

G5.

# Siklodi Zsolt

1966–2017





Kovászna Megye Tanács  
Consiliul Județean Covasna  
Covasna County Council



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Consiliul Județean Harghita  
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A biennálé szakmai tanácsadója / Consultant al bienalei / Consultant of the biennial: Erőss István

Munkatársak / Colaboratori / Contributors: Farkas Anna, Ferencz S. Apor, Kányádi Iréne, Simon Réka, Veres Júlia, Vorzsák Gyöngyvér

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G<sup>5.</sup>

Székelyföldi Grafikai Biennálé  
Bienala de Grafică din Ținutul Secuiesc  
Graphic Art Biennial of Szeklerland

Sepsiszentgyörgy / Sfântu Gheorghe, 2018

Tíz évvel ezelőtt született meg a Székelyföldi Grafikai Biennále ötlete. Az eredeti elkövetés – köszönhetően Siklodi Zsoltnak, a biennálé előző kurátorának – kiáltta az idők próbáját. Nem titkolt célunk volt, hogy a kortárs művészkekkel megismertessük Székelyföldet mint Románia sajátos kulturális-művészeti színfoltját, és meghatározzuk önmagunkat is a képzőművészeti nyelvén, ugyanakkor bemutassuk itthon a nagyvilág mai grafikai törekvéseit. Meggyőződésünk, hogy egy művelt közösség képes a fejlődésre, ehhez pedig ismernie kell a hagyományos mellett a kortárs művészettel is, és tisztaiban kell lennie a világban zajló folyamatokkal – ezt segíti a G5, amelyre idén 934 alkotó küldött be pályamunkát. A Székelyföldi Grafikai Biennálé ma Románia legnagyobb grafikai seregszemléje, a zsűri több mint 2500 alkotás közül választotta ki azokat, amelyek kiállításra kerülnek, megjelennek a katalógusban, és természetesen díjazásban részesülnek. Az idei kiírásra világszerte 58 országból jelentkeztek, a magyarországi, romániai és lengyelországi érdeklődők mellett egyre markánsabb az orosz, a szerb, az indiai és a kínai alkotók jelenléte is.

A G5 a grafikai szemlék sorában meghatározó esemény, főhajtás a kiváló képzőművész és szervező Siklodi Zsolt előtt, ugyanakkor kihívás számunkra, hogy tovább vigyük álmát, a lokáliszt az univerzális mellé tevő Székelyföldi Grafikai Biennálét. Fiatal kurátor lépett helyébe, aki a nemzetközi szakmai zsűrivel közösen, a Siklodi által kijelölt úton indult el, de saját hangot is megfogalmaz. Ferencz S. Apor, csíkszeredai képzőművész új lendülettel, a kortárs művészetre jellemző bátorsággal fogott neki a szervezésnek.

A beérkezett pályamunkák legjavából nyújt izgalmas válogatást ez a katalógus, érdemes fellapozni, mert sajátos szeletét mutatja be a kortárs grafika világának.

## Borboly Csaba

Hargita Megye  
Tanácsának elnöke

## Péter Ferenc

Maros Megye  
Tanácsának elnöke

## Tamás Sándor

Kovászna Megye  
Tanácsának elnöke

# Cuvânt Înainte

Ideea Bienalei de Grafică din Ținutul Secuiesc s-a născut în urmă cu zece ani. Concepția inițială – datorită lui Zsolt Siklodi, curatorul precedent al bienalei – a trecut testul timpului. Obiectivul nostru asumat a fost ca să promovăm Ținutul Secuiesc, o pată de culoare cultural-artistică specifică în România, în rândul artiștilor contemporani, dar să ne și autodefinim prin limbajul artelor plastice și, totodată, să prezintăm la noi acasă care sunt tendințele artei grafice în lume. Convincerea noastră este că educația comunității determină capacitatea de dezvoltare a regiunii, iar pentru aceasta trebuie să cunoaștem, pe lângă tradițional, și contemporanul și, de asemenea, să avem o imagine clară a proceselor care se desfășoară în lumea largă – la acestea contribuie G5, la care în acest an și-au înscris lucrările în concurs 934 de artiști. Bienala de Grafică din Ținutul Secuiesc este astăzi evenimentul de artă grafică de cea mai mare anvergură din România, juriul a ales din peste 2500 de lucrări pe acelea, care apar la expoziție și în catalog și, desigur, cele care vor fi premiate. La apelul din anul acesta au răspuns artiști din 58 de țări, pe lângă interesul deosebit manifestat în Ungaria, România și Polonia, este tot mai marcantă prezența artiștilor din Rusia, Serbia, India și China.

În șirul bienalelor, G5 este un moment determinant, o reverență în fața strălucitului artist și organizator Zsolt Siklodi și, totodată, un imbold ca să-i continuăm visul, alăturarea localului și a universalului prin Bienala de Grafică din Ținutul Secuiesc. Locul său a fost preluat de un curator Tânăr care, împreună cu juriul internațional, a pornit pe drumul marcat de Siklodi, dar adăugându-și accentele personale. Apor Ferencz S., artist plastic din Miercurea Ciuc, și-a început activitatea organizatorică cu avant proaspăt și curaj, în spiritul artiștilor contemporani.

Acest catalog oferă o selecție interesantă dintre cele mai bune lucrări de artă înscrise în concurs, merită răsfoit pentru că prezintă o secțiune specifică a artei grafice contemporane.

**Csaba Borboly**

președintele Consiliului  
Județean Harghita

**Ferenc Péter**

președintele Consiliului  
Județean Mureș

**Sándor Tamás**

președintele Consiliului  
Județean Covasna

# Foreword

The idea of the Graphic Art Biennial of Szeklerland was born ten years ago. The original concept – thanks to Zsolt Siklodi, the former curator of the biennial – has withstood the test of time. It was our express aim to make Szeklerland, as a unique cultural-artistic colour patch of Romania, known to contemporary artists, to define ourselves in the language of fine arts and, at the same time, to present the international graphic endeavours at home. We are convinced that the region of a cultured community is capable of development; for this, we have to know, besides the traditional, also the contemporary, we have to be aware of the processes unfolding worldwide – this is what the G5 promotes. This year 934 artists have submitted their artworks. Today the Graphic Art Biennial of Szeklerland is the greatest graphic art review in Romania; the jury selected the artworks which will be exhibited, appear in the catalogue and, most of all, awarded, from among more than 2500 works. In response to this year's call for application, artworks have been submitted from 58 countries worldwide; besides the interest shown by artists from Hungary, Romania and Poland, the presence of artists from Russia, Serbia, India and China is ever more pronounced.

G5 represents a determining event in the series of graphic reviews, as it pays homage to the excellent artist and organizer Zsolt Siklodi, at the same time, it urges us to pass on his dream, the Graphic Art Biennial of Szeklerland that places side by side the local and the universal. His place has been taken over by a young curator, who, together with the international jury, has set out on the path marked by Siklodi, but also formulates his own voice. Apor Ferencz S., artist from Miercurea Ciuc, has taken up the organizing work with fresh impetus, with the courage characteristic of contemporary artists.

The present catalogue offers an exciting selection from the best entries; it is worth leafing through it, because it presents a unique segment of the world of contemporary graphics.

**Csaba Borboly**

President of Harghita  
County Council

**Ferenc Péter**

President of Mureș  
County Council

**Sándor Tamás**

President of Covasna  
County Council

HU /

## A pixelalapú kép és a hagyományos grafika viszonya

A minőség mellett, az idei biennálé egyik legfontosabb pozitívumaként azt említhetjük, hogy az alkotók nagy számban reagáltak a biennálé koncepciójában megfogalmazott felvetésre: a pixelalapú kép és a hagyományos grafika viszonyának összetett kérdéseire, milyen ponton és hogyan találkoznak a hagyományos és a digitális technikai megoldások, melyek azok a kölcsönhatások, amelyeket ezek az átfedések eredményeznek, illetve milyen aktuális szellemi tartalmat képviselnek. A 2018-as G5 Székelyföldi Grafikai Biennálé ezen kölcsönhatások bemutatásához szeretne teret biztosítani.

Manapság, mikor a kortárs képzőművészeti világában egyre jobban jelen vannak a különböző 21. századi médiumok, a digitális technikai megoldások, gyakran kiszorítják a hagyományos technikai eljárásokat. Ez alól nem kivétel a kortárs grafika sem, ahol gyakran tetten érhető valamilyen digitális képi beavatkozás, egyszóval a hagyományos eljárással készült grafika esetében is meghatározó szerepehet jut a számítógép. Ma már a kortárs művészettel egyre ritkábban találkozunk litográfiaival, mezzotintóval, de nem trendi fametszettel sem foglalkozni. A digitális grafikai eszközök elterjedésével a hagyományos technikák látszólag háttérbe szorultak, idejémulttá váltak.

Azonban érzékelhető az alkotók körében egy, a hagyományos sokszorosító technikákhoz való, szerencsésnek mondható visszatérés, melynek jótékony hatása egyértelműen tetten érhető a kortárs grafikában. Az anyag kézi megmunkálása, az azzal való fizikai kontaktus, a tematikai problémavezetés és a médium megválasztása egyforma fontosságúvá vált. Ez a jelenség, az új médiumok erőteljes jelenléte mellett, markánsan jelen van a 5. Székelyföldi Grafikai Biennálé anyagában is.

Az idei nagyszámú jelentkező (900 fölött) és benevezett mű (2250) egyértelműen azt támasztja alá, hogy a biennálé elérkezett abba a szakaszába, amikor bátran kijelenthetjük, illetve tényként kezelhetjük, hogy egy világszinten számon tartott szakmai eseményről van szó. Ahhoz sem fér kétség, hogy a régió egyik legfontosabb szakmai eseményévé vált, és létjogosultsága megkérdőjelezhetetlen.

Mindez nagymértékben Siklodi Zsoltnak, a biennálé előző kurátorának és annak az elhivatott szervező stábnak/háttércsapatnak köszönhető, akik a rendezvény elmúlt 10 éve alatt munkájukkal profi hozzállást tanúsítottak. A minden tekintetben változatos anyagban, a hagyományos és kísérleti, a saját fejlesztésű egyéni és a digitális technikákon át számtalan nézőpont, szemlélet és stílus képviseltette magát. A számok törvénye alapján elmondhatjuk, hogy a benevezett munkák nagy száma az anyag szakmai minőségét is pozitívan befolyásolta. Ez ugyanakkor azt is maga után vonta, hogy a döntés tekintetében a szakmai zsűrire is nagyobb nyomás helyeződött.

A fenti gondolatok jegyében a biennálé szervezői az alábbi javasolt eljárásokkal készült nyomatatott grafikák beadását várták:

- hagyományos grafikai eljárásokkal készült grafikai alkotások;
- digitális képalkotási módszerekkel készült és digitális eszközökkel nyomatatott grafikai alkotások;
- digitális képalkotási módszerekkel előkészített, de hagyományos módszerekkel nyomatatott grafikai alkotások.

**Ferencz S. Apor**, a biennálé kurátora

RO /

## Relația dintre imaginea bazată pe pixeli și arta grafică tradițională

Pe lângă calitate, unul dintre cele mai importante aspecte pozitive ale bienalei din acest an este faptul că un număr mare de artiști au răspuns la ideile formulate în concepția bienalei, la întrebările complexe ale relației dintre imaginea bazată pe pixeli și arta grafică tradițională, și anume, în ce condiții și cum se întâlnesc soluțiile tehnice tradiționale și cele digitale; ce interacțiuni rezultă din aceste suprapuneri și ce fel de conținuturi spirituale actuale sunt reprezentate. Bienala de Grafică din Tinutul Secuiesc G5 din 2018 propune să ofere spațiu pentru prezentarea acestor interacțiuni.

În zilele noastre, când în lumea artelor plastice contemporane apar din ce în ce mai multe medii ale secolului 21, soluțiile tehnice digitale tind să înlocuiască din ce în ce mai mult procedurile tehnice tradiționale. Nici grafica contemporană nu este o excepție în acest sens, unde poate fi întâlnit des un fel

de intervenție vizuală digitală, cu alte cuvinte, calculatorul câștigă un rol determinant și în cazul lucrărilor grafice create prin proceduri tradiționale. Litografia și mezzotinto pot fi întâlnite din ce în ce mai rar în arta contemporană și nici xilogravura nu mai este la modă. Odată cu răspândirea instrumentelor grafice digitale, se pare că tehniciile tradiționale s-au retras pe plan secundar, au devenit înveciate.

Cu toate acestea, o reîntoarcere la tehniciile tradiționale de multiplicare este perceptibilă printre artiști; efectul său benefic este clar palpabil în arta grafică contemporană. Prelucrarea manuală a materialului, contactul fizic cu acesta, abordarea tematică, precum și alegerea mediului au devenit la fel de importante. În afară de prezența puternică a mediilor noi, acest fenomen a caracterizat și materialul celei de-a 5-a ediții a Bienalei de Grafică din Ținutul Secuiesc.

Numărul mare de participanți (peste 900) și a lucrărilor de artă trimise în acest an (2250) confirmă în mod clar faptul, că bienala a ajuns într-o etapă, în care putem spune cu siguranță, respectiv putem considera că un fapt, că a devenit un eveniment profesional de un standard internațional. Nu începe îndoială nici la faptul, că acesta a devenit unul dintre cele mai importante evenimente profesionale din regiune, relevanța sa fiind incontestabilă. În primul rând, toate acestea i se datorează lui Zsolt Siklodi, fostul curator al bienalei, precum și echipei de organizare dedicate, care a dat dovadă de o atitudine profesională în cei zece ani de la înființare. Materialul, variat în toate privințele, care se extinde de la tehnici tradiționale, prin cele experimentale și dezvoltate în mod individual, la tehnici digitale, a cuprins nenumărate perspective, vizuni și stiluri. În baza legii numerelor, putem spune, că numărul mare de lucrări de artă trimise a influențat în mod pozitiv și calitatea profesională a materialului. În același timp, aceasta a implicat și faptul că juriul profesional a trebuit să ia decizii sub o presiune mai mare.

În spiritul ideilor de mai sus, organizatorii bienalei au așteptat lucrări grafice imprimate, realizate cu următoarele tehnici:

- lucrări grafice realizate cu procedee tradiționale;
- lucrări grafice realizate cu tehnici de producere a imaginii digitale și imprimante cu mijloace digitale;
- lucrări grafice pregătite cu tehnici de producere a imaginii digitale, dar imprimante cu tehnici tradiționale.

**Apor Ferencz S.**, curatorul bienalei

EN /

## The Relationship between the Pixel-based Image and Traditional Graphic Art

Besides quality, one of the most important positive aspects of this year's biennial is that a great number of artists responded to the ideas formulated in the biennial's conception, involving complex questions regarding the relationship between pixel-based image and traditional graphic art, namely at what point and how traditional and digital technical solutions meet, what interactions are resulted from these overlappings, and what topical spiritual purport they carry. The 2018 G5 Graphic Art Biennial of Szeklerland proposes to provide space for the presentation of these interactions.

Nowadays, when various 21<sup>st</sup> century media are increasingly present in the world of contemporary fine arts, digital technical solutions tend to supersede more and more the traditional technical procedures. Contemporary graphic art is not an exception either in this respect, where some sort of digital visual intervention can often be encountered, in other words, computer gains a determining role also in the case of graphic works created with traditional procedures. Lithography and mezzotint can be encountered more and more rarely in contemporary art, and it is not fashionable to deal with xylography either. With the spread of digital graphic tools, traditional techniques seem to have been pushed into the background, they have become obsolete.

However, a return to traditional multiplication techniques is perceptible among the artists; its beneficial effect is clearly palpable in contemporary graphic art. The manual processing of the material, the physical contact with it, the thematic approach as well as the choice of the medium have become of equal importance. Besides the powerful presence of new media, this phenomenon has been pronouncedly present in the material of the 5<sup>th</sup> Graphic Art Biennial of Szeklerland as well.

The great number of applicants (above 900) and submitted artworks (2250) this year clearly confirms that the biennial has arrived at a stage when we can safely say and regard as a fact that it has grown into a professional event of an international standard. There is no doubt either that it has become one of the most important professional events in the region and its relevance is unquestionable. Primarily, all this can be thanked to Zsolt Siklodi, former curator of the biennial and the devoted organizing team who have attested a professional attitude in the past ten years of the event.

The material, diverse in all respects, extending from traditional, through experimental and self-developed individual, to digital techniques, displayed countless perspectives, views and styles. Based on the law of the numbers, we can say that the large number of submitted artworks positively determined the professional quality of the material. At the same time, this also entailed that the professional jury had to make decisions under greater pressure.

In the spirit of the ideas above, the organizers of the biennial expected the submission of printed graphics created with the following procedures:

- graphic artworks created with traditional procedures of graphic art;
- graphic artworks created with digital methods of image creation and printed with digital devices;
- graphic artworks prepared with digital methods of image creation but printed with traditional methods.

**Apor Ferencz S.**, curator of the biennial

HU /

## G5 – 5. Székelyföldi Grafikai Biennále, 2018

Egyre nagyobb léptékkal növi ki Székelyföld határait a Székelyföldi Grafikai Biennálé, amely ez alkalommal eljutott az ötödik kiadáshoz.

A digitális és analóg, a hagyományos és az új világ közötti átvárat kihívására született alkotások adták az idei grafikai biennálénak a mércéjét. A beérkezett munkák hűen tükrözik azt a törekvést, hogy hogyan tudnak a művészek a két, látszólag ellentétes világ között egy organikus egyensúlyt találni. A számítógépes kép megjelenésével, amelynek létrehozása adott esetben könnyűnek tűnhet, a 21. század létrehozta a maga képzőzönét. A képeknek ebben a sokszínűségében a grafikai munkák társadalmi szerepe jelen korban is roppant fontos és mérvadó. Egy olyan világban, ahol a sokszorosító grafika nagyrészt a minden előzőnél régebben szerepet vállalja fel, az autonóm műalkotások létrehozása létfontosságú.

A beérkezett munkák között érdekes megoldások és kísérletek láthatóak arra vonatkozóan, hogy milyen hatásuk van a tradicionális, nemes grafikai eljárásoknak a digitális képre vagy fordítva, arra, hogy milyen módon lehet összeegyeztetni e két, látszatra ellentétes világ adta lehetőségeket, hogyan emelik ki egymás kifejezési potenciálját, művészeti értékét és egyedi megoldásait. Ugyanakkor a posztmodern kor szellemisége is kaput nyitott a kísérletezések és kombinációk végtelen palettájának mind a témaütemezés, mind a technikai kivitelezés terén.

A beérkezett alkotások nagy száma nemcsak mennyiségileg, hanem minőségileg is egyre inkább a színteremmel emelkedéséhez vezet, így joggal mondhatjuk, hogy a Székelyföldi Grafikai Biennálé egyre magabiztosabban lépi át szülőföldje határait, és emelkedik nemzetközi szintre. Ezzel a gyors léptékkelkedéssel megvalósult Siklodi Zsolt álma, miszerint: „A Székelyföldi Grafikai Biennále célkitűzése egymás mellé helyezni a lokálist az univerzálissal, és ezen keresztül megkeresni, meghatározni a térségen, de a világ más tájain megszülető grafikai törekvések helyét is a globális trendekben...”.

A lokális és globális szintagmát hallva, gondolhatunk egyaránt a globális világgazdaság térszerveződésére, a határok elmosódására, de főként arra, hogy a művészet és kultúra hogyan definiálja magát ebben a közegben. Vannak-e határai, van-e nagyvárosi vagy vidéki jellege, jelen kontextusban pedig fontos kérdéseket vet fel abból a szempontból is, hogy az erdélyi, székelyföldi művészet hogyan viszonyul a nemzetközi művészeti szcenához. A posztmodern világszemléletben már nem újdonság az, hogy a centrum és periféria viszonya megváltozik, a centrum elveszíti monopol jellegét, és a periféria ezáltal vele egyenrangú helyet kap. A lokális és univerzális egymás mellé helyezése által elmosódnak a földrajzi határok, a gazdasági, politikai, ökológiai problémák közös, univerzális értékű gondokká válnak mindenki számára. Az ebben a szellemiségben megszületett munkák egymás mellé helyezve egy organikus párbeszédet kezdeményeznek mind egymás között, mind a nézővel.

A grafikai szemle kiírása óta a székelyföldi művészek mellett legtöbben Magyarországról, Romániából, Lengyelországból jelentkeznek, de érkeztek munkák Oroszországból, Szerbiából, Kínából és Indiából egyaránt. Ezek mellett az alkotások mellett különleges kolorittal teszik érdekessé a válogatást a Banglades, Ghána, Nepál, Tajvan vagy Vietnámból küldött munkák.

A sokszínűséghez a téma választás mellett hozzájárul a technikai kivitelezés gazdag palettája, a tradicionális technikák dialógusa az újakkal, amelyek érdekes és egyedi kísérleteket és kivitelezéseket szültek. Ennek értelmében nyilvánvalóvá válik az az igény a művészek részéről, hogy a számítógépes lehetőségeket átültessék a képi, plasztikai kontextusba.

A digitális kép folyamatos megújulása, ebben az értelemben mozgalmassága, dinamizmusa percről percről új kihívások, új lehetőségek elő állítja a művésznezedékeket, akik az új technológiák felhasználásában és felhasználási lehetőségek fejlesztésében mindig is élen jártak. Így az internet, a számítógép, a digitális világ által nyújtott új lehetőségek is már a kezdetektől katalizátorként hatottak rájuk, mivelhogy új szociális, esztétikai és kulturális dimenziók feltárást és kiaknázását valósították meg általuk. Ugyanakkor eddig nem ismert lehetőségeket nyújtott az újrafelhasználás, a magán- és a lokális szféra határai megváltozásának a területén, akárcsak a kommunikáció és a személyes élmények megesztésében is. A kortárs képzőművészeti fogalomkörébe erőteljesen behatolt az új média, amely a grafika területén is hangsúlyosan érezhető hatását.

A munkák nagy része a technikai adottságokból kiindulva a virtuális valóság lehetőségeit aknázzák ki, szokatlan módon kapcsolva össze a valóság elemeit, szurreális hatást érve el ezáltal. Viszont meglepően érdekes és egyedi megoldásokat és kivitelezéseket találunk a hagyományos technikákkal készült

munkákon is. Végezetül, de nem utolsósorban, a beérkezett munkák színvonalas volta mellett említsre méltó a szervezők, a kurátor professzionálizmusa és bátorsága, hiszen az ő kitartó munkájuk nélküli nem jöhetett volna létre ez, a mára már nemzetközi megbecsülésnek örvendő rendezvény.

Ebben az esetben is Székelyföld bebizonyította, és bizonyítja folyamatosan, hogy a kultúra, a művészet által képes átlépni szűk földrajzi határait, és méltó társává válni más, nemzetközi színvonalú biennáléknak.

**Kányádi Iréne PhD**, művészettörténész, a Partium Keresztény Egyetem adjunktusa

RO /

## **G5 – Bienala de Grafică din Ținutul Secuiesc, ediția a 5-a, 2018**

Bienala de Grafică din Ținutul Secuiesc, care a ajuns la cea de-a 5-a ediție, se extinde din ce în ce mai mult peste granițele Ținutului Secuiesc.

Ediția din acest an a bienalei de grafică se concentrează pe lucrări create ca răspunsuri la ideea provocatoare a interfeței dintre digital și analog, dintre lumea tradițională și cea nouă. Lucrările primite sunt exemple convingătoare ale modului în care artiștii sunt capabili să găsească echilibru organic între două lumi aparent antagonistice. Apariția imaginilor computerizate care, în anumite circumstanțe, ar putea părea ușor de generat, a declanșat avalanșa de imagini caracteristice secolului 21. În această diversitate a imaginilor, rolul social al artei grafice rămâne extrem de important și semnificativ chiar și în zilele noastre. Într-o lume, în care grafica de multiplicare își asumă de cele mai multe ori rolul publicitară omniprezente, crearea operelor de artă autonome este de o importanță vitală.

Printre lucrările primite găsim soluții și experimente interesante cu privire la influența tehnicielor tradiționale, nobile ale artei grafice asupra imaginilor digitale și invers, respectiv asupra modului, în care posibilitățile oferite de aceste două lumi aparent antagonistice pot fi adaptate una la alta, accentuându-și reciproc potențialul de exprimare, valoarea artistică și soluțiile unice. De asemenea, spiritualitatea perioadei postmoderne a oferit o gamă largă de oportunități pentru experimente și combinații infinite, în ceea ce privește alegerea temei, precum și implementările tehnice.

Numărul mare de lucrări primite contribuie la o creștere continuă a standardelor, atât din punct de vedere cantitativ, cât și calitativ. Prin urmare, putem afirma, fără îndoială, că Bienala de Grafică din Ținutul Secuiesc se extinde cu din ce în ce mai multă încredere peste granițele locului natal, ridicându-se la nivel internațional. Această ridicare calitate rapidă a transformat visul lui Zsolt Siklodi în realitate: „obiectivul Bienalei de Grafică din Ținutul Secuiesc este să alăture localul și universalul și prin aceasta să caute, să determine locul tendințelor artistice care se nasc în regiune, dar și în alte părți ale lumii, în cadrul trendurilor globale...”.

Sintagma „local și global” generează idei precum organizarea în spațiu a economiei globale mondiale, estomparea granițelor, dar mai ales, modul în care arta și cultura se definesc în acest mediu. Au granițe bine definite, caracter urban sau rural? De asemenea, în acest context, pune întrebări importante privind modul în care arta din Transilvania, din Ținutul Secuiesc relatărează cu scena artistică internațională. În viziunea postmodernă asupra lumii, schimbarea relației dintre centru și periferie, și anume, că centrul își pierde poziția de monopol, ca urmare, periferia câștigă o poziție egală cu cea a centrului, nu mai este privită ca ceva nou. Datorită juxtapunerii localului și a universalului, se estompează granițele geografice, problemele economice, politice, ecologice devin preocupări de importanță universală pentru toată lumea. Plasate laolaltă, lucrările create în acest spirit inițiază un dialog organic atât între ele, cât și cu privitorul.

De la lansarea invitației de participare la bienala de grafică, majoritatea lucrărilor au sosit, în afară de Ținutul Secuiesc, din Ungaria, România și Polonia, de asemenea, au fost trimise lucrări și din Rusia, Serbia, China și India. O culoare aparte în selecție o reprezintă lucrările trimise din Bangladesh, Ghana, Nepal, Taiwan sau Vietnam.

În afară de alegerea temei, diversitatea lucrărilor se datorează și bogăției implementărilor tehnice, a dialogului dintre tehnici tradiționale și cele noi, care au dus la experimente și implementări interesante, unice. În acest sens, se explică de ce artiștii sunt preocupăți de transpunerea posibilităților oferite de computere într-un context vizual, plastic.

Reînnoirea constantă a imaginii digitale, caracterul ei dinamic prezintă noi provocări și, în același timp, oferă noi posibilități diferitelor generații de artiști, care au fost întotdeauna primii în utilizarea noilor tehnologii și în dezvoltarea posibilităților de aplicare ale acestora. În acest fel, este de la sine înțeles că noile posibilități oferite de internet, calculatoare și lumea digitală au avut un efect catalizator asupra lor, încă de la început, pentru că prin aceste tehnologii au reușit să exploreze și să exploateze

noi dimensiuni sociale, estetice și culturale. De asemenea, lumea digitală a oferit noi posibilități de reutilizare, pe terenul schimbării granițelor dintre sfera privată și cea locală, precum și în ceea ce privește comunicarea și schimbul de experiențe personale. Noile medii au pătruns puternic în aria artei contemporane, exercitând efect și asupra artei grafice.

Ca urmare a tehnicii adoptate, majoritatea lucrărilor exploatează posibilitățile realității virtuale, creând legături inedite între elementele realității, care duc la efecte suprarealiste. Pe de altă parte, lucrările create cu tehnici tradiționale prezintă și ele soluții și implementări surprinzătoare de interesante și unice. Nu în ultimul rând, pe lângă nivelul înalt al lucrărilor depuse, trebuie menționat și profesionalismul și curajul organizatorilor și a curatorului, deoarece acest eveniment, deja cu o recunoaștere internațională, nu s-ar fi putut organiza fără munca lor perseverentă.

Și în acest caz, Ținutul Secuiesc a dovedit și dovedește în continuu că prin cultură și artă își poate depăși limitele geografice restrânse, iar acest eveniment asigură standardele înalte ale altor bienale organizate pe plan internațional.

**Irène Kányádi PhD**, istoric de artă,  
Lector universitar, Universitatea Creștină Partium

EN /

## G5 – The 5<sup>th</sup> Graphic Art Biennial of Szeklerland, 2018

The Graphic Art Biennial of Szeklerland, which has now reached its fifth edition, is rapidly expanding over the borders of Szeklerland.

This year's edition of the Graphic Art Biennial focuses on artworks created as answers to the challenging idea of the interface between the digital and the analogue, the traditional and the new world. The works submitted are compelling examples on the way artists are able to find an organic balance between two seemingly antagonistic worlds. The emergence of computer images, which, in certain circumstances, might seem easy to be generated, has triggered the flood of images characteristic of

the 21<sup>st</sup> century. Despite the large variety of pictures, the social role of graphic art continues to remain extremely important and significant even in our days. In a world where multiplied graphics usually fulfills the role of the omnipresent advertising, the creation of autonomous artworks is of vital importance.

The works submitted provide interesting solutions and experiments regarding the influence of the traditional, noble techniques of graphic art on digital images and vice versa, on the way the possibilities offered by these two seemingly antagonistic worlds can be accommodated with each other, and how they emphasize each other's potential of expression, artistic value and unique solutions. Moreover, the postmodernist spirituality of the age has also offered broad opportunities for experiments and combinations as far as the choice of topic and technical implementations are concerned.

The large number of the submitted works contributes to a continuous increase of standards from both quantitative and qualitative points of view. Therefore, it can be undoubtedly stated that the Graphic Art Biennial of Szeklerland is noticeably expanding over the borders of its birthplace, gaining international recognition. This rapid shift has made Zsolt Siklodi's dream come true: "The objective of the Graphic Art Biennial of Szeklerland is to place side by side the local and the universal, and thus to find and define the role of endeavours in the field of graphic art, born in the region as well as in other parts of the world, within global trends...".

The syntagm 'local and global' brings up ideas like the spatial organisation of global world economy, the blurring of borders and, most of all, how art and culture define themselves in this environment. Do they have well-defined borders, urban or rural character? In the present context it also raises important questions on the way the art from Transylvania, from Szeklerland relates to the international artistic scene. In the postmodern worldview, the change of the relationship between the centre and the periphery, namely that the centre loses its monopoly position, as a consequence of which the periphery gains a position equal to that of the centre, is not regarded as something new. The juxtaposition of the local and universal triggers the blurring of the geographical borders; the economic, political, ecological problems become concerns of universal value shared by everybody. Placed side by side, the works created in this spirit initiate organic dialogues with both one another and the viewers.

Since the launch of the biennial's call for application, the majority of the works have arrived, apart from Szeklerland, from Hungary, Romania and Poland, but works have been received from Russia, Serbia, China and India, as well. A particular colour was introduced by the artworks sent from Bangladesh, Ghana, Nepal, Taiwan or Vietnam.

Beside choice of topic, the variety of the artworks is due to the richness of technical implementations, the dialogue between traditional and new techniques, which resulted in interesting, unique experiments and implementations. It also explains why the artists are preoccupied with transposing the possibilities offered by computers into a pictorial, plastic context.

The constant renewal of digital pictures, their dynamic character pose new challenges and, at the same time, offer new possibilities for different generations of artists, who have always been the first in using and developing possible applications for new technologies. It goes without saying that the new possibilities offered by the internet, computers and the digital world have had a catalyzing effect on them since the very beginning, because, by means of these technologies, they have been able to explore and exploit new social, aesthetic and cultural dimensions. It has also provided new possibilities for re-use, for shifting the borders between the private and the local spheres, as well as for communication and sharing private experiences. The new media have strongly penetrated into modern art, leaving effects that can be clearly traced in graphic art, as well.

As a result of the techniques adopted, most of the works exploit the possibilities of virtual reality, creating unusual links between the elements of reality, which lead to surreal effects. Nevertheless, works created with traditional techniques also display surprisingly interesting and unique solutions and implementations. Beside the high standards of the works submitted, the organisers' and the curator's professionalism and courage must also be mentioned, since this event, which has already gained international recognition, could not have been organised without their persistent work.

Szeklerland has proved again that geographical borders can be passed through culture and art, and this event can ensure the standards of other biennials organised at an international level.

**Iréné Kányádi PhD**, art historian, Assistant Professor, Partium Christian University

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## A zsűritagok / Membrii juriului / Members of the jury

**Ferencz S. Apor,** képzőművész – a biennálé kurátora, Csíkszereda, România / artist plastic – curatorul bienalei, Miercurea Ciuc, România / artist – curator of the biennial, Miercurea Ciuc, Romania

**Dr. Cristian Aurel Opris,**  
grafikusművész – egyetemi docens, Kolozsvári Képzőművészeti és Design Egyetem, România  
grafician – conferențiar universitar, Universitatea de Artă și Design Cluj-Napoca, România  
graphic artist – associate professor at University of Arts and Design of Cluj-Napoca, Romania

**Dr. Anca Boeriu,**  
grafikusművész – adjunktus, Bukaresti Nemzeti Művészeti Egyetem, România  
grafician – lector universitar, Universitatea Națională de Arte București, România  
graphic artist – assistant professor at National University of Arts Bucharest, Romania

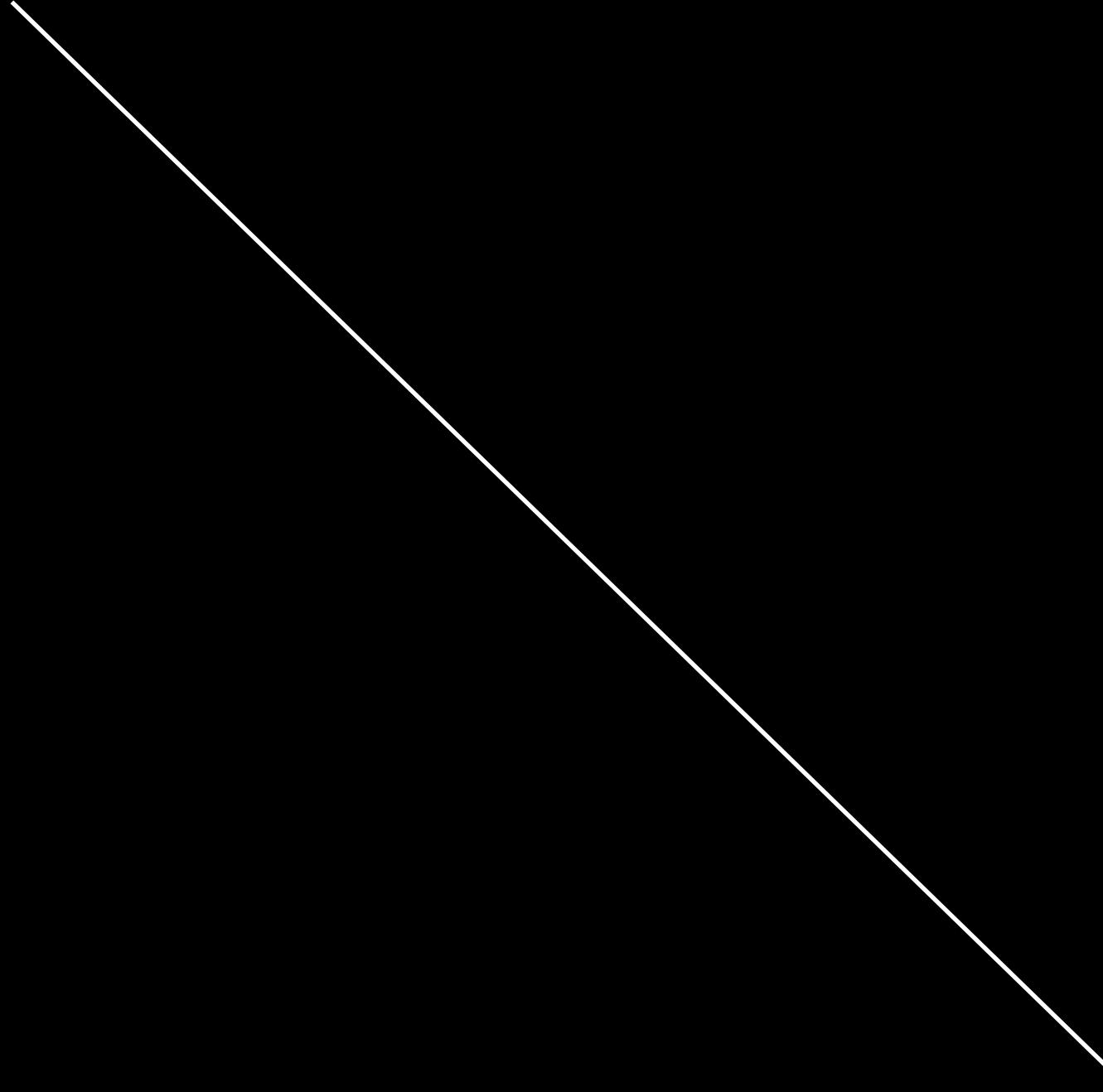
**Prof. dr. Erőss István,**  
grafikusművész – egyetemi tanár, Eszterházy Károly Egyetem, Eger, Magyarország  
grafician – profesor universitar, Universitatea Eszterházy Károly, Eger, Ungaria  
graphic artist – professor at Eszterházy Károly University, Eger, Hungary

**Kónya Ábel,**  
képzőművész – a MODEM Modern és Kortárs Művészeti Központ kurátora, Debrecen, Magyarország  
artist plastic – curator la MODEM Centrul de Artă Modernă și Contemporană, Debrecen, Ungaria  
artist – curator of MODEM Center for Modern and Contemporary Art, Debrecen, Hungary

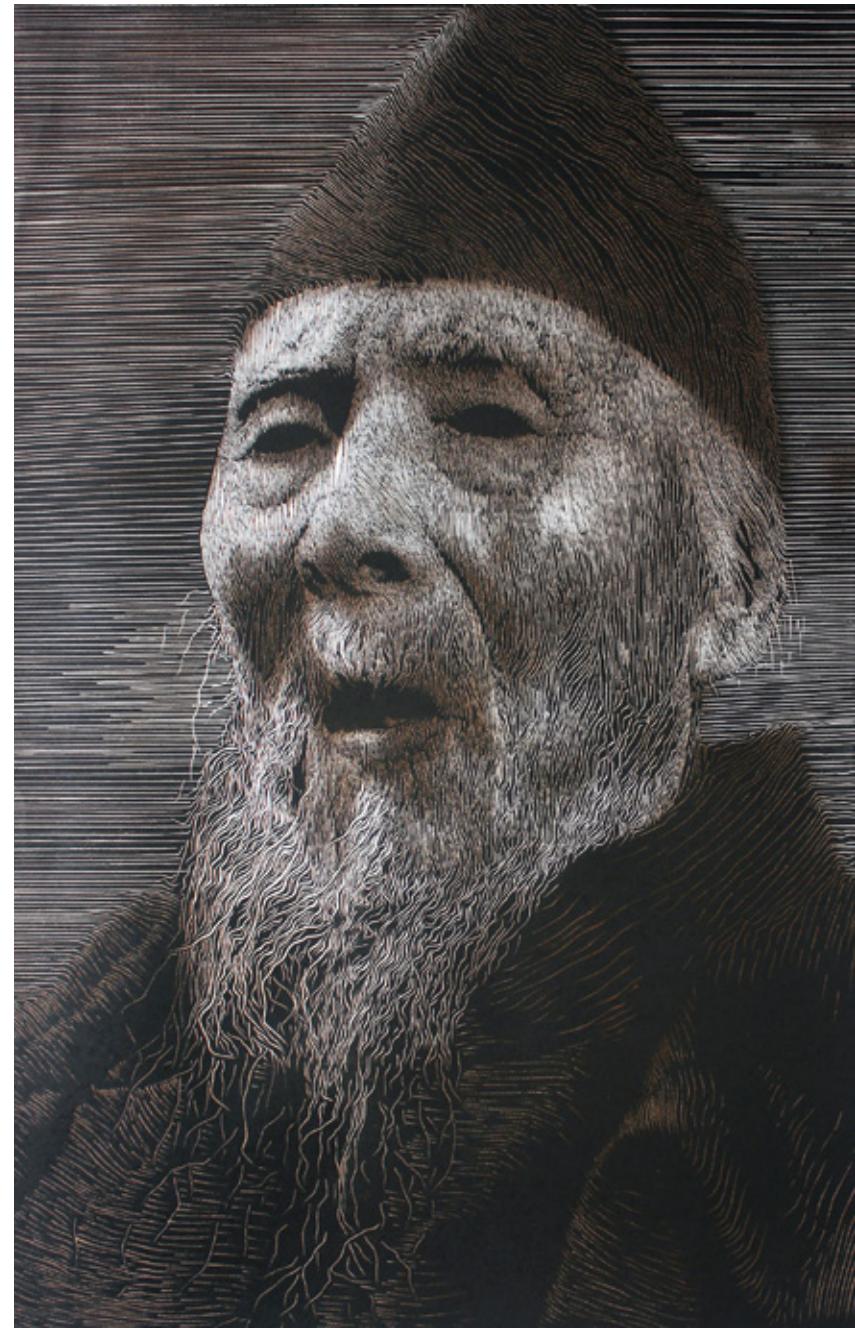
**Prof. dr. Liu Chun-Lan,**  
művészettörténész – egyetemi tanár, Tajvani Nemzeti Művészeti Egyetem, Tajpej  
istoric de artă – profesor universitar, Universitatea Națională de Artă din Taiwan, Taipei  
art historian – professor at National Taiwan University of Art, Taipei

**Vécs Nagy Zoltán,**  
művészettörténész – igazgató, Erdélyi Művészeti Központ, Sepsiszentgyörgy, România  
istoric de artă – director, Centrul de Artă Transilvania, Sfântu Gheorghe, România  
art historian – director, Transylvanian Art Center, Sfântu Gheorghe, Romania

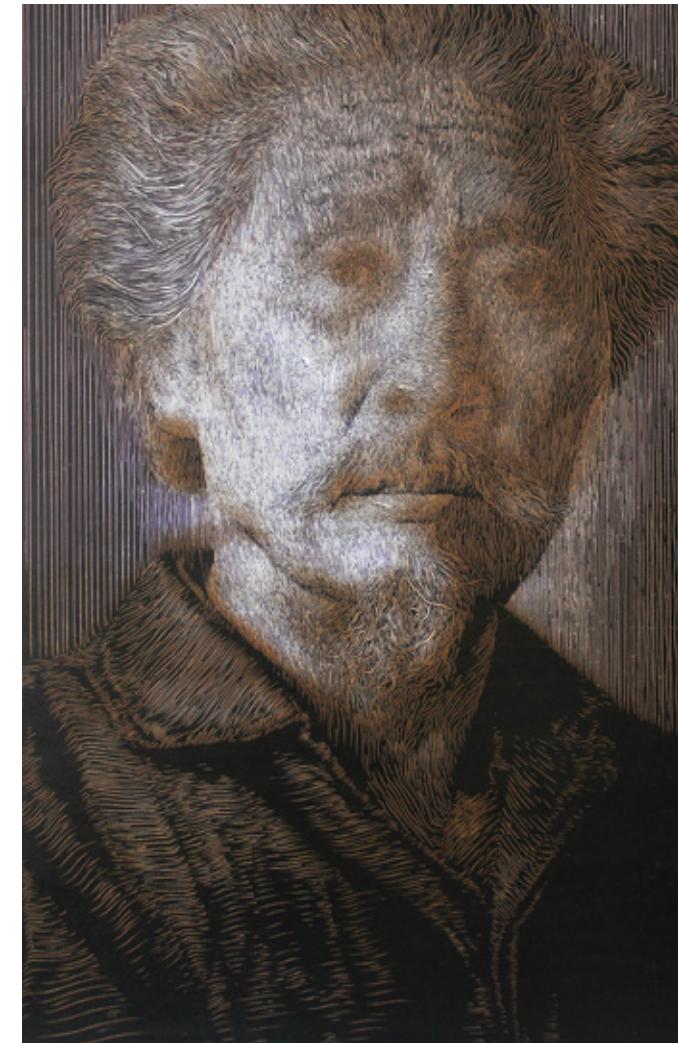
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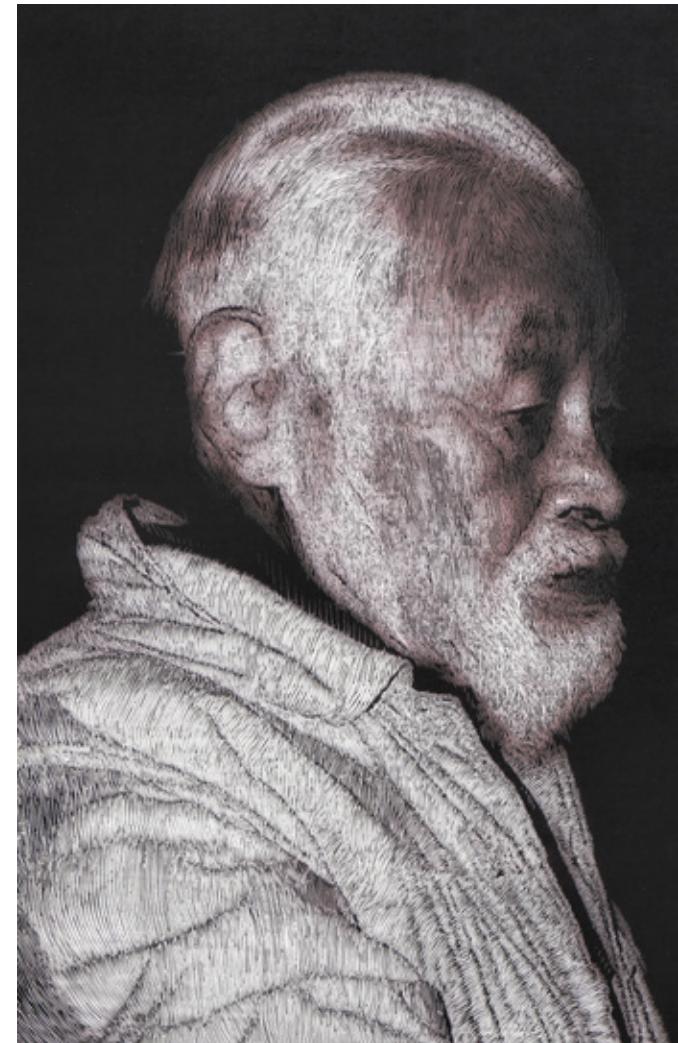
**A díjazott alkotások / Lucrările premiate  
/ The awarded artworks**



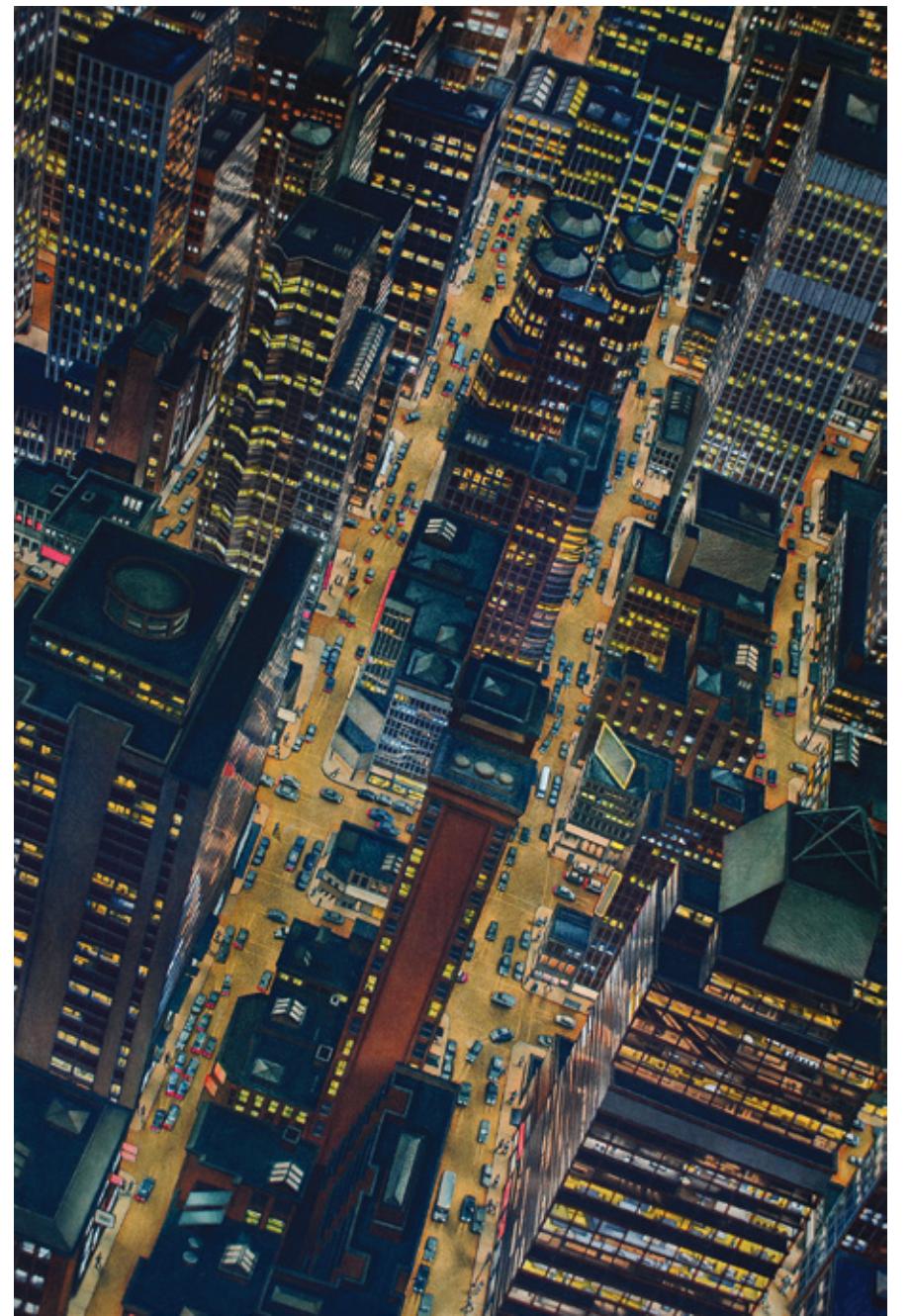
A biennále fődíja / Marele premiu al bienalei /  
Main Prize of the biennial  
**Jing Liu** / CN



**<Master 03-2>** / **<Mester 03-2>** / **<Maestru 03-2>**  
fametszet, litográfia / xilogravură, litografie  
/ woodcut, lithography  
90x60 cm / 2017



**<Master 05>** / **<Mester 05>** / **<Maestru 05>**  
fametszet, litográfia / xilogravură, litografie / woodcut, lithography  
90x60 cm / 2017



Nagy Imre-díj / Premiul Nagy Imre / Nagy Imre Prize  
**Art Weger** / US

**Life Below** / Élet odalent / Viață dedesubt  
rézkarc / acvaforte / etching  
100x70 cm / 2014



**At the Crossroads** / A kereszteződésnél / La intersecție  
mezzotinto / mezzotinta / mezzotint  
70x70 cm / 2017



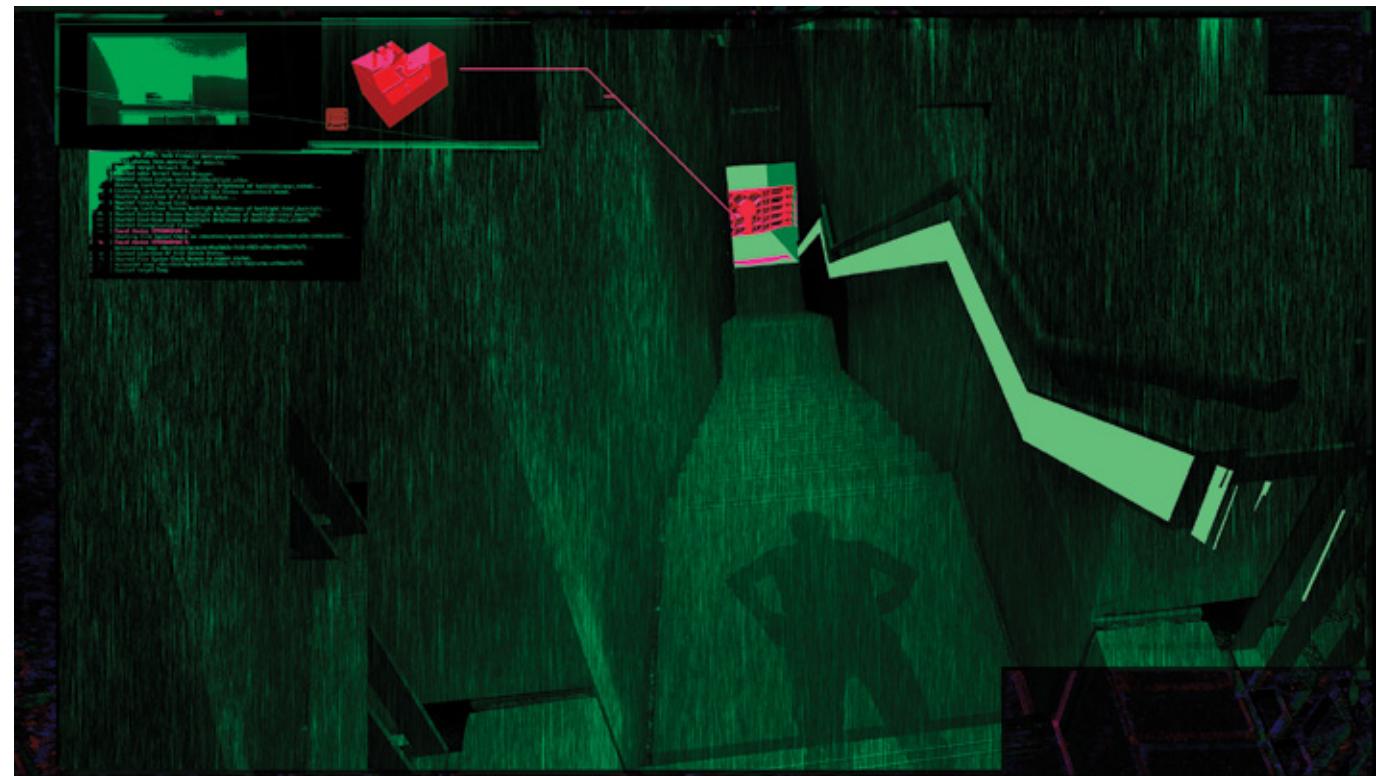
**Back In The Day** / Azokban az időkben / În vremea aceea  
egyedi technika / tehnică individuală / individual technique  
70x100 cm / 2018



