



Sixth International
PrintMaking Biennial

**ŠESTO
MEĐUNARODNO
BIJENALE GRAFIKE
2024.**

Kulturni centar i Narodni muzej u Čacku
30. 08. - 30. 09. 2024.

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MEĐUNARODNO
BIJENALE
GRAFIKE
2024.

Sixth
International
PrintMaking
Biennial

Delo: "Ocean #1" autorke Irene Keckes iz USA (DETALJ RADA)
Foto: Aleksandar Đunović

Work: "Ocean #1" by Irene Keckes from the USA (WORK DETAIL)
Photo: Aleksandar Djunovic



Sixth International PrintMaking Biennial

BIENNIALE GRUPPO

Delo: "Vizije u plavom" autorka Marija Sibinović - Srbije (fotografija u prostoru)
Foto: Aleksandar Đunović

Work: "Visions in blue" by Marije Sibinovic from Serbia (photo in space)
Photo: Aleksandar Djunovic


Kulturni centar i Narodni muzej
30.08. – 30. 09. 2024.

ENVALE AFIKE

Sixth International Print/Making Biennial_Cultural Center & National museum_30.08. - 30. 09. 2024.







ŽIRI - JURY
RAD ŽIRIJA / WORK OF THE JURY
09. 08. 2024.
Kulturni centar / Cultural centre

Srbija, predsednik žirija / president of the jury

**Nikola
Šuica**

Profesor, Fakultet likovnih umetnosti,
Univerzitet umetnosti, Beograd
Professor, Faculty of Fine Arts,
University of Arts, Belgrade



Srbija, član žirija / member of the jury

**Miroslav
Karić**

Kustos Salona
Muzeja savremene
umetnosti
Curator of the Salon of
the MoCAB

Slovenija, član žirija / member of the jury

**Oliver
Pilić**

Grafičar iz Slovenije
Slovenian Graphic artist

Miroslav Karić (MA),
član žirija,
kustos Salona Muzeja savremene umetnosti, Beograd

U RASPONIMA GRAFIČKOG IZRAZA

Kao i u prethodnim izdanjima, Šesto međunarodno bijenale grafike okupilo je veliki broj umetnika prijavljenih na konkurs, svedočeći o neprekinutom interesovanju, kako za sam medij grafike, tako i za formate i platforme u okviru kojih se grafički izraz promovira i vrednuje.

Ove godine preko 250 učesnika pokazalo je u predstavljenim radovima širok spektar postignuća u pristupima, strategijama, poetikama u oblasti grafike, obuhvatajući od vrlo suptilnih likovnih rešenja na papiru do smelih upotreba netipičnih grafičkih materijala i inovacionih tehnika.

Takva raznolikost produkcije odražava sa jedne strane bogatstvo grafičkog stvaralaštva, gde se susreću koncepti tradicionalne veštine sa savremenim umetničkim istraživanjima, i sa druge strane pokazuje dijapazon tematskih fokusa umetnika od ličnih priča i mikronarativa do bavljenja pitanjima i problematikama koje se tiču natkriljujućih društveno-političkih, kulturoloških konteksta aktuelnog istorijskog trenutka.

Bez obzira da li u svojim umetničkim praksama polaze od tradicionalnih modela i klasičnih tehnika ili eksperimentišu u mediju, umetnici svojim radovima potvrđuju vitalnost grafike i njene transformativne potencijale koji proširuju naše razumevanje ovog polja.

Danas, kada granice u vizuelnoj umetnosti gotovo da ne postoje, događaji poput bijenala u Čačku daju dinamični okvir koji omogućava sagledavanje pozicije grafike unutar sve kompleksnijeg i zamršenijeg područja savremenih umetničkih praksi, i to sa različitim aspektima – od tehničkih, proceduralnih, metodoloških dometa do onih koji se odnose na filozofske i estetske refleksije našeg vremena.

Takođe, heterogenost radova ogleda se i u različitim obrazovnim stilovima i specifičnostima škola iz kojih umetnici potiču, u karakteristikama koje proističu iz sopstvene tradicije, pedagoških praksi i kulturnog konteksta.

Na izložbi su tako predstavljena ostvarenja koja se oslanjaju na tradicionalne tehnike štampe i matricu, gde se ističu izvrsnost i preciznost ili dela u kojima su prisutniji uticaji eksperimentalnih i transdisciplinarnih pristupa u obrazovnim procesima, kroz koje se grafika posmatra u kontekstu medijskih hibrida, digitalnih tehnologija i inovacije.

Ovakav uvid u dinamiku produkcije grafičkog stvaralaštva otvara prostor za dijalog između divergentnih postupaka, idejnih referenci i izvora, jezičko-stilskih obeležja, umetničkih iskustava, prezentacionih, to jest formi predstavljanja, i izlaganja radova.

Od mnoštva pristiglih prijava, nagrađena i pohvaljena dela na

ovogodišnjem bijenalu pokazuju svu nijansiranost u današnjem grafičkom izrazu od još uvek zastupljenih metoda rada, baziranih na klasičnim tehnikama i alatima, do kontinuiranih preispitivanja konvencija i granica medija, njegovih proširivanja mišljenjem kroz različite likovne discipline i estetske okvire.

Izložba i pregled recentnih praksi i produkcije u domenu grafike na aktuelnom bijenalu, takođe, postavljaju i mnoga pitanja, sumirana u ključnom: Na koje sve načine grafika danas još može odgovoriti i iskoristiti široki raspon kreativnog, u njenom slučaju, od analognih do digitalnih mogućnosti?

Miroslav Karić (MA),
member of the jury
Curator of the Salon of the MoCAB, Belgrade

IN THE RANGES OF GRAPHIC EXPRESSION

As in previous editions, the Sixth International Biennial of Printmaking gathered a large number of artists registered for the competition, testifying to the continuous interest, both in the medium of printmaking itself, and in the formats and platforms within which printmaking expression is promoted and valued. This year, over ... participants showed in the presented works a wide range of achievements in approaches, strategies, poetics in the field of printmaking, ranging from very subtle artistic solutions on paper to bold uses of atypical printmaking materials and innovative techniques.

Such diversity of production reflects, on the one hand, the richness of printmaking creativity, where the concepts of traditional skill meet with contemporary artistic research, and on the other hand, it shows the range of thematic focuses of the artist, from personal stories and micro-narratives to dealing with issues and problems concerning the emerging sociopolitical, cultural context of the current historical moment.

Regardless of whether in their artistic practices they start from traditional models and classic techniques or experiment in the medium, the artists confirm with their works the vitality of printmaking and its transformative potentials that expand our understanding of this field. Today, when borders in visual art almost do not exist, events such as the Biennial in Cacak provide a dynamic framework that enables an overview of the position of printmaking within the increasingly complex and intricate field of contemporary artistic practices, from different aspects - from technical, procedural, methodological scope to those related to the philosophical and aesthetic reflections of our time.

Also, the heterogeneity of the works is reflected in the different educational styles and specificities of the schools from which the artists come, in the characteristics that arise from their own tradition, pedagogical practices and cultural context. The exhibition thus presents works that rely on traditional printing and matrix techniques, where excellence and precision stand out, or works in which the influences of experimental and transdisciplinary approaches in educational processes are more present, through which printmaking is viewed in the context of media hybrids, digital technologies and innovations.

This kind of insight into the dynamics of the production of printmaking creativity opens up space for dialogue between divergent procedures, conceptual references and sources, linguistic and stylistic features, artistic experiences, presentational, that is, forms of presentation, and presentations of works.

From the multitude of submitted applications, the awarded

and praised works at this year's biennial show all the nuances in today's printmaking expression, from the still represented work methods, based on classic techniques and tools, to the continuous questioning of the conventions and boundaries of the medium, its broadening of opinion through various art disciplines and aesthetic frames.

The exhibition and review of recent practices and productions in the field of printmaking at the current biennial also raise many questions, summarized in the key one: In what ways can printmaking today still respond and use a wide range of creative, in its case, from analog to digital possibilities?





GRAFIČKI RELACIONIZMI ~ Upamćivanje/udisanje/ čežnja/ zamišljanje ~

Uvrštenim delima, Internacionalni bijenale grafike u Čačku 2024. nudi istančanu fluktuaciju u odavno proširenim svojstvima medijuma. Likovna dela jasni su dokazi mnogostrukosti sporazumevanja, donoseći zagonetke i aluzije, objedinjujući principe opažajne statistike ili autorske strategije. Izložbeni zbir, pored globalno dospelih uvida, nudi i posebne celine, priređene tokom trajanja radionica, kako u Domu kulture, tako i na drugim gradskim lokacijama. Istovremeno, tu se pokazuje i pažljivo razrađena univerzalnost pozitivnih stremljenja, lucidnost i zanesenost vizije i izrađivačke snage, kao i dokaz da materijalnost otiska = slike = prenosa proširuje dugu civilizacijsku tradiciju grafičkih domašaja.

Slučajnost svih tih različitosti umetnosti multioriginala kroz autorske serije, formate, posebne tretmane, nekadašnje i nove inovativne tehnološke unose, pokazuje se kao poligon opažajnih saznanja. Kod organizatora i samih umetnika grafike, sve je uočljivija nepomirljivost sa ciljem naglašavanja specifičnosti pristupa: cilj manifestacije uočava se kao znalačko povlačenje granice nepoznatog unazad. Kompletna prezentacija, koja na prvom mestu uključuje istaknute primere, odabrane za Bijenale od strane žirija, sada pokazuje istinsku vitalnost poetskih izražajnosti. Svojstva vlastitih psiholoških okrilja za likovnu kompoziciju pod posledicama društvenih promena reproduktivnosti digitalnih, kao i hibridnih formi, odaje situaciju postdigitalne grafike.

Ona upućuje na nastojanja da se u svim medijima grafike priđe raznolikim senzacijama i prostorno osvešćenim shvatanjima. Uostalom, prostorno savladavanje je deo našeg egzistencijalnog, pojmovnog i prenosivog obrasca.

Ono je u savremenim okolnostima i dokaz samerljive digitalne pouzdanosti i mere, koja se tehnološki premetnula u refleksi i očekivanja još ranije nego što nam se nametnuo kalendarski ulazak u izazove 21. veka. Dokazivost tog uverenja psihosocijalnih iskušenja nalazi se u sumnjama u praktično sve postojeće oko nas, bilo da se radi o izvanrednoj pouzdanosti grafizma i tekstone, raznolikom konstrukcijama i emisijama, ekspanzivnoj popularnoj kulturi svedozvoljenosti i novim dokazima zamora i banalnosti, koji preplavljaju savremeni svet i naše uočljivo klišeizirane odnose.

Naziru se pronicanjem u kompozicije, otiske, tekstone, u monohromije i boje, poteze, senčenja i raznolike ekspresije nesputanih opažanja što dolaze iz stvaralačke podsvesti. Uglavnom usredsređena na pitanje dejstva i implozije fizičkog prostora, i to u granicama svoje medijskepredstave, primeri pristiglih

dela nadmašuju ranije dominirajuće aspekte telesnosti savremene savremene umetnosti u poslednje više od tri i po decenije. Spektralna ponuda raznih vidova kompozicione ekspozicije nastoji da objedini aspekte razumevanje razumevanja i predstave prostora, ne samo kao fizičkog mesta, samih lokacija (za umetnika vezane za udaljeno ili imaginarnu topografiju) i realnih mesta tih lokaliteta postistorijskog iskustva današnjice. U njoj se frojdovski rezime svima poznatih teskoba, te 'nelagode u kulturi', okreću ka aspektima koje svi delimo.

Traume, opasnosti i razumevanje neizvesnosti i apsurdna, koji su otpočeli da nastaju još u prvoj deceniji 21. veka, dokazuju danas, 2024. godine, da su opažanja i afekti jedini umetnikove saveznici u sve izoštrenijim i apsurdnijim geopolitičkim perspektivama. Ciljajući na psihološke i doživljene dokaze i provokativne rezultate, selekcija objedinjuje i uvažava razne aspekte i pristupe u kojima se shvatanje mesta, lokacije, realnog ili imaginarnog prostora, oduvek likovno izazovnog, bilo velikog ili uvećanog ili, s druge strane, malenog ili umanjenog, podvrgava čulnim izražajnostima. Nalik na slikovita poglavlja, dočaravaju se vremensko-prostorna čvorišta, fokusiranja ili potencijali likovnog sugerisanja, od orijentacionih do senzualnih i raznolikih iskustava savremenih stvaralaca.

U registru izliva nesvesnog, objektivna stvarnost uključuje iskrivljenu sliku sveta, gde ma kako dokumentovan digitalnim preciznostima, fotografijom ili tehnološkim osmatranjem, prizor zauzima svoje strujanje ka posmatraču, bilo anomalije, povučeni ili autorske ironije. S druge strane, čistina preciznosti izrade i formalnih i figurativnih prepoznavanja, ta afektivno uniformisana pribežišta, odaju novo stanje mentalnog horizonta umetnika grafike. Uzvišenost, mada opstaje i u delima, uočljiva je u odlomcima ekranskog sećanja, te kao citat prerasta u subliminalno. Nestajanje ekstatične komunikacije, baš usled preobilja, opšta je sinoptička slika izmičuće treće decenije veka: revolucionarni prevrati odvijaju se stabilno, u širenju pustošne nevidljivosti, te nema duševnog, niti istorijskog obzira kao masovnijeg prihvatanja.

Tako se snaga pojedinih dela, detalji, mikrosvetovi, organski tragovi i tehnološko projektovani grafološki izazovi stapaju sa osvojenom slobodom i sklanjanjem od košmarne prepuštenosti. Takvi tereti prožimaju sve medijske žanrove i kulturne proizvode, organski lučeći ravnodušnost i izgubljene u medijskim, reklamnim i farmakološkim ispoljavanjima, u razdobljima ekonomskih, kao i demografskih satiranja. Otud, nove teme grafičke umetnosti donose i paradokse lične predanosti i opsesije, jednako društvene odraze, kao i teritorijalne i klimatske posledice po digitalnim statistikama već godinama uskovitlanog globalnog zagrevanja. Relacionizam je civilizacijska drevna igra. Otud bi, u praćenju pogleda posmatrača, postavka izložbe mogla da se prati po slobodi ispoljavanja zamišljenih delova svoje celine, moguće tako nazvane po psihologiji opažanja i značenjskom potencijalu. Upamćivanje / udisanje / čežnja / zamišljanje (Memorizing / Respiring / Longing/ Imagining) - relacije koje su sadržane u mentalnim i, afektima pobuđenim, unutarnjim prostorima odabranih grafičkih dela.

Nikola Šuica,
president of the jury
Professor, Faculty of Fine Arts, University of Arts, Belgrade

GRAPHIC RELATIONISMS

~ Memorizing / Respiring / Longing / Imagining ~

The 2024 International Printmaking Biennial Čačak showcases a nuanced evolution of the medium's long-ago expanded possibilities. The included artworks demonstrate the multiplicity of communication, offering enigmas and allusions, unifying the principles of perceptual statistics and authorial strategy. Beyond globally mature insights, the exhibition features special units created during workshops held both in the Cultural Center and other city locations. The Biennial highlights the carefully crafted universality of positive aspirations, the clarity and ecstasy of vision and creative power, as well as the proof that the materiality of print = image = transfer extends the long civilizational tradition of graphic achievements. The randomness of these diverse multi-original artworks through authorial series, formats, special treatments, and both historical and contemporary technological inputs turns out to be a playground of perceptual knowledge. In the case of both the organizers and the printmaking artists themselves, a growing irreconcilability with the aim of emphasizing the specificity of their approaches is evident. The manifestation's aim is increasingly seen as a skillful exploration of the unknown. The complete presentation, curated by the jury, now unveils the true vitality of poetic expressiveness through its outstanding examples.

The artists' psychological shelters amidst the consequences of societal changes in digital and hybrid reproducibility reveal the post-digital printmaking landscape. It manifests in efforts to explore diverse sensations and spatially aware understandings across various printmaking media. Spatial mastery, a fundamental aspect of our existential, conceptual, and transferable patterns, has become a testament to digital reliability and measurement. These have technologically shifted to reflexes and expectations even before the challenges of the 21st century fully emerged. The credibility of this belief in psychosocial trials lies in the doubts surrounding practically everything, from the extraordinary reliability of graphic forms and textures to the expansive popular culture of permissiveness and the growing evidence of burnout and banality overwhelming the modern world and our apparently clichéd relationships.

They are looming in the examined compositions, prints, textures, monochromes, colors, strokes, shading, and various expressions of unfettered perceptions stemming from the creative subconscious.

Mainly focused on the effects and implosion of physical space within the confines of their media representation, the showcased works surpass the aspects of physicality in contemporary

art that dominated the past three and a half decades. Offering a spectral array of compositional expositions seeks to unify aspects of understanding and representation of space. Space, in this context, extends beyond the physical place, locations related to distant or imaginary topographies, as well as the real places of those locations of post-historical experiences. Freudian anxieties, such as "discomfort in culture," resonate with our shared experiences. Trauma, danger, and perception of uncertainty and absurdity, amplified in the first decade of the 21st century, today, in 2024, prove the artist's reliance on perceptions and affects amidst increasingly sharp and absurd geopolitical prospects.

Aiming at psychological and experienced evidence and provocative results, the selection of works unites and respects various aspects and approaches subjecting understanding of place, location, and space, both real and imaginary, always artistically challenging, whether large or enlarged or otherwise small or reduced, to sensory expressiveness.

As if writing pictorial chapters, contemporary creators, through orientational to sensual and diverse experiences, evoke time-space hubs, focuses, and potentials for artistic suggestion. In this outpouring of the unconscious, objective reality becomes distorted, where no matter how documented with digital precision, photography, or technological observation, the scene takes its flow towards the observer of either anomaly, seclusion, or authorial irony. On the other hand, the purity of production precision and formal and figurative recognitions, these affectively uniform refuges, reveal a new state of the printmaking artist's mental horizon. Sublimeness, while still present in works, is noticeable in fragments of screen memory and as a subliminal quote. The disappearance of ecstatic communication due to overabundance is a general synoptic picture of the third decade of the century. Revolutionary upheavals occur steadily amidst the spread of devastating invisibility without widespread spiritual or historical consideration. The power of individual works, details, microworlds, organic traces, and technologically designed graphological challenges merge with conquered freedom and the avoidance of nightmarish isolation. These burdens pervade all media genres and cultural products, organically secreting indifference and lost points of existential support. Human relations have reached a timeless bliss of intoxication, flowing as micro-ingredients in media, advertising, and pharmacological manifestations in periods of both economic and demographic devastation. The new themes of printmaking art bring paradoxes of personal devotion and obsession, as well as social reflections and the territorial and climatic consequences of global warming, which has been swirling for years, according to digital statistics.

Relationism is an ancient civilizational game. Therefore, following the observer's gaze, the exhibition setting could be followed by the freedom of manifestation of imagined parts of its whole, potentially named for the psychology of perception and the meaning potential.

Memorizing / Respiring / Longing / Imagining - relations contained in the mental and affect-evoked emotions, inner spaces of the selected printmaking works.

6. BIENALE GRAFIKE

Aug '84

GRAN PRIX

- Jelena Petrović Luković

NAGRADE ZA INVENTIVNOST I TEHNIČNU IZUZETNOST

- LUISA ESTADA SANČEZ

- OLESYA DZHURAYEVA

- JOLANDA RUDOLFIJA HABISIYAN

NAGRADA ZA
STUDENTSKI RAD

- EMILIJA JANČIĆ

- MARTINA ENRIKO
DIKU

POHIVALE

- ILDIKO BIRO

- MINA RAKIČIĆ POSTANIĆ

- NIKOLA RADOŠTAJČIĆ

- LIDIJA ANTONIJEVIĆ

- SVS - ŽIGA ARŠNAR

- MARIJA ŠIBINOLJIĆ

- ANJA ARAMBAŠIĆ

- DRAGANA KUPREŠANIN

- KATARINA RAKIĆ

- WERONIKA MARDELEK

NAGRADA ZA MINIJATURU =

- ANA TROYANOVSKA

- IVANA KALI NA MITROVIĆ

- JAKUB ZREJSKI



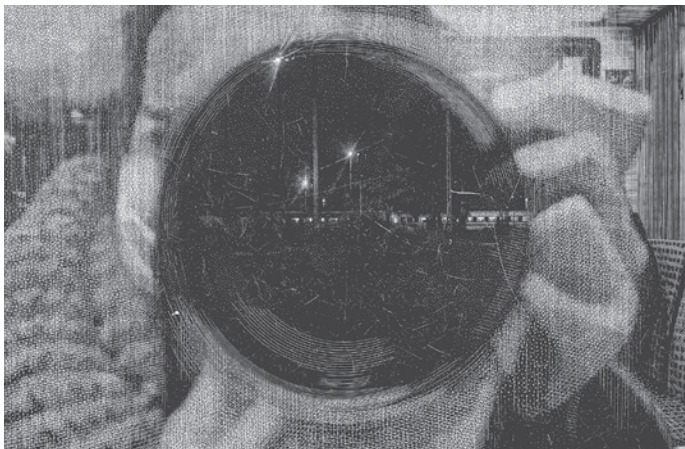
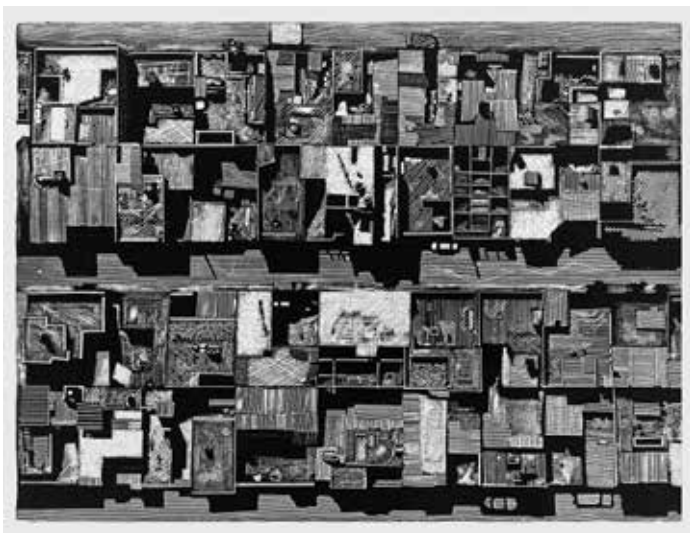
Hilda Štirn

službeno pečat



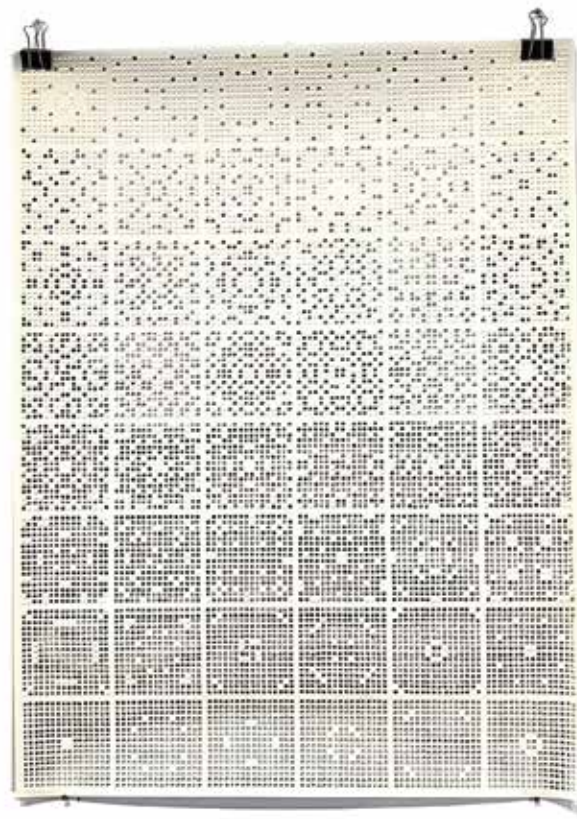
Jelena Petrović Luković

Janus, liocut - linorez, 50 × 50cm, 2024.

