

Corpo IN/Formazione

International Graphic Art Exhibition



Accademia di Belle Arti di Venezia

ACADEMIA
DI BELLE ARTI
V E N E Z I A



Национална Художествена Академия, София



Royal Academy of Fine Arts, Antwerpen



Facultad de Bellas Artes, Universidad Complutense de Madrid



галерея
академия



REGIONE DEL VENETO



PROVINCIA
DI VENEZIA

Magazzino3

Corpo IN/Formazione

International Graphic Art Exhibition

Curators Alberto Balletti and Vasil Kolev

L'incisione di una trappola
Prof. Alberto Balletti
Assist. Prof. Vasil Kolev

L'incavo della ragnatela e la rete di segni incisi su una lastra calcografica hanno una comune fuga astratta nello spazio. Una proiezione labirintica, a vortice, antiprospettica come una vertigine, che si dispiega nella sua costruzione. La rete traccia un'idea di spazio astratta, improbabile nel mondo fuori. L'arte grafica produce una rappresentazione del percepito che si avvale di un sistema di accumulo di segni che non preesiste nel mondo concreto.

La tela del ragno è un'estensione astratta del segnare lo spazio. Il ragno è cieco, la rete è il suo bastone bianco proteso al profondo nero. Anche per gli uomini nella cecità il dato retinico viene riversato attraverso una proiezione di segni astratti coordinati dal senso dell'equilibrio. Come un funambolo nel vuoto buio. Uno spazio cavo da penetrare di segni che ritrattano la successione tonale delle sfumature cromatiche perdute alla vista. Come in un disegno il cieco deve pensare uno spazio in bianco e nero che possa orientare nelle sue direzioni. Il bastone bianco è il gesso che svolge la dimensione sconosciuta sulla lavagna. Ritratta lo spazio rendendolo possibile all'equilibrio del pensiero visivo. Il colore viene fisicamente sostituito dalla traccia del segno/bastone in cavo, scolpito in concreto dentro uno spazio. Come una scultura concava che si dispiega in astratto al rovescio, che accoglie il tessere del segno soggettivo dentro a un vuoto. L'occupazione di un negativo.

Questo parallelo vista/cecidà è una esplicazione visionaria del processo creativo nel negativo acromo di una matrice, dove il dato del colore non è rinunciato, ma innaturale. Con l'atto di togliere da una matrice temporanea e astratta si prepara un luogo in aggetto, dove la rappresentazione ancora non esiste. Preesiste al luogo che il sistema di segni abbandona impressionandosi sul foglio. Il luogo che prevede, come il ragno nella sua attesa, la risonanza emotiva, la sintesi astratta e in bianco e nero prima incisa e restituita poi impressa sul bianco della carta.

Una rete segnica che comunica il suo sistema previsto. Un luogo dove l'empatia conduce in rete con l'altro, dentro allo spazio topico non familiare di un'azione eroica, il contatto. La astrazione motoria che riproduce il cervello di chi osserva ritrattando i segni astratti di un'opera grafica. Come il dispiegamento incavo della tela del ragno che accoglie fatalmente il suo oggetto del desiderio.

The engraving of a trap
Prof. Alberto Balletti
Assist. Prof. Vasil Kolev

The recess of the web and the network of signs engraved on a plate gravure have a common abstract escape into space. A labyrinthine projection, a vortex, an antiperspectival like vertigo, that unfolds in its construction. The network trace an idea of abstract space, unlikely in the world outside. The graphic art produces a representation of the perceived that use a system of accumulation of signs that do not pre-exist in the real world.

The web is an abstract extension of marking the space. The spider is blind, the network is his white walking stick, outstretched to deep black. Even for men, in the given retinal blindness is poured through a projection of abstract signs coordinated by the sense of balance. Like a tightrope walker in the empty darkness. A hollow space to penetrate by signs that reprocess the sequence of tonal shades of color lost from view. Like a blind man must think the design space in black and white that can guide in his direction. The white stick is the cane that plays the unknown dimension on the board. Recant the space, making it possible to balance the visual thinking. The color is physically replaced by the trace of the sign/cane, carved in concrete inside a space. Like a sculpture concave that unfolds in the abstract on the reverse, which houses the pieces of the subjective sign inside a vacuum. The occupation of a negative.

This parallel vision/blindness is a visionary explanation of the creative process in a negative achromatic plate, where the color is not abandoned, but unnatural. By the act of removing from a temporary array and abstract prepares a place overhang, where the representation does not exist already. Pre-exists the place which the system of signs abandons, imprinting on the paper. The place which, like the spider in its wait, the emotional resonance, the summary and abstract black and white engraved first and then returned imprinted on the white paper.

A sign network that communicates its intended system. A place where empathy leads to network with each other, within the space of topical unfamiliar heroic action, contact. The motor abstraction that mimics the brain of the beholder retracting the abstract signs of a graphic work. As the deployment hollow of a spider's web that welcomes fatally his object of desire.

Гравюрата на един капан
проф. Алберто Балоти
асистент Васил Колев

Вдълбнатината на паяжината и на мрежата от знаци, гравирани на оформната плоча, имат обща абстрактна фуга в пространството. Лабиринтовата проекция е като водовъртеж, антипеспектична и разгръщаща се, докато се изгражда. Мрежата построява идея за абстрактно пространство, малко вероятно във външния свят. Графичното изкуство възпроизвежда изображение на възприятието чрез система от напречване на знаци, несъществуващи дотогава в реалния свят.

Паяжината е абстрактно продължение на отбележване на пространството. Паякът е сляп, мрежата е неговият бял бастун, изпънат към наситеното черно. Дори и при хората, лишиени от зрение, данните на ретината се предават чрез проекция на абстрактни знаци, координирани от чувството за баланс. Като въжеизгра в празната тъмнина. Едно кухо пространство, в което проникват знаците, изобразявящи тоналната последователност от хроматични нюанси, станали незрими. Като в рисунка слепецът трябва да си представя пространството в черно и бяло, което да го ориентира за посоките му.

Белият бастун е кредата, действаща като неизвестно измерение на дъската. Изобразява пространството, правейки го възможно, за да балансира визуалното мислене. Цветът физически е заменен със следи от знака, гравиран в пространството. Като една вдълбната скулптура, която се разгръща абстрактно в обратен ред и която поема изпитанието на субективния признак в пустотата. Завладяването на негатива. Този паралел зрител/слепота е визуално обяснение на креативния процес. Към негативния ахроматизъм на графичната матрица, където присъствува и цвета не е изключено, но е неестествено.

С акта на гравиране на една временна и абстрактна матрица се подготвя едно пространство, в което изображението все още не съществува. Предхожда мястото, което системата от знаци оставя върху хартията. Пространството, което осигурява, както паяка в очакване, емоционалния резонанс, абстрактния синтез, който първо изгравиран в черно-бяло, се възвръща с отпечатването върху бялата хартия.

Една мрежа от знаци, която комуникира своята очаквана система. Пространство, в което съпричастността води до друга мрежа, навътре в досъдъното пространство, нехарактеризиращо се с героично действие - контакт. Абстрактната динамика, възпроизведена от мозъка на наблюдаващия, „портретира“ абстрактните знаци на една графична творба. Както разгръщането на паяжината, която фатално обгръща обекта на желание на паяка.

Графиката - традиция и съвременност
г-р **Мария Андиркова**, гл. асистент
В камедра „Изкуствознание“, НХА

Национална художествена академия - София е основана през 1896 г. и е едно от най-старите и престижни Висши учебни заведения в България. През годините тя се утвърждава като институция, става център на художествения живот и печели престиж сред обществоността.

Като неразрибна част от най-авторитетното Висше училище по изобразителни изкуства в България, специалността графика има дълга история. Непосредствено след основаването на Академията, художествената литография става част от преподаваните предмети. По-късно се създава специален отдел, в който се изучават литографските техники. Впоследствие той се обособява в ателие за графични изкуства, където обучението се води по учебни програми, сходни със световните изисквания. От 1947 г. графиката е обособена като самостоятелна специалност.

Преподаването по графика днес съчетава в себе си традициите на академичното обучение с интерес и към съвременните иновации. Изучават се класическите графични техники: гравюра на дърво и линолеум, литография, офорт и акватинта, суха игла, мецотинто, сериграфия и ксиография, както и репродуктивните технологии и техните съвременни превъплъщения. Основен е проблема за графичният образ, неговата роля, както и значението на графичният лист, техниката като пластичен феномен, гистанцията и близостта със зрителя, тъй като в основата на графичния език е заложен комуникативен заряд.

Новите технологични възможности, които дава компютърната графика, също са част от образованието, което получават студентите. В учебния процес се наблюдава непрекъснат стремеж към обновяване и осъвременяване. В образователния модел се поставя акцент както върху овладяването на технически умения, така и върху формиране на самостоятелен начин на мислене и възприемчивост към динамичните художествени промени. Студентите се настъпват да експериментират свободно и да създават свой личен почерк.

Отличителна особеност е смесването на техниките, за да се постигне по-голяма изразителност, което понякъде преобръща визуалното възприятие на публиката.

Стремежът е към универсализиране на образния език, като го отъждествяват с адекватните за съвремието визуални кодове. Все повече основни движещи фактори са идеята, концепцията, а техническото изпълнение е само пътят, който спомага за визуализирането им.Осъществяването на съвместни инициативи между сходни образователни институции в сферата на изобразителните изкуства е сред заложените приоритети.

Подобни прояви активизират обмена на професионални творчески практики, показват тенденциите в преподаването и работата на преподаватели и студенти и дават възможности за сравнения, съпоставяне и анализ на актуалните тенденции.

Graphic Art - Tradition and Modernity
Maria Andirkova, PhD, Chief Assistant,
History of Art Department, NAA

The National Academy of Art Sofia was founded in 1896 and is one of the oldest and most prestigious universities in Bulgaria. Throughout the years it was established as an institution, became a centre of art and gained prestige in society.

As an inseparable part of the most respected art academy in Bulgaria, the specialty of Graphic Art has a long history. Immediately after the founding of the academy, art lithography became one of the taught subjects. Later a special department was set up to study lithographic techniques. Consequently, it went on to become an Atelier of Graphic Arts, wherein tuition followed curricula meeting international standards. As of 1947 Graphic Art has been an independent specialty.

The contemporary curriculum of Graphic Art combines the traditions of the academic approach with an innate interest for modern innovations. Students are taught classical graphic techniques such as woodcarving and linoleum, lithography, etching and aquatint, drypoint, mezzotint, serographics and xylography, as well as reproductive technologies and their modern interpretations.

Central are the issues of the graphic image, its role, and the meaning of the graphic sheet, technique as a plastic phenomenon, distance and closeness to the viewer since the foundation of the graphic language carries a communication charge. The new technological opportunities provided by computer graphics are also part of the taught curriculum.

There is a constant strive for renewal and innovation in the study process. The study programme focuses on acquiring technical skills as well as on forming independent thinking and perception of the dynamic art changes. Students are encouraged to experiment freely and to create a signature expression of their own. A distinguishable characteristic is the combination of techniques aimed at achieving a deeper expression, which somewhat reverses the visual perception of audiences. The purpose is to make figurative language universal by equalizing it to contemporary visual codes.

Ever more important driving factors are the idea and the concept, while technical implementation is just the road to their visualization.

The implementation of common initiatives between similar educational institutions in the field of arts is among the main priorities. Such activities enliven the exchange of professional creative practices, reveal tendencies in teaching and teacher-student relations, and provide opportunities to compare, juxtapose and analyze modern tendencies.

PRINTMAKING: the 'chamber music' of the visual arts

Prof. Hugo U. Besard, Royal Academy of Fine Arts
ARTESIS/PLANTIJN University College, Antwerpen

Young artists in training do not live and work in a vacuum, but are part of a real social entity. They mirror themselves to the psychic, intellectual framework of our time. They cannot and must not be blind to that framework, but should be critical, conscious and aware of their autonomy within this complex social labyrinth. Therefore they should be armed technically and intellectually so as to be able to build their own standards for their own artistic output.

Printmaking is an intimate medium, the chamber music of the visual arts, and is always labour- and time-intensive. Students of the department 'Free graphics' at the Royal Academy of Fine Arts - ARTESIS University College Antwerp, Belgium - receive a solid technical training in the various graphical techniques, such as wood engraving, linocut, lithography, etching, burin engraving and screen printing.

During the training, much importance is attached to the artistic content and the expressiveness of the image, next to a thorough knowledge of graphic techniques and the acquisition of skills by exercise. Intellectual and artistic depth is encouraged, in interaction with the teaching staff. Content, plasticity, skill and technical knowledge go hand in hand. Contemporary techniques such as computer graphics and animation are combined with the traditional techniques in order to create an innovative visual language.

Students are given the opportunity to work and study in optimal workshop conditions and can make use of an extensive machinery. The training aims to help students in the gradual development of their own artistic maturity and personality. The good atmosphere in the studio under the guidance of an experienced, enthusiastic and artistically active teaching staff is the habitat where stimulating artistic insight and a natural, artistic growth of young graphic designers can best thrive. As a 350 year-old Academy – the third oldest in Europe – she knows how to reconcile tradition, experience and contemporary insights.

