

MEDZINÁRODNÉ TRIENÁLE DREVOREZU A DREVORYTU
INTERNATIONAL TRIENNIAL
WOODCUT AND WOOD ENGRAVING
1995



BANSKÁ
BYSTRICA
SLOVENSKO / SLOVAKIA

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ŠTÁTNA GALÉRIA BANSKÁ BYSTRICA - SLOVENSKO
STATE GALLERY BANSKÁ BYSTRICA - SLOVAKIA

November 1995 - Január / January 1996

Usporiadatelia
Organizers

Štátna galéria Banská Bystrica
State Gallery Banská Bystrica

Ministerstvo kultúry Slovenskej republiky Bratislava
Ministry of Culture Slovak Republic Bratislava

MEDZINÁRODNÉ TRIENÁLE DREVOREZU A DREVORYTU
INTERNATIONAL TRIENNIAL WOODCUT AND WOOD-
ENGRAVING '95 - BANSKÁ BYSTRICA

ORGANIZÁCIA TRIENÁLE
ORGANIZATION OF THE TRIENNIAL

Odborná spolupráca
Professional cooperation

Dr. Alena Vrbánová, garant trienále a sprievodných výstav
Guarantor of the Triennial and Accompanying Exhibitions
Dr. Eva Trojanová, komisár trienále
Triennial Commissioner
Prof. Witold Skulicz, komisár INTERGRAFIA '94
INTERGRAFIA '94 Commissioner
Mgr. Zuzana Bartková, komisár výstavy Annu VERTANEN -
laureátka GRAND PRIX MBDD 1992
Annu VERTANEN Exhibition Commissioner - GRAND PRIX
IBWW 1992 Laureate
Helena Hudcovičová, sekretár trienále a sprievodných výstav
Triennial and Accompanying Exhibitions Secretary

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Exhibition Committee ITWW '95

Stanislav Balko
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Pavel Choma
Juraj Meliš
Milan Sokol
Eva Trojanová

MEDZINÁRODNÁ POROTA MTDD '95
INTERNATIONAL JURY ITWW '95

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Simeona Hošková, Praha
Zoran Kržišnik, Ljubljana
Witold Skulicz, Krakov
Eva Trojanová, Bratislava

MEDZINÁRODNÁ POROTA XII. MEDZINÁRODNÉHO
BIENÁLE DREVOREZU A DREVORYTU '92
INTERNATIONAL JURY XII INTERNATIONAL BIENNIAL
WOODCUT AND WOODENGRAVING

Simeona HOŠKOVÁ - Praha
Milan LUKEŠ - Baden-Baden
Jukka PARTANEN - Jyväskylä
Witold SKULICZ - Krakov
Slobodan JEVTIČ - Chamalieres
Eva TROJANOVÁ - Bratislava

LAUREÁTI CIEN XII. MEDZINÁRODNÉHO BIENÁLE
DREVOREZU A DREVORYTU '92
AWARD LAUREATES XII INTERNATIONAL BIENNIAL
WOODCUT AND WOODENGRAVING

- GRAND PRIX
Annu VERTANEN - Fínsko / Finland
- EX AEQUO
Štefan GALIČ - Slovinsko / Slovenia
- EX AEQUO
Tetsuo YAMASHITA - Japonsko / Japan
- CENA MESTA BANSKÁ BYSTRICA
PRIZE OF THE TOWN OF BANSKÁ BYSTRICA
Valgerdur BERGSDÓTTIR - Island / Iceland
- PRIX D 'HONNEUR
Vincent HLOŽNÍK - Slovensko / Slovakia
- PRIX D 'HONNEUR
Hideo HAGIWARA - Japonsko / Japan
- ČESTNÉ UZNANIA BEZ URČENIA PORADIA
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- Andrzej BEDNARCZYK - Poľsko / Poland
Mario PALLI - Taliansko / Italy
Ulla VIRTÄ - Fínsko / Finland



