

14TH LESSEDRA WORLD ART PRINT ANNUAL

MINI PRINT

2015  CONTEMPORARY ART PROJECTS

The Catalogue presents

351 Artists from 49 countries

The exhibition is held

June 11 – September 25, 2015
Lessedra Gallery
25, Milin Kamak Street, Lozenetz
1164 Sofia, Bulgaria

The project is presented on the web

www.lessedra.com
link Annual

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©2015



Print: AsiPrint©2015



Publisher:

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Albania – 1 Argentina – 5 Australia – 4 Austria – 4
Belgium – 6 Bosnia and Herzegovina – 1 Brazil – 3
Bulgaria – 35 Canada – 21 Chile – 2 Costa Rica – 2
Czech Republic – 3 Croatia – 2 Denmark – 4 England – 14
Estonia – 3 Finland – 10 France – 11 Germany – 8 Ghana – 1
Greece – 3 Hungary – 1 Iceland – 1 Ireland – 13 Israel – 5
Italy – 4 Japan – 51 Korea – 3 Republic of Kosovo – 4
Luxembourg – 1 Mexico – 15 The Netherlands – 7
New Zealand – 1 Norway – 3 Peru – 1 Poland – 20 Portugal – 1
Romania – 4 Scotland – 2 Slovenia – 7
Republic of South Africa – 2 Spain – 5 Sweden – 8 Switzerland – 9
Thailand – 1 Turkey – 2 United Arab Emirates – 17 U. S. A. – 24
Wales – 1

2015

PRIZE WINNERS

First Prize

KALLI KALDE, Estonia

Second Prize

LUCE, Belgium

Third Prize

AGIM SALIHU, Republic of Kosovo

Prize for Young (Bulgarian) Emerging artist

TOMASZ BELEW

Five Special Prizes

DAN McCORMACK, U. S. A.

JAN WELLENS, Belgium

MARCELLE BENHAMOU, France

TAKANORI IWASE, Japan

VALERIE SYPOSZ, Canada

14TH ANNUAL INTERNATIONAL JURY

**MARIAM ABDUL RAHEEM ABDULLA ABDUL
RAHEEM AL ALI**

U. A. E – First Prize Winner of the 13th Mini Print
Annual 2014

KAREN OREMUS

Canada, Assistant Dean Zayed University, College of Arts
and Creative Enterprises, Abu Dhabi,
United Arab Emirates

JAN PALETHORPE

Australia – Featured Artist

KARIN BYRNE

Austria – artist and educator, long term participant and
promoter of the Mini Print Annual

BRIAR CRAIG

Canada – Faculty of Creative and Critical Studies,
Department of Creative Studies, University of British
Columbia Okanagan

SNEZHINA BISSEROVA

Bulgaria – artist and Art Teacher School
of Arts and Sofia University

**Zayed University, College of Arts and Creative Enterprises,
Abu Dhabi, United Arab Emirates**

**2015 Lessedra World Art Annual
Crossing Cultures Through Print**

It was an honour to be a jury member for the 2015 Lessedra World Art Annual and as always a great pleasure to witness the myriad of works being made by artists from around the globe. This year's annual brought together a constellation of 1200 print works by 413 artists from 49 countries, forming an intriguing atlas of international artists and their work.

A personal highlight in the exhibition was the work of UAE artist Mariam AlAli, the 2014 first prize winner. As her former professor, it was a proud moment for me to see her grandiose print installation on show alongside the special feature of other UAE artists' print and book work (Figure 1).

Coming from a nation established only 45 years ago, these artists are key contributors to the development of printmaking in the United Arab Emirates. The works in this particular feature are a collection of personal memories that reflect the artists' self, their family, their culture, and their nation.

Noora Abdulla Ebrahim Abdulla Ateeq's artist book titled *Abu Dhabi in a Day* is a series of printed works based on the artists' view of the nation's capital and how it has grown exponentially in such a short period of time (Figure 2). Her imagery on one hand appears to have been created for foreigners, which constitutes 80% of the UAE's population. On the other hand, the images are very private, almost as if they have come directly out of her personal diary. In contrast, she also exhibits a book that captures the seclusion of a personal space that stops time in the ever-changing environment of the UAE, her family's backyard. In this book, she captures time-less memories that she experienced throughout her childhood and young adult life (Figure 3).

Other artists looking at their culture and nation are Ghaleya Al Mansoori whose book titled, *Emirati*



Figure 1



Figure 2



Figure 3. Noora Abdulla Ateeq, Untitled



Figure 4. Ghaleya Al Mansoori, Emirati Lifestyle

Lifestyle, is a collection of etchings that capture the traditions of the UAE, like the burqa (Figure 4). Amany Shaker's book, *The UAE*, similarly looks at the customs and history of the country (Figure 5). Shaker also looks inward to the importance of the family unit in her work, *Let's Celebrate Motherhood*, that is a personal view into her own life as a mother (Figure 6). Amna Mohamed Al Zaabi illustrates the same topic in her book (Figure 7).



Fig. 5. Amany Shaker, The UAE

Alya Abdulhameed Al Hosani's multi plate etching documents the story of her grandfather, a sea captain, who went on an expedition to Africa for trade. When his ship capsized and sank, all passengers on board were reported lost. At the time, the UAE was a land of desert inhabited by nomadic tribes and her grandfather thus had no capability to contact his family to report that he had actually survived. He lived many months on an island off the coast of Africa, until another ship was able to bring him back home. (Figure 8).



Fig. 6. Amany Shaker, Untitled

Maha Ghanem Al Suwaidi comparably reminisces about family in her work, *Childhood Memories*, which playfully illustrates her life growing up in the UAE (Figure 9). Ayesha Hakhir Al Meheiri, also looks to her home and family as inspiration in her multi-plate etching (Figure 10), as does Fatima Sayed Saeed Jawad, Habiba Hassan, and Ayesha Al Mulla (Figures 11-13).



Fig. 7. Amna Mohamed Al Zaabi, *Belong*, 2015, Digital Printed Book, Japanese Binding



Fig. 9. Maha Ghanem Al Suwaidi, *Childhood Memories*



Fig. 8. Alya Al Hosani, Grandfather

Mariam Al Binali's book titled, *People*, is a collection of images from her everyday encounters (Figure 14). Shaikha Fahed Al Ketbi takes a similar approach in her mixed media print (Figure 15). Some of the artists also reflect on their experiences outside of the UAE, such as in the book titled, *Grăsimă*, by Rauda Hasan Al Shamisi, where she reflects on early memories of living with her family in Romania (Figure 16). Khawla Al Dab Waleed's book titled, *She Came Back But...* takes a poignant look at a difficult time in Thailand where a family member was being treated for an illness (Figure 17), and Maitha Khaled Mohammed Matar Al Kaabi's multi plate etching documents a multitude of experiences related to a recent trip to New York (Figure 18).

The works of Mariam Al Hammadi, Asma Mohammed Said Al Mukhaini, Moza Salah Al Salami, Arwa Abdulraheem Alamoodi, Afra Al Suwaidi and Alyazi Al Mansoori look into their own psyche and mind for the creation of their print works (Figures 19 - 24).



Fig. 10. Ayesha Al Meheiri, Untitled



Fig. 12. Habiba Hassan, Sisters



Fig. 13. Ayesha Al Mulla, Untitled

This is just a glimpse into some of the print and book works being created by emerging artists in the United Arab Emirates.

Thank you to Georgi Kolev for inviting my students, alumni and I to be a part of the Lessedra family, and thank you to the 2014 Jury for selecting Mariam AlAli's work. This is a life changing moment for the young emerging artist and her peers.

On behalf of the College of Arts and Creative Enterprises at Zayed University in the United Arab Emirates, we would like to thank you for opening your doors to our young artists to showcase their work on this international stage.

Karen Oremus
Associate Professor, Zayed University
United Arab Emirates



Fig. 11. Fatima Sayed Jawad, Untitled



Fig. 14. Mariam Al Binali, People

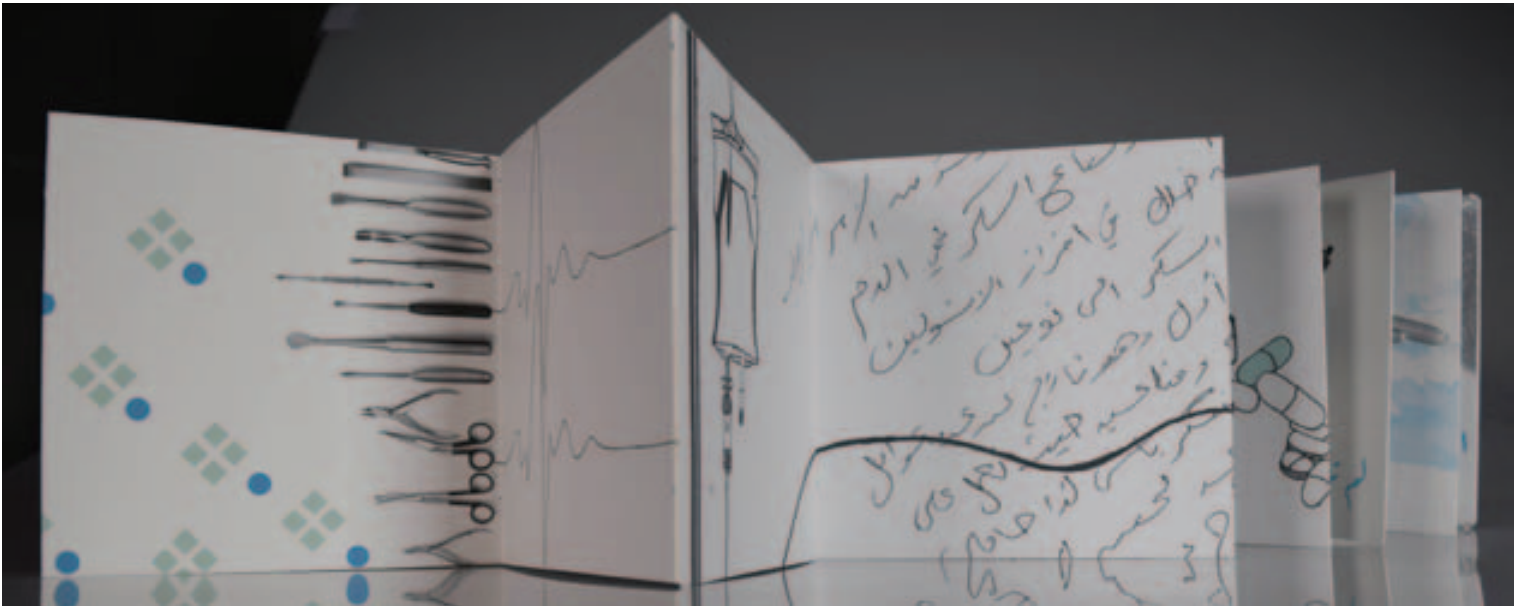


Fig. 17. Khawla Al Dab Waleed, She Came Back But...



Fig. 15. Shaikha Al Ketbi, Untitled



Fig. 18. Maitha Al Kaabi, New York Van Gogh



Fig. 16. Rauda Al Shamsi, Grasime



Fig.23. Moza Al Salami, Untitled



Fig. 20. Asma Al Mukhaini, Untitled



Fig. 21. Alyazi Al Mansoori, Untitled



Fig. 19. Mariam Al Hammadi, Untitled



Fig.24. Afra Al Suwaidi, Untitled



Fig. 22. Arwa Alamoodi, An Artists Journey

2015 LESSEDRA MINI PRINT PRIZE WINNERS 2014

PRESENTATION AS A FIRST PRIZE WINNER OF THE 13TH MINI PRINT ANNUAL 2014
MARIAM ABDUL RAHEEM ABDULLA ABDUL RAHEEM AL ALI, U. A. E.

"Al diyafah"

This art work shows one of the most outstanding features of Arabs which is hospitality. It presents different elements which were used by Arabs. The there materials are: Sado pattern (Sado is a fabric that has been used in building the Arabic tents), Wood texture (one of the most important materials that was used in food preparation), poem (of one of the most generous Arab characters in Arab history, who is the poet Hatim al-Tai). Mashrabiya is an element of traditional Arabic architecture used since the Middle Ages up to the mid-20th century. A type of projecting oriel window enclosed with carved wood lattice work located on the second storey of a building or higher.

The art work was done by using different techniques such as print making, wood cut, patterns, Arabic typography and digital printing.



Untitled I, 2015, Wooden box size 50x62x20 cm, Textile, Carved wooden panel in front, Intaglio print inside



Untitled II, 2015, Wooden box size 50x62x20 cm, Textile, Carved wooden panel in front, Intaglio print inside, 2 framed Intaglio prints size 45x19,5 cm



Untitled III, 2015, Wooden box size 50x62x20 cm, Textile, Carved wooden panel in front, Intaglio print inside

PRIZE FOR YOUNG (BULGARIAN) EMERGING ARTIST

VIOLETA APOSTOLOVA-LETI, Bulgaria



Biography

Education:

2015 – began PhD

2011 – 2012 - Master of "Semiotics of art", Sofia University "Sv. Kliment Ohridski "

2007 – 2011 - Bachelor of "Arts", Sofia University "Sv. Kliment Ohridski "

2002 – 2005 - College Technical University of Sofia specialist "Photography"

Awards:

2014 Prize for young artist Montana Bulgaria - for graphics

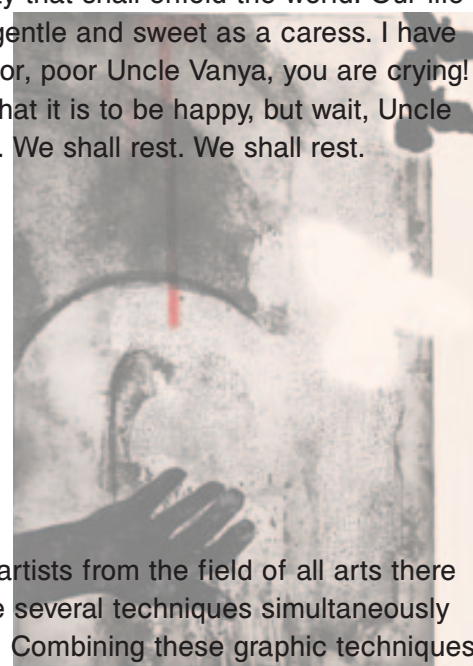
2014 Prize for (Bulgarian) Emerging artist Lessedra Sofia for graphics

2013 Incentive Prize bookplate "Mario Vargas Llosa in Sofia (15. - 19. 05. 2013)"

2008 Third place photo contest "Diversity", Sofia

Conception

What can we do? We must live out our lives. (A pause) Yes, we shall live, Uncle Vanya. We shall live all through the endless procession of days ahead of us, and through the long evenings. We shall bear patiently the burdens that fate imposes on us. We shall work without rest for others, both now and when we are old. And when our final hour comes, we shall meet it humbly, and there beyond the grave, we shall say that we have known suffering and tears, that our life was bitter. And God will pity us. Ah, then, dear, dear Uncle, we shall enter on a bright and beautiful life. We shall rejoice and look back upon our grief here. A tender smile -- and -- we shall rest. I have faith, Uncle, fervent, passionate faith. We shall rest. We shall rest. We shall hear the angels. We shall see heaven shining like a jewel. We shall see evil and all our pain disappear in the great pity that shall enfold the world. Our life will be as peaceful and gentle and sweet as a caress. I have faith. I have faith. My poor, poor Uncle Vanya, you are crying! You have never known what it is to be happy, but wait, Uncle Vanya, wait! We shall rest. We shall rest. We shall rest.



