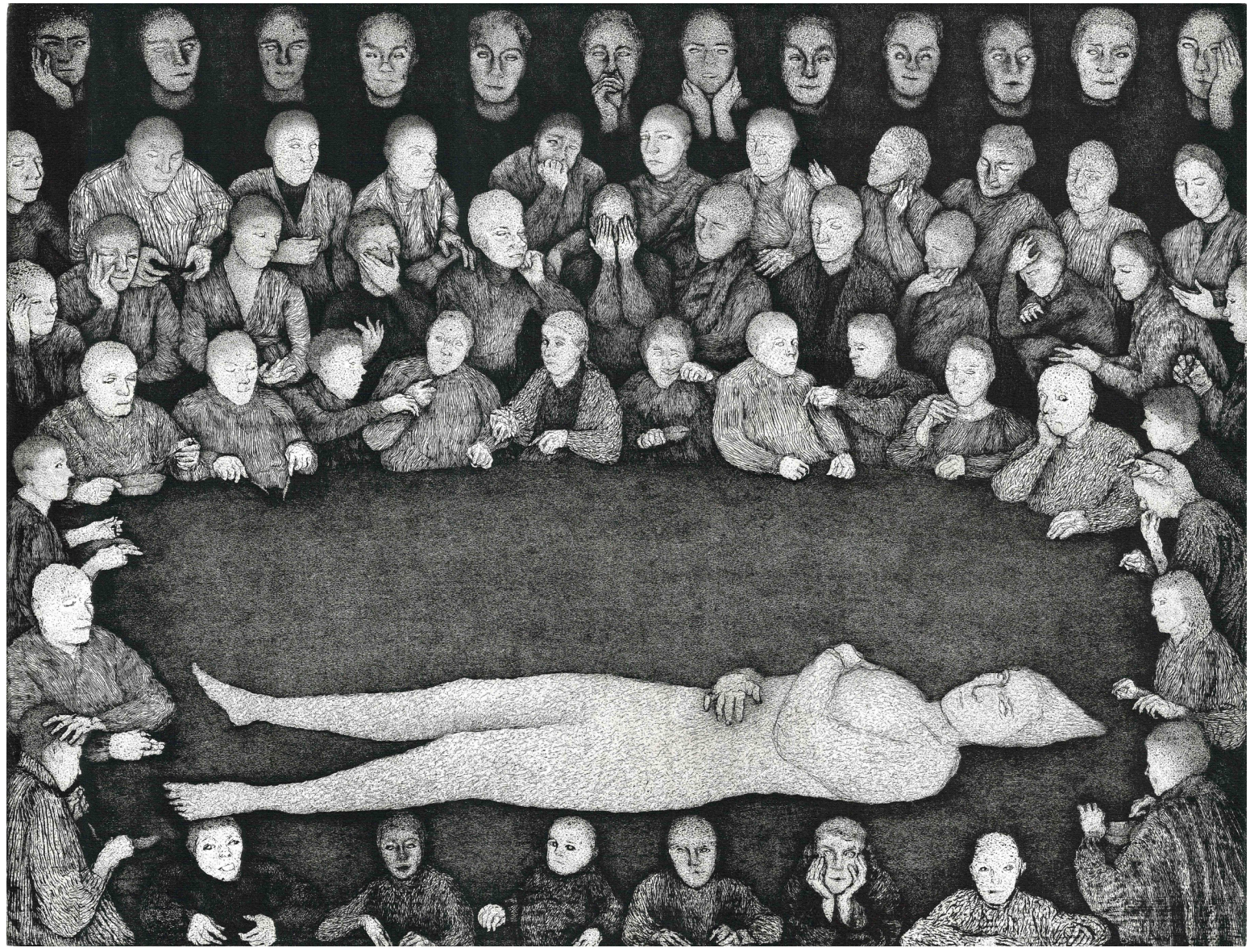
1975



Serena Pagnini is a painter and a printmaker born in Prato (Italy) in 1975. She graduated in Painting and she obtained a Diploma Specialization in Graphic Art and Printmaking from the Academy of Fine Arts of Florence. Since 2021 she holds the chair of Graphics and Printmaking at the Academy of Fine Arts of Bologna. Her works have been present in national and international exhibitions in Italy, Portugal, Albania, Hungary, Republic of North Macedonia, Serbia, France, China, Russia, Poland, Lithuania, Bulgaria, Romania, Spain and Taiwan. Her works are in private and public collections: China Printmaking Museum, China; Krasnodar Regional Art Museum F. Kovalenko, Russia; Muzeul Judeţean de Artă Prahova, Romania; Colleccion de Arte contemporaneo del Excmo, Granada, Spain; Bagnacavallo Prints Cabinet, Italy. Her awards include the "Iosif Iser" prize from the Biennial of Contemporary Engraving, Romania; the 2nd prize from the XXVIII Fibrenus Prize "Carnello cArte ad Arte" printmaking competition, Italy.

"My work is both autobiographical and intimate. My works arise from images that initially appear as indistinct and fleeting visions that I quickly capture on paper. A constant throughout my work is human relationships, from which emerge feelings that bring to the surface fragility, anxiety, and doubts. My preferred technique is etching, layering marks that are sometimes light and delicate, sometimes the traces are transformed in slashes and cuts, representing the experiences onto the bodies and into the souls of the individuals who populate my images."

Folla II/III/IV/V, 2019/2025
Etching, softground on 4 plate , 2 zinc plate and 2 copper plate
109x99 cm (each zinc plate 39x 49 cm and each copper plate 70x49 cm)



Serena Pagnini
Il banchetto II, 2018/19
Etching, burin on copper plate
50 x 70 cm



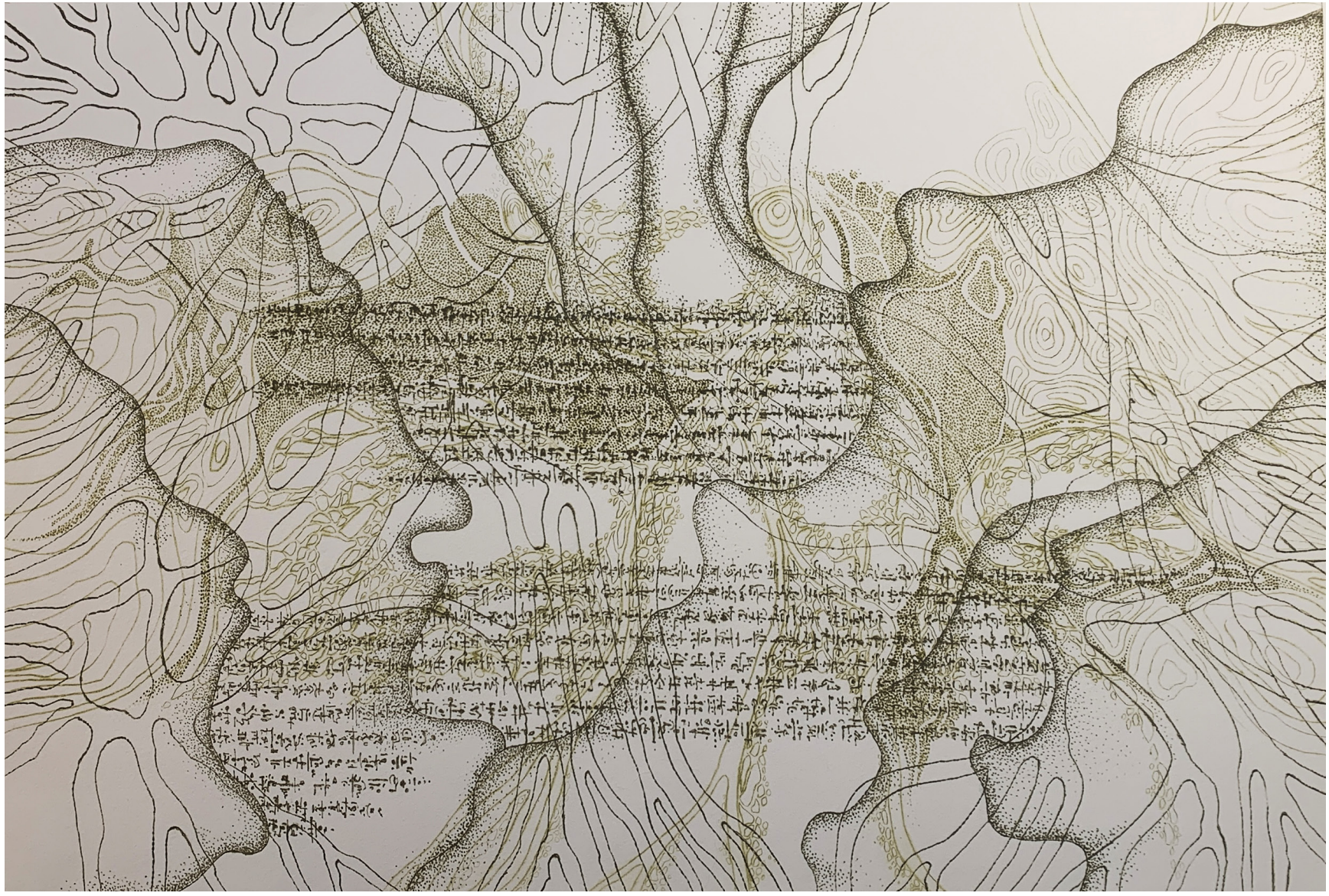
Italy

Silvia Sala

Printmaker and book artist, she started her own printmaking studio at the end of the nineties, after spending some years working in a printmaking studio in Bergamo, IT. She improved her skills through different artistic experiences and advanced printmaking intensive courses, mainly at: Strzemiński Academy of Fine Art, Łódź - Poland (in cooperation with KAUS Urbino IT); Grafica 7 Dolori, Matera, IT; Associazione Boccafogli, Milan, IT; Scuola di Formazione Sant'Erlembardo, Milan, IT. She took part in national and international exhibitions, among them: XI and X Douro Printmaking Biennial, Portugal; V and IV Global Print, Portugal; X and IX Biennale Incisione Cremona - Piccolo Formato IT; XIV Biennale Premio Acqui IT; V and VI Kazan International Printmaking Biennial, Russia; IX International Triennial Bitola, Macedonia; XIX International Print Biennial Varna.
silviamcsala@hotmail.com

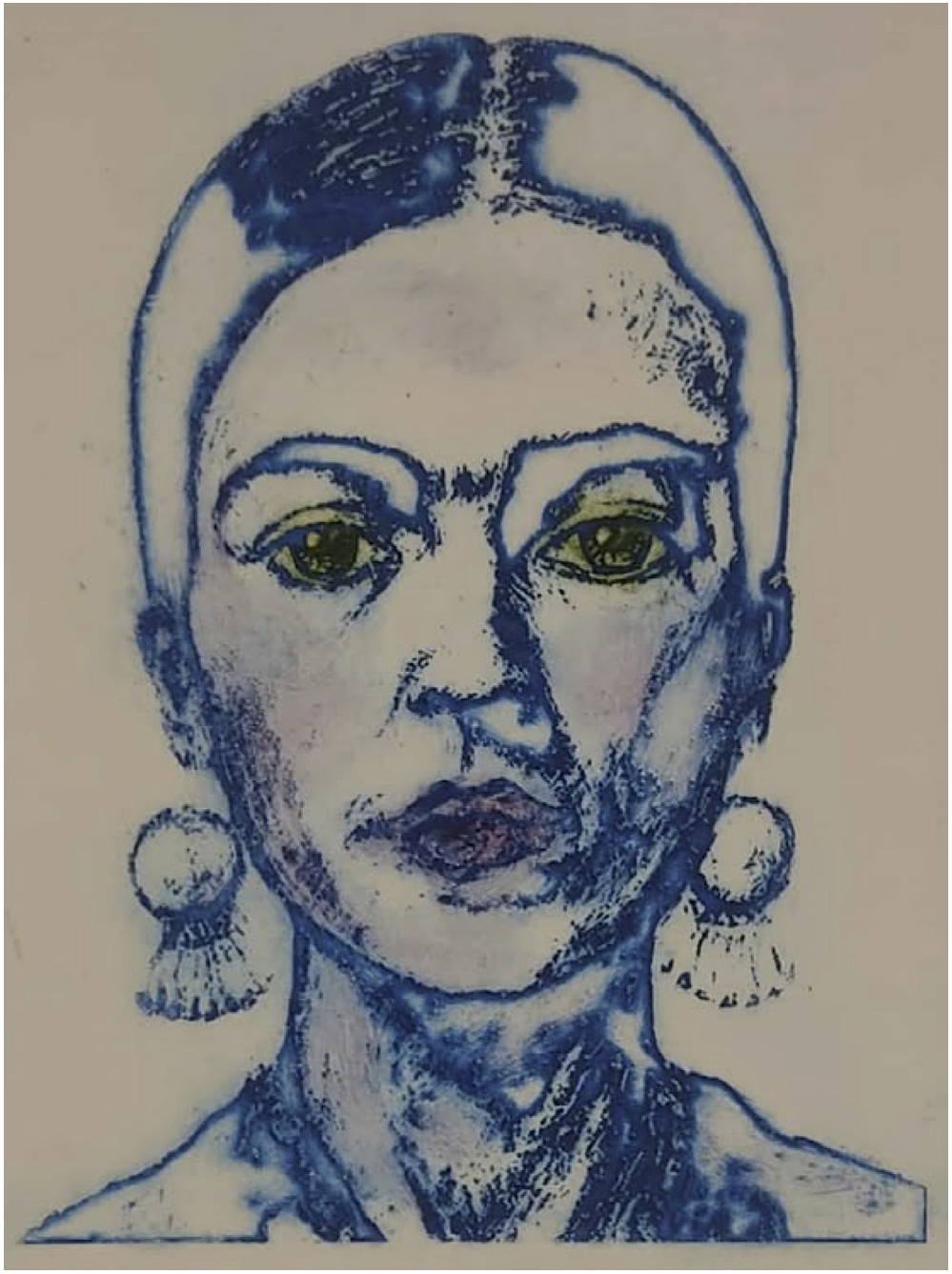
"Her printmaking work starts from tradition and later develops towards the research of techniques, materials, processes and new means of expression, investigating the relationships between different techniques: intaglio, relief printing and lithography. The themes of her investigation are the analysis of the tension between subjective and objective reality and the rational and irrational consequences that this tension can generate."

Dialoghi Muti (Silent Talks), 2021
Drypoint On Plexiglas (Multiple Plates)
40 x 60 cm



Silvia Sala
Interazioni Inefficaci (Ineffective Interactions), 2021
Drypoint On Plexiglas (Multiple Plates)
40 x 60 cm

Vanda Zizza



Vanda Zizza born in Sicily, She granted in Science of Education, Foure-year in Pictural Decor at the Academy of Palermo. Has parteciped in Collettive expositions, in Italy, France, Spain,Portugal, Bulgaria, Estonian, Poland. She lives in Palermo where teaches and work as artist.

Frida, 2023
Etching, Acquafort
25 x 21 cm



Vanda Zizza
Donna in Blu, 2023
Etching, Acquafort
25 x 21 cm

Azusa Ito



Scenery of deep blue-water smoke, 2016
Etching, collage, acrylic paint
12 x 29,5 cm

2000/ Graduated from TAMA ART UNIVERSITY Master Course (JAPAN)
1998/TOKYO INTERNATIONAL MINI-PRINT TRIENNIAL (JAPAN) (1998.2002.2005)
1999/THE INTERNATIONAL MINI-PRINT BIENNIAL CLUJI ROMANIA (1999.2003)
2000/MUSEO DE ARTE CON'TEPORANEO (MAC) ARGENTINA DIPLOMA OF EXCELLENCE~
2006/5th Annual International Exhibition of Miniatures little m (LITHUANIA)
Miniature of the year selected by audience
2013/GLOBAL PRINT 2013 PORTUGAL
2014/the 7th International Printmaking Biennial Douro 2014 PORTUGAL
2016/Tribuna Graphic 2016 Japanese graphic art exhibition (ROMANIA)
2019/International Biennial of Small Graphics and Exlibris-Ostrow Wielkopolski (POLAND)
2020/17th International Triennial of SMALL GRAPHIC FORMS,POLAND-LODZ 2020 (POLAND)

azoomazoom74@yahoo.co.jp

"The art that comes from me is created from the things I see and touch in my daily life, the things that move me with their beauty, and the beautiful times I spend with the people I love. Life is full of beauty, discovery and inspiration."

Japan

Hiroyuki Miyazaki

1943



Beginning night of Summer, 2004 - 2005
Digital print, oil painting mixed media
181,8 x 227,3 cm

1966. Kanazawa art and craft university graduated. 5th,6,7,8,9,10th BIENNAL INTERNACIONAL DE GRAVURA DO DOURO 2010 (PORTUGAL). 2013,2015,2017,2020 GLOBAL PRINT (PORTUGAL), 1993 The 1st,The 3rd,The 4th Sapporo International Print biennial (Hokkaido Prefectual Museum) (Japan). 2000 HIROYUKI MIYAZAKI works exhibition Just Art Galerie .Berlin, Germany. 2000, 2003, 2006, Krakow International Triennial Exhibition (POLAND) 2003 The 11th International Biennial Print and Drawing Exhibition 2003 (Republic of China),(drawing). 2007 - INTERNATIONAL PRINT BIENNAL IN GUANLAN (CHINA), 2008 - 13th INTERNATIONAL BIENNIAL PRINT EXHIBITION R.O.C. (Republic of China), 2009 - The 2nd Bangkok Triennale International Print and Drawing. Exhibition purchase prize (Thailand) - 2010, 2013 - ASIA DIGITAL ART AWARD 2010(2010, 2013 award)(Japan). THE 4TH, 6th - BEIJING INTERNATIONAL ART BIENNALE (CHINA)
www.ovo8.com

"This work is F150 size canvas with large digital prints placed on the top left and right, printed by particular printer, and painted in oil in the center. Exhibited at the New National Art Museum ,Tokyo in Japan, 2005 years produced."

Isao Kobayashi

1949



The proof of the existence No.170, 2022
Digital Print
80 x 100 cm

1997 Yamguchi Prefecture Art and Culture Promotion Award
2007 The Award for Cultural Distinguished Service by Yamaguchi Prefecture
2013 1st International Contemporary Minipurint Kazanlak (The First Prize BULGARIA)
2015 10th International Digital Art Miniprint Exhibition (KANADA) Honorable Mention
2016 8TH INTERNATIONAL PRINTMAKING BIENNIAL DOURO 2016 (PORTUGAL)

http://yobisakajin.jimdofree.com | yobisakajin.77911@gmail.com

2019 Enter into Art - LOUNGE2 (for Large pictures) 2018-2019 (GERMANY 1st Prize)
2020 10 INTERNATIONAL PRINTMAKING BIENNIAL OF DOURO (PORTUGAL)
2021 Third International Print Biennial Yerevan 2021 (ARMENIA)
2022 5 GLOBAL PRINT (PORTUGAL)
2023 11th International Printmaking Biennial of Douro (PORTUGAL)
2023 22nd Mini Print International Exhibition (USA)

"The basic theme of my work is "Where do people come from and where do they go? We can also say that human beings are travelers who travel from the past to the future. I try to express the joys and sorrows in people's hearts and the state of their minds from my own perspective.

Japan

Kohsei



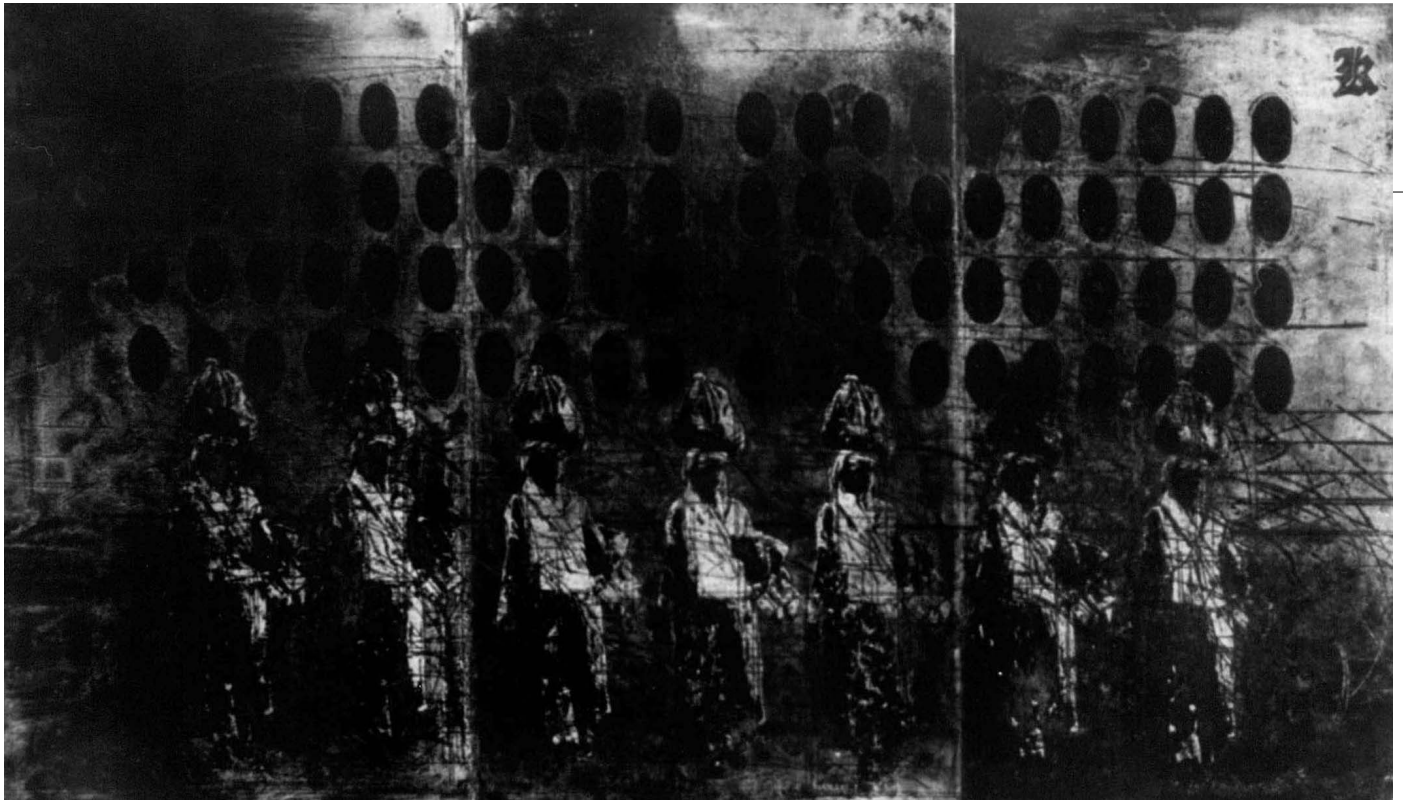
Grafting and Seeding -Kukuno-Chi-
Digital Print, Blending Performance Art With Print
72,8 x 103 cm

Kohsei C.V. : Painter, Printmaker, Performance Art, Sound Maker, Exhibition Curator.Graduated from "Tama Art University, Tokyo" Participated over 100 international print & drawing exhibitions 25 Counteies (Include 14 prizes). He held 30 Solo exhibitions, a lot of performance and live concerts at museum, gallery, storehouses, live music club and outdoors in Japan & Romania. His art unit called "a ri A Ru Creationz" was formed in 2004 and as the organizer of the unit he has been organizing 68 art exhibitions and performance projects. Also, His artworks in public museum & private worldwide collections. Work Collection: Printmaking Museum of Douro, Portugal. The National Art Museum, Cluj-Napoca, Romania. Art Museum, Arad, Romania.The National Banat Museum, Timisoara, Romania. Muzeum Sztuki i Techniki Japońskiej manggha, Krakow, Poland. The State Gallery of Art in Lodz, Poland.Graphic Art Gallery, Varna, Bulgaria. The City Gallery of Uzice, Serbia & Montenegro.

"This work grafts performance art and woodblock prints.The themes of my work are grafting and seedling.This is identical and different.Philosophical, but interweaving living senses opens up a poetic world.Also, by feeling metabolism and flow, gratitude and love spring up from the inside of the body.It was named "Kantaisha."

Tetsuo Yamashita

1951



Travel 35-1
Copperplate print, etching, aquatint, Gampi
97 x 170 cm

Born on May 7, 1951 in Japan (Yamaguchi). 1974 I majored in painting at an art university and earned a bachelor's degree in fine arts. 1976 I completed his master's degree at the Graduate School. From 1981 to 1982, I studied abroad at the Tokyo National University of the Arts' Print Laboratory, where he studied copperplate prints, woodblock prints, and silk screen prints. From 1987 to 1988, I studied abroad at Kyushu National University's Department of Image Design, Faculty of Arts and Science, where he studied CG and photographic expression. My works in painting, copperplate engraving, woodblock printing (gold and silver), and photographic expression, and teaches CG, copperplate engraving, and painting at an art university. I have held more than 150 solo exhibitions both in Japan and abroad, and has held award-winning exhibitions (solo exhibitions) at many international art exhibitions, including the 1995 Ljubljana International Print Exhibition Award-winning Exhibition. I have exhibited at over 400 international exhibitions and won over 100 awards at international print exhibitions. I have held over 500 group exhibitions in Japan and won over 300 awards at major domestic art exhibitions. In 2000, it was selected as an "excellent work" by the Agency for Cultural Affairs. His works are collected by the Agency for Cultural Affairs. tetsuoyamashita.wixsite.com | art_tetsuo@yahoo.co.jp

"I traveled to various regions, and before I knew it, I had visited more than 70 countries in all regions, including South America, the Middle East, and Africa, and I had also dived into oceans around the world to conduct research. From these, the TRAVEL series began. I had many encounters during my travels. From these encounters, he began producing copperplate prints. The technique is one of corrosion copperplate printing and photoengraving, but a special technique was chosen to create paper lithography from a photograph and transfer it to a copper plate. The original form of the photograph collapses due to deep corrosion, and the original form that has collapsed from deep corrosion is dug up and rebuilt into the form he desires, and this process of breaking and building is perhaps the result of his own sense of form that he finds through the repetition of these processes. As a creator, I would like you to see the heart-warming moments and moving world view of the unknown realm of corrosion.

Japan

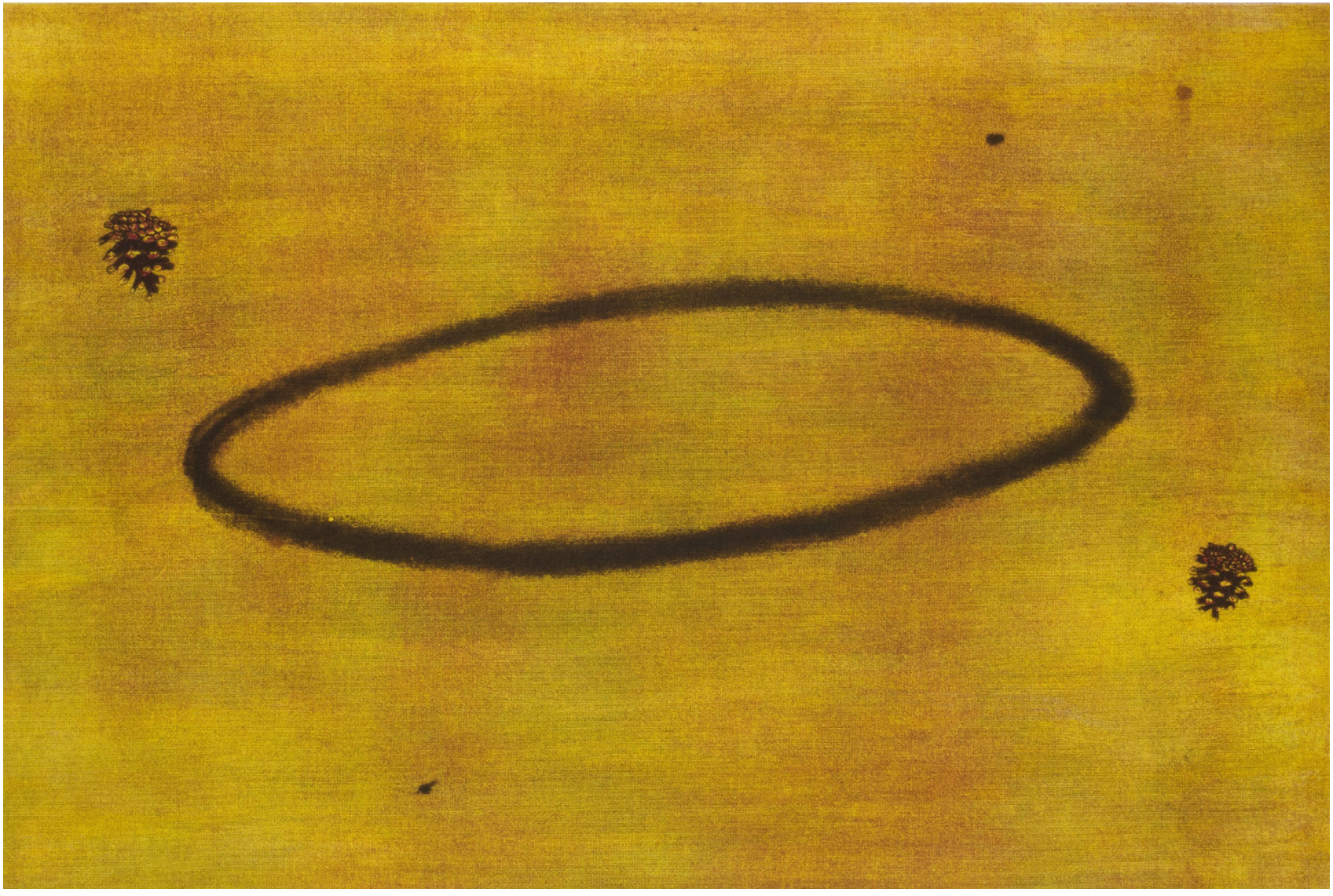
Yuichi Sawada

1980 - Graduated from Tsukuba University (Japan)
1982 - Master Fine Art of Tama Art University (Japan)
1993/94 - The fellowship under the Japanese Government Oversea Study Program for Artists (N.Y.)
1987 - The 3rd. International Biennial Print Exhibition:1987 R.O.C (Taiwan)-CCPD Chairman's Prize
1991 - The 2nd. Bharat Bhavan International Biennial of Print-Art (India) (Honorable mention)
1997 - Sightlines -International Print Symposium (University of Alberta / Canada)
2006 - International Print Triennial-Krakow 2006 - 2012 - 2015 (Poland)
2007 - Aomori Print Triennial 2007 (Japan) (Encouraging Prize)
2011 - The 9th.Bharat Bhavan International Biennial of Print-Art (Honorable mention)
2016 - The 17th. International Biennial Print Exhibition:2016 R.O.C (Taiwan) (Merit Prize)
2020 - The Craze for Prints (National Taiwan Museum of Fine Arts (Taiwan))
2023 - 1st. International Printmaking Symposium, Yerevan (Armenia)
yuichi-sawada.com
pinetree-s@nifty.com

"Now that the sustainability of the diverse life and cultures on earth is in doubt, what should we protect and nurture? I am listening to the voice of the pine trees with all my five senses and creating works entitled "Keeping in touch with Pine trees."



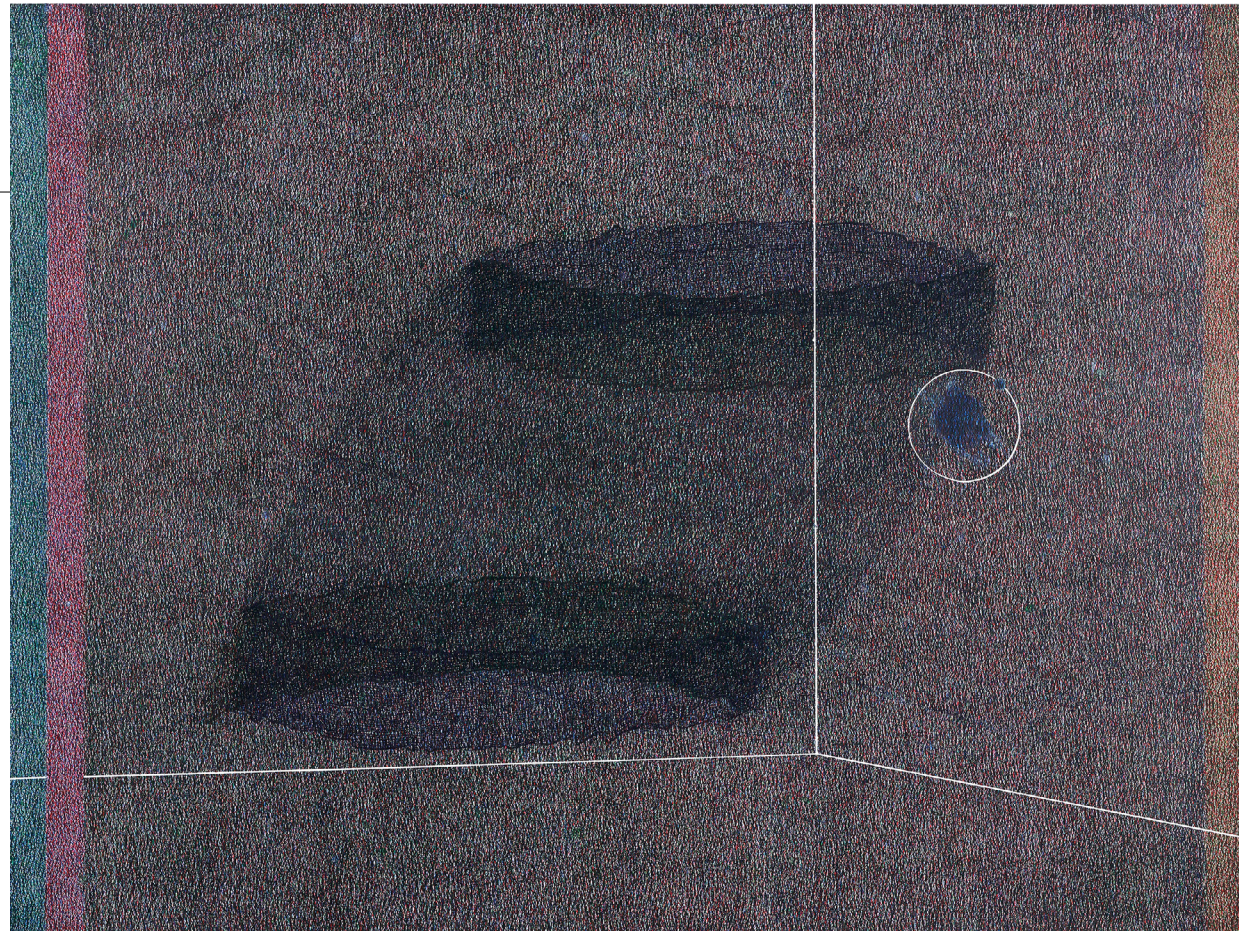
Keeping in touch with pinetrees 2021-3, 2021
Collagraph
129 x 95 cm



Yuichi Sawada
Keeping in touch with pinetrees 2013-5, 2013
Collagraph
60 x 90 cm

Rafet Jonuzi

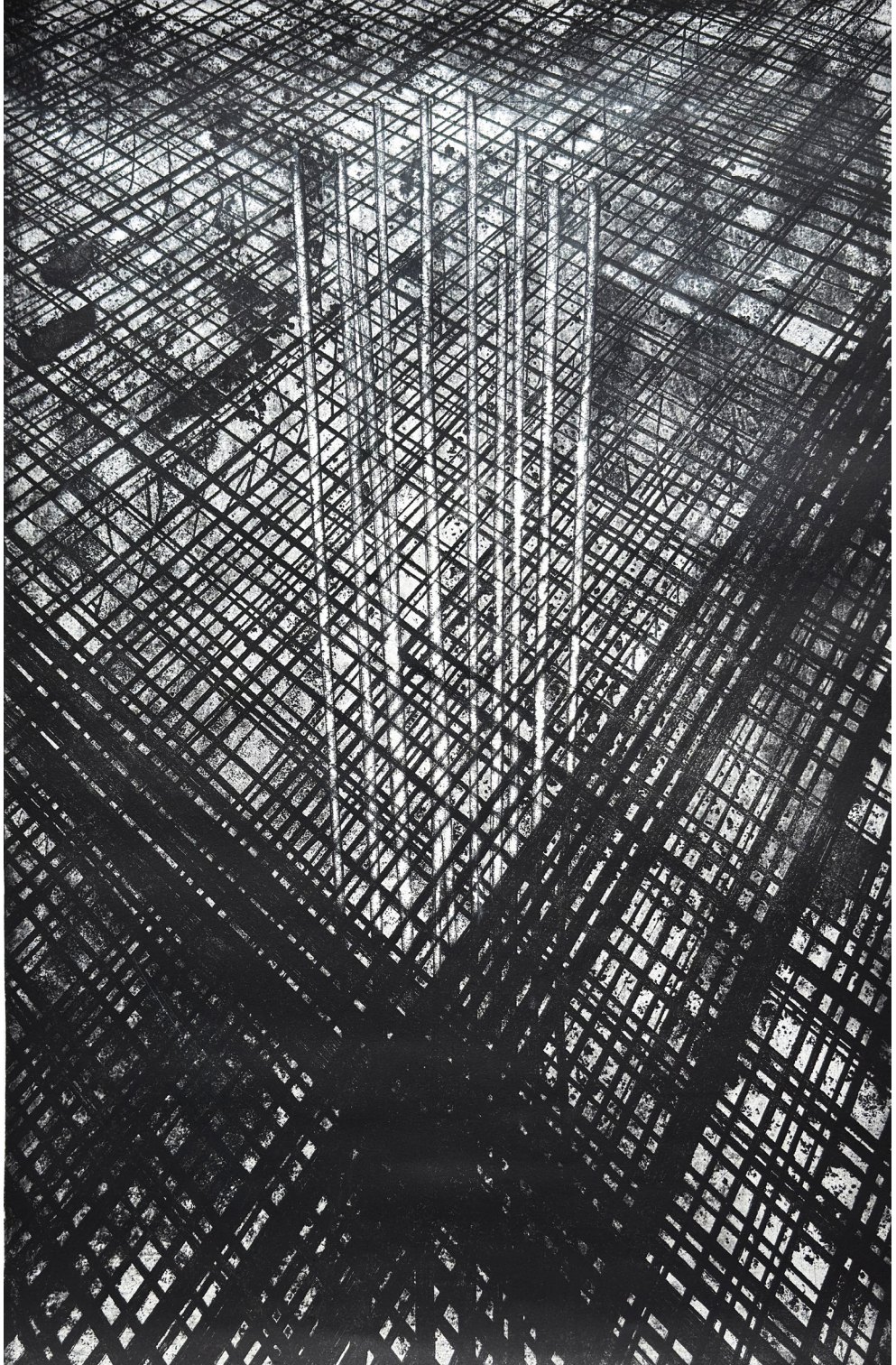
1964



Colour Of Light
Etching
43 x 61 cm

1964 Born in Presheve. Lives and works in Bregenz, Sarajevo, Presheve. - 1986 Academy of Fine Arts in Prishtina, Kosovo Ausstellungen_Exhibitions (selection). 2024 - KurzNSTHALLE / GWL Bregenz / Austria - Collegium Artisticum / Sarajevo / Bosnia - Cifte Hammam Skpje / The National Gallery of North Macedonia - BILDRAUM 07 / Wien. 2023 - Arthaus / Shkodra / Albanien - Bildraum 01 / Wien / A - National Gallery of Kosovo / Prize M.Mulliqi / KS - Bildraum Bodensee / Welcome my deer / Bregenz / A - MAGAZIN 4 / Bregenz / Austria - ARTEXPO New York / NYC / Solo - Gallery Charllama Sarajevo (Bosnien) Solo.
www.rafetjonuzi.com | www.kurznsthalle.com | jonuzirafet@yahoo.com

"Cognitions of Molecular Biology are showing that biological processes are determined by lows of Physics and Chemistry same as planetary orbits. An experiment, in which patient are subjected to brain surgery in conscious state, shows how patients, under influence of electrical stimulus to certain parts of brain, are being provoked to lift up leg or arm or to move lips and even speak. One can hardly say that we have free will when our behavior is also determined by lows of physics. We are nothing else then a BIOLOGICAL MACHINE and FRE WILL is just an illusion. With series of drawings and installations Artist engages himself in the search for New Human. What is and where is what we commonly call human, and do we need a new definition of it o so desperately. He leaves us question about numerous possibilities and impossibilities of the world we inhabit and the one we don't. His art is based and inspired with contemporary scientific discoveries. Artist is experimenting with art methods, and one could say that his method is The Experiment itself. His loyalties lies with the science and its struggle to reach always more and more. He left us with numerous question revealed, we are lured into zero point with coordinates spreading infinitely in all directions; in the unknown of micro and macrocosms."



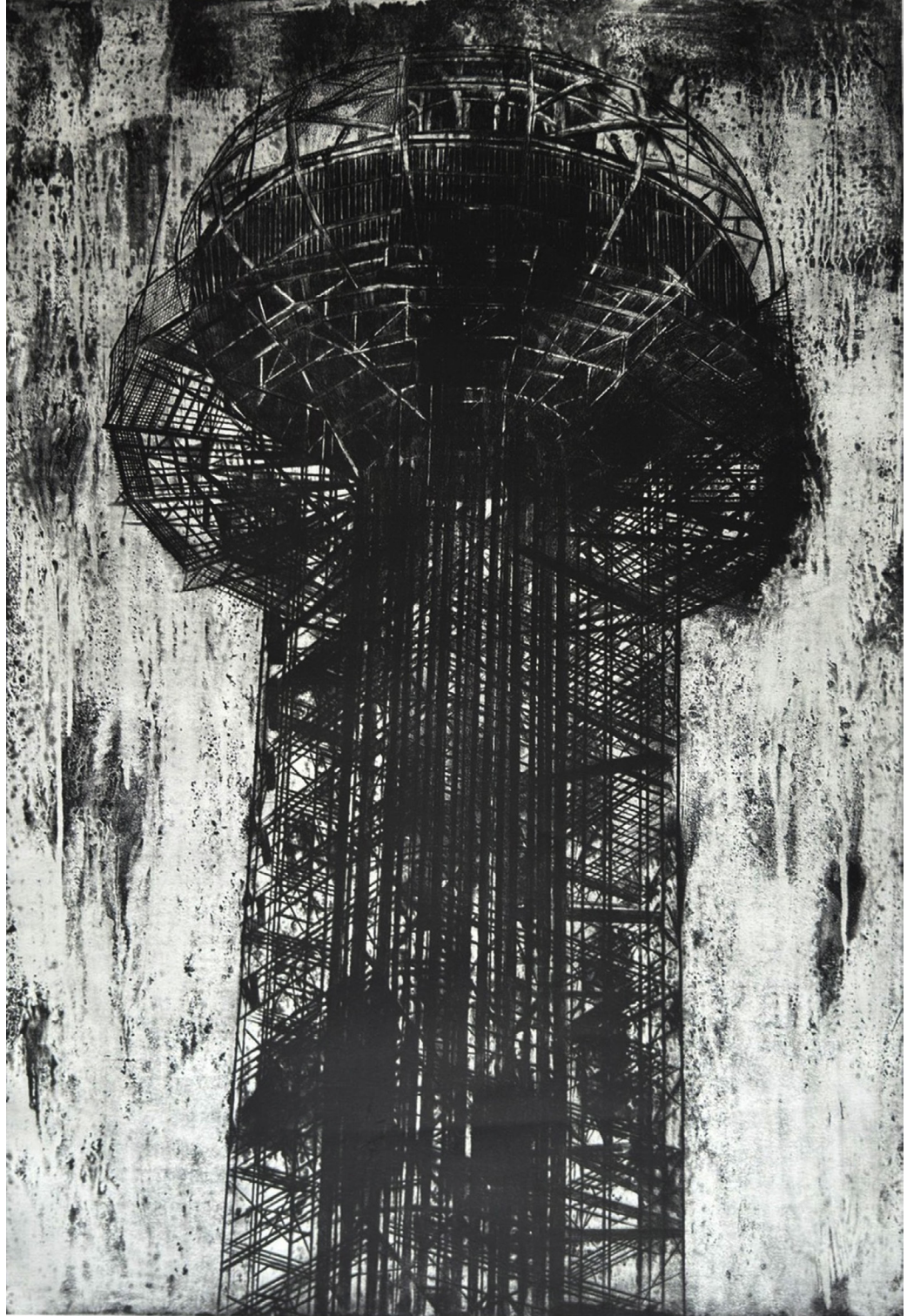
Valdeta Vucitërna

1970

Prof. Valdeta Vucitërna (b. 1970) is a visual artist and Full Professor of Printmaking at the Faculty of Arts, University of Prishtina. Her studio practice centres on etching, drypoint and linocut, blending meticulous craft with symbolic abstraction. Recurring themes include memory, time, and the meditative gesture of hand-pulled printmaking..She has shown in more than 100 international exhibitions, biennials and triennials to date. Notable appearances include the Guanlan International Print Biennial (China) and the Douro Print Biennial (Portugal). Her prints have circulated across Asia, Europe and the Americas, entering museum and private collections. Critical reception cites her delicate linework and poetic layering of narrative fragments. Beyond the studio, she mentors emerging artists and advances print pedagogy through workshops and lectures. Current research explores hybridising traditional intaglio with contemporary digital matrices. She lives and works in Prishtina, Kosovo.

"My artistic work investigates the intersection of architecture and abstraction through printmaking. I am drawn to structural forms, grids, and the repetition of linear elements as a means to explore spatial complexity.The compositions often reflect urban density, fragility, and transformation. Through layering and contrast, I seek to evoke a sense of depth and disorientation.The imagery resists a fixed perspective, inviting multiple interpretations.My focus lies in translating structural systems into visual language."

Composition I, 2024
Drypoint and etching
100 x 70 cm



Valdeta Vucitërna
Composition II, 2024
Drypoint and etching
100 x 70 cm

Daliute Ivanauskaite

1958



Landscape Transformations, 2023
Woodcut
61 x 81 cm

Born in Lithuania on December 10, 1958. 1983 graduated from Vilnius Academy of Arts, Faculty of Graphics, since 1988 member of Lithuanian Artists Association. Works in the field of print, ex libris, calligraphy, drawing with pastel. Since 1984 participated in numerous international print exhibitions in over thirty countries worldwide, and has more than twenty solo exhibitions that were held in Lithuania, Spain, Scotland, USA, and Germany. Prizes: 2019 - prize „39th Mini Print International of Cadaqés", Spain; 2012 – Thirst prize Raimundo Cela „Imprima 2012, Mostra Internacionial de Gravura", Sobral; Brazil, 2012 – Diploma at the International Exhibition for Kristionas Donelaitis-300, Vilnius. Prints are in several collections in Lithuania and abroad: Lithuanian National Art Museum, Lithuanian National Museum, Tretyakov Gallery (Moscow), Sakima Art Museum, Okinawa (Japan), Instituto ECOA, Sobral (Brazil), The Municipal Museum, Lodz (Poland), Biblioteca di Bodio Lomnago (Italy), National Library of Catalonia, Barcelona (Spain), Bank of Lithuania, Vilnius, and in other private collections.
daliute.ivanauskaite@gmail.com

Kestutis Vasiliunas

1964



Water sound installation “Memento Mori”.
Prints. Metal water tank. Water dripping from the ceiling.
Print “Sleeping”. 2016, edition 1, canvas, coloured woodcut, wooden stamps, letterpress, embroidery
120 x 360 cm

Director of “Bokartas“, independent curator of the “International Artist’s Book Triennial Vilnius“. Director of “Artist’s Book Museum Vinius“. Curated 48 artist’s book exhibitions in Lithuania and abroad. Graduated Vilnius Academy of Arts. Studied printmaking and artist’s book in art residencies in China, Europe and Scandinavia. 35 solo exhibitions abroad and participated in about 300 exhibitions in Europe, Australia, US, Korea, Japan and China. Exhibited in Tokyo Metropolitan Art Museum, Ulsan Art Museum in Korea, China Printmaking Museum, Dalarnas Museum in Sweden, Lithuanian Pavilion at the 54th Venice Biennale and other. As a professor at the Vilnius Academy of Arts, gave lectures on artist’s book and printmaking at State University of New York at Fredonia in US, Tokyo University of the Arts in Japan, Gachon University in Seoul in Korea, Academy of Fine Arts in Helsinki, University of Granada and others.
http://bookart.lt/community/vasiliunas/portfolio/printmaking-installation/ | kestutis.vasiliunas@gmail.com

“What is very important for me about the “print” is not a narrative of the “picture”, not printmaking skills, not technical knowledge, but thinking in a “printmaking way”. Why do I want to print an etching or a woodcut? Do I create the print, or I use a print, a “printmaking way” to express my idea, create my art, create my art installation?”



Danielle Grosbusch

1956

Danielle Grosbusch was born in Ettelbruck (L) in 1956, where she still lives and works. Danielle studied Gravure-Etching (printmaking) at the Beaux Arts in Luxembourg in the 1970s. Inspired by the work and mentoring of her master Roger Bertemes, she continued printmaking, textile screen printing and lithography at the Rietveld in Amsterdam and the Academie Royale in Brussels. Throughout the 1980s she illustrated, taught silk painting courses, and founded Articulum, a shop for artist supplies. Since 2000, Danielle has exhibited both solo and as part of groups nationally and internationally. A 'green thread' of botany, stones, landscape, trees and roots runs through her work and points to the sensitive, destructible beauty of our world. She is a member of CAL, participates in artist residencies abroad, and has been teaching 'Gravure' since 2004 at Atelier Empreinte.

daniellegrosbusch.com | @daniellegrosbusch | daniellegrosbusch@pt.lu

"I've dedicated myself especially to soft-ground etching, always discovering something new, and over the years have combined this engraving technique with 'fondino' into a personal genre. For my 'lifework', REGENERATION I got inspired by Portuguese Azulejos. I revisited copper matrixes I created in the last 20 years. Selecting parts of them, I printed each choice 4 times and glued the resulting tile combinations on small wooden boxes and after some final touches, a new artwork emerged. With this artwork I revisited old treasures, reimagined them and 'upcycled my life."

Altitudo, 2017
Softground on fondino
60 x 60 cm



Danielle Grosbusch
Regeneration, 2026
Soft-ground etching, mixed techniques, illuminated
80 x 280 cm



Isabelle Lutz

1957

Fellner Contemporary Art Gallery 2020/2021
Luxembourg Art Week,Take Off, Atelier Empreinte 2018-2026
Festival de la Gravure, Diekirch(L) 2018-202
Galerie Orféo 2023(L)
ICPEF,Espace Carré, Atelier Empreinte,Luxembourg
Since 1978 National and International Exhibitions.....
Paris (F),Varsovie(PL),Varna(BG),Sapporo(J),
Yokohama (J) ,Kanagawa (J),Chamalière (F),Seoul ,Jérusalem(IL),
Swenborg (DK),Florean Muséum(RO),Québec(CDN),Caire(ET),
Cremona (I),Evora(P),Valencia (E),Coruna (E),Belfast,Helsinki(FIN), Falu (S),Modena (I),Cremona (I),Roma(I) ,Milano(I) ,San Francisco(USA), Stuttgart(D),Lodz(PL).....

Represented in collections :

Bibliothèque Nationale(L), Musée National d'Histoire et d'Art(L),Cercle Artistique Luxembourg, Akademia SZtuk Pieknych w Lodzi, KAUS Urbino(I).....

National and International Awards:

2001, 2015 Grand Duc Adolphe Award, CAL ,Luxemburg;
2006 Exellent Prize,The 14th Seoul-Space International Print Biennial.(South Korea)

lutz_isabelle@yahoo.fr

"SPACE" is what emerges from the works of ISABELLE LUTZ. And what a space!
It is peaceful, and one likes to let oneself go while looking at the engravings, to let oneself be led into "these landscapes of life." The work is often untitled, voluntarily, so that the "viewer" enters without any prerequisites except those that he has in him by his experience, simply his personal life and his knowledge. (text: Chantal De Jaeger, December 2017)"

Ties III, 2024
Mezzotint / drypoint engraving
50 x 50 cm



Isabelle Lutz
Ties II, 2024
Mezzotint / drypoint engraving
50 x 50 cm



Sylvie Karier

1955

Born in 1955 in Luxembourg
Art studies at the Arts and Crafts School Luxembourg, painting section (1987-91).
Member of artist's associations:
Atelier Bo Halbirk Paris, Empreinte Atelier de gravure Luxembourg, Fynen Graphic Printshop Odense, Denmark, Cercle artistique du Luxembourg, Group and solo exhibitions since the 1990s, "SCHENGEN" her latest project as curator and initiator.
sylviekarier.com | s.karier@icloud.com

"Sylvie K. provokes it and plays on the tactile by directly attacking the materiality of the paper with her stitching. This direct engraving process, at the limits of printmaking, applied in the "flag star IIIII" series, raises the stitched points, making them palpable and calling on the viewer to touch, asking for a reaction beyond contemplation. The result is an optical quality in the white and purity of the paper through the light captured and the shadow produced."

A. Heyvaert

Flag Star III, 2021
Engraving on paper, silk paper mounted on paper
56 x 56 cm

Baruch Vergara

1969

Baruch Vergara was born in Puebla, México in 1969. He studied Fine Arts with a specialty in printmaking at the Universidad de las Américas Puebla. There he delved into printmaking with his mentor José Lazcarro. Then he met the master Mario Benedetti and Raymundo Sesma who introduced him to the graphics environment in Milan, Italy. He worked there in the Grafica Uno workshop of Giorgio Upiglio and at the Atelier 14 directed by Daniela Lorenzi. After that experience, he returned to his hometown, where he initially directed the Erasto Cortés Workshop Museum. He has worked as a professor of printmaking at different universities and currently teaches at University of Puerto Rico Mayagüez Campus. He has lived in Puerto Rico since 2005 and has collaborated on different printmaking projects with several artists such as Antonio Martorell, Rafael Trelles and the group Jornadas del Grabado Puertorriqueño.
www.baruchvergara.com | FaceBook: Baruch Vergara | Instagram: baruchvergara

"His work maintains the historical and technical character of traditional graphics latentin a dialogue with the consumption and popular culture practices of contemporarydevelopment."



Recycling, 2023
Collagraph on Tetrabrick carton box
19 x 8,7 x 5,2 cm



Félix Enrique García Luna

1980

Shipwreck, 2005
Linocut
85 x 130 cm

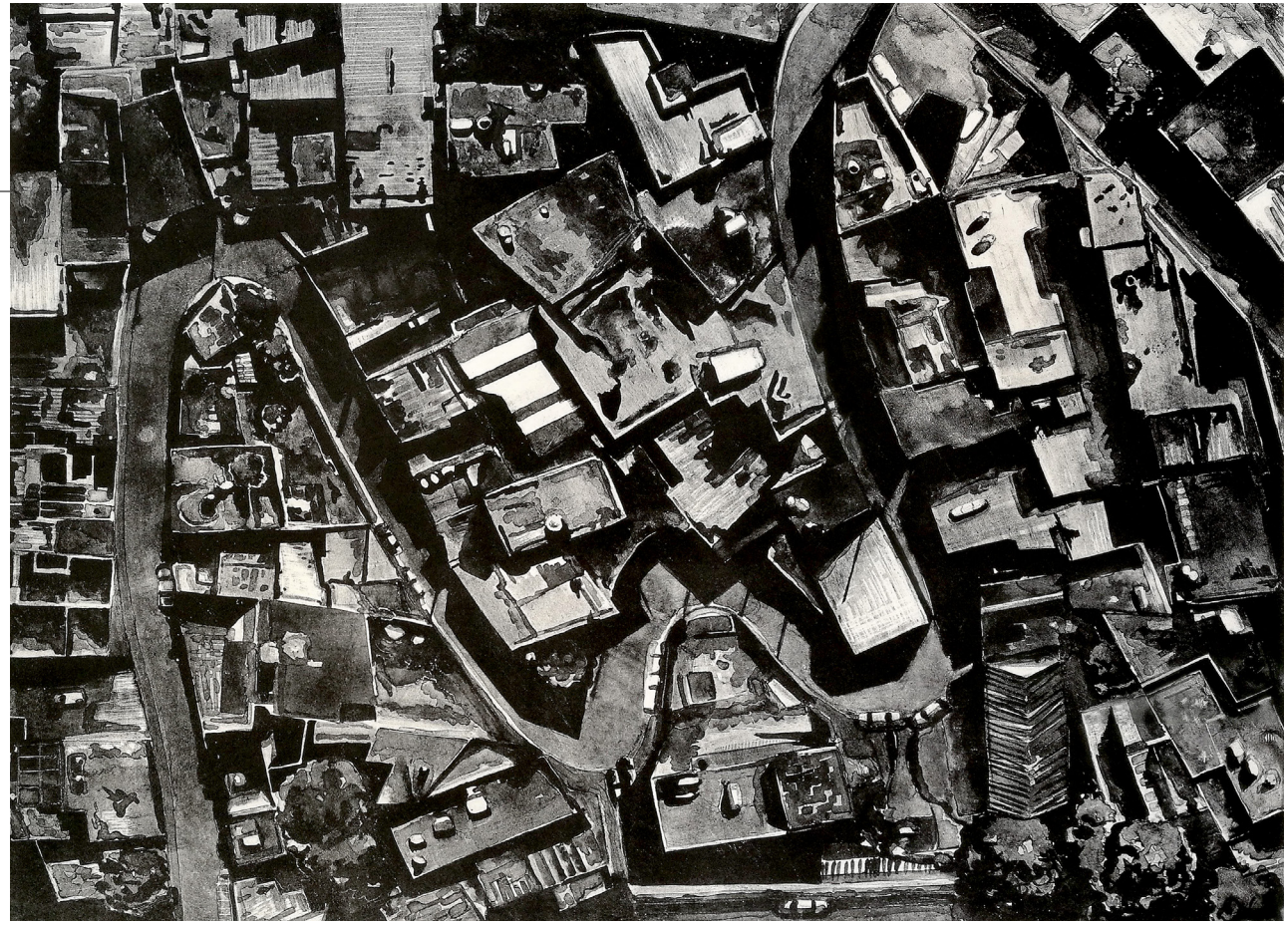
Painter and printmaker, born in León, Guanajuato, México. He has exhibited his work individually in México. Collectively in Argentina, Bulgaria, Costa Rica, Ecuador, England, Finland, France, Germany, Italy, México, Netherlands, Portugal, Spain and Turkey. Education in Art: Antonio Segoviano Fine Arts School. (León, México) and Arts Center of Guanajuato. (Salamanca, México).
Prizes: Visual Arts National Prize for a modern interpretation of Don Quixote. México 2020; Alfredo Zalce National Print Prize. México 2005; José Guadalupe Posada National Print Prize. México 2004.
Selection of group exhibitions. 2021. International mail art exhibition, "Send me your light", Germany; 2016. VIII International Printmaking Biennial Douro, Portugal; 2015. "Premio Acqui" XII International Biennial of Engraving, Italy; 2013. XVII International Print Biennial Varna, Bulgaria.

"He has produced his work from lines, textures, stains and contrasts, diverse materials, techniques and surfaces; giving notorious importance to the processes and experimentation and thus represent the memory, the deterioration of things and the pass of the time."

Mexico

María Luisa Sánchez

1983



Las curvas
Lithograph on Veracruz marble
85 x 115 cm

Visual artist dedicated to the craft of engraving and drawing, interested in landscape, street, architecture and space. She studied Visual Arts at the Escuela Nacional Artes Plásticas-UNAM and at the Universidad Nacional de Colombia. She was coordinator of the Graphic Production and Research Workshop Carlos Olachea ENAP. Co-director of the Colectivo Ruta Gráfica MX. Member of the National System of Creators of Mexico. Her work has been exhibited collectively and individually in several states of the Mexican Republic as well as abroad, Serbia, USA, Canada, Poland, Romania, Slovakia, Vienna, Spain, Argentina, Cuba, China, Germany, Taiwan, Bulgaria, Macedonia, etc. **Awards:** 3rd place - VIII International Engraving Exhibition Amigos de la Huella, Colombia 2023. 5th International Printmaking Triennial, in Belgrade Serbia 2023. 1st prize - V International Biennial of Engraving José Guadalupe Posada 2022. International Biennial of Works of Art on Paper (Bosnia and Herzegovina) 2020. 3rd place at the 3rd International Salon of the Association of Fine Arts, Kraljevo, Serbia, 2015.
lemszot@hotmail.com | Instagram: https://www.instagram.com/_luisa.estrada_/

"Throughout my career, I have explored my everyday life through images, focusing on graphics and printmaking. This practice allows me to experiment with different approaches in terms of media, dimensions, and objectives. The images I create reflect urban reality, delving into aesthetics, construction processes, and specific elements of the landscape. I consistently discover new reasons to work within the city, gaining understanding and letting go of certainties. The printmaking technique enables me to exhibit my pieces simultaneously in various locations. Additionally, I engage in collaborative projects that encompass diverse sectors of the population, involving territorial movements and sharing my expertise in printmaking."

Marianne Sadowski



The Play (from the series Life on the Streets), 2022
Recycled polyester plates, direct transfer, color pencil, graphite, ink
60,9 x 101,6 cm

Marianne Sadowski is a visual artist and art educator born and raised in Mexico City. She lives and works currently in Southern California. Living between Mexico, Germany and the US has shaped the way she understands the world from different angles and cultures. The use of grid-like compositions in her printmaking and mixed media artworks, serve as an abstract organizing system of thought. Using multiples and grids becomes a metaphor for a quest of her understanding of the world through variable pieces. Her artworks reflect her socially engaged art practices evolving along themes of social justice, migration, climate change, nature and time. Her art has been exhibited nationally and internationally (The Museum of Contemporary Art, Oaxaca, Mexico, The National Museum of Mexican Art in Chicago, Museo de la Estampa, Mexico, Los Angeles International Airport, Taller Boricua, New York, KuBa Germany, University of Notre Dame, Indiana, Mexic-Arte Museum, Austin, Texas, El Camino College, LA, SPARC, LA, Self Help Graphics, LA, Scuola Internazionale de la Grafica, Venice, Italy, among others). She has been an active member of print collectives in Los Angeles. She serves and has served as a board member in Printmaking Networks such as the Los Angeles Printmaking Society, Consejo Gráfico Nacional and Self Help Graphics Artist Board. Sadowski has been teaching art for over 25 years in different Museums, Schools and non-profit organizations.

"I am drawn to the process-based quality of printmaking which sometimes serves as a foundation in my work for layering drawing and mixed media. In this process of layers and grid systems, I process my thoughts and draw connections and associations to try to reflect the complexity of understanding the present world we live in."

Mexico

Sandra Díaz

Bachelor Degree in Arts. Posgraduate in Art Appreciation. Bachelor in Agro Zootecnista Engineering. Visual artist, current coordinator of ComuArte (Coordinator of women in Art) Chiapas, Participant of more than 100 collective and individual exhibitions which have been presented in several states of the Mexican Republic and also abroad in countries like Taiwan, Armenia, France, Russia, Switzerland, the United States, Canada, Spain, Poland, Romania, Germany, Brazil, Peru, Guatemala, Bolivia, Colombia, Chile, Nicaragua, Portugal, and Malaysia. She earned the prize for research and artistic development projects given by the University of Science and Arts of Chiapas (UNICACH) 2008 and also the prize of the Stimulus Program for Creation and Artistic Development (PECDA) 2011 in the category of Creators with a trajectory. She has been an etching adviser for the same program (PECDA) 2014 and 2020. Her work is part of the cultural heritage of the National Polytechnic Institute (Instituto Politécnico Nacional) in Mexico City and also part of the cultural heritage of the University of Science and Arts of Chiapas. It is also part of collection located and the Rozas Botrán foundation in Guatemala.
www.comuarte.org | www.facebook.com/sandra.diaz.5872

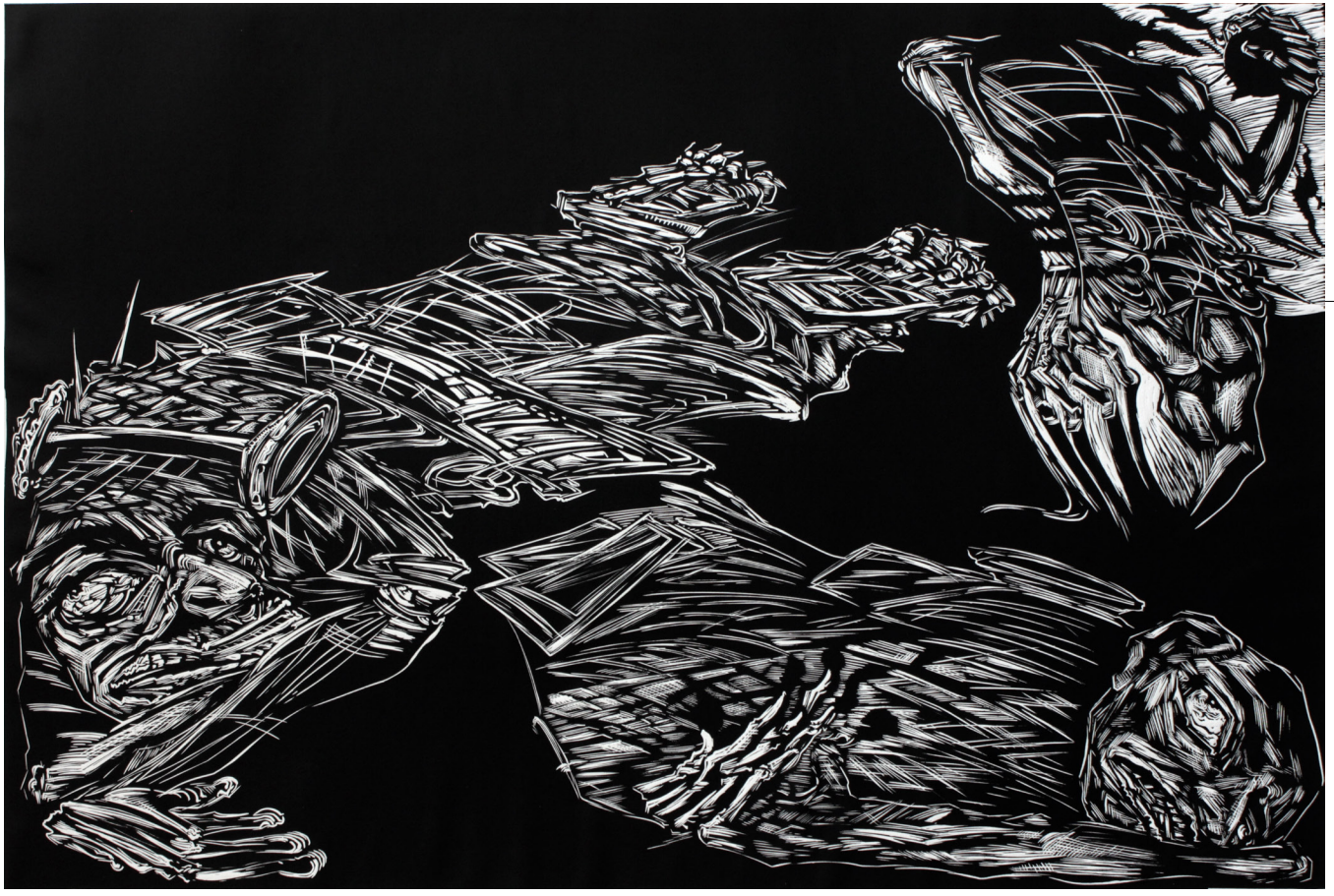
"Engraving allows me to establish a very close link between Science and Art, establishing dialogues that allow us to appreciate science and art from other perspectives."



Picudos (Politicus astutus), 2019
Litografía en mármol mexicano
50 x 40 cm

Víctor Manuel Hernández

1963



Entes Mutables De La Tierra, 2022
Linocut Printed On Cotton Paper
80 X 120 Cm

Víctor Manuel Hernández Castillo (1963), is a figurative graphic artist from Mexico City, specialized in large linocuts , and distinguished for revaluing the importance of traditional techniques with the aesthetics of the grotesque and the human condition as the central axis of his work. Visual arts bachelor graduate in 1985 at the National School of Plastic Arts, National Autonomous University of Mexico; 1991 Magister Studies at the Academy of Fines Art of Cracow Poland, and at the National School of Fine Arts in Paris France as an invited artist. 2022 Doctoral Graduate in the Academy of Fine Arts in Katowice, Poland. He won several international awards, among the most recent : 2011 Winner the First International Triennial of Print, Belgrade, Serbia. 2018 Special Award in the IX International Triennial, Bitola, Macedonia, 2019 Equal Prize in the 20 th. International Print Biennial Varna, Varna, Bulgaria. 2019 Nomination to Prize in the VIII International Triennial of Graphic Arts, Sofia, Bulgaria. 2020 Grand Prix in the Fourth International Printmaking Biennial, Cakac, Serbia. 2021 Award in the International Art Exhibition/Competition, organized by the Kalaratnam Foundation of Art Society , India, Special Jury Award in the VI International Biennale Print, KAZAN-RIDER, Tatarstan Republic, Rusia, Special Honorary Award in the X International Triennial of Graphic Art, Bitola, North Macedonia, Honorable Mention in the Third International Print Biennale Yerevan, Armenia, Nomination for Award in the XXI International Biennial Print Varna, Bulgaria.

"The interest for the grotesque in my work as a mode of graphic representation, distorts and disfigures natural forms in which human features can be seen through the animal metamorphosis. The last linoleographic series, the research be considere an exploration of the human condition or what it is to be human or machine, in the context of contemporary society as a metaphor of the lack of balance between technological and spiritual development as well as the destruction of their natural environment. The creatures could stand for persons in our visible world or stand symbols for the symptomatic change in human behavior under the reign of technology."

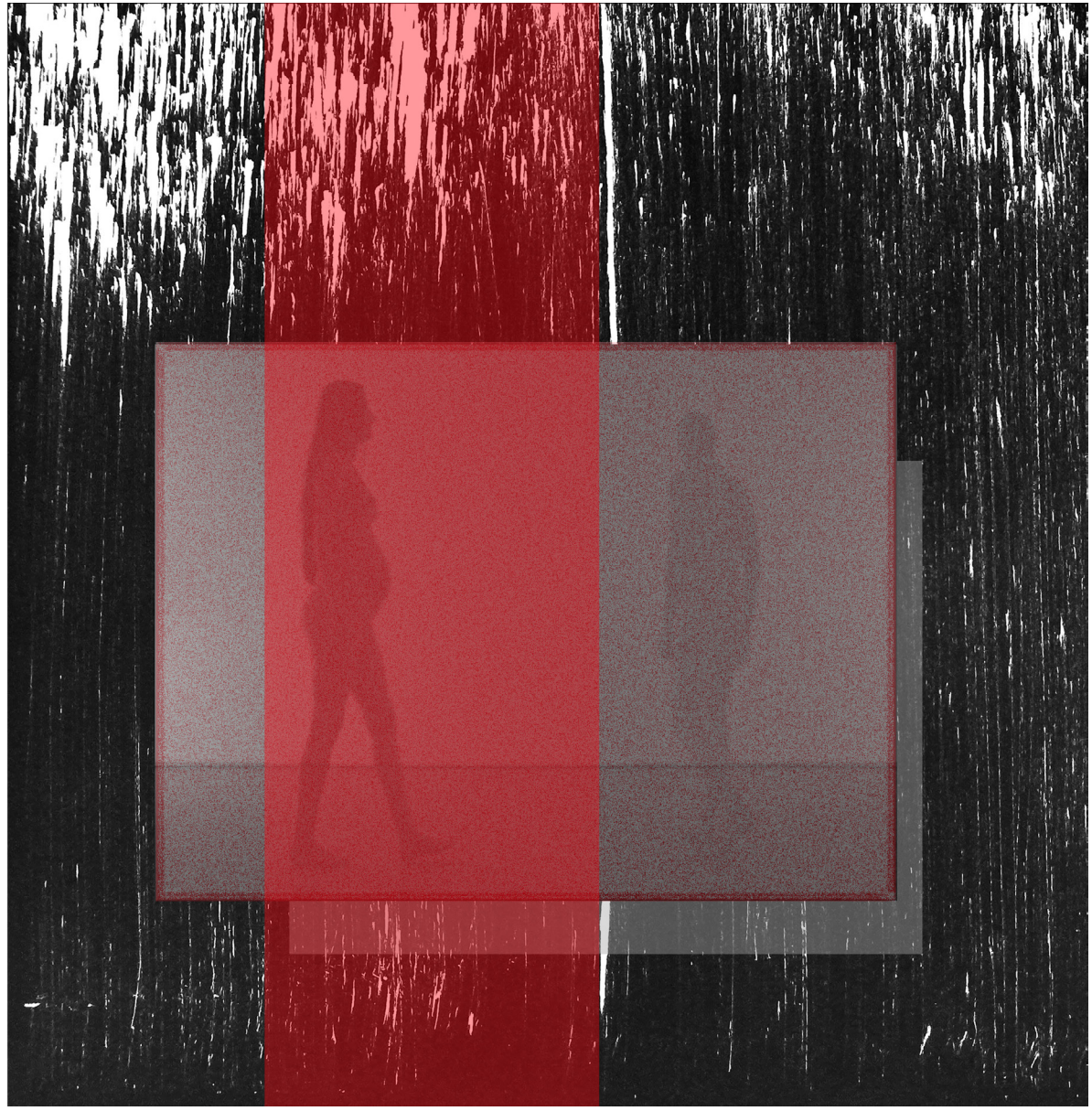
Montenegro

Marina Kuveljić Darić

1986

Marina Kuveljić Darić (Podgorica, 1986) is a visual artist working in the field of printmaking and expanded print media. She graduated in 2011 from the Faculty of Fine Arts in Cetinje, where she completed the Printmaking study programme, and earned her Master's degree in
Printmaking from the Academy of Fine Arts in Trebinje, University of East Sarajevo. She is the recipient of the First Prize for Poster Design in an international competition. Her artistic practice develops an interdisciplinary approach to printmaking, exploring its possibilities through installation, digital print, and other contemporary media.
marinakuveljic@yahoo.com

"My artistic practice is rooted in printmaking as a space for research and experimentation. Through traditional printmaking techniques and their translation into installation, digital print, and other media, I explore the possibilities of transforming the print, material, and space. I perceive printmaking as a process that extends beyond the boundaries of paper, opening a dialogue between presence and absence, memory, and the traces left by time. My work examines the relationship between the material and the immaterial, seeking to expand the language of printmaking into a contemporary visual expression."



Spaces, 2026
Silkscreen Printing
60 × 60 cm



Marina Kuveljić Darić
Continua I, 2014
Installation
12 × 2 × 2 metrs

Netherlands

Ad Arma

1954

Born 23/07/1954 in Rotterdam, The Netherlands. Working under pseudonym Ad Arma, Signing A.Arma. Educated at the Kunst Academie ARTIBUS in Utrecht from 1974, Master in 1979. Since then, received many commissions, some prices and worked / exhibited worldwide. The works are taken up in many public and private collections. In 2007, I was titled 'Artist of the Year', here in Holland. A public Price. Making and living the Visual Art is my full occupation.

www.adarma-art.com
adarma.art@gmail.com

"The work is about existence and shared vulnerability. Reaching, in changing series of works, to express; Appearance and disappearance, Awareness of 'Being", Sharing Nature seen as an endlessly changing source and it is about Time..;
Absolute and short to us, relative to the Universe itself. I know it is too big, but I try reaching out, non-verbal; through the works.."



Untitled I, (About Time), 2025
Etching
32 x 10 cm



Ad Arma
Untitled II, (About Time), 2025
Etching
32 x 10cm

Netherlands

Bert Menco

1946-2025

Bert came to the US from The Netherlands 1982 where he for many years as a Research Professor at Northwestern University's Department of Neurobiology (Evanston, IL). Next to his career in science he has always been active in the arts. In 2023 he returned to The Netherlands, Zaandam, where he now works as an artist. His works are included in private as well as several public collections, e.g., Museum Rotterdam (The Netherlands), China Print Art Museum (Shenzhen, China), the Douro Museum Printmaking Collection (Portugal), the Elmhurst Art Museum, and the Illinois State Museum. Awards include the "Third Sapporo International Print Biennale" (1996, Sapporo, Japan), a "Imprima 2012, Mostra Internacional de Gravura" (2012, Sobral, Brazil), and the "Boston Printmakers 2013 North American Print Biennial" (2013, Boston, MA).
http://www.bertmenco.com

"Bert's art has been affected by his research activities insofar as the often-tedious discipline needed in research is also used in his art; obtaining the final image is like a research goal. He explored several printmaking techniques, intaglio (etching, drypoint and mezzotinting) as well as wood- and linoleum cuts and sometimes even combined intaglio and woodcut in a same image."



"Shomer ha'Olam" ("Guardian of the World"), 2019
woodcut, etching, aquatint, chine collé
30 x 20 cm



Bert Menco
"And?", 2019
À la poupée etching/aquatinted background
69 x 53 cm

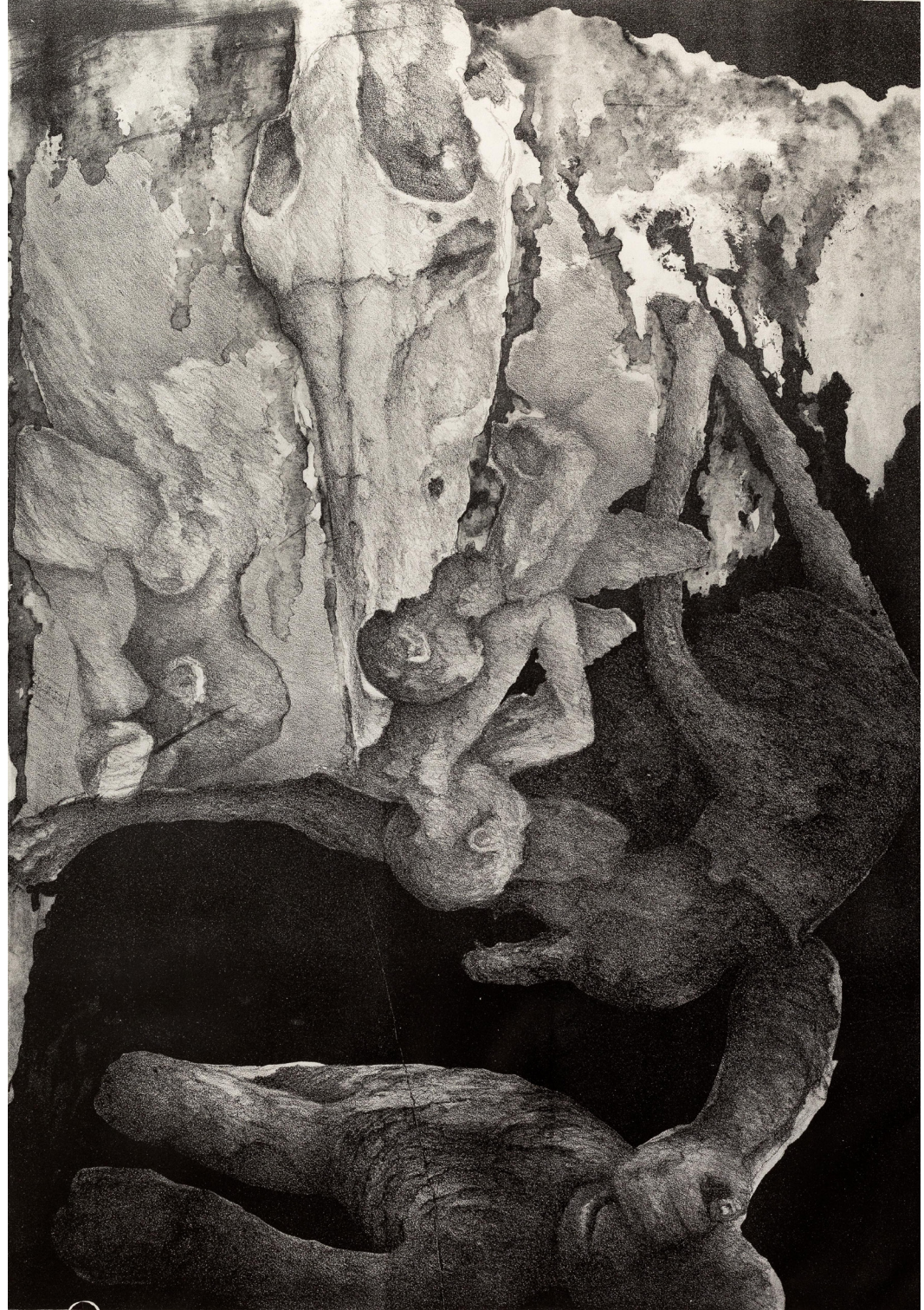
Netherlands

Herman Noordermeer

1946

Born in 1946 Emmeloord the Netherlands. At this time living in the north of the Netherlands, in the province of Friesland.
Education: ABK Vredeman de VRies Leeuwarden The Netherlands.
Awards: Printmaker Today Award Londen Engeland
Honorable Mention Sofia Bulgarije
Tai-he masterpiece Award Beijng China
Third price 14.int. Space int.print biennial 2009
Kili Kalit Award Isatanbull 2011
Represented Collections:
Yan-Huang Museum te Beijng - China
Leenis Corp. Seoul - Korea
Bibliotheek Alexandria - Egypte
Part of the collection of the Douro Biennial (Portugal)
Guanlan Museum - China
National palace of Culture te Sofia
part the collection Fine Art Museum Taipei (Taiwan)
Kili kalit company

"Incorporating elements of flora and fauna Herman Noordermeer's art highlights nature's impermanence rather than its beauty . His works serves as a reminder of the transient nature of life, merging introspection with reflections on the passing of time . With each lithograph or painting, he creates a dialogue between the natural world and human experience. Follow along to explore these captivating contrasts and discover the deeper meanings in his art."



