

Print Biennale Yerevan 2023

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PRINT
BIENNALE
YEREVAN
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The book

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Preface



The International Print Biennale

In September 2023, the Fourth International Print Biennale took place in Yerevan, Armenia. It was another Biennale without pandemic restrictions in the Charles Aznavour Centre high above the Cascade Complex with an impressive view of the city and Mount Ararat.

The Print Biennale has now established itself as a permanent fixture for artistic printmaking. The exhibition featured 356 works by 231 artists from 53 countries. All classic printing techniques were represented, from new experiments to digital printmaking in small, medium and very large formats. The wonderful KulturDialog team organized a perfect opening ceremony, supported the prize jury in their work and ensured a dignified award ceremony. This was followed by an artists' symposium lasting three days and several workshops.

After four Biennales, the number of printed works donated by the artists has now grown so much that a permanent archive is to be set up in a cooperative project with the UWC Dilijan College International School of Armenia, which will complete the Biennale as an institution.

What is the significance of this Print Biennale today?

In difficult times, art and culture are a source of hope for better understanding between people. Armenia and the Caucasus in particular are places that can unite this through their long history of diverse influences and views.

The Print Biennale, with its symposium and workshops, offered the artists who attended the event the opportunity to share their ideas, perspectives and techniques with other artists and interested parties. This exchange promoted diversity and understanding and made it possible to learn from each other. The Biennale also facilitated the formation of networks beyond the symposium. Artists had

the opportunity to share common interests and ideas. The symposium offered everyone a space for dialogue and constructive criticism. This enabled the participants to develop their personality and to understand their positions in the art context.

The Print Biennale also certainly strengthened the art scene in Armenia. The awareness of art in general and the appreciation of artistic works locally and beyond has grown.

Many thanks to the KulturDialog team and the many artists, some of whom travelled a very long way to present themselves and their artistic point of view in a lecture and to pass on their experiences in workshops. I perceived this as a great gift. Through 21 lectures in three days, mutual understanding grew quickly and a community of artists from Austria, Belgium, Brazil, Croatia, Germany, Iran, Japan, Mexico, New Zealand, Poland, Portugal, Russia, Sweden, Switzerland and Slovenia developed. They listened and talked to each other. The additional supporting program, such as a visit to the Mesrop Mashtots Research Institute of Ancient Manuscripts (Matenadaran) and the visit to the UWC Dilijan College International School of Armenia at the end of the symposium, also encouraged the connection between the artists. All the artists took away strength and inspiration for their future work.

And what is the significance of artistic printmaking today?

Traditional techniques such as etching, woodcut and linocut, lithography and screen printing enable artists to create works in small editions. This again enables collectors and art lovers to purchase original works of art at affordable prices. Printmaking techniques are often used as a starting point for exploring experimental and innovative approaches to art. Artists can also use prints to express their views on social, political, cultural and aesthetic issues, making them accessible to a large audience. It is a special

characteristic of the International Print Biennale Yerevan, that it is not restricted in terms of format and technique, i.e. large, medium and small works can be submitted and digital prints are not excluded. But it is also clear that experimenting with digital printmaking means more than the simple digital reproduction of an artistic work. A new path into the future of digital printmaking is certainly to be found in the combination of traditional and digital graphics, as traditional printing techniques have their advantage in the haptics and the textures and effects typical of printing on paper or other media. An edition of prints is limited to a small number of pieces. Each printing technique has its own creative process for the artists, which results from the production methods and printing on different printing presses. Ideally, the size, i.e. whether the graphic is large or small, should not matter. Viewers were able to discover all of this for themselves in the works exhibited at the Print Biennale.

My thanks are going to the sponsors and partners, the organisation team and the dedicated colleagues on the prize jury who made this Biennale possible. I would also like to thank the artists who came to Yerevan, as well as the participants and those who submitted prints.

