

Aleksandra Janik

Curator



Aleksandra Janik, PhD, visual artist, curator, head of the Digital and Experimental Printmaking Studio at the Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland. Base of activity: Wrocław, Poland. Media used: interdisciplinary printmaking and photography. Her works have been exhibited nationally and internationally, including the 56th International Art Exhibition *La Biennale di Venezia* in Italy in 2015.

The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland

ajanik@asp.wroc.pl

Katarzyna Zimna



Katarzyna Zimna, Artist and researcher, born in Łódź, Poland. Graduated from the Academy of Fine Arts and Design in Łódź, Faculty of Graphic Art and Painting (2002). She obtained her PhD from the School of Art and Design, Loughborough University, UK in 2010. Habilitation in fine arts in 2019. Author of a book: *Time to Play: Action and Interaction in Contemporary Art* (I.B. Tauris 2014/ Bloomsbury 2020). She was twice awarded a three weeks residency in Centrum voor Grafiek Frans Masereel, Kasterlee, Belgium. Participant in Impact – International Multidisciplinary Printmaking Conferences (2009, 2015, 2018, 2021). Awarded the Honorary medal at the 17th International Triennial of Small Graphic Forms, Łódź-Poland 2020. Presents her works frequently in Poland and abroad. Author of sixteen solo shows. Printmaking medium is the main focus of her practice, which also includes textile, object and interactive art. Works as associate professor at the Institute of Architecture of Textiles at the Łódź University of Technology.

www.kasiazimna.net

Dr hab. Katarzyna Zimna, prof. PŁ

Instytut Architektury Tekstyliów, Wydział Technologii Materiałowych i Wzornictwa Tekstyliów

Politechnika Łódzka

ul. Żeromskiego 116, budynek A33

e-mail: katarzyna.zimna@p.lodz.pl

Associate professor Institute of Architecture of Textiles, Faculty of Material Technologies and Textile Design Łódź University of Technology

Paul Catanese



Paul Catanese is a hybrid media artist who creates installations, performance, video, sound, projection, and print media; he has exhibited at the Whitney Museum, Chicago Cultural Center, New Museum, SFMOMA Artist's Gallery, La Villette, China Academy of Art, Frankston Art Center, Bangkok Experimental Film Festival, Stuttgart Filmwinter, Festival Internacional De Linguagem Electronica, New Forms Festival, Ann Arbor Film Festival, and the International Symposium on Electronic Art. Catanese is the co-author of *Post-Digital Printmaking: CNC, Traditional, and Hybrid Processes* (2012), and the author of *Directors Third Dimension: Fundamentals of 3D Programming in Director 8.5* (2001). Collections include the Robert and Elaine Stein Galleries at Wright State University, the Center for Art + Environment Archives at the Nevada Museum of Art, and the Whitney Museum. Catanese served as President of the New Media Caucus from 2009-14, and is currently Director of Graduate Study for Art and Art History and Professor at Columbia College Chicago.

Andrew Folan



Andrew Folan studied printmaking and photography at the National College of Art and Design (NCAD), Dublin and completed his postgraduate at the Slade School of Fine Art, London. He has spent most of his career working at the interface of print, photography and sculpture. Reflexivity through practice is key to his research, focusing on virtual-to-actual propositions, he explores how images and objects are perceived to relate to each other. By challenging image / object realities – through digital and analogue means – he imbues his images with depth, physicality and emotive charge. His PhD thesis *Establishing new Realities at the Virtual – Actual Interface* (NCAD 2014) researches this subject through practice-based Laser Sintering. He is Head of Print at NCAD, where he promotes printmaking as a valid and essential methodology for art practitioners.

folanandrew@icloud.com

National College of Art and Design, Dublin, Ireland.

Laura Bortoloni



Laura Bortoloni, visual communication designer and educator, manages Ida Studio, an award-winning multidisciplinary studio which she founded in 2013. She specializes in the design of visual communication systems with a focus on the cultural industry. She is a lecturer at the University of Ferrara and University of Udine, Italy. She regularly holds courses and workshops in Italy and abroad. From 2019 to 2021 she was vice president of AIAP, the Italian Association of Visual Communication Design. She completed her studies at the ISIA Higher Institute for Artistic Industries of Urbino, graduating in 2005 with the highest marks and honours. Currently, she carries out graphic facilitation activities alongside her work as a designer. Passionate about letterpress, she has recently started practicing Japanese mokuhanga woodblock printing. Through her projects she is exploring the concept of transmediality in narratives, for example through the interactive documentaries www.nonresume.me and www.printnoborder.com.