**I Love You, She tells her image in the mirror** / Szeretlek, mondja a tükörképének / Te iubesc, spune ea imaginii ei din oglindă  
egyedi technika / tehnică individuală / individual technique  
70x50 cm / 2017

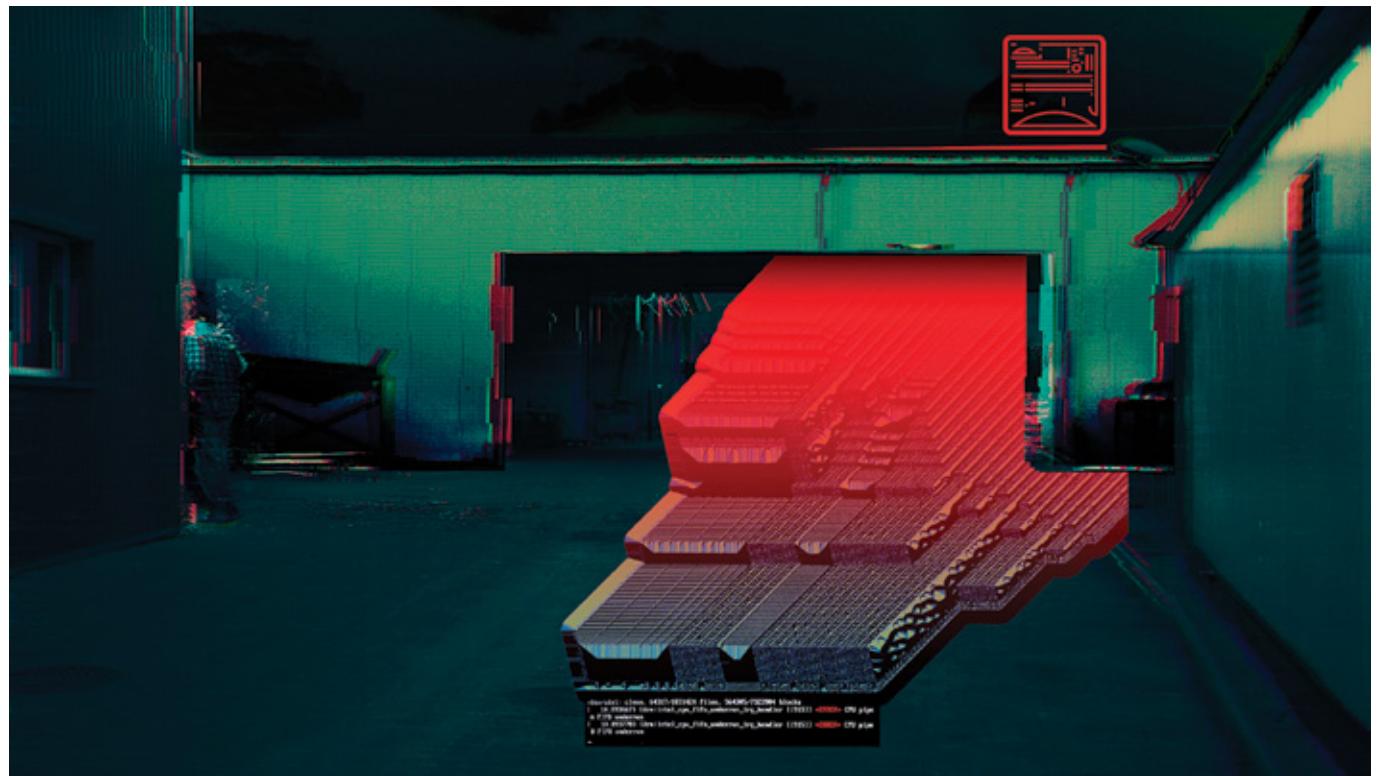
Nagy Pál-díj / Premiul Nagy Pál / Nagy Pál Prize

**Jakub Jaszewski** / PL



**Xfirewall** / Xtűzfal / Xfirewall

szublimációs nyomat (digitális) / imprimare prin sublimare (digitală) / dye print (digital)  
55x97 cm / 2018



**Xerror** / Xhiba / Xeroare

szublimációs nyomat (digitális) / imprimare prin sublimare (digitală) / dye print (digital)  
55x97 cm / 2018

Magyarország Csíkszeredai Főkonzulátusának díja / Premiul Consulatului General al Ungariei la Miercurea Ciuc /  
The prize of the Consulate General of Hungary in Miercurea Ciuc

**Răzvan Anton** / RO



**Fading Study (Synagogue)** / Elhalványuló tanulmány (Zsinagóga) / Studiu estompat (Sinagogă)  
egyedi technika / tehnică individuală / individual technique  
70x50 cm / 2016

Eszterházy Károly Egyetem díja / Premiul Universității Eszterházy Károly / Eszterházy Károly University's Prize  
**Ács Kinga-Noémi** / RO

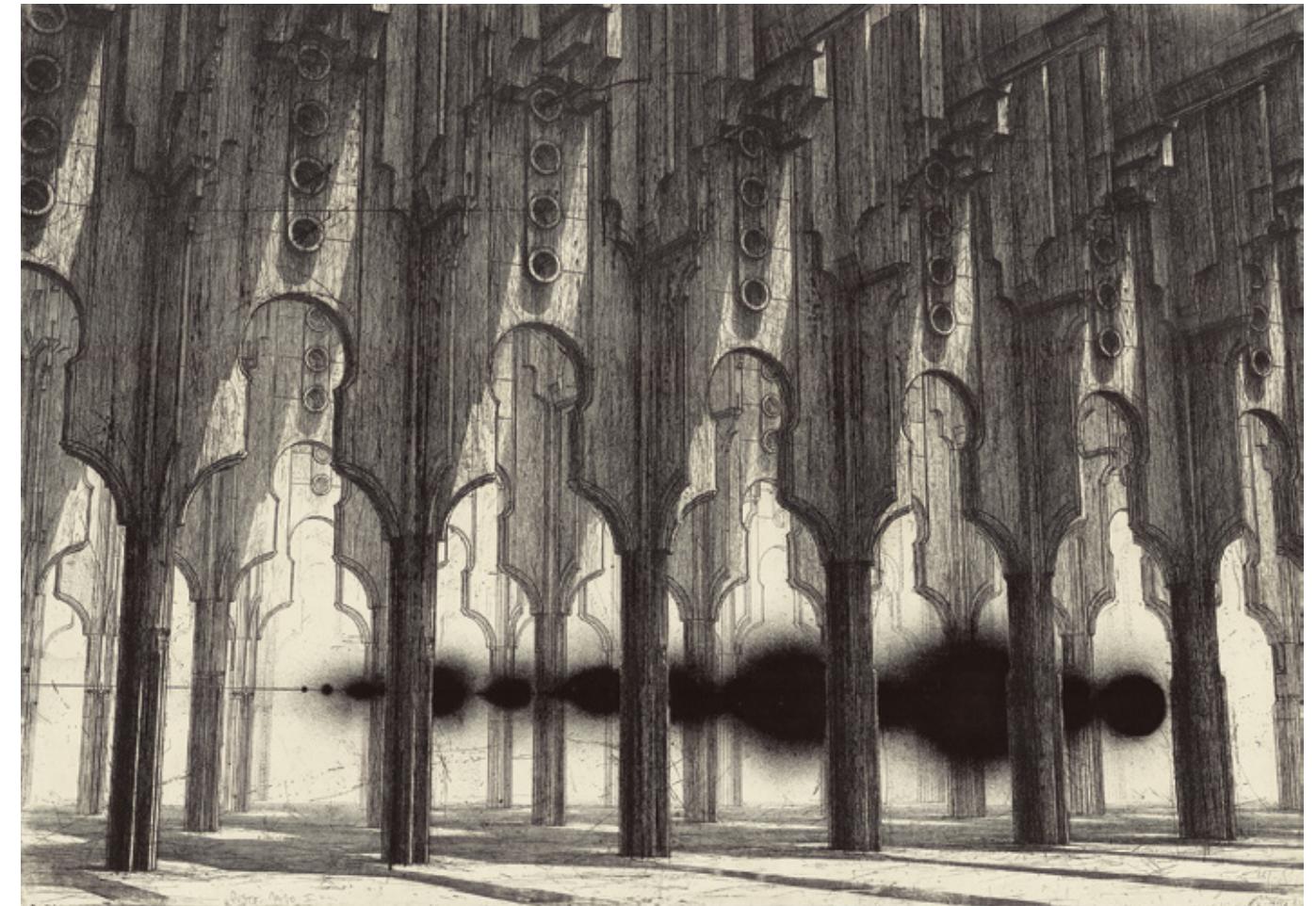


**Hunyadi Square 2** / Hunyadi tér 2. / Piața Hunyadi 2  
linómetszet / linogravură / linoleum cut  
40x50 cm / 2017



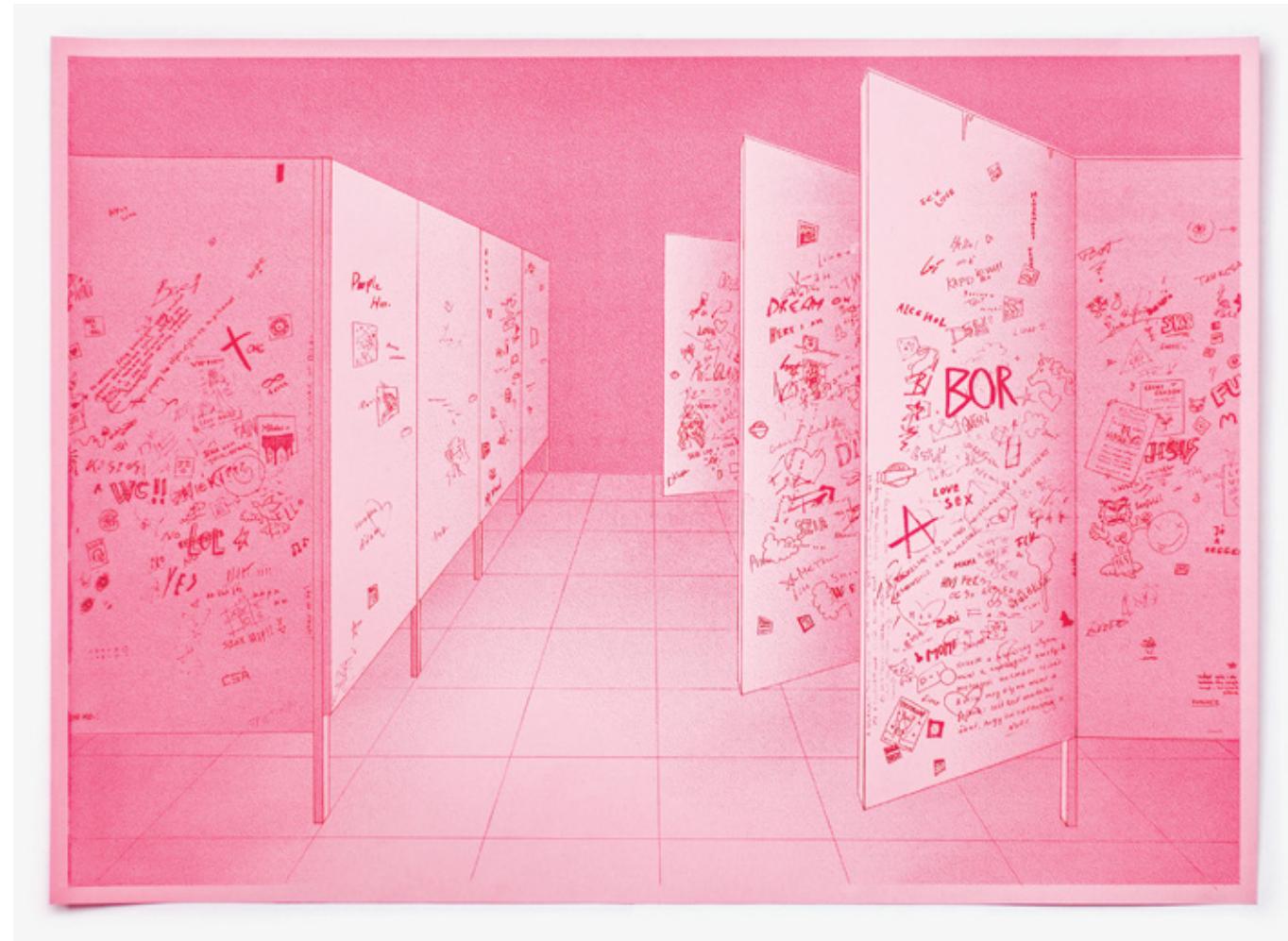
**Other Way 5 / Másképp 5. / Altfel 5**

rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta / etching, drypoint, aquatint  
70x100 cm / 2017



**Empty Egg 1 / Üres tojás 1. / Ou gol 1**

rézkarc, hidegtű, foltmaratás, mezzotinto / acvaforte, ac rece, acuatinta, mezzotinta / etching, drypoint, aquatint, mezzotint  
70x100 cm / 2017



**Rózsaszínben minden szébb I.** / Totul e mai frumos în roz I / Everything is more beautiful in pink I

szitanyomat / serigrafie / silkscreen

50x70 cm / 2017



**Rózsaszínben minden szébb II.** / Totul e mai frumos în roz II / Everything is more beautiful in pink II  
szitanyomat / serigrafie / silkscreen  
50x70 cm / 2017



**Rózsaszínben minden szébb III.** / Totul e mai frumos în roz III / Everything is more beautiful in pink III  
szitanyomat / serigrafie / silkscreen  
50x70 cm / 2017



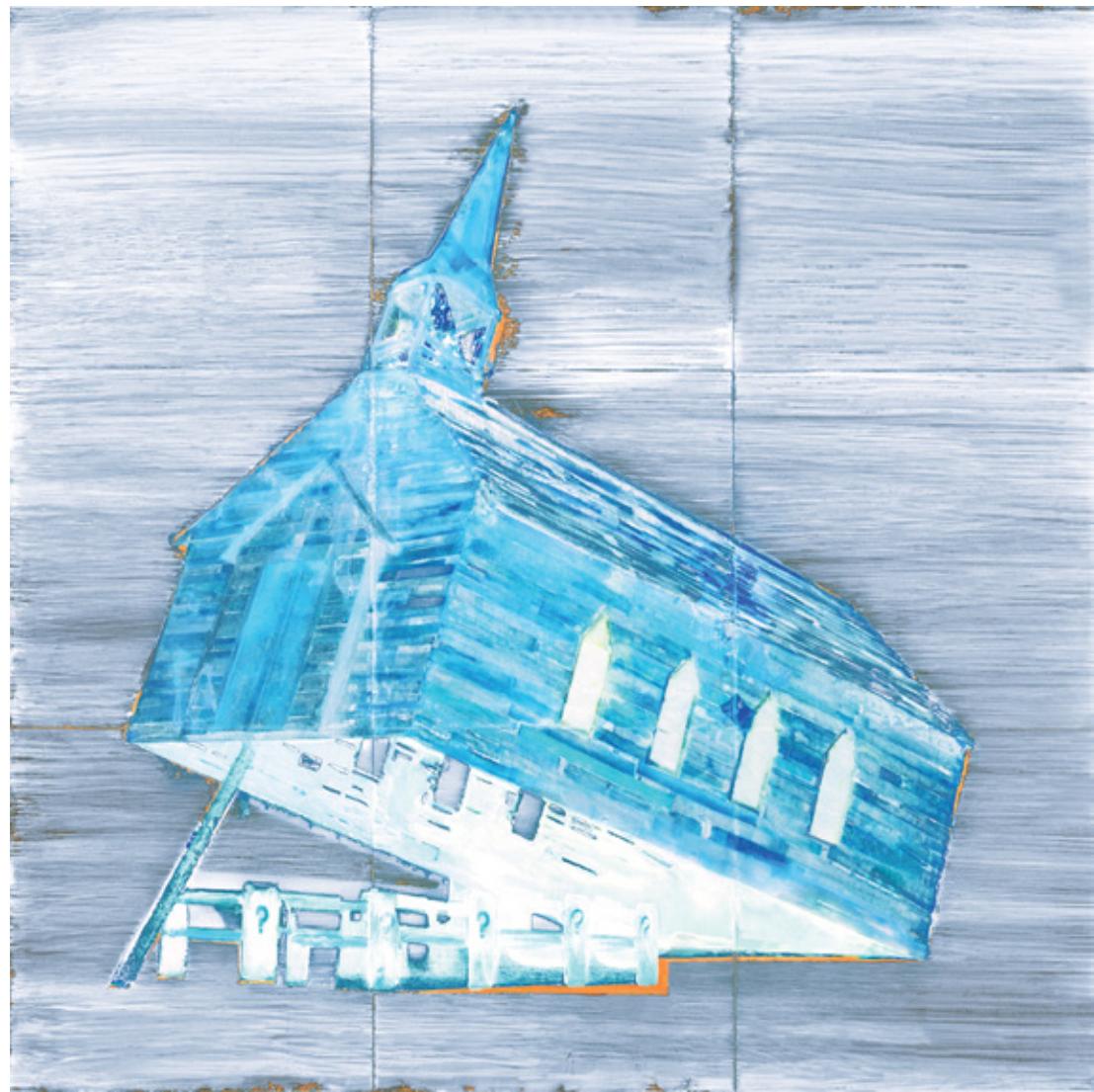
**Ceredi jelenés I. – A két tanú** / Apariție la Cered I – Cei doi martori / Apparition in Cered I – The two witnesses  
rizonyomat / risograf / risograph  
70x100 cm / 2018



**Ceredi jelenés II. – Felhőbe öltözötten** / Apariție la Cered II – Îmbrăcat în nor / Apparition in Cered II – Dressed in cloud  
rizonyomat / risograf / risograph  
70x100 cm / 2018

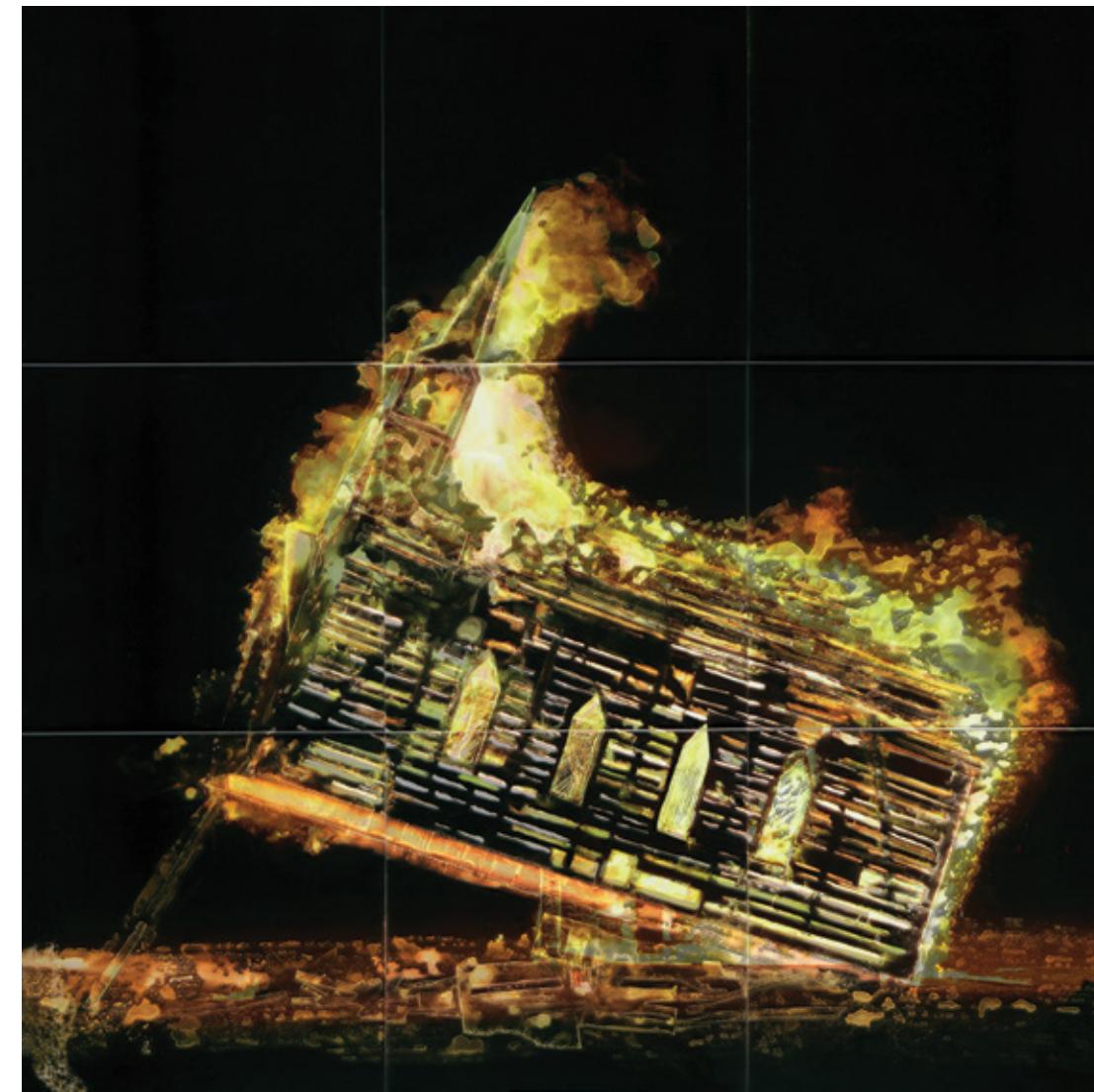


**Ceredi jelenés III. – A második jaj elmúlt** / Apariție la Cered III – Al doilea „vai” a trecut / Apparition in Cered III – The second alas is gone  
rizonyomat / risograf / risograph  
70x100 cm / 2018



**Bevésődés I. / Întipărire I / Imprinting I**

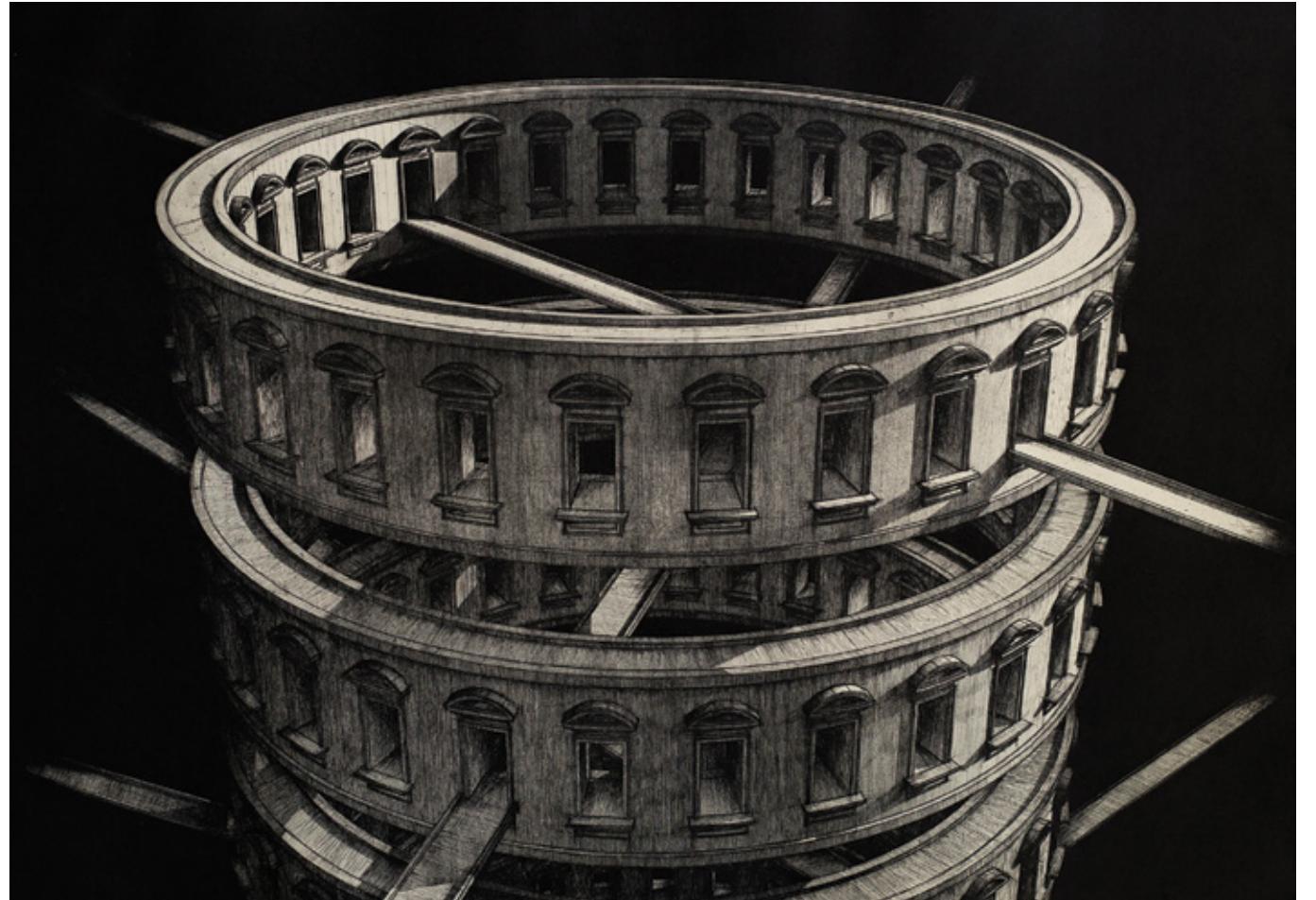
digitális nyomat, vegyes technika, egyedi technika / tipar digital, tehnică mixtă, tehnică individuală / c-print, mixed technique, individual technique  
100x100 cm / 2016



**Bevésődés II. / Întipărire II / Imprinting II**

digitális nyomat, vegyes technika, egyedi technika / tipar digital, tehnică mixtă, tehnică individuală / c-print, mixed technique, individual technique  
100x100 cm / 2016

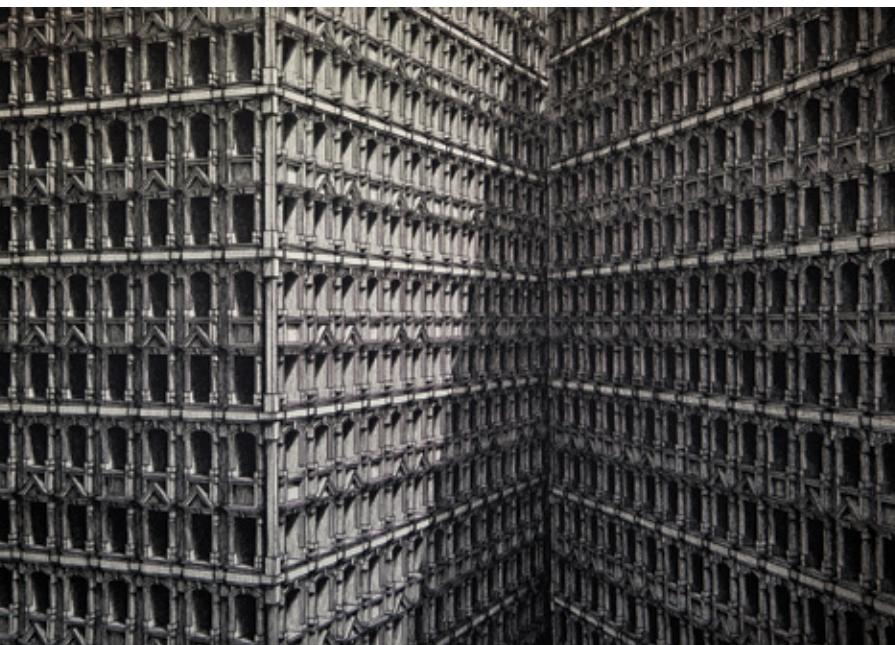
Nívódíj / Premiul special / Special Prize  
**Łukasz Koniuszy** / PL



**Cylindrical Structure** / Hengeres szerkezet / Structură cilindrică  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
70x100 cm / 2016



**Sacral Structure** / Szakrális szerkezet /  
Structură sacrală  
rézkarc, foltmaratás, mezzotinto / acvaforte,  
acuatinta, mezzotinta / etching, aquatint,  
mezzotint  
70x100 cm / 2016



**Habitable Structure** / Lakható szerkezet /  
Structură locuibilă  
rézkarc / acvaforte / etching  
70x100 cm / 2016

Nívódíj / Premiul special / Special Prize

**Haruhiko Yoshinaga** / JP

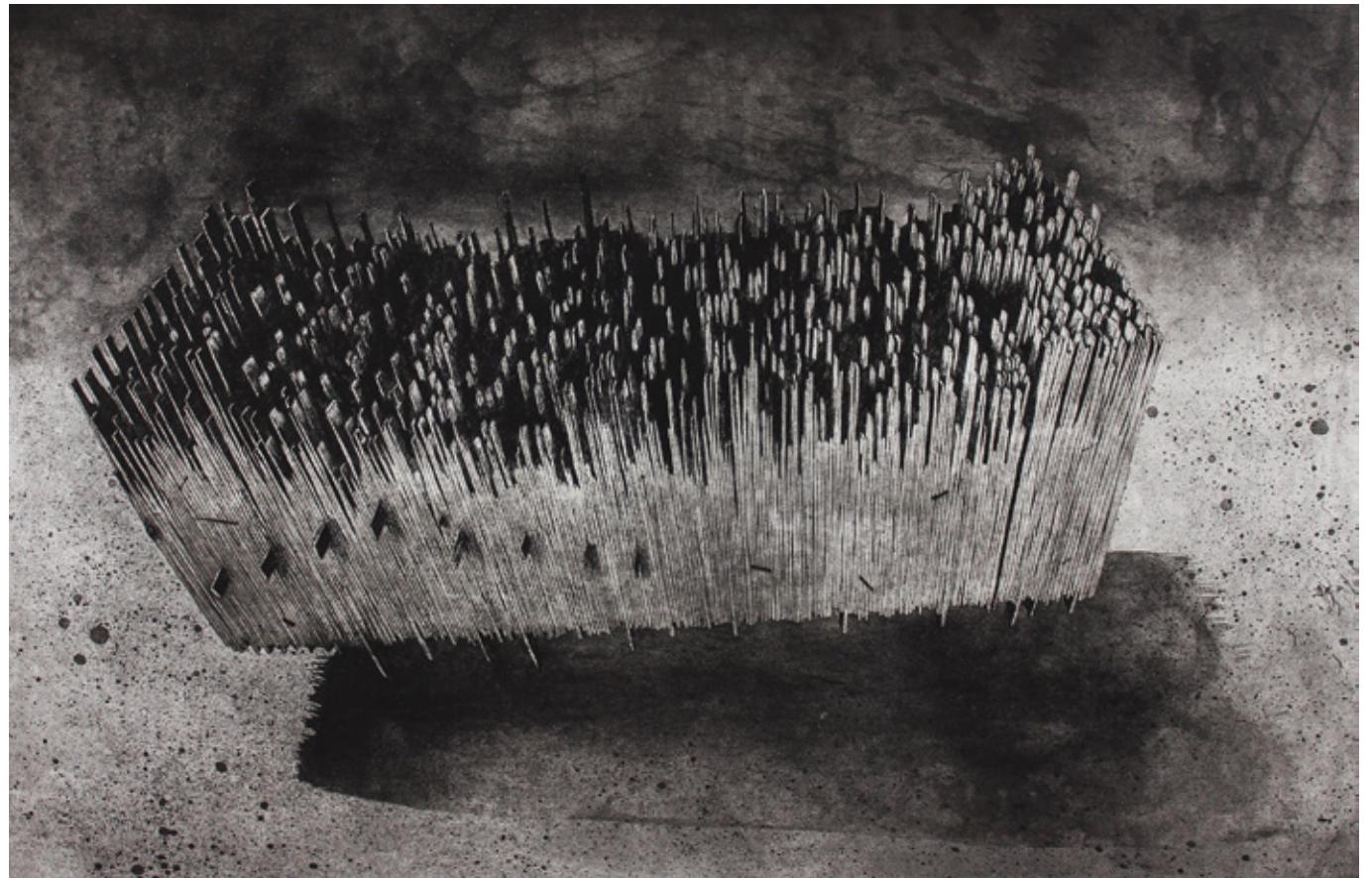


**Flip side / A másik oldal / Reversul**  
szitanyomat / serigrafie / silkscreen  
51x36 cm / 2017

**Paling/T.0.16-1-04** / Palánk/T.0.16-1-04 / Gard/T.0.16-1-04  
szitanyomat / serigrafie / silkscreen  
81x80 cm / 2016

Nívódíj / Premiul Nivo / Nivo Prize

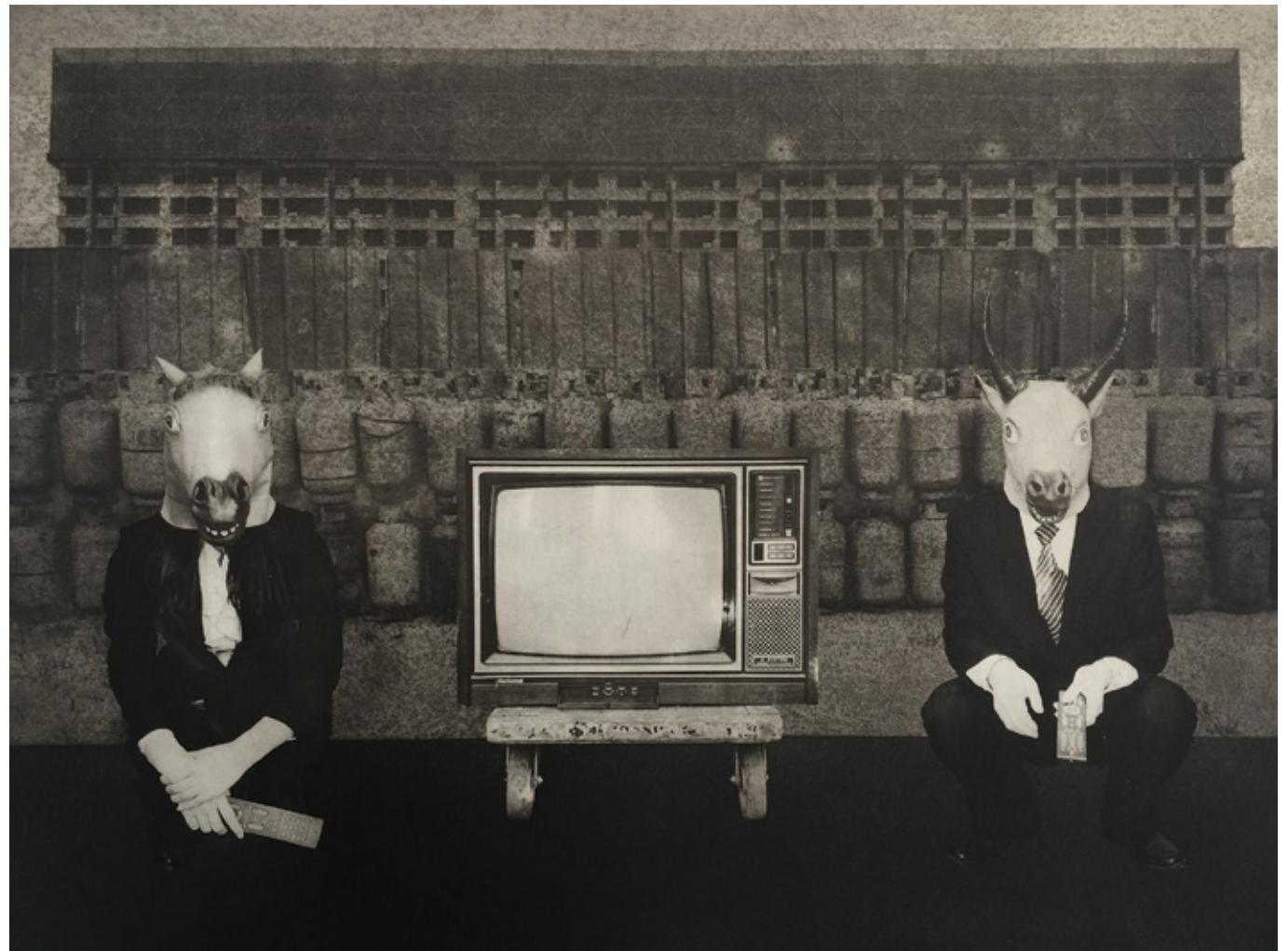
**Zoran Mishe** / BG



**Tie Silencer**  
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta / etching, drypoint, aquatint  
66x100 cm / 2018

Nívódíj / Premiul special / Special Prize

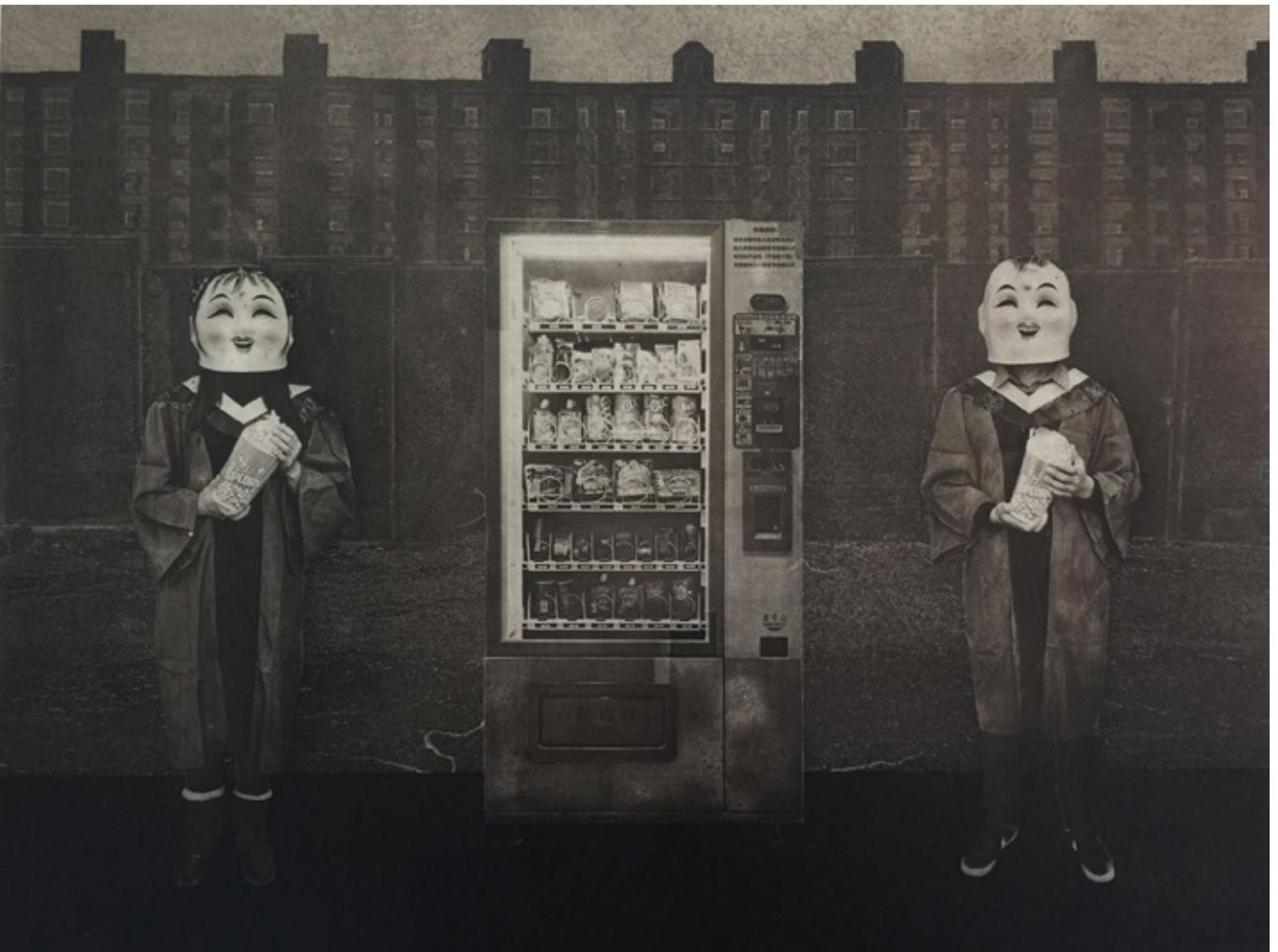
**Liu Fu** / CH



**Lost Paradise series III** / Elveszett Paradicsom-sorozat III. / Seria Paradis pierdut III

rézkarc / acvaforte / etching

80x60 cm / 2016



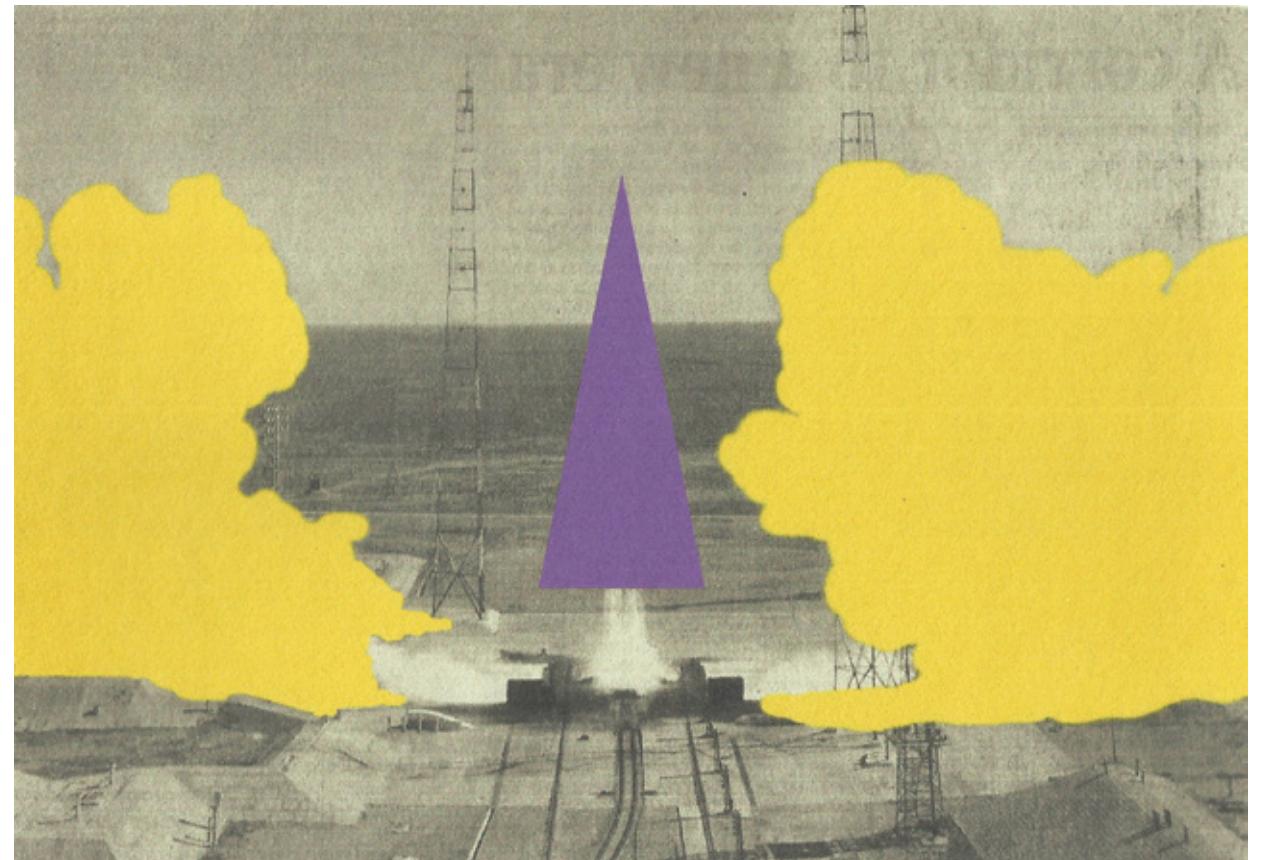
**Lost Paradise series IV** / Elveszett Paradicsom-sorozat IV. / Seria Paradis pierdut IV

rézkarc / acvaforte / etching

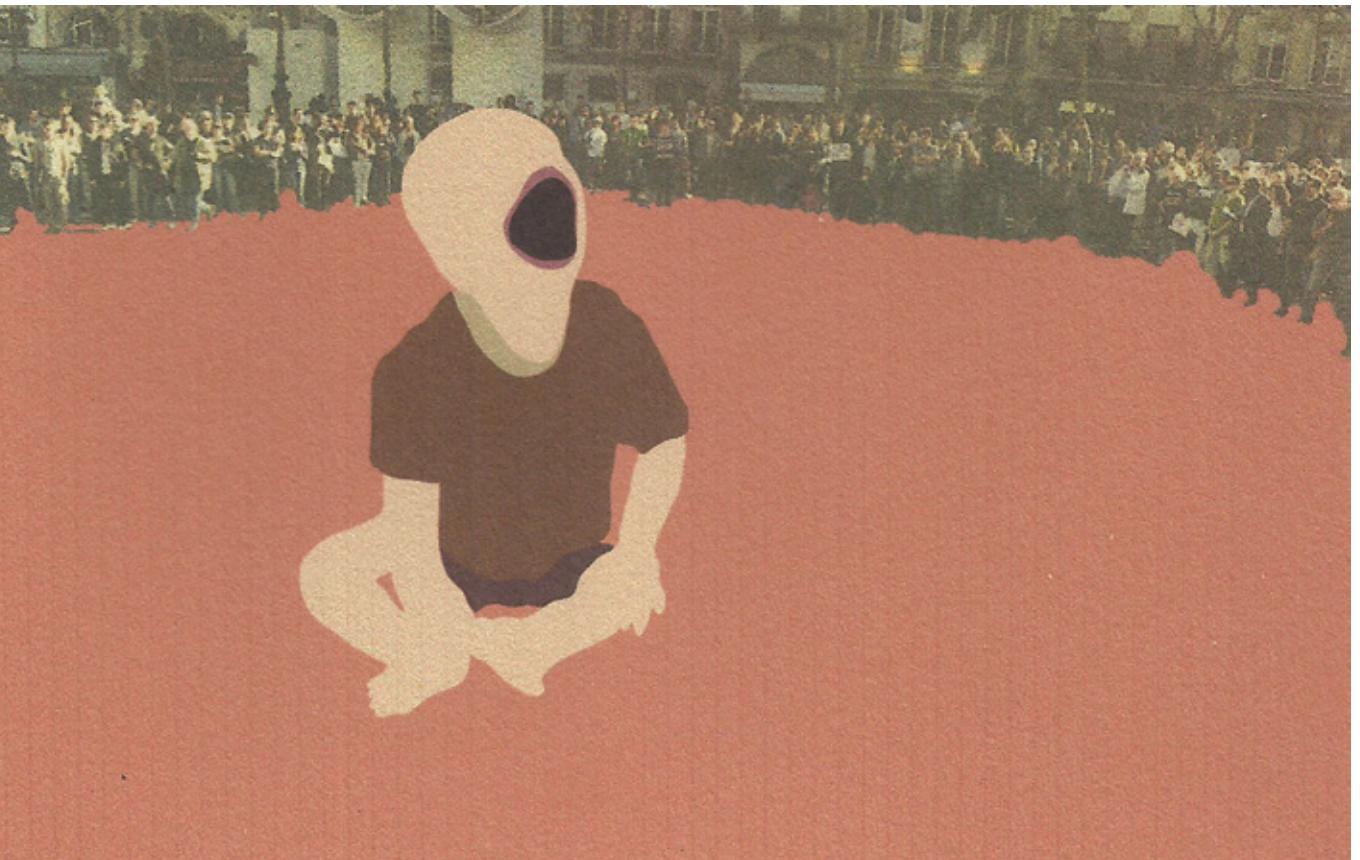
80x60 cm / 2016

Nívódíj / Premiul special / Special Prize

**Haider Ali Jan** / PK



**Purple Triangle** / Lila háromszög / Triunghi violet  
offset / offset / offset  
50,8x73,1 cm / 2016



**Spectator** / Néző / Spectator  
offset / offset / offset  
50,49x80,19 cm / 2016

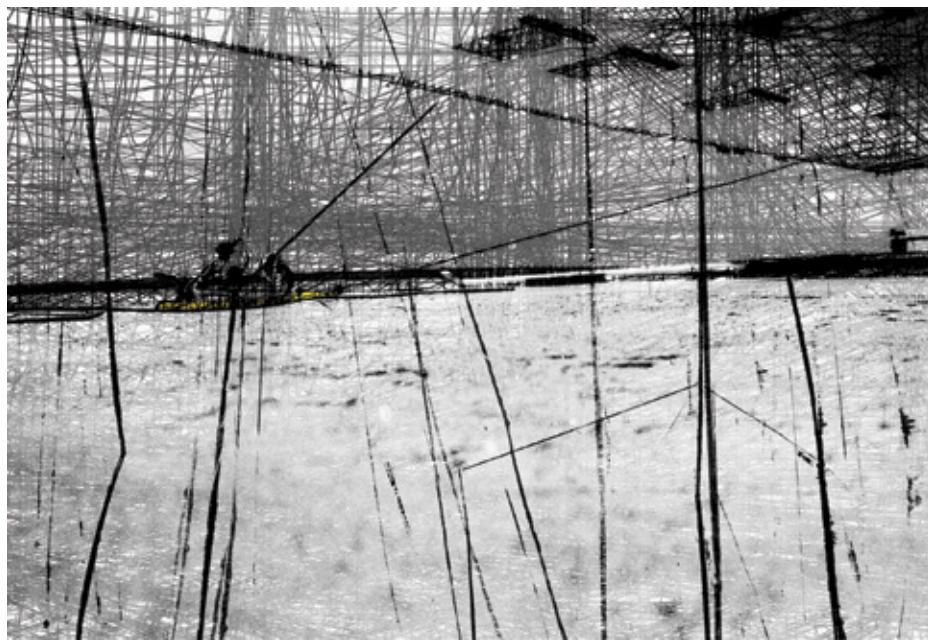
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**A beválogatott alkotások / Lucrările selectate  
/ The selected artworks**



**Adam Czech / PL**

**Impression – Sum of branches of Ejrezjone**  
/ Benyomás – Ejrezjone ágainak összege /  
Impresie – Suma ramurilor din Ejrezjone  
litográfia / litografie / lithography  
70x100 cm / 2017



