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ERDÉLYI MŰVÉSZETI KÖZPONT
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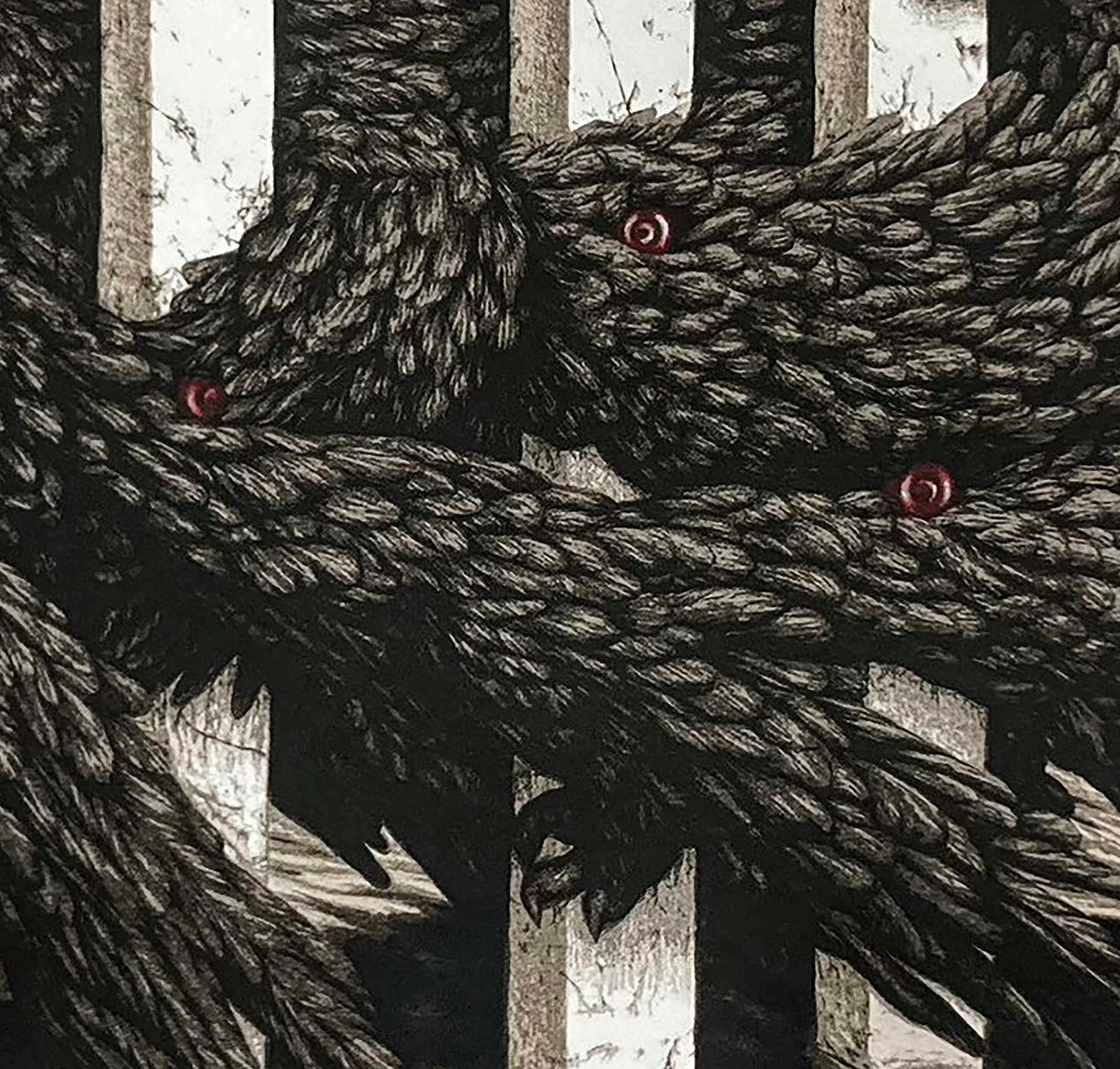
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Graphic Art Biennial of Szeklerland

Székelyföldi Grafikai Biennálé

Bienala de Grafică din Ținutul Secuiesc

Sepsiszentgyörgy / Sfântu Gheorghe / 2026



LECTORI SALUTEM

The Graphic Art Biennial of Szeklerland was established through a joint initiative of the county councils of Covasna, Harghita and Mureș with the aim of making the creative and artistic presence of our region visible on the map of contemporary visual culture. Over the years, however, the Biennial has demonstrated that it is far more than a repository of artworks: it has initiated a process that brings together artistic conviction, intellectual trust and energy capable of shaping the future. At the same time, it has affirmed the inner intellectual strength of the Szeklerland community: a community that, building on the values of its past, responds openly and courageously to the challenges of the present.

In its ninth edition, the Biennial in 2026 seeks answers in the midst of a deeply unsettled world, in which systems of meaning and ethical frameworks have shifted. In an age of increasingly fragile perception, reconfigured narratives and truths rendered relative, visual art cannot remain a passive observer. In this context, printmaking functions as an autonomous mode of thought, encouraging a discerning view of what truly matters through formal shifts and the deliberate rearrangement of perspectives.

The growing international attention and professional recognition surrounding the event confirm that the cultural sphere of Szeklerland is not merely an internal source of strength, but also an intellectual capital that radiates beyond borders. It is proof that true intellectual centres are not born of geographical scale, but of depth of thought. Thus, the exhibition spaces of Sfântu Gheorghe and Miercurea Ciuc become distinguished international forums for dialogue, where local identity and global reflection inspire one another.

On behalf of Covasna, Harghita and Mureș counties, we commend this catalogue to all those who seek in art not comfortable surfaces, but clarifying questions and thought-provoking answers.

Barna Botond Bíró
President of
Harghita County Council

Ferenc Péter
President of
Mureș County Council

Sándor Tamás
President of
Covasna County Council

LECTORI SALUTEM

Kovászna, Hargita és Maros megye közös elhatározása azzal a céllal hívta életre a Székelyföldi Grafikai Biennálét, hogy régiónk alkotói-művészeti jelenléte láthatóvá váljon a kortárs vizuális kultúra térképén. De a biennálé az évek folyamán bebizonyította: nem pusztán alkotások gyűjtőhelye, hanem művészi hitet, intellektuális bizalmat és jövőformáló energiát egyesítő folyamatot indított el. Ugyanakkor a székelyföldi közösség belső szellemi erejét is igazolta: egy olyan közösségét, amely a múlt értékeire építve, nyitottan és bátran válaszol a mai világ kihívásaira.

A kilencedik alkalomhoz érkező biennálé a 2026-os esztendőben egy mélyen kibillent, jelentéseiben és etikai kereteiben elmozdult világállapot kellős közepén keresi a válaszokat. A törékennyé vált észlelés, az átrendeződött narratívák és a relatívvá vált igazságok korában a vizuális művészet sem maradhat passzív szemlélő. Ebben a közegben a grafika olyan autonóm gondolkodásmódként működik, amely a formai elmozdulásokon és a perspektívák szándékos átrendezésén keresztül a lényeglátásra ösztönöz.

A rendezvényt övező, egyre nagyobb nemzetközi figyelem és szakmai elismertség igazolja, hogy Székelyföld kulturális erőtere nem csupán belső megtartó erő, hanem határokon túlra sugárzó szellemi tőke. Bizonyítéka annak, hogy a valódi szellemi centrumok nem a földrajzi méretekből, hanem a gondolati mélységből születnek. Így válnak Sepsiszentgyörgy és Csíkszereda kiállítóterei olyan rangos nemzetközi diskurzustérré, ahol a helyi identitás és a globális reflexió egymást inspirálja.

Kovászna, Hargita és Maros megye nevében ajánljuk e katalógust mindazok figyelmébe, akik a művészetben nem a kényelmes felületeket, hanem a tisztázó kérdésfelvetéseket és az elgondolkodtató válaszokat keresik.

Bíró Barna Botond
Hargita Megye
Tanácsának elnöke

Péter Ferenc
Maros Megye
Tanácsának elnöke

Tamás Sándor
Kovászna Megye
Tanácsának elnöke

LECTORI SALUTEM

Prin voința comună a județelor Covasna, Harghita și Mureș, a fost creată Bienala de Grafică din Ținutul Secuiesc cu scopul ca prezența creativ-artistică a regiunii noastre să devină vizibilă pe harta culturii vizuale contemporane. Dar, de-a lungul anilor, Bienala a demonstrat că nu este doar un spațiu de reunire a unor creații, ci a devenit un proces multicultural viu, care pune în mișcare idei, întâlniri și perspective artistice, construind un climat de dialog și o energie creatoare orientată spre viitor. În același timp, ea a confirmat forța spirituală interioară a comunității din Ținutul Secuiesc: a unei comunități care, construindu-se pe valorile trecutului, răspunde cu deschidere și curaj provocărilor lumii de astăzi.

Ajunsă la Ediția 9, Bienala își caută în anul 2026 rosturile în mijlocul unei lumi profund dezechilibrate, ale cărei sensuri și repere etice au suferit transformări radicale. Arta vizuală nu poate rămâne un observator pasiv, într-o epocă în care rețelele sociale și lumea virtuală aproape șterg granițele dintre realitate și ficțiune, astfel încât fragilitatea inerentă a percepției umane este supusă unei presiuni fără precedent, narațiunile se reconfigurează, iar relativizarea adevărurilor se produce fără nici un temei, alunecând uneori în zone absurde. În acest context, grafica funcționează ca un mod autonom de gândire care, prin deplasările formale și reconfigurarea deliberată a perspectivelor, ne stimulează să pătrundem dincolo de aparențe și să vedem esențialul.

Atenția internațională tot mai mare și recunoașterea profesională de care se bucură Bienala demonstrează că resursele culturale ale ținutului Secuiesc nu sunt doar o forță de susținere interioară, ci și un capital spiritual care se propagă dincolo de granițe. Este dovada faptului că adevăratele centre culturale nu se nasc din dimensiunile geografice, ci din bogăția resurselor creative ale comunității, din capacitatea ei de a produce idei. Astfel, spațiile expoziționale din Sfântu Gheorghe și Miercurea-Ciuc devin spații ale dialogului internațional de prestigiu, în care identitatea locală și reflecția globală se inspiră reciproc.

În numele județelor Covasna, Harghita și Mureș, supunem atenției acest catalog tuturor celor care caută în artă nu suprafețe comode, ci întrebări menite să clarifice și răspunsuri care îndeamnă la reflecție.

Barna Botond Bíró
președintele
Consiliului Județean Harghita

Ferenc Péter
președintele
Consiliului Județean Mureș

Sándor Tamás
președintele
Consiliului Județean Covasna

DISTORTION

The concept of “distortion” is an extremely multifaceted and complex phenomenon: it may refer to physical deformation, psychological displacement, or even metaphorical, axiological, and moral deviation. The term simultaneously carries a subtle value judgment and a critical charge, pointing to the breakdown of harmony, states of alienation, as well as the crises and conflicts that define our contemporary world. In today’s political and social context, “distortion” is particularly relevant: fundamental principles, meanings, and truths shift away from their original purposes, sliding toward new interpretations.

In contemporary art – including contemporary graphic art – distortion is not merely a formal or geometric deformation, but a complex expressive tool that enables the articulation of conceptual tensions, critical reflections and visual inquiries. In the artist’s hands, distortion becomes a communicative strategy: through the deliberate deviation of reality, it opens up new perspectives, prompts the viewer to question, and challenges conventional frameworks of interpretation.

Through the concept of distortion – as one of the most powerful expressive tools in today’s artistic discourse – the Graphic Art Biennial of Szeklerland aims, in 2026, to encourage active inquiry and critical reflection among artists. Using contemporary visual language, artists are invited to reflect on the fragility of human perception, social and political pressures, the mutability of historical narratives, and the instability of truth. Through a wide range of graphic techniques, participants are free to experiment with various forms and layers of meaning inherent in the distortion of reality.

We welcome all works that interpret distortion not as an error, but as a conscious artistic choice, and that are capable of generating new, critical, sensitive, or provocative perspectives through the language of contemporary graphic art.

The professional interest in the Székely Land Graphic Biennial remains unwavering! Nothing demonstrates this more clearly than the fact that we have once again broken our own record: never before in the history of the event have so many artists responded to our open call! During the eight-week submission period, 1,034 artists from 71 countries submitted a total of 2,195 artworks. We are deeply honoured and sincerely grateful!

Apor Ferencz S.
curator of the Biennial

TORZULÁS

A „torzulás” fogalma rendkívül sokrétű és összetett jelenség: jelenthet fizikai alakváltozást, pszichológiai elmozdulást vagy akár metaforikus, értékrendi és erkölcsi elferdülést is. A fogalom egyszerre hordoz finom értékítéletet és kritikai töltetet, utalhat a harmónia felbomlására, az elidegenedés állapotára, valamint a kortárs világunkat meghatározó válságokra és konfliktusokra. Napjaink politikai és társadalmi kontextusában a „torzulás” különösen aktuális: alapelvek, jelentések és igazságok mozdulnak el eredeti rendeltetésüktől, új értelmezések felé csúsznak.

A kortárs művészetben – így a kortárs grafikában is – a torzulás nem pusztán formai vagy geometriai elferdülés, hanem egy komplex kifejezőeszköz, amely lehetőséget ad tartalmi feszültségek, kritikai reflexiók és vizuális kérdésfelvetések megfogalmazására. A torzítás eszköze a művész kezében kommunikációs stratégia: a valóság szándékos elhajlításán keresztül új perspektívákat nyit, kérdésfelvetésre készteti a nézőt, és provokálja a megszokott értelmezési keretek átgondolását.

A Székelyföldi Grafikai Biennálé 2026-ban a torzulás fogalmával – mint a mai művészeti diskurzus egyik erőteljes kifejezési eszközével – szeretné aktív kérdésfeltevésre és reflexióra ösztönözni az alkotókat. A kortárs vizuális nyelvet használva reflektáljanak az emberi észlelés törékenységére, a társadalmi és politikai nyomásokra, a történelmi narratívák változékonyságára, valamint az igazság instabilitására. A grafikai eljárások széles eszköztárán keresztül a résztvevők szabadon kísérletezhetnek a valóság elferdítésének különböző formáival és jelentésrétegeivel.

Vártuk mindazokat az alkotásokat, amelyek a torzulást nem hibaként, hanem tudatos művészi választásként értelmezik és képesek új, kritikus, érzékeny vagy provokatív nézőpontokat létrehozni a kortárs grafika nyelvén.

A Székelyföldi Grafikai Biennálé iránt töretlen a szakmai érdeklődés! Ezt a tényt mi sem bizonyítja jobban, mint az, hogy ismét rekordot döntöttünk: a rendezvény történetében még soha nem válaszolt ennyi alkotó a felhívásunkra! A nyolchetes pályázati időszak alatt 71 ország 1034 művésze összesen 2195 műalkotást küldött be. Megtisztelő, hálásan köszönjük!

Ferencz S. Apor
a biennálé kurátora

DISTORSIUNE

Conceptul de „distorsiune” este extrem de complex și polisemantic: poate desemna o deformare fizică, o deplasare psihologică sau chiar o abatere metaforică, axiologică și morală. Termenul poartă simultan o judecată de valoare subtilă și o încărcătură critică, făcând trimitere la destrămarea armoniei, la starea de alienare, precum și la crizele și conflictele care definesc lumea noastră contemporană. În contextul politic și social actual, „distorsiunea” este deosebit de relevantă: principii fundamentale, sensuri și adevăruri se îndepărtează de menirea lor originară, alunecând spre noi interpretări.

În arta contemporană – inclusiv în grafica contemporană – distorsiunea nu reprezintă doar o deformare formală sau geometrică, ci un mijloc expresiv complex, care oferă posibilitatea articulării tensiunilor de conținut, a reflecțiilor critice și a interogațiilor vizuale. Instrumentul distorsionării devine, în mâna artistului, o strategie de comunicare: prin devierea intenționată a realității, aceasta deschide noi perspective, provoacă privitorul la reflecție și stimulează reconsiderarea cadrelor interpretative consacrate.

Bienala de Grafică din Ținutul Secuiesc își propune, în 2026, să stimuleze artiștii la interogație activă și reflecție prin tema distorsiunii – ca unul dintre cele mai puternice instrumente de expresie ale discursului artistic actual. Utilizând limbajul vizual contemporan, artiștii sunt invitați să reflecteze asupra fragilității percepției umane, asupra presiunilor sociale și politice, asupra caracterului schimbător al narațiunilor istorice, precum și asupra instabilității adevărului. Prin intermediul unui larg repertoriu de procedee grafice, participanții pot experimenta liber diferitele forme și straturi de semnificație ale distorsionării realității.

Am așteptat toate acele lucrări care interpretează distorsiunea nu ca pe o eroare, ci ca pe o alegere artistică conștientă și care sunt capabile să genereze perspective noi, critice, sensibile sau provocatoare, în limbajul graficii contemporane.

Interesul profesional față de Bienala de Grafică din Ținutul Secuiesc rămâne neclintit! Nimic nu demonstrează mai bine acest acest lucru decât faptul că am stabilit din nou un record: niciodată în istoria evenimentului nu au răspuns atât de mulți artiști apelului nostru! Pe parcursul perioadei de înscriere de opt săptămâni, 1.034 de artiști din 71 de țări au înscris în total 2.195 de lucrări de artă. Suntem profund onorați și vă mulțumim cu recunoștință!

Apor Ferencz S.
curatorul bienalei



AWARDED ARTWORKS
DÍJAZOTT ALKOTÁSOK
LUCRĂRI PREMIATE

9 Main Prize of the biennial /
A biennále fődíja /
Marele premiu al bienalei



Akimitsu Tamawake / *JP*

Seed / Mag / Sămânță
etching, drypoint, aquatint, chine collé, spit bite / rézkarc, hidegtű, foltmaratás, chine collé, spit bite / acvaforte, ac rece, acuatinta, chine collé, spit bite
68x90 cm / 2025

Nagy Imre Prize / Nagy Imre-díj / Premiul Nagy Imre





Szymon Prandzioch / *PL*

The cloud of unknowing / A nemtudás felhője / Norul necunoașterii
aquatint / foltmaratás / acuatinta
100x50 cm / 2024



Plan your rest / Tervezd meg a pihenést / Planifică odihna
aquatint / foltmaratás / acuatinta
100x50 cm / 2024

9 Plugor Sándor Prize / Plugor Sándor-díj / Premiul Plugor Sándor





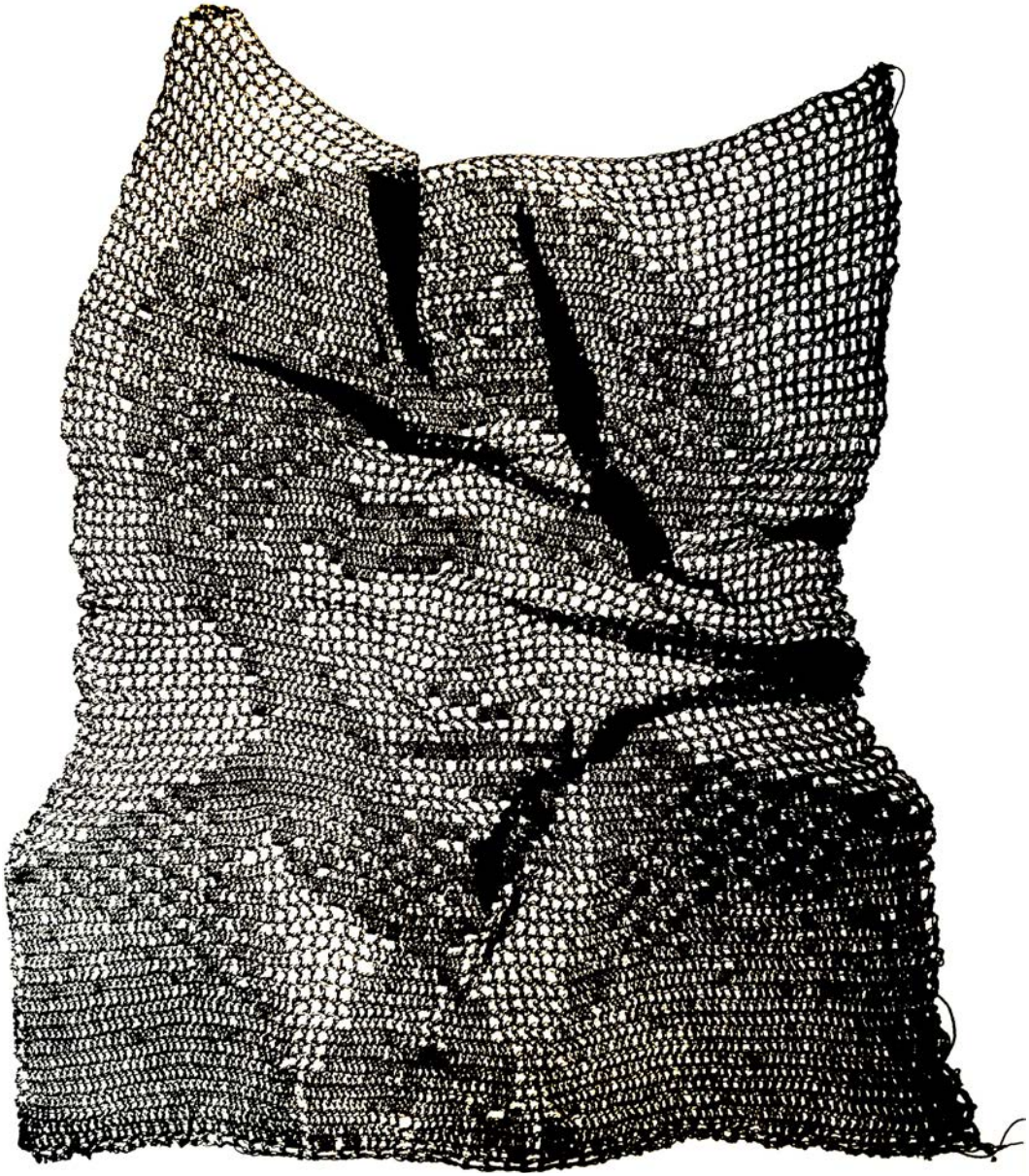


Françoise Legris / *CA*

Carlos
lithography / litográfia / litografie
38.5x57 cm / 2024

Hélène
lithography / litográfia / litografie
38.5x57 cm / 2024

Michel
lithography / litográfia / litografie
38.5x57 cm / 2024



Laviv Laura / *HU*

Persecution / Üldöztetés / Persecuție
individual technique / egyedi technika / tehnică individuală
50x70 cm / 2025

9 Lăzarea Art Camp Prize / Gyergyószárhegyi Művésztelep díja / Premiul Taberei de Creație din Lăzarea



Diana Drăgan-Chirilă / *RO*

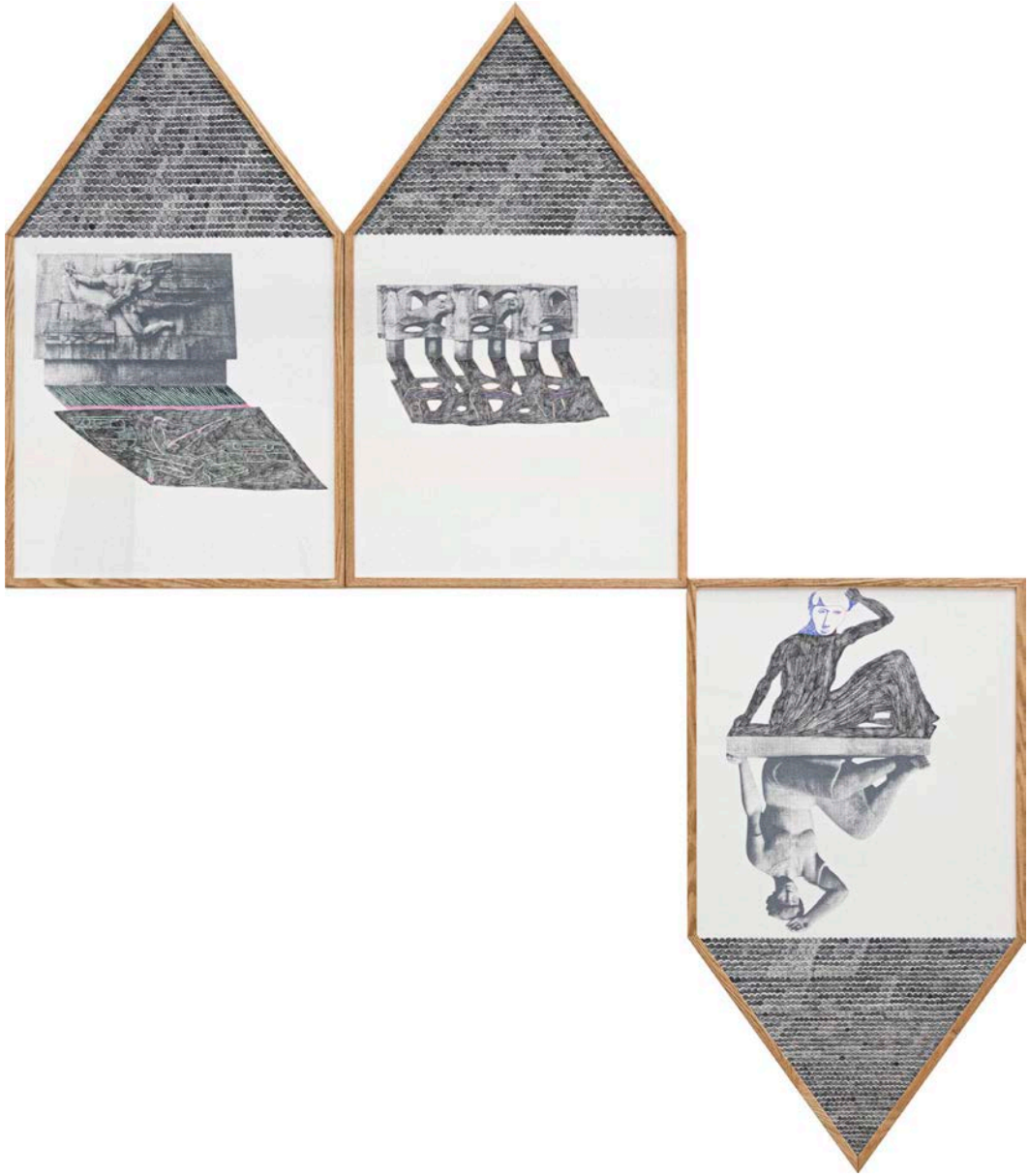
Liminal topographies 2 / Liminális topográfiák 2 / Topografii liminale 2
C-print, cliché-verre, photography / digitális nyomat, cliché-verre, fotográfia / tipar digital, cliché verre, fotografie
70x40 cm / 2025

Partium Award by the Partium Christian University /
Partium-díj a Partiumi Keresztény Egyetem részéről /
Premiul Partium din partea Universității Creștine Partium



Nagy Réka / *RO*

Trap II / Csapda II / Capcană II
drypoint, mezzotint / hidegtű, mezzotinto /
ac rece, mezzotinta
70x100 cm / 2025



Toldi Flóra / *HU*

Distorts I-II-III / Torzul I-II-III / Se distorsionează I-II-III
silkscreen, mixed technique / szitanyomat, vegyes technika / serigrafie, tehnică mixtă
50x70 cm / 2025

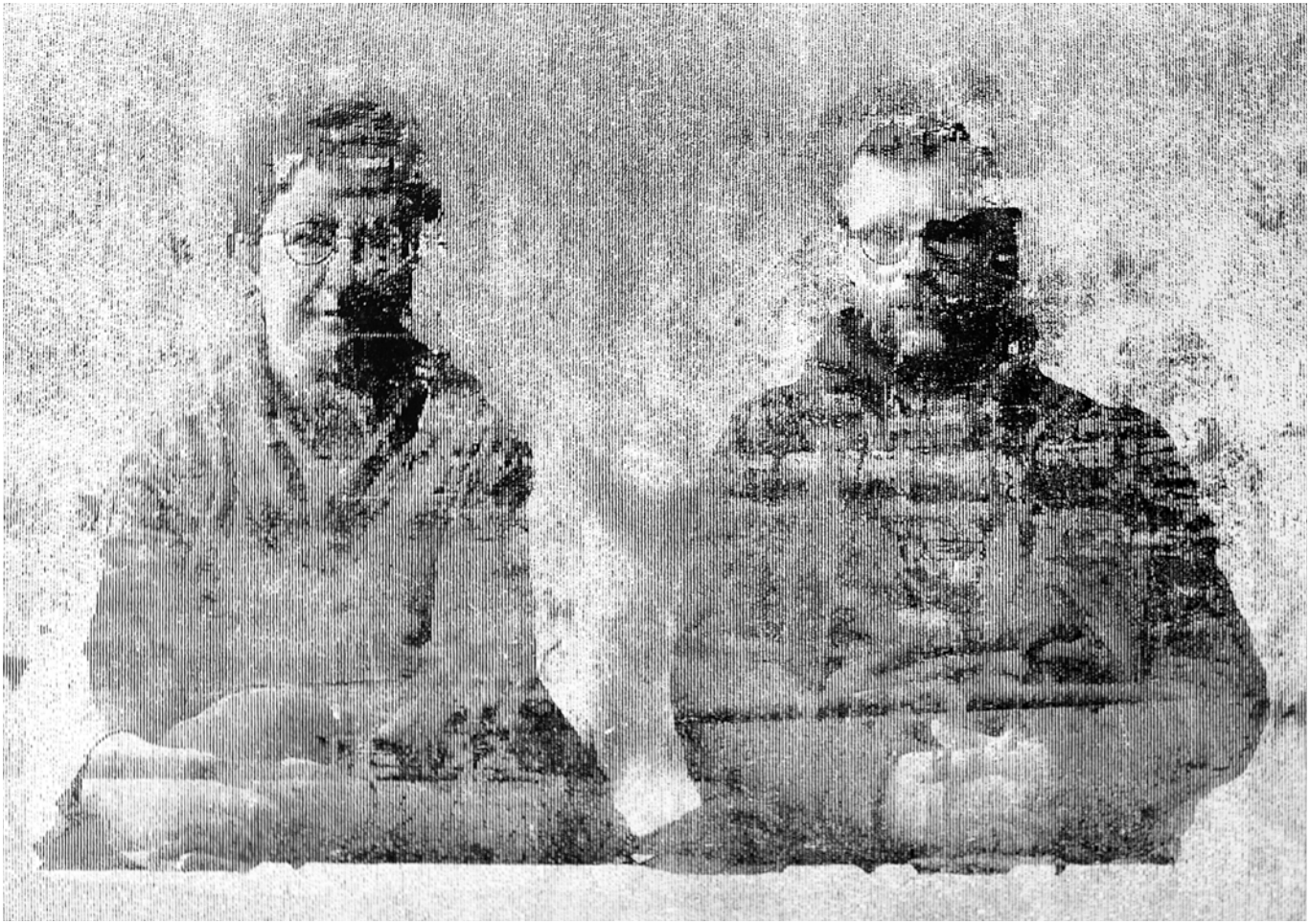
The prize of the Hungarian University of Fine Arts / Magyar Képzőművészeti Egyetem díja / Premiul Universității de Arte Plastice din Ungaria



Małgorzata Jozefowicz / *PL*

Don't forget us / Ne felejts el minket / Nu ne uita
mixed technique / vegyes technika / tehnică mixtă
100x70 cm / 2024

Eszterházy Károly University's Prize / Eszterházy Károly Egyetem díja / Premiul Universității Eszterházy Károly



Henryk Krolikowski / *PL*

Us / Mi / Noi
linoleum cut / linómetszet / linogravură
100x70 cm / 2024

EMPHASES, CONNECTIONS, REALIGNMENTS

Now in its ninth edition, the Graphic Art Biennial of Szeklerland has grown into a major contemporary-art event of a scale and significance its organisers may scarcely have dared to imagine of when it was first launched. Through sustained, well-coordinated teamwork, it has gradually developed into an artistic platform of global significance, bringing the current directions of contemporary graphic art into view in a single place. It is a success story that has overcome scepticism and weathered the challenges of ever-changing circumstances, growing stronger in the process and becoming more visible and more popular with each successive edition.

It has become a place where, from the flood of images saturating our visual culture and everyday lives, a body of graphic work is brought into view that, on the one hand, offers a richly nuanced picture of the world's most fundamental and pressing problems – sometimes universal, at other times locally rooted and unique – while reflecting on the present state of the world and the changes it is undergoing; and, on the other, enables us to discern the defining characteristics of contemporary graphic art and, from one edition to the next, to trace the evolution of traditional and continually renewed genres and modes of expression within an increasingly global field.

The Graphic Art Biennial of Szeklerland offers an opportunity to see things in relation to one another, to order them, and thereby to perceive with greater nuance modes of thought, ways of seeing and forms of practice that are sometimes very far removed from one another and at other times – despite the spatial distances between them – surprisingly closely related. Within this space defined by the exhibition venue, at once enclosed and expansive, not only do connections and points of emphasis become discernible, but hierarchies – present in the arts just as they are in the world at large, continually rearranged and inflected from one period to another, and often highly damaging – also begin to blur. Thus, despite the power relations that remain perceptible through the connections emerging within the exhibition space, professional merit alone becomes the condition of visibility.

The biennial offers ample scope for artistic expression, both technically and in terms of content. The theme of Distortion acts as a constraint only insofar as it provides the connective tissue of the selection, without weighing upon the works themselves. It functions as an interpretive field within which we can move freely and engage with a wide range of ideas and questions. Neither the theme nor the formal parameters homogenise the works; rather, they provide points of reference and a framework for orientation. Looking back at the thematic keywords of previous editions, we can see that they have increasingly sought to capture, with sensitivity, the state of the world at a given moment and its prevailing global mood. At the same time, care was taken to ensure that the chosen theme would not weigh upon the works as a burden, but would

instead open up ample space for creation and interpretation, while still challenging the artists sufficiently to engage in a shared process of reflection through their work, enabling graphic artists living in widely differing parts of the world to respond to a given phenomenon and, through their responses, to position themselves visibly within the professional field. Although in its earlier years the event focused primarily on the diversity and mutability of graphic-art genres and techniques, today its point of departure lies in the problems brought to the surface by developments in the world. Nevertheless, alongside the wide range of approaches to each theme, the biennial has continued to function as a kind of synthesis of contemporary graphic-art techniques and processes.

Traditional fine-art printmaking processes, experimental practices in their most diverse forms, rapidly evolving approaches to digital image-making, boundaries and their transgression, shifts and reconfigurations all reveal the immeasurable richness of graphic idioms; through their dynamics and internal relationships, they also interpret and situate one another, establishing their distinctive place on the global map of contemporary graphic art.

Following chaos, strategies and the search for states of equilibrium, distortion and deformation now bring this vast body of images into a coherent whole. Distortion unfolds before us as error, imperfection and vulnerability, as movement and change, as absurdity, reflection, reality and truth. Across these manifestations, we move from images of identity, the painful forms of human bodies and the distortions of human relationships, through the search for humanity's place in society, nature and the environment, and the fragile relations between space and place, towards increasingly abstract and increasingly self-reflexive questions. Deformation as dysfunction comes to the fore, projecting dystopian visions of the future. Yet this dysfunction is also a condition of perception and understanding, and thereby of development or healing.

As we move through the cycles of time, we often barely register change; yet when we widen our field of view, numerous small details, connections and shifts begin to emerge. With its well-established mode of operation and exhibitions organised around similar concerns and internal dynamics, the biennial once again upholds the high standard we have come to expect of it. In terms of the number of submissions, it has even surpassed previous editions. Yet it may be worth revisiting the selections of earlier years, viewing the works of the ninth edition in their light and allowing them, as they enter into ever new constellations of relationships, to find their place on the current map of contemporary graphic art.

Eszter Túros
art historian

HANGSÚLYOK, ÖSSZEFÜGGÉSEK, ÚJRARENDEZŐDÉSEK

A kilencedik kiadásához érkezett Székelyföldi Grafikai Biennálé napjainkra egy olyan nagyszabású kortárs eseménnyé vált, amilyenről az induláskor a szervezők talán még álmodni sem mertek. Lassan, következetes és jól szervezett csapatmunka révén egy globális jelentőségű művészeti szcénává vált, ahol egy helyen válnak megközelíthetővé a kortárs grafika aktuális irányai. Sikertörténet ez, amely mára átverekedte magát a kételkedők hadán és a mindig változó körülmények okozta nehézségeken, amelyek által megedződve és mind láthatóbban, mind népszerűbben jutott el újabb és újabb kiadásaihoz.

Egy olyan hellyé vált, ahol képi kultúránk, hétköznapjaink mindent elárasztó képözönéből egy olyan grafikai képanyag válik megközelíthetővé, amely egyrészt egy sokrétűen árnyalt képet nyújt a világ legalapvetőbb, legégetőbb, időnként általános, máskor lokalitáshoz kötött, unikális problémáiról, reflektív módon viszonyulva a világ jelen állapotához, a változásokhoz; másrészt lehetővé teszi, hogy rálássunk a kortárs grafika karakterjegyeire, hogy kiadásról kiadásra nyomon követhessük egy mind globálisabbá váló színtéren a hagyományos, illetve a megújuló műfajok és kifejezésmódok alakulásait.

A Székelyföldi Grafikai Biennálé egy lehetőség arra, hogy összefüggéseikben lássunk, rendezzünk, és ezáltal árnyaltabban érzékeljünk egymástól olykor igencsak távoleső, máskor - térbeli távolságaik ellenére is - egymással meglepően rokon gondolkodás- és látásmódokat, működéseket. Ebben a kiállítótér által behatárolt, egyszerre zárt és tágas térben nemcsak összefüggések és hangsúlyok válnak felismerhetővé, hanem - ahogyan a világban, a művészetekben is létező, korról korra átrendeződő, árnyalódó, sokszor igen kártékony - hierarchiák is elmosódnak. Így, a kiállítás terében kirajzolódó összefüggések nyomán érzékelhető erőviszonyok ellenére kizárólag a szakmaiság válik a láthatóság feltételévé.

A biennálé lehetőség, ahol mind technikai, mint tartalmi tekintetben tágas tér nyílik a megmutatkozásra. A torzítás témája úgy kötöttség, hogy a válogatás kötőszövetét teremti meg, de nem nehezedik az alkotásokra. Egy értelmezési mezőként működik, ahol szabadon mozoghatunk és kapcsolódhatunk a legkülönfélébb felvetésekhez. Sem a téma, sem a formai keretek nem homogenizálják az alkotásokat, hanem támpontokat, viszonyítási alapot adnak a tájékozódáshoz. Ha visszatekintünk a biennálé korábbi tematikai hívószavaira, azok egyre inkább a világ éppen aktuális állapotát, globális közérzetét próbálták érzékenyen megragadni. Egyidőben vigyáztak arra, hogy a választott téma ne nehezékként telepedjen a művekre, hanem tág teret nyisson a teremtés és értelmezés számára, ugyanakkor eléggé provokálja is a művészeket az alkotásokon keresztül történő közös gondolkodásra, hogy a világ legkülönbözőbb szegleteiben élő grafikusművészek úgy reagálhassanak egy jelenségre, hogy válaszaikkal szakmai térben is látható módon pozícionálják magukat. Bár a rendezvény sok évvel ezelőtt még a grafikai műfajok és technikák sokszínűségére, változékonyságára fókuszált, mára a világ történései

nyomán felszínre kerülő problémák adják a kiindulópontot. Ennek ellenére, az adott tematika nagyon sokrétű megközelítése mellett a biennálé nem szűnt meg a kortárs grafikai technikák és eljárások egyfajta szintéziseként is működni.

Hagyományos, nemesgrafikai eljárások, a kísérletező műfajok lekülönfélébb változatai, a digitális képalkotási technikák gyorsan változó megoldásai, határok és határátlépések, át- és újrarendeződések teszik láthatóvá a grafikai beszédmódok mérhetetlen gazdagságát, ugyanakkor dinamikájukkal, belső összefüggéseikkel egymást is értelmezve, elhelyezve jelölik ki sajátos helyüket a jelenkori kortárs grafika globális térképén.

A káosz, a stratégiák, az egyensúlyhelyzetek keresése után a torzítás és a torzulások szervezik eggyé ezt a hatalmas képanyagot. A torzítás, mint hiba, mint tökéletlenség, esendőség, mint mozgás, mint változás, mint abszurditás, mint tükrözés, valóság, igazság tárul fel előttünk. Ezekben a feltárulkozásokban az identitás képeitől, az emberi testek fájdalmas formáitól, az emberi kapcsolatok torzulásain át, az ember társadalomban, természetben, környezetében való helyének keresésén keresztül, tér és hely sérülékeny viszonyaitól jutunk el a mind elvontabb, mindinkább önreflexív kérdésfelvetésekig. A torzulás, mint diszfunkció kerül középpontba, amely disztopikus jövőképeket vetít előre. Ez a diszfunkció azonban a látás, a megismerés és ezáltal a fejlődés/gyógyulás feltétele is.

Az idő köreit futva sokszor alig érzékeljük a változásokat, ha azonban nagyobb látószögre váltunk, sok apró részlet, összefüggés és változás is kirajzolódhat. A biennálé, jól bejáratott működésével, hasonló tartalmak, belső dinamika mentén szerveződő kiállításaival idén is hozza azt a színvonalat, amit korábban tőle megszokhattunk. Bizonyos értelemben, a benevezések számát illetően felül is múlta a korábbi éveket, érdemes lehet azonban visszapörgetni magunkban a korábbi válogatásokat, azoknak tükrében szemlélni a kilencedik kiadás képeit és hagyni, hogy újabb és újabb összefüggésekbe rendeződve megtalálják helyeiket a kortárs grafika aktuális térképén.