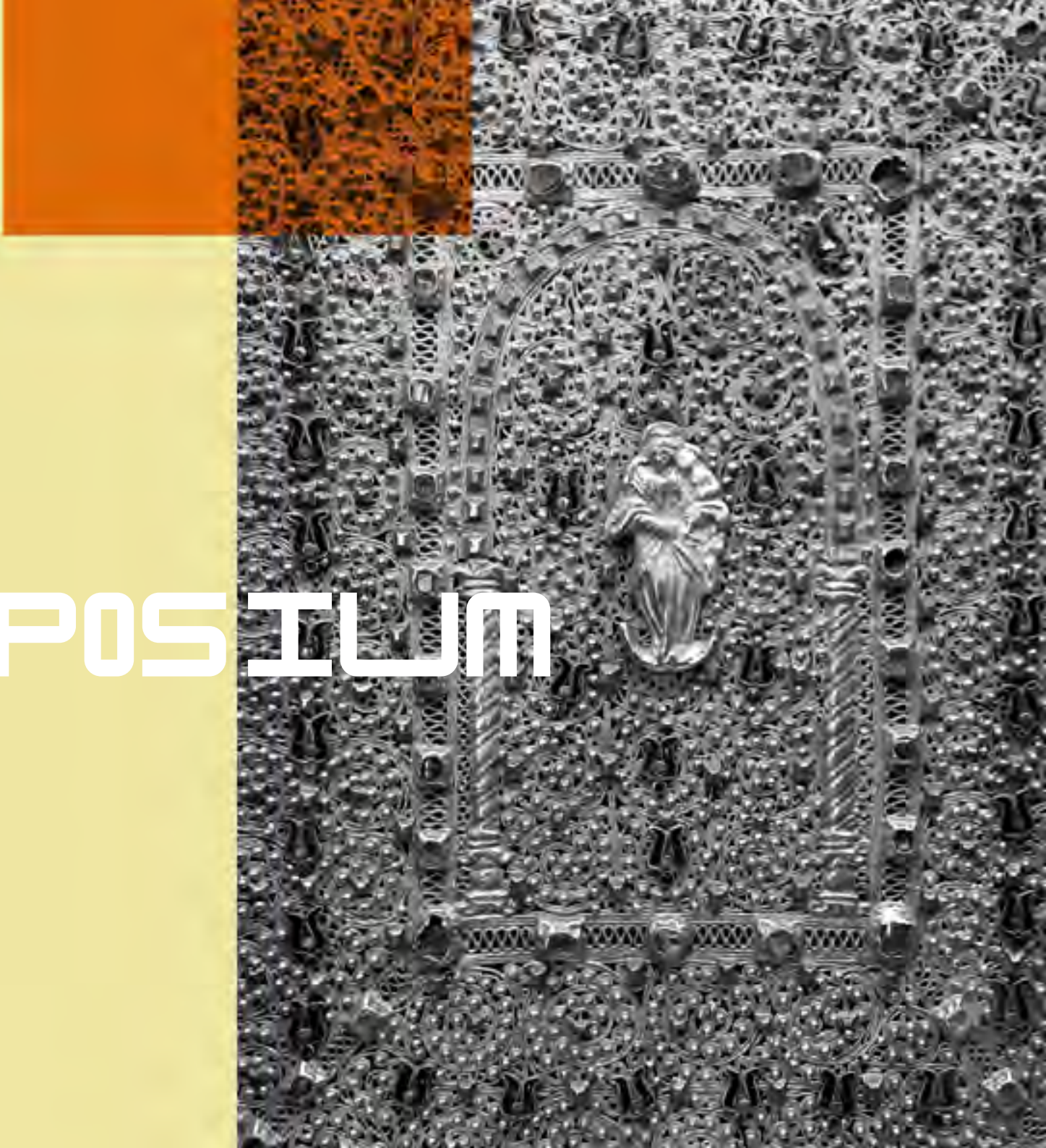
OPENING



JURY and Awarard ceremony



SYMPOSIUM



WORKSHOP



ARMENIAN SCRIPT



