



**Award KoMASK vzw
Masters Printmaking 2017**

EXPOSITION

LANGE ZAAL
ROYAL ACADEMY
OF FINE ARTS ANTWERP

Venusstraat 36
2000 Antwerp - Belgium

20/04/2017 — 27/04/2017



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It already became obvious in 2013 while preparing for the first Masters Salon, which is a salon for Masters Painting only, that at one point we would be starting a second initiative in favour of another discipline. Today we have reached that point: the first edition of the Masters Printmaking is a fact.

Masters Printmaking 2017

The format of this exhibition and contest is similar to the Masters Salon Painting. All the previous academies of the Masters Salons have subscribed. Additionally two other Academies of different countries joined in. The eight participating institutions are: Académie des Beaux Arts de Bruxelles, Det Kongelige Danske Kunstakademi København, Kuvataideakatemia Helsinki, Académie des Beaux Arts de Liège, the Royal College London, Real Academia de Bellas Artes Madrid, Kungliga Konstskolan i Stockholm, Koninklijke Academie voor Schone Kunsten Antwerpen.

Every academy was asked to independently select three graduated masters printmaking of the year 2016 and nominees could participate with three works each.

We created a catalogue in which every academy has an introductory page, which is followed by the works submitted by their former students. Not every academy nominated three masters, though.

Parallel to the Masters Printmaking event it is our intention to yearly introduce the graphic work of the teaching staff from a participating academy.

This year we start, according to the alphabet, with the Royal Academy of Antwerp. Next year we intend to show the graphic works of the printing staff of Brussels, the year after Copenhagen and so on.

We also have the intention to each year edit one or more prints as a multiple of a bachelor of the academy of which we exhibit the teaching staff.

This year the editions of some works of the bachelors of the Royal Academy of Antwerp are included in this catalogue. In this way we created a bibliophilic edition of one hundred samples. In our search for Royal Academies with a printmaking department we noticed that some of them gave up this section. Students can still make prints but no longer in thorough skill or craftsmanship. Probably a result influenced by a global art market in which quantity overrules other parameters, forcing artists in other disciplines to produce prints as if they were factories. This is nothing new in the art scene. Only the scale on which it currently develops is accelerated by the globalization of the art market.

Therefore, skills will be added by craftsmen to the creative skills of the artists themselves. I'm not pleading against globalization of the art scene, I intend to plea for art education with a place for craftsmanship. I strongly believe in the interaction between the material and the artist during the creative process. When an artist develops an idea it often changes on the moment of materialization due to the resistance of the stone, the wood or the copperplate. A craftsman who gets an order of an artist will, forced by his subservient position, always make a certain sterile product, which then is, uncritically, consumed by the art market. From my perspective of art education I strongly believe that there is a technical obligation towards the independence of the future artist to install the mental and professional infrastructure necessary for the student to develop his own language in the world of printmaking.

The position of printmaking has changed a lot throughout history. The oldest known hat block in Western history probably is the "Bois Protat" dating from 1380. Since then a lot has changed for the printmakers. The renaissance printmaking had a status comparable with the internet today. But, unlike today, it was only available to the happy few. Printmaking was mostly

subservient to the idea of being spread but artists soon found their way to visualize common ideas (Dürer "The Apocalypse" in 1498) or newly humanistic ideas (Dürer "Melancholia I" in 1514). Here the schizophrenia of the printmaker starts: does he have to spread the ordered word or his own ideas? The development is parallel to the situation of the painter, but the printmaker depends on the printing machines. It culminated in the 19th century when the artist started to work for his own in an industrialized society where cities started to grow and a middle class allowed for the beginning of a new art market. From this moment on prints became very popular not only due to their democratic prices but also because topics were often closer to the people. During the 20th century a lot of strong personalities developed their prints in art movements but also new Rembrandts stood up. The general appreciation varied from decade to decade during this century. In the sixties and seventies there was a huge consumption of prints throughout the whole of Europe. It was followed by an obsessed search for uniqueness. This phenomenon is logical in the context of a new development in the art market: the world space of multinational capital. Some people claim this situation to be the final convulsion of late postmodern capitalism.

In this space a concurrency arose between world collectors to acquire art from artists of all continents.

Here the uniqueness of the work of art manifests itself as an absolute criterion. It is obvious that printmaking by nature is not a unique object.

Although printmaking gives the idea that it does no longer participate in the actuality of the arts a lot of artists are producing amazingly good works on the level of craftsmanship and creativity. In this exhibition you will come across a lot of very good prints: sometimes out of their conservative context, sometimes oversized, sometimes brutally cut, sometimes poetical, but



"Melencolia"
Dürer



"18 februari 1970"
Picasso

always with a tremendous engagement, and with an overwhelming love for the chosen discipline.

For the future we intend to continue annually the Masters Printmaking event and also the Masters Salon Painting. Both exhibitions will be enlarged with other Academies of Fine Arts such as: Edinburgh (Scotland), Vienna (Austria) and eventually Sint-Petersburg (Russia).

Bart'd Eyckermans
President Komask vzw
March 2017





A photograph of the exterior of the Koninklijke Academie voor Schone Kunsten Antwerpen. The building features a dark, textured facade with a central arched wooden door. Above the door is a small, ornate stone structure with a triangular pediment containing a relief sculpture. The building is partially obscured by a large, leafy tree on the left and a smaller tree on the right. The foreground shows a green lawn and a paved path.

Koninklijke Academie
voor Schone Kunsten
Antwerpen

Helena Greefs
Julio Varela
Toon Verbraeken

In the Royal Academy of Fine Arts in Antwerp, Printmaking still is an autonomous option in Fine arts, taking its place besides painting, sculpture and insitu. Students, who choose this option, can graduate creating only printed and digital images. Practicing printmaking as a high-leveled set of skills, they are stimulated to apply it as a contemporary visual language expressing their personal artistic research. They will acquire all the printmaking techniques needed to build a strong technical background enabling them to 'think through print'. Topics such as intaglio, block printing, lithography and silkscreen are some of those included. Within an open atmosphere where the printmaking studio is a central and common place, all students investigate the possibilities of the language of print, guided by teachers who are each experts in their field. The teaching staff is responsible for a gradual shift in focus on craft into personal expression, continuously vigilant on the fact that one is not lost because of the other. Nevertheless, new media are included in the program and their use is stimulated. The contemporary printmaker is interdisciplinary and has knowledge of new tools in a way they stand next to the old. Beside of education in creating well-made prints, effort is put into substantive and specific subjects such as graphic art history and drawing as we consider it a basic skill for all printmakers.

Peter Bosteels
Head of department Printmaking

Helena Greefs
° 1993
Belgium
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EDUCATION

2016 Master Degree in Printmaking
 at KASKA - Belgium

EXHIBITIONS IN AND OUT THE ACADEMY

2014 Artist-in-residence: the Frans Masereel Centre,
 Belgium
2015 MA&D in France
2015 artist-in-residence: the Guanlan Original
 Printmaker Base, China
2015 Impact 9 in China
2016 Capital M in Belgium
2016 Peto Urzua Prize

Greefs's works depict the multi-faceted conclusions of how one's emotions can be hidden due to the unwritten laws on social behaviour. These 'display rules' govern our outwards behaviour and often go unremarked.

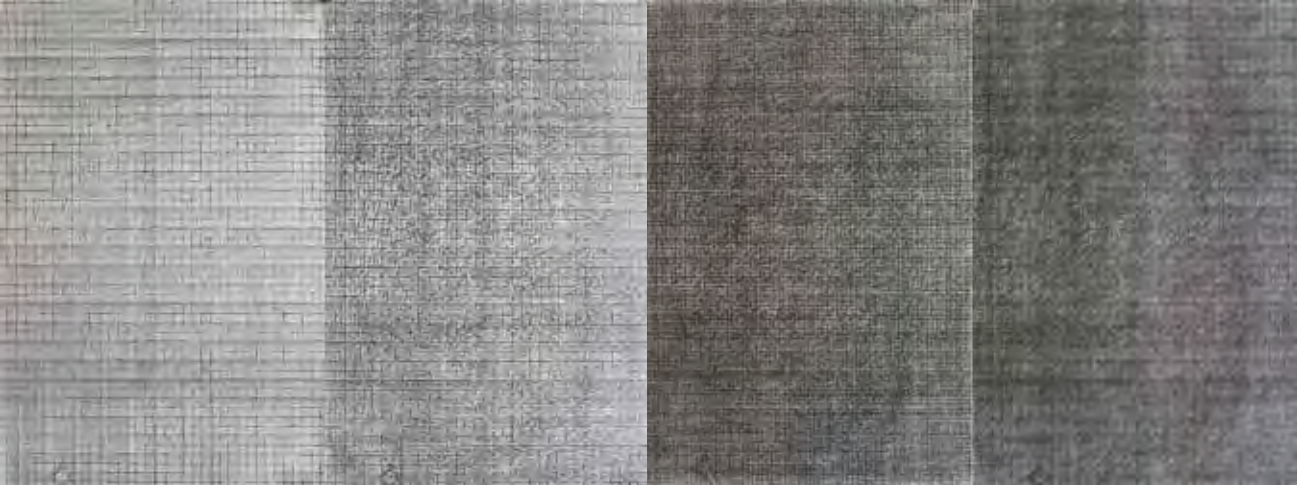
Greefs places multiple structures on each other, either within one image or within a series of images. The base image represents her emotions whilst the subsequent layers visualise the obfuscation caused by these display rules. The layers play a game of hide-and-seek, being either transparent or opaque. They either completely or partially cover what is underneath, just as we fully or partially acknowledge or ignore these global rules. The conversation between the layers in one image and between the images as an installation is important in representing the issue of distortion on self-development. Greefs believes that the unspoken rules of when we should display emotion interfere with individuals' development and their attempts to speak up for their ideals, or even for themselves.



Installation 001
Lithography on paper
150 x 74 cm



Installation 002
Lithography on paper
147 x 74 cm



Installation 003
Lithography on paper
216 x 74 cm

Julio Varela
° 1991
Argentina
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EDUCATION

- 2012 - 2015 Bachelor Degree in Printmaking
- 2015 - 2016 Master Degree in Printmaking at KASKA - Belgium

EXHIBITIONS IN AND OUT THE ACADEMY

- 2014 Royal Academy for Fine Arts Antwerp, Shenzhen - China,
- 2015 - 2016 2^e price Frans Dille, Museum Plantijn Moretus, Antwerp - Belgium
- 2016 Peto Urzua Prize
- 2016 Royal Academy Antwerp Printmaking Exhibition at Forbidden City, Beijing - China
- 2016 “When Art Seeks Understanding” Billboard as a Meeting Point, Antwerp - Belgium

The human being and the wrong perception of his enviroment.



