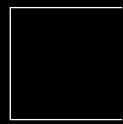


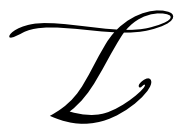




2ND INTERNATIONAL PRINT BIENNIAL LODZ



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Stowarzyszenie Lografia
Międzynarodowego Biennale Grafiki
w Łodzi

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ART INKUBATOR
w **FABRYCE SZTUKI**

 2nd International Print Biennial
Ediz. 2018

THE JURY AT THE CENTRE OF POLAND

The jury for the 2nd edition of the Łódź International Print Biennial met during September 2017 in the Cultural Centre Kutnowski Dom Kultury in Kutno, a town situated close to the geographical centre of Poland. Napoleon passed through there on January 4th 1807; the town and its people suffered greatly in WWII; and in 1996 the town became the home of the European Little League Baseball Centre. Kutno was therefore a strangely appropriate setting for the jury of this International Print Biennale.

Printmaking juries are in some ways strange affairs. The work they do depends on the prints that are sent in by those who choose to respond to the call for entries, and which has gone through an initial pre-selection process. The jury comes together for a short space of time to look at a large number of works, and to select those that are most suitable for exhibition because of the originality of their subject matter, the skill of the artist in the technique used and the overall quality of the image. Each member of the jury, working independently, looks carefully at each of the works using skills that have been gained over a long period of time in assessing the worth of prints, before making a personal vote in favour of or against the selection of the print. Those prints that receive a sufficient number of votes proceed to the next stage, again through a process of individual voting, to choose which works should receive an award. It is a lengthy process, one that often includes some debate. In the end the final selection, and the choices of award winners, are made as democratically as possible, and those results will be seen in this exhibition in Łódź in the spring of 2018.

It is of course true that a different jury might have made a different selection. It is also possible that the same jury, meeting on a different day, might have made different choices. The dynamics of each jury, and the relationships between its members, can have an effect on the outcome. But all those artists who send work in, who have it accepted for the exhibition, and those whose work receives an award, and indeed those who see the exhibition, can be certain that the jury has done its best to work professionally and fairly to ensure the best outcome. This is most definitely the case of the jury for the exhibition for which this is the catalogue. The work we did was concentrated and committed, and we appreciated the opportunity to see a large number of prints from a range of countries. There was, as is to be expected, a large number from Poland, but also good representations from both China and Thailand. Chinese artists in particular are making their work known in many competitions, and it is clear that many of the prints submitted are of a very high standard, both technically and aesthetically. The printmaking world continues to develop and evolve in ways that could not have been predicted even ten years ago.

So, what is offered to you in this catalogue, and on the walls of the exhibition gallery, is a cross-section sample of some of the best of international printmaking. You will see works made using time-honoured traditional mediums, works made using the latest in digital mediums, and some made using highly original techniques that combine a range of mediums. There are works that are figurative, works that are abstract, and others that may provide visual conundrums. Thankfully, variety and vitality are now, as they have been for many years, one of the main features of printmaking. The jury joins with the innovative and committed organisers offering you the opportunity to look at and consider a selection of fine work by international printmakers. We hope that you will continue to take an interest in, and even become involved in, one of the most exciting fields of the visual arts in the 21st century.

Richard Noyce, Chairman of the Jury
Wales, October 2017

波兰罗兹国际版画双年展评审团寄语

第二届·波兰罗兹国际版画双年展的评审团于2017年9月聚首在波特那Kutnowski Dom Kultury艺术中心展开了作品评审工作。波特那是一座位于波兰中部的小镇。拿破仑曾于1807年1月4日路过此地；二战期间，城镇和当地居民经受了巨大的磨难；1996年，波特那成为欧洲棒球小联盟中心所在地。可以说，将波兰国际版画双年展放在此地举办是一种奇妙的缘分，也恰到好处。

从某种程度上而言，版画展览评审团是一件苦恼的差事。所有展出的作品均由应征参与的艺术家里们提供，经过初选之后进入到正式展览环节。评审团需要在有限的时间内评鉴大量的版画作品，根据作品主题创意、艺术家所运用的技巧以及作品的整体质量，选取出最适合展览的作品。评审团中的每一位评委均独立进行评选工作，凭借各自长久以来在版画评鉴方面累积的经验，仔细审视每一幅作品。随后，我们通过投票的方式决定入选的画作，获得特定数量支持票的作品可进入到下一个评选环节。在第二轮的投票表决之后，决定最终获奖的作品。这个评选过程并不轻松，因为评审之间也常常会出现意见相左的时候，需要通过讨论和争辩才能做出最后决定。在最终遴选优胜作品的环节，评审团尽力保证公平公正。所有获选作品将在“2018波兰罗兹国际版画双年展”上展出。

在此过程中，不同的评委会做出不同的选择。同样的，在不同的时机，评委的抉择也会有所不同。每一次评审团的构成、成员之间的关系都有可能对结果产生影响。但所有提交作品的艺术家、最终获选进入展览的艺术家、获奖的艺术家以及参观展览的观众都会认可评审团高水准的工作成果，尽力确保令人满意的结果。我们在评审过程中心无旁骛，专心致志。而您手中的这本画册就是评审团辛勤工作的结晶。我们很高兴有机会能够看到来自不同国家的版画作品，其中包括大量波兰本地的作品，也有不少来自中国和泰国的作品。中国艺术家的作品在众多版展中脱颖而出，吸引了大量的关注。此次我们收到的中国艺术家作品，无论从技巧还是审美的角度而言，都体现了很高的艺术水准。如今，版画艺术在不断发展和革新，这是我们在十年前都无法预见的。

这本画册中所收集的作品以及画廊中展出的作品都是国际版画界最优秀、最具代表性的跨界作品。您会看到使用了古老传统媒介制作的版画，应用了最新数字媒介创作的作品，甚至采用了极具原创性的技法创作而成的作品。有些作品包含了丰富的喻义，有些则更显抽象，还有一些则会给观者带来视觉上的未解之谜。而多年来，版画艺术的多样性及其活力长盛不衰，这也是我们喜闻乐见的。双年展的主办方眼光独到，长期以来对艺术发展孜孜不倦地投入。在此，评审团与主办方共同在这本画册中为您精心挑选并呈现来自全球版画艺术家们的精美作品。版画艺术是21世纪视觉艺术领域最激动人心的艺术创作领域，希望您能继续乐享其中，也欢迎您加入版画创作的行列！

理查德·诺伊斯，评审团主席
2017年10月于威尔士

JURY W CENTRUM POLSKI

We wrześniu 2017 roku w Domu Kultury w Kutnie, mieście położonym w pobliżu geograficznego centrum Polski, zebrało się jury II Międzynarodowego Biennale Grafiki Łódź 2018. Kutno na kartach swej historii miasta odnotowuje 4 stycznia 1807 roku przemarsz Napoleona Bonaparte wraz z wojskiem, w czasie II Wojny Światowej bolesne i dramatyczne doświadczenia mieszkańców regionu, z historii zaś najnowszej m.in.: organizacje w 1996 roku Baseball Little League. W 2017 roku miasto wybrane zostało na miejsce obrad jury Międzynarodowego Biennale Grafiki.

Jurorzy oceniający grafiki mają przed sobą specyficzne zadanie. Ich praca jest dynamiczna, zależy od mobilizacji uczestników oraz jakości nadesłanych i wyselekcjonowanych grafik. Jury w krótkim czasie, po obejrzeniu wielu prac, kierując się oryginalnością tematu, umiejętnościami artysty w dziedzinie zastosowanej techniki oraz poziomem i jakością całej kompozycji, wybiera te najlepsze, zasługujące na udział w wystawie. Członkowie jury pracują niezależnie, dzięki swojemu bogatemu doświadczeniu w dziedzinie grafiki, są w stanie sprawdzić i należycie ocenić każdą pracę. Grafiki, które otrzymały wystarczającą liczbę głosów przechodzą do kolejnego etapu i ponownie w procesie indywidualnego głosowania, wyłaniane są z nich najlepsze prace pretendujące do nagród. Jest to jednak proces długotrwały, wymagający debaty. W końcu ostateczny wybór laureatów następuje w sposób demokratyczny, a jego wyniki przedstawione zostaną na wystawie wiosną 2018 roku w Łodzi.

Niewątpliwie prawdą jest, że inny skład jury mógłby dokonać innego wyboru. Możliwe również, że to samo jury w innych warunkach, mogłoby podjąć inne decyzje. Relacje między jurorami i dynamiczne zmiany w trakcie obrad mogą mieć znaczący wpływ na wynik końcowy. Jednakże wszyscy artyści przysyłający prace, uczestnicy wystawy, autorzy nagrodzeni, a także widzowie oglądający ekspozycję, mogą mieć pewność, że jury pracuje profesjonalnie i sprawiedliwie, aby zadbać o jak najlepszy rezultat. Bez wątplenia dotyczy to także jury wybierającego prace na wystawę, dla której opracowano niniejszy katalog. W swojej pracy byliśmy skoncentrowani i zaangażowani, a także docenialiśmy możliwość zobaczenia wielu grafik z różnych krajów. Zgodnie z oczekiwaniami dużo prac nadesłano z Polski, ale była także duża reprezentacja artystów z Chin i Tajlandii. Prace chińskich artystów są prezentowane na wielu konkursach i naturalnie nadesłane grafiki prezentują bardzo wysoki poziom, zarówno od strony technicznej, jak i estetycznej. Świat grafiki cały czas rozwija się i ewoluuje w sposób, którego nie byliśmy w stanie przewidzieć, choćby dziesięć lat temu.

To co mają Państwo okazje odnaleźć w katalogu oraz na ścianach galerii to jedynie niewielka część międzynarodowej grafiki. Zobaczycie Państwo prace wykonane przy użyciu tradycyjnych technik, dzieła stworzone techniką cyfrową oraz niektóre bardzo oryginalne grafiki, łączące ze sobą różne media. Wśród prac znaleźć można ujęcia figuratywne, abstrakcyjne oraz takie, które pełnić mogą rolę zagadek optycznych. Różnorodność i świeże spojrzenie niezmiennie pozostają głównymi z cech współczesnej grafiki. Jury przyłącza się do innowacyjnych i angażujących działań organizatorów, które oferują możliwość obejrzenia i rozważenia wyboru prac międzynarodowych grafików. Mamy nadzieję, że przygotowana wystawa wzbudzi Państwa zainteresowanie, a być może zachęci do zaangażowania się w tę jedną z najbardziej ekscytujących dziedzin sztuk wizualnych XXI wieku.

Richard Noyce, Przewodniczący Jury
Walia, Październik 2017



PRINTMAKING AT THE BIENNIAL. HERITAGE AND PROSPECTS

Following the great success of the first edition of the Łódź International Print Biennial, its organizers were eagerly awaiting the response of graphic artists willing to take part in the next edition of this competition. The artists did not disappoint us and sent several hundred wonderful works this year. It seems that this young event has gained a good reputation in a wide circle of graphic artists from around the world, which could be an incentive to participate in the next competition.

An undoubted advantage of the event is its formula. The openness to various graphic techniques, permission to send works of very large size, no restrictions on the subject certainly contribute to the participation of a large number of artists. But there is another important aspect of the Biennial, which should be emphasized - its freshness, lack of flattering by organizers typical habits, conventions and trends. This event is of great promotional significance and extends beyond Łódź, involving other cultural centers in Poland in the organization and presentation of works.

Biennial is a space of confrontation of not only artistic attitudes and technical skills, but also life experiences, socio-political contexts, areas of inspiration typical of different regions of the world. It is, above all, a meeting of artists and presentation of various views on art and the world.

This year, as two years ago, among the submitted works the number of works by Asian artists was predominant. In the previous edition, they were artists from Thailand, this year organizers were surprised by the authors from China. It is important that among them there are artists who stick to the traditional workshop, classic set of themes as well as those who are less conventionally-minded, combine various techniques and deal with the issues less embedded in everyday, culturally-marked reality.

The dilemmas faced by the Jury members of this year's Biennial were described in a very sincere and honest way by Richard Noyce. However, it should be stressed once again that with such a large variety of submitted works, it was almost impossible to formulate a uniform perspective which would allow to assess so many different works in a similar way. Perhaps the only criterion that was so important and common to the members of the Jury was Quality - understood very broadly, referring to the workshop mastery, the sensitivity to form, color and tone, the adopted concept of work, novelty in the use of unusual techniques and materials, the freshness, sensitivity and honesty in creating the vision of the world. In many cases, we can talk about the presence of at least some of these factors.

Artists operate very different languages of art. They also refer to a variety of traditions, both local and universal, both in terms of technology and in the preferred, often fixed in the tradition, themes. In many cases modern technology and iconosphere - once far from the art - come to the foreground.

In many of the works we see subtle, dressed in sophisticated means of expression, play with our imagination. Such is, for example awarded the first prize, the work of Chinese artist Can Li *Old Temple*. The print, featuring a great color and texture sensitivity, well thought-out composition, sends us into the surreal space. Suggestive visual motifs touch our subconscious, owing to which this multidimensional work allows for a variety of interpretations. The print of Joanna Janowska-Augustine *Resurrection* evokes meanings from most general to specific ones, set in a particular philosophical, cultural or religious tradition.

The artist refers to our sensitivity, creating space and light using subtle means. The Canadian artist Deborah Chapman (mezzotint *L'éphémère voyage*) and Thai artist Thammasin Darunkan (etching *Flowing*) represent the metal print domain, less represented at this Biennale than two years ago. Both technically excellent works expose the area of emotions - and their ephemeral nature - flowing from the suspension in the space between sleep and consciousness, perhaps also the desire to momentarily escape from the attributes of everyday life.

The award for Liang Zhang from China is a tribute to the mastery of workshop, both in terms of performance and print, a recognition of work (*I'm Like a Series of Rafters on the Fish*, a woodcut) whose surrealist message contains existential appeals not free from distant humor. These appeals are also present in the work of Ewelina Kołakowska *Bodylent II*. Mutual human relationships, rendered with the use of perfect gravure printing, take on a dramatic, monumental dimension in this large-scale print.

Surprisingly lithographs were represented in large numbers during the Biennial. The award-winning, monochromatic work of Dutchman Herman Noordermeer *Nature No.5* highlights the wonderful composition and expression of the space-grabbing form. Radanuta Im-oeba's *Nobody Knows No.5* is a spectacular colorful lithographic composition which highlights the still inexhaustible painting values of this classic technique.

Twenty-Four Solar Terms - The Spring Equinox by Chinese artist Rui Zhu is not only a work that captures the already familiar features of Chinese woodcut, but also points to the still new possibilities for its enrichment. Greatly balanced color effects, almost oil texture of the print do not suppress the presence of the heritage we are looking for in a traditional woodcut print. The term *equinox* used in the title may be a metaphorical representation of the struggle of different values in the area of the workshop and technique but also the dilemmas of the artist himself deeply rooted in tradition and at the same time being a seeking artist.

Among the awarded and distinguished works there are also more "involved" compositions. We should mention here the work of Chinese artist Chong Xie (*The Environment of War*, intaglio), which by plastic means analyses the genesis of conflicts besetting man. The lithography of Weixing Xiang (*Wasteland Epoch*) touches the problem of divergence between nature and man. The complex, spectacularly composed print of Minjie Zhang *Untitled Series No.15* is related to the ever-present problem of the eternal struggle of values that takes the form of human involvement in a play of gestures and conventions. The motif of play as a metaphore of oppression is used also in the intaglio of Kamil Kocurek (*Platform Game 2*).

There are of course excellent works at the Biennial which are the result of speculating on universal, philosophical issues, in refined form, resulting in the form of abstract compositions perfectly set on the plane (such as highlighting values of collographic technique print of Tomasz Kukawski *From X to O*).

Let me sum up this written, brief reflection with a reminder of the work that touches on the fundamental issues of the condition of art, its meaning, variable artistic concepts that verify its value as well as the relationships between artists imposing the artistic vision and specific problems and habits of art recipients. *Dinner* of Vladimir Milanovic from Serbia is largely an auto-thematic, perverse work whose ironic tone, may sound as the voice of all the artists who sent their works to this year's Biennial.

Dariusz Leśnikowski Ph.D
Institute of Contemporary Culture
University of Lodz
Member of the Jury

GRAFIKA NA BIENNALE. DZIEDZICTWO I PERSPEKTYWY

Po ogromnym sukcesie, jaki odniosła pierwsza edycja łódzkiego Międzynarodowego Biennale Grafiki jego organizatorzy z niecierpliwością oczekiwali na odzew artystów, chętnych do wzięcia udziału w kolejnej odsłonie konkursu. Graficy nie zawiedli, nadsyłając i w tym roku kilkaset wspaniałych, różnorodnych prac. Wygląda na to, że ta młoda przecież impreza uzyskała w szerokim środowisku grafików z całego świata dobre recenzje, które stanowić mogły zachętę do uczestnictwa w kolejnym konkursie.

Niewątpliwym atutem imprezy jest jej formuła. Udziałowi licznego grona artystów sprzyja z pewnością otwartość na rozmaite techniki graficzne, przyzwolenie na nadsyłanie prac bardzo dużych rozmiarów, brak ograniczeń tematycznych. Ale jest jeszcze jeden ważny aspekt Biennale, który należy podkreślić – jego świeżość, brak schlebiana przez organizatorów utartym w środowisku zwyczajom, konwencjom i trendom. Impreza ma ogromne znaczenie promocyjne, wykracza swoim zasięgiem poza Łódź, angażując w organizację i prezentację dzieł także i inne ośrodki kulturalne w Polsce.

Biennale jest przestrzenią konfrontacji nie tylko postaw artystycznych czy umiejętności warsztatowych, ale także życiowych doświadczeń, kontekstów społeczno-politycznych, obszarów inspiracji typowych dla różnych rejonów świata. Jest jednak przede wszystkim spotkaniem artystów i prezentacją rozmaitych spojrzeń na sztukę i świat.

Ponownie, jak przed dwoma laty, wśród nadesłanych prac dominują ilościowo grafiki artystów z krajów azjatyckich. W poprzedniej edycji byli to plastycy z Tajlandii, w tym roku zaskoczyli organizatorów przede wszystkim twórcy z Chin. Ważne, że wśród nich znajdują się zarówno ci, którzy hołdują tradycyjnemu warsztatowi, klasycznemu zestawowi tematów, jak i graficy myślący mniej konwencjonalnie, łączący ze sobą różne techniki, zagłębiający się w problematykę w mniejszym stopniu osadzoną w codziennej, kulturowo nacechowanej rzeczywistości.

O dylematach, przed jakimi stali członkowie Jury tegorocznego Biennale bardzo szczerze i uczciwie napisał Richard Noyce. Wypada jednak jeszcze raz podkreślić, że przy tak ogromnej różnorodności nadesłanych dzieł, niemal niemożliwe było sformułowanie jednolitej perspektywy, która pozwoliłaby w podobny sposób ocenić tak liczne i różnorodne prace. Chyba jedynym tak ważnym i wspólnym dla członków Jury kryterium była Jakość – rozumiana bardzo szeroko, odnoszona do maestrii warsztatowej, do czułości na formę, barwę i ton, do przyjętej wyrazistej koncepcji pracy, do nowatorstwa w stosowaniu nietypowych technik i materiałów, do świeżości, wrażliwości i uczciwości w kreowaniu wizji świata. W przypadku wielu prac możemy mówić o obecności co najmniej kilku z tych czynników.

Artyści operują bardzo różnymi językami sztuki. Odwołują się także do rozlicznych tradycji, zarówno lokalnych, jak i uniwersalnych, tak w zakresie techniki, jak i preferowanych, nierzadko utrwalonych w tradycji tematów. W wielu przypadkach dochodzi dziś do głosu – niegdyś daleka od sztuki – współczesna technologia i ikonosfera.

Wiele z prac prowadzi subtelną, ubraną w wyrafinowane środki ekspresji grę z naszą wyobraźnią. Taka jest na przykład nagrodzona pierwszą lokatą praca chińskiego artysty Can Li *Old Temple*. Cechująca się ogromną wrażliwością barwną i teksturalną, przemyślaną kompozycją grafika odsyła nas w rejony surrealistycznej przestrzeni. Sugestywne motywy wizualne dotykają pokładów naszej podświadomości, dzięki czemu wielowymiarowa praca pozwala na różnorodność interpretacji. Grafika *Wskrzeszenie* Joanny Janowskiej-Augustyn ewokuje sensory od najbardziej ogólnych do konkretnych, osadzonych w określonej tradycji filozoficznej, kulturowej czy religijnej. Artystka odwołuje się do naszej wrażliwości, subtelnymi środkami kreując przestrzeń i światło. Kanadyjska artystka Deborah Chapman (mezzotinta *L'éphémère voyage*) oraz artysta z Tajlandii – Thammasin Darunkan (akwaforta *Flowing*) reprezentują domenę grafik metalowych, w mniejszej chyba liczbie obecnej podczas tej edycji Biennale

niż dwa lata temu. Obie prace, doskonale technicznie, eksponują obszar emocji – i ich ulotności – płynących z zawieszenia w przestrzeni między snem a jawą, być może także chęci chwilowej ucieczki od atrybutów dnia codziennego.

Nagroda dla grafika z Chin Liang Zhanga to hołd złożony maestrii warsztatowej, zarówno w zakresie wykonania, jak i druku, wyraz uznania dla pracy (*I'm Like a Series of Rafters on the Fish*, drzeworyt), której surrealistyczny przekaz zawiera niewolne od dystansującego humoru odwołania egzystencjalne. Te odwołania obecne są również w pracy Eweliny Kołakowskiej *Bodylent II*. Wzajemne ludzkie relacje, odwzorowane za pomocą perfekcyjnie wykorzystanego druku wklęsłego nabierają w tej dużych rozmiarów grafice dramatycznego, monumentalnego wymiaru.

Zaskakująco licznie reprezentowane były podczas Biennale efektowne litografie. Nagrodzona, monochromatyczna praca Holendra Hermana Noordermeera *Nature No.5* zwraca uwagę wspaniałą kompozycją i ekspresją formy zagarniającej przestrzeń. Wyróżniona przez członków Jury praca Radanuta Im-oeba z Tajlandii *Nobody Knows No.5* to z kolei spektakularna barwna kompozycja litograficzna, uczulającą na wciąż niewyczerpane, malarskie wartości tej klasycznej techniki.

Twenty-Four Solar Terms – The Spring Equinox chińskiego twórcy Rui Zhu to praca nie tylko oddająca znane już cechy drzeworytu chińskiego, ale i wskazująca na wciąż nowe możliwości jego wzbogacenia. Wspaniałe zrównoważone efekty kolorystyczne, niemal olejna faktura grafiki nie tłumią obecności tego dziedzictwa, którego poszukujemy w tradycyjnej odbitce drzeworytniczej. Użyty w tytule termin *przesilenie (equinox)* może stanowić metaforyczne uosobienie walki różnych wartości w obszarze warsztatu, techniki, ale i dylematów samego artysty osadzonego mocno w tradycji i równocześnie poszukującego.

Wśród nagrodzonych i wyróżnionych prac znajdują się także i bardziej „zaangażowane” kompozycje. Wspomnijmy o pracy chińskiego artysty Chong Xie (*The Environment of War*, intaglio), która środkami plastyki analizuje genezę nękających człowieka konfliktów. Litografia Weixing Xianga (*Wasteland Epoch*) porusza problem rozdźwięku pomiędzy naturą i człowiekiem. Złożona, spektakularnie zakomponowana grafika Minjie Zhanga *Untitled Series No.15* odnosi się w dużej mierze do zawsze aktualnego problemu odwiecznej walki wartości, przybierającej formę uwikłania człowieka w grę gestów i konwencji. Motyw gry jako metafory opresji wykorzystuje także intaglio Kamila Kocurka (*Platform Game 2*).

Nie brak oczywiście na Biennale doskonałych prac będących owocem spekulowania nad zagadnieniami uniwersalnymi, filozoficznymi, a przy tym wysmakowanych formalnie, znajdujących rozstrzygnięcie w postaci perfekcyjnie rozegranych na płaszczyźnie kompozycji abstrakcyjnych (jak na przykład świetnie eksponująca walory techniki kolograficznej grafika Tomasza Kukawskiego *From X to O*).

Niech tę pisaną, krótką refleksję spuentuje przypomnienie pracy, która dotyka fundamentalnych zagadnień dotyczących kondycji sztuki, jej sensu, zmiennych koncepcji artystycznych, które weryfikują jej wartość, a także relacji między artystami, narzucającymi wizję plastyczną oraz określone problemy a przyzwyczajeniami odbiorców sztuki. *Dinner* Serba Vladimira Milanovica to w znacznym stopniu autotematyczna, przewrotna praca, której ironiczny wydźwięk zabrzmieć może także jako głos wszystkich twórców, którzy nadesłali prace na tegoroczne Biennale.

Dr Dariusz Leśnikowski
Instytut Kultury Współczesnej
Uniwersytetu Łódzkiego
Członek Jury

A MATTER OF TITLES

As artists we often face the problem of giving a title to our artworks. The issue gets even more complicated in case of prints than other media, because the title of a print finds itself in physical space of the print. Isn't it some sort of a communicative surplus then?

The title may completely change the perception of a work, depending on its character and ingenuity, it can markedly influence its interpretation. With the use of a title we may as well create a space for philosophical discourse as completely disturb the perception of an artwork. Usually we choose the title for a finished print, and then comes a doubt on how to name it in a way that won't harm the general sense, yet will emphasise it. It's easy to fall into a trap – in catalogues I often see such vague titles as Rapture 8. Those cases require safer choices, which would be giving a title that actually does not draw the observer's attention, nor does it contribute any other meanings, but having simple form allowing the observer to focus on what they see. In my case a print with this kind of a title is Miki – this title is a starting point for the main "subject" to be better identified. Interpretations can appear in manifold forms, however all the "senses" are read not thanks to the title, but "pulled out" directly from the print.

There is also a kind of titles showing the „path" for interpretation. Then the verbal and visual message demands a little bit more attention from the observer, just because it refers to knowledge that the person concerned owns. The title as message constitutes instruction that is to clearly convey with what kind of approach we should understand the visual message. As an example I can give you my own works from the series called Zderzenie z Andromed (eng. Collision with Andromeda). Here the title highlights some of the attributes, giving at the same time a hint for interpretation.

"No title" – that is mainly a compromise. We let the work act by itself, without any abuse. The same thing occurs in the event of numeric titles, where numbers serve mostly as a simple element of cataloguing. Works with no title or numeric titles slightly confuse us. The nature of a human being has always been putting everything in order; everything has its name, because it lets us easily exist in society. Terminology makes it possible for us to convey a given thought in an uncomplicated manner. When it comes to abstract works – those without a title or with a number as a title – we only come across the visual message, and no text disturbs our perception. We are affected by colors, surfaces, points, lines coming to a specific composition. Observers may feel a bit astray, even irritated, when left alone with a picture that they can't describe in words and, in a result, understand. There comes a question whether it is a vice or an advantage? I guess it's an advantage. Isn't it all about asking questions that possibly don't have a verbal answer?

Is a title a surplus? I guess it is, but the question is whether it is created consciously. What we should all do is striving toward achieving well and truly conscious control over relations between the artwork and the title.

Bartosz Cebula
Member of Lografia Society





THE

MARKING

HOW WE FEEL

NEW BLOG SPOTS

NEW BLOG

ARTISTS

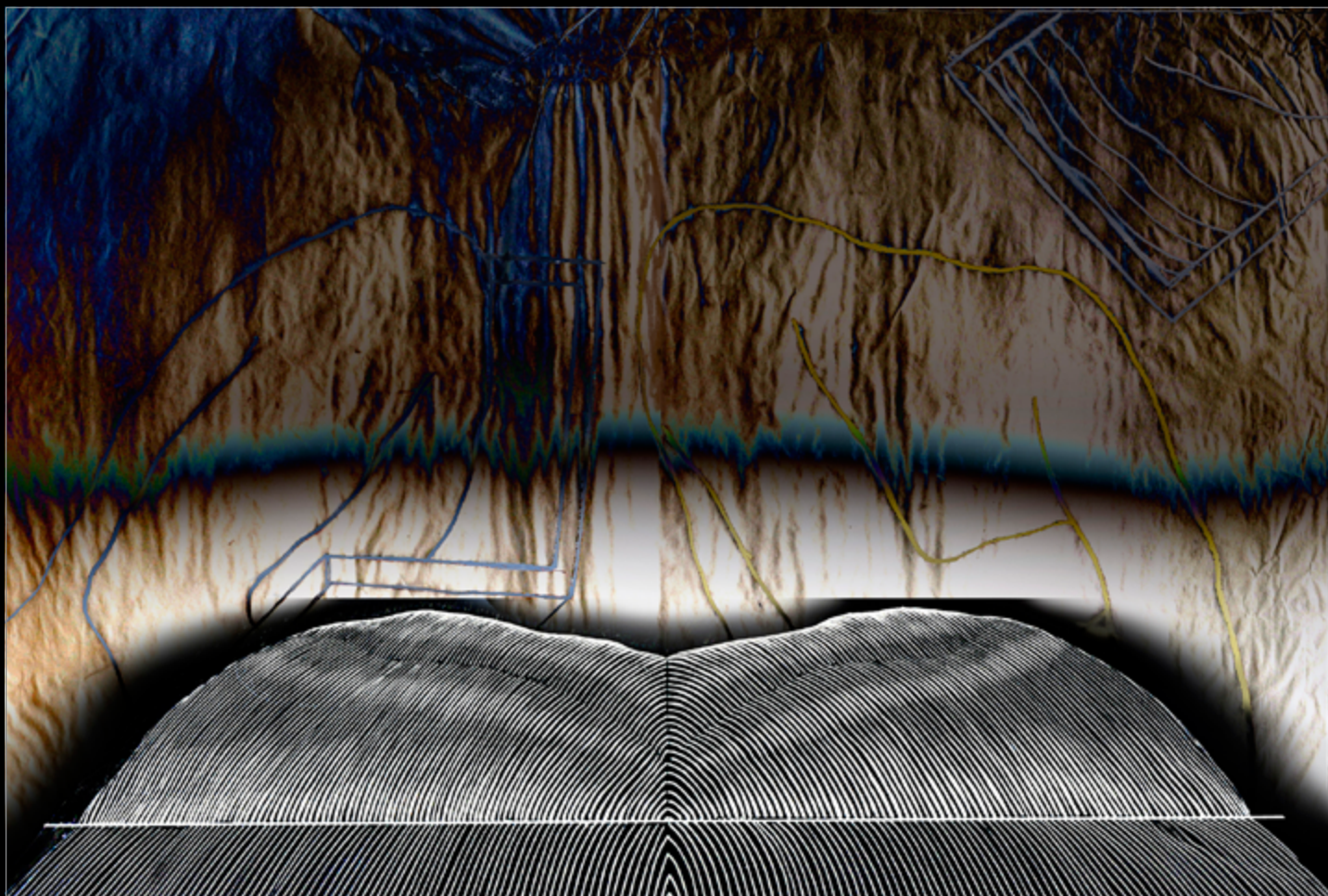
SENSEHAR

Richard Noyce GBR

CHAIRMAN OF THE JURY

Richard Noyce is a writer, artist and lecturer who has a primary interest in developments in the international printmaking community, and in the ways in which a medium with long traditions is changing in the 21st century. He has been involved with the Polish contemporary arts since 1972, visiting the country many times since 1985, and in the 1990s wrote two major books on contemporary Polish paintings and graphic arts. Since then, in addition to numerous articles in journals in a number of countries, and catalogue essays for many artists, he has written a series of three books on new work in the international printmaking community. These concerns have led him to be invited to travel to many parts of the world as a visiting lecturer in universities and to speak at conferences, as well as visiting artists in their studios, and to participate in a large number of international juries. He is currently a regular contributor to the respected journal, 'Printmaking Today' and is Contributing Editor (Europe) for the prestigious journal, 'art bahrain'.