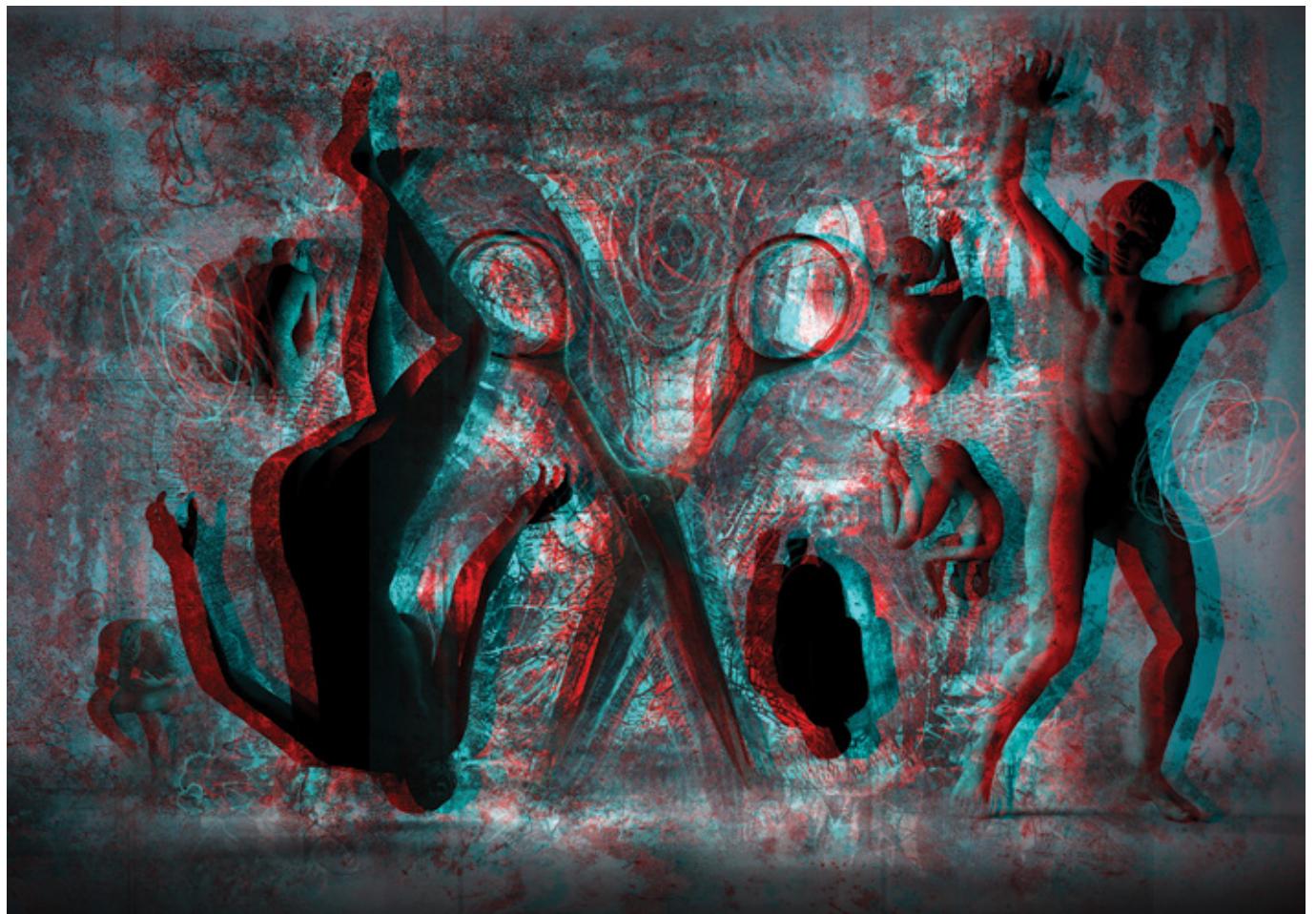
**Adrian Czyż / PL**

**Landscape I / Tájkép I. / Peisaj I**  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2017



**Adrian Lis / RO**

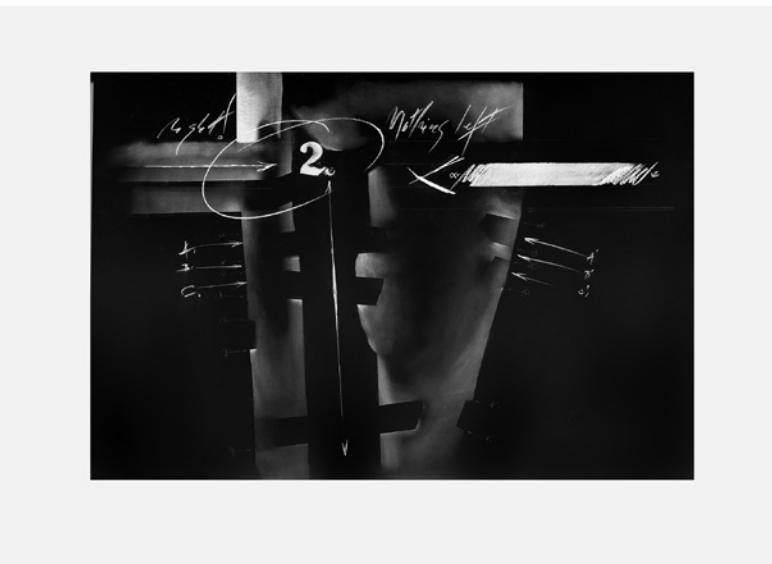
**Him / Ő / El**  
digitális nyomat / tipar digital / digital print  
40x40 cm / 2016



**Adrian Schichta** / PL

**From the series Instructions, V / Az Utasítások sorozatból, V. / Din seria Instrucțiuni, V**

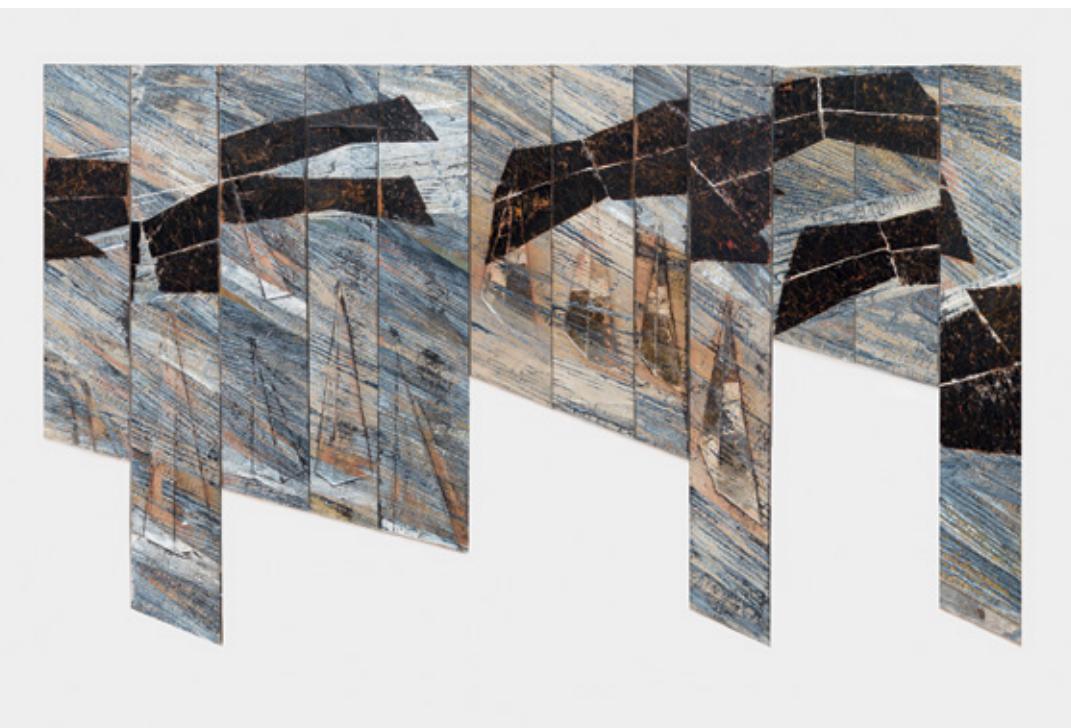
litográfia, digitális nyomat, vegyes technika, sztereoszkópia / litografie, tipar digital, tehnică mixtă, stereoscopie / lithography, c-print, mixed technique, stereoscopy  
70x100 cm / 2016–2017



**Adriana Lucaciu** / RO

**RIGHT! NOTHING LEFT!**

digitális nyomat / tipar digital / c-print  
35x55 cm / 2017



**Albert Levente** / RO

**Elmozdult kerítések 2.**

/ Garduri deplasate 2 /  
Displaced fences 2  
digitális nyomat, vegyes  
technika / tipar digital,  
tehnica mixtă / c-print, mixed  
technique  
70x100 cm / 2018

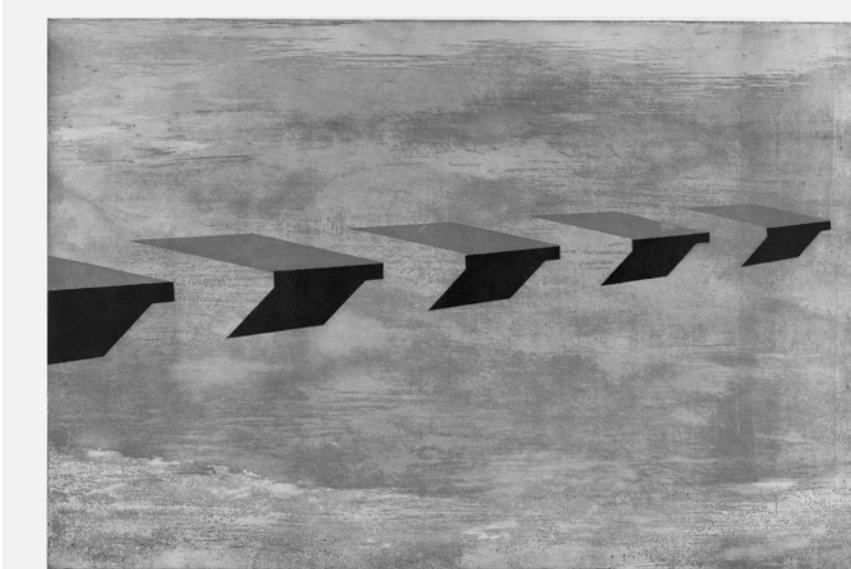
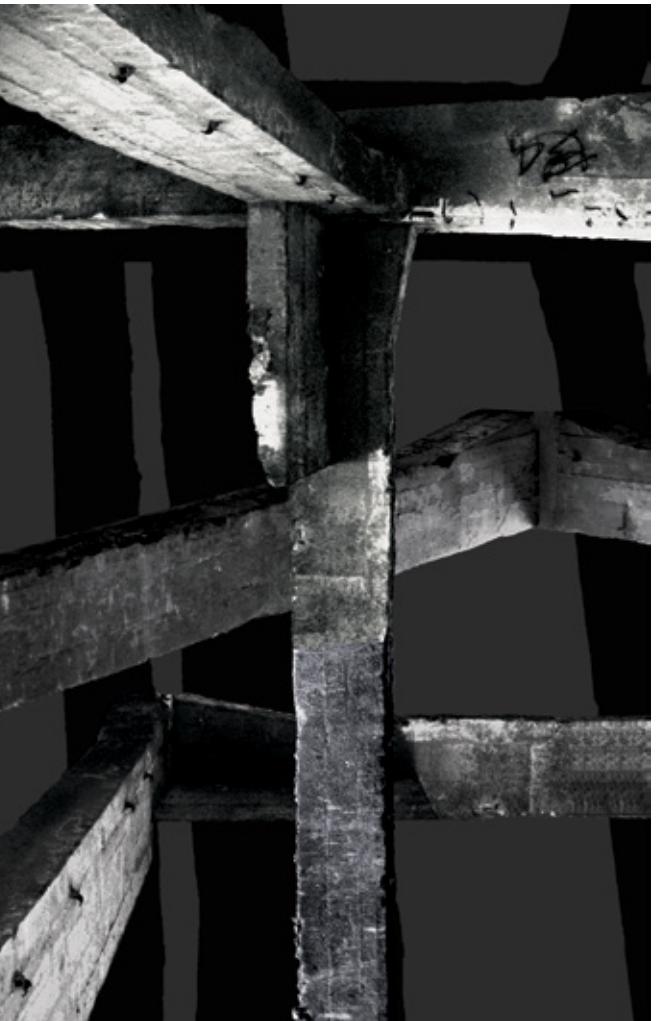


**Alberto Balletti** / IT

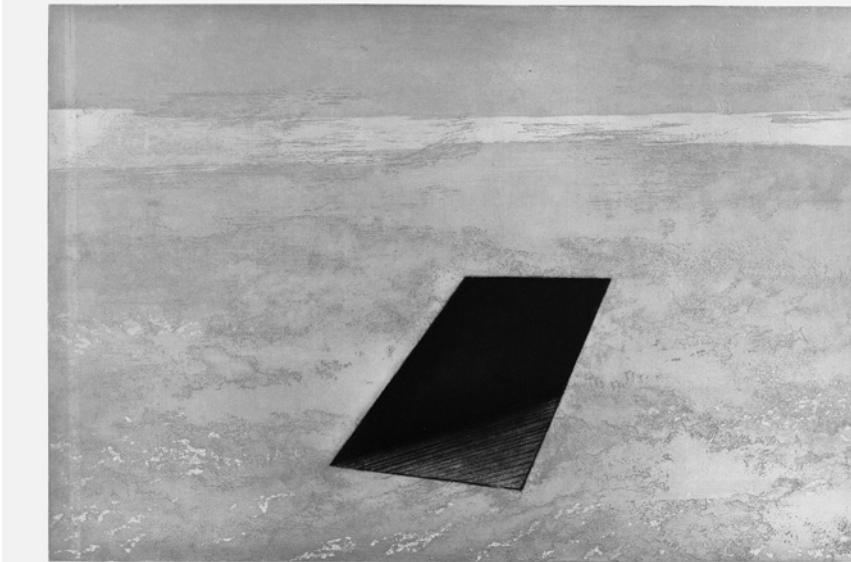
**Gaze 1 / Tekintet 1. / Privire 1**  
rézkarc, digitális nyomat / acvaforte, tipar digital / etching, c-print  
50x70 cm / 2018

**Aleksandra Lasoń** / PL

**INTERIOR XXVII / BELTÉR XXVII. / INTERIOR XXVII**  
digitális nyomat / tipar digital / c-print  
100x65 cm / 2016

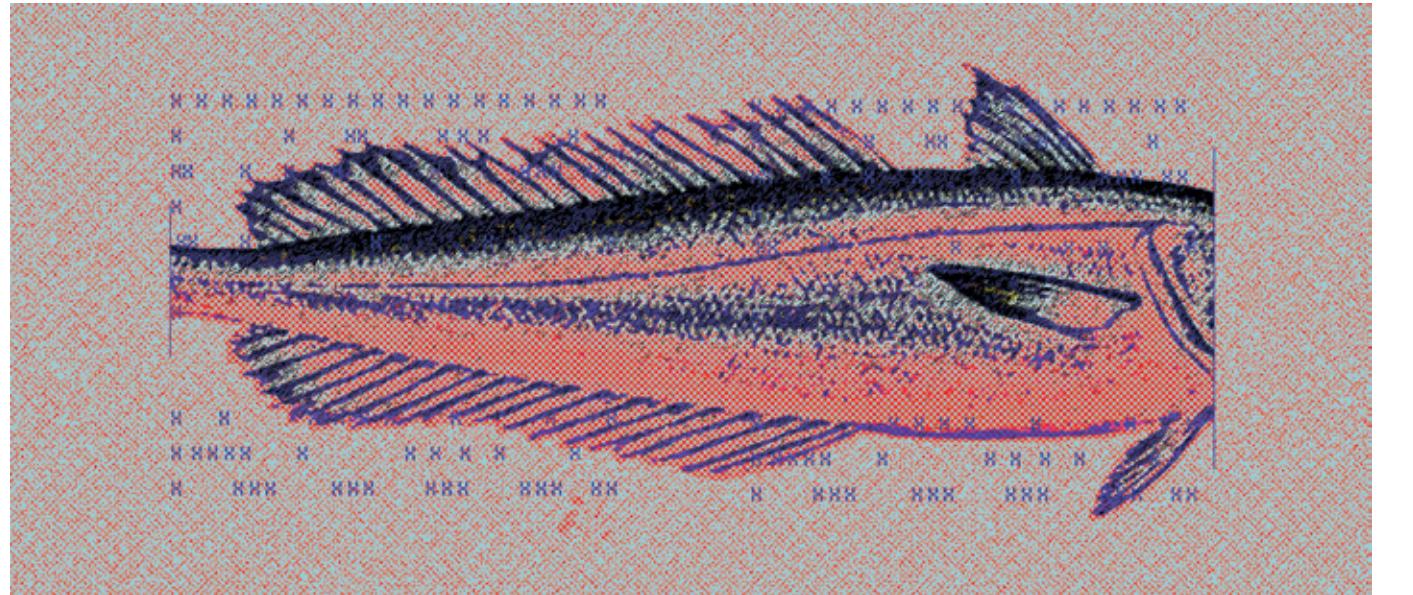


**Peace is war 8 / A béke háború 8. / Pacea e război 8**  
foltmaratás, mezzotinto, vegyes technika /  
acuatinta, mezzotinta, tehnică mixtă / aquatint,  
mezzotint, mixed technique  
40x60 cm / 2017



**Aleksandra Szlek** / PL

**Peace is war 1 / A béke háború 1. / Pacea e război 1**  
foltmaratás, mezzotinto, vegyes technika /  
acuatinta, mezzotinta, tehnică mixtă / aquatint,  
mezzotint, mixed technique  
40x60 cm / 2017

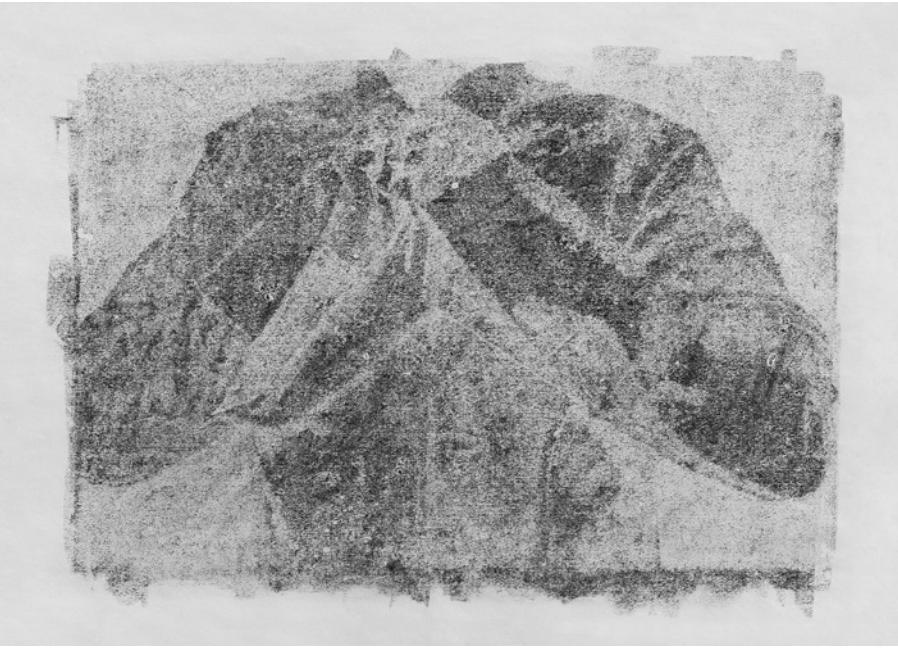


Aleksej Sivcevic / RS

**Merluccius merluccius – Sketch for tapestry / Vázlat faliszőnyeghez / Schiță pentru tapiserie**

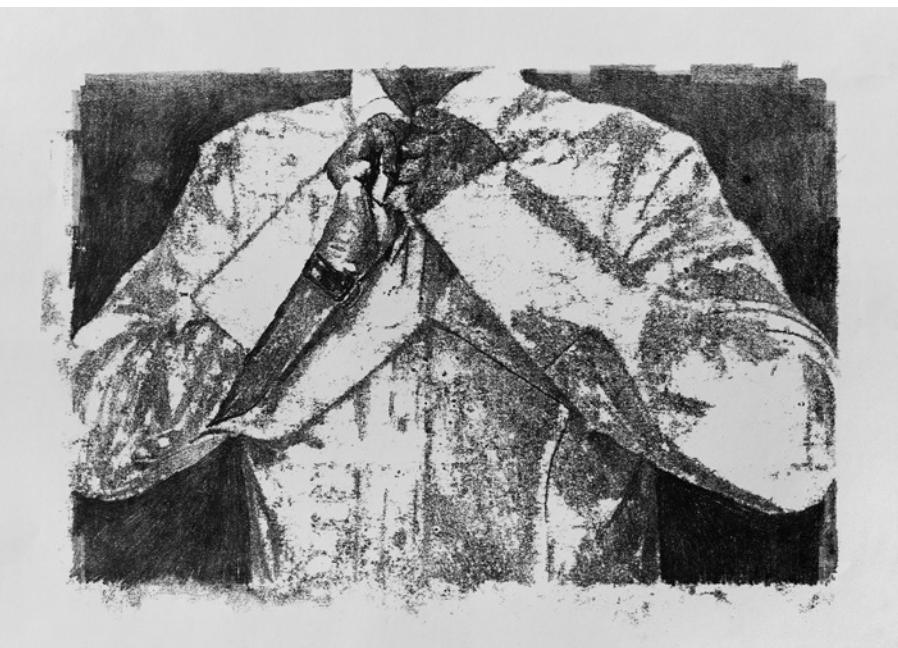
offset / offset / offset

30x70 cm / 2018

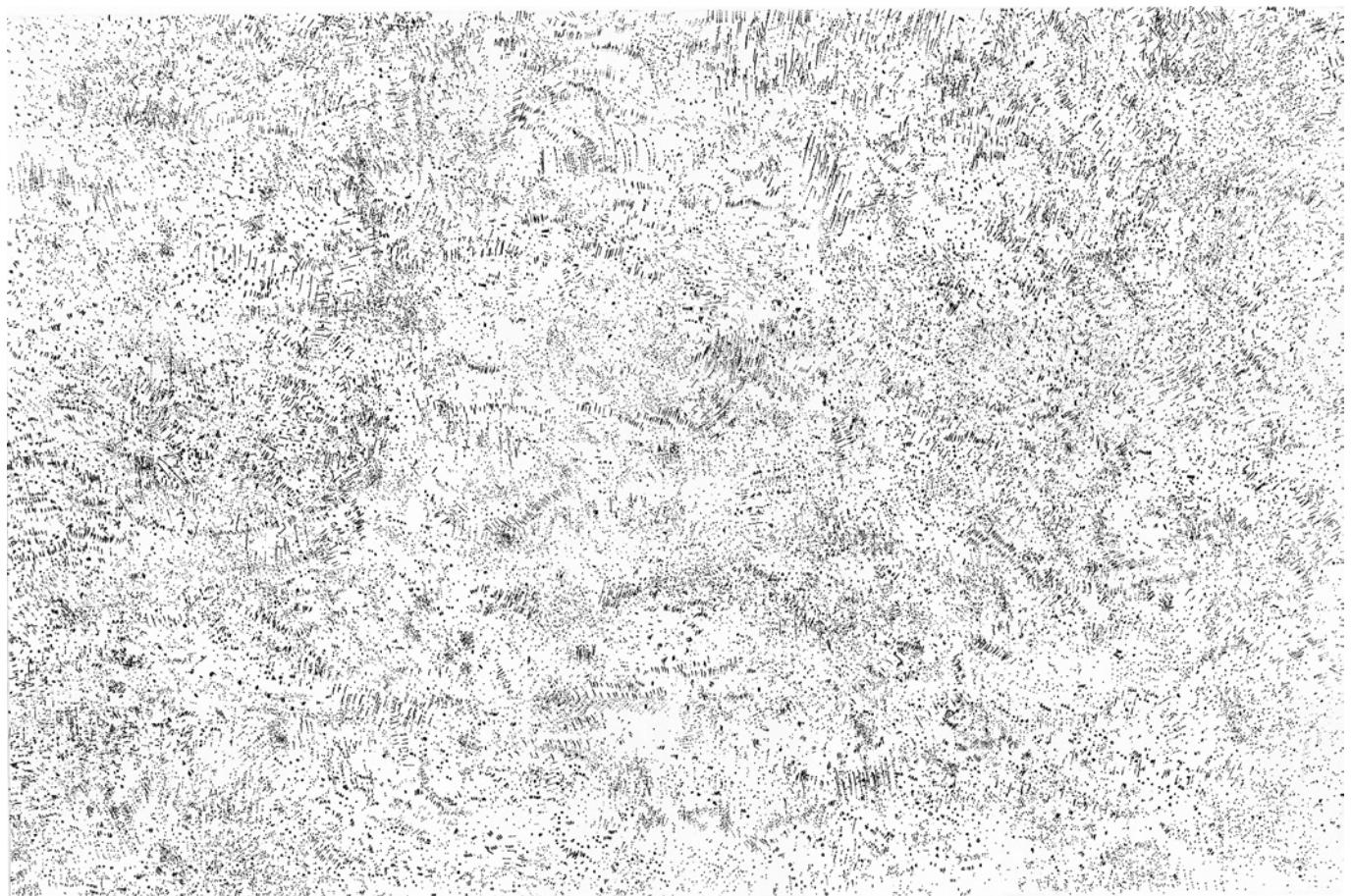


Alexandru Radulescu / RO

**Negative and positive effects of subordinations 1 / Az alárendeltség negatív és pozitív hatásai 1. / Efecte negative și pozitive a subordonării 1**  
monotípia / monotypie / monotyping  
35x50 cm / 2018



**Negative and positive effects of subordinations 2 / Az alárendeltség negatív és pozitív hatásai 2. / Efecte negative și pozitive a subordonării 2**  
monotípia / monotypie / monotyping  
35x50 cm / 2018



**Alja Košar** / SI

**Untitled** / Cím nélkül / Fără titlu  
rézkarc / acvaforte / etching  
59x80 cm / 2017



**Amadeusz Popek** / PL

**Mediaegg** / Médiajósás / Ou al medie  
szitanyomat / serigrafie / silkscreen  
100x70 cm / 2017



**Ana Vivoda** / HR

**Traces 1** / Nyomok 1. / Urme 1  
vegyes technika / tehnică mixtă / mixed technique  
98x65 cm / 2016



**Anali Vakili / IR**

**Lost in the woods /** Elveszve az erdőben / Pierdut în pădure  
foltmaratás, vegyes technika, egyedi technika / acuatinta, tehnica mixtă, tehnica  
individuală / aquatint, mixed technique, individual technique  
50x70 cm / 2018



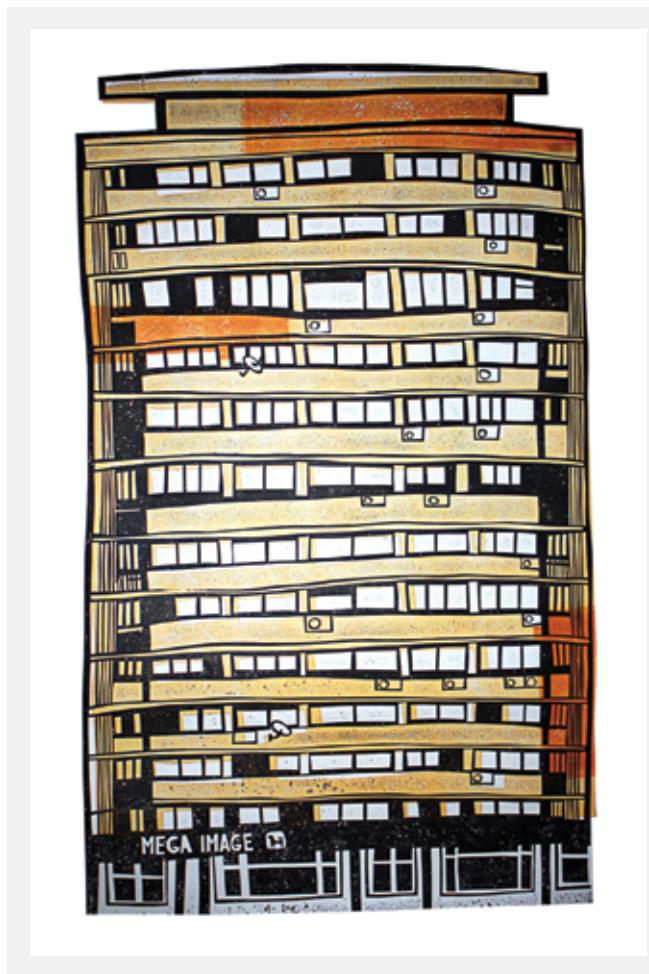
**The lake / A tó / Lacul**

foltmaratás, egyedi technika / acuatinta, tehnica individuală /  
aquatint, individual technique  
50x70 cm / 2018



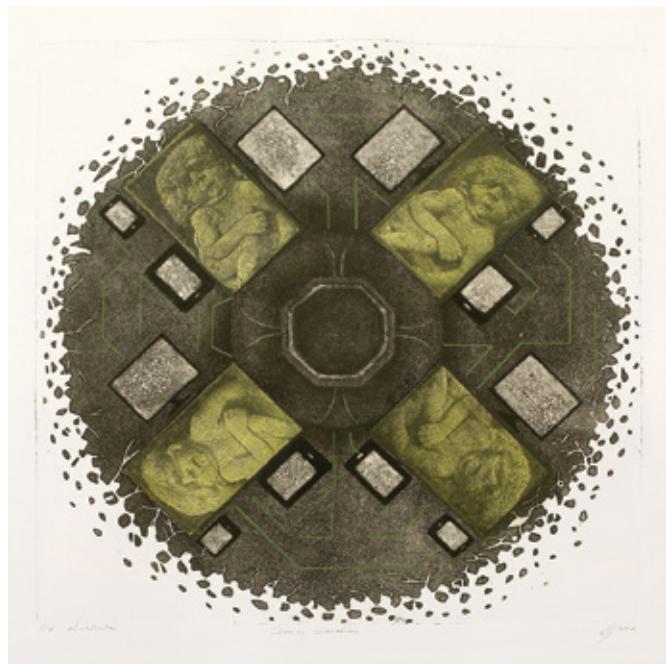
**Andrea Dramičanin / RS**

**Balaclava / Balaklava / Balaclava**  
szitanyomtat / serigrafie / silkscreen  
60x100 cm / 2014



**Andreea Gheorghe / RO**

**Common sight – An average block / Gyakori látvány – Egy átlagos tömbház / Privelește obișnuită – Un bloc oarecare**  
linómetszet / linogravură / linoleum cut  
100x70 cm / 2017



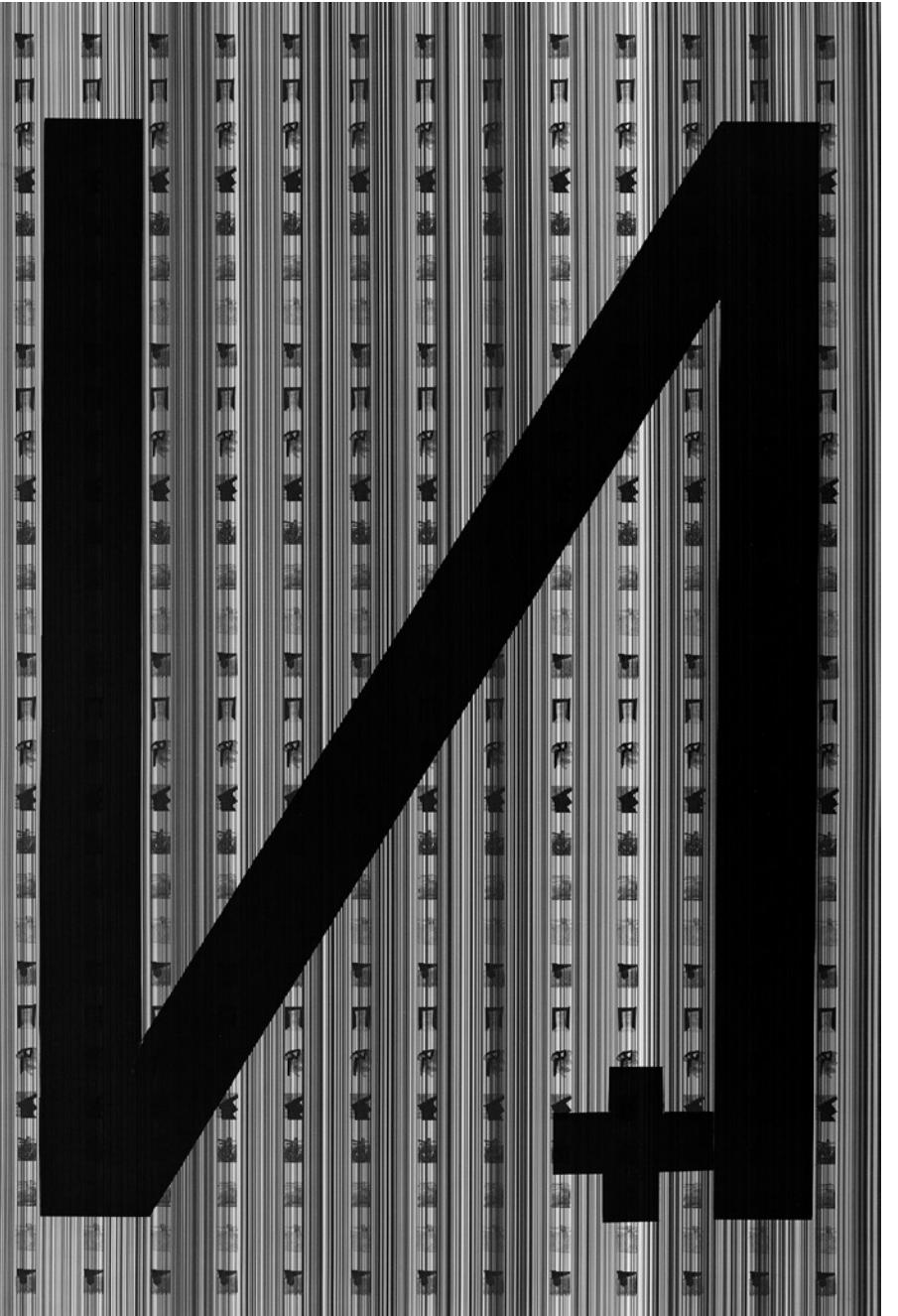
**Andro Banovac / HR**

**Serotonin addiction seria – Screen hibernation / Szerotoninfüggőség-sorozat – Képernyőhibernáció / Seria Dependență de serotonină – Hibernarea ecranului**  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
78x54 cm / 2016



**Andrzej Mosio / PL**

**Trans-Organic III**  
offszett / offset / offset  
100x70 cm / 2018



**Andrzej Węcławski / PL**

**From the series "Illusion and meanings I"**  
/ Az „Illúzió és jelentések I.” sorozatból / Din  
seria „Iluzie și sensuri I”  
digitális nyomat, stencil / tipar digital, stencil  
/ c-print, stencil  
100x70 cm / 2016–2017



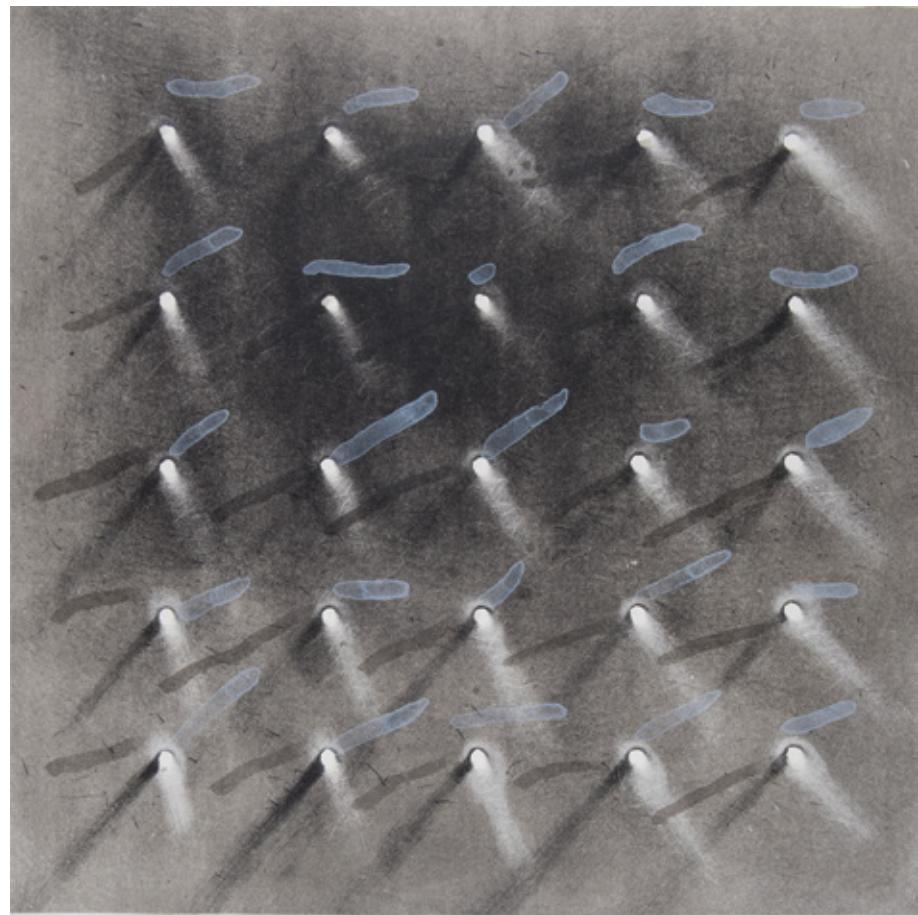
**Angyal Olívia / RO**

**Red Meadow / Vörös rét / Câmp roșu**  
digitális nyomat / tipar digital / c-print  
40x50 cm / 2018



**Dawn / Hajnal / Zori de zi**

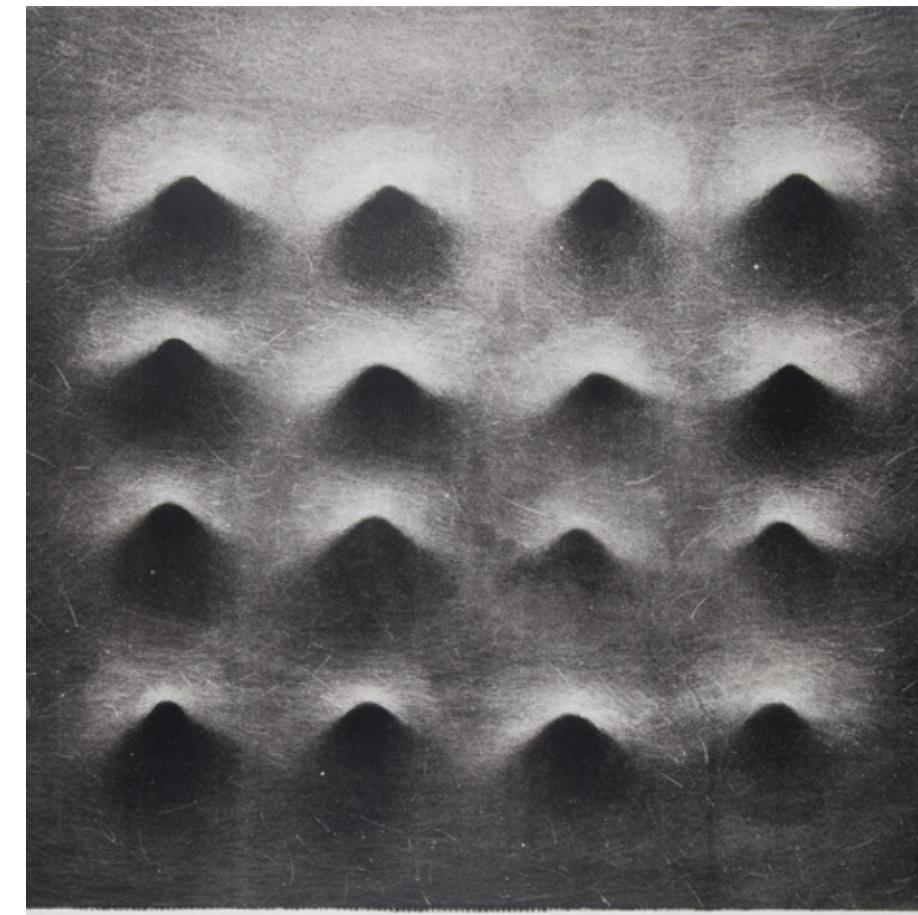
digitális nyomat / tipar digital / c-print  
40x50 cm / 2018



**Anna Trojanowska / PL**

**DEREFERENCJE\_07**

litografía / litografie / lithography  
74x51 cm / 2017



**Anna Trojanowska / PL**

**DEREFERENCJE\_08**

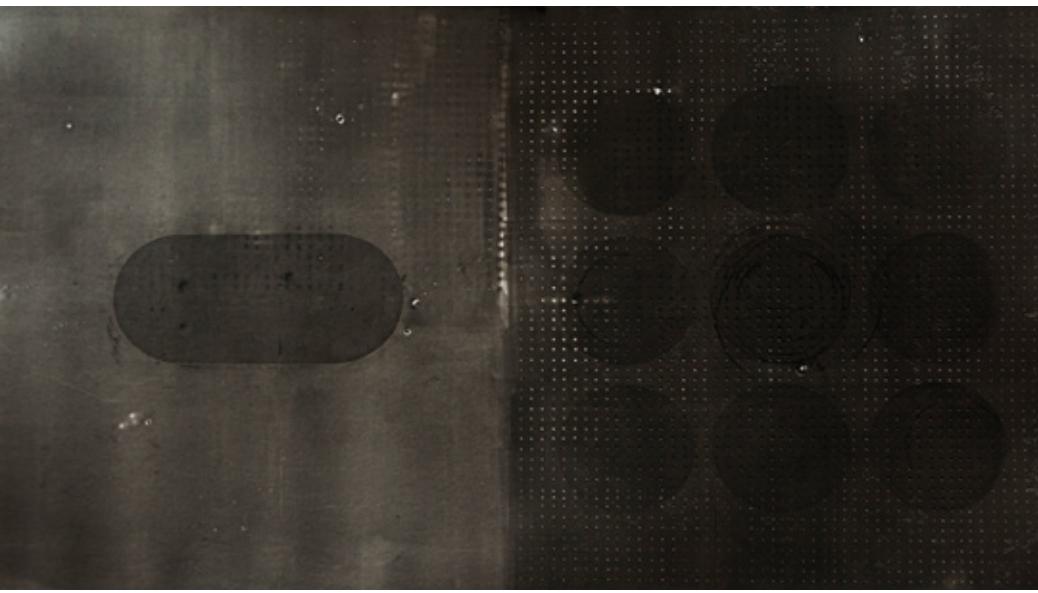
litografía / litografie / lithography  
74x51 cm / 2017



**António Canau / PT**

**TIE IN GOLD!**

digitális nyomat / tipar digital / c-print  
100x70 cm / 2016

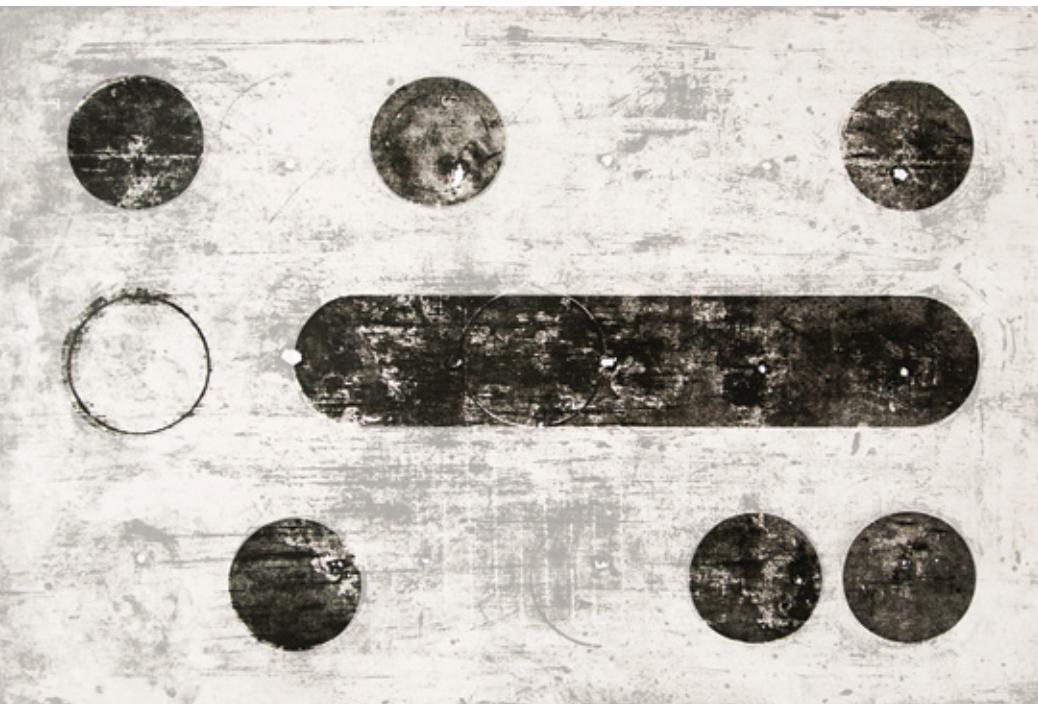


**Artur Masternak / PL**

**Difference / Különbség /**

**Diferență**

rézkarc / acvaforte / etching  
60x100 cm / 2018



**Difference and repetition / Különbség és ismétlés /**

**Diferență și repetiție**

rézkarc / acvaforte / etching  
70x100 cm / 2018



**Aticha Suttiwerawat** / TH

**Gag** / Tréfa / Glumă  
rézkarc / acvaforte / etching  
65x55 cm / 2017



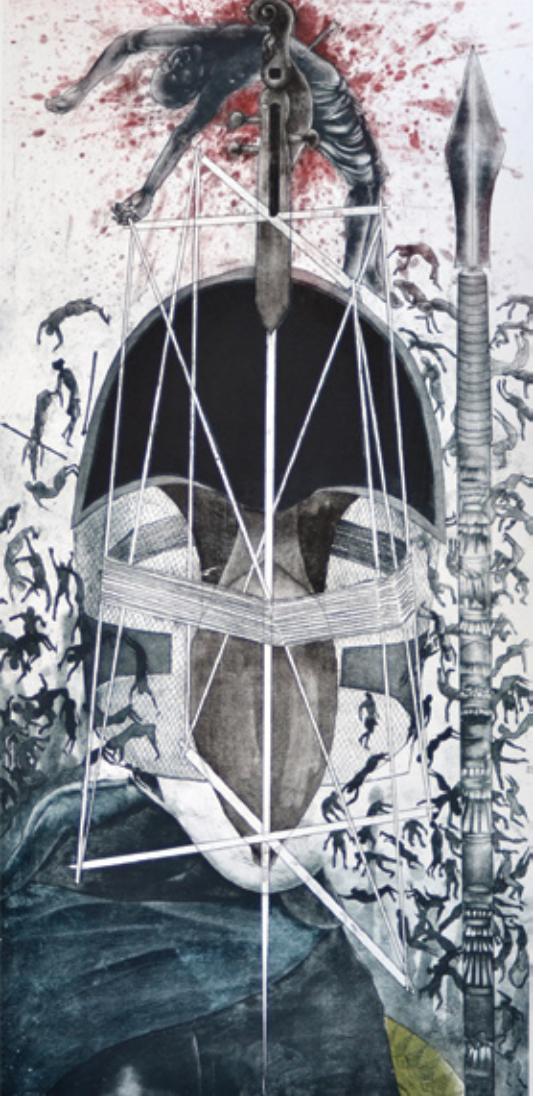
**Attrı Chetan** / IN

**Laying Together** / Egymásra fektetve / Stând împreună  
fametszet / xilogravură / woodcut  
58x40 cm / 2017



**Bányay Anna** / HU

**Guardians** / Őrök / Paznici  
litográfia / litografie / lithography  
70x50 cm / 2017



**Bikram Narzary** / IN

**Kochari of kingdom**  
rézkarc, foltmarás / acvaforte, acuatinta / etching, aquatint  
100x50 cm / 2016



**Boros Mátyás** / HU

**Fontos hibák 4.** / Greșeli importante 4  
/ Important faults 4  
színtanyomat / serigrafie / silkscreen  
50x35 cm / 2018



**Botár László** / RO

**Erőltetett megtermékenyítés** / Fecundare forțată  
/ Forced insemination  
digitális nyomat / tipar digital / c-print  
60x80 cm / 2018



**Branko Nikolov** / BG

**Vhod – Izvod**  
litográfia / litografie / lithography  
56x78 cm / 2017



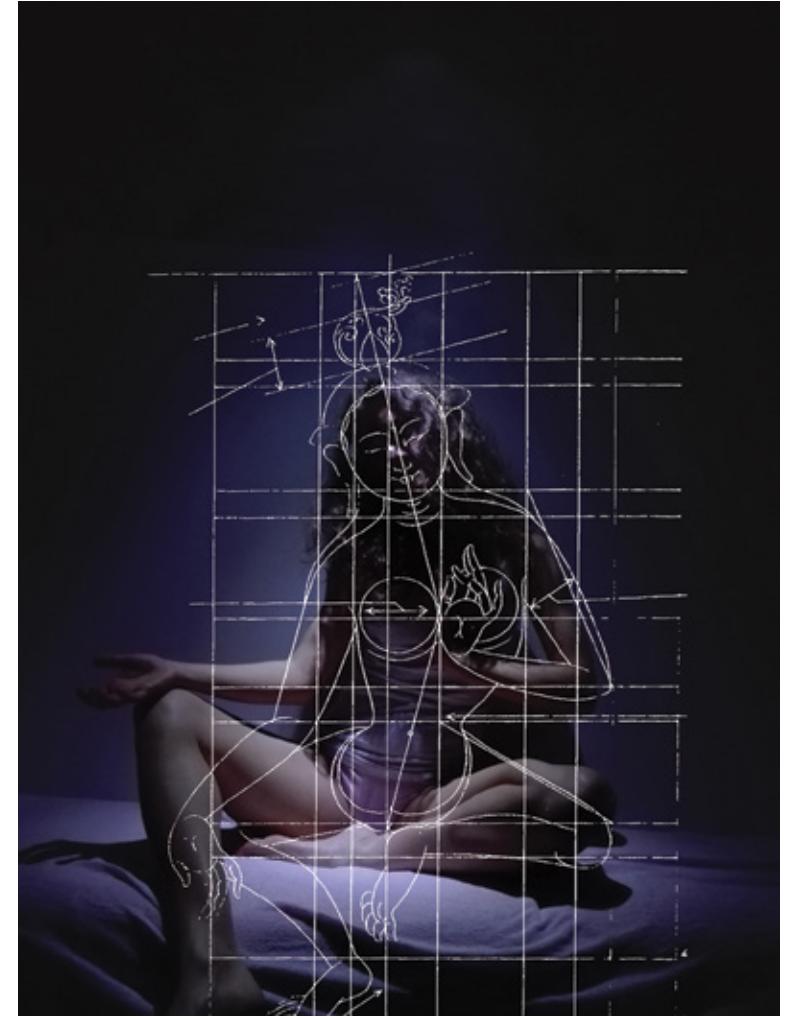
**Budai Lotte** / HU

**A névtelen és személytelen dolgok birodalma** / Imperiul lucrurilor fără  
nume și personalitate / The realm of anonymous and impersonal things  
digitális nyomat / tipar digital / c-print  
40x40 cm / 2018



**Büki Zsuzsanna** / HU

**Foszló örökségünk II.** / Patrimoniu în destrămare II  
/ Our fading heritage II  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2018



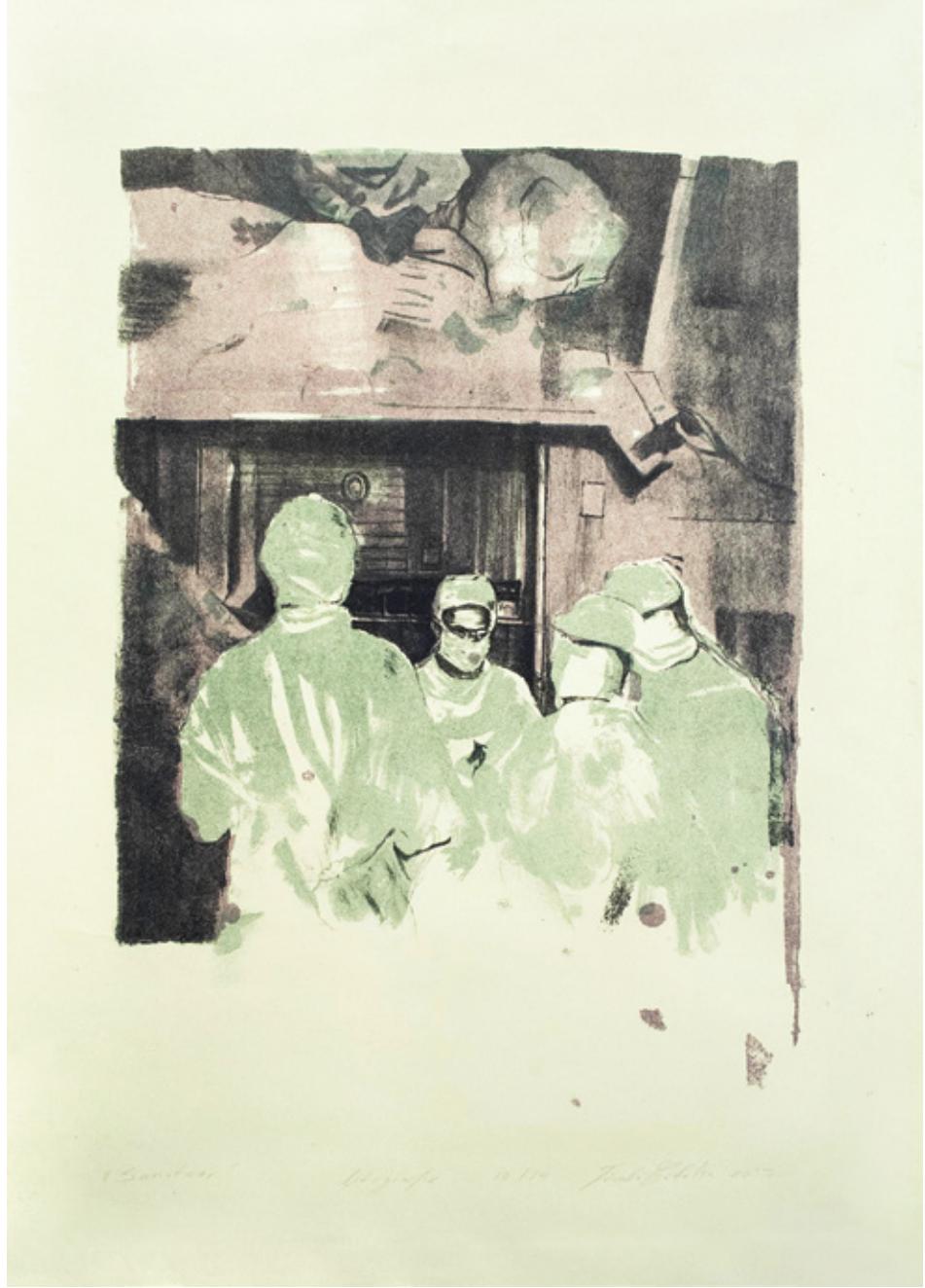
**Căbuș Andrea** / RO

**Otthoni szentség 2.** / Sfințenie de acasă 2  
/ Home holiness 2  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2018



