16 TH LESSEDRA WORLD ART PRINT ANNUAL



#### **Artists 272 from 43 Countries**

#### The exhibition is held

June 22 – September 30, 2017 Lessedra Gallery 25, Milin Kamak Street, Lozenetz 1164 Sofia, Bulgaria

KAREN OREMUS, Canada pages 4 - 5 and 14 - 15



The project is presented on the web www.lessedra.com link Annual

Argentina - 3 Australia - 4 Austria - 12 Belgium - 4 Brazil - 4 Bulgaria - 14 Canada - 10 Chile - 2 Costa Rica – 1 Denmark – 5 England – 12 Estonia – 2 Finland - 11 France - 8 Germany - 15 Ghana - 1 Greece - 1 Hungary - 2 India - 2 Ireland - 12 Israel - 2 Italy – 2 Japan – 43 Korea – 1 Mexico – 4 The Netherlands – 19 Northern Ireland – 1 Norway – 2 Poland – 13 Romania – 2 Serbia - 1 Slovenia - 5 Republic of South Africa - 1 Spain – 4 Sweden – 4 Switzerland – 4 Taiwan – 2 Thailand – 2 Turkey – 4 United Arab Emirates – 8 U. S. A. – 21 Venezuela – 1 Wales – 1

#### With Special Thanks for the cooperation to:

Japan Artists Association

Japan Hanga Forum & Japan Print Society Mr. Tsutomu KONO

ARCHIVO GRAFICO, Mexico Prof. Felipe Cortes Reyes

Book cover design: Atanas Vassilev Concept for the book: Georgi Kolev and Christophor Krustev

Pre - press: Christophor Krustev@2017



Print: AsiPrint@2017



#### **Publisher:**

LESSEDRA Gallery & Contemporary Art Projects 25, Milin Kamak Street, Lozenetz 1164 Sofia, Bulgaria Tel.: (++359 2) 865 04 28, (++359 2) 866 38 57 e-mail: georgi-lessedra@lessedra.com georgi.lessedra@yahoo.com www.lessedra.com

## 2017 PRIZE WINNERS

#### First Prize

**EVA CHOUNG** – **FUX**, Austria

#### Second Prize

**JANNE LAINE**, Finland

#### Third Prize

YURI SHASHIKI, Japan

#### 5 Special Prizes

FAYE HASKINS, England KIRA WINTHER, Denmark SANDEEP KUMAR MEGHWAL, India SUSANNA CRUM, U. S. A. WOJCIECH TYLBOR - KUBRAKIEWICZ, Poland

#### 2 Prizes for Young Artists

MARIAM ABDULLA AMER JASEM ALBESHR, **UAE**, Zayed University NATSUMI OIKAWA, Japan, Iwate University

Special Prize for Bulgarian Artist

**CHRISTOPHOR KRUSTEV**, Bulgaria

## 16<sup>TH</sup> ANNUAL INTERNATIONAL JURY

#### **AKIRA KUROSAKI**

Japan – Featured Artist

#### **CEZARY KLIMASZEWSKI**

Poland – First Prize Winner of the 15th Mini Print Annual 2016

#### **SNEZHINA BISSEROVA**

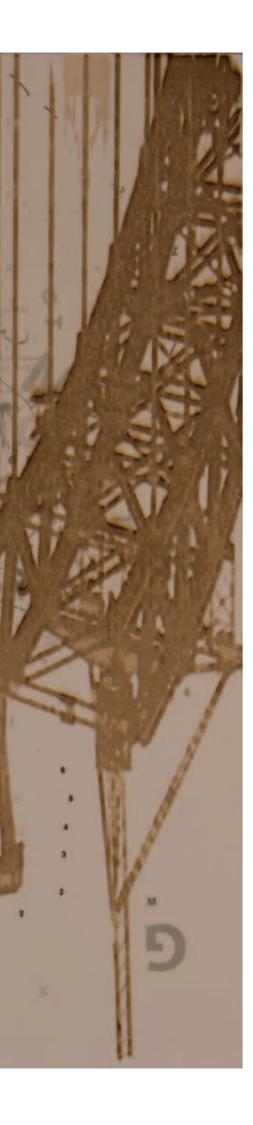
Artist & Art Teacher School of Arts and Sofia University



#### **DEDICATED TO LESSEDRA**



**KAREN OREMUS**, Canada Bridge Building, 2017, Laser engraved Pigment Print, 25,5 x 20,5 cm



The submission is a gift for you ~ it signifies the many bridges you have managed to build over the years through the annual and your activation toward the print community around the globe!

Thany, Many thanks for providing such a great platform to young one writists!

#### Dear Georgi,

My submission is a gift for you – it signifies the many bridges you have managed to build over the years through the Annual and your dedication toward the print community around the globe!

> Many, Many thanks for providing such a great platform to young UAE artists!

> > **Karen Oremus**



### Featured Artist AKIRA KUROSAKI, Japan

## Kurosaki Akira - artist, envoy and educator Rebecca Salter

For well over a century, the Japanese woodblock print has maintained a special hold over the western imagination and it is usually the subjects depicted that first draw interest. There is a powerful and perhaps inevitable fascination with a world which appears so different from our own. The charges of naive exoticisation of the 'other' are probably well deserved and sit within the context of a western 'japonisme'. But for some westerners, artists in particular, it is not only the content but the minutiae of the woodblock method itself which appeal. Although Europe too had a woodblock tradition, the fine lines and dense, flat colour of Japanese woodblock provoked particular interest. Until woodblock craftsmen arrived in the West to impart their knowledge, the riddle of the production of Japanese prints had to be solved through trial and error. The Japanese paper was and is fundamental to the success of the print and there were collections of Japanese paper in the west available for study, but it was the flat colour and the registration system that proved to be the most impenetrable secrets. To unravel these mysteries, the West needed 'print missionaries' to impart their knowledge and over the years there have been several - of whom Kurosaki is one. The role is not an easy one - the teacher needs not only to have superb technical and artistic skills of their own but they also have to be able to appreciate the part of the process that non-Japanese artists had found hardest to fathom and impart their knowledge based on an understanding of both cultures. Over time, the pupils become teachers themselves and ambassadors for the technique.



Akira Kurosaki in front of his works with Georgi Lessedra

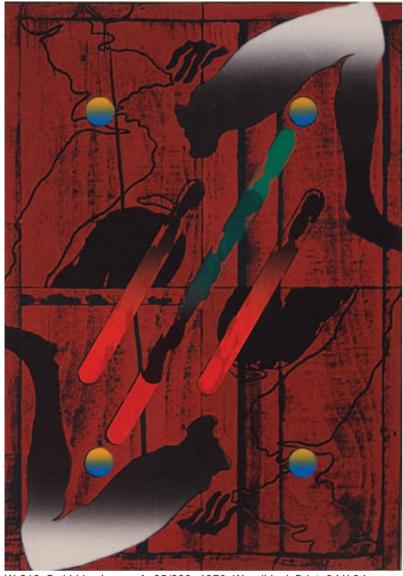
Frank Morley Fletcher's book, 'Woodblock Printing by the Japanese Method' was first published in 1915 and much reprinted thereafter. He can really be credited for laying the foundations of the teaching of Japanese woodblock, first in Britain and then in America. The arrival of the woodblock printer Urushibara Mokuchu (1888-1953) in England in 1910 to demonstrate at the Anglo-Japanese Exhibition would have given British



120 II, Endless Day, 25/100, 1971, Woodblock Print, 23 X 16 cm

artists their first chance to see prints executed by a master. He remained in Europe until 1940 working with both European and expatriate Japanese artists, and doing his own work.

Yoshida Hiroshi (1876-1950), an artist who came to print later in life after experience in the West as a painter, became an important go-between in America through teaching and promotion of Japanese prints abroad and of Western artists' work in Japan. As a result of the work of these early teachers, groups of artists emerged who straddled both eastern and western traditions and without doubt enriched the development of woodblock.