Saturno

Woodcut on Arches

40 x 70 cm



Si quieres te lo doy todo

Woodcut on Arches

122 x 250 cm

Toon Verbraeken

° 1990
Belgium
toonverbraeken@outlook.com

EDUCATION

2016 Master Degree in Printmaking at KASKA - Belgium

Toon Verbraeken is a printmaker and visual artist, based in the Antwerp region.
In 2016 he obtained his Master’s degree in Printmaking, where he specialized himself in Lithography.

“My works are mostly memories of emotional experiences”
When I experience a unique place, moment or element, my senses are triggered and I imagine myself in an unreal reality. For a short moment time freezes and I enjoy the moment and what I perceive. I always capture those moments and use them as a starting point for my works.
But soon enough I realized, when I should simply show the images, the spectator would never experience the same feelings as me. And two individuals never can have the same incentives, even when they observe exactly the same thing. That’s why I tried to find a way to discard my images of their correct and realistic representation. By making subtle changes I want to create an unreal reality, which makes the spectator experience, whether or not the same feelings as me.
During my Master’s project I also started an ongoing, textural research, with two goals in mind. First of all I wanted to expand my knowledge of all the different techniques in Lithography. Secondly I began my search for new and unpredictable ways to depict certain textures I came across. By obliging myself to watch at things in a different way I try to find new ideas for representing my figurative works.”

Series 1



Steenfabriek La Bonne Espérance 09
Lithocrayons and liquid tusche with cleaning spirit
30,6 x 24,6 cm



Detail of stonewall
Scrapings from litho crayons with cleaning spirit
29,7 x 42 cm



Detail of a stone wall
Computerprint
29,7 x 42 cm



Detail of moss
Computerprint combined with litho
29,7 x 42 cm

Series 2



Detail of moss
Lithographic tusche and a tracing pen
29,7 x 42 cm



Steenfabriek La Bonne Espérance 03
Lithography, made with lithocrayons
30,6 x 24,6 cm

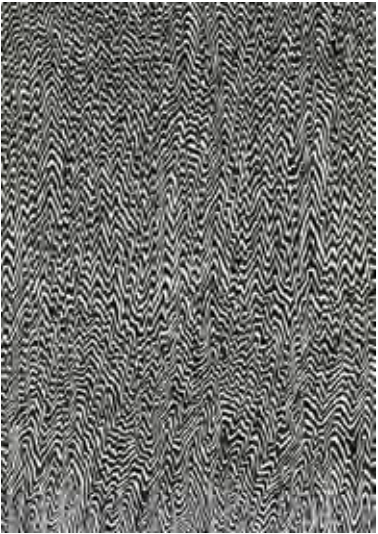
Series 3



Steenfabriek La Bonne Espérance 04
Lithography, made with lithocrayons
71 x 69 cm



Detail of wood
Computerprint combined with litho
29,7 x 42 cm



Detail of wood
Lithographic tusche and a tracing pen
29,7 x 42 cm



Académie Royale
des Beaux-arts de Bruxelles

Valentin Capony
Blandine Cuisin
Mélanie Géray

The Royal Academy of Fine Arts, Brussels offers three different masters of the printed image, etching, lithography and screen printing. These individual courses with in-depth expertise of the media are promoting a natural progression to other disciplines of printing.

The curriculum respects the potential of each student, where the student is accompanied with great attention to the personal characteristics of his work.

The technical requirements inherent in the practice of the printed image, make the studio a think tank for research and production. The student is aware of the collective appearance of the studio and shows his projects both plastic and verbally to teachers, fellow students and others. Which in turn are part of an evolving program.

This learning process requires a research methodology that is practical as well as theoretical. A structured approach to creating and opening an intellectual construction.

The richness of the old proven techniques contributes to current artistic position by the singularity of the student his approach.

The program progressively detached itself from its terminology and breaks in this way a wide open field of research in accordance with his contemporary context.

Thomas Amerlynck
Head of department Printmaking

Valentin Capony
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EDUCATION

- 2008 - 2011 Master Degree in Art at
 ENSADSE, France
- 2013 - 2016 Master Degree in Printmaking
 at ARBA-ESA - Belgium

Valentin Capony was born in Lyon in 1990.
In 2008 he starts his studies at the E.S.A.D. in Saint-Etienne, France, where he graduated from DNAP in 2011. In 2012 he leaves for China in a Bilateral exchange to study at the Great Scool of Fine Arts in Nanjing. This exchange will enable him to learn about engraving and Chinese art. In 2013 he studies at the Royal Academy of Fine Arts of Brussels in engraving district in the workshop of Thomas Amerlynck where he obtains his Master 2. He is currently working at the Moonens Fondation Belgium.

As an artist, I question in my work the place of the body and the image in the repetition. I search the engagement in the imprint, the relationship between the body and the metal that together produce a rhythm, a calligraphy.
This series includes a set of research around the issue of capturing and recording a gesture made by the body in the form of a passage. By experimenting with the movement of crawling I m trying to arrive at double images bearing both the imprint of the action and the impossibility of returning to it. This work expresses the tension that can exist between the recording and the act.



Crawling 1
Monotype on paper
200 x 200 cm



Crawling 2

Monotype on paper
200 x 200 cm



Crawling 3

Monotype on paper
200 x 200 cm

Blandine Cuisin
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EDUCATION

- 2014 Master Degree in Fine Arts
at the university of Provence - France
- 2016 Master Degree in Printmaking
at ARBA-ESA - Belgium

Time.
It's the obligation. No negotiation,
no cheating. It's for everyone.
Forcing every earthly things to fall into
disuse, like a cloud that herald an ending.
However, we are all the time undergoing
changes and therefore, terminations. We are
constantly at the threshold of a beginning.

In my work, I search the imprint that time
leaves on every surface and by focusing,
cutting and collecting, I attempt to draw
back from it.



Humus thing 1
Etching
50 x 50 cm



Humus thing 2
Etching
50 x 50 cm



Humus thing 3
Etching
50 x 50 cm

Mélanie Géray

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France
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EDUCATION

2016 Master Degree in Printmaking
 at ARBA-ESA - Belgium

EXHIBITIONS IN AND OUT THE ACADEMY

2011 Laureate of the Dexia Art prize,
 Dexia (Belfius) Bank

2012 Hounorable mention at the 21^{ste}
 edition of the Prix de la gravure et de
 l’image imprimée , Centre de la
 Gravure et de l’Image Imprimée,
 La Louvière, Belgium

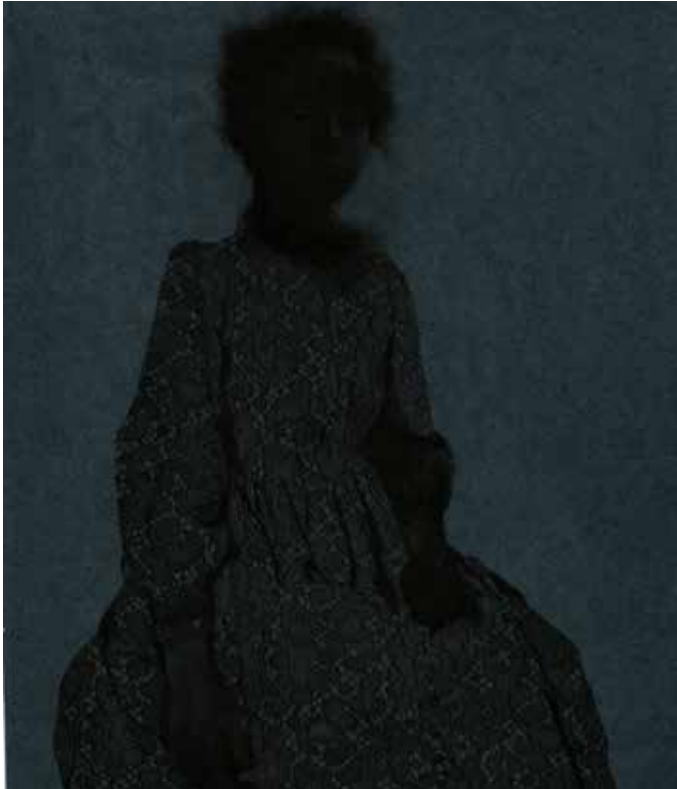
2013 Laureate of the Prize of Sint-Niklaas of
 the city musea, Belgium

2015 Laureate of the Hamesse Prize of
 Brussels, Belgium

In this portraits gallery, the attention is neither concerned about the expression of one’s face nor way of seeing. The portraits charisma and emotional power are amplified by the gap between subtle facial light and shape. The identity of the figure’s disappear and let’s the viewer with is own interpretation.



