

# International Exhibition of Contemporary Student Printmaking

Australia | University of New South Wales Australia Art & Design, Sydney | Belgium | Académie Royale des Beaux-Arts de Bruxelles | Bulgaria | National Academy of Art, Sofia | China | Xi'an Academy of Fine Arts | France | Ecole nationale supérieure des Arts Décoratifs, Paris | Germany | Institut für Kunst und Materielle Kultur, Technische Universität Dortmund | New Zealand | Elam School of Fine Arts, The University of Auckland | United Kingdom | Art School of Kingston University, London | Royal College of Art, London | University of the Arts, London | Bath School of Art & Design in Bath Spa University | United States | New York State, School of Art and Design, Alfred University | Ohio, Columbus College of Art and Design | Ohio State University

# International Exhibition of Contemporary Student Printmaking

Die internationale Austauschausstellung zeigt Druckgraphiken aus 14 Hochschulen. Die Kunstinstitute aus Großbritannien, Frankreich, Belgien, Bulgarien, den USA, China, Australien, Neuseeland und Deutschland sendeten jeweils drei Arbeiten der besten Druckgraphik-StudentInnen an alle beteiligten Hochschulen. Auf diese Weise kamen 14 gleiche Ausstellungen auf den verschiedenen Kontinenten zustande. Die Hochdrucke, Serigrafien, Lithographien und Radierungen gehen jeweils in den Besitz der beteiligten Hochschulen über.

Projektleitung:  
Prof. Bettina van Haaren  
Institut für Kunst und Materielle Kultur der TU Dortmund

Ausstellung:  
5.11. - 15.11.2014 | Rudolf-Chaudoire-Pavillon

Rudolf-Chaudoire-Pavillon  
Technische Universität Dortmund  
Campus Süd  
Baroper Straße 297  
44221 Dortmund

Fakultät für Kunst und Sportwissenschaften  
Institut für Kunst und Materielle Kultur  
**[kunst.tu-dortmund.de](http://kunst.tu-dortmund.de)**

# International Exhibition of Contemporary Student Printmaking

**Australia | University of New South Wales Australia Art & Design, Sydney**  
Angela Butler | Nicholas Ingall | Ben Soedradjit

**Belgium | Académie Royale des Beaux-Arts de Bruxelles**  
Anne-Françoise Quoitin | Kevin Britte | Mélanie Géray

**Bulgaria | National Academy of Art, Sofia**  
Ivan Mateev | Kristina Vatova | Teodor Asenov

**China | Xi'an Academy of Fine Arts**  
Shaochen He | Liang Bo Leng | Zhi Yi Huang

**France | Ecole nationale supérieure des Arts Décoratifs, Paris**  
Sophie Potié | Marine Lefèvre

**Germany | Institut für Kunst und Materielle Kultur, Technische Universität Dortmund**  
Jette Flügge | Karin Heyltjes | Steffen Jopp

**New Zealand | Elam School of Fine Arts, The University of Auckland**  
Aiko Robinson | Elizabeth Kirkpatrick | Rebecca Frogley

**United Kingdom | Art School of Kingston University, London**  
Luke Evans | George Yarker | Ellie Wyatt

**United Kingdom | Royal College of Art, London**  
Benjamin Zawalich | Yucheng Ji | Eva Lerche-Lerchenborg

**United Kingdom | University of the Arts, London**  
Josie Malloy | Jida Choura | Nathan Taylor **United Kingdom |**

**Bath School of Art & Design in Bath Spa University**  
Bob Brown | Alice Du Port | Jake More

**United States | New York State, School of Art and Design, Alfred University**  
Maggie Wilson | Tim Pauszek | Ting Liu

**United States | Ohio, Columbus College of Art and Design**  
Jordin Caudill | Ian Ballantyne

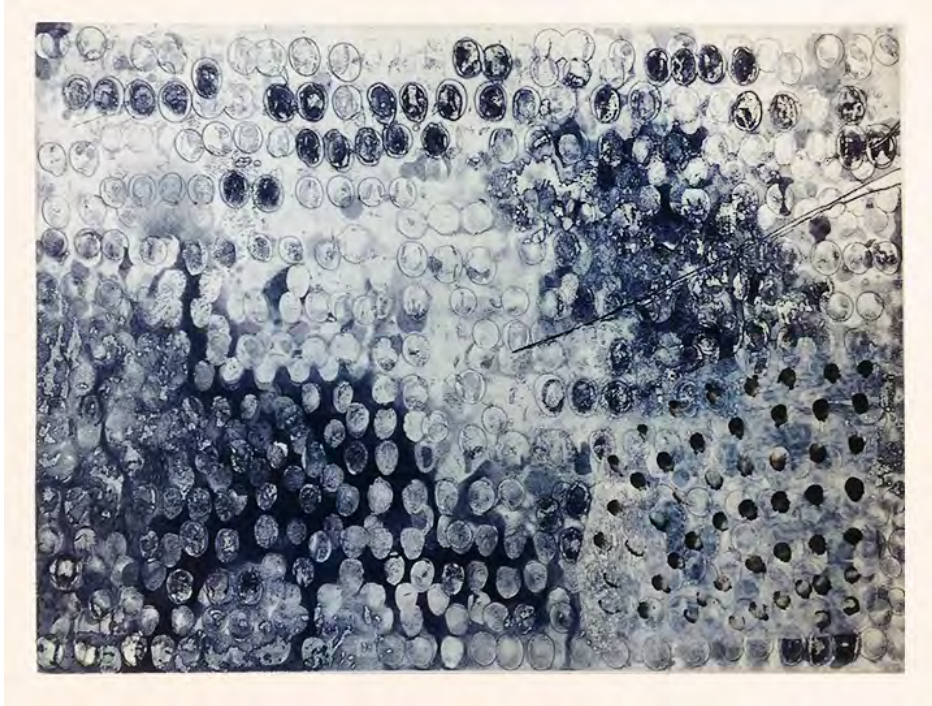
**United States | Ohio State University**  
Alyssa Branigan | Adam Wintz

## International Exhibition of Contemporary Student Printmaking



UNSW  
AUSTRALIA

Art & Design



### **Angela Butler**

*Soft Touch* 2014

Open-bite, softground, aquatint and chine colle  
37.5 x 49.5 cm (paper size – 50 x 70 cm)

Born in 1979, Angela Butler is a BFA Honours student at the College of Fine Arts and the recipient of UNSW's *Lindsay Prize* (2014). Her work has been exhibited in local and international exhibitions, including *Start from Printmaking – Integrative Practice and Crossing Borders: 11<sup>th</sup> Annual Printmaking Exhibition and Conference for Chinese Academies and Colleges*, Guangzhou Academy of Fine Art, Guangzhou, China (2012), the *Hong Kong Graphic Arts Festival* (2013) and the *Southern Graphics Council International* conference in San Francisco, USA (2014). Butler has worked for COFA's *Peer Assisted Studio Support Leader* program during 2012 and been active with the writing of several articles in 2013 and 2014, published in *Imprint Magazine*, the Print Council of Australia's quarterly publication. Her work incorporates visual and kinesthetic strategies that acknowledge issues of pain, trauma and healing. In seeking to remake the Self, Butler points to the skin as a site of erasure and renewal.

*The layered character of human skin provides both a physical and metaphysical reference for research into how the inner self and the outer world are connected. This can be expanded into other points of connectivity: between the self and the body, between two people and between the spiritual and physical worlds. This work seeks to further the understanding of embodied experience by defining identity as a layered state of erasure and re-articulation, interruption and interconnection.*

Angela Butler, May 2014



**Nicholas Ingall**

*The Irrationality of Sample Culture* 2014

Acrylic screenprint

46 x 64.5 cm (paper size – 50 x 70 cm)

Nicholas Ingall was born in 1991 in Sydney, Australia and is currently completing his Bachelor of Arts and Bachelor of Fine Arts degrees at UNSW College of Fine Arts. Ingall's work has been in several exhibitions both nationally and internationally including *Start from Printmaking – Integrative Practice and Crossing Borders: 11<sup>th</sup> Annual Printmaking Exhibition and Conference for Chinese Academies and Colleges*, Guangzhou Academy of Fine Art, Guangzhou, China (2012) and the *Southern Graphics Council International* conference in San Francisco, USA (2014). Nicholas is a working musician playing in a band that has toured Australia for the last several years and produced several releases, some of which featured on TV shows such as 'Made In Chelsea.' He has also produced his own music for personal use.