Designer

laura.bortoloni@idastudio.it

Ida Studio

Italy

www.laurabortoloni.com

www.idastudio.it

Paweł Puzio



Paweł Puzio; Eugeniusz Geppert's Academy of Art and Design in Wrocław. Paweł Puzio (born in Poland) is an artist working in the field of digital print media. He's interested in expanding the printmaking medium by incorporating AI, glitch, code and CNC technologies into the discipline and exploring the influence of new technologies on modern day societies and individuals.

Paweł Puzio graduated from Opole University with BFA Degrees in English Philology and Artistic Education in the field of Visual Arts. Later, he received a MFA degree in Media Arts at the Eugeniusz Geppert's Academy of Art and Design in Wrocław, Poland. He received a PhD Degree at the same academy and actively works there as a teacher and researcher in the Studio of Digital and Experimental Printmaking.

www.pawelpuzio.com

Antía Iglesias Fernández



Antía Iglesias is an artist, designer and PhD student in Creativity, social and sustainable innovation, granted with the pre-doctoral contract of the Xunta de Galicia 2021. Graduated in Fine Arts and Master in Art Direction and current member of the research group Dx5 Digital and graphic art_research from the Universidade de Vigo, Spain. Both in her research and in her artistic work she studies the confluences: art-craftsmanship-nature-science, and rethinks graphic processes from a sustainable approach. While moving in the shifting territories of art and science, interested in mixed processes, she collaborates with scientists, learning and exchanging work methodologies and always working from an interdisciplinary perspective. Parameterised identities, procedural art and the imprint guide her line of work. Currently nomadic, and after spending a period of time in the Amazon rainforest, she seeks to incorporate the artistic experience into everyday life, using art as a tool for communication and finding answers.

Universidade de Vigo, Spain

antia.iglesias@uvigo.es

Laura Clarke



Laura graduated from the Royal College of Art in 2010 with an MA in Fine Art Printmaking, where she received the Alf Dunn prize and the Augustus Martin Award for excellence. She was awarded a Fellowship at the Royal Academy Schools in 2012 and has worked as a Tutor in Fine Art Printmaking at City & Guilds of London Art School for the last 10 years.

In her work she has always been fascinated with the point where the human departs from the animal and the often transgressive relationship we have with animals throughout history, art, religion and science. Her imagery renders provocative scenes that are at once abject, erotic, seductive and haunting, containing fantastical and occasionally mythological overtones, surreal and ambitious in their strangeness. She uses traditional printmaking as a vehicle for the subject matter, often combining it with sculpture, animation and film to create something she describes as Hybrid Prints.

Her work is held in private collections worldwide and has been shown at many national and international exhibitions and film festivals, including the London Original Print Fair, Royal Academy Summer Show, the Edinburgh Fringe Festival, Brighton Fringe Festival, London Short Film Festival, the Young Artists Moscow Biennale, Cob Gallery, London and the Smokehouse Gallery among others.

Przemek Pintal



My base of activity is drawing, object art and site-specific installation art. I work as an Associate Professor at The Eugeniusz Geppert Academy of Art and Design in Wrocław (The Head of Drawing Department).

I am interested in exploring the relationship between phenomena in opposition to each other, on many levels of reality. I often use the convention of documentary work, working with photographic documents, as well as, text in my work. Since the history of mankind is a history of manipulation, lies and violence, I often work with these qualities, balancing between fact and its interpretation, myth, and the multiplicity of parallel functioning versions of the description of reality.

pp@asp.wroc.pl

www.przemekpintal.pl

Bea Haines



Bea Haines (b. 1986 London, UK) studied MA Printmaking at the Royal College of Art (2008–10); BA Illustration with Animation at Manchester School of Art (2005–08) and a Printmaking Fellowship at the Royal Academy of Arts (2012–16). Selected group exhibitions include: Blood, Science Gallery, Melbourne (2017) and Dublin (2015); Ars Electronica Festival, Austria (2016); The Negligent Eye, Bluecoat Gallery, Liverpool (2014). Solo exhibitions include: Bo-Lee Gallery, London (2019); Bermondsey Project Space, London (2016); Hannah Maclure Centre, Dundee (2013). Residencies include: the University of Abertay's forensics lab (2013), Marlborough College (2011), Centrespace Gallery (2015) and ColArt's Griffin Gallery (2016). Prizes include: Anthology Art Prize, First Prize (2015); Royal Society of Sculptors Sculpture Award, First Prize (2014); Royal Academy Summer Exhibition Best Newcomer, Nomination (2007). Haines was listed in ArtLyst's 'top 10 Artists Under 30' (2016). She lives and works in Wiltshire and London.