Túros Eszter
művészettörténész

ACCENTE, CORELAȚII, REARANJAMENTE

Ajunsă la cea de-a noua ediție, Bienala de Grafică din Ținutul Secuiesc a devenit între timp un eveniment de artă contemporană de o asemenea anvergură, la care, la începuturi, organizatorii poate că nici nu îndrăzneau să viseze. Treptat, printr-o muncă de echipă consecventă și bine organizată, s-a transformat într-o platformă artistică de relevanță globală, unde direcțiile actuale ale graficii contemporane pot fi descoperite într-un singur loc. Este o poveste de succes: până astăzi, bienala și-a croit drum prin rândurile scepticilor și prin dificultățile generate de circumstanțe mereu schimbătoare, s-a călit în aceste încercări și a ajuns, de la o ediție la alta, tot mai vizibilă și mai populară.

A devenit un loc în care, din avalanșa de imagini ce ne inundă cultura vizuală și viața cotidiană, ni se oferă privirii un corpus de lucrări grafice care, pe de o parte, conturează o imagine bogat nuanțată a celor mai fundamentale și mai stringente probleme ale lumii – uneori generale, alteori locale și cu caracter unic –, raportându-se reflexiv la starea actuală a lumii și la transformările prin care aceasta trece; pe de altă parte, ne permite să distingem trăsăturile definitorii ale graficii contemporane și să urmărim, de la o ediție la alta, evoluția genurilor și a modalităților de expresie tradiționale și în curs de reînnoire, pe o scenă care devine tot mai globală.

Bienala de Grafică din Ținutul Secuiesc oferă posibilitatea de a privi lucrurile în ansamblul relațiilor dintre ele, de a le ordona și, astfel, de a sesiza mai nuanțat moduri de gândire și de percepție, precum și forme de practică, uneori foarte îndepărtate unele de altele, alteori – în pofida distanțelor spațiale dintre ele – surprinzător de apropiate. În acest spațiu circumscris de cadrul expozițional, deopotrivă închis și vast, nu numai că devin recognoscibile conexiuni și accente, ci se estompează și ierarhiile – prezente în arte, la fel ca în lume, reconfigurate și nuanțate de la o epocă la alta și adesea profund nocive. Astfel, în pofida raporturilor de forță perceptibile prin conexiunile care se conturează în spațiul expoziției, numai valoarea profesională devine condiția vizibilității.

Bienala oferă un spațiu generos de manifestare, atât sub aspect tehnic, cât și în ceea ce privește conținutul. Tema distorsiunii reprezintă o constrângere doar în măsura în care asigură coeziunea selecției, fără a împovăra însă lucrările. Ea funcționează ca un câmp de interpretare în care ne putem mișca liber și ne putem raporta la cele mai diverse idei și întrebări. Nici tema, nici parametrii formali nu omogenizează lucrările, ci oferă repere și un cadru de referință pentru orientare. Privind retrospectiv cuvintele-cheie tematice ale edițiilor anterioare, observăm că acestea au încercat tot mai mult să surprindă cu sensibilitate starea lumii la momentul respectiv și starea de spirit globală. În același timp, s-a avut grijă ca tema aleasă să nu apese asupra lucrărilor ca o povară, ci să deschidă un spațiu amplu pentru creație și interpretare și, totodată, să-i provoace îndeajuns pe artiști la o reflecție comună prin lucrările lor, astfel încât artiștii grafici din cele mai diverse colțuri ale lumii să

poată reacționa la un fenomen și, prin răspunsurile lor, să se poziționeze în mod vizibil în câmpul profesional. Dacă, în urmă cu mulți ani, evenimentul se concentra încă asupra diversității și caracterului schimbător al genurilor și tehnicilor grafice, astăzi punctul de plecare îl constituie problemele pe care evoluțiile din lume le scot la iveală. Cu toate acestea, alături de multitudinea abordărilor pe care le permite tema propusă, bienala continuă să funcționeze și ca o formă de sinteză a tehnicilor și procedeelor graficii contemporane.

Procedeele tradiționale de grafică artistică, cele mai diverse variante ale genurilor experimentale, soluțiile în rapidă evoluție ale tehnicilor digitale de creare a imaginii, granițele și transgresarea lor, rearanjările și reconfigurările fac vizibilă bogăția nemăsurată a limbajelor grafice; totodată, prin dinamica și relațiile lor interne, ele se interpretează și se situează reciproc, definindu-și locul specific pe harta globală actuală a graficii contemporane.

După haos, strategii și căutarea stărilor de echilibru, distorsiunea și deformările reunesc într-un întreg acest vast corpus vizual. Distorsiunea ni se dezvăluie ca eroare, ca imperfecțiune, ca vulnerabilitate, ca mișcare, ca schimbare, ca absurditate, ca oglindire, ca realitate, ca adevăr. În aceste manifestări, pornind de la imaginile identității, de la formele dureroase ale corpurilor umane și de la distorsiunile relațiilor umane, trecând prin căutarea locului omului în societate, în natură și în mediul său și prin raporturile fragile dintre spațiu și loc, ajungem la interogații din ce în ce mai abstracte și tot mai autoreflexive. În centru se află deformarea ca disfuncție, care proiectează viziuni distopice asupra viitorului. Această disfuncție este însă și condiția vederii, a cunoașterii și, prin aceasta, a dezvoltării sau a vindecării.

Parcurgând ciclurile timpului, adesea abia dacă percepem schimbările; dacă însă adoptăm o perspectivă mai largă, încep să se contureze numeroase detalii, conexiuni și transformări. Prin modul său de funcționare deja bine consolidat și prin expozițiile organizate în jurul unor conținuturi și dinamici interne similare, bienala se ridică și în acest an la nivelul cu care ne-a obișnuit. Dintr-un anumit punct de vedere – în ceea ce privește numărul înscrierilor – ediția din acest an le-a depășit chiar pe cele precedente; merită însă poate să rememorăm selecțiile anterioare, să privim imaginile celei de-a noua ediții în lumina lor și să le lăsăm să-și găsească locul pe harta actuală a graficii contemporane, pe măsură ce se așază în relații mereu noi.

Eszter Túros
istoric de artă

MEMBERS OF THE JURY
ZSŰRITAGOK
MEMBRII JURIULUI

Renata Darabant / *AT*

EN / **visual artist, art educator** - Institute of Fine Arts at the Academy of Vienna
HU / **képzőművész, művészetpedagógus** - Bécsi Képzőművészeti Akadémia
RO / **artist plastic, pedagog de artă** - Academia de Arte din Viena

dr. Vidhyasagar Upadhyay / *IN*

EN / **printmaker, painter and art educator** - former professor, Rajasthan School of Art, Jaipur
HU / **grafikus, festőművész és művészetpedagógus** - a Rajasthan School of Art (Jaipur) egykori tanára
RO / **grafician, pictor și pedagog de artă** - fost profesor la Rajasthan School of Art, Jaipur

Prof. dr. Erőss István / *HU*

EN / **visual artist** - rector of the Hungarian University of Fine Arts, Budapest
HU / **képzőművész** - a Magyar Képzőművészeti Egyetem rektora, Budapest
RO / **artist plastic** - rector al Universității de Arte Plastice din Budapesta, Budapesta

Iulia Mirică / *RO*

EN / **visual artist, graphic designer** - member of the organizing team of Bucharest Graphic Days
HU / **képzőművész, tervezőgrafikus** - a Bucharest Graphic Days szervező csapatának tagja
RO / **artist vizual și graphic designer** - membru al echipei de organizare Bucharest Graphic Days

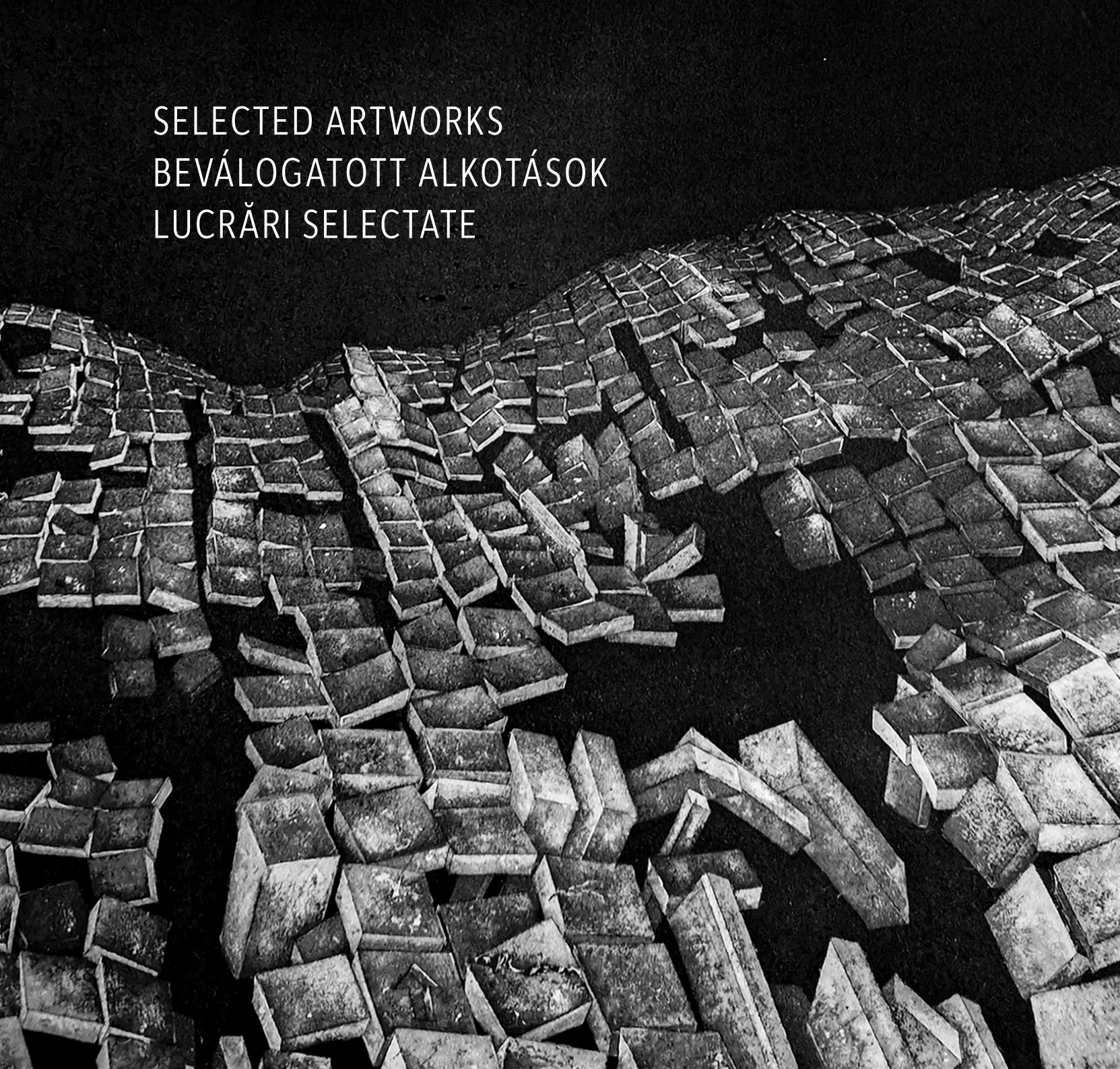
dr. Bordás Beáta / *RO*

EN / **art historian** - director of Transylvanian Art Center, Sfântu Gheorghe
HU / **művészettörténész** - az Erdélyi Művészeti Központ igazgatója, Sepsiszentgyörgy
RO / **artist plastic** - director al Centrului de Artă Transilvania, Sfântu Gheorghe

Ferencz S. Apor / *RO*

EN / **visual artist** - curator of the Biennial G9, Miercurea Ciuc
HU / **képzőművész** - a G9 biennálé kurátora, Csíkszereda
RO / **artist plastic** - curatorul bienalei G9, Miercurea Ciuc

SELECTED ARTWORKS
BEVÁLOGATOTT ALKOTÁSOK
LUCRĂRI SELECTATE





Adam Czech / *PL*

The Iliad and the Odyssey 1a / Iliász és Odüsszeia 1a / Iliada și Odiseea 1a
lithography / litográfia / litografie
70x50 cm / 2026



Adele Mikaelian / *AM*

Mysterious nature of trees /
A fák rejtélyes természete /
Natura misterioasă a copacilor
linoleum cut / linómetszet / linogravură
59x42 cm / 2024



Adrian Sandu / *RO*

Wedding photo / Esküvői fotó /
Fotografie de nuntă
etching, drypoint / rézkarc, hidegtű /
acvaforte, ac rece
60x45 cm / 2025



Adrian Schicha / *PL*

Living in the forest, IV / Az erdőben élve, IV / Trăind în pădure, IV
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



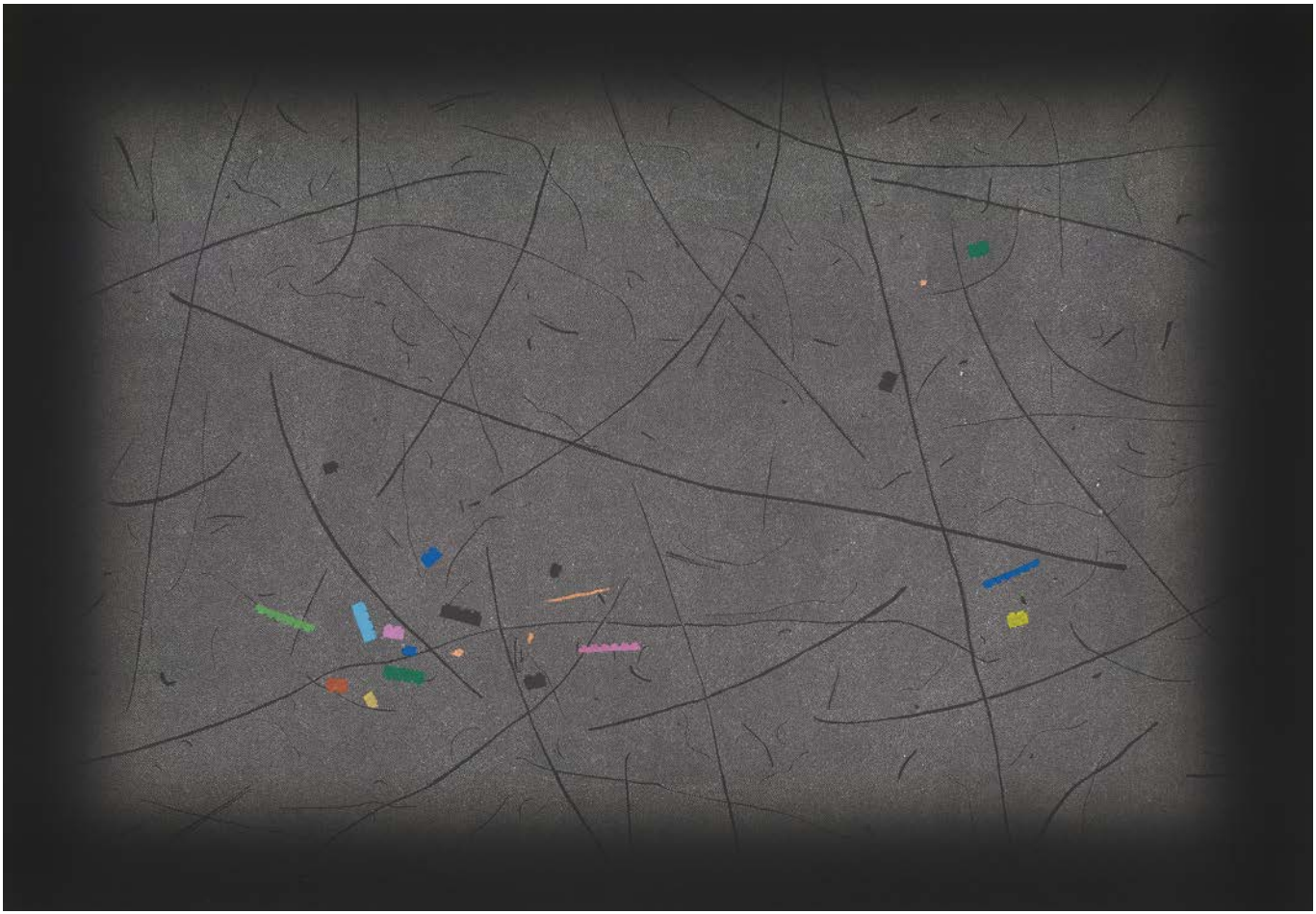
Agata Ciesielska-Shovkun / *PL*

Everyday receipt / Hétköznapi nyugta / Bon cotidian
drypoint, mixed technique / hidegtű, vegyes technika / ac rece, tehnică mixtă
60x40 cm / 2026



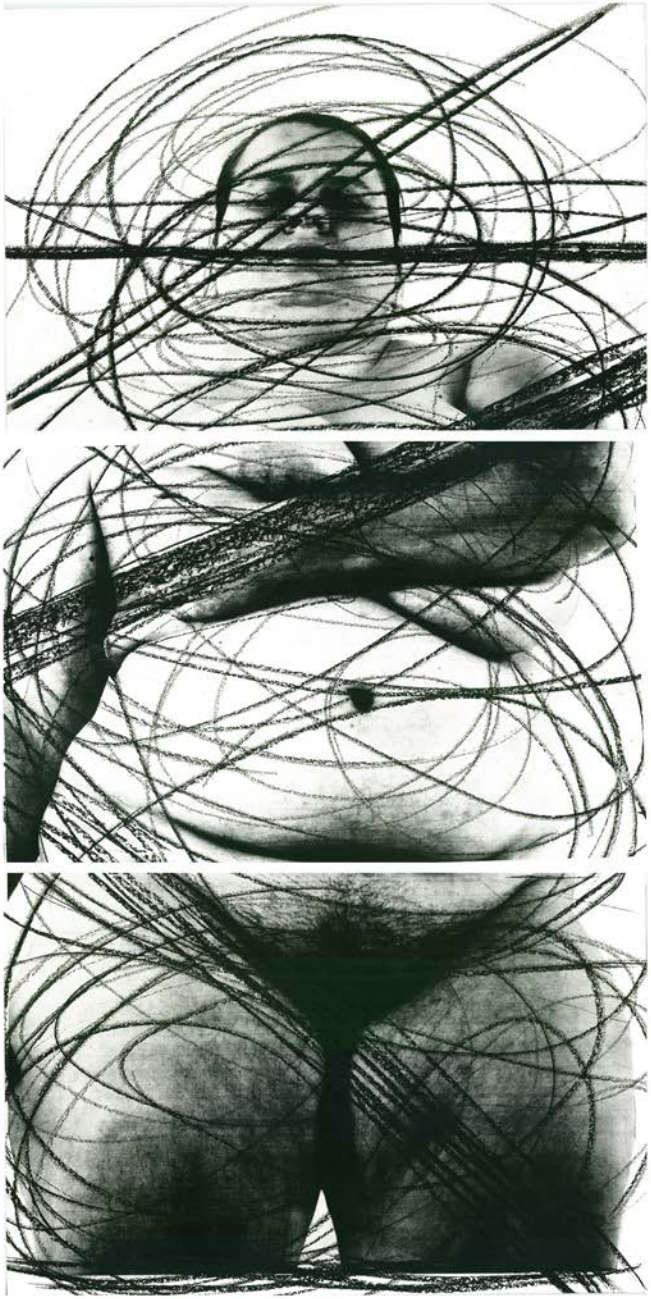
Agata Dworzak-Subocz / *PL*

Synergy_24 / Szinergia_24 / Sinergie_24
C-print / digitális nyomat / tipar digital
70x100 cm / 2024



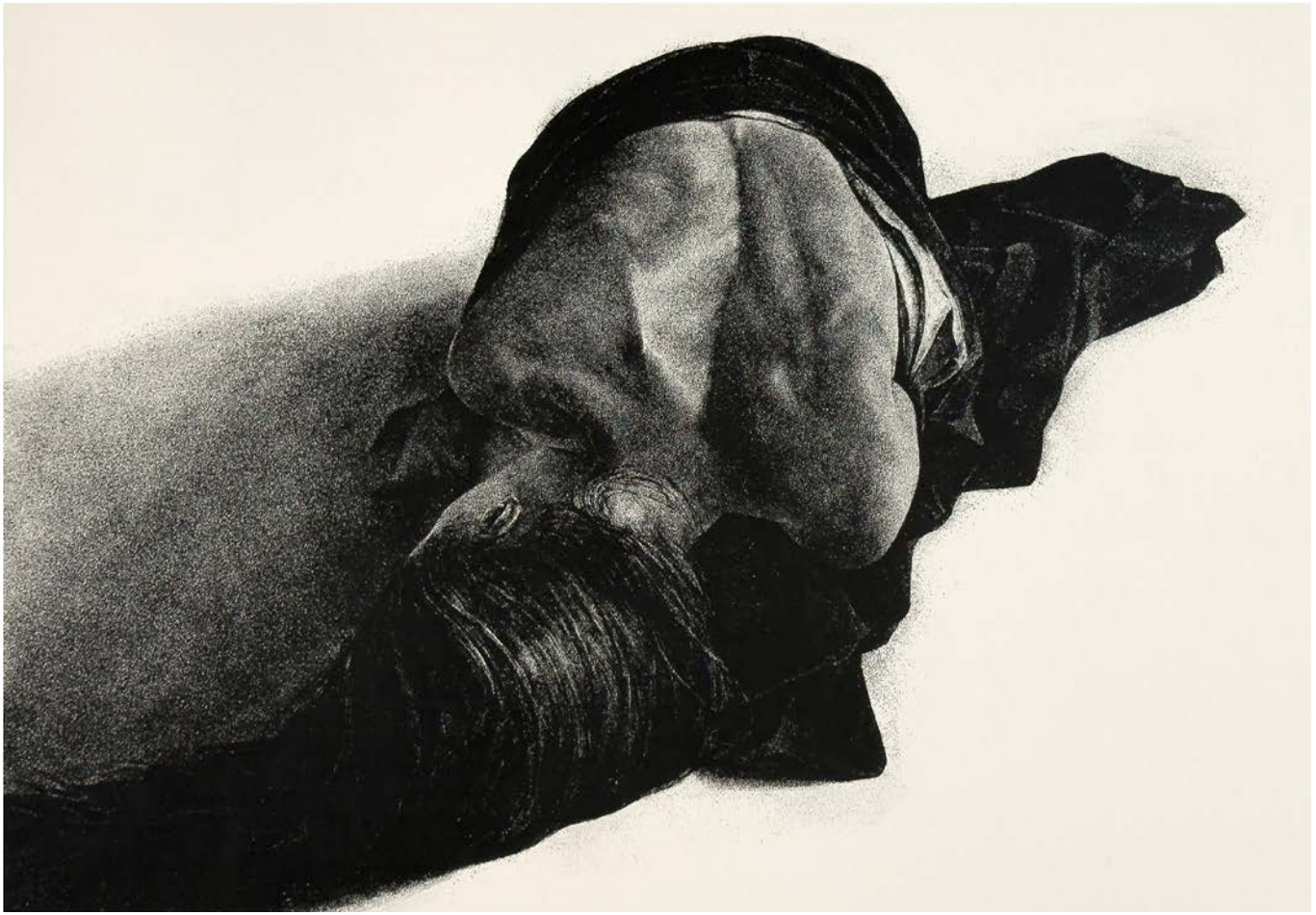
Agata Gertchen / *PL*

Watch your step _colour / Nézz a lábad elé _szín / Ai grijă pe unde calci _culoare
linoleum cut / linómetszet / linogravură
103x74 cm / 2024



Agata Hamilton / *PL*

Entangled / Összegabalyodva / Încâlcit
silkscreen, mixed technique, individual technique, anastatic reprint /
szitanyomat, vegyes technika, egyedi technika, anasztatikus utánnyomás /
serigrafie, tehnică mixtă, technică individuală, retipărire anastatică
210x300 cm / 2025



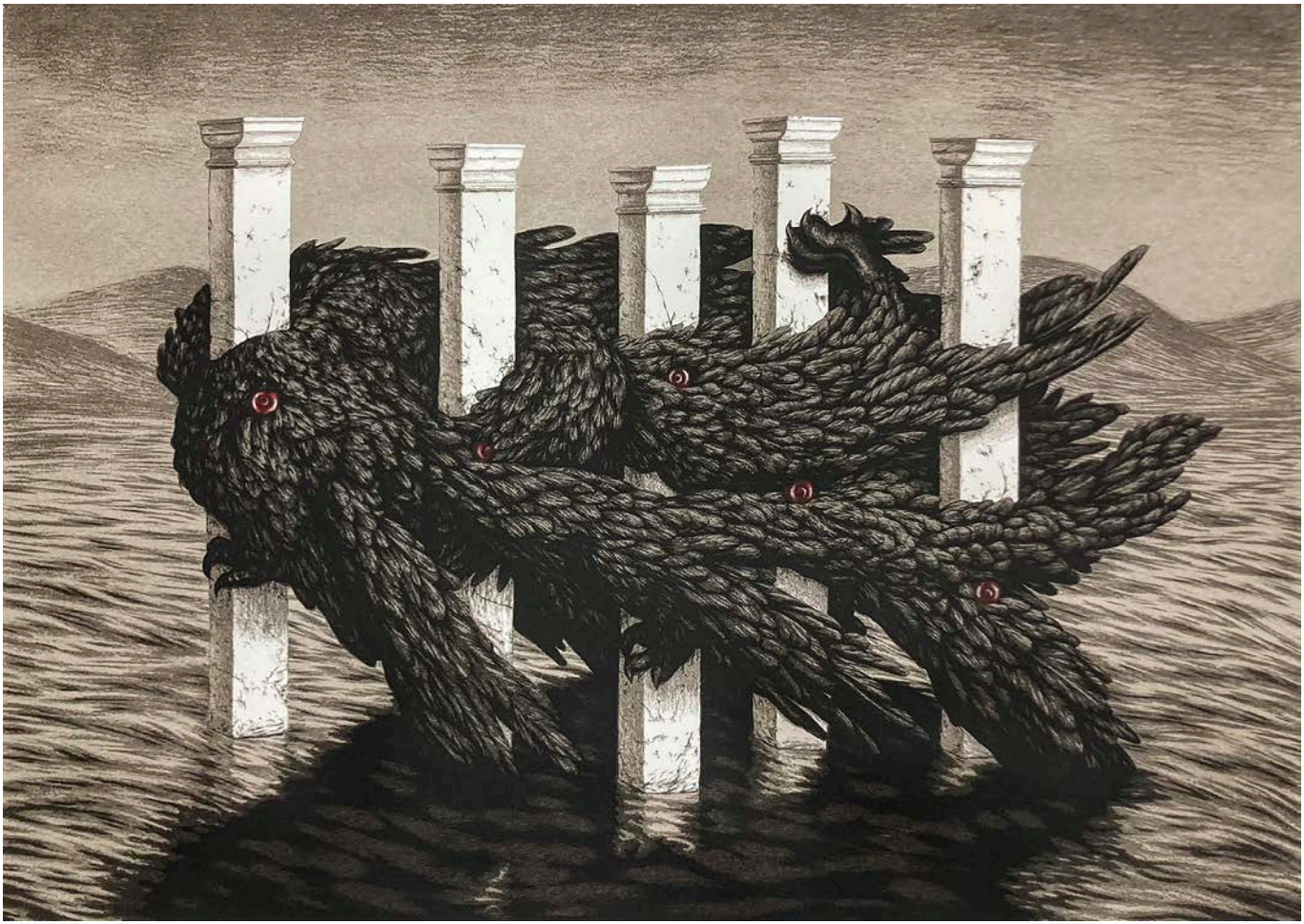
Agnieszka Lech-Bińczycka / *PL*

The source (in Tribute to A. Rodin) / A forrás (A. Rodin tiszteletére) / Sursa (omagiu lui A. Rodin)
aquatint, individual technique / foltmaratás, egyedi technika / acuatinta, tehnică individuală
100x70 cm / 2025



Agnieszka Półrola / *PL*

Locus latens I
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



Aksorn Khumchaem / *TH*

Withered / Elhervadt / Ofilit
silkscreen / szitanyomat / serigrafie
80x60 cm / 2024



Alberto Balletti / *IT*

Watery eyes / Könnyes szemek / Ochi înlăcrimați
individual technique / egyedi technika / technică individuală
50x70 cm / 2025



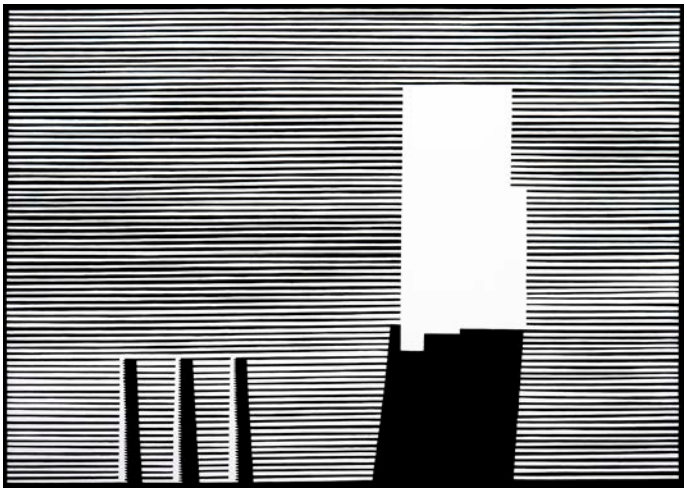
Aleksa Žunić / *RS*

Dad's jumper / Apu pulóvere / Puloverul lui tata
etching / rézkarc / acvaforte
62x49 cm / 2026



Aleksandra Lasoń / *PL*

Limbo I / Limbus I / Limb I
C-print, mixed technique / digitális nyomat, vegyes technika / tipar digital, tehnică mixtă
100x100 cm / 2026



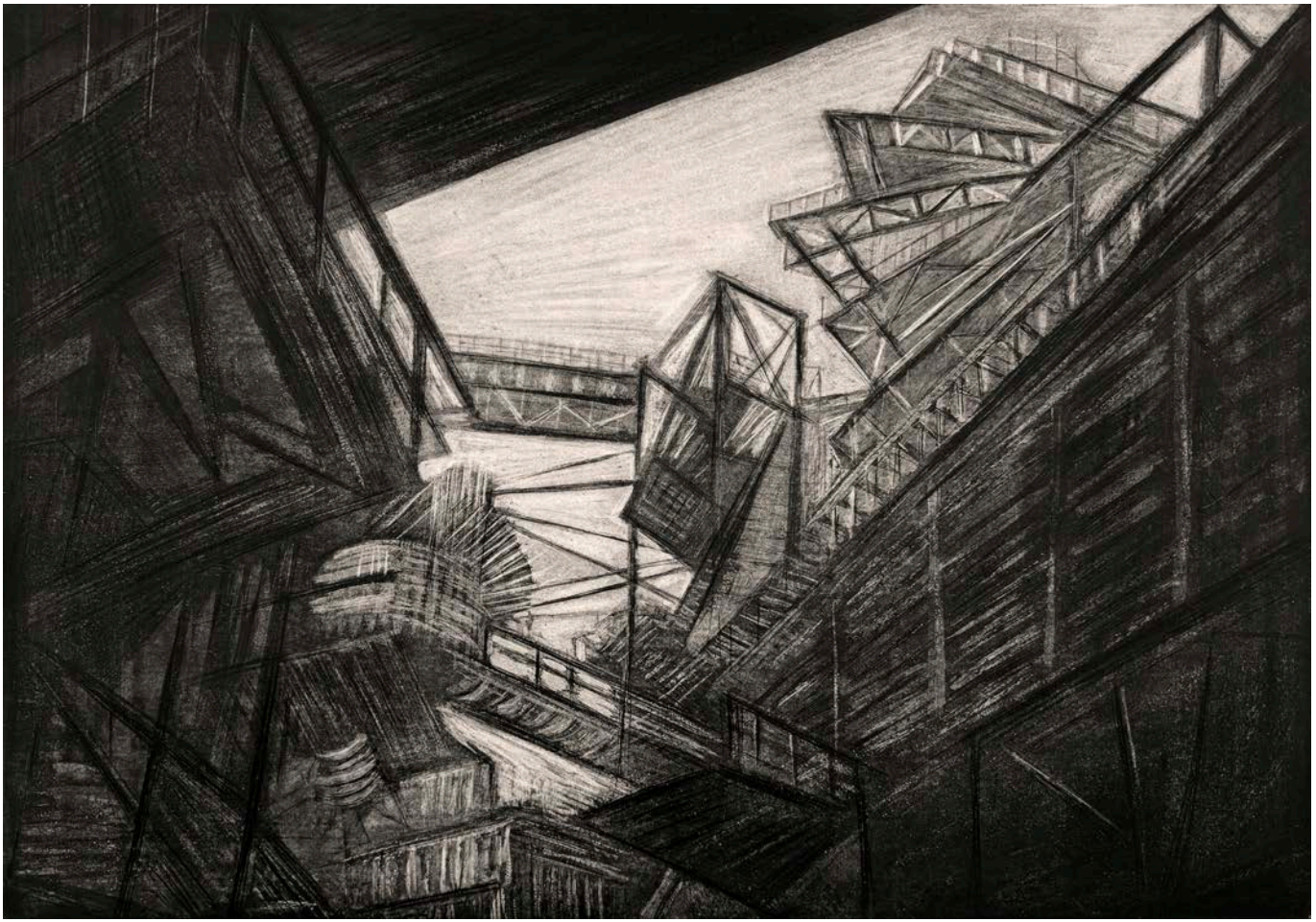
Alexander Todorov / *FR*

Somehow, somewhere, sometime III / Valahogy, valahol, valamikor III / Cumva, undeva, cândva III
linoleum cut / linómetszet / linogravură
74x55 cm / 2025



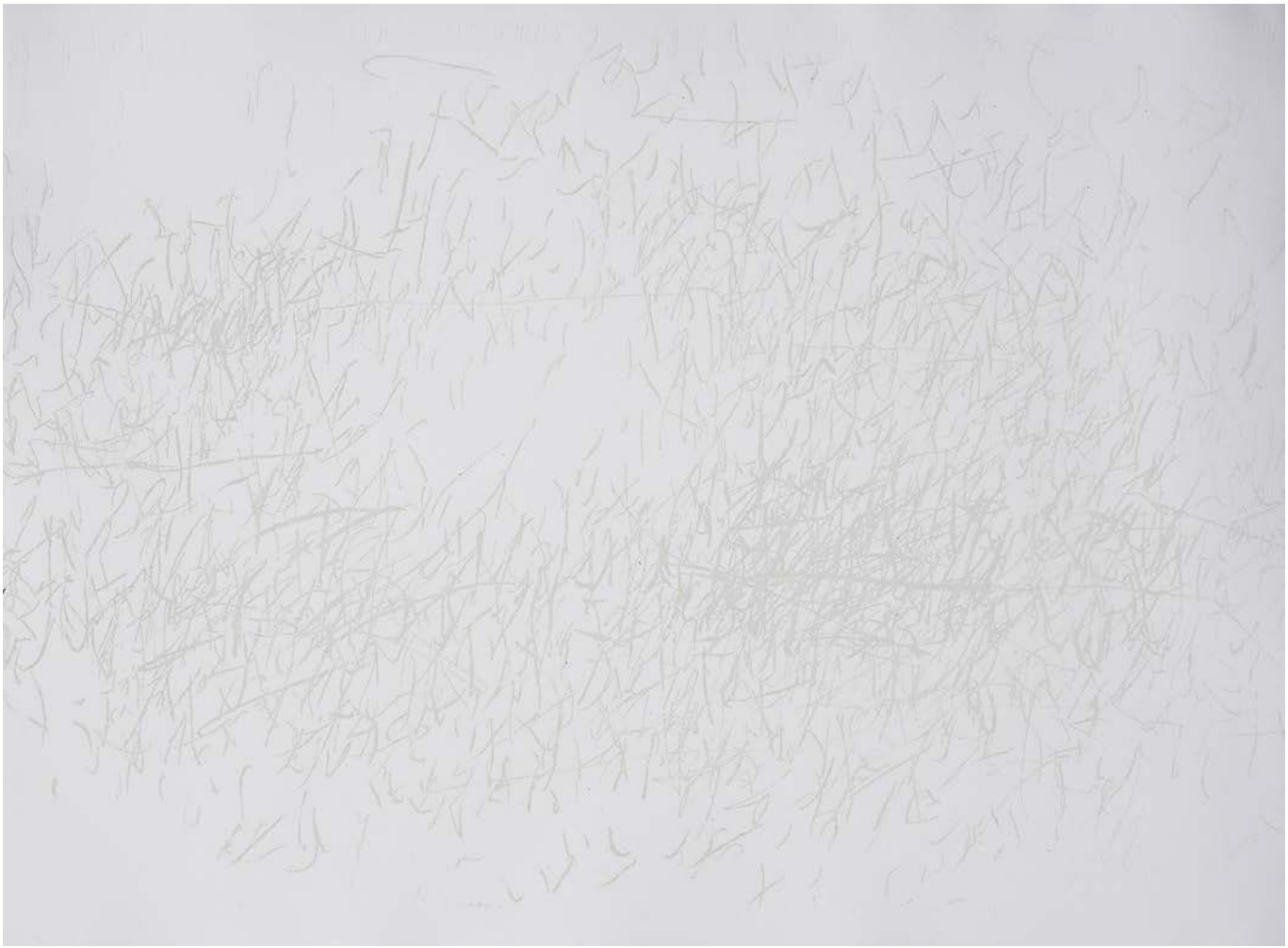
Alexandru Moga / *RO*

Who am I when I'm not looking? / Ki vagyok, amikor nem nézek? / Cine sunt când nu mă uit?
lithography / litográfia / litografie
67x84 cm / 2026



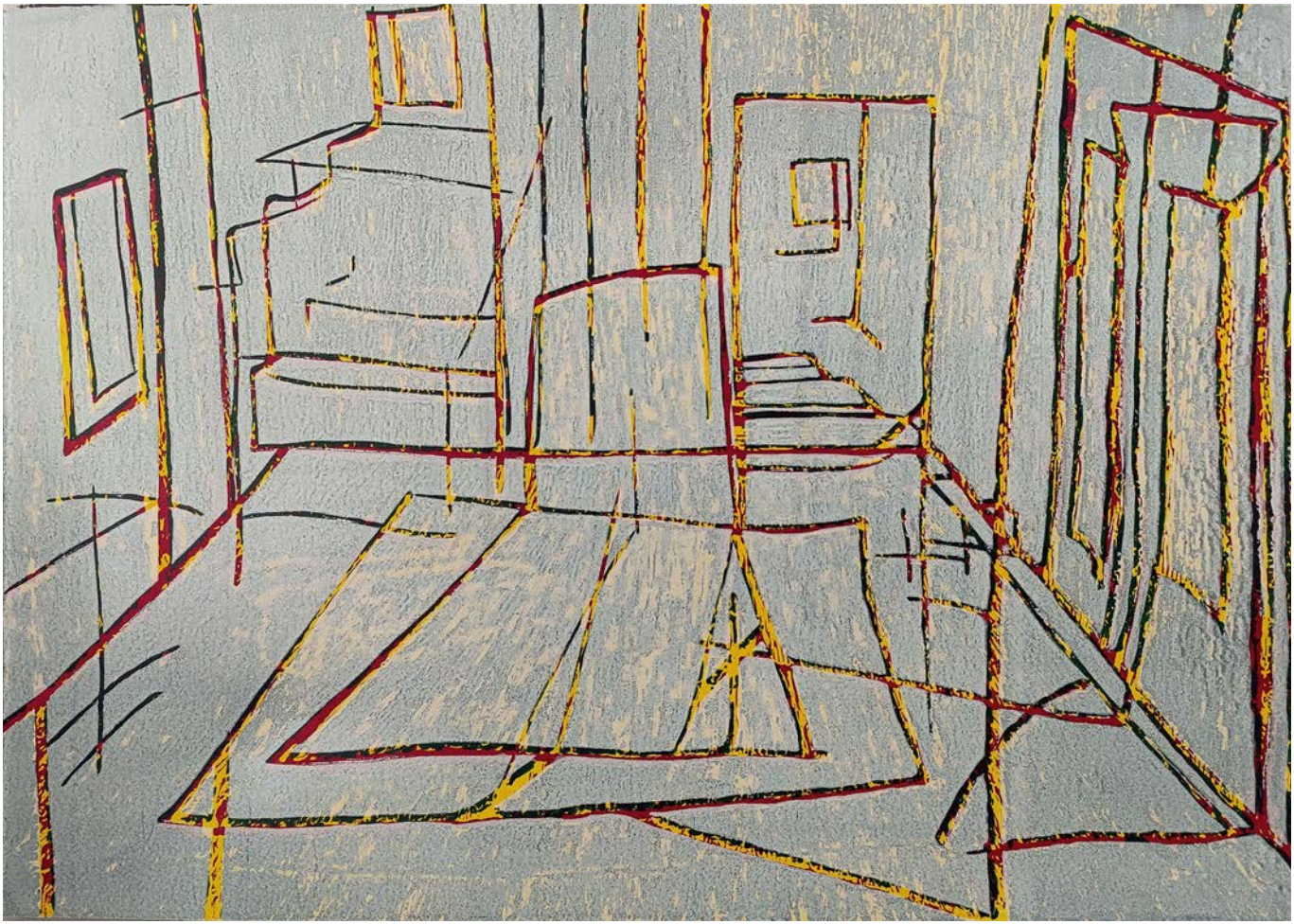
Alicja Habisiak-Matczak / *PL*

Towards the sky I / Az ég felé I / Spre cer I
drypoint, aquatint, electro-etching / hidegtű, foltmaratás, elektrolitikus maratás / ac rece, acuatinta, gravare electrolitică
100x70 cm / 2026



