



STARPTAUTISKAIS
LATGALES
GRAFIKAS SIMPOZIJS

THE 5th INTERNATIONAL LATGAL Graphic Art Symposium

THE 5th INTERNATIONAL LATGALE GRAPHIC ART SYMPOSIUM

This is the fifth year when Latgale Graphic Art Symposium takes place in Daugavpils, and it can be rightly called a successful and invaluable tradition of printmaking media in the region. For five years, the Symposia have been fertile grounds for communication between artists, as well as creative work in cultural space of Latgale, thus uniting like-minded and different-minded Latvian and foreign printmakers.

Last year, the IV International Latgale Graphic Art Symposium ended as a sustainable project laying grounds for this year's event, thus shaping up a diverse cultural space of Latgale.

No specific theme was set for the symposium of this year. The artists were given an opportunity to talk about things that are topical to them. However, similarly to the previous symposia, this year's symposium brought together 11 graphic artists from 9 countries focusing on professional conversation and international dialogue in printmaking.

Presentations and other cultural formats advancing printmaking processes in the symposium gathered the following artists: Zoran Mise (Macedonia), Laura Manfredi and Irene Podgornik Badia (Italy), Anastasia Dubovska (Latvia), Vaida Varnagiene (Lithuania), Agnieszka Zawadzka and Robert Rabiej (Poland), Miroslav Mandić (Serbia), Jürgen Höritsch (Germany), Taida Jasarevic Hefford (Bosnia and Herzegovina), Inga Heamagi (Estonia).

This year, visitors of the graphic art exhibition are awed by skills of the artists in different deep printing techniques, with a few exceptions – brilliant linocuts and monotypes.

Growing and maturing over time, the symposium has become a serious gathering and display point for printmaking artists in the region. The interest of potential participants keeps growing with every year which is shown by the number of applicants wanting to become a part of the symposium. It is hoped that the presence of internationally reputed finest printmakers will help the generation of Daugavpils graphic artists to grow and to present the results of their work in projects in Daugavpils Mark Rothko Centre and elsewhere.

To summarize the role and significance of graphics in Latgale region, the participants of the symposium were invited to discuss the subject.

How do you value the development of printmaking/graphics in general?

Taida Jasarevic Hefford (Bosnia and Herzegovina): Printmaking has very diverse expressive forms, which depend on a variety of techniques. It represents a medium that is constantly renewing itself, since its very nature is inclined to accept new technologies and innovations. And in that sense I think that printmaking has been developing in many new and exciting directions in recent years, constantly stretching its borders and challenging artists to explore more within and across the medium.

Jürgen Höritsch (Germany): In my opinion the spectrum of expression methods in art has extraordinary broadened during the last years, and naturally printmaking art is not independent from this effect. However keeping high level in this spectrum is necessary for new ways in expression of an artistic intention by printmaking art. For me this can be the use of digitally-based methods of intaglio printing. But I am not a friend of digital prints, the aesthetic and the sensual quality of materials is a part of an artwork for me.

Zoran Mise (Republic of Macedonia): I am really happy for my participation in the Symposium. I think the region has great potential of becoming a centre for different art-related events, symposia, exhibitions etc. The city is small but charming.

Laura Manfredi (Italy): I think that printmaking goes through an interesting state of development lately. The use of new techniques overlaps with the traditional ones, offers always new inspiring solutions for artistic research. Furthermore, the internet allows us to get in touch with printmakers all over the world, to share know-how and to build a fertile network.

Anastasija Dubovska (Latvia): I think that printmaking is a very valuable and developmental technique. Judging by the Academy of Arts, where I'm still studying one can see that more and more students take printmaking as an additional subject. The Graphics department is full of students. I think that in general printmaking very evolving art and many people choose it as their professional activity.

Vaida Varnagiene (Lithuania / Ireland): The development of printmaking was evolved a thousand years ago, from the Sumerians inscriptions until the invention of the printing press. Over the centuries printmaking was influenced by various styles from different countries and finally, after the development of photography, printmaking turned into visual arts. Over the long period of time printmaking adopted new styles and directions. Artists from all over the world started experimenting with printmaking medium that determined the progress and new directions of the fine printing techniques.

The art of printmaking has survived many cultural and technological changes over the years. The most important reason why printmaking got to the point where it is today is because of printmaking's old history and traditions. I think that the art of printmaking is alive and well today, and its media has many opportunities and possible developments.

Agnieszka Zawadzka (Poland): Recently someone said, that graphics (printmaking in general) has reached a state of super saturation.

Both old and new technologies are used concurrently and thus different styles and ways of depicting function equally well. It is difficult to provide one precise definition of the term 'printmaking', and the transience of unique concepts is as valuable as the precision of making the entire edition. An original copied from a matrix and reproduced online is a graphics after all. The artist can freely choose the way of multiplication of an image and I think that this freedom allows him or her to concentrate on the very transmission and to look for its simplest and best forms.

Robert Rabiej (Poland): The huge popularity of digital methods of copying an image and an infinite number of graphics arising in this way is what stamping in the contemporary printmaking is. At the same time, one can clearly see the need to return to traditional methods of the press. An interest in an artist's workshop is constantly growing leading to a need for close contact with art works – original graphical copies.

Miroslav Mandic (Serbia): Development of printmaking in general will be more and more present in the future, not only as an individual form of expression but also as an integral part of other forms of expression in all fields of Art. Printmaking in addition to traditional approaches will become more open to new, contemporary approaches, which will raise new questions and give answers that would be more appropriate to the time in which we live. There will always be a traditional and a contemporary approach, the only question is whether it will always be a connection and synergy between them.

Inga Heamagi (Estonia): For me, printmaking and graphics develop nonstop. It began with daily needs during the era of Johannes Gutenberg and Alois Senefelder (245 years from his birth on 6 November 2016) and it keeps evolving constantly until nowadays. Even now, when we have all the possibilities to print out high quality images onto high quality papers, artists often don't want to get a perfect image from the printing plate. They need some scratches, all kind of defects, to give their work a more "human", and more intimate touch. And therefore, for making new images on litho stone or copper plate graphic artists use just cheap black-and-white xerox copies on paper or old newspapers to get from these materials – using new ways and new chemicals (more organic now) – scratched images on their plates (or litho-stones, etc.).

I remember, that 15 years ago I used acetone and printing turpentine to transfer photography. Now we have totally different materials, and I like this development, because now artists and scientists have made creation process healthier for graphic artists.

So – all the materials (inks, papers, chemicals) are developing continuously. Graphics is a medium enabling an artist to deliver his/her message to the audience in the most intelligent and most modern manner.

Irene Podgornik Badia (Italy): Printmaking for me is a never-ending story because it is a great combination of tradition, innovation, process and imagination.

How do you value Daugavpils and Latgale region as a space for artistic performance?

Taida Jasarevic Hefford (Bosnia and Herzegovina): It is a very nice environment and I've been enjoying it since I came here. I think that Latgale region which is located close to the national border is very attractive for cultural exchange and has lots of potentials to develop into an internationally recognized space for artistic practices.

Jürgen Höritsch (Germany): I am unable to say something about this subject, how could I?

Zoran Mise (Republic of Macedonia): I am really happy for my participation in the Symposium. I think the region has great potential of becoming a centre for different art-related events, symposia, exhibitions etc. The city is small but charming.

Laura Manfredi (Italy): Daugavpils and Latgale region have a lot to offer for the artistic performance. The Mark Rothko Art Centre with its many exhibitions and symposia gives an opportunity for international artists to get in touch with the local art scene and to discover its richness.

Anastasija Dubovska (Latvia): Daugavpils and Latgale is a good place for artists from abroad. Fresh air, melancholic nature, small and leisurely towns can inspire and find a brand new note in artist's creative work.

Vaida Varnagiene (Lithuania / Ireland): Daugavpils has a distinct identity. It is a region of lakes, most famously the River Daugava and nature parks. Daugavpils ensembles both, classic and eclectic styles, the heritage of architectural, industrial, and historical monuments, combined with the picturesque surroundings, create a special and unique image of the city and the whole Latgale region.

Daugavpils is an important cultural centre with the most significant monument – Daugavpils fortress and Mark Rothko Art Centre which was founded in the fortress in 2013. Mark Rothko Art Centre offers many cultural activities, including International Art Symposia, where artists from all over the world can create, discuss, and share their ideas via different forms of art. The great atmosphere with amazing environment and wonderful people enable artists to exchange their professional experience and find motivation.

Agnieszka Zawadzka (Poland): Contemporary printmaking is also marked with enormous openness and unremitting crossing of barriers. This is probably why the place that used to be a defensive fortress has now turned into a perfectly safe space for creative people. Neither the walls nor the river will constitute an obstacle. They are rather an invitation to artistic creation, a pretext to create another piece of printmaking and to commit to memory images which will undoubtedly inspire new artistic creations for a long time to come.

Robert Rabiej (Poland): The place where I spent two weeks gives an impression of ready-made space to accept and to hold a great number of art works, not only inside exhibition rooms but also outside. It is very plastic, open space not tidied up enough in order to feel embarrassment or impose restrictions. It is very important when it comes to completion of different artistic action.

Miroslav Mandic (Serbia): Daugavpils and Latgale region is a very specific and valuable region for artistic performance, also it is very good that this region is open to international cooperation, because that way it opens room for different approaches where both sides have an opportunity to learn something new. Historic places are always a source of inspiration for artists, because of their century-old heritages and energies that are indestructible and can be felt in every step.

Inga Heamagi (Estonia): For me Daugavpils is more interesting place for artistic performance than Riga. Very much like Narva (the border city in East-Estonia) is more interesting place for artistic performance than Tallinn. I think that artists in general for their creation work need something more than just comforts. I was very interested in the town and its history, in people, the way they are thinking and working. And in Mark Rothko. This artist's residence brought me closer to Mark Rothko's life and work.

The place has already proved itself for local people as well as for international artists as an excellent place for art events. I personally do not know of any other such place in the world where the same building holds a museum, exhibition halls, conference rooms, educational and work premises, exchange of experiences, all the comforts of living including food etc.

After graduation from an art academy, young artist walks straight into the life's squirrel pulley: in order to survive, to pay taxes they have to work, while in parallel they create, which includes writing projects, trying to do their best in terms of innovation and creativity. At some point the wheel will remain standing because they get tired. That is why this kind of centres are very necessary for artists.

Irene Podgornik Badia (Italy): I was part of a group of 11 Artists living for a period of time in Daugavpils, living at the Rothko Centre and working in their own Workshops, the day to day dynamic of all of us working together, sharing our knowledge and exchanging points of view gave us a richer way of seeing the graphic world in general.

As for Latgale region, I view it as a place where art plays a huge role; they have great museums, libraries and amazing human disposition to share their cultures. And is a great way to welcome us.

How Daugavpils and Latgale region have inspired and affected your work during the Symposium?

Taida Jasarevic Hefford (Bosnia and Herzegovina): I was really inspired by the history of this place and its heritage. And since in my work I explore similar topics of fragile histories, heritage, and cultural elements I found Daugavpils a very exciting place for an artistic residence.

Jürgen Höritsch (Germany): I cannot say 'how' but I am sure, it will be visible. Not only during the Symposium, much more will surface after it. The huge complex of the fortress will inspire me

perhaps for months.

Zoran Mise (Republic of Macedonia): The region and the city haven't had much effect on my work, however my stay at Rothko Centre and new friendships that I made there brought a really positive touch to my work as working in a different space and graphic base was an interesting experience.

Laura Manfredi (Italy): For me the region was very inspiring in terms of landscape and architecture. Printworks that I've completed during the residency were strong influenced by it. In fact, these artworks 'portray' the Baltic Sea and the map of the arsenal were Mark Rothko Art Centre is located.