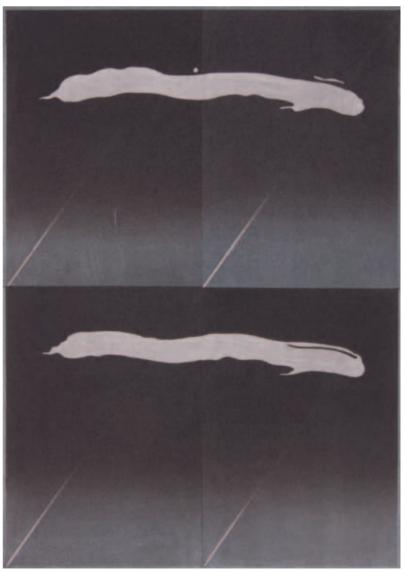
W-219, Forbidden Lovers A, 95/200, 1976, Woodblock Print, 34 X 24 cm

Kurosaki's career as an international envoy spans a particularly delicate but also vibrant time in Japan's history. Just 18 years old at the end of World War Two, Kurosaki was of the generation which had to shoulder the responsibility of rebuilding Japan and her reputation and re-establishing her place on the international stage. Born in Manchuria, aged just one he returned to live in Kobe which was one of Japan's more outward looking cities. In his work there is a constant thread of exploration around Japan's place within both the Asian tradition and the wider international scene. This guest for an Asian context for his own work was also influenced by his contact with Western art in Kobe and a love for the strength and depth of German and North European painting. But it was his slow disenchantment with his frist career of graphic design, combined with living in Japan's ancient capital, Kyoto, that completed his move to woodblock. He was hooked by prints he found in second-hand bookshops and set about finding and learning from the carvers and printers still at work. The more he uncovered the collaborative roots of the woodblock tradition, the more he began to question the more individualistic style favoured by artists of the Sosaku Hanga style. He was particularly drawn to the late nineteenth century artists such as Kuniyoshi, Kunisada and the sometimes bizarre Yoshitoshi. Establishing a collaborative way of working with a printer, his own work became increasingly complex. He was known for bold, saturated colours printed directly up against each other without the traditional woodblock outline.

The 1970s proved to be a pivotal decade not only for his work but also his teaching. In his own prints he was combining woodblock with other techniques such as silkscreen and collagraph and beginning to test the boundaries of woodblock. And it was around this time that he made a conscious decision to become proficient in English. He could see that for artists with this skill, the horizons were much wider. Aged 34 he was given a grant by Bunkacho (Japanese Ministry of Culture) to study in the US in 1973 and by 1975/6 he was already a visiting lecturer at Morley College in London. For more than 3 decades, Kurosaki has continued to be active in travelling abroad to lecture and demonstrate the technique.

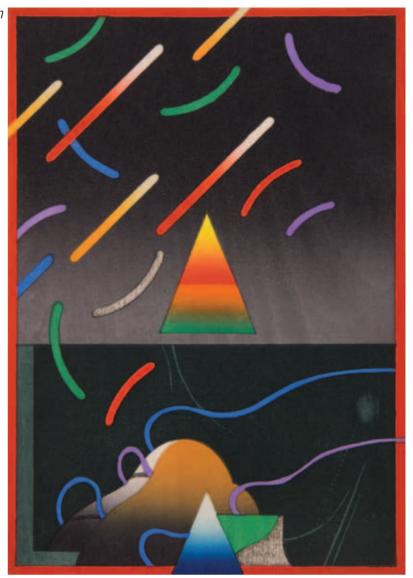
From my point of view however, it was Kurosaki's welcome in Kyoto that was so important.

I had arrived in Japan with a love of the prints and a rather naive desire to learn how to make them but no real idea how I was going to achieve this. I was stunned to find that the art school I was studying in did not teach woodblock but I was rescued from this disappointment by Kurosaki's generosity in taking on 'stray' pupils. Many foreign students in Japan will be familiar with the stress of trying to balance the pressures of visas/scholarships/making a living and finding a way of studying what you want to study knowing full well that circumstances are unlikely to allow you the traditional timescale of a proper apprenticeship. To find a teacher prepared to teach a foreign student working within those constraints is a real blessing and perhaps the greatest testament is that so many of Kurosaki's pupils are now themselves involved in teaching woodblock in some way.



W-288, Alter-Ego, 85/150, 1981, Woodblock Print, 35 X 25 cm

Nearly a century since Urushibara first arrived in London, it would be interesting to speculate on his thoughts on woodblock's place in the 21st century. He came from the workshop tradition and lived through the rise of Sosaku Hanga in Japan but it is perhaps the international dimension to Japanese woodblock of which he was an early pioneer that may just secure the future of the technique. With declining fortunes for the system of traditional craftsmen in Japan, international print practitioners may have a role to play in keeping the technique alive. Chemical and solvent-free it has much to offer in a world increasingly concerned by environmental and ecological factors. This deserves to be better understood and as Kurosaki moves from university responsibilities to a well-earned opportunity to focus on his own work, it is perhaps the turn of his former pupils to maintain his passion and vision and ensure a future for Japanese-style woodblock.





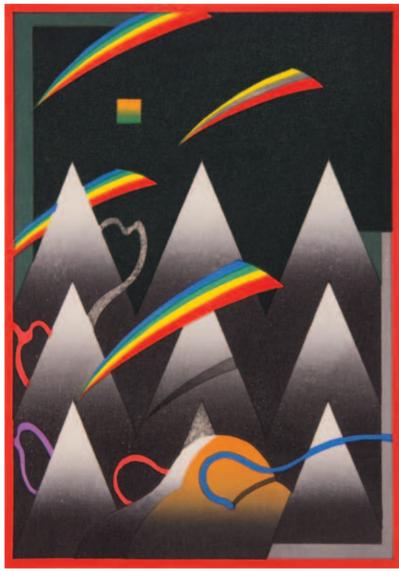
Both artists pleased to meet again after so many years - Kurosaki san by the opening reception of Svetlin Roussev`s exhibition at Nirvana Gallery

This current exhibition is a very timely opportunity to reflect on Kurosaki's distinguished path through printmaking. By making woodblock his own, he played a pivotal role in raising awareness and he subtly used the technique itself to spread the word. From the start his use of woodblock exuded a freshness of approach and an engagement with contemporary art that successfully repositioned the technique as 'cool'. But he was never tempted to abandon the technical rigour which he had absorbed from his observation of the traditional craftsmen he met. His prints are masterpieces of precision and skill and do full justice to Japanese woodblock's history. Technical mastery lies at the heart of Kurosaki's practice but it would be empty without a constantly changing and developing engagement with his own imagery. The full history of his imagery reveals a profound understanding of both the complexities of traditional Japanese composition and the rewards of experimenting with absorbing other influences. It is this rich collaboration which makes Kurosaki's work so powerful.

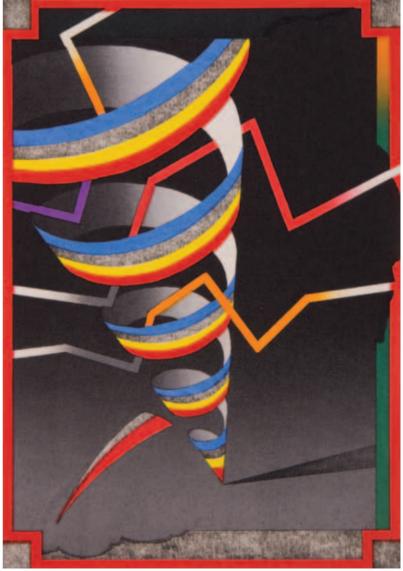
Rebecca Salter
Artist and Writer
Keeper of the Royal Academy in London
http://www.rebeccasalter.com/



W-294, Lunar Eclipse, 104/150, 1982, Woodblock Print, 35 X 25 cm

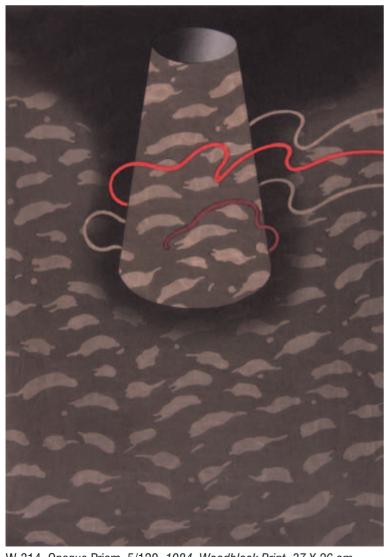


W-296, Aurora, 165/250, 1982, Woodblock Print, 23.5 X 16.5 cm



W-311, Midnight Rainbow, 20/250, 1984, Woodblock Print, 21.5 X 15 cm





W-314, Opaque Prism, 5/120, 1984, Woodblock Print, 37 X 26 cm



W-366, Shadow Flower, A/P, 1988, Woodblock Print, 37 X 26cm

W-397, Descending Heart, A/P, 1990, Woodblock Print 21 X 20 cm

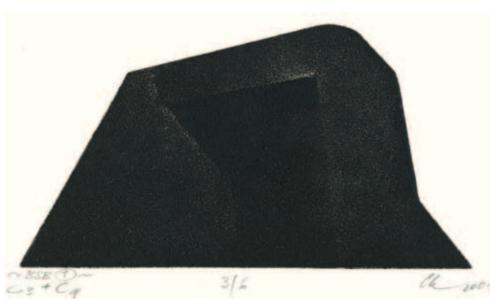




Akira during the interview with the journalist Valeriya Krasteva from the National BTV, in the background his daughter Miyo