Een Licht Gevoel van Onbehagen no. 1 /
A Mild Feeling of Discomfort no. 1, 2024
Lithograph
140 x 115 cm



Herman Noordermeer
Structures of Nature no. 14, 2025
Lithograph
115 x 140 cm

Ingrid Simons

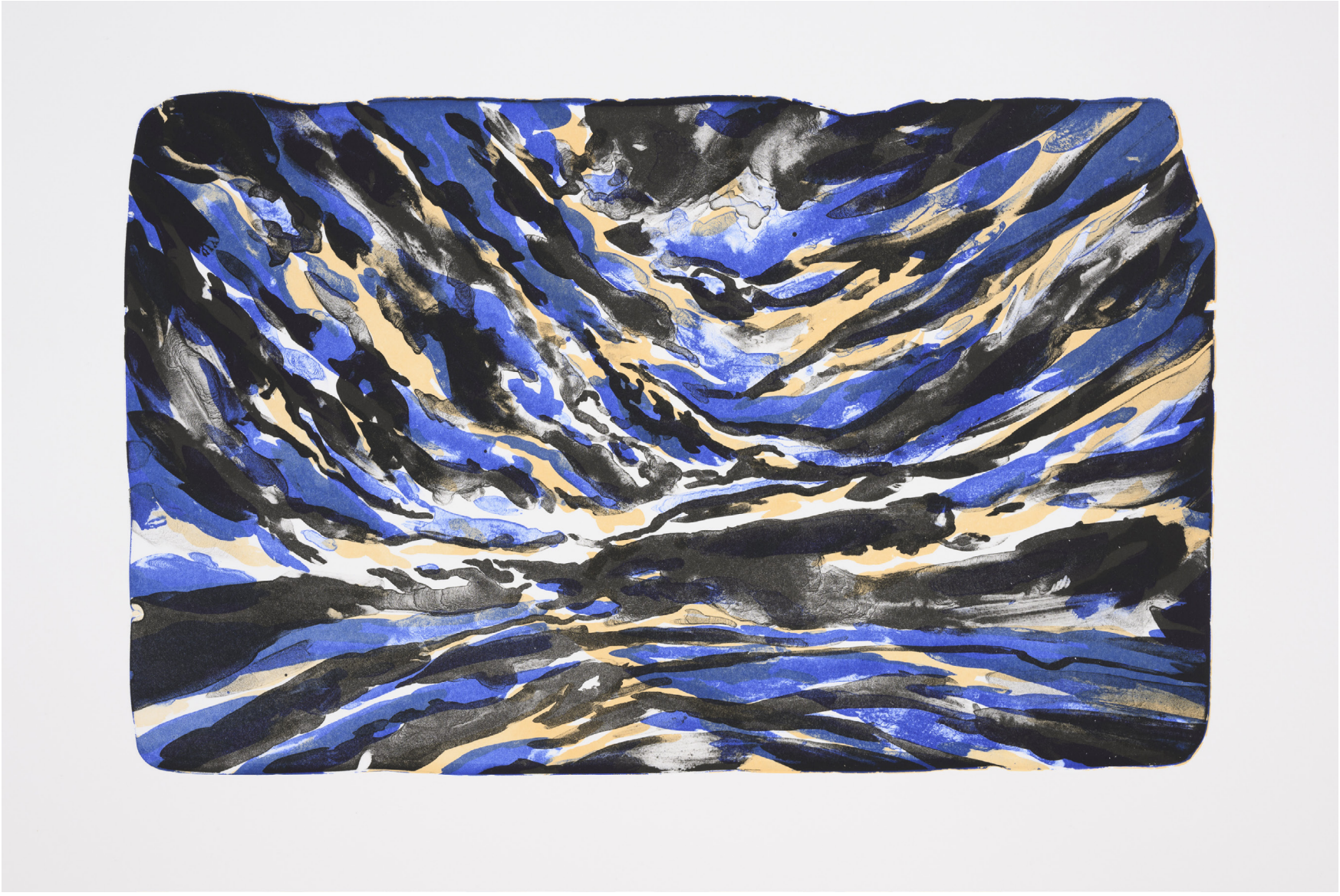
1976

Ingrid Simons (1976) is a visual artist, who graduated in 1999 from the Akademie voor Kunst en Vormgeving, 's-Hertogenbosch, The Netherlands. Works of Simons are presented in public museums, biennials, galleries and art fairs in a.o. The Netherlands, Portugal, Germany, Belgium, Italy, U.S.A, Russia and Japan. In 2005 and 2008 she was shortlisted for the Royal Award for Modern Painting, Museum GEM, The Hague (The Netherlands). In 2020-21 Simons was awarded the Brill Fellowship as independent researcher by the Scaliger Institute of Leiden University. Ingrid Simons presented her eight museum solo exhibition in Portugal in 2023 at Museu Nacional Frei Manuel do Cenáculo, Évora (Portugal). In 2020 her work was nominated for and showed at the International Senefelder Award (Germany). My contribution lies in developing abstraction as a form of environmental translation. Performative actions in specific landscapes form the research basis of my work. During extended stays in remote environments — including Norway and Portugal — I use the body as a receptive instrument to register scale, resistance, light and spatial disorientation. These embodied encounters function as field research. The studio becomes a site of translation, where spatial and energetic experiences are condensed into the two--dimensional plane.
www.ingridsimons.com

"My recent work focuses on the landscape as an autonomous force, moving away from earlier figurative elements. I examine how abstraction can operate as a "portrait of a form": how geological and elemental forces can be articulated without representation. Recurring questions include how human scale relates to vast natural systems, how sublimity can be approached and how painting can hold tension between control and contingency."



Z.t., 2026
Toyoboprint
70 x 50 cm

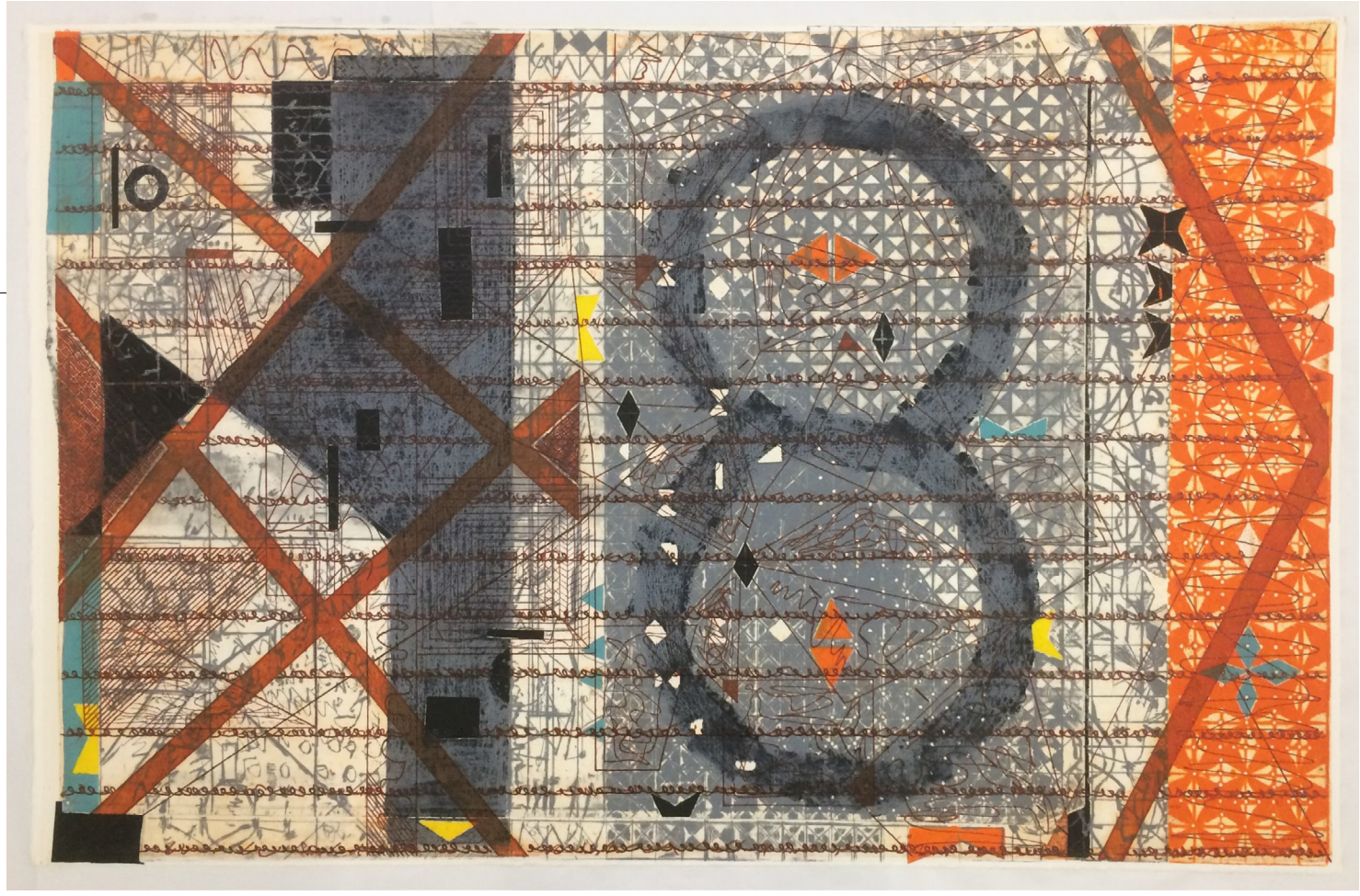


Ingrid Simons
Nachtgesang, 2022
Lithograph
60 x 50 cm

Netherlands

Josée Wuyts
1961

Frans de Groot
1949



8 with rhythm and patterns, 2022
Dry point, etching, aquatint
65 x 100 cm

Awards: 2005 Second prize of the Noord-Limburgse Industrial prize for graphic art 2005, Belgium, 2006 Honourly mentioned at the international graphic triennial Bitola, Macedonia, 2009 Special prize at the World art mini print annual Lessedra, Sofia, Bulgaria, 2011 Honorary diploma at the Iosif Iser Print Biennial, Romania, 2021 Honorary-a special award for the development of world contemporary graphic art, ITG-Bitola, 2023 Certificate of honour, International biennial of miniature art graphics and drawings-Bitola. joseewuyts@hotmail.com | wuyts-degroot.exto.nl

"We, Josée Wuyts and Frans de Groot, both graphic artists, worked together since 1990 in the Netherlands. We used various techniques, such as etching , woodcut, linocut and dry point. Each work contains elements of both artists.Our work could be big or small. Along the years we had several themes. Working together is based on confidence and respect. Our prints were growing slowly but steady. We liked to spent a lot of time in our studio, meanwhile our prints travelled allover the world and were exhibited in severeal biennials and triennials. A few times we were honoured. On 23 -01-2023 Frans de Groot suddenly died. Our interesting ouevre stays and I - Josée Wuyts - try to show it to graphic art lovers."



Marisa Keller

Marisa Keller holds a Master of Fine Art (printmaking) of RMIT University, Melbourne, Australia. After many years in Singapore she now lives and works in Portugal and the Netherlands. In Singapore she taught printmaking at the LaSalle College of the Arts and she managed her own printmaking studio. Her works were shown in gallery and museum exhibitions in Portugal, Netherlands, Singapore, Malaysia, USA, Australia, Germany, Poland and Belgium. Marisa's works can be found in corporate, ,museum and numerous private collections.
www.marisakeller.com | instagram-marisakellerart

"Marisa's inspiration for her works comes from travels and interaction with nature. Prints emerge from exploring the printing qualities of the natural materials she collects. By building up different layers in the work and experimenting with techniques she aims to express the human/nature relationship that exists on a conscious as well as an unconscious level."

Lotus Pond VI
Monoprint, Nature Print
40 x 30 cm



Marisa Keller
Waterfall
Paper Collage on canvas from monotype,
woodcut and nature print
60 x 60 cm



Marisa Keller
Tide Pool
Etching on papier- maché, monotype
80 x 80 cm



Marisa Keller
Starry Night
Etching on papier-maché, paper
50 x 50 cm

Nicol Rodriguez



Royal Academy of fine arts (diploma painting and graphic). The artist is working with galleries in Paris and New York...and has exhibited into International art fair in Hong Kong, shangHai (Art ShangHai Mart, Beijin (CIGE), Singapore (Art Stage), Belgium (Lineart) Dutchland (Art Kalrsrhue), FR (Art Strasbourg),NL (Kunstrai and Art The Hague) and CH (Art Geneve).

"If life is to be on the move, travelling would be my reality and belief... Long time ago, 3 caravels discovered, by chance, a new continent after a long trip on the ocean... And still following straight away, it looks like to be back but to another world, somewhat diverse from the older one... What is today? It is really elsewhere? I am living on earth ...and even in progress, I should not know everything. So, I am simply going on, living by myself and creating new universe, new continents out of my heart and thoughts.... but and certainly... I should not know everything. I am forever. So and at last, if I am feeling to be a continent relating to the stars, I could give it to you, at your desire."

Sisma
Color Etching
60 x 50 cm



Nicol Rodriguez
Catomba
Color Etching
60 x 50 cm



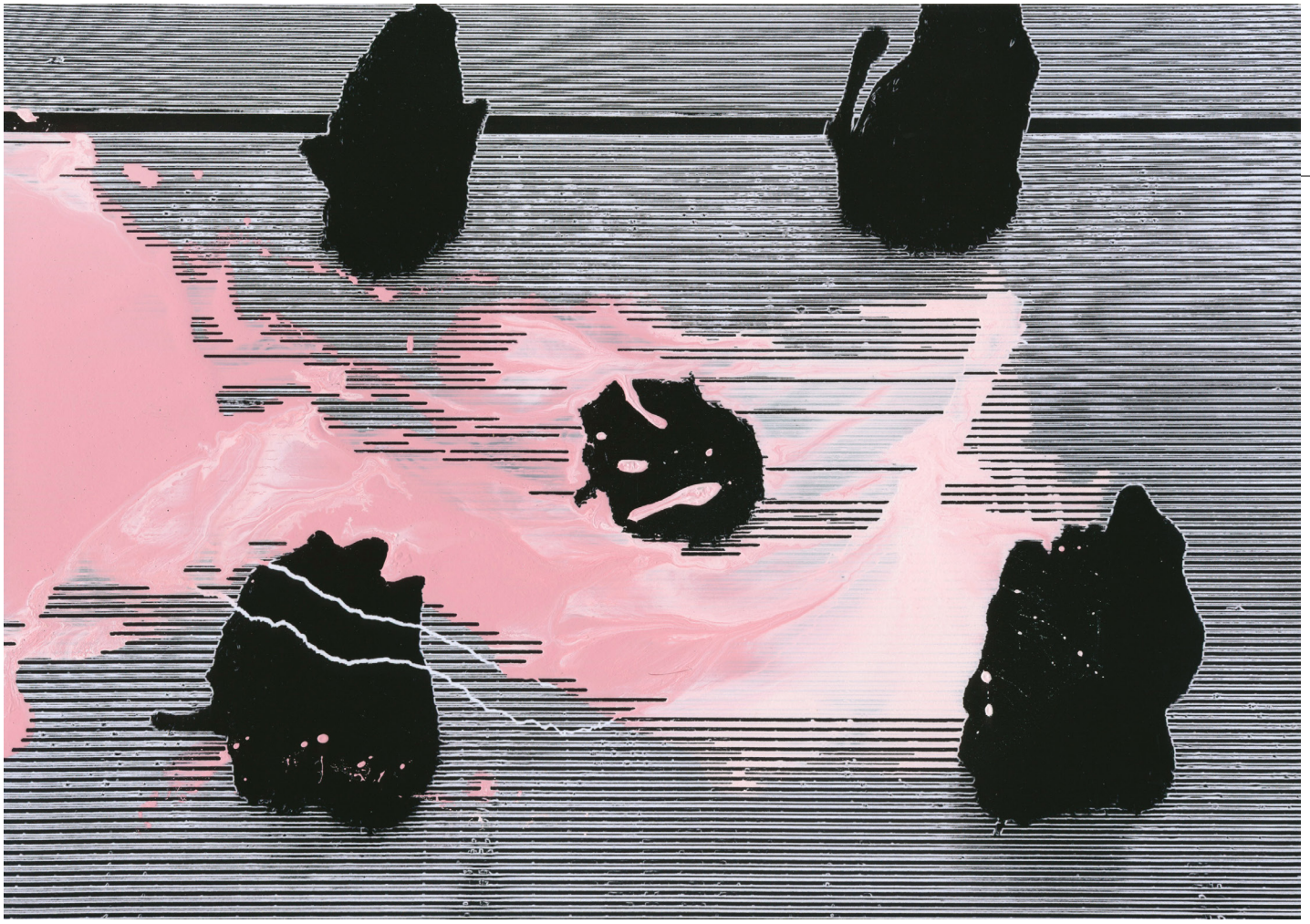
Nicol Rodriguez
Xenia
Color Etching
60 x 50 cm



Nicol Rodriguez
Heteos
Color Etching
60 x 50 cm

René Korten

1957



Fountain 1, 2022
Print, printed acrylic on paper
21 x 29,7 cm

René Korten, born in 1957, is a visual artist who is living and working in Tilburg (NL). He exhibited in many galleries, artist-initiatives and museums in and outside The Netherlands. His works are included in the collections of Museum Belvedère Heerenveen, Museum van Bommel van Dam Venlo, IKOB Museum für Zeitgenössische Kunst Eupen, Vincent van GoghHuis Zundert, Museum Jan Cunen Oss and in many corporate and private collections. He is Teacher Fine Arts at the Academy for Art Education, Fontys Academy of the Arts, and co-founder and curator of artist-initiative PARK-Platform for Visual Arts, both in Tilburg.
www.renekorten.nl

"I create layered paintings and works on paper that reflect the complexity of the world. I do not literally comment on reality, but create an equivalent by giving space to natural processes in paint and making resolute interventions in them. The alternation of control and chance, of rule and surrender, attack and acceptance leads to a energy-charged whole. By deploying opposing forces in my work, I distil meaning and beauty from friction."

Faith Thomas



Tohu Punga (Anchor Points), 2023
Mezzotint and graphite on Hahnemuhle 300gsm Paper
23 x 40 cm

Faith Thomas graduated with a Bachelor of Fine Arts Printmaking from Elam, University of Auckland, New Zealand. She exhibits in New Zealand and internationally, demonstrating a sustained commitment to contemporary printmaking. Major exhibitions include Global Print Festivals (Portugal), Across the Ditch (Australia), the Douro Biennials (Portugal), International Mezzotint Festival (Russia), and International Mezzotint Exchanges (USA). Her work has also featured in the New York Artists Sketchbook Project, the SHIM Venice Biennale, the Print Council of Aotearoa New Zealand's Exhibition at Aratoi, Masterton, and the Rebound Project Exchange. In 2018, she was a finalist in the New Zealand Painting and Printmaking Awards. Her work has been published in Proof (Massey University Press), 100 Contemporary Waikato Artists by Peter Dornauf, and her own artist book, 100 Drawings in 100 Days.

"My print practice is grounded in drawing and mark making exploring symbolism and cultural imagery as metaphors for societal and psychological experiences, most recently navigating a post covid world, connecting artist and audience. I have a deep commitment to mezzotint, regarded as the most exacting and technically rigorous printmaking discipline. I am captivated by its unique capacity to create luminous tonal depth and atmosphere, through meticulous artistic practice."



Faith Thomas
Exquisite Chemists, 2021
Lino on handmade Harakeke Paper
36 x 53,5 m

Mark Graver



15 Houses, 2019
Digital pigment print
50 x 90 cm

Mark Graver RE has been based in Kerikeri New Zealand since 2003. Originally from the UK he studied at Leeds Polytechnic (B.A. Hons Fine Art 1985-88) and Camberwell College of Arts, London (MA Printmaking 1994-95). Mark established the Wharepuke Print Studio in 2005 (NZ's only dedicated Acrylic Resist Etching workshop) and is author of the printmaking handbook Non-Toxic Printmaking (2011, London, A&C Black). He is a committee member of Prism Print International, an Honorary Member of the Print Council Aotearoa New Zealand (PCANZ) and an elected Full Fellow of The Royal Society of Painter-Printmakers, London (RE). His work is held in many international public collections including the V&A Museum, London, The Ashmolean Museum, Oxford, UK, and in Australia, China, Thailand, NZ, USA, Mexico, Japan, Malaysia, Taiwan, South Africa and Europe.
www.markgraver.com | mark@markgraver.com

"Working with digital and traditional intaglio techniques Mark Graver's work explores notions of memory, place and time. The traces of time etched into the environment, be it natural or urban, external or internal, personal, historical or shared; the surfaces making up a city, a place, or the forms of nature, observed, remembered, recorded and abstracted. The works are layered, much in the way memories are - things come to the fore, emerge then disappear."

Dónall Billings



Íonacht, 2022
Etching
21 x 29,7 cm

Our relationships with each other and our environment influence Dónall's Billings work. Influencing works on paper and sculptural artworks or a combination of all these elements. He seeks to maintain a consistent practice and remain open to influences that will enable the creation of high-quality artworks giving the best voice for self-expression. Dónall is the current manager/technician at Belfast Print Workshop (BPW) with many years of experience in printmaking. He achieved a BA (Hons) Fine Art Printmaking at the Belfast School of Art and an MA Arts Management at Queen's University Belfast and works mainly out of BPW.
studio@bpw.org.uk | www.bpw.org.uk

"Íonacht is the Gaeilge word for purity and Síonmheilt means weathering or erosion, both words have connotations with circumstances within our world but also have multiple meanings particularly in how they are signalled and received."

Norway

Annelene Haftorn

Education: Statens Håndverks-og Kunstindustriskole, Oslo. (SHKS).
The Assosiation of Norwegian Visual Artists course for further education, Oslo National Academy of the Arts. 1989: The visual school of Arts, Voss.
Solo exhibitions: Norway plus Mexico City from 1989-2022.
Group shows: Norway, Portugal, Syria, Bulgaria, France, Denmark and Sweden from 1991-2023.Grants: Governments Grants for Visual Artists, Governments Grants for Further Education, BKH exhibition Grant, The Assosiation of Norwegian Printmakers, Norwegian Visual Artists Renumeration Fund, Arts Council Norway, The Relief Fund for Visual Artists, Artist award fro the County of Møre og Romsdal. Commissions, Collections and projects within Norway.Membership: The association of Norwegian Visual Artists. Assosiation of Møre og Romsdal Visual Artists. The Assosiation of Norwegian Fine Art Painters. The Assosiation of Norwegian Printmakers.
www.haftorn.com | annelene.haftorn@gmail.com

"In my art, I work with the forest and trees to capture the pulse of nature and create a deeper understanding of our relationship to it. Trees and forests are central motifs in my work, and through them I want to convey how crucial it is to our entire existence. Both as an ecosystem and as a source of peace, reflection and vitality. In the course of working on this theme, I have gained the most exiting knowledge , and deep respect, about trees."



Rythm of the Forest #1, 2025
Monotype
69 x 52 cm



Annelene Haftorn
Rythm of the Forest #2, 2025
Monotype
69 x 52 cm

Kirsti Grotmol

1950



HEADS 1 & 2, 2023
Monoprints, Japanese wood block print on Kozo paper
21 x 30 cm (diptych)

Kirsti Grotmol lives and work Oslo Norway. Born1950. **Education:** Art Academy Lisboa Portugal State scholarship one year. National College of Art, Crafts and Design. TV and Film Academy. Cand. Phil. College for Teachers of Art. Photo Art School - all Oslo Norway. **Study travels:** Leather masks in the Commedia dell´arte tradition by Padova Italy. No-masks The Kongo No Theatre Japan. Graphic Arts Kyoto Seika University Art department by Akira Kurosaki. **Residencies:** France, Greece, Lithuania, Latvia, Germany Exhibitions in Japan, China, Taiwan, Egypt, Canada, USA, Russia, Germany, France, England etc. Special soloshow: The National Gallery Sofia Bulgaria. My film: "The Girl from Nordland. Model for Edvard Munch" screened: Norwegian & Swedish state TV, Centré Pompidou Paris, The Munch Museum Oslo.

"My works Head 1& 2 are part of an ongoing series. I like the way the Japanese wood block technique "Mokuhanga" gives me the freedom to experiment and work individually with each print and make a series of connected works. I use only hand tools and are therefore able to alter each print during the process. I also work with etching, lithography as well as photo, video, painting and sculpture."

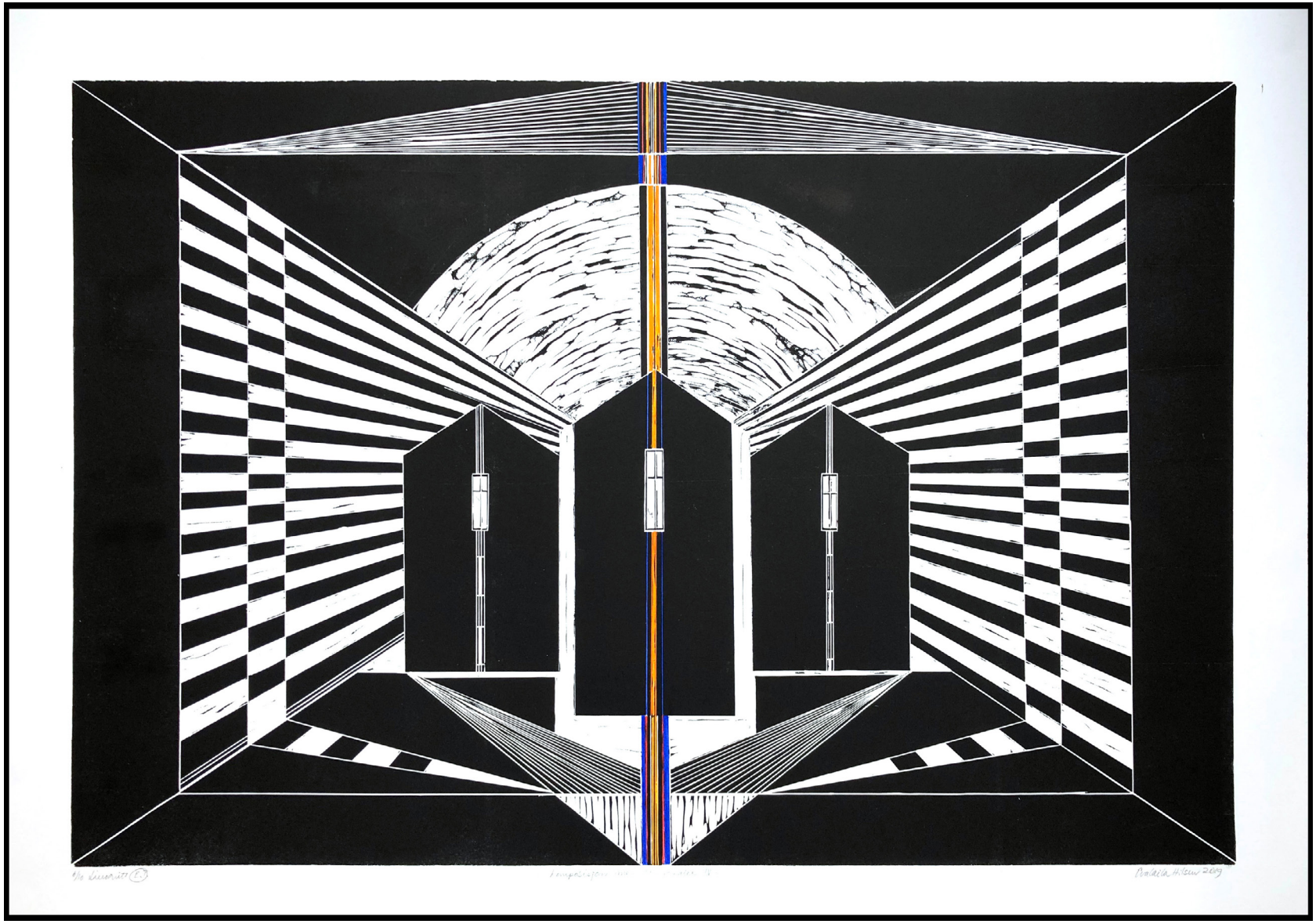


Eva Laila Hilsen

Eva Laila Hilsen lives and works in Fagernes, Valdres/Norway. She has her education from the Academy of Fine Arts, Oslo, printmaking by professor Zdenka Rusova. National college of Applied Arts and Crafts, drawing, Hamar Art School, drawing, Bergenholz Decorator school and the Teacher Tranining school of Hamar and Notodden, drawing. She is a member of The Association of Norwegian Visual Artists, The Printmakers, Association of Drawers. She made her debut in 1987 in Bodø Art Association with the exhibition Underveis. Since then, she has had more than 40 solo shows in private and public galleries in Norway and abroad. Participated in a number of group exhibitions, biennales and triennials in Africa, Canada, Europe, New Zealand, Russia and South America. She is purchased by private and public collectors, represented in museums in Egypt, Italy, Namibia, Portugal etc. She has received a number of scholarships and grants. Project and exhibition grants from the Norwegian Cultural Council, since 1989. She has had artist-in- residencies in Paris/Cité International des Arts, Germany/Berlin, Namibia, Norway, Switzerland/Bedigliora and Venice/ Mestre. 2017 Associazione Culturale Internazionale Atelier 3+10, Venice, where she showd the project trans form a tion, and in 2018 Cloister Galleria, Ferrara, the wheel of life. She has carried out a number of commissions.

«Playing with compositions around two diagonals»
"Si noe om monokrome flater. The circle, square and triangle, old elements which have had symbolic meaning for the human beings through generations, are elements I use in my works. I build up the motif around two diagonals, decorate frames, surfaces, lines. In front of the diagonals I cut a house/houses, in different sizes, and all prints, compositions have a frame around. In the middle of the motif, sometimes I cut a vertical line which I handcolor in yellow, orange, red and blue. I try to give the prints a dynamic expression and a kind of space feeling."

Composition with diagonals I, 2019
Linocut
76 x 76 cm



Eva Laila Hilsen
Composition with diagonals I, 2019
Linocut
72 x 102 cm

Miriam Rudolph

1983



Miriam Rudolph was born and raised in a German Canadian Mennonite community in Paraguay in 1983. In 2003 she moved to Canada to study Fine Arts at the University of Manitoba where she graduated with a Bachelor of Fine Arts Honours in 2007 and a Bachelor of Education in 2010. She completed a Master of Fine Arts in Printmaking at the University of Alberta in 2017. She has received numerous scholarships, awards, and grants. She has shown her work nationally and internationally in Canada, the USA, Paraguay, Europe and Asia. In 2021/2022 she was invited to work on an artist residency project with the British Museum and she was commissioned to create a series of prints for the Winnipeg Art Gallery. She currently lives and works as an independent artist in Winnipeg, Canada.
www.miriamrudolph.com | contact@miriamrudolph.com

"I am interested in the repetition and reproducibility of printing plates to create complex multilayered intaglio prints about colonization processes, concepts of land ownership, dispossession, encounters and relations between settler and Indigenous communities, and conversations towards reconciliation and restitution."

Terra Nullius,2022
Intaglio, digital print, chine-collé
45 x 45 cm

Peru

Carlos Llerena Aguirre

Carlos Llerena Aguirre published woodcuts in international magazines, children's books, books and newspapers. He represented Peru and the United States with woodcuts at the Norsk Internasjonal Grafikk Biennale, Norway. Jubilam X Internationale Grafik Triennale, Norway. Pacific States Biennial National Print Exhibition, Hawaii. Douro Printmaking Biennale, and Xylon Graphische International Triennial, Switzerland. Recipient of the artist Frans Masareel Centrum in Belgium, Venice Printmaking Studio, Venice. Italy. Takt Art Residence Friedrichshain, Berlin, and Liverpool Printmaking Studio, England.
Currently, he is a professor of art at the University of Miami, USA. And a PhD. Candidate at Liverpool John Moore University, UK
Cllerena_aguirre@yahoo.com
www.carlosllerena.com
https://vimeo.com/carlosllerenaaguirre/videos

"My work addresses issues of metamorphosis, faith, transfigurations, ethnographic film, popular culture, and the vernacular. I bridge the conceptual and the corporeal, the spiritual and the cultural landscape. I find topics where nature or humans affect their behavior or environment. The dialogue between these worlds confronts viewers to experience a sense of being in the actual space and place. Central to my work is the tension between the abstract realm of ideas and the corporeality in which we live and interact with these ideas. I first research the cultural and ethnographic elements of the people and environment to make a woodcut. I seek to deconstruct time, space, truth/lies, TV and film, life and death, decolonization, and our pre-conceived idea of culture. I tell stories with actual people and places, and events. I work with hidden meanings, allegories, sound, layers, and appropriation from other media."



Pink Dolphin Goddess. The PetroPeru Oil Spill, the 2025 new edition of 10.
The Berlinseries. Humans and animals.
Xylography
63,5 x 43,1 cm



Carlos Llerena Aguirre
Nero. The 2025 new edition of 10. Animals in the Extinction series
Xylography
101,6 x 203,2 cm

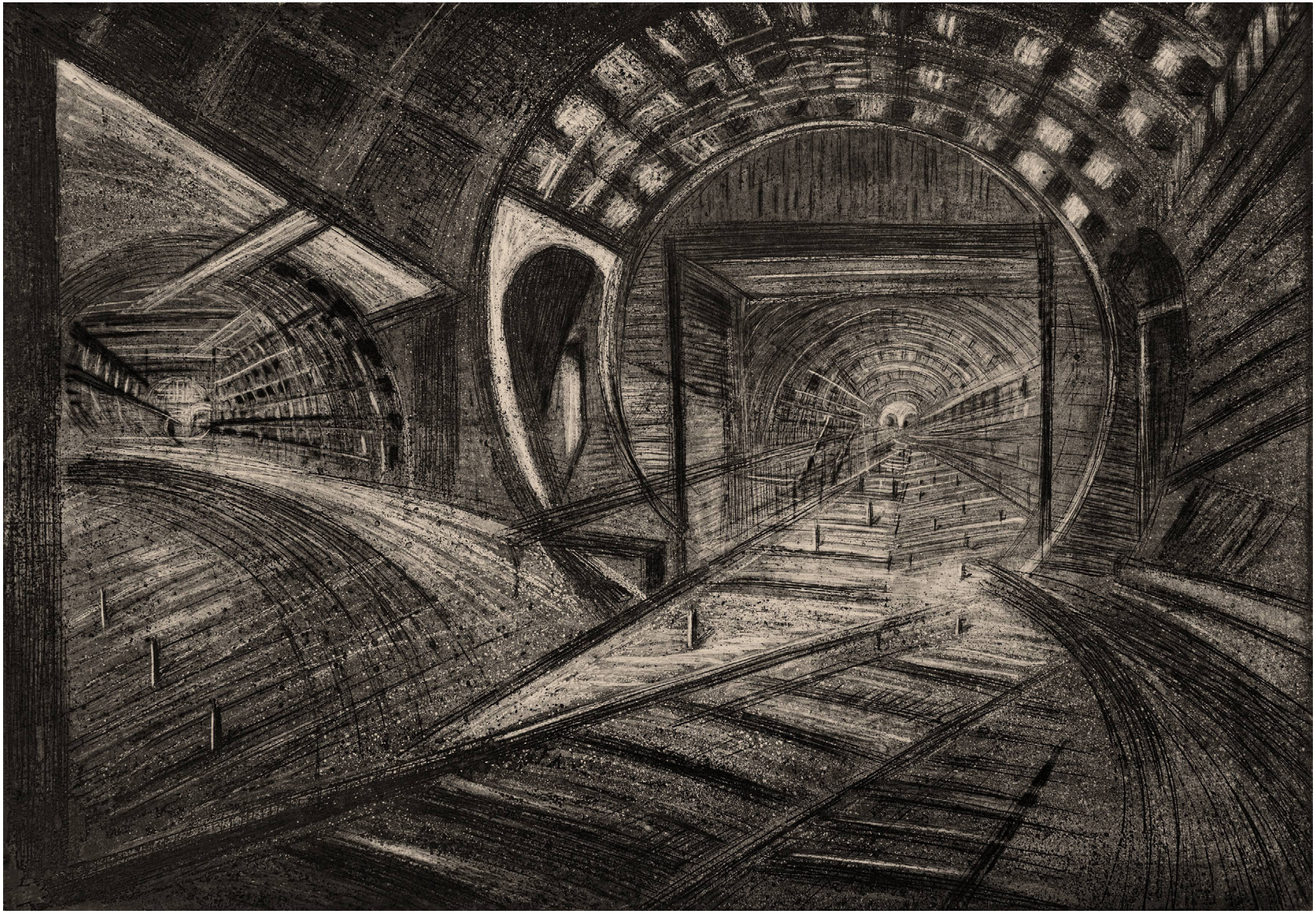
Alicja Habisiak-Matczak



Urbino - salendo e scendendo II (Urbino - going up and down), 2025
Two intaglio matrices, intaglio prints, ink drawing on cardboard, hinge connection, construction connection via cutting
50 x 120 x 70 cm

Alicja Habisiak-Matczak studied at the Faculty of Graphics and Painting at the Academy of Fine Arts in Łódź, Poland from 1997 to 2002. She graduated with honors in 2002. Since 2004, she has been employed at her alma mater, and since 2016, she has served as the Head of the Intaglio Printing Techniques Studio as a university professor. Her works have been presented in 42 solo exhibitions in Poland (Łomża, Łódź, Warsaw), Argentina (Buenos Aires), China (Hong Kong), Spain (Bilbao), the Netherlands (Wageningen), Canada (Edmonton, Vernon), Luxembourg, Italy (Fano, Rome, Urbino, Vercelli) and Puerto Rico (San Juan). She has participated in over 330 national and international exhibitions of prints, drawings, and artist's books. She has received more than 20 awards and distinctions in national and international competitions, among others, in Poland, Romania, Italy, Spain, Canada, North Macedonia, and Ukraine. Her prints are held in 61 prestigious contemporary art collections worldwide. Alicja Habisiak-Matczak works in printmaking, drawing, artist books, and creates hybrid objects that blend drawing, sculpture, and printmaking. She has shared her experience through lectures and workshops as a visiting professor at international universities and graphic art centers among other in Argentine, Canada, Italy, Portugal, Spain and the UK. Member of Southern Graphics Council International (SGCI) and participant of the "Puertograbando" Conference in San Juan (Puerto Rico) in 2025.
Instagram: @alicjahabisiakmatczak | Fb/X Alicja Habisiak-Matczak | www.proyectoace.org/en/artistas/alicja-habisiak-matczak-2/ | bienaldouro.com/artists/alicja.habisiak-matczak | alicjahabisiakmatczak@gmail.com

"I create my own visions of space, a kind of architectonical caprices following the lesson of Piranesi and his "Carceri". The sensation of movement and rhythm may bring to mind the paintings of the futurists, the juxtaposition of various vintage points in one image reflect the cubist way of thinking about the space. My pieces are inspired by existing places, though they are always modified by myimagination, memories and my "perception of perspective"—individual and intuitive. Under the influence of these transformations, I would like my graphic works to become more universal urban scenes, which every viewer can interpret in their own way. My enchantment by the urban environment connotes "Invisible Cities" by Italo Calvino with his visionary concepts, such as "a hanging city" or "a city of light". These prints reveal my fascination with the nature of light and shade, which through changes of direction, intensity and character, create infinite, mysterious spaces. The urban architecture is often the scenery of their mutual interactions – it is often distorted and it sometimes brings to our mind the atmosphere of a dream, where repetition, exaggeration, connection of seemingly strange elements into new wholes is a natural way of perceiving the world. I try to show the monumental character of space, which is sometimes constructed or somewhere else deconstructed by shade and light. Technically, I pay much attention to a search for different ways to obtain grainy textures—both in the technique of aquatint dusted by hand, in the technique of roulette or sand aquatint. Each of these techniques allow me to obtain a varied and rich structure built of points—white and black. In my recent research on iron plates in intaglio techniques, I use the ferrotint technique and etching on iron. Etching aluminum plates in copper sulphate is part of my latest experiments with non-toxic intaglio techniques."



Alicja Habisiak-Matczak
Stand with Ukraine IV - Kiev Underground, 2022
Salt electrotint, salt etching, aquatint
70 x 100 cm

Poland

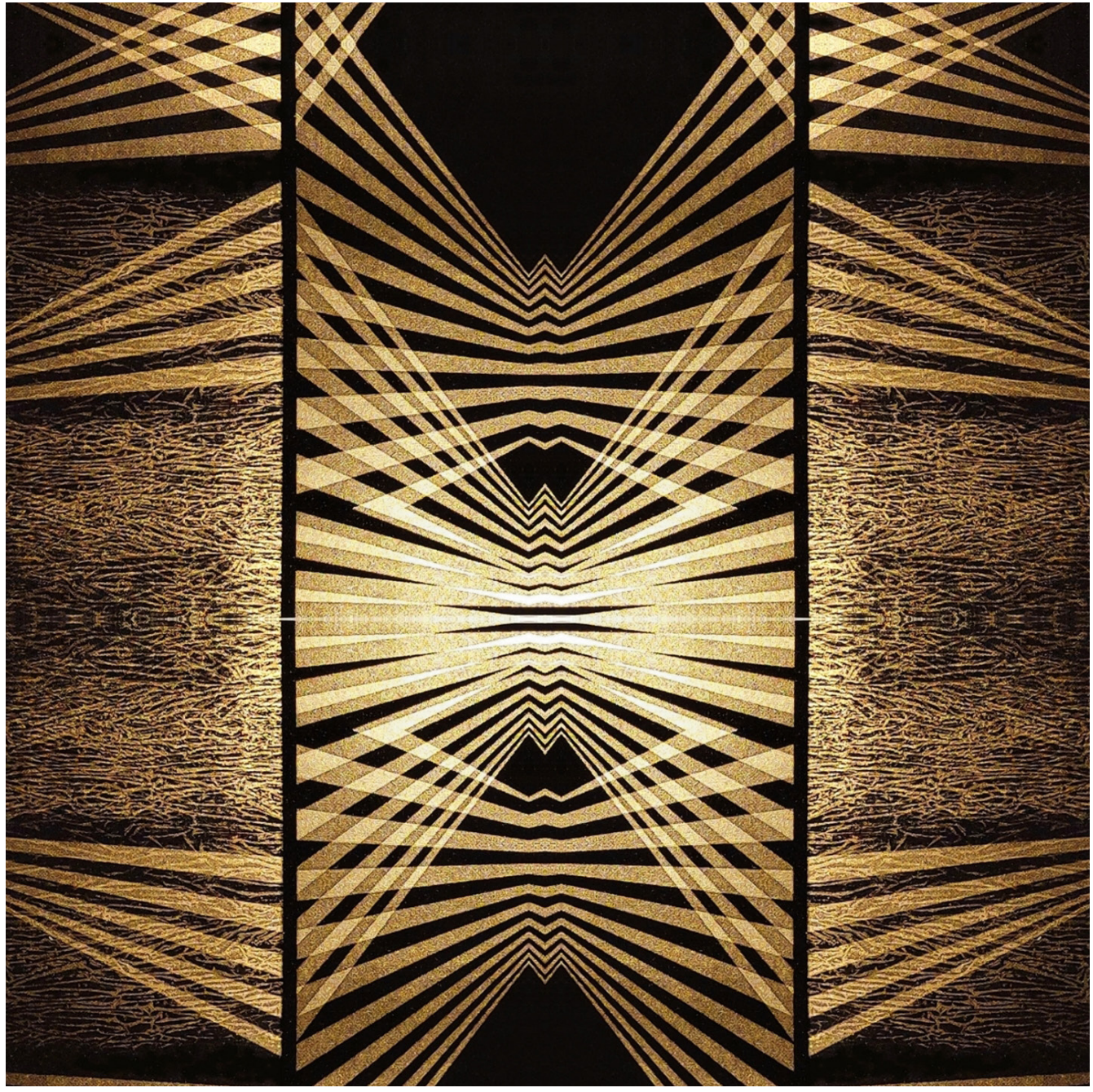
Alicja Snoch Pawlowska

1969

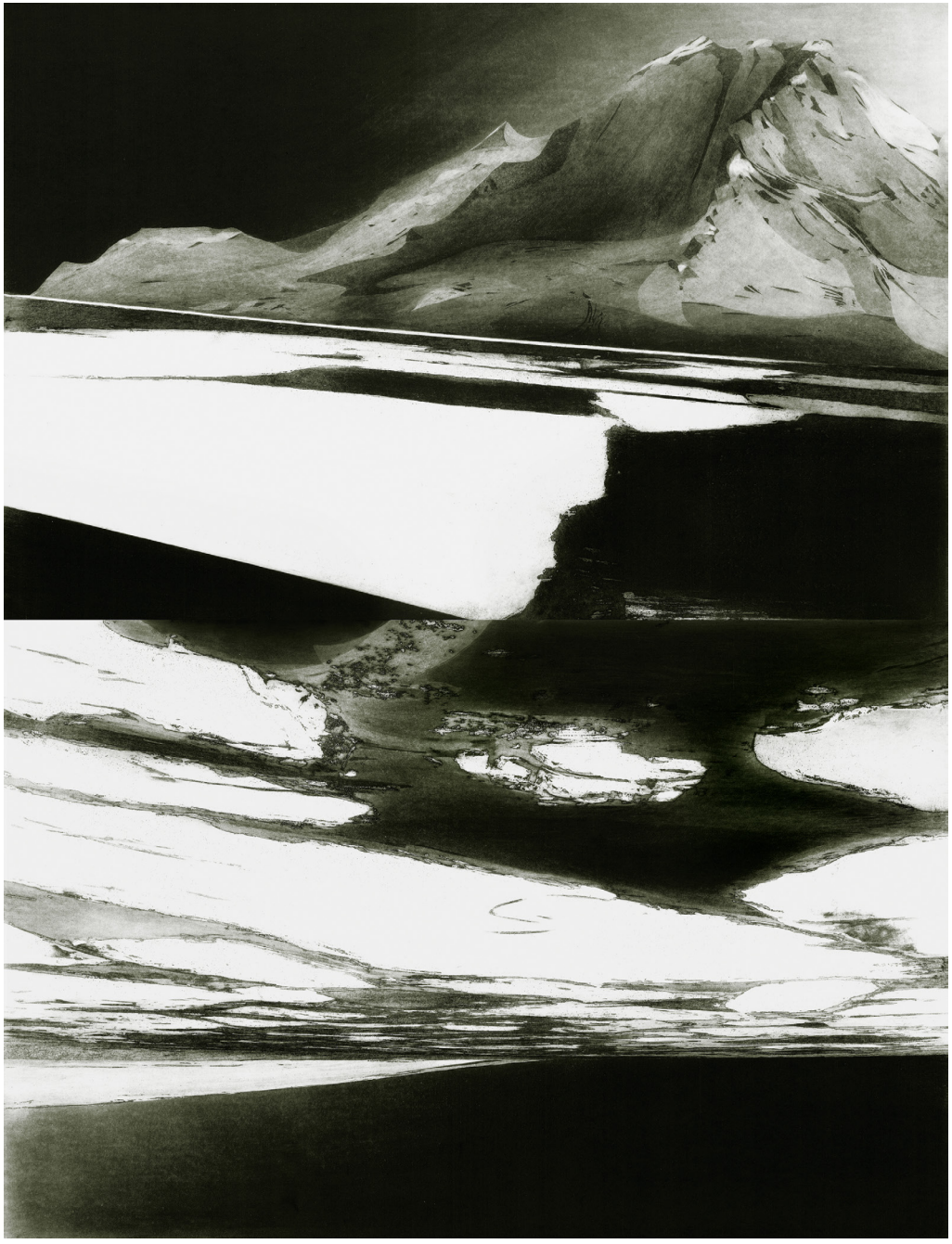
Born in 1969. Studies at the Faculty of Fine Arts at the Mikolaj Kopernik University in Torun 1988-1993. Since 1995 she has been working at the Faculty of Arts of the Maria Curie-Sklodowska University (UMCS) in Lublin, currently at the position of Professor of UMCS in the Department of Printmaking. In 2016-2019 Vice--Dean, in the term 2019-2024 Dean of the Faculty of Arts UMCS. Her artistic portfolio includes 15 international distinctions and awards, 9 solo exhibitions, 80 group exhibitions in Poland, 150 international art competitions, among others: 2018 – Third International PrintMaking Biennial 2018 in Čačak, Serbia; 2020 – The 2nd TKO International Miniprint Exhibition – Tokyo, Kyoto, Osaka, Japan; 2020 – Eight Miniprint Kazanlak 2020 - Kazanlak, Bulgaria - Honorary Mention; 2020 – 10 INTERNATIONAL PRINTMAKING BIENNIAL OF DOURO 2020 - Portugal
2022 – VI International Mini Print Cantabria – Santander, Spain – 2 Prize

alicjasp@interia.pl

"My graphic works arise from the need to search for meaning, beauty and harmony. The creative process leads to an intermingling of organic forms and geometric arrangements of illuminated forms. Here I use gold mineral paint to make the light more real, material, touchable..."



Interval 1, 2023
Serigraphy
26 x 26 cm



Alina Jackiewicz – Kaczmarek

1953

Born in 1953. Studied at the Academy of Fine Arts in Gdansk. She graduated in 1979. Since then, she has been associated with the Gdansk Academy. In 2013 she received the title of the professor in the field of fine arts. She has been the head of the Intaglio Printing Studio. Author of 42 solo and over 160 group exhibitions. Winner of 36 awards and distinction at national and international competitions. Among others, major exhibitions and awards: 2024 - 20th International Triennial of Graphic Art Frechen, Germany; 2023 - VI International Mini Print Cantabria, Honorary Award for Outstanding Work 1, Spain; 2019 - 5th Enter into Art 2019 - 2nd Prize, Germany; 2019 - Medal "Meritorious to Culture Gloria Artis", given by Minister of Culture and National Heritage of the Republic of Poland; 2018 - Premio Combat Prize, Italy; 2014 – ARCTIC... it's MAGIC, solo exhibition of graphics, Paul Watkins Gallery, Winona State University, Art Department, USA; 2013 – FASCINATION, solo exhibition, Galerie haus 23, Cottbus, Germany; 2010 - EXPEDITION into another dimension, solo exhibition, Svalbard Gallery, Longyearbyen, Spitsbergen, Norway.
alina.jackiewicz.ka@gmail.com

"Nature, undisturbed by human activity, is an important theme of my work. My graphic works are the result of sailing and travel inspirations. Nature is constantly the main theme of my works, in which I show the magic and beauty of the natural world. Throughout the period of my artistic work, scenes of vast coastlines, mountain ranges, fjords, Arctic glaciers and mysterious islands return in my compositions."

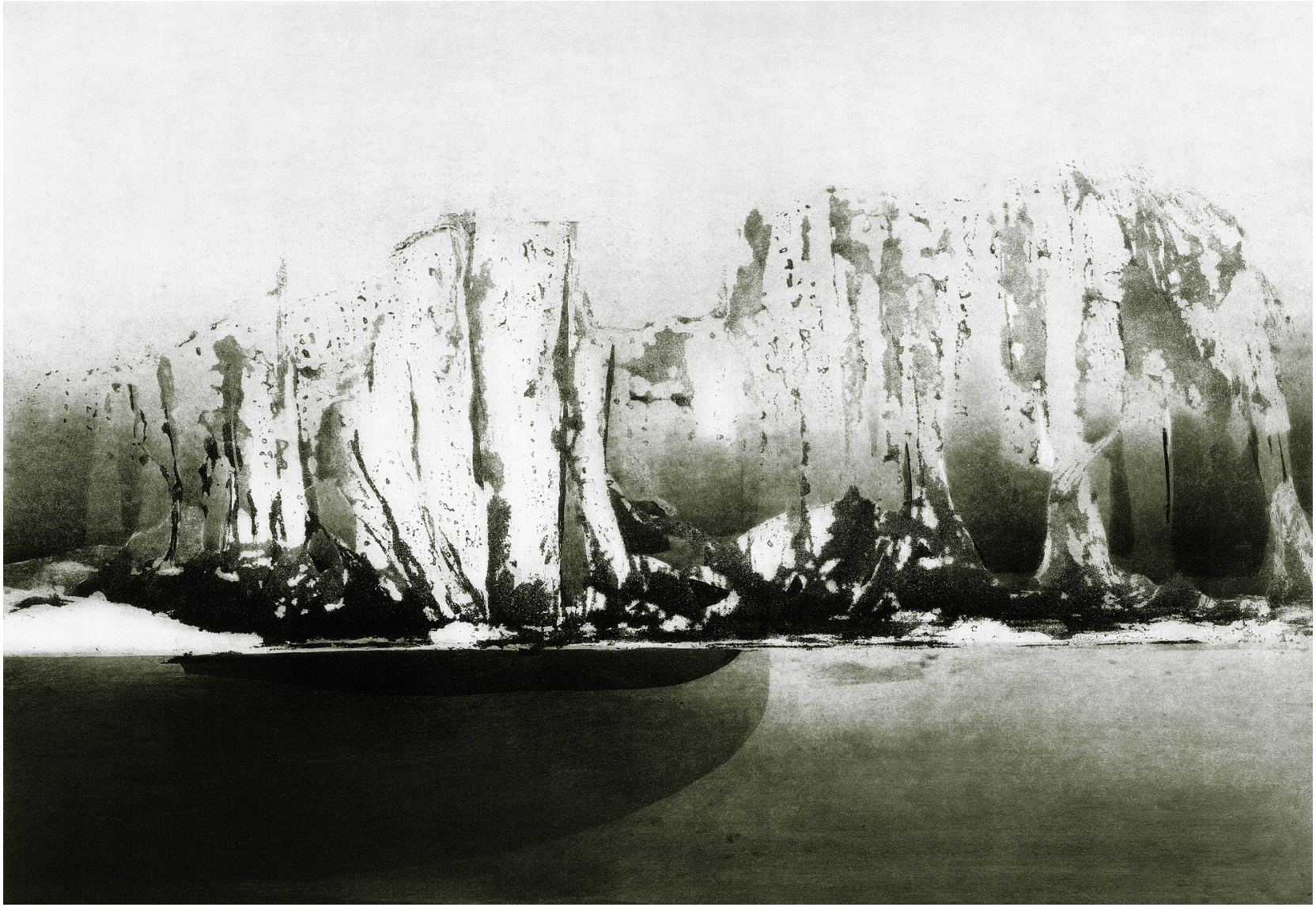
Arctic II, 2013
Aquatint
122 x 93 cm



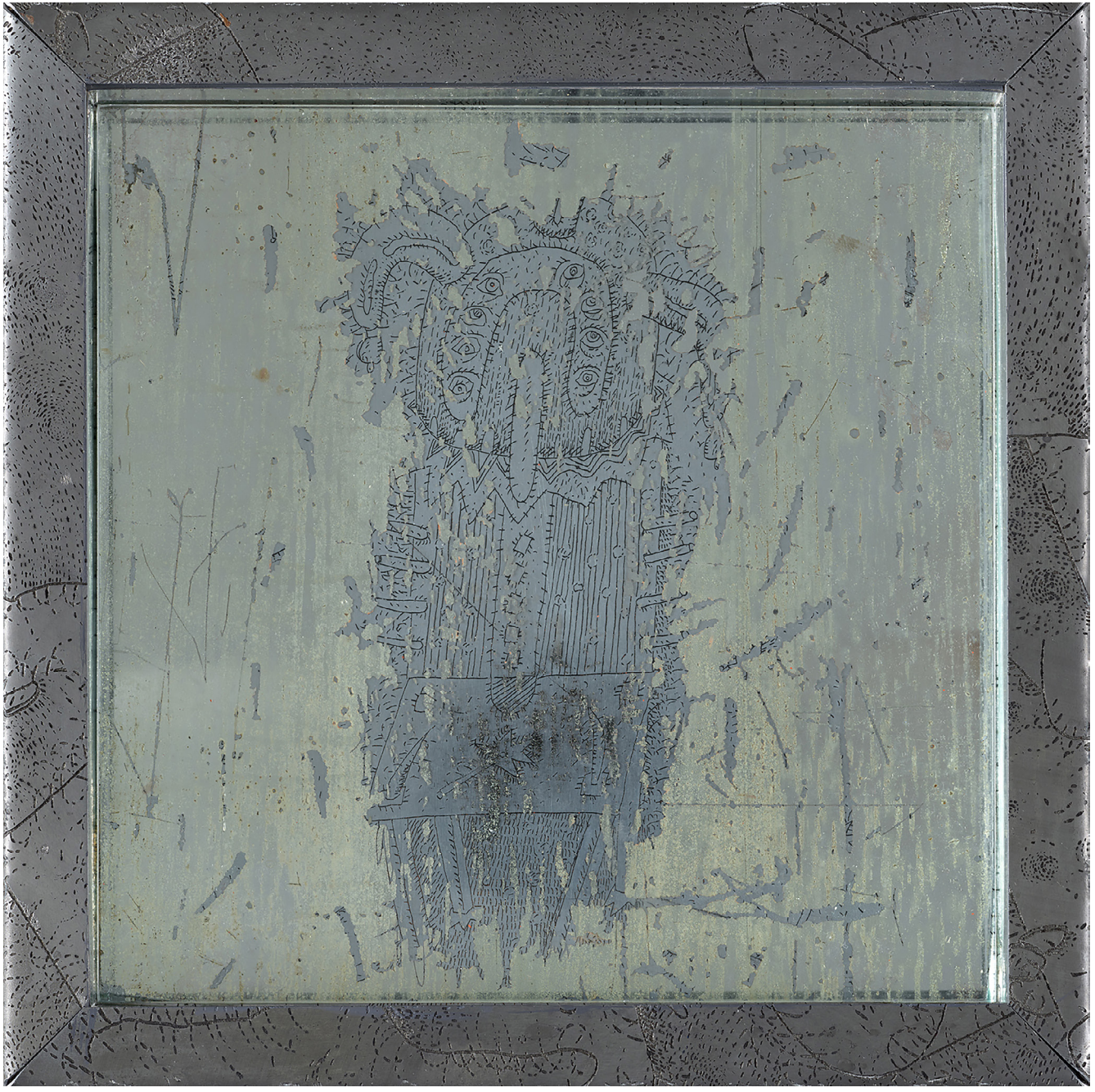
Alina Jackiewicz – Kaczmarek
Arctic it's Magic, 2023
Aquatint
62 x 93 cm



Alina Jackiewicz – Kaczmarek
Spitsbergen III, 2019
Aquatint
54 x 74 cm



Alina Jackiewicz – Kaczmarek
Glacier I, 2010
Aquatint
43 x 61 cm



Andrzej Kalina

1952

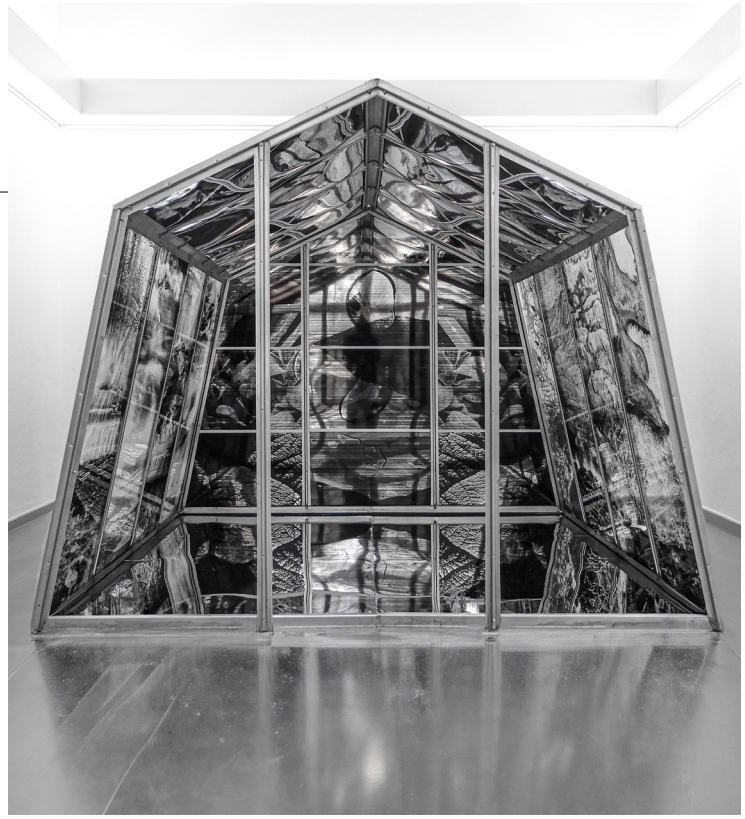
Born 1952 in Lidzbark, Poland] graduated from the faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. Doctorate degree he obtained at the Faculty of Graphic Arts of Maria-Curie Sklodowska University in Lublin in 2003, the degree of habilitated he obtained at the Faculty of Graphic Arts of Academy of Fine Arts in Warsaw in 2010. He runs Printmaking Studio at the Faculty of New Media Art of Polish-Japanese Academy of Information Technology in Warsaw. He creates artistic prints, installations, environments, as well as artistic objects. Since 1978 he is a member and co-founder together with Andrzej Dworakowski and Marek Jaromski of the artistic group "Warsztat". He presented works at more than 60 individual exhibitions and over 450 group exhibitions in Poland and abroad [among others France, Germany, Italy, Japan and Portugal]. In 2020 recived Gold Medal of Gloria Artis given by Minister of Culture, National Heritage and Sport in Poland.

"His work were awarded many times, among others at the 1st International Print Triennial in Cracow and the 13th Gielniak Graphic Art Competition in Jelenia Gora. His works are part of the collections of museums in Poland and abroad, The British Museum in London and MoMa in New York. In 1990 as one of the 13 Polish printmakers was presented in A.Beyer, B. Savoy, W. Tegethoff Encyclopedia "Allegemeins Kunstlerlexikon."

From series Augmented Reality, 2023
Graphic object, mixed technics
26 x 26 cm

Poland

Barbara Kasperczyk





From the series Paradise Lost
Arché terra nostra - Balance of the Universe, 2020/ 2022
Own mixed media, UV print EA
180 x 214 x 2014 cm

Polish-German artist and curator of the Graphic Art Event REFLEKSY in Elbląg, Poland since 2020. She is the author of many solo exhibitions and has participated in numerous projects and group exhibitions in Poland, Germany and abroad. **TRAINING:** After graduating from the art high school in Munich, she studied at the Academy of Fine Arts in Katowice, Poland. From 2012 to 2015, she did her doctoral studies at the Faculty of Graphic Arts at the Academy of Fine Arts in Cracow. On December 18, 2015, she received a doctoral degree in the field of Fine Arts, the artistic discipline of Fine Arts. **TRAINING ACTIVITIES AND OTHER:** In 2007, she received a scholarship and participated in the Visiting Lecturer project at the North Wales School of Art and Design in Wrexham. She worked at the graphics department of the Academy of Fine Arts in Gdansk, Poland. The main subject of her work is the nature and the contemporary society, which is symbolized by walking crowds of people superimposed on many layers in her graphics, creating a a multidimensional space of "image". In her search for a new way to depict space she uses both the classical graphic technique and the latest technological possibilities of image and digital printing on various materials.
www.mapping-printmaking.com | www.facebook.com/barbara.kasperczyk | barbara.kasperczyk@web.de

"Through a catabole, an eruption, the world arises with matter; it is the basis of everything that follows. But at first the sidereal system, in the orbiting of the celestial bodies around themselves and against each other, is stretched into a spatial and temporal infinity in relation to the following natural processes. The sidereal system is not placed in space and time, but spans infinite space and is the "master of time" in its eternal cycle." (Schelling, Exposition of the Process of Nature, X: 323, 329) Arché terra nostra is a graphic object, which is intended to connect individual images that combine to form a unity through light and space. The object is both a matrix as well as a print that changes depending on the viewer's angle of view and reveals every detail of the surrounding space and even the viewer himself."

Damian Idzik Idzikowski



Damian Idzik Idzikowski is a graduate of the Władysław Strzemiński Academy of Fine Arts in Łódź, Poland. In 2017, he completed an artist residency at the Guanlan Original Printmaking Base in China and participated in the international artistic project "Belt and Road." In the same year, he also took part in the Proyecto'ace International Artists' Residency Program in Argentina. In 2019, he received a PhD in Fine Arts. His artistic practice is rooted in personal experience, with each print functioning as a fragment of a visual diary. Working with both traditional printmaking techniques and experimental approaches to the medium, he embraces chance and error as creative tools. Mistakes often become opportunities to discover new solutions and unconventional methods, allowing him to develop a distinctive artistic language expressed through a variety of visual techniques.

"The "Promised land" artwork presented in the photograph, "The Promised Land," is an attempt to capture the complexity of contemporary society and the mechanisms that shape human identity. The installation consists of 39 prints (50 × 50 cm each) and five cubes measuring 50 × 50 × 50 cm, forming a modular, open structure. Its composition reflects the multilayered nature of social relationships, the diversity of human experience, and the ambiguity of the contemporary world."

"The Promised Land" also explores the overwhelming abundance of stimuli and information that characterizes modern life. The artist invites viewers to pause within this complexity and discover an image, memory, or emotion that resonates personally, creating a moment of reflection and reconnecting them with their own sensitivity. Developed between 2021 and 2024, the installation synthesizes the artist's previous artistic explorations and his observations of everyday life within the urban environment."



Damian Idzik Idzikowski
The second piece, titled “Generative Promised Land”, explores a similar theme. However, instead of employing the traditional language of printmaking, it is based on generative processes. This approach has resulted in a visually dense, stimulus-rich composition that reflects the intensity of today’s information-saturated environment. The work seeks to immerse the viewer in a continuous flow of visual stimuli, encouraging both sensory engagement and critical reflection on the ways contemporary reality shapes our perception and experience of the world.



Iwona Rypeść-Kostović

Born in Cracow, Poland. Multidisciplinary artist, designer and educator, active on the international art scene since 1985. Passionate about experimenting withtraditional and contemporary visual art media. In printmaking – combines traditional techniques with the newest digital technologies; in painting – breaks barriers between painting and sculpture; in graphic design – creates posters dealing with social and environmental issues; in fiber arts – creates finely tailored, unique art-to-wear and intricate wall hangings; in digital animation – gives a new, dreamlike quality to her imagery by unifying it with music and text in fourth dimension. Her work has been awarded with many national and international prizes and featured in books and periodicals that deal with contemporary arts and design.
2015 – Ph.D. in Visual Communications at the Academy of Fine Arts in Cracow, Poland;
1992 – MFA in Visual Arts at Old Dominion University in Norfolk, VA, USA;
1985 – BFA at the Academy of Fine arts in Sarajevo, Bosnia and Herzegovina.
https://www.iwonacreation.com

"The development of digital technologies in graphic arts inspired me to pursue new, fresh ways of creating images. In my prints I go beyond limitations of digital graphics and combine traditional and digital media, I explore the multiple expressive possibilities of shapes, textures and colors and search for my personal metaphors and symbols. The matrices of my prints are digital files, but the elements that make up their compositions are not generated digitally – they are hand-made by me; they often are three-dimensional and covered with variety of textures to give them expressive and unique character. As digital images they are placed in spaces of professional graphic software that allows incredible freedom of arranging and modification, layering into multiple, often semi-transparent layers and making many versions of the same composition. As I work I discover new, exciting concepts and explore techniques that lead me to ideas for future work."

Hurting with finesse for absolutely nothing, 2025
Mixed technique, archival pigment print
100 x 60 cm



Iwona Rypeść-Kostović
Larger than Life 1-2, 2023
Mixed technique, archival pigment print
2 x (100 x 60 cm) dyptich

Janusz J. Cywicki

1949



Crushed, 2018
Object (own tech., silk-screen, paper)
200 x 350 x 10 cm

Born (1949) in Przemyśl. Art studies in the years 1972-76 at the Faculty of Painting, Graphics and Sculpture at the State College of Fine Arts in Poznań. Diploma with honors in 1976. Scholarship holder of the Government of the Kingdom of Belgium at HISK / Hoger Instituut voor Schone Kunsten / Koninklijke Academie voor Schone Kunsten / Antwerp. Scholarship holder of the Minister of Culture and Art, the Voivode of Przemyśl and the Mayor of Przemyśl. Member of the International Print Triennial Association and European Artists e.V. in Germany. Participation in over 350 collective exhibitions, including international biennials and triennials of graphics and drawing: Kraków, Katowice, Wrocław, Toruń, Rzeszów, Toronto, Kanagawa, Gyor, Ivano-Frankovsk, Ljubljana, Tuzla, Maastricht, Bitola, Bhopal, Tallin, Eivissa, Taiwan, Sapporo, Middlesbrough, Cairo, Oldenburg, Nuremberg, Rio de Janeiro, Sarajevo, Vienna, Douro. He has received 40 awards and distinctions. janusz.cywicki@gmail.com

"My current realizations can be described as free constructions of three-dimensional objects and installations, with a form depending mosty on the space they are annexing. The same elements can be re-used multiple times in subsequent realizations - depending on the specific situations or needs. Printmaking objects created in such a manner produce brand new forms, and - what follows - brand new messages each time, relying on many (subjective and objective) factors, which determine their final value."

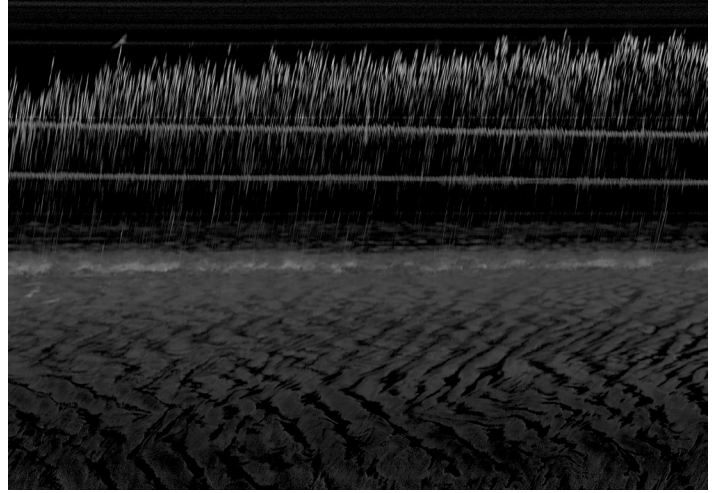
Poland

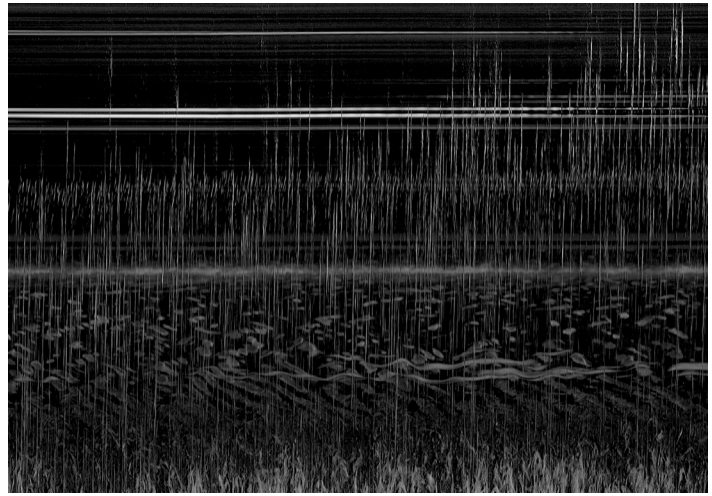
Jarosław Janas

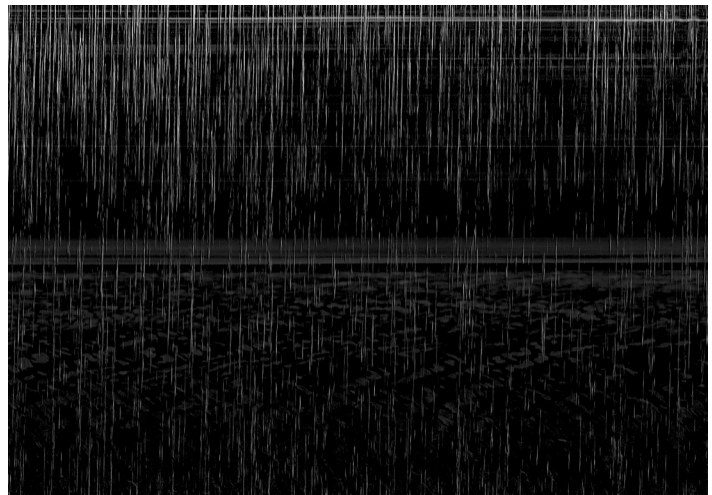
1981

Born in 1981 in Opole. Between 2001–2002, he studied at the Faculty of Education and Arts at the University of Opole. From 2002 to 2007, he continued his education at the Academy of Fine Arts in Poznań, earning a diploma with honors at the Faculty of Graphic Arts in the 2nd Studio of Printmaking – Serigraphy in 2007 From 2007 to 2019, he was affiliated with the Second Studio of Graphic Arts – Serigraphy at the University of the Arts in Poznań (UAP), where he held the following positions: laboratory technician (2007–2009), assistant (2009–2013), assistant professor (2013–2019), and head of the studio; (2018–2019). Between 2020 and 2021, he led the course "Propedeutics of Printmaking" at the Faculty of Graphic Arts and Visual Communication at the University of the Arts named after Magdalena Abakanowicz in Poznań. In 2013, he earned a doctorate in fine arts at the Faculty of Graphic Arts and Visual Communication, UAP, and received his postdoctoral degree (habilitation) in December 2021, also at UAP. He is an active graphic designer and artist, having presented his works in over one hundred collective and solo exhibitions in Poland and abroad. He has been awarded three times at the Triennale of Polish Graphic Art in Katowice (2009, 2012, 2015). His creative and research interests focus on artistic graphics, exploring both traditional and digital imaging technologies, as well as contemporary methods of creating and presenting graphic narratives. Currently, he is employed at the Faculty of Art at the University of Opole and the Faculty of Architecture at the Poznań University of Technology.

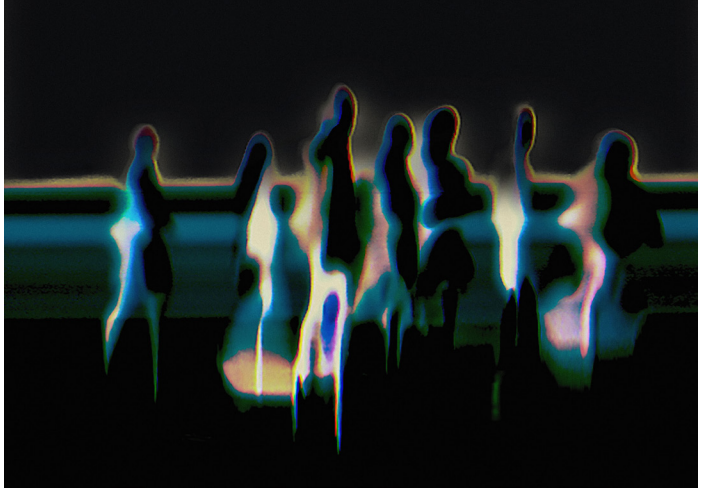
"A set of three prints, each in the format 100 x 70 cm, created using pigment printing technique on Hahnemühle graphic paper (230 g). The works are presented in a vertical arrangement, one below the other. This gravitational layout refers directly to the subject matter of the pieces. The set represents an original graphic record - an unsuccessful attempt to capture and visualize rain as a phenomenon. However, it is also an effort to control and understand space, especially in the context of ongoing changes related to global warming and climate change. It is deemed an "unsuccessful attempt" because the depicted rain - hown in three storm phases - is in fact a record of a controlled water circulation system within a city fountain in the center of Poznań, merely imitating real rainfall. The triptych was selected for inclusion in the prestigious 12th Polish Print Triennial in Katowice."