Anastasija Dubovska (Latvia): I can't say much about the city as an element of inspiration as it is my hometown, but the fortress and the participants of the Symposium, as well as the creative and relaxed atmosphere in the premises became the biggest source of inspiration for me. My composition created during the Symposium included visual elements of the fortress arches.

Vaida Varnagiene (Lithuania / Ireland): Daugavpils city along with the fortress and Mark Rothko Art Centre's unique architecture, interesting streets and people creates a wonderful atmosphere that strongly influenced my work during the Graphic Art Symposium. This unique and colourful world with a special environment inspired me to produce one etching and two carborundum prints.

What impressed me the most, were the red bricks and yellow painted buildings, and the whole charming beauty of the Daugavpils Fortress. Everything here has its own language that is expressed through its colours and magnificent structures. The whole place felt like it was frozen in time and I was only a passer-by who will gather and feed off the memories of this beautiful, yet powerful place for the years to come.

Agnieszka Zawadzka (Poland): Daugavpils and the region of Latgale is a place of big contrasts for me. On one hand, one can see and feel around the past with its financial remains almost in an intact state. On the other hand – one can see strong interference in the same space which already has changed diametrically its function opening it to the future and new experiences.

Therefore, during the Symposium, I based my work on a strong contrast – by putting together black and white, graphical chessboard – jigsaw. I wanted to show that the traditional matrix is a seal, from which it is possible to reflect or to impress the image in many ways, giving it a lot of various meanings in the process.

Robert Rabiej (Poland): I am a multimedia artist. Thus in my projects I reach for different media: photography, video, sound, installation. Whenever I carried out graphic images they have always been an element of a larger whole. I also tried the multistage formation process of the matrix to be equally important and exposed as the final copy. This Symposium was all about many new experiences, observation of other artists at work and also time for looking around for new inspirations. My works resulted from ideas and impressions which I brought along upon arrival or experienced on the spot. I didn't expect such an effect. It is good that, once again the element of the case played a major role here.

Miroslav Mandic (Serbia): Daugavpils and Latgale region is a specific place that nurtures the historical legacy, for me is inexhaustible inspiration, not only the region itself but also people who live here. For me, preservation of Mark Rothko's heritage is a reflection of admiration which leaves an indelible mark in the understanding of the nation. A combination of both, influential places and people from other parts of Europe with different approaches to the same matter. Historical places like Daugavpils helps artists to create works revealing their originality and also layers. I was really honoured to have the opportunity to create in such an inspiring environment. I have only the best memories.

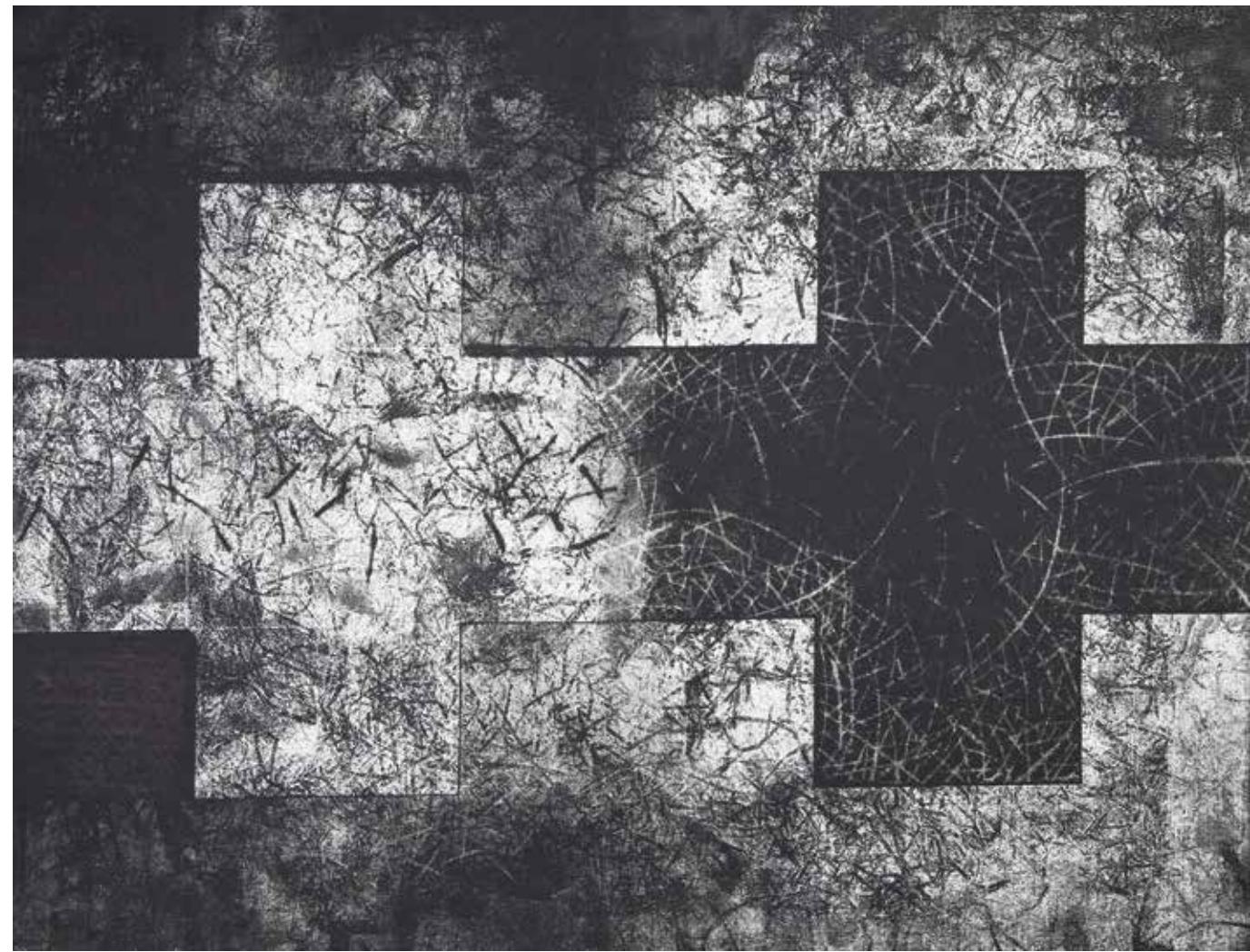
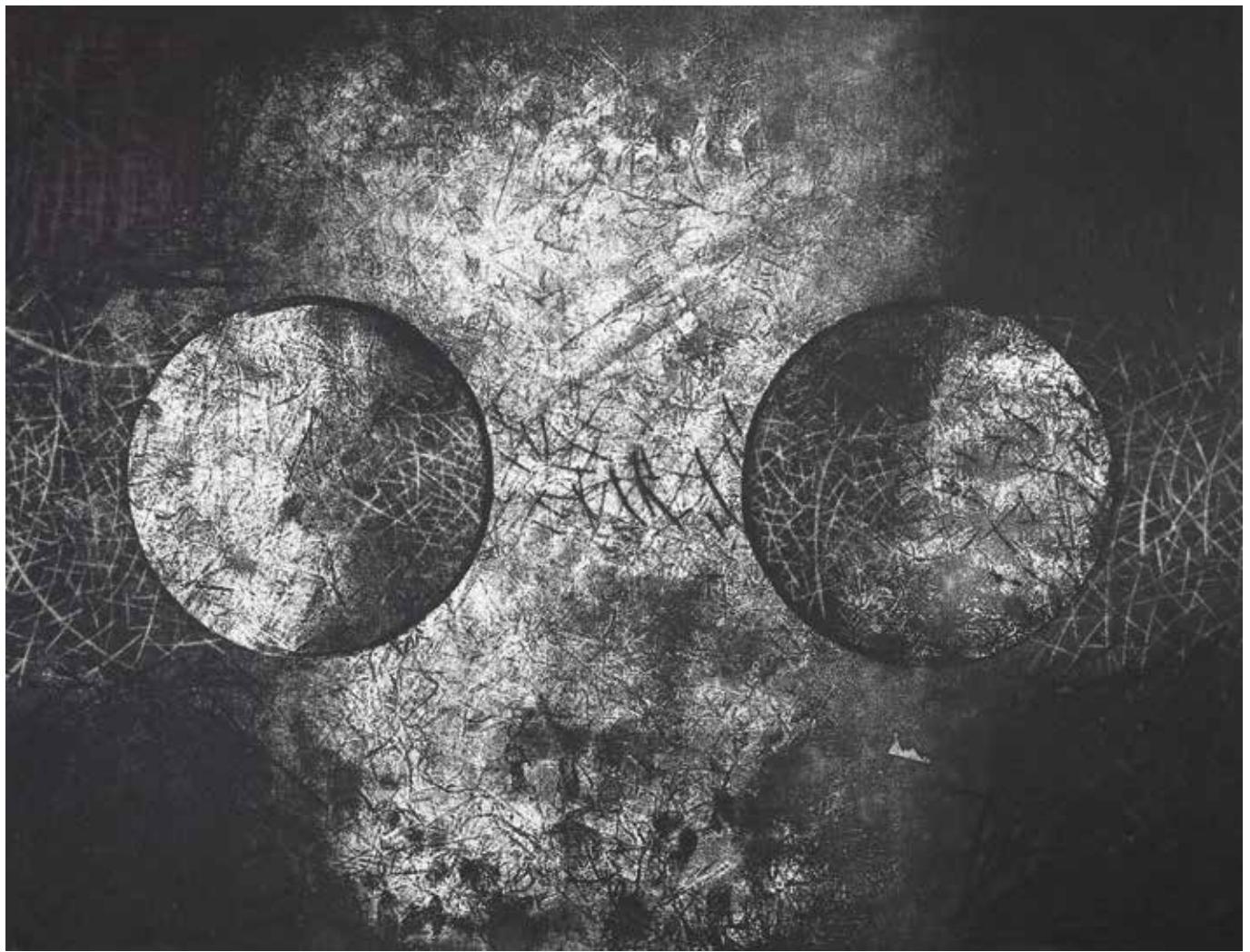
Inga Heamagi (Estonia): Every morning and evening I was in bloodless photo hunting. I was so fascinated with the beautifully old and very photogenic fortress. I got a lot of materials from this place for my future exhibition. Plus, after 15 years I started again to create monotype in a new way for me. In the last years I felt a need to make a break with my digital graphics, but I didn't know how to do this. Now I know.

I cordially thank all the staff of Mark Rothko Art Centre, the organizers of the symposium, whose work allows artists to meet themselves face to face.

Irene Podgornik Badia (Italy): During my days at the Rothko Centre, I developed a daily ritual: I walked every morning enjoying every aspect of the Fortress, I remember the weather, the cold air, the landscape, the architecture of the abandoned buildings, etc.

I was very inspired, and it gave me a chance to absorb the essence of the place with such a great history. When I was working at the studio on my zinc plates I just tried to transform all the information I had absorbed into forms and gestures that represented my personal story and what I saw and felt outside.