In the modern quests of artists from the field of all arts there is a tendency to combine several techniques simultaneously in the creation of a work. Combining these graphic techniques (classical and modern) and using certain characters and symbols, I will denote the topic of faith. Faith, according to Christianity is "being sure in those things we hope for, the evidence of things not seen." Faith is something through which people - being part of the material world, understand God, who is in a superior reality - the one of the spiritual world.

Symbols I exploit in my works are dove, hands, temples, prayer texts, sky and others. Dove is an ancient symbol of the purity of God, freedom, and many others, but nowadays are often associated with the disease and filth, which actually shows the attitude of modern man to faith. Thus, on our way we seek forgiveness, repent, and nothing but the faith will lead us to ourselves.

In my opinion, the text from Sonia's monologue of "Uncle Vanya" by A. P. Chekhov can touch everyone and make us look for a way to the questions we pose.

I have faith..... We shall rest. We shall rest.



BRIAR CRAIG, Canada



Lessidren, BULGARIA-MOTTO



Idea for a print

I first met Georgi Kolev in 2010 after he invited my students to submit work for a special presentation as part of the Mini Print Annual at the Lessedra Gallery. Even though Kelowna British Columbia, Canada and Sofia are very far apart geographically two students and I were able to come to Bulgaria for the exhibition. It was a wonderful experience for us all. During our visit we were told of Georgi's plans for the artist's village in the small town of Lesedrin and I offered to teach a workshop in the summer once it was up and running.

This past year I returned to Sofia and was once again a member of the jury for the awards at the Mini Print Annual exhibition and then stayed on to work for a short residency in the studio at the University of Sofia. I had met Snejina Bisserova when I first visited Sofia in 2010 and learned that she was a master of siligraphy (waterless lithography). I had heard about siligraphy (one of the innovators of the medium is fellow Canadian Nik Semenoff from Saskatoon, Saskatchewan) and had seen it used before but had never had the opportunity to try it so I was eager to learn from such an accomplished master of the medium. Throughout the next few weeks I met Snejina and students Violeta Aostolova and Zveta Petrova a number of times in the university printmaking studio to go over the process and watch Snejina demonstrate her printing techniques. Along with an etching plate I happily prepared a number of siligraphy plates but was only able to start printing just as my time in Bulgaria was running out. I thoroughly enjoyed learning this new process but realize that siligraphy is not an easy printmaking discipline and I now admire Snejina and her students' mastery of the medium even more. Despite the limited success I had with making and printing siligraphy plates I thoroughly enjoyed the opportunity to learn so many new techniques and I plan to work with siligraphy more now that I am back in Canada.

My residency in Sofia was very fruitful – it is always an amazing opportunity to visit another studio and see how work is made in that different environment. I also love Sofia, the people and Bulgarian food and I spent countless hours wandering the streets and photographing graffiti and posters – things that have always inspired my own work. Georgi and his wife Valya are very generous hosts and made me feel incredibly welcome.

Since my return to Canada I have begun the preparatory work for a number of screen prints using the street photographs I took along with Bulgaria's National motto – Unity Makes Strength. I only hope that when completed the prints will successfully show my sincere appreciation of the country, the people and the friends I have made there. Everyone should visit Bulgaria and see the contemporary art being made. It has always been an incredible experience.

Briar Craig

*Visual Arts Coordinator
Faculty of Creative and Critical Studies,
Department of Creative Studies,
University of British Columbia Okanagan
Canada*



The vegetable garden of Valya with real natural products



Natural washing machine



Briar likes the Art Honda created by Prof. Andrey Daniel for Lessedra Collection



KAK CTE?, Siligraph, 2015, 66 x 51cm



DOBRE I, Etching, 2015, 56 x 76 cm

SUSAN LITSIOS, Switzerland



The gift of Erasmus, 2014, Burin, Dry Point, 2,7 x 2,4 cm



The Poet, 2014, Wood Engraving, 4,5 x 5 cm



Angel with Scroll, 2014, Aquatint, 7,2 x 6 cm

Georgi and Lessedra

It happened that I sent a couple of miniature prints to the first Miniprint Annual in 2002. It looked interesting, and I sent three prints by regular mail that never arrived. Georgi wrote me to inform me of the loss, and I resent the prints. However, the next envelope (and all that followed) were sent by registered mail.

The 2002 catalog eventually arrived, and I found it to be excellent ! In fact, all the catalogs have been of such good quality that I continued to send prints to the Annual every year. I much appreciate the catalogs, which have helped to expand my knowledge of printmakers all over the world.

Georgi also wrote about the shows in his Sofia gallery, complete with photos of prints and printmakers. I found it fascinating. We began to discuss a possible show for me. Then I received a letter from Chloe Dee Noble, asking me if I would come to her show in Sofia, just a kind of crazy thing that appealed to me. I packed up a carry-on and a tube of prints for Georgi and flew to Bulgaria.

To my astonishment, the gallery, the Annual, the shows, ALL, turned out to be the effort and persistence of Georgi himself ! Incredibly, it all appears to be entirely his conception, and although his friends must help him sometimes, it is clearly a lot of work. The small gallery is brilliantly constructed with movable walls - it looks quite large in photographs. Chloe's show was well hung, and the food at the opening, cooked by Mrs, delicious - it was all perfect.

As a guide to Sofia and Bulgaria, Georgi is superb. It was a treat to visit printmakers in Sofia, as well as old churches, a monastery and Georgi's home town in Bulgaria. I have not traveled much, and the country, with its sheep and goats and rural areas was extremely interesting for me. I met a number of warm and friendly people but unfortunately I speak no Bulgarian. The only real problem that I had was fatigue, which is not unusual for me.

We set up a show for 2007, and from the photos it looked terrific. The man is also a talented show hanger. Sadly, I was confined to a hospital bed with a serious pneumonia, the doctors would not allow me to go to Sofia even for the ending. I was sad to miss it, and my absence did not help Georgi at all - the show was not successful- For one thing, I could not adjust the prices to the wallets of the viewers, which I would have done if I had gone back for the show.

Chalk it up to experience and try to learn from every lesson.
I love doing what I do, and am happy to continue working.
Here is a poem for young woodcutters.

When making a woodcut
Poise your knife
cut

The wood has been waiting for you; work with it.
Proof before you are ready,
the wood may have something to say.
Listen !

The opinion of the wood is not to be scorned
Wood is alive.

DEBRA RADKE, U. S. A.

'MY SHEEP' FOLLOWED ME HOME FROM LESSIDREN

By Debra Radke

It is two years almost to the day since I returned from Bulgaria. I was excited to attend an Artist Residency in Lessidren that I was awarded in 2011. I brought many things back with me from Bulgaria on that return trip- some I knew and savored immediately; some I became aware of only upon further reflection. 'My Sheep' of Lessidren came home with me and have been a continual source of humor, surprise and pleasant memories.

My work process has been honed over years of practice. I almost always work in series and that may include other media besides printmaking. Printmaking is usually the impetus for the work because it can be the faster form of expression other than a quick sketch. Nature is almost always the source of my inspiration, either directly from observation or indirectly from remembered impressions of color and light, texture and shadow. I often have a simple sketch of my source material for reference, but once I begin, I work from feeling alone. I allow myself to follow my instincts and see where they will lead me because I find this to be the only way to gain access to the essence of what it is I am after. My work is somewhat abstract with realistic elements entwined within it just like the natural world. Copying does not interest me-I can take a photograph if that's what I want of an image. I began working with my sheep as soon as I returned from Bulgaria. Watching the sheep leave and return to the village each day was somehow reassuring in a way I cannot fully explain. I fell in love with them and became aware of their different personalities as they would run or walk back through the lanes of the village each night. Most often they would round the corner as a small group and slowly amble past me, keeping their heads down but eyes fully on me. One evening when I had seen all the sheep head up the lane towards

◀ Lessidren Sheep, 2014, Dry Point on Gampi (Collaged over Dry Point), 29x23 cm





home as I turned to go in for dinner, I heard a bleating cry from far away. I stood there hoping to catch one more shot of my sheep. A single, large round sheep came racing around a corner, galloping down the road towards me crying the entire time- "Wait for Me!" "Wait for Me!" "Don't leave without Me!" I laugh out loud every time I think of that memory. I photographed only one or two people during my work in the village of Lessidren and they are both favorite photos of mine. I shot well over a hundred pictures of 'My Sheep' and continue to wonder about my fascination with them. Perhaps 'My Sheep' simply represent the pleasures of

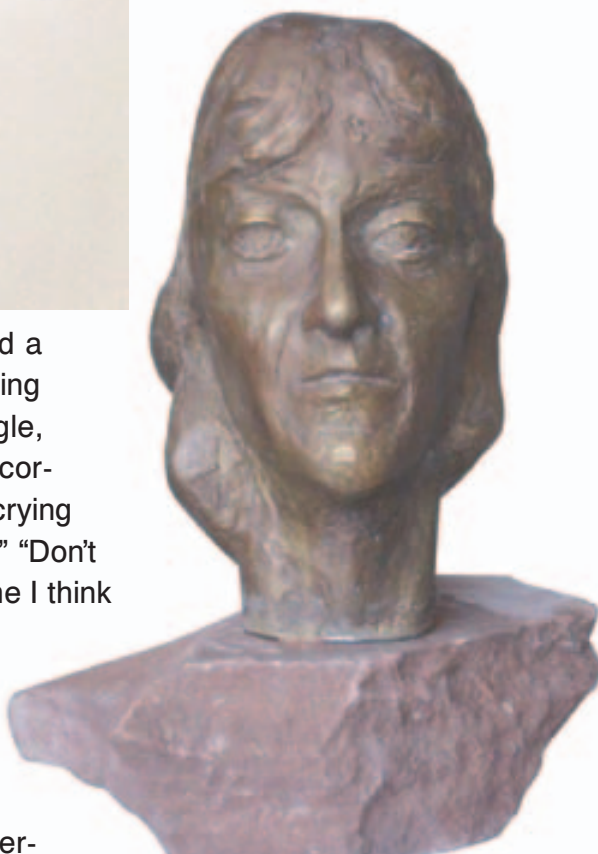
life and the people themselves in the village of Lessidren in the summertime. Longer, lazy days of sunshine and always the mountains as a backdrop; slow family dinners together sharing fresh fruits and vegetables grown on the land; corn on the cob, sweet peppers pretty as a picture; and the feeling one has of being part of a group that is happy and supportive of one another through everything- the good and the bad.

I have had a number of patrons buy prints of 'My Sheep' and they are always amused by them. Often they share stories about growing up in other parts of the world with only their sheep as their friends. People Love 'My Sheep' almost without fail and I find that very interesting because it isn't the same as love for their cat or their dog. It seems the sheep represent a simpler, slower paced life. It is a great feeling to create images that make people smile and evoke pleasant memories.

I recently received an email from Georgi that contained photos of the bronze bust of myself that was created by

internationally known sculptor Marin Kasarski. I note that it is a very serious portrait of me, which comes as no surprise. He captured my "working" face. I enjoyed visiting with Marin and his lovely partner Iva while watching him sculpt with the clay. I am truly honored to have a bronze bust of myself that will forever be a part of Georgi's dream of the Art Village in Lessidren, Bulgaria. As it turns out, Marin is the very last friend that I spent time with in the village before departing for our time in the capital city, Sofia. Marin told me about his early career working as a sculptor in Lessidren and the opportunity to further his career by moving to Paris. Instead, he made the honorable decision to stay in the village with his mother, who would have been alone if he chose to move away. This article is written in honor of my friend and fellow artist Marin Kasarski, for his life's work in Lessidren, Bulgaria.

18 july 2015



▼ Marin Kasarski



WOLFGANG LIEBELT, Germany



Die Bausteinsäule E.A./II, 2015, Linocut Print on a Digital Fotoprint, 21x15 cm

How to hide Georgi in a Linocut

It was in January 2015 when Georgi and I visited the “Basel School of Design”, Switzerland, a very renowned institution, existing in different forms and appellations since the year 1796. Our visit was on the occasion of an invitation from Linda, an artist and teacher of the school. She had offered to show us the printing-workshop.

The fabulous equipment of the printing-workshop and the the wide range of options provided for the students were really impressing. And because I love coloured Japanese woodblock prints in particular those made by Utamaro and Hokusai, I put a supposedly foxy question: if there are even lessons in Japanese woodcutting, too? The answer: yes, of course. Wow!

At this point: Dear Linda, thank you so much for the

interesting and instructive guided tour through the printing workshop of the „Basel School of Design“!

Well, Georgi and I were a kind of tourists, so we took like tourists usually do - photos for nostalgic memories. The result was, among others, a photo that would get some importance for me later.

Inspired by our visit to the printing workshop and anticipating the upcoming Mini Print 2015 in Sofia, at which I had planned to take part, I read a book called “Werkstatt kreative Drucktechniken”, written by Sonja Kägi, a Swiss artist. In this book you find all possible printing techniques, be it potato-print or serigraphy.

After having studied the book thoroughly, I chose linocut, because this technique seemed to be manageable, feasible and financially affordable. Well, as a result I bought all what was needed and finally looked proudly on all the equipment lying before me. But, alas, something was missing! Something very important, not to say decisive: the subject!

Do you know the feeling, when you are high-motivated to draw a picture, sitting before a white sheet of paper, chewing on one end of your pencil and having no idea what to draw? This was, how I felt at this time. Fortunately I remembered the tourist-photo of Georgi standing in front of the “Basel School of Design”, beside him the “Bausteinsäule”, built by Hans Arp in the year 1961.

There it was - my subject! But then the real problems started. I suppose, you all know the difficulty to transform the chosen subject into an artwork?



I began with the column, because of its clear geometric forms. Having chosen a linocut block in A5-format (14.8 x 21.0 cm), I had to enlarge the photo accordingly, easily done with my "Compy" (that's the pet-name of my beloved computer); then screen-shooting, cutting out the column with the 'scissors' of a special software and making a hardcopy of the image. The print was transferred on the surface of the lino block by carbon-paper without any problems.

The trial to do so likewise with the façade of the school failed miserably. The façade was definitely too detailed to be transferred by carbon-paper and furthermore there would be no glimmer of hope to master the cutting, even, if the transfer would succeed. I reluctantly renounced on the background!

Next I wanted to integrate Georgi into the linocut. The proportions between column and Georgi were changed generously to his advantage (I made him greater - photographically only, of course).

Now, where should I place Georgi in the linocut? There was a larger space on the left side of the column, but not large enough to let Georgi stand beside the column. So he had to be partially hidden behind it.

A characteristic element contained in the photo, which I necessarily wanted to be seen on the lino print, were the documents Georgi held in his hand. But he held the papers in his right hand (from the view of a person looking on the image), so that they would be hidden behind the column!

The solution of this problem was a kind of "poor-people-digital-artwork". Georgi's photo was placed on a PowerPoint-slide where it was flipped horizontally, so the papers were now on the left side of him and in particular on the left side of the column. I used carbon-paper again to transfer the print of my PowerPoint-manipulation onto the lino block.

The preparations were finished, the time for cutting had come and - from now on I experienced a time of unspeakable frustration, making all the mistakes you can make when working on a linocut: destroying narrow ridges, digging too deep etc. - well, you know all that yourselves. But the worst thing was, that my index finger became sore from pressing down the cutting tool!

Finally, cutting was done and I could take an "épreuve artiste" using a pastry roller. Well, technically this was relatively easy and I must commit that I was a little bit proud of my work - but it was not really satisfactory. I sorely missed the planned background, I had to renounce on, because of the above mentioned difficulties - the façade of the school.