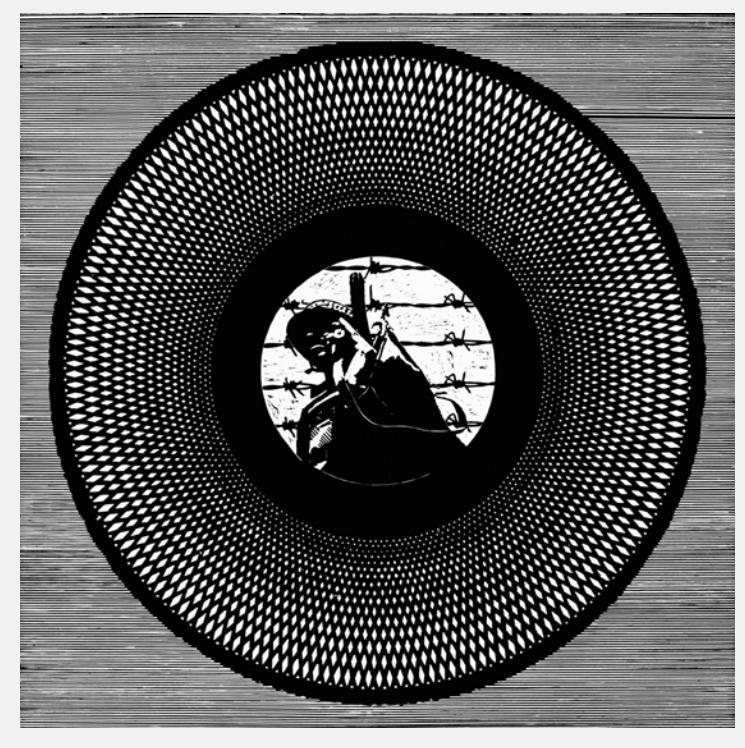
**Cai Wantong** / CN

**Family** / Család / Familie  
fametszet / xilogravură / woodcut  
50x71 cm / 2017



Cătălin Tăvală / RO

**Sanctuar** / Szentély / Sanctuary  
litográfia / litografie / lithography  
70x50 cm / 2017



Chandan Bez Baruah / IN

**Untitled** / Cím nélkül / Fără titlu  
fametszet / xilogravură / woodcut  
91x91 cm / 2016



Untitled 2 (Behind me series) / Cím nélkül 2.  
(Mögöttem-sorozat) / Fără titlu 2 (Seria în spatele meu)

fametszet / xilogravură / woodcut  
35,5x91,5 cm / 2017



**Cholewa Stanislaw** / PL

**Unknown III** / Ismeretlen III. / Necunoscut III  
színtanymat / serigrafie / silkscreen  
70x100 cm / 2018



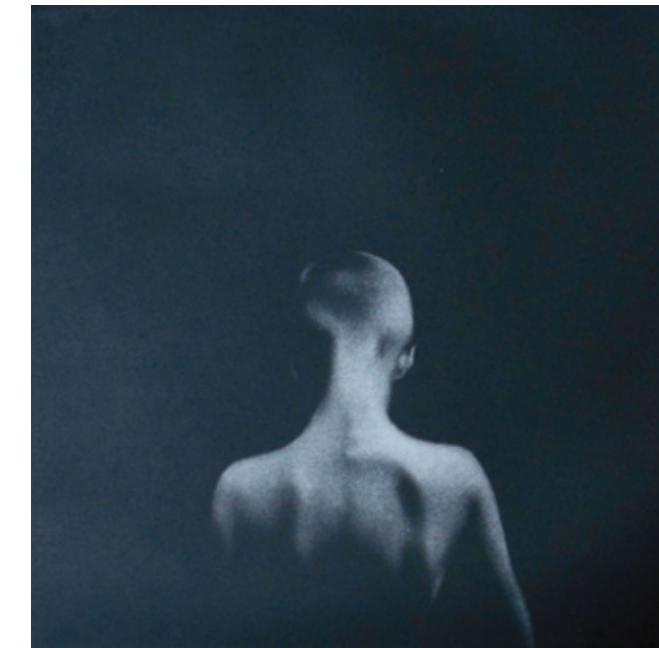
**Chang yu ya** / TW

**Love in here** / Szerelem itt bent / lubire  
lăuntrică  
fametszet / xilogravură / woodcut  
75x106 cm / 2016



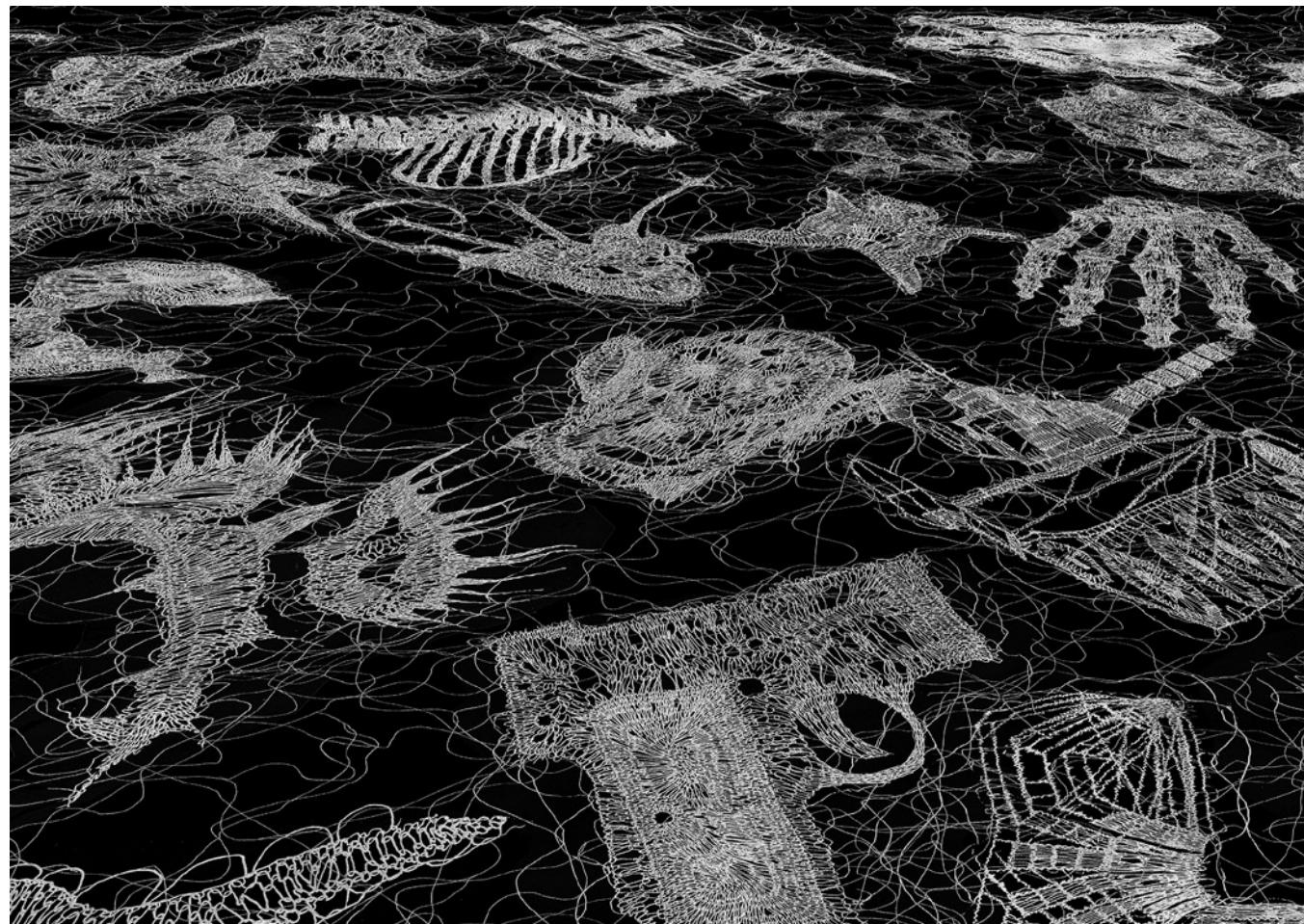
**Christina Valenkova** / RU

**Deep water** / Mély víz / Apă adâncă  
monotípia / monotypie / monotyping  
50x60 cm / 2017



**Cleo Wilkinson** / AU

**Then III** / Akkor III. / Atunci III  
mezzotinto / mezzotinta / mezzotint  
30x30 cm / 2017



**Concha García** / ES

**Anthropocene** / Antropocén / Antropocen

digitális nyomat / tipar digital / c-print

42x60 cm / 2016



**Csontó Lajos** / HU

**Prímszámos arckép** / Portret cu număr prim

/ Portrait with prime number

digitális nyomat, vegyes technika / tipar digital, tehnică

mixtă / c-print, mixed technique

70x70 cm / 2018



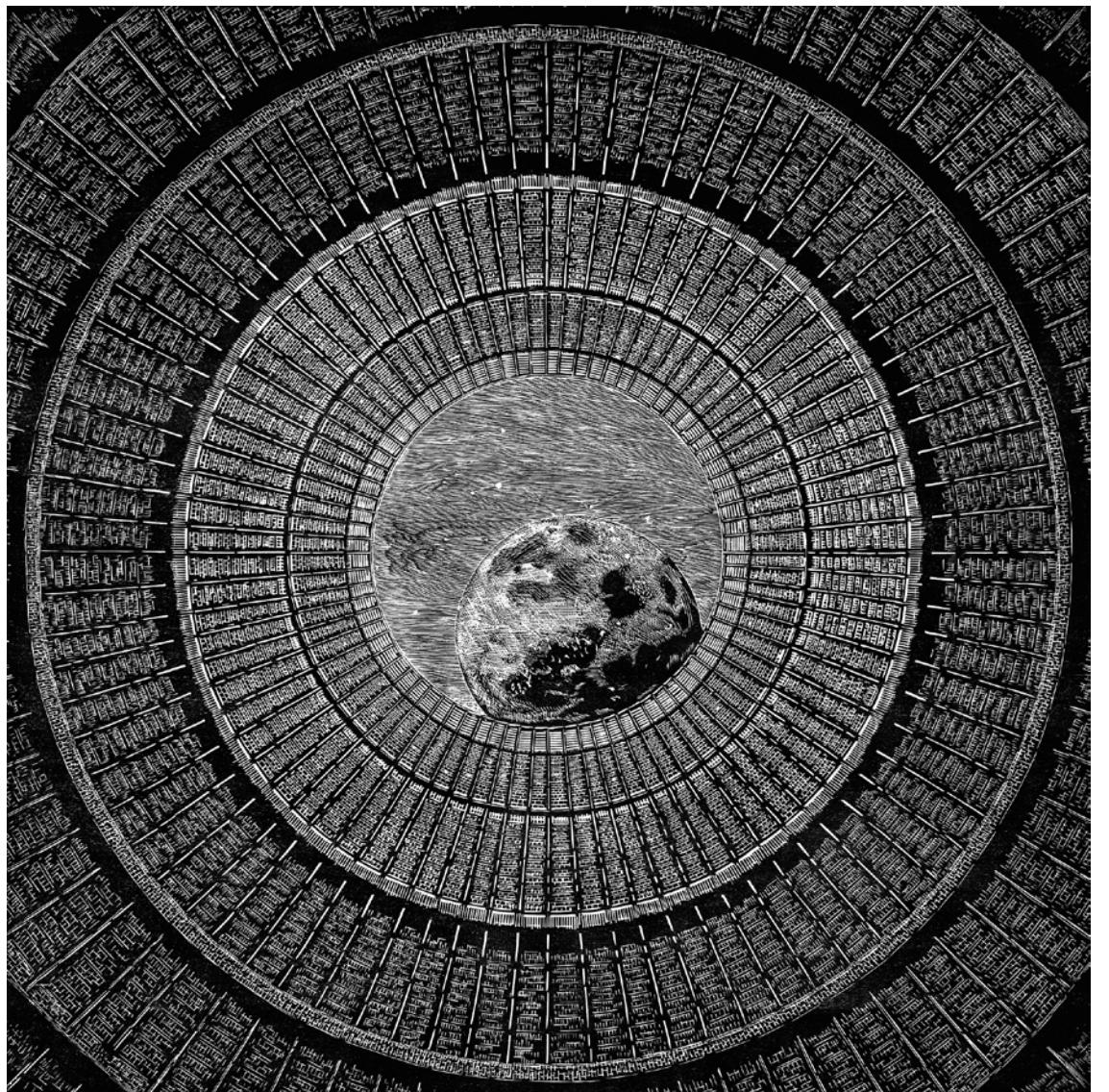
**Go New World** / Menj, új világ

/ Lume nouă, du-te

digitális nyomat, vegyes technika / tipar digital, tehnică

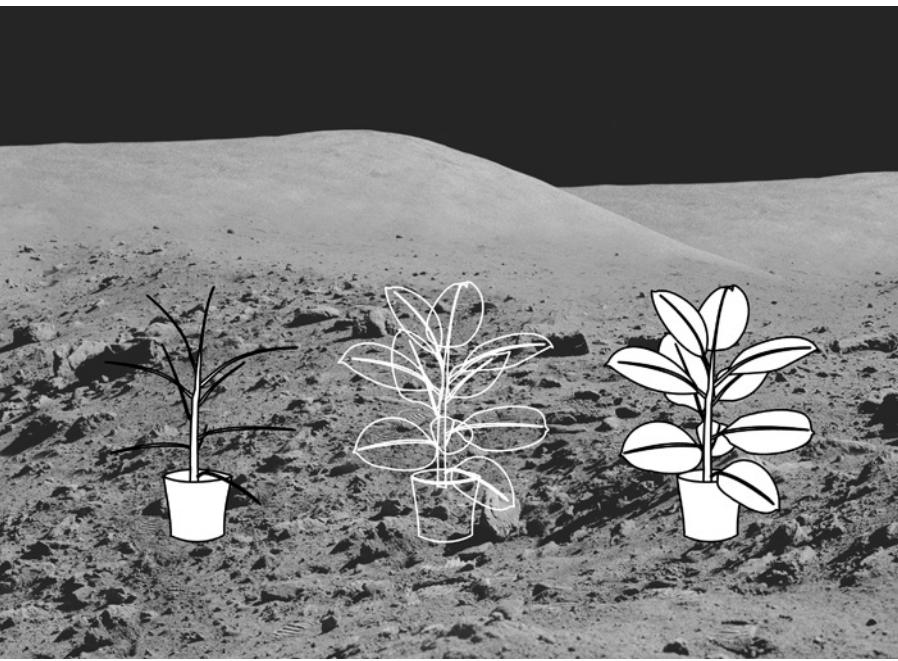
mixtă / c-print, mixed technique

70x70 cm / 2018



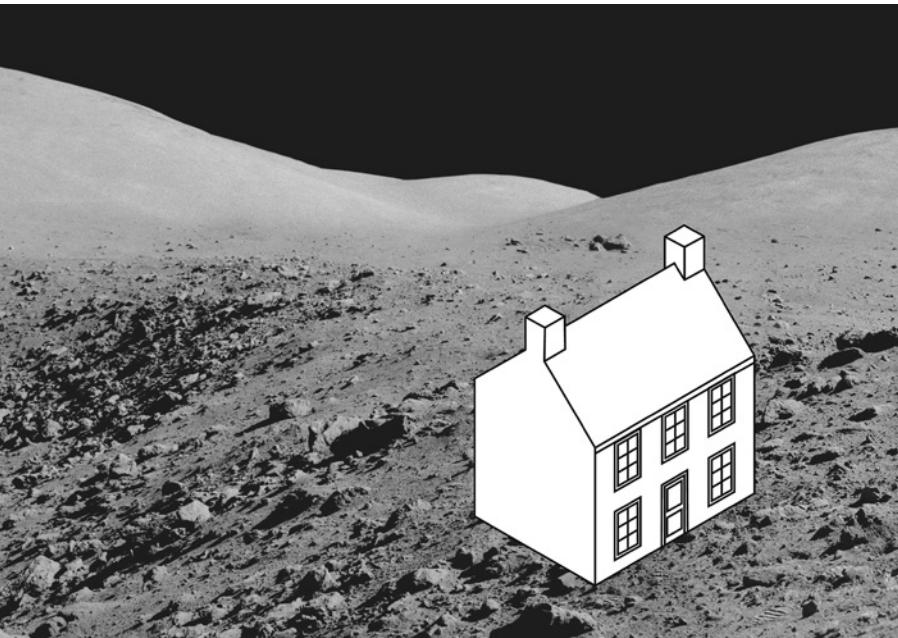
**Cui Xiaohua / CN**

**The God's Eye / Isten szeme / Ochiul lui Dumnezeu**  
fametszet / xilogravură / woodcut  
91,5x91,5 cm / 2017



**Dajana Džafo / HR**

**Natural environment No. 1 / Természetes környezet 1. sz. / Mediu natural Nr. 1**  
digitális nyomat / tipar digital / c-print  
50x70 cm / 2018

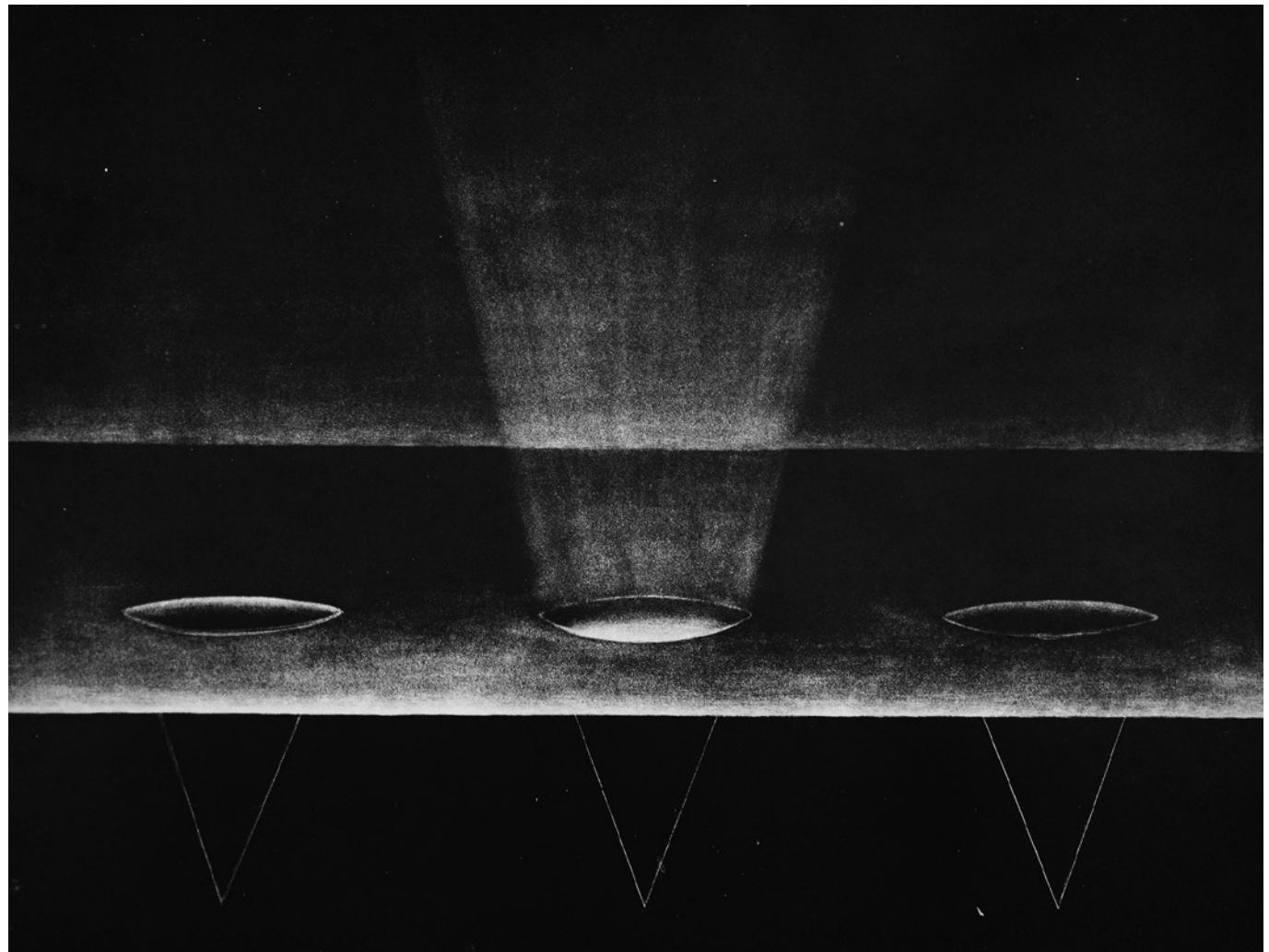


**Natural environment No. 2 / Természetes környezet 2. sz. / Mediu natural Nr. 2**  
digitális nyomat / tipar digital / c-print  
50x70 cm / 2018



**Daradics Árpád** / HU

**Hipnózis** / Hipnoză / Hypnosis  
digitális nyomat / tipar digital / c-print  
60x46 cm / 2017



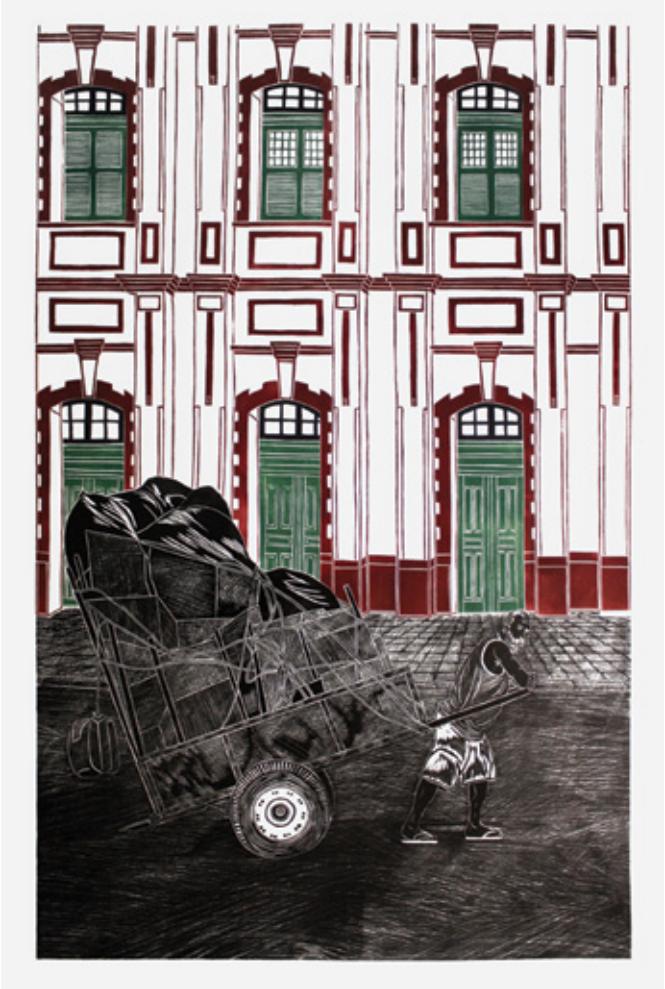
**Daria Wollman** / PL

**Untitled** / Cím nélkül / Fără titlu  
litográfia / litografie / lithography  
30x40 cm / 2017



**Diego Sann / BR**

**Survival Initiative III** / Túlélési kezdeményezés III.  
/ Inițiativă de supraviețuire III  
fametszet / xilogravură / woodcut  
56x64 cm / 2017



**Survival Initiative IV** / Túlélési kezdeményezés IV.  
/ Inițiativă de supraviețuire IV  
fametszet / xilogravură / woodcut  
91x58,5 cm / 2017



**Dimitrije Pecic / RS**

**The rain** / Az eső / Ploaia  
fametszet / xilogravură / woodcut  
65x85 cm / 2018



**The Danube** / A Duna / Dunărea  
fametszet / xilogravură / woodcut  
65x95 cm / 2017



**Dominik Włodarek / PL**

**Staircase I, Gdańsk, St Mary's Church / Lépcső I., Gdańsk, Szűz Mária-templom / Scară I, Gdańsk, Biserică Sfânta Maria**  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
59x88 cm / 2016



**Dr. Nityananda Gaine / BD**

**War & Children – 1 / Háború és gyerekek – 1. / Război și copii – 1**  
litográfia / litografie / lithography  
38x29 cm / 2018



**War & Children – 2 / Háború és gyerekek – 2. / Război și copii – 2**  
litográfia / litografie / lithography  
38x29 cm / 2018

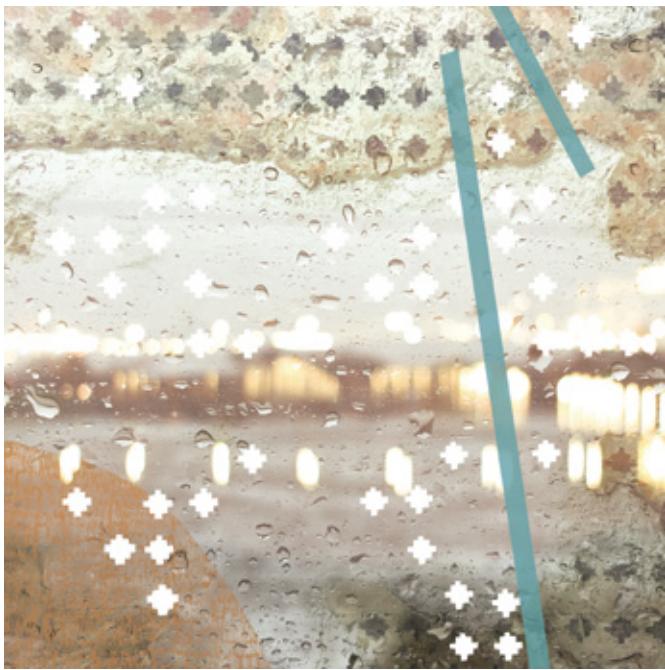


**Edi Sunaryo / ID**

**Mask / Maszka / Mască**  
fametszet / xilogravură / woodcut  
70x52 cm / 2018

**Elena Gómez / ES**

**LLUVIA**  
digitális nyomat / tipar digital / c-print  
40x40 cm / 2018



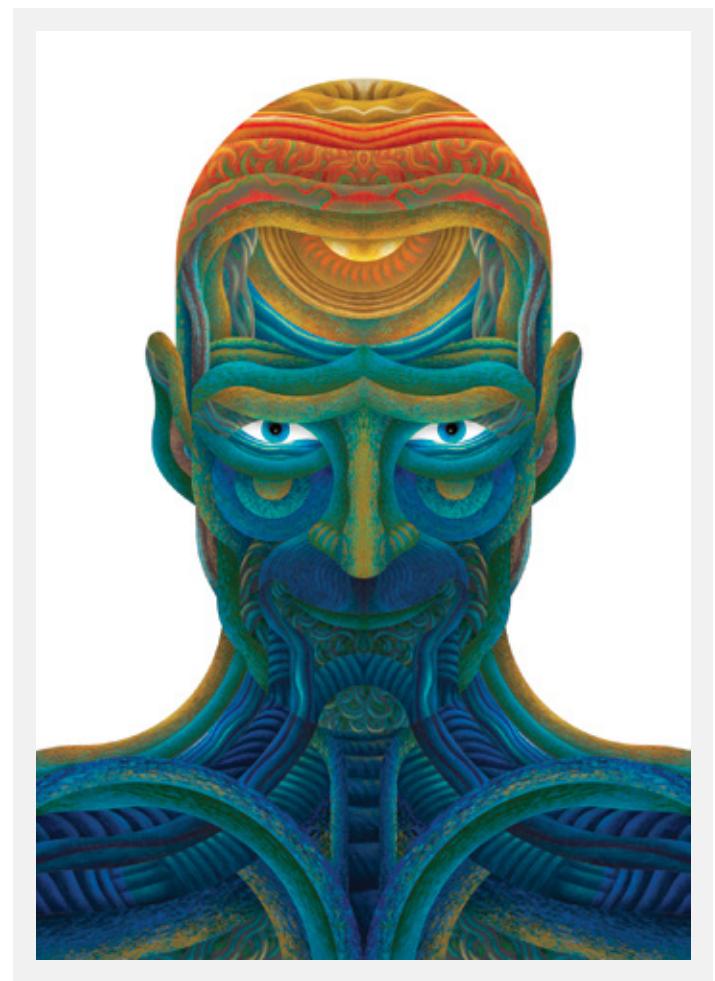
**Ewelina Kolakowska / PL**

**Bodysfaction**  
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta / etching, drypoint, aquatint  
69,6x99,5 cm / 2017



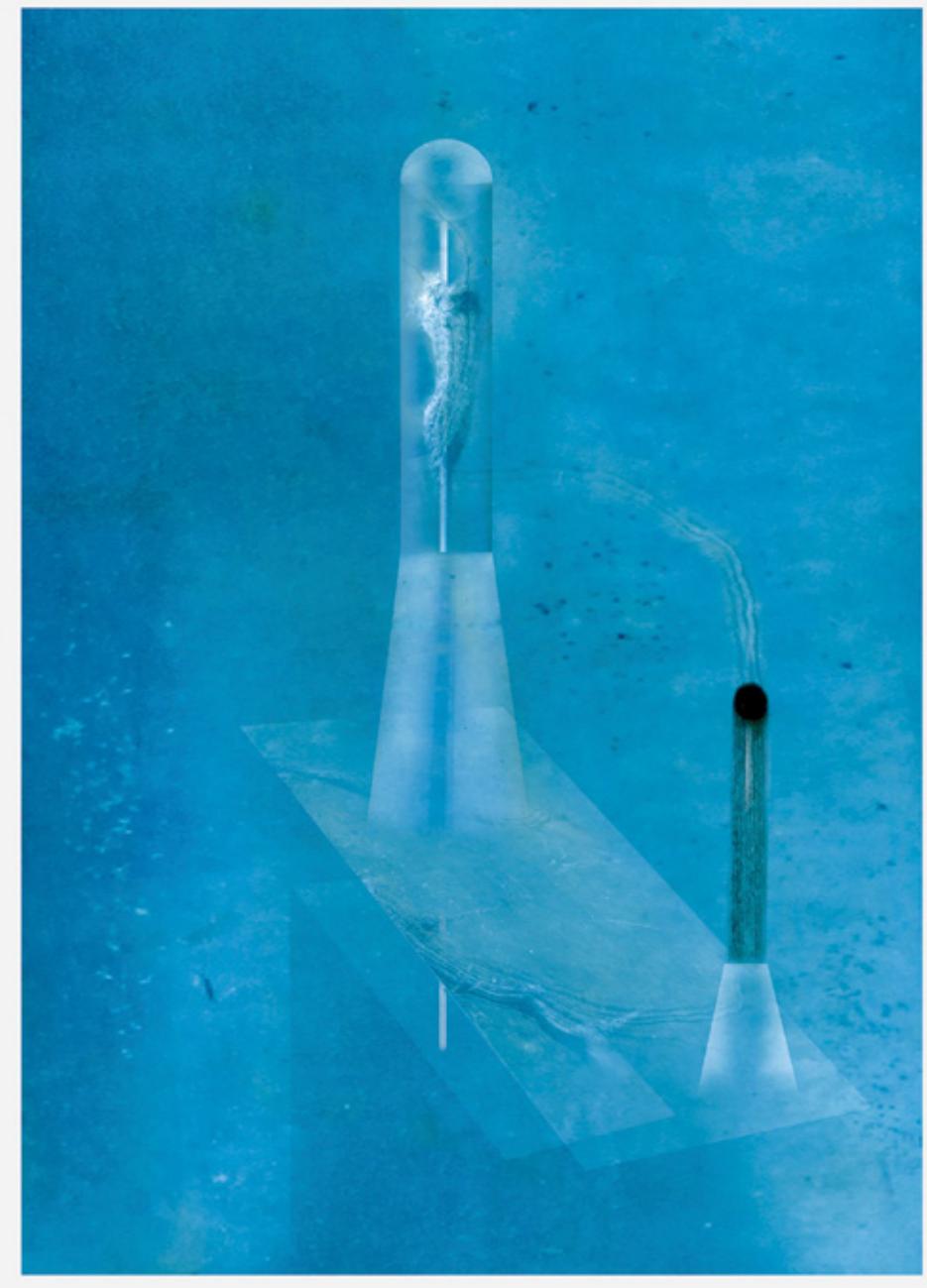
**Farshid Heydari** / IR

**Downfall of Identity II** / Az identitás bukása II.  
/ Prăbușirea identității II  
egyedi technika / tehnică individuală / individual technique  
50x40 cm / 2017



**Fazakas Barna** / RO

**Focus (at day)** / Fókusz (nappal) / Focus (ziua)  
digitális nyomat / tipar digital / c-print  
59,4x42 cm / 2018



**Fehér István** / HU

**Kék kísérlet** / Experiment albastru  
/ Blue experiment  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2018



**Felsmann Tamás / HU**

**FLUCTUAT NEC MERGITUR No. 1**

digitális nyomat / tipar digital / c-print  
100x100 cm / 2017



**FLUCTUAT NEC MERGITUR No. 2**

digitális nyomat / tipar digital / c-print  
100x100 cm / 2017



**Finta Edit / HU**

**Elesettek, elhurcoltak, szenvedők, hősök emlékére / În memoria morților, deportaților, celor care au suferit și a martirilor / In the memory of the Fallen, Deported, Sufferers and Heroes**  
digitális nyomat, vegyes technika, egyedi technika / tipar digital, tehnică mixtă, tehnică individuală / c-print, mixed technique, individual technique  
80x70 cm / 2018

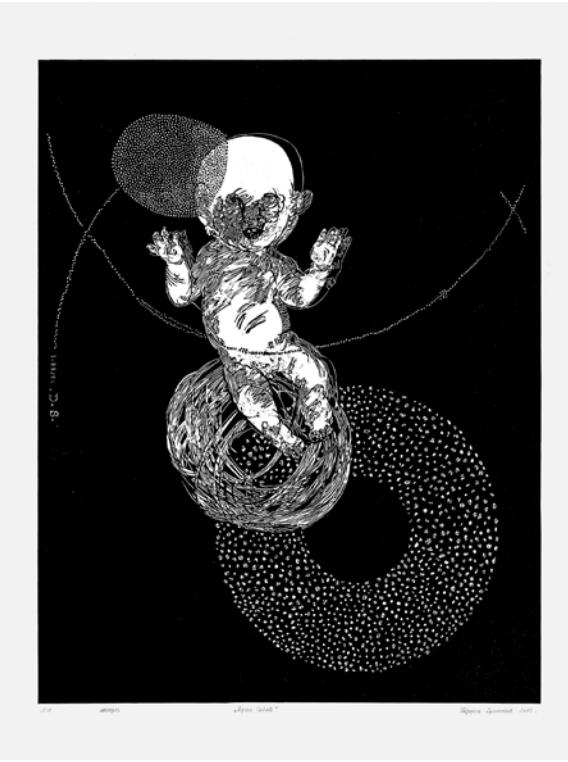


**Fülöp Mária / RO**

**Érintve 1. / Atins 1 / Touched 1**  
digitális nyomat / tipar digital / c-print  
100x100 cm / 2018



**Érintve 3. / Atins 3 / Touched 3**  
digitális nyomat / tipar digital / c-print  
100x100 cm / 2018



**Gabrijela Bulatovic / RS**

**Dunja Savic**  
linómetszet / linogravură / linoleum cut  
81x63 cm / 2016

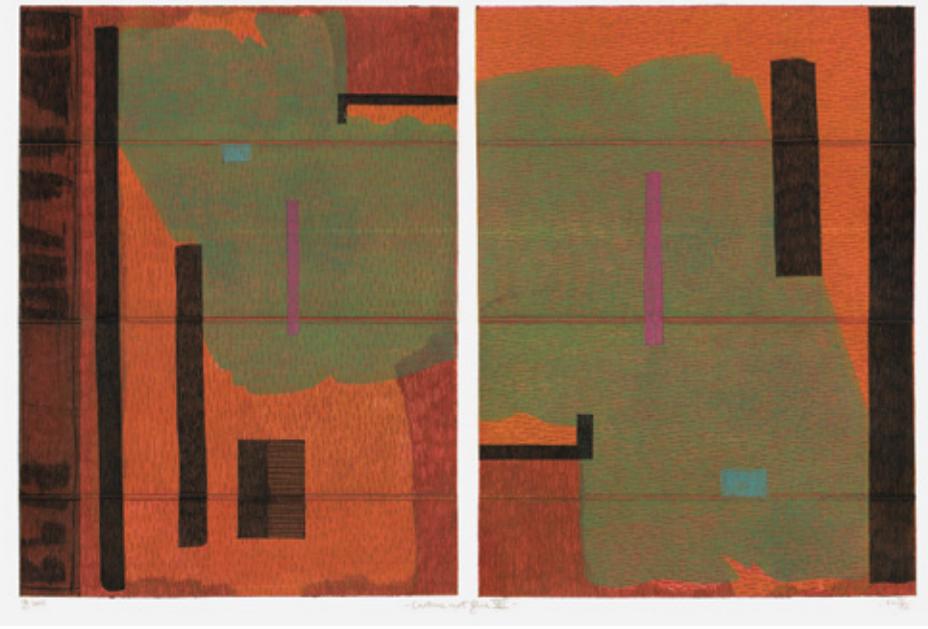


**Drugo dete**  
rézkarc / acvaforte / etching  
77x74 cm / 2016



**Gagyi Judit Eszter / RO**

**Hiba az apparátusban 1.** / Greșeală în aparat 1 / Fault in the apparatus 1  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2017

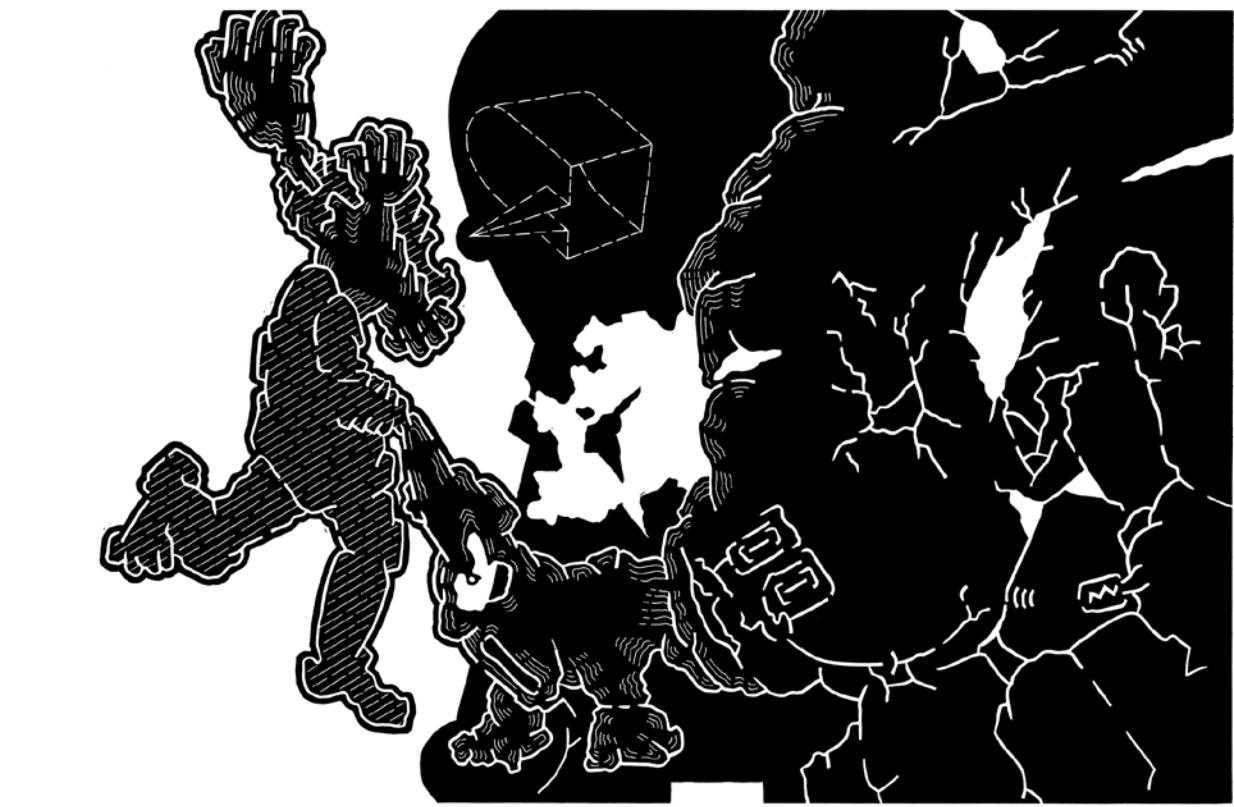


**Georg Bothe / DE**

**Carbona not Glue VIII, e.a. IV/VI**  
metszet / gravură / Tetra Pak engraving  
45x30 cm / 2017



**Carbona not Glue XII, e.a. II/VI**  
metszet / gravură / Tetra Pak engraving  
30,5x30,5 cm / 2018



**Glenn Thomas / NL**

**Theories on Birth and Death – Part 12 / Elméletek életről és halálról – 12. rész / Teorii despre naștere și moarte – partea 12**  
linómetszet / linogravură / linoleum cut  
50x69,5 cm / 2017



Gökçe Aysun Kaya / TR

**Conversion in the Rüzgar I / Átalakulás a Rüzgarban I. / Conversiune în Rüzgar I**  
rézkarc, hidegtű, fametszet / acvaforte, ac rece,  
xilogravură / etching, drypoint, woodcut  
70x50 cm / 2018

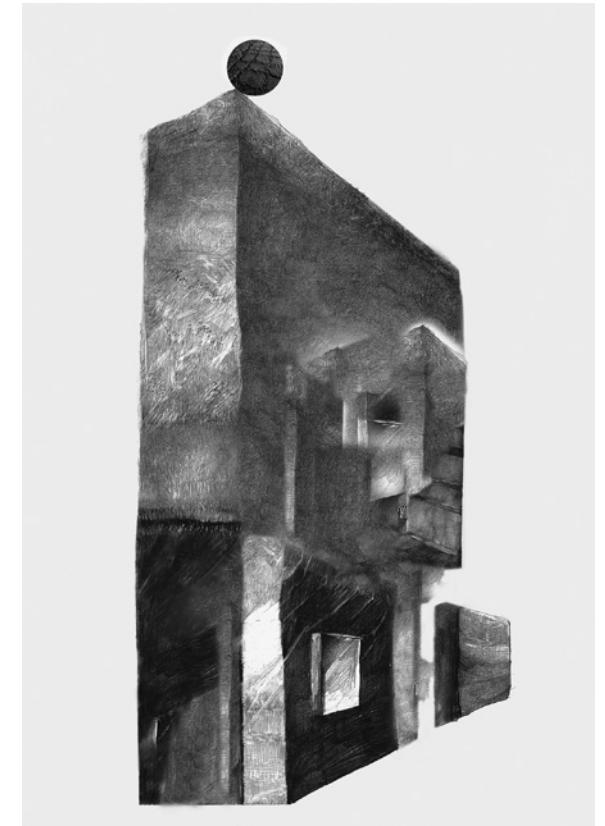


**Conversion in the Rüzgar II / Átalakulás a Rüzgarban II. / Conversiune în Rüzgar II**  
rézkarc, fametszet / acvaforte, xilogravură  
/ etching, woodcut  
70x50 cm / 2018



**Gui Jiang** / CN

**Forest / Erdő / Pădure**  
rézkarc / acvaforte / etching  
60x90 cm / 2016



**Harmath Ica** / HU

**Buborék 3. / Bulă 3 / Bubble 3**  
digitális nyomat / tipar digital / c-print  
87x60 cm / 2018



**Hegedűs 2 László** / HU

**3 nővér / 3 surori / 3 sisters**  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2017



**Hong qiang bian** / CN

**Guard** / Ör / Paznic

fametszet / xilogravură / woodcut  
90x97 cm / 2017



**Road** / Út / Drum

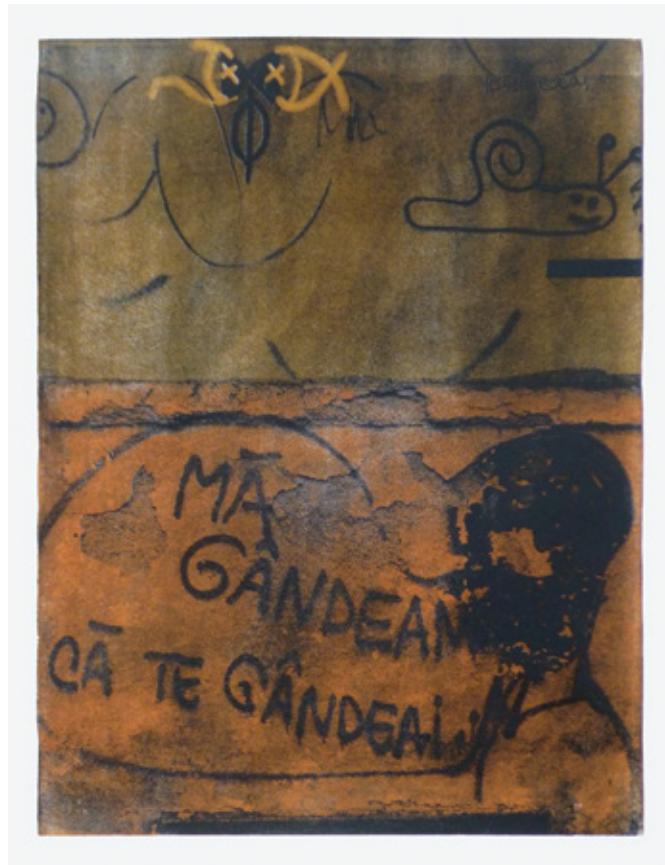
fametszet / xilogravură / woodcut  
30x100 cm / 2017



**Ichikawa Ayana** / JP

**マニキュアの人**

fametszet, színtájomat / xilogravură, serigrafie / woodcut, silkscreen  
60x45 cm / 2018



**Ioan Horvath Bugnariu** / RO

**VOX POPULI**

litográfia / litografie / lithography  
79x58 cm / 2017

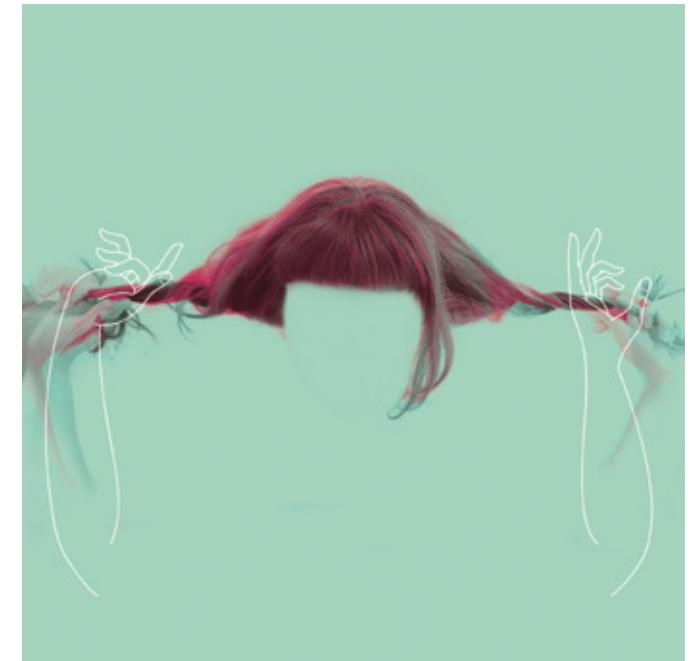


Irina Gonzales / PE

**Microhabitat 2 / Mikroélőhely 2. / Microhabitat 2**  
vaknyomat / embosare / blind press  
94x65,5 cm / 2017

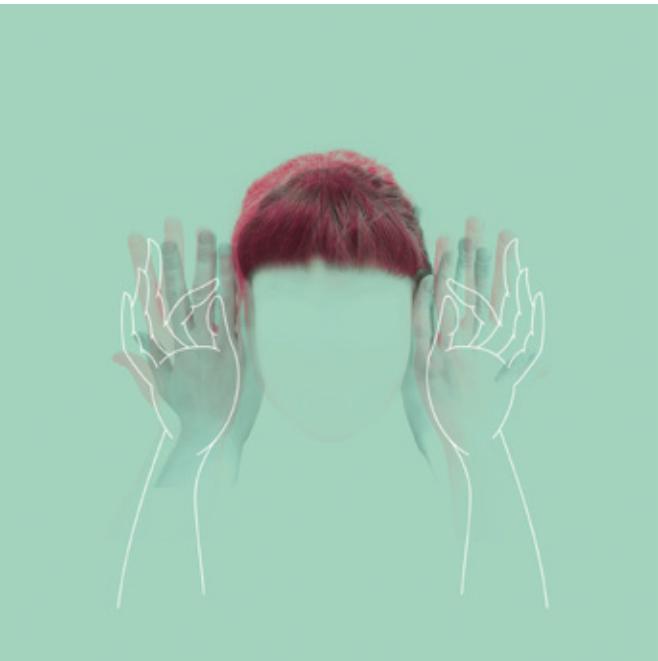


**Microhabitat 3 / Mikroélőhely 3. / Microhabitat 3**  
vaknyomat / embosare / blind press  
84x52 cm / 2017

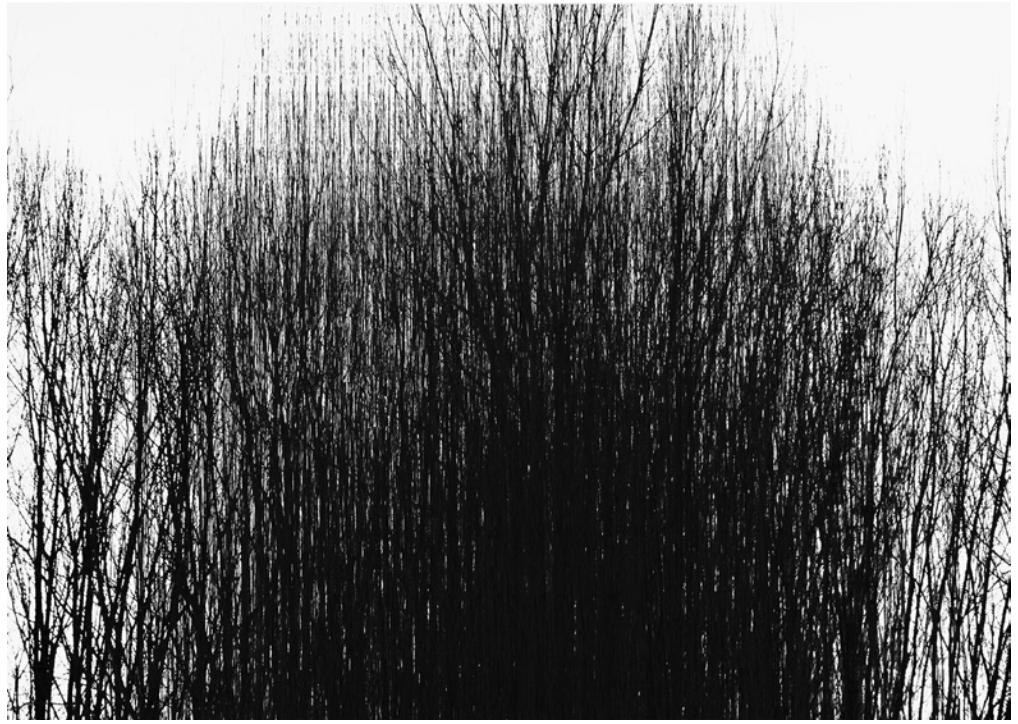


Ivácsón Rebekka / RO

**Alteration No. 1 / Változás 1. sz. / Alterare Nr. 1**  
digitális nyomat / tipar digital / c-print  
50x50 cm / 2016

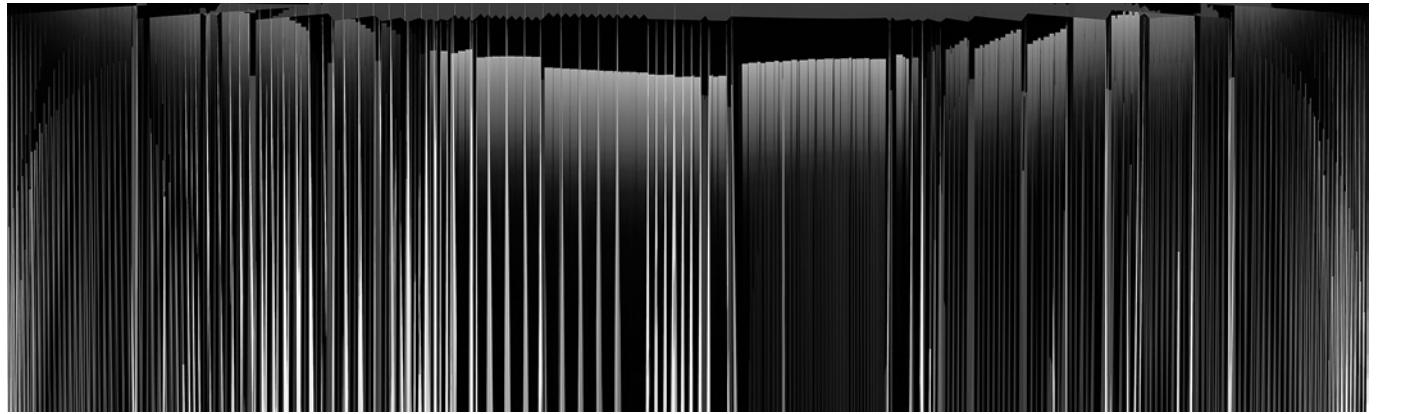


**Alteration No. 2 / Változás 2. sz. / Alterare Nr. 2**  
digitális nyomat / tipar digital / c-print  
50x50 cm / 2016



Ivana Stanković / RS

Dance Line III / Táncvonal III.  
/ Linie de dans III  
litográfia / litografie / lithography  
48,5x68,5 cm / 2017