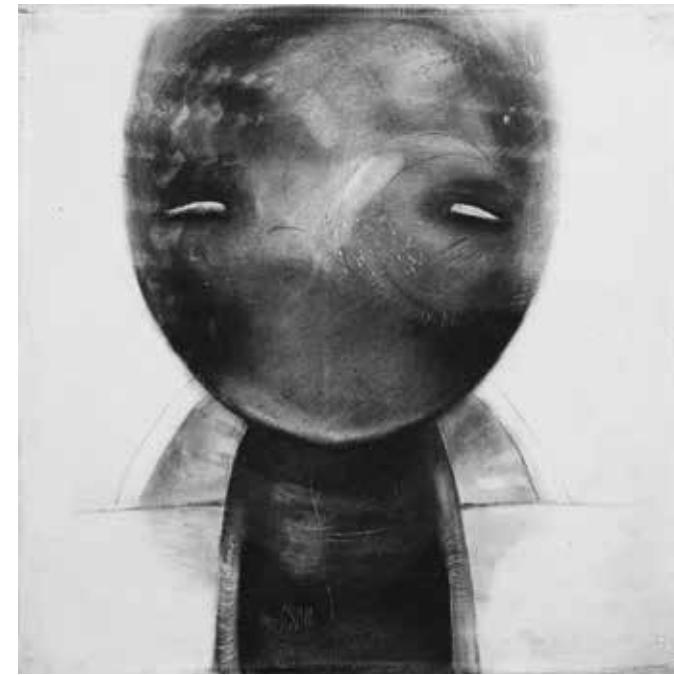




ZORAN MISHE / Makedonija / Republic of Macedonia / **Aprija / Consciousness** / intaglio / 55 x 70, 2016

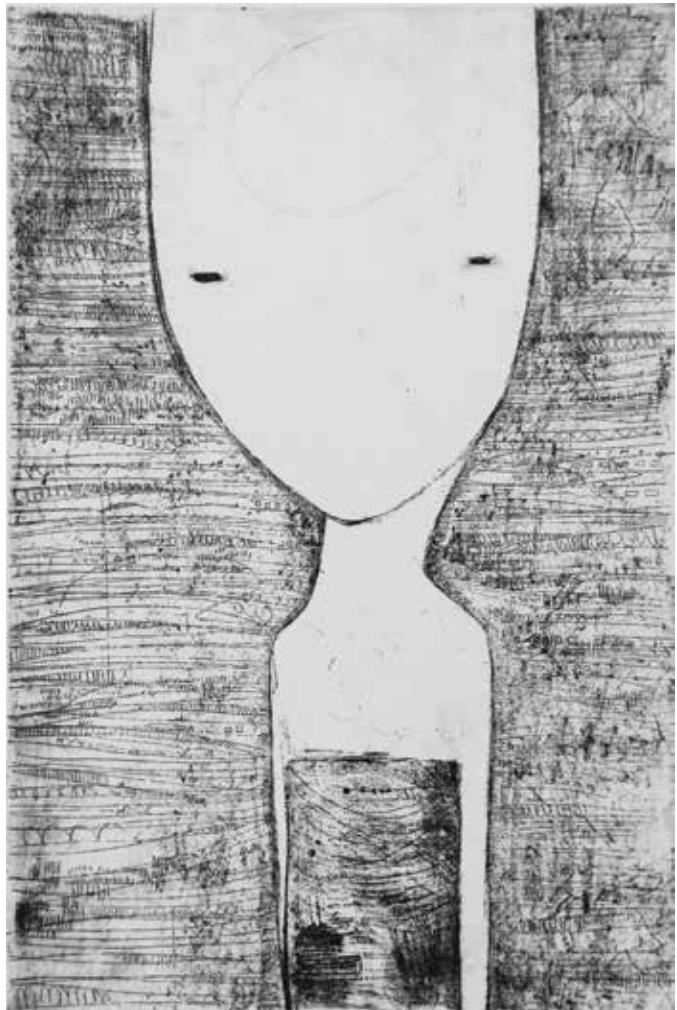


ZORAN MISHE / Makedonija / Republic of Macedonia / Apzīņa / Consciousness / intaglio / 20 x 25, 2016

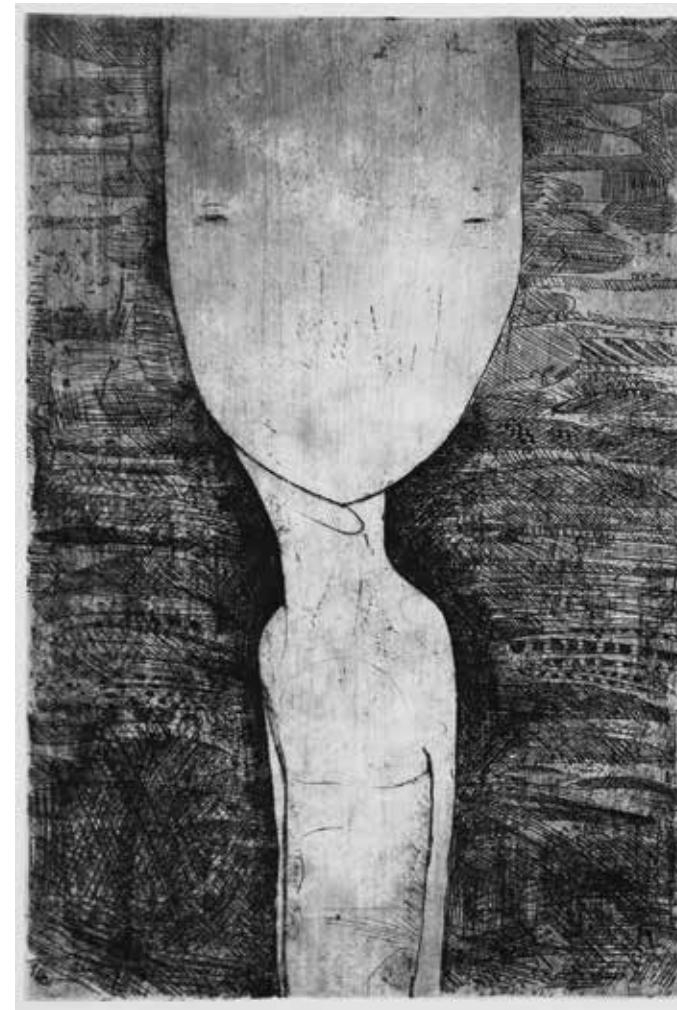


ANASTASIJA DUBOVSKA / Latvija / Latvia / Stāsts par cietokšņa gariem / Tale of The Fortress Spirits / oglie uz audekļa / coal on canvas / 4 x 20 x 20, 2016





ANASTASIJA DUBOVSKA / Latvia / Cietokšņa noskaņas / Fortress Mood / oforts / etching / 78,5 x 57, 2016



ANASTASIJA DUBOVSKA / Latvia / Cietokšņa noskaņas (diptych) / Fortress Mood (diptych) / oforts / etching / 2 x 78,5 x 57, 2016