Amandine, portrait de nuit 01
Mezzotint & Aquatint
25 x 30 cm



Amandine, portrait de nuit 02

Mezzotint & Aquatint

25 x 30 cm



Anne Françoise, portrait de nuit

Mezzotint & Aquatint

25 x 30 cm

Det Kongelige Danske
Kunstakademi
Copenhagen

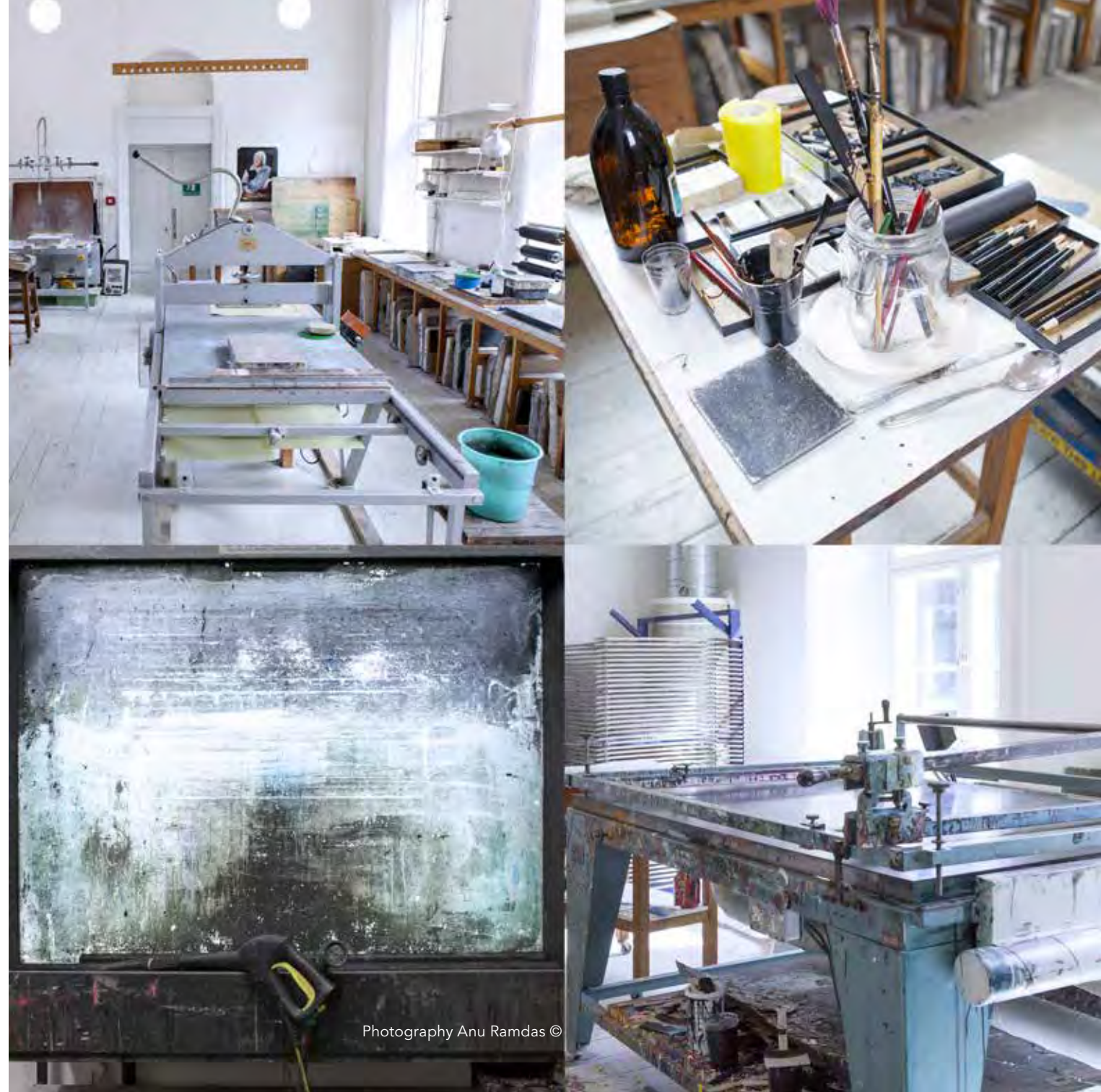
Jon Erik Nyholm
Nina Knappe

The Schools of Visual Arts, The Royal Danish Academy of Fine Arts has two laboratories dedicated to printmaking: The Laboratory for Serigraphy and the Laboratory for Etching, Engraving and Lithography. The Laboratory for Serigraphy and Risography explores the techniques of serigraphy and risograph printing as art media. The serigraphy and risograph techniques both offer great versatility as artistic material. The two printmaking techniques give students excellent opportunities for building their skills and competencies as regards in-depth study, structured work, and shaping their practice.

The Laboratory for Etching, Engraving and Lithography explores and assists the development of art based on the three classic printmaking techniques: intaglio printing, relief printing and planographic printing. The Laboratory co-operates with institutions such as The National Film School of Denmark and the Danish Art Workshops, as well as with highly acclaimed printmaking workshops in Denmark, the Faroe Islands and Sweden.

Alternating between classes, instruction and one-on-one tutorials, the laboratories gives students the opportunity to obtain in-depth insight into the history and practice of the graphic crafts. The overall objective is to make printmaking and the graphic arts a natural platform for the students' reflections on art – and for the production of their own work.

Mads Kullberg
Head of department Printmaking



Jon Erik Nyholm
° 1982
Denmark
joneriknyholm@gmail.com

EDUCATION

2006 - 2007	BA, University College For The Creative Arts, Canterbury, UK
2007 - 2008	MFA, Royal University College Of Fine Arts, Stockholm, SE
2008 - 2014	MFA, The Royal Danish Academy of Fine Arts

Using the graphic monotype technique as foundation in my large-scale prints, I create each piece through a number of prints.

I use a very transparent mix of ink applied in layers on top of each other. In that way I stress to create a sense of lightness, a space that potentially allows the viewer to drift alongside the works. But at the same time the applied layers makes the depth of the images possible.

I am very interested in challenging the “classic” view of what graphics is, our often pre-conceived understanding of the graphic media. When approaching the prints, you notice the structure, how the print is mounted, whether it’s hanging loose in a frame, mounted on a plate or tapestried directly on the wall. These are all various approaches that contribute to animate the perception of the work, the lightness and transparency, the space and depth.

Although minimal in form, these prints follow shifts in perception through time and the sensation of seeing, feeling and thinking in reference of lived space and body.



Untitled
Monotype, Plexiglass high-print on canvas,
100 x 120 cm

Nina Knappe
° 1987
Denmark
nina.mknappe@gmail.com

EDUCATION

- 2008 - 2009 VERA School of Art and Design, Copenhagen
- 2009 - 2017 The Royal Danish Academy of Fine Art, Copenhagen
 - 2012 - 2014: Graphic department
 - 2013 - 2016: Theory and Communication department
 - 2016 - 2017: Department of Language, Space and Scale

EXHIBITIONS IN AND OUT THE ACADEMY

- 2007 Hemmelig Kunst, Kulturspinderiet, Silkeborg, DK
- 2008 Final Exhibition, VERA school of Art and Design, DK
- 2009 1. Års Udstillingen, Galleri Q, Copenhagen, DK
- 2010 Rundgang, Royal Danish Academy of Fine Art, DK
- 2011 The Silkeborg Exhibition (censored), Silkeborg, DK
- 2012 Copy//Repeat, BKS Garage, Copenhagen, DK
 - & FOOD, Danske Grafikere, Copenhagen, DK
 - & Rundgang, The Royal Danish Academy of Fine Art, DK
- 2013 Etching Highlights, Kunsthall Brænderigården, Viborg, DK
 - & Rundgang 2013 (BFA Show), Copenhagen, DK
- 2014 Rundgang, The Royal Danish Academy of Fine Art, DK
- 2016 Familiemøde, Ebeltoft kunstforening, Ebeltoft, DK
- 2017 The MFA graduation show at Kunsthall Charlottenborg, DK
- 2018 Show at Silkeborg Bad, DK

Since 2007 the linocut has been the media I prefer to work with in my artistic practice. Early in my practice my work was clearly inspired by the Danish 1970's tradition of the linocut being a political and social realistic form of expression. I was often dealing with fields like Danish political history, the grounds of the welfare state and my own relationship to those. I was working in an organic supermarket and I used conflicts with customers, the relationship between clerk and customer and the interaction between money-work and art-work as a startingpoint for my graphic work. Very often a textual element has been a part of my work as well. As a description of a situation, of a feeling or of a fact.

In the past few years my practice has centered a lot on the parental role. The parental role as I experience it in my own life and in the lives and minds of people and media in our late-modern society, (time)economy in relation to parenthood and the balance (or lack thereof) between familylife and life as an artist. My own ambivalence about being in the mother/parent role and the feelings, discussions and situations it has brought me to has often been a catalyst for my work. My research runs in different, parallel tracks and contains reading of texts with a feminist and art theoretical focus, text production, examination and read of different consumer-defined magazines (babymagazines etc.), taking photos of playgrounds and other public spaces where kids and parents meet, collection and examination of commercials specifically aimed at a certain group of people in society: consumers, mothers, parents.

Besides my interests mentioned above, my practice in general and especially the linocut, focuses on different aspects of time. There is a specific period embedded in the linocut and I use that graphic expression to relate to the time that came before me and the time I live in. The slow process of making a linocut and the fact that you can't undo a cut once you made it is an inevitable term and an important part of my expression and the way I work. It makes the time spent and the process before printing more present in the final work of art.



Café Latte Moms

Linocut
80 x 60 cm



Child in the Snow

Linocut
59 x 78 cm



Kuvataideakatemia
Helsinki

Ilina Heiskanen
Ilida Valkonen
Roma Auskalnyte

The approach to teaching in the subject area of Printmaking at the University of Arts Helsinki is inquisitive and flexible. The focus is on questions of what printmaking, i.e. printed art, and art made on paper, actually are today.

So called original print with limited editions, still have their place as part of the vibrant field of printmaking. It is impossible to provide contemporary printed art with a comprehensive definition, let alone a lasting one, as art is continuously redefined by new works and new artists.

The subject area emphasizes the importance of discussion between the different fields of art and the acknowledgement of the fact that an entire field cannot be defined by the medium.

In the Academy of Fine Arts, Printmaking not only functions together with the other subject areas at KuvA, it also looks within its own field by promoting research on printmaking, expanding the boundaries of the field and encouraging printmakers to cross over to the other fields of art, thus also challenging the conventional attitudes to printmaking.

Printmaking is a popular art form. All students at the Academy of Fine Arts are welcome to work in the facilities of Printmaking, just like Printmaking majors can take part in courses, workshops and seminars at the Time and Space Arts, Sculpture and Painting. Even in the digital age, art students enjoy, and are inspired by, physically producing images on different materials. Working with your hands and learning to use different tools are rewarding experiences. Working in a shared space is a significant part of the distinctive nature of printmaking. Students also make collaborative works. Printed art, or printmaking, is expressed in many different ways. The works may be based on the tradition of original print– the decree and the definition given by the mid-nineteenth-century printmakers – or they may ignore it altogether.

In printmaking, the mood and aesthetics of the work crucially depend on the choice of the paper and the methods. It is common that the methods used in contemporary printmaking do not fit the definition of the original print; instead, such works, which include performative art works or works that unfold into a space, fulfil the functions of printmaking and graphic art more broadly. Printed art provides a flexible means to react to the stimuli in the environment. When you look at an artwork, you can sometimes forget about the technique used, and let the work subtly convey social meanings to you, for example, instead of foregrounding the printmaking aspects of it. This happens frequently with small-scale publications, book art and digital works. Although graphic art may sometimes be discernible in a very subtle way, it has a significant role in contemporary art among, and alongside, other methods, as part of the whole.

