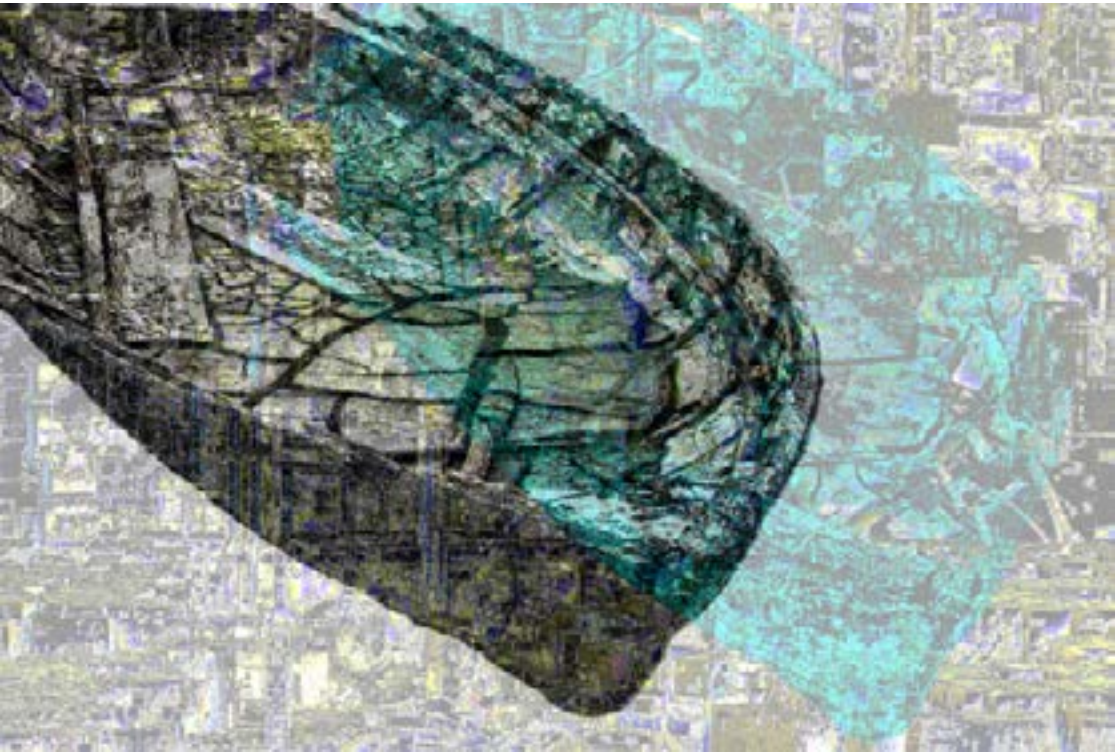


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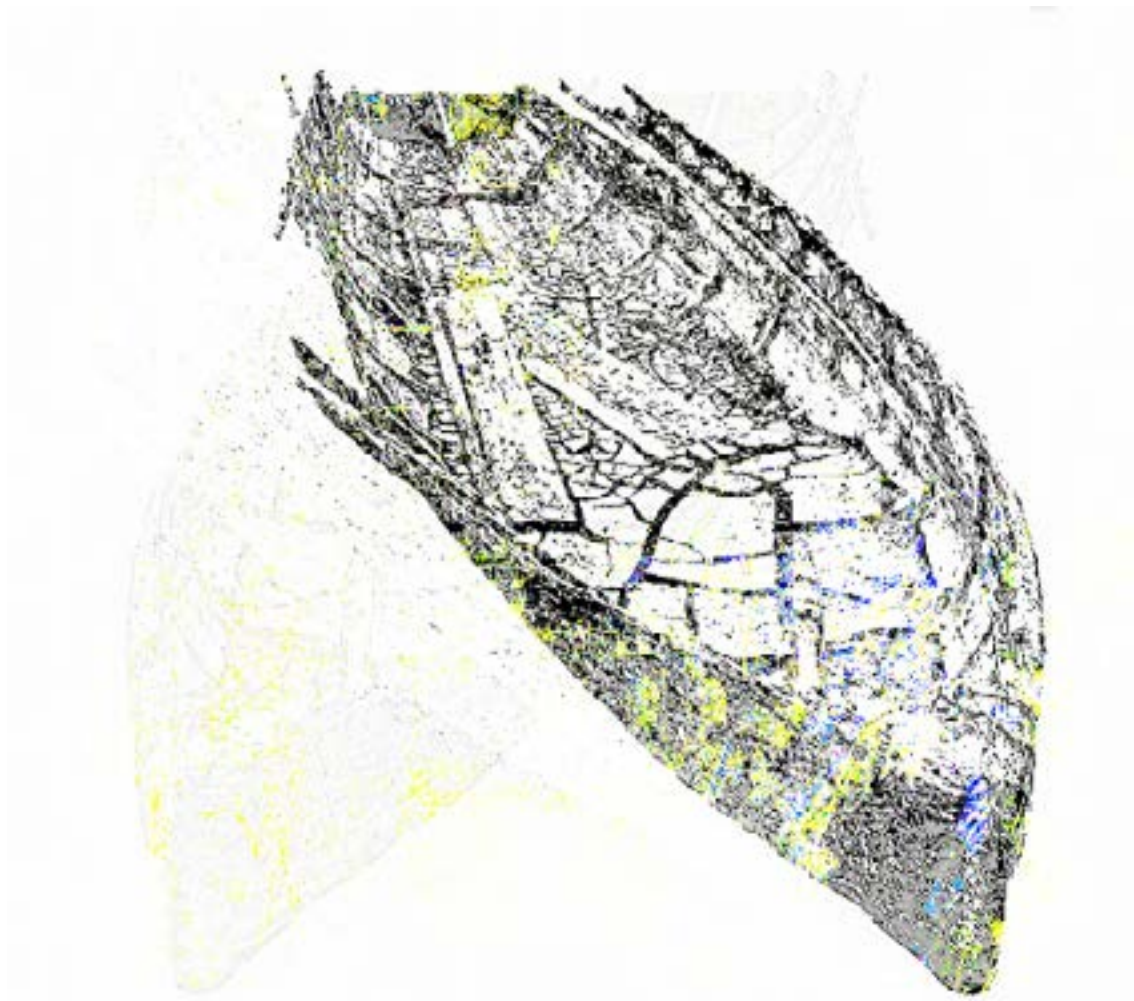
international
triennial
of graphic art
bitola
2021



ITG triennial



ITG TRIENNIAL-BITOLA, 2021



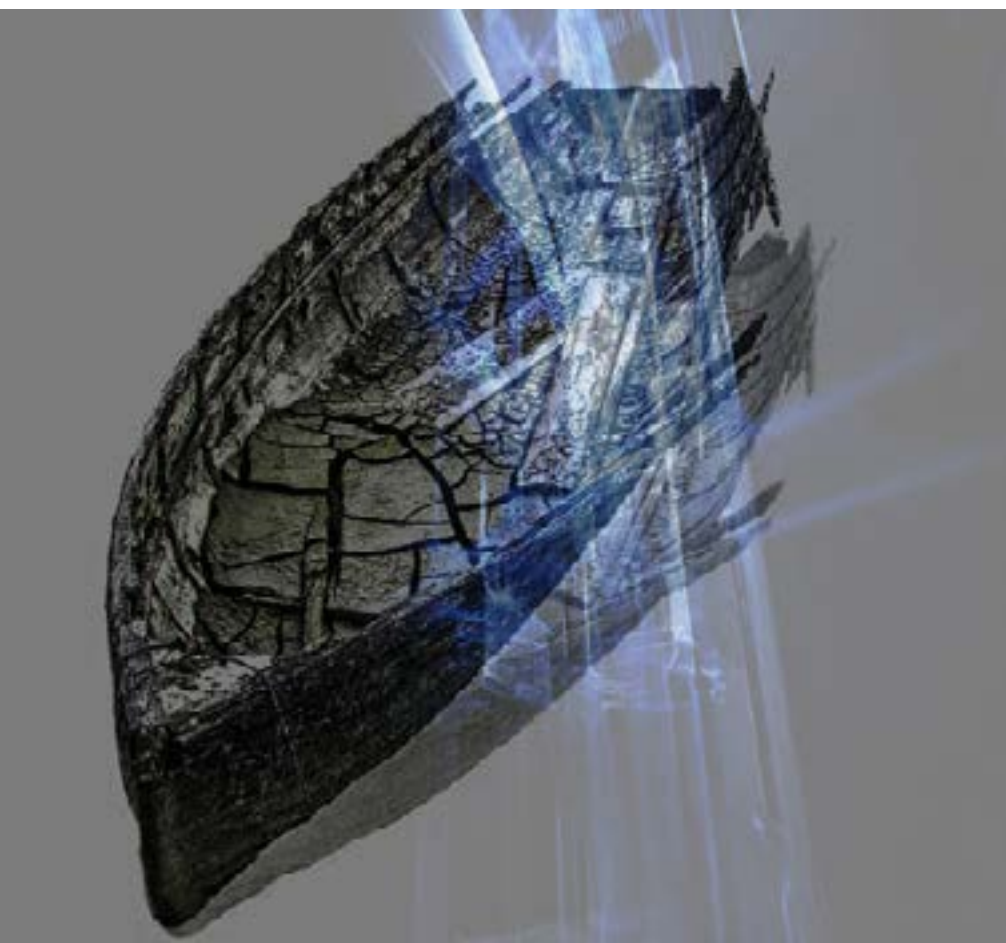
Меѓународното графичко триенале во Битола, се наоѓа пред една голема раскрсница, пред едно големо збогување и разделба. На едната страна, се наоѓа свет кој сака севкупниот човечки живот да го смести, да го компресира, да го обликува во свет опседнат со технологија, дигитална „стварност“, вештачка интелигенција, манипулации, верба во напредок, верба во неверба, градење на вавилонско транцивилизациско недоразбирање и лажни цветни раеви, владеење на богатите поединци, опседнатост со вечноста, не на душата, туку со неизбежните безбројни распади на материјалното, свет на псевдоисторија, псевдоиднина, на лажност која свети со неvistинска светлина која се продава како светлината на недостижните таинствени свезди...

На другата страна е краткиот здив на човечкиот живот, сиромашен во своето тешко и трагично постоење но, можеби возвишено во севкупната верба во безвремената поврзаност на љубовта, на вечната слика на исконското постоење, во создавањето според бескрајната и сеопшта љубов на Божјото создавање или на здивот на универзумот како есенската меланхолија на севкупното поетско распетие на духот и на летот кон слободата и ослободеноста. Графичкото творештво е уште едно од човечките исповеди, исповеди на искреноста, на краткиот љубовен екот, кој е прогонет, изгонет, се повеќе игнориран и непотребен во „новиот свет“. Наспроти сето тоа, тоа и натаму постои, тоа и натаму живее, како скриен емигрант во туѓа земја, во туѓ лажен простор, создавајќи или чувајќи спомени од постоењето пред животот земски. Збогувањето е веќе почнато, триеналето, сè повеќе ќе биде илегално, скриено, тивко шепотење, наспроти големата и непрекината врева на светот што некој друг така дрско и лажливо ќе се обидува да го создава.

Триеналето ќе биде сè подалеку од лажниот елитизам преку кој, богатите се обидуваат да си играат со уметноста како со нешто сосема непотребно кое сепак ако сакаат може да носи заработувачка според нивната определба кој „уметник“ ќе го одберат за дневна жртва и краткотрајна лажна слава, первертирана во бласфемија на антитворештвото.

Збогување од бесмислени наградувања, претенциозни вреднувања, скрибомански естетизирања, од скрнавeња на графичкиот јазик кој е поврзан со остатокот на исцрнетата дланка во пештерите допрена со Микеланџеловата дланка на спасението. Триеналето преминува од другата страна: тивко, незабележливо, оддалечено од брегот, смилено, скромно, бесшумно, далечно, скоро невидливо, на патот кон лебдечкото, левитирачкото, прозирен остров на Тарковски со остатоците од искршениот и досега упорно криениот брод на Ное.

Владо Ѓорески



The International Graphic Triennial Bitola is in front of a big crossroads, in front of a big farewell and separation. On one side, there is a world that wants to place, compress, shape the whole human life into a world obsessed with technology, digital “reality”, artificial intelligence, manipulations, belief in progress, belief in disbelief, building a Babylonian trans civilization misunderstanding and false flower paradises, the rule of rich individuals, obsession with eternity, not of the soul, but with the inevitable countless decays of the material, world of pseudo-history, pseudo-future, of falsehood shining with untrue light sold as the light of the unattainable...

On the other side is the short breath of human life, poor in its difficult and tragic existence but, perhaps sublime in the overall belief in the timeless connection of love, in the eternal image of primordial existence, in the creation according to the infinite and universal love of God’s creation or breath of the universe like the autumn melancholy of the whole poetic crucifixion of the spirit and of the flight to freedom and liberty.

Graphic creation is another of the human confessions, confessions of sincerity, of the short love echo, which is persecuted, exiled, more ignored and unnecessary in the “New World”. Despite all this, it still exists, it still lives, as a hidden emigrant in a foreign country, in a foreign false space, creating or preserving memories of existence before earthly life.

The farewell has already begun, the triennial, it will be more and more illegal, hidden, quiet whispering, in the face of the great and uninterrupted noise of the world that someone else will so arrogantly and falsely try to create.

The triennial will be further and further away from the false elitism through which the rich try to play with art as something completely unnecessary which, if they wish, can bring in earnings according to their choice which “artist” they will choose for daily sacrifice and short-term false fame, perverted into blasphemy of anticreation.

Farewell to meaningless rewards, pretentious valuations, scribbler aesthetics, to the desecration of the graphic language associated with the rest of the blackened hand in the caves touched by Michelangelo’s hand of salvation.

The triennial crosses the other side: quietly, imperceptibly, far from the shore, calm, modest, silent, distant, almost invisible, on the way to Tarkovsky’s floating, levitating, expansive island with the wreckage of Noah’s Art.

Vlado Goreski

10 international triennial of graphic art bitola

itg triennial-bitola

vlado goreski, art direktor

todor goreski, designe and

computer preparation

peco nedelkovski

translation and proofreading

photos

from the archives of the authors

(unless otherwise stated)

venceslav antonov, direktor- International Print Biennial Varna, president

vlado goreski, international triennial of graphic art bitola

international jury

The deep soul of melancholy in the once true Europe

Jules De Bruycker

1870-1945

Belgian

Painter and etcher. Born in Gand in 1870. Created his first etchings around 1906. Fled to London between 1914 and 1919, where he worked in Whistler's studio. Mainly represented scenes and people from his native town. Showed a fascination with cathedrals, as a result of his travels to France. Also created book illustrations. Died in Gand in 1945.





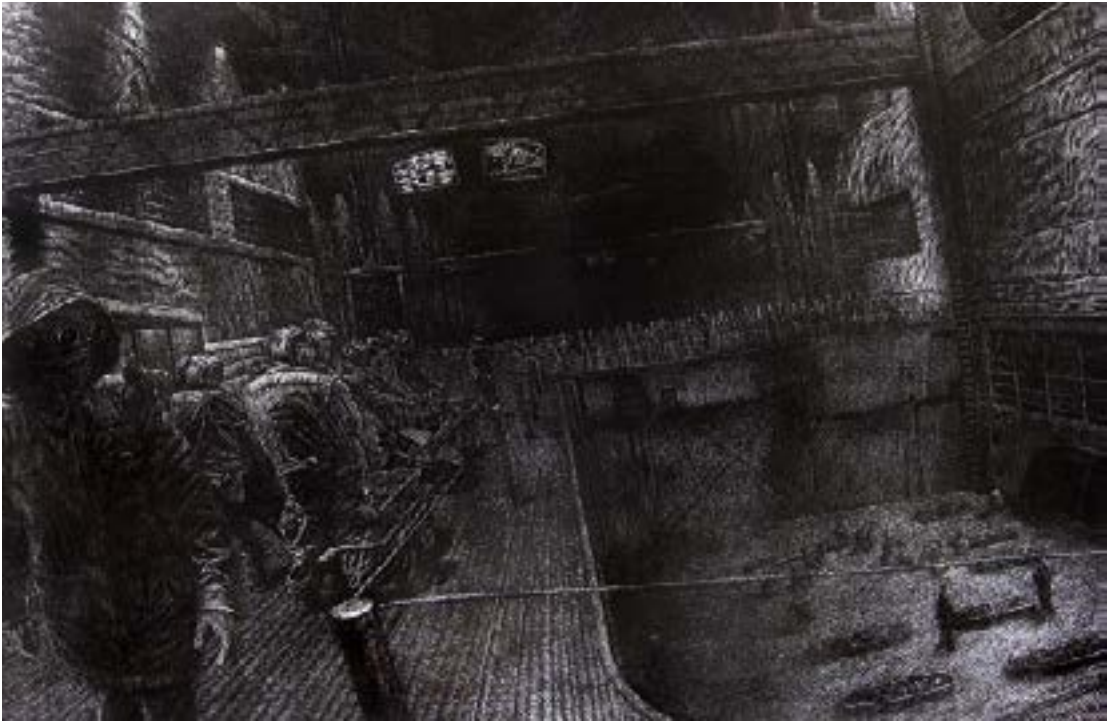
The constant accuracy and fascination of artistic prophecy

Grand Prix award at 9 ITG TRIENNIAL-Bitola, 2018

Douglas Bosley, USA

Douglas Bosley graduated from Western Washington University in 2009 with a bachelor’s of fine arts in printmaking and an MFA from the University of Wisconsin – Madison in 2012. His work has been included in numerous shows nationally and internationally in Australia, China, Ireland, Italy, Japan and New Zealand.

He is the recipient of an Illustrator of the Future award and was awarded first place in the National Society of Arts and Letters National Competition in Printmaking for 2013. From 2013-2015 he was honorary fellow and artist in residence in the Forest lab at the Department of Bacteriology at the UW-Madison. In addition, his work is held by several collections including the Yekaterinburg Museum of Fine Art, the Museum of Texas Tech University, the Southern Graphics Council Print Collection and Archives and the Wisconsin Union Art Collection.







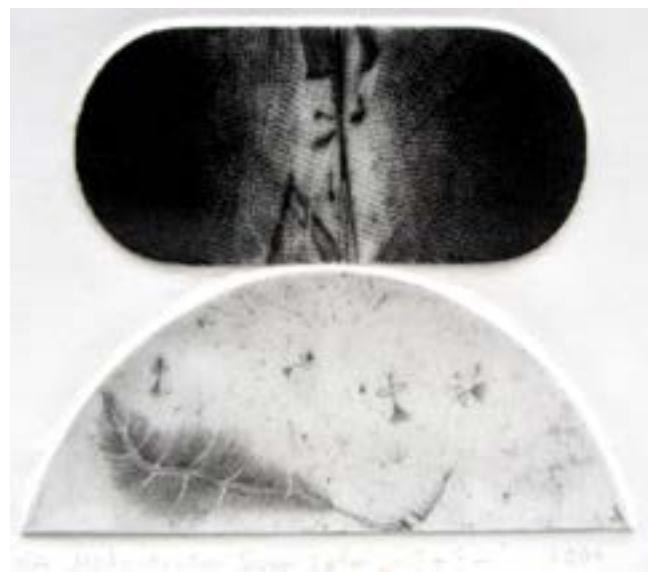


Synthesis of Glagolitic civilization, and today's Babylonian visual labyrinth

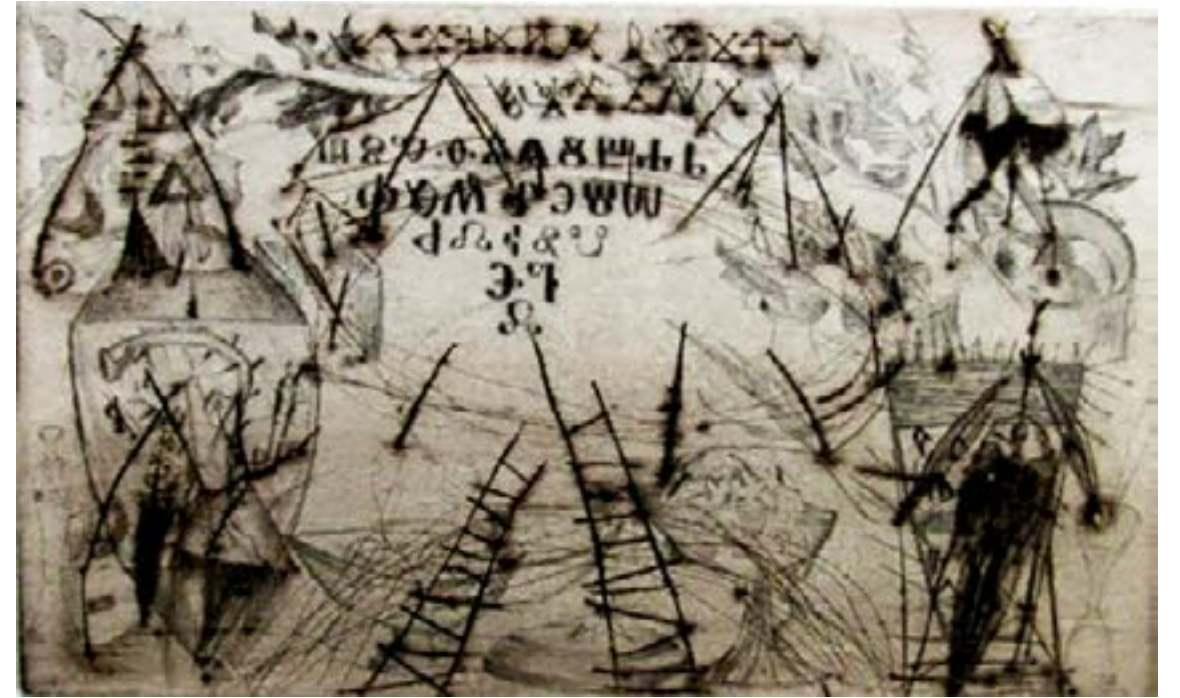
Grand Prix award at 9 ITG TRIENNIAL-Bitola, 2018

Trajce Blzevski, R.N. Macedonia









The pure expression and eternity of the “traditional” graphic expression and medium

Emilio Carrasco Gutiérrez (1957-2020)

“Art has the possibility of changing everything, of opening windows to infinity, since art is, among many other things, the objectification of the spirit”

Emilio Carrasco Gutiérrez (1957-2020) was born in Mexico City, studied drawing at the workshop of Professor Carlos Orozco Romero, and painting and drawing with Professor Gilberto Aceves Navarro at the National School of Plastic Arts at the National Autonomous University of Mexico (UNAM). In 1978 he traveled to Europe graduating as professor of drawing at the Real Academia de Bellas Artes de San Fernando, Madrid, Spain in 1982, the year in which he returned to Mexico to obtain a specialty in museology from the National Institute of Fine Arts of Mexico (INBA), during that same year he gave drawing, painting and engraving workshops in different states of the Mexican Republic.

In 1982 he settled in the State of Zacatecas, Mexico, where he worked as a teacher at the Autonomous University of Zacatecas in the master’s degree in philosophy and history of ideas in the field of art history, He also founded the Plastic Arts Workshop of said university, as well as the university art gallery and the Puerta Nueva Gallery. He coordinated the drawing and engraving workshop of the Francisco Goitia Museum, founded the engraving workshop of the Municipal House of Culture of Zacatecas and the José Gabriel de Ovalle, in the parish of Rosario in the city of Guadalupe, Zacatecas; teaching classes in different cultural and educational institutions, teaching countless generations for 40 years.

Emilio Carrasco Gutiérrez was a tireless worker, always ready to renew himself, to dialogue through art with an overflowing and committed passion, he was also a promoter of life, of well-understood creativity. Throughout his artistic career he was internationally recognized for his extraordinary language aimed at the most sober and concise forms, always aiming at the universality of art.

He was a permanent observer of creation and its living beings, eternal inspirers of his works, capturing trees rooted to the earth, female silhouettes, landscapes and suns, he played with colors, he nuanced utopias on canvases and engravings.

Throughout his career he participated in nearly 300 solo and group exhibitions on 5 continents, in the expressions of painting, drawing, graphics, object art, postal art and ex-libris. She receiving various awards and distinctions.

In the last years of his life he was an honorary professor at various universities in Asia and Europe, as well as an official representative of Mexico in the International Federation and Society of Ex libris, and of Mexican graphics. Since 1998 he made the international call for ex libris in the project called Bosque de la Utopía with nine editions, and was a member of the International Mail Art Network, being one of the most assiduous exponents.











In search of a new renaissance and humanism

Luo Qi

China

LUO QI has been teaching at the China Academy of Art for 30 years (art creation and art history teaching), working and living in Hangzhou, Milan, and Lisbon.

He was born into the family of a famous historical figure in China. His grandfather is famous scientist, his father is a famous Chinese cultural historian, and his brother is a music anthropologist, and he is a professor in American and Chinese universities.

Luo Qi is internationally renowned artists, scholars, painters, curators, calligraphers, Characters and Images researchers, writers, Creole art researchers, Executive Chairman of Asia-Africa & Mediterranean International Contemporary Art Exhibition (hosting 20 years), Characters and Founder of Images Research Center (presided over 30 years, held 12 exhibitions), executive editor of “Xiyuan Yaji” and “Silk Road Art” Cultural Journal.

The representative painter of the reclassification school, the advocate of Characters and Images, published the famous “Manifesto of Calligraphyism” in 1992, won the silver medal of Medici Lorenzo Art at the International Art Biennale in Florence, Italy in 2001, and the Prince of Songkhla University in Thailand “International “Art Contribution Award”, his book (IS I) in “World’s Most Beautiful Book” of Leipzig, Germany. “It’s Me” and “Ink Drama” won the “China’s Most Beautiful Book” award twice. The editor-in-chief “Characters and Images Series” (16 books) won the National Academic Fund Award and the highest academic publication award “National Publishing Award”. Published “A practitioner of calligraphyism Luo Qi” “Luo Qi Writing music bologna”, “he Music of Ink Milan>” (written by Adriana Iezzi, University of Bologna, Italy), “Luo Qi and calligraphyism” (written by Martin Bradley, British writer, “Luo Qi and calligraphyism” (written by He Wanli Yangzhou University) “Luo Qi in Milano Sala Boccioni” (Milan Boccioni Academy of Fine Arts) “Poetry without words abstract Art by Luo Qi” (Kyungpook National University); “Luo Qi & Alessio Sghiavo” (Palazzo Branda Castiglioni Olona, Italy); representative works are exhibited at the Louvre, France; the Varic Art Gallery of Columbia University, the Ducal Palace in Italy, the Palazzo Blanca in Milan, the University of Milan, the National Book of Milan Brera Museum, University of Bologna Library, 58th Venice Biennale, Belgium, Luxembourg, Washington, Canada, Australia, Sweden, Netherlands, Portugal, Morocco, Egypt, Mauritius, South Korea, Japan, Thailand, Indonesia and other parts of the world. Individual publishing He wrote 6 books of “Readings of Art History from Luo Qi”, 6 books of -Luozi Diary, 10 books of Characters and Images Research, and 8 other books.

If I were to give a definition to a personality as unique and polyhedric as that of Luo Qi, I would definitely use the title of “humanist experimenter”. In every field of his research and activity, in fact, there is never a lack of these two components so difficult to mix together harmoniously: that of a strong reference to the humanist tradition of Chinese culture, but global, which makes art one of the highest and refined expressions of man as such, and that of continuous experimentation, applied to every field of his activity, not only that of an artist, but also that of theorist and patrons of art. The greatness of this “man of his own time” lies precisely in this: in his tireless search for new expressive possibilities but always starting from the deep and rooted knowledge of his own tradition, in particular the calligraphic one, which has always represented the quintessence of Chinese culture. Starting from Su Shi’s suggestion, for which “The ink should follow the times” (3) since his first works, Luo Qi has always tried to go further, to look beyond the comforting and stable boundaries within which Chinese calligraphy has always been placed, actively participating in the process of “modernization” of Chinese calligraphy undertaken in the mid-1980s. But he did not stop at this, because starting from the creative re-elaboration of typical archaic or cursive forms from traditional calligraphy, through a continuous re-education with instances from ever further worlds, from Japan, to the West, to Egypt, has come to create a completely new and original language, the “Luo Qi’s writing”, a poetic language no longer linked to the meaningful sign of the character or word, but to the universal expressiveness of the artistic sign, a universal language, comprehensible to every latitude and longitude of the globe, which speaks to nature sensitive of man, making resounding in it the musicality of the world.

Another peculiar feature of Luo Qi’s personality is “polyedricity”. As he himself observed in an interview, in fact, his tireless work can be divided into three major areas of action: 1) that of the true artist, 2) that of a theoretician and critic of art and 3) that of the organizer of exhibitions and events related to the spread of calligraphy in the world.

1) Concerning the first field, that of artistic creation, he focuses in turn on three different types of works: (i) traditional calligraphy characterized by a highly personal style; (ii) works of inspiration and a strong “calligraphic” flavour, but with the use and use of non-literary means, such as oil painting (i.e. Love Writings series); and i i i) works that can no longer be defined as “calligraphy”

using this highly recognizable “Luo Qi’s writing” in its extremely unique style (i.e. the series “Lucky+ Eight Thousands Carol”). To these types of works, I would add i v) the performances of calligraphy or “musical calligraphy” (i.e. the performance held in 2014 at the University of Milan), v) the conceptual installations (i.e. the “Diary” series), and vi) the works of fashion design (i.e. collaboration with the fashion brand Efen) and body painting.

2) As far as the second field is concerned, its contribution as i) the most theoretical and promoter of “calligraphy”, a current inaugurated in the 1993 that will go to include artistic expressions from all over the world linked to a modern concept of “calligraphy” and “art of writing, is fundamental. In this sense, (ii) he will publish many articles and essays in this regard, extending his field of interest also to other calligraphic traditions, such as Arabic, graffiti art, Chinese music and traditional Chinese opera. His work as a critic and scholar will also be expressed thanks to (iii) his extensive editorial work, as founder and editor-in-chief of major specialist journals such as.

3) As regards, finally, his work as an exhibition organizer, it is sufficient to point out that (i) the twelve editions of the exhibitions on “Characters and Images” and the last ten “Asian, African, and Mediterranean International Modern Art Exhibitions” (d;) of which he has always been president and supervisor (b); Not to mention the (ii) numerous personal exhibitions that have taken place and around the world. In addition to this, he is the founder in the 2009 of the Characterism Art Institute (2007) and in the 2013 of the Luo Qi International Contemporary Art Museum (r), to create an archive on the history of calligraphy and an exhibition space dedicated to exchanges and collaborations between artists at international level.

Another key-adjective to describe the life and personality of Luo.

A practitioner of calligraphyism Luo Qi>, written by Adriana, University of Bologna, Italy

In addition to his rich range of expressions, direct, dedicated, continuous, Luo Qi, seeks to restore the synthesis and richness of artistic expression through art marks mounted as upgrades and the creation of new institutions, institutions fully dedicated to the true archiving of art, through the multitude of books in which again- in addition to the written word, he combines the literary context in the fine arts with the visual meaning from many aspects and angles of view, finally with the numerous organizational activities that have left the local, regional and continental geographical angle, more “conquering” a planetary space in which the pure, honest, direct and renewed artistic expression leaves certain iconographic traces, through which the basis for the rebirth of art, the creative confession, the human being needs to address through the vision of a world in which light will be an extract of the exceptional directions which obviously the human being receives from another source.

Among the most significant is his full dedication to the exhibition or international project called- The Art of Asia, Africa and the Mediterranean.

This artistic universe, in Luo Qi, is already a kind of his missionary credo in which he manages to synthesize with renaissance comprehensiveness the messages, aesthetics and visual discoveries of these huge artistic shores, in which creativity fully and most affirmatively accepts the experiences of the centenary survival of the fine arts, where the sides of the world and the locations of events in certain epochs are just a kind of earthly, almost paradise islands in which still prematurely ferments what is contained in the prehistoric archetype left as a seal of existence in the comprehensiveness of styles, aesthetics, idealism, the belief and finally the revelation of the spiritual essence of the Man.

His mission is moving slowly like a new continent in which are all the forces of unification and merging of art and creation in general. Luo Qi with all his complete relaxing geography, with all his bibliophilic, artistic and visionary creative comprehensiveness, calmly and convincingly builds the new world of creative radiation.

Vlado Goreski

The large-scale document “It’s me” is collected by the Library of the University of Rome, the Library of the University of Bologna, the National Library of Brera in Milan, and the Library of the University of Heidelberg, Germany. 2018



On the big screen of NASDAQ in New York, this book won the most beautiful book award in China. New York 2017



Diary, series, comprehensive materials, Genoa Museum of contemporary art, Genoa, Italy, 2012



Fashion design at Paris autumn fashion week, Louvre, Paris, 2005



Diary series, comprehensive materials, Paris, 2008



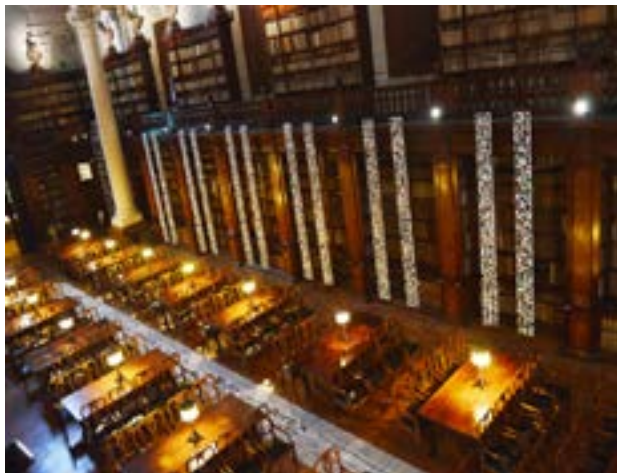
Mondrian in China, oil painting on cloth, Netherlands China Museum of contemporary art, Amsterdam & Shanghai, 1998



Writing music, comprehensive materials, University of Bologna library, Bologna, Italy, 2019



Lucky, comprehensive materials, art center of karrou, Adelaide, Australia, 2016



Writing music, comprehensive materials, University of Bologna library, Bologna, Italy, 2019



Love writing, oil paint on cloth, 1998



Dialogue in the middle ages, oil paint on cloth, 2019



MY, 58th Venice Biennale, Venice Italy 2019



MY, 58th Venice Biennale, Venice Italy 2019



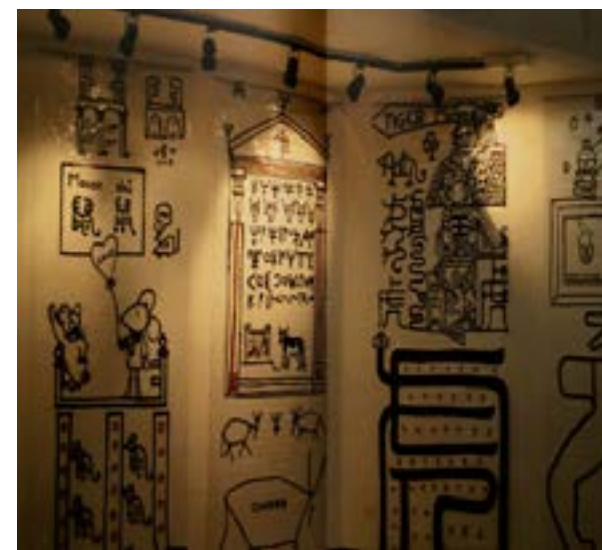
Connections, Brenda Palace Museum, Milan, Italy 2015



Mountain, composed for the poetry and music of Portuguese poets, Aveiro University Theater, Aveiro Portugal, 2019



Connections, Brenda Palace Museum, Milan, Italy 2015



12 Lucky, Sala BOCCIONI Academy of Fine Arts, Milan, Italy 2016



Ink's Music, Milan Brera National Library, Milan, Italy 2018



Ink's Music, Milan Brera National Library, Milan, Italy 2018



Diary, University of Vancouver, Vancouver, Canada 2000



Ink's Music, Milan Brera National Library, Milan, Italy 2018



Ink's Music, Milan Brera National Library, Milan, Italy 2018

A liberated, levitating and floating rebirth of the true Angelic Man

Ewa Hauton

France

Née en Pologne, où elle étudie les Beaux Arts, Ewa Hauton arrive en France en 1990. Après l’obtention d’un diplôme de Directeur Artistique en Publicité, elle commence une activité de graphiste, plasticienne, et scénographe, en parallèle de la peinture et de la sculpture.

Depuis plus de 10 ans, elle se consacre uniquement à la peinture. Sa rencontre avec une chorégraphe déterminera l’orientation de ses œuvres vers le mouvement, comme représentation profonde de vie.

Le corps, surtout féminin, est au cœur de son travail. Entre encre et peinture à l’huile, Ewa se débarrasse des matières et des formes superflues. Elle donne vie au mouvement, avec justesse et habileté.

Sur ses travaux à l’encre, une touche de couleur vient percer le noir et blanc, comme un jet de vie qui nous ramène vers l’essentiel. Les grands formats lui permettent une liberté de geste qui contribue à l’éclosion de son œuvre, mêlant peinture et dessin.

Sincere, deep, expressive, dramatic, poetic, reminiscent, reflective.
Against today’s brutal materialism, banking insensitivity, against all the absurdities of the installations, against the total mannerism that says nothing, against the total insensitivity and complete collapse of a failed civilization.
Art that has many layers, the polyphony of “A Gentle Creature” by Dostoyevsky, Aurelia by Nerval, Margarita by Bulgakov.
Her drawing is richer and more powerful than all graphic lithographs, digital chipped paralyzed strokes.
The art, despite being killed for decades, still is not dead, its immortality is woven by a woman who crucifies her character as her own victim, an autobiography of pain, melancholy, flight, as an ascension that we have to step on again according to Rembrandt’s initial overture, which was transformed into the grand finale of sensitivity, the triumph of the stroke, the purity of the expression as bright as all the constellations from which our spirit was created, Her Spirit ...
A liberated, levitating and floating rebirth of the true Angelic man.

Vlado Goreski



Ewa Hauton





Envolée, huile sur toile, 150 x 120cm, 2021



Amazone, huile sur toile, 150 x 114cm, 2020



Enchantement, huile sur toile, 140 x 110cm, 2020



Scripts, huile et fusain sur toile, 200 x 150cm, 2020



Lookingback, huile sur toile, 135x100cm



Twilight, huile sur toile, 130 x97cm, 2020



Danse, Encre et fusain sur papier, 100 x70cm



Danse, Encre et fusain sur papier, 100 x70cm



Danse, Encre et fusain sur papier, 100 x70cm



Danse, Encre et fusain sur papier, 100 x70cm

the spiritual extract of the eternal alchemy of Slovenian immortal graphics

Mojca Zlokarnik

Mag. Mojca Zlokarnik (1969, Ljubljana) je slikarka, grafičarka, izredna profesorica za sodobno umetnost na Univerzi v Novi Gorici, docentka za grafiko na Univerzi v Ljubljani in urednica. Končala je dodiplomski (1993) in podiplomski (1995) študij slikarstva pri prof. Metki Krašovec in magistrirala iz grafike pri prof. Lojzetu Logarju (1998) na Akademiji za likovno umetnost v Ljubljani. Študijsko se je izpopolnjevala v Pragi, New Yorku, Parizu, Bolgariji, Nemčiji in na številnih manj formalnih potovanjih. Od leta 2001 do vključno 2015 je bila glavna in odgovorna urednica revije Likovne besede, zdaj je pomočnica glavne in odgovorne urednice ter članica uredniškega odbora. Od leta 2009 je sourednica zbirke Ljubljana osebno, alternativni vodič. Razstavlja od leta 1991 in je do sedaj sodelovala na več kot sto skupinskih razstavah v Sloveniji in tujini. Ustvarja na področju slikarstva in umetniške grafike. Leta 2016 je bila nominirana za nagrado Queen Sonja Print Award, ki jo za ustvarjalne dosežke na področju grafike podeljuje kraljica Sonja Norveška. Od pomladi 2017 je predsednica Društva likovnih umetnikov Ljubljana in od pomladi 2020 predsednica sveta Mednarodnega grafičnega likovnega centra v Ljubljani. Ima status samostojne ustvarjalke na področju kulture in deluje kot gostujoča predavateljica. Živi in ustvarja v Ljubljani.

Poslušaj barvo ...

Grafični listi Mojce Zlokarnik so sijoči in pomensko večplastni barvni odtisi. V njih umetnica svobodno in čarobno, pogosto celo drzno vodi vizualno in simbolno barvno igro. Odmiki in dotiki ploskovnih barv, črtni preseki in nežni vrisi dotikajočih se rok, odtisov stopinj, plesnih korakov in čisto vsakdanjih ženskih stvari so tiha pripoved in zven nekih daljnih misli. Nikjer ni prostora, vse pa je na svojem mestu, ničesar več ni moč dodati niti odvzeti. Vse je tu, tudi melodija barve, ki se preliva v zarjo dneva in izginja v misteriju onstran njega – v lirično zasanjan svet.

S temi besedami lahko vstopimo v njen zanimivi in prostrani ustvarjalni prostor; tja, kjer se prebuja barva in z razprtimi dlanmi dramatično nikoli potešene čute- v sliki, grafiki in risbi, ujeti na prosojni strukturi papirja, kjer svetloba namesto barve tke krhke, komaj vidne in nadvse mikavne vizualne prostore. Mojca Zlokarnik je mag barve in svetlobe. Dopušča jima, da se dotikata, da se v rdečini ali modrini poljubita, potem pa kreneta vsaka na svoj dolgi sprehod ... do roba, do tanke bele linije, po kateri zdrsneta le svetloba in njen odsev, ki nežno razkraja ter svetli polja barvne magme. Prav tu se skriva draž njene umetnosti – v sozvočju svetlobe, barve in oblikovno preproste sestave slike, ko kljub enotno ubranim vrednostim in le majhnim optičnim razlikam barve zalebdijo pred očmi gledalca in ga vodijo v prostor meditacije. Tak učinek doseže umetnica z ozkim, belim medprostorom (črto), ujetim med barvne pasove (ploskve) ali pa s fenomenom zlitja barvnega vtisa, ko dve enako intenzivni komplementarni barvi, pogosto tudi sorodni, postavi neposredno drugo ob drugo. Tako dotikajoči se barvni pasovi spreminjajo drug drugemu odtенок in krepijo optično vrednost, ki v očesu gledalca procesira občutek vznemirjenja – čustven dražljaj, ki ga vodi k notranjemu ritmu podobe. Tu pa se prebuja asociativne navezave, ki dopuščajo, da se zavest umakne, se izmakne vidnemu in se razblini v mistični svet. Pretehtano razporejena geometrična barvna polja – horizontalna ali vertikalna – in uravnavanje njihovega medsebojnega barvnega in prostorskega razmerja s formalnega stališča ne pomeni nečesa novega. Zanimivo pa je, kako ob poglobljenem likovno-tvornem razmišljanju bujno raste njena domišljija. Raste skozi optično preigravanje in generiranje barvnih pasov, ki jih umetnica razliva v nežne svetlobne pokrajine in ločuje s tankimi ogradami ali s širokimi barvnimi bregovi.

Podobe se razpirajo v svileno membrano in vsaka zase nosi svojo frekvenco žarčenja in svojo barvo zvoka. Barvni prostori prehajajo iz enega barvnega stanja v drugo in prehodi izginjajo v tišino pod povrhnjico nad katero v pisanem krilu flamenka plešejo igrive in duhovite barvne domislice. Temu ustvarjalnemu vzgibu intuitivno dodaja tanke bele črtne risbe, ki so oblikovno vezane na vsakdanje, intimno žensko (čevlji, modrc, plesni koraki, gib roke ...). Čeprav se zdi, da so racionalno zamišljene, izhajajo iz trenutnega navdiha, ko v tišini dela prisluškuje sama sebi. Niza jih po robnih barvnih prostorih kot rahlo zaznaven linijski zapis oblikovno čisto konkretnih vizualnih podob. A ko jih prebiramo, se zdi, da obračamo liste herbarija, kjer najdemo krhke odtise življenja, in kjer se po široki cesti barvnega ugodja prepletajo drobne domislice njene ustvarjalne rafiniranosti.