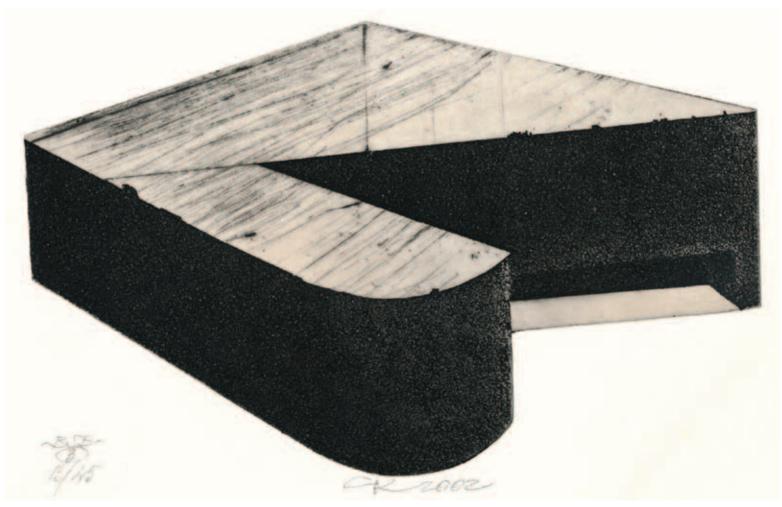
## CEZARY KLIMASZEWSKI, Poland Presentation as a First Prize Winner of the 15th Mini Print Annual 2016



BSB - 1, 2001, Etching, Dry Point

#### **CEZARY KLIMASZEWSKI**

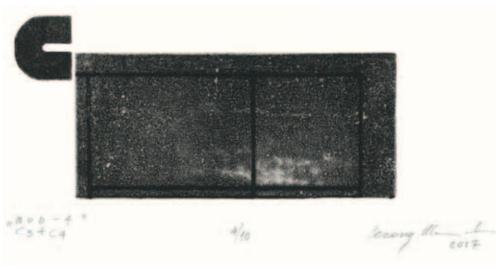
Born in 1971 in Lublin. Study at ISP WA UMCS in Lublin, Diploma in the specialty of artistic graphics in the Intaglio Printing Laboratory Prof. Z. Niedźwiedź, under the direction of Prof. A. Popek in 1997. Since 1998 he has been employed in the Rotogravure Laboratory and now at Intermediate and Drawing Department ISP WA UMCS in Lublin. The title of habilitated doctor in the fine arts discipline - graphic design at the Academy of Graphic Arts in Warsaw. He works as a graphic designer, as well as installation, realization of objects and videos. He is the author of 11 individual exhibitions, took part in about 50 collective exhibitions in Poland and abroad. Received 1st and 2nd prize, and 2 honors in the Lublin Graphic Arts of the Year competition 1997-2000, first prize in 2016 (Grand Prix) -15th Lessedra World Art Print Annual Mini Print 2016. He is a laureate of the award of the Rector of the 3rd degree UMCS.



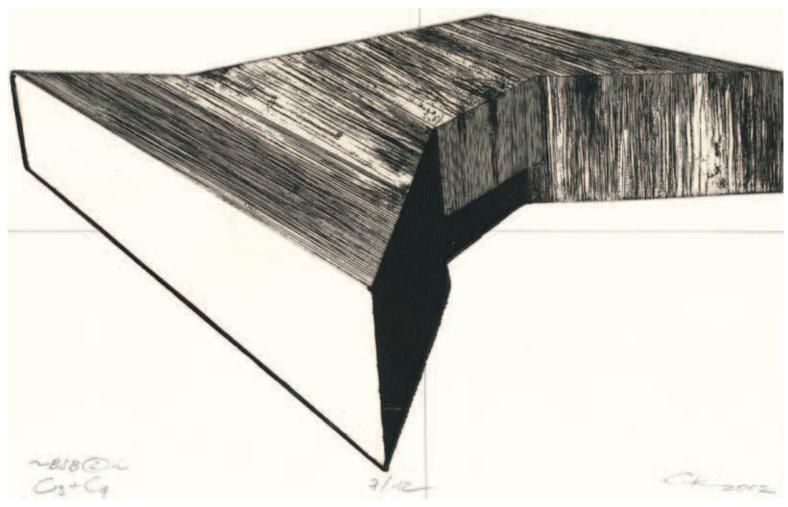
BSB - 3, 2001, Etching, Dry Point

#### **SELECTED EXHIBITIONS:**

2015 - "9 Polish Print Triennial", (group) 2014 - "2014 Guangzhou International Poster and Mini-prints Biennial", (group) 2010 - "Erased Walls", Mediations Biennale, Poznań, PL (solo) 2009 - Tovot Squat, workshops culture, encouragement, Lublin, PL (solo) / Collection Alternative, Biala Gallery, Lublin, PL (group) / 2008 - Symposium view Open Form Oskar Hansen (PSF - Good advice), Encouragement (a division of Lublin) Gallery Accounts, private apartment, Lublin, PL (group) / Young Art in extreme conditions - 06 Survival Article., BWA, Wroclaw, PL (group) / 2007 - Goliath Sdkfz 303 + PSF, CCA Ujazdowski Castle, Warsaw, PL (solo ) / Concrete heritage. From Le Corbusier to the blockers, CCA Ujazdowski Castle, Warsaw, PL (group) / Right before. Museum ideal design collective Z. Janin, Lokal 30, Warsaw, PL (group) / 2006 - Goliath, Biala Gallery, Lublin, PL (solo) / 2005, 1999 - International Biennial of Small Graphic Form, Cluj, RO (group) / 2003 - Gallery "3A "Academy of Fine Arts, Warsaw, PL (solo) / 1999- International Triennial of small graphic form, Łódź, PL (group)/1998 - International Triennial Graphic-Kochi, JAPAN (group)



BSB - 4, 2001, Etching, Dry Point



BSB - 2, 2001, Etching, Dry Point

# SPECIAL PRESENTATION Zayed University, College of Arts and Creative Enterprises, Abu Dhabi, United Arab Emirates

## Lessedra Gallery: Building Bridges and Constructing History

In 2017, we celebrate that 10 years ago, a historic moment was made at the Lessedra Gallery, when over 40 artists indigenous to the United Arab Emirates (UAE) represented their country at the 2007 Lessedra World Art Print Annual. This exhibition was a ground breaking historic moment that highlighted the UAE's first generation of printmakers on an international platform. At the time, the country was only 35 years old, and art education had only recently been introduced into a handful of UAE institutions of higher education. Printmaking as a medium was not widely known or practiced in the country. The recognition gained from this exhibition and related events generated curiosity and great interest into the medium of printmaking in the UAE.

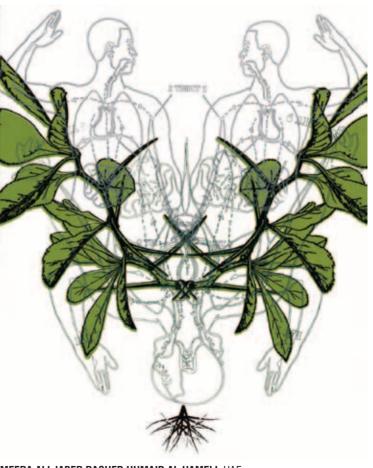
In this 10-year period, the UAE art scene has grown exponentially with the introduction of international art fairs, representation at the Venice Biennale, and the opening of major museums such as the Louvre. Zayed University continues to collaborate with the Lessedra Gallery and Contemporary Art Projects presenting each year at the Annual and working on a variety of other creative projects.



