



EUROPEAN

# 2021 MASTERS PRINTMAKING

THE ACADEMIES OF

Antwerp · Belgrade · Brussels · Krakau · Latvia · Leipzig  
Liege · London · Madrid · Munich · Oslo · Porto · Rome · Sofia

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Masters  
Printmaking 2021

The digital edition

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Winning artwork of the KoMASK Award Masters Printmaking 2019  
The wedding by Cathrine Alice Liberg, Oslo, Norway

Proclamation of the KoMASK Award European Masters Printmaking 2019











Koninklijke Academie  
voor Schone Kunsten  
Antwerpen

Philip Angermaier  
Selien Vermeulen  
Yixi Zhong

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

Peter Bosteels  
Head of the Printmaking department

**Philip Angermaier**  
° 1984  
Germany  
punkt@philipangermaier.de

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EDUCATION

2021/2022  
Artwell Residency Program Amsterdam Netherlands

2020  
KuBa Residency Program Klein Warnow Germany

2019/2020  
MFA Royal Academy of Fine Arts Antwerp

2017/2021  
Lectureship and scientific assistant in printmaking at  
the Hamburg University of Applied Sciences

2013/2017  
Bachelor of Arts at the Hamburg University of Applied  
Sciences

2013/2017  
Tutor at the printmaking workshop of  
the Hamburg University of Applied Sciences

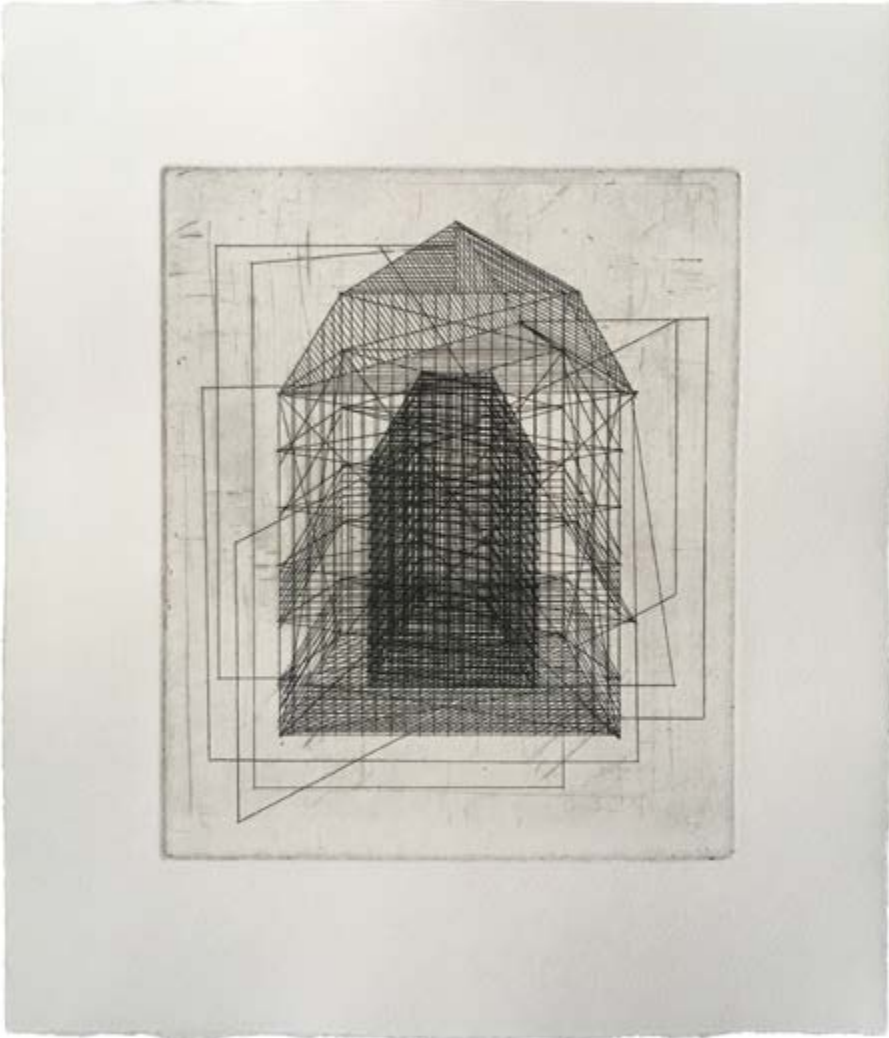
2007/2010  
Illustration and design at the Bildkunst-Akademie  
Hamburg

2004/2007  
Scene painter and technical stuff at the Ohnsorg  
Theater Hamburg

In my previous work I was investigating the principles of control and loss of control in the working barrier of the unknown

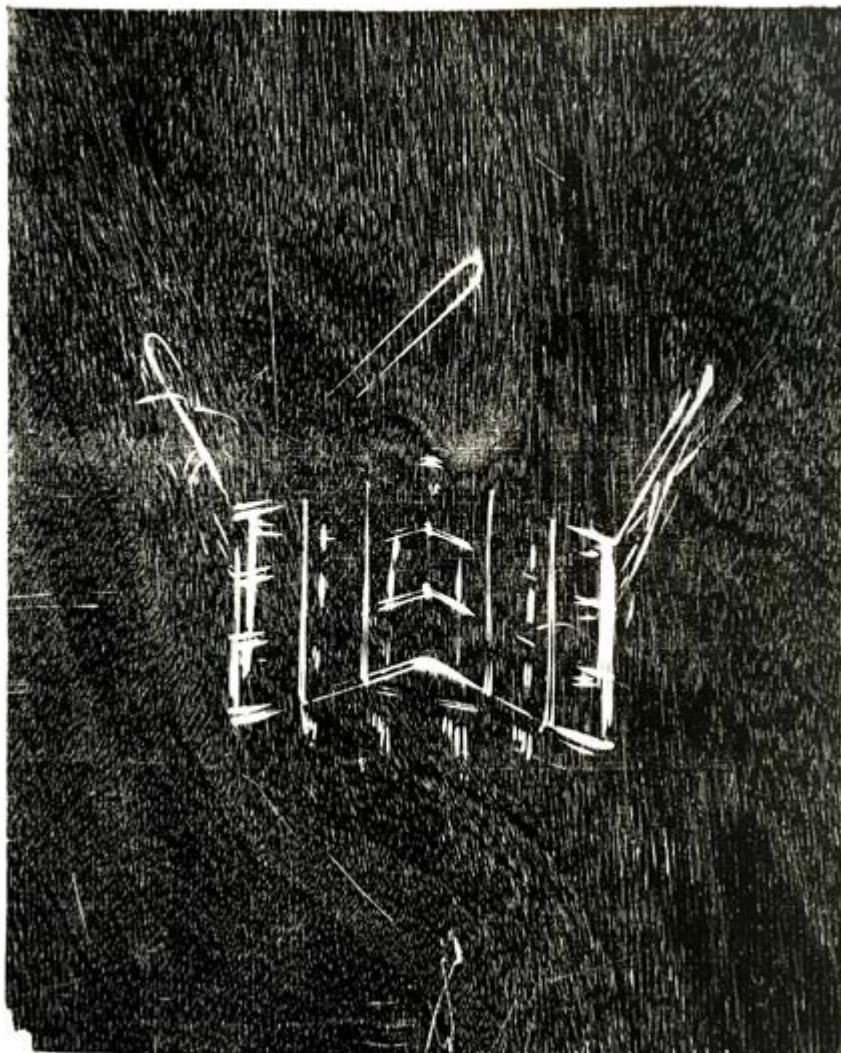
We all live in a sort of construction, a cage that is surrounding us, invisible for our eyes. We can only feel it or becoming aware of its existence, when we reach to its borders. Every system has its construct defining the outer lines. It can confirm, trap, punish, shelter, protect or display its inhabitants. Its presence can be physical or mental defining inner and outer borderlines. Every construction has its fragile and vulnerable spaces. I am trying to enter these places to unravel the unknown and uncomfortable terrain. The outside is an extension of the inside and the inside is a part of the outside. They are in a permanent conversation and deeply intertwined process, how can we develop images that try to define them and make them visible?

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**Cage Measure**  
Etching; ink on Hahnemühle-Bütten 300gr  
30 x 35 cm





### Smashed Cage

Embossing in wood; ink on Awagami Hosho Select 80gr  
50 x 40 cm



### Open Cage

Wood, wire, glass  
50 x 45 cm



**John Selien**  
° 1997  
Belgium  
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EDUCATION  
2021  
Master Vrije Grafiek aan de Koninklijke Academie  
voor Schone Kunsten, Antwerpen, BE

Het proces tot het maken van papier geeft mij veel voldoening. Het is een proces van herhaling, fysieke arbeid, tijd en aandacht waardoor er een sterke connectie wordt opgebouwd met het materiaal. Hieruit ontstaat er een ‘bibliotheek aan materialen’. Tijdens het creatieproces start een onderzoek naar de schijnbare ‘zwaarte’ en/of ‘lichtheid’ van het papier, het evenwicht binnen het kleurenspeel, de integratie binnen een ruimte en het ruimtelijk tekenen. Via papier refereer ik naar Venetië, liefdesbrieven, huid, poëzie, evenwicht, beweging, dans en theater.

Elk werk beschouw ik als een ‘scène’ en niet als een ‘beeld’. Een ‘sokkel’ is voor mij een ‘podium’. Op deze manier tracht ik een kader te scheppen waarbinnen ik mijn werk plaats en wordt mijn onderzoek vooral gespecificeerd naar licht, schaduw, vorm, texturen en scenografie.

Gedurende het maak- en het onderzoeksproces worden scènes en podiums samengebracht die later zullen worden behouden of hervormd. Deze wisselende combinaties worden gefotografeerd en verzameld in een boek waardoor er een herbruikbaar archief ontstaat.

Het ene moment kan een papier fungeren als een gondel terwijl ditzelfde attribueert in een nieuwe opstelling een oude muur in Venetië kan voorstellen.

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**In de straten van Antwerpen, zag ik de schim van Casanova!**  
Papier maché, houtskool  
45 x 35 x 20 cm





**In de straten van Antwerpen, zag ik de schim van Casanova!**

Papier maché, houtskool

15 x 8 x 3 cm



**In de straten van Antwerpen, zag ik de schim van Casanova!**

Papier maché, houtskool



Yixi Zhong  
° 1991  
China  
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EDUCATION

2018/2021  
Graduated with a bachelor's degree and a master's diploma in Printmaking, from the Royal Academy of Fine Arts in Antwerp ,Belgium

2021  
Won the prize Vrije Grafiek 2021, and the prize Mathilde E. Horlait-Dapsens

EXHIBITIONS

2021  
“Encore!”, Huidevettersstraat 39, Antwerp, Belgium  
“MASTERS! EXPO 2021”  
Royal academy of Fine Arts Antwerp, Belgium  
“Ich bin ein Sender, Ich Strahle aus!”  
Het Bos, Antwerp, Belgium

2020  
“WE’RE BREATHING DOWN YOUR NECK”  
Museum De Reede, Antwerp, Belgium

From the time I realized that my image is a work, I started to pay attention to the title, and then it became more and more important, or maybe not at all...  
I drew something before, and then I felt that it was not enough. I thought of a title to metaphor it, but I still felt that it was not enough. I wrote some text to explain the title, and then I wanted to use images to realize the text. It’s just like walking in circles. Walk a ∞-shape ...  
I said a lot of "I", and I thought: No, this is too narrow. I must look to the outside world! -I found a reference-a sixpede. I named it sixpede. I don’t know what its original name is, and I don’t know what it will become. I put my eyes on it and let It run ...  
The tittle of my combination of video works is Mimi. I tried to think a witty remark to be the tittle, but then I gave up, just call it Mimi. Because everyone can understand it, and they all can imagine it, because it's just a nonsense ...

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Killing goats

Video. Mimi Part.1, video, 4:3, 2min23sec

Kätzchen, this mud is so heavy  
I knelt down in a 20- square- meter room  
Without reference My neighbor is laughing at my weakness,  
laughing at my powerless voice  
I can’tsay anything aggressive  
I want you to say  
You said life is above art  
Art is frivolous  
Said you are going to kill goats, between green hills and dirt  
Masses of white and red  
I heard myself bleating like a kid  
My neighbor is laughing at my weaknes

[Link to Vedio . Mimi 2020 - 2021 ...](#)





[Link to Vedio . Mimi 2020 - 2021 ...](#)

**Rolling weakness**

Video.Mimi Part.2, video, 16:9, 3min02sec

A  
I spent my whole life rolling my weakness, and it seems that the effect is not bad . From the appearance, it is a white mass, Not a perfect round sphere , but like a huge soft broad bean, the depression in the middle is the softest part, I have to say that this is something I have been thinking about so far.

B  
Yes, my friend, your weakness is rare in the world, but I am wary of it, because you always care for it in the room or on the grass, which does not make it considered a real weakness worthy of being cherished .

A  
But this is not an easy thing . In order to get the good weakness, I have to bend my back to the maximum, using skull and every small bone on the spine as a fulcrum, and rubbing on the grass day and night . it will make my weakness fuller, smoother, and warmer in color.... I still have a lot of such knack.

B  
Then I know, these little tricks of yours are completely immoral. If you want me to say, you should run wildly along Meir Street from west to east until you reach the entrance of a small Turkish shop and get the other part of you, only In this way, your broad bean can undergo complete metamorphosis.

A  
Oh? Then its complete metamorphosis will make it grow into a sixpede, so I will happily name it Mimi, like the name everyone would give to their treasures.

B  
Unfortunately, people don'tknow its name. When it runs in front of everyone in the spring breeze, people will shout in surprise:  
sixpede is running

A sixpede is running

B sixpede is running

A sixpede is running

B sixpede is running

A sixpede is running



[Link to Vedio . Mimi 2020 - 2021 ...](#)

**Sixpede is running**

VIDEO.Mimi Part.3, video, 4:3, 3min33sec



## Fakultet Likovnih umetnosti u Beogradu

Danilo Paunovic  
Natalija Šobić  
Maja Urošević

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

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

Printmaking Department  
Faculty of Fine Arts, Belgrade



**Danilo Paunovic**  
° 1997  
Serbia  
paunovicdanilo@yahoo.com

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EDUCATION

2021 Master of Fine Arts, Graduated  
at the Faculty of Fine Arts Belgrade, Serbia

EXHIBITIONS

2021 PIKTOGRAF, solo exhibition, Nis, Serba

MASTERPIECES III, Belgrade, Serbia  
"Miniatures", La Vista, Novi Sad, Serbia

2020 XX Student printmaking biennial, Belgrade, Serbia

IV International triennial of printmaking,  
Belgrade, Serbia

"Konstantin Veliki" international exhibition, Nis, Serbia

2018 "Osten biennial of drawing" Skopje, Macedonia

Ex-Libris "Karijatide" Biennial of printmaking,  
Crete, Greece

The works presented here are a part of series that deals with the synthesis of the expressive power of dance (physical) movements, and gestural (mental) movements. The dance that liberates, grounds and connects the soul with the body is recorded here through a long exposure photograph, which is then transferred to a graphic sheet in the form of a raster point and brought into a visual connection with gestural drawing that is used as a symbol of unconscious forces. The emphasis is placed on the duality of the elements that are present, such as a raster point which is a mathematically generated precision versus an arbitrary brush stroke; digital photography versus analog line and surface layout; and mostly in the choice of colors that are almost always in a complementary relationship. Equating these opposites leads to friction that produces energy to create a new unity that abounds in life.

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**Untitled**  
Silkscreen  
70 x 100 cm



**Untitled**  
 Silkscreen  
 70 x 100 cm



**Untitled**  
 Silkscreen  
 100 x 70 cm



**Maja Urošević**  
° 1996  
Serbia  
urosevic.maja96@gmail.com

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EDUCATION

2020  
Faculty of Fine Arts, B.A. Printmaking department,  
Belgrade, Serbia

2015  
School of Design, High school, Belgrade, Serbia

EXHIBITIONS

2021  
"Vidimo vas" Center for Graphic Art and Visual  
Researches AKADEMIJA, Belgrade

Exhibiton of works by award winning authors of the  
XX biennale of student printmaking of Serbia Dom  
kulture Studentski grad, Belgrade

"Intertwinings and Interactions" Academy of Fine  
Arts, Gdansk, Poland

FLU student small format drawing and sculpture exhi-  
bition Dom Omladine Gallery, Belgrade

XXI Student drawing Biennale Dom kulture Studentski  
grad, Belgrade

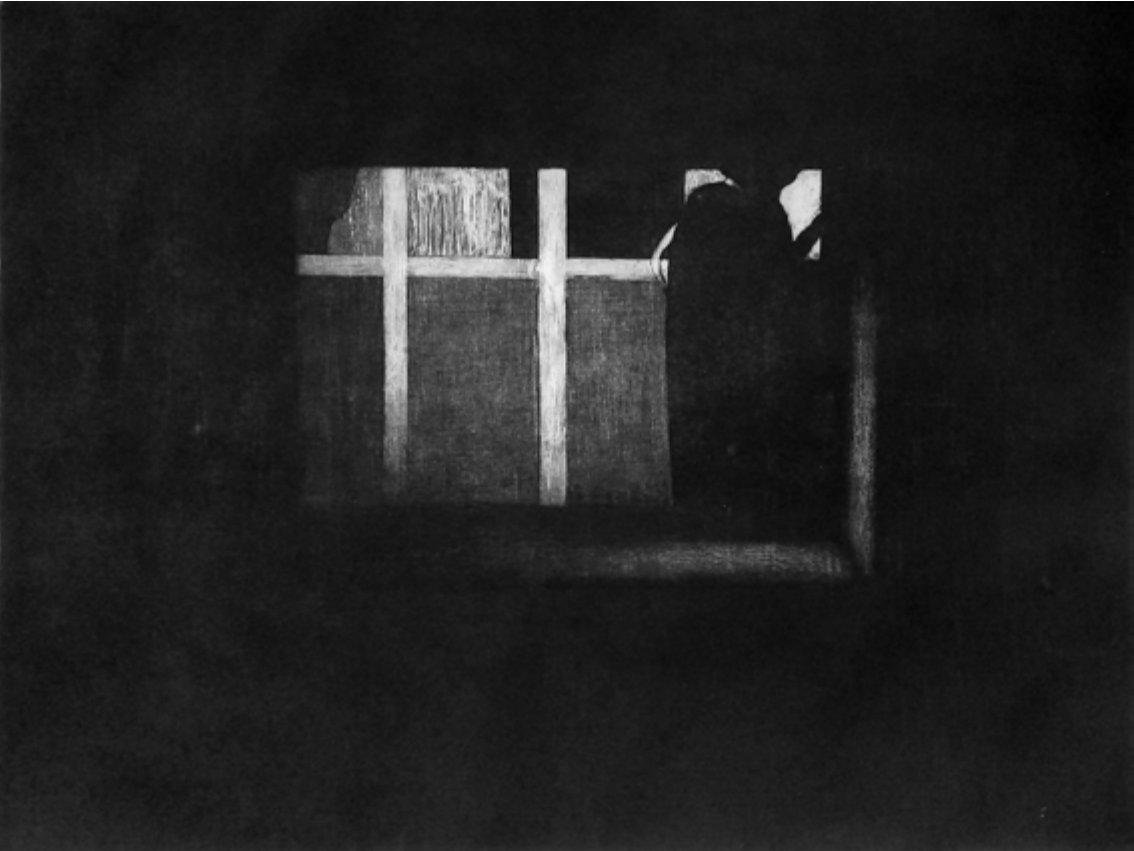
XX Student printmaking Biennale Dom kulture  
Studentski grad, Belgrade

2019  
Festum SKC Gallery, Belgrade

"Imprinted in time" AAIPS Gallery, Seul, South Korea

In still frames shadows are strong,  
the atmosphere serious and the thickness of air  
frozen in space almost palpable. The observer  
remains a silent witness of the scene to which he was  
not invited. His destiny is to remain a third person  
to which the work's hermetic world is immune and  
which remains inaccessible to him like a film frame.