Izabella Retkowska / PL

Inter02  
digitális nyomat / tipar digital / c-print  
30x100 cm / 2018

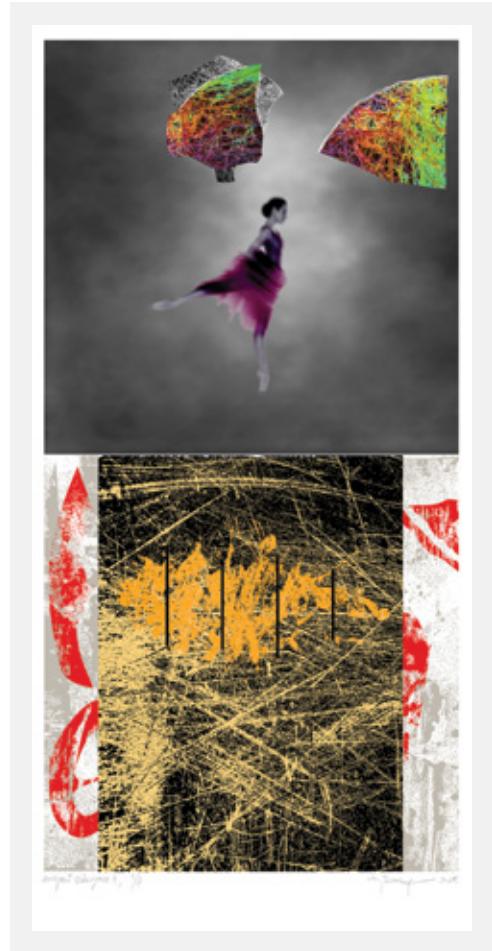


Jaco Putker / NL

Transient Life No. 2 / Mulandó élet 2. sz.  
/ Viajă trecătoare Nr. 2  
fotopolimer metszet / gravură fotopolimer  
/ photopolymer etching  
28x38 cm / 2017



Interior 56 / Belső 56. / Interior 56  
fotopolimer metszet / gravură fotopolimer  
/ photopolymer etching  
28x38 cm / 2017



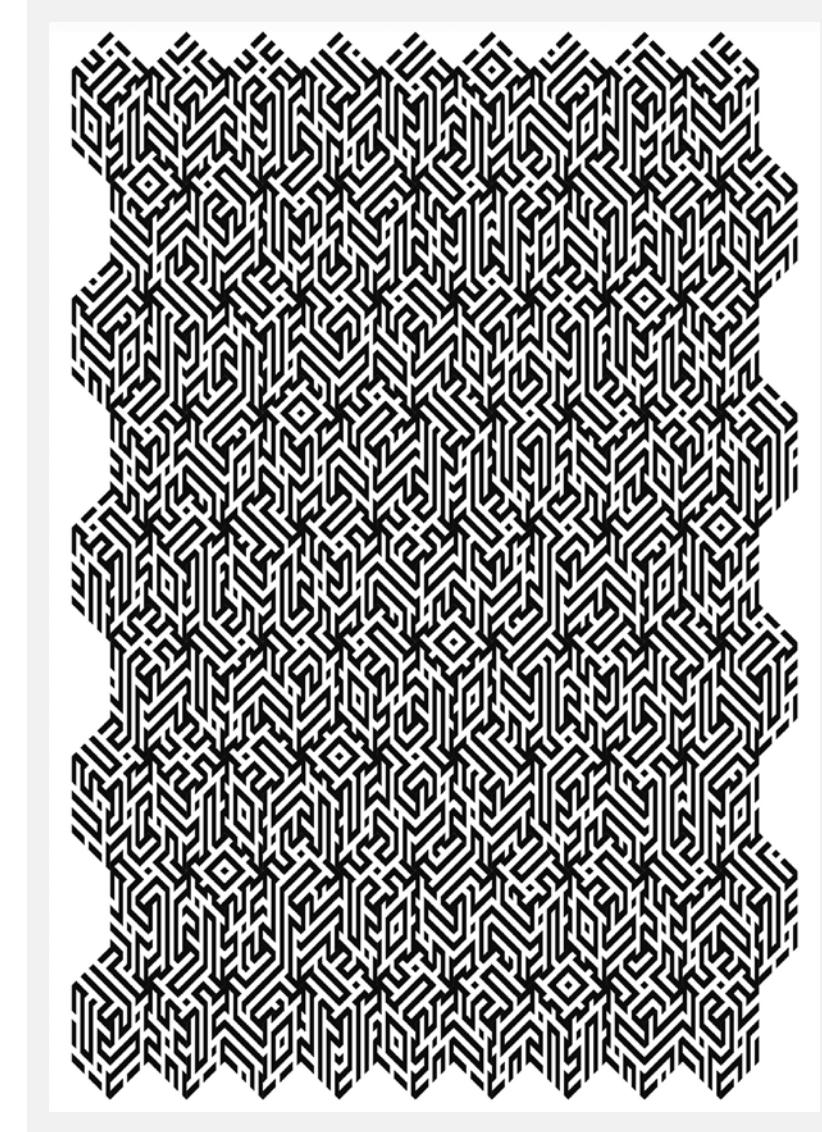
**Jaeger Tibor** / SE

**Angyali szárnyak 4.** / Aripi de înger 4

/ Angelic wings 4

vegyes technika / tehnică mixtă / mixed technique

70x50 cm / 2018

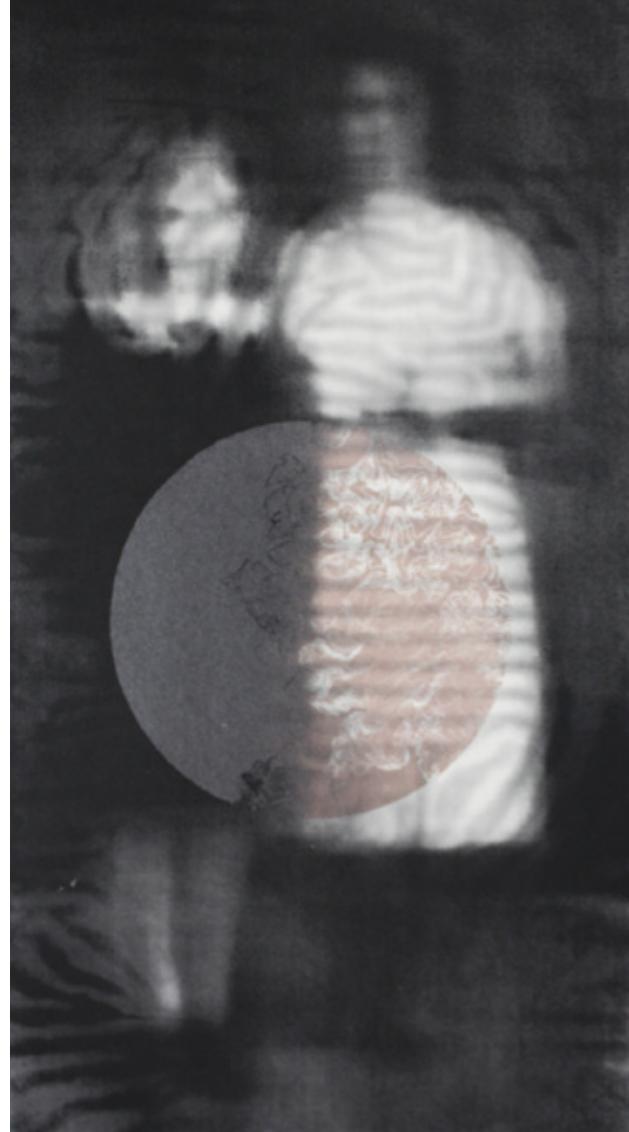


**Jaka Bonča** / SI

**Cavalier Typesetting 8**

digitális nyomat / tipar digital / c-print

100x70 cm / 2018



**Jakub Zdejszy** / PL

**Memories II** / Emlékek II. / Amintiri II

szitanyomtat / serigrafie / silkscreen

71x39 cm / 2018



**Janne Nytorp** / FI

**Gray flower 3** / Szürke virág 3. / Floare gri 3

fametszet / xilogravură / woodcut

55x35 cm / 2017



Javier Mazzeo / AR

**True 2 / Igaz 2. / Adevăr 2**  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2018

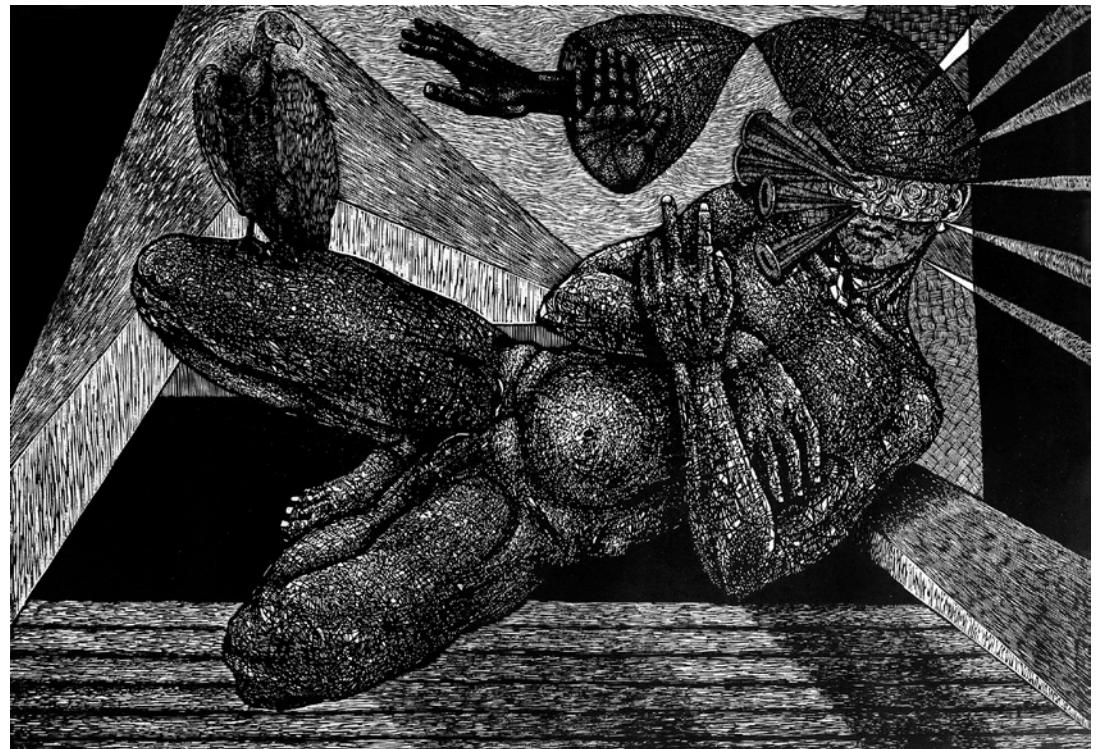


**True 19 / Igaz 19. / Adevăr 19**  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2018



**Jayne Reid Jackson / US**

**What Dreams May Come / Milyen álmok jöhetnek?**  
/ Ce vise pot răsări  
mezzotinto / mezzotinta / mezzotint  
15,25x30,48 cm / 2017



**Jintu Mohan Kalita / IN**

**Untitled - I / Cím nélkül – I. / Fără titlu – I**  
fametszet / xilogravură / woodcut  
90x60 cm / 2017



**Jolanta Mikulskyte / LT**

**Livin' and being. Worm / Élni és lenni. Féreg / A trăi și a fi. Vierme**  
fotópolimer metszet, hidegtű / gravură fotopolimer, ac rece / photopolymer etching, drypoint  
40x45 cm / 2017

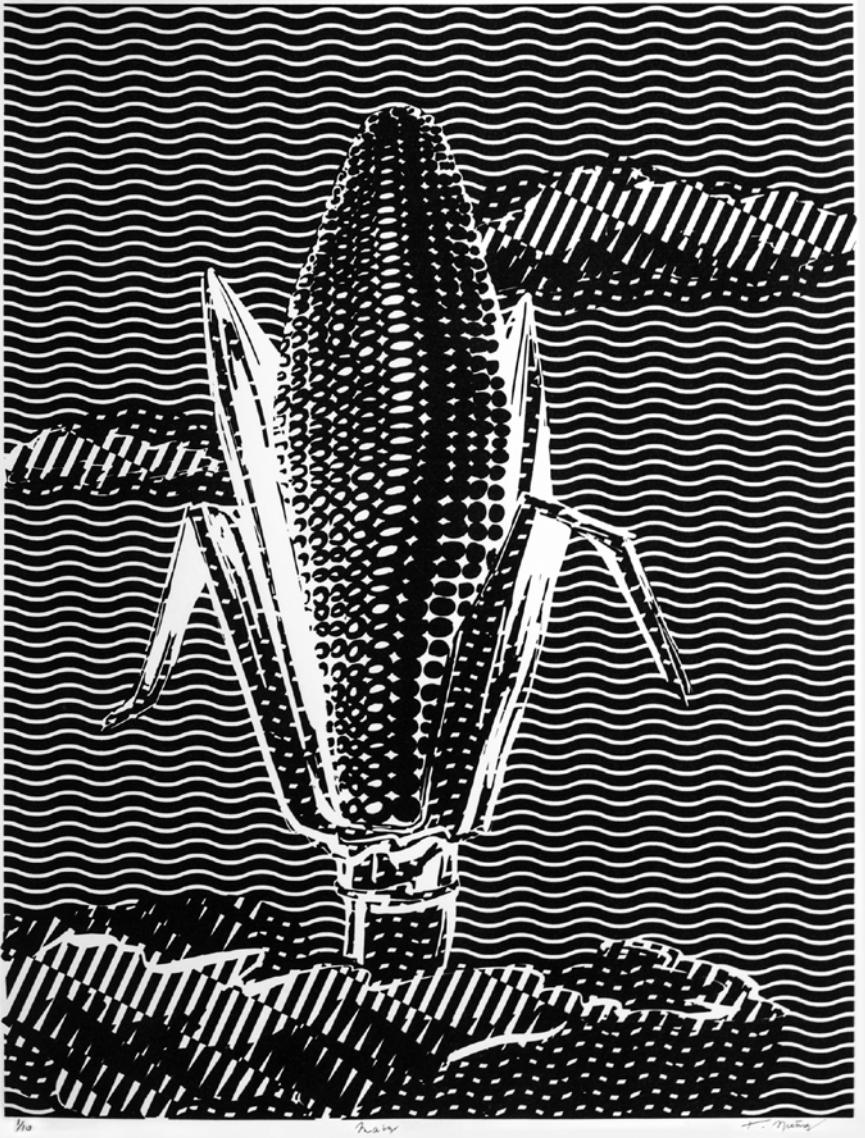


Jónás Péter / HU

**Kő-metamorfózis (MONOLIT) IV.** / Metamorfoza pietrei  
(MONOLIT) IV / Stone-metamorphosis (MONOLITH) IV  
szitanyomat / serigrafie / silkscreen  
50x70 cm / 2016



**Kő-metamorfózis (MONOLIT) V.** / Metamorfoza pietrei  
(MONOLIT) V / Stone-metamorphosis (MONOLITH) V  
szitanyomat / serigrafie / silkscreen  
70x50 cm / 2016



José Antonio / PE

**Maíz**  
szitanyomat / serigrafie / silkscreen  
50x65 cm / 2018



**Josipa Krolo / HR**

**Melancholy 1 / Melankólia 1. / Melancolie 1**

digitális nyomat / tipar digital / c-print  
50x50 cm / 2017



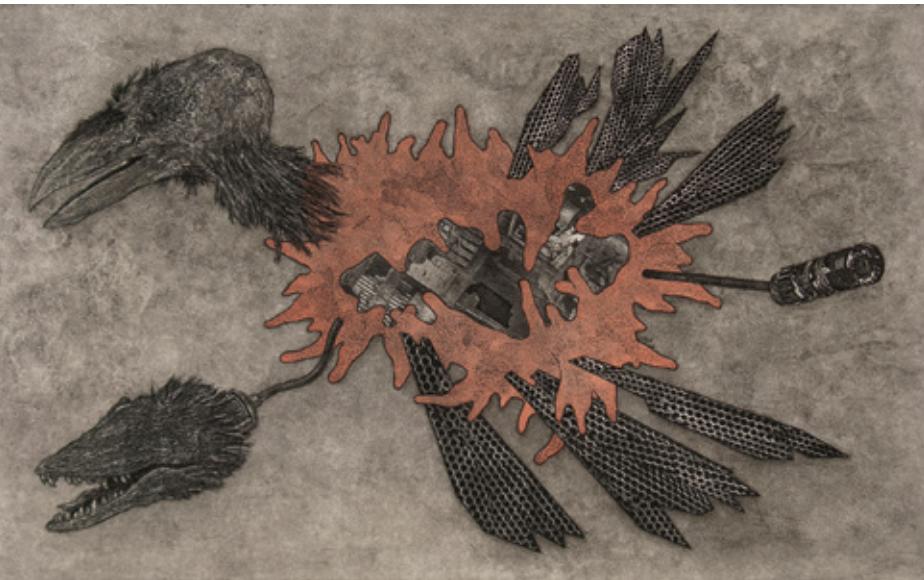
**Melancholy 2 / Melankólia 2. / Melancolie 2**

digitális nyomat / tipar digital / c-print  
50x50 cm / 2017



**Judyta Bernaś / PL**

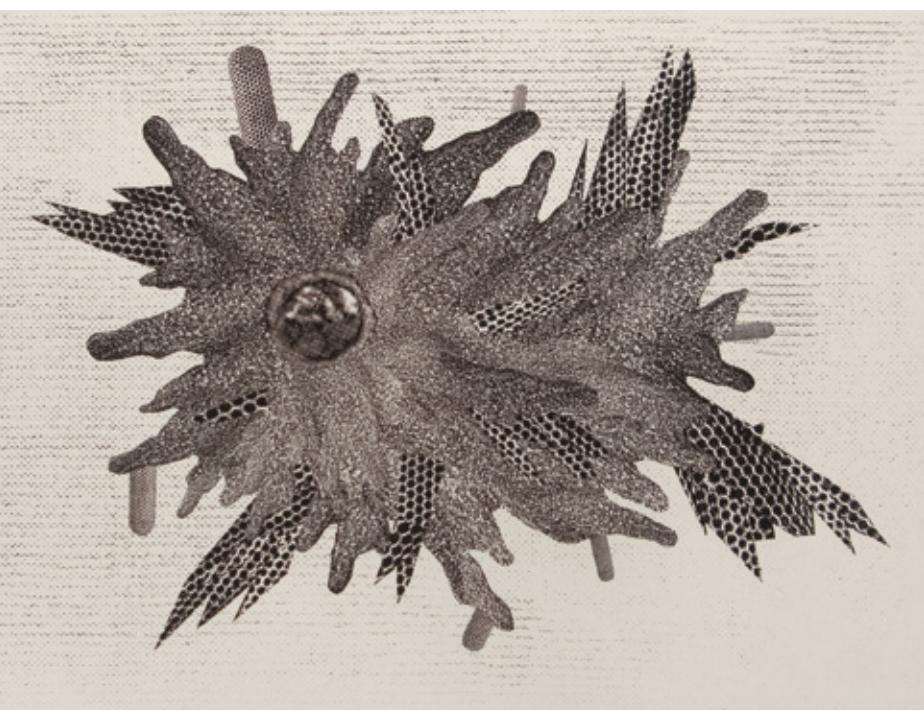
**JEDNIA\_14\_alba**  
digitális nyomat / tipar digital / c-print  
100x40 cm / 2017



**Justin Diggle / US**

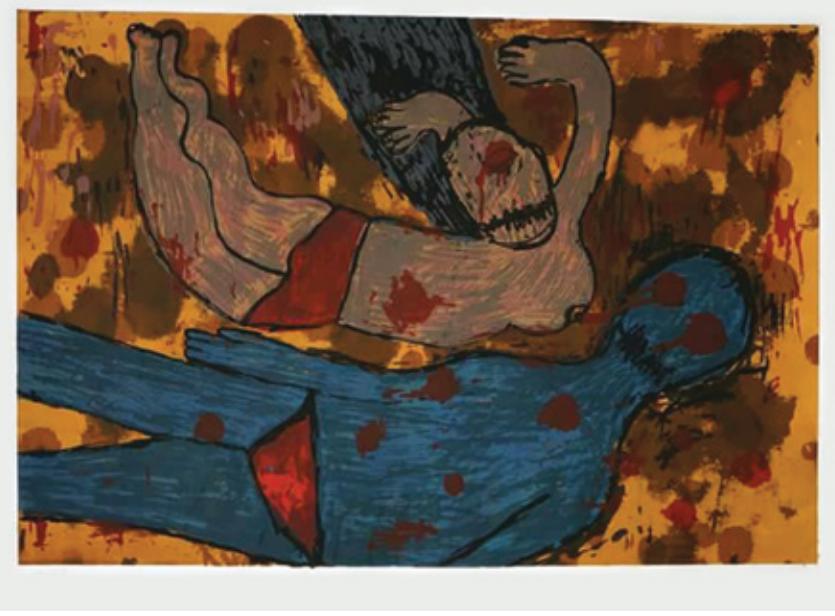
**Amoebic Stealth Drone / Amőbás lopakodó drón / Dronă invizibilă amoebică**

fotómetszet / fotogravură / photoetching  
38,5x55,5 cm / 2018



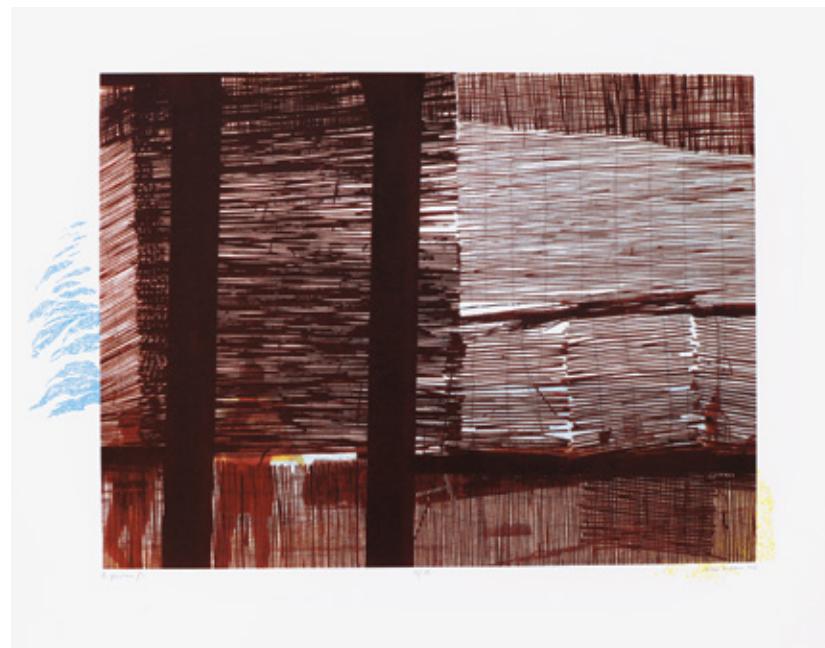
**Amoebic Surveillance / Amőbás felügyelet / Supraveghere amoebică**

fotómetszet / fotogravură / photoetching  
38,5x50,5 cm / 2017



**Jutamas Buncharoen / TH**

**Love in the hell / Szerelem a pokolban**  
/ lubire în Iad  
szitanyomat / serigrafie / silkscreen  
80x60 cm / 2017



**Kádár Katalin / HU**

**A parton 1. / Pe mal 1 / On the shore 1**  
szitanyomat / serigrafie / silkscreen  
70x50 cm / 2018



**Kamil Zaleski / PL**

**Cwiczenia 2**  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018

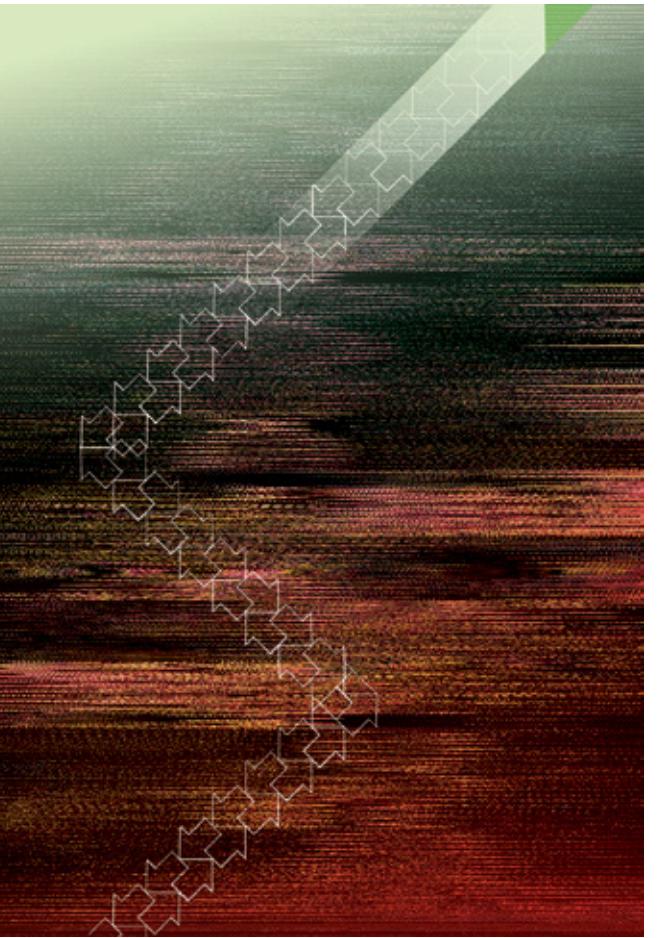


**Cwiczenia 3**  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018



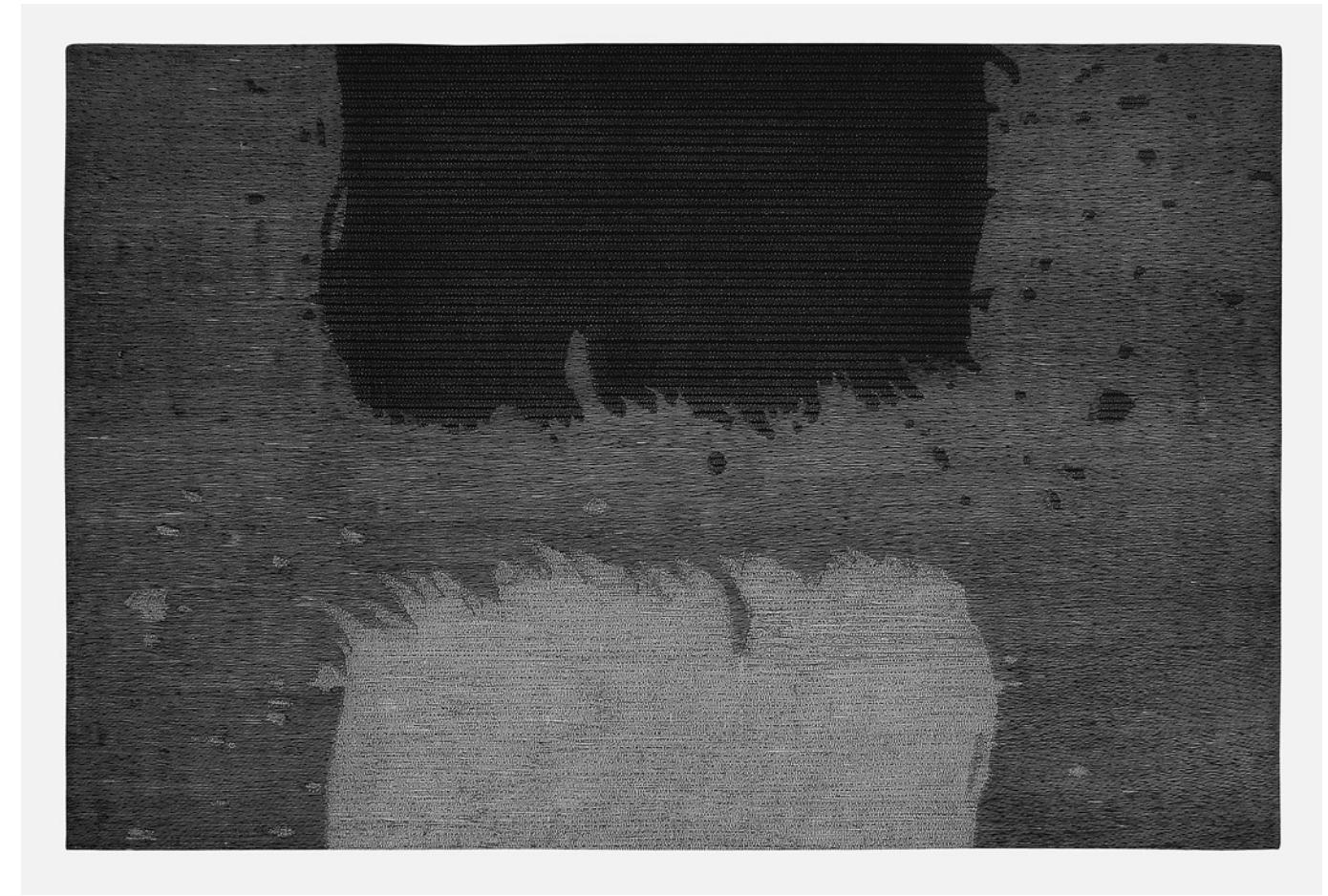
**Kamruzzaman Kamruzzaman** / BD

**Global warming** / Globális felmelegedés / Încălzire globală  
litográfia / litografie / lithography  
70x100 cm / 2018



**Kántor József** / HU

**Égi létra III.** / Scară cerească III / Heavenly ladder III  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2017



**Karol Pomykała** / PL

**Gemini 2** / Ikrek 2. / Gemeni 2  
linómetszet / linogravură / linoleum cut  
59,5x90 cm / 2015



**Károly-Zöld Gyöngyi / RO**

**IN MEMORIAM Nr. 1**  
digitális nyomat / tipar digital / c-print  
70x53 cm / 2017



**Karthik V / IN**

**Me / Én / Eu**  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
100x50 cm / 2016



**Katarzyna Gielecka-Grzemska / PL**

**Double / Dupla / Dublu**  
szitanyomat / serigrafie / silkscreen  
90x52 cm / 2017



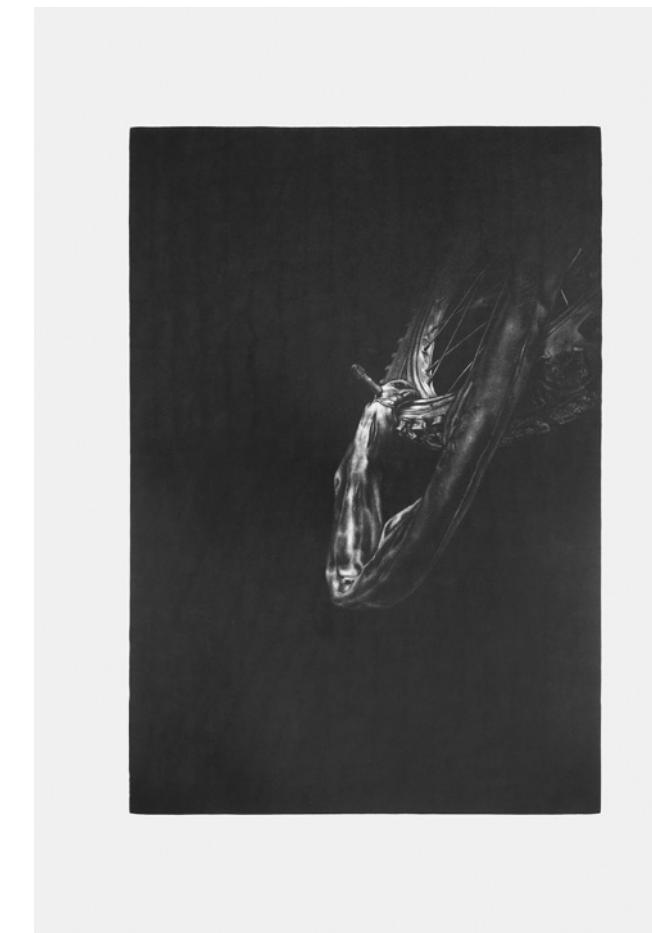
**Kemal Yıldız / TR**

**My Life to Live / Az én életemet élni / A trăi viața mea**  
fametszet / xilogravură / woodcut  
80x60 cm / 2018

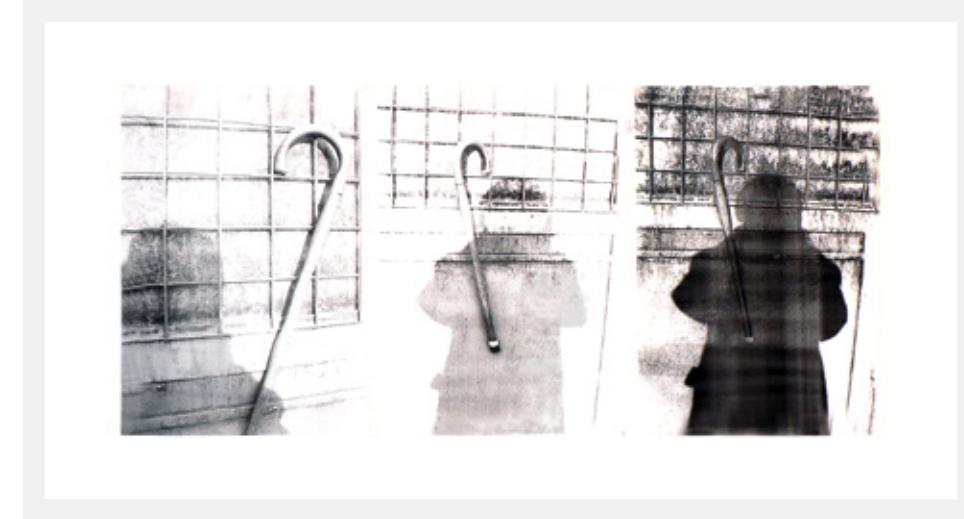


**Kitipong Ngowsiri** / TH

**In The Waiting Time No. 1** / A várakozási időben 1. sz.  
/ În timpul de aşteptare nr. 1  
mezzotinto / mezzotinta / mezzotint  
100x67,5 cm / 2017



**In The Waiting Time No. 2** / A várakozási időben 2. sz.  
/ În timpul de aşteptare nr. 2  
mezzotinto / mezzotinta / mezzotint  
100x67,5 cm / 2018



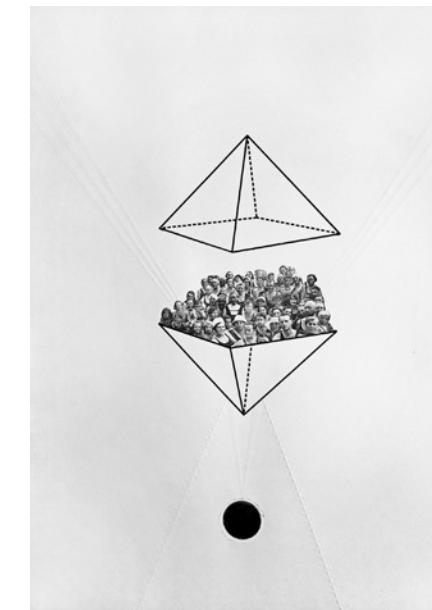
**Köllő Margit** / RO

**Fény-árnyék** / Lumină-umbră  
/ Light-shadow  
digitális nyomat / tipar digital / c-print  
95x50 cm / 2017



**Kortmann Jaray Katalin** / HU

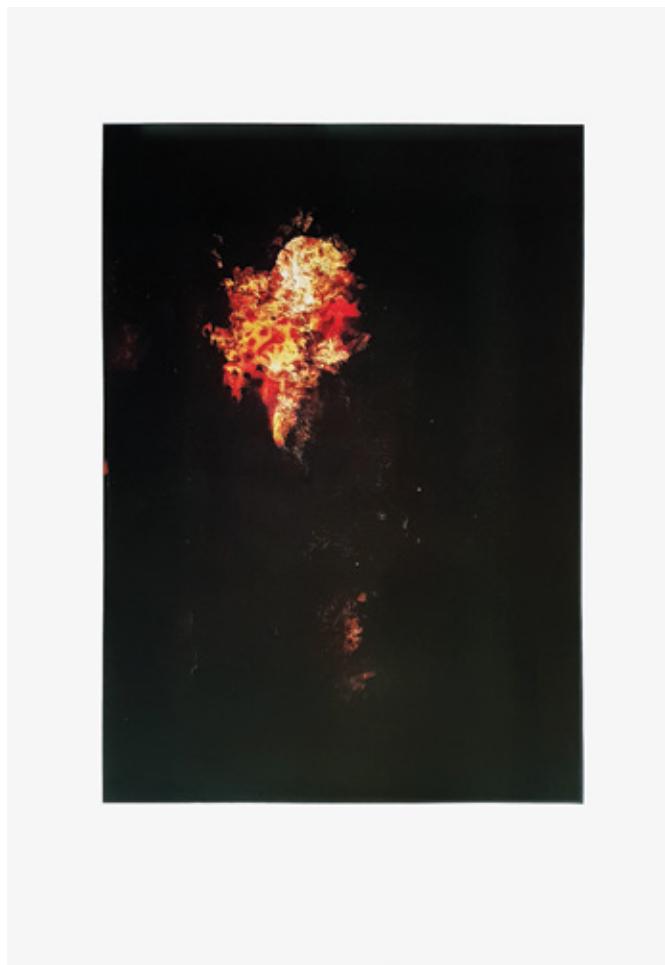
**Prizma 1.** / Prizmă 1 / Prism 1  
vegyes technika / tehnică mixtă / mixed technique  
70x50 cm / 2018



**Prizma 2.** / Prizmă 2 / Prism 2  
vegyes technika / tehnică mixtă / mixed technique  
70x50 cm / 2018

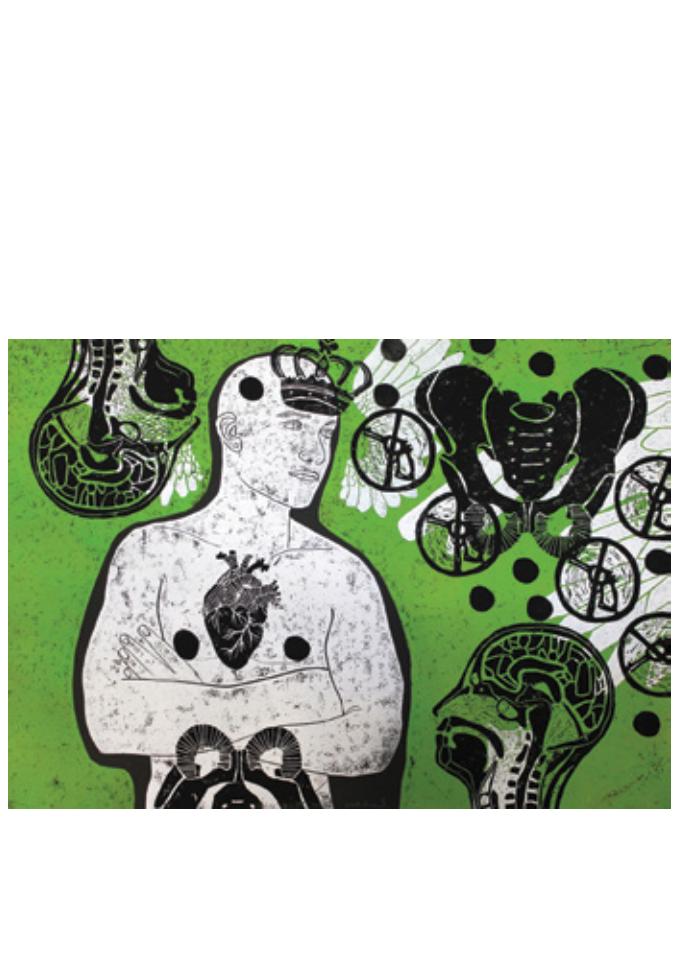


**Prizma 3.** / Prizmă 3 / Prism 3  
vegyes technika / tehnică mixtă / mixed technique  
70x50 cm / 2018



Kovács Nikolett / HU

**Rekombináció II. / Recombinație II / Recombination II**  
színtanyomat / serigrafie / silkscreen  
100x70 cm / 2017



Kristina Norvilaitė / LT

**War is not needed / Nincs szükség háborúra / Nu e nevoie de război**  
linómetszet / linogravură / linoleum cut  
50x70 cm / 2018



Kristina Restović / HR

**Dreams 1 / Álmok 1. / Vise 1**  
rézkarc, hidgetű / acvaforte, ac rece  
/ etching, drypoint  
70x50 cm / 2017



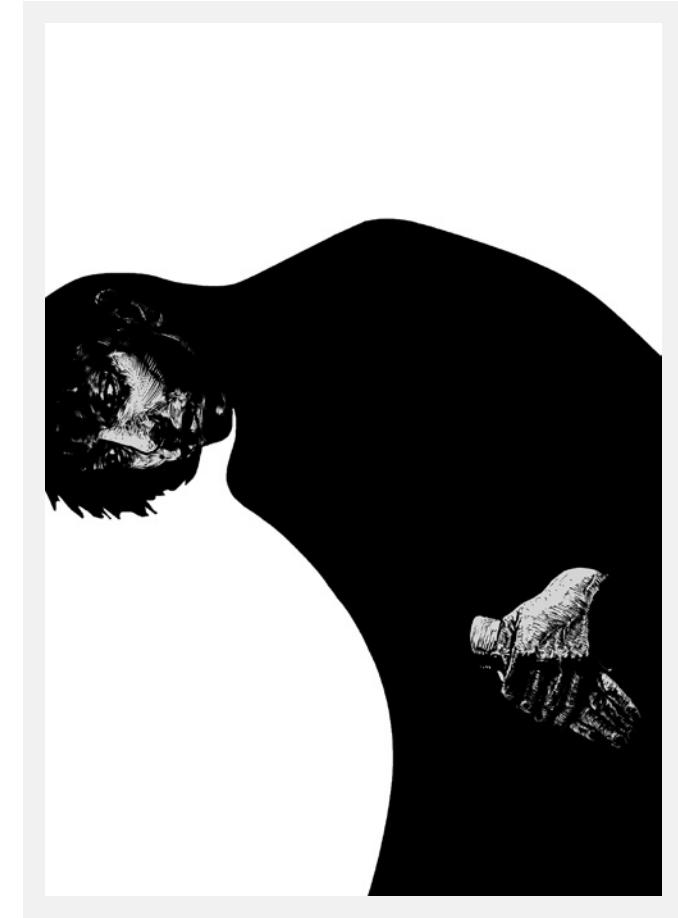
**Kun Péter** / HU

**Elmentek otthonról II.** / Plecați de acasă II / They left home II  
linómetszet / linogravură / linoleum cut  
40x30 cm / 2016



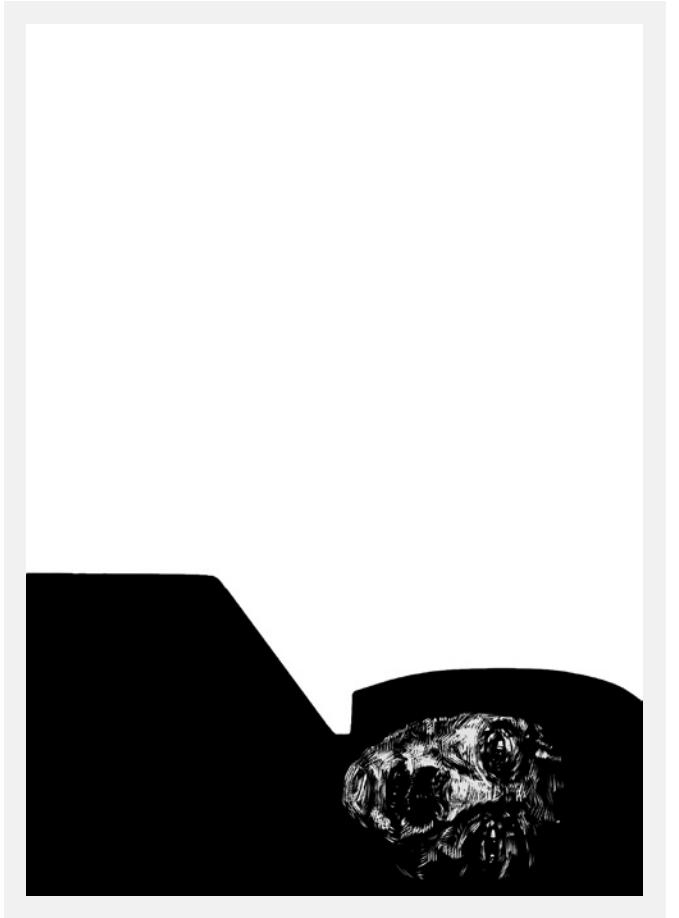
**László Hajnalka** / RO

**Superheroine** / Szuperhőső / Super-eroină  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2017



**Laura Traila** / RO

**Pilot Automat I** / Automata pilóta I. / Automatic Pilot I  
linómetszet / linogravură / linoleum cut  
120x86 cm / 2018



**Pilot Automat II** / Automata pilóta II. / Automatic Pilot II  
linómetszet / linogravură / linoleum cut  
120x86 cm / 2018



**Leonte Gabriella** / RO

**A halálra táncoltatott lány I.** / Fata  
dansată la moarte I. / The girl who was  
danced to death I  
offset, transzfer / offset, transfer  
/ offset, transfer  
74x74 cm / 2018



**Léstyán Csaba** / RO

**Csend** / Liniște / Silence  
mezzotinto / mezzotinta / mezzotint  
60x80 cm / 2018



**Leu Aurelian** / RO

**Sfinx** / Szfinx / Sphinx  
digitális nyomat / tipar digital / c-print  
22x40 cm / 2017



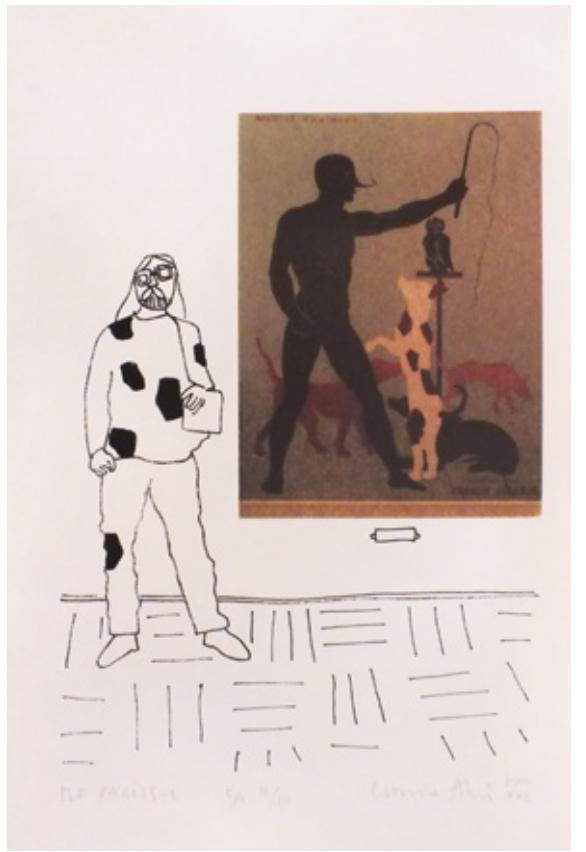
**Lipkovics Péter** / HU

**Mimikri 2.** / Mimicri 2  
/ Mimicry 2  
szitanyomat / serigrafie  
/ silkscreen  
70x100 cm / 2017



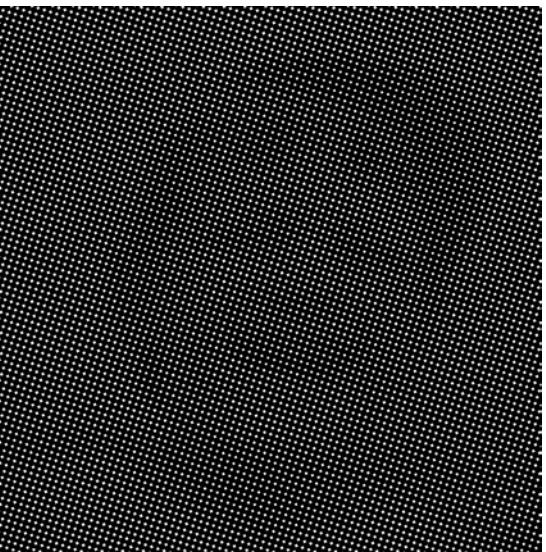
**Luiza-Paula Preda / RO**

**Need for Air / Levegő kell / Nevoie de aer**  
egyedi technika / tehnică individuală / individual technique  
70x50 cm / 2017



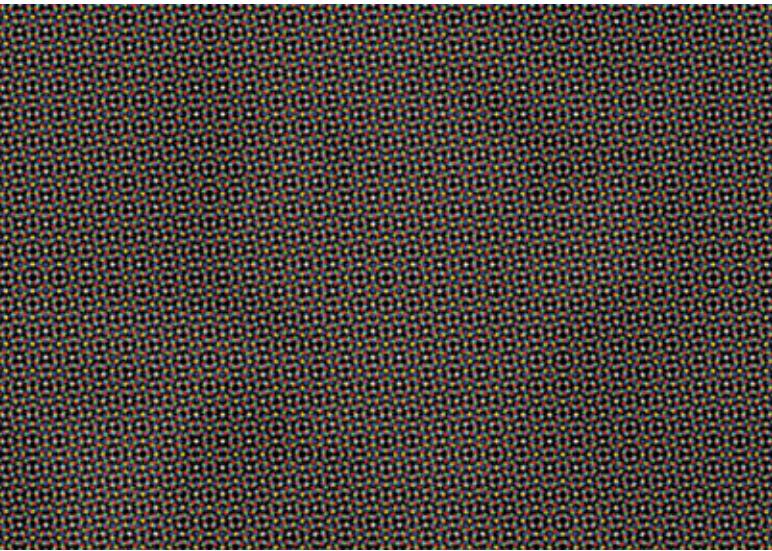
**Luzsicza Lajos Árpád / HU**

**Szf. Párizs – 2. / Sf. Paris – 2**  
szitanyomat / serigrafie / silkscreen  
50x35 cm / 2017



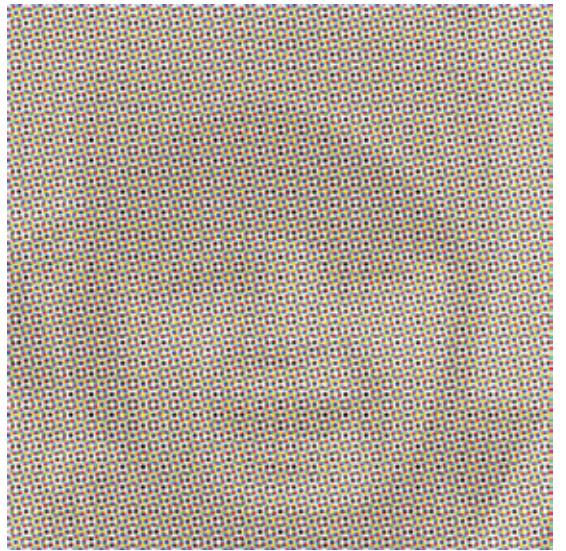
**Maciej Bohdanowicz / PL**

**Naked eye is not enough #4 / Szabad szem nem elég #4**  
/ Ochiul liber nu e suficient #4  
digitális nyomat / tipar digital / c-print  
70x70 cm / 2018