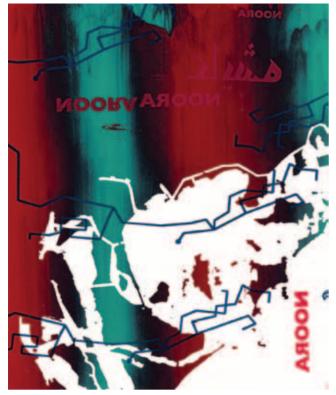
FATMA KHALID ABDULLA KHAMIS ABDULLA, UAE, Weightless in Time, 2017, Multi-Plate Etching, 27x20 cm



HIND EISSA ABDULJALIL MOHAMED AL FAHIM, UAE, Derealization II, 2017, Screen Print, 29x23,2 cm



**MEERA ALI JABER RASHED HUMAID AL HAMELI**, UAE, Meridians, 2017, Screen Print, 29x23 cm



REEM IBRAHIM RASHED BIN ABBOOD AL ZAABI, UAE, Still Connected 2, 2017, Screen Print, 28x23 cm

Symbolically the number 10 contains all preceding numbers, as a whole contains its parts. According to Agrippa, "ten is called the number of all or universal, and the complete number marking the full course of life." In the Maya Culture however, it represents the end of a cycle and the beginning of another.

Thank you Mr. Georgi Kolev for your immense efforts over these 10 years, bridging together the international printmaking community. Zayed University extends it gratitude toward your continued efforts to highlight Emirati artists. We especially celebrate the memories of our collaboration in 2007 that constructed a path of support of printmaking in the UAE. We now look forward from the completion of the first 10-year cycle, to the opportunities we are now just beginning to realise that will make the next.

Karen Oremus, Associate Professor/ Visual Art Coordinator College of Arts and Creative Enterprises Zayed University, Abu Dhabi, United Arab Emirates



**ALIA FAREED HUSSAIN SALEH JALABI**, UAE, I have been framed, 2017, Etching, 26,4x20,3 cm



RAWDHA KHALEEFA SAIF DAWRISH AL KETBI, UAE, Departure, 2017, Screen Print. 29x23 cm



SARRA HAMED AL-SAYEDYOUSEF ALSAYED-MOHAMED AL REFAEI, UAE, Ineluctable 2, 2017, Etching and Solar Plate, 26,5x20,5 cm



# 

# SPECIAL PRESENTATION – BRIAR CRAIG, Canada Words on Paper – Solo Show at VEDART Gallery Sofia, July 25 – September 8, 2017



My role as an artist is largely that of 'editor'. I choose, edit, juxtapose and then present images and texts that are compilations of the things I see and record in my daily life. By employing Dada-like systems of chance I endeavor to engage the viewer in a kind of game where they unravel, interpret or re-interpret the things I have brought together. By shifting the order of words in a popular advertising campaign the potential meaning is changed. By juxtaposing words from a fortune cookie fortune against cover imagery from a popular magazine new content arises. By placing fragments of two images together a dialogue is created as an amalgam of those partial bytes of information. Etc.





POST TRUTH 2017, ultra-violet screen print



Briar and owner of gallery VEDART Chavdar Radev



Nostradam Us: Hugs and Kisses 2010, ultra-violet screen print



Sarah and Ivan Ninov enjoying the opening

Taking, as my starting point, Roland Barthes' ideas of the Death of the Author, I am playing with the theory that we are all the authors of the works we see. We will interpret and make sense of what we have before us in idiosyncratic and personal ways. I believe this is done on a daily basis as we journey through the barrage of visual and textual information we all come in contact with.

As a foundational form of mass communication printmaking is ideally suited as a means to further explore the idea of messages and messaging in 21st century society.

#### **BRIAR CRAIG**



Briar with Sarah in the exhibition



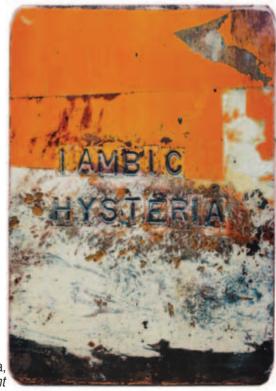
Briar with Leti and Tsveti

RE AD, 2013, ultra-violet screen print





Krapp's Last Tape, 2009, ultra-violet screen print

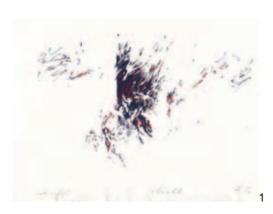


lambic Hysteria, 2012, ultra-violet screen print



## **INTERNATIONAL ARTISTS**











1 ADRI FRIGGE, The Netherlands, Fugitives, 2017, Silkscreen on Handmade Paper, 22x28 cm 2 ADRIANO CASTRO, Brazil, Grey Beetle, 2016,

Aquaunic, 10,3X13 UIII
3 AGATA DWORZAK – SUBOCZ, Poland, Pink Dreams1, Aquatint, 16,5x15 cm

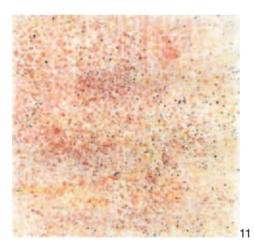
4 AIDA STOLAR, Israel, Untitled I, 2017, Collograph, 2017, Digital Print, 8,3x24 cm

5 AIDAN FLANAGAN, Ireland, Muckish View, 2017, Carborundum, Chine Colle, 14x14 cm









6 AKEMI OHIRA, U. S. A., Relent, 2016, Mezzotint, 7 AKIRA SUZUKI, Japan, Mask 2016-II, 2016, Diam. 9,2 cm Mezzotint, 20,5 x 17,5 cm 8 AKIRA TOKUDA, Japan, Next 002, 2017, 9 ALEXANDRU JAKABHAZI, Romania, Former Mill, Mixed Media, 18x14,5 cm 2017, Etching, Relief Printing, 13x15 cm 10 ALICJA SNOCH – PAWLOWSKA, Poland, RED DROP, 2017, Mono Print, 11x16 cm













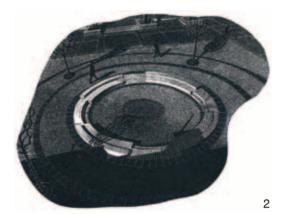




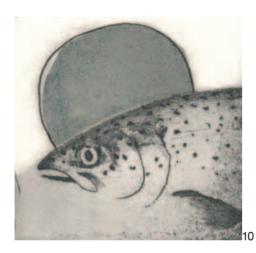




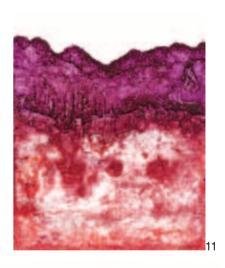
















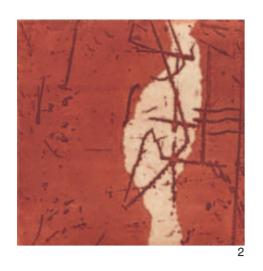


1 ANNA ARMINEN, Finland, Glide ((Finnish: Liito), 2017, Polymer Gravure, 10x10 cm 2 ANNE DESMET, England, Crossing the Courtyard, 2016, Wood Engraving, 12x16 cm 3 ANNE SMITH, Australia, Tree at Sidney University, 2017, Etching, 19,7x15 cm 4 ANNE – MARIE BERGDOL, Switzerland, Negotiations, 2017, Photoprint, 20,5x26,5 cm 5 ANTONINE BATHUEL, France, Pintade Hello,

2016, Gravure sur Plexiglas, 16,5x9 cm

6 ARIS ENGEL, The Netherlands, Misty Morning, 2016, Etching, 14,5x17 cm
7 ASUNA YAMAUCHI, Japan, Thinking about Fish III, 8 AURA OP DEN CAMP, The Netherlands, Sun Shade III, 2017, Etching, Aquatint, 18x14 cm 9 AYAKO IGUCHI, Japan, View - 7, 2016, Woodcut, 13,5x9,5 cm

10 BABISCIA BARBARA FALLINI, Italy, Fish # 2, 2017, Soft-ground & Tetrapak, 10x10 cm 11 BARBARA NISCIOR, Poland, IMPRESSION 4/1, 2017, Collography 1/8, 6,2x5,7 cm 12 BARRY COTTRELL, England, From ongoing Project DEPICTING THE I CHING: Thunder in Heaven Above, 2014, WOULD ETITION THE Netherlands, Duck 1 - Mama, 13 BEA VERHEUL, The Netherlands, Duck 1 2014, Wood Engraving, 13x6,5 cm 2017, Etching, Aquatint, 12,5x12,5 cm





















