

International conference: *Password: Printmaking*

Printmaking has a distinct and decisive history in the world of art. Since the Renaissance, prints have enabled artists to disseminate their ideas and works throughout the world, since the capacity of printing to produce multiplied images, established a communication with a wider circle of people.

Our understanding of contemporary printmaking as a production of art is generally constantly being tested, since the boundaries of art are being merged, crossed, blurred and erased in front of our eyes. The history of contemporary printmaking is quite exciting, as it is not long ago that it was considered by artists, theorists and most notably the art market, to be an alchemical discipline reserved for only a select few. Such treatment, linked to the historical origin of printmaking, its relation to traditional printmaking techniques and mastery, was legitimate up till about the 1960s, when it was put into question by the appearance of pop art and the introduction of screen-printing in the production of the graphic arts. This is when the theoretical question arose as to what actually constitutes contemporary graphic art. This issue is still alive today and is constantly being raised and re-questioned by all of us involved with contemporary printmaking. This question is actually even more vibrant today, since traditional printmaking techniques are being replaced by new creative approaches, and as the boundaries of perception and understanding of the world in the last fifty years have drastically changed in response to digital technology.

The traditional concept of printmaking, as we have already established, lost its relevance when talking about contemporary graphic art production a long time ago. Artists too are constantly inquiring about, not only the concepts of artistic creation, but also the characteristics of the techniques, mediums, processes and relations within the contemporary graphic arts. With the flood of the digital in contemporary art production, however, we are seeing a growing tendency towards a return to the original principles and processes of the printmaking medium. International exhibitions such as biennials, triennials and various festivals devoted to the graphic

arts are, much more so than fairs, the best place to evaluate the state and pulse within the field of contemporary printmaking, whilst also being a good opportunity for theoretical discourse on art.

The fact remains that printmaking is a medium that, bound to a time-consuming process and insight of a breadth of mechanical and chemical knowledge and skills, co-exists in contemporary artistic expression. It may not be the centre of attention, it may even be a kind of “endangered species” excluded from most of the major events within contemporary art, but does this mean that its art is not alive and has no power to influence how we see things and think about them, which is the essence of art?

Questions about the vitality of contemporary printmaking, its power, actuality, its boundaries and, ultimately, its manifestations, are constantly present, which indicates that contemporary printmaking is a living part of the art system, since there is a need for its continuous review and evaluation, as well as finding ways of raising its value in all segments of the art world.

The conference, which is an integral part of the European project *Password: Printmaking, Travelling Exhibition and Art Residencies (2012–2014)* aims to highlight the various theoretical and practical perspectives on some eternally topical issues related to our understanding of printmaking and printed art in the changing environment of contemporary art production in general.

Date: 7 March 2014

Where? Auditorium of the Museum of Modern Art (Moderna galerija), Ljubljana

Organiser: International Centre of Graphic Arts (MGLC), Breda Škrjanec

Conference will be held in English.

Programme

8.15 – 9.00

Registration, morning coffee

9.00 – 9.35

Greeting

Nevenka Šivavec, Director of MGLC

Introductory speech and presentation of the programme

Breda Škrjanec, Museum Counsellor of MGLC

Keynote address

Luis Camnitzer, Artist

9.35 – 10.35

The role of printmaking in contemporary art practice

Paul Coldwell: *The Role of Print within Contemporary Art Practice*

Marta Ana Raczek Karcz: *What does digital print really mean according to digital media art theory*

Javier Martín-Jiménez: *Power of the Image: Multiplicity in Spanish Emerging Art*

10.35 – 11.00

Coffee

11.00 – 12.00

Exploring the boundaries of the graphic arts and the graphic

Thomas Killpper: *Printing on the move, movable printing projects and printshops*

Carlos Bayod Lucini: *The Print as an Object*

Michael Schneider: *The Challenges of Printmedia*

12.00 – 12.15

Break

12.15 – 13.00

Discussion and comments, moderated by Paul Coldwell

13.00 – 15.00

Time for lunch

15.00 – 17.00

The history and future of international graphic arts exhibitions (biennials, triennials, festivals)

Anthony Gardner: *Reworldings: "World Art Exhibitions" in an Age of Three Worlds*

