

SYMPOSIUM MTG – KRAKOW 2015 – PARTICIPANTS



Transform or perish? Is there still a need for specific Biennials and Triennials related to printmaking and graphic art?

RICHARD NOYCE [Great Britain]

BIO. I have been actively involved in working in the contemporary arts since 1965, with experience in theatre, literature and primarily in the visual arts, and well as in community based arts and education. My personal activity has included painting and drawing, photography, poetry and printmaking, as well as an extensive record of publication. Since 1985 I have written reviews and features for a number of magazines, both print and online, in the UK, Europe and internationally, and have written five books, including two on Polish contemporary art and three on international contemporary printmaking. I am a regular contributor to 'Printmaking Today' and I am the Contributing Editor (Europe) for 'art bahrain'. I have extensive experience as an international contemporary art juror, including three consecutive

juries for the International Print Triennale, Krakow (2003–09), and have curated major exhibitions in Wales, Istanbul and Bucharest. I have travelled widely, lecturing in art institutions and universities in many countries in Europe, North and South America, and South-East Asia, and speaking at international conferences and symposia.

ABSTRACT. TRANSFORM OR PERISH

This paper considers some of the factors that provide the context within which any major international art event must work. Beginning with some of the problems stemming from global finance, I continue with reference to the international art market, the changes in global communication and some of the developments in technology, before offering some suggestions for consideration when planning and developing a major international art event.

MARINA MAJIC-PETIT [Croatia]

BIO. I obtained an MA in Art History and English language and literature at Faculty of Humanities and Social Sciences, University of Zagreb in 2007. Since 2010 I have been enrolled at the same university in PhD Art History programme. During 2006 I was an intern at Peggy Guggenheim Collection in Venice and in 2007 I worked at the 52nd Biennale di Venezia in the USA pavilion. I have been participating in the establishment and organization of Splitgraphic International Graphic Art Biennial from its beginnings in 2003. Since 2007 Splitgraphic I acted as a jury member, curator and general coordinator of the Biennial. I curated in September 2009 the retrospective exhibition of Nam June Paik at the Multimedia Centre in Split for the Split festival of new film and video. I published a book entitled *The Architecture in Split 1945–1960* edited by Architects' Association of Split in 2010. I am a member of Croatian association of visual artists. I am the President of KUU Spligrafik-Split (cultural association Splitgrafik-Split).

ABSTRACT. SPLITGRAPHIC – SUSTAINABILITY OF GRAPHIC ART BIENNIAL TODAY

The lecture will deal with the origins, history and ideas behind the

SPLITGRAPHIC biennial in order to tackle the problems encountered and changes introduced since the first SPLITGRAPHIC in 2003. The lecture will primarily focus on how the SPLITGRAPHIC has evolved over the past twelve years as a contemporary printmaking biennial to become a sustainable cultural manifestation in spite of modest funding and the perceived lesser role of printmaking in the contemporary art. What are the transformations of the SPLITGRAPHIC that ensured its sustainability? What makes the SPLITGRAPHIC unique and different from any other biennial, and how does it attract quality printmakers from around the world? Using the example of the SPLITGRAPHIC biennial the lecture will deal with the problem entailed by the symposium of the necessity to continuously change in order not to perish and to achieve visibility. The changes introduced over time by the SPLITGRAPHIC regard the awards, introduction of online applications and gallery, efforts to secure different modes of funding and self-funding, and establishing various partnerships on national and international levels. The SPLITGRAPHIC strives to coordinate levels of reinvention for each new edition of the biennial and the form of traditional graphic biennials while holding on to an open and democratic application process and jury work as its base.

DOROTA FOLGA-JANUSZEWSKA [Poland]

BIO. I am an art historian, museologist, and art critic. I work as the Head of the Department of Theory at the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw. I have participated in scientific projects at the Museum of King Jan III's Palace at Wilanów. From 1979 to 2008 I worked at the National Museum in Warsaw, first as an assistant and finally as the director. I was also a curator of the Cabinet of Print and Contemporary Drawing. From 2008 to 2014 I worked as a Professor at the Cardinal Stefan Wyszyński University in Warsaw, as well as the director of the Institute of Museology and the author of the programme of museological studies. I am a member of the International Council of Museums (ICOM), the President of the Polish National Committee of ICOM and the President of MOCO/ICOM, as well as the member of AICA. I also work as an Expert for the Culture Unit UE for museums and for the National Science Centre in the European project JPI Cultural Heritage and Global Change. I am a member of the Interdisciplinary Team of the NPRH, as well as of numerous scientific, advisory and museological boards. I am an author of 300 publications, including books on art theory, graphics, art of the 20th century and museology, curator and author of over 50 exhibitions organised in Poland, the United States, Austria, France, Germany, Ireland, Switzerland, and Russia.

