

17TH LESSEDRA WORLD ART PRINT ANNUAL

MINI PRINT

2018 **LESSEDRA** CONTEMPORARY ART PROJECTS

The Catalogue presents

Artists 272 – 40 Countries

The exhibition is held

June 21 – October 27, 2018

Lessedra Gallery

25, Milin Kamak Street, Lozenetz

1164 Sofia, Bulgaria

FACULTY OF ARTS

MARIA CURIE SKŁODOWSKA

UNIVERSITY in Lublin, Poland



With Special Thanks for the cooperation to:

FACULTY OF ARTS

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LESSEDRA

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The project is presented on the web

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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

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2018

PRIZE WINNERS

First Prize

ANNA ARMINEN, Finland

Second Prize

RIKHARDUR VALTINGOJER, Iceland

Third Prize

JAMES MCCREARY, Ireland

5 Special Prizes

ADRI FRIGGE, The Netherlands

DIANA KLEINER, Argentina

MIWAKO OSO, Japan

WADE LOUGH, U. S. A.

ZENON BURDY, Canada

Prize for Young Emerging (Bulgarian) Artist

ALEKSANDRA DIMITROVA, Bulgaria

17TH ANNUAL INTERNATIONAL JURY

EVA CHOUNG – FUX

Austria, First Prize Winner of the 16th Mini Print Annual 2017

CEZARY KLIMASZEWSKI

FACULTY OF ARTS, MARIA CURIE SKŁODOWSKA UNIVERSITY, Lublin, Poland

TOMASZ MALEC

FACULTY OF ARTS, MARIA CURIE SKŁODOWSKA UNIVERSITY, Lublin, Poland

MARGARET BECKER

Founder and Director of Leinster Printmaking Studio, Ireland

MARY MCGRATH

Leinster Printmaking Studio, Ireland

KIRA WINTHER

Denmark, Special Prize Winner of the 16th Mini Print Annual 2017

MARIA KAPTEIJNS

The Netherlands, artist and educator, long term friend of Lessedra

SNEZHINA BISSEROVA

Bulgaria, Artist & Art Teacher Academy of Arts and Sofia University

Portraits of the Aristocrats of the Spirit*

Dimo Kolibarov is one of those artists who moulded the image of contemporary Bulgarian graphic art from the 1990s to the present day and presented it at international forums. His figure stands out with his qualities as a talented artist and a successful lecturer at the Graphics Department of the National Academy of Arts. He is part of a powerful generation of graphic artists that changed the plastic language and reformulates the perception of graphic art in the context of Bulgarian art from the end of the 20th century and the beginning of the 21st—artists such as Kolyo Karamfilov, Onnik Karanfilyan, and Stefan Bozhkov, among others. Numerous national and international awards are a major recognition of Kolibarov's achievements.

He creates works, rich both in size and artistic value, using the techniques of etching, aquatint and lithography. Dimo Kolibarov cultivates a precision of detail, a steady hand and an acute sensuousness. After nearly 30 years of involvement in the field of graphics, the artist handles the opportunities offered by the technique in a virtuosic manner. In his precisely executed graphic sheets, each element has its own natural place and symbolic meaning; however, despite this analytical nature, the work does not lose its spontaneity of expression.

The artist builds a specific compositional scheme in which he layers two compositions one on top of the other to achieve a sense of timelessness and cyclic recurrence—a subject matter upon which he arranges an infinite composition of floral elements. In the first layer, he creates generalised images of different temporal layers. The floral elements of the second layer are a symbol of nature and its laws. This characteristic approach of layering the imagery creates the historical patina in which the works are immersed.

In the major graphic cycles, 'The Diaries of Konstantin', 'Gravitation', 'Return to Nature', 'The Icarus Diaries', and 'The Diaries of a Child', the main focus is on the themes of human doubts and aspirations, the fear of transience, and man's striving to turn the moment into eternity ('Vanity I', 'Go Away, Don't Go Away', from the 'Gravitation' Cycle). The mythical heroes from 'The Icarus Diaries' develop into the characters of everyday life in 'The Diaries of Konstantin' and 'The Diaries of a Child'. The theme of childhood and love is inspired by the artist's son, Konstantin, to whom several exhibitions have been dedicated. His is the tender image of the child in the oeuvre of the artist that develops in parallel with the physical growth of the prototype.

In 'Portraits', by using graphic- and photo-transfer media, Dimo Kolibarov creates a series of group photos, that did not in fact take place, of the great graphic artists Rumen Skorchev, Mihail Petkov, Stefan Markov, Simeon Venov and Borislav Stoev. These works are a sincere gesture of gratitude to the 'aristocrats of the spirit', as the artist himself calls them. He adapts

the means of photography, but, in principle, is moderately conservative with regard to new technologies. He remains faithful to the manual approach, because the drawing is underpinned by emotion, while the idea takes priority over the form.

Dimo Kolibarov's contact with young artists as an associate professor at the National Academy of Arts enriches and stimulates continual change in him. The teaching profession has developed a tolerance and respect for the personal creative field. Having worked with students for nearly 20 years, it is most important for him to avoid creating followers, but to reveal and support individualities.

Dimo Kolibarov's exhibition at the National Gallery within the 'Bulgarian Artists Today' programme presents the most important works of his creative development and emphasises his place and significance in the context of contemporary Bulgarian art.

Suzana Karanfilova

SUZANA KARANFILOVA

Art critic

1999 Master in Art Studies at the National Academy of Fine Arts, Faculty of Fine Arts, Sofia.

From 2015 Chief curator at the National Gallery, Sofia. Curator of exhibitions of contemporary Bulgarian art in the National Gallery.

2016 PhD student at the Department of Art Studies at the National Academy of Fine Arts, Faculty of Fine Arts, Sofia.

Author of issues on contemporary Bulgarian art.

A long-standing member and chairman of the commission for the export of works of art abroad at the National Gallery.

Member of a committee in the National Culture Fund.



Dimo Kolibarov in the Printmaking studio of the Art Academy showing his works to Eva Choung-Fux

*The title extracted by Lessedra from the essay



*Portraits I **, 2018, Etching, Aquatint, Relief Print, 100x70 cm

*** Mihail Petkov (1932 - 2015) and Rumen Skorchev (1933 - 2015), Simeon Venov (1933 - 1999), Borislav Stoev (1927 - 2017) and Stefan Markov (1907 - 1978)**

BIOGRAPHICAL DATA

Dimo Kolibarov was born in Pomorie on 27 February 1965.

1979–1984 Studied at the Tsanko Lavrenov Secondary School of Fine Art, Plovdiv.

1990–1996 Specialised in Graphic Art at the National Academy of Art.

1991 Became a member of the Union of Bulgarian Artists.

Since 2003, he has lectured in Graphics at the National Academy of Art.

emy of Arts and, and in 2006, became an Associate Professor.

Since 1987, he has actively participated in general, national and international exhibitions and competitions, including:

Friends of the Sea, Burgas; Man and the Sea, Varna; The Rhodopes, Smolyan; Man and Art, Plovdiv; Man and Labour, Dobrich; Drawing and Small Sculpture; the National Youth Exhibition; and the Autumn Salon, Sofia.

He works in the field of graphics, ex libris and drawing.



Portraits II, 2018, Etching, Aquatint, Relief Print, 100x70 cm



Dimo Kolibarov closing eyes while talking about his imaginations for the meetings of these noble 5 Bulgarian Printmakers – Roumen Skorchev, Mihail Petkov, Borislav Stoev, Stefan Markov and Simeon Venov



Portraits III, 2018, Etching, Aquatint, Relief Print, 100x70 cm

Solo exhibitions:

1993 Julia Campbell Art Gallery, Ullapool, Scotland.
 1996 Finesse Art Gallery, Sofia, Bulgaria; Burgas Art Gallery, Burgas, Bulgaria; Kunstcentrum Hof Ten Doeyer, Nederzwalm, Belgium; Egedem City Gallery, Belgium; Hasselt City Gallery, Belgium.
 1997 Am Steinweg, Passau, Germany; E/A Gallery, Antwerp, Belgium; Nedev Gallery, Heidelberg, Germany.
 1998 Lucky Art Club, Sofia, Bulgaria; Burgas Art Gallery, Burgas, Bulgaria; Gallery 11, Sofia, Bulgaria; Bulgarian Cultural Institute, Warsaw, Poland; Inter Art Gallery, Salzweg, Germany.
 1999 Art In Gallery, Varna, Bulgaria; Nessy Art Gallery, Burgas,

Bulgaria; North-East, Strasbourg, France.
 2000 Burgas Art Gallery, Burgas, Bulgaria.
 2001 Tagea Art Gallery, Varna, Bulgaria.
 2002 Art 36 Gallery, Sofia, Bulgaria; Gallini Gallery, Niš, Serbia.
 2004 Otaru, Japan.
 2006 Triadiss Art Gallery, Sofia, Bulgaria; LIK Art Gallery, Sofia, Bulgaria; Dyakov Art Gallery, Plovdiv, Bulgaria; Rakursi Art Gallery, Sofia, Bulgaria; Prolet Art Gallery, Burgas, Bulgaria; Museum of Graphics, Bad Steben, Germany; Bulgarian Cultural Institute, Berlin; Galerie Atelier III, Hamburg, Germany.
 2014 Dyakov Art Gallery, Plovdiv, Bulgaria; Prolet Art Gallery,

Burgas, Bulgaria; Galerija Art 55, Niš, Serbia.
 2015 Prolet Art Gallery, Burgas, Bulgaria; Rakursi Art Gallery, Sofia, Bulgaria; Bulgarian Cultural Institute, Warsaw, Poland; Bulgarian Cultural Institute, Prague, Czechia.
 2016 City Art Gallery, Stara Zagora, Bulgaria; Galerie d'art Au Virage, Séprais, Switzerland.

International exhibitions and competitions:

Bulgaria (Varna, Sofia, Gabrovo, Pleven); Spain (Ourense, Cadaqués); Italy (Cremona, Acqui Terme, Bodio Lomnago, Milan, Rome, Padua, Schio); Poland (Kraków, Łódź, Lublin, Katowice); Romania (Timișoara, Cluj); Slovenia (Ljubljana, Maribor); Serbia (Belgrade, Niš, Gornji Milanovac, Prijedor); Indonesia (Yogyakarta); France (Chamalières, Dreux); South Korea (Seoul); Japan (Tokyo, Kyoto, Kochi).

Participation in graphics forums:

Belgium, Great Britain, Germany, Greece, Canada, China, Kuwait, Lithuania, Norway, Poland, Portugal, Russia, USA, Taiwan, Turkey, Finland, Croatia, Czechia, Switzerland, Scotland, Japan.

Awards and distinctions:

1991 Honourable Mention for Collage, Toronto, Canada.
 1992 Second Prize for Graphic Art, Galerie d'art Au Virage, Séprais, Switzerland.
 1993 Medal of Honour, Łódź, Poland.
 1994 Honourable Mention at the Print Triennial, Ourense, Spain.

1994 Jury Award at the Print and Drawing Triennial, Vaasa, Finland.

1994 Graphic Art Scholarship Grant from Open Society Foundation, Sofia, Bulgaria.

1995 Graphic Art Prize from La Foundation Art Dialogue, Paris, France, at the International Print Biennial, Varna, Bulgaria.

1996 Second Prize from Mini Prints, Space Group, Seoul, Korea.

1997 Purchase Award, Museum of Portland, USA.

2001 Mini Print Award, Niš, Serbia.

2001 Diploma from the Ural Print Triennial, Ufa, Russia.

2001 Graphic Art Prize from La Foundation Art Dialogue, Paris, France, at the International Print Biennial, Varna, Bulgaria.

2002 Grand Prix at the Mini Print International Triennial, Tokyo, Japan.

2002 Josef Váchal Honourable Plaque, Havířov, Czechia.

2002 Honourable Mention from the Bulgarian Art Biennial, Pleven, Bulgaria.

2002 Awarded at the Annual Competition of the Union of Bulgarian Artists with a specialisation at the Cité internationale des arts, Paris, France.

2003 Jury Award from the Ex Libris First International Biennial, Sofia, Bulgaria.

2005 Jury Award (in the name of Stoyan Stoyanov–Techi) from the International Graphic Art Biennial, Varna, Bulgaria.

2005 Diploma from the Ex Libris Competition, Bodio Lomnago, Italy.

2007 Diploma from the Mini Print International Triennial, Vilnius, Lithuania.



The Roof of the Dreamers, from the Cycle the Diaries of Konstantin, 2017, Etching, Aquatint, Relief Print, 80x60 cm



Promenade, from the Cycle the Diaries of Konstantin, 2014, Etching, Aquatint, Relief Print, 80 x 60 cm



An Angel in my Room, from the Cycle the Diaries of Konstantin, 2015, *Etching, Aquatint, Relief Print, 80x60 cm*



Labyrinth City, from the Cycle the Diaries of Konstantin, 2016, *Etching, Aquatint, Relief Print, 80x60 cm*

2008 Graphic Art Award by Allianz Bulgaria.
 2008 Jury Diploma from the Ex Libris Competition, Bodio Lomnago, Italy.
 2008 Second Prize from the First International Print Biennial, Istanbul, Turkey.
 2009 First Prize from the International Exhibition of Mini Print and Ex Libris, Milan, Italy.
 2010 Jury Award from the International Print Triennial, Sofia, Bulgaria.
 2011 Jury Award from the International Print Biennial, Varna, Bulgaria.
 2012 Jury Award from the International Print Biennial, Bitola, Macedonia.

2012 First Award from the International Ex Libris Competition, Beijing, China.
 2012 Graphic Art Award from the National Exhibition, Friends of the Sea, Burgas, Bulgaria.
 2014 Jury Award from the Triennial of Graphic Art, Sofia, Bulgaria.
 2014 Honourable Mention from the First International Ex Libris Competition, Largo Gallery, Varna, Bulgaria.
 2016 The Best Three Prints Award from the International Mini Print Biennial, Yogyakarta, Indonesia.
 2016 Award from the Union of Bulgarian Artists from the International Biennial of Small Forms, Pleven, Bulgaria.



Dimo Kolibarov during the opening reception

FACULTY OF ARTS

MARIA CURIE SKŁODOWSKA UNIVERSITY in Lublin, Poland

Address: al. Kraśnicka 2a, 20-718 Lublin, Poland, www.artystyczny.umcs.lublin.pl

DEAN OF FACULTY OF ARTS

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ASSOCIATE DEAN FOR STUDENT AND EDUCATIONAL AFFAIRS

dr hab. Alicja Snoch-Pawłowska

ASSOCIATE DEAN FOR ART AND RESEARCH

dr Anna Beata Barańska

The Faculty of Arts of the Maria Curie Skłodowska University in Lublin, established in 1997, has over forty years history of art studies, previously as the Institute of Art Education. Nowadays the Faculty comprises of the Institute of Fine Arts and the Institute of Music.

The Institute of Fine Arts focuses on the use of artistic techniques in education and visual advertising, combining the techniques of classical fine arts with the latest technologies and scientific analysis of modern art. It also conducts researches covering new technologies in painting, graphic art, graphic design, sculpture, ceramics and ecological tendencies in fine arts activities as well as art education of society. Institute of Music conducts researches on music education, musical culture and art therapy in education.

The Institute of Fine Arts consists of several departments: Department of Graphic Design, Department of Relief Printmaking, Department of Intaglio and Experimental Printmaking, Department of Digital Media Arts, Department of Painting I, Department of Painting II, Department of Painting and Drawing I, Department of Painting and Drawing II, Department of Intermedia and Drawing, Department of Sculpture and Ceramics, Department of Visual Knowledge, Department of Art Education, Department of Art History. There are 73 lecturers in all departments and 400 students attending advanced courses: 5-years Master of Fine Arts Programme in Graphic Arts, 5-years Master of Fine Arts Programme in Painting, 3-years BA Programme in Art Education, 2-years Master of Fine Arts Programme in Art Education.

The Faculty of Arts welcomes international students for 2-years Master of Fine Arts Programme in Graphic Arts conducted in English.

The Faculty has attracted many eminent artists and teachers. Especially noteworthy among them is group of internationally recognized graphic artists: Krzysztof Szymanowicz, Grzegorz D. Mazurek, Artur Popek, Karol Pomykała and famous for his international intermedia achievements Robert Kuśmirowski. The Faculty of Arts is engaged in artistic exchange with prestigious fine arts schools and artistic universities, cultural institutions and artistic associations all over the world by organizing collective and individual exhibitions. The Faculty cooperates with many cultural institutions and is distinctly present on Lublin's cultural map. The teachers and students actively participate in the cultural life of the city. They are also involved in carrying out many art projects. These include the Art Festival "Days of Clay and Fire" comprising lectures and shows of ceramics-firing technique, art workshops during "The University Festival of Science", cycle exhibitions "The Month of Graphic Art" presenting graphic artists from art academies and schools in Poland and international show "On the Paper". The Faculty is also co-organizer of important cultural events in Lublin: the International Poster Biennale and the East Salon of Art. The International Poster Biennale started in 2013 as the International Student Poster Biennale and now it is regular event presenting contemporary achievements of artists in the field of posters. All editions of the Biennale were followed by the post-competition exhibitions showing hundreds of posters by authors from Europe, Asia, North and South Americas.

In order to strengthen ties with the local communities the Faculty offers workshops, meetings, outdoor painting, graphic-art, sculpture, photography, computer animation and intermedia workshops for different social and age groups. The Faculty of Arts of UMCS actively responds to modern-day challenges by constantly broadening their artistic and promotional activities.

Dr hab. Adam Panek

adam.panek@vp.pl

Born in Jan 21 1952 in Sławatycze. He studied at the Institute of Art Education of the Maria Curie Skłodowska University in Lublin in 1975-1979. His works represent artistic graphics. Since 1979 he works at the Department of Relief Printmaking at the Faculty of Arts of the UMCS in Lublin. He worked as a teacher at the State Secondary School of Art in Nałęczów. He is the initiator of the International Drawing Competition of M.E. Andriolli in Nałęczów. Awarded by the Minister of Culture and National Heritage (2010, 2017) and achieved the bronze medal of Gloria Artis. He has taken part in 32 individual and 177 postcompetition graphic art exhibitions in Poland and abroad.

The cycle of prints:

1. Triptych I – A, *linocut*, 2018
- 2. Triptych I – B, *linocut*, 2018**
3. Triptych I – C, *linocut*, 2018



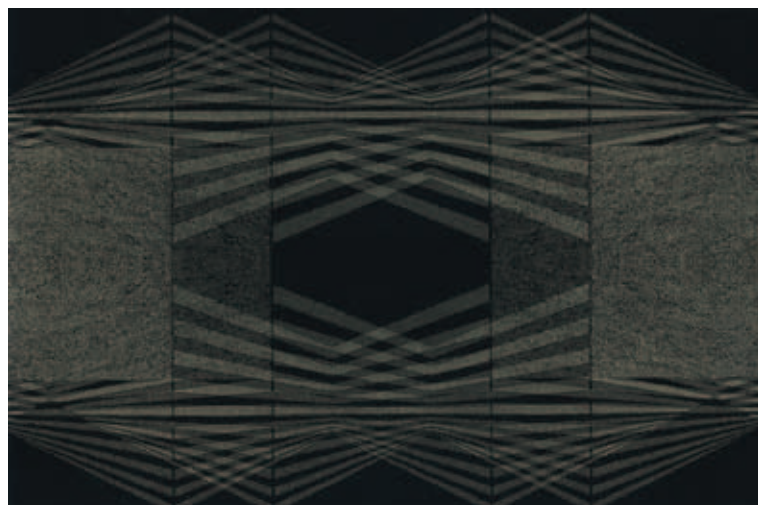
Dr hab. Alicja Snoch-Pawłowska

alicjasp@interia.pl

Born in 1969. Graphic Arts and Art Education studies at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń. Graduated in 1993 with distinction. At present works as Assistant Professor at the Faculty of Arts of Maria Curie Skłodowska University in Lublin in the Department of Intaglio and Experimental Printmaking. Member of The Polish Artists Society (ZPAP) and The International Print Triennial Society in Kraków (SMTG). 8 international AWARDS, 9 individual exhibitions in Poland, 60 group exhibitions in Poland, 120 international art competitions.

The cycle of prints:

1. Diffusion 1, *mixed technique*, 2018
- 2. Diffusion 2, *mixed technique*, 2018**
3. Diffusion 3, *mixed technique*, 2018



Dr Amadeusz Popek

amadeuszpopek@gmail.com

Born July 5 1977 in Lublin. Organized 30 individual exhibitions in Poland and USA (Chicago), UK (London), Belgium (Brussels), Czech (Hradec Kralove), Ukraine (Drohobycz) and participated in numerous group exhibitions and several international. He works also in the field of editorial graphics: illustration book of poems ks. Jan Twardowski "traced the shadow" with the approval of the author's last issued for his life in a series of "Ex Oriente Lux" and the Foundation "Polonia", Lublin 2004, cover design and illustration book of poems Julian Kawalec "Love me for nothing" in the series "Ex Oriente Lux". 12 years of experience in education with students of art at University of Maria Curie Skłodowska, teaching the subjects: graphic design, serigraphy, illustration.

The cycle of prints:

1. Mirage-Róża, *serigraphy*, 2018
2. Mirage-Pejzaż górski, *serigraphy*, 2018
- 3. Mirage, *serigraphy*, 2018**

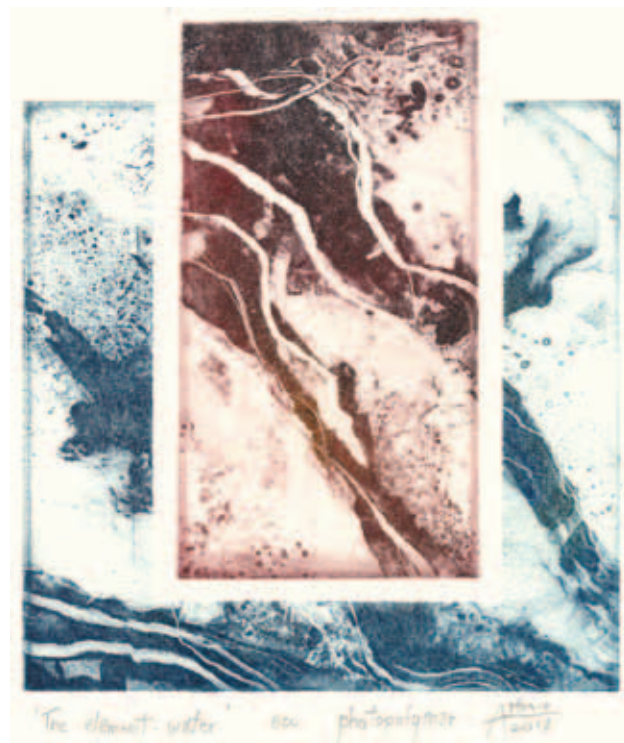


Mgr Andrzej Mosio
andrzejmosio@gmail.com

Andrzej Mosio was born in 1985. In 2011 he graduated the Faculty of Arts in Maria Curie Skłodowska University in Lublin with Master Degree. His printmaking diploma was promoted by prof. Krzysztof Szymanowicz. Since 2012 he works in his Alma Mater as assistant in Department of Intaglio and Experimental Printmaking. As an artist usually gets his inspiration from beauty and uniqueness of organic forms. Despite biological features his works also consist of psychological aspect. As the consequence of using abstract structures he gets ambiguous message, which is supposed to stimulate imagination and force the receiver to ask questions and find answers by himself. He participated in art exhibitions in Poland and abroad (Sweden, Italy, Ukraine, China)

The cycle of prints:

1. **The elements: water, photopolymer, 2018**
2. The elements: earth, *photopolymer, 2018*
3. The elements: fire, *photopolymer, 2018*

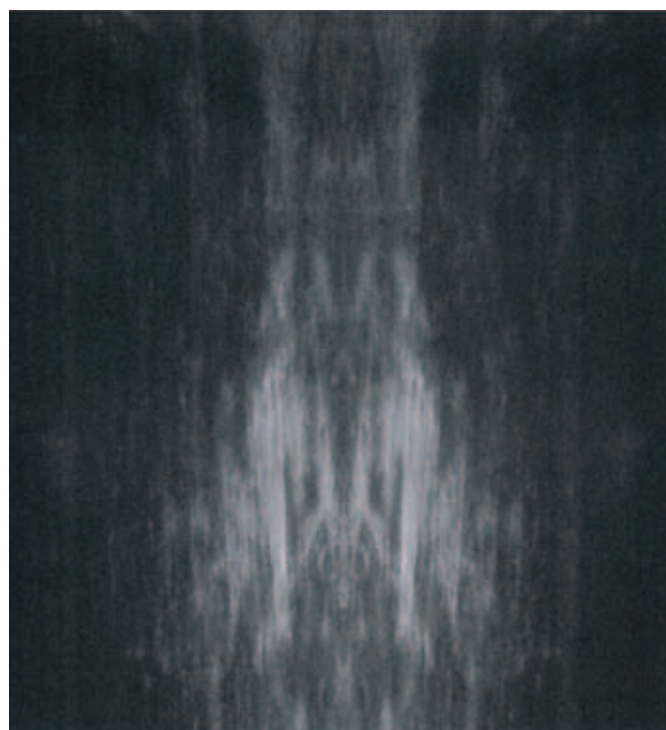


Dr Anna Beata Barańska
annabeata.baranska@o2.pl

Anna Beata Baranska studied Painting at the Faculty of Art of Maria Curie Skłodowska University in Lublin (2001–2006). Since 2006 she has worked in her mother school, at the beginning as a graduate student instructor in the Department of Intaglio and Experimental Printmaking, then since 2009 as an assistant. In 2016 she was awarded a Phd in arts and since 2017 she works as Associate Dean for Art and Research at the Faculty of Art of Maria Curie Skłodowska University in Lublin. She specializes in painting, video and graphics. She has been awarded over a dozen times. Since 2007 her works were screened or exhibited at about 70 international and 50 national festivals and exhibitions.