Witold Kaliński, Prof. POL

JURY MEMBER

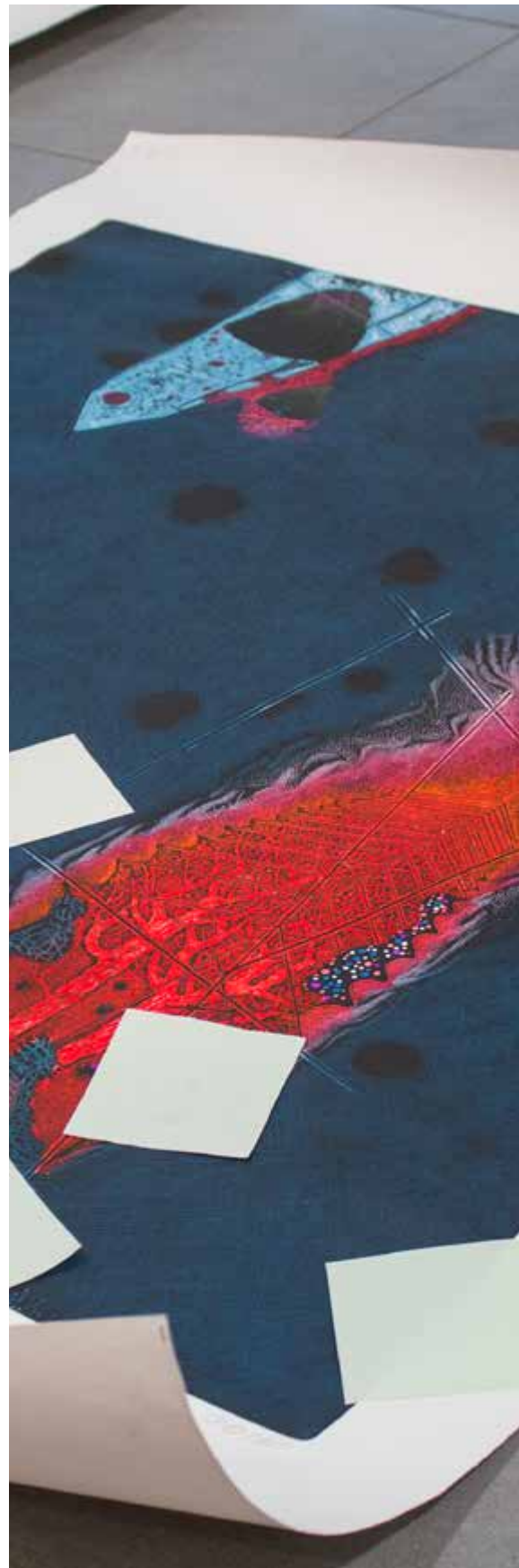
Zasłona 2

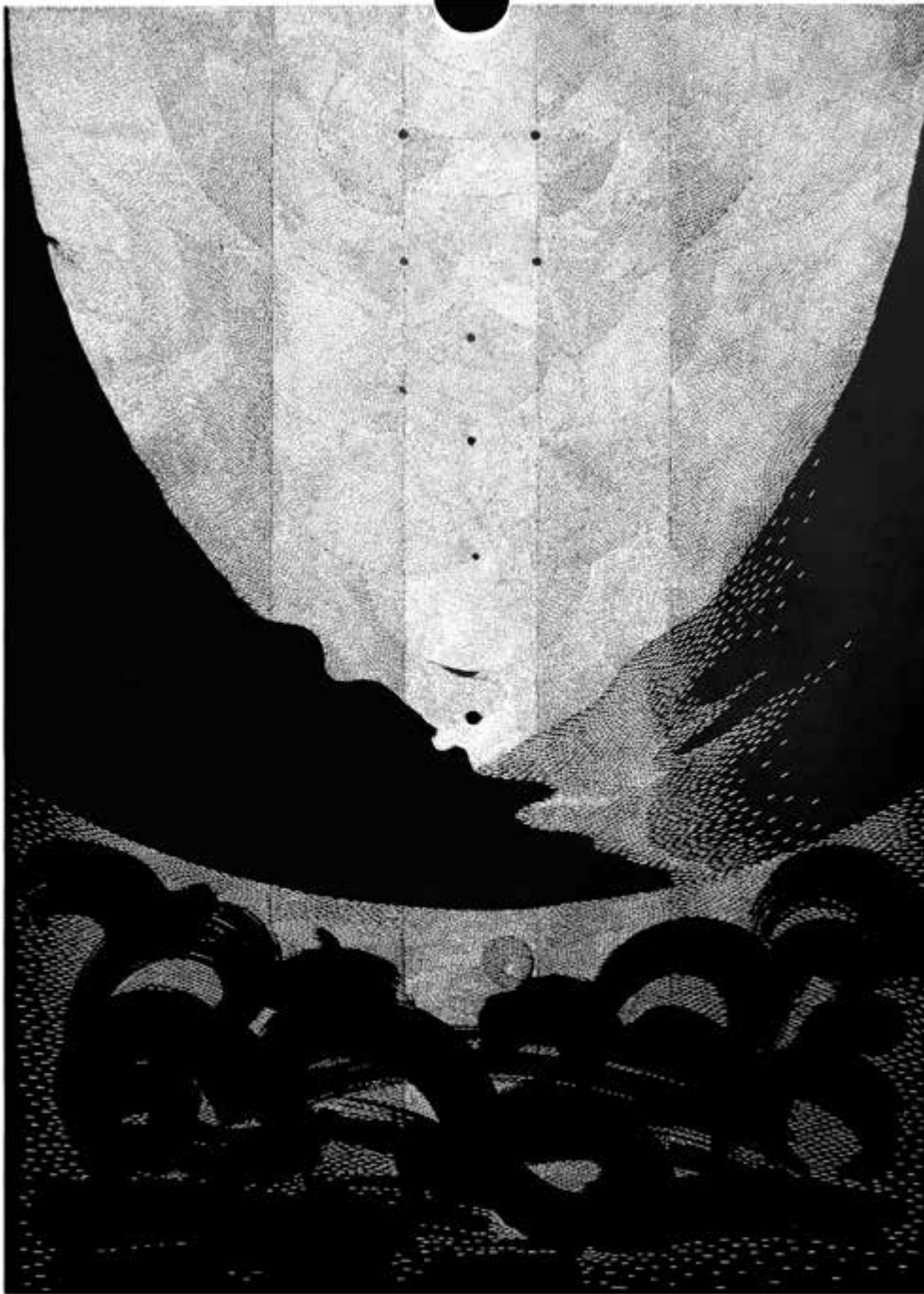
digital print
67 x 97 cm
2016

Dariusz Leśnikowski, Ph.D POL

JURY MEMBER

Lecturer at the Department of Drama and Theater of the Institute of Contemporary Culture at the University of Lodz. Cultural expert, theater theorist, art critic. A graduate of cultural studies and archeology at the University of Lodz. Internships and fellowships at the University of North London and the University of Reading (UK). Author of numerous texts about theater and contemporary art (books: *Reading Art: Attitudes - Interpretations*, Łódź 2006; *Reading Art: Attitudes - Interpretations Second decade* Łódź 2016). Since 1978 - actor, and since 1980 Artistic Director of "Pstrąg-Grupa'80" Theatre UŁ. Director, author or co-author of scripts, scenography, musical setting of most of his performances. Appearances in Poland, Lithuania, Italy, France, Belgium, Germany and Great Britain.





Dariusz Kaca, Prof. POL

JURY MEMBER

Strażnik świetlistej sfery

linocut
100 x 70 cm
2015



Andrzej Lewandowski POL **JURY MEMBER**

Autoportret - Tożsamość czy fikcja, albo pustka

mezzotint + drypoint
82 x 52 cm
2010



Marcin Wydrzyński POL

ORGANIZER & JURY MEMBER

Rozpad

plaster relief print
118 x 89 cm
2016



Sebastian Grochocki POL

ORGANIZER & JURY MEMBER

Nibiru

plaster relief print + woodcut
280 x 840 cm
2017



Cui Xiaohua CHN ASSISTANT

b.1987, Artist, Curator, "Future Print" founder, Live in Chengdu, China
As we all know, printmaking are a language of communication
between the world's art, and let us appreciate each other.

未来版画：中国非营利性国际版画公众平台

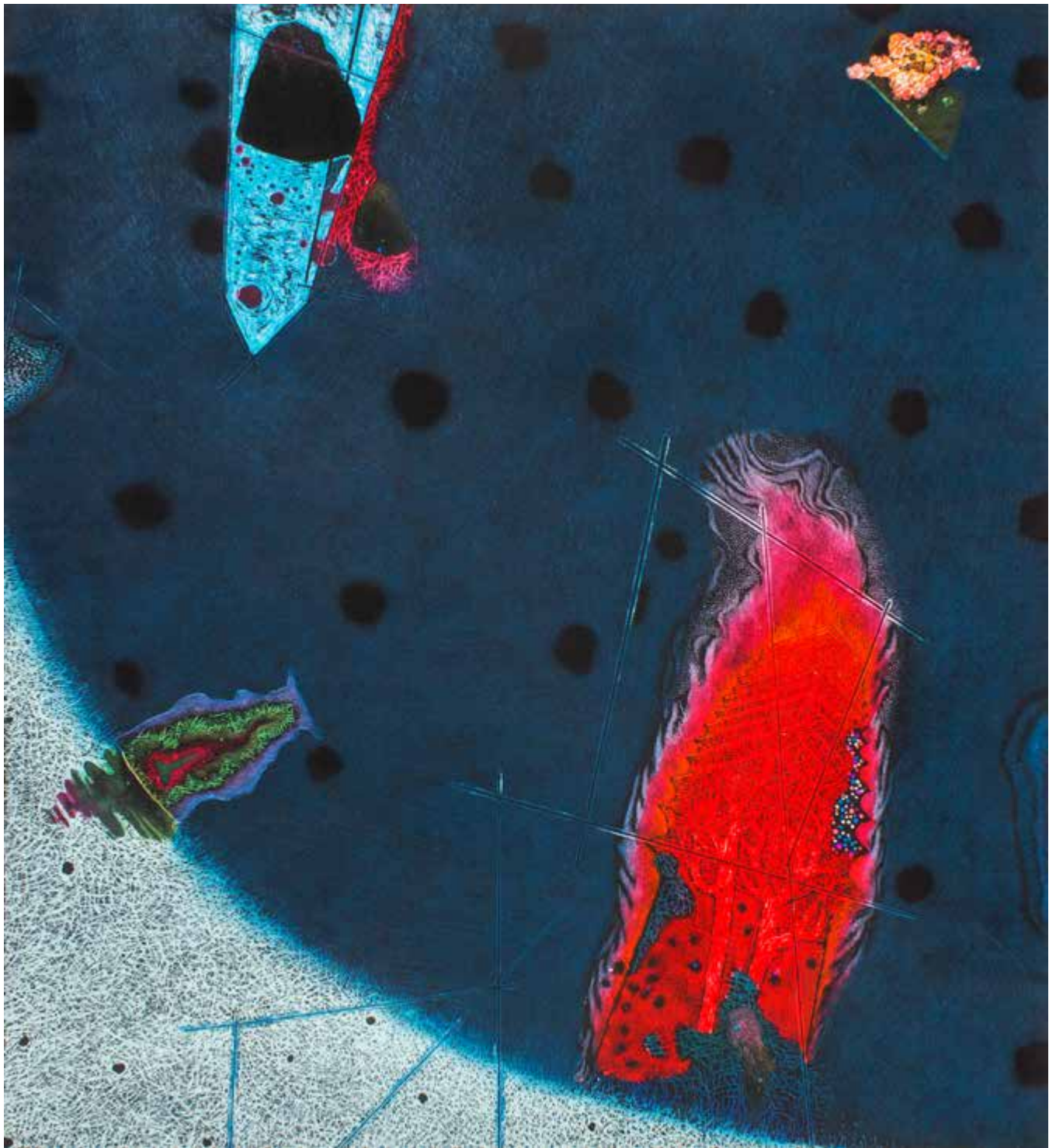
FuturePrint: A nonprofit international print public platform, China



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POL	POLAND	165	KOR	KOREA, REPUBLIC OF	1
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IRN	IRAN	24	PRI	PUERTO RICO	1
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USA	USA	7	SWE	SWEDEN	1
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HRV	CROATIA	3			
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ARE	UNITED ARAB EMIRATES	3			
BEL	BELGIUM	2			
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LTU	LITHUANIA	2			
DEU	GERMANY	2			
BOL	BOLIVIA	1			
BRA	BRASIL	1			
CYP	CYPRUS	1			
DMA	DOMINICA	1			
EGY	EGYPT	1			
FRA	FRANCE	1			