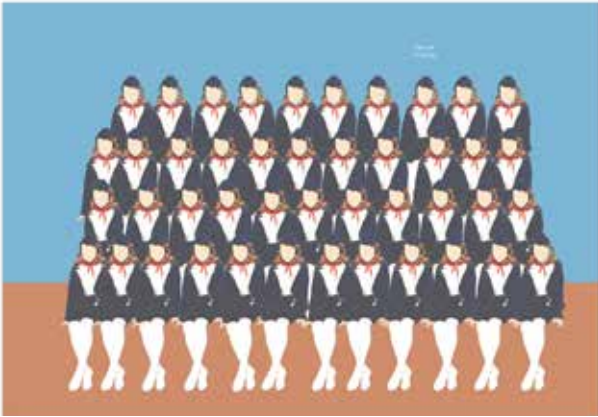


Maria Luisa Estrada Sánchez - Mexico
19°21'59.7" N 99°03'02.6"W (Asentamieno I), relief - visoka štampa,
61 × 81cm, 2023.

Olesya Dzhurayeva - Ukraine
Immersion in the landscape - Uranjanje u pejсаž,
linocut - linorez, 50,5 × 77,5cm, 2022.

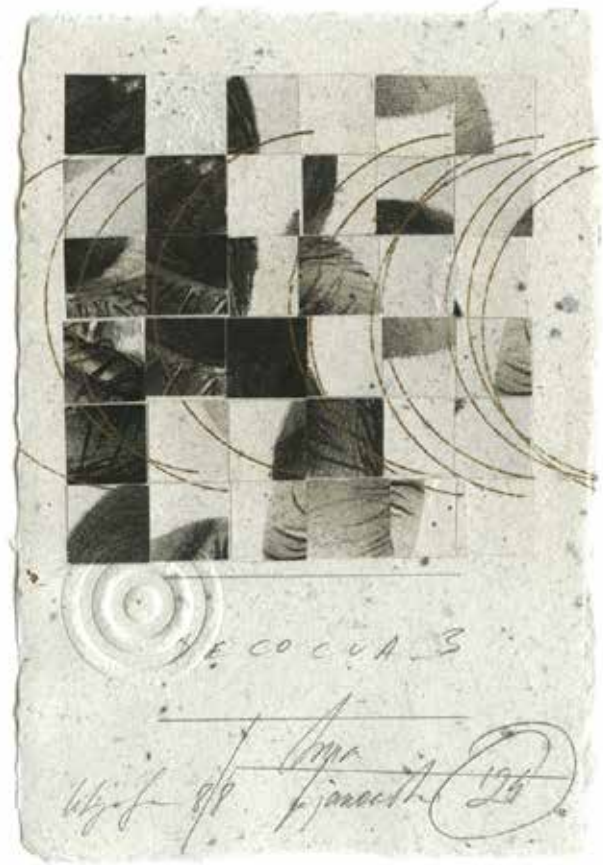


Jolanta Rudzka Habisiak - Poland
Blizzard - Ekvilibrjum,
mixed media - kombinovana tehnika, 100 × 75cm, 2024.



Jakub Zdejszy - Poland
 Forgotten frames III - Zaboravljeni okviri,
 serigraphy - serigrafija, 30 × 20cm, 2024.

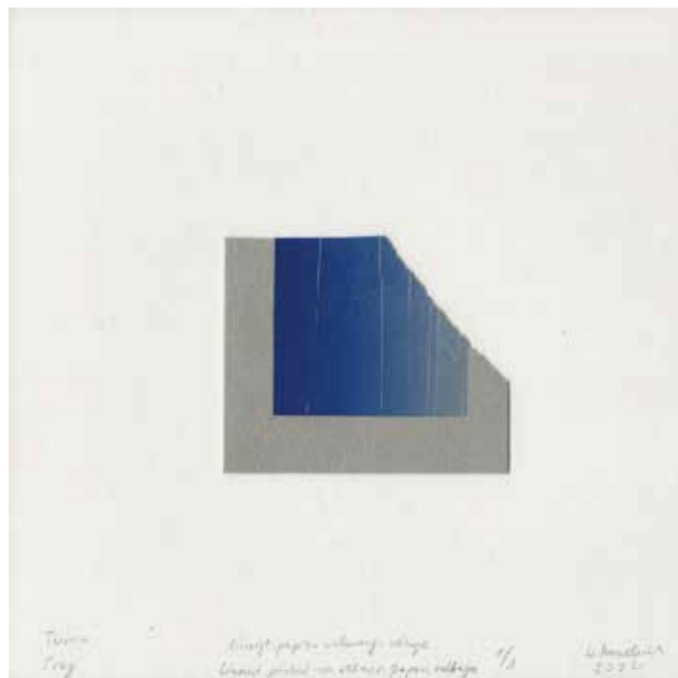
Ivana Kalina Mitrović
 I'm not in focus II - Nisam u fokusu II,
 digital print - digitalna štampa, 21 × 28cm, 2022.



Anna Trojanowska - Poland
 Decocija 3 - Odvarak 3,
 lithography - litografija, 15 × 10,5cm, 2024.



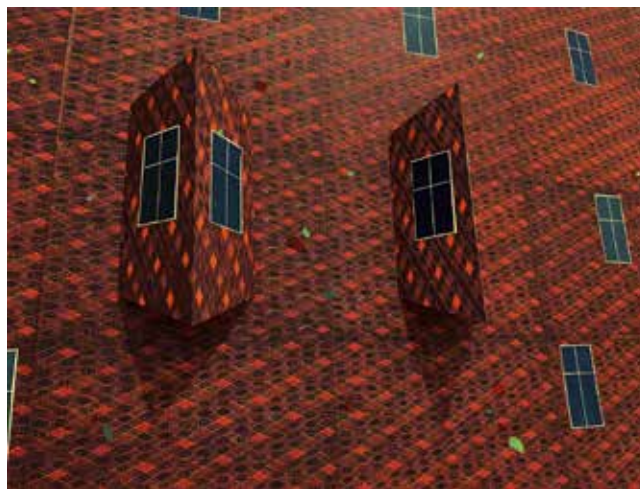
Marija Sibinović
Vizije u plavom - Visions in blue,
mixed media - kombinovana tehnika,
65 × 20 × 20cm, 70 × 100cm, 2022-23.



Weronika Marszelewska - Poland
Crag - Stena,
linocut & collage - linorez i kolaž, 21 × 21cm, 2024.



Mina Rakidžić Dostanić
Archetypal environments forest - Arhetipski ambijenti šuma,
linocut - linorez, 65 × 95cm, 2019.



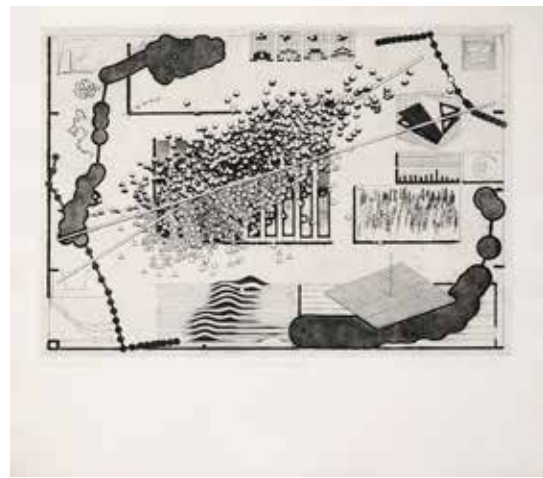
Nikola Radosavljević
Roof studies - Studija, linocut - linorez, 350 × 350cm, 2023.



Katarina Rakić
Untitled - Bez naziva, sito print - sito štampa, 25 × 70cm, 2023.



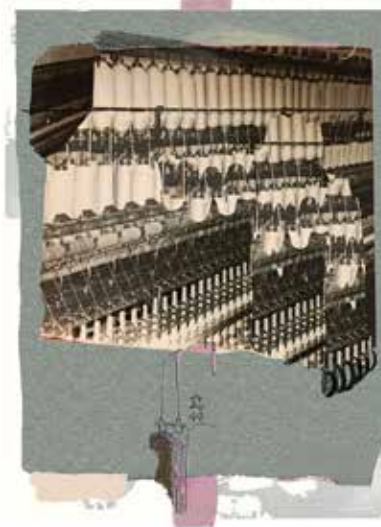
Lidija Antanasijević
Equilibrium - Ekvilibrium,
etching, photopolymer gravure & collage
bakropis, fotopolimerno graviranje i kolaž, 61 × 91cm, 2024.



SVS - Žiga Artnik - Slovenia
Science Fiction III - Naučna fantastika III,
mixed intaglio - kombinovana duboka štampa,
80 × 70cm, 2024.



Dragana Kuprešanin
Wraps radion - Omoti radion,
digital print on washi paper -
digitalni print na washi papiru
42 × 29,5cm, 2023.



Anja Arambašić
Untitled - Bez naziva,
digital print - digitalna štampa,
100 × 70cm, 2023.



**ILDIKÓ
BIRÓ**
Ildikó Biró - Hungary
Shadows - Senke,
C.G.D - digitalna grafika,
18 × 18cm, 2024.



Emilija Jancić
In the morning - Ujutru,
linocut - linorez, 40.3 × 26.3cm, 2024.



Martina Enrico - Italy
Dietro la Cogne - Iza Cogne, litography - litografija, 35 × 50cm, 2024.

MOĆ GRAFIKE: Bijenale 2024.

Već šesti put zaredom Međunarodni bijenale grafike u Čačku nastavlja da publici pruža sveobuhvatan i dubok uvid u aktuelnu globalnu scenu grafike. Sa svakim prethodnim izdanjem Bijenale pruža platformu za istraživanje najnovijih trendova, praksi i pitanja koji se tiču savremene grafike.

Jedno od ključnih pitanja koje se stalno ponavlja jeste: Kako današnja grafika može u potpunosti iskoristiti svoj široki spektar kreativnih mogućnosti, od tradicionalnih analognih tehnika do najnovijih digitalnih inovacija?

Organizacioni tim Bijenala ove godine predstavlja bogat i raznolik izbor grafika, prikazanih kroz glavnu takmičarsku selekciju i na pratećim programskim sadržajima. Sa preko 250 umetnika iz 46 zemalja i približno 300 umetničkih dela, ovogodišnje izdanje Bijenala je po brojevima i po kvalitetu do sada najuspešnije. Bijenale, sada već čvrsto uspostavljeno u umetničkim krugovima, teži da u svakom novom izdanju donese nešto novo i drugačije, ne samo u pogledu kvantiteta već, pre svega, u pogledu kvaliteta. Pored glavne izložbe, u programu Bijenala prikazana je izložba „Država u fokusu: Slovenija”, sa selekcijom radova aktuelnih slovenačkih umetnika, takođe, izložbe eks libris radova i studentske grafike, zatim izložba grafika iz produkcije kolektiva „Lajbah”.

Održane su dve demo-radionice sa kolektivima „Matrjaršija” i „Grafička mreža” i panel-diskusija povodom predstavljanja monografije „40 godina večnosti” Teodora Lorenčiča. Ovo izdanje Bijenala potvrđuje da je grafika i dalje prisutna u savremenom umetničkom svetu, često na načine koji izazivaju i proširuju samu definiciju ovog medija. Istorijski, grafika je viđena kao sredstvo za reprodukciju – sposobno da proizvede više kopija jednog dela – i bila je ključna u demokratizaciji umetnosti.

Međutim, u poslednjim decenijama grafika je prevazišla svoje tradicionalne granice, izranjajući kao dinamičan i svestran medij prepoznat po svojoj sposobnosti da kombinuje stare i nove tehnike, kao i da prenese složene umetničke, kulturne i političke poruke. U današnjem sve digitalnijem umetničkom svetu, gde je veliki deo umetničke produkcije efemeran i virtuelan, grafika nudi taktilno iskustvo umetnosti koje oponira brzini i prolaznosti digitalnih medija.

U tom smislu grafika ne pruža otpor modernosti već nudi kritičku refleksiju o prirodi umetnosti u digitalnom dobu. Njena relevantnost, koja se prepoznaje u očitog zastupljenosti na savremenim umetničkim scenama, leži u njenoj hibridnosti. Potencijal grafike za inovacije ogleda se u naglašenoj sposobnosti da integriše digitalne tehnologije i umetničke tradicije, što joj omogućava da ostane prisutan oblik izraza u današnjoj stalno promenljivoj umetničkoj sceni.

Grafika, koja je nekada bila ograničena tehničkim procesima, krajem XX veka i poslednjih decenija ulazi u interakciju sa drugim

umetničkim medijima, poput fotografije, instalacije i digitalnih medija. Ovaj širi okvir osporava stare definicije onoga što grafika jeste, jer umetnici koriste nove alate i pristupe kako bi proširili granice ove umetničke forme.

Ovaj pomak je stvorio dinamičnu napetost između tradicionalnih asocijacija grafike – kao što su reproduktivnost i dostupnost – i njenog novog, otvorenijeg funkcionisanja u proširenom polju identifikacije.

Savremeni grafičari usvajaju različite metode rada, što dovodi do izazova u održavanju prepoznatljivosti grafike, dok se ona prilagođava ovim proširenim uticajima. Ova jedinstvena sposobnost grafike da balansira između zanata, tehnologije i konceptualnosti čini je posebno pogodnom za refleksiju brojnih izazova savremenog sveta – bilo da su to aktuelne ili tabuizirane ili skrajnute i nevidljive društvene teme.

Integracija grafike sa drugim umetničkim praksama omogućila joj je da evoluiru u medij koji se ne manifestuje samo kao otisak već i kao kolaborativni proces stvaranja, deljenja i doživljavanja umetnosti u različitim formama i kontekstima. Konceptualni okviri unutar kojih grafika funkcioniše značajno su prošireni.

Umetnici više nisu ograničeni na tradicionalne matrice i grafičke alate; eksperimentišu sa nekonvencionalnim materijalima i procesima, rezultirajući delima koja izazivaju samu definiciju grafike. Savremeni grafičari sve češće učestvuju u kolaborativnim projektima i društvenim praksama, koristeći grafiku kao sredstvo za podsticanje društvenog angažmana i diskursa.

Ovo odražava promenu funkcije grafike iz čistog estetskog medija u medij koji može da izvede stvaran kritički komentar u javnoj sferi. U kontekstu Bijenala, ovaj široki spektar pristupa može se videti u raznovrsnosti radova izloženih na ovoj manifestaciji.

Od tradicionalnih tehnika visoke i duboke štampe do eksperimentalnih digitalnih procesa i prostornih intervencija i instalacija, raznolikost grafičkih metoda naglašava prilagodljivost i relevantnost medija. Ovogodišnja izložba odražava globalni razgovor o ovom mediju, gde umetnici iz različitih kulturnih i umetničkih sredina istražuju mogućnosti grafike. Bilo kroz taktilnost klasičnih grafika na papiru bilo kroz inovacije digitalnih i hibridnih oblika, grafika nastavlja da bude poligon kreativnosti, eksperimentisanja i kritičkog angažovanja.

Sposobnost grafike da balansira svoje istorijske korene sa savremenim inovacijama osigurava njenu trajnu relevantnost u savremenom umetničkom svetu. Kao tehnički i konceptualni medij, ona umetnicima pruža platformu da se angažuju s najaktuelnijim pitanjima današnjice, od identiteta i politike do ekologije i tehnologije.

Kombinujući prošlost i budućnost, grafika je dokaz trajne moći umetnosti da reflektuje, izaziva i transformiše društvo. Savet Bijenala izražava veliku zahvalnost svim učesnicima i kolegama za njihov doprinos ovogodišnjem izdanju.

Veoma smo ponosni na veliki odziv autora, što potvrđuje naš kvalitet rada.

THE POWER OF PRINT- MAKING ART: Biennial 2024.

For the sixth time in a row, the International Biennale of Printmaking Art in Čačak continues to provide the audience with a comprehensive and deep insight into the current global printmaking scene. With each previous exhibition, the Biennale provides a platform to explore the latest trends, practices and issues concerning contemporary printmaking. One of the key questions that keeps coming up is: How can today's printmaking art take full advantage of its wide range of creative possibilities, from traditional analog techniques to the latest digital innovations? This year's organizing team of the Biennale presents a rich and diverse choice of printmaking art, shown through the main competition selection and accompanying programs. With over 250 artists from 46 countries and approximately 300 works of art, this year's exhibition is the most successful so far in terms of numbers and quality. The Biennale, now firmly established in artistic circles, strives to bring something new and different in each new exhibition, not only in terms of quantity but, above all, in terms of quality. In addition to the main program, the Biennale includes the exhibition "Country in focus: Slovenia", with a selection of works by contemporary Slovenian artists, an exhibition of ex libris works and student prints, as well as an exhibition of prints made by the "Laibach" collective. There were two demo-workshops held with the collectives "Matrijaršija" and "Grafička mreža" and a panel discussion on the occasion of the presentation of the monograph "40 Years of Eternity" by Teodor Lorenčič.

This year's Biennale proves that printmaking is still present in the contemporary art world, often in ways that challenge and deepen the very definition of this medium. Historically, printmaking art was seen as a means of reproduction – capable of producing multiple copies of a single work of art – and was instrumental in the democratization of art. However, in recent decades, printmaking art has transcended its traditional boundaries, emerging as a dynamic and versatile medium recognized for its ability to combine old and new techniques, as well as convey complex artistic, cultural and political messages.

In today's increasingly digital art world, where much of artistic production is ephemeral and virtual, printmaking offer a tactile experience of art that opposes the immediacy and transience of digital media. In this sense, printmaking art does not resist modernity but offers a critical reflection on the nature of art in the digital age. Its relevance, which is recognized in its obvious representation on contemporary art scenes, lies in its hybridity. The printmakings' potential for innovation is reflected in their remarkable ability to integrate digital technologies and artistic traditions, allowing it to remain a present form of expression in today's ever-changing art scene. Printmaking, which were once limited by technical processes, at the end of the 20th centu-

ry and in recent decades started interacting with other artistic media, such as photography, installation and digital media. This broader framework challenges old definitions of what printmaking art is, as artists use new tools and approaches to push the boundaries of this art form. This shift created a dynamic tension between traditional associations of printmaking art - such as reproducibility and accessibility - and its new, more open functioning in a broader field of identification. Contemporary printmaking artists are adopting different working methods, leading to challenges in maintaining the distinctiveness of printmaking while adapting to these greater influences. This unique ability of printmaking art to balance between craft, technology and conceptuality makes it particularly suitable for the reflection of numerous challenges of the modern world - whether they are current, taboo, or marginalized and invisible social topics.

The integration of printmaking art with other artistic practices has allowed it to evolve into a medium that manifests itself not only as a print but also as a collaborative process of creating, sharing and experiencing art in different forms and contexts. The conceptual frameworks of printmaking have been significantly expanded. Artists are no longer limited to traditional stencils and printmaking tools; they experiment with unconventional materials and processes, resulting in works that challenge the very definition of printmaking. Contemporary printmaking artists are increasingly participating in collaborative projects and social practices, using printmaking as a means to encourage social engagement and discourse. This reflects a change in the role of printmaking from a purely aesthetic medium to a medium that can express real critical commentary in the public sphere.

In the context of the Biennale, this wide range of approaches can be seen in the variety of works exhibited at this event. From traditional letterpress and intaglio printing techniques to experimental digital processes and spatial interventions and installations, the diversity of printmaking methods emphasizes the adaptability and relevance of the medium. This year's exhibition reflects the global conversation about this medium, where artists from different cultural and artistic backgrounds explore the possibilities of printmaking. Whether through the tactility of classic prints on paper or the innovations of digital and hybrid forms, printmaking art continues to be a proving ground for creativity, experimentation and critical engagement.