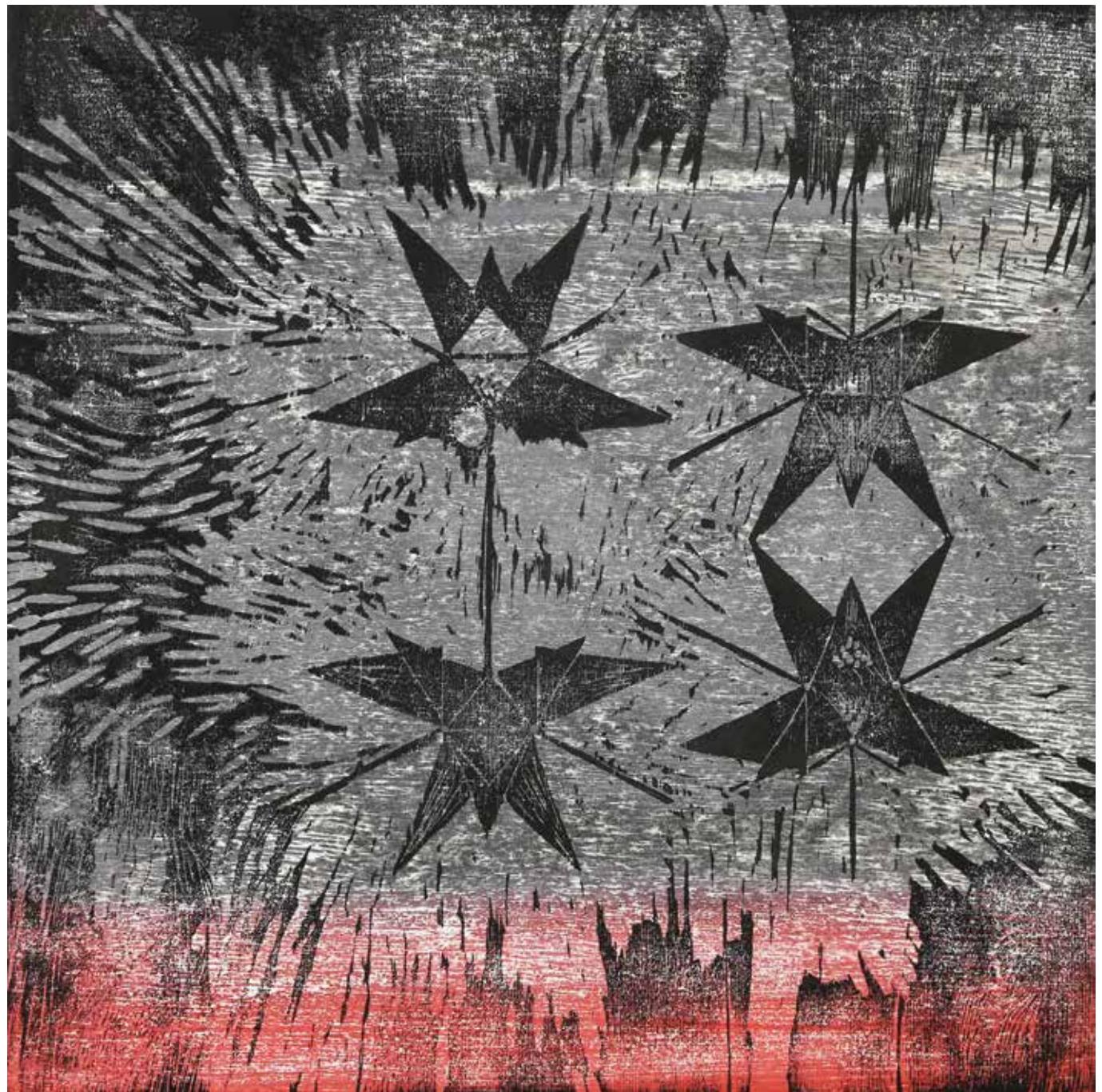




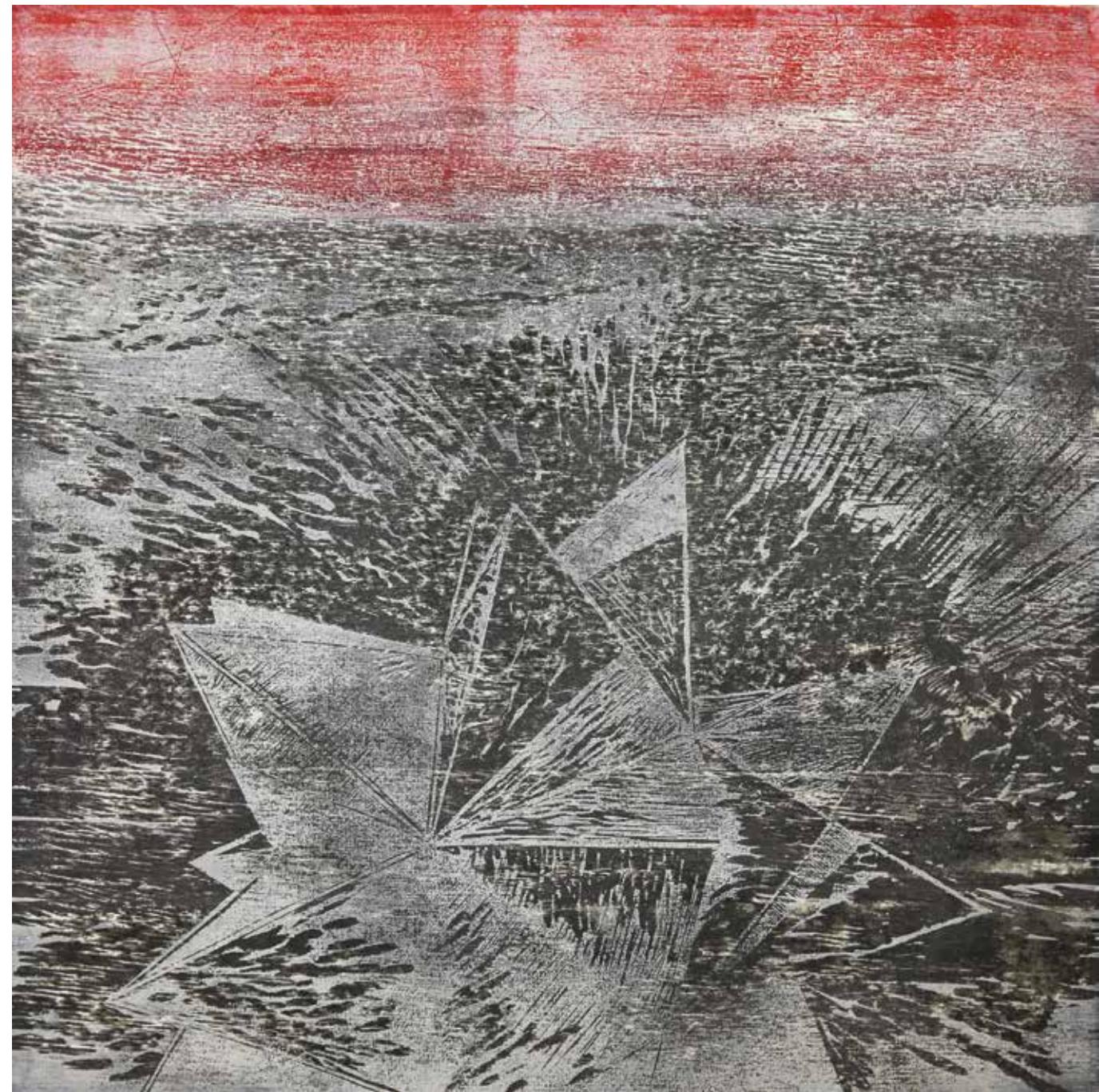
TAIDA JAŠAREVIC HEFFORD / Bosnija un Hercegovina / Bosnia and Herzegovina / *Zvaigznājs 3-4 / Constellation 3-4* / jaukta tehnika / mixed techniques / 30 x 40, 2016



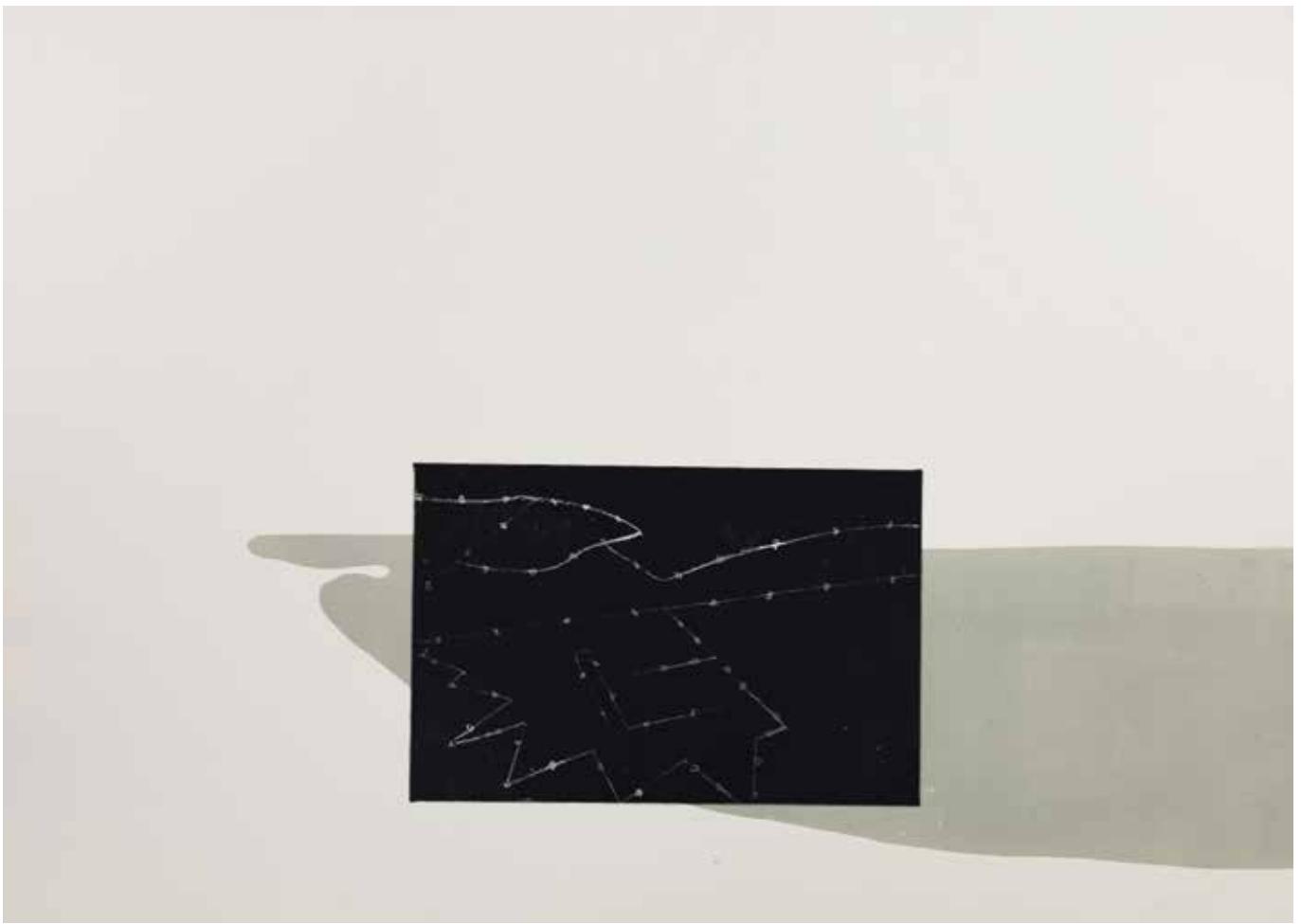
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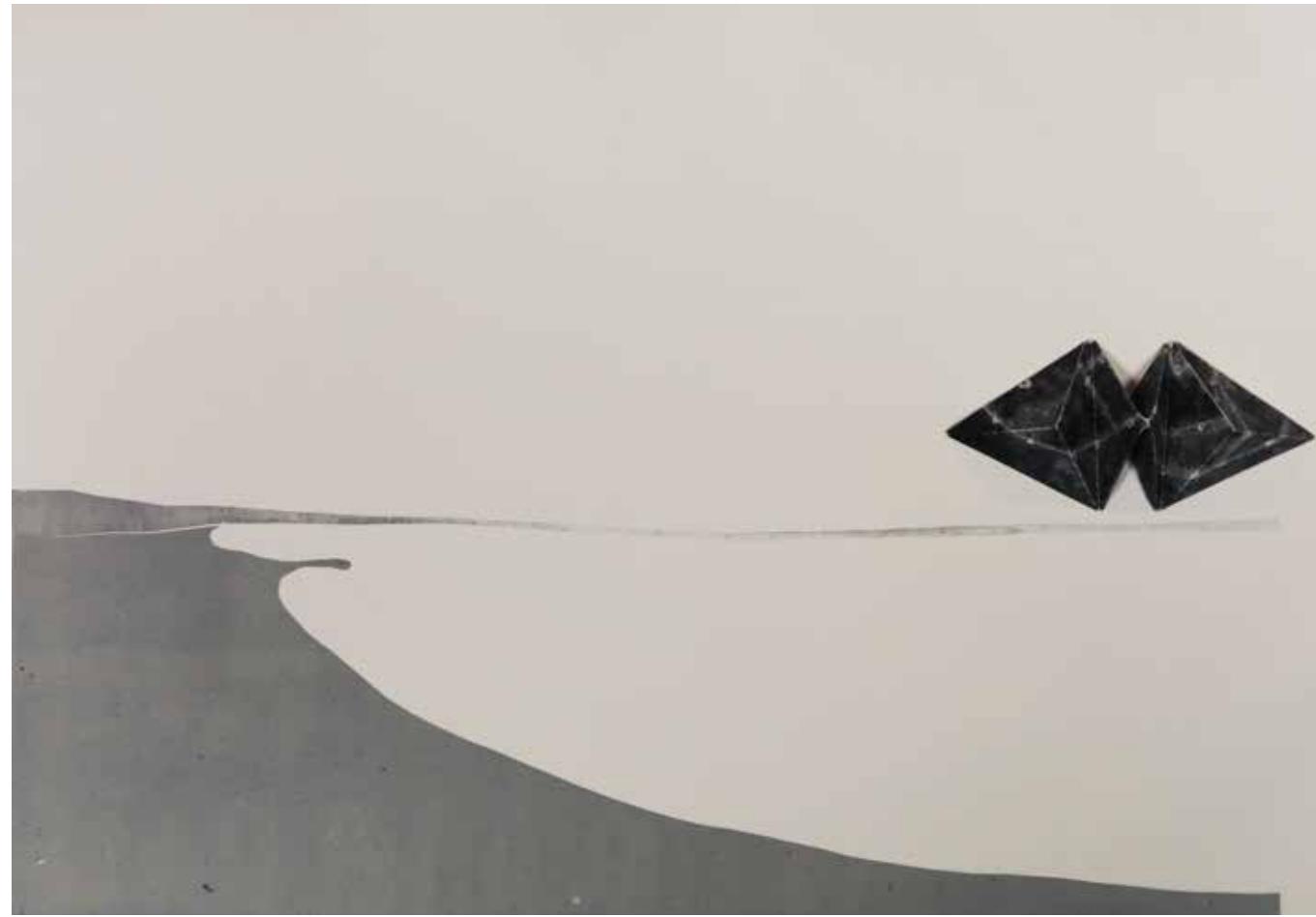
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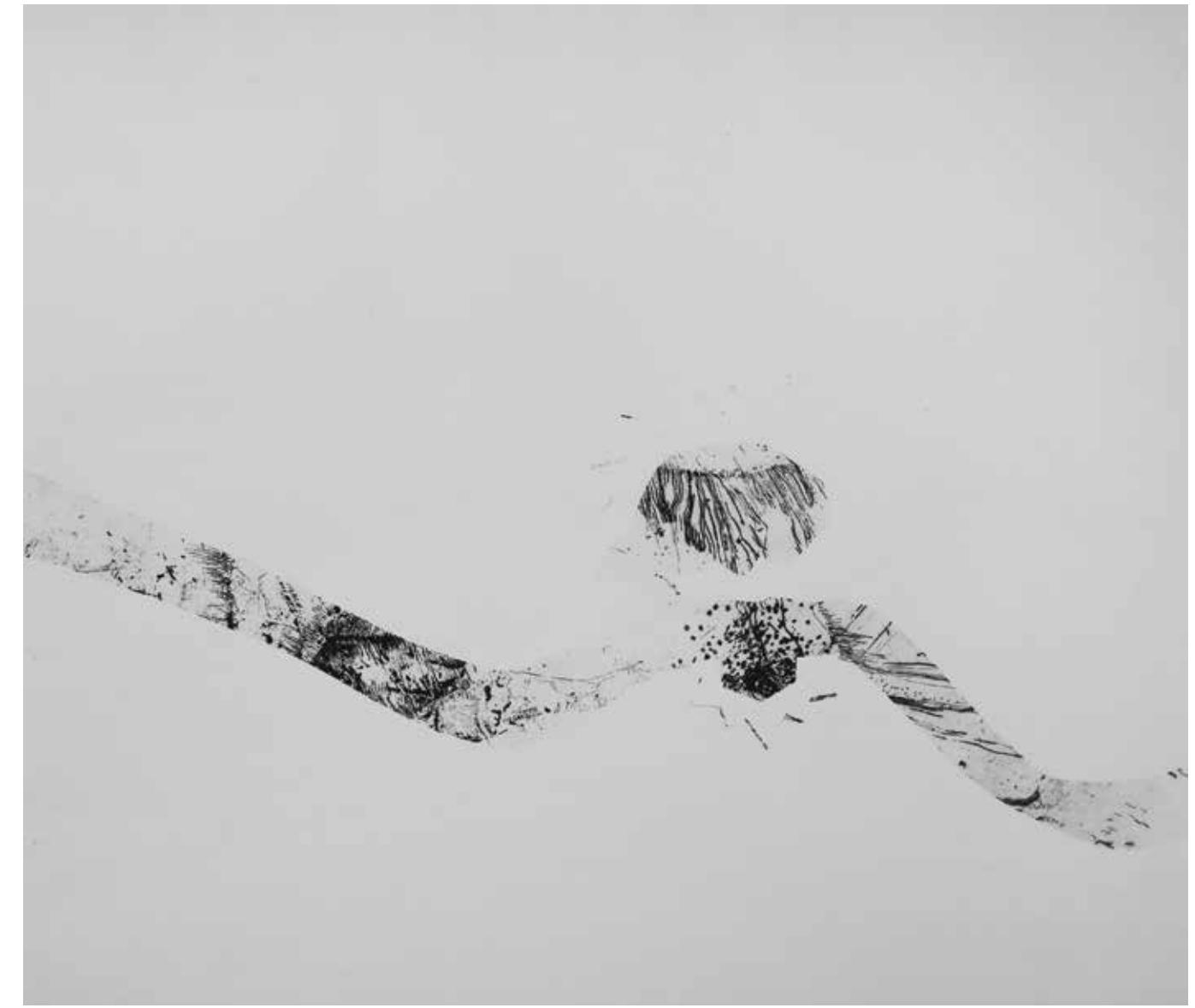
TAIDA JAŠAREVIC HEFFORD / Bosnija un Hercegovina / Bosnia and Herzegovina / *Zvaigznājs 1-4 / Constellation 1-4* / jauktā tehnika / mixed techniques / 30 x 40, 2016