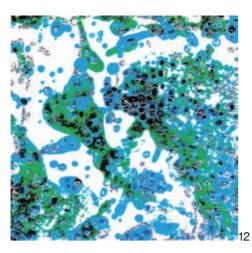


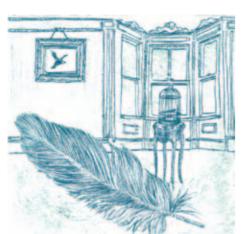


1 BERNA ÖZLEM ÖZCAN, Turkey, No more Dance, 2017, CGD, 15x24 cm
2 BERNADETTE MADDEN, Ireland, Evening Tide, 2016, Screen Print, 7x9 cm
3 BERNADETTE MARECHAL, Belgium, Rê-Râ, 2016, Aquatint, 8,3x8,3 cm
4 BERTE KOEHLE, Denmark, Owl, 2017, Etching, 20x14,5 cm

5 BRIAR CRAIG, Canada, Trump Card, 2017, Ultra
Violet Screen Print, 29x23 cm
6 BROOKE MOLLA, U. S. A., House Collection (2),
2017, Woodcut on Japanese Paper, 23x29 cm
7 CALVIN S. MOORE, U. S. A., Parade, 2016, Pochoir (Stencil), 14x20 cm
8 CARLA KLEEKAMP, The Netherlands, ANTROPOCEEN B, 2017, Color Etching, 22x31 cm

9 CARMEN BERMEJO, Spain, Pinus Pinea, 2017, Life
Certificate Photopolymer, 14,2x9,6 cm
10 CAROL HAYMAN, U. S. A., Sunset, 2017, Photo
Intaglio Print, 16x25 cm
11 CATALINA DURAN MCKINSTER, Mexico, Hyena,
2016, Lithograph, 18x23 cm
12 CHIKAKO KAMAGA, Japan, Freesia, 2017, Color
Mezzotint, 7,5x5,5 cm









1 CHRIS FIRCHOW, Germany, Magic, 2016, Etching, Aquatint, 9x10,5 cm

2 CLODAGH TWOMEY, Ireland, Ephemeral Pleasures II, 2017, Dry Point, Collograph, 10x10 cm 3 CONSTANTIN CATARGIU, Romania,

Windows – Z2, 2016, Etching, Aquatint, 20x12 cm Williauws – LZ, ZU 10, Etcilling, Aquatifit, ZUX IZ CITI 4 CORINNA SCHROEDER – VFRIHLING, Germany, And now a Rest, 2016, Color Etching on Zinc, 20x15 cm

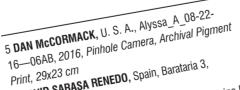












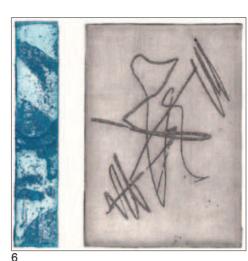
6 DAVID SARASA RENEDO, Spain, Barataria 3,

7 DEBRA RADKE, U. S. A., Winter in the Mountains III, 2017, Dry Point, 10x10 cm

8 **DEIRDRE SHANLEY**, Ireland, The Bay, 2017, 2016, Woodcut, 7,7x7,7 cm

Carborundum, Dry Point, 10x10 cm 9 EDWIN GARCIA, Venezuela, The Golden Room, 2017, Etching, Softground, 8,8x19,5 cm

10 **EEVA HUOTARI**, Finland, Wine in a Good Company (With a Cat), 2017, Etching, Aquatint, 14,5x8 cm









11 ELINA AUTIO, Finland, Spring Tale II, 2017, Mono 12 ELISABETH JOBIN - SANGLARD, Switzerland, Print, Drawing, 22x28 cm Sensation Pop, 2016, Digital Print, 15x15 cm
13 ELIZABETH DOVE, U. S. A., Wave I, 2017, Relief, 12x12 cm

















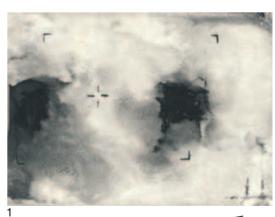










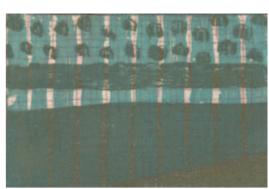


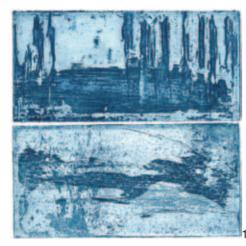
1 ELLEN PRICE, U. S. A., Sights,
2017, Monotype, 14x19,5 cm
2. ELMAR PEINTNER, Austria, Portrait of a Boy,
2017, Etching, 17,5x8 cm
3 ELVIRA RODRIGUEZ ROURA, Spain, Ses mains,
2017, Etching, 18,5x7 cm
4 ERIC FIELD, Canada, Untitled (16.08), 2017,
Pigment Print, 16,5x16,5 cm

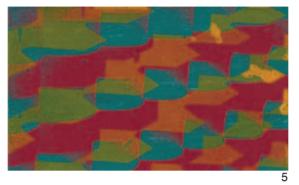
10 EVA TOKER JAWERBAUM, Argentina, Outside,
2017, Polymer Etching, 29x23 cm
11 EVELYN VALENCIANO COTO, Costa Rica, Pachamama I, 2017, Linoleum Print on Banana Paper,
9,8x7,5 cm
12 FAYE HASKINS, England, Break Water Revisited III,
2017, Etching, 23x29 cm
13 FLOKI GAUVRY, Argentina, Vigilia II, 2016, Mixed
Media, 20x20 cm

























1 FLORENCE CHAPUIS, France, Storm City,
2016, Etching on Copper, 10x10 cm
2 GALLE WINSTON KOFI DAWSON, Ghana, Bobo
Bibi, 2017, Silkscreen, 22x28 cm
3 GENEVIEVE GUADALUPE, U. S. A., Hacia el Paso
de Cortez, 2027, Intaglio Etching, 15x20 cm
4 GEORG BOTHE, Germany, TV Eye LV, 2017, Etching,
Aquatint, Reservage, 10x15 cm
5 GERTEN GOLDBECK, Germany, SD-8-2016, 2014,
Screen Print on Book Cover, 13x22 cm





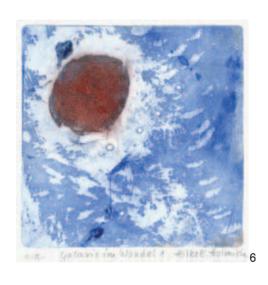
12 HANNELE HEINO, Finland, Waiting, 2015,
Dry Point, 16,7x24,5 cm
13 HARUKO CHO, Japan, B-cushion Stripe – 6,
2017, Screen Print, 9x13 cm

















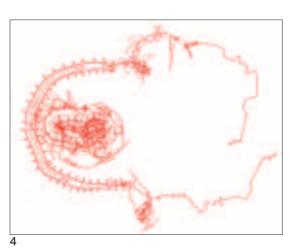






1 HEATHER MATTHEW, Australia, Against All Odds, 2017, Linocut, Screen Print on Hand made Banana 2 HELGA HOFER, Austria, Untitled III, 2016, Polymer Paper, 29x21 cm 3 HELLE LOEHMUS, Estonia, Peony, 2017, Dry Print, 25x20 cm 4 **HENRY POUILLON**, Belgium, Borinage\_skull -2, Point, 15,5x14,5 cm

2017, CGD, 21x29 cm

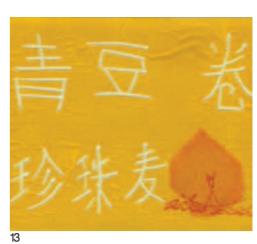


5 HERMANN ROMMEL, Germany, Changes II, 2017, 6 HILKE ELIZABETH HELMICH, Germany, Galaxis im Wandel Nr. 1, 2017, Etching, 13x14 cm

7 HIROKO KONO, Japan, Dead Leaf, 2015, 8 HOLGER RUDNICK, Germany, In the Museum, Woodblock, 17x27 cm 9 HR FEDERHIRN, Switzerland, Khaled's Kamping, 2016, Screen Print, 13x13 cm 2016, Woodblock, Embossing, 29x21 cm 10 IDAHERMA WILLIAMS, U. S. A., Cape May Summer, 2/20. 2017, Woodblock, Hand printed 11 ILDIKO BIRO, Hungary, Landscape II, 2017, Dry by the artist, 15x10 cm 12 INGRID SIMONS, The Netherlands, Schemering, Point, 11x15 cm 2017, Silkscreen, 11,3x15 cm