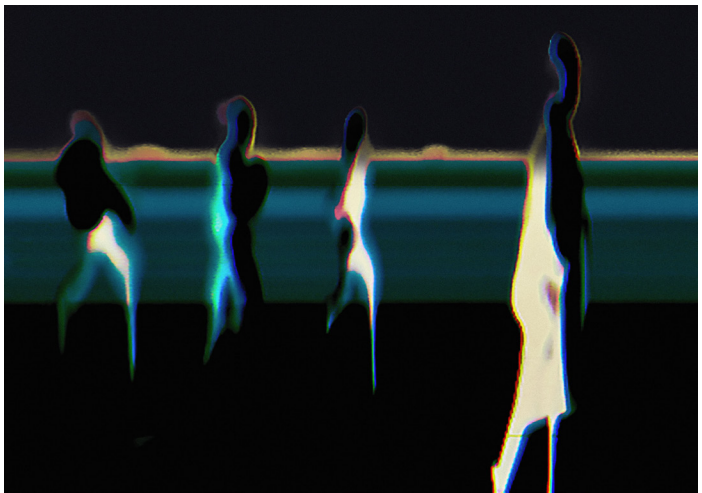




Unsuccessful Attempt, 2024
Digital ink print
3 x (70 x 100 cm)



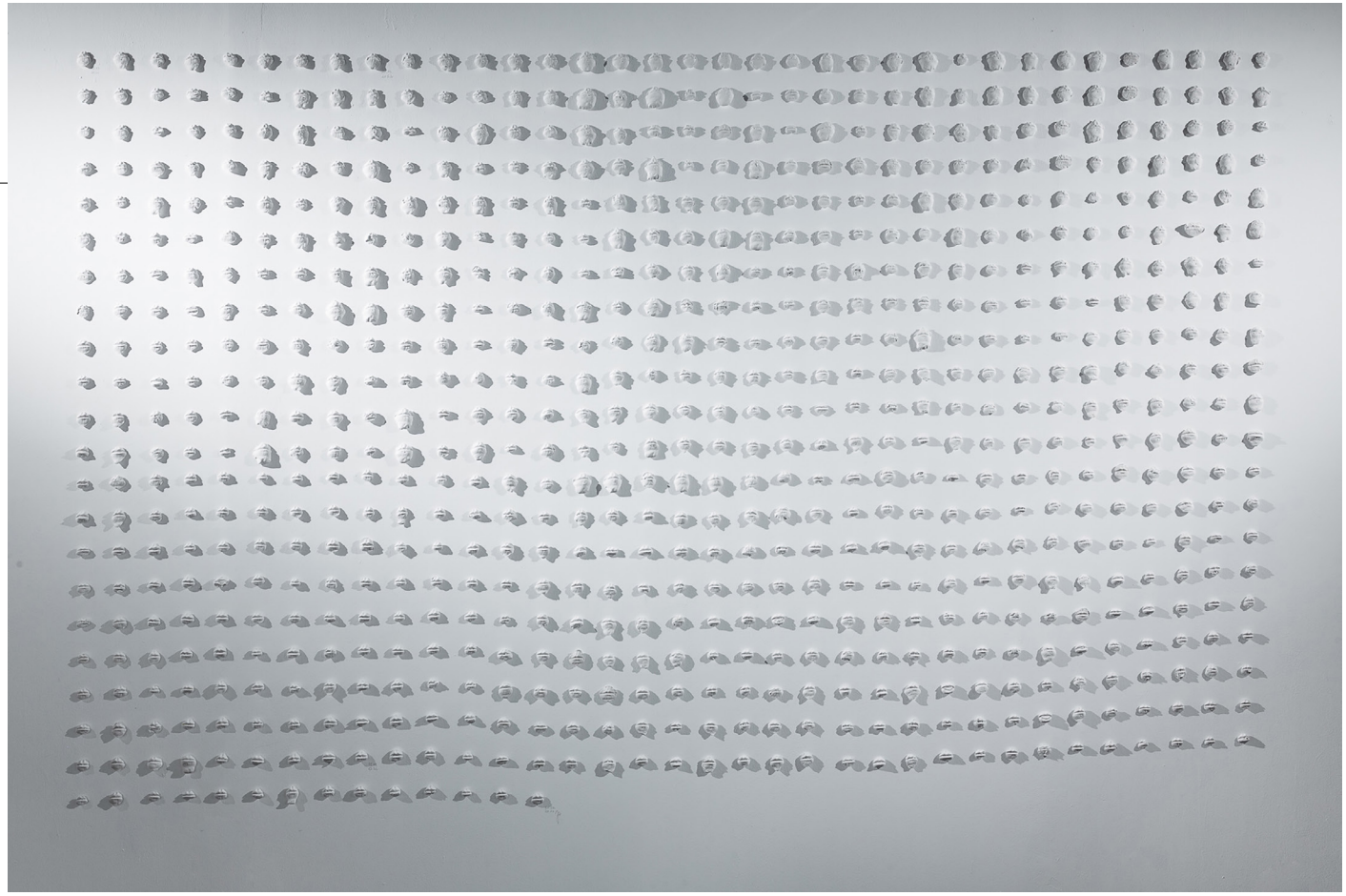




Jarosław Janas
Third Plan, 2024
Three selected works numbered 2/9/10
The pieces, produced using a proprietary scanning technique, explore issues and technologies related to spatial control and its graphic representation.
They are UV-printed on 230 g/m² Hahnemühle graphic paper.
3 x (70 x 100 cm)

Poland

Judyta Bernaś



Opuszczony… (abandoned…), 2020-2023
Installation; single module: plaster cast
Variable dimensions approx. 4 × 4.5 cm

She has an extensive exhibition record, including solo shows such as Jednia (Wozownia Art Gallery, Toruń, 2015), and numerous group exhibitions, among them Beyond Eden. Contemporary Art from the Collection of the Silesian Museum in Katowice (Silesian Museum, Katowice, 2022–2024), Masterful Narratives. Silesian Masters of Printmaking (Silesian Museum, Katowice, 2021), Princesses and Girls (City Museum in Tychy, 2021), Mirrors (Wozownia Art Gallery, Toruń, 2021), and Equinox (Brick City Gallery, Springfield, Missouri, USA, 2019). Her work has received
multiple awards, including the Utazu Art Award Biennale, Japan (2022 – 4th Prize, 2018 – 3rd Prize); Piotrków Art Biennial (2019 – Honorable Mention); International Contest of Digital Photocreation CYBERFOTO, Częstochowa (2018 – 1st Prize, 2016 – 2nd Prize); Polish Print Triennial, Katowice (2018 – Rector's Award, 2006 – Jury Prize, Grand Prix nomination); and the International Biennial of Digital Graphics, Gdynia (Grand Prix, 2012).
j_bernas@onet.pl

"Polish visual artist. In her work, she tackles the problem of corporeality as a dilemma based on the dualism of physicality and metaphysics. She uses the ambiguity of artwork interpretation as a medium to force the recipient to rethink the relationship between the sacred and the profane. She studies the idea of femininity in the contexts challenging its conventional understanding, sanctioned by cultural convention and religion."



Judyta Bernas
Jednia_blue 1-14 (Oneness blue 1-14), 2019
UV print, dibond
200 x 80 cm (each)



Judyta Bernas
Bartel | Dom (Home), 2026
Light-based frottage (paper, light, plywood)
2 x (360 x 68 cm) Dyptich



Judyta Bernas
Jednia_11 | Jednia_14 , 2025
Solvent print on Dibond
2 x (20 x 8,3 cm) Dyptich

Poland

Katarzyna Betlińska



Seven wishes_01, 2012
Betlin
70 x 50 cm

Born in Warsaw. She has a Ph.D. in the discipline of fine arts. She graduated from the Printmaking Studio of Prof. Andrzej Węcławski. Annex in the Poster Workshop of Prof. Mieczysław Wasilewski and the Drawing Studio of Ph. D. Rafał Kochański at the Faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. She is a member of the group 'Positive Art' and she is the chairwoman of the organizing committee 'Grafiteka". Her artworks were presented at over 120 collective and 13 individual exhibitions, not only in Poland, but also in Belgium, Bulgaria, China, France, Japan, Germany, Portugal, Romania, Serbia, Italy and the USA. She was awarded the Plaque for the graphic work done in relief printing on the 1st International Exhibition of Block plates (Ex libris) in Subotica (Republic of Serbia) in 2015. She received the Scholarship of the Capital City of Warsaw for people involved in artistic creation in 2012. She won 3rd prize in the 'Warsaw Graphic Competition' in September 2009.
www.katarzynabetlinska.com
e-mail: katb@o2.pl

"She experiments with traditional graphic techniques and alternative photographic processes, adjusting them to new challenges. She finds it exciting. As an artist, Katarzyna Betlińska is constantly looking for new artistic fields, but consistently comes back to the technique of biochromatic gum. She uses an original graphic technique - 'betlins'. Feeling lost and hopeless is common to many of us. Artist emphasises what is important to her -the most valuable and inalienable good - individuality."



Katarzyna Betlinska
Planet of 6 Suns_01, 2024
Betlin
70 x 50 cm

Poland

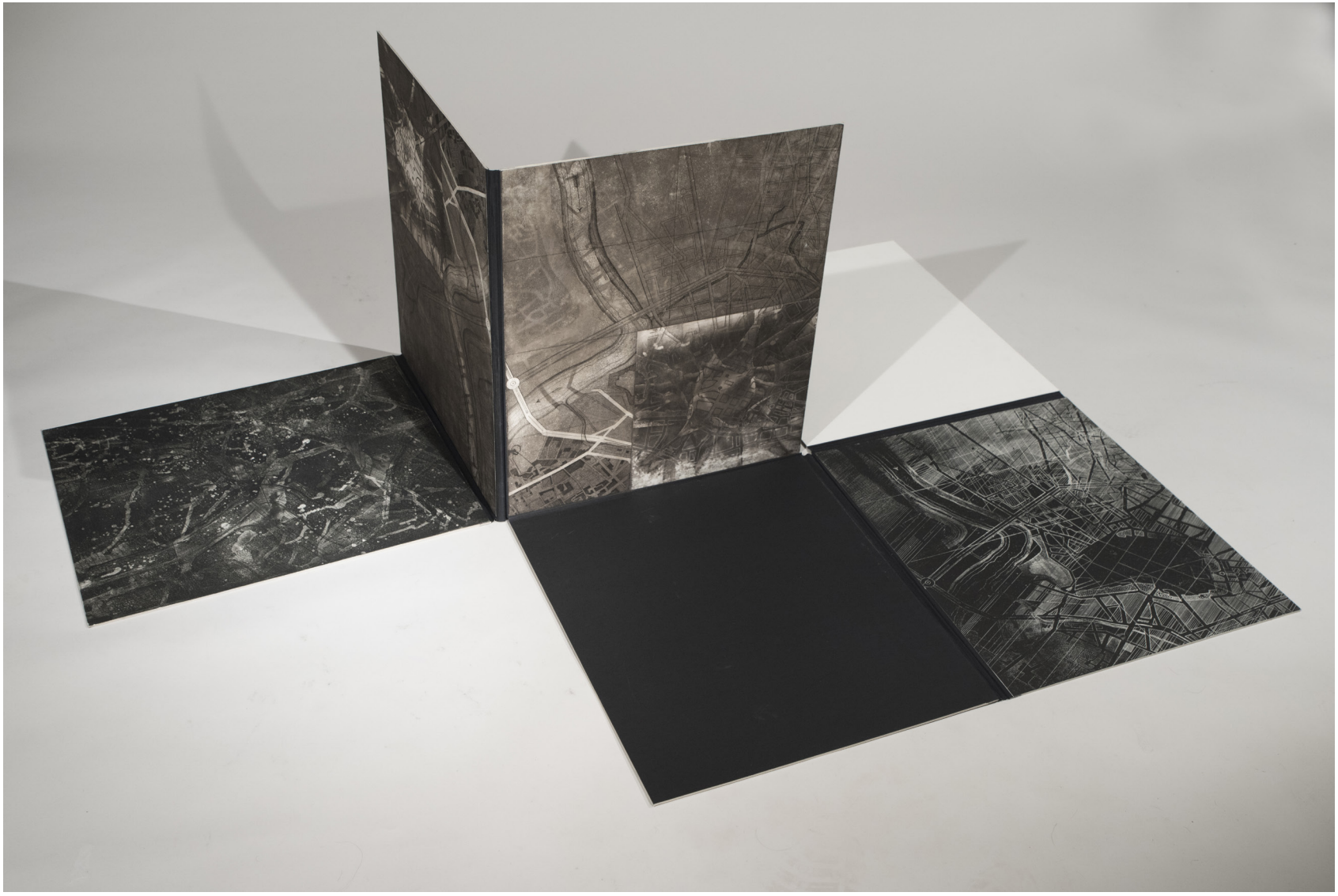
Katarzyna Winczek

Katarzyna Winczek works as an professor in the Graphic Arts Studio at the Faculty of Art of the Jan Dlugosz University in Czestochowa. In the years 2008-2024 she was the head of the Department of Graphic Arts, Vice-Dean for Science, Dean of the Faculty of Art at the JDU in Czestochowa. She manages the Intaglio printing workshop and the Laboratory of non-toxic graphic techniques. She took part in more than one hundred national and international competitions and exhibitions of graphics and drawings in Europa, Canada, USA. Selection Awards: Ex aequo Prize, The 5th International Mini Print Biennial, Cluj, Romania, 2005; Nomination for Funded Award, The 7-th Triennale of the Polish Graphics, Katowice, Poland, 2009; 1st Prize, 14th International Biennal of Small Graphic Forms and Exlibris, Ostrow Wlkp., Poland, 2011; Prix de la ville de Sarcelles – Deuxième Prix, 18. Biennale Internationale de la Gravure de Sarcelles, France, 2017.
katarzynawinczek@gmail.com

"In my intaglio printing graphic studio I use ecological techniques and materials. My graphics express different ways of experiencing space and the landscape around me, in a multidimensional sense: real, topographic, identity, metaphor. Individual, singular feeling intertwines with the changing collective history of a specific territory, with its material and mental memory – in effect creating a complex, ambiguous image. The concept of territory is inextricably linked to the concept of borders; a border formed by time, nature, history, elements and human expansion."



Mappa XIV-2, 2018
Etching, electro-etching, aquatint, chine-collé, stencil
75 x 50 cm



Katarzyna Winczek
The Territory K, 2021
Graphic object, intaglio techniques, cardboard
120 x 150 x 50 cm

Katarzyna Zimna





Greenhouse, 2025
Blueberry biomaterial matrix + print, laser intaglio, seeds collagraphy, mineral pigments

Artist and researcher from Lodz, Poland. Graduate of the Academy of Fine Arts and Design in Lodz (2002, 2004) and PhD from the School of Art and Design, Loughborough University, UK (2010); habilitation in fine arts in 2019. Author of Time to Play: Action and Interaction in Contemporary Art (I.B. Tauris 2014 / Bloomsbury 2020). Participant in the IMPACT International Printmaking Conferences (2009, 2015, 2018, 2021, 2022). Recipient of the Honorary Medal at the 17th International Triennial of Small Graphic Forms, Lodz (2020). The founder and member of the women's graphic groups Femigraphic and Magenta Research Collective. Regularly exhibits in Poland and internationally. Her practice centres on printmaking and extends to textile art, artist's books, object-based and interactive works. Works as associate professor at the Faculty of Textiles and Design, Lodz University of Technology.
www.kasiazimna.net

"In recent years, my printmaking practice has evolved toward increasingly experimental work with materials (biomaterials, seeds, natural fibres), substrates and pigments. My inspiration is grounded in materials engineering, biotechnology, posthumanist and ecofeminist perspectives, as well as the lived context of my own garden, kitchen, femininity and motherhood."







Katarzyna Zimna
From the series_rough patch CNC, 2025
Woodcut, seeds collagraphy, mineral pigments

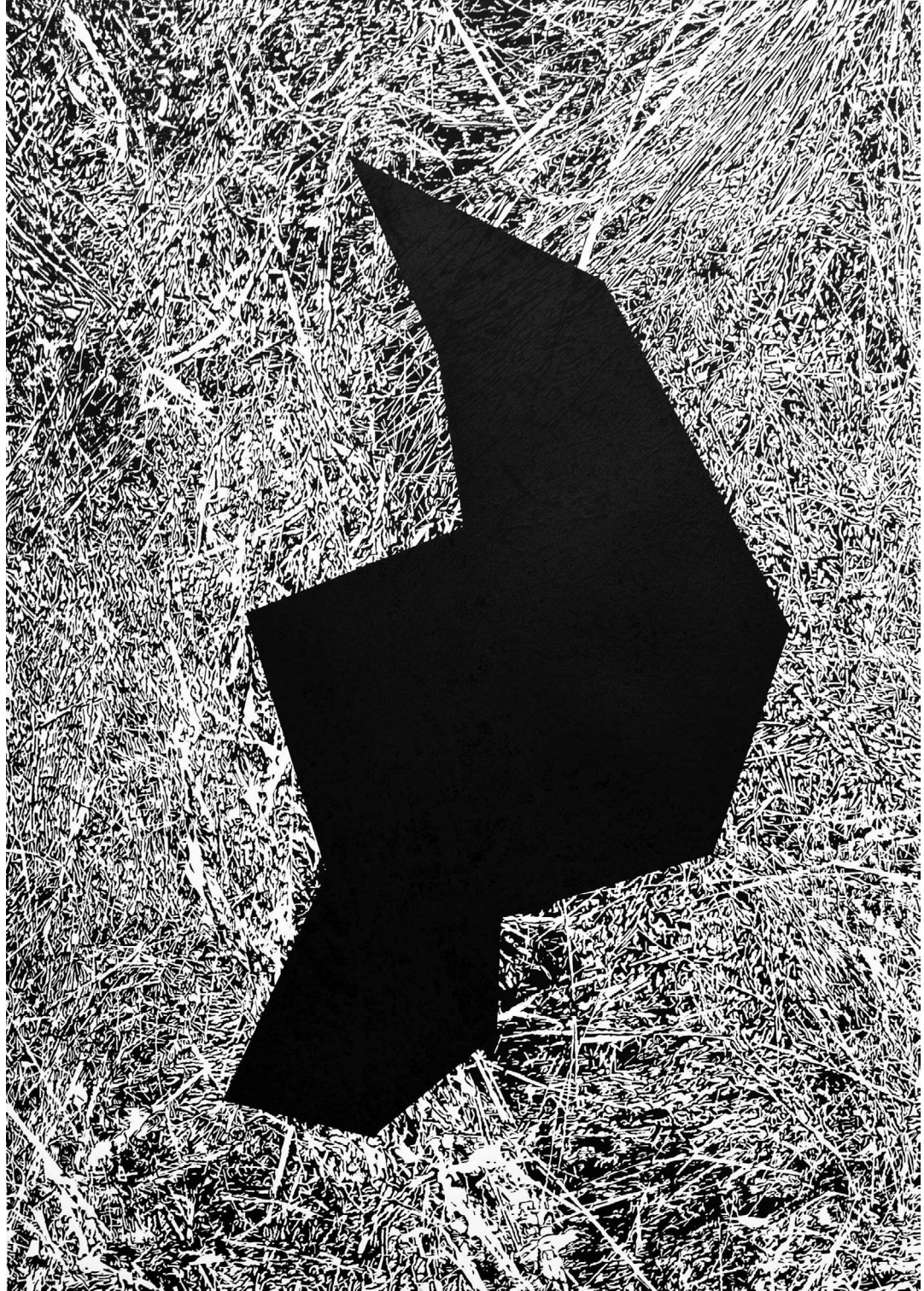
Poland

Łukasz Cywicki

1975

Born in 1975 in Przemysl / Poland. Graduated from the Academy of Fine Arts in Poznan (the Faculty of Painting, Graphic Arts and Sculpture). He completed his master's diploma in 2000 in the Woodcut Studio of prof. Zbigniew Lutomski and at the same time in the Painting Studio of prof. Jan Switka. He completed his PhD in 2008 at the Faculty of Graphic Arts of the Academy of Fine Arts in Krakow / Poland, and habilitation in 2018 at the Department of Graphic Arts and Visual Communication at the University of the Arts in Poznan. He works as an associate professor at the Institute of Fine Arts of the College of the Humanities of the University of Rzeszow / Poland. The author of 46 individual exhibitions, he took part in 1,050 collective exhibitions in Poland and abroad. Winner of 86 awards and distinctions.

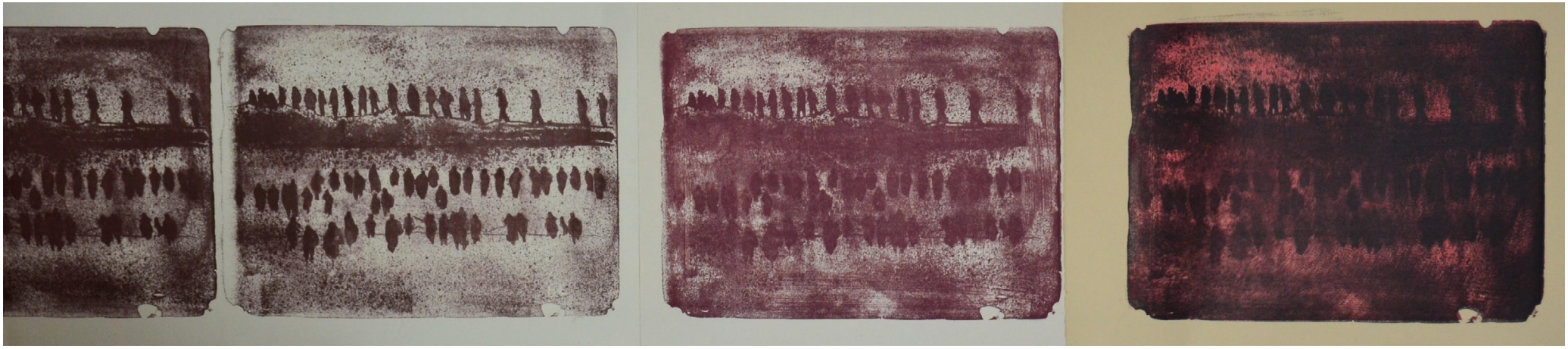
"My graphic work focuses mainly on the relief printing technique - linocut, which is for me the basic form of artistic expression. The aim of my creative work is to continue the problem related to the concept of time, which I have been analyzing and developing for over a dozen years."



Space of time - II, 2023
linocut
95 x 65,5 cm

Malgorzata Basinska

1975



For Polish Heroes, 2023
Lithography
30,5 X 179 cm

Member Of Zpap In Poland And Norwegian Artists Organisation /Nbk - Uks). Master Of Art, Diploma From The Academy Of Fine Arts, Gdansk, Poland Art Medieitor Fra 1989 The Nasjonalmuseum For Contemporary Art, Dep. Riksgalleriet, And From 2000 For Riksutstillinger And From 2005 For The National Museum For Art, Architectur And Design (Touring Museums Exhibitions In Norway: "Holdepunkter", "Odysse", "Modellmakerne", "Fråvær", "Sanna Afrika", "Contemporary Art From South Africa", "Imperfectum", "Gothic", "Drawing Biennale", "Luftfarer", "Hjertebank" (Latido)– Contemporary Art From Cuba. From 1996 Malgorzata Basinska Has Organised International Workshop And Symposia **Titled:** "Contemporary Art At The Point Of Intersection Between Cultures And Nations", In Ryn, Poland. In 1996 Malgorzata Basinska Established Artists Own Contemporary Art Gallery In Teutonic Borg In Ryn, From Xiv – And Presentet And Medieited International Contemporary Art To The Pablic. From 1981 Malgorzata Basinska Took Part In Over 100 Exhibitions. Malgorzat Basinska Is Visual Artist And Express Herself In Different Disciplines: Painting, Graphics (Litography), Textile, Photography, Video.
http://malgorzata-basinska.com | e-mail address: mbasinska@yahoo.no

"Art is a space of freedom. This sacred space - during the current global tensions and growing world conflicts, such as overpopulation, and increasingly scarce food, water, and air. Environmental pollution, epidemics, pandemics, and wars contribute to the fact that we hold our breath more and more often. Depopulation and migration of people for various reasons contribute to the specter of an increasingly difficult modernity. Art starts from human life's material and psychological aspects in specific times and contexts. The main theme is based on contemporarily as a source of inspiration and a starting point for new visions of the world. Works aims to analyze contemporary human lives and behaviors, the relationship between man and urban/natural background, and the historical issue that is present. I am interested in the contemplative dimension of the presented work. The meditation about the daily contact between humankind and contemporary phenomena is always an object of artistic investigation. The world, its global image, and its vision force us to reflect on what will happen in the next 10, 50, 100 years. What will remain of us.... What will remain for the next generation?"

Poland

Michał Kurkowski

1965

1965-04-26 Born in Lodz (Poland)
1993-1998 Studies at Print Graphic Faculty of the Academy of Fine Arts in Wroclaw (Poland).Diploma in workshop graphic under supervision of prof. Andrzej Basaj, annex in design graphical under supervision of prof. Jan Jaromir Aleksiun 16 individual exhibition, 120 group exhibitions (International and in Poland).
Record of International Exhibitions/
3rd,4th International Egyptian Triennial Graphics in Cairo (2000,2003)
The 12th ,13th International Triennial of Small Graphic Forms- Łódź – Poland (2005,2008)
International Exlibris Competition, Sint – Niklaas 2005 – Belgium
28th Mini Print International of Cadaques ,Spain 2008
X International Biennial Exhibition of Engraving Caixanova, Spain,2008
The Americas Biennial Exhibition of Contemporary Prints, Texas, Austin, U.S.A. 2008
GLOBAL PRINT 2013"- Camara Municipal De Alijo, Portugal
ON THE HARVESTER Graphics of Polish, Slovakian and Czech printmakers - Galerie HOLLAR, , Praha 1. Czech Republic - 2015
7 Bienal International De Gravura Do Douro 2014. Portugal.



There is no end, 2020
Etching, aquatint, sugar lift
97 x 64 cm



Michał Kurkowski
Unfriendly territory, 2020
Etching, aquatint, sugar lift
97 x 64 cm

Poland

Sławomir Witkowski

1961

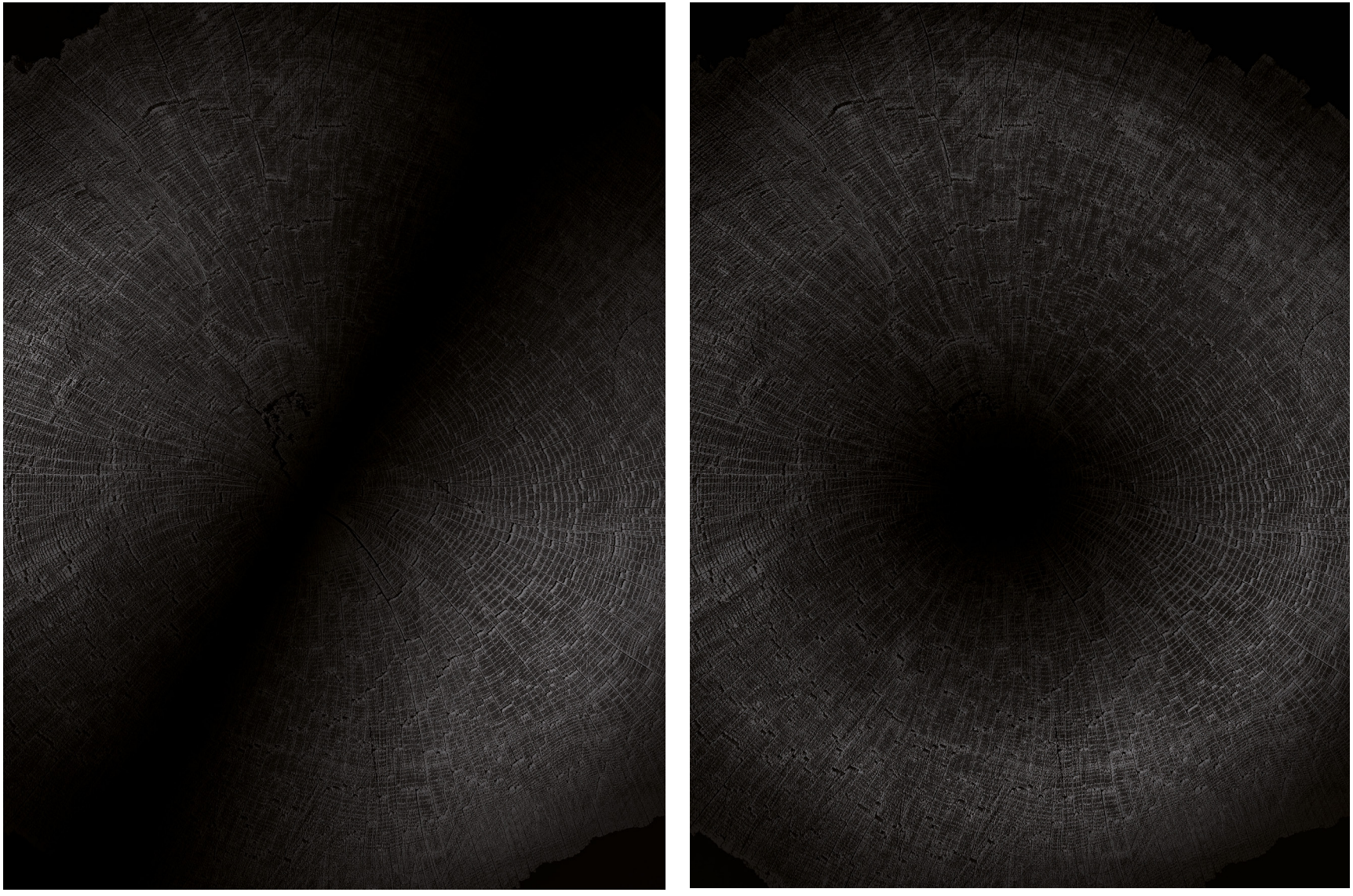




Beginning (Początek) | Time (Czas), 2023
Digital print
2 x (120 x 90 cm) Dyptich

Sławomir Witkowski (b. 1961) is a Polish painter, graphic artist, and designer, and a professor at the Academy of Fine Arts in Gdańsk, where he served as Dean of the Faculty of Graphic Arts (2016–2024). Working at the intersection of painting and printmaking, he has developed a visual language built on strong contour, heightened colour, deformation, and psychological intensity. His expressive figuration confronts the human condition within contemporary systems of violence, exclusion, memory, and symbolic power, moving between the individual body and the collective condition. His work has been shown in more than 50 solo and over 150 group exhibitions in Poland and abroad, and is held in private and institutional collections. It is often described as a form of ethical grotesque — a contemporary figurative expressionism that joins dramatic imagery with critical reflection.
switkowski.art | contact@switkowski.art

"Witkowski's practice centres on expressive figuration as a means of confronting human identity under political, social, historical, and existential pressure. His cycles engage war, surveillance, ecological destruction, social marginalisation, and ritualised fear, while remaining rooted in the language of painting itself — gesture, matter, rhythm, and the tension between figuration and dissolution."



Sławomir Witkowski
Disintegration (Rozpad) | Return (Powrót), 2023
Digital print
2 x (120 x 90 cm) Dyptich

Poland

Weronika Siupka

Weronika Siupka - graphic artist, researcher and specialist in the field of printmaking, with particular emphasis on intaglio techniques. In her work, she combines an interdisciplinary approach with artistic practice, exploring both the formal and conceptual aspects of the graphic medium. Since 2004, she has been professionally connected with the Academy of Fine Arts in Katowice, Poland. Between 2010 and 2024, she produced the graphic series Fragments of the world, Fragments and Auto-da-fé, in which she reflects on the condition of the contemporary world. From 2024, she is working on a new series entitled ws.XXI, continuing her analysis of reality through the medium of print. Her work has received numerous international awards. She has participated in approximately 150 group and postcompetition exhibitions and dozens of solo exhibitions in Poland and abroad. She actively participates in international artistic exchanges, collaborating with numerous art centres around the world.
weronikasiupka.pl/

"My graphic works are an attempt to revive the story of places and objects. Useless, worthless, functionless objects that have lost their "meaning" for the local community. I tried to introduce my point of view to the context of relation between the art and reality and also the art and the recipient Reading architecture again, perceiving its beauty, discovering the communication with the
past was the basis of my work."



Terminus II, 2019
Akwaforta
10 x 10 cm



Weronika Siupka
Terminus IV, 2021
Etching
10 x 10 cm

Porto Rico

David Arroyo Jr.

1994

Born on April 3, 1994 in Auburn, New York and then moved to Aguadilla, Puerto Rico in his childhood. His love for art awakened on the island and started his artistic path influencing his career and life. He graduated from the Interamerican University of Puerto Rico, San German campus, with a Bachelor's degree in Visual Arts and a Minor in Psychology. At the San German campus he developed a new interest in the art of printmaking, working closely with his mentor Fernando Santiago-Camacho, who supported David in honing and improving his skill for printmaking. His passion for both art and psychology combined as he continued his studies at Mount Mary University where he obtained his Master's of Science in Art Therapy and Counseling in 2023. Currently, David is working as a licensed mental health/art therapist in the state of Wisconsin. His artistic inspiration comes from his exposure to Santeria imagery as a child, psychological impacts of his interpersonal relationships, and a fascination for the surrealist and expressionist styles of art. David has participated in various artistic exhibits including the 10th and 11th International Printmaking Biennial in Douro.

davidjarroyo@gmail.com

"Art is an extension of the self, a physical expression and creation that encompasses the artist's soul and inner thinking. We move through life constantly masking ourselves, displaying what we believe people want to see and hear, moving like a mirrored image of each other with no original feature. However, art allows us to break the persona and present the truth of our self to the world, seeking to continue the pattern of waking the sleeping and disturbing the complacent."



La mirada aterrorizada de mi amante, 2020
Xylography on PVC board
76 x 50 cm



David Arroyo Jr.
Las musas, 2023
Xylography on PVC board
60,9 x 121,9 cm

Porto Rico

Fernando Santiago

1951

Fernando Santiago Camacho
Nace en San Juan, Puerto Rico en el 1951.
Bachillerato en Educación Artística, Universidad Interamericana de Puerto Rico. MA en Educación Artística San Francisco State University, California. Cursos de grabado en la Academia Internacional de Verano, en Salzburgo, Austria, año 1987, Desde el 1979 al 2020 Profesor de arte gráficas y educación del arte de la Universidad Interamericana de Puerto Rico, Recinto de San Germán. Director del Programa de Arte del Recinto de San Germán del 2001 al 2004.

Exposiciones Individuales Internacionales:

2015 9na. Trienal Mundial de Grabado Chamalieres, Francia
2010 5ta. Bienal internacional de Grabado. Douro, Portugal
2007 Museo de Arte Moderno, Santo Domingo, Repúblico Dominicana



No more I prefer a lot of love, 2023
Serigraph and drawing
64 x 49 cm



Fernando Santiago
Interwinde faces, 2023
Intaglio aquatint Copper plate
31 x 54 cm

Porto Rico

Ismari Caraballo Milanes

1951

2023 – 2024 - Educational Curator at the Poligrafica of Puerto Rico: Latin America and the Caribbean. 2016 – present - renowned as a printmaker and instructor in etching, screen printing, illustration, drawing, and painting. She has conducted workshops in various museums and institutions, including the Museum of Art of Ponce, Museum of Contemporary Art, Museum of Art and Design of Miramar, Museum of the Americas, foundations, and both public and private schools. **2010 to 2023**, participated in numerous collective exhibitions in Puerto Rico and internationally France, Italy, Japan, E.U., Germany, Macedonia, Spain, Portugal and India. Honorable Mention in the 3rd International "Enter into Art" in Cologne, Nassau, and the Rhine-Region, Germany, and is part of the 15 selected artists in the "Enter into Art" Winner Exhibition in the Town Hall Foyer of WeiBenthurn, Germany. Additionally, she was selected among 35 artists in the International Print Exchange India and became a 75 finalist in the Osten Biennial, Macedonia 2022-2023. **Training:** 2017 - Universidad Caribbean de Bayamón, Puerto Rico, Maestria en Arte en Educación con especialidad en Museología. **2006 - 2008:** Universidad Interamericana de San Germán, Puerto Rico, programa de investigación Ronald E. Mcnair. **2004 - 2008:** Universidad Interamericana de San Germán, Puerto Rico, Bachiller en Pintura y artes gráficas. **2002 - 2004:** Escuela Vocacional Santiago Rivera García Yauco, Puerto Rico, Certificación en arte y diseño publicitario. **Training Activities and other:** 2016 – 2018 - She collaborated with Prof. Fernando Santiago as an assistant in the Non-Toxic Printmaking workshop at the 8th and 9th International Printmaking Biennial of Douro, Portugal.

ismari.caraballo@gmail.com | lucioleart5@gmail.com
https://ismaricaraballo.wixsite.com/ismari | lucioletallerdegrafica.com



Nuestro Naufragio, 2023
Intaglio, Dry point and carborundum
101.6 x 39.3 cm

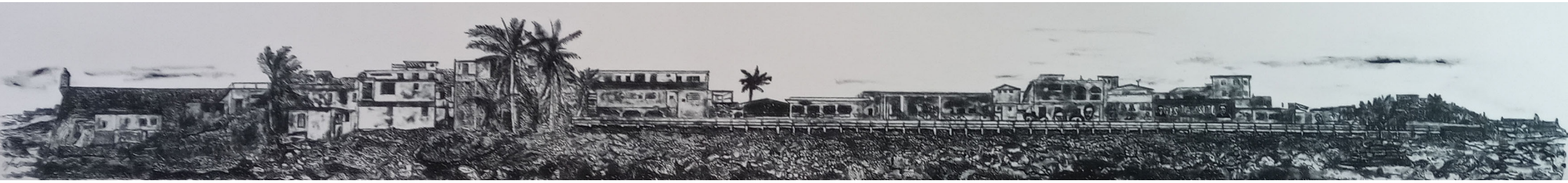


Ismari Caraballo Milanes
La Nave del Olvido, 2022
Intaglio, Dry point and carborundum
50.8 x 43.2 cm

Porto Rico

José G. Ojeda

1982



La Perla, 2020
Polymer, dry point
14 x 125,3 cm

José G. Ojeda López is a Puerto Rican multimedia artist. He is a graphic designer, sculptor, printmaker, painter and certified artisan. He has a BFA from Pratt Institute in Brooklyn, New York, and MFA in sculpture and print making from the Interamerican University in San Germán, Puerto Rico. He has taught art and design workshops in New York, India and Puerto Rico. He also committed to his community working volunteer hours as artist--in-residence at the La Casa del Libro Museum & Library in Old San Juan. His prints blends of old and new to reflecting a history of art in current culturaly scenarios and modern technology.



Jose Gracia Vega

1982

Jose Gracia Vega was born August 31, 1982, in Ponce, Puerto Rico. At the age of 12 years, his visual arts teacher discovered his talent and sent him to the School of Fine Arts in Ponce where he was accepted. Upon graduating from the Bernardino Bernard Vocational High School in photolithography and visual arts from the School of Fine Arts of Ponce, he pursued a Bachelor's Degree in Visual Arts Education at the Interamerican University of San German. Jose distinguishes himself among his and through a group exhibition he exhibits one of his works at the Museo de Arte de Ponce. Years later, he obtained a Master's Degree in Fine Arts with a minor in Painting, although he also had the opportunity to have a mentor and Puerto Rican artist Mr. Fernando Santiago. In his training as a painter, he was mentored by the Puerto Rican artist Jaime Carrero. The artist Carrero saw in Jose a new vision in his works, considering his work at that time as one of social criticism and post surrealism. Since then, he has participated in several collectives and biennials in Puerto Rico, New York, Colombia, Spain and Portugal along with several local and international artists as he did with his colleague and visual artist Arnaldo Roche. He currently works for the Puerto Rico Police in the Criminal Investigations' Unit where he uses forensic photography as part of his work.

"His works have evolved in his 27 years of career. Being known among his colleagues as the artist of sheep with extremely human faces. With a satirical and black humor context to one of more magical realism vision taking the social and evolutionary context of today's contemporary society. His works have been liked for their originality, playfulness, giving freshness and spontaneousness to current topics. From small and collective rooms, Jose has become known internationally, giving way to being able to exhibit at the Douro Portugal Biennials for 2 years in a row, standing out for his unique engravings. With the goal of being recognized worldwide, Jose has set out to conquer the world of art through his talent in various media, not only as a painter but also as a Puerto Rican engraver."

El juego de hoy, 2021
Relief engraving on PVC and watercolor
77,78 x 33,02 cm

Porto Rico

Marcos J. De Jesús

1986

Born in Puerto Rico in 1986. In 2010 he obtained a Bachelor's Degree in Painting and Graphic Arts with a minor in the area of Sculpture and Ceramics and Art Education at the Universidad Interamericana Campus of San Germán, Puerto Rico. He has a Master's Degree (MFA) with a specialty in Printmaking from the Universidad Interamericana Recinto de San Germán. He was a professor at the School of Plastic Arts and Design of Puerto Rico (EAPD) in the Department of Graphic Arts from 2015 to 2023. He is currently a professor at the University of Puerto Rico in Arecibo. He has stood out offering a variety of workshops to the community on the creation of handmade paper and other techniques of printmaking in different non-profit and cultural entities in the country. His work has participated and has been highlighted in different international events and group and individual exhibitions on the island.

"Defining the link between printmaking, drawing, memory, time, and seeing how this influence my images, is highlighting how fundamental the engraving technique has been for me. These works give importance to paper as a traditional support and multi-exemplarity. Using the silk aquatint technique, I explore the pictorial possibilities in printmaking. These images are printed through the press and then the paper returns to the support where the image begins to be built, the plastic."



Nostalgia es un reloj de sombras que miramos desde abajo, 2020
Silkaquatint
86 x 86 cm



Marnie Pérez Molière

1970

1970, San Juan Puerto Rico, She studies a bachelor's degree at the School of Fine Arts completing her studies in graphics and art education. In 1995 he traveled to Mexico City to pursue a
master degree in Graphic Design at the Academia San Carlos, UNAM. She also completed studies at the Polytechnic University of Valencia in Spain and a multidisciplinary workshop in graphics at the Pilar and Joan Miró Foundation in Palma de Mallorca, Spain. Upon returning to Puerto Rico after completing her master degree in 1998, she became interested in the integration of graphics into other media to achieve more possibilities of expression in his artistic work, thus achieving several individual exhibitions and acquisitions of his pieces in some important collections. In 2000 she won 1st prize, IV National Plastic Arts Contest of the Museum of Contemporary Art of Puerto Rico. In 2004 she carried out a Public Art Project for
the Urban Train, VIANDANTE at the Piñero station. Her work is found in the following collections; Museum of Art of Puerto Rico, COPACA Arecibo, MoLAA California United States. She has participated in several collective exhibitions in Puerto Rico and abroad, as well as in several individual exhibitions at the Raíces Gallery, Sagrado Corazón University Art Gallery and Delta Picó Gallery in the Art Students League.

"The fascination with urban translation or displacements, intervened landscapes, the life conceived in each of them concludes in an internal reflection on the passage of time. The transformation of inhabited spaces, the visual representation of the human being of the environment that surrounds him, the preservation of memories and the different perspectives of human thought. They are combined and materialized through the appropriation of cartographic elements to compose urban landscapes, as well as grids, colors, frameworks that make up imaginary geographies or the recreation of maps that do not go anywhere. These elements used in her body of work are the result of explorations and trips to different cities."

Caos comfortable, 2007
Silkscreen and xerographic on fabric
(Variable dimensions)

Porto Rico

Myriam Vázquez

1977

Myriam Vázquez Santiago was born in Bayamón, P.R. in 1977. She has a bachelor's degree in graphic arts from the School of Plastic Arts and Design of P.R. Her most outstanding exhibition is her solo: "Quimera del Dechado" and the group exhibitions: "Isla Pirata", Casa del Libro Museum, 2023. Engraving2: Action & Printing, Francisco Oller Museum, P.R. 2022. "Isla Pirata", Museum of the Americas, P.R. 2021. Tribute to José A. Alicea, S.J., P.R. 2018. Cuba & Puerto Rico, Two Wings of One Bird, Caribbean Cultural Center African Diaspora Institute, N.Y., 2018. 4th Poly/Graphic Triennial of S.J., P.R. 2016. 1st Biennial of Sacred Art, Coamo, P.R. 2015. 5th & 6th International Gravura Biennial, Portugal, 2010/'12, among others. Awards & Distinctions: Roche Award 1999. Álvarez Foundation, Graphic Arts, E.A.P. 1999/2000. Interprint 2000, Holland. Friends of the E.A.P. Scholarship, Trip to Feria Arco, Madrid. Art Critics Association Award, Ode to Typography Portfolio 2001.
@myriamvazquezart8



The Maximus Thinker of the Beauty, 2001
Color woodcut

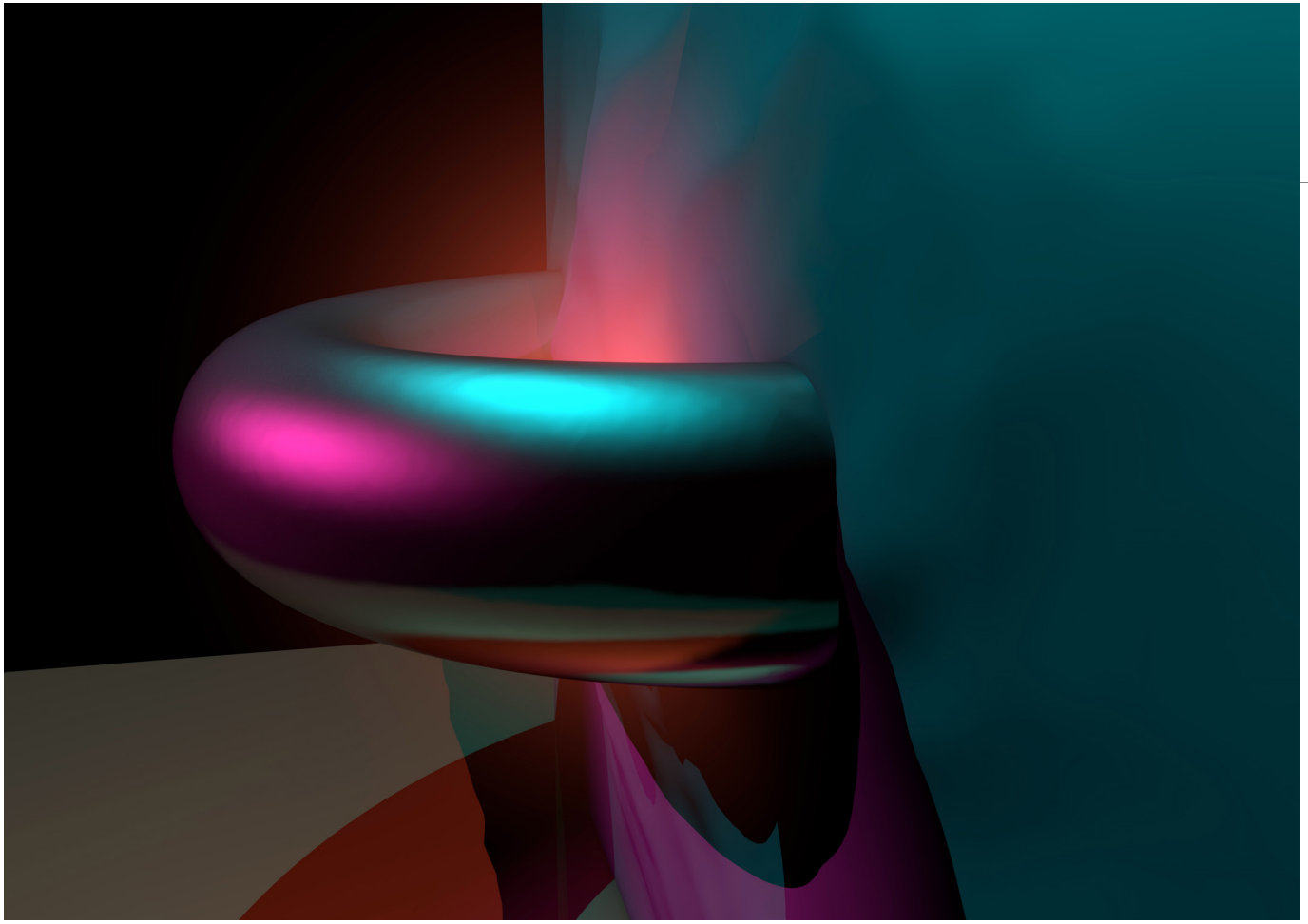


Myriam Vázquez
The same thought..., 2022
PVC engraving
81,3 x 61 cm



Myriam Vázquez
"Summer of 19 II", 2021
Engraved on PVC with two colored and illuminated plates
76,2 x 60,96 cm

Acácio de Carvalho



Landscape and Tube, 2017
Photogravure, framing of a virtual object modeled in the Maxon Cinema 4D program in MAC with digital printing on matte paper
92 x 130 cm

Fine Arts Course at the Escola Superior de Belas Artes do Porto, 1980. Master's degree in Scenography 86/88 from Boston University, USA. Between 1972/82 he worked as a graphic designer at Jornal de Notícias do Porto. Since 1965 he has worked in Theatre, Opera and Cinema, as an actor, director and mainly as a set designer. As a visual artist, his work spans several fields such as Painting, Sculpture, Engraving, Ceramics, Illustration, Graphic Design, Photography, Installation and Video Art. He has exhibited regularly individually since 1986 in Portugal and in some countries such as Brazil, Belgium, Spain and France. He has participated in numerous group exhibitions both in the country and abroad.

acatelier2@gmail.com | www.acaciodecarvalho.com

Portugal

Alexandra Barbosa

1981

I was born on 25 April 1981 in Vila do Conde. When I was a child, I didn't play much, so drawing was my outlet, where all my dreams were possible.
I graduated in Fine Arts and then furthered my knowledge with a "Master in Graphic Work" at the C.I.E.C. Foundation and a Master in Artistic Production at the U.P. Valencia.
I've received scholarships and prizes in Portugal and Spain and, as a guest artist, I've represented Portugal at several Biennials: Spain, Serbia, China and Germany.
Present in numerous public and private collections, my work has been exhibited several times in Portugal, Spain, Austria, Germany, China, Lithuania, Poland, Italy, Serbia, United States of America, Colombia and Guatemala.
www.alexandrammbarbosa.pt | barbosa.alexandra@gmail.com

"Woodcut is an expansion of myself, my alphabet of expression. In the creative process, for me, the print is as important as the act of making the matrix.The matrix is not a mere image, but the element that generates it. Woodcut is liberation, the externalisation of my inner self, it doesn't involve repetition but constant mutation and expression."



City, 2023
Woodcut
100 x 47,5 x 11 cm (Instalation)



Ana Galvão

Nasceu em Angola. Licenciada em Direito. Curso Calcografia e Xilogravura com David de Almeida (1982-85) Galeria Quadrum. Litografia com H.Marçal (1986) e Dacos (1987) "Gravura". Participou, entre várias, na IV Exposição Nacional Gravura Gulbenkian (1987); na IX Trienal de Gravura da Noruega (artista convidada – 1989); em todas Bienais de G. Amadora tendo na III Bienal o Prémio de Edição (1992), VII o Prémio de Aquisição (2000). Obteve por duas vezes 1º Prémio "Manuel Filipe" (1987 e 1991); Menção Honrosa Ourense (1992) e Menção Honrosa Pisa (2001). Atribuído 1º Prémio- da 1ªBienal Internacional G. do Douro – Alijó. Selecionada para os "100 Anos/100 Artista" - Centenário S.N.B.A. Artista Convidada "50 Anos de Gravura". Exhibition "Cologne Art" Alemanha (2016). Mini--Print Tóquio Japão (2016). Honorable Special Prize "Enter Into Art" Cologne, Alemanha (2021). 18 Exposições Individuais; Exposição Antológica 1987-2017 "O Gosto Solitário de Gravar" Galeria Quadrum, Lisboa; Museus – F. Gulbenkian; Contemponary Noruega; C. Miedziorytu Polónia; Fundação Kanawaga Japão; Biblioteca Nacional, Lisboa; Fine Art Museum, Taiwan; Royal Academy Gallagher, Dublin.

"Signos, rodas milenares, arabescos, elementos que nos acompanham na roda da vida e o mar sempre presente."

Para além do Mar
Gravura em Metal (cobre) - Água Forte e Água Tinta
50 x 35 cm

Portugal

Ana Nolasco

1969



Untitled, 2024
Ponta Seca e Água-Tinta
16,5 x 24,5 cm

Born in Lisbon in 1969, Ana Nolasco graduated with a degree in Fine Arts - Painting from the Faculty of Fine Arts, University of Lisbon in 1997, and later earned both a Master's and a doctorate in Aesthetics and Philosophy of Art from the same university. Currently, she serves as a tutor in Arts at the University of Évora. Nolasco has authored "Creative Archipelagos" (Caleidoscópio, 2022) and "Transgressions of Beauty" (Grãonauta, 2014). Her scholarly contributions appear in international journals such as Field: A Journal of Socially-Engaged Art Criticism and Nka: Journal of Contemporary African Art. Notable artistic achievements include receiving the 2nd Prize in Printmaking, awarded by Rui Mário Gonçalves in a competition organized by the newspaper Avante in 1991. Nolasco has showcased her work in several solo exhibitions, including at Galeria da Lapa, Lisbon (2005, 2004), Galeria Ceutarte, Lisbon (2000), and Galeria Toulouc, Paris (1999).



Ana Nolasco
Untitled, 2024
Ponta Seca e Água-Tinta
16,5 x 24,5 cm

Portugal

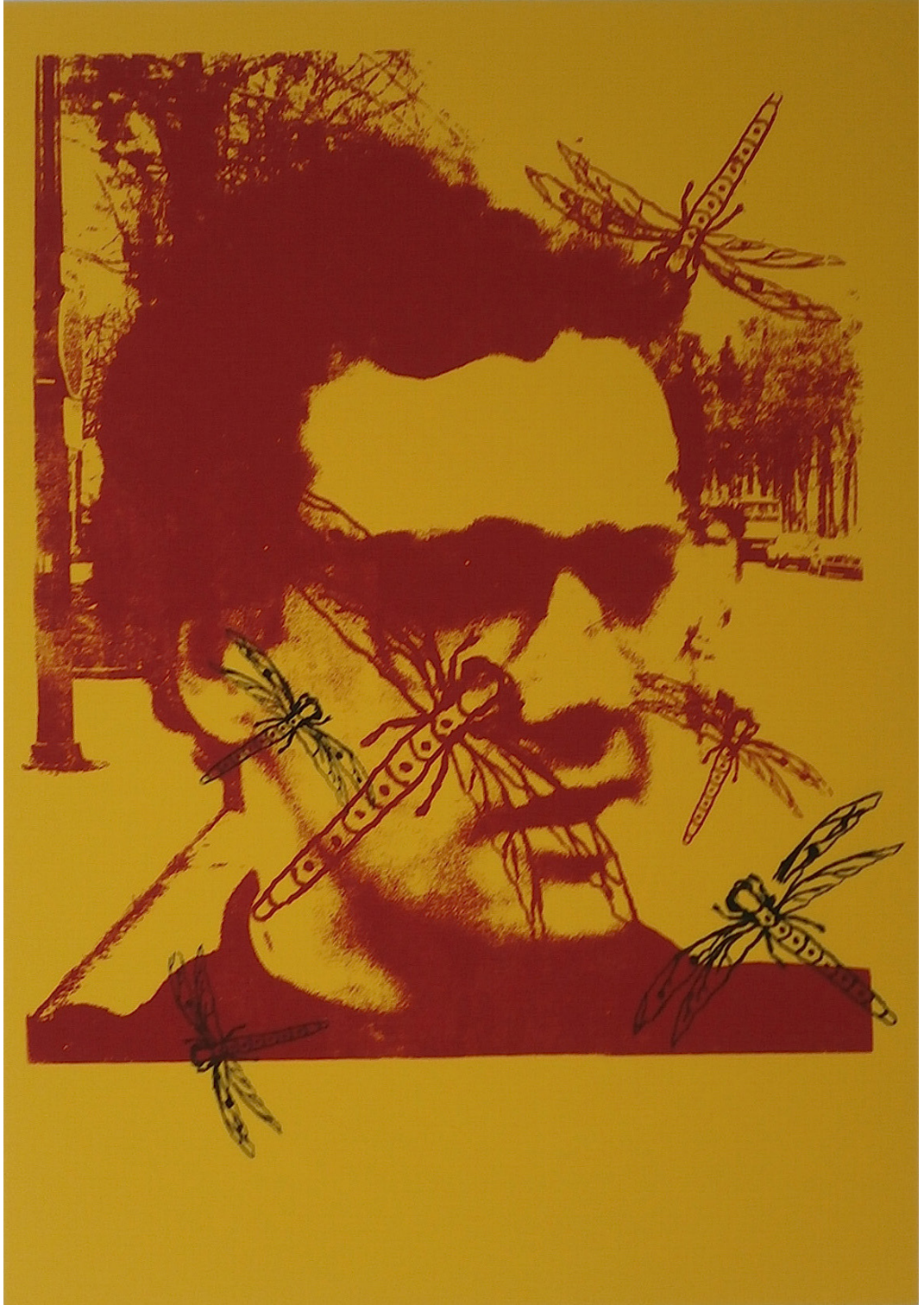
António Pizarro

1960

António José Montenegro de Araújo Coelho Pizarro, was born in Coimbra, Portugal, on February 9, 1960. He holds a degree in Fine Arts – Painting (E.S.A.P.), Porto. Since 1979, he has participated in approximately 70 individual and collective exhibitions. Events, Competitions and Art Biennials in Portugal, Belgium, and Spain, including the Cerveira Biennial, the Gaia International Art Biennial, and Europália in Belgium.



Libelinhas no D ó uro I
Serigraphy and Intaglio
36 x 26 cm



António Pizarro
Libelinhas no D ó uro II
Serigraphy and Intaglio
36 x 26 cm

Portugal

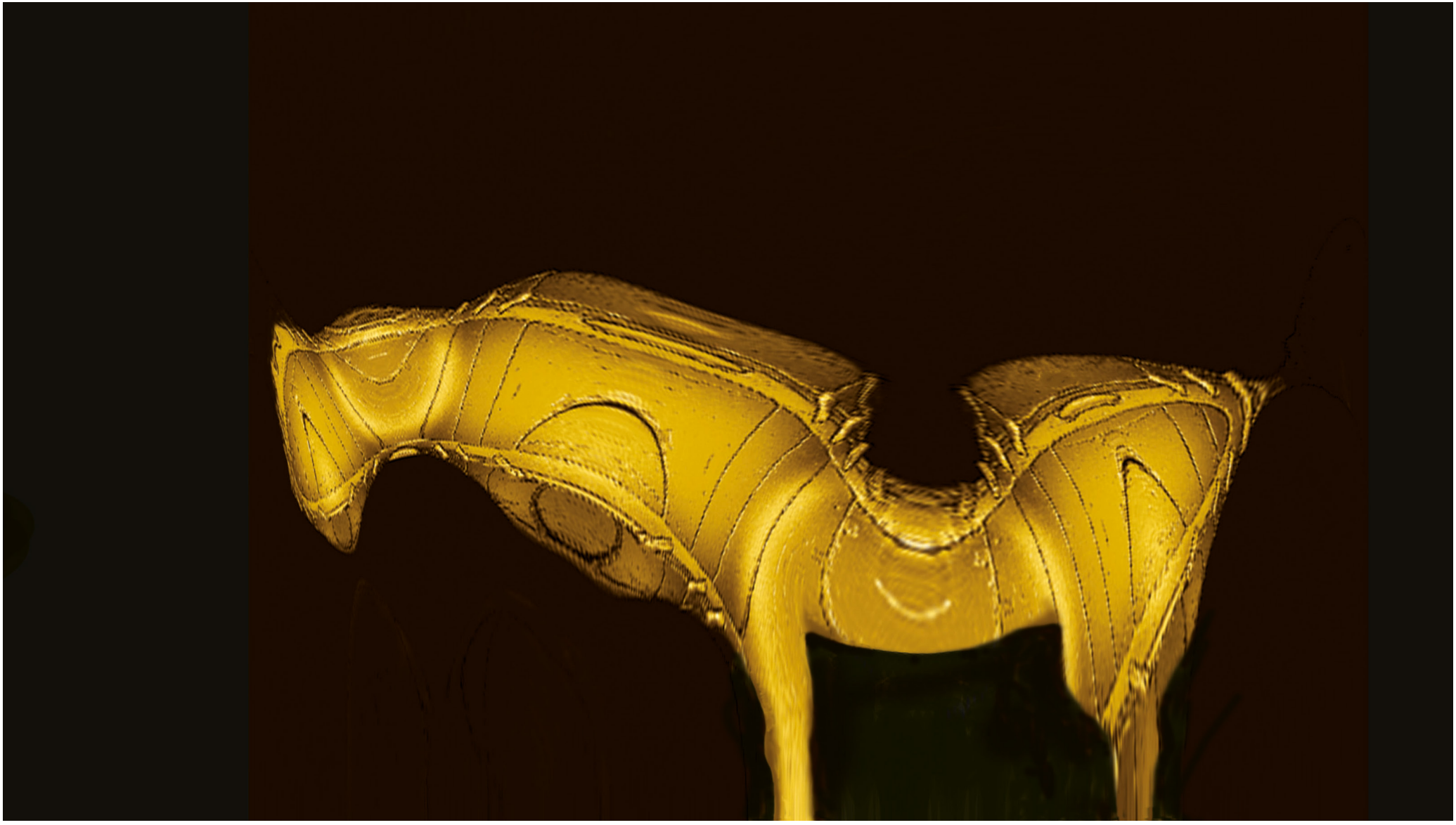
António Canau



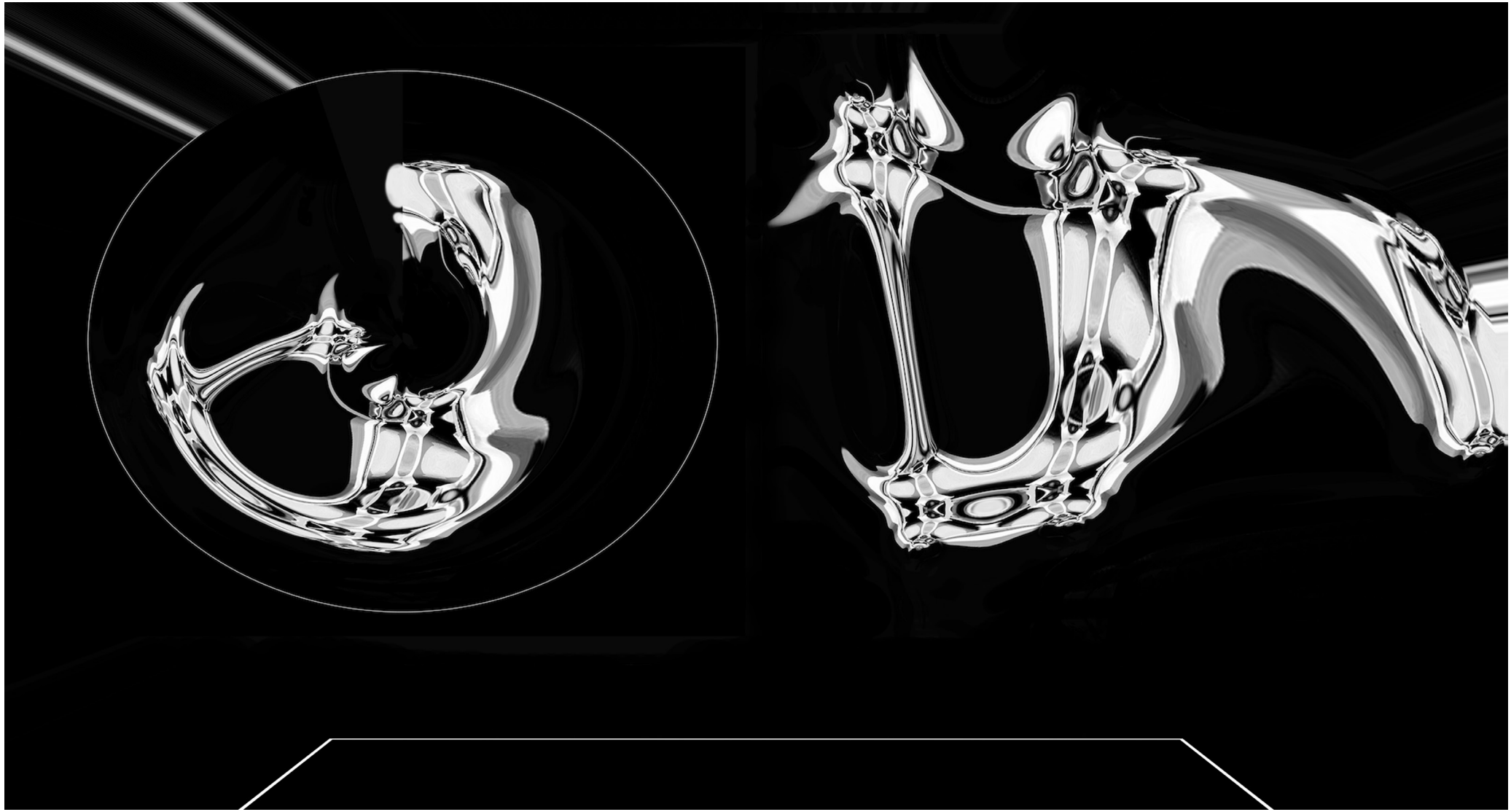
Two Minotaur's Dogs in gold, arguing!?, 2022
Digital Print
70 x 100 cm

2015 - Post PhD in Digital Drawing. Lisbon School of Architecture. 2011 - PhD in Architecture, Visual Communication. Lisbon School of Ar- chitecture . 1997 - Master of Arts in Fine Art, Printmaking Slade School of Fine Art UCL London. 1993 - Sculpture Degree - Lisbon Fine Arts School. Professor at the Lisbon School of Architecture,, and at the Lisbon Fine Arts School of the Lisbon University. Professor, Investigator, Lecturer, Artist and Curator. Works in Sculpture, Object Medal, Drawing, Printmaking and Photography. Participated in: 27 solo exhibitions, 18 Biennials and 72 group exhibitions in Portugal and in 219 international exhibitions. 2011 – Awarded Portuguese National Fine Arts Academy Sculpture Award Gustavo Cordeiro Ramos. 1992 – Youth Prize of the III Amadora's Printmaking Biennial. Curator for Portugal and of the Homage Exhibition of Bartolomeu Cid dos Santos, Júlio Pomar and José de Guimarães, at the VII, VIII, IX, X, XI International Douro Printmaking Biennial. Curator for Portugal at the I, II, III, IV, V Global Print, Printmaking Biennial.

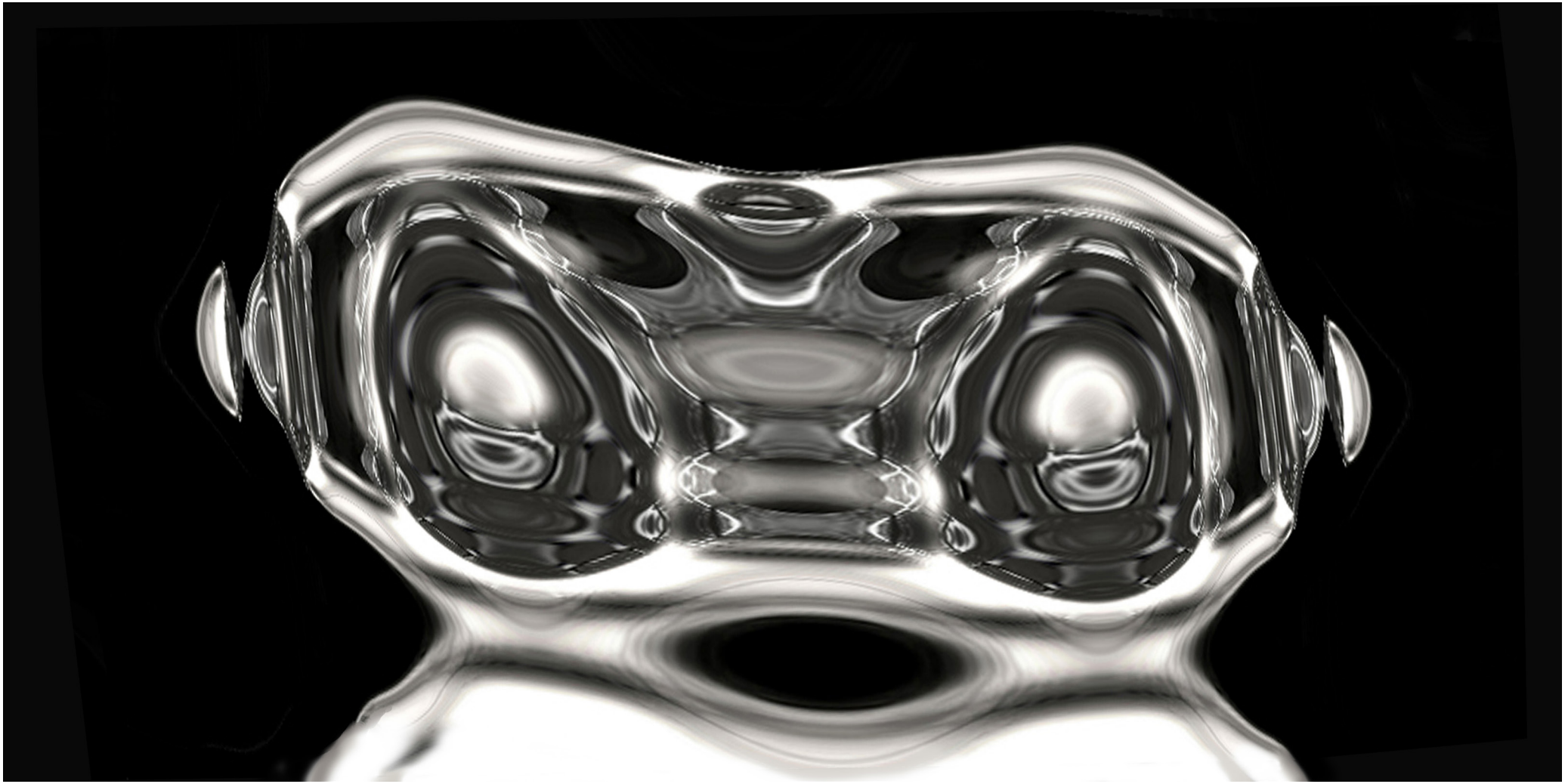
"My works are made on the base of metamorphosis, recurring to the use of antopomorphisms, zomorphisms, and mechanomorphisms, in order to obtain the transfiguration of the images, giving them multiple possible readings. Symbiotic ambiguous figures, mix of beings, humans, animals and machines in cosntant transformation. For that reason, their titles have in the end !? The creatures resulting from this creative process are organised in a functional mythological world, on a deep and timeless space. They are figures in a clear or a dark space, and between them exists a non dialogue, sphinx figures closed in themeselves, in their worlds."



António Canau
Human Horse Insect in gold!?, 2023
Digital Print
70 x 100 cm



António Canau
Two symbiotic mechanical animals and humans forms!?, 2023
Digital Print
70 x 100 cm



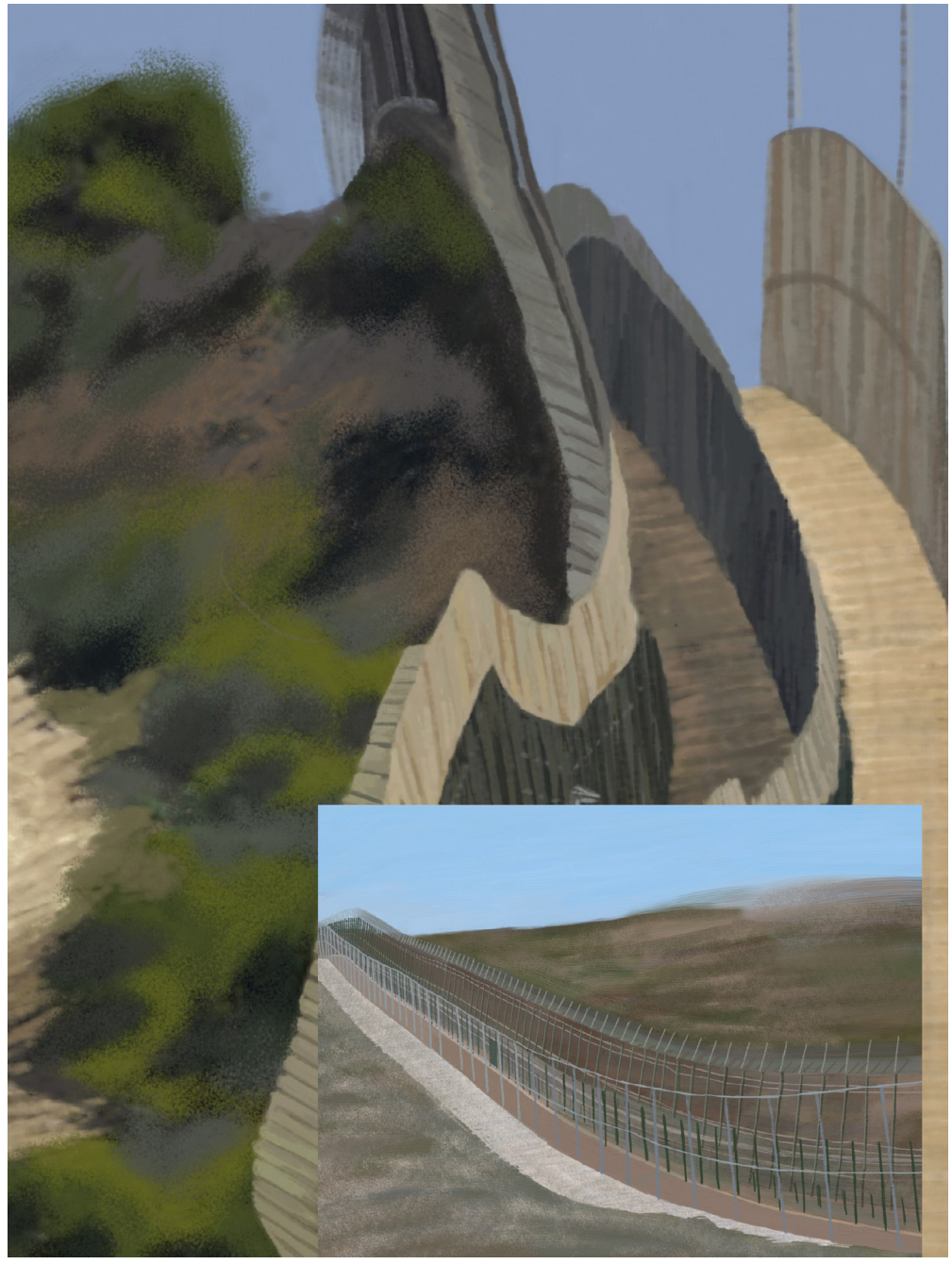
António Canau
Symbiotic mechanical translucent human head form!?, 2023
Digital Print
70 x 100 cm

Portugal

Celeste Cerqueira

Degree in Painting, FBAUP, Master in Visual Arts – Intermedia, University of Évora (2007). Together with Silvestre Pestana, she dynamized the group What is Watt? (2001 to 2009) as well as Bienal Virtual (2013 and 2015) and Lote 67 art space (since 2018). In parallel to individual exhibitions, she has been invited to participate in several collective projects curated by Daniela Stelle (2017), Eduarda Neves (2018, 2019 and 2022), José Maia (2015 and 2017), Nuno Canelas (2016), Nuno Faria (2016), Pedro Ruiz (2014 and 2016) and Valeria Bartesina (2017).
https://celestecerqueira.wordpress.com/

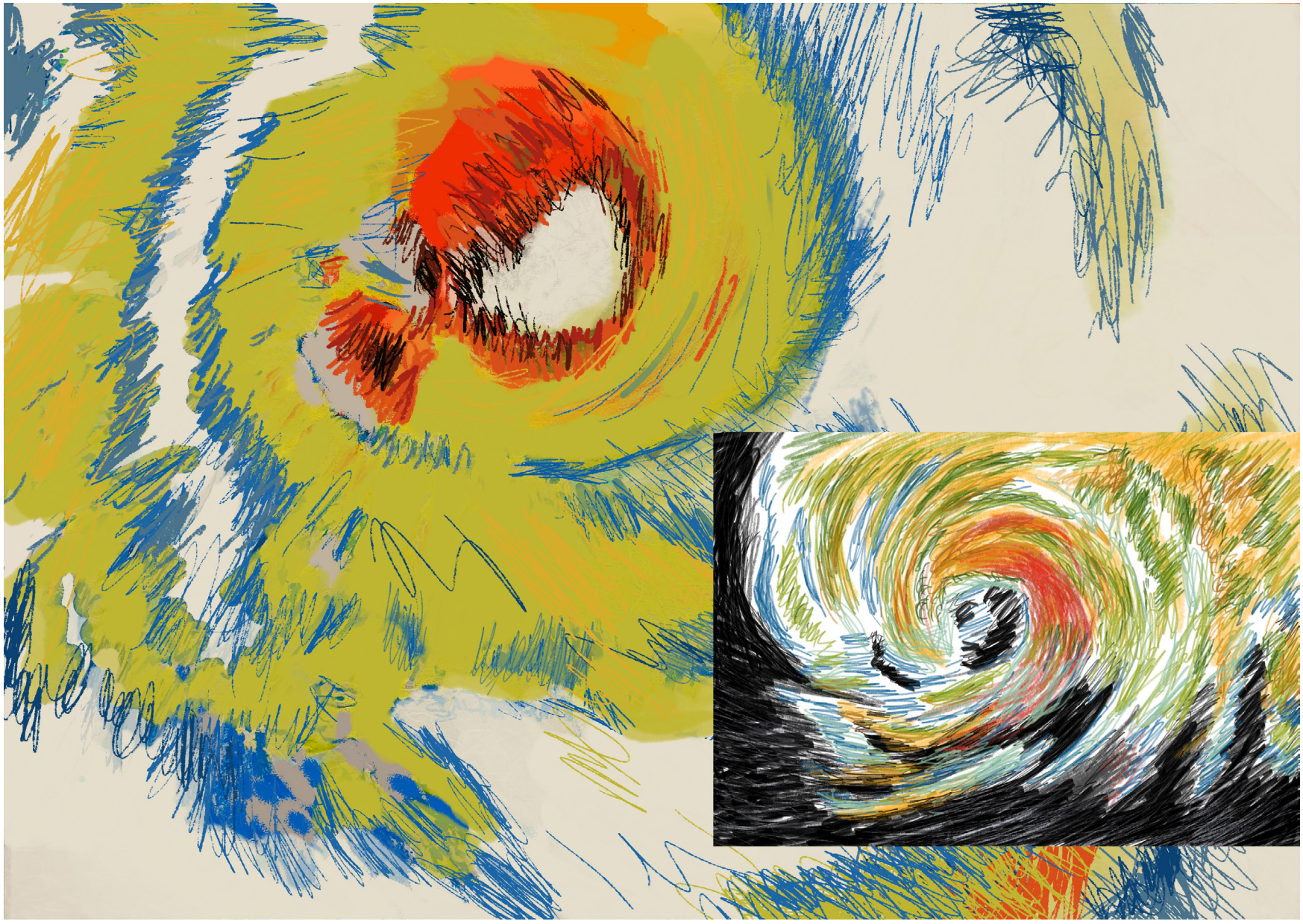
"The digital drawings are inspired by technical images captured by satellite of the various storms that systematically devastate certain regions and, according to scientists, some of these storms are a consequence of climate change. Visually, I am interested in recording these telluric moments as forces in movement and in transition. Regarding the social
consequences of these storms, an intensive and massive displacement of populations is expected to seek other places to live. In response to this situation, a large number of countries are opting to build barriers and heavily guarded borders."