Annu Vertanen

Head of department Printmaking

Iina Heiskanen
° 1974
Finland
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EDUCATION

- 1999 - 2000 Minor studies in the Fine Art Academy, Printmaking
- 2008 MA, University of Art and Design Helsinki (Aalto Arts)
- 2016 MFA, Academy of Fine Arts, The University of Arts Helsinki

EXHIBITIONS IN AND OUT THE ACADEMY

- 2014 “Collected Silences”
 Gallery Jangva studio / Helsinki, Finland
 & A Journey around my Room,
 Vanha Kappalaisentalo/Porvoo, Finland
- 2015 Gallery Ville, Nurmijärvi, Finland
- 2016 Solo show at Gallery Katariina Studio
- 2017 solo show in Gallery G, Helsinki, Finland

During the last couple of years I have been working with the themes of time and the duration of it by concentrating on the world of shadows. I have been collecting shadows of artworks and artifacts as well as their audiences. I have developed these images into independent works on paper. Shadows of three Dimensional objects transform into figure planes. Taken out from their original context images don’t show the origin of the artwork but something new.

In this world of shadows I’m interested in the idea that the shadows are not meant to be observed but are something which make us to experience the space around us and the passing of time. Shadow as a metaphor of the time running is inspiring and even mystical. The silence of the shadows and their immateriality is transformed into images on paper. The nature of my works is half abstract and in the end it is not important to know the origin of the images. They are something in between things.

In my thesis work “Infrasonic” (1, 2 and 3) I used shadows that I collected from Sound Art exhibition at Fondazione Prada in Venice 2014. Together with the shadows themselves I was interested in the idea that the original art works were connected to sound and in my works the sound didn’t exist. The works became silent.



Infrasonic #1
woodcut on japanese kozo-paper
100 x 120 cm



Infrasonic #2

woodcut on japanese kozo-paper
100 x 120 cm



Infrasonic #3

woodcut on japanese kozo-paper
100 x 120 cm

Iida Valkonen
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Finland
valkonen.iida@gmail.com

EDUCATION

- 2011 BA, Aalto University School of Arts,
Design and Architecture
- 2014 MA, Aalto University School of Arts,
Design and Architecture
- 2016 MFA, Academy of Fine Arts,
University of the Arts, Helsinki

EXHIBITIONS IN AND OUT THE ACADEMY

- 2012 Hiding, Kaivopuisto, Helsinki, Finland
- 2013 Hydrophobia, Jade Gallery, Helsinki, Fi.
- 2014 Amphibious, Porkkalasali, Kirkkonummi,
& Why the face, Media Centre Lume,
Helsinki, Finland
- 2015 Artist of the month, Grafoteekki,
Helsinki, Finland
- 2016 Toolbox, Finnish-German Art Space,
Berlin & Project Room, Helsinki, Finland
& Kuvan Kevät, Forum Box, Helsinki,Fi.

I was using the method of stone lithography for sketching over one semester. Sketchbooks have been a big part of my artistic working methods for years.

By using a lithography stone as a sketchbook I combined physically hard and timetaking process with fast and light way of drawing. Physical and visual rhythms face the hard surface of the stone and trough the printmaking process they transform as a light pages of the sketchbook. Actual drawing which I drew on the stone will be grinded away and all that is left is the print.



Sketch 1
Stone Lithography print 1/1, Gambi paper
150 x 70 cm



Sketch 2

Stone Lithography print 1/1, Gambi paper
150 x 70 cm



Sketch 3

Stone Lithography print 1/1, Gambi paper
150 x 70 cm

Roma Auskalnyte
° 1988
Lithuania
r.auskalnyte@gmail.com

EDUCATION

- 2004 Graduated from the Silute Art School,
 Lithuania
- 2012 BA in printmaking in 2012 from Vilnius
 Academy of Arts, Lithuania.
- 2016 Master degree at MFA, Academy of
 Fine Arts,University of the Arts, Helsinki

During her studies she participated in the “International Artist’s Book Workshop” in Vilnius, Lithuania (2009). The advisor for her works in this workshop was Wayne Andrew Crothers (Japan). In 2011, she was an exchange art student at the Birmingham Institute of Art and Design (UK) in the Fine Art department. After graduation, Roma worked at BIAD (UK) as a visiting lecturer: drawing tutor. Roma was studying at the Finnish Academy of Arts (KUVA) Helsinki Finland, in the Master’s degree program, supervisor for her works were performance artist John Court (Tornio FI/UK).

I worked for several years in a direction that may be referred to as ‘auto-biography’. My works were usually derived from memory as well as from some mementos that I had in mine possession since childhood.

From 2012 I started concentrating more on text based art in combination with printmaking or video, as well as various body/performance experiments. I am influenced by the printmaking processes, how it leads to new, ambiguous transformations of old ideas. That is how I explore body as material in printmaking, the importance of gesture and repetition which are always hidden behind the final print.

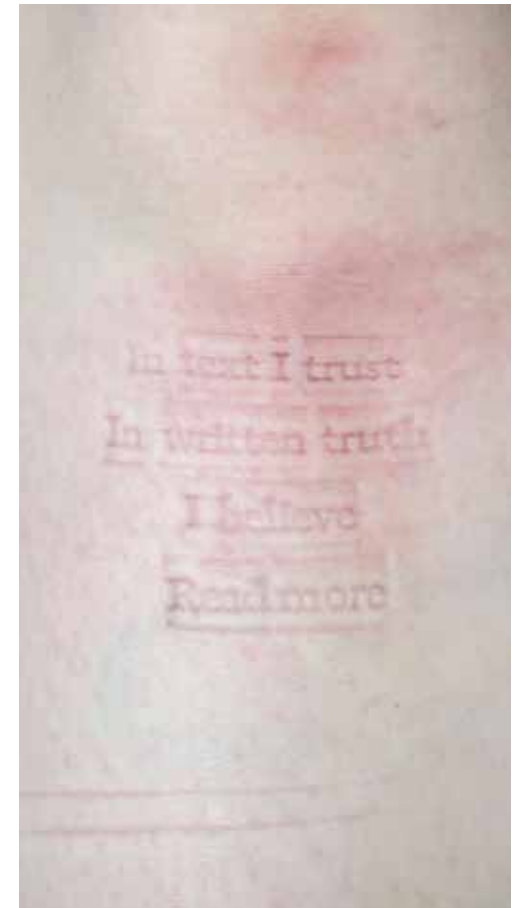
In my art works, the means of delivery (technique, media) varies depending on the idea or the concept. Today I use printmaking combined with installation and occasionally photo films or book art.



PUNISHMENT

Projection

Size varies depending on monitor size



PUNISHMENT

Projection

Size varies depending on monitor size

A photograph of the interior of the Académie Royale des Beaux-arts de Liège. The scene is dominated by a large, ornate white column in the foreground. In the background, a large mural painting is visible, depicting several figures in classical attire. The architecture features intricate moldings and a high ceiling. A balcony with a decorative railing is visible in the lower right.

Académie Royale
des Beaux-arts de Liège

Andrea Radermacher-Mennicken

The school of art is a place of work, encounters, dialogue, confrontations and development of the people coming in contact with each other.

The printmaking workshop is an open, experimental area gathering the reflections, research, individual and collective experiences on art through printmaking (printed image).

There is a constant atmosphere of alertness, exchange and curiosity. It is also a place of regular exchanges between professors (from different disciplines). Moreover, it is a space where students from different workshops mingle with each other or discuss about printmaking among themselves, their professors and some external participants (artist, printer, speaker...).

Students will be confronted to the most diverse experiences in order to enrich their experience, inspiration, language and to introduce them to their artistic reality.

The undertakings in the workshop allow the uncovering of the natural resources of each person through the inputs and experiences of everyone. And to enrich oneself from the experience of the other.

The first two years of the Bachelor degree are those where students integrate the practice of the so-called 'traditional' techniques and start the contemporary techniques via different projects and exercises proposed by the teachers. This period is based on the knowledge, comprehension and application of the learning processes during printmaking, without forgetting the roles played by intention, intuition, creativity and the specificities of each technique..

During the Master years, students will increasingly become involved in a personal and autonomous process that will lead to a questioning of the role of the engraving and the current printed image. It will deepen a practice questioning printmaking, associated with recent (screen printing, photoengraving) and new techniques (digital printing and technique still in the making).

The printmaking workshop is approached in the most open way possible so that the engraving can reinvent itself and that it can tend towards the association or the confrontation of the mediums.

Maria Pace & Sofie Vangor
Professors in Printmaking
Ecole Supérieure des Arts, city of Liège
Académie Royale des Beaux-Arts

Andrea Radermacher-Mennicken
° 1964
Belgium
andrea.radermacher@skynet.be

EDUCATION

- 2011 Bachelor in visual and plastic arts,
option painting
- 2013 Master in visual and plastic arts,
option painting
- 2015 Master in visual and spacial plastic arts,
option engraving

EXHIBITIONS IN AND OUT THE ACADEMY

- 2015 Get Ripe, Espace Frédéric de
Goldschmidt, Bruxelles
- 2016 Prix de la Création, Musée d’Ansembourg,
Liège
- 2016 A mon futur épuisé, M-F Bonmariage & A.
Radermacher, Galerie Flux, Liège
- 2016 Incidencies - Office d’art contemporain,
Bruxelles (Office of contemporary art)
- 2017 Kunstverein Mainz (D) (Art community)

Objects and installations thematically represent intergenerational relationships. The investigations are founded on an elementary postulate: relationship necessitates communication. And a good communication is closely related to the capacity to present oneself and the creation of attractive profiles that can (and must) also be adapted to the time being. In a first analysis it is not very important to know who we really are, but what we want to be and the way we are perceived by the others.

I experience also that daring to represent oneself is often more difficult for elder people. Recent evolutions to support changes, especially those connected with digital media amplify communication problems for quite a part of ‘senior’ people and in so doing makes them feel excluded. This feeling seems to accentuate with women, who, when growing older might feel even more ‘invisible’. I’m also interested in the transition from one generation to the next one. As far as I am concerned, our society defines youth as a sum of possibilities, of occasions, of eventualities. Young ones ‘are assimilated with the future’. But, when growing older, this perception changes from ‘potential’ to ‘accomplished’. Man is no longer judged in connection with the roads that are open to him, but according to the past realisations: he is ‘classified’ and ‘archived’.