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**No title**  
Intaglio  
70 x 50 cm



**No title**  
Intaglio  
70 x 50 cm



**No title**  
Screenprint  
70 x 100 cm



**Natalija Šobić**  
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EDUCATION

2021  
MA in printmaking, Faculty of Fine Arts, Belgrade  
- Faculty of Fine Arts Belgrade award for best print

2020  
BA in printmaking, Faculty of Fine Arts,  
Belgrade, Serbia

Every mirror has a point of view, and the viewer has their own. In my recent work I am showing more than what can exist in reality at the same time. An exact representation of what one sees in a mirror has to be close to what exists in reality - my art is farther from it. The image as it is in my work is made from realistic fragments, but the whole is something that cannot exist from any point of view. This is an exploration of the effect separation of a realistic image into fragments has on how it's perceived: looking for the space between a subtle change and the subject getting lost. The goal is to push an object away from its identity while letting it stay close enough so that it's still clear where the fragments come from.

The eye wants to merge all the pieces into a whole, but the separation into different heights, images from different moments stops that from happening.

The aim is to show an image removed from reality, fragmented and put together in a chaotic way, without it becoming abstract. The way the pieces are put together has to be deliberate. Every fragment is carefully measured and made to fit into its "wrong" place.

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**No title**  
Lithography  
125 x 70 cm



**No title**

Lithography  
100 x 150 x 12 cm



**No title**

Colored pencil  
125 x 160 x 16 cm





## Académie Royale des Beaux-arts de Bruxelles

Roman Couchard  
Ida Ferrand  
Fanny Peyratout

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

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

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

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

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

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

**Roman Couchard**  
° 1994  
Belgium  
romancouchard@live.be

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EDUCATION

Bachelor in Painting, at ESA Saint-Luc Liège  
Master Of Fine Arts and Didactique, Graduated at  
Academy of Fine Arts Brussels

AWARDS

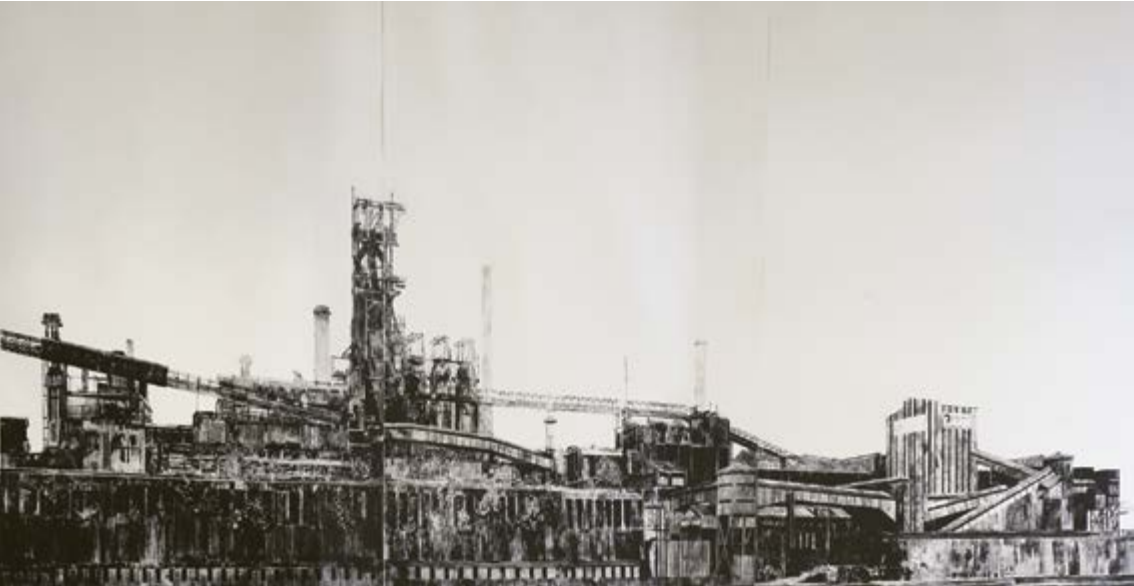
2021  
Winner Of the Boghossian Foundation Art Price  
Co-Winner Of the Triennal Of Engraving Gravure de  
Liège (Half price with Camille Dufour)

EXHIBITIONS

2022  
(Lauréat) ‘Boghossian Foundation Editions’  
29.10.2021>29.10, Brussels, Belgium  
2021  
‘Bassin’ collective exhibition at Chenée, Belgium  
‘Demain déjà’ collective exhibition at Academy of Fine  
Arts Brussels, Belgium  
(Lauréat) ‘Triennal de Gravure de Liège’  
at the Boverie, Liège, Belgium  
‘Collectif exp’OFF’, collective exhibition at  
La Zone in Liège, Belgium  
‘The Earth Movement’at The Lismond Fondation  
with Paul de Toytot and Chloé’

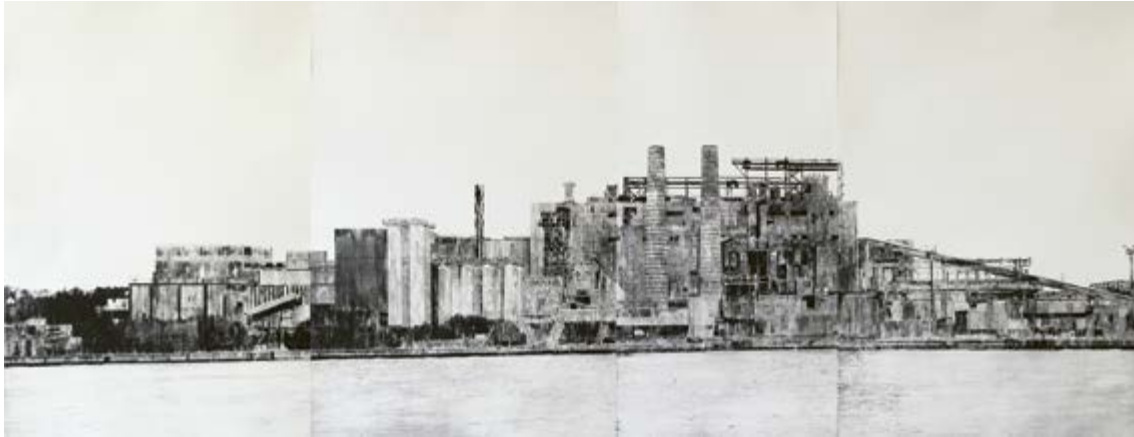
In a breathless world, where the illusion of invention is present for ever more consumption. Where everything is quickly disposable and perishable, for people as well as for objects. I am a product of Generation Y.  
Growing up in the opulence of the post-war lifestyle. Europe, this group of States created in 1958 aimed to maintain peace, stability and promote free trade between peoples. In 2019, I see that inequalities are still very much present. Our country is no longer at war, of course, but we do live in a climate of constant tension. The fear of the other and the unknown is real. In this context as a visual artist, I first chose to realize a series of prints on the architectural heritage.  
Currently, my research is more oriented towards industrial heritage. In using plastic as a support for my matrices. I change the perception that we have of this material. This one does not become any more a premature waste but is reused, classified and archived.

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**300/300e**  
Pointe sèche sur plexiglas - impression sur papier  
200 x 360 cm





### Chertal

Pointe sèche sur plexiglas - impression sur papier  
100 x 260 cm



### Carbonnisage

Pointe sèche sur plexiglas - impression sur papier  
106 x 78 cm

**Ida Ferrand**  
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EDUCATION

2017/2020  
Master Of Fine Arts and Didactique, Graduated at  
Academy of Fine Arts Brussels  
(Intaglio and Editorial Practices)

EXHIBITIONS

2021  
Janvier - Août: young graduate erasmus internship at  
AGA LAB Amsterdam, Netherlands  
September: residency at Musée du Dessin et  
de l'Estampe Originale, Graveline, France  
November: Watch This Space biennale  
(solo exhibition, La Plate Forme, Dunkerque France)

For a year now, I have been engaged a research  
which takes military architecture as its prospecting  
ground.

In my plastic work, this raw material is apprehended  
with a conscious subjectivity and a personal  
mythology. The project is to explore the fictional  
part in these spaces, the stories and obsessions  
that inhabit them.

Finally, through the practice of drawing and printed  
techniques, the purpose is to establish a parallel  
iconography, hybrid between documentary study  
and fantasy story.

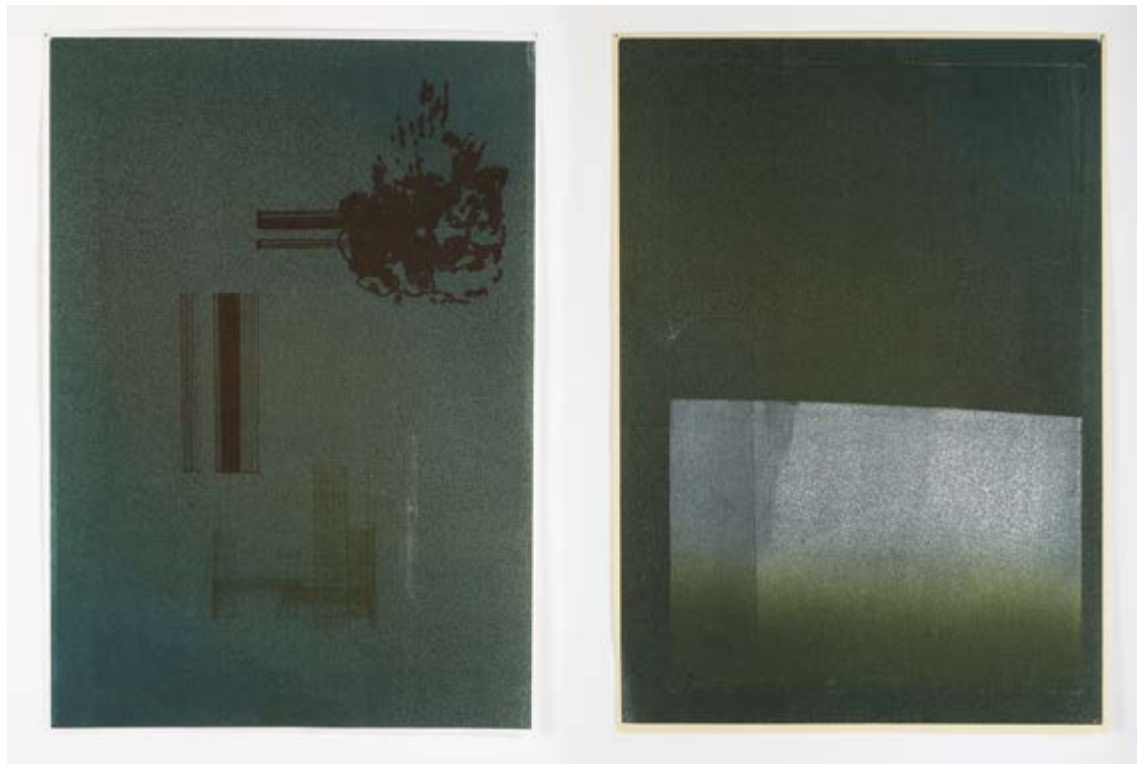
My ambition is also to pursue my experiments in  
advanced, non-toxic techniques, classic printing  
techniques, as well as modern and digital techno-  
logies (engraving assisted by C.N.C., digital prints,  
plotter drawings).

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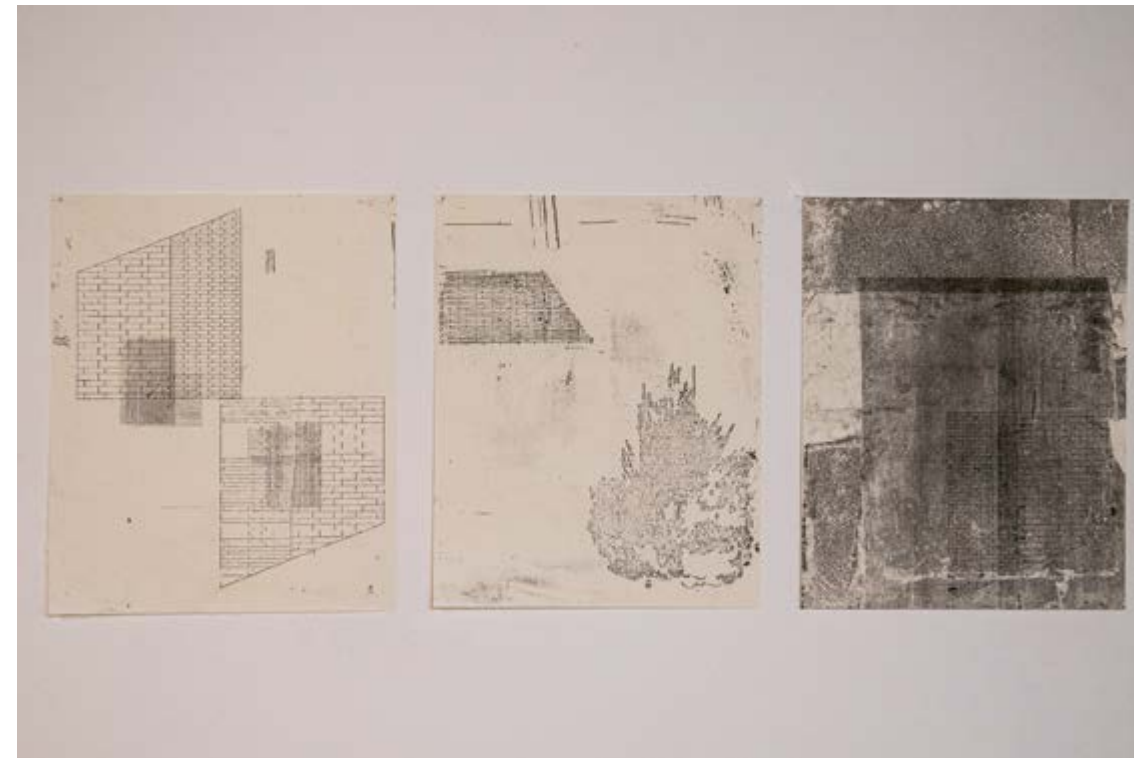
**Haxo**  
Etching and pen-plotter  
120 x 80 cm





**Untitled**

Laser print mototype and pen-plotter  
Each 29,7 x 42 cm



**Untitled**

Etching  
Each 15 x 20 cm

**Fanny Peyratout**  
° 1986  
France  
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EDUCATION

2020  
Master Of Fine Arts and Didactique, Graduated at  
Academy of Fine Arts Brussels

July: Internship with François Burland on the "Lost  
Geographies" project at La Ferme des Tilleuls, art and  
exhibition centre in Renens, Switzerland. Creation of  
imaginary and collective maps. Multiple techniques  
for an exhibition 04 February to 03 March 2021 at La  
Ferme des Tilleuls.

EXHIBITIONS

2020/2021  
Exhibition of the laureates of the Royal Academy  
of Fine Arts of Brussels, The mirror and the lamp,  
Brussels. Curator: Pauline Hatzigeorgiou

Exhibited in the selection of the Prix de la Gravure,  
2020 edition, from 19 December to 14 February 2021  
at the Centre de la Gravure de la Louvière, Belgium

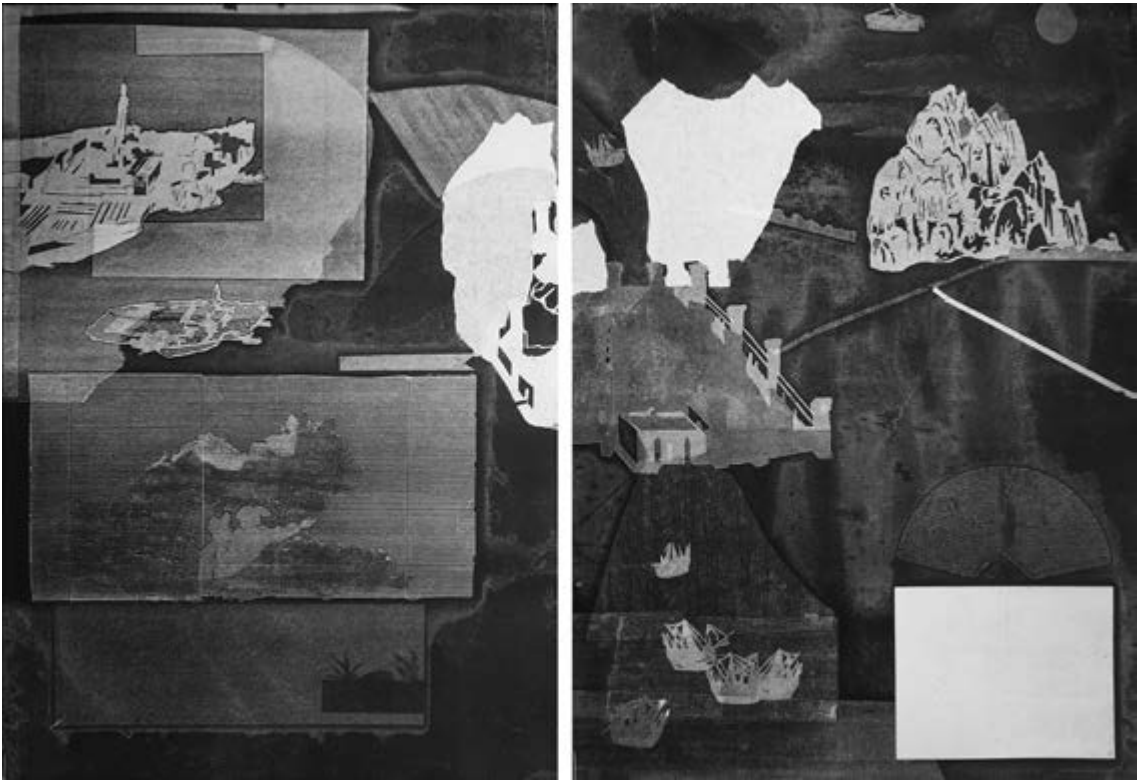
2020  
December: Collective exhibition with the printmaking  
workshop of the Royal Academy of Fine Arts of the  
city of Brussels at the Mhataa gallery, Brussels.

My plastic practice tends towards the re-appropriation of archives, cartographic documents and reproductions of images of the territory through their manipulation in monotype work.

The study and practice of different engraving techniques have finally led me to use "simple" processes, without notching or acid etching, but directed towards an archaic notion of printmaking: the imprint. Papers and other materials, caught in the surface of the ink, mark lines and contrasts. In this way of making the monotype, I find an approach that is both naive and rich, full of apparitions, textures and revelations of dreamlike figures. Analysing ancient or contemporary geographies to make them the starting point of a figurative and imaginary journey allows the expression of alternative views on the world.