Magdalena Hlawacz



Born in Opole, Poland, 1976

Living and working in Opole, Poland

Education:

2008 Ph.D. Faculty of Painting and Sculpture, Academy of Fine Arts in Wroclaw, Poland

2001 M.F.A. Faculty of Painting and Sculpture, Academy of Fine Arts in Wroclaw, Poland

Areas of Specialization:

printmaking, photography, drawing, painting

Academic Appointments:

Associate Professor, Institute of Visual Arts, Faculty of Art, University of Opole, Poland

Participant of group and individual exhibitions within Poland and abroad: Czech Republic, France, Holland, Germany, Hungary, South Korea, Mongolia, Portugal, Taiwan, Russia, Iran, USA, Japan, Lithuania, United Kingdom, Georgia, Romania, China.

Magdalena Hlawacz

Rynek 1/13, 45-015 Opole, Poland

phone: + 48 501 577 666

e-mail: magdahlawacz@gmail.com

Raluca Iancu



Raluca Iancu is currently an Assistant Professor in Art & Visual Culture, Printmaking, at Iowa State University (ISU). She earned her MFA in Studio Art, Printmaking, from The University of Tennessee, Knoxville (UTK), and her BFA in Printmaking from the Nova Scotia College of Art and Design University, Halifax, Nova Scotia.

Recent awards include a 2022 ISU Early Achievement in Teaching Award, a 2022 UTK Alumni Volunteer 40 under 40 award, the 2021 Foundations in Art: Theory and Education (FATE) Emerging Educator Award, and a 2021 Miller Fellowship from the Center for Excellence in Teaching and Learning (ISU).

She has exhibited internationally, at venues including the National Museum Robevci (Macedonia), the Art Museum of Cluj-Napoca (Romania), and the CICA Museum (Korea); and nationally at the International Print Center of New York (NY), the Bradbury Art Museum, (AR), and the Art Institute of Boston (MA).

Assistant Professor, Iowa State University, USA

raluca@ralu.ca | www.ralu.ca | Instagram: @raluca_iancu

Charlotte Biszewski



Charlotte Biszewski is an artist, researcher and director of TYPA MTÜ in Tartu, Estonia. She began her interest in print heritage in 2015, she spent two years researching the history of the print industry in Bristol. This self-lead project combined oral history with intergenerational workshops, documenting in film and various publications the lives and practices of ex-print workers. As a printmaker, she has sought to combine traditional forms with the experimental opportunities presented with new technology. She completed her PhD at the Academy of Fine Arts Eugeniusz Geppert, in Wrocław, in digital and experimental print. She has created works for numerous arts festivals in Poland, Norway and Estonia, as well as permanent exhibitions for museums such as We The Curious in Bristol.

Awards include the Rebecca Smith Award for fine-art printmaking, the David Cantor Memorial Award for printmaking and the Grotowski Doktorat Scholarship in Wrocław.

Małgorzata ET BER Warlikowska



Born in Gdansk.

Diploma in Graphic Arts obtained in 1996 at the Academy of Fine Arts Eugeniusz Geppert in Wrocław.

She has been employed at her alma mater since 1997, currently she is head of the Printmaking Expansion Studio.

She received a scholarship at the University of Akron, Ohio, USA, in 2000. In 2015 she did the project the Quest for the Quest (with A. Janik and M. Hlawacz) at the artist residency at Arts Chiyoda, Tokyo, Japan, and in 2021 the project Insomnia – Body and Time (with M. Hlawacz) at SÍM, Reykjavík, Iceland . She was nominated for the Passport of Polityka in the field of Arts in 2003. She has participated in over 80 individual exhibitions and over 300 group exhibitions in Poland and abroad, such as : 1997, 2003, 2006, 2009 International Printmaking Triennial in Cracow 2004 International Linocut Triennial - Prague, Czech Republic 2006 Polish Eagles - Young Polish Printmakers - Seoul, Korea, 2007 Contemporary Poland - Young Polish Printmaking (Niespodziewana, Warlikowska, Walicki) Gallery Öst, Royal Academy of Fine Arts, Stockholm, Sweden, 2007 Polish Eagles - New Figuration - Borders of Reality - Gallery of the PIGK Art Department, Beijing, China, 2010 International Print Network - Oldeburg, Germany 2010 European Ceramics Biennial Context 2010 - Bornholm Art Museum, Denmark 2013 Artists of Wrocław - Prum, Germany 2014 Animal Planet - Play with Glass - European Glass Festival - Main Railway Station, Wrocław 2015 Place - the Quest for the Quest (Janik, Warlikowska, Hlawacz) - 3331 Arts Chiyoda, Tokyo, Japan 2015 Dysfunctional Love (Warlikowska, Kubiak) - Gallery of

