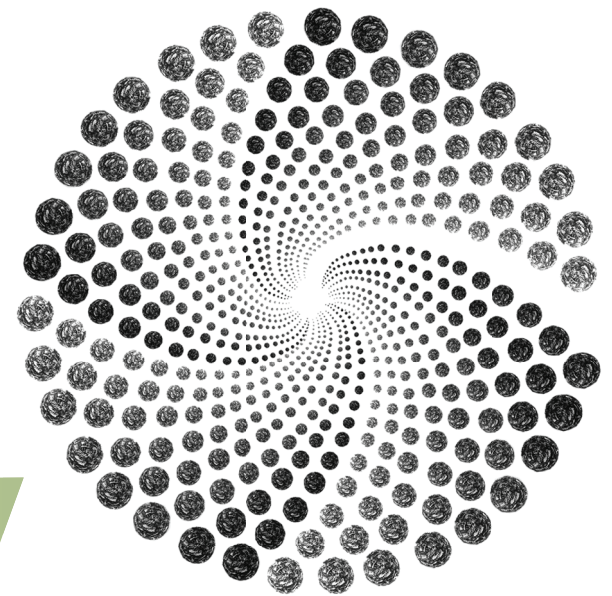




IPC#1
CY-GR, NICOSIA

INTERNATIONAL PRINTMAKING CONFERENCE #1 CY-GR

22-24 NOVEMBER 2017 NICOSIA-CYPRUS-A.G. LEVENTIS GALLERY



FROM TRADITION TO TRANSITION:

Aspects and technologies in printmaking from the past to present day



INTRODUCTION



ABOUT

“From Tradition to Transition: Aspects and technologies in printmaking from the past to present day” is the title of an international visual art conference on the art of printmaking, scheduled to take place between November 22 and 24, 2017. The conference is organized and curated jointly by the Cypriot Printmakers Association and the Greek Printmakers Association.

The #1CY-GR International Printmaking Conference aspires to become established as a permanent institution. Its intention is to showcase the development of printmaking over time in both the Greek and international area, as well as to promote the contemporary artistic and educational role of printmaking as a means of creative expression. At the same time, the institution endeavours to encourage scientific research on the history of printmaking but also on contemporary visual arts trends and the way printmaking relates to them. The presentation of this first conference in the newly founded, impressive venue of the Leventis Gallery will largely promote the conference’s scientific aims.

From the moment of its birth to the present day, the art of printmaking has kept its traditional values whilst at the same time developing printing techniques and incorporating new technologies (digital or environmentally friendly) but also methods of displaying prints in the exhibition area (museums, public and commercial venues). From Albrecht Dürer’s prints to Banksy’s stencils and from engraving with gravers to digital “engraving” on a PC, centuries have passed, marked by the discovery of printing, then the industrial revolution and today’s rapid technological evolution. These significant events have not altered the traditional values and codes of ethics pertaining to printmaking. Nevertheless, questions and concerns are oftentimes still raised – even today – about what makes an authentic print a work of art and what doesn’t, and which is the place printmaking holds in the ever-changing framework of contemporary visual art production.

Furthermore, our times nurture constant inventiveness in the “alchemy” of printmaking, encouraged by the use

of alternative and ecological materials. Such techniques are promptly combined with contemporary technological means, delivering truly innovative results on a creative and printmaking level – and not necessarily on paper.

The different aspects of printmaking have also known great changes from the past to nowadays. Museums, for instance, are now aware of the proper measures of protection required for the display of a print, and make sure they are in place. We can see young creators breaking away from standardized wooden frames, small dimensions, paper or other traditional materials, rendering instead printmaking results of monumental dimensions using transient or petty materials. At the same time we can see prints embracing public spaces, becoming natural extensions of the surrounding area.

Sincerely,
Margarita Kounnafi
Art Critic/ Art Historian/ Curator

GREETINGS

Αγαπητές/οί Σύεδροι,

Η ΕΕΧ και οι ΚΧ σας καλωσορίζουν στο 1ο Διεθνές Συνέδριο Χαρακτικής μέσα από την κοινή τους συνεργασία.

Σκοπός μας είναι να δημιουργηθεί ένα πρώτο βήμα διαλόγου, ένα πεδίο θετικής παρέμβασης, ανάλυσης, ανταλλαγής απόψεων, κατάθεσης σκέψεων και γόνιμων αναζητήσεων με στόχο την πληρέστερη ενημέρωση των καλλιτεχνών αλλά και όλων των ενδιαφερόμενων σχετικά με την Χαρακτική. Ευελπιστούμε ότι οι συμμετέχοντες θα επωφεληθούν τα μέγιστα από τη διοργάνωση, θα συμβάλει στην διάδοση της Χαρακτικής τέχνης αλλά και στην ανάδειξη των ποιοτικών αυτών στοιχείων που την χαρακτηρίζουν.

Efklides Papadopoulos

Χαράκτης/ Ζωγράφος

Πρόεδρος της ΕΕΧ

Αγαπητές/οί Σύεδροι,

Η ΕΕΧ και οι ΚΧ σας καλωσορίζουν στο 1ο Διεθνές Συνέδριο Χαρακτικής μέσα από την κοινή τους συνεργασία.