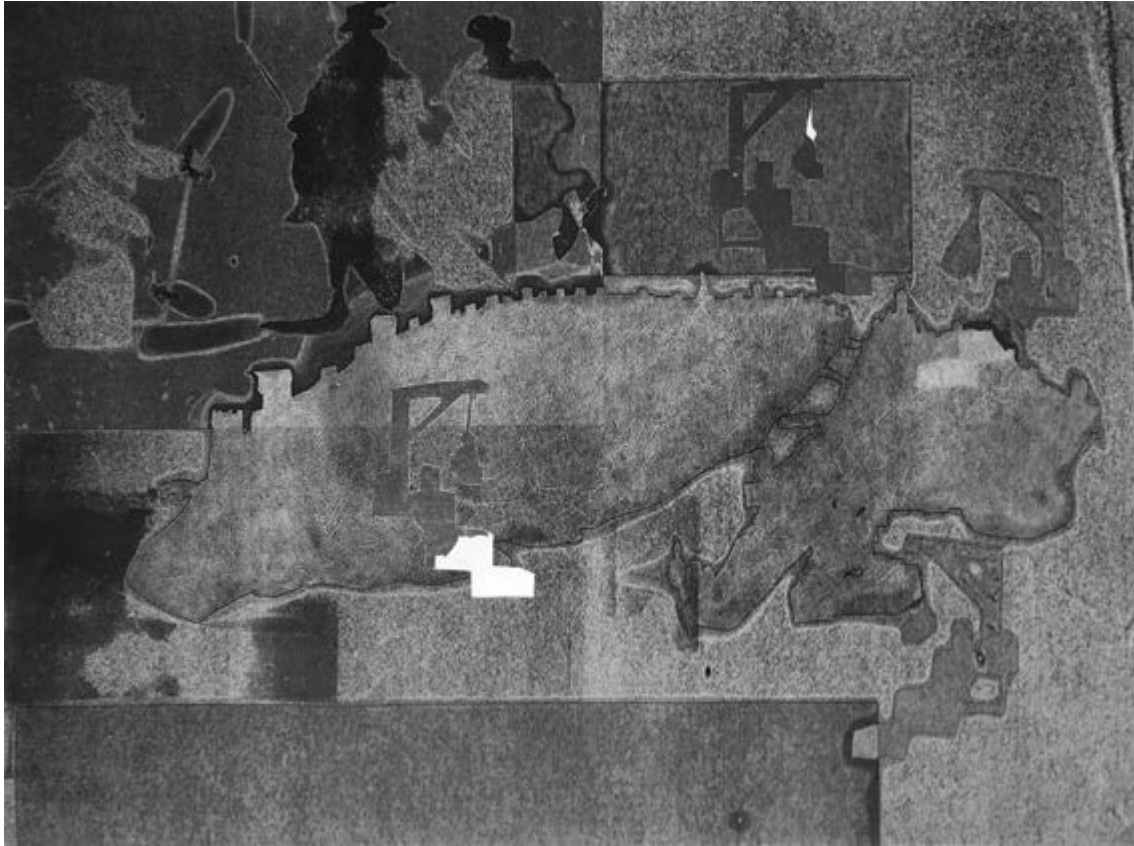
The reuse of cartographic documents is an axis of research and practice that motivates and inspires me a lot.

The discussion of cartographic codes and languages as well as their link with art in all its forms leads to ever new pictorial and narrative possibilities.



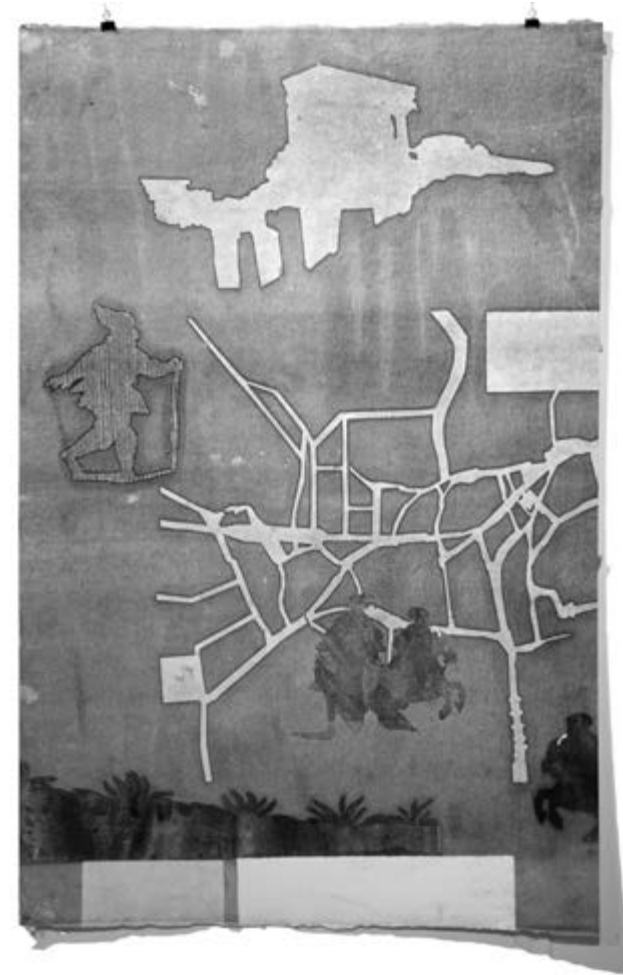
**DYPTIQUEDOUBLE**  
Monotype. Matrixes made in cut shapes creating imprints on the inked surface of the monotype  
180 x 107 cm





### Florence#3

Monotypes. Matrixes made in cut shapes creating imprints on the inked surface of the monotype  
73 x 56 cm



### Langages

Matrixes made in cut shapes  
creating imprints on the inked surface of the monotype  
84 x 120 cm

## Akademia Sztuk Pięknych im. Jana Matejki Krakowie

Filip Bruchnalski  
Magdalena Marek  
Wiktor Wiater



The Faculty of Graphic Arts offers training in graphic arts, graphic design, drawing, intermedia, photography and animation.

The tradition of the Faculty of Graphic Arts in Kraków is combining graphic arts and graphic design into one study program, which is based on artistic conviction referring to the unity of art. With the development of specialization and the emergence of new media one can doubt whether such model of instruction can be efficient in the long run. However, we believe that in view of increasing problems in our civilization, that kind of training has a new mission to realize and should be the basis for thorough artistic education regardless of means and tools at the artist's (designer's or graphic artist's) disposal. The Faculty of Graphic Arts continues to stress this mission, but is also always opened to contemporary challenges.

The Faculty is widely known in many countries, where its graduates are commonly recognized in many areas of graphic arts. Among them are, for instance, Czesław Ślania, one of the most distinguished European engravers, and the late Roman Ciesiewicz, a distinguished designer, the graduates of the Faculty, including members of its teaching staff, are frequently jurors in Polish and foreign festivals of graphic art, posters or animated films. Professors of the Faculty also confer academic degrees to teachers in all artistic universities in Poland.



Filip Bruchnalski

°1996  
Poland  
fiki.f2@gmail.com

Graphic, photographer, draftsman and from time to time videoartist. In 2021 graduated Academy of Fine Arts in Cracow with honours. Received a rector's scholarship in 2019 and 2020. Diploma was made in Intaglio studio under prof. Krzysztof Tomalski supervision. Participant of exhibitions in Poland and abroad.

EXHIBITIONS:

2021  
Polish Print Triennial - PL, Katowice, Silesian Museum

Niech mój terapeuta tylko to usłyszy - PL, Kraków, Gallery Podbrzezie

Special Award of TUU Magazine - XII Biennial of Student Graphics in Poznan - PL, Poznan, Arsenał Municipal Gallery

2020  
17th Small Graphic Forms Triennial - PL, City Art Gallery in Łódz

Pandemic Transgraphia - International Print Triennial in Krakow, online presentation

3rd Prize in the Constantine The Great  
SRB graphics

Every day for 6 months I noted on matrix 30 most-clicked informations selected by an algorithm in the phone.

During lockdown we had to adapt ourselves for living in new conditions. Bringing our live to the web turned out as convenient as unbearable. Mobiles has become a center of communication with friends and world. Private life got stuck up with news and politics. Scrolling through hundreds of addition messages was radically different from known daily routine. Usually the division between what is private and public is more obvious.

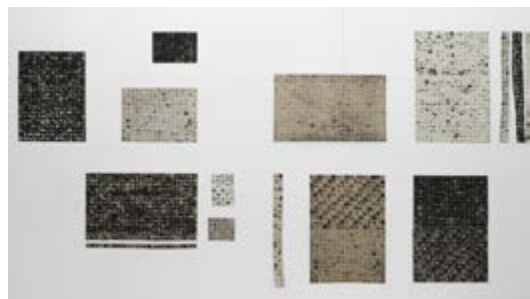
In reality we have learned to look selectively. We can walk through the city and don't pay attention on commercials or don't pay as much as on others, more important things like cars when you are crossing the street or pleasant weather. In virtual reality is hard to not get distracted. Our whole attention is focused in a small space - on screen. All the new things that appears there are the same value. We give them the same amount of attention. After this we decide how much longer we would like to spend with that before we'll go further. This way picture of someones doggo in garden become as important as climate catastrophe and that what said Popek to Różal Różalski.

Work is document of affairs from world and my everyday emotions.

"Relax like a shit. More than just relaxing. Great fucking relaxation. The art of relaxation. Relaxation greater than life" – J. Strachota



**Stream Freesolo** (6 months all together)  
Intaglio, etching, aquatint - print on paper  
300 x 300 x 5 cm



**Stream Freesolo** (1 every month)  
Intaglio, etching, aquatint - print on paper  
350 x 250 cm



**Stream Freesolo** (flow of information)  
Intaglio, etching, aquatint - print on paper  
200 x 200 cm



**Magdalena Marek**  
° 1992  
Poland  
magdalena.marek03@gmail.com

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EDUCATION

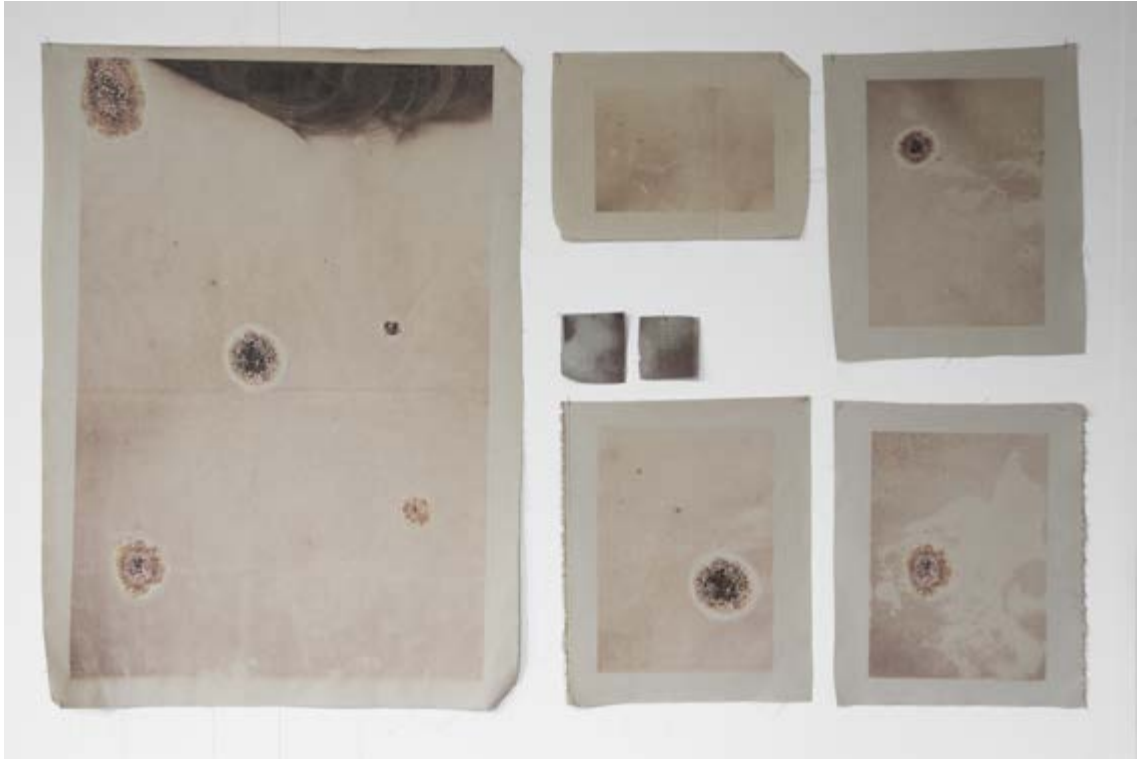
In June 2021, I graduated from the Krakow Academy of Fine Arts, at the Faculty of Graphics. completed my MA diploma in the copperplate workshop under the supervision of prof. Krzysztof Tomalski. For three years I have been dealing with the subject of corporeality. The stimulus for me to start research in this field was my personal experience, a tendency to have hypertrophic scars. From the beginning, the center of my interests was "freaks", which, like in Tod Browning's film, do not fit the currently accepted canon of beauty. In my works, I try to combine analog photography with workshop graphics.

My works oscillate around the subject of degradation and destruction of the human body. I would like to present the ethereal, ephemeral and impermanent nature of the material that is the human body. The key to my work was the observation that the body is a dynamic form that is constantly changing. Over time, as I deepened my knowledge, my perception of the body changed. At first, I thought about him superficially. While studying the subject, I realized that for me the MARK title is not only a visual change on the skin, visible at first glance. For me, MARK is a whole man who does not fit into the current canon of beauty, with a whole universe of accompanying emotions. My goal was to create a language of forms that would reflect the way I perceive the body. The starting point for me was analog photography. I chose this medium because I found it to be realistic but also subjective. My next step was to experiment with negatives using various chemicals. As a result of these experiences, I was able to subject the negatives to a conscious process of destruction. A damaged negative will never revert to its original form. Then, through graphic processes, I gave the images the appropriate matter. The reflection process and the materials used are crucial in the search for a plastic illusion of fragile carnality.

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**Mark, Graduation installation**  
Self-developed technique, print on various surfaces



## Mark 2

Self-developed technique, print on textile



## Mark 3

Self-developed technique, print on cardboard  
21 x 30 cm



**Wiktor Wiater**  
° 1997  
Poland  
10wwiater@gmail.com

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EDUCATION

Graduate of the Graphics Faculty of the Jan Matejko Academy of Fine Arts in Cracow (2021). He received his Master’s Degree with honours in the Intaglio Printing Studio headed by professor Henryk Ozog and displayed his works at the Posters Design Atelier headed by doctor Wojciech Kwasniewski. A scholar of the Minister of Culture and National Heritage of the Republic of Poland, and of the Rector of The Academy of Arts in recognition of the outstanding scientific and art achievements. Deals with graphic techniques, graphic design, painting and drawing. Has taken part in exhibitions both in Poland and abroad.

An attempt to construct a picture anew, through deriving from available motifs of culture as a whole, as well as circumambient everydayness. Activities in figuration and abstract solutions were my field of interest. They added intensive dynamics thanks to permeation of two separate worlds. This allowed to focus on the character of figurative elements by disrupting them with abstraction. This opens the possibility for a dialogue between past and present, among others through enriching traditional workshop techniques with photographic pieces, reprints, joining the old with the new. By getting deeper into graphic matter of work, I search for the “invisible” aspect of the picture – its true sense. While creating a composition, I reach for various elements not necessarily in connection with one another, and I combine them into one entity according to my intent.

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**Towards**  
Dry point, mezzotint, corundum  
200 x 70 cm



**Bovem**

Dry point, mezzotint, corundum, photography  
240 x 100 cm



**Witkacemu NP**

Dry point, mezzotint, corundum  
220 x 130 cm





## Latvijās Makslas Akadēmija

Ivita Brudere  
Dagne Dejatnikova  
Marija Groza

In the winter and spring of 2001, the workshops of the Art Academy of Latvia, like those at other European universities, were closed due to the lockdown caused by the Covid pandemic. This could not but affect the continuity of the studies process. This year's graduates were in a particularly difficult situation. However, despite all the obstacles, the master theses by the students of the Graphic Art Department were also completed in printmaking techniques. The students should be commended for their resilience, perseverance and ability to overcome these challenges by creating an exciting works of art. Three young graphic artists – Ivita Brudere, Dagne Devjatnikova and Marija Groza, graduates of the year 2021, represent the Art Academy of Latvia at the KoMASK competition.

Ivita Brudere in her series "The Restaurant" depicts Soviet-era porcelain and glassware from the author's collection. Brudere explored the origins of this tableware, design features and also focused on issues of identity related to the generation born in Latvia in the 1990s. Identity has many aspects. One of them is an influence of the past. How does the younger generation in Latvia today, who did not live in Soviet-era but still feel the influence of the past indirectly, identify themselves?

"Anatomy of Social Networks" by Dagne Devjatnikova includes a three-dimensional popup book that explains six key concepts of social networking theory through threedimensional, moving paper illustrations. The paper engineering used by the artist – the result of careful practical research – is elegant in its geometric simplicity.

Series "Memories" by Marija Groza consists of five prints, each of which is printed from three plates. The delicate and technically complex execution of the work, using three printmaking techniques creates a sense of multi-layering. Trough exploring a formation process of the thoughts, the author chose to visualize her personal memories, while leaving space for viewer's interpretation.

Guntars Sietiņš Head of the Graphic Art Department

**Ivita Brudere**  
° 1993  
Latvia  
ivita.brudere@gmail.com

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**EDUCATION**  
2021  
Art Academy of Latvia, Master of Arts  
Graphic art department  
  
2019  
Art Academy of Latvia, Bachelor of Arts  
Graphic art department

For several years now, I have had a growing interest in topics such as "memories", "identity", "the 90s", "Soviet times".

I am a child of the 1990s and in my memory the unprecedented relics of the Soviet Union and the new 21st century of technology and capitalism interact. Emotional experience or physical attachment to the Soviet times does not echo in my belief system. However, interest in this period is rather characterized by distance, which opens the possibility to take a glance at the legacy of the past from a new, more objective point of view.

The consequences of what the society experienced and the impact rooted in it continue to exist and is inherited in each subsequent generation, but in a different context. It is for this reason that it is important to be aware of these things and processes and talk about them so that the next generation also develops an understanding of them.

P.S. Latvia was occupied by the Soviet Union from 1940 to 1991.

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**"The Restaurant"**

Consists of several works created in lithography technique.  
In total, the series consists of 35 works in different sizes.