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SLOVENSKÁ POISŤOVŇA

nám. SNP 98/2 Zvolen

The State Gallery in Banská Bystrica becomes not only the principal but also the only organizer of an important event in graphic art - International Triennial of Woodcut and Wood Engraving (ITWW). The competition exhibition of the traditional letterpress graphic techniques, or the works of art created by means of these techniques, has had a long tradition in Banská Bystrica. It dates back to 1967 - 1968, when in the Banská Bystrica Gallery the International Exhibition Woodcut and Wood Engraving in cooperation with the Slovak Artists' Union was installed. On the basis of wide reception and success of this exhibition in 1970 there came into being in the same place the International Biennial Woodcut Wood Engraving as a regular international event in free graphic art under the condition of realizing traditional or, as one can say, oldest graphic techniques. And it is observation, mapping out and support of the development of these techniques in the context of modern and postmodern stage of art development that was and remains the main aspiration of our event.

In the course of the past twelve years the biennial was marked by the period cultural and social and political circumstances. The normalization process in the form of elimination of invited countries to socialist countries only intervened in the exhibition in its second year already in 1972. In spite of the period negative interventions the IBWW and its accompanying events (mostly exhibitions based on Slovak woodcut and wood engraving traditions, and also authors' exhibitions of Slovak graphic artists using the above techniques) was an incentive and significant input of the Banská Bystrica Gallery into the presentation and development of European graphic art.

The year 1990 brought about the expected change. The eleventh year of the IBWW was prepared in the atmosphere of liberal "perestrojka", and the statute of the exhibition, thanks to the organizers (Director Dr. Tropp and Curator Dr. Trojanová), allowed the participation of the so-called western countries. From 1990 then there is the new, more progressive and richer chapter in the history of this unique graphic art event in both national and European context. In 1992-1993 the last, twelfth biennial took place. But it continues, in fact, on the same basis as the triennial. Contemporary situation in the development and presentation of graphic art led us to the natural and expected change of the statute with regard to the periodicity of the exhibition. We considered extending the accepted graphic techniques but, at last, we preserved the original specification because its loss would actually mean to enter the scene of the prestigious and, with regard to extent, incomparable exhibitions, such

as Graphic Biennial in Ljubljana or Cracow Triennial, and many others. In 1992 already, at the international jury meeting, we decided to alter time dimensions of the exhibition realization from two to three years, the reasons being not only time and financial conditions of the IBWW realization with the aim of preserving classic content of the gallery activity, but also the ambition to present the exhibition in other Slovak and foreign art centres after the opening in Banská Bystrica. Apart from these objective, or maybe organizational reasons we are guided by knowledge of internal dimensions of art, or graphic art development which has not brought about particularly in the techniques observed by us any visible formal and expressional changes in the past two years. We suppose that in the present conception organizational shortcomings and consequences of stressful financial situation are eliminated which, in sufficient time space, do not affect the final effect of the exhibition.

The longer preparation also means a better opportunity of obtaining means, e.g. for publishing a better quality catalogue. For the first time after twenty five years we can publish the colour catalogue with innovated design and mark. We believe that in the following years our approach will prove to be correct, and the shortcomings of any beginning will be gradually eliminated.

The standard of this year's Triennial is comparable with the last, twelfth year of IBWW in 1992 as for the number of participants and represented countries. In the framework of accompanying events and in accordance with the statute we realized the author's exhibition of the IBWW Grand Prix Laureate, an outstanding representative of Finnish woodcut, Annu Vertanen. Instead of relatively regular national collections of graphic art work (in 1992 it was the exhibition Contemporary Finnish Woodcut and Wood Engraving) we present now the results of the partner Polish initiative - the selection of the Intergrafia '94 exhibition. Its organizer is BWA Cracow under the curator auspices of Prof. W. Skulicz. Our cultural public will have an opportunity through this exhibition to compare expression nuances of woodcut and wood engraving with the quality of other graphic techniques in the selection of the top prized collections from graphic exhibitions from all over the world.

PhDr. Alena Vrbánová

The expansion and penetration of electronic media into visual art during more than past ten years often led to conclusions about not sufficient attractiveness of classical techniques and their gradual shift to the periphery of contemporary art events has been predicted. Topical art language (or theme) of the artistic interest is miles away from traditional procedures, which has been recorded by art history in the course of its development. Its character which resigns with regard to the dominant of figurativeness can be hardly applied in graphic medium where the apriori requirement of reproducibility from the process block needs to keep to at least the basic technical and technological processes. The substantial role in graphic medium has the bearer of the picture - process block (matrix) because the visual character of the resulting picture is dependent to a certain extent on its material properties, on work procedures it requires.