LAURA MANFREDI / Italija / Italy / Luoghi Dittico (diptihs / diptych) / reljefdruka, monotipija, koláža / relief-print with cardboard, monoprint, collage / 156 x 56, 2016



LAURA MANFREDI / Italija / Italy / **Luoghi II** / reljefdruka, monotipija, kolāža / relief-print with cardboard, monoprint, collage / 78 x 56, 2016



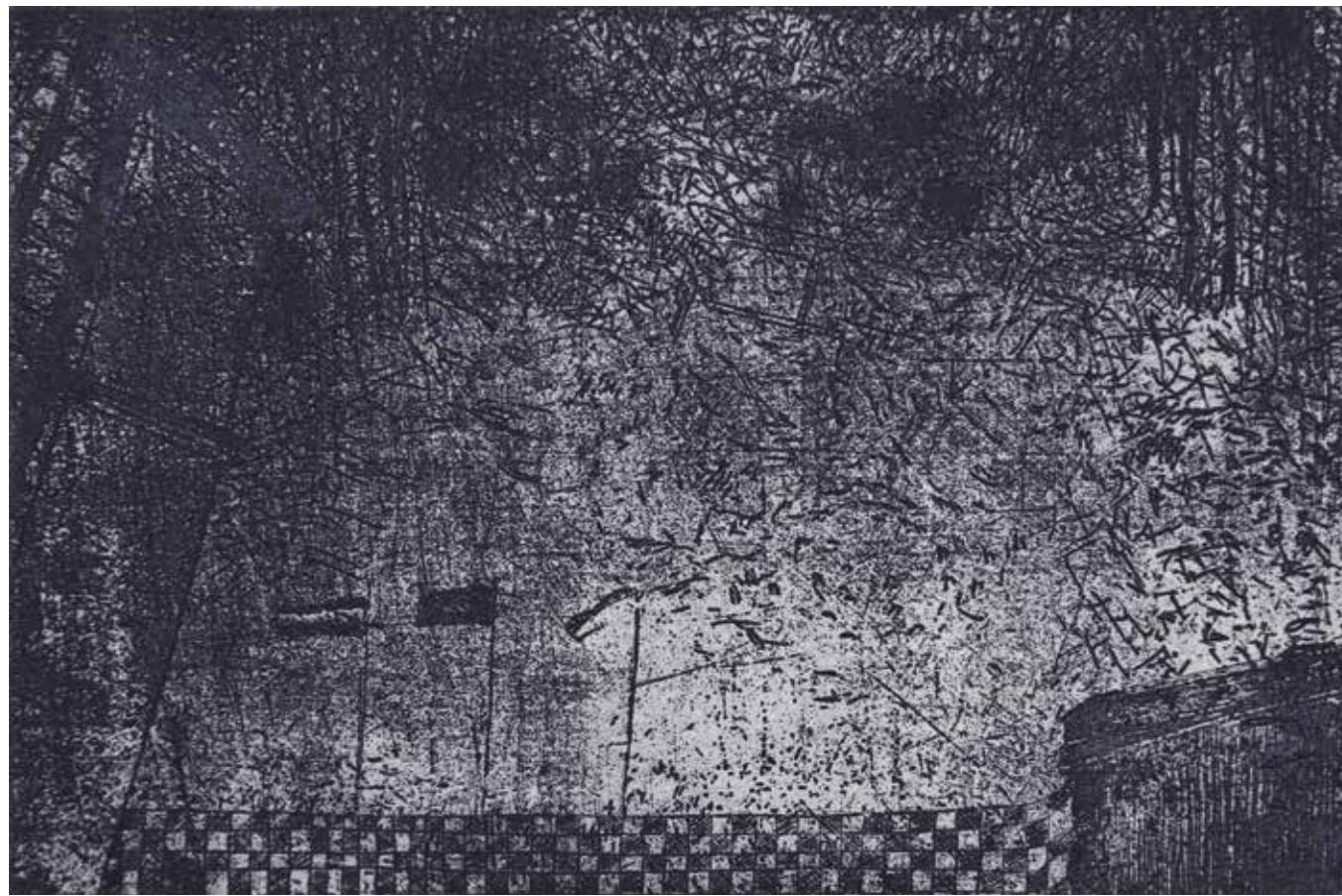
IRENA PODGORNIK BADIA / Italija / Italy / **2016 1444 1810** / očorts / etching / 79 x 49, 2016



IRENA PODGORNIK BADIA / Italija / Italy / 2016 1444 1810 / oforts / etching / 79 x 49, 2016



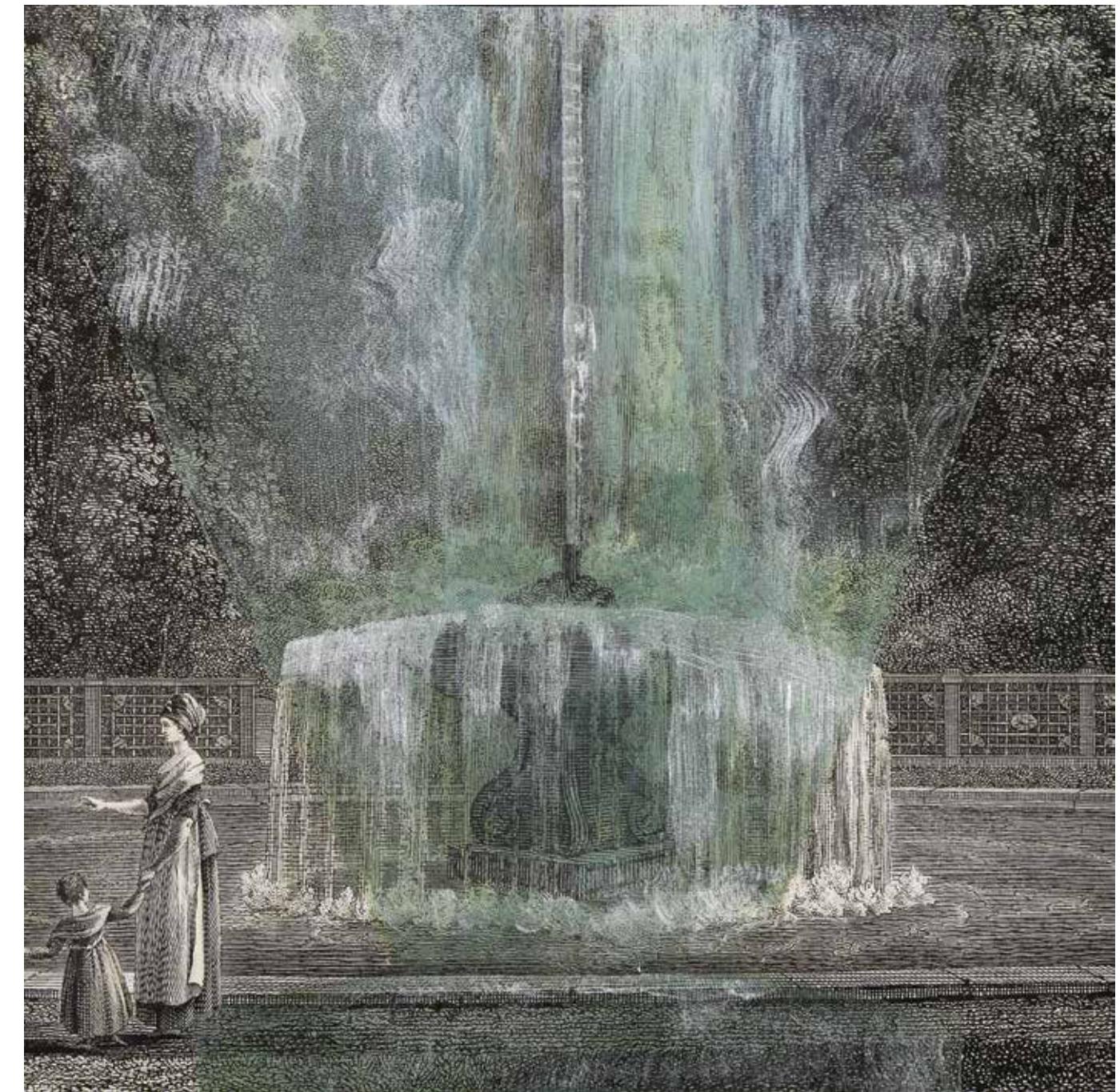
VAIDA VARNAGIENE / Lietuva, Irija / Lithuania, Ireland / **Ezītis miglā** (triptychs) / Hedgehog in The Fog (triptych) / karborunda druka, jauktā tehnika / carbonundum print, mixed media / 3 x 37,5 x 54,5, 2016