The printmakings' ability to balance their historical roots with contemporary innovation solidifies their enduring relevance in the contemporary art world. As a technical and conceptual medium, printmaking art provides a platform for artists to address today's most pressing issues, from identity and politics to ecology and technology. Combining the past and the future, the printmaking art is a testament to the enduring power of art to reflect, challenge and transform society. The Council of the Biennale would like to thank all participants and colleagues for their contribution to this year's exhibition. We are very proud and appreciative of the great response from authors, which confirms the quality of our work.

**"na koje sve načine Grafika
danas još može odgovoriti i
iskoristiti široki raspon kre-
ativnog, u njenom slučaju, od
analognih do digitalnih
mogućnosti"**

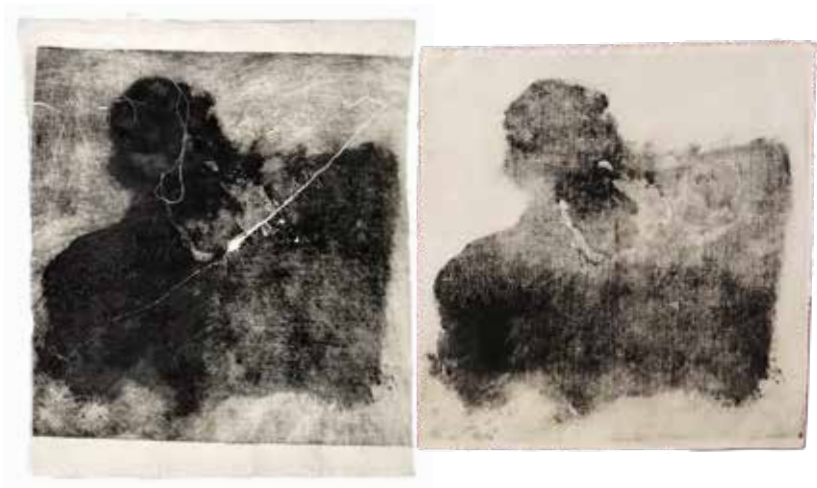
**"In what ways can printmaking today still respond and use a wide
range of creative, in its case, from analog to digital possibilities"**

2024.

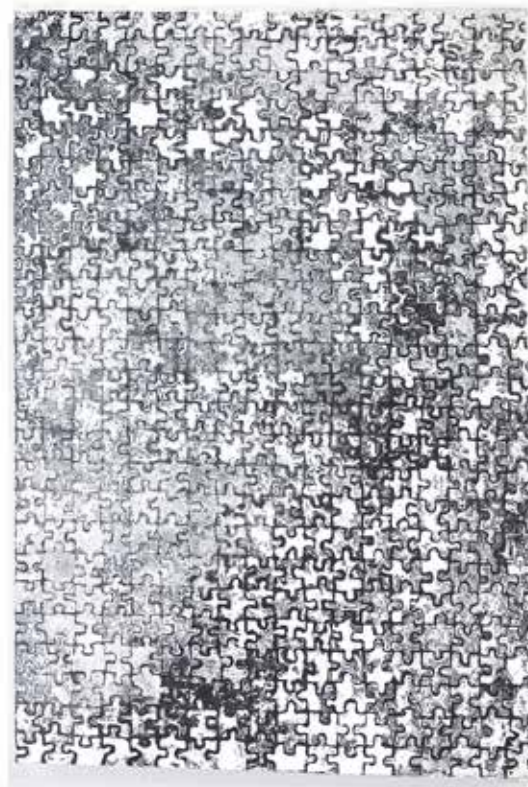
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Morstøl – NOR · Guy Langevin – CAN · Hanna Rozpara – POL · Helga Chibidziura – AUS · Henryk Królikowski – POL · Hui Zhang – CHI · Hyejeong Kwon – KOR · Ildikó Biró – HUN · Ilija Dinčić · Ingrid Raffai · Irena Gvozdenović · Irena Keckes – USA · Irena Knežević · Irena Lawruszko – POL · Ileri Topete – MEX · Isao Kobayashi – JPN · Isidora Kojović · Iurii Aleksandrov – SVK · Iva Kostić · Ivana Janković · Ivana Kalina Mitrović · Ivana Pavlović – BIH · Ivon Kiuchukova – BUL · Ivona Pupačić – CRO · Jacek Joostberens – POL · Jaco du Plessis – SAF · Jaco Putker – NET · Jagoda Jaworsk – POL · Jakub Zdejszy – POL · James Hadley – USA · Jan Rusaczek – POL · Jan Wellens – BEL · Janko Ilić · Janne Laine – FIN · Jasmina Mišeljić · Jastra Jelačić · Jayne Reid Jackson – USA · Jelena Krstić · Jelena Petrović Luković · Joanna Saloni – POL · Jolanta Rudzka Habisiak – POL · Jonathan McFadden – USA · Jovan Cukić · Jovana Đorđević · Julia Wojciechowska – POL · Julia Tarnowska – POL · Justin Diggie – USA · Kamil Głąb – POL · Kamil Kocurek – POL · Kandy Gómez – MEX · Karolina Kochan – POL · Karolina Lasota – POL · Katarina Marov – SLO · Katarina Rakić · Katarina Tolić · Katarina Vasiljević · Katarzyna Winczek – POL · Lara Monica Costa – ITA · Lidija Antanasijević · Lucia Carnogurska – SVK · Lukasz Chmielewski – POL · Łukasz Koniuszy – POL · Ljiljana Arsić · Ljiljana Stojanović · Ljubica Janjetović – BIH · Macarena Marin Ramirez – ESP · Magda Szplitt – POL · Magdalena Agata Bak – NOR · Magdalena Jagodzka – POL · Maja Kovač · Maja Petković · Maja Vranić · Malgorzata Jozefowicz – POL · Mar Gasca Madrigal – MEX · Marco Trentin – ITA · Maria Zwolińska – POL · Marija Cvetković · Marija Kučan · Marija Sabinović · Marjan Andrejević · Marta Dziomdziora – POL · Marta Tomczyk – POL · Marta Wakula Mac – POL · Martin Ševčovič – SVK · Martina Enrico – ITA · Martyna Rzepecka – POL · Massimo Spadar – ITA · Matic Flajs – SLO · Mercier Dorian – FRA · Merrill Shatzman – USA · Michail Falkonis – GRE · Michele Lapointe – CAN · Milan Hnat – SVK · Milan Ignjatović · Milan Krajnović – BIH · Milica Antonijević · Milica Filipović · Mina Rakidžić · Minja Radašinić · Mirjana Tomašević · Mirjana Živković · Miroslav Čuković · Mohd Adzman Omar – MAL · Monika Panek – POL · Muhammed Izzat Zahari – MAL · Nastasija Vrančić · Nastasja Kofileska · Natalia Kuchinskaya – RUS · Natalia Pawlus – POL · Nataša Vuković · Nathan Meltz – USA · Nemanja Vučković · Nenad Grbić · Nenad Zeljić · Nevena Stojinović · Nikola Pavlović · Nikola Radosavljević · Nikolina Jovanović · Niovi Boliaki – GRE · Ognjen Grujić · Olesya Dzhurayeva – UKR · Olivera Basta – BIH · Oscar Ulises Verde Tapia – MEX · Ovidiu Petca – ROM · Peili Huang – TAI · Petra Strban – SLO · Pietro Coppi – ITA · Rachel Ramirez – POR · Radmila Korać · Renata Murauskaitė – LIT · Rina Tanaka – JAP · Rita Vandevorst – BEL · Robert Jančovič – SVK · Roberto Carlos Márquez – MEX · Rosaria Scotto – ITA · Sandra Díaz – MEX · Sanja Solunac · Sanja Žigjić · Sara Andrea Antonaci – ITA · Sara Lazarević · Sara Mladenović · Selene Bertagnini – ITA · Simone Fochesato – ITA · Slavica Dragosavac · Snežana B. Stefanović · Snežana Petrović · Stefan Boškočević · Stefan Kovačić · Stefan Mladenovski – MKD · Stefania Patrikiou – GRE · Stephen Menon – MAL · Strahinja Nakić · Svetlana Claude – FRA · Tania Chou – TAI · Tanja Denić · Tatjana Marticki · Teodora Micić · Teodora Pendić – SER · Teodora Stanković · T. Nimanussornkul – THA · Thy Nguyen – VIE · Tibor Jaeger – SWE · Tijana Ivanović · Tomasz Lingo – POL · Tompoulidou Konstantina – GRE · Traude Pirker – AUS · Valeria Veličković · Vasiliki Chatzimanoli – GRE · Vesna Stajčić · Vicky Tsalamata – GRE · Víctor Lipkin – IZR · Vladimir Ćurčin · Vladimir Kovač · Vladimir Milanović · Vladimir Ranković · Weronika Marszelewska – POL · Wiktoria Kosiek – POL · Ximena Medina Sancho – CHI · Yung-Chih Yeh – TAI · Zoran Mishe – BUL · Zuzanna Dyrda – POL · Zuzanna Horzela – POL · Željka Jovičević – MNE · Žiga Artnak – SLO



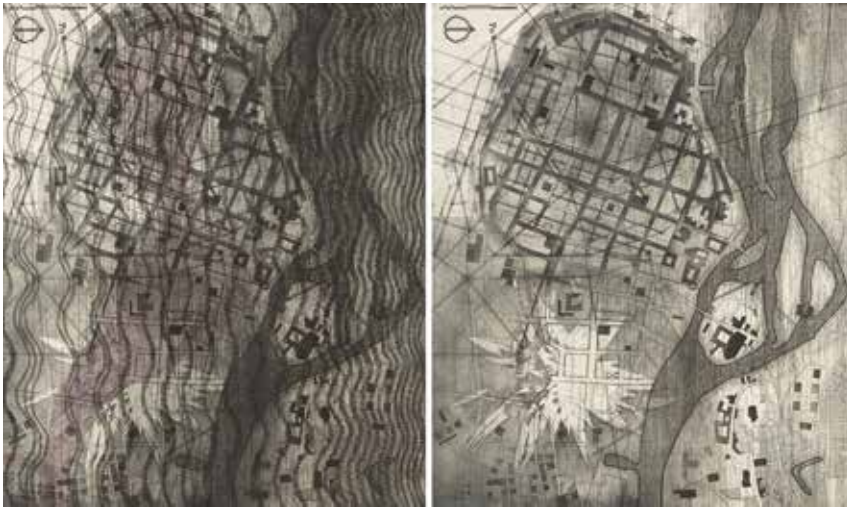
Mirjana Tomašević
Unity in multitude - Jedinstvo u mnoštvu,
hand print, stamp, cut- ručna štampa, pečat, rezano,
105 × 76 × 3cm, 2022.



Francesca Amadeo - Italia
Presence - Prisustvo,
carborundum - karborudum,
70 × 100cm, 2022.



Selene Bertagnini - Italia
Puzzle Mind - Pazle um,
etching on fremeed paper - bakropis na kaširanom papiru,
49 × 32cm, 2022.



Katarzyna Winczek - Poland
The territory W. III, IV - Teritorija W. III, IV, etching,
aquatint & chine-colle - bakropis, akvatinta i šinkole
100 × 60cm, 2022.



Julia Feliksa Wojciechowska - Poland
No title 5 - Bez naziva 5,
linocut - linorez,
21 × 18cm, 2024.



Jovan Cukić
Choice - Izbor,
aquatint - akvatinta,
56 × 34cm, 2024.



Karolina Kochan - Poland
Void - Praznina,
pigmenta print - pigmentna štampa,
100 × 70cm, 2024.



Traude Pirker - Austria
 Look At - Pogledaj,
 linocut - linorez,
 30 × 22cm, 2024.

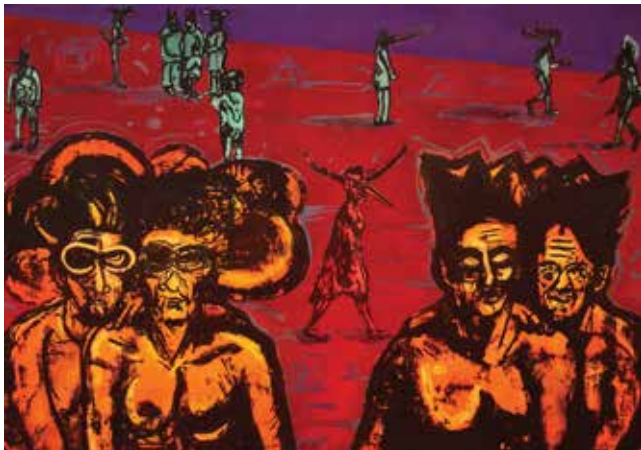
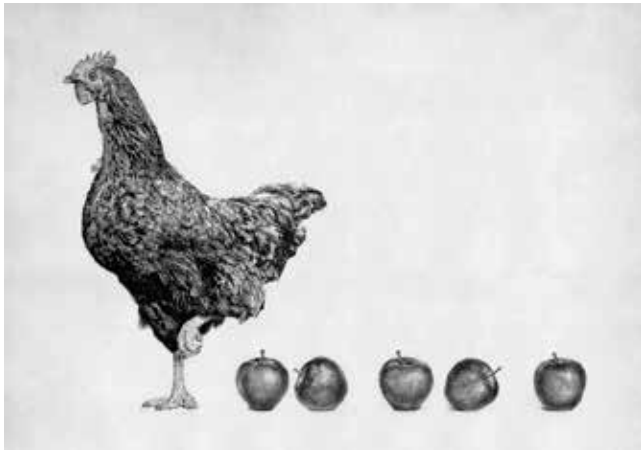
Anna Sadowska - Poland
 Circulation - Protok,
 video display,
 16 × 9cm, 2023.



Svetlana Claude - France
 Le reve de ma fille - San moje ćerke,
 multi block linocut - linorez u boji,
 42 × 60cm, 2023.



Nathan Meltz - USA
 The Golem Smashes All Walls - Golem razbija sve zidove,
 screenprint - sito štampa,
 66 × 99cm, 2023.



Ivona Pupačić - Croatia
 In Line - U liniji,
 hard etching & aquatint - bakropis i akvatinta,
 70 × 100 cm, 2023-2024.

Malgorzata Jozefowicz - Poland
 4 freaks on the street - 4 nakazje na ulici,
 mixed media - kombinovana tehnika,
 70 × 100cm, 2023.

Henryk Królikowski - Poland
 Easy Rider 02 - Laki u sedlu 2,
 linocut - Linorez,
 70 × 100cm, 2024.

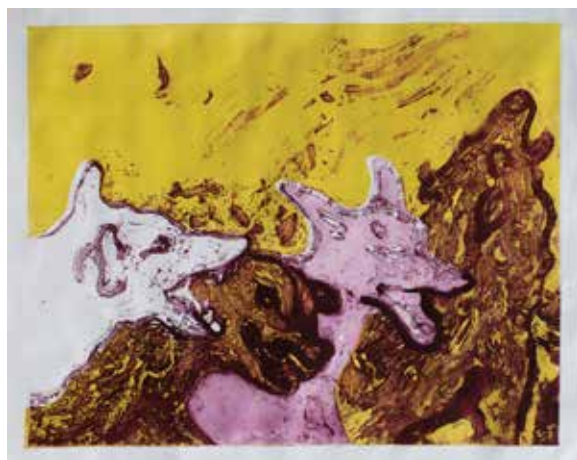
Aleksandra Stevanović
 Rest period - Period mirovanja,
 aquatint - akvatinta,
 46 × 67cm, 2024.



Iurii Aleksandrov - Slovakia
 Bat,
 etching - bakropis, 15 × 19,5cm, 2023.



Ognjen Grujić
 A tired slave - Rob na umoru,
 intaglio - duboka stampa, 26,8 × 35cm, 2023.



Nastasja Kofileska
 Color games 1 - Igre u boji 1,
 mixed media - kombinovana tehnika,
 78 × 92cm, 2022.



Michele Lapointe - Canada
 La cage - Kavez,
 mixed media & digital print - kombinovana tehnika i digitalna štampa,
 30 × 30cm, 2024.



Monika Panek - Poland
Drowsy Trought - Pospane misli,
serigraphy - serigrafija, 30 × 28cm, 2024.



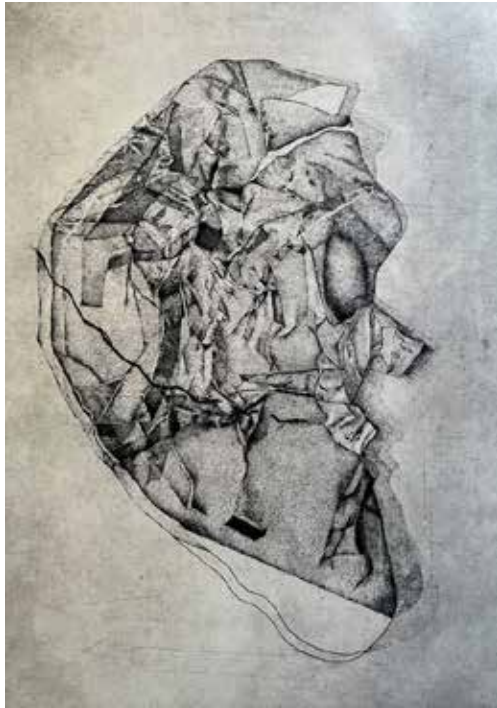
Milan Krajnović - BIH
Something wonderful is on the horizon - Nešto divno je na horizontu,
linocut - linorez, 44 × 44,5cm, 2024.



Renata Murauskaitė - Lithuania
Grandma and grandpa - Baba i deda,
drypoint - suva igla,
34,2 × 32cm, 2024.



Oscar Ulises Verde Tapia - Mexico
Structural meaning I - Strukturno značenje I,
aquatint - akvatinta,
10 × 10cm, 2024.



Wiktorja Kosiek - Poland
Shove - Guraj,
etching - bakropis,
85 × 60cm, 2022.



Arijana Hodžić - BIH
Bois patine et pierre useepar de temps - Patina drvo i kamen istrošeni vremenom,
etching - bakropis,
84 × 59cm, 2024.



Kodź Anna - Poland
Totem IV,
serigraphy - serigrafija,
70 × 100cm, 2024.



Michail Falkonis - Greece
The Metamorphosis I - Metamorfoza I,
woodcut & silkscreen - drvorez i sito štampa,
70 × 50cm. 2024



Agnieszka Lech Binczycka - Poland
Epiphany of the body V- Bogojavljenje tela V,
intaglio - duboka štampa, 70 × 100cm, 2023.

Zoran Mishe - Bulgaria
The Sillencer II - Prigušivač,
etching & aquatint - bakropis i akvatinta,
66 × 100cm, 2022.

Milan Ignjatović
Blind Book,
dry mark - suvi žig, 20 × 85cm, 2023-2024.

Robert Jančovič - Slovakia
Blue fan - Plavi ventilator,
lithography - litografija,
78 × 41cm, 2022.



Roberto Carlos Carrillo Márquez - México
 Trayecto paisaje 1 (Landscape passage) - Pejzažni prolaz,
 etching & laser engraving - bakropis i laserska gravura,
 60 × 55cm, 2023.

Alex Altinier - Italia
 Percorso di Linfa - Sap Path,
 aquatint - akvatinta,
 50 × 70cm, 2023.



Pietro Coppi - Italia
 Dialogo - Dijalog,
 etching & digital plotter print - bakropis i digitalna štampa,
 50 × 70cm, 2022.



Yung Chih Yeh - Taiwan
 March - Mart,
 etching mezzotint - bakropis, mecotinta,
 19,5 × 12,5cm, 2024.





Katarina Marov - Slovenia
Skin - Koža,
mixed media & intaglio - kombinirane tehnike duboka štampa,
70 × 100cm, 2023.



Rita Vandevorst - Belgium
Out of the shadow - Iz senke,
mezzotint - mecotinta,
24 × 18cm, 2022.



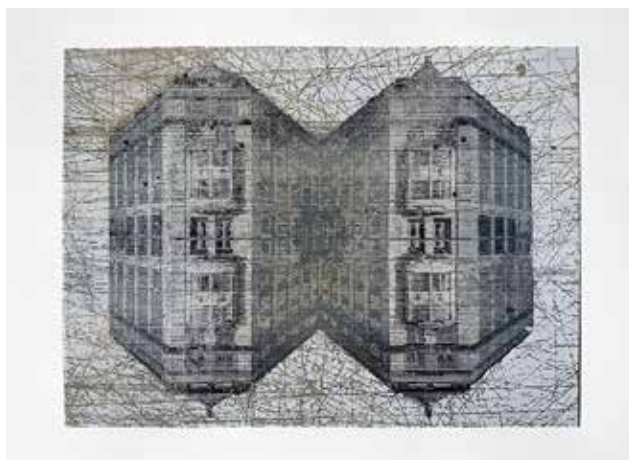
Davida Kidd - Canada
The Forest - Šuma,
digital print on fine art paper - digitalna štampa na umetniškem papiru,
79 × 101cm, 2023.



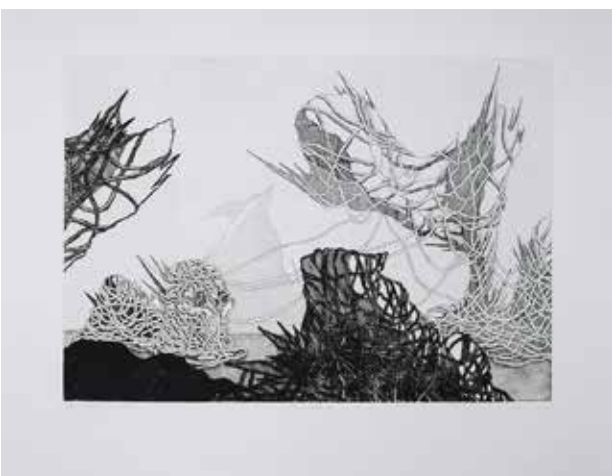
Aleksandra Jakubczak - Romania
Ra Une z-n,
lithography - litografija,
57 × 77cm, 2022.