So I had the idea to combine digital printing and lino-print. The façade could be printed on a paper and

the lino onto the print on the paper. The problem was solved - I thought! Yes, but this procedure only worked with the whole photo! And Georgi with the column were on it, too.

But we are creative, we artists, aren't we? It was no 'must' that the whole façade was depicted. I took another photo which showed more of the façade. But the column and Georgi remained.

Another solution was needed and the solution was to cover the column, using "poor-people-digital-artwork" again. At first the photo was imported into PowerPoint, where it had to be adapted to an A5-size to be congruent with the size of the lino block. Then the column had to be covered in a way that made her size correspond with the column on the lino. You understand, what I mean? I needed an empty area on which the lino-column could be printed on. That was not easy, believe me!

The image-editing tool in PowerPoint made it possible to give the so manipulated photo different colors and so I printed my background in orange, blue, green and shades of gray (not 50!). The next step was to print



the linocut exactly and congruent on the manipulated façade-printout, again using my pastry-roller.

It was a very exciting moment, when I withdrew the first print from the lino block.... But - All's well that ends well!

The other prints were successful, too, and finally I had my contribution ready for Sofia - surely no masterpiece, but analogous to what Ralph Waldo Emerson once said "life is a journey, not a destination", for me the process was more important than the result. Or to say it more simply: I had really much fun - except the sore index finger, of course.

Here are the results of my process. The first three prints went to Sofia, the green one stayed at home, because I failed to produce equal greens for the background, the façade, and the parts covering Georgi and the column. But in the sense of this essay it may be interesting to see the difficult artisanal aspect I described above.



Epilogue:

Some time after the opening of the Miniprint-exhibition I asked Georgi, if he had discovered himself on the linoprint, but he didn't. So I marked him with a highlighter.

And here he is: - tadaaa! - Georgi hidden in my first linocut!



Wolfgang Liebelt, Switzerland

33 Ways to Wrap Christo

This work is a homage to the environmental artists Jeanne Claude and Christo Yavachev. Christo was himself born in Bulgaria, and this is why I chose Lessedra Gallery to show the work in Europe.

I wrote the poem 'Ways to Wrap Christo' in tandem with the creation of accompanying images. I don't really remember which came first, the words or the images. Originally I intended calling the show '99 Ways to Wrap Christo' but my book binder George Matoulas was horrified by the thought of so many pages in a hand printed book.

So I reduced my idea to 33 Ways to Wrap Christo. The images are all drypoints with Chine Colle. It was exhausting but very satisfying to print this work. I had to be very precise and clean at all times. Or else print it all again!

I love handmade papers and some commercial papers as well, and on my visits to China and India have always brought home more paper than souvenirs.

The book was bound by George Matoulas from the State Library in Victoria and is an edition of 7 with 2 artist proofs.

I decided not to sign the prints in the book because I think the signature interferes with the image too much on the page, and my name is all over the book anyway.

The lines in the poem are very 'art' focused – I make many references to artists and art related themes. I have always written poetry, and so it has been very nice to be able to include my words within a visual sense as well.

Don't ask me what it means! I just want to make art!

Ps there is a sound track which can be found on my website. The music was composed by my husband Bruce Armstrong. It is recited by James Comma.

www.janpalethorpe.com



Hundred Dark Light Years of Solitude



Wrap up the Negative Space



My Amoria Ellioti

Ways to Wrap Christo

In gratitude, a homage to Jeanne-Claude & Christo Yavachev

Bind him with undying love,
cover him in grass seeds
and wait 'til they grow.
Rope him up inside a tarp,
take him camping
to the Great Sandy Desert.
Embalm his thin body in cocoa leaves and pearls,
in the mummy case of Artemidoros,
(that fine Greek who settled in Thebes).

Bandage the third finger of his left hand
let him know you understand.....
Seal him in vine leaves and sink him in a jar,
marinate and pickle him
so he won't stray too far.
Wrap him in gladness, glad wrap him tight
wrap up the negative space
unlace him at night.
Christo Rap (MP3) - press and play,
wrap up his dreams and dismay.

Blindfold and laminate
his penis
while he waits.
Inflate,
then bubble wrap
the air
they breathed.
Find funding,
strain those moments
through a polystyrene sieve.
Plait him through
your true love's hair
dreadlocked in moth's wings below the stair.

Come wrap your arms around him,
smother him in smoke.
A wicker basket,
an iron cloak.
Contain his grief,
Stuffed with the briny tears of
Fine Art curators
in soft
cabbage leaves.

Wax him,
enrapture him,
make a caste of him.
Feed him to a whale shark
to swallow then spew
in warm coral spawn
in salty spheres,
his deepest fear
my stock whip and blanket.
Bury him deep
down below.
Immerse his worst ideas



Valley Curtain



Bind Him with Undying Love



The mummy case of Artemidoros... that fine Greek who settled in Thebes

but not too soon,
in 12th Century Norman chainmail,
or a Doratifera Limacodidae cocoon.

My morning jacket embroidered
with a raptors claw,
the sail of a barque
gliding past
Guardi's triumphal arch.
Weigh his soul chained
inside the Prison Boab next March.
His frosted temples
and Li Qingzhao's freeze
in a glacial ice age
with selected poems from the Song dynasty.
On second thoughts,
shoot him up into the Velcro blue
for 100 dark, light years
of solitude.

Hold that river,
carve out that gorge.
Spin a web around him,
suspend him,
like a golden orb
between two eucalyptus trees.
In the dreams of
(Guardian of coffins and canopic jars)
the Goddess Neith.
In the feathers of truth,
the fragrant hide of Zeus
after Europa's rape.
Roll him in a timeless warp,
a funeral pyre
a lacey caul...is that all?

Alter him
with gentle orange music,
echoing through the Valley Curtain.
In crime and punishment
and a fortunate life.
Tie his neck
around and around
like they do in Kenya.
Entwine him
in the chords of Enya.

Christo, I will shed thee
my Amoria Ellioti,
like a costume of rock
a seaweed frock.
By the way
it's not a shroud at all.....
Meaning
Candy says,
being so meaningless
becomes
so discretely
meaningful.



Norman Chainmail



Every Poem from the Song Dynasty



Embalm His Thin Body in Cocoa Leaves and Pearls

MINI PRINT

INTERNATIONAL ARTISTS

2015  CONTEMPORARY ART PROJECTS



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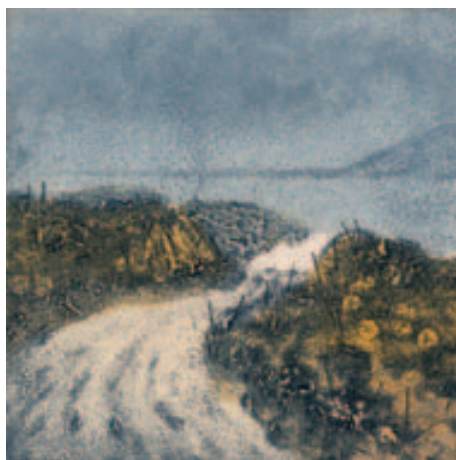
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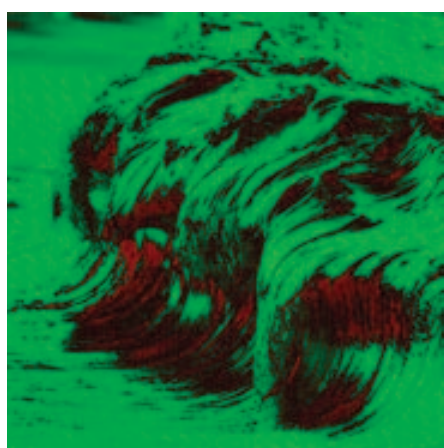
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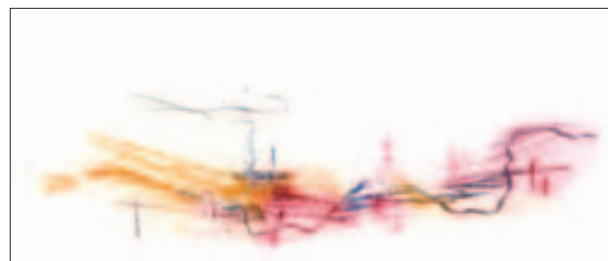
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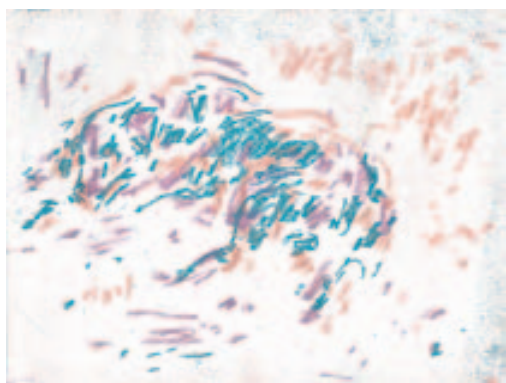
- 3 **ADRIANA LUCACIU**, Romania, Different Ways, 2013, Dry Point, 8x10 cm
 4 **ADRIANA NIMANI**, Republic of Kosovo, Evolution 1, 2015, Digital Print, 14x14 cm
 5 **ADRIANO CASTRO**, Brazil, Wave II, 2014, Digital Print, 10x10 cm
 6 **AGATA BUDNY**, Poland, Fell from the Sky II, 2015, Mixed Media, 6,8x6,8 cm
 7 **AGATA CIESIELSKA**, Poland, Bad Thoughts II, 2014, Lithograph, 16x12 cm
 8 **AGATA DWORZAK – SUBOCZ**, Poland, Pink Kaleidoscope 3, 2015, Digital Print, 17x24,5 cm
 9 **AGIM SALIHU**, Republic of Kosovo, Blue Portrait, 2014, Dry Point, Aquatint, 23,5x17 cm
 10 **AI ISHIDA**, Japan, HINAGESHI, 2014, Copper Print, 19,8x19,8 cm
 11 **AIDA STOLAR**, Israel, Walking Couple, 2014, Etching, 14,5x15 cm
 12 **AIDAN FLANAGAN**, Ireland, Bolus 1 2014, Carborundum, Dry Point, 10x10 cm

- 1 **ADRI FRIGGE**, The Netherlands, Klankspoor (Soundtrack), 2015, Etching, 8,5x20 cm
 2 **ADRIANA ARAKELIAN BAKJEJIAN – DINA**, Mexico, Ojo, 2014, Monotype, 16,5x12,5 cm

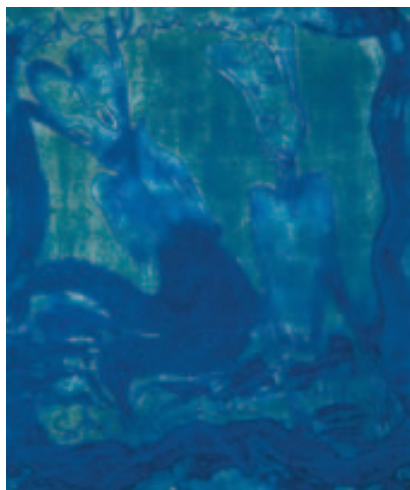


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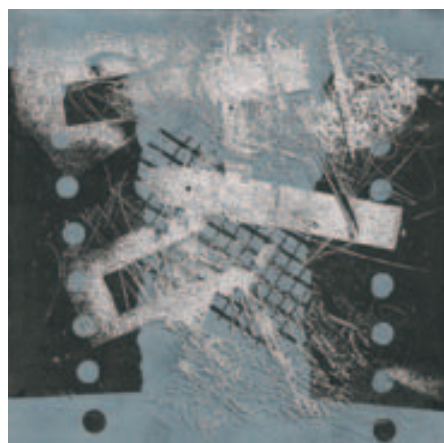
- 13 **AKARI SUGIMOTO**, Japan, A Diva, 2014, Etching, 10 x 21 cm



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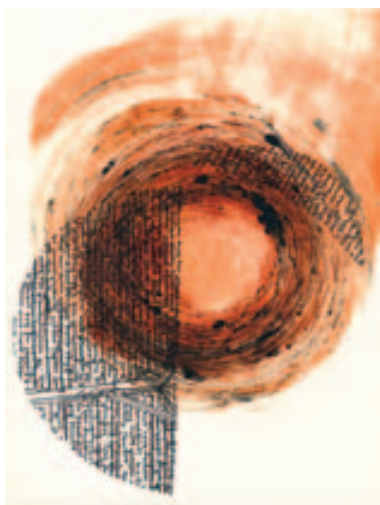
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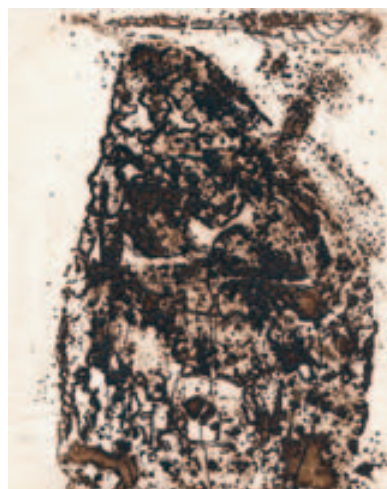
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1 **AKEMI OHIRA**, U. S. A., Text Me, 2014, Lithograph, 15,3x11,3 cm
2 **AKIKO OKAJIMA**, Japan, Life I, 2015, Dry Point, 11,8x8,8 cm
3 **ALBAN NIMANI**, Albania, Albanian Folklore 3, 2015, Mixed Media, 13,5x15 cm
4 **ALBERTA BAMONTE**, Italy, Basin 8, 2015, Mono-print, 21x29 cm

5 **ALEXANDRA DAHLQVIST**, Sweden, OKANT ANSIK-TE (Unknown Face), 2015, Linocut, 20,5x19,5 cm
6 **ALEXANDRU JAKABHAZI**, Romania, Mirroring, 2014, Etching, Intaglio, 15x15 cm
7 **ALICJA SNOCH – PAWLOWSKA**, Poland, Materia Mystica 7M, 2015, Mixed Media, Mineral Gold, 5x5 cm
8 **ALJA KOSAR**, Slovenia, The Dog 2, 2014, Vernis Mou, 15x19,8 cm
9 **AMARYLLIS SINIOSSOGLOU**, Greece, No 707, 2014, Polymer Plate, 9x9 cm

10 **ANA HILDA GALINDO**, Mexico, Hidden Half, 2015, Monotype, 16x12,5 cm
11 **ANDREEA TEODORESCU – APOSTU**, Romania, House of Fruits, 2014, Etching, Aquatint, 14,5x11 cm
12 **ANDREW GRABAR**, U. S. A., She Loves Me, She Loves Me Not, 2015, Digital, 18x15,2 cm
13 **ANNA ARMENINEN**, Finland, Majanmuutto (English about: The Beaver changing home), 2014, Soft Ground Etching, Chine Colle, 10x20 cm