The program 'Free Graphics' knows how to generate every year a new generation of enthusiastic, motivated and impassioned talents. The student population is very international and the young people come from almost all European countries, but also from Japan and China.

The international printmaking project 'Corpo-In' is an ideal artistic challenge for both the participating professors and students from the Academy of Fine Arts Venice, Italy; National Academy of Fine Arts Sofia, Bulgaria; Facultad de Bellas Artes Complutense Madrid, Spain; Royal Academy of Fine Arts Artesis/Plantijn University, College Antwerp, Belgium.

El dominio de una técnica de indudable proyección
Prof. Coca Garrido, Facultad de Bellas Artes,
Universidad Complutense de Madrid

El grabado es una disciplina antigua y por tanto de resultados probados que continuamente se renueva y encuentra nuevos recursos técnicos y cauces de proyección artística.

En el ámbito de las artes plásticas, el grabado probablemente sea el área en la que mejor se sintetizan el arte y la técnica, ya que la obra creada es una conjunciyn de la creatividad e imaginaciyn personales y el dominio de una técnica compleja y rica, ya sea el aguafuerte, el aguatinta y técnicas mixtas y nuevas tecnologías. El grabado ofrece la posibilidad de expresión de la forma por medio de trazos – síntesis magnífica del dibujo – aunados a la textura y al color. Esta exposición reúne los trabajos realizados por jóvenes artistas en busca de una nueva expresión y persiguiendo el dominio de una técnica de indudable proyección.

Los trabajos que se presentan en esta exposición muestran la asimilación de las diversas enseñanzas del curso de 2012 - 2013 de la asignatura de Grabado en Hueco I, del Departamento de Dibujo I en la Facultad de Bellas Artes de la Universidad Complutense de Madrid, que se enriqueció con un seminario impartido por el Profesor Alberto Balletti.

The domination of a technique of irrefutable projections
Prof. Coca Garrido, Facultad de Bellas Artes,
Universidad Complutense de Madrid

Graphic art is an ancient form of art with proven results, which is constantly renovated by new technological approaches as well as by new channels of art expression.

In the field of visual arts graphics is possibly the best soil, where art and technology meet, as each graphic work is a combination of personal discovery, imagination and master skills in handling a technique, be it etching, aquatint, combined technique or contemporary computer technology.

Engraving provides the opportunity to express form through signs – an excellent synthesis of drawing, texture and colour. This exhibition unites the works of young artists in search of new expression through the mastering of the technique of the irrefutable projections.

The works presented in this exhibition reveal the adoption of diverse knowledge by the students of Grabado en Hueco I, del Departamento de Dibujo I en la Facultad de Bellas Artes de la Universidad Complutense de Madrid during the academic 2012/2013, further enriched by the seminar by professor Alberto Balletti.

Il Direttore dell'Accademia
di Belle Arti di Venezia
Professore Carlo Di Raco

L'Accademia di Belle Arti di Venezia promuove l'esposizione internazionale di Grafica d'arte Corpo IN/Formazione 2013/14, che si terrà nella sede espositiva della National Academy of Fine Art di Sofia.

Il Magazzino3, che fu sede nel 2010/11 della prima edizione di Corpo EX/Posto, oggi si presenta nella sua nuova veste di spazio espositivo rinnovato e ristrutturato. La programmazione della nostra Istituzione prosegue nell'ottica di promuovere la produzione artistica, sviluppata all'interno dei laboratori e degli atelier, favorendo le opportunità di riscontro anche a livello internazionale.

Come nella precedente edizione, le Istituzioni di Venezia e di Sofia organizzano un percorso espositivo che propone un dialogo fra docenti, studenti e giovani artisti neodiplomati di diverse scuole di Grafica d'Arte. A distanza di due anni le relazioni instaurate fra differenti contesti europei nell'ambito della formazione e della ricerca nei linguaggi della Grafica d'Arte, hanno consentito di raddoppiare il numero di Istituzioni coinvolte.

Alla National Academy of Fine Art di Sofia e all'Accademia di Belle Arti di Venezia si aggiungono gli studenti e i docenti di due importanti sedi della formazione artistica europea: la Facultad Bellas Artes - Universidad Complutense de Madrid, Spagna e la Royal Academy of Fine Arts, Antwerpen, Belgio.

Director of Academy
of Fine Arts, Venice
Prof. Carlo Di Raco

The Venice Academy of Fine Arts is a supporter and partner of the international „Corpo IN/Formazione“ 2013/14 project (International Graphic Art Exhibition), which will take place throughout November 2013 at Academia Gallery of the National Academy of Arts, Sofia.

Magazzino3 Gallery of the Venice Academy of Fine Arts, where the first edition of the „Corpo EX/Posto“ was presented back in 2010, has now been fully restored and renovated. The programme of our institution is oriented towards displaying the results of the creative process, taking place within the walls of the Academy halls, and also towards encouraging exhibitions with international participation.

Similarly to the previous edition, the Academies of Venice and Sofia are putting forward an exhibition, which reveals a dialogue between lecturers, students and recent graduates of different graphic schooling and background. After two years now, the relations established between different European institutions committed to teaching and studying fine graphics have made it possible to double the number of participants in the project.

For the purposes of the project, the Sofia National Academy of Arts and the Venice Academy of Fine Arts are joined by students and lecturers of another two major centres of art education - la Facultad Bellas Artes - Universidad Complutense de Madrid, Spagna and The Royal Academy of Fine Arts, Antwerpen, Belgium.

Presidente dell'Accademia
di Belle Arti di Venezia
Luigino Rossi

Sono lieto di presentare questa importante mostra nei rinnovati spazi del Magazzino3 in gestione alla Accademia di Belle Arti di Venezia che ho l'onore di presiedere. L'edizione Corpo IN/Formazione 2013/14 condivisa con la National Academy of Fine Art di Sofia, presenta il lavoro dei giovani artisti formati all'interno dei nostri laboratori, in un confronto espositivo di livello internazionale che conferma la loro professionalità tecnica artistica ed espressiva.

Un'occasione significativa che si ripropone alla Città di Venezia e alla Città di Sofia, capitale della Bulgaria, nell'ambito della Grafica d'Arte con una mostra di rilievo europeo. Quest'anno vengono ad aggiungersi al progetto di scambio culturale e artistico due prestigiose sedi universitarie quali la Facultad Bellas Artes - Universidad Complutense de Madrid, Spagna e la Royal Academy of Fine Arts, Antwerpen, Belgio.

I curatori Prof. Alberto Balletti e Prof. Vasil Kolev delle due Accademie che promuovono l'evento Corpo IN/Formazione ci introducono nella realtà artistica e incisoria dove la didattica delle nostre Istituzioni trova la sintesi tra lavoro e tecniche con la poetica contemporanea dei giovani artisti e dei loro Maestri. Sintesi che trova nell'esposizione delle opere un perfetto connubio con il tessuto delle città e dei quattro Paesi europei coinvolti.

President of Academy
of Fine Arts, Venice
Luigino Rossi

It is my pleasure to present this important exposition at the renovated premises of the Magazzino3 Gallery of the Venice Academy of Fine Arts, which I have the honour to chair. The edition of „Corpo IN/Formazione“ 2013/2014 conceived together with Sofia National Academy of Arts shows the works of young artists, shaped within our ateliers and presented in an international context, which reaffirms their artistic, technical and expressive professionalism.

A significant opportunity in the field of graphic art, which is provided to the city of Venice and the city of Sofia, capital of Bulgaria, by way of an exhibition of an all-European scale. This year the project of cultural and artistic exchange has been joined by two prestigious institutions - Facultad Bellas Artes, Universidad Complutense de Madrid, Spain and the Royal Academy of Fine Arts, Antwerpen, Belgium.

The curators Alberto Balletti and Assist. Prof. Vasil Kolev, each of the corresponding academy, promoters of the „Corpo IN/Formazione“ III project, welcome us into the artistic and graphic reality, wherein the education in our institutions synthesizes work and technology with the contemporary poetic spirit of students and their lecturers. A synthesis, which as visible in the exhibited works forms a perfect alliance with the tissue of the cities and the four European countries represented in the project.

Prof. Alberto Balletti
Prof. Jacopo Abis
Prof. Paolo Fraternali
Prof. Stefano Mancini

Ana Brumat
Andrea Bortuzzo
Chiara Gudolin
Federica Mucignat
Francesca Cipolla
Geng Zhong Qi
Gianluca Rossitto
Gioia Dei Rossi
Giusva Pinato
Justine Luce
Lisa Stefano
Luca Trentin
Michela Fini
Valentina Martini
Vanessa Milan
Zheng Tianming



ACCADEMIA
DI BELLE ARTI
VENEZIA

Accademia di Belle Arti di Venezia

Italia



Alberto Balletti
„Doble Engineering“, calcografia, 420X350 mm



Ana Brumat
„El toro“, calcografía, 490X350 mm



Andrea Bortuzzo
„Lottatori“, calcografia, 300X485 mm



Chiara Gudolin
„Inferno“, calcografia, 490X345 mm



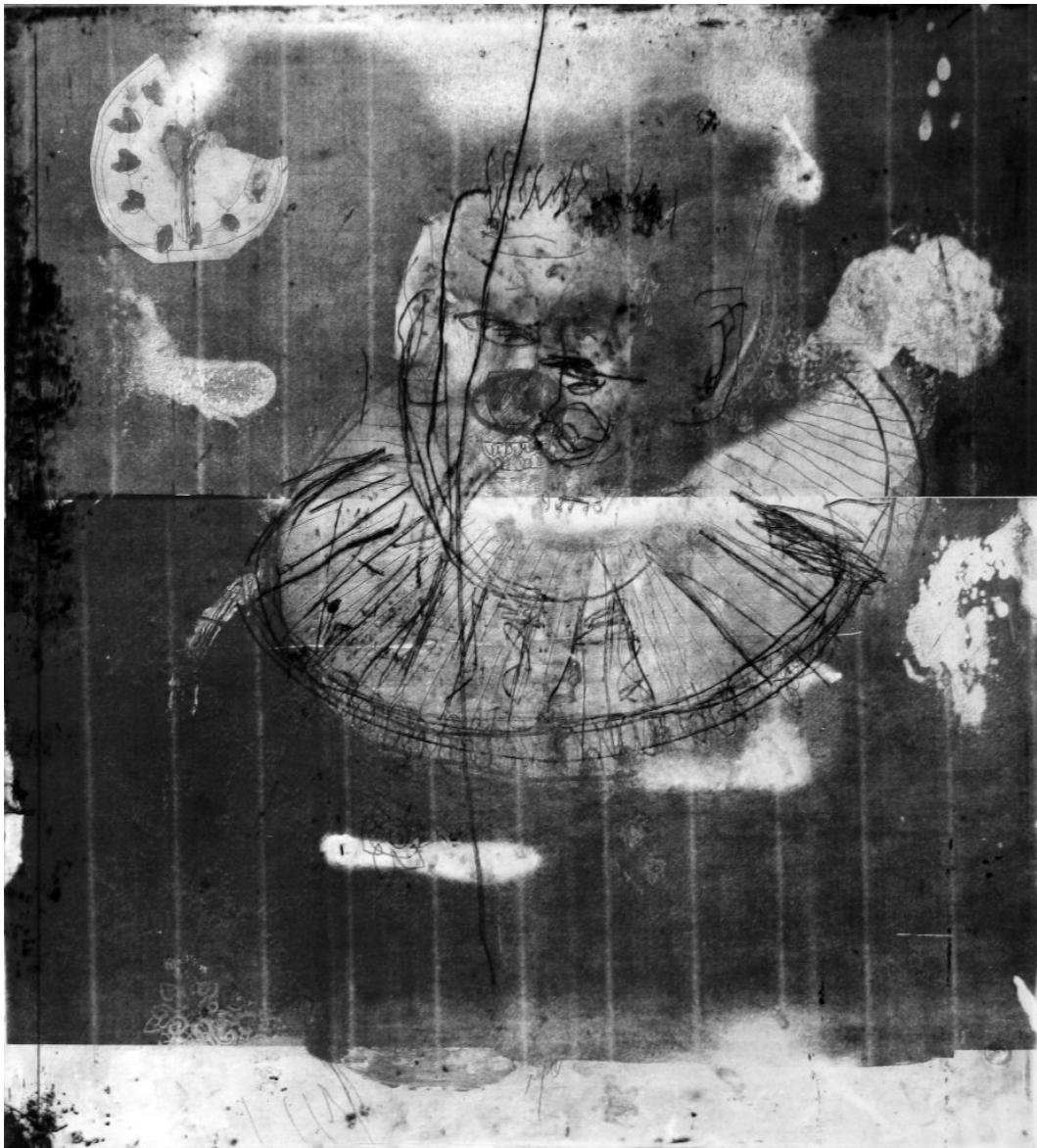
Federica Mucignat
„Sogno sommerso“, calcografia, 500X680 mm