*Being a guitarist or 'analogue musician' myself, I have always had a fascination with digital and sampling music-making processes; a 'grass is always greener on the other side' syndrome. Through research and exploring these contemporary forms of music composition through practice, I have essentially come to two opposing conclusions. The first is that the process of sampling, (sampling many different recordings and combining them, using chopping, slicing and a host of other editing tools, to create a new work) is its own wonderful, truly contemporary media minded form of music making steeped in nostalgia, emotion and effervescence. The other is that the process of sampling is incredibly time consuming compared to traditional forms of composition and it becomes more of a stumbling process with endless hurdles than the accompanying notion of freedom it suggests. 'The Irrationality of Sample Culture' is my attempt at finding the humour between the two while projecting the sampling process with the respect it deserves.*

Nicholas Ingall, May 2014



UNSW  
AUSTRALIA

Art & Design



**Ben Soedradjit**

*HALFCASTE* 2014

Linocut

36 x 36 cm (paper size – 70 x 50 cm)

Ben Soedradjit was born in Sydney and is in the final stages of completing a Bachelor of Fine Arts at the UNSW College of Fine Arts. Soedradjit's work has been shown both internationally and nationally including *Messages from the South* at the Art Museum of National Taiwan University Of Arts, Taiwan (2011), *Duality* at the Maitland Regional Art Gallery (2012) and the *Southern Graphics Council International* conference in San Francisco, USA (2014). He was the recipient of the *Brenda Clouten Traveling Art Scholarship* (2007), the *UNSW Lindsay Prize* (2011) and was shortlisted for the *NAB National Emerging Artist Prize* (2014). He was Artist in Residence at the London Print Studio (2008). Soedradjit's work, exploring themes of cultural identity within Australia's layered histories, is held in national and international public institutions and private collections.

*Indonesian Batik patterning and design can be seen in a variety of forms throughout the many islands of Indonesia. The style, colouring and imagery used vary between provinces and often each region will have its own distinct style. Where one comes from is often known relative to these specific patterns, offering a sense of belonging and a connection to place. With this in mind, by marrying what is very much my own appropriation of Batik pattern making with imagery of Australian flora, I seek to broaden the understanding and interpretations of this layered symbolism. The humble Banksia, a native plant found in all regions of the country has been mythologised in children's stories within Australia. Its common name is linked to that of Joseph Banks, the famous British botanist that came to Australia during James Cook's voyage of discovery. It led to this island continent being claimed for British rule and its establishment as a penal settlement. Like many things before British colonisation, the Banksia would have certainly had a name used by the indigenous population. The fact Australians don't know what these Aboriginal names are is a perennial reminder of the influence and impact of European settlement.*

Ben Soedradjit, May 2014



**Anne-Françoise Quoitin**  
"Untitled"  
Drypoint and Aquatint  
Paper size :50x70 cm, Simili Japon.

Born in 1978, Anne-Françoise Quoitin has graduated in the Institut Saint-Luc in comics studio in 2000. She decided to develop intaglio and she's currently completing her Master degree in printmaking at the Royal Academy of Fine Arts in Brussels. Winner of the Prix de la Gravure of La Louviere Museum in 2011, she took part in various exhibitions. Her questioning in her artistic work is mainly about silence and secrecy.



**Kevin Britte**

« Impression d'Eau »

Etching, open bite, plate : 50x50

Paper size : 50x70 cm, Simili Japon)

Working under the theme of « destruction necessary for creation ». This work is about weathering. By shaping gorgeous and strange forms in the landscape, the weathering or erosion have ecologic and scientific interest : by dragging sediments and by eroding stratum, the water flow enriches them and reveal the movements of the earth's crust and millions of years of past history. Following the weathering process, the boards are varnished, then layed down into the river, leaved to their own way.

**Exhibitions**

XXIIème Prix de la gravure / Centre de la gravure de La Louvière. 7 juin - 8 septembre 2013

Prix Hamesse 2013 / Parvis de St-Gilles, Bruxelles. 19-27 septembre 2013

Expo Portable Habitat / Place de la liberté, Bruxelles. 14-28 novembre 2013

Exposition de gravure / Centre culturelle de Comines Warneton. Février 2014

Une empreinte dans la ville / Studio Marcel Recyclart, Bruxelles 13-20 mars 2014





**Mélanie Géray**

« Marine, mouvement 1, 2, 3 ».

Mezzotint

Paper size : 50x70 cm, Simili Japon

Plate : 3x10 cm/Æ

I became interested in the classical tradition of medallion portraits of 19<sup>th</sup> century, those little icons that showcased their model.

These images are very static, because the identification of people appears to be the key.

Where this information is whack, is the face recognition then necessarily compromised?

Are those people becoming suddenly inaccessible?

Is the portrait just a simple identification?

Here the viewer reconstitutes the portrait travelling alternately from an image to the other without being sure of the veracity of the face he's mentally reconstituting.

This mental reconstruction will replace the image and become the "Portrait".

**Award**

Laureat, Prize of the City of Antoing, Antoing, (Be)

Laureat, Prize of the city of Sint-Niklaas for the best intaglio print.

Stedelijke Musea, Sint-Niklaas, (Be)

Laureat, Prize of the Federation Wallonie Bruxelles government, Bruxelles, (Be)

Honorable mention , 21st Annual of Etching and Printmaking ,La Louvière, (Be)

Laureat, Dexia Art Award, Bruxelles (Be)

## INTERNATIONAL EXHIBITION OF CONTEMPORARY STUDENT PRINTMAKING



### Ivan Mateev

In the marble room

Etching, aquatint, 45,5/45,5 cm

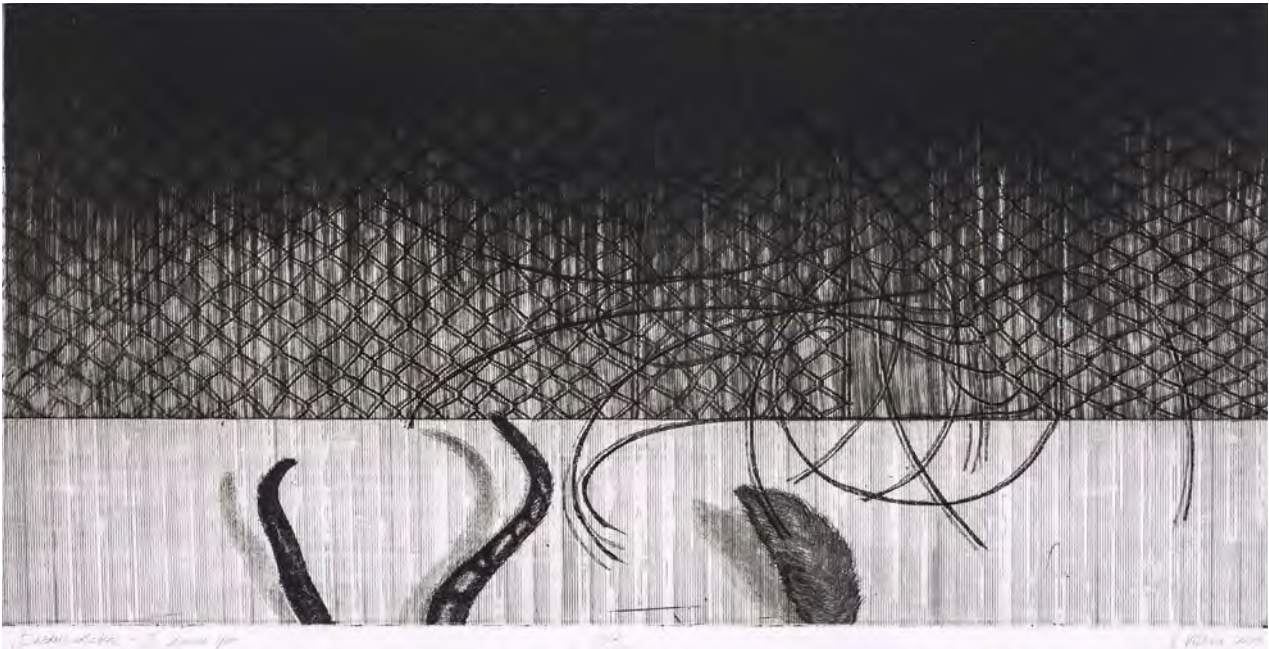
Paper size: 50/70 cm, 300 g Hahnemuhle

Ivan Mateev was born in 1988 in Sofia, Bulgaria. In 2007, he graduated 51st Secondary School in Sofia at the Class of Fine Arts. In 2013, he received a BA degree from the National Academy of Art Sofia, major Graphics, in the course of Prof. Zdravko Stoyanov. Currently he is working on his Master's degree in Graphic Art at the National Academy of Art.

His works are exhibited in the 7th Student international art biennial in Skopje, Macedonia (2013), 1<sup>st</sup> and 2<sup>nd</sup> National Mini Print Exhibition - Sezoni Gallery, Sofia (2011, 2013), International Graphic Art Exhibition of students and teachers "Corpo IN/ formazione" - Sofia - Venice - Madrid - Antwerp (2013), Bulgarian Mini Print, Nish, Serbia (2012), Student Competition Ex Libris "Mario Vargas Llosa in Sofia" - Sofia - Burgas - Madrid (2013). He took part in the international graphic workshop in Bogdantsi, Macedonia (2012). He has won first prize from the Student Ex Libris Competition "Mario Vargas Llosa in Sofia" (2013) and second prize at the "First Forum of Small Graphical Forms" (2013).

My work "In the marble room" is a fragment of a mental space in which I refracted natural forms through my eyes. I have used objects as a metaphor for man and his work. I try to represent our commitment to create a product that carries a part of the artist's soul. My desire is to leave a trace in time, which is attainable only by the works we create.