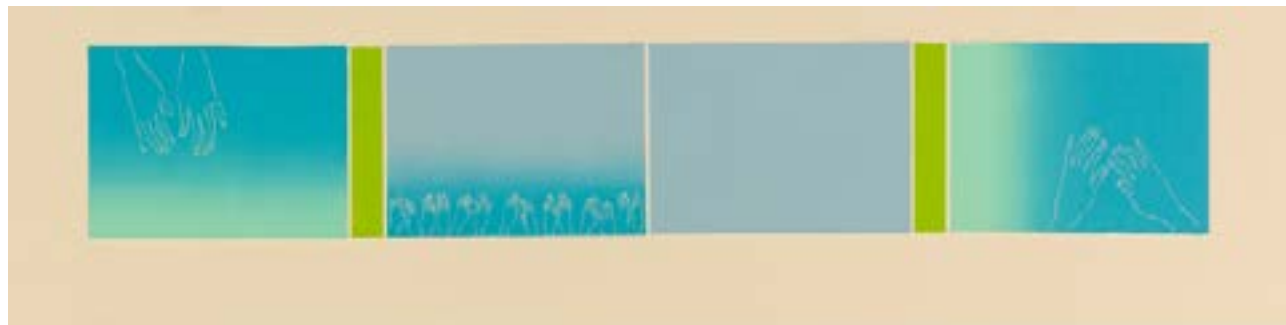
Alenka Domjan



Opazovanje- proces, 2013, barvni linorez na riževem papirju, prostorska postavitev, posamezni zvitek 300 x 90 cm
foto: arhiv umetnice



Tišina, 2005, barvni linorez, 35 x 100 cm, foto: arhiv umetnice



Fitzgerald- Mediteraneo, 2006, barvni linorez, 24 x 100 cm, foto: arhiv umetnice



Tampesta, 2006, barvni linorez, 24 x 60 cm, foto: arhiv umetnice



Mali Benatres II, 2007, barvni linorez, 100 x 35,5 cm, foto: Tomislav Vrečić



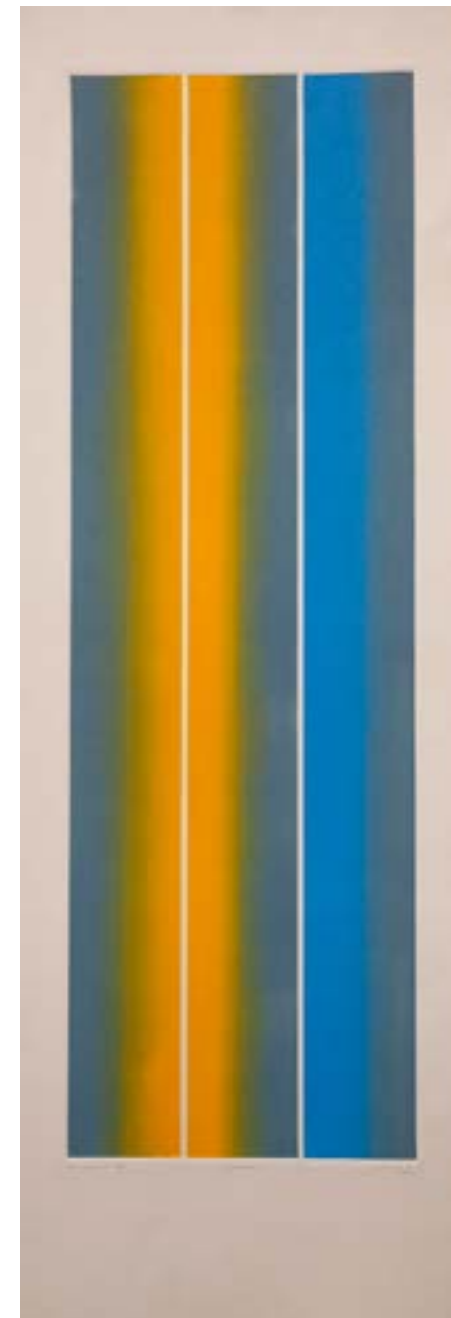
Mali Benatres I, 2007, barvni linorez, 100 x 35,5 cm, foto: Tomislav Vrečić



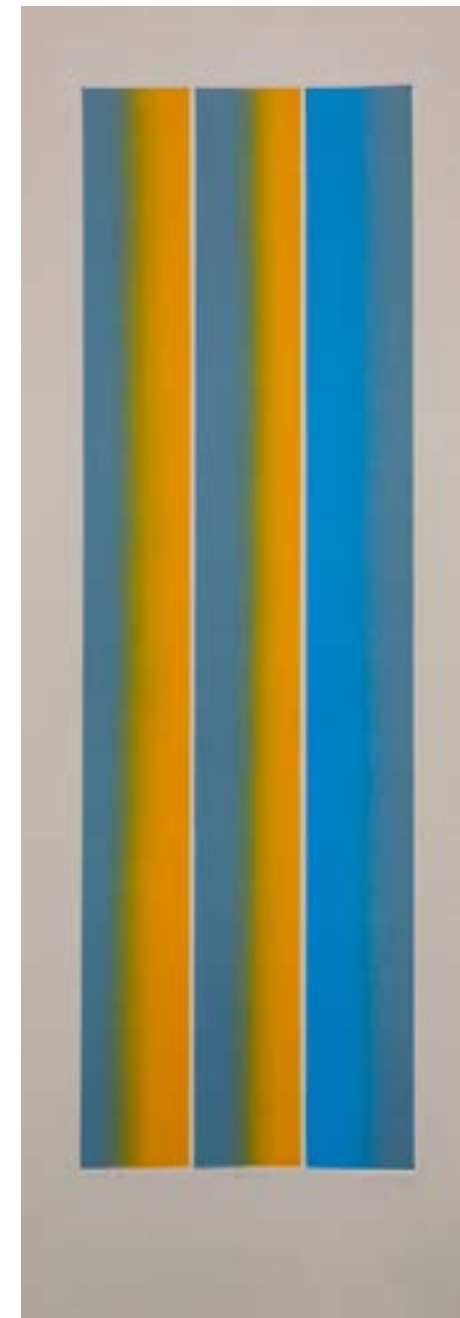
Fitzgerald- Mediteraneo, 2006, barvni linorez, 24 x 100 cm, foto: arhiv umetnice



Roke – roke- modro, 2005, barvni linorez, 100 x 35,5 cm, foto: arhiv umetnice



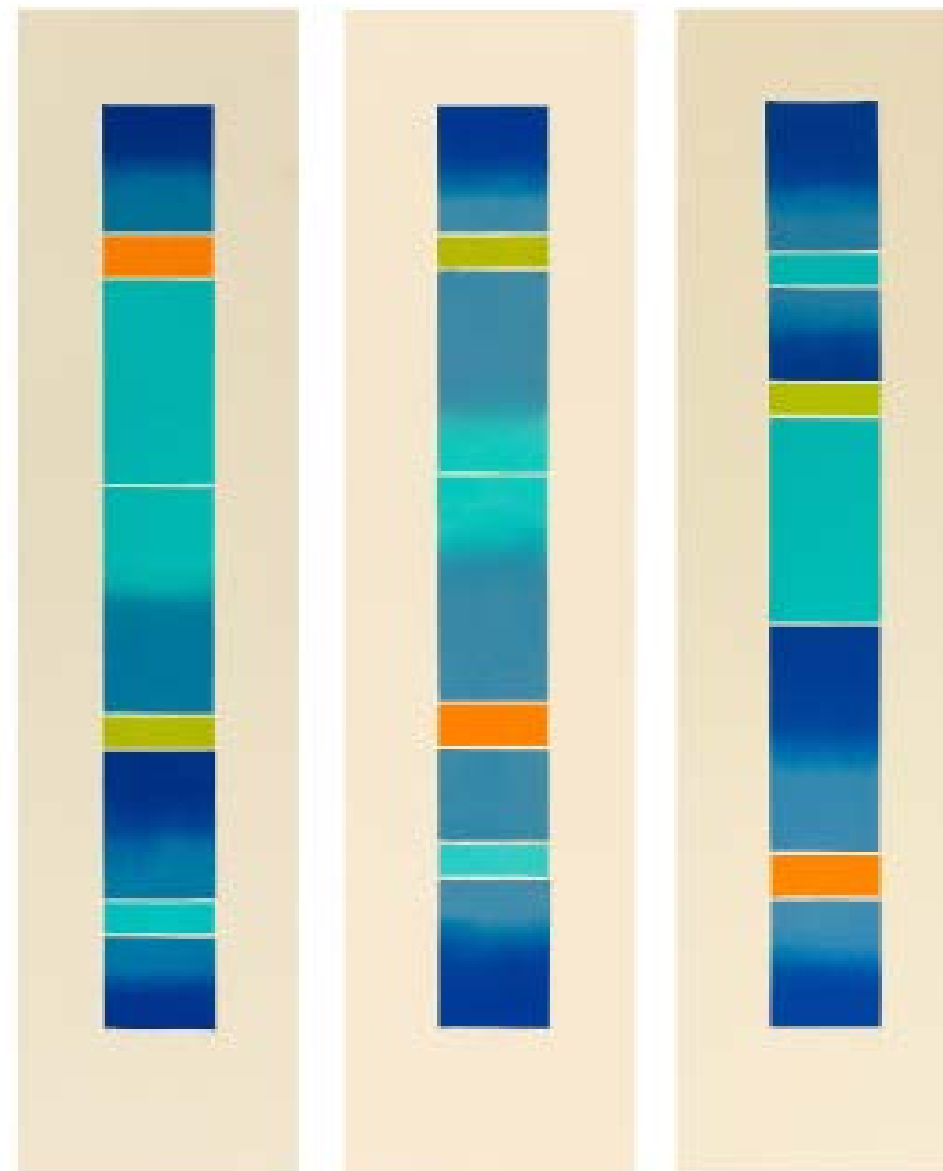
Večer II, 2016, barvni linorez, 100 x 35 cm, foto: Urška Boljkovac



Večer I, 2016, barvni linorez, 100 x 35 cm, foto: Urška Boljkovac



Metronom – Vivace, 2016, barvni linorez, 23,5 x 99 cm – papir
foto: arhiv umetnice



Mojca Zlokarnik, M.M. I, 2016, barvni linorez, 100 x 23,5 cm – papir
Mojca Zlokarnik, M.M. II, 2016, barvni linorez, 100 x 23,5 cm – papir
Mojca Zlokarnik, M.M. III, 2016, barvni linorez, 100 x 23,5 cm – papir
foto: arhiv umetnice



Znotraj mir – zunaj tišina, 2018, barvni linorez, 100 x 70 cm, foto: arhiv umetnice



Omizje II, 2021, barvni linorez, 45 x 160 cm – papir, foto: arhiv umetnice



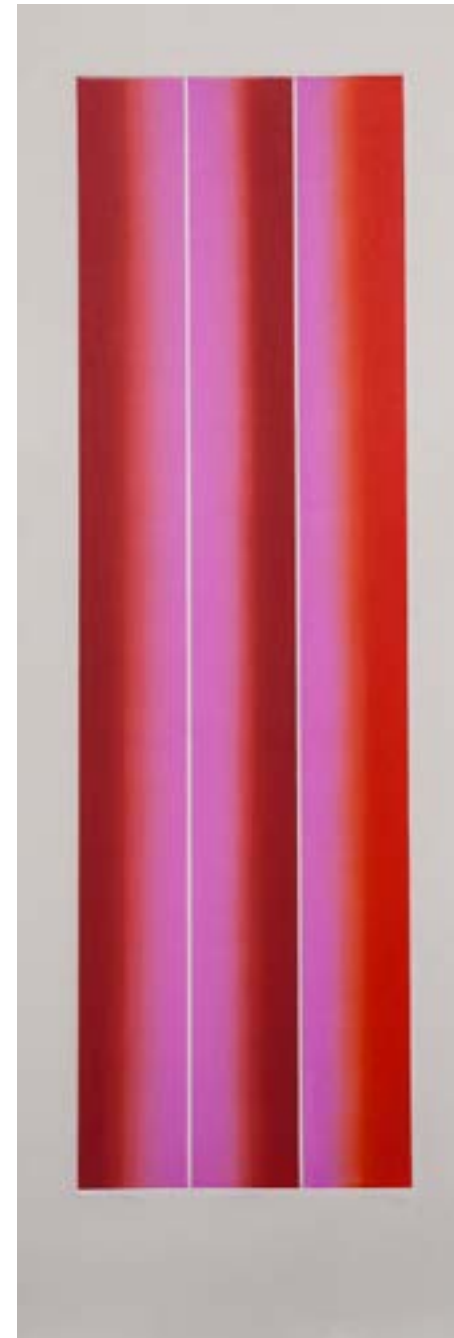
Veliki čolni – čas, 2012, barvni linorez na japonskem papirju, prostorska postavitve, foto: arhiv umetnice



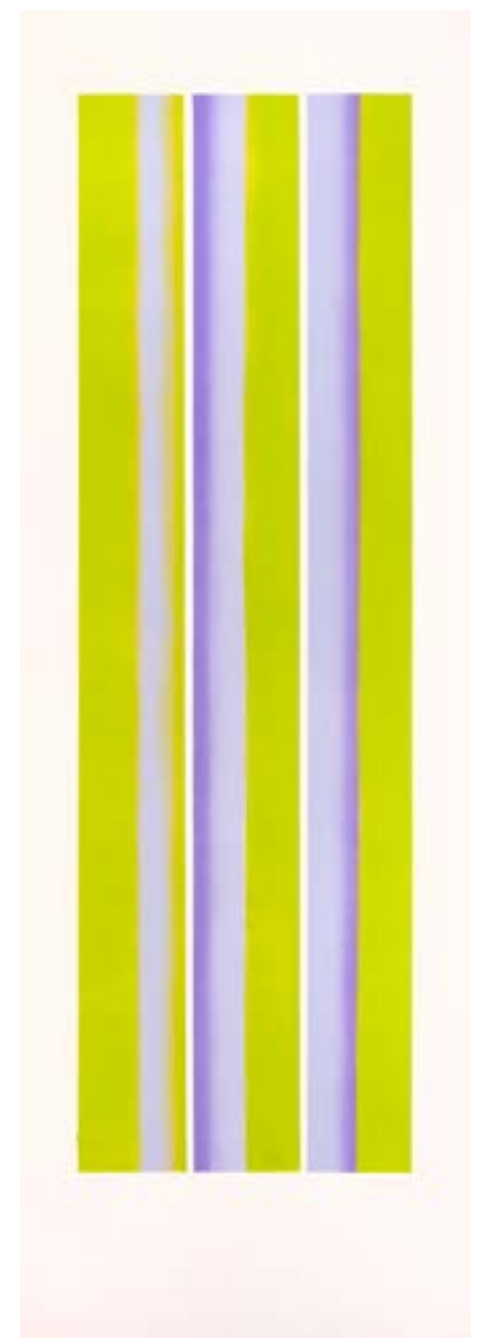
Omizje II, 2021, barvni linorez, detajl, foto: arhiv umetnice



Omizje II, 2021, barvni linorez, detajl, foto: arhiv umetnice



Sodade, 2016, barvni linorez, 100 x 35 cm, foto: Urška Boljkovac



N.N. Viola, 2013, barvni linorez 100 x 35 cm, foto: Tomislav Vrečar

loneliness, melancholy, childhood of the last shadows

Jukka Vanttinen, Swedish









manifestations



Graphic manifestation whose action in a short time managed to unite the peoples of the world and send optimism, idealism and faith in the new dignified interpretation of humanity- noble, enlightened and with deep meaning...

honest and dedicated collaborator of ITG TRIENNIAL-Bitola

Sona Harutyunyan- Founding Presidnet of International Print Biennale, Yerevan

Zaruhi Karapetyan- Head of the Organizing Committee

Members of the Organizing Committee:

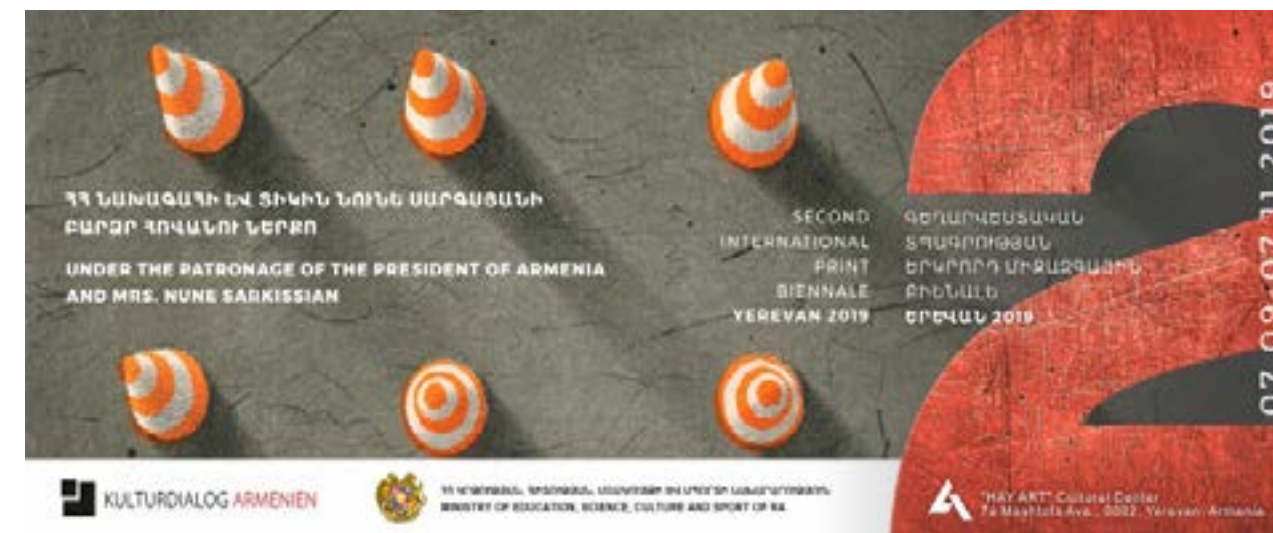
Sona Hovsepyan

Lilit Aleksanyan

Arman Vahanyan

Gevorg Grigoryan







20, drypoint





grabados por la paz, mexico Guadalupe Victorica

Todor Goreski

Poland

Botanicum 2019 20 X 20, drypoint

Mexican born 1952, Mexico.

Founder and Director of Prints for Peace. 2003 Doctorate Pacific University, US. 1982 Masters and All but Dissertation Doctorate University of Minnesota, US. 1977 Engraving, University of Minnesota, US. 1974 Bachelor in Arts, Plastic Arts B.A., San Diego State University IV Campus US.

2079 to 2005 Teaching Theory and Methods of Research and doing social science research at Tecnológico and Monterrey and Universidad Autónoma de Nuevo León in Monterrey México. Published textbooks and presented research findings at academic venues.

Experience Teaching Arts. Art for Social Change University of Monterrey, Seminario Selider, Casa El Refugio Monterrey; Casa de la Cultura de Mexicali, Oral and Additive Institute of Mexicali.

Individual Exhibits

2016 Instituto Mexicano Norteamericano de Relaciones Culturales Monterrey. 2008 Casa de la Cultura San Nicolás de los Garza Nuevo León México. 2008 Arte Migrantes. University of Columbia, Nueva York, US. 2008 Diferentes Caminares-2 G Luis J Prieto, San Nicolás NL, México. 2008 Javier García y Guadalupe Victorica ICOCULT Saltillo, México. 2007 Ars Latina, Sótano de Rita Tijuana BC México. 2007 Migrantes 2006, Latino Art Museum Pomona Los Angeles California US. 2007 "Diferentes Caminares" Centro C. Abasolo UANL. Monterrey NL. 2007 "Art for Social Change in México" Art Exhibit Migrants, Social Change Conference, University of Winchester, England. 2007 Mother Earth Migrations, Centro de la Raza, Balboa Park San Diego US. 2006 Migrants Art/Journalism Instituto Mexicano Norteamericano de Relaciones Culturales, Monterrey México. 2006 Migrants Art/Journalism Casa de la Cultura de San Pedro, Monterrey México. 1975 Individual Exhibition at University of Baja California, Rectoría, Mexicali B. C. México. 1973 Individual Exhibition CETYS Centro de Estudios Tecnológicos y Superiores, Mexicali B. C. México.

Group Exhibitions-2005 to 2007, 25 Group exhibitions in Monterrey NL, Reynosa Tamaulipas and Saltillo, Coahuila, Curatorial Exhibits 2008 Art Against the wall Monterrey-Texas collaboration, 2008 to 2016 Prints for Peace México, International Printmaking call.

2009 to 2016 International Printmaking Collectivem 2010 to 2016 Individual exhibit for winners of Prints for Peace México call. 2010 to 2014 Inter-Religions Exhibit, Mary Queen of Peace, 2010 International México within and without Monterrey

2011 Third International Printmaking Collective Monterrey México, 2011 Educational Printmaking exhibit El Grabado, 2011 Fourth Prints for Peace Monterrey México, Art for Social Change exhibition of workshops in Seminario Mayor, Centro Loyola, Universidad TEC Milenio, Monterrey 2006. Distinctions and Awards, 2012, 2013 Selected at Soporte papel Arte AC/Tecnológico de Monterrey.

2010 Selected at Reseña de la Plástica de Nuevo León. 2009 One of five awards at "Reseña Universitaria" to exhibit at UANL State University Monterrey NL México. 2006, 2007, 2008 Selected at Reseña de la Plástica de Nuevo León. 2005 Member of Plástica de Garza García. Monterrey NL México. 2001 Asociación Mexicana de Investigadores de la Comunicación. 1979 Biennial FIC. Vitro, Monterrey, N.L. México, Honorary Mentio, 1974 Sculpture Mural for San Diego State University IV Campus, Mosaic in galvanized Tin, three-dimensional of 10 feet by 10 feet, for I build of Library, Californian Calxico, the United States. 1970 to 1974 Group Exhibitions, Imperial Valley College, Imperial California, EU, Several Prizes in Exhibitions and the Prize of Art of the Generation 1974.





Giving water as train passes



Las Patronas giving food at train I



Las Patronas giving food at train II



Las Patronas giving Food at Train IV



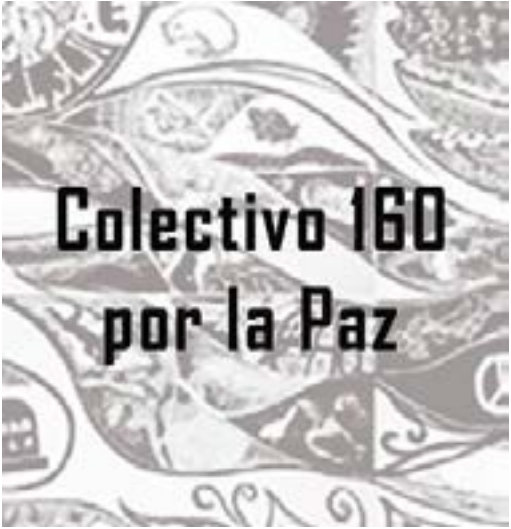
LP marco señoras 2

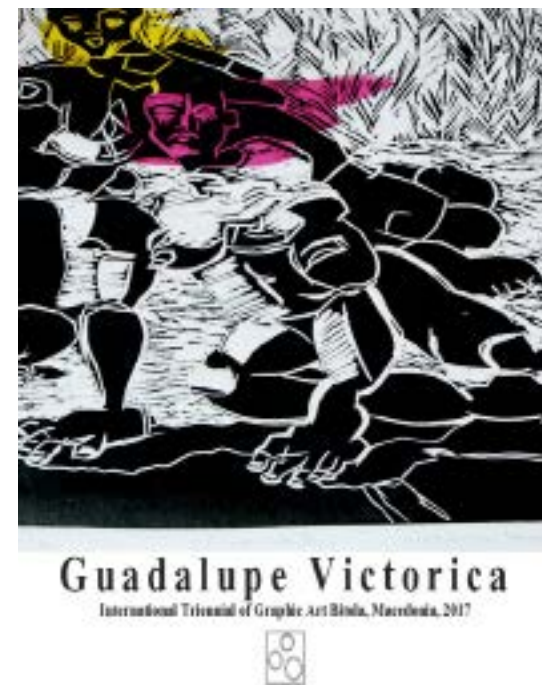
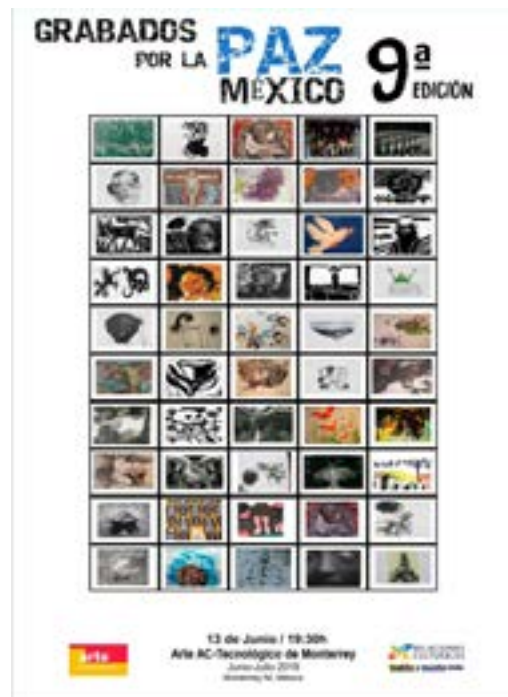


Tren La Patrona II



Tren La Patrona

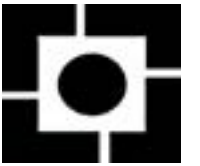




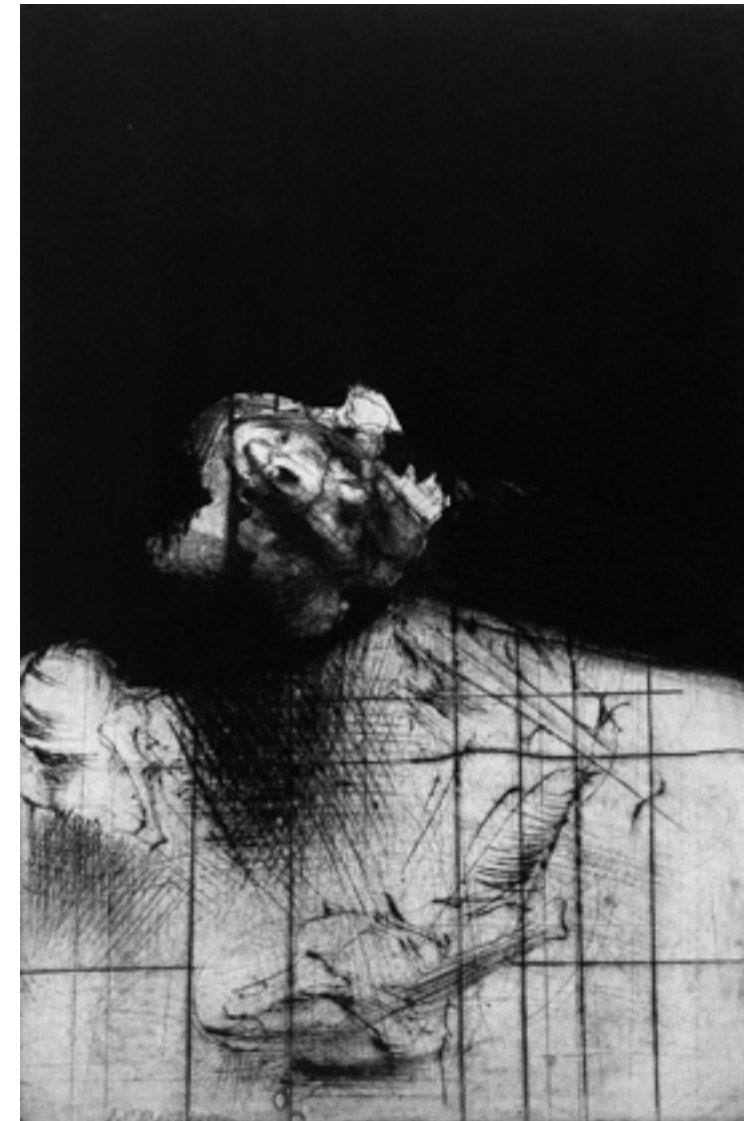
International Print Biennial Varna

Unique in a world context, nurturing true graphics, traditional, honest, direct, sensitive, imagined for every destiny of lost lost humanity...

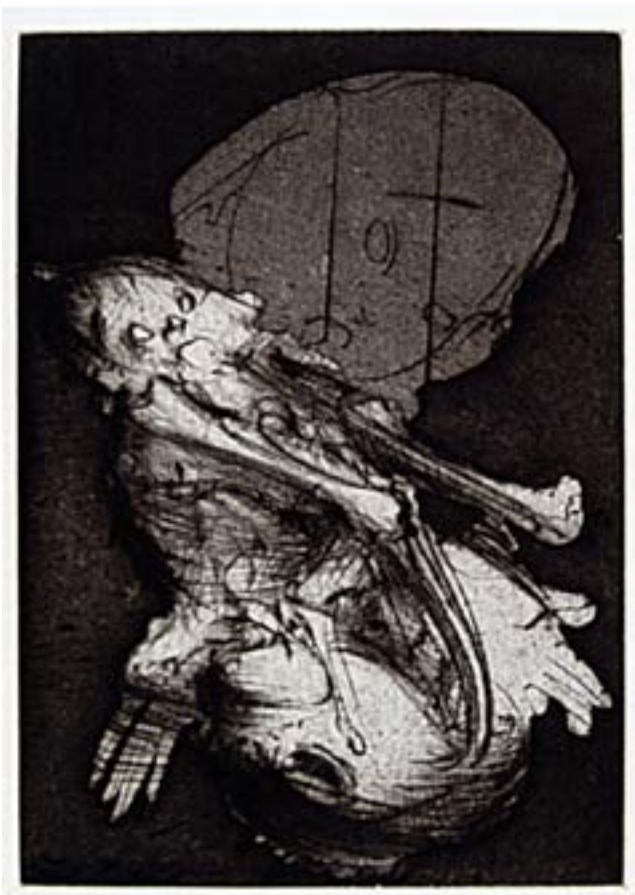
Director-**Venceslav Antonov**

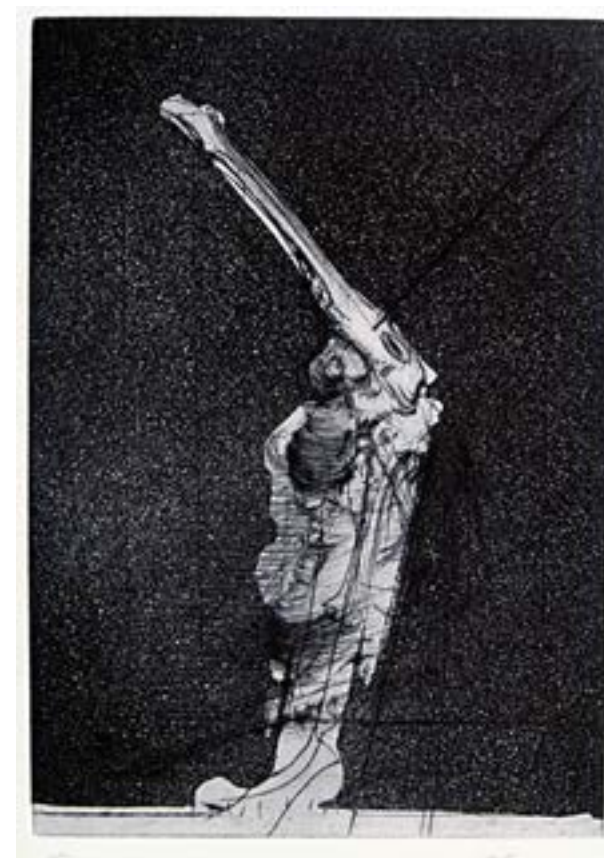


Dado Đurić-unique collection















authors

Latifa Zafar Attaii
Afghanistan



Agim Sulaj
Albania



Rachid Koraichi

Algeria



Francisko Vidal

Angola



Jenifer Meranto

Antigua and Barbuda



Ana María Giuffrida

Argentina
“Atardecer artificial” Fotolitografía en seco
2021



Guillermo Velasquez

Argentina
Extasis, intaglio,35x50cm_2021



Liliana Esteban

Argentina
Butterflies fly in the art studio, mix media,
2020



Marcela Miranda

Autunno, Serie SOLITUDINE PANDEMICA, linoleografia,
50 x 42 cm, 2020



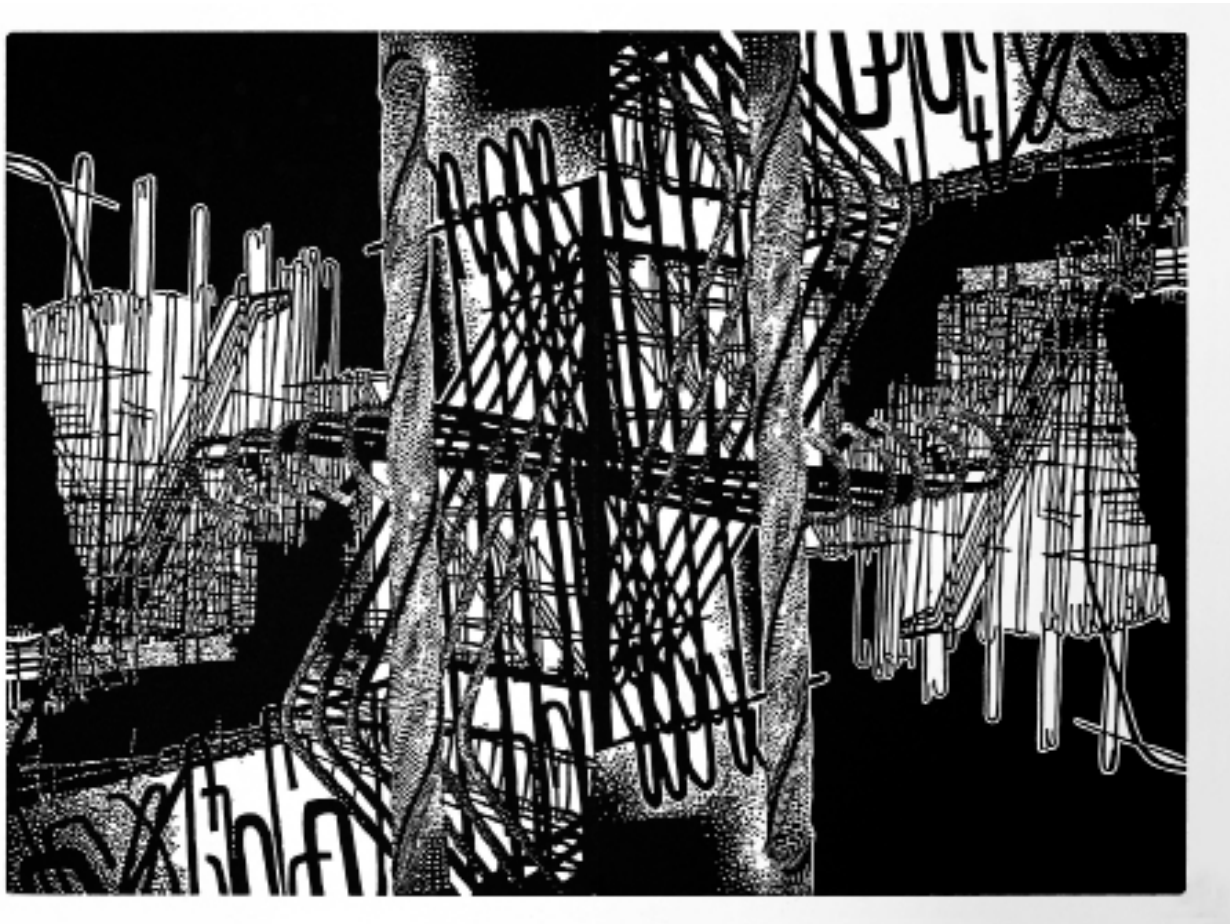
Valeria Frois

Argentina
Hombre arbol, Cartongrafia, 21x30 cm,
2021



Leonardo Gotleyb

Cartografía-IV-2017, xilografía, 46x62cm



Silvana Blasbalg

Argentina



Edita Gyulasaryan

Armenia

'Look from the window', linocut, 23X18, 2020



Shakhbazyan Shahane

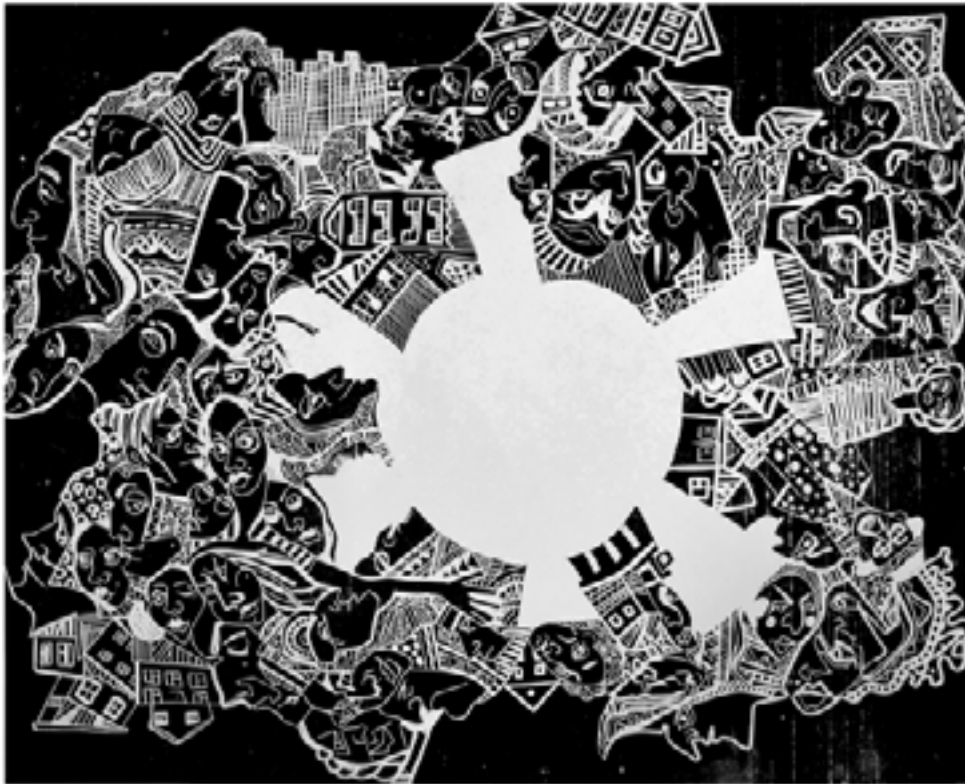
Armenia

Mask, linocut, 30 x 22 cm, 2020



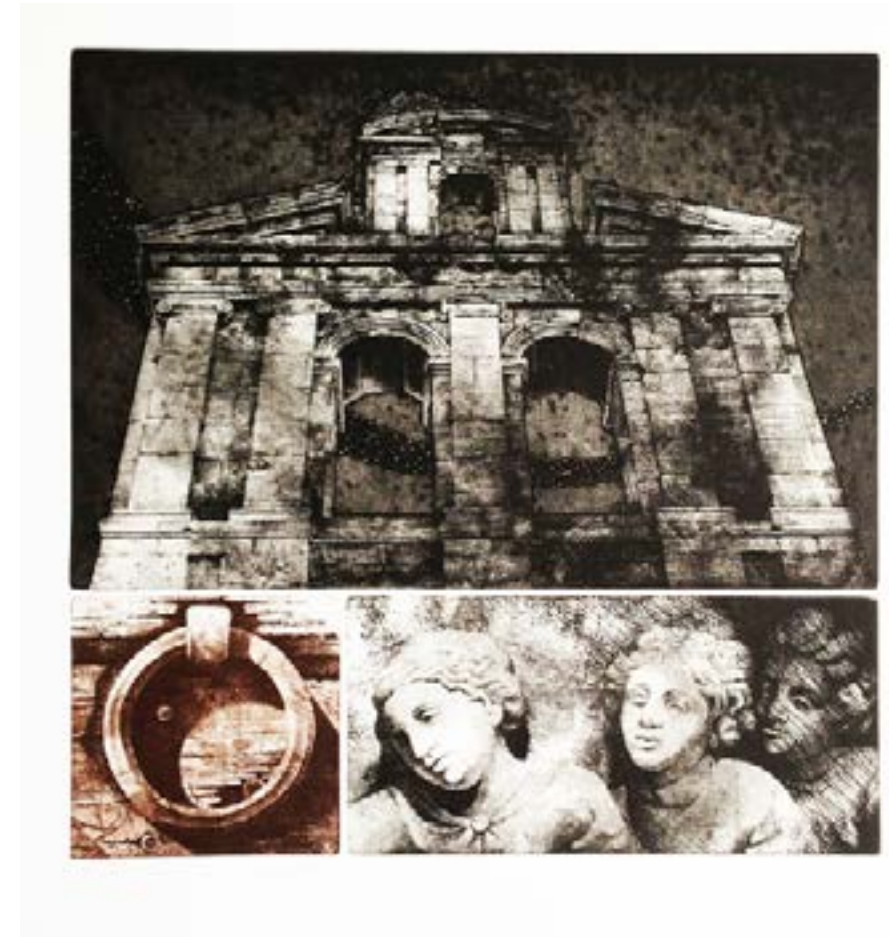
Ofelya Harutyunyan

Armenia
Virus, linocut, 54 x 44 cm, 2020



Hayk Gregoryan

Armenia



Cleo Wilkinson

Australia
Then IV , 2020, mezzotint



Annika Romeyn

Australia



Nicci Haynes
Australia



Gerlinde Thuma
Austria



Helga Cmelka

Austria



Teymur Daimi

Azerbaijan



Peter D. Gerakaris
Bahamas



Jamal Abdul Rahim
Bahrain



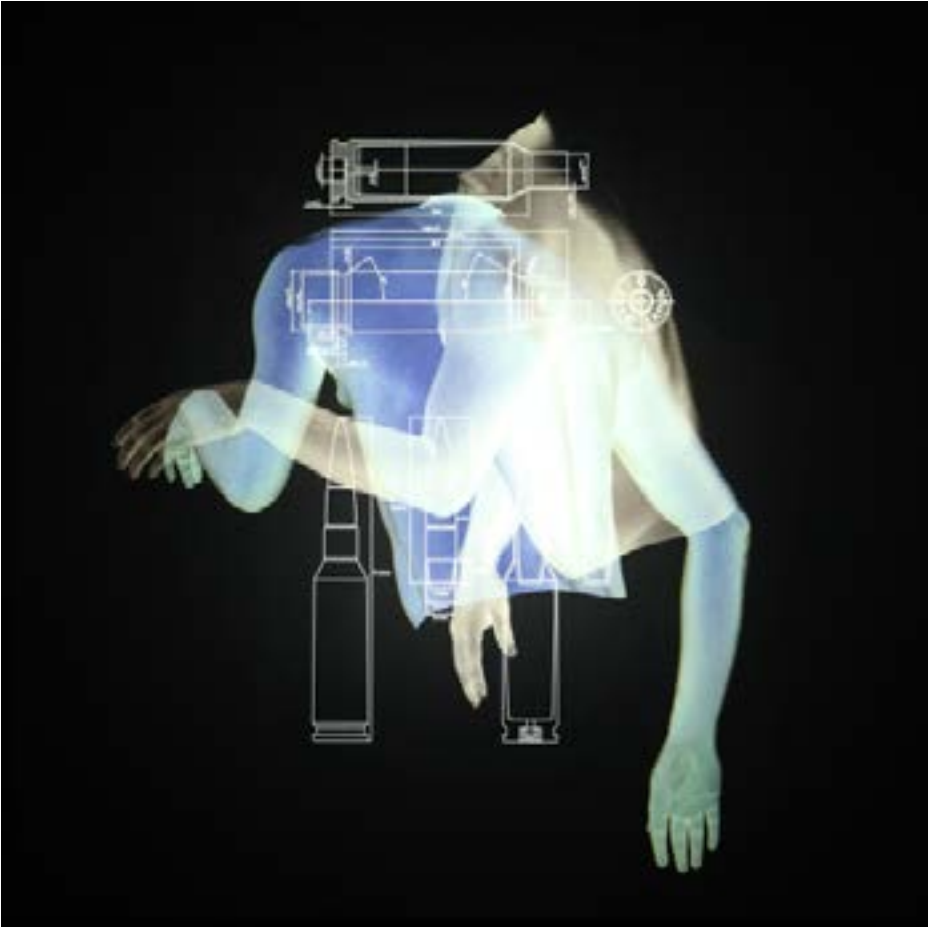
Bihan Das

Bangladesh
“Moonward” Sugarlift andnon toxic etching



Anisuzzaman Sohel

Bangladesh



Global Warming
Banglades



Maksuda Iqbal Nipa
Bangladesh



Yuri Yakovenko
Belarus

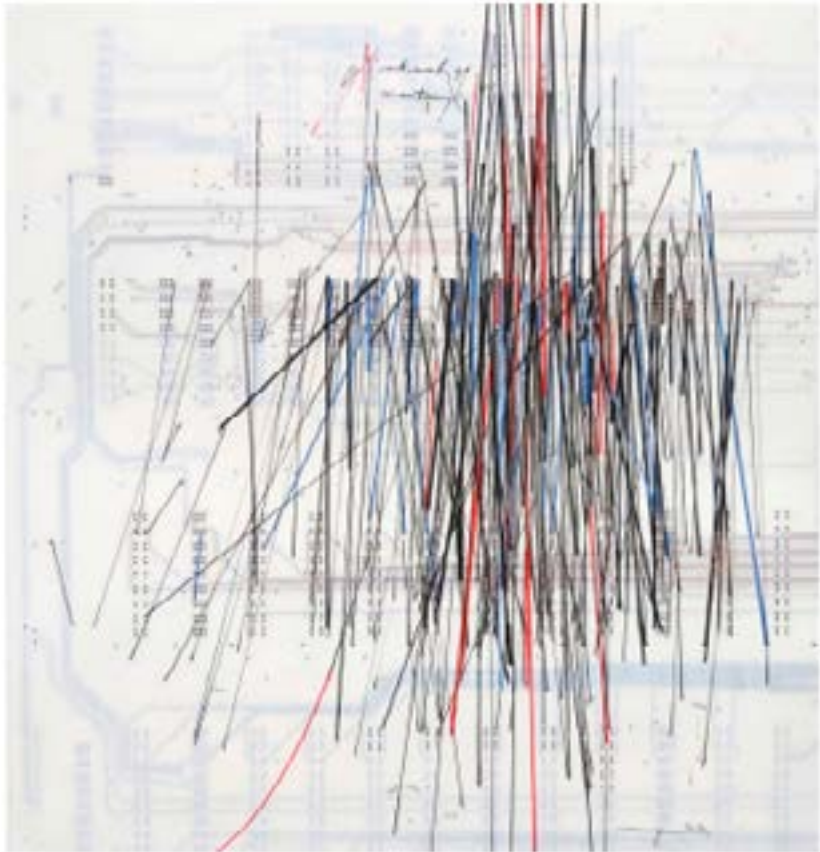


Frédéric Wim
Belgium
"Jean Michel Basquiat" woddcut 48x64 cm
2018



Martin R. Baeyens

Belgium
"Unprecedented networks" 56 C.G.D. 42X60 cm 2020



Hugo Besard

Belgium



Nicole d’Herbais de Thun

Belgium



Rika Deryckere

Belgium



Julien Sinzogan
Benin



Phurba Namgay
Bhutan



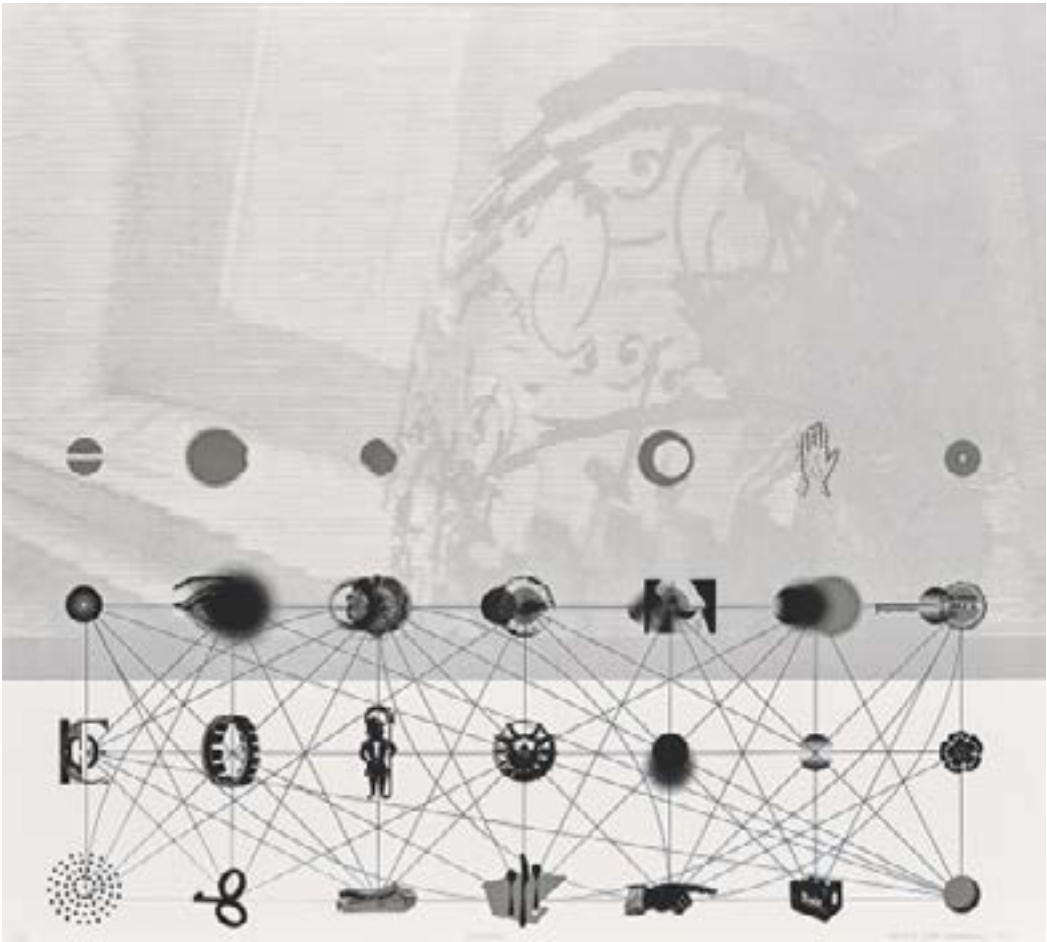
Alejandra Dorado

Bolivia



Samuel Maita Argote

Bolivia



Admir Ganić

Bosnia, Slovenia

"Escape attempt" mix intaglio 55x116 cm 2019



Aleksandar Škavić

"Till morning being" etching 45x60 cm

Bosnia and Herzegovina



Miloš Vučen

Bosnia and Herzegovina
"CrnoCrni" Printmaking etching 100x70 cm 2019



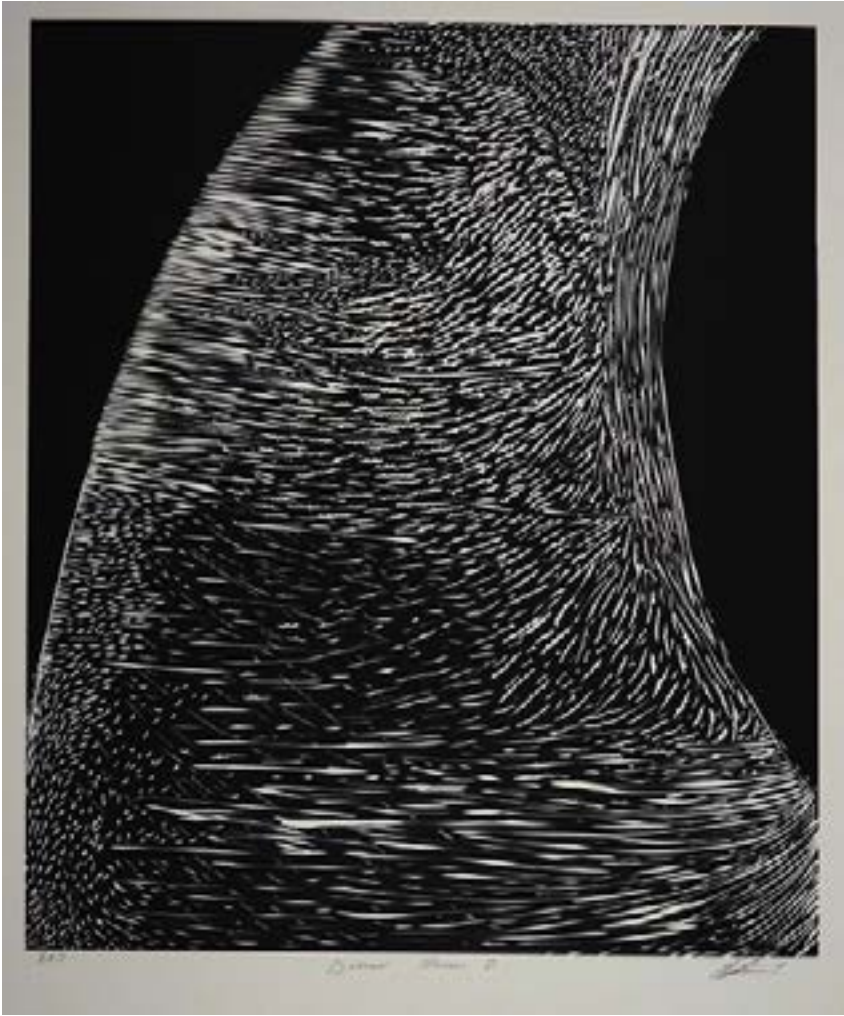
Taida Jasarevic

Bosnia and Herzegovina



Nandipha Mntambo

Botswana



Claudio Caropreso

Brazil
“Mona” relief print and stencil 55x39 cm
2021



Eliane Santos Rocha

Brazil
No title water-ink, etching and watercolort 2020



Gerson Ipirajá

Brazil
“Ferramentas Ancestrais” litografia 2020



Mabel Fontana

Brazil
“Crowds V” Etching, aquatint 2018



Maria Bonomi

Brazil



Nauer Spindola

Brazil
"Spindola" xylography 2020



Pablo Flaiszman

Brazil



Dario Puggioni

Brunei



Boyan Yanev

Bulgaria

"Crimson Peak" alography 70x50 cm 2021



Denitsa Yaneva

Bulgaria

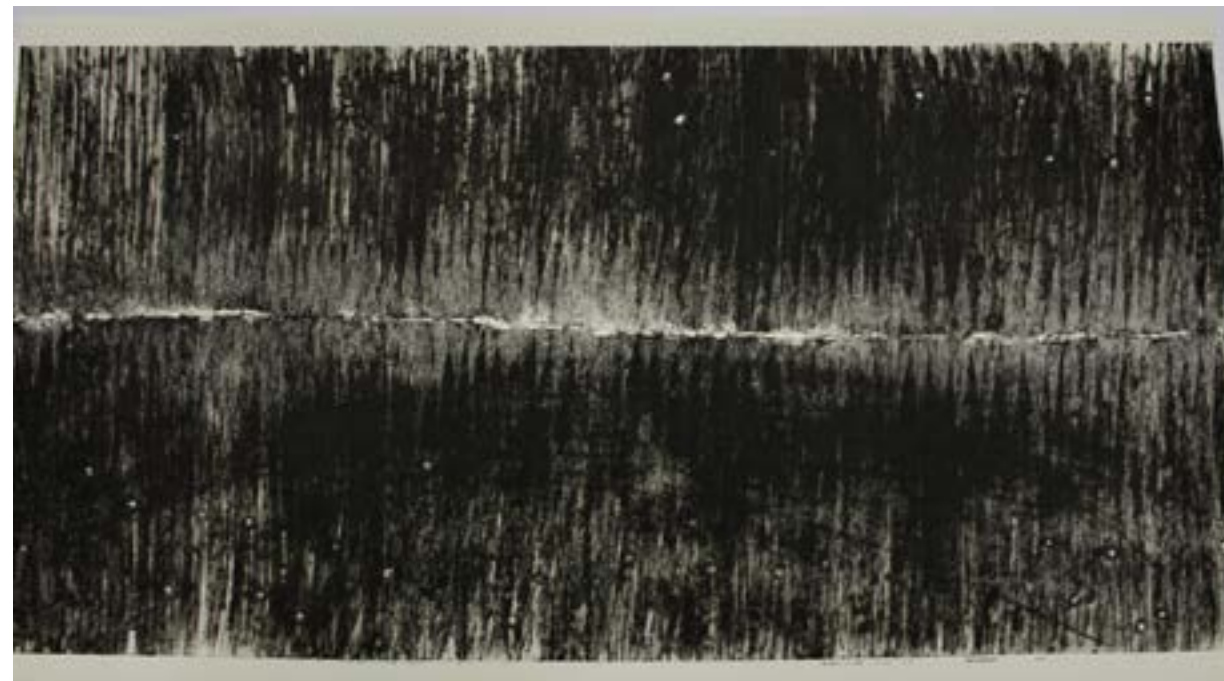
“Petoliny II” litografiya 100x70 cm



Gergana Ivanova

Bulgaria

“Inside cracks” dry point 100x50 cm 2021



Ivailo Ivanov

Bulgaria
"Metamorphoses" etching, aquatint 2020



Ivan Mateev

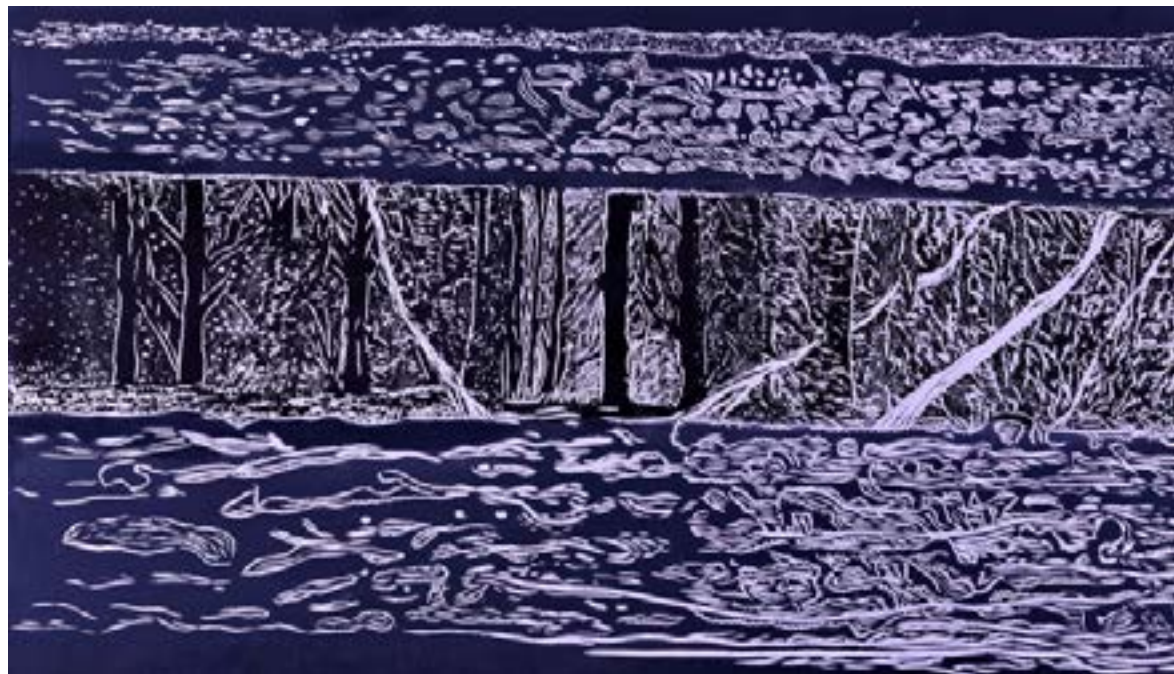
Bulgaria
"ComfortableNap 3" xylography 120x82 cm
2020