Deborah Cullen: *In the Contact Zone: Collaborative Persistence in Traditional and New Media Graphics*

Eha Komisarov: *Illiteracy after Literacy*

Nevenka Šivavec: *Biennial of Graphic Arts Ljubljana - Hegemony of the Media*

17.00 – 17.15

Coffee

17.15 – 18.00

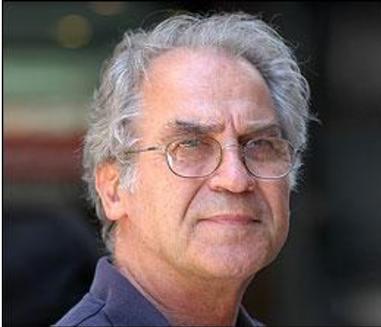
Discussion and comments, moderated by Anthony Gardner

18.00

End of Conference

Speakers and abstracts

Luis Camnitzer



Introduction

I will be working here based on two important notions. One I picked up over sixty years ago while seeing *Scaramouche*, a movie made in 1952. In it Stewart Granger gave an advise to somebody (or somebody gave it to him) about fencing. The remark referred to holding the sword as if it was a bird. If too tight, you kill it. If too loose, it flies away. The second notion is prediction according to Google. Analyzing the frequency of pointed inquiries to pharmacies Google can tell where and when a flu epidemic will take place with 98% accuracy Stewart Granger's lesson applies to attitudes in crafts. Google's example defines a context for the application of those crafts. The big question then is if and how we can establish a meaningful connection between both. The difficulty to do this, not just using a dead bird or one that flew away, but with a bird, a sword, printmaking as a media, or art in general, becomes daunting. We view art as a collection of objects and crafts as the way to

produce them. Things this way become extremely defined, and the bird is held to tightly.

.....

Luis Camnitzer is a Uruguayan artist born in Germany, 1937. He immigrated to Uruguay when one year old and lives in U.S.A. since 1964. He is a Professor Emeritus of Art, State University of New York, College at Old Westbury. He graduated in sculpture from the Escuela de Bellas Artes, Universidad de la República, Uruguay, and studied architecture at the same university. He received a Guggenheim fellowship for printmaking in 1961 and for visual arts in 1982. In 1965 he was declared Honorary Member of the Academy in Florence. In 1988 he represented Uruguay in the Biennial of Venice. In 1998 he received the "Latin American Art Critic of the Year" award from the Argentine Association of Art Critics and in 2002, the Konex Mercosur Award in the visual arts for Uruguay and in 2011 the Frank Jewitt Mather Award of the College Art Association and the Printer Emeritus Award of the SGCI. In 2012 he is awarded the Skowhegan Medal and the USA Ford Fellow award. He participated in the Liverpool Biennial in 1999 and in 2003, in the Whitney Biennial of 2000 and Documenta 11 in 2003. His work is in the collections of over thirty museums, among them Museum of Modern Art, New York; Metropolitan Museum, New York; Whitney Museum, New York; Museo de Bellas Artes, Caracas; Museo de Arte Contemporaneo, Sao Paulo; Museo de Arte Latinoamericano de Buenos Aires and the Museo de Arte y Diseño Contemporáneo de Costa Rica. He is the author of: *New Art of Cuba*, University of Texas Press, 1994/2004; *Arte y Enseñanza: La ética del poder*, Casa de América, Madrid, 2000, *Didactics of Liberation: Conceptualist Art in Latin America*, University of Texas Press, 2007, and *On Art, Artists, Latin America and Other Utopias*, University of Texas Press, 2010.

Carlos Bayod Lucini



The Print as an Object

Founded by Adam Lowe in Madrid in 2001, Factum Arte is a workshop dedicated to digital mediation and the production of works in two and three dimensions for artists and museums, with a reputation for dissolving the boundaries that usually separates technology and craft skills.

Most conservation facsimiles done by Factum Arte - Veronese, Leonardo, Caravaggio - as well as a number of fruitful collaborations with contemporary artists - Marc Quinn, Boris Savelev, Manuel Franquelo - have been possible in a great deal thanks to the unique digital printer developed in the workshop, capable of printing multiple layers in perfect registration. This multi-layer printer is the result of a long research on printing processes that Adam began in 1985 with Permaprint pushing the boundaries of color pigment transfer technique and evolved to focus into the relationship between print and sculpture, and the ways in which information is mediated.