Francesca Cipolla
„Vogue“, calcografia, serigrafia, 380X250 mm



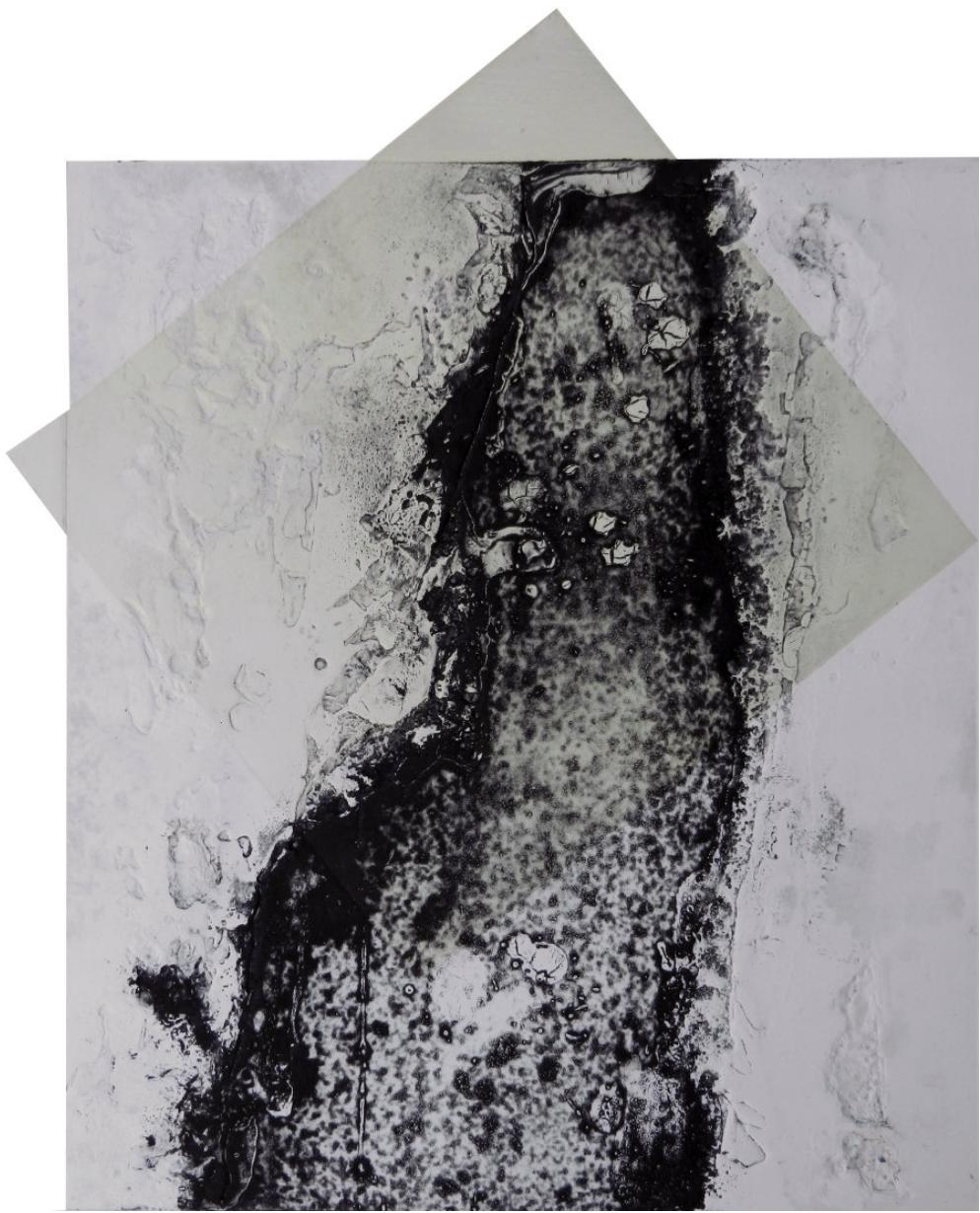
Geng Zhong Qi
„Senza titolo“, calcografia, 210X260 mm



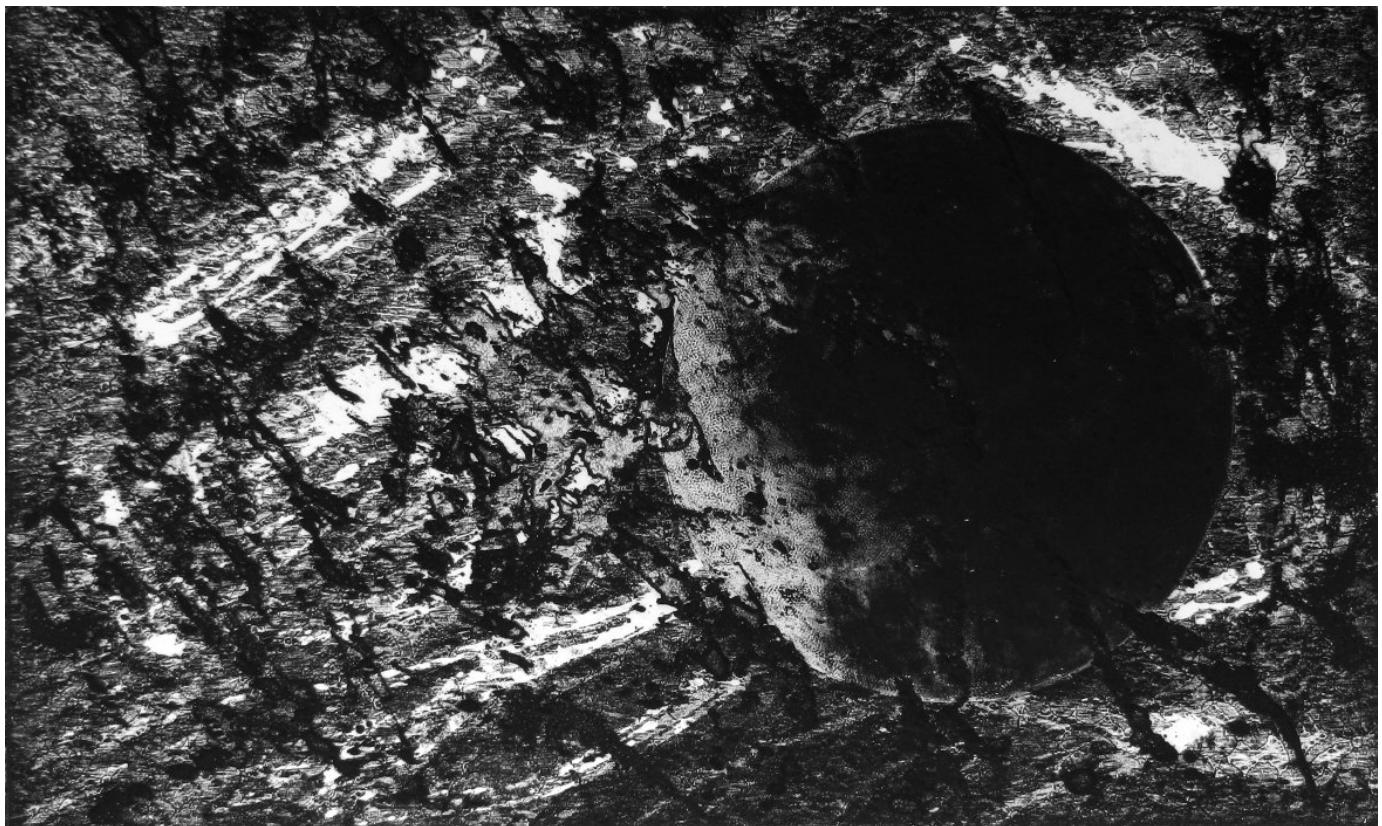
Gianluca Rossitto
„C-lock“, calcografia, elettrografia, 400X450 mm



Gioia Dei Rossi
„Nell'aria“, ceramolle
acquaforse, 500X700 mm



Giusva Pinato
„Emotività e razionalità“
calcografia, 400X450 mm
23



Jacopo Abis
„Senza titolo“, calcografia, 490X300 mm



Justine Luce
„Senza titolo“, serigrafia, 700X500 mm



Lisa Stefano
„Senza titolo“
calcografia, 150X195 mm



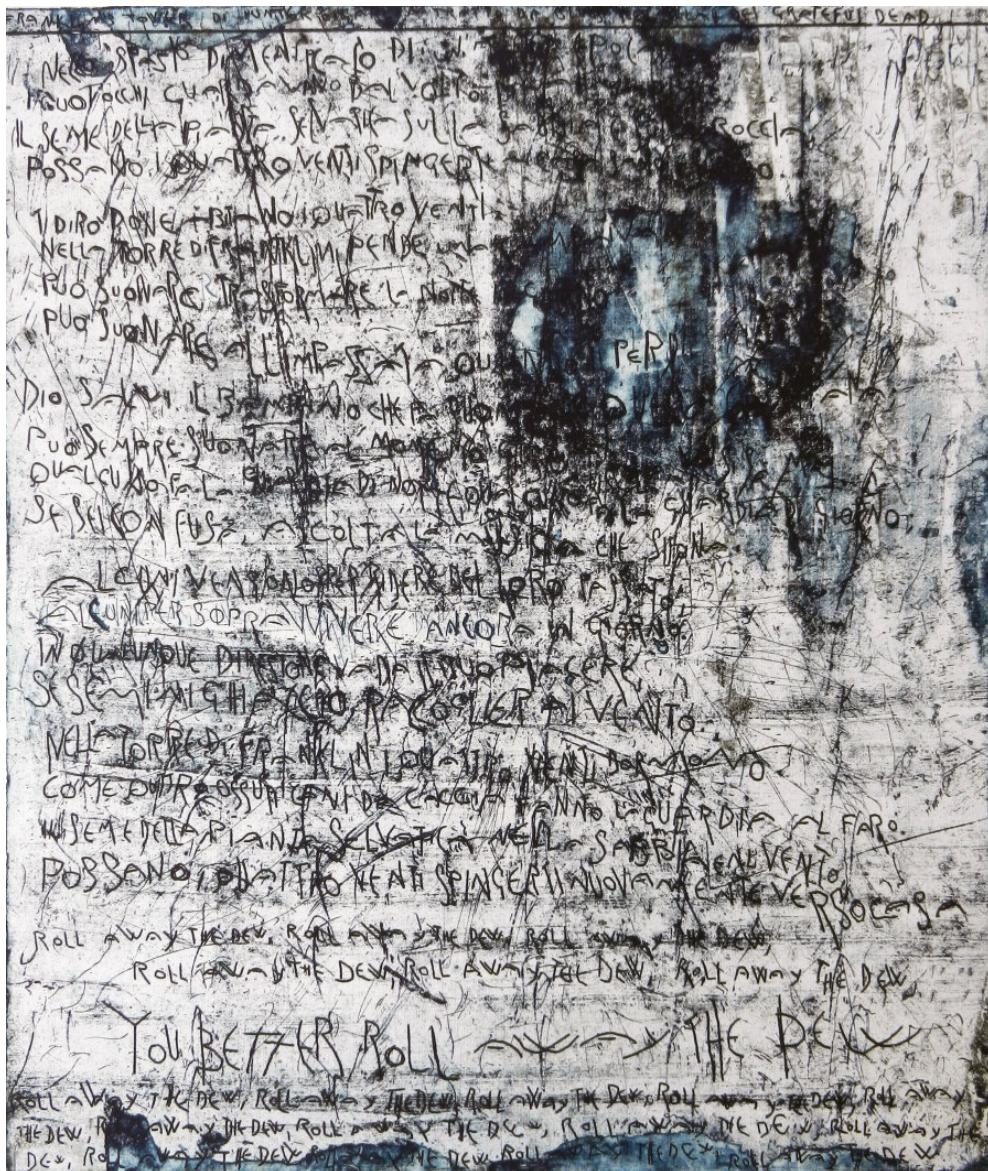
Luca Trentin
„Violenza e costrizione“
calcografia, 495X685 mm
27



Mancini Stefano
„Mance liescomb“, acquaforte, acquatinta,
puntasecca, 660X480 mm



Michela Fini
„Te encontrar a Chapultepec“, acquaforte,
acquatinta, puntasecca, 500X700 mm
29