Dagne Devjatnikova  
° 1995  
Latvia  
dagnedevjatnikova@gmail.com

EDUCATION

2021  
Art Academy of Latvia, Master of Arts  
Graphic art department

2019  
Art Academy of Latvia, Bachelor of Arts  
Graphic art department

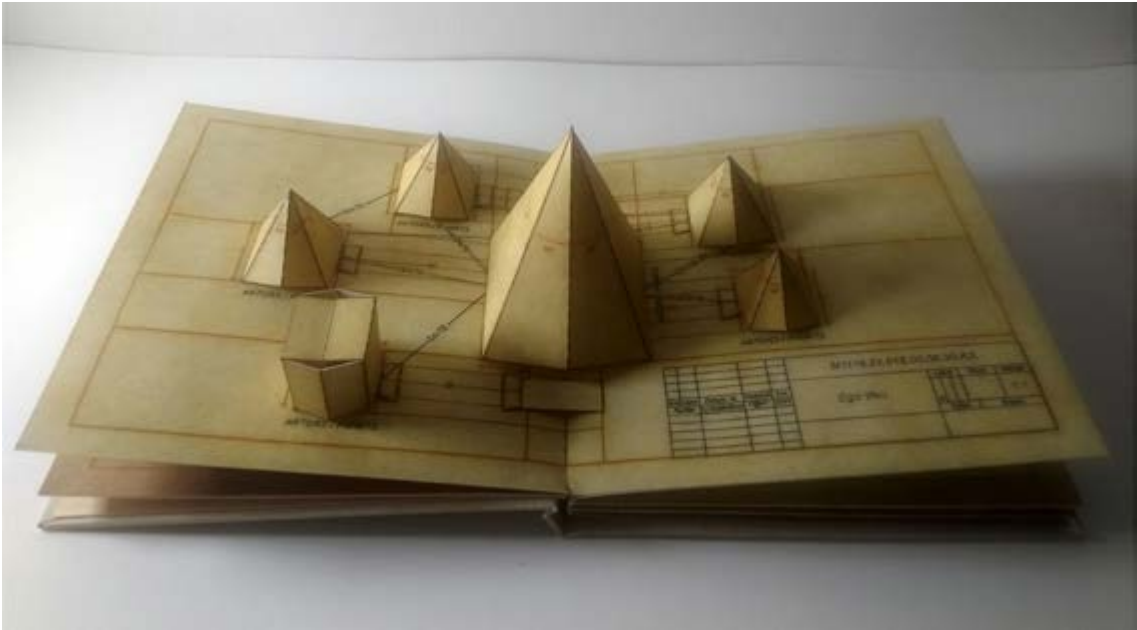
EXHIBITIONS

2020  
Participation in the exhibition of picture books and comicsof students of the Department of Graphics of the Latvian Academy of Arts “Memories”, Valdemara 69 Riga.

Participation in the exhibition of students and teachers works of the Latvian Academy of Arts. The exhibition “13” was opened in Kuldiga, at the Kuldiga Art House, 1905 Street 6, Kuldiga.

2019  
Participation in the exhibition of students of the Graphics Department of the Latvian Academy of Arts “PAGIRU SANATORIUM”, Gertrudes Street 101a Riga

The work visualizes social networks and their structure, gradually providing insight from the simplest relationship to the wider public context. Each opening or chapter has a name, specifically referring to its content, and at the same time serving as a keyword that can be used to search for additional information about each topic. The work depicts the basic principles of social networks, providing a first insight into one of the phenomena studied in social sciences. The artistic part of the work deals with the types of kinetic elements and their possible compositional placement on the page, combining visual appeal with the smooth functioning of the mechanisms to create an attractive, laconic and visually enjoyable pop-up book.



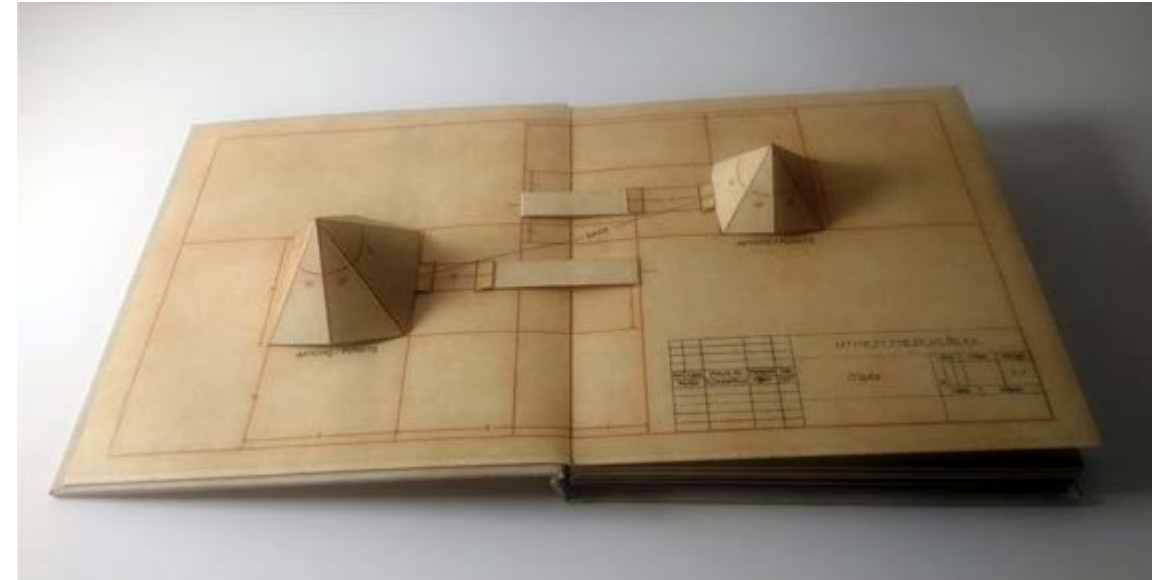
"Anatomy of social networks"  
1 book cardboard, paper  
53 x 28 cm





### "Anatomy of social networks"

1 book cardboard, paper  
53 x 28 cm



### "Anatomy of social networks"

1 book cardboard, paper  
53 x 28 cm

**Marija Groza**  
° 1994  
Latvia  
marija.groza@gmail.com

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Since 2018 I have been actively involved in the nonprofit organization "Latvian Association for Youth Activists", which I founded in February 2017.

Working with youth and people with fewer opportunities has always been an important part of my life.

Apart from that in 2021, I graduated from the Master's program in the graphic art department of the Art Academy of Latvia. During the time of both MA and BA studies in the Academy, I not only explored different techniques of graphic art but learned to use multiple visual tools as a way of expression.

Since May 2021 I am working as a graphic designer.

When creating visual works I tend to analyze past happenings. It is a way for me to relive and study certain moments and memories. I believe that art is not only a way of self-expression and a conversation within but in fact an endless field of communication between the artist and the viewer. By creating anything visual I always leave a space for interpretation. One of the biggest achievements is to make the mind of the viewer wonder.

The Memories series was created by working in etching, drypoint, and photopolymer techniques, each work was made by printing 3 plates of different techniques on top of each other. The chosen technique depicts the layering process of memory and thought creation through an abstract representation of the environment. The size of each work is measured 25x17,5 cm.

The basic principle for the realization process of this work was to find a unique graphic solution for displaying the fragile formation of memories regarding a slightly alarming environment. What we chose to remember dictates the flow of our life. In a psychological sense, the ability to remember sets the human characteristics and governs the human psyche and behavior. Through exploring the formation process of thoughts, the author chose to visualize her personal memories, while leaving space for the viewer's interpretation. What will you remember tomorrow?

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**Memories**  
Etching, drypoint and photopolymer techniques  
17,5 x 25 cm





## Memories


Etching, drypoint and photopolymer techniques  
17,5 x 25 cm



## Memories

Etching, drypoint and photopolymer techniques  
17,5 x 25 cm





## Hochschule für Grafik und Buchkunst Leipzig

Sabrina Asche  
Eva Gräbeldinger  
Maren Oehling

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

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

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

Heads of workshop:

Jean Drache (Offset lithography)

Bettina Francke (Stone lithography)

Petra Natascha Mehler (Screen printing)

Stephanie Marx (Woodcut/relief printing)

Robert Schmiedel(Intaglio/etching)

Visiting part-time lecturers: Juana Anzellini (Woodcut/relief printing), Gesa Foken (Stone lithography), Timm Henger (Screen printing), Martin König (Intaglio/etching), Stefanie Pojar (Intaglio/etching), Falk Schwalbe (Screen printing)

Artistic head/curriculum leader in Printmaking:

Prof. Oliver Kossack, Painting Department



**Sabrina Asche**  
°1981  
Germany  
contact@sabrinaasche.de

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EDUCATION

2020/2022  
Meisterschüler in Fine Art at the Academy of Fine Arts  
Leipzig, with Prof. Oliver Kossack

2014/2020  
Master degree in Fine Arts at the Academy of Fine  
Arts Leipzig, study in the class for artistic photography  
and motion pictures with Prof. Tina Bara

2018  
National Institute of Design, Ahmedabad, India

2013  
Institut Teknologi Bandung, Indonesia, Faculty of Art

2010/2014  
Bachelor of Arts in communication arts

EXHIBITIONS

2022  
Museum Folkwang Essen, Germany

2021  
„Pattern, reframed history“, Bandung Photography  
Triennale, Indonesia

"Garments and Garment Workers" and "Arbeiterinnen  
verlassen die Fabrik" in "THIS IS NOT FUNNY",  
Gallery Nord, Berlin, Germany

„Pattern, reframed history“ in Kennzeichen „L“,  
Museum of History Leipzig, Germany

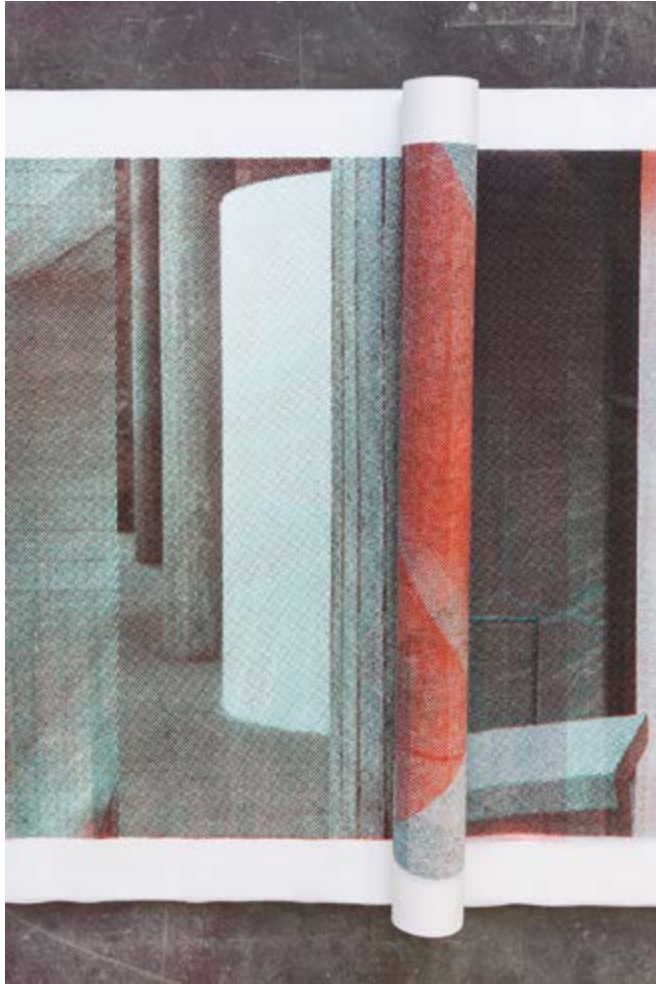
My artistic practice is the intersection of a personal  
and intensive exploration of the issues concerning  
textiles, their workers, and its garment industry and  
were created in Bangladesh, Cambodia, Myanmar,  
and India in the last six years. Through various artis-  
tic strategies I have dealt with global, socio-cultural  
as well as humanitarian, and political developments.

The “Ahmedabad Mill’s Owner Association  
Building” is the headquarters of the employer’s  
association which is committed to promote and  
protect the interests of the organised sector of the  
textile and garment industry in Ahmedabad – one  
of the most important industrial locations in India.  
Designed by Le Corbusier and completed in 1954,  
the building symbolises the activities of this asso-  
ciation. It is described as a modern monument and  
landmark of architectural history and testifies to  
the early modernist aspirations of a community of  
industrialists in international exchange. “Pattern,  
global, 1954”; follows the creation of unique pie-  
ces in a medium intended for series production.  
In screen printing, the original photographic work  
resists mass production by inscribing the manual  
production process into large-format prints. Image  
dots become grid dots and are similar to material,  
interwoven again by a manual process.

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**Pattern, global, 1954**  
Handmade screen-prints on 19g long staple fiber tissue paper  
Installation 560 m x 100 cm



**Pattern, global, 1954**

Photographic reproduction of handmade screen-prints  
on 19g long staple fiber tissue paper  
Installation 280 x 100 cm



**Pattern, global, 1954**

Handmade screen-prints on 19g long staple fiber tissue paper  
Installation 280 x 100 cm



Eva Gräbeldinger  
°1987  
Germany  
hi@evagraebeldinger.com

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EDUCATION

2021  
Diploma of Graphic Design, Academy of Fine Arts  
Leipzig, Germany

2012  
Bachelor of Arts, Communication Design, University of  
Applied Sciences Augsburg, Germany

EXHIBITIONS

2021  
„Passanten“ / „Amor & Psyche“, part of the exhibition  
at Mädler Art Forum, Leipzig, Germany

Leipzig, Mädler Art Forum, Leipzig, Germany

„\_transcending horizon\_“ exhibition at the graduates  
show of the Academy of Fine Arts, Leipzig, Germany

„\_transcending horizon\_“ exhibition at the Snail Eye  
Cosmic Comic Convention, Goldhopfen, Leipzig,  
Germany

„Virtual exhibition of the printmaking workshops of  
the Academy of Fine Arts“ Leipzig, Germany

Member of SQUASH Comics e.V. and co-initiator/  
co-organizer of the comic-art festival „Snail Eye  
Cosmic Comic Convention“, Leipzig, Germany

Triggered by normativity, systems, the official, horizon, limitations of society, the border, the binary I am desiring the glitch, the surprise, the not-explored and not-expected, the error, the mystery, the magic, the intermediate, the metamorphosis, the shifting. For me the in-between is not an in-between but the full shape of life. As life is, I am shifting between media and techniques to leave my notes. In my process I follow the discussion between the materials and use the input they are giving me. Each influences the other.

Lithography is an important way for me to shift between shapes and states of being. I am not using lithography as a technique for reproduction. It rather testifies every original state and trace of being. It is sculpting, painting, drawing, writing and taking notes at the same time. It takes in countless marks of being, invisible and visible. It is a medium which witnesses all that was there, is and will be.

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**To never ever have to suffer**  
Lithography, 3 colors  
39 x 53 cm



**Holometabola**  
 Lithography, 1 color  
 39 x 53 cm



**What I might be | mighty being**  
 Lithography, 1 color  
 39 x 53 cm



**Maren Oehling**  
°1986  
Germany  
post@marennoehling.de

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EDUCATION

2021-2023  
Meisterschülerin with Prof. Thomas M. Müller  
Diploma, Academy of Fine Arts Leipzig

EXHIBITIONS

2021  
Let's print in Leipzig 4, Museum of the Printing Arts,  
Leipzig, Germany  
  
WIN / WIN Purchases of the Cultural Foundation of  
the Free State of Saxony, Halle 14, Leipzig, Germany

Revier Wechsel, Museum of the Printing Arts, Leipzig  
  
2020  
REVIEW, Westside, Leipzig

Diplom Rundgang Academy of Fine Arts Leipzig  
Kühn + Nägel, Diploma Exhibition, Westside, Leipzig

COLLECTIONS

2021  
Art Funds, Dresden State Art Collections, Purchases  
of the Cultural Foundation of the Free State of Saxony

For most professions, I try to imagine to do that specific job. The observation of truck drivers on the motorway became the starting point for this work. While dealing with the topic it became clear that myths play a very large role in the external view of truck driving. However, romantic ideas of freedom and adventure are very much in contrast to everyday life and reality. The question of what it is like for women to gain access to this profession, which is dominated by masculinity stereotypes, became particularly important in terms of content. I tried to grasp the topic on several levels.

In addition to narrative elements, I was concerned with finding forms, some of which serve as ciphers or codes, and arranging them. The lines of the preliminary drawing are then filled with colors in the translation process during printing, shapes are redefined and colors are combined. Each level in the printing process is a sounding out of the surfaces and colors, a reaction to the previous and a constant new definition and balancing of the image division.

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**Getting in (Einstieg)**  
Linocut, multicolored, lost form  
36,4 x 48,4 cm



**Ride (Fahrt)**

Linocut, multicolored, lost form  
36,4 x 48,4 cm



**Cabine (Kabine)**

Linocut, multicolored, lost form  
36,4 x 48,4 cm





Académie Royale  
des Beaux-arts de Liège

Zoé Lejeune  
David Vieutemps

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

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

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

Maria Pace

Professor of Engraving

ESAVL



**Zoé Lejeune**  
°1998  
Belgium  
zoe.lejeune@yahoo.fr

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EDUCATION

- 2020/2021  
Diplôme de master, Academie des Beaux-Arts de la ville de Liège
- 2019/2020  
Diplôme de gestion, IFAPME Liège (cours du soir)
- 2018/2019  
Diplôme de bachelier, Académie des Beaux-Arts de la ville de Liège
- 2015/2016  
Diplome et Brevet d’Art, Saint-Luc (Liège) Secondaire

EXHIBITION

- 2021  
Remise de prix de la Fondation Mathilde E. Horlait-Dapsens  
Exposition gravure à la galerie l’« Inventaire » rue Saint-Léonard à Liège  
Exposition « Petite Apologie du Détail » à l’Emulation à Liège
- 2019  
Exposition du calendrier de La Nouvelle Poupée d’Encre au Chiroux à Liège  
Performance au Bozar à Bruxelles

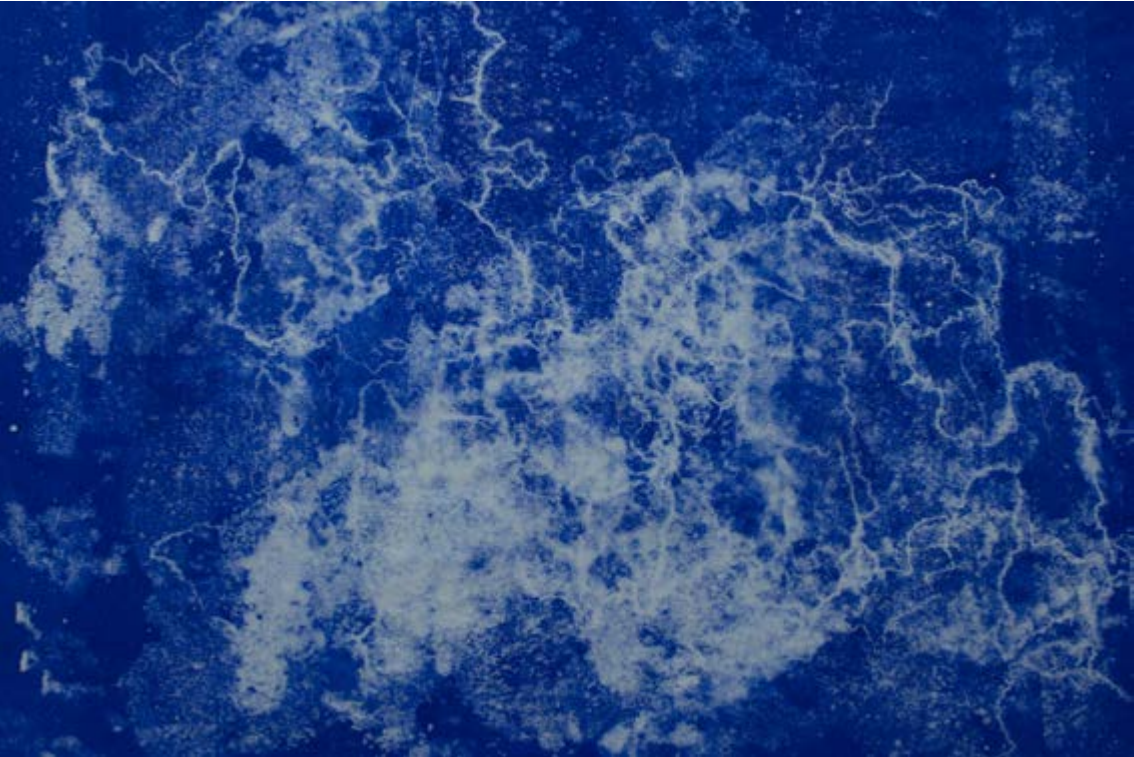
The themes exploited in my work are the search of matter, superimposition, transparencies, lines, borders, blur, blue... They represent my life paths, paths that I am looking for, paths that I remember, moments of doubts, the evanescence of memories, etc. These researches are the result and the delivery of these different interrogations on my birth and my life until today. Thus the idea of conceiving an autobiographical art appeared to me as an obvious one. During my studies, I had already touched on the subject of adoption without having had the courage and strength to delve into it.