The cycle of prints:

1. Faces I, *digital print, 2018*
2. **Faces II, digital print, 2018**
3. Faces III, *digital print, 2018*

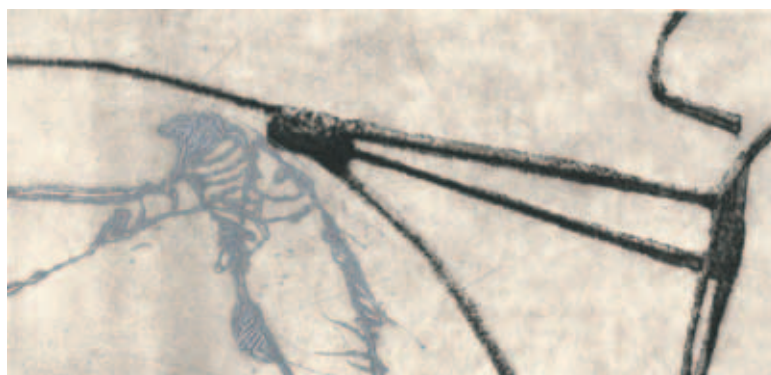


Dr Anna Perłowska-Weiser
anna.weiser@gazeta.pl

Anna Perłowska-Weiser studied at the Faculty of Arts of Maria Curie Skłodowska University in Lublin; graduated at Grzegorz Dobiesław Mazurek's Department of Graphic Design and Serigraphy. Since 2000 she has been working at the Faculty of Arts, currently as Assistant Professor at Department of Intaglio and Experimental Printmaking. Her art practice incorporates printmaking (especially etching and aquatint) and drawing. She has participated in over 70 group and about 25 individual exhibitions - at home and abroad in Italy, Germany, Ukraine, Czech, Hungary, China, Mexico, USA.

The cycle of prints:

1. **A Fish Hits in the Horizon, intaglio, 2018**
2. Rust-coloured Knife, *intaglio, 2018*
3. A Wave Approaches, *intaglio, 2018*



Prof. Dr hab. Artur Popek
arturpopek@gmail.com

Born on May 26, 1960 in Szczecbrzeszyn. He graduated with distinction from Psychology and Fine Arts Education Departments of the Maria Curie Skłodowska University in Lublin. In 1983 he began working at the Institute of Art Education as an assistant. He was conferred the title of a full professor in 2011. Dean of the Faculty of Arts of the University of Maria Curie Skłodowska University in Lublin for the years 2012-2016.

Between 2001-2010, he co-operated as a graphic artist and illustrator with The New Daily in New York, USA. Artur Popek organized over 75 individual exhibitions (e.g.: the Gallery of the Polish Institute, Bratislava, Slovakia 2000, 1112 Gallery, Chicago, USA 1999-2013; Director's Guild of America, Los Angeles, USA, 2000; Unlimited Art Gallery Charlotte, USA 2002; Montante Performance Hall, Buffalo, USA, 2013), took part in over 60 international exhibitions, and over hundred collective exhibitions. He is the author of more than a hundred catalogues, books, posters and job designs as well as the prize-winner of several prestigious prizes and distinctions for graphics and painting. His works have been internationally appreciated and included in many collections in recognized galleries, museums and private collections of works of art.

The cycle of prints "Herbaciane":

1. Trzy liście, *intaglio*, 2015
2. Trzy liście I, *intaglio*, 2015
3. Tarcza literowa, *intaglio*, 2015

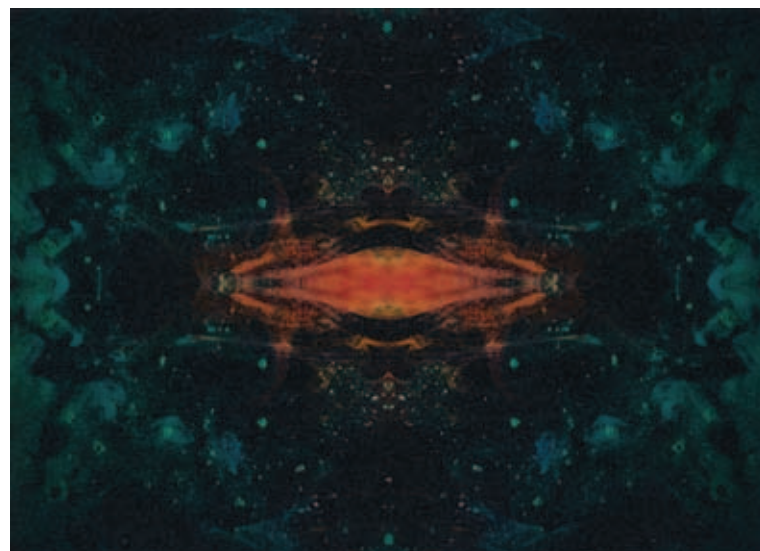


Dr Barbara Niscior
barbaraniscior@interia.pl

Born April 1st, 1971 in Pisz. 1990-1995 studied at the Faculty of Arts of Maria Curie Skłodowska University in Lublin. In 1995 received the Master Degree in Painting with the Diploma of Recognition of Rector UMCS. Since 1998 works as lecturer at the Faculty of Arts of UMCS in Lublin. In 2007 received the Doctor's Degree in discipline Painting at the Faculty of Fine Arts of Nicolaus Copernicus University in Toruń. Participated in 150 art exhibitions in Poland and abroad. Winner of 7 awards and distinctions (of which 6 on international competitions). Main artistic domains are painting and graphic arts.

The cycle of prints:

1. BEGINNING 1, *digital print*, 2018
2. BEGINNING 2, *digital print*, 2018
3. BEGINNING 3, *digital print*, 2018

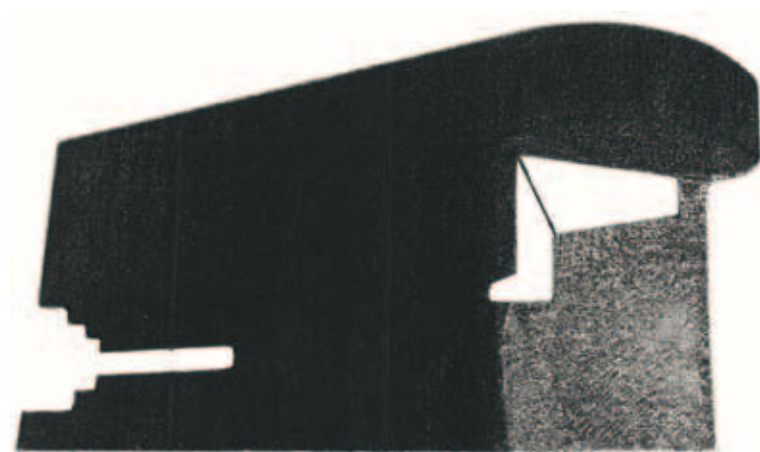


Dr hab. Cezary Klimaszewski
klimaszewski71@tlen.pl

Born in 1971 in Lublin, he graduated from the Faculty of Arts of UMCS. Diploma in the Department of Printmaking conducted by prof. Zdzisław Niedźwiedź under the guidance of prof. Artur Popek. Since 1998, he has been an employee of the Faculty of Arts of UMCS. In 2004 he obtained a PhD in graphics. In 2012, he received a postdoctoral degree in the discipline of fine arts. He is currently working as an Assistant Professor at the Department of Intermedia and Drawing at the Institute of Fine Arts of UMCS in Lublin. He took part in numerous exhibitions collective and individual, including Galeria Biała in Lublin, Kronika Gallery in Bytom, BWA in Toruń, the Center for Contemporary Art in Warsaw. Intermedia artist (spatial objects, installations, graphics, video), architecture enthusiast, pedantic obsessive modeling.

The cycle of prints:

1. Block, etching, *dry point*, 2018
2. House, etching, *dry point*, 2018
3. Room, etching, *dry point*, 2018



Dr Ewa Anna Niestorowicz

foxy.niesto@wp.pl

She completed MA studies at two faculties: the Faculty of Arts and the Faculty of Pedagogy and Psychology of UMCS, Lublin receiving her Master's Degree diplomas with the special recognition of the UMCS Rector. In 2006 she completed her PhD at the Faculty of Social Science at the John Paul II Catholic University of Lublin. The following year she won the main award in the fourth national contest for the best doctoral thesis in Poland "The Open Doors 2007". Throughout the years her works have been displayed at numerous individual and group exhibitions. Apart from painting, her artistic interests also involve graphic design and ceramic sculpture.

The cycle of prints:

1. Pixels of Light and Space I, *digital print, mixed media, 2018*
2. Pixels of Light and Space II, *digital print, mixed media, 2018*
3. **Pixels of Light and Space III, *digital print, mixed media, 2018***



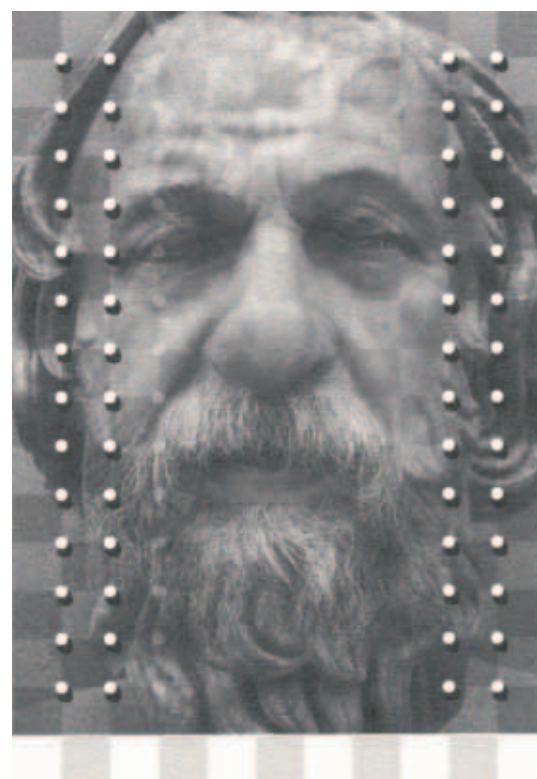
Prof. dr hab. Grzegorz Dobiesław Mazurek

gdmbyk@me.com

Born in 1955. Graphic artist, painter or photographer. Studied at the Academy of Fine Arts in Warsaw. He obtained the title of Professor of Fine Arts in 2002. In the years 1999-2005 Dean of the Faculty of Arts of Maria Curie Skłodowska University in Lublin. Founder of the College of Fine Arts in Kazimierz Dolny. Member of the Artistic Company 6x9, Association of Polish Artists, International Print Triennial Society in Kraków. Curator of the International Art Triennale Majdanek 1997-2004. The winner of the Silver Gloria Artis Medal (2006). Participant of 43 individual and over 450 group exhibitions. Recipient of 22 (11 international and 6 Polish) prizes and distinctions. Important international awards: 1994 – GRAND PRIX - The 9th Seoul International Print Biennale, Korea; 1987 – EXCELLENT WORK PRIZE - The Hanga Annual '87, Tokyo, Japan; 1993 – SPONSOR PRIZE - The 2nd Sapporo International Print Biennale, Japan; 1997 – SPONSOR PRIZE - INTERGRAFIA '97 - The World Laureate Exhibition, Katowice; 2014 – PRIZE - International Biennial of Graphic Arts Digital, Gdynia.

The cycle of prints:

1. ARCHONT 1, *digital print, 2018*
2. ARCHONT 2, *digital print, 2018*
3. **ARCHONT 3, *digital print, 2018***



Dr Kamil Siczek

kamilsiczek@gmail.com

Born 1978 in Lublin. A student of the Cyprian Kamil Norwid School of Art in Lublin since 1993. During the education in high school he was a winner of the Grand Prix of the V National Open Air Sculpture „Myślęcinek 97” and scholarships from the Ministry of Culture and Art in 1997-98. He passed the matriculation examination and obtained a diploma of art technology at the carving in 1998. In 1998 he enrolled at the Jan Matejko Cracow Academy of Fine Arts. During the studies he participated in a group exhibitions of painting and drawing in the Palace of Arts in Cracow and Contemporary Art Gallery in Sandomierz. He was twice awarded for high artistic achievements. In 2003 he graduated with distinction under the direction of Prof. Leszek Misiak. Since 2004 he is an employee of the Faculty of Arts of the Maria Curie Skłodowska University in Lublin in prof. Mieczysław Herman's lab, currently prof. Walenty Wróblewski's lab. He received a Doctoral Degree in the field of Fine Arts in 2012. He practices painting, drawing, digital arts and multimedia.

The cycle of prints:

1. **A street I, *digital print, 2018***
2. A street II, *digital print, 2018*
3. A street III, *digital print, 2018*



Mgr Karol Pomykała
karol.pomykala@gmail.com

Karol Pomykała is a Polish graphic artist, producing mainly linocut works. He lives and works in Warsaw. "In my work I explore diversity and I am constantly looking for new forms of visual expression. However, I still use two elementary ways of creating graphics: each of my works consists of thousands of points or lines, which are the basic elements of my graphics. Based on these two simple things I create compositions that give realistic representations or abstract forms." Karol Pomykała's works are mostly a record of his own experiences and important events that have taken place in his life. In addition to graphic arts, he is also interested in digital art, graphic design and advertising. Pomykała has taken part in many exhibitions, international workshops and competitions in Poland and abroad achieving art awards.

The cycle of prints:

1. Mirage 4, *linocut*, 2017
2. **Mirage 6, *linocut*, 2017**
3. Mirage 7, *linocut*, 2017

Dr Krzysztof Rukasz

servicar@o2.pl

Krzysztof Rukasz, born in 1968 in Lublin. A graduate of the State High School of Visual Arts in Nałęczów. Studies at the Faculty of Arts of UMCS in Lublin. Diploma in 1995, in the Lithography Workshop under the guidance of prof. Danuta Kołwzan-Nowicka. Since 1996 lecturer in the Department of Graphic Design and Lithography. In 2007 he obtained a PhD in the field of fine arts. He deals with artistic graphic art, in particular with lithography, for which he has been a fan and propagator for over 25 years. His artistic interests also include graphic design, aerography, pinstriping and broadly defined custom painting. His work combines a classic lithographic printing of stone with the modern techniques of image creation. His achievements include 22 individual exhibitions and over 60 group exhibitions in Poland and abroad.

The cycle of prints:

1. Perforacja I, *lithography*, 2018
2. Perforacja II, *lithography*, 2018
3. **Perforacja III, *lithography*, 2018**

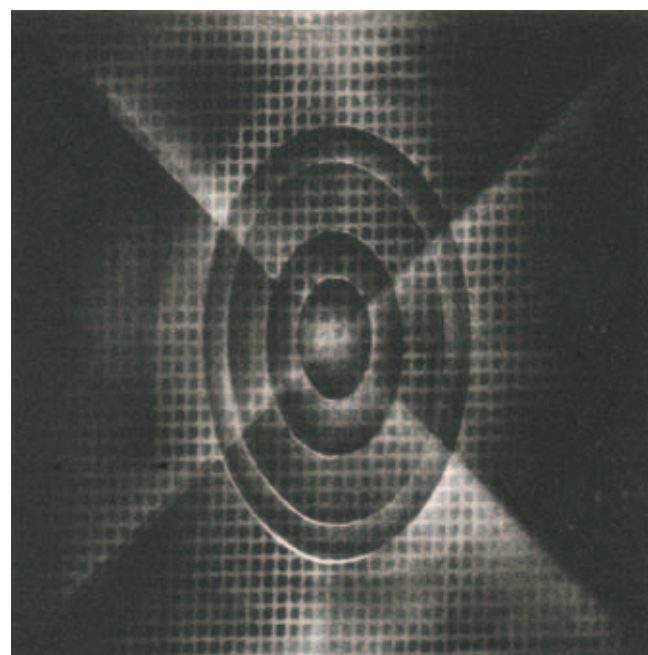
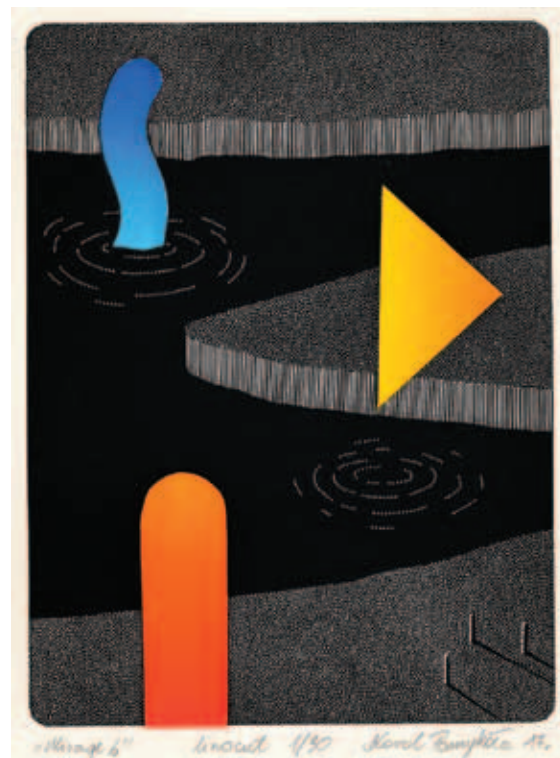
Dr Małgorzata Gorzelewska-Namiota

megorzelewska@gmail.com

Born in 1984. Studied and graduated in Painting and Graphic Arts at the Faculty of Arts of Maria Curie Skłodowska University in Lublin, Poland. In 2014 obtained her doctor's degree in Painting under the direction of Prof. Stanisław Baj at Academy of Fine Arts in Warsaw, Poland. She had 7 solo exhibitions and participated in over 40 group exhibitions in Poland and abroad. Awarded i.a.: Honorable Mention, 7. International Biennial of Miniature Art, 2012, Częstochowa, Poland; First Prize, Young Artists Biennale - Fine Arts, 2012, Radomsko, Poland; Award of the President of the Association of Polish Artists, 2nd „Leon Wyczółkowski National Painting Competition”, 2016, Bydgoszcz, Poland; Award of the President of the City of Radom, National Biennial of Art - 44. Winter Edition, 2016, Radom, Poland.

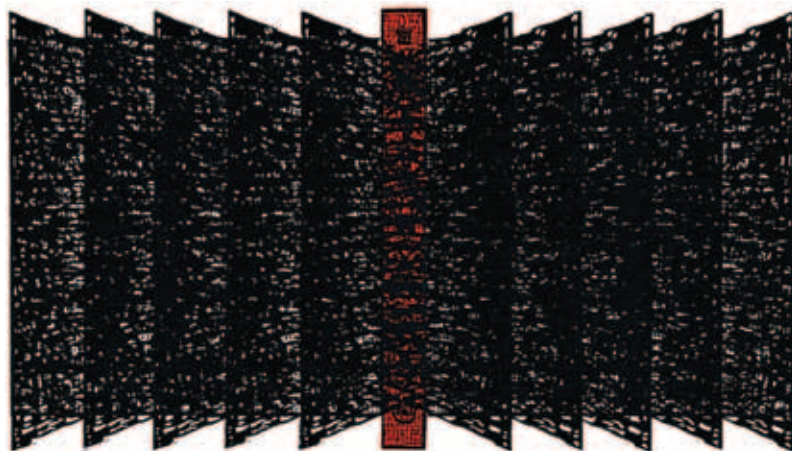
The cycle of prints:

1. **Rain I, mixed media, 10x10 cm, 2018**
2. Rain II, mixed media, 10x10 cm, 2018
3. Rain III, mixed media, 10x10 cm, 2018



Born in 1960 in Lublin, He studied painting under prof. Marian Stelmasik in the Institute of Art Education of UMCS, graduating with distinction in 1989. He has been teaching at the UMCS Faculty of Fine Arts since 1997. In 2000, he received his doctoral degree at the Fine Arts Academy in Warsaw. He is now Professor and Dean of the Faculty of Art s(since 2016) and Head of the Department of Relief Printmaking. Since 1990 Krzysztof Szymanowicz has been a member of the Union of Polish Artists. He was Vice-President of the Lublin District of Union of Polish Artists and in 2002 he became the President of the Lublin District of Union. He has been practicing graphics, painting and drawing, he uses the graphics technique of linocut. Organized 24 individual exhibitions, for example: Graphic exhibition at the Academy of Fine Arts in Warsaw 2002, Gallery Hornan in Falun, Sweden 2006, Galerie Des Polonischen Kulturzentrums in Munchen, Galerie Des Krakauer Turm in Nurnberg, Germany 2007, Gallery PRYZMAT, Cracow 2009, The Museum of Lublin 2010, Gallery Maniere Noire in Berlin 2011, 2012 - Exhibition „Linocuts”, The Museum of Modern Art, Saitama, Japan 2012, Exhibition „Souvenirs” in Castello Chiarmontano Piazza Umberto, Racalmuto, Sycylia 2014, Gallery BWA, Przemyśl 2014, Small Form Graphics, Museum Karkonoskie w Jeleniej Górze, Poland 2016. He participated in 250 collective exhibitions in Poland and abroad, among others: International Triennale of Small Form Graphics, Tokyo, Japan (1996, 2002), International Triennale of Graphics, Bitola, Macedonia (1994, 1997, 2003), Small Graphic Form, Łódź, Poland (1994, 1997, 2000, 2002), International Biennale of Small Forms Seul, South Korea (1996, 2004), International Engraving Biennial Caixanova, Ourense, Spain (1996, 2004), International Biennale of Graphics, Sapporo, Japan (1998, 2000), International Triennial of Graphics Art, Sophia, Bulgaria (1998), International Triennale of Graphics, Egypt (1999, 2003), Gielniak Print Competiton, Jelenia Góra, Poland (1994, 1997, 2000, 2003), International Triennial of Graphics, Cracow, Poland (2000, 2015), World Exhibition of Laureates “Intergrafia”, Katowice, Poland (1997, 2000, 2003), Exhibition of the Polish Graphics, Santa Fe, Buenos Aires, Argentina (2000), Exhibition of the European Art I, Seul, South Korea (2001), International Competition “Linocut Print Today”, Germany (2001), Exhibition of the Polish Graphics ADAFA, Cremona, Italy (2003), International Biennial of Graphics, Varna, Bulgaria (2003), International Triennale of Small Form, Chamaliers, France (2003), Der Wettbewerb um Den Daniel Chodowiecki Preis Fur Polnische Zeichnung Und Graphik, Akademie Der Kunste Berlin 2009. He won many awards, among others: Grand Prix – 9th International Biennial Small Form, Seul 1996, First Prize – 7th International Biennale of Small Graphic Form and Ex libris, Ostrów Wielkopolski, Poland 1997, Sponsored Award – 4th International Print Biennale, Sapporo 1998, Equal Award – 2th International Triennial of Graphic Art, Sophia 1998, Equal Award – 12th International Biennial of Graphic, Varna 2003, Grand Prix – 11th Gielniak Print Competition, Jelenia Góra, Poland 2003, Purchase Prize – 13th Seoul Space International Print Biennial, Korea 2004, First Prize and Gold Medal – VIII International Engraving Biennial Caixanova, Ourense, Spain 2004, Medal – Small Form Graphics Łódź, Poland 2005, II Award – Chodowiecki Drawing and Print Competition, Sopot 2007, The Special Prize of Besiktas ciplaty - The 1st International Printmaking Biennial – Istanbul 2008, Special Award of the Jury – 15th International Print Biennial, Varna, Bulgaria 2009, 1st Prize - 2nd Kulisiewicz International Graphic Arts Triennial in Warsaw IMPRINT 2011. The cycle of prints:

1. ROLKA KA, *linocut*, 2018
2. ROLKA HM-k, *linocut*, 2018
3. ROLKA Z18, *linocut*, 2018

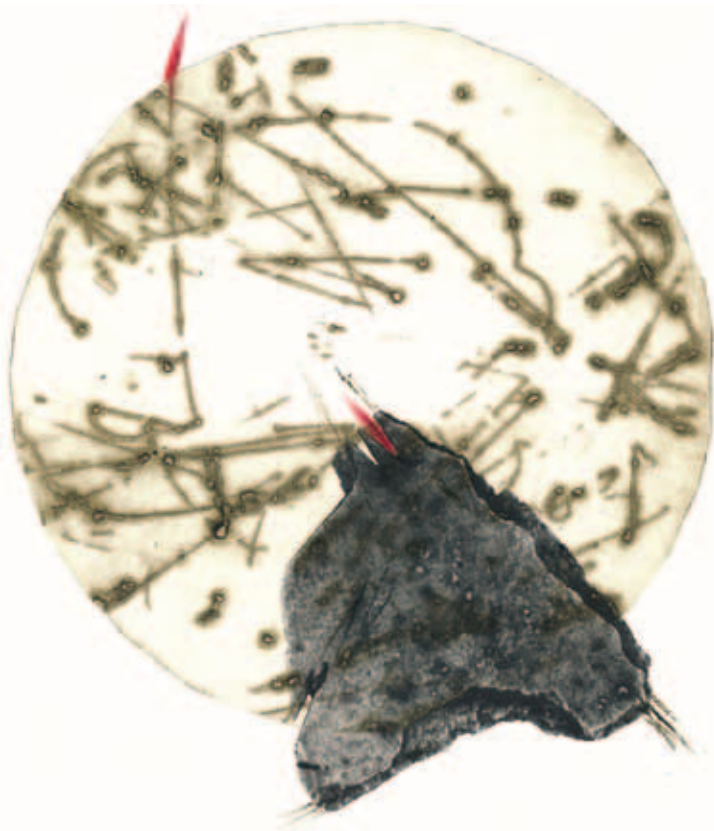


Dr hab. prof. UMCS Maria Sękowska
maria.sekowska@wp.pl

Maria Sękowska studied at the Institute of Art Education in Lublin, Poland; graduated at prof. Marian Stelmasik's Painting Workshop. In 1983 she continued studies at the Academy of Fine Arts in Warsaw. Since 1990 he has been working at the Faculty of Arts of Maria Curie Skłodowska University in Lublin, currently as Professor, at Department of Relief Printmaking. Distinguished Professor of Collaborative Innovation Center of Zhenjiang University of Technology in China. Her art practice incorporates painting, drawing and printmaking. She has participated in over 60 group exhibitions and more than 70 individual exhibitions - at home and abroad in Spain, Germany, Austria, Italy, Lithuania, Belgium, Ukraine, China. Member of the artistic group Katakombe in Munich, the Union of Polish Artists, the Association Artists in Lviv of Ukraine. Awarded at the art competitions in Poland and abroad. In her creative work Maria Sękowska interprets reality and presents it using her own semantical, structural code. In painting, graphics and drawing she allows for all forms of experiment. Her art works are included in numerous public and private collections.