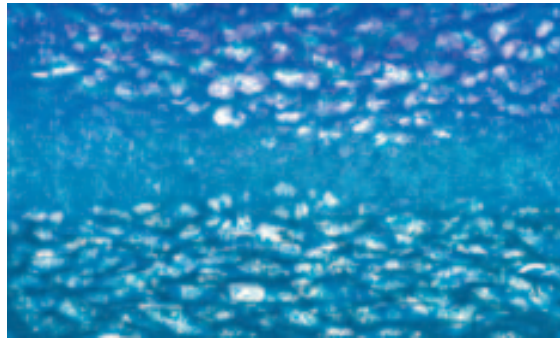
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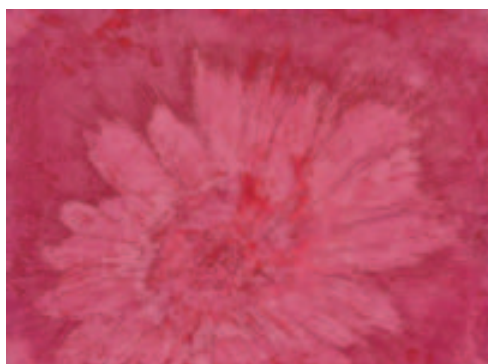
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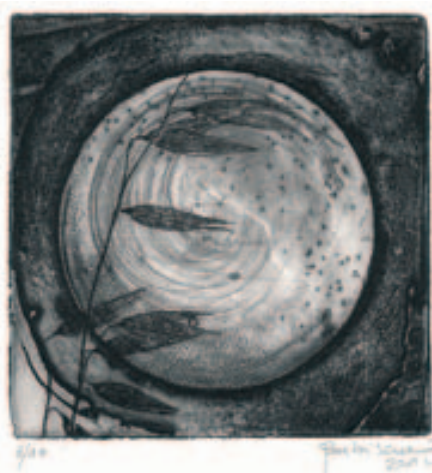
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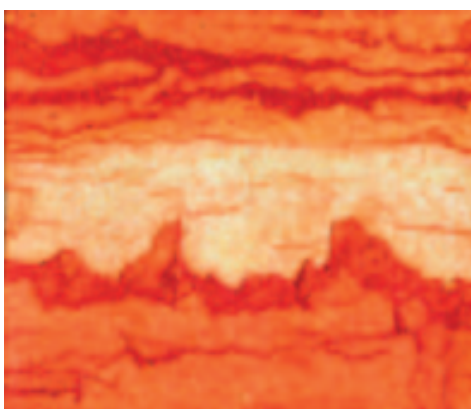
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5 **ANNE SMITH**, Australia, Artist's Garden, George and the Broom, 2015, Etching, 12,5x10 cm
 6 **ANTONIO CANAU**, Portugal, Winged Human Mechanical Figure!?, 2014, Digital Print, 19,8x14,8 cm
 7 **ARIS ENGEL**, The Netherlands, Cans Cycle: Dutch Premium, 2014, Relief Print, 10,5x8,5 cm
 8 **ARMELLE MAGNIER**, France, XYNTHIA Iv, 2015, Woodcut, 10x10 cm
 9 **ARTURO HINOJOS**, Mexico, Untitled I, 2015, Monotype, 16x12 cm
 10 **ATSUKO TAZAKI**, Japan, Flower, 2015, Etching, 8,8x11,8 cm
 11 **AYAKO IGUCHI**, Japan, Cloud, 2015, Woodblock, 13,5x22,5 cm
 12 **BABISCIA BARBARA FALLINI**, Italy, Midnight, 2014, Soft ground, Etching, 10x10 cm
 13 **BARBARA NISCIOR**, Poland, MARS, 2015, Collagraph, 10,3x12 cm

1 **ANNA TOMICA**, Poland, Soma - Sema, 2015, Mixed Media, Digital Print, 26x17 cm
 2 **ANNA TROJANOWSKA**, Poland, Mikrografia 27, 2014, Lithograph, Diameter 6 cm
 3 **ANNE DESMET**, England, Grasshopper, 2014, Wood Engraving, 4x12,9 cm
 4 **ANNE HAYWARD**, England, Salsify Seeding, 2014, Wood Engraving, 10x10 cm



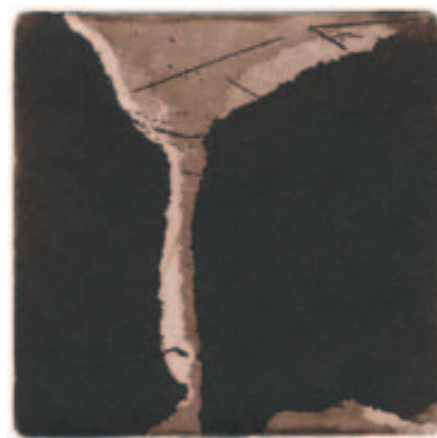
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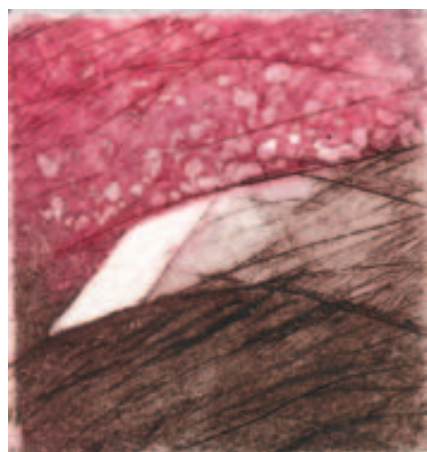
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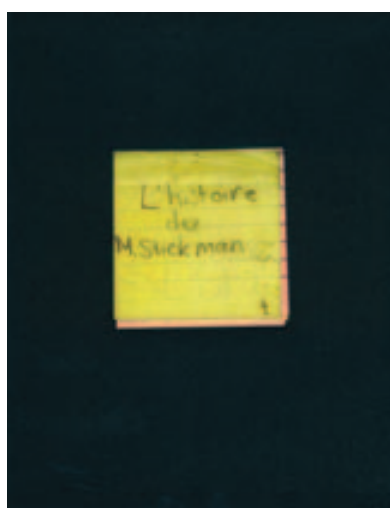
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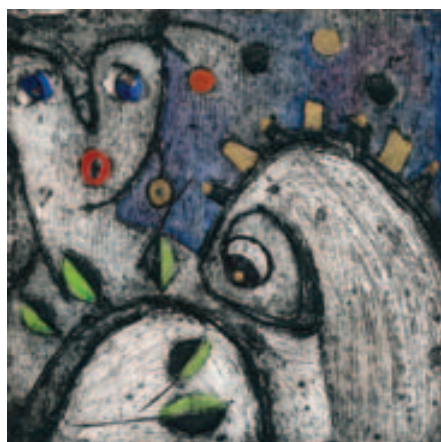


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- 1 **BARBARA WESTMAN**, U. S. A., Light, 2014, Intaglio, 5,1x4,9 cm
 2 **BARRY COTTELL**, England, ...She steered for foreign parts, 2014, Linocut, 11,2x10,2 cm
 3 **BERNADETTE MADDEN**, Ireland, Ice, 2014, Screen Print, 7x9,3 cm
 4 **BERNADETTE MARECHAL**, Belgium, Passage I, 2015, Aquatint, 9,5x9,5 cm
 5 **BERT KOEHLE**, Denmark, Thistle, 2014, Etching, 10x10 cm
 6 **BETTINA GORN**, Germany, Kopfschutz (Head Protection) 2, 2013, Photo Print on Fine Art Paper (Inkjet), 18x12 cm
 7 **BRIAR CRAIG**, Canada, Biographie, 2014, Ultra Violet Screen Print, 28x21,5 cm
 8 **CALVIN S. MOORE**, U. S. A., Circles of Confusion, 2014, Pochoir, 17x23 cm
 9 **CAROL HAYMAN**, U. S. A., Quinkias, 2014, Photo, Intaglio, 12,7x17,65 cm
 10 **CAROLINA VARGAS**, Chile, Ligurian Sea II, 2014, Photogravure, 10x10 cm
 11 **CATALINA DURAN MCKINSTER**, Mexico, Musa, 2015, Linocut, 23x16,3 cm



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- 12 **CATHARINA J BERG**, Sweden, The Girl with the Golden Dragon, 2015, Collograph, 20x20 cm
 13 **CHIKAKO KAMAGA**, Japan, Asension, 2014, Copper Print, 10x15 cm



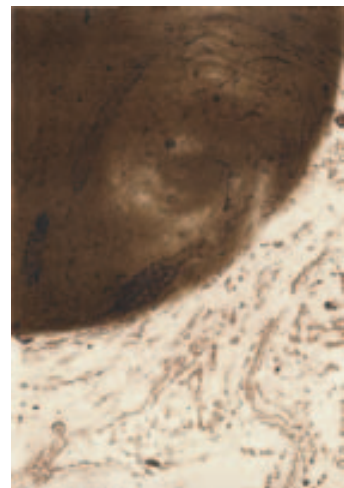
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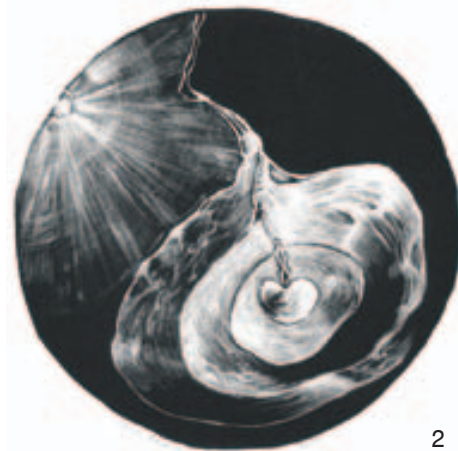
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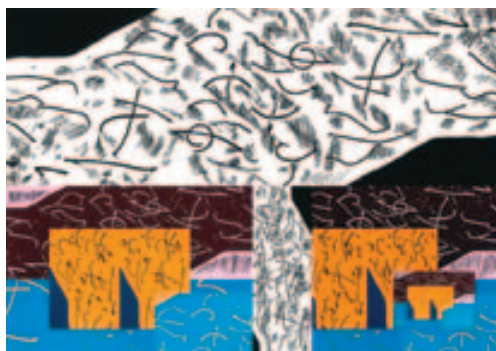
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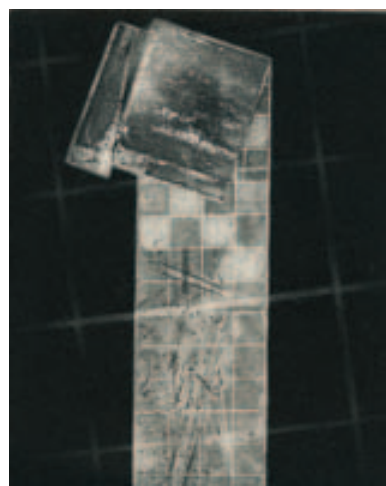
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- 1 **CHRISTIANE DOEKER**, Germany, Eternal Peace, 2015, Digital Art Print, 21x15 cm
 2 **CLAIRE GAUZENTE-JUGUET**, France, Where everything ties, 2015, Lithographic black manner, Diameter 16,8 cm
 3 **CLARA HERSCOVICI**, Israel, The Hands of the Poet, 2014, Etching, Aquatint, 24,7x17 cm
 4 **CLODAGH TWOMEY**, Ireland, Happenstance III, 2015, Etching, 10x9,7 cm

- 5 **CONSTANTIN CATARGIU**, Romania, Window Column, 2015, Mezzotint, Aquatint, 15x12 cm
 6 **DAN MAY**, U. S. A., Strumpet, 2015, Screen Print, Colored Ink, 29x23 cm
 7 **DAN MCCORMACK**, U. S. A., Linda_B_02-01-14-04AD, 2014, Pinhole Camera, Digital Pigment Print, 17,8x17,5 cm
 8 **DANIEL APOSTU – TEODORESCU**, Romania, Reflection I, 2015, Mezzotint, Aquatint, 17,7 x 12,2 cm
 9 **DANIELA ERCOLINI**, Italy, Trasparenze, 2014, Experimental Dry Point, 28,7x12,5 cm
 10 **DAVID SARASA RENEDO**, Spain, 39 – 13, 2014, Mezzotint, Dry Point, 10x10 cm

- 11 **DIANA KLEINER**, Argentina, Sandman II, 2013, Etching with Metal Matrix and Chine Colle, 16,7x14,5 cm
 12 **DIANE ACKERMAN**, Republic of South Africa, Moon Dust, 2014, Intaglio (Hard Ground Etching, Aquatint), 14,8x19,8 cm
 13 **DODI TABBAA**, Jordan, Amman I, 2015, Photo Collage Pattern Print, Charcoal (on Paper Board), 17,5x25 cm



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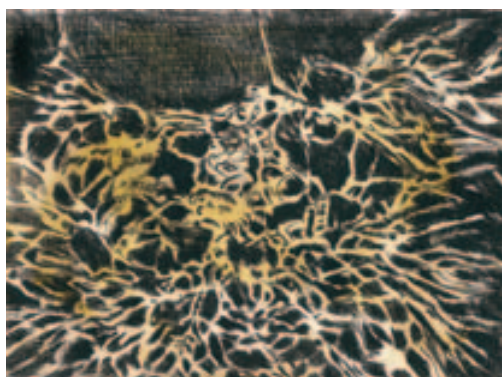
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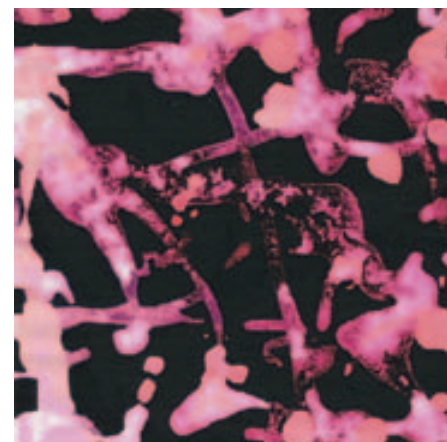
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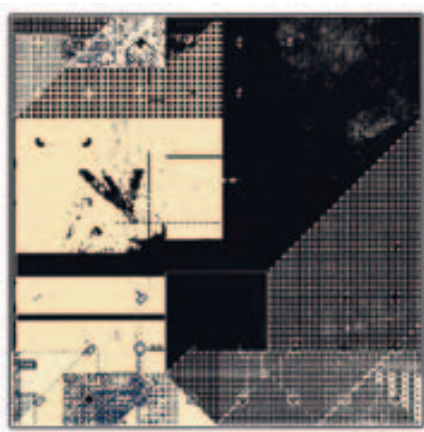
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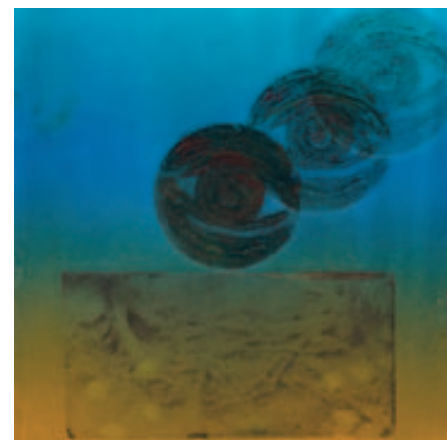
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- 1 **DUSTIN MELLUS**, Canada, Breathe Easy, 2015, Screen Print, 23x18 cm
 2 **EDUARDO MUNOZ GARCIA**, Mexico, Sagittarius serpentarius, 2015, Linocut, 15x15 cm
 3 **EEVA HUOTARI**, Finland, Happy Birthday, 2013, Etching, Aquatint, 8x10,3 cm
 4 **EIKO YAWATA**, Japan, The Sea and Sleep II, 2014, Wood Engraving, 13,5x10,7 cm
 5 **ELEANORA HOFER**, Republic of South Africa, On the Road, 2014, Solar Etching, 10,5x10,5 cm

- 6 **ELENI TSIKA**, Greece, Deep in Earth I, 2015, Dry Etching, 13x18 cm
 7 **ELINA AUTIO**, Finland, Spring Nocturno 1, 2015, Monotype, Carborundum, 15x15 cm
 8 **ELISABETH JOBIN – SANGLARD**, Switzerland, DEBUT DE VIE IV, 2014, Digital Print, 20x20 cm
 9 **ELIZABETH ELICH**, Canada, Surgical Zen, 2014, Intaglio, Diameter 14,3 cm
 10 **ELIZABETH SIGALET**, Canada, Brown Chair Study, 2015, Serigraph, 22x12 cm
 11 **ELMAR PEINTNER**, Austria, Dolls and Falling Clown, 2015, Etching, 19x20,8 cm