I am masteralso like challenging the viewer by mixing and layering various techniques and materials.

I am fascinated by the blue colour, it is a colour that particularly touches me and brings about strong sensations and emotions in me. The artist who inspires me with blue said: ‘This colour has a strange and almost unspeakable effect on the eye. It is energy... It excites and calms us at the same time... We like looking at blue, not because it imposes itself but because it draws us in.’ Yves Klein

In fact, I am constantly questioning and searching for information about my past, present and future life to develop my art. This is done through experimentation.

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**MICH**  
Monotype en manière de crayon - papier calque  
65,9 x 50 cm





### YOYO-CHAN

Vernis mou - crayon Posca - papier Zerkall  
30 x 41 cm



### CHRONONAUTE

Vernis mou - Eau forte - Papier Somerset - Papier Japon Tengucho  
70,2 x 30,6 cm

**David Vieutemps**  
°1979  
Belgium  
vieutemps.d@gmail.com

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EDUCATION

2021  
Master's degree in Plastic, Visual and Spatial Arts –  
Engraving, Master in Education - ESAVL – Liège

EXHIBITION

2021  
30th Edition of the Engraving and Printed Image  
Awards - Engraving and Printed Image Centre  
La Louvière

Liège 2020 International Contemporary Triennial  
La Boverie – Liège

29th Edition of the Engraving and Printed Image  
Awards - Engraving and Printed Image Centre  
La Louvière

Fragility of Everyday Life – Fine Arts Gallery – Liège

2020  
Art in the City Centre – Art installation in a shop win-  
dow - Rue Féronstrée, 159 – Liège

2019  
28th Edition of the Engraving and Printed Image  
Awards – Engraving and Printed Image Centre  
LaLouvière

Figures, Skateboard Variations – Arts² – Mons  
- (in)flux – Fine Arts Museum – Mons

Initially my work started with the question "What is a human being?". Then it evolved into this question: "How do we build ourselves as humans?".

Like the expressionists, I capture moments, reflections and questions that generate a research process that can last from a few weeks to a few months.

Each piece of work is meant to be unique, like each human being. My work is characterized by pure forms. The material becomes body. In order to support the reflection, it is most often made out of building material. The colour suggests a part of humanity, the light is revealing and there is a willingness to refer to everyday life through images or accessories set up on purpose.

The most important place in my work is that of the viewers. I try to integrate them into the process. They walk through the work. They interact with the work. They are invited to get close to the work in order to get intimate with it. By including the viewers, I seek to question their thinking, to reveal emotions, feelings or sensations and to place them in a sort of introspection.

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**A Journey in Memories**  
Photoengraving on glue  
Installation





### Flux

Linocuts glued on 616 squares made of MDF and set up in front of a mirror  
622,5 x 10 x 0,25 cm

### I Am What I Am

Photoengraving on silicone  
Installation



In her book, 'In Other Words', the American writer Jhumpa Lahiri explores her decision, based on passionate curiosity, to write in Italian. Fluent in Bengali and English she chooses to write in a third language, finding freedom in the directness it forces upon her. More than two-thirds of our graduates in 2021 spoke more than one language. The strange intimacy and estrangement of speaking only through a screen became our Esperanto. Print is a language or series of languages that involve constant translations from the haptic and spatial to the screen or the page. To be forced into one domain is against the very impulse that pulls many students towards print.

The three selected students use print in perhaps traditional ways but in each students work there is an interest in the specificity of the medium and some form of cross-cultural translation.

Ania Rekas conjures images from her childhood in Poland, memories are shared and distorted by both time and the act of imaginative creation. Rekas uses collage and monoprint techniques, photos (often depicting women of cultural and/or personal significance) and shifts scale and offers an unstable sense of space and place.

Savvas Theophanous works with photo processes manipulating them through screen printing with metallic inks. Inspired by his research into natural motifs he draws parallels between Ikebana (Japanese flower arrangement) and his work with paper. Theophanous travelled on an RCA scholarship to Kyoto in Japan and the shift in culture and environment had a profound effect on his work.

Skyler Yixian Liu uses the slow process of lithography to draw and also utilises collage and text to approach issues of trauma and its link to remembering and identity. Drawing with touche on a lithography stone to stain a surface and manipulate ghostly effects from which heads and body parts appear from the pools of ink. Jo Stockham and Finlay Taylor 2021.

There is a dreamlike aspect to some work, reflecting the interiority forced on us all, a sense of the value of stories to expand the present. A reckoning with what is really important: care, improvisation, collaboration, an ability to convey emotion and difficulty is ever-present. Art therapy, a desire to set up new structures and spaces, to use work as a discursive, playful, healing tool has emerged this year. Please enjoy these provocations and support the future work of these graduates.



Ania Rekas

Poland  
aniaa.rekas@gmail.com

EDUCATION

Ania Rekas was born and raised in Poland. She graduated from BA Fashion Print (2018) at Central Saint Martins and MA Print (2021) at Royal College of Art, London, UK

In my work, I focus on topics connected to my family and nationality, especially the cult of icons in Poland and its strong connection with identity and cultural ritual. Icons seem to be a mythical topic, understood as physical objects and as a part of traditional culture. Through my practice, I want to narrate and create my own icons: places, people, objects that are close to me.

I usually work with monoprint and collage, encompassing drawing, photography, painting and textiles. I paint imaginative places from my childhood, and include figures of myself and my family members, especially women I admire. The figures are familiar, but after the collaging, they are just representations and objects. The landscape is shifting and each time shows a different family ‘season’. I rescale, isolate and detach them from the reality I know, placing them into a non-space unaffected by time. I reimage and deprive family members of relationships, leaving them and myself in this strange universe, where each of us becomes a silent icon.

Reconstructing family photos is a part of my visual language. The figures are absorbed into or stand out from the background and do not recognise each other's presence. They exist in space or wander around abstract landscapes without an exit point. People, objects, moments, and spaces from my childhood are taken from one timeline and moved to another.



**Places, where I cannot be. Places, figures, and me.**

Monoprint with chine collé and paper ribbons on paper  
50 x 100 cm on 76 x 112 cm paper



**Places, where I cannot be. Places, figures, and me.**

Monoprint with paper ribbons on paper  
50 x 100 cm on 76 x 112 cm paper



**Places, where I cannot be. Places, figures, and me.**

Monoprint with chine collé and paper ribbons on paper  
50 x 100 cm on 76 x 112 cm paper



Savvas Theofanous

°1990

Cyprus

savvas.theofanous@network.rca.ac.uk

Savvas Theofanous was born in Limassol, Cyprus in 1990 and is a London based artist. He received his Integrated Master’s Degree in Painting and Printmaking from Athens School of Fine Arts (ASFA) in 2016.

In 2019 he spent 4 months in Japan as part of Kyoto City’s University of Arts Exchange Programme, in conjunction with the Royal College of Art. Inspired by his research into natural motifs, in Kyoto he drew parallels between Ikebana (Japanese flower arrangement) and his work with paper. With both media he employs ideas of layering, concealment, uncovering, fading, revealing and visual deconstruction, in order to underline and expose the cultural, social and political.

His exhibitions include London Grads Now at the Saatchi Gallery; Double Vision at Cromwell Place 2021

The book is a container at Southwark Park Galleries  
Against the Grain at Southwark Park Galleries

2020  
International student exhibition at Kyoto City University of Arts, Art Gallery @KCUA

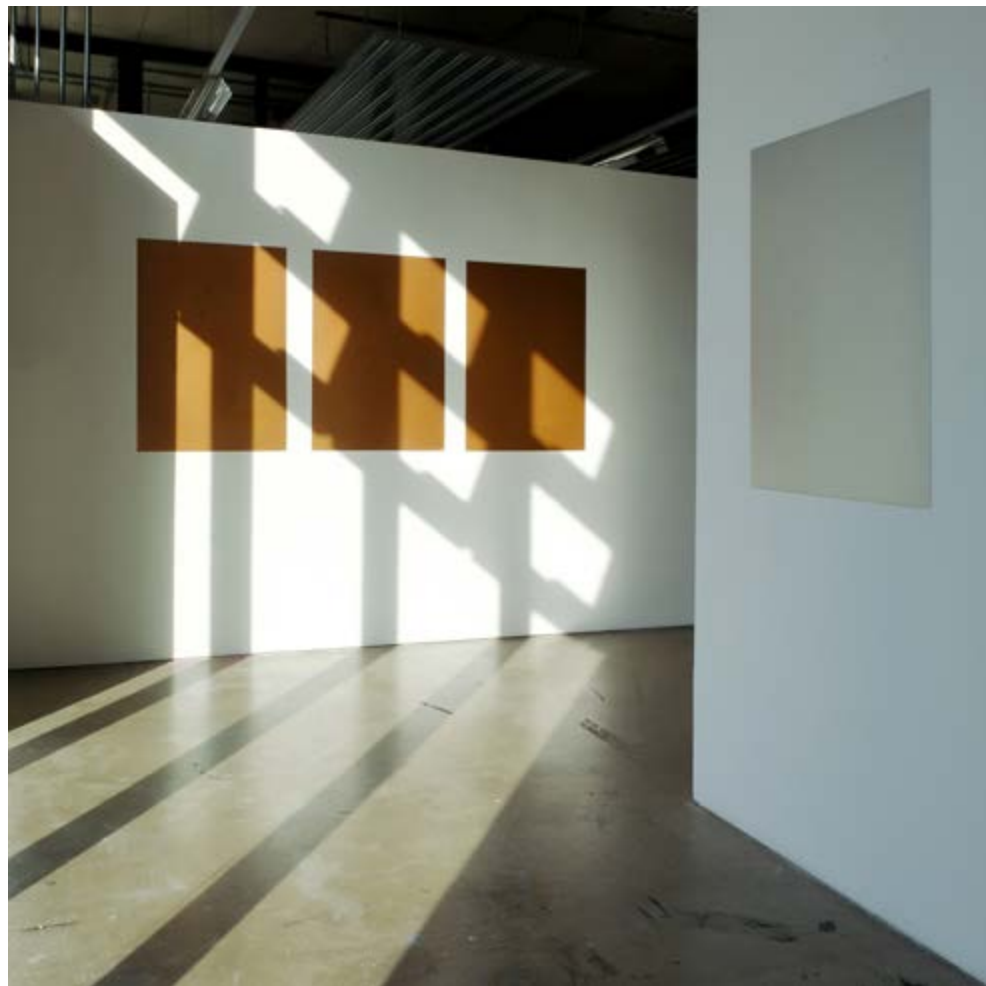
2019  
Group Showcase Print at Hockney Gallery

My practice involves working with painting, printmaking and collage, and unpacks how images are represented or abstracted depending on their political and cultural context. The images I draw from represent the underlying formal structures of Cyprus’s political and societal traditions. In the process of examining and redefining my Cypriot identity, I came across an extensive vocabulary of familial iconography, which includes family photographs and traditional memorabilia. This archive has since become the visual language of my work, which I overlay, repeat and strip down to its essential elements, in order to both unlearn and relearn the contested histories of this Eastern Mediterranean island and its culture. Driven by strategies of layering and repetition, my work explores the question of transparency, and the emotional, material, conceptual and political methods of concealment that we use daily. For this reason, the use of paper underlines my creative practice. The fragility of paper marks the juxtaposition between permanence and impermanence and is used to unveil the frailty of the ideologies that shape us. Its foldability and adaptability make paper a transformative medium that I often marry with other materials that have a central role in Cyprus’s production; copper, gold and silver.

By studying the hidden meanings of Japanese flower arrangements (Ikebana), I draw parallels between the Japanese and Cypriot culture. Both islands have a heavily charged political history, and are committed to the preservation of tradition, craftwork and national mythology. My research on the poetic nature of Japanese aesthetics illuminates Cyprus’s historical background; it aims to expose the hidden narratives of its society and vice versa.



**New Year Arrangement**  
Screen print on gold paper  
70 x 100 cm



**To Arrange Poetry**

Mixed media on archival paper  
Installation view



**Stillness**

Mixed media on copper  
50 x 53 cm



**Skyler Yixian Liu**  
°1997  
China  
yixianliu722@gmail.com

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Skyler Liu is an artist and printmaker whose works explore identity, memory and trauma. Skyler graduated with a Bachelor of Illustration and Visual Media from London College of Communication (UAL), before undertaking an MA Print at the Royal College of Art. Skyler works through various media, including printmaking, photography, animation, and drawings. Skyler lives and works in London (UK).

Recipient of the Sheila Sloss Award I Printmaster Council I 2021

Print Exhibition I Studio 59, London I 2021

Double Vision & After The High Tide | Cromwell Place London I 2021

AAIP Book Publication | Exhibition I Bremen, DE I 2021

Dark Yellow Dot Artist of the Month I London I 2020

Degree Show (BA) | London College of Communication | London | 2019

Words such as “impression” and “imprint” are often used when we attempt to describe the phenomenon of memory. Plato once conceptualised memory as a print made upon the soul and prints and photographs are often thought to etch-in and store information. But photographs maybe unreliable, and memories can be lost, repressed, and distorted. My works focus on the notions of unconscious trauma, memory and forgetting. I often work with imagery that emerges in my dreams, and that might represents repressed emotions that I have long felt. I often recover these dream memories in fragments, and use processes of abrasion and dissolution through lithography, to imply loss and disruption. The emotional residue or echo of my dreams becomes the connection between me and my works; they are also the documentation of my psychological healing process. Essentially, it is a journey of self-understanding, acceptance, and forgiveness.

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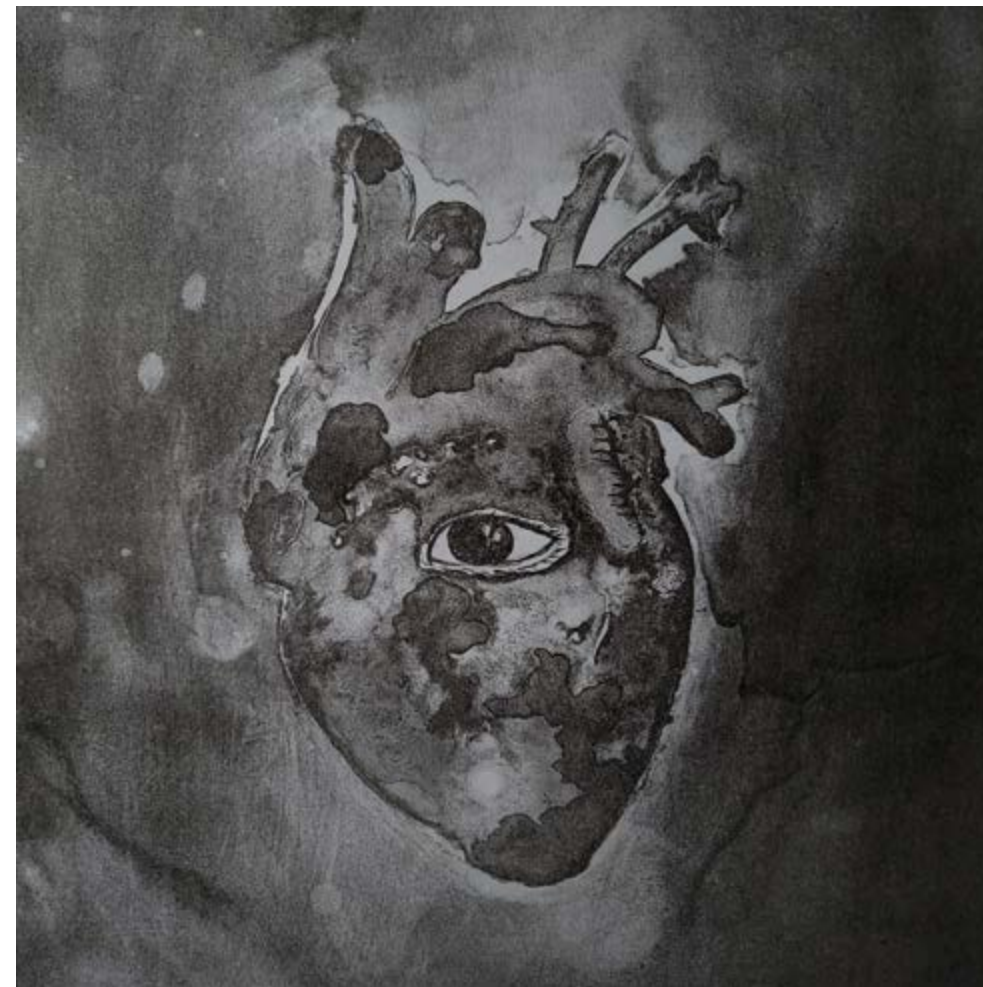


**Into the Abyss**  
Printmaking/Stone Lithography  
52 x 46 cm



**Lost in Time**

Printmaking/ Stone Lithography  
62 x 50 cm



**The Failing Heart**

Printmaking/ Stone Lithography  
62 x 50 cm





Universidad Complutense  
Bellas Artes de Madrid

Carmen Quintáns  
Fran Sabariego  
Randoll Sosa

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

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

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

Carmen Quintáns

°1994  
Spain  
cqvarela@gmail.com

EDUCATION

2020/2021  
MIAC, Máster en Investigación en Arte en Universidad Complutense de Madrid, Spain  
2015/2019  
Fine Arts in Universidad de Vigo  
2017  
Fine Arts in Kingston University (Erasmus), London, UK