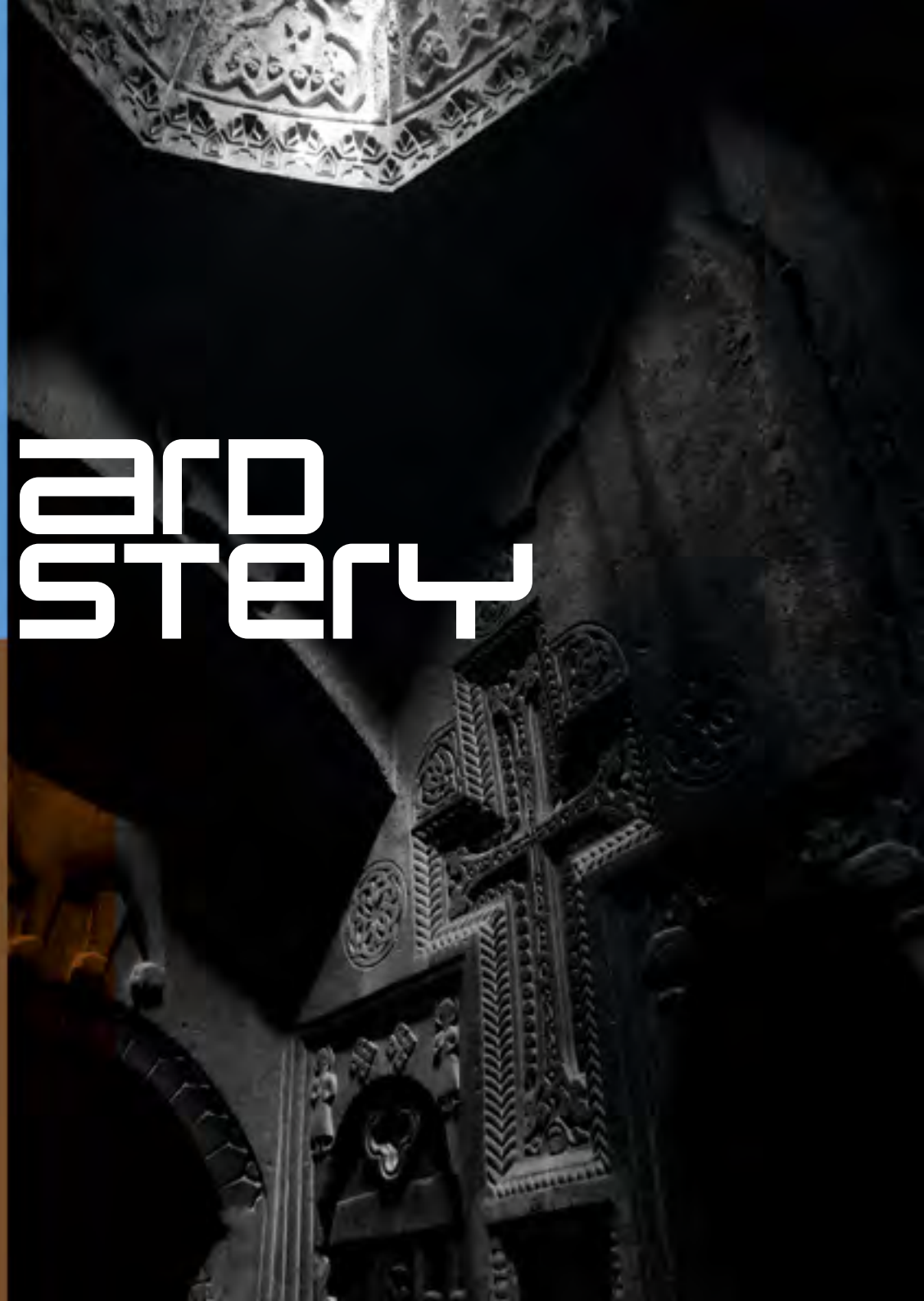
matenadaran



Yerevan



GEGHARD MONASTERY



UWC
DIL
COLLEGE



ARMENIA





COLOPHON