ABSTRACT. PRINTMAKING AS A PLAY OF ART, OR ABOUT THE PRINTMAKER'S BRAIN IN POST-DIGITAL ERA

The great asset of contemporary printmaking is its developed GRAPHIC APPROACH – an INTELLECTUAL PROCESS that leads from the concept transformed into an artistic entity – that is THE MATRIX – to the complex actions that demand sensibility and cunning, otherwise termed the GRAPHIC PROCESS, leading finally to the – still existent, yet rarely emerging in the so-called "edition" – final result, namely, the "print." At the turn of the 20th and 21st century the acuity that stands at the basis of the graphic process has become a driving force behind numerous artistic projects. The world has undergone "graphisation." Graphic approach has become a model of creation. Regardless of the type of matrix: be it a wooden block, an etched plate, a digital file or a photosensitive material, there is always in effect the same ritual of intellectual game. While over several recent decades it seemed that digital matrices dominate in artistic practice, numerous artists suddenly changed their ways, seeking new adventures, such as GRAPHIC POTENTIAL THINKING, a design of GAME which, thanks to the previous digital experiences, becomes multidisciplinary, open, and increasingly focused on sensory experience. Image (print) is now replaced by graphic game, written in time and often in three-dimensional space. Especially valued are haptic, auditory, and olfactory sensations. In my paper, I will attempt to answer the question about the particular features of this contemporary game of printmaking, asking: why the model of graphic approach is adopted by so many artists representing other fields?

SEBASTIAN DUDZIK [Poland]

BIO. I am an art historian and critic, an Associate Professor at the Department of the History of Art and Culture at the Nicolaus Copernicus University in Toruń. Apart from this university, I also teach at the University of Fine Arts in Poznań. I received my Doctoral degree in 2006 at Adam Mickiewicz University in Poznań. I am a member of editorial board at "Artluk. Sztuka na spad," a Vice-President of "Artes" Association and a member of the International Print Triennial Society in Krakow. For several years I have collaborated with the organisers of the International Print Triennial "Colour in Graphic Arts" in Toruń and the T. Kulisiewicz International Print Triennial "Imprint" in Warsaw, as well as the Polish Print Triennial in Katowice. My academic interests include both the artistic patronage and culture of objects in Early Modern period, as well as contemporary art and art criticism. For many years I have been investigating the history, theory and identity of printmaking and related media, as well as the problem of strategies of exhibiting and collecting new media. At present, my research focuses also on the issue of universe in the art of Polish artists of the interwar period. I published my research in two books (*Jerzy Grabowski. Artysta i uniwersum* [Jerzy Grabowski. *The Artist and the Universe*] [2012] and *Antoni Starczewski. Artysta i uniwersum* [Antoni Starczewski. *The Artist and the Universe*] [2014]) as well as over a hundred articles and reviews.

GRZEGORZ BANASZKIEWICZ [Poland]

BIO. I studied at the Academy of Fine Arts in Krakow at the Faculty of Graphic Arts. I graduated with distinction from the Copperplate Studio under the supervision of Professor Mieczysław Wejman in 1976. Since 1977 I have worked as an academic teacher, and since 2001 I have held the title of Professor. I am running the Studio of Planographic Printing and the Studio of Graphic Imaging at the Institute of Fine Arts at the Jan Długosz University in Częstochowa. I am a member of the International Print Triennial Society in Krakow and the Association of Polish Artists and Designers, Krakow Branch. I make traditional prints and drawings, photography and stereoscopic photography, as well as graphic installations; sometimes I also write about art.

ABSTRAKT. IS IT WORTHWHILE TO DEFEND THE IDENTITY OF PRINTMAKING? CONTEMPORARY EXHIBITIONS OF GRAPHIC ARTS AND THE TRADITION AND MODERNITY OF THE MEDIUM

In my paper, I will attempt to consider contemporary discourse of the condition and future of graphic arts in relation to the reality of contemporary events dedicated to them. I will pose a fundamental question: to what extent competitions, cyclical reviews, and thematic exhibitions reflect intense changes that have occurred over the recent decades within graphic arts, as well as within their perception in the context of other forms of artistic expression? I will also attempt to answer the following crucial question: does printmaking/printmaker need to give up the identity of the medium, abandon its technique and the strategy of artistic process so as not to remain at the so-called peripheries of art?

My reflections will be based on the information provided by the national and international artistic events organised over the last six years (where the scope has been suggested mainly by the three-year-long span between the subsequent editions of major printmaking events in Poland).

ABSTRACT. WHAT IS PRINTMAKING? – IN SEARCH OF A NEW PARADIGM

Techniques employed in printmaking have been evolving dynamically, especially since the emergence of photography and photo-mechanical means of creation, storage and visualisation of the image. Changes that are accepted and explored by some graphic artists in their work often raises opposition among those who remain "faithful to tradition." This finds its reflection in discussions, exhibitions, as well as in the changing sets of regulations at major reviews of contemporary printmaking – such as the MTG in Krakow. What seems available is a non-confrontational formulation and investigation of the issue that could be expressed in the question: "what is printmaking?" Yet, this requires a change of paradigm, definition, and the language used by contemporary graphic arts.

Symposium

Auditorium of the Academy of Fine Arts in Krakow
13 Jan Matejko Square, Kraków
19.09.2015 (Saturday) 10:00–14:00

Organizers



International
Print Triennial
Society
in Krakow

International Print Triennial
Society in Krakow
29 Rynek Główny; 31-010 Krakow
www.triennial.cracow.pl



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