	NorthEast Normal University, Changchun, China 2015 Ostrale 2015 - Dresden, Germany 2016 Presentation of artists from the Academy of Fine Arts in Wroclaw - City of the European Capital of Culture 2016 – Beijing Star Gallery and Star Museum - Beijing, China 2016 Runde Ecke Station - Train to Art - Runde Eck exhibition, Dresden, Germany 2016 European Triennial of Ceramics and Glass - Mons, Belgium 2017 Partly of the Wroclaw Proffesors X Gallery, Dalian, China 2017 Before the Object - Gallery Maniere Noir, Berlin, Germany 2017 IAP Awards 2017 - Beijing, China 2018 Opus Duarum - Gallery Titanic, Vilnius, Lithuania 2018 Pair - Bathroom Gallery, Liberec, Czech Republic As a Visiting Artist/Professor Warlikowska gave lectures in Poland and abroad, e.g: 2000 University of Akron, Ohio, USA 2007 Const Scola, Orebro, Sweden; 2008 Academy of Fine Arts, Vilnius, Lithuania; 2012 University of Southern Queensland, Toowoomba, Australia; 2012 Queensland University of Technology Art Museum, Brisbane, Australia; 2013 University of Porto, Portugal; 2013, 2016 University of Ostrava, Czech Republic; 2015 The Fine Art School Northeast University Chang Chun, China; 2015 Academy of Fine Art, Tianjin, China; 2018 The Harris Museum and Art Gallery, Prinston, England; 2020 Print Workshop, in partnership with Ulster University and Seacourt Print Workshop , Belfast, England. Since 2006, together with XY Anka Mierzejewska, he has been creating an artistic group Stary Banan (Old Banana), which organizes performative activities in public space. Since 2018 she has been working as an illustrator in the Imago project with Bronka Nowicka, winner of the Nike Award. She deals with workshop of printmaking sculpture and painting. She created, among others, the series: Logorea, Lalopathy, Eat Your Mother, Born to be KING... kong, I - Moloch, Woman of Thought, KaKa PooPoo Project, Eating Marilyn Monroe, Ricochet, BDD - Dysmorphobia, Toxic Lollipop, The Sense ob Absence...
Sarah Robinson 	Sarah is an artist and creative practice-led researcher who completed her PhD at Edith Cowan University in 2017. Sarah has lectured and exhibited her research widely as a Royal College of Art alumni since receiving three DLGSC creative research and development grant awards. She curated 2022 Rising Futures and co-curated 2021 Transmedial: Expanding Technologies in Contemporary Printmaking. International group shows include Seven Forms (Collie '22), Collie Art Gallery; 2022 Carbon-Borders-Voices; 2021/2022 Sydney Contemporary; 2020 Talking Place: Emerging Connections, Gallery25, Perth. Solo exhibitions; 2019 Potentially Dangerous, The Lobby, Perth; 2015 Imperceptible Realities, Spectrum Project Space; 2014 Eyes Open (i) Drawing in The Dark, Crystal Cave, Yanchep National Park. Sarah founded the NeoEvolution Print Space to articulate the technological shifts that affect traditional and digital methods of viewing the world