Ivon Kiuchukova

Bulgaria

"Day" linocut 100x70 cm 2020



Kalina Milanova

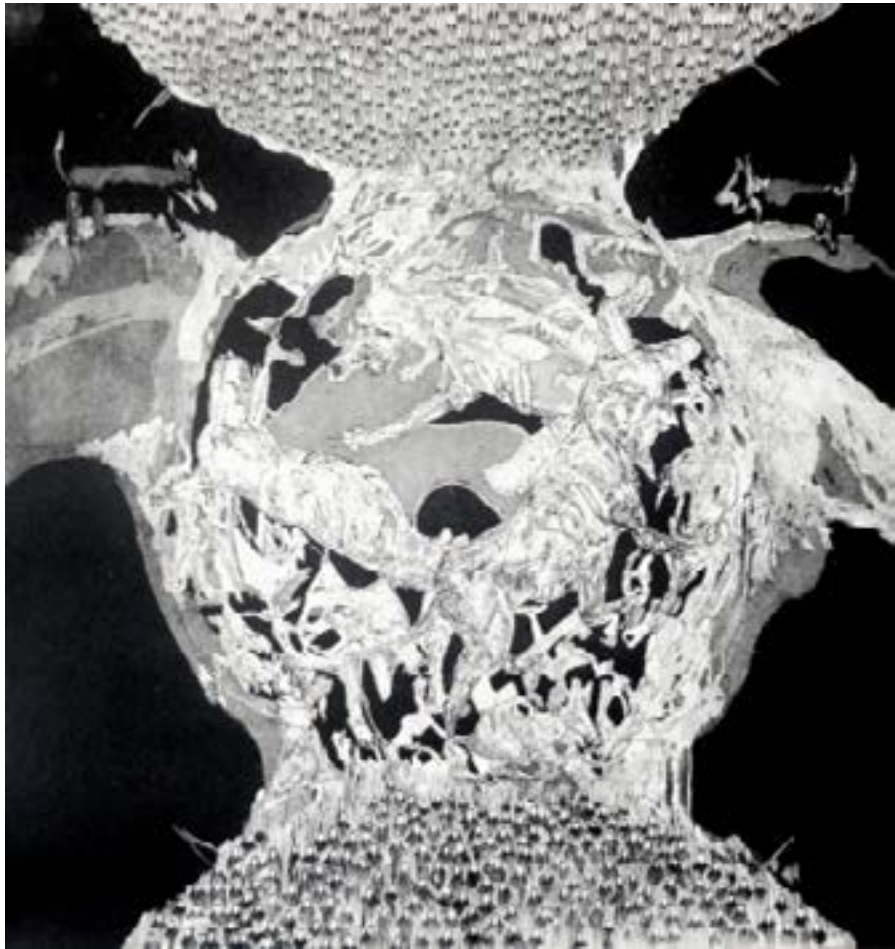
Bulgaria

"Kaligraphics" CGD 15,5x30,9 cm 2019



Kristina Damyanova

Bulgaria
“Cycles” etching and aquatint 45x50 cm 2020



Mario Bazel

Bulgaria
“Searching for the light” relief print
40x30 cm 2020



Nikolina Djanovska

Bulgaria

"My memory boxes" levitation lino 150x150 cm 2020



Peter Chinovsky

Bulgaria

"No, try again" Digital composition, archival pigment on Hahnemuehle paper 100x56 cm 2020



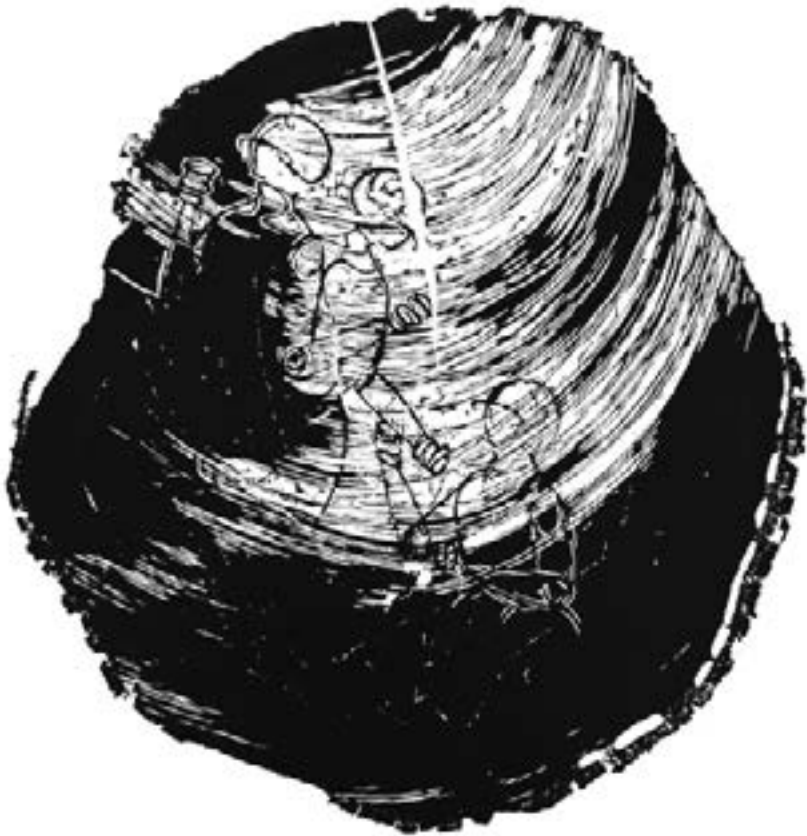
Rossen Stanoev

Bulgaria
“Opus Swan lake” mixed media digital print 61x142 cm
2021



Roxana Dumitrov

Bulgaria
“Circle 7” wood engraving 2020



Rumyana Karastamova

Bulgaria

"Night Landscapes I" mixed technique 106x78 2021



Snezhina Biserova

Bulgaria

"Cora's Window-I" CGD giclee 58x100 2020



Venceslav Antonov

Bulgaria
litografiya 70x100



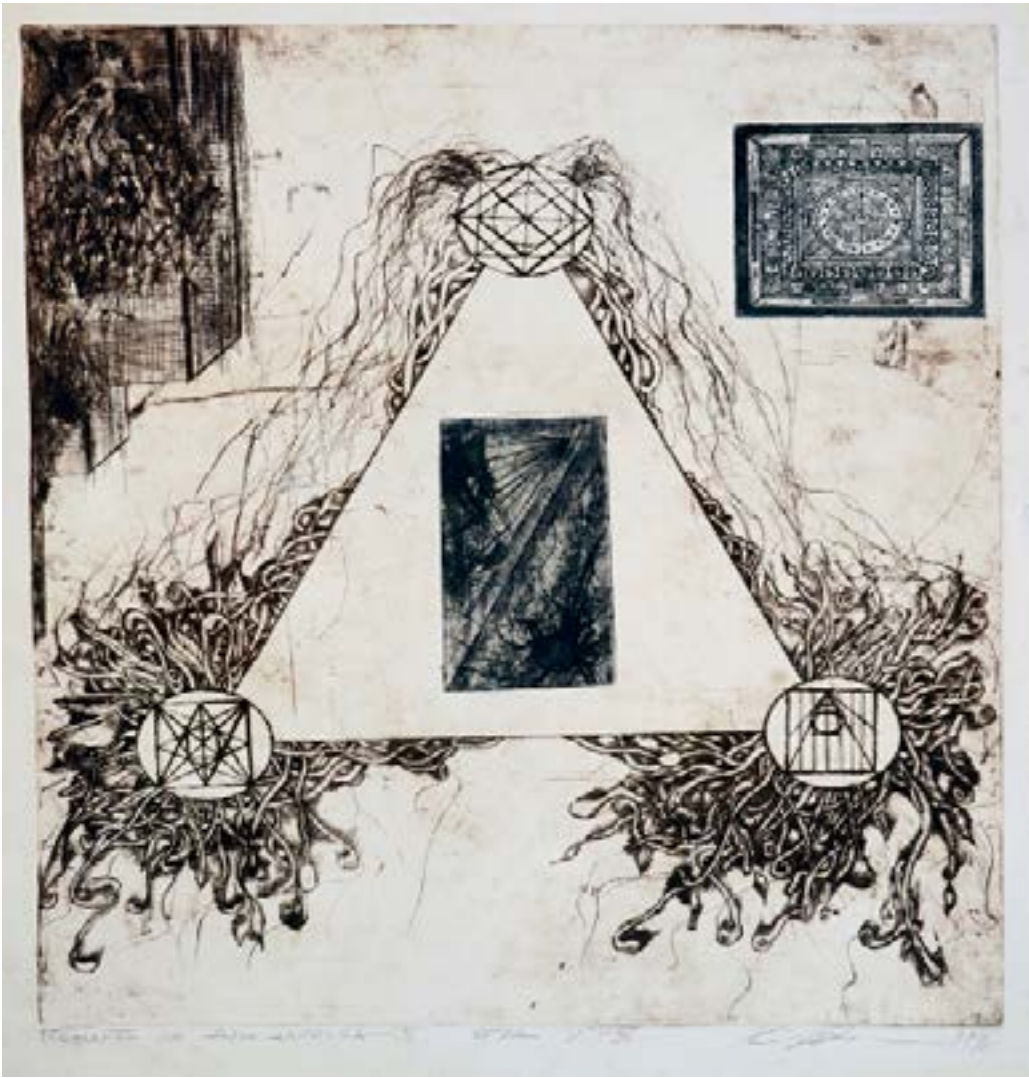
Veselin Damyanov Ves

Bulgaria
“Infanta” mixed media 34x23 2019



Kliment Antonov

Bulgaria
ixed media, 2021



Zoran Mishe

Bulgaria
“Totem nbreakable spirit 2 “ etching



Leong Seckon

Cambodia



Agata Derda

Canada

"Dreaming Tree" linocut, digital print and chine colle 60x91cm 2018



Alexandra Haeseker

Canada
"Spellbound" UV ink on mayfair 2021



Davida Kidd

Canada
"Non- Euclidean Head Hunter" digital print
on fineart Paper 71x66cm



Deborah Chapman

Canada
“L’ombre lumineuse” mezzotint 70X84 cm 2021



Derek Michael Besant

Canada
“Distance” thermal ink transfer on Mayfair
2021



Guy Langevin

Canada
“Langevin Guy Aube” mezzotint 40x80cm 2021



Patricia Vega

Canada
Botanicum 2019 20 X 20, drypoint



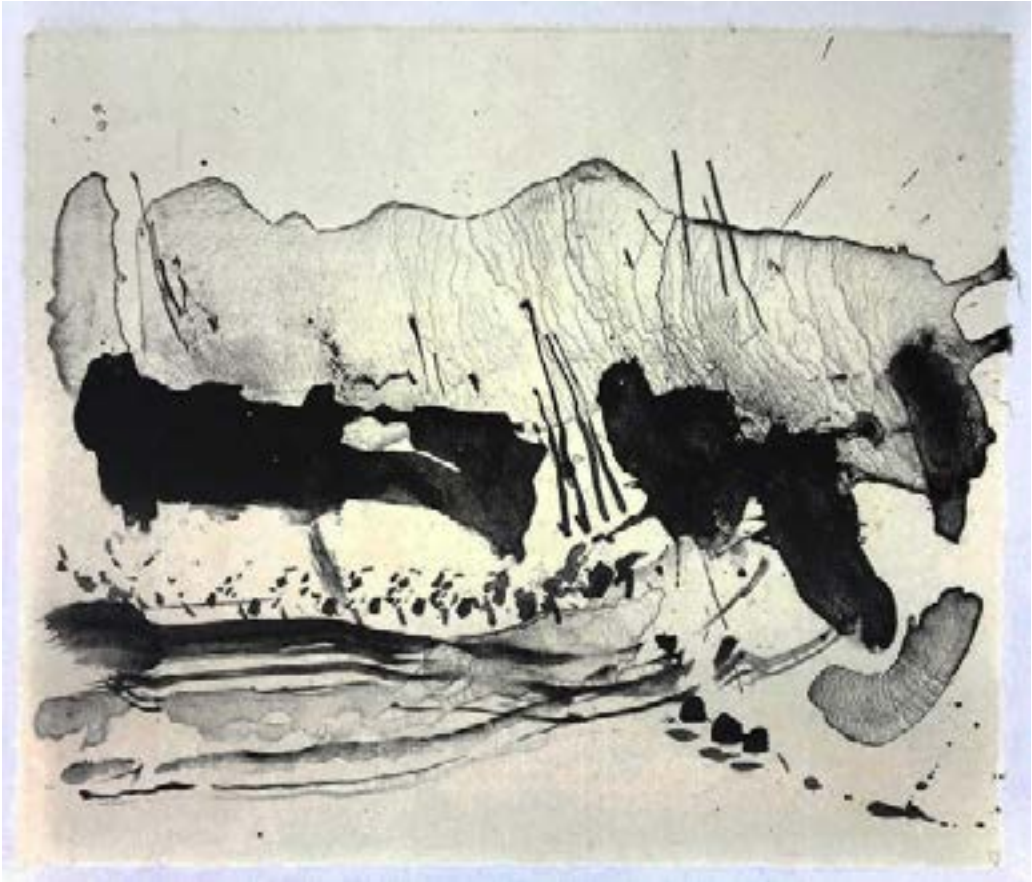
Valerie Syposz

Canada
"Grid" linocut 55x95 cm 2021



Creenaune Danielle

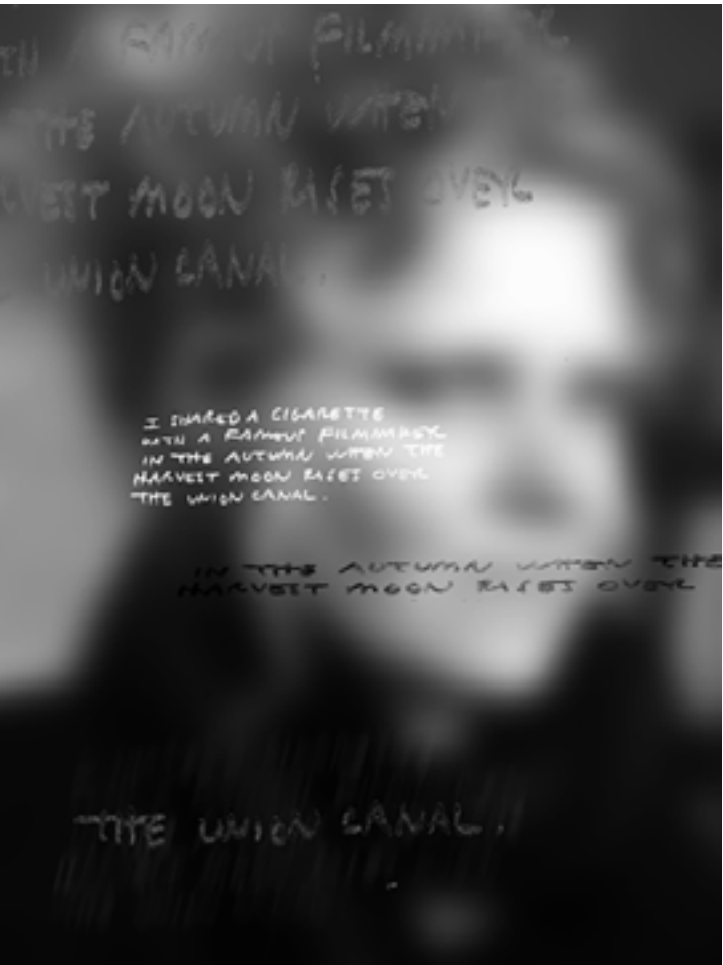
Canada



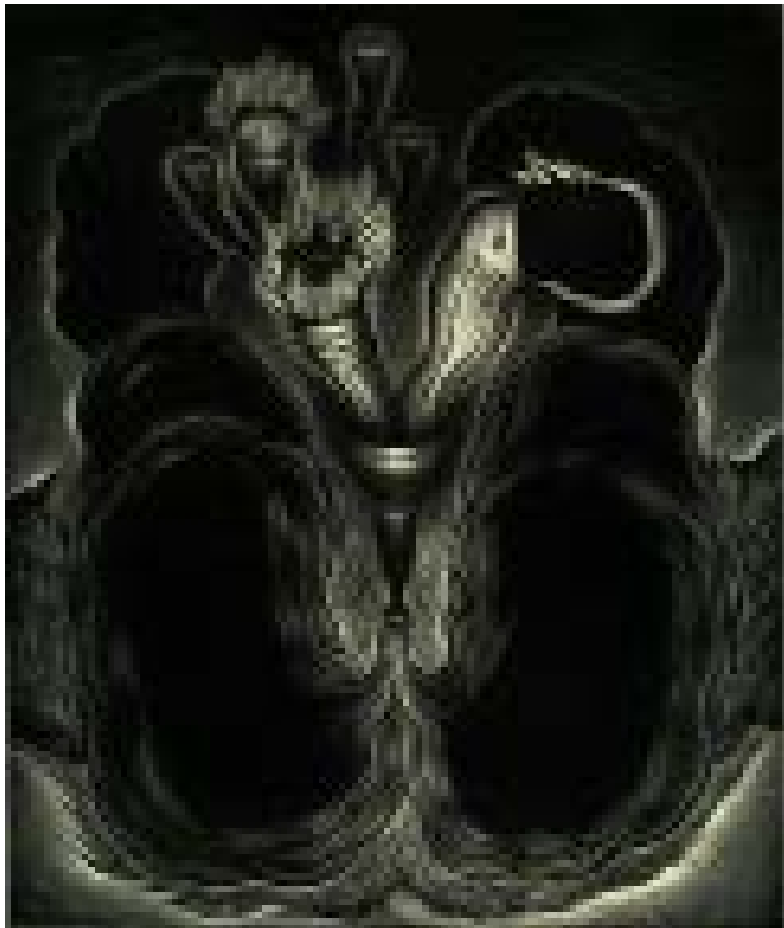
Deborah LuLu Chapman
Canada



Derek Michael Besant
Canada



Sean Caulfield
Canada



Tracy Templeton
Canada



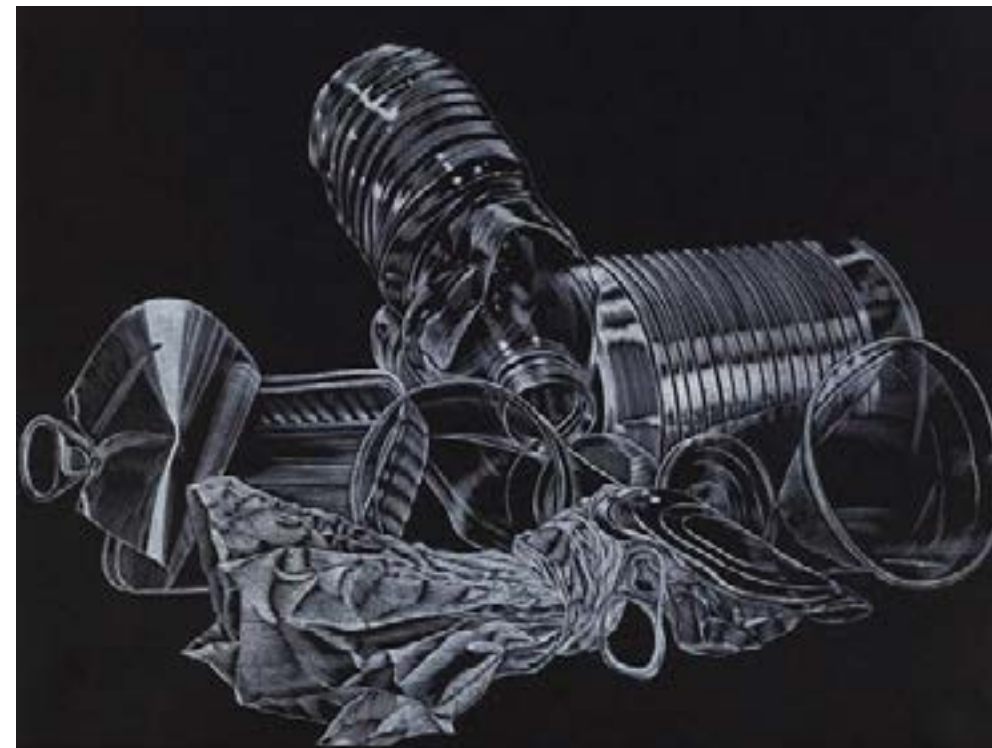
Agustin Rolando Rojas

Canada
"The last minute hug" drypoint 50x50 cm



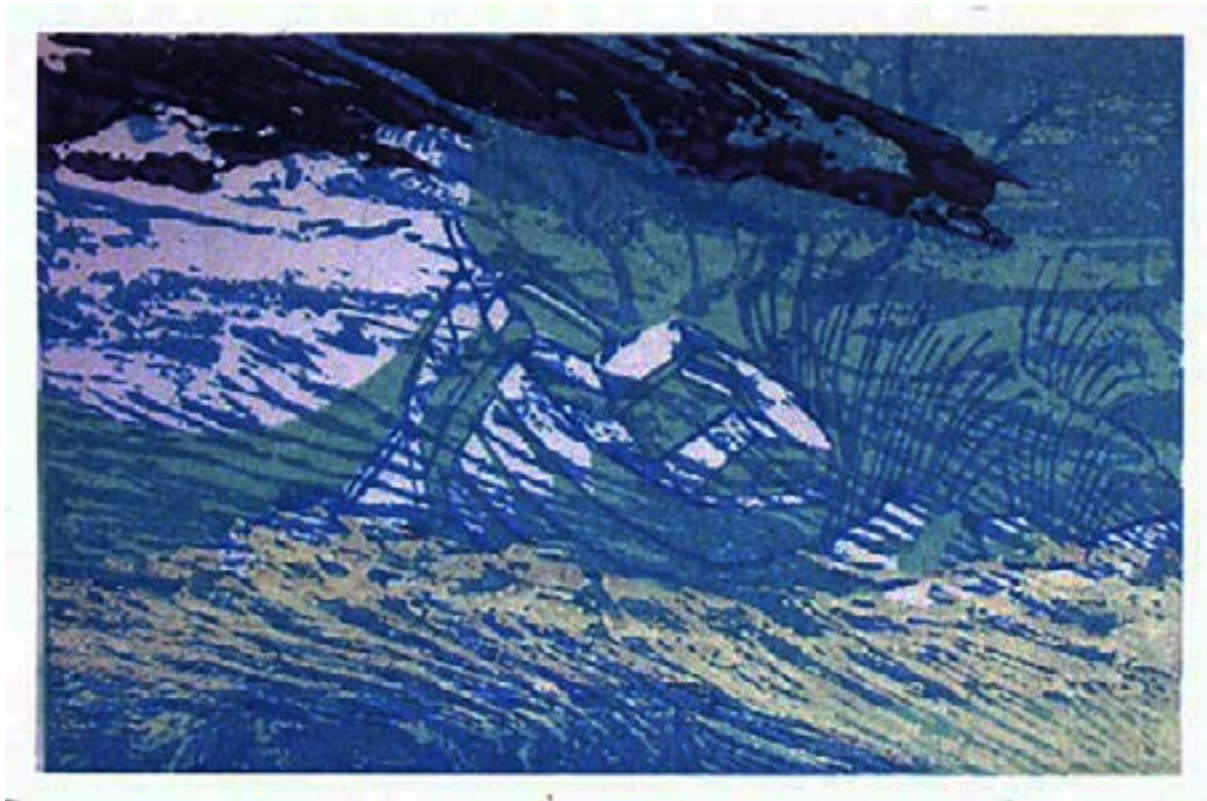
Christiane Ro

Canada
"La discrète" etching 30x22 cm



Victor Femenias

Chile



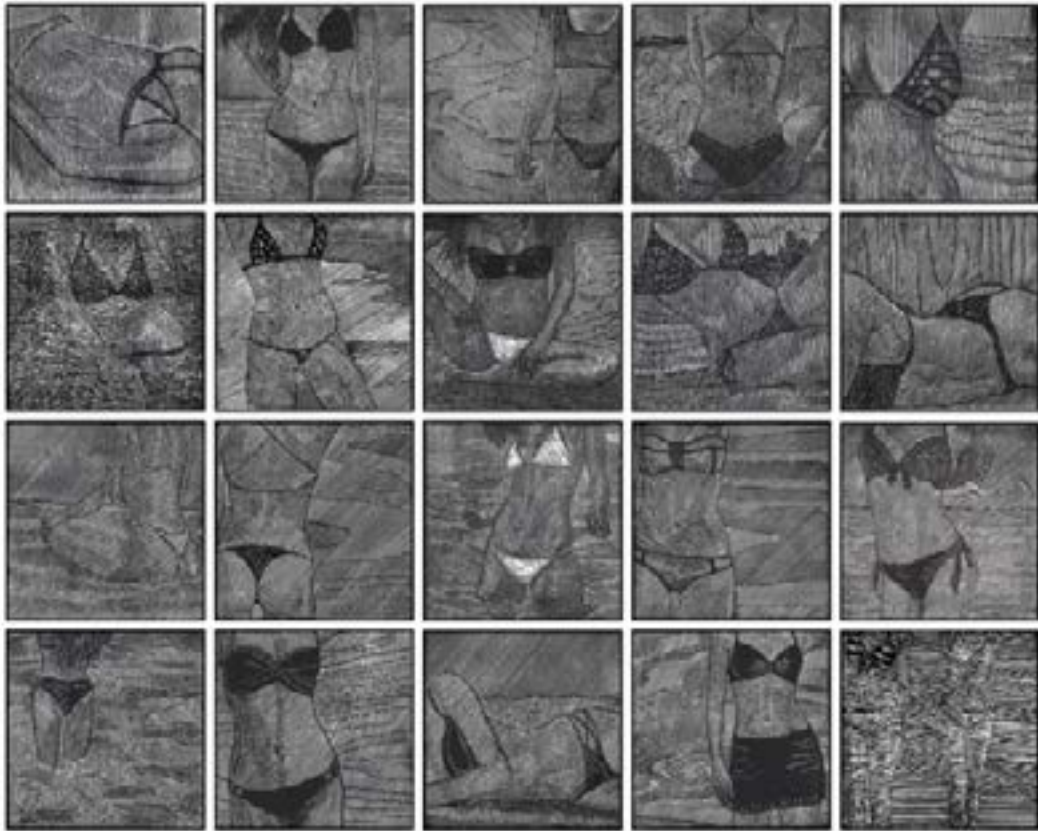
CAI Wantong

China
“Dream” woodcut CAI wantong 80x50 cm
2018



CUI Xiaohua

China
“Hi Beauty” Woodcut 74x93 cm 2019



JIA Xindong

China
“Away from the city” Woodcut 50x50 cm
2020



Li Jian

China

"The face" silkscreen 2020



Liu Fu

China

"Lost Paradise series VII" Intaglio 60x80cm
2019



Nassrin Afnan

China
“Reflections” tayasui sketched computer graphic app 2021



Peili Huang

Taiwan
“Guardians # 1” ezzotint chine-collé with
washi paper 40x60 cm 2020



Shi Pengxiang

China
“Fruits in Autumn” Intaglio 2020



Sun Yue

China
“Peace serieas 16” digital etching 45x60 cm
2020



TAN Jiajia

China

“The Old Cane Chair” etching 2020



Wu Shengjiao

China

“Dream Making” intaglio 50x33 2019



Xie Chong

China
“Yearning for freedom NO1” woodblock 63×90cm 2020



XU Shengren

China
“Window” intaglio 40x50cm 2019



YANG Peng

China

"Journey to the west" lithography 38x27cm 2017



Zhang Hui

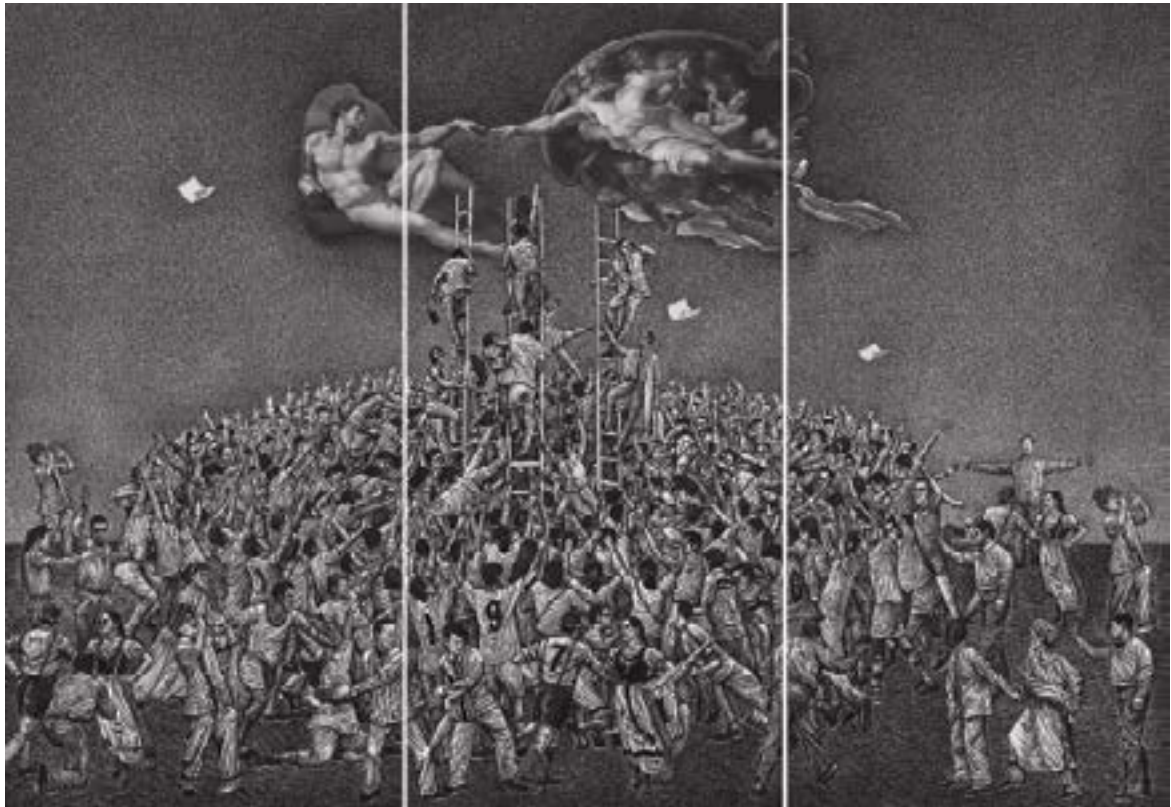
China

"Gaze toward the light 2" lithography
65x86cm 2018



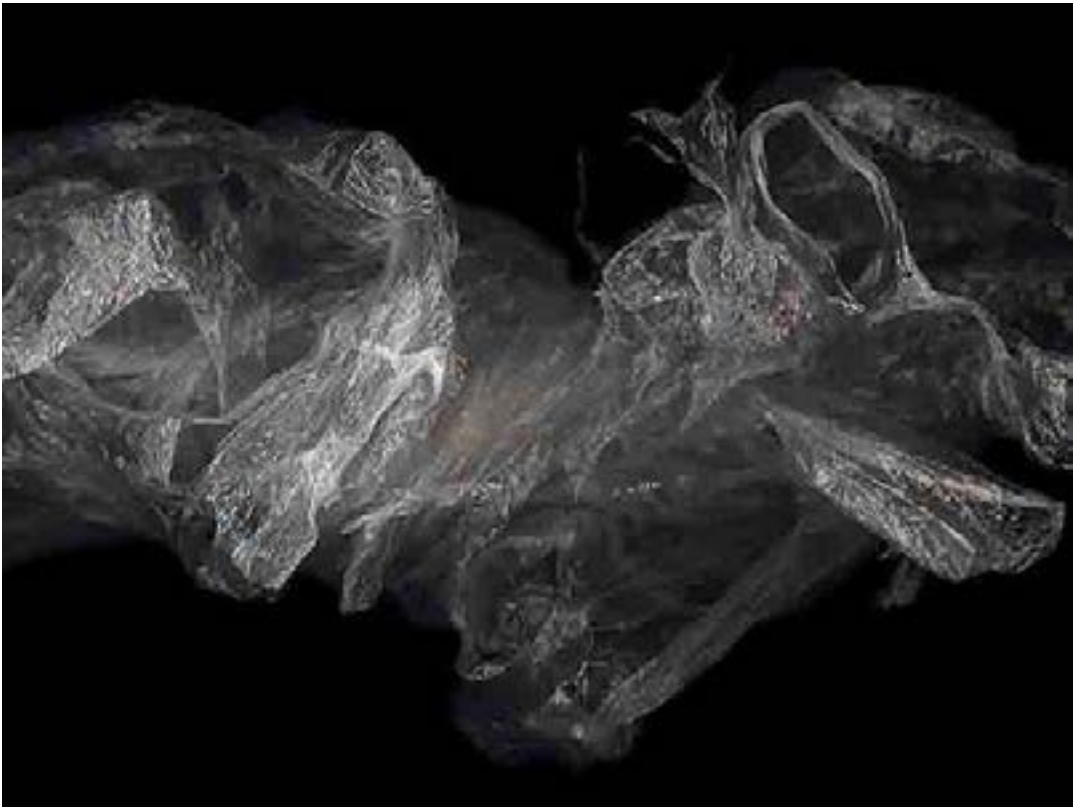
ZHANG Minjie

China
"Stage No.10" lithography 75×100cm 2018



Huang Xu

China



Song Jixin
China



Xiang Li
China



Yuan Qinglu
China



Guilan Qiu
China



María José Pérez Sanoja

Colombia

“Otro Autorretrato” linoprint and gouache intervention

70x70cm 2019



Orlando Martinez Vesga

Colombia



Randy Mora
Colombia



Eddy Kamuanga Ilunga
Congo



Pierre Mukeba
Congo

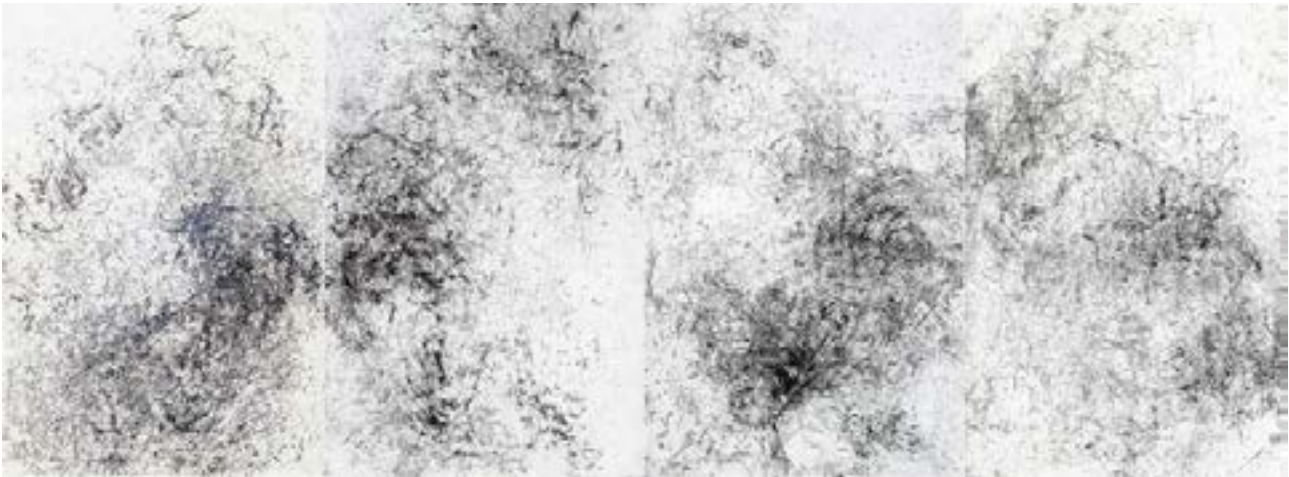


Alberto Murillo
Costa Rica
“Las corridas” cromoxilografía 81x60cm
1994



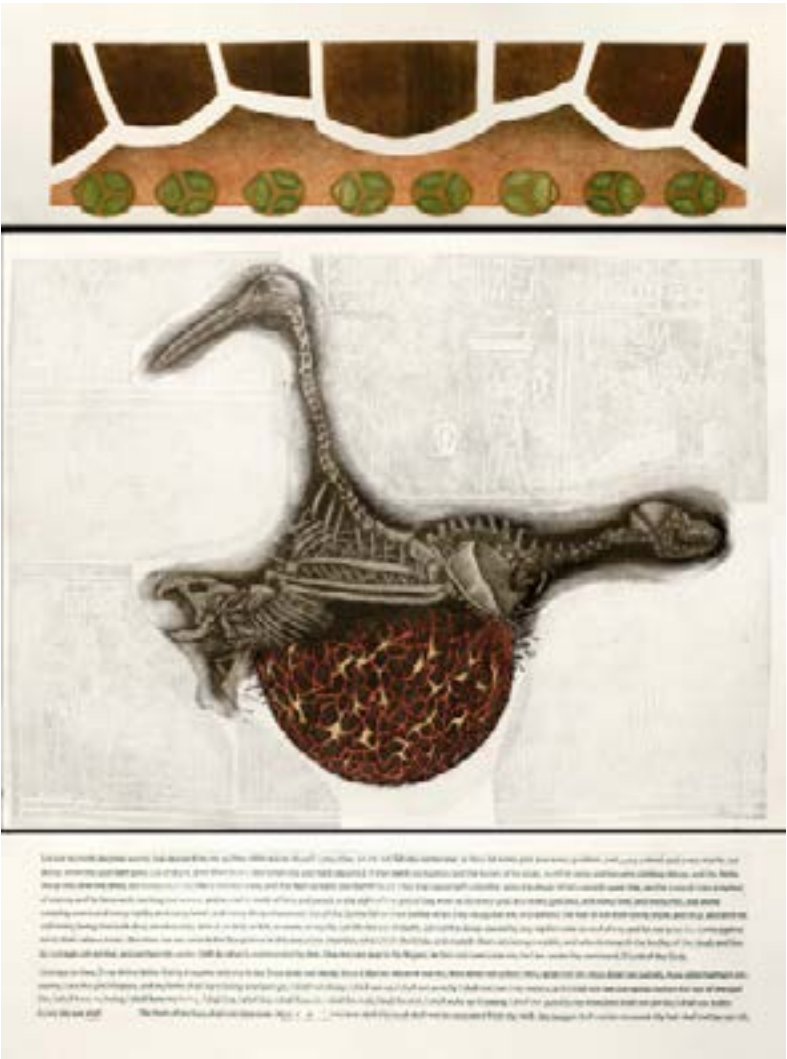
Ana Vivoda

Croatia
“Tragovi 1” rezervaš suha igla 99x260 cm 2019



Andro Banovac

Croatia
“Serotonin addiction Formulas” aquatint relief print 129x90 2017



Dajana Džafo

Croatia
“Natural environment” cooper etching aquatint 100x70 cm
2019



Edvin Dragičević

Croatia
“Subterraneus IV” etching 700x500mm
2019



Marinko Jelaca

Croatia
"Anima circulum vitae 1"