Ana Vivoda / *HR*

Fragments of morning 2 / A reggel töredékei 2 / Fragmente de dimineață 2
linoleum cut / linómetszet / linogravură
100x70 cm / 2024



Andrea Moračanin / *RS*

L3a
linoleum cut / linómetszet / linogravură
100x70 cm / 2024



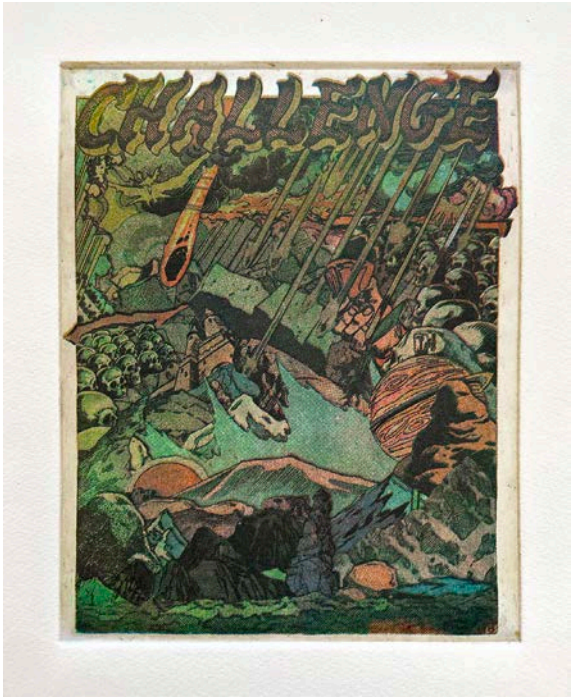
Andrei Alecsandru Pantea / *RO*

Archaeological site – 38°12’56.9” 13°19’17.8” / Régészeti lelőhely – 38°12'56.9" 13°19'17.8" / Sit arheologic – 38°12'56.9" 13°19'17.8"
woodcut / fametszet / xilogravură
80x90 cm / 2024



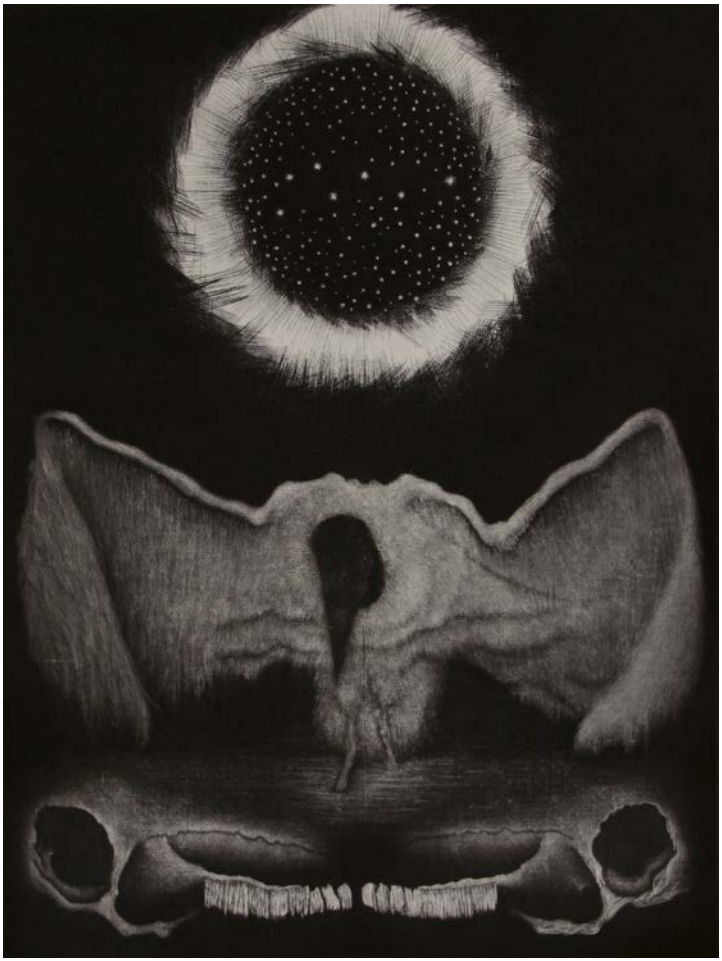
Andrei Neciu / *RO*

Happy ritual / Boldog rítus / Ritual fericit
mixed technique, individual technique / vegyes technika, egyedi technika / tehnică mixtă, tehnică individuală
50x150 cm / 2025



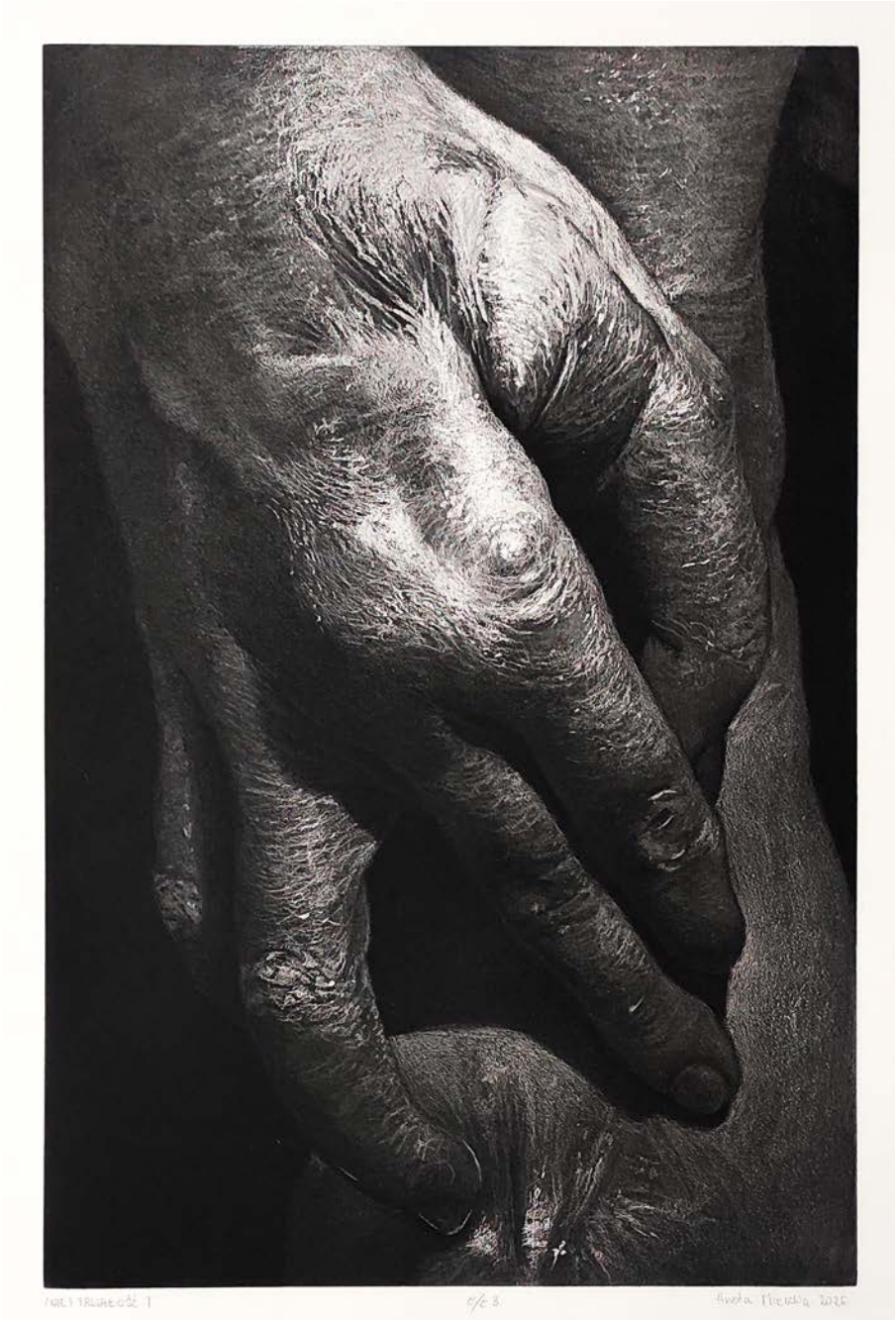
Andrew Rice / *US*

Challenge of lost futures / Elveszett jövők kihívása / Provocarea viitorurilor pierdute
etching / rézkarc / acvaforte
28x38 cm / 2025



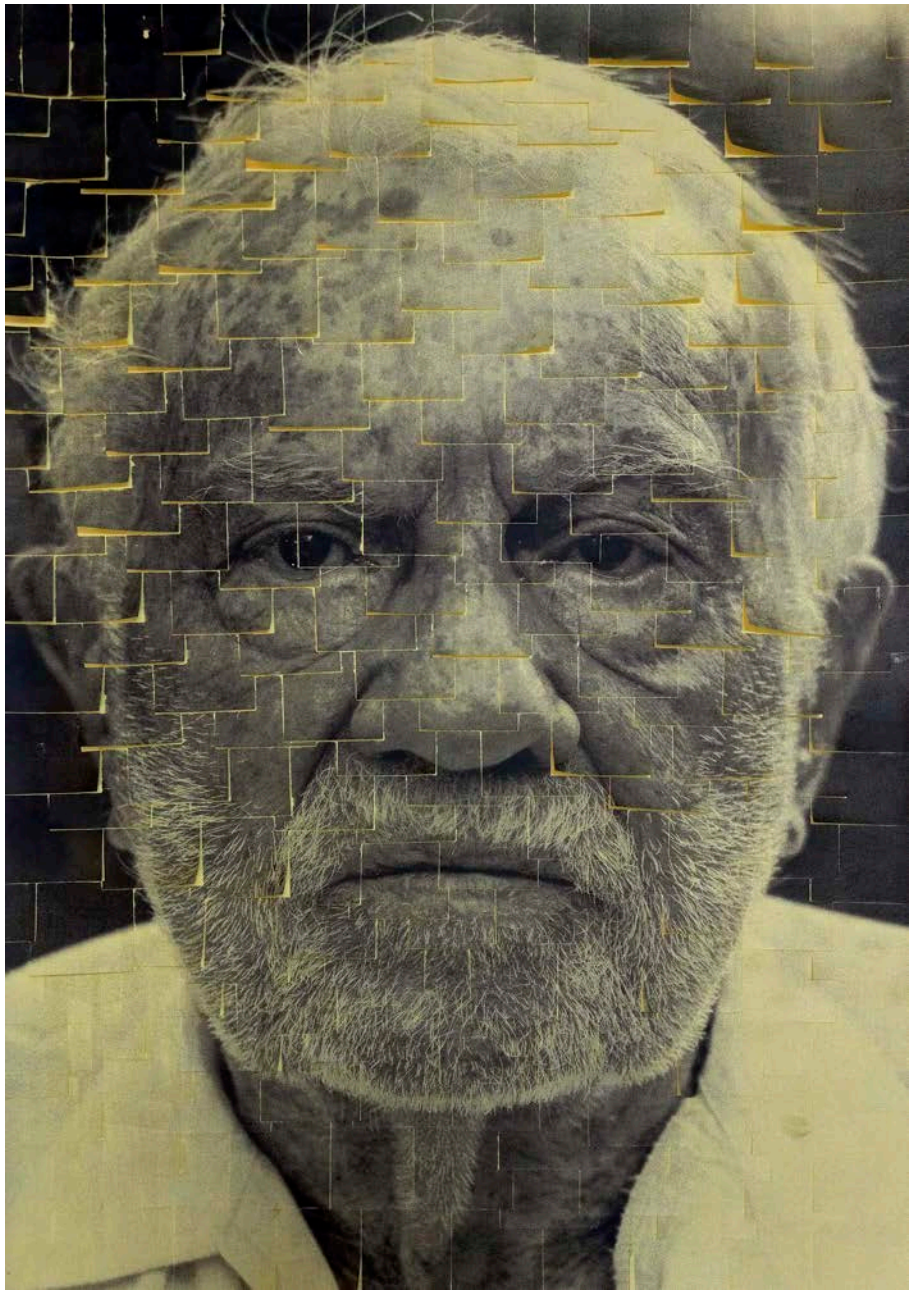
André Berger / *BR*

Marsh – state proof I / Mocsár – I. állapotpróba / Mlaștină – probă de stare I
mezzotint / mezzotinto / mezzotinta
39x53 cm / 2024



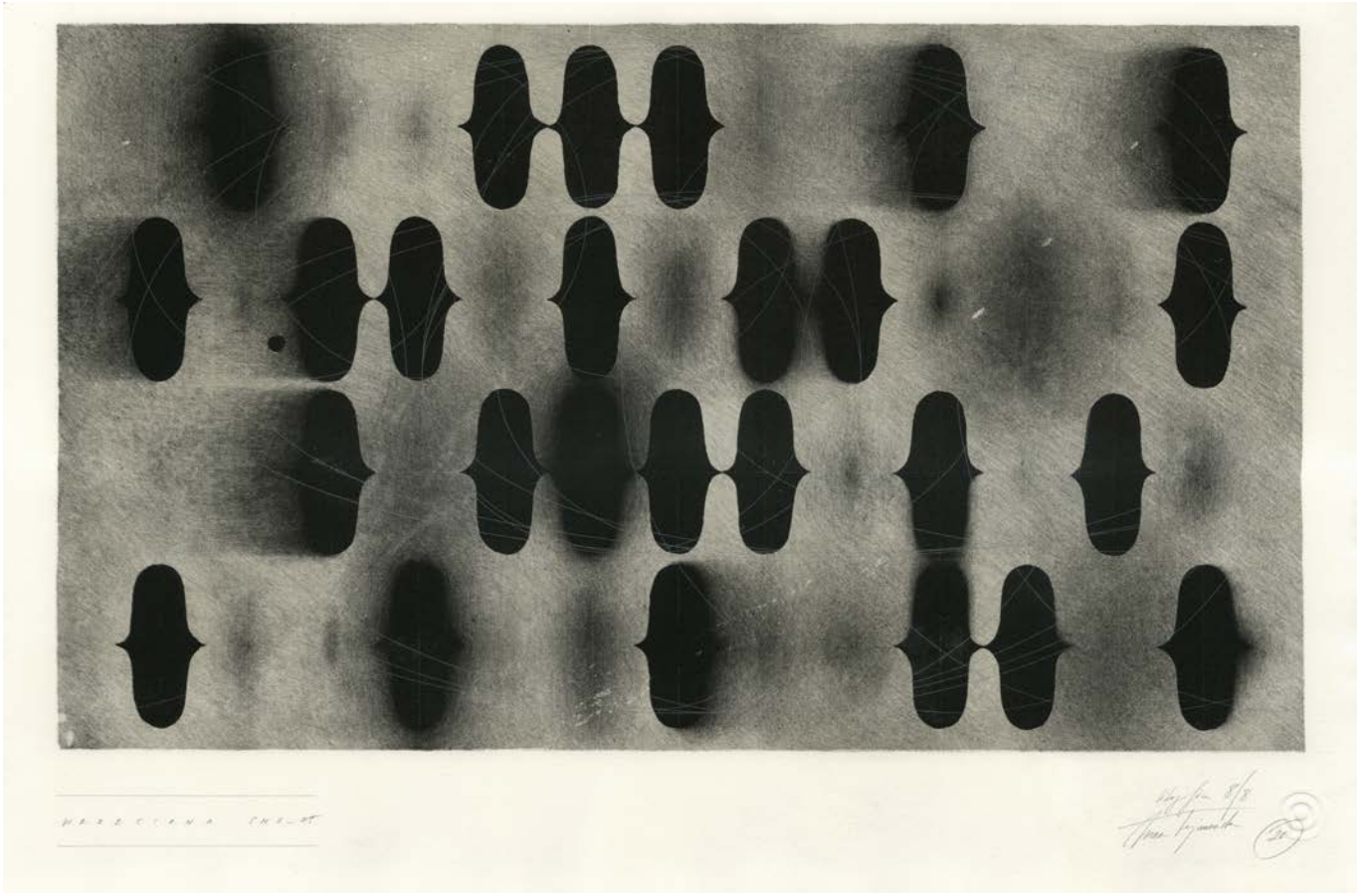
Aneta Mierzwa / *PL*

(Im)permanence I / Állandó(tlan)ság / (Im)pertinență
aquatint / foltmaratás / acuatinta
50x70 cm / 2026



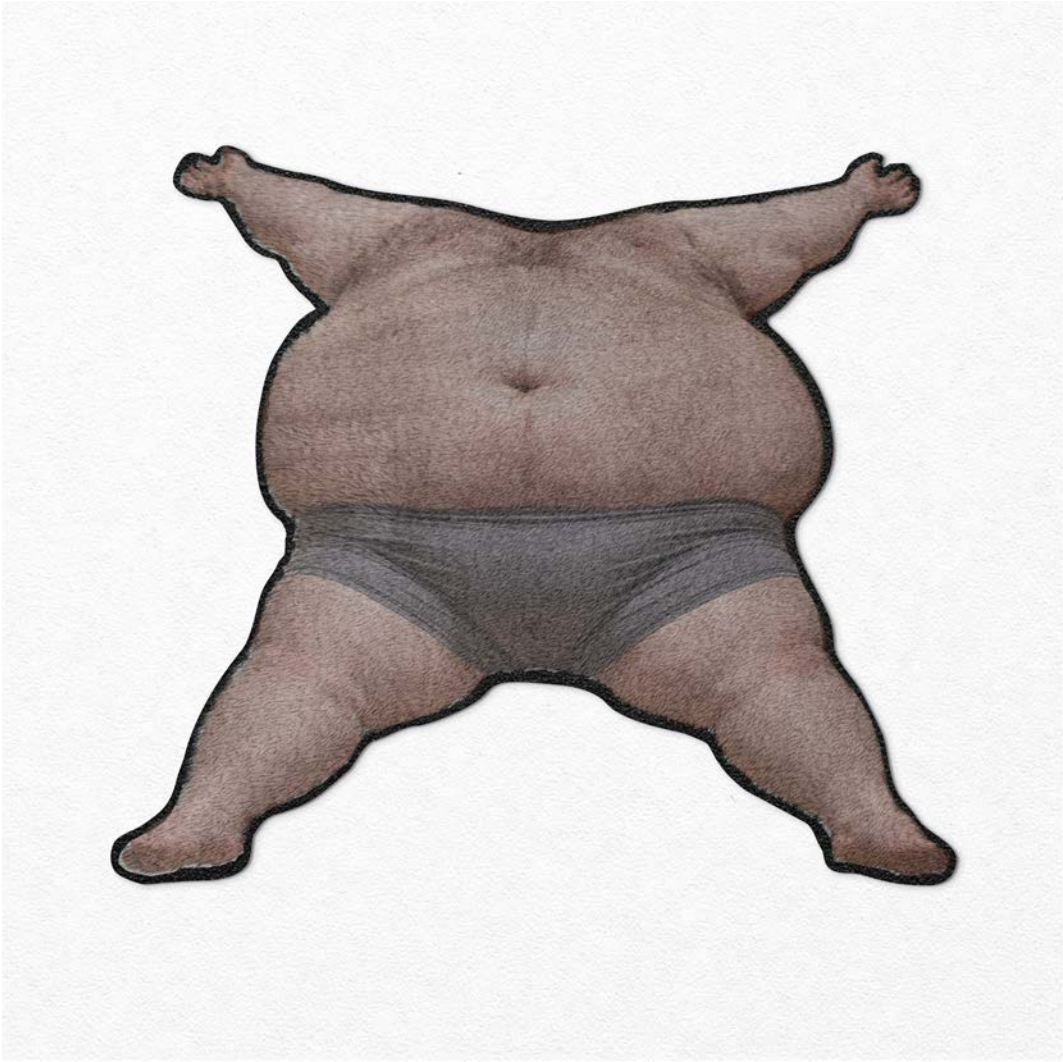
Anna Rendecka / *PL*

Disappearing (Bogdan, II) / Eltűnés (Bogdan, II) / Dispariție (Bogdan, II)
silkscreen / szitanyomat / serigrafie
70x100 cm / 2026



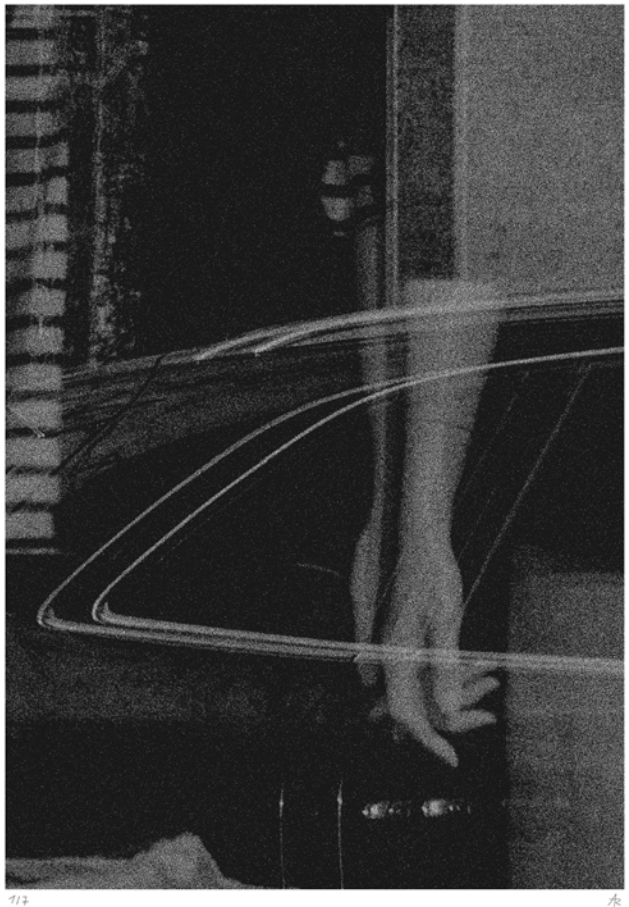
Anna Trojanowska / *PL*

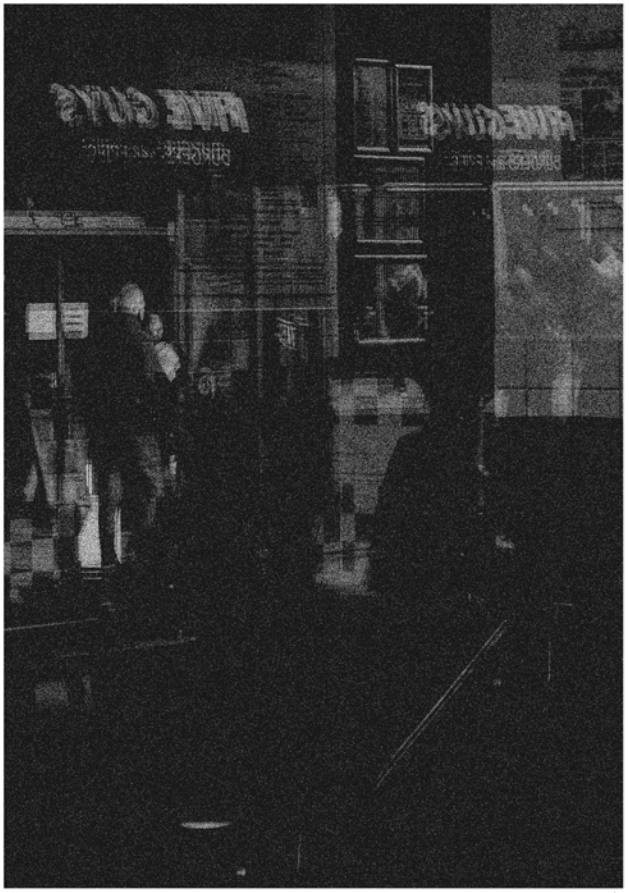
Sleep spindles_05 / Alvási orsók_05 / Fusuri de somn_05
lithography / litográfia / litografie
74x53 cm / 2026



Antal István / *AT*

Prey / Préda / Pradă
C-print, mixed technique / digitális nyomat, vegyes technika / tipar digital, tehnică mixtă
90x90 cm / 2026

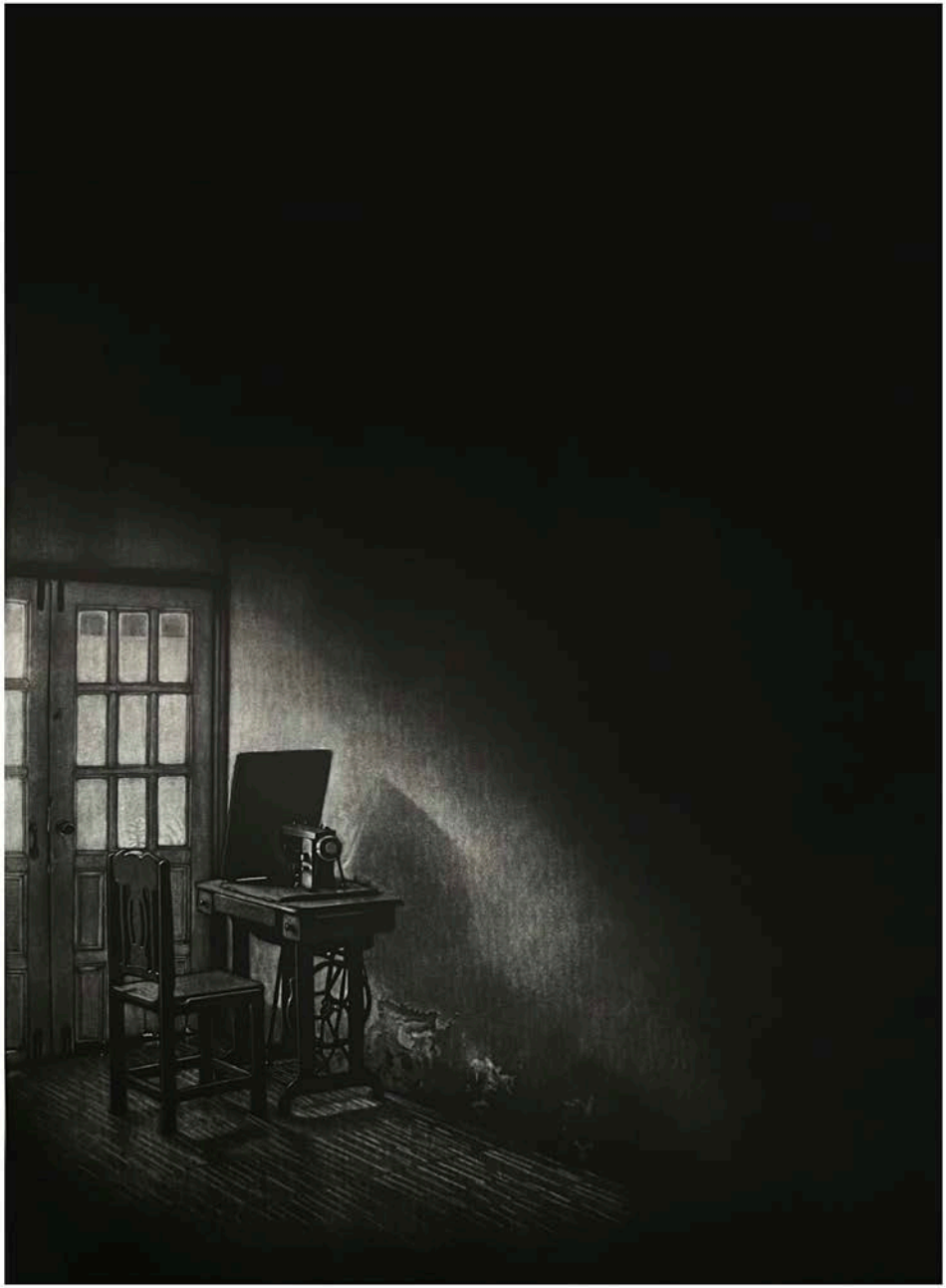




Antonia Reber / *DE*

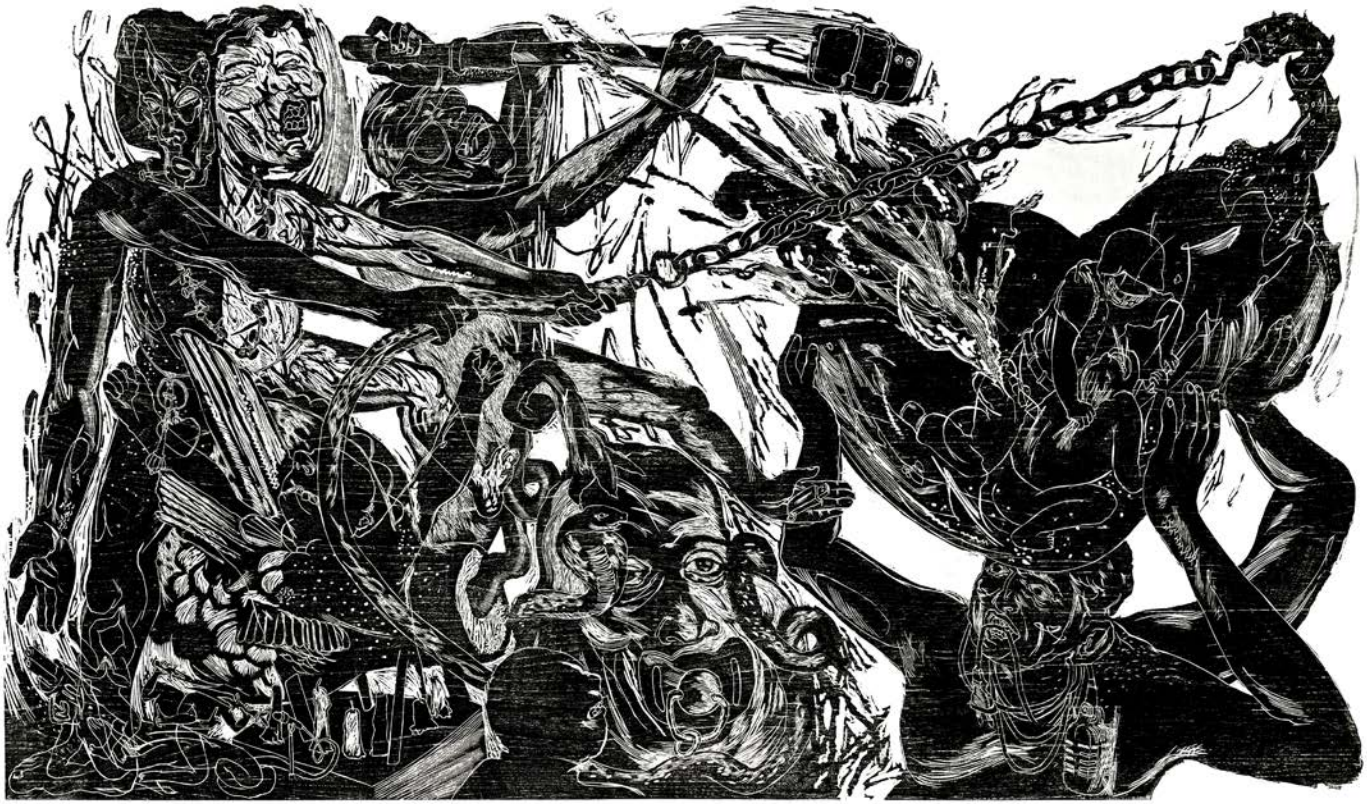
Confertus III
silkscreen / szitanyomat / serigrafie
42x59,4 cm / 2026

Confertus IV
silkscreen / szitanyomat / serigrafie
42x59,4 cm / 2026



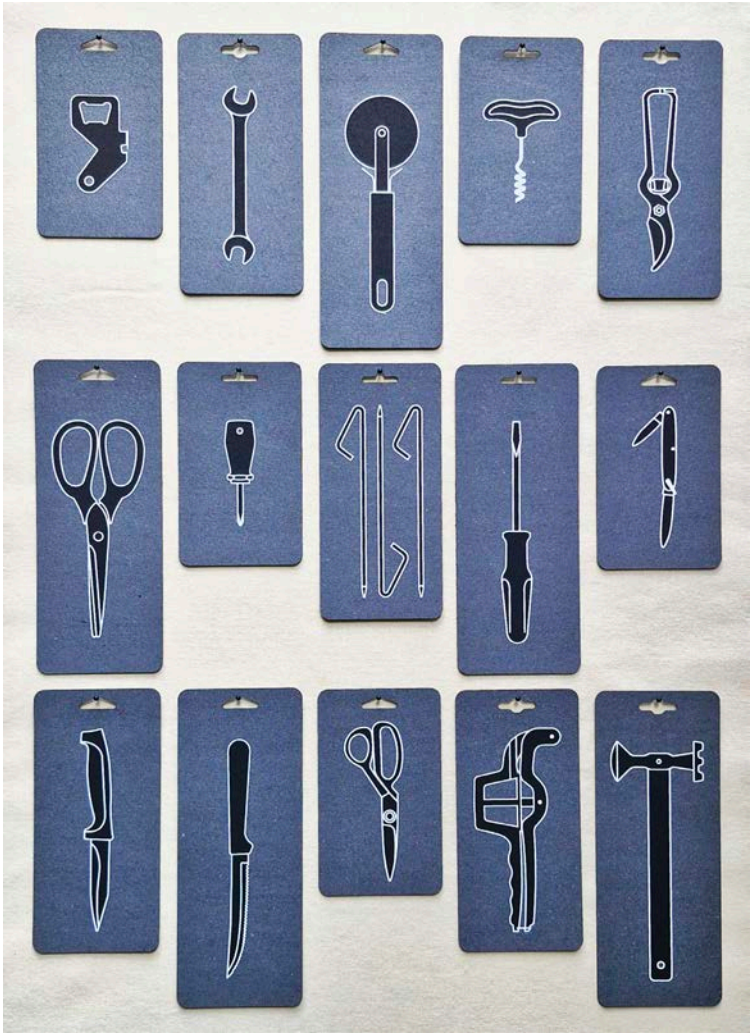
Anusorn Chaiyu / *TH*

Memory space within the mind /
Emléktér az elmében /
Spațiul memoriei din minte
mezzotint / mezzotinto / mezzotinta
75x105 cm / 2025



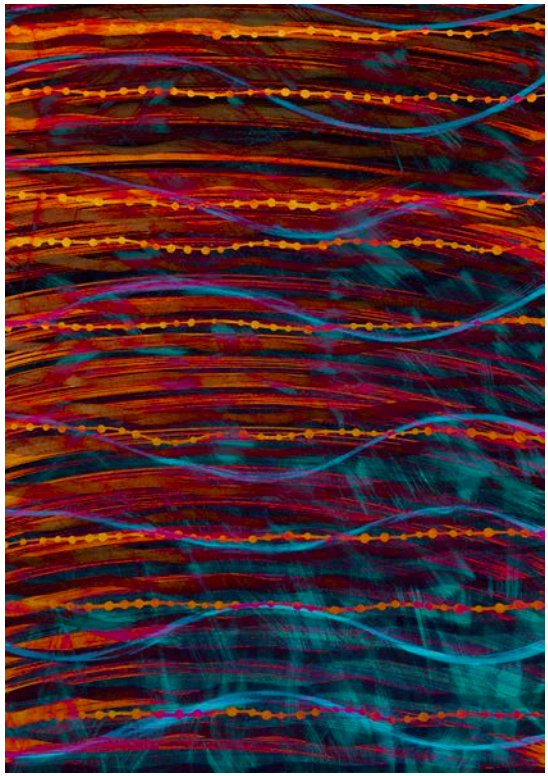
Arpan Sadhukhan / *IN*

Death is nothing but love / A halál nem más, mint szeretet / Moartea nu este decât iubire
woodcut / fametszet / xilogravură
196x117 cm / 2026



Augusto Sampaio / *BR*

Bladed weapon: to cut, to strike, to stab; #2 / Hidegfegyver: vágni, ütni, szúrni; #2 / Armă albă: a tăia, a lovi, a înjunghia; #2
silkscreen / szitanyomat / serigrafie
63,5x90 cm / 2026



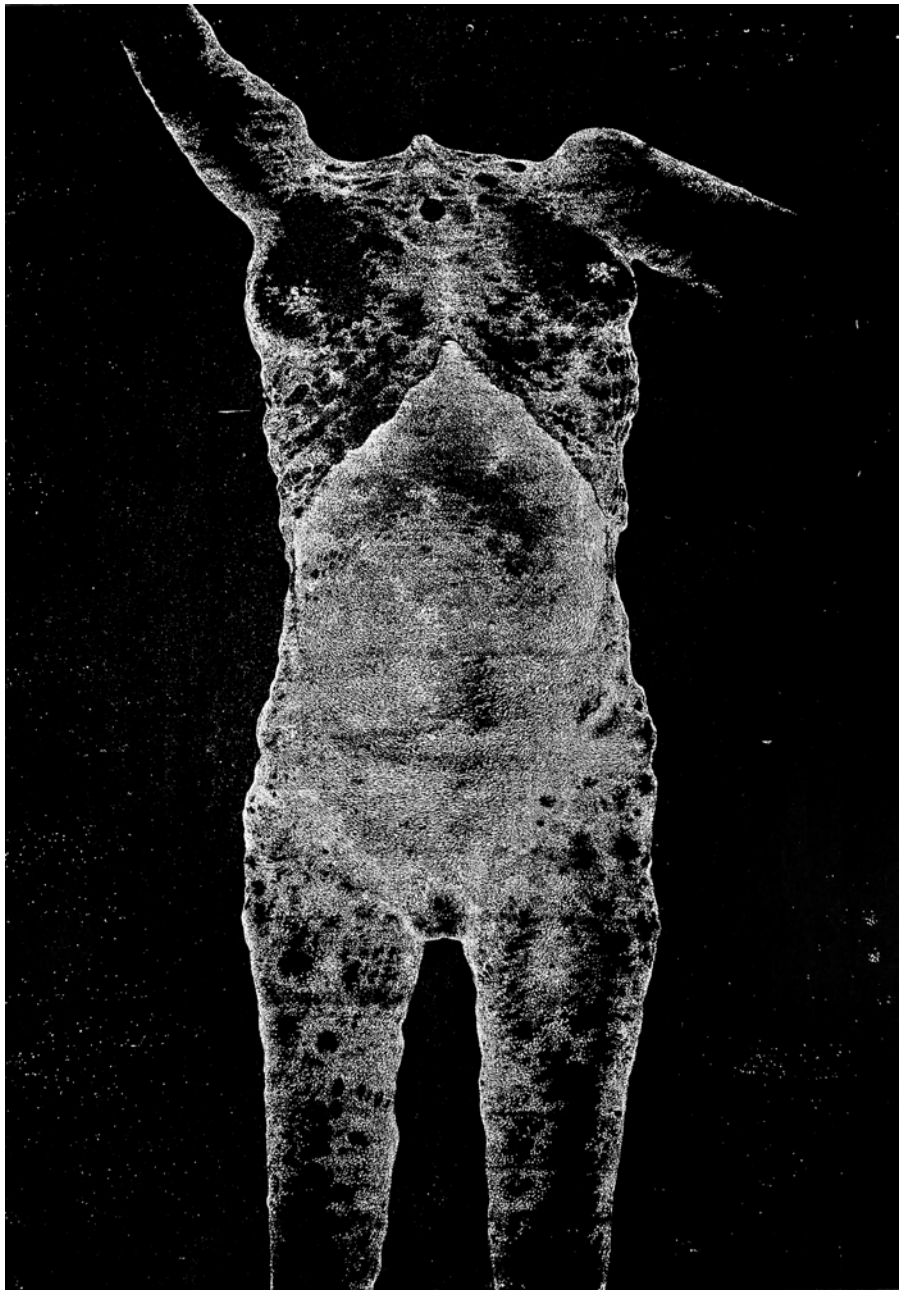
Ács Petra / *HU*

Entangled spectrum I / Összegabalyodott spektrum I / Spectru încâlcit I
C-print / digitális nyomat / tipar digital
42x59.4 cm / 2026



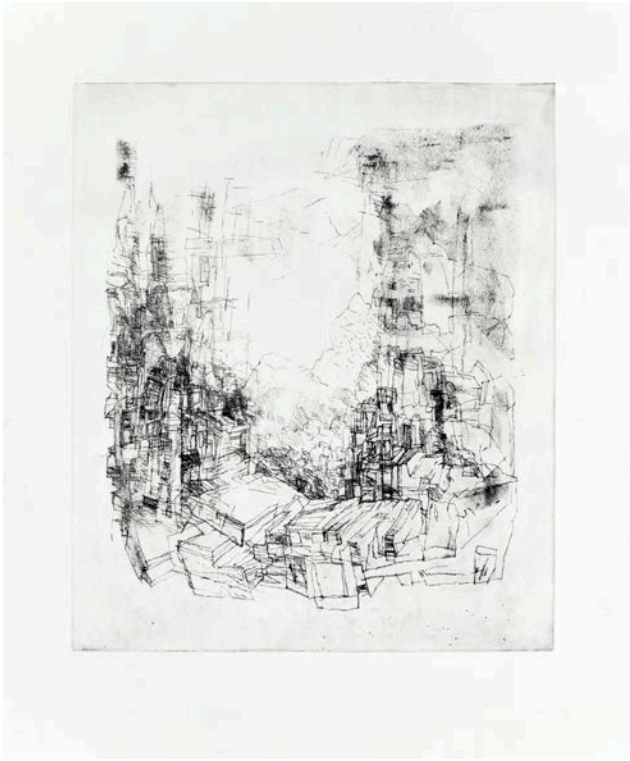
Baranyai b. András / *HU*

Navigator / Navigátor / Navigator
giclée print / giclée nyomat / print giclée
70x100 cm / 2026