	and is currently a Printmaking Council of Australia, WA committee representative with works held in collections in the UK, WA, and China. ORCID ID: 0000-0002-2270-4178 NeoEvolution Print Space Australia Email: Srobinson.print@gmail.com Website: sarahrobinsonprintmaking.com Instagram: @sarahrobinsonprint
Daniela Tagowska 	An intermedia artist, working at the interface of the word and image. She explores sport, examining its biological and psychological dimensions. A PhD lecturer at The Eugeniusz Geppert Academy of Art and Design in Wrocław (PL) on interdepartmental, interdisciplinary courses, teaching Intermedia Drawing, Coaching and Facilitation of Creative Processes. A certified PCC ICF coach and facilitator of creative processes, specializing in supporting artists and investigating the competence potential of art. The founder of SUBMARINE – a studio where interdisciplinary projects and workshops are taken on board. For the last few years, she has been continually returning to Japan, where she soaks up experience, especially in places merging traditional thinking with the culture of the West. She pursues the trail of the Meiji era and the coarse ambience of the 1980's techno revolution. d.tagowska@asp.wroc.pl Instagram: dy_tagowska www.dytagowska.pl
Malgorzata Oakes 	Malgorzata Oakes is a Polish born artist, for the past twenty years she has been residing in New York. She holds a Ph.D. from the Doctoral School of the Eugeniusz Geppert Academy of Art & Design in Wrocław, Poland where she also obtained her MFA in 2001. Her prints, drawings and paper installations have been exhibited in more than 100 exhibitions in museums, galleries and printshops worldwide. Oakes' work has been exhibited in Mini Maxi Print Berlin 2020 as well as MTG – Kraków 2021. Among her many accomplishments, Oakes has received a Full Fellowship Award from the Constance Saltonstall Foundation for the Arts in 2021. She has been selected for numerous artist residencies, including Frans Masereel

	Centrum, Non-toxic Electro-etching Workshop Residency with Alfonso Crujera, and Zea Mays Printmaking. Her work speaks to the sustainable mission of the arts. Her latest research has been published in Printmaking Today in 2021. Malgorzata currently teaches at Marist College; State University of New York, New Paltz and Women's Studio Workshop. malgorzata.oakes@gmail.com www.malgorzataoakes.com Marist College State University of New York, New Paltz, New York United States
Sioban Piercy 	Sioban Piercy lives in the West of Ireland. She studied at the Royal College of Art, London, and the British School at Rome. She has received numerous awards including the International Print Triennial in Cracow, Poland and the Printmakers Council of Britain, London. Her work is in the collections of the Arts Council of Ireland; the V&A, London, the Ashmolean, Oxford; the Instituto Nazionale Per la Grafica, Rome; Churchill College, Cambridge. She is a fellow of the Royal Society of Printmakers (RE) and was winner of the society's residency at the Scuola di Grafica in Venice in 2019. She has participated in many previous 'Impact' Conferences including Santander, Spain in 2018 with her installation 'Objects Lessons'. She exhibits regularly at the Bankside Gallery, London, and the Royal Academy, London. She was head of Fine Art Printmaking at Galway Mayo Institute of Technology up to 2018 and continues to contribute to art programmes in Ireland, Europe, and U.S.A., as a visiting artist/lecturer. www.siobanpiercy.co.uk

Deborah Cornell



Deborah Cornell works in multi-media, print, and collaborative immersive print/video/sound installations. Awards include the Grand Prix from the Krakow Triennial, and a Bunting Fellowship, Harvard. Her works have been shown internationally, with solo exhibitions in Krakow, Istanbul, Melbourne, Buenos Aires, and Los Angeles, with presentations in Dubai, New York, Dallas, Australia, New York, and San Francisco as well as by ISEA and Siggraph. Her work is in the collections of Boston Museum of Fine Arts, Hangzhou Art Academy, Purdue University Museums, RISD Museum, Boston Public Library, RMIT Melbourne, Weisman Art Museum, IBM, and many others. Cornell's work has been supported by the Radcliffe Institute of Harvard, and by grants from the Massachusetts Cultural Council and the Deja Majorca Archeological Foundation. Publications include Grapheion, Impact Journal, College Book Arts Journal, and Contemporary Impressions. She is Professor and Chair of Printmaking at Boston University's School of Visual Arts.

Deborah Cornell

Professor, Chair of Printmaking

Boston University

College of Fine Arts, School of Visual Arts

dcornell@bu.edu

deborahcornell@deborahcornell.com

www.deborahcornell.com

Michal Krawiec



He was born in 1983. A graduate of the Institute of Art at the University of Opole, a member of the Association of Polish Visual Artists and International Print Triennial Society in Cracow. Diploma in artistic graphics in the studio of Prof. Aleksandra Janik Prof. Monika Kamińska and dr. Bartłomiej Trzosa entitled „Eugenika”.

Since 2011, he has been professionally associated with the Faculty of Art at the University of Opole. In his work he speaks through graphic art, screen printing, digital graphics and photography, often combines these media to create an individual language of expression. He sews on the machine, he learned this to create a series of „Observations”. He deals with it elements of urban space, old advertisements and neon signs, forgotten alleys as well as backyards where time has stopped. His attention is also paid to industrial, secession and modernist architecture.