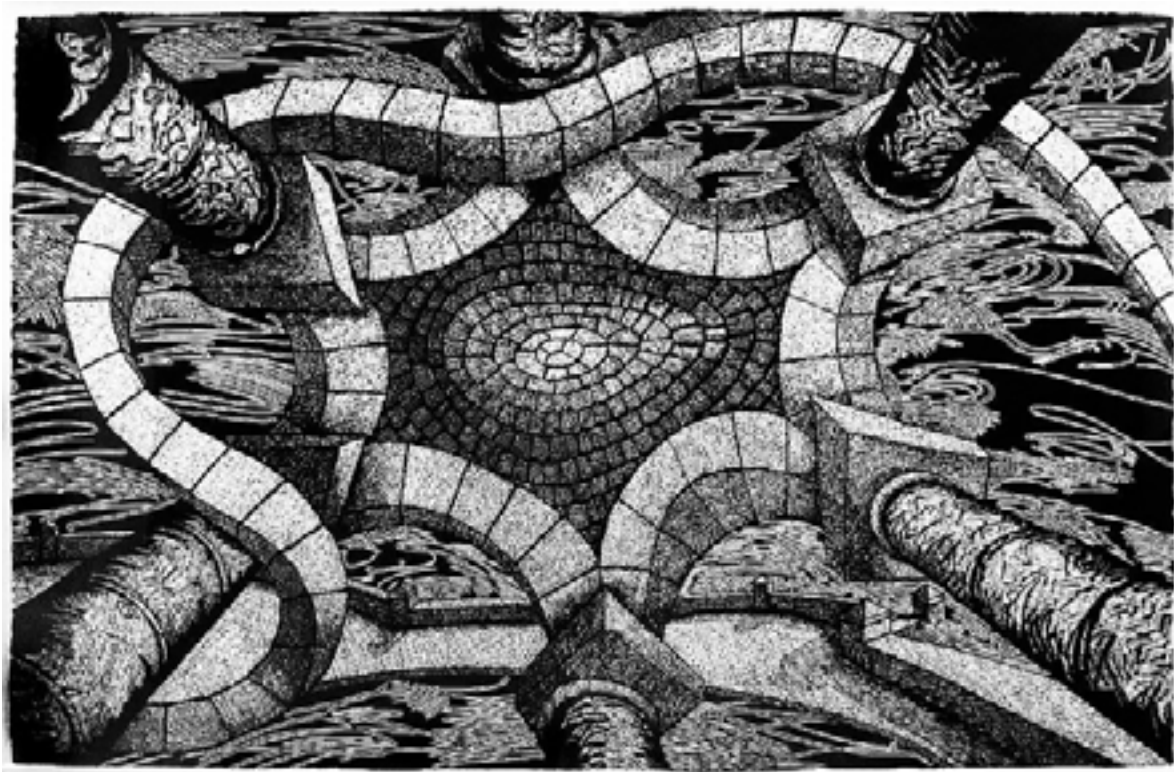


Beliks Ayon

Cuba



Luis Miguel Valdes
Cuba



Simone Philippou
Cipar



Alena Kučerová

Czech



Jan Šafránek

Czech



Alessandra Monoriti

Denmark
“Splash1” etching



Lene Bennike

Denmark
“Nocturnal Notes VII” photogravure 2019



John Reuss

Denmark



Jyrki Markkanen

Denmark



Ramon Peralta

Dominican Republic



Daniela Larrea Solórzano

Ecuador



Lisa Brunetti
Ecuador



Ayman Kadry
Egypt



Hazem Taha Hussein
Egypt



Betty La Duke
Eritrea



Benjamin Vasserman

Estonia
"Vision III" digital print 100x100 cm 2018



Inga Heamägi

Estonia
"Psalm-141-2 III" digital 70x100 cm 2018



Kelli Valk

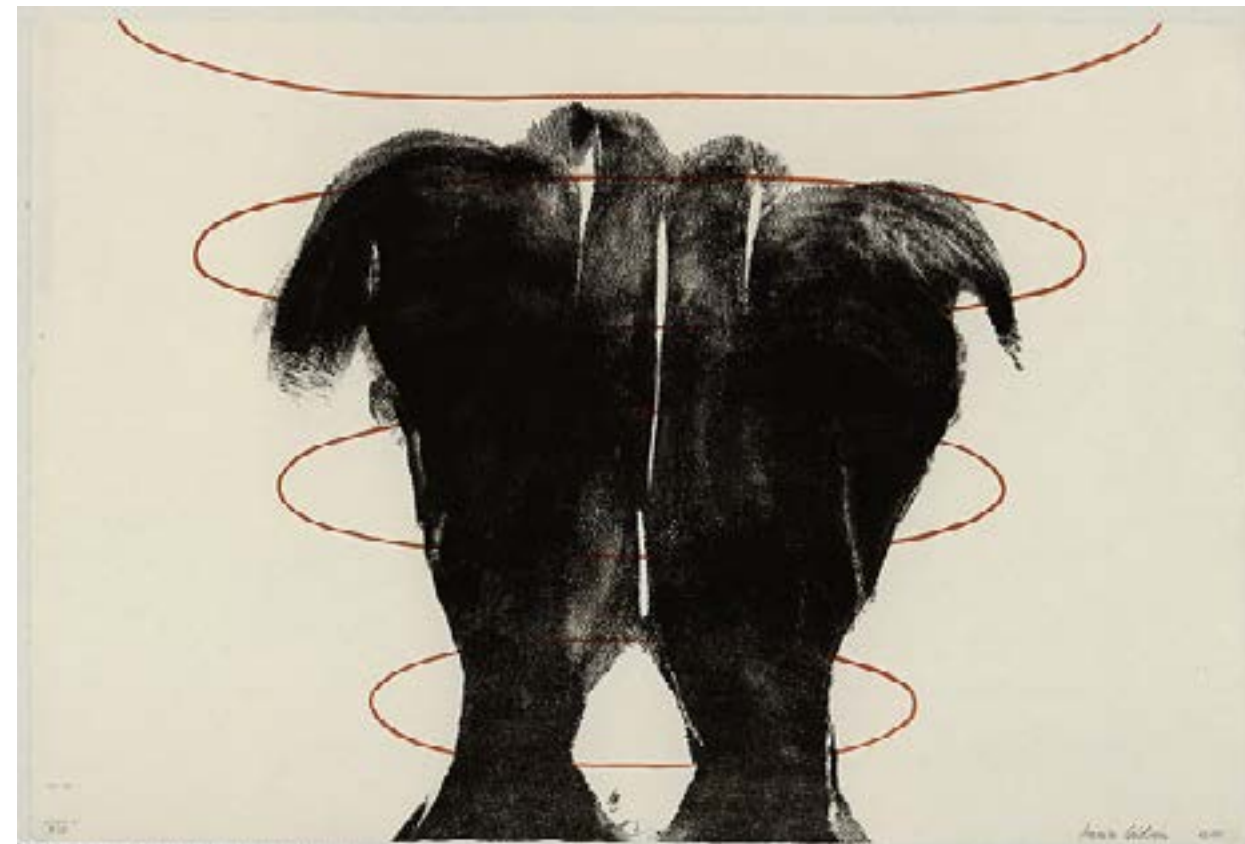
Estonia

"Windswept landscape" artists technique 43x61 cm 2020



Maria Erikson

Estonia



Peeter Allik

Estonia
Botanicum 2019 20 X 20, drypoint



Eeva Liisa

Finland



Jenny Saville

Finland



Kirsi Kuusisto

Finland



Leroy Garioud

France
“Leroy Garioud Houle” mezzotinto colour and gold 2004



Jean Jacques Lecoq

France
“Entretien avec un loup” etching



Keshav Malla

France
"Epanouissement" silkscreen 54x44 cm



Marie Thivrier

France
Calligravure 17, 35x49,5 cm, 2020



Sonia Mottier

France
“Descente dans les limbes” mezzotint 50x60 cm 2021



Jason Reittom

France



Jean Michel Mathieux

France



Roland Flexner

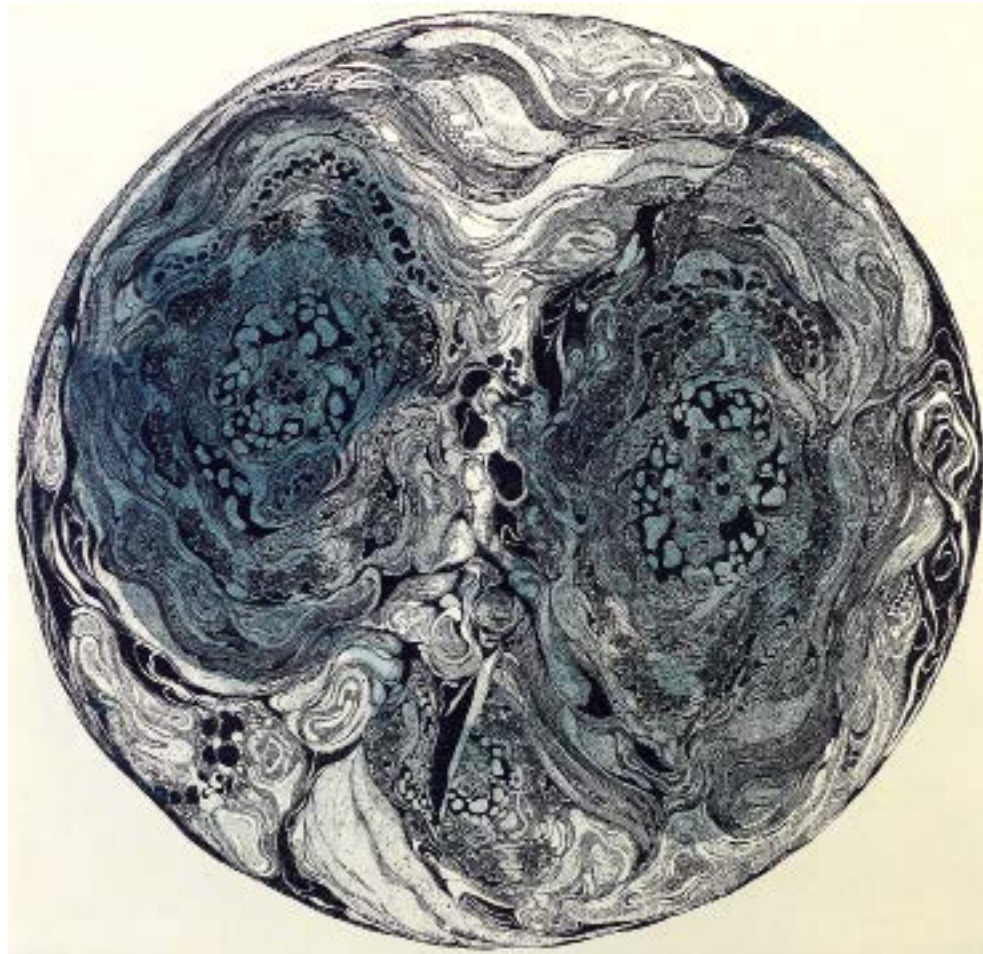
France



Albert Pema

France

Cellular Territory-1, etching aquatint and chine colle, 2021



Dominique Juchault-Manley

France



Boris Nzebo

Gabon



Kote Jincharadze

Georgia



Levan Mindiashvili
Georgia



Ulrich J. Wolff
Germany
“Gangway II” etching screen print
80x110 cm 2020



Ferdinand Kriwet
Germany



Gandalf Gavanb
Germany



Heike Negenborn
Germany



Owusu Ankomah
Ghana



Amaryllis Siniosoglou

Greece
"Connections" relief and monotype 2021



Cristiana Iliopolos

Greece
"Loneliness" monoprint 82x48 cm 2021



Ioannis Anastasiou

Greece
“XXIc Trichotomy VII” etching aquatint serigraphy 2021

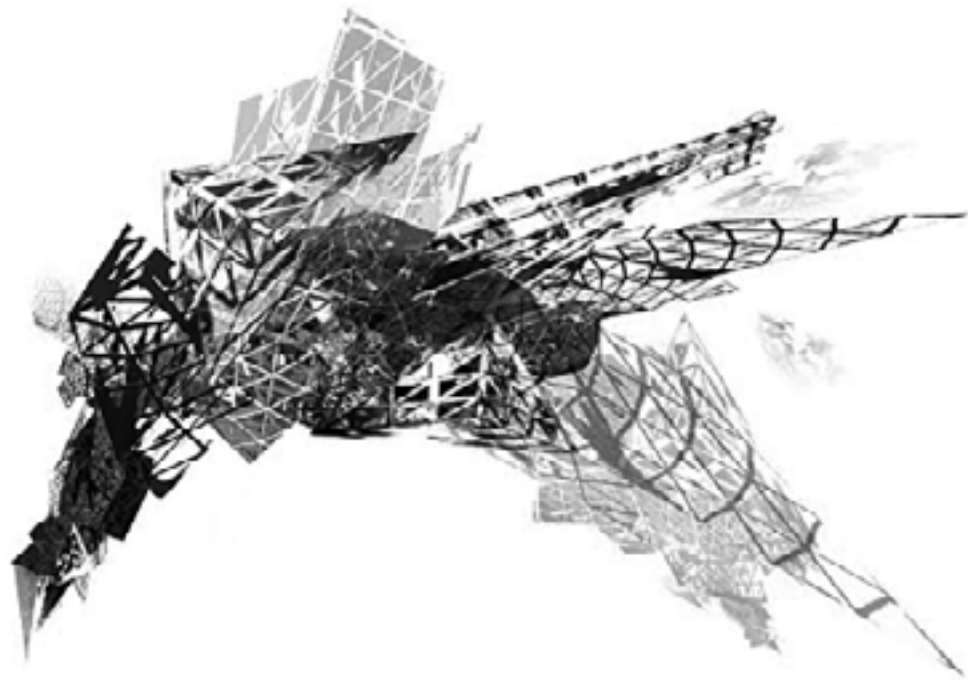


Patrikiou Stefania

Greece
“Dear Pixel” silkscreen monotype print
70x100cm 2019



Alexandra Gouda
Greece



Alvaro Sanchez
Guatemala



Mathias Kauauge

Guinea-Bissau



Philippe Dodard

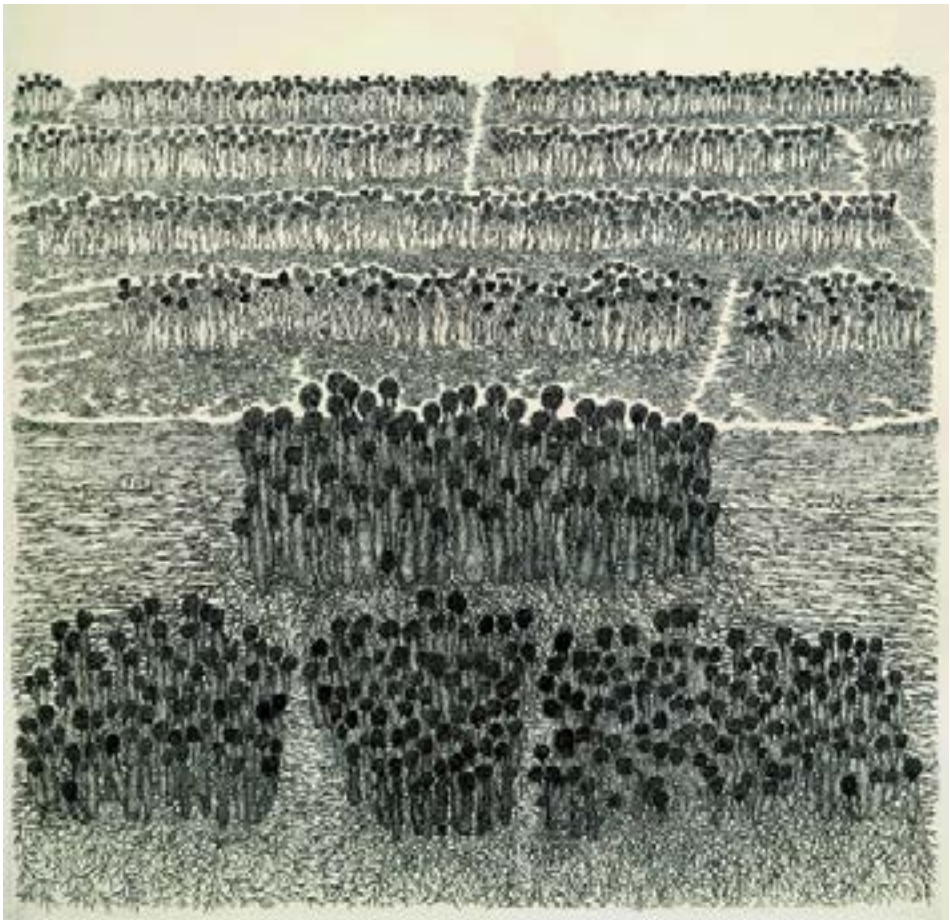
Haiti



Liu Guosong
Hong-Kong



Winnie Mak
Hong-Kong



Biró Ildikó
Hungary



Deak Nemeth Maria
Hungary
“Layers of the memory II” aquatint
80x60cm 2020



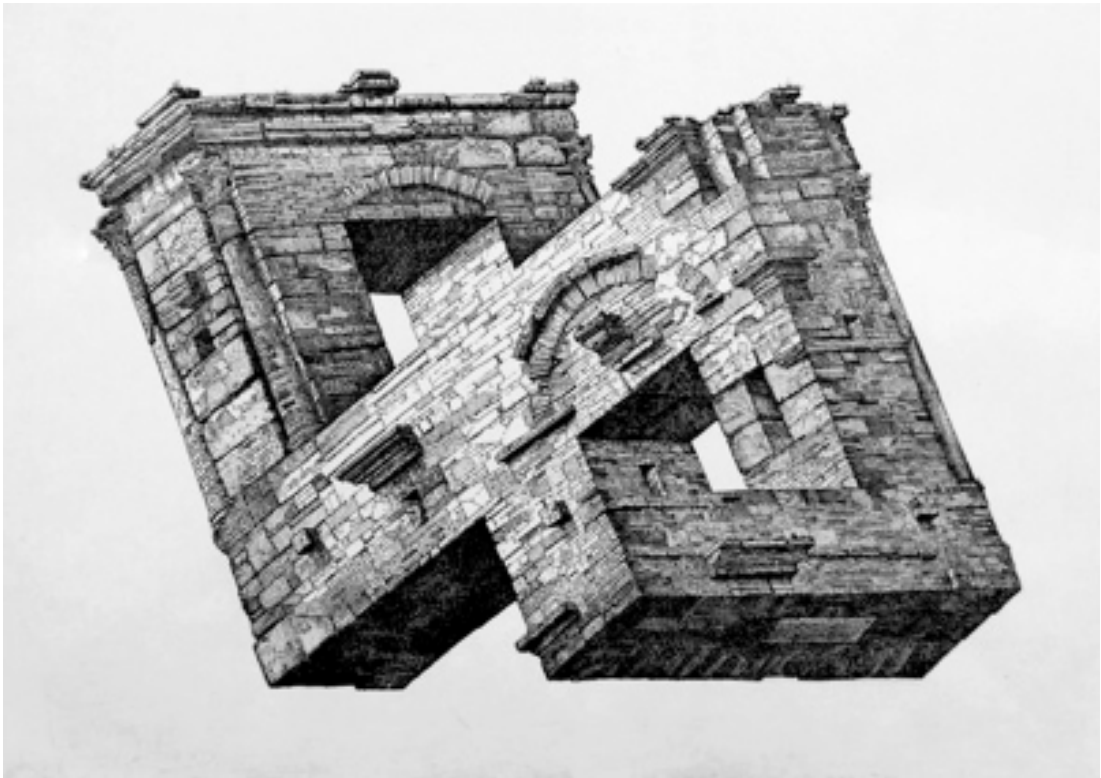
Pató Károly

Hungary
“Sunny Afternoon” lino cut 58x81 cm 2020



Istvan Orosz

Hungary



Károly Pató
Hungary



Elva Hreiðarsdóttir
Iceland



Abhishek Tiwari

India
"Dushera" lithography



Ishu Jindal

India
"Liquidising Life II wood" cut & digital print
2020



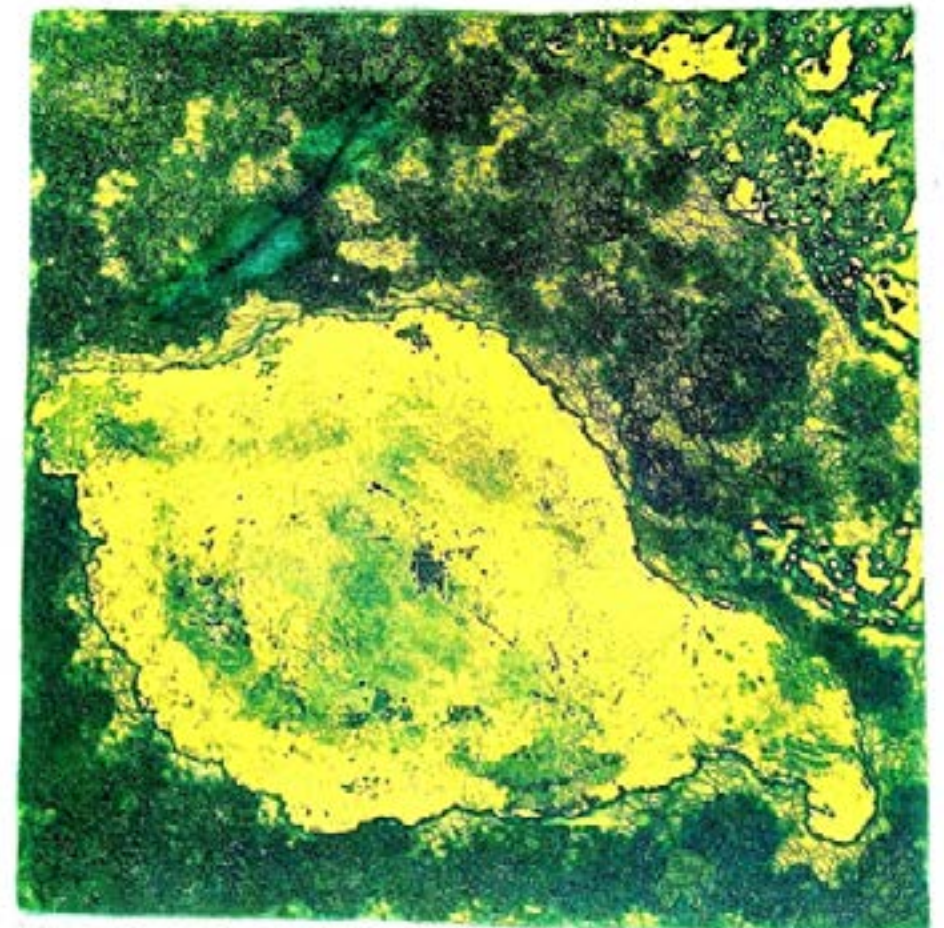
Mayuri Joshi

India



Mukesh Kumar Saini

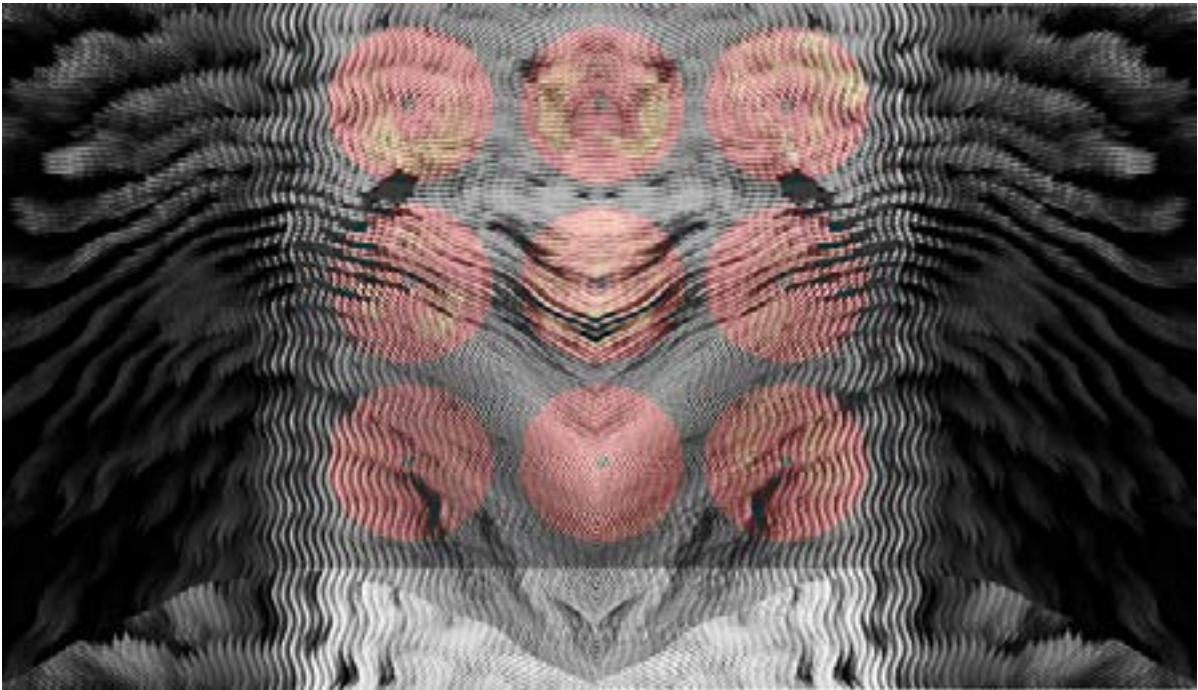
India



Pranjit Sarma
India



Rakesh Bani
India
“Tempatation I” digital print 2020



Rashmita Kanojia

India

"Looking at a star" woodcut 2020



Rizal Pramana

India

"We Are Unite" woodcut 73x92 cm 2012



Sagar Kadaval

India

“Nature of light II” screen print 51x76 cm 2020



Sanjay Kumar

India

“Concert of Lines” wood cut 150x500 cm
2019



Vikrant Chauhan

India
"Lost Entity" woodcut 61.5x45.5 cm 2018



Vishakha Apte

India
"VA 1" Etching 34x49 cm 2019



Yogesh Ramkrishna

India

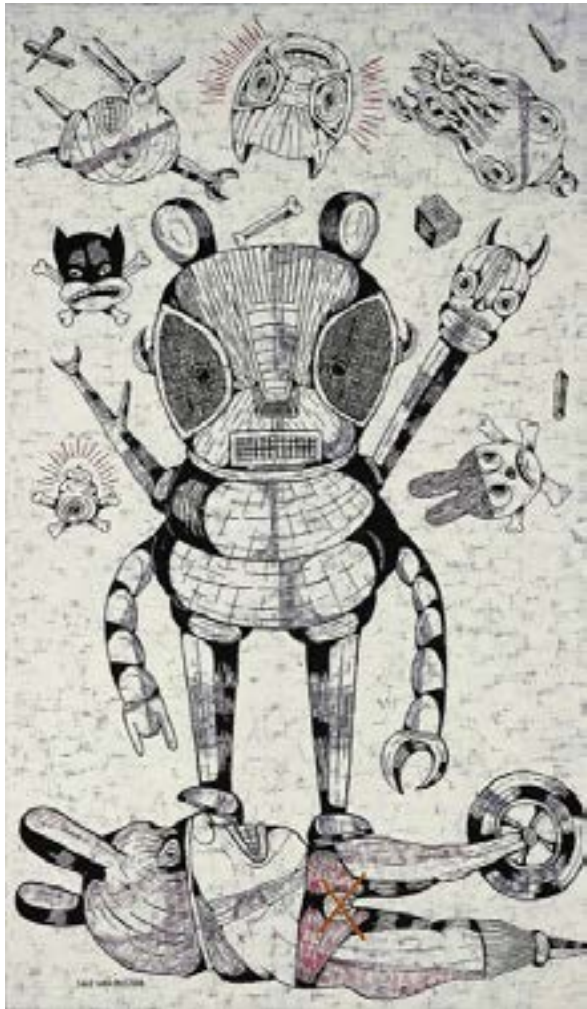


Reno Megy Setiawan

Indonesia
“New Normal” woodcut 51x39 cm 2020



Edie Hara
Indonesia



Golnaz Fathi
Iran



Massoud Arbshahi

Iran



Shadi Saeedi

Iran



Awni Sami
Iraq



Nazar Yahya
Iraq



Aoife Layton

Ireland



Strun Hamilton

Ireland



Sergey Bunkov and Tenno Pent Sooster

Israel
“Hebrew Letter Hei” etching 49x33 cm 2019



Basil Colin Frank

Israel



Alberto Balletti

Italy
Hiccup-etching, inkjet, 2019



Albina Dealessi

Italy
"XOC30 BY" woodcut 2020



Daniela Savini

Italy



Daniela Sobetchi

Italy

"Tutti i colori del buio" stone lithography
288x288 mm 2019



Elisa Pellizzari

Italy

"Kindling 5" two colors soft ground and etching on zinc
mm 285x250 2020



Elisabetta Diamanti

Italy



Erminia Mitrano

Italy

"A Terra Ricade" acquatinta 2019



Ettore Antonini

Italy



Giacomo Miracola

Italy
“Soldier Of Hope” etching aquatint chinecollè
72x58cm 2020



Gianfranco Dal Sasso

Italy
“Heads at night” aquatint and drypoint
250x200 mm 2017



Lara Monica Costa

Italy
"Corrente" etching soft



Liborio Curione

Italy
"Genesi La terra il cielo" collograph
carborundum stampa a secco 300x300 mm
2016



Marco Trentin

Italy

“Turnover Of Stage Clash” woodcut 70x100 cm 2020



Maria Teresa Rizzuti

Italy

“No more chance I” linocut



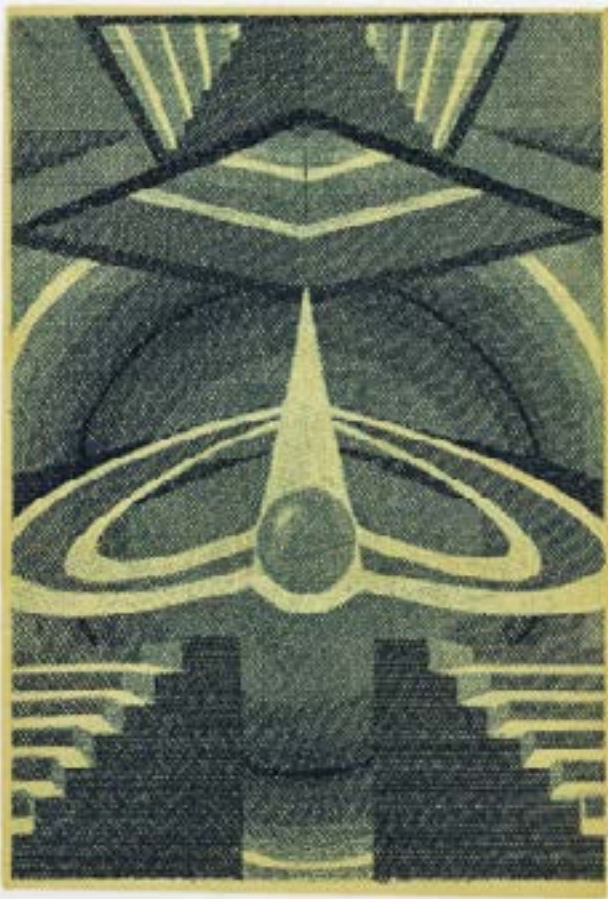
Maurizio Muolo

Italy
“The same deep water” etching aquatint on zinc plate
2020



Michela Mascarucci

Italy
“Saibhan” etching



Patrizio Marafini
Italy



Rita Demattio
Italy
“Inverted gravity” carborundum 100x50 cm
2021



Serena Pagnini

Italy
"Follai-III" etching softground burin on zinc plate
40x100 cm 2018-2020



Veronica Giacomelli

Italy
"E.E.G." drypint and digital print
500x700 mm 2019



Veronica Longo

Italy
“Un giorno, per strada...”



Paolo Ciampini

Italy



Valeria Bertesina

Italy



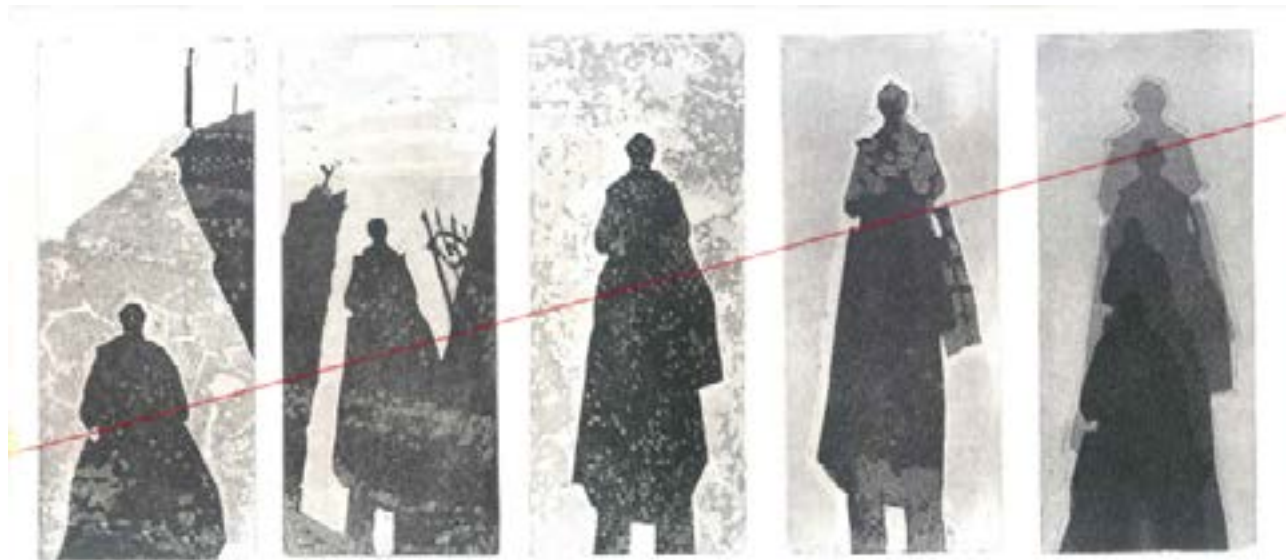
Maya Lñpez Muro

Italy
“Yo Soy Memoria”



Annalicia Caruso

In-Seguendo Me, aquatint (C5) in five matrix, 55,5 x 23 cm - 2020
Italy



Monica Pellattiero

Moto Ondoso, linocut, 45x80 cm, 2020
Italy



Sergio Bigolin

Italy

“Along the River” monoprint, 49 x 25 cm, 2021



Maria Rosanna Cafolla

Italy

“Mutevole è la luce nel tempo dell’attesa”,
etching, 2021



Dan Obana

Japan
“Previous Night of Dancing Fever01” 3DCG digital print on
japanese paper 100x133 cm 2020



Masaaki Sugita

Japan
“The Angel with the Key of the Bottomless”
copper engraving C2 chine cole
350x235 mm 2018



Sadao Sakurai

Japan
“Réminiscence G19-1” digital print 562×800 mm 2019



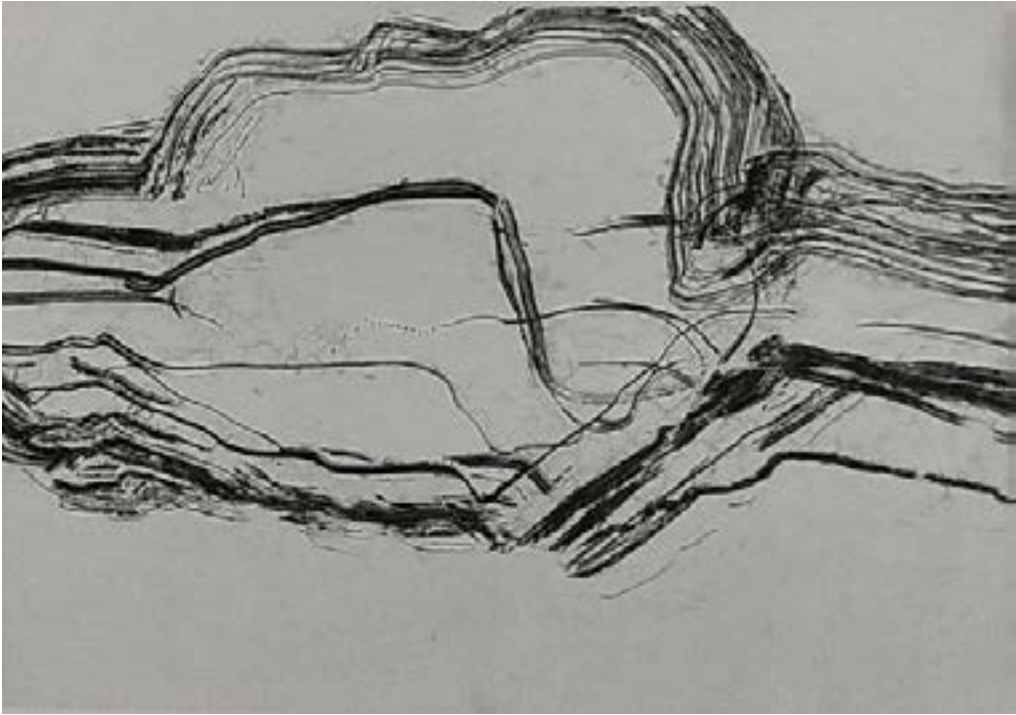
Toshiko Hishida

Japan
“Episode” silkscreen 49×68 cm 2021



Toshio Yoshizumi

Japan
“Suun- 0320” intaglio mixed media 200x288 mm 2020



Yoshito Arichi

Japan
“Mutating shape 1c”



Yuji Hiratsuka

Japan

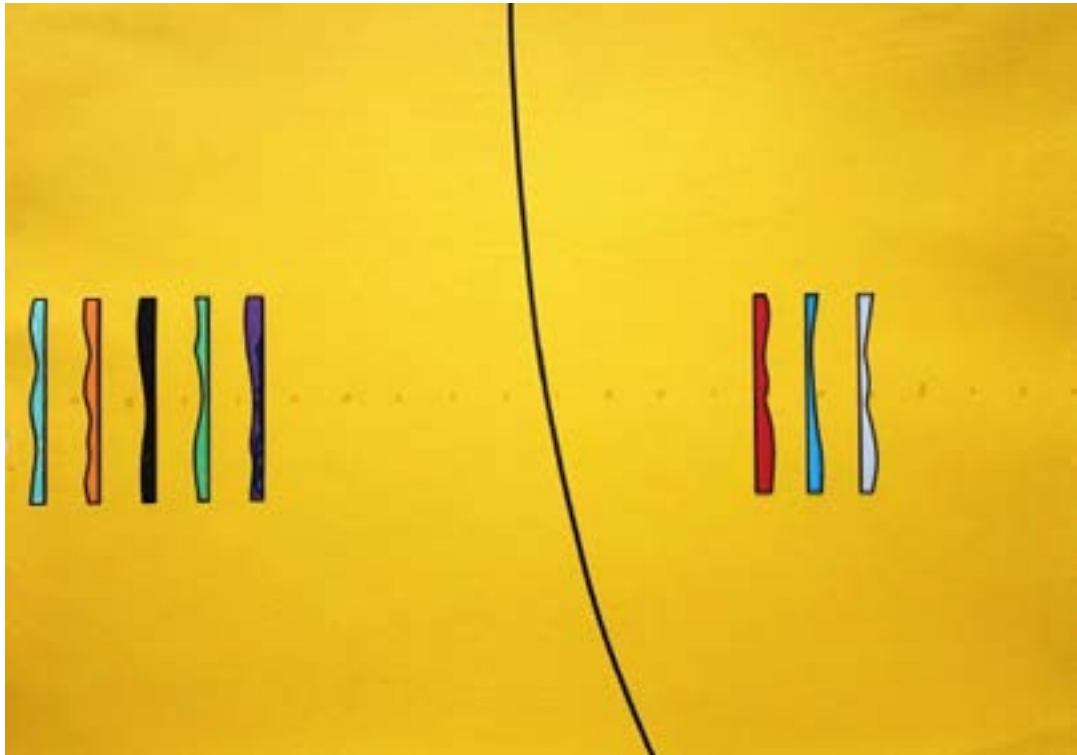


Fujita Osamu

Japan



Funasaka Yoshisuke
Japan



Hiroya Yasukochi
Japan



Ikuma Nao
Japan



Imamura Yoshio
Japan



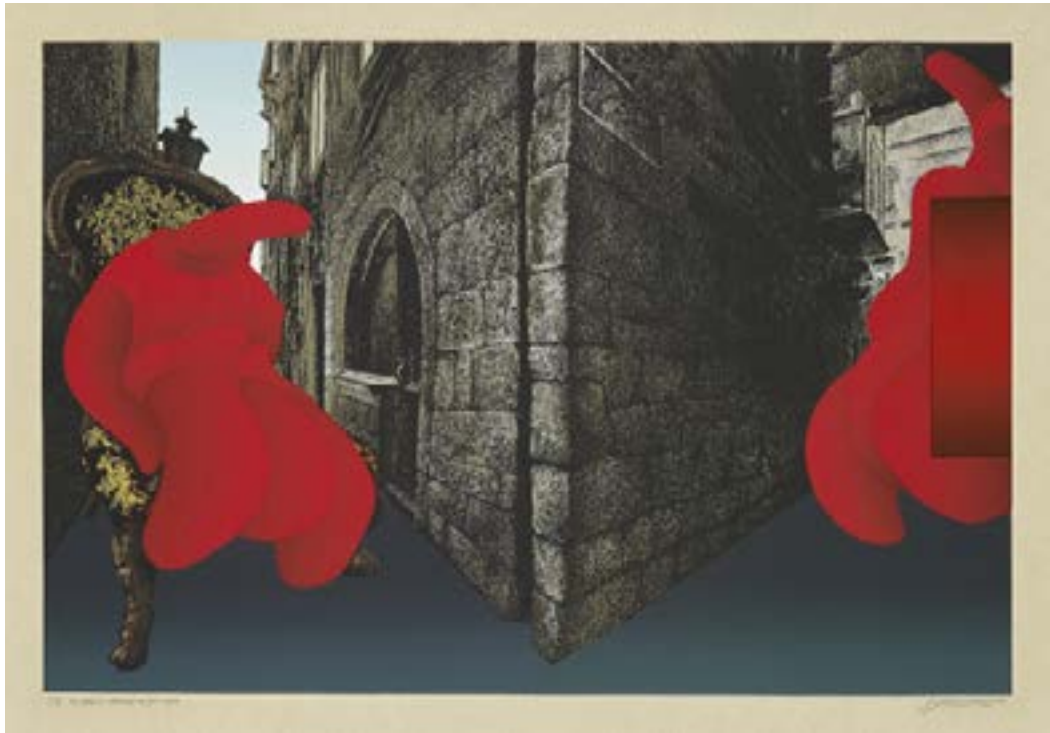
Katsunori Hamanishi
Japan



Koichi Yamamoto
Japan



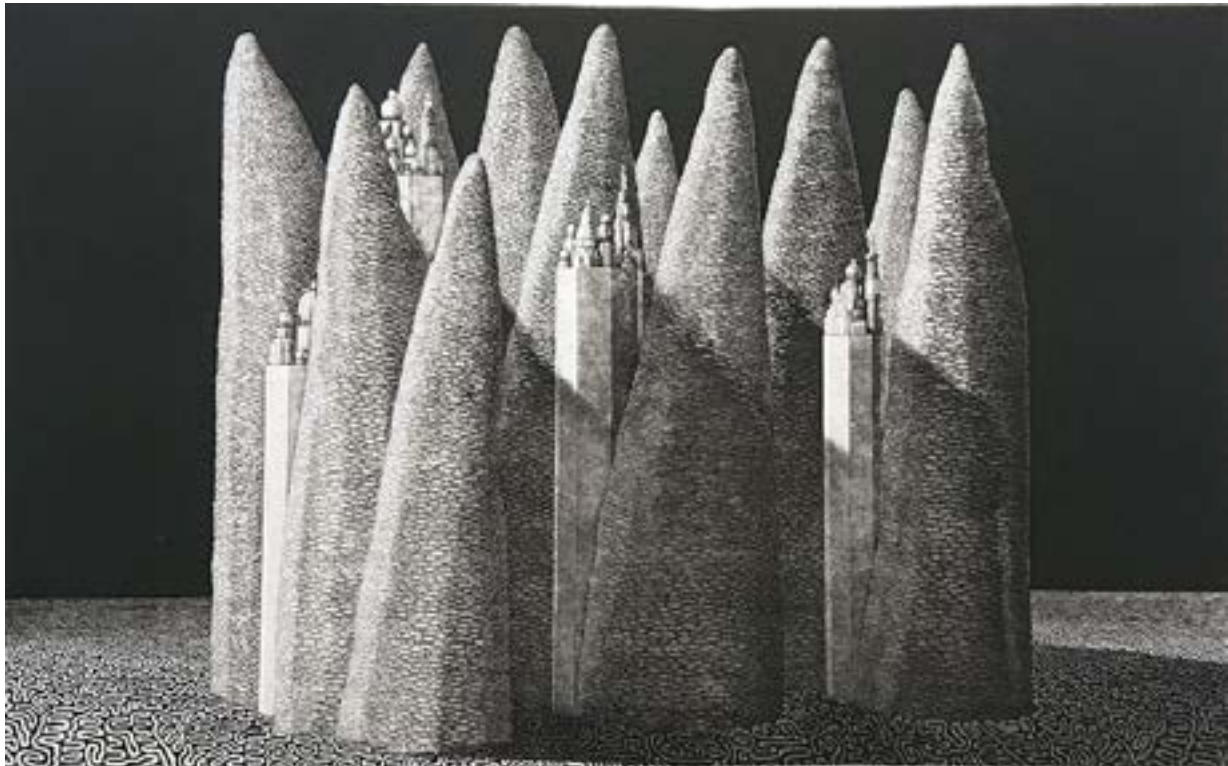
Masahiro Fukuda
Japan



Nana Shiomi
Japan



Risho Shigeo
Japan



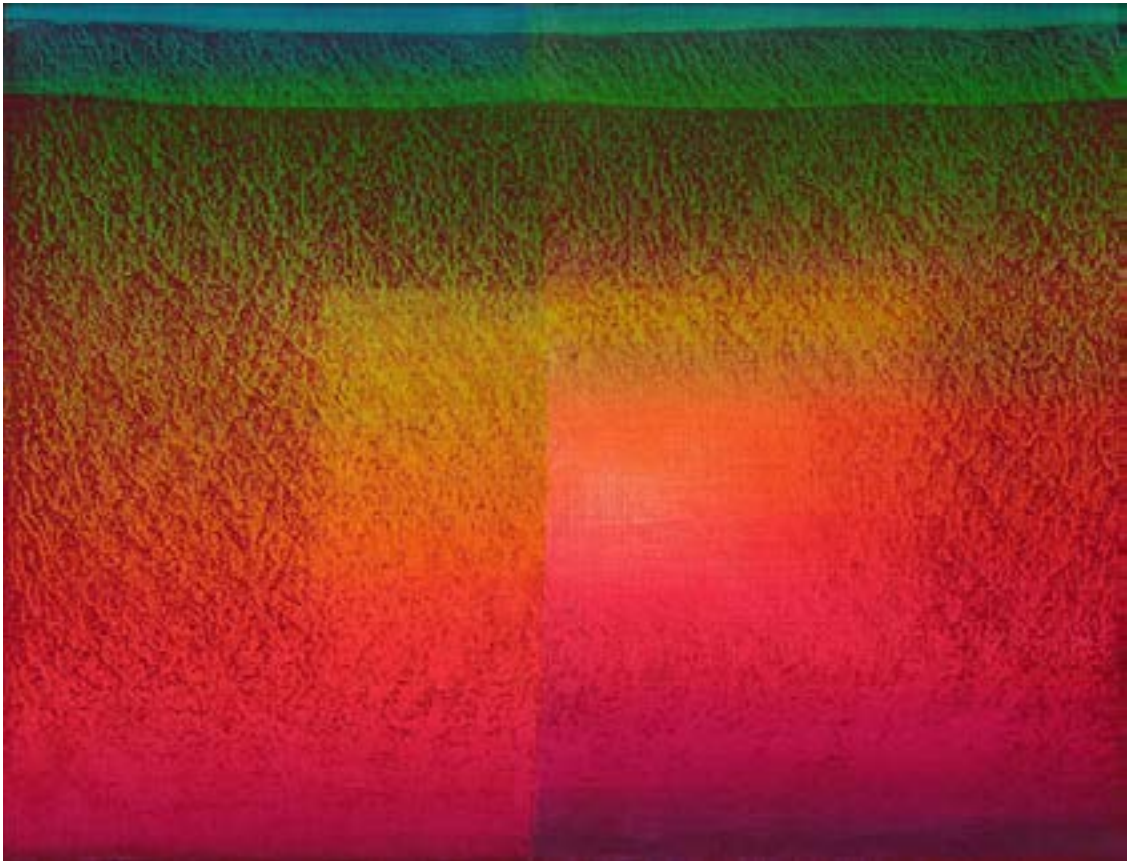
Sachiko Kazama
Japan



Shinoda Tōkō
Japan



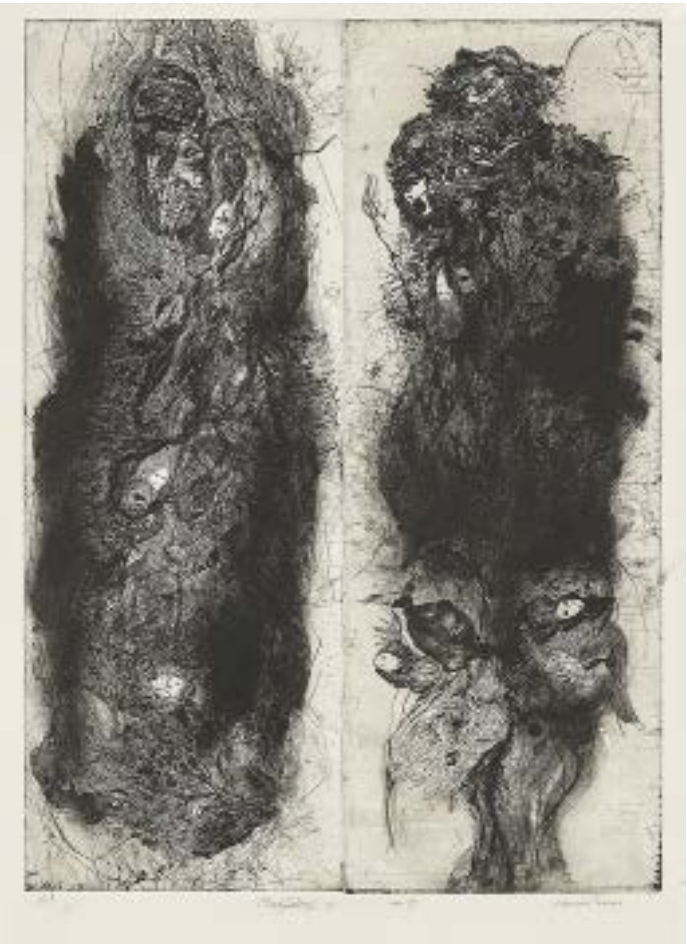
Takayasu Jun
Japan



Takesada Matsutani
Japan



Taniai Harumi
Japan



Tomita Fumio

Japan



Yamamoto Keisuke

Japan



Yoko Seyama
Japan



Yoshikazu Tanaka
Japan



Ola Volo
Kazakhstan



Peterson Kamwathi
Kenya



Kumnam Baik

South Korea
“Recollection-XI” CG pigment print 2021



Nasil Kwak

South Korea
“Afterimage 21” monoprint 35x27 cm 2021



Hye Jeong Kwon
South Korea



Jiyen Lee
South Korea



Seung Yeon Kim
South Korea



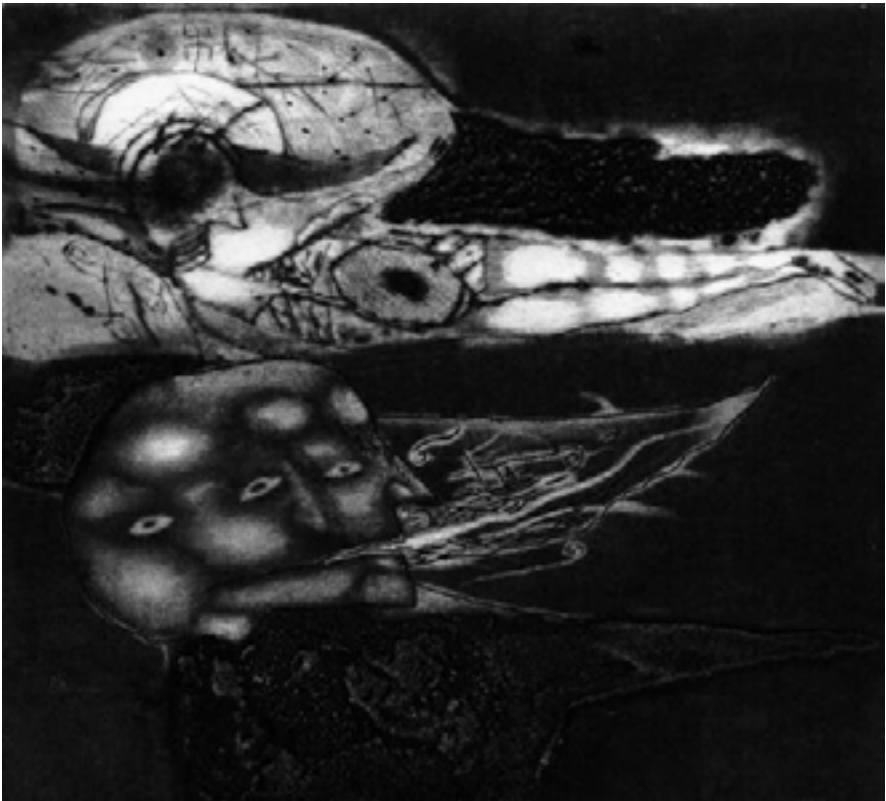
Dia Azzawi
Kuwait



Aleksander Lufer
Kyrgyzstan



Juris Petraskevics
Latvia



Kristaps Ģelzis

Latvia



Miķelis Fišers

Latvia



Lina Iris Viktor
Liberia



Najlaa Elageli
Libya



Karl Otto Götz
Liechtenstein



Algimantas Kaveckis
Lithuania



Eglė Kuckaitė
Lithuania



Domenico Gnoli
Luxembourg



Aleksandar Gulevski
Macedonia



Ana Spasova
Macedonia
“Passage of Time” CGD 60x60 cm 2020



Davor Keskec

Macedonia
The Daltons, etching and aquatint, 100x70 cm, 2020



Dejvid Stoilkovski

Macedonia
Mountain peaks, screen printing, 50 x 70 cm, 2020



Dijana Tomik Radevska

Macedonia
“Kingdom”, 2020, digital graphics, 100x70cm



Goran Ristovski

Macedonia
Deleted landscape, linocut, 70 x 40cm, 2021



Ilija Trajkovski

Macedonia



Ivana Nasteska

Macedonia

"Sending", aquatinta, mix media, 2020



Lidija Pachemska

Macedonia

"Fairy Forest 2" silk screen 35x50 cm 2018



Marija Svetieva

Macedonia

Together with the dance of the birds-
Aquatinta and colored linocut- 50 x 70
- 2021