The most recent stage of this ongoing journey is the development of the Lucida 3D Scanner, a laser scanner specifically designed to record the surface of paintings and relief objects. In Factum Arte's projects tonal information becomes relief, photographic prints are made like paintings - with materials complementing each other in different layers - and paintings can be studied and preserved by recording its texture.

.....

Carlos Bayod Lucini (Madrid, 1981) is architect and director of conservation projects at Factum Arte.

His work explores the technological processes that define the original qualities of objects, proposing a contemporary approach to the conservation of cultural heritage through the creation of *facsimiles* - exact replica of a work of art. He is currently collaborating with artist Manuel Franquelo in the development of the Lucida 3D Scanner, a laser scanner for recording in high resolution the texture of paintings and relief objects. 2010 – Present, Factum Arte 2009 – 2010, Herreros Arquitectos 2003 – 2004, UrbanLab 2009, School of Architecture, Polytechnic University of Madrid 2004, School of Architecture, Illinois Institute of Technology, Chicago.

Paul Coldwell



The Role of Print within Contemporary Art Practice.

In this paper I will argue that the role of both print and printmaking within contemporary art practice is increasingly important but often understated. While the process of print and indeed the idea of the multiple is at the forefront of so much contemporary art practice, the activity of printmaking still seems to be marginalised and too often conjures the idea of the single sheet limited edition print, rather than embracing the broader range of activity that is contemporary printmaking. Biennales and open print exhibitions perhaps unwittingly deal into this narrow view and galleries and museums can also confuse the public by presenting reproductions as signed editioned works. Furthermore, I will also discuss the decline of the specialist print curator and how this can result in artists whose predominant practice is printmaking, being overlooked with the subtleties of the particular history of printmaking being lost or subsumed under a more general view of contemporary art.

.....

Paul Coldwell is Professor of Fine Art at the University of the Arts London, a position he has held since 2001.

As an artist, his practice includes prints, book works, sculptures and installations, focusing on themes of journey, absence and loss. He has exhibited widely, his work included in numerous public collections, including Tate, V&A, British Museum, the Arts Council of England and Yale Centre for British Art. He was one of the invited artists to represent UK at the Ljubljana Print Biennial in 2005 & 1997 and selected for numerous open print exhibitions including the International Print Triennial, Cracow (2000, 2003, 2006 and 2009) and the Northern Print Biennial 2009 & 2011. In 2012, the Universities of Kent and Greenwich staged a retrospective of his graphic work, *A Layered Practice Graphic Work 1993–2012*.

He has curated a number of exhibitions including *Computers & Printmaking*, (Birmingham Museum & Art Galleries 1999), *Morandi's Legacy; Influences on British Art* (Estorick Collection London 2006) and currently, *The Artists Folio*, Cartwright Hall, Bradford.

He was invited as keynote speaker for Impact 7 International Printmaking Conference in Australia in 2011. He has published writings on a number of artists including Kilpper, Baumgartner, Rego and Daumier and Annette and Caroline Kierulf. His current book *Printmaking; A Contemporary Perspective* was published by Black Dog Publishing in 2010. In 2009 he was appointed to the editorial board of *Print Quarterly*.

Deborah Cullen



"In the Contact Zone: Collaborative Persistence in Traditional and New Media Graphics"

Collaboration has been one of the most elements in printmaking. Using examples from two graphic biennials I recently curated—*The 30th Biennial of Graphic Arts* in Ljubljana, 2013, and *The Third Poligraphic Triennial of San Juan*, Puerto Rico, 2012—I will propose that human interaction remains one of the most important components for the development of the graphic arts from the last century into our current one. Since the early twentieth century, artists have been creating and participating in “contact zones”: workshop spaces dedicated to collaborative graphic practice where creators hailing from diverse homelands can meet, learn, and exchange information. These spaces blossomed in the first half of the prior century under a variety of circumstances, but were often intended, first and foremost, to provide communal access to major machinery and specialized tools that artists often could not afford to individually own.