- 12 **ELVIRA RODRIGUEZ ROURA**, Spain, 3 Cups, 2015, Intaglio Engraving, 16,5x12,5 cm
 13 **ERIC FIELD**, Canada, Untitled (13.24.3), 2015, Pigment Print, 11,3 x 11,3 cm



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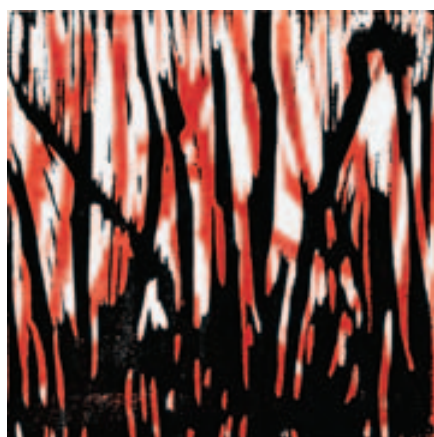
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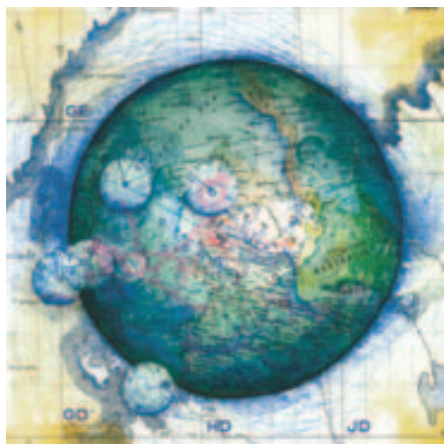


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- 1 **ERNEST MILSTED**, U. S. A., Leeville 1/8, 2015, Photo Intaglio, 17,5x12,5 cm
 2 **ESMA TATAR**, Turkey, Sitencil I, 2015, Lithograph, 8x8 cm
 3 **ESTHER BIANCO**, Brazil, Face, 2014, Etching, 15x12 cm
 4 **ESTHER BRESLIN**, Ireland, Ambling in Awe, 2015, Etching, 6,5x19,8 cm
 5 **ETSUKO MIZUKAMI**, Japan, Ohayou, 2014, Woodblock Print, 22,5x15 cm
 6 **EUGENIUSZ DELEKTA**, Poland, Neptune, 2015, Pigment Print, 15x14,7 cm
 7 **EVA CHOUNG – FUX**, Austria, Burning Moon 02, 2015, Relief Single Print, Oil on Japanese Hand Paper, 29x22 cm

- 8 **EVA GALLIZZI**, Switzerland, Forest Fire III, 2015, Woodcut (Xylograph), 14,8x14,8 cm
 9 **EVA HÖÖK**, Sweden, Modern Building in Berlin Seen by an Artist Eye I, 2015, Silkscreen, 17x13 cm
 10 **EVA SHEMA JANOVSKA**, Czech Republic, Green, 2014, Plant Print, 21x29 cm

- 11 **EVA TOKER JAWERBAUM**, Argentina, Offerings, 2015, Etching, 29x23 cm
 12 **EVA – LOTTA PERSSON**, Sweden, There are no Monsters, 2015, Giclee, 22,5x16 cm
 13 **EVELYN VALENCIANO COTO**, Costa Rica, Capercita y el lobo, 2014, Lithograph, 16,5x16,5 cm
 14 **FABIENNE BURDET – ICHTCHENKO**, France, Labyrinthe No 1, 2014-15, Gravure Laser-metal (gaufage cire), 15,5x20,5 cm



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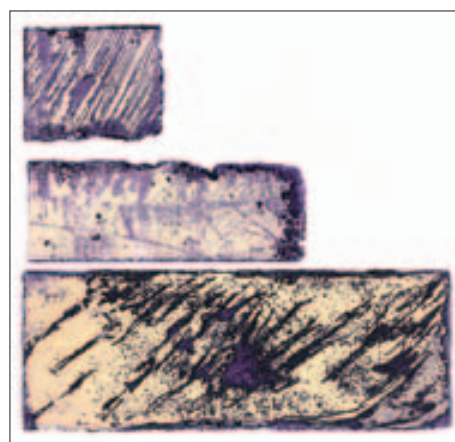
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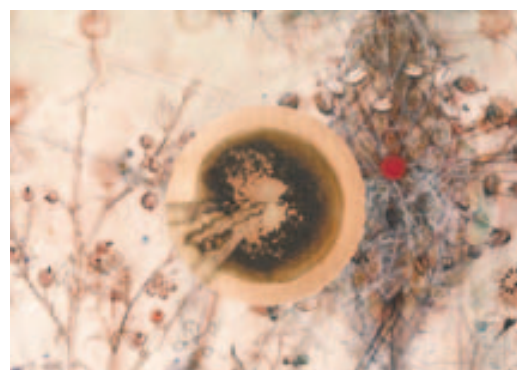
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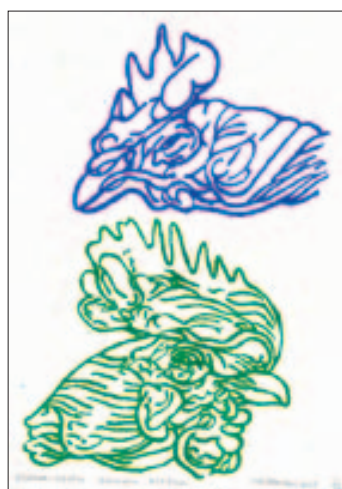
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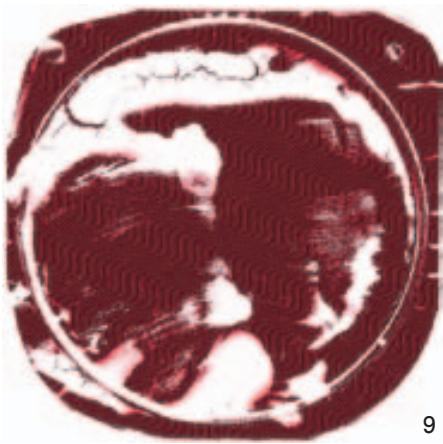


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- 1 **FAYE HASKINS**, England, Tidal III – Series 2, 2015, Etching, 12,5x20 cm
 2 **FELIKS SARV**, Estonia, Dreams, 2015, Intaglio, 18x16 cm
 3 **FELIPE CORTES REYES**, Mexico, Por Espana, Toledo, 2015, Monotype, 16x12,3 cm
 4 **FLOKI GAUVRY**, Argentina, FOCUS, 2015, Digital Print, 19x25 cm

- 5 **FLORENCE CHAPUIS**, France, Purple Yellow I, 2014, Etching, 11x12 cm
 6 **GALLE WINSTON KOFI DAWSON**, Ghana, Osowa – Osoku, 2015, Silkscreen, 27x19 cm
 7 **GAYE CHAPMAN**, Australia, Dissolution of Weeds 01 (series), 2015, 1/20 photocopy prints of 1/100 monoprints of botanical materials on scientific filter paper + botanical drawings of exotic weed species printed on 300 gr watercolor paper, 21x29 cm
 8 **GENEVIEVE GUADALUPE**, U. S. A., Megusto cu-ando callas # 2, 2015, Mezzotint, 5x5 cm

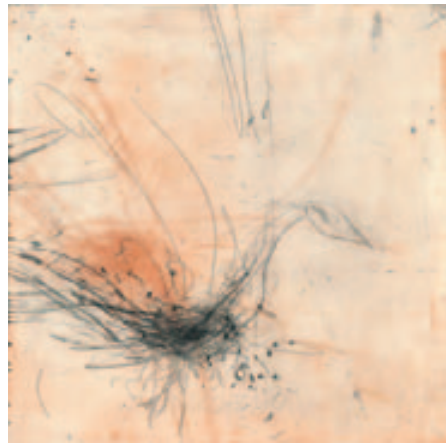
- 9 **GEORGE WALKER**, Canada, Marshall McLuhan, 2014, Wood Engraving, 10x7 cm
 10 **GHISLAINE ESCANDE**, France, So close, so far – 3, 2015, Infographic, Digital Print, 16x16 cm
 11 **GILL SPEIRS**, England, Summer Grasses, 2015, Linocut, 15,5x15,3 cm
 12 **GISELA K. WOLF**, Switzerland, Forms, 2011, Digital Print, 14,6x10,5 cm
 13 **GRAINNE DOWLING**, Ireland, Self, 2014, Dry Point, 5x5 cm



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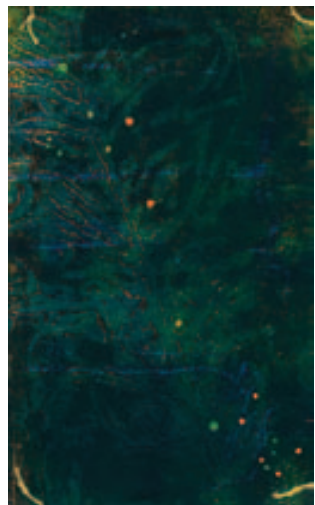
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- 1 **GRANT MCGEAN**, Canada, Mystery Box 3, 2014, Digital, Woodblock, 12,8x13,4 cm
 2 **GRAZYNA KULIKOWSKA – ANT CZAK**, Poland, Silent Night V, 2015, Mezzotint, 17,5x15 cm
 3 **GUADALUPE MORAZÚA**, Mexico, Azul profundo 3, 2015, Monotype, 16x12 cm
 4 **HANNA GROZONKA – KARWACKA**, Poland, From the Cycle Letters, 2014, Linocut, 27x20,5 cm
 5 **HARUKO CHO**, Japan, B-cushion grade 13, 2014, Screen Print, 9x12 cm
 6 **HEINZ – PETER KOHLER**, Switzerland, Urnaesch, 2015, Wood Engraving, 15x21 cm
 7 **HELLE LOEHMUS**, Estonia, 33 000, 2014, Dry Point, 17x13,5 cm
 8 **HELLE MEJER ANTONSEN**, Denmark, Tag I, 2014, Etching, Dry Point on Copper, 8x10 cm
 9 **HENRY POUILLON**, Belgium, Vanilla, 2015, Digital Print, 17x17 cm
 10 **HETA LAITAKARI**, Finland, Atlas, 2014, Mixed Media, 12x10,5 cm



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- 11 **HIDESHI YOSHIDA**, Japan, At the Depths, 2014, Wood Engraving, 6x12 cm
 12 **HILARY RAMAGE**, New Zealand, Abundance: Becoming, 2015, Collograph, 22,8x14,3 cm
 13 **HILKE ELIZABETH HELMICH**, Germany, Spielraum – Spielvogel Nr. 1, 2015, Etching, 18,5x18,5 cm
 14 **HIRO – OMI TAKEUCHI**, Japan, Prayer – 05, 2015, Piezograph, 26x17 cm



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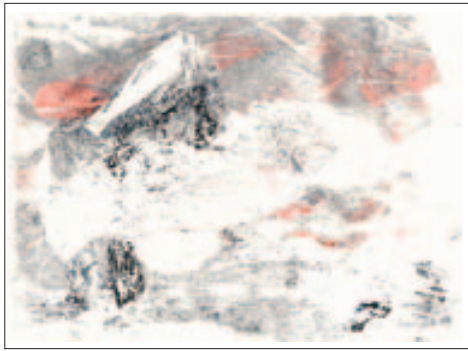
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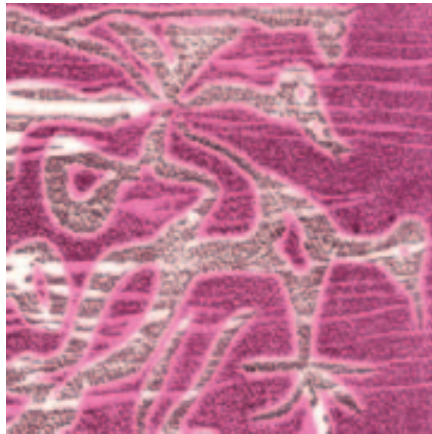
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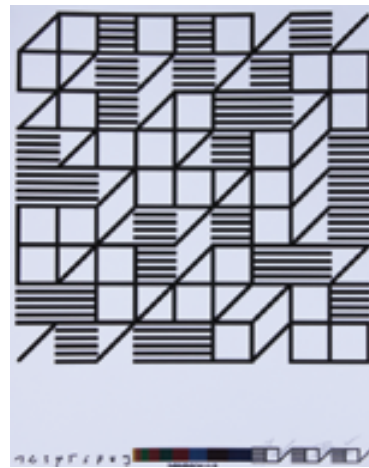
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- 1 HIROKO KONO, Japan, Daffodil, 2014, Woodblock, 29,5x21,5 cm
 2 HYE – JEONG KWON, Korea, Monologue I, 2014, Etching, 25x17,5 cm
 3 IDAHERMA WILLIAMS, U. S. A., Rainbow, A.P. 1, 2015, Digital Print, 25x19 cm
 4 IGOR KRIZ, Czech Republic, The Life, 2014, Mixed Media, 28x20 cm
 5 INCI COKNESELI, Turkey, Abstraction 3, 2015, Linocut, 20x17 cm

- 6 INES HUBACHER, Switzerland, Scoped Land (2), 2015, Monotype, 14x19 cm
 7 IRENE WEISS, Argentina, The Partridge and the Fox 3, 2014, Etching, 28,5x20,7 cm
 8 IRFAN HANDUKIC, Bosnia and Herzegovina, EMIRA 1, 2015, Etching, 26,8x21, 5 cm
 9 ISABELLE GOURCEROL, France, Aquatiques VIII, 2014, Woodcut (Xylograph), 20x20 cm
 10 IZTOK ŠMAJS – MUNI, Slovenia, All Together, 2015, Mixed Media, Digital, 15x12,5 cm

- 11 JAKA BONCA, Slovenia, Sudoku Modular – 1-14, 2013, Digital Print, 29x23 cm
 12 JAMES MCCREARY, Ireland, Waves and Buoys, 2014, Mezzotint, Aquatint, 15x20 cm
 13 JAN WELLENS, Belgium, Just Wandering, 2014, Linocut, 20x15 cm
 14 JANETTE HUSNY, Mexico, En el Espacio, 2015, Monotype, 12x10 cm
 15 JANICE HATHAWAY, U. S. A., Goddess, 2014, Mixed Media, 25x19 cm



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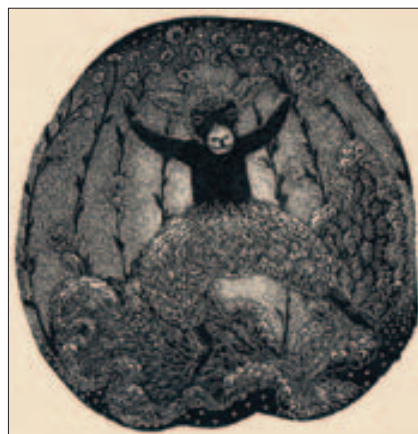
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1 **JEAN MICHAEL SCHMIDT**, Sweden, Ringmaster, 2011, Lithograph (on Stone), 10x10 cm
2 **JENNY FREESTONE**, U. S. A., Porcelain Berry, 2015, Direct Gravure, 21,5x13,5 cm
3 **JENTI HANNELE SALMINEN**, Finland, Angel, 2013, Image On, 19x14,6 cm
4 **JERZY GORBAS**, Poland, Double Portrait XV, 2015, Linocut, 15x10 cm
5 **JETTE ASDIS EWERLOF**, Denmark, Once there was Grass all over II, 2015, Etching, Monotype, 12,5x19,8 cm