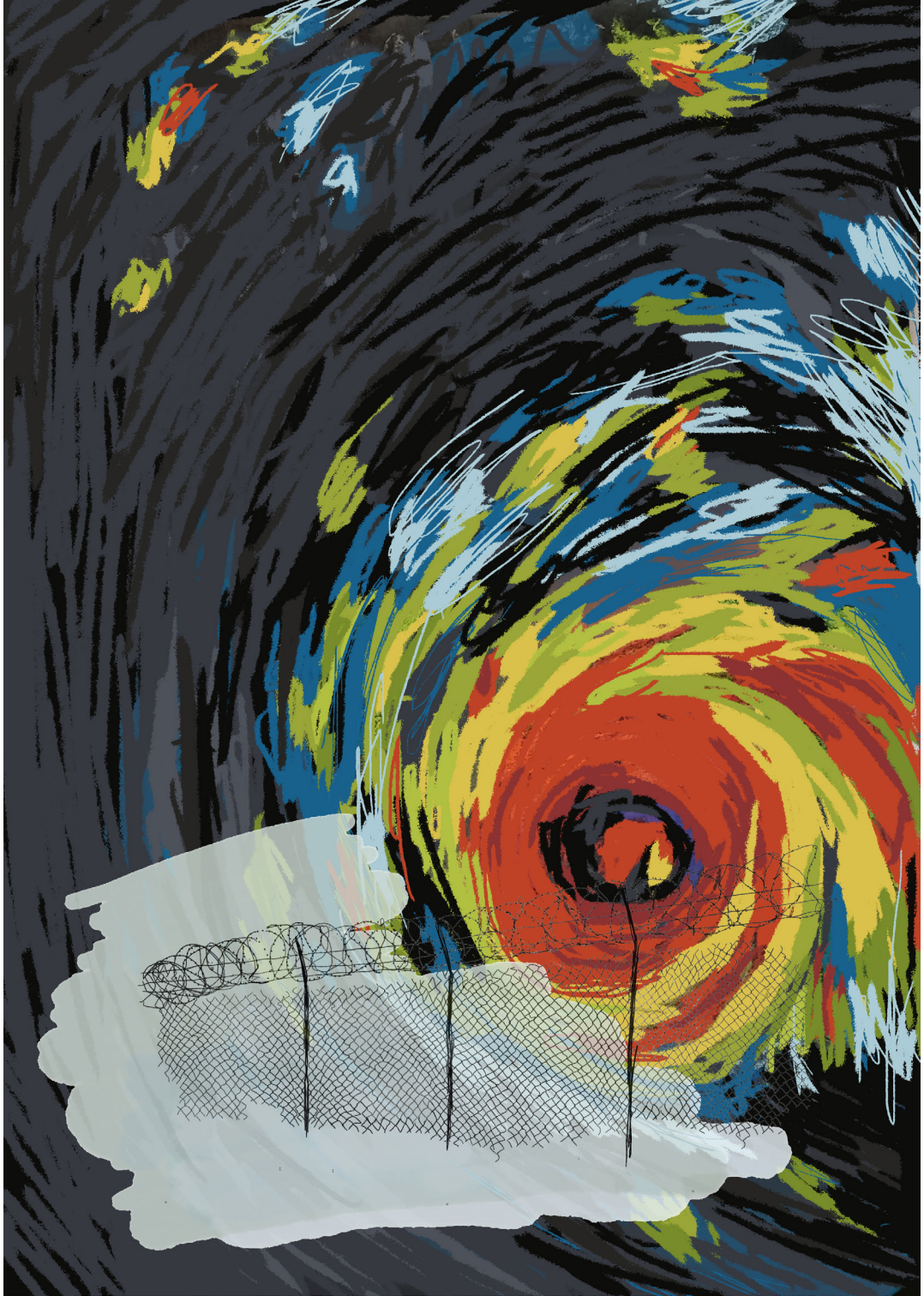
Murros_2, 2013
Digital Drawing
29,7 x 21cm



Celeste Cerqueira
Murros_1, 2013
Digital Drawing
21 x 29,7 cm



Celeste Cerqueira
Vórtice-série2, 2023
Digital Drawing
29,7 x 42 cm



Celeste Cerqueira
Vórtice-série2, 2023
Digital Drawing
42 x 29,7 cm

Portugal

Cynthia Back

Cynthia Back was born in St. Louis, Missouri, United States in December, 1956 and since 2020 has resided in Portugal. She earned a BFA at Minneapolis College of Art and Design, USA, and a post-graduate certificate at St. Martin's School of Art in London, England. Cynthia has exhibited widely in group and solo exhibitions, most recently with three solo exhibits in Portugal. Her work encompasses the mediums of printmaking, collage, painting, and book arts. She is the recipient of grants from the Adolph and Esther Gottlieb Foundation, Ludwig Vogelstein Foundation, Puffin Foundation, and Pollock-Krasner Foundation; as well as residencies including The Artists Centre Dale, Norway, Art Print Residence, Spain, Aviário Studio, Portugal, The MacDowell Colony, The Women's Studio Workshop, Blue Mountain Center, and The Studios at Key West in the USA, The Ballinglen Arts Foundation, and The Cill Rialaig Project in Ireland, and Fundacion Valparaiso, Spain.
https://cynthiaback.com

"I walk constantly. This is my preferred way to see the world. I seek out the variety of ways one can approach a subject, being drawn again and again to familiar terrain seen anew. My use of an historic and time consuming method, woodcuts, especially reduction prints, is intentional and connects my work with a long tradition of artmaking. My background in painting influences the way I plan images with complex layerings of between 10-25 colours."



When I Walk I See #1, 2024
Reduction woodcut
45 x 36 cm

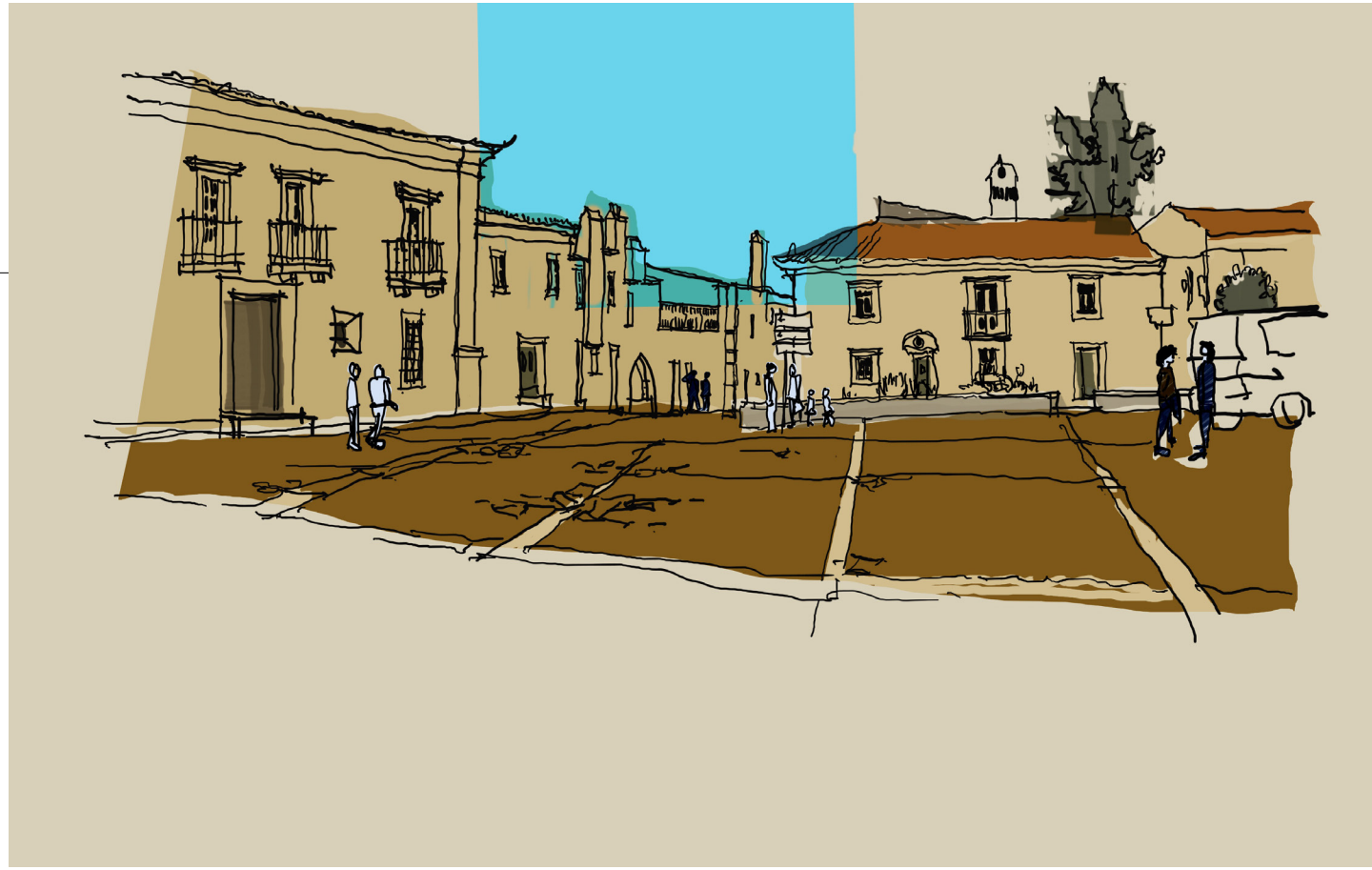


Cynthia Back
Pombo Setabulense #2, 2026
Reduction linocut, embroidery
27,7 x 19 cm

Portugal

Francisco Santos Agostinho

1960



Estremoz, 2026
Felt tip on paper and iPad, digital print
32 x 50 cm

PhD in Architecture, 2000 at the University of Lisbon. Has been participating in the Douro printmaking exhibits, Bienal de Garvura and Global Print, since 2015. Entered the joint exhibits between the Douro Printmaking Bienal and the city of Vicenza, Opere di Carte 2017, and Mirror Face to face 2019. Is a Professor at the Architecture College of the Lisbon University, since 1986. Teaches courses in Architecture Studio, Drawing, Computer Graphics, Photography. Has published written works dealing with the Visual World, addressing photography, drawing, architecture and computer graphics.
www.mapping-printmaking.com | tabletfranc@gmail.com

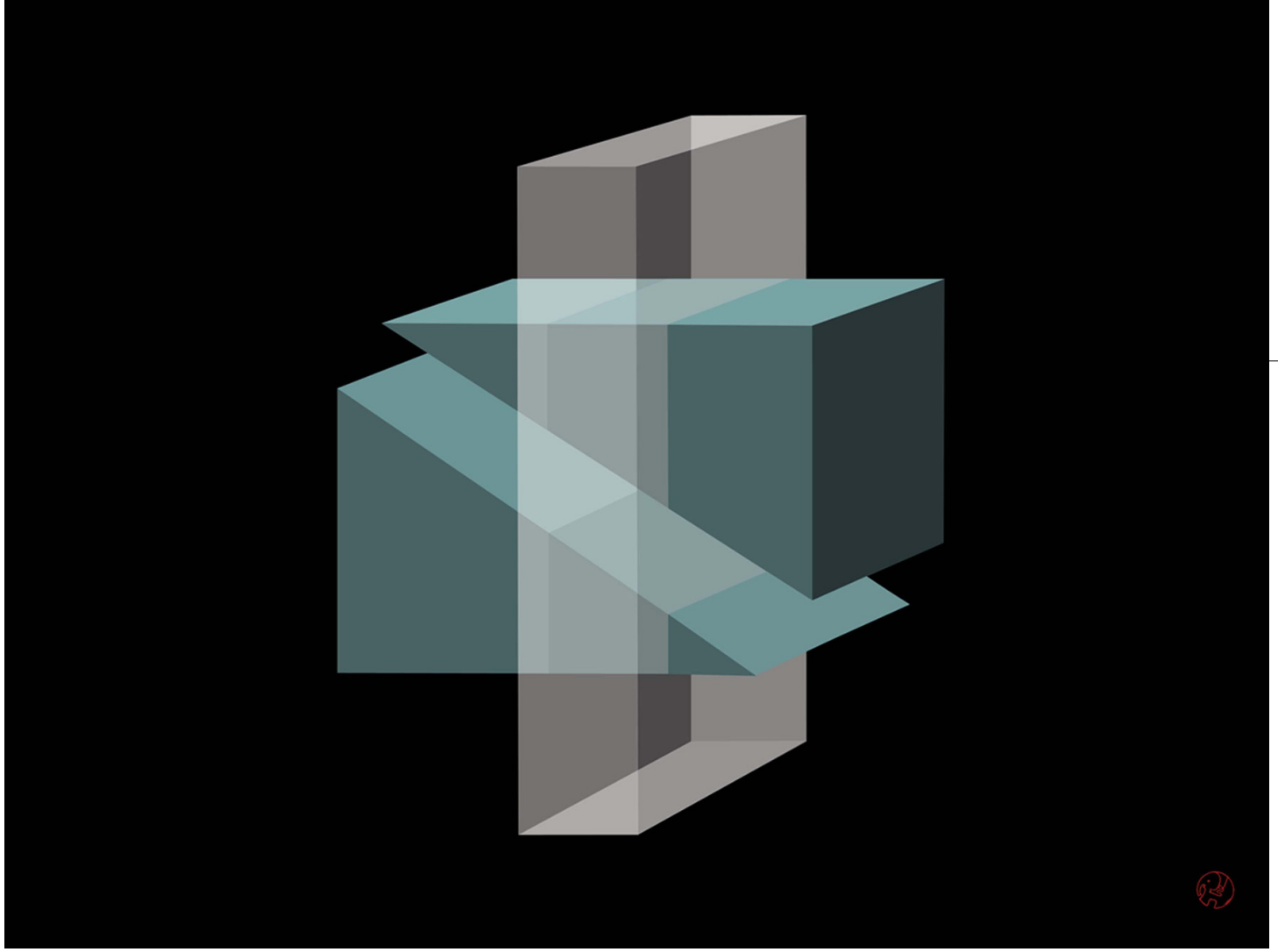
"There are several aspects on the prints that make the interest of such a medium to this type of work. To take time and observe, soaking in what's around us, developing intimacy. It is a way of experiencing reality that is deeply human and powerful. At the same time the technical intricacies turn the print into a construct, emphasizing its material existence, one that endures time, also in the way of being reproducible..."



Francisco Santos Agostinho
Tanger, 2026
Felt tip on paper and iPad, digital print
38 x 50 cm



Francisco Santos Agostinho
Calçada das Necesidades, 2023
Digital print
63 x 78 cm



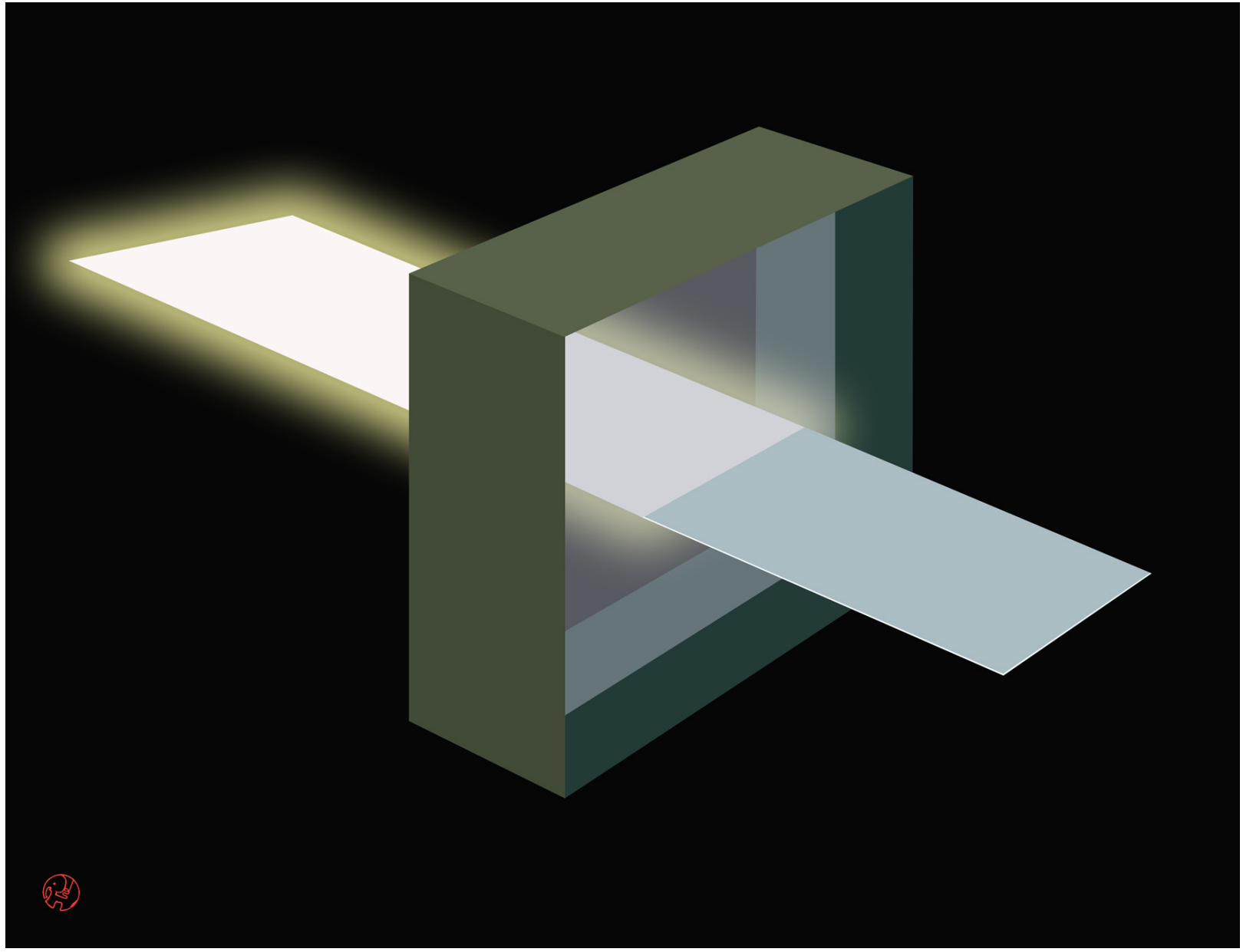
Portugal

Jorge de Sousa Noronha

23 untitled, 2022
Digital print
30 x 40 cm

Born in Lisbon. Artist, writer and specialist in graphic arts, lives and works in Paris since 1961. Training in advertising and design. He attends the Conservatoire des Arts et Métiers in Paris on the Jean Prouvé course. (Art appliquée aux métiers). From 1976 onwards he dedicated himself exclusively to drawing, painting and lithography. He received a scholarship from the Portuguese Ministry of Culture and Scientific Coordination (1981) for Master Printer training in lithography in Paris. In 1986 he founded the Atelier Point & Marge in Paris / Créteil, (lithography courses). In 1995 he founded Point & Marge the Micro Studio and Point & Marge Editions Paris (lithographs, artist books, book publishing / La collection verte). Between 1983 and 2018, several exhibitions and workshops in Germany, France, Poland, Portugal, Spain, Australia. From 2007 onwards he dedicated himself especially to photography and digital imaging. He is the author of several technical and historical books on engraving and lithography: La Lithographie, précis technique, 1990, (republished in 2011). L'Estampe, de la gravure à l'impression, 1991. La Mémoire lithographique, 200 ans d'images, 1998. L'Estampe, objet rare, 2002. Les sept vies de l'image, 2014. www.jorgenoronha.wordpress.com

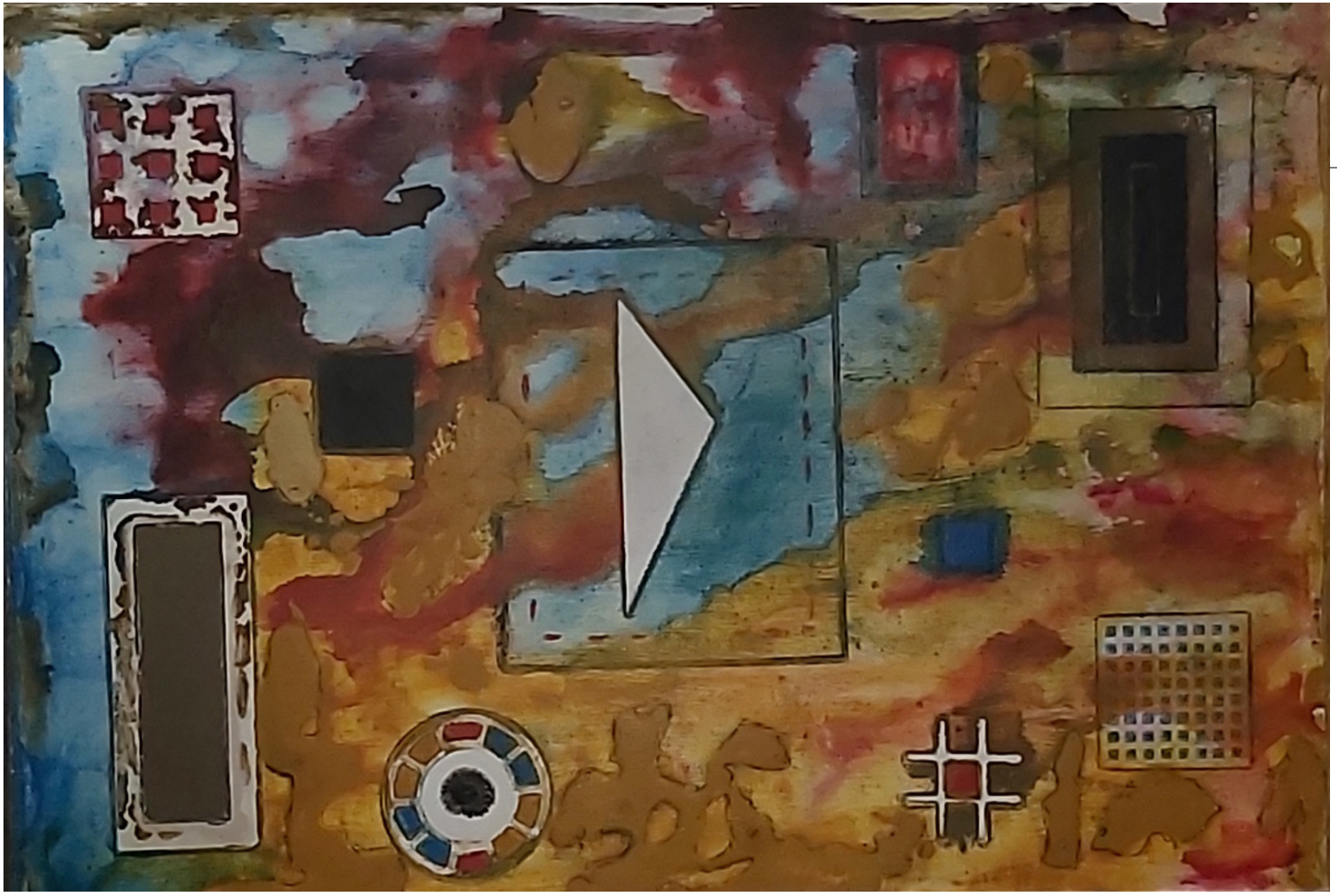
"In his work, «an intertwining of virtual structures, volumes, shapes and suspended planes dialogue in intersections of opacities and games of transparency. Geometry and lyricism in these true and new ideograms of the spirit, mental images with simultaneously poetic, plastic and symbolic content that the artist once again invites us to decipher». Maria João Fernandes, in CPS «arte», Summer 2022."



Jorge de Sousa Noronha
7 untitled, 2021
Digital print
30 x 40 cm

José Coelho

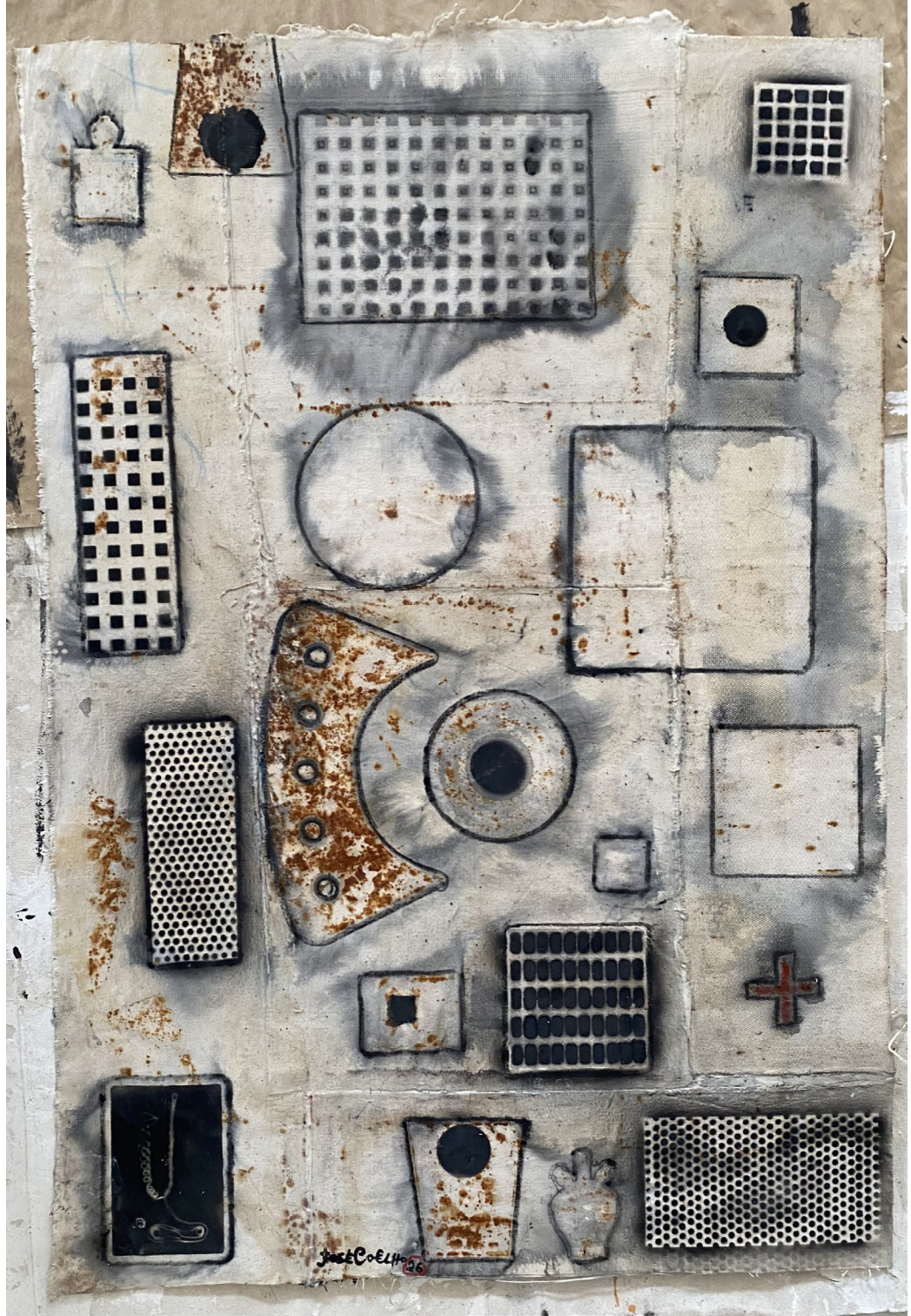
1948



Gravado na Memória, 2020
Mixed Media
85 x 120 cm

Born in Argea on the 2nd of September of 1948, José Coelho studied in Paulo VI day school in Laranjeiro, Almada, while completing the mandatory military service, then graduating in Drawing, Sculpture and Painting in the Nacional Society of Fine Arts in Polytechnique Institute of Santarém and acquiring a master's degree in Public Sculpture by the University of Fine Arts in Lisbon. Has had 8 exhibitions in Paris and is represented in 50 works (circa) in public spaces in Portugal. His work is also present in many museum collections in Portugal and in Europe. Has also participated in many sculpture symposiums all over Europe. Awards: 1º Prémio Semana da Pedra, Alcanena, 1989. Prémio Fórum Mário Viegas, Santarém, 1995. Prémio Dr. Gustavo Cordeiro Ramos, Academia Nacional de Belas Artes, Lisboa, 2004. Prémio Salão de Sócios da Sociedade de Belas Artes, Lisboa, 2012.
artedejosecoelho@gmail.com

"My work is a reflection of my life. And for me it's a way of understanding the world, building an artistic language that helps me to free myself form doubts and finding a way of spirituality."



José Coelho
Memórias de um Tempo
Monotipia sobre tela
108 x 72 cm



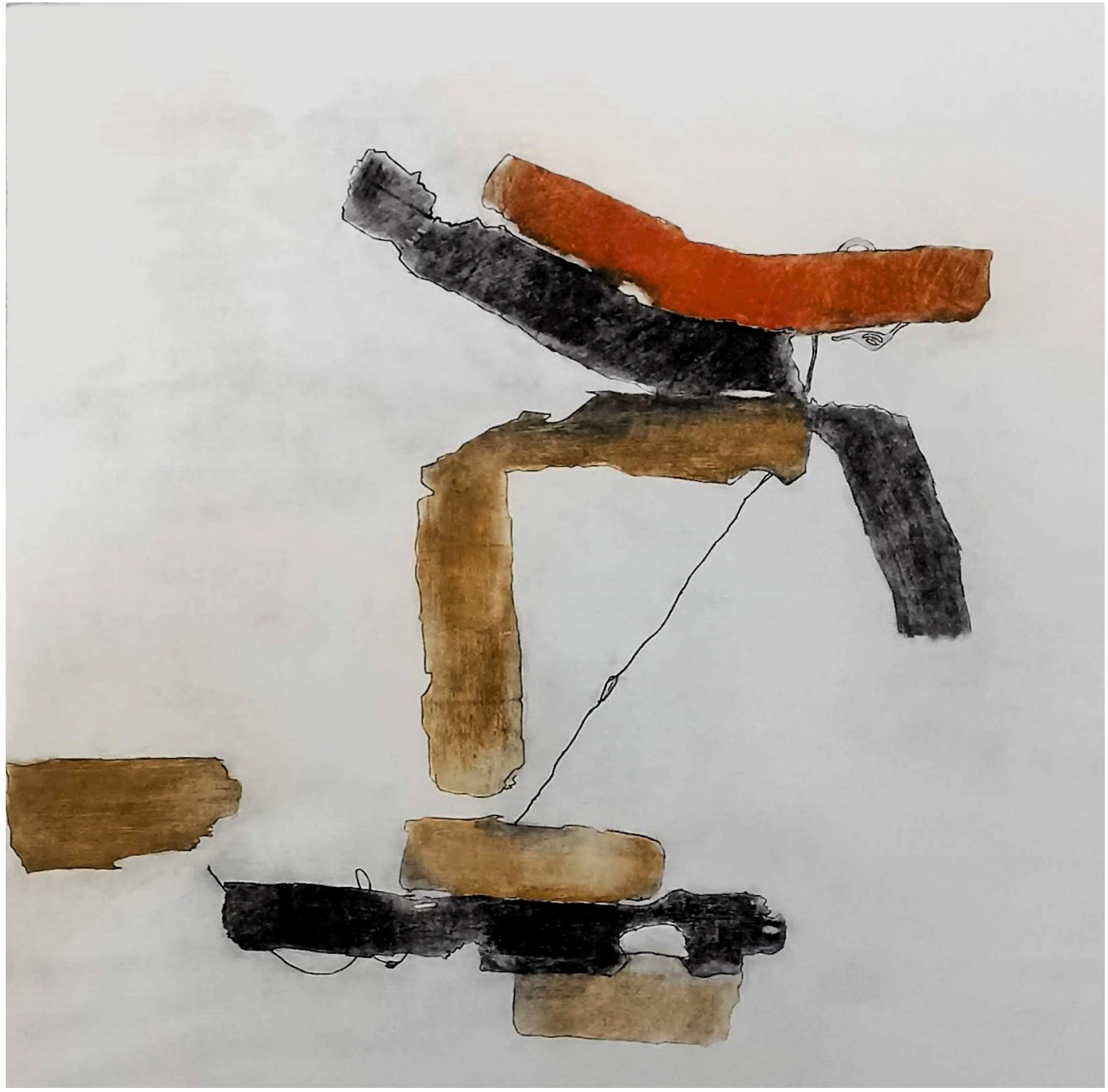
José Coelho
Espiritual Forma
Monotipia sobre tela
100 x 62 cm

Manuel Lopes

1951

1951- Born in Riachos-Bairro Cavado, Portugal.
Education |1991/2023 Courses in Painting, Drawing, Aesthetic and Art History at Sociedade Nacional de Belas-Artes de Lisboa, Portugal (SNBA) Several courses at ARCO, CCB, AGAF and Diferença, Lisboa, Portugal 2006/2023 Participated in many engraving workshops with: José Rincon, PacoMora, Jorge Sousa Noronha, Catherine Brooks, Masataka Kuroyanagi, Mami Higuchi, Naoji Ishiyama, Anja Percival, D. José Fuentes, António Navarro, Isabel Pyarret, Francis Haley, Talleen Hacikyan and others. Since 2015 vice president of Associação de Gravura Água Forte. Solo ExhibitionsI 2006 Painting, "Ser artista é....", Artes e Letras Gallery, Alpiarça, Portugal I2004 Painting, "Ousar voar/ ousar poder cair", Alenquer Municipal Library, Portugal. From 2002 to 2023 participated in many painting and printmaking Group Exhibitions both in Portugal and abroad. Among the latest I highlight the exhibition "20+2" at the Sociedade Nacional de Belas Artes in 2022 and "printmaking projet Babel" in 2023 at Galeria Ratamo ,Finland. Works in Collections: Apad, Associação Portuguesa de Apoio ao Desenvolvimento, MNE; Museu da Guarda;Museu do Douro and Private colletions.

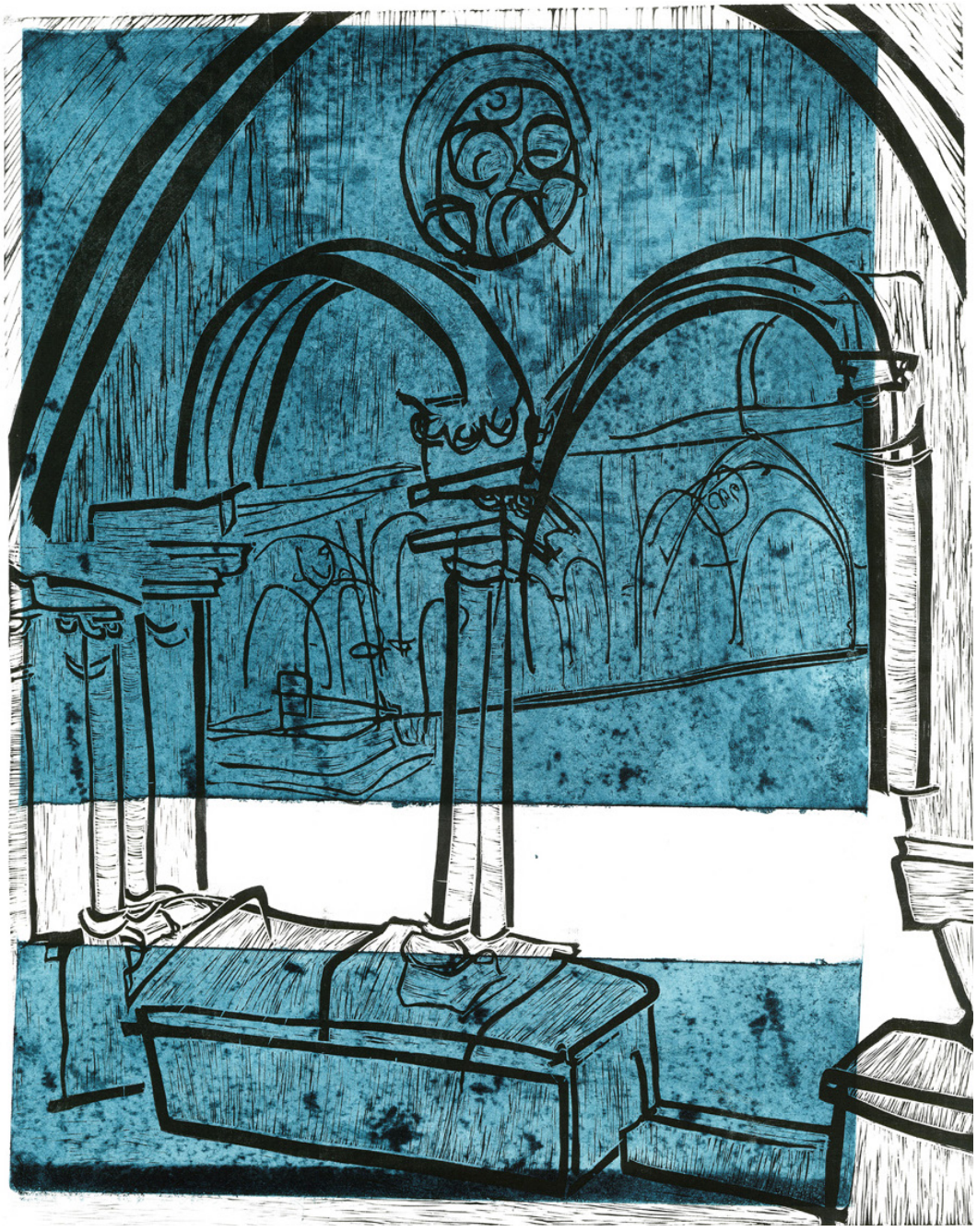
"Using copper, brass, zinco or other materials, ,I spread fragments of my ideas,
my thoughts, my vision of the world. I wish they were seeds. The images I create are my fascination, my language, my poetic creation."



"Ao amor que sobrevive" ("To the love that survives"), 2022
Mezzotint, burin and dry point
50 x 44 cm

Marcela Manso

1980



Marcela Manso was born in Aveiro in July 1980. She has a college degree in Sculpture from FBAUL since 2005 and has been an associate of Contraprova - Atelier de Gravura (Printmaking Studio) since 2014. Since 2015 she has been a teacher at Contraprova. She also works as a freelance art teacher and illustrator, in addition to continuing to develop her artistic work in engraving and other techniques. She studied at the Faculty of Fine Arts in Brno in 2004 (Erasmus program) and lived in Stuttgart, Germany, where she began her journey and apprenticeship in engraving in 2007. She has exhibited regularly since 2003 in national and international exhibitions and since 2013 she has participated in all group exhibitions at the Contraprova studio and in the studio's different projects and activities. She is represented in Vila Real de Santo António, at the Saint Petersburg State Artistic Industrial Academy, Russia and at the Mcpherson gallery in Auckland, New Zealand and in private collections in Brazil, India, United Arab Emirates, Spain, Germany and Portugal.

"The prints made by Marcela Manso revolve around symbols, memories, feelings, sometimes with a drop of irony and humor, sometimes with a more poetic concern. Also because of her concern about the environment and curiosity about mixing media, many plates are with unconventional materials, sometimes with old metal plates, taking advantage of what time made to them and working with the mark they already have, assuming what somebody else would consider a mistake and exploring it, adjusting an idea of a drawing or an abstraction to these "mistakes."

Acompanha-me, 2020
Mixed technique
50 x 40 cm

Margarida Lourenço

1943



Madrugada, 2015
Engraving, etching, chine collé with paper from Japan and Nepal, digital printing and screen printing.
100 x 128 cm (diptych)

Born in Lisbon,1943. Graduated in Mathematics from the Faculty of Sciences of the University of Coimbra. Studied painting and printmaking in Portugal and the UK. Member of Sociedade Nacional de Belas Artes (National Society of Fine Arts) and Associação de Gravura Água-Forte (Água Forte Printmaking Association) Develops and exhibits individual and collective projects, both in Portugal and abroad in the area of Printmaking / Graphic Art. Held solo exhibitions in Portugal and Spain. Her works have been presented in Biennials, Triennials and other exhibitions in Portugal, Spain, France, Italy, Belgium, The Netherlands, Macedonia, Finland, India, China, Japan and Brasil.

"Having nature as a reference, the main themes of my work are specially based on the celebration, the multiplication and the fragility of life. I also try to represent time, like the moments of dawn atmosphere where the eternal beginning is a source of endless possibilities. In my prints the traditional techniques of engraving dialogue with digital and the use of natural fiber papers."



Margarida Lourenço
Pensamento, 2021
Engraving, etching, aquatint, screen printing on paper from Japan
55 x 58 cm

Portugal

Nuno Canelas

1968

Founder, Curator and Director of the International Printmaking Biennial of Douro and Global Print (Portugal) from the beginning, of 2001 to 2023. 21 solo exhibitions and participated in over two hundred collective exhibitions in Portugal and abroad.
TRAINING: 2007-2009-Master in Contemporary Art by the Portuguese Catholic University - School of the Arts - Porto; 2002-2004-Degree in Fine Arts - Painting by (ESAP - Artistic Superior School) - Porto;1997-1998-Professional Formation for Arts Teaching (UTAD University) - Vila Real; 1992-1995-Degree in Drawing by (ESAP - Artistic Superior School) - Porto;
TRAINING ACTIVITIES AND OTHER: 2008-Japanese Printmaking Workshop – Chine-Collé Technique - oriented by Mami Higuchi - 30th Aniv. Twinning of Porto / Nagasaki - Matrix - Porto;2003-Traditional Japanese Woodcut Workshop - Ukyo-E (Master Hiroshi Maruyama) - Aicart - Por- to; 2000-Printing Techniques with the printmaker Irene Ribeiro - Cooperative Árvore - Porto; 1998-Photography Workshop - UTAD University and Portuguese Institute of Photography - IPJ Vila Real;1996 - 1998 Vice President of the Foundation House - Museum Mauricio Penha (Portugal); 995-2020 - Professor of Visual Arts, Graphic Design and 3D Drawing;
www.mapping-printmaking.com | nunocanelas@mac.com
nunocanelas@mac.com
www.bienaldouro.com | www.globalprintdouro.com

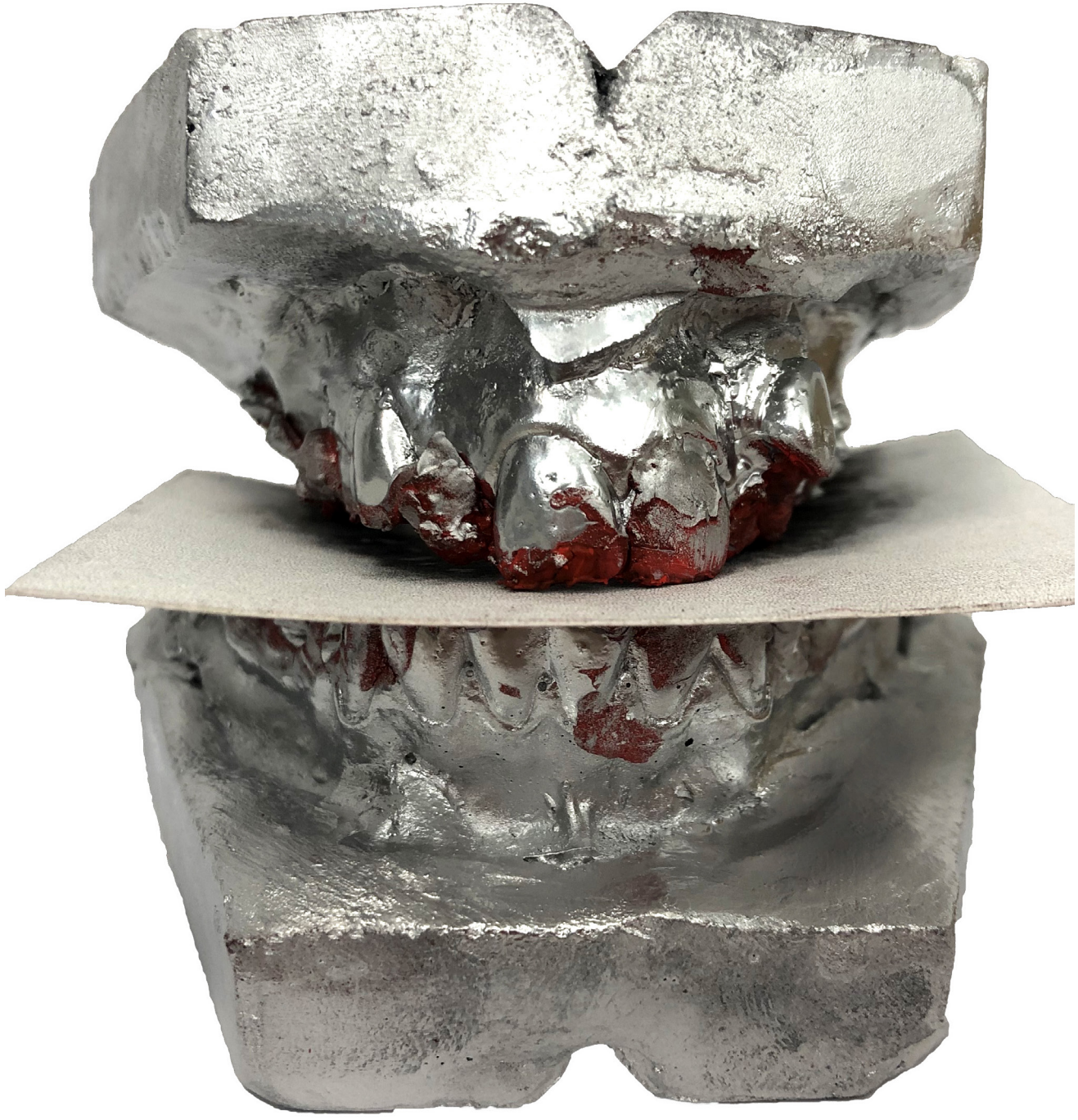
"The complexity of the engraving processes, on printing items, contact, matrix, material, picture, are not only of retinal, technical, material, or of materializing order, it leaves us in suspense about any rushed conclusion on this matter, by giving preference to a superficial look at what the print raises, going no deeper and understanding the physical and timeless horizons in its scope."



HOOVER Washing Machine, 2023
Installation
Washing Machine and Paper Roll
Variable dimensions



Nuno Canelas
From the series "Hyperconsumerism", 2020
Digital Print
70 x 150 cm (Triptych)



Nuno Canelas
Print Express your Anger, 2020
Sculpture, monotype and digital print
10 x 10 x 10 cm



Nuno Canelas
Replay, 2023
Shoe box and Print
60 x 33,5 x 13 cm (Instalation)

Sérgio Portugal

1954



Cão, 2023
Monotype
30 x 43 cm

Sérgio Portugal was born in Lisbon, Portugal, in 1954. Painter and engraver. Training in lithography and etching at the Portuguese Engravers Co-operative (Gravura) and Engravers Association of Amadora, 1989 and 1990. Degree in etching and lithography at the RHOK Fine Arts Academy, Brussels, 2001/2009. Exhibitions in Portugal, France, Belgium, Italy and Bosnia and Herzegovina. Prize: Taylor Foundation (Paris) for etching at the Salon des Artistes Français, Art Capital 2019. www.sergioportugal.com | sergioportugalx@gmail.com

"The profession of artist-engraver allows me to focus the work more around my errors than my frustrations, something which, in our society of quick and easy success, is perhaps not a bad discipline. In addition, my imagination has always evolved around the same subjects: the reflection of human solitude in everything that can be useful as a mirror: landscapes, animals and the human being's predicament."



Sérgio Portugal
Vicente De Fora Calado, 2015
Etching and aquatint
50 x 40 cm



Sérgio Portugal
Pierrot, 2020
Monotype
36 x 50 cm

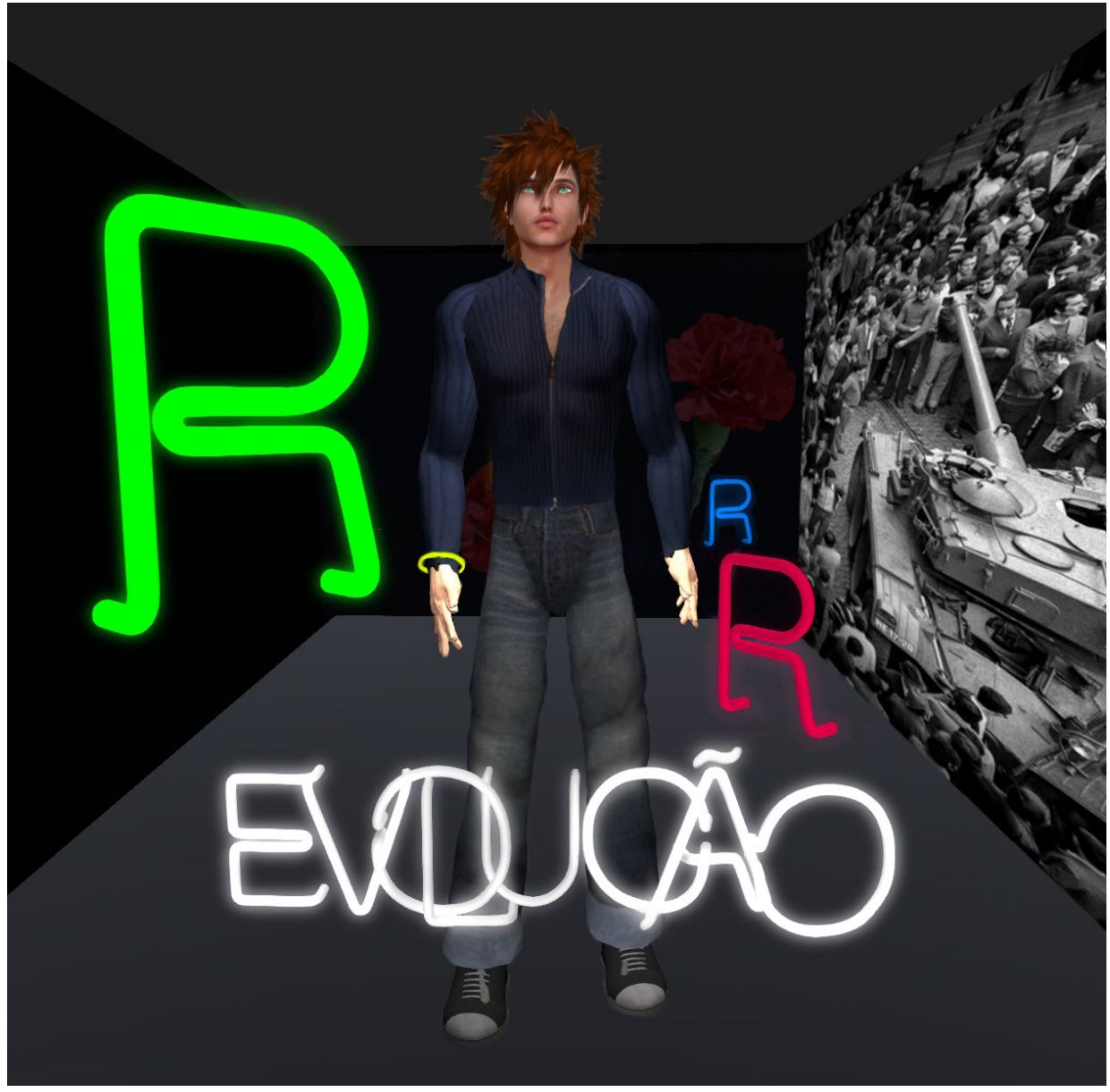


Sérgio Portugal
Sergio-Portugal-As-Horas-Em-Atraso, 2023
Monotype
43 x 30 cm

Silvestre Pestana

1949

Born in Funchal, Silvestre Pestana (1949-) holds a degree in Graphic Arts and Design from ESBAP and a master's degree in Art and Design Education from De Montford University. He was a professor at the School of Education of the Polytechnic Institute of Coimbra. His work is distinguished by the radical nature of interventions that, from the very beginning, rely on intentional hybridism resulting from the interplay and permutation between linguistic and nonlinguistic signs. The contamination that emerged in the 1960s and 70s from the use of diverse graphic materials found support in the use of video and computer media in the 1980s. At this level, it can be said that his computer poetry opened new directions for experimental poetry. By frequently and intentionally mixing issues related to materiality and mediation, his work combines procedures based on digital systems with analog representation. His recent works in the field of per- formance, in real or virtual spaces like Second Life, are essential to assess how experimental practices interact with the social practices they articulate with. His work was featured in an exhibition in the Nas Escritas PO.EX cycle (Povo Novo Virtual, 2013). His interventions during the Sufoco-Inter- mundos-Drones V cycle in 2014 at Espaço Mira, Porto, are also noteworthy. He co-organized the First Virtual Second Life Cerveira Biennial (PT) with Celeste Cerqueira during the XVII Biennial in 2013. In Lisbon, he presented the work Sufoco (Galeria Múrias e Centeno, 2015). He was one of the honored artists during the III moment of the Biennial of Maia_2015, with the notable installation Vertigem 04: sociedade aberta. The exhibition Silvestre Pestana: Tecnoforma, curated by João Ribas in 2016, was the first major exhibition dedicated to Silvestre Pestana's work at the Museum of Contemporary Art of Serralves. The following year, he presented Breathless at the Bloom Projects Ex- changes Series at the Museum of Contemporary Art of Santa Barbara, California, in partnership with Uma Certa Falta de Coerência. He recently participated in the exhibition of Portuguese Experimental Poetry, CAIXA Cultural Brasília, Brazil, in 2018, with the support of the Embassy of Portugal in Brasília.



R evolução, 2024
Digital print
100 x 100 cm



Silvestre Pestana
UNIDIX, 2020
Digital print with Intervention
52 x 100 cm

Avatares & Drones
"A problemática apresentada pela polivalente série "Avatar & Drones" (2010-2021), pressupõe o reconhecimento, da importância dos novos dispositivos de visualização digital e a sua subsequente imagética, sendo esta exercida e intensamente divulgada junto da geração millenials, através das múltiplas interações, intensamente recorrentes nos videogames participativos globais.
Estes espaços virtuais, apresentam-se como uma homologia de um real ficcionado, que permite a produção original de deslumbrantes ambientes e cenografias, reafirmando a validade projetiva das instalações 3D, tão acarinhadas pelos artistas do século XXI. Assim o AVATAR, ou corpo digital social, assume uma identidade própria de um heterónimo (à maneira da premonição da multiplicidade de sujeitos intensamente exemplificada na obra de Fernando Pessoa). O avatar, enquanto simulação ficcionada, pode exercer um poder de contextualização histórica e reapropriação crítica de um Modo de Ser!"



Silvestre Pestana
"TERRAS RARAS" (2023), é um poema expandido, apresentado por 7 Led Display no Museu do Côa, que integrou a XI Bienal de Gravura Douro, 2022, sendo dedicado ao poeta Omar Khouri (Brasil), estudioso da Poética do Pós – Verso. A sua leitura, enquanto Poética da Escrita Luminosa de baixa resolução, apresenta um registo de escrita animada, intensamente líquida e em continua renovação lumínea. A sua utilização massiva, anuncia os novos modos da comunicação superlativa nas emergentes Smart Cities. Esta, enquanto, escrita luminosa, revela-se, intensamente elétrica, caraterizando-se principalmente por se disponibilizar em visualizadores operativos nas autoestradas, hospitais, aeroportos, painéis de comando e nos videogames.



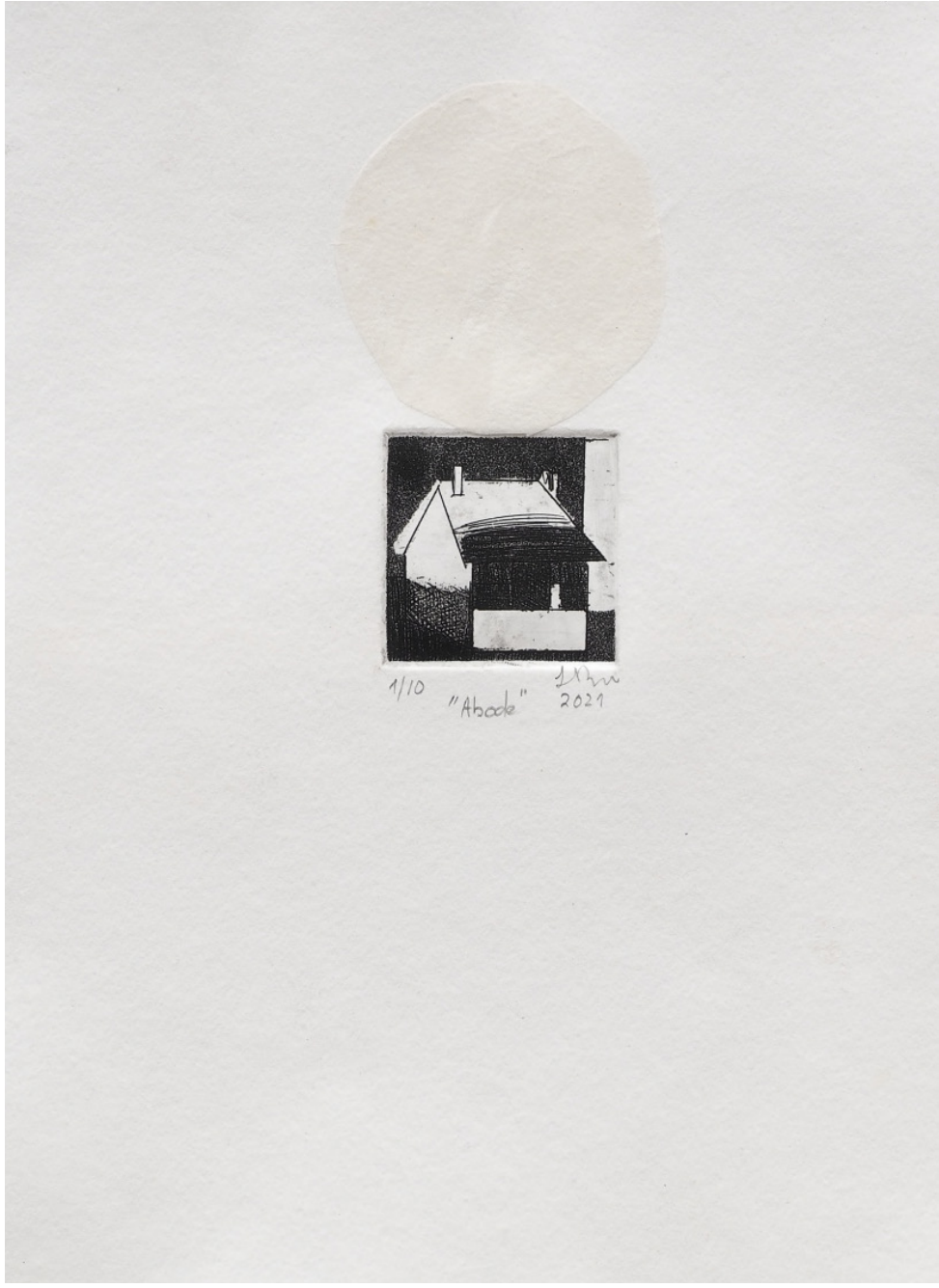
Silvestre Pestana
Poem "VITRINE", 2024
Installation 6 Led display
Variable dimension

Portugal

Susana Bravo

1960

Nasceu a 1960 – Porto. Frequenta o Mestrado em Artes Plásticas, ramo pintura, da FBAUP. Realizou diversas exposições individuais, destacando-se:" Ir, ver,perder,parar, transformar" Cooperativa Árvore, Porto 2022 "Ficções imaginadas", Galeria Autoria, Porto, 2018; "Histórias, memórias, mentiras narrativas verdadeiras", Vila do Conde, 2016; Galeria ACBEU, Salvador da Bahia, Brasil, 2015; "Viagem á linha do equador", Galeria Vertice, Estoril, 2012; "Palavras Afro-Brasileiras", Cooperativa Árvore, Porto (2010); Galeria Vértice, Lisboa, 2003. Participou em inúmeras exposições coletivas em Portugal e no estrangeiro, assim como em Bienais Internacionais de Arte em Portugal e no Brasil. Menção Honrosa, Prémio Carmen Miranda 2015– Marco de Canavezes. Prémio de aquisição 1997, ANJE. Tem participado em curadorias de livros de artistas, em parceria com a Artista Daniela Steele e o Museu de Arte da Bahia.



Adobe, 2021
Água Forte, Agua Tinta, colagem
12,5 x 8 cm

Tereza Castro

1952



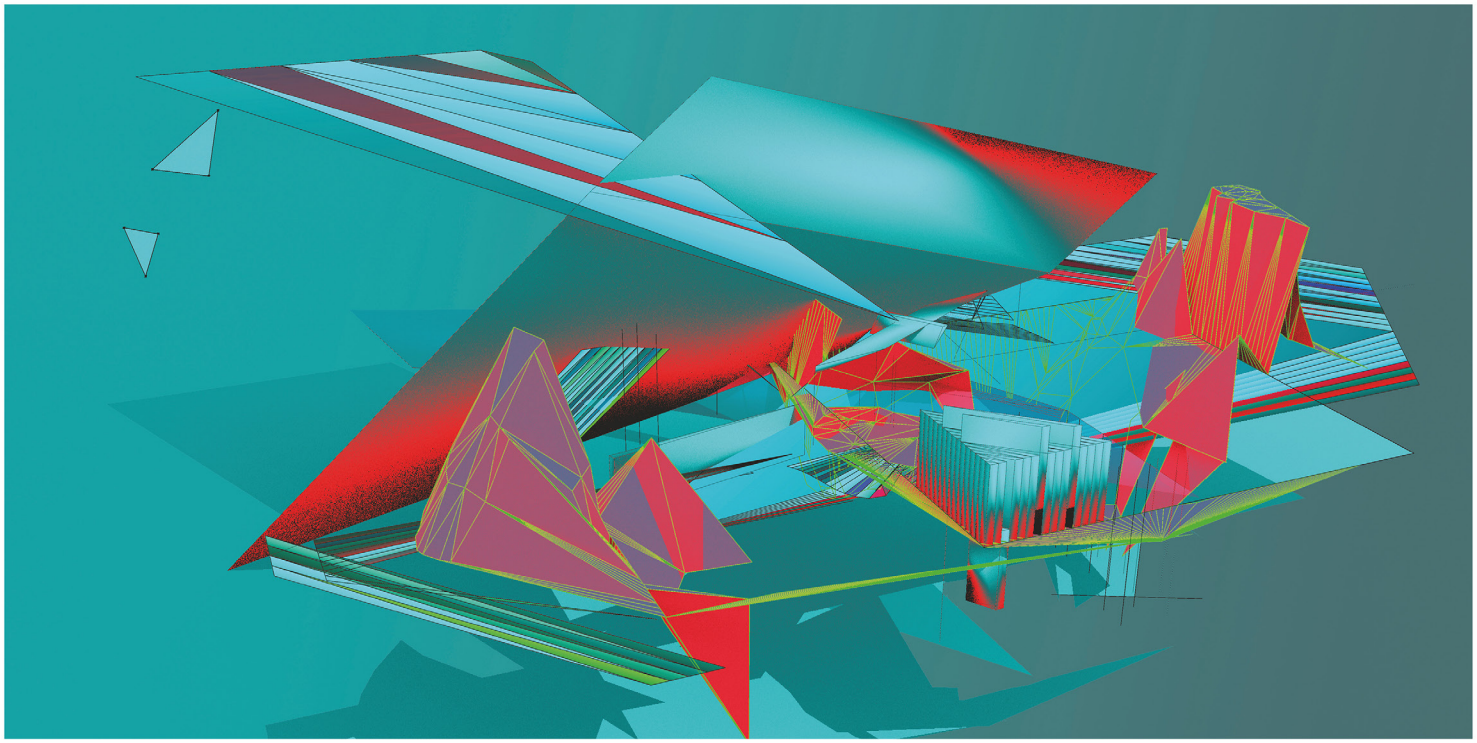
Irrigation Fields_Dakota Sul, 2021
Digital Print
90 x 44 cm

Portuguese Architect & Artist who has decided to "merge" her architectural long experience with an artistic universe, related to a different way of looking at the territory, working and exploring its huge pictorial potential. Work as an Artist, until now, was like her second career. Her first one, was 30 years of Architecture practice (www.opera-projects.com), but this new "Path" has gradually dominated her activity, being at the present, her main motivation. Her Artistic work pretends to build a juxtaposed narrative of layers, textures, colors, scales, allowing another perception of the territory, a process through which "Nature" reaches a new dimension, becoming ART.
tereza.ribeirodecastro@gmail.com | terezacastro.com

"This approach implicitly has a universal appeal to the awareness that our Planet is finite and depends on us ALL, message emphasized through the "Universal Power of ART", as a Universal language. The themes incorporated into her artístic approach, mainly, have a strong connection to the "transformation/deterioration" of our Planet, by the negative action of man, such as: -Massive agriculture / Irrigation Fields -River's path, polution and distortion - Mining / Oil exploration and contamination /....or, in an opposite approach, reflects a "Tribute" to the formal and pictorial richness of our Planet."

Adrian Timar

1954



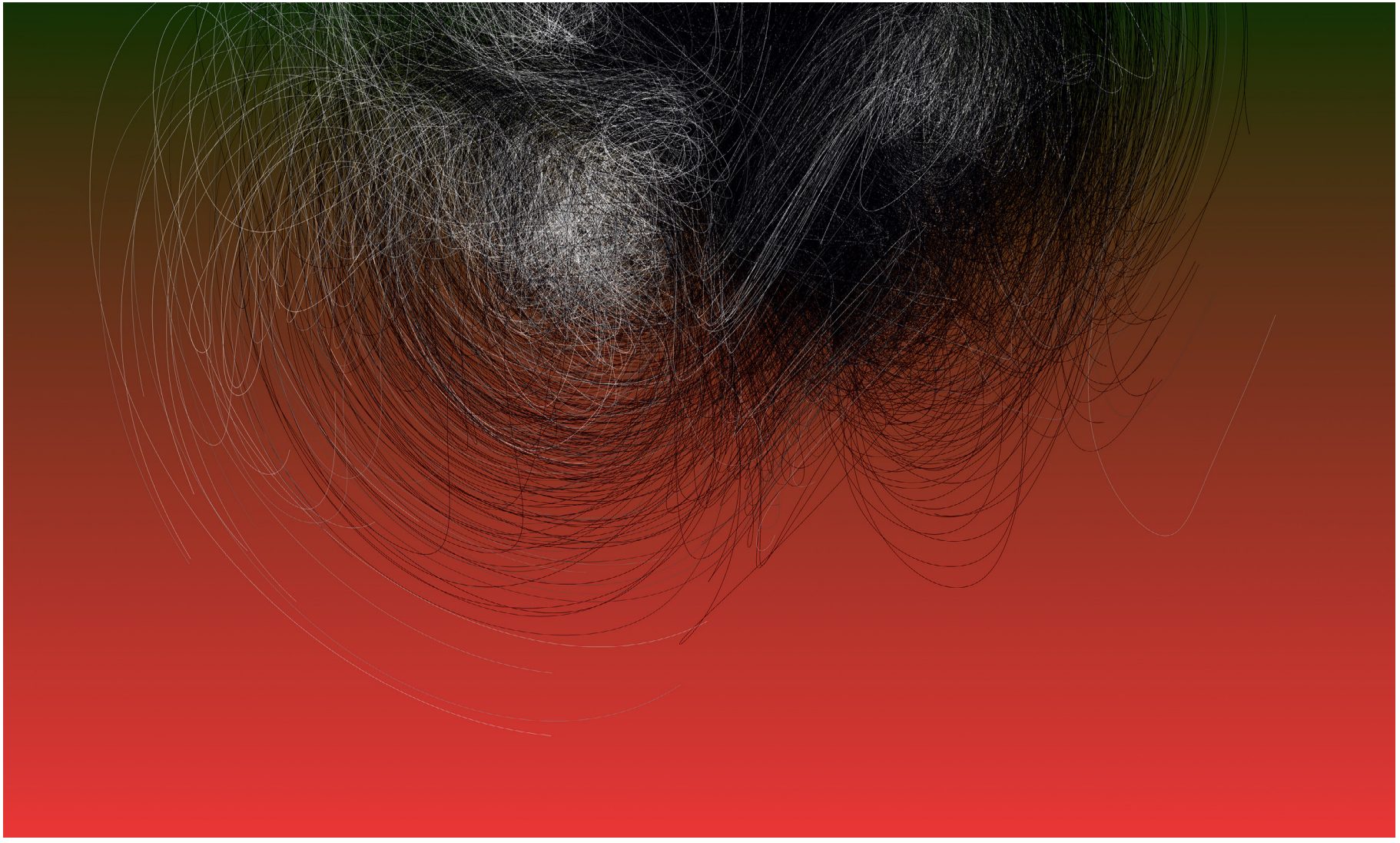


Constructivism-Deconstructivism 340, 2024
3D, Digital print
48 x 80 cm

Born in 1954, Deva, he graduated from the "Ion Andreescu" Institute of Fine Arts in Cluj-Napoca in 1980, class of Professor Ladislau Feszt. Since 1978 he has been exhibiting graphic works, drawings, engravings, photography, advertising graphics in Romania, Japan, Russia, Cyprus, Egypt, Bulgaria, Poland, Hungary, Austria, Germany, France, Denmark, Holland, Sweden, Norway, United States of America, Portugal, China. He is a member of the Union of Fine Artists of Romania since 1987.

www.artimar.ro
timar@artimar.ro

"Since 2017, he has been dedicated to promoting the image of the Danube Delta, especially Lake Razim, Cape Dolojman, the Orgame/Argamum fortress through instant polaroid photography, drawings, graphics, installations, film, augmented reality. His works present the geological, social and biological destiny of this place, exposed to constant decline and degradation, falsely presented for the benefit of an aggressive, memoryless and disrespectful tourism."



Adrian Timar
Magnetic Fields 1, 2023
3D, Digital print
42 x 84 cm



Adrian Timar
Lipovean borscht festival in Jurilovca – 2 m
Processed photo, digital print
62 x 93 cm

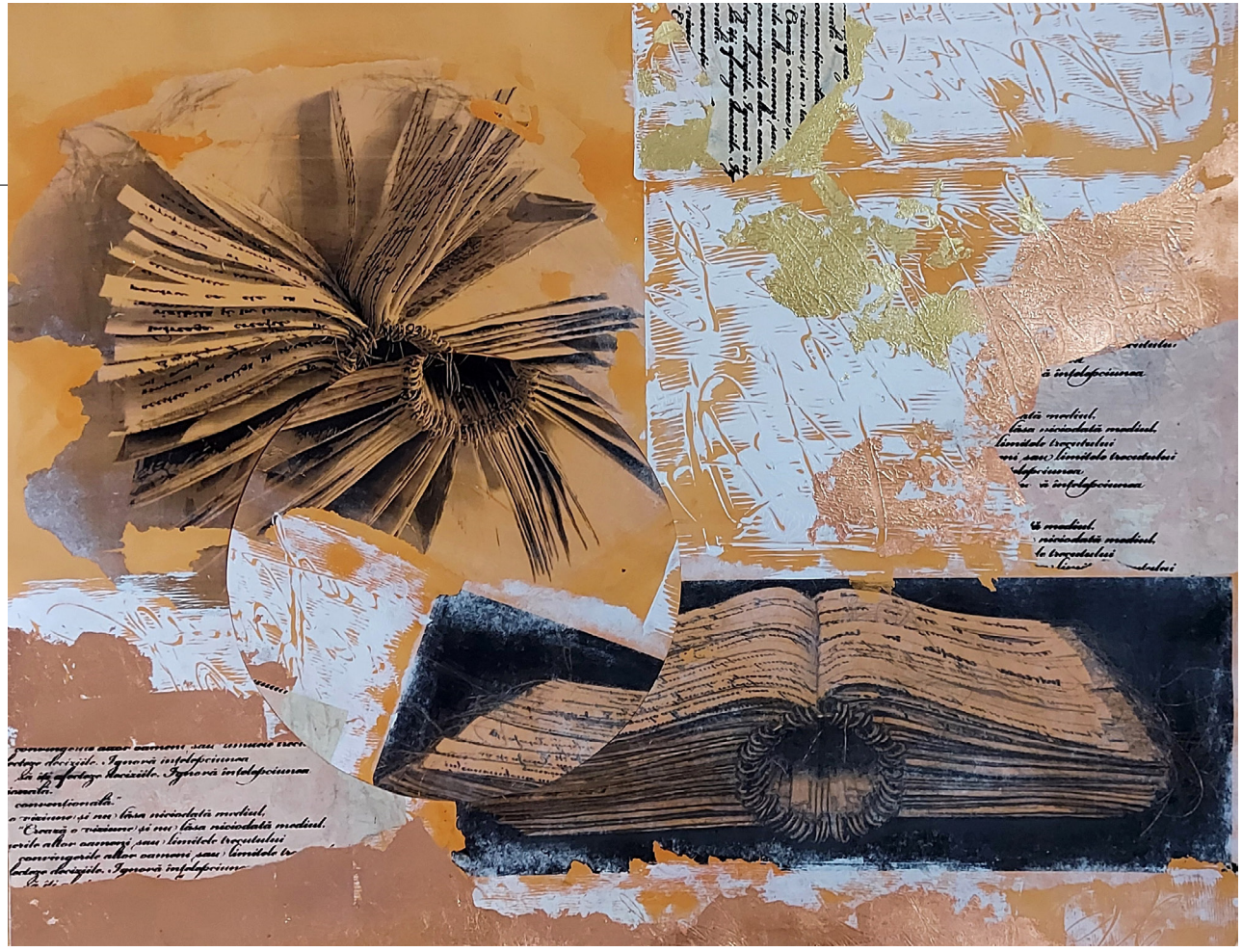


Adrian Timar
Lipovean borscht festival in Jurilovca – 4 m
Processed photo, digital print
62 x 93 cm

Romania

Daniela Frumuseanu

1961



Palimpsest I, 2021
Photo transfer, monotype, intervention
with copper schlagmetall, collage
50 x 64,5 cm

Daniela Frumuşeanu, is a visual artist from Bucharest, Romania. She is born on 07.11.1961 in Bacau, Bacau county (Romania), a graduate of "Nicolae Grigorescu" Fine Arts Institute, Faculty of Decorative Arts and Design, Tapestry/Prints specialization, 1984. Beginning 2007, she is a Ph.D. in Visual Arts, Bucharest National University of Arts. Currently, she is an Associate Professor Ph.D. at Bucharest National University of Arts, Faculty of Decorative Arts and Design, Textile Arts and Design Department, Tapestry/ Prints specialization. She is part of numerous associations, and from 1991 to the present she has been a member of the Union of Fine Artists of Romania - Decorative Arts Bucharest Branch. Since 2022 she has been a member of the Board of Directors of the Union of Fine Artists of Romania - Decorative Arts Bucharest.
danielafrumuseanu.com | frumuseanu@gmail.com

"Her artistic activity includes: personal exhibitions organized in the country and abroad; numerous participations in group exhibitions in the country and abroad; participations in research-development projects/grants. She is the holder of several awards and diplomas granted by the Union of Visual Artists of Romania. Her works are in important museums in Romania and in private collections in the country and abroad."



Daniela Frumuseanu
Palimpsest II, 2021
Photo transfer, monotype, intervention
with silverschlagmetall, collage
50 x 64,5 cm

Romania

Elena Hlodec

Master in Printmaking and Graphic Arts from Art Academy-Bucharest in 1997. From 2003-2010, I lives and works in New York City having exhibited in three Art Shows at A-Forest Gallery .Since 2010 continues inovating printmaking techniques in France with emphasis in intaglio printing and xylography in large formats among other techniques like experimental drawing and 3D mixed media design. Active on International shows : 2019/2022 DOURO BIENNIAL, 2022 XI. International Biennial of Innovation in Contemporary Drawing and Graphic Arts "The Masters of Graphic Arts" in Győr Hungar. Xiloprint 2019 "UGO MAFFI"- Cita di Lodi Italie Xiloprint 2019 S.Paulo Brazil, Bibliography--Romantica Moderna-Inpressioni no18 -2018-by Masahito Sakamoto.
https//elenahlodec.wordpress.com

"The idea of representing engraving in a three-dimensional way of expression is a constant in my personal research into new forms of language and expression which are, in a certain way, adapted to this post-modern period. "Golemia" is nature, human nature. Golemia is poetry, art, and the rights of each person before and after the emergence of the first social form, namely freedom. "Golemia" is the symbol of equality, of the absence of difference; it is the sculptural form of what we will become. "Golemia" is utopia, it is chaos!"



Golemia / L'expression De L'identité, 2022/2023
Wood Engraving Volumetric Collage
82 x 54 cm



Elena Hlodec
Golemia / Human Rights, 2022/2023
Wood Engraving Volumetric Collage
70 x 50 cm

Romania

Marius Martinescu

1965



Fragmentarium, 2023
Etching / Dry Point / Folded Paper
54 x 90 cm

Graduate of the Art Academy in Bucarest- 1997. Since 2000 lives and works in USA with solo and group exhibitions in Chicago and New York. Represented by Chelsea A-Forest Gallery from 2004-2006.Twice recipient of the Greenshields Art Foundation prize in 2000 and 2001.US resident based on Exceptional ability in the field of Arts since 2003. Installed in France since 2010 active in drawing and printmaking. Participant in 2019 and 2022 to 4th and 5th Global Print DOURO BIENNIAL Portugal. 2022 FINALIST Selected at ROC Printmaking Biennal /11th Biennial of CONTEMPORARY AND INNOVATION in Drawing and Graphic Arts GYOR HUNGARY.
https://mariusmartinescu.wordpress.com

"The metamorphosys of geometry and human nature is present in my works.Few sources of inspiration had become redundant themes in my prints the 4 elements such as Time, Memory,Solitude and Silence. You can find in my work as a leitmotiv-the mechanisms-the technological concept-contemporary sci-fi in opposition with the profound nature-the nature of meditation and consciousness."



Marius Martinescu
Memories Of Tomorrow, 2022
Etching / Dry Point / Folded Paper
53 x 70 cm

Romania

Ovidiu Petca

1958

Graduate of the Fine Arts Institute "Ion Andreescu" Cluj-Napoca, lives and works in Cluj. Since 1987, he has participated in many national and international exhibitions. Editor of the magazine "Tribuna" 1990-2023. President of "Foundation International Graphic Biennial-Cluj". Organizer of "Cluj International Mini-Print Biennial" 1997-2005. Organizer of "Tribuna Graphic" annual international printmaking exhibitions 2010-2022. Comissioner for Global Print 2015/2017/2019, Biennial Douro 2016/2018/2020/2023 (Portugal), MiniPrint 2019 Paese (Italy), DI CARTA / PAPERMADE International Biennial 2021, Schio (Italy), Academic committee member AAmA international Exhibitions 2022/2023.

International Exhibitions: Major international exhibitions: Bangkok, Belgrade, Bitola, Brno, Budapest, Cairo, Chaumont, Cluj, Douro, Frechen, Gabrovo, Grenchen, Guangzhou, Ibiza, Istanbul, Kanagawa, Kuala Lumpur, Kyoto, Lahti, Lodz, Lubin, Lviv, Maastricht, Majdanek, Mons, Ostrow Wielkopolski, Qingdao, Rzeszow, Sarcelles, Sint-Niklaas, Skopje, Tetovo, Tokyo, Torun, Toyama, Ufa, Varna, Vilnius etc.

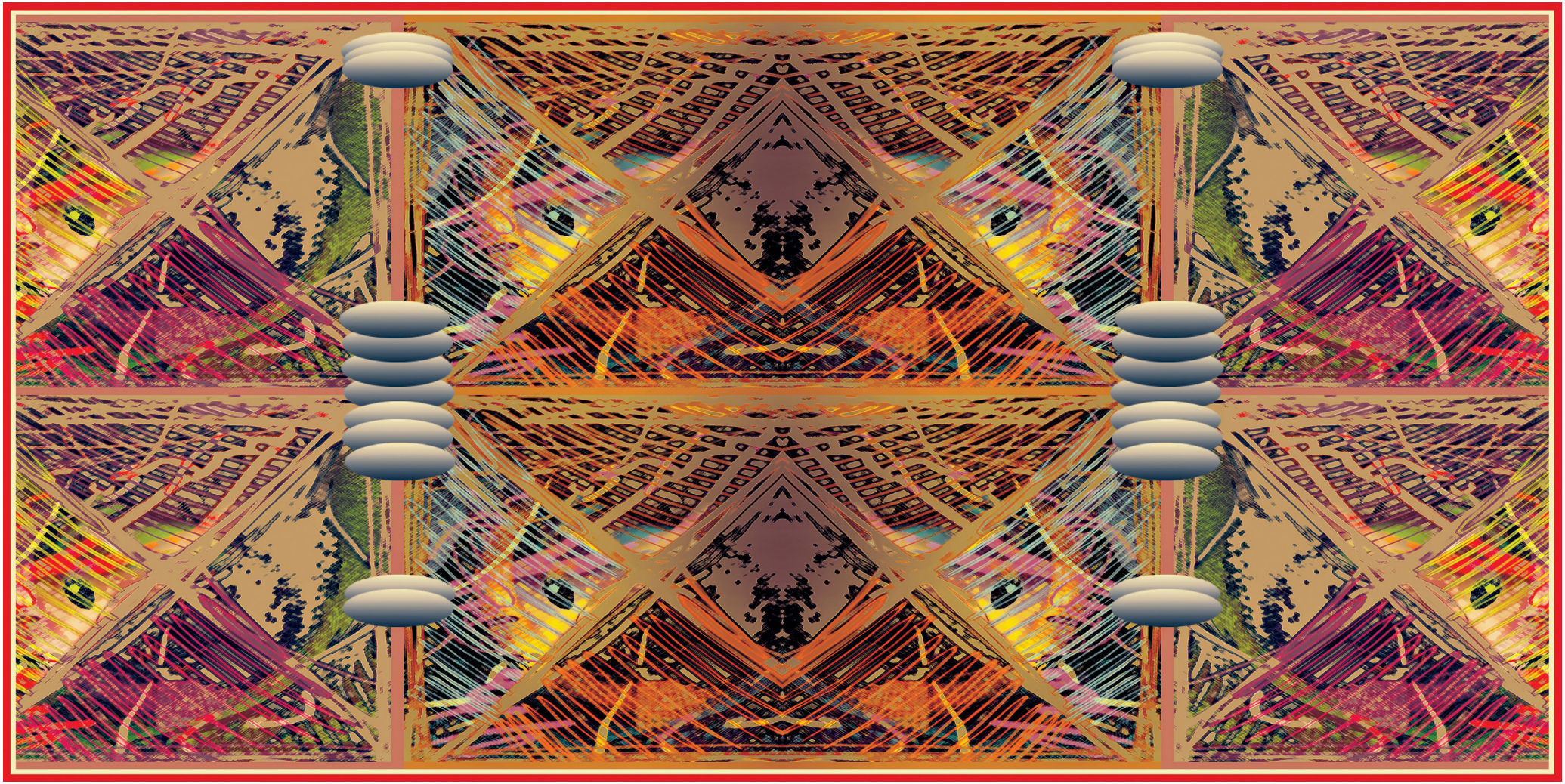
International Recognitions and Awards: 36 International Prizes and Awards: San Martin, Quilmes (Argentina), Baku (Azerbaijan), Sint-Niklaas (Belgium), Tartu (Estonia), Paris (France), Gyula (Hungary), Meudon (France), Aktobe (Kazahstan), Vilnius, Šiauliai (Lithuania), Gliwice, Warsaw (Poland), Belgrade (Serbia), Ankara (Turkey), Napa (USA). Latest: Special Prize, Triennial Bitola (Macedonia) 2018, 2021; Jury Prize, Digital Agora (Szekszard, Hungary) 2018; First Prize, Voix Visuelle Exhibition 15, (Ottawa ,Canada) 2020; Jury Prize, International Ex libris Congress, (London, UK) 2020; Nominated, International Graphic Triennial Award, (Cieszyn, Poland) 2021

facebook/ovidiu.petca.1 | ovidiupetca2002@yahoo.com

"In the beginning, I had a conceptual vision that allowed me to integrate the figurative. Currently, I work in the area of the abstract, but the approach to the themes has remained tributary to conceptualism, perhaps not in essence, only formally. I was born with inspiration. The ideas combine organically with the form that I feel deeply. I am a person with many ideas, which forces me to work quickly. When I was practicing classical engraving techniques, I realized the futility of manual work and the waste of ideas, which disappeared because of the time given to technical elaboration. Digital art allows me this speed."