Barna Mónika / *HU*

Like a gutted fish / Mint kibelezett hal /
Ca un pește eviscerat
etching / rézkarc / acvaforte
60x90 cm / 2026





Barta János / *HU*

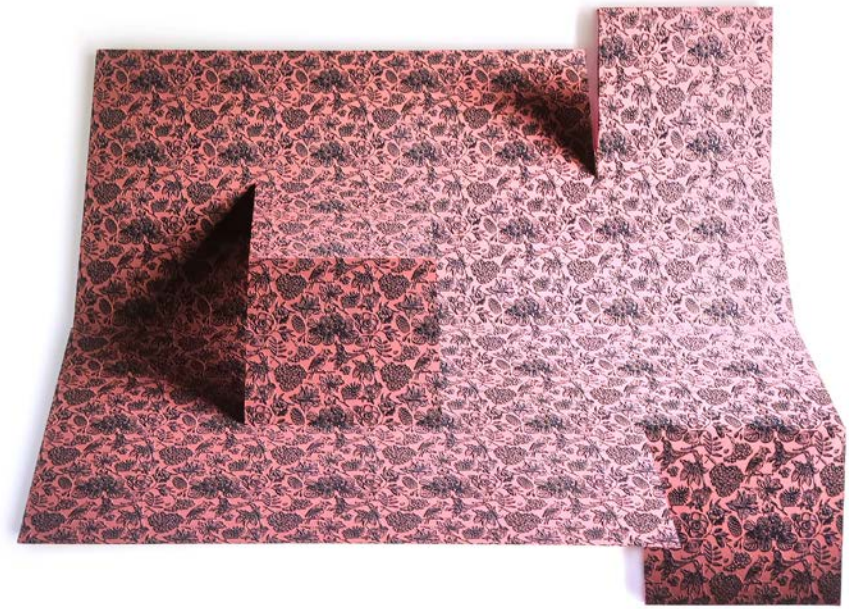
Burster – Atlanta, Earth – 5 April 2996 / Burster – Atlanta, Föld – 2996. április 5. / Burster – Atlanta, Pământ – 5 aprilie 2996
plate lithography / lemezlitográfia / litografie pe placă metalică
50x70 cm / 2026

Beata Cedrzyńska / *PL*

Hasonlóságok I / Asemănări I / Efigii I
C-print / digitális nyomat / tipar digital
60x60 cm / 2024

Berentz Péter / *HU*

Mimicry / Mimikri / Mimetism
C-print, individual technique /
digitális nyomat, egyedi technika /
tipar digital, tehnică individuală
2x60x80 cm / 2026



Binita Bandyopadhyay / *IN*

Scratched enough (I) / Eléggé
összekarcolva (I) / Zgâriat îndeajuns (I)
lithography / litográfia / litografie
76x51 cm / 2025





Biró János / *HU*

Ember I / Parázs I / Jar I
woodcut, mixed technique / fametszet, vegyes technika / xilogravură, tehnică mixtă
78x53 cm / 2025



Bodor Anikó / *HU*

Flying over a field / Röptetés mező fölött / Zbor deasupra unui câmp
C-print / digitális nyomat / tipar digital
100x70 cm / 2025



Boros Mátyás / *HU*

Impeded animal (1)(3)(4) / Akadályozott állat (1)(3)(4) /
Animal împiedicat (1)(3)(4) /
linoleum cut / linómetszet / linogravură
5x15x17 cm / 2025







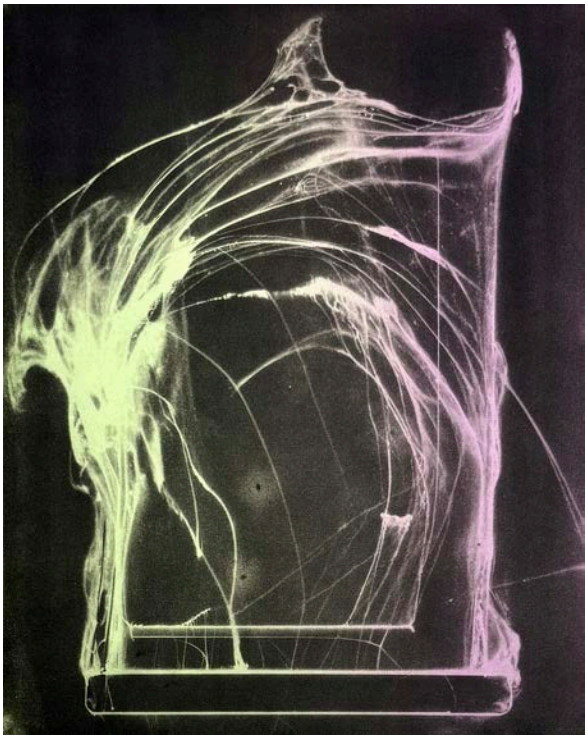
Braulio Alberto Camacho Herrera / *MX*

Carnival of souls / Lelkek karneválja / Carnavalul sufletelor
linoleum cut / linómetszet / linogravură
69.5x49.5 cm / 2026



Bugyi István / *HU*

Hidden routine / Titkolt rutin / Rutină ascunsă
linoleum cut, mixed technique / linómetszet, vegyes technika / linogravură, tehnică individuală
84x70 cm / 2026



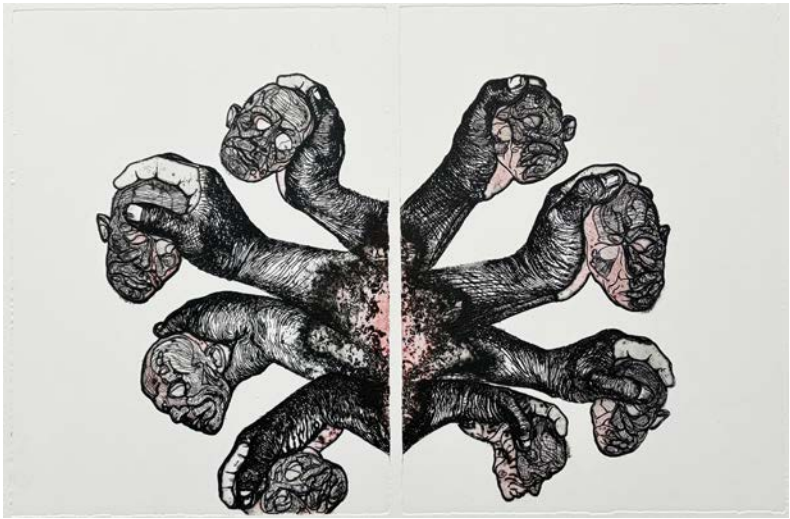
Cecilia Enberg / *SE*

Between worlds and differences / Világok és különbségek között / Între lumi și diferențe
photopolymer / fotopolimer / fotopolimer
40x50 cm / 2024



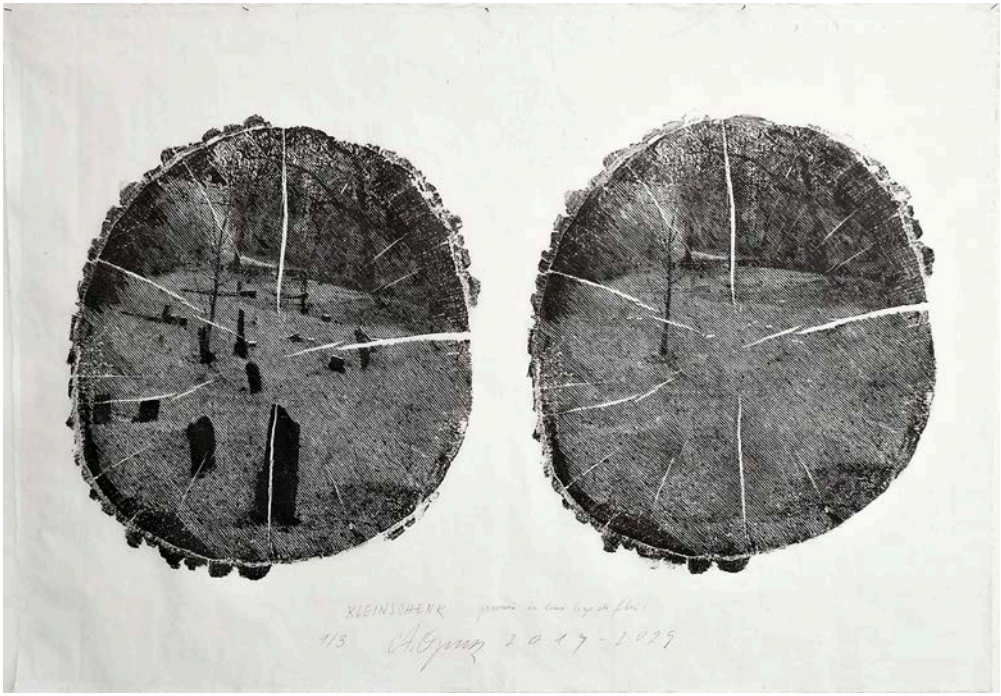
Chakkaphan Chitphimai / *TH*

Dancing in the light / Tánc a fényben / Dansând în lumină
woodcut / fametszet / xilogravură
60x80 cm / 2025



Chatchawan Amsomkid / *TH*

Eight hands, one silence no. 2 / Nyolc kéz,
egyetlen csend, 2. / Opt mâini, o singură tăcere, nr. 2
etching / rézkarc / acvaforte
61.5x40.5 cm / 2026



Cristian Opriș / *RO*

Kleinschenk (Cincșor)
woodcut / fametszet / xilogravură
98x69 cm / 2025



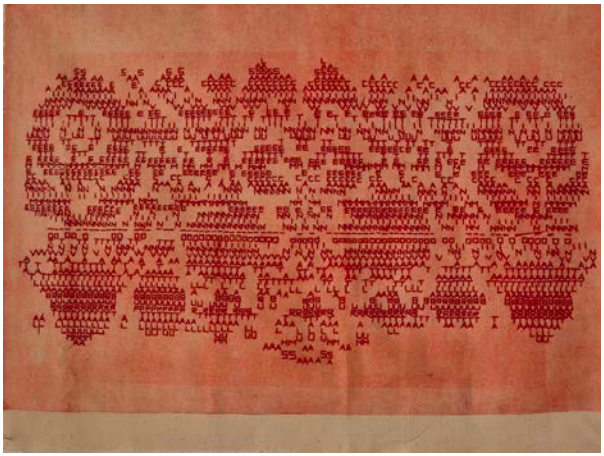
Csomós Zoltán / *HU*

Before enlightenment / Megvilágosodás előtt / Înainte de iluminare
linoleum cut / linómetszet / linogravură
50x70 cm / 2026



Daniela Savini / *IT*

Like water / Mint a víz / Ca apa
drypoint, individual technique, burin / hidegtű, egyedi technika, rézmetszet / ac rece, individual technique, gravură cu burinul
48x35 cm / 2025



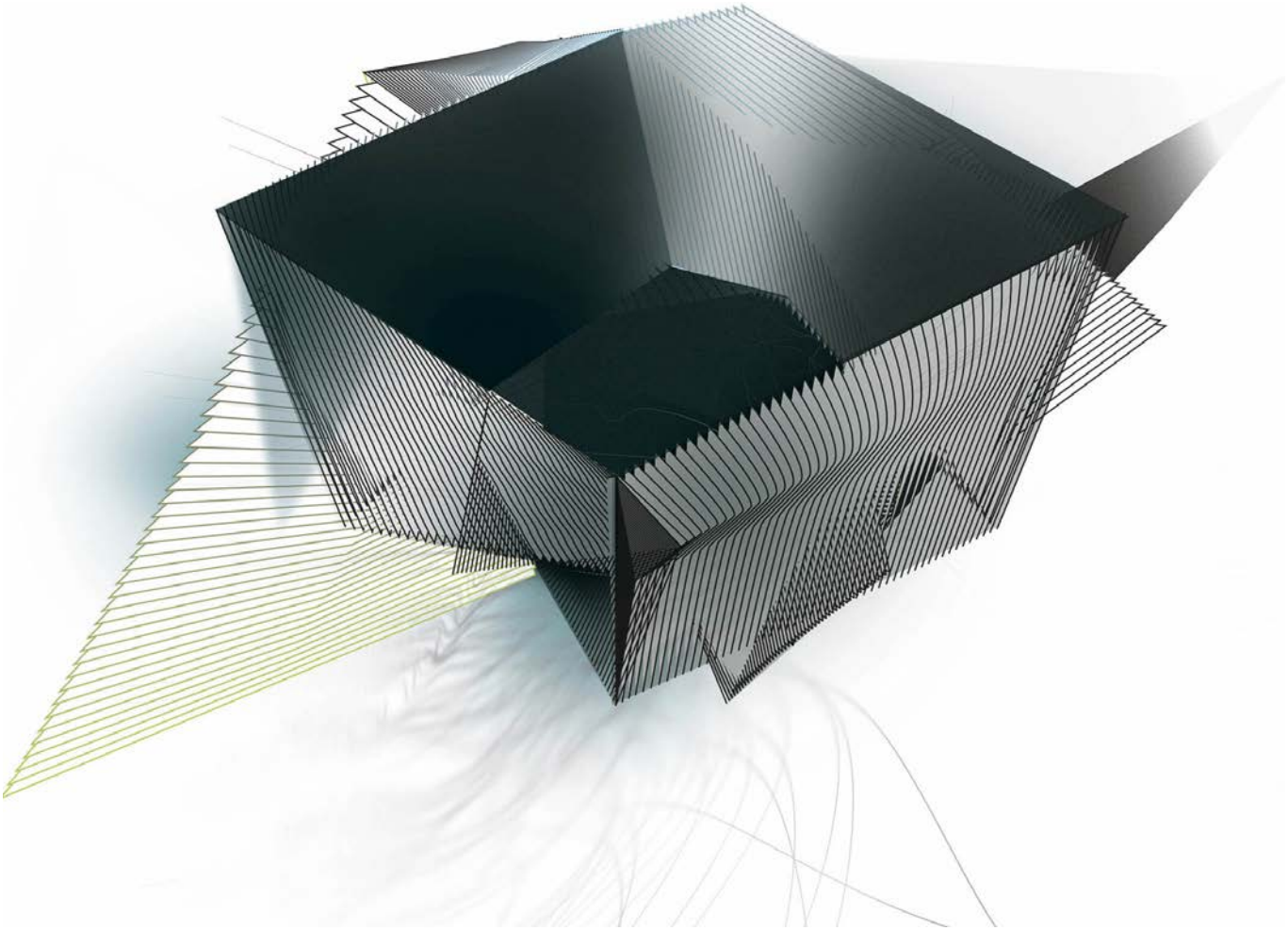
Daria Rotar / *RO*

What I sewed and unpicked / Amit megvarrtam és kibontottam / Ce am cusut și am descusut
linoleum cut / linómetszet / linogravură
60x40 cm / 2025



Darina Peeva / *BG*

Distortion 2 / Torzulás 2 / Distorsiune 2
mixed technique / vegyes technika / tehnică mixtă
70x100 cm / 2026



Dariusz Zastoka / *PL*

Monolith / Monolit / Monolit
C-print / digitális nyomat / tipar digital
100x70 cm / 2025



Darya Hancharova / *PL*

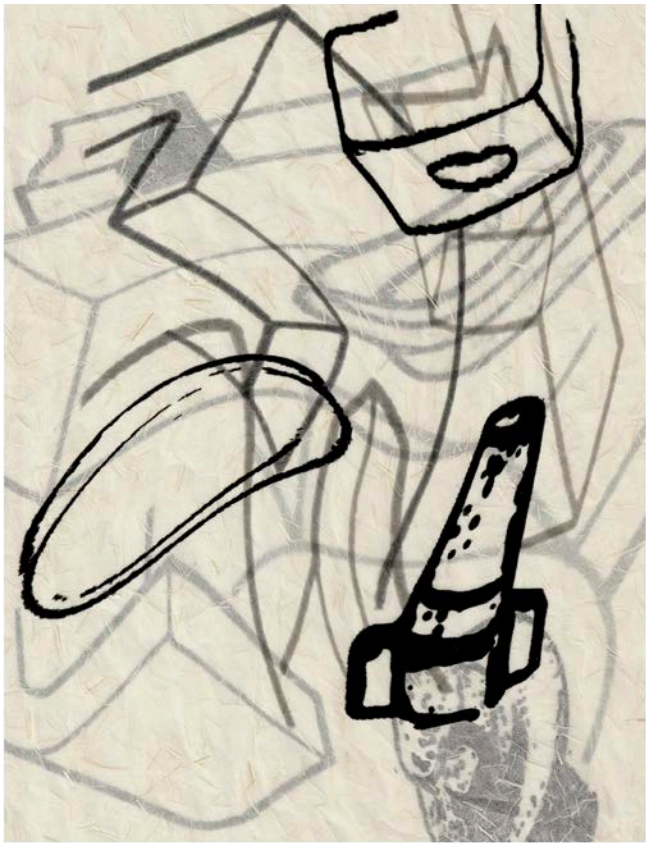
Poetry of ecstasy / Az ekstázis költészete / Poezia extazului
mezzotint / mezzotinto / mezzotinta
20x20 cm / 2025



Deborah Chapman / *CA*

A single night's exile / Egyetlen éjszaka száműzetése / Exilul unei singure nopți
mezzotint / mezzotinto / mezzotinta
62.5 x46cm / 2025





Derek Michael Besant / *CA*

Objects in water #1 #3 / Tárgyak a vízben #1 #3 / Obiecte în apă #1#3
mixed technique, individual technique / vegyes technika, egyedi technika / tehnică mixtă, tehnică individuală
53x66 cm / 2026



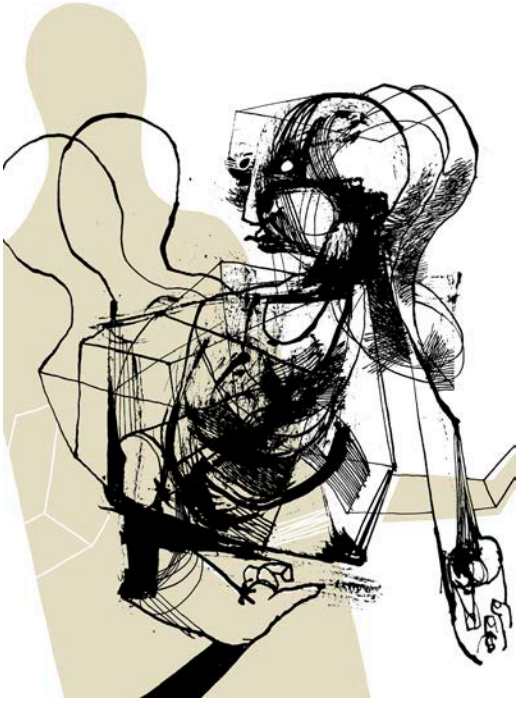
Devon Stackonis / *PL*

You, me, and the moon (part II): across a great distance and in increasingly dire circumstances / Te, én és a Hold (II. rész): nagy távolságon át, egyre kétségbeejtőbb körülmények között / Tu, eu și Luna (partea a II-a): de la mare depărtare și în împrejurări tot mai cumplite
mezzotint / mezzotinto / mezzotinta
74x44.5 cm / 2025



Dicső Eszter Nóra / *HU*

You and me. Between us, the ‘and’, yet... II / Te és én. Közöttünk az "és", mégis... II / Tu și eu. Între noi, "și"-ul, și totuși... II
silkscreen / szitanyomat / serigrafie
100x70 cm / 2025





Dimén Áron / *HU*

Distortion 2 / Torzulás 2 / Distorsiune 2
silkscreen / szitanyomat / serigrafie
50x70 cm / 2026

Dimény András / *RO*

Bridge 2 / Híd 2 / Pod 2 (in memoriam Ioan Aurel Mureșan)
C-print / digitális nyomat / tipar digital
70x50 cm / 2025



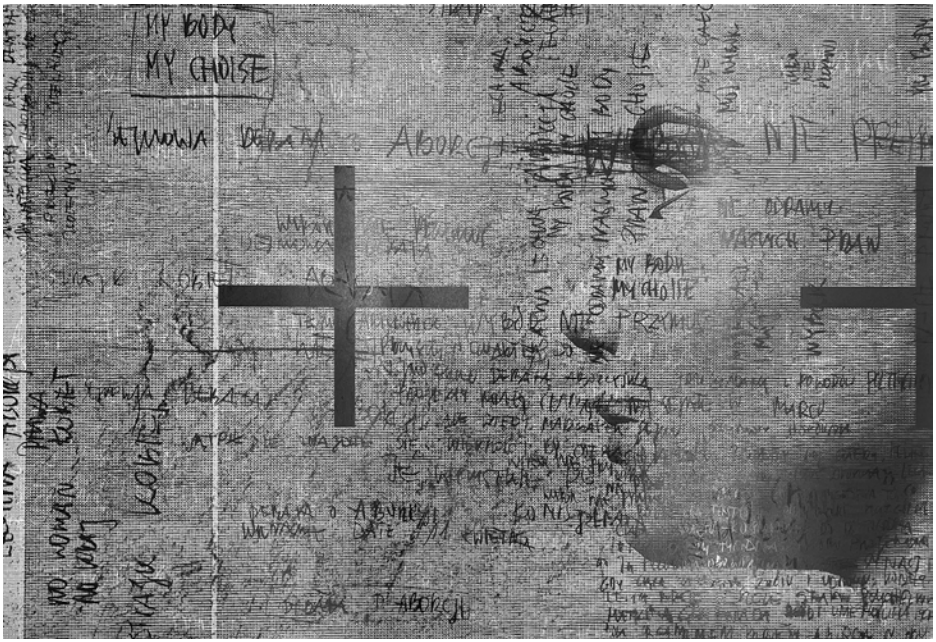


Dimitar Hristev / *BG*

Authority / Tekintély / Autoritate
linoleum cut / linómetszet / linogravură
50x70 cm / 2025

Dominika Surmacz / *PL*

Scheme_x3 / Séma_x3 / Schemă_x3
etching, offset, mixed technique / rézkarc, offszet, vegyes technika / acvaforte, offset, tehnică mixtă
96x75 cm / 2025



Duet Pawłowski-Uchman / *PL*

Camouflage – Code / Álcázás – Kód / Camuflaj – Cod
silkscreen / szitanyomat / serigrafie
100x70 cm / 2024



Eija Piironen / *FI*

Good Night and Goodbye / Jó éjt és viszlát / Noapte bună și adio
woodcut, collage / fametszet, kollázs
xilogravură, colaj
70x50 cm / 2024







Eszter Sziksz / *US*

Self-portrait 2025, Stage I- II- III: melting-ice print /
Önarckép 2025, I-II-III szakasz: olvadójég-nyomat /
Autoportret 2025, etapa I-II-III: imprimare cu gheață topită
silkscreen / szitanyomat / serigrafie
40x45 cm / 2025



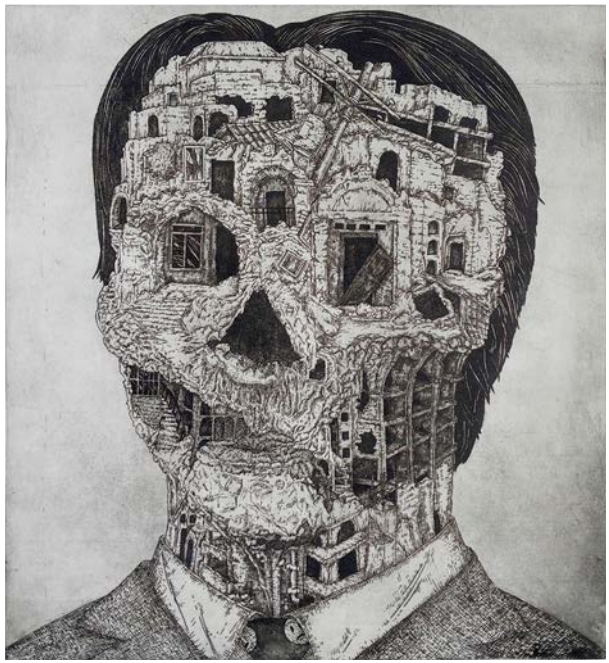
Ewa Gzyl / *PL*

The insides of myself / Belsőségeim / Măruntaiele mele
silkscreen / szitanyomat / serigrafie
50x70 cm / 2025



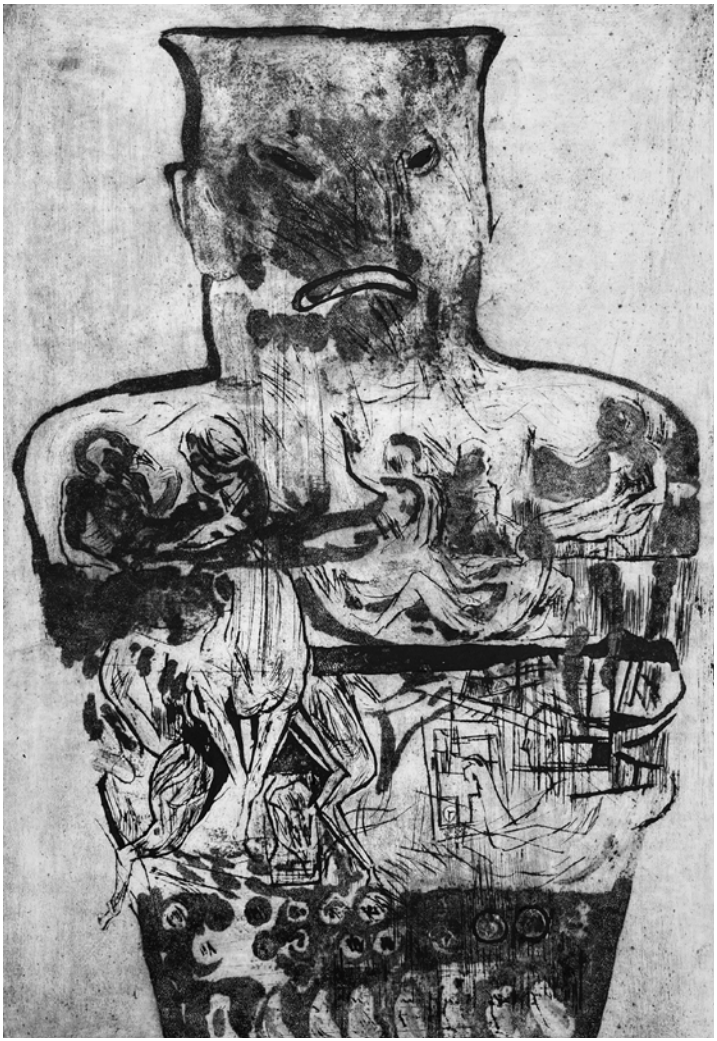
Ewa Jaworska / *PL*

H4
linoleum cut / linómetszet / linogravură
70x100 cm / 2025



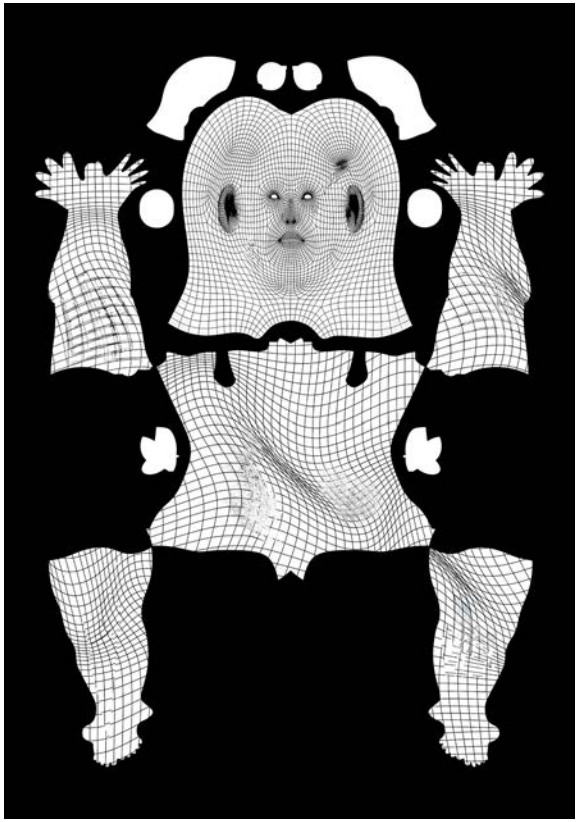
Fakri Syahrani / *ID*

The lord of endless appetite / A végtelen étvágy ura / Stăpânul apetitului nesfârșit
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
50x58 cm / 2026



Farkas Dormán / *HU*

Vase diary II / Vázanapló II / Jurnalul vazei II
collagraph / kollagrafia / colografie
70x100 cm / 2025



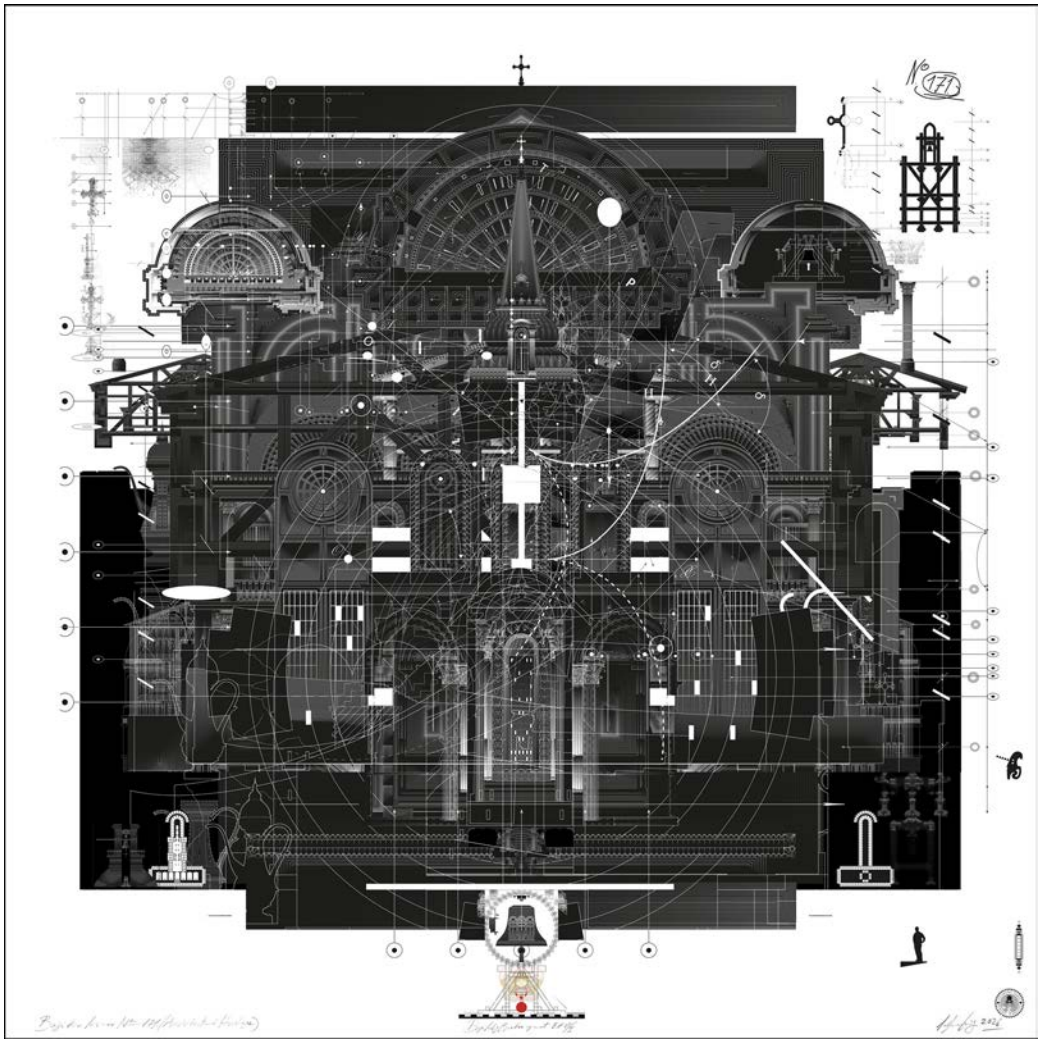
Fazakas Eszter / *RO*

Skin defect / Bőrhiba / Defect cutanat
C-print, mixed technique, individual technique / digitális nyomat, vegyes technika, egyedi technika / tipar digital, tehnică mixtă, tehnică individuală
50x70 cm / 2026



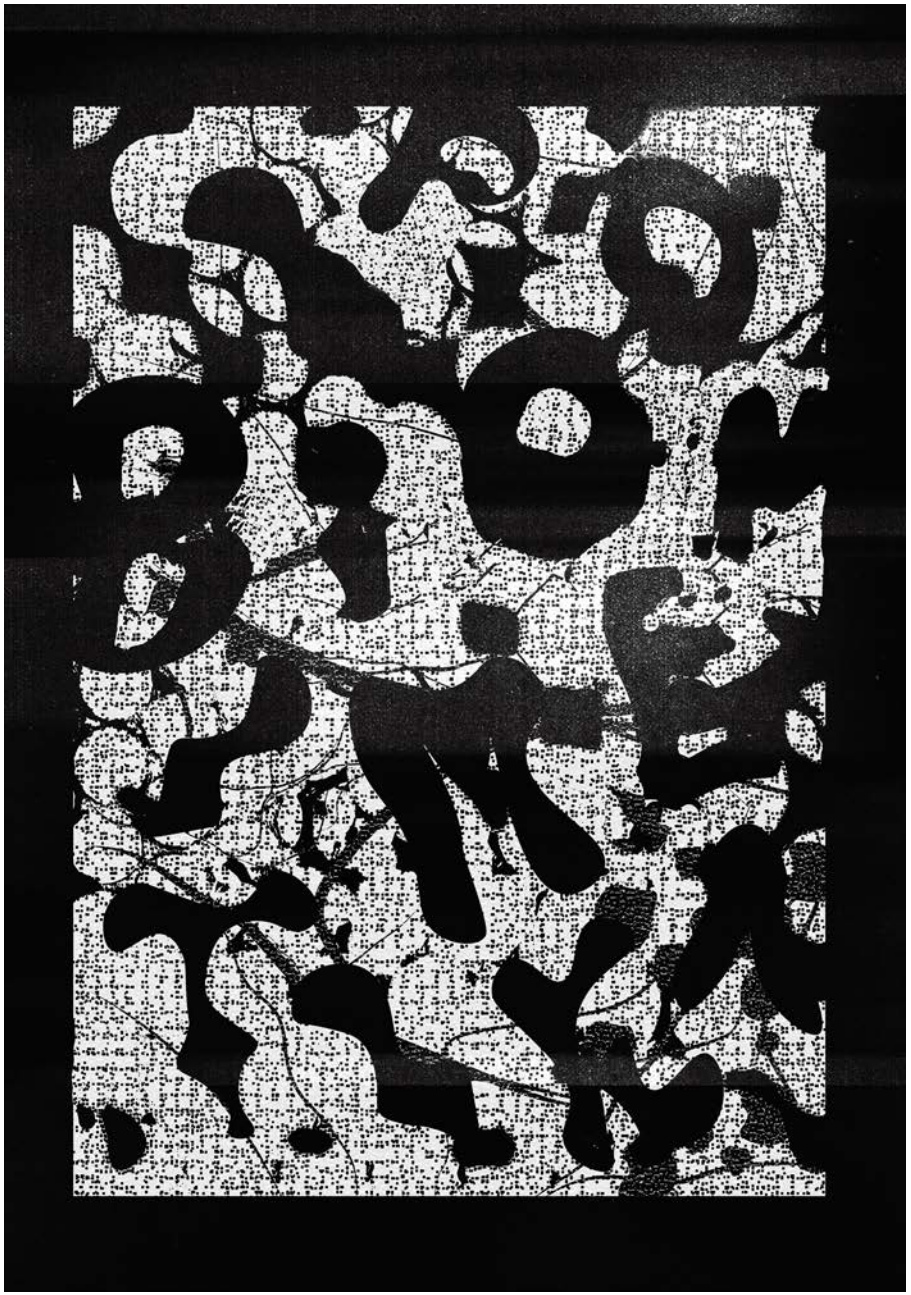
Fekete Boglárka / *HU*

Epicrisis II / Epikrízis II / Epicriză II
silkscreen, mixed technique /
szitanyomat, vegyes technika /
serigrafie, tehnică mixtă
60x90 cm / 2025



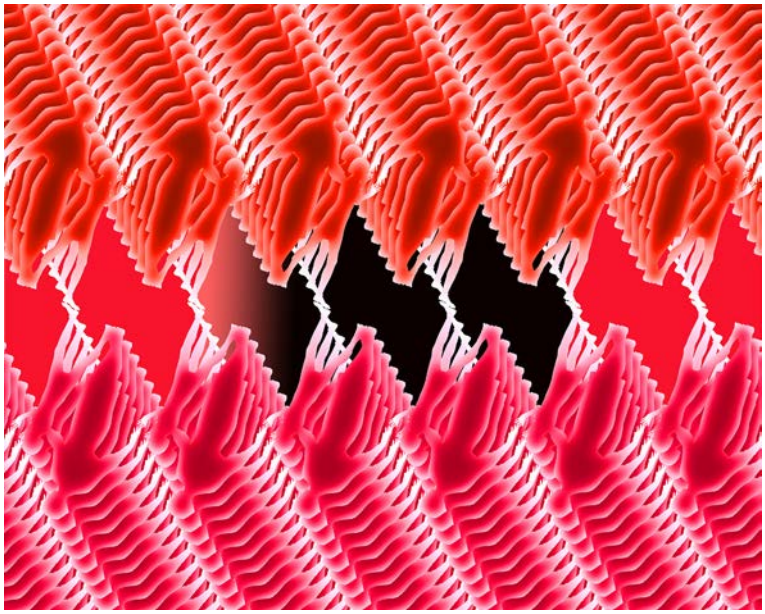
Felsmann Tamás / *HU*

Minor basilica No. 171 (Architectural heritage) / Basilica minor 171. (Építészeti örökség) / Bazilică minoră nr. 171 (Patrimoniu arhitectural)
C-print / digitális nyomat / tipar digital /
100x100 cm / 2026



Forrai Klaudia / *HU*

Biomimetics / Biomimetika / Biomimetică
C-print / digitális nyomat / tipar digital
70x100 cm / 2026



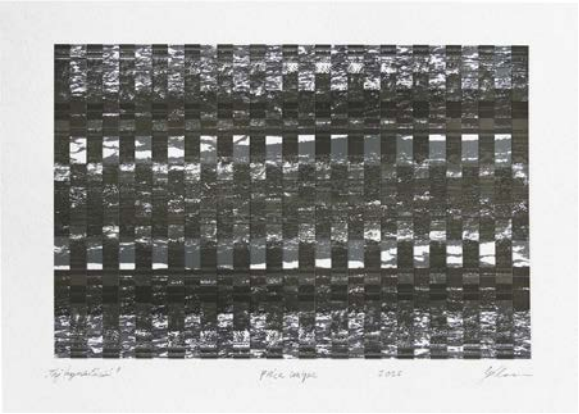


Gesztelyi Nagy Zsuzsa / *HU*

A hole that looks like life / Életnek látszó lyuk / O gaură ce pare viață
C-print / digitális nyomat / tipar digital
87x70 cm / 2026

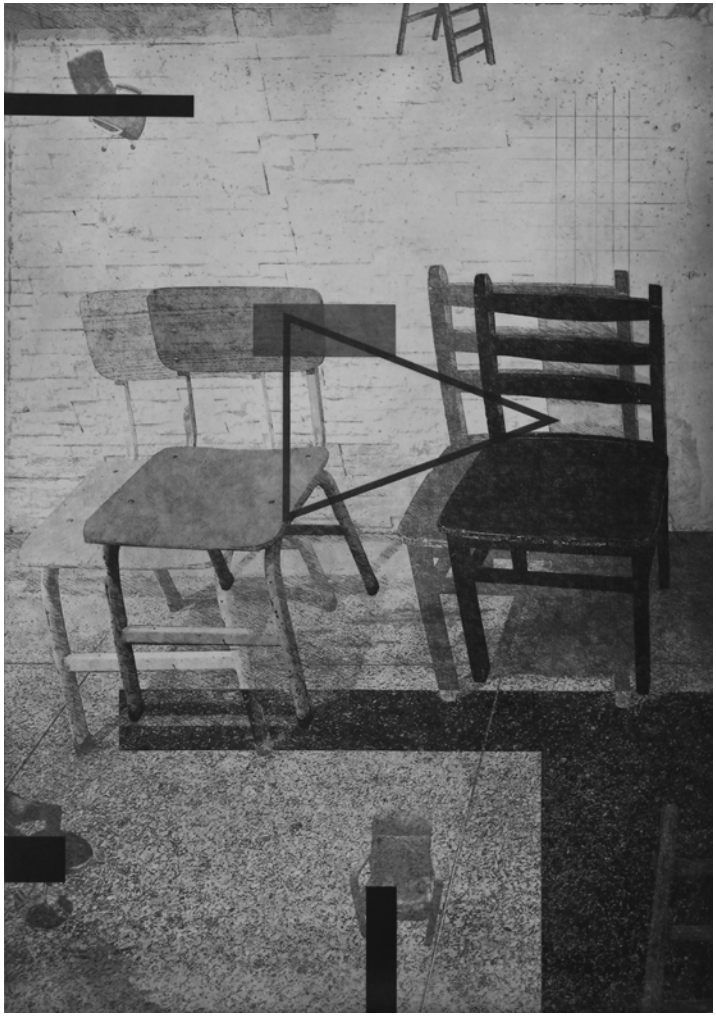
Glenn Thomas / *NL*

The uninvited funeral guest / A kéretlen gyászvendég / Musafirul nepoftit la înmormântare
linoleum cut / linómetszet / linogravură
50x68 cm / 2025