## INTERNATIONAL EXHIBITION OF CONTEMPORARY STUDENT PRINTMAKING



### Kristina Vatova

Dreamscatcher - I found you  
Etching, aquatint, dry point, 30/60 cm  
Paper size: 50/70 cm, 300 g Hahnemuhle

Kristina Vatova was born in 1990 in Plovdiv, Bulgaria. She graduated from the Tsanko Lavrenov Art School in Plovdiv in 2009. In 2013, she obtained Bachelor's degree from the National Academy of Art – Sofia, at Prof. Zdravko Stoyanov. In 2012, she is an exchange student for one semester under the Erasmus Programme at the Royal Academy of Arts in Antwerp, Belgium, at Prof. Hugo Bezard.

Currently she is working on her Master's degree at the National Academy of Art. Her works are exhibited in national and international graphic art exhibitions such as Small Graphic Forms, Sezoni Gallery in Sofia (2013), CUM FIGURIS Exhibition - City Library in Sofia (2013), Mini print Annual Exhibition of the Union of Bulgarian Artist in Sofia (2011), Corpo IN/Formazione - International Graphic Art Exhibition Gallery Academia, NAA, Sofia (2013), 17<sup>th</sup> International Print Biennial Varna, Bulgaria (2013), Printmaking Biennial "Cavaion Veroneze" - Verona, Italy (2013), 11<sup>th</sup> International Biennial Acqui Terme, Italy (2013), Prijs Frans Dille, Plantin Moretus Museum - Antwerp, Belgium (2012), International Graphic Art Biennial - Graphics review - Romania (2012) and "Nobody understand a printmaker" - Gallery of Royal Academy of Fine Arts, Antwerp, Belgium (2012). She took part in an international workshop "Transform" in Thessaloniki Aristotle University, Greece (2013).

Winner of Encouragement award - Student Art Festival in Blagoevgrad (2013), Second Award for Ex Libris Contest - Mario Vargas Llosa in Sofia (2013), Mini Print Award from Annual Exhibition at the Union of Bulgarian Artist (2012) and the Annual scholarship of the annual student competition of NAA "Dr. Kanev and Dr. Jelyazkov" (2011).

The work that I present is the last of the series "Dreamscatcher". The titles of the three works are: "Dreamscatcher I - Where are you?", "Dreamscatcher II - Where are you going?" and "Dreamscatcher III - I found you". The theme I am developing is associated with dream. Objects that depict the cycle are viewed and "caught" by the dreams that excite and impress me. The topic of dream is extremely broad and allows the viewer to feel closer, looking for his own dream at the images. This gives an opportunity for a personal interpretation of the graphical image.

## INTERNATIONAL EXHIBITION OF CONTEMPORARY STUDENT PRINTMAKING



### Teodor Asenov

No title

Etching, aquatint, 47/68 cm

Paper size: 50/70 cm, 300 g Hahnemuhle

Teodor Asenov was born in 1991 in the city of Sofia. He completed his secondary education in 2010 at 105<sup>th</sup> Secondary School in Sofia at the Class of Fine Arts. He is currently a third-year Bachelor's degree student at the National Academy of Art – Sofia, at the major Graphic Art, in the course of Prof. Dimo Kolibarov.

His works are exhibited at national and international graphic exhibitions including “Ex Libris” exhibition of students and lecturers of the National Academy of Art of the Sofia University “St. Kliment Ohridski” (2013), graphic exhibition of students and teachers in the Rusi Karabiberov Gallery, Nova Zagora (2013), Lithography.BG - Graphic exhibition of the Union of Bulgarian Artists (2013), International Graphic Art Exhibition of students and teachers “Corpo IN/formazione” - Sofia - Venice - Madrid - Antwerp (2013), CUM FIGURIS, City Library, Sofia (2013), 1<sup>st</sup> and 2<sup>nd</sup> National Mini Print Exhibition - Sezoni Gallery, Sofia (2011, 2013), 6<sup>th</sup> National Biennial of small forms, Pleven, Bulgaria (2012), 1<sup>st</sup> International Mini Print Biennial - Nish, Serbia (2012), Student Competition Ex Libris “Mario Vargas Llosa in Sofia” - Sofia - Burgas - Madrid (2013), 17<sup>th</sup> International Print Biennial Varna (2013), National Exhibition – Contest of the Southwest University of Blagoevgrad (2013), 9<sup>th</sup> International Contest “Ex Libris - Ex Erotic”, Ruse (2013).

He has won first prize of the National Exhibition – Contest Southwest University of Blagoevgrad (2013) and third prize of the Ex Libris - Mario Vargas Llosa in Sofia (2013).

Paper depicted on paper! Paper movement caught from the light and light movement captured by the paper. Three-dimensional states of paper are plotted on a two-dimensional plane of a printed image, two-dimensional image on a real three-dimensional topography of the actual paper. Movement, light, matter, the form - paper within the paper!

## International Exhibition of Contemporary Student Printmaking



### **Shaochen He**

*Faucet Series 9 – Bud of Flow Mark, 2014*

Stone Lithograph, 66 x 50 cm

Born in 1988 in He Nan province Lu Yi County, the hometown of Lao Zi, China Ban Hua Xi .Xi 'an academy of fine arts in 2010

Xi 'an academy of fine arts in 2012 hand--painted bookmarks won the third prize in the contest. Summer vacation in Xi 'an academy of fine arts in 2013 "rivers" on the paper talk about the ten poets and ten artists exhibition.

**Awards and events** in 2014 was named the 2014 session of outstanding graduate student cadre second-class scholarship and Xu Yuan prints innovation and graduated work and stay in the first prize.

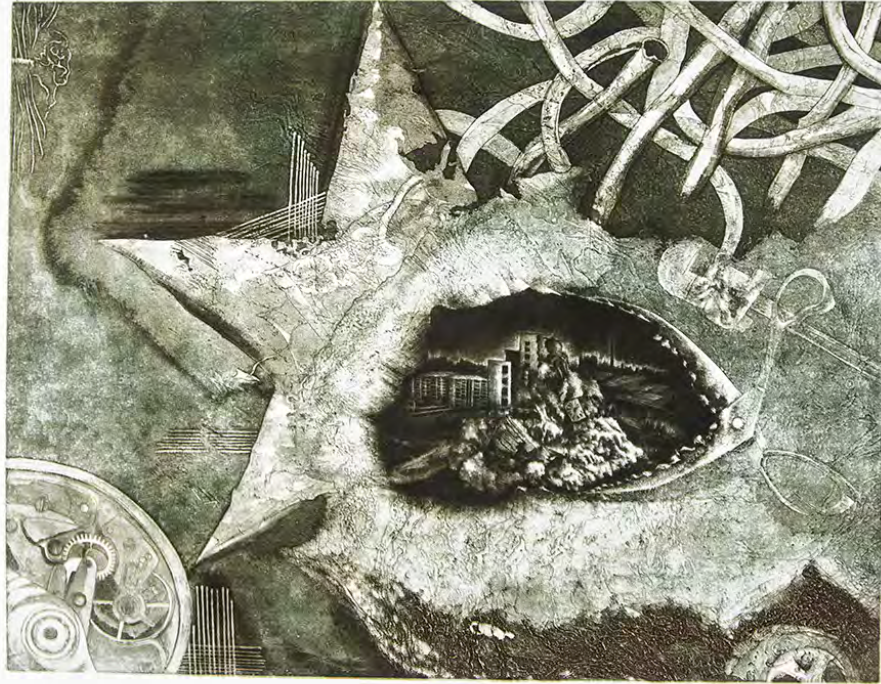
It does not concern the life journey, but it bears witness to the beginning and end of each day I live. Witness the transformation of the living environment. Perhaps it also bears witness to you, to witness a village to witness a city.

Alone in a corner by examining the world around that is around them.

When the time came to take some footsteps away, its history becomes deeply exposed, rendered in that neglected corner, or becoming a lay waste acquisition station.