A whole series of collaborative ventures that were inspired by the early workshop models were consolidated, stabilized and institutionalized in the 1960s and 1970s, even as the means of reproduction proliferated, became more limber, and ultimately became more domestic: the Xerox, fax machines, and early computer art. At the same time, traditional forms of printmaking have long flirted with digital technologies. As early as the 1950s, artists were experimenting with imagery produced by mainframe computers, especially in Germany and the United States. Beginning in 1961, the New Tendencies (NT) artists in Zagreb began experimenting with computer art and became a clearing house for experimental artists from east and west, as well as South America. However, digital technologies have only come fully into the printmaking conversation in the last 20 years, and became ubiquitous as a graphic tool within the last 10. A 1992 collaborative artists’ project by artist Dennis Ashbaugh and writer William Gibson, entitled *Agrippa: A Book of the Dead*, marked the moment in which print both embraced and questioned the role of technology. Once, it was natural to commune around the heavy press and limestones. While each person now has a digital printer in their home, somehow, new forms of “contact zones” endure. Interactive cyber spaces, as well as a hotbed of new artists’ collaboratives are the legacy of the collaborative workshop space, and

signal that, while all we need flowsthrough our iPads or iPhones, the desire for conversation, collaboration, communication, and contact remains. Even in our increasingly “plugged-in” and virtual world, artists need to come together. And without our intricate network of human connections, our world would be much poorer.

Latin/American Artists in the Modern Metropolis (2009), and *Arte (no es) Vida: Actions by Artists of the Americas 1960–2000* (2008), an internationally-travelling exhibition for which she received a 2006 Emily Hall Tremain Exhibition Award.

.....
Deborah Cullen, PhD, is Director & Chief Curator of The Miriam and Ira D. Wallach Art Gallery at Columbia University in the City of New York. There, she is spearheading the gallery's move to the new Lenfest Center for the Arts, designed by the Renzo Piano Building Workshop, and slated to open mid-2016 on Columbia's new "Manhattanville" campus rising on 125th Street & Broadway. Cullen will curate the first retrospective on printmaker Robert Blackburn (1920–2003) for the David C. *Driskell Center* for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, at University of Maryland, College Park, in Fall 2014. She wrote her dissertation for the City University of New York Graduate Center on the legendary Jamaican-American printmaker. She recently curated *Interruption: The 30th Biennial of Graphic Arts* (Ljubljana, Slovenia, Fall 2013); in 2012, Cullen was chief curator of *The Hive: The Third Poligraphic Triennial of San Juan* (Puerto Rico).
Previously, Cullen served at El Museo del Barrio, New York, for over 15 years. As Director of Curatorial Programs, her projects included participating in the curatorial team and co-editing the 500-page anthology, *Caribbean: Art at the Crossroads of the World* (2012); curating *Retro/Active: The Work of Rafael Ferrer* (2010), and authoring the monograph *Rafael Ferrer* for University of California-Los Angeles' Chicano Studies Research Center), *Nexus New York:*

Anthony Gardner



Reworldings: "World Art Exhibitions" in an Age of Three Worlds.

"Internationalism in art of the early twentieth-century has been dead for thirty years", declared US critic Harold Rosenberg soon after attending the opening of the 1961 Bienal de São Paulo; "The earlier internationalism has been superseded by a global art whose essence is precisely the absence of qualities attached to any geographical center". Rosenberg's musings were astonishingly prescient. Half a century before the current fixation on contemporary art biennials, Rosenberg had already identified a "New Globalism" in art that was "[s]wamped in contemporaneity" and found its home in what Rosenberg called "world art exhibitions": large--scale international exhibitions, often perennial, staged in far--flung venues across the world. Much like Rosenberg's own writings, these "world art exhibitions" of the 1960s and 1970s have become ghosted today. Yet they constitute a second wave of biennialisation distinct from

the nationalist focus of the first wave (Venice, Pittsburgh, São Paulo) and the neoliberal yearnings of the third, and grounded in the now largely forgotten politics of the nonaligned movement. Staged at the height of the Cold War, this second wave of biennials marks a significant drive to remap global cultural exchange in ways distinct from the usual binary axes of the period (east--west, communist--capitalist) – to reworld the world, we might say, through a potent mix of politics and art. Through specific case studies, this presentation will examine some of the core concerns involved in understanding how important exhibitions like biennials were for remapping the world in an age of three worlds.