Schmerzhaft
Etching, inspirits, parafine, black sewing thread
14,5 x 19,5 cm



Spiel des Lebens

Remembrance plaque: digital impression of etch on china
9 x 12 cm



Untitled

Etching on cloth
28 x 35 cm

Royal College of Art London

Kristina Chan
Randy Bretzin

At the Royal College of Art, we think of Print as an expanded field within which the digital and the material are in constant dialogue. The histories of print as production and reproduction created the conditions for the mobility of images and texts which the web has made the norm. To make prints can be to engage in time travel, the archive of existing printed matter, collage and any combination of mixed media form a matrix within which new work can be generated. The same image situated on paper, screen, within a book or zine, can have a different temporality and radically different readings.

Kristina Chan, Randy Bretzin and Nadia Francis, all use traditional print media but bring to it very different backgrounds and interests. With 'Blood Moon' Bretzin references the horror movies which inform his exploration of the male body. Chan conjures up landscapes which restructure actual sites as imagined ruins, as she says: I choose sites that silence me. Spaces that contradict themselves. Within the space of the print differences and contradictions can co-exist. Francis uses her experience as a mental health worker to inform her installations which structure the doubled realities within which we all live and the way images slip in and out of memory, existing between the physical and psychological.

Jo Stockham
Head of Programme Print



Kristina Chan
° 1991
Canada
kristinachan263@gmail.com

EDUCATION

2016 Master Degree at RCA

EXHIBITIONS IN AND OUT THE ACADEMY

- 2015 Offprint TATE, TATE Modern
 Exposure Award, Black and White
 Edition, Musee du Louvre, Paris
- 2016 Offprint TATE, TATE Modern, London
 & Artists As Independent Publishers,
 & Museum für Moderne Kunst Bremen;
 & Mindepartementet Museum of Art
 and Photography, Stockholm
 & Rom8 Gallery in Bergen
 & Asterism, Project 88, Mumbai
- 2017 4th Edition Hidden Door Arts Festival
 Scotland, Edinburgh Federations of
 British Artists (FBA) Futures, London

My works are a culmination and accumulation into site specific history to depict socio-cultural entropic narratives. They explore the correlation between architecture and sculptural landscapes of derelict and disused spaces. I seek sites where the intersection between function and intention have fallen into decline and disrepair, where untold histories recount themselves, in all their brevity, satire, beauty, and collapse.

I work within the reimagined human landscape, looking back to see within: the immense intimacy of the world we shape to suit our needs and what happens when their obsolescence renders them irrelevant.

I choose sites that silence me. Spaces that contradict themselves, simultaneously obscuring and resurrecting the past before our eyes.



Seascapes
Lithography, drawing, monoprint
101 x 137 cm



Cavescares

Lithography, drawing, monoprint
101 x 137 cm



Cango Caves

Offset Lithography, monoprint
22 x 29 cm

Randy Bretzin
° 1987
USA
rbretzin@gmail.com

EDUCATION

- 2010 BFA Printmaking, Rhode Island School of Design, Providence, RI
- 2016 MA Printmaking, The Royal College of Art, London, UK

Often employing disparate elements, I re-examine the surface of things by manipulating (and sometimes threatening) contextual valuation, assumptions, and hierarchies.

The human reflex to project meaning onto the innocuous defines our relationship with the 'image.' Blood Moon addresses this foundational behavior; of developing critical discourse with, and applying belief, on the external world.



Blood Moon
Lithography, silkscreen, graphite, digital print
76 x 56 cm

Nadia Francis

° 1982
United Kingdom
nadia.francis@network.rca.ac.uk

EDUCATION

- 2004 BA in Fine Art at Central St Martins
College of Art and Design in London
- 2016 MA in Print at the Royal College of Art,
London

EXHIBITIONS IN AND OUT THE ACADEMY

- 2016 White Canvas, Mint Gallery, London
- 2016 Flourish Award, West Yorkshire Print
Workshop, Huddersfield
- 2016 Neo Print Exhibition, Neo Gallery 22,
Bolton
- 2016 SHOW, Royal College of Art,London
- 2016 Secret, Royal College of Art, London
- 2016 Dis Play, CPG Gallery, London
- 2017 Gather (a re-collection), 12 Star Gallery,
London
- 2017 Printmaking Masters Salon, The Royal
Academy of Fine Arts, Belgium
- 2017 Summer Show, Florence Trust, London
- 2017 Winter Open, Florence Trust, London

My practice is concerned with the relationship between material space and psychological space, and the point at which a psychological state can spill into its physical surroundings. I see inhabited space as ‘in-between’ psychological and material worlds. Rather than fixed states of either internal or external, real or imagined, they move within these boundaries fluidly and often unconsciously.

My interest lies in how these spaces connect and merge with one another, how to map the bridging of both the real and the imaginary as they co-exist in the everyday. The home is an important site to explore this dynamic, as it is enmeshed in our psychological state of mind and can reflect our inner sense of order, control, chaos and fantasy. Memories are stored within its foundations, cupboards conceal and hide, and plumbing systems expel and remove. Human interactions within the home are embodied through the physicality of this surrounding.

We are affected by the spaces we inhabit and in turn we affect them, creating a reciprocal relationship of back and forth. Using narrative, storytelling and installation as a starting point, I seek to connect the complex relationships and entanglements that prevail below the surface, and bring them into another space.



House in France (imagined chairs & ladders)
Selection of mono-prints on canvas
various sizes

Universidad Complutense
Bellas Artes de Madrid

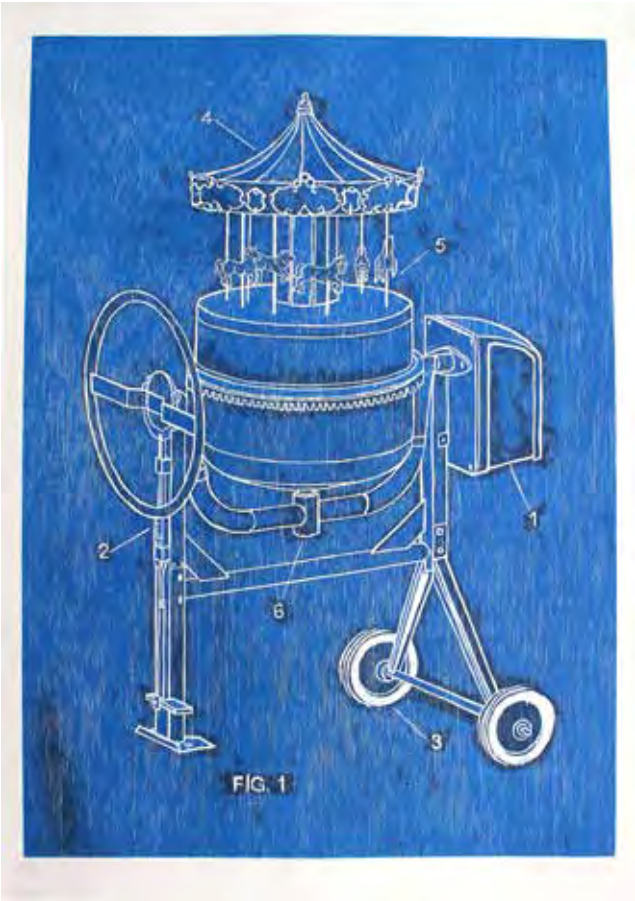
Marcos Abella Serrano
Shirin Salehi
Raquel Hernandez Izquierdo



Marcos Abella Serrano
° 1989
Spain
marcos.abella.serrano@gmail.com

Born in León (Spain), in 1989. He is a Senior Technician in Engraving and Printing Techniques from the Art School of León and graduated in Fine Arts from the University of Salamanca. He has won several awards including the Certamen de Arte Gráfico para Jóvenes Creadores 2013 or the first prize in XV Certamen Jóvenes Creadores de Salamanca (painting category). He has made several solo and group exhibitions, such as the ones held at Real Academia de Bellas Artes de San Fernando in Madrid, DA2 in Salamanca and at Mediterranea 17 Young Artist Biennale in Milan. His work appears in collections such as the Pilar and Joan Miró Foundation in Mallorca and others.

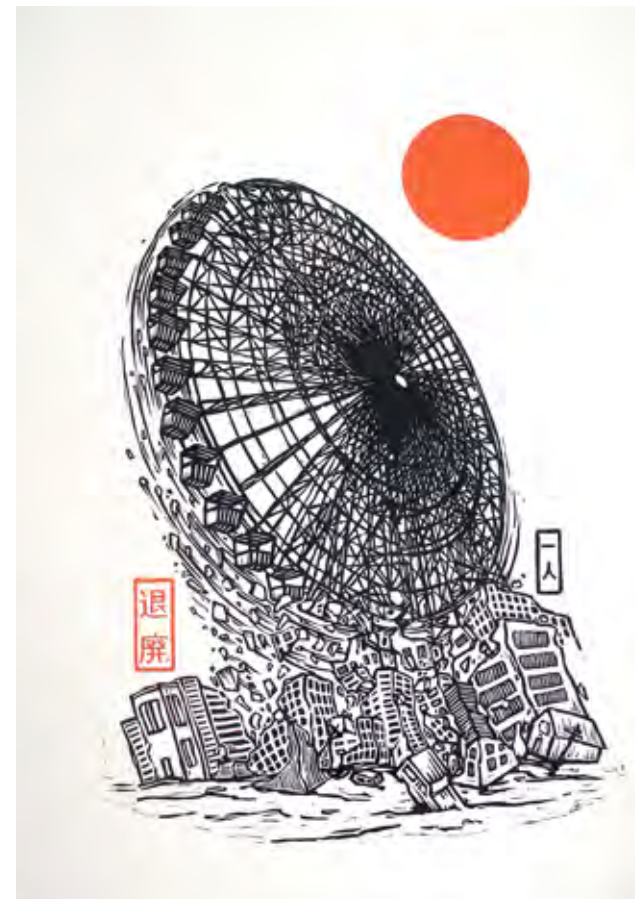
The artistic work of Marcos Abella Serrano reflects on the cyclical and the repetitive as a phenomenon that occurs in our daily life and in printing techniques. Its work has a great influence of the revolutionary propagandistic posters.