Σκοπός μας είναι να δημιουργηθεί ένα πρώτο βήμα διαλόγου, ένα πεδίο θετικής παρέμβασης, ανάλυσης, ανταλλαγής απόψεων, κατάθεσης σκέψεων και γόνιμων αναζητήσεων με στόχο την πληρέστερη ενημέρωση των καλλιτεχνών αλλά και όλων των ενδιαφερόμενων σχετικά με την Χαρακτική. Ευελπιστούμε ότι οι συμμετέχοντες θα επωφεληθούν τα μέγιστα από τη διοργάνωση, θα συμβάλει στην διάδοση της Χαρακτικής τέχνης αλλά και στην ανάδειξη των ποιοτικών αυτών στοιχείων που την χαρακτηρίζουν.

Νίκος Σταυρακωντάκης

Χαράκτης/ Ζωγράφος

Πρόεδρος της ΕΕΧ

IPC#1
CV-GR, NICOSIA

INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR



PROGRAM

IPC#1 INTERNATIONAL PRINTMAKING
CV-GR, NICOSIA CONFERENCE #1 CV-GR



WEDNESDAY

22 NOVEMBER 2017

09:30–11:00

REGISTRATION
WELCOME GATHERING

11:00–12:00

OPENING CEREMONY

12:15–13:00

01. Professor Stephen Hoskins
Printmaking an industrial continuum, technology looking back to go forward *[eng]*

13:00–15:00

LUNCH BREAK

15:00–15:45

02. Orit Hofshi
If the Tread is an Echo *[eng]*

15:45–16:30

03. Yiannis Bolis
The presence and teachings of Yiannis Kefallinos at the Supreme School of Fine Arts, Athens, and the involvement of printmakers in the Resistance (1941-44) *[gr]*

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

THURSDAY
23 NOVEMBER 2017

10:15–11:00 **04. Irena Gordon**
From Idealism to Criticism: 100 Years of Printmaking in Israel *[eng]*

11:00–11:45 **05. Professor Michalis Arfaras**
The art of lithography in model workshop E. A. QUENSEN (1979-2004 Germany) *[gr]*

11:45–12:15 **BREAK**

12:15–13:00 **06. Professor Kong Guoqiao**
Printmaking in the Post-Print Age *[eng]*

13:00–15:00 **LUNCH BREAK**

15:00–15:45 **07. Dr Marta Anna Raczek**
Perfection and Glitch – influence of digital thinking on Polish contemporary printmakers *[eng]*

15:45–16:30 **08. Professor Manolis Yiannadakis**
Expanded morphoplastic processes in engraving and printing *[gr]*

16:30–17:00 **BREAK**

17:00–17:45 **09. Ananda Moy Banerjee**
Multiple Encounters "From – a child's first step as first impression to the latest image as – Print" *[eng]*

FRIDAY
24 NOVEMBER 2017

10:15–11:00 **10. Professor Costas Manzalos**
The End of Printmaking; transition and change through new media and new technologies *[eng]*

11:00–11:45 **11. Dr Myrto Hatzaki**
Venus in Print *[eng]*

11:45–12:15 **BREAK**

12:15–13:00 **PANNEL DISCUSSION**

13:00–15:00 **LUNCH BREAK**

15:00–17:30 **NICOSIA TOUR**

20:00 **CLOSING CEREMONY
DINNER**

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**



ABSTRACTS

01. PRINTMAKING AN INDUSTRIAL CONTINUUM, TECHNOLOGY LOOKING BACK TO GO FORWARD

Printmaking has always been inextricably linked to industrial print processes. Historically; relief printing is part of letterpress, etching was always a part of book production, lithography, was a means of combining type and image for everything from packaging to posters. Even the Twentieth Century process of screen printing started life printing banners and point of sale advertising.

Why then is this relevant to printmaking today? I have been a firm advocate of new technologies becoming an integral part of the canon of Printmaking. Inkjet, laser cutting, CNC milling and 3D printing have all become part of the toolkit used by printmakers. Contrary to popular opinion artists are not the quickest adopters of new technology, often waiting until redundant machinery can be repurposed for their own ends. This works for two reasons, firstly because the cost drops dramatically as new technologies become mainstream and secondly because much of the operating knowledge has become accepted practice, thus enabling the artist adopter to quickly gain an understanding of the process. The best work always comes when the image transcends the process

used to create it. This happens through a fundamental understanding of how that image relates to its material creation. The one aspect that is common across this whole field for the printmaker is tacit knowledge. The understanding of process and knowledge, passed from one person to the next through the physical action of making, plus the individuals experiential learning. I firmly believe that whether the process is wood engraving or 3D printing a high degree of material understanding and craft knowledge are essential to making great prints, whether individually or collaboratively through a studio.

This paper will demonstrate how a wider range of new and older technologies can be considered as part of the canon of printmaking and present a rationale for their adoption as craft tools available to the printmaker.

PROFESSOR STEPHEN HOSKINS



Stephen Hoskins is a practicing artist, Professor of Fine Print and Director of the Centre for Fine Print Research at the University of the West of England, Bristol His prints are in the collections of The Victoria and Albert Museum London, Microsoft and many corporate collections worldwide. In 2016 Stephen exhibited at the Krakow Print Triennale, where he was also a judge, the London Original Print Fair and The Royal Society of Painter Printmakers at the Bankside Gallery, London. In 2016 he also undertook a residency at the Frans Masreel Centrum in Belgium.

Stephen is a specialist in the craft of the digital and is an acknowledged leader in the fields of 19th century photomechanical printing processes, ink and 3D printed ceramics. He has an exemplary 20-year track record of publications and exhibitions and his research is highly-cited by academics, research councils and in policy reports, and widely disseminated through international academic conferences. His expertise is sought by advisory groups, research councils and other prestigious bodies and Hewlett Packard sponsor his Chair of Fine Print, in recognition of his understanding of the totality of the print industry. Stephen was the instigator of the IMPACT Multi-Disciplinary Print Conference series and chaired the conference until 2016. He has pioneered the reappraisal of old print technologies to understand and influence an interdisciplinary approach to research into digital print processes which is clearly defined from a user perspective.