In his works, he synthesises a space in which the elements that are economical in their form become geometry of the city.

Photographical and graphical collages, that he creates, become fragments of his own imaginary place. The industrial space, which he shows us around through his graphics.

Susana Gómez Larrañaga



Susana G. Larrañaga A.K.A Susi Disorder (Santander, Spain) is an artist and a PhD candidate, University of Greenwich. She constructs image-based assemblages working with the serendipitous quality of analogue print processes and generative possibilities of programming. She has contributed to conferences and publications, such as RE:PRINT (Cambridge School of Art, 2015) and EVA London (2020). Susana has been commissioned to produce work by Tate Collective: a site-specific lightbox installation within the now demolished Hammersmith Council building (LDN WMN, 2018), and contributions to the William Blake Exhibition (Tate Britain, 2019). Her recent exploration of the intersection between the proliferation of online data and land ecologies has informed her participation in: Piksel19: e/co,li:re.bel (NO, 2019) or the symposium and exhibition: Will Technology Save Us? (Watermans, London, 2020). Drawing on her fascination with the spontaneous sprouting of ruination, Susana repurposes online data to highlight the sensing abilities of the Earth's ecosystems. PhD candidate Digital Arts School of Design, University of Greenwich susi.disorder@gmail.com or sg8504f@gre.ac.uk www.susidisorder.com

Endi Poskovic



Born and raised in Sarajevo, Bosnia and Herzegovina, Endi Poskovic was educated in Yugoslavia, Norway, and the United States. His works have been exhibited worldwide in numerous international biennials and triennials, and have brought him many notable awards and honors, including grants and fellowships from the John Simon Guggenheim Memorial Foundation, the United States Fulbright Commission, the John D. Rockefeller Foundation, the Bellagio Center, the Pollock-Krasner Foundation, the Norwegian Government, the Camargo Foundation, the Flemish Ministry of Culture, the New York State Council on the Arts, the Macdowell, and the Art Matters Foundation, among others. Museum collections which hold works by the artist include the Philadelphia Museum of Art; the Fogg Art Museum, Harvard University; the Detroit Institute of Arts; the Art Museum of Estonia, Tallinn; Fondation Fernet Branca, France; Alive Jincheon Printmaking Museum, South Korea; the University of Iowa Stanley Museum of Art and many others. Endi Poskovic is Professor of Art and Design at the University of Michigan and faculty associate in the University of Michigan Copernicus Center for Polish Studio, Center for Japanese Studies, Weiser Center for Emerging Democracies and CREES. Professor of Art & Design Penny W. Stamps School of Art & Design

	The University of Michigan poskovic@umich.edu https://endiposkovic.com/home.html
Monika Lukowska 	Monika Lukowska is a printmaking artist, educator and academic from Poland currently based in Perth, Australia. She obtained her MA from the E. Geppert Academy of Fine Arts and Design in Wroclaw, Poland in 2011, MFA from San Francisco Art Institute, USA in 2014 and PhD from Curtin University Perth in 2018. Her artworks were widely exhibited internationally including Germany, China, Japan, Spain, and the USA among others. She is a recipient of a Minister of Culture and National Heritage Award for the Best Graduate Diploma in Poland (2011), Fulbright Graduate Student Awards (2012), Murphy and Cadogan Contemporary Art Awards for the Best Graduate Students in the Bay Area (2013), and Curtin Strategic International Research Scholarship (2015). Lukowska participated in several residencies including Kala Art Institute, Berkley, USA, Fremantle Arts Centre, Fremantle, and at the Australian National University in Canberra. In her practice, she investigates the intersection between traditional and digital printmaking, questioning how the experience of place can be embedded within the printed surface. Lukowska.mm@gmail.com Curtin University, Perth, Australia Faculty of Humanities
Suzie Smith 	Suzie Smith is an artist who works with printmaking and design that expands into sculpture, installation and moving image. Her work often incorporates the deconstruction and transformation of images and materials to create new or multiple meanings. She often creates systems and structures for her process that act as a tool to build, take apart and push against. Smith holds the position of Assistant Professor of Print Media at the University of Manitoba and is a founding member of Parameter Press. suzanne.smith@umanitoba.ca University of Manitoba, Canada