Amusement
Woodcut
53,5 x 78 cm



Burn it all
 Linocut and carborundum
 56 x 76 cm



Eternal Return
 Linocut
 56 x 76 cm

Shizzrin Salehi
° 1982
Spain - Iran
shirin_salehi@hotmail.com

EDUCATION

2000 - 2006	Bachelor of Science in Telecomunications engineering, University of Málaga, Spain
2009 - 2012	Visual arts and design degree, speciality: printmaking and engraving, Arte10 School of Arts and design, Madrid, Spain
2015 - 2016	Master of Research in Art and Creation, Fine Arts faculty, Complutense university, Madrid

EXHIBITIONS IN AND OUT THE ACADEMY

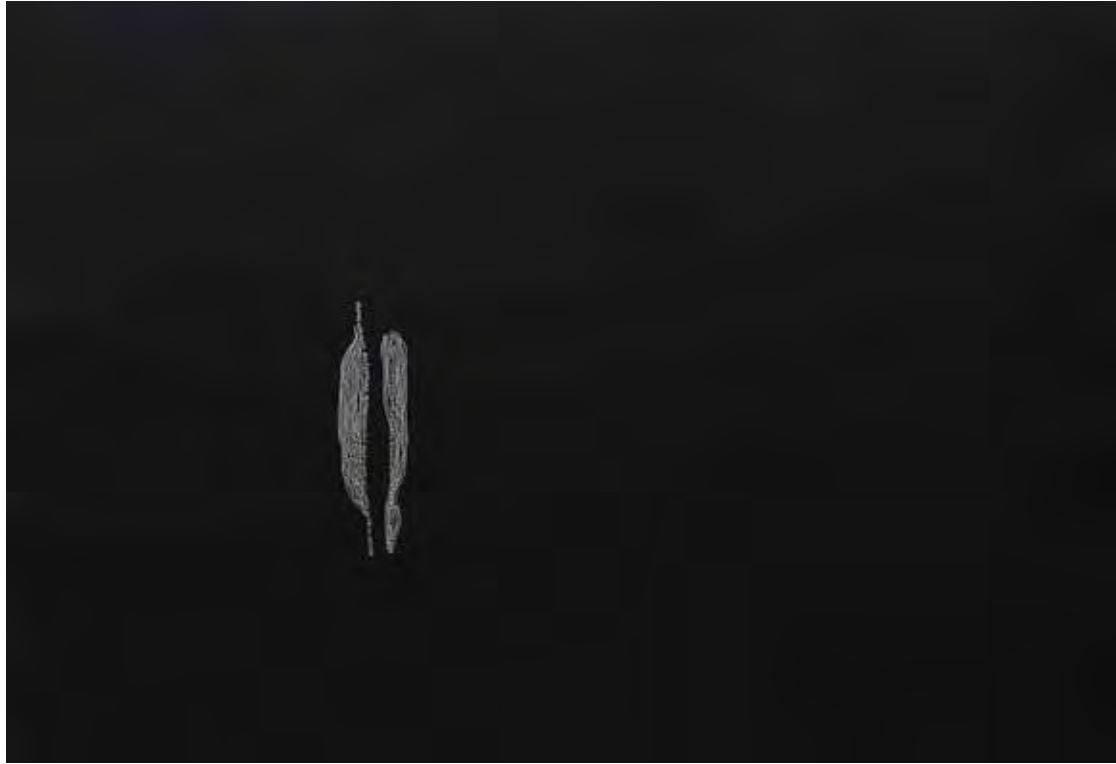
2012	Who will write our story...?, Brita Prinz gallery, Madrid
2015	Dancing with the jailer, solo project, Ankaria Foundation Stand, FIGBilbao International fair, Bilbao, Spain

My artistic practice grapples with the notion of registration of subtle narratives on my areas of concern that are memory and history. My work is developed on different media (drawing, printmaking, painting and artist books) between conceptualization and practice studio together with writing as another key-way in my thought process. However, my relationship with literature and poetry readings inclines me toward the materiality of paper as a support for my work, having developed it extensively with printmaking and artist books.

My work with printmaking began in 2009 and in 2013 I built my own printmaking studio where I taught groups of students on the possibilities of its language as a builder of images. An opportunity that allowed me a meditation on the construction processes of the images in mind, where there is a displacement of the image far from a straight-forward process, requiring very slow production times as opposed to the acceleration of our societies and finally the relevance of the concept of the footprint, a registration instead of a direct gesture. I have also worked extensively on artist books, as a form of folding thoughts about my concerns. The book is an important format for me, but it is not an aesthetic display. It symbolically contains the grammars of the gesture of gathering secrets and knowledge within it that enhances my interest in it.



...there, there are the originals of the gardens where we used to roam and hide from this world...
Etching and Aquatint [two zinc plates] Printed on Somerset Velvet black 280 gsm
112 x 78 cm



...and another poplar fell... (I)

Etching [one zinc plate] Printed on Somerset Velvet black 280 gsm
48 x 34 cm



...and another poplar fell... (II)

Aquatint [one zinc plate] Printed on Somerset Velvet black 280 gsm
48 x 34 cm

Raquel Hernandez Izquierdo

° 1986
Spain
raqueledelmira@gmail.com

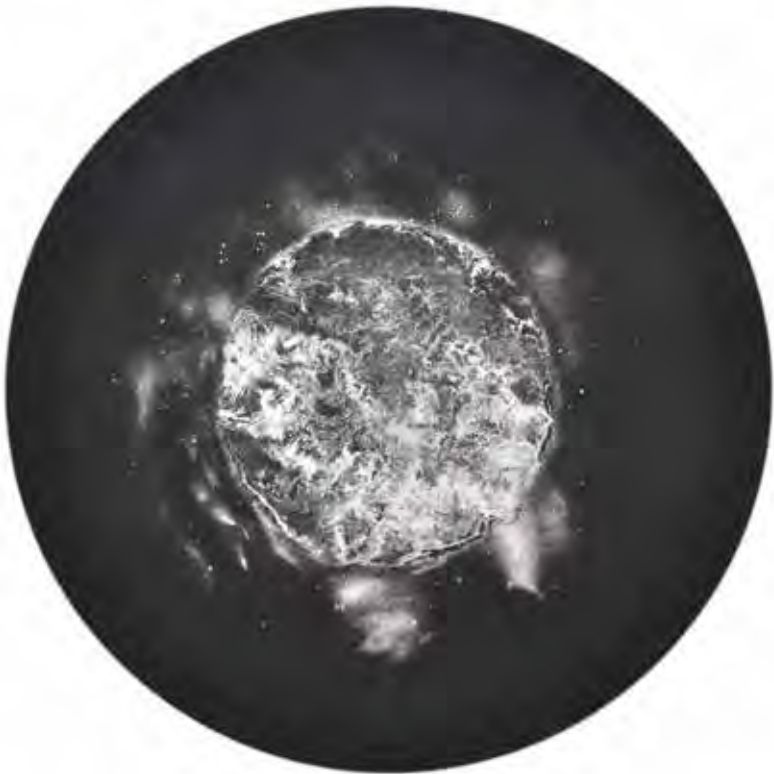
EDUCATION

2012	BA. Fine Arts. Complutense University of Madrid, ES.
2012 - 2014	Master degree in Graphic Printing Media, Castilla la Mancha University. Cuenca, ES
2015 - 2016	Master of Research in Art and Creation, Fine Arts faculty, Complutense University, Madrid, Spain

EXHIBITIONS IN AND OUT THE ACADEMY

2016	Contemporary art fair Justmad7, Institute of Architects, Complutense University stand, Madrid Satellite exhibition of Justmad7, Faculty of Fine Arts exhibition hall, Complutense Univesrity, Madrid
2017	The Corrosion and the Universe, cultural association "La Factoría de Papel". Madrid

The Project "Universal Parallelism", has emerged of the experimentation with indirect chalcographic engraving techniques. One of the main characteristics of these procedures is that the author doesn't have the total domain of this process, because the corrosion which produces the engraving of the metal matrix is due to chemical reactions. This property allow that this techniques become ideal in order to represent analogous phenomena of the nature, so on this occasion, a metaphor between the birth of a star and the progressive corrosion of a copper sheet is done, recording this process through its chalcographic printing. If there are visual analogies between both, is because inside of the stars and in the indirect chalcographic engraving techniques, the thermodynamic laws and chaos theory are involved. These laws and physical theories have supposed a scientific paradigm change, because indicate that we understand the natural transformations, but we cannot have total control over them, as opposed to what was intended classical science. This new way of conceiving nature is checked using the indirect engraving procedures, so they are suitable to represent equivalent phenomena of any scale. Thereby is concluded that each medium of artistic expression is appropriate to evoke certain experiences of the nature, because there are correspondences that have their scientific explanation.



Universal Parallelism IV
Copper matrix and "Avorio" Paper 300 g.
65 cm diameter



Universal Parallelism VII

Copper matrix and "Aorio" Paper 300 g.
65 cm diameter



Universal Parallelism X

Copper matrix and "Aorio" Paper 300 g.
65 cm diameter

Kungliga Konsthögskolan Stockholm

Patrick Wagner

The printmaking workshops of the Royal Institute of Art in Stockholm have a long-standing reputation as the place of Sweden's foremost academic printmaking education, and are deeply rooted in the artistic community with unique programs offering access to alumni and post-graduate artistic research projects. The building housing the expansive workshops suffered a massive attic and roof fire in September 2016, culminating in the devastation of most of the workshops and their decades of archive.

The agonizingly slow process of re-establishing the workshops is pursued by the printmaking lecturers Jenny Olsson (Intaglio, Letterpress), Maria Lilja (Screen printing) and Patrick Wagner (Lithography, Woodcut, Papermaking).

We are confident to return the printmaking education at the Royal Institute to its former scope and welcoming atmosphere in good time.