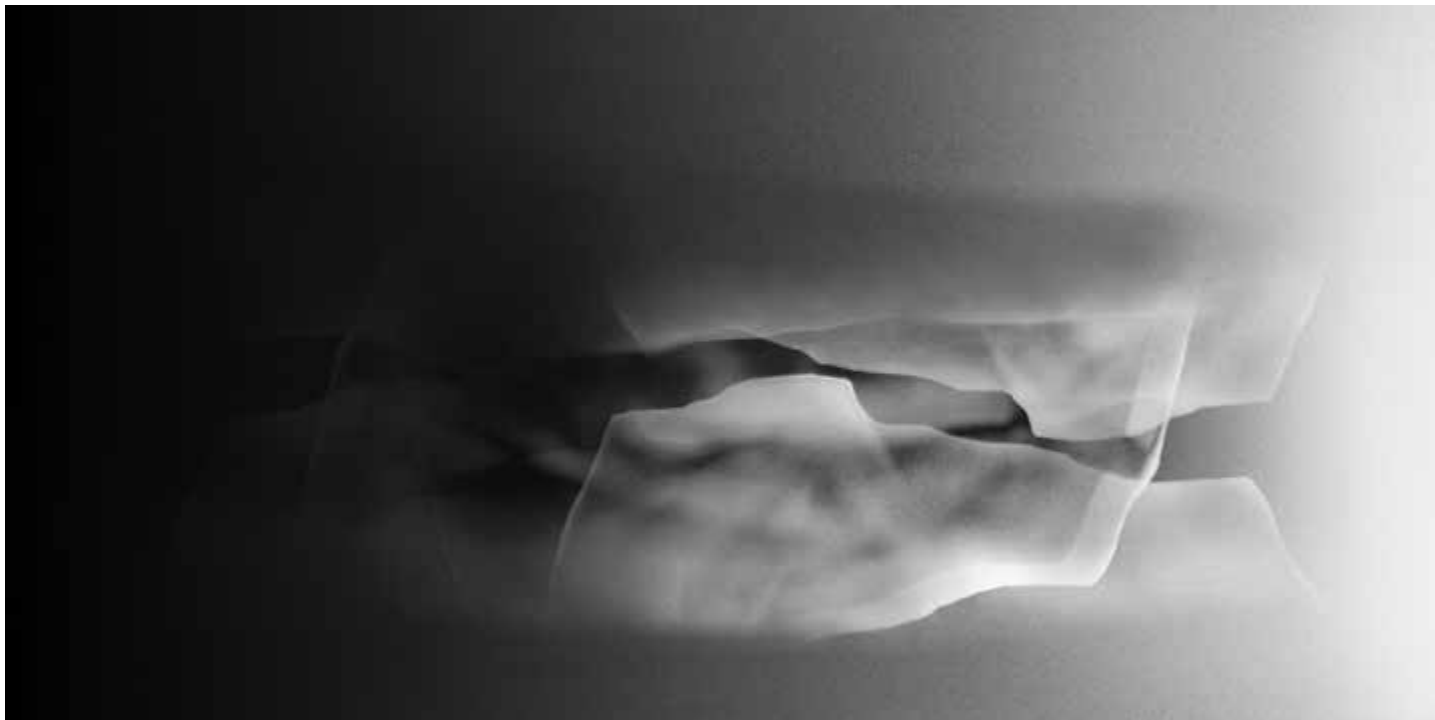
AWARDS / HONORABLE MENTIONS / NOMINATIONS
AND EXHIBITION PARTICIPANTS



Can Li 李灿 CHN 1ST AWARD

Old Temple

mixed media
90 x 82 cm
2015



Joanna Janowska-Augustyn POL

2ND AWARD

TRECOM-WEB DIGITAL AWARD

Wskrzeszenie

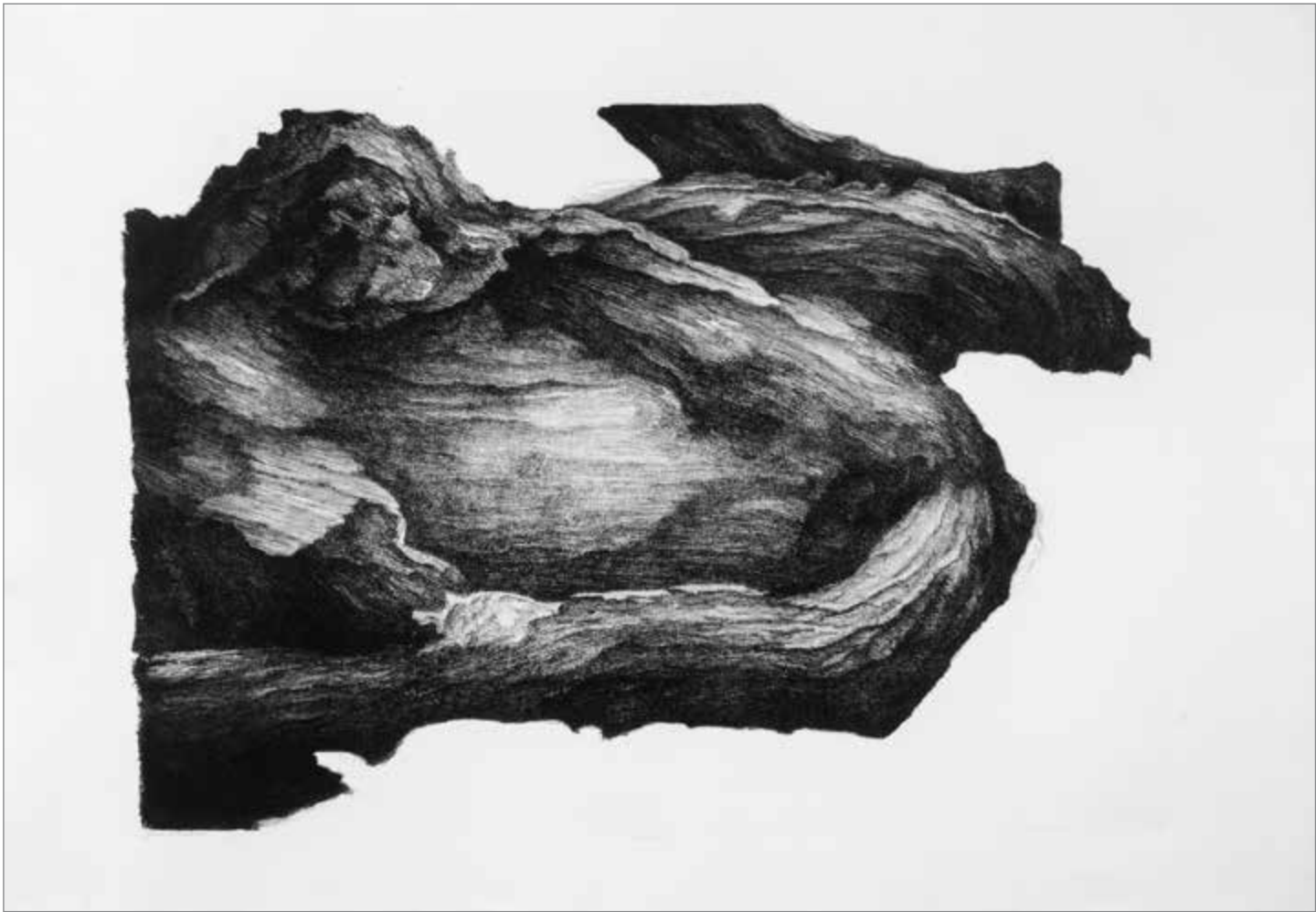
digital print
70 x 140 cm
2016



Liang Zhang 张良 CHN 3RD AWARD

I'm like a series of rafters on the fish

woodcut
120 x 90 cm
2016

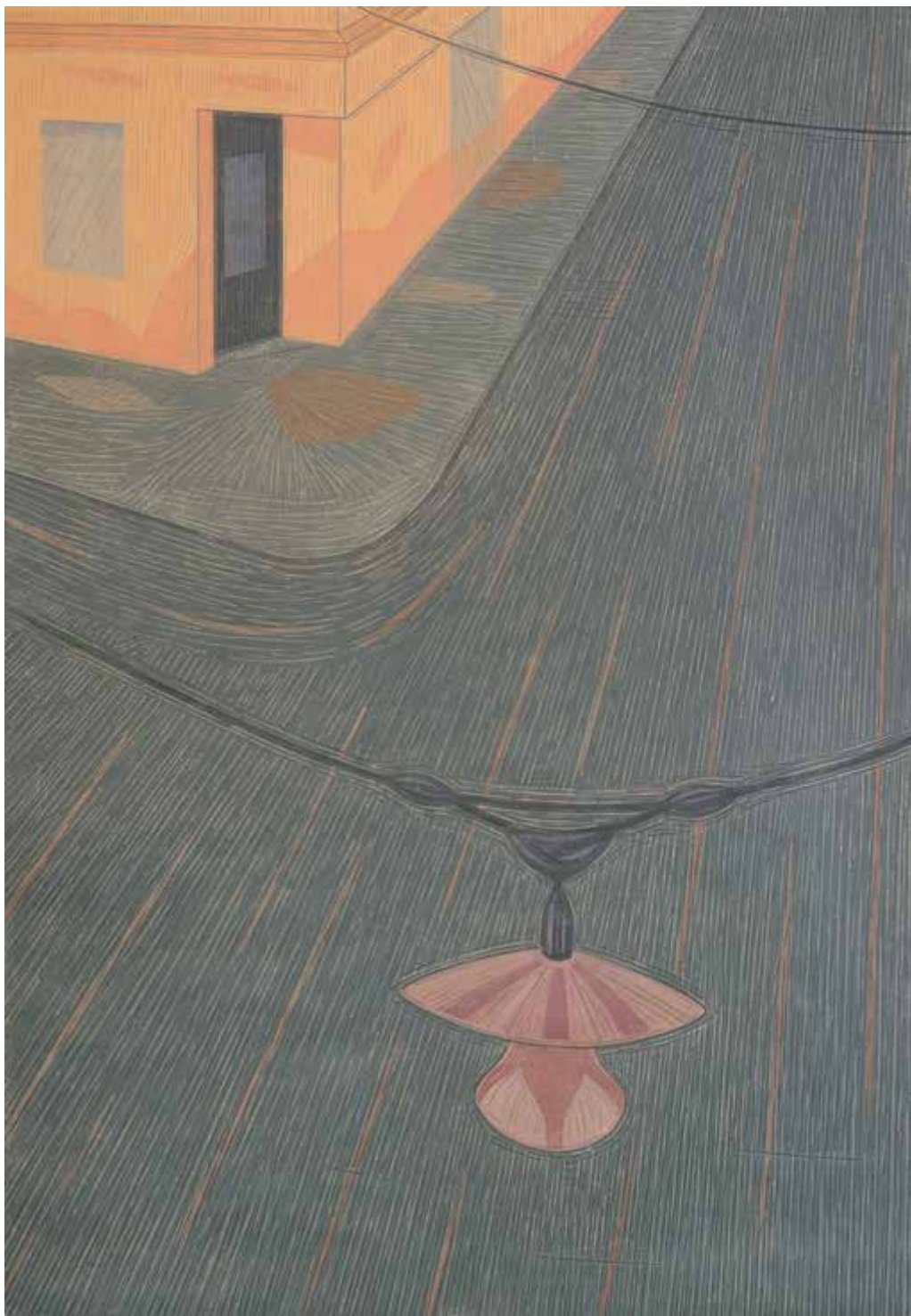


Herman Noordermeer NLD

SPECIAL AWARD

Nature no.5

lithography
115 x 145 cm
2016

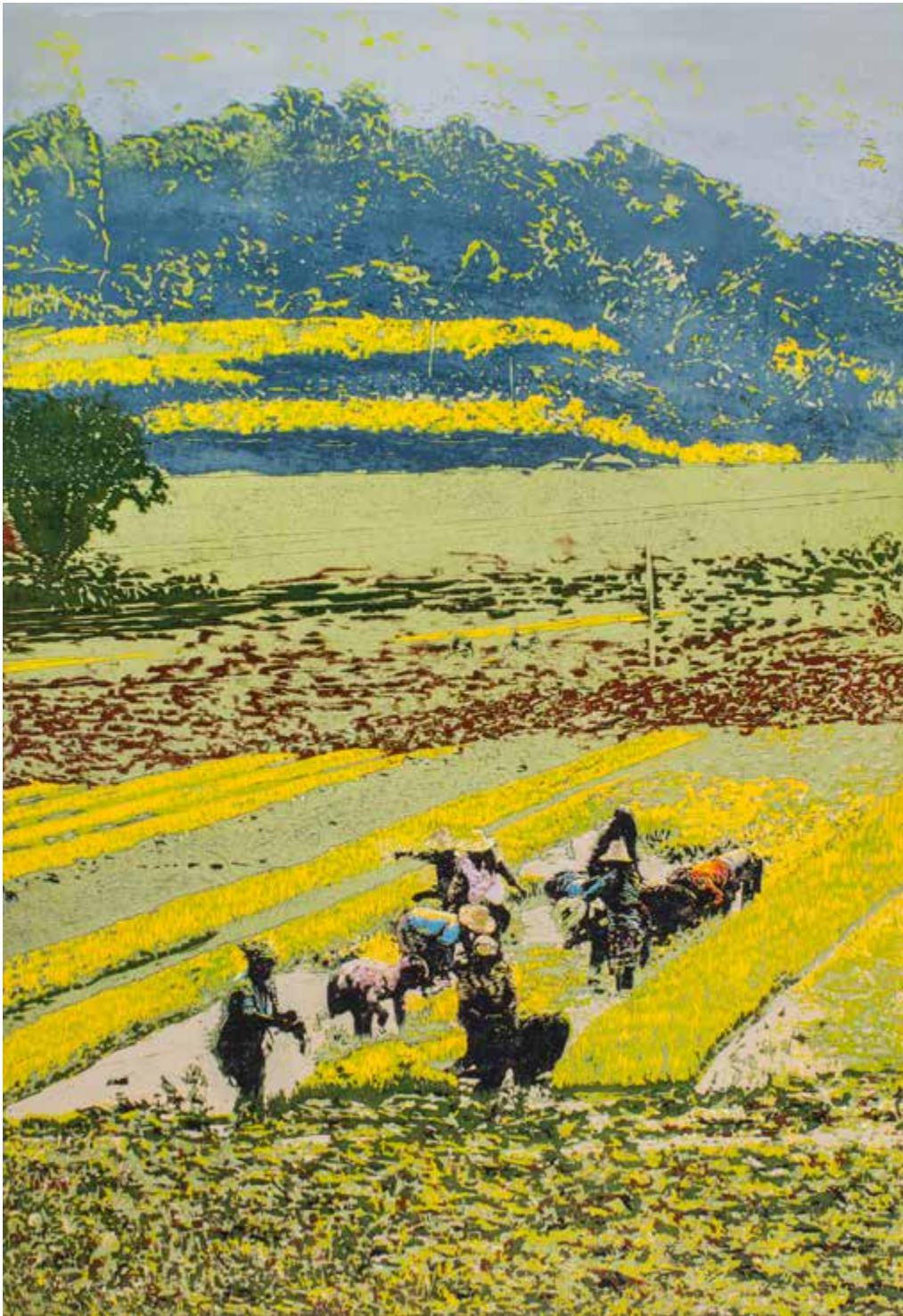


Dimitrije Pecić SRB

AWAGAMI PAPER AWARD

The street with a lamp

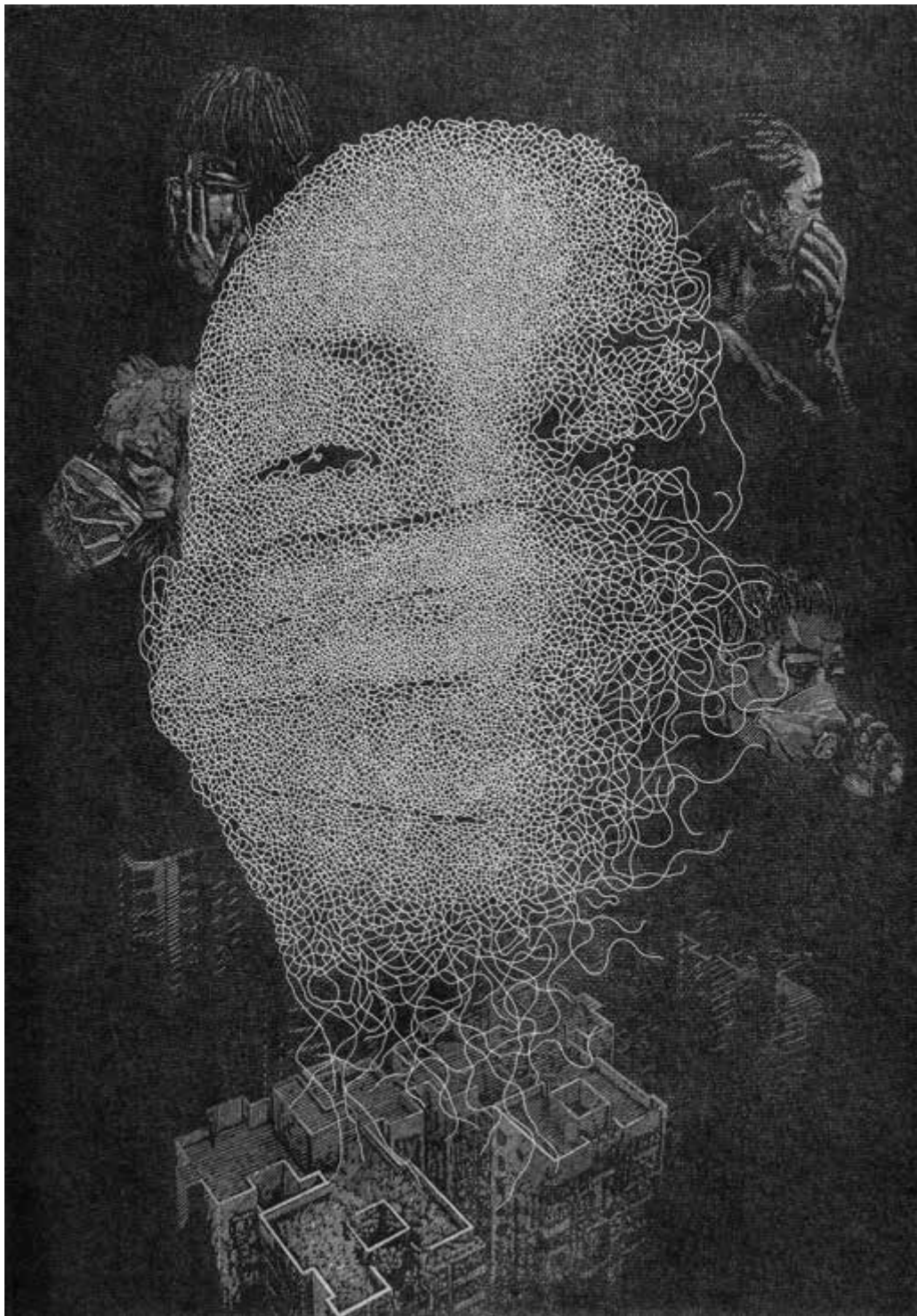
woodcut
122 x 85 cm
2017



Rui Zhu 朱锐 CHN HONORABLE MENTION

Twenty-four solar terms - The spring equinox

woodcut
100 x 70 cm
2015



Chong Xie 谢崇 CHN

HONORABLE MENTION

The environment of war

relief print
100 x 70 cm
2016

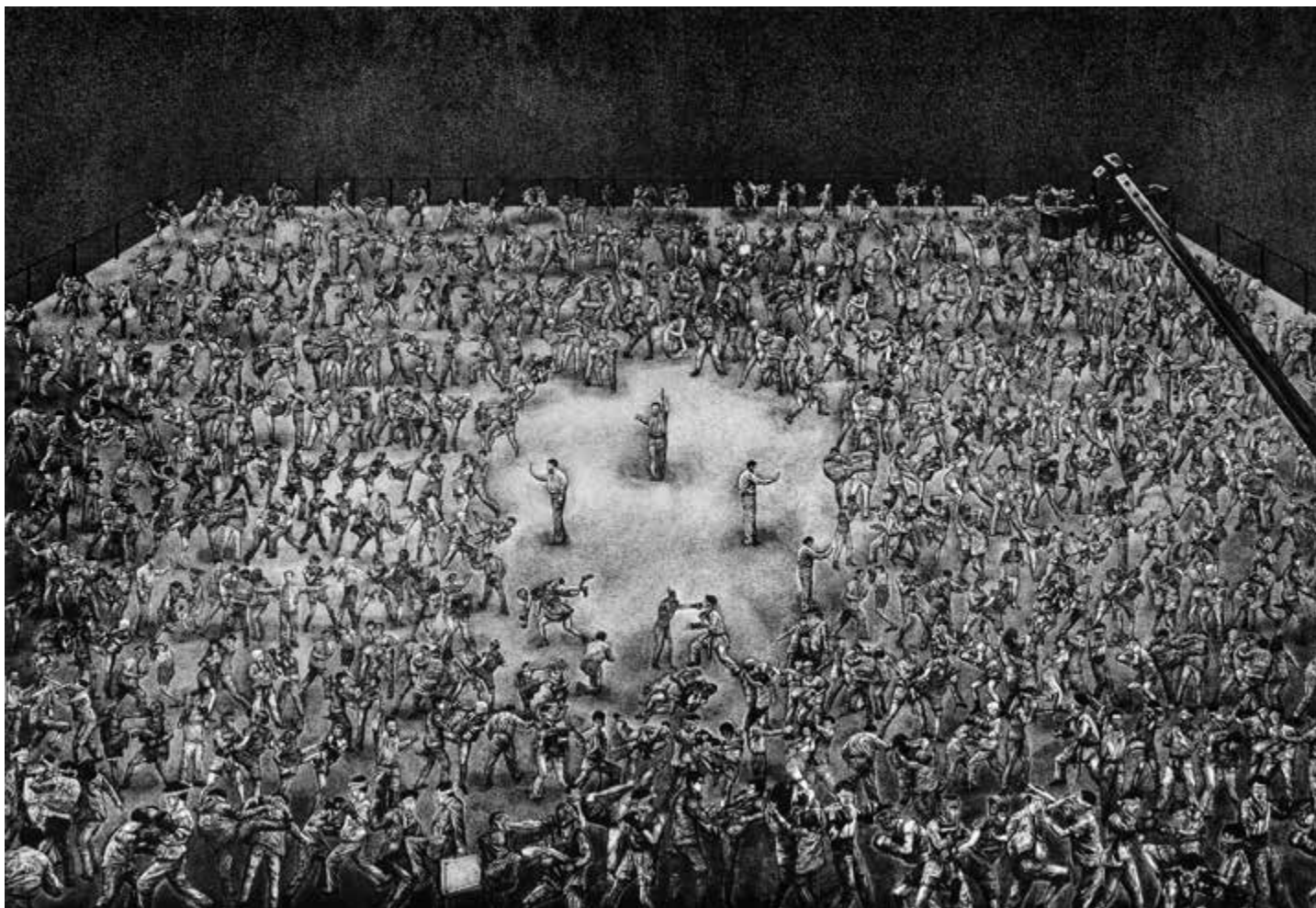


Chapman Deborah CAN

HONORABLE MENTION

L'éphémère voyage

mezzotint
57 x 77 cm
2016



Minjie Zhang 张敏杰 CHN

HONORABLE MENTION

Untitled series No. 15

lithography
100 x 144 cm
2015



Thammasin Darunkan THA

HONORABLE MENTION

Flowing

etching
50 x 83 cm
2016



Ewelina Kołakowska POL

HONORABLE MENTION

Bodylent II

intaglio
70 x 100 cm
2017

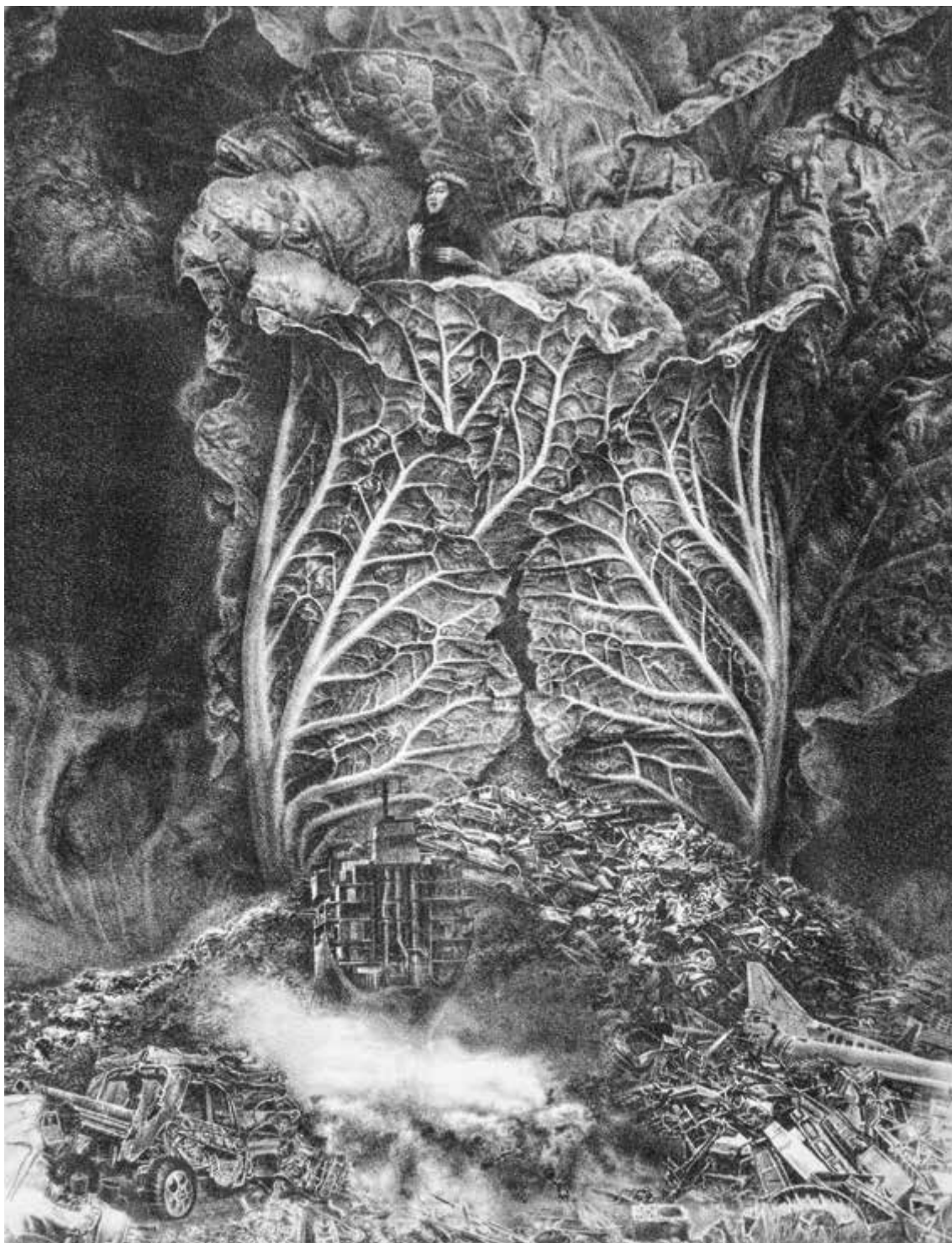


Vladimir Milanovic SRB

HONORABLE MENTION

Dinner

silkscreen
60 x 80 cm
2017



Weixing Xiang 向卫星 CHN

RICHARD NOYCE NOMINATION

Wasteland Epoch

lithography
52 x 40 cm
2015

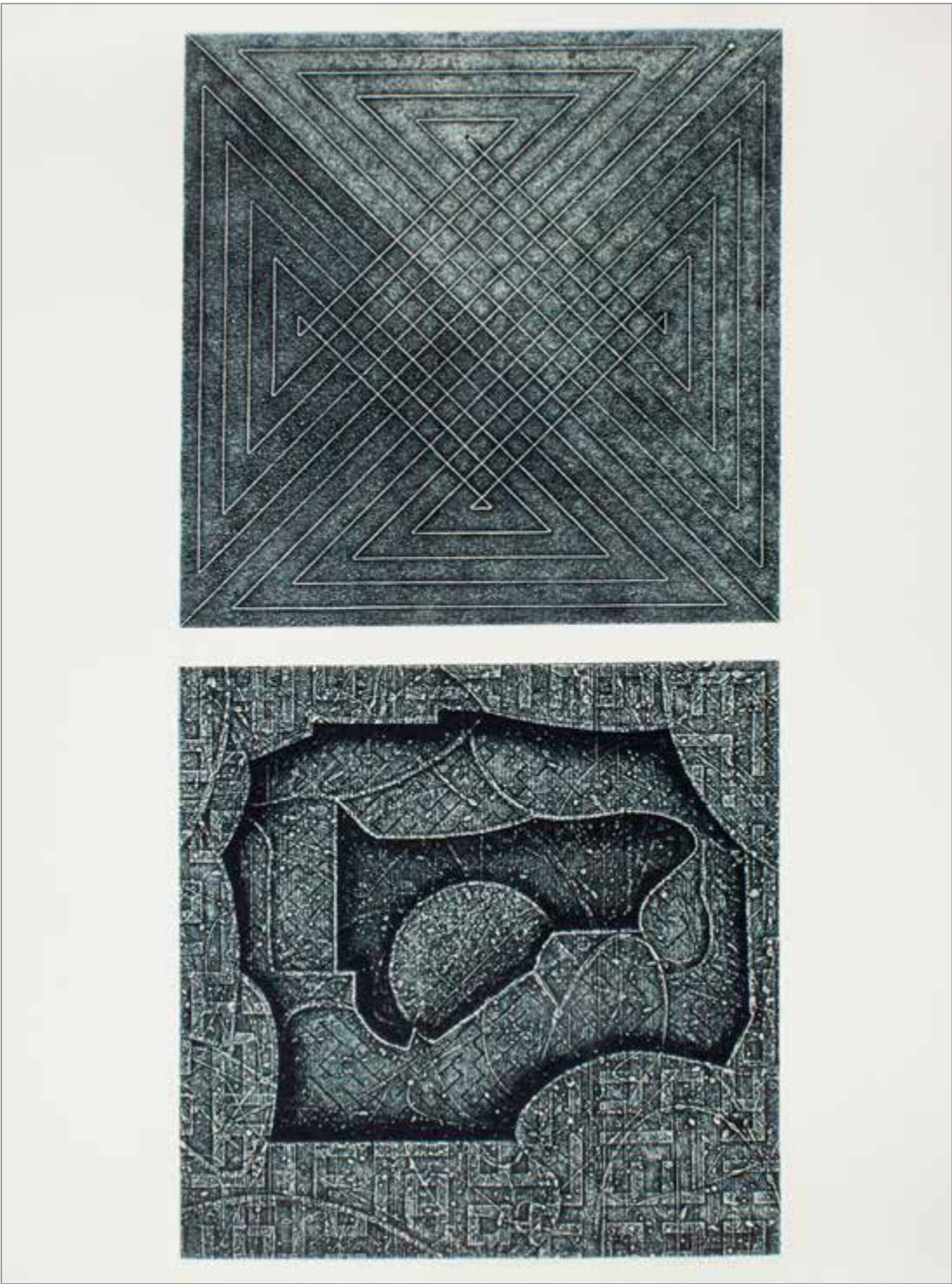


Daria Murawska POL

DARIUSZ KACA NOMINATION

Ogród

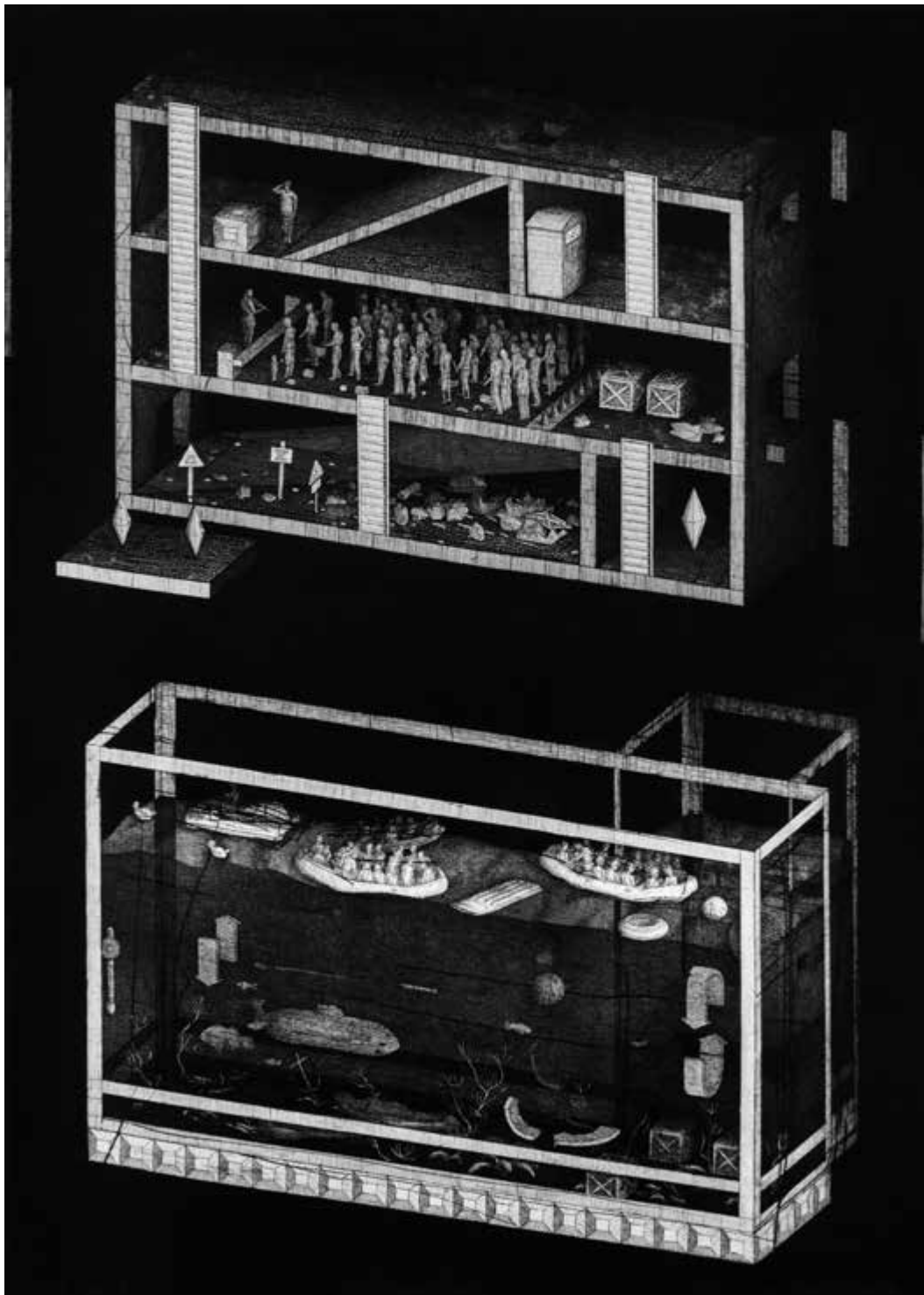
intaglio
100 x 140 cm
2017



Tomasz Kukawski POL WITOLD KALIŃSKI NOMINATION

"from X to O" from the cycle LABIRYNTORY

collagraphy
106 x 79 cm
2016



Kamil Kocurek POL

DARIUSZ LEŚNIKOWSKI NOMINATION

Platform Game 2

intaglio
138 x 99 cm
2016



Radanut Im-oeb THA

ORGANIZERS NOMINATION

Nobody knows No.5

lithography
90 x 60 cm
2016



Wuttichai Boonyamanond **THA**

Not Myself

etching
40 x 60 cm
2016



Dominik Włodarek **POL**

Gdańsk, Kościół Mariacki I

aquatint + etching
60 x 90 cm
2016



Sasi Ubanchay THA

LaLaLand

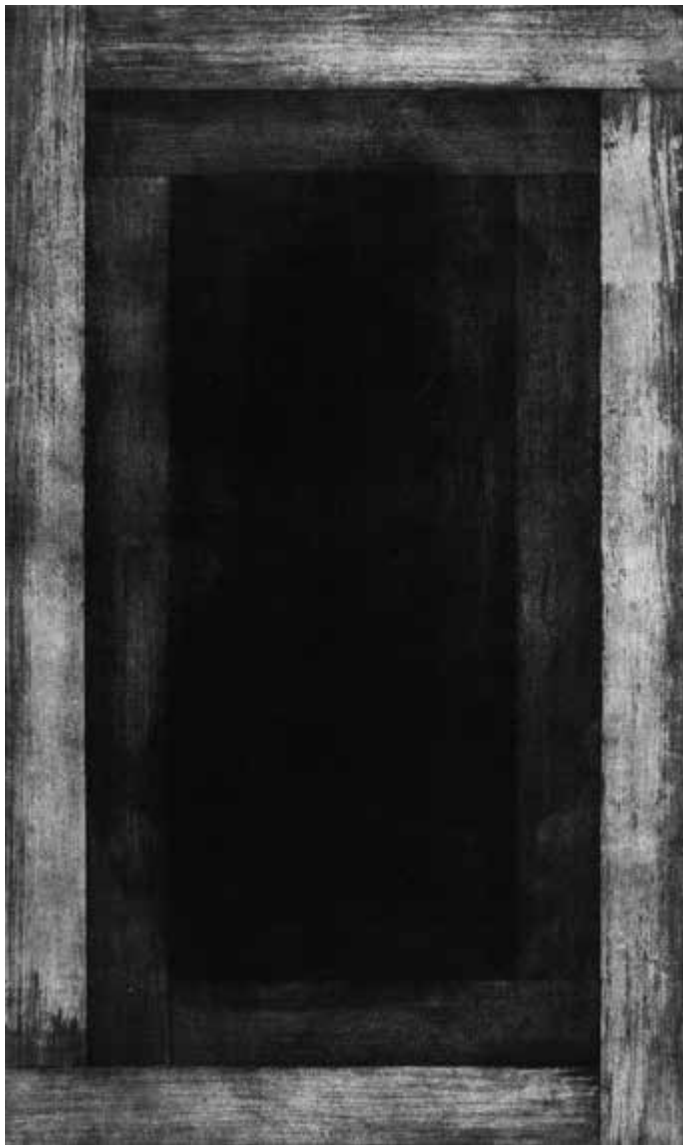
lithography
50 x 70 cm
2017



Samuel Maita Argote BOL

Esperanza del Inocente

woodcut
38 x 53 cm
2016



Kajetan Karczewski POL

Entropia

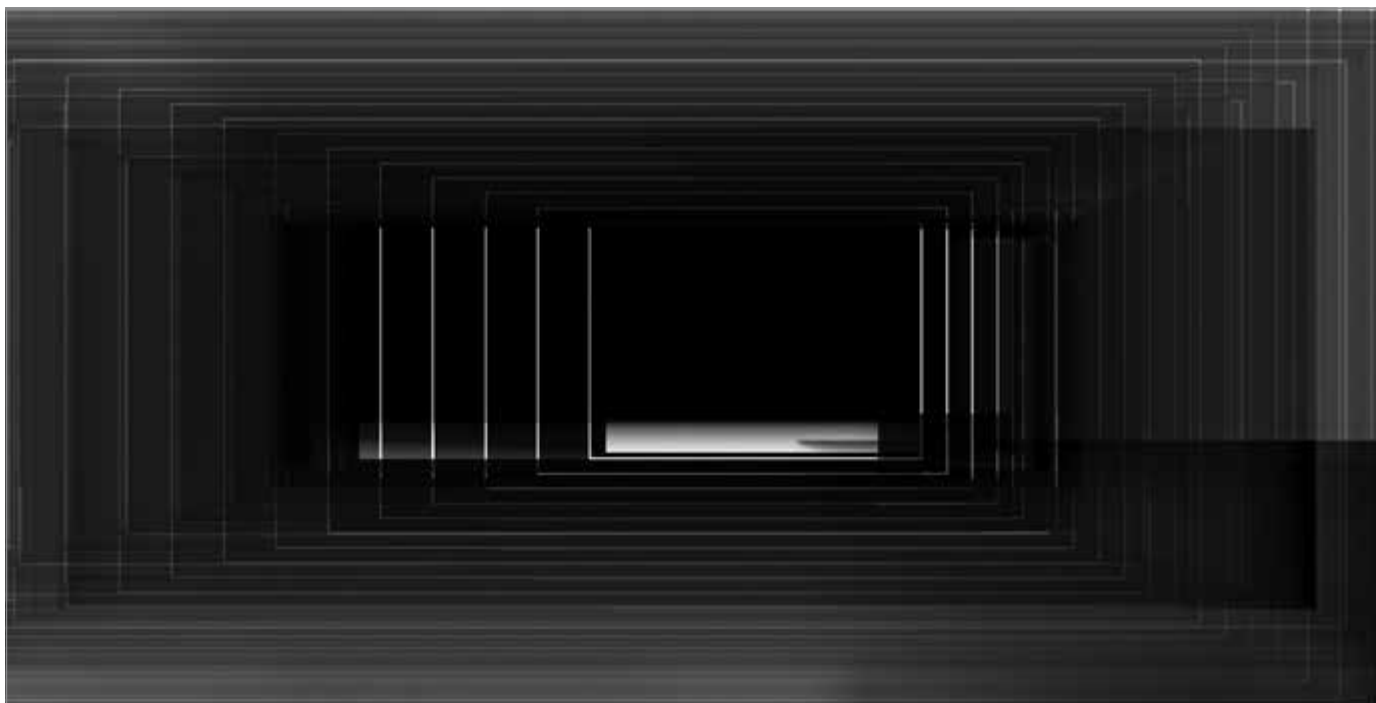
aquatint
90 x 60 cm
2017



Chakrit Lapaudomloet THA

Shadow on my heart

etching
60 x 42 cm
2017



Marta Pogorzelec POL

Void III'17

digital print + sreenprint
70 x 100 cm
2017

Gabriela Warzycka-Tutak POL

Materia Heterogeniczna II

intaglio
60 x 90 cm
2016



Kelsey Stephenson CAN

Between surfaces I

monotype + digital print
40 x 30 cm
2016



Mehrdad Khataei IRN

Dystopian Future

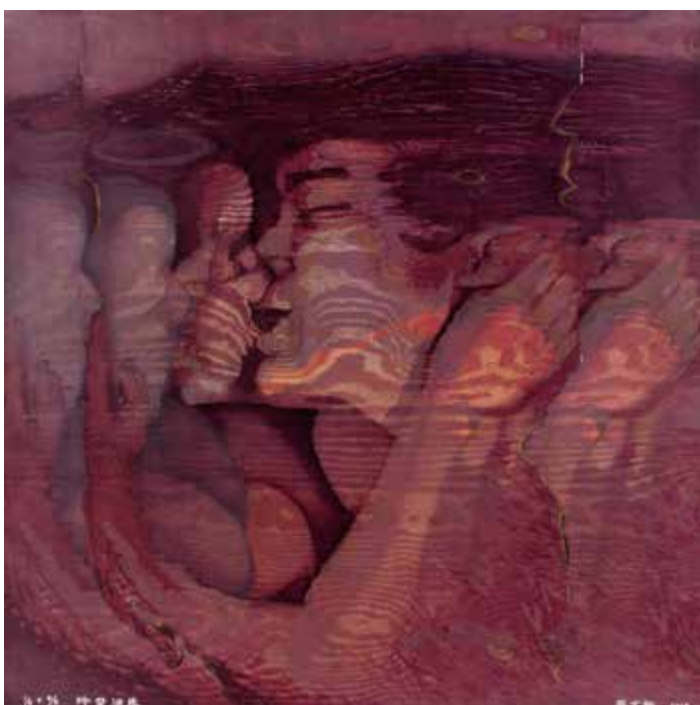
mixed media
65 x 50 cm
2016



Jakub Rakusa-Suszczewski POL

Przez przypadek 2

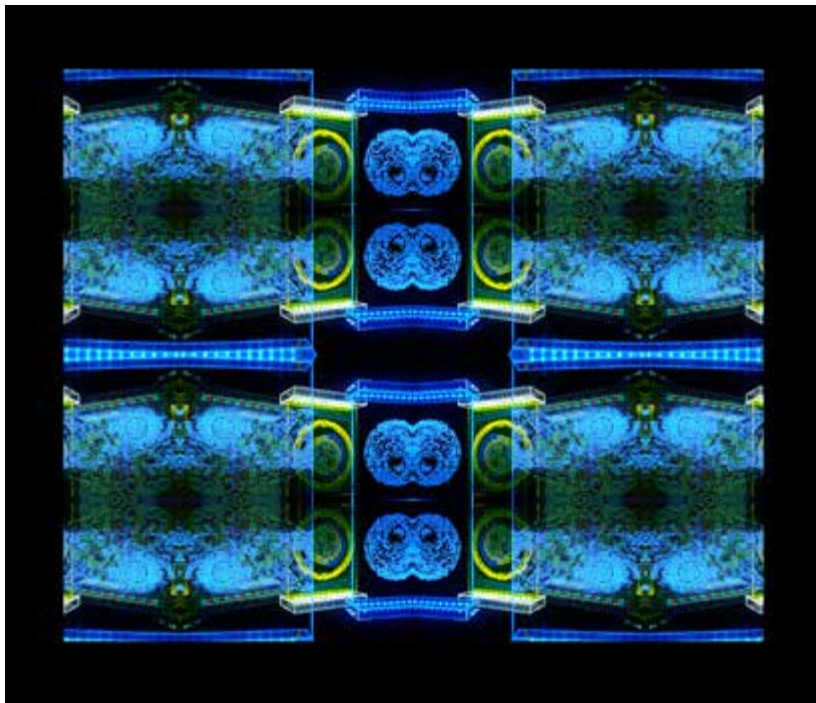
mixed media
64 x 90 cm
2016



Wenhan Weng 翁文翰 CHN

Fare in the dream

woodcut
100 x 100 cm
2016



Gauvry Floki ARG

7860

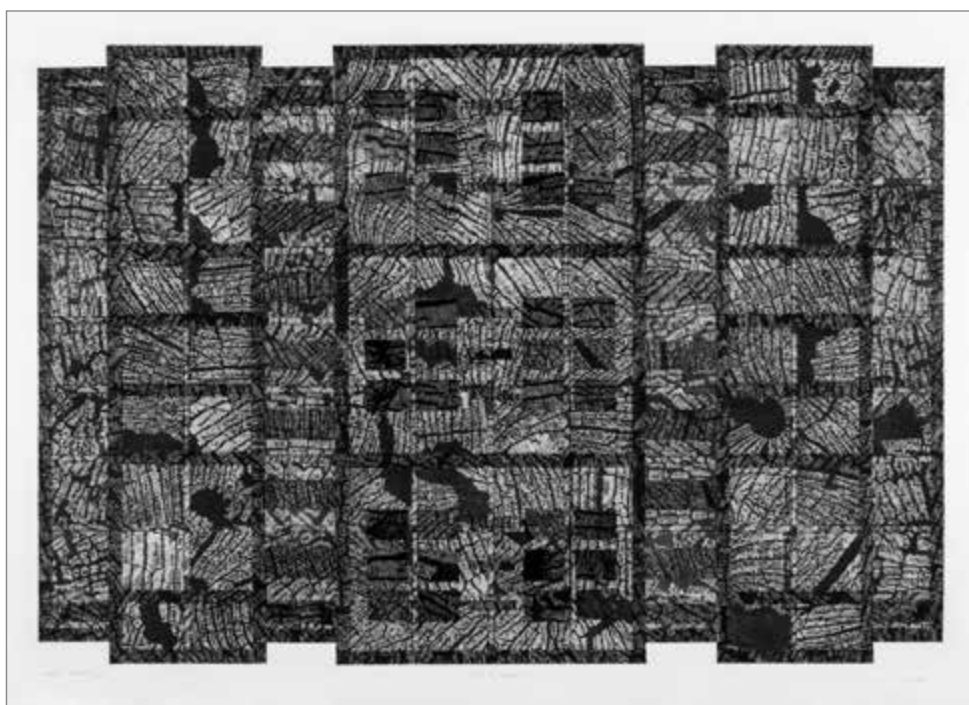
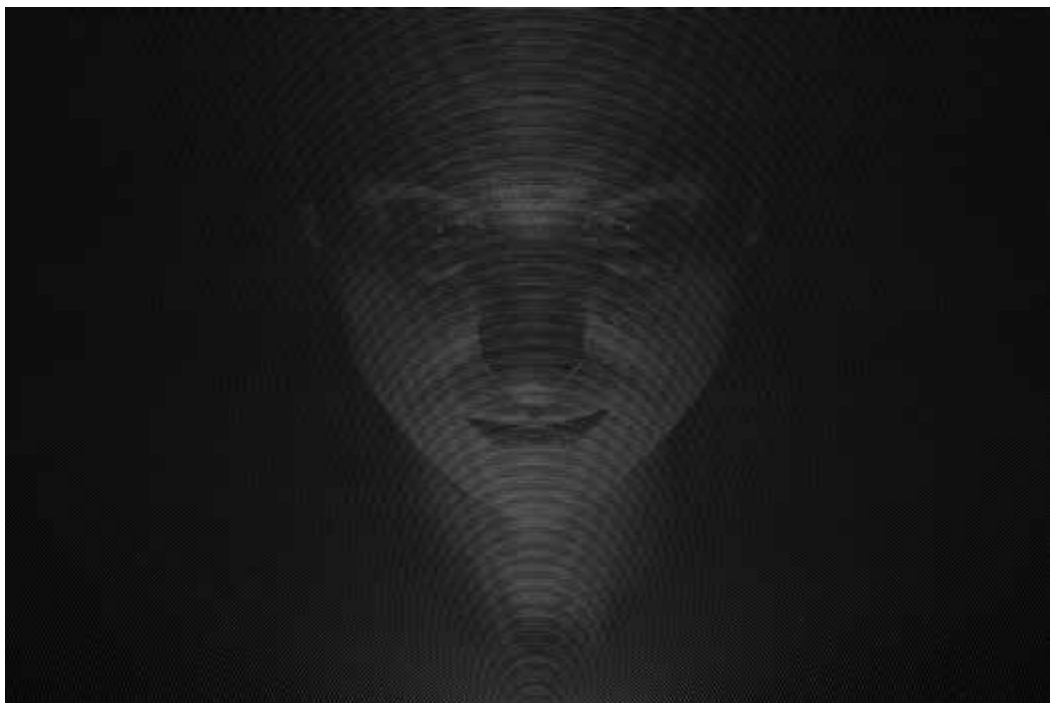
digital print
60 x 70 cm
2016