Robert Mihajlovski

Macedonia

“Kata Tyuta” woodcut dim 44X60 cm 2019



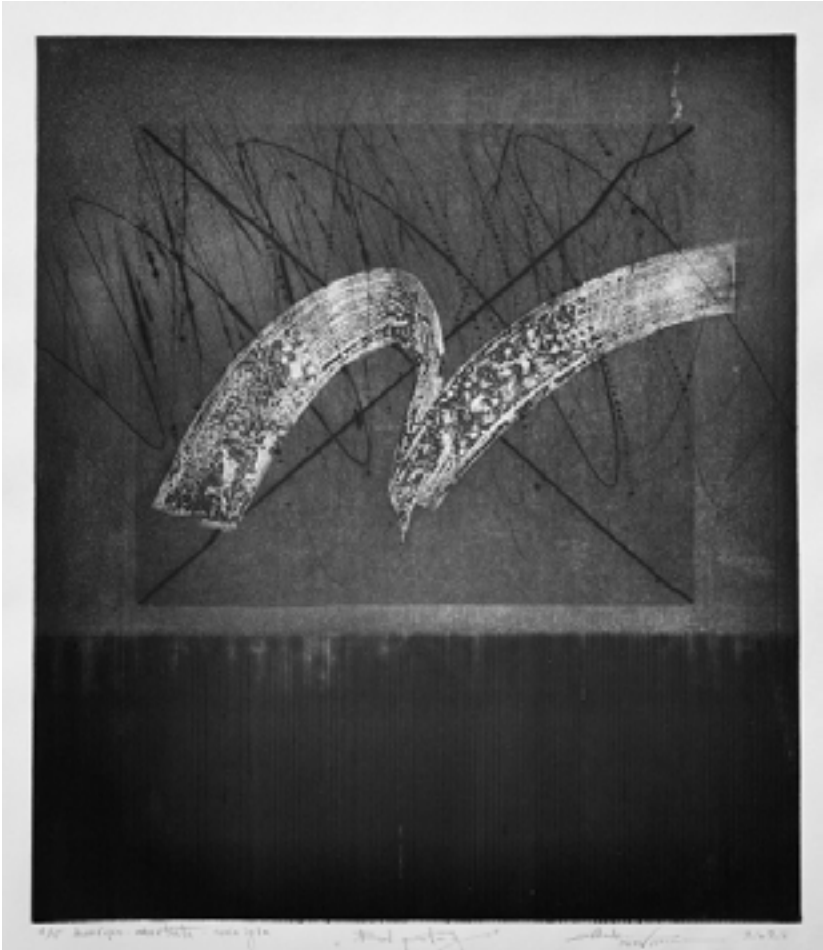
Stefan Jakimovski

Macedonia



Stefan Mladenovski

Macedonia
“Bell’s move”- etching- aquatint- dry needle to
100 x 70 cm, 2020



Trajce Blazevski

Macedonia
“Glagolica”- etching- aquatint- dry point



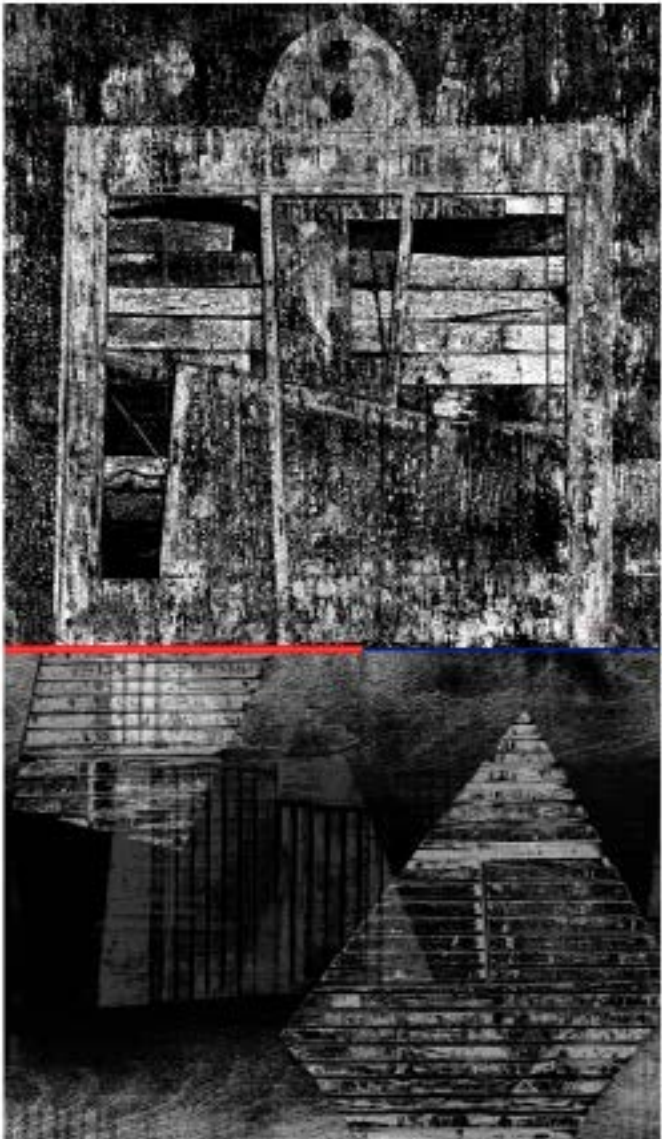
Valdeta Vuciterna

Macedonia
“Composition” - 50 x 70 cm, 2020



Vladimir Simonovski

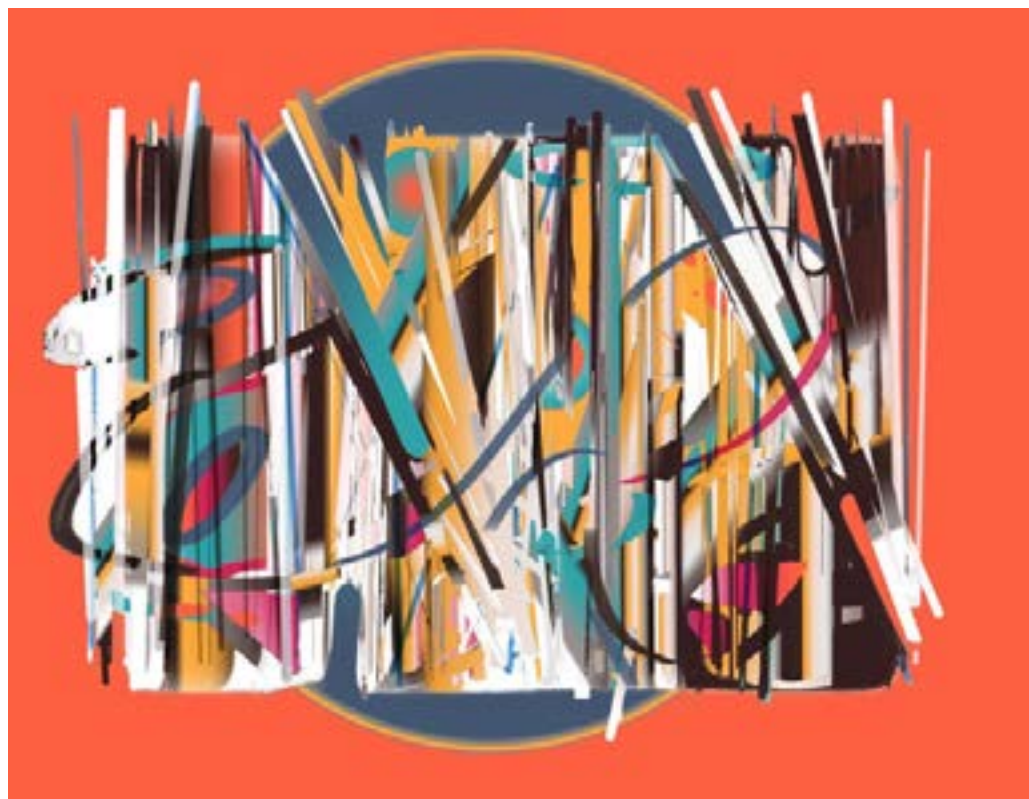
Macedonia
Suitcases by Max Frichs, 3, mix media, 120 X
100 cm, 2021



Zoran Jakimovski

R.N. Macedonia

Chaos, tehniqe-digital print, year-2021



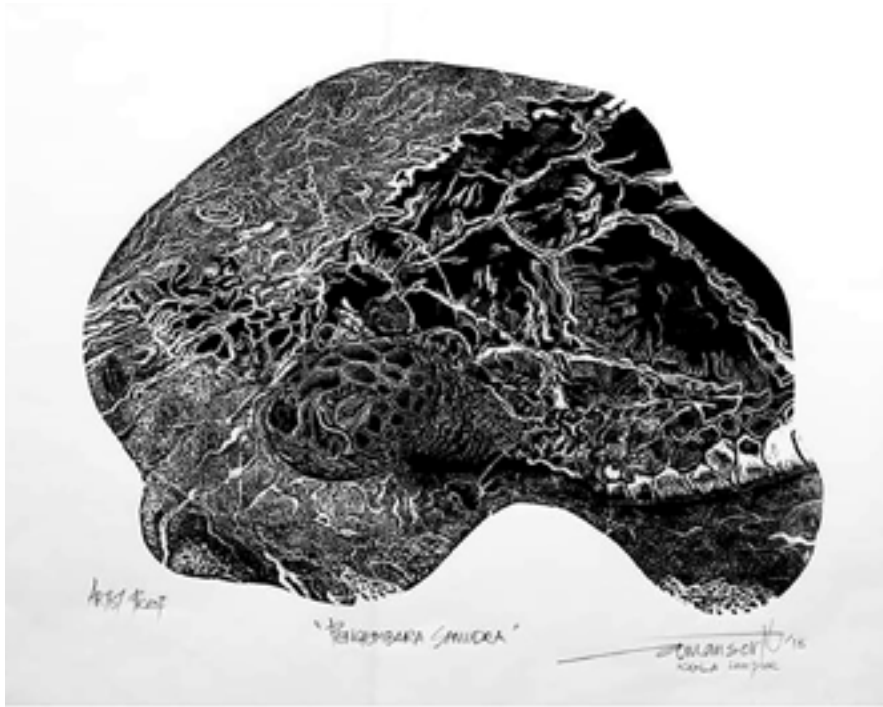
Kübra Solak

Malaysia

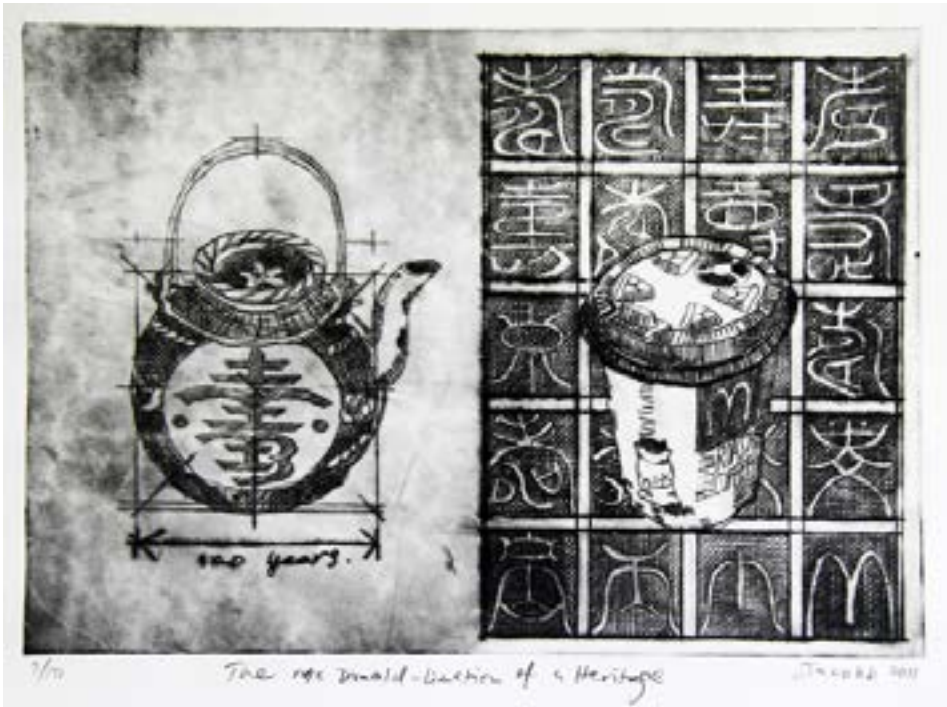
"Scarlett" linocut 2020



Abdul Mansoor Ibrahim
Malaysia



Abdul Rahman Mohamed
Malaysia



Mamadou Cisse

Mali



Joyce Camilleri

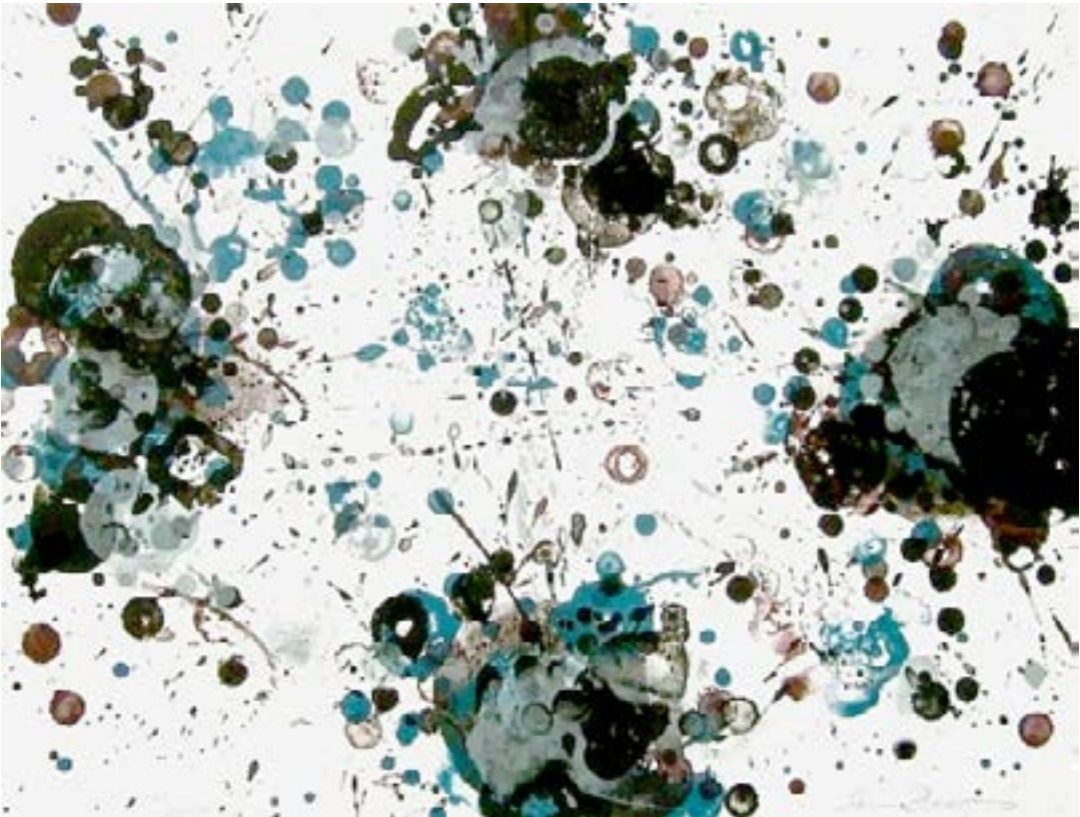
Malta
“Ora” monoprint 38.5x33 cm 2020



Andrew Birk
Malta



Sam Francis
Mauritius



Carolina Viñamata

Mexico



Clara López Ubaldo

Mexico
"Mujer" linocut on bronze sheet 2020



Diana Morales Galicia

Mexico
“Rielar de la ciénega” woodcut 60x100 cm 2016



Eduardo Robledo

Mexico



Jorge Noguez

Mexico
“Dolls2”



Luis Antonio Rivera Rodriguez

Mexico
“Tiemposinfin”



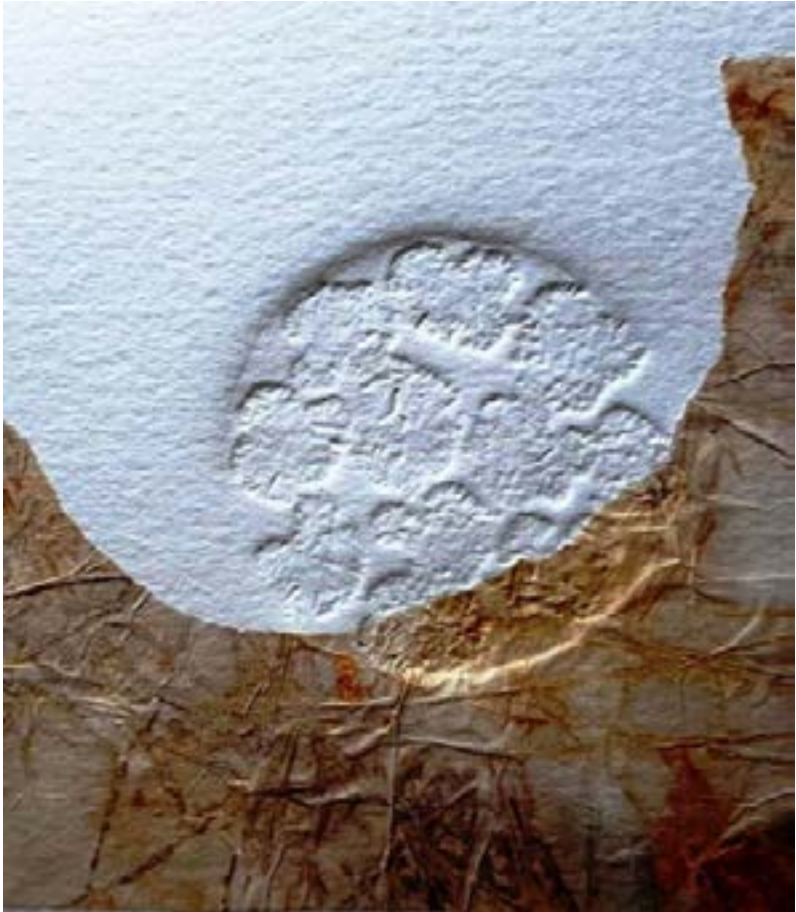
Mar Gasca Madrigal

Mexico
“Dissolution and oblivion” linocut 70x90 cm 2020



Marcela Roldan

Mexico
“Luna llena” collagrpah gofrado 2020



María Luisa Estrada Sánchez

Mexico
“Magdalena conteras” carved on foamed pvc 120X80 cm
2020



María Mizrahi

Mexico
“Morguen OP.27 NO.4 VAR III” mezzotinto
40X30 CM 2021



Miriam G, Trauwitz

Mexico
“Flores invisibles” linografía 90x60 cm 2021



Octavio Grimaldo

Mexico
“Vision of terror” two-color linoleum 2020



Paul Lozano

Mexico
“Vestigios” dry lithography 70 x 50 cm, 2019



Victor Gabriel Leyva

Mexico
“Flying broomstick” linocut 40x30 cm 2019



Victor Manuel Hernández Castillo

Mexico
“Quien vive Hiere” linocut printed on cotton paper
66X119 cm 2020



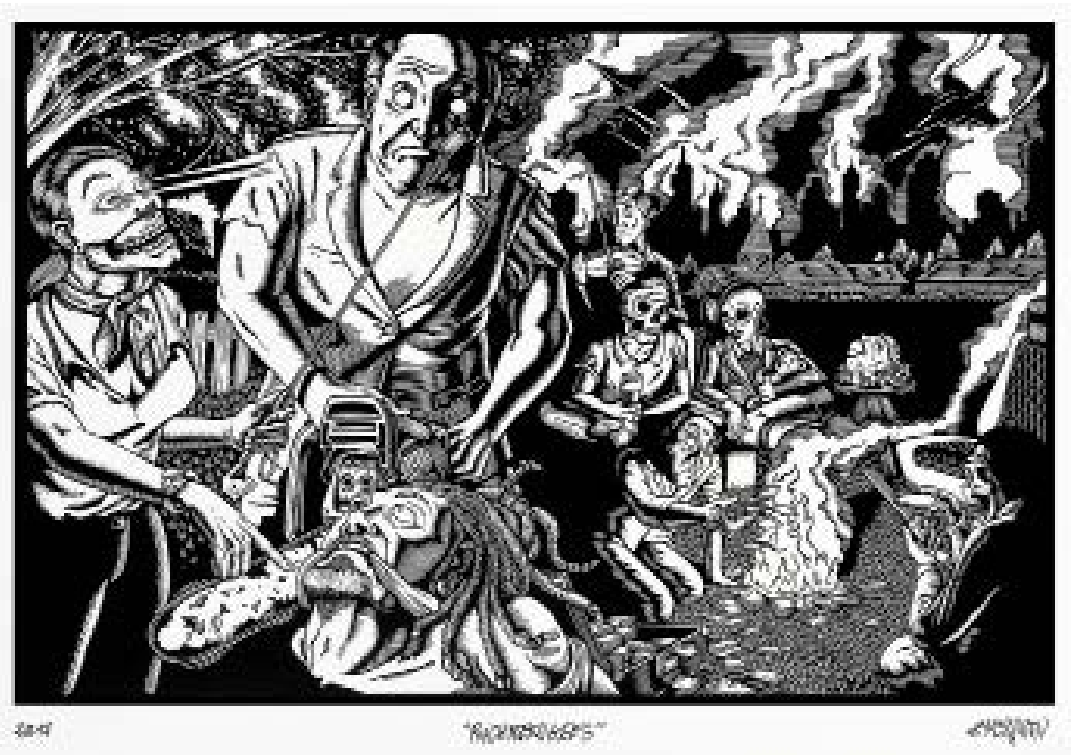
Víctor Manuel Ramos Collière

Mexico
“Reflejos” litography 2019



Emilien Maricot

Mexico



Macovei Alexandru

Moldova



Stevie Tate
Monaco



Gerekhuu Ganbold
Mongolia



Jelena Jovančov
Montenegro



Zeljko Djurovic
Montenegro



Razan Sabbagh

Morocco



Nelsa Guambe

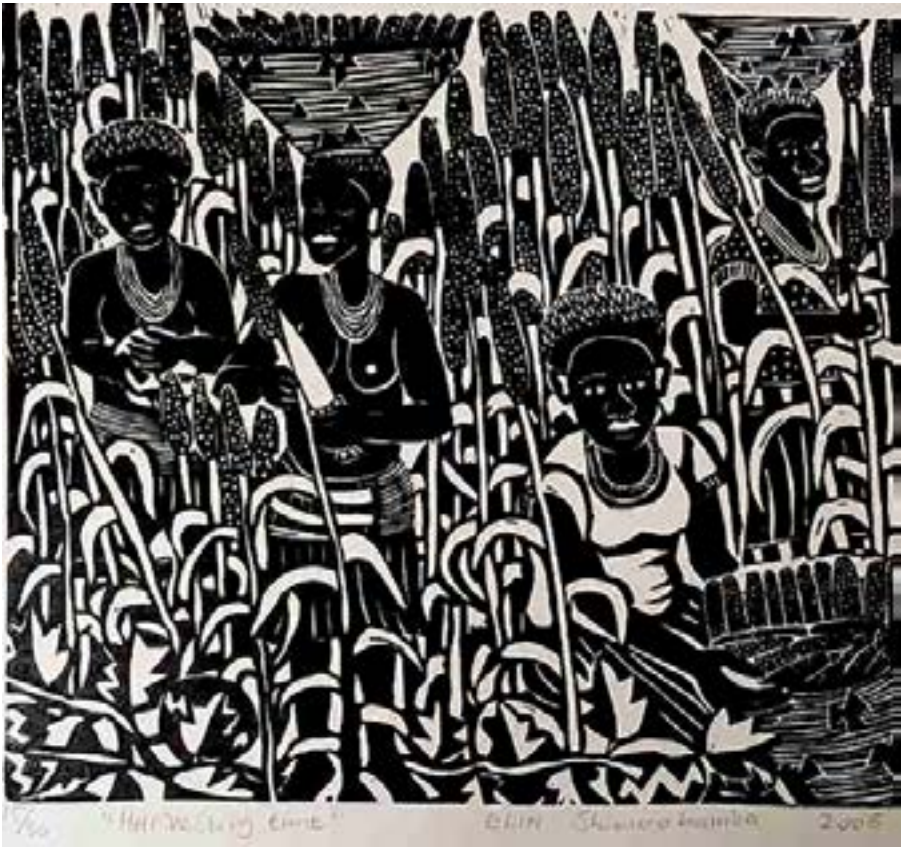
Mozambique



Aung Myint
Myanmar



David Amukoto
Namibia



Joshua Yeldham

Nauru



Kabi Raj Lama

Nepal



Sudeep Kumar Bashyal

Nepal



Bert Brouwer

Netherlands
“The Art and Joy of Ancient Rituals” linocut
on canvas, 150x100cm 2020



Herman Noordermeer

Netherlands



Jaco Putker

Netherlands
“Interior No.93b” photopolymer etching
2020



Josée Wuyts, Frans de Groot

Netherlands
“Fragments” dry point and relief printing 98x65 cm 2018



Ardi Brouwer

Netherlands



Jacomijn den ENGELSEN

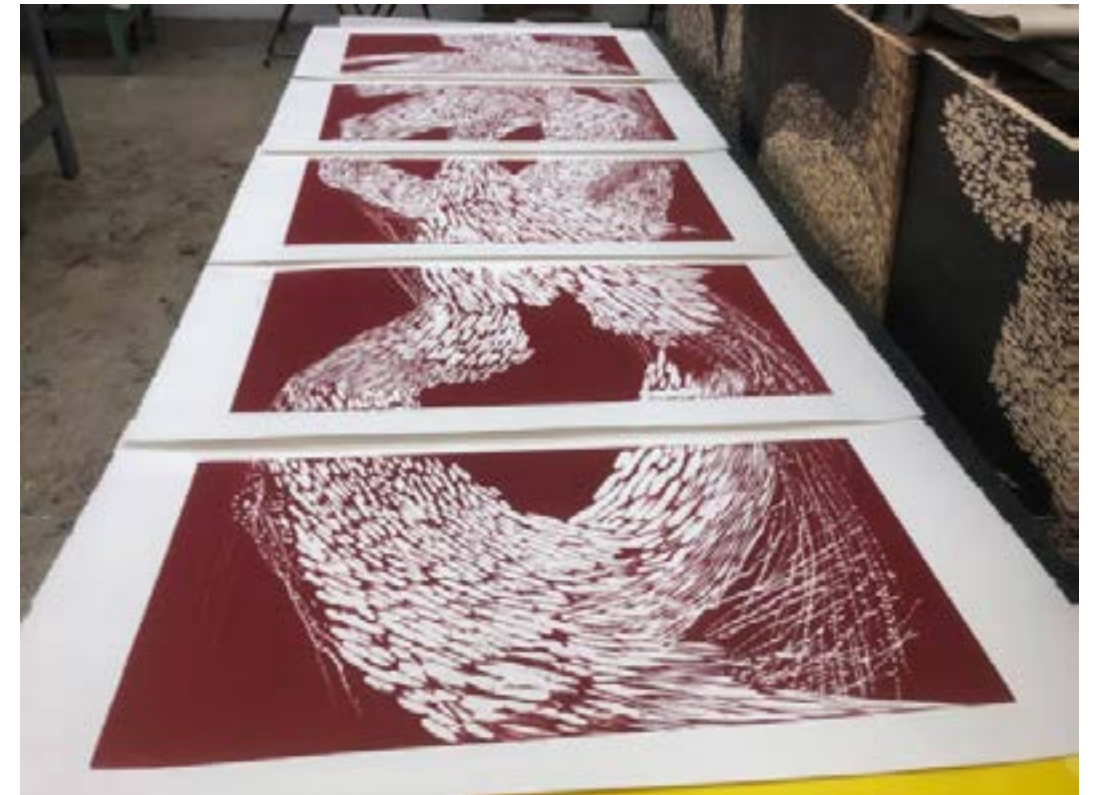
Netherlands



Irena Keckes

New Zealand

"Metamorphosis in Black" woodblock print
BKF rives 60cm x 150cm 2020



Struan Hamilton

New Zealand
“Nontopia” Photo-polymer intaglio 600x800 mm 2020

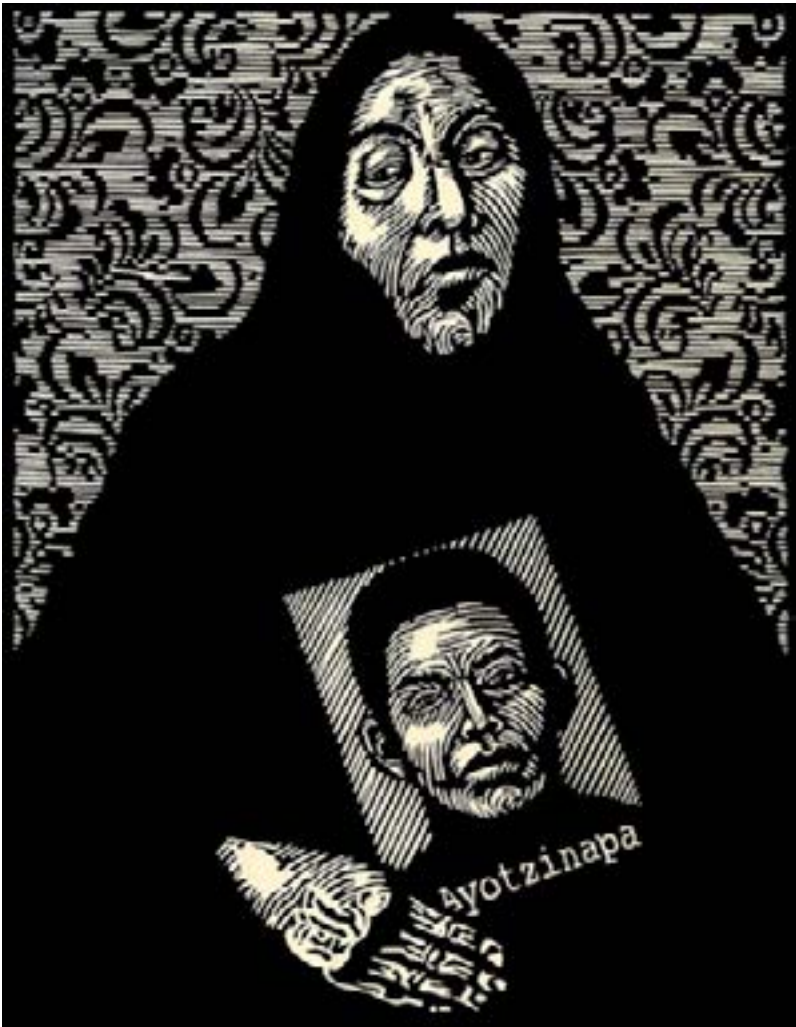


Jacqueline Aust

New Zealand



Carlos Barberena
Nicaragua



Ade Adesina
Nigeria



Bruce Onobrakpeya
Nigeria



Anna Radko Pedersen
Norway
“Memento Darwin II” drypoint 2019



Åsmund Haukelidsæter

Norway



Cathrine Dahl

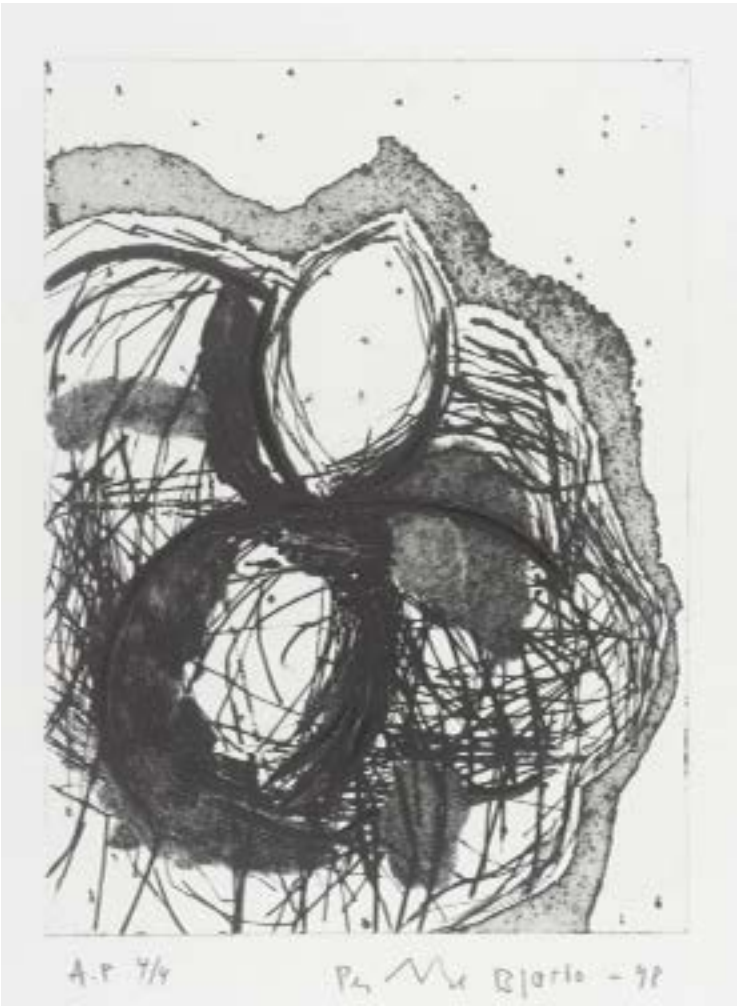
Norway



Henrik Aarrestad Uldalen
Norway



Inge Bjørlo
Norway



Inger Sitter
Norway



Jannik Abel
Norway



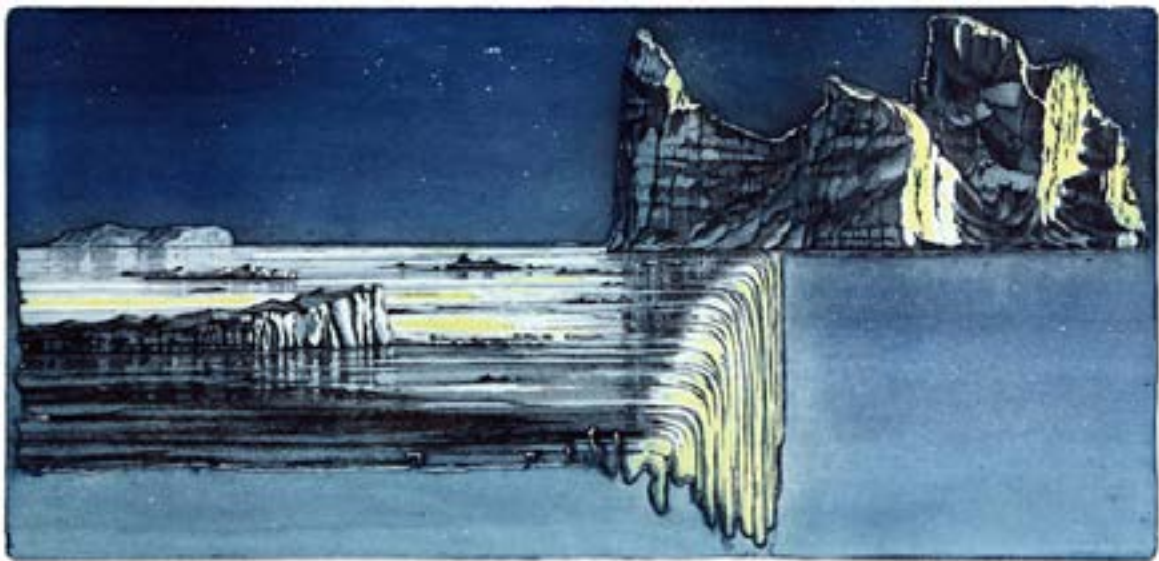
Kjell Nupen
Norway



Marianne Boberg
Norway



Martin Due
Norway



Torill Elisabeth Larsen
Norway



Randi Strand
Norway



Radhika Hamlai
Oman



Imran Channa
Pakistan



Laila Shawa
Palestine



Claudia Casarino
Paraguay

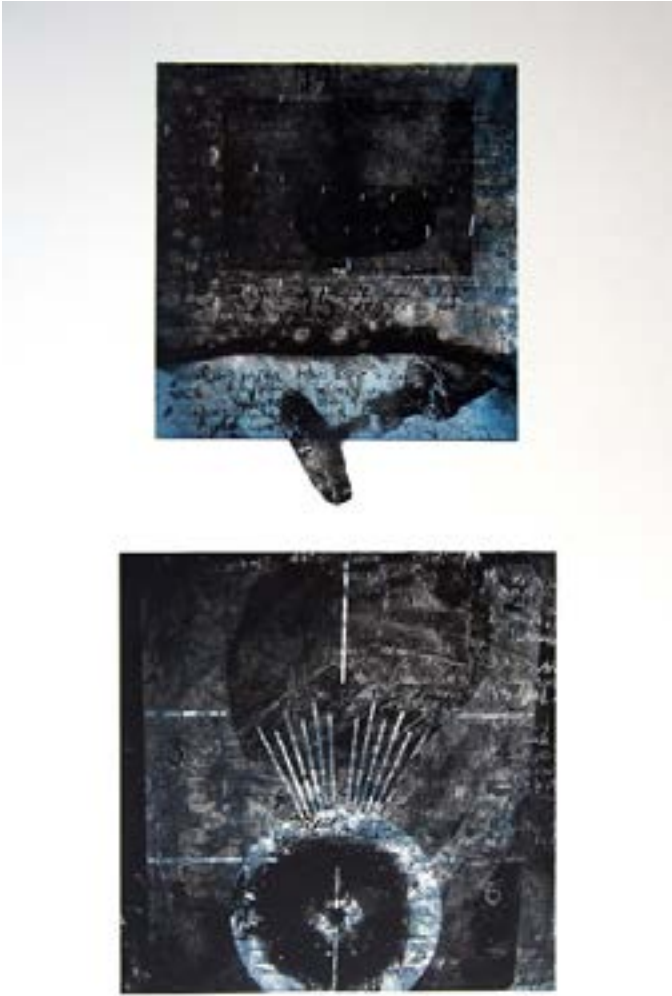


Manuel Lau
Peru



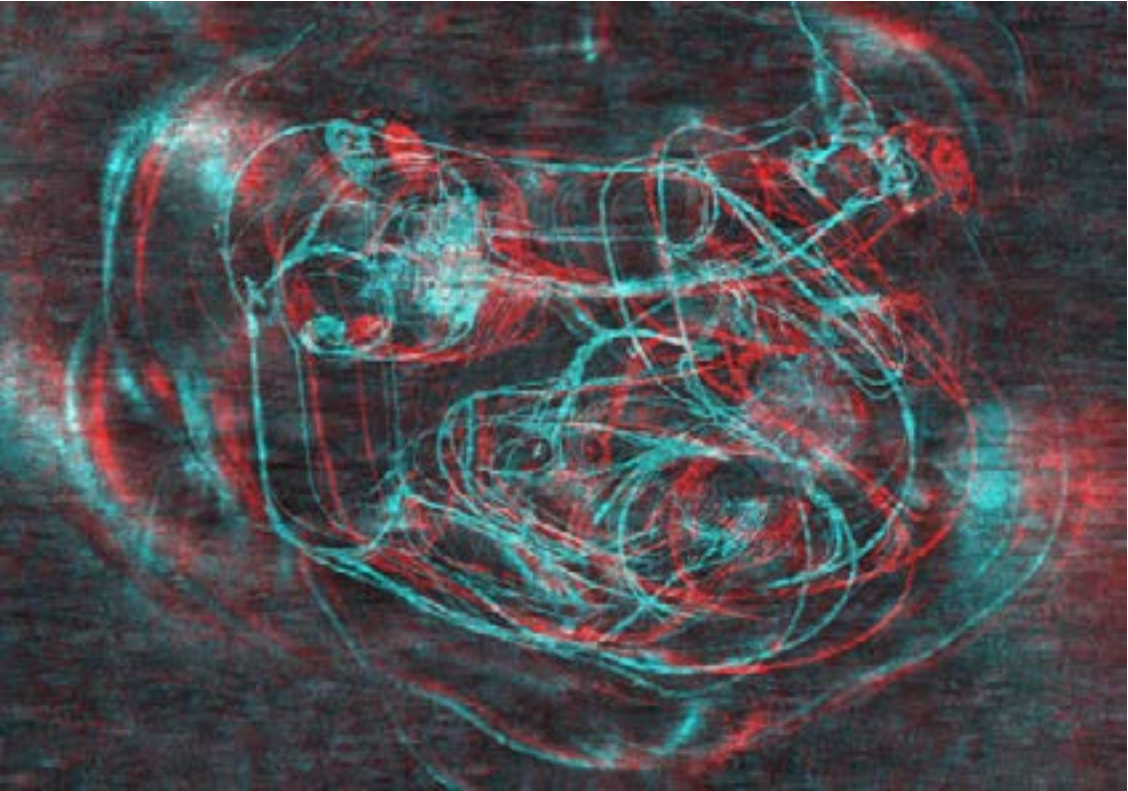
Adam Czech

Poland
“Annuals” algraphy 100x70cm 2019 2020



Adrian Schichta

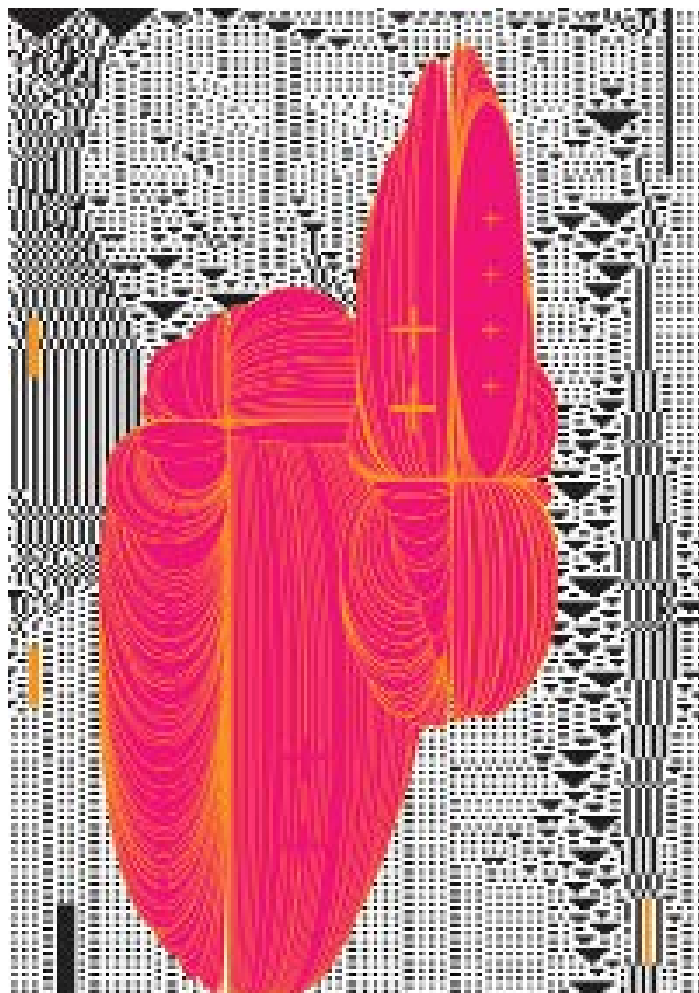
Poland
“Bezpieczeństwo II” mix-technique
100x70 cm 2020



Agata Dworzak - Subocz

Poland

"Synergy 01" digital print 100x70 2021



Agata Perzynska

Poland

"Sopot" linocut and acrylic pour paint 2021



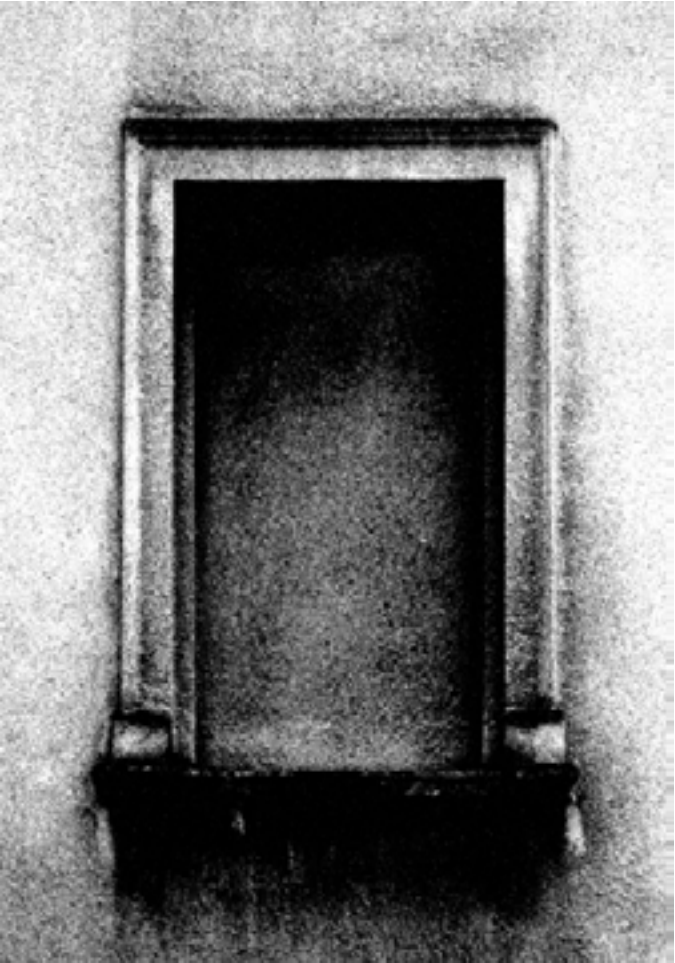
Agnieszka Lech - Bińczycka

Poland
“Obi” intaglio 140x100cm 2020



Agnieszka Łukaszewska

Poland
“House without Windows and Doors 1”
digital print canvas 100x70 cm 2021



Agnieszka Mazek

Poland
“Bereft” etching, aquatint 2020



Alicja Habisiak

Poland
“Matczak In the Lighthouse” neverending
salt aquatint salt etching aquatint
100x70 cm 2020