Central to all the pure and applied research undertaken is a correlation of the technology as a tool and the craft skills and material understanding required by the user, in

order to obtain the highest quality and functionality of any process. His previous research into 3D printed ceramics and wide format printing have led to process patents that have been commercially exploited.

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

02. IF THE TREAD IS AN ECHO

Hofshi has been internationally recognized as a print-maker, but at the same time, much of her work exhibits her continuous questioning of both formalistic and thematic issues. Hofshi, an avid scholar and student of both art history and current trends contexts, employs a range of mediums as part of the creative process. Hofshi regards the artistic endeavor, content and thematic queries as the primary focus and concern transcending various media or “artistic tools” as significant parameters in the discussion.

Hofshi is constantly preoccupied with the human condition in the context of time and planetary landscapes. Searching for ways to make time palpable: personal time, the present time, historical time –examining these different temporal dimensions vis-à-vis the universal.

The daughter of Holocaust survivors, she grew up witnessing conflicts over land and ideology written in the changing boundaries and ecology of the country. None the less, Hofshi is deeply concerned with the human condition at large. Addressing the prevalence of violence

and dislocation, she seeks commonalities of experience that transcend nationalism and sectarianism.

Hofshi creates large-scale mixed-media landscapes that examine the darker sides of history and suggest parallels between natural and social upheaval. She asserts the need for reflection, persistence, and understanding, attempting to examine humans’ values and beliefs concerning their short finite lives.

“Undermining our sense of self-importance, our tendency to place our own existence at the center, our own hubris...”

ORIT HOFSHI



Hofshi was born in Kibbutz Matzuva, Israel in 1959. She lives and works in Herzliya following nearly a decade of living and working in the United States after attending the Pennsylvania Academy of the Fine Arts for painting and printmaking. Previously, she studied at the Newi Bloomfield Academy of Design in Haifa and later went on to receive her MA in Arts from Leeds University in the United Kingdom.

For nearly 20 years, Hofshi has made printmaking and process-based print installations her primary media, exhibiting large-scale sculptural woodcut pine panels alongside works on paper. Balancing the intimacy of the hand in woodcut printmaking with the ambitious scale of her works allows her work to embody many contradictions and unique tensions. Her rugged landscapes, both wild and human, evoke the sublime awe of nature and the aftermath of war. Hofshi’s works feel both resilient and meditative, calling for reflection that transcends national and sectarian boundaries.

The artist has exhibited in many museums and art centers internationally including a 2006 solo exhibition at The Israel Museum, Jerusalem; the Tel Aviv Museum of Art; Herzliya Museum of Contemporary Art; List Gallery, Swarthmore College, PA; Asheville Art Museum, North Carolina; the Philagrafika 2010 Festival at the Pennsylvania Academy of the Fine Arts; The Open Museum, Israel; the Print Center, Philadelphia; the Royal Academy of Arts Museum, London; and the International Print Center, New York. Her work is in such collections as The Israel

Museum, the Tel Aviv Museum of Art, and the Pennsylvania Academy of the Fine Arts. Hofshi has received numerous awards for her work including the Prize for Outstanding Quality in Contemporary Israeli Art from the Ministry of Science and Culture of Israel in 2006.

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

03. THE PRESENCE AND TEACHINGS OF VIANNIS KEFALLINOS AT THE SUPREME SCHOOL OF FINE ARTS, ATHENS, AND THE INVOLVEMENT OF PRINTMAKERS IN THE RESISTANCE (1941-44)

In 1934 Yiannis Kefallinos takes over the Printmaking Workshop that reopens at the Athens School of Fine Arts after a 17-year hiatus. By way of his teaching he essentially lays the foundations for the significant development of the printmaking art which rapidly goes on to acquire artistic substance by demonstrating high quality standards and results. Kefallinos is appealing due to his overall point of view, his teaching abilities and practice, his craftsmanship, his socialist-liberal ideology. His persistence on impeccable training in printmaking methods, in conjunction with the spiritual cultivation and development of his students' personality by way of the overall educational process is of decisive importance to their choices and objectives. His students are taught xylography, chalcography and lithography, but also the art of bookmaking and typography. Kefallinos advocates the social role of printmaking in the potentiality of the artwork's multiple reproductions, a function embraced by the Marxist ideology. Next to him, a whole generation of young printmakers emerges, joining the Left. The

presentation also focuses on the resistance activities carried out by those artists, mainly printmakers, members of the Artists NLF, who participated in the struggle against the German Occupation by setting forth vital demands of the people, setting up impromptu printing works, by printing illegal posters, proclamations and all sorts of printed matter – a body of work that is impressive in terms of both volume and effectiveness.

VIANNIS BOLIS



He graduated from the Faculty of History and Archaeology, Department of Philosophy, Aristotle University of Thessaloniki (1987) where he completed his Doctoral thesis with subject The Artistic Exhibitions. The artists and their audience in Athens in the 19th century (2000). In the period 1992 to 2000 worked as art historian and specialist research associate for the publication Dictionary of Greek Artists. Painters-Sculptors-Engravers. 16th–20th century (Athens 1997-2000). Since 2000, he works as art historian and curator at the State Museum

of Contemporary Art - Costakis Collection, Thessaloniki. He has authored 10 books on Greek art, his texts have been published on art history and theory magazines and he has curated exhibitions of Greek and foreign artists, in museums, foundations, and art galleries in Greece and abroad. He taught (2009-2012) History of Modern and Contemporary Art and History of Applied Arts at the Faculty of Visual and Applied Arts, University of Western Macedonia in Florina, Greece.