西安美术学院  
XI'AN ACADEMY OF FINE ARTS



**Liang Bo Leng**

*Dream and Reality*, 2014  
Color Etching 56 x 76 cm

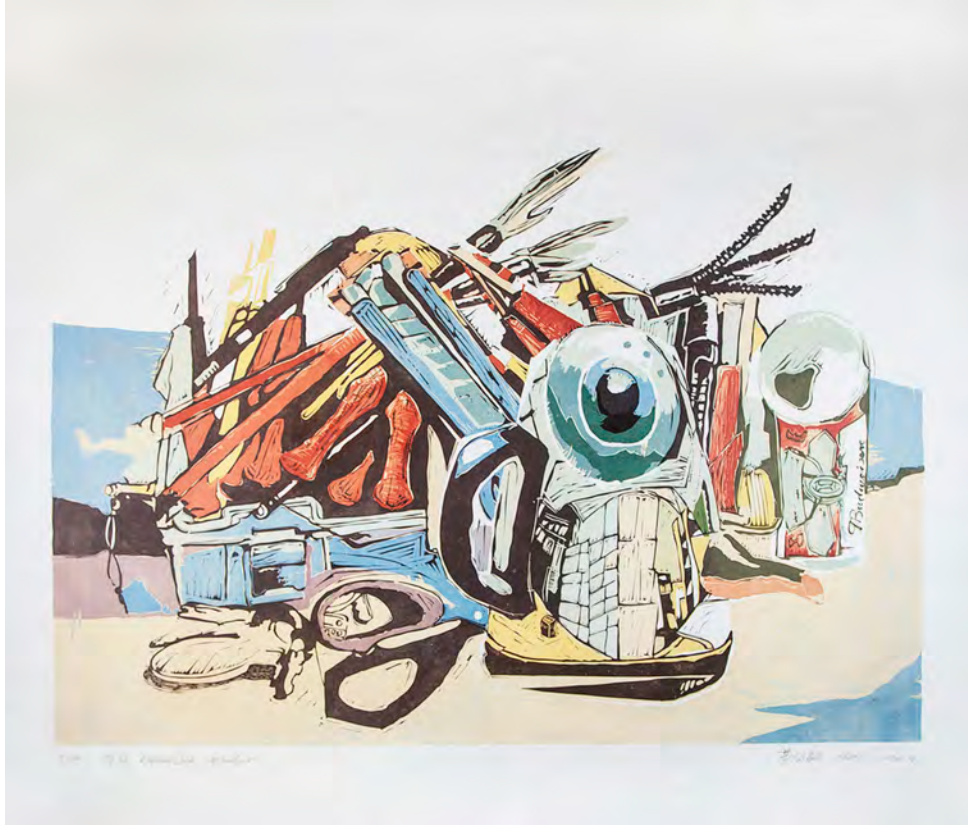
Born in 1991, Yueyang, Hunan Province

This picture comes from Liang's thoughts about the subtle relationships between real life and the dream world. Once he dreamt a dream where a catastrophe had just taken place like a star war and all things everywhere were turned upside down, chaotic, without logic. And then the next morning, when he woke up, he read in the news, which reported a violent earthquake had occurred in Ya An, Sichuan province, where some of his relatives were living... Fortunately, his relatives were safe and secure. And then he produced this print in response to the above events.

It is a picture that contains the artist's attitude toward the world in which we live.



西安美术学院  
XI'AN ACADEMY OF FINE ARTS



**Zhi Yi Huang**

*Abyssal Sea*, 2014

Woodcut, 70 x 81 cm

**Date of birth:** 1991/11

**Education:** The third studio, Print Making Department, Xi'an Academy of Fine Arts, Xi'an, Shanxi, China

**Exhibition Experience:**

2014 Graduate creation won the first prize and was collected by Xi'an Academy of Fine Arts

2014 Colored wood cut work won the second Innovation award of Xuyuan

2014 Won the Judge Award of Fourth China Illustration Exhibition

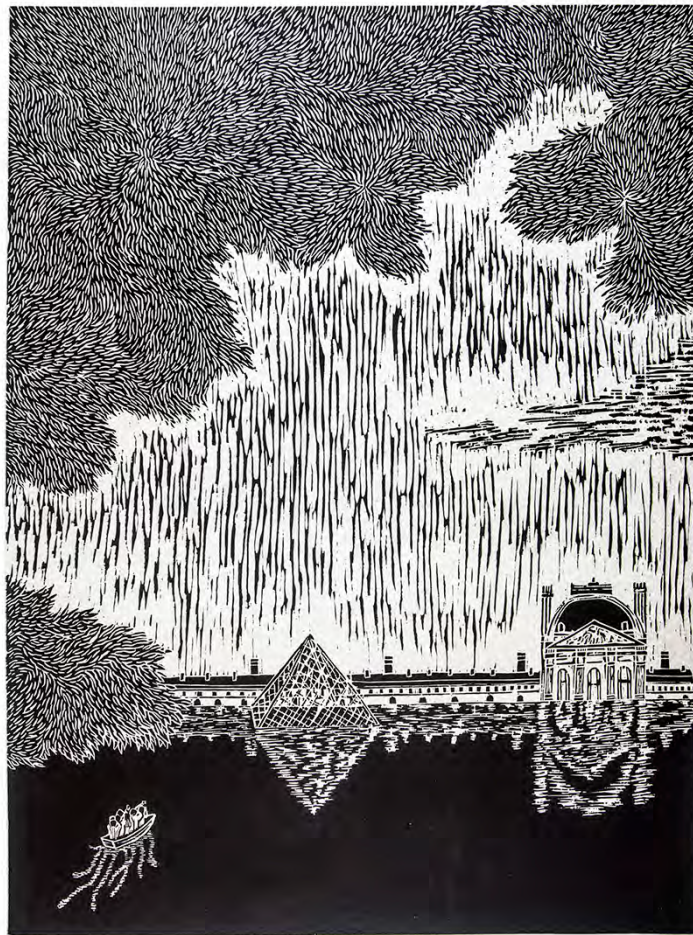
2013 Illustrations were selected to Ninth China International Undergraduate

Time is a colossal animal that can dig out of the depths of life in this space with his effort. When things at this depth meet, they will try to shape themselves and adjust their personalities, because of the maladjustments amongst them. But what is this magic power exactly --which can change them from THESE THINGS to THAT THING?

## International Exhibition of Contemporary Student Printmaking



Ecole nationale supérieure des Arts Décoratifs, Paris



**Sophie Potié**

*Apocalypse*, 2014

Woodcut, 70 x 50 cm

Sophie Potié is 23 years old, currently completing her studies at the School of Decorative arts in the "Print media" department. As a printmaker she mostly works on wood. She was born in the Alpes and does like to travel : it is her most important inspiration.

This work is a woodcut print which belongs to a composition of seven. It is the Louvres flooded after the apocalypse. I like the idea of a positive apocalypse, the end of a world for the beginning of a new one. I think ruins are beautiful. I like links and tensions between human creation and wild nature.





**Ecole nationale supérieure des Arts Décoratifs, Paris**



**Marine Lefebvre**

*Chute III*, 2014

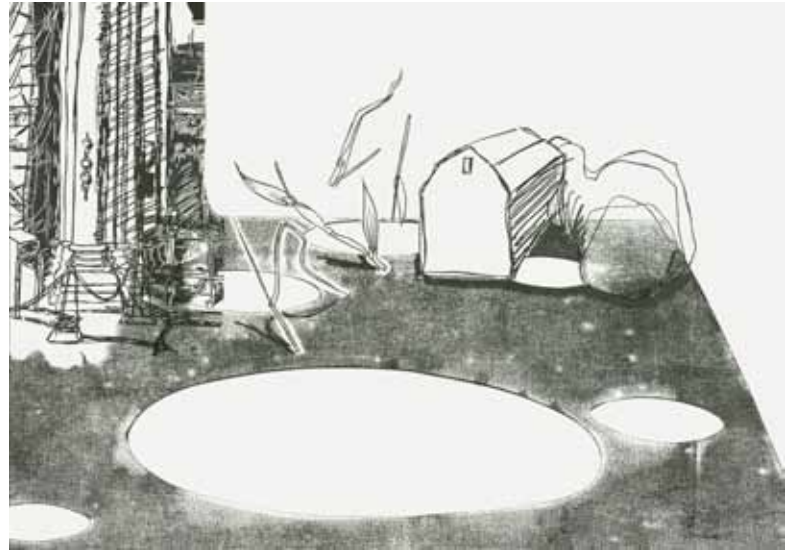
Etching, aquatint, 70 x 50 cm

Marine Lefebvre, 23 years old, works and lives in Paris, where she has been studying for the last four years at the School of Decorative arts in the "Print media" department. She also enriches her knowledge with different print workshops in Paris and foreign countries, like United Kingdom, Poland and United States.

Her current works are dealing with landscapes and people in transition, in between spaces or states. This print is inspired by the Flood and someone's attitude in this kind of representation.

## jette flügge | vita

\* 1974 in Wickede/Ruhr,  
Germany, née Brockfeld  
Peterstr. 10  
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dortmund.de  
www.jette-fluegge.de



### **„backyard“, linocut, monoprint/PVC cut on paper, 42x60 cm, 2014**

In my work garden is an allegory for the inner world, wherein and within meaning can alter. Natur is finding it's way back into a park. A simple house equals a sacred space.

### **education**

2004-2009 freie akademie der bildenden künste (fadbk)  
2009 Master student of Stephan Schneider  
2010 TU Dortmund, art and culture anthropology of textile,  
class of Prof. Bettina van Haaren  
2013 Bachelor of Arts  
lectureship for printmaking at TU Dortmund  
Charter member of FrauenKunstForum Südwestfalen e.V.,  
lives an works in Iserlohn/Menden/Dortmund.

### **awards**

2012 Art award of the TU Dortmund for graphic  
2014 2nd prize of the XVII th GERMAN INTERNATIONAL EXIBITION OF GRAPHIC ART

### **works in collections**

Art Center of Baltic Amber, Vilnius/Lithuania.  
Art collection Südwestfalen.