Ittinun Reonghatainont THA

The thirst struck

silkscreen
61 x 91 cm
2017



Karol Pomykała POL

Przestrzeń osobista 2

linocut
90 x 130 cm
2017

Yutt Puektasajatum THA

woodcut + chine-collé
60 x 90 cm
2017



Kang Xiaoyun 康小云 CHN

Skirt

woodcut
40 x 60 cm
2017

Thanaporn Anyamanecharoen THA

Basic step 2

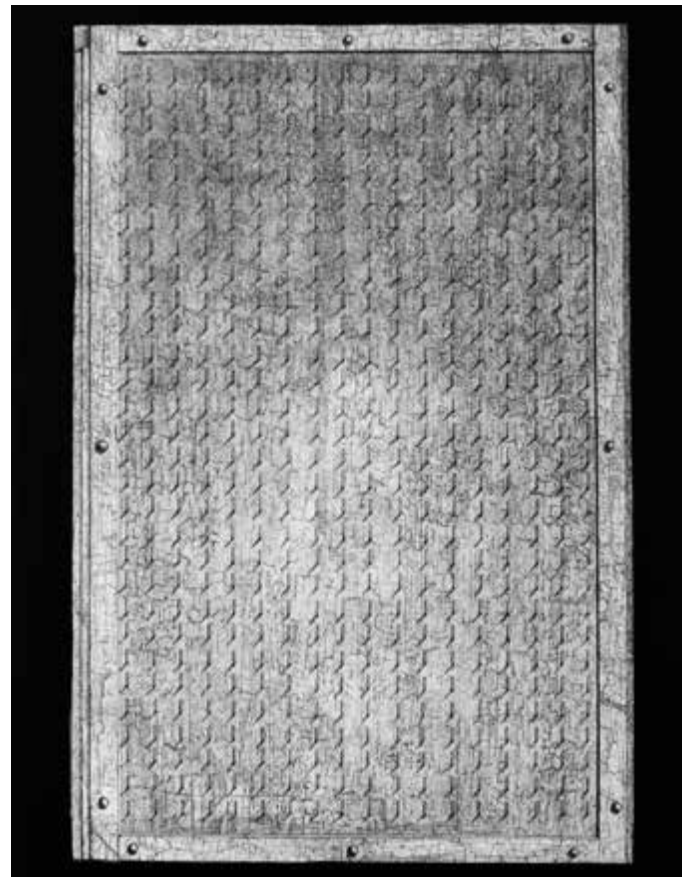
mixed media
70 x 100 cm
2017



Aleksandra Bury POL

Dotykając dna

aquatint + etching
100 x 70 cm
2017



Weronika Siupka POL

Tablica na klucze

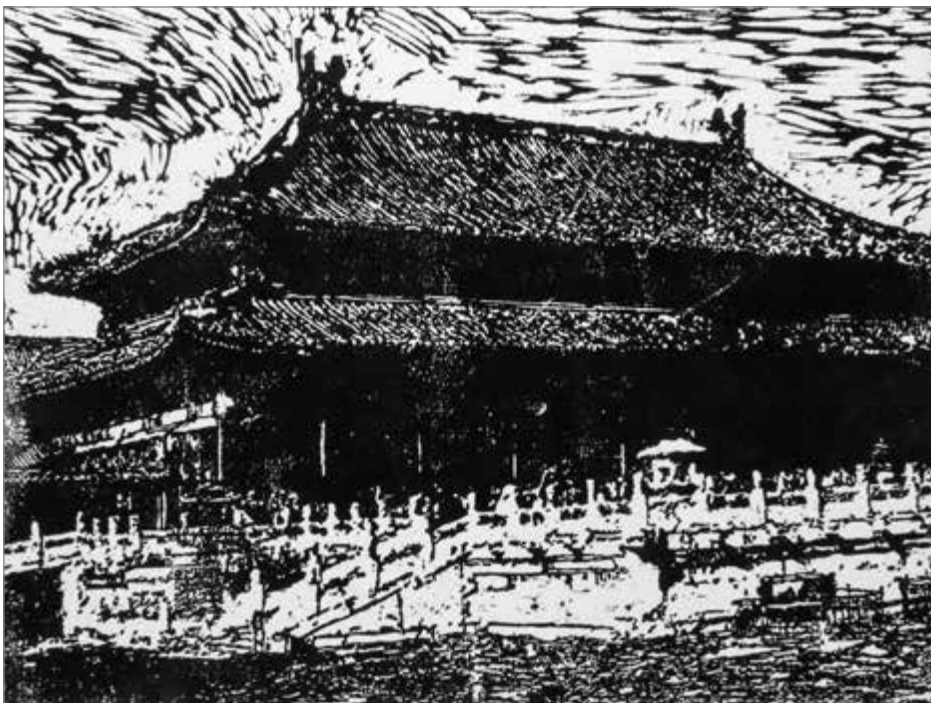
etching + aquatint
63 x 49 cm
2016



Tracy Hill GBR

Inter-Tidal connections

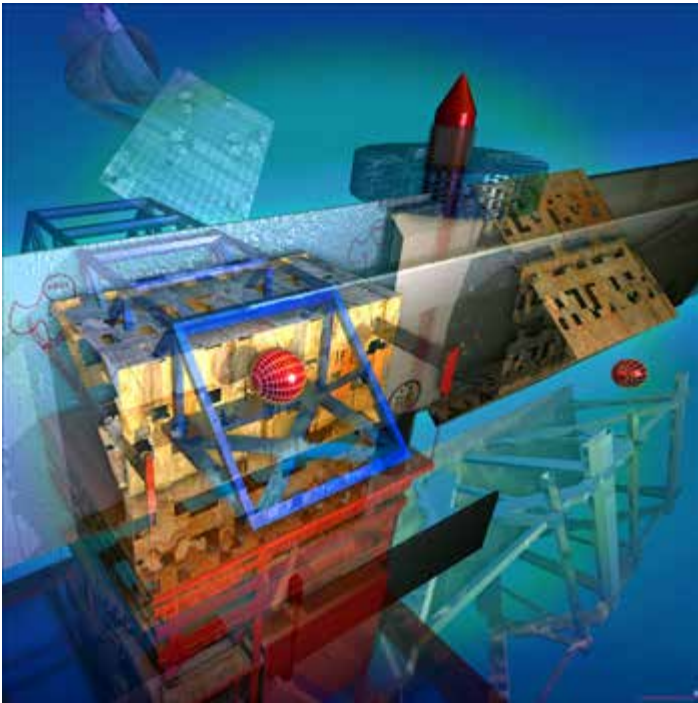
etching
30 x 40 cm
2017



Mohamed Zakaria Soltan EGY

The Forbidden City

linocut
30 x 40 cm
2016



Benjamin Vasserman EST

Dialogue III

digital print
64 x 71 cm
2017



Robert Pugh GBR

Lucy and Sav

etching
30 x 40 cm
2016



Paulina Preneta POL

Don't touch 1

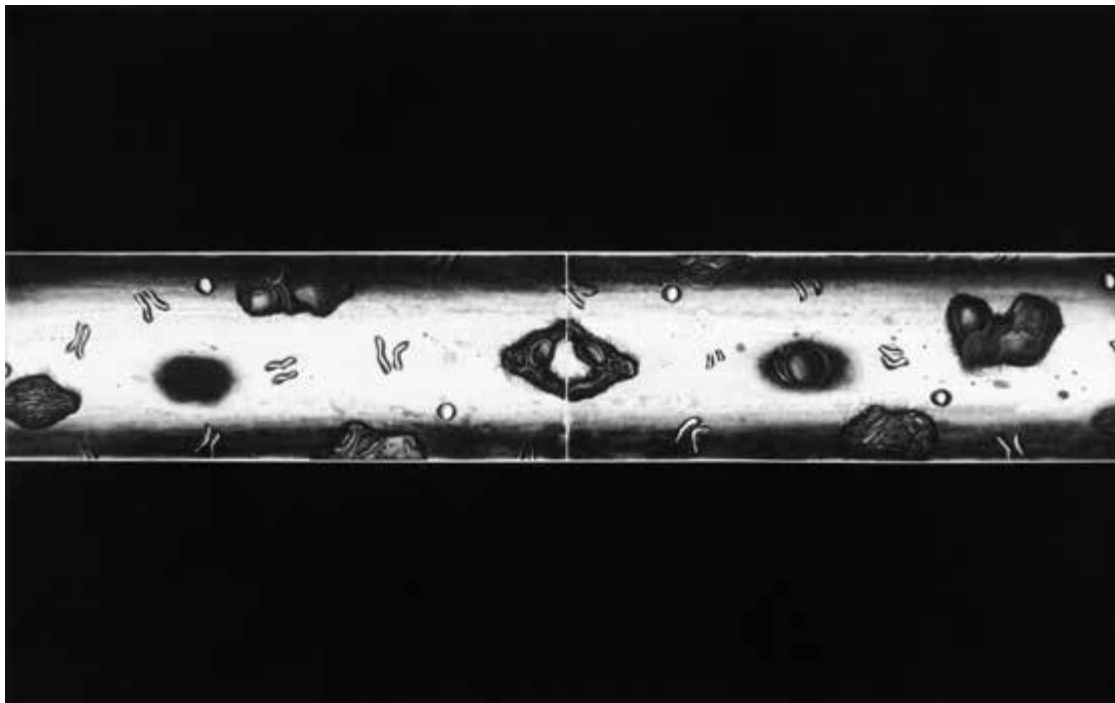
offset
80 x 60 cm
2015



Michela Palmieri ITA

Corrispondenee

aquatint + etching
90 x 30 cm
2016



Małgorzata Stachurska POL

Genesis XI

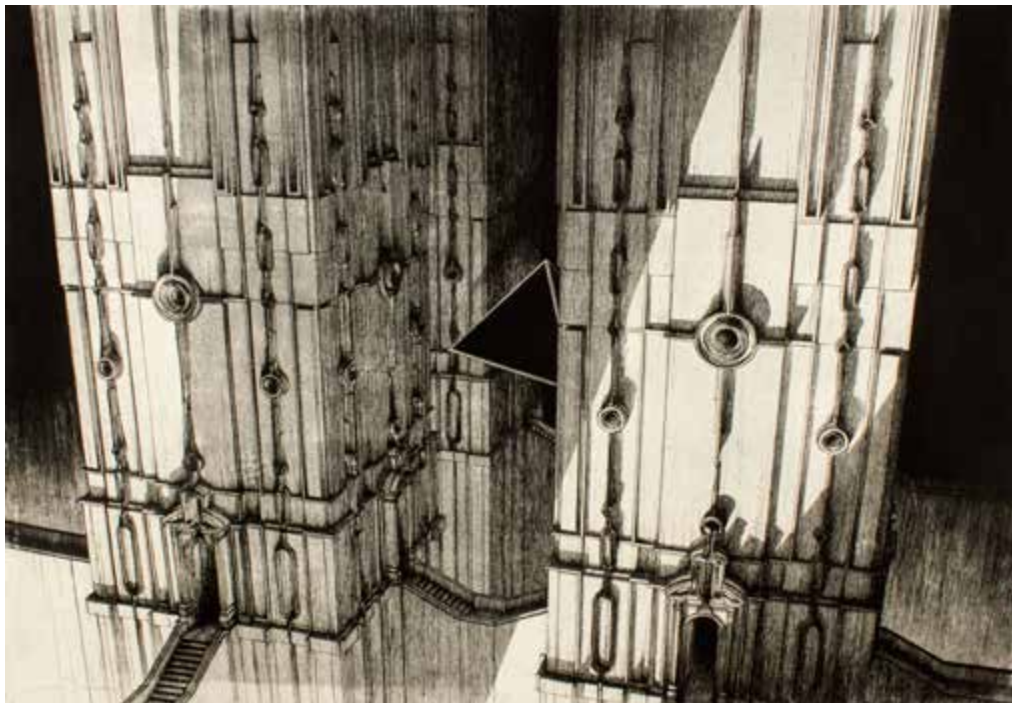
aquatint + mezzotint
60 x 96 cm
2017



Ann-Kristin Källström SWE

Clean II

intaglio
20 x 20 cm
2017



Łukasz Koniuszy POL

Sacral Structure

intaglio
68.5 x 99 cm
2017

Marcin Białas POL

Puste jajo

intaglio
70 x 100 cm
2016



Janne Laine FIN

Destination

photogravure
23 x 23 cm
2016

Colin Gillespie GBR

City Conflict

relief print
30 x 30 cm
2017



Qinlin Huang 黄沁琳 CHN

Give you my black cat

woodcut
60 x 40 cm
2017



Xiaoyu Dai 代晓宇 CHN

Shackle

etching
30 x 20 cm
2016



Duan Haiming 段海明 CHN

He-rich in wisecracks

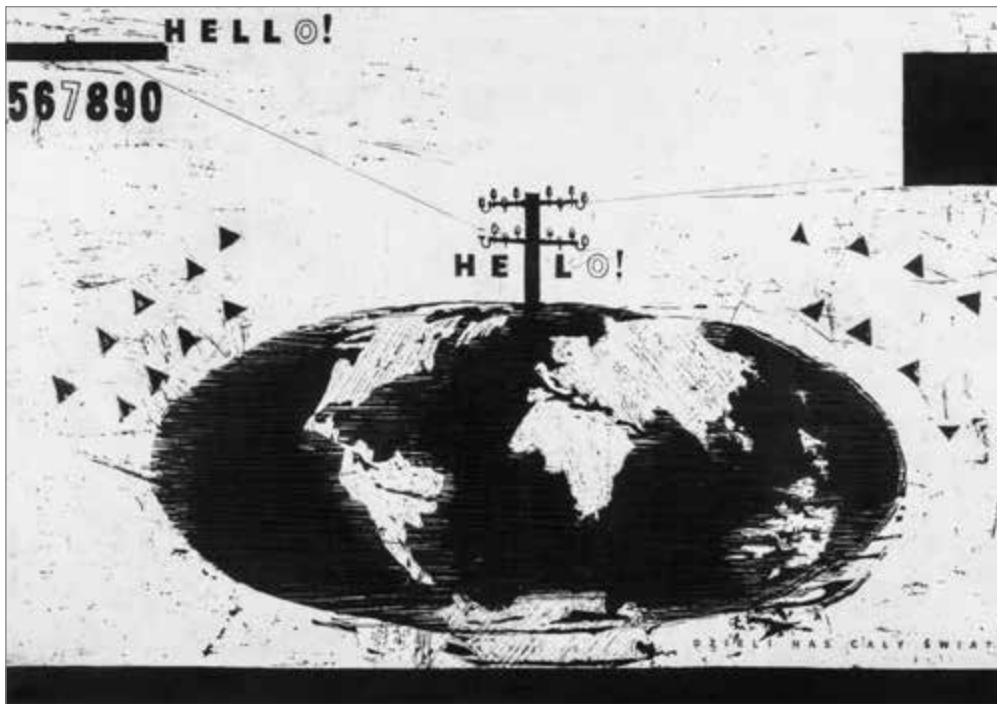
etching
70 x 50 cm
2016



Huicong Kuang 匡汇聪 CHN

Rushing

silkscreen
68 x 42 cm
2017



Yanwei Ding 丁言伟 CHN

My Mirror Image II

woodcut + lithography
45 x 110 cm
2016

Oksana Budna POL

Dzieli nas

intaglio
70 x 100 cm
2016



Khalil Charif BRA

Art-Exponential

digital print
40 x 40 cm
2016

Yimeng Du 杜怡蒙 CHN

The lost scenery

mixed media
38 x 54 cm
2016



Jichao Song 宋继超 CHN

The Residual Jane Series 2

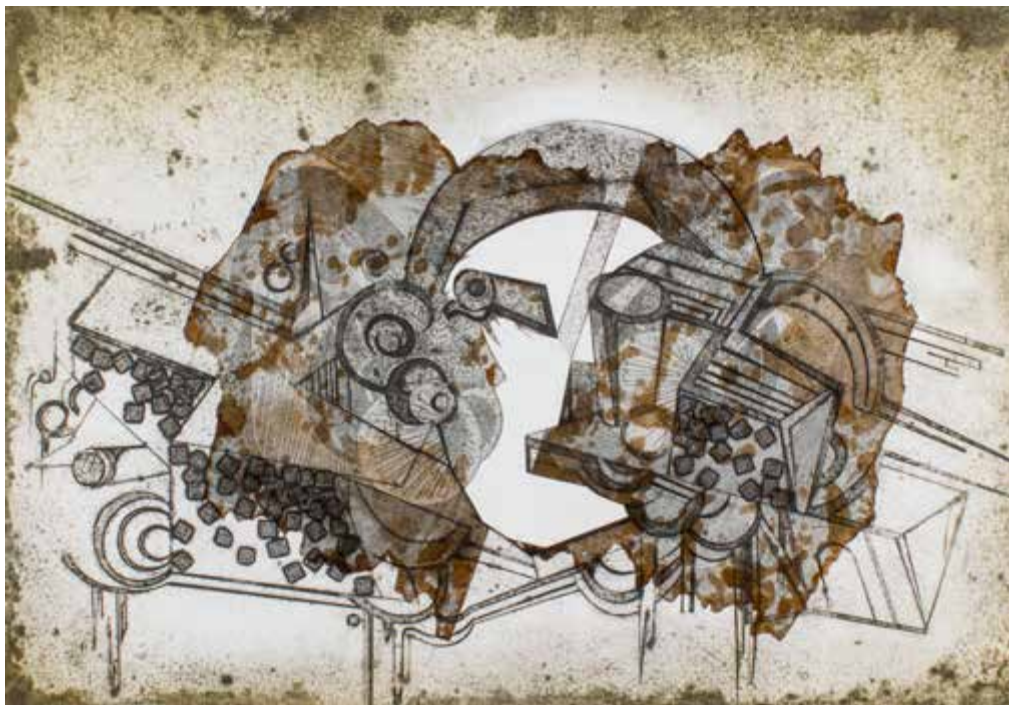
mixed media
64 x 34 cm
2015



Dongming Fan 范东明 CHN

Story-3

mixed media
74 x 55 cm
2017



Shijie Gao 郜世杰 CHN

Time Product 2

woodcut
69 x 69 cm
2016

Ke Bairu 柯白茹 CHN

It'll be a blend

mixed media
54 x 78 cm
2017



Xiuhua Gu 顾秀华 CHN

The involution is natural (second) - mirror image

woodcut
45 x 120 cm
2015

Guanchu Zhu 朱冠初 CHN

SN030

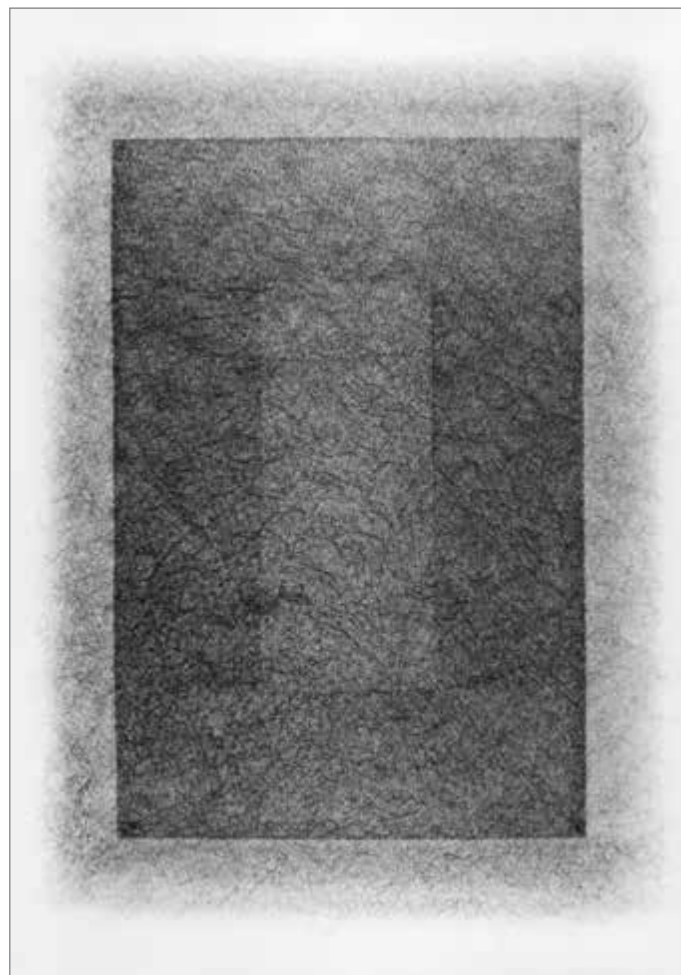
lithography
60 x 80 cm
2016



Xindong Jia 贾昕东 CHN

Sunflower towards the moon

woodcut
90 x 60 cm
2016



Huang Mengzhu 黄梦珠 CHN

Memories-3

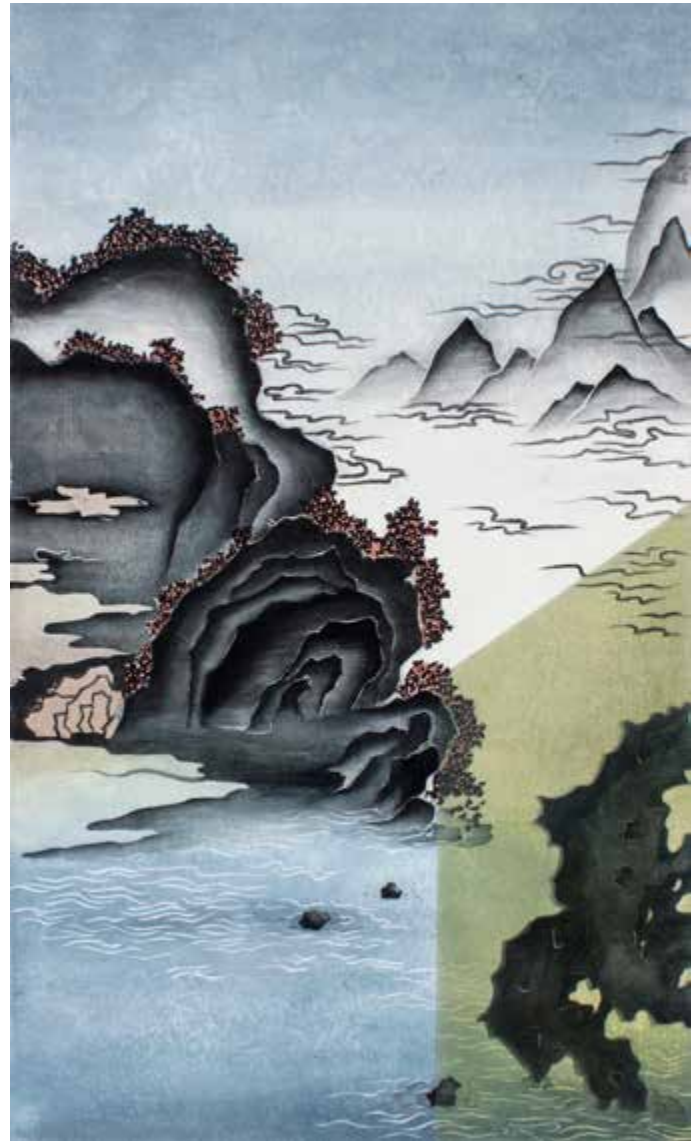
monotype
100 x 70 cm
2017



Jian Li 李健 CHN

Rise

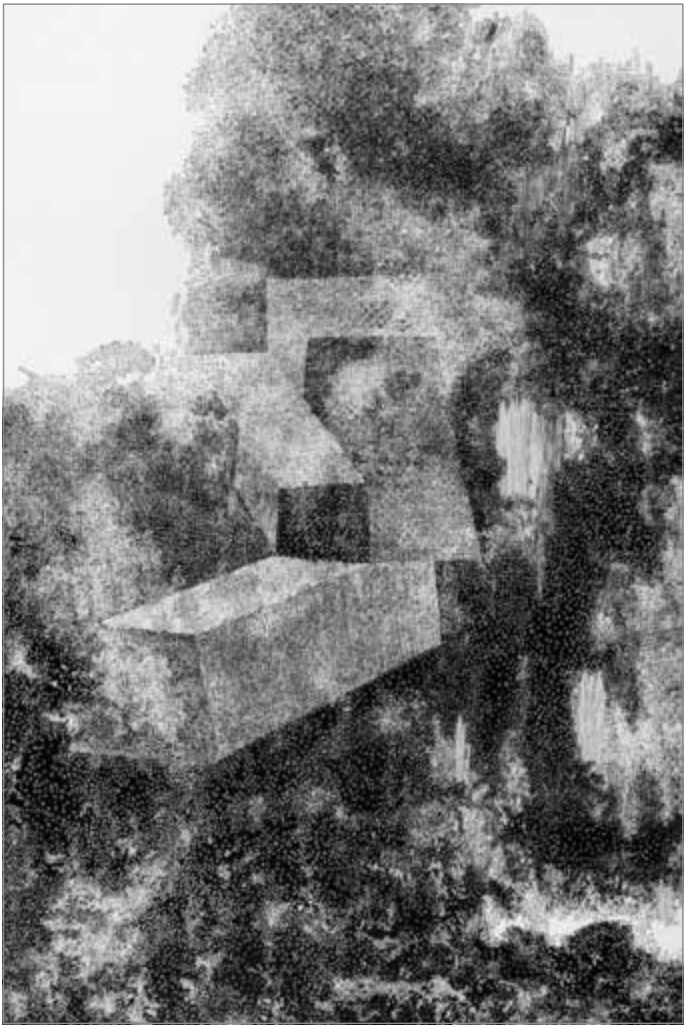
screenprint
52.5 x 43.5 cm
2015



Xiangying Zhang 张向影 CHN

Mountain and stream of one

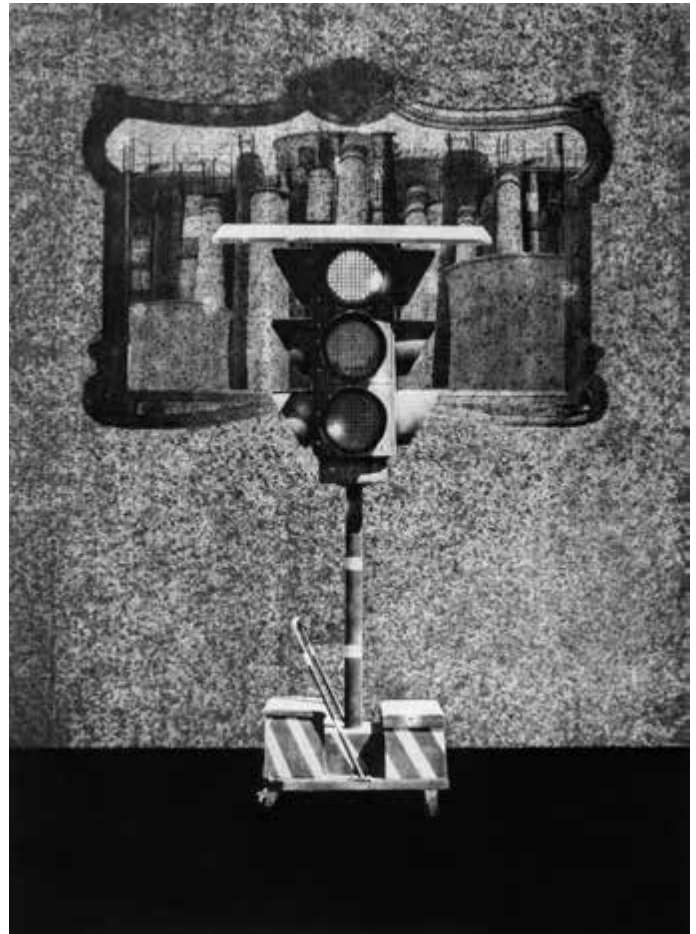
woodcut
92 x 55 cm
2017



Ru Kang 康茹 CHN

Natural Object

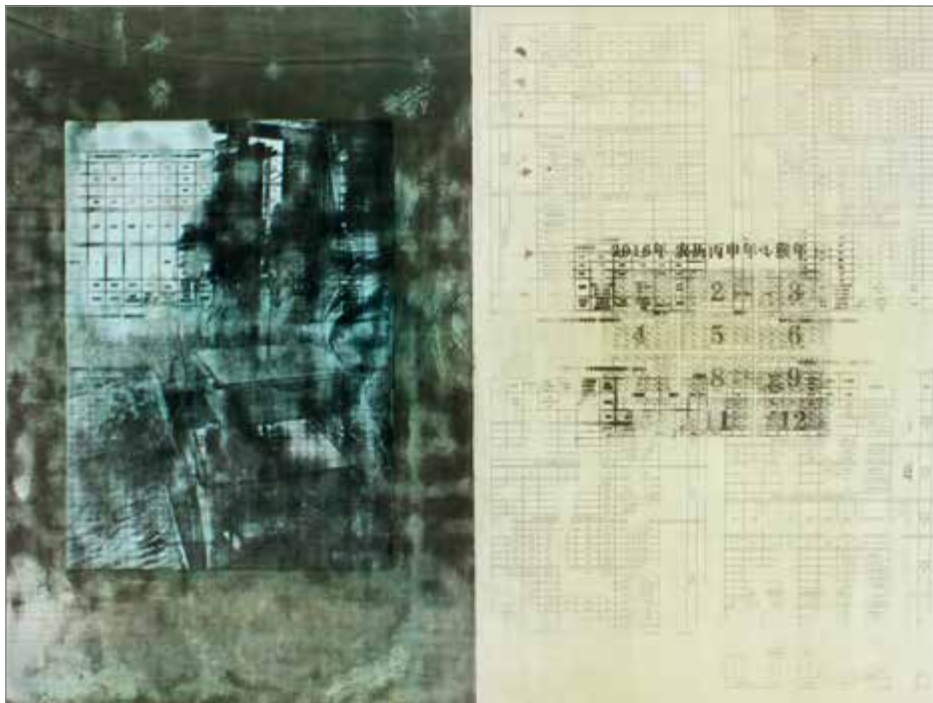
woodcut
114 x 76 cm
2017



Liu Fu 刘福 CHN

Rhythm of the City Series 2

etching
82 x 60 cm
2015



Suixin Xu 徐绥新 CHN

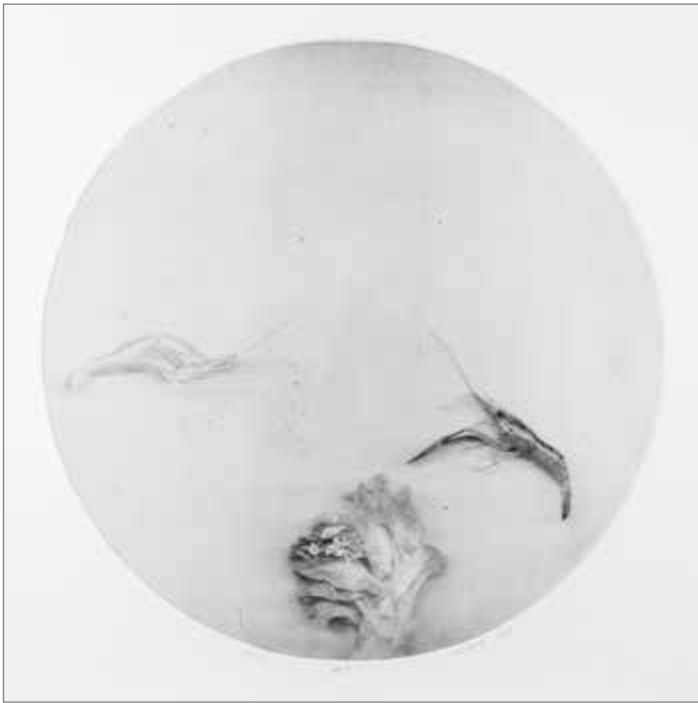
The Past Time-2

lithography
60 x 80 cm
2016

Liu Chen 刘晨 CHN

The Road

woodcut
24 x 34 cm
2015



Xiaojun Liu 刘晓军 CHN

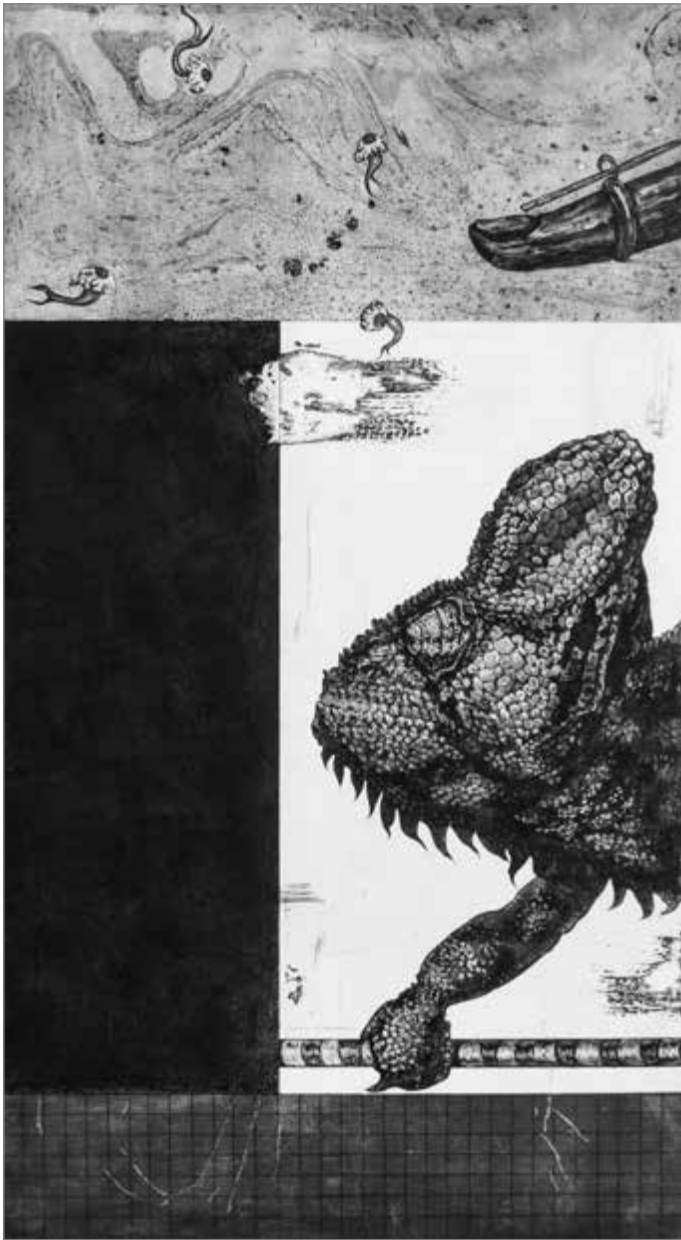
Metamorphosis

intaglio
60 x 60 cm