Paolo Fraternali
„Franklin's Tower“, acquaforte
ceramolle, 390X460 mm

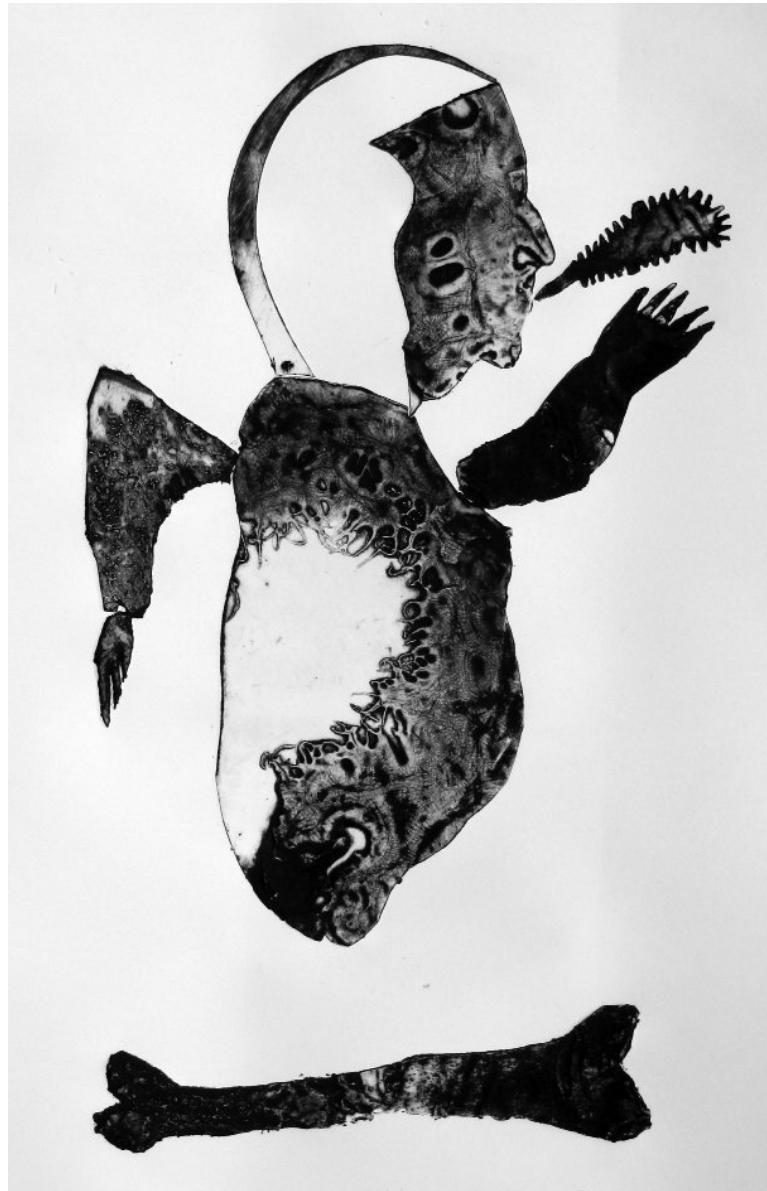


Valentina Martini

„Senza titolo“, litografia su lastra
offset, 290X410 mm



Vanessa Milan
„Senza titolo“, litografia su pietra, 330X470 mm



Zheng Tianming
„Senza titolo“, collografia, 340X500 mm

Assoc. Prof. Desislava Hristova

Assoc. Prof. Dimo Kolibarov

Assoc. Prof. Yohan Yotov

Asist. Prof. Vasil Kolev – Vassillo

Emanuela Kovach

Daria Kazakova

Goran Trichkovski

Iva Dimitrova

Ivan Mateev

Kristina Vatova

Liubomira Beleva

Maria Hristova

Pavel Celkoski

Petia Dimitrova

Radoslav Genev

Stefani Kostadinova

Stilian Stefanov

Teodor Asenov

Vasil Angelov

Veselina Radeva

Zoran Mise



1 8 9 6

National Academy of Arts

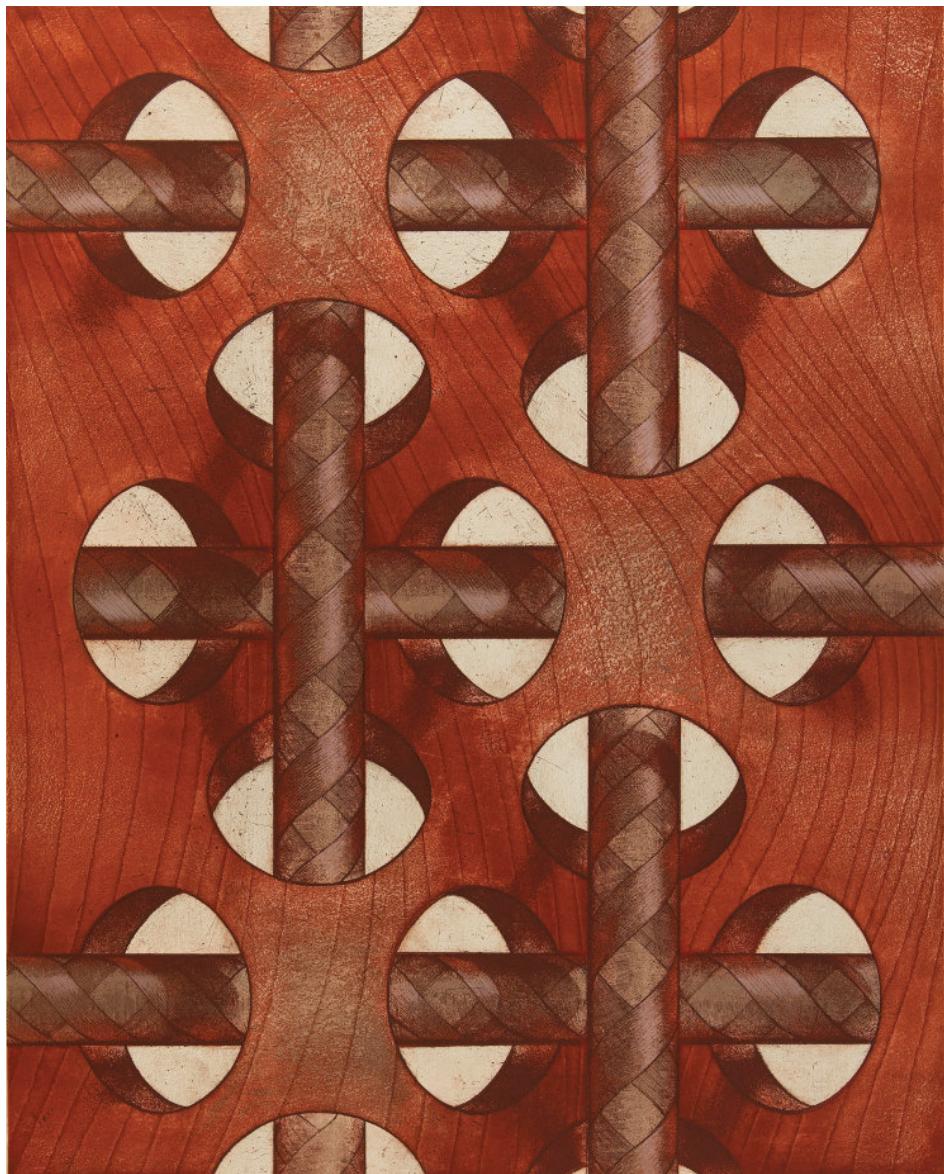
Bulgaria



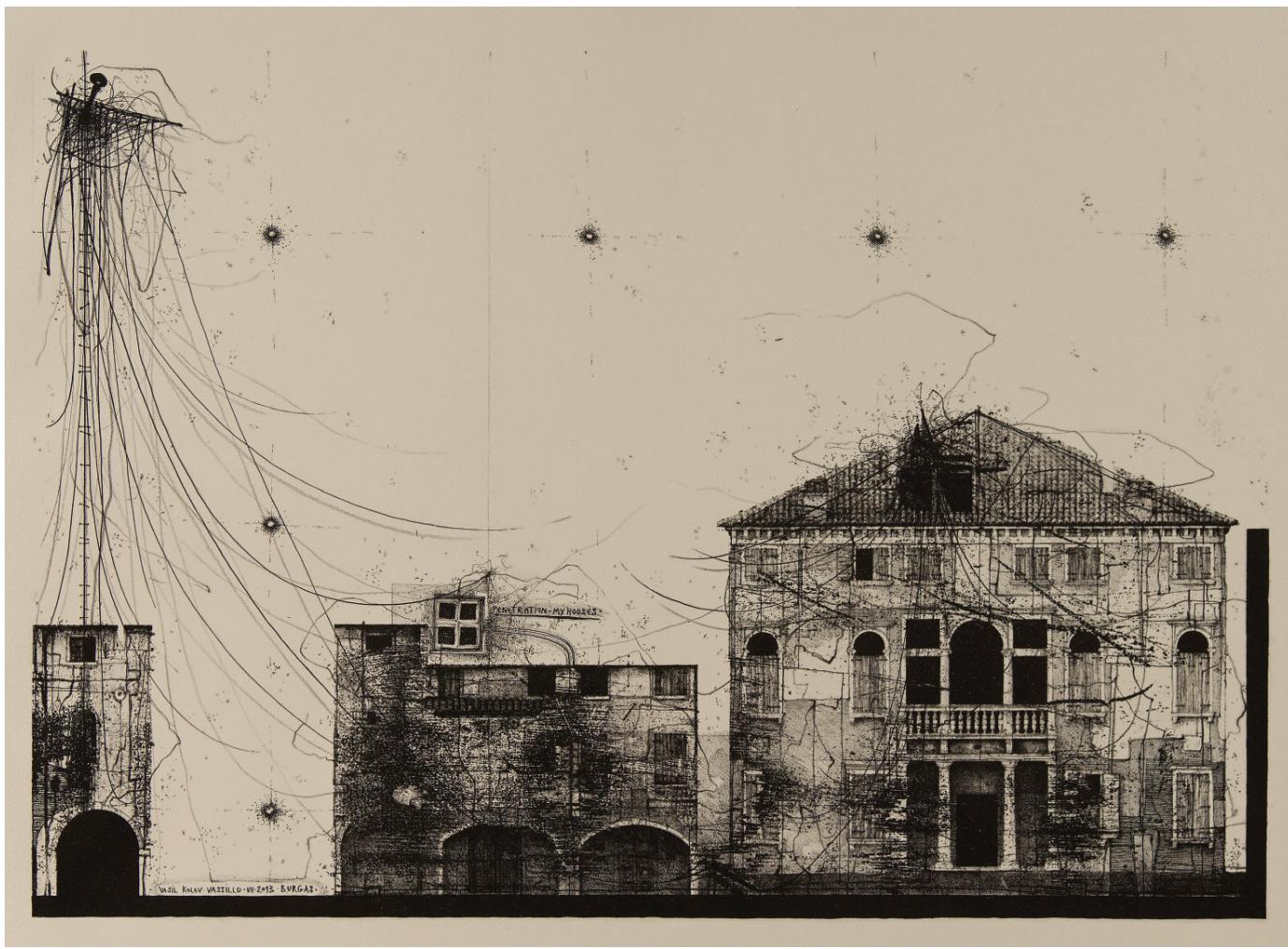
Desislava Hristova
„Transparent studio“
serigraphy, 700X700 mm



Dimo Kolibarov
„Paper House I“, etching, aquatint,
lithography, 500X700 mm
37



Yohan Yotov
„Window to the infinity“, Intaglio, 420X520 mm



Vasil Kolev - VASSILLO
„Penetration - My houses“, lithography, 420X350 mm



Emanuela Kovach
„Where are you?“, lithography, 700X350 mm



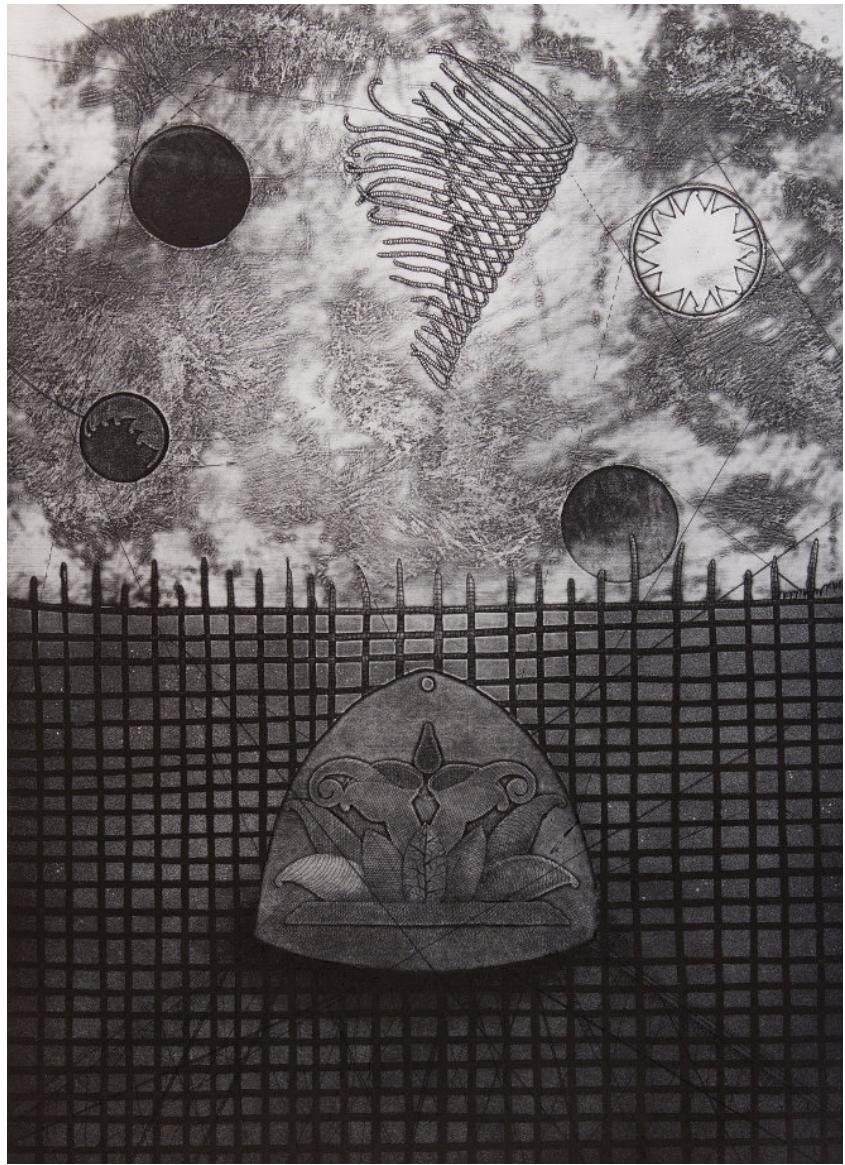
Daria Kazakova
„Closed mind“, intaglio, 600X380 mm