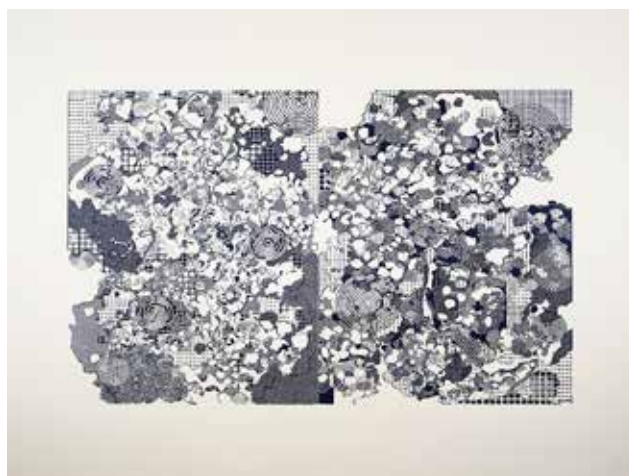
Natalia Kuchinskaya - Russia
 The Caspian Sea - Kaspijsko more,
 linocut - linorez,
 40 × 30cm, 2023.



Magdalena Agata Bak - Norway
 Parallellisme Oslo IV - Paralelizam Oslo IV,
 silkscreen - sito štampa,
 50 × 70cm, 2024.



Matic Flažar - Slovenia
 Fossilisation II - Fosilizacija II,
 intaglio - bakropis,
 70 × 90cm, 2023.



Merrill Shatzman - USA
 Targeted 1 - Ciljano 1,
 woodcut - drvorez,
 76,2 × 100cm, 2022.



Stefan Boškočević
28 Tuesday- 28 utorak,
mixed media - kombinovana tehnika,
50 × 40cm, 2023.



Stefania Patrikiou - Greece
Into the woods - U šumu,
silk screen & serigraphy - sito štampa i serigrafija,
70 × 50cm, 2024.



Carlos Samuel Martinez Castañeda - México
No hablo - Ne govorim,
lithography - litografija,
50 × 30cm, 2023.



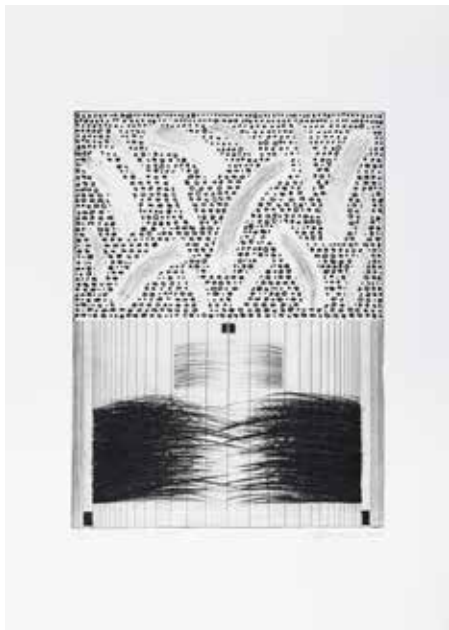
Anja Petrović
Chickens - Kokoške,
mixed media - kombinovana tehnika,
51 × 73cm, 2023.



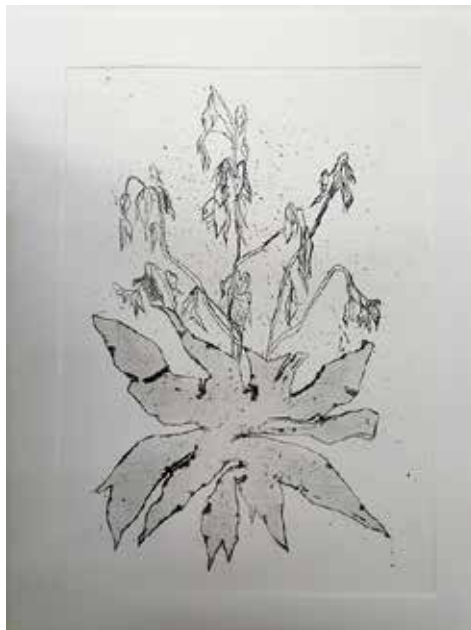
Teodora Pendić
An illuminated moment of serenity - Iz serije: Obasjan trenutak spokoja,
lithography - litografija,
60 × 44cm, 2022.



Marco Trentin - Italia
Private Identity No.1 - Privatni identitet br.1,
woodcut - drvorez,
70 × 50cm, 2024.



Stefan Mladenovski - Rep. North Macedonia
Untitled (cycle. Sensory Expressions) - Bez
naslova (krug. čulni izrazi), etching, aquatint
& drypoint - bakropis, akvatinta i suva igla,
100 × 70cm, 2022.



Isidora Kojović
Reflection - Odraz,
linogravoure - lingravura,
55 × 45cm, 2023.



Adriana Lucaciu - Romania
Alternative rithms - Alternativni ritmovi,
CGD - digitalna štampa,
29,7 × 21cm, 2024.



Sandra Díaz - Mexico
Bad insurance - Loše osiguranje,
mezzotint - mecotinta,
40 × 30cm, 2024.



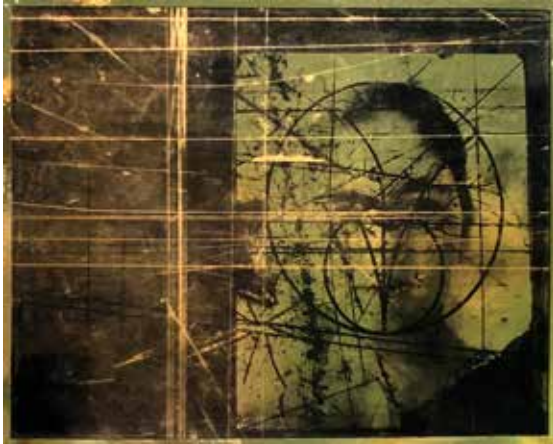
Peili Huang - Taiwan
Ties #2 - Kravate #2,
carbonrudum - karborundum,
78 × 53cm, 2024.



Mohd Adzman Omar - Malaysia
Rusty heart - Zardalo srce,
linocut - linorez,
78 × 54,5cm, 2024.



Darya Hancharova - Poland
Flow 3- Tok 3,
mezzotint - mecotinta,
16 × 14cm, 2022.

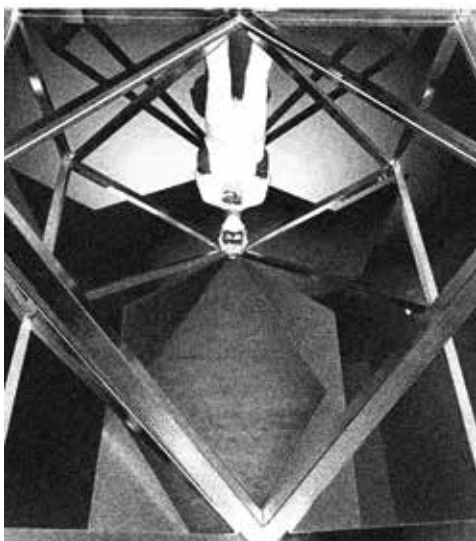


Adam Czech - Poland
At the golden spot - Na zlatnom mestu,
algraphy - algrafija, 53 × 60cm, 2023.

Milan Hnat - Slovakia
Easy Rider 2/2b- Laki u sedlu 2/2b,
digital print - digitalna štampa, 75 × 100cm, 2024.

Dawid Andrzej Ławicki - Poland
Cow Nuptials,
woodcut - drvorez, 70 × 100cm, 2023

Magda Szplit- Slovakia
Into the dark - U tami, linocut - linorez,
70 × 100cm, 2024.



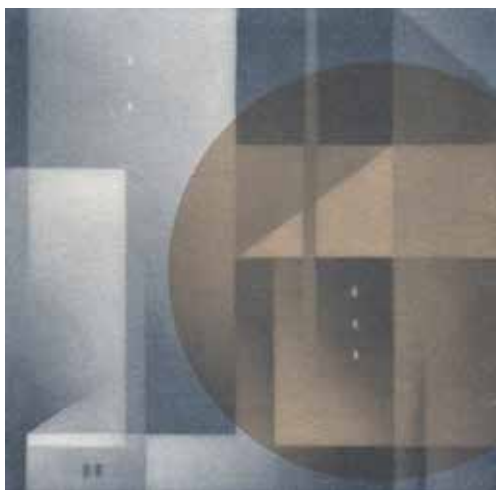
Kamil Głąb - Polad
A futuristic utopia of stangeness -
Afuturistička utopija stagnacije,
pigment printing - pigmentna
štampa, 70 × 90cm, 2023.



Jaco du Plessis - South Africa
Deditionem - Predaj se,
linocut - linorez,
70 × 50cm, 2024.



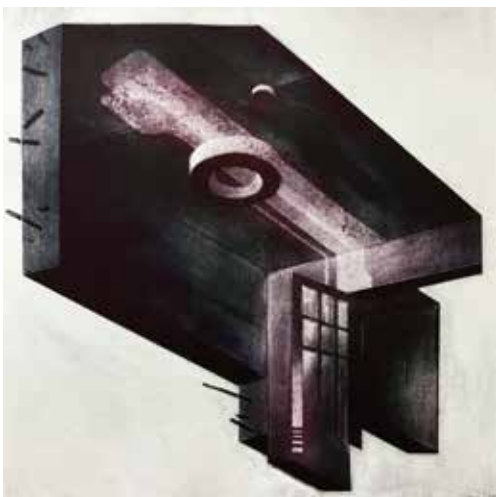
Hui Zhang - China
Cat / Noctural Part 02 - Mačka / Nokturalni deo 02,
digital print - digitalna štampa,
66 × 100cm, 2023.



Hui Ju Chang - Taiwan
3-2024 Urban landscape - Urbani pejisaž,
mezzotint - mecotinta,
10 x 10cm, 2024.



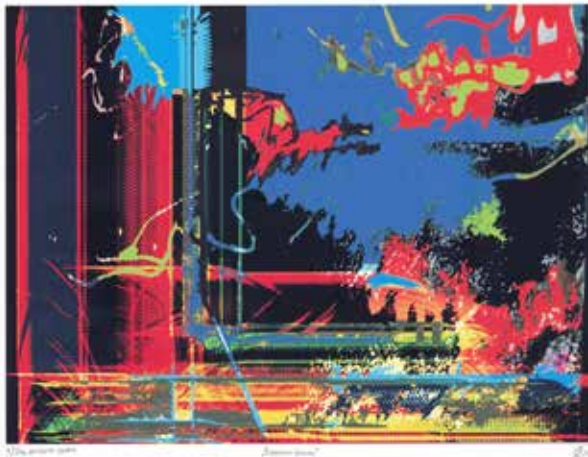
Niovi Boliaki - Greece
"Mask I" variation - Varijacija maske I,
soft ground print in three... - meka prevlaka u 3D formi,
20 x 27 x 12cm, 2022.



Tomasz Lingo - Poland
Gut9ght,
intaglio - duboka štampa,
70 x 70cm, 2024.



Konstantina Toupoulidou - Greece
Untitled - Nepoznati,
mixed media - kombinovana tehnika,
18 x 17,5cm, 2023.



Janko Ilić
Climate change - Klimatske promene,
digital print - digitalna štampa, 48,5 × 58cm, 2024.



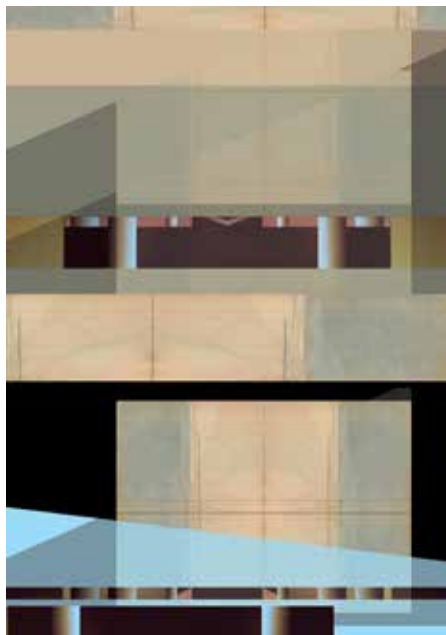
Iva Kostić
Beby Girl,
mixed media - kombinovana tehnika, 48,5 × 47,5cm, 2023.



Ivana Janković
Shadows 6 - Senke 6,
aquatint - akvatinta,
66 × 80cm, 2022.



Nastasija Vrančić
Demian - Demijan,
mixed media - kombinovana tehnika,
52 × 55,5cm, 2024.



Ovidiu Petca - Romania
Aesthetic intelligence VI. - Estetska inteligencija VI.
digital print - digitalna štampa,
94 × 66cm, 2024.



Irena Keckes - USA
Ocean #1 - Okean #1,
woodcut - drvorez,
93 × 56cm, 2023.



Colin Lyons - USA
We will find salvation in strategic ... -
Spas ćemo pronaći u strateškim...,
mixed media - kombinovana tehnika,
60 × 40cm, 2022.



Lucia Ovcarikova Carnogurska - Slovakia
 Ex libris Anna Kromková - Ex libris Ana Kromkova,
 drypoint - suva igla, 11,3 × 11cm, 2023.

Gabriella Nikolić
 Illusion - Iluzija,
 CGI digital print - digitalna štampa,
 50 × 50cm, 2023.

Dariusz Kaca - Poland
 Cosmic relations III - Kosmički odnosi III,
 linocut - linorez, 12 × 14,5cm, 2023.

Nevena Stojinovic
 Little Warriors - Mali ratnici,
 silkscreen - sito štampa,
 70 × 70cm, 2023.



Elizabeth Williams de Garcia - Netherlands
Dry Fantasy - Fantazija,
etching - duboka štampa,
50 × 40cm, 2023.



Briar Craig - Canada
Erasure - Brisač,
screen print - sito štampa,
75 × 55cm, 2022.



Cleo Wilkinson - Australia
Prelude - Preludijum,
mezzotint - mecotinta,
28 × 21cm, 2023.



Darina Peeva - Bulgaria
Fields of Mars II - Marsova polja II,
algraphy - algrafija,
100 × 65cm, 2022.



Colin Gillespie. 20 X 16 cm
'They came'
Collage/Relief

Colin Gillespie - UK
Captured 2023-7-27 00001 - Slikano 2023-7-27 00001,
collage & relief - kolaž i reljefna štampa,
20 × 16cm, 2023.



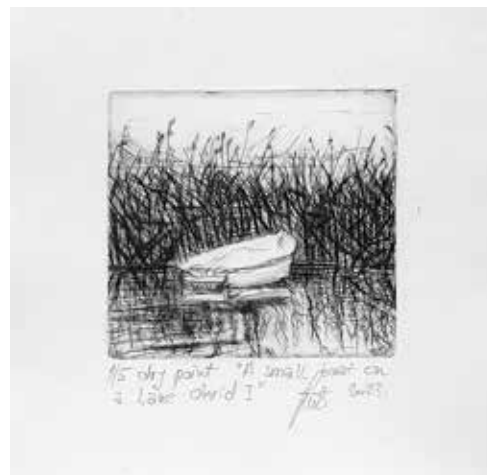
Julia Tarnowska - Poland
 Nuvole - Oblaci, intaglio - duboka štampa,
 10 × 10cm, 2023.



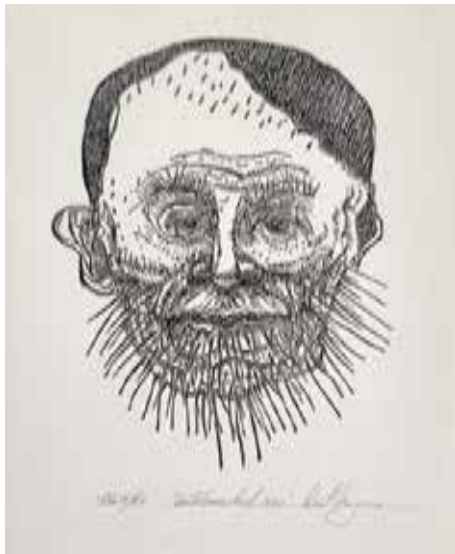
Christine Kertz - Austria
 Feenhaar - Bajkovita kosa,
 etching & aquatinta - bakropis i akvatinta 28 × 19,5cm, 2023.



Jan Rusaczek - Poland
 Ideal palace - Idealna palata,
 C3, 17 × 17cm, 2018.



Ljubica Janjetović - BIH
 A small boat on lake Ohrid I - Čamac na Ohridskom jezeru I,
 drypoint - suva igla, 18 × 18cm, 2023.



David Moyer - USA
Unblemished 14 - Neoštećen 14,
wood engraving - graviranje na drvetu, 18 × 13cm, 2023.



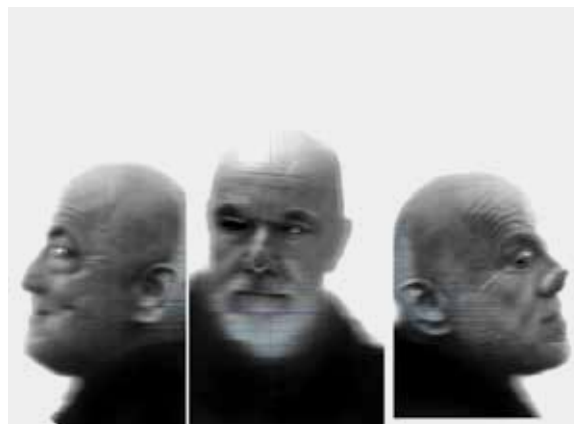
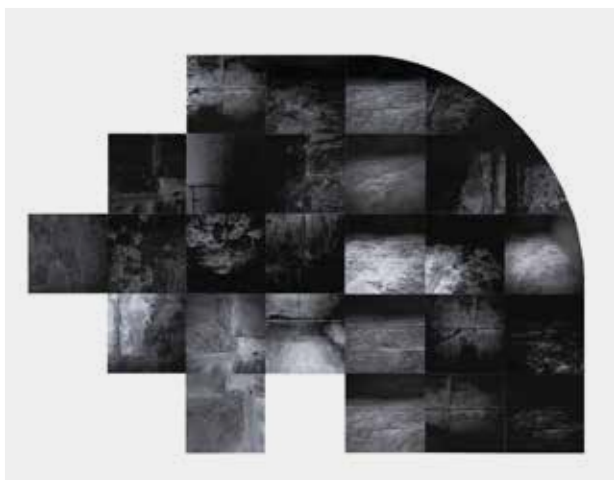
Dorian Mercier - France
Dans les bois, (In da hood) - U haubi, linocut - Linorez,
70 × 50cm, 2024.



Alja Košar - Slovenia
Untitled 2 - Bez naslova 2,
etching - bakropis,
50 × 35cm, 2024.



Thy Nguyen - Vietnam
Shadow in houses - Senka u kućama,
algraphy - algrafija,
16,5 × 16,5cm, 2023.

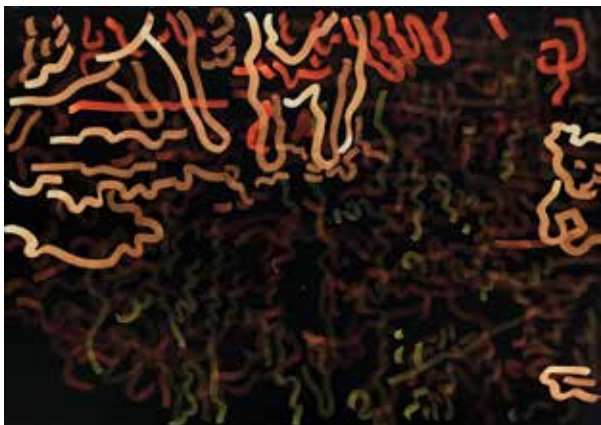


Teodora Micić
Only in a dream we walk in the same areas -
Samo u snu istim predelima hodamo,
algraphy - algrafija, 100 × 140cm, 2023.

Andrzej Węclawski - Poland
Adyton Kurtyna XVII,
serigraphy & digital print - sito štampa i digitalna štampa,
80 × 100cm, 2023.

Strahinja Nakić
View from the window - Pogled sa prozora,
reservation & mixed media - rezervaž i kombinovana tehnika,
28,5 × 23,5cm, 2023-2024.

Dušan Novaković
L'Esprit #35 - Duh #35,
digital print - digitalna štampa,
69 × 97cm, 2024.



Vladimir Milanović
No name - Bez naziva,
digital print - digitalna štampa, 60 × 80cm, 2024.

Jacek Joostberens - Poland
PSZ_CS_N°9, pigment printing, reliefprinting & laminate -
pigmentna štampa, visoka štampa i lamiranje,
70 × 100cm, 2023.

Ivon Kiuchukova - Bulgaria
January - Januar,
linocut - linorez, 70 × 100cm, 2023.

Andréa Bryan - Germany
A travessia - Prelazak,
woodcut & pastel - drvorez i pastel,
44 × 62,5cm, 2024.



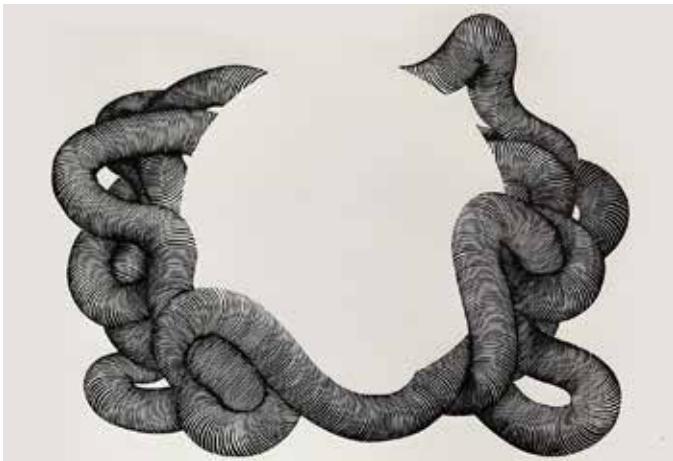
Cristiana Iliopolos - Greece
At the window - Na prozoru,
monoprint - monotipija,
65 × 45cm, 2022.