Anastasija Dundicz

Poland
“Lines” linocut 2020



Andrzej Kalina

Poland
“Out of System 1” linocut 100x70 2021



Anna Kodź

Poland

“Messy head” serigraphy 100x70 cm 2019



Anna Sadowska

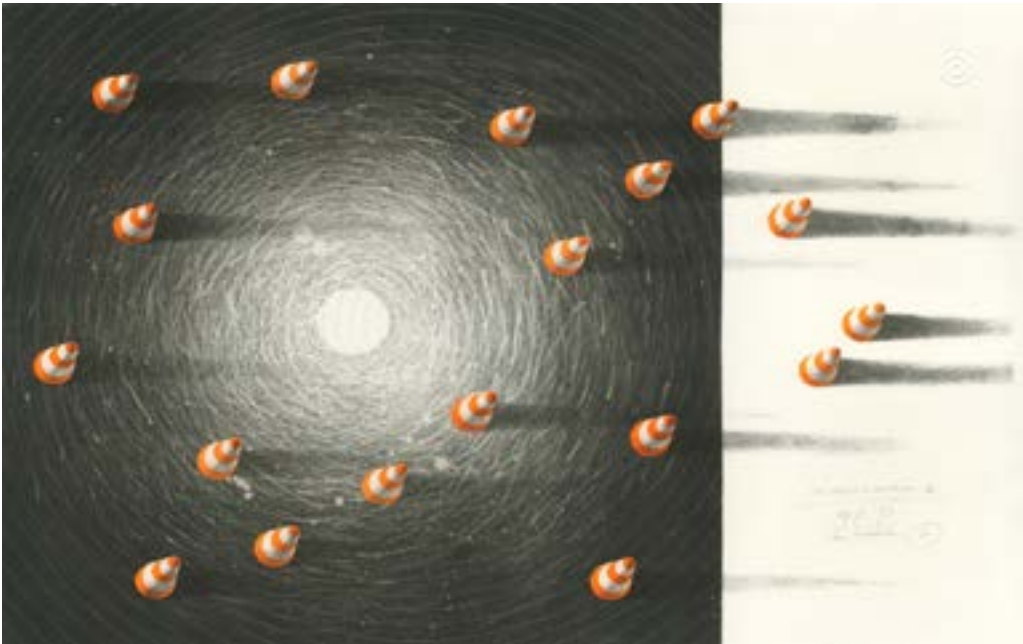
Poland

“Gray self-portrait I” digital print 100x64 cm
2021



Anna Trojanowska

Poland
“The Order of Entropy 16” lithograph on carrara marble
74x51 cm 2020



Anna Wajda

Poland
“Be Still” mixed technique 50x40 cm 2021



Barbara Komaniecka

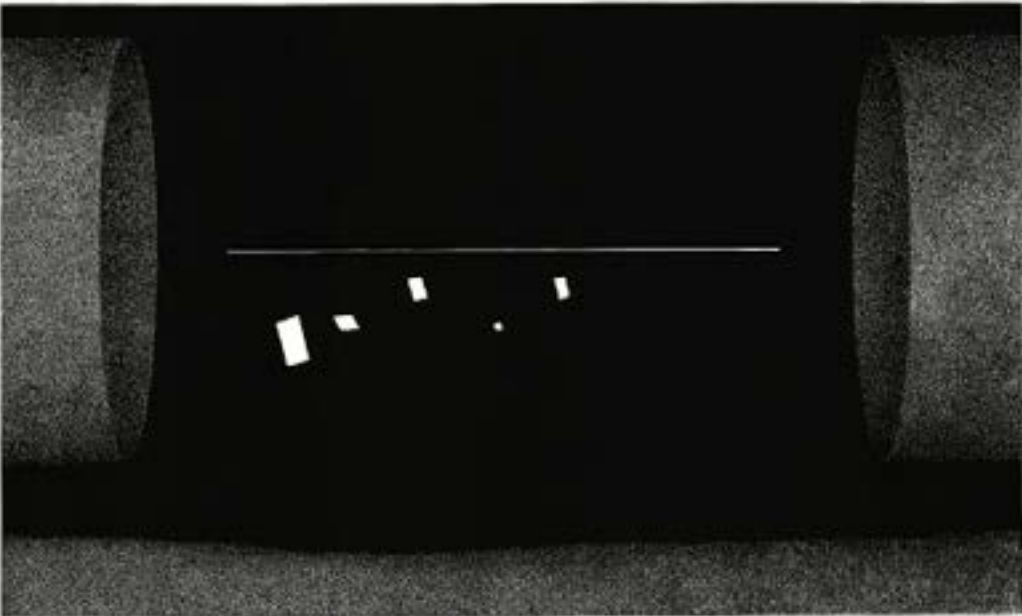
Poland
"Transformation I" drypoint 2018



Pracownia I - c/9 Barbara Komaniecka '18

Bartosz Cebula

Poland



Dominika Bogdan

Poland

"Poligon" linocut 100x70 cm 2019



Dorota Nowak - Rodzińska

Poland

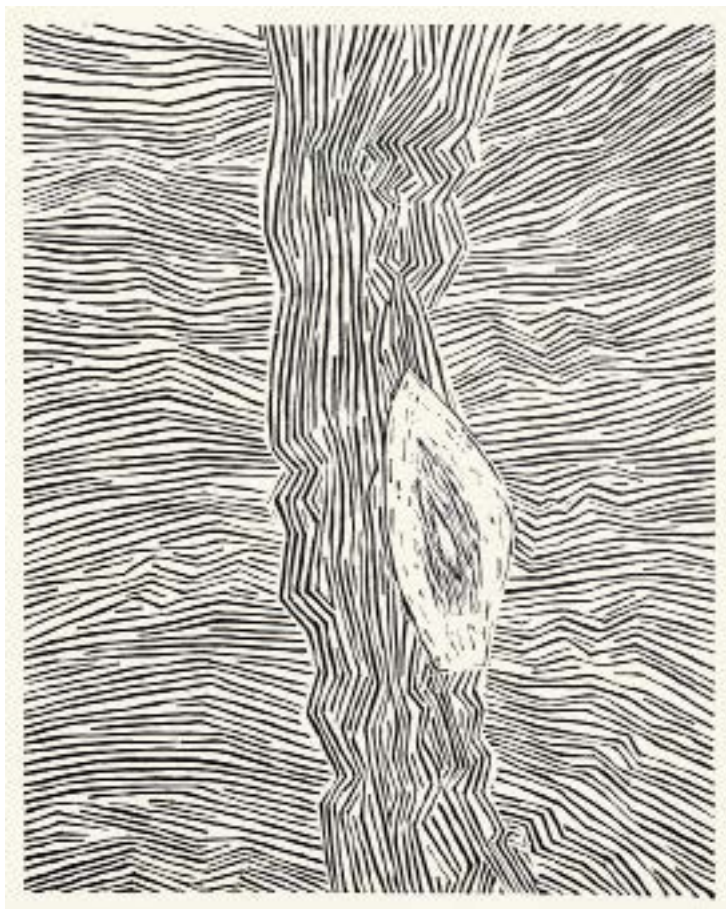
"NGC 2018 04" digital print serigraphy
102 x 71 cm 2018



Elzbieta Cieszyńska

Poland

"K-3" linocut 100x80 cm 2020



Ewa Jaworska

Poland

"To feel" linocut 100x70 cm 2020



Ewa Wiśniewska-Zduniak

Poland

"Verticas Scores No 1" digital print 2020



Ewelina Kołakowska

Poland



Grzegorz Frydryk

Poland
“DBS c.d I” linocut 28,5x42,5 cm 2021



Henryk Krolikowski

Poland
“Miss Alice” linocut 94,5x69,5 cm 2020



Irena Lawruszko

Poland

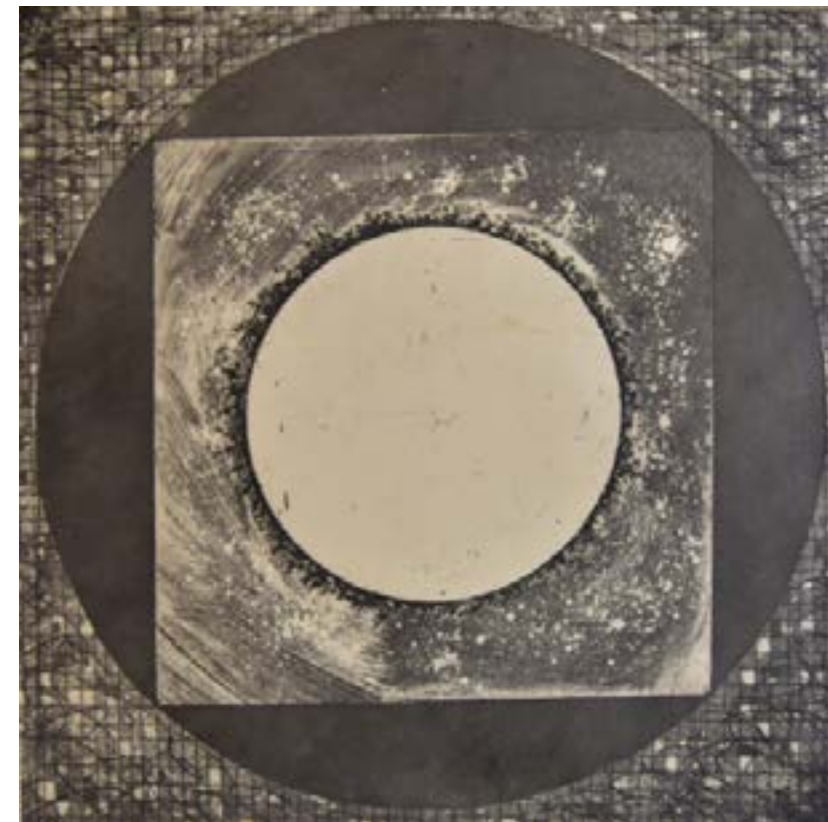
“Dark Medieval Times” etching aquatint 100x70 cm 2017



Jan Walasek

Poland

“Mandala 14” aquatint 2019



Jarosław Nowak

Poland
“Forgotten Coryphaeus” aquatint 57x28,2 cm 2021



Jerzy Gorbas

Poland



Kaja Renkas

Poland
“Lady D” digital graphic 100x70 cm 2020



Kamil Kocurek

Poland
“Sandpit” intaglio 119x75 cm 2020



Karol Pomykała

Poland
“Personal Space” Linocut 200x520 cm 2020



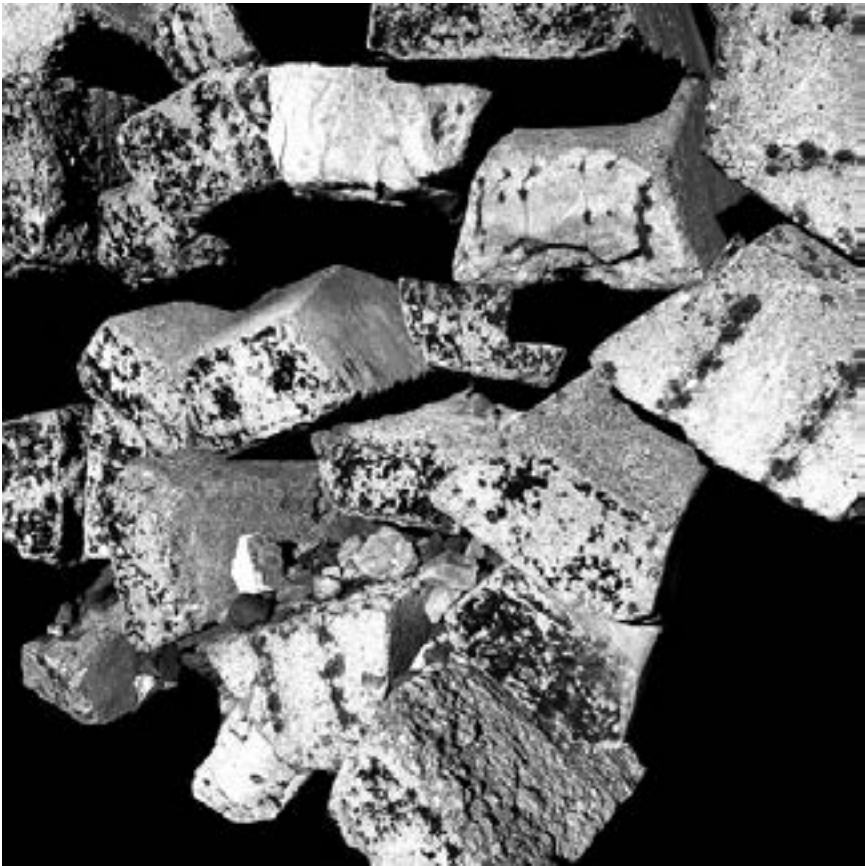
Kasia Kroczek

Poland
“Wasińska Fenestram VI” digital print
120x63,5 cm 2021



Katarzyna Pyka

Poland
“Destruction 1” digital print 2021



Katrina Sadrak

Poland
“Vortex” digital graphic 50x50 cm 2019/20



Krystyna Maniecka-Bogdan

Poland

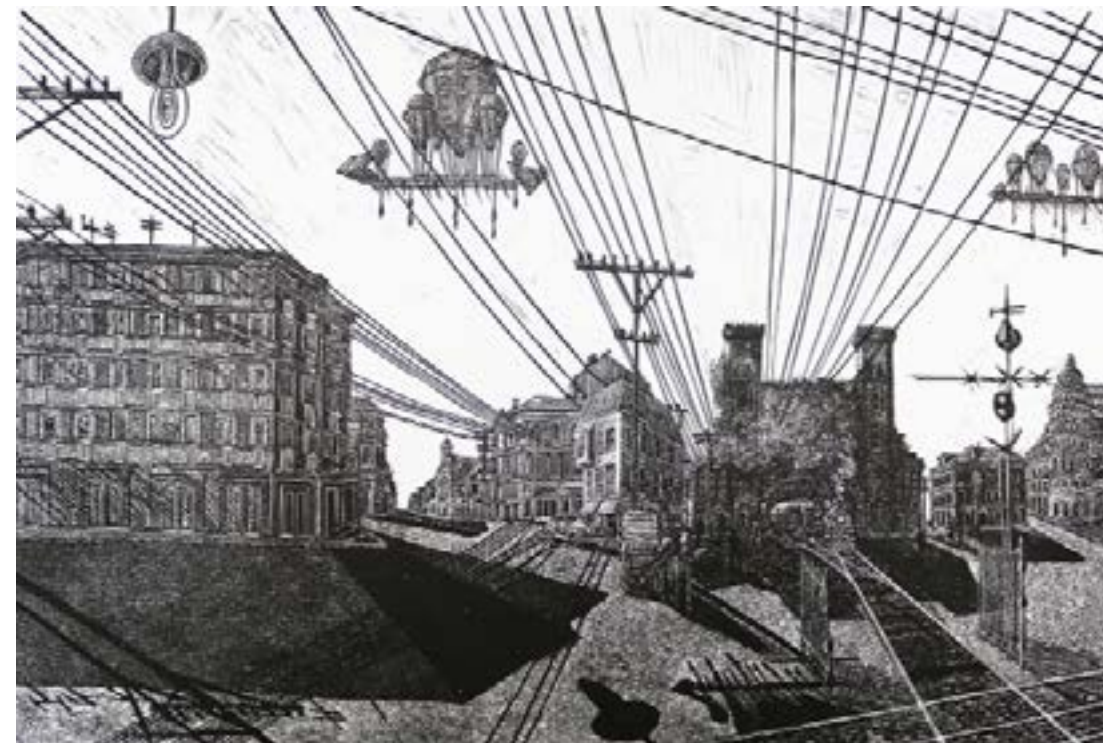
"Departure" linocut 2020



Łukasz Bogdan

Poland

"The Surrealistic city 1" linocut 50x70 cm
2021



Łukasz Cywicki

Poland

"Person of time- 43" linocut 2021



Łukasz Koniuszy

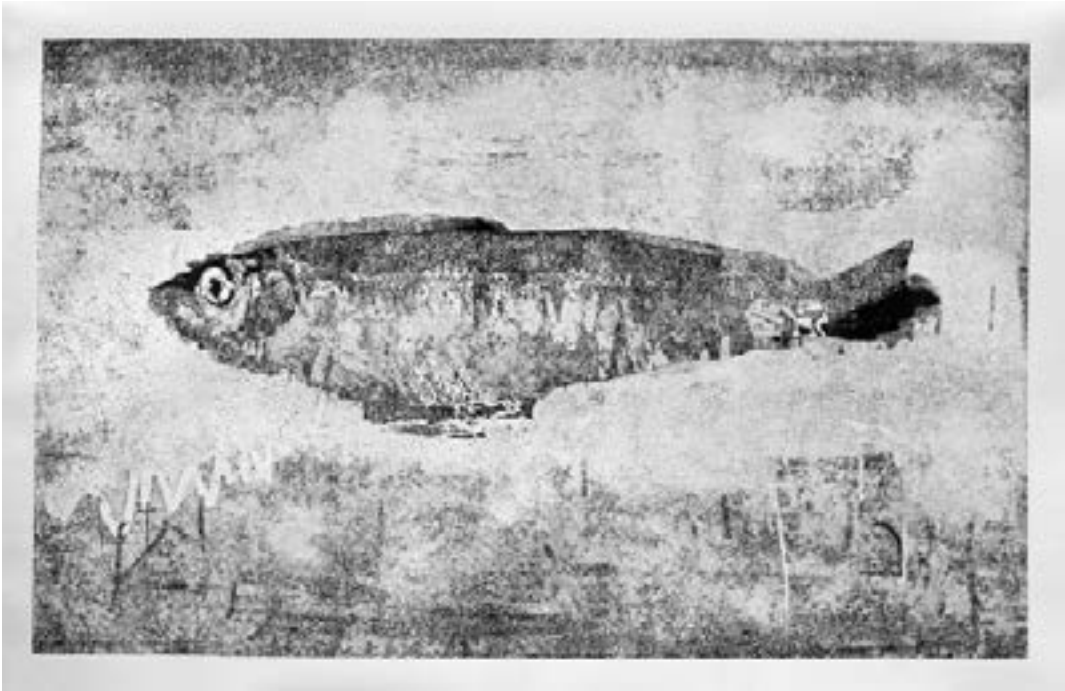
Poland

"Law Structure II" intaglio 70x100 cm 2018



Magda Szplit

Poland
“Small fish” linocut 75x120 cm 2020



Magdalena Banaś

Poland
“Ocean Rising” linocut 50x70 cm 2021



Magdalena Wanat

Poland

"Shattered Memories" linocut and digital print 70x100 cm
2020



Majka Dokudowicz

Poland

"Infinite Fragments XVII" serigraphy on
plant fiber 115x70 cm 2021



Małgorzata Bednarczuk-Bukowska

Poland
"Life inner II" linocut 45x61cm 2020



Małgorzata Łuszczak

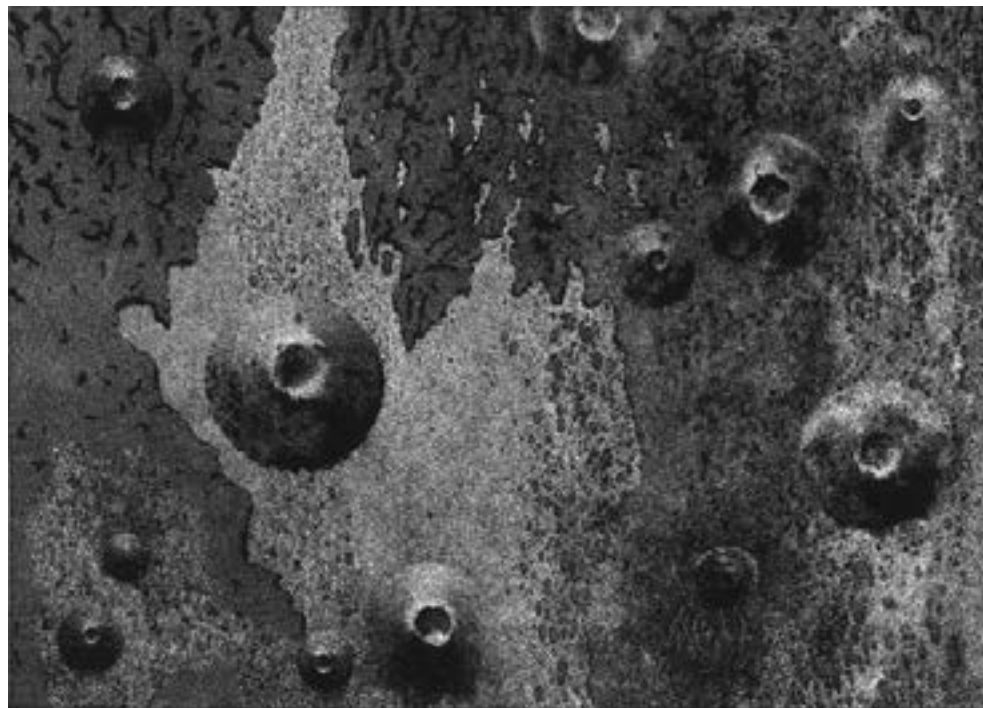
Poland
"City nightlife- fantasies 4" digital graphics 70x50 cm 2020



Małgorzata Stanielewicz

Poland

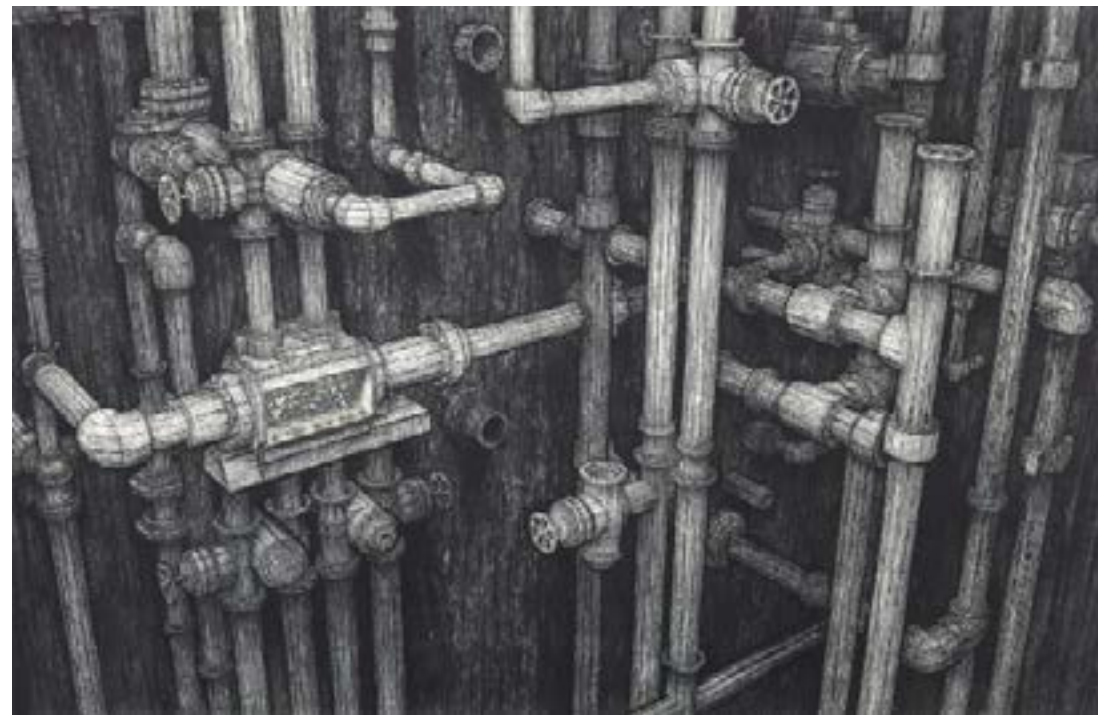
"Stanielewicz Sartorius" linocut 2020



Marcin Bialas

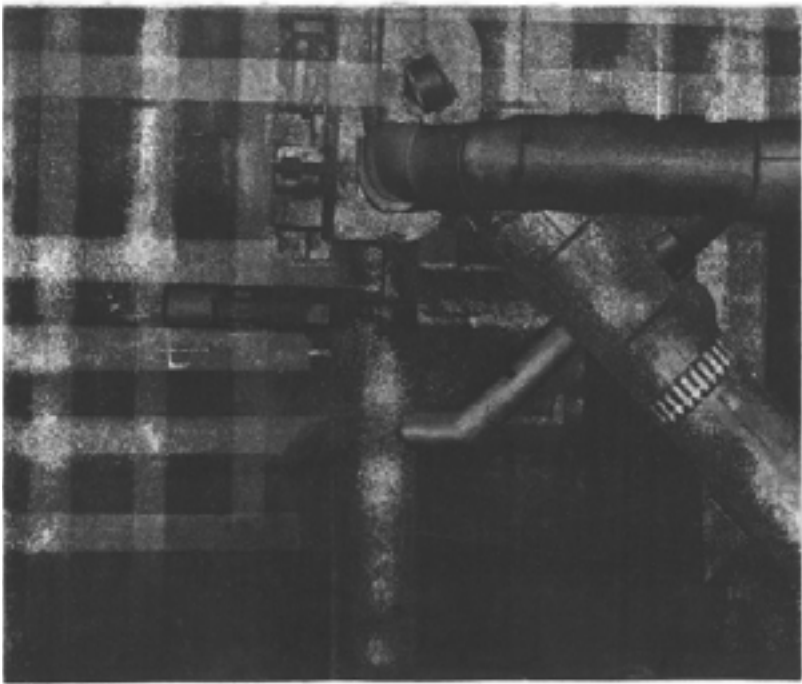
Poland

"Half Life"