.....
Anthony Gardner, PhD, is a University Lecturer in Contemporary Art History and Theory at the University of Oxford, where he is also Director of Graduate Studies at the Ruskin School of Art. He is an editor of the MIT Press journal "ARTMargins" and the book "Mapping South: Journeys in South-South Cultural Relations" (Melbourne, 2013). His monographs "Politically Unbecoming: Postsocialist Art Against Democracy" and (with Charles Green) "Mega-Exhibitions: Biennials, Triennials and Documentas" are forthcoming with MIT Press and Wiley-Blackwell respectively.

Thomas Kilpper



Printing on the Move, Movable Printing Projects and Printshops

Berlin based artist Thomas Kilpper since 15 years develops site-related projects in vacant buildings. In the age of globalization, he has built up a mobile printing workshop, which enables him to produce large-size prints at almost any location.

.....
Thomas Kilpper is a German artist and activist currently based in Berlin. A prolific artist that does drawings, sculptural and performance-based work, he is especially known for his large woodcuts, or "floor cuttings." Kilpper takes woodcut to another level in terms of scope and scale, so that it becomes site-specific and attains literally architectural proportions.

Eha Komissarov



Illiteracy after Literacy

Biennial type printmaking exhibitions are usually concentrating on certain topic and stand out with the ambitious curator choices. The 16th Tallinn Print Triennial will take place in Kumu Art Museum, Tallinn, Estonia.

Contemporary art history is mostly based on techniques. It originates from trueness and values manual skills, using different materials and techniques. Concept of the Tallinn Print Triennial offers new approach to traditions. It deals with the relationship between visual art and literacy and how text and language is facing tough competition of internet publications and e-books. Curator of the 16th Tallinn Print Triennial Maria Kjaer Thomsen (Denemark), who is known in her home country for her expertise in artist books writes:

The original meaning of literacy is the ability to read and write. But today, literacy has further set of connotations attached to the demands we face in modern writing community, and the opportunities we have to take advantage of the written language with

the right resource – so in a contemporary way. Literacy is not only linked with the ability to read and write, but also, the skill of taking an information (be that images, letters or...) and transform this information into (critical) knowledge and individual interpretation. Therefore, literacy is a social practice that cannot be conceived apart from writing systems. Topic is tensioned by disagreements and intrigues as artists have different positions and understandings. In my presentation I will be concentrating on how printed media is struggling and adopting to survive in the internet ruled world. I think illiteracy is becoming an independant art form. Is this reaction against massive amount of literal information which we have to deal with every day?

.....
In 1973 she has finished History of Art at the University of Tartu. Since 1973 place of employment on Art Museum of Estonia, since 2006 Programme manager/Curator at Kumu Art Museum.

1999 Scholarship from the U.S. Association of Museums for participation in a course for curators at MOMA and for a residence in Lafayette, Louisiana and 2000 Stipend from the British Council for training in the UK. Research Interests: Totalitarian art systems, Estonian Socialist Realism, Contemporary Estonian art, photography and design.

Selected Recent Exhibitions Curated at the Kumu Art Museum:

Difficult Choices 1944–1991. Estonian Art from the End of the Second World War Until Re-Independence. Permanent Exhibition. 2012 Fashion and the Cold War. Exhibiton provides a new viewpoint for dealing with Soviet cultural and art life.

2012 head of exhibition - and research

project „Archeology and the future of Estonian art scenes“.

2009 I love Malmö, with Maria-Kristiina Soomre, 2008 Fluxus East. Networks of Fluxus in Eastern Europe. Together with curator Petra Stegman, Germany, 2007 Archives in Translation. Virtual Documenta., 2006 Collected Crises: Estonian art in the 1990s. 2011 Provocations and Controntations. A Perspective on Contemporary Art- National Museum in Szcecin and National Museum in Warsaw, Poland.

2008 Plaisirs De L`Imagination, Art contemporain d`Estonie, Chatea Tours, Tours, France. 2008 Paradise is not Lost, Contemporary Art from Estonia, Gallery Zurab Tserteli, Moscow.