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

04. FROM IDEALISM TO CRITICISM: 100 YEARS OF PRINTMAKING IN ISRAEL

The history of printmaking in Israel begins with the founding of Bezalel School of Art and Craft in Jerusalem in 1906 and with the arrival of immigrant artists from Europe through the first decades of the 20th century, all well immersed in the European tradition of printmaking. Artists like Jacob Steinhardt, Anna Ticho, Hermann Struck, Josef Budko, Reuven Rubin, and Jacob Pins forged in printmaking, along with other media, a new national Hebrew visual language. Printmaking was a dominant medium because of its graphic nature, its simplicity and accessibility – especially that of the woodcut and linocut techniques – its Avant-guard experimental potential, its tight connection to texts, newspapers and books that were part of the renewing Hebrew print and calligraphy, and of course due to its reproduction quality that enabled the works to be spread around and circulated. Printmaking was a significant artistic means to relate and respond to landscapes of the new country, to life alongside the Arab population, to the idealism of the pioneering collective life and the sacrifice of the individual, to the hardships and tragedy of the diaspora, and above all, to the trauma of the Holocaust and the creation of a new state.

In the 1950s and 1960s, printmaking was used by artists like Gershon Knispel, Shimon Tzabar, Moshe Gat, Aryeh Rothman, Tuvia Beeri, Naomi Smilansky, and Rudi Lehman and to create both idealistic works concerning the new born state and ideological outcries for social equality and proletarian rights. At the same time part of their creations were concerned with intimate and aesthetic quests that were not part of “l’art engage”. Towards the end of the 1960’s and during the 1970’s artists like Igaël Tumarkin, Zvi Tolkovsky, Moshe Hoffman, Arik Kilemnik, Menashe Kadishman, Alima, Dov Heller, Avraham Eilat and Uri Lifshitz started to create Pop art, Neo-expressionist, conceptual and abstract works that were experimental and Avant-gardist, using pulp fiction, newspapers, comics, photographs, television images, and found materials – all intertwined into the prints. At the same time many of them created print works that faced the new fractured political and social reality in Israel after the Six-days War of 1967 and the Yom Kippur War in 1973.

Uniqueness and aura vs. reproduction and distribution;
“high” art vs. “low” art; center vs. margins; serial production and repetition vs. suspension and disruption;

surface vs. depth and materiality; intermediate states vs. finished works; traditional techniques vs. advanced technologies—all these themes resonate in the field of contemporary printmaking in Israel from the 1980’s until today. The works of artists like Moshe Gershuni, Larry Abramson, Deganit Berest, Hila Lulu Lin, Sharon Poliakine, Asaf Ben Zvi, Alex Kremer, Orit Hofshi, and Erez Israeli unveil and confront cultural, political and social issues in contemporary Israel. They question those same ideals of the inaugurating artists in the and portray them in an overtly critical manner, dealing with deconstruction and fragmentation while using both traditional and revolutionary approaches to print.

The Jerusalem Print Workshop’s projects over the past forty years, have been dedicated to the exploration of traditional and experimental aspects of printmaking. Its leading principle, since its establishment by Arik Kilemnik in 1974, has been to enhance printmaking as a vital medium in today’s art scene. It has been inviting artists from all artistic disciplinarians on special scholarships – not only painters and sculptures but multi-media artists, photographers, video artists, ceramicists, glass artisans,

jewelry designers and so forth, thus creating a live and relevant platform for new contemporary works of art to immerge.

New print processes and related material, formal and conceptual approaches continue to develop and proliferate. In addition to traditional techniques for creating etchings, such as screenprints, woodcuts, linocuts, lithographs, letterpress, monotypes, and artists’ books, these processes also include multiples, various forms of digital media, three-dimensional installations combining video, sculptures, animation, and performance art.

One of the workshop’s latest projects is called Under the Press of History. It questions the multiplication and reproduction as a means of creating meaning instead of losing it, both in art and in history. The project includes the photographer Ilit Azoulay, the video-artist Maya Zack, the illustrator Merav Salomon, the multi-media artist Gil Yefman, the textile artist Moshe Roas, and the sculptor Ruth Schreiber. They have been invited to the Workshop to create print works dealing with the narratives of history and memory processes. They all worked with the

workshop’s master printers for the past four years and have created many series of new print works and installations. These works explore the manners in which the past destabilizes the preset. They offer art as a domain of deconstruction and ruin, and at the same time, as one of restoration, recovery and restructuring.



Head Curator of the Jerusalem Print Workshop and independent curator of contemporary art in museums and galleries.

Ph.D. student in the integrated Master and Ph.D. programme, The Department of Hermeneutics & Culture Studies, Bar-Ilan University.
Thesis: *Goya and Benjamin - Allegory at the Heart of Modernity*. M.A. Department of Hermeneutics & Culture Studies, Bar-Ilan University, with excellence.

M.FA. in Arts Criticism, Department of Arts Policy and Management, City University, London.

B.A. in English Literature, Hebrew University, Jerusalem.



05. THE ART OF LITHOGRAPHY IN MODEL WORKSHOP E. A. QUENSEN (1979-2004 GERMANY)

PROFESSOR MICHALIS ARFARAS



Michalis Arfaras was born in 1954 in Athens. He began his studies at the Athens School of Fine Arts with Yiannis Moralis (1972-1974) and continued at the Staatliche Hochschule für Bildende Künste (Braunschweig, Germany) where he studied printmaking, graphic arts and film animation (1975-1980). After two solo exhibitions in Germany (1978, 1979), he organized his solo exhibition in Greece (Zigos gallery, 1980).