Although new technical advantages brought many new non - traditional possibilities also for printed graphic art , it can hardly be said, and tens of established and new graphic biennials and triennials all over the world are the proof of it, that there disappears interest in classic graphic techniques. It is symptomatic that there is a search for new possibilities of expression by their mutual, and we can add that often quite unusual and uncommon, combinations (intaglio techniques with letterpress and flat printing techniques, adding collage, layering of by artist processed paper, printing on various foils, textile and the like). Next to the authors preferring the procedures of digital media the great majority of artists still uses classic techniques and their combinations. On the basis of this fact, though, it cannot be derived whether artist's utterance is topical or not. The new approach is the question of aesthetic conception and not of technical procedure although, of course, it has its function. There has always appeared some danger of exchanging means and result in evaluation of graphic art. After all, history has shown us quite concretely that great artists of their time, those who forced the way for the new aesthetic conceptions, equally influenced also the development of graphic art (from Durer through Rembrandt, Gauguin, Picasso, Warhol, Beyus or Penck). The situation is not much different even today.

In classical techniques on the level of perception an important role plays their human and personal dimensions, the presence of the artist, and they are projected in the work of art through the chosen medium. I believe that this preservation or confirmation of individuality can hardly lose its meaning because it will always form an antipode of balance to the technical and impersonal. The advantage of the prints from wooden process blocks is not only the preservation

of contact with natural material and application of some of its advantages but also the ability to give to the perceiver the touch of human hand, to enter a close contact between the giver and the receiver. In the period of the past decade when it seemed that woodcut is in the shadow of other means of expression, it again became the object of renewed interest and an important artistic phenomenon. And it is this period that can be considered important for further development perspectives of woodcut. Until then woodcut had encoded in its genesis, above all, a relationship to expressive ways of utterance, which, on the one hand, formed a continuous line of development of one aspect of the 20th century modern graphic development, but, on the other hand, it began to exert influence as a limiting factor which confirmed the position of woodcut , above all, in historical context. The development of woodcut in the 80s caused in a wider extent this limitation to be exceeded, as well as the views on the function of woodcut, through the artists who responded to woodcut in various ways. It can be considered important that woodcut was combined with other techniques. From the viewpoint of style formation woodcut does not anymore draw stimuli namely from psychologizing figurativism of the expressionist period but it is also inspired by other aesthetics, especially by gestual and geometrical abstraction, minimalism and concept, as well as by new forms of figuralism. There will certainly arise questions why revitalisation of woodcut has happened and why this simple technique has found its application in various styles of opinion. One of the answers could be the response to over - technical character and virtuosity of graphic modes of a considerable part of graphic production as well as the personal and inner association of an artist with the medium able to transpone his intimate world into contemporary artistic conceptions. The vitality of woodcut, constantly revived in innovated and topical forms, is the confirmation of the open perspective of letterpress. Today there are regions where the quality of woodcut is on a surprisingly high level, and they are not only the countries whose own cultural tradition is even now closely connected with wood in its various forms (e.g. Finland, Norway, Iceland, Canada, Argentina), but also other regions in spite of many other significant artistic forms woodcut asserted itself in its emphatic extent and quality (e.g. Japan, South Korea, Thailand, USA).

The exhibition of contemporary trends in woodcut and wood engraving in Banská Bystrica gets a new rhythm in this year. In spite of a more than twenty years of tradition of the biennial exhibitions the organizers have decided, after

a thorough consideration, to change the cycle into the triennial. The serious reasons are, of course, here the questions of financial character and organization of this event in the extent so that it may cover the most important developmental trends. Finally, also the question of limiting the exhibition to the woodcut techniques and their combination has not such a wide creative background as graphic exhibitions in general. The character of the triennial according to the innovated statute becomes a selective exhibition in which the works are selected by the Exhibition Committee on the basis of meeting the entry requirements. Without functioning of the committee selection the exhibition grows in the extent and this would not automatically guarantee adequate artistic standard. In future we consider to secure the participation of individual countries (regions) through the appointed curators and this would enable in - depth and more quality representation. On the inter - level there could be established the functions of professional consultants for individual regions with whose cooperation the participation at the triennials may be secured. We would like to add that it is not the large number of representing countries and authors that we strive for as, unfortunately, our exhibition space is limited, but for the quality selection of artists bringing creative stimuli and new views on woodcut. We would like to create a prestigious and artistic platform for confrontation of the results of work which would support perspective development of the medium in its topical artistic form.