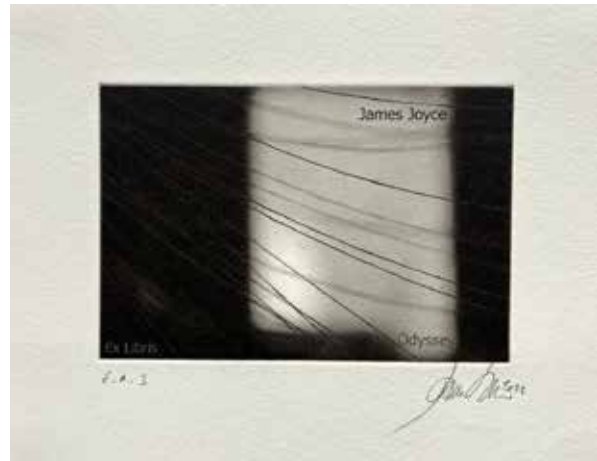
Elżbieta Gibulska - Poland
Reality of mind II - Stvarnost uma II,
etching - bakropis,
100 × 70cm, 2024.



Enrico Bani - Italia
Untitled - bez naziva,
screen print - sito štampa,
70 × 100cm, 2023.



Joanna Saloni - Poland
No title 2bw - Bez naziva 2bw,
linocut - linorez, 70 × 100cm, 2023.



Janne Laine - Finland
James Joyce, odyssey - Džejm Džojs, Odiseja,
polymer gravure - polimer gravura, 8 × 12cm, 2022.



Bojan Zavišin
A rest stop on the way home - Odmaralište na putu do kuće,
intaglio - duboka štampa,
53 × 78cm, 2023.



Nikola Pavlović
Garden - Vrt,
drypoint - suva igla,
10,5 × 15cm, 2023.



Cynthia Back - Portugal
 Mosses, Molds & Lichens #3- Mahovine, plesni i lišajevi #3,
 reduction woodcut - redukovani drvorez, 40,6 × 40,6cm, 2024.

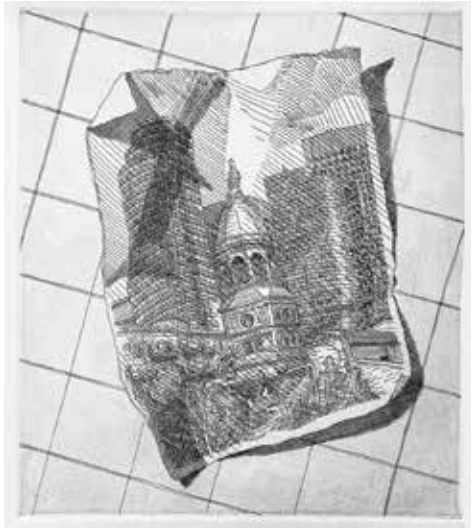
Floki Gauvry - Argentina
 Messages - Poruka,
 photo intaglio (artist's book) - duboka štampa (umetnička knjiga),
 20 × 20cm, 2019.



Gunn N. Morstøl - Norway
 Untitled (photo 3) - Bez naslova, drypoint - suva igla,
 19 × 16cm, 2023.



Evangelos Tasios - Greece
 A neglected corners dream - San zapuštenih uglova,
 linocut & serigraphy - linorez i serigrafija,
 20 × 20cm, 2023.



James Hadley - USA
 Little Tokyo Cathedral - Mala tokijska katedrala,
 engraving - gravura, 24 × 20cm, 2024.



Hanna Rozpara - Poland
 Orchids I - Orhideje I,
 etching & aquatint - bakropis i akvatinta, 10 × 10cm, 2023.



Macarena Marin Ramirez - Spain
 Armario - Ormat,
 etching & aquatint - bakropis i akvatinta,
 15 × 14,5cm, 2022.



Sara Mladenović
 She sits and gets nervous - Sedi i biva nervozna,
 linocut - linorez,
 22 × 20cm, 2023.



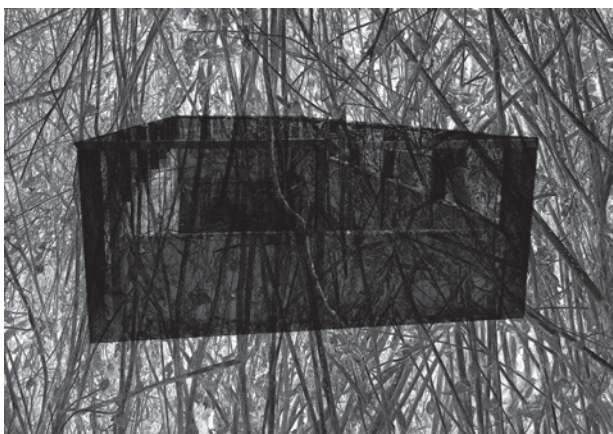
Jagoda Jaworska - Poland
The apple of my eye - zenicu mog oka,
reduction linocut - redukovani linorez,
100 × 70cm, 2024.



Alvydas Goštautas - Lithuania
Infinity of thought - Beskonačnost misli,
woodcut - drvrez,
70 × 50cm, 2022.



Minja Radašinić
Step by step - Korak po porak,
aquatint - akvatinta,
50 × 31cm, 2022.



Andrzej Wochnik - Poland
Apoptosis II - apoptoza II,
silkscreen - sito štampa, 100 × 70cm, 2023.

Anna Rubina - Russia
Cirkus Fascination- Fascinacija crikusom,
mixed media - Kombinovana tehnika,
21 × 29cm, 2024.



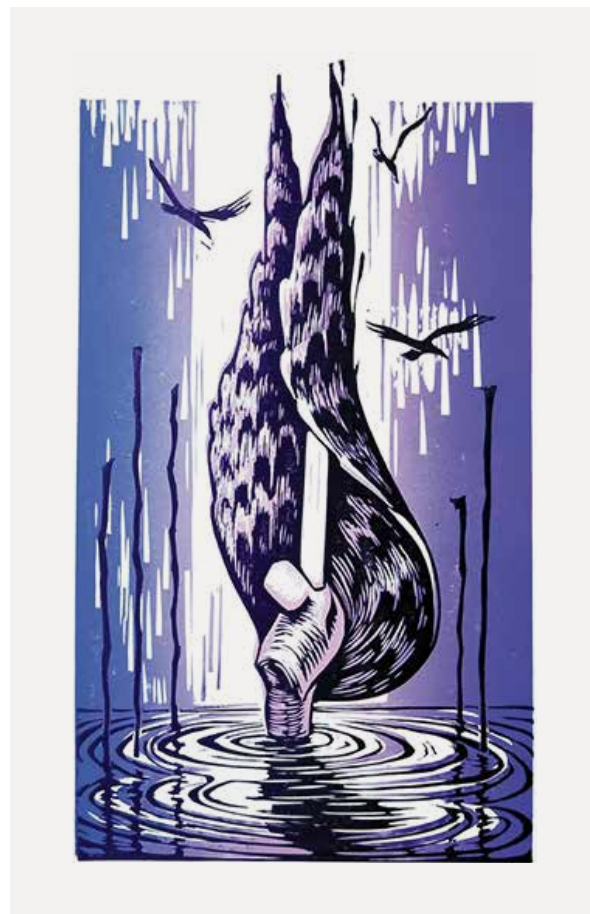
Ireri Topete - México
Mother nature - Majka priroda,
mixed media - kombinovana tehnika, 38 × 56cm, 2023.



Tijana Ivanović
Equinox - Ravnodnevnica,
aquatint - akvatinta,
45 × 62cm, 2024.



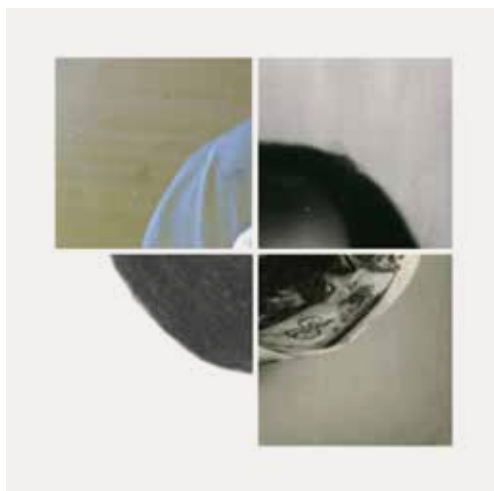
Anita Korynek - Poland
Guys Jazz - Džez Momci,
linocut & digital print - linorez i digitalni print,
70 × 50cm, 2023.



Victor Lipkin - Izrael
Fallen Angel IV - Pali anđeo IV ,
linocut - linorez,
18 × 12cm, 2023.



Jasmina Mišeljić
The wheel - Točak,
monotypy - monotipija,
20 × 20cm, 2024.



Danja Tekić
Family angle - Porodični ugao,
digital print - digitalna štampa,
50 × 50cm, 2024.



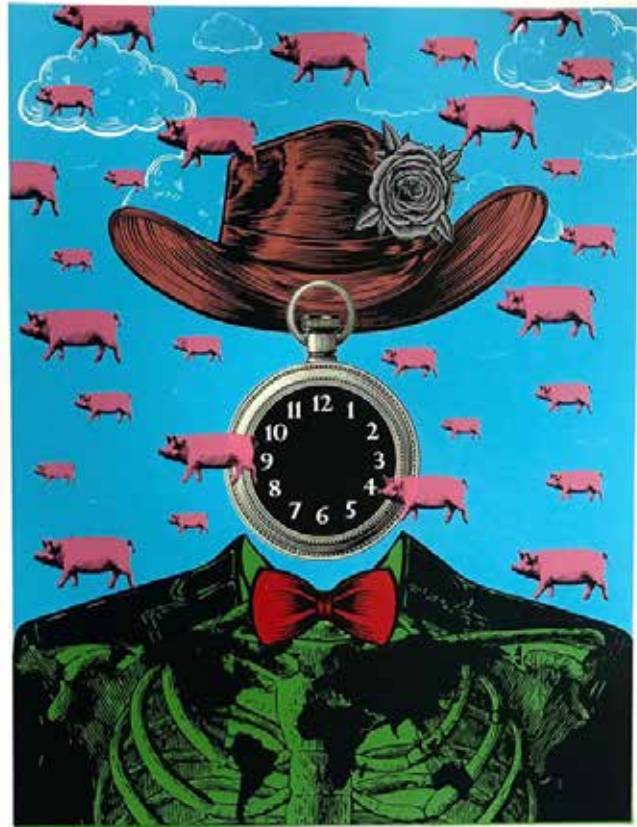
Dragiša Ćosić
Give me a space - Pokloni mi jedan prostor,
mixed media - kombinovana tehnika,
44 × 39,6cm, 2023.



Andrea Krnetić Grbić
Red blouse- Crvena bluza,
mixed media - kombinovana tehnika,
19 × 17,5cm, 2024.



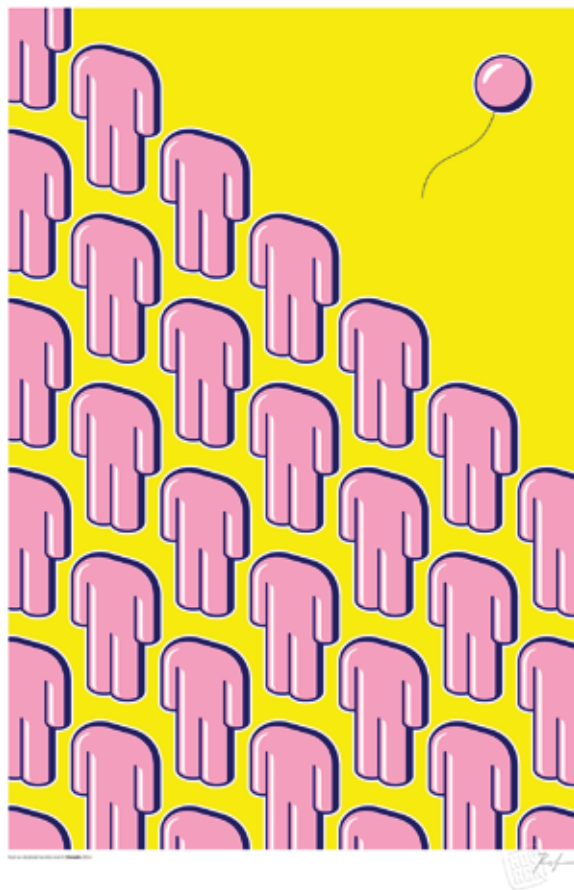
Valeria Veličković
Pelargonium - Muškatica,
mixed media - kombinovana tehnika,
53 × 38cm, 2023.



Stephen Menon - Malaysia
It's Raining Pink - Raining Pink je,
screenprint - sito štampa,
61 × 46cm, 2020.



Antonio Motta - Italia
Untitled (Aurora linear butterflies I) - Bez naslova
(linearni leptiri Aurora I), monoprint - monotipija,
66 × 50cm, 2024.



Vladimir Kovač
When ice cream returns in summer - Kad se sladoled na leto vrati,
digital print - digitalna štampa,
70 × 50cm, 2024.



Nenad Zeljić
Elevator - Lift,
drypoint - suva igla, 85 × 62cm, 2024.



Ingrid Raffai
Chaotic system - Haotični sistem,
sito print & serigraphy - sito štampa i serigrafija,
98 × 66,5cm, 2024.



Arnon Sungvondee - Thailand
Nightmare - Noćna mora,
etching - duboka štampa,
29 × 21cm, 2023.



Snežana Petrović
A fighter - Borac,
mezzotint - mecotinta,
15 × 12cm, 2023.



Lara Monica Costa - Italia
Au bord de l' eau (diptih II) - Na ivici od vode (diptih II),
linocut - linorez,
100 × 70cm, 2023.



Anđela Ranković
Where - Kuda,
algraphy - algrafija,
15 × 11,3cm, 2024.



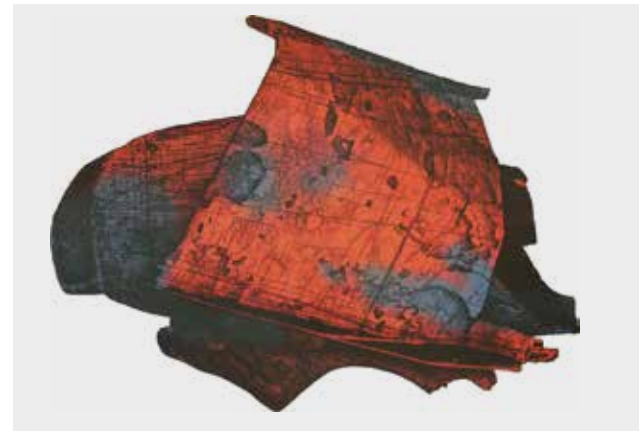
Tibor Jeager - Sweden
Found Paradise - Pronalaženje raja,
mixed media - kombinovana tehnika, 50 × 70cm, 2022.



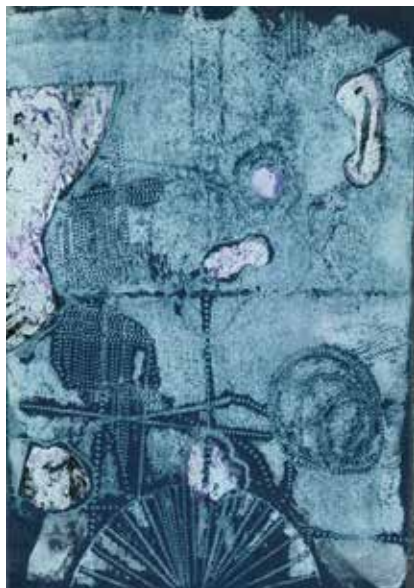
Cheryl Hochberg - USA
Freedom and all that was lost- Sloboda i sve to je izgubljeno,
woodcut with inkjet print collage- duborez sa kolažom
inkjet štampa, 78 × 100cm, 2023.



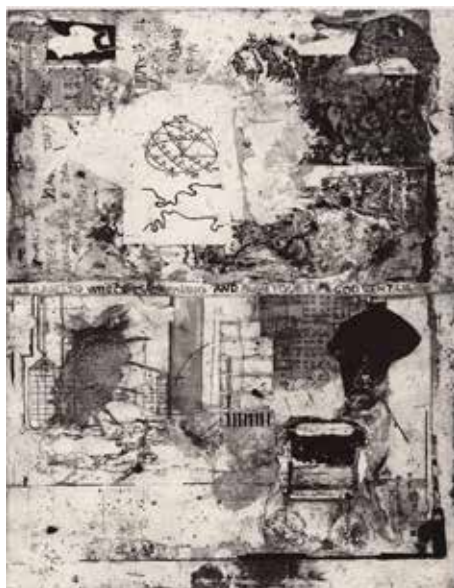
Maria Zwolińska - Poland
Distortion - Distorzija,
offset print - ofset štampa,
70 × 99,5cm, 2024.



Kamil Kocurek - Poland
Destruction 3a - Uništenje 3a,
serigraphy - sito štampa,
67 × 90cm, 2023.



Eva Hnatova - Slovakia
Composition III - Kompozicija III,
author's technique - autorska tehnika,
29,7 × 21cm, 2023.



Antonia Taralli - Italia
Gamaez or astral form of nettle ash -
Gamaez ili astralni oblik pepela od koprive,
etching - bakropis, 72 × 50cm, 2022.



André Berger - Brazil
"Path" State Proof I ("Vereda" P.E. I)-
Dokaz stanja „putanja“ I („Vereda“ P.E. I),
mezzotint - mecotinta, 53 × 39cm, 2023.

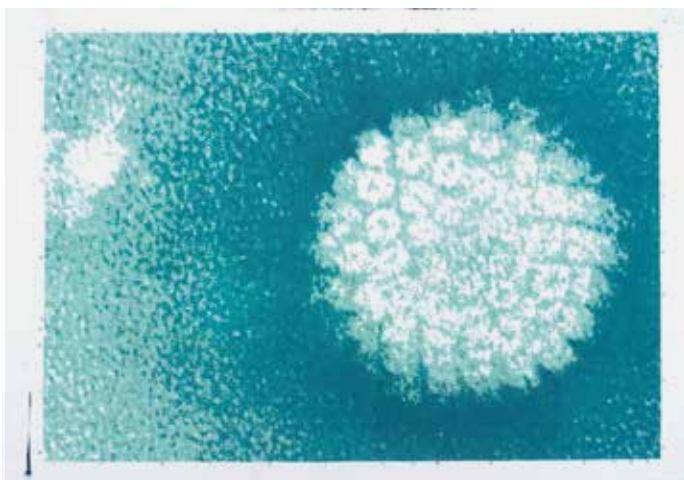


Dunja Savić
Besendorfer - Besendorfer, linogravoure - linogravura,
42,5 × 49,5cm, 2023.

Bibiana Jancovicova - Slovakia
Totem,
lithography - litografija,
30 × 24cm, 2023.



Marija Kučan
Expectation - Očekivanje, digital print - digitalna štampa,
17 × 25cm, 2023.



Helga Chibidziura - Austria
HPV,
screenprint on canvas - sitoštampa na platnu,
101 × 149cm, 2023.



Jelena Krstić
Visual enigmas - Vizuelne enigme,
digital print - digitalna štampa, 70 × 100cm, 2024.

Nemanja Vučković
A scream - Vrisak,
drypoint - suva igla,
48 × 68cm, 2023.



Maja Petković
Kučekaze,
algraphy - algrafija, 67 × 100cm, 2024.



Marjan Andrejević
Weaving race XI - Tkanje rase XI,
digital print - digitalna grafika,
11 × 16cm, 2023.

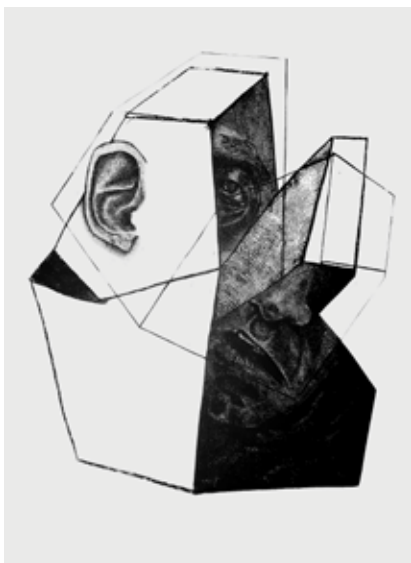


Carl Rowe - UK
 Quardrablet - Zaštitna ploča, serigraphy - sito štampa,
 50 × 70cm, 2024.

Tatjana Marticki
 Against the Wind, the Earth Trembles II - Protiv vetra,
 zemlja netremice II, mixed media - kombinovana tehnika,
 17 × 17cm, 2023.

Babara Paulovičova - Slovakia
 The Golden Heart I - Zlatno srce I, intaglio with 22-carpet gold -
 duboki trag sa zlatom od 22 karatnik zlatom, 20 × 18cm, 2024.

Stefan Kovačić
 Under the ziggurat - Pod ziguratom,
 X5, 8,6 × 9,6cm, 2024.



Natalia Pawlus Poland
it's good that you're here I -
Dobro je što si ovde,
linocut - linorez, 100 × 70cm, 2023.



Mar Gasca Madrigal - Mexico
The egg and the snake - Jaje i zmija,
mezzotint & golden leaf - mecotinta i zlatni listići,
22,5 × 18,5cm, 2023.