In 1987, he started shooting experimental films in his studio in Hannover. His cinematic projects interact with his visual art creations, in which various printmaking techniques coexist with painting, drawing, collage, video, and other mixed media.

Over the '90's, he presented assemblage constructions of miscellaneous objects and materials collected from the garbage, which resembled anthropomorphic idols of an unknown religion. Complicated allusions to old cultures or traditional arts, along with critical comments on issues of modern times can be detected in his entire work. The complexity of the technical devices and the multilevel intellectual processing of the themes, are combined with an almost primitive expressive immediacy.

He worked for many years (1988-2006) as a specialized courses professor (Grafiks) at the Institute of Fine Arts and Art Sciences (Institut für Bildende Kunst und Kunstwissenschaft) of the University of Hildesheim. Since 2006, he has been appointed head professor of the 2nd Printmaking Workshop at the Athens School of Fine Arts.

He is also involved in art books illustration and editing. His book *Printmaking and printed art* was published in 2009 by Metaixmio editions, an extensive manual that had been absent until then from art bibliography in Greece.

He often exhibits his work in Greece and abroad, through solo and group exhibitions. He also participates in experimental film festivals and international printmaking biennials. He has been awarded several times for both his films and his visual art creations, e.g. printmaking award of Lower Saxony (1980), AICA award and 1st prize at the Baden-Baden European Biennial of Printmaking (1988), etc.

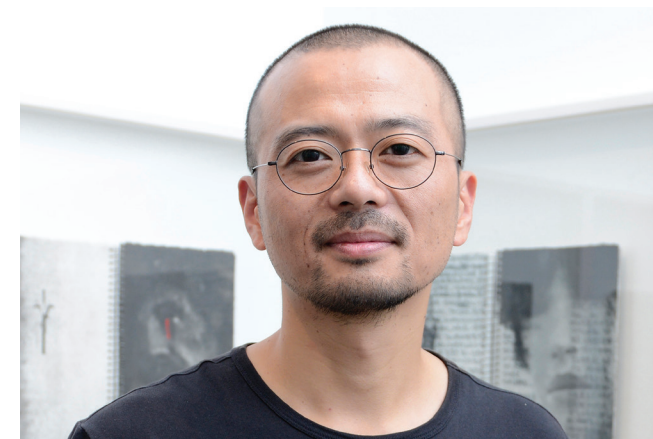
IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

06. PRINTMAKING IN THE “POST-PRINT AGE”

Today, subject to the ceaseless development of new technologies, along with the changing relationship between mankind and the world at large —Printmaking, in establishing its foundations as an art form, its meanings, attendant values and methods are either currently or have already undergone certain fundamental shifts. The art of printmaking, having thus detached itself from the traditional printing press, finds itself now on the verge of an historically unprecedented crisis, combined with the demands such change presents. It is this which we foreground here as the “Post-Print”— A reality impossible to deny or detach ourselves from, at the same time as it provides the subject for the “Relaunch” which is here proposed.

PROFESSOR KONG GUOQIAO



Kong Guoqiao was born in the city of Hangzhou in Zhejiang Province. He received his Master of Arts from the Printmaking Department of the Zhejiang Academy of Fine Arts (now China Academy of Art) in 1993 and remained with the Academy to teach in the Printmaking Department. From 1997 to 1998 he studied as a visiting instructor in the United Kingdom at the University of Ulster’s Printmaking Workshop. In 2007 he received his PhD from China Academy of Art’s first doctoral Practical and Theoretical Research Course. His academic dissertation, “Print:

Circumstance and Origins”, was published by the Press of CAA. From 2005 to 2009 he became the head of the CAA Printmaking Department Workshop, from 2009 to 2010 he served as the Printmaking Department’s assistant director, from 2010 to 2015 he served as the Department’s head director.

Kong Guoqiao’s work has been shown widely in the National Fine Arts Exhibitions and National Printmaking Exhibitions in China and have been in other exhibitions in North America, South America, Europe, and Asia. His work has been collected by the National Museum of China, National Art Museum of China, Shanghai Art Museum as well as other galleries, organizations and private collectors.

Among his awards, he has received the Silver Prize at the 10th National Fine Arts Exhibition, the Silver Prize at the 13th and 14th National Printmaking Exhibition, and the Bronze Prize at the 15th National Printmaking Exhibition in China. In 1999 he was awarded the Lu Xun Printmaking Prize by the Chinese Artists’ Association and the Chinese Printmakers’ Association.

In 2015, Kong Guoqiao convened the IMPACT 9 International Printmaking Conference in Hangzhou entitled, “Post Print in Printmaking”.

Currently, Kong Guoqiao is a professor at the China Academy of Art, an academic advisor to students seeking doctorate degrees, and is the Vice President of the School of Painting of CAA. He is also the Chairman of the Zhejiang Printmakers’ Association, a member of the Presidium of the Zhejiang Province Artists’ Association, and a committee member of the Printmaking Art Committee of the Chinese Artists’ Association.

IPC#1
CV-GR, NICOSIA

INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR

07. PERFECTION AND GLITCH—INFLUENCE OF DIGITAL THINKING ON POLISH CONTEMPORARY PRINTMAKERS

Digital turn that appeared in the 2nd half of the 20th century had a great impact on identity and procedures of printmaking made with use of so called classic techniques. The effects of this breakthrough are varied, ranging from a significant increase in the formats of prints created with relief and intaglio printing techniques, through the apparent impetus of color in *maniere noire*, to more subtle and intellectually complex experiments that allow graphic artists who appreciate classic techniques to open up new areas of creative exploration.