P.A.R.I.S. 2, 2023
Digital art
100 x 70 cm



Ovidiu Petca
Open Window XXXIII, 2022
Digital art
75 x 150 cm

Romania

Simona Soare

Born in Galati, Romania (ROU), lives in Düsseldorf, Germany (DE). She holds a master degree from Universität der Künste (UdK) Berlin, Master of Fine Arts, Art in Context, DE. Between 2004-2003 she was awarded an Erasmus Scholarship for Painting Department at Kunsthochschule Berlin Weißensee, (KHB), Berlin, (DE). During 2003-1999 she studied at the National University of Fine Arts(UNA), B.F. A.Mural Art, Bucharest, ROU. As an artist and art educator, she had lived in South Korea for 10 years and now lives in Germany. She was a guest artist in multiple workshops around the world: 2023 in Künstlerhaus Bethanien, Berlin, 2019-2023 in PARC(Print Art research Center), Seoul, KR, 2017-2019 Guest artist in the Atelier Outotsu, Osaka, JPN, and between 2004-2019 in the Printmaking Workshop Kunsthochschule Berlin Weißensee(KHB), DE. Her artworks include drawings, printmaking, paintings, mix media, installations, performance, intervention in public space and can be found in national and international collections. She participated at numerous solo exhibitions and group exhibitions around the world.
Insta: simonasoare13/ E-mail: simonasoareus@gmail.com

"My art merges my own memories, mystery and mysticism, blurring reality and fantasy. I would like to create a refuge for myself and the viewer. Surreal elements and symbols as time, space, infinity, dreams inspired by the reality evoked in memories, inviting viewers on a captivating journey. I reflect my memories with a a surrealistic expression in a story telling way. I mostly create colored etchings using a special single print technique, which leads to very limited editions of unique prints. The intensive colors of my etchings combined with the graphic lines, invites for a dialog between painting and graphic art."



OW_Concert, 2023
Aquatint
30 x 22 cm

Anna Mishina Vaskova



In the mood, At Last, As time goes by, 2023
Serigraphy
3 x (90 x 60 cm) triptych

Member of the Union of Artists of Russia. Member of the Creative Union of Artists of Russia. I was born in St. Petersburg in the family of artist Valery Mishina (https://ru.wikipedia.org/wiki/ Мишин,_Валерий_Андреевич) and poet Tamara Bukovskaya (https://ru.wikipedia.org/wiki/ Буковская,_Тамара_Симоновна). Graduated from high school at the State Russian Museum. I received my first higher education at the department of directing at the St. Petersburg State University of Culture and Arts. Then graduated from the Russian State Institute of Cinematography, where I got my second higher education. Later got an additional higher education at the Faculty of Arts of the Lomonosov Moscow State University. I am engaged in art photography and am a member of the Union of Artists of Russia and the International Union of Artists. Since 2000 I have been working on television, as a director and producer of various television programs and documentaries. Now I'm living in Austria (Vienna)

"The city in which you live.....or maybe it lives in you? The city gets into you! Fascinating, captivating? The city creates your mood, the city and everything in it fills your life ... every day in a new color ... As in life... when you are young you like everything and you are happy, growing up many things start to annoy and then you perceive everything negative, and there comes a period when you realize that everything has its time..."



Anna Mishina Vaskova
Bye-Bye black bird, 2023
Serigraphy
3 x (60 x 90 cm) triptych



Anna Mishina Vaskova
ICHTHYS, 2023
Serigraphy
2 x (90 x 60 cm) diptych





Anna Mishina Vaskova
I will become the tree of life, 2023
Serigraphy
2 x (90 x 60 cm) diptych

Masha Ryskin



Masha Ryskin is a multidisciplinary immigrant artist from the Former Soviet Union. Her work has been exhibited both nationally across the United States and internationally in various venues in Canada, Taiwan, Finland, Belgium, The Netherlands, Spain, Portugal, Norway, and Indonesia and has been reviewed in various publications including The New York Times. She earned a BFA in 1995 from Rhode Island School of Design and an MFA from University of Michigan in 1997. She is a recipient of numerous awards, including a Rhode Island Artist Fellowship in Drawing and Printmaking and the Make Art Grant in 2024. She is a two-time Fulbright Fellow with a junior fellowship in 1998 and a Senior Scholar Award in 2022. She is currently on the faculty at Rhode Island School of Design. Ryskin maintains an active practice that is both individual and collaborative.

"My practice explores a sense of place and belonging. As an immigrant, I am very interested in the sense of place and displacement through fragments of memories. Intaglio printmaking on handmade paper is central to my work. My interest lies in the irregularities of the paper as a metaphor the transient quality of the human condition. I look for sheets that are worse than imperfect – sheets that are not fully formed, or not fully separated, or torn. The distressed fibers references fragile histories and memories."

Wild Fire, 2022
Intaglio on Hanji paper double layered
50,8 x 45,7 cm



Masha Ryskin
Yellow Mountain, 2022
Intaglio on Hanji paper double layered
50,8 x 45,7 cm

Shelagh Atkinson



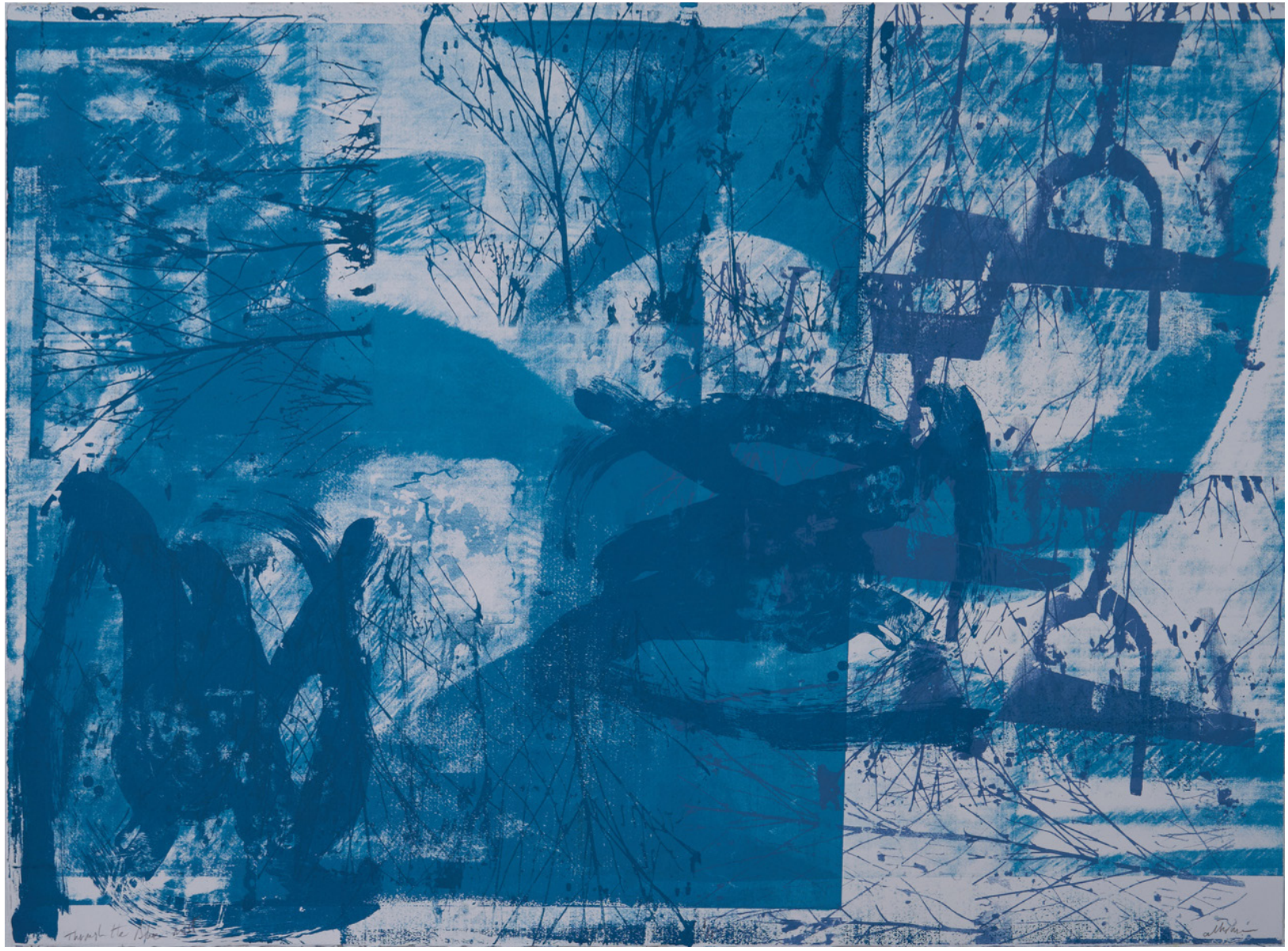
Entrances, 2014
Screenprint
56 x 76 cm

Shelagh Atkinson is a multi-disciplinary artist working across print, painting, drawing, photography, sound and mail art. Since the 1990's she has exhibited in a variety of national and international contexts including the International print triennial Kanagawa Japan, the second Yunnan International print exhibition China, the International Printmaking Biennial of Douro and Global Print Portugal, Lessedra world art print annual Bulgaria, the Scottish National Portrait gallery, the print studios of Glasgow, Edinburgh and Aberdeen and the art societies of Visual Arts Scotland, Scottish Society of Artists and Aberdeen Artist Society. Atkinson was one of 11 artists to receive an award funded by Creative Scotland from the independent charity, Art360 Foundation, to support the development of her archive and artistic legacy. The film maker David Bickerstaff [atomictv.com] has produced a unique film about her practice.

Awards: 2023 Creative Scotland funding for bespoke publication; 2019 An Art360foundation bespoke archiving programme grant, Scotland; 2018 Karen Scopa Memorial Award, Paisley Arts Institute Annual Exhibition, Scotland; 2013 Flora Wood Award, Visual Arts Scotland Annual Open Exhibition; 2009 Richard Demarco Prize, Edinburgh Peoples Art Festival, Scotland; 1999 Peacock Editioning Prize, Peacock Studio, Aberdeen Artists Show, Scotland.

www.shelaghatkinson.co.uk

"Allowing access to places, the instance of entering somewhere, the word play on en-trance - to mesmerise or enrapture I'm drawn to the visual possibilities of language and how scale and composition can affect meaning and structure of words Im interested in the transformative nature of the process working with layers of images, within them stories can be woven about personal identity and connectedness."



Shelagh Atkinson
In a mist, a river flows, 2025
Screenprint
56 x 76 cm



Shelagh Atkinson
Bird group, 2025
Screenprint
51 x 63 cm

Serbia

Milos Djordjevic

1978

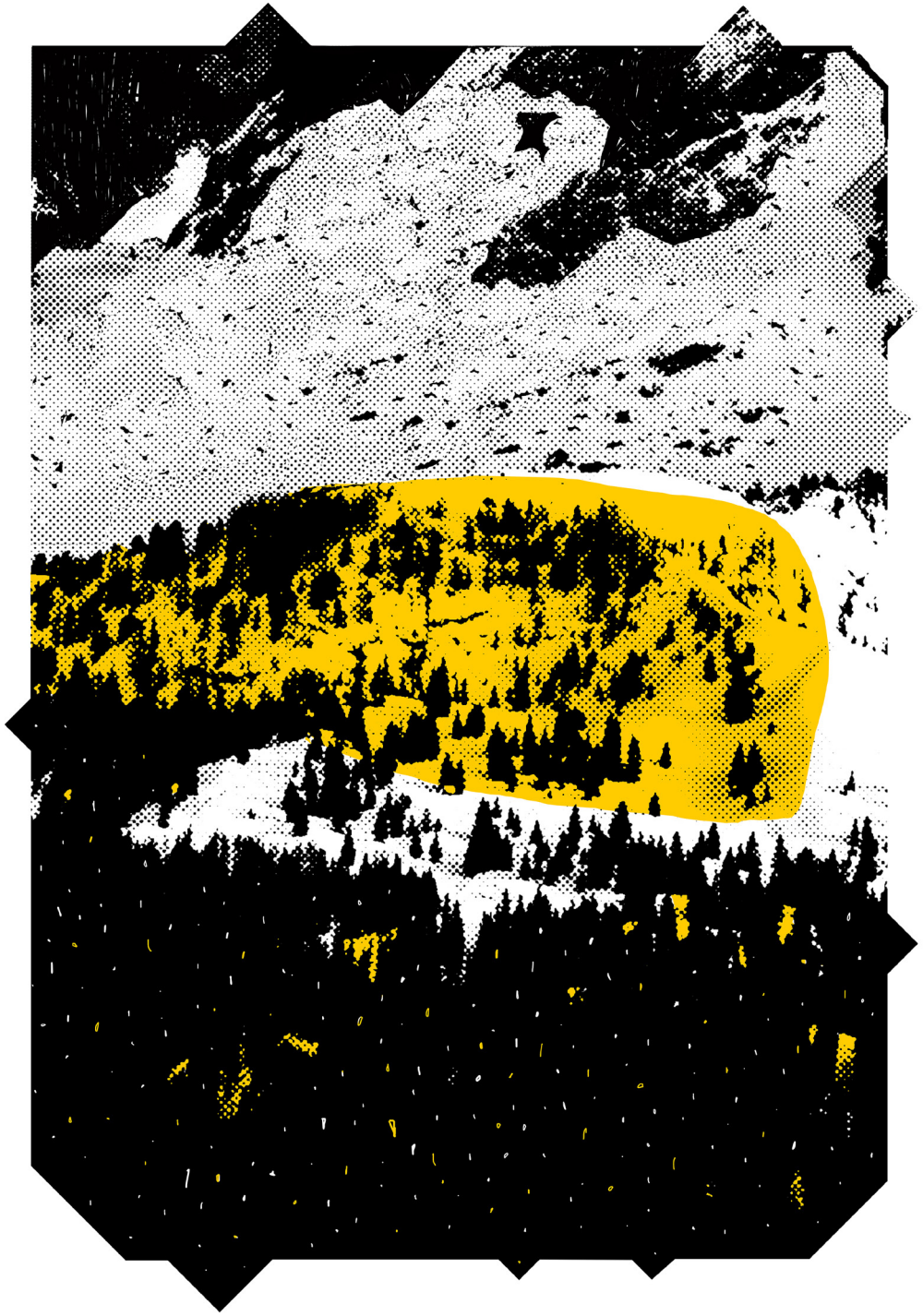
He graduated in 2001 from the Faculty of Fine Arts in Belgrade (Serbia), received his master's degree in 2007 and his doctorate in 2022. He has exhibited extensively internationally and participated in printmaking residencies and conferences, including IAPA Printmaking Academic Symposium (Beijing, China), International Residence Latgale Graphic Art Symposium (Daugavpils, Latvia) and IMPACT International Printmaking Conference. He received several awards for his work. He was represented in several professional journals (Printmaking Today; Pressing Matters; The Hand; Actuel) and publications (Pratiquer la Gravure en Creux, Taille Directe, 2022; Pratiquer la Gravure en Creux, Taille Indirecte, 2023). He also curated and juried several international exhibitions, including Prints and Impressions 2, MGLC, Ljubljana, Slovenia, 2022. In his artistic and academic work he approaches printmaking as a tool for expression and as a platform for research. He currently lives and works in Belgrade.
www.midjor.com | djordjevicmilos@yahoo.com

"Binom Nihilo project critically examines the Anthropocene era and the intricate dynamics between mankind, nature, and technology, a pressing issue in modern society. The interactive property of the Tonus I print installation emphasizes the consequences of our actions and the effects of technology abuse. With haptic and visual experience with the work, the audience becomes more aware of their own (moral and civic) responsibilities towards the natural environment and life in general."





"Tonus I", 2016
Metal plate lithography and silkscreen
150 x 250 cm (installation)



Sanja Zigic

Sanja Žigić was born in 1985 in Kikinda – Republic Serbia, former Yugoslavia. She graduated on University in Novi Sad, Academy of Arts, at the Department of Graphics – Printmaking and acquired the title of graduate graphic artist and professor of fine arts. She completed master studies in 2011 and acquired the title of Master Fine Artist. In 2017 she enrolled in doctoral academic studies at the AUNS Department of Fine Arts in Novi Sad. In 2011. and 2021. she was a mentor at the IV and XIV
Printmaking Workshop "Sofia" in Bogdanci - R. North Macedonia. She works in Novi Sad at the Academy of Arts, as an expert associate at the Department of Graphics - Printmaking. She has exhibited on 20 solo and participated in many collective national and international exhibitions, she has two printmaking awards. She is a member of SULUV-Union of Art Associations Vojvodina, ULUS - Association of Fine Artists of Serbia, member of the artistic council of „Citizens' association graphic (printmaking) workshop "Sofia" Bogdanci – R. North Macedonia and a member of association MMC LED ART – Printmaking network from Novi Sad.
sanja0zigic@gmail.com

Maps of Nature
"Original idea in this project is based mainly on the basic principles of composition, where drawing and color are the main carriers. By researching and deepening the topic, the scope of interest soon expanded, and in addition to the basic idea, new symbolic and contextual values are created and supplemented. The mountain motif on the newly created works is a logical sequence of the previous works and constitutes an essential fragment of the previous whole."

Maps of nature, 2023
Serigraphy
100 x 70 cm

Singapore

Frances Alleblas

1971



Ophelia series; Act IV, Scene VII
Monoprint
50 x 70 cm

Education 1994-1998 Willem de Kooning fine Art Academy, Rotterdam, the Netherlands 1997-1998 Institut Teknologi Bandung (ITB), Java, Indonesia 2004 Pacific Art, University of Hawai'i at Manoa, O'ahu, Hawai'i, USA Dutch artist living and working in Singapore since 2002. BA in fine arts from the 'Willem de Kooning Fine Arts Academy' in Rotterdam. Studied printmaking in Java at ITB Bandung and studied "Pacific Art" at the University of Hawai'i at Manoa. wwww.francesalleblas.com

"The works consists of drawings, printmaking, paintings, photography and video work. Works mainly in series. Combines printmaking with drawing. "Printmaking offers me endless possibilities. I love the repetition of image, the element of surprise and the ritualistic aspect of working in printmaking." The works are exhibited worldwide; biennales, film festivals, group shows and on a regular basis in her studio at Wessex Estate in Singapore."

Eva Hnatova

1963

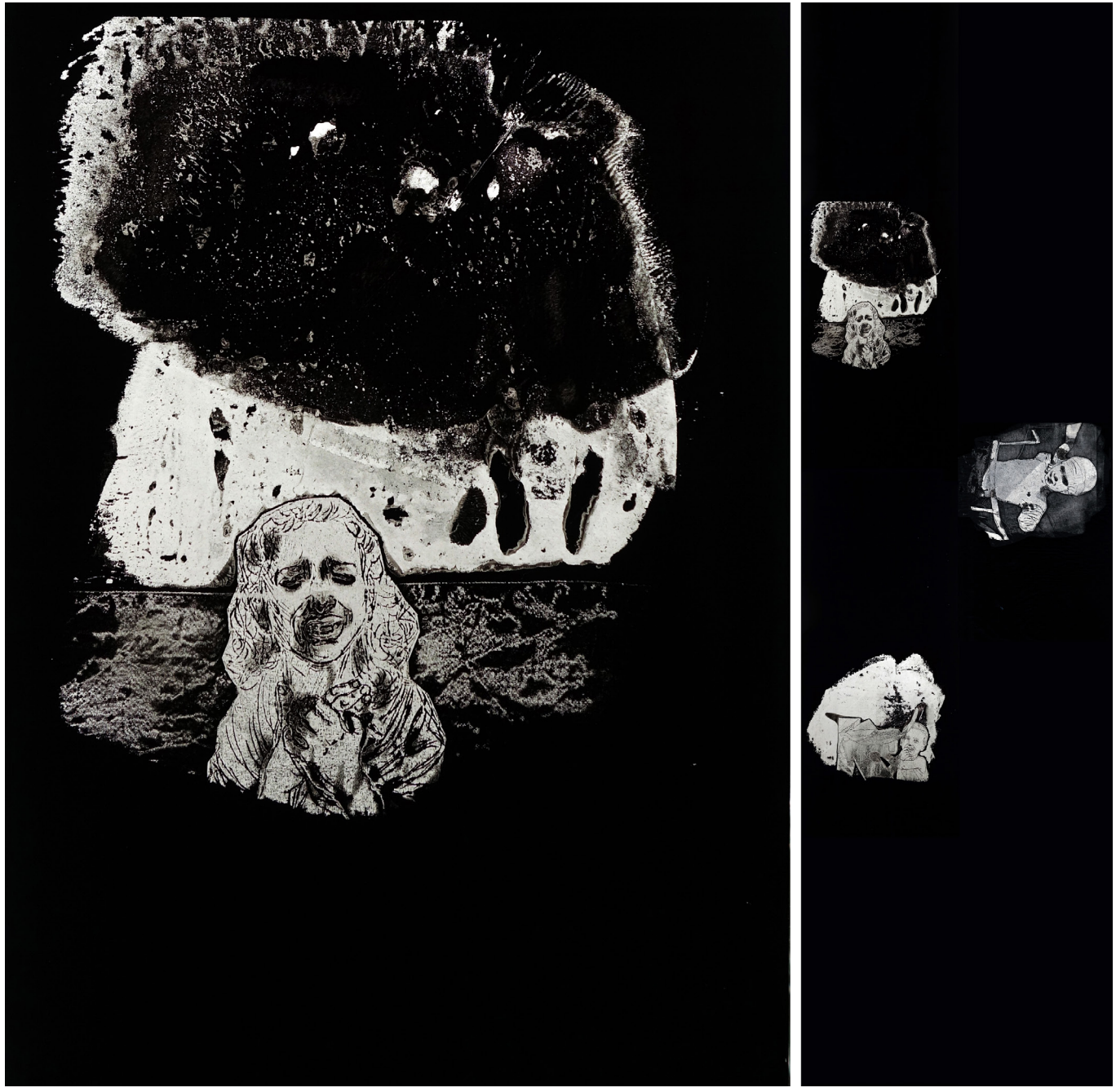


Transfers, 2024
Instalation of 19 author´s techniques on carbon papers
29,7 x 21 cm (each)

Study:
1982-1988 Academy of Fine Arts - Master Level, Bratislava, Slovakia, 2008 -2013 Faculty of Fine Arts, Academy of Arts, Banská Bystrica, Slovakia - Doctoral Level Current Position: Teacher (special assistent), Department of Fine Arts- Academy of Art, Banská Bystrica, Slovakia, Present: Graphic, Drawing , Installation.

RECORD OF INTERNATIONAL EXHIBITIONS (SELECTED)
The 7-th International Bienniale of Drawing Plzen, 2010 (Czechia)
The International Print Triennial Krakow, 2012 (Poland,)
The International Biennial Print Exhibit: 2012 (Taiwan)
40. Osten Biennal of Drawing 2012 (Macedonia) – Prize Golden Osten
GLOBAL PRINT 2013, 2015, 2017 (Portugal)
Osten Biennal of Drawing, 2014, 2016 (Macedonia)
The 7-th International Printmaking Bienniale Douro 2014 (Portugal)
Katharzis, SSG Banská Bystrica, 2014 (Slovakia)
Diplomatic Art, Timisoara, 2015 (Romania)
The 1- st International Print Biennial Yerevan 2017 (Armenia)
The 2-nd International Print Biennial Lodz, 2018 (Poland)
Forgetting and Remembering NY, 2018 (USA)
On the paper without borders, 2019, Lublin, (Poland)
Osten Biennal of Drawing, Skopje, 2020 (North Macedonia) – Prize Osten
4th International Printmaking Biennial , Cacak, 2020 (Serbia) - Award for inventiveness in Printmaking
Osten Biennal of Drawing, Skopje, 2024, (North Macedonia)

"I often connect my drawings and paintings to spatial installations. I am interested in experimenting with materials and techniques that I perceive conceptually – as carriers of meaning. A key element of my other work is carbon paper - the starting point for my author's techniques. This surviving analogue material, associated with writing and reproducing messages, fascinates me as a medium of memory, layers and traces. I perceive it as a symbolic carrier – a material with its own history, physicality and cultural context, which carries the potential for deeper visual and semantic exploration."



Eva Hnatova
Lament # 25, 2023
Author´s technique on carbon paper
120 x 42 cm (detail and whole)

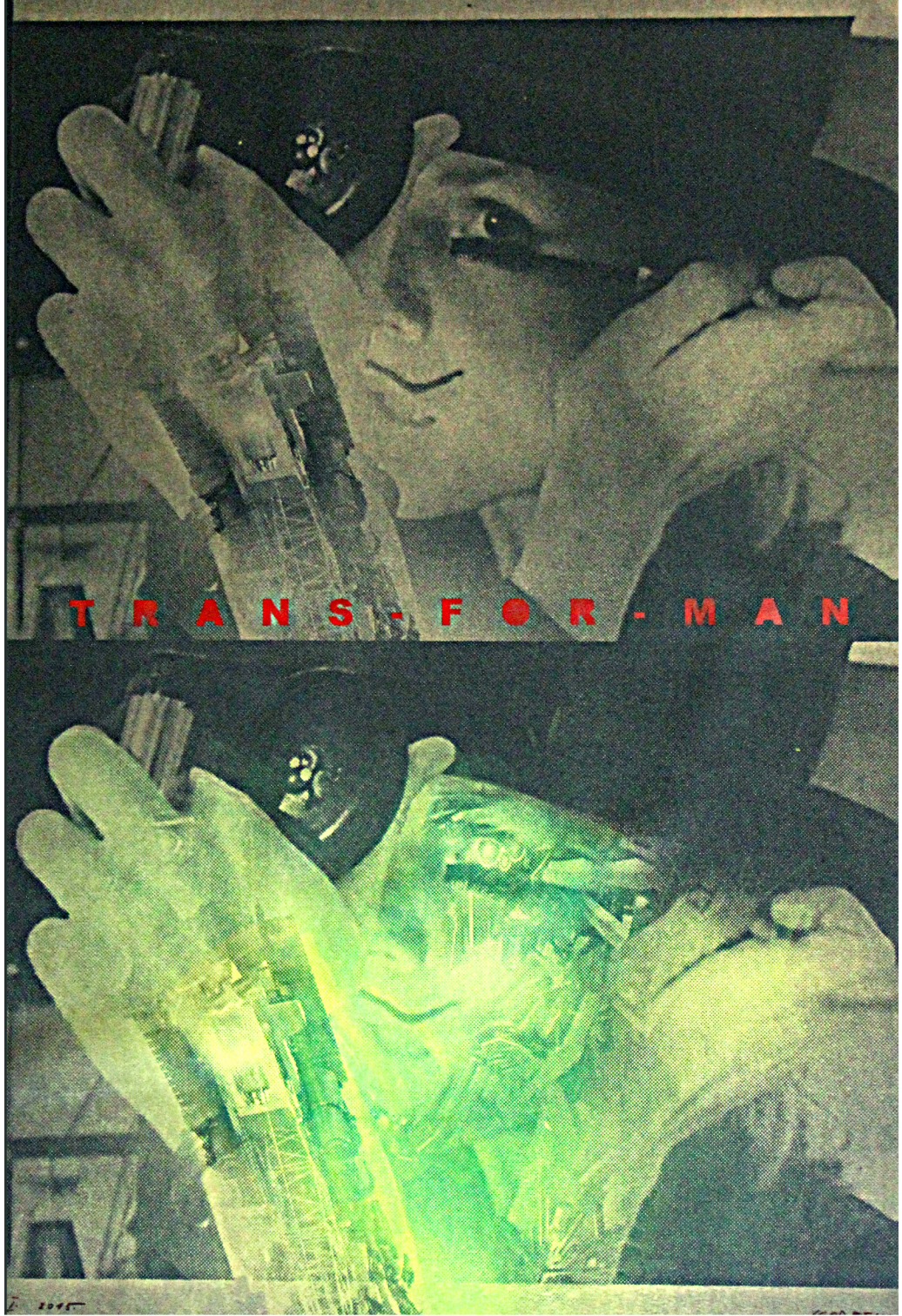


Igor Benca

Igor Benca has been active in fine arts since 1987. He is dedicated to classical and alternative graphics, author's serigraphy and the creation of postage stamps. He creates in broader, conceptually interconnected cycles, His creative program oscillates around the theme of man in the context of the contemporary post-factual era. Through his artistic reflection, he explores the themes of the unification of life, the relativism of values in a post-media society. Igor Benca presents and exhibits his work in renowned galleries at home and abroad.

"Graphics has always had an unstable status among other art genres, it has not been a determining media. However, its borders are expanding in the present time and penetrates into the intermedial and digital space. Graphics can be medieval alchemy but also a digital media created by ai. I understand graphics as a conceptually and technologically unlimited space. A typical characteristic of contemporary graphics is its Transmediality, which is the permeability and ability to interact and assimilate across media and artistic genres."

Trans-For-Man II, 2017
Serigrafy
145 x 75 cm



Igor Benca
Trans-For-Man III, 2015
Serigrafy
120 x 80 cm



Martin Ševčovič

1983

Was born 1983 in Piestany, Slovakia. Work as university associate professor at the Department of Arts and Culture at the Faculty of Education, Comenius University in Bratislava, and in Department of Printmaking and Other Media at the Academy of Fine Arts and Design in Bratislava (AFAD), Slovakia. In 2014 has finished Doctoral study (ArtD.) at The Department of Sculpture, Object, Installation (AFAD) by Assoc. Prof. Rastislav Trizma. In 2010 has completed Magister study (Mgr. art.) at The Department of Printmaking and Other Media by Prof. Robert Jancovic. In 2007 has taken par the foreign internship at The Academy of Fine Art in Poznan, Poland. His work has been exhibited at several solo and group exhibitions around the world.
www.martinsevcovic.com | martinsevcovic@gmail.com

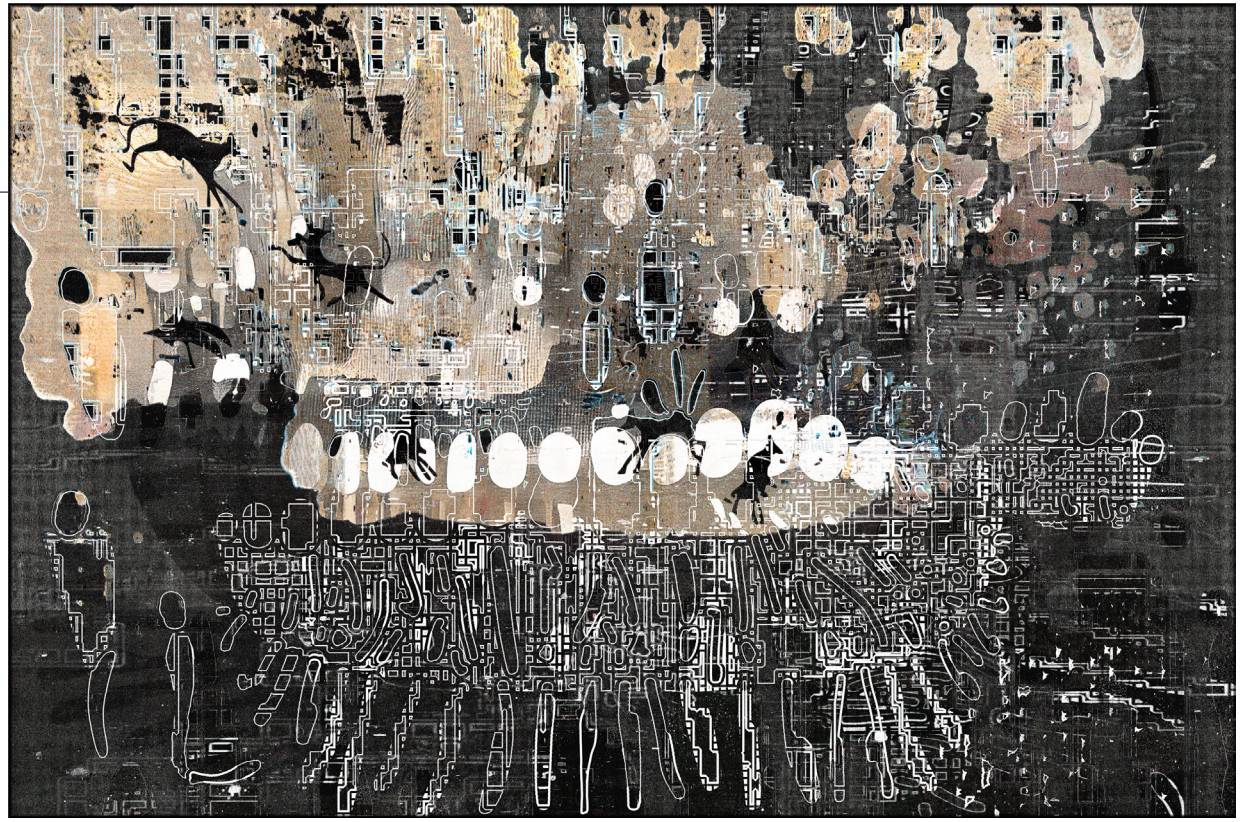
"The work of the visual artist Martin Ševčovič (*1983) has been moving since its beginnings in the interfaces of classical and experimental author's graphics with overlaps into the object. The thematic frameworks of his work go back to the principles of the cycle of life and death, while generating the language of processual non-subject art by his own way, using the expressive structural peculiarities of the language of contemporary art." (Vrbanova, 2021, p. 6)

The Building Blocks of Metal Individualities, 2018
Processual print from the Liquid Matrix
experimental technique invented by
Martin Sevcovic during doctoral research.
100 x 100 cm

Slovakia

Milan Hnat

1959



Cyber-Arche, 2024
LrC/Ps, digital print
70 x 100 cm

1982-1988 Academy of Fine Arts - Master Level, Bratislava, Slovakia, 2001-2005 Academy of Fine Arts - Doctoral Level, Bratislava, Slovakia. Current Position: Associate professor, Faculty of Fine Arts, Academy of Arts, Banská Bystrica, Slovakia, Present: Painting, Graphic, Drawing and Photography
2010 – THE 14TH INTERNATIONAL BIENNIAL PRINT EXHIBITION, R.O.C. National Taiwan Museum of Fine Arts, Taichung, Taiwan R.O.C. „Special Judges´Award"
2011 – MILLENNIAL ANNIVERSARY OF THE TRIPITAKA KOREANA - MILLENNIAL WIND, World Exhance Hall, Gapsa-village, Gyeongsangnam-do, Korea
2014 – 7TH INTERNATIONAL PRINTMAKING BIENNIAL DOURO 2014, Camara Municipal de Alijó, Museu de Douro, Portugal
2015 – 2 GLOBAL PRINT 2015, Camara Municipal de Alijó, Alijó, Portugal
2016 – THE 1ST XUYUAN INTERNATIONAL PRINT BIENNIAL 2016, International Print Research and Creation Center, Beijing, China
2017 – 3RD INTERNATIONAL PRINTMAKING TRIENNIAL, ULUS, Pavilion „Cvijeta Zuzoric", Belgrade, Serbia
2019 – 6 INTERNATIONAL TRIENNIAL OF DIGITAL GRAPHIC ART, ERA ART, Gdynia, Poland
2020 – OSTEN BIENNIAL OF DRAWING SKOPJE 2020, OSTEN Gallery, Skopje, Macedonia
2023 – KOCHI TRIENNIAL EXHIBITION OF PRINTS 2023, The Tosa-Washi, Ino-cho Paper Museum, Kochi-ken, Japan, „The Fourth Prize Award"
2024 – The 3rd TKO (TOKYO- KYOTO-OSAKA),International Miniprint Exhibition 2024, Tokyo, Japan
hnatster@gmail.com | milanhnat@hotmail.com | https://hnatmilan.wixsite.com

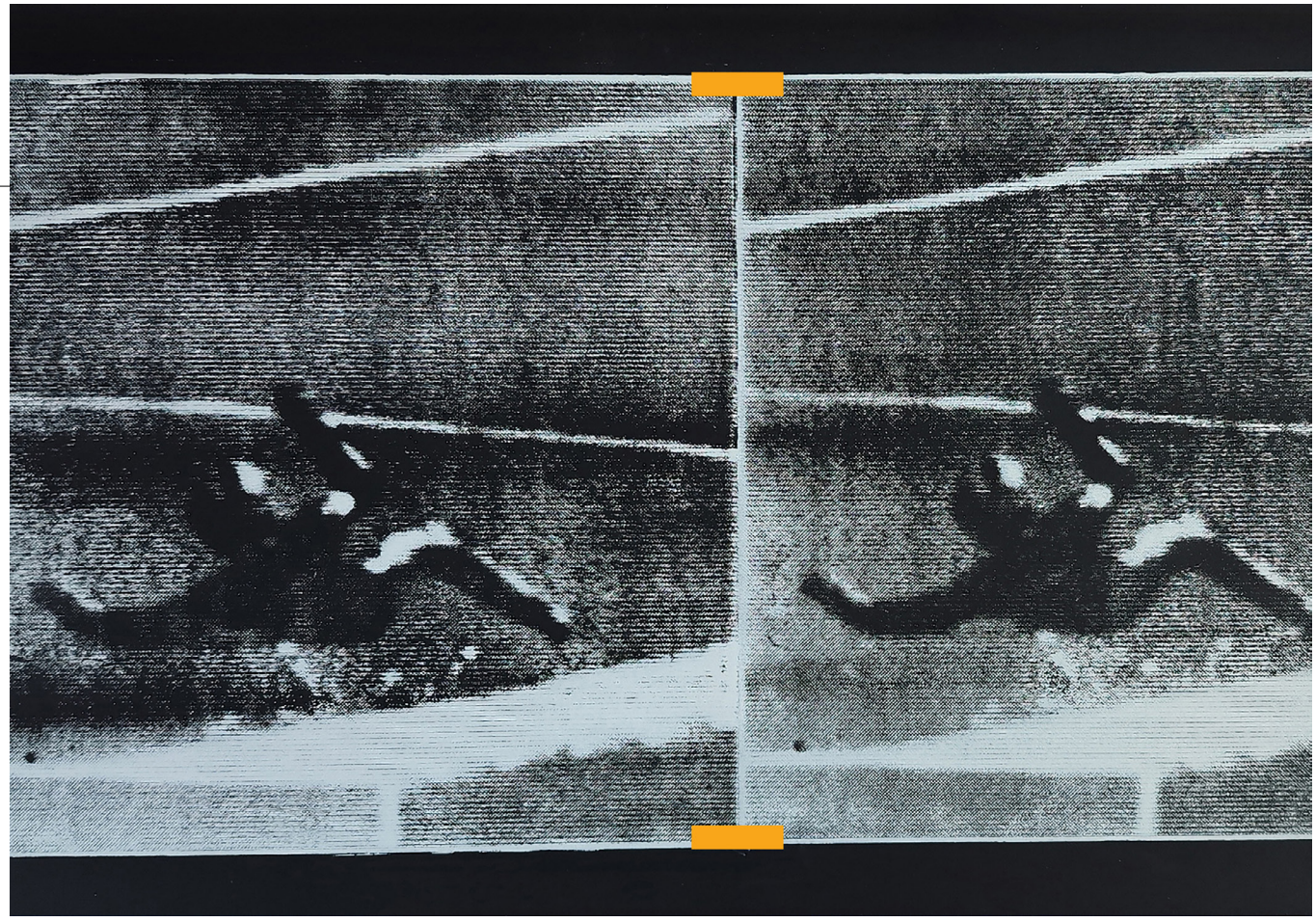
"My graphic work combines classical artistic motifs with the visual language of the digital era. This creates a multilayered pictorial structure, where figurative elements intertwine with abstract forms and graphic signs reminiscent of technical diagrams or data flows. The composition escapes the rules of realistic perspective and is guided more by the logic of a dream — time, space and meanings are released, mixed and remain open. The resulting image does not offer a clear story, but rather visual poetry: a field for intuitive interpretation. I perceive it as a record of inner movement — mental, emotional or spiritual — where man, nature, technology and imagination meet in one changing, dreamlike world."



Milan Hnat
Ramboy.exe #4, 2025
LrC/Ps, digital print
75 x 100 cm

Patrik Ševčík

1974



Crash V, 2024
Post-serigraphy, monoprint
70 x 100 cm

Patrik Ševčík (*1974, Nitra, Czechoslovakia) is a visual artist and graphic designer, working as a head of department and teacher at the Department of Graphic Arts of the Faculty of Fine Arts of the Academy of Arts in Banská Bystrica. In his work, he focuses on conceptual creation, objects and graphics, often working with text as a visual element. He uses techniques such as digital printing, screen printing and working with photography. His works often bear traces of silence, blurring or erasing of text, which evokes a feeling of uncertainty, illegibility and creates space for meditation and reflection. The emptiness and structures that arise in the works become an active visual element with a philosophical or content overlap. Patrik Ševčík responds to current social and global topics such as environmental threats, media manipulation, moments of danger, loss of identity or moral dilemmas of modern society. In his works, he responds to the current complicated and constantly changing situation of the globalized world and the perceived unprecedented crisis in which many familiar categories, concepts and borders become uncertain. The omnipresent uncertainty of our reality is a theme that Ševčík has been dealing with since the beginning of his work. In his graphics, he critically and urgently expresses his views on our civilization, pointing out many shortcomings in the interconnected system. His works have been exhibited not only in Slovakia, but also in many countries such as Italy, Poland, Czech Republic, Slovenia, Finland, Belgium, Portugal, Turkey, Canada, United Arab Emirates...
Instagram: patrik_sevcik_ | www.artsy.net/artist/patrik-sevcik | bienaldouro.com/artists/patrik.sevcik



Patrik Ševcík
Interference II, 2025
Post-serigraphy, monoprint
42 x 59,5 cm

Leon Zakrajsek

1962

-1977-1981 High school for design, Ljubljana, Slovenia,
-1982-1986 Academy of Fine Arts, Ljubljana, Slovenia,
-1988 Centre Internacional de Recerca Grafica, Calella, Spain,
-1997- 1998 Scholarship from the Japanese government Bunka-sho, perfected in master workshops by Fumio Kitaoka,Yuki Rei and Harumi Sonoyama.

Selected International Print Exhibitions :

9th,10th,11th ,12th,13th Cadaques Mini Print International ,Spain 1989,1990, 1991, 1992,1993,
14th,15th,16th, 17th International Yokohama Print Exhibition, Japan, 1988,1989,1990,1992,
1st,2nd, Kochi Ino-cho International Triennial Print Exhibition, Japan, 1990,1993,
3e Chamalieress Triennale Mondiale D'Estampes , France, 1994,
1st International ArtBiennale Malta 1995,
1a, 2a, 3 a Rasegna Internazionale di picolo formato Cremona, Itayly 1999, 2001, 2003,
Y2K International Exhibition of Prints, Taiwan, 2000,
5th AlijoBiennal do Douoro Global print, Portugal,2022
2 nd,3rd NBC Tokyo International screen Print Biennial,2009, 2011, Japan,
O.R.I.E.N.T.International Print Exhibition Cluj Nepoca, 2023, Romania,
Tainan, Tainan International Print Exhibition Kuroshio, 2024, Taiwan,
62nd,66th,84th,88th,90th Exhibition of Japan Print, Association,Tokyo,Japan,
1994,1998,2016,2021,2023,

leonzakrajsek.art | zakrajsek.leon@gmail.com

"My life is dedicated to traditional printmaking techniques and Japanese traditional art techniques, my first contact with this beautiful art language was with prof. Gorazd Šefran great Slovenian lithographer, later in Italy with profesors Armando Martini and Vladimiro Elivieri.I owe my greatest learning to my Japanese profesors, famous mokuhanga artists Yuki Rei and Fumio Kitaoka and lithographer Prof Harumi Sonoyama. In combinig Western and Estern art knowledge I developed my own creative art language."



Untitled, 2024
Wood block print
30 x 20 cm



Leon Zakrajsek
Untitled, 2024
Wood block print
20 x 30 cm



Leon Zakrajsek
Ojigi YRO1, 2025
Dry point intaglio
50 x 35 cm



Leon Zakrajsek
Ojigi YR02, 2025
Dry point intaglio
50 x 35 cm

Slovenia

Rowena Bozic

1961

Born in Kranj, Slovenia, in 1961. Graduated from Fine Arts at the College of Visual Art - Arthouse in Ljubljana in 2019. Obtained a degree in Industrial Design from the Open University, Great Britain in 1996 and a degree in Geodesy from the University of Ljubljana in 1983. She attended drawing course at the Academy of Fine Arts and Design in Ljubljana in 1983 and since then many courses and workshops of painting, sculpture, ceramics, installations under different mentors and participated in many group workshop projects, organised by The Public Fund for Cultural Activities (JSKD). Since 1997 attended printmaking workshops by JSKD Novo Mesto and International Centre of Graphic Arts (MGLC) Ljubljana. Engaged in the field of the graphic art from 1997, she uses and combines several printmaking techniques: etching, aquatint, sugar lift, vernis mou, dry-point, chine-collé, collagraph, linocut. Twelve solo exhibitions in Slovenia (intaglio print and paintings), hundred group exhibitions in Slovenia and nearly forty graphic group exhibitions abroad (Bulgaria, Spain, France, Great Britain, Portugal, Bosnia and Germany). Received many awards and recognitions in graphic and painting field.

rowena.bozic@gmail.com

"The charm of graphic creation and manual printing lies in the wide possibility of experimentation and research, also in the uncertainty of the exact result, technical complexity and hard work, and in the combining of printmaking techniques, and also the possibility of expressing the unspeakable in graphical landscapes or graphic haikus."



Coffee Time, 2015
Aquatint, vernis mou
70 x 50 cm



Rowena Bozic
"Let's Have A Cup Of Coffee"/5, 2017
Aquatint, dry point, chine-collé, linocut
50 x 70 cm

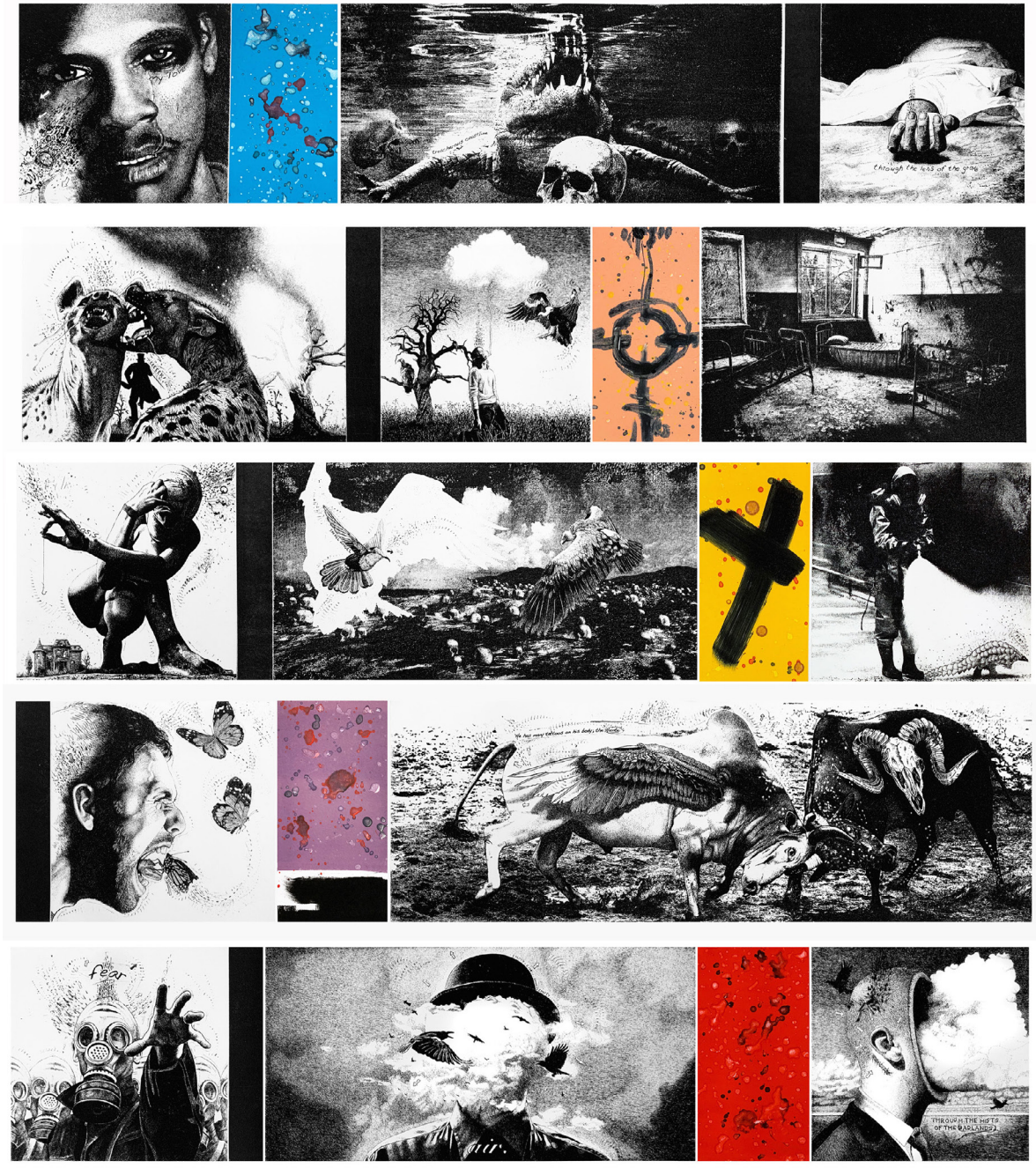
South Africa

Christiaan Diedericks

1986 - 2025

BA(FA) cum laude – 1992; MA(FA) practical distinction – 2000; 2006 - Ampersand Foundation Fellowship, New York City; 2015 - Beijing Biennale in China; 2020 – FIRST PRIZE for experimental printmaking, Miniprint Kazanlak, Bulgaria; 2021: Doctor Raya Mayo AWARD, AU$8000, InkFest, 5th InkMasters Biennial 2021, Tanks Art Centre, Cairns, Australia: FIRST PRIZE, Mudi in Arte 2021 Artist's Prize, 1500 Euro - Diocesane Museum of Salerno, Italy : WINNER of the award trophy for Printmaking at the International Spiritual Art Award 2021, USA 2022 : CONSCIOUSNESS, Palazzo Albrizzi-Capello with the ITSLQUID group, VENICE during the 59th Venice Biennial, 2022, Italy : SECOND PRIZE & Honorable mention, Diego Donati Prize, 7th Biennial of Contemporary Printmaking 2022, Perugia, Italy 2023 : WINNER of an International Digital Art Excellence Award (only 10) for the International Online DIGITAL ART COMPETITION & Online Art Exhibition 2023, Bindaas Artist Group (BAG), India, 2023 : HONORABLE MENTION - Circle Arts Artist of the Year Contest, USA, 2023 : PRIZE--NOMINATED - 12th Kochi International Triennial of prints, Japan 2023 : GRAND PRIZE - 1st International Biennale of Miniature Art Graphics and Drawings-Bitola--IBMB - Bitola 2023

"In many ways I aim to 'rewrite' history in my work and the dominant sense of self--awareness that informs most Western art practices. I am trying to present contemporary issues such as Difference as timeless, by situating my vocabulary of images and themes in an organic flux of dreams, history, news, commercial detritus, hyper--reality, and unvoiced feelings and forces of biological nature/ desire. I aim to stay clear of any literal explanations of my work and believe that no work of art or "visual text" is ever complete. The ongoing input by viewers, as well as the debate between the viewer and the artist, keep on adding new meaning to the artist's original concept and will continue to enrich the artwork."



Lets us prey I- V, 2023
Dry point, Monotype and Laser engraving
15 x 70 cm (5 plates)





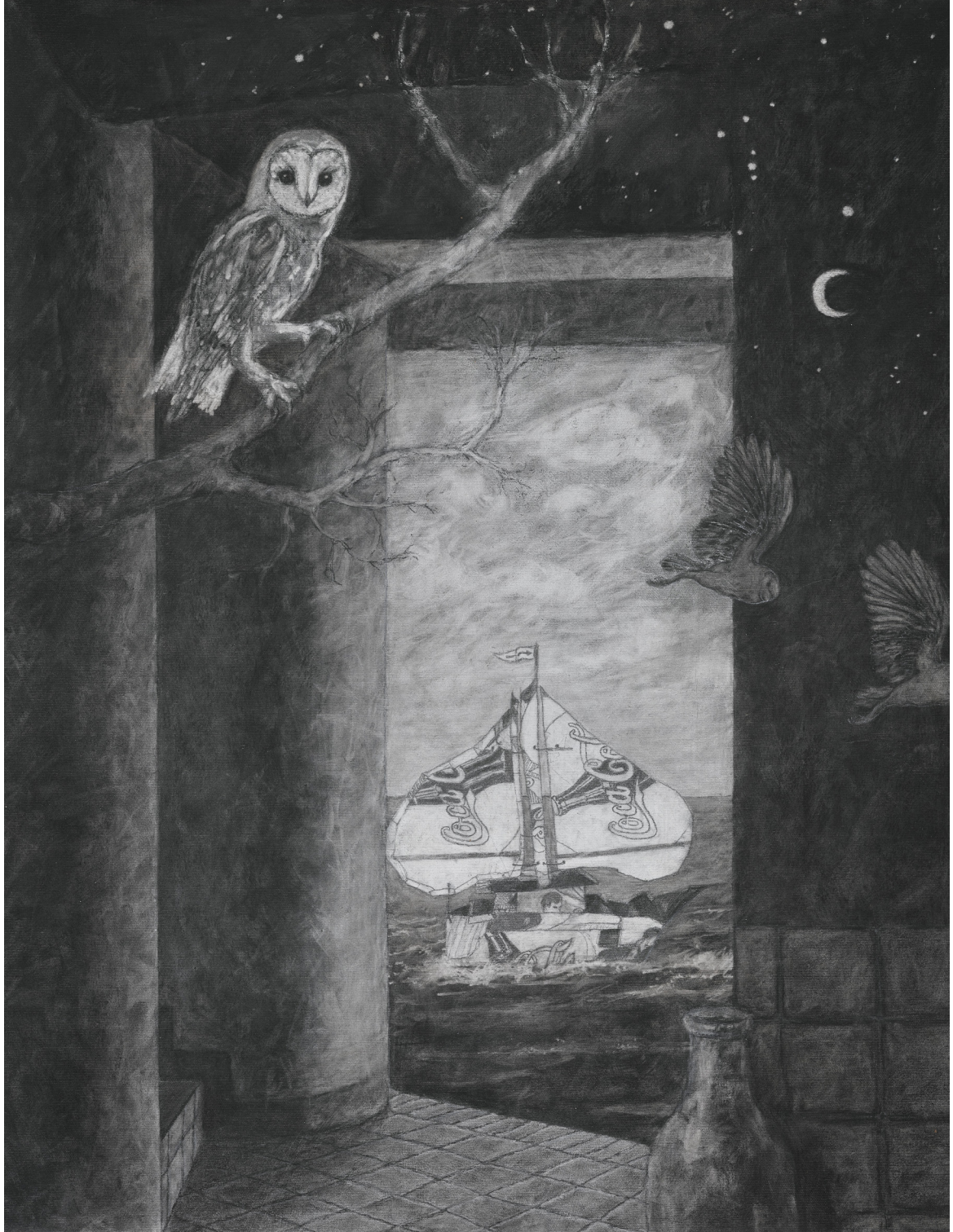
Christian Diedericks
"The re-enchantment of beauty III (The queen of La La land)", 2023
"The re-enchantment of beauty II (The consequence of time)", 2023
Archival pigment ink/Giclee print
107 x 78 cm (each - diptych)

South Africa

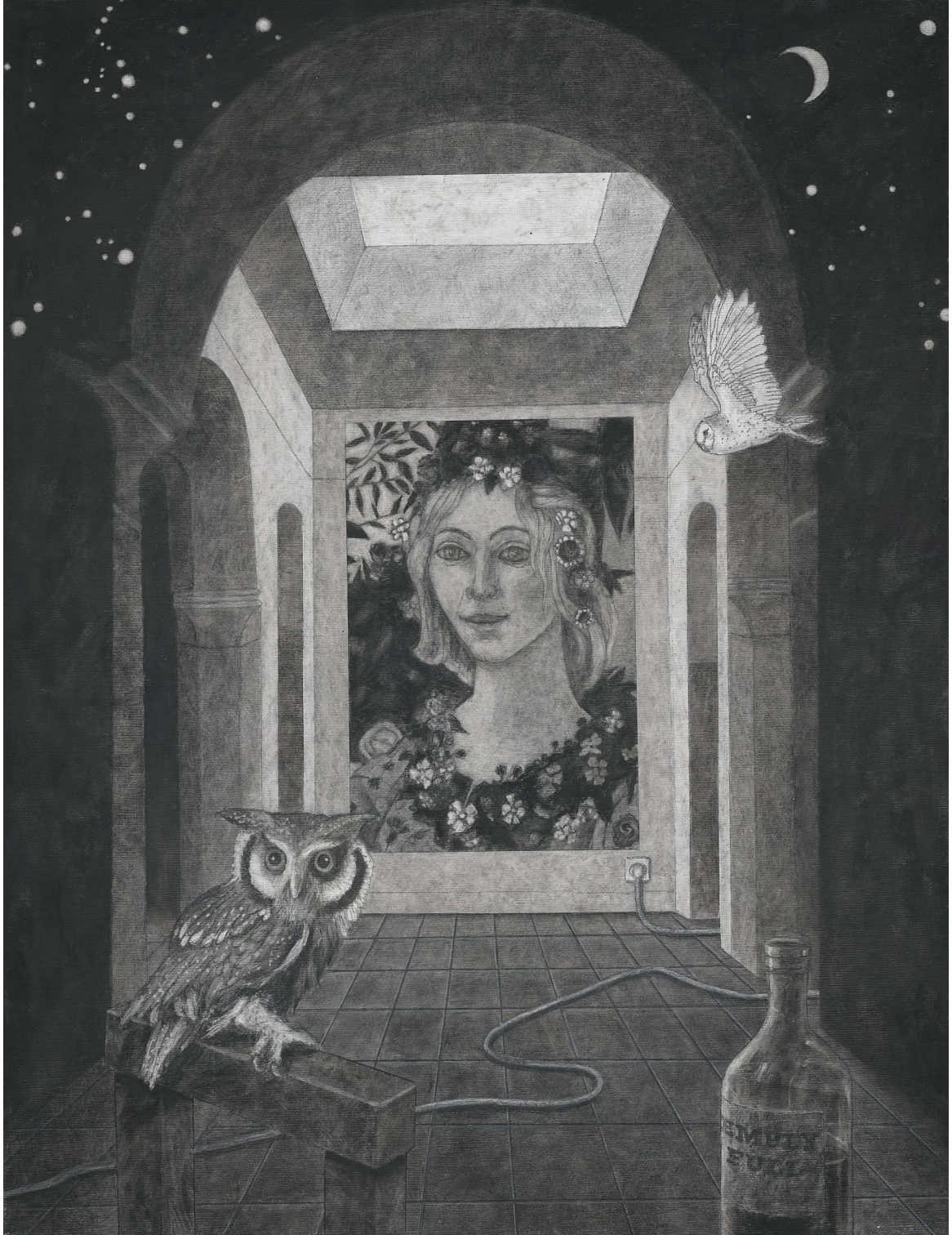
Eleanora Hofer

Artist/printmaker - Cape Town, South Africa
Graphic Art Design -Technical College, Durban RSA . Fine Art studies – Michaelis School of Art, Cape Town University. Printmaking – The Polish University Abroad, London BA cum laude – Fine Art Certificate, Ruth Prowse School of Art, Cape Town
Some participations: 15th Tallinn Print Triennial, Tallinn Estonia, * Millenial Anniversary of the Tripitaka Koreana, South Korea (repres. RSA) * Woordfees – "The endless Horizon" Stellenbosch University * 17th International Triennial of Small Graphic Forms – Lodz, Poland * 13th International Printmaking Biennial of Douro, Portugal.
eleanoraza@gmx.com

"Artist's statement to "the time factor"
My work usually begins with a philosophical or poetical idea which slowly develops. As printmaking is generally a slow process too, this art form gives me the time and space to develop and articulate my ideas. In my tryptich "the time factor", I wanted to combine the past and present, day and night (as far as "time" is concerned) in a collage-like fashion."



The time factor I, 2026
Digital Print
42 x 32 cm



Eleanora Hofer
The time factor III, 2026
Digital Print
42 x 32 cm

South Korea

Chang-Soo Kim

1963

Born in Seoul(South Korea) on July 7, 1963.
Graduated from Hochschule fuer Gestaltung Offenbach am Main in Germany with Diplom Designer degree in February 1990.
Graduated from Dept. of Applied Art, Seoul National University in Korea with B.F.A degree in February 1986.
Professor, School of Arts & Design , College of Arts & Physical Education, Gachon University, Republic of KOREA.
Prize(Selected)
2003 Krakow 2003 'Regular Award of the MTG', Krakow, Poland
2004 OPEN PRINT Sponsor Prize, Bristol, Great Britain MATRICES 2004 Special Prize - Picture Gallery of Municipal Museum of Arts in the city Győr Prize, Hungary
2007 Grand Prix - 9th International Biennial of Drawing and Graphic Arts, Municipal Museum of Arts in Győr, Hungary
parawave@hotmail.com | parawave.kcs@gmail.com | dasein07@gachon.ac.kr

"The attached works created by partially overlapping images or extracted lines from still images captured from videos I shot myself. .It consists of hundreds of layers and is output as a final combined layer A video edited using the same image method was also exhibited in a solo exhibition. The theme of the exhibition focuses on the relationship that individuals have with society, and the meaning and existence value of each individual's self is a fragmentary image of a phenomenon in society."



FLICKERING_GIRL_F102A, 2002
Digital Print
140 x 117 cm

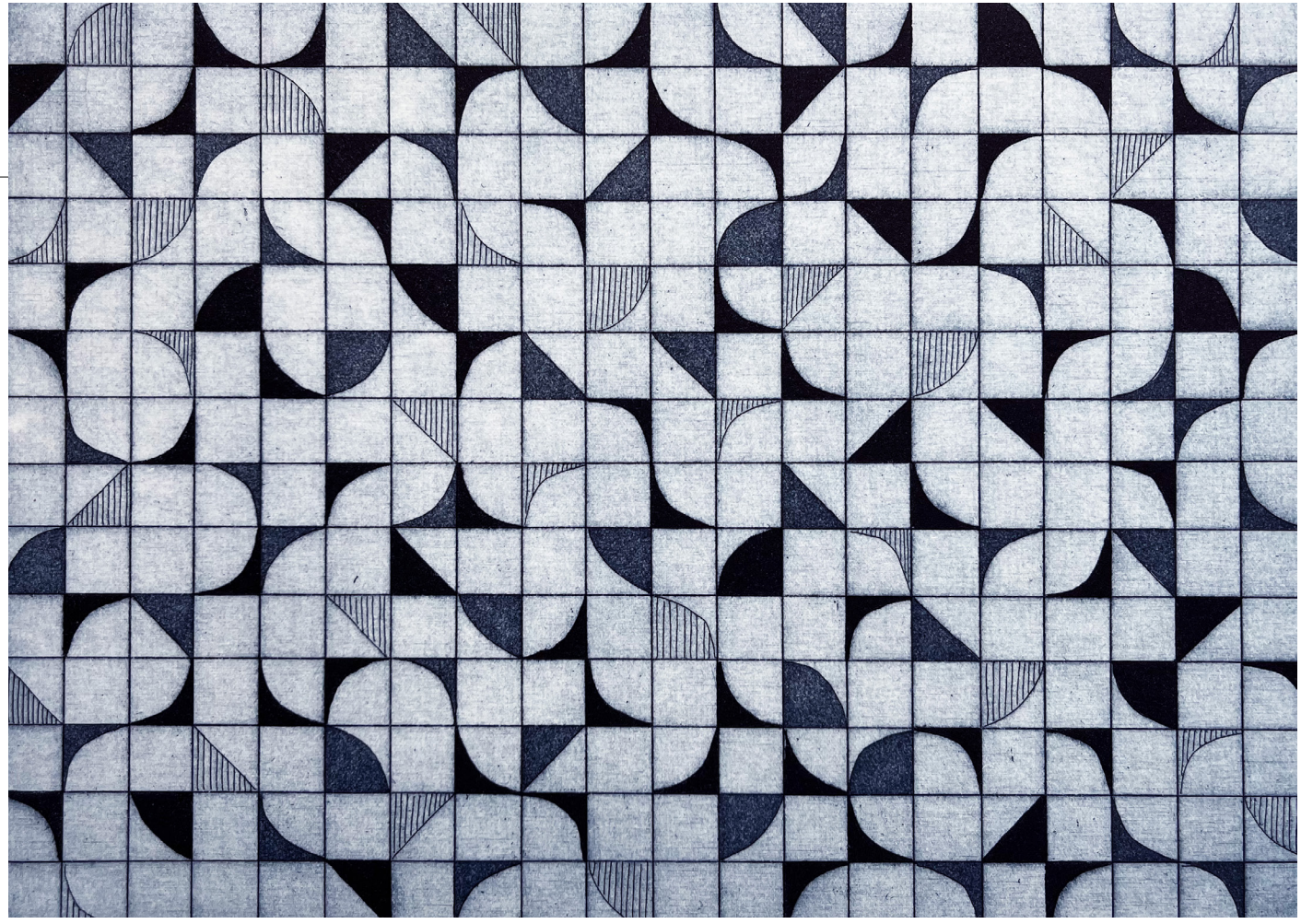


Chang-Soo Kim
Penumbra 1811_Interlaced, 2009
Digital Print
120 x 213 cm

South Korea

Yoonjung Shim

1972



Randomly, 2021
Etching with Aquatint
18 x 25 cm

Born in Seoul, South Korea in 1972, Yoonjung Shim studied French Literature at Yonsei University and Interior Design at Chelsea College of Art in London. She is now a London-based printmaker and a member of Southbank Printmakers and the Printmakers Council. Her work has been selected for major exhibitions including the Royal Academy of Arts Summer Exhibition, the National Original Print Exhibition, and the Woolwich Contemporary Print Fair. She has also exhibited in New York, Ireland, Spain, France and Portugal, with her prints included in the V&A Museum's archives. Yoonjung received the London Print Studio Award at the Print City exhibition at Morley Gallery.

"My work is all about geometry inspired by patterns found in fabric and architecture.Though it may resemble contemporary minimalism, I create it using traditional intaglio etching. This ancient technique resists perfection, making precise lines nearly impossible. The tension between modern design and this flawed process is central to my practice. Through this fusion, I explore the beauty in imperfection."



Yoonjung Shim
Herringbone Giant, 2020
Etching with Aquatint
20 x 24 cm

Spain

Ana Aragüés

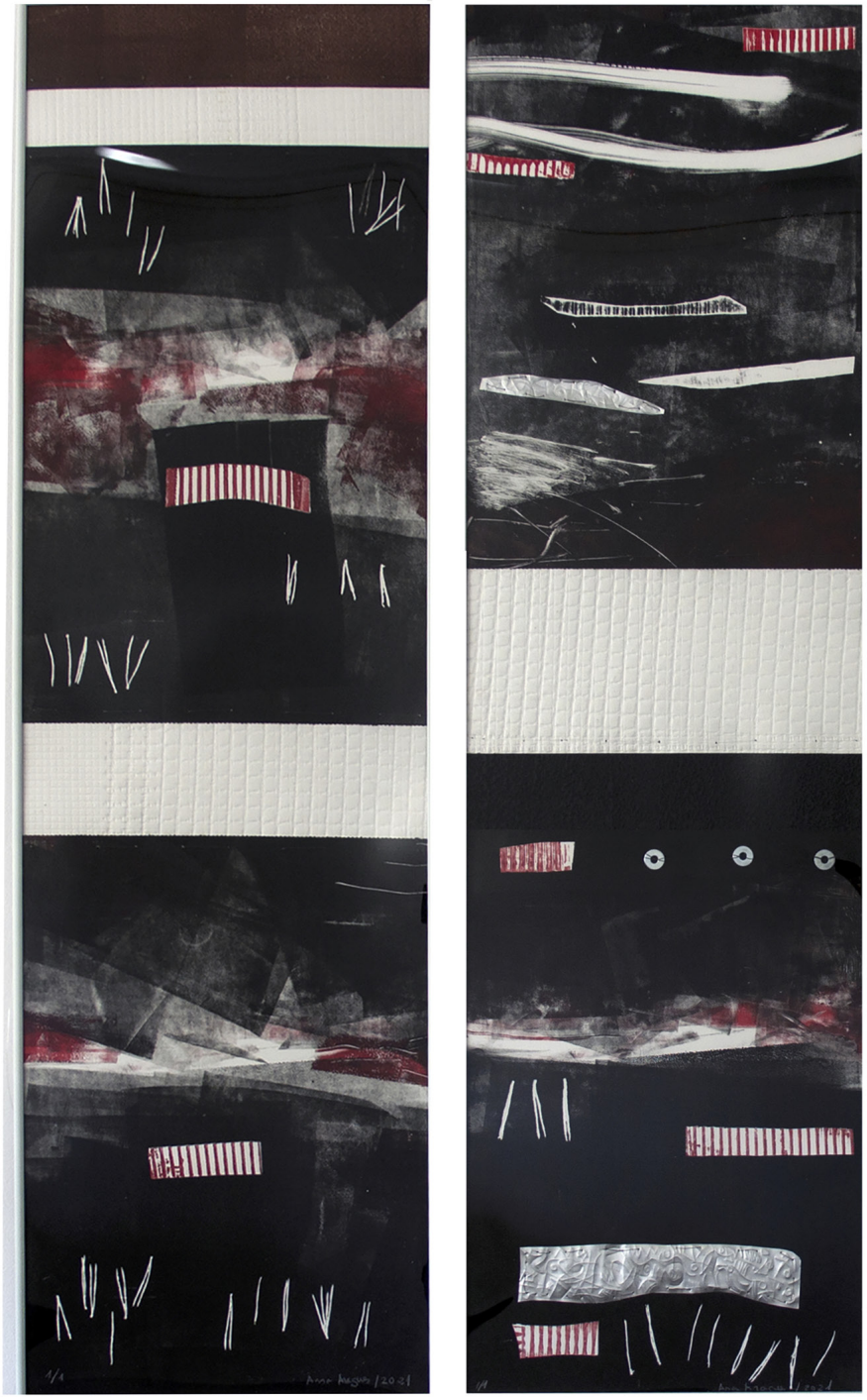
1944

Ana Aragües was born in Zaragoza in 1944, where she studied both high school and a degree in music at the Superior Conservatory. In Barcelona she does interior architecture and begins engraving. She goes on to live in Italy where in Urbino, State School of Art, she studies classical engraving techniques and in Venice, Experimental School of Graphics, new techniques. Again in Barcelona, Electrography transferred to metal support. She learned digital on her own. She has held many personal exhibitions and participated in international printmaking fairs and biennials. From 1973 to 1980, G. Llabres, L. Sampol, D. Caminal and A.ragüés formed "Grappa Grup". holding exhibitions throughout Spain and Europe. As of 2000, she lives and works in Amsterdam. And in 2009 she created the Ana Aragüés Foundation and TEG: Taller Experimental Grabado. Where she works with several students, in all types of supports and experimental techniques.

"Sight, an important sense. Look at the most important thing we can do in that sense. By adding curiosity we can begin to understand the fact of creation. Engraving is not a direct or easy process, it is composed of silence, curiosity and the capacity for introspection. Achieve understanding, the deep self that leads us to express loneliness, fear, hate or love... Any feeling that will ultimately make up our work."



Retrato Cósmico, 2010
Digital Print
85 x 90 cm



Ana Aragüés
De la noche y el Fuego, 2023
Grabado Calcográfico
texturas y agua tintas
100 x 30 cm



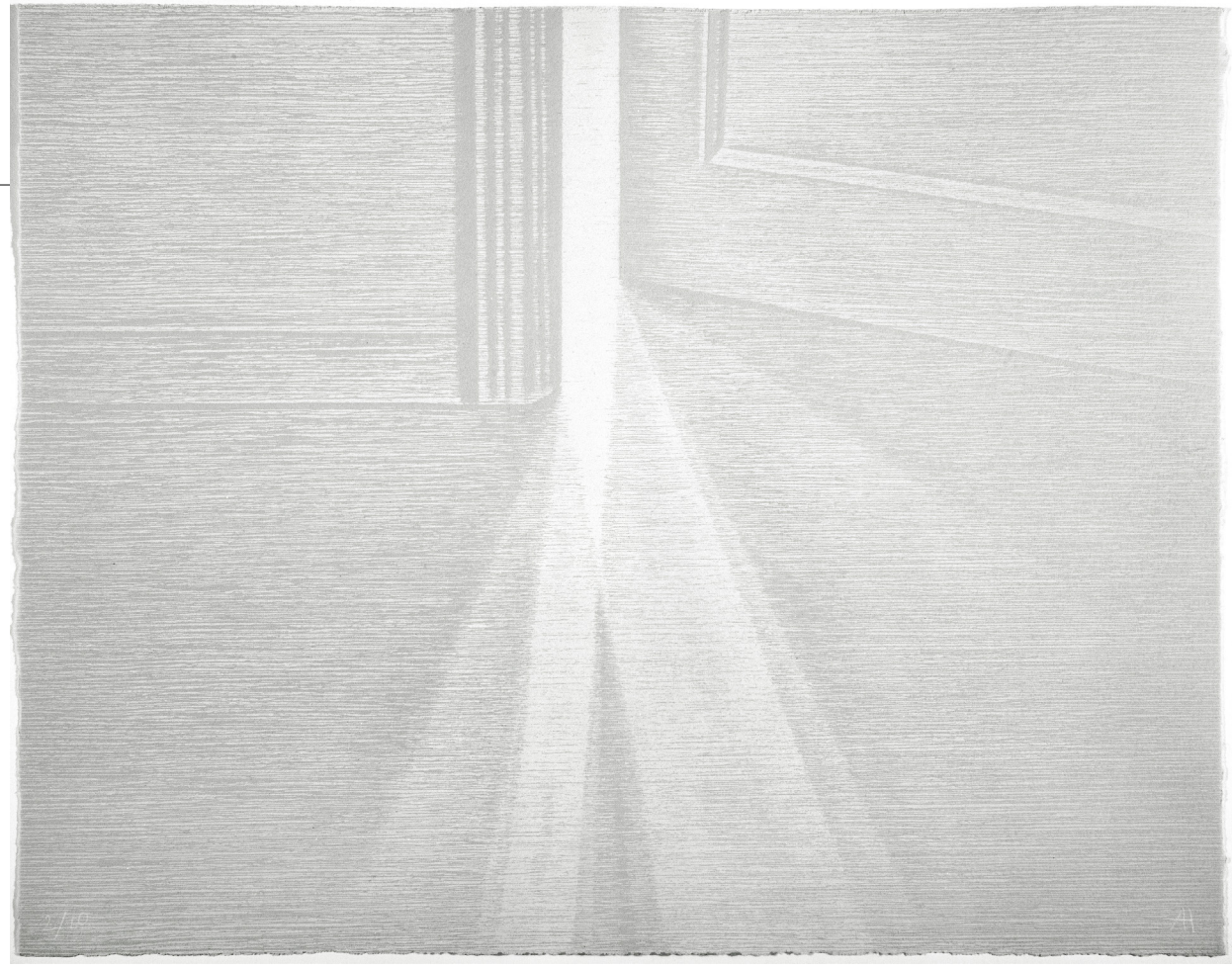
Ana Aragüés
A Sangre y Fuego, 2001
Grabado Calcográfico
Aguafuertes agua, tintas, collage con metal, aluminio
grabado con punta
100 x 70 cm



Ana Aragüés
Lo admirable de tener el cuello largo, 2023
Grabado Calcográfico
Grabado calcográfico. Aguatintas, recortes, texturas
70 x 45,5 cm

Spain

Anne Heyvaert



Passage Pandora 1, 2023
Xylography, white ink on paper Canson grey
38,5 x 48,5 cm

Born in USA, French nationality, resides in Spain, Galicia; researcher, lecturer, Faculty of Fine Arts of Vigo University, dx5 digital & graphic art research. Training and working stays in collective engraving workshops in France (Atelier Bo Halbirk), Luxemburg (Empreinte), Canada (PressePapier, Trois rivières), Argentine (Fundation ACE), Spain (CIEC, Centro Internacional de la Estampa Contemporánea, Betanzos, where she was co-director (1998-2002), etc. Numerous exhibitions and selections in international awards for contemporary art and printmaking. Curator of events, exhibitions, such as the Premio International Máximo Ramos, Ferrol (2010, 2012), "Blanco sobre blanco", FIG Bilbao, 2023, etc.
www.anneheyvaert.es | anneheyvaert@hotmail.com

"Her biography and daily experience feed thematic series such as: "Cajas de mudanza" ("Moving Boxes"), "Maps on maps, from Memphis to Finisterre", "Maps Kaleidoscopias", "Messages", "Plis-Pages", "Passages", ... Her commitment to graphic techniques has led her work toward a greater questioning of re-presentation, in terms of unfolding and unwinding variation."