2017

Yuying Liu 刘昱颖 CHN

YAK

woodcut
35.5 x 70 cm
2017



Shasha Lu 陆莎莎 CHN

At some point 01

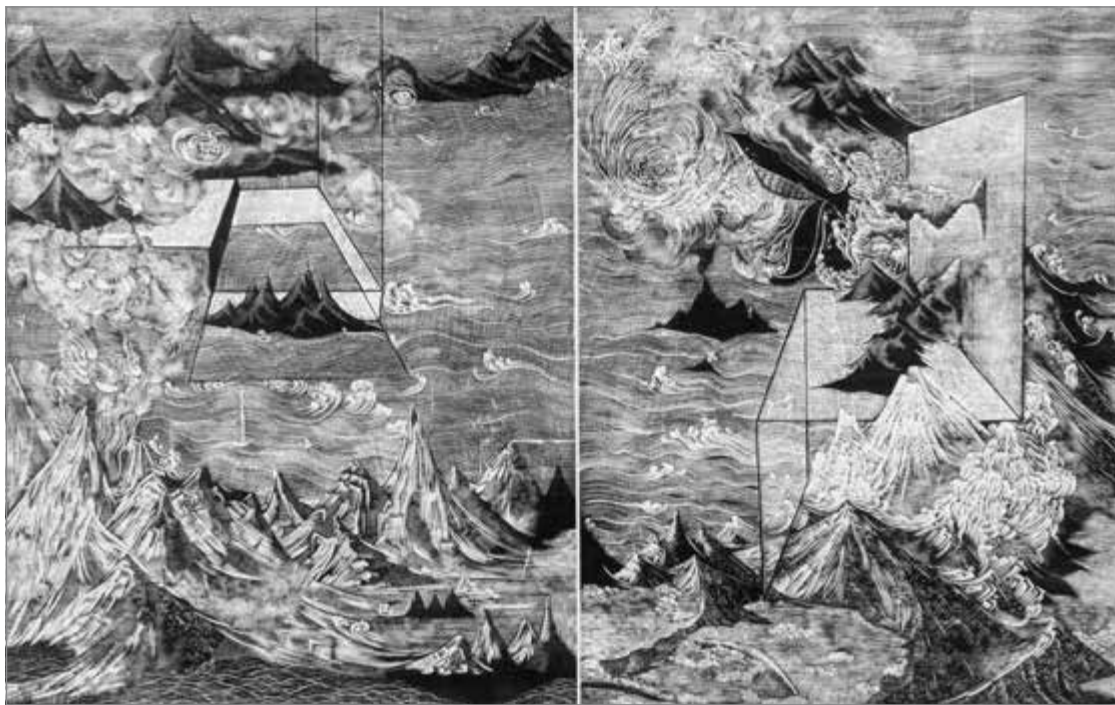
etching
60 x 33 cm
2017



Yanxiu Shi 石艳秀 CHN

Enjoy the camera

woodcut
60 x 40 cm
2017



Mingtao Liu 刘明滔 CHN

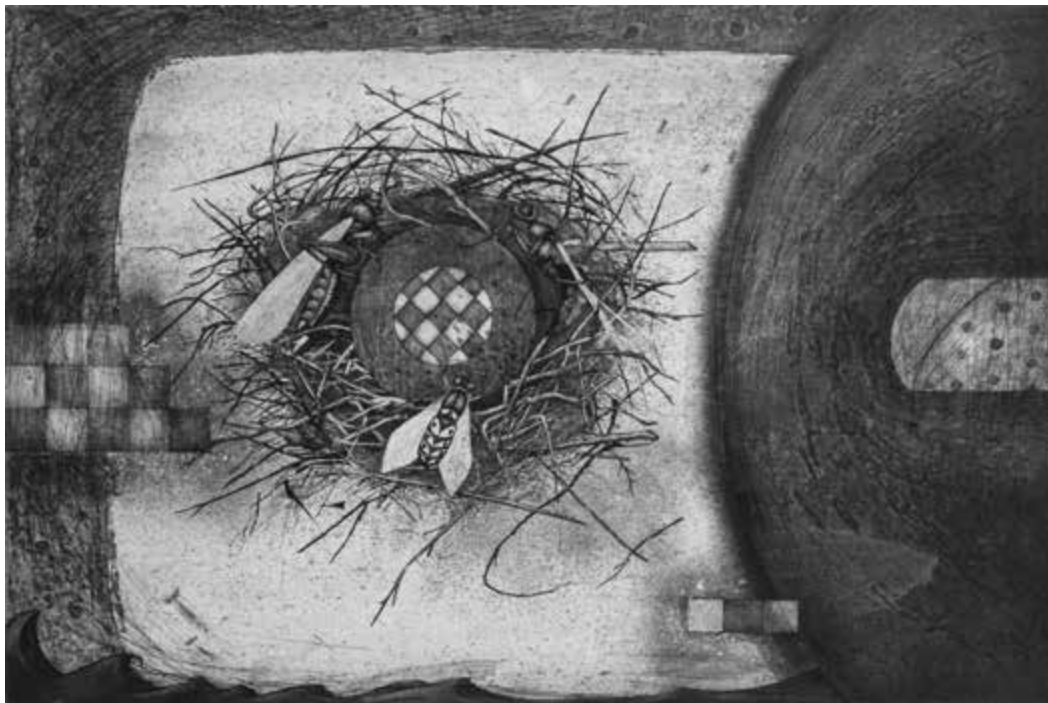
The sound fo Kun lai

woodcut
70 x 100 cm
2017

Na Xu 徐娜 CHN

As good as water II

woodcut
50 x 80 cm
2015



Qihui Liu 刘绮晖 CHN

Disturb - the first day of 5th

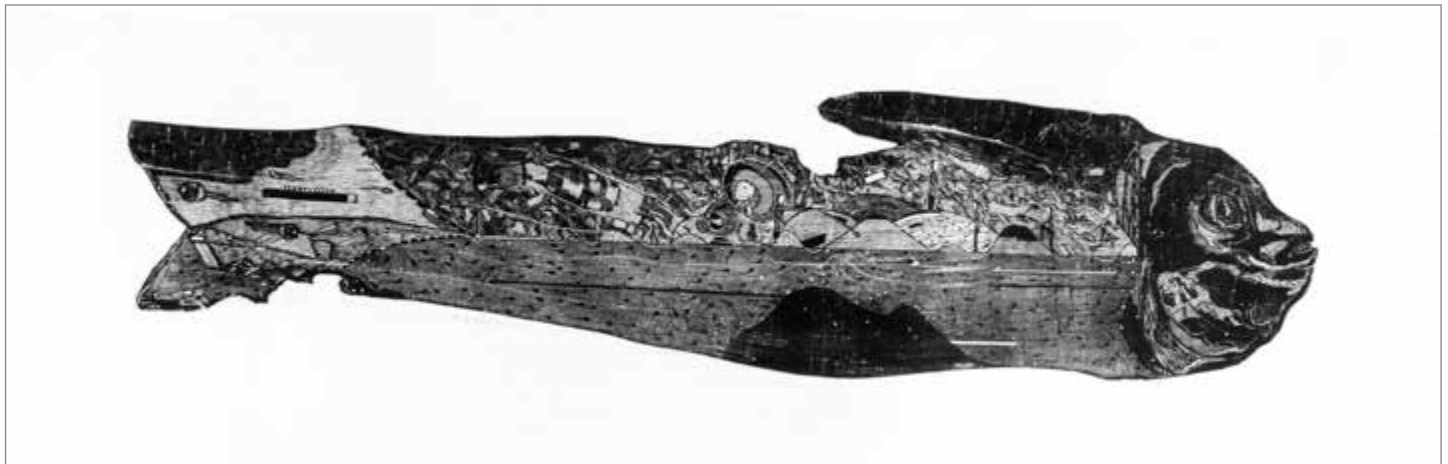
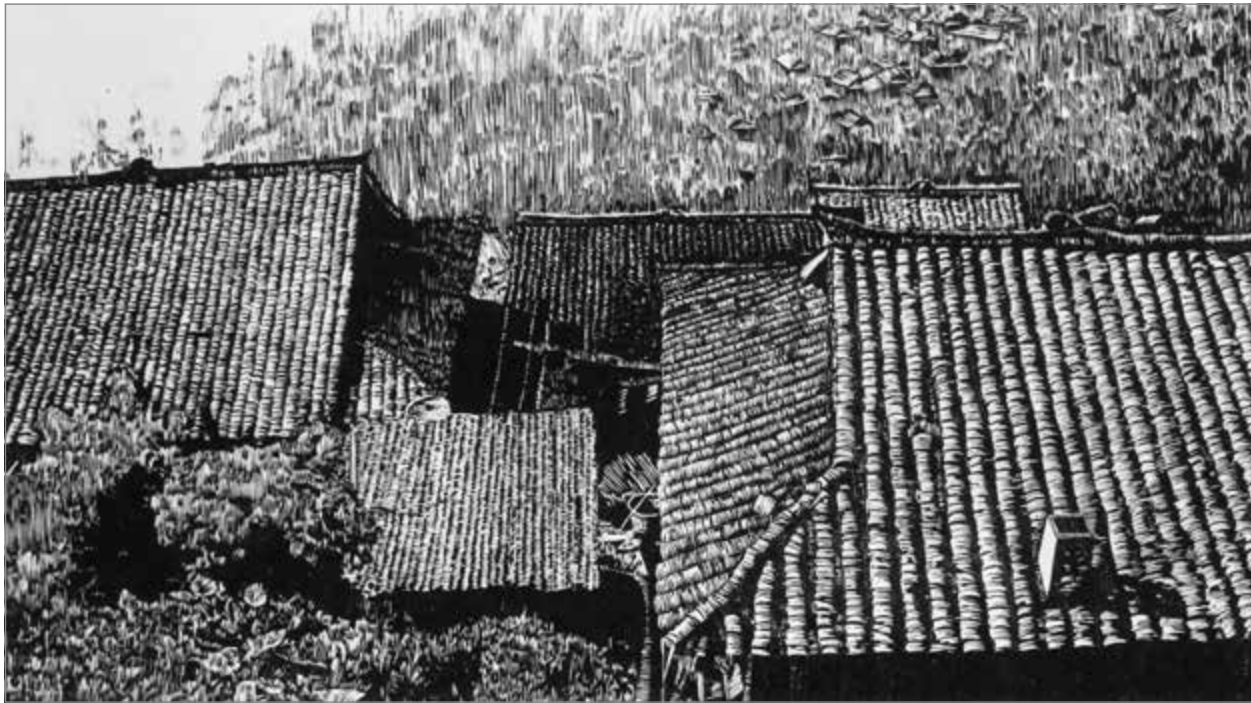
etching
40 x 60 cm
2016



Ran Li 李然 CHN

Rational or perceptual (Five)

intaglio
40 x 60 cm
2017



Shuwan Xu 许淑婉 CHN

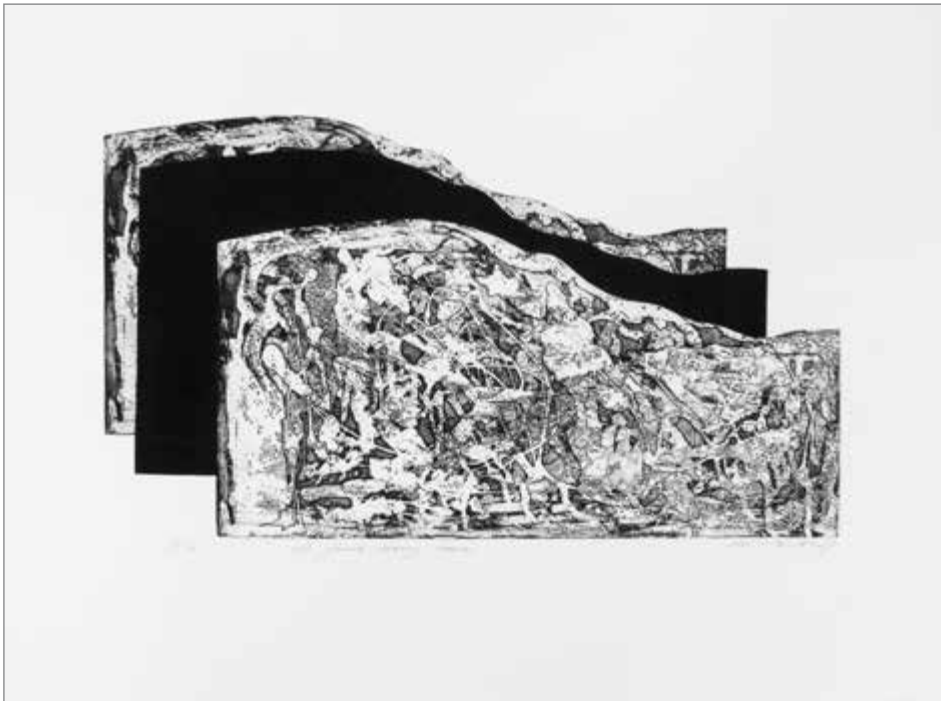
The roof of Basha

woodcut
60 x 33.5 cm
2017

Wei Tian 田伟 CHN

Walk in the Wujiang River

woodcut
30 x 120 cm
2016



Kejing Wang 王克景 CHN

A forest losing leaves

intaglio
37 x 58 cm
2017



Yuqing Xia 夏玉清 CHN

Material to Spiritual Leap Ten

etching
45.5 x 59 cm
2015



Wantong Cai 蔡宛彤 CHN

Family

woodcut
50 x 71 cm
2017

Jiexin Xu 许捷欣 CHN

The lost paradise

woodcut
70 x 90 cm
2016



Yanbin Guo 郭彦斌 CHN

Micro to no real No. 1

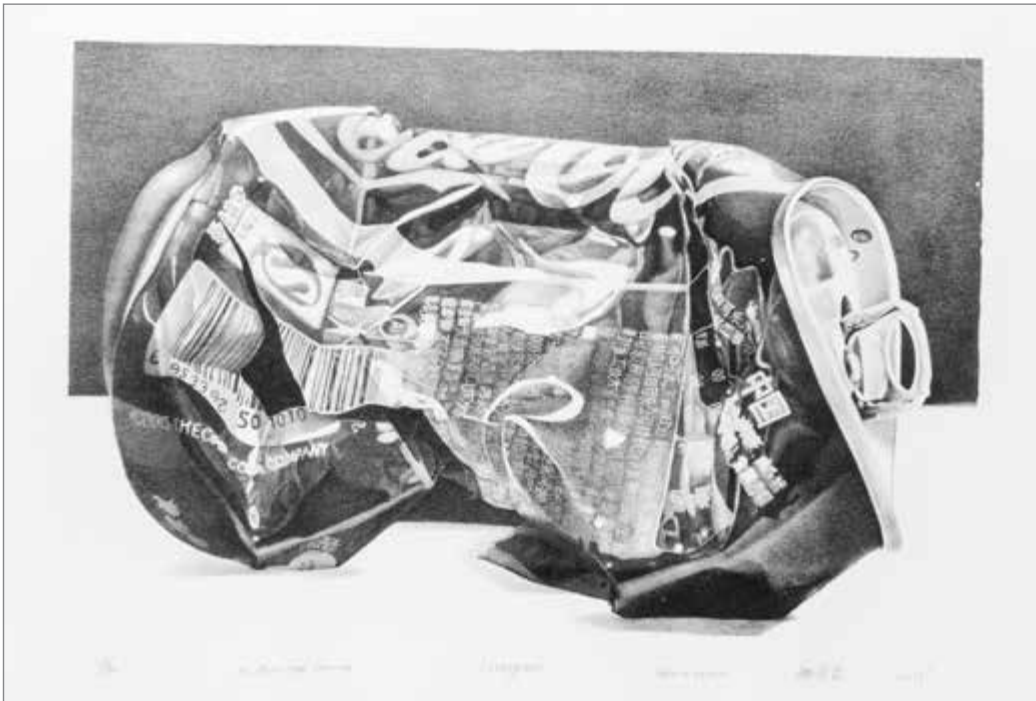
woodcut
90 x 60 cm
2017



Eva Hnatová SVK

Coma Berenicee 3

self-technique / carbon paper
29.5 x 21 cm
2016



Xingjun Han 韩幸君 CHN

Zip-top can

lithography
36 x 53.5 cm
2017



Zeng Lei 曾雷 CHN

Still bird or not

mezzotint
30 x 42 cm
2016



Yan Sun 孙艳 CHN

Silence of the woods

woodcut
45 x 60 cm
2016



Jin Yun 金云 CHN

Winter Solstice

woodcut
50 x 70 cm
2016



Yifan Chen 陈祎璠 CHN

Dissociation

woodcut
80 x 55 cm
2017



Haoming Zeng 曾浩明 CHN

Quiet

intaglio
43 x 30 cm
2016



Ju Zhang 章愔 CHN

The Sea 2

lithography
100 x 70 cm
2016

Zhang Lingrui 张凌瑞 CHN

The Lives of Ants V

woodcut
80 x 120 cm
2015



Jing Liu 刘京 CHN

Master 01

woodcut + lithography
90 x 60 cm
2016



Yong Sun 孙勇 CHN

Victoria

silkscreen
55 x 45 cm
2015



Hui Zhang 张辉 CHN

Angkor Dream 06

digital print
56 x 76 cm
2016

Linwei Huang 黄琳惟 CHN

Unordered Theater

woodcut
45 x 60 cm
2017



Peifen Sun 孙佩芬 CHN

Rose - the giddiness of appetency

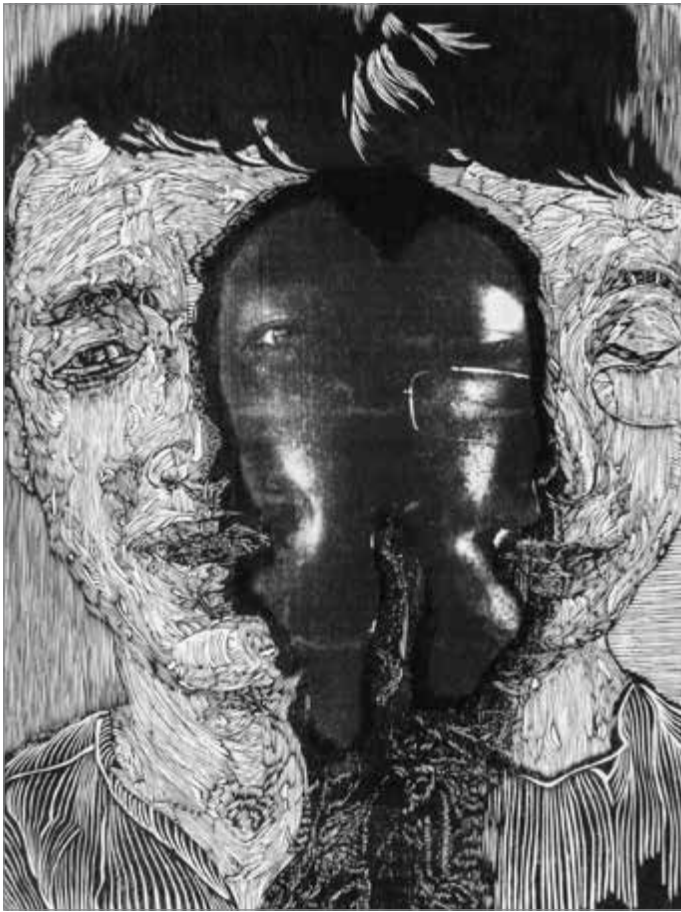
woodcut
58 x 35 cm
2017



Li Guanglei 李光磊 CHN

Frustrated

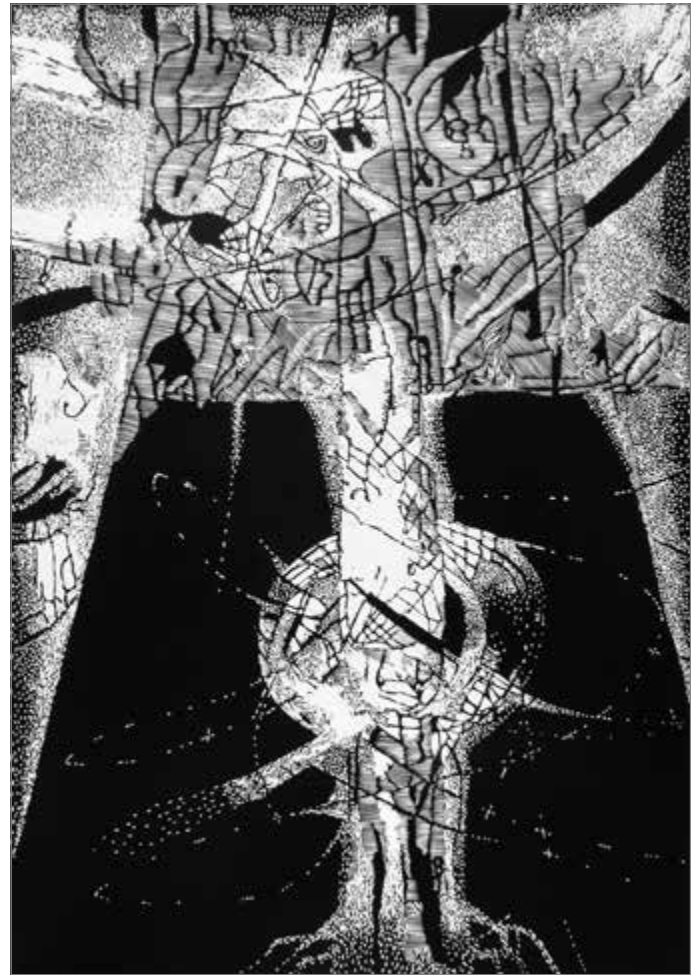
woodcut
40 x 50 cm
2016



Li Jialing CHN

Double Face

woodcut + silkscreen
60 x 45 cm
2015



Anna Kaca-Malinowska POL

Tree of life

linocut
100 x 70 cm
2017



Chayan Pol-asa THA

Human be friendly with ethics

lithography
66 x 87.5 cm
2017



Bo Huang 黄博 CHN

Purple Mood

woodcut
30 x 38 cm
2016



Jiechun Zhou 周洁纯 CHN

Ladybro

woodcut
50 x 50 cm
2017

Magdalena Hanysz-Stefańska POL

Góralskie flamingi

linocut
95 x 135 cm
2015



Aleksandra Lech POL

Cyklop

digital print
100 x 70 cm
2017



Qiang Yang 杨强 CHN

Q

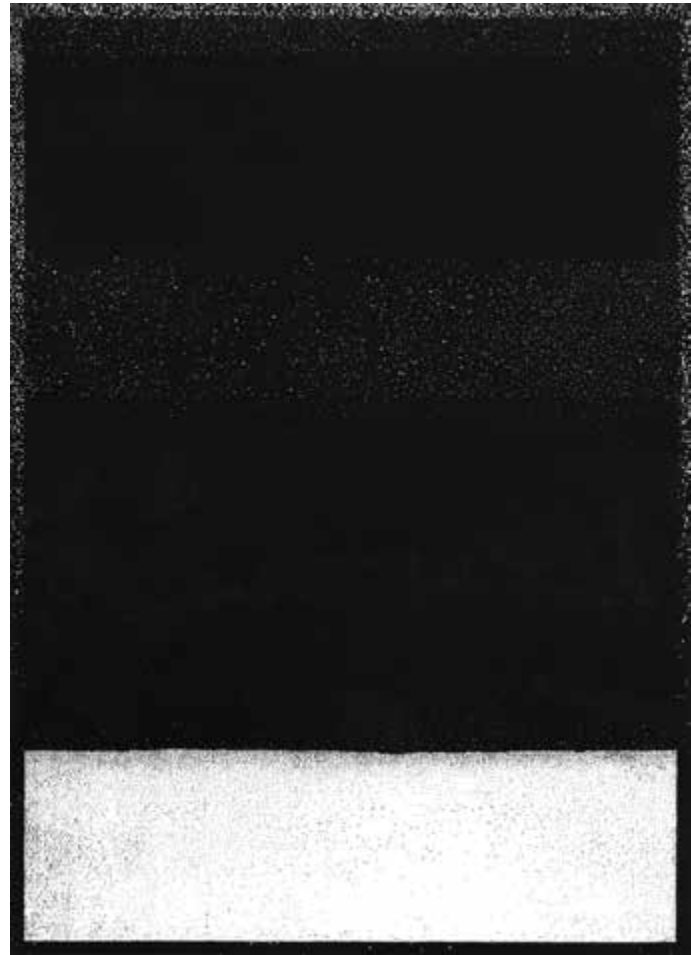
mixed media
101 x 63 cm
2017



Beata Króliczak-Zajko POL

Rekonstrukcja III A

self-technique
150 x 80 cm
2016



Bartosz Cebula POL

Bez tytułu

linocut
140 x 100 cm
2016



Giuseppe Pernigotti ITA

Infinite act = Metamorphosis

etching + aquatint + drypoint
49 x 38 cm
2017



Roksana Żelazkiewicz POL

Double headed

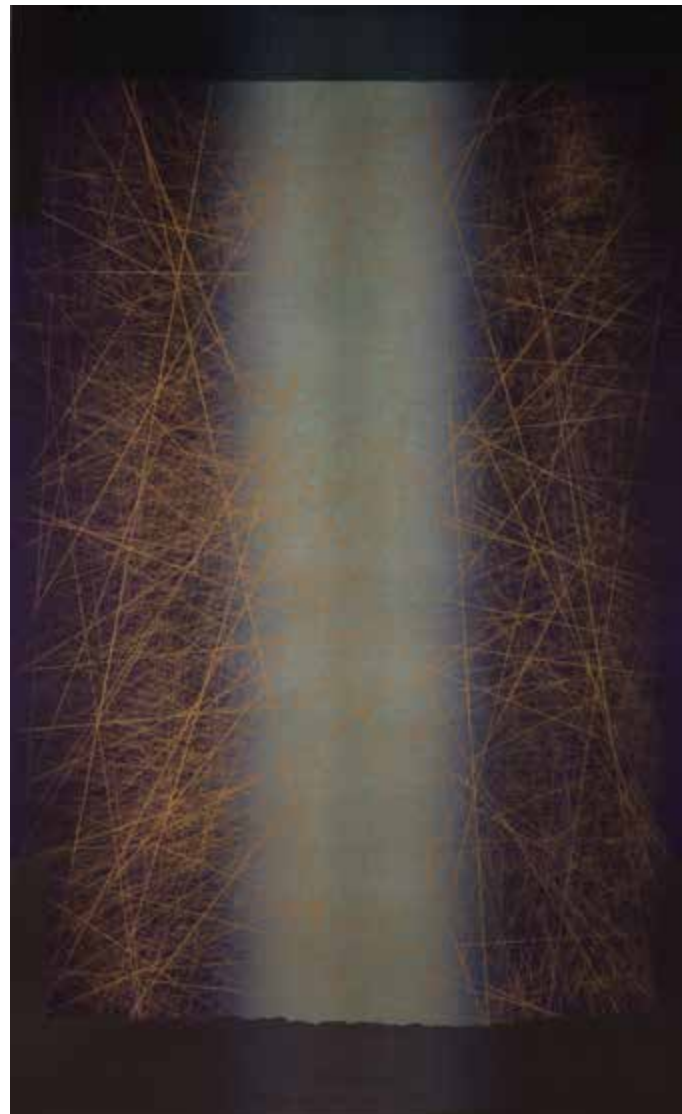
intaglio
65 x 50 cm
2017



Natalia Anna Kalisz POL

Zbawiona od złego

mixed media
95 x 63 cm
2017



Piotr Skowron POL **INVITED ARTIST**

7901

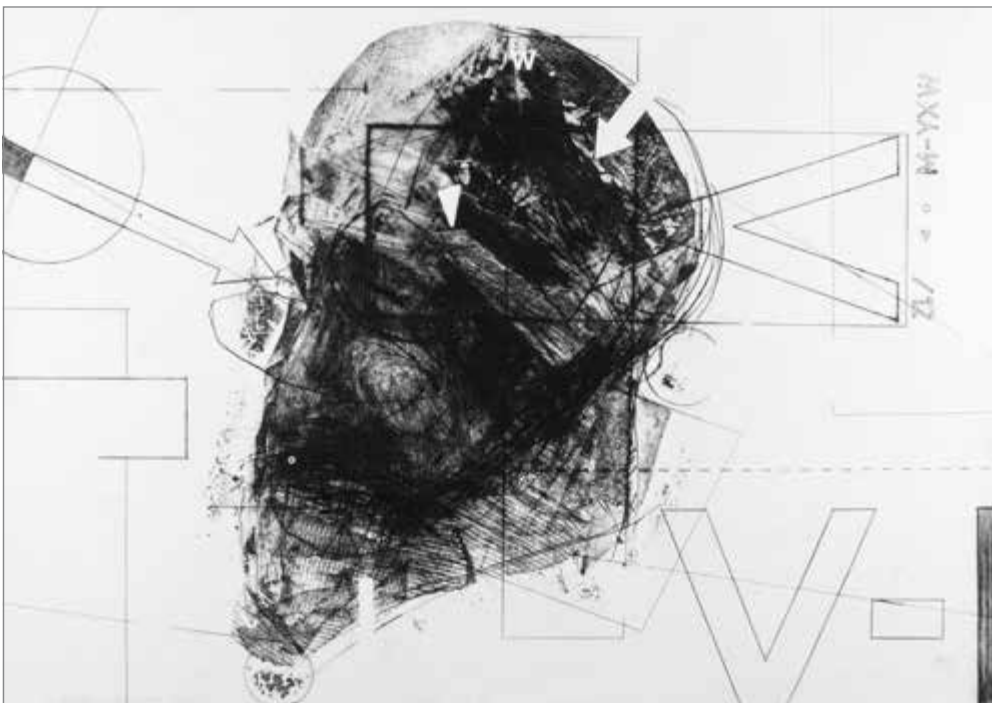
relief print + intaglio + stencil
205 x 125 cm
2016