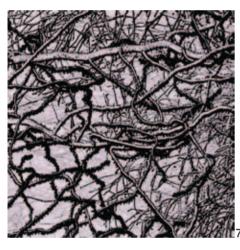






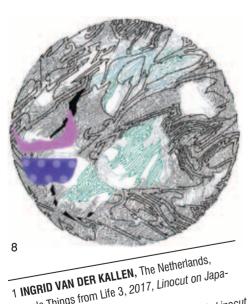














5 ISAO KOBAYASHI, Japan, The Place where the Memory returns No. 145, 2016, Piezo Graph, 17x17 cm 6 IWONA RYPESC – KOSTOVIC, Poland, Something to Abandon III, 2017, Digital Print, 29x23 cm 7 IZABELLA RETKOWSKA, Poland, Structure III, 2017, Digital Print, 6,2x6,2 cm MINI. Slovenia, Transitional

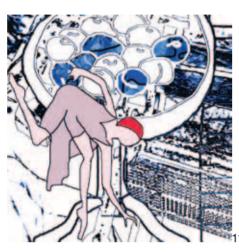
Digital Print, 0,2x0,2 GH7
8 IZTOK SMAJS – MUNI, Slovenia, Transitional
Moment, 2017, Digital Print, Diam. 18 cm
9 JACO PUTKER, The Netherlands, Untitled (Circulair
Interior No 22), 2016, Photopolymer Etching,
18x18,5 cm
10 JAKA BONCA, Slovenia, Lessedra 2017-3-Typesetting, 2017, Digital Print, 29x23 cm

11 JAMES MCCREARY, Ireland, Swimming in Es
Pool III, 2016, Mezzotint, Aquatint, 8x15 cm
12 JAMIE ROODZANT, Canada, Don't Fall, 2017,
Screen Print, 10,3x2,5 cm
13 JAN PALETHORPE, Australia, Green Beans and
Barley, 2016, Lino Print, 16x18,2 cm

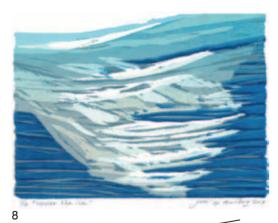
Simple Things from Life 3, 2017, Linocut on Japanese Paper, 29x23 cm
2 IRENE STURSA, Austria, Green Frog, 2016, Linocut and Material Print, 10x10 cm
3 ISABELLE GOURCEROL, France, Nine, 2016,

Woodcut, 15x15 cm 4 ISAMU INADOME, Japan, On the Table 3, 2017, Etching, 10,5x10,5 cm









1 JAN WELLENS, Belgium, Stop the Wave, 2017, 2 JANINE LAMERS, The Netherlands, Shells, 2016, Linocut, 23x17 cm

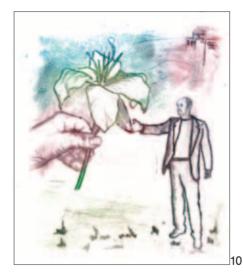
Etching, 10x15 cm

3 JANNE LAINE, Finland, Destination, 2016,

4 JENTI HANNELE SALMINEN, Finland, Cranes, 2015, Heliogravure\*, 23x23 cm Image On, 17x17 cm





















11 JOZINA MARINA VAN HEES, The Netherlands, Forward 2, 2016, Giclee, 20x20 cm 12 JUDY BOURKE, Australia, Flat Packs 100, 2016, Monotype, 22,5x11 cm























1 JUSSARA PIRES, Brazil, ExLibris Gutenberg Homage, 2015, Woodcut, 10x10 cm 2 JUTTA FRICKE, Germany, Storyteller, 2016, Soft 3 JYUNKO OGAWA, Japan, In the Head of Cloud Ground Etching, 15x15 cm

Watcher, 2017, Wood Engraving, 10x7,5 cm 4 KARIN BYRNE, Austria, Yellow Overlay, 2016,

5 KATARZYNA BETLINSKA, Poland, From Cycle Linocut, 21x15 cm Boundaries – The limits of madness, 2017, Algralhy,

6 KATARZYNA PYKA, Poland, My Place IV, 2016,

7 KATHIE PETTERSSON, Sweden, Stairs, 2017, Digital Print, 9,7x9,7 cm Etching, 17x10 cm

8 KATSUKO ONO, Japan, Shadow of Hand, 2017, Etching, Aquatint, 9x20 cm

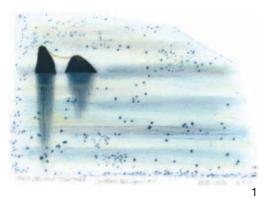
9 KAZUO TANABE, Japan, Childhood hope, forget Sadness are well reawaken in my Heart,

2017, Woodblock, 29x25 cm 10 KAYOKO TATSUBORI, Japan, First Step, 2015,

11 KEIKO KOBAYASHI, Japan, Old Russian Church Woodblock, 14x10 cm (from the series Easter in Russia), 2017, Xylograph,

12 KEIKO SHIMA, Japan, Run, 2015, Collagraph, Polymer Intaglio, 21,3x15 cm













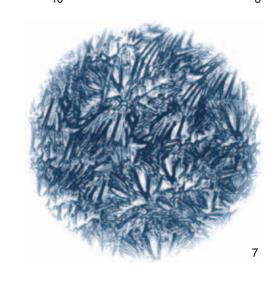


















1 KELLI VALK, Estonia, They Belong Together, 2017, Author's technique, 16x22,5 cm
2 KIRA WINTHER, Denmark, Between Flat no. 7, 2016, Copper Etching, 10,5x10,5 cm
3 KURT RIES, Germany, Portrait, 2017, Etching, 21x16 cm
4 LACIA VOGEL, Canada, Jormungandr, 2017, Etching, Aquatint on Hahnemuhle, Diam. 8 cm
Etching, Aquatint on Hahnemuhle, Diam. 8 cm
5 LAURENT WILMET, Belgium, Geometrie lunaire, 2016, Linocut, 8,5x8,5 cm

6 LIAO HUI – LAN, Taiwan, Journey with a Hot-Air Balloon III-2, 2017, Gravure Printing, 13x24 cm 7 LINDA DEARDEN, England, Frost, 2016, Photolithograph, Diam. 10 cm 8 LINDSEY GRAHAM, England, Winter Feast, 2016, Lino Print (Hand tinted), 20,5x15 cm 9 LISA GRAHAM, U. S. A., Circles # 4, 2017, Digital Print, 16x20 cm

10 **LISBETH VAN DEURS**, Denmark, Girl and Bird,
2017, Linocut, 16,2x11,7 cm
11 **LOUISE GROSE**, England, Poppy I, 2017, Mixed
11 **LOUISE NAUD**, Canada, La magie des fêtes, 2017,
12 **LOUISE NAUD**, Canada, La magie des fêtes, 2017,
Digital Print, 16,5 x 21,6 cm
13 **LUCY BESSON**, The Netherlands, Breaking Free,
2016, Digital Print, 16x29 cm



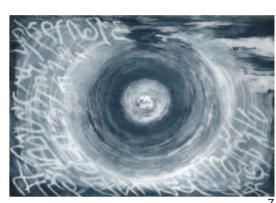






















1 MAGALI ACCOMASSO, France, Agape, 2017, Ink Engraving with Gold Leaf, 15x10 cm 2 MAJA – HELEN FEUSTEL, Germany, Untitled, 2013, Dry Point 19x9 cm



4 MANFRED EGGER, Austria, Dancing Rays II, 2017, 19,5x8,5 cm Woodblock Print, 23x16 cm

5 MARCELA ARIAS, Mexico, Series: Taxidermia – LXVIII, 2016, Dry Point, 9,5x6,5 cm

6 MARCELLE BENHAMOU, France, Vestiges 1 (Remains 1), 2017, Print on corrugated Cardboard,

7 MARIA CELIA DE SOUZA — ANDRADE, France, XY 921, 2017, Aquatint, 17,5x25,5 cm

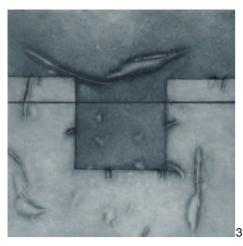
8 MARIA HEED, Sweden, On the Way, 2017, Etching,

9 MARIA KAPTEIJNS, The Netherlands, Untitled II, 2017, Dry Point, 19x10,5 cm

10 MARIA ROSA BURI, Argentina, Untitled, 2016, Viscosity Printing (Hayter), 19,3x14,6 cm VISCUSILY PHILLING (HAYLEL), 13,00,14,0 0H 11 MARIA STARKE - MILKÓ, The Netherlands, Silhouette, 2016, Digital Photoprint, 23,7x15,7 cm



12 MARIE – LOUISE MARTIN, Ireland, Path, 13 MARIJKE VERSCHOOR, The Netherlands, Phoenix, 2016, Etching, 9x9 cm 2017, Woodcut, 23,5x15, 5 cm