Gollowitzer Szabina / *HU*

Landscape fragmentation (P3) / Tájfragmentáció (P3) / Fragmentarea peisajului (P3)
silkscreen, mixed technique / szitanyomat, vegyes technika / linogravură, tehnică mixtă
50x34 cm / 2026



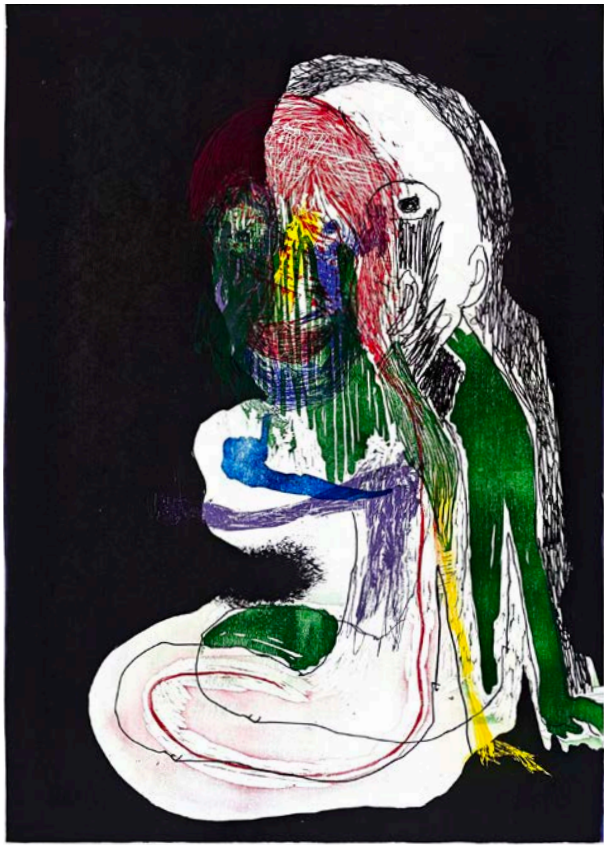
Guanchu Zhu / *CN*

Location / Helyszín / Locație
individual technique, gravure printing / egyedi technika, mélynyomás / tehnică individuală, gravură
60x85 cm / 2025



Gui Jiang / *CN*

Beautiful countryside – Cheering for 'Village BA' /
Gyönyörű vidék – Szurkolás a „Village BA"-nak /
Ținut frumos – Susținând „Village BA"
woodcut / fametszet / xilogravură
92x150 cm / 2025



Gun Techaworawitayakoon / *TH*

Good job / Szép munka / Treabă bună
woodcut, silkscreen / fametszet, szitanyomat / xilogravură, serigrafie
60x85 cm / 2024



Guy Langevin / *CA*

In this sky / Ezen az égbolton / Pe acest cer
mezzotint / mezzotinto / mezzotinta
66x56 cm / 2025



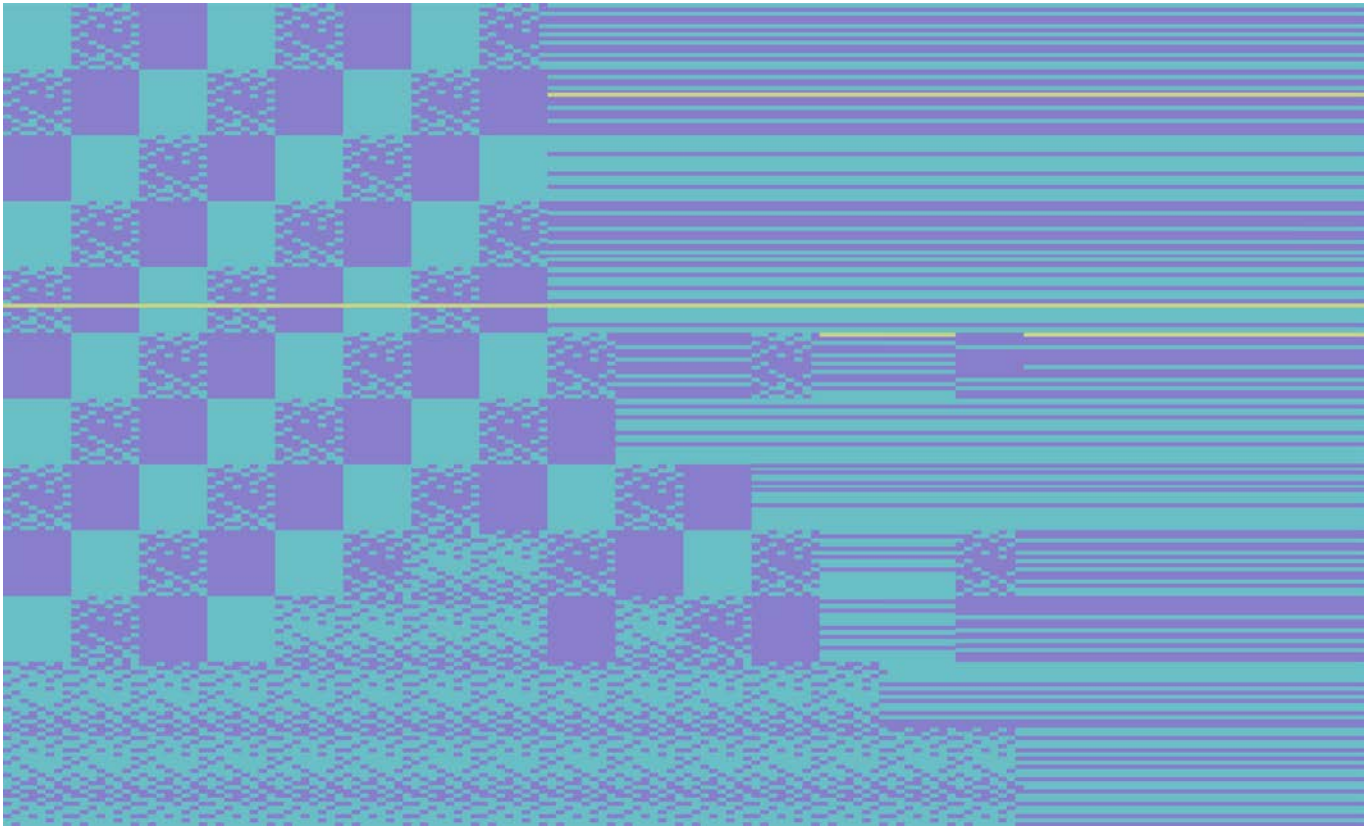
Haász Ágnes / *HU*

Circus ring–aerial hoop 1. In memoriam Francis Bacon / Manézs–levegőkarika 1. In memoriam Francis Bacon / Arenă de circ–cerc aerian 1. In memoriam Francis Bacon
C-print / digitális nyomat / tipar digital
50x70 cm / 2024



Haruko Cho / *JP*

B-cushion crane #2 / B-párna daru #2 / Pernă cocor-B #2
piezography / piezográfia / piezografie
100x70 cm / 2024



Hegedűs Tibor / *HU*

C64_Distortion_1 / C64_Torzítás_1 / C64_Distorsiune_1
C-print / digitális nyomat / tipar digital
100x62.5 cm / 2026



Hui Zhang / *CN*

Running – on the beach of dreams / Futás – az álmok partján / Alergând – pe plaja viselor
C-print / digitális nyomat / tipar digital
70x40 cm / 2026



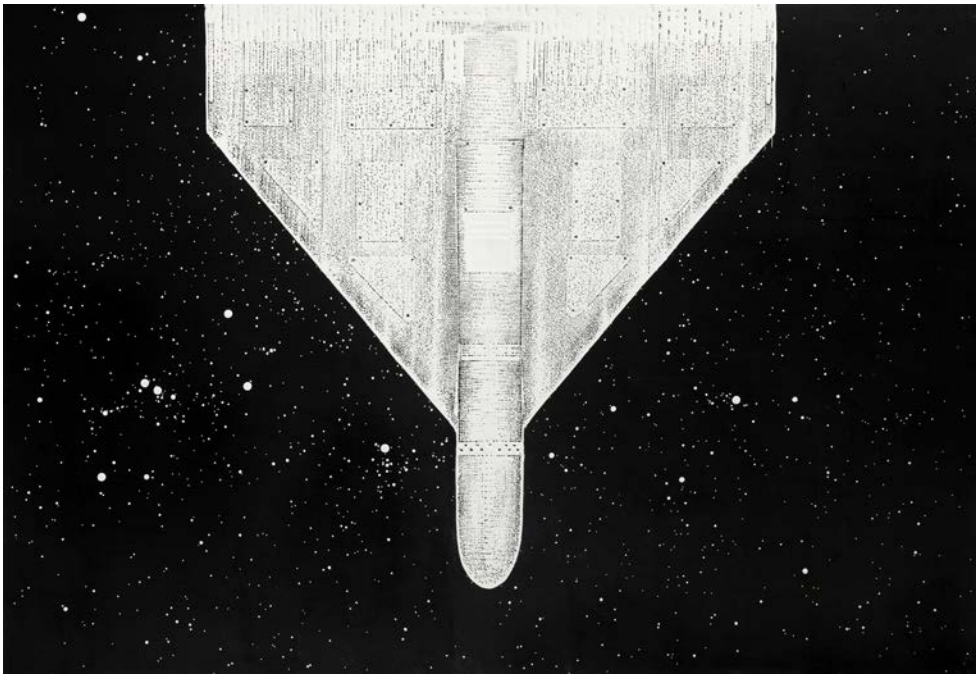
Ioana Ionescu / *RO*

The pink man / A rózsaszín ember / Omul roz
C-print / digitális nyomat / tipar digital
50x70 cm / 2026



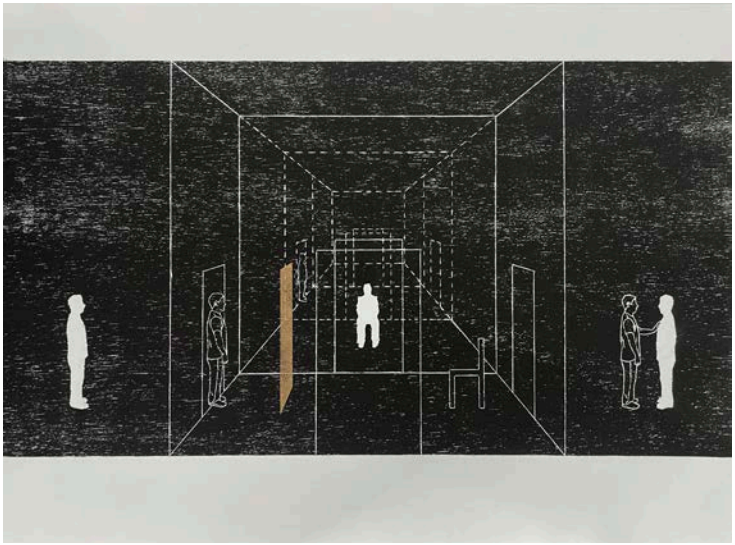
Ioannis Anastasiou / *GR*

Seven stops before the End / Hét megálló a Vég előtt / Șapte opriri înainte de Sfârșit
silkscreen / szitanyomat / serigrafie
100x70 cm / 2025



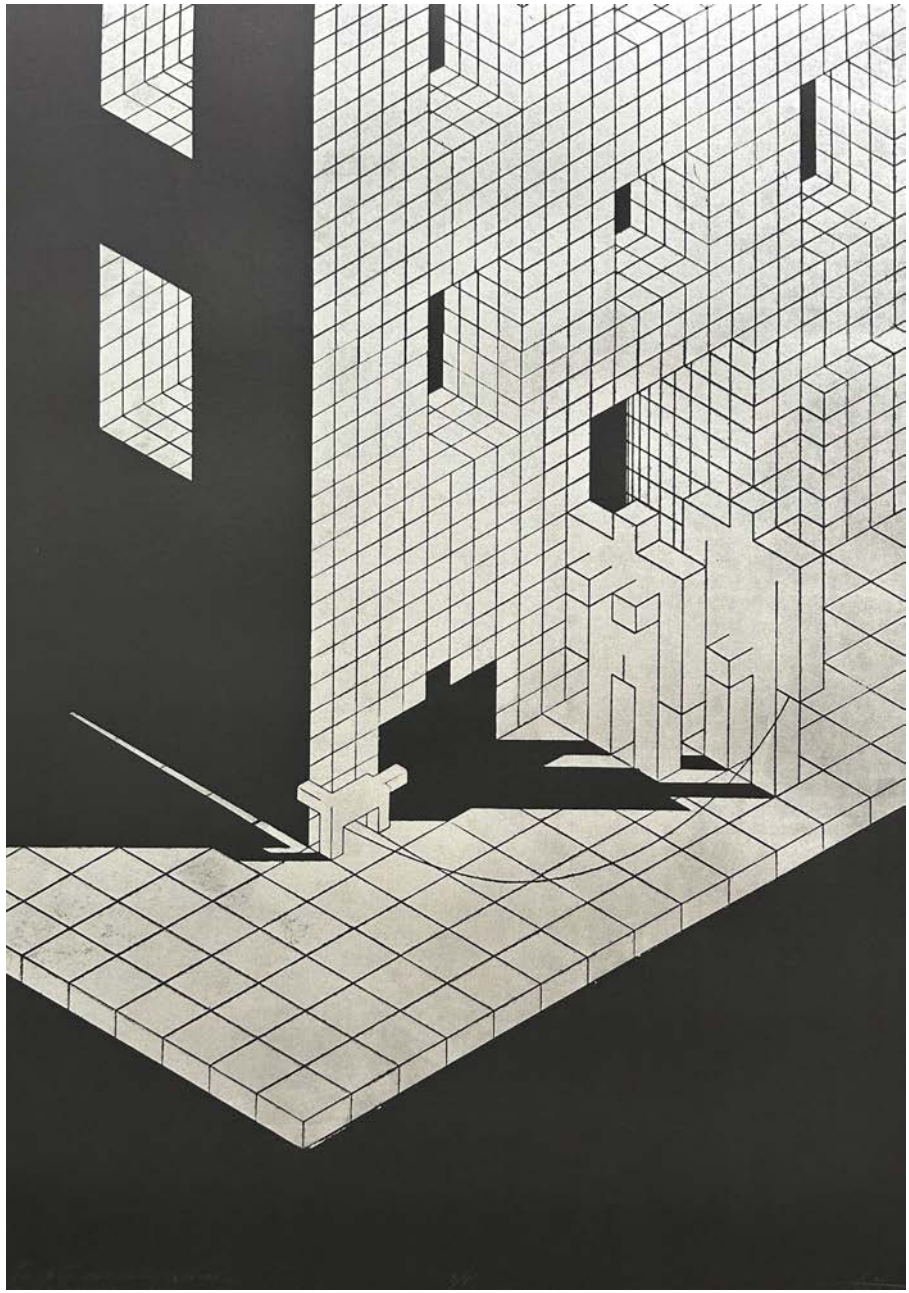
Ireneusz Borowski / *PL*

Western sky / Nyugati égbolt / Cerul de vest
linoleum cut / linómetszet / linogravură
98x68 cm / 2026



Irina Gonzales / *PE*

Inner subspaces / Belső alterek / Subspații interioare
woodcut, linoleum cut / fametszet
linómetszet / xilogravură, linogravură
64.5 x48 cm / 2025



Jacek Machowski / *PL*

It was a normal walk... / Szokásos séta volt... / A fost o plimbare obișnuită...
woodcut / fametszet / xilogravură
70x100 cm / 2024



Jagoda Jaworska / *PL*

Everything changes now / Most minden megváltozik / Totul se schimbă acum
linoleum cut / linómetszet / linogravură
70x100 cm / 2026



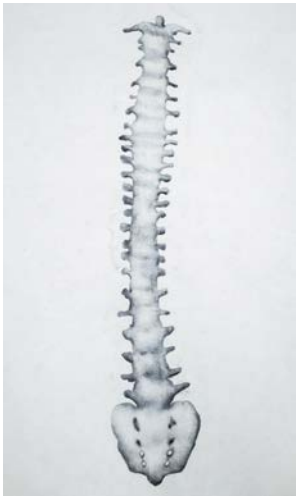
Jámbor Éva / *HU*

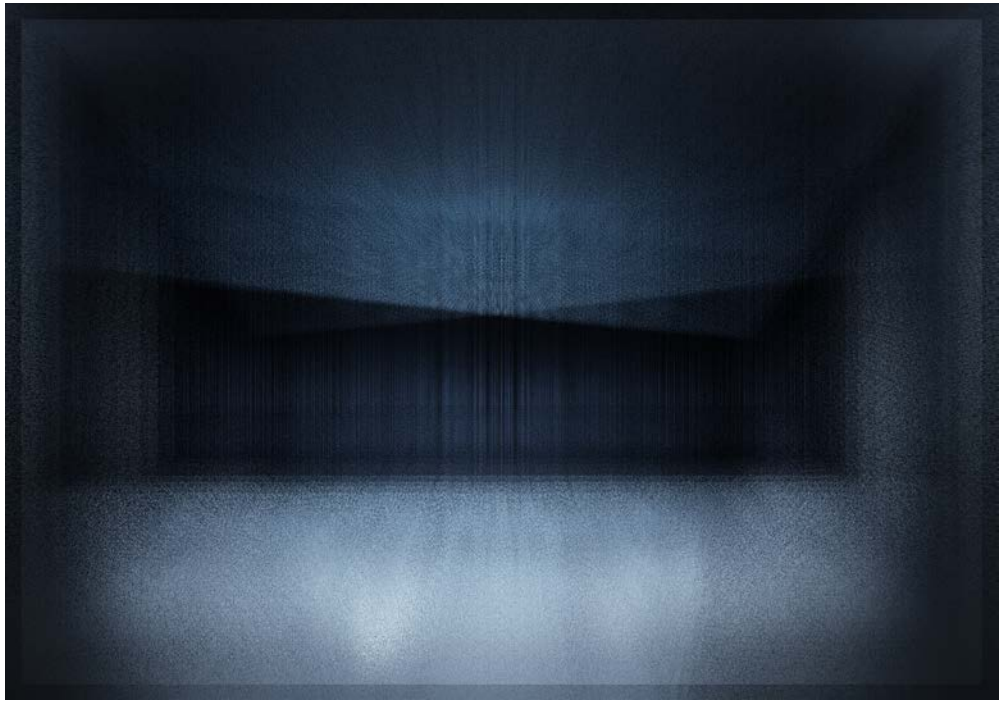
Difficult moments / Nehéz percek / Momente grele
C-print / digitális nyomat / tipar digital
70x50 cm / 2025



Jánváry Zoltán / *HU*

Cultures 2 / Kultúrák 2 / Culturi 2
mezzotint / mezzotinto / mezzotinta
12x26 / 2024



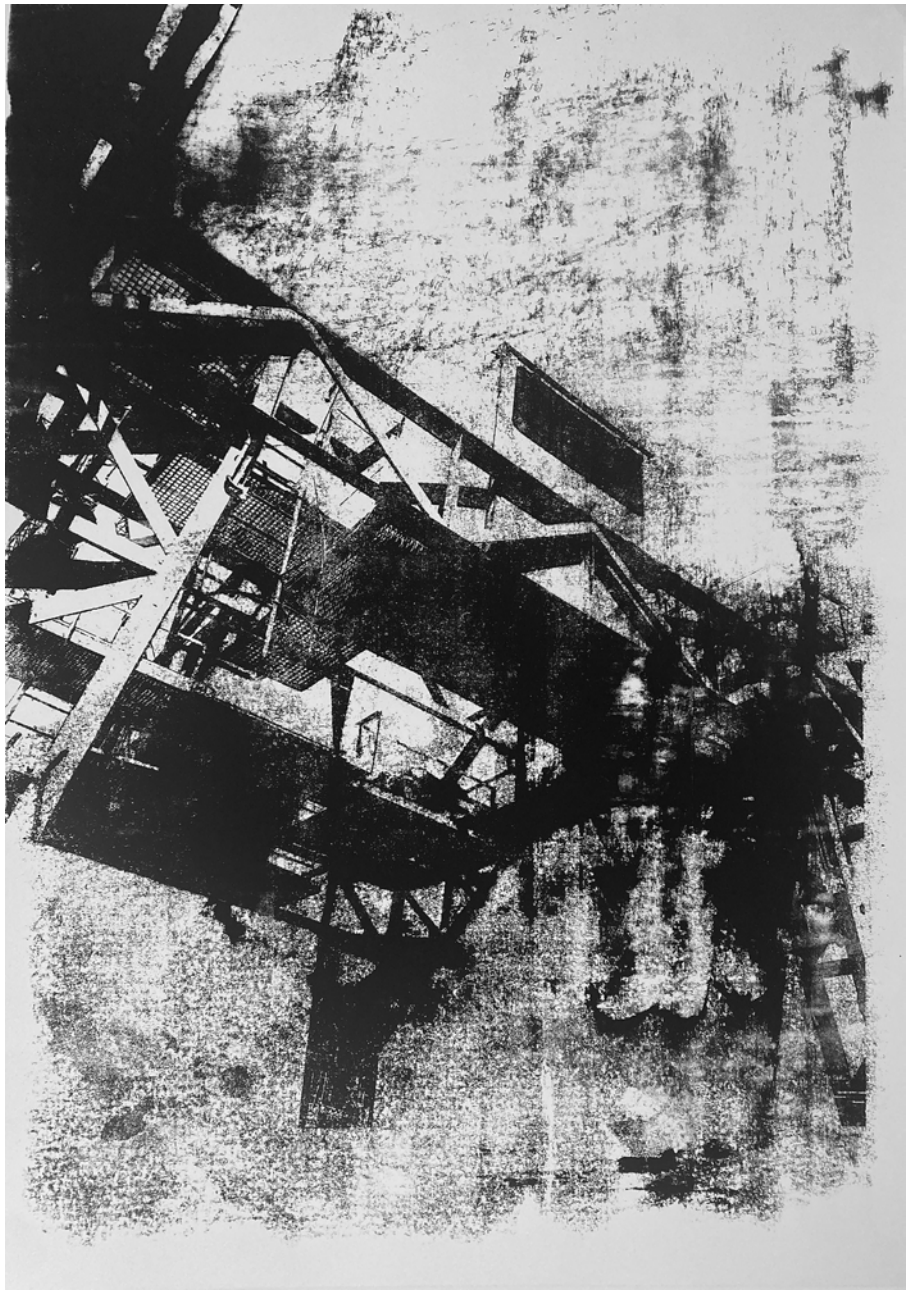


Jia Yu Hou / *TW*

Stone and spine 1 / Kő és gerinc 1 / Piatră și coloană vertebrală 1
woodcut / fametszet / xilogravură
33x52 cm / 2026

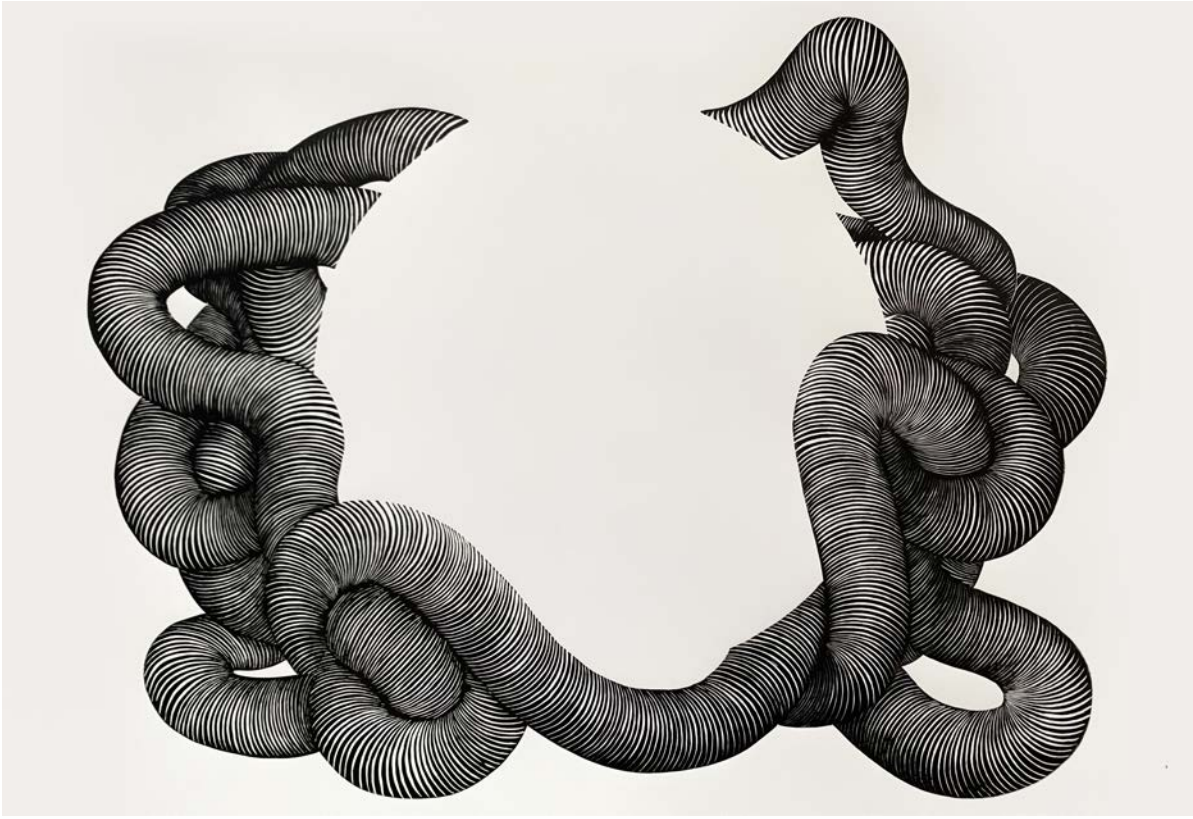
Joanna Janowska-Augustyn / *PL*

Vibrations II / Rezgések II / Vibrații II
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



Joanna Małecka / *PL*

Noise of smoke_01 / A füst zaja_01 / Zgomotul fumului_01
silkscreen / szitanyomat / serigrafie
70X100 cm / 2025



Joanna Saloni / *PL*

Untitled / Cím nélkül / Fără titlu
linoleum cut / linómetszet / linogravură
100x70 cm / 2024



Johannes Christopher Gerard / *NL*

Distortion of myself / Önmagam torzulása / Distorsiunea sinelui meu
C-print / digitális nyomat / tipar digital
40x30 cm / 2025

John Aswin / *GB*

Gaslighting – 1
risograph / rizográfia / risografie
21x29.7 cm / 2025

Scream – 1 / Sikoly – 1 / Țipăt – 1
risograph / rizográfia / risografie
21x29.7 cm / 2025







Jonathan McFadden / *US*

What remains / Ami megmarad / Ceea ce rămâne
collaged photogravure / kollázsolt fotómélynyomat / fotogravură colajată
59x42 cm / 2026



Judyta Bernaś / *PL*

Oneness_09_skin / Egység_09_bőr / Unitate_09_piele
C-print / digitális nyomat / tipar digital
40x100 cm / 2025



Julia Fijałkowska / *PL*

Awareness / Tudatosság / Conștientizare
linoleum cut / linómetszet / linogravură
70x50 cm / 2025



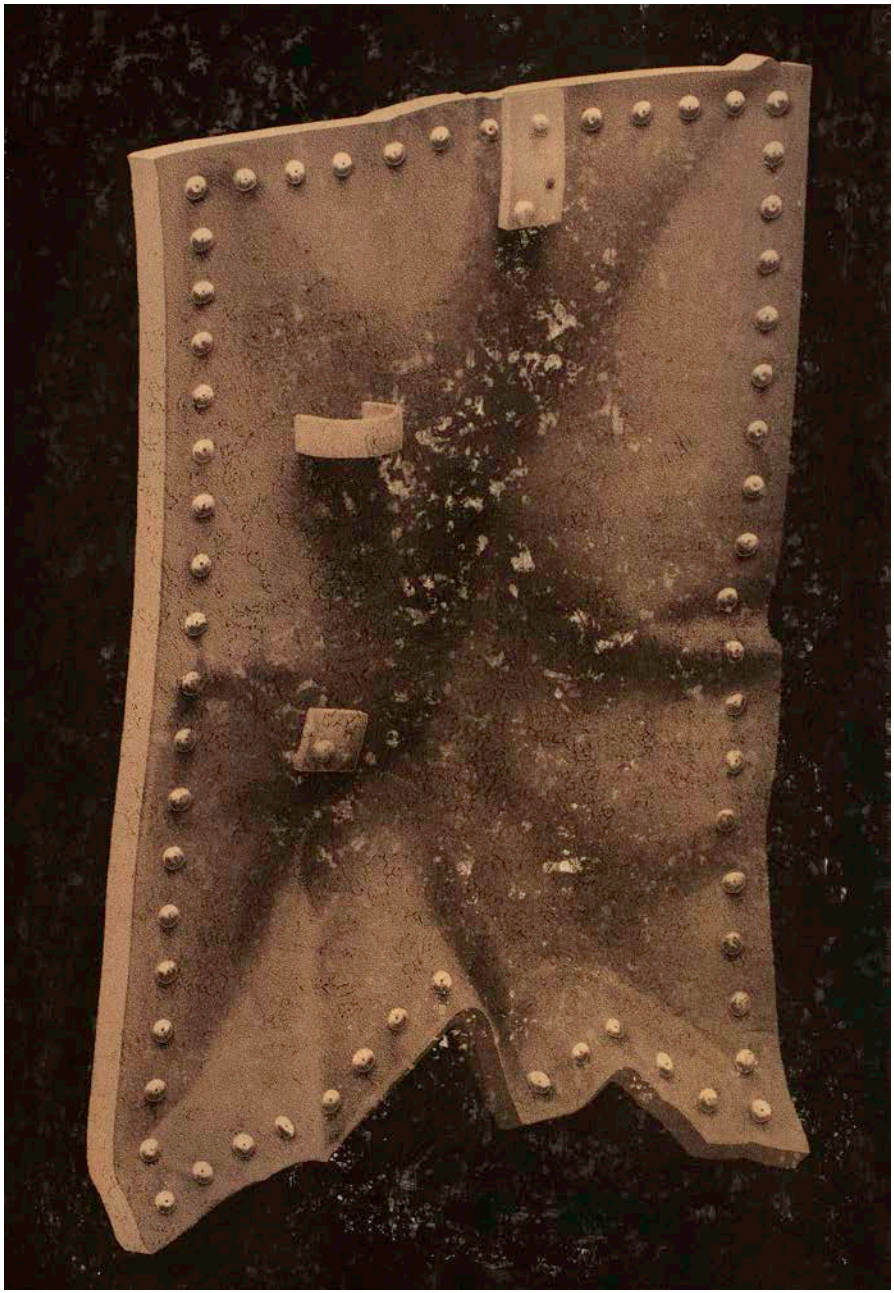
Julia Jastrzębska / *PL*

Wagon 16 / Vagon 16 / Vagonul 16
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
70x70 cm / 2025



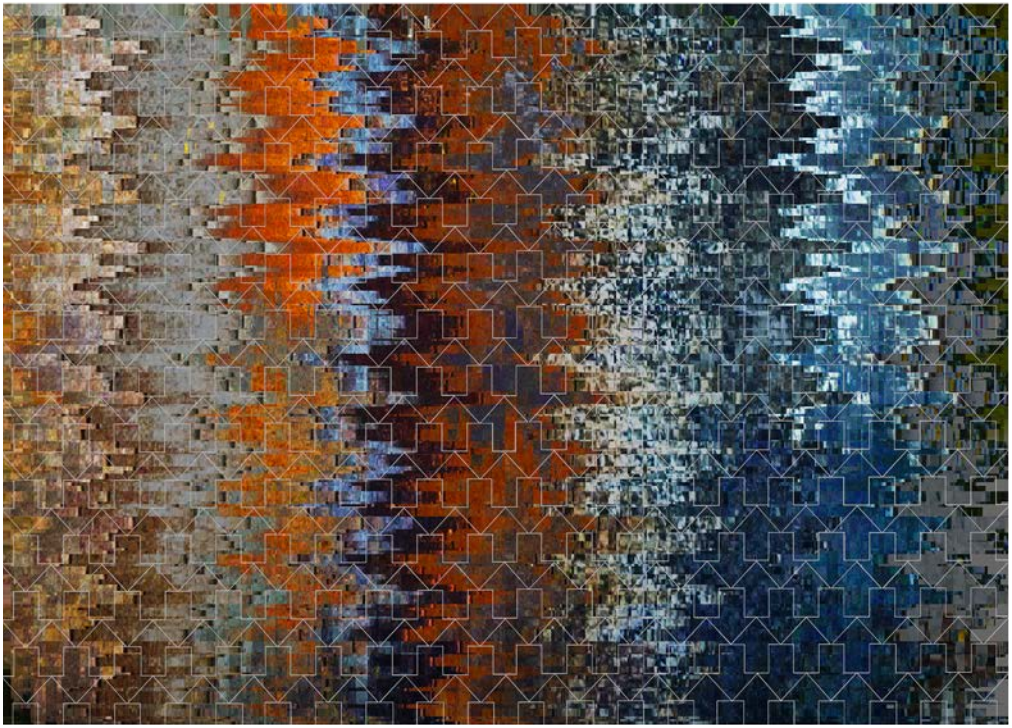
Julia Rut / *PL*

Hybrid II / Hibrid II / Hibrid II
drypoint, woodcut, mixed technique, Mokulito, collage, reprint / hidegtű, fametszet, vegyes technika, Mokulito, kollázs, utánnyomás / ac rece, xilogravură, tehnică mixtă, Mokulito, colaj, retipărire
70x70 cm / 2026



Kamil Kocurek / *PL*

Armour 1c / Páncél 1c / Armură 1c
etching, aquatint, silkscreen, mixed technique /
rézkarc, foltmaratás, szitanyomat, vegyes technika /
acvaforte, acuatinta, serigrafie, tehnică mixtă
69x99 cm / 2026



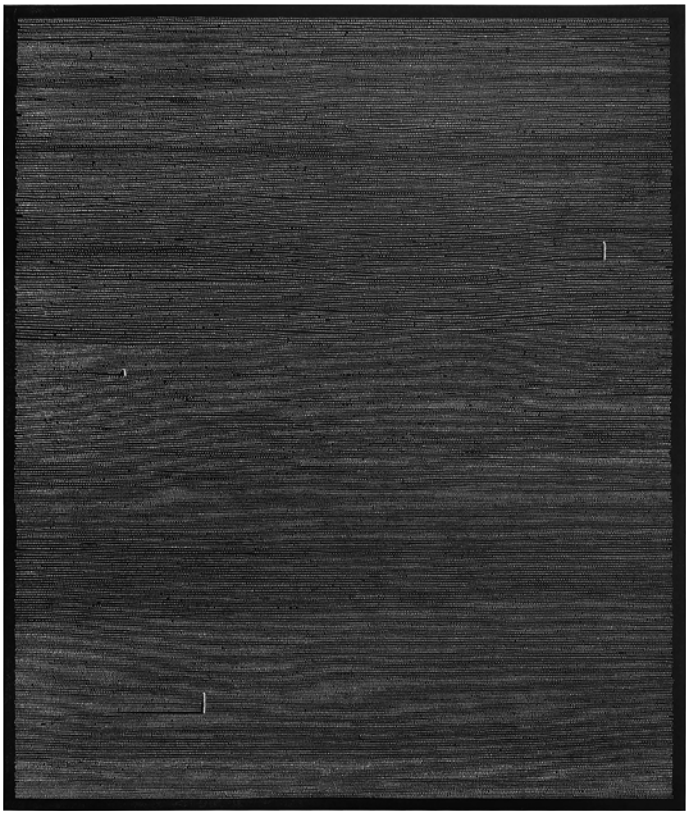
Kántor József / *HU*

Television broadcast /
Televízióadás / Emisiune TV
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



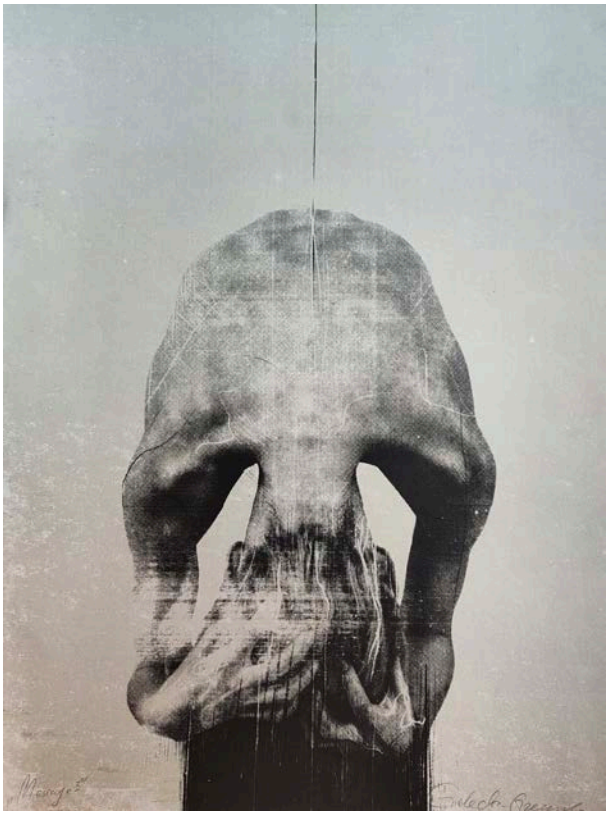
Karol Polak / *PL*

Dawn / Hajnal / Zori
inkjet print / tintasugaras nyomat /
imprimare cu jet de cerneală
50x50 cm / 2024



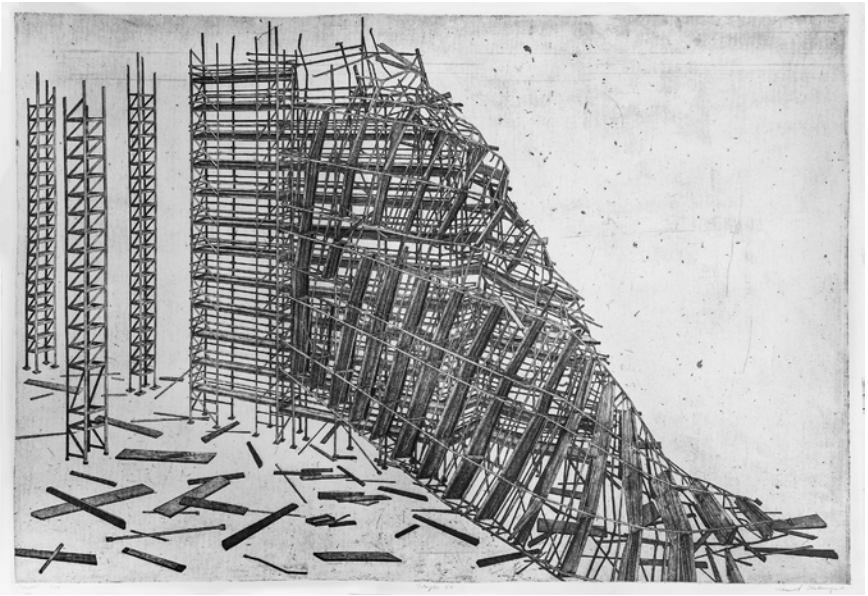
Karol Pomykała / *PL*

Mirage 26/1 / Délibáb 26/1 / Miraj 26/1
linoleum cut / linómetszet / linogravură
43.5x52 cm / 2026



Katarzyna Gielecka-Grzemska / *PL*

Message 3 / Üzenet 3 / Mesaj 3
silkscreen / szitanyomat / serigrafie
41x56 cm / 2024



Katarzyna Naworol / *PL*

Support / Támasz / Sprijin
etching, aquatint / rézkarc, foltmaratás /
acvaforte, acuatinta
100x70 cm / 2025

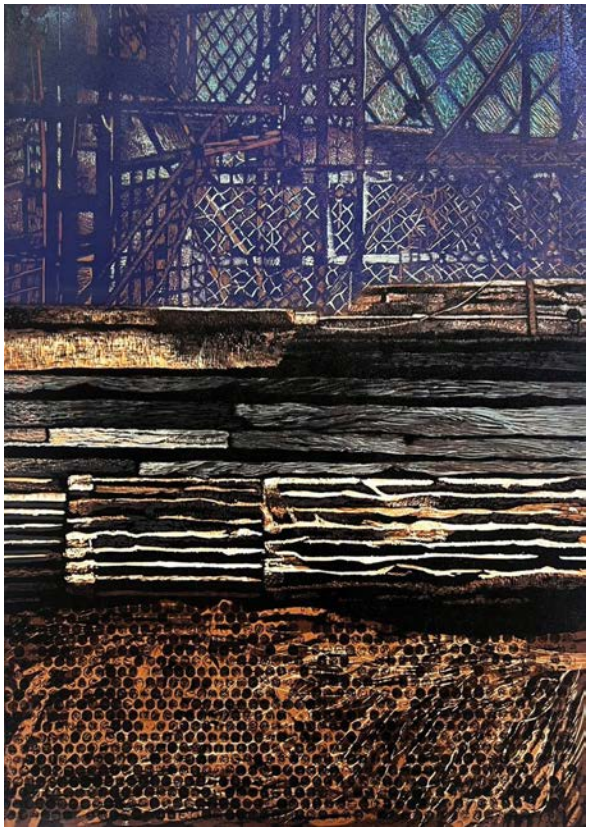


Area / Terület / Zonă
etching, aquatint rézkarc, foltmaratás /
acvaforte, acuatinta
100x70 cm / 2025