Xiao Han 漢嘯 CHN

Children's Dream Spirit animal

woodcut
57 x 76.5 cm
2016



Marek Zajko POL

*Parafrenia Pana Jerzego Wersja 3 z Cyklu Studium
Pewnej Choroby*

drypoint + corundum
70 x 100 cm
2016



Shadi Saeedi IRN

Sleep

aquatint + drypoint + lift-ground
35 x 26 cm
2016



Ana Vivoda HRV

Interactions 1

digital print + linocut
97 x 64 cm
2017



Jacek Joostberens POL HONORABLE MENTION

MCO_cha_4D013

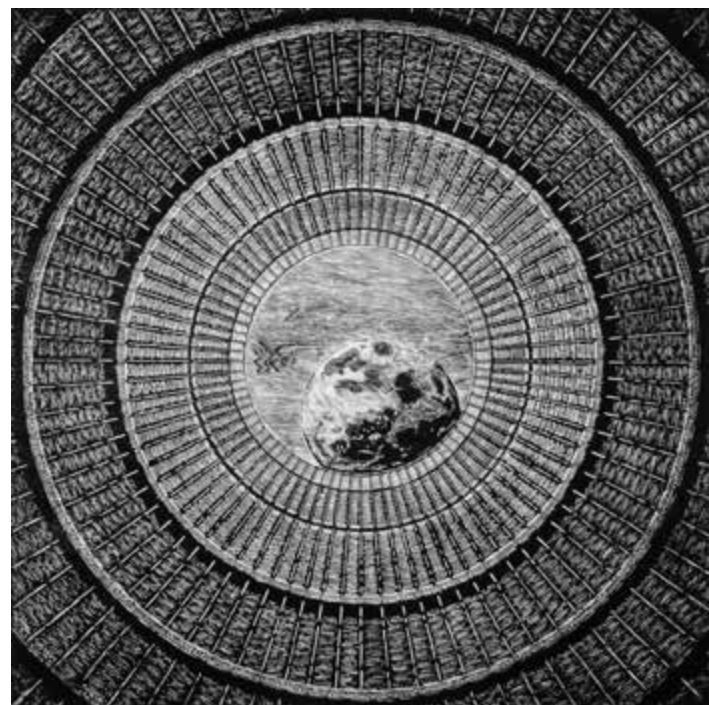
digital print + relief print
100 x 140 cm
2016



Davida Kidd CAN

Red Dwarf

digital print
91 x 102 cm
2017



Un Mei Lam 林婉媚 CHN

Wall series III

mixed media
70.5 x 137 cm
2016

Cui Xiaohua 崔孝华 CHN

The God's Eye

woodcut
91.5 x 91.5 cm
2017



Teerayut Mungtong THA

STRAY no. 4

woodcut
110 x 100 cm
2015



Jaturon Pannamphung THA

Student

silkscreen
120 x 100 cm
2017



Grażyna Żmijewska POL

Atawistyczny autoportret 01

mixed media
50 x 70 cm
2015

Apirat Rerkdee THA

Truth (?) No.4

silkscreen
56.2 x 76 cm
2017



Damian Idzikowski POL

etzev - życie po śmierci 2

silkscreen
150 x 125 cm
2016



Kaori Nagayoshi JPN

Voices - II

mixed media
72.5 x 47 cm
2017



Liliana Esteban ARG

Waiting for a moment of inspiration

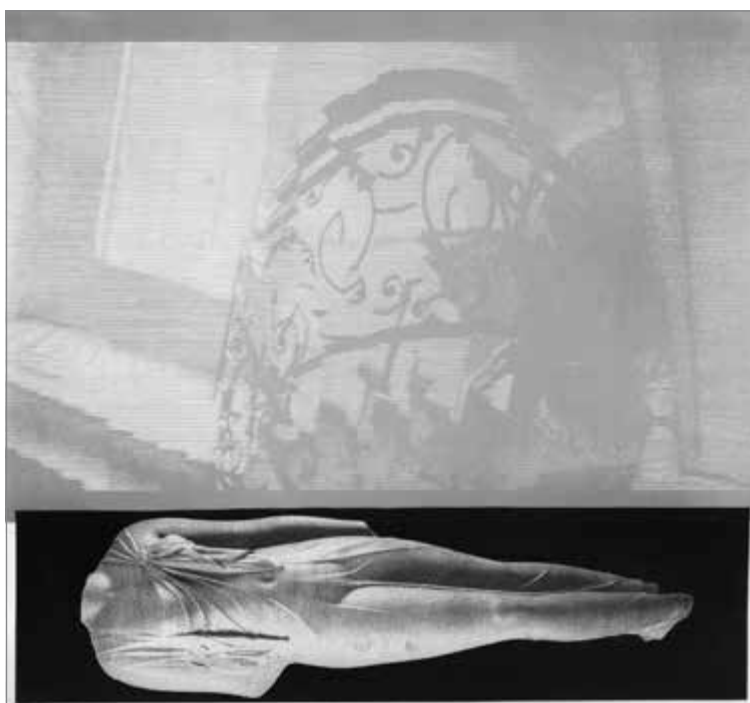
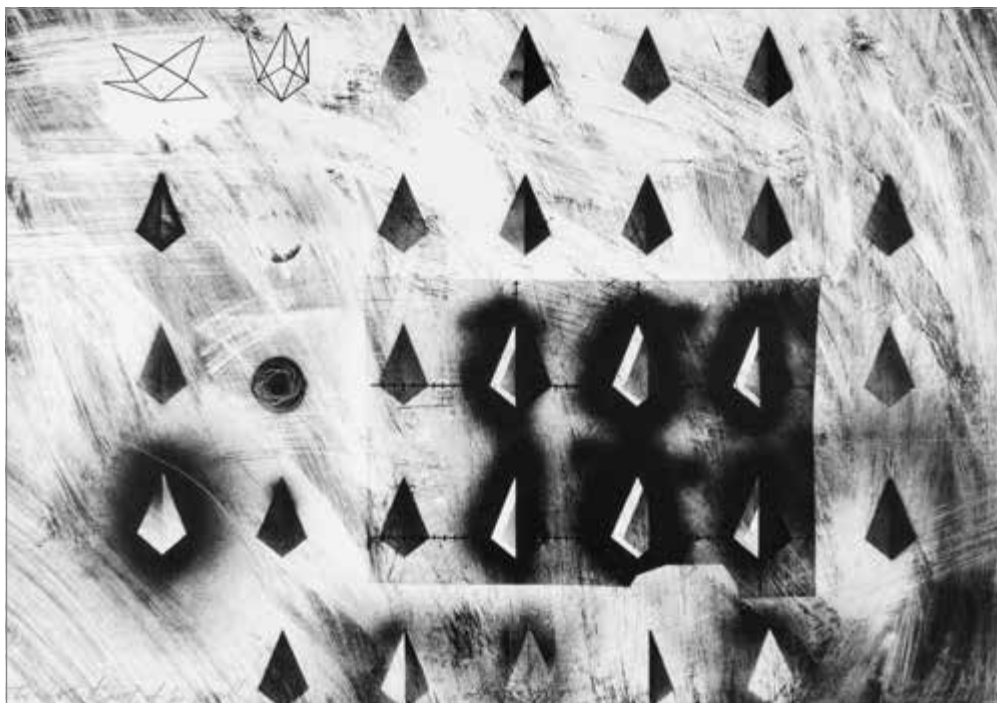
digital print + linocut + photo-engraving
76 x 58 cm
2017



Lila Shull USA

A Stock Perspective

mixed media + intaglio + chine-collé
31 x 38 cm
2017



Marcin Hajewski POL

The darkest part of the day

offset
70 x 100 cm
2017

Wojciech Tylbor-Kubrakiewicz POL

Kolekcja - artefakt

linocut + silkscreen
107 x 115 cm
2017



Arnon Sungvondee THA

Fracture Series no.9

intaglio + collagraphy
64 x 84 cm
2015

Javier Mazzeo ARG

Overflood Rainbow

woodcut + photography
45 x 150 cm
2017

PARTICIPANTS BEYOND THE EXHIBITION



Zihao Wang 王子豪 CHN

想望风裹-1

mixed media
100 x 80 cm
2017



Kinichi Maki JPN

Walking on the Old Map

digital print
25 x 16.1 cm
2017



Ryan Farley USA

Traversing Memory

archival inkjet + silkscreen
61 x 48 cm
2015



Raoul Marini HRV

Sarade sotto inchiostro

drypoint + gum print
78 x 11.8 cm
2016



Sousan Ettehad IRN

Trees

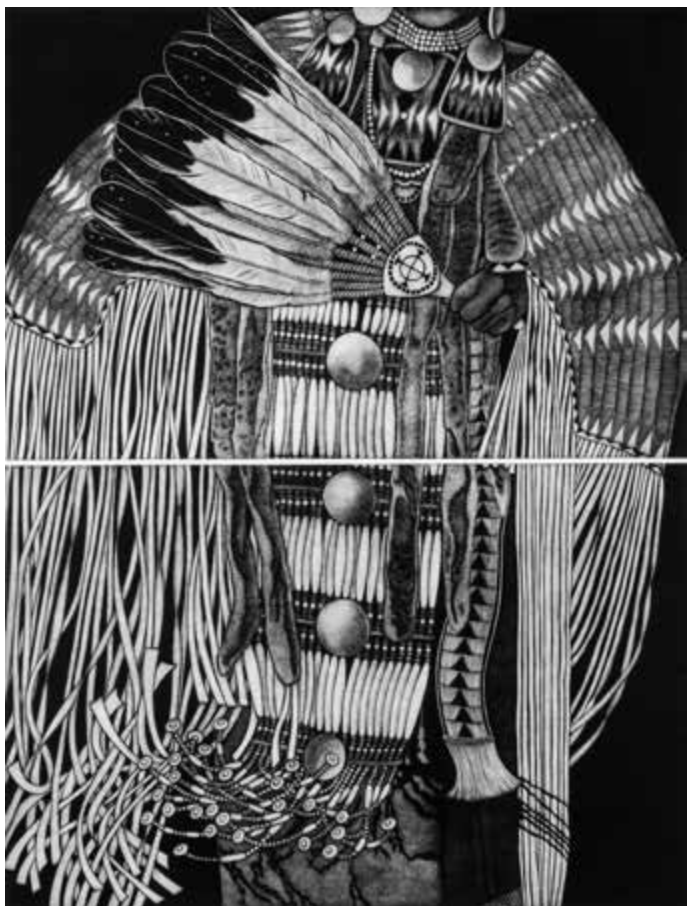
nonoprint + drawing
32 x 23 cm
2015



Janne Nytorp FIN

Greyfish

woodcut
55 x 35 cm
2017



Linda Whitney USA

Hunter's Moon Dancer

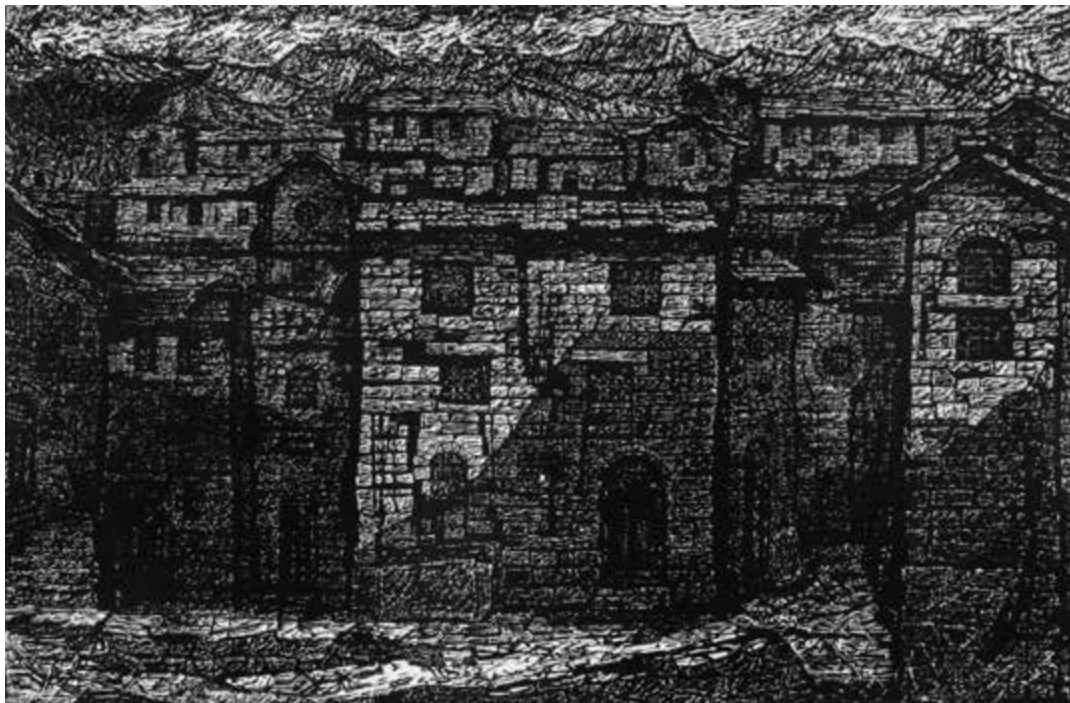
mezzotint
60.9 x 45.7 cm
2015



Chengchun Huang 黄成春 CHN

LaoYu

woodcut
90.5 x 56.5 cm
2015



Honggang Gao 高宏刚 CHN

Taihang Ancient Towns

woodcut
70 x 107 cm
2017

Andreas Tomblin CYP

Soul Sequence 1

digital print
77 x 112 cm
2017



Milan Hnat SVK

Motherboard 4/1

digital print
110 x 70 cm
2016



Marco Trentin ITA

Carrel Doubt

agamprint + digital print
42 x 29.7 cm
2017



Milica Golubović SRB

Oranges

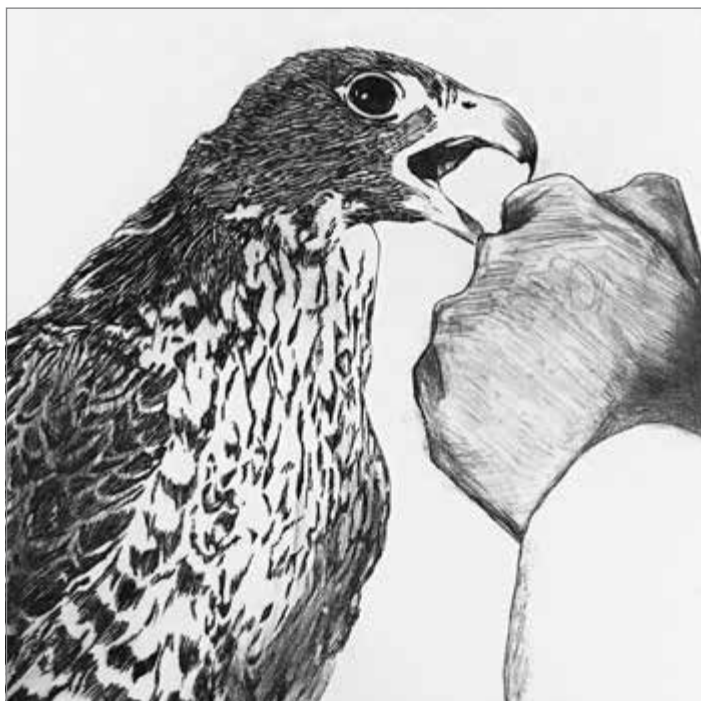
digital print
40 x 40 cm
2017



Maurizio Muolo ITA

Lama Degli Ulivi

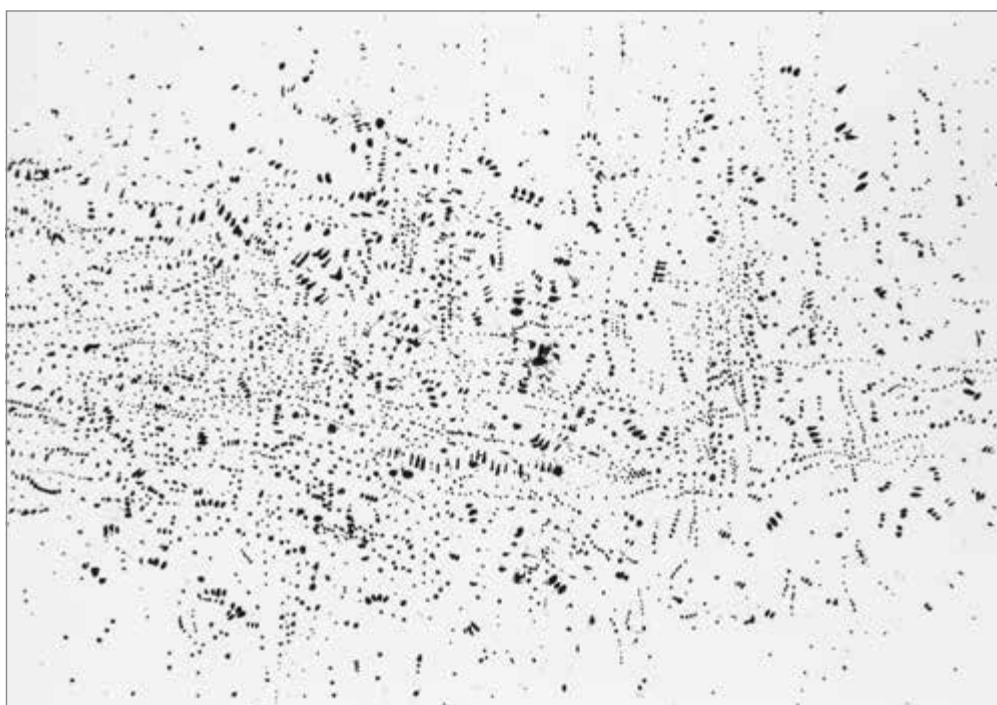
etching + collagraphy
50 x 35 cm
2016



Ahlam Al-Arif ARE

Fierce yet Gentle

drypoint
20.3 x 20.3 cm
2016



Alja Košar SVN

Untitled

sugar-lift
48.5 x 62 cm
2017



Youfei Xiong 熊友飞 CHN

Old city

silkscreen
56 x 90 cm
2017

Cecile Bank NLD

Waterland 2

etching
30 x 40 cm
2016



Babiscia Barbara Fallini ITA

Mvjer Circular#2

soft ground + etching
25 x 25 cm
2017



Jiang Gui 桂江 CHN

Buddha Watching

intaglio
59 x 49 cm
2016



Farnaz Kaviani IRN

portrait

silkscreen
30 x 21 cm
2016



Fatima Al Marri ARE

Trust your instinct

drypoint
29.5 x 25 cm
2016



Frederic Wieme BEL
No way out hammerhead

woodcut
68 x 48 cm
2017



Nikoleta Alexandraki CYP
Horses

drypoint
22.5 x 29.5 cm
2015



Helle Löhmus EST

Cherry pies

self-technique
64 x 45 cm
2015



Christos Angelopoulos GRC

Mirabilia Urbis III

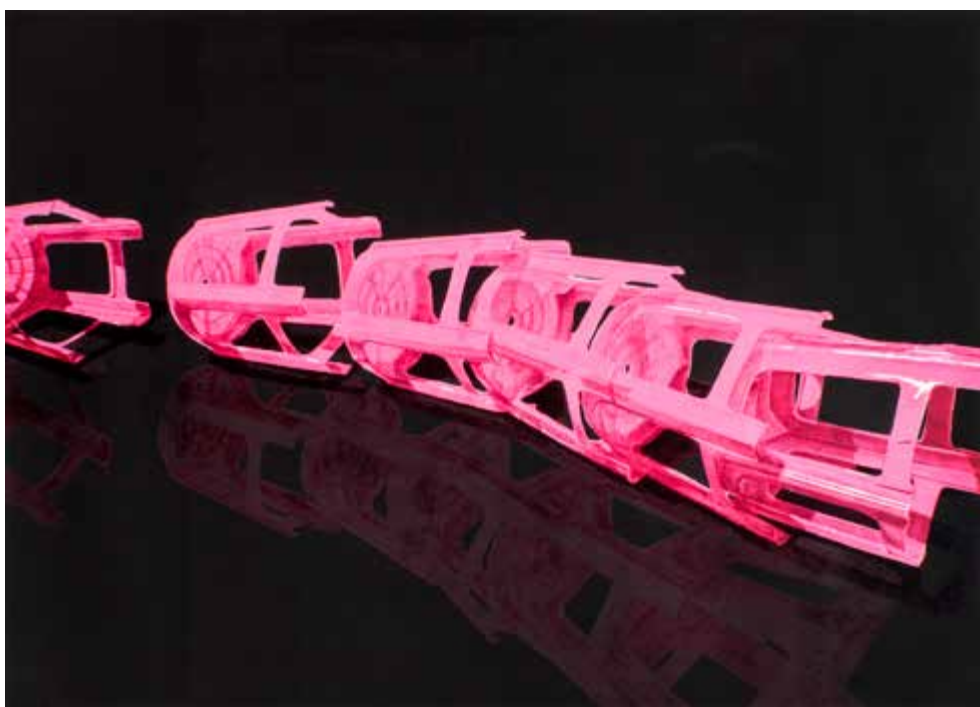
silkscreen + carborundum
100 x 70 cm
2015



Xiaohui Chen 陈小会 CHN

Summer Idyll

color overprint
86 x 126 cm
2017



Tanpong Charoenporn THA

Untitled

lithography
50 x 70 cm
2017



Mona Hoseinzadeh IRN

Fishes

aquatint + etching
20 x 25 cm
2016



Cui Ziyi 崔紫祎 CHN

Eight Dimensions

mezzotint
20 x 20 cm
2017



Guoyi Chen 陈国毅 CHN

Ecological-8

woodcut
120 x 90 cm
2016



Liang Li 李亮 CHN

563125

woodcut
90 x 66.5 cm
2017



Ismari Caraballo Milanés PRI

Perdida en el tiempo

drypoint + intaglio
50 x 45 cm
2016



Weirong Wang 王维荣 CHN

Emersed woman

etching
52 x 40 cm
2015



Kingkan Suntornchuen THA

Time-Striding no. 9

etching
30 x 30 cm
2017



Jose Evangelista PRT

Prisionero

mixed media
105 x 140 cm
2015



Bai Jie 白洁 CHN

Portrait

monoprint
54 x 39 cm
2016



Baohong Feng 冯保红 CHN

IV

woodcut
53 x 30 cm
2017



Rommel Hermann DEU

Passages 2

collagraphy + chine-collé
21 x 21 cm
2017



Merrill Shatzman USA

Entangled Encryptions 7

woodcut
55.8 x 76.2 cm
2016



Dušan Jovčić SRB

City

drypoint + aquatint
30 x 30 cm
2016



Weronika Przybyło POL

Toaster Attack!