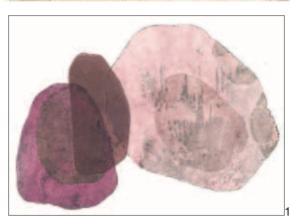






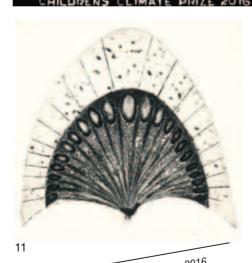
1 MARJUT BÖRJESSON, Sweden, XIUHTEZCATL,
2017, Linocut, 15,5x20,5 cm
2 MARLENE NEUMANN, Germany, WEITBLICK,
2016, Etching, Softground, Aquatint, 15x15 cm
2016, Etching, Softground, Apoland, From the Cycle:
3 MARTA DZIOMDZIORA, Poland, From the Cycle:
Cityscape 2, 2016, Own Technique, 10x10 cm
Cityscape 2, 2016, Own Technique, 10x10 cm
4 MARY GOSS, Northern Ireland, Coronal Section,
2017, Dry Point, Etch/Dolly Inked, 10,5x15 cm



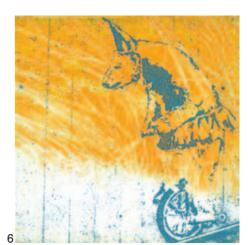




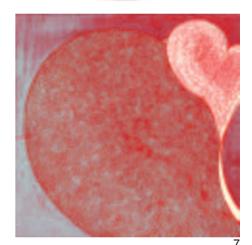




5 MASATOSHI OZONE, Japan, Capriccio, 2016,
Mezzotint, 27x21,5 cm
6 MAUD PROBST – RÖNNBOM, Sweden, The Wheel,
2017, Photo based Graphic, 10x10 cm
7 MAYUKA WAKAI, Japan, Le Coeur, 2017, Etching,
15x15 cm
8 MEGUNI MUKAWA, Japan, Move On I, 2017,
Woodcut, Collagraph, 4,7x9,7 cm









9 MEGUMI YAMAMOTO, Canada, Pinus Ponderosa,
2017, Intaglio, 20x14 cm
10 MELEK AKYUREK, Turkey, Innocence, 2017,
Mezzotint, Diam. 8 cm
11 MERJA ALA – OLLA, Finland, The Early Bird, 2017,
Etching, Aquatint, Dry Point, 10x10 cm
12 MICHAELA WINTER, Germany, Stony Friends II,
2017, Etching & Hayter Technique, 22,5x28,5 cm
13 MICHELE HERMANS, Australia, Eat Street, 2016,
Screen Print, 24,5x18,5 cm

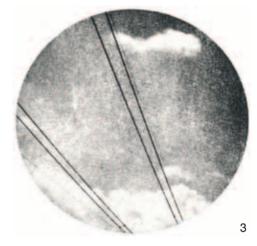








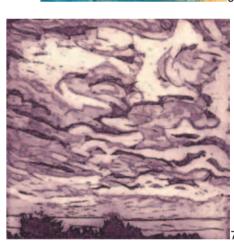


















1 MICHELLE GRIFFITS, England, Out of the Box, 2017, 2 MIHAEL PERCIC, Slovenia, OWL, 2016, Color Dry Screen Print, 7,5x7,5 cm

3 MIIA ROSENIUS, Finland, Thin Line, 2017, Paper Point, Aquatint, 23,5x10 cm

4 MIKA YAMASHITA, Japan, Magnolia V, 2017, Etching, Lithograph, Diam. 10,8 cm

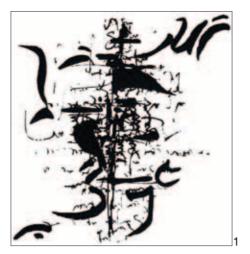
5 MIRIAM LIBHABER, Mexico, VIBRATO, 2017, Mono-Aquatint, 14,7x19,7 cm

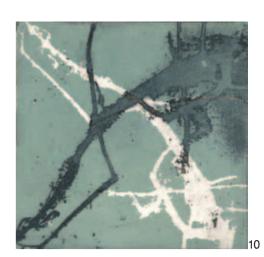
6 MIWAKO OSO, Japan, Walls 1603, 2016, Etching, type, 16,2x12,5 cm Aquatint, 24,7x17,3 cm

7 MONICA COVALEDA GARCIA, Spain, Dawn, 2017, Etching, Aquatint, Dry Point, 10x10 cm 8 MONICA JACOBS, U. S. A., Handpick Ancestors, 2017, Mixed Media Lithograph, 23x15,5 cm 9 MONIKA LEDERBAUER, Austria, Im Zentrum ML-3-16, 2016, Alugraphie (2 Plates), 14x14,5 cm

10 NADINE OTT – CALEMYN, Switzerland, Underwater Life, 2017, Acrylic and Print on Paper, 12,5x18 cm 11 NICOLE CLÖER, Germany, Apartment Building in Poland by Night, 2017, Linocut, Gold, Charcoal, 16x11 cm 12 NIMMEE SINHA NIMMEE, India, Nature, 2017, 13 NORIAKI KONDOH, Japan, Babiroussa, 2017, Woodcut, 17x17 cm Serigraph, 10x10 cm









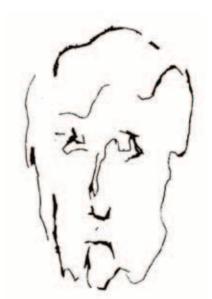




















4 PAMELA DE BRI, Ireland, Sweet Homes, 2017, 5 PAOLO PESTELLI, Italy, Carso, 2016, Etching, 14x20 cm

6 PAULA POHLI, Ireland, November Fly, 2017, Linocut,

7 PIA OTTESEN, Denmark, The Life of Skagen II, 2017, Hand burnished, 10x10 cm Linocut, Fluid pigmented lnk and lnk pen on Paper,

8 PIOTR ZACZEK, Poland, III, 2017, Etching, 12x5 cm 9 RENE VAN KEMPEN, The Netherlands, DEV – 2,

2017, Transfer Print, 20x14 cm

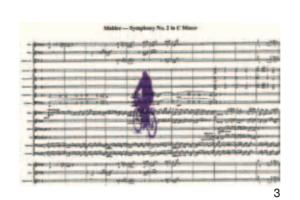
10 **RENI DONKOVA**, Austria, Spurensuche II, 2016, 11 RUTH NYGARD, Canada, On The Rocks, 2017, Intaglio, 10x10 cm

Screen Print, 20,5x13,7 cm

12 SABINA ŠILER HUDOKLIN, Wander (Potep), 2016, Etching, Aquatint, 14,7x10 cm

13 SANDEEP KUMAR MEGHWAL, India, The Elephant, 2017, Etching, 22x15,5 cm









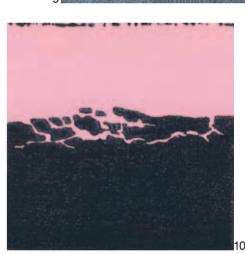


















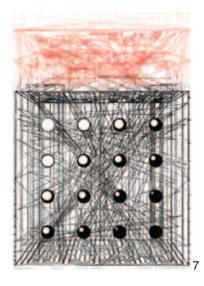
Woodcut (Black, Pink), 10x10 cm

11 TAKANORI IWASE, Japan, Always at Night, 2017, 12 TAKESHI SAYAMA, Japan, Lady`s Pottery Figure Mezzotint, 26x18 cm of Tang Dynasty III, Woodblock, 15x15 cm 13 TALLMADGE DOYLE, U. S. A., Floridus II, 2016, Aquatint, Line Etching, Hand Coloring, Chine Colle, 10x10 cm

1 SANDY SYKES, England, Riding High, 2017,

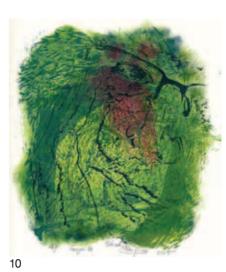
2 SARA WAISBURD, Mexico, Eternidad, 2017, Mono-Linocut, 10,3x8,3 cm type, 27x20 cm

3 SHAHAR MARCUS, Israel, Mahler - Symphony No.2 in C Minor I, 2016, Etching, 15x23 cm 4 SHERI FLECK RIETH, U. S. A., The Afternoon Nap, 2017, Woodcut, Watercolor, 12x19 cm