The cycle of prints:

1. Sequence of events-Episode I, *collography*, 2018
2. Sequence of events-Episode II, *collography*, 2018
3. Sequence of events-Episode III, *collography*, 2018



Mgr Michał Mikulski
mimikulski@gmail.com

Michał Mikulski is employed as an assistant in the Department of Digital Media Arts. His artistic work deals with digital imaging - digital graphics and computer animation. In his works he transforms the traditional techniques such as drawing and painting and gives them a digital form in 3D space with the motion-graphic elements. Now he is working on new possibilities in his graphics by applying animation on a digital printout as a layer of the Augmented Reality. Using the Augmented Reality in his graphics increases the possibilities of visual communication through the mix of this media.

The cycle of prints:

1. Brain 808 - 1, *digital print + Arloopa App (AR video)*, 2017
2. Brain 808 - 2, *digital print + Arloopa App (AR video)*, 2017
3. **Brain 808 - 3, *digital print + Arloopa App (AR video)*, 2017**

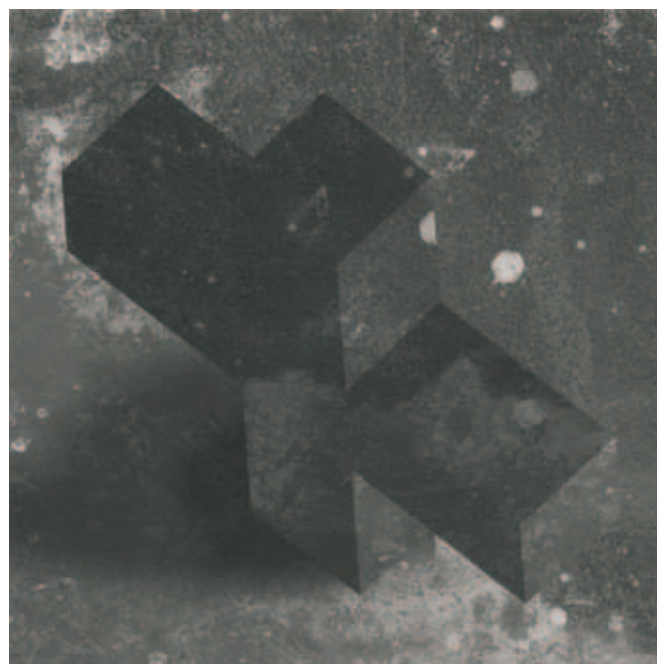


Dr Sebastian Smit
sebasmit@gmail.com

Born 11.12.1978. Studied at the Faculty of Arts of the Maria Curie Skłodowska University in Lublin. Graduated in painting and drawing under prof. Mikołaj Smoczyński and prof. Walenty Wróblewski. A member of the Association of Polish Artists and Designers and the Open Studio Association in Lublin. Works with a poster (artistic and commercial), graphic arts (most digital printing), painting and graphic design. Since 2008, an organizer of the Res Non Verba cyclical poster competitions and a curator of the exhibitions. A founder and curator of the International Poster Biennale in Lublin IPBL. A co-founder and curator of the TYPE+TEXT Typography Festival. From 2007 an assistant at the Faculty of Arts of the Maria Curie Skłodowska University in Lublin. He obtained PhD in fine arts. He has been working as a designer for nearly twenty years.

The cycle of prints:

1. I/IV/MMXVIII, *digital print*, 2018
2. **II/IV/MMXVIII, *digital print*, 2018**
3. III/IV/MMXVIII, *digital print*, 2018

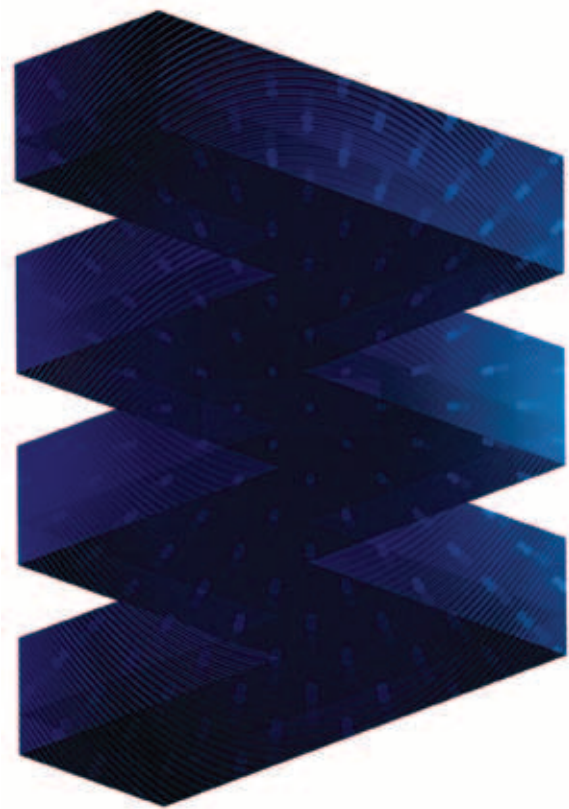


Dr Sławomir Plewko
plewko@plewko.pl

Born in Lublin in 1972. Works at the Department of Digital Media Arts at the Faculty of Arts of the Maria Curie Skłodowska University in Lublin, Poland. He has taken part in as many as 143 collective shows in Poland and abroad. He has organised 14 solo exhibitions. He is a prizewinner of 8 awards. He is an author of big format graphics that create thematic cycles (Reduction of Space, Inertia of Space, Immersion of Space) and he also deals with multimedia installations - shows link between the sound and the image in an interactive way. He has done many commercial design projects. Member of Association of Polish Artists and Designers.

The cycle of prints:

1. **Deconstruction Study from the cycle Inertia of Space (perception comment A>B), *pigment print on paper*, UV varnish, 2018**
2. Deconstruction Study from the cycle Inertia of Space (perception comment B<C), *pigment print on paper*, UV varnish, 2018
3. Deconstruction Study from the cycle Inertia of Space (perception comment C>B), *pigment print on paper*, UV varnish, 2018



Dr hab. Sławomir Toman
stoman@o2.pl

Sławomir Toman born in 1966, studied painting under prof. Włodzimierz Kunz at Cracow's Fine Arts Academy and under prof. Gerard Baldet at the Ecole Regionale des Beaux-Arts in Rennes, graduating with distinction. In 2003 he was nominated for the "Polityka Passport" award. In 1995 he was a fellow of the French Foreign Ministry and in 2002 of the Polish Ministry of Culture. In 2001 he received the Artoon magazine prize. As an artist, teacher and curator, his main field is painting. In his works he often makes references to pop-culture heroes. Through his recontextualized and reinterpreted massproduced plastic gadgets he offers a critique of contemporary consumerist culture. He combines individual pictures into larger works, generating new meanings and narratives.

The cycle of prints:

- 1. Hidden Identity 1, digital creation/digital print, 2018
- 2. Hidden Identity 2, digital creation/digital print, 2018
- 3. Hidden Identity 3, digital creation/digital print, 2018



Dr hab. prof. UMCS Stanisław Żukowski
stanislawzukowski@op.pl

Born in 1953 in Kobylniki. He studied in 1973-1977 at the Institute of Art Education of UMCS in Lublin. He obtained his diploma in painting in the Prof. Marian Stelmasik Painting Workshop in 1977. Since 2000 he has the function of the Head of Department of Painting and Drawing I. Many times he was awarded prizes for his artistic and pedagogical achievements: Poznań – III prize in X All-Polish Painting Competition for a Picture named after Jan Sychalski; Warsaw – one-year artistic scholarship of MKiS; Bielsko Biala – Honorary Distinction and Funded Award in „XXVII ALL – Polish Painting Competition "Bielska Jesień (Autumn in Bielsko-Biala) '90"; Lublin – UMCS President's (Rector's) Award in Painting and Sculpture Competition "Autograf (Autograph) 2008". He took part in more than 170 exhibitions, competitions and plain-airs. His works are in the national collections (the Museum of J. Malczewski in Radom; the Contemporary Art Gallery in Zamość; the Avant Garde Gallery in Wrocław; the Polish Mother's Health Center in Łódź, the Majdanek Museum in Lublin), as well as in private collections at home and abroad (Germany, United Kingdom, Russia, Italy, USA, Canada and China).

The cycle of prints:

- 1. Marsjanki I, monoprint, 2018
- 2. Marsjanki II, monoprint, 2018
- 3. Marsjanki III, monoprint, 2018



Dr Tomasz Kozak
71kozak@gmail.com

Tomasz Kozak is speculative artist, critic of culture. Founder of the term "late Polishness". Author of books "Wytępić te wszystkie bestie?" (2010), "Akteon Pornografia późnej polskości" (2012), "Poroseidy. Fenomenologia Kultury Trawersującej" (2017). His post-conceptual project focuses on ironizing of institutional mechanisms of evaluating artistic and scientific work within a bureaucratic framework of late modern University.

The cycle of prints: 1, 2, 3, digital prints, 2017

FORSOWANY NA POLSKICH UNIWERSYTETACH SYSTEM OCENY BADAŃ NAUKOWYCH I DZIAŁAŃ ARTYSTYCZNYCH SPRAWIA, ŹE OPŁATY ZA MOŻNOŚĆ UDZIAŁU W KONFERENCJACH LUB WYSTAWACH ZBIOROWYCH STAJĄ SIĘ KLUCZOWYM ELEMENTEM HANDLU PUNKTAMI PARAMETRIZACYJNYMI.

THE SYSTEM OF EVALUATION OF SCIENTIFIC RESEARCH AND ARTISTIC ACTIVITY WHICH HAS BEEN IRREVOCABLY INTRODUCED AND USED AT POLISH UNIVERSITIES RESULTS IN THE FACT THAT THE FEES FOR THE PARTICIPATION IN CONFERENCES OR COLLECTIVE EXHIBITIONS HAVE BECOME A KEY FACTOR IN THE RIGAMAROLE OF TRAFFICKING OF THE PARAMETRIZATION POINTS.

PODZIĘKOWANIA ZA TEN STAN RZECZY NALEŻY WYSYŁAĆ DO MINISTERSTWA NAUKI I SZKOLNICTWA WYŚZEGO.

EXPRESSIONS OF APPRECIATION OF THIS STATE OF AFFAIRS SHOULD BE SENT DIRECTLY TO THE MINISTRY OF SCIENCE AND HIGH EDUCATION.

50 EURO — 20 PUNKTÓW PARAMETRIZACYJNYCH

50 EUROS — 20 PARAMETRIZATION POINTS

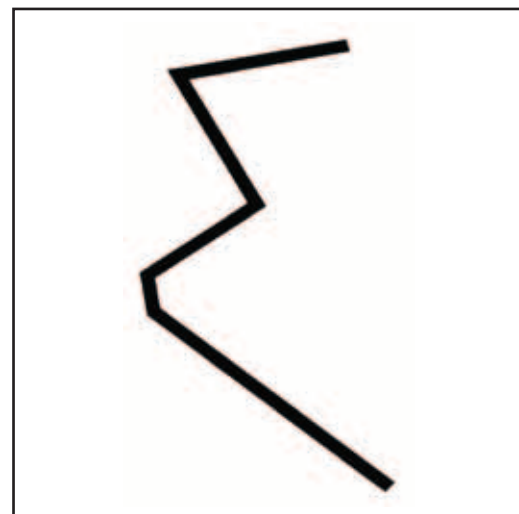
Mgr Tomasz Malec

tomaszmalec@o2.pl

Born in 1969 in Lublin. A typography fan. Master Degree in domain of graphics and drawing at Maria Curie Skłodowska University in Lublin. He has been working on lithography at the Lithography Workshop at the Faculty of Arts at UMCS in Lublin for 17 years. He has been running the Foundation Polska Republika Litografii which promotes the technique of lithography.

The cycle of prints:

1. Misapprehension I, *lithography*, 2018
2. Misapprehension II, *lithography*, 2018
3. **Misapprehension III, *lithography*, 2018**



Dr hab. Zbigniew Liwak

zliwak@o2.pl

Born 17.12.1960 in Zamość. Studies at the Institute of Art Education of UMCS in Lublin. Diploma in 1986 under the guidance of prof. Danuta Kołwzan-Nowicka. He currently works as an Assistant Professor in the Lithography Workshop at the Faculty of Arts. Since 1989 member of ZPAP of Lublin. His works were presented at 18 individual exhibitions. He participated in approx. 100 group exhibitions and competitions in Poland and abroad. Winner of many awards and honours.

The cycle of prints:

1. **akwaforta**, 2015
2. akwaforta, 2016
3. akwaforta, 2016



Dr hab. Wiesław Proć

wieslaw.proc@gmail.com

He was born in 1960. He is the graduate of the Institute of Art Education of UMCS in Lublin. Diploma in 1984 in the of Painting Workshop of prof. Marian Stelmasik. In 2007 in the Academy of Fine Arts in Krakow he obtained the post-doctoral degree in the field of artistic discipline fine arts. Since 1985 he was employed as an assistant lecturer at the Institute of Art Education of UMCS. Currently he is working as an Assistant Professor in the Department of Painting and Drawing I at the Faculty of Arts of UMCS. He took part in many individual and collective exhibitions at home and abroad.

The cycle of prints:

1. Ziemia X, *linoryt barwny*, 2018
2. Ziemia XI, *linoryt barwny*, 2018
3. **Ziemia XII, *linoryt barwny*, 2018**



EVA CHOUNG – FUX, Austria
First Prize Winner of the 16th Mini Print Annual 2017



EVA CHOUNG – FUX, First Prize Winner
of the 16th Mini Print Annual 2017

Continuing Connections, 2018
01 – 03

ECF participates at the 2018 International Print Graphic Annual Lessedra / Sofia / Bulgaria and donates her works to the Lessedra International Print Graphic Collection.

Each single small fragment bears notations of artistic decisions. Organizing those fragments in a given space, in a decided placement, connects the casual fragments, and continuously evaluates their solidarity.



Continuing Connections 01, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 28x21 cm



Continuing Connections 02, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 28x21 cm



Continuing Connections 03, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 28x21 cm



Eva Choung-Fux in front of her works with Eli Skorcheva, the wife of the artist Roumen Skorchev

MEMORIES AND HOPES, 2018

Complete cycle: 15 day / night pairs

Edition: ed. var. of single prints

Material: 8 long grain xylographs from 1980, size 49 x 24 cm

35 leaves of wild lilies (frozen February 2018 in the fields; dried, pressed and added as transfer prints)

Printing: type Gutenberg flat-bed machine

Colors: oil-color, printing raisins on sheets of fine Japanese handpaper size: 64 x 33 cm. Each sheet processed 5 times

1980 I did the xylographs, then to be understood horizontally, for the cycle „Routes with GST“ (my dear friend GST †2003)

In this year 2018, the 8 printing-blocks and the 38 gone by years came into my mind

I look at the blocks vertically now and introduce today's lily-leaves

Their spade like shape hint as a bridge over the years of struggle right into the Now

Aware of the struggle – day and night's – ongoing worldwide, I filter out positive experiences and fill the empty space of hope with the power of love

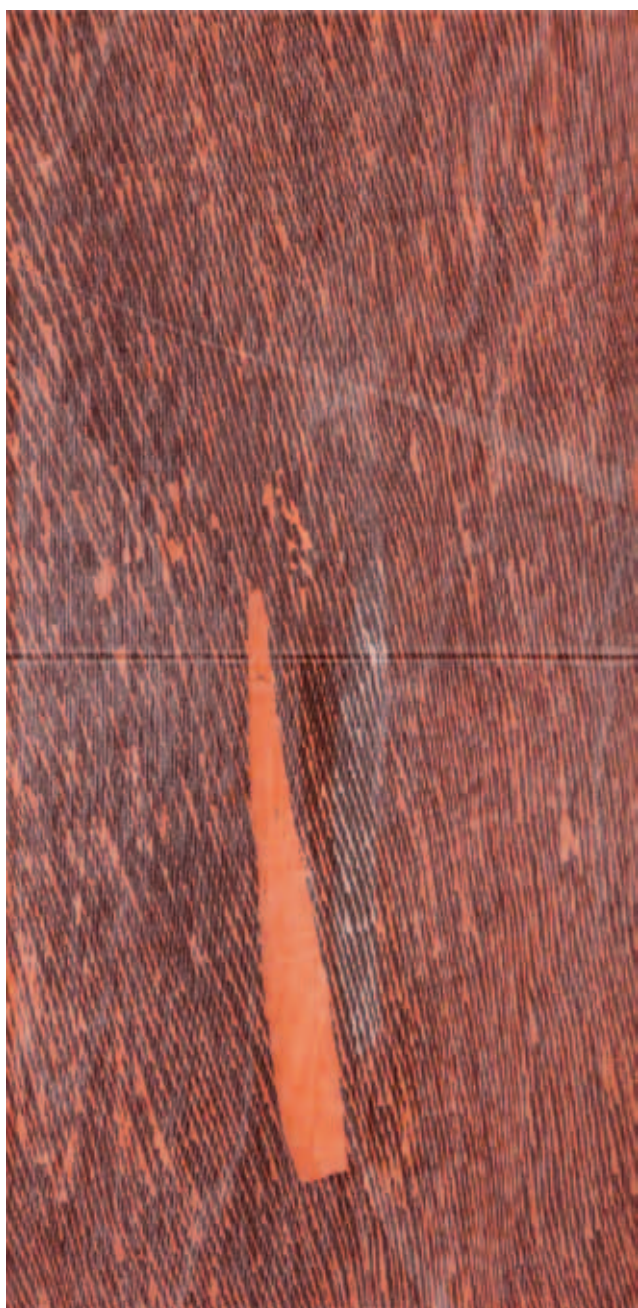
Georgi Kolev Georgiev the founder of Lessedra Art Gallery in Sofia safeguards the nucleon of a meeting point for international culture and their representatives. True culture starts to develop and to grow from the basic level of daily life's handicap. Slowly the trustworthiness roots, creativeness sprouts and brings flowers and fruits. Let us keep joined in and form proudly part of Georgi's concepts, projects and success.



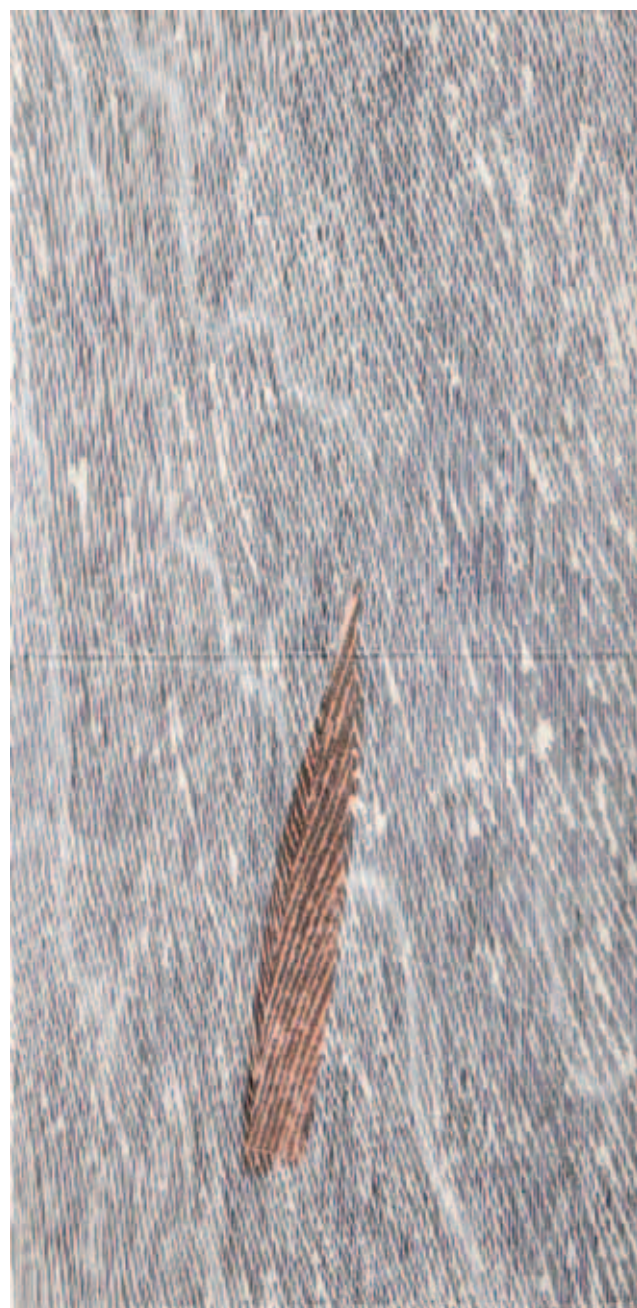
Memories and Hopes day 01, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm



Memories and Hopes night 01, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm



Memories and Hopes day 02, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm



Memories and Hopes night 02, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm

Eva Choung-Fux CV

1935 born in Vienna / Austria

1962 Academy for Applied Arts in Vienna (Prof. F. Herbert und Prof. E. Bäumer) graduation with Mag.art

1958 – 1960 and 1962 – 1968 (with Family and two children) free-lance artist in Japan and Korea

TEACHING ASSIGNMENTS, Jury Positions, Affiliations (extract):

1968 –1993. Austria University for Applied Arts in Vienna (photography and print graphic)

1970 –1998. Assignments: CHINA, FINLAND, GERMANY, KOREA, SPAIN, and USA

1970 –1992. GBK Artists Association (Künstlerhaus Vienna), board member and curator

1970 – Member GBK Artists Association (Künstlerhaus Vienna)

1972 –1993. President of XYLON Austria (international wood-cut association)

1972 –2003. Member of the international jury at the Art Triennial Majdanek, Poland

1999 – Member of the Asociación de Artistas Visuales, AA-VIBM Mallorca/Spain

GROUP EXHIBITIONS (extract) from 1972 Participation and

distinctions at International Graphic- Biennials, Triennials AUSTRIA/Vienna; CHINA/Beijing, Tienjin-Teda Sculpture Park; Olympic Park; BIAB I, II, III, V; GERMANY/Berlin: Spandau; Schwetzingen.