Selected Publications:

Monograph “Mare Vint: litod ja joonistused”; Tallinn: Kunst, 1991, Essays on numerous contemporary Estonian artists, including Jaan Toomik, Mark Raidpere, Ülo Sooster, Jasper Zova, Tõnis Vint.

Texts in Catalogues: Photography from the Estonian Diaspora, Kumu, 2010, The City in Three Spaces : Jüri Palm, in the catalogue „Alone in the City: Ludmilla Siim and Jüri Palm“, Kumu 2011, Compiler and editor, Catalogue to Exhibiton, Fashion and The Cold War“, 2012, © Published by the Art Museum of Estonia – Kumu Art Museum.

Javier Martín-Jiménez



The Power of the Image: Multiplicity in Spanish Emerging Art

In Spanish Art History, Francisco de Goya (1746–1828) is usually seen as the artist who marked the beginning of Modernity in Fine Arts. Hailed Court painter, Goya was also an excellent printmaker. He knew how to show in his prints the values of the collective versus the individual. He used the printmaking techniques for believing in the necessary and indissoluble relationship between art and society, and the commitment of the artist to denounce the injustices and to do social criticism (it is interesting to highlight that in his notes Goya already mentioned the idea of a future "springtime of the people"). His famous series of prints – *Caprichos*, *Desastres de la guerra*, *Tauromaquia* y *Disparates*, also constitute the turning point from printmaking as a means of reproduction towards a means of creative expression in the modern sense. Goya used the printed image as a vehicle to express his inner world, concerns and doubts about the society in which he lived.

And not only Goya perceived the importance of the printed image as an instrument of the interconnection with the people. In 1789, ten years before Goya published his first series, *Caprichos*, the Real Calcografía (current Calcografía Nacional) was created to centralize the printed image production that was demanded by the government: the image is power. More than two centuries later, we can find in Spain many examples of graphic art and other forms of multiple art that have exactly the same intention: the visual message should provoke reflection on the viewer, it should *stir* consciences. That is the case of artists as El Roto, Javier Pividal, Rogelio López Cuenca, the collective Democracia or PSJM, etc.

.....
Javier Martín-Jiménez (b. 1978, Madrid) is president of the cultural association Hablar en Arte (www.hablarenarte.org) and responsible for the management of such projects as Ingráfica – International Platform for Graphic Art and Other Forms of Multiple Art (www.ingrafica.org), Lugares de Tránsito (www.lugaresdetransito.net), and Jugada a 3 bandas (www.a3bandas.org). He has curated a number of exhibitions, including *Bajo techo: Cuatro estadios de intimidación* (works from the Community of Madrid Collection, CA2M 2008); *Reproduction, Repetition and Rebellion: Multiplicity in Spanish Emerging Art* (shown in 2010 and 2011 at the Instituto Cervantes in Vienna, Austria; the National Brukenthal Museum in Sibiu, Rumania; the International Centre of Graphic Arts in Ljubljana, Slovenia; Akademija – Centre for Graphic Art and Visual Research and The Windows Gallery in Belgrade, Serbia; and the New Contemporary Art Museum in Zagreb, Croatia); *El Reto Ingrávido* (Ingravid,

Contemporary Culture Festival of Emporda, Figueres, Spain, 2010) and *The Intervened Library* (touring Spain 2012–2013). He holds a degree in art history from the Autonomous University of Madrid. He was the general coordinator of PHotoEspana 2007 and previously directed activities for PHE06 and PHE05.

He is the guest curator of the sixth edition of the International Experimental Engraving Biennial IEEB Bucharest (November 2014–March 2015).

Marta Anna Raczek-Karcz



Print it out or leave it as it is! – some thoughts on what does „digital print“ really mean according to digital media art theory.