Kamil Kocurka's attempt to transfer HD quality into the intaglio field in 2015 ended not only with the award of the Grand Prix at the last Polish Print Triennial in Katowice, but first of all showed that excellent mastery of the classical workshop could be conducive to experiments that expand the possibilities of imaging. At the same time, the artist himself does not become the hostage of a computer and digital printing machines. Decision made by Piotr Żaczek to present at the exhibition subsequent prints, that in the past one could rather call "trial prints", together with the linocut matrix,

and also applying to this set of prints as well as to his other series the aesthetic of glitch, introduces into the discourse of relief printing a kind of aesthetics, which has captured the mass imagination of digital pop culture, becoming the basis of visualization created by VJs around the world.

At the same time, this process is an expression of changes in the attitudes towards the matrix and what so far has not exceeded the threshold of the artist's studio, considered as a necessary but not intended to present, a side effect of the graphic process.

The proposed presentation is an attempt to broaden the analysis of the two creative attitudes described above of the artists, who are aware of the significance and effects of the digital breakthrough, and at the same time are able to incorporate its effects into a classical graphic workshop, thereby broadening the field for both the creative experiments of the artists and the perceptual potential of the audience.

DR MARTA ANNA RACZEK-KARCZ



Marta Anna Raczek-Karcz (PhD) – born in 1979; graduated from Art History and Media & Culture Studies, both at the Jagiellonian University. At present is PhD in Humanities (Discipline: Arts). She is art critic and theoretician, as well as free-lance curator. She is the President of the International Print Triennial Society in Krakow. She gives lectures on contemporary printmaking and graphic design, culture anthropology, film history, history and theory of art and media studies. In 2012-2014 she co-realised a project From Traditional Printmaking to Digital

Prints within the NCN grant. As a curator she organised more than 20 exhibitions in National Museum in Krakow, Litografiska Museum in Tidaholm, BWA Gallery in Katowice, Upper Silesian Culture Centre in Katowice, Kloster Bentlage in Rheine, Gallery Container in Rome, Anaid Art Gallery in Bucharest. She is a member of the International Association of Art Critics AICA. She writes texts to catalogues of different exhibitions, as well as articles related to contemporary art, film and new media.

IPC#1
CV-GR, NICOSIA

INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR

08. EXPANDED MORPHOPLASTIC PROCESSES IN ENGRAVING AND PRINTING

Today, printmaking and printmaking techniques constitute a morphoplastic process that includes painting, sculpture, photography, art with new technologies etc.; but it also includes the expanded forms of the aforementioned categories that may be chosen by a visual artist in the belief that they serve his/her needs and intentions during the functional process as they approach the event of artistic creation in quest of Art.

The value of printmaking nowadays is directly linked to its evolution and results. I am fully aware of the fact that we live in a time of constant critical evaluation, and I am convinced that the traditional boundaries of printmaking may very well be clear-cut but they are nonetheless beset by developments. What is more, the new influx of media and their possibilities create the need to redefine Art itself – and more than that, redefine printmaking as a visual art language.

Furthermore, the evident changes in concepts and meanings on the way from Modern to Contemporary Art have cast an influence on the Logos of the act of Printmaking.

Since the early 1990s, recompositional functions in terms of both form and content have made part of my intentions. I went on to materialize works by way of experimenting with various and mixed techniques. In the origins of such expanded morphoplastic solutions lies the use of replicas in order to overpaint or paste either metallic or overpainted surfaces of transparent plastic or other materials with an eye to having them conjure up other assumptions than the purely original replica.

Later on, since 1995 onwards I submit, through my works, the conclusion that by applying different styles on the same piece, by merging other readymade materials along with the printing inks allows me to discern a wealth of correlations between drawing or chromatic renderings upon the form of my artworks.

These experiments, as a means of potent impulse, evoke a sense of renewal, a more expanded field of morphoplastic processes as if a system open to further quests and definitions.

I have opted to present artworks drawn from personal research and projects; either site-specific or installations, these large scale works have led me to the conclusion that research in both printmaking techniques and printing, as well as experimentation become a medium of powerful impulse and underline the way we, today, perceive the art of our times: it is a perception that has followed the postmodern period where the area of art accommodates the possibility of processing large reserves of rich topics bequeathed to us by modern artists; great challenges for new examples in art.

In my view, as ideas evolve and are put to the service of Art, so too Printmaking will keep evolving and providing a living option to the society of the artists, to be submitted to the judgement of the target public's aesthetic enjoyment.

PROFESSOR MANOLIS VIANNADAKIS



Born 1954 in Athens. He studied graphic arts at the Doxiadis Athens Technological Association (1972-1975) and then attended the Athens School of Fine Arts, where he studied printmaking at the workshop of K. Grammatopoulos (1975-1980) and printing and book illustration (1979-1981). Later he merged his earlier graphic experience with the world of printmaking and explored their visual dialogue. From 1986 to 1997 he taught drawing, and from 1997 to the present day printmaking, at the School of Visual and Applied Arts, Faculty of Fine Arts

at Aristotle University of Thessaloniki. In 2011 he was elected Full Professor of printmaking in the same Faculty. He has participated in many group exhibitions in Greece and abroad, as well as in important events held by private galleries, municipal cultural organisations, foundations, artists unions, art galleries and museums. His works can be found in private collections, municipal art galleries, cultural organizations and museums in Greece and abroad.