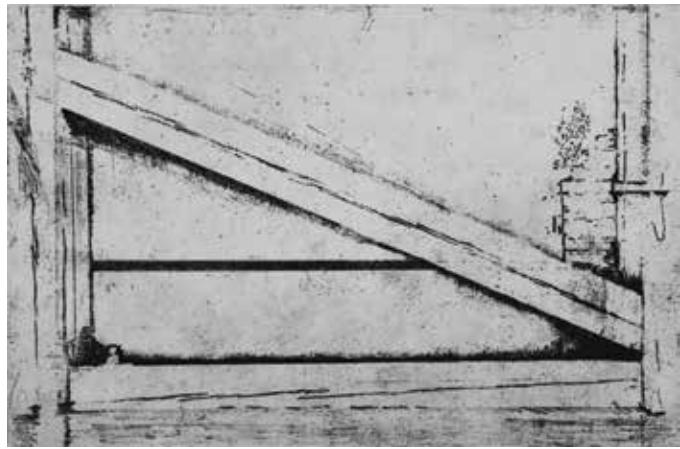
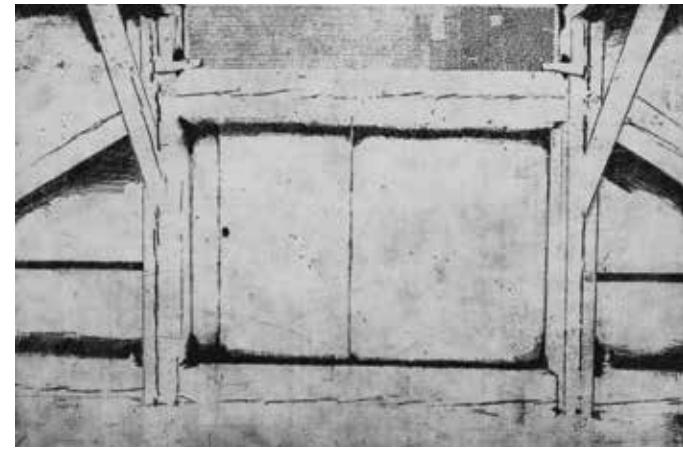
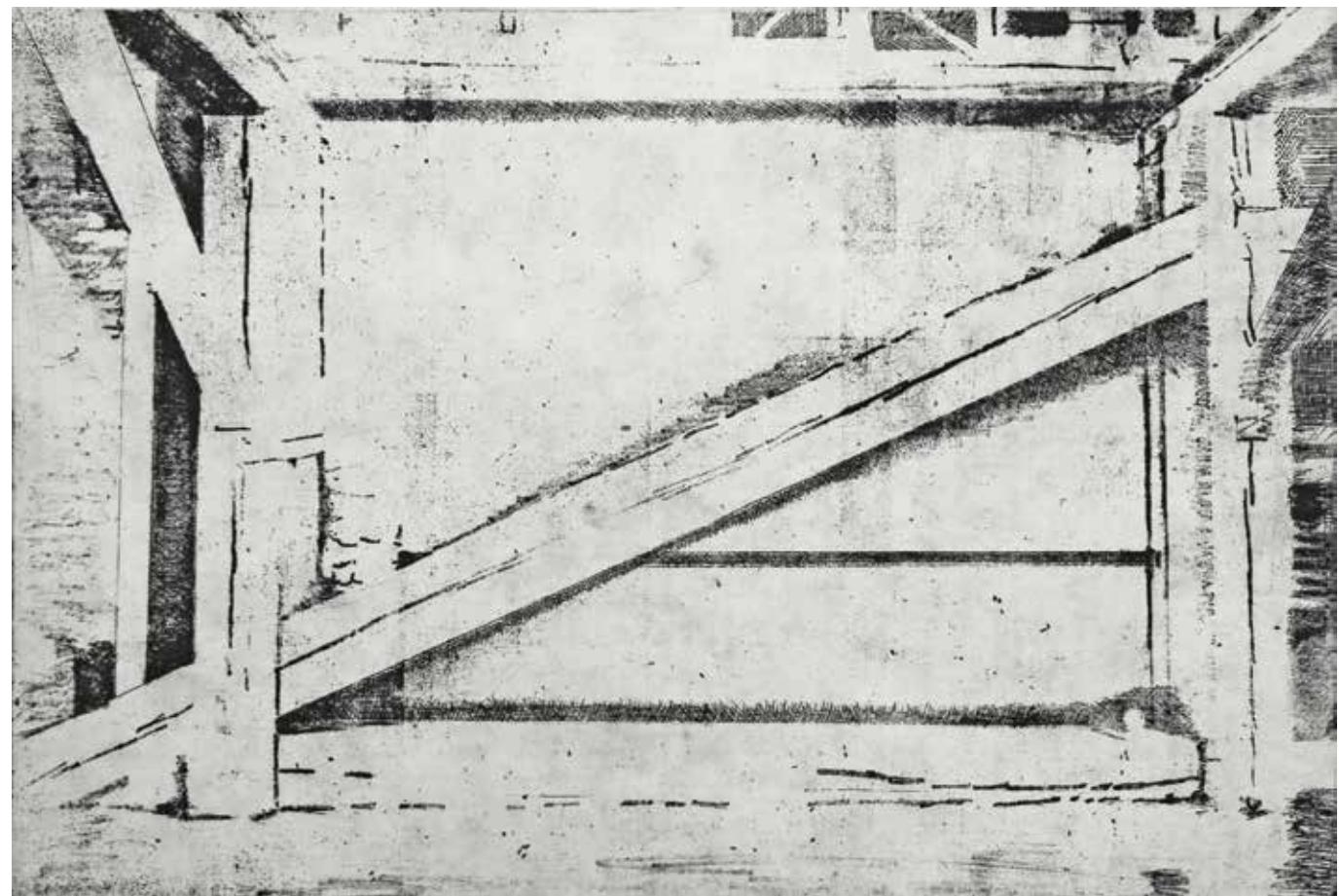
VAIDA VARNAGIENE / Lietuva, Širija / Lithuania, Ireland / Nikolajė vartai / The Nikolai Gate / ofortas / etching / 24 x 31, 2016



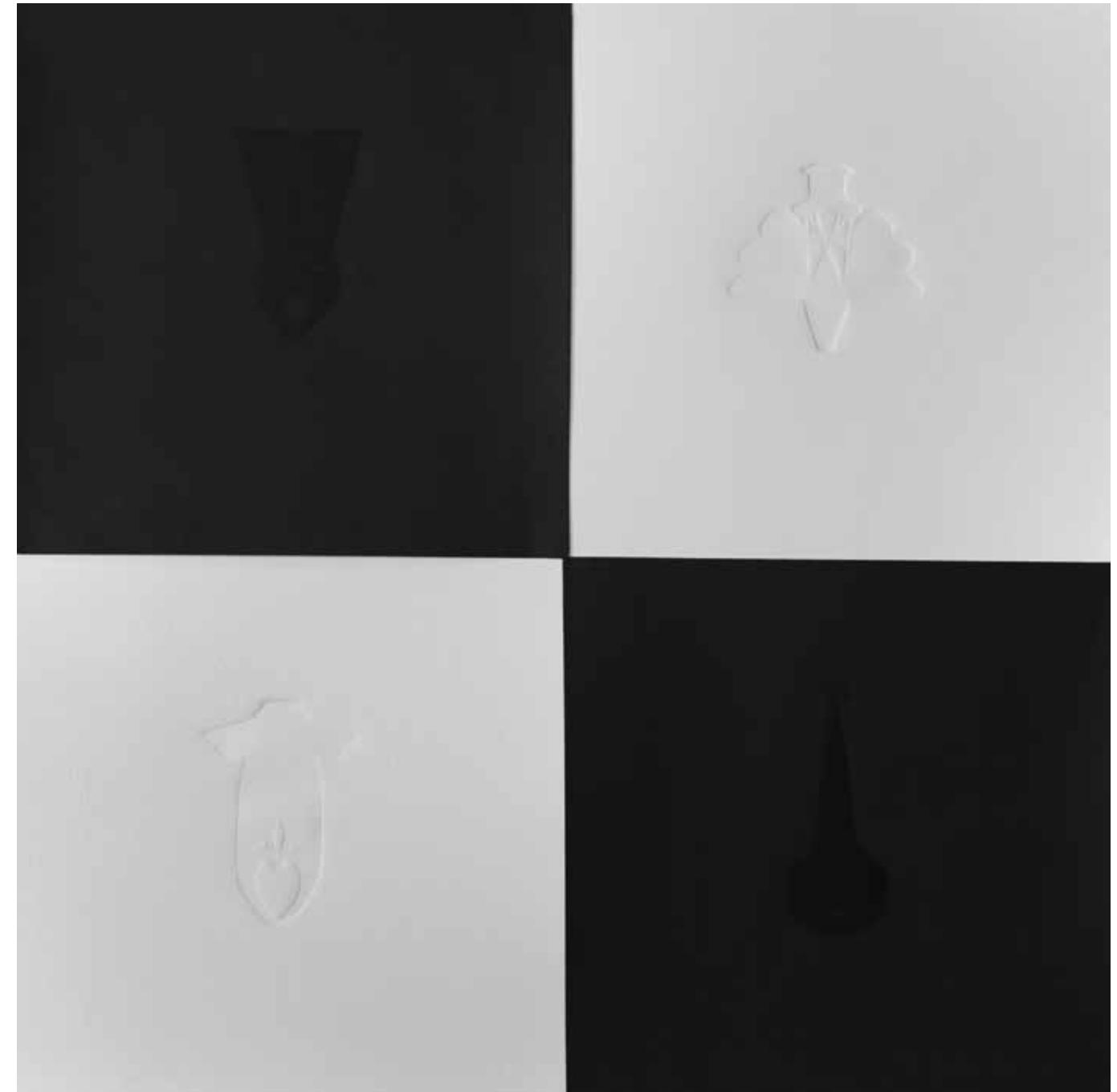
VAIDA VARNAGIENE / Lietuva, Širija / Lithuania, Ireland / Cietokšna māja / Fortress House / karborunda druka / carbonium print / 38,5 x 56,5, 2016



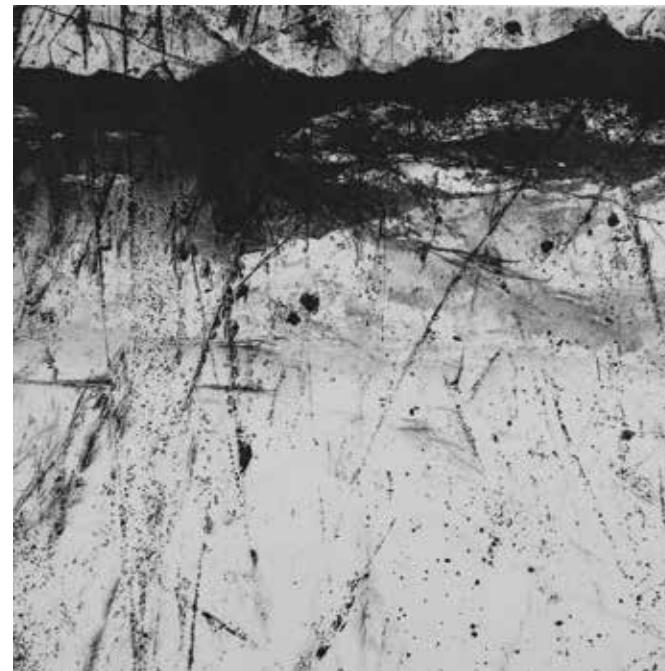
INGA HEAMÄGI / Igaunija / Estonia / Strüklaka 1, 2, 3 / Fontaine 1, 2, 3 / monotypia / monotype / 30 x 30, 2016



JURGEN HÖRITZSCH / Vācija / Germany / *Cietoksnis I, II, III / The Fortress I, II, III* / oforts / etching / 29 x 39, 2016



AGNIESZKA ZAWADSKA / Polija / Poland / **Melnais un baltais trauks** / Black and White Vessels / linogriezums / linocut / 50 x 50, 2016



ROBERT RABIEJ / Polja / Poland / Darba vieta I, II, III / Work Space I, II, III / autotechnika / author's technique / 20 x 20, 2016



MIROSLAV MANDIĆ / Serbia / Serbia / Bez nosaukuma / Untitled / linogriezums / linocut / 151 x 71, 2016





MIROSLAV MANDIĆ / Serbia / Serbia / Bez nosaukuma / Untitled / linogriezums / linocut / 70 x 70, 2016



TAIDA JASAREVICA-HEFORDE / BOSNIJA UN HERCEGOVINA

Taida savā darbā ir izmantojusi iespiedgrafikas formu, kā arī radīšanas un attēlu transformēšanas procesa semantiku. Savās grafikas instalācijās pētō attiecības starp materiāliem un telpu, vija analīzē komunikāciju starp mākslas darbu un skatītāju attiecību uz telpas, kurā šī komunikācija notiek, dabu.