Anne Heyvaert
From the series “Maps on maps, 2008
“Michelin Spain”, “Google Map Santiago de Compostela”
Lithography on digital print
76 x 56 cm (diptych)

Spain

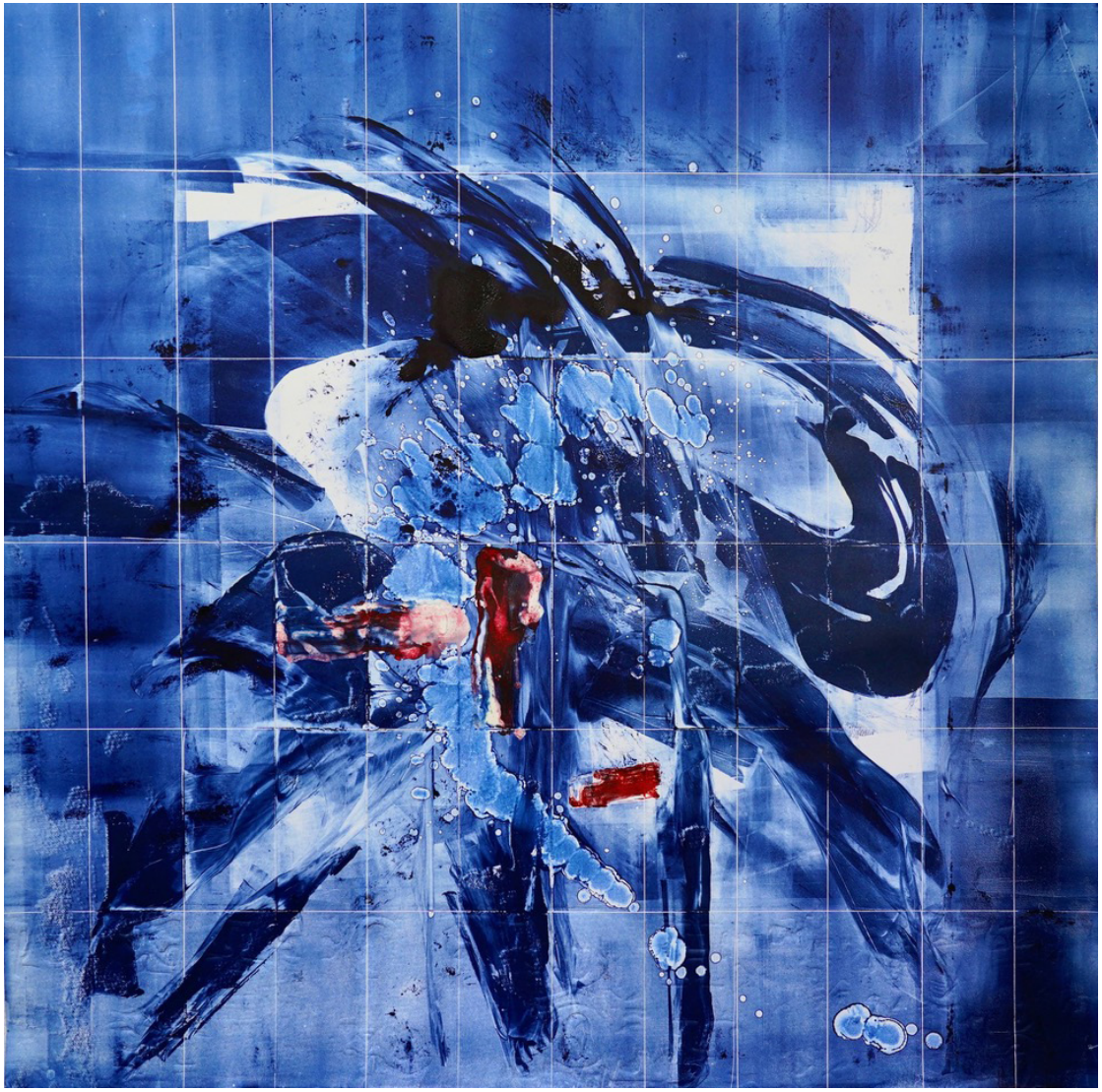
Ariadna Abadal Lloret



Anemone, 2023
Drypoint Collagraph Photoetching
97 x 130 cm

Ariadna Abadal Lloret is a biologist and printmaker. Since 2012, she has been working as a Manager and Printmaking Technician at the Art Print Residence, a printmaking residency founded by her family. She is a master professor of mokulito, photoetching, and electroetching. As a printmaker, she is also familiar with traditional printmaking techniques such as etching, aquatint, drypoint, soft ground, collagraph, and mokuhanga. In 2019 she conducted a workshop in Québec and taught a two-week course at Joan Miró's Foundation on Mallorca Island. She is always in search of non-toxic printmaking techniques and she is offering classes on Japanese Lithography on wood (also called mokulito) and other printmaking methods at the Art Print Residence (https://artprintresidence.com/). Recently, she's participated in international biennials and exhibitions such as "Dwell, Pause for thought: Investigating the process ofprintmaking" at McColl Center in the US, "XI Biennial of Douro" in Portugal, "Impact 12" in the UK, and the "International Mokuhanga Juried Exhibition" in Japan. She has also participated in several exhibitions in Australia, Armenia, Bulgaria, France, Italy, Serbia, Romania, and Taiwan. She has been awarded the prize "Mircea Ionescu-Quintus" at the "Iosif Iser" International Contemporary Engraving Biennale ed. XV (2023). She got the Second Mention at Miniprint Cantabria (2021), and two Honorable Mentions at the Awagami International Mini Print Exhibition (2023 & 2021).

"In my artwork, nature is my inspiration. I usually refer to the sea, the forest, plants, and animals. From my point of view, since we are aware of the fragility of the ecosystems, we should reconsider our artistic practices in order to protect the environment and ourselves. I like to work with organic materials, such as wood. For that reason, I'm in love with woodcut, mokuhanga, and the mokulito process. I cherish using Japanese handmade papers for printing and sometimes I prepare my own pigments. Ariadna Abadal is also developing a collaborative project with artist Teofil Androne called "The Ocean Wave Project" in which the mokulito matrixes, after the printing process, are transformed into surf boards (https://theoceanwaveproject.wordpress.com/)."



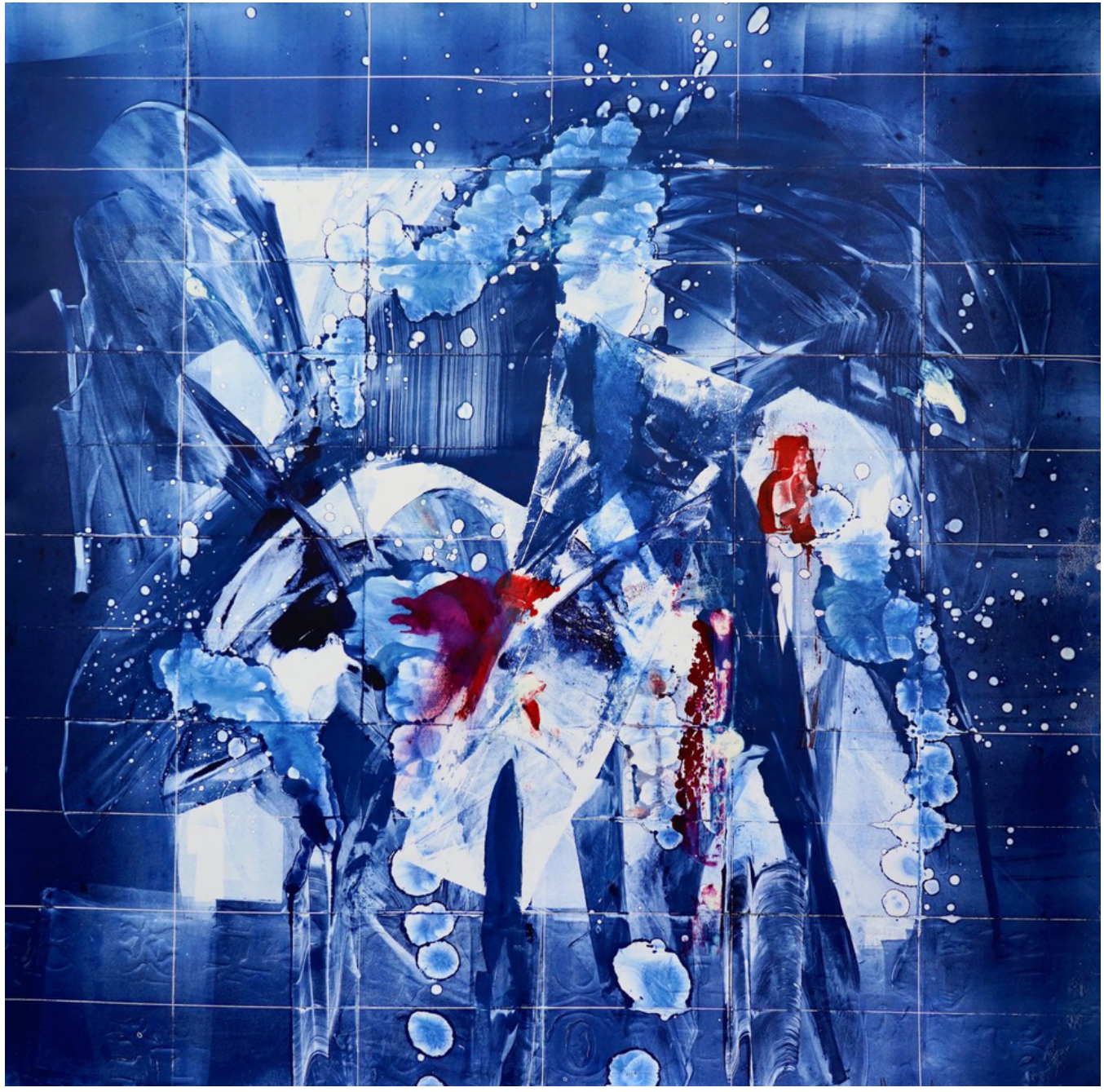
Florencio De Pedro

-1989 First Prize and completion of the work: Monument to the Spanish Constitution, Zaragoza City Hall. Honorable Mention at the centenary Caja de Badajoz, Mérida. Advanced Studies Scholarship from the Zaragoza Provincial Council. -1990 Honorable Mention: Sculpture: Air Force, Madrid. -1991 First Prize, 2nd International Outdoor Sculpture Symposium, O Grove, Pontevedra. Second Prize, Urban Space Sculpture Competition, Borriana, Castellón. -1994 First Prize, 4th International Snow Sculpture Trophy, Piau Engaly, France With the artists of A.A.P. Goya - Aragón -1995 French Representation Award at the Savolinna Snow Sculpture Competition, Finland Created the Sculpture - Aragonese Literature Trophy, Zaragoza Mirador Prize at the Sculpture Symposium "To the Memory of the Peoples" Hinojosa de Jarque, Teruel -1997 First Prize for Engraving Isabel de Portugal, Zaragoza Provincial Council, Zaragoza Sculptors' Meeting, Villa de Mequinenza, Zaragoza -2002 Honorable Mention: Environmental Sculpture, Villa de Zuera, Zaragoza -2004 1st Mention, 6th Open-Air Sculpture Competition, Villa de Oropesa, Castellón. -2005 First Prize and completion of the work "Puerta Mudéjar," Valdespartera Roundabout, Carretera de Teruel, Zaragoza. Teamed with Rubén de Pedro at Eventun-acultural. 1st Honorable Mention, 11th International Sculpture Award, City of Sabiñanigo.

www:depedroescultura.com | fdepedro2@gmail.com

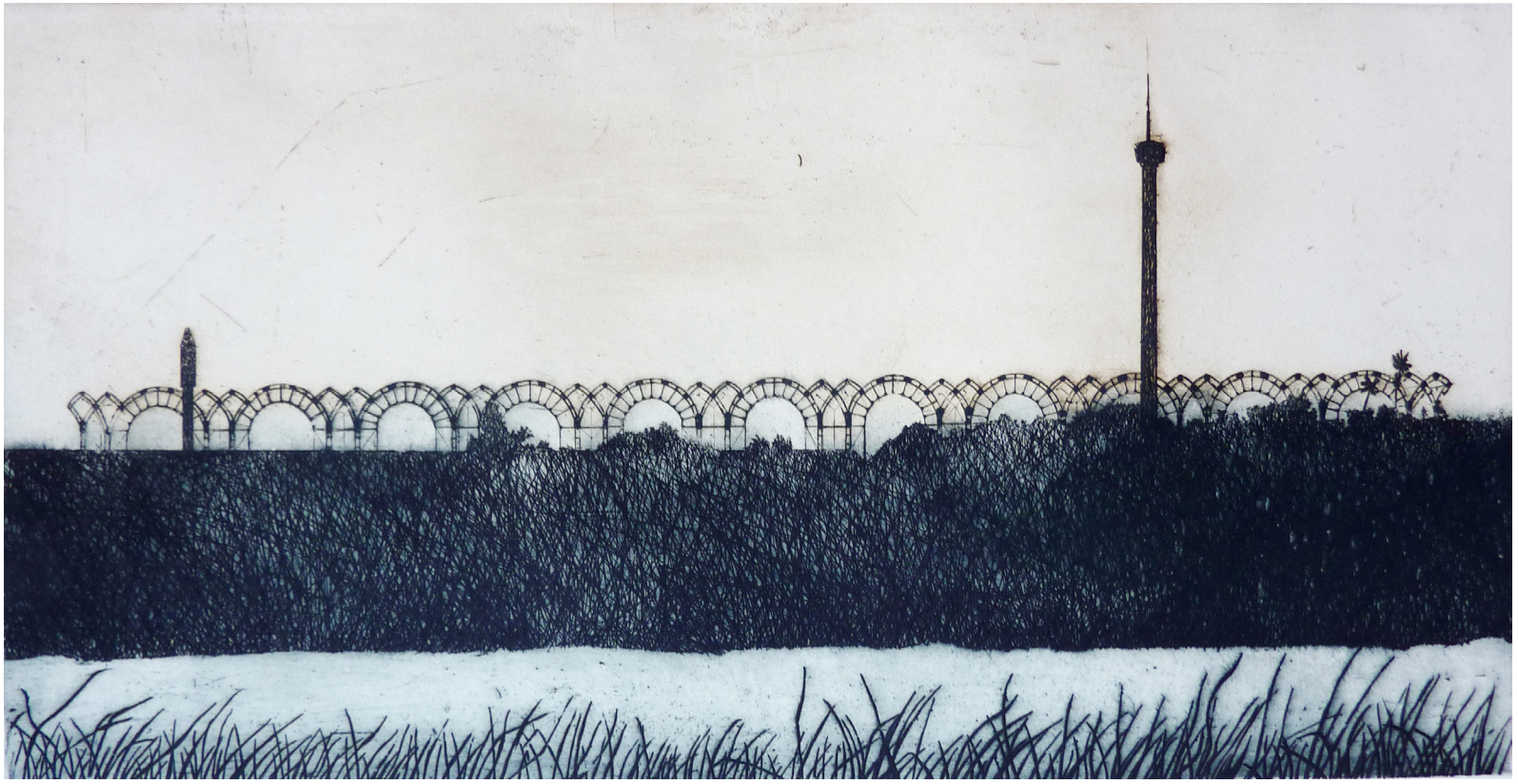
"The Soul of Matter and the Poetics of Engraving For over thirty years, his vibrant passion has woven paths in art. Sculptor and engraver, a soul that never stops exploring, transforming materials into dreams, into stories that beat, each work a whisper of life, a mark that aspires to remain. From the depths of stone and metal, I have molded my phantasms, with hands that know temper, precision, and feeling, weaving series such as "On the Sculptor's Cross," a dialogue between faith and art, a ritual in motion. "Other Urban Crops," invisible cities germinate in my mind, roots that sprout in each fragment, and "Cierzo" and "Aural," breezes that caress my creation, winds that carry stories, melodies without condition. "Cuatro Vientos" and "Los Colores del Vino" are profiles of my palette, heartbeats that combine spirit and earth; "Arquitecturas" are constructions of the soul in matter, structures that represent dreams, desires, and hopes..."

Serie (Cuatro Vientos)
Técnica mixta y gofrado
110 x 110 cm



Florencio De Pedro
Serie (Cuatro Vientos)
Técnica mixta y gofrado
110 x 110 cm

María Del Mar Bernal



Environmental Pavilion. Seville, 2018
Etching on copper. Color ink a la poupée
76 x 110 cm

María del Mar Bernal (Osuna, 1966) holds a degree in Fine Arts from Complutense University of Madrid and a PhD on printmaking from the University of Seville. Since the beginning of her artistic and research career, she has been involved in studies on the theory, criticism, and practice of fine arts in the field of graphic art. She currently focuses on new territories of graphics art and the adaptation of analog fields to new technologies. She is a professor of printmaking and has taught printmaking-related subjects at the Faculty of Fine Arts since 1992, including doctoral courses and the Master's Degree in Art: Idea and Production. She has also participated in various courses, both nationally and internationally (Chile, Argentina, Ecuador, Madrid, etc.). She is the author of numerous publications, books and articles, such as "Printing as a Creative Process" (2024) and "tecnicasde-grabado.es" (2012). She has also created the website http:// tecnicasdegrabado.es/ from 2009 to the present.
https://tecnicasdegrabado.es | Mail: mmarbernal@us.es



María Del Mar Bernal
Arriving at Port
Drypoint
44 x 76 cm

The Port of Seville is a space of tension where iron and sap coexist, where cranes rise like mechanical trees amid the reflections of the Guadalquivir. In drypoint, I seek that friction: the rubbing between the organic and the industrial. Each line I scratch on the plate is a gesture of observation, of permanence. The cranes, tall and still, seem like river sentinels, and the reeds, humble, entangle themselves at their feet as if wanting to reclaim their place. This print is a conversation with water, with steel, with the city that breathes on its banks.



Patricia Delgado

1973

In 1996, She achieve the Master in Fine Arts, option "Painting", University of La Laguna, Tenerife, (Spain), and in 1999, the Master in Fine Arts, option "Free Art, Graphics" form the Royal Academy of Fine Arts Antwerp, "ARTESIS" Higher Institute Antwerp (Belgium). Beginen the 2000, she started to research different materials searching and explore news supports for the traditional engraving. Actually she also shares her activity by giving and differents monographic, workshops, talks, conferences, both locally and internationally. Part of her work has been destined to art galleries, local art spaces, editions for international projects or reserved for public and prívate collections, foundations and institutions. In 2015, she set out her brand PD, Patricia Delgado, who is well-known for highly creative artisan process, who offers an extensive range of unique and outstanding artistic works. Her engraving has been internationally recognised owing to a unique mix of traditional and modern techniques.

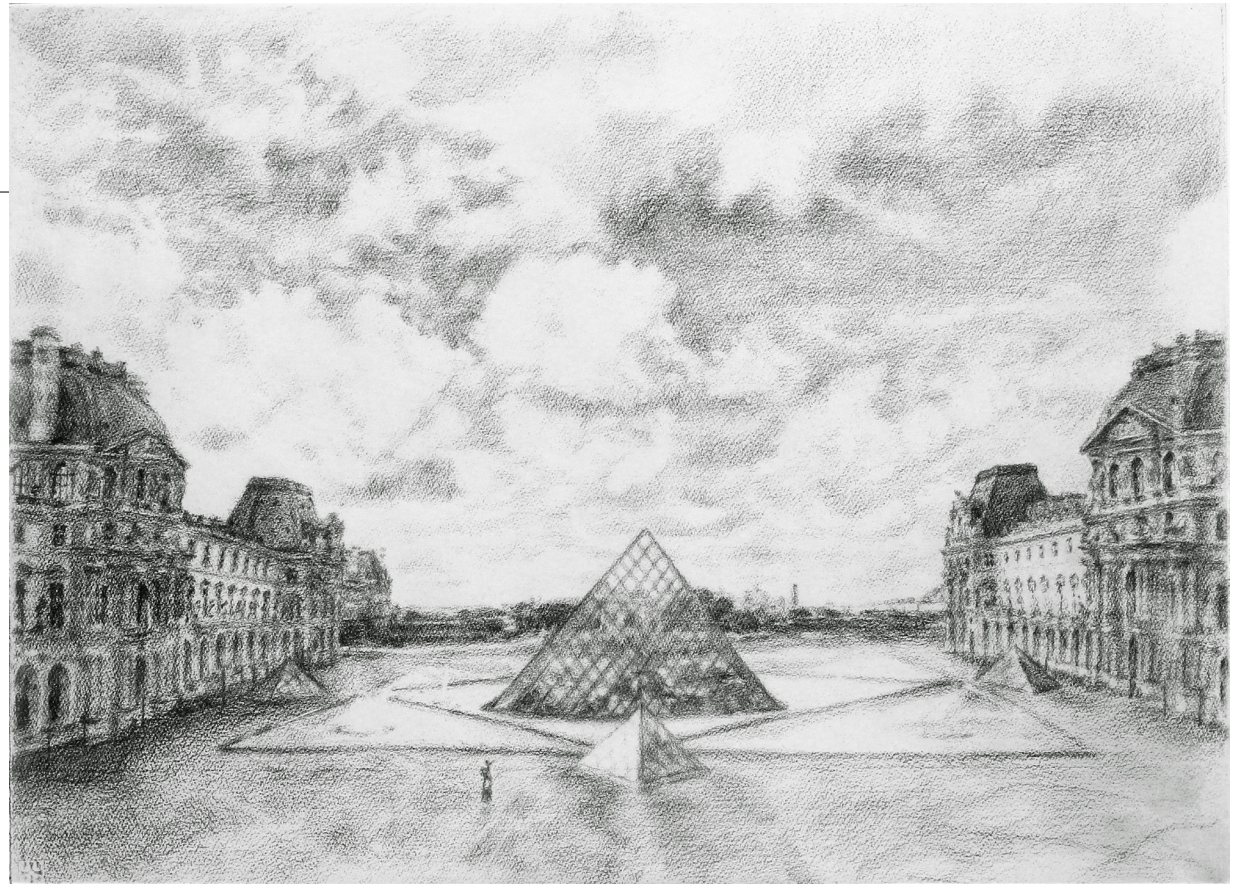
www.patriciadelgado.com | patrispatris@hotmail.com
IG @patriciadelgadoartes

"Natural elements blossom almost unwillingly in most of my art pieces. I like to pay attention to those unexpected details that might go unnoticed otherwise. The past is always present. I bring the past back in the topics I choose and how I work with them. Paper and metal, the essential materials for engraving, have developed their own separate way of communicating, creating unique unrelated pieces that have transformed my art over the years."

Lake
Etching
38,4 x 32,3 cm

Spain

Victoria Ascanio



Après-midi au Carrousel, 2022
EDITION: 110
Intaglio gravure
38 x 44 cm

Victoria Ascanio was born and brought up in Spain. She studied Fine Arts at LA
ESCUELA DE BELLAS ARTES DE SAN FERNANDO, UNIVERSITY OF MADRID and printmaking at the RUSKIN SCHOOL OF ART, OXFORD UNIVERSITY. She has taken part in fairs and exhibitions internationally and her work is in many private and public collections. Ascanio was awarded the FACES OF PEACE ART PRIZE, 2022, ARTIST OF THE FUTURE by CONTEMPORARY ART CURATOR MAGAZINE, 2020, and ARSTY featured her as ARTIST ON THE RISE in 2021. She has been represented by Galeria Gaudí in Madrid for over 15 years, and is represented by Jane Newbery Gallery and Artichoke in London, Paks Gallery in Austria and Munich, Singulart in Paris, and OCCO Art Gallery in Madrid.
CONTEMPORARY ART STATION, Madrid, Spain: February 2023, ARTIFACT GALLERY New York, USA: July 2022, PAKS GALLERY, Contemporary and Fine Art Biennale, Cannes, France, May 2022, ARTEXPO NEW YORK, USA: March 2007, April 2019, March/April 2023, THE LOS ANGELES ART SHOW, USA: 23 - 27 January 2019, MAMAG Modern Art Museum, 2nd International Contemporary Art Austria, Biennale Vienna: 9 - 17 March 2019, EURANTICA, Brussels Fine Art Fair, Belgium: 28 - 3 March 2019, RED DOT MIAMI, USA: 5 - 9 December 2018, AFFORDABLE ART FAIR, London, UK: 12 - 15 March 2015, 10 - 13 March 2016,19 - 22 October 2017, 18 - 21 October 2018, 11- 15 March 2020, ART3F Feria de Arte Contempóraneo, Luxembourg: 1- 3 June 2018, SCARBOROUGH MUSEUM TRUST, 'Lasting Impressions: A selection of works from the Printmakers Council Archive', UK: 25 March – 18 June 2017 victoriaperezdeascanio@gmail.com | Instagram @victoriaascanio | www.victoria-ascanio.com

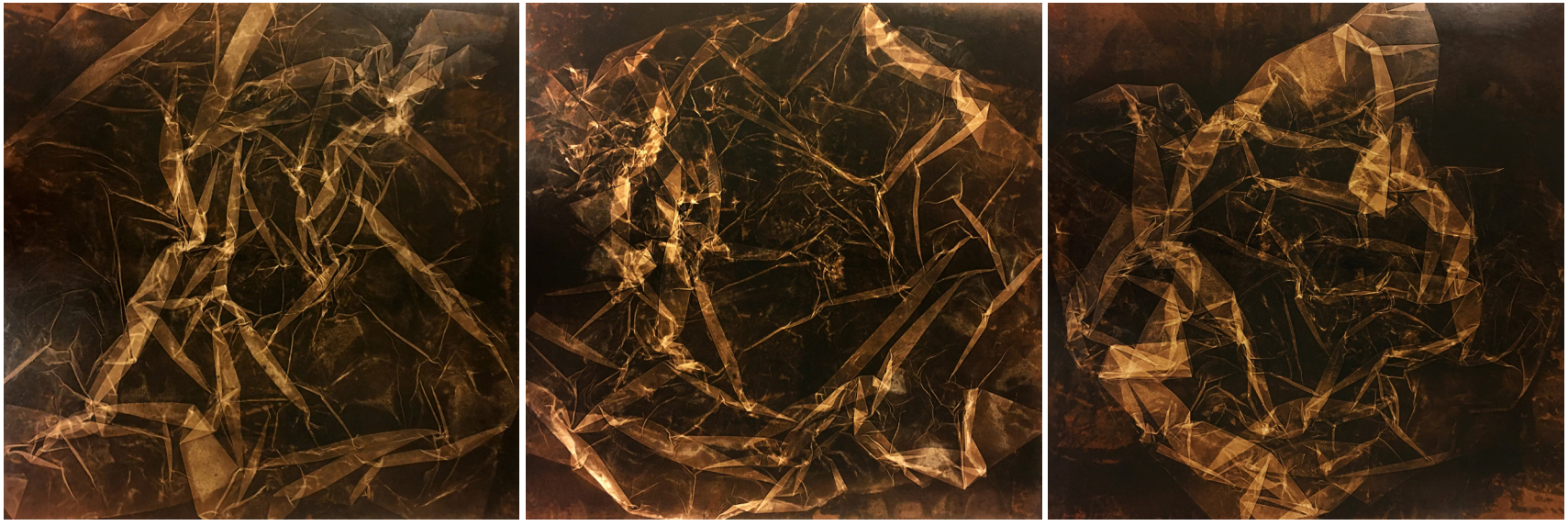
"Victoria Ascanio works in the drawing, painting and printmaking mediums. Drawing is the core to her work and from it new ideas and concepts emerge. Some of these images will evolve into paintings and prints. She started drawing before she could read and write; this became a passion that sparked a lifetime urge for artistic experimentation and self-searching. Victoria's work is primarily figurative. She is particularly interested in the ever more unresolved tension between mankind and its relationship with its surrounding world. Her main sources of influences are from the Old Masters, particularly Rembrandt and Goya, but equally she is interested in symbolist painters from the twentieth century and contemporary artists."



Victoria Ascanio
Walkie Talkie meets Cheesegrater, 2018
EDITION: 110
Intaglio gravure
38 x 44 cm

Ann-Kristin Källström

1958



"Ground check II, III, IV
colored version", 2023
Computer print
3 x (100 x 100 cm)

Born in Stockholm, Sweden, in 1958, I presently reside and work in the northern region of the country. My professional journey, steeped in the realm of visual arts, has spanned since 1997, where I have immersed myself in various printmaking techniques, both traditional and experimental. Between 2001 and 2005-2008, I assumed the role of head teacher, overseeing the printmaking program at two art schools in Sweden. Beyond my commitment to printmaking, I am actively involved in art and exhibition projects. My endeavors extend to writing and photography assignments focused on the art domain, with my contributions consistently finding a place in art websites and publications. In acknowledgment of my artistic contributions, I received a one-year working grant in 2018 and a two-year grant in 2019 from The Swedish Arts Grants Committee. Presently, my creative focus revolves around the project titled "Northern Sweden's Inland and Mountain Areas", where I aim to explore and encapsulate the essence of these regions through my artistic lens.
http://ak-art.se | anki@ak-art.se

"The graphic imprint is fascinating, as is the depth in surfaces and lines. A piece of photographic reality is often crucial in my images, regardless of the graphic techniques I work with. Hopefully,my pictures convey something about the state of current life, perhaps not directly but indirectly."



Gunnar Nilmén

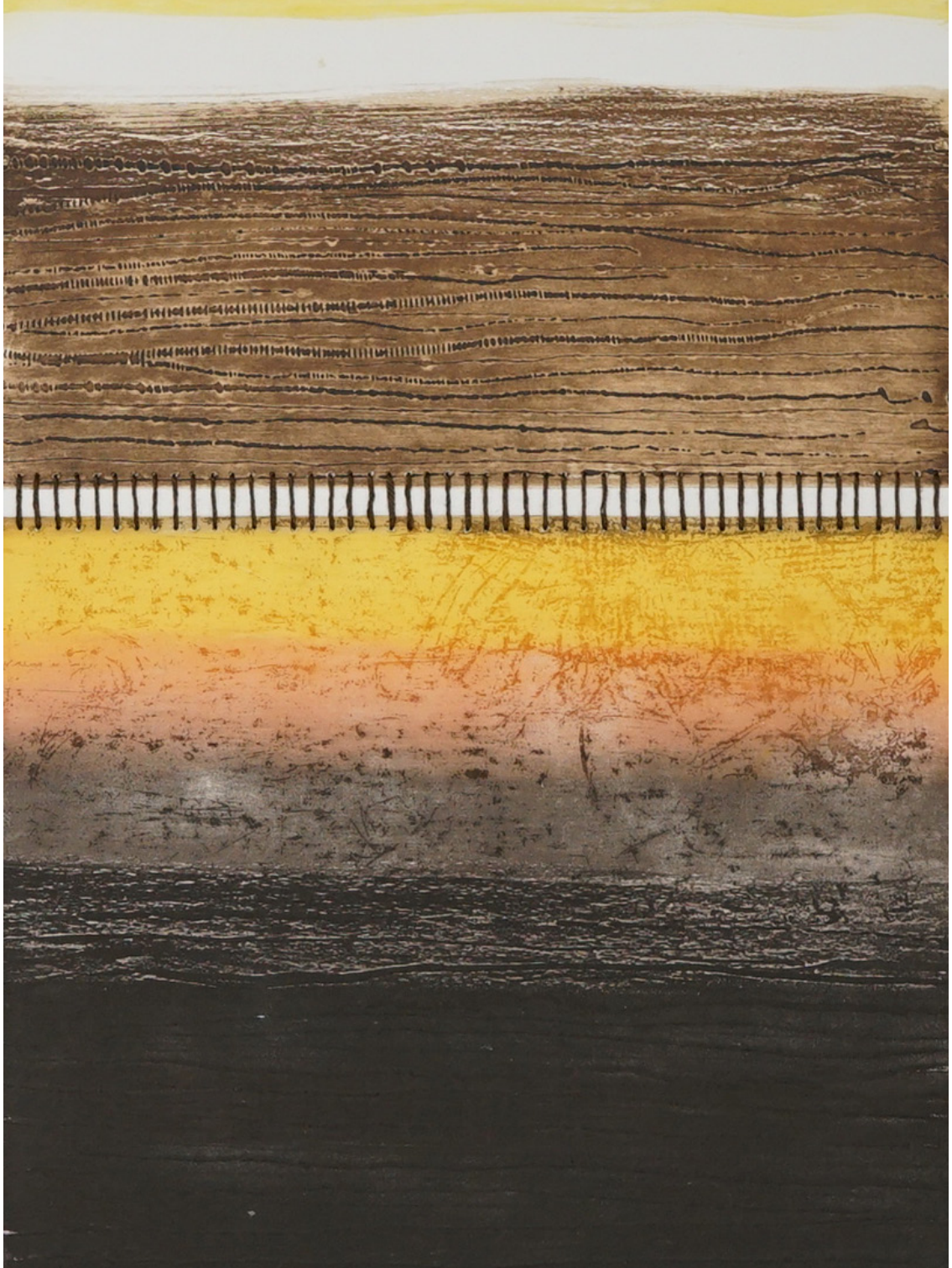
Living in Viken, north of Helsingborg in southern Sweden and working with printmakingat KKV NV Skåne in Ängelholm. Studies in printmaking in various places in Sweden – for Wojtek Pakowski in Krogen Amerika in Linköping, Sweden and lately for Roberta Feoli at Scuola Internazionale di Grafica Venezia, Italy. Member of: Grafiska Sällskapet (Swedish Printmakers Association; KKV NV Skåne (The SwedishArtist Centre in Northwest Skåne) Sweden; NVSK (The Artists Association of Northwest Skåne) Sweden; ÖLG (Örebro County Graphic Group), Sweden.
gunnarnilmenart@gmail.com
www.gunnarnilmenart.com

"I work with most of the intaglio-techniques mostly with etching and drypoint on copper, but also with photopolymer. Prefer to mix several techniques in the same picture with one or more printing plates. Sometimes I just print anything – tarlatan, Hessian sack, saddle-girth or hemp string. I also sew with cotton thread in my pictures and create relief using carborundum gel. A big interest for me is the so called non-toxic printmaking – to use as little or few harmful, to me or nature, products as possible."

"Crossroads"
Etching, drypoint, sewn stitches and collage on copper.
40 x 30 cm



Gunnar Nilmén
Shoji I
Etching, drypoint, carborundum on copper
50 x 40 cm



Gunnar Nilmén
Shoji III
Etching, drypoint, carborundum and sewn stitches on copper
34 x 25 cm



Gunnar Nilmén
After awakening
etching, drypoint and sewn stitches on copper
68 x 55 cm



Nic Langendoen

Academy of Art Rotterdam - Holland. Art Ethnology studies on University i Umea Sweden.
Stone lithography, Tidaholm Sweden 2018 2018-19. Selected Solo exhibitions. Piteå Art Gallery Piteå Sweden 2022. Sunsvallmuseum Sundsvall Sweden 2020. Vasterbottens Museum, Umea Sweden 2018-2019. Väven Art Gallery Umeå Sweden 2009. Piteå Art Gallery Piteå Sweden 2008. Nelimarkka museum Alajarvi Finland 2007. Art gallery,Kulturens hus Lulea Sweden 2003. Art Gallery, Härnösand, Sweden 2015. Selected Group exhibitions. 2nd Global Print, Douro, Portugal 2015. Diplomatic Art, Helios Gallery, Timisoara, Rumänien 2007. Studio Fusion gallery London 2015. Selected grants. The Swedish Arts Grants Committee´1981,1983,1988,1999. County Council of Vasterbotten 1981. Public art Collections Several municipality The National Public Art Council Sweden.Several country Counsils Vasterbottens Museum Umea Stockholm Art Council. Remaining facts. Teaching in Painting/sculpture/drawing : School of Scenography Nordanå Skellefteå LTU Universitet Sweden. Art school och Umeå School of Design Sweden. Member of: Tidaholm Litographic Art Studio, Sweden. Grafiska Sällskapet (Swedish Printmakers Association). KRO (Swedish Artist Union). KC Nord (The Swedish Artists`Centre-North). Örnsköldsvik printing workshop ÖKKV, Sweden.
www.niclangendoen.com | info@niclangendoen.com

"I mainly work with painting, but also with other techniques such as graphics, stone lithography and mural painting. Conducts teaching in painting, as well as performs various performances. My work with images is an attempt to read the written language of the landscape, delimiting in a recurring changeability. Revealing with fragmental memories, images that come together in a certain order."

"22-03-22", 2021
Gravure printing carburumdum
colored with pastels
50 x 50 cm



Nic Langendoen
Distance II, 2021
Gravure printing carburumdum
colored with pastels
50 x 50 cm



Nic Langendoen
28.11.23, 2023
Gravure printing carburumdum
colored with pastels
50 x 50 cm



Nic Langendoen
Trace 18, 2019
Dry-needle technique on copper sheet
43 x 43 cm



Barbara Bandi

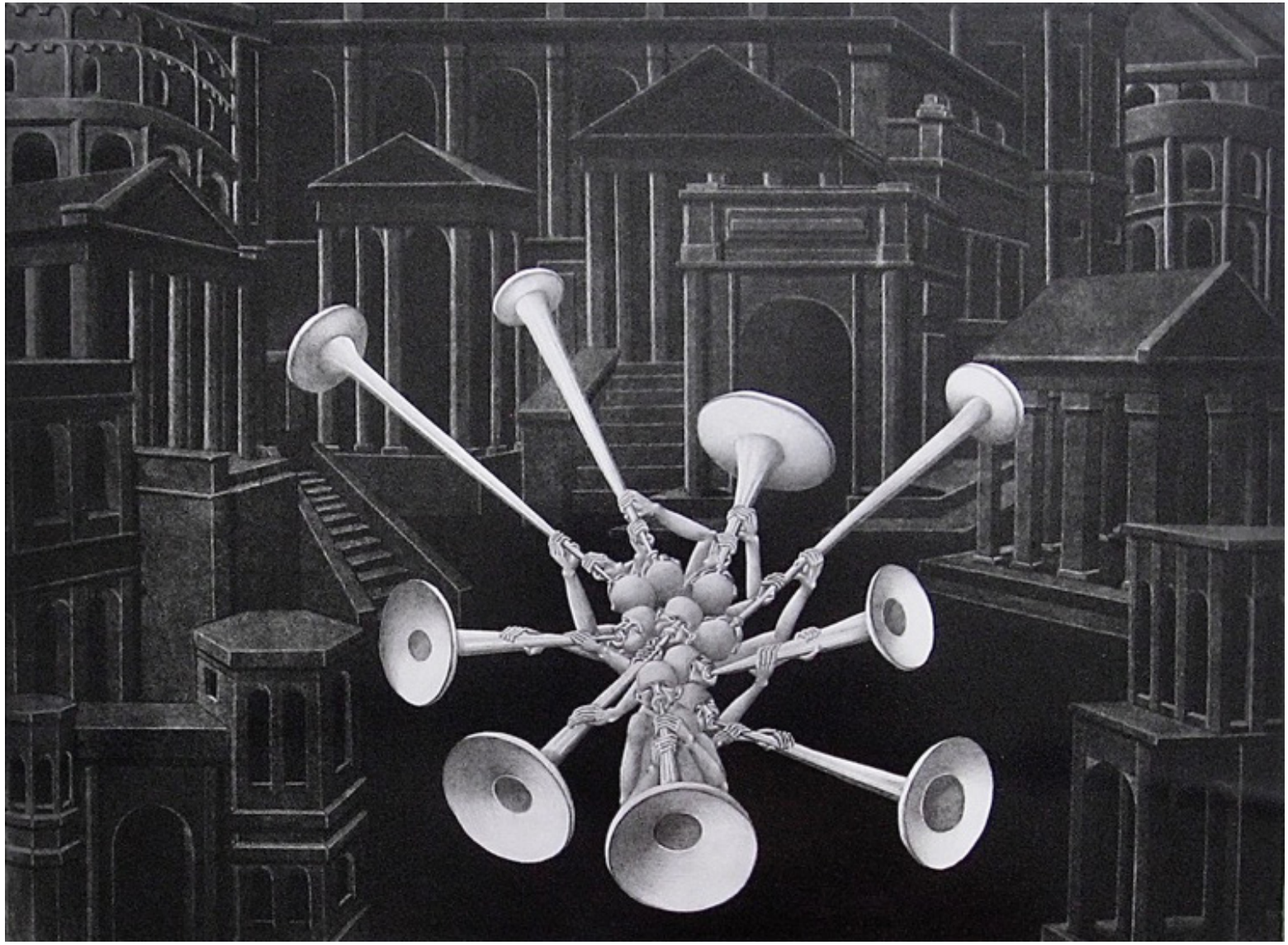
1946

1946 born in Bern, CH. Studies in the art of printing at the school of arts-and-crafts in Bern. Since 1987 own gravure printing studio in Bern 2002-2007 Co-initiator and co-organizer of the international print-project „flying carpet“ (www.flyingcarpet.ch) 2007-2014 in the leading team of the gallery ArchivArte in Bern – CH. Since 2008 Member of the visarte, section Bern (society of Swiss artists) Expositions in Switzerland, Germany, Austria, Italy, Slovaquie, Spain, Poland, Portugal, Serbia, Bulgaria, Cairo, Litauen.

www.bababandi.ch | baba@bababandi.ch

“In an age of ever more perfect machine and digital reproducibility of all printed matter, I do not strive for the usual goal of all printing processes to produce the highest possible edition of identical prints. On the contrary, by reproducing a motif in different combinations and playing with ever new variations, each print becomes a unique in its own right.”

Poppies, 2020
(5 Unique pieces)
Stencil with 4 Plates of Aquatint on tissue paper
25 x 25 cm (each)



Barbara Bandi
Sound Body, 2019
(Divina Commedia revisited, Purgatorio, scene 6)
Aquatint scraped, drawing
50 x 70 cm

Madeleine Hottinger

1954



She had dreams
Lithograph on Awagami, embroidery
38 x 48 cm

Trained at the Ecole Cantonale des Beaux-Arts de Lausanne from 1979 to 1984, at the end of which she was awarded the engraving prize of the Lycéum Club. Since then, she has continued to explore the vast, expressive field of etching and the complexity of its processes. In 1996, to promote engraving and the world of printmaking, she founded an intaglio workshop to develop her practice and welcome other engravers. She enriches her knowledge by working in various workshops in Switzerland and abroad. She regularly takes part in competitions and exhibitions, both individually and collectively. - Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland, 1982 - Tokyo International Miniprint Tokyo Kyoto Osaka, Japan, 2016 - Musée du Douro Regua, Portugal, 2017 - Biennale Internationale de l'Estampe de Dreux, France, 2018 - Awagami International Miniprint Tokushima, Japan 2023. www.madeleine.hottinger.com

"Engraving, incising, notching the material and revealing, through pressure, the area or line on the paper. And here appears the idea contained in movement, in doing."

Taiwan

Hyun-Jin Kim

1958



Existence-W#17, 2023
Woodcut
70 x100 cm

1958 Born in KOREA, 1981 Graduated from Department of Fine Arts, Kyung-Hee University, KOREA, 1983 M.A. in Fine Arts from Chinese Culture University, Taiwan, R.O.C., 2023_ "Kaohsiung International Printmaking Biennale" Kaohsiung Cultural Center,Zhi-Zhen Hall, 1,2, Kaohsiung , Taiwan, 2023_22nd International Biennale of Graphics - Varna, Bulgaria 2023, Graphic Art Gallery, Varna ,Bulgaria. 2023_Ulsan International Woodcut Festival, Ulsan Museum, Korea, 2023_Woodcut Tango : Taiwan-Korea contemporay woodcut print art Exchange Exhibition, Teh- Chun Gallery, National Taiwan Normal University, 2023_Silver Prize, 86th TaiYang Art Exhibition,National Dr.Sun Yat-sen Memorial Hall,Taipei City, Taiwan, 2022_1stPrize, New Taipei City Art Exhibition,Cultural Affairs Department,New Taipei City Government, 2020_Merit Prize,19th International Biennial Print Exhibit R.O.C. National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2018_Grand Prize,14th Gielniak Graphic Arts Competition, Dział Sztuki, Muzeum Karkonoskie, Karkonoskie Jelenia Góra, Poland

"Creation is my record of life, and in this process, I can repeatedly learn the preciousness of the existence of life. I like expressing my inner feelings with the reduction technique of woodcut."

Pey-Chwen Lin

1959

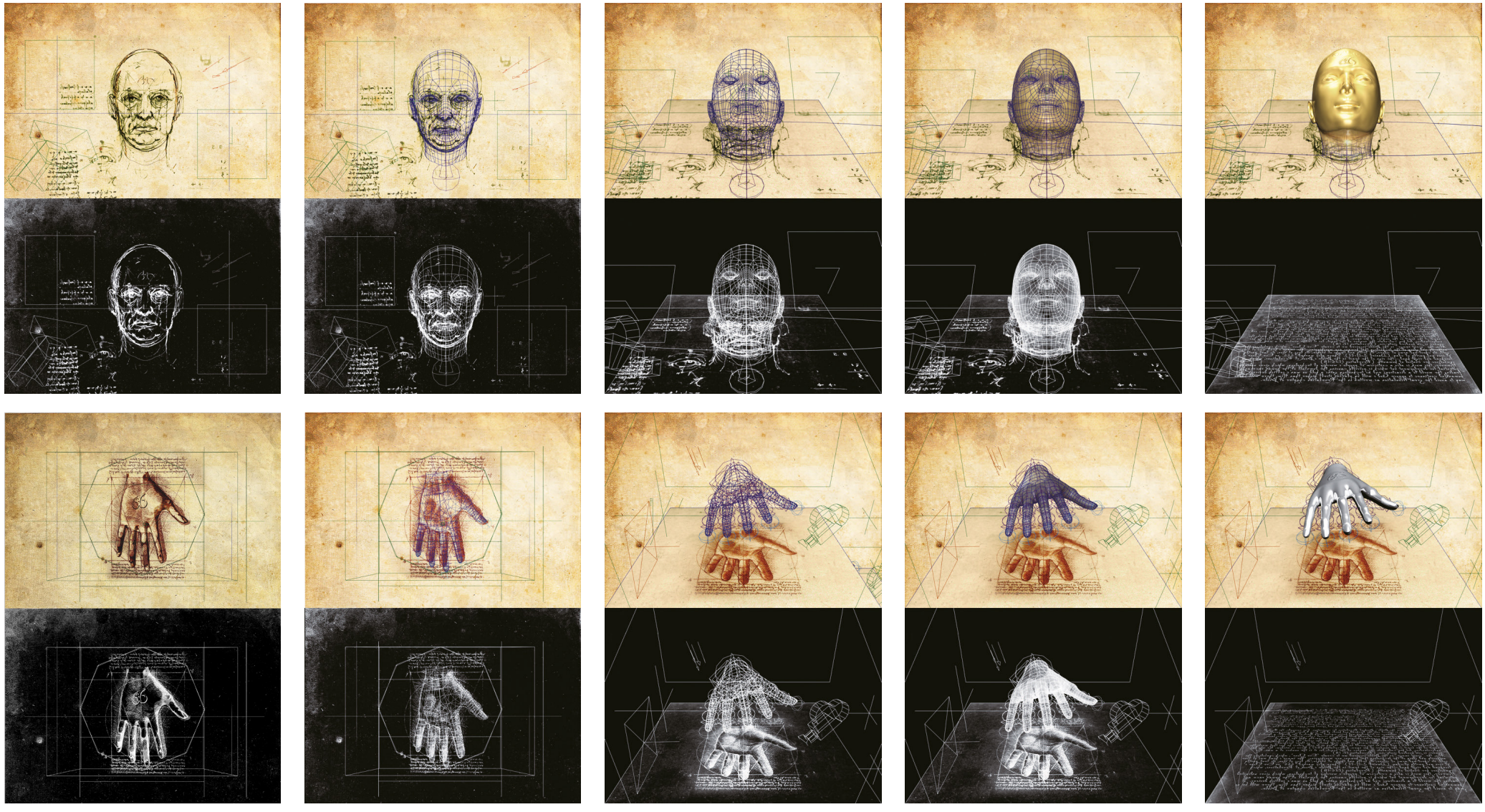




Pey-Chwen LIN, born in Taiwan in 1959, is the first Asian artist to receive First Prize in the "New Media Art" category at the 2019 Florence Biennale in Italy, where she was also honored with the prestigious Lorenzo il Magnifico Award. She earned a Doctorate of Creative Arts from the University of Wollongong in Australia in 1996 and later served as a professor and director of the Graduate School of Multimedia and Animation Arts at the National Taiwan University of Arts. In 2006, Lin began her Eve Clone series, envisioning and interpreting a post-human world. The series explores feminine identity and religious symbolism, relying heavily on digital technology while also critiquing its negative impact on society.
youtu.be/CD05ktm8I5k | share.google/lkHlGY0HxF9eOaQDV

"In the Making of Eve Clone Documentation I series, I overlaid the head and hand sections of Leonardo da Vinci's manuscripts with line sketches, wireframes, and 3D models of Eve Clone's head and hand to highlight the golden ratio embedded in the Eve Clone image. The composition is deliberately divided into upper and lower sections—the upper rendered in the raw color of paper, and the lower in stark black—to create a visual contrast between the aesthetics of Renaissance manuscripts and the digital visual language of the computer age. I also intentionally retained visual traces of the computer software interface in the prints, emphasizing the tension between digital files and traditional hand-drawn manuscripts. In the final prints, the upper portion depicts Eve Clone's metallic-colored features—a golden head and a silver hand—referencing the "Great Image" described in the Bible. These are shown forming the head and hand bearing the "666 Mark of the Beast." The lower section features mirrored script in the style of da Vinci's handwriting, incorporating text from the biblical books of Daniel and Revelation to suggest Eve Clone's symbolic identity and role. Augmented Reality (AR) technology is also employed to animate the static images, creating the illusion that Eve Clone emerges from the printed surface to interact with the viewer in real space and time."

Making of Eve Clone Documentation I/1–10: Head and Hand, 2019
Media: Digital Prints, 3D Animation, Augmented Reality Installation, Tablet Computer
(72 x 54 x 3 cm) x 10 pieces



Lin, Pey-Chwen
Making of Eve Clone Documentation I/1–10: Head and Hand, 2019
Media: Digital Prints, 3D Animation, Augmented Reality Installation, Tablet Computer
(72 x 54 x 3 cm) x 10 pieces

Yu-Fang Liu





Photosynthesis #1/#2, 2022
Wood lithography
2 x (60 x 40 cm)

-2022 IPC International Mini Prints Invitational Exhibition Jury Special Award
-2022 Selected for the 20th International Printmaking Biennale of the Republic of R.O.C.
-2021 Selected to participate in the exhibition N-E Contemporary International Engraving Biennial, 4th edition, Iasi, Romania, 2021.
-2020 Encounters,2020 an exhibition of 4 Taiwanese printmakers, Montclair Public library, New Jersey, United states of America.
-2020 Tribuna Graphic 2020, National Art Museum of Moldova, Kishinev, Romania.
-2016 "Inter-Art" Aiud /II Exhibition, DISTINCTION Award /Romania
-2005 BFA, National Taiwan University of Arts
-2002 Current Member, Chinese Printmaking Society

"In my wood lithography, the intricacies of layers are expressed with the purity of water base ink and the thickness of the oil base ink. The turbulence of the outer world is transformed into inner tranquility and harmony in multiple overprints."

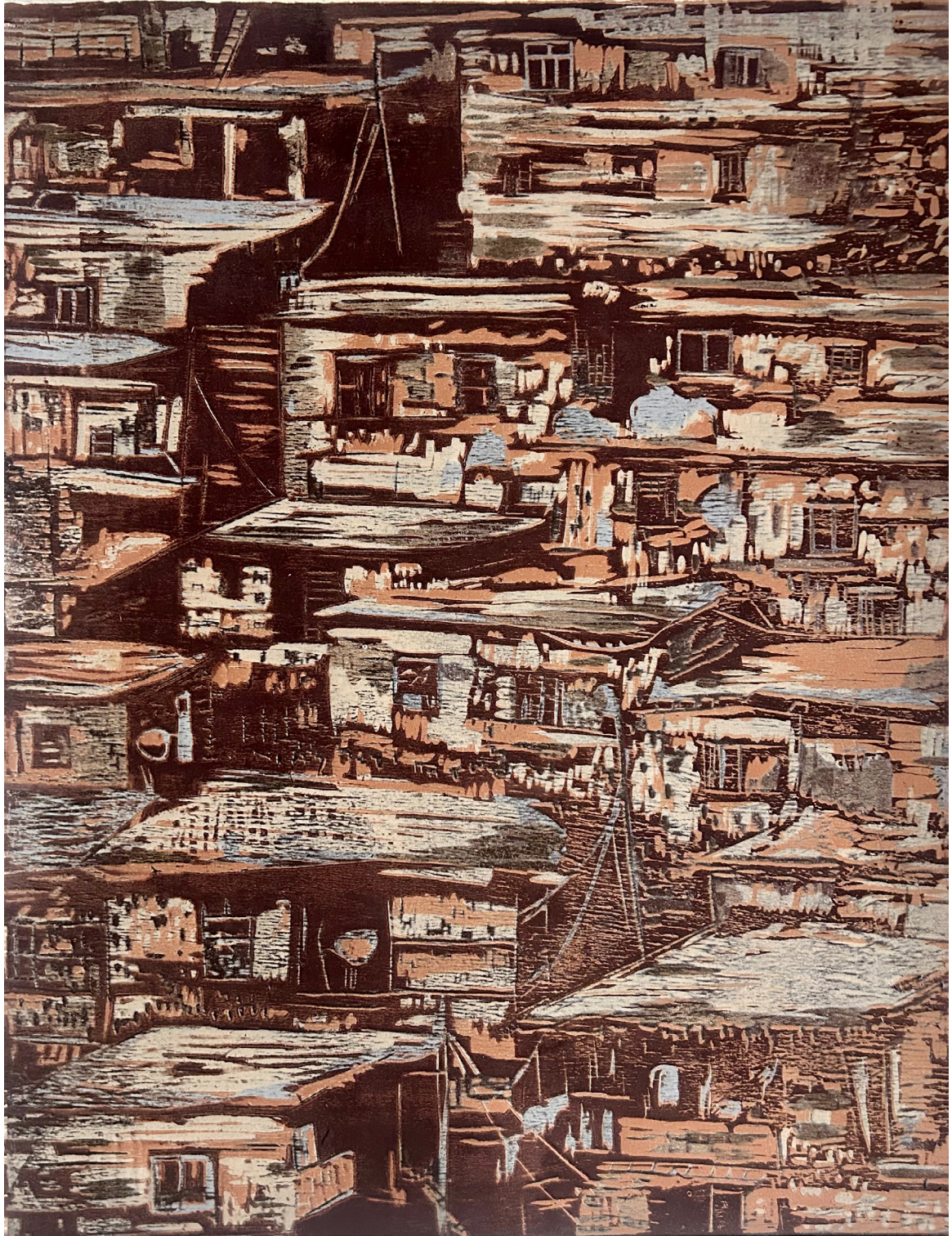
Turkey

Aylin Coşkun

1971

Aylin Coşkun (b. 1971, Istanbul, Türkiye) is a gynecology and obstetrics specialist and multidisciplinary artist working in photography, painting, and printmaking. She graduated from Hacettepe University Faculty of Medicine and completed her residency at Dr. Zekai Tahir Burak Women's Health Training and Research Hospital. Alongside her medical career, she studied photography and visual arts at Özer Art Center and Anadolu University. Her artistic practice focuses on woodcut printmaking, exploring memory, human presence, cultural traces, and the relationship between space and identity. Her solo exhibitions include Every Human Is a Story (2018), Ethiopia – The Eyes of the Omo Valley (2020), and 52/4 (2024). She lives and works in İzmir,Türkiye.

"Through woodcut printmaking, I explore memory, traces of lived experience, and the relationship between people and the spaces they inhabit. Inspired by vernacular architecture and disappearing urban landscapes, my works transform ordinary structures into carriers of cultural memory. Through layered textures and carved surfaces, I reflect on identity, belonging, and the passage of time."



Tin Street, 2025
Woodcut Print, Edition 1/7
65 x 50 cm



Aylin Coskun
Traces of Time, 2024
Woodcut Print, Edition 1/7
35 x 25 cm

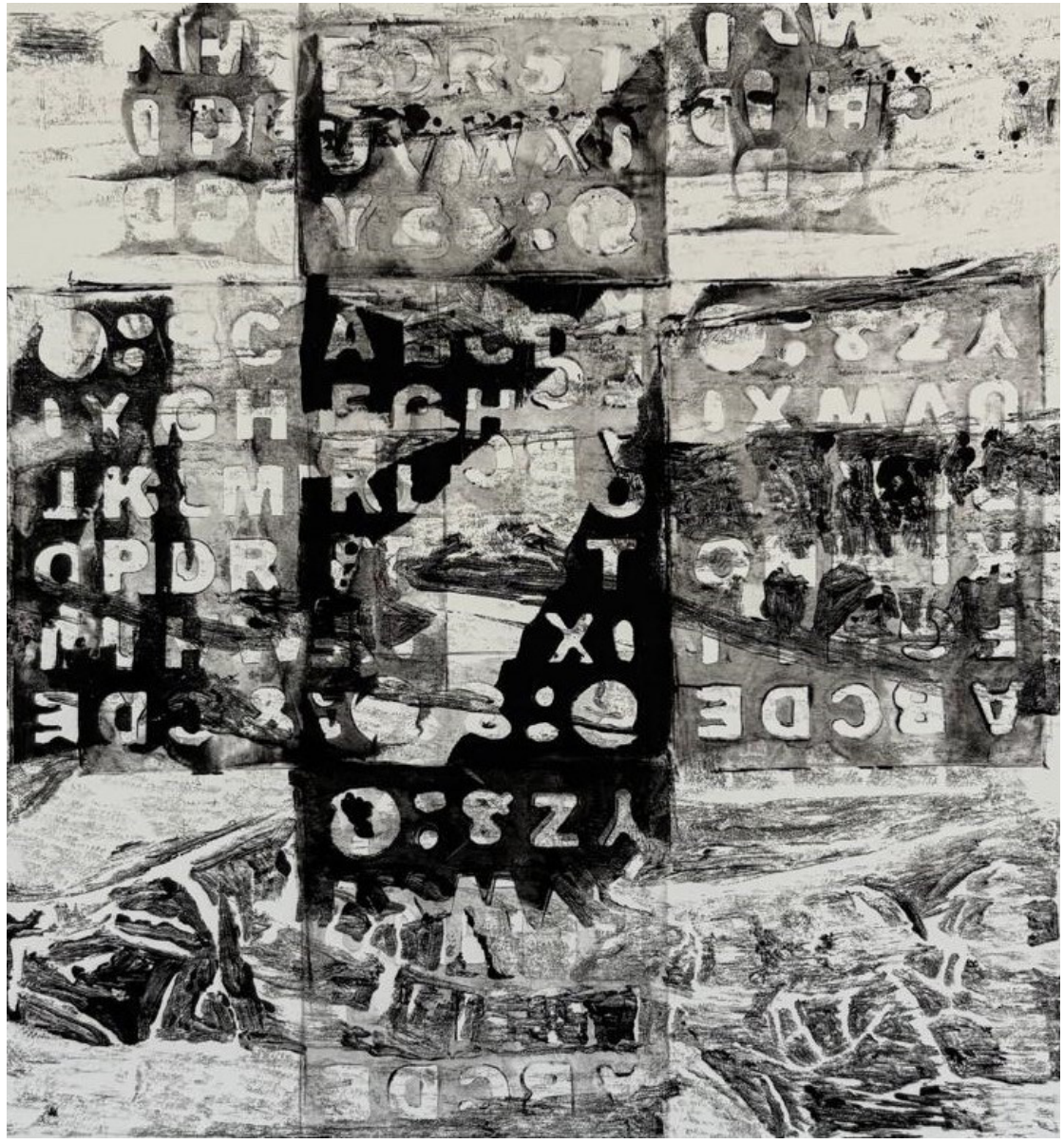
Turkey

Nuray Gumustekin

1966

She completed her undergraduate education in the Painting and Art Department of the Buca Faculty of Education at Dokuz Eylül University in 1987. She completed her masters program in Painting and Art Education at the Dokuz Eylül University Institute of Social Sciences in 1991 and her Proficiency in Art program in Graphic Arts at the Dokuz Eylül University Institute of Social Sciences in 2000. Between 1992 and 2006, she worked as a Painting and Graphics teacher in secondary schools under the Ministry of National Education. During her tenure as a faculty member at the Balıkesir University Faculty of Fine Arts, which she started in 2006, she participated in the establishment of the faculty and served as the Deputy Head of the Painting Department, Head of the Department, Deputy Dean, and Founding Head of the Graphics Department. She holds memberships in boards and associations of national and international organizations, participates in events, has works in museums, has received awards, and has held personal and group exhibitions. She has been working at the Faculty of Fine Arts of Izmir Democracy University since 2019, and served as Vice Dean and Head of the Graphic Design Department between 2019 and 2023. Since 2023, she has served as Acting Dean of the Faculty of Fine Arts and currently continues to serve as Head of the Graphic Design Department.

"The works titled "Semantic Depth 1-2" explore the process of meaning formation by making visible the connection between letters and nature. The letters in the work represent human thoughts and the world of communication, while symbolizing the origin, continuity, and transformation of natural elements. The intertwining of these two elements implies that meaning exists not only in light but also in nature itself. The work establishes a link between the boundless structure of language and the infinite diversity of nature. The integration of letters with their roots, branches, and leaves expresses that meaning, like a living organism, grows, multiplies, and opens itself to new interpretations. In this broader sense, "Semantic Depth" invites the viewer to contemplate the multifaceted relationship between the appearance of what is seen; language, nature, and existence."



Semantic Depth 1, 2026
Monoprint
30 x 30 cm



Nuray Gumustekin
Semantic Depth 2, 2026
Monoprint
28 x 18 cm

Turkey

Saime Dönmezer

1964



Contacting Family, 2019
Silk Screen Print
28,5 x 38,5 cm

She was born in Doğanşehir in 1964. In 1986, she graduated from Gazi University Gazi Education Faculty Painting and Business Education, Graphic Department. He entered Anadolu University as a Research Assistant in 1987. She completed his master's degree in Anadolu University Social Sciences Institute in 1989 and the Proficiency in Art Program in 1994. She became an Assistant Professor in 1995. Between 1997-1999, she painted the catalogs prepared for children at the Museum Für Völkerkunde in Vienna, Austria. Between 1997-1998, she was a visiting student at Akademie der Bildenden Künste in Wien. She worked in Hannover with a scholarship given by Lamspringer September gesellschaft in 2001. In 2004, she was invited to Vienna Academy of Fine Arts, AAI Gallery as a guest lecturer for 6 months. She became Associate Professor in October 2006. He became a professor in 2013. Dönmezer Germany, Austria, France USA, Italy, China, Greece, Bulgaria, Poland, Macedonia, Belgium, , Tokyo, Mexico, Portugal, Argentina, Northern Cyprus, Egypt, Bosnia and Herzegovina Romania, India, Bangladesh, Participated in Biennials, Triennials, Fairs and exhibitions in countries such as she is still working as a lecturer at Anadolu University, Faculty of Fine Arts.
https://avesis.anadolu.edu.tr/sdonmezer
instagram: saime_donmezer (Saime Hakan Donmezer)

"In 1986, she graduated Gazi University Gazi Faculty of Education, Department of Fine Arts Education, She entered Anadolu University as a Research Assistant in 1987 in Eskisehir. Between 1997-1999, she painted the catalogs prepared for children at the Museum Für Völkerkunde in Vienna, Austria. Between 1997-1998, she was a visiting student at Akademie der Bilde den Künste in Vienna, Austria. She worked in Hannover with a scholarship given by Lamspringer Septembergesellschaft in 2001in Germany. In 2004, she was invited to Vienna Academy of Fine Arts, AAI Gallery as a guest lecturer for 6 months in Austria. He became a professor in 2013 in Anadolu University. DÖNMEZER Germany, Austria, France USA, Italy, China, Greece, Bulgaria, Poland, Macedonia, Belgium, , Tokyo, Mexico, Portugal, Argentina, Northern Cyprus, Egypt, Bosnia and Herzegovina Romania, India, Bangladesh, Participated in Biennials, Triennials, Fairs and exhibitions in countries. she is still working as a professor at Anadolu University, Faculty of Fine Arts, Eskisehir/Türkiye"



Saime Dönmezer
Contacting Family, 2019
Silk Screen Print
30 x 42,4 cm

United Arab Emirates

Salama Nasib

Salama Nasib is an academic instructor/ researcher of Visual Arts at Zayed University, UAE. She holds an MA in Print from the Royal College of Art in London, United Kingdom. Nasib exhibited at local and international venues, including embarking on a residency at Dundee Contemporary Arts in Scotland, in collaboration with Tashkeel and the British Council. Her work explores the theme of memory and nostalgia, combining different printmaking techniques to create playful and personal connections with the past. She continues to pursue her goal of establishing a diverse print community in the UAE; through teaching and through introducing print in her work.

Website: www.salamanasib.net
Instagram: @salamanasib
Email: hello@salamanasib.net

"My practice is best described as intimate, meditive, and interactive. The personal struggle of holding on to personal precious memories heavily influenced my recent practice, thus finding printmaking as the best outlet to depict this struggle and to meditate. Through the multiple layering and applications of various print techniques including Photo-Lithography, Solar Printing, and Blind Embossing, along with added sound recording to give the illusion of spoken prints, or better described as spoken memories."



Shadow series_No. 5, 2018
Edition of 9
Photo-Lithography and Blind Embossing on Somerset, Audio
55,5 x 38 cm (Un-framed)



Salama Nasib
Then & Now Series_The House, 2019
Edition of 7
Screen-Print on Fabriano Avorio
50 x 35 cm (Un-framed)

USA

Adrian Tió

Adrian Tió received his fine arts training from Temple University (B.A. 1974), the University of Cincinnati (M.F.A. 1979), and studied at the Tyler School of Art in Rome, Italy (1975-76). Residing in Mattapoisett, MA, Tió is a retired Professor of Fine Arts who has exhibited nationally as well as regionally in printmaking, drawing, and painting for over 50 years. Tió is the proprietor of Hare of the Dog Press & Studio, in New Bedford.
haredog13@yahoo.com
www.adrianrtio.com

"My use of expressive figurative imagery offers a pathway into family history. Though born and educated in the US (Indiana), I am Boricua (Puerto Rico). Recent works on paper have focused on carved relief images integrated with silkscreen symbols, providing a visible means of expressing the legacy of my Spanish, Taino, and African forebears. Printmaking, at times including bilingual text, offers a visual format that seeks to communicate to a broader audience."



Tió-Man, 2004
Woodcut on Masa paper
195,5 x 76,2 cm

Tió-Man is my avatar or shadow, infused with overlaying images from prints created over the past decade. This three-part print symbolizes my family legacy or roots that are always part of my shadow.



Adrian Tió
Spirits of the Past, 2024
Woodcut printed over silkscreen on Lenox paper
60,9 x 91,4 cm

The Hand of Power focuses more on the spirits of the Taino and the West Africans that infuse Hispanic culture in the Caribbean. Seen in profile to the left and right, the images represent these indigenous cultures that were imported or absorbed by the Spanish to create the central mask, the Boricua. To be Boricua doesn't mean to live on the island; it means no matter where you live you are always connected to Puerto Rico.

USA

Amy Sands

Amy Sands (MFA - printmaking, Pratt Institute) is a multidisciplinary artist from Minneapolis, MN, focusing primarily on printmaking methods that also incorporate digital, sound, and motion. Her work has been shown in numerous international exhibitions and received many awards. She has been an invited artist in residence across the world including NAT Art Residence (Cantabria, Spain), SkopArt (Skopelos, Greece) and Kala Art Institute (Berkeley, CA). She has been designated as a McKnight Printmaking Fellow at Highpoint Center for Printmaking (2022), Minneapolis, MN, and a University Scholar (2023) at Metropolitan State University, St Paul, Minnesota. Sands is a Professor of Studio Arts and Department Chair of Fine Arts at the university.
www.amysands.com | IG: @printmaker

"Light and shadow serve as a catalyst in my work, stimulating the moving print. I use patterns from the natural and man-made world as references to the human experience in such subjects as threatened ecosystems and paying homage to textile--based handwork. I gravitate toward translucency and building layers, sometimes combining laser cutting with printed papers shown as installations or individual pieces. The movement of the audience near the work creates a subtle motion in the art, giving the print a life of its own."



Life Cycles, 2023
Monotype, chine collé with skeleton leaves
30,48 x 7,1 cm



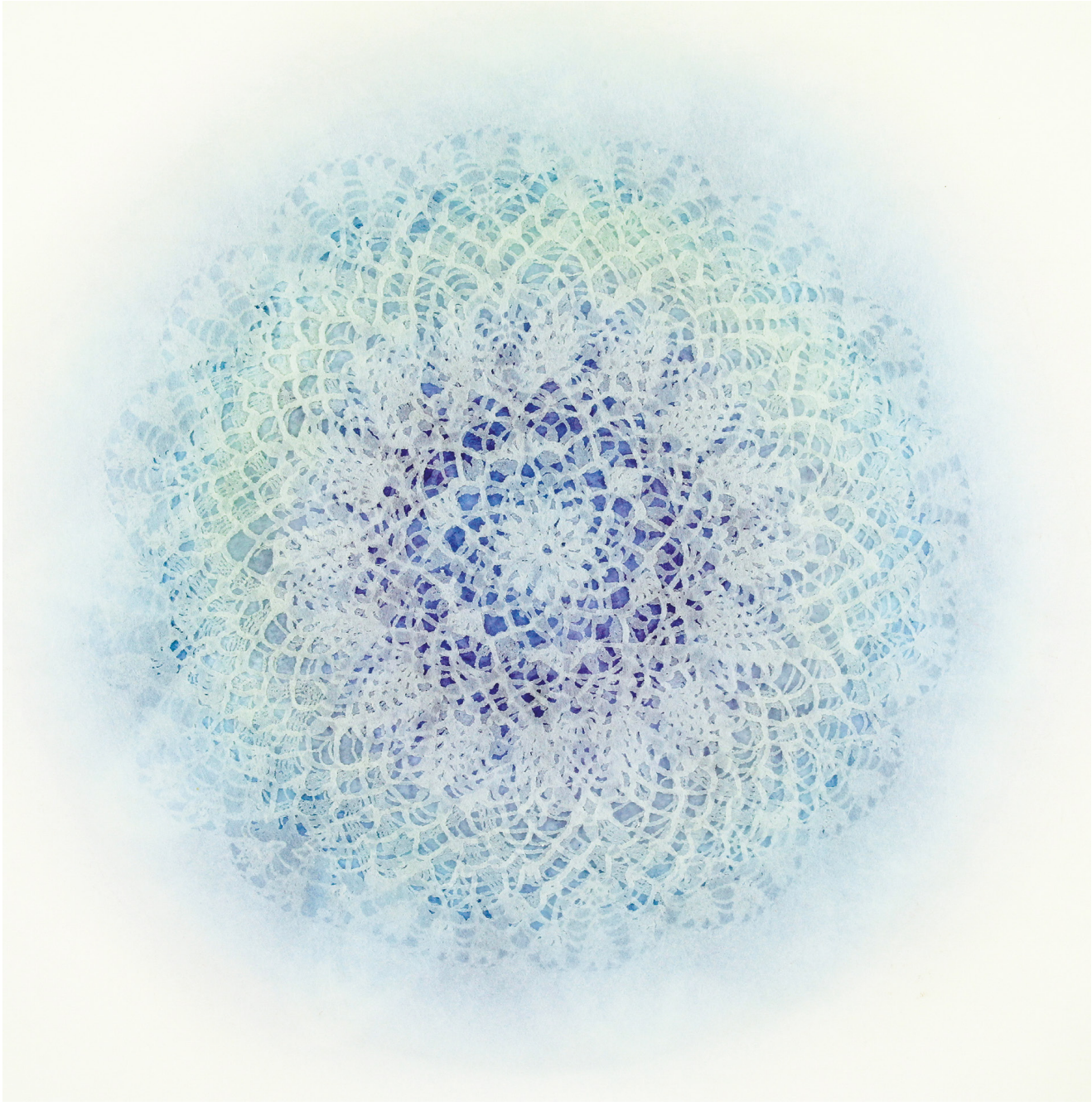
Amy Sands
Life Cycles (detail), 2023
Monotype, chine collé with skeleton leaves
30,48 x 7,1 cm



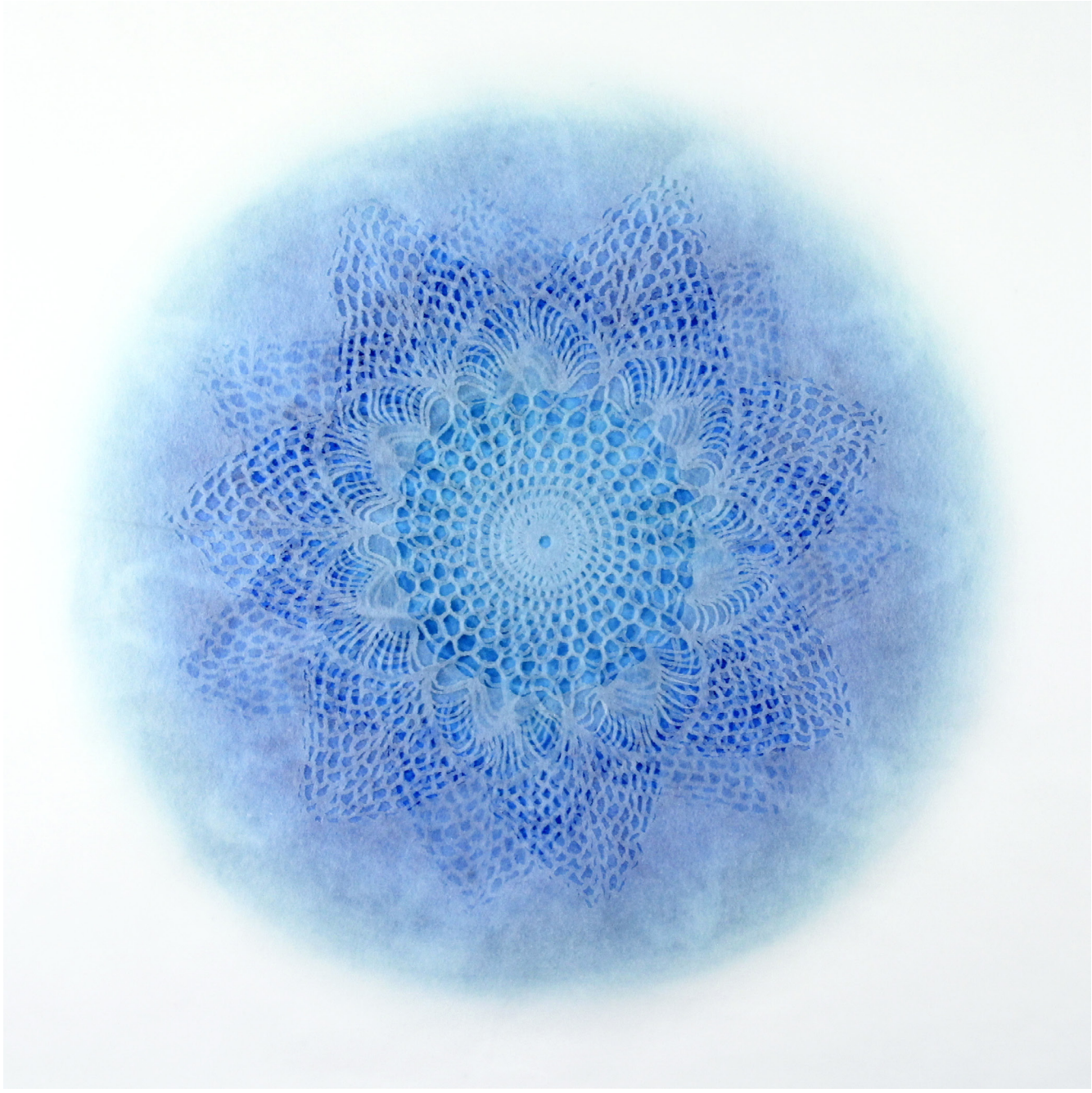
Amy Sands
Ancestral Garden I, 2023
Stencil monoprint on layered kozo papers each panel measures
213,4 x 48,3 cm (each)



Amy Sands
Ancestral Garden I (detail), 2023
Stencil monoprint on layered kozo papers each panel measures
213,4 x 48,3 cm



Amy Sands
Revolution XLI, 2018
Monotype, serigraphy, lasercut on layered kozo papers
69,85 x 69,85 cm



Amy Sands
Revolution XLIV, 2018
Monotype, serigraphy, lasercut on layered kozo papers
69,85 x 69,85 cm

USA

Ania Gilmore
Gunta Kaža
Małgorzata Oakes
Stephanie Stigliano

Ania Gilmore (USA/Poland) holds a BFA with honors from Massachusetts College of Art and Design, studied at the Rhode Island School of Design, the School of the Museum of Fine Arts in Boston, and Haystack Mountain School of Crafts in Maine. She is an artist, educator, and independent curator in the U.S. and internationally. She is a co-founder of New England Book Artists. **Gunta Kaža (USA/ Latvia)** teaches undergraduate courses at the Massachusetts College of Art and Design. She holds M.F.A. from the Rhode Island School of Design, and a PsyaD from the Boston Graduate School of Psychoanalysis. **Małgorzata Oakes (USA/Poland)** holds a Ph.D. from the Doctoral School of the Eugeniusz Geppert Academy of Art & Design in Wrocław, MFA in Printmaking at the Academy of Art & Design, Wrocław. She is an Assistant Professor in Studio Art at Marist College. **Stephanie Stigliano (USA)** since 2020 has focused her studio practice on building community and encouraging creative exchange. She has participated in artist-poet collaborations, print projects, and postcard exchanges. She co-founded New England Book Artists and served on the board of The Boston Printmakers. She recently retired from Boston College.
www.aniaart.com | guntakaza@gmail.com |
www.malgorzataoakes.com | www.stephaniemahanstigliano.com

"Collaborative work by Ania Gilmore, Gunta Kaža, Małgorzata Oakes, and Stephanie Stigliano created for the traveling exhibition FREEDOM Project that talks about ongoing global conflicts and issues related to human rights, violence, aggression, war, social and racial injustice. Gilmore: "In order to bring us back together, we need to recognize what tears us apart; a collection of words written by people from all over the world answering the question: What divides Humanity today?" Kaža: "Freedom is messy, it is prickly, especially when one person's freedom dominates and impinges on others." Oakes: "FREEDOM Project is my contribution to speak out about the significant issue regarding lack of freedom that touches many lives around the globe. It is important we continue to be resilient to strive for a better future." Stigliano: "As I feel increasingly desperate in a hostile world, these prints represent my hope that nature will ultimately prevail."



Four Women For Freedom I, 2023
Artist Book. Ania Gilmore binding technique; Strathmore 400 series heavyweight, Astrobrights® Colored Paper Re-Entry Red, Collagraph, Dry Point, Dry Transfer, Monotype, Linocut, Lithograph, Painting, Photocopy Transfer, Relief Print, & Stencil, Silkscreen, Cotton Thread, Akua Intaglio Inks, Speedball Water Based Block Printing Inks, Cranfield Relief Printing Inks, Binder Ring
29 pages of 5 x 9.5 in (Open: 22 x 22 in)



Ania Gilmore, Gunta Kaža, Małgorzata Oakes, Stephanie Stigliano
Four Women For Freedom II, 2023

USA

April Vollmer

April Vollmer is a New York artist and educator who makes books, prints and photographs, and specializes in creative hand printed mokuhanga, Japanese woodcut. With an M.F.A. from Hunter College, she first visited Japan with the Nagasawa Art Park Program, Japan, in 2004. Without need for a press, the refined tools and materials of this water based technique allow printing in a small space anywhere. Vollmer uses those traditional techniques in new ways, carving freely and printing blocks herself in different orientations and combinations, generating images through the processes of printmaking. The cormorants were printed by hand on lightweight washi and mounted on a large digital print, incorporating nature and architecture. The California black phoebes in Flycatcher II were printed multiple times on both sides of light washi to create a pattern.
Vollmer promotes cultural exchange through mokuhanga and is on the advisory boards of the triennial International Mokuhanga Conference, Japan; Kentler International Drawing Space, NY; and the Mokuhanga Project Space, WA. In addition to exhibiting prints, Vollmer has published in journals including Science, Printmaking Today, and Contemporary Impressions. Her book, Japanese Woodblock Print Workshop, was released by Watson--Guptill in 2015.
www.aprilvollmer.com
www.facebook.com/april.vollmer
www.instagram.com/aprilvollmer_artist/



Flycatcher II, 2023
Mokuhanga woodcut on transparent kozo
48 x 33 cm



April Vollmer
Six Cormorants in the dome of Sant'Ivo, 2024
Mokuhanga woodcut on digital
56 x 43 cm

USA

Arron Foster

Arron Foster is a printmaker, interdisciplinary artist, and educator whose work explores landscape, memory, and the shifting boundaries between personal and public space. He holds an MFA in Printmaking and Book Arts from University of Georgia and a BFA in Printmaking and Art Education from East Carolina University. He currently serves as an Assistant Professor of Art and Visual Culture at Bates College. Working across printmaking, artists' books, drawing, video, animation, and installation, Foster employs research-driven and site--responsive methodologies that position print as both index and archive. His projects frequently emerge through sustained engagement with specific environments, translating physical terrain, memory, and lived experience into layered visual forms that examine the relationships between place, history, and human intervention. His work has been exhibited nationally and internationally, including solo exhibitions at George Fox University, Waterloo Arts, Dayton Society of the Arts, Akron Soul Train Gallery, and Hiram University, as well as participation in the 5th Global Print Exhibition in Portugal

"I maintain an interdisciplinary, research-based artistic practice grounded in the production of artists' books, prints, photographs, drawings, animations, and installations. My work examines how physical landscapes are translated into cognitive and experiential ones, and how personal and public spaces converge within the narratives we construct about place. Central to this inquiry is a practice of experiential watchfulness: sustained acts of observing, documenting, and critically engaging specific sites to foster local awareness, stewardship, and care."