Patrick Wagner
Head of Area
Painting, Drawing, Printmaking, Photography

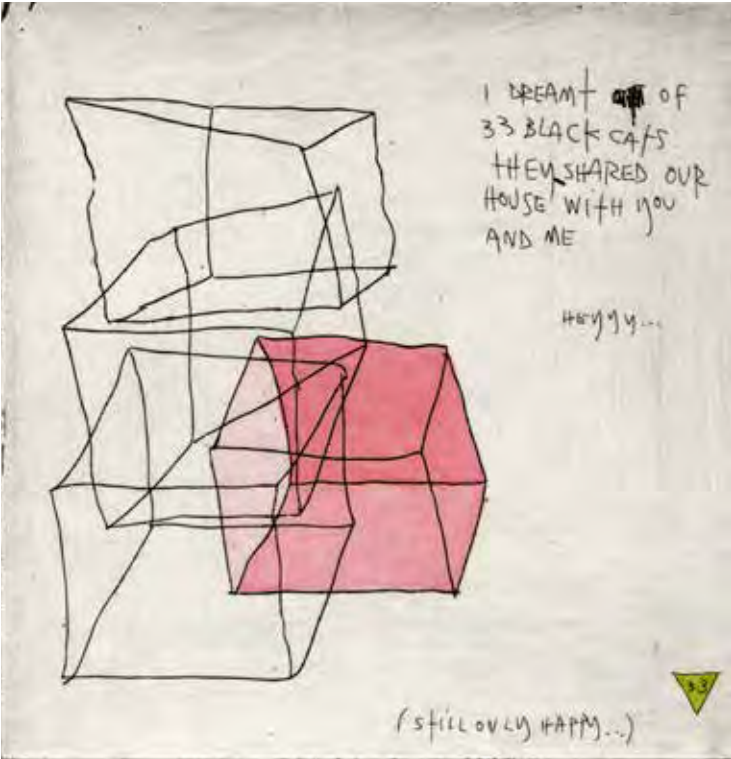


Patrick Wagner
° 1980
Germany
patrick.wagner@kkh.se

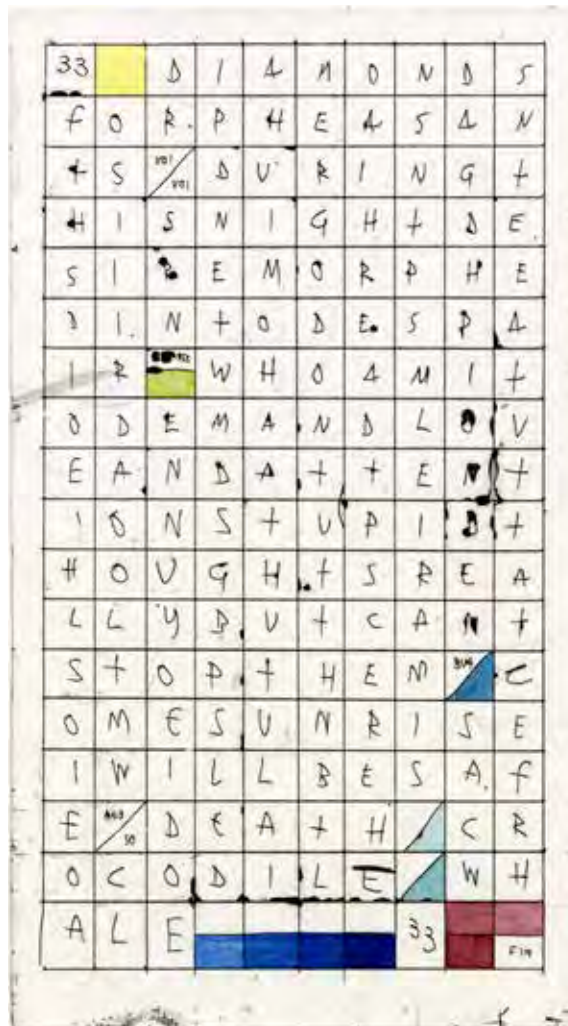
EDUCATION

2010 BFA Academy of Fine Arts Bergen, NO.
2013 MFA, Academy of Fine Arts Helsinki, FI.

I was too scared to be a poet, so I became
an alchemist instead.



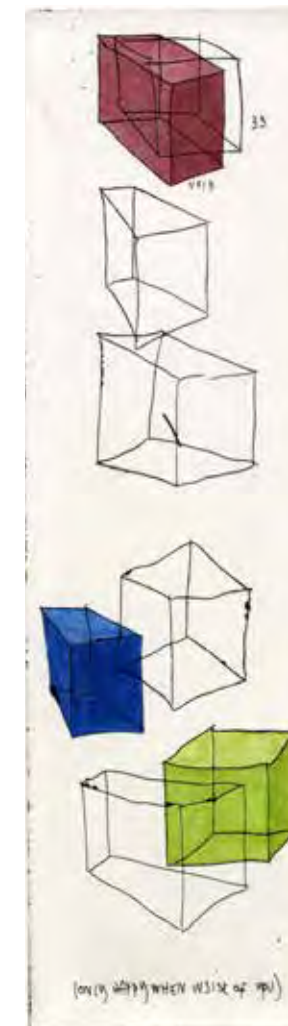
33 | Black Cats
Etching on paper, hand-colouring
12 x 12 cm



33 | Diamonds

Etching on paper, hand-colouring

11 x 21 cm



Title: 33 | Void

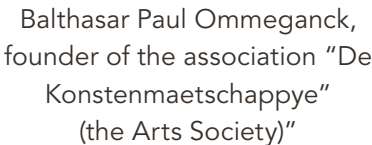
Etching on paper, hand-colouring

7 x 25 cm

18th century

19th century

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



association grew swiftly, this partly due to the rise of nationalism and the search for the roots of the young Belgian nation. This was expressed in the aspiration to emulate the art historical past. In this period triennial ‘Salons’ were established, which alternately took place in three cities. From 1830 to the end of the century, these exhibitions remained the only official Belgian exhibitions. In 1840, and from then on, the salons began working together with artistic correspondents who recruited artists all over Europe (Düsseldorf, Vienna, Rotterdam, Bremen, Hamburg, Munich, Prague et cetera). In 1860 St. Petersburg and New York were added to the list.

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

This opening of the association to innovating art movements took place under the chairmanship of Arthur Van den Nest, an



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



“The long hall in the Royal Academy of Fine Arts Antwerp”

alderman of Antwerp and MP. Also In the 19th century the association cofounded the “Antwerp Museum of Fine Arts”, increased the collection of this new museum and assisted in the relocation of the museum in 1890 to the neighbourhood “South”, its present location in Antwerp.

20th Century

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

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

Cléomir Jussiant, an important art collector and patron, was president from 1938 to 1957 and he was able to give the association a dominant character in the perception of art in the city of Antwerp. After World War II the Belgian economy was so shaken up that the association could no longer maintain the monopoly it held previously. Meritocracy brought a new class to power that wanted to explore new cultural horizons. Several new patronage associations made an entrance. At that time the RSEFA was no longer active nationwide or abroad. The last ‘salon’ was held in 1951 and from then on only retrospectives were organized. The art world was globalizing, but the non–profit association as such didn’t respond to this change. The individual freedom of



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



the artist increased and this freedom became proportionally, socially threatening to the bourgeoisie. The shareholders kept their grip on the activity of the association, which made its influence wane further. The association subsidized the travels of upcoming artists and kept on buying, but limited, works made by young people.

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

In 1995 (after the death of L. Gyselinck) a notary wanted to abrogate the association, but the file ended up on the desk of the newly appointed director of the Royal Academy of Fine Arts Antwerp, Bart’d Eyckermans, who refused to sign the dissolution of the association. He obtained the admission of a new member into the association, Dr. Guido Persoons, and convinced a jurist, Dr. Jan Verwijver, who was the secretary of the association between 1961 and 1972, to give anew his backing to the association. The association was adapted to the latest legislation concerning non-profit associations and the official articles were rewritten. An action plan for the association to give it a new start towards the 21st century was implemented.

21st Century

The association attached itself to the Royal Museum of Fine Arts Antwerp and now there are competitions organized annually to encourage young artists. Today, in the second decade of this century, the focusing on national and international cultural activities is reactivated. The Royal Art Academies of Belgium (Brussels, Liege and Antwerp) and royal academies of art abroad, such as Copenhagen, Helsinki, London, Madrid and Stockholm, work together in organizing an international contest to encourage and



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



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

promote young artists, whose works are judged by an international jury of curators and artists. This inter-academic contest is organized annually and so reinstated the association back into its former position as a national and international promoter of the fine arts.

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

- 2010 Nele Vanthomme award Portrait
- 2011 Maarten Mangelschots award XL
- 2012 Zane Zlemesa Award Human Figure
- 2013 Sarah Philips Award Urzua 2013
- 2014 Rafaël Rodriguez award Urzua 2014
- 2014 Jan Gordts award Looijmans 2014
- 2014 Maaïke Blok award Masters Salon 2014
- 2015 Henri Ardui award Looijmans 2015
- 2015 Ben Sledsens award Masters Salon 2015
- 2015 Petra Everaert award Urzua 2015
- 2016 Jolijn Baeckelandt Masters Salon 2016
- 2016 Helena Greefs award Urzua 2016
- 2016 Julio Varela award Peto 2016
- 2016 Maximiliaan Rittler award Looijmans 2016

We also have the intention to each year edit one or more prints as a multiple of a bachelor of the academy of which we exhibit the teaching staff.
This year the editions of some works of the bachelors of the Royal Academy of Antwerp are included in this catalogue. In this way we created a bibliophilic edition of one hundred samples.

A bibliophilic edition

From this catalogue exist also a bibliofilic edition three times numbered on 25. The following 3 images are the reproductions of the originals inserted prints.