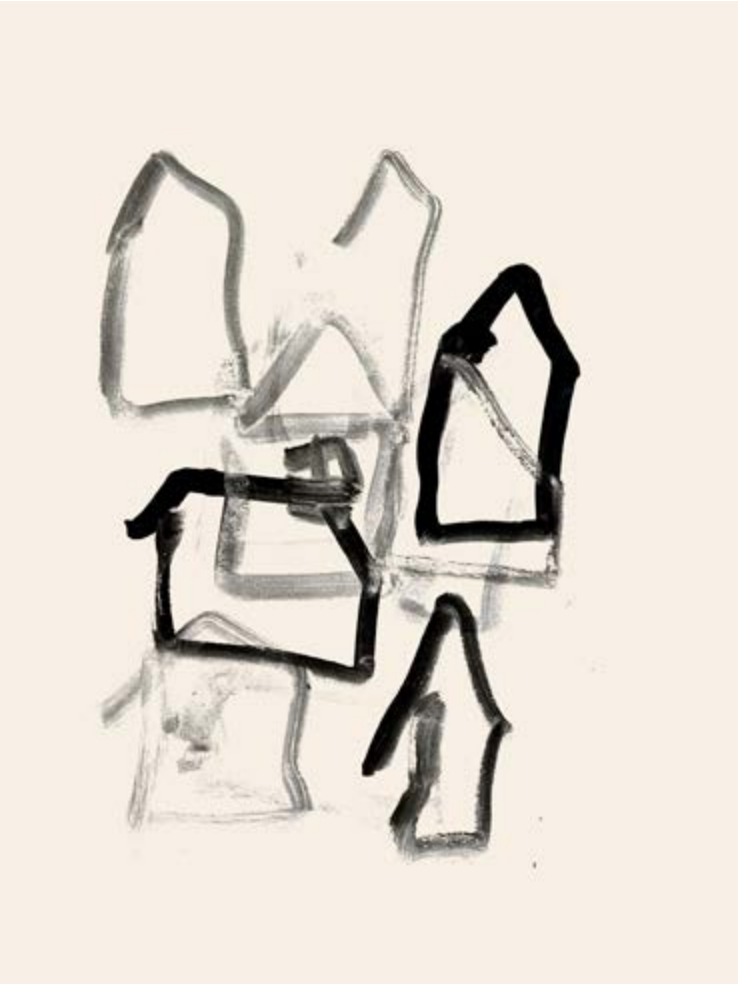
AWARD

2019  
First position. II Premio talento artístico Ahorro Corporación Financiera. Madrid, Spain

EXHIBITION

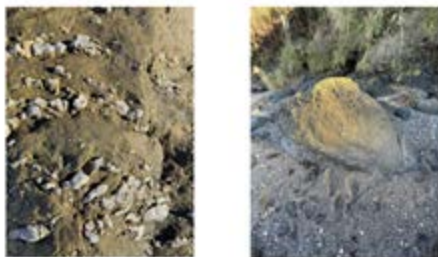
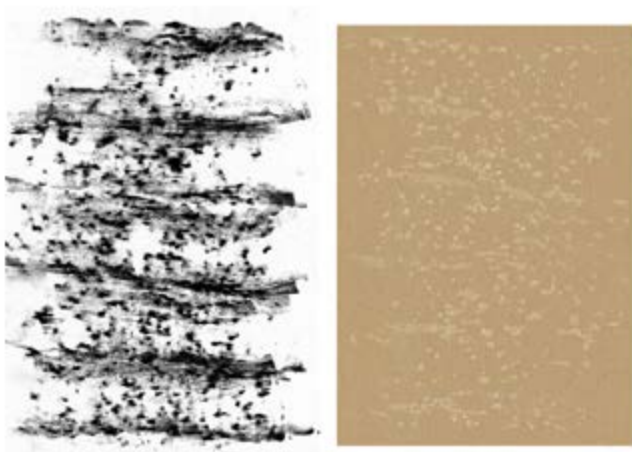
2021  
¿Qué nos hace humanos? (What makes us humans?). Sesnon Art Gallery (CA, US)  
2020  
I Jornada Internacional en Arte Sostenible, JIAS  
X Encontro de Artistas Novos, EAN10. Cidade da Cultura, Santiago de Compostela  
Salvemos la Navidad. Solaina Galería, Lugo (ES)  
Leña Verde. Museo Etnológico, Ribadavia (ES)

My work focuses on the landscape I perceive and the interaction of the human being that inhabits or wanders it. I am interested in the different relationships we create with our environment almost as much as the absence of them and/or the power of the landscape by itself.  
The work methodology is guided by a scientific wandering. Each work is born from a perception and analysis of the environment, which is followed by a series of reasoning derived from logic until a final result.  
At present, my lines of research are focused on graphics and contemporary painting; looking for new looks towards the landscapes that surround us and with which we relate; often and inevitably focusing on the north of Galicia.



Todas las casas (All houses) (Series)  
Ink on paper  
29,7 x 42 cm

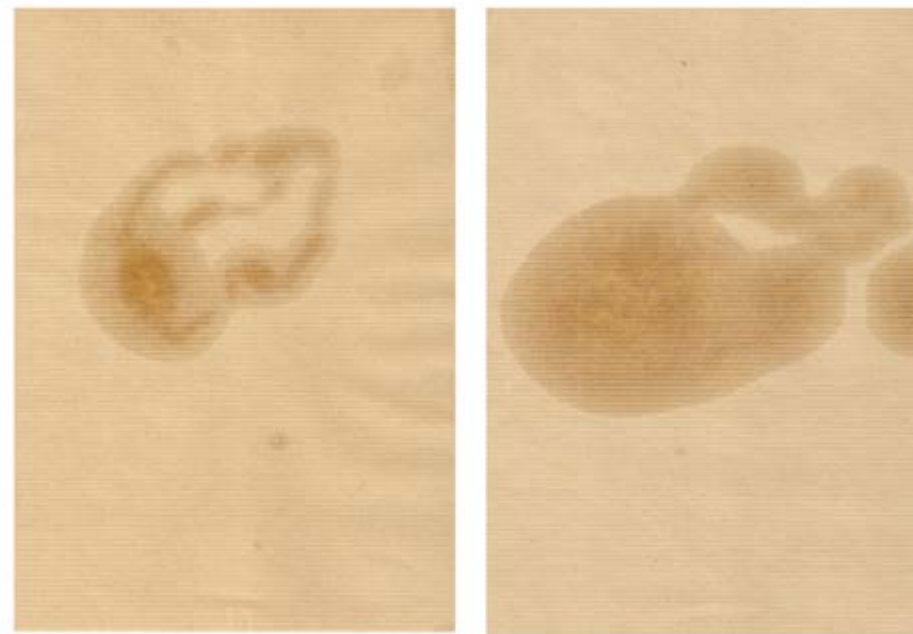




**Tropezar dos veces con la misma piedra (Stumble twice over the same stone)**

Frottage, charcoal on paper; Transfer paper on craft; Print

29,7 x 42 cm



**Serie de rocas al óleo (Oil rocks)**

Oil on paper

29,7 x 42 cm

**Fran Sabariego Uceda**  
°1997  
Spain  
fransabariegoart@gmail.com

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EDUCATION

- 2021/2024  
Doctoral Degree in Fine Arts, Complutense University in Madrid, Spain
- 2020/2021  
Máster Research in Art and Creation, (MIAC), Complutense University in Madrid
- Collaboration Scholarship in Departments, Complutense University in Madrid
- 2018/2019  
Extracurricular intership at F2 Galería, Complutense University in Madrid
- 2015/2019  
Degree in Fine Arts, Complutense University in Madrid

EXHIBITION

- 2021  
What Make Us Human? Sesnon Art Gallery, University of California, USA
- 2019  
Eterna Marilyn, La Juan Gallery, Madrid
- Eterna Marilyn, Forum FNAC Callao, Madrid
- 2018  
Los Amantes, con Euphemio Fernández, MB Fashion Week, Madrid

In the face of the impending systemic crisis and social inequality there is a need to find an interpellated in-between with artistic research based on queer practice. In my work, questions arise in relation to gender, queer failure and resistance. Through these lines of research I intend to highlight the problematics of the knowledge of art, the knowledge of doings and the aesthetic experience through the practice of contemporary drawing and site-specific installation.

My work revolves around the search for identity based on cyborg-queer-feminist studies in relation to the need of re-think, re-configure and re-actualise memory, andalusian folklore and popular culture through the drag and LGTBIQ+ imaginary. In this sense, my work focuses on a transdisciplinary language that explores the possibilities of new plastic and visual materialities in relation to the body. Through my practice, as a main weapon of survival, I intend to vindicate and generate slow artistic practices, -that fight against the immediacy in which we find ourselves immersed-, conscious practices where to generate listening, attention and queer care through symbolic surplus value.

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**¡A JUGAR!**  
Mixed media on paper  
Diptych 01: 50 x 70 cm





### ¡A JUGAR!

Mixed media on paper  
Diptych 02 : 50 x 70 cm



### PUÑAL DORAO

Mixed media on paper  
50 x 70 cm

**Randoll Sosa Rocafort**  
°1988  
Puerto Rico  
randollrocafort@gmail.com

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EDUCATION

2021  
Master in Research and Art Production, Fine Arts  
Faculty, Complutense University of Madrid, Spain

2015  
Bachelor of Arts in Communication and Visual Arts,  
Sacred Heart University of Puerto Rico

EXHIBITION

2021  
What makes us human? Sesnon Art Gallery, USA  
  
European Performing Science Night, Fundación Épica  
La Fura dels Baus, Spain

XXV Festival Internacional de Movimiento en  
La Habana Vieja, Cuba

I Jornada Internacional de Arte Sostenible, Spain

2020  
Clandestinas FIV — Festival Internacional Videodanza,  
Brazil

He first studied architecture because there was something about inhabiting space that captivated him. Then, he decided to become an artist, focusing on the body as medium, on the art of action and its different ways of documentation. After returning from a trip to South America he leaves for Mexico in a bilateral exchange to study fine arts in the University of

Guadalajara. This exchange will inspire him to start a long journey around the world. He spends the next years traveling through Brazil, Canada, Hawaii, New Zealand, Japan, Mongolia, and Australia learning about cultures, language and creating performance art while documenting in various ways. In 2015 he was invited to participate as a guest in the frame of the XII Havana Biennale in Cuba under the (In)Disciplines project presenting "Parasite", a piece reflecting on the relationship of dependency between the United States and Puerto Rico. He currently teaches in Spain while collaborating with various collectives.

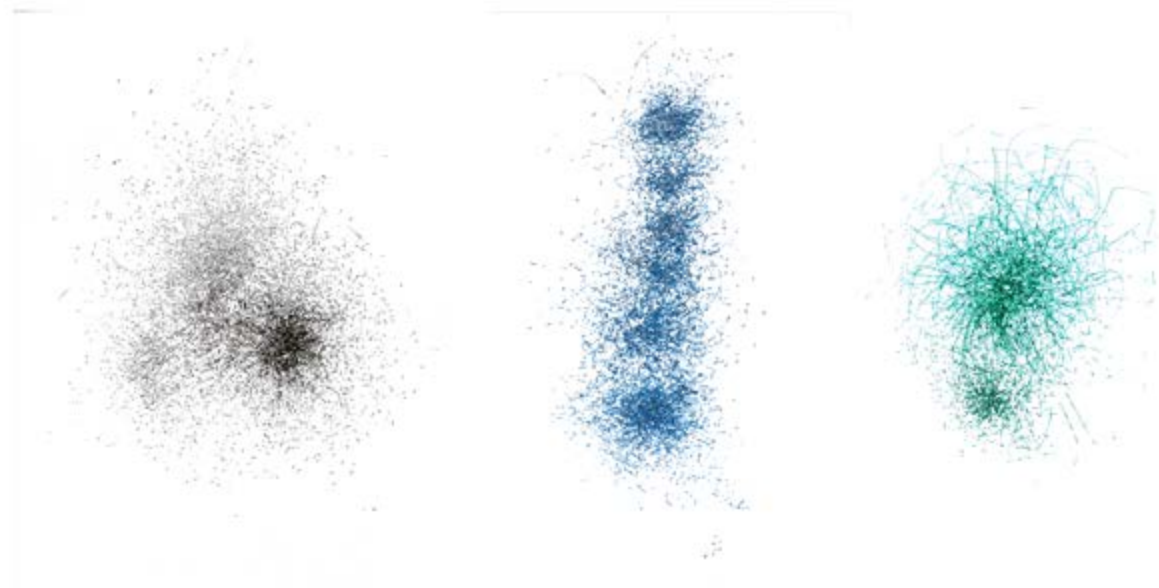
He has dedicated the last decade to the practice and research of the artistic action and to the perspective of art as experience while living a nomadic life. His multidisciplinary practice seeks to reveal a performative sensation in documentation, creating through gestures a fossil in space. In this way, art serves as a mechanism of knowledge that allows him to understand and reinterpret elements of the quotidian, in this case the sound and the wind. These pieces include a set of research around the evidence of the true artistic encounter, one that proves in some way his body in action and the relation between him and the medium during the creative process. The essence of his work tries to extend in the space of time, physically, psychically or both. A body that sculpts a temporary experience through action.

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**Happy Times Jazz**  
Screenprint on paper  
24 x 24 x 1 cm





# Contemplation of three wind variations

Paper and ink  
83 x 38 x 1 cm



# Whisper

Screenprint on paper  
24 x 24 x 1 cm

## Akademie der Bildenden Künste München

Dominik Bais  
Josef Köstlbacher  
Sandra Zech



The Academy of Fine Arts Munich was founded in 1808 and is one of the most important art academies in Germany.

The Academy of Fine Arts Munich sees itself as an experimental laboratory, set apart from established conventions. It is positioned, structurally, between the tradition it upholds, the art market and the endeavours of each individual student to mobilise his or her creative talents to the greatest extent possible. It provides its students with an artistic orientation and encourages its further development on an extremely varied and challenging basis.

Located in Schwabing, in a building from 1886 designed by Gottfried von Neureuther and in a new extension by the Viennese architectural office Coop Himmelb(l)au (2005), young artists are studying Fine Arts, Art Education, Interior Design, Art and Architecture, Art Design and Therapy. At present the Academy of Fine Arts Munich has a total of 800 enrolled students including 200 students coming from many European countries, America and Asia. The majority are studying Fine Arts in separate classes, each headed by a professor. Classes range from painting and graphic arts, to sculpture, stage- and costume design, photography, media art, glass, goldsmith and ceramics. More than 30 professors, with their various different artistic approaches, represent the diversity of art.

Courses in art history and philosophy, as well as a number of different lectures, guest speeches, workshops and excursions impart knowledge and, in particular, provide a forum for discussion. The unique profile of the Academy of Fine Arts Munich is not least of all due to the nineteen exceptionally well-equipped workshops open to students that are largely supervised by established artists. In addition to classical working, printing and casting techniques, new and unconventional materials are used and experimented with.

[www.adbk.de](http://www.adbk.de)



**Dominik Bais**  
°1992  
Germany  
dominikbais@gmx.de

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EDUCATION

2021  
MA Fine Arts (Meisterschüler), Graduated at the  
Academy of Fine Arts Munich, Prof. Julian Rosefeldt

2018  
State Examination Art Education, Graduated at the  
Academy of Fine Arts Munich, Prof. Matthias Wähner

AWARD

2021  
Prize of the Academy for the Diploma

Bavarian State Scholarship Programme 'Junge Kunst  
und neue Wege'

2019  
Scholarship of the Alf Lechner Foundation

2018  
Exam Prize of the Academy Association for  
outstanding artistic achievements

EXHIBITION

2021  
4th Biennial for Video Art 'VIDEODOX', Galerie der  
Künstler\*innen, Munich, DE

'Künstliche Paradiese', Kunstverein Leipzig  
(filmscreening)

2020 'Phanias', 42th Biberach Filmfestspiele

As a visual artist, filmmaker and founder of the experimental 'OpenSource Archive', my work practice revolves around artistic research, scientific writing and curatorial practice. Through a variety of media such as installation, film, performance and print, I often deal with questions about different concepts of memory, representation and information gathering, storage and transmission focused on their social impact and relation to matter. Therefore archives, artifacts, monuments, social narratives and concepts of the digital became the subject of my research, which results in multitude forms of transdisciplinary and collaborative investigations.

For me, the process of translating information into other media, determined by the properties of their material nature, plays a crucial role in these engagements. In experimenting with the translation processes and modifying the way of storage I seek to expand and edit the meanings of the information to create new insights. In this way, collective and social methods of cultural production and memory are to be developed and tested.

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**Plate I**  
Ceramic print  
24,5 x 24,5 x 2 cm



**Plate II**  
Ceramic print  
24,5 x 24,5 x 2 cm



**Plate III**  
Ceramic print  
24,5 x 24,5 x 2 cm



**Josef Köstlbacher**  
°1991  
Germany  
josef.koestlbacher@gmx.de

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EDUCATION

2020  
Degree in Art Education, Akademie der Bildenden Künste/Ludwig-Maximilians-Universität – Munich, DE  
Co-foundation of MalSO13  
2019  
Diploma in Fine Art, Akademie der Bildenden Künste, Munich, Germany

For these works printing and painting were equally important to me. They blend into one another while illustrating the montage character of the picture. I like the traces left by computer programs, printing techniques etc. to stay visible on the canvas, such as the stroke of the brush tool in „Paint“ or the grid of a silkscreen print. They carry history and information, as do the places, things and figures depicted through them. I like things to pile up on top of each other to see what surfaces from their combination.

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**Reptiloidenklast**  
Acrylics, charcoal and silkscreen print on canvas  
195 x 150 cm



**Strange weather**

Acrylics, ink and silkscreen print on canvas  
60 x 75 cm



**P-Pep**

Acrylics and silkscreen print on canvas  
60 x 75 cm



Sandra Zech  
°1989  
Germany  
sandrazech@gmx.de

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EDUCATION

2021  
Degree in Art Education, Akademie der Bildenden Künste/Ludwig-Maximilians-Universität – Munich, DE

EXHIBITIONS

2021  
Examensausstellung Akademie der Bildenden Künste München, Germany

Museum Moderner Kunst Passau: Vernetzungen

Goethe Institut Paris: Drawing Sculpture

2020  
Goethe Institut Paris (because of pandemic situation took place this year)

2019  
Fructa Space: Lines

2018  
Radierverein: Outlines  
Pörnbach Contemporary  
Sommergalerie Zöbing, Austria (solo exhibition)

KunstblockBalve  
Jahresausstellung AdBK

I am working in the field of aquatint etchings. These etchings comprise the combination of two or more cooper plates. Its about breaking with the traditional rules of gravure printing of reproduction. Each print in each combination is a unique creation out of a series of different colours. They consist in different colours in new combinations. Its like a game of repetition of the similar for evoking diffuse space. Basic geometric shapes are opening this space. Two forms overlapping are creating a third form and a new colour mixed directly on the hand made paper. This moment emerges little instant of overlapping reliefs on the paper. Working with methods of aquatint etchings with multi acid levels produces fantastic visible deepness of colour. It's about space, dimension, form and colour.

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**2x gloomy and red**  
Aquatint etching with 2 copper plates on handmade paper  
54 x 76 cm



**Set off shape in red, blue and black**

Aquatint etching with 2 copper plates on handmade paper  
54 x 76 cm



**Set off space in light blue, dark blue, yellow and ocher**

Aquatint etching with 4 copper plates on handmade paper  
54 x 76 cm





Kunsthøgskolen i Oslo  
Kunst og Håndverk

Alejandra Aguilar Caballero  
Enrique Guadarrame Solis

The Print Department at Department for Art & Craft at Oslo National Academy of the Arts:

[www.grafikk.khio.no](http://www.grafikk.khio.no)

We are committed to the expanded field of printmaking; in the making, exhibiting and publishing of contemporary art.

Print and Drawing imparts expertise in material and haptic processes, as both formal and tacit knowledge. We focus on printmaking, drawing, photography and artists' books; offering specialist facilities in intaglio, lithography, relief and letterpress, serigraphy, risography, digital printing, book-arts, CNC routing and lasercutting.

Students are allocated studio space and a personal supervisor. They commit to one-to-one tutorials, group critiques, critical writing and exhibiting throughout the academic year. Our teaching staff are practicing artists with specialist knowledge in printmaking, drawing and publishing, whom facilitate in-depth seminars and talks delivered by international artists, curators and theorists. Students take an active role in international opportunities, by participating in Erasmus and KUNO exchanges, collaborating in group shows and engaging in Oslo's contemporary art scene.

Our internationally recognised MFA programme appeals to printmakers working in the expanded field, encompassing photography, drawing and artists' books. The two-year postgraduate programme is both studio and workshop-based with access seven days a week to intaglio, relief, screenprinting and lithography workshops. Our facilities enable photopolymer, copper-plate photogravure, photoetching, photolithography and digital inkjet printing. With a dedicated publishing workshop for risograph printing, typesetting and bookbinding.