Goran Trichkovski
„Heeey“, intaglio, 200X400 mm



Iva Dimitrova
„Candy Land III“, etching, 700X500 mm



Ivan Mateev
„Forming body“, intaglio, 550X400 mm

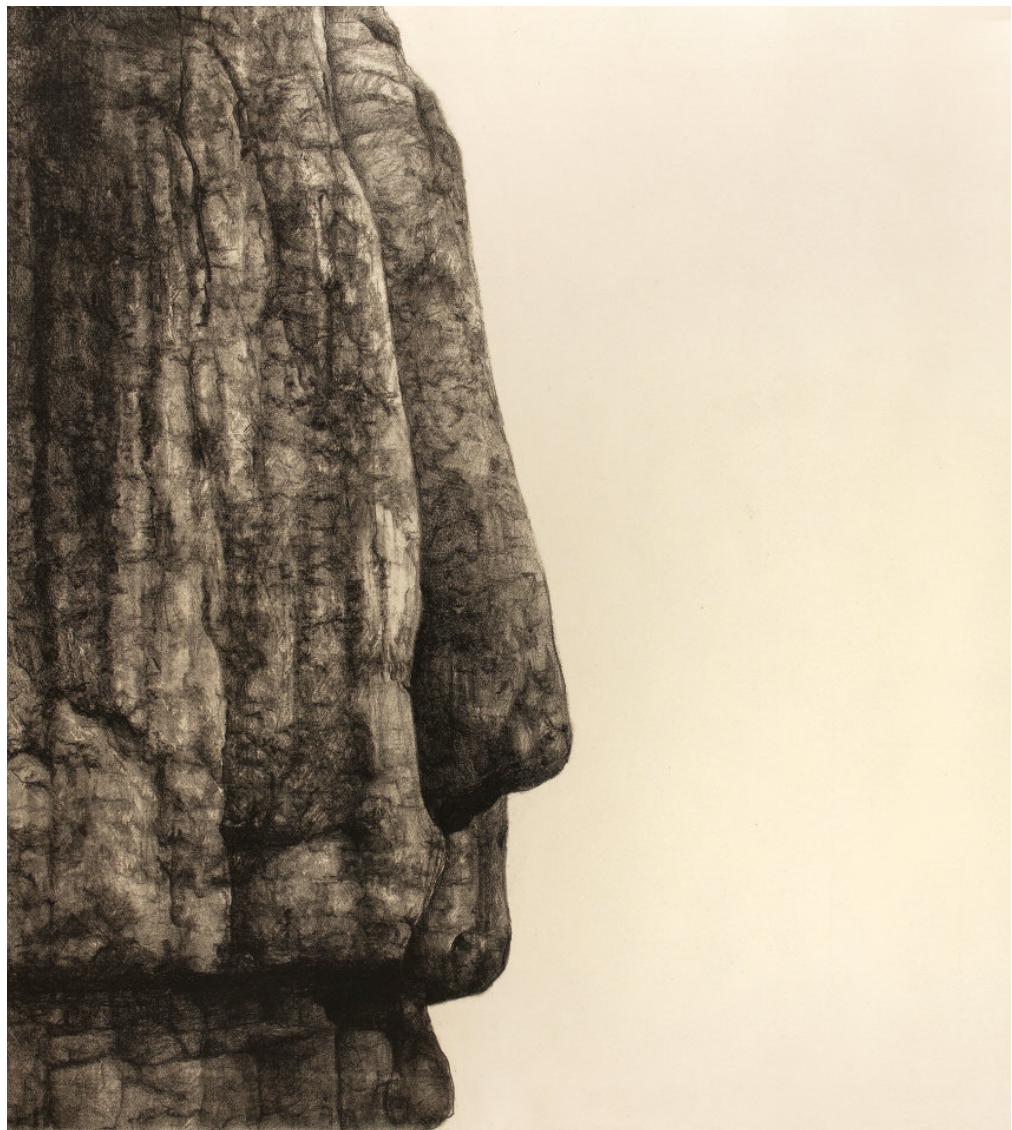


Kristina Vatova

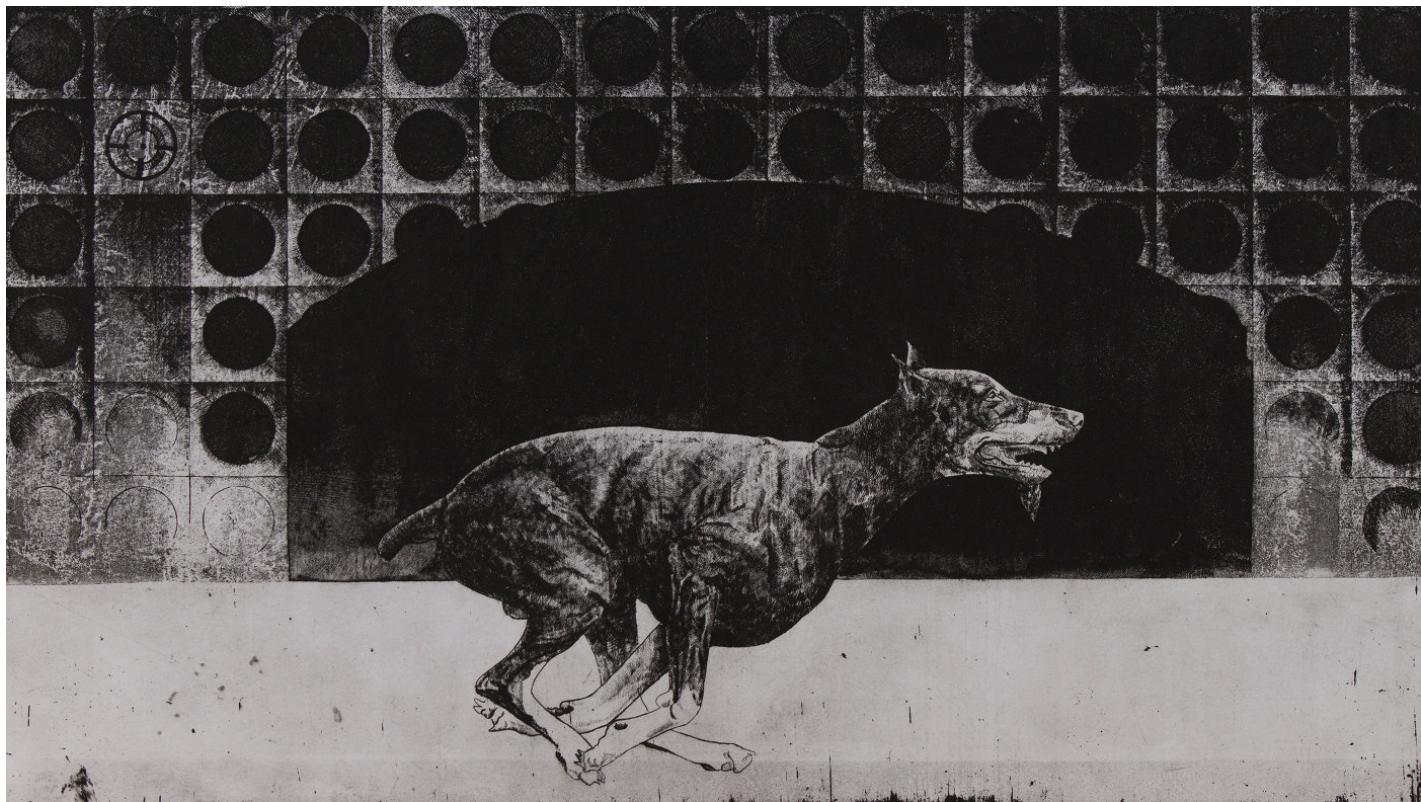
„Dreams catcher - Where are you?“, intaglio, 300X600 mm



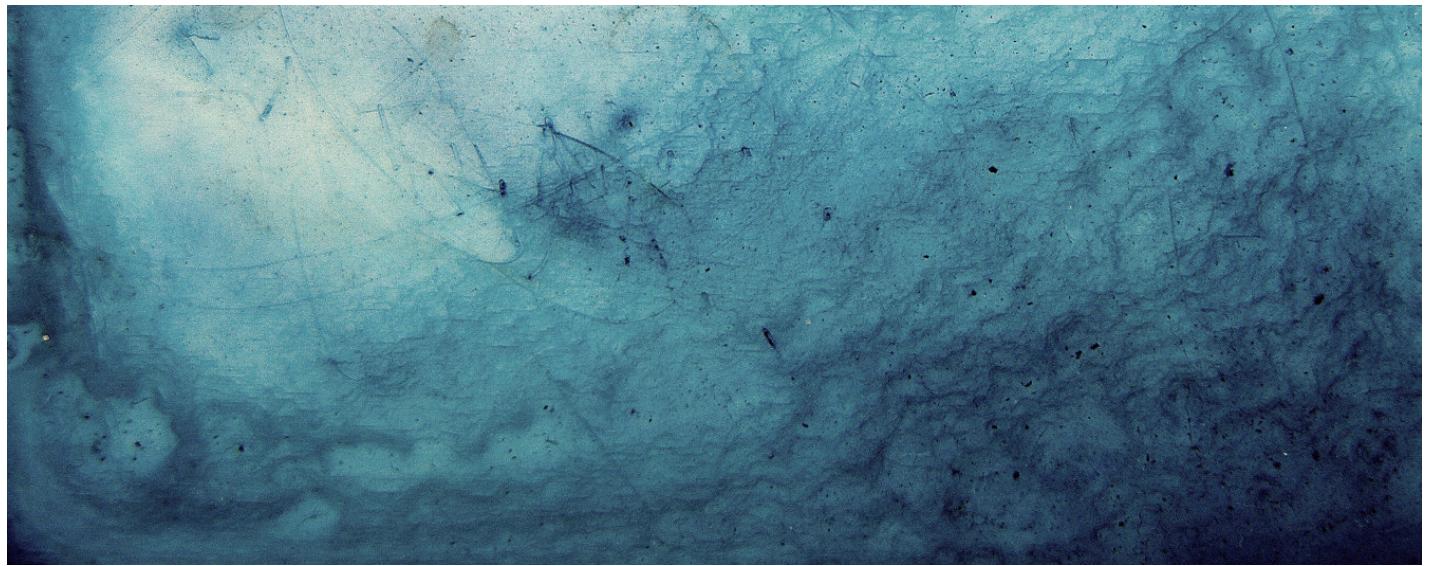
Liubomira Beleva
„Enter“, lithography, 630X440 mm