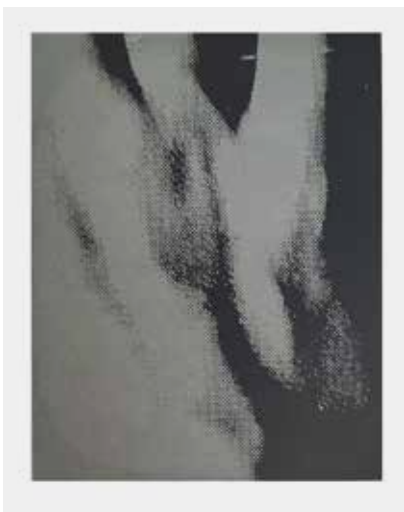
Carla Rubio - Mexico
Atle Pakyotl,
linóle - linorez,
50 × 40cm, 2023.



Maja Kovač
Secession - Secesija,
linocut - linorez, 50 × 36cm, 2023.



Vesna Stajčić
A pledge not to let a soul go astray - Zalog da ni duša ne zaluta,
linocut - linorez, 33,5 × 23,5cm, 2023.



Maja Vranić
Radiance - Isijavanje,
sito print - sito štampa,
18 × 16cm, 2023.



Evgenij Pantev - Rep. North Macedonia
Sign XXIV - Znak XXIV,
drypoint - suva igla,
29,5 × 21cm, 2023.



Giovanni Tonello - Italia
Portal No.2 - Portal 2,
dry point CD and embossing - suva igla i CD i utiskivanje,
31,5 x 30cm, 2024.



Tanja Denić
Experiment 2 - Eksperiment 2,
digital print - digitalna grafika,
20 x 17cm, 2023.



Devon Stackonis - USA
Retaining wall - Potporni zid,
etching, aquatint with chine collé - bakropis, akvatinta sa chine colle,
5 x 5cm, 2023.



Sara Lazarević
From the series of works "Where & What" -
Serija radova "Gde i šta",
lithography - litografija, 50 x 50cm, 2023.



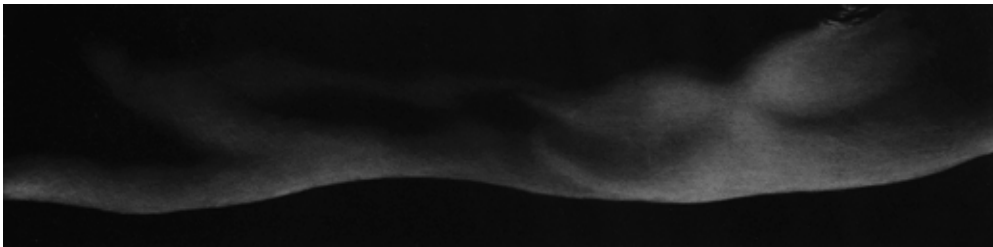
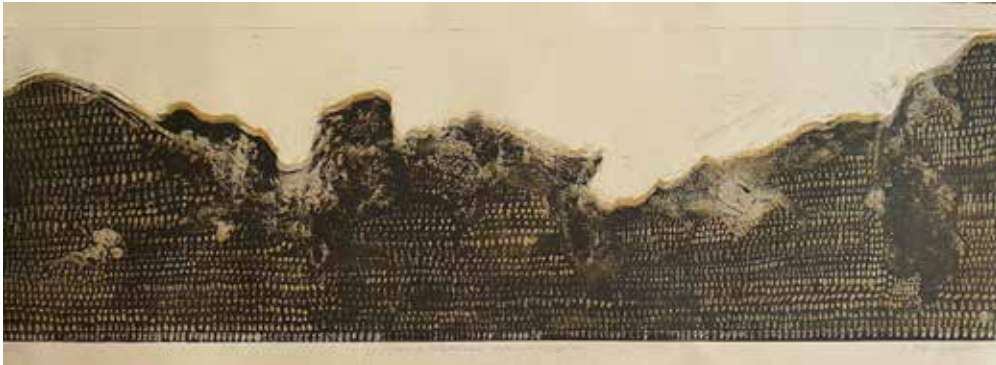
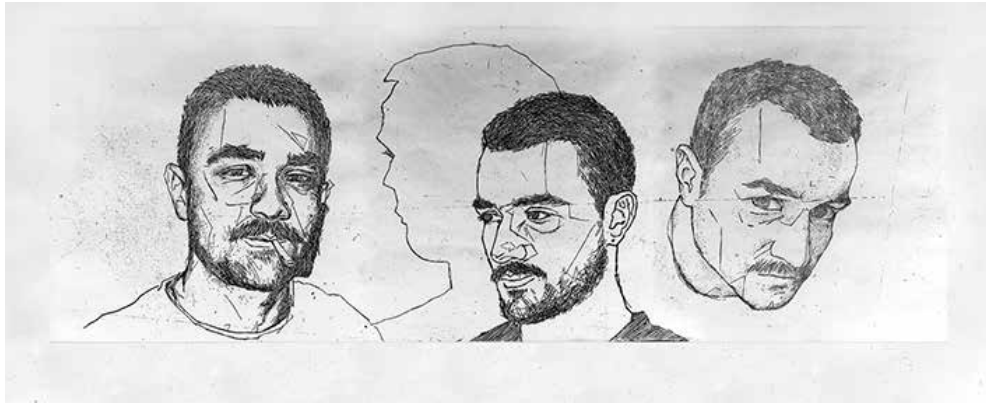
Łukasz Koniuszy - Poland
The memory of Place V - Sećanje na mesto V,
intaglio - duboka štampa,
70 × 50cm, 2024.



Rachel Ramirez - Portugal
Phantom bouquet: celery, rosemary... - Fantomski buket: celer, ruzmarin...,
nature print - drvorez,
65 × 50cm, 2022.



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Doroteja Dumanović
CHDA 01, etching - bakropis, 29,7 × 84cm, 2023.

Aleksandra Božek Gogolewska - Poland
Miedzygalaktyczna afazja zębów- Intergalaktička dentalna afazija, intaglio - duboka štampa, 37 × 100cm, 2024.

Guy Langven - Canada
Entre chien et loup - Između psa i vuka, mezzotint - mecotinta, 30 × 60cm, 2022.



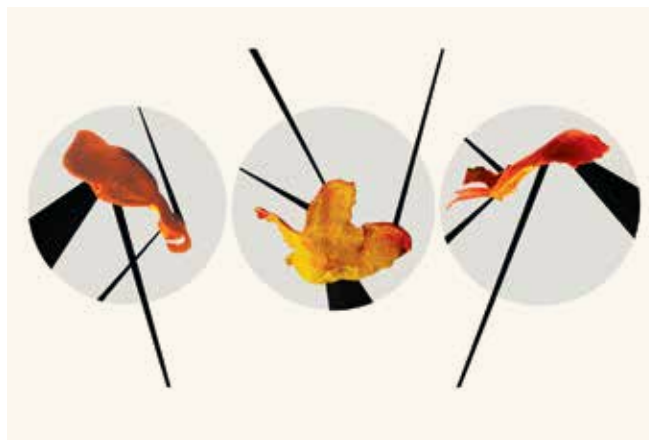
Bojan Otašević
Flame - Plamen, digital print - digitalna štampa,
100 × 140cm, 2022.



Andrea Moračanin
No name - Bez naziva,
lithography - litografija, 46 × 60cm, 2022.



Nikolina Jovanović
Somebody's Watching Me PT.1 - Neko telo me gleda PT.1,
sitoprint - sito štampa,
70 × 100cm, 2023.



Jastra Jelačić
Untitled (from the Mediterranean Road series) - Bez naziva
(iz serije Mediteranski put), digital print - digitalna štampa,
20 × 30cm, 2023.



Muhammed Izzat Izzani Zahari - Malaysia
Elegy of loneliness - Elegija samoće,
linocut - linorez,
79 x 54,5cm, 2022.



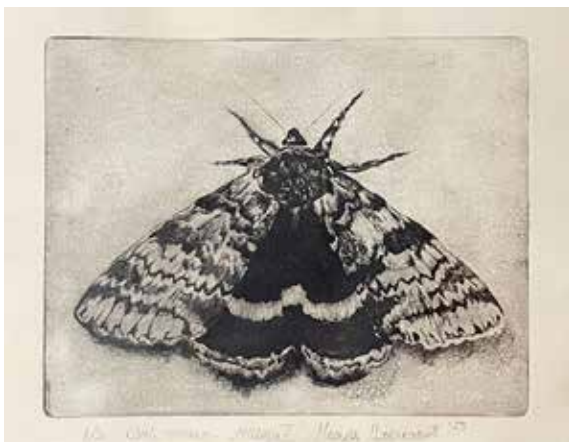
Irena Gvozdrenović
Autumn garden - Jesenja bašta,
mixed media - kombinovana tehnika,
60,5 x 43cm, 2023.



Ljiljana Stojanović
Snaga linije VI - Line strength VI,
linocut - linorez,
61 × 46,5cm, 2024.



Ljiljana Arsić
Bujrum, nobody lives here - Bujrum, ovdje ne živi niko,
lithography - litografija,
35 × 26,3cm, 2023.



Marija Cvetković
Moth II - Moljac II,
mixed media - kombinovana tehnika, 20 × 27cm, 2023.



Katarina Tolić
Baobab,
mixed media - kombinovana tehnika, 48,1 × 63,3cm, 2024.



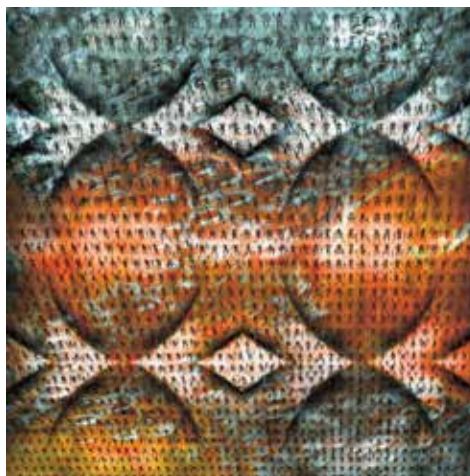
Kandy Gómez López - México
Goddesses on earth 1P - Uranjanje u pejzaž,
polyester plate on cotton paper - poliesterska ploča na pamučnom papiru,
20 × 27,5cm, 2023.



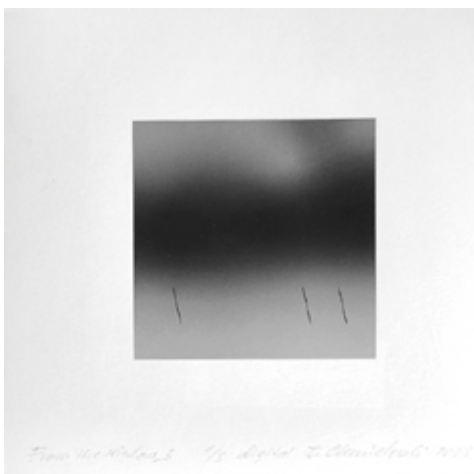
Jovana Đorđević
A crack - Pukotina,
intaglio - duboka štampa,
50 × 70cm, 2023.



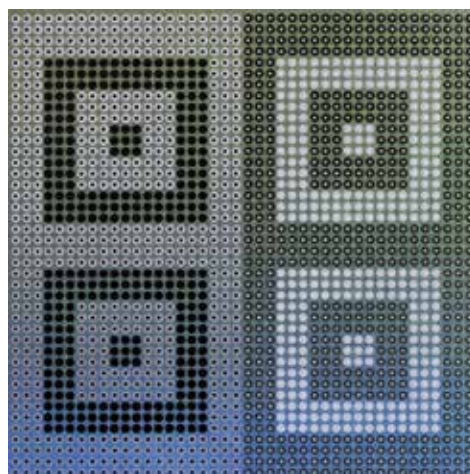
Sanja Solunac
Pronaći krila - Find wings,
digital print - digitalna štampa,
50 × 50cm, 2023.



Vicky Tsalamata - Greece
Comédie Humaine C - Ljudska komedija C, mixed media archival print -
kombinovana tehnika arhivska štampa,
100 × 100cm, 2023.



Lukasz Chmielewski - Poland
From the Window 3 - Sa prozora 3,
digital print - digitalna štampa,
20 × 20cm, 2023.



Thamrongsak Nimanussornkul - Thailand
Duality of Balance 11 - Dvostrukost ravnoteže 11,
silk screen - sito štampa,
9,95 × 9,95cm, 2022.



Alexey Semin - Rissia
ExLibris,
etching - bakropis, 10 × 10cm, 2022.

Agnieszka Mazek- Poland
Home - Doma,
etching & aquatint - bakropis i akvatinta,
10 × 10cm, 2023.

Agata Perzynska - Poland
II,
drypoint - suva igla, 23,5 × 23,5cm, 2023.

Tania Chou - Taiwan
Flower room - Cvetna soba,
mezzotint - mecotinta,
10 × 10cm, 2023.



Ana Milosavljević
Autumn day - Jesenji dan,
colagraphy & linocut - kolagrafija i linorez, 9,5 × 10cm, 2023.



Ana Petrović
Untitled - Bez naziva,
mixed media - kombinovana tehnika, 7 × 7cm, 2023.



Milica Antonijević
Turbulose blues story - Turbulozna bluz priča,
letterpress - visoka štampa,
20 × 20cm, 2023.



Mirjana Živković
Jacques Préver, it's also a pastime for me - Žak Prever, i
to mi je neka razonoda, digital print - digitalna štampa,
29,7 × 10,5cm, 2023.



Aleksandra Ivanović
Memories guide us - Sećanja nas vode,
dry point- suva igla,
27 × 19,8cm, 2024.



Sanja Žigić
No name - Bez naziva,
algraphy - algrafija,
26 × 18,7cm, 2022.

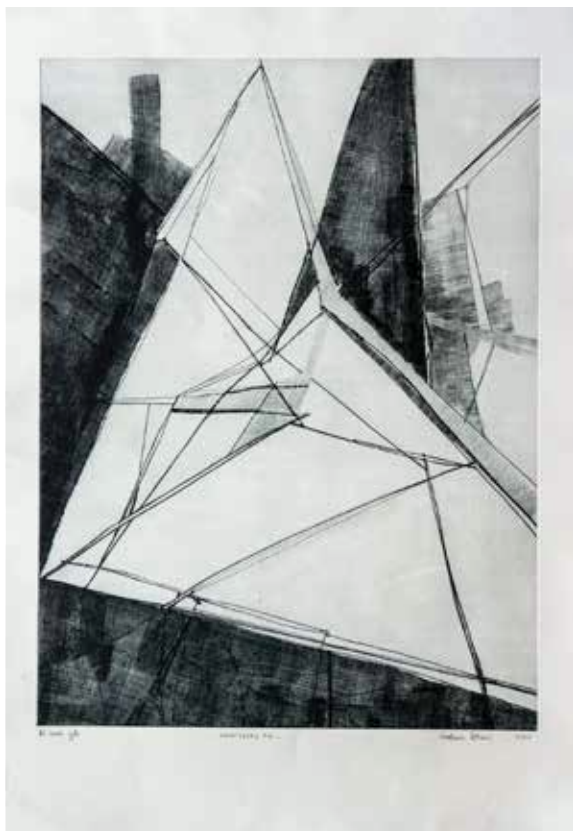


Marta Tomczyk - Poland
Notes from space...with cadmium red 11 - Beleške iz svemira...sa
kadmijum crvenim 11, woodcut - drvorez, 70 × 100cm, 2024.

Isao Kobayashi - Japan
The proof of the existence No.232 - Dokaz postojanja br.232,
digital print - digitalna štampa,
80 × 100cm, 2024.

Martyna Rzepecka - Poland
Myself and mine - Ja i moj,
linocut - linorez, 70 × 100cm, 2023.

Teodora Stanković
Kragna - Collar,
mixed media - kombinovana tehnika,
66,5 × 82cm, 2022.



Gordana Petrović
... From there to ... - ... Odatle do ...,
dry point - suva igla,
80 × 60cm, 2023.



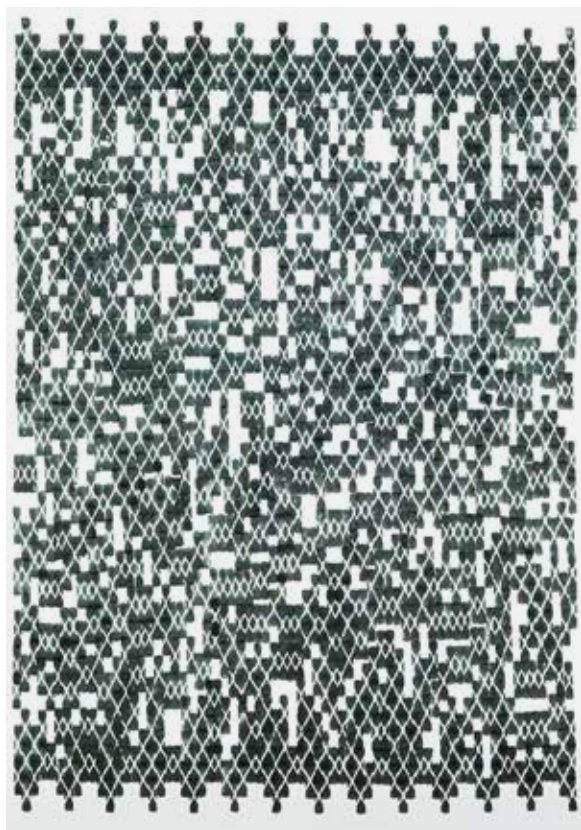
Ilija Dinčić
Sajbersiti NeoNaisus 2097 - Cybercities NeoNaisus,
algraphy - algrafija,
100 × 70cm, 2024.



Ewa Latosińska - Poland
Second Skin - Druga koža,
lithography - litografija,
72 × 51cm, 2023.



Slavica Dragosavac
Collateral / nebo - Collateral / sky,
photo mechanical process - foto mehanički proces,
74,5 × 60,5cm, 2023.



Miroslav Čuković - Austria
Braking the pattern - Kočenje šablona
monoprint & hand mixed media - monoprint i ručno
kombinovana tehnika, 84,1 × 59,4cm, 2024.



Božo Ivanković
Jing - Jang,
colagraphy & linogravure - kolografija i linogravura,
70 × 100cm, 2021.

Bez obzira da li u svojim umetničkim praksama polaze od tradicionalnih modela i klasičnih tehnika ili eksperimentišu u mediju, **UMETNICI SVOJIM RADOVIMA POTVRĐUJU VITALNOST GRAFIKE** i njene transformativne potencijale koji proširuju naše razumevanje ovog umetničkog polja.



Regardless of whether in their artistic practices they start from traditional models and classic techniques or experiment in the medium,

THE ARTISTS CONFIRM WITH THEIR WORKS THE VITALITY OF PRINTMAKING and its transformativ potentials that expand our understanding of this artistic field.



Karolina Lasota - Poland
After image - Posle slike,
linocut - linorez,
18 × 11cm, 2022.



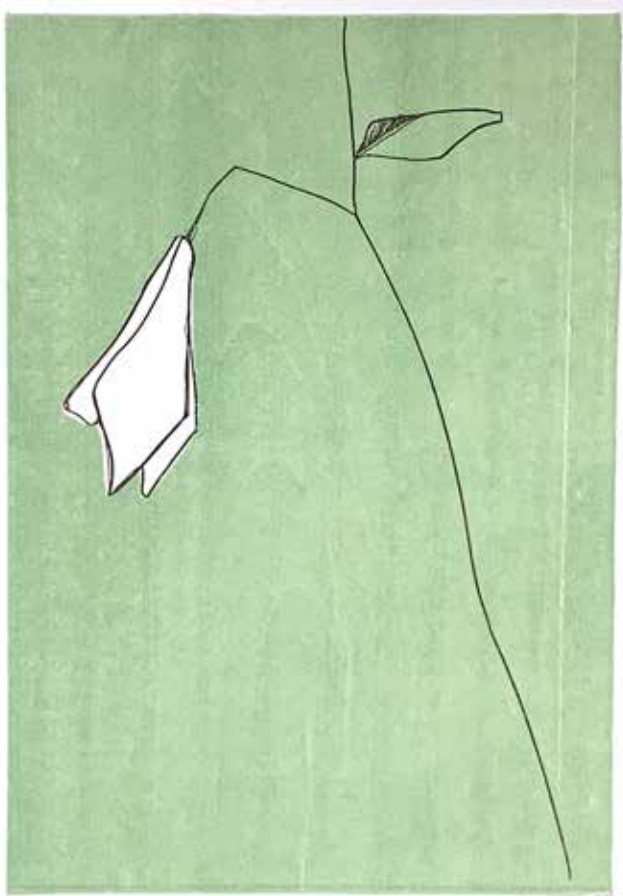
Vasiliki, Vasso, Chatzimanoli - Greece
Untitle - Nepoznati,
aquatint - akvatinta,
42 × 29cm, 2023.



Marta Dziomdziora - Poland
Dors I - Vrata I,
digital print - digitalna štampa,
100 × 70cm, 2024.



Concetta Ianuzziello - Belgium
Tarots: The wheel of fortune - Tarot: nedelja sreće,
etching - bakropis,
60 × 38cm, 2024.



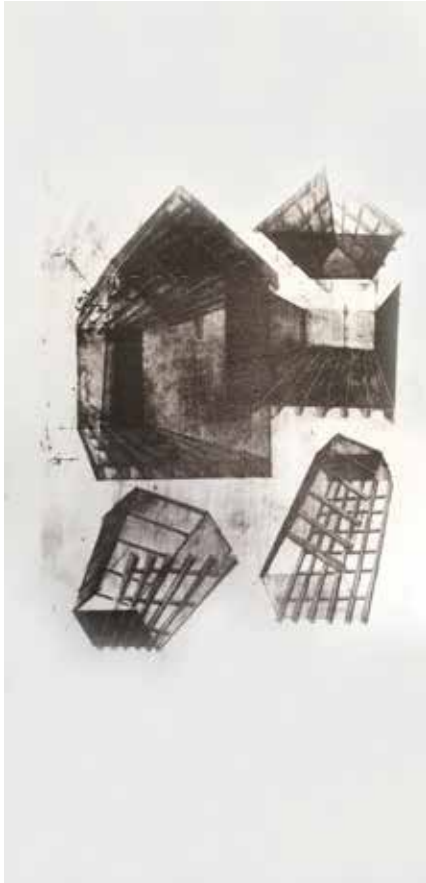
Adriano Moneghetti - Italia
Clematide - Ljubičica,
etching on zinc, color woodcut - bakropis na cinku, duborez u boji,
52 × 37cm, 2022.