Fuchen Chu



1992 Born in Taiwan,
Graduated from the National Yilan High School
2014 Taipei Education College Art and Design School Undergraduate
Major
2019 Tokyo university of art printmaking master degree
2019 Tokyo university of art printmaking doctor enrolled
fuchenjones678@gmail.com

Nicci Haynes



Nicci Haynes is currently Visiting Fellow at Australian National University. Haynes's printmaking practice incorporates performance, drawing and mad-scientist installations. Her most recent projects have resulted in moving images, animated prints. It is a direction that evolved from an inclination towards process and experimentation, preferring to re-work a matrix rather than create a final version. It is a procedure that results in a sequence of images over time, a characteristic that is shared with film and so film has come to serve as a container, allowing serial images, techniques and experiments to exist as a single entity. Recent projects include an animation thermally printed on receipt rolls, and a film made by laser etching on top of 16mm film stock.

mail@niccihaynes.com.au

Australian National University School of Art & Design
Ngunnawal/Ngambri county
Australia

Vanessa Gallardo



Vanessa Gallardo is a Cum Laude Phd from the Polytechnic University of Valencia, (Spain) and professor at the Faculty of Fine Arts of Salamanca (Spain), where she teaches in the Fine Arts degree and the postgraduate Master's Degree in Advanced Studies in Artistic Production and Practices at the University of Salamanca. She is a member of the recognized research group GIR ITACA (Research and Transfer in Audiovisual Arts and Culture) of the University of Salamanca. He combines his teaching, research and artistic work with curating in museum institutions and national exhibition halls. She is co-founder of ZINK, a cultural association committed to the visibility of young artists in Castilla y León and co-founder of IlustraSal! The International Illustration Congress in Salamanca. Vanessa Gallardo's work is situated in expanded-field graphics, alluding to concepts implicit in it, such as repetition and the multiple as a metaphor for site invasion, the trace and its connection with absence. His latest site specific print kidnaps the space transforming it into a new place where the viewer is immersed in new territories and experiences. His works have been selected, awarded and acquired nationally and internationally by renowned institutions.

www.vanessagallardo.es

STATEMENT

Graciela Machado



Her body of work is built out of technological archeology on print practices. For the past years reflects upon identity and time, encompassing artist books, installations, and animations. She engages the complex materials of discarded techniques within a restricted repertoire of imagery, bringing to light the importance of process, and using media reconstruction as a site of creative practice. Her proximity to paper as the mechanical acts that creates the print, together with an approximation to print as drawing, takes her to make endless hypothesis, necessarily incomplete and partial, of the same image, repeatedly along the years. Meanwhile, the role of professor, like that of curator, has experienced a dissolving of its borders, its field of practice exploring a range of other perspectives with an interest in working on visual arts archives, in analogue forms, as an arena for the consideration of philosophical questions about nature, history and meaning. She proposes an archaeology on media, based in its complex and multi-layered potentiality, involving the reconstruction, and their consequent re-interpretation, reiteration, or re-presentation.

mgmachado@fba.up.pt

Associate Professor Faculty
of Fine Arts of the University of Porto, Portugal
integrated researcher e Research Institute in Art,

	Design and Society (I2ADS).
Nicole Pietrantonì 	Nicole Pietrantonì's artwork explores the complex relationship between human beings and nature via installations, artists' books, and works on paper. She is the recipient of numerous awards including a Fulbright to Iceland, an Artist Trust Fellowship, a Leifur Eiriksson Foundation Grant, the Manifest Prize, and a Graves Award for Excellence in Humanities Research and Teaching. Nicole has been awarded artist residencies at Meta Open Arts, the Nova Scotia College of Art and Design, Anderson Ranch Arts Center, and the Venice Printmaking Studio, amongst others. She received her MFA and MA in Printmaking from the University of Iowa and her BS in Human and Organizational Development and Art History from Vanderbilt University. Nicole served as the President of SGC International in 2016 - 18, the largest professional organization dedicated to scholarship in printmaking, book arts, and papermaking in North America. She is currently represented by Long-Sharp Gallery.
Xuewu Zheng 	Graduated from Harbin Normal University, Arts College, China; Qunghua University, Arts College, China; SUNY New Paltz, School of Fine and Performing Arts, U.S. Now teaching at State University of New York at New Paltz. Zheng Xuewu's works of art are all created in the process of meditation, and often break the boundaries between different types of art. Zheng Xuewu's works have been exhibited in many national museums around the world. Works are collected in the following museums: National Art Museum of China, Kaethe Kollwitz-Museum-Berlin(Germany), Australian Embassy (China), Woo Jae-Gil Art Museum (Korea), Ackland Art Museum, Guilford College, Turchin Center for the Visual Arts , Emory University, Gwangju Museum of Art (Korea), University of North Carolina, Ringier International(Switzerland), Henan Art Museum(China), Ningbo Museum of Art(China), Nanjing Museum(China), Tsinghua University(China), Harbin Normal University(China) and many more.