09. MULTIPLE ENCOUNTERS "FROM-A CHILD'S FIRST STEP AS FIRST IMPRESSION TO THE LATEST IMAGE AS-PRINT

Trying presenting the brief outline of the direction of the paper to deliver - From Tradition to Transition, is not all about Prints only. The moment we try relating these two words - it becomes a journey and a journey is never a complete one, unless we take serious notes on – Social, Religious, Philosophical, Educational, Scientific, Architectural, Cultural, Technological, Engineering, Clinical, growth and reflections.

All societies let that be Of – Egyptian, Indus Valley, Sumerian or Chinese civilizations to the era of - Post Modern time – have always marched to transition and in some years the same modes and practices of Transitions have become chapters of Traditions. It is something like my pair of legs, when I walk- one proceeds from the other, only to be left behind by the same other in the next following stages.

We have gathered here to talk on – " PRINTMAKING " and to share our experiences to gather and to build a larger/ wider conscious world of Print Art.

In India the history of Art of Printmaking from the perspective of - not only reproduction, but as creative artistic images is rather – a story of recent past – than – west if compared. Transfer of images from one surface to there is an age old tradition in most of the civilizations- in forms of many objects and practices, but the date when the first – ' PRINTING PRESS ' arrived in India, in Goa for the reproduction of BIBLE, tells the story that - that might have been the beginning of phase of PRINTMAKING and PRINT ART IN INDIA.

My paper will rotate from early development – though main focus will be laid on the latest practices - and talking on a few artists.



ANANDA MOY BANERJI



After completing his B.F.A in painting from college of art Delhi, and M.F.A in printmaking from KALA BHAVANA in the environs of Santiniketan, Ananda had been to Camberwell college of art and craft UK to complete his research associate ship in the area of autographic print-making. A practicing artist for the last many a years, he has worked in various mediums and techniques, and has taken keen interest and participated in major art activities (national/ international) including many Biennials, and specially xth Triennial India. His works have been

part of all major exhibitions, and festivals through the country (INDIA) and also in other countries- like- U.S.A, UK, FRANCE,NORWAY, RUSSIA,GERMANY,JAPAN, KOREA, NEPAL, BANGLADESH,EGYPT. Anandamoy is recipient of many awards including, NATIONAL ACADEMY award- L.K.A New Delhi, A.I.F.A.C.S, New Delhi, CHARLES WALLACE INDIA AWARD, NAGASAWA ART PARK PROJECT AWARD. His works are in collection of many major galleries, institutions and museums in various countries including N.G.M.A, New Delhi. Attended and organized various art camps and wok shops including " LES MOIS DE LE ESTAMPE" In Paris.

ANANDAMOY BANERJI lives and practices art in DELHI.

IPC#1
CV-GR,NICOSIA

INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR

10. THE END OF PRINTMAKING; TRANSITION AND CHANGE THROUGH NEW MEDIA AND NEW TECHNOLOGIES

The paper examines how we may seek ways to adopt changes in the practice of printmaking as a result of the evolution of new technologies and the invention of new media for reproduction.

It is quite evident that we are currently going through a new world revolution, which although at infant stages the process is irreversible and it will eventually have a great impact on society. This is the information revolution; the period for new technologies, the times of the digital era.

Every time there was a transition period in history many have called it the 'end'. Like Fukuyama observing the situation of the fall of the Soviet Union had proclaimed not only the end of the Cold War, but the end of history as such. When David Carson first published his book in the 1990s he had stated the end of print and even Balenciaga when first witnessed the new fashion look of the 60s, had given up his house in 1967, proclaiming, "Fashion is dead".

None of the above statements had actually really happened. History is still recorded, print is well alive and definitely fashion has not died. What has really changed is the attitude towards adapting and transitioning.

This paper tries to re-examine and re-investigate new transitions governed by the evolution of the digital era, towards the continuation of this practice.

As a case study to this argument, a project - carried out by postgraduate students of the Fine and Applied Arts Department of Frederick University between the years 2013-2015 - is documented in order to indicate possible ways that various printmakers may consider for their future practices. This project called for the reinvention of Cypriot tradition into the 21st century and the re-designing of 'objects', which utilized various methods and techniques of printmaking and reproduction.

PROFESSOR COSTAS MANTZALOS



Professor Costas Mantzalos was trained as a visual artist and also specialized in information design in the UK. He then registered for a higher research degree and investigated the survey of postmodern graphic arts in Cyprus.

Between, 2008 - 2016 he was the Dean of the School of Architecture Fine and Applied Arts, of the Frederick University in Nicosia Cyprus. As Dean of School, he was responsible for 2 departments (Architecture and Fine and Applied Arts) and liaised mainly with the Departmental

Chairs in order to promote teaching and research. For 8 years he was an active member of the University's senate. Currently he is the President of the Disciplinary Committee, which deals primarily with cases of students' plagiarism. He resides in the Department of Fine and Applied Arts and he is an Erasmus Academic Minister, dealing with partner Universities in the UK, Germany, Finland, Holland, Spain, Lithuania, Latvia, Estonia and Austria. Furthermore he is involved in Quality Assurance exercises within the University as well as for the Centre for Quality Assessment in Higher Education, Lithuania, as a member of a team of experts for the accreditation of programmes in Art, Design and Architecture.

His teaching and research involvement revolves around the areas of interdisciplinary and multidisciplinary teaching and learning. Main teaching area is in Information Design and Research Methodologies for postgraduate students and the teaching pattern has always been characterized by a variety of methods, which contributed to efficient and exciting teaching and learning as well as the promotion for visual intelligence, literacy and competence.