Biljana Vuković
Studenica,
aquatint & etching - akvatinta i bakropis,
49 × 33cm, 2023.



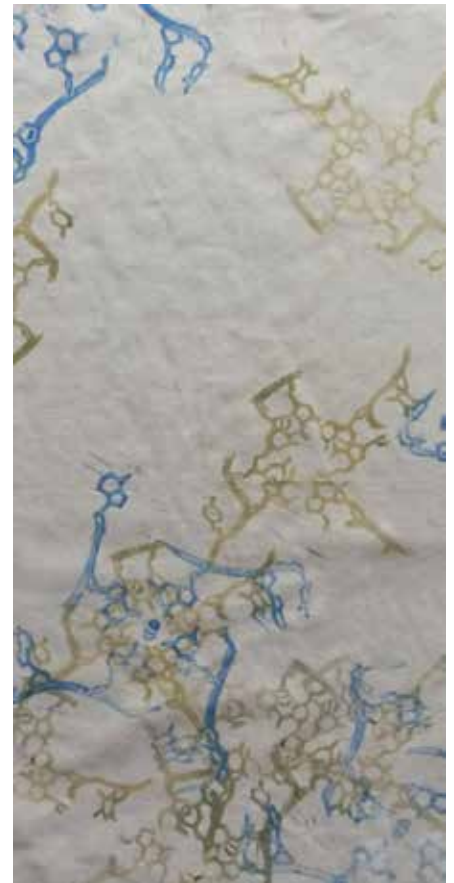
Foto: Aleksandar Đunović
Photo: Aleksandar Djunovic



Simone Fochesato - Italy
Struttura I - Struktura I,
lithography - litografija,
50 × 35cm, 2024.



Magdalena Jagodzka - Poland
Chapter 5 Page 5 - Poglavlje 5 Strana 5,
linocut & experimental print - linorez i
eksperimentalna štampa,
57 × 30cm, 2024.



Gloria Rustighi - Italia
Vita in Metamorfosi - Život u metamorfozi,
wodcut on sabric - drvorez na tkanini,
60 × 35cm, 2024.

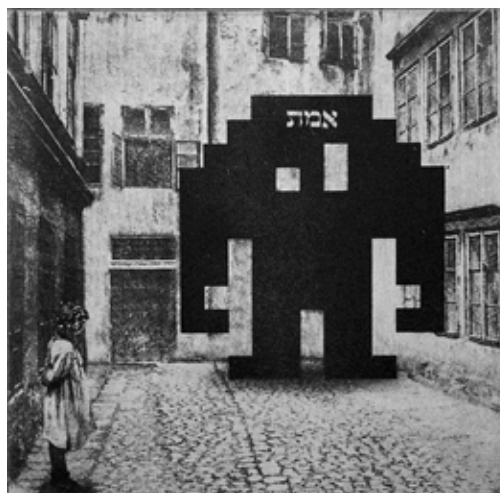


Radmila Korać
Roads at the crossroads 1 - Putevi u raskršću 1,
gravure - duboka štampa, 29 × 29cm, 2022.

Vladimir Ranković
Putovanje – Castelboccione, Urbino, Marche,
folio printing (letterpress) - foliotisak (visoka štampa),
27 × 26cm, 2018.



Gabriela Olosutean - Romania
Dezalcătuire I - Putevi u raskršću 1,
lithography & drypoint - litografija i suva igla, 18 × 18cm, 2023.



Jaco Putker - Netherlands
Creeps & cryptids No.29: The Golum
photopolymer etching - fotopolimerno bakropis,
10 x 10cm, 2023.



Jayne Reid Jackson - USA
Offerings - Ponude, mezzotint - mecotinta,
39 × 56cm, 2023.

Snežana Stefanović
No name - Bez naziva,
digital print - digitalna štampa,
40 × 50cm, 2022.



Zuzanna Horzela - Poland
Connection - Konekcija,
linocut - linorez, 70 × 100cm, 2024.



Rina Tanaka - Japan
Blue history - Plava istorija,
Silk screen / Indonesian batik - sito štampa / indonežanski batik,
29,7 × 21cm, 2023.



Massimo Spadar - Italia
Cut Losses - Skratiti gubitke,
relief print - reljefna štampa,
50 × 35cm, 2024.



Jan Wellens - Belgium
The first kiss - Prvi poljubac,
linocut - linorez,
15 × 9cm, 2024.



Sara Andrea Antonaci - Italia
Busto Femminile I - Žensko poprsje I, silkscreen & black
ink on black card - sito štampa sa crnom bojom na
crnom papiru, 50 × 35cm, 2023.



Doroteja Matović
We - Mi,
mixed media - kombinovana tehnika, 8,6 × 8,4cm, 2024.



Bojana Mihajlović - BIH
Records II - Zapisi II,
dry mark- suvi žig, 25 × 17.5cm, 2023.



THE ARTISTS

CONFIRM WITH

THEIR WORKS THE

VITALITY

OF

GRAPHIC



Zuzanna Dyrda - Poland
Nic 2x,
mokulito & chine collé - mokulito i chine colle,
18 × 17cm, 2023.



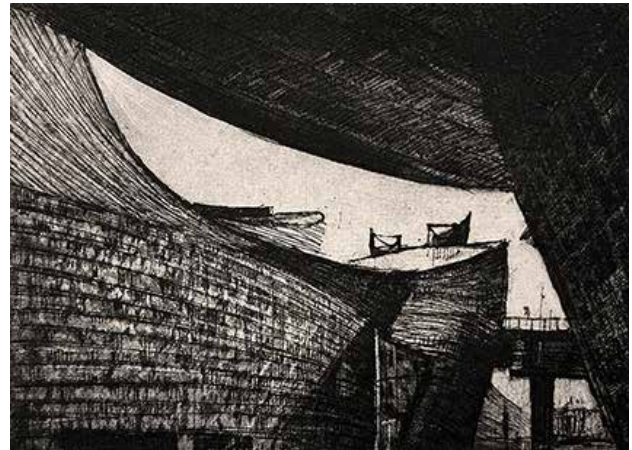
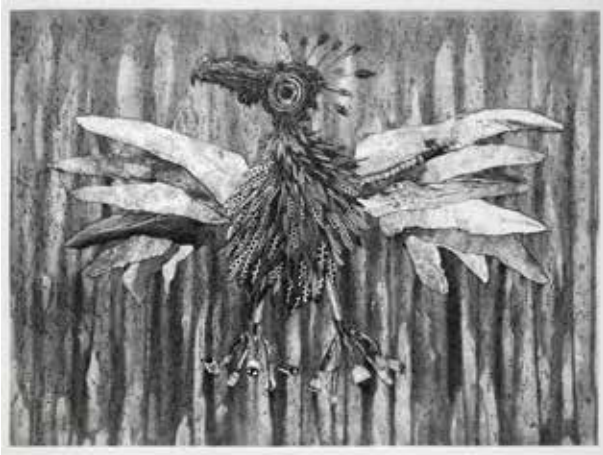
Rosaria Scotto - Italia
Cellule immaginali - Imaginarne ćelije,
xilography - ksilografija,
100 × 70cm, 2021.



Hyejeong Kwon - Korea
Never ending story - Priča bez kraja,
mixed media - kombinovana tehnika,
78 × 100cm, 2023.



Cecilia Maran - Italia
Aua itimers - Još jedno putovanje,
etching - duboka štampa,
100 × 90cm, 2024.

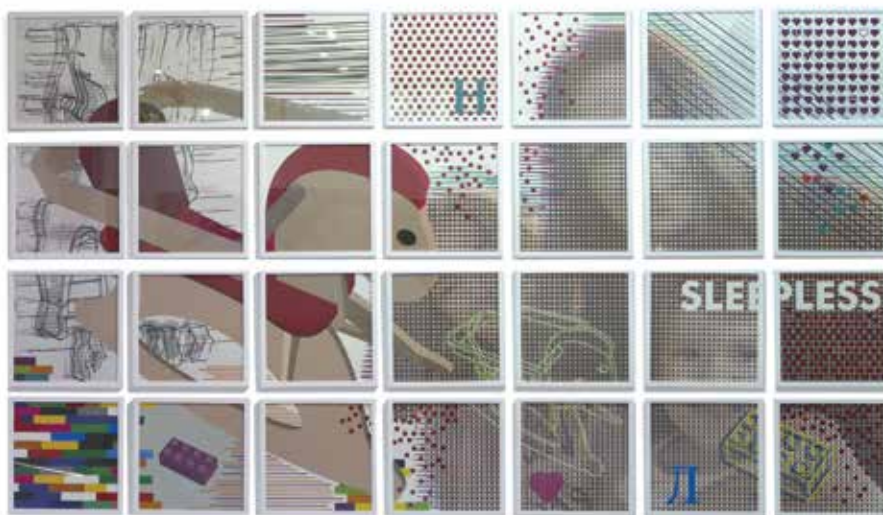


Justin Diggle - USA
Aspect Recognition II - Aspekt prepoznavanja,
etching and photo etching - bakropis i foto bakropis,
56 × 36cm, 2023.

Jonathan McFadden - USA
Don't Worry Sharkado Isn't Real - Ne brinite, Šarkado nije realno
graviranje, photolithography & photogravure - fotolitografija i
gravura, 35 × 45cm, 2023.

Ximena Medina Sancho - Chile
Nevados de putre II - Putre snovi II,
woodcut - drvorez,
65 × 100cm, 2023.

Alicja Habisiak Matczek - Poland
Perspectives of Bilbao I - Perspektyve Bilbao I,
electro-etching and aquatint - kombinovana tehnika,
10.3 × 14.4cm, 2023.



Irena Knežević
Identity is the crisis can't you see? - Identitet je kriza, zar ne vidite?, CGD - digitalna štampa, 138 × 246cm, 2022.

Željka Jovičević - Montenegro
Waves #16 - Talasi #16, linocut & colage - linorez i kolaž, 45 × 80cm, 2024.



Nataša Vuković
Still C,
letterpress - visoka štampa,
100 × 70cm, 2023.



Nenad Grbić
Garden of pleasure - Vrt uživanja,
digital print - digitalna štampa,
29,7 × 42cm, 2023.



Baranik Lidiya
Attack 1 - Napad 1,
engraving on plastic - graviranje na plastici,
70 × 50cm, 2022.



Foto: Aleksandar Đunović
Photo: Aleksandar Djunovic



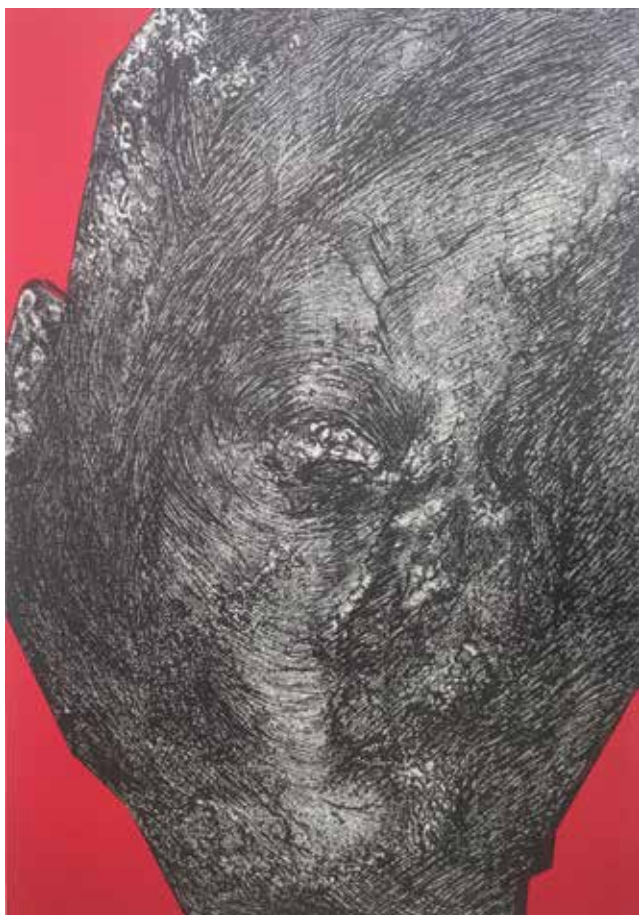
Petra Strban - Slovenia
Balance - Balans,
intaglio & aquatint - bakropis i akvatinta,
70 × 100cm, 2024.



Vladimir Čurčin
Stream 3 - Tok 3,
CGD - digitalna štampa,
100 × 70cm, 2024.



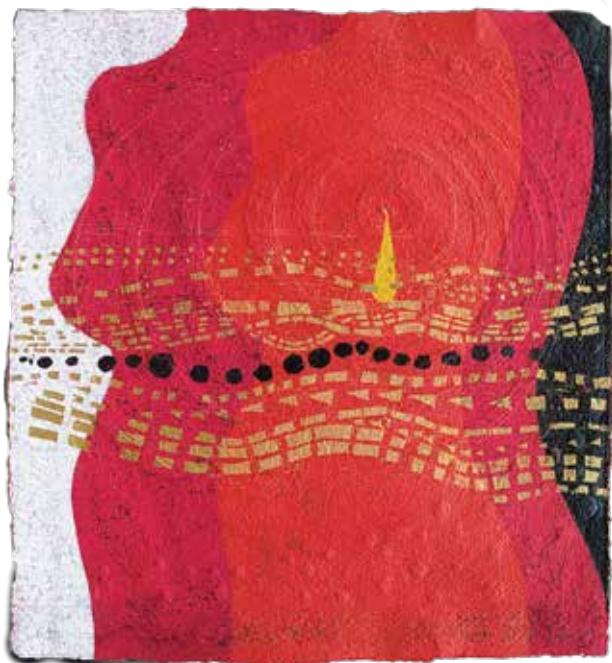
Benoît Chaumont - Belgium
Hadéeb - Skriven,
monotype - monotipija,
24 × 20cm, 2024.



Katarina Vasiljević
Yves,
sitoprint - sito štampa,
100 × 70cm, 2022.



Milica Filipović
MB 11,
mixed media - kombinovana tehnika,
57 × 37cm, 2023.



Olivera Basta - BIH
Skin - Koža,
linocut - linorez,
65 × 60cm, 2021.



Martin Ševčovič - Slovakia
Sonda 52/C, 24,
relief print - reljefna štampa,
100 × 70cm, 2024.

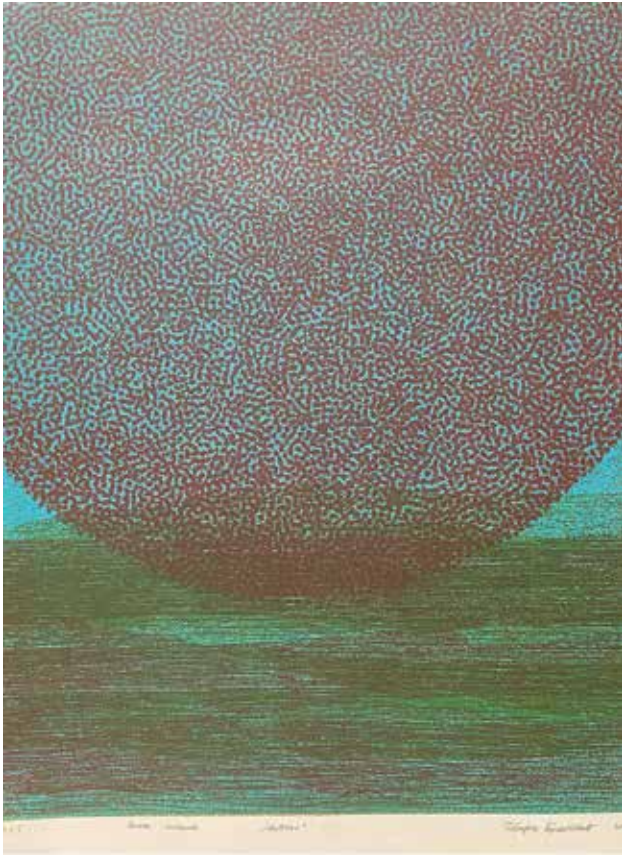


Elmar Peintner - Austria
Old wife, chair and puppet on a string Stara žena, devojka i lutka na žici,
etching - duboka štampa,
48,7 × 31,7cm, 2023.



Alberto Balletti - Squeezed generation - Linjie, 2023 - etching - 1/25
paper cm. 50x35 - plate cm 36x25

Alberto Balletti - Italia
Squeezed generation... - Stisnuta generacija, Linjie...
etching and ink jet - bakropis i ink džet štampa,
50 × 35cm, 2023.



Gabrijela Bulatović
Goodbye - Doviđenja,
letterpress - visoka štampa,
50 × 70cm, 2024.



Irena Lawruszko - Poland
Out of time IV - Van vremena IV,
etching & aquatint - bakropis i akvatinta,
100 × 70cm, 2023.



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SADRŽAJI BIJENALA

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CONTENTS OF THE BIENNIAL



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Čačak

Partneri na realizaciji segmenta
Partners in the implementation of the segment

NINA KREIS

solo exhibition
samostalna izložba

Opening day 30. august 2024.
The Cultural Centre - Kulturni centar, Atrium

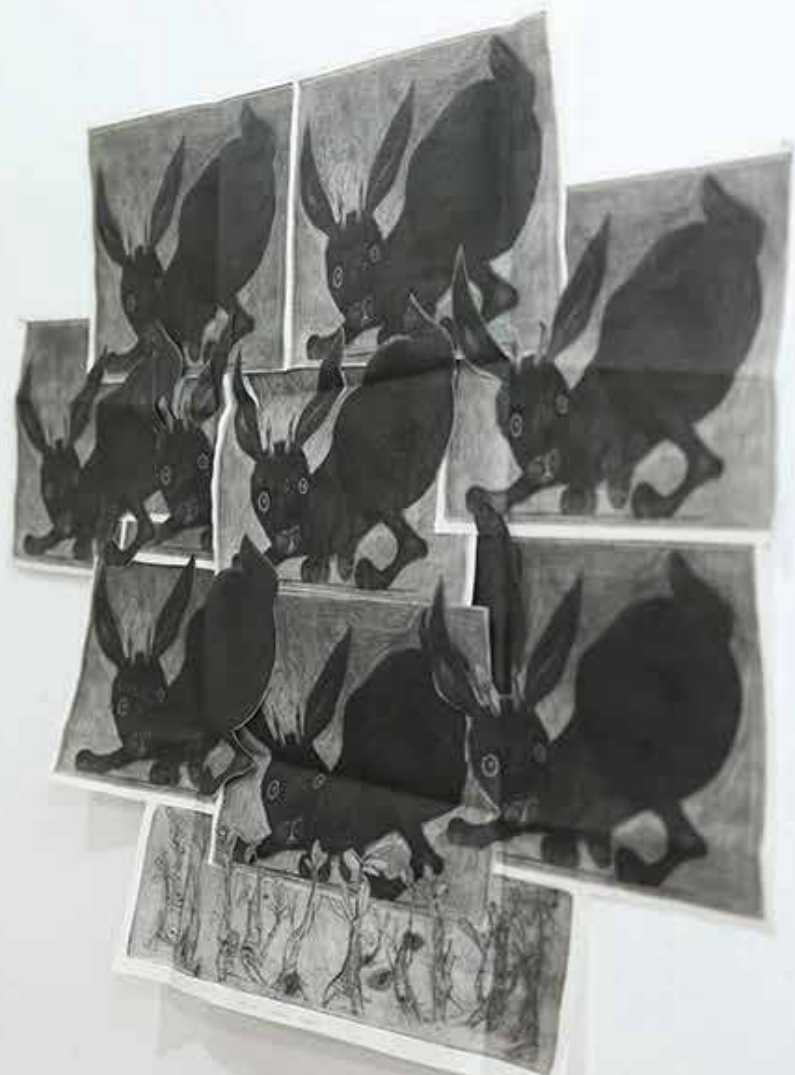




Foto: Aleksandar Đunović
Photo: Aleksandar Djunovic

Kulturni centar "Likovni salon" 30.08 - 30.09.2024.