Jonathan McFadden



Jonathan McFadden holds a MFA in printmaking from Edinburgh College of Art, United Kingdom (2009), BFA in Printmaking (2006), and BA in French (2006) from Texas State University and has studied at the L'Université de Picardie in Amiens, France. His work has been exhibited at the National Gallery of Scotland, Royal Scottish Academy, University of Texas- San Antonio, University of Wisconsin-Madison, Zayed University, National School of Art, Bucharest, Julio Valdez Project Space, Northwestern University, Jan Matejko Academy of Fine Arts in Krakow, and many other national and international venues including over 100 group exhibitions. From 2010-11 Jonathan was a Jerome Fellow at Highpoint Center For Printmaking in Minneapolis. He has also undertaken residencies at the Prairie Center for the Arts, Cove Park, 55 LTD, Anchor Graphics, Endless Editions, Edition/ Basel, Fyns Grafiske Værksted, and Atelier Presse Papier. Jonathan has received five Artist Development Grants from the Greatmeadows Foundation and recently received a grant from the U.S. Embassy in Copenhagen. Currently, Jonathan is an Associate Professor of Print Media and Director of Graduate Studies at the University of Kentucky.

Associate Professor, Print Media, Director of Graduate Studies,
University of Kentucky

Jonathan.mcfadden@uky.edu

Oliver Hambsch



Oliver Hambsch is a South African-born German artist who works almost exclusively in print media. He currently resides in Cape Town, South Africa. After attaining a degree in graphic design, Oliver worked in commercial art for 15 years until he decided to focus on fine art exclusively. He is a Master of Fine Art candidate at the University of Cape Town Michaelis School of Fine Art, and works as a curator at the UCT Centre for Curating the Archive. Oliver's postgraduate work focuses on how a conceptual engagement with printmaking allows print to be used as a metaphorical device to express the processes and experiences of memory.

oliver.hambsch@gmail.com

Instagram: @oliverhambschprints

Institution: University of Cape Town

Judith Martinez Estrada



Judith Martinez Estrada is a Spanish/Australian artist and designer based in The Blue Mountains, Australia. She is a PhD candidate at The University of New South Wales (UNSW), Sydney, from which she also has a Master of Philosophy in Fine Arts and a Bachelor of Design. Her creative practice explores collective and historical memory and the retelling of narratives through the use and interpretation of images and objects found in the archive. She has been artist in residence at Alfred University in New York, Cicada Press in Sydney, and Megalo Print Studio in Canberra. Judith has had exhibitions in galleries, museums, art fairs and cultural institutions both in Australia and in Spain. Judith has been a finalist in The Fremantle Arts Centre Print Award and The Megalo International Print Prize, Highly commended in The Olive Cotton Portrait Award, and awarded the *accésit* prize for El Premio Internacional de Arte Gráfica Jesus Nuñez and the State Library of Victoria creative fellowship in 2019/20.

The University of New South Wales (UNSW), Sydney, Australia

judith.martinez@unsw.edu.au

Patricia Villalobos



Patricia Villalobos Echeverría has a hybrid practice of prints, photos, video, installations and participatory projects that pivot around issues of migration, navigation, displacement and transformation. She was born in 1965 in Memphis, Tennessee to Salvadoran parents and grew up in Managua, Nicaragua. She received an MFA from West Virginia University and a BFA from Louisiana State University. Her projects have been exhibited in North, Central and South America, the Caribbean, Europe and Asia. She is the recipient of the National Association of Latino Arts and Cultures Artist Grant, the Oregon Arts Council Fellowship, PA Council for the Arts Fellowship, Creative Heights Residency Fellowship from the Heinz Endowment and has been an artist in residence at Ox-Bow, Artist Image Resource, The Studio for Creative Inquiry at Carnegie Mellon University and the MacDowell Arts Colony. She is Professor of Art at the Frost School of Art of Western Michigan University.

patricia.villalobos@wmich.edu

Frost School of Art /Western Michigan University
Nicaragua/USA