He has been actively involved in various conferences and was a keynote speaker for the InSEA European Congress and the IVLA 45th Annual Conference of the International Visual Literacy Association.

Parallel to his academic career, Costas Mantzalos is a design consultant for international organizations such as Hilton Hotels, Tetra Pak, Unicef, as well as the co-founder of the TWO|FOUR|TWO art group, a two-person group working as an entity. An arts collective with shows in Amsterdam, Athens, Dortmund, Erlangen, Melbourne and Nicosia, and participations in various art events and festivals in Athens, Berlin, Bucharest, Naples, New Delhi, Frankfurt, Paris and Thessaloniki.

IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**

11. VENUS IN PRINT

This paper finds its starting point in the selected prints (dating from the 16th to the 20th century) included in The Venus Paradox –the current temporary exhibition organized and hosted by the A. G. Leventis Gallery– in order to explore the seminal association between Venus and the print medium as this is evident both within the show, and beyond it. It thus aims to rethink the ways in which the intrinsic qualities of the print medium tie in with Venus as a subject matter, for instance, from the power of reproduction to transmit celebrated Venus images in painting or sculpture to large audiences, to the propensity of Venus imagery to feed the market for licentious, erotic imagery (in a medium that is easy to transport, easy to disseminate, lucrative for the engraver, but possibly also dangerous). It will touch upon the ways in which the proximity between art and text encouraged in the print medium may be evocative in exploring the iconography of the goddess of love; and investigate the power of printed images of Venus to transcend the barriers between artistic genres. What emerges is an image of Venus's presence in print that is as complex and paradoxical as the Goddess herself – and perhaps equally iconic.

DR MYRTO HATZAKI



Myrto Hatzaki studied history of art at the University of Warwick (BA Hons) and the Courtauld Institute of Art where she completed her MA and PhD under Prof. Robin Cormack. She worked as a museum curator in Athens for 10 years, during which time she curated temporary exhibitions and both edited and wrote exhibition catalogues. A recent project involved the exhibition 'Rituals of Hospitality: Ornamental Trays of the 19th Century in Greece and Turkey' at the Benaki Museum and the homonyms publication by Melissa Publishing house in

2012. Curator of the A. G. Leventis Foundation's Collection of European Art since 2008, she has collaborated in curating the display of the Foundation's Paris Collection in the new, purpose-built A. G. Leventis Gallery in Nicosia and edited the Catalogue of the Collection (published in 2012); she collaborates with the Gallery on a number of projects including co-curating temporary exhibitions and co-authoring exhibition catalogues (most recently The Nativity Stories in 2014, Creative Visions: A. G. Leventis And West Africa in 2015, The Venus Paradox in 2017). A Byzantinist at heart, Myrto continues to work on the field of byzantine art history. Her book Beauty and the Male Body in Byzantium was published in 2008 by Palgrave Macmillan. She has since written for a number of publications in this field, given papers in byzantine conferences and colloquia - she recently co-organized, on the side of the A. G. Leventis Foundation, a symposium on The Mosaics of Thessaloniki Revisited at the Courtauld Institute of Art and co-edited, with Tony Eastmond, the publication of the proceedings which are currently in print.

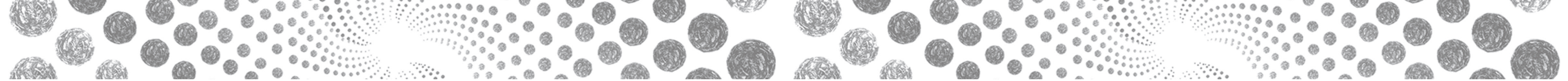
IPC#1
CV-GR, NICOSIA

**INTERNATIONAL PRINTMAKING
CONFERENCE #1 CV-GR**



EXHIBITIONS

IPC#1 INTERNATIONAL PRINTMAKING
CV-GR, NICOSIA CONFERENCE #1 CV-GR



EXHIBITION #01

MICHALIS ARFARAS
UNIVERSITY OF CYPRUS

Irene (Peace) Hall
Ledras 62, Nicosia

EXHIBITION #02

CYPRITOT PRINTMAKERS
PRINT DAILY NEWS CY

Cyprus Chambers of Fine Art
Peonos 11, Nicosia



NOTES

CONTRIBUTORS

IPC2017 ORGANIZING COMMITTEE

Co-Ordination–Supervision: Efklides Papadopoulos

Members: Evgenia Vasiloude, Michalis Phantaros, Stathis Paparoditis, Margarita Kounnafi, Nikos Stavrakantonakis

Secretary: Athina Sofokleous

Editing of English text: Despina Pyrketti

Interpreter: Constandinos Tsindas

Logo Artwork by Kyriacos Theocharous–Printmaker

Graphic Design by SS* Stephanie Stylianou

Printed by Laser Graphics LTD



MAIN SPONSOR



SPONSOR



SUPPORTER/ HOSTING



University
of Cyprus



塞浦路斯大学孔子学院
The Confucius Institute
at the University of Cyprus



Embassy
of the Republic of Poland
in Nicosia



Επιμελητήριο
Καλών Τεχνών
Κύπρου

MEDIA SPONSOR



H KATHMERINΗ

ORGANISATION



ΚΥΠΡΟΣ ΧΑΡΑΚΤΕΡ

ΕΡΕΥΝΑ
ΕΠΙΧΕΙΡΗΣΙΑΚΩΝ
ΧΑΡΑΚΤΗΡΩΝ