JAPAN: Tokyo, Kochi, Sapporo.

KOREA: Seoul.

POLAND: Cracow, Lodz, Majdanek, Poznan, Rzeszow, Warsaw.

SPAIN/Majorca: Alaró, Campos, Inca, Palma, Sòller.

SWITZERLAND: Fribourg, Winterthur, St.Gallen.

SOLO-EXHIBITIONS (extract)

From 1958 graphic, print-graphic, photography, painting, object art.

AUSTRIA/Vienna: Ludwig – Modern Art Museum, PSK Gallery, Bawag Foundation, GBK Künstlerhaus, Artefakt; Salzburg: Gallery Altnöder.

CHINA/Shanghai: Library Art-Hall, Beijing: Gallery University Applied Arts.

CROATIA/Modern Art Museums in: Dubrovnik Osijek, Rijeka, Split, Zagreb.

FINLAND/Helsinki: University Applied Arts Gallery.

GERMANY/München: Kunsthaus Deggendorf; Dresden: Gallery Alaunplatz; Moritzburg: Art Gallery.

HOLLAND: Overloon: War- and Resistance-Museum.

HUNGARY/Győr: Synagogue.

JAPAN/Tokyo: Aoki-Gallery, TOM Gallery, Kyoto: Heian-Gallery, Osaka: Suzuki Art Salon.

KOREA/Seoul: Myongundong Art Gallery.

POLAND/Warsaw: Zacheta Gallery, Rzeszow: Holocaust Gallery, Poznan: City Gallery, Majdanek: Panstwowe Muzeum Na Majdanku, Lodz: Miejska Galeria Sztuki.

SLOVAKIA/Banska Bystrica: State Museum; Bratislava: Art Forum.

SPAIN/Majorca/Palma: Es Baluard-Museum, Galería Ferrocarril; Soller: Museum Can Prunera; Campos: Can Pere Ignasi, Sant Blai, Alina Galería; Colonia San Jordi: Galería Matisos; Santanyi: Centro Cultural.

SWEDEN/Uppsala: City Art Hall, Kalmar: Ulfsborg-Gallery, Stockholm: Grev-Gallery.

USA/WI: Ripon Lane- Gallery, Caestecker Foundation; Los Angeles: Wiesenthal Foundation.

WORK IN PUBLIC COLLECTIONS (extract)

ALEMANIA/ Berlin: Sammlung Preußischer Kulturbesitz; Düsseldorf: Paper Museum, Cologne: Ludwig Collection.

AUSTRIA/Vienna: Government Art Collection, Artothek-Federal Collection, Museum of Modern Art, Postal Saving Bank, BAWAG Foundation, Ludwig Collection Vienna, University of Applied Arts; CHINA/Beijing: Collection of China National Art Museum NAMOC, University for Applied Art, International Biennale BIAB, City of Beijing Sculpture Collection; TianJin-Teda National Collection for Contemporary Sculpture; Shanghai: Art Collection Shanghai Library.

BULGARIA/Ruse: Ruse International Art Collection.

FINLAND/Helsinki: Collection University for Applied Arts.

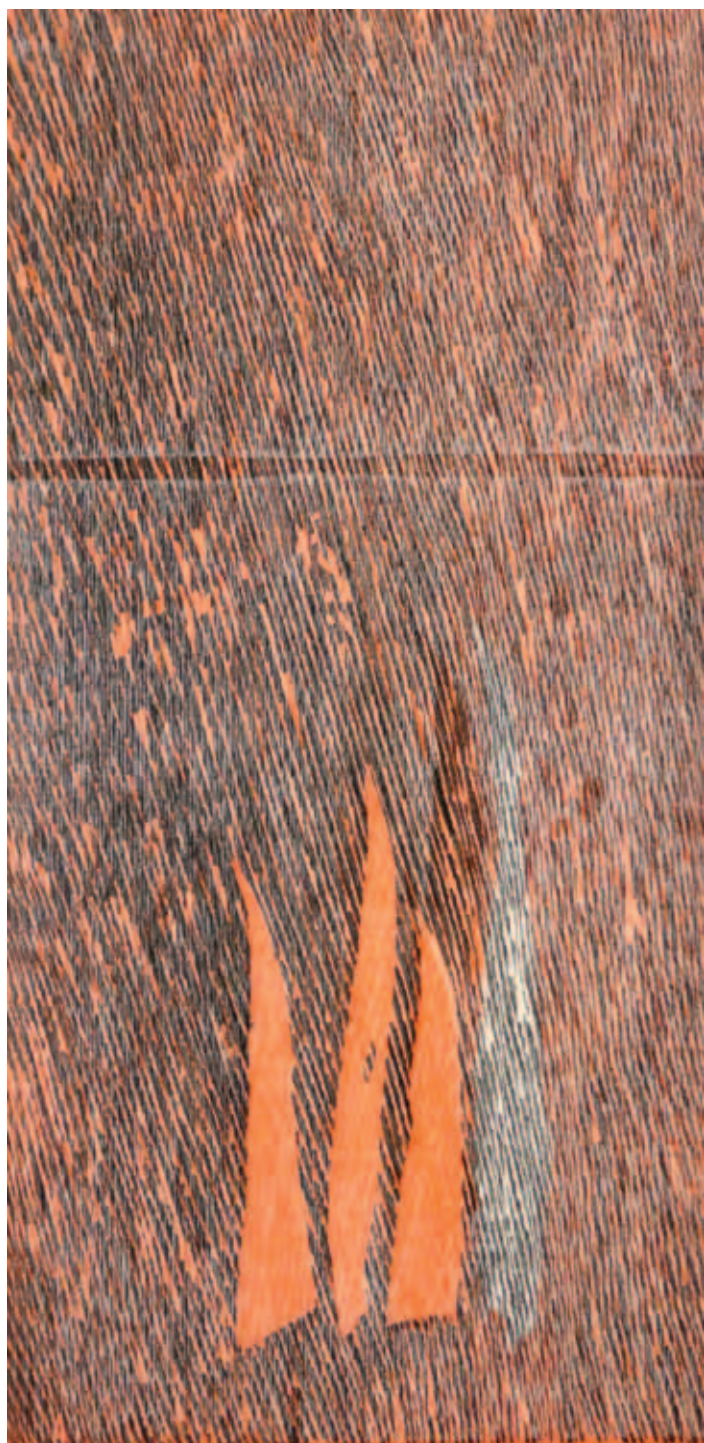
HUNGARY/Győr: Collection of Municipal Art Museum.

JAPAN/Tokyo: TOM Museum for the Blind; Kochi Paper Museum.

POLAND/Warsaw: Collection Zacheta; Majdanek State Museum; Lodz Municipal Art Collection.

SPAIN /Majorca/Palma: Collección-Serra, Foundation Pilar i Joan Mirò, Es Baluard-Museum, Foundation Tren Del Art; Soller: Museum Can Prunera; UIB Coll. Valencia: University Collection.

USA/WI: Ripon Lane- Gallery, Caestecker Foundation; Los Angeles: Wiesenthal Foundation.



Memories and Hopes day 14, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm



Memories and Hopes night 14, 2018, Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm



Memories and Hopes day 15, *Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm*



Memories and Hopes night 15, *Collage of print graphic fragments, Oil on Japanese Handmade Paper, 49x24 cm*

WORKS IN PRIVATE COLLECTIONS (extract)

AUSTRIA: Fux -, Marschner-, Nakajima-, Puchinger-, Röschl-, Stasny-, Zeiller Collection.
BULGARIA: Lessedra International Art Collection,
CHINA: Miao Hong Bin-; Wei Xiao Ming Collection;
GERMANY: Bock-, Leine-, Ronte Collection;
JAPAN: Matsuyama-, Ninagawa-, Nomura-, Yokozawa Collection;
POLAND: Pisarek-, Gryn-, Borkowski-Collection;
SPAIN/Mallorca: Alina-, Nigorra-, Panades-, Sastre Collection;
SWITZERLAND: Erker Collection;
USA: Kain Collection.

WORKS IN PUBLIC SPACE (extract)

AUSTRIA/Vienna: 3 wood relief murals, 5 photographic murals.
CHINA/Beijing: Olympic Park: Metal sculpture; TianJin-Teda: Stone sculpture.
GERMANY/Dortmund: public building: 70 work-graphic- cycle;
JAPAN/Tokyo: Stone mural.
SPAIN/Majorca/Campos/Oratorio St. Blai: Stained glass-inner portal, tabernacle and candelabrum.

PUBLICATIONS (extract)

AUSTRIA: Sculptors book St. Margarethen, Gehen von Stein zu Stein. Catalogue-books: Schmerz-Los.
Survivors on Life 1945 1995 (+ DVD Version, 11 languages);
Stratifications; 27 Objects;
Monograph Continuing Connections.
CHINA: Chinese edition Survivors on Life 1945 1995 (+ DVD Version in 11 languages).
POLAND: Polish edition Survivors on Life 1945 1995 (+ DVD Version in 11 languages), Zacheta Uwarstwiena, Lodz Dedykacje.
SPAIN/Mallorca: Stratificaciones de Textos; Tres Artistas rinden Homenaje a Blai Bonet; Nou Cicles; Hermanas- Sisters; In Memoriam: Homenaje Blai Bonet.
Catalogue texts for Biennials and Triennials; texts for artist-friends
2009 mayor exhibitions/participations:
MALAYSIA/Penang: International Group Exhibition. Angels don't need Wings
JAPAN/Tokyo/GemArt Gallery/solo-exhibition: Homage Taneda

Santoka

USA/WI/Ripon College of Art Lane Gallery/solo-exhibition, lectures, seminars: Engagements

SPAIN/Mallorca/Campos/Studio exhibition: Ses-Tanques-square-meters

SPAIN/Majorca/Inca/IncArt Group Exhibition: object: Introduction No I

SPAIN/Majorca/Alaró/ArtAlaro Group Exhibition: oils and photographic cycle: Heaven and Hell

2010 mayor exhibitions/participations:

SPAIN/Majorca/Soller/solo exhibition Museum Can Prunera: Hermanas Sisters

BULGARIA/Sofia/Lessedra International Miniprint: Heaven

LEBANON/Beirut CMC Hospital, international participation: Landscape

BOSNIA and Herzegovina/Sarajevo: international OFAA group: Two Letters to Veiled Sisters

CROATIA/Osijek: intern. OFAA group: Two Letters to Veiled Sisters

2010 Cycles realized

Homage to Blai Bonet, 6 oil paintings: El Poder i la Verdor

Photo assemblage: My American Picture Book

Photo assemblage: Winter Journey to Poland

2011 mayor exhibitions/participations:

GERMANY/Dortmund/solo: 70 woodcuts: Wide Landscape in

the Change of Time

JAPAN/Kochi/International Triennial: Woodcut-triptych: In Memoriam 11-03-11

POLAND/Przemysl/Galerie Wspolczesnej/Group Pisarek: Różne Stani Nie Pamięci

SPAIN/Majorca/Palma/solidarity group exhibition: Salvem Japò 2012 mayor exhibitions/participations:

CHINA/Beijing/International Art Biennial, BIAB V: Homage St. Francis from Asis: Unity

POLAND/Krakow/ International Print Biennial: Africa-Triptych

LEBANON/Beirut: International Flag Exhibition public space Union Jack

ENGLAND/London: Olympic Flag exhibition public space

BULGARIA/Sofia/Lessedra: International Miniprint: Drowning Memories

SPAIN/Mallorca/Campos/ArtNit: Mirror, mirror on the wall, S'Avall Pair. Day- and Night-Poems

2013 mayor solo exhibitions/participations:

AUSTRIA/Vienna: MAG 3, International Mailing Art: TheRED: Three from Seventy

BULGARIA/Lessedra: International Miniprint: Who will open the Knots

SPAIN/Mallorca/Palma: In Memoriam. Homage Blai Bonet

SPAIN/Mallorca/Inca: IncArt: Donation-plates: Amigo y Amiga

CROATIA: The Spiral Channel Project: Invocation



Eva Choung-Fux by the opening reception with Georgi Lessedra



Eva is curious to see the Printmaking studios of the Art Academy in Sofia

CROATIA/Fotosofia VIII/Lecture: Do my eyes catch the image or does the image catch my eyes

2013 Cycles

SPAIN/Mallorca: 6 oils, working-title: Junipero Serra and 54 Indian-Tribes of California

SPAIN/Mallorca: 6 objects, working-title: Junipero Serra and 54 Indian-Tribes of California

SPAIN/Mallorca: Photography "Reality I"

2015 mayor solo exhibition:

SPAIN/AUSTRIA/ International travel exhibition: After the End of the World

2016 mayor solo exhibitions/participations:

AUSTRIA/Vienna: Museum MUSA: After the End of the World;

BANGLADESH: 17th Intern. Art Biennale: The Inquisition and Campos;

GERMANY/Kassel: Dynamic Signs

PORTUGAL/Douro: Global Print Biennale: Enciphered Message

SPAIN/MAJORCA/ Porreres: Inquisition

UNITED ARAB EMIRATES/Abu Dhabi: Horizon of Wisdom

2017 mayor exhibitions/participations

BULGARIA/Ruse: Sixth International Biennial: The Art of Miniature;

BULGARIA/Sofia: Lessedra International Mini Print Annual;

USA/Miami: MOFAA Exhibition

2018 mayor exhibitions/participations

BULGARIA/Sofia: Lessedra International Mini Print Annual;

SPAIN/Majorca/Campos: ArtNit Triptych: Mary and her Sisters;

The artist works in her graphic art, paintings, sculpture in slow motion and abstract notations.

In photography she arrests in a seconds fraction reality as metaphor of itself.

Her work is connected internationally with the contemporary art of composers and poets.

Her art forms part of our centuries protest, agony, defense, desire and hope.

Eva Choung-Fux works at the time being in Spain/Majorca/Campos, in the studio Ses Tanques.

Special Presentation LEINSTER PRINTMAKING STUDIO, Ireland



Leinster Printmaking Studio

The Leinster Printmaking Studio is an artist led studio situated in Clane, Co. Kildare, Ireland.

Margaret Becker, stained glass artist, printmaker and member of the Graphic Studio in Dublin, along with several other artists, including Jean Dillon, Deirdre Shanley, Pamela de Brí, founded the studio in 1998. The studio received initial support for capital expenditure from Kildare Co Council Arts Service and from the Arts Council and is consistently supported by Lucina Russell, Arts Officer with Kildare Co. Council, without whose help the studio could not exist.

The studio caters for anyone with an interest in printmaking, from the beginner to the professional artist. It currently offers facilities for printmaking by intaglio, etching, aquatint, screen-print, photo-etch, photolithography and relief printing.

The studio comprises a large workroom with photo etch light box, a clean area which incorporates a quiet space for reading, drawing or as a place for holding meetings. Alongside is a dark room for developing the photo etch and lithography plates. A second large space serves as an inking-up and printing area and a smaller room holds the etching and aquatint facilities. An adjacent room contains a large guillotine and there is also a small, equipped kitchen.

In order to limit the damage to the environment and to the practitioners the Leinster Printmaking Studio is a 'safe' or 'green' studio – members strive to use safe and non-toxic materials.

Over the years the L.P.S. has established links with other printmaking workshops including Seacourt, Co. Down, Northern Ireland, Limerick Printmakers, Limerick, Galway Printmakers, Galway, Graphic Studio, Dublin, and Regional Print Studio, Wrexham, North Wales among many others. The studio has hosted, organised and participated in many national and international exhibitions. The following is a small selection of past activities:

• *Little Stories Little Prints* was a 1916 Commemorative Visual Arts Project through the medium of Printmaking. Fifty Printmakers from eight Printmaking Studios around Ireland accepted an invitation to participate in the project, which aimed to create awareness of little known events or incidents during or around the time of the Easter Rising in 1916 in Ireland. The artists researched incidents and aspects of life at the time and created little prints in response to their

research. The project toured nationally during the year. In most venues the exhibition was accompanied by a workshop for adults and/or children. A limited edition illustrated publication is still available for purchase. A website for the project has been set up to document the years activities. The prints, along with the stories, incidents or events that inspired them, can be viewed on the website.

<https://www.littlestorieslittleprints.com/>

• “An Duanaire” a curated printmaking exhibition, involving studio artists and invited printmakers from Ireland and Wales was held in venues across Ireland between 2013 and 2015. The exhibition was in response to “An Duanaire, an anthology of Gaelic poetry from 1600 to 1900”, compiled by the Irish scholar and Gaelic poet, Sean O’Tuama.

• “Bog 50x70”, was an exhibition of prints inspired by the Bog of Allen, curated by Peter Jones and shown in venues around Ireland 2010-2012

• “Where Siva meets Medb” explored the literary writings and mythological legends of both Ireland and India. The inaugural exhibition was opened by the Indian Ambassador, His Excellency Mr. Khumar. This exhibition travelled extensively around Ireland.

• “Le Chéile” project was a 7 year collaboration between printmakers in studio and printmakers from Regional Print Studio, Wrexham, Wales. see

<http://lecheileprintproject.blogspot.ie>

The studio is funded by Kildare County Council, by its members, associate members and friends.

www.leinsterprintstudio.com
leinsterprint1998@gmail.com





AMELIA PEART, Rooted, 2018, Aquatint, Etching, 22.8x14,8 cm



ANDREW KITTY, Waiting for a Taxi, 2018, Dry Point, 20x26,5 cm



ANN MORRIS, Meow, 2018, Etching, 10x10 cm



KATHERINE SMITS, Shards, 2018, Carborundum, 24x14 cm



DEIRDRE SHANLEY, Quick River, 2018, Etching, 18x18 cm



KATIE WALSH, Whale, 2018, Etching, Dry Point, 15,2x10,1 cm



MARY MCGRATH, Carrion Crow, 2018, Dry Point, Etching, 24,5x20 cm



MICHELE SWEETMAN, Spot Bowl, 2018, Carborundum, 8,8x9,3 cm



MARGARET BECKER, Moonlight Sonata, 2016, Etching, 24x14 cm



MELISSA CHERRY, White Pods, 2018, Etching, 17x14,8 cm



MO MONTGOMERY,
Poppy, 2017, Etching,
Hand Painted, 25x13 cm

PAMELA DE BRI,
Field Variations: Yellow,
2017, Etching, 17x15 cm



PAUL ROY, Musk, 2018, Etching, 18x16 cm



VAL HENNIGAN, Diaphaneus II,
2018, Linocut, 11,5x11,5 cm



REBECCA HOMFRAY, One for Borrow, 2017, Linocut, 17x22 cm



WILLIAM FINNIE, AR Seachran 15,
2018, Etching, Dry Point, 26x21 cm

The Times, Attitudes, Atmosphere and Events of the Leinster Printmaking Studio (LPS)

**[The form of this title is taken from R J Crampton's Concise History
of Bulgaria 2nd Edition p.103 footnote, CUP, where he explains the meaning
of the suffix: '-shtina' in the Bulgarian language]**

The Times of the Leinster Printmaking Studio:

The LPS was incorporated as a not-for-profit company in 1998, but the idea from which it sprang goes back to about 1993. The macro event of this year was the creation of a new government Department for Arts and Culture (its first minister was Michael D Higgins who is now President of Ireland). The micro event took place in two neighbouring small towns 40km west of Dublin, where a supervisor of a scheme to assist the long-term unemployed in Prosperous (herself a director of amateur drama) sought out Margaret Becker of Clane (an established visual artist in stained glass and printmaking) to train one of her charges. While an approach to the Arts Council under the Minister proved fruitless, Margaret formed a relationship with the European Leader Programme to support enterprises (in Kildare called KELT); she found premises on the Main Street in the old Girls' Primary School; and she lent her own printing press. Later on the County Councils of Ireland were given funds, and a mission to promote the arts in each county, under the Arts Act of 2003 and a reciprocally productive relationship has developed since then between the LPS and the Kildare County Arts Officer, Lucina Russell.

The Attitudes of the Leinster Printmaking Studio:

The LPS formal attitude is compliance with the rules for companies, in particular companies limited by guarantee without share capital, for retaining charitable status with the Revenue Commissioners and for conferring a tax advantage on certain sponsors (though this was little used in practice).

The LPS informal attitude is to be outgoing and co-operative, in the first instance professionally: with other print studios (around all of Ireland and one studio in Wales), some chosen printmakers, and group exhibitions at home and abroad; and in the second instance in the community: with taster classes for children in their own schools and in the studio itself, open days, and introduction classes for adults and prospective full members. LPS's attitude with the funding organisations has been one of independent action, close communication and much appreciation from these bodies for fulfilling their own goals. The studio runs smoothly and grows organically. The good working relationships of the studio with its members, funders, landlord, visiting artists, exhibition venues and suppliers reflect the manager who, from the beginning, has been Margaret Becker.

The Atmosphere of the Leinster Printmaking Studio:

Margaret has brought to the LPS the best of other Irish printmaking co-operatives, particularly the Graphic Studio Dublin (GSD), which she joined in its first decade, when it was a uniquely independent, democratic and convivial body of artists, operating in



Michael, the husband of Margaret Becker reading from the book which he brought from Ireland "A Concise History of Bulgaria" highlighting the suffix shtina in Bulgarian attached to a personal noun means the times, attitudes, atmosphere and events associated with that person

a country that was new to prints. She also reached out to the Seacourt Print Studio in Bangor, Co. Down, Northern Ireland, a 'safe' studio, a way of working with more benign etching acids, which she adopted for the LPS. The organisational atmosphere is professional: a signing-in book, notices for the various hazards and procedures, spaces assigned for conversation, kitchen and each printing process (layout table, paper wetting drying & pressing, working & inking benches, six printing presses, etching tanks, resin box, photocopier, dark room and screenprinter), space for supplies of plates, paper, inks, tools and personal items and needs and artists' lockers.

The personal atmosphere is uncritical and supportive; the standard of work has forged ahead; the development of facilities has been driven by the artists; sourcing of materials in bulk is optimum; and working standards seldom allowed to slide in an atmosphere of vigilant surveillance, and subtle and swift correction. As it has turned out, the gender balance is in favour of women and it would be fair to say that the quiet and productive atmosphere is a reflection of that balance.

The Events of the Leinster Printmaking Studio:

One sequence of events is the six locations of the studio: the old Girls' Primary School, the Science room of the old Top school (a one-year proto-secondary school), two-storey yard building behind Marron's Pharmacy, the enterprise complex in the old Bord na Mona headquarters in Allenwood, back to different premises in Marron's Court and finally the whole of the Top school which was refurbished specially for the studio by the new landlord.

Another sequence of events is the Exhibitions: studio-managed and externally curated. The early ones were of the current work of members; since then they have been themed on an agreed topic: the first theme was the links between Indian & Celtic mythology; the second was the Irish bog – in deference to the location of the studio in the old Bord na Mona headquarters; the third was a Welsh collaboration with Ceile; the fourth on small anecdotes of the 1916 rebellion in Ireland; and the current one being inspired by the Twentieth Anniversary of the Incorporation of the studio in 1998.

The initial incorporation was with the statutory seven subscribers who were chosen to give the company heft: an artist, an engineer, a barrister, a framer, an art gallery owner, an adult education supervisor and a community employment supervisor. This structure was not maintained and, for some time now, the board has been composed of working members of the studio.

Michael Peart



Mary McGrath, Natasha Balabanova, Margaret Becker and Eva Choung-Fux by the opening reception



MARGARET BECKER and MARY MCGRATH, in front of the special presentation of Leinster Printmaking Studio

MARIA HEED, Sweden

Solo Show, The Secrets of Life, Watercolors and Prints, April 23 - May 13, 2018

Maria Heed is an image pole. She is autodidact, she has found her way through intuition. I might have to say "has followed" rather than "found out" because she feels like being an instrument for images that make herself. Work is not a direct effort for her, but instead a subjugation during or a confusion with a powerful flow. The effort lies in resisting temporary impulses to establish unnecessary or even preventive control. Maria Heed finds her inspiration in nature and in the European medieval image world. She has a special eye for life's brittle but powerful expressions. In her choice of techniques, Maria Heed focuses on graphics and painting, etching, high pressure and watercolor, but her curiosity and

experimental lust do not allow excessive technical limitations. You can find surprising variations in materials and methods in her collections. Maria Heed's Opus Magnum, that is to say, is a cross-cultural cooperation project with Norrköping Symphony Orchestra and composer Ingvar Lidholm, known as the seven human entrances. It was performed in Norrköping Concert Hall 2002. Maria Heed has performed several public assignments and has 35 years of experience in individual exhibitions and has participated in a wide range of collaborative projects worldwide.