Marcin Jachym

Poland
"Not places" aqatint 2020



Marek Zajko

Poland
"Partogenesis 1 version 4" drypoint
corundum 70x100 cm 2020



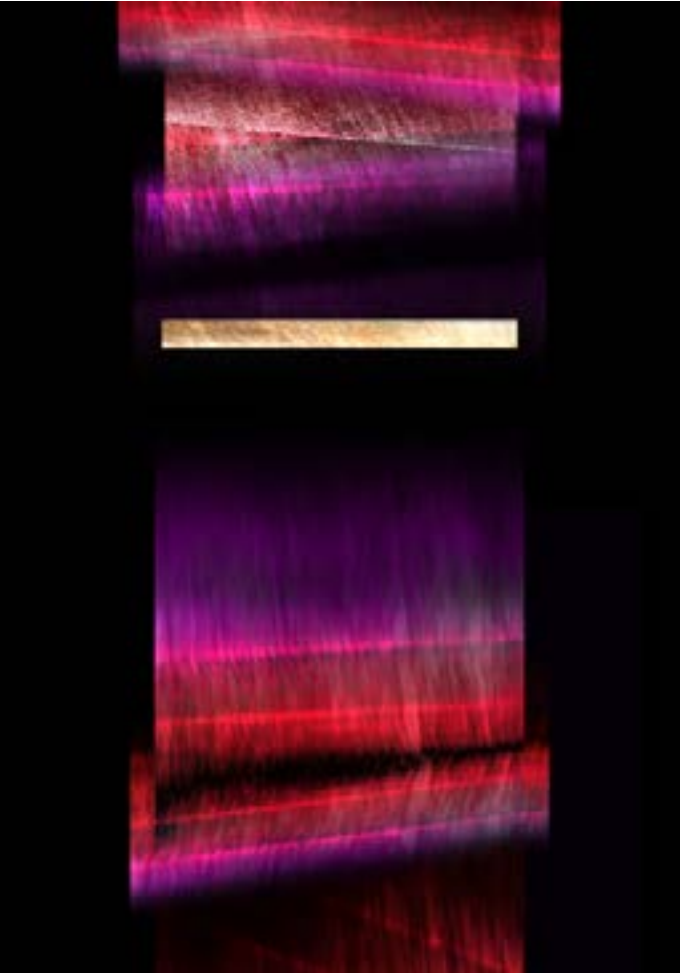
Margherita Chomicz

Poland
"Mindfulness" linocut 2021



Monika Wanyura Kurosad

Poland
"Lights 2" digital print 100x70 cm 2021



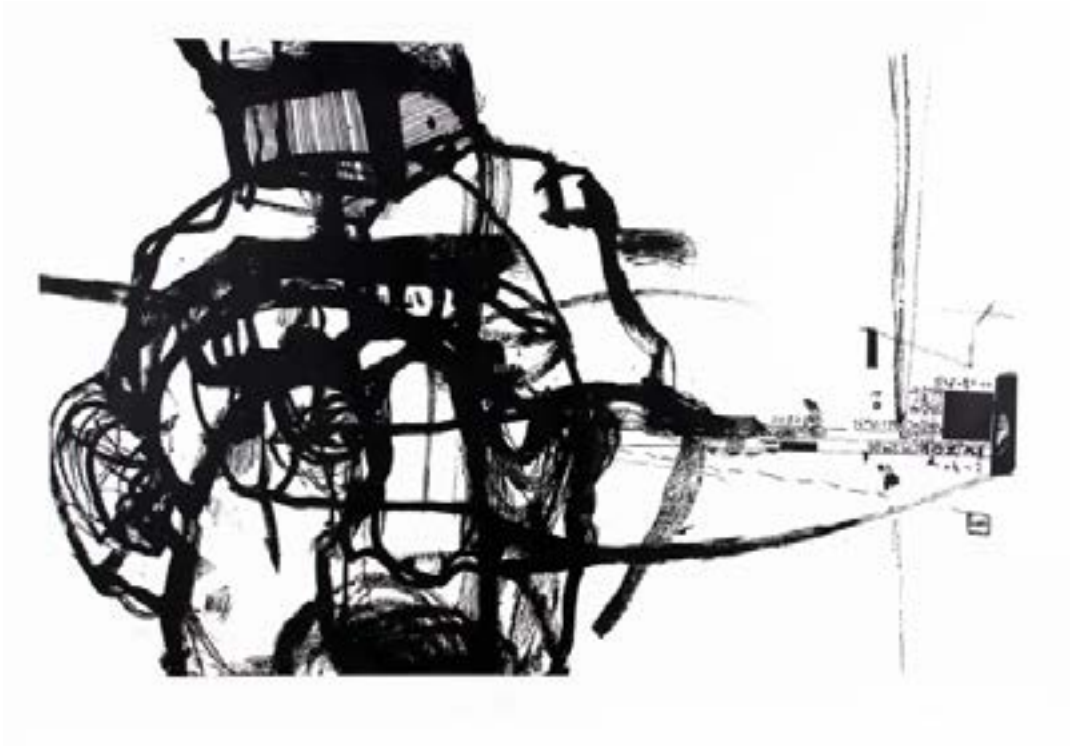
Natalia Kwiatkowska

Poland
"Colossus" corundum drypoint 200x70 cm 2019



Natalia Pawlus

Poland



Oksana Budna

Poland
“Peace of mind” intaglio serigraphy 100x70 cm 2020



Patrycja Godula

Poland
“Meetings” linocut 42,5x30 cm 2020



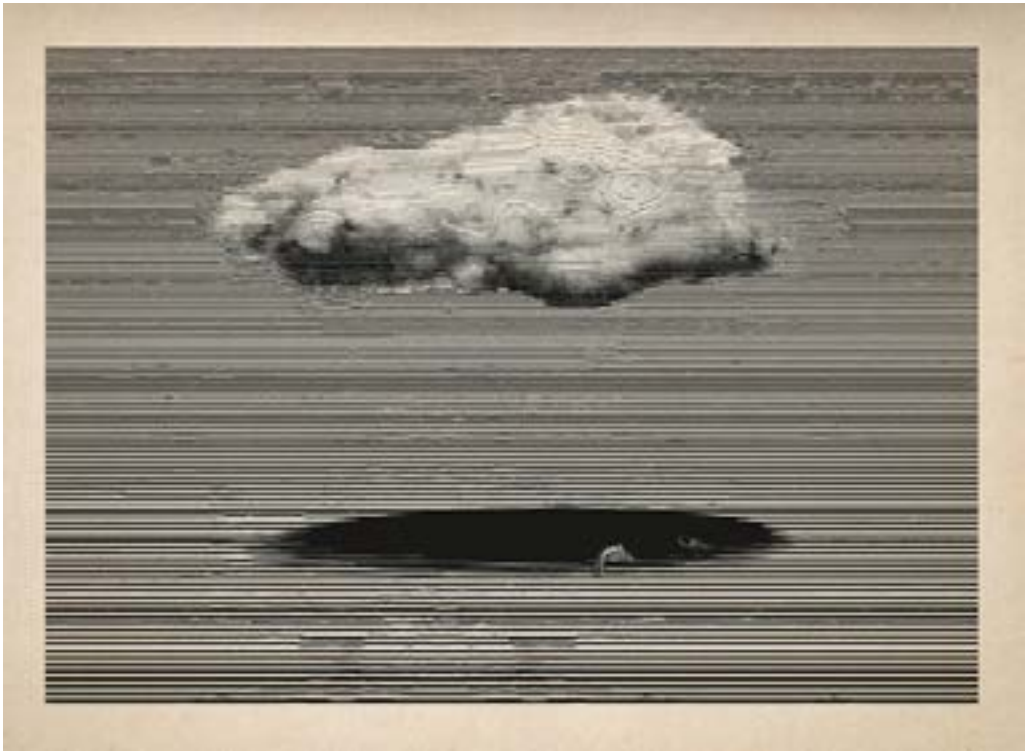
Paulina Bobak

Poland
"Closeness" intaglio etching mezzotint 49,5x66,5 cm 2021



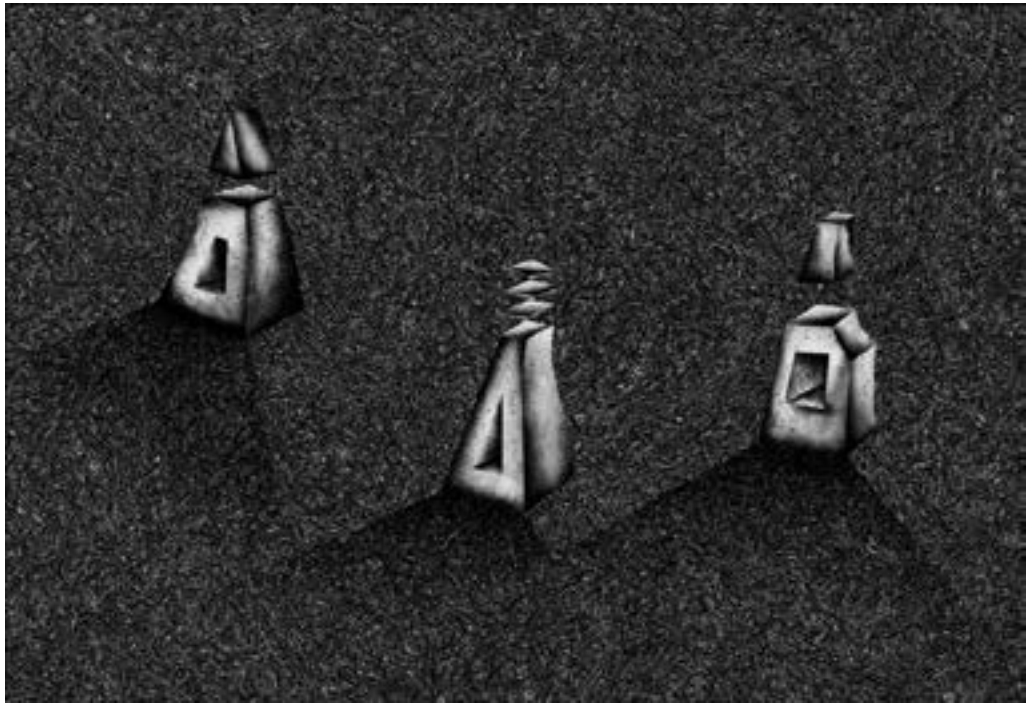
Paweł Bińczycki

Poland
"Beginning" linocut 99x69c m 2020



Pawel Delekta

Poland
"Objects XXI" polography mixed media 65x95 cm 2018



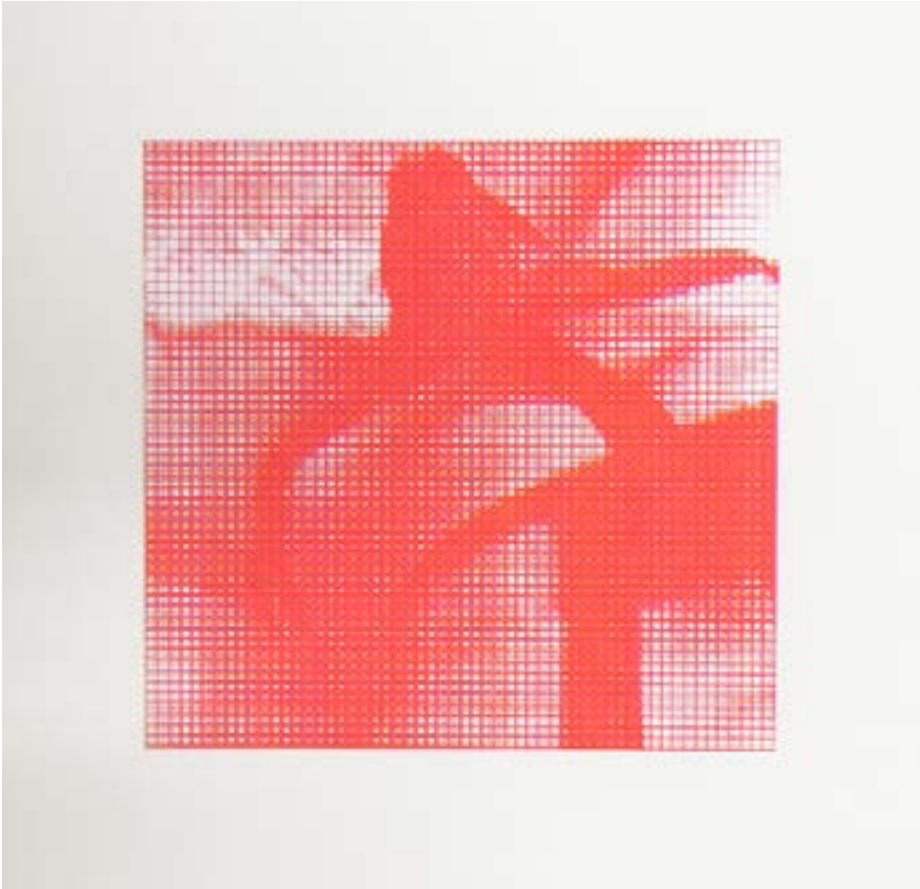
Paweł Gojowy

Poland
"Levitating city with a waterfall" digital
4500x5625 px 2020



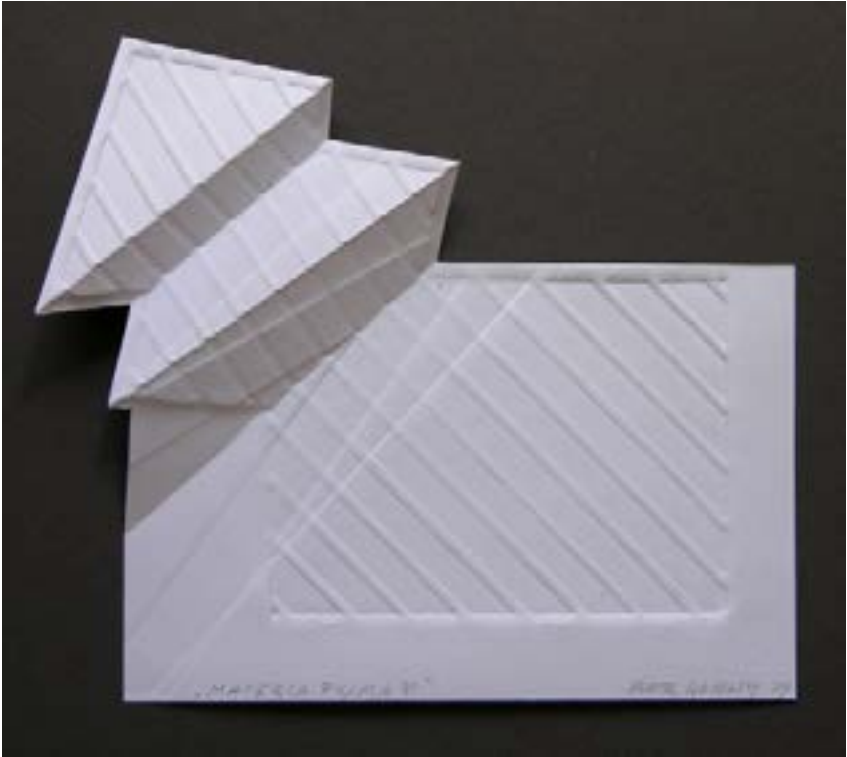
Piotr Czyż

Poland
“Square Bull 2” serigraphy



Piotr Gojowy

Poland
“Materia Prima VI” suchy tłok relief 2019



Piotr Żaczek

Poland
"Arche XXXII" blockprint 100x70 cm 2020



Rafał Urbański

Poland
"HQR-040" digital print 70x70 cm 2021



Sebastian Laszczyk

Poland
"Strach" aquatint etching 104x72 cm 2020



Sebastian Łubiński

Poland



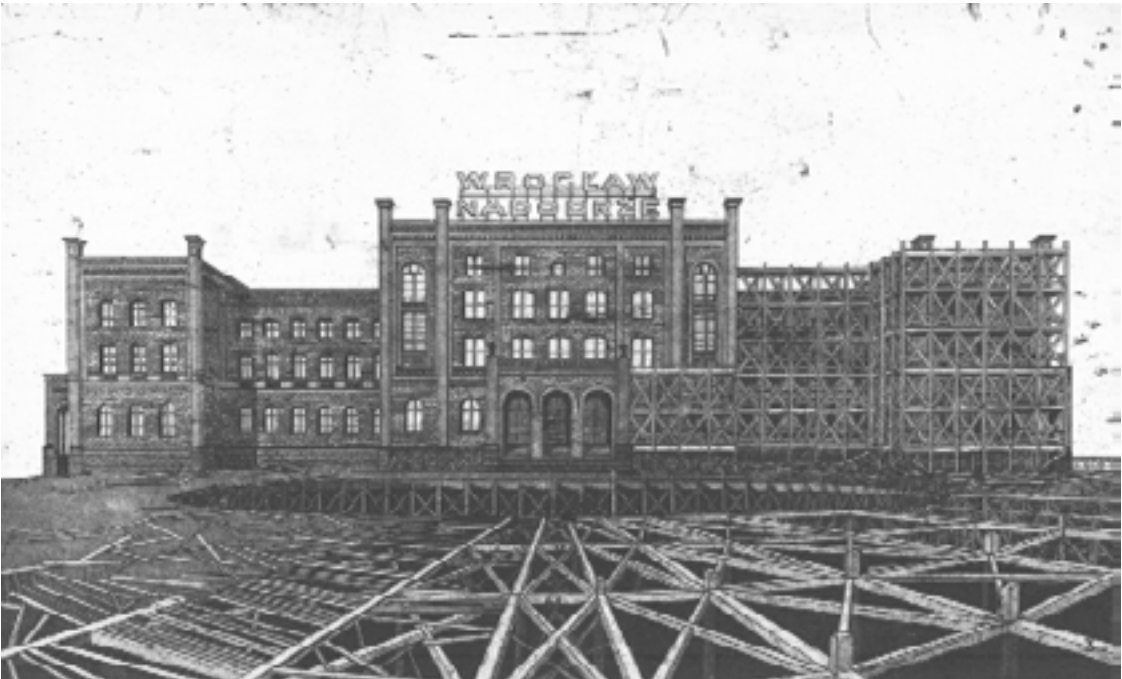
Szymon Szymanowicz

Poland
Perspective past positive linocut 100x140 cm 2018



Vinicius Libardoni

Poland
"Dworzec Nadodrze" etching and aquatint
55x40 cm 2020



Wiesław Haladaj

Poland

"Identity 6" digital print 60x149 cm 2021



Wojciech Osuchowski

Poland



Żaneta Rzepa

Poland

"Fall" Intaglio 63,5x19 cm 2019



Andrzej Olczyk

Poland



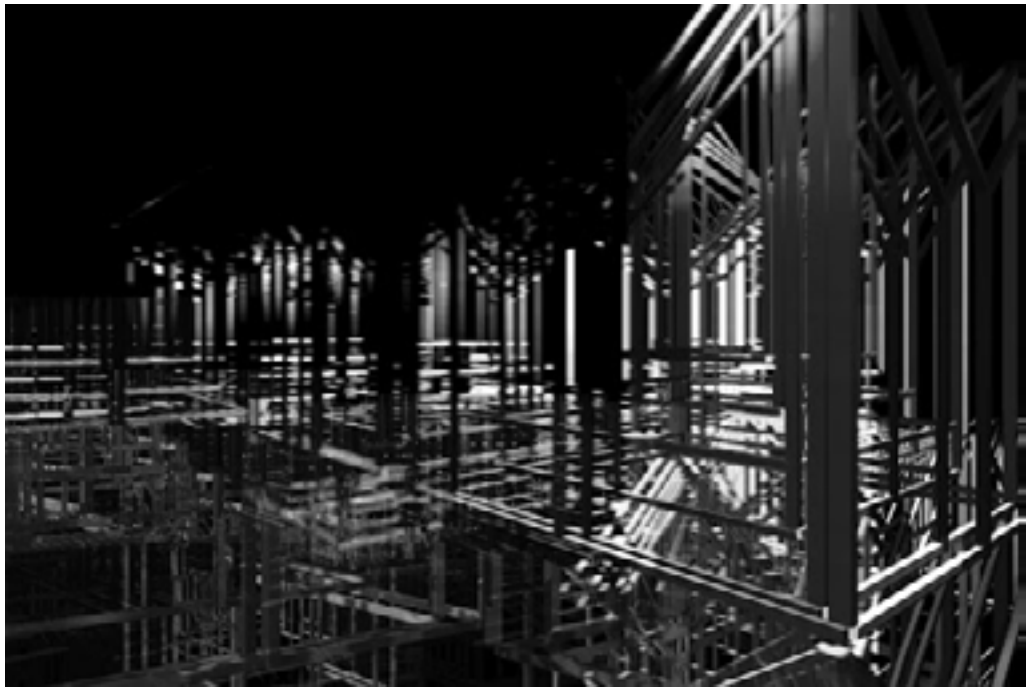
Antolak Paulina
Poland



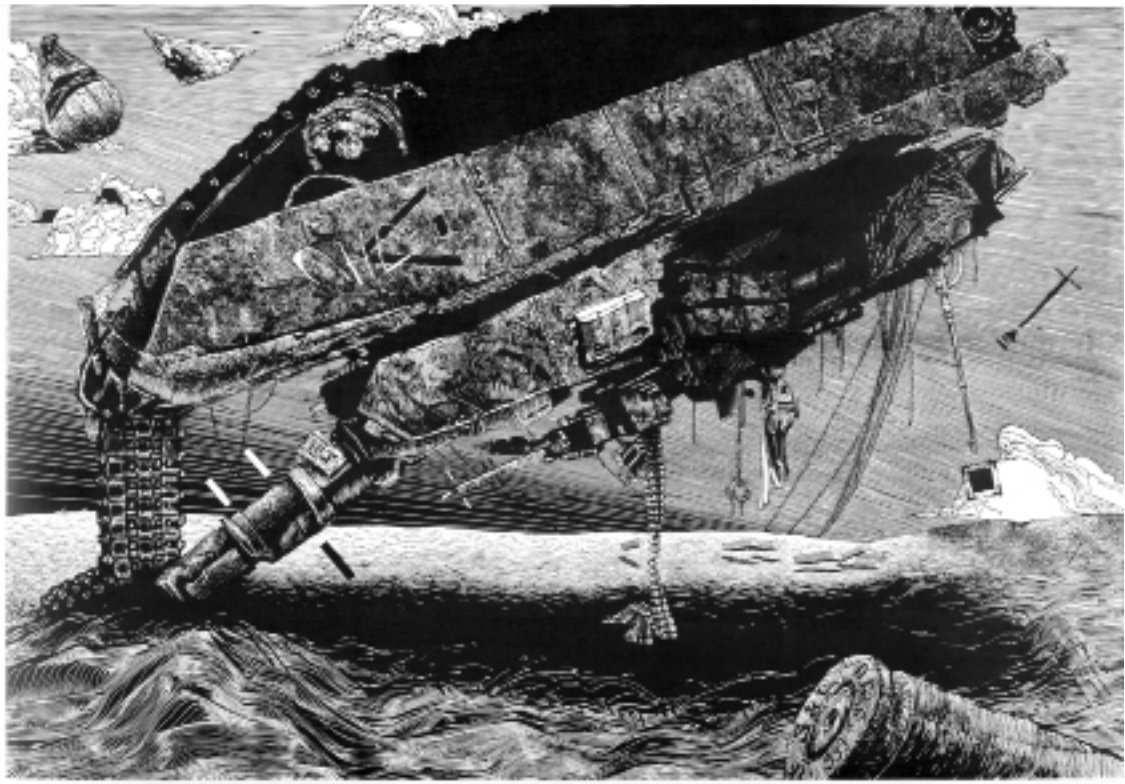
Antoni Kowalski
Poland



Ewa Stawiarska-Zygalska
Poland



Jakub Jaszewski
Poland



Kacper Bożek

Poland



Łukasz Koniuszy

Poland



Beata Króliczak-Zajko
Poland
Crucifixion I V own technique_220 x 110_2021



Sandra Szyra
Poland



Jarosław Janas

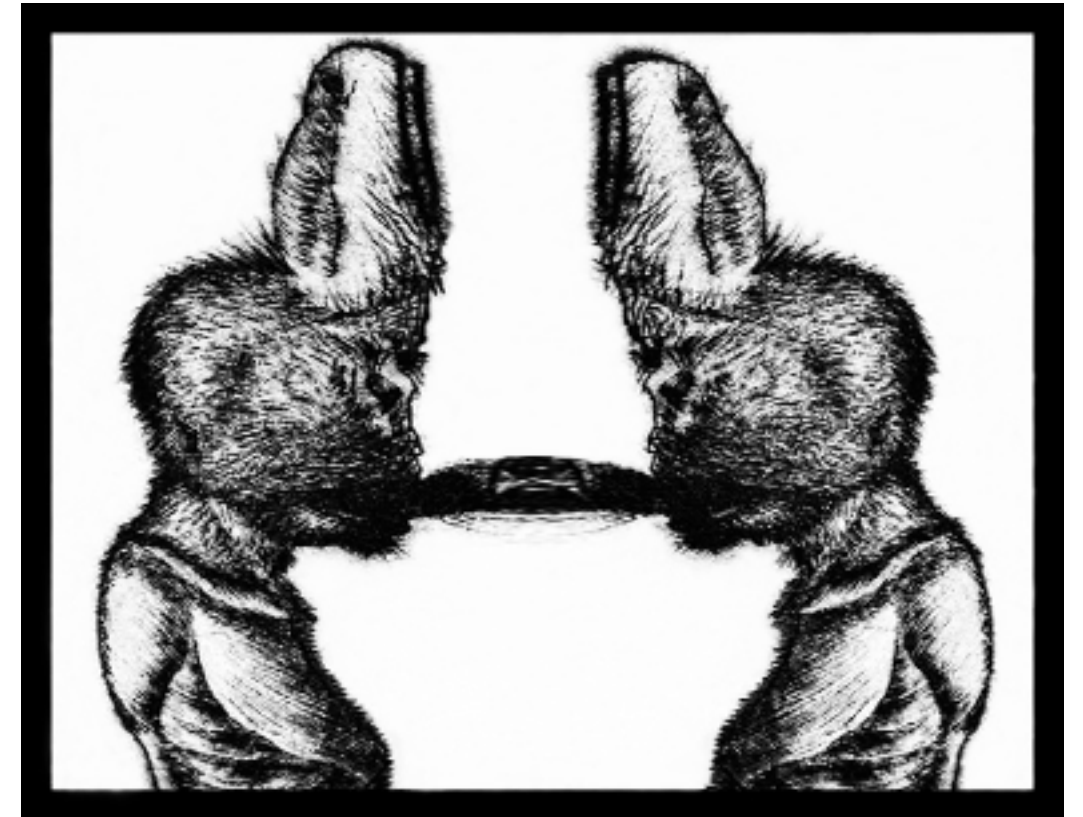
Poland



António Canau

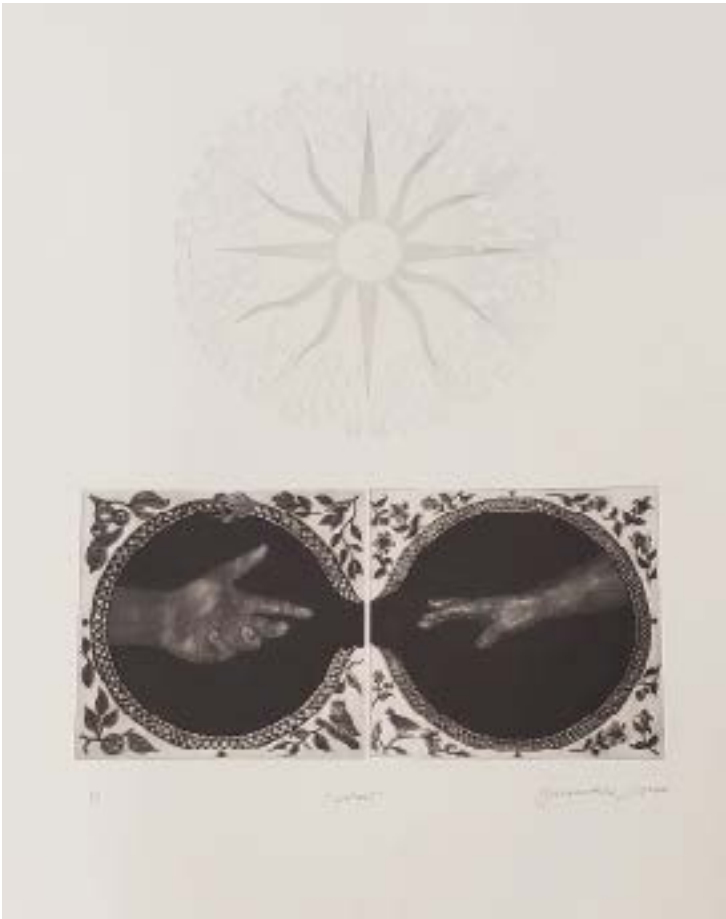
Portugal

"Two hare man arguing!?" digital print
50X63,83cm 2018



Duarte Esmeriz

Portugal
"Evolution" mezzotinta aquaforte and dry print
51,5 x40,5 cm 2020



Inês Matos

Portugal
"Don,t listen to Wagner" relief etching 2021



Martin Garcia Rivera
Puerto Rico



Adrian Lis
Romania
“Selfieskull” Digital mixed 50X70 cm 2016



Adriana Lucaciu

Romania
"Levels of Reality" CGD 30x35 cm 2021



Alexandru Jakabházi

Romania



Bianca Bondoc

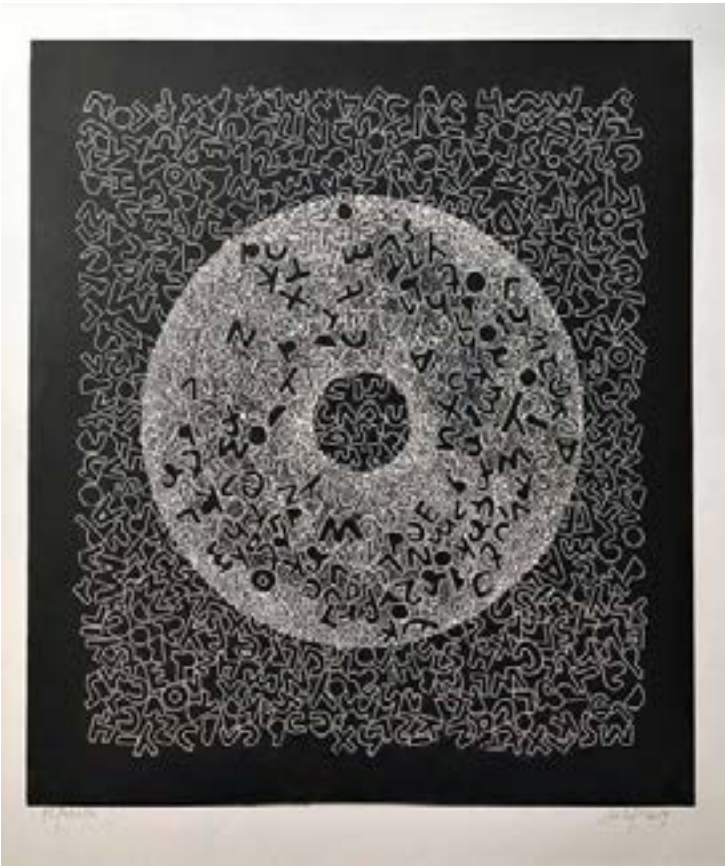
Romania

"IconicaVI"



Elena-Felicia Selejan

Romania



Fantanariu Suzana

Romania
“Triptih” mix medium 2021



Iosif Mihailo

Romania
“Dynamics 01” CAD CGD 2020



Karoly Zold Gyongy

Romania
“The third wave 01” CGP 25,5x39,5cm 2020



Mihai Voicu

Romania
“Toy & Joy” digital graphic 50x70 cm 2020



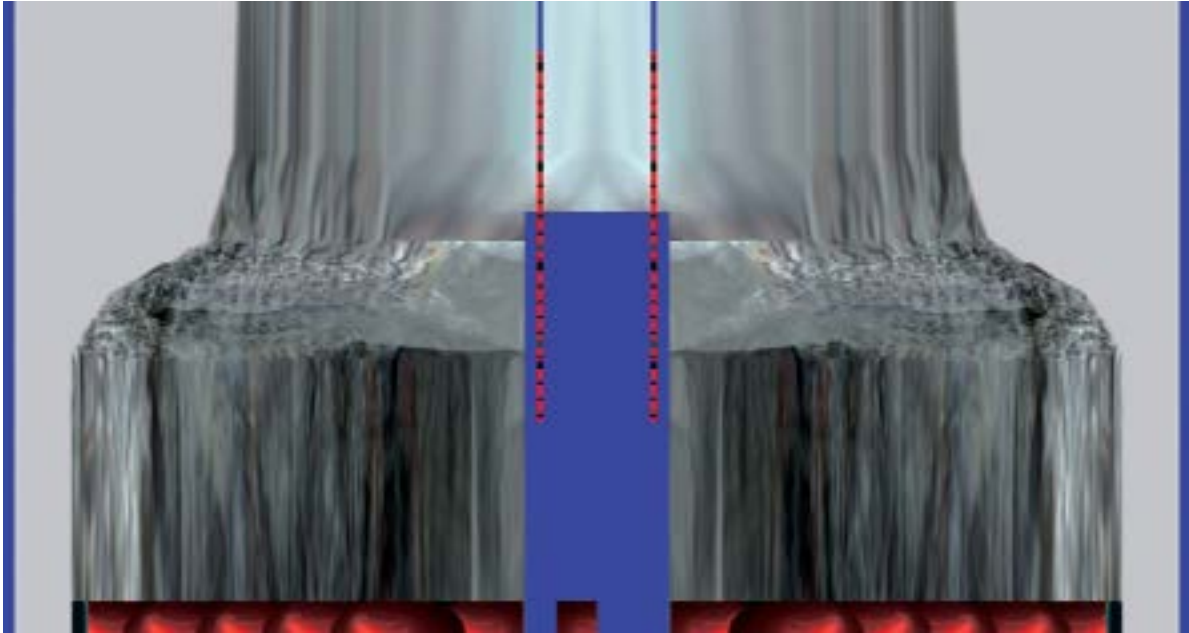
Neciu Andrei-Răzvan

Romania
"The bucket of mysteries" C3/C5 29,7x40 cm 2019

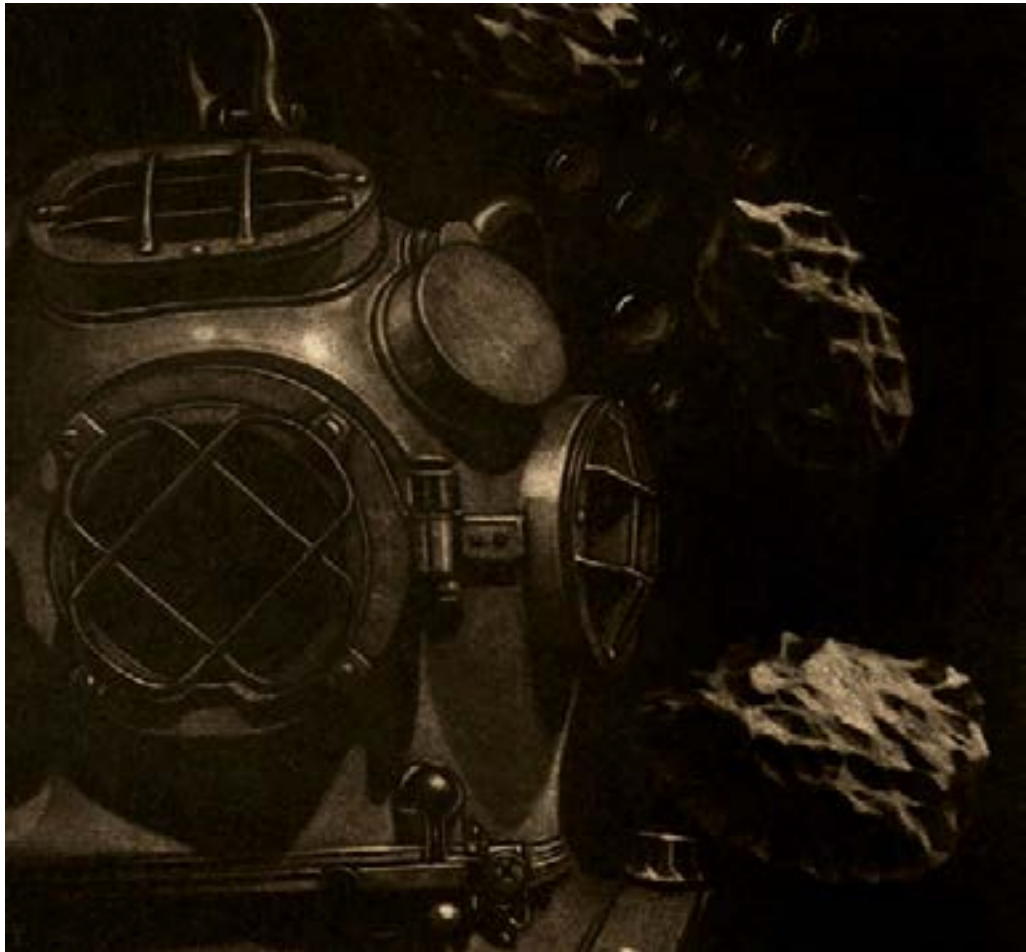


Ovidiu Petca

Romania
"Open Window XII" digital art 50x100 cm
2021



Lestyan Csaba
Romania



Tudor Câmpian
Romania



Alex Barreto

Russia
"Imaginary Battle" Linocut & color 53x78 cm 2020



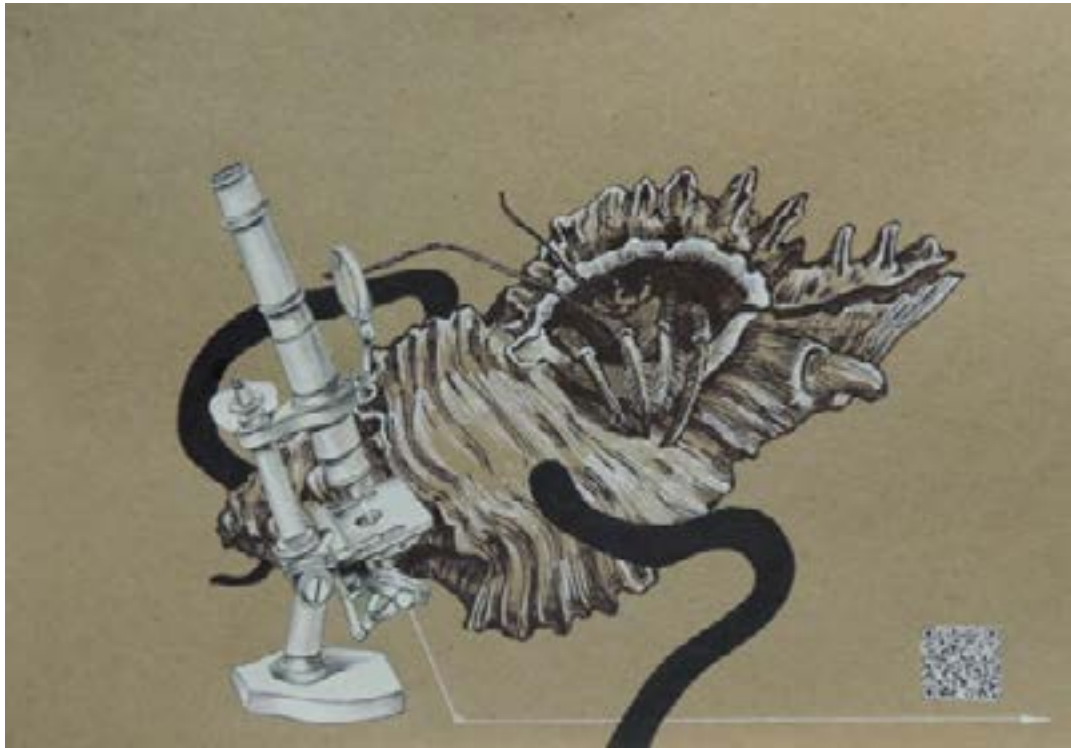
Alexey Parygin

Russia
"Relict I" lithography 42x30 cm 2018



Aljona Shapovalova

Russia



Darya Eltsova

Russia
"Seemann" woodcut(X1) 2020



Kirill Romenskiy

Russia
"September" color etching 28x40 cm 2020



Kurilenko Liubov

Russia



Vladimir Vereschagin

Russia

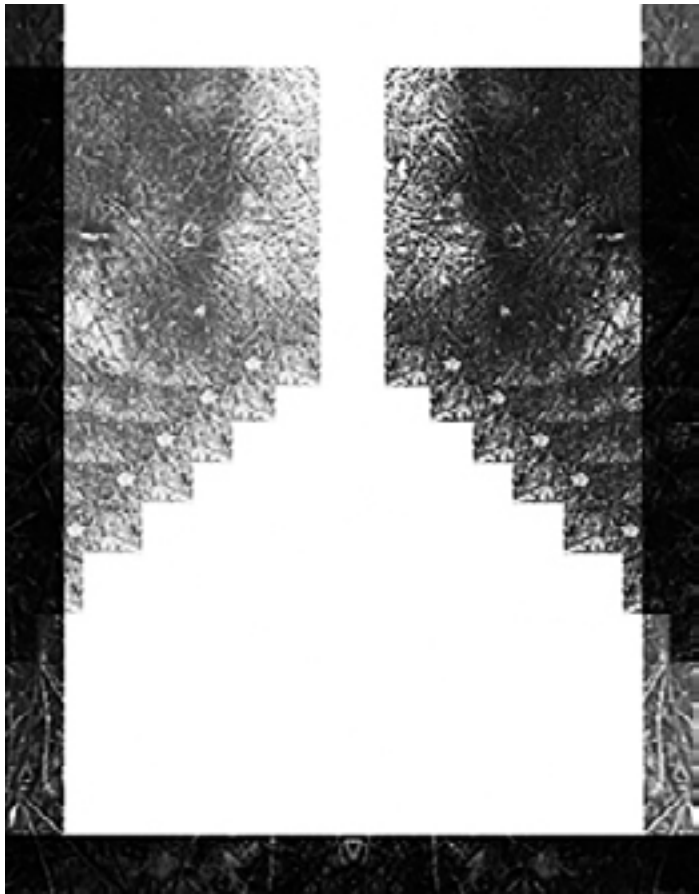


Vladimir Zuev

Russia
Botanicum 2019 20 X 20, drypoint



Giovanni Vincenzi
San Marino

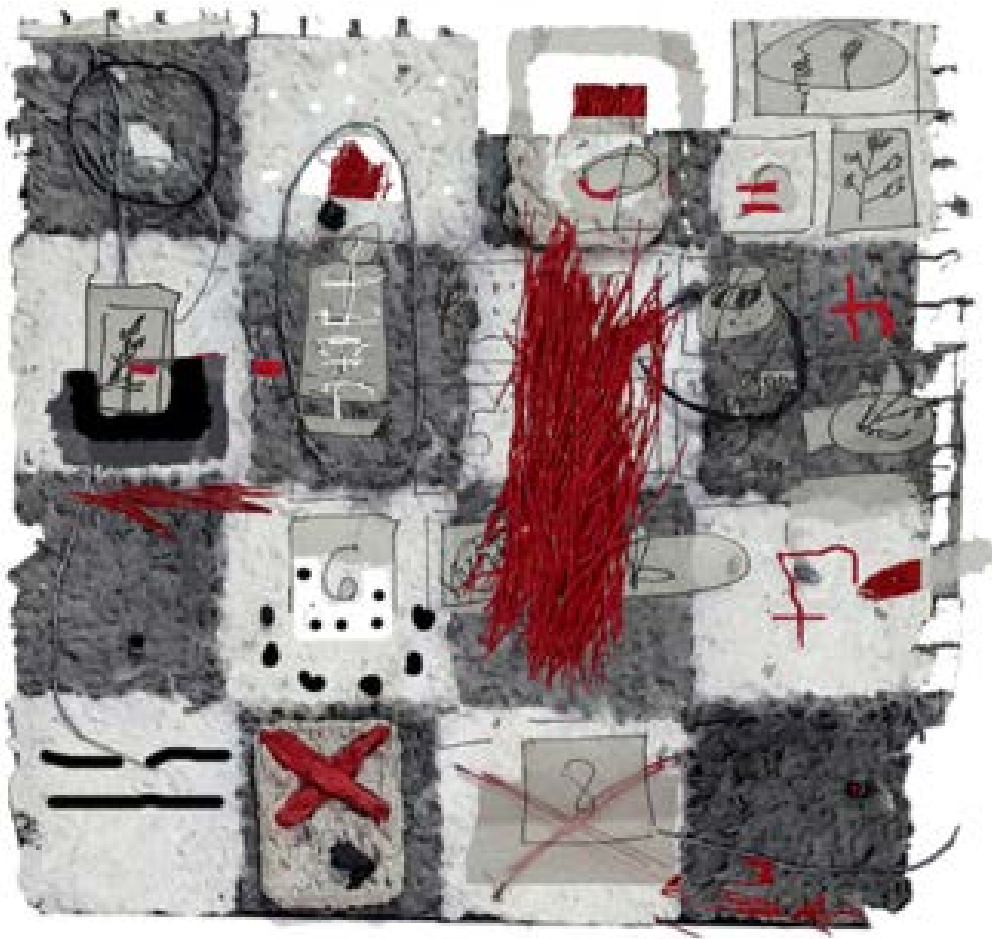


Bojan Otašević
Serbia
“Tuzzna” algrafija 50x70 cm 2020



Dominika i Daniela Morariu

Serbia
"The game" dig.print 2020



Dimitrije Pecić

Serbia
"Airport" 2, 122x85cm 2020



Dominika Morariu

Serbia

"Muzika kosmosa" digital print 2019



Gala Čaki

Serbia

"Leviathan" oil on canvas 200x140cm 2019



Gorica Miletić-Omčikus

Serbia

"Blueness out of dreams" 2, linocut 70x52cm 2019



Iva Dimitrijević

Serbia

"Brain Assembly" etching and aquatint 40x30cm 2021



Ivana Pavlović

Serbia
"Balcony" aquatint 35x24,9 cm 2021



Jelena Petrovic

Serbia



Jelena Sredanović

Serbia
"Rain and shadows" woodcut wood lithography 35x50 cm
2021



Matija Kanjerić

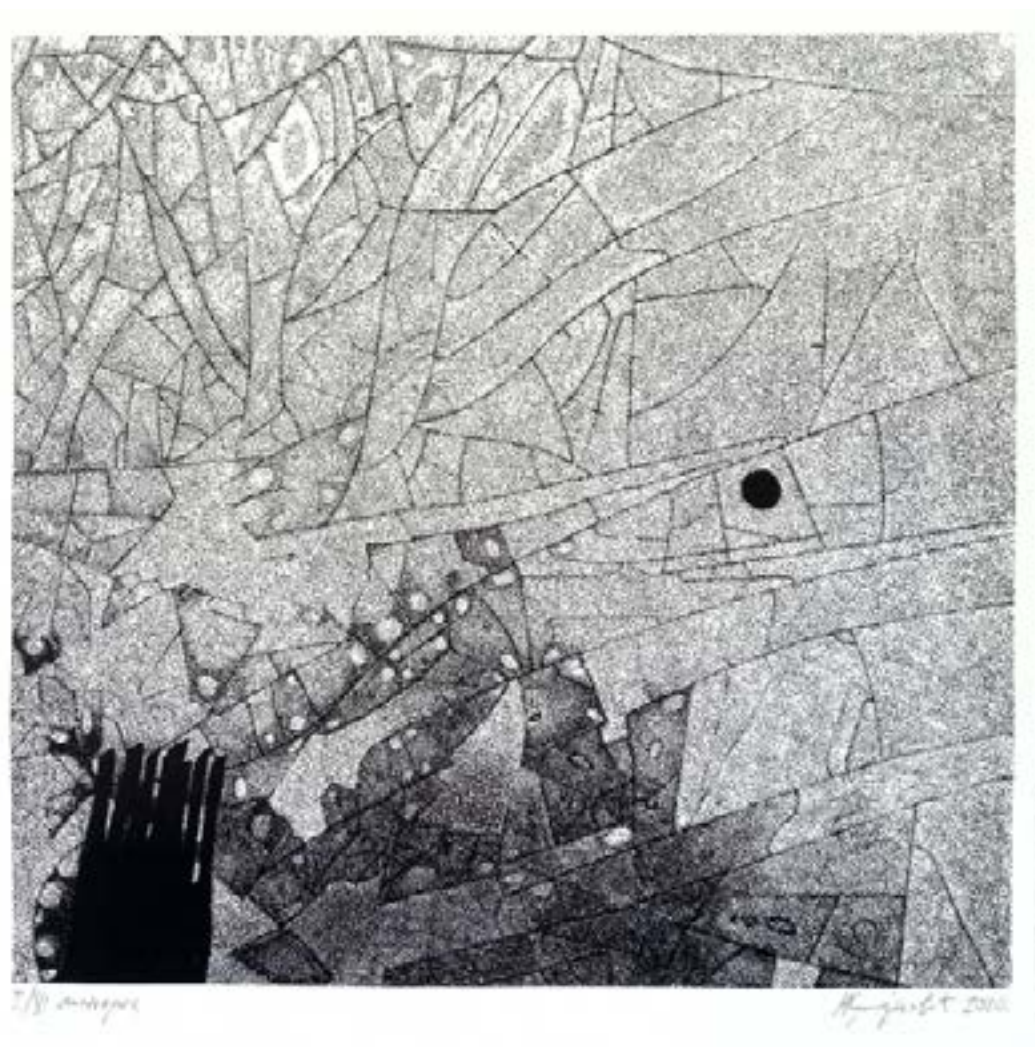
Serbia
"Ribizla" linogravure 2020



Milan Krajnovich

Serbia

"Seclusion" linocut 53,7x53 cm 2020



Minja Radasinovic

Serbia

"Face" aquatint 2021



Mirjana Tomašević

Serbia
"Herald" combined printing 59x77 cm 2021



Nikola Kašterović

Serbia
"They don't want us to know" linocut
33x60cm 2020



Sanja Žigić

Serbia
from series Barriers, digital print, 50x35.5cm, 2019



Sonja Janjic

Serbia
“Drifting” etching 56x39.5 cm



Tamara Agic

Serbia
"Fly away" aquatint 2020



Tamara Bojic

Serbia
"Caelum II" aquatint 82x32 cm



Vladimir Milanovic

Serbia

"Charity" digitalna stampa 60x80 cm 2019



Vlado Njaradi

Serbia

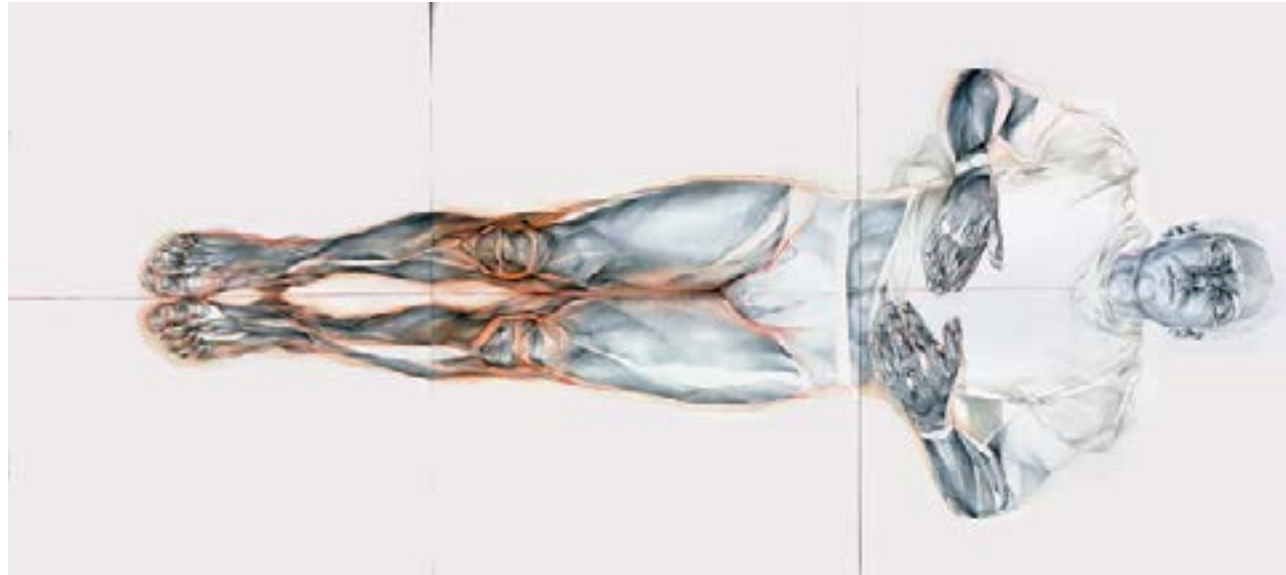
"Centrifugalana sila zivota II" CAD 33x47 cm
2021



Đerđi Ačaji

Serbia

“Vertikal”-mixed media, 150 x 65cm, 2020



Andre Tan

Singapore



Robert Jancovic

Slovakia



Tomas Zemla

Slovakia



Aleksandra Zalokar

Slovenia

"Do you ever wonder II" linocut 70x40 cm
2016

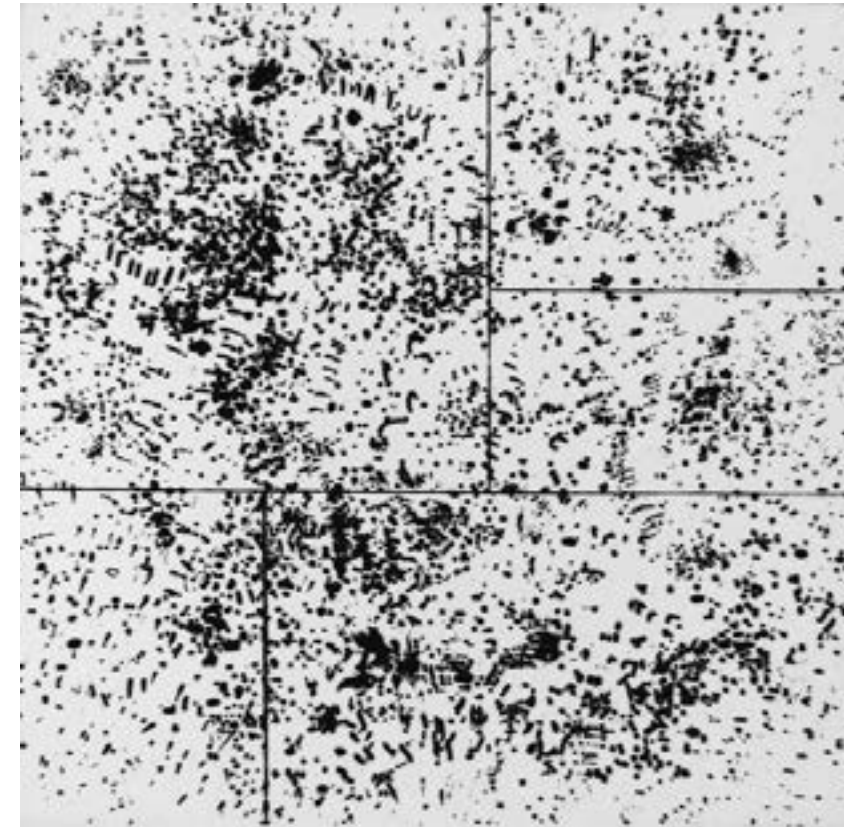


586

Alja Košar

Slovenia

"Chaos in order" etching 2021



587

Ana Hribar Lemovec

Slovenia

Self-portrait, linocut, 51 x 37 cm, 2021



Andreja Eržen

Slovenia

Vojna 1, orig. jedkanica, 30 x 40 cm, 2016



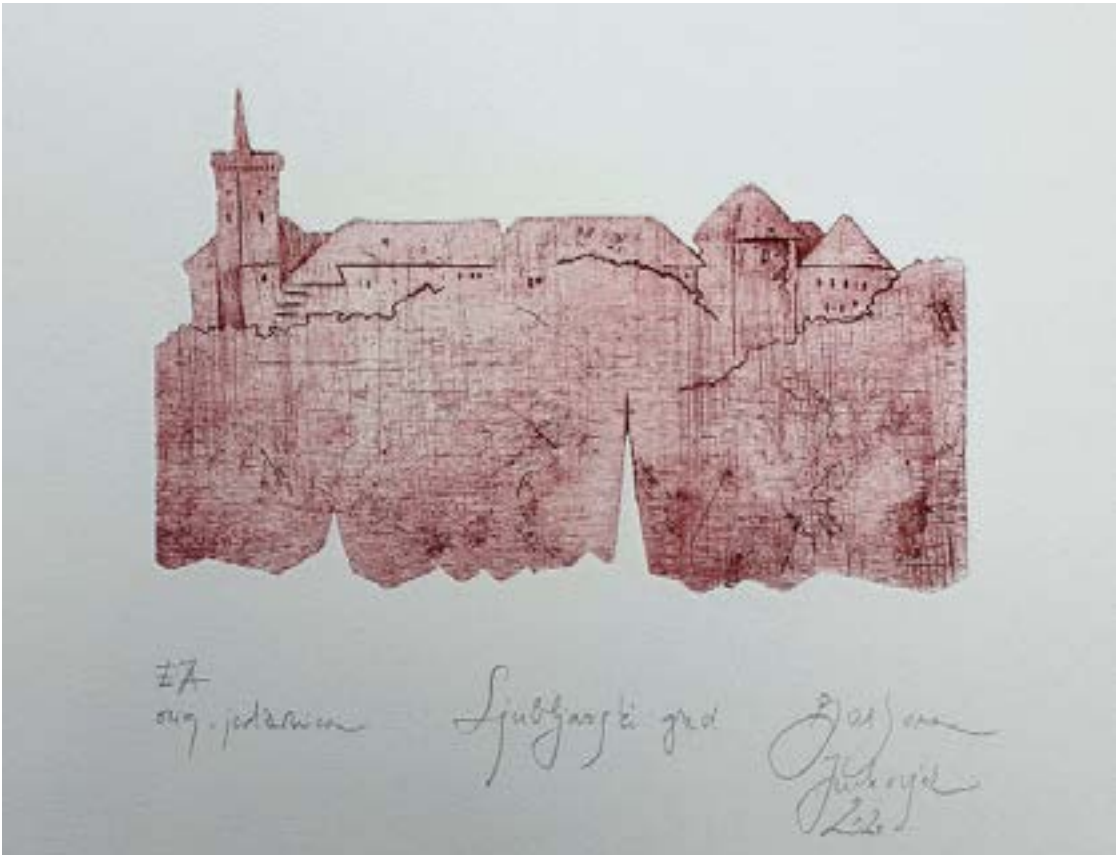
Anita Indihar Dimic

Slovenia
"In Relation" colour aquatint
250x195/500x350 mm 2019



Barbara Jurkovšek

Slovenia
"Ljubljana Castle" etching 2020



Boge Dimovski

Slovenia
"Predel" digitalizirana risba 42x29,7cm
2020



Boris Beja

Slovenia
"Zurückhaltend" risoprint 40x30 cm 2017



Breda Sturm
Slovenia



Domen Dimovski
Slovenia
"Future" digital graphic 27,8x42cm



Eva Šuster

Slovenia
"Memory of river and its faces" etching
100x70 cm 2021



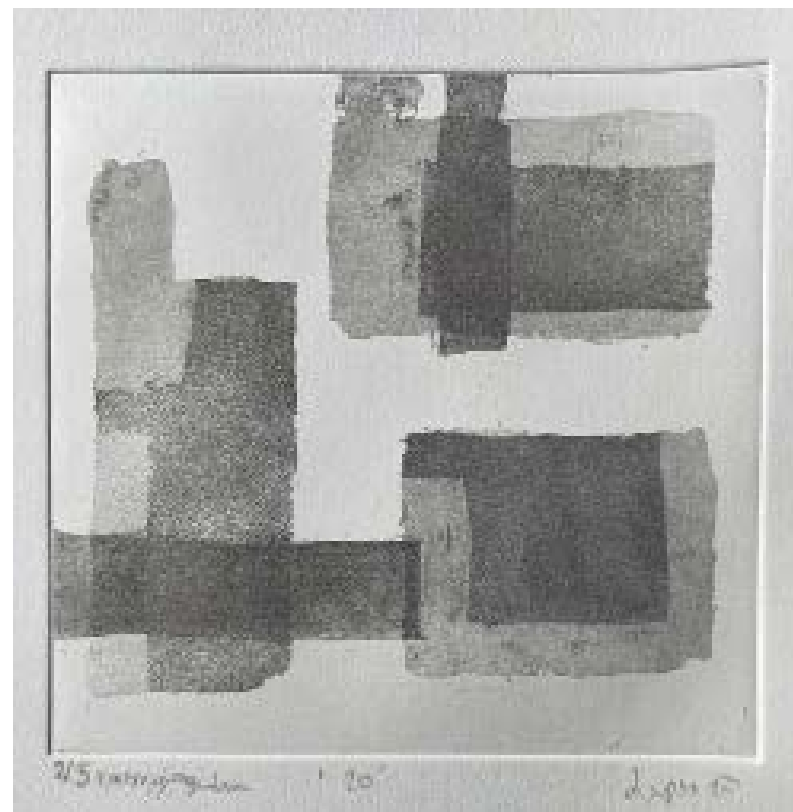
Frelj Črtomir

Slovenia
"Grmečica" 2, intaglio own technique
75x57 cm 2021



Gloria Ana Lupus

Slovenia
reservage.aquatint



598

Hamo Čavrk

Slovenia
"From the cycle Carta Incognita"
aquatint 78x106 cm 2018



599

Helena Tahir

Slovenia
Print (5) in a Poetics of Childhood series,
original linocut and handmade print on felt,
200 x 120 cm, 2020



Irena Jeras Dimovska

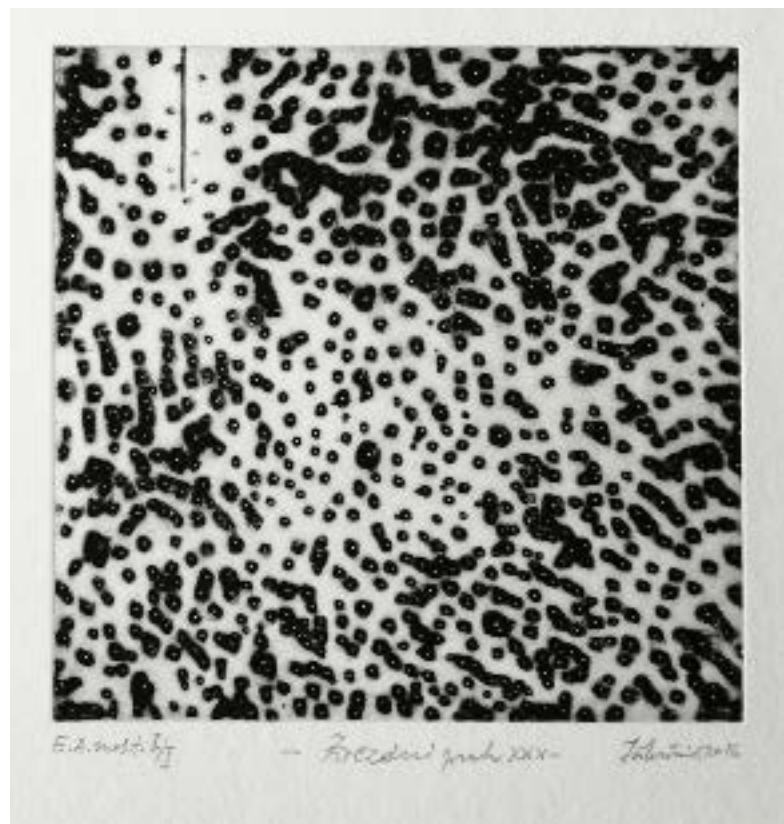
Slovenia
digital print 42 x 27,8, l.2020



Ivo Mršnik

Slovenia

"Stardust XXXIII" mixed media 2016



Jaka Bonča

Slovenia

"Cavalier T12" typesetting/
digital print on plastic
150x76 cm 2000



Janez Miso Knez

Slovenia
"Radost" digital print 80x80 cm 2021



Janko Orac

Slovenia
Iz cikla VRT LJUBEZNI, 2020, barvni
lesorez, 100 x 70 cm



Jasmina Grudnik

Slovenia



Jur Samec

Slovenia

"Daisies 1-0-0" digital 40x40 cm 2019



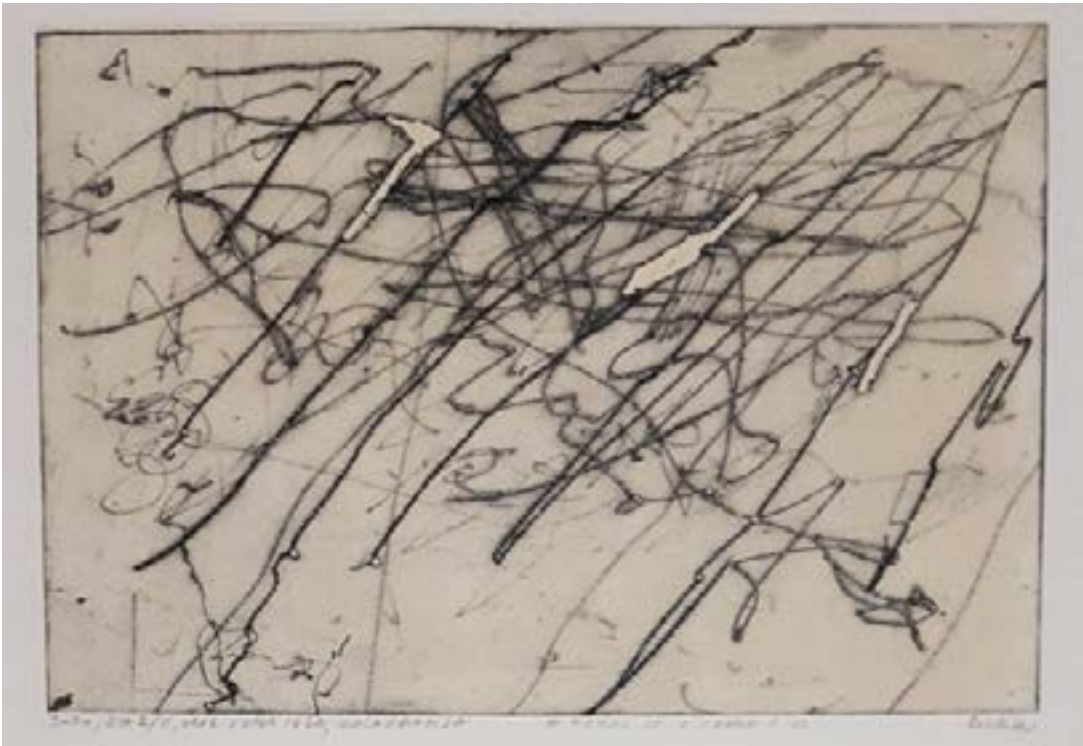
Klemen Zupanc

Slovenia
"Boxes" graphic objects multiple colored
woodcut wood 85x79 x11,5 cm 2012
Photo: Klemen Smrtnik



Luka Popič

Slovenia



Maja Zemunik

Slovenia
drypoint, llinocut, 70 x 100 cm, 2021



Maruša Štibelj

Slovenia
"Dry era" digital collage 2021



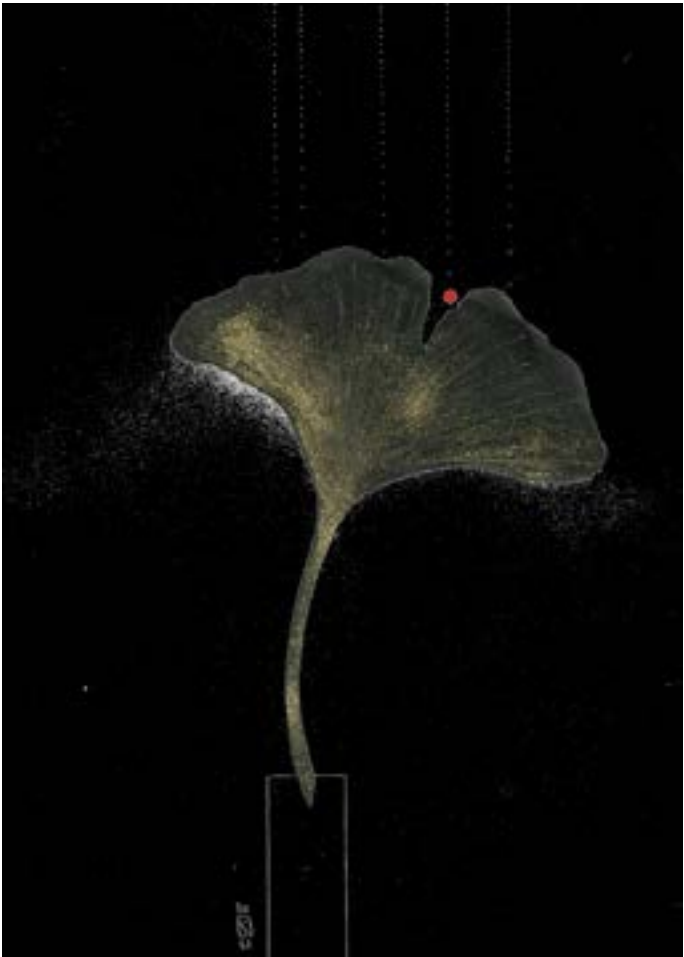
Matjaž Geder

Slovenia
"Premonition" monoprint 42x29'7 cm 2021



Mojca Sekulic

Slovenia
Giniko black



Monika Plemen

Slovenia

"Forma Viva I" lithography 37x27cm 2020



Natalija Juhart

Slovenia

"Rog Ljubljana" etching and dry point
50x60 cm 2017



Nik Anikis

Slovenia
Apri la porta anima mia, tint, 70 x 50 cm,
2015
The secret to Artist's life, aquatint, 70 X 50