Mākslinieces dzimtenē uz viduslaiku kapakmeniem atrastie iedvesmas avoti ir devuši ievirzi vijas jaunākajiem darbiem. Kapakmenē uzraksti senajā kirilicas rakstībā sniedz universālus vēstījumus par dzīves gaisīgumu un nāvēs tuvumu unikā skaitā izpausmes formā.

"Paradīze bija mani. Es to nesapratu, līdz nonācu starp zvaigznēm."

Šo vārdu skaistums atspogulojo to radīšanas laiku un vietu. Izmantojot šos uzrakstus, māksliniece radīja pati savu paradīzi, debesis un zvaigznēs. Tie ir vijas darbu ierosmes avots, kuros tiek meklēta identitāte un piederība noteiktai kultūrai.

JIRGENS HĒRIĀCS / VĀCIJA

Manas mākslinieciskās darbības mērķis grafikā ir atainot manas personiskās pārdomas par vēsturi un tagadni. Es izmantoju attēlus, kas ataino tāšu, ar laiku saistītu saturu, lai to pārveidotu pēc manas iedvesmas jaunā individuālu skātījumā.

Manu grafikas darbu sākumpunkts ir fotoattēli no dažādiem avotiem, kas man iepatīkās, jo tie atspoguloj laikmeta garu vai mūsdienu vēsturi ar savu jēdzienisko piepildījumu vai estētisko veidolu.

Reizēm es izmantoju papildu citātus no mākslas vēstures. Materiālam, kas man ir nepieciešams kā pamats darbam, ir jāpiemīt vēsturiska perioda vai mūsdienu simbola vērtībai.

Šī nozīme ir redzama jau no pirmā skatienu vai kā kolektīvās zemazinās sekas. Es atkārtoti apstrādāju attēlu materiālu jaunā kompozīciju un atsevišķu to, izmantojot daudzas oforta metodes, reizēm apvienoju ar fotopolimēru iespiedformu (kokgriezumu).

Man patīk jebkādi eksperimenti, ja tie palīdz mākslas darba radīšanā.

ZORANS MIŠE / MAĶEDONIJAS REPUBLIKA

Mani mākslas darbi pārsvarā ir melnbalti, un es izmantoju vienkāršas formas – objektus, kas man palīdz izteikt sevi melnbaltā skalā un kam nav vajadzīgas krāsas, kas to sabojā. Pēdējā laikā es izmantoju klasisku pīeju: ofortu un akvatintu. Bet es esmu atvērts jaunām tehnikām.

Arī manu darbu vienkāršība nav tik vienkārša manā prātā. Manis izmantotie objekti ir saistīti ar sociālām un ikdienas problēmām un priekiem. Jebkurā ziņā māksla rada mani laimes sajūtu, vai tā būtu jautra vai bēdīga. Tā dara mani laimīgu ar to vien, ka es to radu un nepaturu tikai savā galvā.

TAIDA JASAREVIC HEFFORD / BOSNIA AND HERZEGOVINA

Taida's work examines semantics of printmaking forms and processes of creation and transformation of images. Exploring relationship between materials and space through her print installations she questions communication between the artwork and the observer in relation to the nature of the space in which this communication takes place. Inscriptions found on medieval tombstones in the country of the artist's origin have provided thematic orientation for her recent works. Written in the old Cyrillic script they convey universal messages about ephemerality of life and closeness of death in a uniquely beautiful form of expression.

"The heavens were within me. I didn't realize it until I fell among the stars"

The beauty of these words transcends the time and place of their creation. Using these inscriptions the artist created her own heaven, sky, and stars. They are the source in her work of questing for identity and a sense of belonging to a particular culture.

JÜRGEN HÖRITZSCH / GERMANY

The aim of my artistic work in printmaking art is to create my personal reflection about history and present time. I am using pictures which represent special time-related content to transform them in accordance to my inspirations in new expressions of individual viewing. The starting point for my printmaking works are pictures from several sources, that appeal to me because they are reflecting the spirit of the times or contemporary history by their subject matter or aesthetic appearance.

Sometimes I am using additional quotations from art history. The material which I need as a basis for my work should have the worth of a symbol of the spirit of a period in history or now. This meaning can be visible at first glance or as an effect of a collective subconscious. I resample this picture material to a new composition and alienate it with a lot of etching methods, sometimes in combination with block printing (woodcut).

I like any kind of experimentation if it is useful to create an art work.

ZORAN MISHE / REPUBLIC OF MACEDONIA

My artworks are mostly monochrome and I use simple forms – objects that help me to express myself in a monochrome scale and do not need colours to spoil it. Lately I have been using only the classic approach: etching and aquatint on zinc plates. But I am open to new techniques.

Also the simplicity of my artworks is not that simple in my mind, the objects I use are connected for me with social and everyday problems and joys. In every way my art makes me happy, whether it's sad or fun. It makes me happy just because I make it and do not keep it just in my head.

LAURA MANFREDI / ITĀLIA

Es pārsvār strādāju ar atmiju, atkārtojumu un emocionālo ainavu tēmu. Mani iespaido "lietu" attēli, kas laika gaitā ir kļuvuši par manas emocionālās iztēles daļu. Dažas ēkas pilsetās, kurās esmu bijusi vai dzīvojusi, kā arī augi un savā valā ielas malā augošā zāle.

Es bieži strādāju ar vienu un to pašu elementu atkārtojumiem un dažādu atstāto pēdu/nospiedumu uzslājošanu, kas katrreiz rada kaut ko citu.

Es strādāju ar atmiju un atmiņām, ar *variazioni sul tema* atkārtojumiem un manu personisko vizuālo un emocionālo ainavu, ko veido lietas, ēkas un dažādās vietas un brīžos novēroti silueti.

LAURA MANFREDI / ITALY

I work mainly on the theme of memories, repetition and emotional landscapes. Technically my printmaking works are monoprints (with collage, too) and relief printings. Lately I have been using a cardboard as a plate and graphite in spite of ink on the cardboard plate.

I'm impressed by images of 'things' that have become, over the course of time, a part of my emotional imagination. Some buildings of cities where I've been or lived and plants and wild grasses growing at the street-side.

I often work with repetition of the same elements and with stratification of different traces/ impressions that create, every time, something different.

My work is on memory and memories, on repetition with 'variazioni sul tema' and on my private visual and emotional landscape, composed by things, buildings and skylines seen in different places and moments.

ANASTASIJA DUBOVSKA / LATVIJA

Mana profesionāla darbība ir saistīta ar estampa grafiku. Jau ilgus gadus savas prasmes izstrādāju akvatintas un mīkstās lākās tehnikā, kā arī esmu radījusi zīmējumu sēriju ogles tehnikā, kas pārsvār ir ilustrācijas, kurās galvenais ir augu vai dzīvnieku motīvs, kurš smalki "sadarbojas" ar manis izdomātām tēliem. Katrai gleznaipni piemīt jūtīgais un vieglais grafiskais izpildījums, melanholijs, bet miera pārplānītā izjūta. Savus izstrādātos tēlus es saucu par Enerģijām, kas mit mežos, plavās, laukos. Tie nav pat cilvēki, ko es veidoju. Tās ir liriskas, abstraktas būtnes. Nēzinu, no kurienes radušus šie tēli un kas ietekmējis to rāšanos. Tās ir mazas, labas un maijas enerģijas, kas pēc būtības ir emocionāli atvešinātas, it kā pazudušas meditācijā vai nomoda sapnī. Katrs darbs ir veidots intuitīvi. Ir maz domāts, bet daudz darīts. Ar intuīciju un pieredzi veidojas kompozīcijas, kurās sajaucas augu un dzīvnieku reālistisks zīmējums ar abstraktu tēlu.

VAIDA VARNAGIENE / LIETUVA / ĪRIJA

Vaida Varnagiene savā mākslā izmanto multidisciplināru pieeju un dažādas koncepcijas, pieletojot dažādus mākslinieciskās izpausmes līdzekļus – gleznojumus, zīmējumus, estampa grafiku un fotogrāfijas. Kā jauna un daudzsoļoša māksliniece viņa ir pievērsusies mūsdienu mākslas pilnveidei, bagātinot to ar tradicionālām praksēm glezniecībā, zīmēšanā un grafikā. Sākotnēji viena no svarīgākajām jomām viņas mākslā ir zīmējuma un gleznojuma attiecību izpēte, apvienojot šīs atšķirīgās tehnikas vienā, lai iegūtu izpausmes iespējas ārpus konkrētā jaunrades veida. Izmantojot dažādas metodes un apvienojot slāpjos (krāsa un otas) un sausošos (pildspalva, zīmulis, ogle) līdzekļus, viņa mēģina izstrādāt precīzas jaukto mākslas mediju tehnikas. Vaidu interesē vērošana un kultūras, filozofisku un vides jautājumu analīze, centinot vienību izprast dzīlāk, izmantojot citas nozīmes un valodas semiotiku. "Es mācos runāt mākslas valodā un to, kā sasniegta mākslā kvalitāti, – tas ir manis galvenais mērķis. Māksla ir apkārtējās pasaules izpētes, iztēles, analīzes un estētiskas izpausmes cēlonis un veids."

VAIDA VARNAGIENE / LITHUANIA / IRELAND

Vaida Varnagiene is a fine artist who uses multidisciplinary approach and diverse concepts in her art employing different media, such as painting, drawing, printmaking and photography. As an emerging artist she is engaged in development of a contemporary art practice that thrives on the heritage of traditional skills in painting, drawing and printmaking. Currently, one of the most important areas of her work covers exploration of relations between painting and drawing, combining these two different techniques in one to achieve possibilities beyond media. Using different methods and combining Wet (paint and brushes) and Dry (pencil, pen, charcoal) media she tries to develop a precise technique of mixed media art. Vaida is interested in observation and analysis of cultural, philosophical and environmental issues, trying to understand them in a deeper perspective, using other meanings and employing the language of semiotics. "I am learning how to speak the language of art and how to achieve artistic quality – this is my main goal. Art is the reason and the way to explore, contemplate, process, and aesthetically express the world in and around me." My work is on memory and memories, on repetition with 'variazioni sul tema' and on my private visual and emotional landscape, composed by things, buildings and skylines seen in different places and moments.