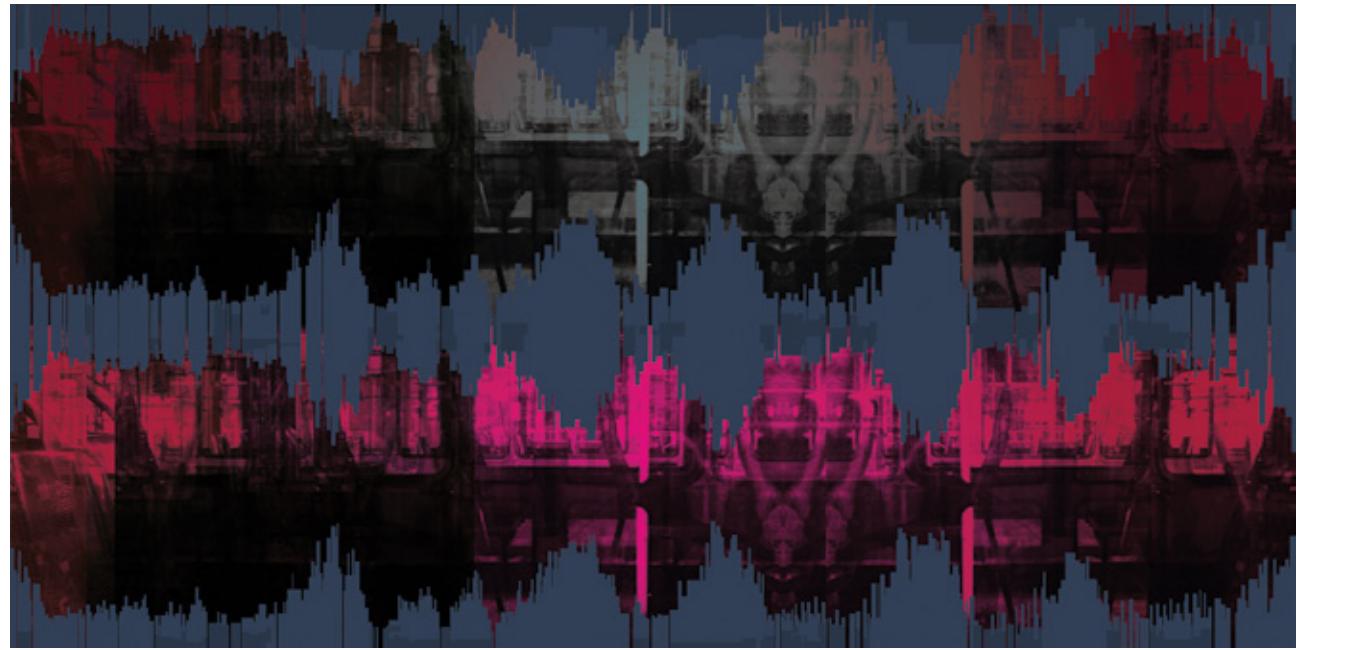
**Naked eye is not enough #6 / Szabad szem nem elég #6**

/ Ochiul liber nu e suficient #6  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018



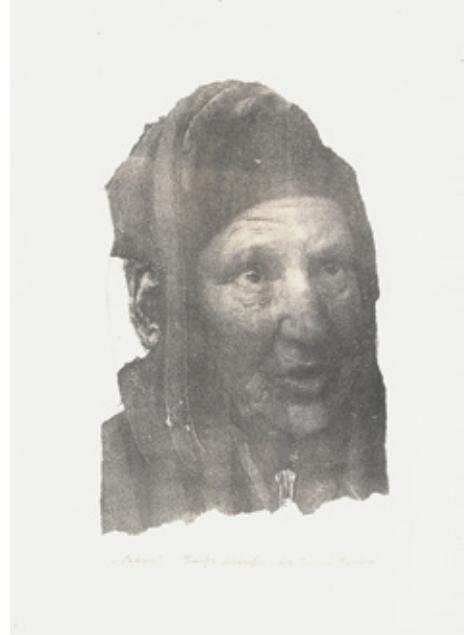
**Naked eye is not enough #7 / Szabad szem nem elég #7**

/ Ochiul liber nu e suficient #7  
digitális nyomat / tipar digital / c-print  
70x70 cm / 2018



**Maciej Zdanowicz / PL**

**Phonographic IV / Fonografikus IV. / Fonografic IV**  
digitális nyomat / tipar digital / c-print  
50x100 cm / 2017



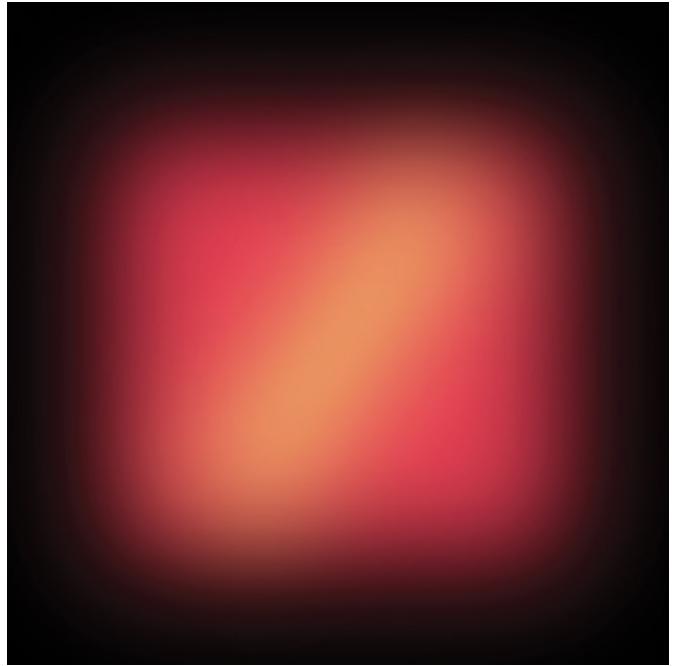
**Madalina-Marcela Tusinean / RO**

**Moștenire 2 / Örökség 2. / Heritage 2**  
litográfia, vegyes technika / litografie, tehnică mixtă / lithography, mixed technique  
41x30 cm / 2018



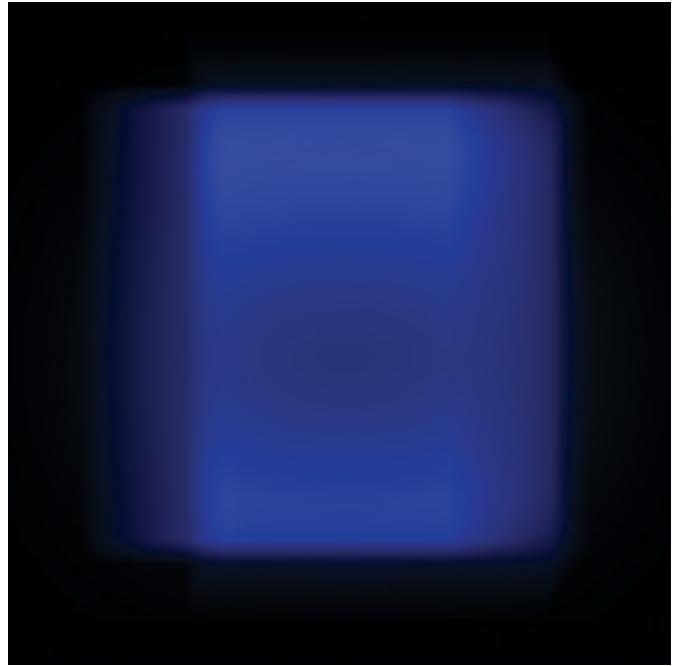
**Magda Szplit / PL**

**Identity IV / Identitás IV. / Identitate IV**  
linómetszet / linogravúra / linoleum cut  
100x70 cm / 2017

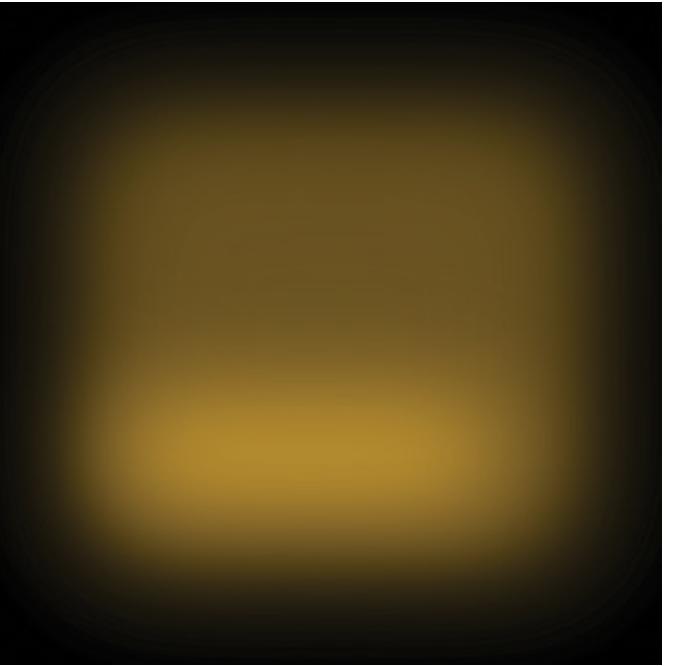


**Magdalena Zieniewicz / PL**

**Fire / Tűz / Foc**  
digitális nyomat / tipar digital / c-print  
80x80 cm / 2016



**Water / Víz / Apă**  
digitális nyomat / tipar digital / c-print  
80x80 cm / 2016



**Earth / Föld / Pământ**  
digitális nyomat / tipar digital / c-print  
80x80 cm / 2016



**Magén István / HU**

**Rajzok / Rajzok / Desene**  
szitanyomat / serigrafie / silkscreen  
100x70 cm / 2016



**Maja Dudek / PL**

**In the kitchen / A konyhában / În bucătărie**  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018



**Dining room / Ebédlő / Sufragerie**  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018

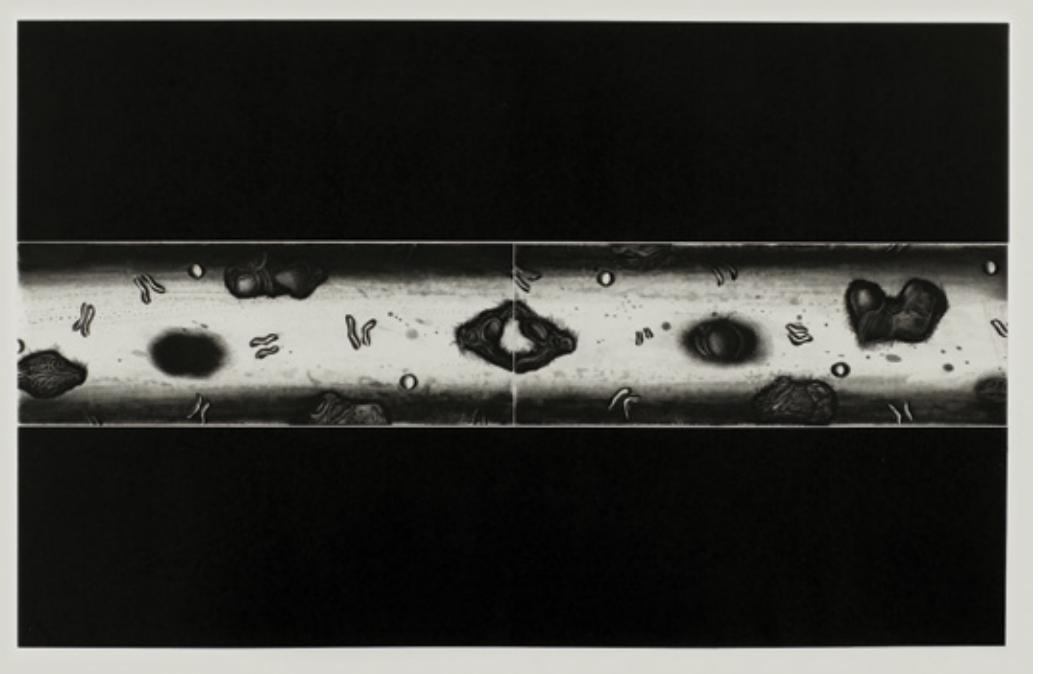


**Małgorzata Chomicz / IT**

**Silence IV / Csend IV. / Liniște IV**  
linómetszet / linogravură / linoleum cut  
34,5x40,5 cm / 2017

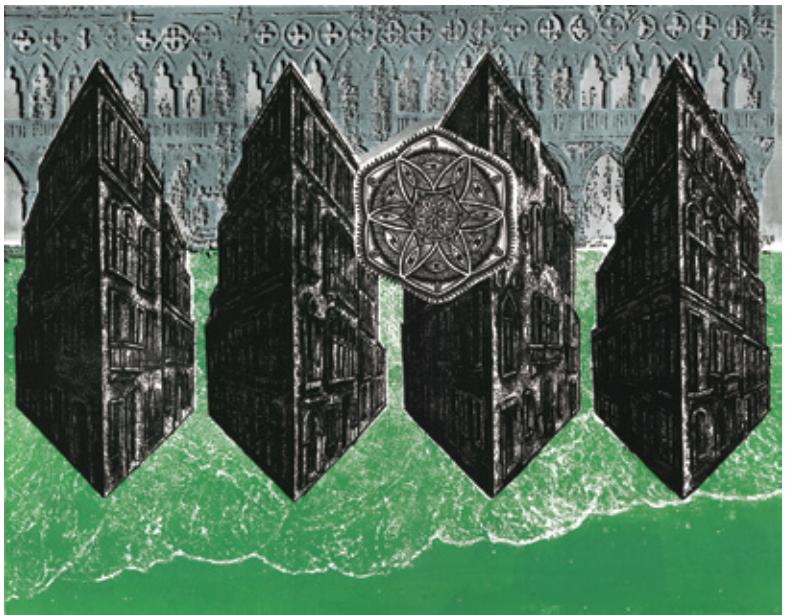


**Silence V / Csend V. / Liniște V**  
linómetszet / linogravură / linoleum cut  
35,5x40,5 cm / 2017



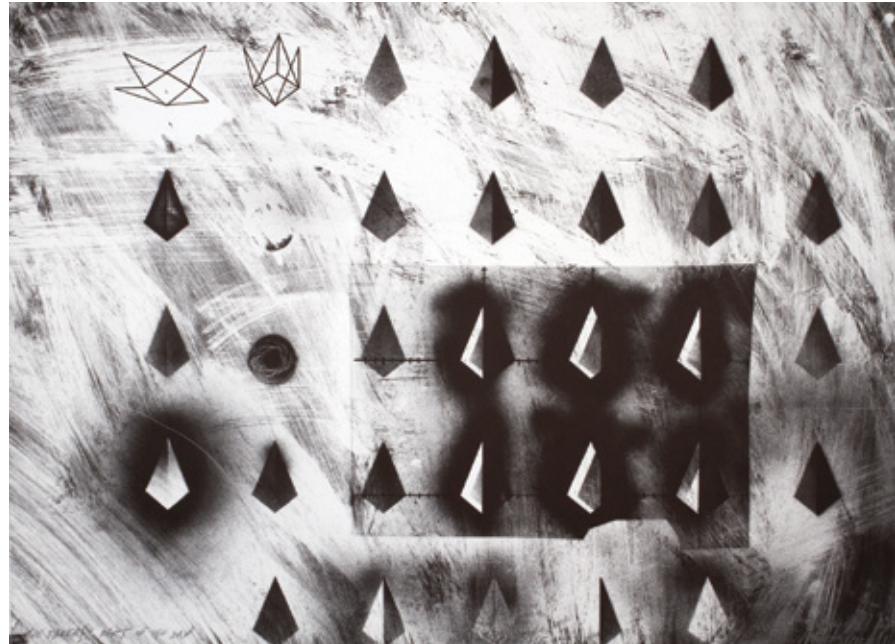
**Małgorzata  
Stachurska** / PL

**Genesis XI / Keletkezés XI.**  
/ Geneză XI  
foltmaratás, mezzotinto / acuatinta,  
mezzotinta / aquatint, mezzotint  
60x90 cm / 2017



**Małgorzata Stanielewicz** / PL

**Stone and water. Venice / Kő és víz. Velence**  
/ Piatră și apă. Veneția  
linómetszet / linogravură / linoleum cut  
46,5x60 cm / 2017



**Marcin Hajewski** / PL

**The darkest part of the day / A nap legsöté-tebb része / Partea cea mai întunecată a zilei**  
offset / offset / offset  
70x100 cm / 2017



**Black river / Fekete folyó / Râu negru**  
offset / offset / offset  
70x100 cm / 2017



**Marcin Pawłowski / PL**

**Process DMB – I / DMB-folyamat – I. / Proces DMB – I**  
foltmaratás / acuatinta / aquatint  
64x48 cm / 2017



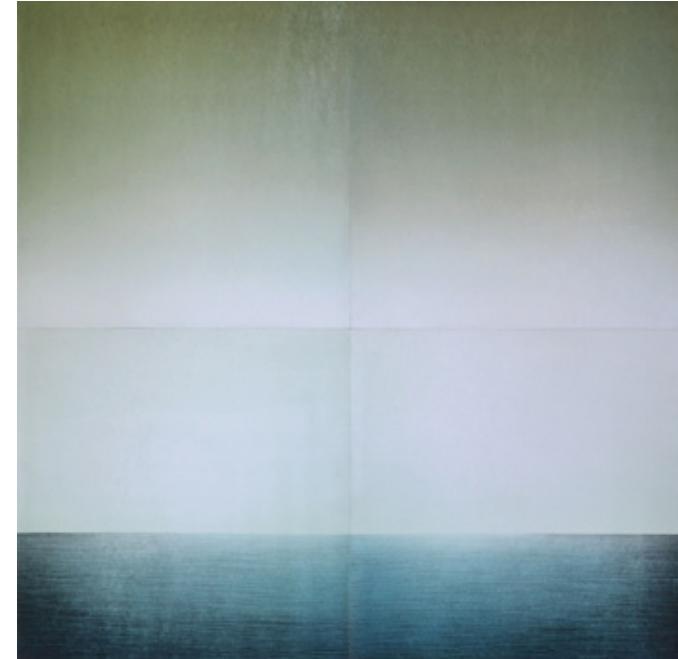
**Marek Zajko / PL**

**Oblution IV / Version 2**  
hidegtű, foltmaratás / ac rece, acuatinta / drypoint, aquatint  
100x70 cm / 2016



**Marija Andjelkovic / RS**

**State of transition IV / Átmeneti állapot IV. / Stare de tranziție IV**  
litográfia / litografie / lithography  
100x100 cm / 2016



**State of transition VII / Átmeneti állapot VII. / Stare de tranziție VII**  
litográfia / litografie / lithography  
100x100 cm / 2016



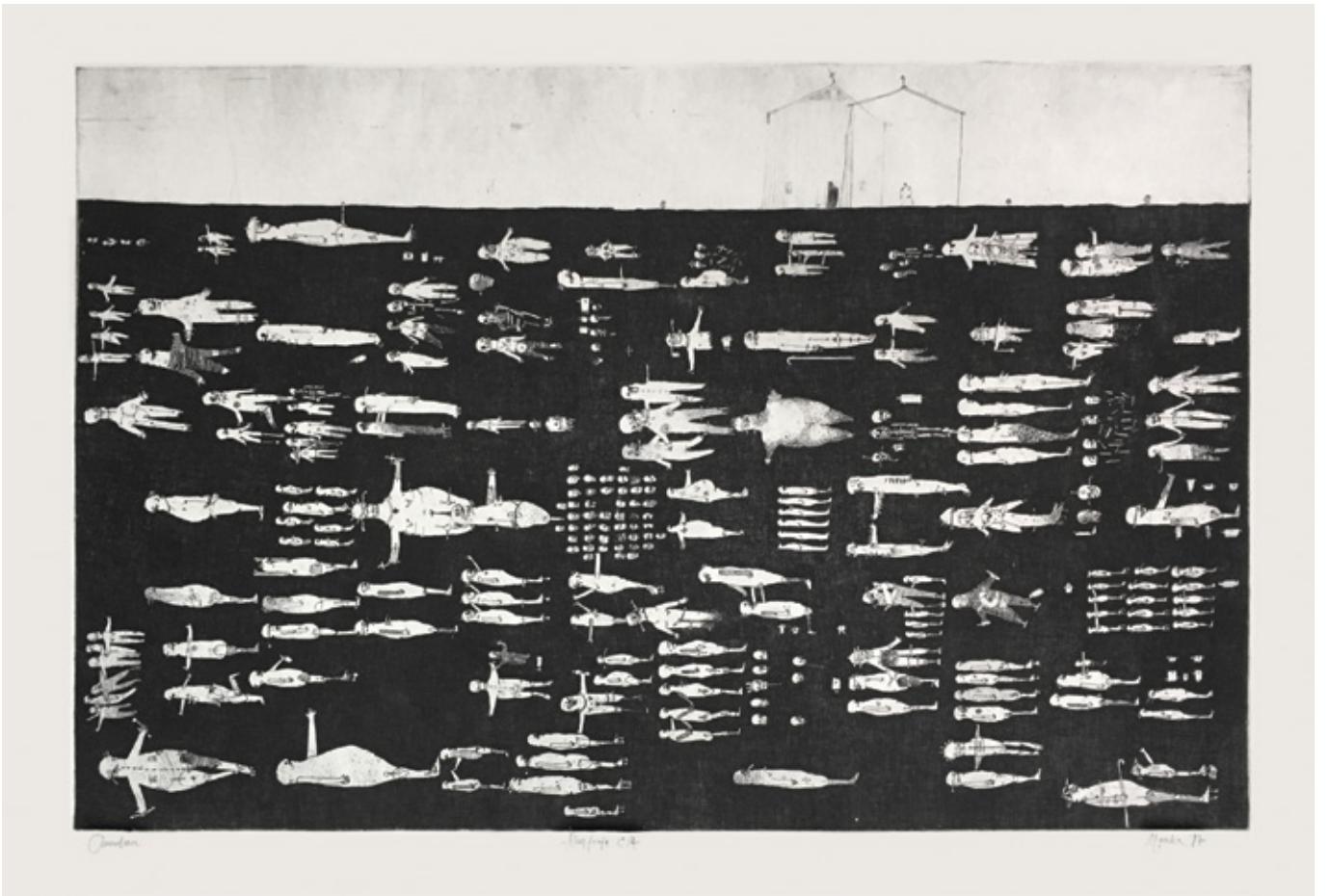
**Marko Stanimirović / RS**

**Golden baby / Aranybaba / Copil de aur**  
digitális nyomat / tipar digital / c-print  
30x30 cm / 2018



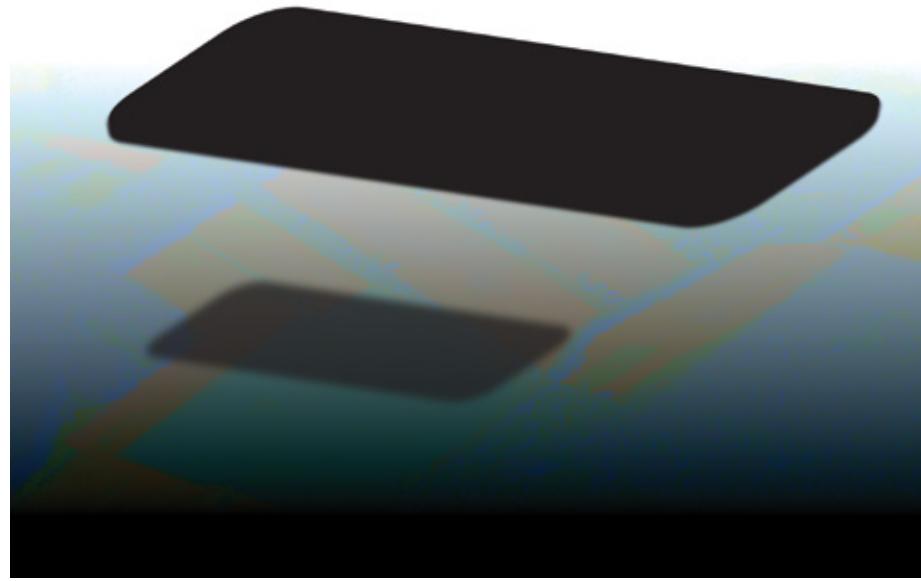
**Marta Lech / PL**

**3,09**  
linómetszet / linogravură / linoleum cut  
62x90 cm / 2018



**Marta Mączka / PL**

**Graveyard / Temető / Cimitir**  
rézkarc / acvaforte / etching  
39x59 cm / 2017



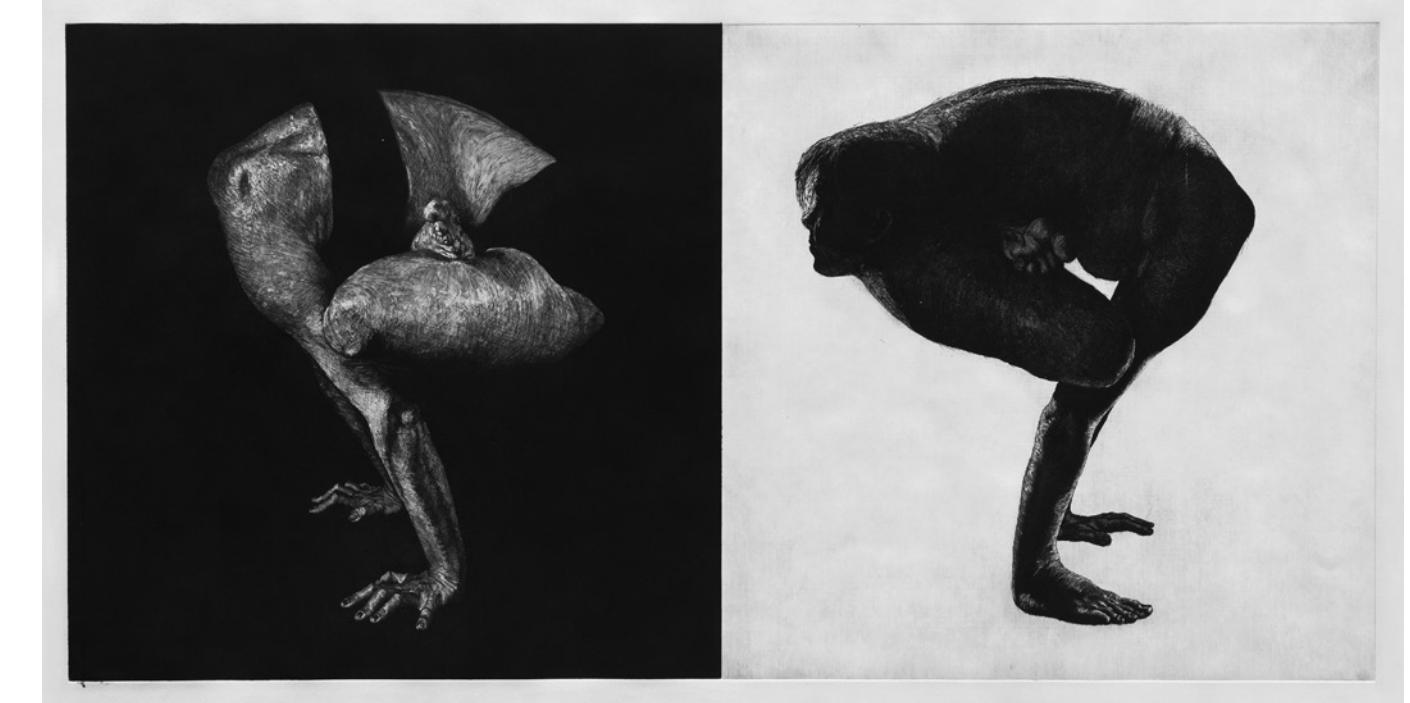
**Marta Wapiennik / PL**

**Dangerous spectre I / Veszélyes kísértet I.**  
/ Strigoi periculos I  
offset / offset / offset  
70x50 cm / 2018



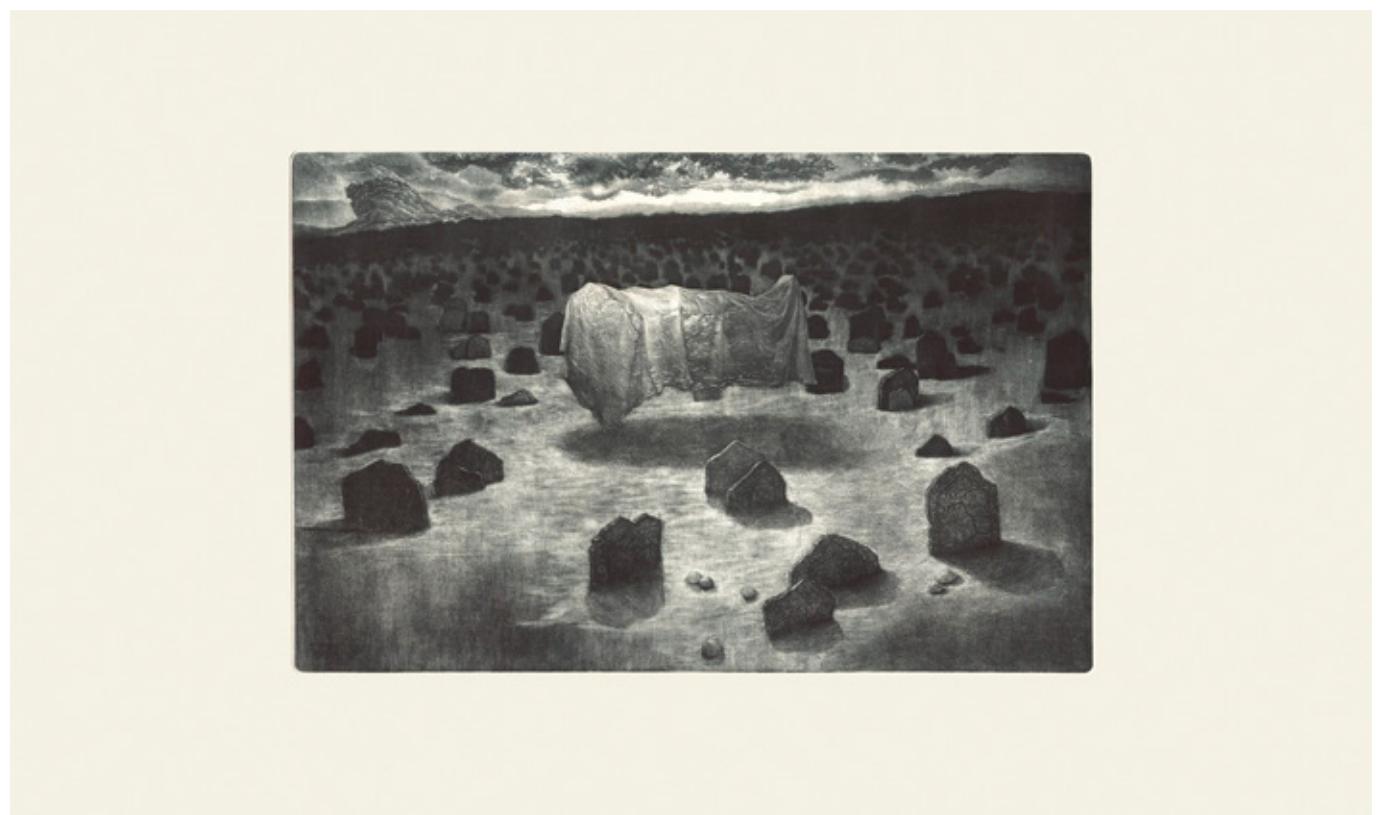
**Dangerous spectre III / Veszélyes kísértet III.**

/ Strigoi periculos III  
offset / offset / offset  
70x50 cm / 2018



**Mateusz Patrzyk de Oliveira / PL**

**White horse on black, black knight on white / Fehér ló feketén, fekete lovag fehéren / Cal alb pe negru, cavaler negru pe alb**  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
50x100 cm / 2018

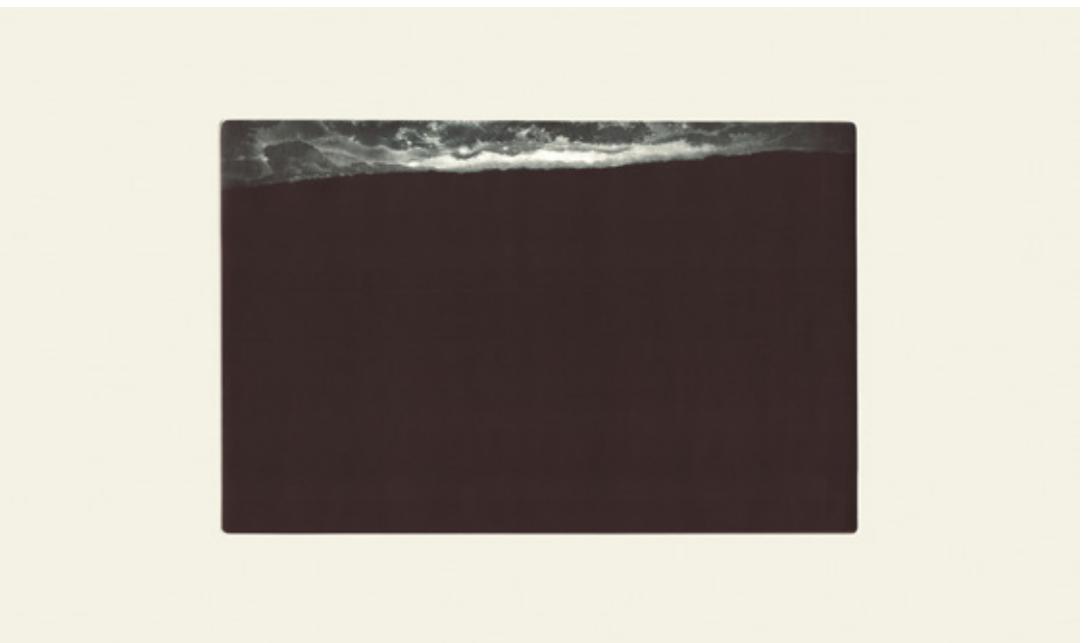


**Mehdi Darvishi** / IR

**The Extended night I** / A meghosszabbított éjszaka I. / Noaptea prelungită I  
mezzotinto / mezzotinta / mezzotint  
50x85 cm / 2017



**The Extended night II**  
/ A meghosszabbított  
éjszaka II. / Noaptea  
prelungită II  
mezzotinto / mezzotinta  
/ mezzotint  
50x85 cm / 2017



**The Extended night III**  
/ A meghosszabbított  
éjszaka III. / Noaptea  
prelungită III  
mezzotinto / mezzotinta  
/ mezzotint  
50x85 cm / 2017



**Mehrdad Khataei / IR**

**Turn Back The Clock / Fordítsd vissza az órát / Dă ceasul înapoi**  
vegyes technika / tehnică mixtă  
/ mixed technique  
56x76 cm / 2016



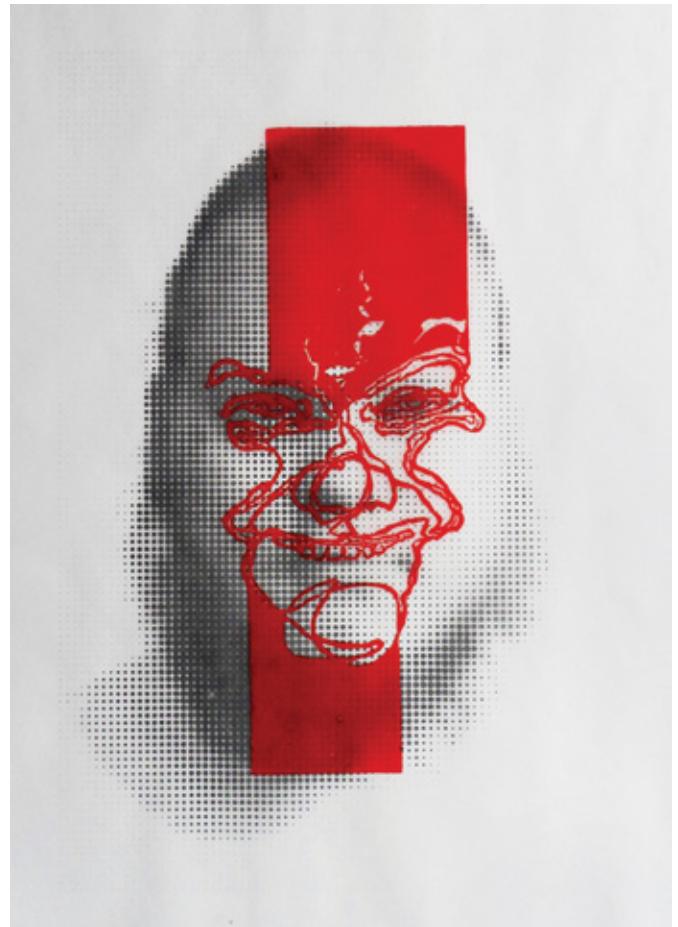
**Mihail Voicu / RO**

**No Exit IV (Real Eye Drawing) /**  
Nincs kijárat IV. / Fără ieșire IV  
fametszet / xilogravură / woodcut  
60x80 cm / 2017



**Miklós Gábor / HU**

**Grimaszk I. / Grimască I / Grimask I**  
linómetszet, digitális nyomat / linogravură, tipar digital / linoleum cut, c-print  
40x30 cm / 2018



**Grimaszk III. / Grimască III / Grimask III**  
linómetszet, digitális nyomat / linogravură, tipar digital / linoleum cut, c-print  
40x30 cm / 2018



Miklósi Dénes / RO

SMS

linómetszet / linogravură / linoleum cut  
70x50 cm / 2016

Miklóssy Mária / RO

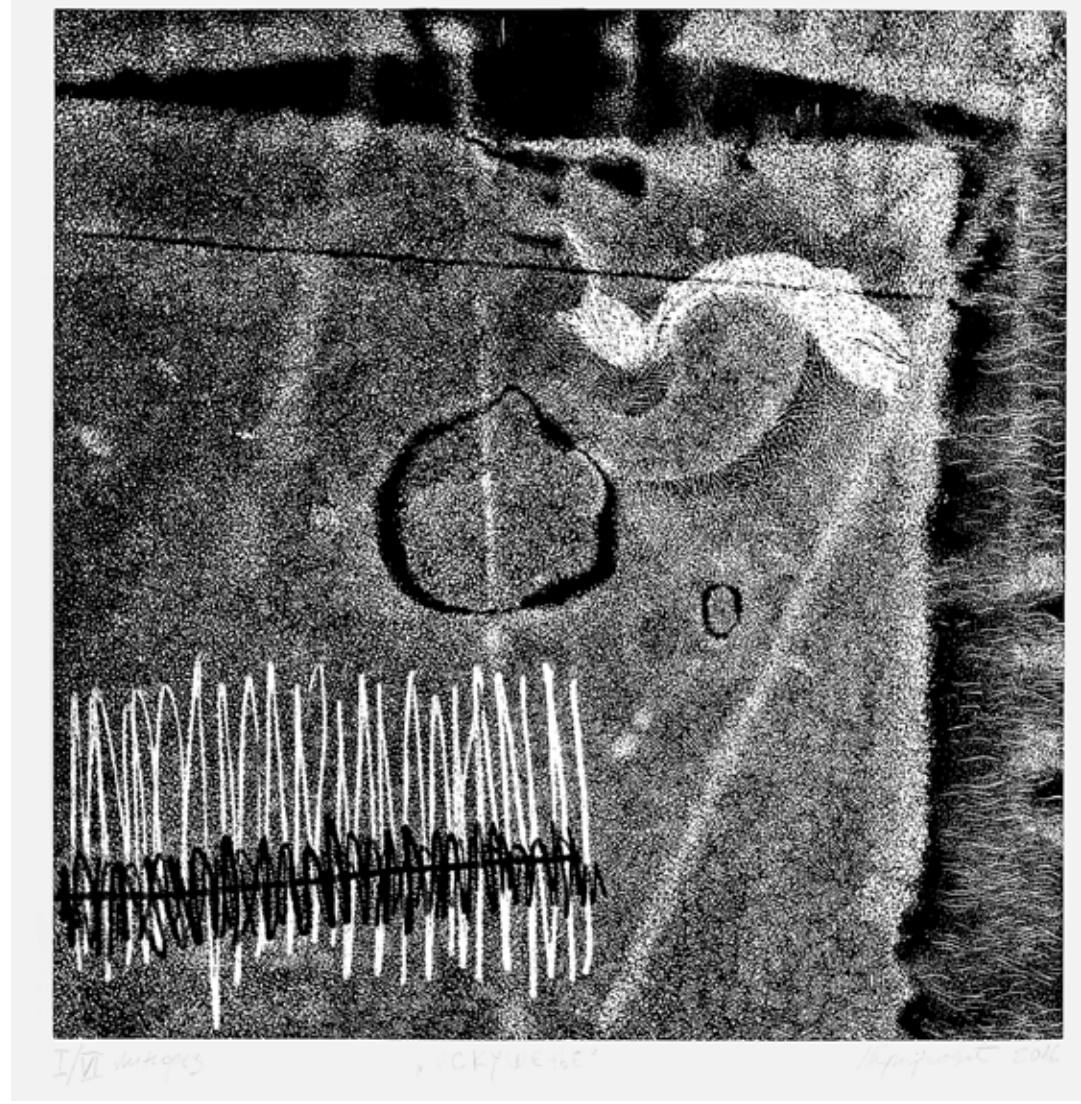
Baba és a fagylalt / Bebelușul și înghețata

/ Baby and the ice cream

digitális nyomat, vegyes technika / tipar digital, tehnică mixtă

/ c-print, mixed technique

40x30 cm / 2017

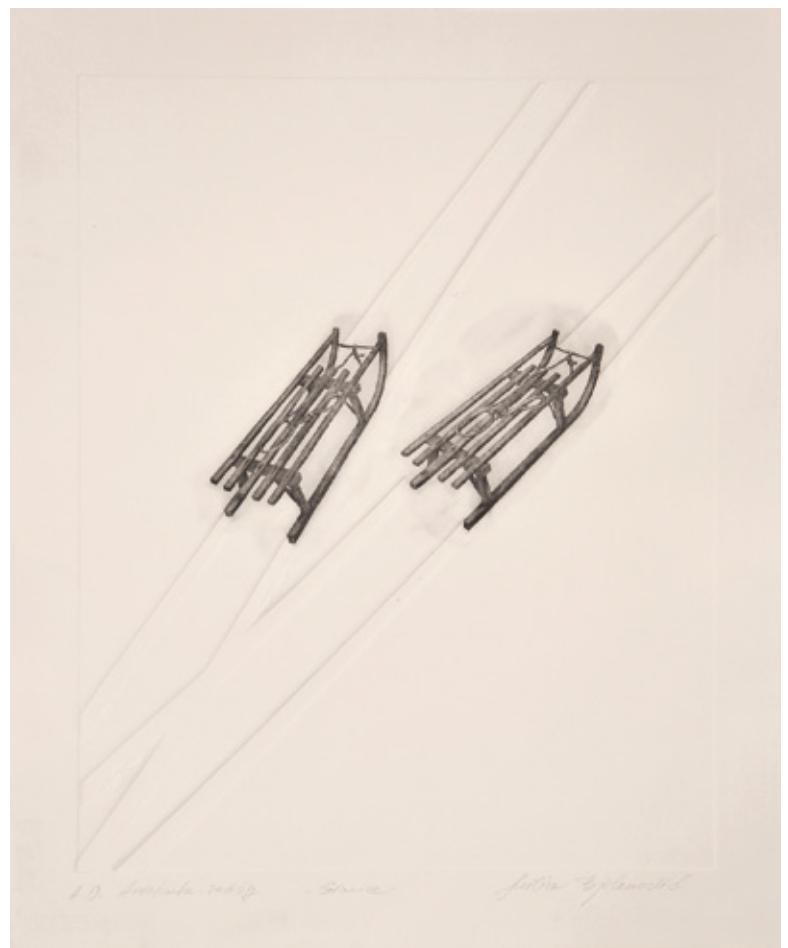


Milan Krajnović / BA

Temptation / Kísértés / Tentatie

linómetszet / linogravură / linoleum cut

63,7x53 cm / 2016



**Milica Bjelanovic** / RS

**Space in time / Tér az időben / Spațiu în timp**  
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta / etching, drypoint, aquatint  
70x30 cm / 2018



**Milind Atkale** / IN

**Past and present / Múlt és jelen / Trecut și prezent**  
rézkarc / acvaforte / etching  
50x33 cm / 2016

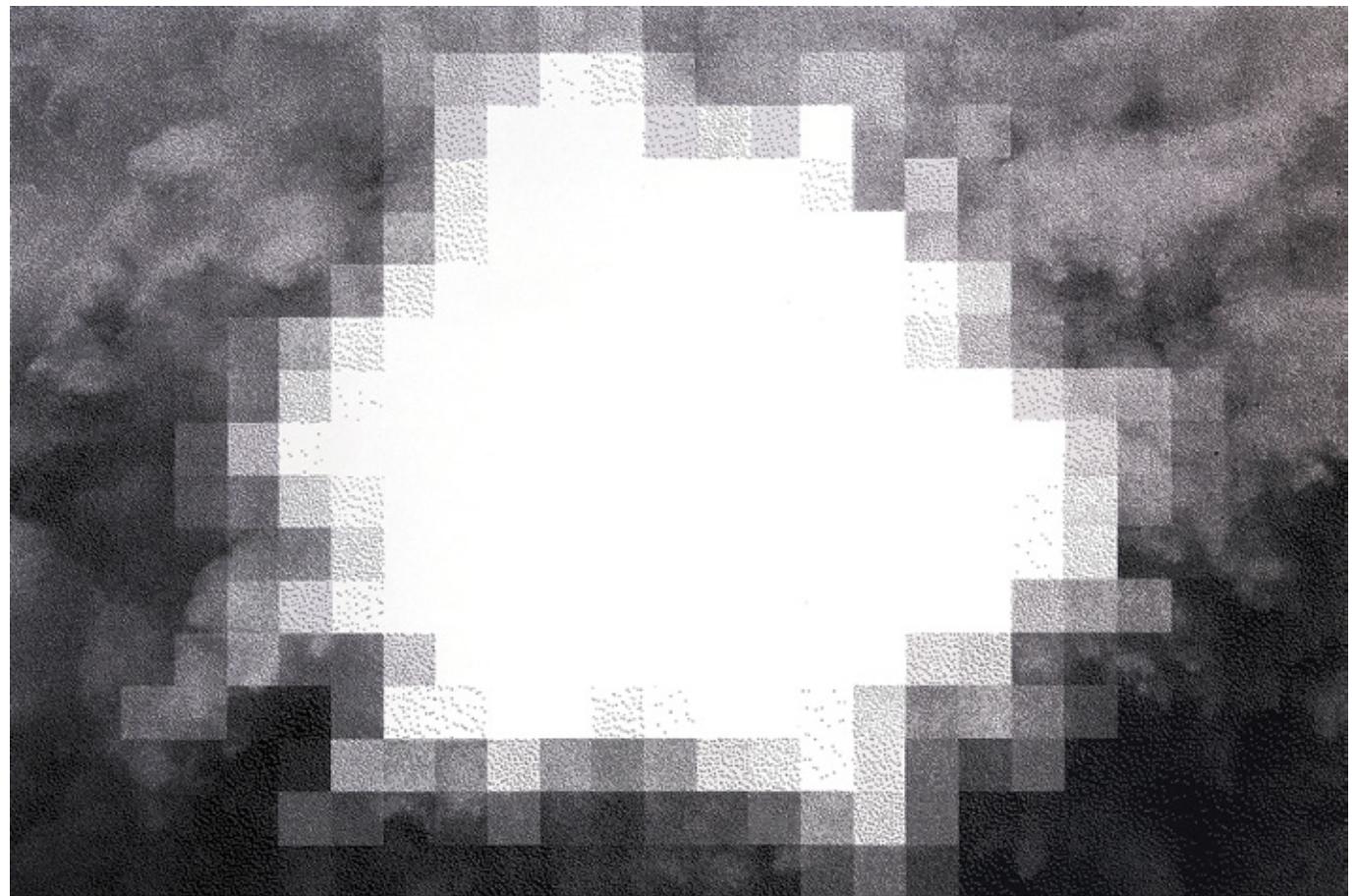


**Miran Kres** / SI

**VHZ 1**  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2018

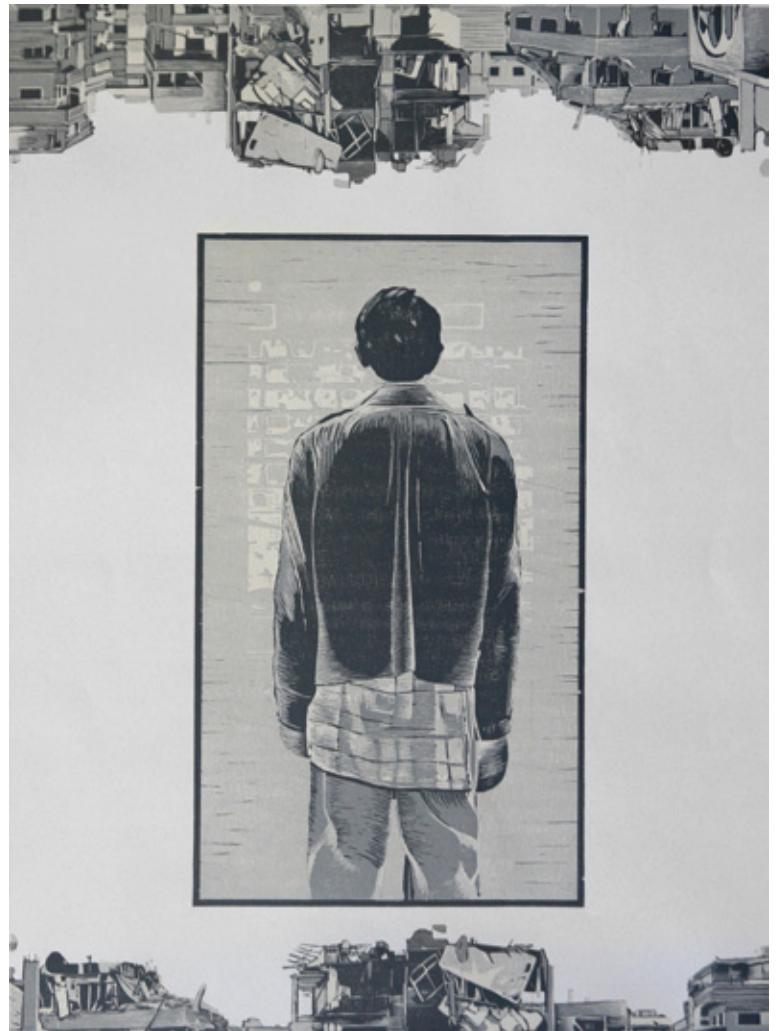


**VHZ 2**  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2018



**Monika Brzegowska / PL**

**War / Háború / Război**  
színtanomtat / serigrafie / silkscreen  
70x100 cm / 2017



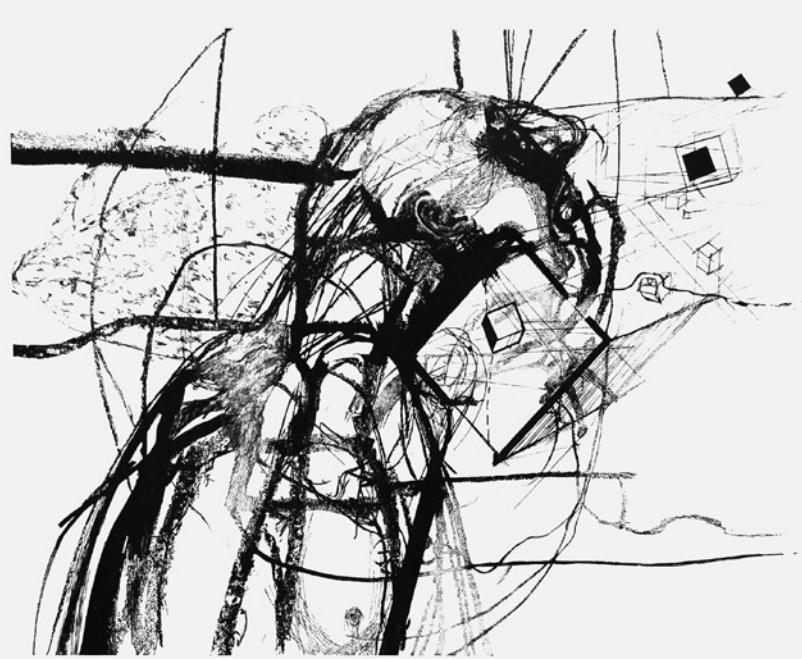
**Muhammet Fatih Gök / TR**

**Modern Landscape – Against The Wall / Modern tájkép – A fallal szemben**  
/ Peisaj modern – La perete  
fametszet / xilogravură / woodcut  
82x59,8 cm / 2017



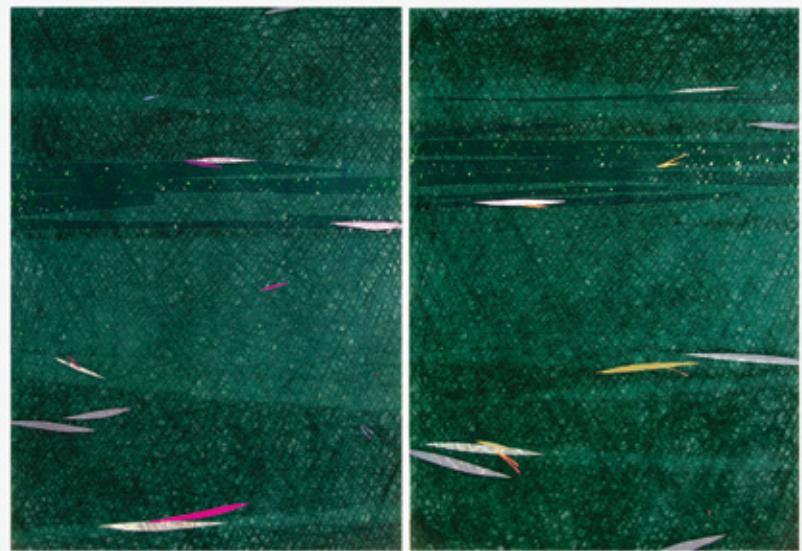
**Modern Landscape – Cloud / Modern tájkép – Felhő**

/ Peisaj modern – Nor  
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta  
/ etching, drypoint, aquatint  
50x32,5 cm / 2017