Nina Koželj

Slovenia
Mollusk 2 Kitchen lithography,
60cm x 80 cm



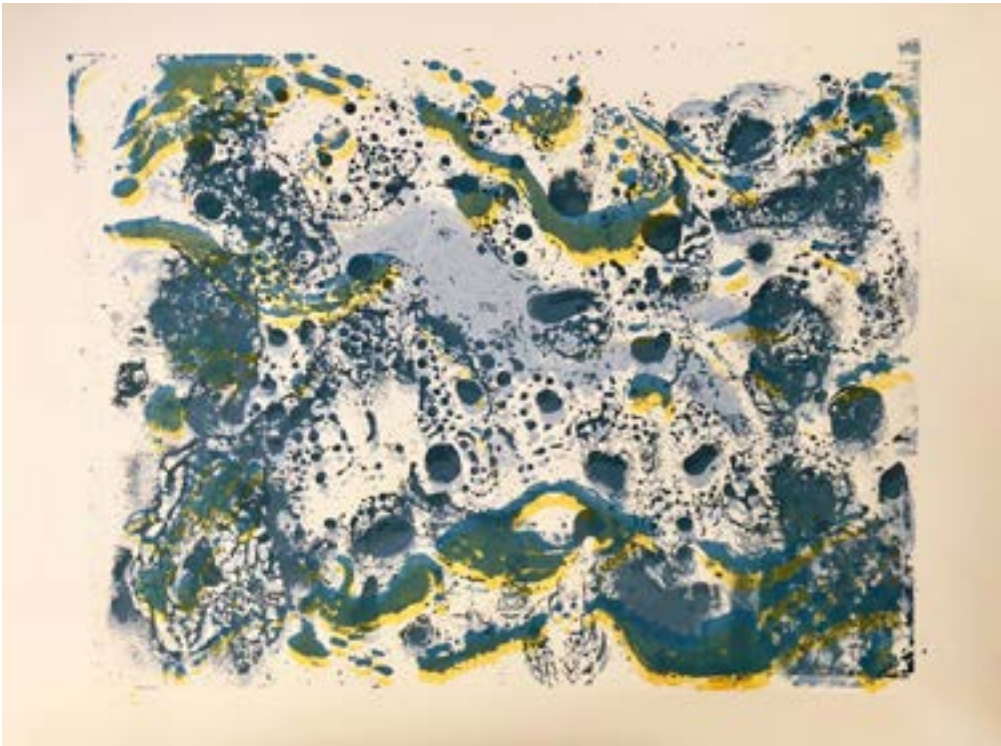
Paride Di Stefano

Slovenia
"Floating bodies #2" ink on paper
50x35 cm 2020



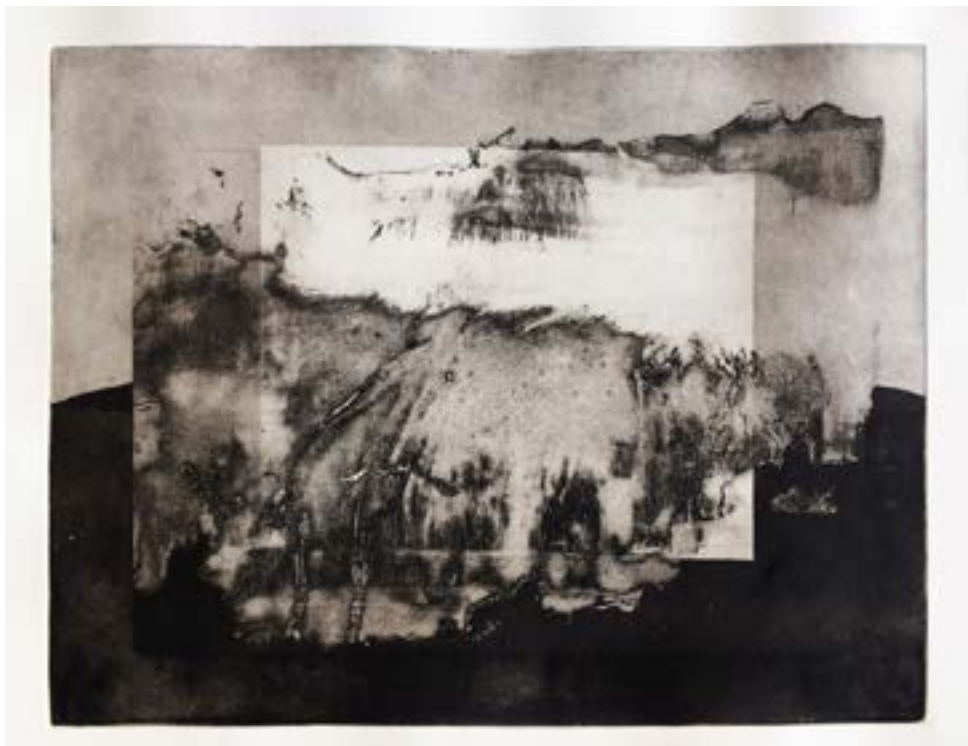
Petja Novak

Slovenia
"Sun in the water" screen printing
70x100 cm 2021



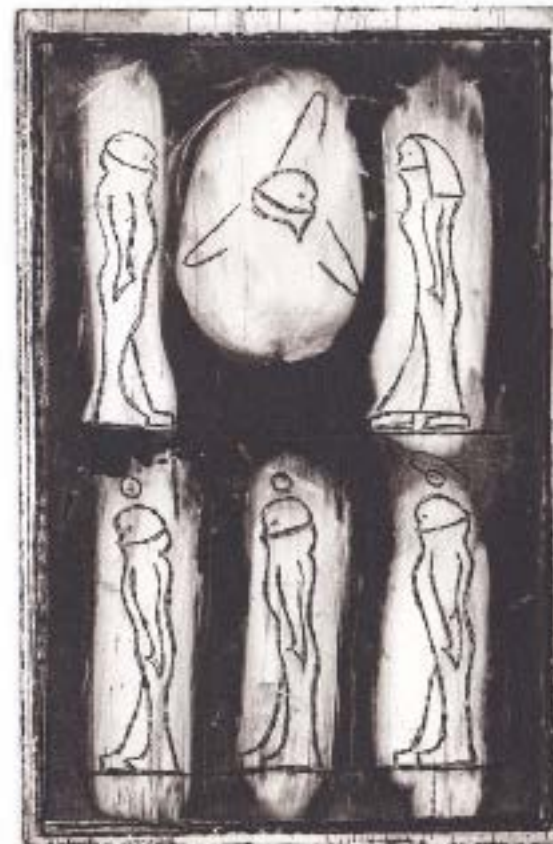
Polona Pečan

Slovenia
"Glimmering Daze" etching aquatint
51x71 cm 2021



Rok Mohar

Slovenia
Tablca Temna Barva



Svetlana Jakimovska Rodić

Slovenija

Deja vu-Crno na belo, 2021



Tanja Špenko

Slovenia

"I am here" collagraphy high print
40,5x29,5 cm 2019



Teo Spiller

Slovenia

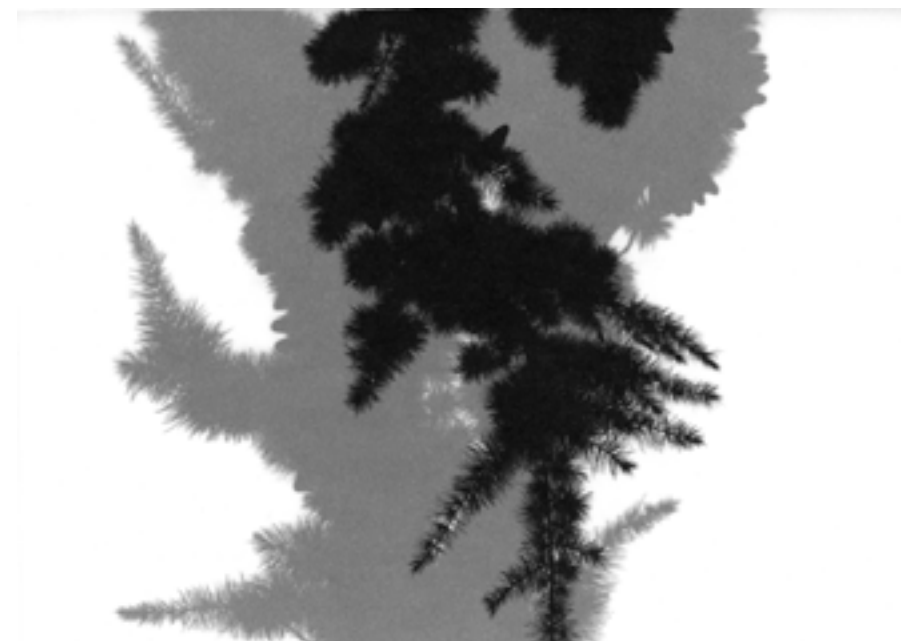
"Where am I?" digital print, 2016



Tina Konec

Slovenia

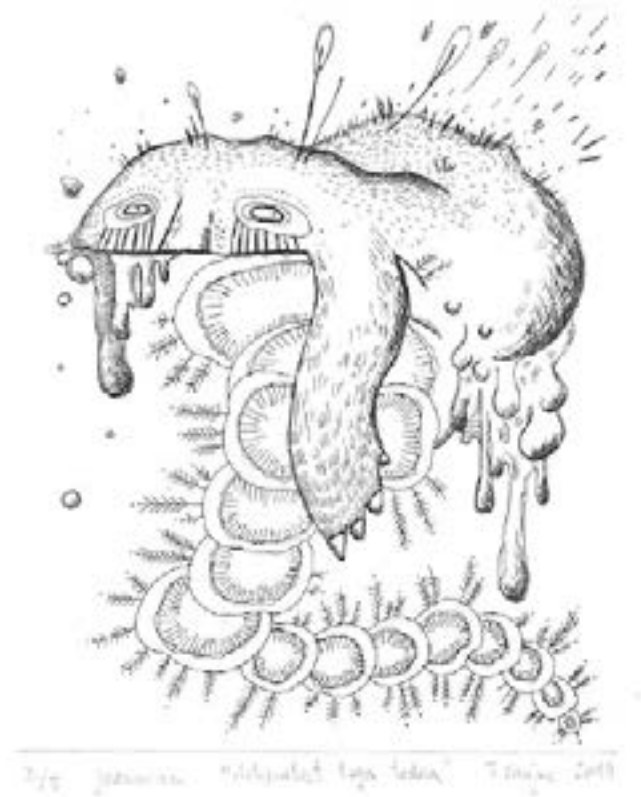
V megli, 2020



Tina Krajnc

Slovenia

"Autoportrait of this week", etching



Tina Mohorović

Slovenia

"The crossings VIII" high etching
50x70 cm 2020



Vesna Drnovšek

Slovenia

"The corrosion" mixed technique

52x36,5 cm 2021



Vlado Skrk

Slovenia

"Diptih IX" mezzotint 2021



Zora Stančič

Slovenia
"Triptih 1" sitotisk 51x35 cm



Brut Carniollus

Slovenia
Safe socializing in time of quarantine,2020



Stane Jagodič
Slovenia



Zora Stančič
Slovenia



Damjana Stopar Štrovs

Slovenia

“Srečevanja” 8, 20 x 60 cm, linorez
na platno, 2020



Andrej Jemec

Slovenia

“Apstraction”, akvatint V, 39 x 28 cm



Leon Zakrajsek

Slovenia

“Terra Incognita” 40x 30 cm, 2021, suha igla in aquatinta, 2021



Franco Vecchiet

Slovenia

Izvrstna prilika (Minimalia)
kolograph (globoki tisk)



Andrea du Plessis
South Africa
"Paloceae Lupantozoa"



Shui-Lyn White
South Africa



Christiaan Diedericks
South Africa



Karin Miller
South Africa



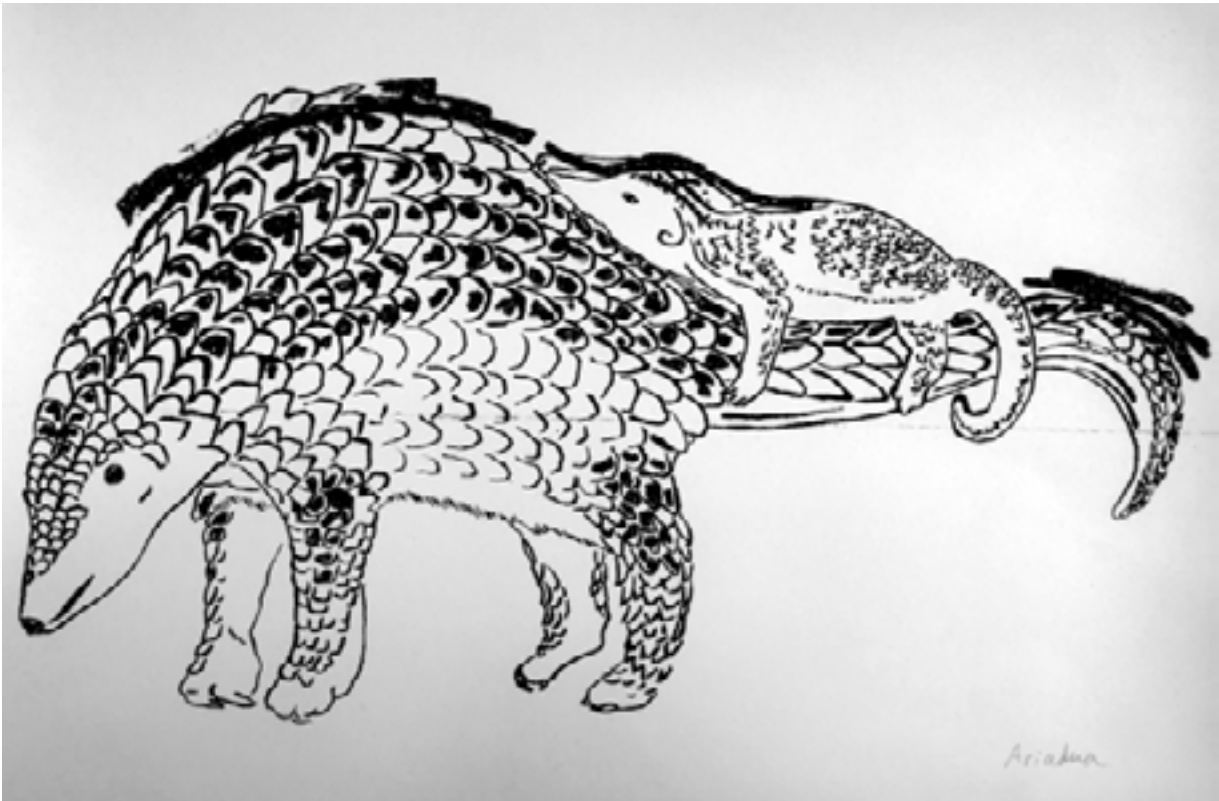
Adriano Castro

Spain
"Screw and Nut" woodcut 42,5CMX44,5 cm
2019



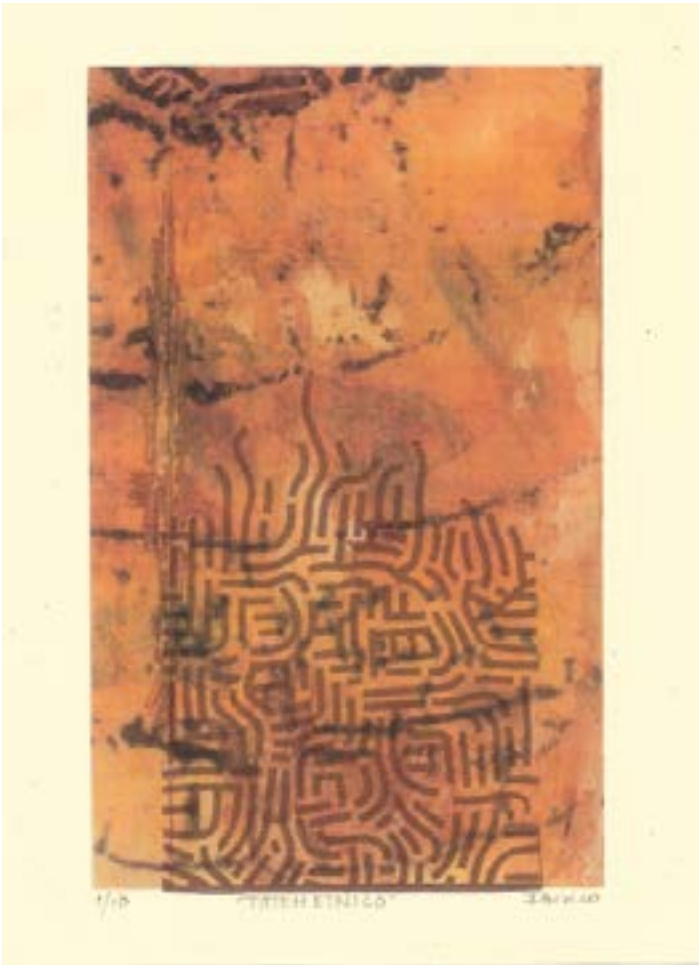
Ariadna Abadal

Spain
"Pangolin" mokulito lithography on wood
29x41 cm 2020



Ibirico

Spain
"Totem Etnico" digital graphics 2021



Juan Alvarez Cebrián

Spain
"Peacock II" eetching engraving
40x40 cm 2016



Salvador Belmonte Calvet
Spain
"Light Hunters" mezzotint 45x30 cm 2020



Bárbara Shunyí
Spain



Haitz de Diego
Spain



Gunnar Nilmén
Sweden
"A new dawn, a new day, a new life"
etching aquatint
30x50 cm 2021



Maria Winbjörk
Sweden



Mikael Kihlman
Sweden
"Metro" drypoint 2021



Annette Hammaren
Sweden



Arnold Hagstrom
Sweden



Bjorn Brusewitz
Sweden



Caroline Farnstrom
Sweden



Curt Hamne
Sweden



Denis Steen
Sweden



Janis Karydakis
Sweden



Jenny Olsson
Sweden



Josefin Skon
Sweden



Jukka Vanttinen
Sweden



Lars Hoffsten
Sweden



Lars Hoffsten
Sweden



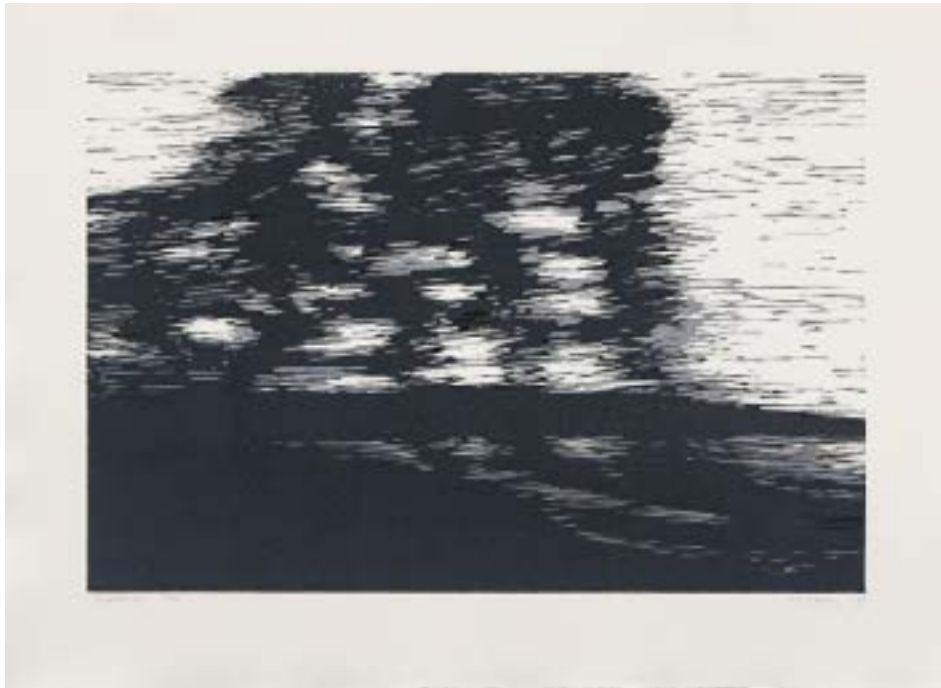
Mellin Helena
Sweden



Olof Sandahl
Sweden



P.O Larsson
Sweden



Torbjorn Damm
Sweden



Alian Huck

Switzerland



Didier Rittener

Switzerland



Boonmee Sangkhum
Taiwan



Chu Teh-Chun
Taiwan



Lee Wen-Jye
Taiwan



Lo Pin-Ho
Taiwan



Shiou- Ping Liao
Taiwan



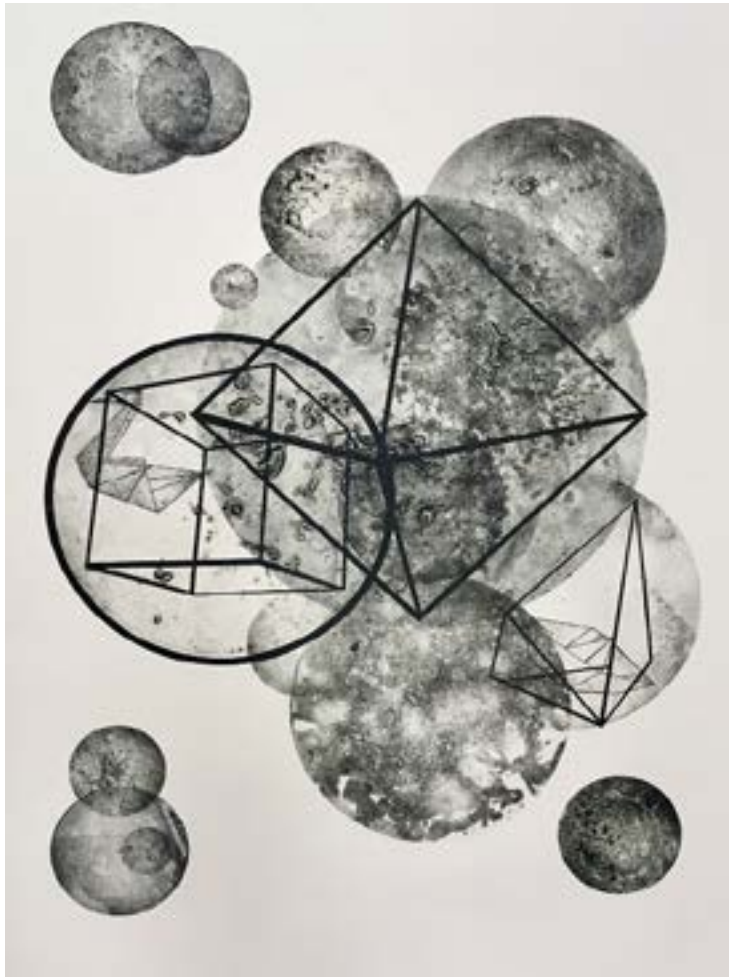
Chaivut Ruamrudeekool
Thailand
“Dharma, Nature and Normality
5/2021” screen print
2021



Jadsada Potisit
Thailand



Metasit Bunaikbuth
Thailand
"Dream in childhood" intaglio
70x100 cm 202



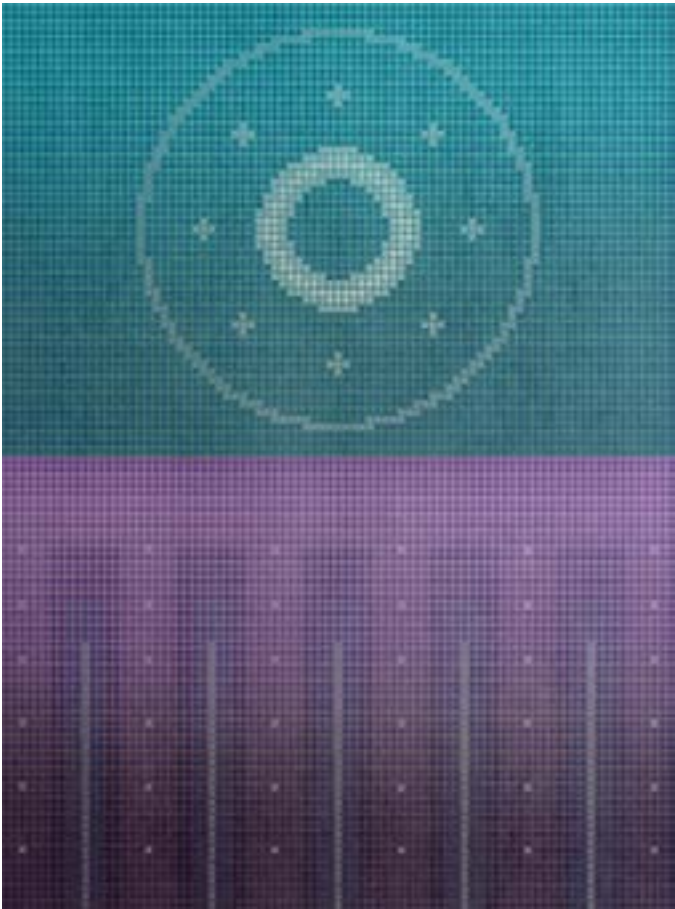
Petcharaporn Sopap

Thailand
"Relationship of Beauty" woodcut 2021

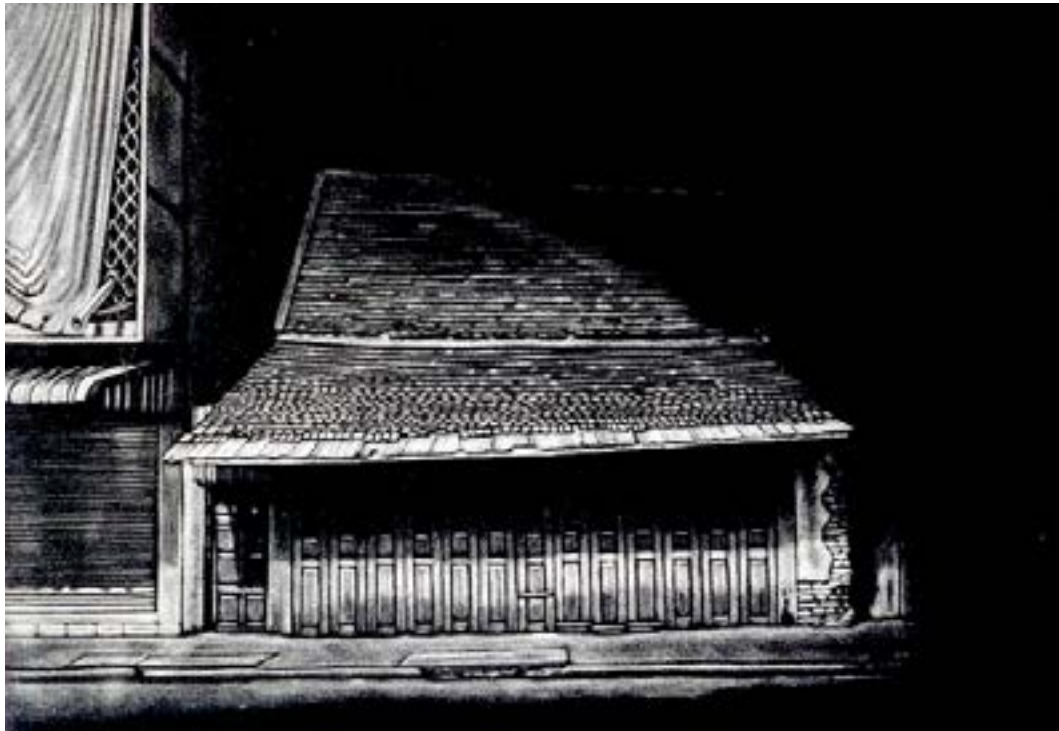


Thamrongsak Nimanussornkul

Thailand
"Five Faculties-Transcendence" silk screen
59.5x80.2 cm
2019



Amoron Thongpayung
Thailand



Kit Chirachaisakul
Thailand



Wal Chirachaisakul

Thailand



Aleyna Ünalı

Turkey
"Mermaid" 2021



Altay Aldoğan

Turkey
Untitled,silkscreen print on paper, 2020



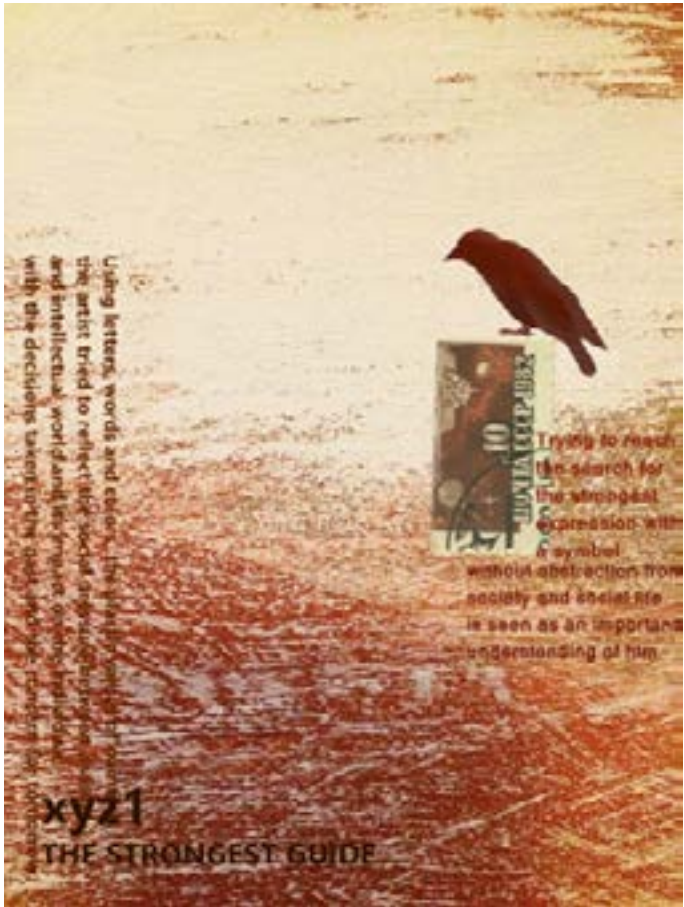
Aslı Çetin

Turkey
"Secret" linocut 26x42 cm 2020



Aylin Gürbüz

Turkey
“The Strongest Guide” graphic 70x50 cm
2021



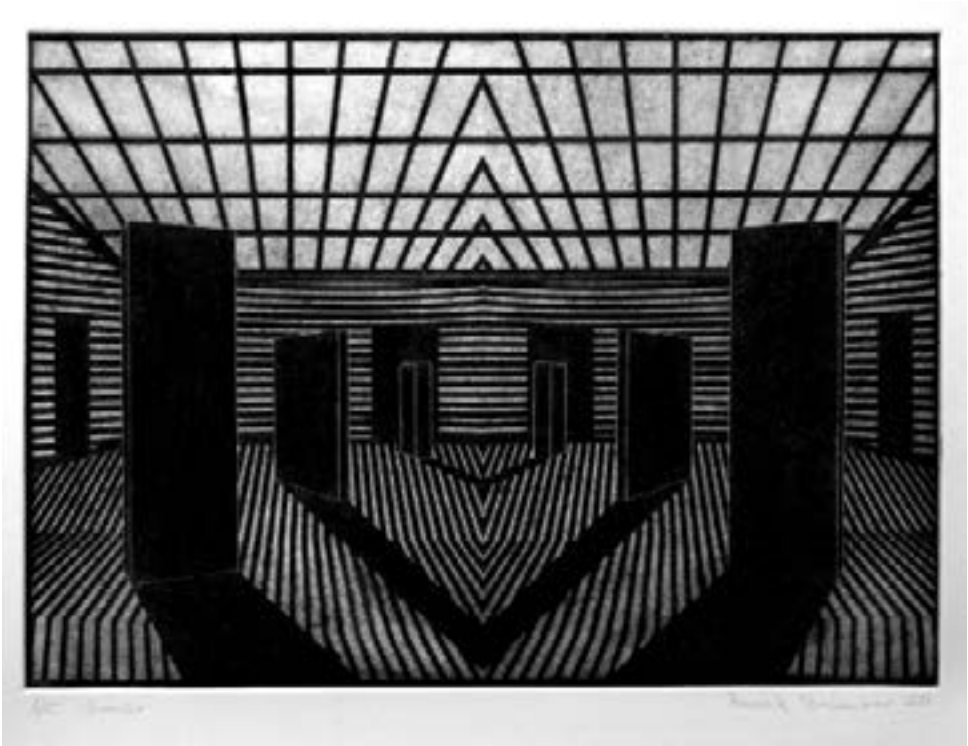
Ayşen Erte

Turkey
“Doorknob” zinc plate etching aquatint
sugar etching
Fine- Art print 2018



Burçak Balamber

Turkey
Untitled 02, etching, 30x40 cm, 2020



Büşra Nur Çat

Turkey
Atölye2, High pressure, 29x42 cm



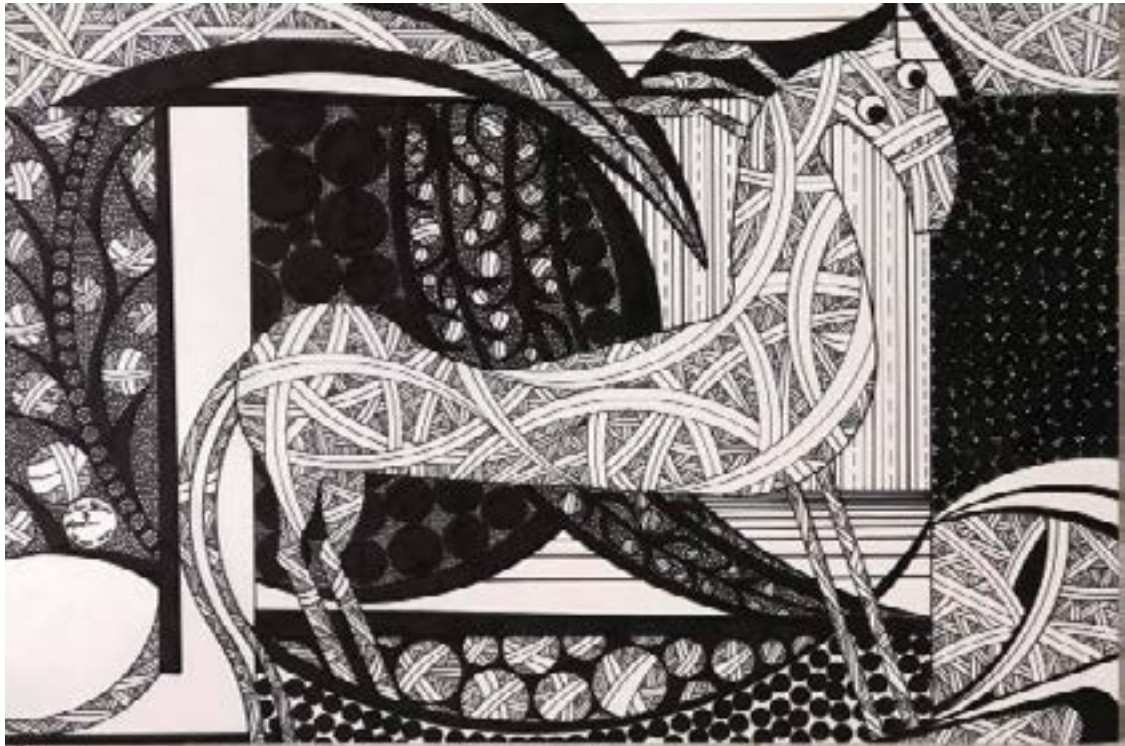
Deniz Erol

Turkey
"Xanthos IV" engraving print



Derya Avcı

Turkey
No title, linocut



Duygu Sabancılar Iştın

Turkey
"Ceromany time" silksreen 2021



Esin Selimoğlu

Turkey
"Metamorphosis" high print 70x50 cm 2021



Gökçe Aysun Kaya Kılıç

Turkey

Envoy, etching, 30 X 50 cm, 2019



Lütfiye Aydoğdu Bahar

Turkey



Murat Ertürk

Turkey
"Abstract No 3" CGD 2020



Selvihan Kılıç Ateş

Turkey
Untitled, 27 X 45 cm, linocut



Serife Sen Akkas

Turkey
Okupation, woodcut, 125 X 75, 2019



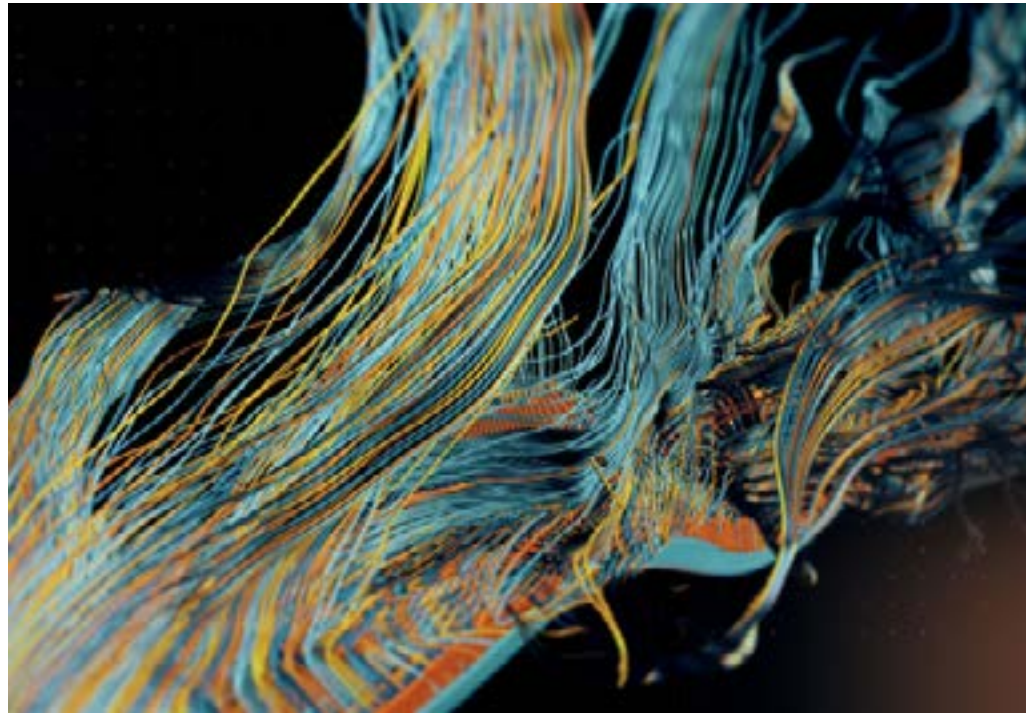
Tezcan Bahar

Turkey
"Street" linocut 2020



Refik Anadol

Turkey



Ulyana Turchenko

Ukraine

Growth 2, inatglio, 49 x 38cm



Oleg Denysenko

Ukraine
"I wish I could fly- 2" intaglio 32x21 cm
2018



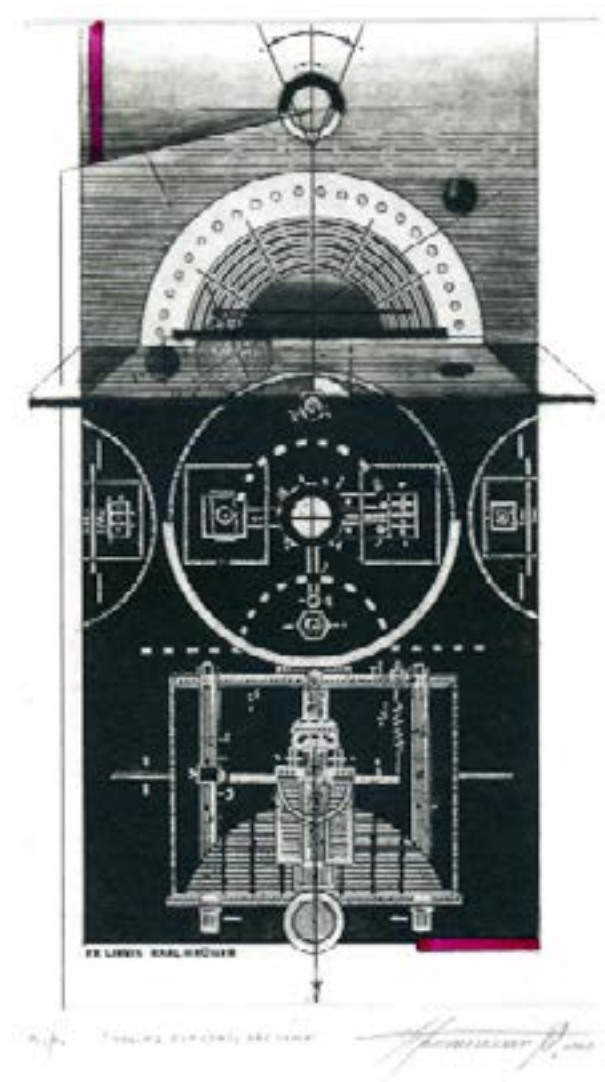
Olesya Dzhurayeva

Ukraine
"Keep walking" linocut 27,5x40 cm 2019



Yulia Protsyshyn

Ukraine
"Teslas Electric Arc Lamp" intaglio 2020



Michal Krasnyk

Ukraine
Harmony of incompatible things,
mix.technique, 50 x 31
cm, 2019



Konstantin Kalynovych
Ukraine



Colin Gillespie
United Kingdom
Captured, woodcut



Jamie Wallman

United Kingdom
"World Underwater" copper plate etching
print 28x38 cm 2021



Anne Desmet

United Kingdom



Jake and Dionis Champan

United Kingdom
Francisco Goya, drypoint



Adrian Tio

United States
"Boricua" silkscreen 2019



Deborah Cornell

United States
"Contagion" archival pigment print
81x73.5 cm 2020



Endi Poskovic

United States



Grace Sippy

United States
"Tower" photolithograph 24x36 cm 2020



Carol Wax

United States



Craig Mcpherson
United States



Evan Summer
United States



Trevor Foster
United States



David De La Mano
Uruguay



Manya Donaque
Venezuela



Nguyen Duc Hung
Vietnam



Tao Huong
Vietnam



Anh Ta
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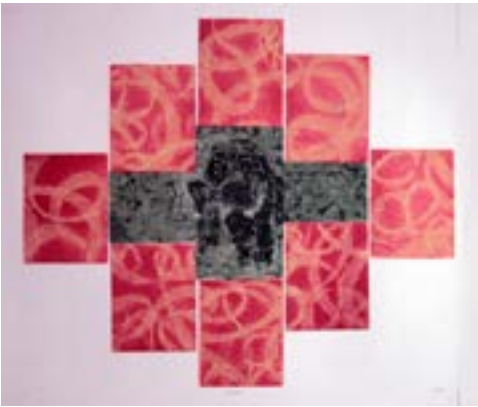
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Andrea Virag Hungary



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Attri Chetan India



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Diego Orozco Mexico



Bhagat Sunaina India



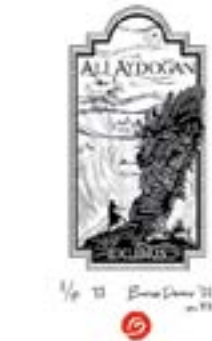
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Dragana Dojčinović Serbia



Burçin Demir Turkey



Darya Shvaleva Romania



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Estela Ave Mexico



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Khalequzzaman Shimul Bangladesh



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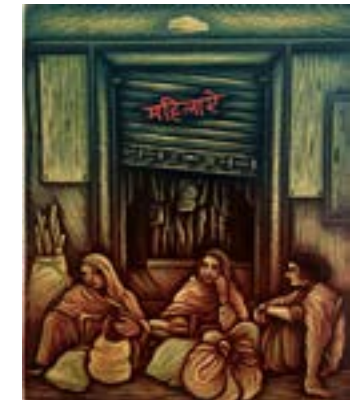
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Sandra Montenegro Brazil



Pedro Fox Rubiano Pérez Mexico



Rahul Dhiman India



Savip Raj Prajapati India

Todor Goreski
Poland



Selma Karaahmet Balci Turkey



Silvia Lissa Argentina



Theodora Aretaki Serbia



X 20, drypoint

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Vikas Verma India



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Tamara Zderic Serbia



Wang Kun China



Wang Yanan China



20, drypoint

Xu Hongqiang China



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Alexandr Grigoriev Russia



Ann-Kristian Källström



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Juri Jakovenko



Malou-Oi-Yee-Hung



Malou-Oi-Yee-Hung

0 X 20, drypoint



Kalinovich Konstantin



Konstantin Kalinovich



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Livio Ceschin



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Mingming-Niu



Moriyama Yumiko



Rakesh Bani



20 X 20, drypoint

Regina Franke



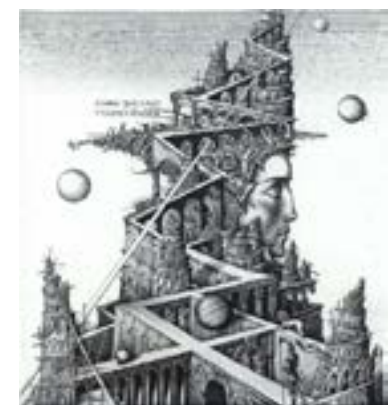
Nadejda Menier



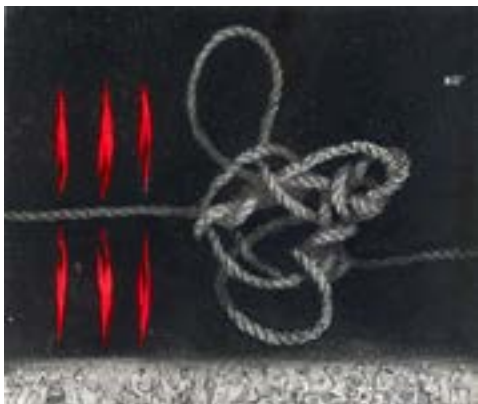
Oleg Yahknin



Roger Benetti



Roman Sustov



Onnik Karanfilian



Orlov Jüri



Ruslan Agriba



Ryszard Balon



20 X 20, drypoint

Sawako Uji



Sean Caulfield



Tanya Miller



point

Toni Pecoraro



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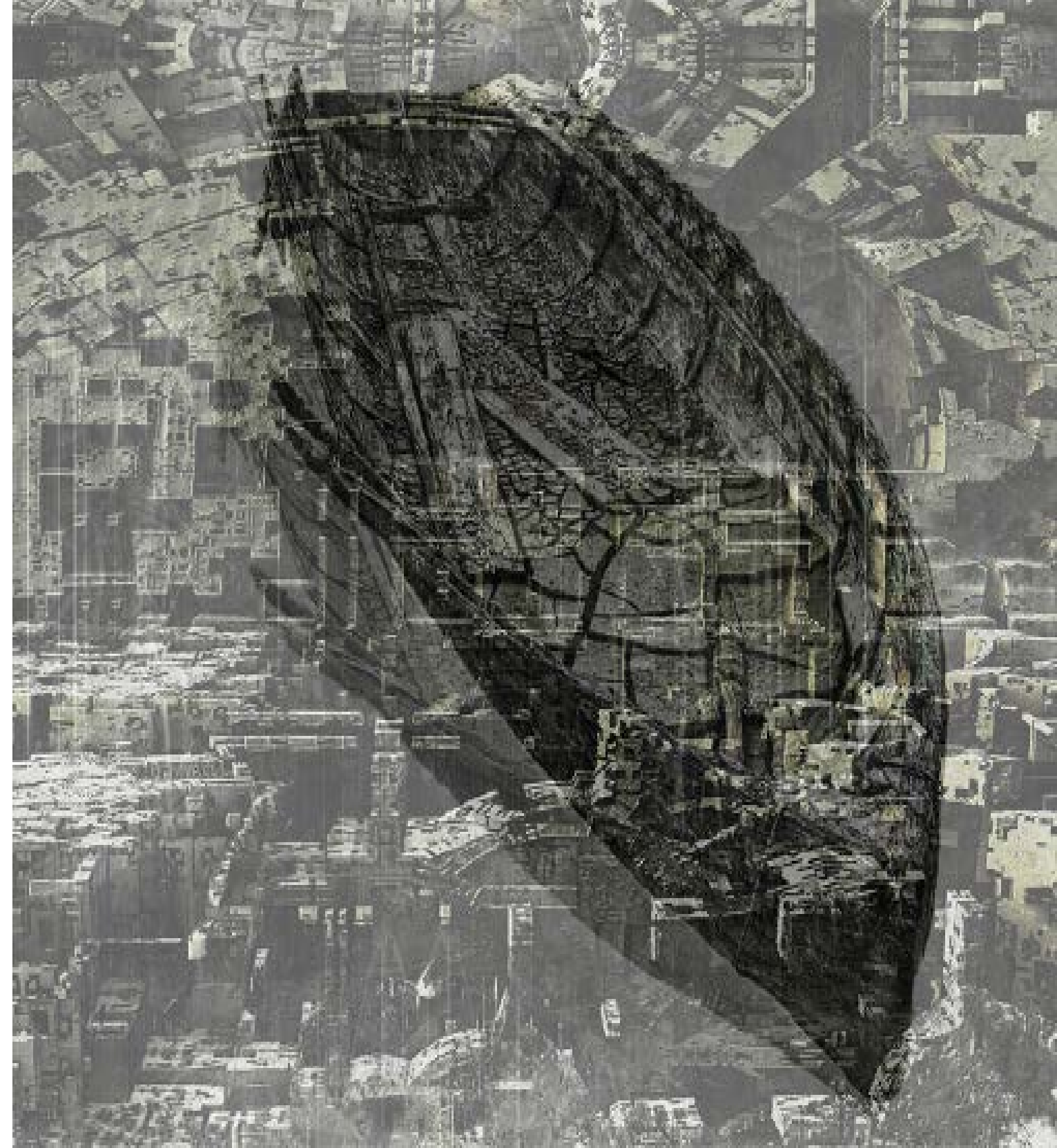
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