Maria Hristova
„Pierre IV“, lithography, 700X600 mm



Pavel Celkoski
„Run away from the altar“, intaglio, 550X300 mm



Petia Dimitrova
„Decisions of imagination“, digital print, 700X275 mm



Radoslav Genev
„From Samokov“, lithography, 700X500 mm



Stefani Kostadinova
„Time metamorphosis“, etching, aquatint, 450X135 mm



Stilian Stefanov
„All of one“, linogravure, 580X430 mm



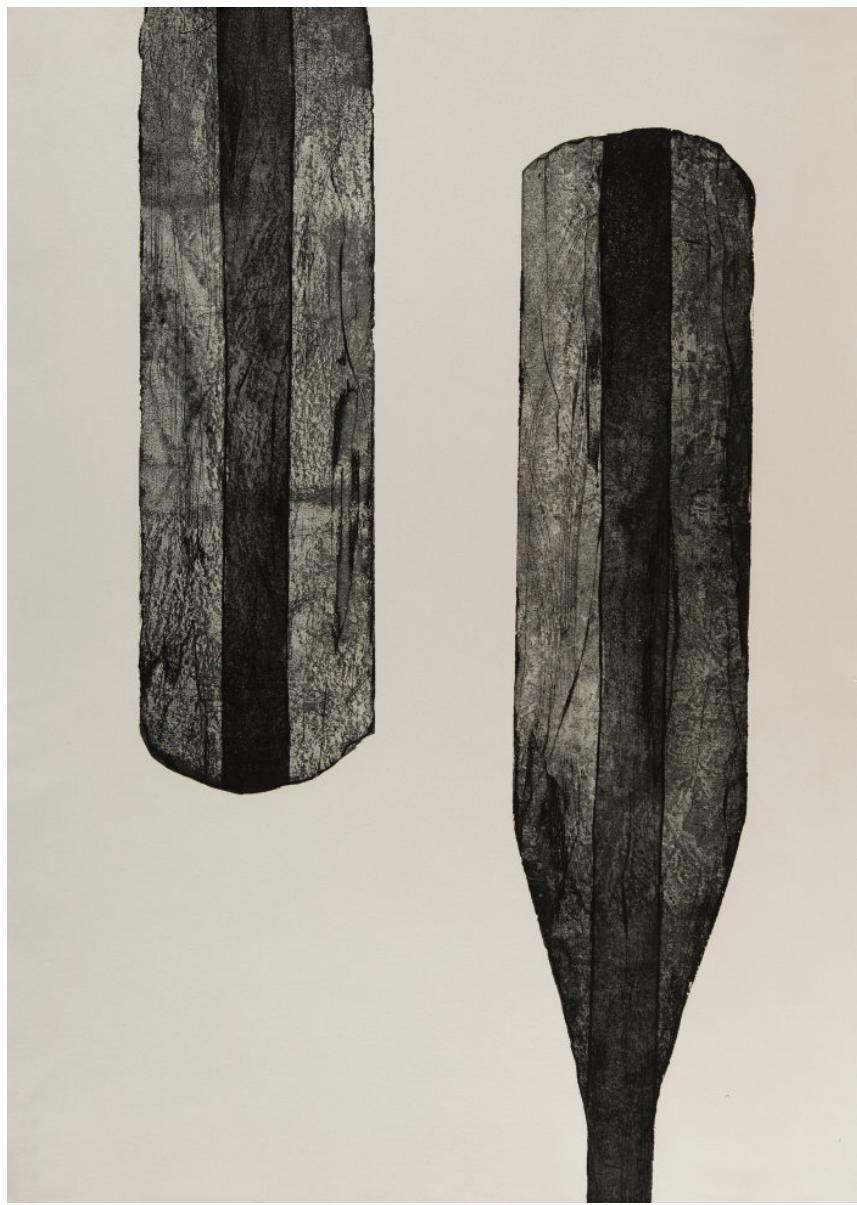
Teodor Asenov
„Winter“, intaglio, 620X600 mm



Vasil Angelov
„The fifth season III“, intaglio, 530X480 mm



Veselina Radeva
„XIth of March“, etching, 320X340 mm



Zoran Mise
„Waves“, etching, 500X700 mm

Prof. Hugo U. Besard

Prof. Ingrid Ledent

Claudia Garcia Sosa

Fernando Montiel Castro

Jasper Hoovers

Koyuki Kazahaya

Lotte Campforts

Lotte De Rijdt

Mieke Robroeks

Rafael Rodriguez

Samuil Georgiev

Zane Zlemesa



1 6 6 3

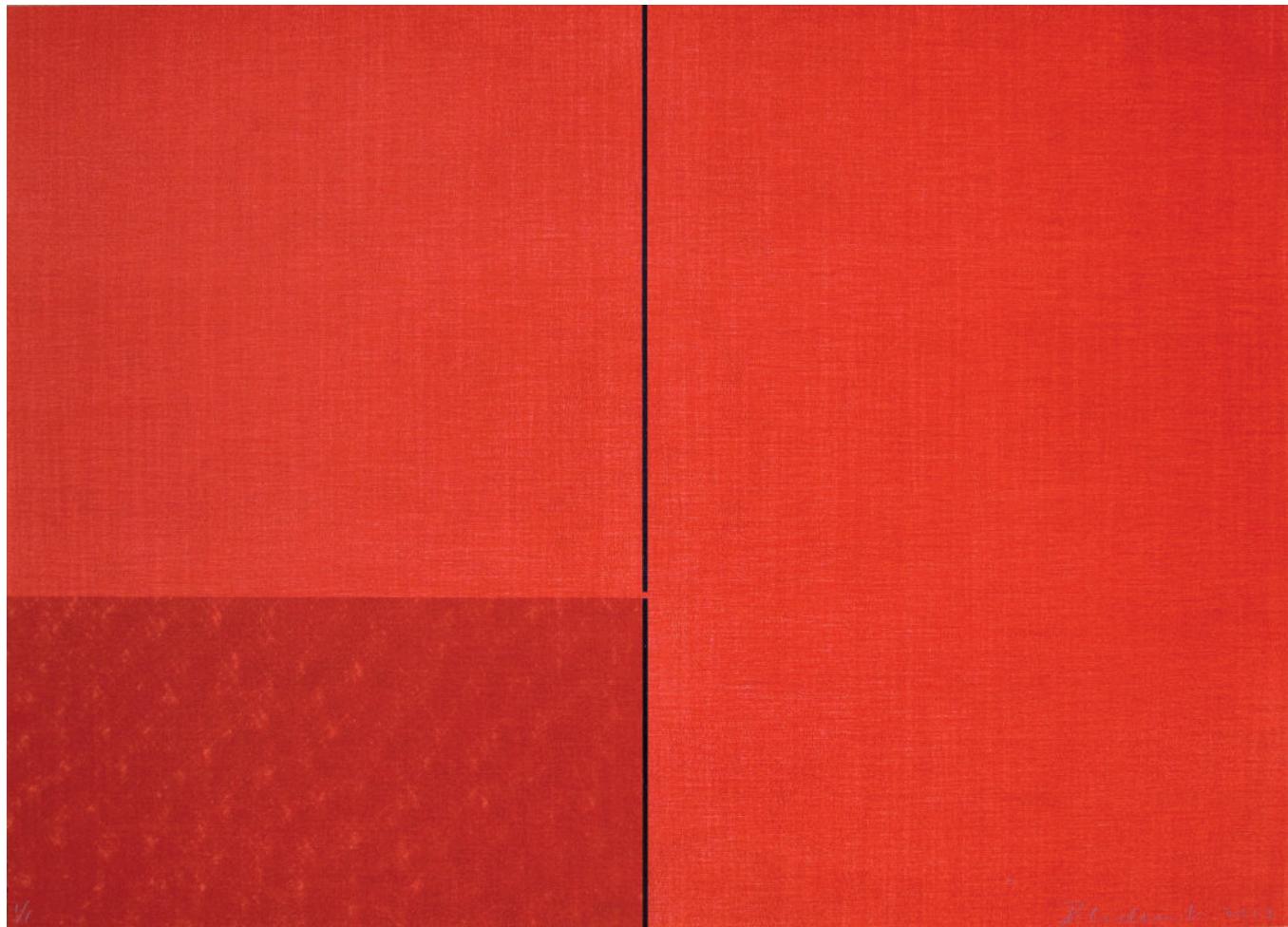


Royal Academy of Fine Arts Antwerp

Belgium



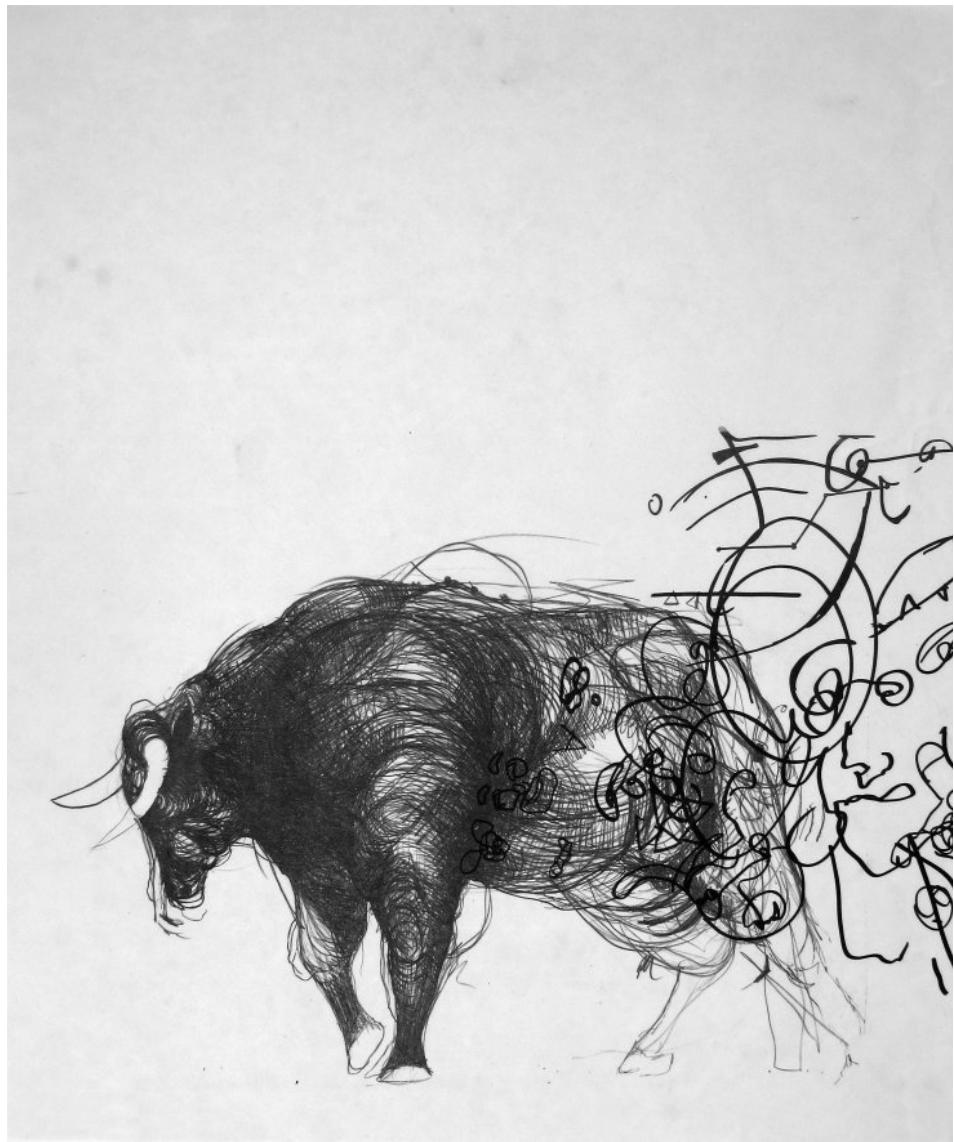
Hugo U. Besard
„Earth's paradise in danger“
etching, 190X390 mm



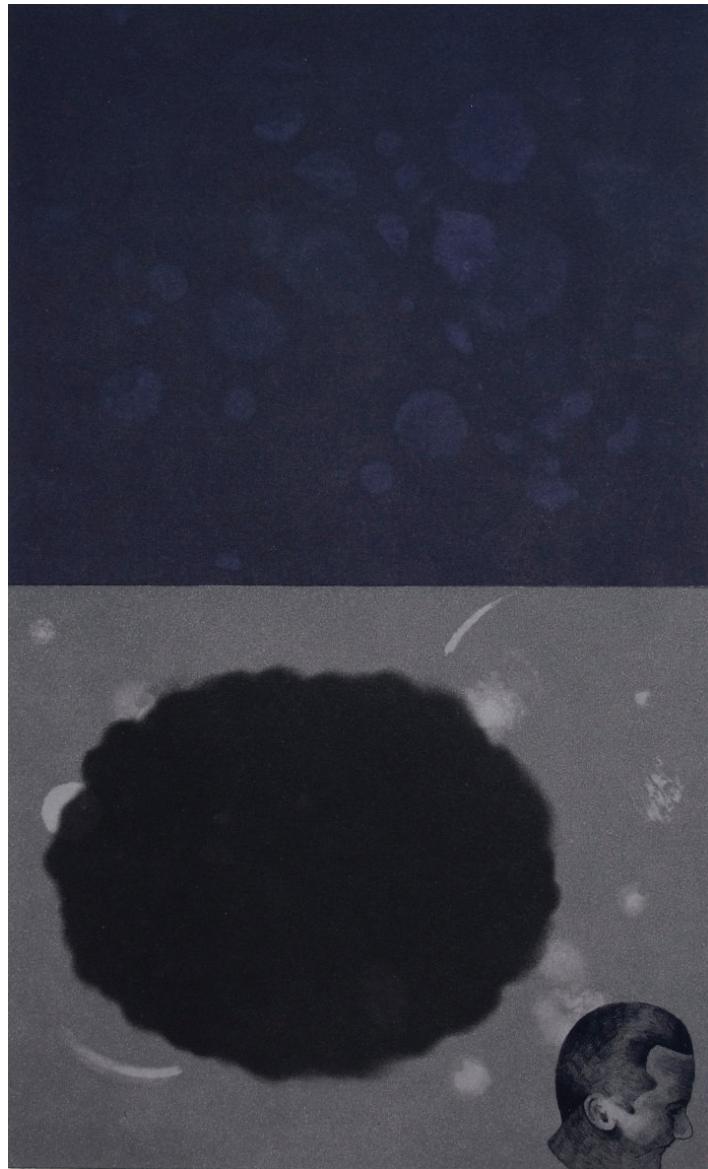
Ingrid Ledent
„Between Space I“
lithography, 500X700 mm
61