6 **JILLI BETHANY**, U. S. A., Desert Dreams: Transition, 2014, Photography/Digital Design, 25,4x20,3 cm
7 **JOE RYAN**, Ireland, W. B. Yeats, 2015, Linocut, 7,5x7,5 cm
8 **JOHANNA ZHANG**, England, Spring, 2015, Dry Point, 9,5x8 cm
9 **JOSEE WUYTS AND FRANS DE GROOT**, The Netherlands, No Self Portrait, 2014, Dry Point, Etching, 18x12 cm
10 **JOZINA MARINA VAN HEES**, The Netherlands, Foldings, 2014, Giclee Print, 20x20 cm

11 **JUDY BOURKE**, Australia, Coal Loaded, 2014, Photopolymer Etching, Monotype, Collage, BFK Rives, 28x19x28 cm
12 **JULIE ANN HAINES**, Ireland, Midnight, 2014, Etching, Aquatint, 10x12 cm
13 **JUSSARA PIRES**, Brazil, ExLibris Caymmi Homage, 2015, Woodcut, 10x10 cm
14 **JYUNKO OGAWA**, Japan, Woolly Gavotte danced for Daisies, 2014, Wood Engraving, 11x10,5 cm



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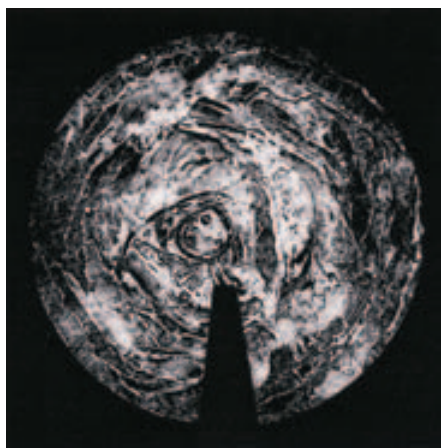
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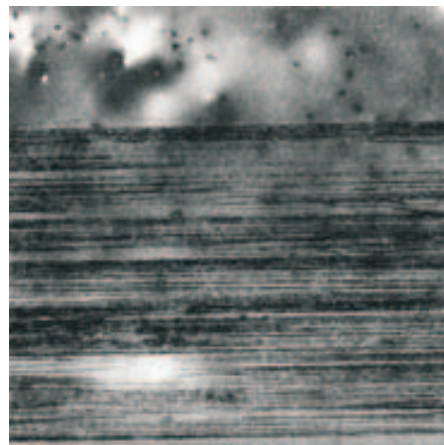
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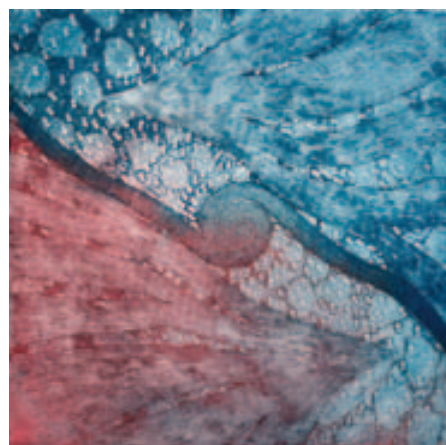
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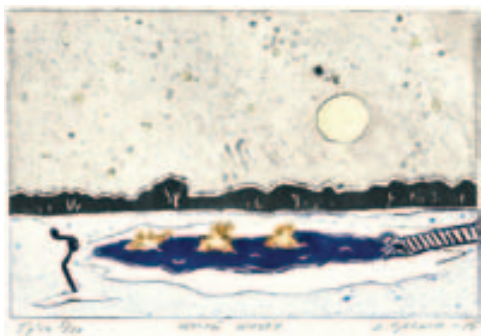
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- 1 **KALLI KALDE**, Estonia, Information Flood I, 2014, Photopolymer, 16x16 cm
 2 **KANA KOBAYASHI**, Japan, Work No 6, 2014, Etching, Deep Etching, 18x12 cm
 3 **KARIN BYRNE**, Austria, Concordia, 2014, Etching, Aquatint, 19,6x19,4 cm
 4 **KARLA WOISNITZA**, Germany, European History, Lost Pictures I (BG 1985), 2015, Fine Art Print, 17x15 cm
 5 **KATARZYNA BETLINSKA**, Poland, Before Dawn, 2014, Aquatint, Dry Point, 10x10 cm
 6 **KATARZYNA PYKA**, Poland, Portal Emi II, 2015, Digital Print, 10x10 cm

- 7 **KATSUHIKO YASUDA**, Japan, Garden in Time No 7, 2015, Woodcut on Japanese Paper, 18x13 cm
 8 **KATSUKO ONO**, Japan, A Rest, 2014, Etching, Aquatint, Color Pencil, 17,8x11,8 cm
 9 **KAYOKO TATSUBORI**, Japan, Kabuki Animals, 2014, Woodblock Print, 15x22 cm
 10 **KAZUHIRO YOSHIOKA**, Japan, Rondo, 2014, Silk-screen, Blue Print, 25,5x17,8 cm
 11 **KAZUKO KIDO**, Japan, Blue Moon, 2015, Mezzotint, 11,8x7,4 cm
 12 **KAZUMI KAKIZAKI**, Japan, Voice of the old Night, 2015, Dry Point (Torinoko Japanese Paper), 20x15,5 cm
 13 **KAZUO TANABE**, Japan, Louly one, please, 2015, Woodcut, 29x21 cm
 14 **KEIKO KOBAYASHI**, Japan, Where are we going? (II), 2015, Woodblock Print, 10x17 cm
 15 **KEISUKE KOJIMA**, Japan, INSIDE 15-03, 2015, Etching, Aquatint, 15x20 cm



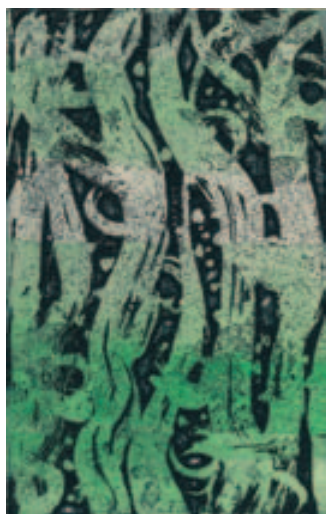
- 3 **KIRSTI AASHEIM**, Norway, On my Own, 2015, Photopolymer Print, 21x17 cm
 4 **KISEKO OGASAWARA**, Japan, Koi, 2015, Aquatint, Etching, Dry Point, 14,5x12 cm
 5 **KUMNAM BAIK**, Korea, Recollection X, 2015, Digital Print, 15x15 cm
 6 **KURT RIES**, Germany, The Shaman II, 2014, Linocut, Carborundum, 14,8x9,5 cm
 7 **LACIA VOGEL**, Canada, Steady as she goes, 2015, Etching, Aquatint, Chine Colle, 7,5x7,5 cm
 8 **LAURENT WILMET**, Belgium, La manivela, 2015, Linocut, 8,2x8,2 cm
 9 **LEENA GOLNIK**, Finland, Ilce Swimming, 2015, Engraving, 13,5x20,5 cm

- 10 **LEENA KAPLAS**, Finland, ABSTRACT, 2/6, 2014, Photopolymer Etching, 10x10 cm
 11 **LENA WENNBERG**, Sweden, New Instructions I, 2015, Serigraph, 29 x 21 cm
 12 **LEONARDO RIAL**, Spain, LPC-II, 2015, Mixed Media, Bold Embossing, 29x23 cm
 13 **LIES VERDENIUS**, The Netherlands, Kisses by Koi 4, 2014, Lithograph and material Print, 19x24 cm
 14 **LINDSEY GRAHAM**, England, Round Two, 2014, Collagraph, 8,5 cm Diameter
 15 **LINE MARSDAL**, Norway, Be Light "The Okay Boy", 2015, Screen Print, 28x19 cm

- 1 **KELLY ROY**, Canada, Use Your Imagination, 2015, UV Silkscreen, 14,5x18 cm
 2 **KELSEY STEPHENSON**, Canada, Ice Cave, 2014, Mezzotint, 7x9 cm



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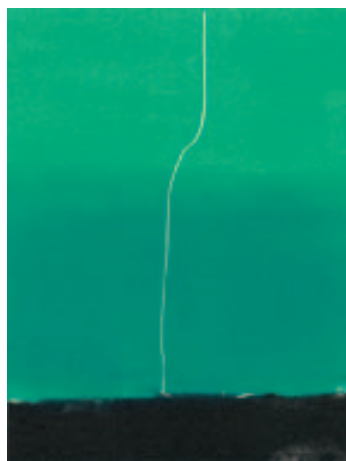
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- 1 **LISA GRAHAM**, U. S. A., Remnant of Destruction # 4, 2015, Digital Print, 10x10 cm
 2 **LORI MICHELON**, U. S. A., Thorny, 2015, Linocut, 18x12,5 cm
 3 **LOUISE GROSE**, England, Face cache III, 2015, Mixed Media, Pigment Print, 21x15,5 cm
 4 **LUCE**, Belgium, Fragment III, 2015, Intaglio, Aquatint, Carborundum, Dry Point, Monotype, 15,5x14,5 cm
 5 **LUIS ARIAS**, Costa Rica, De la cuadratura del circulo, 2015, Dry Point, 10x10 cm
 6 **LUIS REYNEL JIMENEZ**, Mexico, Eclipse, 2015, Linocut, 10x5 cm
 7 **LUKASZ CYWICKI**, Poland, Person of Time 16, 2015, Linocut, 10x10 cm

- 8 **MAKI MIMURA**, Japan, Forest, 2015, Deep Etching, 12x7,5 cm
 9 **MALGORZATA GORSKA – OGOREK**, Poland, Krotochwila (Crotchettiness) 2, 2015, Linocut, 9x10 cm
 10 **MANFRED EGGER**, Austria, Ancient Stele I, 2015, Mixed Media, 20x14,5 cm
 11 **MARCELA ARIAS**, Mexico, Serie: Taxidermy XLIV, 2013, Dry Point, 9,5x6,5 cm

- 12 **MARCELLE BENHAMOU**, France, Le premier homme II (Inspired by Camus's novel), 2015, Inks based on gray's anatomy book (Monotype), 15,5x11 cm
 13 **MARIA HEED**, Sweden, Tack (Thanks), 2014, Etching, 6x4 cm
 14 **MARIA JOSE VAZQUEZ ALCANTARA**, Mexico, Estela, 2015, Monotype, 12,2 x 9,3 cm
 15 **MARIA KALETA**, Poland, Social Network, 2014, Digital Print, 19,5x27 cm



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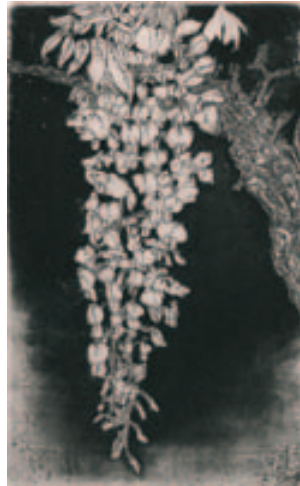
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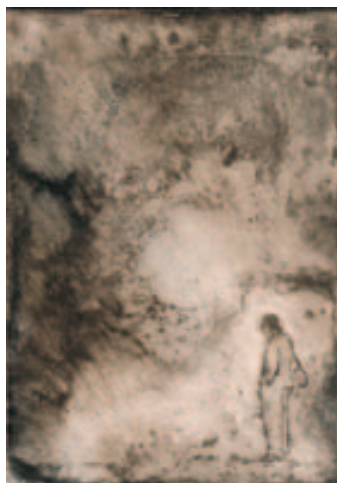
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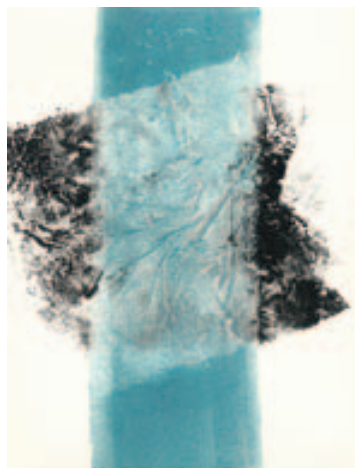
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- 1 **MARIA KAPTEIJNS**, The Netherlands, Waiting for 3, 2015, Etching, Dry Point, Damaged (burned) silk, 12,4x8,8 cm
 2 **MARIA ROSA BURI**, Argentina, Untitled, 2014, Ink-ing Simultaneous (Hayter), 5,8x5,7 cm
 3 **MARIA TERESA GAOS**, Spain, Sintindome yo, 2015, Monotype, 16x12 cm
 4 **MARIANNE LINDBERG JEPSEN**, Denmark, Mother and Child II, 2015, Lithograph, 10x10 cm
 5 **MARIE ALLEMAND RIBOT**, France, Miroir, 2014, Etching of marbling, Aquatint, 10x4,8 cm

- 6 **MARIE – LOUISE MARTIN**, Ireland, The White Path, 2014, Dry Point, 14,7x14,5 cm
 7 **MARIELA CANCHARI (MACA' N)**, Peru, Venus I, 2015, Mixed Media: Strong Water - Dry Point, Col-lage, 10x10 cm
 8 **MARISA BOULLOSA**, Mexico, Little Dress, 2015, Mixed Media, Chine Colle, Embroider, 21x28 cm
 9 **MARJE VIITALA**, Finland, Meditation, 2014, Etching, 12x12,3 cm
 10 **MARK LUNNING**, U. S. A., Home, 2015, Polymer Etching, 19x16 cm

- 11 **MASAKO YAMAZAKI**, Japan, Adonis, 2015, Wood-block, 26x17,8 cm
 12 **MASATOSHI OZONE**, Japan, Wistaria, 2014, Etching, 14x8,5 cm
 13 **MASUMI OKAWA**, Japan, Rabbitear Iris, 2014, Wood-block, 17x12 cm
 14 **MATHEW GLENN**, Canada, Untitled I, 2015, UV Screen Print, 15x15 cm
 15 **MATJAZ PENKO**, Slovenia, Rain, 2015, Screen Print, 29x22,5 cm



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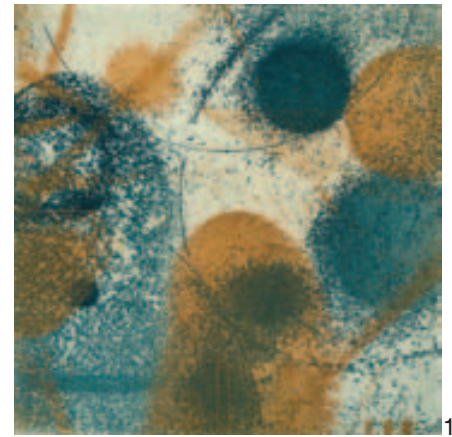
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- 1 **MATTHEW GAMMON**, England, Succulent Detail, 2015, Photo Intaglio Print, 15x15 cm
 2 **MAURA KEATING**, Ireland, The Pure Cold Light in the Sky, 2015, Etching, 5x5 cm
 3 **MEGAN PERRA**, Canada, Mouse of Weasel Maw, 2015, Lithograph, 14,5x7 cm
 4 **MICHAEL CONNORS**, U. S. A., Protect Grey Wolves – Wisconsin, 2015, Archival Inkjet, 18x24 cm
 5 **MICHEL HAULARD LA BRIERE**, France, Tristan and Isolde, 2015, Aquatint, 24,5x19,5 cm
 6 **MICHELE JAMES**, France, Each in his Way, 2014, Etching, 21x15 cm