### **exhibitions since 2011 (selection) | catalogue (c)**

2014 XVII. Deutschen Internationalen Grafik-Triennale Frechen (c)  
„Ereignis Druckgraphik 6/2014“, BBK Leipzig e.V.  
„KunstwOrte“ im Dortmunder U (c)  
2013 „Märkisches Stipendium für Bildende Kunst 2014“, Städtische Galerie Iserlohn  
„Knygos im Eno Paroda“, Galerie Baroti, Klaipėda/Lithuania  
„Knygos im Eno Paroda“, Bibliothek Plunge/Lithuania  
2012/13 „entschieden indirekt“ XYLON Deutschland: Städtisches Kunstmuseum Spenndhaus Reutlingen; Richard-Haizmann-Museum Niebüll; Städtische Galerie Offenburg; Stadtmuseum Borken; XYLON Museum Werkstätten Schwetzingen (c)

## jette flügge | vita

- 2012 „Animalisch“ Zoo Dortmund (c)  
Rundgang TU Dortmund im Dortmunder U  
„Stadtspäher“ Museum Osthaus, Hagen  
Aktion „Kultur gestärkt!“, Iserlohn, Altena, Werdohl  
„Kunststudenten aus NRW: TU Dortmund“, Dr. Carl Dörken Galerie, Herdecke
- 2011 Rundgang TU Dortmund im Dortmunder U  
„Reihenweise“, Peschkenhaus Moers  
„Süße Schwester“, Städtische Galerie Iserlohn  
„Hut ab“, Städtisches Museum Menden  
21. Kunstmesse im Frauenmuseum Bonn
- 2009 „Internationale Kunstkontakte - Litauen“, Workshop „Landleben - eine Kunst-  
kammer“ und Ausstellungen, Museum Schloss Oginskis, Plunge/Lithuania  
Bernsteingalerie, Vilnius/Lithuania
- 2008 „Internationale Kunstkontakte - Litauen“, „yunktis - Verbindungsstücke“,  
Menden
- 2007 „Rebellion im Alltag“, Kreishaus Schwelm  
„Doppelpass“, Kunsthalle Südwestfalen, Werdohl  
„Internationale Kunstkontakte - Litauen“, Schloss Oginskis, Plunge/Lithuania  
„Streifzüge“, Galerie Bengelstätter, Iserlohn
- 2006 „Rebellion im Alltag“, Technopark, Kamen  
„Liebe im Sauerland“, Museum Lüdenscheid (c)  
„internationale Kunstkontakte - Litauen“, Gemeinschaftsausstellung mit  
litauischen Künstlern, Städtische Galerie Menden  
„EN-Kunst 2006“, Kreishaus Schwelm (c)
- 2004 „Begegnungen“, Galerie Parduhn, Düsseldorf  
„unbenannt“, Kunstverein Menden  
Freudenhaus, Menden (solo exhibition)

## karin heyltjes | vita

\* 1967 in Mülheim a.d. Ruhr,  
Germany  
Im Klosterkamp 31  
D-58119 Hagen, Germany  
Email. karin.heyltjes@tu-  
dortmund.de  
www.heyltjes.de



### **„circular course C 09“, linocut/PVC cut on paper, 50x70 cm, 2014**

In the series “circular course“ I artistically concentrate the intensive experiences of two bicycle tours across Denmark.

Abstract pictures of shadows of cyclists and experienced areas are printed in locally experienced colours. Newly developed colours are the results from layered wet-on-wet-printings. At the same time the figural account disappears.

The experimental process of printmaking is very important. (Karin Heyltjes 2014)

### **education**

1989-2004 Ruhr-University Bochum, art history

1996-2008 scientific activities at various museums

since 2004 employed at an advertising agency

since 2009 TU Dortmund, art and culture anthropology of textile, class of Prof. Bettina van Haaren

2012 Bachelor of Arts

2012-14 lectureship for graphic design at TU Dortmund

lives and works in Hagen/Dortmund.

### **award**

2010 Editionspreis der TU Dortmund

### **work in collection**

Osthaus-Museum, Hagen

### **exhibitions since 2010 (selection) | catalogue (c)**

2014 „KunstwOrte“, Dortmunder U (c)

2013 „Auf Sicht. Künstlerische Arbeiten von Karin Heyltjes“, Katholische Hochschulgemeinde Dortmund (solo exhibition)

„Hagener Künstlerinnen und Künstler 2013“, Osthaus Museum, Hagen (c)

„Linolschnitt heute 2013“ Städtische Galerie, Bietigheim-Bissingen (c)

„Toast“ Museum für verwandte Kunst, Köln; ND 6 GG, Neuss; Städt. Galerie Kaarst; Galerie Beate Kollmeier, Essen

„Rundgang der TU Dortmund“, Dortmunder U

## karin heyltjes | vita

- „Stadtspäher“, Dortmunder U
- „Die Grosse Kunstausstellung 2013“ Museum Kunstpalast, Düsseldorf (c)
- 2012 „Kunststudenten aus NRW – TU Dortmund“, Dr. Carl Dörken Galerie, Herdecke
- „Animalisch“, Zoo Dortmund (c)
- „Rundgang der TU Dortmund“, Dortmunder U
- „Wüste“, Kirche St. Michael, Hagen
- „Stadtspäher“, Osthaus Museum, Hagen
- „Gut besetzt“, Burg und Historisches Rathaus Dringenberg, Kunstverein Bad Driburg
- 2011 „Bauwerke“ Phoenix See Entwicklungsgesellschaft, Dortmund
- „Rundgang der TU Dortmund“, Dortmunder U
- „Sichtflug“, Airport Dortmund (c)
- 2010 „Der Hohenhof in Hagen“, Osthaus Museum, Hagen (c),
- „Helden der Kunst und der Leinwand“, Rudolf-Chaudoir-Pavillion, Dortmund

## steffen jopp | vita

\* 1991 in Iserlohn,  
Germany  
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### **„home“, woodcut on paper, 70x50 cm, 2014**

Mainly I use found woods, which I „hurt“ with different tools. Many of these formations and structures remember naturalistic conditions. These could be grasses, fields, architecture and floor panels. By an additive set of printing blocks I repeat formal information and multiply them up to a certain density.

### **education**

- |            |  |
|------------|--|
| since 2010 | TU Dortmund, visual arts with focus on printmaking,<br>class of Prof. Bettina van Haaren   |
| 2013       | foundation member of artist association „Neuer Graben e.V.“<br>scholarship „Junge2Kunst“, Kulturverein „Hagen- Smolensk e.V.“,<br>Hagen, Germany |
| WS 2014/15 | Academy of Fine Arts Münster, Germany<br>lives an works in Dortmund.   |

### **group exhibitions | catalogue (c) | group ‚Neuer Graben‘ (NG)**

- |      |   |
|------|---|
| 2014 | „KunstwOrte“, Dortmund U (c)<br>„Stammfisch“, Galerie Clowns und Pferde, Essen (NG)<br>„Import Export“, Philara, Düsseldorf (c)   |
| 2013 | „Rundgang“, Dortmund U,<br>„Kunstspur“, Atelier Jörg W. Schirmer, Essen (NG)<br>„Stammtisch“, Galerie Clowns und Pferde, Essen (NG)   |
| 2012 | „Gut Besetzt“, Burg Dringenberg, Kunstverein Bad Driburg<br>„Kunststudenten aus NRW“, Dr. Carl Dörken Galerie, Herdecke<br>„Animalisch“, Dortmund Zoo (c)<br>„20 Jahre Jugendkunstschule Iserlohn“, Städtische Galerie Iserlohn (c)<br>„Rundgang der TU Dortmund“, Dortmund U<br>„Freitag der 13te“, Kunstverein Dortmund, Germany<br>„Satzausgleich“, Salon Damen und Herren e.V., Düsseldorf, Germany<br>„Jazz meets Art- 60 Jahre Jazzclub Henkelmann“, Henkelmann, Iserlohn |
| 2011 | „Rundgang der TU Dortmund“, Dortmund U  |

## International Exhibition of Contemporary Student Printmaking

### Elam School of Fine Arts, University of Auckland

Struan Hamilton Professional Teaching Fellow, Fine Arts



#### **Aiko Robinson**

*Head over Heels*, 2014

Woodcut, 50 x 70 cm

Aiko Robinson is currently in her fourth year at Elam School of Fine Arts, studying BFA Honours. She is from Auckland, New Zealand and is of Japanese and New Zealand descent. Aiko works primarily in Woodblock and etching, but has also worked in sculpture and watercolour/ ink paintings.

Head over heels, is inspired by Japanese erotic art, or Shunga, from the Edo period (1603 - 1867). Sexual imagery was quite accepted in Japanese society as sex was considered to be natural human behavior, celebrated both for the pleasure it gave and it's positive associations with fertility. In Western society sexually explicit materials are often seen as a threat to public morality. There is a rigid division of what is considered art and what is considered pornography. Aiko's multi-colour woodblock print challenges the negative concept of pornography in Contemporary Western society through the exploration of Japanese Shunga art. The print expresses mutuality and tenderness between lovers, as well as humour, encouraging a light-hearted engagement with the subject matter

## Elam School of Fine Arts, University of Auckland



### **Elizabeth Kirkpatrick**

*Vengeance*

Screeprint, 70 x 50 cm

Elizabeth Kirkpatrick is in her final year of a Bachelor of Fine Arts with Honours at Elam School Of Fine Arts. She works primarily in collage, illustration and screen print.

