

EXPANDED VIEW OF PRINTMAKING
Online lecture series
APRIL–MAY 2023

The E. Geppert Academy of Art and Design in Wrocław, Poland
Faculty of Graphics and Media Art, Printmaking Department
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<https://www.facebook.com/wroclawprintmaking/>
<https://www.asp.wroc.pl/en>

The E. Geppert Academy of Art and Design in Wrocław, Poland, Printmaking Department is proud to host the International Printmaking Curricula, with a series of lectures, presentations, demos and mentoring sessions by renowned printmakers. The course covers topics such as the social dimension of print, the redefinition of printmaking, classic techniques and technological innovations, object-oriented and hybrid printmaking, artificial intelligence and self-learning machines in image creation.

All lectures and mentoring sessions will be held at 1:00 PM (CEST, Poland) / 12:00 PM (IST Ireland) / 8:00 PM (JST, Japan) / 7:00 PM (AWST, Australia) 7:00 AM (EDT, USA) on Zoom, carried out in the form of remote learning and open to the registered students.

To get enrolled, contact us at: studyinenglish@asp.wroc.pl

APRIL 20, 2023

Aleksandra Janik, The E. Geppert Academy of Art and Design in Wrocław, Poland
Introduction to the course topics
Presentation of the Wrocław School of Printmaking

Paweł Puzio, The E. Geppert Academy of Art and Design in Wrocław, Poland
Artificial Creativity – using machine learning in digital image creation (lecture/demo)
The last few years were quite revolutionary for digital image creation technologies, because of the rapid development of Machine Learning networks. One of those, the Generative Adversarial Networks (GAN), provided us with astonishing results and was an object of interest for digital artists around the world. In this class we'll have a closer look on machine learning models and their applications in creating art.

Wojciech Kołacz, The E. Geppert Academy of Art and Design in Wrocław, Poland
Lo-Fi. Fascination with imperfection. Creating low fidelity digital images (demo)
After the digital revolution, artists are eager to use tools that generate defective images. While perfect images are becoming easier and easier to capture and process, the imperfections, limitations and low quality are becoming new means of expression. Are we motivated by nostalgia or is it the feeling of stability resulting from limitations that set a certain framework for improving our skills?

APRIL 25, 2023

Monika Lukowska, Curtin University, Perth, Australia

Printing places: engaging with the world via printmaking practice

The theme of place is widely investigated within Australian contemporary art; especially by printmaking artists utilising the medium to unravel the cultural, spiritual and environmental significance of their surroundings. By analysing artworks by Australian printmakers such as John Wolseley, Rebecca Mayo, Jan Hogan, and Jörg Schmeisser this lecture will discuss the use of printmaking as a research method and a framing device to articulate the artists' engagement and experience of place. The intersection between printmaking, installation, science, environmental art, and geography will be examined to underline innovative approaches and multidisciplinary means of production.

Mentoring Session

Opportunity for students to share and discuss their work and projects (registration required)

MAY 8, 2023

Michael W. Schneider, Tokyo University of the Arts, Japan

Publish or Perish!

The long history of printmaking in Asia builds a strong foundation for the work that is currently in creation at the Printmaking Laboratory of the Tokyo University of the Arts, located in a city spearheading all new forms of digital communication. Tokyo, the archetype of a postmodern city is now a place to redefine printmaking within a post digital age where the competition for attention in order to place images in our heads is breathtaking, artists are again called upon to imagine new ways to create and publish images.

May 17, 2023

Christopher Nowicki, The E. Geppert Academy of Art and Design in Wroclaw, Poland

Northwest Coast Native American Prints

An analysis of inspiration and design of Northwest Coast Native American Prints.

The Black Art of Mezzotint

The history and development with examples of select contemporary artists.

MAY 22, 2023

Małgorzata EtBer Warlikowska, The E. Geppert Academy of Art and Design in Wrocław, Poland

Printmaking in Fire – decal's transfer technics

Global trends in transfer printmaking on glass and ceramics.

Demonstrations of the adaptation of serigraphy for transfer onto glass, ceramics and metal.

Printmaking as Object

Presentation of the students' object printmaking from the Expansive Printmaking Studio from the year 2012 to 2022.

MAY 29, 2023

Andrew Folan, National College of Art and Design, Dublin, Ireland

The Printing Matrix as Transformative and Iterative Agent

More than any other autographic-art form, print retains originality and authenticity, while simultaneously enabling the multiplication and repeated iteration of unique images. In most printing media, the matrix (plate, screen or digital file) gives rise to the image while retaining its potential to transform, repeat, reiterate and multiply. This lecture will discuss the potential of print to evolve, to reach mass audiences and to retain the title of The Most Democratic Art-form.

Print as Sculpture – the Tactile Image

Exploring the potential to use juxtaposed images in combination and installation. Including image and object montage. 3D Printing and its formation from single images.

Print – in its broadest definition – is inherent in society, ranging from artist made images, to modes of communication, public display, animation, interactive objects, books, methods of decoration and essentially, to the genetic markers that define our characteristics.