In my presentation I will focus on an issue that seems to be quite important in the contemporary printmaking – an impact that digital media have on contemporary printmaking. I would like to examine if and in what way do digital prints respond to digital art theory as it was defined by Christine Paul in 2003. In her book Paul introduced a division into two types of digital art in relation to the role played by new technologies in the creation and presentation of given works. According to this division, we distinguish digital art that uses digital technology as a creative tool serving the production of traditional art works (prints, photography, music or sculpture), and one for which technology is the only medium of production, presentation, and storage of an art work. According to Christine Paul, digital technology used as a tool brings limited changes into the world

of art without distorting its fundamental systemic features. In contrast, in case of the treatment of digital technology as a medium in its own right there is generated a completely new vision of creative practice, a new notion of an art work and means of experiencing it, with interactivity of given work playing a central role in this process. Referring to the contemporary artistic practice, we may conclude that in case of the former, the result of the use of digital tools is still a print, that is an image printed on paper or other material, framed or unframed, and placed in an exhibition space; whereas in case of the latter, what we get is a radically new artistic product that cannot be analysed and evaluated with the use of the traditional method developed by historians and theoreticians of art, critics, aestheticians, or finally artists themselves. In this case referring to qualities of technique or composition and colour is no longer tenable, at the same time still remaining the key element of an analysis of these works that, though produced digitally, leave the electronic environment and step with its materiality into real space. Impact brought by new media demands from art theoreticians and art critics interested in printmaking to redefine their vocabulary as well as their writing practices. Hybridity of contemporary art taught us to avoid using closed definitions, but still a lot of international printmaking contests try to keep separate status of this artistic discipline. The question I will try to answer is: if it is still possible to

use the term of „digital print“ and what does this phrase really mean from perspective of new media theory.

.....

Marta Anna Raczek-Karcz, PhD) – born in 1979; graduated from Art History and Media & Culture Studies, both at the Jagiellonian University. She is an art critic and theoretician, as well as free-lance curator. She is the President of the International Print Triennial in Krakow. She is a Member of the Polish Culture Society as well as a Member of the Board of the Krakow Section of the Polish Culture Society. She gives lectures on contemporary culture, film history, history and theory of art, media and gender studies. As a curator she organised more than 20 solo and group exhibitions of Polish and international artists in many important galleries and culture institutions in Poland: BWA Gallery in Katowice, Upper Silesian Culture Centre in Katowice, Contemporary Art Gallery „Elektrownia“ in Czeladz and abroad in Kloster Bentlage in Rheine (Germany), Gallery Container in Rome (Italy), Anaid Art Gallery in Bucharest (Romania). She is a member of the International Association of Art Critics AICA. She writes texts for exhibitions catalogues, as well as articles related to contemporary art, film and new media.

Michael Schneider



The Challenges of Printmedia

In the last ten years a wide discussion has concentrated on the ongoing changes in printmaking.

Now after the initial surprise about the intrusion of the digital world into printmaking, cross media printmaking has become normality. The real news today is the attention on quality, on project orientation, on space between the image and the void, the context and the medial function.

In need of a reflection on how the developments of media in printmaking have stimulated and changed the artistic practice, I offer a selection of examples of artwork within the context of printmedia and the contemporary discourse.

Printmaking has become a media of choice and artists that do not consider themselves printmaking artists use print for their artwork. Time to discuss new challenges in printmedia.

.....

Michael Schneider, born 1967 in Austria, studied at the Academy of Fine Arts in Vienna and at the Tokyo University of the Arts in Japan. Since 1990 he has worked intensively in the medium of woodblock printing and has also been involved in non-traditional approaches to printmaking including installation, performance, and sound as an extension of his printmaking practice. He has exhibited extensively within Europe, Turkey, Japan, Korea, China, Canada, North- and South-America. Michael Schneider is founder and co-editor of "im:print", journal of the Current State of Printmaking and staff-writer of "Um:Druck", journal for Printmaking and Visual Culture. He currently teaches as a faculty member at the Department of Graphics and Printmaking, Institute of Fine Arts and Media Art of the University of Applied Arts in Vienna, Austria, and is Adjunct Professor at the Art Department of Webster University in St. Louis, Missouri.