NINA KREIS

Samostalna izložba dobitnice
Grand Prix nagrade 5. Bijenala

autor izložbe: Nina Kreis, São Paulo - Brazil



GRAD
CACAK

EXPORA



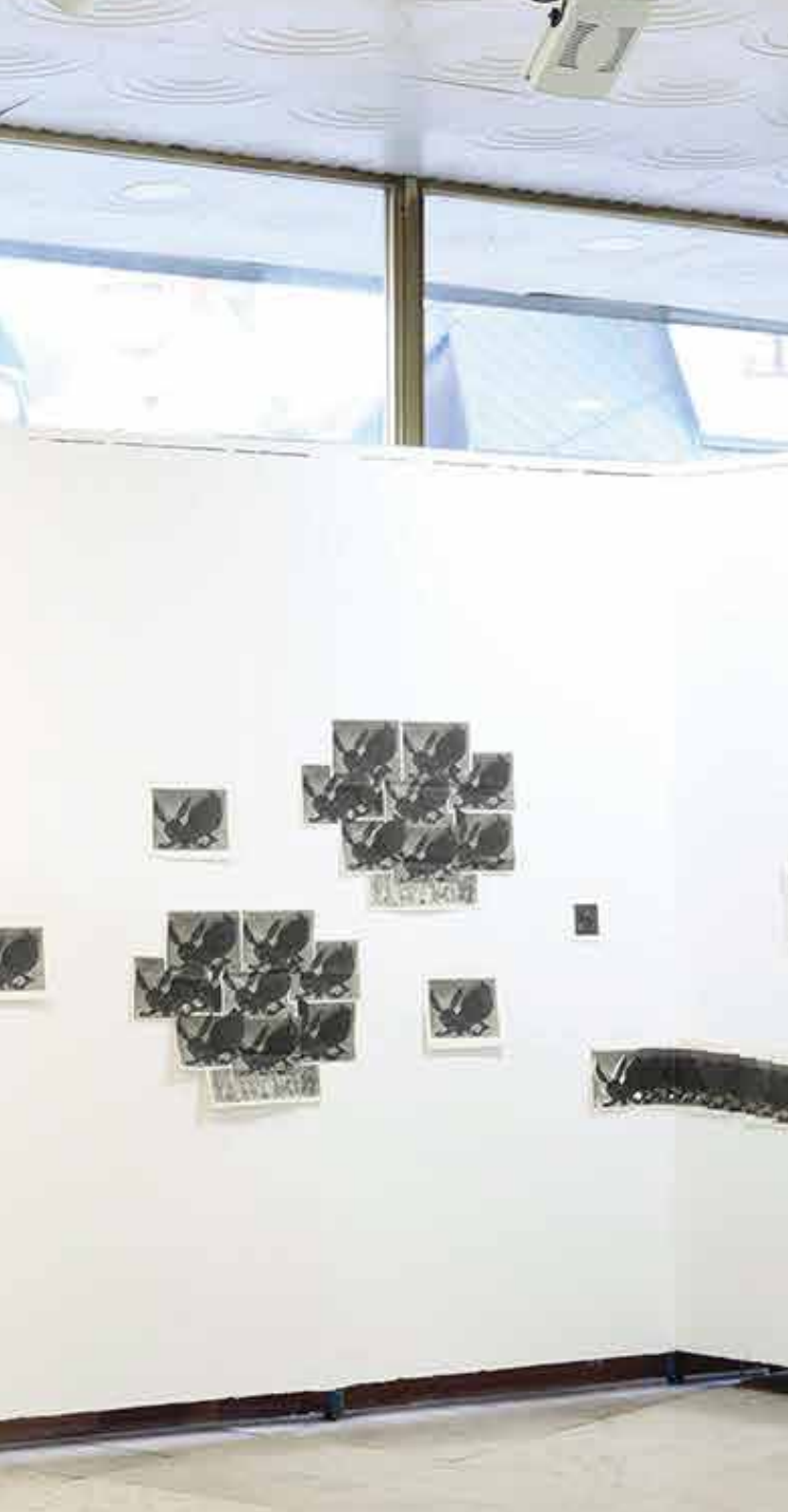




Foto: Aleksandar Đunović
Photo: Aleksandar Djunovic

“U jednoj od Grimmovih bajki možemo naići na priču o mladiću koji se upušta u avanturu kako bi upoznao veštinu strahovanja. Dozvolite da prepustimo ovog pustolovca njegovom putovanju, bez brige hoće li naići na nešto strašno ili ne. Umesto toga, želeo bih da naglasim da je ovo avantura koju svako mora započeti: avantura kroz koju se uči strahovati kako ne bismo izgubili sebe, da li tako što nikada nismo iskusili strah, ili tako što postanemo potpuno obuzeti njime. Dakle, onaj koji je naučio da pravilno strahuje spoznao je najuzvišeniju istinu od svih.”

Søren Kierkegaard

Zmajevi sa glavama nalik krompirima. Trooke zmije, nimfe, fauni, daždevnjaci. Epidemija balona. Različita vrata koja otkrivaju i skrivaju. Leteći tanjiri s lebdećim nogama, zečevi s rogovima. Drveće i njihovi podmukli korenjaci. Polimorfna sklonost bebinog lica. Beli slonovi, zid od kamenja ili „Lego“ kockica?

Polugola žena koja sedi na prostirci kao da briše nos ili se trudi da ne zaplače. Psi koji stoje u polukrugu, jato riba. Ogromne ruke izviru iz oblaka, ili su to rakovi? Vešala, kuka, pištolj, zamišljene ribe, maleni mačići. Zgrade sa stazama iznad provalija.

Dela Nine Kreis spajaju nas sa animističkim i somatskim sklonostima koje otkrivaju egzistencijalnu težnju ka gravitaciji, pojavi složenih obrazaca, opasnosti, ali i ka jednostavnosti, gracioznosti i nevinosti. Estetska vrsta pozivnice na najuzvišeniji oblik avanture: kako se svojevolumino uzrujati.

(...) Kosmogonija i matrice Kreisove, (...), dobijaju materijalnost preko procesa ponavljanja, poređenja, kolaža, tematski kombinujući dvosmislenost i nesvakidašnjost jedinstvenog humora, u kojem se mitske i praistorijske dimenzije razigrano manifestuju usred morbidne urbanosti i revolucionarnog sjaja nepoznate prirode. Budimo na oprezu.

Pacheco, Deise; 2024

Samostalna izložba Brazilske umetnice Nina Kreis, dobitnice Grand pri nagrade na Petom Bijenalu grafike 2022., kao deo pratećih segmenata na Bijenalu 2024. Učenica Marsela Grasmana, autorka japansko - brazilske nacionalnosti, u svojom gravurama kombinuje intuitivne elemente, japanske kulture i afro-brazilskog identiteta. Izložba Nine Kreis bila je postavljena u salonu Kulturnog centra.

“In one of Grimm's fairy tales, we find a narrative about a young man who sets out on an adventure to learn the art of dread. Let us leave this adventurer to his journey, without concern for whether or not he encounters the dreadful.

Instead, I want to assert that this is an adventure that everyone must undertake: the adventure of learning to dread, lest we lose ourselves, either by never having experienced dread or by becoming consumed by it. Therefore, the one who has learned to dread properly has learned the highest thing of all.”

SØREN KIERKEGAARD

Potato-headed dragons. Three-eyed serpents, nymphs, fauns, salamanders. A balloon epidemic. Disparate doors that reveal and hide. Flying saucers with floating feet, horned rabbits. Trees and their insidious roots. The polymorphic inclination of a baby's face. White elephants, a wall of stones or Legos? A half-naked woman sitting on a mat seems to blow her nose or hold back tears.

Dogs in a semicircle, a school of fish. Huge hands emerge from clouds or are they crabs? A gallows, a hook, a pistol, pensive fish, tiny kittens. Buildings with walkways over abysses. Nina Kreis's work puts us in contact with animic and somatic tendencies that bring to the surface an existential disposition to gravity, emergence, danger, but also to simplicity, grace, and innocence. An aesthetic invitation to the highest adventure: to learn to anguish ourselves willingly.

(...) Kreis's cosmogony and matrices, (...), gain materiality through the procedures of repetition, juxtaposition, and collage, combining thematically with the ambiguity and strangeness of a peculiar humor, in which mythical and ancestral dimensions manifest playfully amidst the morbidity of urbanity and the insurgent glow of an unknown nature. Let's stay on the lookout.

Pacheco, Deise; 2024

Solo exhibition of the Brazilian artist Nina Kreis, winner of the Grand prize at the Fifth Biennale of Graphics in 2022, as part of the accompanying segments at the Biennale 2024. A student of Marcelo Grassman, an author of Japanese-Brazilian nationality, combines intuitive elements, Japanese culture and Afro-Brazilian identity in her engravings. The Nina Kreis exhibition was set up in the hall of the Cultural Center.



GRAF
ičke
RADI
ONICE

PRINT
work
shop

Atrijum Kulturnog centra
Atrium of Cultural Centre

11. 09. 2024.

Foto: Aleksandar Đunović
Photo: Aleksandar Djunovic

Kao deo pratećeg programa 6. Međunarodnog bijenala grafike u Čačku, u prostoru Atrijuma Kulturnog centra u Čačku 12. septembra realizovane su radionica monotipije u tehnici sitoštampe i demonstracija štampe linoreza na ručnoj grafičkoj presi. Cilj radionica je da se kroz interaktivni rad sa mentorima prolaznicima i posetiocima približe ove grafičke tehnike i sama likovna grafika.

Radionice su realizovane u koprodukciji Platforme za promociju umetnosti multioriginala i Bijenala sa kolektivom „Matrijaršija” iz Beograda i udruženjem „Grafička mreža” iz Novog Sada. Radionica monotipije u sitoštampi pružila je prisutnima priliku za istraživanje mogućnosti stvaranja kao igre između ideje, rezultata i bogatstva greške. Zamisljena slika na ramu za sitoštampanje postaje fleksibilna, njen oblik i boje menjaju se sa svakim novim otiskom, što donosi vizuelnu dinamiku u kojoj je svako ponavljanje jedinstveno.

Odnosi „netačnosti slike” u procesu izrade monotipija osnažuju učesnike da stvaraju sadržaje tako da nikome ne moraju objašnjavati ni izabrani tiraž ni nerazgovetne motive ni različitost otisaka. Posetioci su takođe imali priliku da se oprobaju u štampanju gotovih matrica linoreza i da grafiku koju su odštampali ponesu sa sobom. Linorez je grafička tehnika koja je zbog svoje dostupnosti i jednostavnosti radnog postupka i štampe bila idealan izbor za javnu radionicu na otvorenom.

Ovakav vid demonstracije štampe imao je za cilj da približi grafiku široj publici i upozna je sa načelima grafičke umetnosti. Cilj paralelnih radionica u organizaciji Bijenala i realizaciji ova dva kolektiva bio je povezivanje ovih aktera i postavljanje osnove za saradnju i formiranje grafičke mreže.

As part of the accompanying program for the 6th International Printmaking Biennial Čačak, a monotyping workshop using screen printing techniques and a linocut printing demonstration on a manual printmaking press were held on September 12th at the Cultural Center Atrium in Čačak. The workshops aimed to introduce participants to these printmaking techniques and fine art printmaking through interactive engagement with mentors, passersby, and visitors. The events were organized in collaboration between the Platform for the Promotion of Multi-Original Art, the Biennial, the "Matrijaršija" collective from Belgrade, and the "Grafička mreža" association from Novi Sad.

The screen printing monotyping workshop offered attendees the opportunity to explore the playful process of creation, where ideas, results, and the richness of errors intertwine. The imaginary image on the screen printing frame becomes fluid, its shape and colors evolving with each new print. This visual dynamic ensures that each repetition is unique. The 'image inaccuracy' inherent in the monotyping process empowers participants to create freely, without feeling compelled to explain their chosen circulation, unclear motifs, or the diversity of their prints.

Visitors could also try their hand at printing pre-made linocut matrices and take their creations home. Linocut, with its accessibility and straightforward working process, was an ideal choice for a public outdoor workshop. This demonstration aimed to introduce a wider audience to the principles of printmaking art. The parallel workshops, organized by the Biennial and the two collectives, aimed to connect these stakeholders and lay the groundwork for future collaboration and the formation of a printmaking network.





radionica
sito monotipije

Silk Screen
monotyping
workshop

Beograd

MATRIJARŠIJA

Učesnici: Milica Ivić, Sofija Pašalić, Ivana Nelkovska kao predstavnice kolektiva „Matrijaršija” iz Beograda, Lidija Krnjajić, Konstantinos Petrović, Tatjana Marticki ispred udruženja „Grafička mreža” iz Novog Sada, kao i dr Miloš Đorđević iz Beograda, Snežana Dobrosavljević, Petar Matović i Dragan Dobrosavljević (um. direktor Bijenala) ispred organizacije Bijenala i Platforme PUM iz Čačka.

Participants: Milica Ivić, Sofija Pašalić, Ivana Nelkovska as representatives of the "Matrijaršija" collective from Belgrade, Lidija Krnjajić, Konstantinos Petrović, Tatjana Marticki from the "Grafička mreža" association from Novi Sad, and Dr. Miloš Đorđević from Belgrade, Snežana Dobrosavljević, Petar Matović and Dragan Dobrosavljević (artistic director of the Biennale) from the Biennale organization and PUM Platform from Čačak.





Novi
Sad
**Grafička
mreža**



radionica
monotipije linoreza
monotyping linocut
workshop

Postaviti lupu iznad određene tačke može biti rizičan i problematičan čin, zavisno od okolnosti. Uvek je to usmeren pogled onoga ko drži lupu u rukama i na taj način omogućava da određena tačka bude vidljiva ili primećena. Taj neko može biti pojedinac ili pojedinaka, institucija, grupa, stručnjakinja, poznavateljka, ljubiteljka ili samo društvena okolnost. Istorija slovenske grafičke produkcije razvijala se u skladu sa mogućnostima pojedinih autora da obezbede odgovarajuće uslove za rad, nabave grafičku presu ili opreme studio drugim štamparskim mašinama i neprestano se usavršavaju. To je svojevrsno pravilo ili želja iz koje proizilazi radna energija, ideje i istraživanje medija grafike. Raznolike produkcijske okolnosti i pristupi su u Sloveniji još 1969. godine, u okviru grafičkog bijenala, najavili ideju o osnivanju grafičkog centra, čiji bi sastavni deo bio i grafički atelje.

Suština grafičkog ateljea je bila zasnovana na činjenici da umetnicima trebaponuditi najbolje moguće uslove za rad: odgovarajuće obučenog grafičkog majstora, kvalitetne mašine, materijal i drugu opremu. Ideja je realizovana 1987. godine, kada je i formalno osnovan MGLC u Dvorcu Tivoli u Ljubljani. Deo ustanove je i grafički atelje i upravo u tom ateljeu radila je mnogobrojna grupa vrhunskih slovenskih i međunarodno priznatih autora. Izbor radova, koja se izdvajaju kako po konceptu, tako i po formalnom odnosu prema grafičkom mediju, biće izložen u „fokusu“ međunarodnog bijenala grafike u Čačku.

Najnoviji radovi nastali u grafičkom ateljeu MGLC: **Marko Šajn, David Kucler, Mitja Stanek, Neža Jurman, Mladen Stropnik.** Autori se ističu lucidno postavljenim sadržajem, kvalitetnom pripremom i izvedbom radova. Uspešno plove između iskrene samoispričane priče i jasnog kritičkog stava prema globalnoj društvenoj situaciji i stanju u umetničkom sistemu. Naravno, „istraživanje“ grafičkog medija u domaćim ateljeima i radionicama ostaje u prvom planu. Zapravo, moglo bi se reći da se u slovenskim domaćim ateljeima i radionicama trenutno „kuva“ vrlo zanimljiva produkcija. **Brane Širca, Leon Zuodar, grupa SVS (Žiga Artnak, Urban Cerjak, Matic Flajs)** samo su primeri izuzetne samoinicijative, posvećenog rada, stvaralačke discipline. Njihove grafike su tehnički izuzetno dovršene, konceptualno besprekorno postavljene i formalno odlično realizovane. Prostiru se izvan papira, kako u fizički tako i u društveno mentalni prostor. Dok Brane Širca stvara u ateljeu na preseku između ambijentalne grafike i prostornih instalacija, Leon Zuodar se posvećuje klasičnoj ateljeskoj grafičkoj produkciji u raznim tehnikama dubokog tiska i sitoštampe. Njegova posebnost je ta da je posvećenim radom i stvaranjem postao nezamenljiv deo kulturnog delovanja i stvaranja u Postojni, gde živi i radi. Članovi grupe SVS u u tom kontekstu otišli korak dalje i u maniru „do it together“ uspostavili grafički atelje u podrumu jednog od stambenih blokova u centru Ljubljane. Atelje je ubrzo postao i društveni prostor za susrete, razmenu znanja i raznolike umetničke poglede. Izbor umetnika u fokusu pokazuje sadržajni pluralizam, koji je danas svakodnevnica u savremenim umetničkim praksama, ali ipak dela se izdvajaju svojom kvalitetnom izvedbom i odnosom prema samom mediju.

Placing a magnifying glass above a certain point can be a risky and problematic act, depending on the circumstances. It is always the directed gaze of the one who holds the magnifying glass in his hands, who thereby enables a certain point to be visible or noticed. That someone can be an individual, an institution, a group, an expert, a connoisseur, an aficionado or just a social circumstance. The selection of artists in focus shows content pluralism, which is today usual in contemporary artistic practices, but still the works stand out for their quality performance and attitude towards the medium itself.

The history of Slovenian printmaking production developed in accordance with the possibilities of individual authors to provide suitable conditions for work, acquire a printmaking press or equip the studio with other printing machines and constantly improve themselves. It is a kind of rule or desire from which work energy, ideas and research in the media of printmaking emerge. Various production circumstances and approaches in Slovenia as early as 1969, as part of the printmaking biennale, announced the idea of establishing a printmaking center, of which a printmaking atelier would be an integral part. The essence of the printmaking atelier was based on the fact that artists should be offered the best possible conditions for work: a suitably trained master printer, quality machines, material and other equipment. The idea was realized in 1987, when MGLC was formally founded in Tivoli Castle in Ljubljana. A printmaking atelier is part of the institution, and it was in that studio that a large group of top Slovenian and internationally recognized authors worked. A selection of works, which stand out both in terms of concept and formal relationship to the printmaking medium, will be exhibited in the "focus" of the international printmakings biennale in Cacak.

The latest works created in the MGLC printmaking atelier: **Marko Šajn, David Kucler, Mitja Stanek, Neza Jurman, Natalija Juhart Brglez, Mladen Stropnik**. The authors stand out for their lucidly placed content, high-quality preparation and execution of their works. They successfully navigate between an honest self-told story and a clear critical attitude towards the global social situation and the state of the art system. Of course, the "research" of printmaking media in domestic ateliers and workshops remains in the foreground. In fact, it could be said that a very interesting production is currently being "brewed" in Slovenian domestic ateliers and workshops. **Brane Širca, Leon Zuodar, Monika Plemen, the SVS group (Žiga Artnak, Urban Cerjak, Matic Flajs)** are just examples of exceptional self-initiative, dedicated work, creative discipline. Their printmaking are technically extremely complete, conceptually impeccably placed and formally excellently realized. They extend beyond the paper, into both physical and social and psychological space. While Brane Širca creates in the atelier at the intersection between ambient printmaking and spatial installations, Leon Zuodar devotes himself to classic atelier printmaking production in various gravure and screen printing techniques. His distinctiveness is that, through dedicated work and creation, he became an irreplaceable part of cultural activity and creation in Postojna, where he lives and works. In this context, the members of the SVS group went one step further and in the manner of "do it together" established a printmaking atelier in the basement of one of the apartment blocks in the center of Ljubljana. The atelier soon became a social space for meetings, exchange of knowledge and diverse artistic views. The selection of artists in focus shows content pluralism, which is today usual in contemporary artistic practices, but still the works stand out for their quality performance and attitude towards the medium itself.

Bozidar Zrinski,
Senior curator, exhibition program MGLC

**Marko Šajn, David Kucler, Neža
Jurman, Mladen Stropnik,
Natalija Juhart Brglez, Leon
Zuodar, Brane Širca, SVS-Žiga
Artnak, SVS-Urban Cerjak
SVS-Matic Flajs, Mitja Stanek,
Monika Plemen**



Izložba-exhibition

LAIBACH -KUNST

Grafike Laibach kolektiva

Laibach collective printmaking art



MGLC
International Centre
of Graphic Arts Ljubljana



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Narodni muzej Čačak
Teodor Lorencić
i dr. Miloš Đorđević

Čačak National Museum
Teodor Lorencić
& Milos Djordjevic Phd

„Lajbah”, kao društveno angažovani kolektiv, oduvek je delovao po hibridnom modelu koji je spajao umetnost, politiku i aktivizam. Strategijom diverzije (détournement) ovaj kolektiv je elemente umetnosti, kulturnog nasleđa, istorije slobodno kombinovao u nove narative u funkciji provokacije i demaskiranja dominantnih ideologija i autoriteta. Grafika, naročito u formi grafičkih mapa i plakata, imala je značajnu ulogu u ranom delovanju „Lajbaha”. Kolektiv se služio grafikom da lako i jeftino distribuiraju svoje ideje i poruke. Grafika je u tom smislu omasovila njihov glas i demokratizovala njihove poruke čineći ih dostupnim široj javnosti i izvan institucionalnih kulturnih prostora i elitnih galerija. U retroavangardnom pristupu umetnosti i postmodernističkom shvatanju najrazličitije građe u umetničkom izrazu, kolektiv „Lajbah” je u ranoj grafičkoj produkciji prisvajao vizuelne elemente političke i industrijske ikonografije i estetiku ideološke propagande, kreirajući tako pojedinačne grafičke listove i mape kojima je, koristeći reproduktivnost medija, infiltrirao svoje poruke u politički diskurs ondašnjeg savremenog trenutka. U sklopu programa „Bijena-la” održana je izložba grafika ovog kolektiva nastalih između 2006. i 2009. godine. Ova izložba daje uvid kako je grafika kolektivu „Lajbah” služila i kao simboličko i kao doslovno sredstvo za subverziju u svom delovanju.

Prof. dr. Miloš Đorđević

"Laibach", as a socially engaged collective, has always operated according to a hybrid model that integrated art, politics and activism. With its strategy of diversion (détournement), this collective freely combined elements of art, cultural heritage, and history into new narratives for the purpose of provoking and unmasking dominant ideologies and authorities.

Printmaking art, especially in the form of print albums and posters, played a significant role in the early activities of "Laibach". The collective used printmaking to easily and cheaply distribute their ideas and messages. In this sense, printmaking has widely amplified their voice and democratized their messages, making them accessible to the general public even beyond institutional cultural spaces and elite galleries. In a retro-avant-garde approach to the art, and a post-modern understanding of use of the most diverse materials in artistic expression, the "Laibach" collective in its early printmaking production appropriated visual elements of political and industrial iconography and the aesthetics of ideological propaganda, thus creating individual prints and print albums with which, using the reproducibility of the media, it infiltrated its messages into the political discourse of that time.

The "Biennale" program included an exhibition of printmaking art created by this collective between 2006 and 2009. This exhibition gives an insight into how printmaking art served the "Laibach" collective both as a symbolic and as a literal means of subversion in its activity.

Milos Djordjevic, PhD



Katalog Šestog Bijenala
grafike u Čačku

Catalogue Sixth International
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