AGNEŠKA ZAVADSKA / POLJA

Iesniegtie darbi ir no četriem dažadiem grafikas cikliem, kuros es apvienoju sievietes ķermenī ar māla trauka motīvu, piešķirot tam vienkāršāko sintētisko formu. Šāds skatījums uz sievietes ķermenī ir pilnīgi dabisks. Tas ir trauks, kas ir viens no skaistākajiem simboliem un ir tics izmantots mākslā kopš neatminamām laikiem. Mani iedvesmoja labi zināmu keramikas trauku formas. Tie ir visai efemerī trauki ūdenim, asinīm un gaismai, kas ieplūst no tuksas, neno teiktas telpas, kuru nevar saprast. Formas ziņa tie ir joti nepretenciozi. Maigā krāsa izceļ caur spīdīguma iespādu, kā arī izceļ to formas trauslumu un netveramību. Tajos ir samanāma līdzība ar dabas pasaules elementiem – tie atgādina ziedus vai ziedēšanas laika skices un augus to pilnbriedā. Sievietes ķermenis arī ir no šīs pasaules. Kaut kāda brīdi tas ir skaists, jauns un dzīvības pilns, bet ar laiku tas novist un nomirst.

ROBERTS RABEJS / POLJA

Fotogrāfijā, atteikdamies no prasības pēc attēla aktualitātes, autors pret motīvu izturas kā pret izaicinājumu formas meklējumiem. Gaisma tiek uztverta kā tīri fizisks stāvoklis attēla radīšanai, bet ilgā ekspozīcija atlāj telpu īespējai radošajā procesā. Iespējas elements dominē arī grafikas darbos, kas ir veidoti ilgstošu eksperimentu rezultātā tapušās tehnikās, apstrādājot stikla plātni – tādā gadījumā tā ir attēla radītājs; tā nekontrolētā veidā rada pārsteidzošus attēlus, atver un atlāj plašu vietu interpretācijai, iestiepējoties zem apzīpi. Mākslinieks turpina šo izpētes procesu šobrīd iestenotajā Tunelī – audīo vizuālajā instalācijā, kas sastāv no vairākiem elementiem. Šīs projekts atspoguļo mūsu eksistenci, kam ir savs sākums un beigas, caur subjektīvu, lineāru laika uztveres prizmu.

MIROSLAVS MANDICS / SERBIJA

No plāšāka skatupunkta raugoties, mana jaunrade balstās līnijā, līnijās, kas eksistē ap mums. Geometriski kompozīcionālā izkārtojumā es cenšos izmantot informāciju par bioētisku, zoomorfu, pilsētarhitektisko, tēlniecisko un ciparu konstantes paradigmu. Provokatīvā darbība caur līniju – savā darbā es cenšos pasniegt iztēlotas dzīves patēsai. Tas ir daudzslāpains skatījums uz vēstures caurvīto cilvēku cīņas tēlojumu un virzību uz spožo nākotni. Mākslas provokatīvā puse var izpausties tikai personiskā līmenī, viens pret vienu, pilnībā noņemot neskrupulzu ierobežojumtu, bet visam pāri ēgo. Atainojot cilvēka prāta garīgās kartes, radītās slēgtās telpas pārvērš haosu, kas valda viņa prātā, par harmoniju, tādējādi cenzdamies provocēt to arī citos cilvēkos. Es piekritu māksliniekam, kurš teicis, ka nav svarīgi, vai mēs veidojam iespieddarbus, gleznojam, veidojam skulptūras vai instalācijas... Noteikts apzījas stāvoklis ir tas, kas ir svarīgs... Mēs darām to, ko mēs darām...

AGNIESZKA ZAWADZKA / POLAND

The presented works belong to four different graphic cycles in which I combine the feminine body with the motif of a ceramic dish, giving it the simplest synthetic form. Such a view of the feminine body is completely natural. It is a dish which is one of the most beautiful symbols that has been used in art since times immemorial. The shapes of well-known ceramic dishes provided me with inspiration. They are rather ephemeral "containers" for water, blood and light, hanging in or emerging from an empty, indefinite space, difficult to be grasped. They are very modest in terms of expression. The delicate colour stresses the impression of transparency, brings out the brittleness and elusiveness of their form. One could notice in them similarity to elements of the world of nature – they resemble flowers or sketches of inflorescences and pericaps drawn in herbals. The feminine body also comes from this world. It has its time of beauty, youth and life, and with time it withers and dies.

ROBERT RABIEJ / POLAND

In photography, rejecting the requirement for topicality of the image, the author treats the motif appearing in the frame as a pretext for developing the search for form. The light is perceived here as a purely physical condition for creation of an image, while long exposure leaves space for the factor of chance in the creative process. The element of chance also dominates in graphic works made in the technique developed into long-lasting experiments with processing glass plates – in this case, it is the maker of images: in an uncontrolled manner it creates surprising pictures, opens and leaves a wide space for interpretation, reaching the subconscious. The artist continues this research process in the currently realized Tunnel – an audio-visual installation consisting of a few elements. This project refers to our existence, which has its beginning and end through subjective, linear perception of time. I resample this picture material to a new composition and alienate it with a lot of etching methods, sometimes in combination with block printing (woodcut). I like any kind of experimentation if it is useful to create an art work.

MIROSLAV MANDIC / SERBIA

From a broader view, my expression is based on a line, the lines that exists all around us. In geometric compositionally organization I try to use data on biotic, zoomorphic, urban architectural, character and numeric literal paradigm. Subversive action through the line – in my work I try to present the true scene of imaginary life. It's a layered view and a segment of human struggle through history and a move towards the bright future. Subversive side of art can manifest itself only at the personal level, one-on-one, by completely deprives unscrupulous inhibition and, above all – the ego. Displaying spiritual maps of the human mind, creator within the closed area turns chaos of his own mind into harmony thus trying to provoke it in other people as well. I agree with an artist who said that it does not matter whether we print, paint, sculpt or make installations... the particular state of mind or consciousness is what is more important... we do what we do...

INGA HĒMEGI / IGAUNIJA

Parasti savā darbā es izmantoju fotoattēlus. Varbūt tāpēc, ka tie man šķiet kā kaut kas "īsts" (kā dokumenti vai pierādījumi). Manos darbos parasti ir divas puses: viena puse ir dokumentāla, bet otra puse ir "māksliniecks". Ar šīm divām pusēm es varu (manuprāt) izskaidrot savas idejas. Vienu puse izskaidro otru pusi un otrādi. Kā divas draudzenes tās atspogulo viena otru. Man arī patīk atkārto izmantot drukas plātnes. Pirms vairākiem gadiem es izveidoju serijs "Pārstrādāties svētie" ("Recycled Saints"), kurā izmantoju alvas plātnes (tās patiesībā ir indīgas) no 1960. gadiem. Jutos atvieglota, uzzinot, ka varu šīs plātnes izmantot sava prieka pēc, lai radītu jaunas iespējas, saliktu krāsas tur, kur es tās vēlos. Jo "reālajā dzīvē" 1960. gados neviens nevarēja «spēlēties» ar alvas plātnēm padomju laiku tipogrāfijās (piemēram, Andreja Tarkovska filmas "Spogulis" varone, kura strādāja par korektori izdevniecībā).

IRENE PODGORNIKA-BADJA / ITĀLIJA

Irene Podgornika-Badja ir grafiķe un bišķope ar itālu un katalānu asinīm. Viņa ir absolventijs Urbino Mākslas akadēmijā Itālijā. Strādājusi Arenys de Munt "Mākslas drukas rezidence", Katalonijā, Spānijā, kur guva pieredzi oforta un iespiedgrāfikā. Viņas darbošanās grafiķas jomā saveda viņu ar Edinburgas un Austrumlondonas grafiķiem. Irene darbos daba ir gan atainojamais "priekšmets", gan viņas pašas izpausmes rīks. Bites ir mūsu kopējās ekosistēmas balsti, un māksliniece pievērsas bīšu pasaulē valdošā līdzsvara skaistumam. Bites, augi, koku mizas, gaiss un zeme interpretē cits citu, stāstot gan katrs savu, gan mākslinieces stāstu. Ar iemīloto vietu kartēm tiek raksturota Irenes dvēseles ainava, zeme, kur saknes un koku miza var izskaitīties kā upe, kuras izceļme un virzīns vēl nav zināms. Irenes darbos var sajūst slapjās zemes smaržu, sataustīt koka rupjo mizu un redzēt bites lidojumu.

INGA HEAMAGI / ESTONIA

Usually I use photo images in my work. Maybe because they seem like something "real" to me (like a document or a proof). There are always 2 sides in my works: one side is documental, while the other side is "artistic". With these two sides I can (in my opinion) explain my ideas. One side explains the other side and the other way around. Like two close friends they reflect each other. Also I like to use recycled printing plates. Years ago I made a series "Recycled Saints" using tin plates (they are actually poisonous) from the 1960-ies. It was a relief to know that I can use these plates for personal satisfaction, to create new opportunities, to put colours where I want to. Because in the "real life", in the '60s nobody could «play» with tin plates during the Soviet era in Soviet print houses (for example Andrei Tarkovsky's mother, who actually worked as a proof-reader at a printing press in Andrei Tarkovsky's film «The Mirror»).

IRENE PODGORNIK BADIA / ITALY

Irene Podgornik Badia is an Italo-Catalan printmaker and beekeeper, who had graduated from the Academy of Fine Arts of Urbino, Italy. She has worked at the "Art Print Residence" of Arenys de Munt, Catalonia, Spain, where she has deepened her experience in etching and printmaking. Her commitment to printmaking led her to the involvement with the Edinburgh Printmakers and the East London Printmakers. In Irene's work, Nature is both a subject to represent and a tool to express herself. Bees are pivotal for the ecosystem we all share and the artist focuses on the beauty of this equilibrium. Bees, plants, barks, water, air and earth interpenetrate each other telling their stories as well as the artist's story. Maps of beloved places are used to describe the landscape of her soul, a land where roots and barks can look like streams whose source and direction are still unknown. In Irene's works it is possible to smell wet soil, to touch the rough bark of a tree and to see the flight of bees.





V STARPTAUTISKAIS LATGALES GRAFIKAS SIMPOZIJS

2016. GADA 17. – 28. OKTOBRIKS, DAUGAVPILS

5th INTERNATIONAL LATGALE GRAPHIC ART SYMPOSIUM

OCTOBER 17 – 28, 2016, DAUGAVPILS

Simpozija katalogs, Daugavpils Marka Rotko mākslas centrs, Mākslu pedagoģu apvienība, 2016

Symposium Catalogue, Daugavpils Mark Rothko Art Centre, Art Teachers' Union, 2016

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Redaktors / Editor: VALENTĪNS PETJKO

Teksts / Text: MĀRIS ČAĀKA

Foto / Photo: BAIBA PRIEDĪTE

Dizains / Design: SANRI

Tulkojums / Translation: MARUTA LUBĀNE

Korektors / Proofreader: JANA TAPERTE (latviešu val. / Latvian), MARUTA LUBĀNE (angļu val. / English)

Izdevējs / Publisher: DAUGAVPILS MARKA ROTKO MĀKSLAS CENTRS, MĀKSLU PEDAGOĢU APVIENĪBA
DAUGAVPILS MARK ROTHKO ART CENTRE, ART TEACHERS' UNION

Iespīst / Printed: DARDEDZE HOLOGRĀFIJA



Sis projekts tiek realizēts ar Latgales reģiona attīstības aģentūras, Valsts kultūrkapitāla fonda un A/S „Latvijas valsts meži” finansēšļu atbalstu

Vāka ilustrācija / Cover illustration
AGNESZKA ZAWADSKA

Melnais un baltais trauks / Black and White Vessels

linogriezums / linocut

50 x 50, 2016

ISBN 978-9934-535-38-3