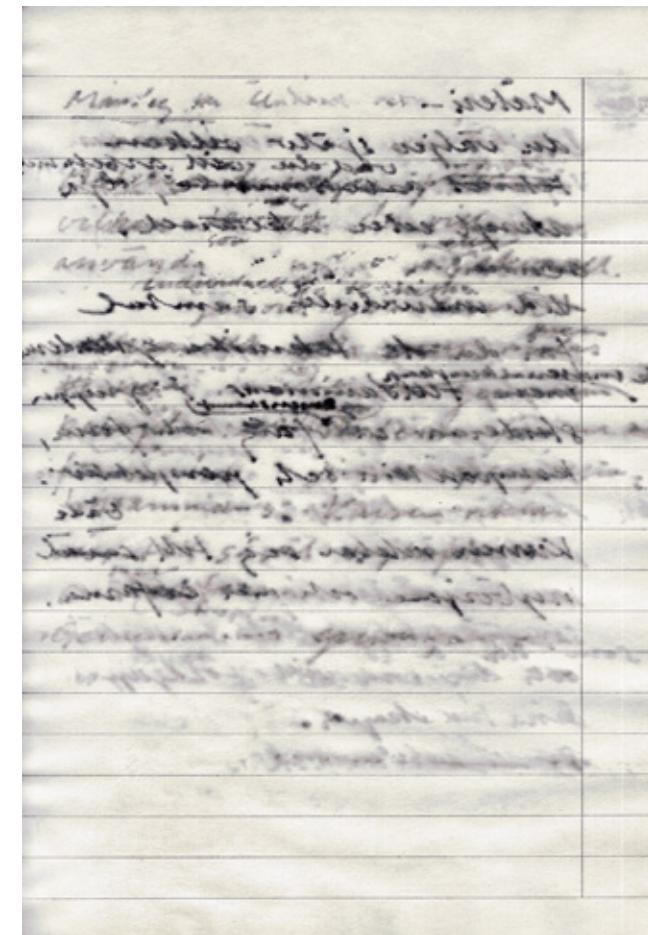
**Natalia Pawlus / PL**

I'm here / Itt vagyok / Sunt aici  
linómetszet / linogravură / linoleum cut  
70x100 cm / 2018



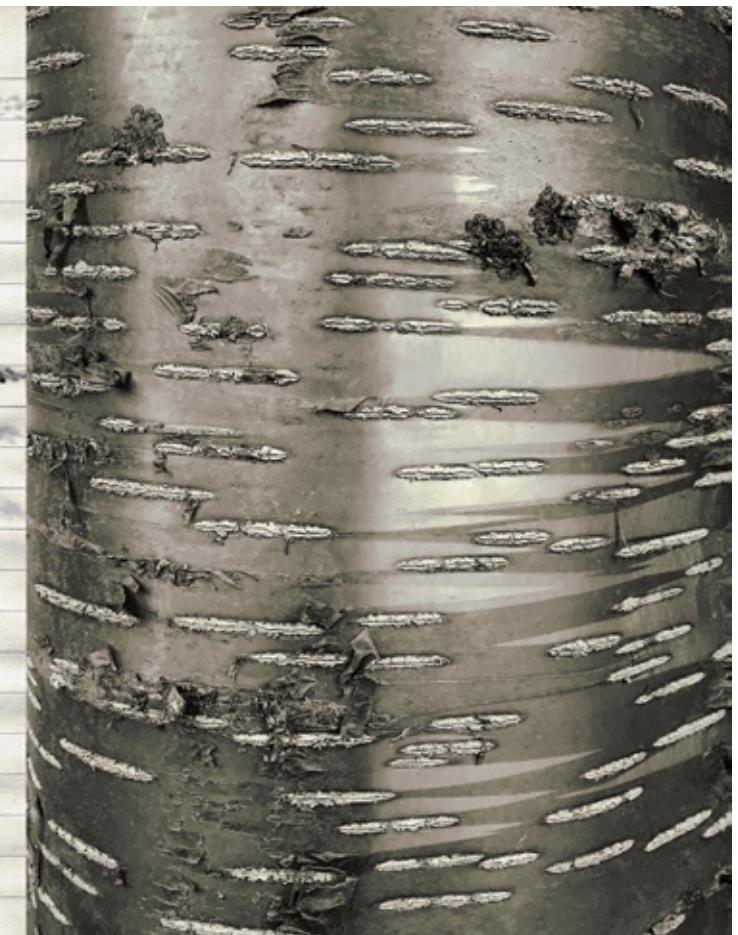
**Nikola Radosavljevic / RS**

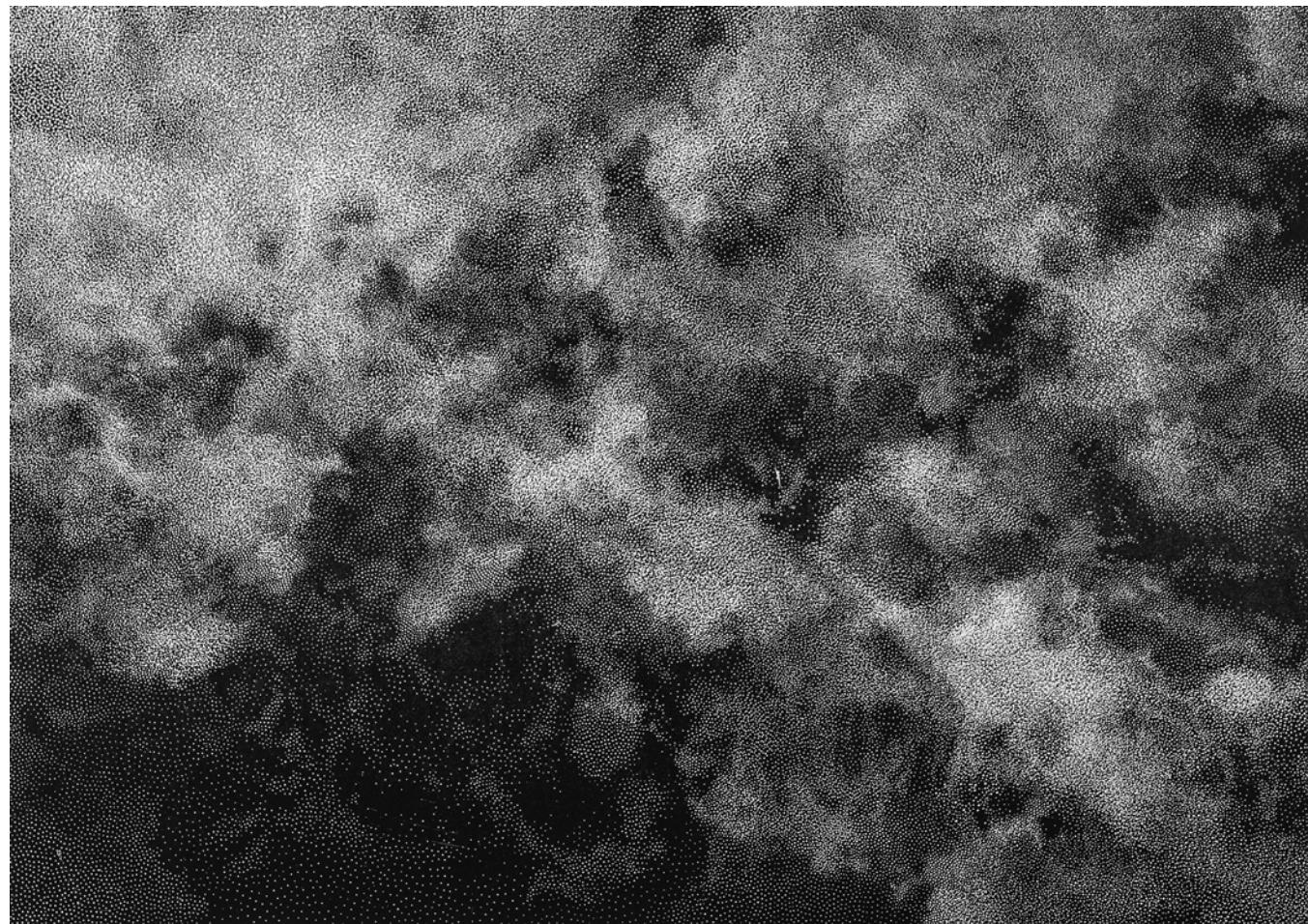
St. Touch / Szt. Érintés / Sf. Atingere  
hidgetű / ac rece / drypoint  
50x70 cm / 2017



**Nils-Erik Mattsson / SE**

Message I / Üzenet I. / Mesaj I  
litográfia / litografie / lithography  
18,5x27 cm / 2018





Olesya Dzhurayeva / UA

**BlueMySky 5**  
linómetszet / linogravură / linoleum cut  
69,5x99,5 cm / 2017



Orbán Anna-Mária / RO

**Három könnycepp** / Trei lacrimi / Three teardrops  
digitális nyomat / tipar digital / c-print  
70x100 cm / 2018



Orosz Csaba / HU

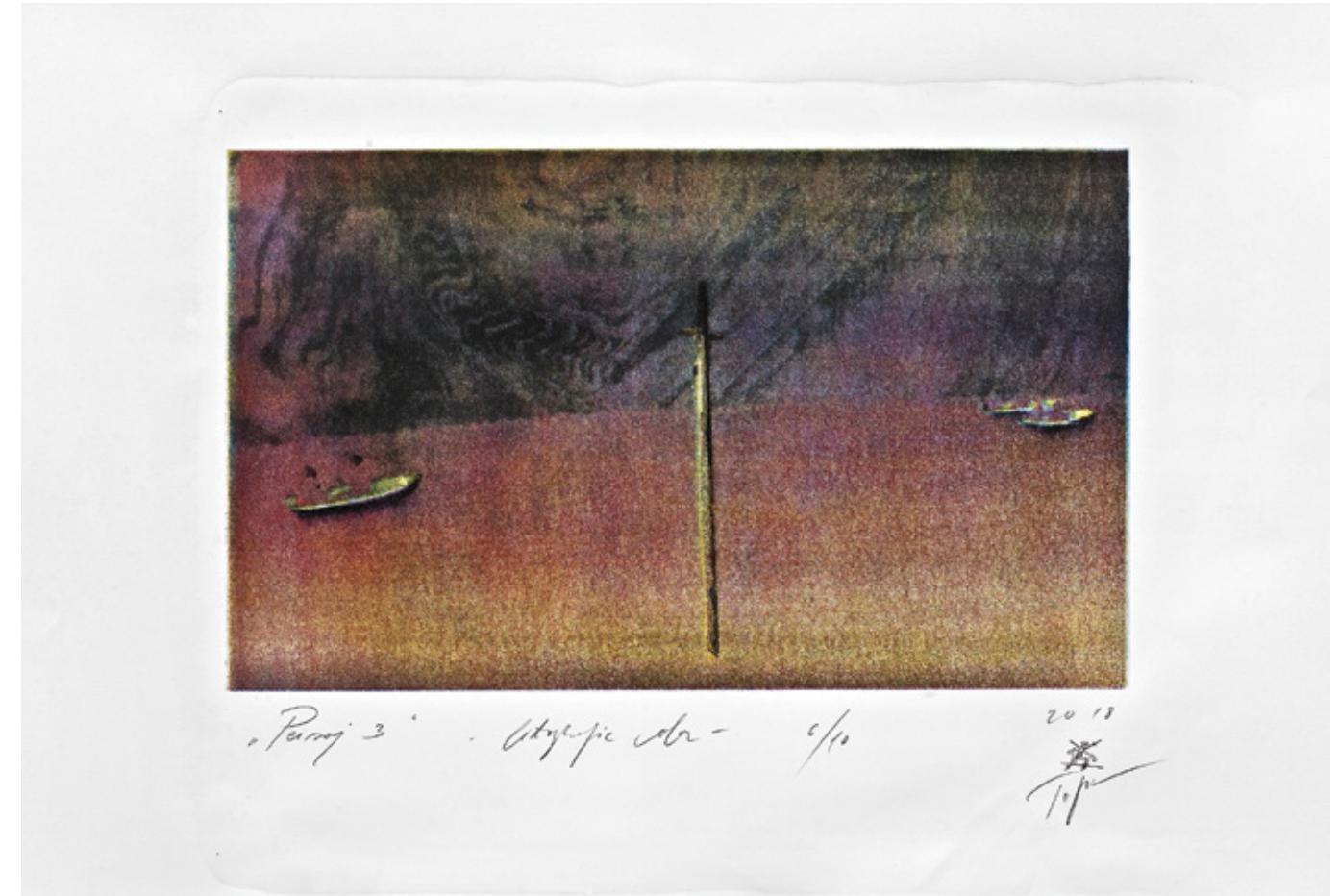
**States of Mind by Zurbaran 1** / Az elme állapotai  
Zurbarantól 1. / Stările mintii de Zurbaran 1  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2018



„Peisaj 2“ · Otopenie abr - 2/10  
2017  
Ovidiu Tarță

Ovidiu Tarță / RO

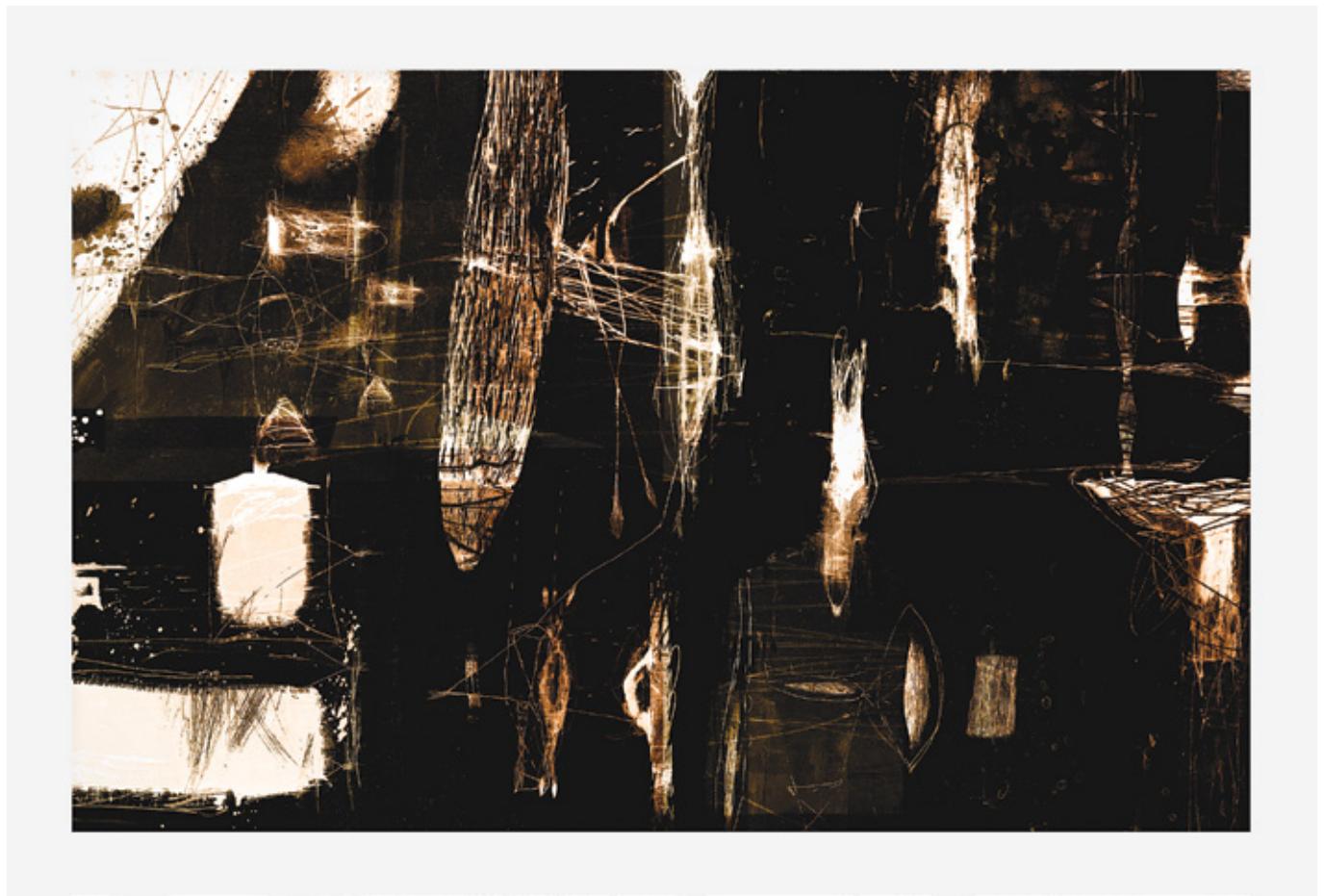
Landscape 2 / Tájkép 2 / Peisaj 2  
litográfia / litografie / lithography  
100x70 cm / 2017



„Peisaj 3“ · Otopenie abr - 9/10  
2018

2018  
Ovidiu Tarță

Landscape 3 / Tájkép 3 / Peisaj 3  
litográfia / litografie / lithography  
70x100 cm / 2018



Pál Csaba / HU

**Continuous present 01** / Folyamatos jelen 01. / Prezent continuu 01

digitális nyomat / tipar digital / c-print

70x100 cm / 2018



Patrick Luetzelschwab / DE

**Track 3** / Útvonal 3. / Traseu 3

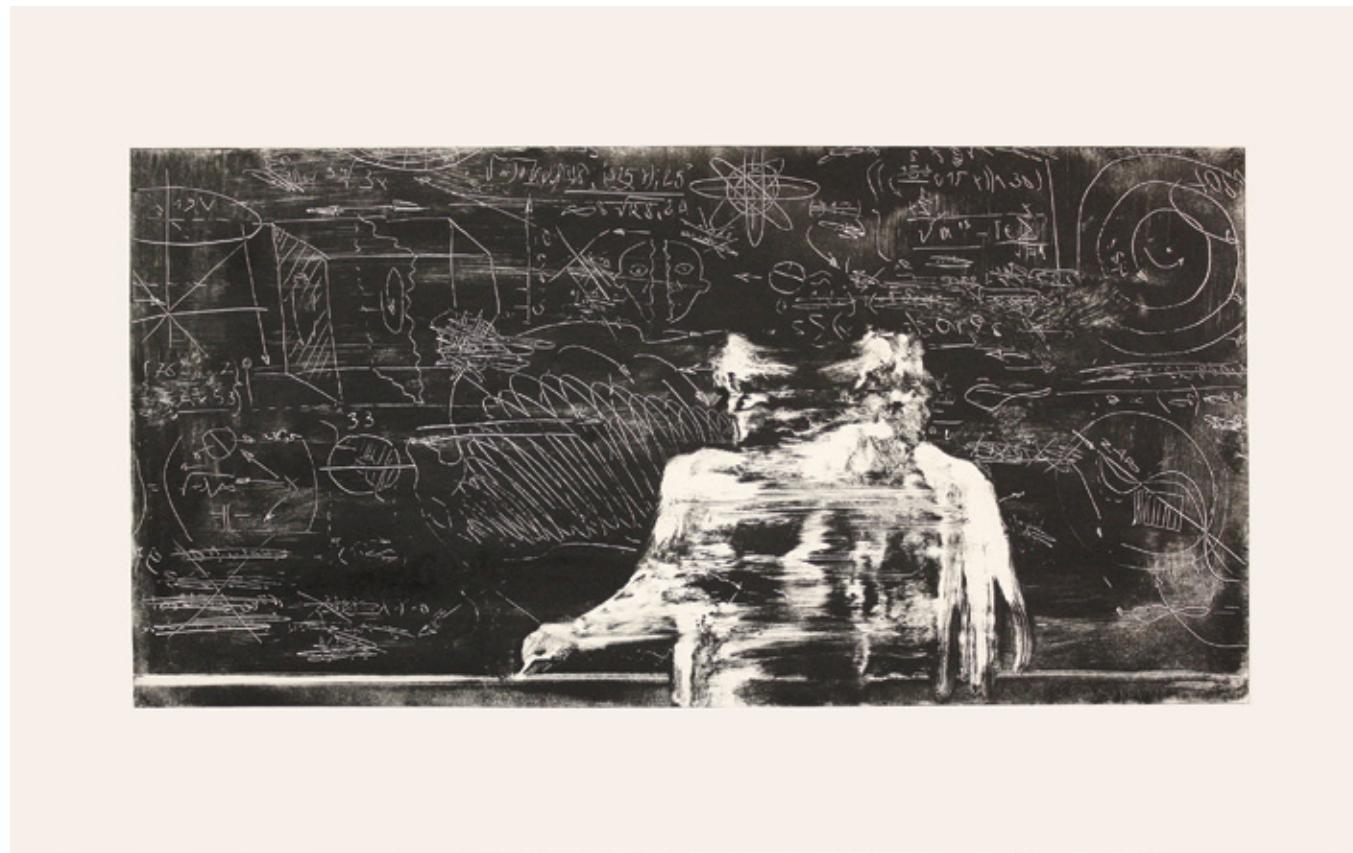
szitanyomat , vegyes technika / serigrafie, tehnica mixtă / silkscreen, mixed technique  
50x70 cm / 2016



**Yard 01** / Udvar 01. / Curte 01

szitanyomat , vegyes technika / serigrafie, tehnica mixtă / silkscreen, mixed technique

50x70 cm / 2016



Pavel Bushuev / RU

**Deformation** / Deformáció / Deformare  
monotípia / monotypie / monotyping  
40x70 cm / 2017



Paweł Kwiatkowski / PL

**Trip one** / Utazás 1. / Călătorie 1  
kollográfia / colografie / colligraphy  
80x120 cm / 2017



**Trip three** / Utazás 3. / Călătorie 3  
kollográfia / colografie / colligraphy  
80x120 cm / 2017



**Petca Ovidiu** / RO

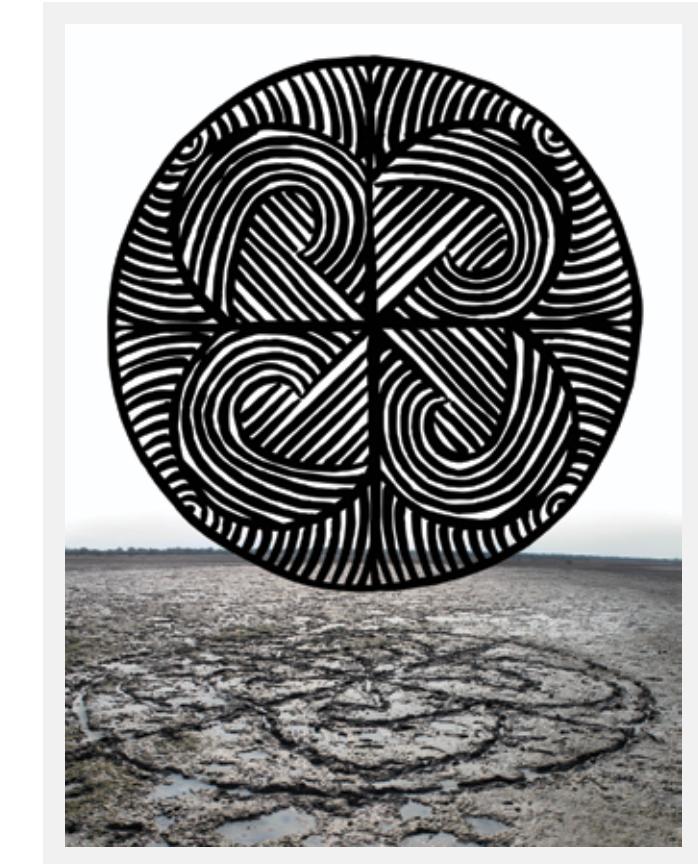
**Arthur VI**

digitális nyomat / tipar digital / c-print  
62x85 cm / 2017



**Péter Ágnes** / HU

**ÉTER II. / ETER II / ETHER II**  
digitális nyomat / tipar digital / c-print  
60x100 cm / 2018



**Péter Alpár** / RO

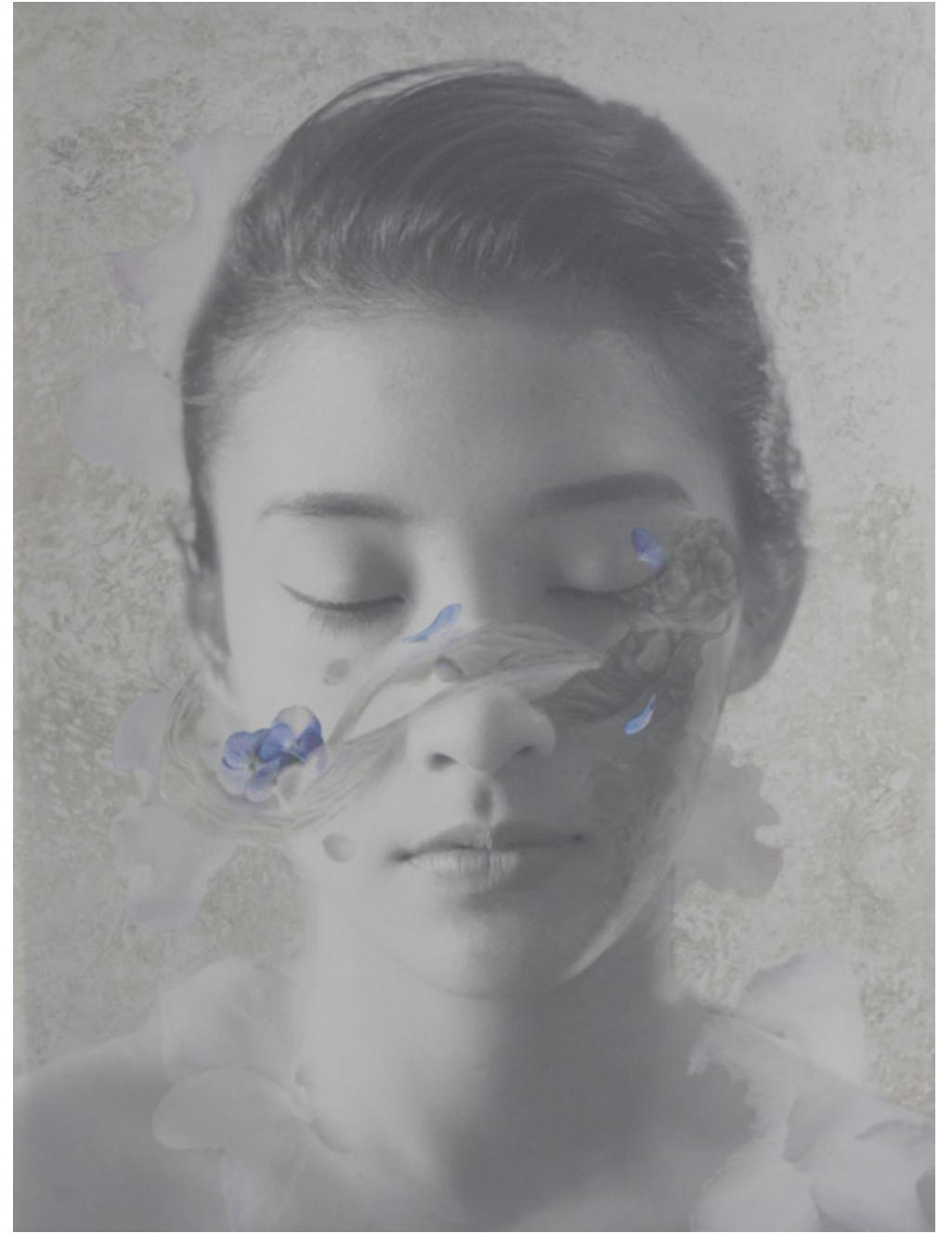
**Föld-rajz 1. (Irán) / Geo-grafie 1 (Iran) / Geo-graphy 1 (Iran)**  
linókarc, digitális nyomat / linogravură, tipar digital / linoleum cut, c-print  
40x30 cm / 2016–2018



**Pierre Matsas** / PL

**Głowa**

rézkarc, foltmarás, mezzotinto / acvaforte, acuatinta, mezzotinta / etching, aquatint, mezzotint  
70x50 cm / 2017



Piyangkoon Tanvichien / TH

**Lady-Flower-the Birth of a New Life 4** / Egy új élet születése 4. /  
Nașterea unei noi vieți 4  
rézkarc, foltmaratás, digitális nyomat /  
acvaforte, acuatinta, tipar digital  
/ etching, aquatint, c-print  
81x61 cm / 2017

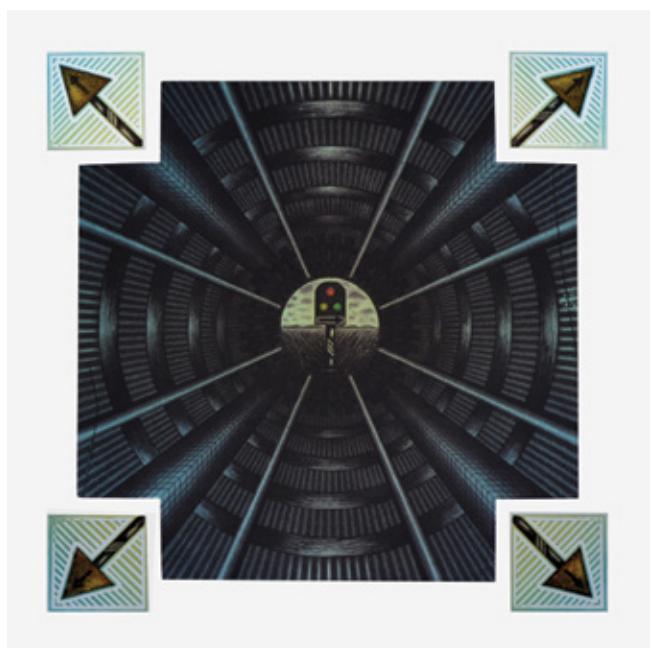


**Lady-Flower-the Birth of a New Life 5** / Egy új élet születése 5. /  
Nașterea unei noi vieți 5  
rézkarc, foltmaratás, digitális nyomat /  
acvaforte, acuatinta, tipar digital  
/ etching, aquatint, c-print  
81x61 cm / 2017



Rába Judit / HU

**Oldás-Kötés A / Legare-Dezlegare A**  
/ Dissolution-Binding A  
szitanyomat / serigrafie / silkscreen  
50x70 cm / 2018



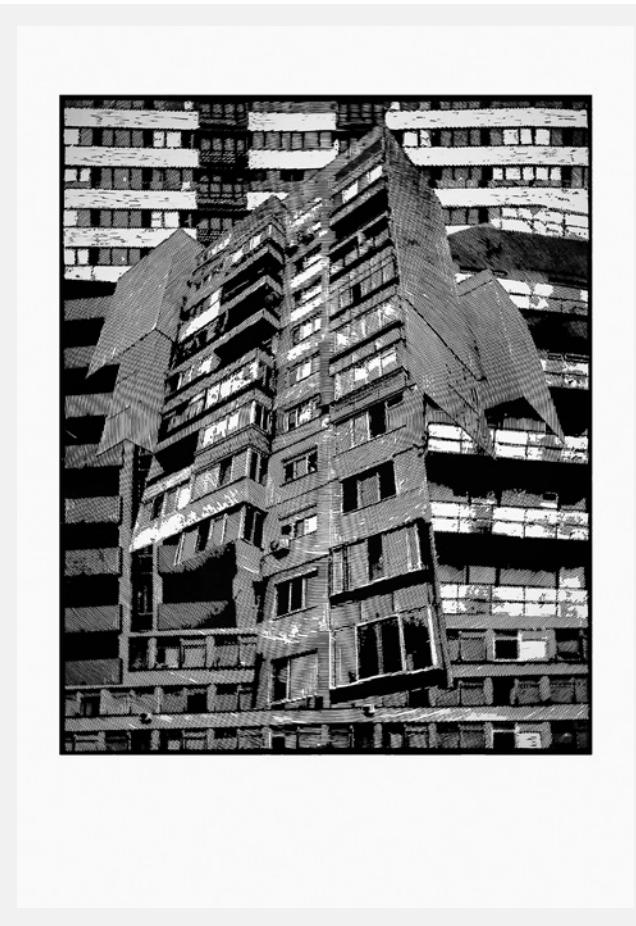
Rahul Dhiman / IN

**Final destination / Végső úti cél / Destinație finală**  
rézkarc / acvaforte / etching  
50x50 cm / 2018



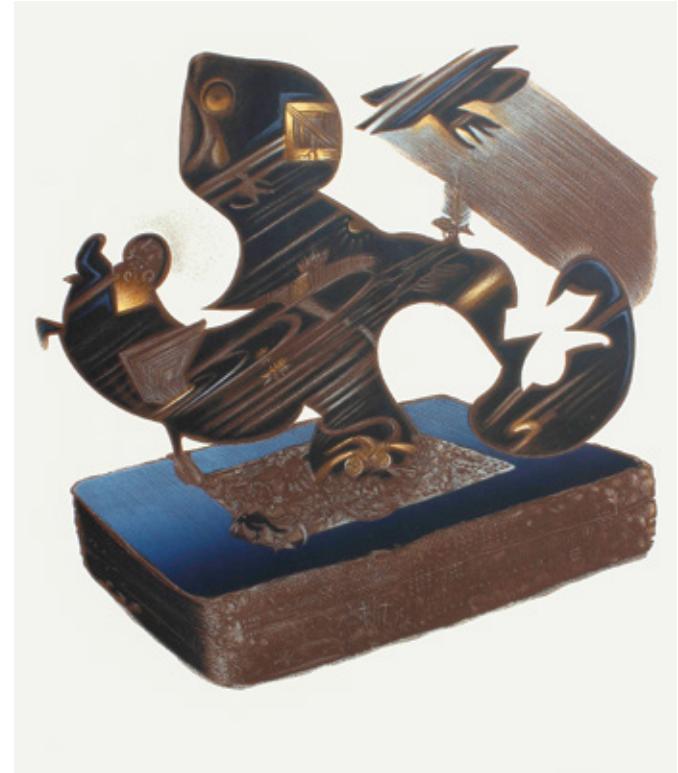
Rakk Adrián Ernő / HU

**A munkaidőnek vége / S-a terminat**  
programul de lucru / The working  
hours are over  
litográfia / litografie / lithography  
63x45 cm / 2018



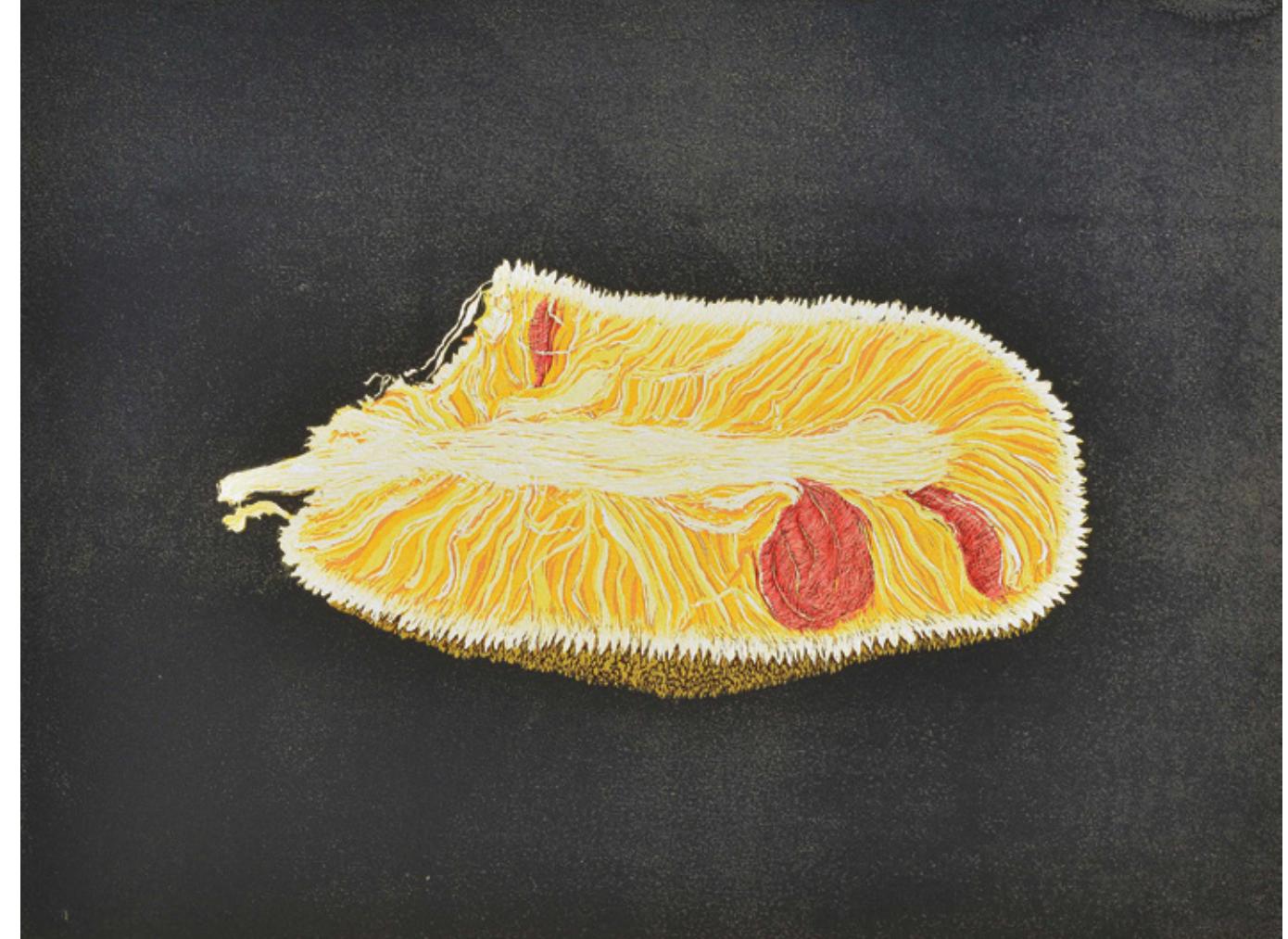
**Renata Gogol** / PL

**Sofia I** / Szófia I. / Sofia I  
linómetszet / linogravură / linoleum cut  
100x70 cm / 2017



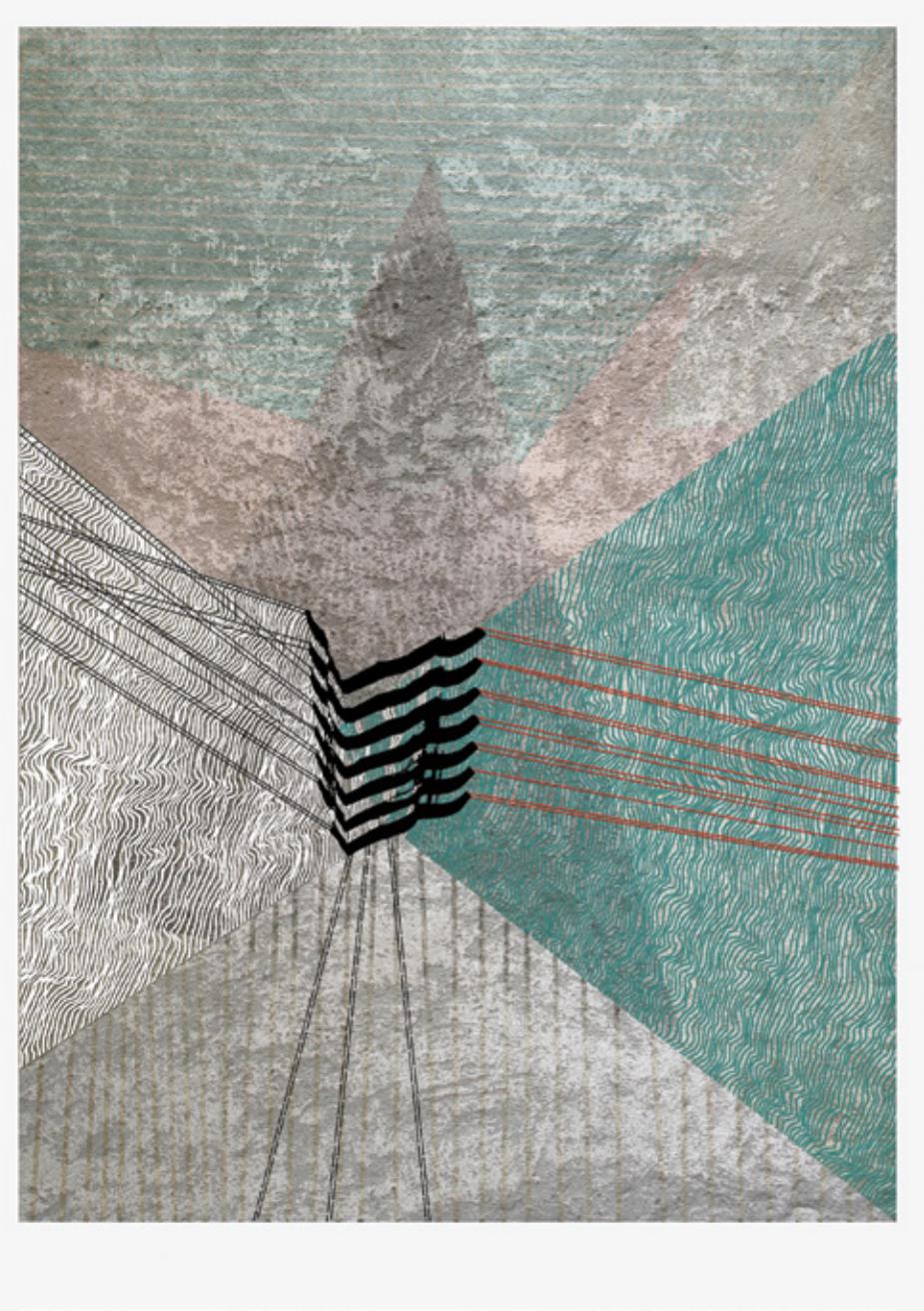
**Robert Jancovic Jr** / SK

**Calm before the storm** / Vihar előtti csend / Liniștea dinaintea furtunii  
litográfia / litografie / lithography  
74x64 cm / 2017



**Sajeev Visweswaran Vadakooottu** / US

**Jackfruit I** / Kenyérfa 1. / Arborele de pâine 1  
linómetszet / linogravură / linoleum cut  
30x41 cm / 2016



Sanja Žigić / RS

From the series of artworks "Barriers"  
/ A „Korlátok” sorozatból / Din seria „Bariere”  
digitális nyomat / tipar digital / c-print  
46x33 cm / 2016



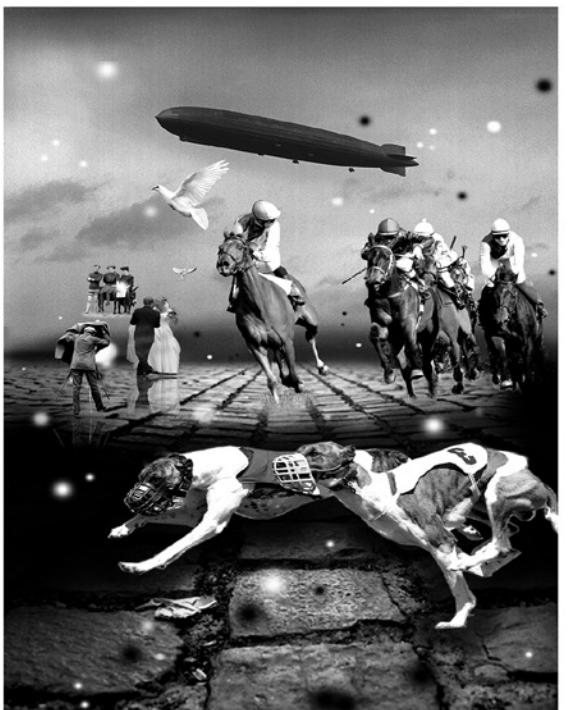
Shoko Kawai / JP

Magic of killing oneself #11  
/ Az öngyilkosság varázsza #11 /  
Magia sinuciderii #11  
litográfia / litografie / lithography  
71x96 cm / 2016



Shuqi Gao / CN

Duoqi (1)  
vegyes technika / tehnică mixtă  
/ mixed technique  
46x60 cm / 2017



**Siklódy Ferenc** / RO

Játék idővel és térrel 2. / Joc cu timpul și  
spațiu 2 / Playing with time and space 2  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2017



**Silvia Gaona** / MX

Pectore Involvit In Plastic  
fametszet, linómetszet / xilogravură, linogravură / woodcut, linoleum cut  
76x56 cm / 2017



**Sipos Sándor** / CA

Revisiting Freud / Újragondolva Freudot / Regândindu-l pe Freud  
digitális nyomat / tipar digital / c-print  
50x70 cm / 2016



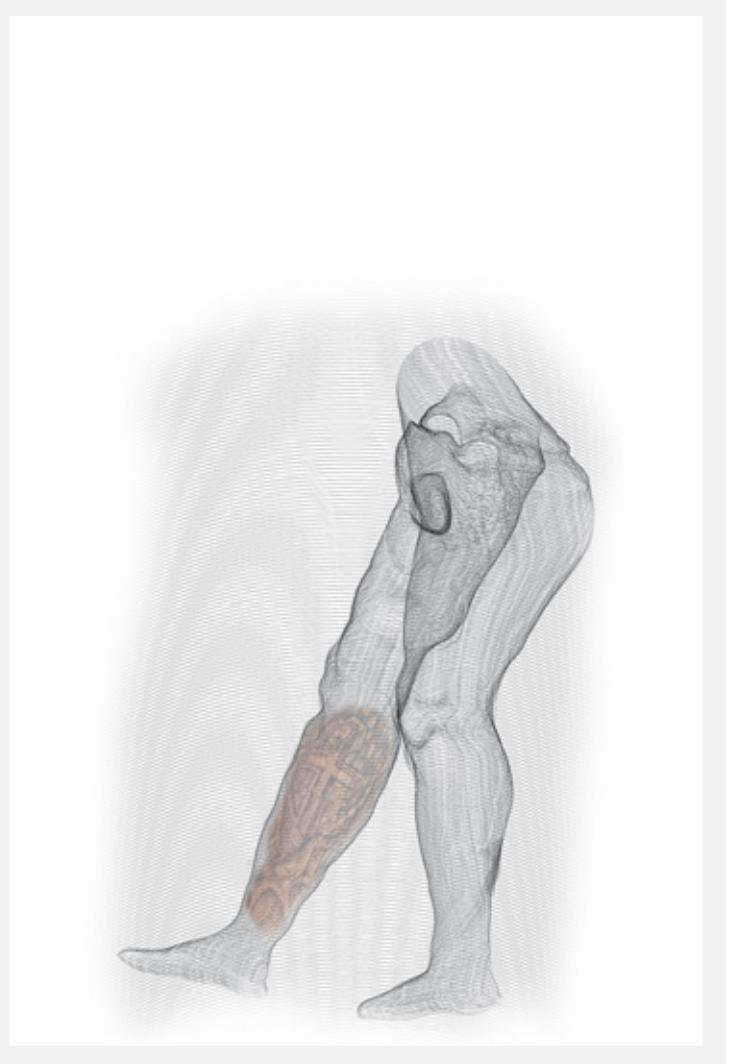
**Sipos-Gaudi Tünde / RO**

I/\_  
linómetszet, digitális nyomat / linogravură, tipar digital / linoleum cut, c-print  
50x70 cm / 2018



**Siwei Peng / CN**

After rain / Eső után / După ploaie  
vegyes technika / tehnică mixtă / mixed technique  
29,7x21 cm / 2018



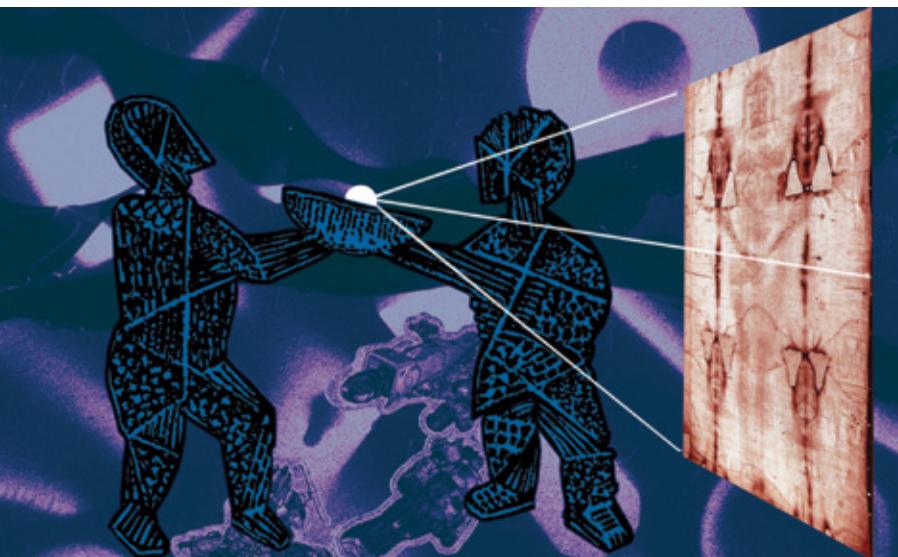
**Stark István / HU**

Tattoo / Tetoválás / Tatuaž  
digitális nyomat / tipar digital / c-print  
100x70 cm / 2018



**Stefan Dorel Găină** / RO

**Dreaming time** / Idő álmodozásra / Timpul visării  
egyedi technika / tehnică individuală / individual technique  
70x70 cm / 2018



**Stefanovits Péter** / HU

**Hódolat III.** / Omagiu III / Homage III  
vegyes technika / tehnică mixtă  
/ mixed technique  
42x70 cm / 2017



**Sudeep Bashyal** / NP

**Beyond the Shape** / Az alakon túl / Dincolo de formă  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
49x90 cm / 2016



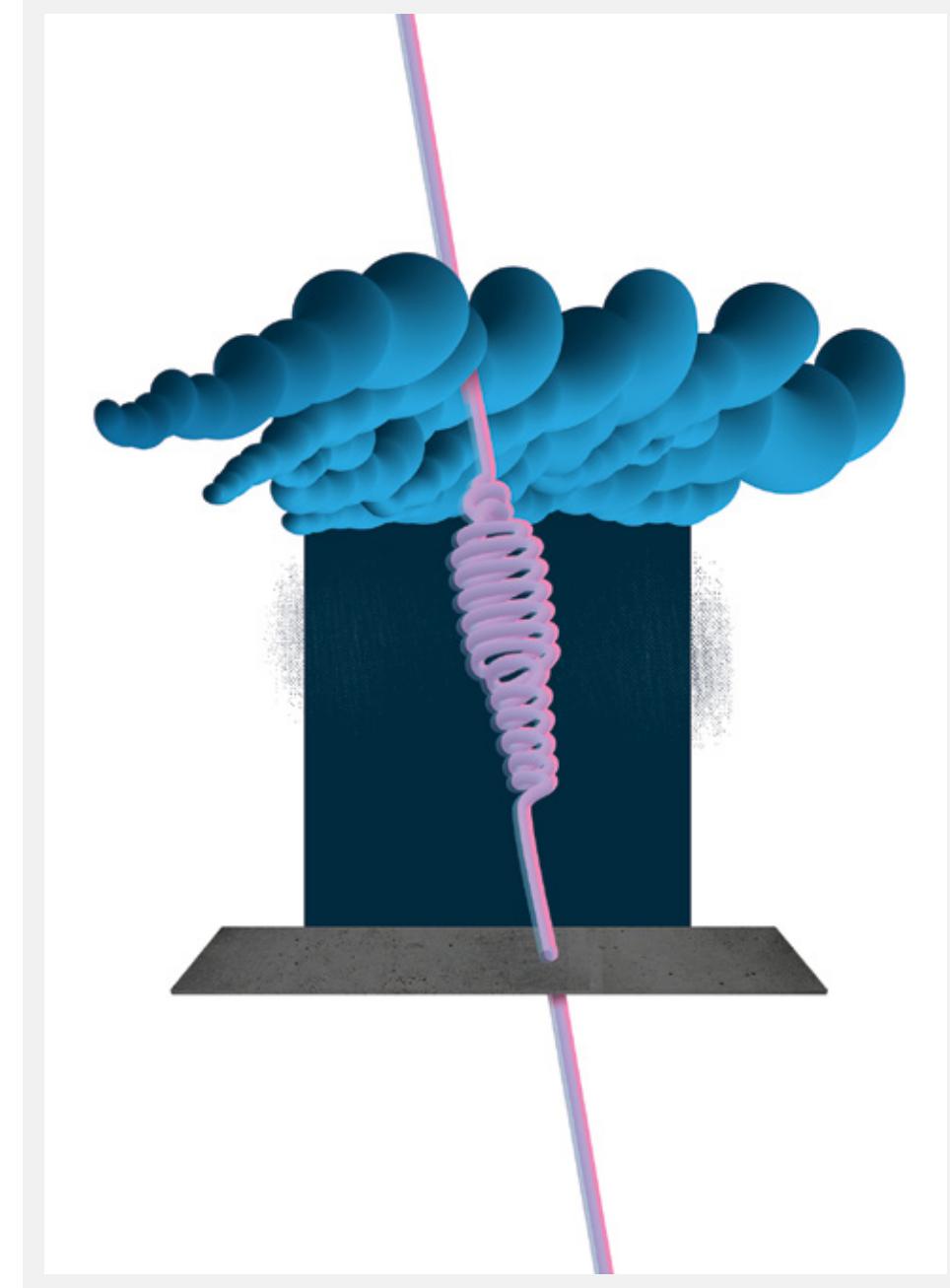
**Sun Yan / CN**

**Silence of the woods / Az erdő csendje / Liniștea pădurii**  
fametszet / xilogravură / woodcut  
45x60 cm / 2017



**Suzana Fântânariu / RO**

**VAL II – În memoria lui Hokusai / HULLÁM II. –**  
Hokusai emlékére / WAVE II – In the memory  
of Hokusai  
fametszet / xilogravură / woodcut  
67x88 cm / 2016