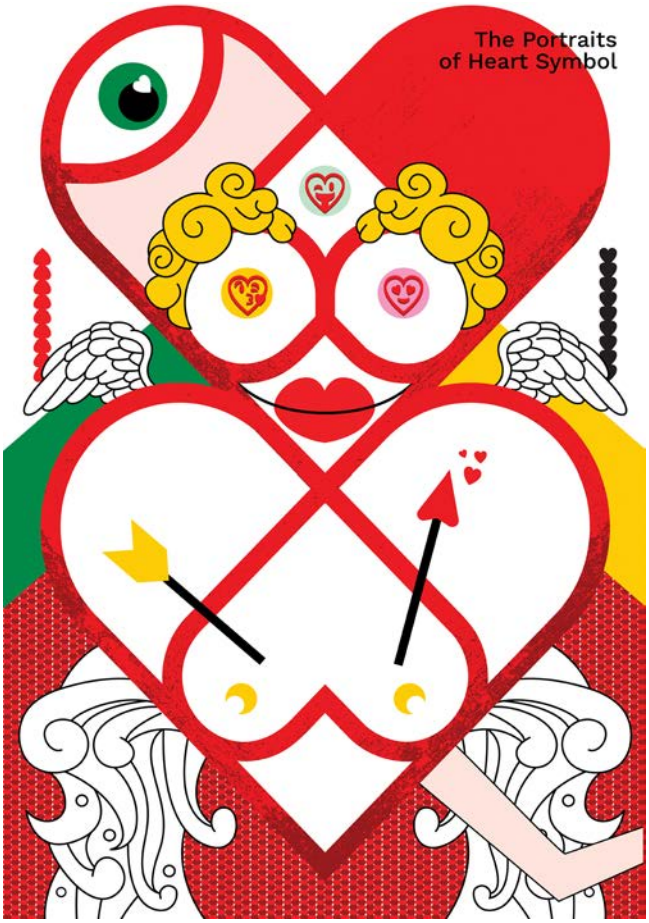
Kelemen Benő Benjámin / *HU*

Deformation I / Deformáció I / Deformare I
monotyping / monotípia / monotipie
70x100 cm / 2025



Kittikawin Prasong / *TH*

Transition zone in matter no. 1 / Átmeneti zóna az anyagban, 1. / Zonă de tranziție în materie, nr. 1
woodcut / fametszet / xilogravură
60x80 cm / 2024





Kolcsár Zsolt / *RO*

Valentine's Day – Portraits of the heart symbol /
Valentin-nap – A szívszimbólum portréi /
Ziua Îndrăgostiților – Portretele simbolului inimii
C-print / digitális nyomat / tipar digital
70x100 cm / 2025

Kónya Kincső Pálma / *HU*

Éntrópia 01
C-print / digitális nyomat / tipar digital
70x100 cm / 2026



Koustav Nag / *IN*

City without a home / Otthon nélküli város / Oraș fără cămin
woodcut / fametszet / xilogravură
60x76 cm / 2024





Kovács Csonga Anikó / *SK*

Singular (triptych) / Egyedülálló (triptichon) / Singulară (triptic)
linoleum cut / linómetszet / linogravură
80x100 cm / 2025

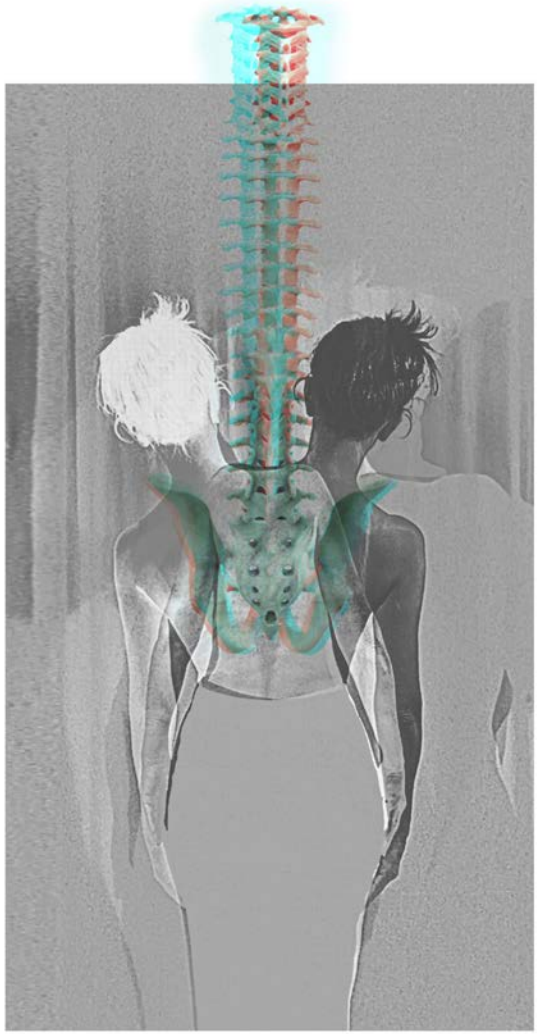
Kovács Dóra / *HU*

What we paid / Amit fizettünk / Ce am plătit
mixed technique / vegyes technika / tehnică mixtă
70x100 cm / 2026



Kovács Tamás / *HU*

The massacre of the innocents /
Az ártatlanok lemészárlása /
Masacrul inocenților
linoleum cut, mixed technique / linómetszet, vegyes technika / linogravură, tehnică mixtă
50x70 cm / 2026



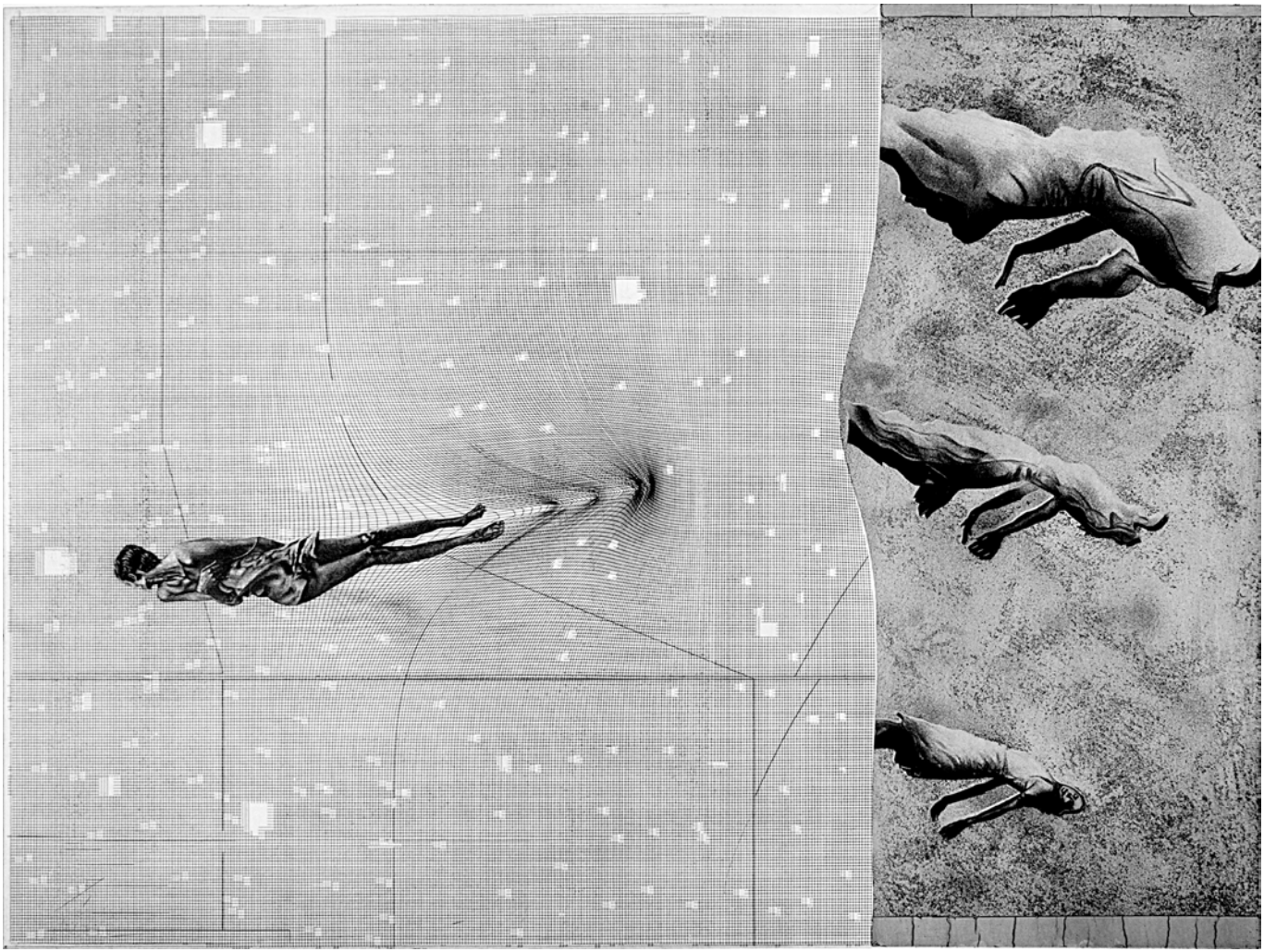
Krnács Ágota / *HU*

Spinal exercises for correct posture / Gerinctorna a helyes testtartás végett / Gimnastică vertebrală pentru o postură corectă
risograph / rizográfia / risografie
70x100 cm / 2026



Krzysztof Szymanowicz / *PL*

Between-G1 / Között-G1 / Între-G1
linoleum cut / linómetszet / linogravură
48x67 cm / 2024



Krzysztof Tomalski / *PL*

Against the grain I / Száliránnyal szemben I / Împotriva fibrei I
drypoint, mezzotint / hidegtű, mezzotinto / ac rece, mezzotinta
94x70 cm / 2026



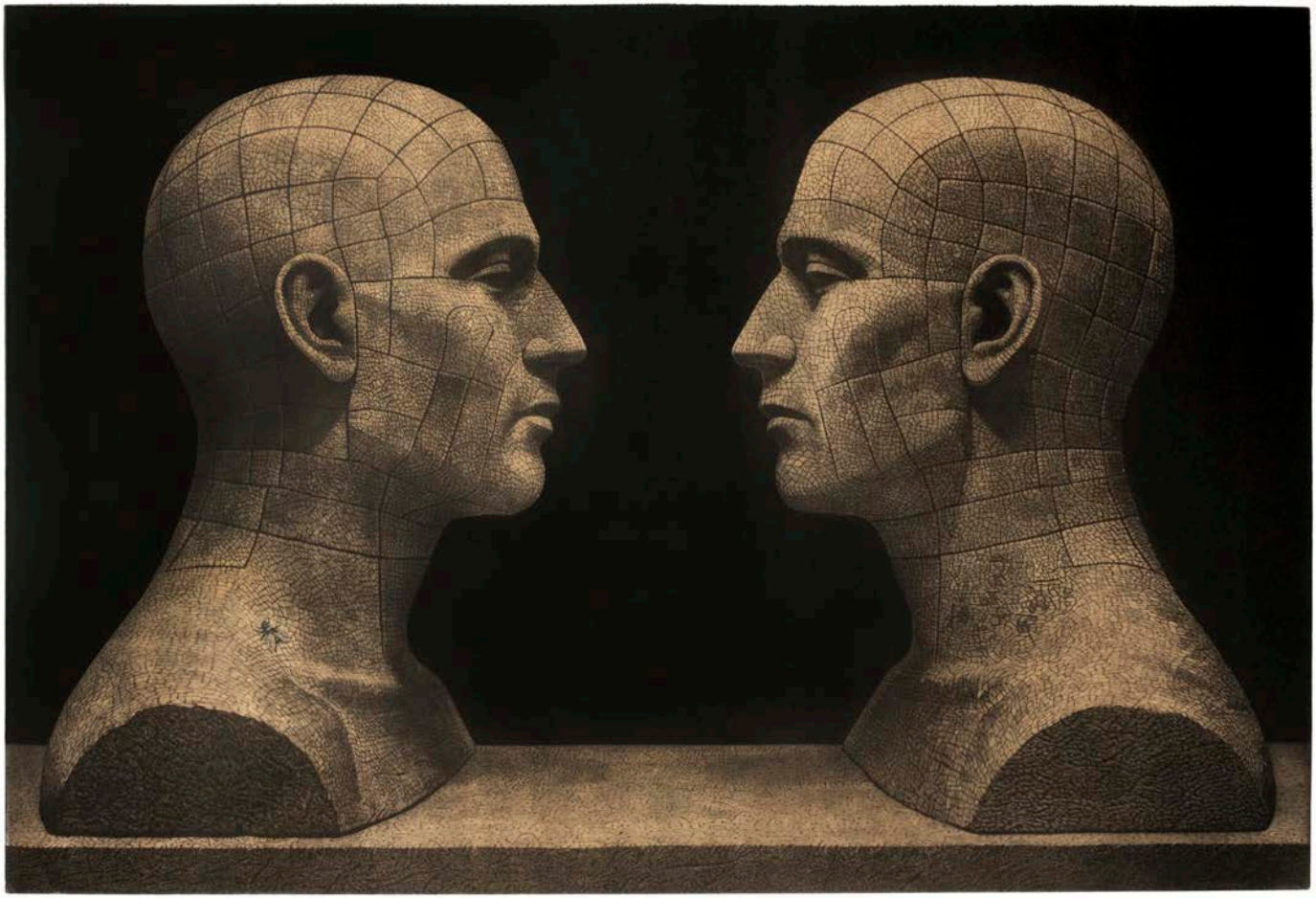
Kun Péter / *HU*

Everyday strategies V / Hétköznapi stratégiák V / Strategii cotidiene V
drypoint / hidegtű / ac rece
39x59 cm / 2025



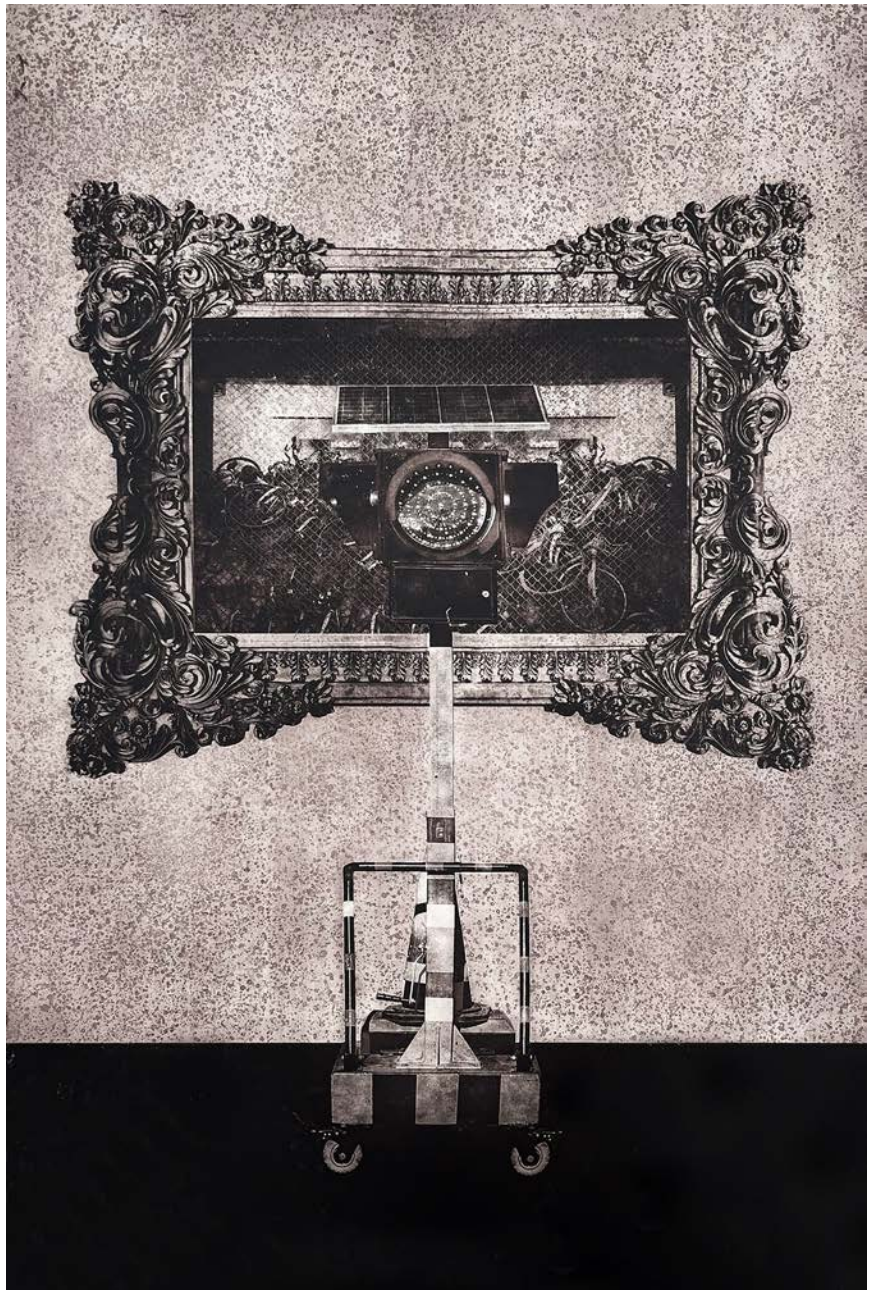
Le Mai Nguyen-Zaniewska / *PL*

Frozen in time 3 / Időbe fagyva 3 / Înghețat în timp 3
Mokulito
70x100 cm / 2026



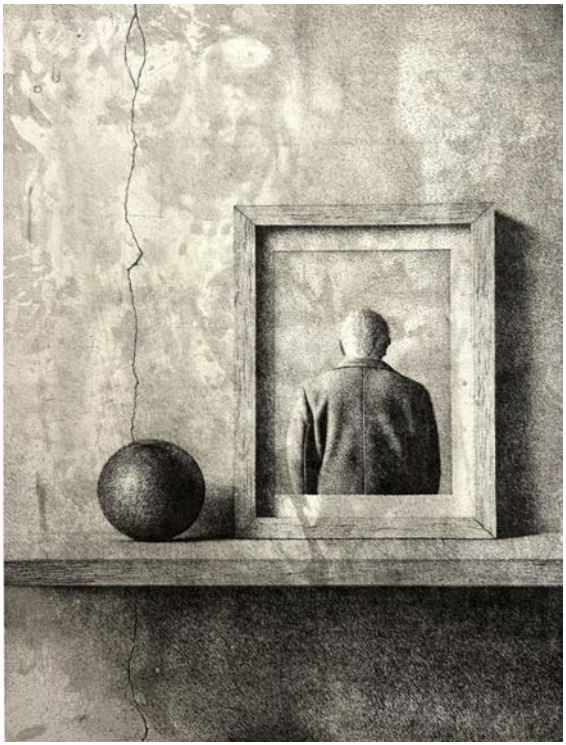
Léstyán Csaba / *RO*

Dialogue / Dialógus / Dialog
mezzotint / mezzotinto / mezzotinta
60x80 cm / 2025



Liu Fu / *CN*

Urban rhythms series V / Városi ritmusok sorozat V / Seria Ritmuri urbane V
etching / rézkarc / acvaforte
60x90 cm / 2025





Luca de Maria / *IT*

Second shadow / Második árnyék / A doua umbră
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
50x70 cm / 2024

Luis Cabrera / *ES*

The coyote and Death / A prérifarkas és a Halál / Coiotul și Moartea
linoleum cut / linómetszet / linogravură
76x56 cm / 2024



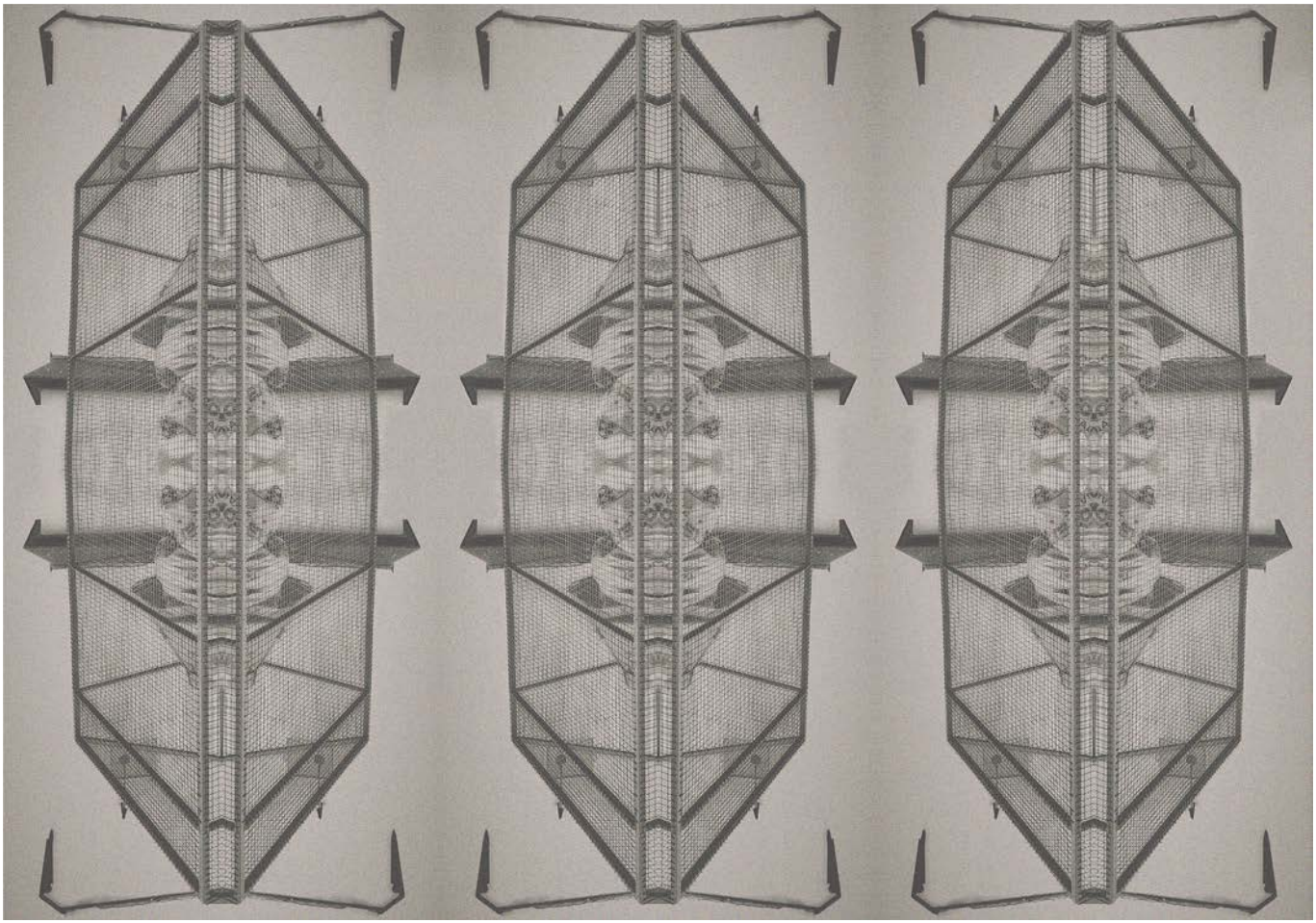
Luo Biwu / *CN*

The landscape in the bag 3 / A táj a táskában 3 / Peisajul din geantă 3
silkscreen / szitanyomat / serigrafie
94x66 cm / 2025



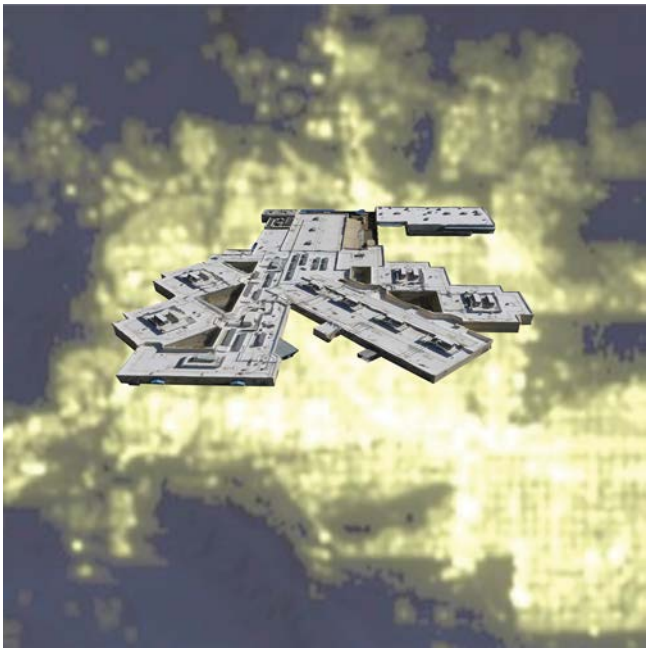
Łukasz Koniuszy / *PL*

Memory medium 06 / Emlékezetmédium 06 / Mediu al memoriei 06
etching, drypoint, aquatint / rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta
100x70 cm / 2026



Maciej Zdanowicz / *PL*

Sarcophagus L: The gaze buried II / L szarkofág: Az eltemetett tekintet II / Sarcofagul L: Privirea îngropată II
C-print / digitális nyomat / tipar digital
100x70 cm / 2024



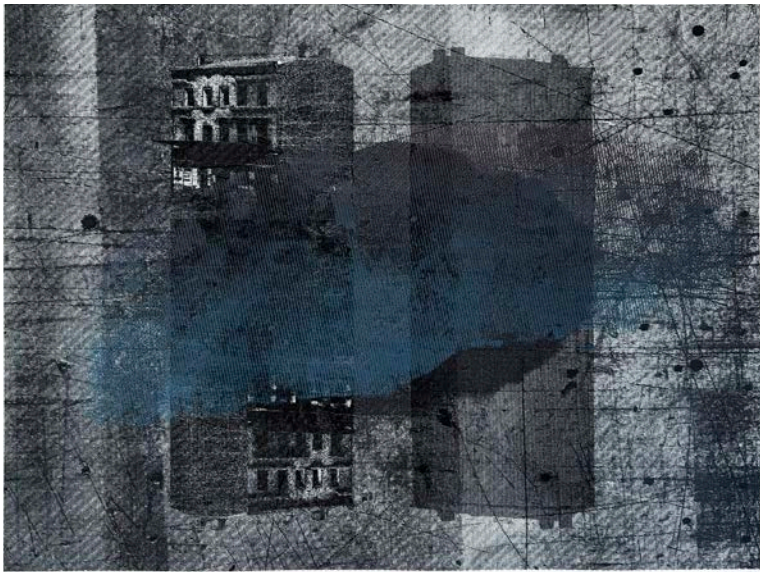
Madácsy István / *HU*

Estrella Jail
C-print / digitális nyomat / tipar digital
70x70 cm / 2026



Magda Szplit / *PL*

Nowhere / Sehol / Nicăieri
linoleum cut / linómetszet / linogravură
70x100 cm / 2026



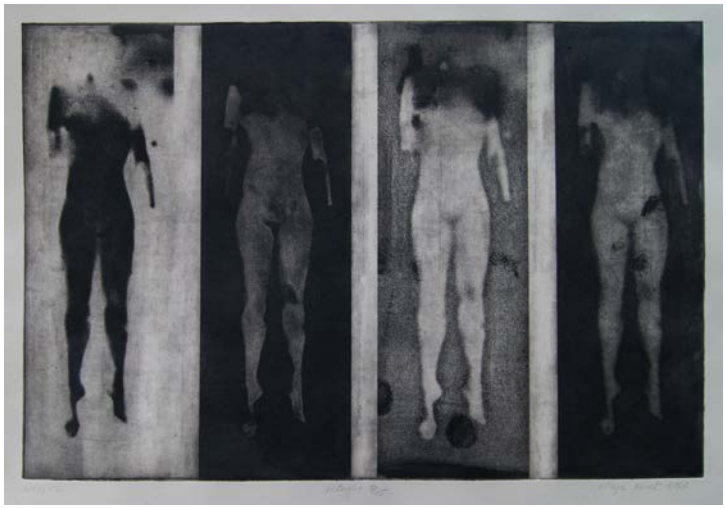
Magdalena Bak / *NO*

When the monuments waver 2 /
Amikor meginognak az emlékművek 2 /
Când monumentele se clatină 2
silkscreen / szitanyomat / serigrafie
70x50 cm / 2026



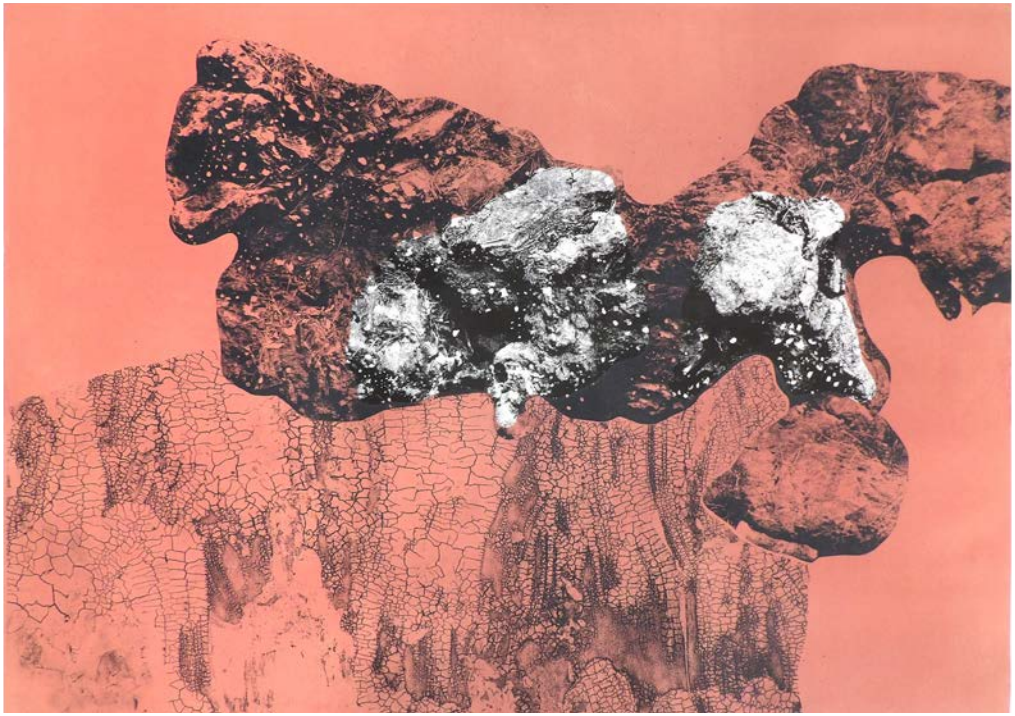
Maja K. Stawicka-Pipowska / *PL*

Ksenia (from the series My dearest) /
Ksenia (A legkedvesebb sorozatból) /
Ksenia (din seria Cea mai dragă)
digital pigment print / digitális pigment nyomat /
tipar digital pigment
100x70 cm / 2025



Maja Świat / *PL*

Dolls v.2 / Babák v.2 / Păpuși v.2
intaglio / mélynyomás / gravură
48.5x32.5 cm / 2026



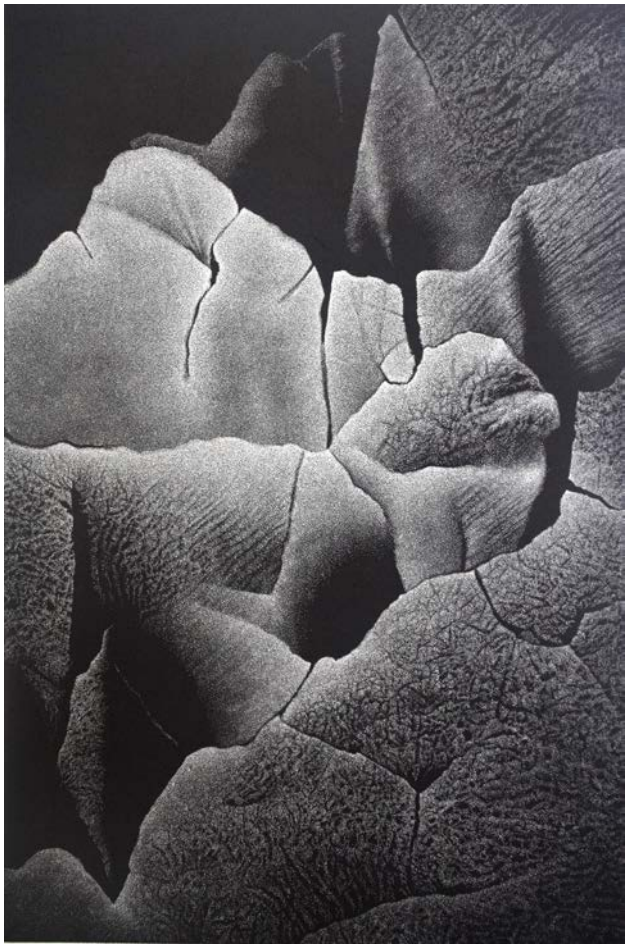
Maja Zemunik / *HR*

Place / Hely / Locație
etching, aquatint, linoleum cut /
rézkarc, foltmaratás, linómetszet /
acvaforte, acuatinta, linogravură
100x70 cm / 2026



Majka Dokudowicz / *HR*

They just don't care / Egyszerűen nem érdekli őket / Pur și simplu nu le pasă
silkscreen / szitanyomat / serigrafie
73x53 cm / 2026



Małgorzata Chomicz / *IT*

Mindfulness VIII / Tudatos jelenlét VIII / Prezență conștientă VIII
linoleum cut / linómetszet / linogravură
46.5x70 cm / 2025



Małgorzata Matynia / *PL*

Bonds / **Kötelékek** / **Legături**
offset / offszet / offset
50x70 cm / 2026



Manfred Egger / *AT*

Our time is gonna come III / Eljön a mi időnk III / Va veni și vremea noastră III
woodcut / fametszet / xilogravură
40x60 cm / 2024



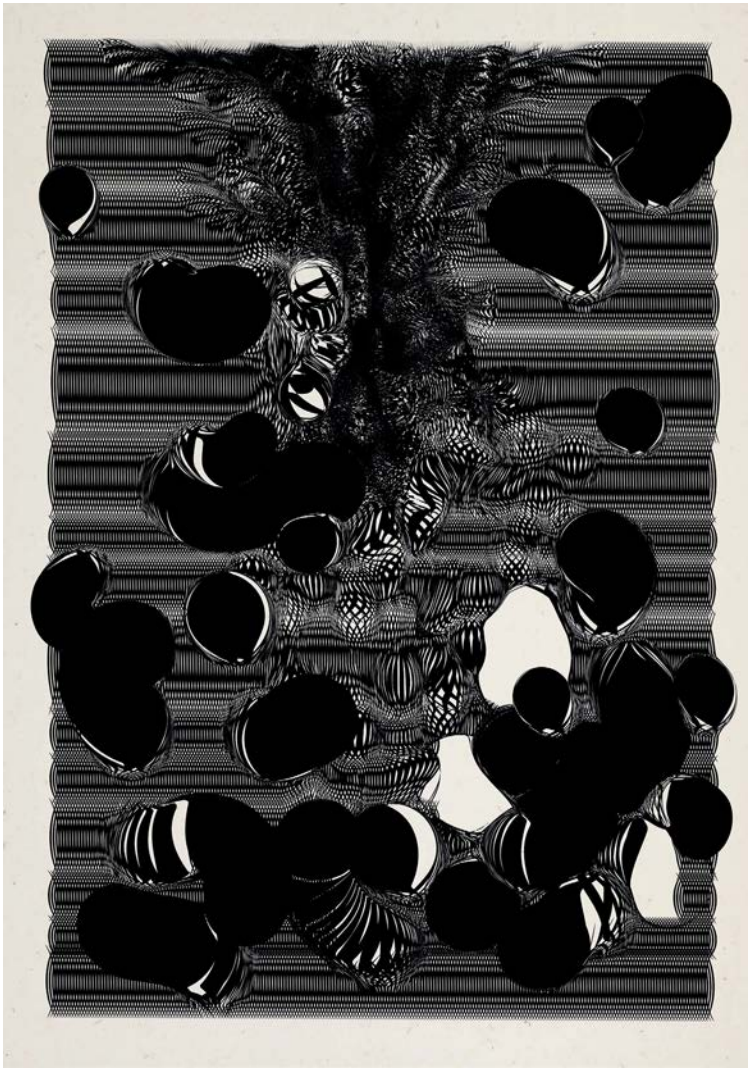
Maranee Sriwong / *TH*

I think there's a wall / Azt hiszem, van ott egy fal / Cred că e un zid acolo
etching / rézkarc / acvaforte
80x60 cm / 2024



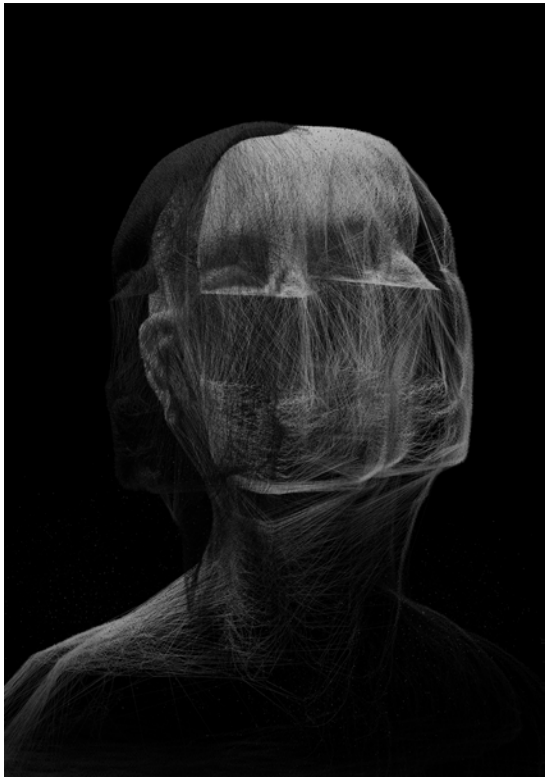
Marcin Bialas / *PL*

Antybody
etching, drypoint, aquatint, mezzotint / rézkarc, hidegtű, foltmaratás, mezzotinto / acvaforte, ac rece, acuatinta, mezzotinta
100x70 cm / 2026



Marcin Dudek / *PL*

Rottenness II / Rothadás II / Putreziciune II
C-print / digitális nyomat / tipar digital
70x100 cm / 2025



Marcja Olbrycht / *PL*

Tangled / Összegabalyodva / Încâlcit
3D digital print / 3D digitális nyomat / 3D tipar digital
50x70 cm / 2026