Nevenka Šivavec



Ljubljana Biennial of Graphic Arts – Hegemony of a media

During its long history, the Ljubljana Biennial of Graphic Arts gradually caught itself in the dilemma of narcissistic grandiosity as well as excessive identification with the medium, often resulting in biting its very own tail. Printmaking, together with painting and sculpture, formed the bulk of modernist representation at the time of the Biennial's formation in 1955, and was treated as an autonomous medium. The Ljubljana Biennial of Graphic Arts was a confident follower of the dominant Western modernist canon from its beginnings to the end of the nineties, under whose auspices, in addition to the famous names from the West, also artists from the former Eastern Europe, as well as a large number of official artistic representatives of the Member States of the Non-Aligned Movement, grateful huddled. Like most cyclical manifestations of art conceived on the presentation of one artistic genre, the

Biennial of Graphic Arts was also forced to redefine its mission in the new millennium, which meant that it had to redefine its original justification in printmaking and consequently adapt the definition of printmaking to actual artistic production. Due to the almost mythic status of the Biennial within the hegemony of privileged academism, the transition proved extremely delicate within the local environment. The bold attempts of the organizers were therefore primarily aimed towards a new, expanded definition of the graphic arts. In as much as this modern definition may have been relevant and all encompassing in its effort to fuse with contemporary art – it stemmed from the multiplied image as a means of communication – it was still more or less formalistically focused on the medium. The convulsive “stretching” of the medium continued in the various curatorial editions even after the establishment of the much needed refreshed Biennial format. Meanwhile, important changes were taking place in the field of art, theory and cultural studies; at the same time, a new geopolitical atlas of the world was gradually emerging, a widespread proliferation of biennials was going on. It is surprising how the extensive and intriguing history of the Ljubljana Biennial of Graphic Arts has remained without any thorough historical

research, sociological analysis and even institutional critique up till this very day. In the light of the new approaches in the research of modernity, local modernisms and the latest critiques of Eurocentrism brought along by the so-called new cosmopolitanism (as well as its critics), the Ljubljana Biennial shows exceptional potential. It can only be exploited and expanded through the thorough critical analysis of its complex history and the contextualization of the Biennial archives and collections.

.....

Nevenka Šivavec is a curator, editor and director of the International Centre of Graphic Arts in Ljubljana. She graduated in Comparative Literature and Art History from the Faculty of Arts, University of Ljubljana. She was a longstanding curator at the Centre of Contemporary Arts in Celje. Her exhibition programme focused particularly on the research and presentation of subsidiary, marginal art practices in local environments and projects that actively involve the local community. She also established the international AirCeleia residency programme in Celje. As a mentor, she provided instruction and guidance at the World of Art School for Critics and Curators of Contemporary Art organised by SCCA-Ljubljana, Centre for Contemporary Arts. Between 2003 and 2010, she was co-editor of *Likovne besede* (Artwords) magazine. She conceived and co-edited the *Ljubljana Personal* guides under the auspices of the magazine, which is a collection of alternative guide books of Slovenia's capital inspired by psycho-geographical starting points.

Accompanying events to the conference:

On Thursday, 6 March 2014 at 18.00, conference participant Carlos Bayod Lucini will present the special *Lucida 3D Scanner* as new technology in the use of the graphic arts, museums and handling of cultural heritage. The presentation will be held at MGLC, Tivoli Mansion, Pod turnom 3, Ljubljana. In collaboration with RogLab and Second Chance. Admission free.

Organiser of the conference:

MGLC – International Centre of Graphic Arts, Tivoli Mansion, Pod turnom 3, Ljubljana, Slovenia.

Further information: Breda Škrjanec, t. ++386 (0)1 2413 805, breda.skrjanec@mglc-lj.si

www.mglc-lj.si,

<http://passwordprintmaking.eu/>,

<http://www.facebook.com/PasswordPrintmaking#!/PasswordPrintmaking>

Follow us on Twitter: [mglc ljubljana](#)

The European project *Password: Printmaking, Travelling Exhibition and Art Residencies (2012–2014)* is lead by the International Centre of Graphic Arts (Ljubljana). Partners in the project: *Hablar en arte* (Madrid, Spain), *Frans Masereel Centrum* (Kasterlee, Belgium), *Muzej moderne i suvremene umjetnosti* (Reka, Croatia), *Foundation Tallin Print Triennial* (Talin, Estonia) and *International Print Triennial Society* (Krakow, Poland).



Mestna občina
Ljubljana



This project has been funded with support from the European Commission.
This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained herein.