**Szén András / RO**

**Köztér / Piață publică / Public square**  
digitális nyomat / tipar digital / c-print  
70x50 cm / 2018



**Szepessy Béla / HU**

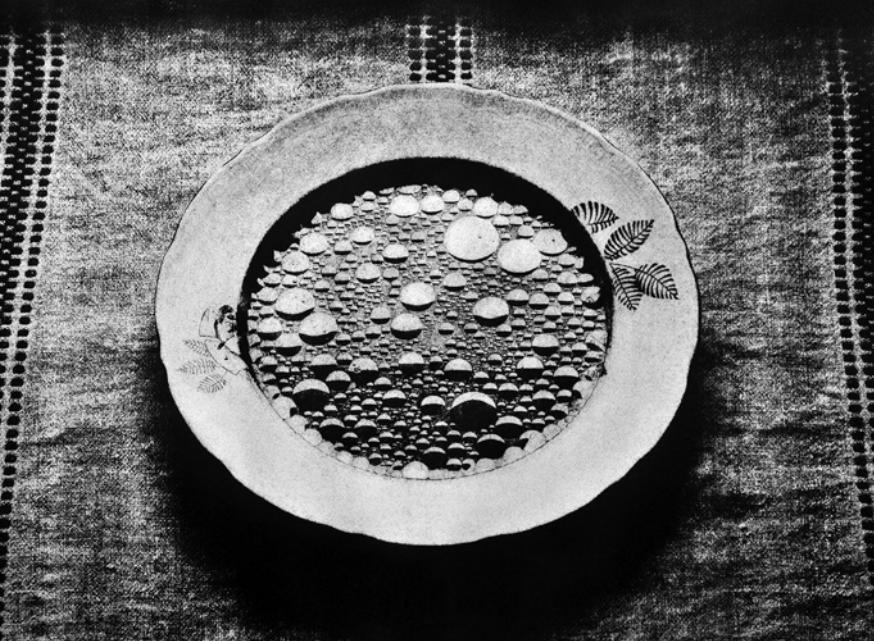
**Homunculus**

linókőmetszet, digitális nyomat / linogravură,  
tipar digital / linoleum cut, c-print  
100x70 cm / 2018



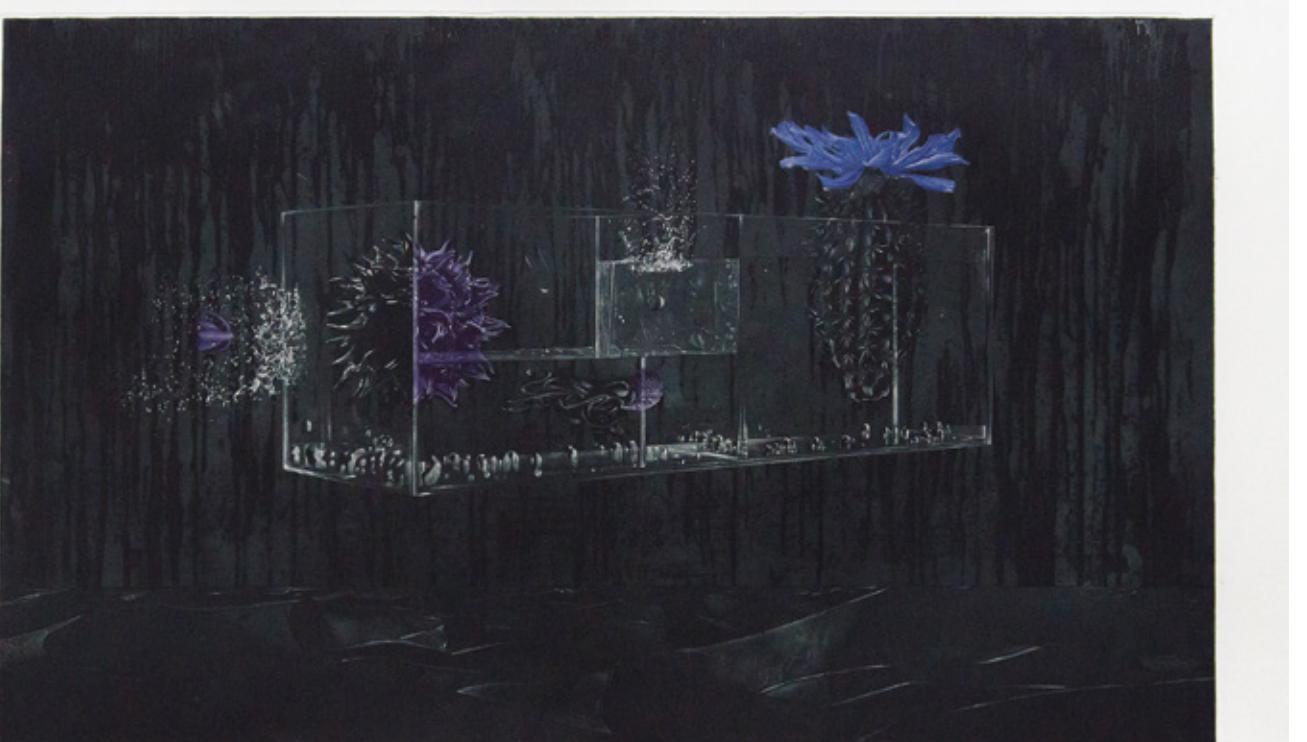
**Szőke Erika / SK**

**A Feltárás c. sorozatból – A bőrös kakaó /** Din  
seria cu titlul Explorarea – Cacao cu pojghiță /  
From the series Exploration – Cocoa with skin  
gumi-olajnyomat / tipar cauciuc-ulei / rubber-oil print  
50x70 cm / 2017



**A Feltárás c. sorozatból – A gyöngyös húsleves /**

/ Din seria cu titlul Explorarea – Supa cu perle /  
From the series Exploration – Sparkling broth  
gumi-olajnyomat / tipar cauciuc-ulei / rubber-oil print  
50x70 cm / 2017



**Thammasin Darunkan / TH**

**Flowing / Folyás / Curgând**  
rézkarc / acvaforte / etching  
60x95 cm / 2016



**Inserting the Past / Beilleszteni a múltat**  
**/ A inseră trecutul**  
rézkarc / acvaforte / etching  
80x60 cm / 2016

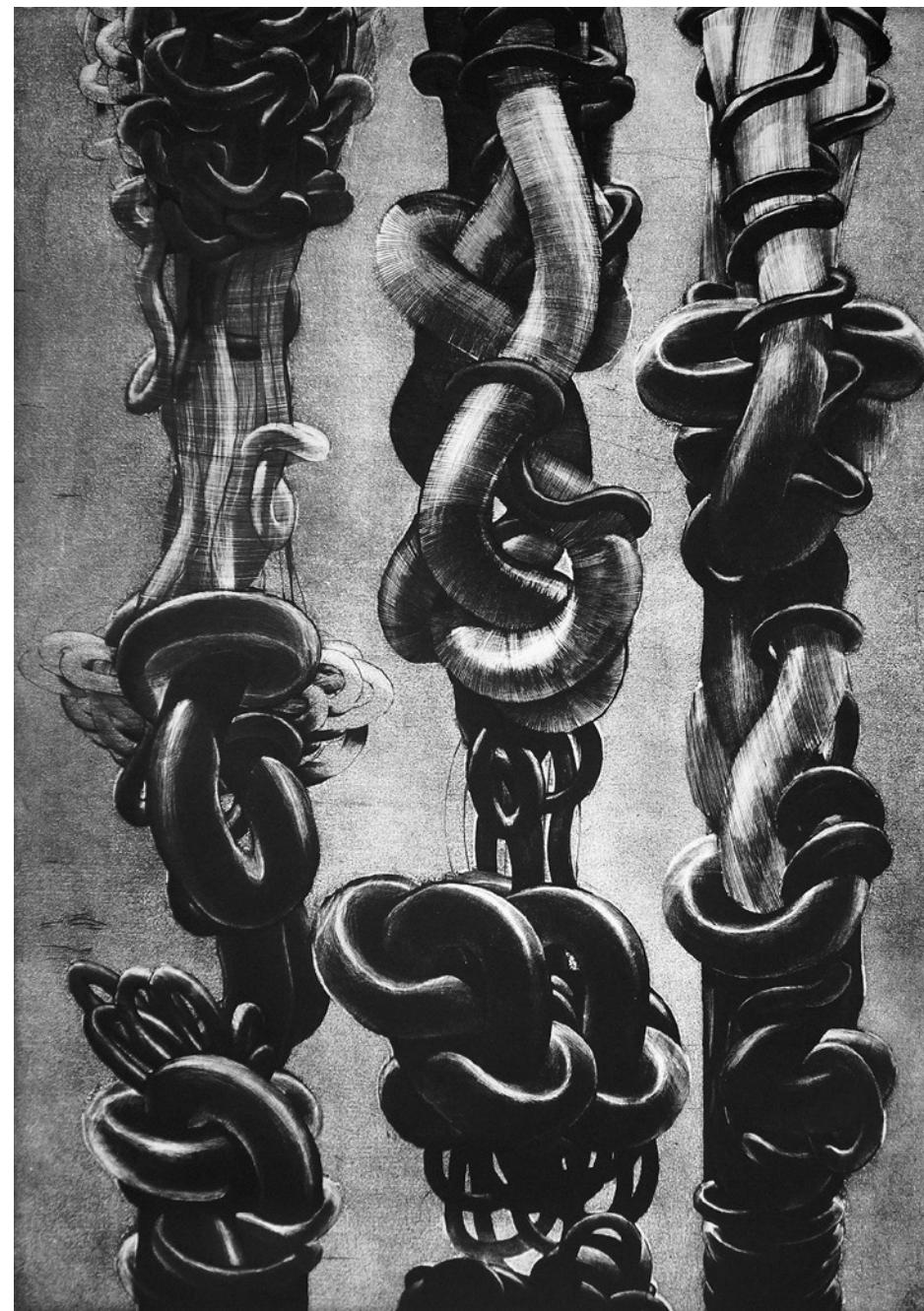


**Thanaporn Anyamaneechoen / TH**

**My Creation of Adam / Az én Ádám-teremtésem / Eu îl creez pe Adam**  
szitanyomat / serigrafie / silkscreen  
70x100 cm / 2017



**My... No. 2 / Az én... 2. sz. / ... meu nr. 2**  
szitanyomat / serigrafie / silkscreen  
100x70 cm / 2017



Tomasz Winiarski / PL

**Perpetuum mobile: XC**  
hidegtű, mezzotinto / ac rece, mezzotinta  
/ drypoint, mezzotint  
100x70 cm / 2017



Török Tihamér / RO

**Useless collection / Haszontalan gyűjtemény / Colecție inutilă**  
digitális nyomat / tipar digital / c-print  
33x33 cm / 2018



Tue Thu Nguyen Thi / VN

**Finally, I met my mother! / Végre, találkoztam az édesanyámmal! / În sfârșit, m-am întâlnit cu mama!**  
fametszet / xilogravură / woodcut  
90x90 cm / 2016



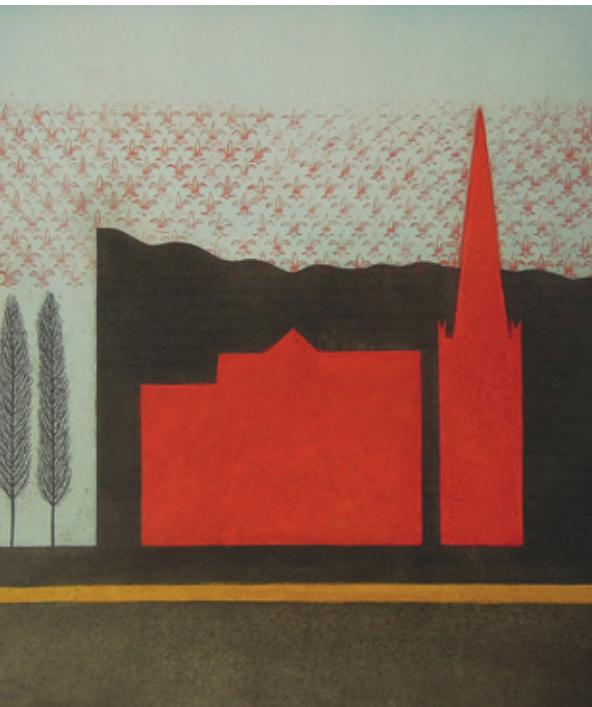
**Ujvárossy László / RO**

**Hogyha megnövök, Pókember lesz belőlem / Când mă fac mare, devin Spiderman / When I grow up, I will be Spiderman**  
digitális nyomat / tipar digital / c-print  
50x70 cm / 2018



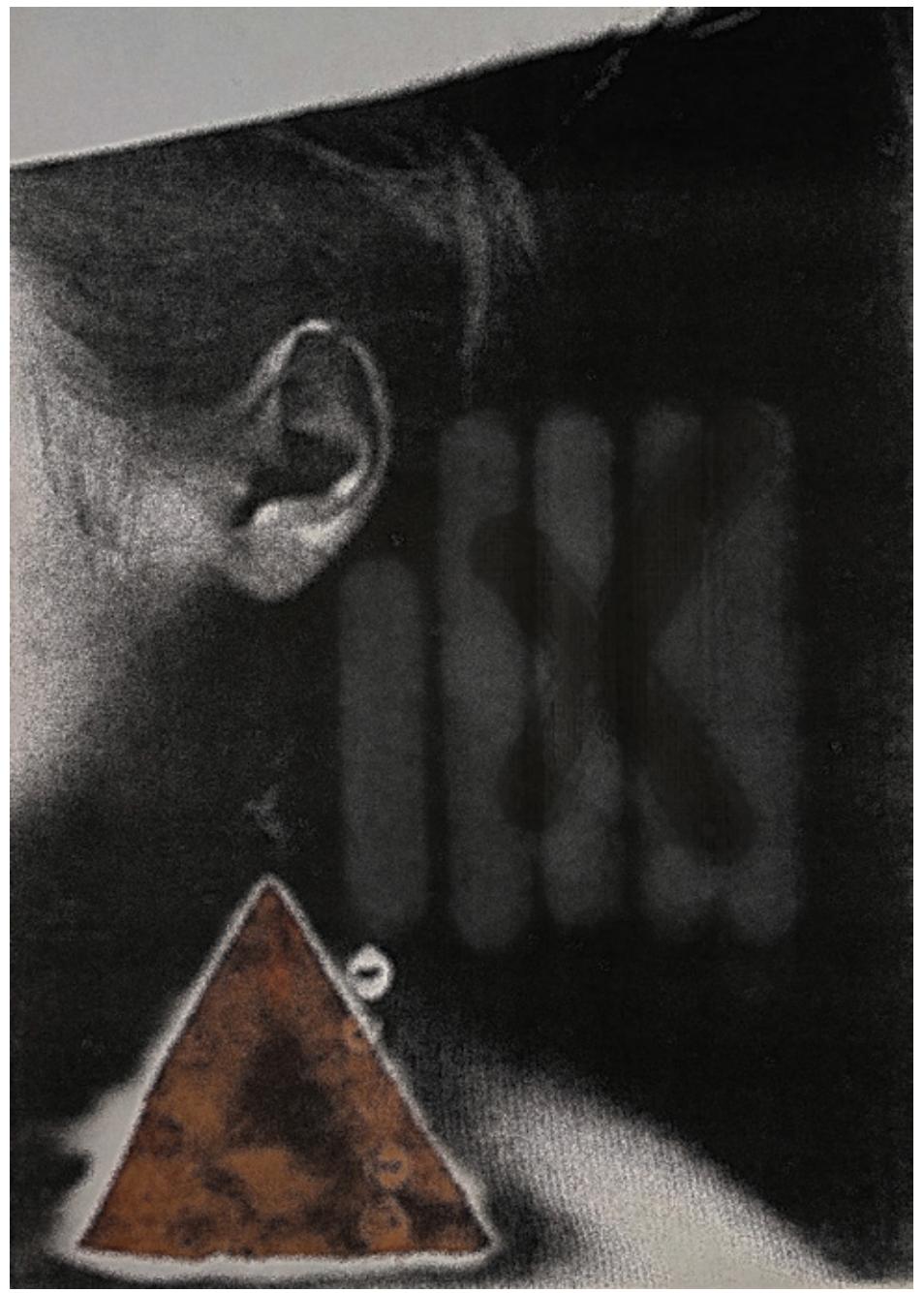
**Vaida Varnagiene / IE**

**Tower 6 / Torony 6. / Turn 6**  
hidegtű, egyedi technika, szilíciumkarbid / ac rece, tehnică individuală, carbură de siliciu / drypoint, individual technique, carborundum  
34x49 cm / 2017



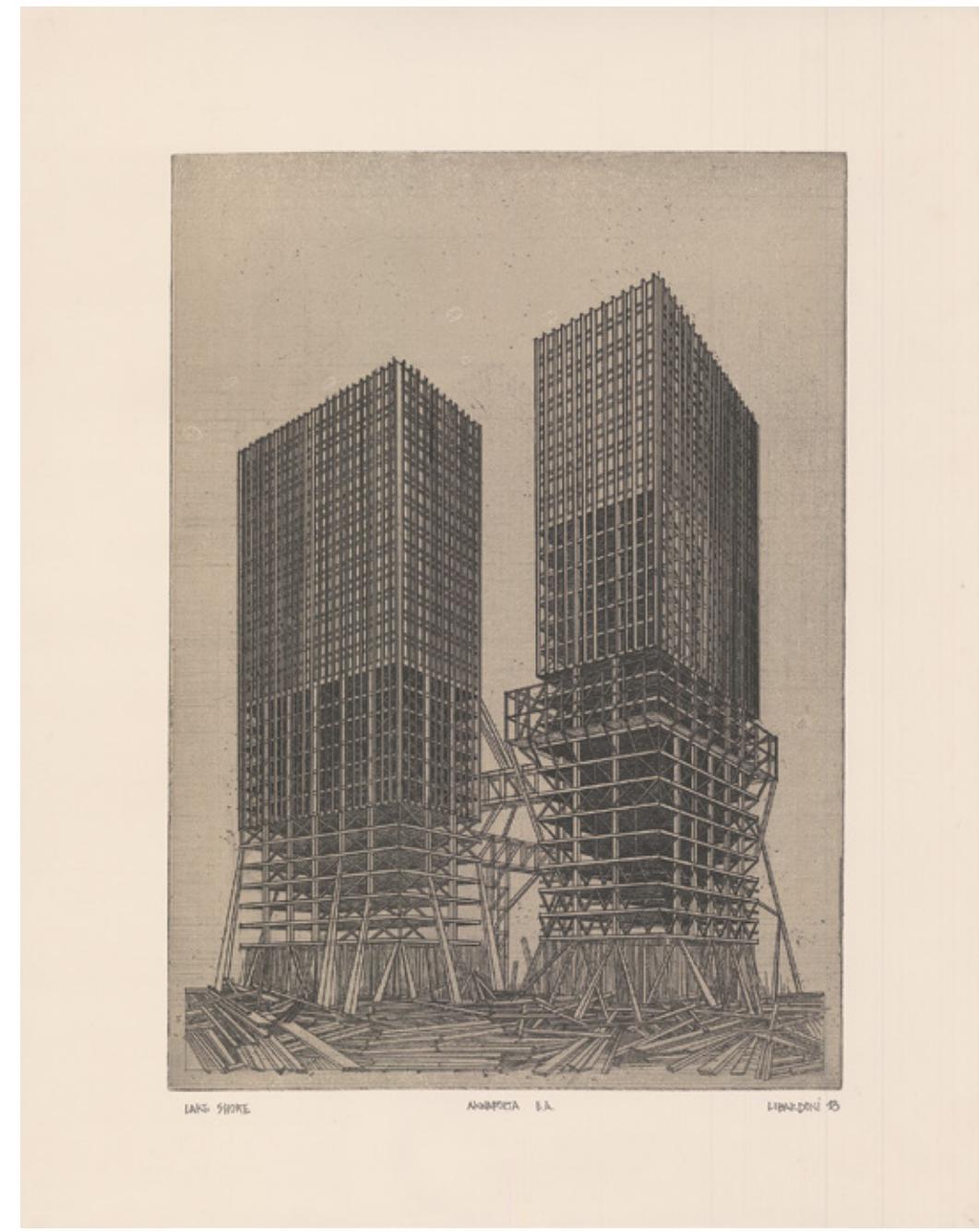
**The Cathedral / A katedrális / Catedrala**

rézkarc, foltmaratás, szilíciumkarbid / acvaforte, acuatinta, carbură de siliciu / etching, aquatint, carborundum  
46x40 cm / 2017



**Valentina Ștefănescu / RO**

I cannot hear anything / Nem hallok  
semmit / Nu aud nimic  
egyedi technika / tehnică individuală  
/ individual technique  
50x70 cm / 2018



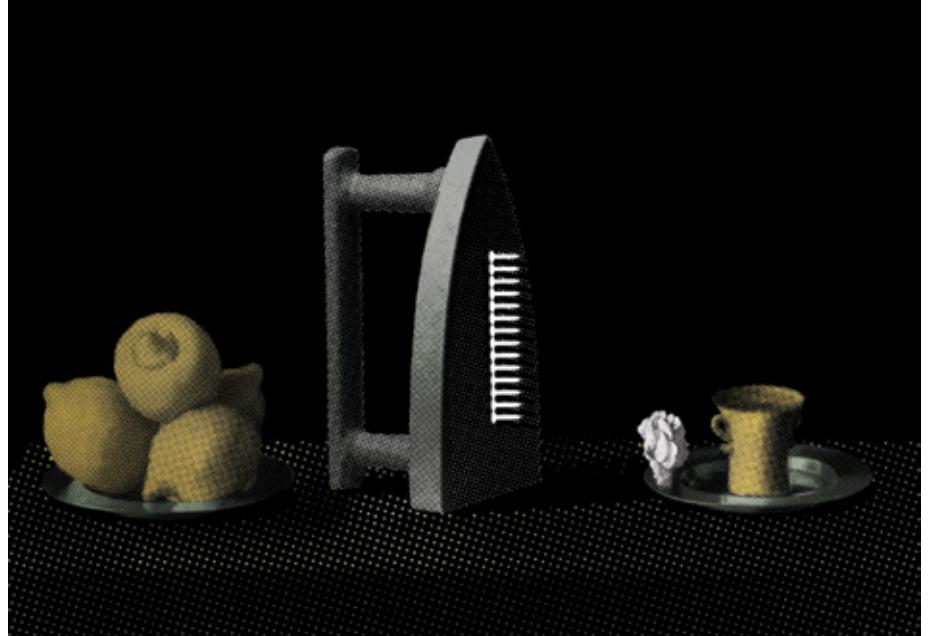
**Vinicius Sordi  
Libardoni / PL**

Lake Shore / Tópart  
/ Malul lacului  
rézkarc / acvaforte / etching  
54x42 cm / 2018

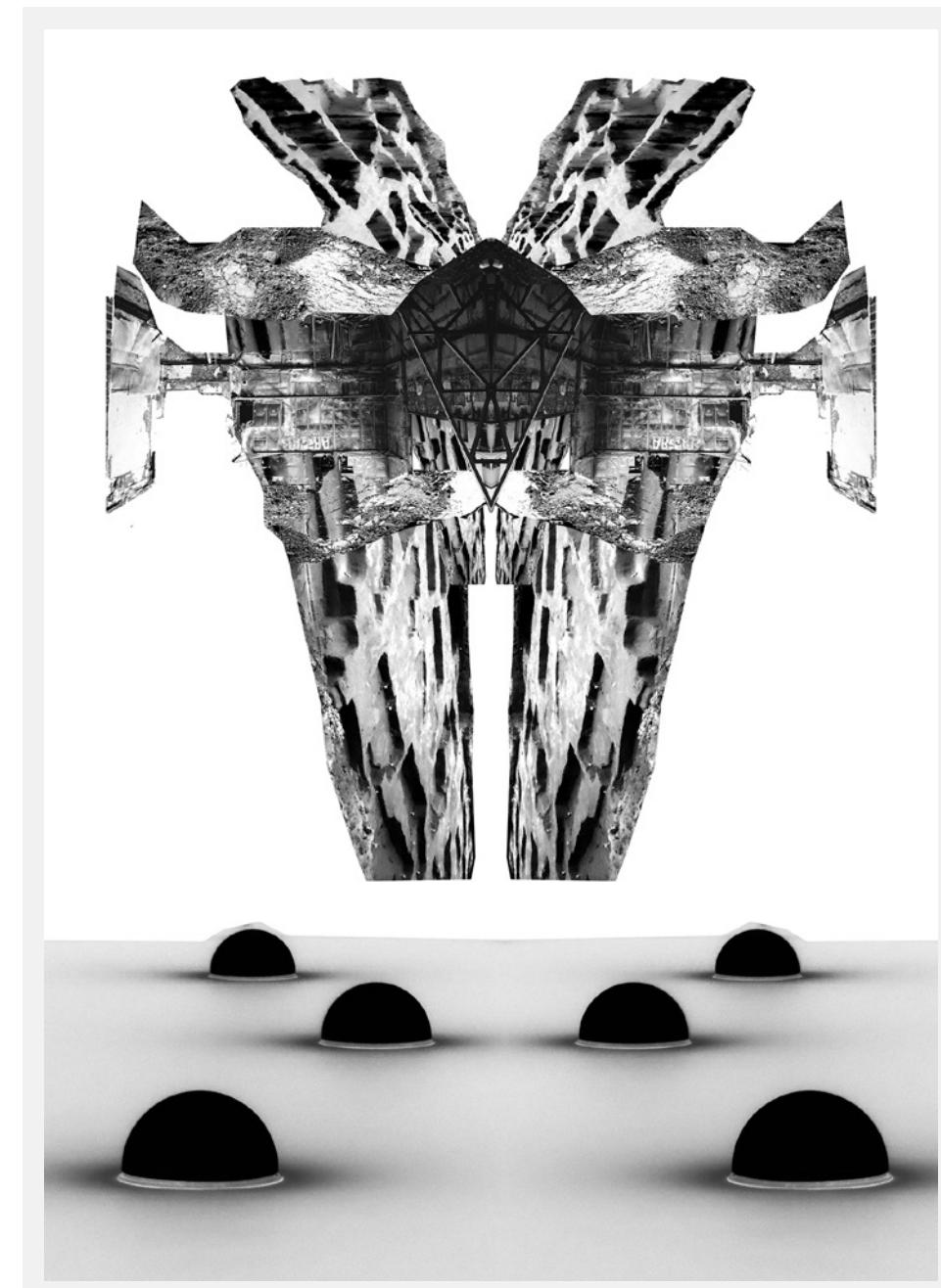


**Vladimir Milanovic / RS**

**Dinner / Vacsora / Cină**  
szitanyomat / serigrafie / silkscreen  
60x80 cm / 2017

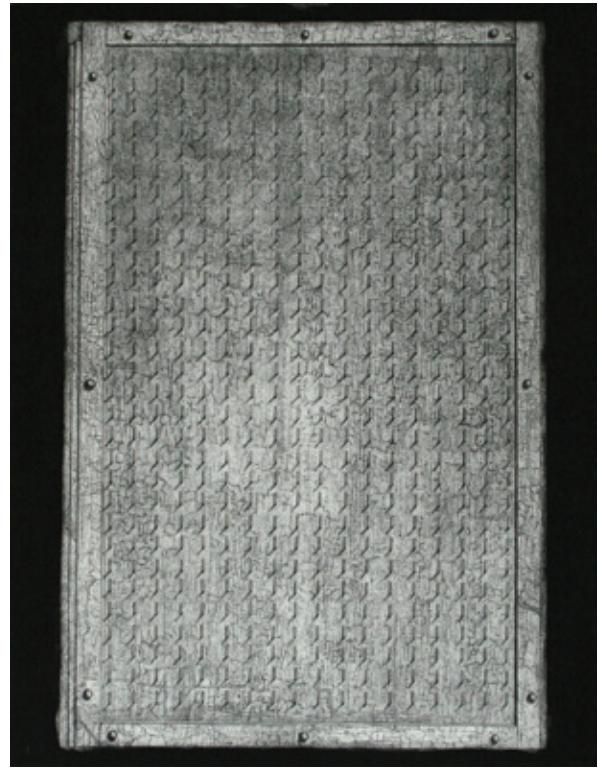


**Entity / Entitás / Entitate**  
szitanyomat / serigrafie / silkscreen  
60x80 cm / 2017



**Vladimir Palibrk / FR**

**Idol 03 / Bálvány 03. / Idol 03**  
vegyes technika / tehnică mixtă  
/ mixed technique  
42x30 cm / 2017



**Weronika Siupka** / PL

**Keyboard** / Billentyűzet / Tastatura  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
63,2x49,2 cm / 2016–2017



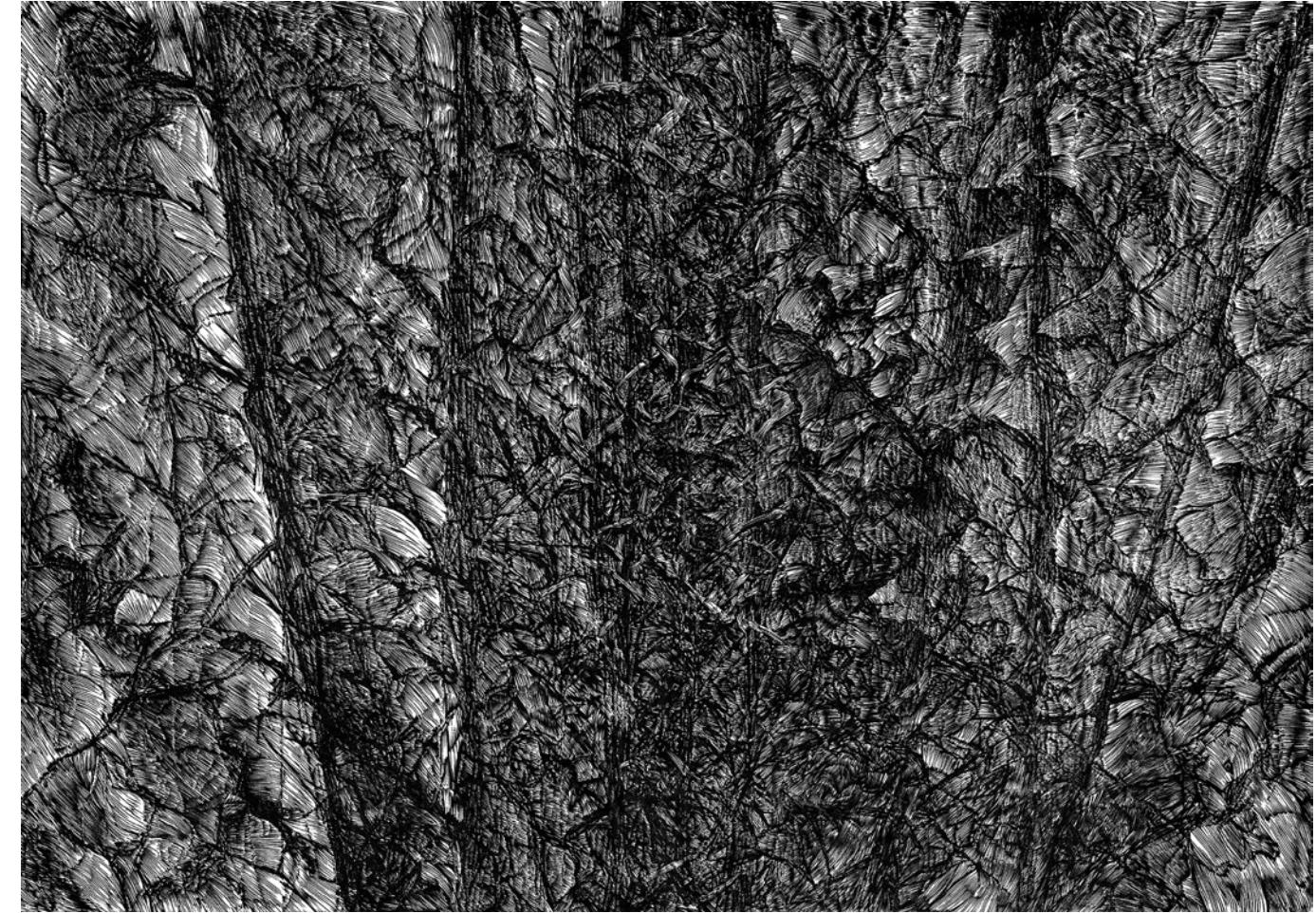
**Wieme Frédéric** / BG

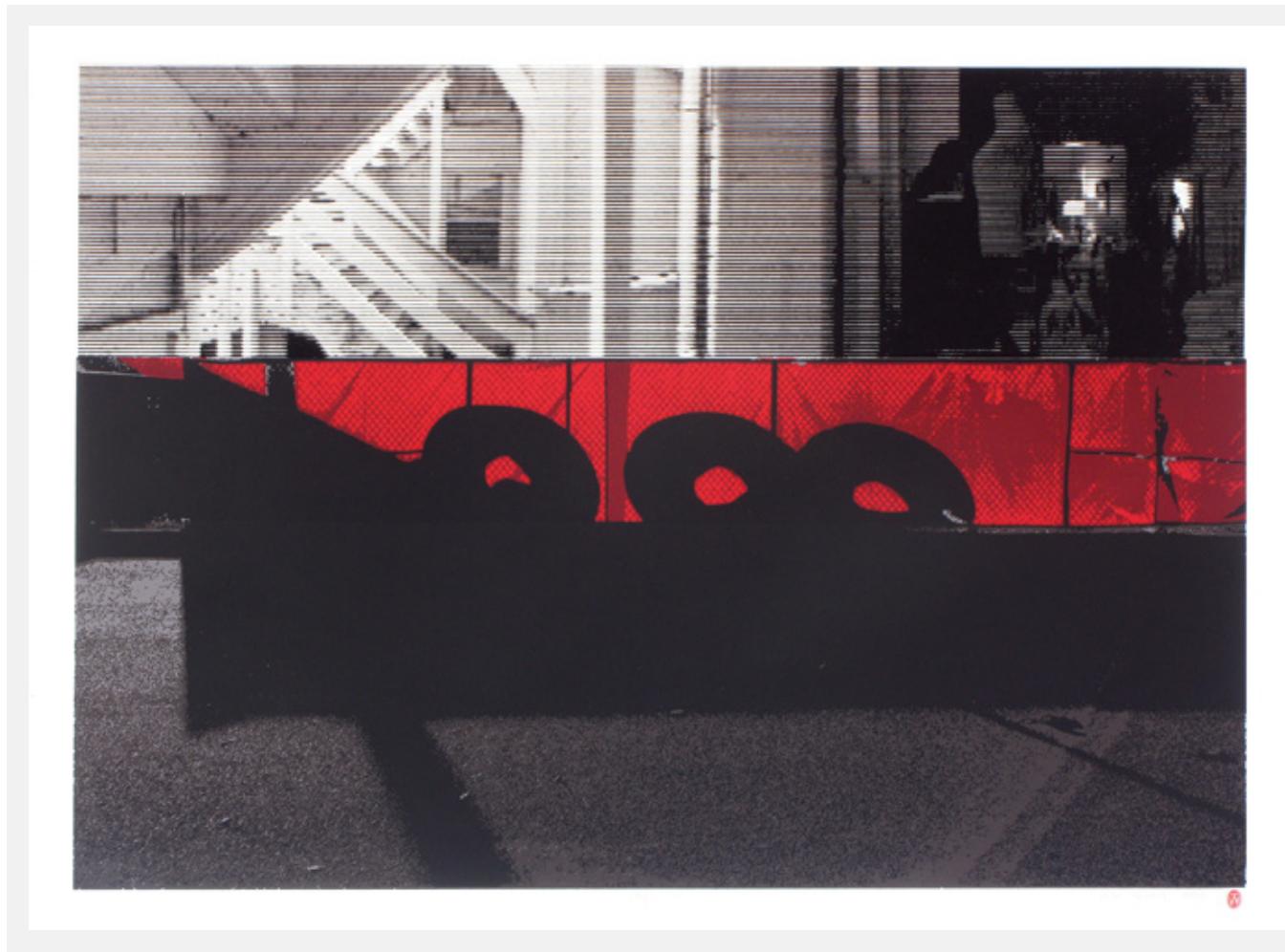
**Prosternation** / Proszternáció / Prosternatie  
fametszet / xilogravură / woodcut  
47x68 cm / 2018



**Wieslaw Haladaj** / PL

**Altar** / Oltár / Altar  
linókarc / linogravură / linoleum cut  
70x100 cm / 2017

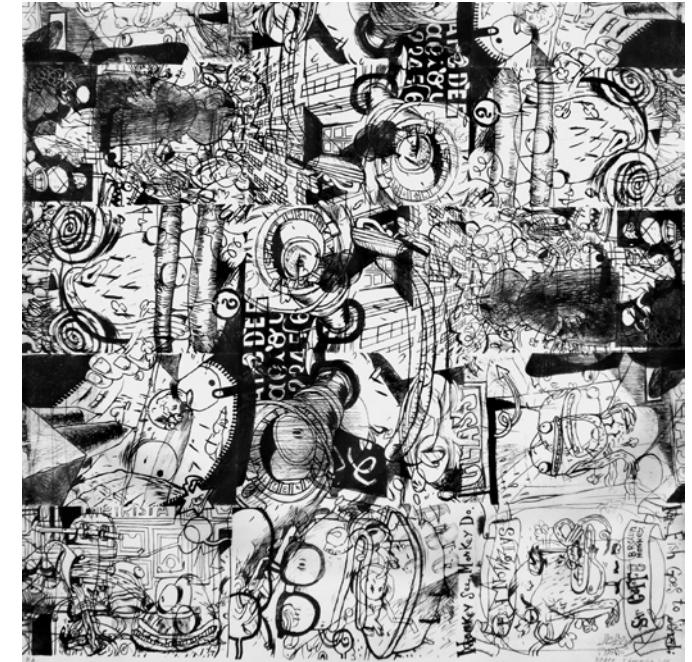




**Wojciech Tylbor-Kubrakiewicz / US**

IND-SFO

szitanyomat / serigrafie / silkscreen  
74x100 cm / 2017



**Xavier Tárrega / ES**

**VerOirCallar-2016**

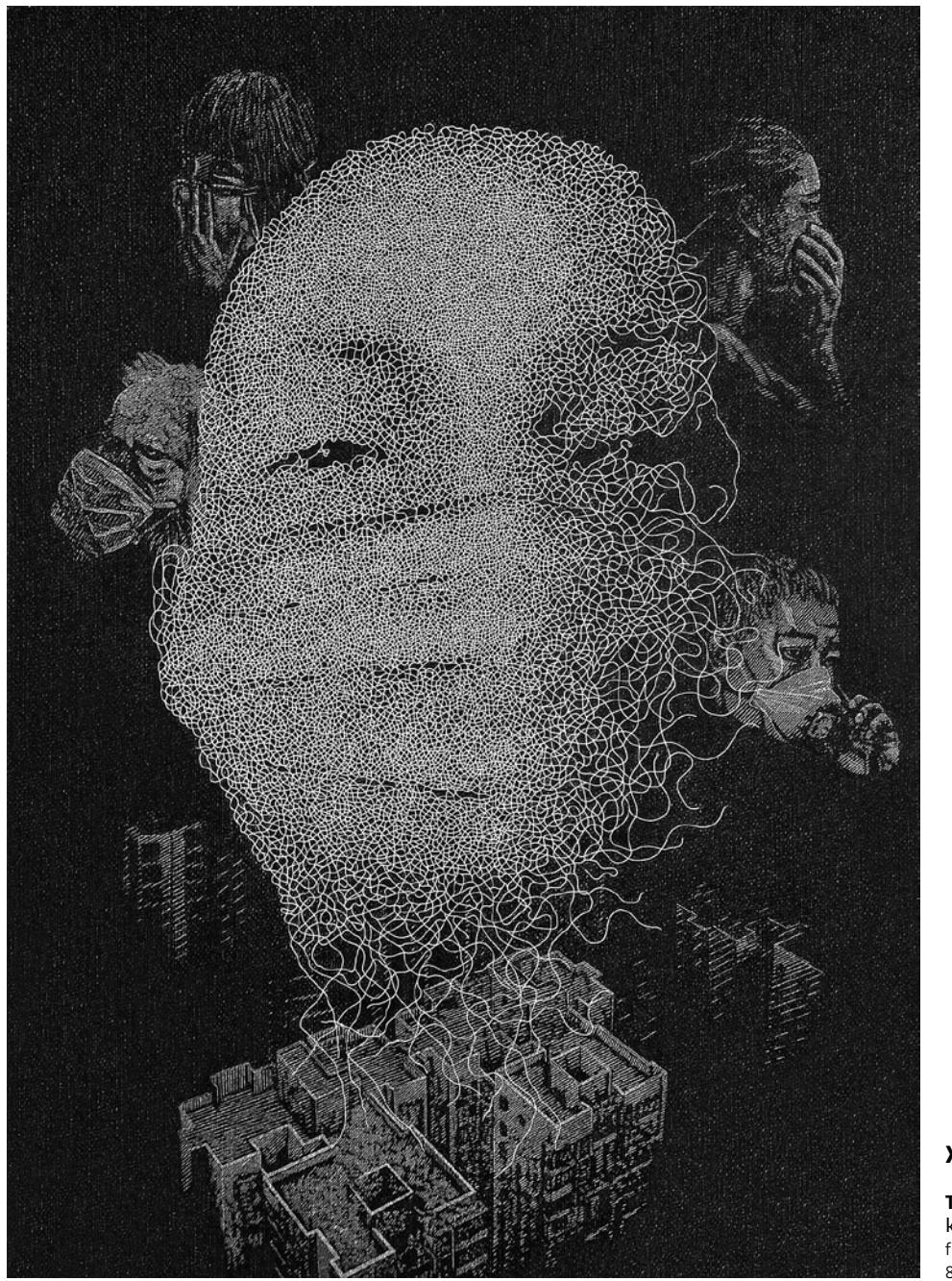
hidegtű / ac rece / drypoint  
45x45 cm / 2016



**Xiaoyun Kang / CN**

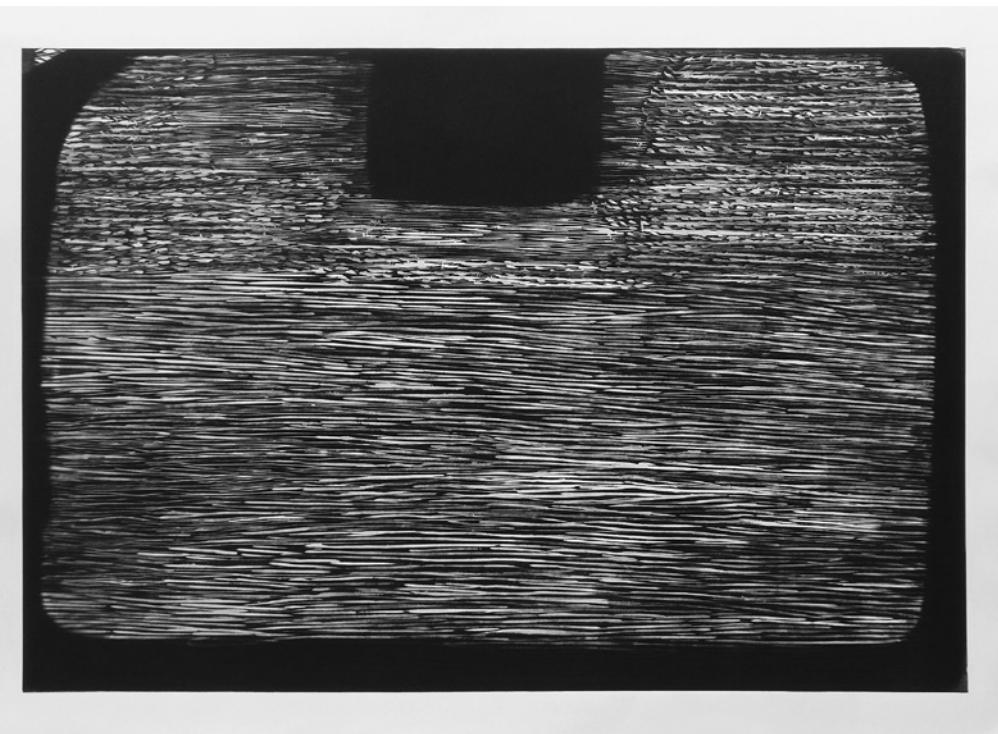
**Known, unkown series 4 / Ismert, ismeretlen sorozat 4.**

/ Seria Cunoscut, necunoscut 4  
fametszet / xilogravură / woodcut  
70x50 cm / 2018



Xie Chong / CN

The environment of war / A háború  
környezete / Mediul războiului  
fametszet / xilogravură / woodcut  
83x60 cm / 2017



Yangliu Yu / CN

Window / Ablak / Fereastră  
fametszet / xilogravură / woodcut  
50x73 cm / 2017



Zareba Witold / PL

Typography of Freedom  
Rudy 102c / Nyomda, Freedom  
Rudy 102c / Tipografia din  
Freedom Rudy 102c  
vegyes technika / tehnică mixtă  
/ mixed technique  
38x75 cm / 2016–2017



Zenon Burdy / CA

**Harbour 17g** / 17g kikötő / Port 17g  
linómetszet / linogravură / linoleum cut  
65,5x100 cm / 2017



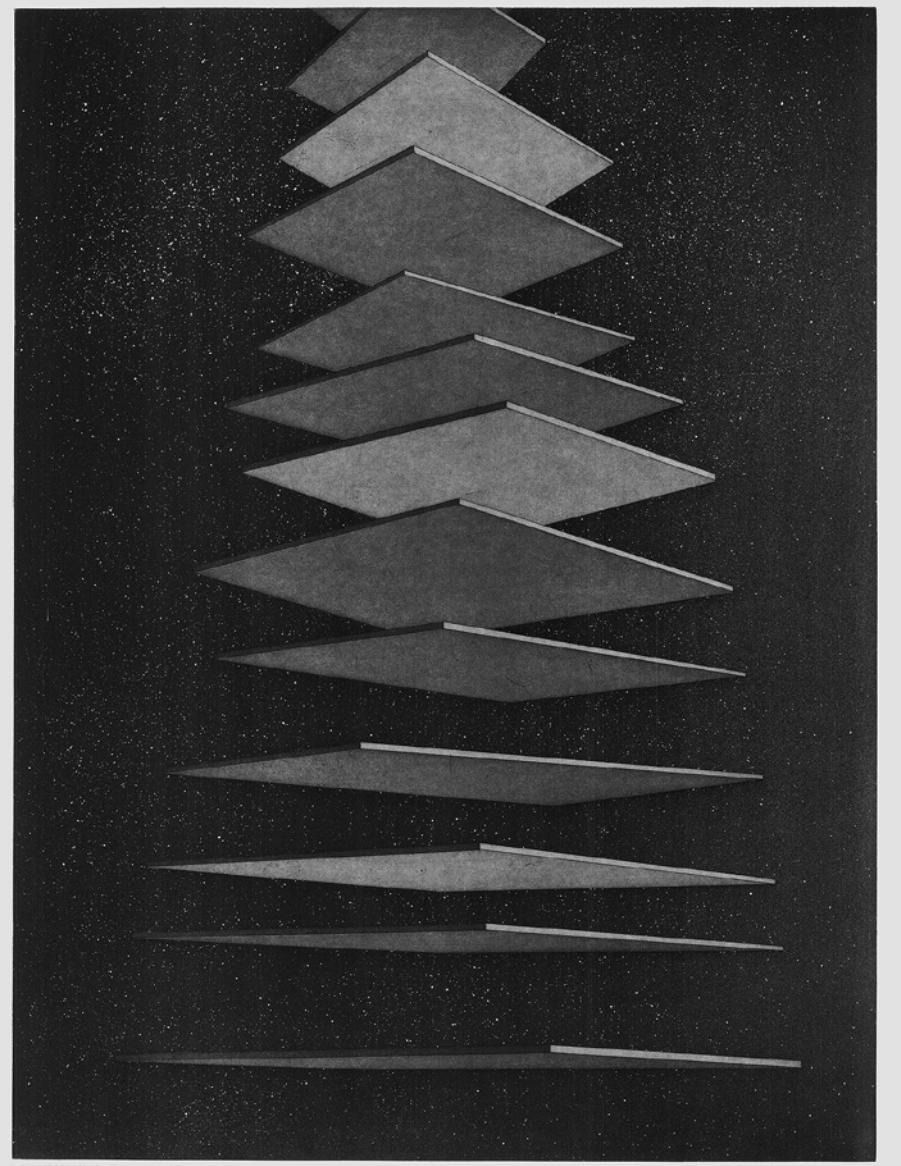
Zhang Hui / CN

**The memory and evolution of Dunhuang**  
/ Dunhuang emléke és fejlődése / Memoria și  
evoluția lui Dunhuang  
vegyes technika / tehnică mixtă / mixed technique  
56x76 cm / 2017



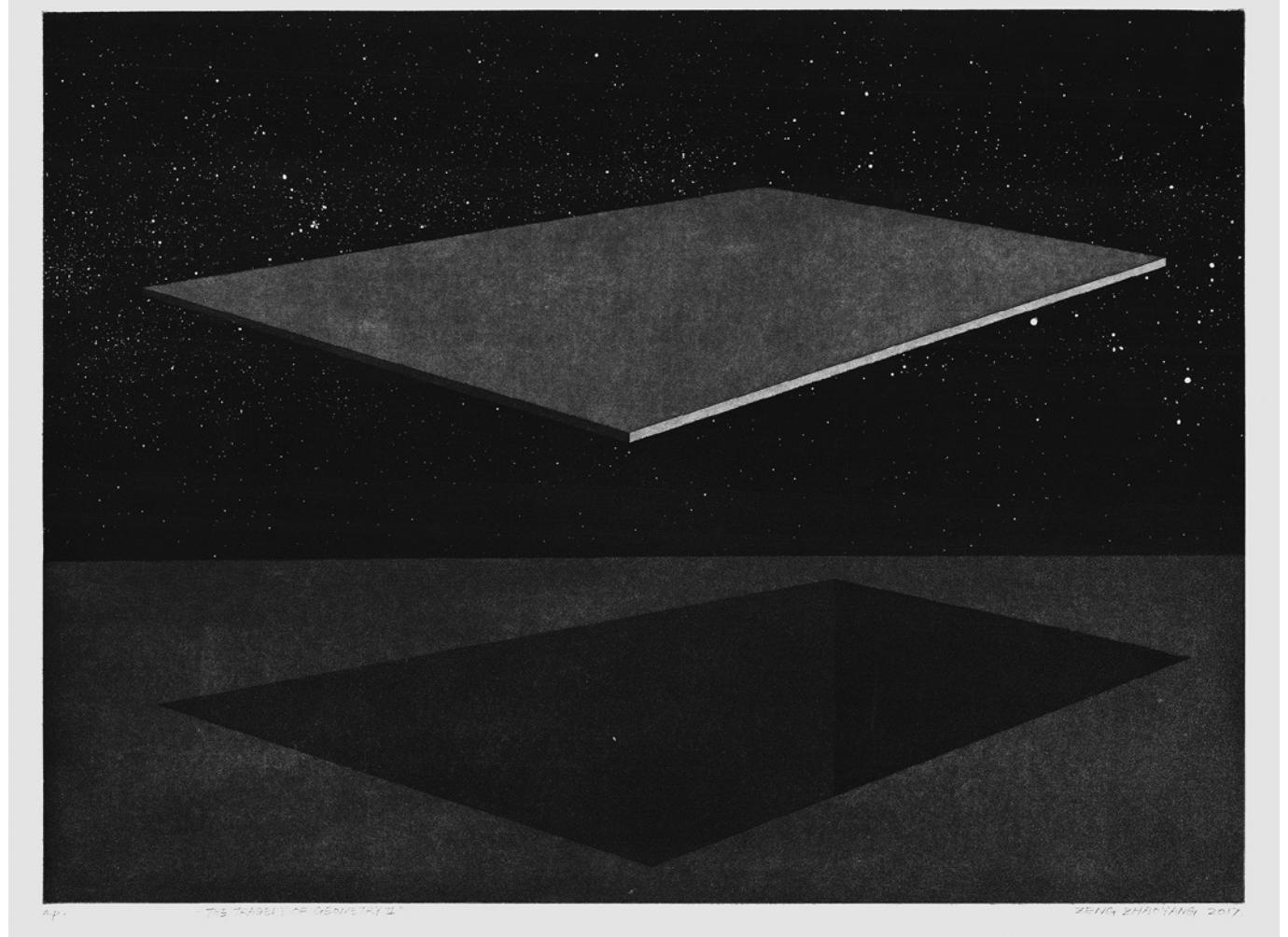
Zhang XinYe / CN

**After dinner 3** / Vacsora után 3. / După cină 3  
fametszet / xilogravură / woodcut  
90x90 cm / 2016



Zhaoyang Zeng / US

**The Tragedy of Geometry V**  
/ A geometria tragédiája V./  
Tragedia geometriei V  
rézkarc, foltmaratás / acvaforte,  
acuatinta / etching, aquatint  
76x56 cm / 2017



**The Tragedy of Geometry II** / A geometria tragédiája II. / Tragedia geometriei II  
rézkarc, foltmaratás / acvaforte, acuatinta / etching, aquatint  
56x76 cm / 2017

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