Claudia Garsia Sosa
„Untitled“, lithography, 630X750 mm



Fernando Montiel
„The bull is on fire“, lithography, 540X645 mm



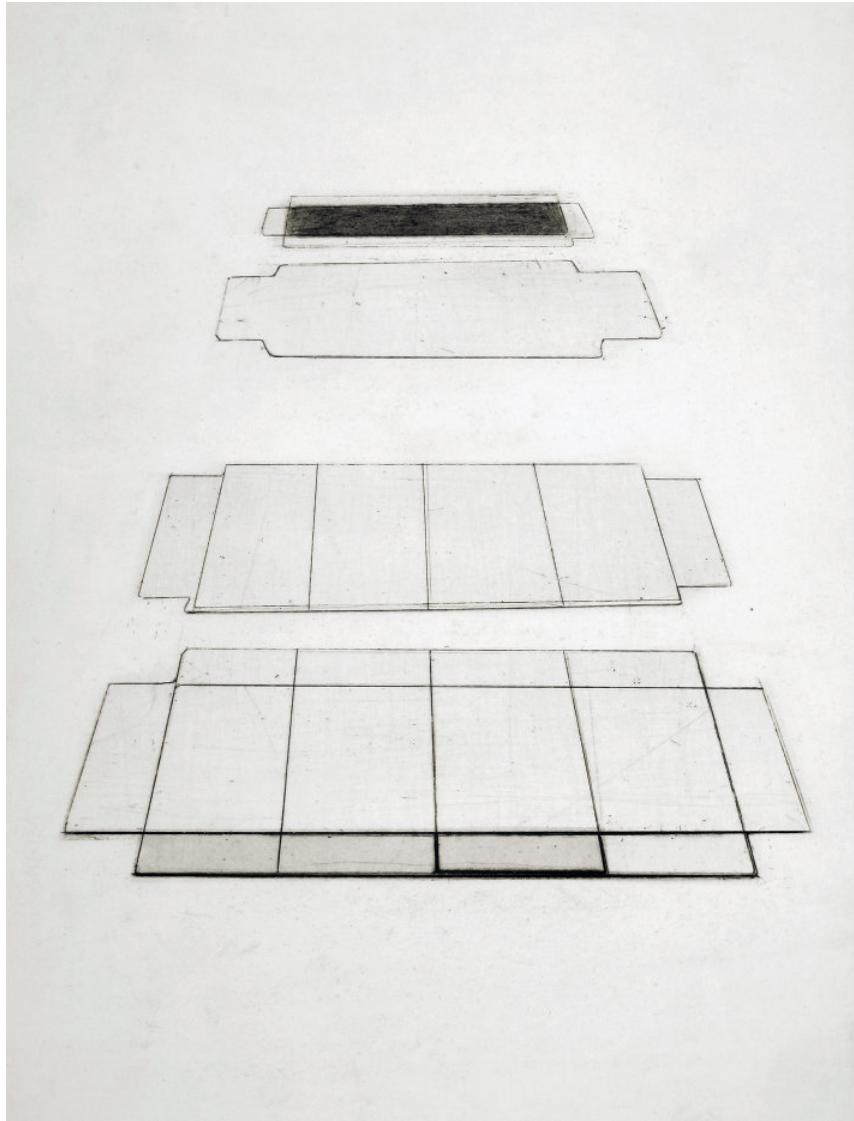
Jasper Hoovers
„Untitled“
lithography, 225X375 mm
64



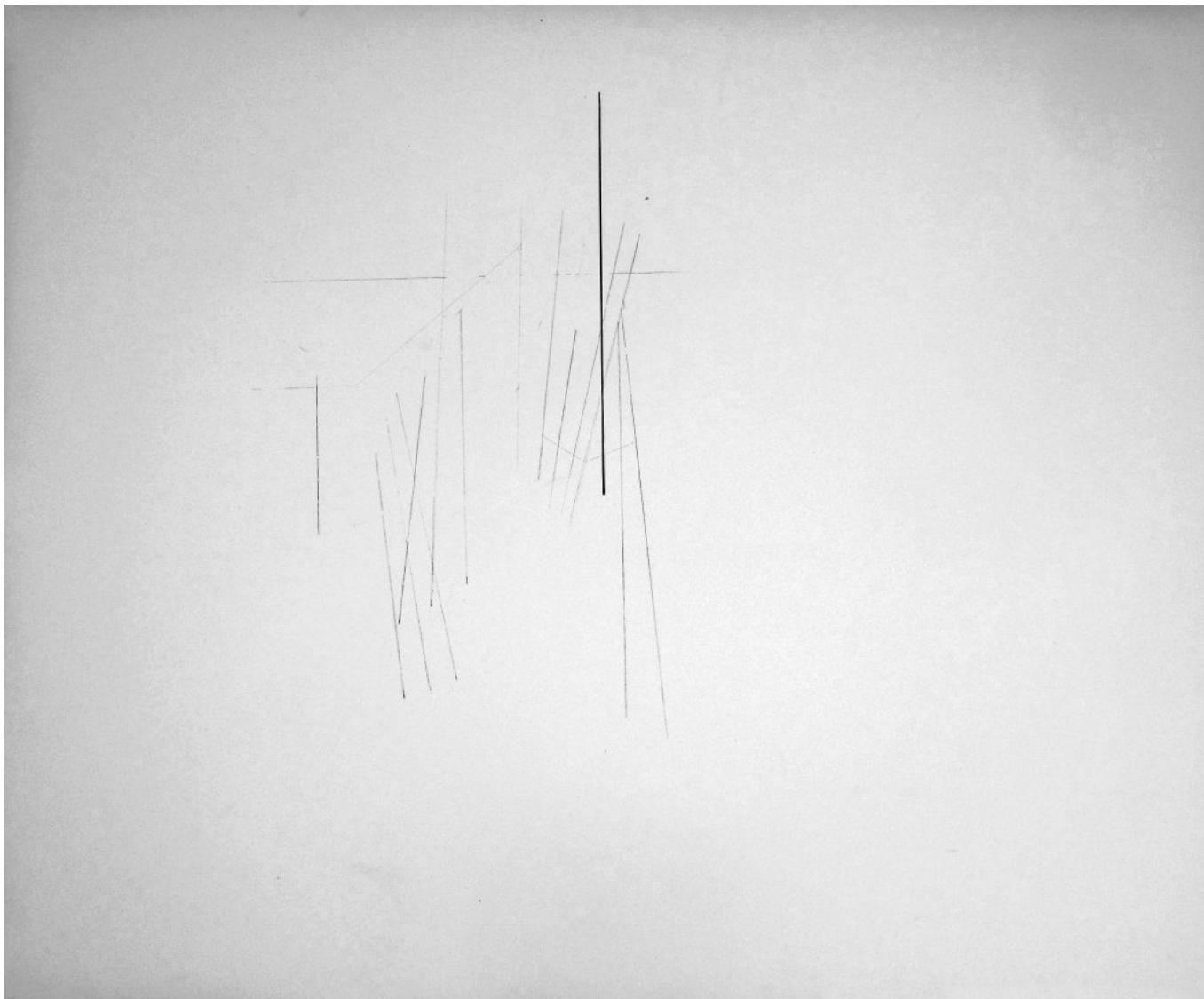
Koyuki Kazahaya

„The horizon in Oostende (envoy to Fukushima) #1“

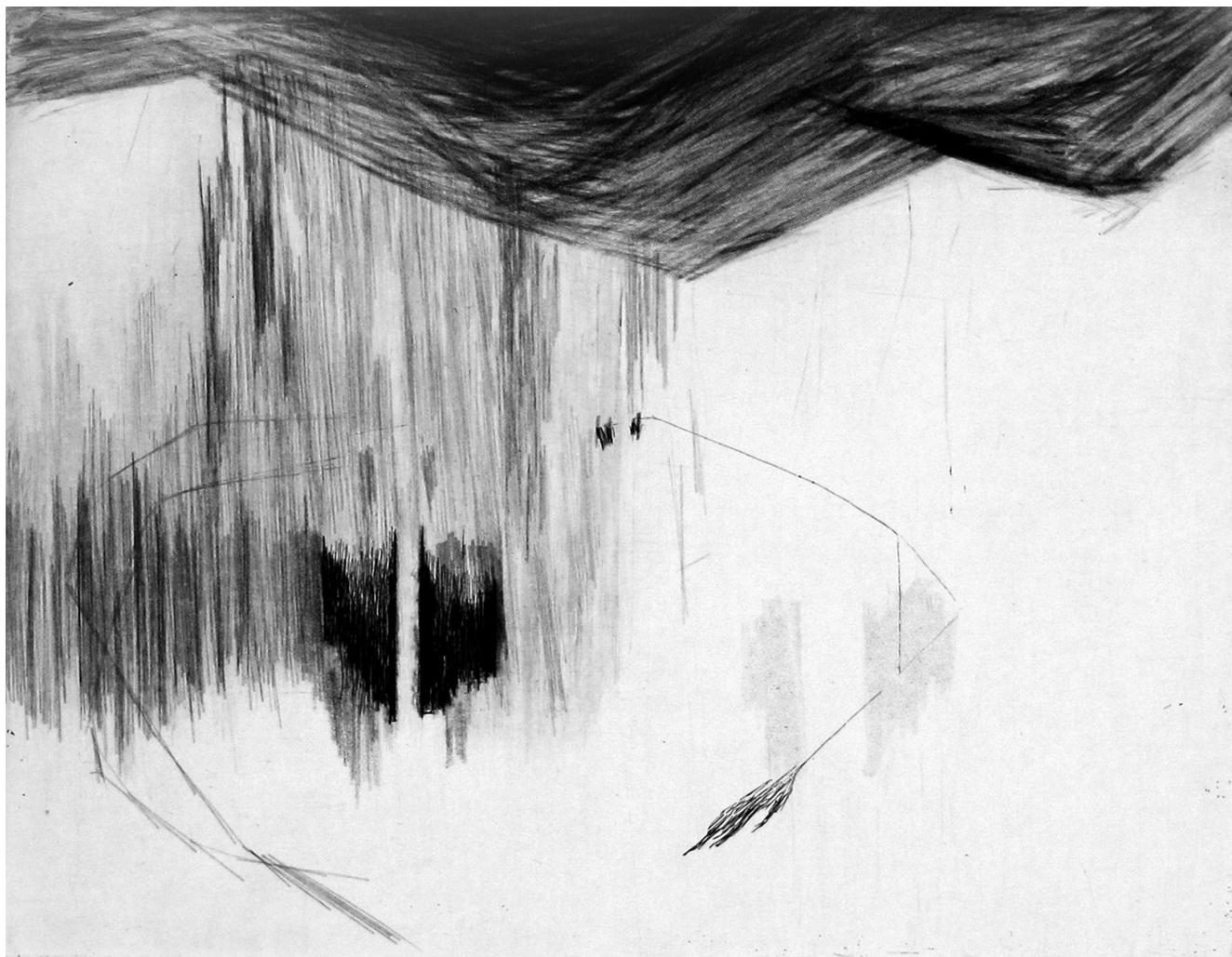
mezzotint, drypoint, chine colle, 500X500 mm