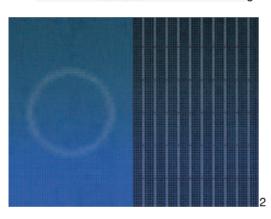


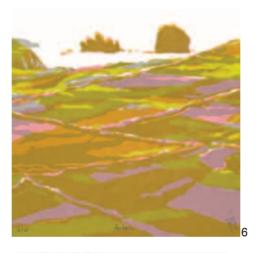




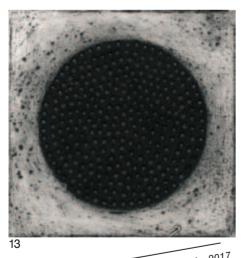
















1 TALVIKKI LUSA, Finland, Fisherman's Friends, 2017, Etching, Aquatint, 12x15 cm

2 THAMRONGSAK NIMANUSSORNKUL, Thailand, The Dyadic Pair 3, 2017, Silkscreen, 19x25 cm 3 THEO DAMSTEEGT, The Netherlands, Cascade 75,

4 TINA BARCK, Finland, In my Garden, 2016, Lino Print, 2017, Linocut, 28,5x22,5 cm

5 TINA WOHLFARTH, Germany, Counterpart I, 2017, Mezzotint, Etching, Ink, Metal, 13x9 cm

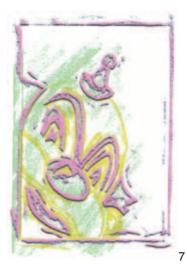
6 TOM JOSEPH, France, Aodan, 2016, Linocut,

7 TOMASZ KUKAWSKI, Poland, In my Head, 2017, 8 TOMOKO HORIGUCHI, Japan, Faces 5, 2017, Dry Linocut, 28,4x19,7 cm

9 TOSHIMI KITANO, Japan, A View 1701, 2017, Point, 12x9 cm

10 TSAI-PING SHIEH, Taiwan, Gaze G, 2017, Relief Etching, Aquatint, 18x15 cm Print, Resin Board Combined Methods, 23x19 cm

11 **TSUTOMU KONO**, Japan, Natsu no yosooi, 2016, 12 **TSUTOMU MIZUTA**, Japan, Putih 2 – A, 2017, Woodblock, 26x17 cm 13 **ULLA LINDBERG**, Finland, Plures Punctis, 2017, Lithograph, 13x8,5 cm Collograph, 16,5x16,5 cm









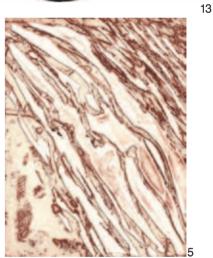




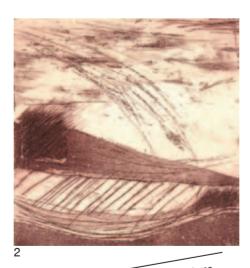












5 VERONICA ROJAS LEDERMANN, Chile, Mujeres,
2016, Etching (Aguafuerte), 15,5x12 cm
6 VLADIMIR RANKOVIC, Serbia, Radoman
6 VLADIMIR RANKOVIC, Serbia, Radoman
Knezevic`s New Bed, Niksic, Montenegro, Voja SaKnezevic`s New Bed, Niksic,

Relief Print, Intagrio, 15...
7 WADE LOUGH, U. S. A., Tiny Hot Clown, 2011,
7 WADE LOUGH, U. S. A., Tiny Hot Clown, 2011,
8 MENDY CARTER LE FOL, Wales, Esmeralda, 2016,
Linocut, 21x15 cm
9 WILLEM BLEEKER, The Netherlands, Untitled II,
2017, Etching, 18,5x11 cm



**USON** 10x10 cm 2016, Etching, 10x10 cm **UTE WECKEND**, Germany, Air Traffic, 2015, **UTE WECKEND**, Germany, Air Traffic, 2015, **VENESSA PUGH**, England, Sunset Boulevard, 2017, **VENESSA PUGH**, England, Sunset Boulevard, 2017, Etching, 14x14 cm 10 WILLIAM A., Brazil, Variacao 03, 2017, Serigraph, 10x10 cm
11 WILLIAM R. TUTHILL, U. S. A., Cozy Corner,
12 WILLIAM SKRIPS, U. S. A., Kylie, 2017, Linoleum
12 WILLIAM SKRIPS, U. S. A., Kylie, 2017, Linoleum
Print over Acrylic Painting Fragment, 27,2x21 cm
13 WOJCIECH TYLBOR – KUBRAKIEWICZ, Poland,
Broken Nose, 2016, Silkscreen, 11x10 cm









1 YASUFUMI TAKANO, Japan, Woolly Tales, 2016, 2 YOKO UMEDA, Japan, Melancholy, 2016, Etching, Dry Point, 10x12 cm Aquatint, Soft-ground, 10x10 cm 3 YOSHIAKI MURAKAMI, Japan, Listen to the Air Tremor, 2017, Woodcut on Digital Pigment Print, 4 YOSHIKO KISO, Japan, House, 2017, Intaglio,

12,5x12,5 cm

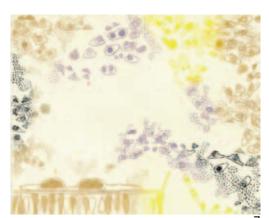












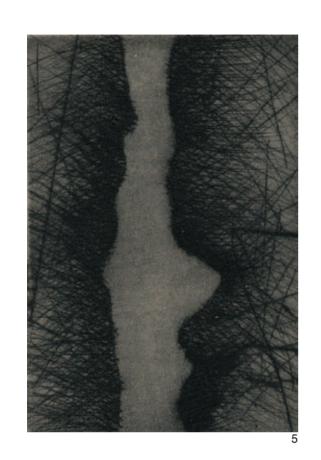






8 YURI SHASHIKI, Japan, Anklet, 2016, Etching, 9 YURIKO ABE, Japan, Early Morning Dream, 2016, 10 YUTTHANA NIMGATE, Thailand, From-Folk-Thai-Etching, Aquatint, 13x7,5 cm VX, 2017, 2017, Etching, 27,5x21,5 cm 11 YVON RIVEST, U. S. A., Sportif, 2017, Mixed 12 ZENON BURDY, Canada, Harbour 16 x 1, 2016, Media, 26,3x22,3 cm Linocut, 20x17 cm

## **BULGARIAN ARTISTS**













5 **EVGENIY PANTEV**, Bulgaria, Sign XIII, 2017, Dry Point, 10x7 cm 6 **IVAN BACHVAROV**, Bulgaria, Upwards I, 2017, Etching, 19,5x14,7 cm





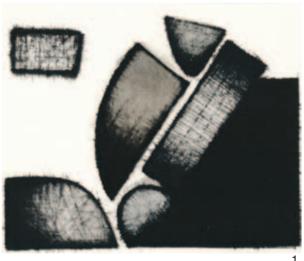












1 IVAN NINOV, Bulgaria, Space, 2016, Dry Point,

2 KALOYAN ILIEV – KOKIMOTO, Bulgaria, Cycle Mercury Retrograde: I am other, 2017, Linocut,

3 MILOSLAV BONOV – MIBO, Bulgaria, Coast III,

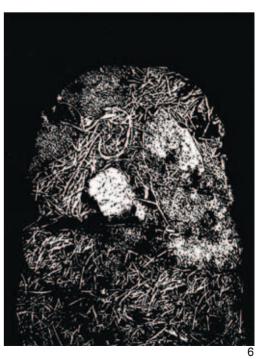
4 NATASHA BALABANOVA, Bulgaria, Composition I, 2017, Stencil, 10,5x15,5 cm 2017, CGD, 22x14,5 cm

5 SNEZHINA BISSEROVA, Bulgaria, Cycle Wind, Water, Stone III – after Octavio Paz, 2017, Siligraphy,

6 VALENTIN LEKOV, Bulgaria, Untitled, 2016, 13,5x24 cm

7 **VENETA STOYANOVA**, Bulgaria, Walnuts, 2017, Serigraph, 14,8x11 cm

Aquatint, Siligraphy, 6,6x7,9 cm 8 VICTORIA STANCHEVA, Bulgaria, The Journey, 2017, Dry Point, 14,5x20,5 cm



## SPECIAL PRESENTATION Iwate University, Japan



KANAE MIKAMI, Japan, Even,

**KANAE MIKAMI**, Japan, Even, 2016, Woodcut, 9x9 cm

**SHUHEI MORI,** Japan, Kappa, *2017, Woodcut, Monotype, 23,5x18 cm* 