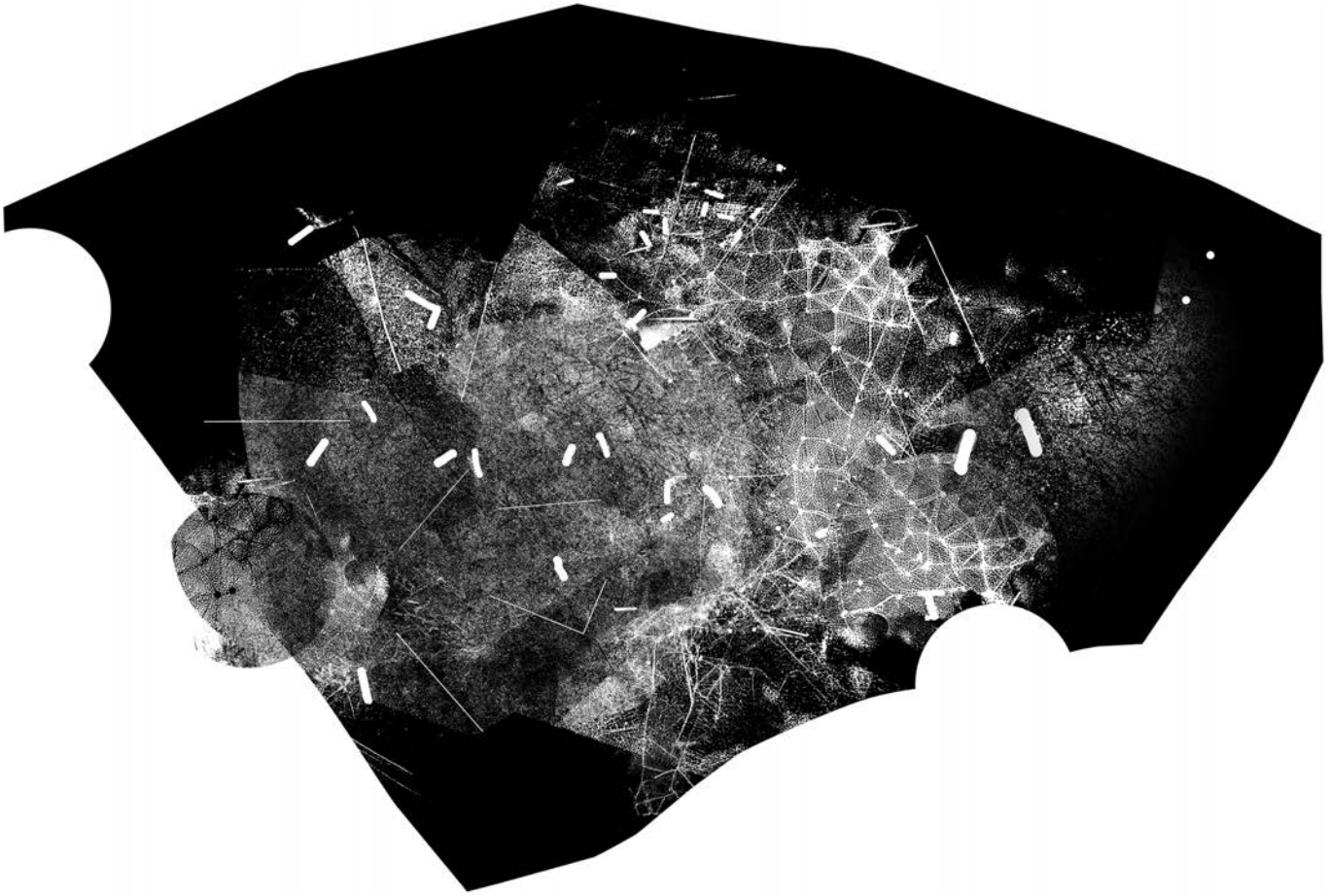
Marek Szymczak / *PL*

X2
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



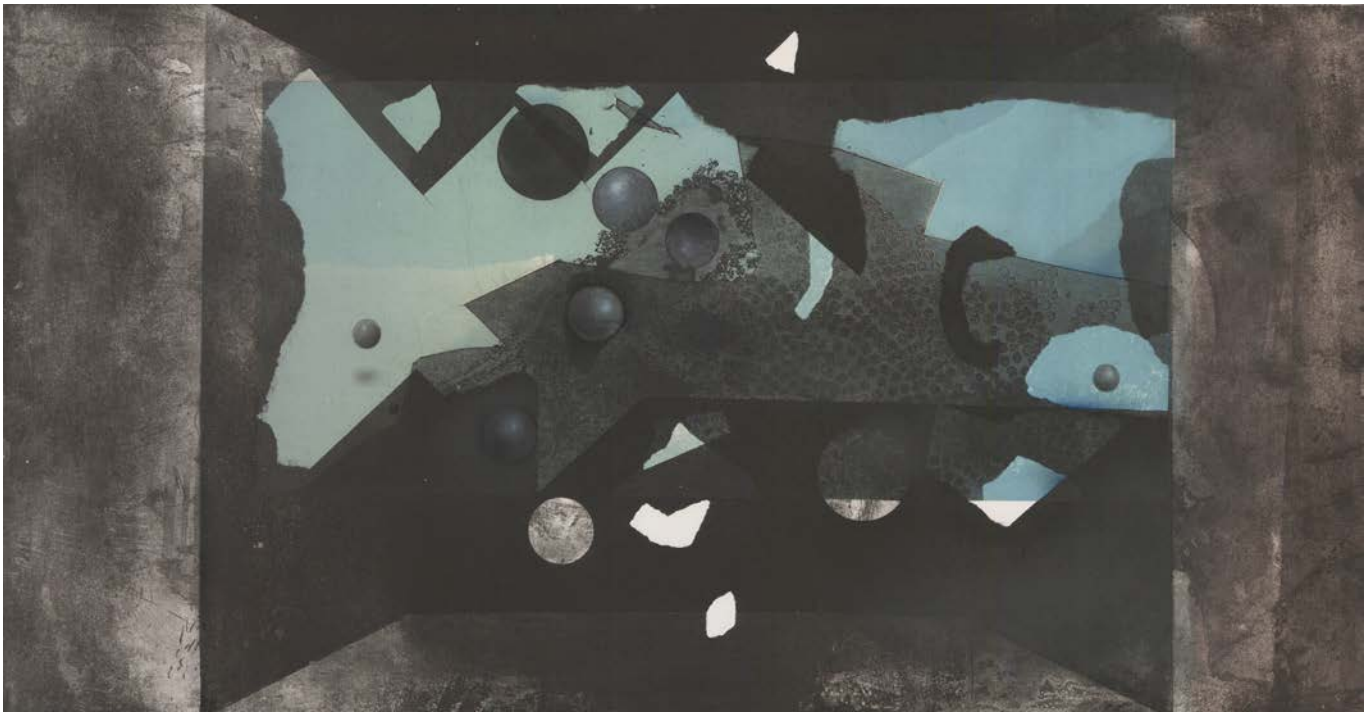
Maria Luisa Estrada Sánchez / *ES*

9°18’31.8”N 99°15’05.2”W (A)
relief printing on foamed pvc / magasnyomás / tipar înalt
70x100 cm / 2024



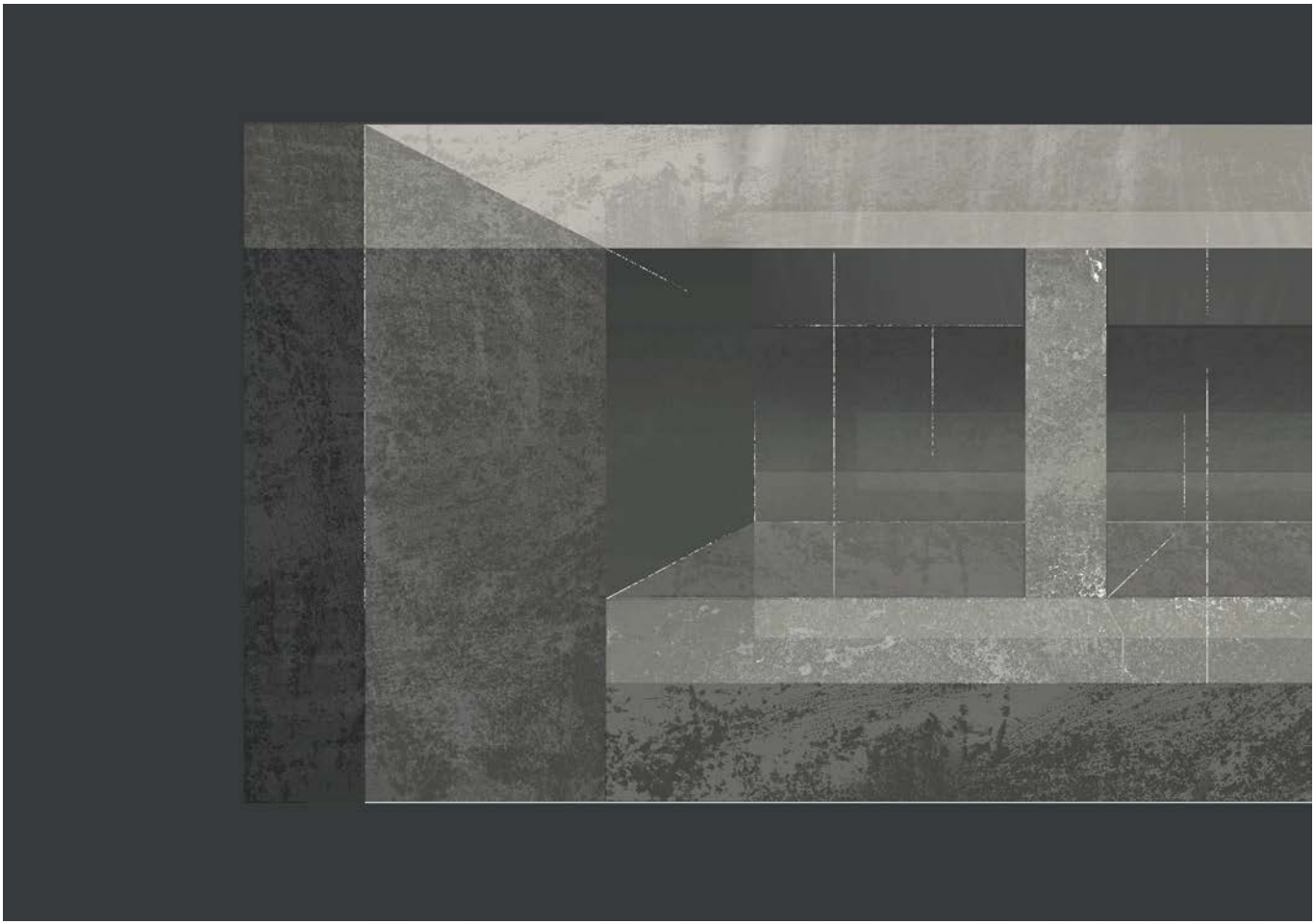
Mariusz Dański / *PL*

From the Pixel Screams series, no. 2 / A Pixel Screams sorozatból, 2. / Din seria Pixel Screams, nr. 2
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



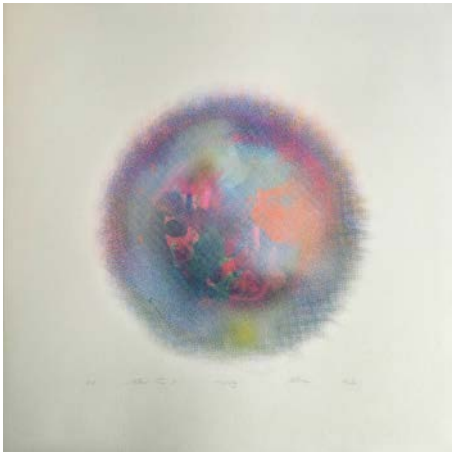
Mariusz Gorzelak / *PL*

Wonderful emptiness from everywhere 1 / Csodálatos üresség mindenhonnan 1 / Gol minunat de pretutindeni 1
etching, drypoint, aquatint, mixed technique / rézkarc, hidegtű, foltmaratás, vegyes technika / acvaforte, ac rece, acuatinta, tehnică mixtă
70x50 cm / 2025



Marta Dziomdziora / *PL*

From the Windows series, 1/1 / Az Ablakok sorozatból, 1/1 / Din seria Ferestre, 1/1
C-print / digitális nyomat / tipar digital
100x70 cm / 2025



Mateusz Waliduda / *PL*

Materia prima III
silkscreen / szitanyomat / serigrafie
40x40 cm / 2026



Mateusz Zakrzewski / *PL*

Bomb 02 / Bomba 02 / Bombă 02
pen plotter
70x100 cm / 2025



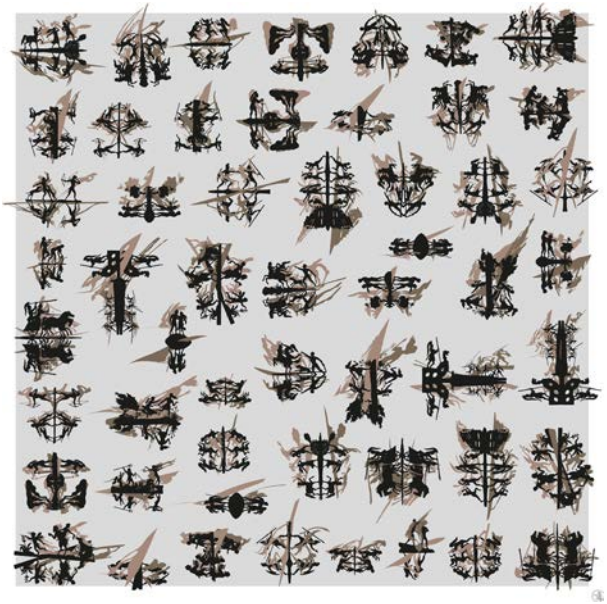
Mayer Éva / *HU*

Breathing cities VIII / Lélegző városok VIII / Orașe care respiră VIII
C-print, mixed technique, individual technique / digitális nyomat, vegyes technika, egyedi technika / tipar digital, tehnică mixtă, tehnică individuală
78x121 cm / 2025



Mengtian Lu / *CN*

Feeling the stone / Érezni a követ / Simțind piatra
woodcut / fametszet / xilogravură
55x40 cm / 2025



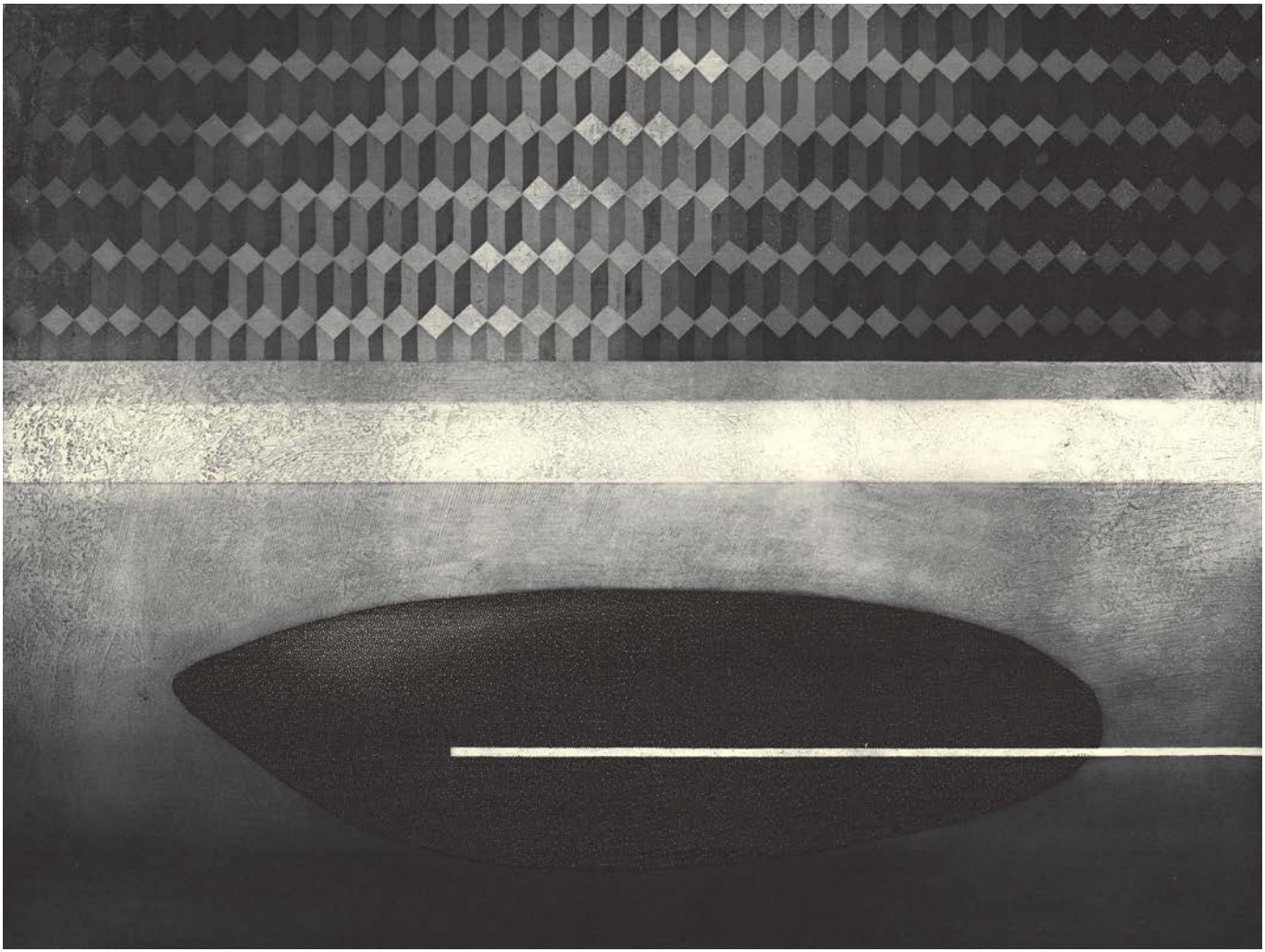
Mészáros Márta millesime / *HU*

Twisted mythology_01 / Csavaros mitológia_01 / Mitologie răsucită_01
C-print / digitális nyomat / tipar digital
45x45 cm / 2026



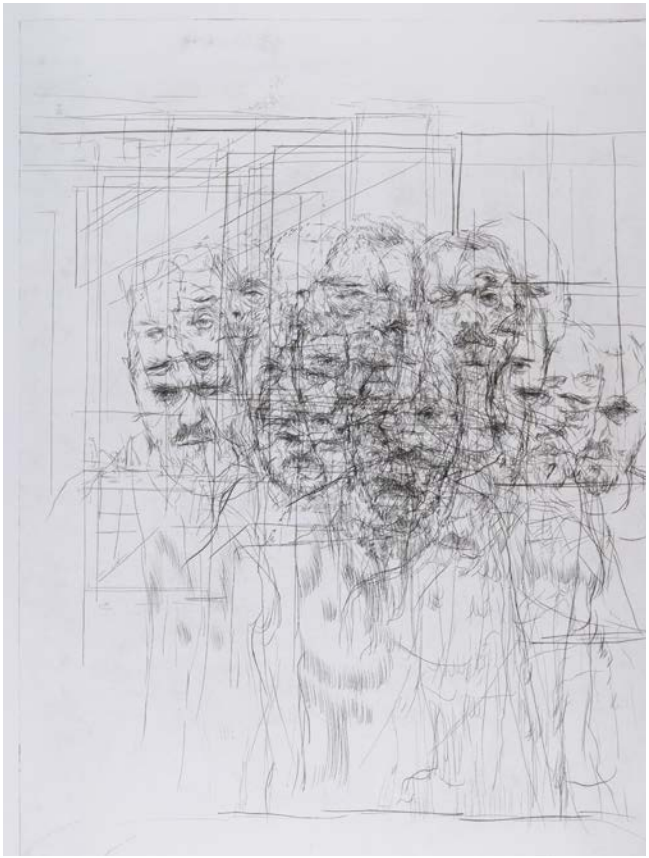
Michał Karaszewski / *PL*

Factory: pipeline / Gyár: csővezeték / Fabrică: conductă
linoleum cut / linómetszet / linogravură
70x100 cm / 2025



Michela Mascarucci / *IT*

The ship of poisons / A mérgek hajója / Nava otrăvurilor
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
100x70 cm / 2026



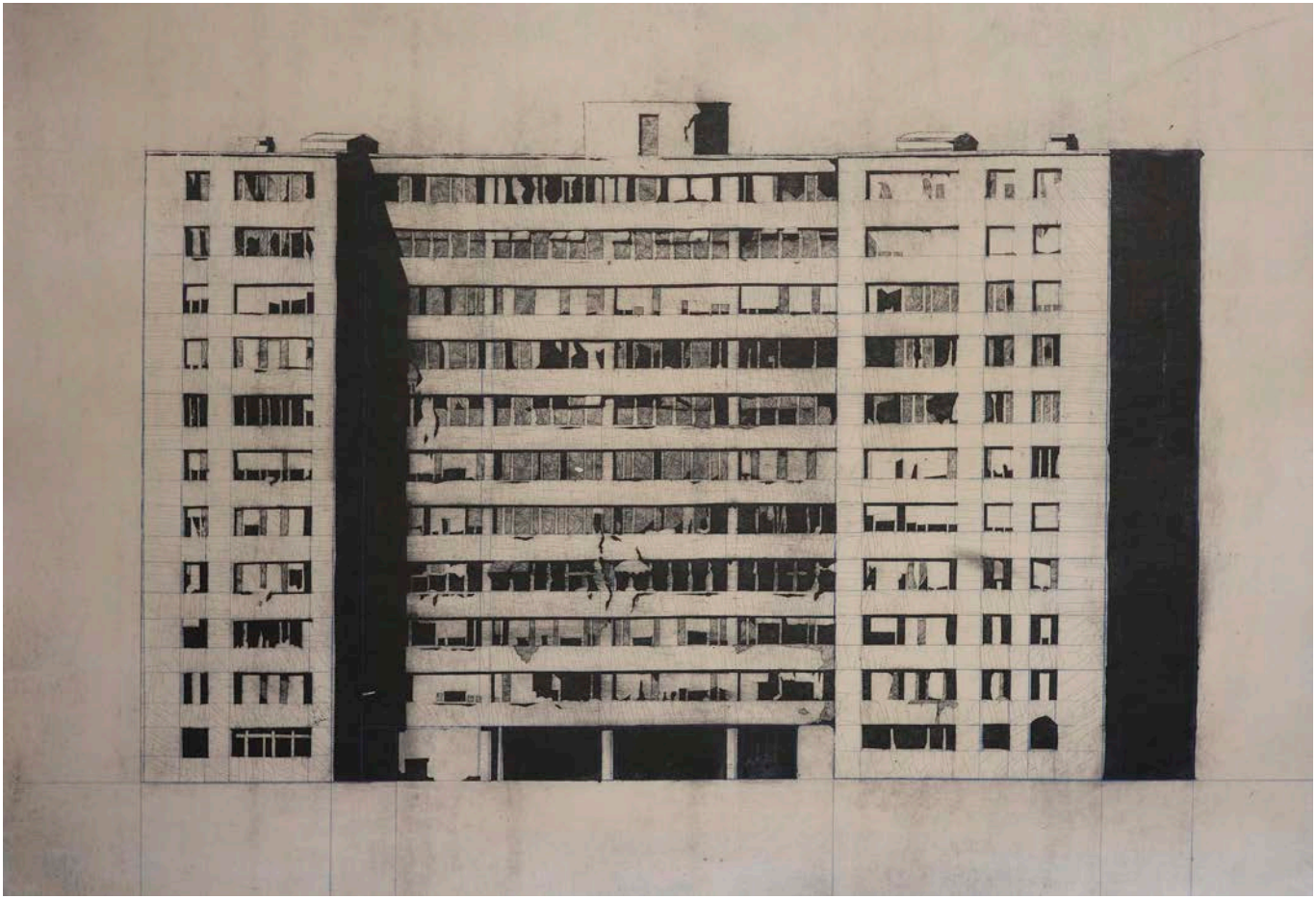


Mihai Ciplea / *RO*

Strain in a shifting gaze, bathroom-mirror self II /
Feszültség egy változó tekintetben, fürdőszobatükör-én II /
Tensiune într-o privire schimbătoare, sinele din oglinda băii II
drypoint / hidegtű / ac rece
48x64.5 cm / 2026

Miklós Gábor / *HU*

The lead violinist / A prímás / Primașul
linoleum cut / linómetszet / linogravură
50x70 cm / 2025



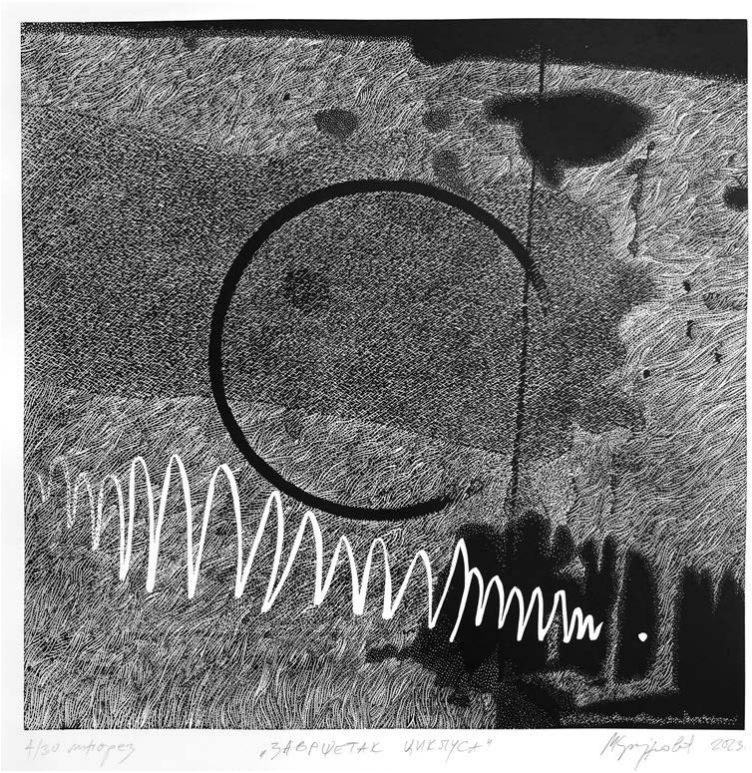
Miklós Kelemen / *HU*

19550723019720300
drypoint, collagraph / hidegtű, kollagráfia / ac rece, colografie
100x70 cm / 2026



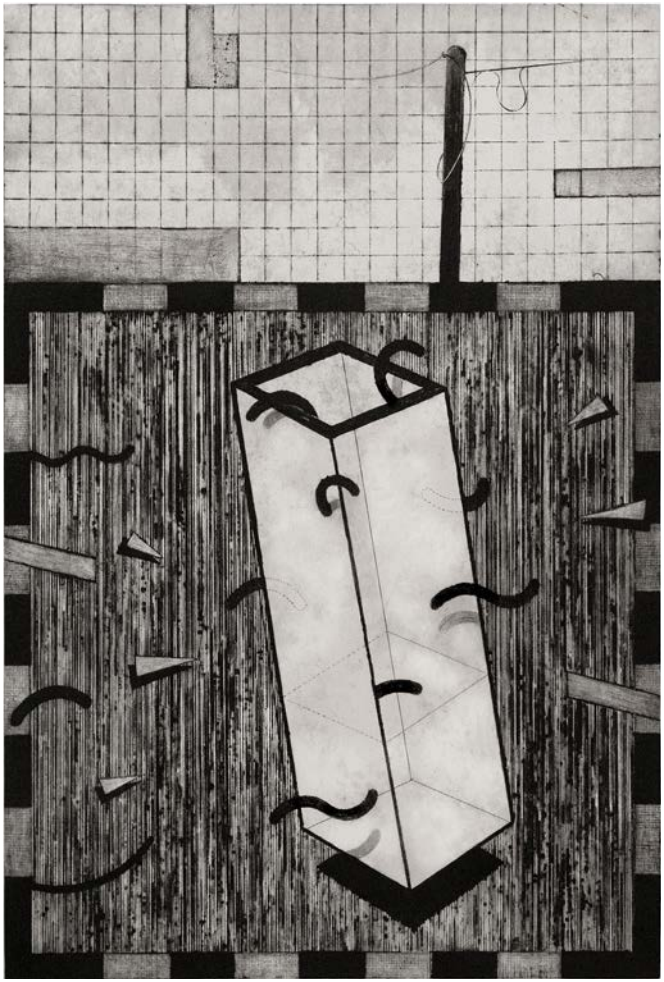
Miklós Zsolt / *RO*

Distorted distance / Torzult távolság /
Distanță distorsionată
mixed technique / vegyes technika / tehnică mixtă
59.4x42 cm / 2025



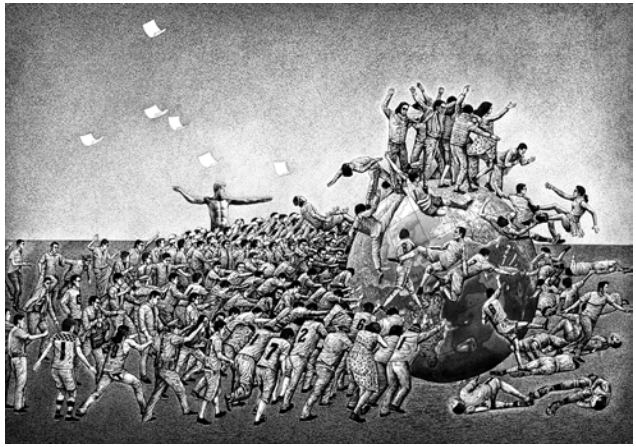
Milan Krajnović / *BA*

Levels of understanding / A megértés szintjei /
Niveluri ale înțelegerii
linoleum cut / linómetszet / linogravură
70x60 cm / 2026



Milos Djordjevic / *RS*

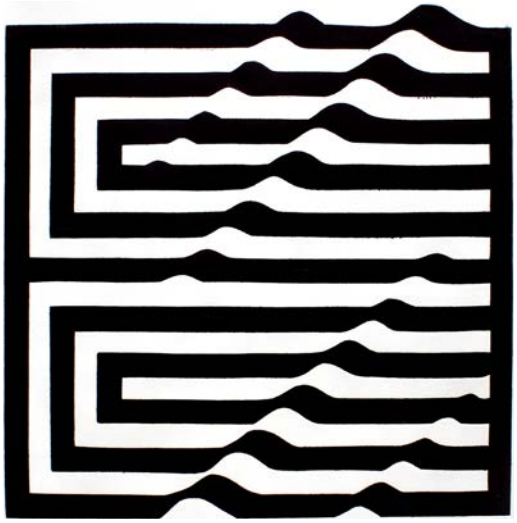
Sediments #10 / Üledékek #10 / Sedimente #10
drypoint / hidegtű / ac rece
50x70 cm / 2025



Minjie Zhang / *CN*

Flyer no. 15 / Szórólap, 15. / Fluturaș nr. 15
lithography / litográfia / litografie
55x40 cm / 2025



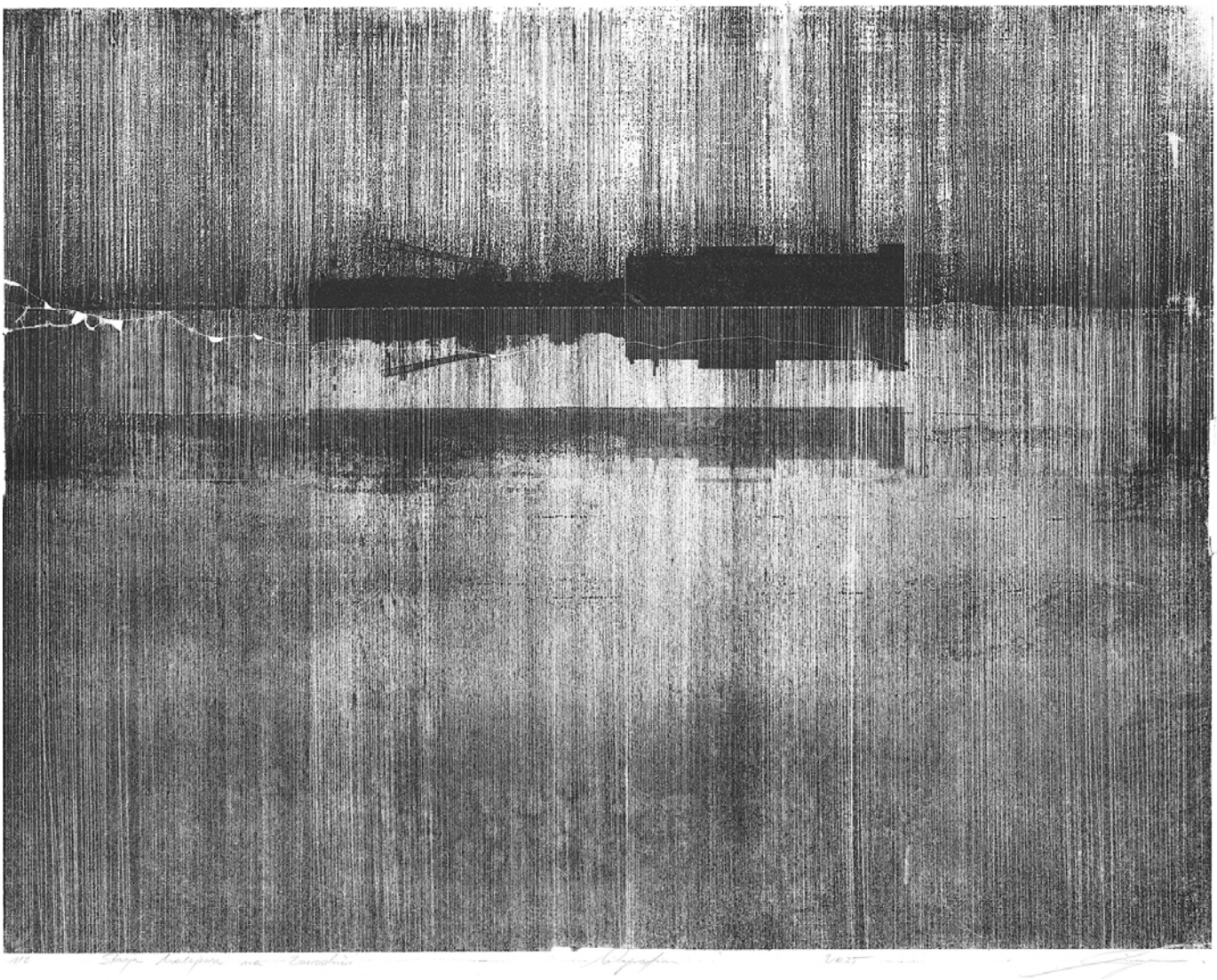


Monika Iwan / *PL*

The capsule of life X / Az élet kapszulája X / Capsula vieții X
linoleum cut / linómetszet / linogravură
70x70 cm / 2024

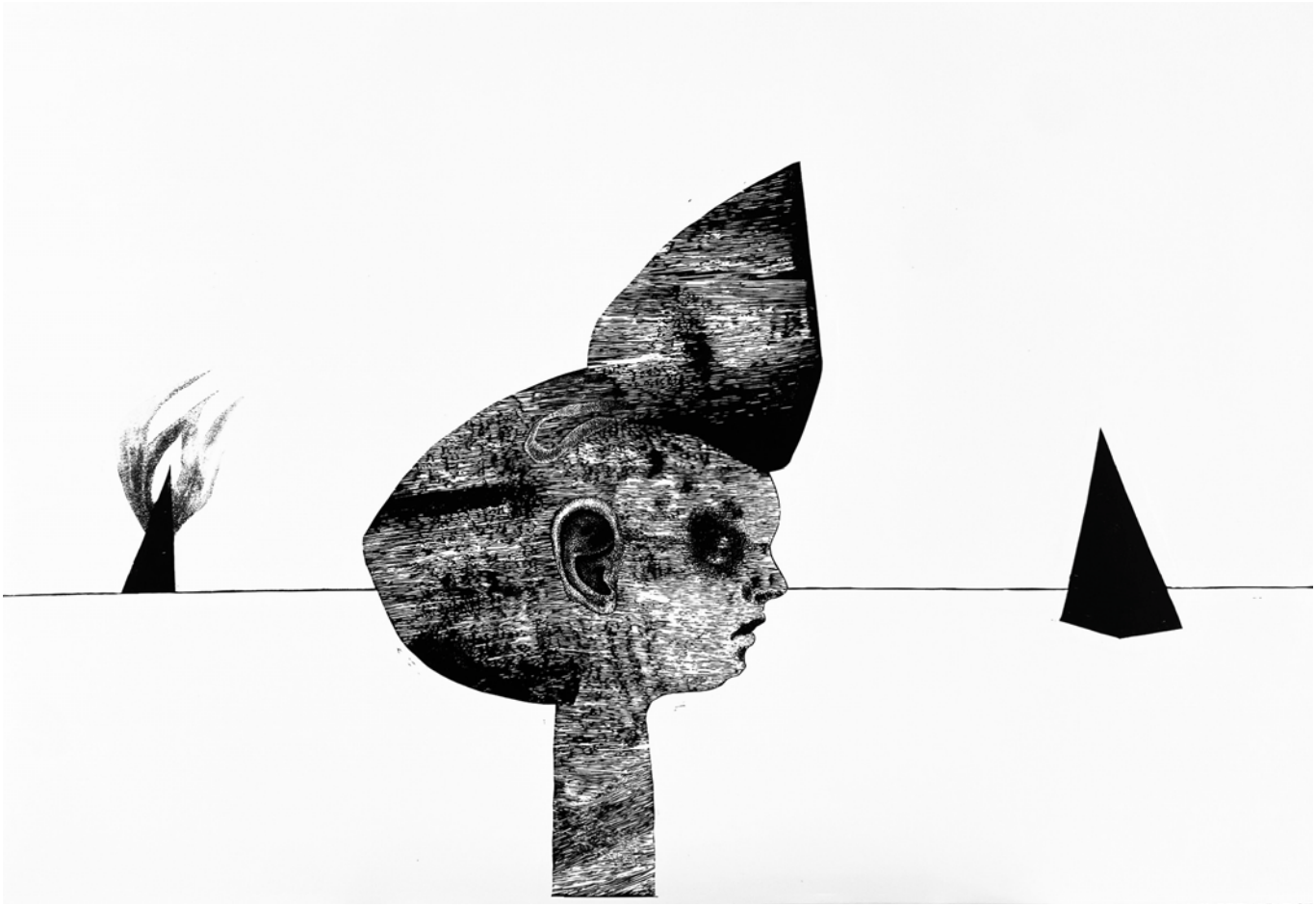
Nada Denić / *RS*

Move / Mozdulj / Mișcă-Te
drypoint / hidegtű / ac rece
47x47 cm / 2026



Nastazja Ciupa / *PL*

Railway station in Zawodzie / A zawodziei vasútállomás / Gara din Zawodzie
lithography / litográfia / litografie
100x70 cm / 2025



Natalia Pawlus / *PL*

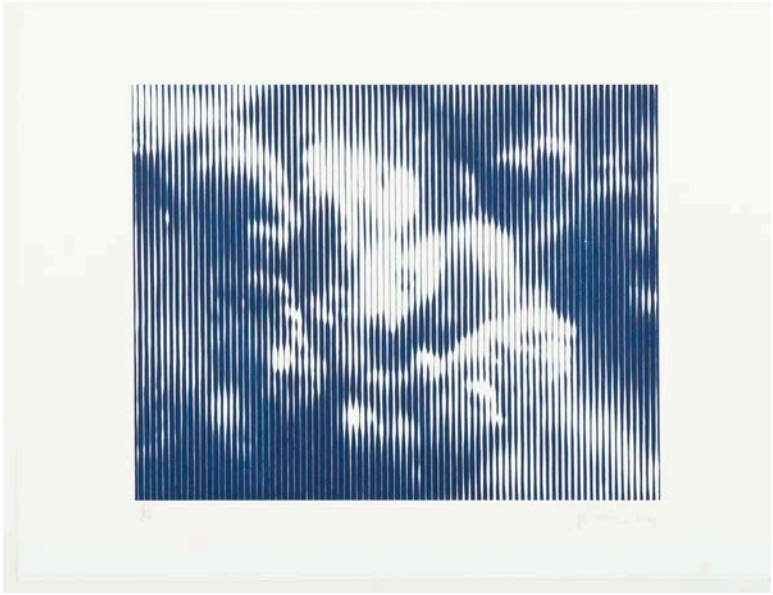
Fire on the horizon / Tűz a látóhatáron / Foc la orizont
linoleum cut / linómetszet / linogravură
100x70 cm / 2025



Nathan Meltz / *US*

Raise the golem / Emeld fel a gólemet / Ridică golemul
silkscreen, individual technique / szitanyomat, egyedi technika / serigrafie, tehnică individuală
46x56 cm / 2026



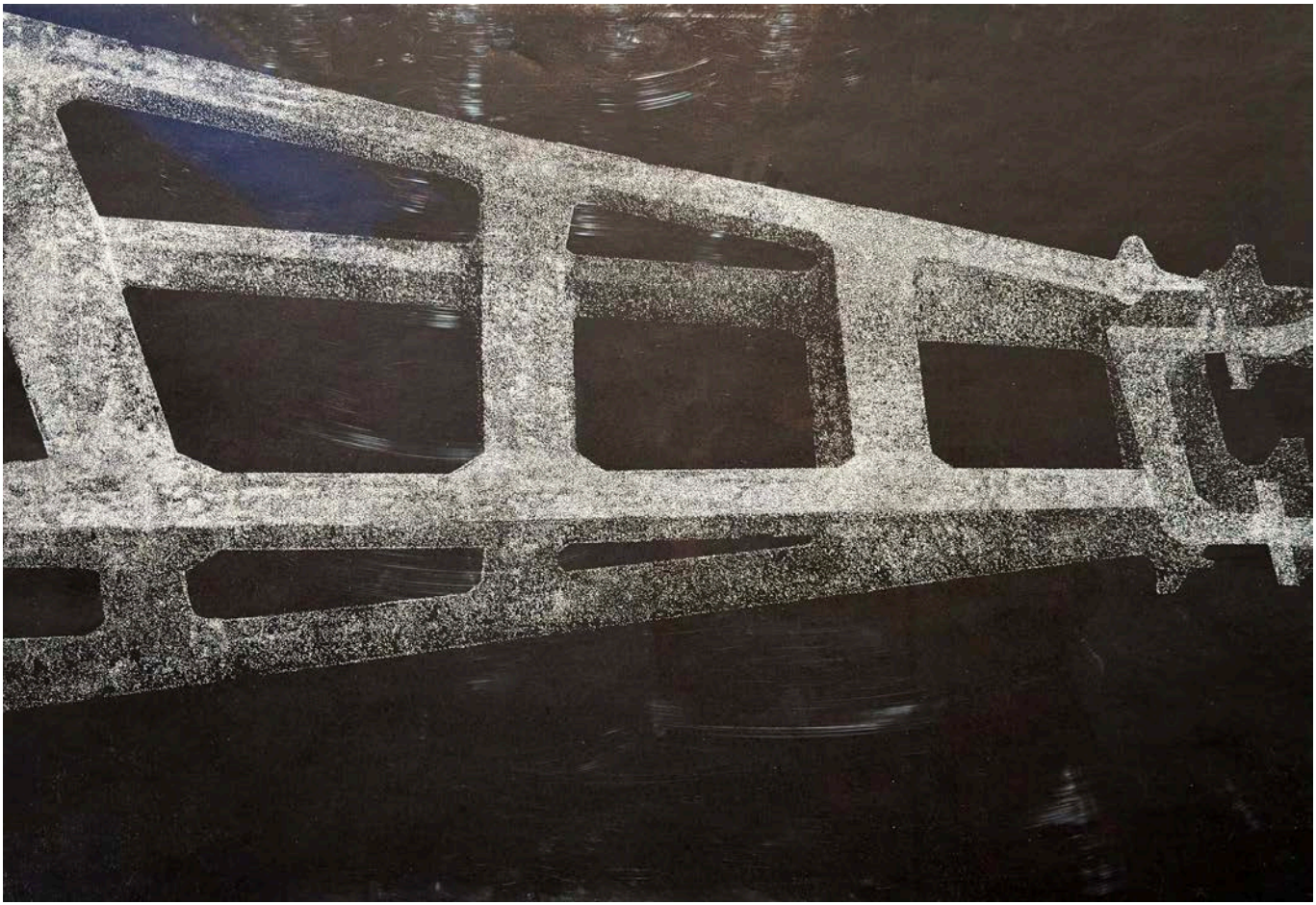


Olesya Dzhurayeva / *UA*

Hear yourself through the noise VIII /
Halld meg önmagad a zajon át VIII /
Ascultă-te dincolo de zgomot VIII
linoleum cut, monotyping / linómetszet, monotípia /
linogravură, monotipie
80x60 cm / 2025