Vilske-Kleva 2016, Björn Therkelson, friend and colleague.



Birger Karlsson, Minister-Counselor from the Swedish Embassy is very pleased to meet the artists



Maria receives flower from Georgi Gyoshev



Study for a group portrait of friends and art lovers



Rada likes Maria and Maria likes Rada



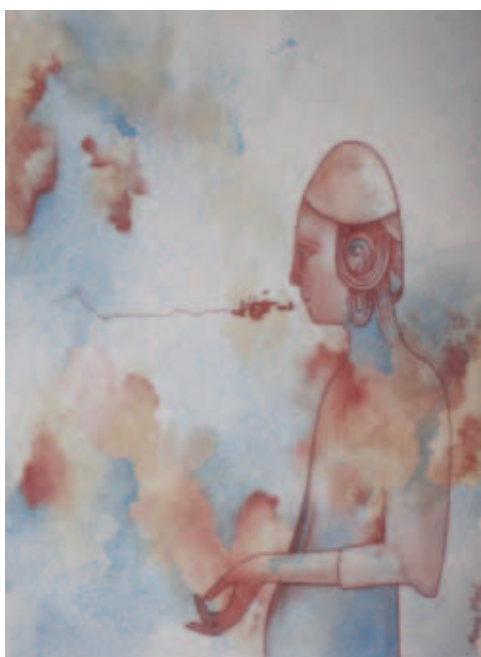
Female and Male – Or The Mystery of The Rose Prince

Georgi asked us, as a challenge to make a picture together as a tribute to Bulgaria and after some hesitation, we accepted. Since we both like symbolism and pictures with double meanings we chose to make a figure in the shape of both man and woman.

And with knowledge that lions are important symbols in Bulgaria as well as roses, that choice was obvious. We took some inspiration from your rich iconographic tradition and made a former warrior now bearing a small lion, inviting the viewer to his world. The landscape took form bit by bit as we painted and you can find both the mountains surrounding Sofia as well as old roman stonewalls.



*Border Country, 2018,
Watercolor on Handmade
Paper, 37x27 cm*



*Questions, 2018, Water-
color on Handmade Pa-
per, 37x27 cm*



*The keeper of secrets,
2018, Watercolor on Hand-
made Paper, 37x27 cm*

20 years earlier - 20 years later The Projects and the Collection of Lessedra May 17 - June 17, 2018

On January 17, 1998 started the first workshop (plein-air) of Lessedra at the film house in Lessidren with the participation of 44 contemporary Bulgarian artists. The exhibition of 150 works, together with the catalogue, dedicated to the 7th anniversary of the gallery, took place in the National Palace of Culture from June 5 to June 17, 1998.

The successful realization of this workshop (plein-air) turned in a serious engine and stimulator for the development of Lessedra. The current collection is an expression of the projects and exhibitions carried out during these 20 years after the workshops.

Several of the significant artists and works from 1998 are presented

Petar Dochev

Christo Stefanov, Dimitar Lalev, Yordan Kissiov, Suli Seferov.

As well the specially created artefacts: The Spirit of the Walnut Tree by Alexander Ivanov from 2011, Art Honda by Andrey Daniel from the summer of 2014, the sculptural composition of Pavel Koychev from 2017 with the working title Bulgarian family from the middle of the 20th century...

The focus of this presentation is on international projects presenting paintings, sculptures and installations of 50 artists from 21 countries from all over the world - Japan, United States, Canada, United Arab Emirates, Spain, The Netherlands, Norway, Iceland, Sudan, Brazil, Morocco, Turkey, Slovenia, Bangladesh, Switzerland, Mexico, Thailand, Sweden, Poland, Germany, Finland...

The creative energy and the enthusiasm of the memorable winter of 1998 continue to produce its fruitful impact - many more things to come...



Elvira Rodriguez Roura, Spain, Pelin Avsar, Turkey, Olga Grimsno Nilsen, Norway, Maria Heed, Sweden, Amani Hassan, Sudan, Masahiko Hayashi, Japan, Chloe Dee Noble, USA, Katarzhyna Pyka, Poland, Gustavo Olivares Morales, Mexico and Joan Backes, USA



Rada in the exhibition with the sculpture of Pavel Koychev



Rada with Pavel Koychev in the studio in Gorna Banya, June 2018



Mihail Petkov, Bulgaria, Laila Adam, Sudan, Hannie Kortland, the Netherlands, JR Rapier, USA, Sirin Benugur, Turkey, Birna Matthiasdottir, Iceland, Rosangela Scheithauer, Brazil, Karen Oremus, Canada, Mariam Al Ali, UAE, Jacob Klein, the Netherlands

The Poster of the exhibition



Petar Dochev, Untitled, 1998,
Graphite, Acrylic and Oil on
Wooden Panel, 100x100 cm

With special thanks for the cooperation to Kunstmuseum Basel, Switzerland

Mrs. Karen N. Gerig Verantwortliche Kommunikation
Mr. Jonas Hänggi Verantwortlicher Bildrechte & Studienraum

Kunstmuseum Basel
From: Jonas.Haenggi
Sent: Tuesday, March 06, 2018 5:50 PM
To: georgi-lessedra@lessedra.com
Subject: AW: Eine Bitte

Sehr geehrter Herr Kolev

Wir haben für Sie eine Ausnahme gemacht.
Sie finden die Genehmigung als PDF im Anhang.
Ich hoffe, dies ist für Sie so in Ordnung.
Freundliche Grüsse aus Basel und
viel Erfolg mit Ihrem Projekt

Jonas Hänggi
Verantwortlicher Bildrechte & Studienraum

kunstmuseum basel

Basel, 6. März 2018

Reproduction Permission - List of Works

Künstlerin / Artist	Werk / Work
Carl Andre	Equivalent I, 1966/1969 Feuerfeste Ziegelsteine, 120 Teile 12.5 x 22.8 x 6.4 cm je Stein je Stein 6.4 x 22.8 x 11.5 cm (120 Steine) Inv. Nr. G 1985.9 Eigentümerangabe / Credit Line: Kunstmuseum Basel Fotografische / Photo Credit: Martin P. Bühler

Georgi Kolev
LESSEDRA Gallery & Contemporary Art Projects
25, Milin Kamak Street, 1164 Sofia, Bulgari

is allowed to show the photograph of the work listed above in an exhibition on Carl Andre and Bulgarian Artist Petar Dochev.

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St. Alban-Graben 8
Postfach
CH-4010 Basel

Kunstmuseum Basel
St. Alban-Graben 8, Postfach
CH-4010 Basel

Telefon +41 61 206
Fax +41 61 206 82 52

www.kunstmuseumbasel.ch
annika.baer@bs.ch
jonas.haenggi@bs.ch



Petar Dochev and Carl Andre

In 1974, Georgi Markov expressed his critical opinion about contemporary art. Quite strangely and illogically (especially in those years) he puts side by side (with a negative assessment for both) Carl Andre with his minimalist sculpture and Peter Dochev with his portraits of workers from Kremikovtzi.

In his essay "Pictorial Parallels" the writer and dissident is stating:

...The famous English art gallery Tate had purchased 120 ordinary bricks from the American sculptor Carl Andre, as they produce every brick in the world. For them, the Tate Gallery paid a huge sum because they were arranged on the floor in two rows of six bricks and a length of ten bricks that formed the subject of art. The author of this work, Carl Andre, has long been the discoverer of the so-called "Minimal sculpture"....

*.....
...In front of me is now a portrait of Petar Dochev, an worker, who gives me the same perplexity as the two brick rows of Carl Andre. What is more, one could refer this work of socialist realism to minimalism, that is to test the faith of the lovers of this art...*

From the sight of today, I am astonished by Georgi Markov's vision, putting together the two artists - the first one brings the sculpture to its ultimate limit of the possibility of creation, the latter achieves such (border) plasticity in painting, which leaves no possibility for more painting, in any sense of this term ...

This is how the writer's intelligent thinking can connect two artists forever, and that it will be a prophecy with a permanent projection in the future about the importance of their creativity.

Lessedra
May, 2018



The Sculptural Installation Work of Carl Andre with works of Bulgarian artists Yordan Kissiov, Christo Stefanov and Dimitar Lalev in the background



Rumen Skorchev, Bulgaria, Akira Kurosaki, Japan, Pavel Koychev, Bulgaria, Andrey Daniel and Alexander Ivanov, Bulgaria

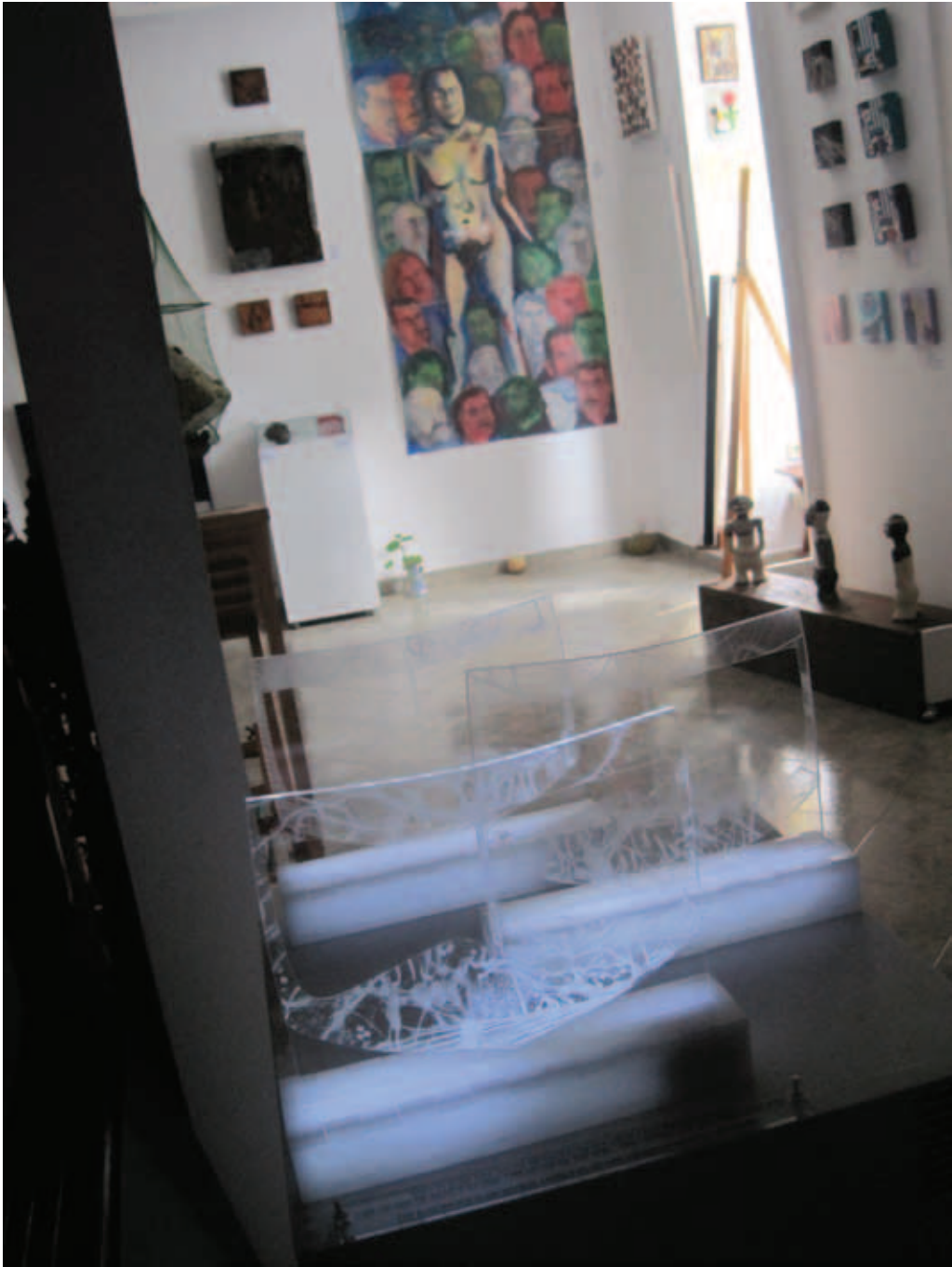


Mariam Al Ali, UAE, Installation View and Jacob Klein, the Netherlands



Dobromir Ivan Bulgaria, Harriet FeBland, USA and Heinz-Peter Kohler, Switzerland

Mariam Al Ali, UAE, Installation View, in the background – Gustavo Olivares Morales, Mexico and Masahiko Hayashi, Japan



Vassko, good friend of Lessedra installing posters in front of the Union of Bulgarian Artists and in front of the Art Academy and the National Gallery

MINI PRINT

INTERNATIONAL ARTISTS

2018  LESSDRA CONTEMPORARY ART PROJECTS



4



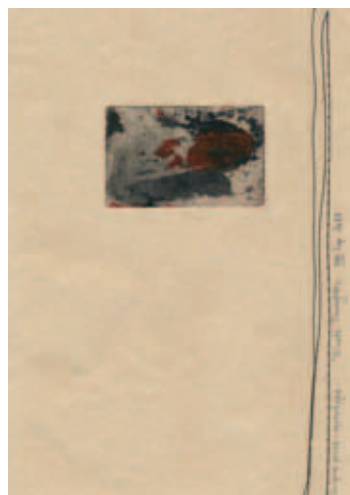
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10



7



2



11



12



13



6

- 1 **ADAM CZECH**, Poland, Cycle Graphic Objectives – Black Impressions, Objective 2 – Yellow, 2018, Algraphy, 16x20 cm
2 **ADRI FRIGGE**, The Netherlands, Genesis, Boat Refuges, 2018, Etching, 10x20 cm
3 **ADRIANA LUCACIU**, Romania, In Your Eyes, 2017, Relief Engraving, 8x8 cm
4 **AGATA DWORZAK – SUBOCZ**, Poland, Space 4525, 2018, Digital Print, 9,7x9,7 cm
5 **AGATHI SIOLOU**, Greece, Private Thoughts, 2017, Monotype on Paper with Embroidery, 25x17,5 cm

- 6 **AIDA STOLAR**, Israel, Two Ladies, 2018, Sugar Lift, Aquatint, Etching, 7x5 cm
7 **AKEMI OHIRA**, U. S. A., Drain the Swamp, 2017, Intaglio, 15x12,5 cm
8 **ALECIA DUCK**, Canada, Rust, 2018, Ultra violet Screen Print, 11x18 cm
9 **ALEXANDRU JAKABHAZI**, Romania, Landmarks II, 2018, Etching, Aquatint, 15x15 cm
10 **ALJA KOSAR**, Slovenia, Untitled I, 2018, Etching, 8,8x8,8 cm

- 11 **AMARYLLIS SINIOSSOGLOU**, Greece, № 920, 2018, Engraving, 10,5 x 8 cm
12 **ANNA ARMINEN**, Finland, Chirrup (Liverrys), 2017, Polymer Gravure, 10 x 10 cm
13 **ANNE DESMET**, England, End of Empire, 2018, Wood Engraving and Pochoir, 13x17,4 cm



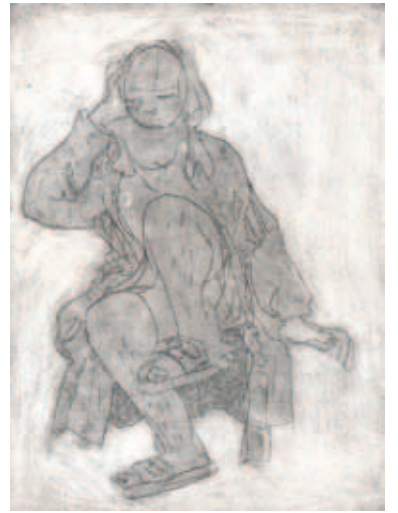
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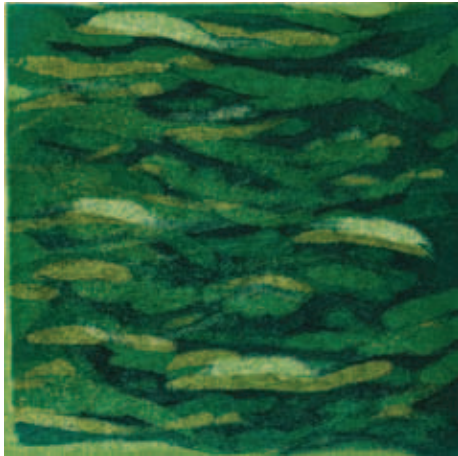
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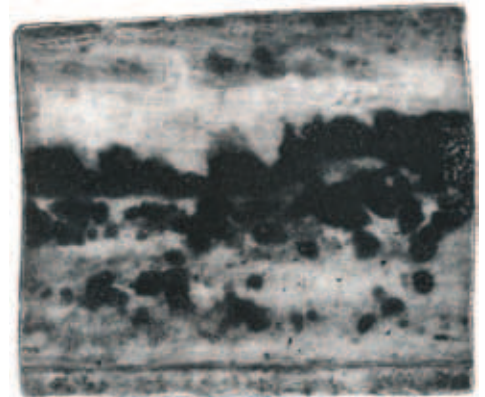
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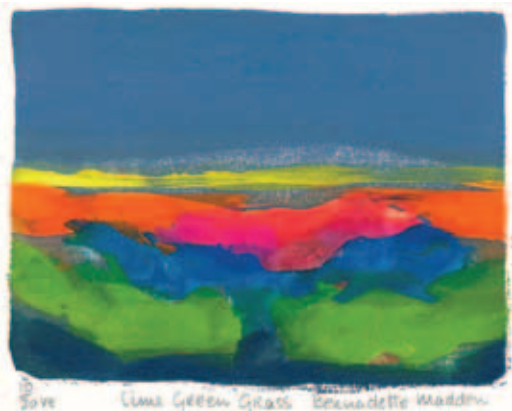
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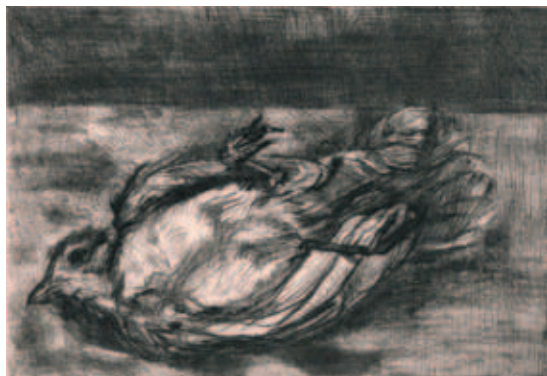
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1 **ANNE SMITH**, Australia, Resignation, 2017, Etching, 25x20 cm

2 **ANNIE JOHNSTON-GLICK**, U. S. A., 8 AM Discussion, 2017, Etching, 15x11 cm

3 **ANTONINE BATHUEL**, France, Wallpaper Two Birds, 2018, Gravure on Plexiglas, 13x13 cm

4 **ARIS ENGEL**, The Netherlands, Dunes 1, 2018, Etching, 8,5x10 cm

5 **ATSUSHI MATSUOKA**, Japan, The Night Sky Gem, 2017, Wood Engraving, 11,7x10,7 cm

6 **AURA OP DEN CAMP**, The Netherlands, 12 Sides of a Landscape, 2018, Toyobo Color Print, 10,5x19,6 cm

7 **AYAKO IGUCHI**, Japan, Scene - 26, 2018, Woodcut, 10x10 cm

8 **AYANE SATO**, Japan, Japan's Ghost, 2017, Lithograph, 11x16 cm

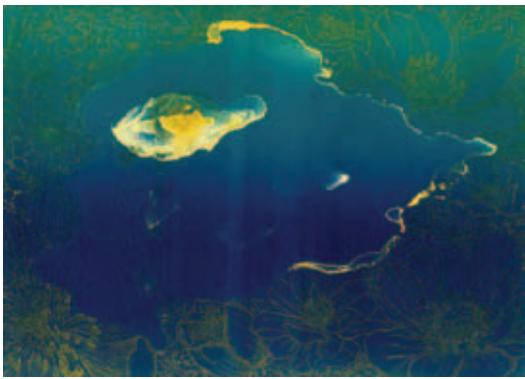
9 **BERNADETTE MADDEN**, Ireland, Lime Green Grass, 2018, Screen Print, 7x9 cm

10 **BERNADETTE MARECHAL**, Belgium, DERRIERE LE RIDEAU?, 2017, Aquatint, 17x14,7 cm

11 **BIRGITT WOLNY**, Germany, Water Melons, 2018, Giclée Fine Art Print, 18x15,5 cm

12 **BRIAN KREYDATUS**, U. S. A., Bird, 2018, Dry Point, Etching, Roulette, 14x20,5 cm

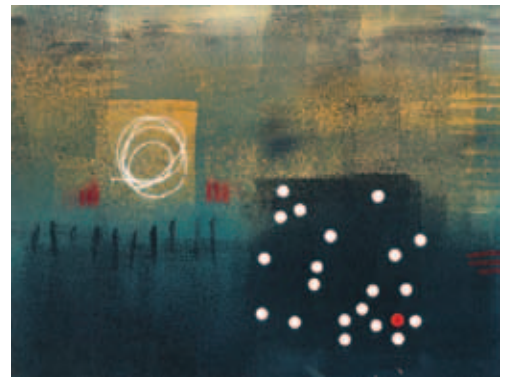
13 **BRIAR CRAIG**, Canada, I don't know, 2018, Ultra violet Screen Print, 29x23 cm



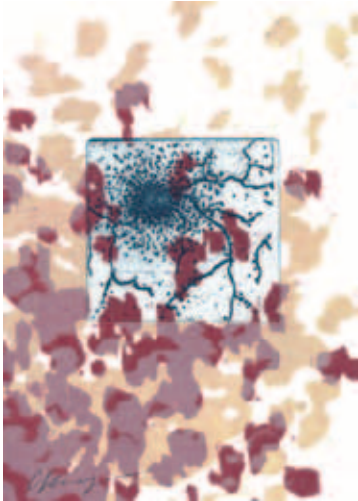
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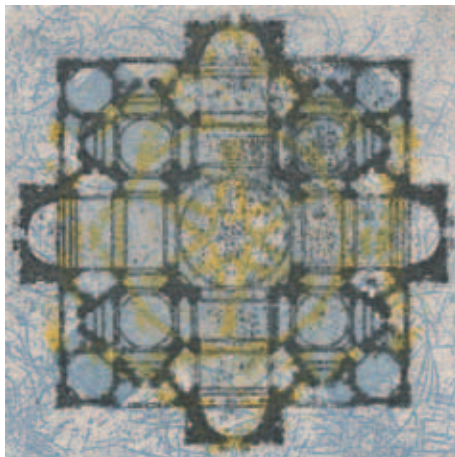
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1 **BROOKE MOLLA**, U. S. A., House Collection: Red Seed, 2017, Woodcut with Hand Sewing, 22,5x29,5 cm
2 **BRUCE ACTON**, Canada, Happy Oppression, 2018, Ultra violet Screen Print, 23x28 cm
3 **CARLA KLEEKAMP**, The Netherlands, Antropocene anno 2020, 2017, Etching, 22x24 cm
4 **CARLEY SCHMIDT**, U. S. A., Immerse (Tailing IX), 2018, Etching, Woodcut, 18x13 cm
5 **CAROL HAYMAN**, U. S. A., Archangel, 2017, Photo Intaglio, 18,5x25,5 cm

6 **CATALINA DURAN MCKINSTER**, Mexico, I'm waiting You, 2018, Plate Lithograph, 28x21 cm
7 **CATHERINE TAM**, Canada, Tile 10, 2018, Etching, Chine-collé, 9,5x9,5 cm
8 **CHIKAKO KAMAGA**, Japan, Broken Eyes, 2017, Etching, Aquatint, 18x25,5 cm
9 **CHLOE DEE NOBLE**, U. S. A., Gauguin Doppelganger deux, Collage Lithograph, 22,5x17,7 cm
10 **CHRISTA KLINCKWORT**, Mexico, Untitled, 2017, Monotype, 12,5x16,5 cm