Her print is a five-colour screen print of a digital illustration inspired by Park Chan-Wook's *Vengeance* trilogy. Her current work is focused on investigating the aesthetic experience of violence in film and interrogating her own consumption of violent films.



# Elam School of Fine Arts, University of Auckland



## **Rebecca Frogley**

*Home of the spider*

Screenprint, 70 x 50 cm

Rebecca Frogley is currently in her Honours year of a Bachelor of Fine Arts (Hons) at Elam School of Fine Arts. Her work forms as a merger between scientific processes and art poetics.

Rebecca's screen-print displays an image of the minute interior of a flower bulbil from the Grafton Gully, one of the few relatively untouched land pockets within the Auckland City Centre. The image was formed through a process of scanning electron microscopy (SEM), whereby a focused beam of electrons graphed the surface's topography and composition. In this way, the SEM takes an impression of a surface much like the process of print, and may be considered as a form of printmaking in an expanded sense.

# International Exhibition of Contemporary Student Printmaking

Kingston University London

Kingston University

Mark Harris Senior Lecturer Fine Art



**Luke Evans**

*Zero, 2014*

Electrostatic toner print, 70 x 50 cm

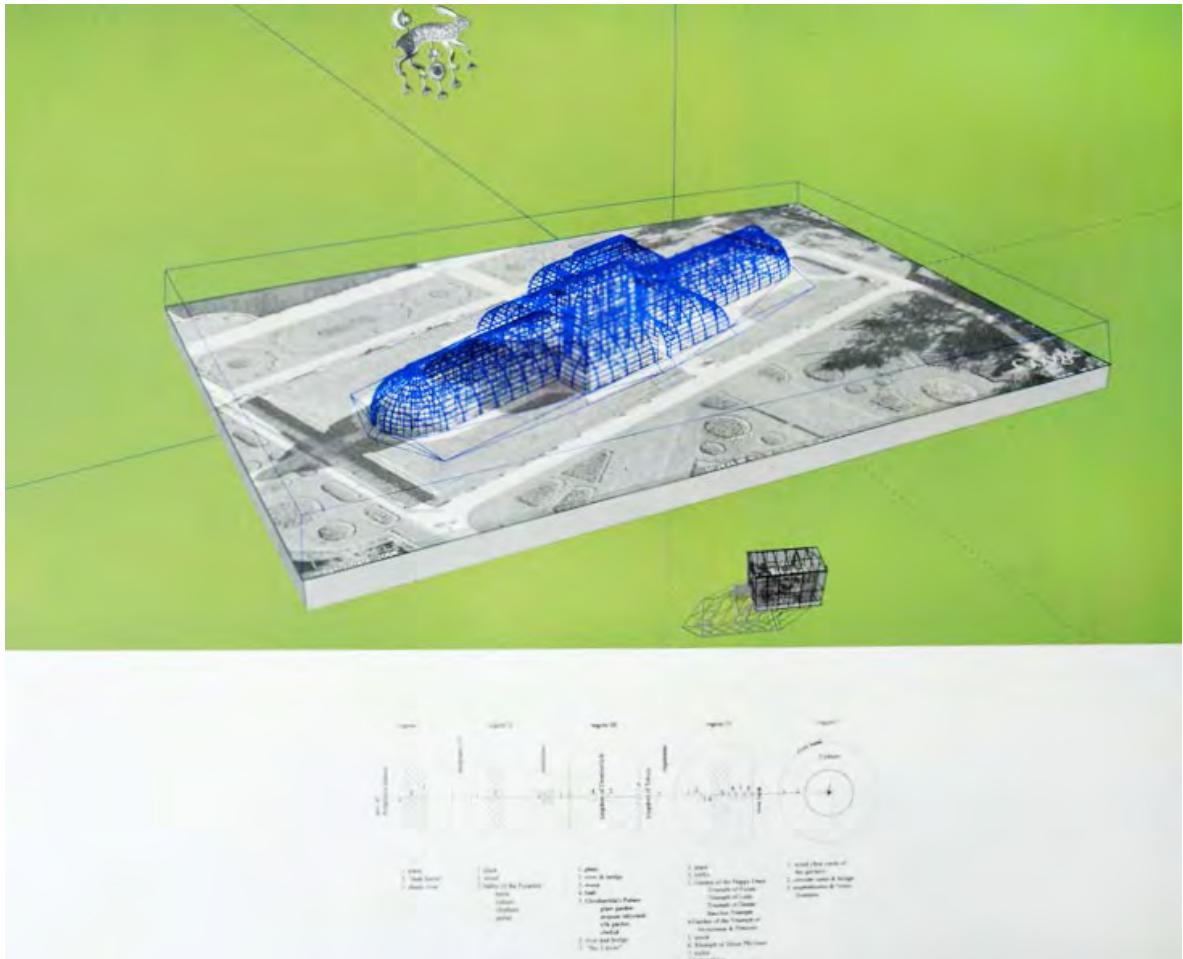
Luke Evans – 3<sup>rd</sup> yr Graphic Design

I reveal the raw beauty in electrical fields—by deconstructing the modern Xerographic print process:

Acrylic is placed upon a metal sheet, then charged with 400,000 volts. This leaves a static charge on the surface influenced by the electrode shape, voltage, humidity, and duration. Toner powder is then dusted over the acrylic to reveal the electrical field. The image is then pressed onto paper and heat-sealed. The process can be viewed via this link:

<http://luk-e.com/portfolio/>

Kingston University



**George Yarker**

*Hypnerotomachia*, 2014

Screenprint, 50 x 70 cm

George Yarker - 3rd yr Fine Art

The work is an enclosed exploration of Poliphilo's journey in the 'Hypnerotomachia Poliphili'. At the bottom of the print is a diagram of the zones that Poliphilo progresses through. As in the Hypnerotomachia, the print explores an architectural landscape set within a garden. Constructed from 3d models, the main structure drawn from Google earth and the smaller from 3d modeling software. Garden theory is a large part of my work and this print acts as an archive of such research within my practice. The Garden is a perfected form of place making. I am constructing a mythopoeia.

Kingston University



**Ellie Wyatt**

*The Bust of Patroclus*, 2014

Photo etching and screenprint, 70 x 50 cm

Ellie Wyatt - 3<sup>rd</sup> yr Fine Art

The Bust of Patroclus revolves around notions of repetition and dissemination of paintings, photographs, and portraiture. Exploring the conflicts between the painted, the analogue photographic and the digital photographic, I dissect formalities that follow painting into photography, that have become redundant in the digital era. The title of the print, Bust of Patroclus, refers to the lithograph in the bottom left corner, and to the book *The Pencil of Nature*, written by William Henry Fox Talbot in 1844. This image, from Talbot's book, represents one of the earliest uses of photography to capture and replicate a work of art, something that runs through the other elements of the print: the background is a draped fabric taken from a poor quality Google Image of a Paul Delaroche painting. Reproduced as a photoetching, tension is created between the original painterly quality of the work and then its pixelated reproduction in the digital era. The fragmented screenprint is a digitally manipulated photograph of some flowers, another formal element of portraiture that no longer exists.

# International Exhibition of Contemporary Student Printmaking



**Royal College of Art**  
Postgraduate Art and Design



## **Benjamin Zawalich**

*Camouflage*, 2014

Stone Lithograph, 50 x 70 cm

Place of Birth: b.1984 Boston, MA USA

Education

2014 MA Printmaking, Royal College of Art, London, UK. (Expecting June)

2012 MFA Painting, Boston University, Boston, MA

2006 BFA Printmaking, Massachusetts College of Art, Boston, MA

2004 Fall Semester, Painting, CABK Academe of Fine Arts, Kampen (Now Zwolle), Netherlands

I've been working this past year with the idea of taking an image and pushing it through the different mediums available to me in order to produce as many variations of that original image as possible. My drawings become prints, my prints become paintings, and those paintings are turned back into prints. The elements that remain constant in all those images begin to take on the appearance of a mythology, and the processes I use to make them, puts enough distance between me and them, that I can imagine that I don't know who made them or what they are about. My role then becomes that of an excavator who has to uncover and reassemble the work of multiple generations of a civilization that I have yet to learn about. This Print was constructed from laser-jet transfers of photographs of paintings made from collaged lithographs, that were then put onto a stone, and then reworked and reprinted on top of one another. The result is a print that is made up of a history from all the work that came before it.