- 7 **MICHELLE COUTURE**, Canada, Cloture, 2015, Numerical Print, 11x11 cm
 8 **MIKA YAMASHITA**, Japan, My Path, 2015, Copper Print (Etching, Aquatint), 19,8x14,8 cm

- 9 **MIRIAM LIBHABER**, Mexico, Catch the Sky, 2015, Monotype, 12,x16,2 cm
 10 **MIWAKO OSO**, Japan, An Impromptu 2, 2015, 10x10 cm
 11 **MONICA JACOBS**, U. S. A., Crown, 2015, Mixed Media, Lithograph, 10,5x9,5 cm
 12 **MONTSE MARCET SOLER**, Spain, ARMONIA III, 2015, Engraving, Chine Colle, Watercolor, 16x18 cm
 13 **MOTOAKI FUJIMOTO**, Japan, A Clay Image, 2014, Woodcut, 17x24 cm
 14 **MUTSUKO ANDO**, Japan, Cats, 2014, Etching, Aquatint, 10x10 cm



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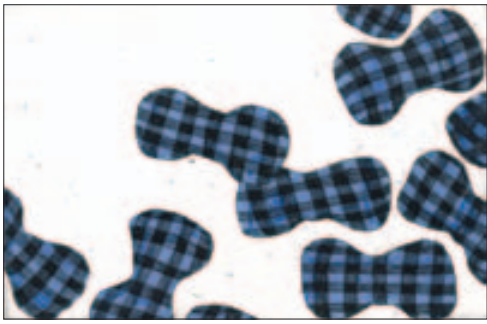


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- 1 **NATHALIE SOLDANI**, Belgium, Quaderno a quadretti A (V3), 2015, Digital Print, 14,5x9,5 cm
 2 **PADRAIC REANEY**, Ireland, And much said he and I, 2015, Giclee, 21,7x17 cm
 3 **PÁL CSABA**, Hungary, Tuning_01, 2015, Dry Point, 8x10 cm
 4 **PAOLO PESTELLI**, Italy, Dalie, 2014, Etching, 10x10 cm
 5 **PAWEŁ DELEKTA**, Poland, City of Secrets V, 2014, Mixed Media, 25x16,8 cm

- 6 **PHILIP DARE**, England, The Swimmer, 2015, Photo Etching, 20x14 cm
 7 **PIERRE CHAVIGNOT**, France, Composition (Secret), 2014, Burin, 24x18 cm
 8 **PIOTR PRAZMOWSKI**, Poland, Alien Environment – Fly, 2014, Mezzotint, 14,8x19,4 cm
 9 **PIOTR ZACZEK**, Poland, Place 22, 2014, Linocut, 15x10 cm
 10 **RAFAELLA BIANCHI BELTRAMI**, Mexico, SUAVE III, 2015, Monotype, 16,5x12,5 cm

- 11 **RAYMOND HIGGS**, England, Dribble, 2014, Reduction Wood Engraving, 19x18,5 cm
 12 **REIKO TAKANO**, Japan, Doctor Cat, 2014, Etching, 19,8x15 cm
 13 **RIKHARDUR VALTINGJÖR**, Iceland, Dance 1, 2014, Mezzotint, 12,5x12,5 cm
 14 **ROBERT BINK**, The Netherlands, Mill of Kilsdonk, 2014, Etching, Aquatint, Dry Point, 25x14 cm
 15 **RUSS REVOCK**, U. S. A., The Professor, 2014, Hand colored Etching with Aquatint, 10x10 cm



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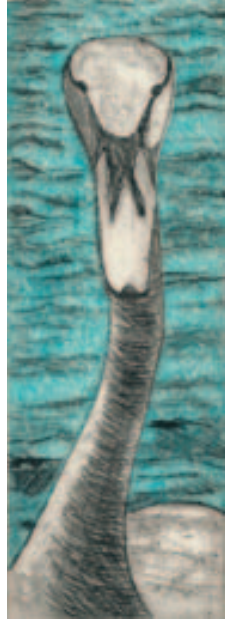
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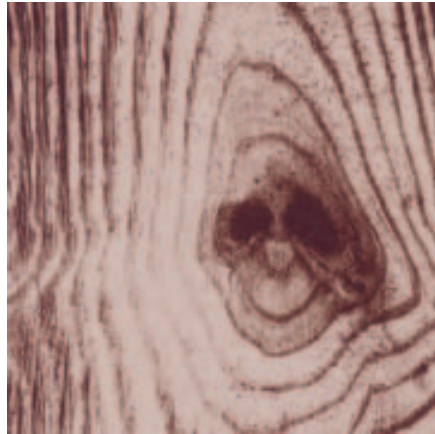
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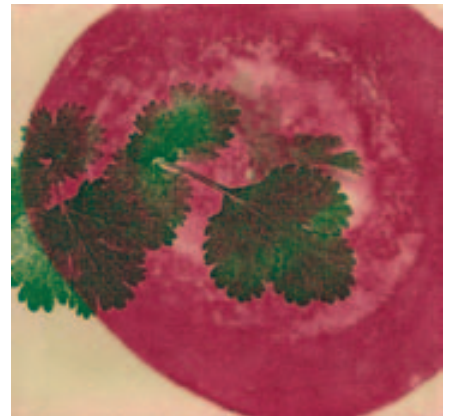
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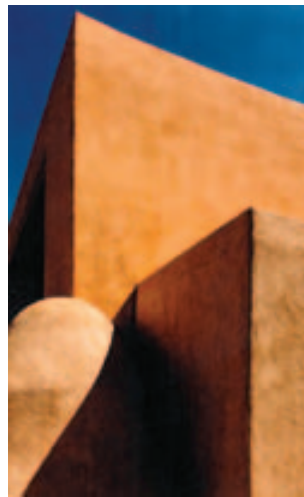
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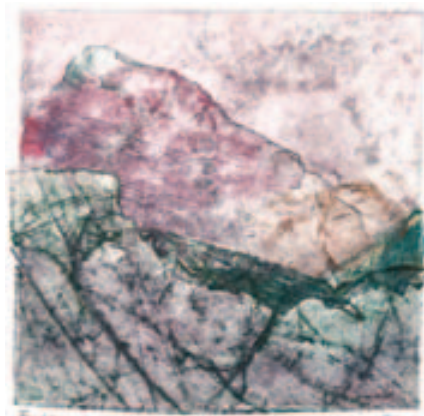
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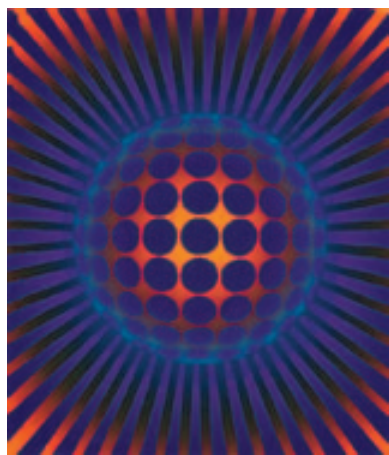
1 **SABINA STUCKY**, Switzerland, Beetroot and Coriander, 2015, Photo Etching, 9,5x10 cm
2 **SABINA ŠILER HUDOKLIN**, Slovenia, Descent (Spust), 2014, Etching, Dry Point, 17,7x9,7 cm
3 **SABINE HUBER**, Switzerland, Elchwaegeli I, 2015, Computer Modified Print, * 21x29,7 cm
4 **SAEKO FURUKATA**, Japan, Blue Willow, 2014, Etching, Aquatint, 20x18 cm

5 **SANDY SYKES**, England, Shifting Ground, 2013, Woodcut, Linocut, 20x17 cm
6 **SARA WAISBURD**, Mexico, Chile entre Rabos y Pepitas, 2015, Monotype, 27x20 cm
7 **SERGE KOCH**, Luxembourg, WOOD FACES 2, 2015, Digital Print, 14x14 cm
8 **SETSUOKO YOSHINO**, Japan, Happy Time, 2015, Woodblock, 18x25 cm
9 **SHELLEY C. WILLIAMSON**, U. S. A., Olor, 2015, Dry Point, Chine Colle, 17,5x6,3 cm

10 **SHERRI MAY**, Canada, Lone Wolf, 2014, Collagraph, 23,5x15,5 cm
11 **SHYQRI NIMANI**, Republic of Kosovo, Gate 168, 2015, Digital Print, 14x14 cm
12 **SONJA KAEGLI**, Switzerland, Falzgebirge (Folded Mountain) I, 2015, Mono Print: Intaglio with fine Foil and Cardboard, 10x10 cm
13 **SOO-JIN OH**, Korea, Lovely Puppy, 2015, Dry Point, Painting, 8x12 cm
14 **SOSUKE UETA**, Japan, Symbol of Life, 2014, Engraving, 14,5x9,5 cm
15 **STEVE BABBITT**, U. S. A., Diner, 2015, Gel Transfer, 20,5x15,3 cm



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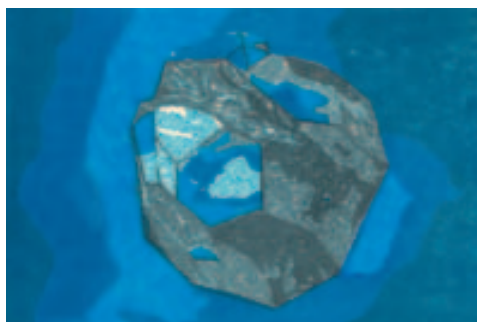
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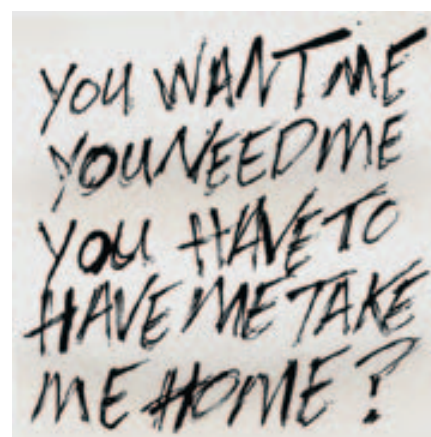
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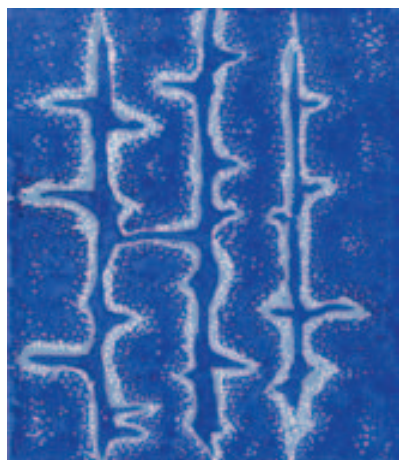
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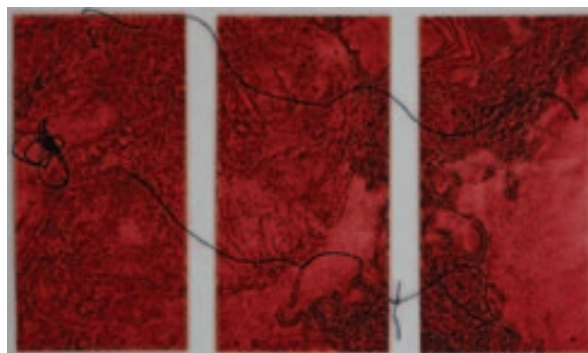
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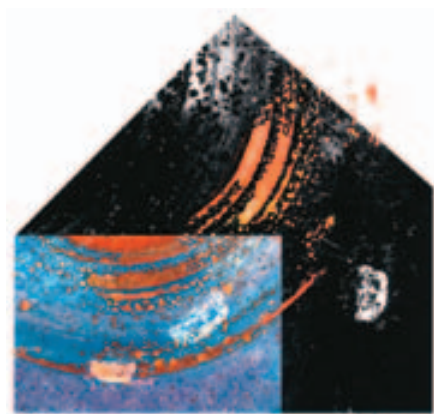
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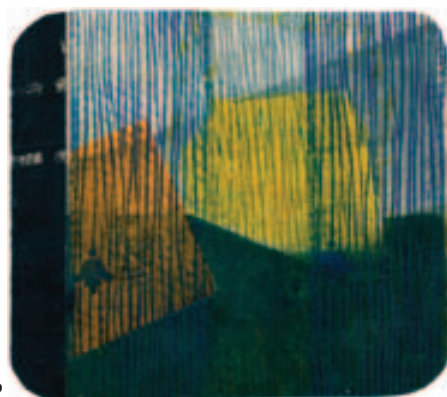
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- 7 **TAKESHI SAYAMA**, Japan, Crystal Blue I, 2015, Woodcut, 17x25 cm
 8 **TALVIKKI LUSA**, Finland, Tied by Amor, 2014, Etching, Aquatint, 14,8x11,8 cm
 9 **TANIA BEAUMONT**, England, Magnolia, 2015, Lino-cut, 14x14 cm
 10 **TIBOR JAEGER**, Finland, Changes 15, 2015, Giclée, 9,5 x 10 cm
 11 **TINA MOHOROVIC**, Slovenia, To Be Us, 2015, Etching, 20x14,5 cm
 12 **TOM BAGGLEY**, England, Love Me, 2015, Laser Cut Etching???, 10x10 cm
 13 **TOM EIDSVOLD LARSEN**, Norway, Disco ball purple, 2014, Woodcut, 22,9x19,7 cm
 14 **TOSHIMI KITANO**, Japan, Leaf - 1421 I, 2015, Etching, Aquatint, Monoprint, 19,5x13,5 cm
 15 **TSUTOMU KONO**, Japan, Hana -Mai, 2015, Woodblock, 26x17 cm

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- 1 **SUSAN MANNION**, Ireland, Metamorphism, 2014, Wood Engraving, 6x5 cm
 2 **SUZANNAH O REILLY**, Ireland, Orange and Yellow Dwellings, 2015, Collograph, Monoprint, Chine Colle, dipped in Wax, 23x26 cm
 3 **SYLVIA WONG**, Canada, A Printmaker's Heart I, 2015, Triptych, Collagraph, Paper Thread, 25,5x13 cm
 4 **TAKAMI MASUMOTO**, Japan, Young Girl, 2014, Copper Print, 10x10 cm
 5 **TAKANORI IWASE**, Japan, Flow (# 2), 2014, Woodcut, 137x14 cm
 6 **TAKEHIRO SANO**, Japan, Laziness, 2014, Etching, 5x5 cm