11 **CHRISTINE GUTH**, Germany, En Route II (Unterwegs), 2018, Woodcut, 15x21,5 cm
12 **CLODAGH TWOMEY**, Ireland, Ephemeral Pleasure V, 2018, Dry Point, Etching, 10x10 cm
13 **COLLEEN DWIRE**, U. S. A., The Peacock and the Crane, Etching with Chine Colle, 20x15 cm



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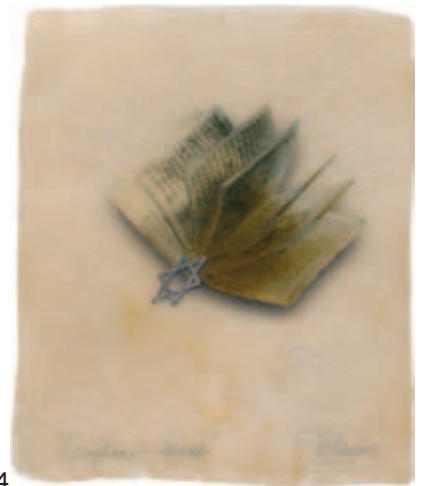
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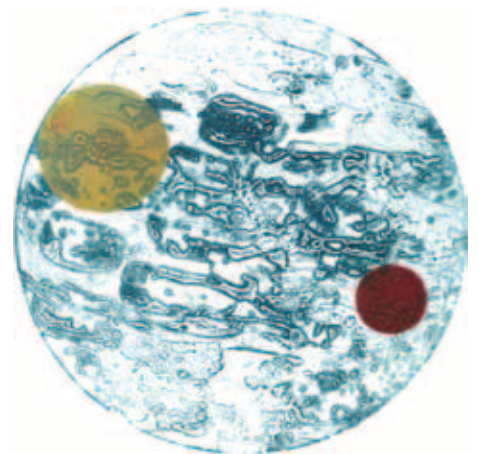
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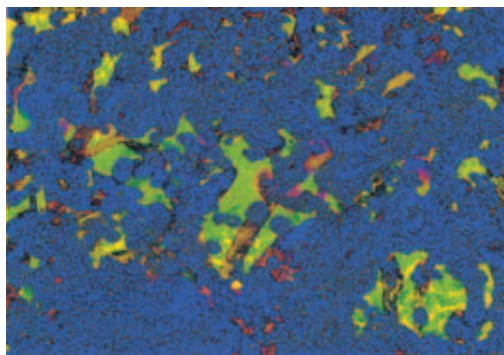


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- 1 **DAN MCCORMACK**, U. S. A., Elizabeth_P_02-03-18-10AC, 2018, Pinhole Camera, 23x29 cm – no commercial value...
- 2 **DAVID SARASA RENEDO**, Spain, Mujer, 2018, Aquatint, Zinc Plate, 25x16,5 cm
- 3 **DENIZE DE ARAUJO SANCHES**, Spain, Street Angel II, 2017, Etching, Burin, 9,5x9,5 cm
- 4 **DIANA KLEINER**, Argentina, Scriptus Sacred II, 2018, Graphic Print with Polyester Resin and a little Symbol, 23x20 cm (image 12x7 cm)
- 5 **DIANE COMTE FROST**, France/England, Ivy, 2018, Etching, 10x15 cm

- 6 **DJP-RUIZ RUIZ**, France, No 9951, 2017, Linocut (Gravure sur Linoleum), 17x22,5 cm
- 7 **DOROTHEA HOFFMANN**, Germany, Together, 2018, Monotype, 11x11 cm
- 8 **DUSANKA JABLANOVIC**, Switzerland, Stone and Gran, 2017, Photopolymer, 15x21 cm
- 9 **ECLIPSE GALLOWAY**, Canada, Untitled, 2018, Ultra violet Screen Print, 23x17 cm

- 10 **EEVA HUOTARI**, Finland, Shadow II, 2017, Etching, Aquatint, 10x10 cm
- 11 **ELEONORE HOLM**, Sweden, Light I, 2018, Screen, Linoleum, Collage, 18,5x18,5 cm
- 12 **ELINA AUTIO**, Finland, Planet Seasons 3, 2018, Monotype, Diameter 16,5 cm
- 13 **EDWIN GARCIA**, Venezuela, Solemnity (Solemnidad), 2017, Mezzotint, 10x12 cm



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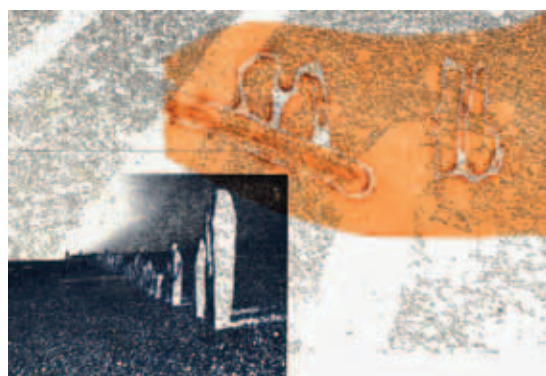
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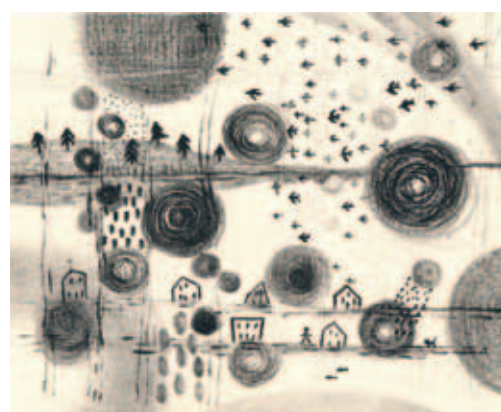
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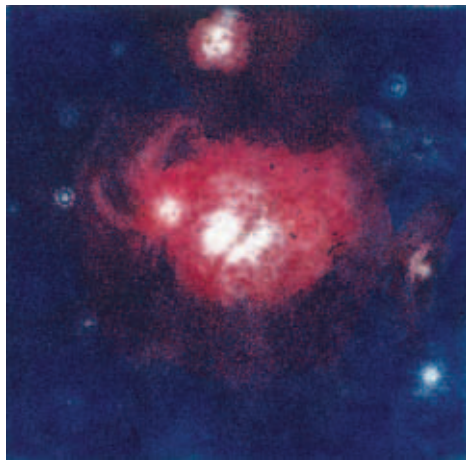
1 **ELISABETH JOBIN – SANGLARD**, Switzerland, **SEEDS OF FLOWERS_POP_GREEN**, 2018, Digital Print, 14x20 cm
2 **ELMAR PEINTNER**, Austria, **Portrait of a Doll**, 2018, Etching, 15,8x11,9 cm
3 **ERNEST MILSTED**, U. S. A., **Come Hell or High Water**, 3/3, 2017, Screen Print, 29x22,5 cm
4 **ETSUKO MIZUKAMI**, Japan, **Hear**, 2017, Woodblock, 15x22 cm
5 **EVE EESMAA**, Estonia, **Blue Grass**, 2017, Etching, Linocut, Typography, 21x29 cm

6 **FAYE HASKINS**, England, **Breakwater – Component IV**, 2018, Mixed Media, 19,5x29 cm
7 **FLOKI GAUVRY**, Argentina, **The Candle**, 2018, Photo Gravure (Mixed), 25x23 cm
8 **FUMI GYOBU KATAYAMA**, Japan, **Agapanthus**, 2017, Etching, Aquatint, 20x10,5 cm
9 **FUMIKO MATSUDO**, Japan, **Sunset**, 2018, Lithograph, 13x16 cm
10 **GABRIELLA HELF**, Austria, **Impression III**, 2018, Wood Engraving, 10x10 cm

11 **GENEVIEVE GUADALUPE**, U. S. A., **Spring 1**, 2018, Mezzotint, 7,5x7,5 cm
12 **GEORG BOTHE**, Germany, **CNG XV**, 2018, Tetrapak Engraving, 10x15
13 **GERALD HUSHLAK**, Canada, **Ice People**, 2018, Digital Print, Ink on Paper, 19x23,5 cm



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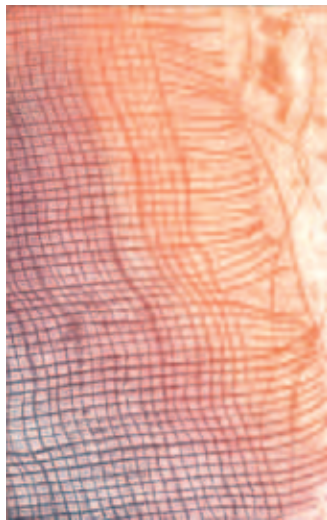
- 1 **GERVASIO ROBLES**, South Africa, Inner Fire, 2018, Aquatint, two color plates, 10x10 cm
 2 **GILL SPEIRS**, England, The last of Autumn, 2017, Monoprint, 15x15 cm
 3 **GINJIRO HOSOKAWA**, Japan, Face, 2018, Woodblock, 23,7x15 cm
 4 **GRETCHEN BEDERMAN**, U. S. A., Drum, 2017, Block Print, 15x11 cm

- 5 **HAENGRAN HAN**, Japan, Face, 2018, Woodblock, 29x23 cm
 6 **HARUKA MITSUISHI**, Japan, Snow Fields with Spikes, 2018, White Ink on Paper, Dry Point, 12x18 cm
 7 **HARUMI TANIAI**, Japan, Princes, 2017, Etching, 18x15 cm

- 8 **HASE**, Japan, I need perfect Place, 2018, Etching, Aquatint, 10x15 cm
 9 **HELENE BAUTISTA**, France, Belvedere, 2018, Lino-cut, 15x10 cm
 10 **HELGA HOFER**, Austria, Untitled II, 2017, Woodcut, Hand pressed, 29x23 cm
 11 **HERMANN ROMMEL**, Germany, Interieur I, 2018, Monoprint, 20x15 cm
 12 **HIROKO KONO**, Japan, Tomb, 2018, Woodblock, 17x27 cm
 13 **HOLGER RUDNICK**, Germany, Untitled I, 2018, Mixed Media on Paper (Cyanotype/C-Print), 18 x 20 cm



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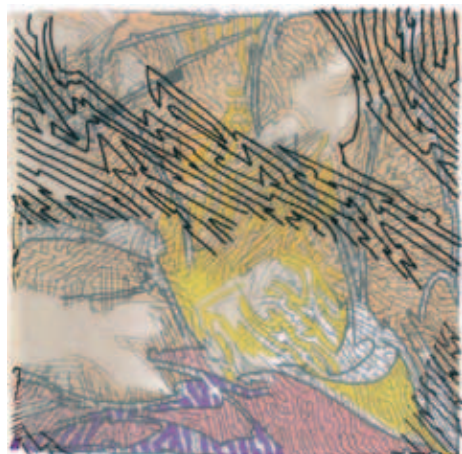
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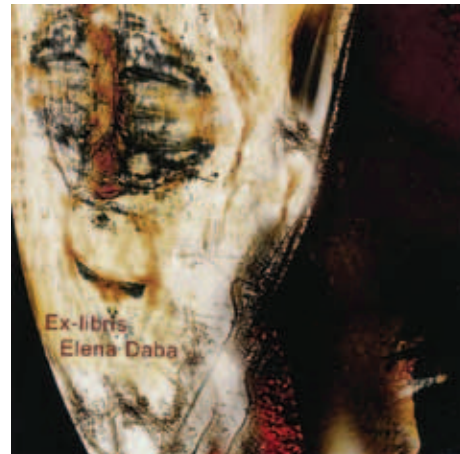
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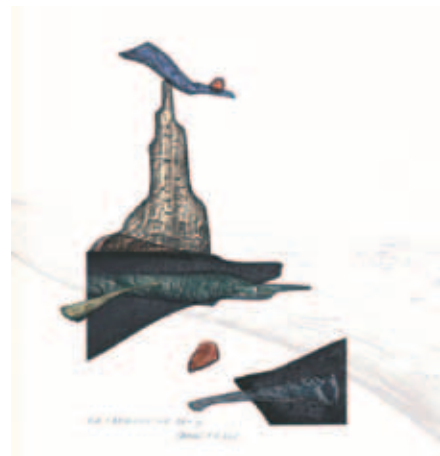
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1 **HR FEDERHIRN**, Switzerland, At the End of the Net, 2018, Vernis mou, a la poupee, 18,2x11,7 cm
2 **HUBERT WENCEL**, Poland, Duality, 2018, Etching, 22x16,5 cm
3 **IDAHERMA WILLIAMS**, U. S. A., Violinist, A/P 2, 2018, Woodblock on Handmade Paper, 15x10 cm
4 **ILDIKO BIRO**, Hungary, Bird, 2018, Digital Print, 15,5x20 cm

5 **ILEANA PISZCZ**, Costa Rica, Selphy 1, 2018, Monotype, 16x12,5 cm
6 **IOSIF MIHAILO**, Romania, Ex Libris Ilie Mihailo, 2018, Digital Print, 10x10 cm
7 **IRENE JENSEN**, Sweden, Ill, 2017, Photopolymer Film Etching, 20x15 cm
8 **IRIS XILAS XANLATOS**, Greece, Sunset, 2018, Silkscreen pulled by Hand, 9,3x7,8 cm
9 **ISABELLE GOURCEROL**, France, Figure Nine, 2017, Woodcut, 20x20 cm

10 **ISAMU INADOME**, Japan, On the Table 18-2, 2018, Etching, 15x15 cm
11 **ISAO KOBAYASHI**, Japan, Proof of the Existence No. 5, 2018, Piezo graph, 22,3x18 cm
12 **IWONA RYDESC – KOSTOVIC**, Poland, Bridging the Gap III, 2018, Digital Print, 29x23 cm
13 **IZTOK SMAJAS – MUNI**, Slovenia, Her unusual horse, 2018, Digital Print, 12 x12 cm

World war one. Violence, Europe was shaking, boots were marching through the mud... Flanders was a tangle of hate and hope, young bodies covered the fields. But human kind didn't understand what it was all about.

Jan Wellens is a conscientious objector, never carried a gun. He made these linocuts in honour of those lost lives 100 years ago, dreaming of a life where weapons and violence don't have any reason for living.

He says: 'Believe in the human being and wake up. Keep in touch without weapons, without horror, with music, through nature. Only then our message can reach the horizon, warmth embraces us.'

2018 is an important year, the war that killed during four years ended in 1918. In the town leper in Flanders the trumpeters still blow 'The Last Post' as a salute to the dead of the first horrible world war.



*The Courier, 2018, Linocut, 23 x 17 cm



*The Burden, 2018, Linocut, 23 x 17 cm



*The Last Post, 2018, Linocut, 23 x 17 cm

Jan Wellens was born in Brussels in 1946.

He is a Belgian allround artist: paintings, drawings, graphic works...

He exposed all over the world: Belgium, Germany, Japan, Bulgaria, Spain, Netherlands, Serbia, France, Romania...

He has had more than 80 individual and more than 300 collective exhibitions.

Jan brings what he sees and feels on paper and canvas and

tells us about what held his attention. His hands play with gouge, paintbrush and pen and create an image that shows us a sensitive observation in black and white or colour. His movement through the lino is self-confident and angular, without frills. Although life didn't spare Jan, straight on is still his device... without any doubt. The main thread in his life is a search for purity, as well in art as in his world view.

<http://www.janwellens.be/>

*100 years from the end of the First World War – No more Wars...

Dutch schoolchildren and the Great War

Maria Kapteijns, Eindhoven 2018

When we were in Sofia, last July, we happened to talk a lot about history – maybe because we had an historian in our midst, Michael from Ireland - and one day the First World War became the subject in relation to the work of Jan Wellens. Being from the Netherlands this war never really was part of our history, just one of these horrible stories you hear. In our neighbour country Belgium, this war - the Great War - has left its scars. Now living next to the Belgian border, our children had to learn about it and had a school trip to Ypres. Ypres has been in the front line for 4 years: the front line hardly moved and hundreds of thousands soldiers died on the same few square kilometres, having lived in trenches neither winning nor loosing. It illustrates the senselessness and the drama of war and Ypres confronts you with mass graves and endless war cemeteries. Just to make sure this insanity will never be forgotten.

A very famous poem was made near Ypres in 1915, by John McCrae, who worked there as a military doctor – in Flanders Fields. It's the most beautiful and moving poem and who has read it will never see poppies the same way he did before.

**In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders Fields.
Take up our quarrel with the foe:
To you from failings hand we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.**

Georgi Lessedra – personal statement

The brother of my grandfather is one from 115000 young Bulgarian men who never came back home from the front. For the statistic of rulers and politicians this is just a small grain of sand in the huge sea of the death. For the family it is an everlasting pain and a great loss for next generations...
No more war!



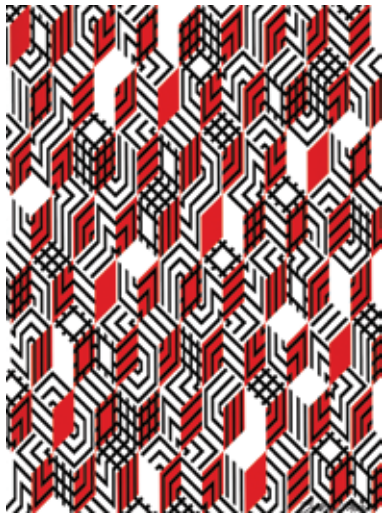
Kolyo, the brother of my grandfather - he lost his youth and his life in the war



My Grandfather Georgi, 20`s of 20th century



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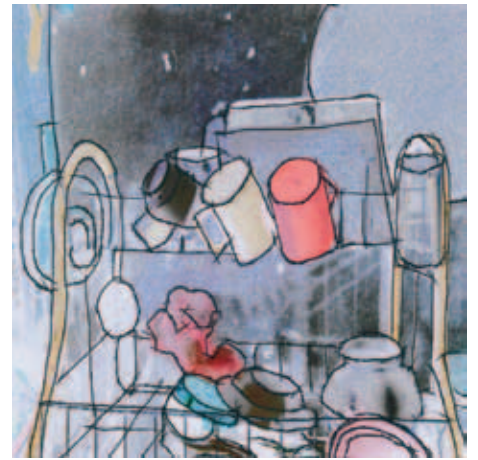
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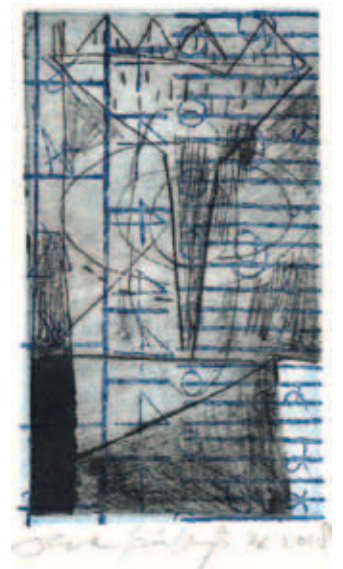
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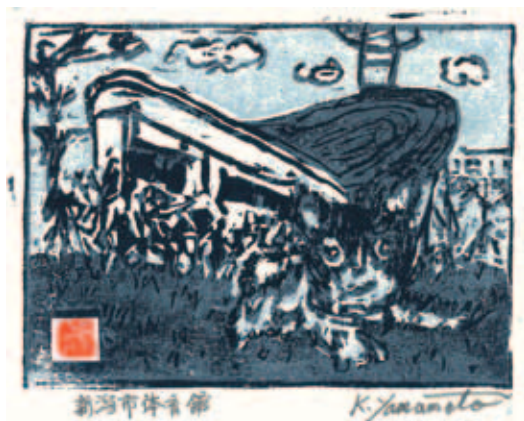


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1 **JAKA BONCA**, Slovenia, Lessedra 2018—9—
Typesetting, 2018, Digital Print, 29x23 cm
2 **JAMES MCCREARY**, Ireland, Red and blue Rope,
Howth, 2018, Mezzotint, Aquatint, 15x22 cm
3 **JAUNETH SKINNER**, U. S. A., Working Late, 2017,
Linocut, Hand Coloring, 5x5 cm
4 **JEAN-JACQUES LECOQ**, France, Jour, 2008,
Etching, Aquatint, 14,5x8 cm

5 **JEETA LAKSHMITA**, Mauritius, Sea Melody, 2018,
Screen Printing, 20x14 cm
6 **JENTI HANNELE SALMINEN**, Finland, The Roots,
2017, Woodcut, 9,7x19,5 cm
7 **JERZY GORBAS**, Poland, Girl with a Horse, 2018,
Linocut, 21x15 cm
8 **JOE RYAN**, Ireland, Lemmy, 2018, Linocut,
8x10 cm

9 **JOSEE WUYTS AND FRANS DE GROOT**,
The Netherlands, Funnel, 2018, Dry Point, Etching,
9x5 cm
10 **JOSIE MCMORRIN**, Scotland, Looking Back,
2017, Etching, Aquatint, 10x10 cm
11 **JOZINA MARINA VAN HEES**, The Netherlands,
Dishes 3, 2018, Giclee Print, 18x18 cm
12 **JUDY BOURKE**, Australia, Flat Packs 49, 2018,
Monotype, 26,5x19 cm
13 **JUSSARA PIRES**, Brazil, Africa The Book I, 2016,
Wood Engraving, 20x12,5 cm



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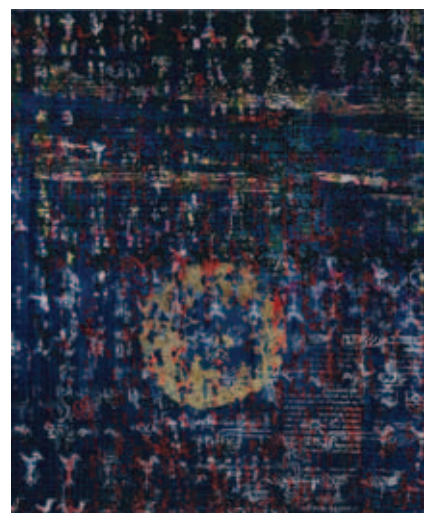
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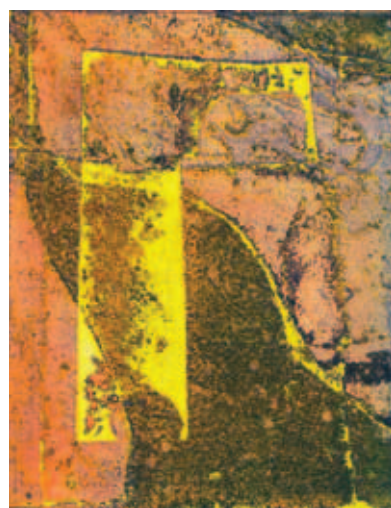
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- 1 **KARIN BYRNE**, Austria, Self Portrait, 2017, Linocut, 29x22,1 cm
 2 **KATARZYNA PYKA**, Poland, Inside In II, 2018, Digital Print, 10,5x7 cm
 3 **KATHIE PETERSSON**, Sweden, Square, 2018, Etching, 13x10 cm

- 4 **KATUHIKO YAMAMOTO**, Japan, Nigata-shi Gymnasium, 2017, Woodblock, 9x12 cm
 5 **KAYOKO TATSUBORI**, Japan, Chattering, 2017, Woodblock, 13,5x9 cm
 6 **KAZUHIRO YOSHIOKA**, Japan, Prayer, 2018, Silkscreen and Blue Print, 26x21,5 cm
 7 **KAZUO TANABE**, Japan, Fall in to dozu, 2018, Styrene Plate Wood, Acrylic paint, 29x23 cm
 8 **KEIKO KOBAYASHI**, Japan, Cycle Pine Cones are Dreaming of..., Pine Forest, 2018, Woodblock, 16x21 cm

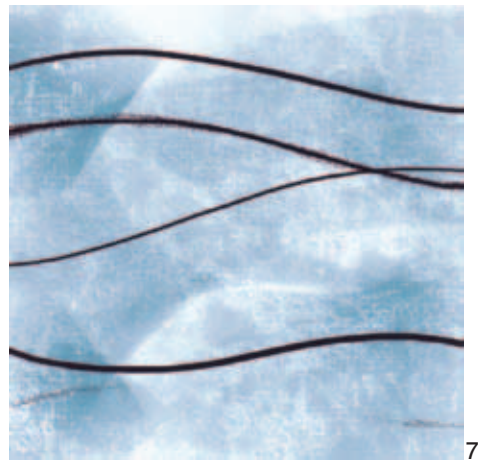
- 9 **KIRA WINTER**, Denmark, Ilulissat no. 18, 2018, Gravure, Unika, 19x14 cm
 10 **KISEKO OGASAWARA**, Japan, A little Leaf, 2016, Etching, Aquatint, 14x11 cm
 11 **KITTY DOORNIK**, The Netherlands, Brain Damage, 2018, Digital Print of Handmade Collage, 21x26,7 cm
 12 **KRZYSZTOF PASZTULA**, Poland, Cyklist, 2018, Ink Print, 20x20 cm