Print and Drawing offers a specialist post-graduate route and we accept five early career artists each year for full time studies. This two-year course is both studio and workshop-based for students to immerse themselves in a material and medium based art practice.

- Taught in English
- No Study Fees
- High Tutor to Student Ratio
- Specialist Workshops
- Interdisciplinary Approach

[www.grafikk.khio.no/MA-printmaking](http://www.grafikk.khio.no/MA-printmaking)

[The seminar Printmaking in the Expanded Field...](http://www.khio.no/studier/kunst-og-handverk...)

[khio.no/studier/kunst-og-handverk...](http://www.khio.no/studier/kunst-og-handverk...)

[www.khio.no](http://www.khio.no)

Alejandra Aguilar Caballero

°1989  
Mexico  
alejandraguilarc@gmail.com

EDUCATION

2019/2021  
MFA in Medium and Material Based Art.  
Kunsthøgskolen i Oslo (Oslo National Academy of the Arts). Oslo, Norway  
  
2010/2014 Bachelor of Visual Arts with Honours.  
Facultad de Artes y Diseño, Universidad Nacional Autónoma de México/ UNAM. Mexico City, Mexico

SCHOLARSHIPS

2021  
Kunstnerstipend fra Oslo Kommunes Krisepakke, NO  
One-year Scholarship at Norske Grafikeres Verksted, NO  
  
Diversestipend for Nyutdannede Kunstnere  
(Miscellaneous Scholarship for Newly Graduated Artists), Kulturrådet, NO

2019/2021  
Scholarship for International Postgraduate Studies  
FONCA-CONACYT, Mexico

RESIDENCIES

2020  
Summer Studio. Artist Residency at Galleri ROM for Kunst og Arkitektur. Oslo, NO

AWARDS AND SELECTIONS

2020  
ARTiJA 2nd International Art Biennial. Selected work.  
Kragujevac, Serbia

My artistic practice is a graphic exploration of time, personal and collective memory, and narrative. In my recent work I explore conceptual and symbolic understandings of home and identity through printmaking. I question the conceptual and symbolic understandings of home as a place where memories of social and domestic life reside, alter and transform in time. Home is the place where we develop a sense of belonging, grow and build an identity. In my artwork I establish connections between social patterns and personal imagery to create unique visual narratives. My graphic objects, installations, artist’s books and monotypes are safe spaces to interact with memory.

In recent projects I work with reduction woodcut and transform two dimensional prints into three-dimensional sculptures I call graphic objects. I cut, fold and arrange prints of houses with additional collages to display personal childhood stories from within.

My practice is influenced by a strong drive to redefine the narratives that constitute our reality. I aim to project fictions full of hope and empowerment that are at the same time so fantastic and otherworldly



Containers of Time (Fire House and Pack House)

Graphic object (arranged reduction woodcut and collage on paper)  
circa 40 x 35 x 15 cm





### You Set the Scene

Graphic installation: graphic objects, LED lights, theatre lights, projections and soundscapes

Variable measures



### A Curious Land of Untold Storie

(Site-specific artwork at the exhibition U/Synlig- hverdagsrasisme i Norge at the Holocaust Senteret, Oslo, NO s

Acrylic paint on wall, graphic object, multi-plate woodcut printsr

500 x 300 cm



**Enrique Guadarrama Solis**  
°1989  
Mexico  
enriqueguadarrama.s@gmail.com

EDUCATION

2019/2021  
MFA in Medium and Material Based Art,  
Kunsthøgskolen i Oslo

2016  
Awarded the Degree Bachelor of Visual Arts. Facultad  
de Artes y Diseño UNAM.

2011  
International Exchange Programme. Academic exchan-  
ge to The University of Edinburgh, Scotland, UK

2008/2013  
Bachelor of Visual Arts. Facultad de Artes y Diseño,  
UNAM

SCHOLARSHIPS

2021  
Stipend fra Norske Grafikeres Fond. Norske Grafikere  
FKDS MA Scholarship. Fondet for Kunst og  
Designstudenter, Norway

Diversestipend for nyutdannede kunstnere  
(Miscellaneous scholarship for newly graduated  
artists). Kulturrådet, Norway

RESIDENCIES

2020  
Summer Studio at ROM. Artist Residency at Galleri  
ROM for kunst og arkitektur. Oslo, Norway

My artistic practice is about asking questions,  
exploring possibilities and following uncharted  
directions. My work centers on graphic processes  
and their relation with our present.

In my work the mechanisms that produce and  
reproduce images collide with the analogue in  
two main directions. In intaglio, the pixel from  
digital images transforms into aquatint prints with  
grids of various random tones. In relief printing,  
the halftone dot from printed media inspired  
me to construct a series of Wooden Rollers that  
challenge the concept of the woodcut matrix.  
In both approaches the RGB and CMYK models  
meet traditional manual printing by overlapping  
different matrixes and colors on a single paper.

My recent work is an experimental approach to  
Print centered on sculpture, performance and  
installation. I designed and built The Machine,  
a wooden press that interacts with my Wooden  
Rollers to generate large-scale prints. They  
become living sculptures activated through their  
use, potentially transforming our engagement with  
images through their materiality and production.  
The Machine has the capacity to become a  
symbolic element: at the same an object that links  
image-making to bygone times, yet revolutionary  
in that it increases the importance of process and  
craft within contemporary print and visual culture.



**Random prints**  
Aquatint on copper  
Print: 15 x 15 cm / Paper: 38 x 28 cm



#### **The Wooden Rollers (IV)**


Beech wood, birch plywood and metal rod  
20 x 20 x 100 cm



#### **The machine**

Beech wood, metal bolts  
Variable measures (circa 180 x 80 x 80 cm)





Faculdade de Belas Artes da  
Universidade do Porto

Flor de Ceres Rabaçal

The Faculty of Fine Arts, University of Porto (FBAUP), located in the centre of Porto, is an institution of teaching, research, creation and transmission of culture, art, design and related artistic and scientific areas, at the service of the community.

FBAUP offers a wide range of training programs, including undergraduate courses in Fine Arts and Communication Design, MA degrees in Art and Design for the Public Space, Fine Arts, Image Design, Graphic Design and Editorial Projects, Industrial and Product Design, Art Studies and PhD programs in Fine Arts, Design and Art Education. FBAUP also participates in joint programs with other faculties of University of Porto.

The participation of FBAUP in KOMASK is an opportunity for its emerging artists to introduce their productions in the Printmaking area. This vibrant field of personal artistic expression includes subjects such as Intaglio, Lithography, Monotype, Relief, Serigraphy. It is also a great challenge to encourage their creativity, show both traditional or new media-based techniques, besides creating new connections, knowledge transfer and critical relationship. The combination of different fine art printmaking methods creates an awareness of the aesthetic, philosophical and political power of the printed image, where past, present and future are a common place.



Flor de Ceres Rabaçal

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Flor de Ceres Rabaçal is a portuguese printmaker who lives and works in Lisbon. She has a Bachelor’s degree in Fine Arts by the School of Arts and Design of Caldas da Rainha (2017) and has recently completed a Master’s degree in Drawing by the Faculty of Fine Arts of the University of Porto (2020). She additionally completed an Erasmus exchange period in the Accademia di Belle Arti di Venezia (2016-2017). Her work is primarily focused on and inspired by violence, atmosphere and Nature, as well as the application of these themes and ambiances to her work in etching, which in itself is focused on experimenting with materials, surfaces and chemistry.

She’s taken part in multiple group exhibitions and has additionally co-authored an article that she then presented in the 2020 International Conference on Illustration and Animation in Barcelos, Portugal. (Rabaçal, F. & Machado, G. (2020) “A White Etching Ground for Drawing: An Argument for Rembrandt’s Lost Ground” [Paper presentation] in “CONFIA2020”, Barcelos. FBAUP/i2ADS)

EXHIBITIONS

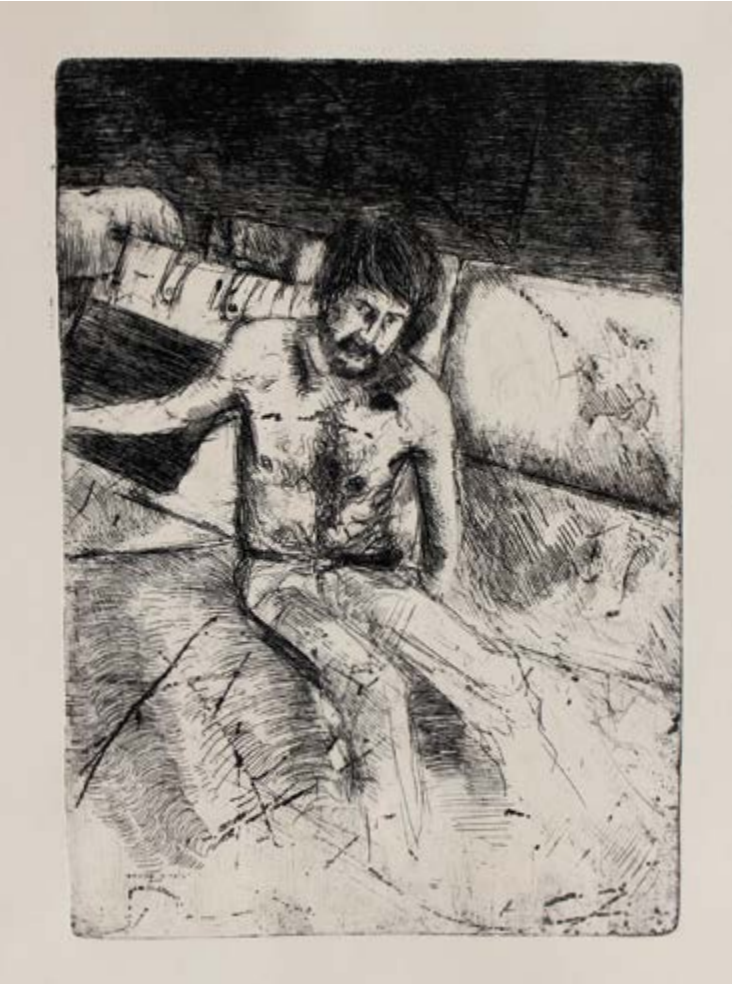
“Hammertime”, group exhibition, Zaratan Arte Contemporânea, Lisbon  
“Mostra Trilhar”, group exhibition, Tibães Monastery, Braga

Much of my work revolves around approaching etching in a manner that tries to find a balance between older practices/methods and a contemporary sensibility towards materials. This is fuelled by (theoretical) research performed in order to understand the when and the why and, after this, the (practical) application of these findings into new work.

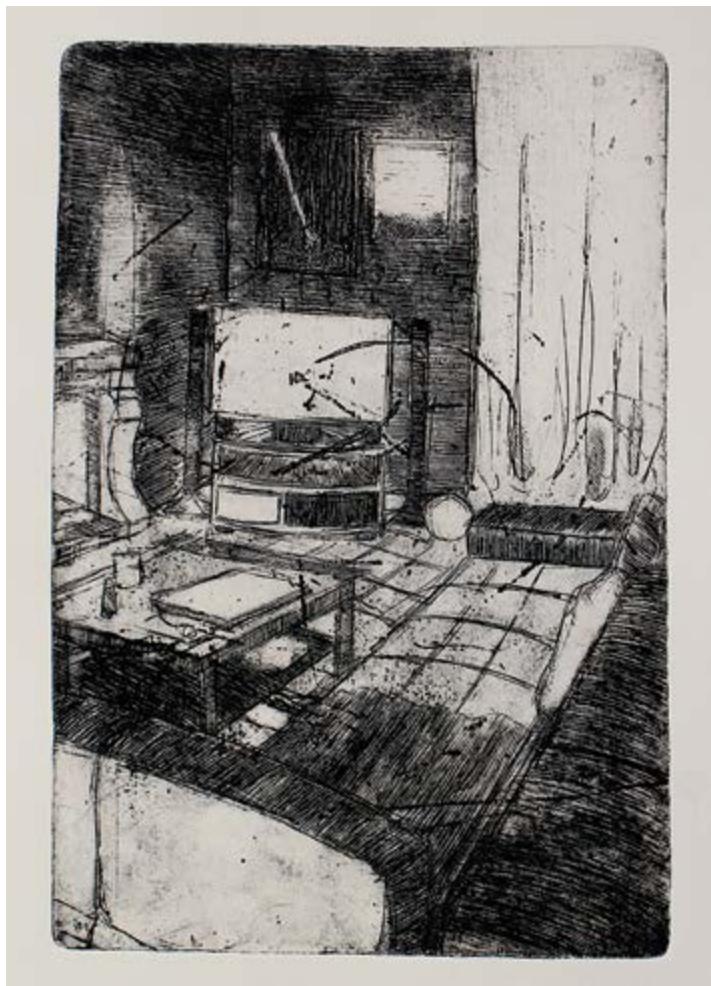
An important aspect of my work is the chemical framework of printmaking, specifically etching. I’ve experimented primarily with the etching varnish, have delved into the history of it and the evolution of the materials that accompanied its development, and conducted experiments with many different kinds of permeable and impermeable acid resists.

The matrix is also of interest to me, and I experiment with it by reusing old plates or using ones that I find on the streets with gouges and marks on their surface in order to not only lose total control of the final image but also to work from an already visually interesting and storied surface, something that a blank plate does not allow.

The representation of Nature is my primary motif. This is usually reflected through a lens of violence and how it manifests itself within Nature. The gouges that are already on the plates serve to amplify this violence, and the scenes portrayed reflect an ambiance that is primal, visceral and unsentimental.

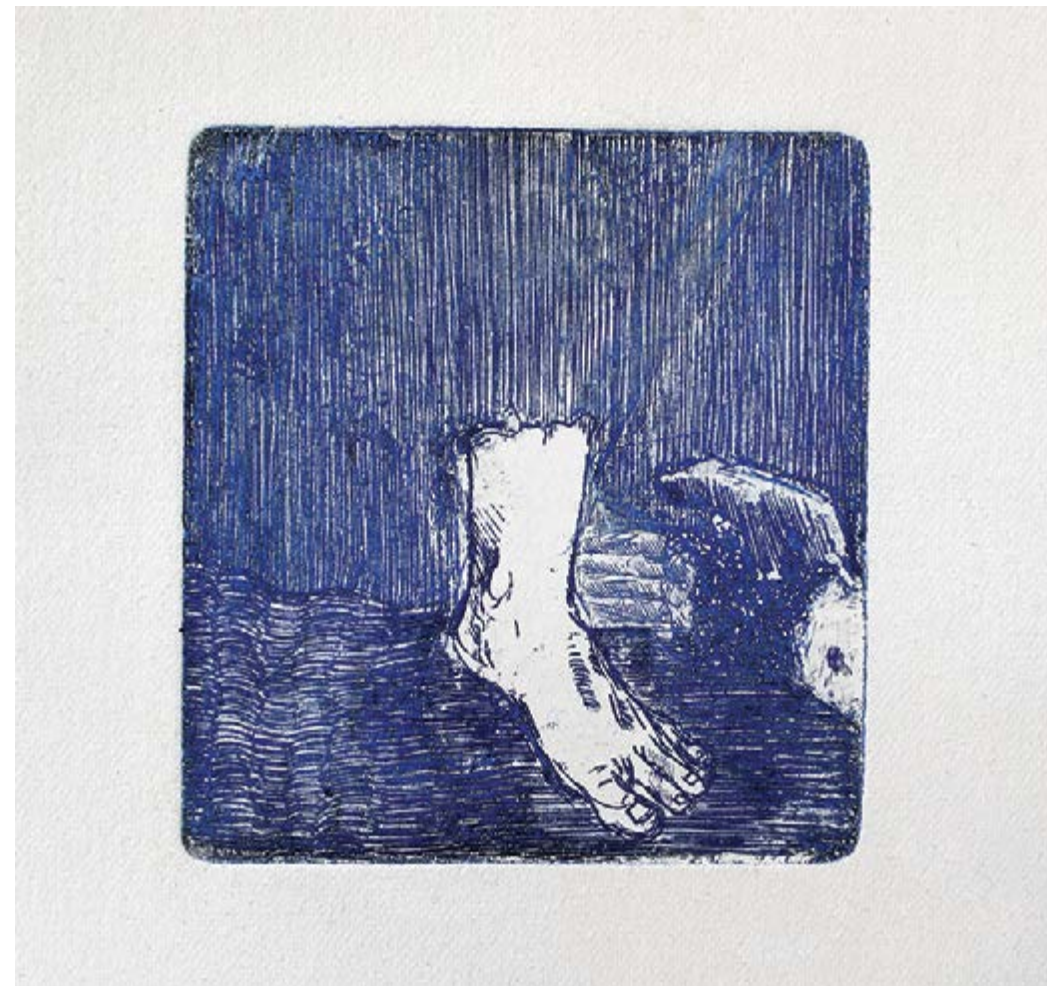


**Suores frios!**  
Reused zinc plate, shoewax etching, hardground varnish etching, drypoint, burnisher and scraper  
17 x 24,2 cm



**Terá sido um sonho?**

Reused zinc plate, shoewax etching, hardground varnish etching, drypoint, burnisher and scraper  
16,5 x 24,6 cm



**Restos/Leftovers**

Technique/materials: paraffin wax etching, hardground varnish etching, scraper, drypoint, burnisher and aquatint  
6,8 x 7,3 cm





## Accademia di Belle Arti di Roma

Alexia Binda  
Chiara Pasqualotto  
Francesca Romana Spuri

Graphic Arts classes at the Rome Academy of Fine Arts consist of a three year first level academic course and three different Master's Degree courses. In the first level classes undergraduates acquire practical and theoretical knowledge based on drawing, planning and printmaking, during an intense workshop activity.

In the three Master's Degree courses: 'Graphic Arts', 'Illustration and Printmaking' and 'Paper Technologies' students develop already experimented knowledge and methods like intaglio, woodcut, lithography, silkscreen, letterpress, paper technology, digital printing. A particular attention is given to eco friendly materials.

'Graphic Arts' Master's Degree points the attention to traditional knowledge at the service of contemporary artistic visual language, connecting techniques and expressive maturity. 'Illustration and Printmaking' Master's Degree course develops practical and theoretical knowledge of art books, letterpress and illustration. The realization of books, considered as high qualified objects both on handmade and aesthetic level, is the center of this course of studies. In 'Paper technologies' Master's Degree the attention is focalized on paper materials, considered both as art support and as independent artistic subject. In the workshops students acquire knowledge of papermaking, production of colors from natural elements, paper and photography restoration, and graphics.

All the students will develop adequate competence of processes and methods and will master the largest range of expressive languages, through the knowledge of contemporary art and the consideration of contemporary visual culture dynamics.

Professor Tania Campisi  
Coordinator of the Graphic Arts Department  
Rome Academy of Fine Arts

[www.abaroma.it](http://www.abaroma.it)

**Alexia Binda**  
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Romania  
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EDUCATION

2021  
Master’s Degree in Graphic Art, Academy of Fine Arts  
in Rome, Italy

2019  
Bachelor's Degree in Painting, Academy of Fine Arts in  
Rome, Italy

EXHIBITIONS

2021  
“BAG - Biennale Sino – Italiana Arte Giovane”

“Per Grazia Ricevuta”, group exhibition, Belluno, Italy

“Il libro ha radici e semi”, traveling group exhibition

I am developing my imaginary world through multiple forms and media, initially with painting and drawing and in recent years with engraving techniques. My sources of inspiration are extremely varied, philosophy, music, cinema. The different media I use to create my landscapes allow me to portray different atmospheres and emotions.