Eva Trojanová, Exhibition Commissioner

WHITE Susan Dorothea (1941)

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278 Annandale Street
Annandale
NSW Australia 2038

Australia | Austrália

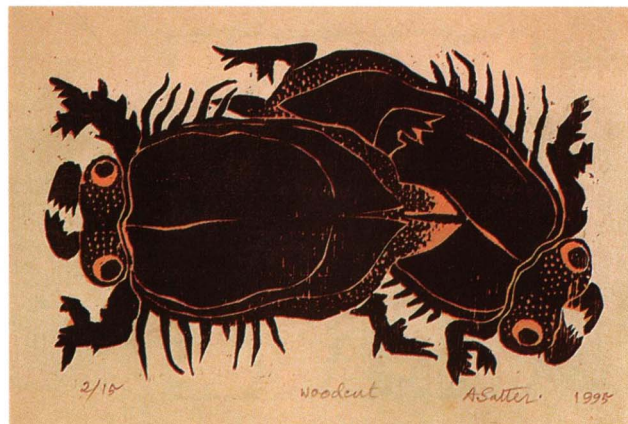


■ Sedem smrteľných hriechov modernej doby
The Seven Deadly Sins of Modern Times, 1993
Drevorez / Woodcut 70x66

SATTER Abdus (1948)

Address:
Institut of Fine Art Dhaka University, Ramna
Dhaka
Bangladesh

Bangladesh | বাংলাদেশ



■ Sršne / The Hornets, 1995
Drevorez / Woodcut 14x23
Hlava kravy / Head of a Cow, 1995
Drevorez / Woodcut 19x13,5
Hlava jeleňa / Head of a Deer, 1995
Drevorez / Woodcut 20x14

Argentína / Argentina

DAVICINO Elena Alejandra
DEGREGORIO Iris
DEMESTRE Carlos
GONZALES Miguel A.
GOTLEYB Leonardo
KOCH Robert
MAZZEO Javier
MIRANDA Marcela Alcira
OLCESE Zuli
PAZ LEVOZAN Hilda
SASSANO Rubén
SCHVARZMAN Mauricio

Austrália / Australia

KEAN Roslyn
LONGWORTH Joy Frances
WHITE Susan Dorothea

Bangladéš / Bangladesh

SATTER Abdus

Belgicko / Belgium

DIVJAK Milenko
ETIENNE Luc
MAES Fred
DEFRANG M. QUIBROSSE Jacques

Brazília / Brazil

CARPANEZZI Cezira
HARLE Carlos

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Grécko / Greece

ECONOMIDU Eleni Aristides
CHRISSANTHAKI Hara
KOMIANOU Aria
SACHINIS Xenophon

Holandsko / Netherlands

DE JONG Hens
WORTEL Peter

Island / Iceland

SKARPHÉDINSDÓTTIR Adalheidur Olöf
FRIDFINNSDÓTTIR Döfn

Japonsko / Japan

KUDOU Tadataka
KUROKI Miki
KYOKO Sakamoto
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OBATA Etsuko
TOMINAGA Yumiko
YAMASHITA Tetsuo
YAMAZUMI Hiroko

Usporiadateľ / Organizer:

Štátna galéria Banská Bystrica / State Gallery

Ministerstvo kultúry Slovenskej republiky Bratislava / Ministry of Culture Slovak Republic

Komisár MTDD '95 / Chairman of ITWW '95

Eva Trojanová

Komisári sprievodných výstav / Chairmans of Accompanying Exhibitions

Witold Skulicz, Poľsko / Poland, intergrafis '94

Zuzana Bartková, State Gallery B. Bystrica / Annu Vertanen - Grand Prix IBWW '92

Sekretár MTDD '95 / Secretary of ITWW '95

Helena Hudcovičová

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