Lotte Campforts
„Place“, etching, 190X270 mm



Lotte De Rydt
„Gone“, lithography, 630X730 mm



Mieke Robroeks
„Untitled“, etching, 210X270 mm



Rafael Rodriguez
„Lineage“, lithography, 500X750 mm



Samuil Hristov
„Sea child“, Triptych, part II
linocut, 600X1000 mm



Zane Zlemesa
„Dust room“
lithography, 330X520 mm
71

Prof. Coca Garrido

Angel Martinez Puebla

Barbara Llorente Hidalgo

Cristina Campos Navarro

Daniel Rivera

Diana Lopez Coello

Jose Vicente Cosmen Vega

Laura Martinez Abenojar

Lyubov Zhorova Georgieva

Pilar Vich Perez

Ricardo Mendes

Sheila Hernandez Esteban

Vanesa Porticarrero Martin

Usama Habil

bellasartes
UNIVERSIDAD COMPLUTENSE DE MADRID



Facultad de Bellas Artes, Universidad Complutense de Madrid

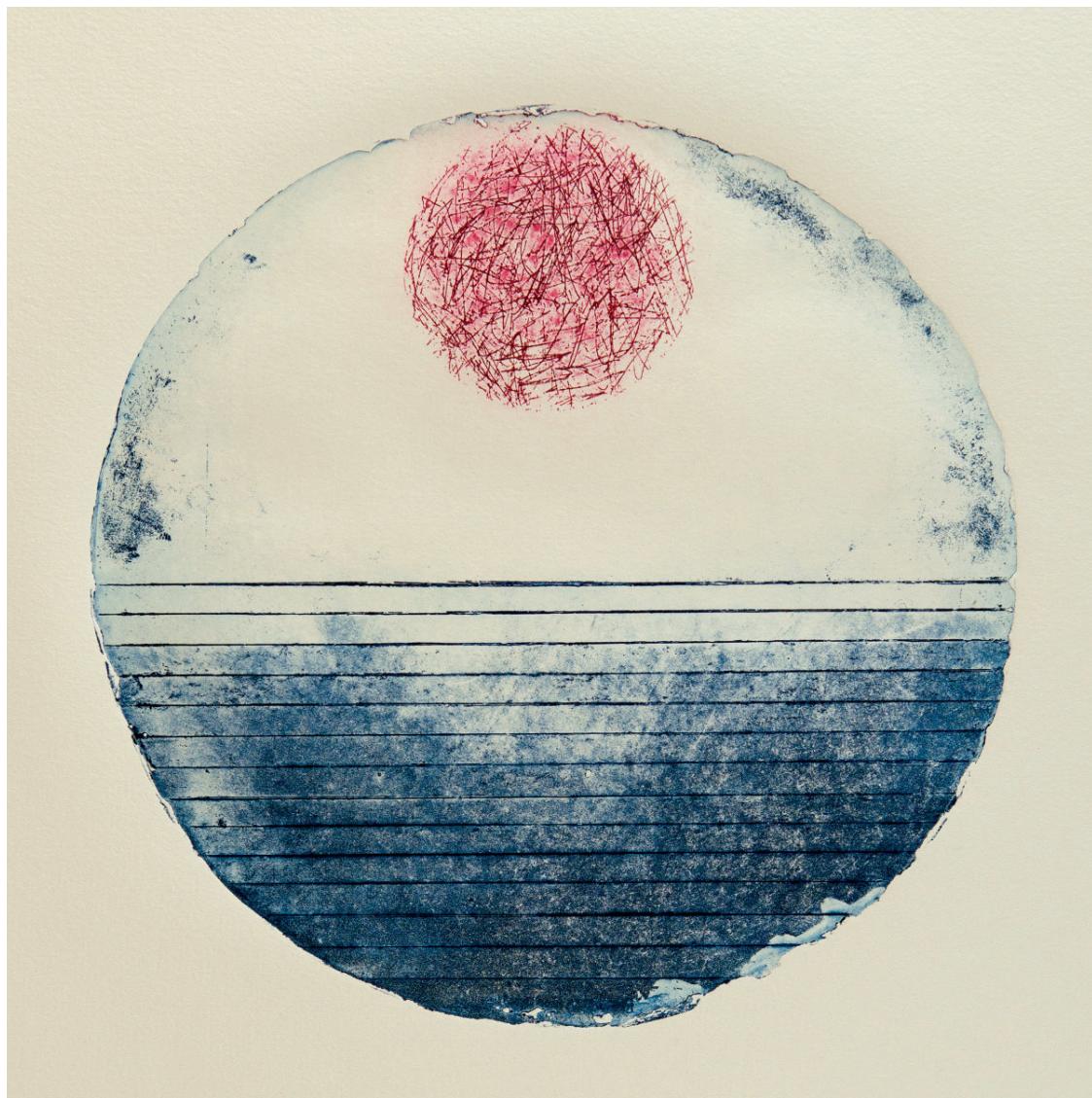
España



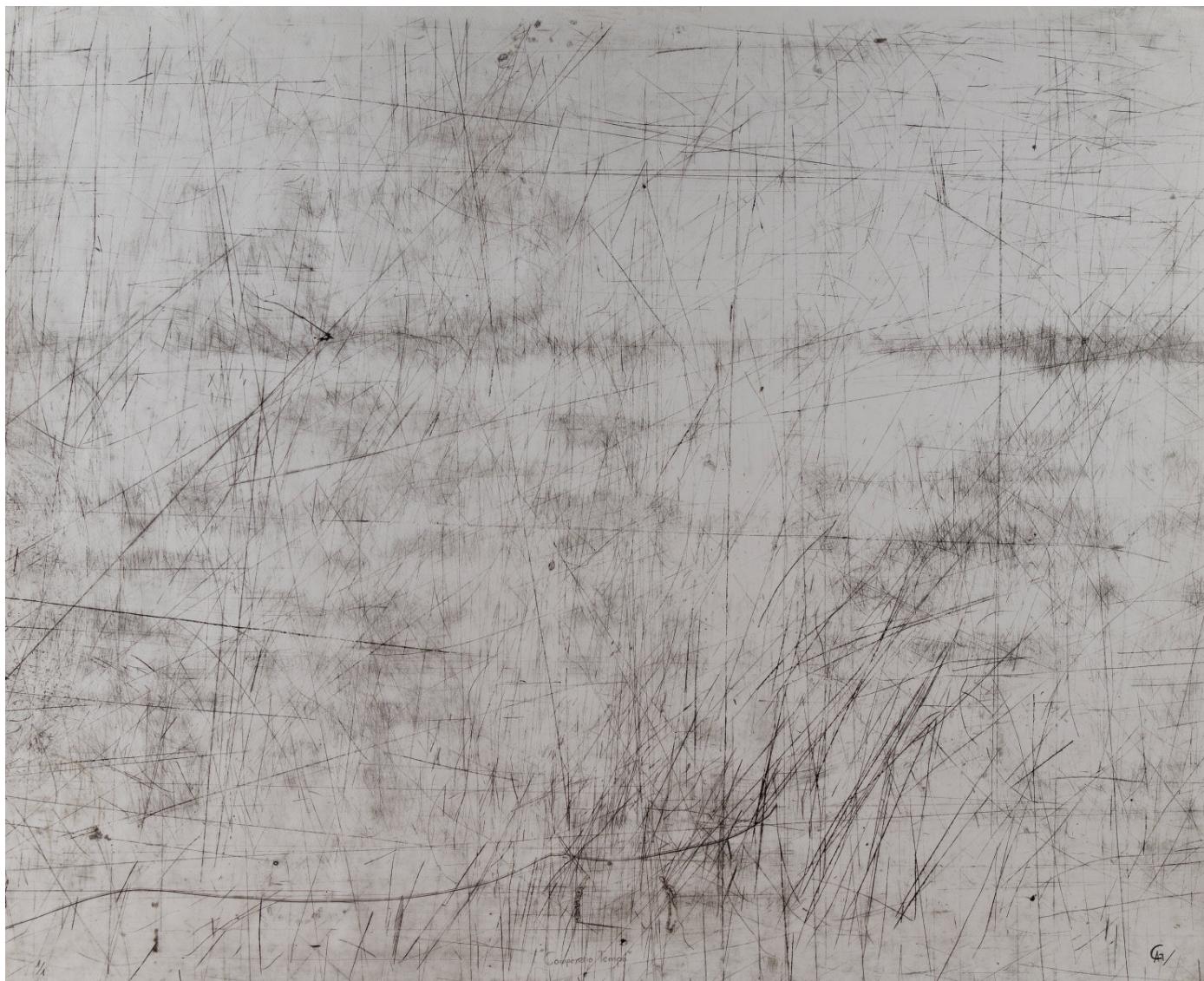
Angel Martinez Puebla
„Untitled“, etching, aquatint, 560X230 mm



Barbara Llorente Hidalgo
„Raices“, mixed media, 940X560 mm



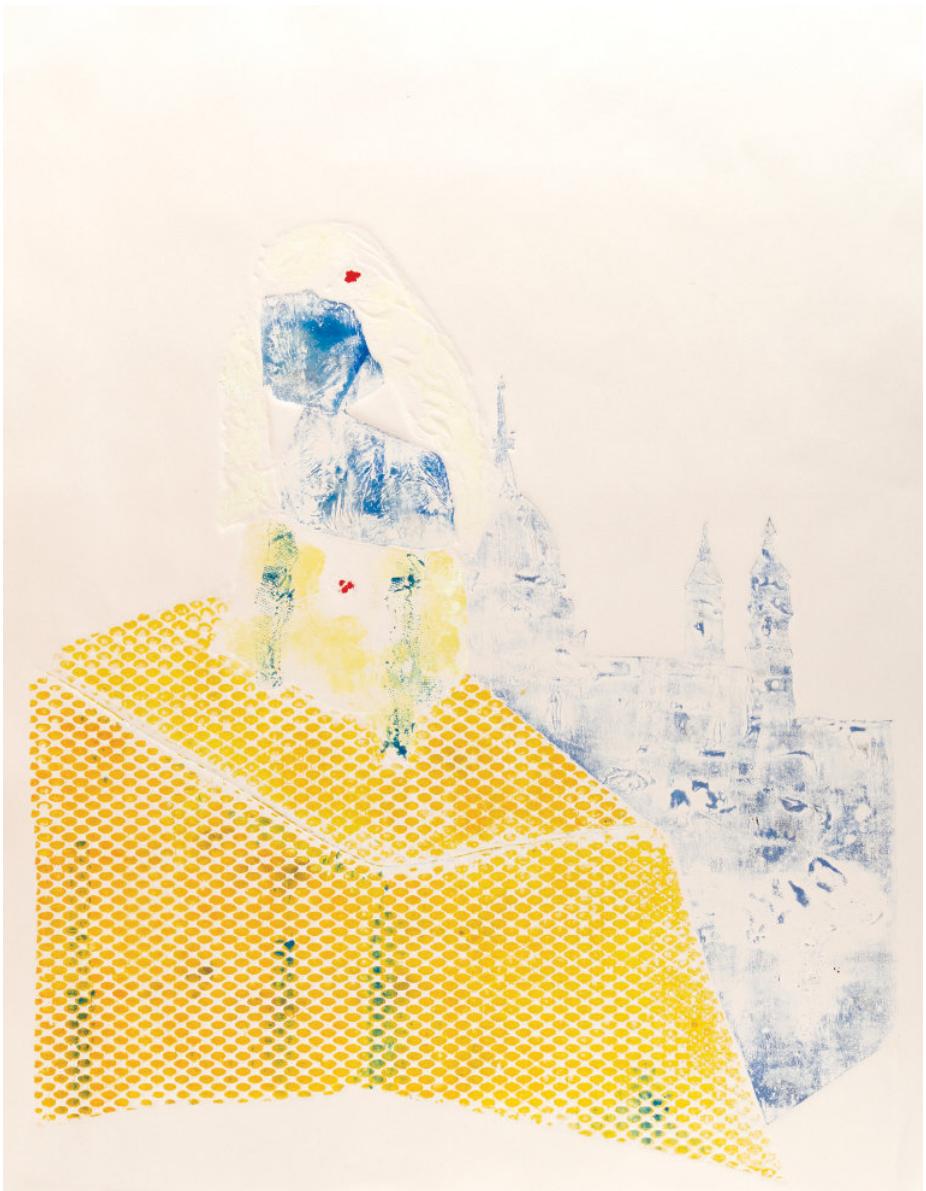
Cristina Campos Navarro
„Frozen Desert“, etching, aquatint, dry point, 240X240 mm



Daniel Rivera
„Compendio Tempo“, dry point, 700X570 mm



Diana Lopez Coello
„En tus manos esta el mundo“
dry point, 325X190 mm



Jose Vicente Cosmen Vega
„La menina madrilena“
mixed media, 570X750 mm
79



Laura Juarez Lypez
„Untitled“, etching, aquatint, 325X245 mm



Laura Martinez Abenojar
„Untitled“, intaglio, 325X245 mm



Lyubov Zhorova Georgieva
„Untitled“, etching, aquatint, 500X330 mm



Pilar Vich Perez
„Dualidad“, Intaglio, 300X350 mm



Ricardo Mendes
„O outro lado do mundo“, etching,
aquatint, dry point, 250X320 mm



Sheila Hernandez Esteban
„Untitled“, etching,
aquatint, 490X330 mm
85



Usama Habil
„Untitled“, etching, dry point, 345X330 mm



Vanesa Porticarrero Martín
„Untitled“, etching, aquatint, 320X495 mm

Corpo IN/Formazione

International Graphic Art Exhibition

National Academy of Art Sofia, Bulgaria
Accademia di Belle Arti di Venezia, Italia
Royal Academy of Fine Arts Antwerpen, Belgium
Facultad de Bellas Artes,
Universidad Complutense de Madrid, España

CATALOGUE

First edition 2013

Edititon of the National Academy of Art Sofia
Accademia di Belle Arti di Venezia

Editors: Alberto Balletti, Vasil Kolev
Cover design: Alberto Balletti
Graphic design: Alberto Balletti, Desislava Hristova
Art editor: Victor Paunov
Texts: Alberto Balletti, Vasil Kolev,
Maria Andirkova, Hugo Besard, Coca Garrido,
Carlo Di Raco, Luigino Rossi
Prepress: Desislava Hristova
Photography: Rosen Toshev
Translator: Denitsa Zheкова

Format: 70 x 100 1/12
Book body: 7, 25 press sheets
Total print: 1000 copies

Printed by Helix Press Ltd.
Varna, West Industrial District

ISBN