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Website: [www.benzawalich.com](http://www.benzawalich.com)



**Royal College of Art**

Postgraduate Art and Design



**Yucheng Ji**

*The Distant Place*, 2014

Etching, 50 x 70 cm

Born in 1990 in Beijing, China

Lives and study in London

**Education**

2013-2015 Royal College of Art, London, UK

2008-2012 Central Academy of Fine Arts, Beijing, China

People always look forward to go to the distant place. But the real distant place can only appear in our imagination. Because no matter where the place is, once we arrive there we lose the distance, which means it is not a distant place anymore. The only way to create a distant place is to make familiar things unfamiliar. I imagine set a totally different condition for those daily stuff around us and bring them back to ancient times. Then I draw my imagination. I can see those stuff everyday but I can never arrive the places in my etching. Those are real distant places.

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[www.jiyucheng.com](http://www.jiyucheng.com)



**Royal College of Art**  
Postgraduate Art and Design



**Eva Lerche-Lerchenborg**

*Surfaces to fillet*, 2014

CMYK Screenprint, 70 x 50 cm

b. 1990, UK - Danish nationality

Kingston University, Diploma in Art Foundation Studies, 2009

University of Edinburgh (Edinburgh College of Art, BA Painting, 2013

Exchange programme at LUCA School of Arts, Ghent, Belgium, Jan - June 2012

Royal College of Art, MA Printmaking, 2015

In my work I am investigating different matter and surfaces and what happens when they meet. Here I am interested in a manufactured product such as jelly and the interaction it has when it is put into contact with the surface of the body. It is about when a surface meets another surface and what effect this has. My work primarily is very photographic and usually starts off as photograph that I take into different processes. I decided to create a screen print of this photograph as it enabled the different components of the image to come alive in a different way from it being purely a digital image. The components interact with each other in a new way through the different layers and physical nature of this medium.

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[www.evalerche.com](http://www.evalerche.com)

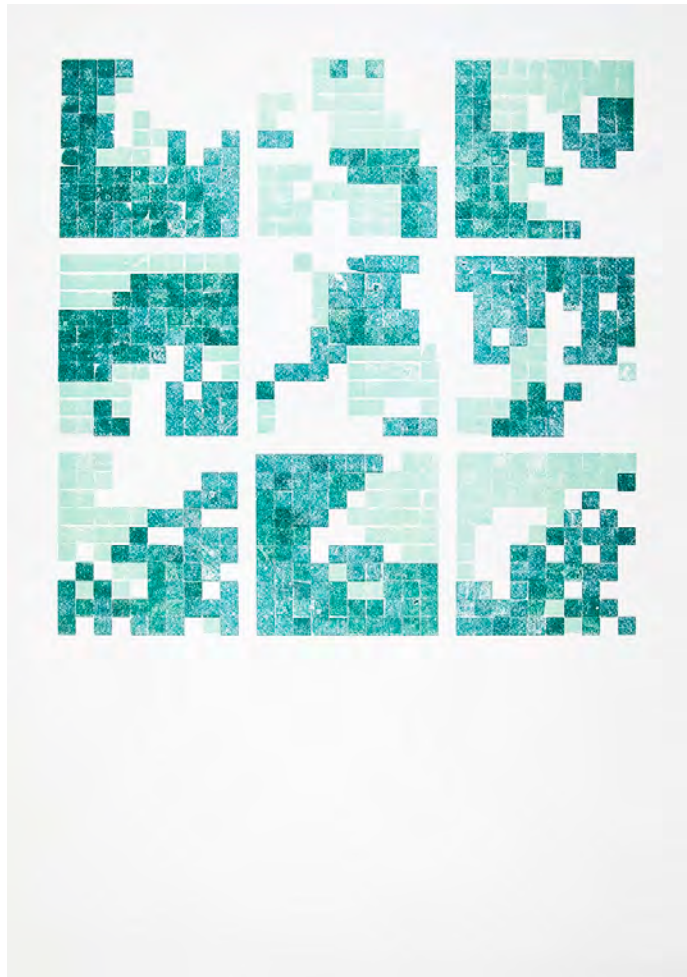
**International Exhibition of Contemporary Student Printmaking**

**ual:** university  
of the arts  
london



**Josie Malloy**  
*No Title*, 2014  
Screenprint, 50 x 70 cm



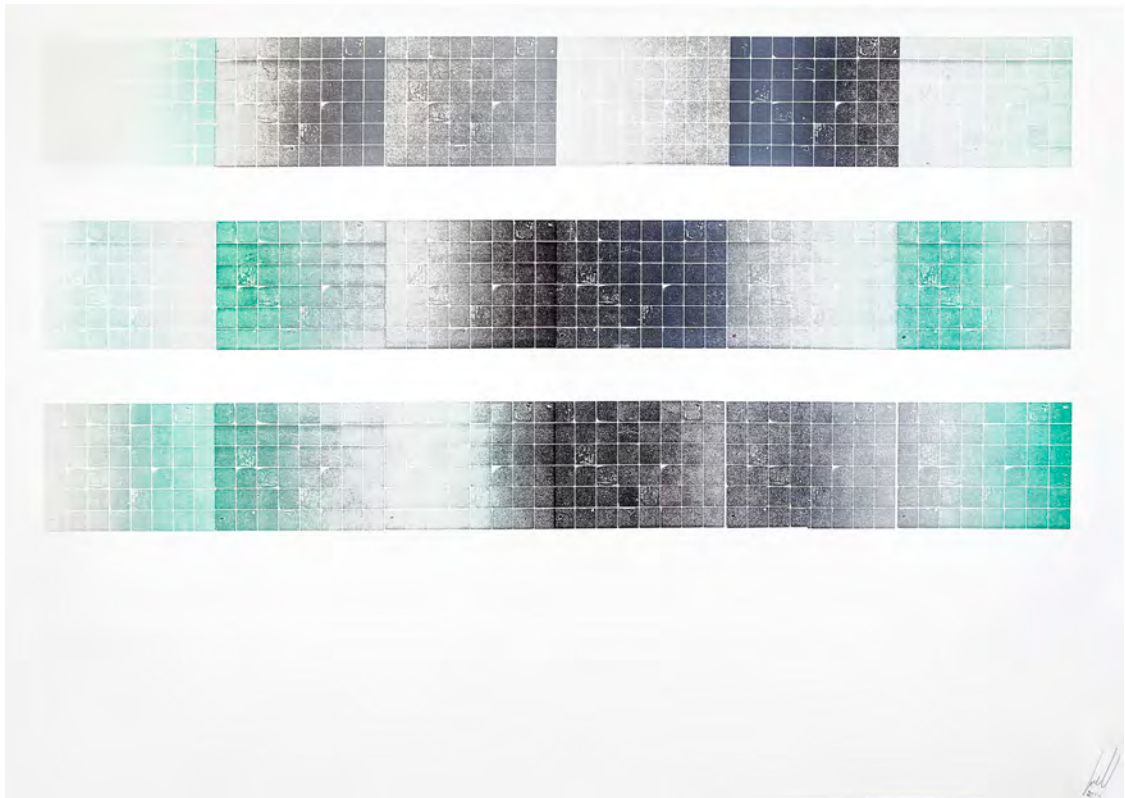


**Jida Choura**

*No Title, 2014*

Letterpress on paper, 70 x 50 cm

**ual** university  
of the arts  
london



**Nathan Taylor**

*No Title*, 2014

Letterpress on paper, 50 x 70 cm

## International Exhibition of Contemporary Student Printmaking



**Bob Brown**

*No Title*, 2014

Screenprint, 70 x 50 cm



**Alice Du Port**

*No Title*, 2014

Etching, 50 x 70 cm



**Jake More**

*No Title, 2014*

Etching, 50 x 70 cm

# INTERNATIONAL EXHIBITION OF CONTEMPORARY STUDENT PRINTMAKING

SCHOOL OF ART AND DESIGN, NYSCC AT ALFRED UNIVERSITY



## **Maggie Wilson**

*Alene, 2014*

Lasercut woodcut and polymer plate intaglio on handmade paper, 70 x 50 cm

Maggie Wilson is a current 2014 BFA graduate from NYSCC at Alfred University as of this May. Printmaking is her preferred medium, primarily wood cut and polymer plate printing. She is looking forward to making more work in the Northeast United States and abroad before continuing on to graduate school.

Maggie's print is a four plate laser cut woodblock print, printed on handmade paper of shredded books and an old blue sweater. The portrait of a fellow student is part of her BFA thesis, which celebrates the idiosyncrasies of female identity.