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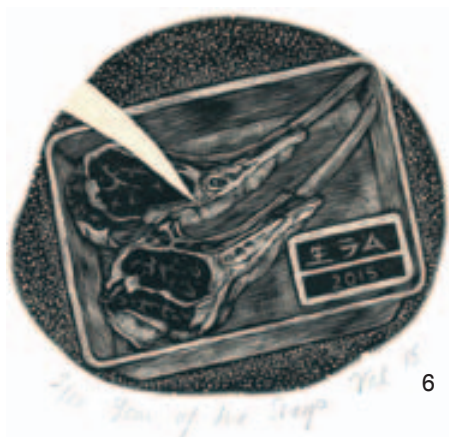
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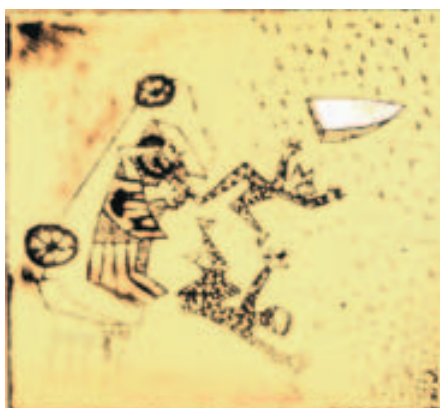
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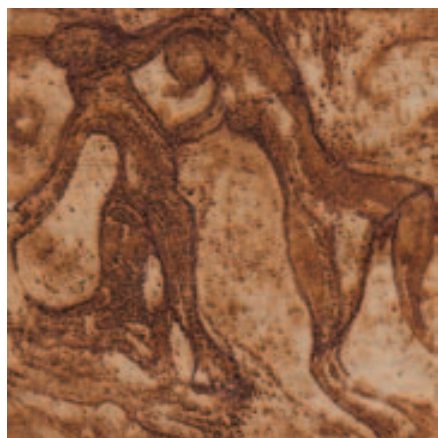


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- 1 **TSUTOMU MIZUTA**, Japan, Hug Manis, 2015, Lithograph, 10x10 cm
 2 **URSULA KABIS**, Canada, Sottie, 2014, Etching, Aquatint, 15x10 cm
 3 **USCHI KREMPSEL**, Germany, Untitled, 2013, Color Etching, 14,5x12, 5 cm
 4 **UTE WECKEND**, Germany, Unbewohnt (Uninhabitable), 2014, Aquatint, Multi-color, 2 Copper Plates, 10x10 cm
 5 **VALENTINA SULJIC**, Croatia, Fractal Structure, 2015, Mixed Media, 10,8x13,5 cm

- 6 **VALERIE SYPOSZ**, Canada, Year of the Sheep, 2015, Wood Engraving, 6,5x7,5 cm
 7 **VENETIA YFANTIDOU**, Greece, Untitled I, 2015, Monotype, 10x10 cm
 8 **VERONICA ROJAS LEDERMANN**, Chile, Veronica, 2015, Aguafuerte, Metal Bronze, 12x7 cm
 9 **VICTOR LIPKIN**, Israel, In the Desert I, 2014, Linocut, 18x13 cm
 10 **VLADIMIR KRCMA**, Czech Republic, Speedy Jumpy, 2014, Mixed Media Print, 19,8x21,5 cm

- 11 **WADE LOUGH**, U. S. A., King Lear, 2015, Monoprint, 16,5x13,5 cm
 12 **WENDY CARTER LE FOL**, Wales, Fishtail, 2014, Linocut, 21x15 cm
 13 **WERONIKA SIUPKA**, Poland, Gate II, 2014, Etching, 16,5x13,4 cm
 14 **WILLIAM R. TUTHILL**, U. S. A., Tiny Toad Mandala, 2015, Japanese Woodblock, 10x10 cm



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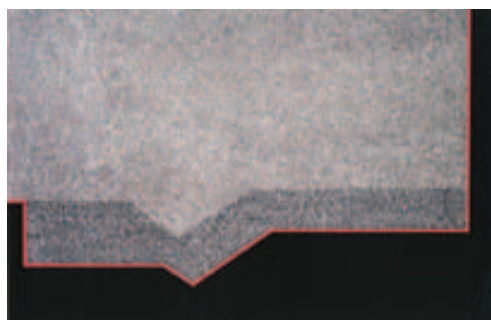
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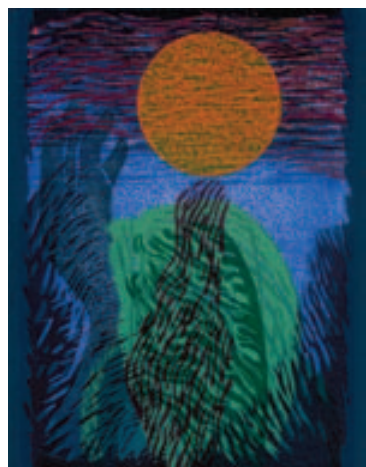
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- 1 **Yael Brotman**, Canada, Growth, 2015, Etching on Japanese Paper, BFK, Chine Colle, Hand Coloring, 29x23 cm
2 **Yoko Tanaka**, Japan, Blue Sky, 2015, Woodcut, 14x20 cm
3 **Yoko Umeda**, Japan, Against the Wind, 2014, Etching, Aquatint, 10x10 cm
4 **Yoram Lilach**, Israel, Conversation I, 2014, Screen Print, 16x12 cm
5 **Yoshie Nakajima**, Japan, Terra Incognita # 27, 2014, Lithograph, 14x14 cm
6 **Yoshiko Kawamura**, Japan, His Mother's Home, 2014, Woodblock, 21x29 cm
7 **Yoshiko Kiso**, Japan, Dark Moon and Rain, 2014, Etching, Aquatint, Dry Point, 14x14,5 cm

- 8 **Yossef Shemesh**, Israel, The Dance, 2014, Etching, Aquatint on Handmade Paper, 10x10 cm
9 **Yuki Nagashima**, Japan, Darling Blue, 2014, Etching, Dry Point, 19,5x14 cm

- 10 **Yuriko Abe**, Japan, Sea, 2015, Etching, Aquatint, 14x9 cm
11 **Yutthana Nimgate**, Thailand, Food in Thailand, 2015, Etching, 18,5x15 cm
12 **Yvan Lafontaine**, Canada, Auto Portrait I, 2015, Digital Print and Burin, 25x14 cm
13 **Zarko Vrezec**, Slovenia, Relic I, 2014, Mix Digital Print and Montage, 15x6,6 cm
14 **Zdenka Pozaic**, Croatia, Touch the Moon, 2014, Woodcut, Linocut (Colored), 25x19,3 cm
15 **Zenon Burdy**, Canada, Harbour 14 b, 2014, Digital, 13x20 cm

2015 LESTEDRA MINI PRINT PRINT

BULGARIAN ARTISTS



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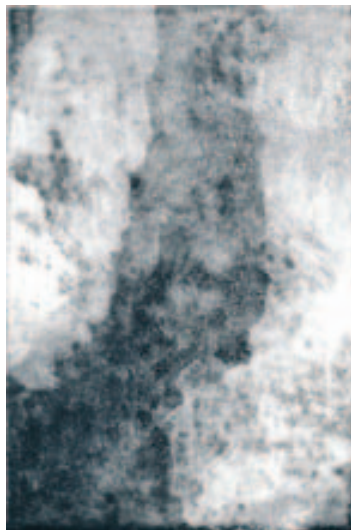
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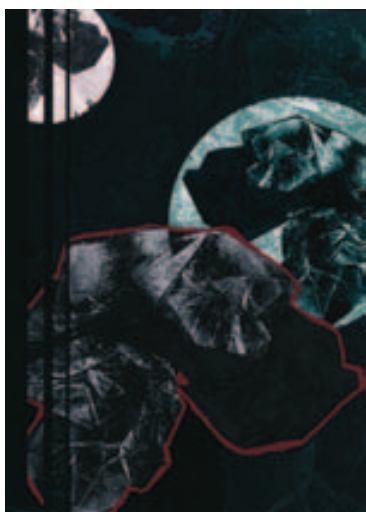
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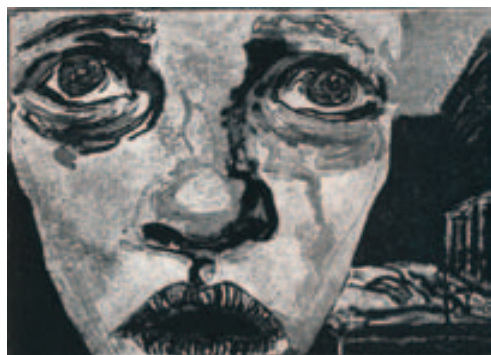
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- 1 ALEXANDRA DIMITROVA, Bulgaria, Fly, 2015, Handmade Paper, Ink and Cutting, 3 x 12,5x10,5 cm
- 2 ANDREA RANGELOVA, Bulgaria, Inside Space III, 2015, Etching, Aquatint, 20x11,5 cm
- 3 AVRAM DIMITROV, Bulgaria, Composition 4, 2015, Mono Print, 16,7x12,5 cm
- 4 BOJIDARA IONOVA, Bulgaria, City II, 2015, CGD, Aquatint, 17x20 cm
- 5 CHAVDAR RADEV, Bulgaria, Conflict, 2014, Etching, Aquatint, 14x16,5 cm
- 6 CHRISTOPHOR KRUSTEV, Bulgaria, Project III, 2015, CGD, 26x15 cm
- 7 DIANA IANAKIEVA, Bulgaria, Untitled II, 2015, Etching, Aquatint, 15x10 cm
- 8 DIANA ZAMFIROVA, Bulgaria, Neverland II, 2015, CGD, Etching, Aquatint, 14,5x20,5 cm
- 9 DILIANA CHOLEVA, Bulgaria, Perspective I, 2015, Etching, 6x11,5 cm

- 10 ELISAVETA VACHEVA, Bulgaria, Forms, 2015, CGD, 23x16,5 cm
- 11 EVGENIY PANTEV, Bulgaria, Sign I, 2015, Mezotint, 6,8x4,8 cm



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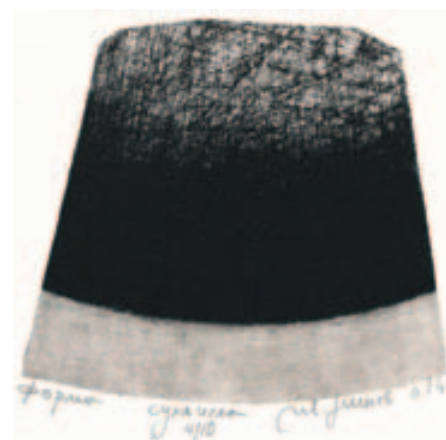
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- 1 **HRISTINA PETROVA**, Bulgaria, Somewhere, 2015, Digital Print, 24x19 cm
 2 **HRISTO IVANOV**, Bulgaria, Mythological III, 2012, Etching, Aquatint, 8x13 cm
 3 **IVAN BACHVAROV**, Bulgaria, Impulse II, 2014, Etching, 20x15 cm
 4 **IVAN NINOV**, Bulgaria, Forma, 2014, Dry Point, 9x10 cm

- 5 **KALINA MILANOVA**, Bulgaria, Composition III, 2015, Siligraphy, 11,5x8 cm
 6 **KRASIMIRA DRENSKA**, Bulgaria, Place of Prayer 5, 2015, CGD, 16,5x16,5 cm
 7 **LYUDMILA OTUZBIROVA**, Bulgaria, Figure, 2015, Siligraphy, 8,5x11 cm
 8 **MARTIN KIRYAKOV**, Bulgaria, Secret Life, 2015, Etching, Aquatint, 11,5x15,5 cm
 9 **MILENA BANKOVSKA**, Bulgaria, Time 1, 2014, Dry Point, 14x11 cm

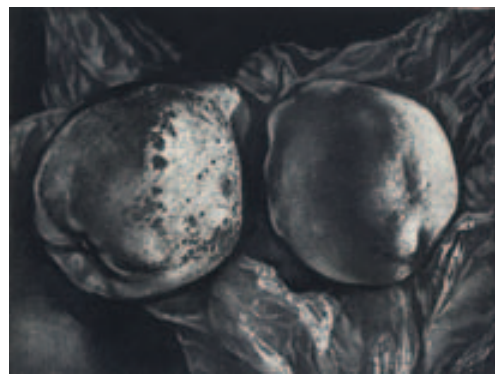
- 10 **NADYA VASILEVA**, Bulgaria, Citadel of Belief III, 2015, Etching, 5,8x4,3 cm
 11 **OMANA KATZARSKA**, Bulgaria, Complicated Thoughts, 2014, Dry Point, 19x16,5 cm
 12 **PETAR HRISTOV**, Bulgaria, Imagine, 2015, Siligraphy, 19x20 cm
 13 **RADA MILADINOVA**, Bulgaria, A Dream, 2014, Etching, Dry Point, Aquatint, Mezzotint, 8,3x11,2 cm



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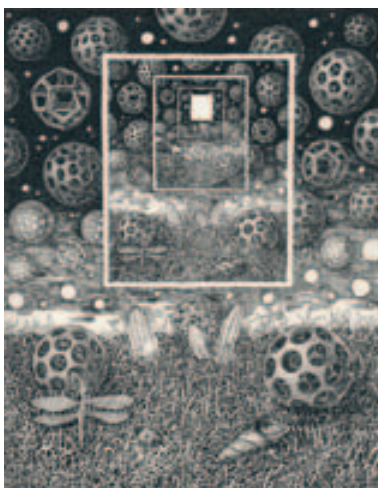
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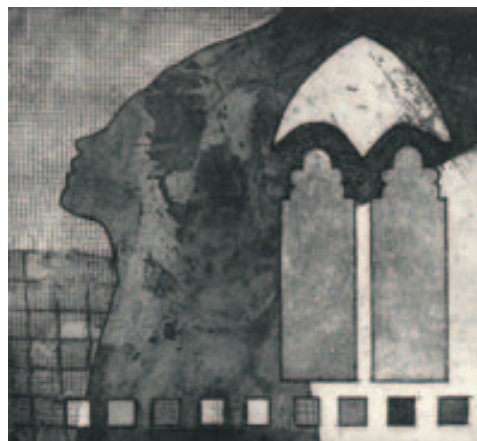
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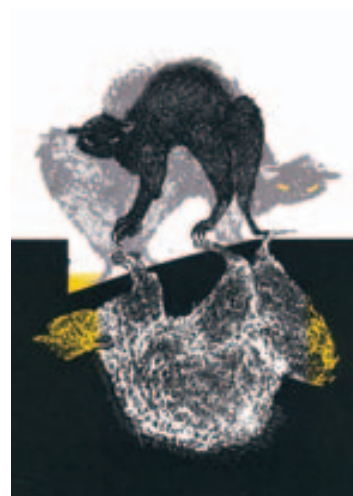
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- 1 **SLAVCHO SLAVCHEV**, Bulgaria, Storyteller, 2015, Mixed Media, 20x12 cm
 2 **SNEZHINA BISSEROVA**, Bulgaria, Still Life VI, 2015, Etching, Aquatint, Mezzotint, 15x20 cm
 3 **STELLA TONI NIKOLOVA**, Bulgaria, Reflection, 2015, CDG, Siligraphy, 20x14 cm
 4 **TODOR RABADZHISKI**, Bulgaria, Construction, 2015, Siligraphy, 16x18,5 cm
 5 **TOMASZ BELEW**, Bulgaria, The Art of War, 2015, Etching, Dry Point, Aquatint, 15,8x12,3 cm
 6 **TSVETA PETROVA**, Bulgaria, Tell me Story I, 2015, Etching, Aquatint, 14,5x15,5 cm

- 7 **VALENTIN LEKOV**, Bulgaria, Mirror, 2015, Digital Print, 16x12,5 cm
 8 **VICTORIA GEORGIEVA**, Bulgaria, Flight, 2014, Digital Print, 20,2x27,2 cm
 9 **VIOLETA APOSTOLOVA**, Bulgaria, Etude, 2015, Dry Point, 13,3x15,5 cm
 10 **YOANA KRUSTEVA**, Bulgaria, Origami I, 2015, Etching, Aquatint, 15x20 cm
 11 **YOANNA PETKOVA**, Bulgaria, REM, 2015, Siligraphy, 12x8,7 cm