Graphic interpretation of a (un)solved mathematical problem



Olga Sweizdyté-Claes
A mathematical problem
Seriegraphics
19 x 38 cm



Bernt Geudens
 Untitled
 Lithography
 19 x 19 cm

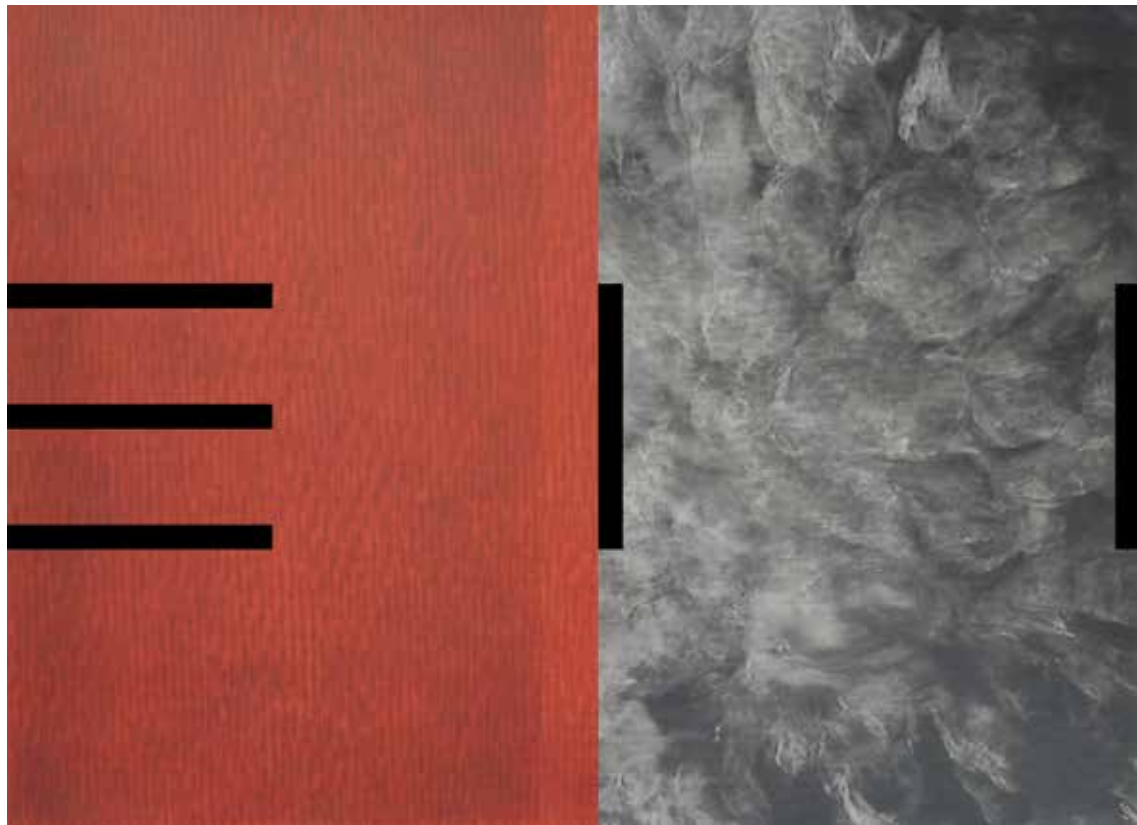


Max Lapiower
 Portret
 Burin engraving
 19 x 19 cm

Graphic work of the teaching staff Royal Academy of Fine Arts Antwerp

Parallel to the Masters Printmaking event it is our intention to yearly introduce the graphic work of the teaching staff from a participating academy. This year we start, according to the alphabet, with the Royal Academy of Antwerp. Next year we intend to show the graphic works of the printing staff of Brussels, the year after Copenhagen and so on.





Ingrid Ledent

In a Whirl

Lithography and computerprint

138 x 100 cm



Sanja Tomic

Asleep

Screen print and digital print

100 x 50 cm



Bart'd Eyckermans

"Ceci n'est pas une machine de guerre"

Aquatint

56 x 100 cm



Bart'd Eyckermans

"Les rigides phallus, tordus d'efforts,
Cassé, et par les mares de la plaine
Les vieux caillots de la semence humaine"

Aquatint

39 x 100 cm

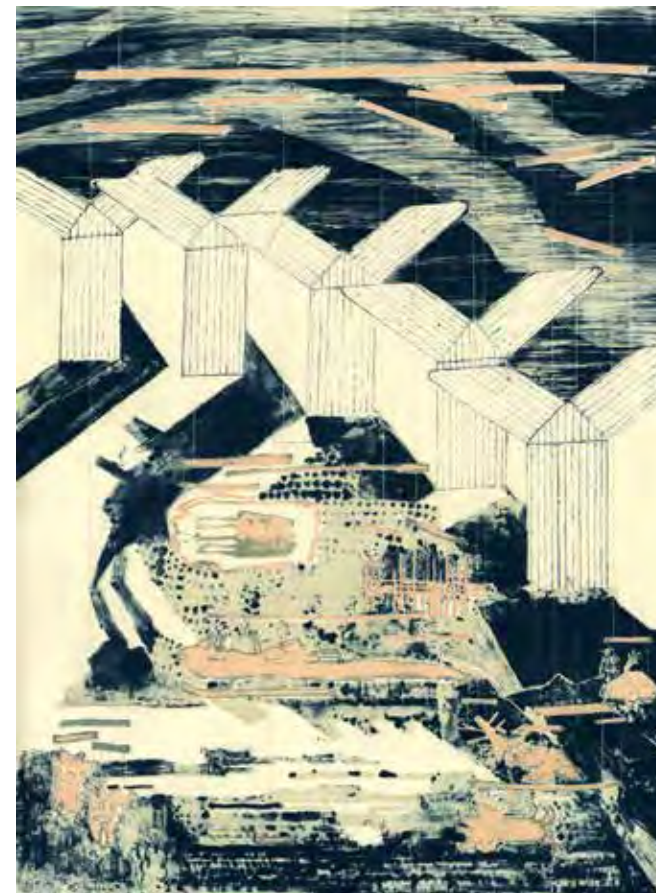


Jochem Harteveld

Segway führer

Lithography, 5 colors on aquarelpaper

70 x 50 cm



Jochem Harteveld

Windspiel

Lithography, 4 colors

50 x 70 cm

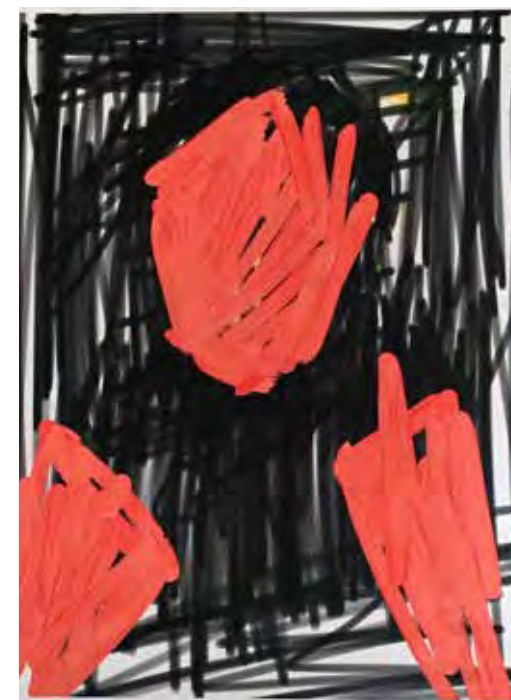


Koenraad Claes

Détournement

Mixed media

82,5 x 110 cm



Koenraad Claes

Standstill <3

Mixed media

36 x 48 cm



Peter Bosteels

Le Chérubin mort

Wood engraving and Balsa

26 x 36 cm



Peter Bosteels

Le Philosophe

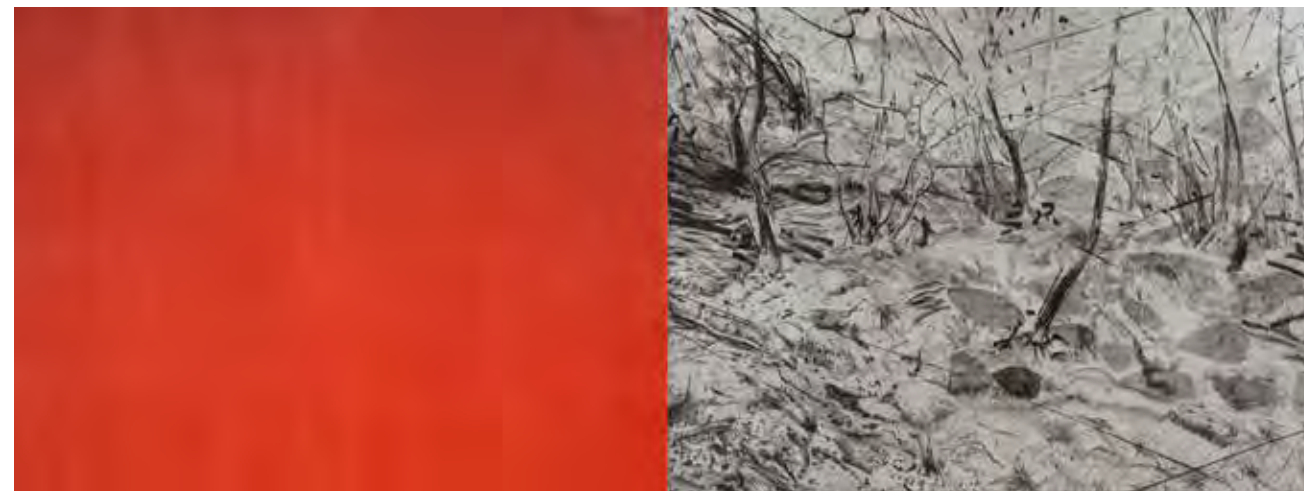
Wood engraving on silk, Polyester

12 x 40 cm



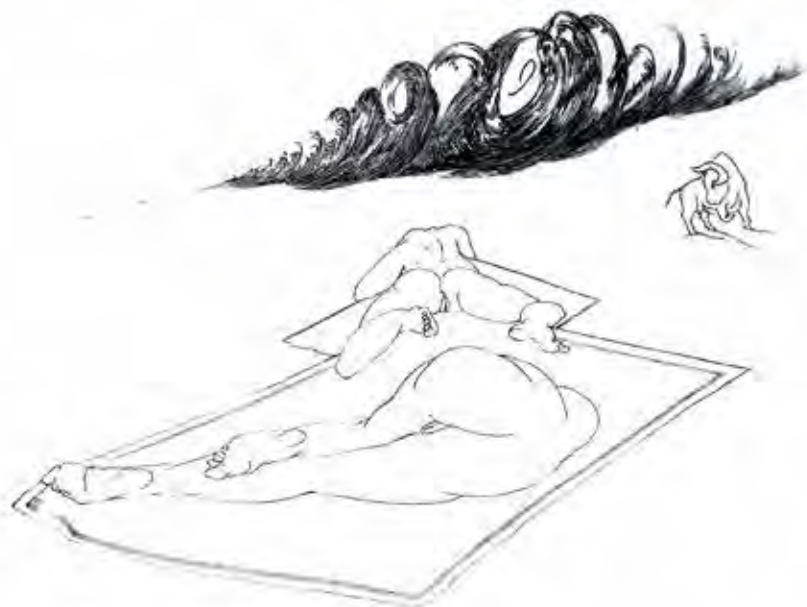
Peter Bosteels

Scarabee gravando
Wood engraving, crayon drawing, wood
12 x 16 cm



Chris Van Der Veken

Part II of Belgium on fire
Woodcut and etching
214 x 78 cm



Lou Gils

Twice as nice
Burin engraving
26,5 x 37 cm



Lou Gils

Zeus
Burin engraving
15, 5 x 9,5 cm



Word of thanks

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

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Bart’d Eyckermans
President of KoMASK vzw



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Royal Society for the Encouragement of Fine Arts

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