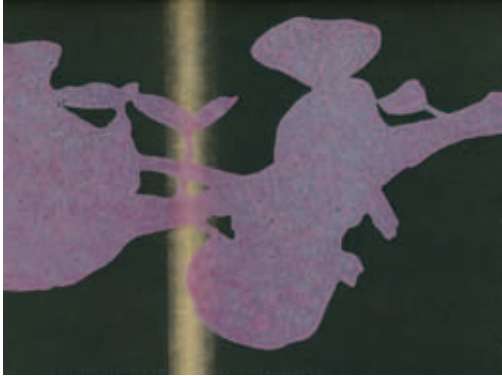
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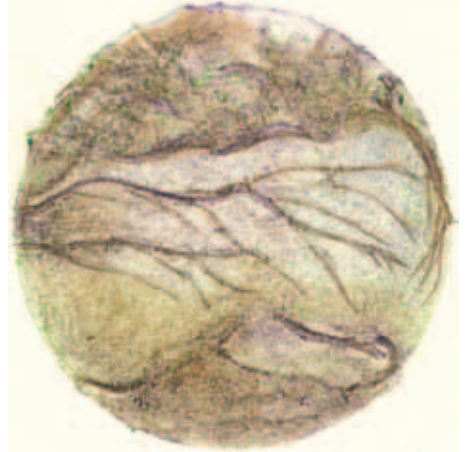
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- 1 **KUMIKO SHIBUSAWA**, Japan, Collection (w), 2018, Paper Lithograph, 12x18,5 cm
 2 **LACIA VOGEL**, Canada, Marauder VI, 2018, Linocut on Washi Paper, 7,7x7,7 cm
 3 **LAURENT WILMET**, Belgium, Girl, 2018, Interrupted Linocut, 10x10 cm
 4 **LEONIE VAN SANTVOORT**, The Netherlands Sound of Leaves III, 2017, Woodcut, 23x29 cm

- 5 **LINDSEY GRAHAM**, England, Bankside, 2018, Collagraph, Diameter 9 cm
 6 **LISA EST**, Austria, Cycle Over code Mini print, Untitled 3, 2018, Algraphy, 10x10 cm
 7 **LISA GRAHAM**, U. S. A., Untitled-lines # 2, 2018, Digital Print, 10x10 cm
 8 **LOUISE GROSE**, England, Feathered Friends II, 2018, Digital Pigment Print, 20x16 cm
 9 **LUCE**, Belgium, Passage III – A/P 1/1, 2018, Carborundum, 14,5x15 cm

- 10 **LUCY BESSON**, The Netherlands, Awaiting, 2018, Digital Print, 26x19 cm
 11 **LUKASZ CYWICKI**, Poland, Person of Time – 34, 2018, Linocut, 10x10 cm
 12 **MAGGIE KITCHING**, England, Woman with Flowers, 2018, Vinyl Cut, 14x10 cm
 13 **MAJA – HELEN FEUSTEL**, Germany, Interieur, 2018, Dry Point, 9x6,5 cm



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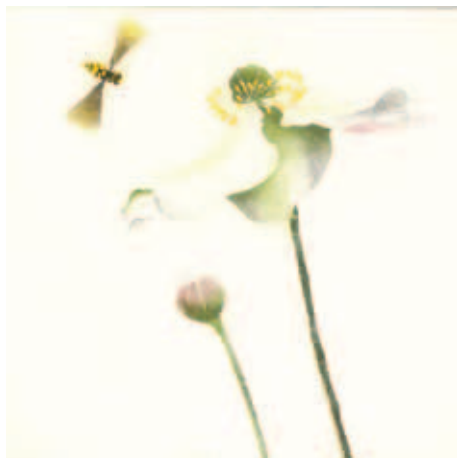
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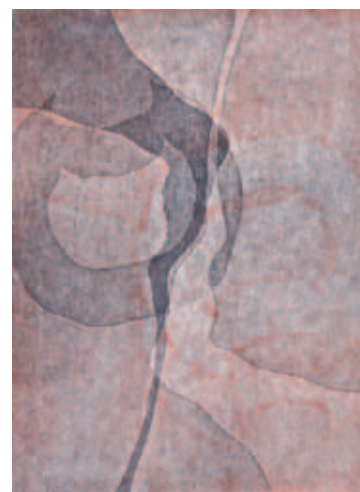
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1 **MAKI MIMURA**, Japan, See You, 2018, Etching, 22,7x6,7 cm
2 **MANFRED EGGER**, Austria, Moonflower II, 2018, Woodblock Print, 23x17 cm
3 **MARCEL HUGUET**, Canada, Masque, 2018, Lithograph, 10,3x7,5 cm

4 **MARCELLE BENHAMOU**, France, Radiolaire III, 2018, Ink, China Paper, 18x18 cm
5 **MARGARET ANN RICHARDS**, Canada, Untitled, 2018, Ultra violet Screen Print, 23x30 cm
6 **MARIA HEED**, Sweden, Forget me not (Glom du mir ei), 2017, Etching, 10x6 cm
7 **MARIA KARNAR-LEMESHEVA**, Russia, Kopf gegen Wand (Head against the Wall), 2018, 20x15 cm
8 **MARIA STARKE - MILKO**, The Netherlands, Fusion of Colors and Steel, 2018, Digital Photo Print, 20,3x20,3 cm
9 **MARIE PAULE LE BOHEC**, France, Winter's Bouquet, 2017, Engraving with Silk Paper, 10x8 cm

10 **MASAAKI OHYA**, Japan, The Days - Connect, 2017, Etching, 20x15 cm
11 **MASATOSHI OZONE**, Japan, Moonlight, 2017, Etching, 14x9 cm
12 **MAUD PROBST - RÖNNBOM**, Sweden, Mixed Up, 2017, Photo based Graphic and Book Print, 29x21 cm
13 **MAURA KEATING**, Ireland, Japanese Anemone, 2018, Etching, 9,9x9,2 cm
14 **MENG-LING LIAO**, Taiwan, My Dream Keeper 1, 2018, Woodcut Reduction, 21x16 cm

A story of thirteen years

Thirteen years ago I made a long journey, three days by car, from Eindhoven in the Netherlands to Sofia in Bulgaria. After some conversation by email and my participation in the Lessedra Print Annual, Georgi had invited me to have a solo exhibition in his gallery. Which was really awesome, especially because I was the first foreigner to be so lucky.

I came with my partner Valentijn and our children and we had a great time with Georgi, we met Valia, we enjoyed Bulgaria, saw the Rila Monastery and beautiful churches in Sofia; the best week you can imagine. We celebrated (Orthodox) Easter - for the second time that year, for we had had our Catholic Easter before we left.

Two years later Georgi came to the Netherlands, visiting Amsterdam, s-Hertogenbosch and Eindhoven, which is an industrial city, so we went to former industrial areas where culture has nestled, and to the Van Abbemuseum – which also has an industrial background story.

And then a decade had passed, we had email contact, saw each other's invitations etc. Meanwhile Europe changed, lots of Bulgarians came to the Netherlands for temporary work and flights from Sofia to Eindhoven have become very cheap.

And this year we went to Sofia again, as a jury member, three hours by plane.

The work I showed in 2006 was mainly about insects in the city. Those alienlike creatures that inhabit our habitat, making buzzing background music intrigued me. Our cities appear to be nature reserves, strange biotopes for strange beings.

In the past decade, my work has changed too, or rather evolved. My attention shifted to the city itself with people as swarms. A new element was added when my studio burned down in 2014. I gathered my zinc plates and with the damage and corrosion from the fire and the water, they have become the background for my recent work: a series of prints depicting a parade of people, dressed up for a party, or on the road with suitcases. Against a décor of 'burned' cities, insects, etc.

The prints I made this year have backgrounds, changed through the fire, that played a role as foregrounds in the work I exhibited in 2006, referring to where it all started, our Sofia-Eindhoven story.

Maria Kapteijns
Eindhoven 2018



Maria and Georgi talking about the future of the Art Village



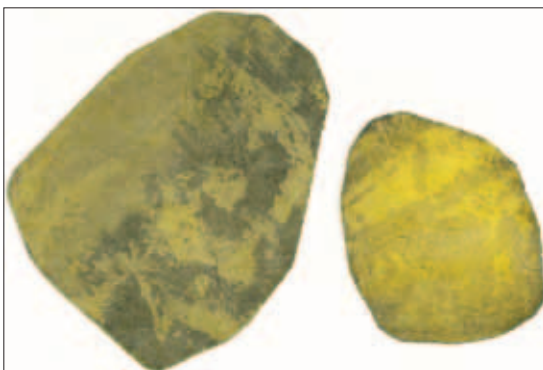
In the center of the village - memorial plate for Valo Radev
Valo Radev (1923 – 2001) born in Lessidren is a Bulgarian film director, writer, and cinematographer, who also did some script editing. Within the context of Bulgarian cinema, his films Цар и генерал (Tsar and General) and The Peach Thief have been praised for their “montage within the frame”



Reference to a Passage I – V, 2018,
Etching, Dry Point, Stencil,
size variable



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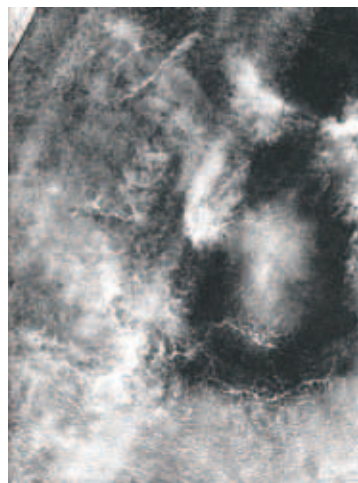
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1 **MICHAELA WINTER**, Germany, Shining bright in a Shallow World III, 2017, Aquatint, Hayter technique, 21x29 cm
2 **MICHEL MAZZONI**, France, Les Livres (The Books), 2017, Wood Engraving, Painted (Watercolor), 22,5x29 cm
3 **MIHAEL PERCIC**, Slovenia, Penguin 12.04.30.03.2018, 2018, Woodcut, 17x21 cm
4 **MIKA YAMASHITA**, Japan, Two Dogs I, 2018, Etching, 19,7x14,7 cm

5 **MIKE SONNICHSEN**, U. S. A., Optical Combine, 2017, Relief Printed Etching (3 etched Plates), 10x10 cm
6 **MIRIAM LIBHABER**, Mexico, SHINE, 2018, Monotype, 12,5x16 cm
7 **MIWA USUI**, Japan, Destination of the Circle I, 2018, Dry Point, Etching, Collage, 20x14 cm
8 **MIWAKO OSO**, Japan, Walls 1801, 2018, Etching, Aquatint, Japanese Paper, 14x11 cm
9 **MONICA JACOBS**, U. S. A., The Crossing, 2017-2018, Mixed Media Print, 10x10 cm

10 **MUTSUKO ANDO**, Japan, Coffee Break I, 2018, Etching, Aquatint, 15x12 cm
11 **NADINE OTT - CALEMYN**, Switzerland, Patri e Filio, 2018, Mixed Media, 29x22 cm
12 **NASTAZJA CIUPA**, Poland, Trace III, 2018, Lithograph, 29x23 cm
13 **NATALIA PAWLUS**, Poland, 1982 NP, 2018, Linocut, 17x14 cm
14 **NICOLE CLÖER**, Germany, Apartment Building in Syria, 2018, Linocut, Charcoal, Watercolor, 24x16 cm



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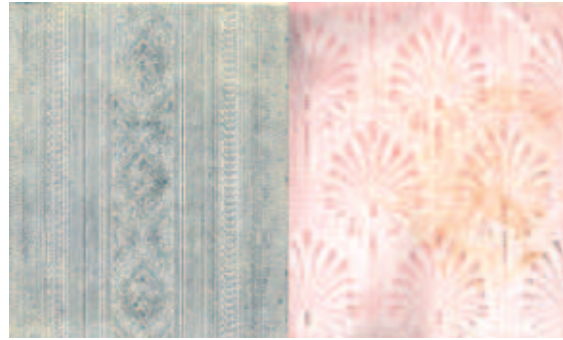
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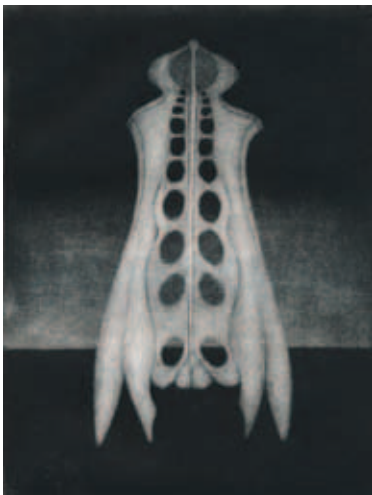
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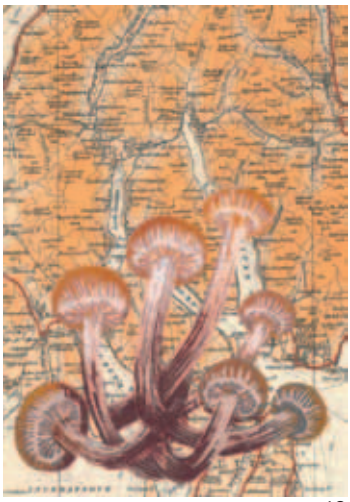


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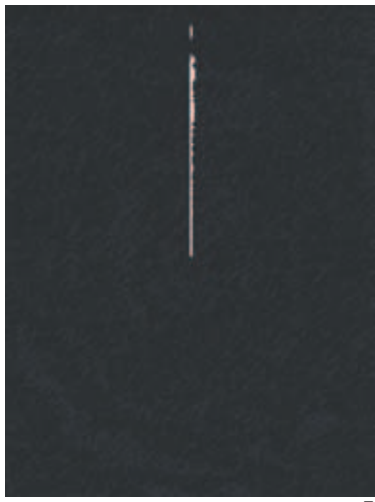
- 1 **NORIAKI KONDOH**, Japan, Poitou Donkey, 2018, Serigraph, 14,5x17,5 cm
 2. **OLGA-MARIA KLASSEN**, Russia, Verweht (Gone) I, 2018, Monotype, 28,9x22,8 cm
 3 **OVIDIU PETCA**, View no 2 (infinite) In memoriam Maksymilian Snoch, 2017, Digital Print, 17x13 cm
 4 **PAULINA BUZNAK**, Poland, Mom analyses, 2017, Lithograph, Digital Print, Embroidery on Fabric, Diameter 16 cm

- 5 **PÁL CSABA**, Hungary, Records 01, 2018, Digital Print, 20x14 cm
 6 **PETER NAVRATIL**, Canada, Lion Girl, 2018, Ultra violet Screen Print, 18,5x13 cm
 7 **PIOTR ZACZEK**, Poland, From the Cycle RELICTUM III, 2018, Etching, 16,5x13 cm
 8 **REBECCA THOMSON**, New Zealand, Damaged, 2018, Collograph, Graphic + Stain, 12x20 cm
 9 **RENE VAN KEMPEN**, The Netherlands, Die Entdeckung der Langsamkeit II, 2018, Transfer print, Relief printing, 29x23 cm
 10 **RENI DONKOVA**, Austria, Untitled III, 2018, Frottage under Wax and Wood, 20x20 cm

- 11 **RIKHARDUR VALTINGOER**, Iceland, Untitled I, 2017, Mezzotint, 20x15 cm
 12 **ROBERT KELLY**, Ireland, Concretion III, 2018, Carborundum Print with Aqua Wash on Fabriano Rosapina Paper 285 gr, 29x23 cm
 13 **ROY WILLINGHAM**, England, Lu Ban suo, 2018, Plastic Engraving, 12,2x9,8 cm
 14 **SARI UCHIDA**, Japan, Red Joy, 2018, Etching, Chine-collé, 4x4 cm



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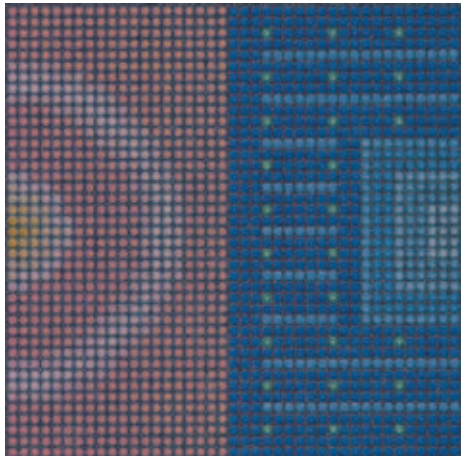
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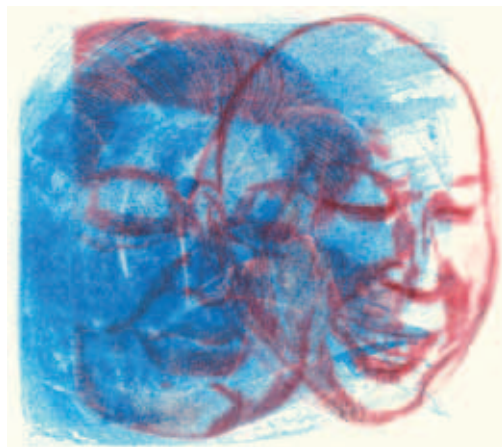
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- 1 **RUTH RIGHETTI**, Switzerland, Movement 1, 2018, Monotype, 21x9,5 cm
 2 **SARA WAISBURD**, Mexico, A Toda Maquina, 2018, Monotype, 16x12 cm
 3 **SARAH SIPLING**, U. S. A., More than Me 3, 2017, Photo Gravure, 25x20 cm
 4 **SHERI FLECK RIETH**, U. S. A., Cardinal 2, 2018, Linoleum Cut, 23,5x21,5 cm
 5 **SOLANGE KOWALEWSKI**, France, Grey number three, 2017, Computer work, 29x21 cm
 6 **STEVE BABBITT**, U. S. A., Sioux Dancer, 2018, Photograph Based Print, 18,5x13 cm
 7 **TAKANORI IWASE**, Japan, Outward, 2017, Wood Engraving, 12x12 cm
 8 **TAKAYUKI IDA**, Japan, Mt Fuji Winter Fantasy – 1, 2018, Mixed Media, 21x16 cm

- 9 **TALVIKKI LUSA**, Finland, A Haven, 2017, Etching, Aquatint, 15x12 cm
 10 **TANIA BEAUMONT**, England, Alliance, 2018, Linocut Print, 16x11 cm
 11 **THAMRONGSAK NIMANUSSORNKUL**, Thailand, Mind – Matter I, 2018, Silkscreen, 9,7x9,7 cm

- 12 **THEO DAMSTEEGT**, The Netherlands, Untitled I, 2018, Linocut (Composite Print), 29x23 cm
 13 **TOMOKO HORIGUCHI**, Japan, Faces 21, 2018, Monotype, Dry Point, 11x11 cm



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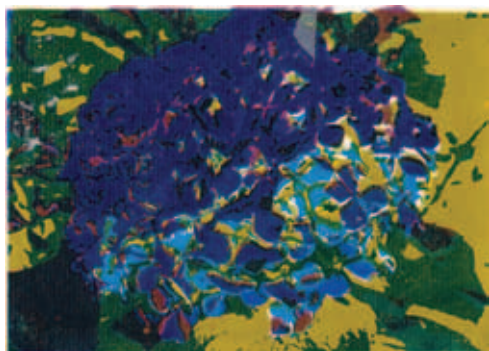
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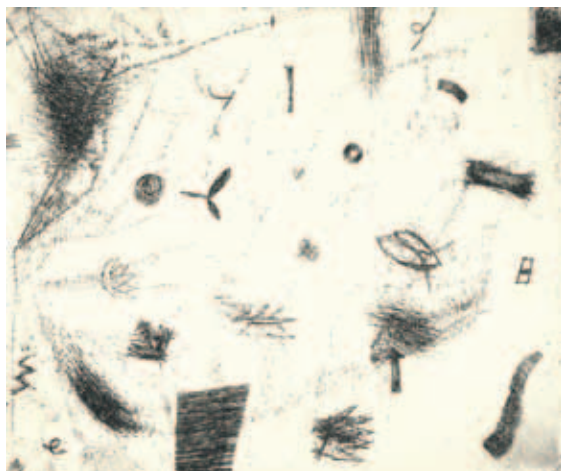
1 **TORSTEN PAUL**, Germany, Akt Tüte (Act Bag) I, 2018, Monotype, 29x14 cm
2. **TOSHIMI KITANO**, Japan, A View 1708, 2017, Etching, Aquatint, 18,2x24 cm
3 **TSAI-PING SHIEH**, Taiwan, Organism 3, 2018, Relief Combined Methods, 27x19,7 cm
4 **TSUTOMU KONO**, Japan, Festival Preparation, 2017, Woodblock, 17,5x27 cm

5 **TSUTOMU MIZUTA**, Japan, Jazzy III a, 2018, Lithograph, 10x10 cm
6 **TYLER DELLEBUUR**, Canada, Starting as People, 2018, Ultra violet Screen Print, 25,5x19 cm
7 **ULLA TERESIA LINDBERG**, Finland, Chaos, 2018, Monotype, 14,8x14,8 cm
8 **URSULA HÜLSEWIG**, Germany, Light in Dark, 2017, Digital Print, 26x16 cm
9 **VERENA VOGT**, Switzerland, Landscape 6, 2018, Monotype, 15x15 cm

10 **VLADIMIR RANKOVIĆ**, Serbia, Lola's Gift, Kragujevac, Serbia, Lepenicki bulevar 3/27, Partial Reconstruction (1), 2018, Intaglio, 7,5x6,5 cm
11 **WADE LOUGH**, U. S. A., Macy's Balloon-Toy Horse, 2018, Manipulated Monoprint, 12x7,5 cm
12 **WILLIAM A.**, Brazil, Flores de Caminho 03, 2017 Mixed Media, 13x18 cm
13 **WILLIAM R. TUTHILL**, U. S. A., Guardians of Freewill, 2017, Lithograph, 16,5x10 cm



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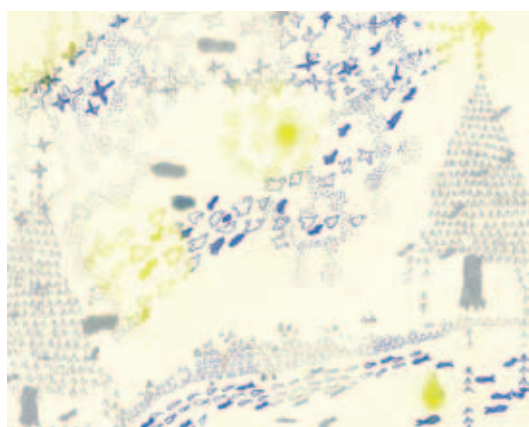
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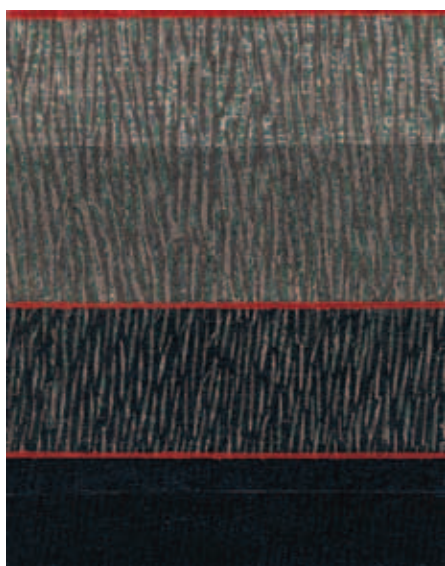
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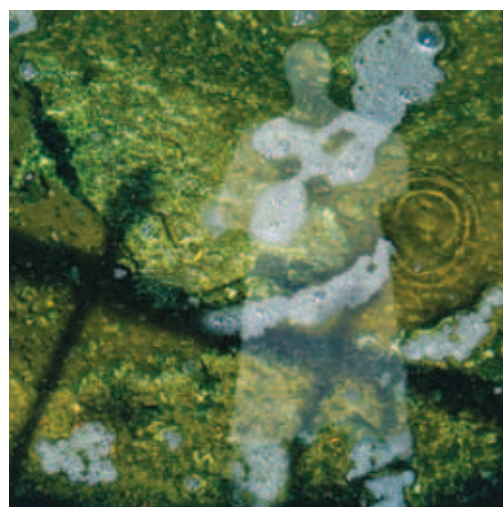
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- 1 **YASUFUMI TAKANO**, Japan, Under the Microscope, 2017, Etching, 10x12 cm
 2 **YOKO UMEDA**, Japan, Hana do II, 2018, Etching, Aquatint, Japanese Paper, 23,8x17,8 cm
 3 **YOSHIKO KAWAMURA**, Japan, KUSEN-HAKKAI (The style of the Spring, Everything of the World), 2018, Woodblock, 19,8x28,5 cm
 4 **YOUSIF ABADI**, Iraq, The Bed, 2017, Mixed Media, 20x12 cm
 5 **YUKIKO SHIMIZU**, Japan, Follow the Stars, 2017, Etching, Aquatint, Dry Point, Japanese Paper, 12x15 cm
 6 **YURIKO ABE**, Japan, Red Ball, 2018, Etching, Aquatint, 7x12 cm