lithography
29.7 x 63 cm
2016/17



Dan Yu 余丹 CHN

Autobiography-2

cyanotype
76 x 56 cm
2016



Hanna Rozpara POL

Plasm

woodcut + collagraphy
100 x 70 cm
2017



Jia Yufei 贾玉飞 CHN

Crazy Cursive No. 21

monoprint + silkscreen
76 x 57 cm
2017



Carlos Gregorio Pamparana ARG

Paisaje Nocturno

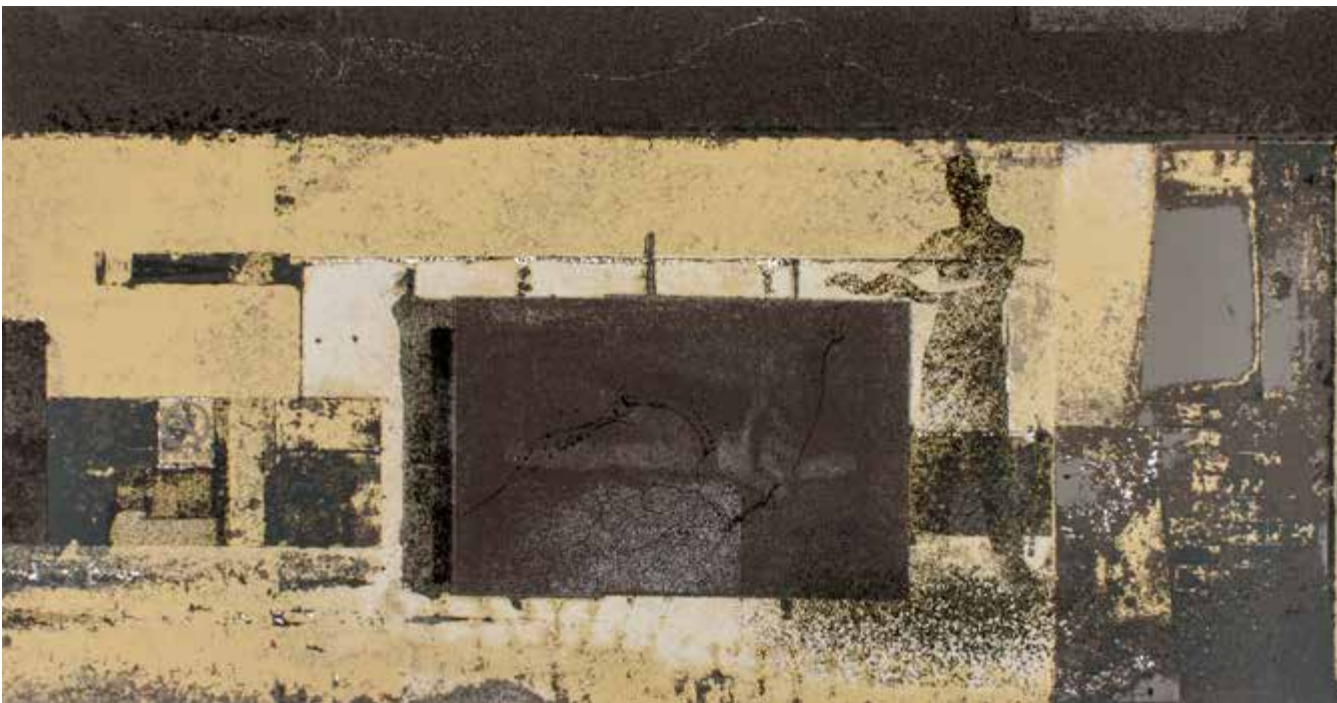
woodcut + etching
25.5 x 34 cm
2017



Serena Pagnini ITA

Folla

etching
39 x 54 cm
2017



Li Shuren 李树仁 CHN

Make Scene

silkscreen
47 x 90 cm
2017



Peng Cheng 程鹏 CHN

sloping street

intaglio
44 x 59 cm
2016

Jiao Zhiqiang 焦志强 CHN

The road to the spirit

silkscreen
66 x 92.5 cm
2016



Feng Zhou 周枫 CHN

Night

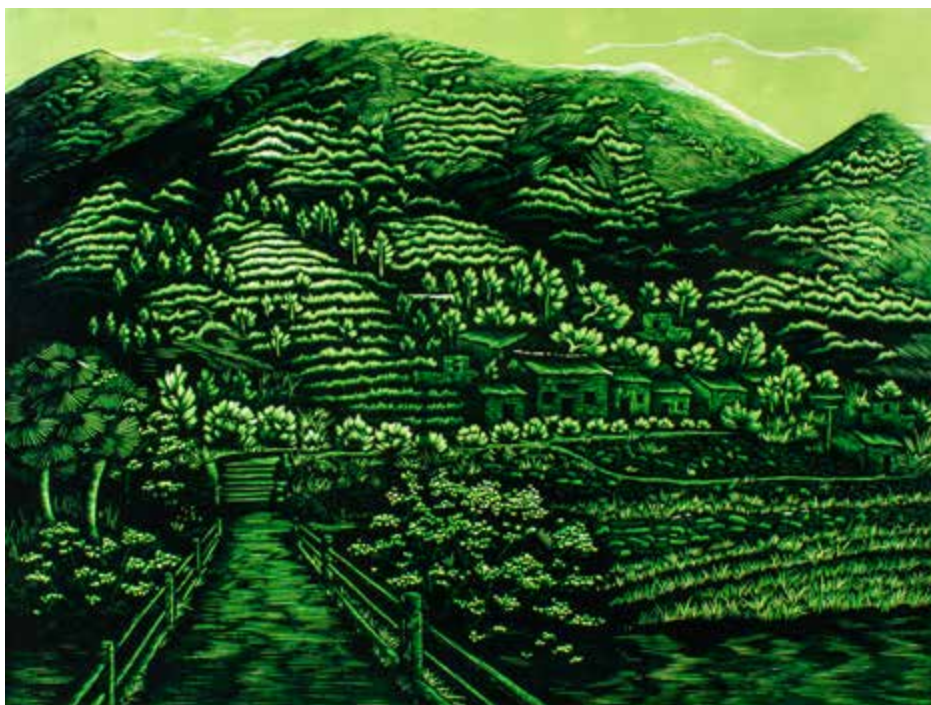
woodcut
43 x 43 cm
2017



Gao Min 高敏 CHN

Shuttle to walk

silkscreen
45 x 55 cm
2017



Mumu Wang 王木木 CHN

BA.2

mixed media
60 x 150 cm
2016

Na Liu 刘娜 CHN

Jian Tan

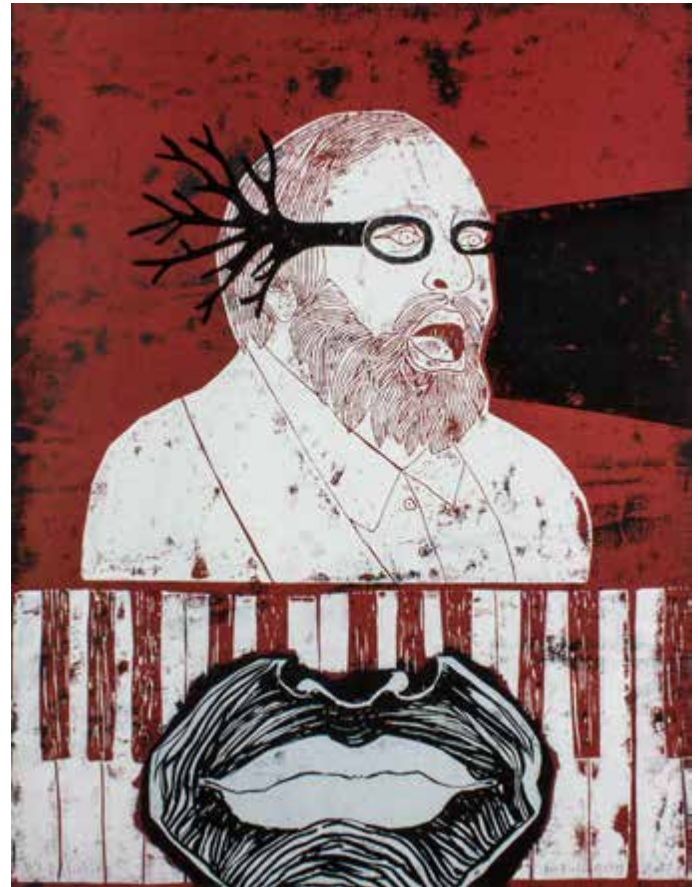
relief print
45 x 60 cm
2016



Jinyang Liu 刘金阳 CHN

The morning of visual

etching
30 x 25 cm
2016



Kristina Norvilaite LTU

I love music

silkscreen
65 x 50 cm
2017



Du Siyi 杜思懿 CHN

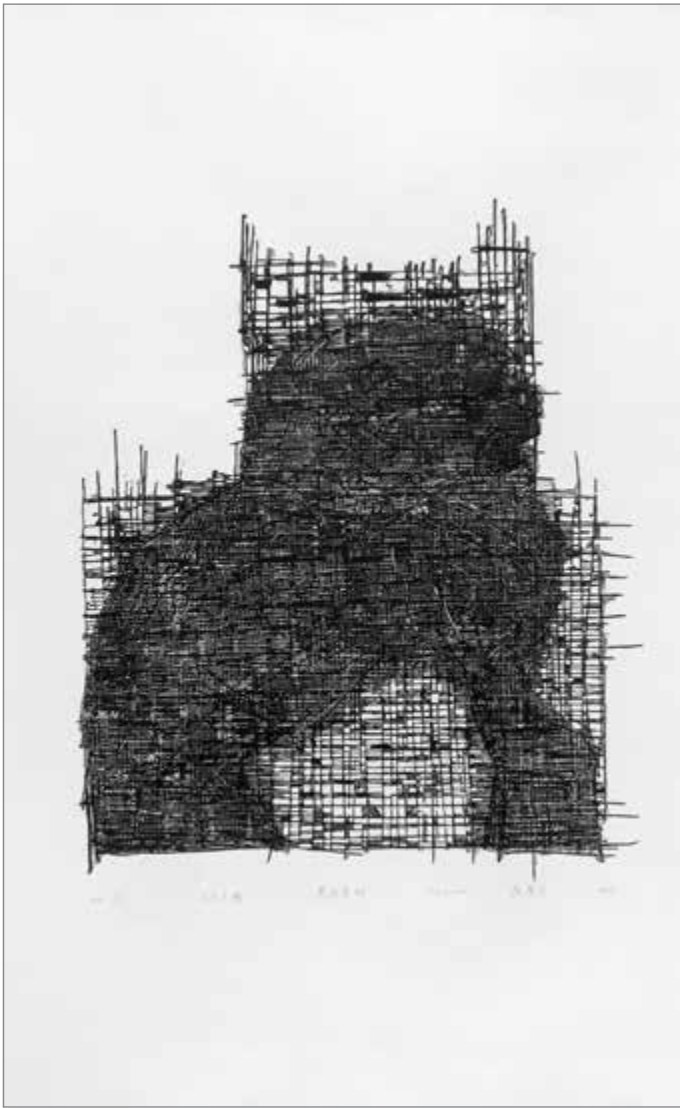
Onward

woodcut
40 x 80 cm
2017

Rong Rong 容榕 CHN

Water Lily

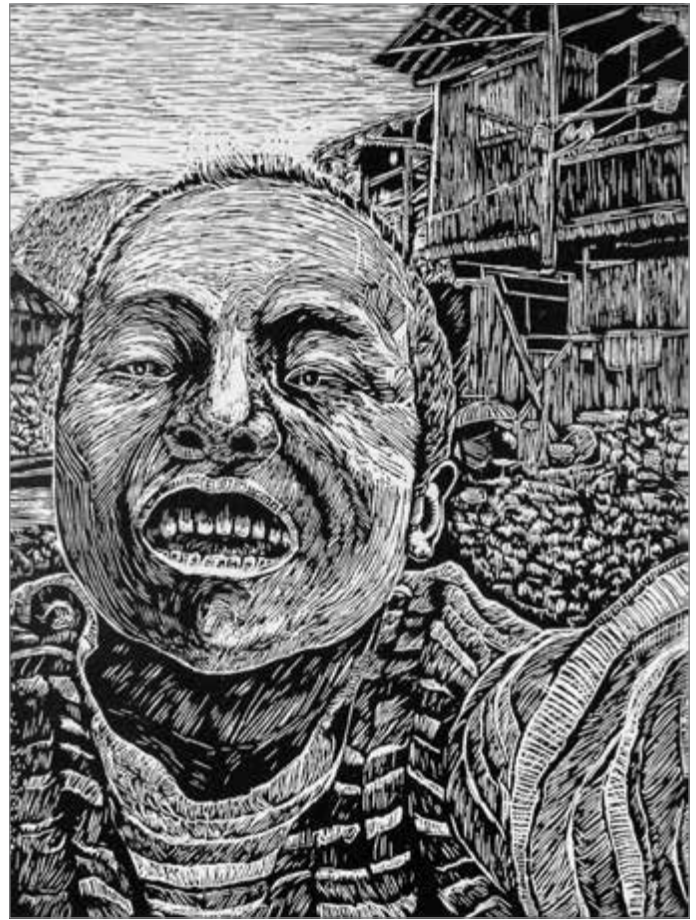
woodcut
40 x 60 cm
2017



Changwen Lv 吕昌文 CHN

Civilization of the east

woodcut
73 x 60 cm
2017



Jenny Gao 高晓燕 CHN

Child Interest

woodcut
60 x 44.6 cm
2017



Liu Danmei 刘丹妹 CHN

As to round soft

woodcut
40 x 48 cm
2017

Fei Liu 刘菲 CHN

Invisible beauty

lithography
each piece 25.5 x 19 cm
2016



Sijin Chen 陈思瑾 CHN

Keep Silent II

woodcut
54 x 60 cm
2017



Weilan Chen 陈蔚蓝 CHN

Cozy home no 2

woodcut
60 x 70 cm
2017



Wang Sheng 王晟 CHN

Monument

mixed media
60 x 90 cm
2017



Wenwen Zhang 张雯雯 CHN

The Land

mud print
80 x 120 cm
2017



Hongxing Li 李红杏 CHN

Sunflower III

lithography
57 x 41 cm
2017



Wang Siyu 王四玉 CHN

Fading 2

silkscreen
42 x 40 cm
2017



Xiaodan Zheng 郑晓丹 CHN

ING

etching
each piece 23 x 23 cm
2016

Xiang Huifang 向会芳 CHN

Paradox

watermark woodcut
26 x 32 cm
2017



Xu Lvqing 徐侣情 CHN

Think aloud

woodcut
49 x 23 cm
2017



Yu Feng 冯榆 CHN

Gray Record - Scraps

silkscreen
76 x 56 cm
2017



Zhang Jing 张璟 CHN

Snow drifting

woodcut
46 x 65 cm
2016



Zhang Xu 张旭 CHN

Butter-Fly

etching
41 x 58 cm
2017



Ye Suman 叶苏漫 CHN

Pulsate with

woodcut
53 x 38 cm
2017



Yue Sun 孙月 CHN

Title Peace 13

digital print
60 x 45 cm
2016



Xu Hanxiao 许汉泉 CHN

Adabtable 2

woodcut
23 x 20 cm
2016



Yichao Hu 胡以超 CHN

The Story Of Huizhou

relief print
24 x 21 cm
2015



Pengpeng Yin 殷朋朋 CHN

Light up the belly

mixed media
60 x 73 cm
2015



Bao Panfeng 包攀峰 CHN

Five animals in paradise

woodcut
90 x 90 cm
2017



Yinli Zhang 张银莉 CHN

Ann attachment

intaglio
100 x 50 cm
2017



Danyan Zheng 郑丹彦 CHN

No title 2

mixed media
50 x 25 cm
2017



Guo Junjie 郭俊傑 CHN

Look over Before the telescope came into use, men had been looking forward through myths and poems