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**Acquedotto**  
Soft wax and mezzotint on copper  
18,5 x 24,5 cm





**Ora posso vedere la luna**

Lithography

41,8 x 56 cm



**Senza titolo**

Xylography

20 x 30 cm

Chiara Pasqualotto  
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Italy  
clairepas@gmail.com

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In December 2021 she starts working as assistant technician in Graphic Arts workshops in Accademia di Belle Arti di Roma. She collaborates with Atelier Insigna studio and Opificio della Rosa Graphic Arts association as assistant in intaglio printing and in printmaking classes. In October 2021 she is assistant in woodcut workshop during The Soul of Places, a Graphic Arts short term workshop for Eu4Art project in Accademia di Belle Arti di Roma. In July 2021 she gets a Master Degree in Graphic Arts at the Accademia di Belle Arti di Roma with a work called Into the forest, an immersive installation with eleven etched trees, spotted lights and music. In May 2021 she is selected for Premio di incisione Ilaria Ciardi 2021, organized by the Accademia di Belle Arti di Ravenna. In 2020-2021 and 2018-2019 she gets student grants for assistant collaboration in Graphic Arts workshops of the Accademia di Belle Arti di Roma. In Summer 2019 she takes part in a burin-on-copper workshop held by Koichi Yamamoto at Opificio della Rosa in Montefiore Conca (RI) where she also spends two weeks in an Arts Residency working in the printmaking studio. In 2019 she takes part in Rigorosamente libri, 4th Artist's Book Biennial in Foggia and in Dalla parola al segno, a collective Artist's Book with prints inspired to Claudio Claudi's poems. From 2016 to 2018 she studies intaglio at Scuola di arti e mestieri (Arts and Crafts School) of Rome, and collaborates with Stamperia d'arte Busato, print house in Vicenza. From 2008 to 2016 she collaborates as an illustrator with children's book publishing houses from Italy (Giunti, Terranuova) and from other countries

(Boxer Books, Oxford University Press, Paraclete, Tyndale, Learning AZ, Kar-Ben Publishing). From 2015 to 2018 works for Astound illustrator agent from New York as an illustrator. For several years has taught drawing to children in the Summer at Scuola Internazionale di Comics in Padova and takes part in drawing, painting, printmaking and illustration exhibitions.

The subject of my artistic work are mainly trees, due to different reasons. Besides being part of my visual perspective since I was a child, I am aware of their importance in world environmental balance. There is a formal aspect too: with many different shapes, each tree is different from another, even belonging to the same kind. Trees are interesting shapes to get explored and analyze: branches intersections draw weaves and textures, trunks divide and mark wood space with vertical lines like a theater scene. Besides, my study is centered on square shape: it allows to turn the image on one out four sides, so that you get four different images. It is a sort of simplified, reduced, limited circle: circle has endless positioning, square has four. In printmaking a squared, symmetric and turning matrix is really functional, providing large experimentation. I am attracted by printmaking reproducibility, image multiplication, copies amount, endless repetition of my subject in an almost but not identical version, thanks to handprinting imperfection. This process is intensified with overlapping, offset and ghost prints, in order to get more variations from originary shapes. I limit my palette to one/two colors but the overlapping produces a large variety of shades: I love to play with variation possibilities within defined limits.

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**Abstract**  
Etching on paper  
20 x 20 cm





**Forêt-1**  
Etching on paper  
37 x 37 cm



**Forêt-2**  
Etching on paper  
37 x 37 cm

**Francesca Romana Spuri**  
°1995  
Italy - Monterotondo (Roma)  
francescaromanaspuri@gmail.com

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EDUCATION

- 2021  
Attend a stage at Else Edizioni publishing, printing illustrated books with the serigraphic technique
- 2020  
Works as Illustrator and Painter in Rome. Collaborating with online magazines and producing animated video for musicians
- 2018/2020  
Illustration and Art Publishing Degree at Accademia di Belle Arti di Roma
- 2017/2018  
Attend an Illustration course at Scuola Romana del Fumetto
- 2017  
Painting Degree at Accademia di Belle Arti di Roma

Creating for me is, above all, an instrument of communication; the only one that allows me to tell and describe myself, and the world around me. I started my path through art studies with painting, then I focused my attention on Illustration and Graphic Art, bonding those two different worlds. The technique I prefer and mostly use is monotype; It makes easier to establish a kind of dialogue between graphic printing and a more pictorial sign.

Totem is the title of my thesis work, presented as final project for the course of Editory and Illustration. The book includes 24 artworks 30x80cm, printed on Tiepolo paper, using calcographic colour aquawash. It's a story about growing up and exploring the unknown, but also about the desire of become children again and be free from everything that keeps us still.

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**TOTEM**  
Monotipo stampato su carta Tiepolo  
80 x 30 cm





# **TOTEM**

Monotipo stampato su carta Tiepolo  
80 x 30 cm



# **TOTEM**

Monotipo stampato su carta Tiepolo  
80 x 30 cm





National Academy of Art  
Sofia, Bulgaria

Gergana Ivanova  
Kseniya Ivanova  
Veronica Videnova

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



**Gergana Ivanova**  
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Bulgaria  
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Gergana Ivanova was born in 1996 in Montana, Bulgaria. After graduating high school she moved to Sofia, Bulgaria, to study at the National Academy of Arts. After graduating from BA Graphic Art and Printmaking with a second degree in Pedagogy at the NAA, now she graduated the last year of her MA degree. She has been awarded the Young Author award and the academic award from Haus Wittgenstein, Vienna and Honorary Special Award for the Development of World Contemporary Graphic Art. She has been exhibited in many international exhibitions, extensively in Bulgaria, as well as abroad like in Dubai, Austria, India, Turkey, North Macedonia and other countries. She is also one of the selected authors at the Cubos de las Tentacione 8th FIG Bilbao festival in Spain. She prefers traditional etching techniques like deep etching on a zinc plate. Her latest projects are mostly kinetic graphic installations.

EXHIBITIONS

- 2021  
3rd National Graphic Competition for Classical Techniques- Sredets Gallery-Sofia,Bulgaria
- 4th “Tenets” Biennale - Gallery “Kutlovitsa”  
Montana,Bulgaria
- 2nd International Printmaking Exhibition- PRINTMEET  
Trakya University’s Faculty of Fine Arts

The sealed image is an installation of light, shadow, black, white, ink print and light print (reflection, refraction, shading). The installation is presented in one of the studios of the graphic department, which is a darkened space with directional lighting to the graphic prints and a 3d moving object casting a shadow.

The author believes that the graphic has a lot in common with the hologram and that both contain a display of line / information. Existing unity. In the same way as in the universe there is a hidden order and all things are in one. Beneath it remains a deeper order of existence, a vast and primordial level of reality, which gives rise to the object and phenomenon of our physical world in the same way that the holographic plate gives rise to a hologram. The so-called light print that we see from the object is practically there, but it is not there. All we see are frequencies and waves that our brain makes into images.

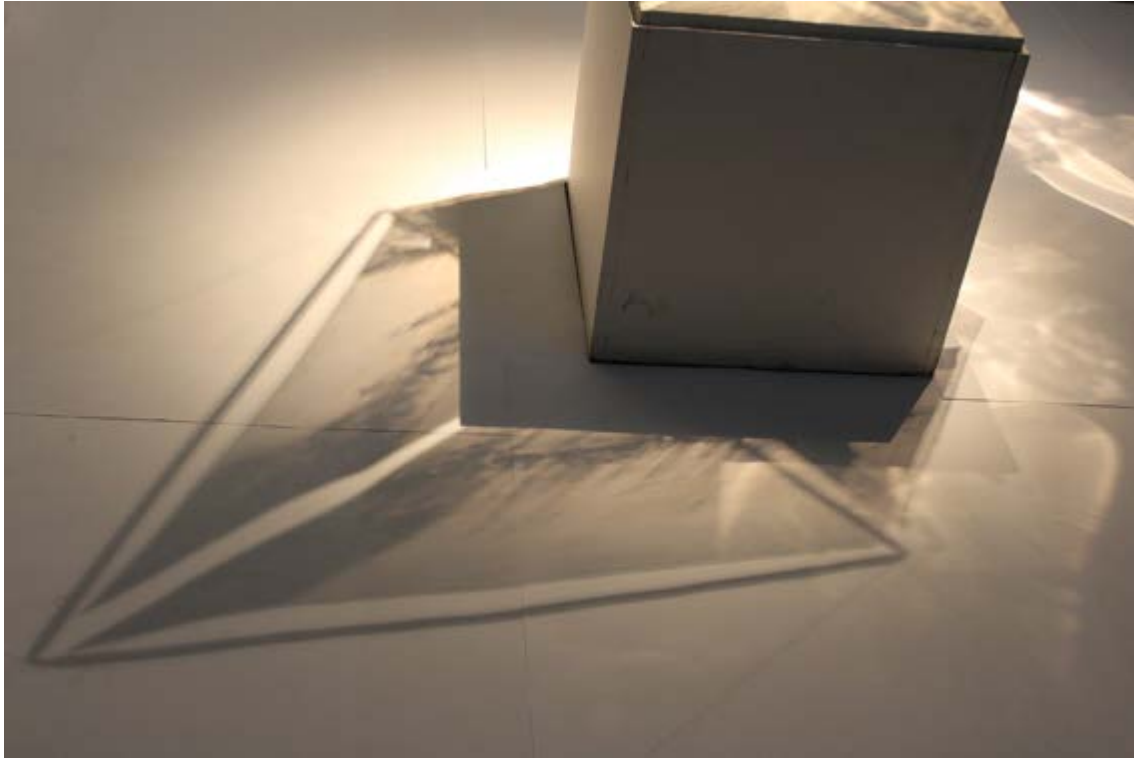
The images from the poster or matrix create images, like two mirrors, which reflect each other to infinity.

Each of the five print witch are 100x50 centimeters its named by a certain frequency. The technique that is used is drypoint.

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**"The sealed object"**  
Kinetic installation/drypoint transparent plate  
50 x 100 cm



[Installation video of "The sealed image"...](#)

**"The sealed shadow"**

Broken shadow from the installation  
Variable dimensions



**"The sealed image"**

Drypoint  
50 x 100 cm



**Kseyina Ivanova**  
°1989  
Bulgaria  
kupenova.kseniya@gmail.com

- 2021  
Printmaking exhibition "Rusty Shadows", Nova Zagora  
  
Exhibition of graduated masters, Academy Gallery, Sofia  
  
Youth exhibition "Go ahead", Veliko Tarnovo
- 2017  
First solo exhibition of graphics "The Great Day",  
Nessi Gallery
- 2015  
General exhibition at Bogoridi Gallery, Burgas
- 2014  
Exhibition of Burgas artists, Burgas  
  
Exhibition of Burgas artists, Burgas  
  
Exhibition "Atelier", Veliko Tarnovo
- 2013  
Youth Exhibition, Burgas  
  
Exhibition "March 8", Burgas  
  
Exhibition "Graphics", Burgas  
  
Spring Exhibition, Veliko Tarnovo  
  
Exhibition BYAS, Sliven  
  
Exhibition of Burgas authors, Pleven  
  
Exhibition "Turn Art On", Veliko Tarnovo

The diploma project consists of 4 graphics, performed in the classical technique of linocut. With my work, I try to look beyond the visible, beyond the tangible even. The relevance of The Parable of the Sower is the inspiration behind the current series of works. Related in concept and composition, these linocuts are meant to ask the viewer the question: Which one of the described fields is yours? If Christ was to enter the garden of your heart today, what would He find?



The Parable of the Sower

After this, Jesus traveled about from one town and village to another, proclaiming the good news of the kingdom of God. The Twelve were with him, and also some women who had been cured of evil spirits and diseases: Mary (called Magdalene) from whom seven demons had come out; Joanna the wife of Chuza, the manager of Herod’s household; Susanna; and many others. These women were helping to support them out of their own means. While a large crowd was gathering and people were coming to Jesus from town after town, he told this parable: “A farmer went out to sow his seed. As he was scattering the seed, some fell along the path; it was trampled on, and the birds ate it up. Some fell on rocky ground, and when it came up, the plants withered because they had no moisture. Other seed fell among thorns, which grew up with it and choked the plants. Still other seed fell on good soil. It came up and yielded a crop, a hundred times more than was sown.” When he said this, he called out, “Whoever has ears to hear, let them hear.” His disciples asked him what this parable meant. He said, “The knowledge of the secrets of the kingdom of God has been given to you, but to others I speak in parables, so that, “though seeing, they may not see; though hearing, they may not understand.’ “This is the meaning of the parable: The seed is the word of God. Those along the path are the ones who hear, and then the devil comes and takes away the word from their hearts, so that they may not believe and be saved. Those on the rocky ground are the ones who receive the word with joy when they hear it, but they have no root. They believe for a while, but in the time of testing they fall away. The seed that fell among thorns stands for those who hear, but as they go on their way they are choked by life’s worries, riches and pleasures, and they do not mature. But the seed on good soil stands for those with a noble and good heart, who hear the word, retain it, and by persevering produce a crop. Luke 8:1-15



**"Along the path"**

Linocut  
37,5 x 150 cm



**"Rocky ground"**

Linocut  
37,5 x 150 cm



**"Among thorns"**

Linocut  
37,5 x 150 cm



**"The good soil"**

Linocut  
37,5 x 150 cm



DEMIE-plan



14 NOV  
OPENING  
DOORS 19h30

EXHIBITION  
OPEN: 12h00 - 18h00  
FROM 15 NOV UNTILL 22 NOV

"LARGE ZAAL" VERBODEN TOEGANG

**EUROPEAN  
MASTERS  
PRINTMAKING**  
KoMASK 2019

THE ACADEMIES OF  
Antwerp - Belgrade - Brussel - Helsinki - Krakau - Leipzig  
Liege - London - Madrid - Oslo - Paris - Porto - Rome - Riga - Sofia

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# HISTORY

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An Introduction to KoMASK vzw

## 18th century

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

## 19th century

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

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



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



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

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

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



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



‘The long hall in the Royal Academy of Fine Arts Antwerp’

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

#### 20th Century

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

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

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



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



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

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

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

21st Century

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



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



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

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

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









Peter Bosteels	Vice-President of KoMASK vzw
Stephen Lawlor	Artist, Dublin, Ireland (member of the jury)
Cyrille Noirjean	Director of Centre national des arts plastiques, Lyon, France (member of the jury)
Oleg Denisenko	Artist, Ukraine (member of the jury)
Sofie Van de Velde	Director Gallery Sofie Van de Velde, Antwerp, Belgium (member of the jury)
Wang Huaxiang	Artist, China (member of the jury)
Lou Gils	Secretary of KoMASK vzw
Leigh Clarke	Artist, United Kingdom (member of the jury)







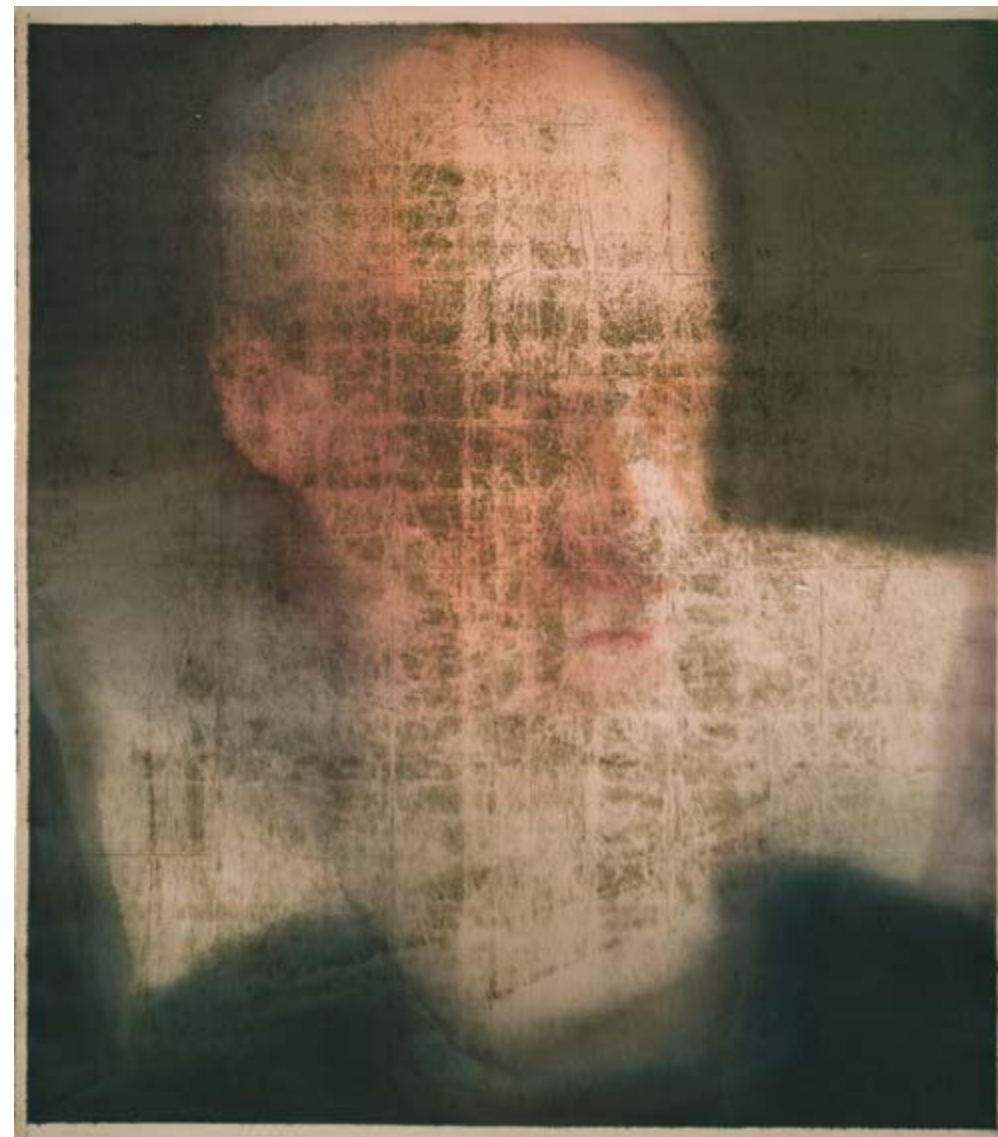
Cathrine Alice Liberg - Norway - Laureate Masters Printmaking 2019  
Bart'd Eyckermans - President of KoMASK



Cathrine Alice Liberg - The wedding - Laureate Masters Printmaking 2019  
Photogravure print on Somerset paper - 34 x 44 cm



**Honorable mention Masters Printmaking 2019**  
Aoife Scott - Ireland



**Honorable mention Masters Printmaking 2019**  
David Lopes - Portugal



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President of KoMASK vzw  
Bart’d Eyckermans



**Bart’d Eyckermans**  
President



**Gabina De Paepe**  
Project manager



**Lou Gils**  
Secretary



**Peter Bosteels**  
Vice-President

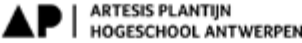


**Benny De Mooij**  
Treasurer

THANKS TO OUR PARTNERS



Koninklijke Academie voor  
Schone Kunsten Antwerpen



Koninklijke Academie voor  
Schone Kunsten Antwerpen  
Deeltijds Kunstonderwijs



Athena vzw



ARTos vzw

## **KoMASK nPO**

Royal Society for the Encouragement of Fine Arts

[www.komask.be](http://www.komask.be) · [www.komask.org](http://www.komask.org)

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