- 7 **YUTTHANA NIMGATE**, Thailand, Food For Health 2, 2018, Etching, 20x5 cm
 8 **YVAN LAFONTAINE**, Canada, Je vais vers lui, 2018, Digital Print, 16 6 cm

- 9 **ZENON BURDY**, Canada, Lake Ontario 18 b, 2017, Linocut, 19x15 cm
 10 **ZLATKO KRSTEVSKI**, Macedonia, Faces, 2018, Screen Print, 13x13 cm



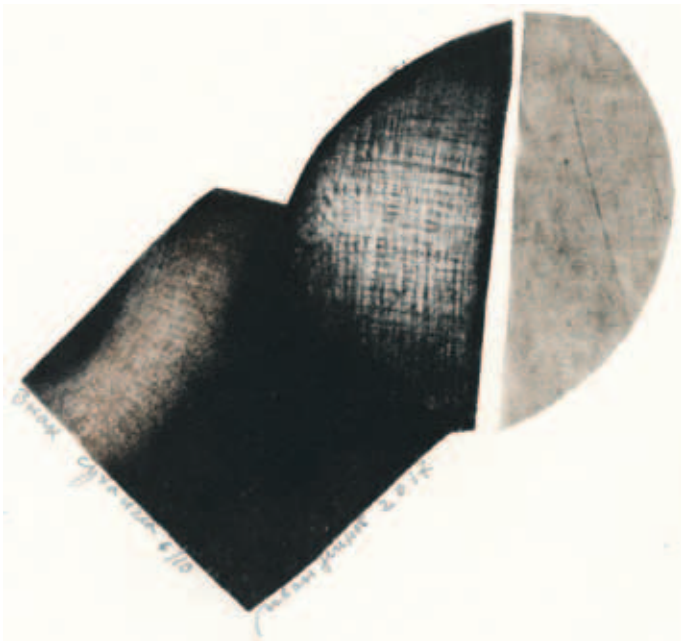
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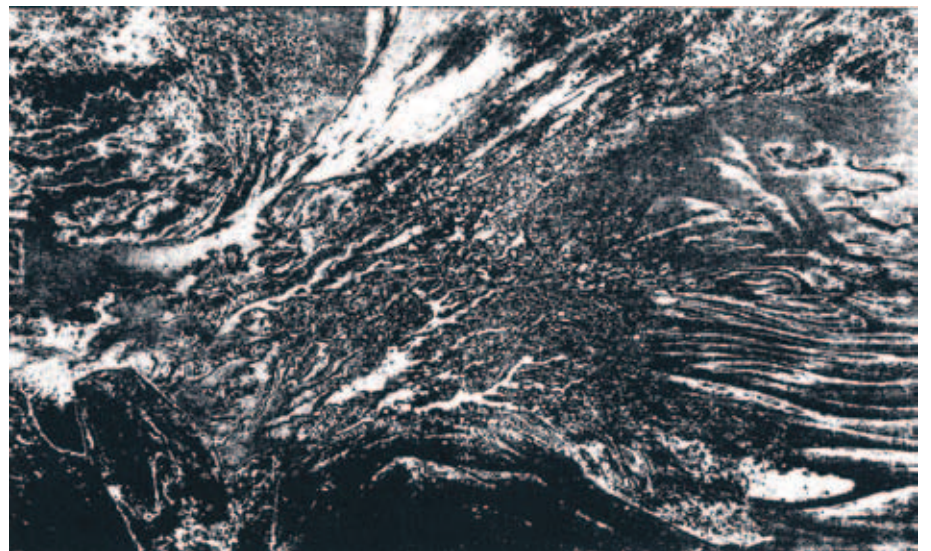
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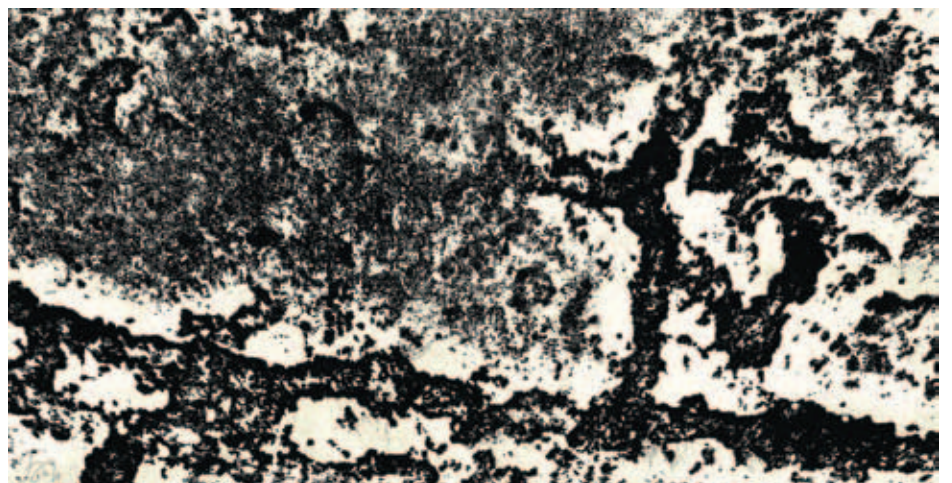
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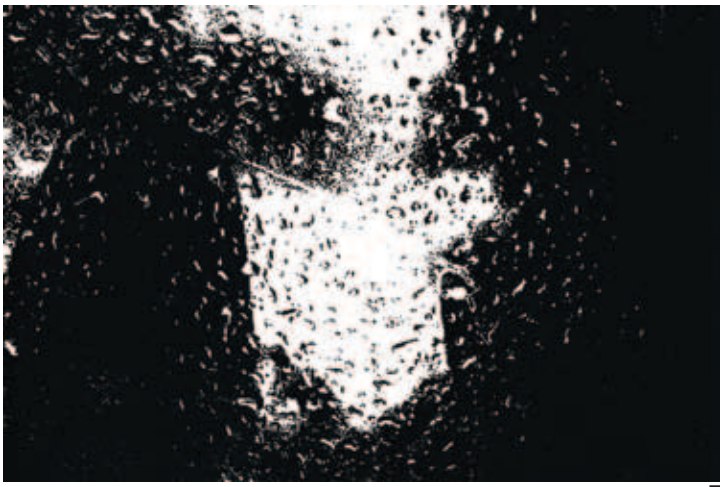


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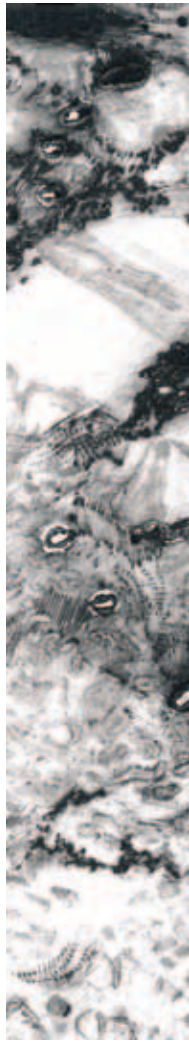


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- 1 **ALEKSANDRA DIMITROVA**, Bulgaria, When the Fog falls in the Rhodopa Mountain I, 2018, Pigment Transfer, 29x23 cm
2 **BORYANA PISSAROVA**, Bulgaria, Beginning, 2018, Mixed Media, Triptych, 3 x 15,5x30 cm
3 **CHRISTOPHOR KRUSTEV**, Bulgaria, Construction 1, 2018, Mixed Media, 20x16 cm
4 **EVGENIY PANTEV**, Bulgaria, Traces I, 2018, Dry Point, 9,7 x 7 cm
5 **IVAN NINOV**, Bulgarian, Sign, 2017, Dry Point, 16,5x14 cm
6 **SNEZHINA BISSEROVA**, Bulgaria, Water III, 2018, Siligraphy, 15x25 cm



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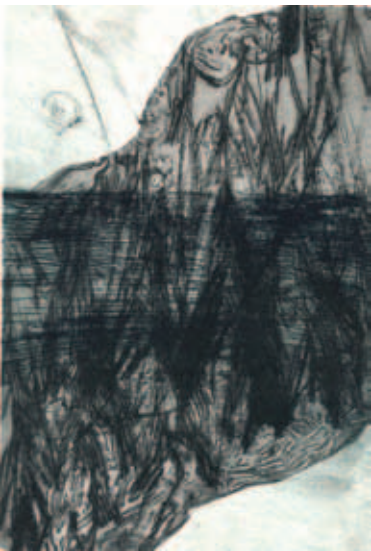
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- 1 **BOYKA MITOVA**, Bulgaria, Sleepless Nights, To F. G. Lorca, 2018, Siligraphy, 23x26 cm
 2 **IVAN BACHVAROV**, Bulgaria, Upwards II, 2018, Etching, 19,5x17 cm
 3 **KARINA GEORGIEVA**, Bulgaria, Mystic Woods III, Siligraphy, 2018, 28,5x11,8 cm
 4 **MARIA TSELKINSKA**, Bulgaria, Symmetry III, 2018, Woodcut, 14,5x12,7 cm
 5 **NATASHA BALABANOVA**, Bulgaria, Ex Libris II, 2018, Siligraphy, 12,5x8 cm
 6 **SAVA KOCHORAPOV**, Bulgaria, Landscape, 2018, Dry Point, 18x12 cm
 7 **VALENTIN LEKOV**, Bulgaria, Movement, 2018, Serigraphy, 8,5x13 cm

- 8 **VERA PISSAROVA**, Bulgaria, Erosion 2, 2018, Siligraphy, 29x5,5 cm
 9 **ZHENI TSVETKOVA**, Bulgaria, Shell, 2016, Linocut, 14x12 cm

The Black River Trilogy



dharani, 2018, *Burin Engraving on Copper, 10x10 cm*

The Black River Trilogy

Shamanic incantation and the poetics of sonic power

by Barry Cottrell

While the words in this Special Presentation are written down here as Poetry, they originated as sound, vocalisations, ritual utterances made during a shamanic state of consciousness. The words emerge very slowly as densely cryptic sounds at first, as strings of seemingly nonsensical phonemes, which then coalesce into strangely coherent hyper-meaningful texts. These spoken incantations or ritual speech acts are then transcribed into a form resembling poetry.

It would be inaccurate to call this mode of production channelling, or even inspiration. It is a deliberate shamanic act, accessing a location in 'non-ordinary reality' in which the wisdom of this altered perspective may be tapped, like the source of a spring high up on a mountain.

These three 'poems' emerged in 1993 when I was deeply engaged in the exploration of the shamanic universe. The object of my quest in these three 'journeys' was to explore the relationship between power and empowerment in the world: to examine the way in which the abuse of power has corrupted our civilization, and devastated the Earth. Yet it also presents a utopian vision in which new ways of living and more mature ways of being human can transform our relationships and help turn the planet into a more wholesome and benign place to be.

Barry Cottrell 2018

DOWN THE BLACK RIVER

Keep down the strident call
for empathy with tentative,
fleeting gestures.
Humble the canopy
which reaches up to laden skies—
peak of dynasty—
yet falling through the crater.

Liberation through simple,
undisguised
poetic climate
of re-enchanted loam,
and ether-sifted, salient features
dawn in mists from future conquests
where no blood is spilled,
no creature dies.

Yet up the soaked poor fly
into seed-beds of past domains.
Into each and every highway
go the coloration and perspicacity
of no ending story,
hinted tales of pagan times
which led to raunching Lent.

Systematic transitions
keep the time
and keep the trade
of glorifying salesmen
handy as can be
to re-embrace the loaded dice
and hurl them through the sky
to strike a chord
of merciful delinquency
through which the story
disembowels its hora,
like the times which we can see
are only rubbing,
ribbed hallucinations.
And, each time, we taste
the chorus-saving sleep
of drone and drone
and ode for long-suffering
separate age.

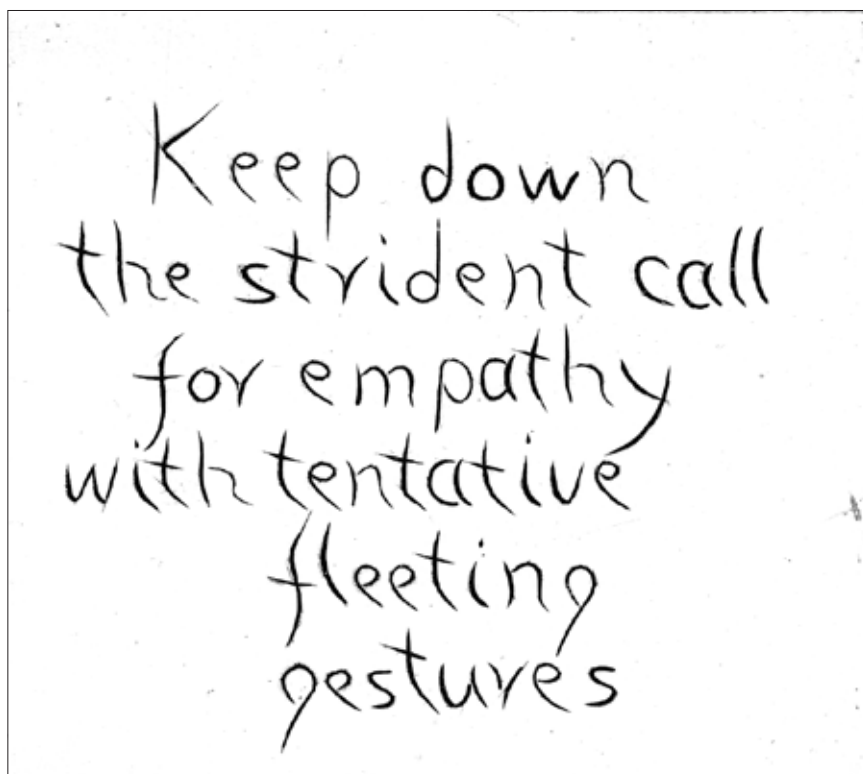
Aeon upon endless rage
and drifting tundra tasks
have accomplished all they needed
of their own complacent
taking of the torch
which drifted down
the Black River's current
to the deep, deep, deep blue sea
and sank until it shone
from yonder depth
and lit the pearl of wisdom
which we sought
yet could not place.

So when that Fish embodied
those lit embers of our grace
and opened wide its mouth
so we could see our show
reflected in the gill
which breathed no air
and we could see no pair of eyes
to gleam through that
dream-ridden escapade,
our moment came
and still our moment comes
when drums the day along
and trance disguises
lit-up night for day
and we continue drifting on
until the seeds complete
the bursting rupture
of our clefted symbols;
and encompassed harvest
is now ripe
for cascading
these simple, sliding pips
to reap the sewing.

Owing more than we can tell in time
yet once removed
is open up to question.
"How can thy name be hallowed
when the same shows
in each and every spark of light
as thy am I
and ye are me?"
And sealing the rift
between these ancient adversaries,
hoping for a new constitution.

To each rendered "Hail" many times,
and calling back the river
from its source
to the sea;
and in that relocation,
I see this simple equation,
and it is simple:
safe places,
havens in the wake of races,
pale complexions pour
from the sections
which are shocked,
fatal attraction,
sealing the sign of the times
with a cross.

Playing out,
raying out.
Signify your stridence.
Come,
come by.



Black River Series I, 2018, Burin
Engraving on Copper, 10x10 cm

CYCLE OF LOW

Moving down
with complete, hallowed radiance
to stumbling grace,
and pillars simply cast down,
the sorrow hampering,
to culminate in trembling tone
of the last time
when we all came here
into the hell-bent race
to reach out for a time
when all is as imagined
as can be.

Using our Lady,
Lady of the Lake,
she says:
"Ask, each time you want to come
because, you see,
it is not so easy
just to come
and your wrenching complications
drastically reduce the size
of the port-hole."

And when they came
and saw the state of the traces
and laden ropes
(which stretched and frayed
until the weight became
so unsupportable
that "uff, uff,"
up from the depths
the serpent came
from dream-laced depths of the sea
to support the rocking canopy,
the raft at sea,
and "Hallowed be our entry
to a brighter future"),

a sting in the tail
was so maidenly traded
for the colour of our eyes
when they see
what they no longer need.

But the lines go drifting
down the current
catching all that come
before the net,
its weight drags down
the beautiful boat
in which we were trawling
for our sakes.
The cargo sank
and all were consigned
to the place of their prey.

And in a shaft of light
which penetrated
the blazing blackness
of the devouring ocean,
I saw an alien,
temperamental estate,
which, rubbering around
our local endeavours,
trips the switch
and shoots down
all attempts to redeem.

Yet in the sane, sounding-place
where joins the chorus
to the supplicating streams,
we continue the dialogue
to free those emblems
which became so encrusted
in the grain-soaked residue.

Too soon the rules will be changing;
too soon the shock will be raging
and ravens 'aark'
and dog in midnight bark,
howling the hollow silence
as we see the aeons
of endless populating
give out that graceful,
that sensational
last call to remember,
last call to relocate.

And the maiden takes her slip
and shifts to a new position,
willing the consummation,
willing the retro-raider on
from pulsing grasp
to dance with her
and sweat-drip the rhythm,
consummating all those unspoken,
sleepless dreams
as she drifts towards
his stunned awakening.

In each they seek

the barely-consecrated
naked truth.

But sorrow is the season
before the beam,
the reaching down to caskets
in deep and thick,
unbreathing cavern
where the fingertips pick pearls
which gleam in black
and which are daylight encapsulating
tree-dripped dew
of maiden secrets.

And we saw it all before we came
and forgot the purpose
of our naming,
itemising,
Playing.
“So see where you are now:
silently protect your Mayline.”

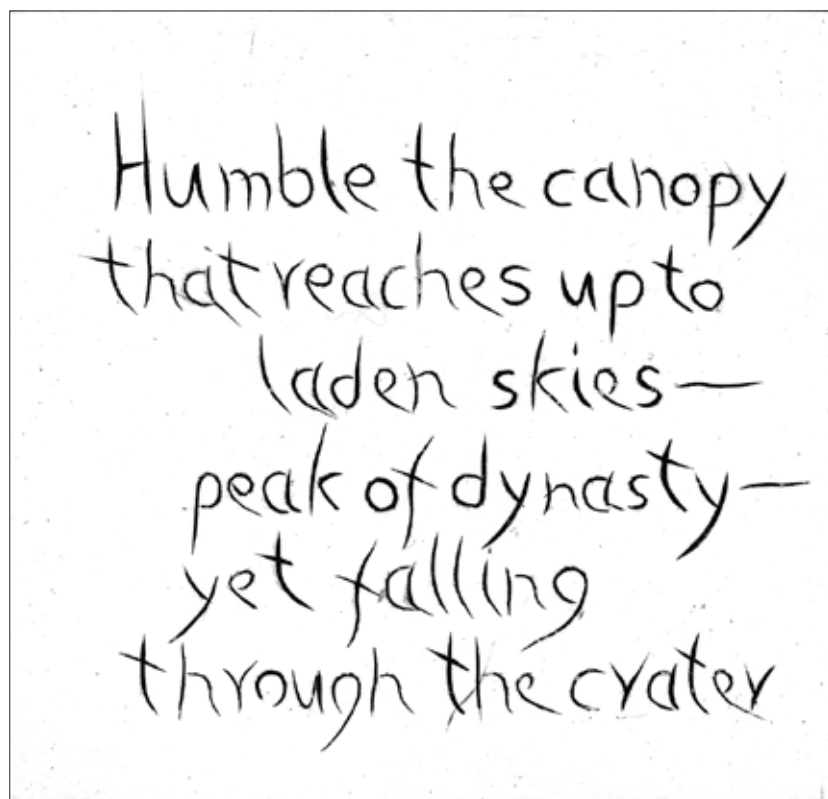
I was born in a place
which was no repast.
It was the sighing Frome,
the sighing Frome
with licking banks
and oh, so tasty plastic trash,
plantations of employing tasks.

And so long as the afterlife
comes in,
there's no time to see the sun.

Cycle of Low:
“I must see the fruit
before I plant the seed.
I have no faith nor vision,
no long, low-wave frequency,
no sound to echo back
the outcome.”
And the in-growing cables
electrify those traders
as they please themselves
and wrench the carbon from the fire.

“We shall lead a way and radiate—
sickness will away.”
And smile, smile, smile,
as the rock of ageless roasting
rakes the floor of the forest.

My sign is the sign
of the po-faced, porky
Palladium Master.



Black River Series II, 2018, Burin
Engraving on Copper, 10x10 cm



Infinity Series 4a - a way with words, wood engraving,
linocut and letterpress type, 54x65cm

COURT OF THE HIGH MINUTE

Silent rights seek a voice
that intones release.
And the spent invitation hardens
into a brief carve-up of the scene.

And in that time
the melody turned to sonic boom,
each trader leading the way
in the tide of estranged cases
to the court of the high minute,
as the last rays of hope
were setting in the fields
beyond the din
of petulant persuasion
to elope with the silver service
before the mark on the table-top
was noticed.

And the thief in the night
was petrified by daylight.

The travesty of the paler minstrels:
they danced their way along the street
and kept their feet
which touched the ground
on hardened stone.
But they danced down the root,
and grew to be the ponderous prelate,
aye, they lost their feet
and lost the movement
in their knee,
sitting in judgement,
grasping all within their reach,
unable to move
or shift their feet,
disempowered,
prosaic mongering,
no poetic licence,
nor breathing—
simply soft.

Green acres,
lake and foliage
contain a power to renew.

But in the sip,
sweet-tasting tippie
of managers
with rosin-rubbed,
vibrating strings
and humble pectoral pleadings,
let's sign the times
with a kiss.

So infinitely tempted am I
to repatriate myself
into a solar system
where the moon has shone

its last reflection and been re-embedded
into cordless reign of the whole
of the paved universe.
Stepping back,
I reach for the augury
and re-erase the space
beneath the traded template.

The One which came before
is now replacing
the One
which came after,
and we have been soaking
up the residue
to spew forth
a spate of wrath,
rocking lessons
for ourselves
and “for our children,
and our children’s children,
and their children,
and their childrens’ children,”
seeking,
loaded,
playing,
pleading:
“Simply after the sacred,
simply after the ladenless,
simply after the space filled in
the solar plexus,
full to breathing free,
away, away, away.”

And so we took our leave
of the steaming archipelago,
where our host forgot to enter
our names into the guest-book.
We left and tried to scratch
the emblematic mark
in stone,
in tree,
in sky,
in sea,
until we saw our so-called selves
in every place,
until we ruined
each displaced process
of becoming—
as we always knew we could.

And we wandered down
through all those places,
sat down,
and scratched our name
in radiant hand—
wasted, wasted, wasted—
yet knowing all in vain
until we turned around
and saw that our host had joked
and entered all we knew
so each was everyone
come to proclaim
their heavenly status.

But the time came
when no-one saw the steam
coming from the crack in the wall;
and some time ago
the stench of putrefaction
led to embalming
the previous summer's
left-over debris.

I am rooting for a simpler solution.
We can tell the rate
of the cumulative effects.
It's accelerating to a point
where all is caught up
in the slip-stream,
and extraneous complaints
will be sifted and sorted
into what can be of use
and what cannot.

I am looking to those fields
where nothing can be seen
by eyes which have been spiked
by tried-and-tested
failed
pursed lips
and morgue-enhanced rituals
which re-animate the miscreated.
The odour wafts across at last
and, looking down into the pool,
all is residual,
posthumous price
for casting the line
which has found
a harvest of seed-pods.

The aid we sought
cannot be grasped or forced.
It slips through gritted fingers
and, elusive,
falls between the cells
which spark
and, uttering,
complies with the order
which is wider than our heart,
beyond,
around,
and closer than can be known.



Infinity Series 1 - Great Bear with flotilla,
wood engraving and linocut, 50 x 64cm



Infinity Series 4c - the elevator,
wood engraving and linocut, 50 x 64cm

barry cottrell
your mind floating,
your visions shining
through
the mud of everyday's chaos:
please keep on with courage
and inspiration
to communicate without fear
through the keyhole
of eternity
to the multifolded layers
of timeless, and spaceless
realities.

Thank you dear friend
yours Eva