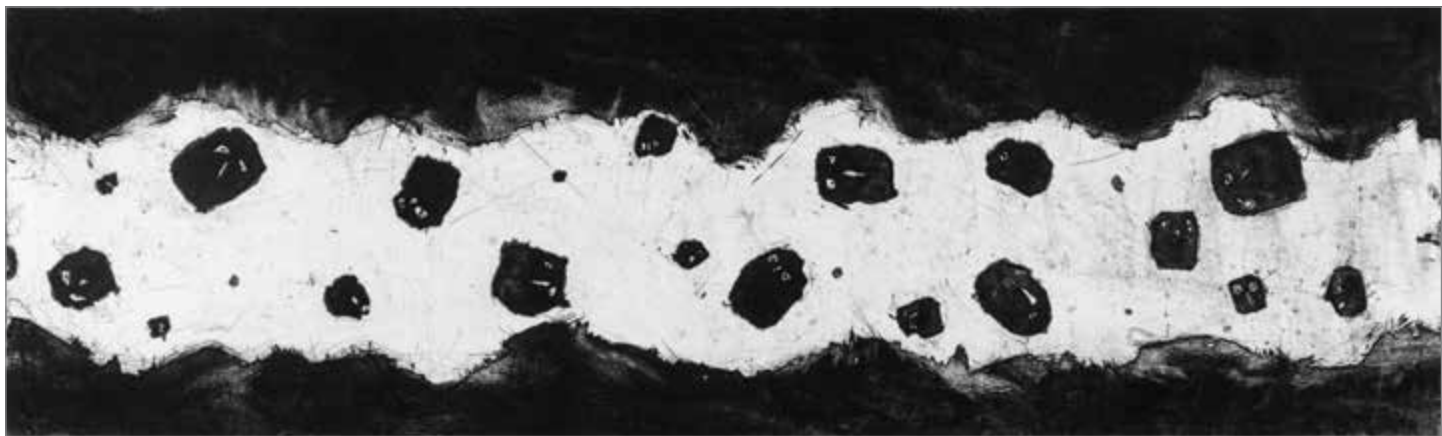
woodcut
47 x 30 cm
2015



Cai Yuanhe 蔡远河 CHN

The Beauty of Correlation Form - 29

woodcut
120 x 80 cm
2017



Zhu Wenlin CHN

BACK.06

ps
70 x 97 cm
2017

Ruifeng Yao 姚瑞丰 CHN

The river of creatures

intaglio
30 x 100 cm
2015



Zhou Liangchen 周良晨 CHN

The missing parts

intaglio
54 x 78 cm
2017

Zhixin Chen 陈志昕 CHN

Little Thing 1-2-3

mixed media
22 x 70 cm
2015



Zhang Chun Xia 张春霞 CHN

In the dim hour of the dusk

mixed media
51 x 58 cm
2017

Jingyu Jia 贾婧毓 CHN

Cutting, the terra cotta warriors

woodcut
75 x 140 cm
2017



Xinyu Guan 关昕宇 CHN

Thinker

woodcut
59 x 76 cm
2017



Xiaoqiao Li CHN

Wandering 5

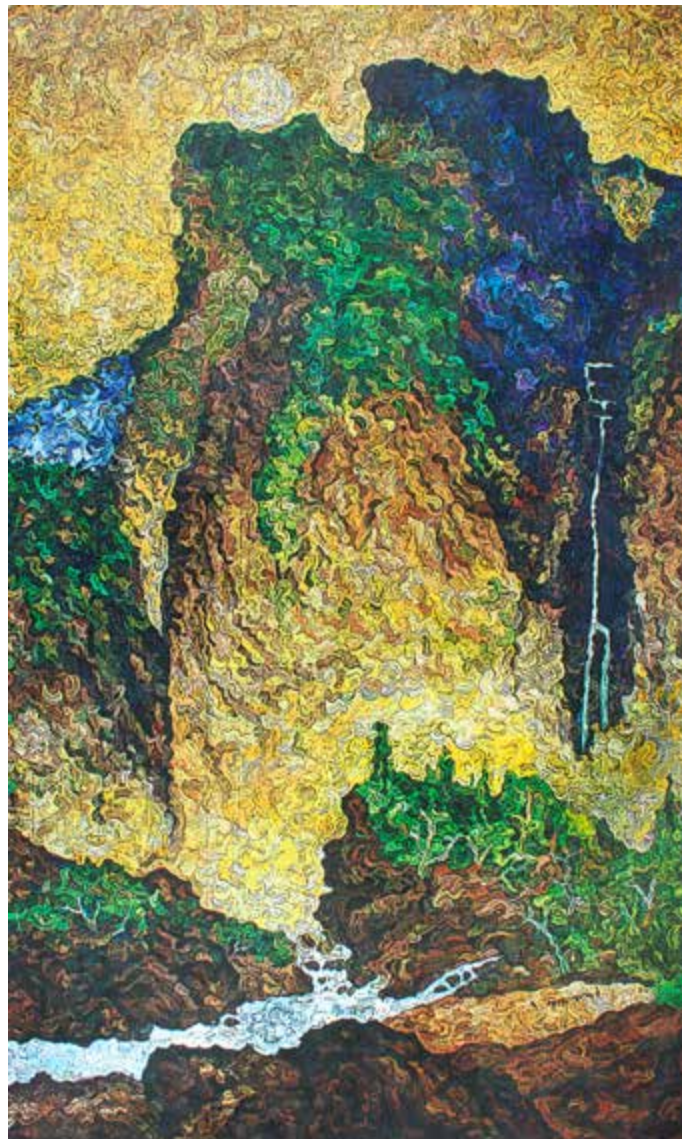
etching + digital print
50 x 70 cm
2016



Yue Gu 顾乐 CHN

Flower Face With Flowers

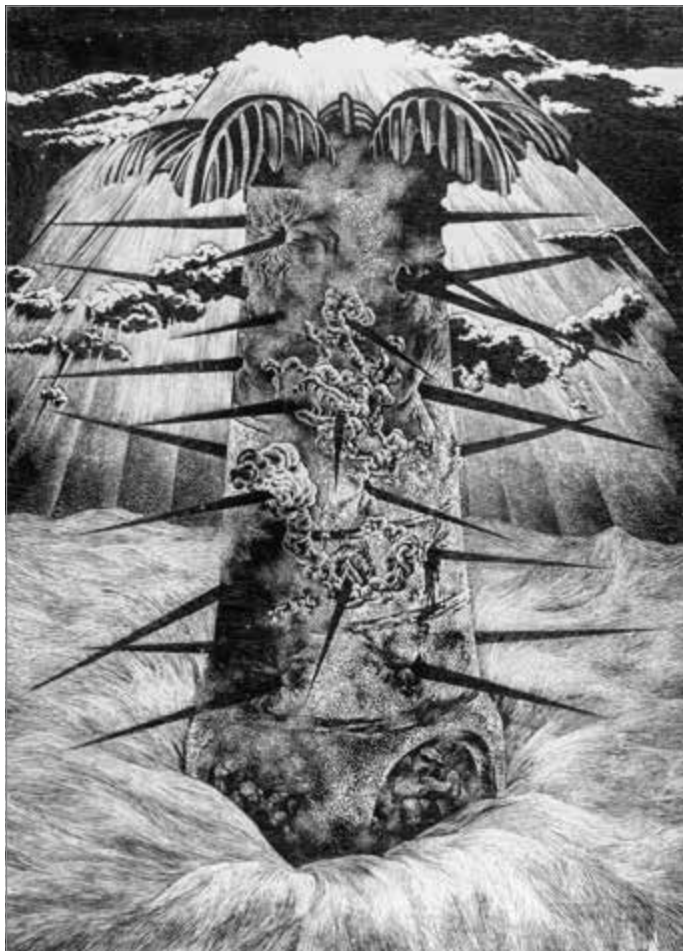
woodcut
44.5 x 30 cm
2016



Wang Guangzheng 王光正 CHN

I took Van Gogh for a trip

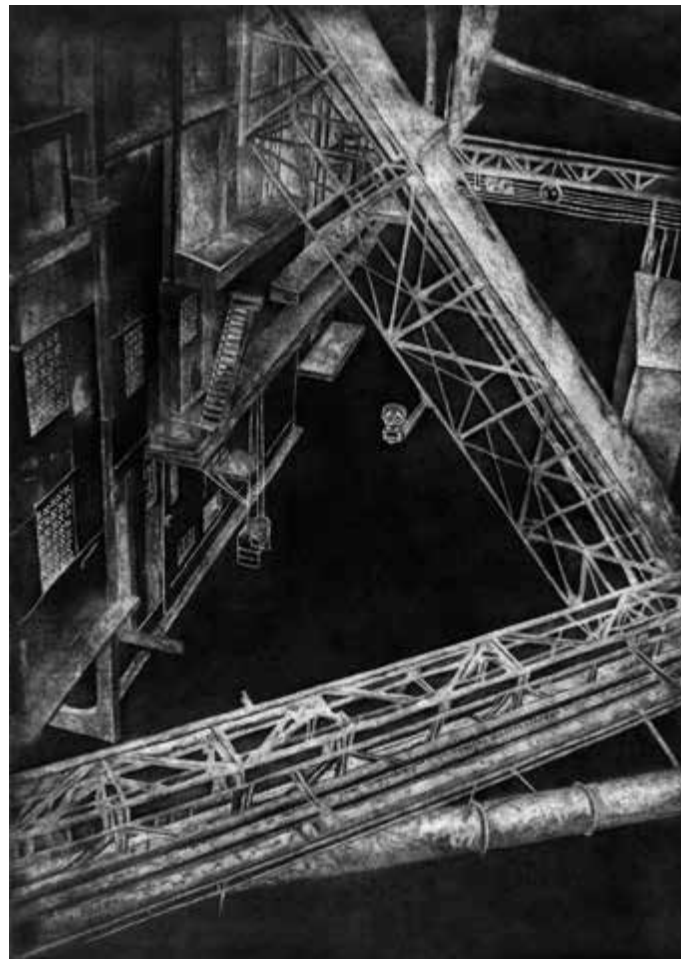
digital print
109.5 x 65.5 cm
2017



Mi Wang 王密 CHN

The prisoner's faith

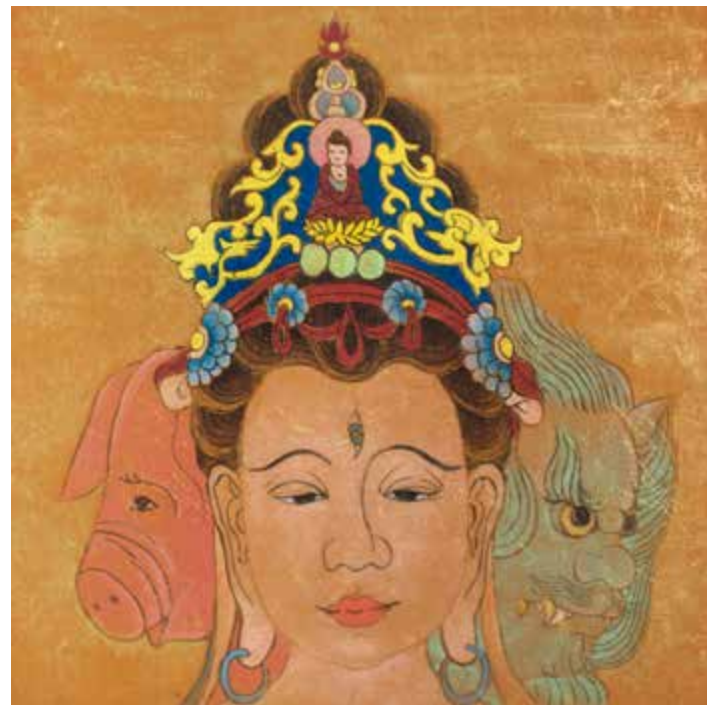
woodcut
110 x 79 cm
2016



Tingting Yan 严婷婷 CHN

Replacement

intaglio
98.5 x 70 cm
2017



Yang Shengzheng 杨胜政 CHN

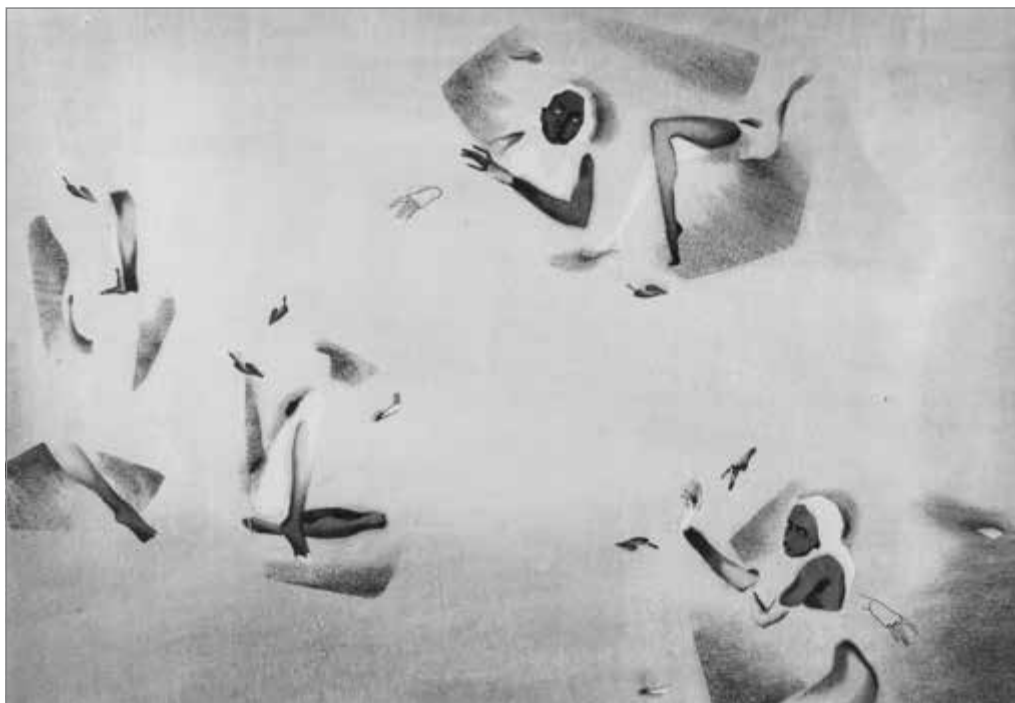
Kurai

woodcut
36 x 70 cm
2016

Chen Jiadi 陈嘉迪 CHN

Samaya

relief print
40 x 40 cm
2016



Wang Yumin 王豫敏 CHN

I'm hyp, hypnotised.3

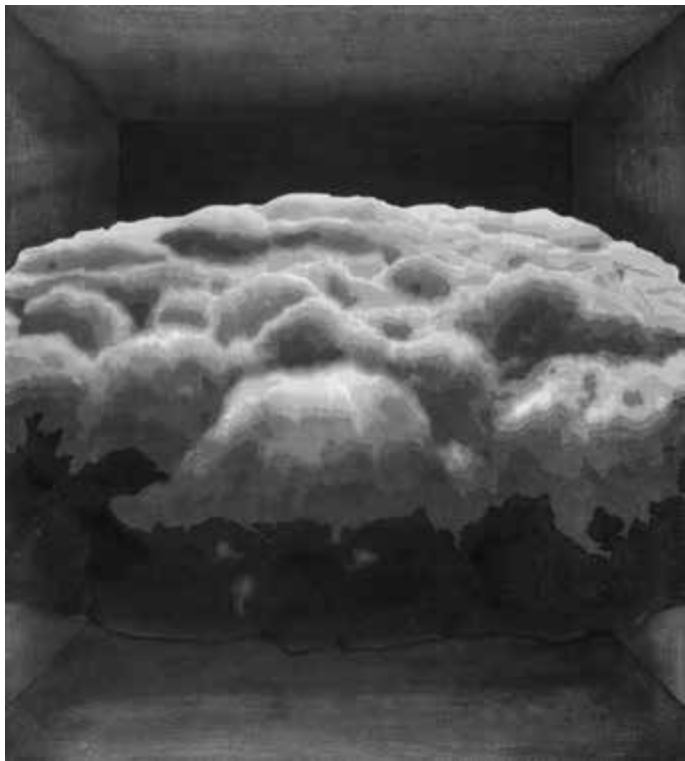
watermark woodcut
64 x 93 cm
2017



Sui Dongliang 隋东亮 CHN

Wing

woodcut
78 x 105 cm
2017



Chu Yanmiao 初艳淼 CHN

Landscape Cloud

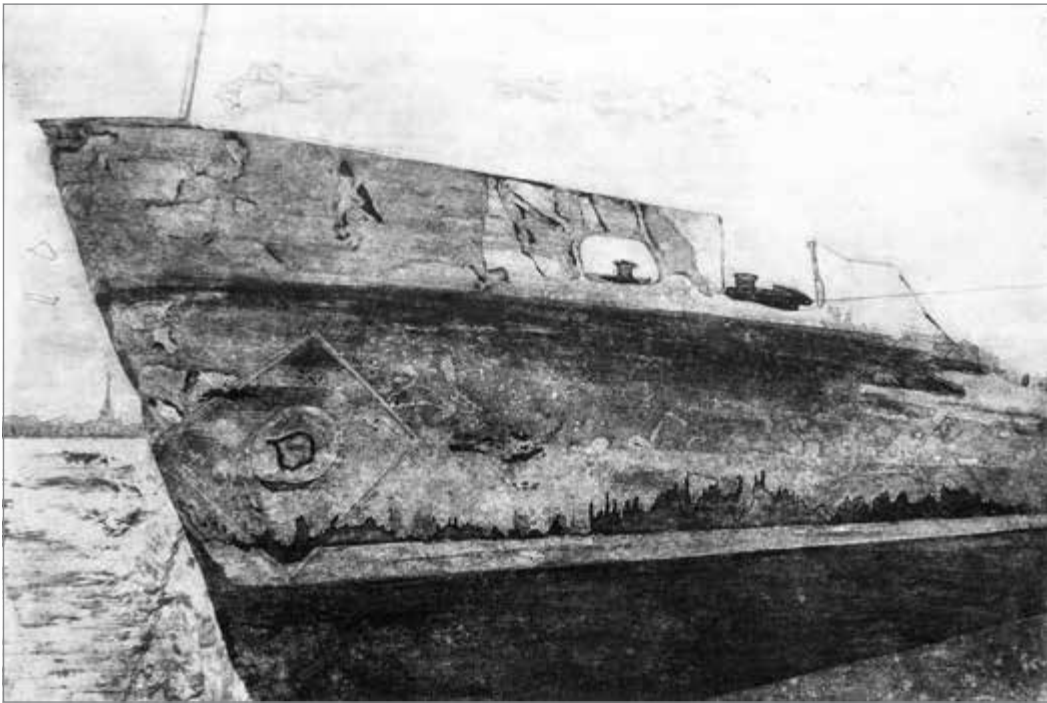
woodcut
97.7 x 88 cm
2017



Dong Haoming 董豪铭 CHN

Sick

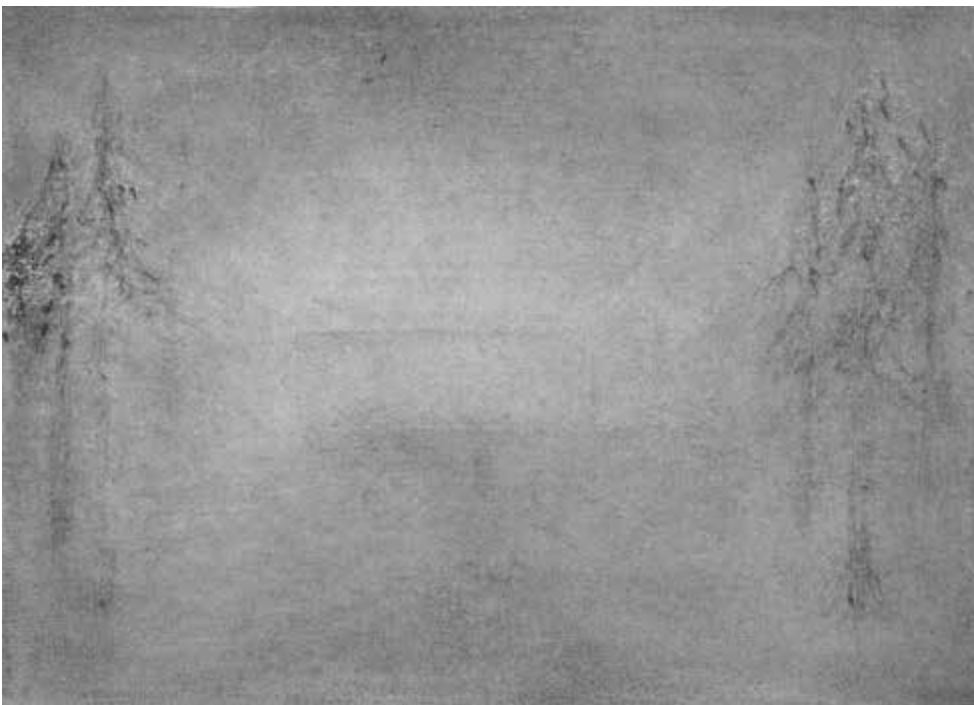
woodcut
60 x 40 cm
2017



Wang Binjie 王彬杰 CHN

The memory of the Great Northern Wilderness

intaglio
20 x 30 cm
2017



Tao Yaqing CHN

Night. 8

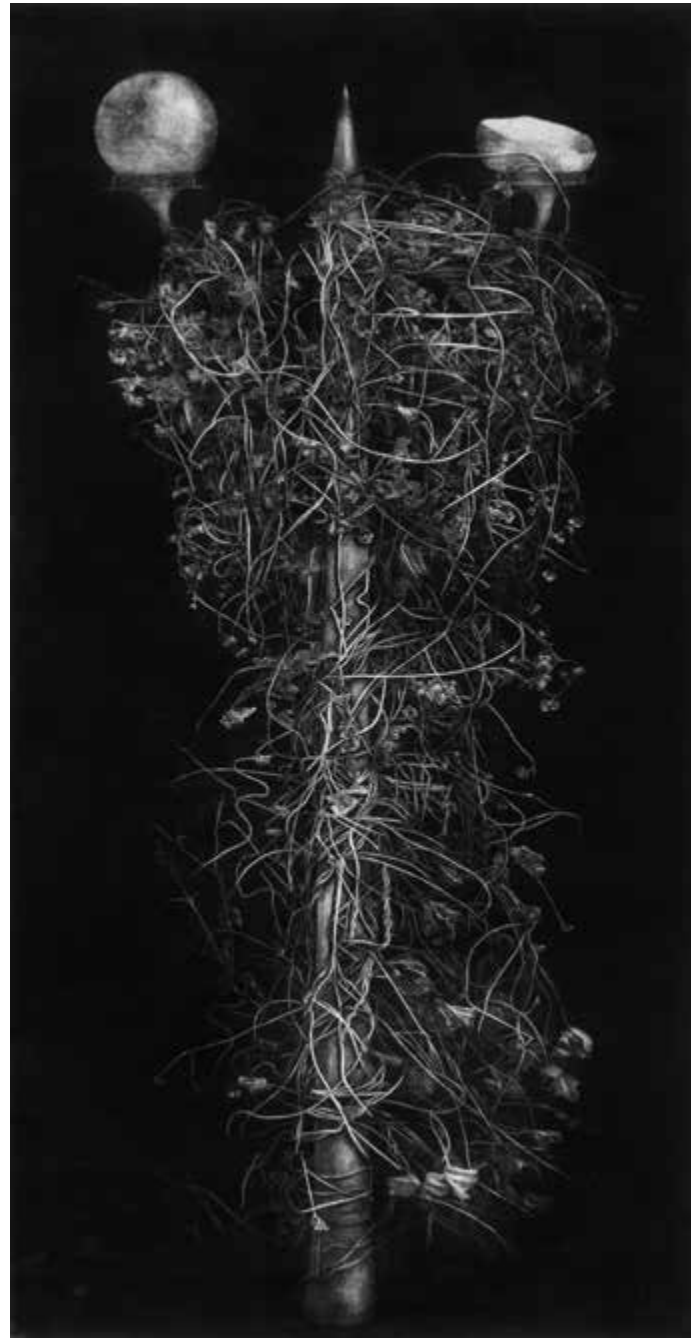
ps
50 x 70 cm
2016



Shi Peipei CHN

Light from the past

woodcut
50 x 46 cm
2016



Ji Yan 冀燕 CHN

Reverence of life

copperplate engraving
100 x 51 cm
2015



Sue Selina 苏小卉 CHN

Series Of "Freezing That Story About The SZ Girl Gone With God" Moral Coercion

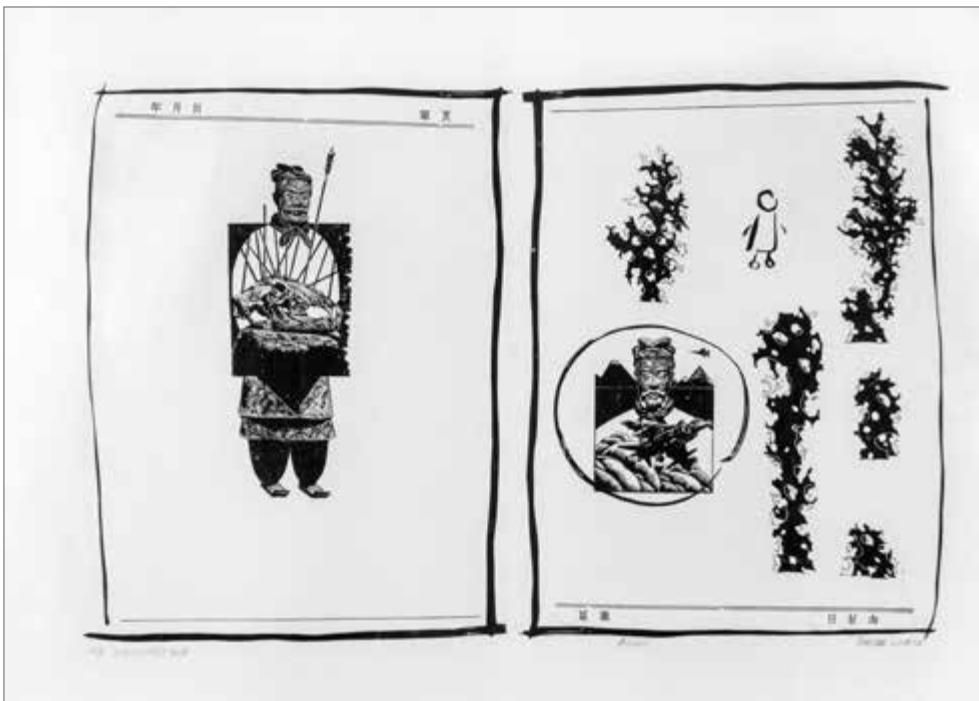
collagraphy
100 x 50 cm
2017



Ma Jun 马俊 CHN

Make a lot of Knives

watermark woodcut
86 x 80 cm
2015



Yingqiu Song 宋应秋 CHN

South Town

woodcut
60 x 90 cm
2016

Pengpeng Li 李鹏鹏 CHN

Carnage

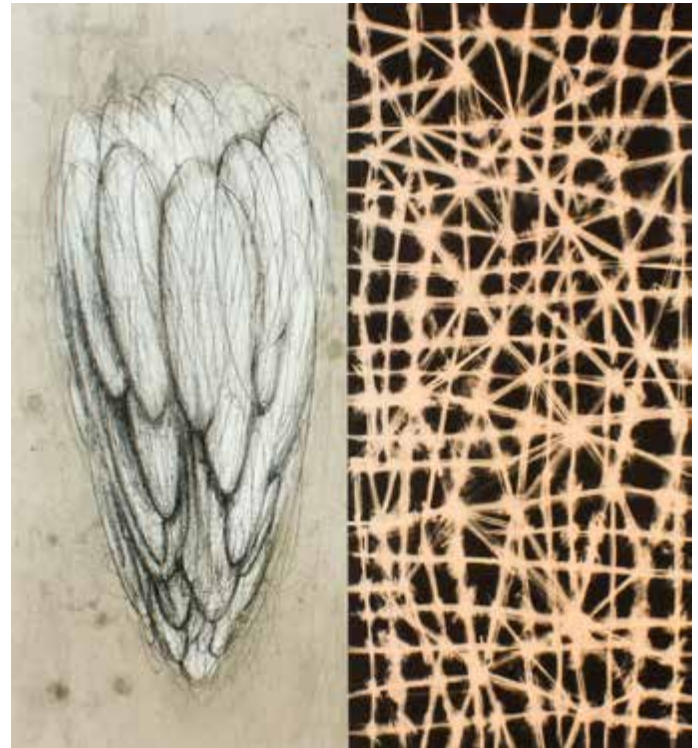
woodcut + lithography
80 x 100 cm
2016



Han Yang CHN

Amuse Feather

mixed media
100 x 75 cm
2016



Ravenhorst Jurjen NLD

Diptych III

lithography
50.7 x 46.3 cm
2015



Xiaoyu Hu 胡潇宇 CHN

What are you looking at

silkscreen
48 x 70 cm
2017

Guohua Zuo 左国华 CHN

Where is home? series one

intaglio
60 x 90 cm
2017



Bian Shuangling 边双麟 CHN

Smoke ring

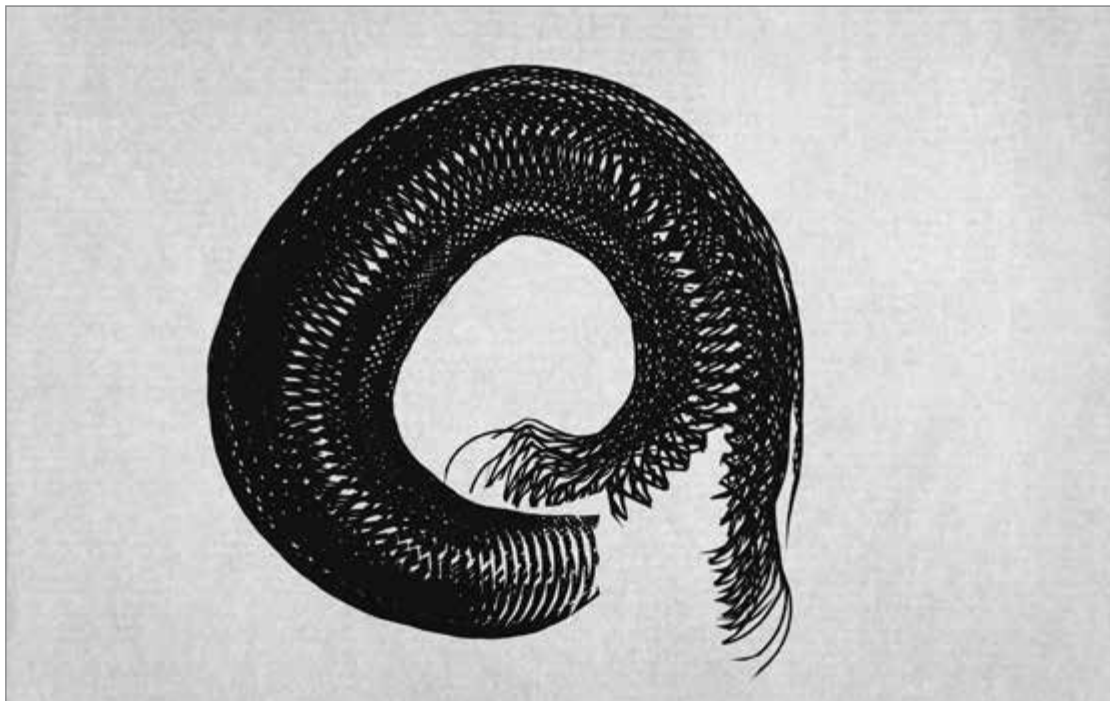
relief print
40 x 60 cm
2017



Gu Jing 古静 CHN

Breathe

etching
40 x 50 cm
2016



Paweł Bińczycki POL

Exuvium IV

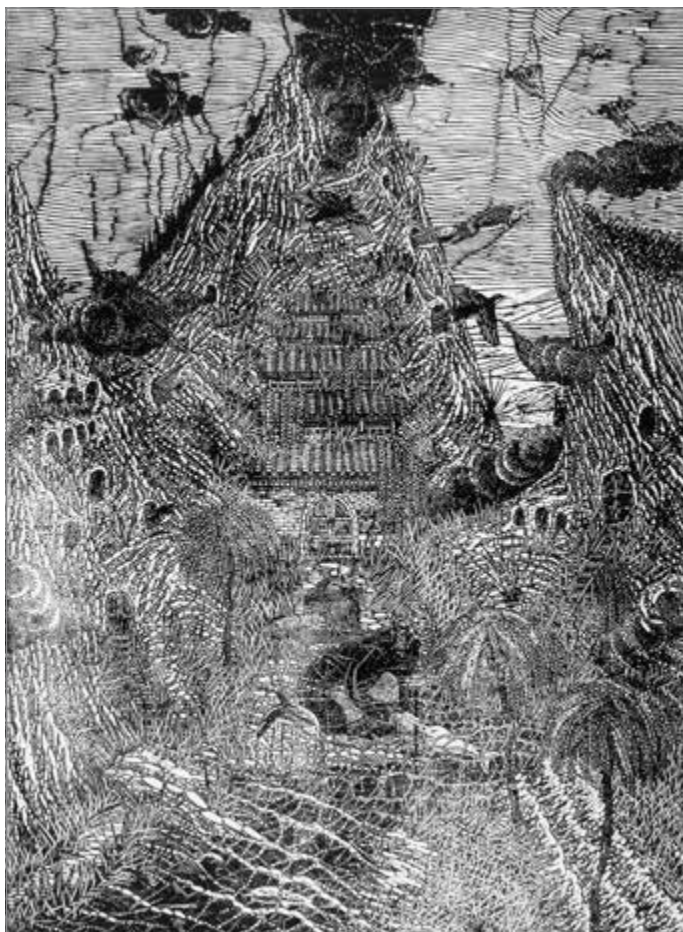
linocut
97 x 150 cm
2017



Renata Kurczyńska POL

Pejzaż pasywny N12

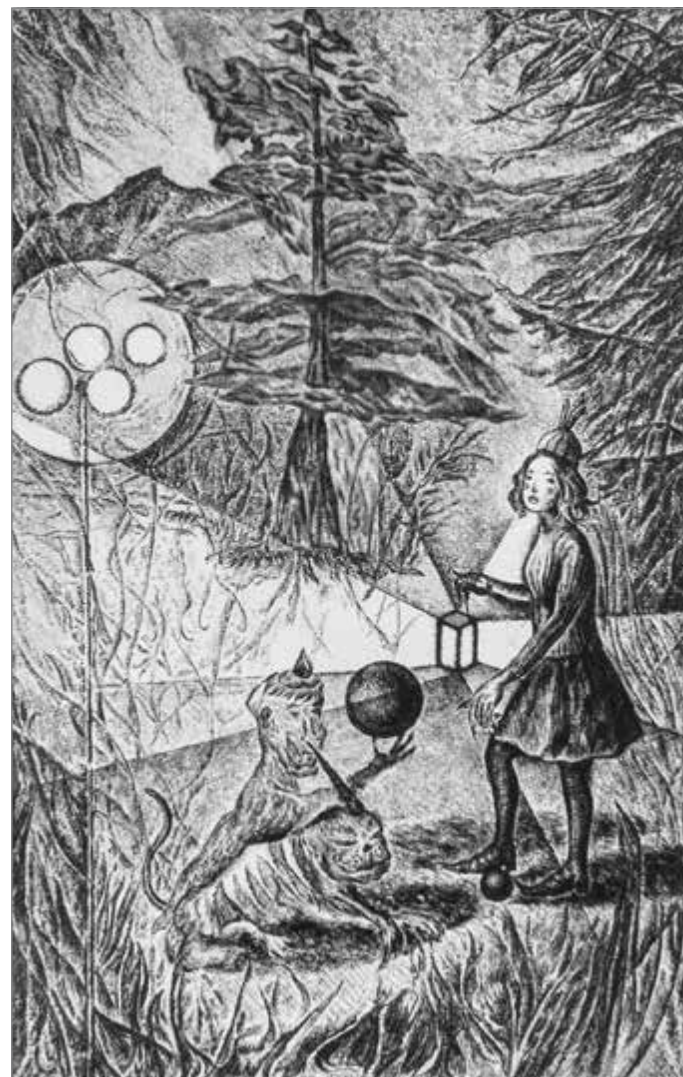
algraphy
60 x 89 cm
2017



Tongwei Zhang USA

My hometown No. 3

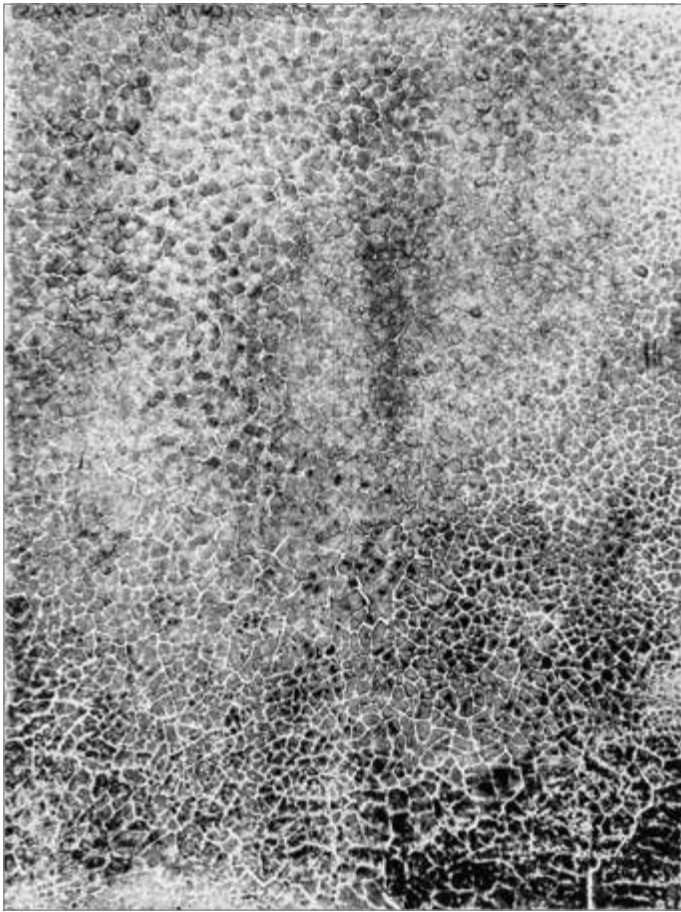
relief print
75 x 55 cm
2016



Yu Cai ITA

Forest Mist - Clown and her friends

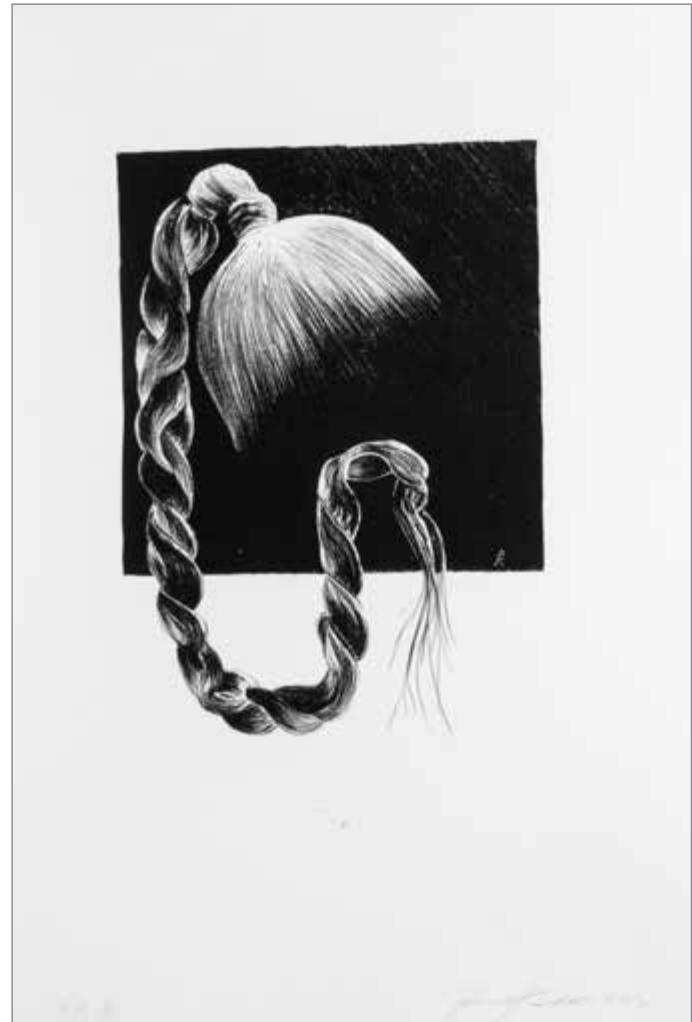
etching
30 x 19 cm
2016



Yuan Yin 殷缘 CHN

Remodeling 2

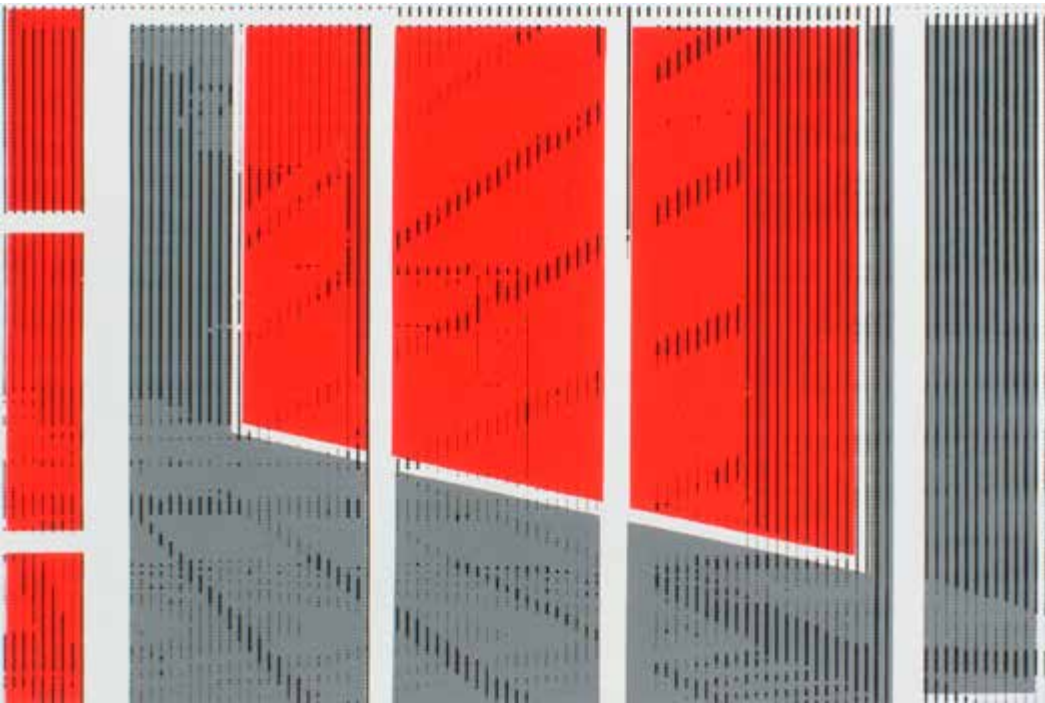
mixed media
40 x 30 cm
2017



Petra Kallio FIN

30

lithography
55 x 33 cm
2016



Bieswal Godelieve BEL

Window 2

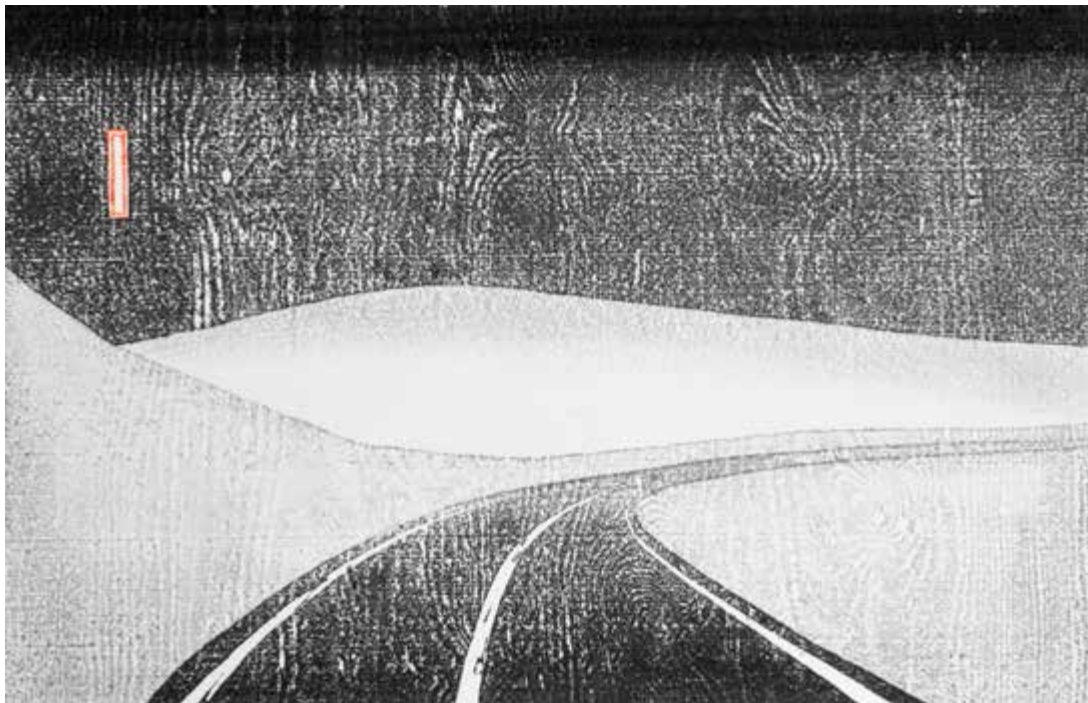
silkscreen
24 x 36 cm
2016



Arkadiusz Rafflewski POL

Wirtualny las 1.4

digital print
70 x 100 cm
2017



Suet Men Chung 钟雪雯 CHN

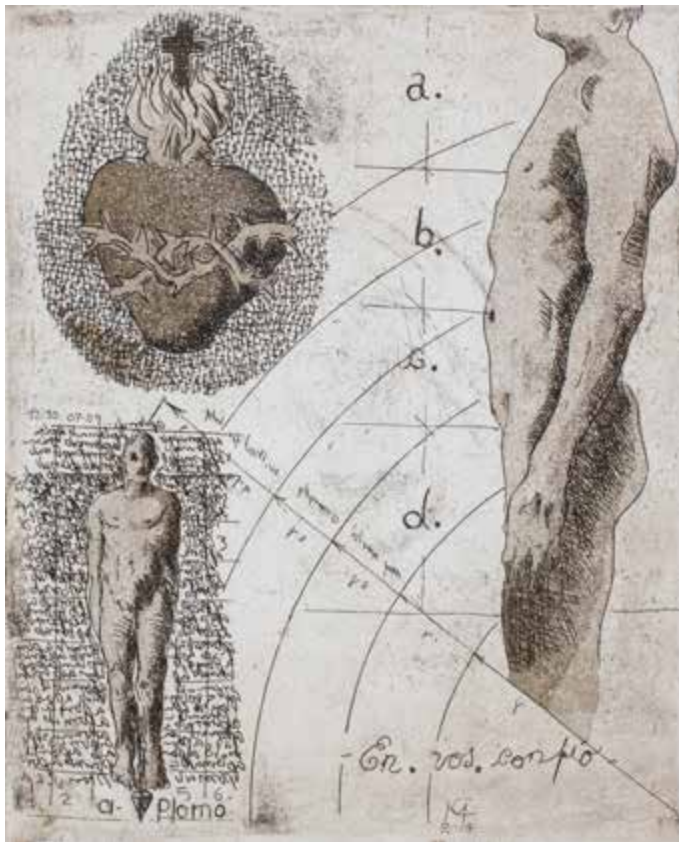
Homeward Journey (NO.8)

relief print
43 x 67 cm
2017

Marcela Miranda ITA

Ofelia

woodcut
34 x 42 cm
2015



Carlos Marin COL

En vos confío...

etching + aquatint
16 x 13 cm
2016



Antonella Cuzzocrea ITA

Falling houses

etching + dry point + linocut + monotype
29.5 x 20 cm
2016



Ladan Zolfaghari Nezhad IRN

Ambition

drypoint
20 x 25 cm
2017



Xiduo Li 李西哆 CHN

One step away no. 3

etching
50 x 50 cm
2016



Pedro Lava ITA

Senza Anima I (series Souless)

etching + aquatint
32 x 40 cm
2016

Simone Philippou CYP

Gyokuro

lithography
56 x 76 cm
2016



Qifan Lu 陆启凡 CHN

Fortune From Cryprinus Carpoid

silk screen
80 x 60 cm
2016



Mariana Renthel COL

Nunca es igual (it's never the same)

woodcut
140 x 110 cm
2015



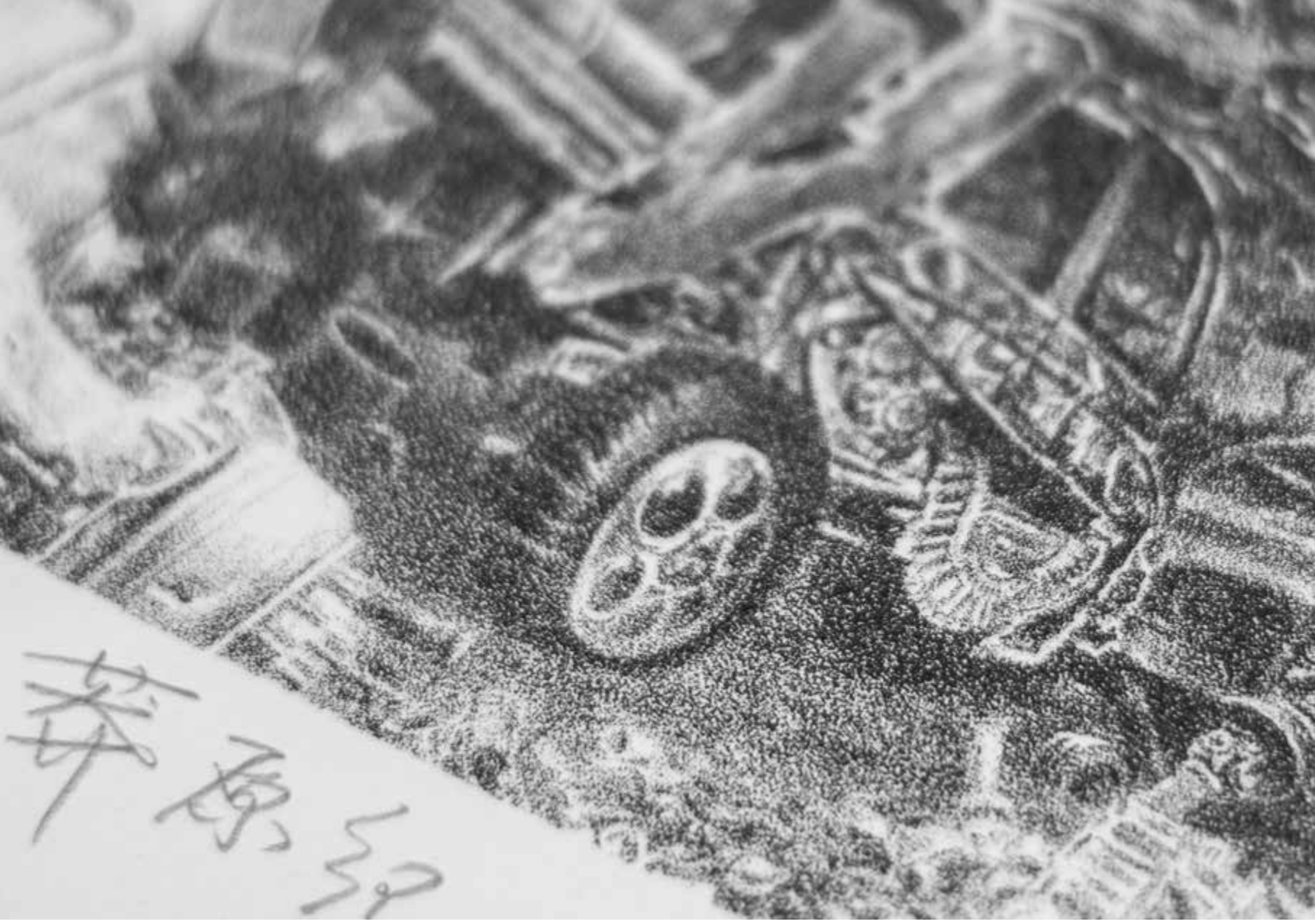
Jelena Savić SRB

from the series "Memory"

aquatint + sugar-lift

44 x 58 cm

2014







Awagami Factory is a registered brand of Japanese washi papers crafted under the direction of the Fujimori family in Tokushima prefecture (formally, "Awa" prefecture). Responding to the needs of artists & creators, Awagami focuses on research and development in an ongoing effort to integrate washi into contemporary art and life. Awagami produces washi papers from natural fibers: Kozo, Bamboo, Mitsumata, Gampi and Hemp and manufactures fine art, inkjet, decorative, conservation and interior papers. Awagami also collaborates with international artists to explore new concepts that may prove suitable for washi papermaking.

WASHI AND THE ENVIRONMENT

Since antiquity, Japanese washi has been made from renewable plant resources that grow to maturity in 1-2 years. When compared to wood-based papers (that take dozens of years to mature and require many chemicals), washi is created with significantly less harm to our environment in a clean eco-friendly manner. In the traditional spirit of Japan, Awagami maintains a caring and nurturing focus on the environment.

WASHI AND THE ENVIRONMENT

6th generation, Minoru Fujimori took over the family business in 1945 determined to continue the washi papermaking tradition despite post-WWII difficulties and in 1970, Minoru-san was designated as an 'Intangible Cultural Property of Tokushima' in recognition of his skills. In 1976, Awagami washi was designated as a *Traditional Craft Industry* and in 1986, Minoru Fujimori was honored as a Master Craftsman and awarded the *Sixth Class Order of Merit, Sacred Treasure* by the Japanese Emperor. Currently his son, Yoichi and family continue the papermaking tradition on the very grounds as their ancestors did. In an effort to preserve this honorable craft and to pass washi papermaking onto the next generation, the family has established a network of international partners and collaborating art institutions making Awagami washi available in over 40 countries.

To learn more about Awagami, The Awa Washi Museum, Exhibition Opportunities and Artist Residencies, please visit: www.awagami.com



Minoru Fujimori



please visit: www.trecom-web.pl

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Marcin Wydrzyński / artist
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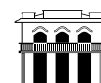
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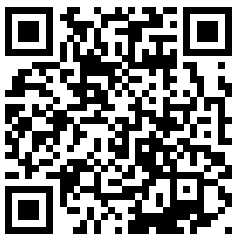
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