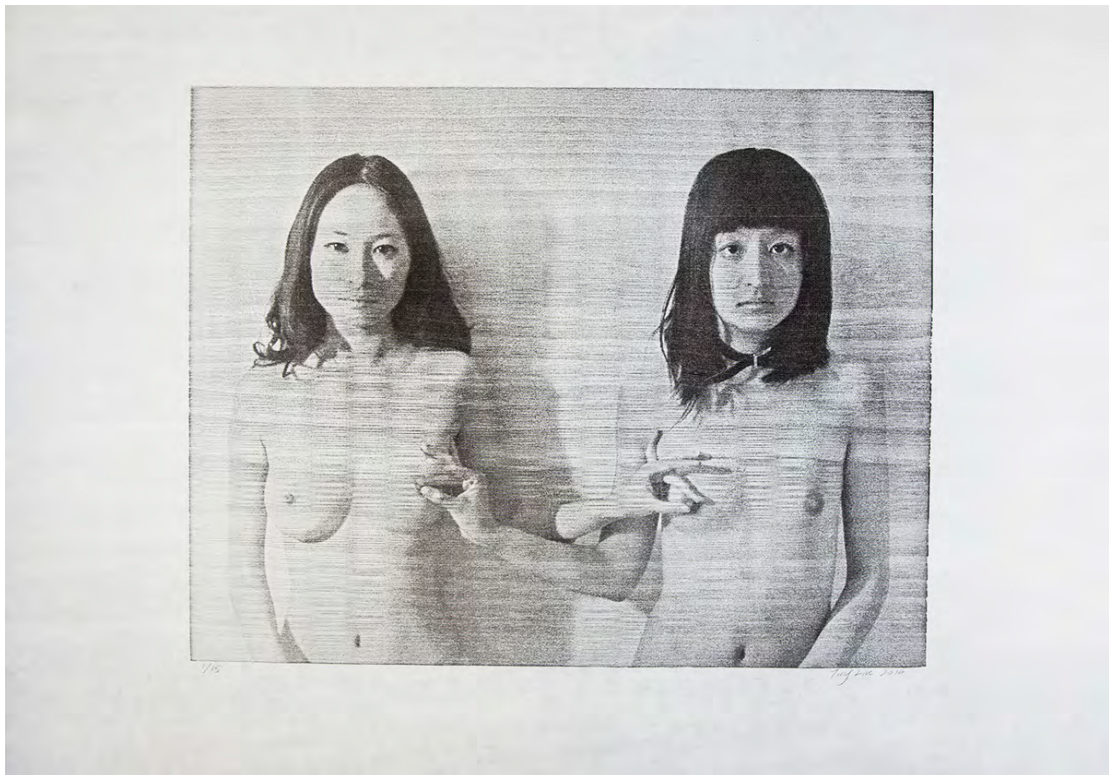
**Tim Pauszek**

*A Plausible Cause for Pessimism*, 2014

Woodcut and screenprint, 70 x 50 cm

Tim Pauszek will be graduating from Alfred University in December 2014 with a Bachelor of Arts degree in Interdisciplinary Art and Chemistry from the College of Liberal Arts and Sciences at Alfred University. He is from Dunkirk, New York, and graduated from Dunkirk Senior High School. Tim works primarily with hand carved woodblock prints, but has interests in multiple plate etching, screen print, and stone lithography as well.

His print is a hand carved woodblock image overlaid with screen printed text that repeats the phrase "If you think about it long enough and hard enough it all becomes a meaningless blur" and contains other "goodies" hidden within. His print is a continuation of an earlier work "My Spirit Animal is a Pessimist," which deals with frustrations about economic decline in working class America.



**Ting Liu,**

*Gemini*, 2014

Laser cut woodcut on Chinese Xuan paper, 50 x 70 cm

Ting Liu just finished her junior year at NYSCC School of Art and Design. She is from Yantai, China. She graduated from the Central Academy of Fine Art High School, Beijing, China in 2011. She is currently working across print media, painting and interactive digital arts.

Her print is a laser cut woodblock print, printed on Shengxuan paper from China. The image is originally from 35 mm film photography of two young Chinese women and is inspired by a famous classic French painting: Gabrielle d'Estrées and One of Her Sisters, which hangs in the Louvre Museum in Paris France.



## International Exhibition of Contemporary Student Printmaking



COLUMBUS COLLEGE OF ART AND DESIGN



### **Jordin Caudill**

*Decorating the Living room, 2014*

Screenprint, 70 x 50 cm

My work is about the domestic space, or home, and the objects that occupy that space. The work is a representation of the removal of an object, physically and contextually, from a domestic dwelling. Upon removal of the object, I then deconstruct it further removing the function, and then reassemble it with other household parts, reassigning purpose through the creation of a new object or composition. The new assemblage is then inserted back into the context, or conversation, surrounding a domestic space.

I work in a variety of media, including found, refuse, repurposed, and donated household furniture and accessories, paper, fabrics and other fibrous materials, wood, plaster, and aqua resin. The materials I employ determine the forms that I will create, mainly using sculpture and printmaking techniques.

COLUMBUS COLLEGE OF ART AND DESIGN



**Ian Ballantyne**

*The Sunshine Boy*, 2014

Etching, 70 x 50 cm

Perpetually displaced artist Ian Ballantyne weaves prophecies with “neo-primitive” intricate characters and objects to elevate a rational discourse in response to the seemingly irrational violence. Without a set place or time for the events unfolding, viewers are left unpacking the scenes, which then opens the door to a new experience.

## International Exhibition of Contemporary Student Printmaking



OHIO STATE UNIVERSITY



**Alyssa Branigan**

*No Title, 2014*

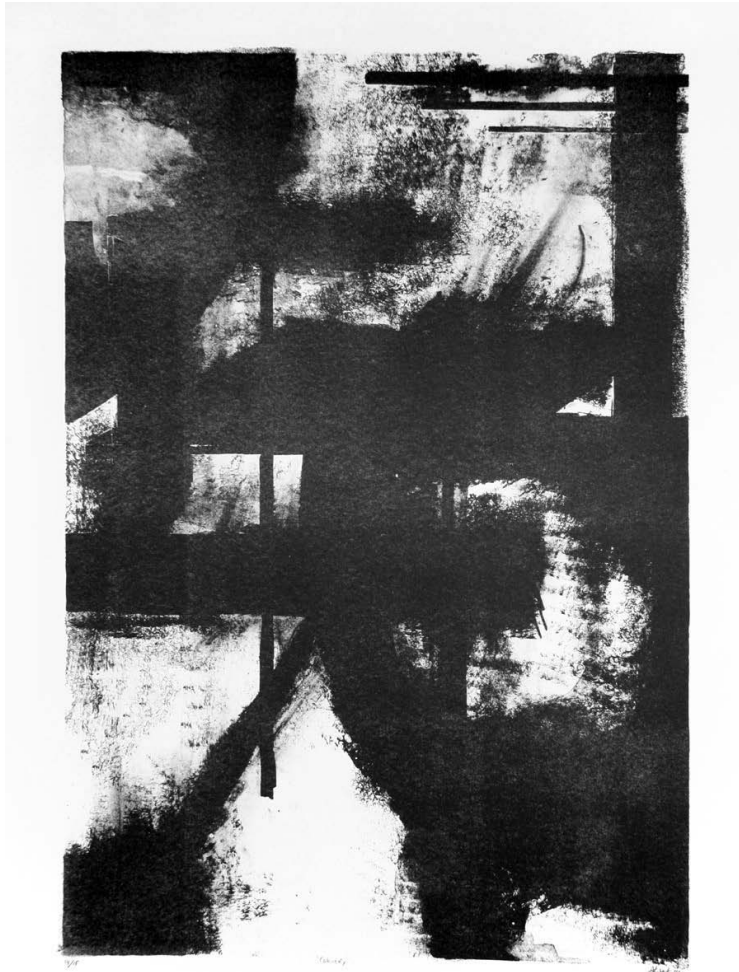
Screenprint, 50 x 70 cm

I find my inspiration in the self-awareness developed throughout the aging process as well as the desire to embrace a carefree, childlike mindset when producing art. As people age, they often begin to lose the creativity and imagination that they once possessed. They realize that there are limitations to what can be realistically accomplished and that there are judging eyes always watching. They become more aware of themselves, others, and the way they are perceived by others.

Through the use of personal symbolism and the static nature of the screen printing process, my art depicts the loss of innocence and the inevitable growth into an adult. Quick and repetitive, screen printing mimics the fast-paced environment that adults tend to live in. The flatness of color and imagery that it also provides supports the disconnect that people often feel toward their childhood selves and the uncertainty of how to restore their once carefree nature.



OHIO STATE UNIVERSITY



**Adam Wintz**

*Cabinetry*, 2014

Lithograph, 50 x 70 cm

**Adam Wintz**

Printmaking has always helped to address my formal investigations. I take mass produced objects, as well as marks as objects and editions of my prints and disassemble, reassemble, alter, and collage them to break these objects from the identical and help them become unique. Then I have reproduced this collage with unique abstract expressionist mark

Nicholas Ingall | Ben Soedradjit | Angela Butler | Kevin Britte | Anne-Françoise Quoitin | Mélanie Géray | Ivan Mateev | Kristina Vatova | Teodor Asenov | Shaochen He | Liang Bo Leng | Zhi Yi Huang | Sophie Potié | Marine Lefèbre | Jette Flügge | Karin Heyltjes | Steffen Jopp | Aiko Robinson | Elizabeth Kirkpatrick | Rebecca Frogley | Luke Evans | George Yarker | Ellie Wyatt | Yucheng Ji | Eva Lerche-Lerchenborg | Benjamin Zawalich | Jida Choura | Josie Malloy | Nathan Taylor | Bob Brown | Jake More | Alice Du Port | Maggie Wilson | Tim Pauszek | Ting Liu | Jordin Caudill | Ian Ballantyne | Alyssa Branigan | Adam Wintz