Restoration (Deerfield), 2022
Silkscreen and Cyanotype mounted on wood panel.
83,8 x 134,6 cm



Arron Foster
All right, All right There's a Land, 2025
Tunnel Book with screenprint and Canson paper
15,8 x 16,5 x 12 cm

Beth Grabowski

1956



Trip/Trip (from the Janus series), 2023
Monoprint and aquatint
30 x 50 cm

Beth Grabowski is an artist, author, and educator. Her work has been represented widely in national and international venues, including the National Museum of Women in the Arts in Washington DC, the North Carolina Museum of Art, Art Helix, Jill Krutick Fine Art (NYC), Islip Art Museum, Manifest Creative Research Gallery, the Guanlan Printmaking Museum, Novosibirsk State Art Museum, the Câmara Municipal de Alijo, and at the SCOPE Art Fair in Basel Switzerland.) Grabowski has served the field of printmaking through her involvement with SGC International, the largest professional organization for print artists, educators, collectors, and enthusiasts. She served as its president of from 2012-2014. Grabowski is co-author, with Bill Fick (Super-G Labs/Duke University), of Printmaking, a Complete Guide to Materials and Processes, (Laurence King/Hachette, 2009, 2014). She teaches printmaking at the University of North Carolina-Chapel Hill in the US.
www.bethgrabowski.com

"My fascination with communication is often based more the idea of subtext. Understanding can vary between people: from slight divergences of emphasis to an entirely opposite inference. The Janus body of work uses contranyms –words that simultaneously carry opposite definitions. The title references the Roman god whose job was to help people navigate from one state to another. It serves as a cautionary admonishment to consider different frameworks as a necessity for true understanding."

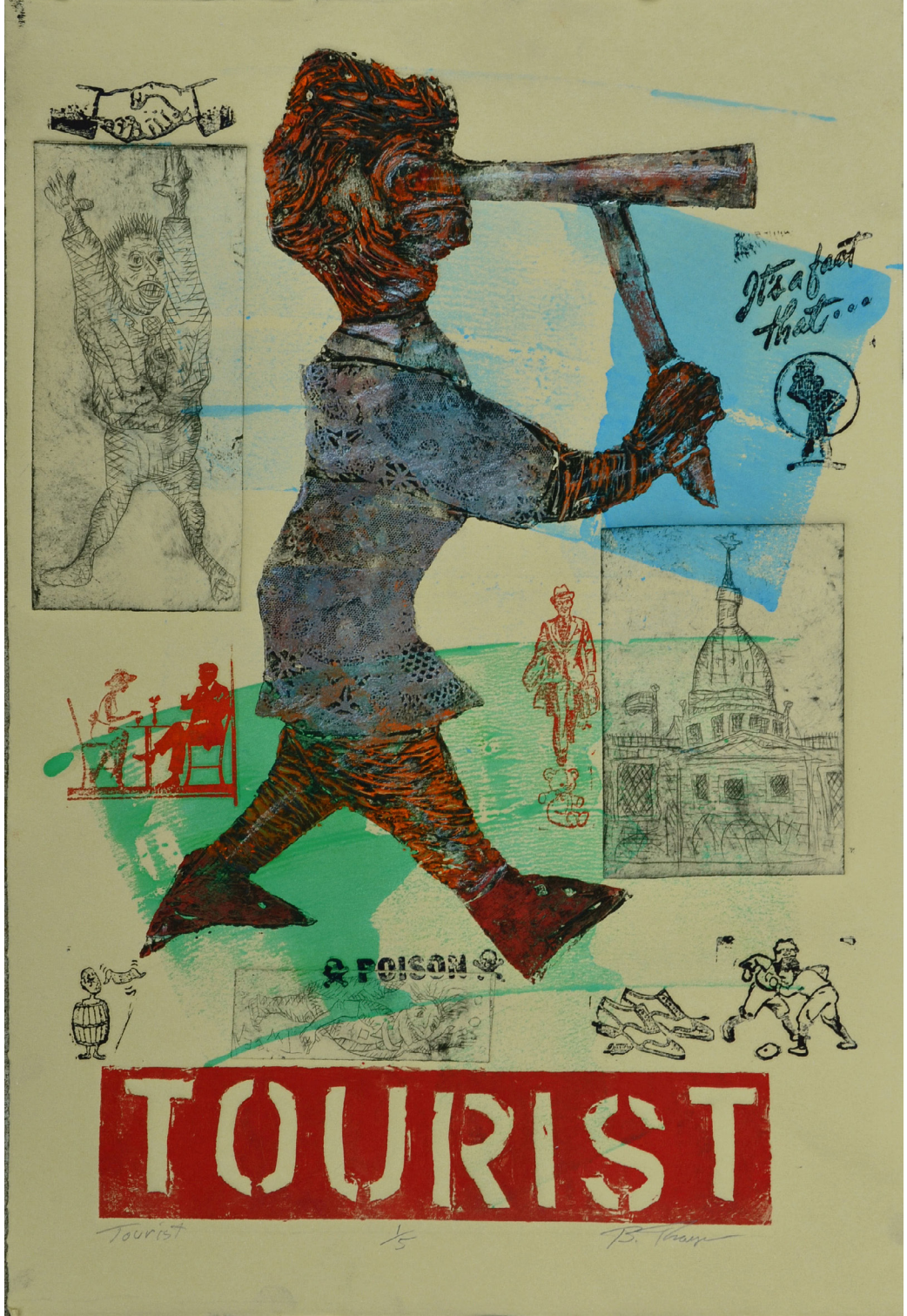
Bruce Thayer



Side Effects, 2020
Collograph intaglio relief
41 x 26 cm

I completed a BFA and BS at Central Michigan University Michigan 1975. I completed my MFA at The School of The Art Institute of Chicago in 1980. Iwas interested at the time in figurative work influenced by cartoon, narrative, and humor. I became associated in Chicago with Printworks Gallery and with Sonia Zaks Gallery in the eighties where I showed from 1985 to 2005. I was in a number of Chicago area Shows, including 'The Big Pitcher '83', Chicago and Vicinity '85' and Urgent Messages '87'. I have shown across the U. S. in museum shows and competitions and also in International Shows and Competitions in Macao China, Taiwan, Japan, Poland, Turkey, Sweden, Portugal and Hungary. My work is in major collections including The Block Museum Northwestern Univ., Chicago Il. The University of Hawaii at Hilo, George Washington University Washington D.C. and Rutgers State University Camden New Jersey. I have received a Michigan Council for the Arts Grant 1987, a National Endowment for the Arts Fellowship 1990 and an Art Matters Fellowship, NY.NY. 1994.

"My work has evolved over time to touch on social issues, word play, and figurative abstraction. The emphasis of my work is a form of social commentary in which both images and words interplay."



Bruce Thayer
Tourist, 2020
Collograph intaglio relief
30 x 22 cm



Carol MacDonald

1956

Printmaker, teacher and community arts organizer. Carol runs ongoing Monoprinting Workshops out her Colchester, Vermont printmaking studio and is a Board member of the Monotype Guild of New England. **Training:** Studied fine art at the Maryland Institute College of Art and printmaking at Lake Placid School of Art in the early 70's. Residencies at the Virginia Center for Creative Arts and the Vermont Studio Center. **Exhibitions:** 11th International Print Biennial of Douro, Portugal; 22nd Mini Print International, Ithaca, NY; Mending Fences, Rokeby Museum; Hindsight 20/20, Kent Museum; One-of-a-Kind, Bancroft Gallery; Contemporary American Regionalism, Wilson Museum; Papier 12, Montreal; Galerie Maison Kasini, Montreal. **Collections:** Northern New England Museum of Contemporary Art, Rokeby Museum, New York Public Library, San Francisco Public Library, George Washington University.
www.carolmacdonald.com

"Carol MacDonald tugs at the threads of our shared humanity, addressing issues of connection, evolution and healing through her rich visual language. Printmaking mediums including etching, collagraph, mezzotint, linocut, chine colle, monoprint and monotype that are often augmented with drawing or sewing. "

Garden Series III, 2023
Monotype, Collage and Thread
55,8 x 38,1 cm



Carol MacDonald
Dreamscape I, 2023
Monotype
55,8 x 76,2 cm



Carol Sánchez

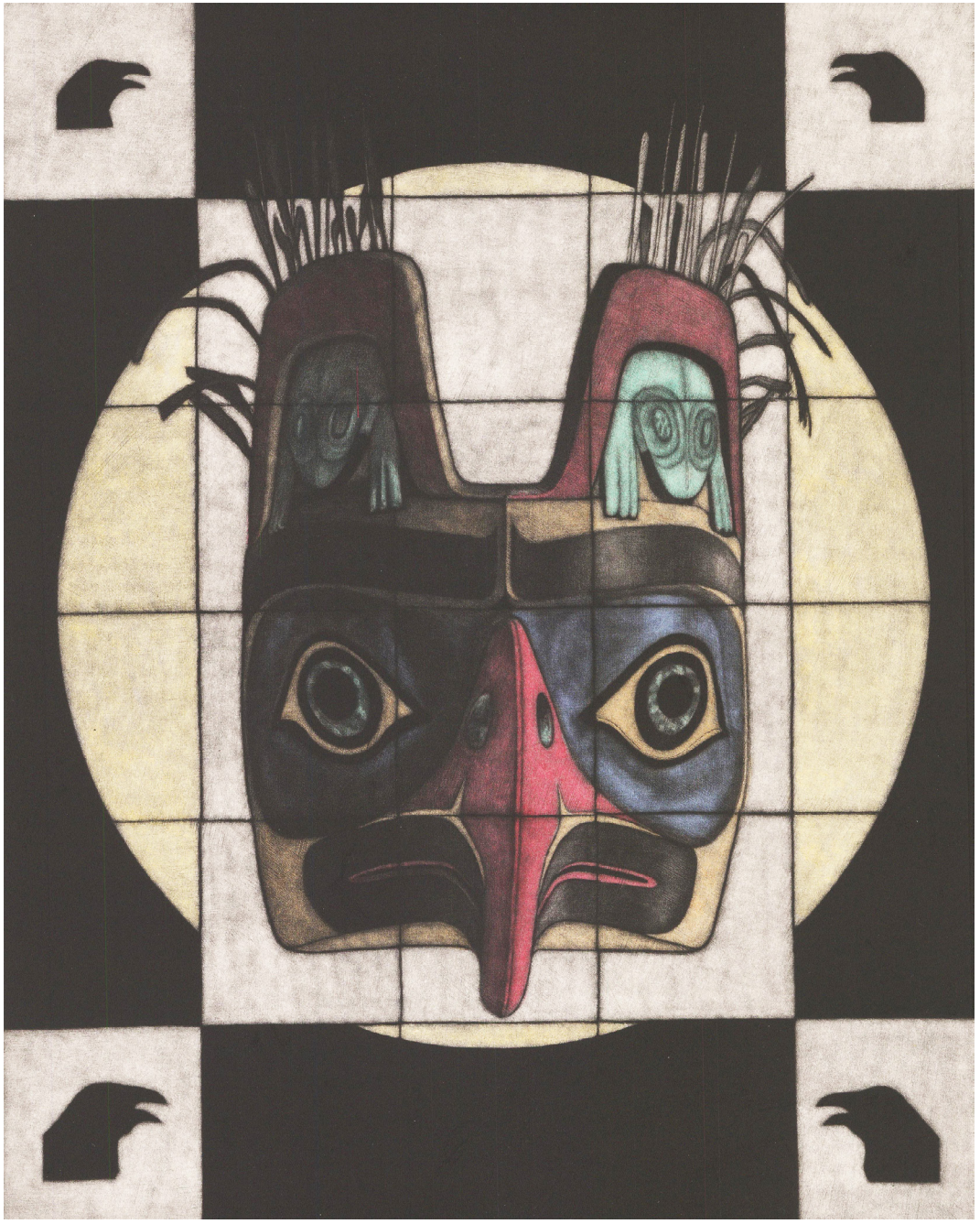
Carol C. Sánchez, a printmaker, lives and works in Albuquerque, New Mexico. She received her MFA (1996) in Printmaking from the State University of New York at Albany. In graduate school is were she began working in the process of mezzotint, after a week long workshop from a visiting professor from Finland. Her BFA (1990) is from the University of New Mexico, where she found the love of printmaking, particularly lithography. She has an international exhibition record, and her work is included in many private and public collections including The National Hispanic Cultural Center of New Mexico and Xi'an Academy of Fine Arts in Xi'an China. She has taught as adjunct faculty at the University of New Mexico and Eastern Michigan. She also has taught many private and public workshops. Currently she owns a small Printmaking Studio at the Harwood Art Center in Albuquerque. There she conducts workshops, rents out her press and prints for other artists and printmakers.

"I abstract organic forms and re-articulate them into my own visual language, as"Organic Abstractions". Nature is my main source of inspiration, as a printmaker process is very important. I try to create a balance between technique and concept. My work evolves intuitively, images develop from a first mark without any preconceived ideas or images. As a printmaker working primarily in the process of mezzotint, this can be a difficult way to begin. For me it keeps things fresh and challenging. The process of mezzotint has a very rich and seductive quality, which lends to my imagery. I strive to create images that have an essence of beauty. I accentuate the sensual and spiritual characteristics and draw out the beauty from the ordinary."

Fragmented Wholeness, 2024,
Mezzotint
25,4 x 20,3 cm



Carol Sánchez
Two Sides Of The Story, 2023
Mezzotint/Diptych
15,2 x 31,75 cm



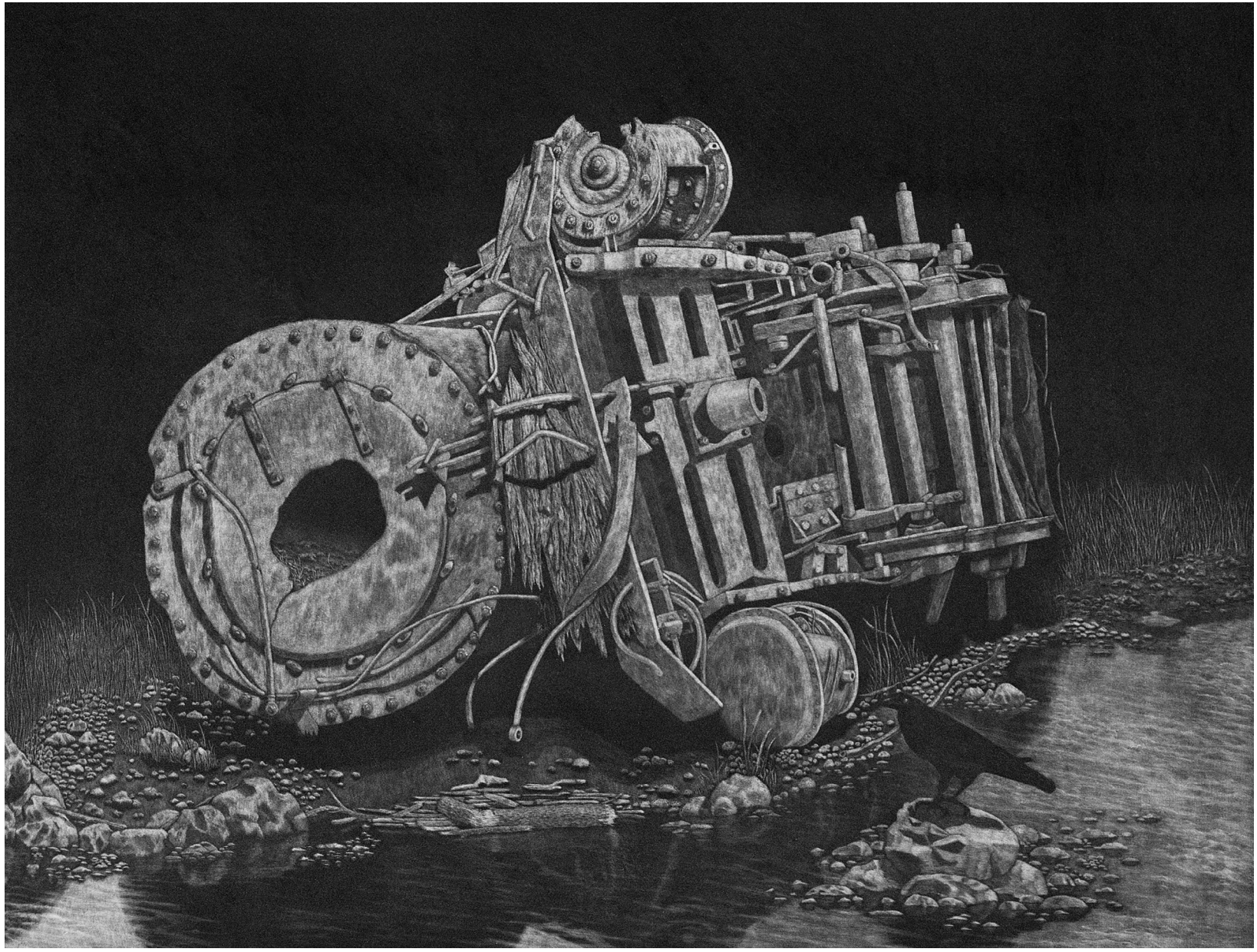
Christopher Nowicki

1950

Christopher Nowicki was born in Toledo, Ohio, USA. In 1973 he graduated from the University of Toledo with a BFA Degree after studying at the prestigious Toledo Museum of Art. He received his MFA from the University of Washington in Seattle in 1977. He received his Doctorate, and Professor Degrees at the Eugeniusz Geppert Academy of Art and Design in Wroclaw, Poland. He has been a Visiting Professor at Northeast Normal University in Changchun, China and is an Honorary Professor at Yanbian University in Yanji, China. He is the recipient of many international awards and is a wellknown lecturer and curator. He has also worked for over 35 years with Northwest Coast Native American and First Nation artists making limited edition serigraphs of their designs.

"I have been a professional screen process printer for most of my life and worked with Northwest Coast Native Americans and First Nation artists since 1978. From 1993 to 2024 I worked summers at Alaska Indian Arts in Haines, Alaska. My personal technique of choice is traditional mezzotint which I have been using exclusively since moving to Poland in 1993. My Masters and Bachelors Degrees were in etching techniques."

Raven, 2019
Hand colored mezzotint
34 x 27 cm



Christopher Nowicki
Entropy Locomotive, 2002
Mezzotint
45 x 61 cm

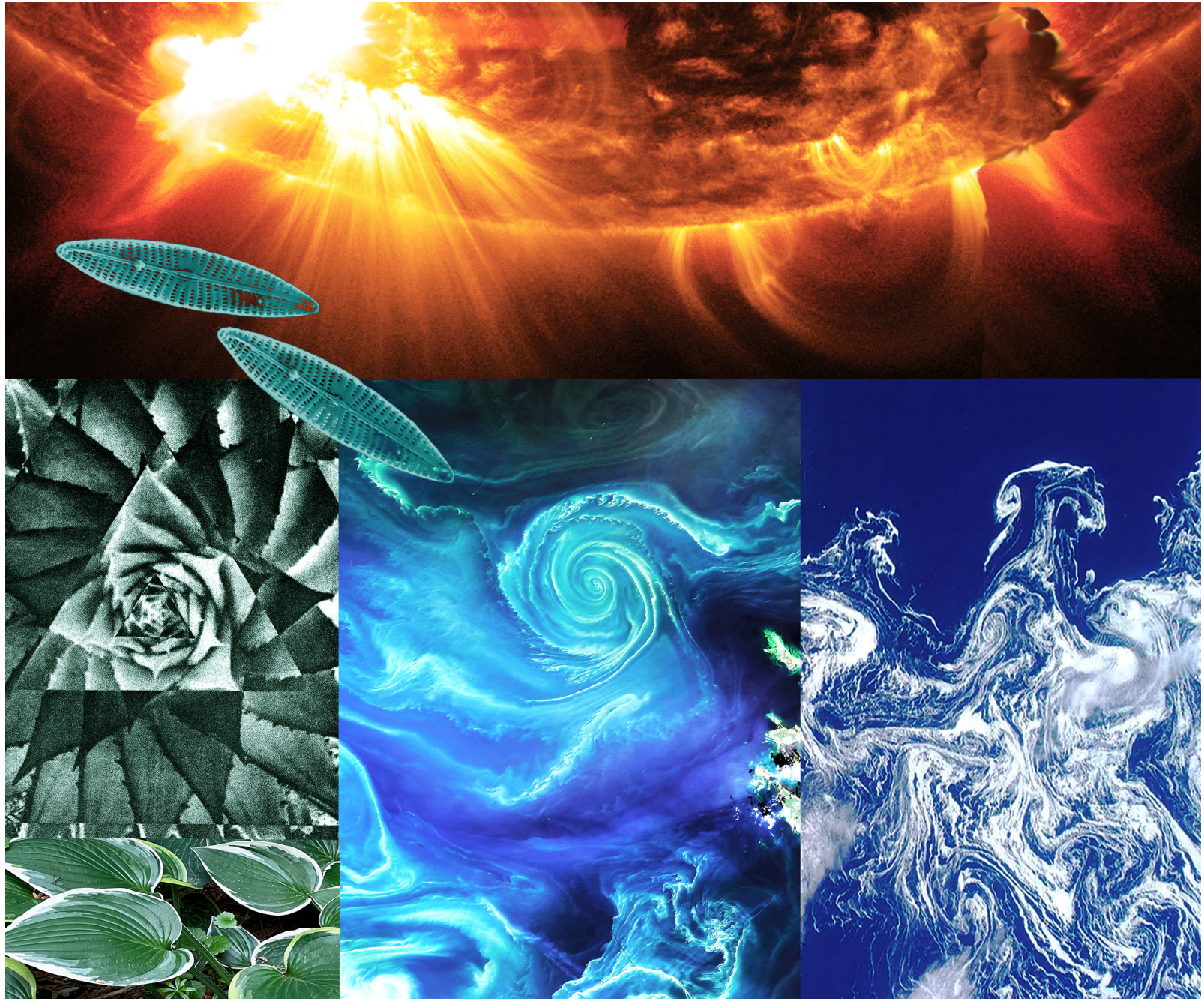
Deborah Cornell



Undercurrent, 2025
Archival Digital Print
28 x 35,6 cm

Cornell works in traditional and digital prints, collaborative multimedia works, and video installation. Prizes include the Grand Prix D'Honneur from the International Print Triennial of Krakow (for contributions to the discipline) and also the Grand Prix for the multimedia work "Reflecting Place", first prize Los Angeles Center for Digital Art, and a fellowship from Harvard Radcliffe Institute. Exhibitions have included Town Hall New York, Krakow Print Triennial/Laureate Exhibition, Novosibirsk Print Biennial Russia, Split Graphics. Cornell has received support from the Radcliffe Institute of Harvard, the Massachusetts Cultural Council, and the Deja Majorca Archeological Foundation, and has completed residencies in Buenos Aires, Belgium, Venice, and Louisiana. Collections include the Boston Museum of Fine Arts, Hangzhou Art Academy, Turku Art Museum, RISD Museum, RMIT Melbourne and others. Deborah Cornell is Chair of Printmaking at Boston University's School of Visual Arts.
www.deborahcornell.com | dcornell@bu.edu

"My work concerns environment and culture, physics, and the perceptual world. The seemingly inevitable patterns of water and air create an echo in our internal memories, a sense of flow and continuity. I am interested in the juxtaposed imagery of nature and science, the effects of human presence in the environment, and the feeling of unending vastness, generated in the familiar rhythms of the environment and its forces."



Deborah Cornell
Breathing, 2024
Archival Digital Print
76,2 x 88,9 cm

Friedhard Kiekeben



Yun, 2023
Digital Print
180 x 180 cm

Having graduated from the Royal College of Art, London, in 1993, the German-born artist currently lives and works in Chicago. Kiekeben's works take form as digital wall drawings, metal friezes, paintings/overpaintings, and sequences of original prints. Projects often play on a minimalist and reroductive cut-and-paste aesthetic and include many printed, tailor-made, site-specific, or public installations — such as 'Cascade', 'Quantum Ice', 'Loop', 'Crystal',or 'Tourbillon' — these have been exhibited internationally in private and public galleries and museums since the mid 1980s. Friedhard Kiekeben has his studio in Chicago and is a tenured Professor of Fine Art at Columbia College Chicago. The image shows a site specific wall drawing 'Yun (lime)', that is part of a solo show at the Springer Art Center in Champaign, IL, in November/December 2023.
www.art-well.org

'Yun' is a larger series of projects and art processes across printmaking, painting, and installation that will be explored at a variety of venues over the next four years. The process starts with cloudlike, undulating vector drawings that are drawn with stylus on a touch-screen computer, resulting in a basic archive of several hundred 'cloud' (Yun) shapes. The drawings are both concrete and clearly delineated as well as etherial and diffuse, all at once, like a cloud. These drawings are then edited into fully fledged artwork and experiences, both on smaller scale, such as photopolymer intaglio or drypoint prints 'Yun', or overpaintings, as well as in immersive wall works that respond to the specifics of unique gallery spaces, such as the piece shown in Champaign IL in 2023.

USA

Janette K Hopper

1946

Born in Oakland California in 1946; Peace Corps volunteer in Colombia SA; graduated with a MFA from University of Oregon; Board Member of Prints Arts Northwest – USA; awards from both the Danish and US Fulbright Associations; Artist Trust Grant – USA; Professor of visual arts and Chair of Art Department – USA, Germany and Italy. Artist Residencies: No Boundaries International Art Colony – USA, Simposio Internacional de Artistas NOJA 19 - Spain, ACE – Argentina Over 300 solo, invitational and juried group exhibits in US, Germany, France, Spain, Portugal, Poland, Denmark, Italy, Columbia, Bulgaria, New Zealand, Canada and Mexico. Collected by over 70 museums, universities and public spaces nationally and internationally. Southern Graphics Council International collection and traveling exhibit; Paper Politics publication and traveling exhibit; Member of Palaur International – Denmark; ACLU – annual report and calendar cover; Collection Duro Bienal. www.janettekhopper.com | janettekhopper@gmail.com

"These linocuts produce satirical humorous social commentary on contemporary life. Yet by appropriating images of past artists and the use of hand carving, rubbing, and pulling of the prints, the works continue the long tradition of printing which is indeed important to the fine artist."



Eating Across America, 2010
Hand Rubbed and Pulled Linocut Print
100 x 70 cm



Janette K Hopper
Wrath, 2012
Hand Rubbed and Pulled Linocut Print
60 x 48 cm

USA

Jeanne Ichnowski

Jeanne Ichnowski has an advanced degree in Mathematics from UCLA and for 30 years made a living working as a software engineer. In that capacity she holds 6 USA patents. However, since childhood she has always pursued making art. Even while working as an engineer, she made time to study art, study how to make art, and create art in multiple media. Now retired she has found a way to merge her engineering and art skills. She uses her engineering mindset to take full advantage of Photoshop tools and her artistic aesthetic to translate her own photographs into mesmerizing digital collages. She breathes new life into mementos such as vintage dresses and toys, capturing their essence and placing them in a world that blurs the line between magic and reality, a world that resonates with a subtle interplay of romance and femininity. Noted exhibitions: California State Fair Fine Arts Division; The Salon at the Triton Museum, Santa Clara, CA. She is represented by Gallery House, in Menlo Park, CA. Gallery House - Portfolio of Works: Jeanne Ichnowski

Gallery House - Portfolio of Works: Jeanne Ichnowski
Jeanne.ichnowski@gmail.com

"My work has focused on using ordinary household objects to imagine a narrative that often makes subtle feminist commentary on the life of women. I create a surreal fantasy world designed to disorient the viewer and in so doing offer an invitation to examine the work more closely to make sense of it all and to find the content imbued in the image. I exploit the fact that my images are based on photographs: everything 'looks real' yet clearly it isn't. The titles of my pieces suggest what I'm thinking about, yet they are ambiguous enough to leave room for viewers to make up their own story."



(Doll)(Woman)(Nest)(Builder) VE50, 2024
Digital collage: Pigment ink on archival paper
40,64 x 40,64 cm



Jeanne Ichnowski
Flight (Red Doors) VE50, 2023
Digital collage: Pigment ink on archival paper
40,64 x 40,64 cm

USA

Jeffrey Sippel

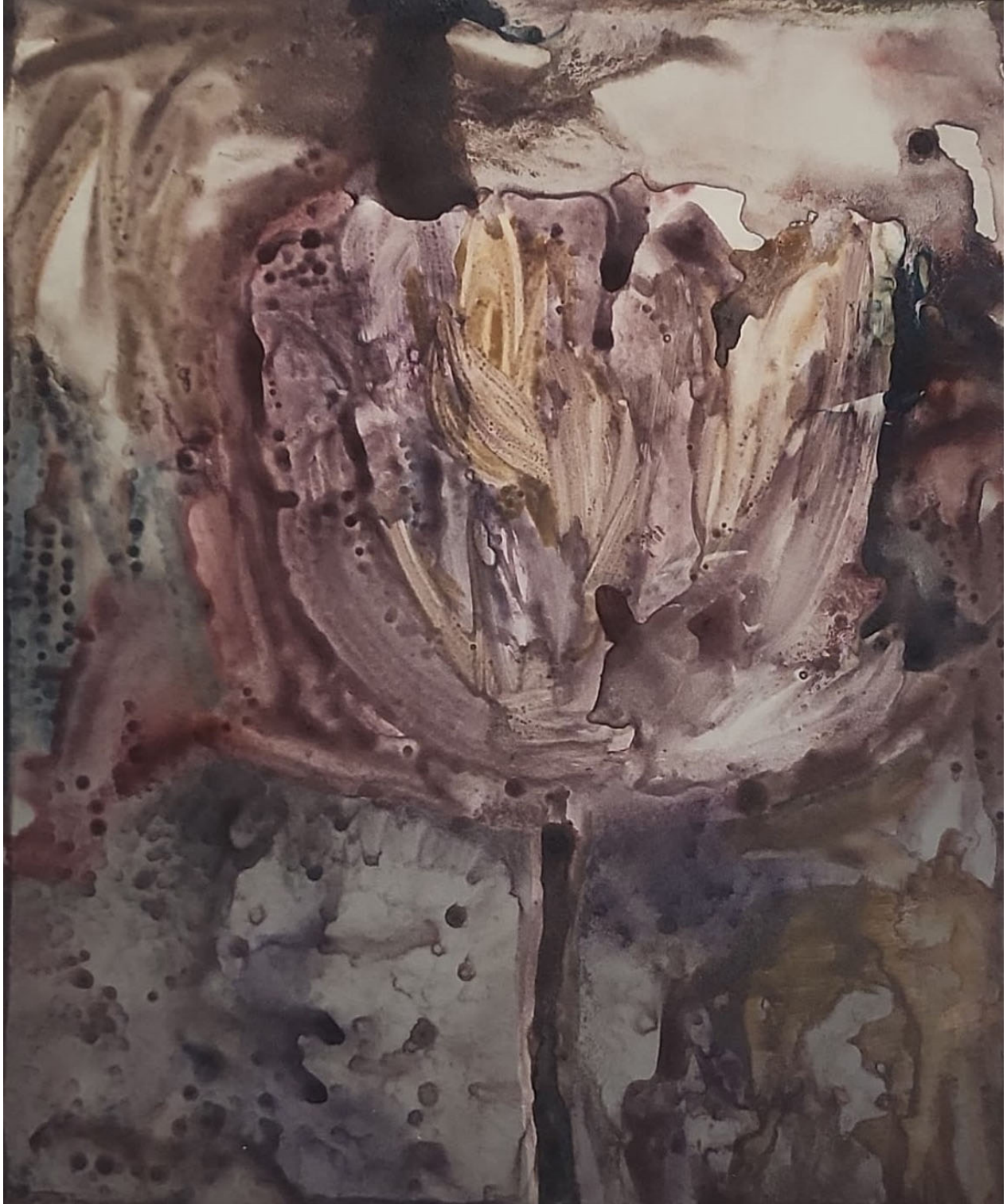
Jeffrey Sippel is an American printmaker. He graduated from the University of Wisconsin-Eau Claire in 1976 and studied at the Tamarind Institute from 1977 to 1979. Upon the completion of his studies at the Tamarind Institute he was certified as a master printer. He later received an MFA at Arizona State University. Sippel has taught at Druckhaus EA Quensen, worked as Master Printer at Ocean Works LEL and has taught at Ohio State University. Sippel served his tenure as the Education Director of Tamarind Institute, University of New Mexico from 1988 to1998. and currently teaches at the University of Missouri, St. Louis. Specializing in waterless lithography, "his work is included in many renowned collections, including the Smithsonian Institution.

www.jeffreysippel.com | sippelj@umsl.edu

"Sippel's "many presentations include lecturing in the Soviet Union, Finland, South Africa, Chile, Belgium, Poland, Germany, Bulgaria, Mexico, Canada and a long list of venues in the United States of America." Sippel has exhibited his work in over 200 venues including the Lalit Kala Academy, the Cecille R. Hunt Gallery, Webster University, the Haggar Gallery, the University of Dallas, the Steinberg Gallery of Art, Washington University in St. Louis, the Lauren Rogers Museum of Art, the Knoxville Museum of Art, the Grunwald Center for the Arts and the University of California, Los Angeles."



Tango, 2023
Mokulito with Monotype
50,8 x 40,6 cm



Jeffrey Sippel
Merlot, 2023
Monotype
50,8 x 40,6 cm

USA

Jill AnnieMargaret

Current Professor, Department of Art, Design and Visual Studies, Boise State University, Boise, Idaho, USA
Selected Solo Exhibitions: 2019 Gather, Truckee Meadows Community College, Reno, Nevada, USA; 2018 Etching Into Existence, Gallery CTA, Boise, Idaho, USA Prototypes for Resilience, Reflections Gallery, University of Idaho, Moscow, Idaho; 2016 Hairstory-Herstory: Transitions Gallery, Idaho State University, Pocatello, Idaho Etching Into Existence: Crossroads Carnegie Art Center, Baker City, Oregon; 2015 Hairstory-Herstory, Gallery 234, University of Wyoming, Laramie, Wyoming La Tertulia Spanish Language Learning Center, Boise, Idaho (Simultaneous exhibitions with AHI Honeycomb Event April: National Sexual Assault Awareness Month); 2014 Hairstory – Herstory, Fundacion 'ace para el Arte Contemporaneo Buenos Aires, Argentina Shed, Fundacion 'ace para el Arte Contemporaneo, Buenos Aires, Argentina; 2012 Presence – Absence: Nagoya Zokei University, D2 Gallery, Nagoya, Japan, June; 2007 Meditations On An Open Book, Santa Reparata International School of Art, Florence, Italy. Education: 2005 M.F.A. Printmaking, California State University Long Beach, California; 2001 B.F.A. (with distinction) Printmaking, Sonoma State University, Rohnert Park, California, USA; 2001 Academia di Belle Arti, Florence, Italy; 1990 B.S. Communication, Clarion University, Clarion, Pennsylvania
www.jillanniemargaret.com

"Jill AnnieMargaret is a visual artist and community organizer, whose research and creative activity explores aspects related to traumatic experience and resilience through the material processes of printmaking, performance and mixed media. AnnieMargaret co-founded the Rocky Mountain Printmaking Alliance to strengthen the regional printmaking community. She is co-founder of the Boise State Resilience Cooperative. The Cooperative's mission is to promote well being and resilience by offering free workshops that combine resiliency skills with printmaking."



The Bystander, 2024
(Work in Progress)
Lithograph
25,4 x 25,4 cm



Jim Monson

1943

Jim Monson Born in Minneapolis in 1943. Received Masters of Fine Arts from Mauricio Lasansky at the Univ. of Iowa in 1969. Assistant and printer to S.W. Hayter in Paris from 1970 to 1976. Professor o Printmaking at the Univ. of Wisconsin-Madison, Carleton, St.Olaf and Holy Cross colleges. The Perugia program for the American Univ. in Italy; L'Ecole des Beaux Arts de Monaco. Since 1985 living and working in Tourrette Levens next to Nice France. Has exhibited internationally since 1969. Member of the Boston Printmakers since 1969; Exhibited at the Fondation Taylor in Paris in 2004 and 2009; Prix Jean Cheize for Gravure sur Bois, Fondation Taylor 2023; Exhibits annually with la Société des artistes Français at the Grand Palais, Paris since 2020; Exhibits regularly at the Galerie Safranier, Antibes since 2011.

www.jim-monson.com
jmonson@orange.fr

"My objectives are to find new ways of personal expression using Reduction woodcut printing or 'Bois perdu'. Developing new images depends on the artist's ingenuity to overcome difficult situations. He relies on his sense of choice to find contrasts, contrapointal form and colour in his search for originality."

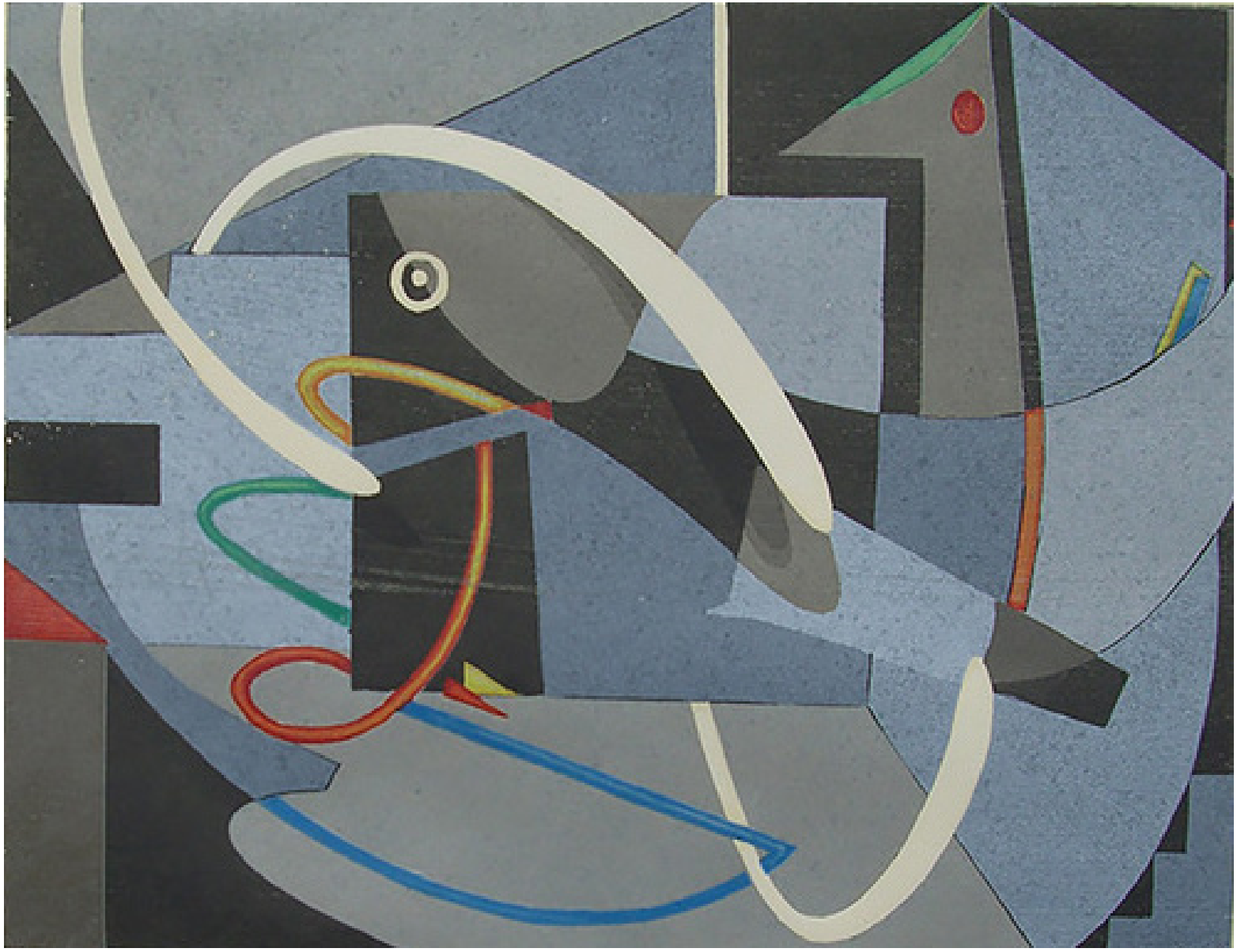
The Kiss, 2025
Reduction woodcut
49 x 37,7 cm



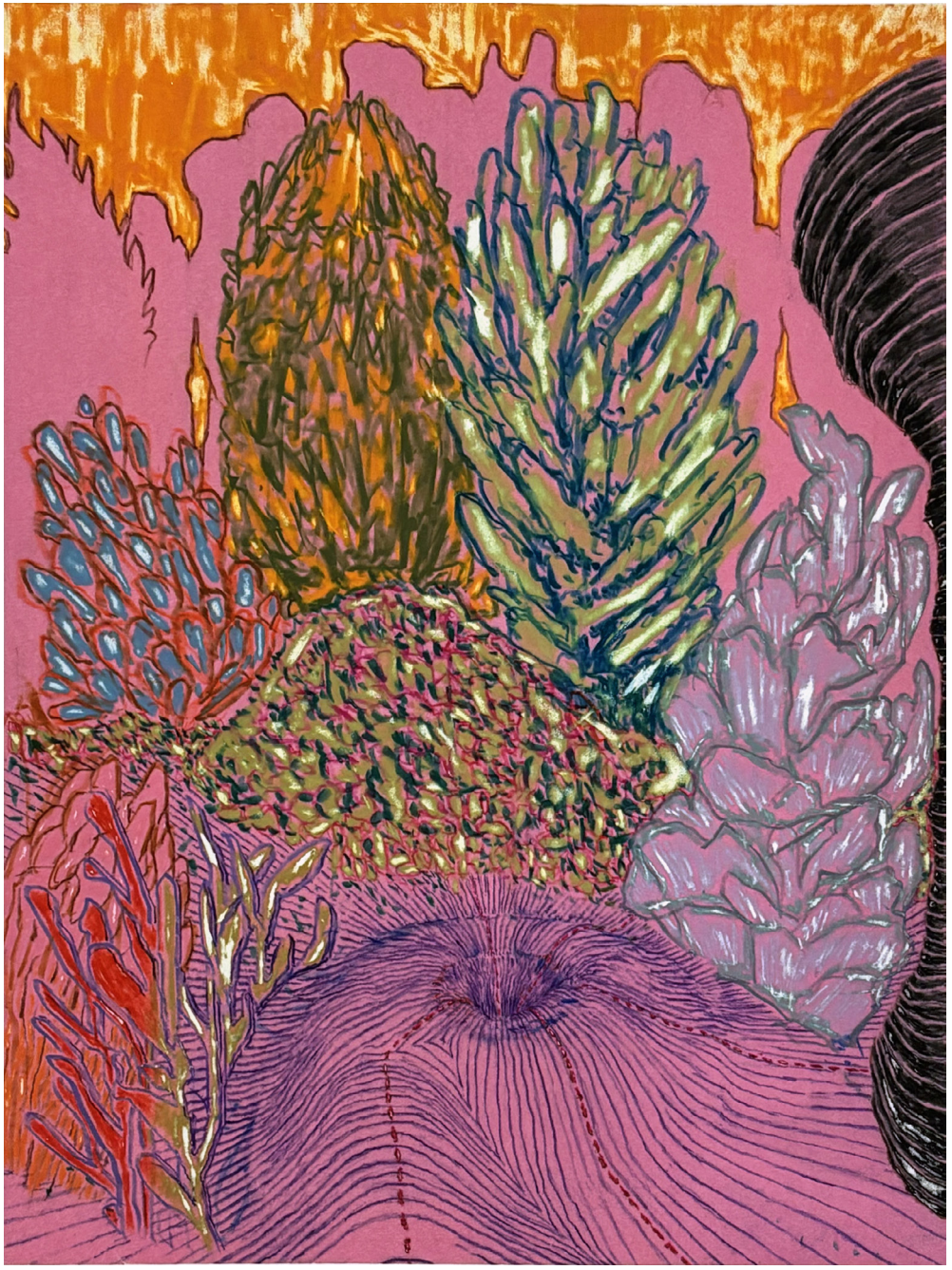
Jim Monson
Portrait, 2025
Reduction woodcut
63 x 48 cm



Jim Monson
Contrepoint, 2024
Reduction woodcut
48 x 38 cm



Jim Monson
Intrusion, 2021
Reduction woodcut
37,5 x 49 cm



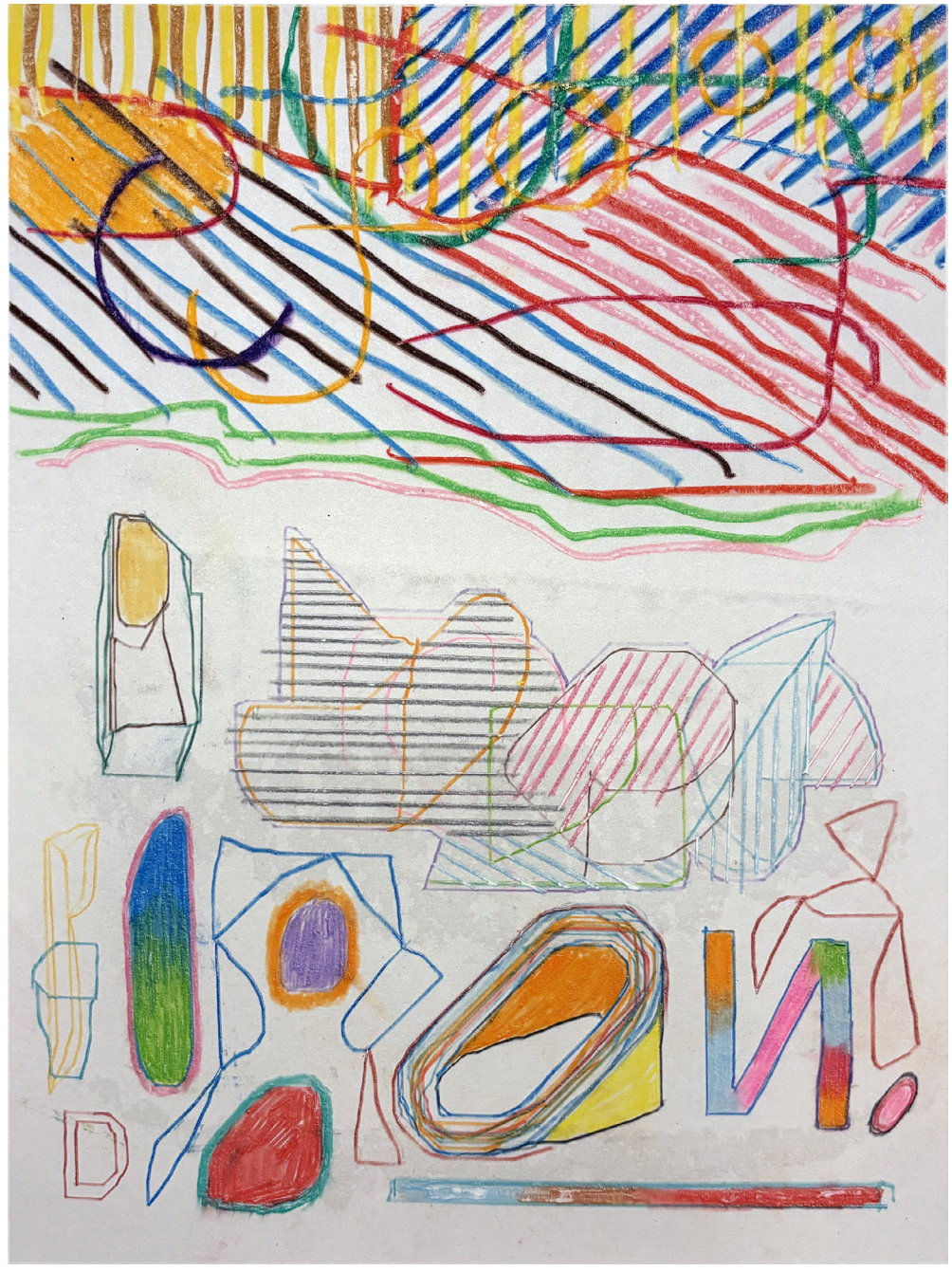
Jon Swindler

1976

Jon Swindler (born 1976) is a Professor of Art who and Area Chair of the Printmaking and Book Arts Area within the Lamar Dodd School of Art at the University of Georgia. He holds a BFA in studio art and art education from Fort Hays State University in Hays, Kansas and an MFA from Southern Illinois University in Carbondale. Jon has exhibited his work in numerous solo, competitive and invitational exhibitions both nationally and internationally and has performed visiting artist workshops and lectures at various institutions, including: The Kansas City Art Institute in Kansas City, Missouri, HDK School of Design and Craft in Dals Långed Sweden and the Society of Northern Alberta Print Artists in Edmonton, AB, Canada.
www.jonswindler.com | Instagram is @jonswindler_studio

"I'm attempting to use printmaking as a means of producing as many unanticipated, and unexpected outcomes as possible by using the printing matrix as a drawing utensil. I build layers of information in an unscripted fashion, allowing the medium to act as it will. Though I am exerting control through color and sequence, the process very much dictates the outcome. This work is strongly influenced by pastoral spaces near my home in Georgia as well as my childhood home of Kansas. These landscapes and their artifacts of industry and agriculture continue to pull the work towards the rural as I seek to echo the natural processes of growth and erosion, as well as the capitalist interruptions, which are no less aesthetic, or meaningful."

Bismuth Colony, 2025
Screenprint Monotype on Rag Paper
51 x 40 cm



Jon Swindler
No,oN, 2025
Screenprint Monotype on Rag Paper
51 x 40 cm



USA

Leslie Plimpton

Leslie studied art at Ventura College in Ventura, CA and went on to graduate with a B.A. in Fine Art from California State University, Channel Islands in 2007. She studied printmaking with Xavier Fumat at GEMINI G.E.L., master printmaker, Michael McCabe of Santa Fe, with Linda Taylor at Spotted Dog Studio, and Julia Ayres who wrote a definitive book on Monotype. She also studied with award winning painter, Huihan Liu at the Fechin Studios in Taos, NM. She is a juried member of the Ojai Studio Artists, the Santa Barbara Printmakers, the Los Angeles Printmaking Society, and the Santa Barbara Art Association, She was also a Founding Member of the inkspots of San Buenaventura. She was invited to show her work at the 11th International Biennial Printmaking Exhibition in Douro, Portugal in 2023. In addition, she works as a painter in mixed media as well as having worked in
ceramics and sculpting. She lives in Ojai, California.
www.LeslieFashionArt.com | LeslieFashionArt@gmail.com

"The subject of fashion gives endless inspiration for printmaking in dry point etching, monotype and linocut. Monotype particularly fascinates as it creates an image from ink as it does in painting and is often referred to as the "painterly print." Portraits of fashion designers, vintage fashion and fashion models show different aspects of the fashion world. Starting always from a drawing and adding hand colored tinting or additional textures with ink and chine colle highlight the different aspects of social identity created by fashion's changing world."

Gabrielle Chanel
Monotype
76 x 67 cm



Leslie Plimpton
Elsa Schiaparelli: Shoe Hat
Monotype
61 x 76 cm



Liisa Salosaari Jasinski

Liisa Salosaari Jasinski is a Finnish born and educated artist who has lived in the US since the 70's. She has a MA degree from the University of Helsinki, where she studied Psychology and the History of Art. In the US, she has taken courses in weaving, pottery, and printmaking. Her mixed media work, paintings, and monotypes have been exhibited nationwide in galleries, art centers, and museums, and are included in many Public and Corporate collections. Her current focus is Printmaking. She uses in her monotypes Awagami Bamboo paper, and multiple mediums, including printing inks, acrylic paints and inks, collage made from her own digital art, collage painted/created for her monotype work, photography, and mixed media.
www.liisasalosaarijasinski.com
Instagram: @salosaari
salosaari@yahoo.com

"Each print starts in my mind as a vague, abstract figure. It is like something that is seen under water, but it is hard to tell what it is. It can also sometimes be a little more defined, like two shapes interacting. At this point I also may go through envelopes of collage material, hoping to guide my brain in the right direction. The next stage is spreading out the possibilities, mentally and physically---what shapes, what colors, what techniques, what unexpected or new solutions. The process can feel like building something, and it requires both time and intense concentration from my part."

The New World, 2026
Monotype on Awagami Bamboo Paper, Printing Inks, Acrylic Inks, Collage, Photography, Mixed Media
35,5 x 25,4 cm



Liisa Salosaari Jasinski
Transformation, 2024
Monotype on Awagami Bamboo Paper, Printing Inks, Acrylic Inks,
Collage, Photography, Mixed Media
50,8 x 40,6 cm



Lisa Flynn

1958

PARSONS SCHOOL OF DESIGN— Bachelor of Fine Arts, New York, NY STUDIO CAMNITZER— 3 week course in 2006 on printing, Valdottavo, ITALY Oehme Graphics, Steamboat Springs, CO Master Printer Susan Hover Oehme Tim Hawksworth, Norristown Arts, Spring Hill Farms, Ireland Big Ink woodblock with Lyell Castonguay Memberships and Affiliations Silvermine Guild Artist Center for Contemporary Printmaking Monotype guild of New England 14th Biennial Miniature Print International 2023 Center for Contemporary Printmaking Oxford Art Alliance Juried by Stuart Shils International Printmaking Biennial Douro Portugal 2022-2023 5 Global Print 2022 11 International Printmaking Biennial of Douro 2023 13th Biennial Miniature Print International 2021 Center for Contemporary Printmaking Seventieth--A-One 2020 Silvermine Gallery New Canaan, CT 6th Biennial FOOTPRINT International, 2018 Center for Contemporary Printmaking, Norwalk, CT, Five Points Juried Printmaking Exhibition 2026, 10th Biennial Foot Print International Exhibition2026, 15th Biennial Miniature Print International 2025, Woolwich Contemporary Print Fair 2024, Woolwich Contemporary Print Fair 2024 Director's Cut Online, Five Points Printmaking Juried Exhibition 2024

lflynnart.com | instagram @lisart3

"Lisa Flynn is a contemporary American artist with a focus on Monotypes. Her palette for these unique prints range from rich dark browns, to subtle grays and intense blacks. Flynn's drawing skills are ever-present and her iconic imagery leave room for the viewer's imagination to define the work. She considers her best pieces to be those that are the least planned. This approach often leads to working in a series where one print will inform another, then another."

Annies Cellar, 2025
Monotype
76,2 x 58,4 cm

USA

Lisa Graham

MFA, Iowa State University; BFA, University of Northern Iowa.
Lisa M. Graham, MFA, is an award-winning visual communicator, artist, author, and a Professor at the University of Texas at Arlington. She has exhibited her digital art and design prints in 270+ regional, national, and international exhibitions including in Dallas, Honolulu, Savannah, Los Angeles; Tehran, Iran; Limassol, Cyprus; Cheonan, South Korea; Kharkiev, Ukraine, and Tokyo, Japan. She has had work exhibited in international poster competitions in the world, including "Posterists in the World", Macchu Picchu Museum, Cuzco, Peru, 2019; "To Death With a Smile", Mexican Museum of Design, 2016, "X International Eco-poster Triennial", Ukrainian Association of Graphic Designers, 2018; and "Humanity International Invitational Poster Exhibition", Gwangju Poster Bienniale, 2019.
www.behance.net/LisaGraham | graham@uta.edu



Archeon #2, 2022
Digital Print
25 x 20 cm



Luanda Lozano

Luanda Lozano holds a Bachelor of Fine Arts degree in Illustration from Parsons The New School of Design in New York. For almost a decade, Luanda served on the teaching staff at the Bronx River Art Center, where she imparted knowledge on drawing and printmaking. In addition, she has taught at esteemed institutions such as the Center for Contemporary Prints in Norwalk, Connecticut; Pelham Art Center in New York; Escuela de Bellas Artes in Ponce, Puerto Rico; Museum for African Art, New York; Hudson River Museum, Yonkers, New York; and Artist Proof Studio in South Africa. Luanda is a founding member of the printmaking collective Dominican York Proyecto Grafica (DYPG). In 2016, Luanda Lozano was selected by the New York Print Club for its annual artist showcase event held at the Society of Illustrators in New York. Currently, Luanda serves as a board member of the Manhattan Graphics Center, Inc., a printmaking studio located in Manhattan, New York where she previously served as co- Vice President from 2015 until June 2019.

www.luandalozano.com | luandalozano@gmail.com
Facebook: LuandaLozano | Instagram: LozanoLuandaArtist

"I draw inspiration from my personal experiences and the world around me, with themes such as identity, memory, and social and spiritual exploration frequently featured in my work. My aim is not to make overt political statements but rather to create images that resonate with viewers on a personal and emotional level, encouraging them to contemplate their own experiences and perspectives. The word that often emerges within my artistic endeavors is "transcendence," as I seek to capture moments of transcendence and evoke a sense of connection between the human spirit and the greater universe."

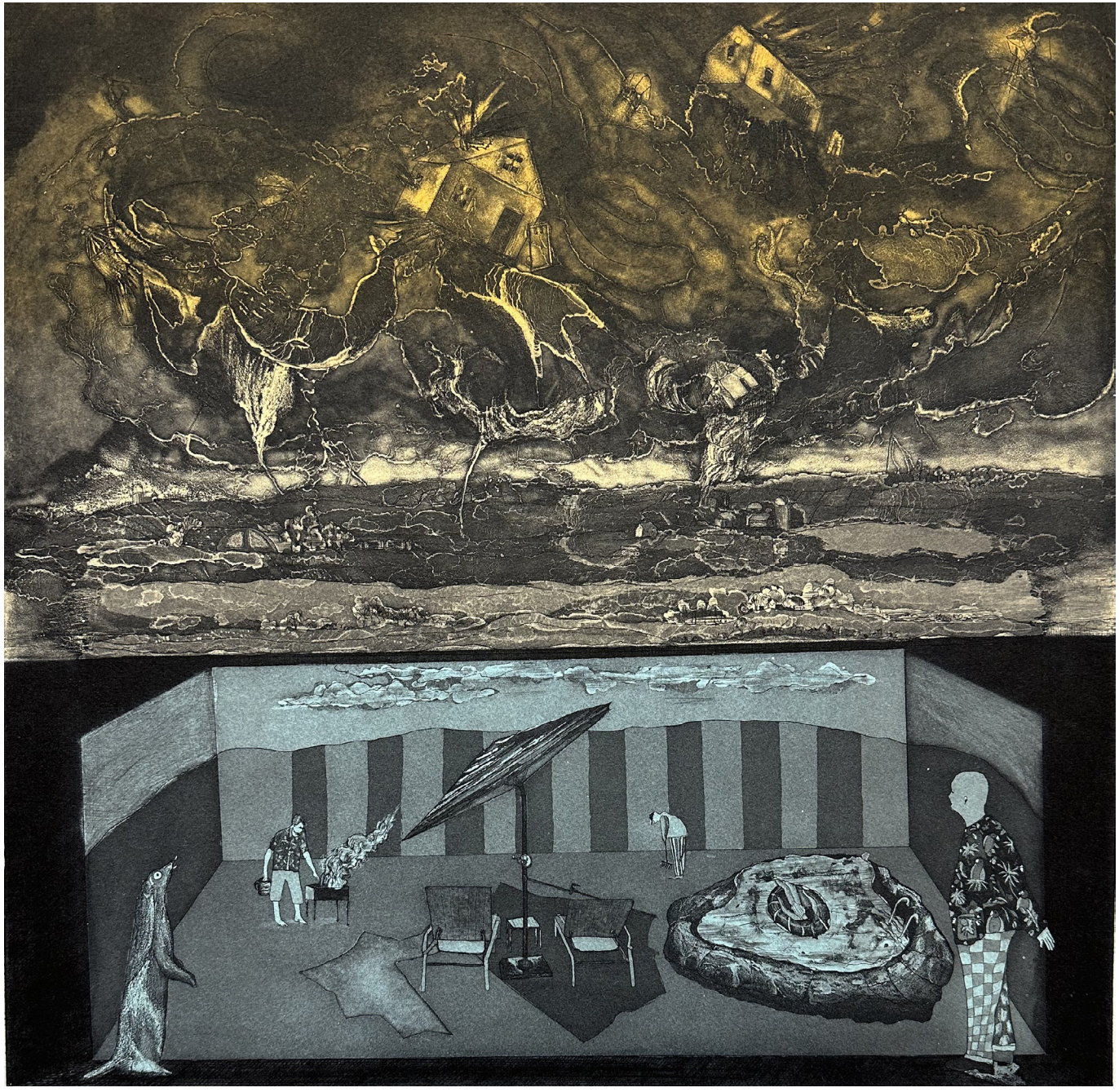
Maria, 2022
Monoprint, drypoint chine collé
30,4 x 30,4 cm

USA

Lynne Allen

Allen's work has been exhibited nationally and internationally and is included in collections at the Whitney Museum of American Art, the Museum of Modern Art Library, the New York Public Library, New York; the Library of Congress, Washington, D.C and the Victoria & Albert Museum, London, among others. Selected exhibition venues include the Whitney Museum of American Art, The North Dakota Museum of Art, The Victoria and Albert Museum, London, The Virginia Museum of Fine Art, as well as international exhibitions in the Guanlan China Biennial; the International Printmaking Biennial of Douro, Portugal; The Novosibirsk Print Biennial, Russia; and the International Print Triennial, Tallinn, Estonia. Artist residencies include Senezh House of Artists, USSR; the Guanlan Printmaking Base, China; Caversham Press, Kwa Zulu Natal, South Africa; Grafikenshuis, Mariefred, Sweden among others. Allen is a Professor of Art at Boston University.
www.lynneallen.com | lynneallenstudio@gmail.com

"My subjects include a variety of non-traditional players, 3-D work Native American text woven into blankets, moccasins, and bags. Fishhooks may stud the surfaces with beading or embroidery. Prints embrace a variety of techniques including etching, woodcut, photogravure, and lithography. They aim to tell the stories of animals, the unloved, and victims of injustice, confront climate change, and question the myths of history."



Oblivious, 2023
Color etching
73,5 x 65 cm

Marie Bukowski



Marie Bukowski is an internationally recognized printmaker, included in public collections and museums in countries such as Belgium, Bulgaria, Croatia, The Czech Republic, Mexico, The Netherlands, Poland, Portugal, Romania, and Spain. Throughout her career, she has had almost twenty solo exhibitions, over 135 invitational and juried exhibitions; more than 50 of which are on the international level. Bukowski has received eight artist-in-residence positions with prestigious institutions such as Tamarind Institute (Albuquerque, New Mexico), Anchor Graphics (Chicago, Illinois), the Frans Masereel Centrum (Kasterlee, Belgium), and Milkwood International (Český Krumlov, Czech Republic). She has received numerous grants to support her work including a grant from the National Endowment for the Arts.
Bukowski is currently the Dean of the College of Fine Arts at Wichita State University and represented by Cole Pratt Gallery in New Orleans, LA.
www.mariebukowski.com | bukowskimarie@gmail.com

"I use symbols as a means to search for an order, but not an order with specific systems and constraints. I look for an order that is true to depicting the experience. There is a systematic space in my work, but at the same time, an uncertainty within the space. The use of lines and planes accomplish this uncertainty; this type of framework depletes the very inference of the structure. I want no measurable point related to these forms. Instead, they indicate constant flux. My goal is not beauty, but something that embodies a true experience."

Navigating Currents #27, 2023
Intaglio monotype and collage
55,8 x 38,1 cm



Marie Bukowski
Navigating Currents #33, 2024
Intaglio monotype, collage, and relief print
55,8 x 38,1 cm



Mary Hood

Mary Hood, originally from Milwaukee, Wisconsin is currently an associate professor of art/printmaking at Arizona State University in Tempe, Arizona, USA. Hood received her Master of Fine Art degree from the University of Dallas, in Dallas, Texas and her undergraduate degree from Ringling School of Art and Design in Sarasota, Florida. Hood's has been exhibited widely throughout the world including the International Print Center New York, NYC; Denver Art Museum, Denver, CO; Blue Star Art Complex, TX; LaGrange Art Museum, GA; Loyola University Chicago, IL; Kasene Kulturcenter, Denmark; Contemporary Art Projects, Bulgaria; VACA Cultural Association, Italy; Polytechnic Institute of Technology, New Zealand; Pont Aven School for Contemporary Art, France; Alexandria Bibliotheca, Egypt; and the Estonia National Library, Estonia. Mary is the recipient of numerous residencies, publications, and awards for her work including the 2008 Faculty Achievement Award and the 2006 Award for Public Scholarship. In 2012 Mary was awarded the Annual Evelyn Smith Endowed Professorship to support her community scholarship.

www.hoodmary.com | mary.hood@asu.edu

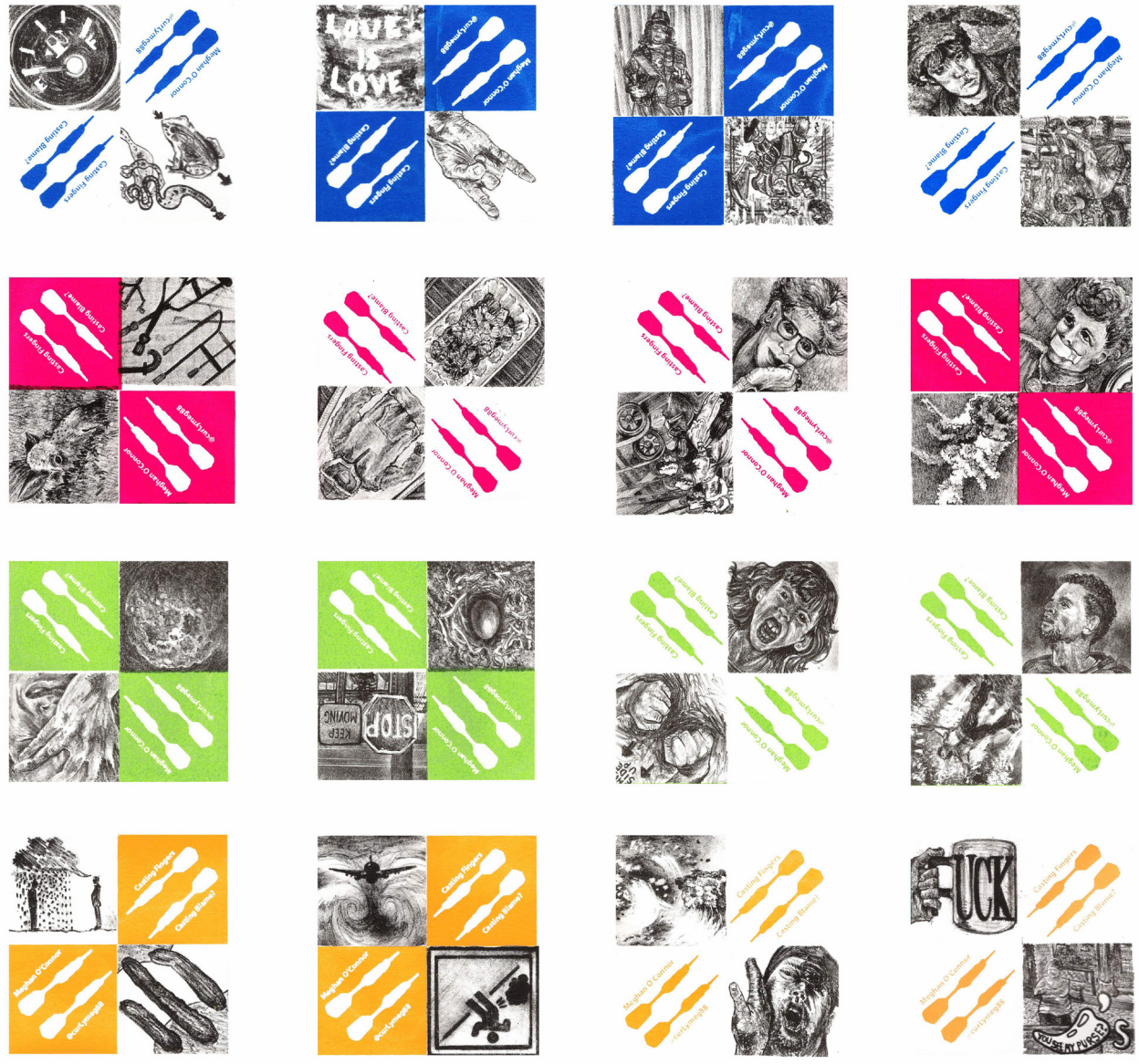
"A friend and I were picking grapefruit when this young bird was accidentally tossed from its nest and fell to the ground. I held the bird in my hands as it took its last breath, which was a very, very moving experience. I asked my friend to take the picture with my camera before finding a quiet place to bury it."

Theory of Regeneration, ve 1, 2022
Intaglio print with monotype and chine colle
61 cm (diameter)

Meghan O'Connor

Meghan O'Connor holds a Bachelor of Fine Arts degree from East Tennessee State University and a Master of Fine Arts degree from Clemson University where she studied with Sydney Cross. Her work has been exhibited regionally, nationally and internationally and can be found in the collection of Columbia College, Chicago, IL; Gippsland Centre for Art and Design, Australia; Proyecto'ace Print Collection, Buenos Aires; Library of Congress: Prints and Photographs Division, Washington, D.C.; and many other universities around the United States. In addition to this, she has completed artist residencies at Arrowmont School of Arts and Crafts' Pentaculum, Gatlinburg, TN; the Stonehouse Residency, Miramonte, CA; and Arquetopia Foundation for Development in Puebla, Mexico. O'Connor teaches printmaking and drawing at Coastal Carolina University in Conway, South Carolina, USA.
www.curLymeg88.com

"Fingers 1-8 and 13-20 are part of an ongoing participatory artwork that explores community and indirect collaboration. Participants cast fingers and name them based on personal reflections from 2020–22. I create prints from these names, fold them into dart flights, and combine them with the casts. At events, people throw these "finger-darts" at media-filled balloons that explode to create printmaking plates, which document the interaction and contribute to an evolving exhibition.
Whether creating framed lithographs, sculptural forms from modular parts, or interactive pieces, human interaction and a love of drawing are central to my work."



Fingers 1-8 and 13-20
(from Casting Fingers, Casting Blame?), 2022
Lithograph and screenprint
7,6 x 7,6 cm (each)



Meghan O'Connor
Gravitational Oscillations, 2018
Lithograph and screenprint
28 x 35,5 cm

USA

Melody Leary

Leary holds a BFA from the Hartford Art School at the University of Hartford and a Master's Degree from Central Connecticut State College and has been actively engaged in the field of printmaking, as an artist and educator, for decades. Lair Studio, located in the woods of southeastern Connecticut, houses Leary's "Treetop" press and provides a home-based sanctuary for her creative exploration and artistic expression. Leary exhibits nationally and internationally and has received recognition for her work in solo, group and juried shows. She is a member of the Society of American Graphic Artists, Boston Printmakers, Connecticut Academy of Fine Arts and the Printmakers';
Network of Southern New England. Leary's award-winning prints are held in both private and public collections; including the Slater Memorial Museum in Norwich, Connecticut, the University of Connecticut, Casa de las Americas, Havana, Cuba, Douro, Portugal and the University City Art Museum of the Guangzhou Fine Arts Academy, Guangzhou, China.
https://treetoppress.wordpress.com
mknightleary@gmail.com

"As an artist, printmaker and teacher, I've always been intrigued by the unique opportunities that the transferred image affords. The structured limitations of the medium, the smell of the inks, the feel of the paper, the magic of the press, all play a role in printmaking's allure. I often think of myself as a visual storyteller and use my work to explore rather than offer definitive answers as I seek to voice my internalized observations of the passing of days, the drama of the unseen and the witness of the objects that surround me."



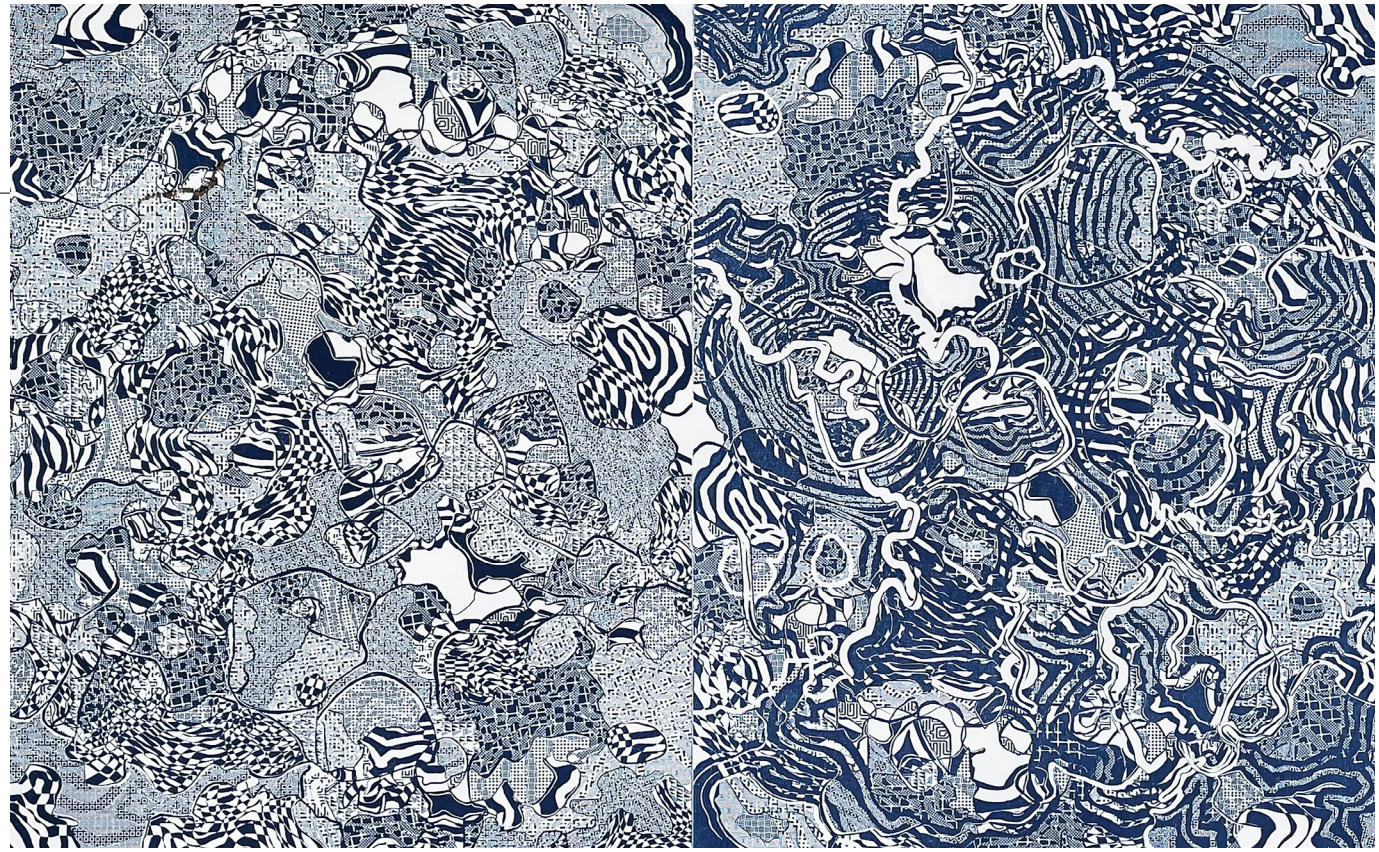
Burning down the house, 2025
Print (photoplymer, intaglio and watercolor)
40 x 27,3 cm



Melody Leary
Leaving it all behind, 2022
Print (photoplymer, intaglio and watercolor)
19 x 15,8 cm

USA

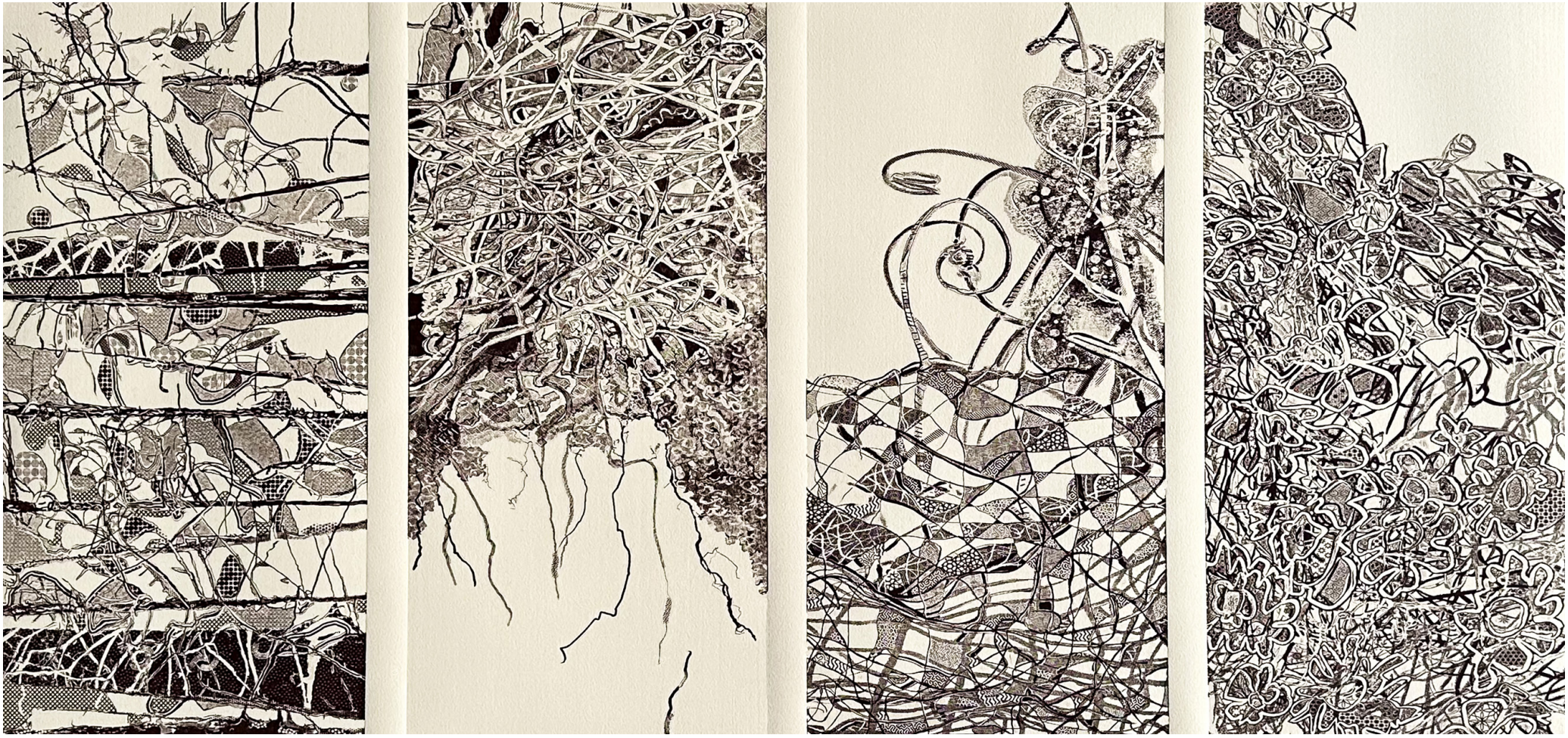
Merrill Shatzman



Psychedelic Threads, 2022
Woodcut
51 x 81 cm

Merrill Shatzman is a printmaker and Professor Emerita at Duke University in Durham, North Carolina. Her artistic practice focuses on relief printmaking, with her prints extending into additional media including artist books, installations and collaborative videos. Her prints found in numerous museum, private and corporate collections and have been exhibited throughout the US and abroad. Including: 23rd International Print Biennial Varna (2025), Pacific States Biennial North American Print Exhibition,(2024), 6th International Printmaking Biennial in Cacak (2024), Okanagan Print Triennial, (2024),Prints 2021, International Print Council New York, The 6th Tokyo International MiniPrint Triennial, (2018), 9th International Printmaking Biennial of Douro 2018, Hida Takayama Contemporary Woodblock-Print Triennale, Japan, (2017), 6th Guanlan International Print Biennial China (2017), International Print Triennial Krakow (2015).
mshatzman@gmail.comc | merrillshatzman.com

"My woodcuts investigate a sense of place, shown through mapping, topography and types of natural and engineered structures. These microcosms, explore details located within these spaces: the landscapes, plants, trees and natural detritus. References to branching patterns, grids, shadows, geometric forms, targets, cracks, tessellations and a multitude of pattens evoke the viewer's curiosity, demanding my prints to be read as a map, landscape, or visual text that must be decoded through their imaginative interpretation."



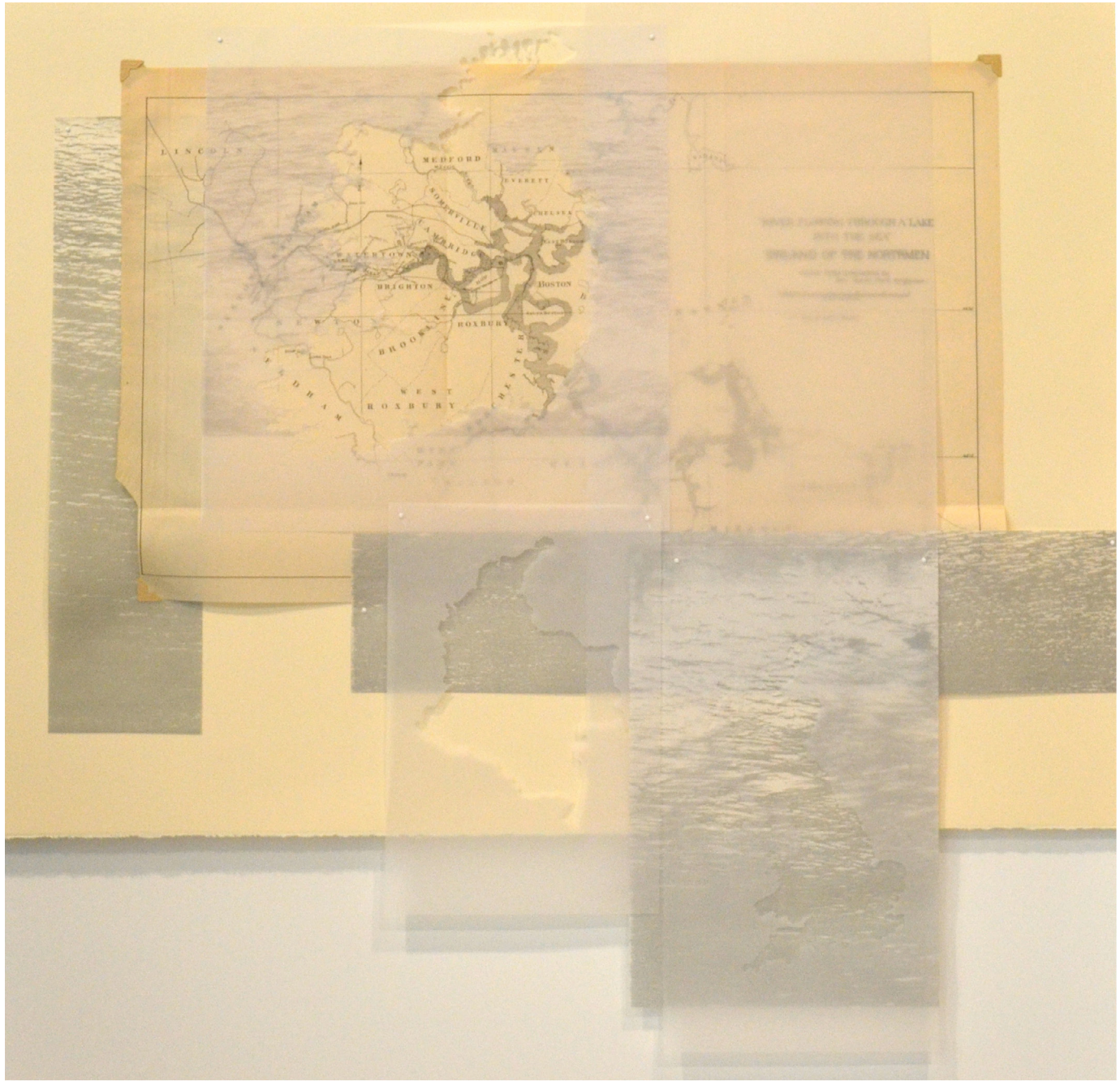
Merrill Shatzman
My Irish Roots, 2025
Woodcut
76 x 112 cm

USA

Michelle Murillo

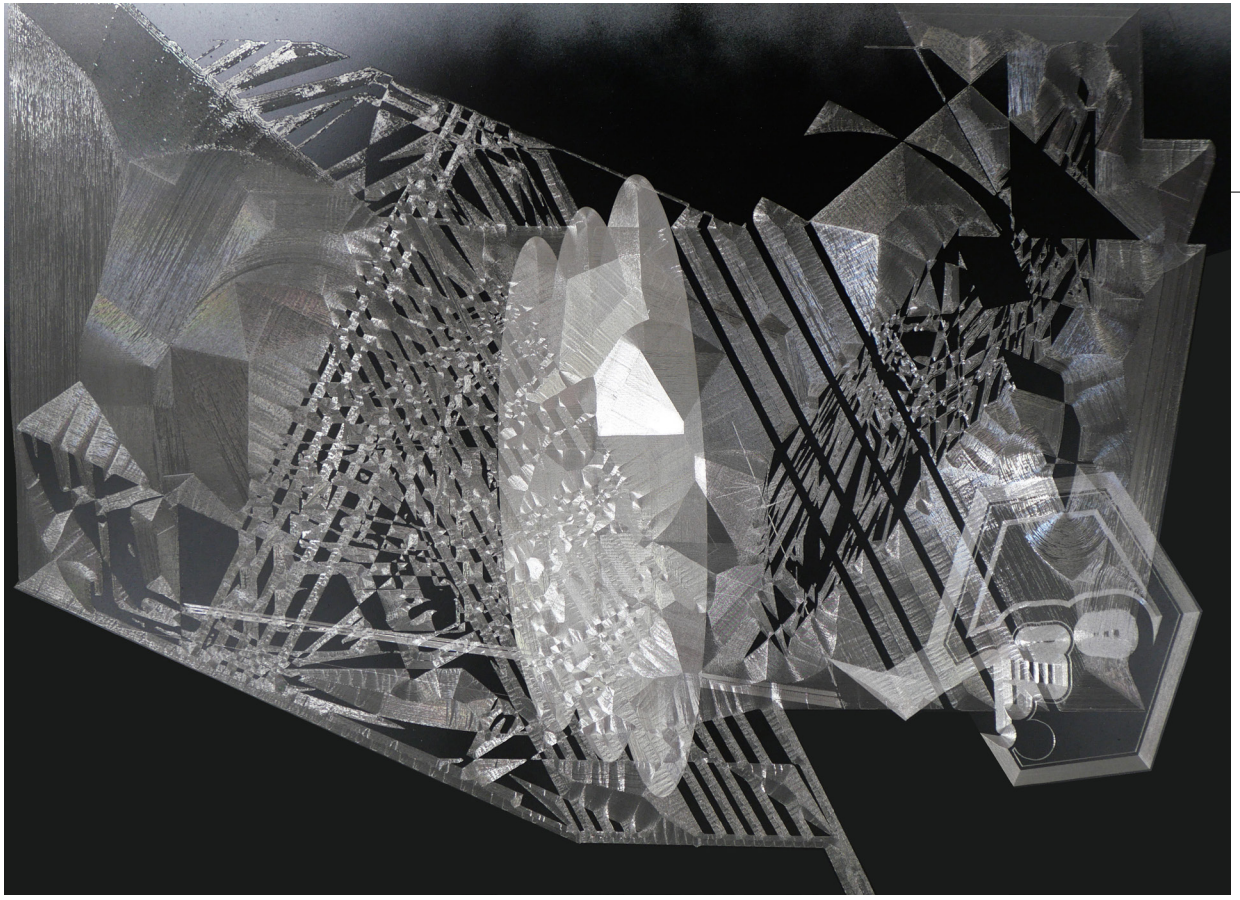
Michelle Murillo's work is exhibited internationally, with recent exhibitions in the United Kingdom, Australia and Poland. She is the recipient of numerous grants and residencies including Edition Basel, Switzerland; Headlands Center for the Arts, California, Bullseye Glass, Oregon and Proyecto'ace, Argentina and Guanlan Printmaking Base, China. Her work is in the collections of the Fine Art Museum of San Francisco; the Library of Congress, Washington, DC; Museum of History, Anthropology and Art, San Juan, Puerto Rico and The Janet Turner Print Museum, Chico, California among others. Murillo is an Associate Professor and Chair of the Visual Arts Department, California State University, Fullerton. Murillo received a MFA in printmaking from the University of Alberta, Canada, and BFA in painting from Boston University. She was born in 1980 in Philadelphia, USA.
www.michellemurillo.net | mm@studiomichellemurillo.net

"Michelle Murillo seeks to expand the vocabulary of printmedia and the multiple in an interdisciplinary context. This ongoing series attempts to illuminate my ancestral origins through homelands that are represented by a curated collection of historical maps, spanning from the 17th through 20th centuries. I have interwoven text referencing places and destinations by overlaying cut paper and prints to add historical and political points of reference."



An (Incomplete) Atlas of (North Atlantic) Crossings, Pathways and Throughlines: The North Atlantic, 2022
Digital print on vellum, solarplate relief, 1885 Pilot Chart of the North Atlantic Nautical Chart, cut vellum
71 x 76 cm

Miguel Rivera



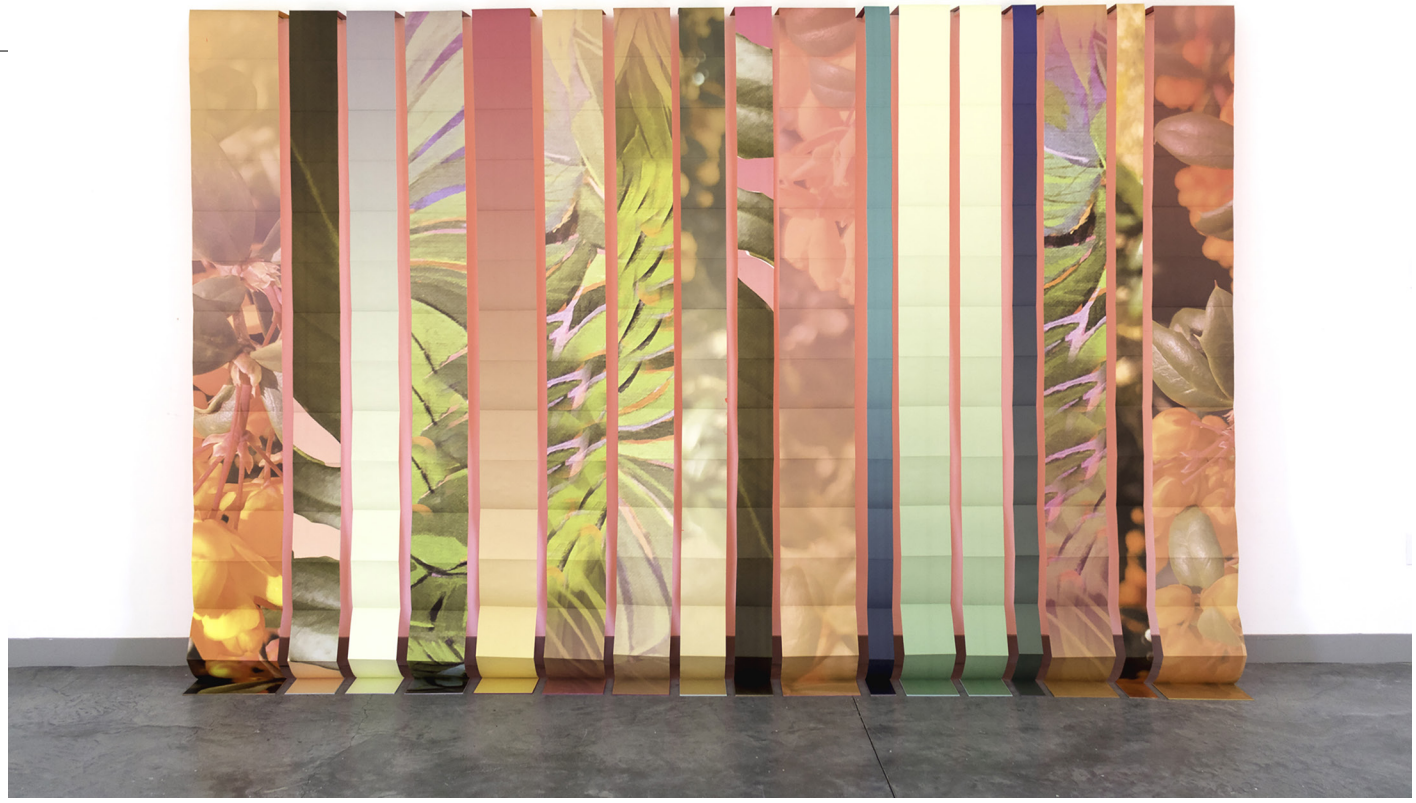
Gothenburg, 2023
Engraving on enameled aluminum
45,7 x 60,9 cm

Miguel Rivera joined the KCAI faculty in fall 2008 to serve as chair of the printmaking department. A practicing artist as well as an experienced educator, Rivera has had numerous solo and group exhibitions in Argentina, Poland, Mexico, Japan, Poland, Romania, Spain, China and the United States. TRAINING: 1995-1997 -Master in Fine Arts at West Virginia University, WV USA Bachelors of Fine Arts from Southern Oregon University in Oregon USA; Associate's degree in Printmaking from The University of Guanajuato, Mexico TRAINING ACTIVITIES AND OTHER: Formerly he was chair of the art department at the University of Guanajuato in Mexico and also served as an associate professor of printmaking and computers in art. Prior to joining the University of Guanajuato in 1998, he was an associate artist at Inkling Studio in Portland, Ore., and before that, he was an instructor at West Virginia University in Morgantown, where he completed his M.F.A. degree in printmaking and applied digital media in 1997. He earned a B.F.A. degree in printmaking and painting in 1995 from Southern Oregon University in Ashland and an associate degree in printmaking in 1992 from the University of Guanajuato. Rivera also has given visiting artist lectures in Mexico, Peru, Argentina and the United States, including Southern Graphics Council conferences. He is a co-director with artist Cara Jaye of "Crossover", an artists' collaboration project that started in Guanajuato, Mexico in 2006 and has continued to develop and featured in the US, Mexico, China and Argentina. Lately He has visited residencies in Argentina, Peru, Mexico, Japan, Italy and China. His work is included in several museums, universities, galleries and private collections . His work is featured at the Kemper Museum of Art at the Nelson Atkins Museum of Art in Kansas City, MO. He is represented by Habitat Contemporary KC gallery in Kansas City, Nichols Atlanta and Davidson Galley in Seattle WA.
www.miguelriveaart.com | mi.miguelangel@gmail.com

"This body of work has evolved into layers. It is a progression of manipulated photos, hand drawn images, painted or printed shapes, and vector drawings that become edited by the destructive nature of laser energy. This act of self-editing these images results in a by-product that resembles one of questioning my own values. Thus, creating a re-birth of the original graphic medium."

Nicole Pietrantoni

1981



Hothouse, 2020
Inkjet on Kozo paper, acrylic paint. Handbound into 17 accordion books.
230 x 560 x 18 cm

Nicole Pietrantoni is an internationally exhibited artist and Fulbright Fellow whose practice sits at the intersection of printmaking, photography, and the artist's book. She received her MFA and MA in Printmaking from the University of Iowa and taught printmaking and book arts for over a decade at institutions across the United States. From 2016–18 she served as President of SGC International, the largest organization dedicated to printmaking and book arts in North America. Recent exhibitions include the Art on Paper Fair in New York, the 2025 Larnaca Biennale in Cyprus, and Galerie Gardette in Paris. Her work is held in collections including Yale University, the Library of Congress, and Meta, and has been featured in Art in Print, The Washington Post, and American Printmakers. She currently lives in Girona, Catalunya, and is represented by Michele Mariaud Gallery in New York.

www.nicole-pietrantoni.com
nicole.pietrantoni@gmail.com

"Pietrantoni's artwork embraces digital printing as a significant part of the expanded field of printmaking, weaving together photography, sculpture, and the artist's book. Her accordion books, printed with exaggerated CMYK halftone dots and vivid color gradients on Japanese papers, unfold across entire walls to create immersive environments that investigate how images construct and mediate our experience of the natural world. Rooted in the history of the book as an information storage system, her practice deploys the accordion form as both critical apparatus and sculptural object — simultaneously celebrating and undermining the traditions of print media, and asking how printed matter can slow the speed of digital image culture."



Nicole Pietrantoni
Still Life Cut Out, 2023
Inkjet on Kozo paper, acrylic paint. Handbound into
6 accordion books.
66 x 76 x 5 cm

USA

Oscar Gillespie

Oscar J. Gillespie is a Professor of Art at Bradley University, where he has been a member of the faculty since January of 1986. He teaches printmaking and drawing. As a printmaker, he is noted for his expertise in monotypes and in intaglio, especially metal-plate engraving. Exhibiting widely since 1974, he has shown his work in more than 300 solo, group, invitational and juried exhibitions. His work may be found in more than 60 public collections, including the Fogg Museum, Harvard; The Museum of Fine Arts, Boston; the Denver Art Museum; the Lauren Rogers Museum, Laurel, Mississippi; the Walker Art Center, Minneapolis; the Nelson-Atkins Museum, Kansas City, the New York Public Library; the Plains Museum, Fargo, North Dakota; and the National Museum of Posnan, Poland.

"I work from intuition, looking for patterns and synchronicity as my images emerge. An eye, the bud of a rose and even the sensual nodes of pleasure that encourage ecstasy are phenomena of related beauty, shape and intrinsic meaning. For me, existence contains many such visual moments in confirmation of the idea that everything may be boiled down to the smallest, most essential elements of the broth of life. I work to trace these primal forms through an open-minded and sustained evolution of making marks and forms."



Cardinal: Shrike, 2008
Engraving and color aquatint
40,6 x 30,4 cm



Oscar Gillespie
Cardinal: Rose, 2008
Engraving and color aquatint
50,8 x 40,6 cm

USA

Randy Toy

Randy Toy has been exploring different facets of printmaking for over twenty-five years. Focused on creating works through unique approaches, Toy often develops new processes and techniques to realize his conceptual ideas. Educated at the Loughborough College of Art & Design (England), and Virginia Commonwealth University (United States), Toy holds a Masters of Fine Art in both Painting and Printmaking. Works by the artist have been exhibited regionally, nationally, and internationally and can be found in notable private, corporate, and museum collections.

www.randytoy.com
ydnartzoy@verizon.net

"CONVERGENCE is non-objective series focused on the formal elements of art making - shape, line, color, and texture to create purely visual compositions. The impetus for making the series was to be singularly focused on dwelling within the moment to act/react and build dynamic compositions. Printmaking is a balancing act the juggles intuition, impulse, and conscious decision making - which is precisely how these works developed."



CONVERGENCE 6/11ev, 2025
Monotype
60,9 x 45,7 cm



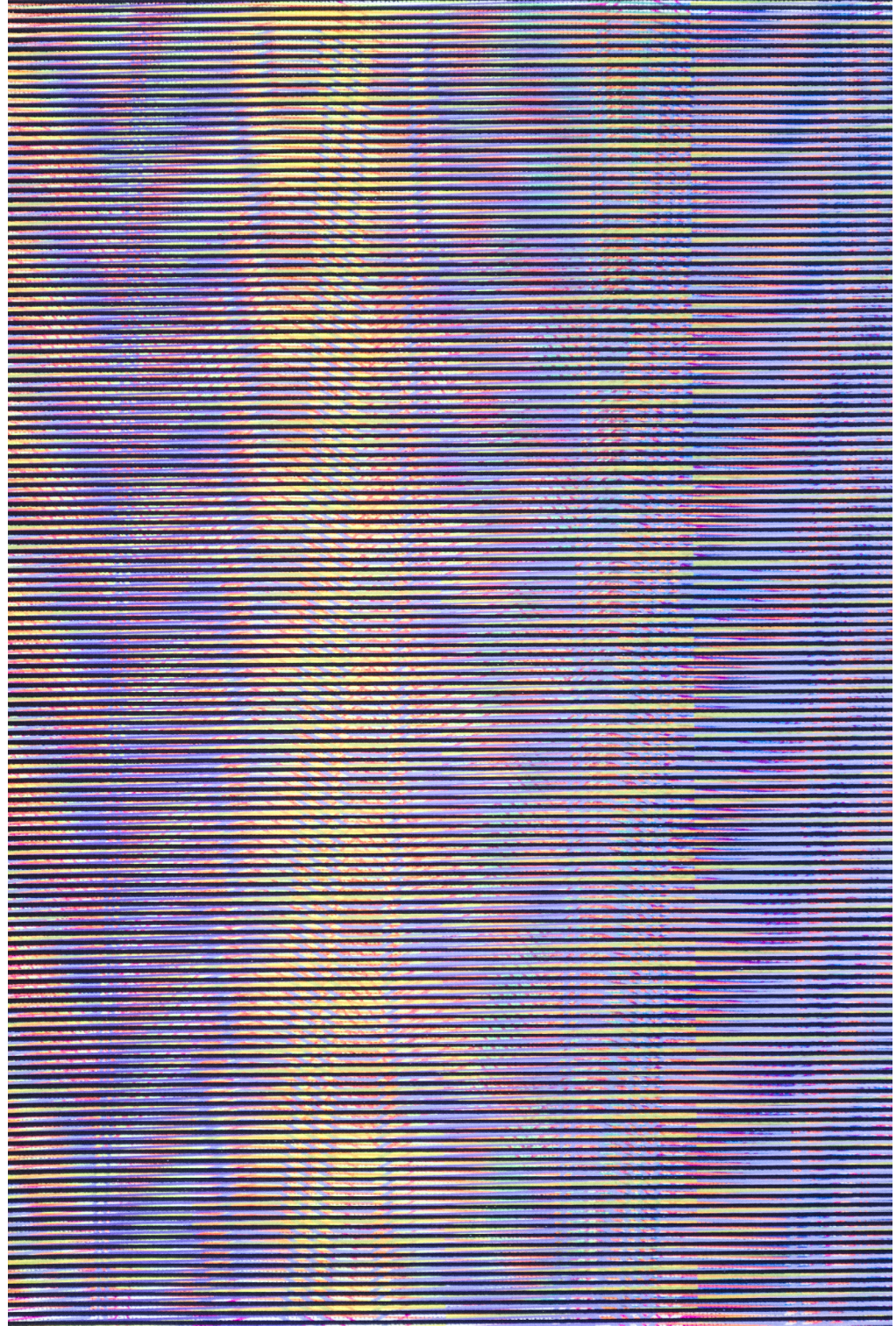
Randy Toy
CONVERGENCE 7/11ev, 2025
Monotype
60,9 x 45,7 cm

USA

Robert Howsare

Informed by his background in psychology and design studios, Robert Howsare's interdisciplinary research explores failure and the glitches occurring within systems. He received his BFA from the Kansas City Art Institute and an MFA from Ohio University. His work has been exhibited nationally and internationally, with select venues including the Grand Rapids Art Museum, the Austrian Cultural Forum of New York, Pittsburgh Center for the Arts, and the International Print Center of New York. Howsare's work has been recognized by WIRED Magazine, Abitare International Design Magazine, HOW, and other publications.

"Through color and shape, my work highlights the glitches occurring in systems. The moiré pattern represents errors occurring during the printing process and the limitations withinour own perceptual systems. This inability of our eyes to process certain visual stimuli creates a discrepancy between actual and perceived vision, which can create the illusion of movement within a static image. The interference pattern provides an opportunity to seek the beauty existing in failure."



Cascade
Serigraph
50,8 x 40,6 cm



Robert Howsare
Assemblages (installed)
Serigraph
7 x (20,3 x 20,3 cm) Polyptich

USA

Robin McCloskey

Robin McCloskey is a San Francisco Bay Area printmaker, working primarily with photopolymer intaglio and monotype. Her recent project is to create a print for each of the 50 states in the US, merging map imagery and landscape to explore the relationship of location, history and personal memory. Robin has taught at Dominican University, San Francisco State University and Kala Art Institute. Her work is included in numerous collections including the Fine Arts Museums of San Francisco, New York Public Library, Taipei Fine Arts Museum, Graphic Art Loan Collection at UC-Berkeley, Adobe, Inc., and Oakland Museum of California. She holds an MFA from Pennsylvania State University and is a member of the California Society of Printmakers.

Website: http://www.robinmccloskey.net/
Instagram: @50states_50prints



Arizona, 2025
Photopolymer intaglio and monotype
56 x 38 cm

In my early twenties, I took a cross-country road trip with two friends and two dogs in a retired US Postal van. We arrived at a campground in Arizona late on a very dark night. The next morning we awoke to the astonishing sight of giant saguaro cactuses. Decades later I visited Montezuma Castle, an abandoned pre-Columbian cliff dwelling, where ancient human history is embedded into the rock.



Robin McCloskey
Pennsylvania, 2023
Photopolymer intaglio and monotype
33 x 46 cm

In my early twenties, I took a cross-country road trip with two friends and two dogs in a retired US Postal van. We arrived at a campground in Arizona late on a very dark night. The next morning we awoke to the astonishing sight of giant saguaro cactuses. Decades later I visited Montezuma Castle, an abandoned pre-Columbian cliff dwelling, where ancient human history is embedded into the rock.

Ron Fundingsland

1947



Wheels, 2015
Aquatint/etching
43,1 x 58,4 cm

Fundingsland was born in Burlington, CO in 1947, Received a Bachelor of Fine Arts Degree from the University of Colorado, Boulder. His prints are in numerous public collections including the Denver Art Museum, Museum of Fine Arts-Boston, Seattle Art Museum, Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor Museum, San Francisco, CA, Nelson-Atkins Museum, Kansas City, MO, The New Mexico Museum of Art, Santa Fe, NM, Artist/Printmaker/ Photographer Research Collection, Museum of Texas Tech University, Lubbock, TX, The Center for Book Arts, New York, NY.
He has received numerous awards including the Ture Bengtz Memorial Prize - The Boston Printmakers 2011 North American Print Biennial - Awarded by Juror Jim Dine. Collection: The Art Complex Museum, Duxbury, MA.
www.ronfundingsland.com
ron@ronfundingsland.com

"My intaglio images are composed of familiar objects that are isolated and removed from any context in which the viewer can form a conventional conclusion. I am affected by personal, social and political issues that can frequently be found in my prints. Commentary is involved."



Ron Fundingsland
Memory's End, 2008
Aquatint/etching
60,9 x 58,4 cm (diptych)

USA

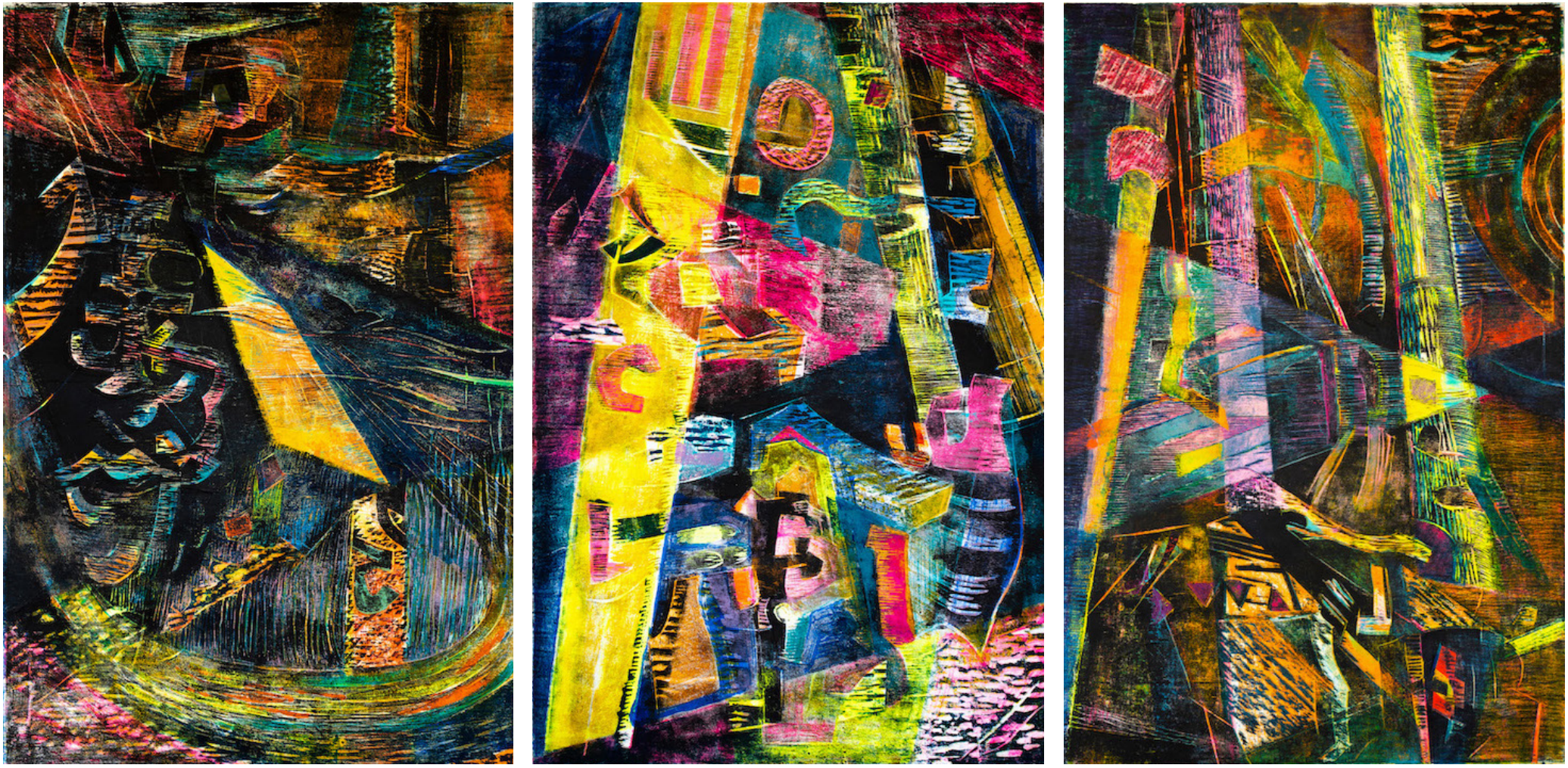
Sasja Lucas

Sasja Lucas, based in Boston, Massachusetts, has maintained an active art studio for more than 45 years. Working across printmaking, painting, and drawing, she has exhibited in more than 300 exhibitions, including museum, biennial, juried, and invitational exhibitions throughout the United States, Europe, Asia, and South America. Her work has been shown in venues such as the North American Print Biennial, the 11th International Printmaking Biennial and 5th Global Print Exhibition in Douro, Portugal, the Cluj-Napoca National Art Museum and Art Museum of Arad in Romania, Lessedra Gallery in Bulgaria, Universidad de Antioquia in Colombia, 23rd AAmA (Asian, African, Mediterranean, European, and Americas) International Art Exhibition, Yager Museum, Roberson Museum, The Fuller Museum of Art, and the Binghamton University Art Museum. Sasja received a BFA from the State University of New York at Binghamton and earned a Master's degree in Painting from George Washington University through a Painting Fellowship. A co-founder of the Menino Arts Center, Cornwall Studios and Gallery, Gallery 659, and Jamaica Plain Open Studios, she has played a pivotal role in fostering artistic communities throughout the Boston area. Her professional practice extends beyond the studio to teaching, curating, design, and fabrication. She has taught at Massachusetts College of Art, Newbury College, the Fuller Museum, Brookline Arts Center, Cornwall Gallery, and the Menino Arts Center, where she serves as Curator of Exhibitions and has organized more than 100 exhibitions. Her creative work has also included murals, graphic and interior design, exhibit and stage production, and 2-D and 3-D fabrication for animation, theater, museums, and educational institutions. A member of the Monotype Guild of New England and The Boston Printmakers, Sasja views art as an act of discovery, embracing mystery, intuition, chance, and the unexpected as essential elements of the creative process.
www.sasjalucas.com | sasjalucasart@gmail.com

"A member of the Monotype Guild of New England, Sasja's print exhibitions include prestigious venues like the 5th Global Print and 11th International Printmaking Biennial in Douro, Portugal; the North American Print Biennial, Boston, MA; the Best of International Mini Print Exhibitions, NY; Steamroller Mega Printing, MA; Lessedra Gallery, Bulgaria; Universidad de Antioquia, Columbia; Yager Museum, NY; Roberson Museum, NY; The Fuller Museum of Art, MA; Binghamton University Art Museum, NY."



Ming Landscape, 2020
Silkscreen monotype
101,6 x 66 cm



Sasja Lucas
Printer's Tapestry Triptych, 2022
Monotype and Woodcut on Masa paper
3 x (146 x 93,2 cm) triptych



Sasja Lucas
Architectures of Structure and Dream Quartet, 2026
Monotypes, chine colle, trace monoprints
81 x 236 cm



Sasja Lucas
Three Measures of Silence, 2025
Monotypes, chine colle, trace monoprints
73,66 x 83,82 cm

USA

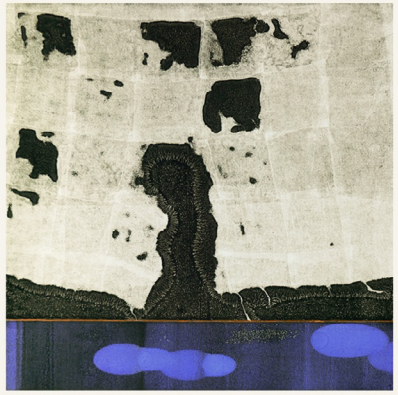
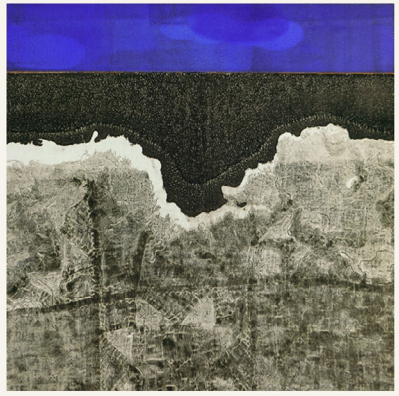
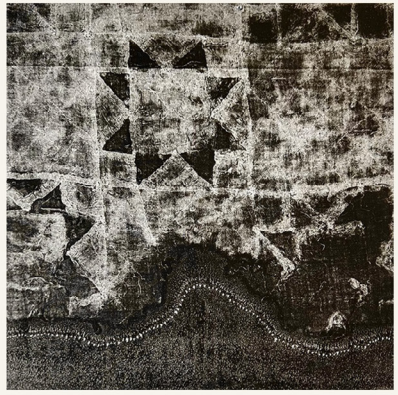
Susan Denniston

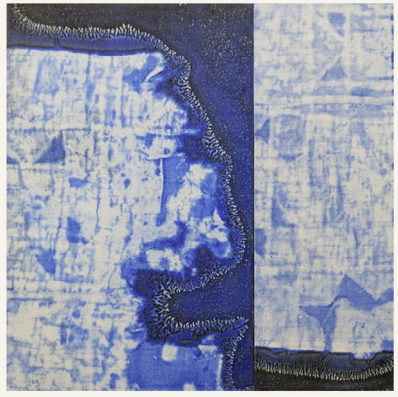
Denniston is a printmaker and mixed media artist living and working near the ocean; near Boston, MA. Born in Pittsburgh, PA, she graduated from Bates College and worked in the hitech medical software field for 20 years. She left to embrace her passion for art, studying at the School of the Museum of Fine Arts, Boston, as well as other art schools and through various residencies, including several years at Studio Camnitzer in Valdottavo, Italy. She served as president of the Monotype Guild of New England, a national print organization, and has been treasurer and a member of the board of The Boston Printmakers, a North American print organization, since 2011. Her work has been exhibited nationally and internationally, including in Kraków, Havana, Venice, Finland, Norway, Vietnam, Portugal, and South Africa. She received an artist fellowship from Scuola Grafica in Venice, Italy and was awarded The Boston Printmakers Purchase Prize at the 2026 North American Print Biennial.
www.susandenniston.com

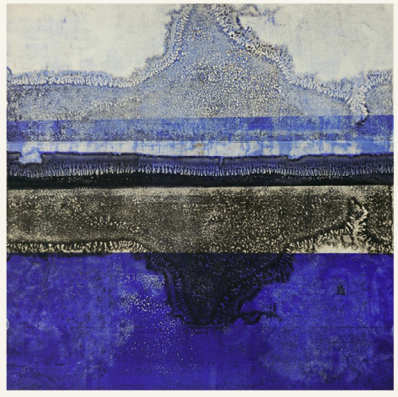
"Aspects of loss and reinvention, erosion and renewal mark my work and are reflected in my materials and process. Whether working with inherited and fragile cloth and quilts or powerful images of a seawall at the mercy of a rising tide, my work holds fragments of vulnerability and resilience, persistence and hope, woven together with glimpses of my personal story."



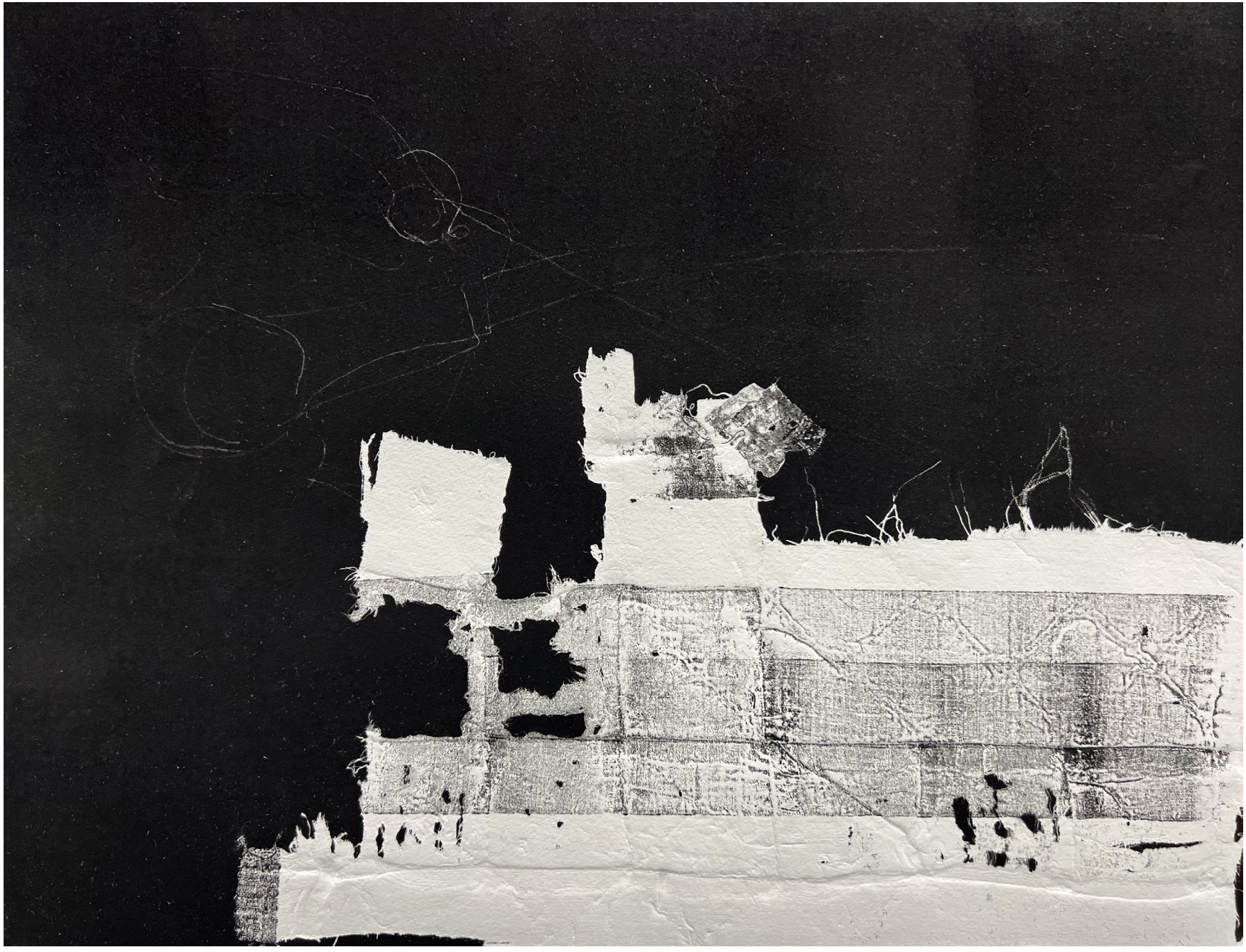
The Three Graces, 2025
Woodcut printed on cotton with additions of vintage quilt fragments, antique mother-of-pearl buttons, hand-stitching
152,4 x 86,4 cm

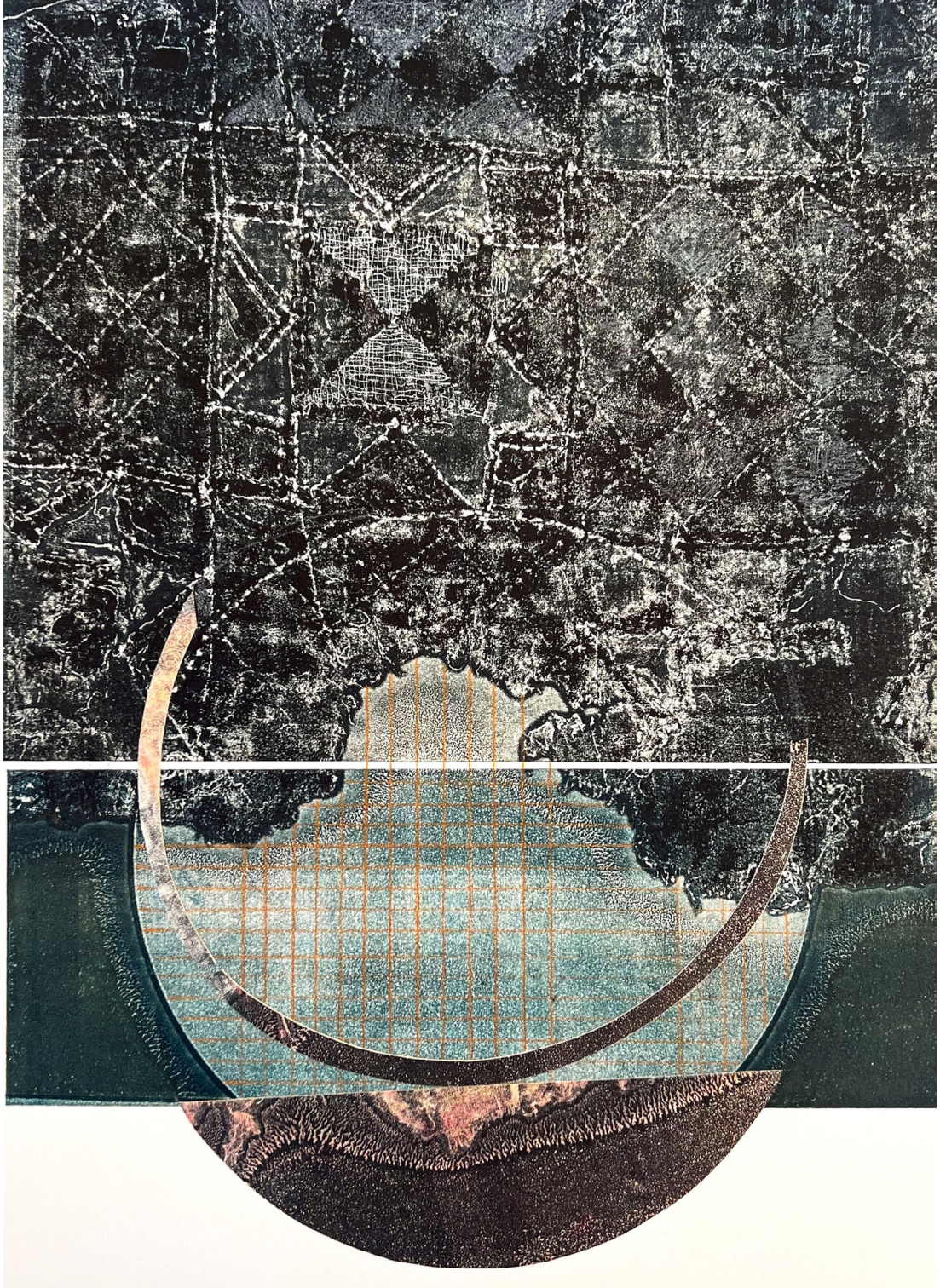



Susan Denniston
Voices Carry, 2022
Nine monoprints, displayed in a grid
38 x 38 cm (Each print)



Susan Denniston
Fault Lines, 2023
Monotype
38 x 48 cm



Susan Denniston
Mapping at the Edge, 2024
Monoprint with collage and drawing
48 x 38 cm

USA

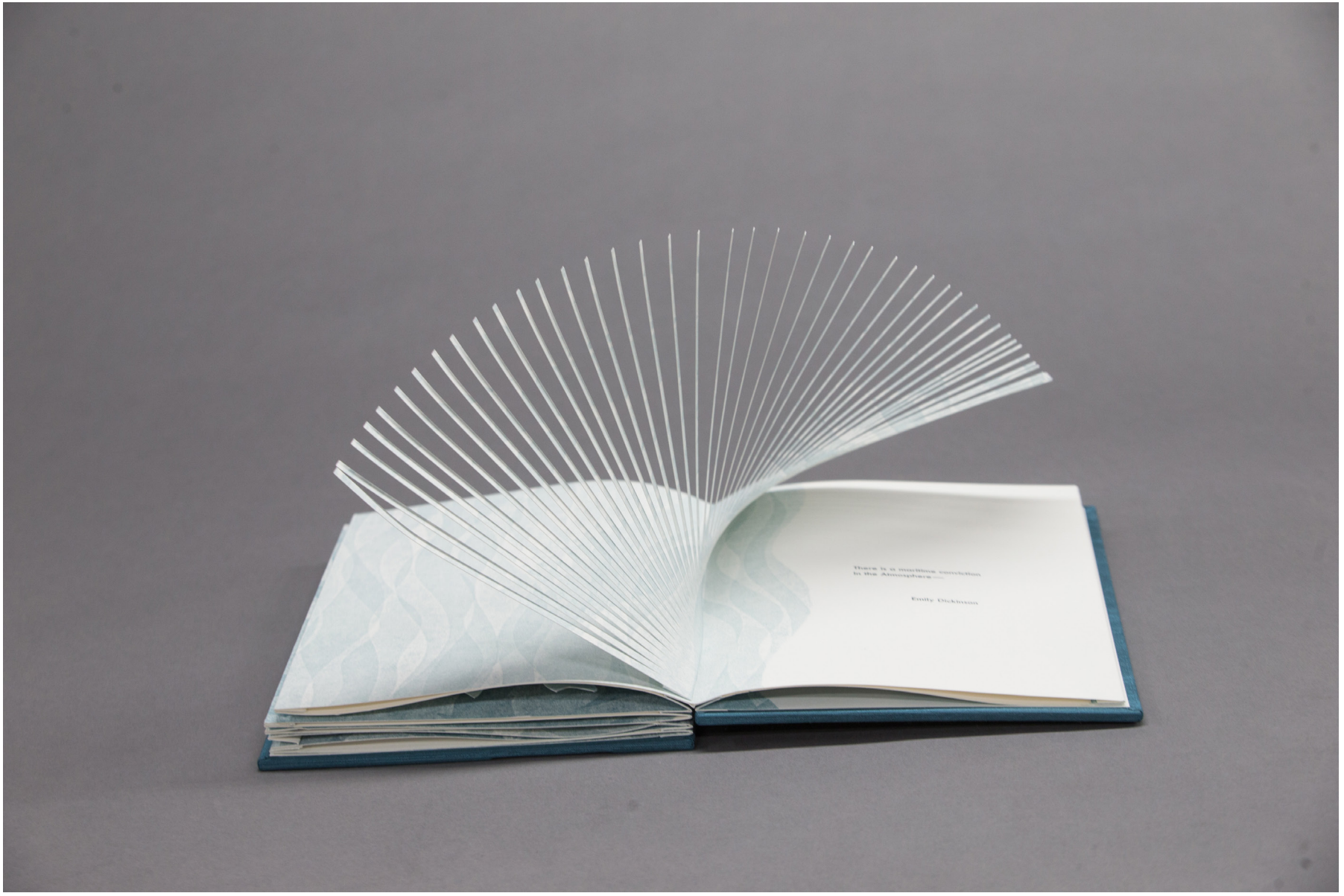
Susan Lowdermilk



You Cannot Put a Fire Out, 2019
Signed, limited edition artist book. Edition of 30
20,3 x 24,7 x 2,5 cm (closed)

Susan Lowdermilk is a printmaker and book artist in Eugene, Oregon, USA. She creates artist books that feature traditional printmaking processes such as woodcut, with pop-up pages and movable structures. Through her recent work, she explores topics related to our relationship to our natural world and climate change. She is an art and design professor at Lane Community College in Eugene, Oregon, and teaches workshops in artist's books, paper engineering and printmaking. Her work resides in many prominent collections in the United States and abroad. She earned her MFA from the University of Oregon in Eugene, and her BFA from Colorado State University in Fort Collins. susanlowdermilk.com | susan@susanlowdermilk.com

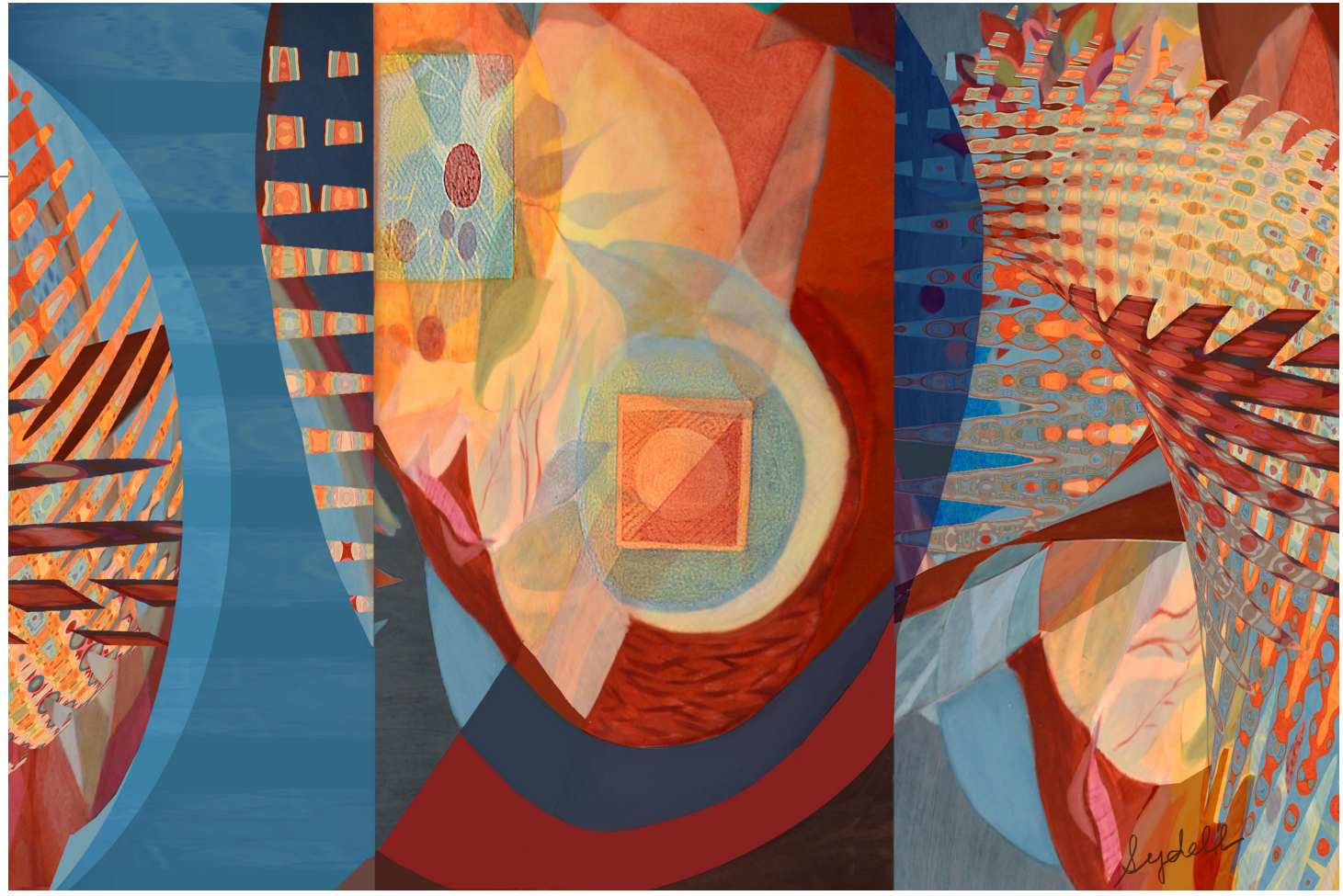
"My artwork is informed by the nature and wilderness of the Pacific Northwest USA where I live, and by the environmental changes that I have witnessed through the years. Through my recent work, I have been interested in examining the idea of opposites inherently existing at the same time. Examples of oppositional simultaneity that I explore are: our human connection to and separation from our natural world, species decline and species protection, understanding and denial, presence and memory, existence and loss."



Susan Lowdermilk
I think that the Root of the Wind is Water, 2016
Signed, limited edition artist book. Edition of 30
18 x 23, 2 x 2,5 cm (closed)

USA

Sydell Lewis



"Mirror" VE 10
Digital print (pigment ink on canvas)
61 x 91 x 3,8 cm

Born in Brooklyn, New York and started painting at age 10. Early training in art at the New York High School of Music and Art and later at Cooper Union Art School. Traditional printmaking studied at various institutions in California. She became a member of the California Society of Printmakers in 1996. She started creating digital work in 2010 with the purchase of the state of the art a pigment printer. Her work is in both private and corporate collections. She is represented by Robert Allen Fine Arts Gallery in Sausalito, CA and Gallery House, Palo Alto California - Noted Exhibitions: The Los Angeles Center for Digital Art, Los Angeles, CA 2018, 2015 Triton Art Museum, Santa Clara, California Salon Exhibition ,2020, 2022, ,2014, Douro Biennials 2018, 2023, Global Print Exhibitions, 2017, 2019.
www.sydelllewis.com | sydell3@comcast.net

"The rich hues and versatility of pigment printing opens the way for a printmaker who is also a painter to experiment, synthesize and realize new exciting visual scenarios. Images can be created with the use of digital painting and drawing applications, photographs of interest including segments of the artist's paintings. These elements can be merged and reconstructed into new scenarios which are printed with pigment inks on either archival paper, canvas or other treated substrates."

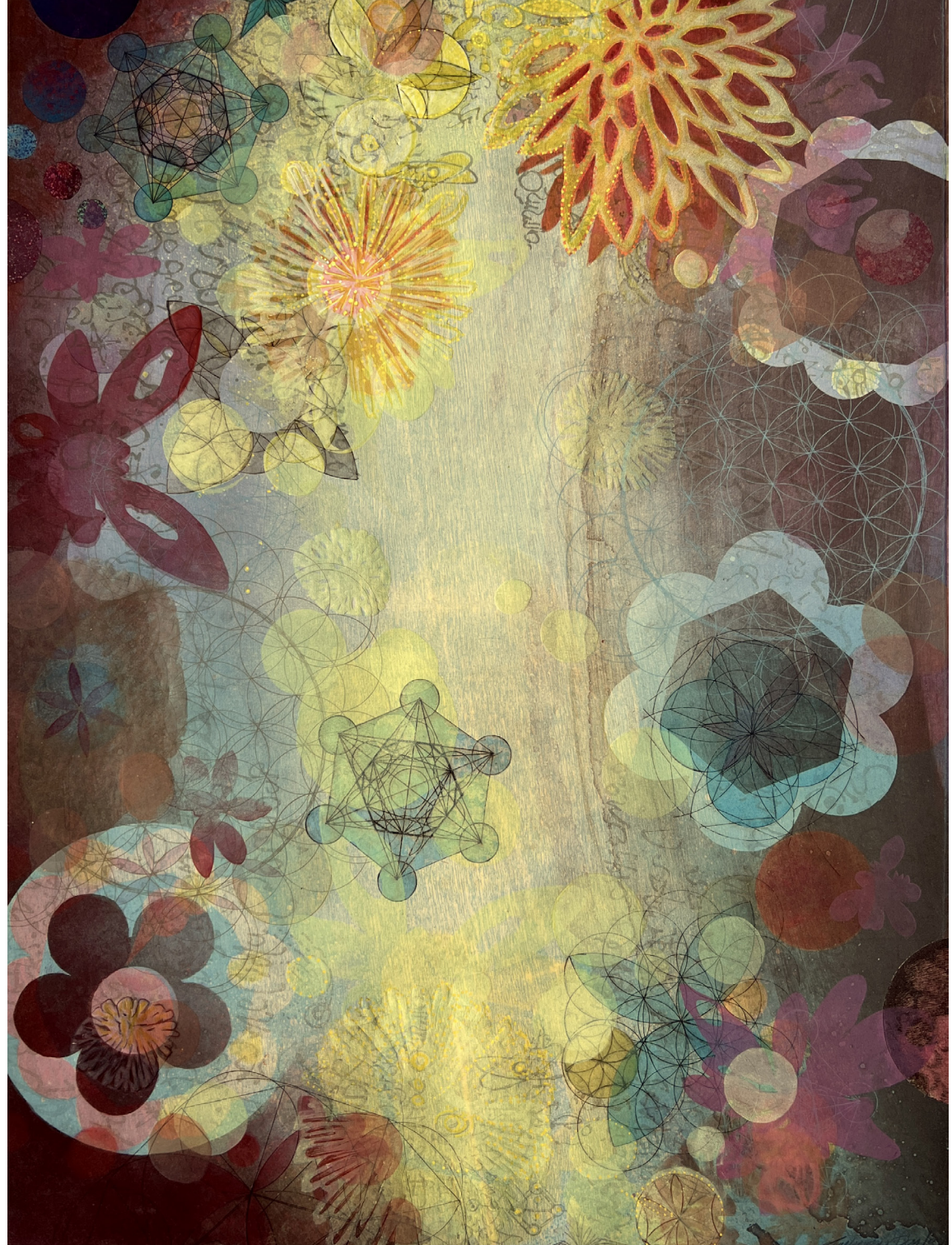


Tallmadge Doyle

Recent Solo Exhibitions *2024 - Above/Below - Lavern Krause Gallery- University of Oregon Eugene *2024 - Adrift - Hoffman Art Gallery Manzanita, OR *2023 Celestial Oceans - Karin Clarke Gallery - Eugene *2023 Among Waves - Seattle Art Museum Gallery - Seattle WA *2021 Augen Gallery - High Tides Rising - Portland OR *2021 Tidewaters - Oregon State University, Strand Gallery - Corvallis OR Education MFA - Printmaking, University of Oregon, BFA -- Cleveland Institute of Art, Cleveland, OH Public Collections - Smithsonian Environmental Research Center - Edgewater, MD Shaghaf Permanent Collection - Zayed University - Dubai, United Arab Emirates Faro Cabo Art Center - Cantabria, Spain *Hubei Institute of Fine Art Collection, Hubei China *Jingdezhen Ceramic Art Institute Permanent Collection - Jingdezhen City, Jiangxi, China *City of Seattle Portable Works Collection - Seattle Portland Art Museum - Gordon Gilkey Center for Graphic Arts - Portland, OR.

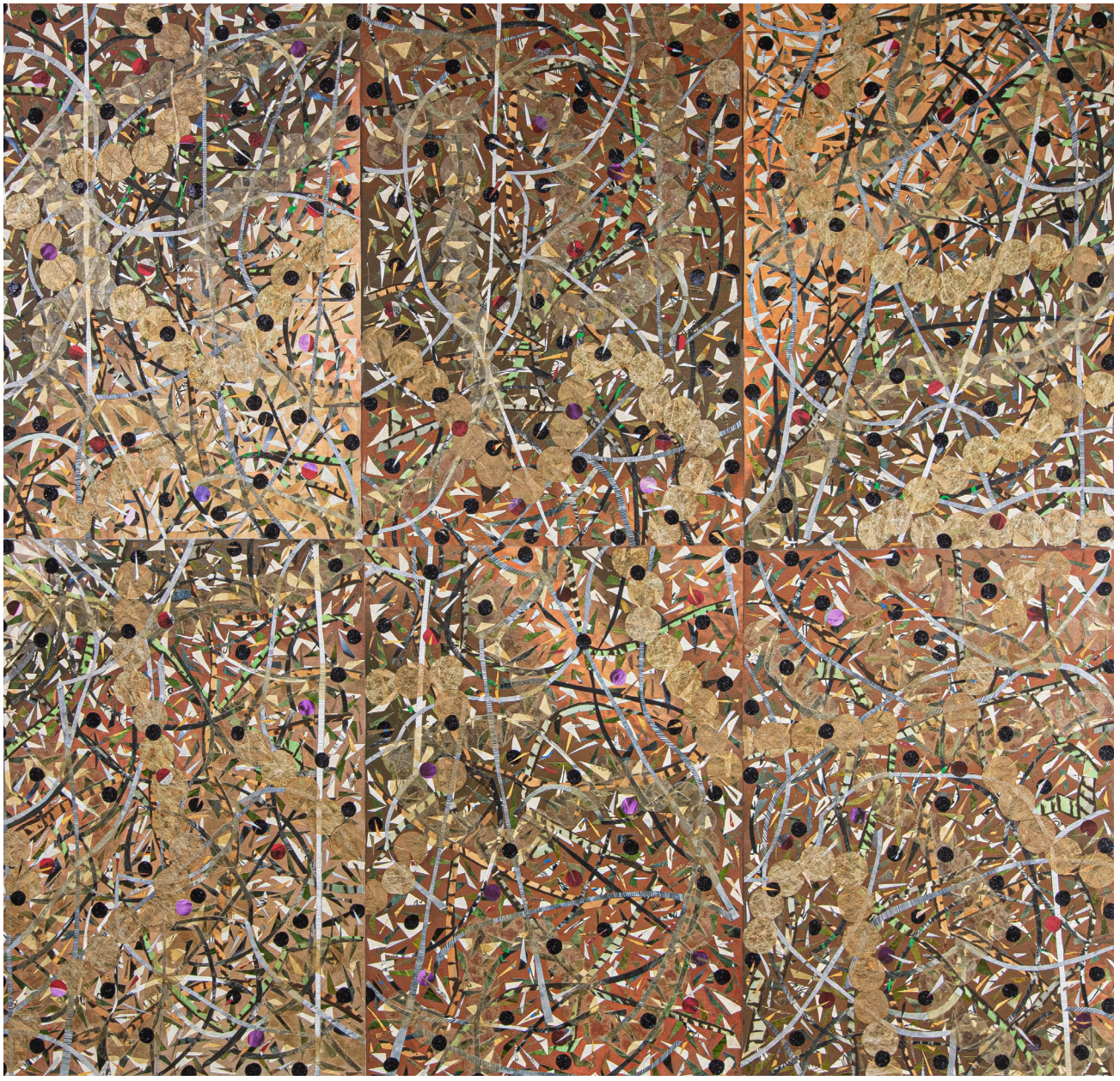
"The work in this ongoing series considers intricate systems of microscopic ocean life forms simultaneously with the expansive telescopic realm of our solar system's star formations. These natural realities, dissimilar in scope yet, at times indistinguishable in form, overlap and intertwine in my imagination offering boundless creative potential. These images serves as a playground for new realities too energetic to be positioned in any one place, where color is ethereal, vivid, and where light is unpredictable and form vibrates, allowing access into the immensity of unexplored abundance and to glimpse what is often unseen by human eyes."

Australis Oceanus V
Aquatint, line etching, chine colle, relief, hand coloring - printed on Magnani Pescia Incision
24 x 18 cm



Tallmadge Doyle
Australis Oceanus II
Aquatint, line etching, woodcut, relief, chine colle, hand coloring - printed onMagnani Pescia Incision
24 x 18 cm

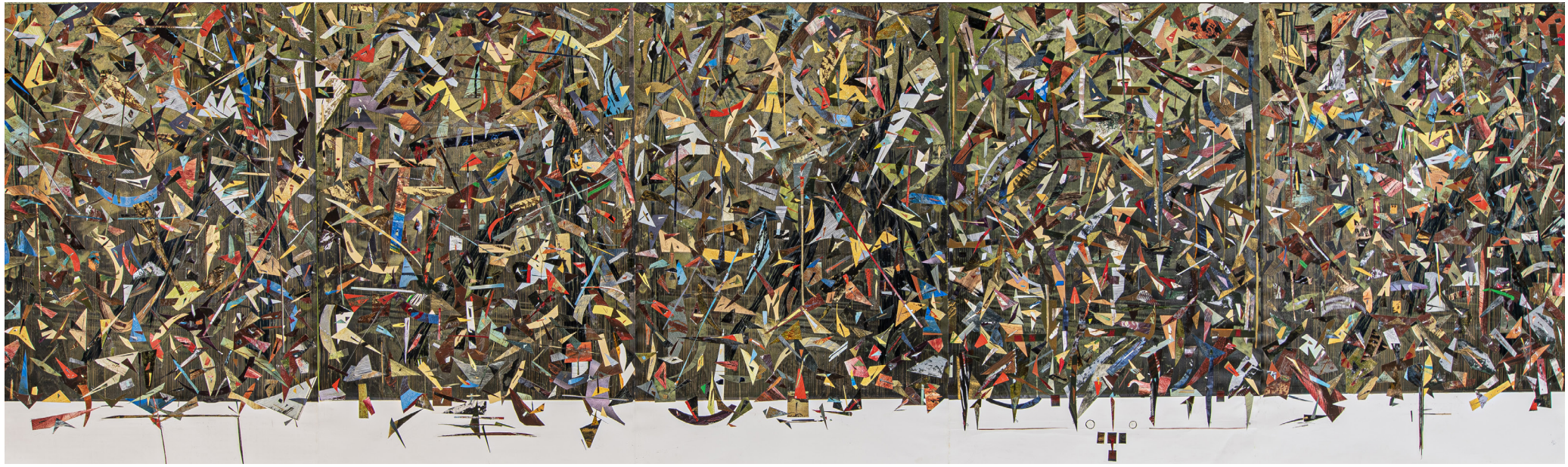
VeraKosz



VeraKosz, a visual artist and entrepreneur. She founded and directs SarSze Printmaking Studio and Gallery in Austin,Texas. Selected as a Candidate Doutoramento em Artes Plásticas at Faculdade de Belas Artes Universidade do Porto, Portugal. She received her MFA from UAEM México and was also a Postgraduate at the University of Fine Arts in Warsaw Poland. She holds a BFA in Printmaking from the National School of Painting, Sculpture and Engraving "La Esmeralda", Instituto Nacional de Bellas Artes, INBA, Ciudad de México. Her collections include the National Collection and Artistic Heritage of the Instituto Nacional de Bellas Artes y Literatura (in care at the Museo Nacional de la Estampa) México, 9th International Douro printmaking Biennial Portugal, 3rd Global Print 2017 Douro Portugal, The Printing Museum, Houston TX, Nave Museum, Victoria Texas.
verakosz7@icloud.com

"Homages" is an ever-expanding series that explores and experiments with novel interpretations within its visual discourse, titled "THE PROCESS OF TRANSFORMATIONS". Through her prints, she creates multiple proposals that evolve into sculpture and installation."

II Homage to Wassily Kandinsky, 2025
Drypoint with ink viscosity
240 x 240 cm



VeraKosz
II Homage to Hieronymus Bosch, 2025
Drypoint with ink viscosity
120 x 400 cm



VeraKosz
A. 1. I Homage to John Chamberlain, 2026
Graphic Sculpture
140 x 110 x 60 cm



VeraKosz
A.2 I Homage to John Chamberlain, 2026
Graphic Sculpture
140 x 110 x 60 cm



Aida Stolar

Aida Stolar was born in Montevideo, Uruguay. Lives and works in Tel Aviv, Israel. Member of the "Israel Miniature Art Society" (IMAS) and of "Impact", the Professional Visual Artists Association, Israel.

Solo Shows

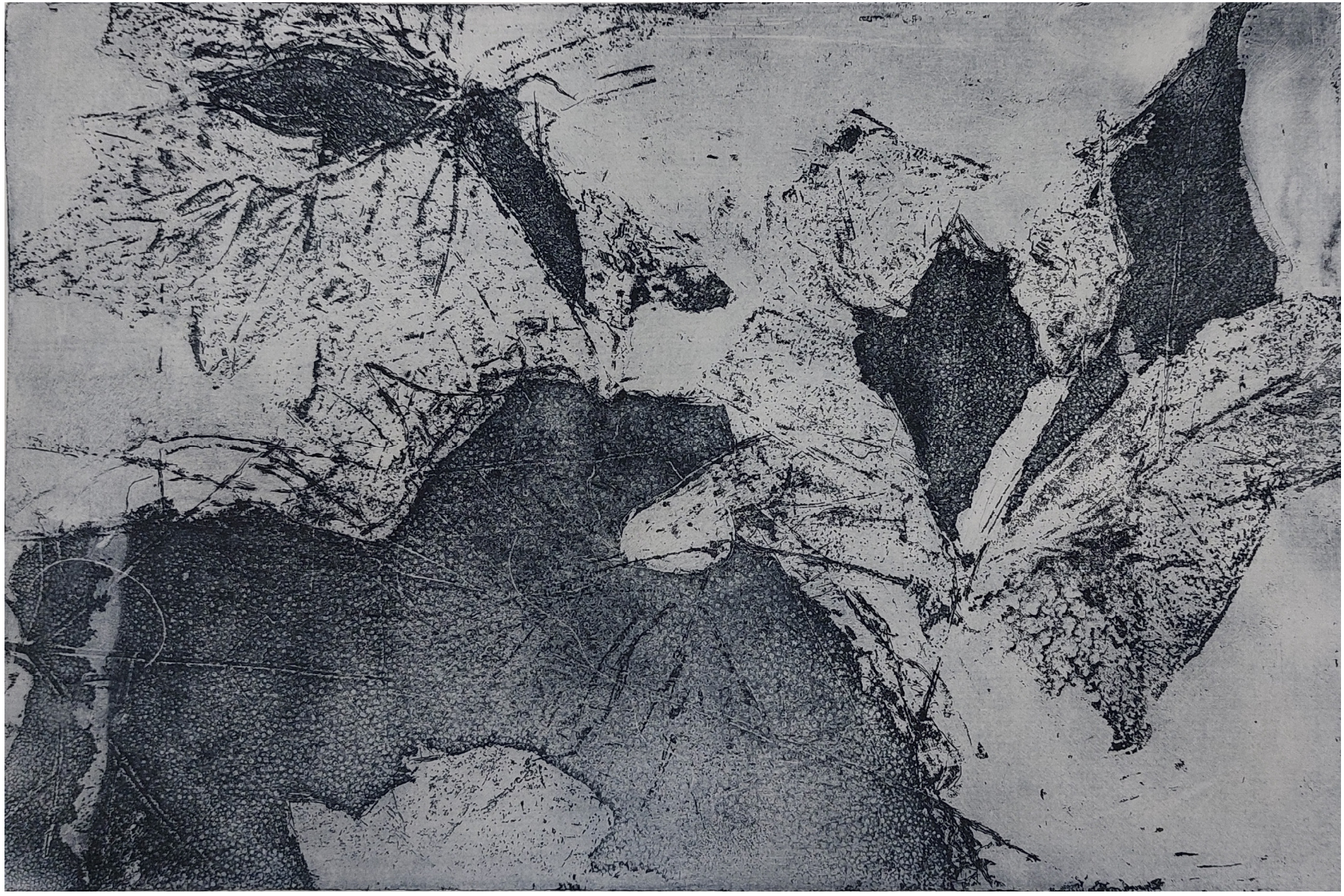
2017 "Four printmaking techniques" Artist's House, Tel Aviv, Israel
2012 "Contrapunto" Galería Latina, Montevideo, Uruguay.
2009 "Poles", etching, Artist's House, Tel Aviv, Israel.
2008 Magna Gallery, Athens, Greece.
2004 "El color de mi mundo", Montevideo, Uruguay.
2003 "My World in Colors", Jerusalem, Israel.
2001 The Clore Center for arts, Kfar Blum, Israel.

Group exhibitions

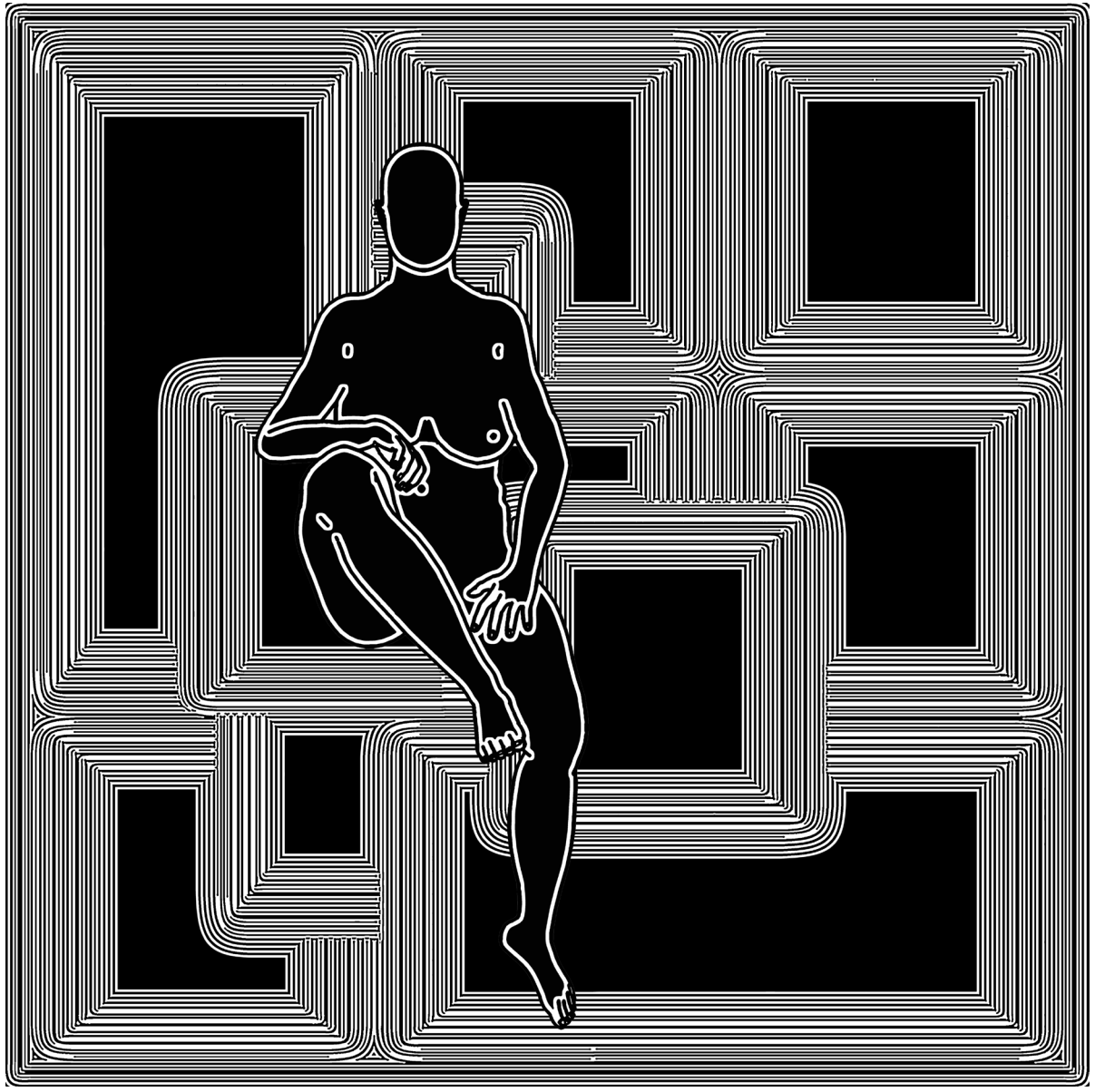
Aida has participated in sixty seven international exhibitions in Argentina, Germany, Macedonia, France, Uruguay, Holland Portugal, Spain, Russia, Bulgaria, Greece, England and USA one of them at The Corcoran Gallery and Museum, Washington D.C. and seventy three exhibitions in Israel.

"In my artistic journey, printmaking serves as a channel for expressing the depths of my soul and mind through a rich tapestry of techniques and artistic horizons. Texture stands as the unifying thread weaving through all my creations, flowing seamlessly from metal drypoint to a myriad of etching methods, linocut, collagraph, and even the Japanese technique of mokulito, which involves lithography on wood. Whether in white, black, or a symphony of colors, the impact of the finished works varies, each telling a unique story of my artistic exploration."

Flor de Pajarito, 2023
Linocut and acid,
8 as Smart Object-1
30 x 15 cm



Aida Stolar
Hojas, 2023
Sugar lift and aquatinta etching
20 X 30 cm



Linda Behar

Linda Behar is a Venezuelan artist who has lived, worked, and studied in the United States for over twenty years. Originally trained as a civil engineer, her passion for art led her to the Academia Taller Arte y Fuego in Caracas, where she studied glass casting and pâte de verre. She furthered her studies at Florida Atlantic University, earning a Master of Fine Arts with a focus on printmaking. Her work seamlessly integrates new technologies with traditional printmaking techniques, particularly woodblock printing. Behar has exhibited her work internationally and has received numerous awards. Her experience as a dedicated teacher in Venezuela, as well as at the University of Miami and Florida Atlantic University, underscores her commitment to both her art and her role as an educator.

Email:lindabehar@hotmail.com | www.lindabehar.net

"Behar's artistic exploration investigates into the contradictions between societal expectations and personal identity, with a particular focus on body language and body shape. Her research includes a 1940s U.S. government study that standardized women's bodies, highlighting the stark contrast between societal expectations and an individual's sense of self. This study forms a foundation for her work, which examines how body language provides a visual form of identity and enhances the aesthetics of communication. As Behar notes, "To understand human behavior, it is imperative to see it as a whole." Through her art, Behar aims to create images that echo the past, confront the present, and embrace the future. Her work is a continuous journey into how physical expressions and interactions shape and reflect our sense of self and identity."

16 x16, 2020
Woodcut print
40,6 x 40,6 cm



Linda Behar
Maccabees, 2020
Woodcut print and mixed media
35,5 x 25,4 x 7,6 cm (Each Paper Doll)



www.mapping-printmaking.com