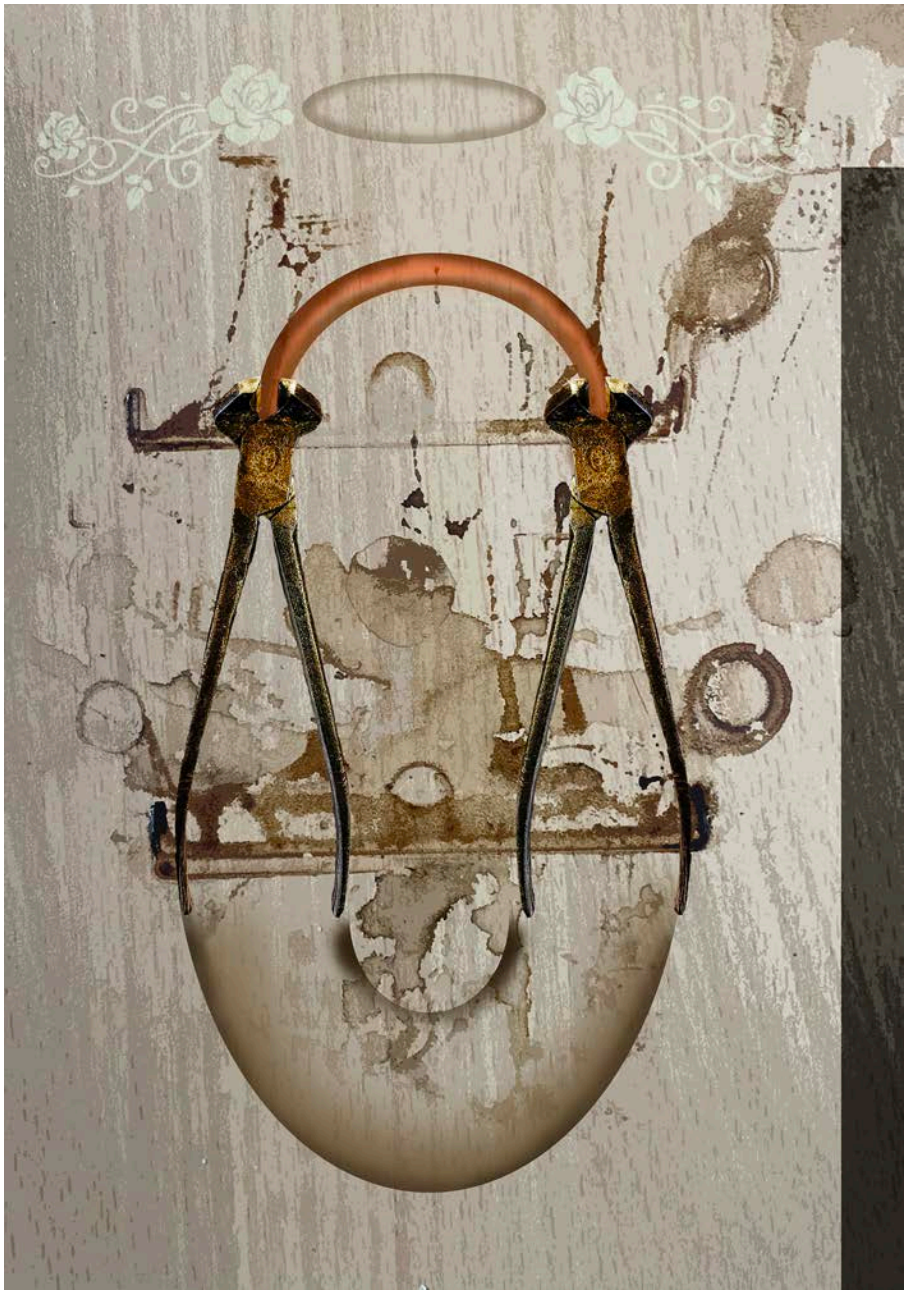
Oliver Pilic / *SI*

Sequence #6 / Szekvencia #6 / Secvență #6
woodcut / fametszet / xilogravură
65x50 cm / 2024



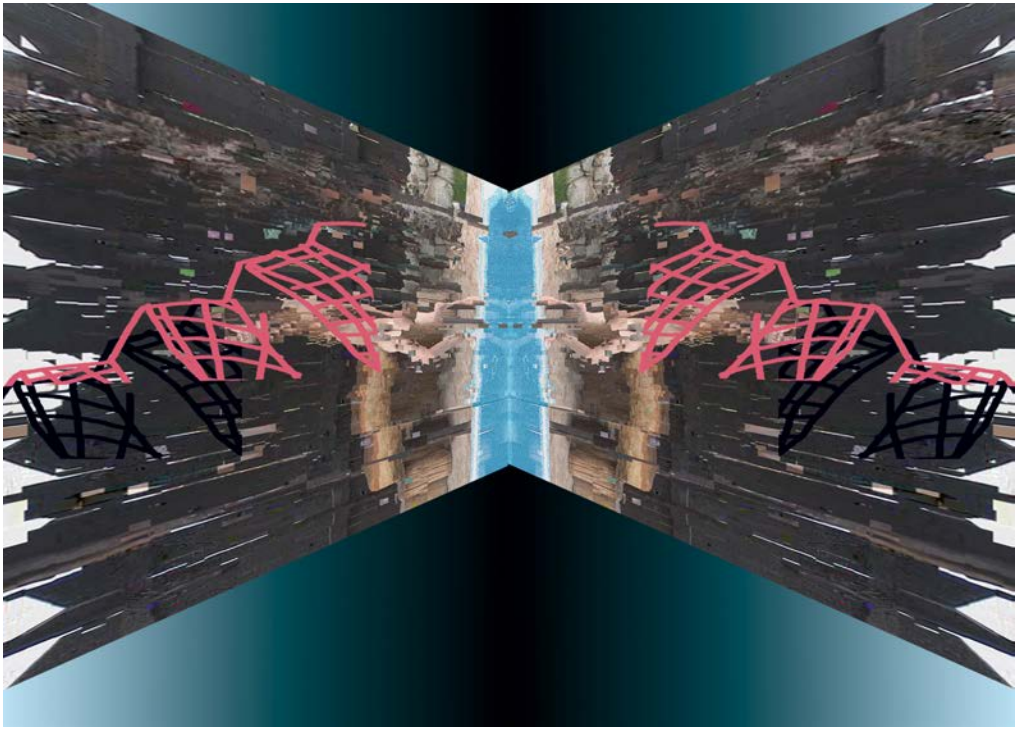
Oliwier Sinda / *PL*

Transmission line SINGEL / Átviteli vezeték SINGEL / Linie de transmisie SINGEL
woodcut / fametszet / xilogravură
100x70 cm / 2026



Orosz Csaba / *HU*

Violent tolerance 1 / Erőszakos tolerancia 1 / Toleranță violentă 1
C-print / digitális nyomat / tipar digital
50x70 cm / 2025



Ovidiu Petca / *RO*

Duchamp alphabet 1912/K /
Duchamp-ábécé 1912/K /
Alfabet Duchamp 1912/K
C-print / digitális nyomat / tipar digital
94x66 cm / 2026



Ovidiu Tarța / *RO*

Landscape / Táj / Peisaj
C-print / digitális nyomat / tipar digital
60x45 cm / 2025



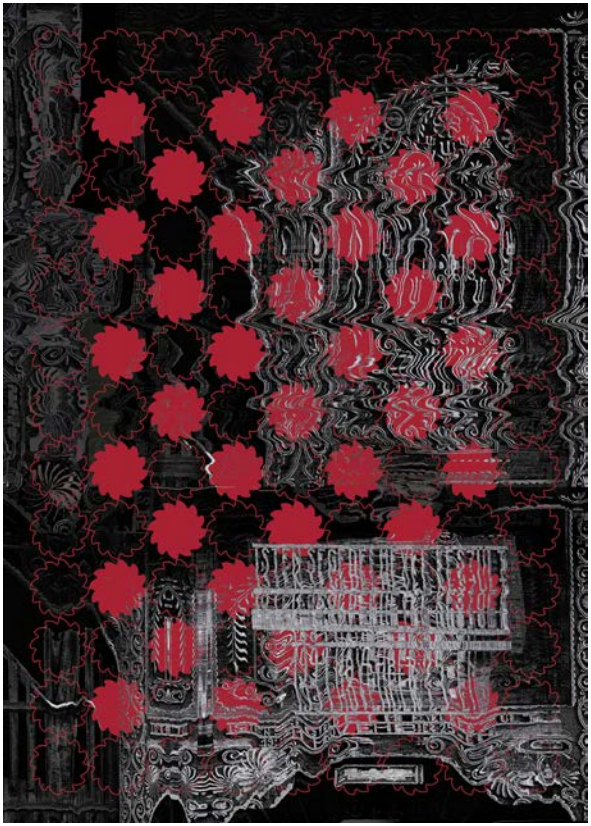
Paczona Márta Éva / *HU*

The altered self behind the SYSTEM / A RENDSZER mögötti módosult én / Sinele alterat din spatele SISTEMULUI
C-print / digitális nyomat / tipar digital
100X50 cm / 2025



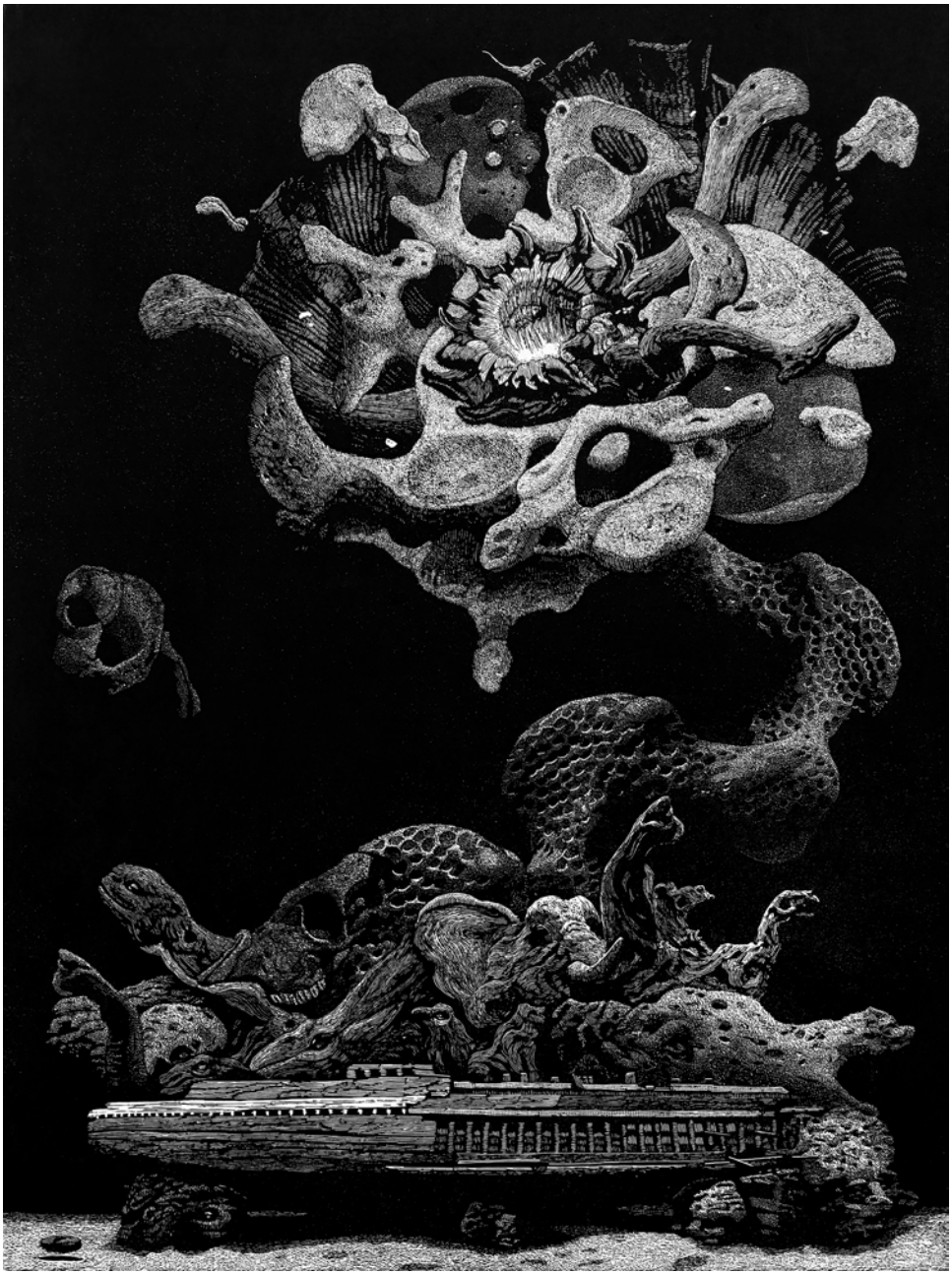
Panagiotis Pristouris / *GR*

Distortion 1 / Torzulás 1 / Distorsiune 1
linoleum cut / linómetszet / linogravură
60x80 cm / 2025



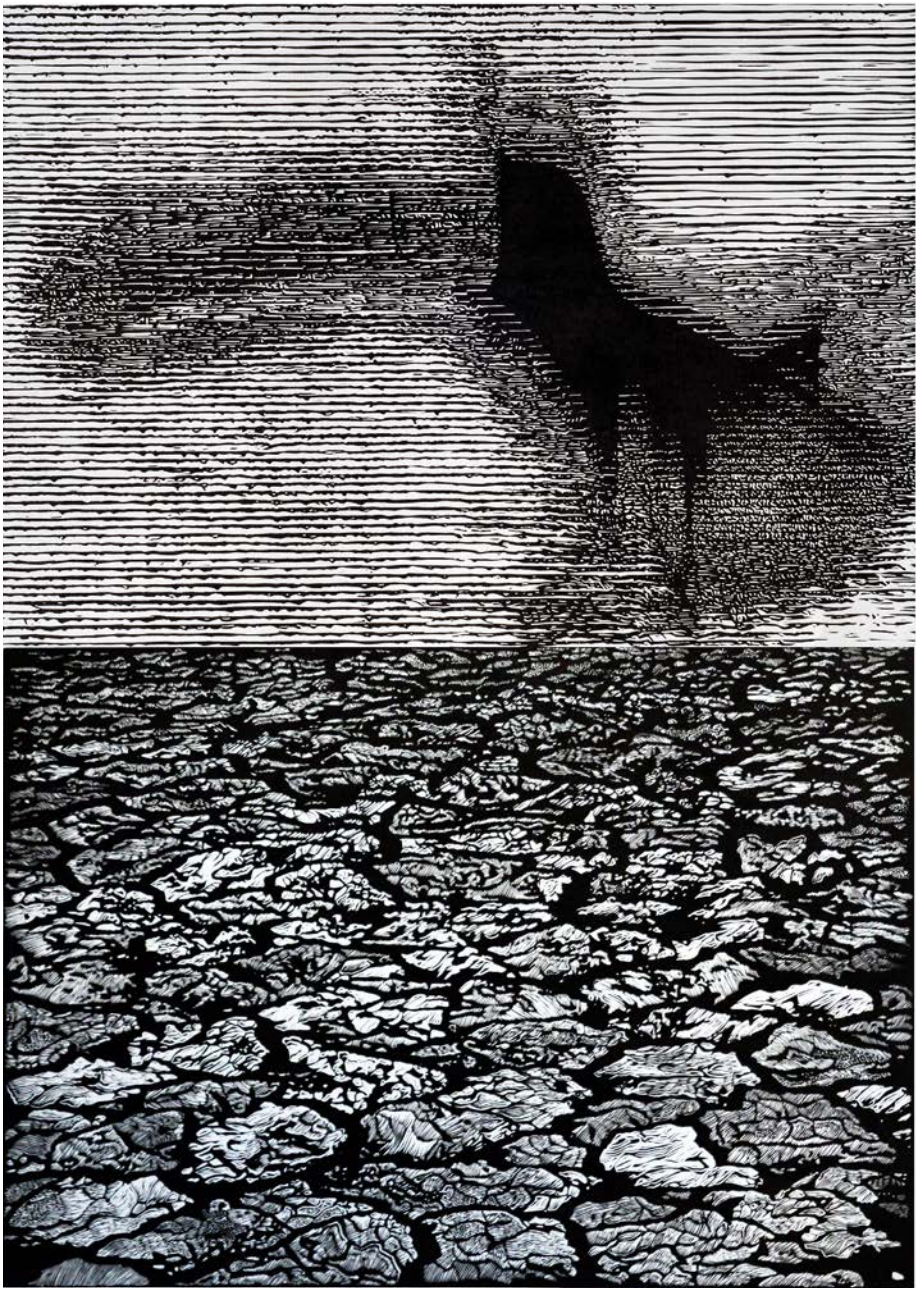
Pap Éva / *RO*

The motif jammed, székely gate / A minta elakadt, székelykapu / Motivul s-a blocat, poartă secuiască
C-print / digitális nyomat / tipar digital
50x70 cm / 2026



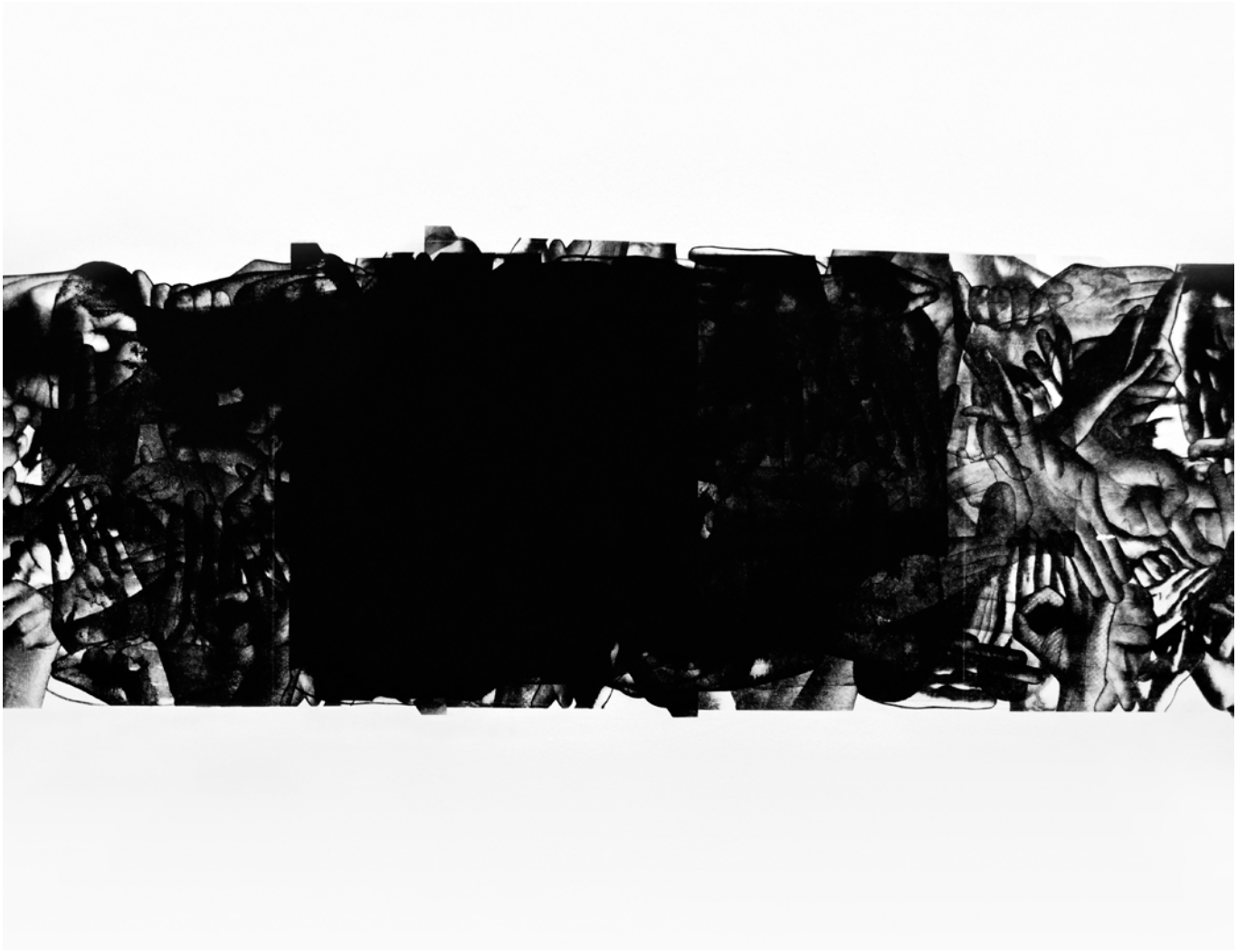
Patipon Supanpong / *TH*

Bloom from the deepest memory 2 /
Virágzás a legmélyebb emlékezetből 2 /
Înflorire din cea mai adâncă amintire 2
woodcut / fametszet / xilogravură
60x80 cm / 2026



Pató Károly / *HU*

The moment. Soulbird. / A pillanat. Lélekmadár. / Clipa. Pasărea-suflet.
linoleum cut / linómetszet / linogravură
55x77 cm / 2025



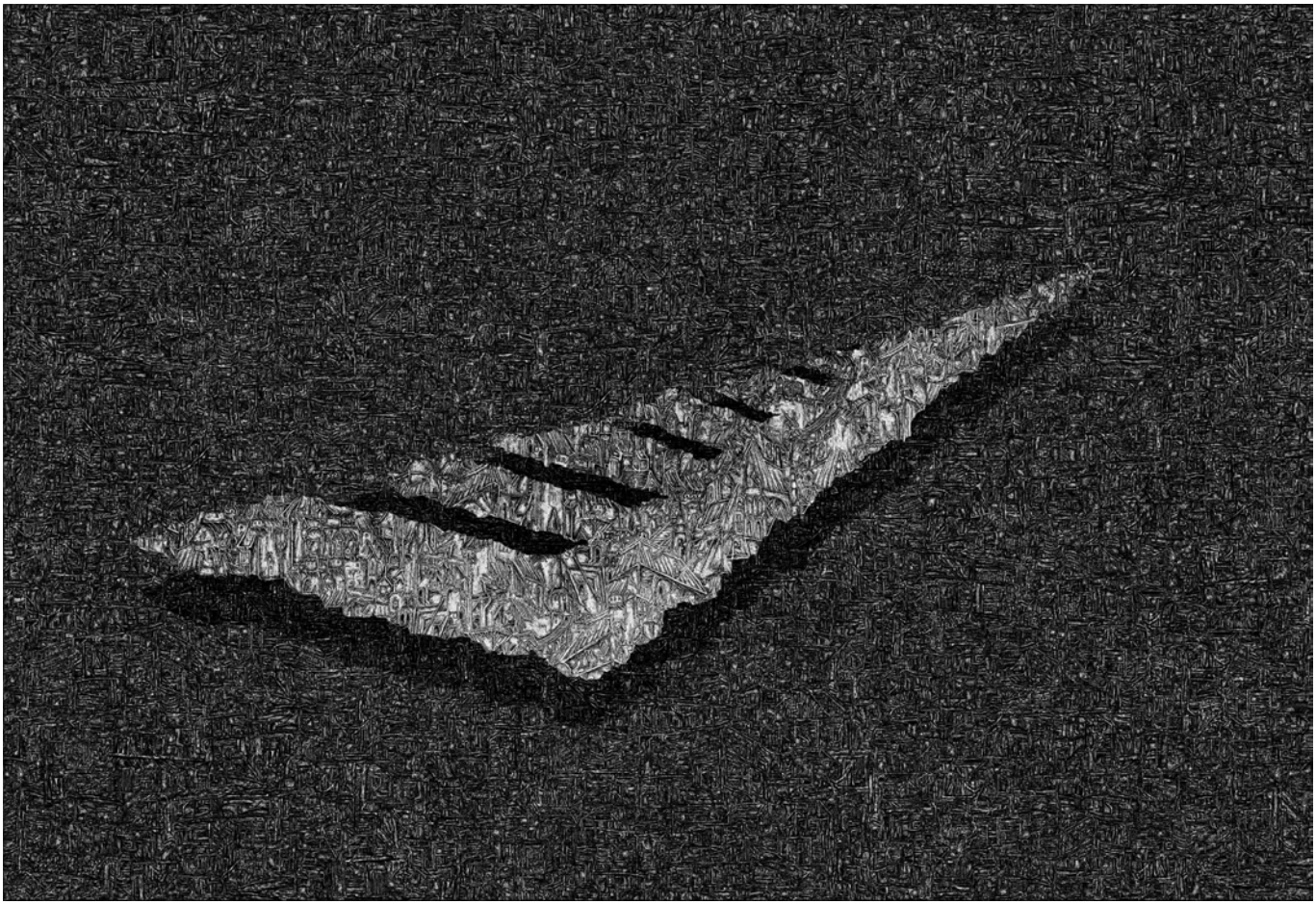
Paulina Preneta / *PL*

Relation II / Kapcsolat II / Relație II
offset / offszet / offset
80x60 cm / 2024



Paweł Bińczycki / *PL*

Altered states of loneliness IV /
A magány módosult állapotai IV /
Stări alterate ale singurătății IV
linoleum cut / linómetszet / linogravură
45x65 cm / 2026



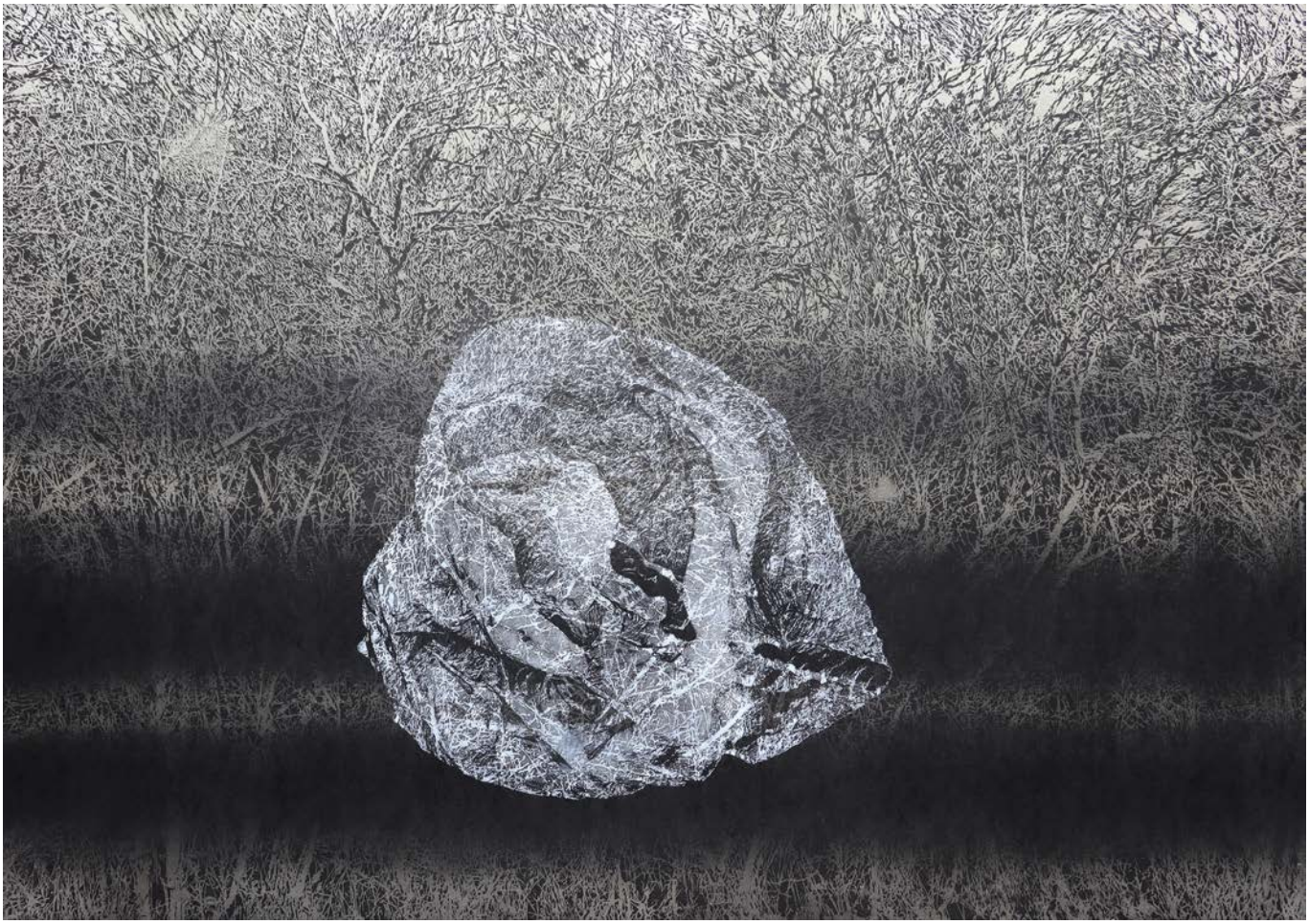
Paweł Delekta / *PL*

Signs XII / Jelek XII / Semne XII
individual technique / egyedi technika / tehnică individuală
95x65 cm / 2026



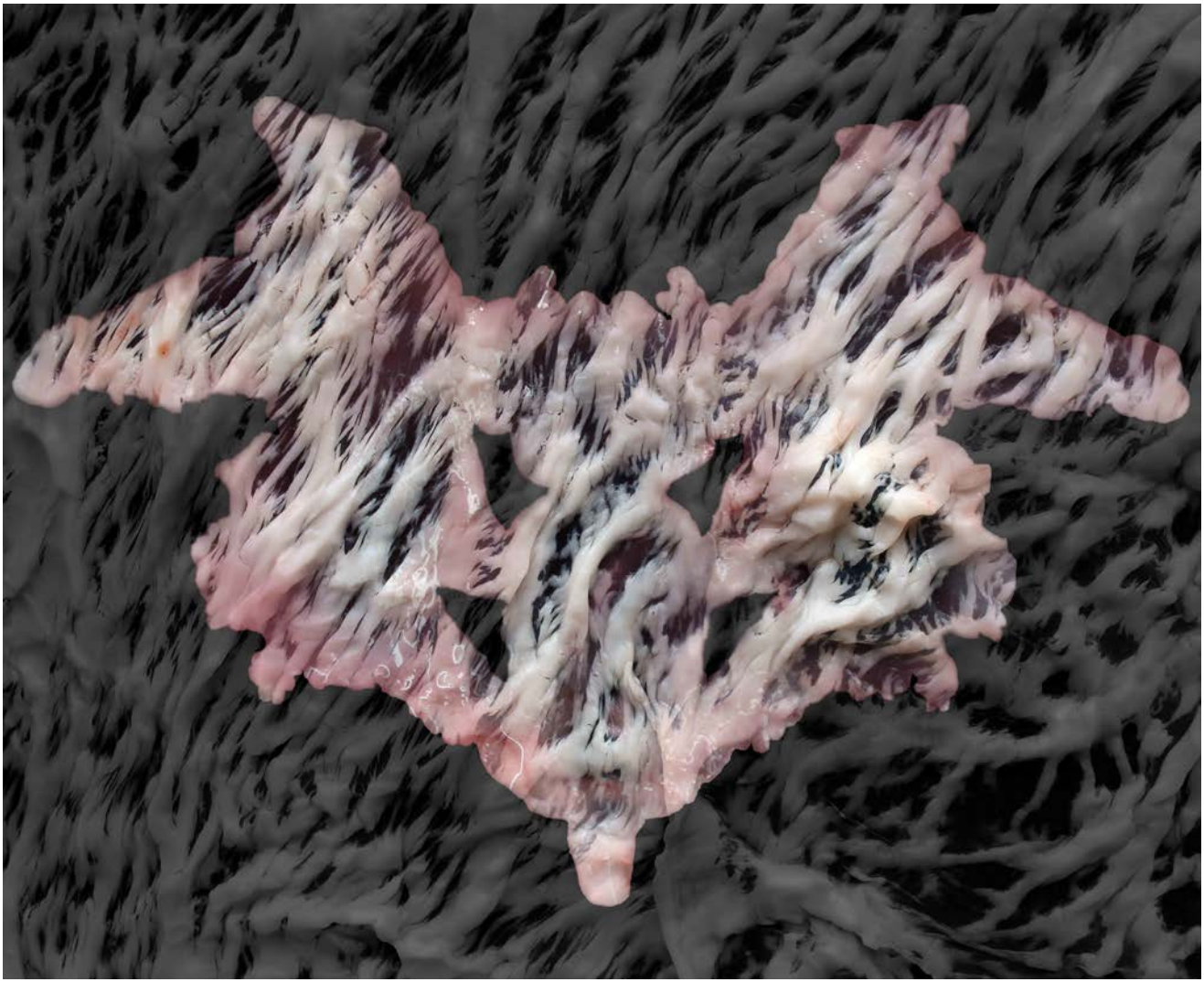
Pawel Opalinski / *PL*

Morning thought / Reggeli gondolat / Gând de dimineață
C-print / digitális nyomat / tipar digital
100x70 cm / 2026



Peter Kollár / *CZ*

Relict / Reliktum / Relict
linoleum cut / linómetszet / linogravură
100x70 cm / 2025



Pető Hunor / *HU*

Rorschach test 01 / Rorschach-teszt 01 / Testul Rorschach 01
C-print / digitális nyomat / tipar digital
100x70 cm / 2025



Petru Buba / *RO*

Confusion / Zavar / Confuzie
C-print / digitális nyomat / tipar digital
70x100 cm / 2025



Péter Ágnes / *HU*

Silence III / Csend III / Tăcere III
C-print / digitális nyomat / tipar digital
100x70 cm / 2026





Prabhulal Gameti / *IN*

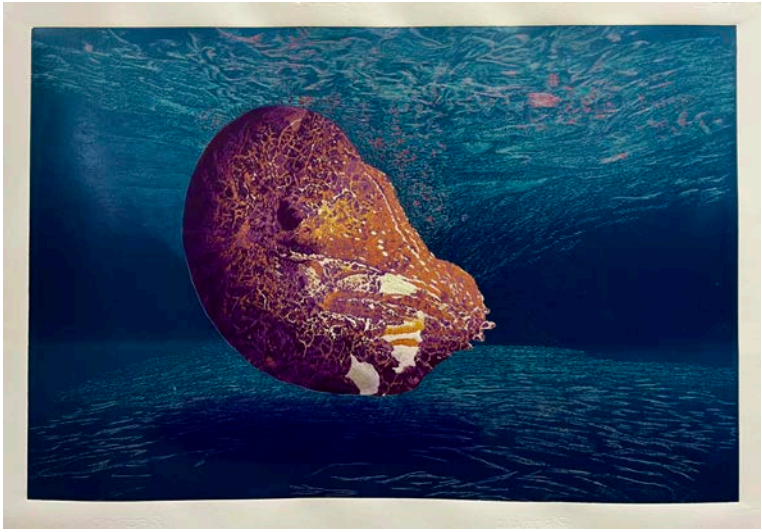
Peep behind the cartel / Pillantás a kartell mögé /
O privire în spatele cartelului
woodcut / fametszet / xilogravură
48x68 cm / 2025

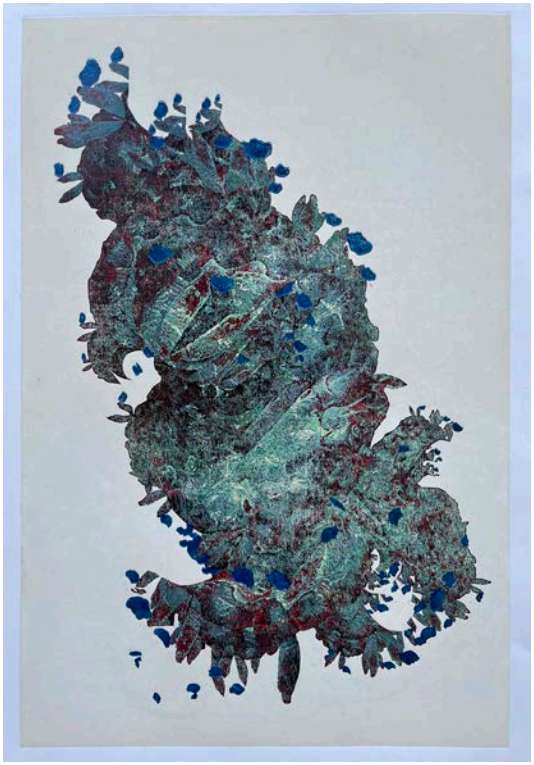
In two minds / Kételyek közt / Între două gânduri/
woodcut / fametszet / xilogravură
53x75 cm / 2025



Rafał Podsobiński / *PL*

Without human V / Ember nélkül V / Fără om V
silkscreen / szitanyomat / serigrafie
100x70 cm / 2025





Rak Dokmaiphum / *TH*

Amid silence no. 2 / Csend közepette, 2. / În mijlocul tăcerii, nr. 2
woodcut / fametszet / xilogravură
90x60 cm / 2025

Whisper from the drowned garden /
Suttogás a vízbe fúlt kertből / Șoaptă din grădina înecată
woodcut / fametszet / xilogravură
60x90 cm / 2025



Réka Csapó Dup / *RO*

Mater Gluten
C-print, individual technique /
digitális nyomat, egyedi technika /
tipar digital, individual technique
80x300 cm / 2026



Renata Szułczyńska / *PL*

Beings 2 / Lények 2 / Ființe 2
C-print / digitális nyomat / tipar digital
70x100 cm / 2025



Rinat Khabirov / *GB*

Fragments of the forgotten 2 /
Az elfeledett töredékei 2 / Fragmente din ceea ce a fost uitat 2
mixed technique / vegyes technika / tehnică mixtă
35x35 cm / 2025



Rita Vandevorst / *BE*

Seeking balance / Egyensúlykeresés /
În căutarea echilibrului
mezzotint / mezzotinto / mezzotinta
40x40 cm / 2025



Ritli Róbert Roland / *RO*

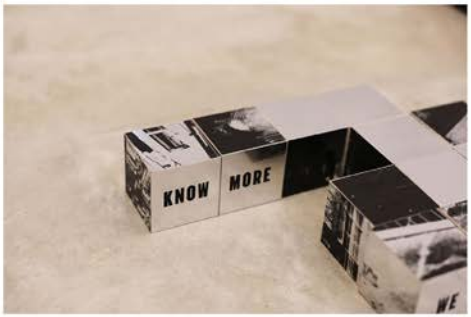
Archive III / Archívum III / Arhivă III
mixed technique / vegyes technika / tehnică mixtă
70x50 cm / 2026



Sárosi Mátyás / *RO*

Sisyphus / Sziszüphosz / Sisif
linoleum cut / linómetszet / linogravură
70x100 cm / 2025



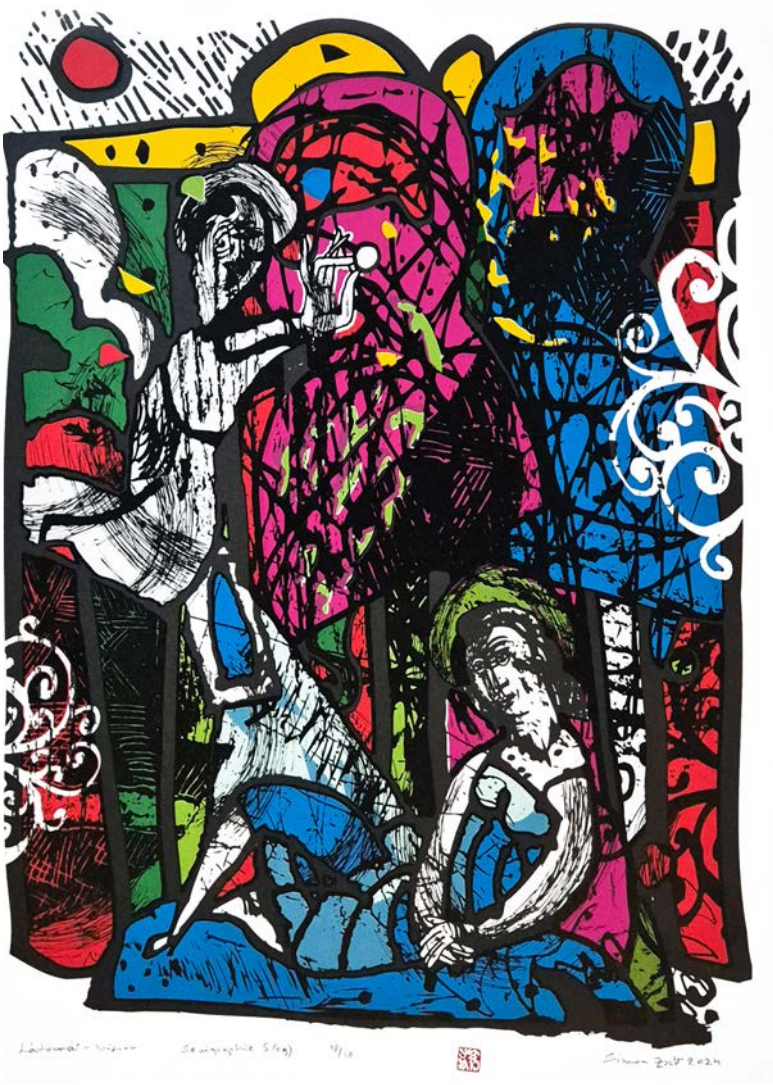






Siklódy Fruzsina / *RO*

Fragments / Töredékek / Fragmente
C-print, mixed technique / digitális nyomat, vegyes technika / tipar digital, tehnică mixtă
6x30x30 cm / 2025



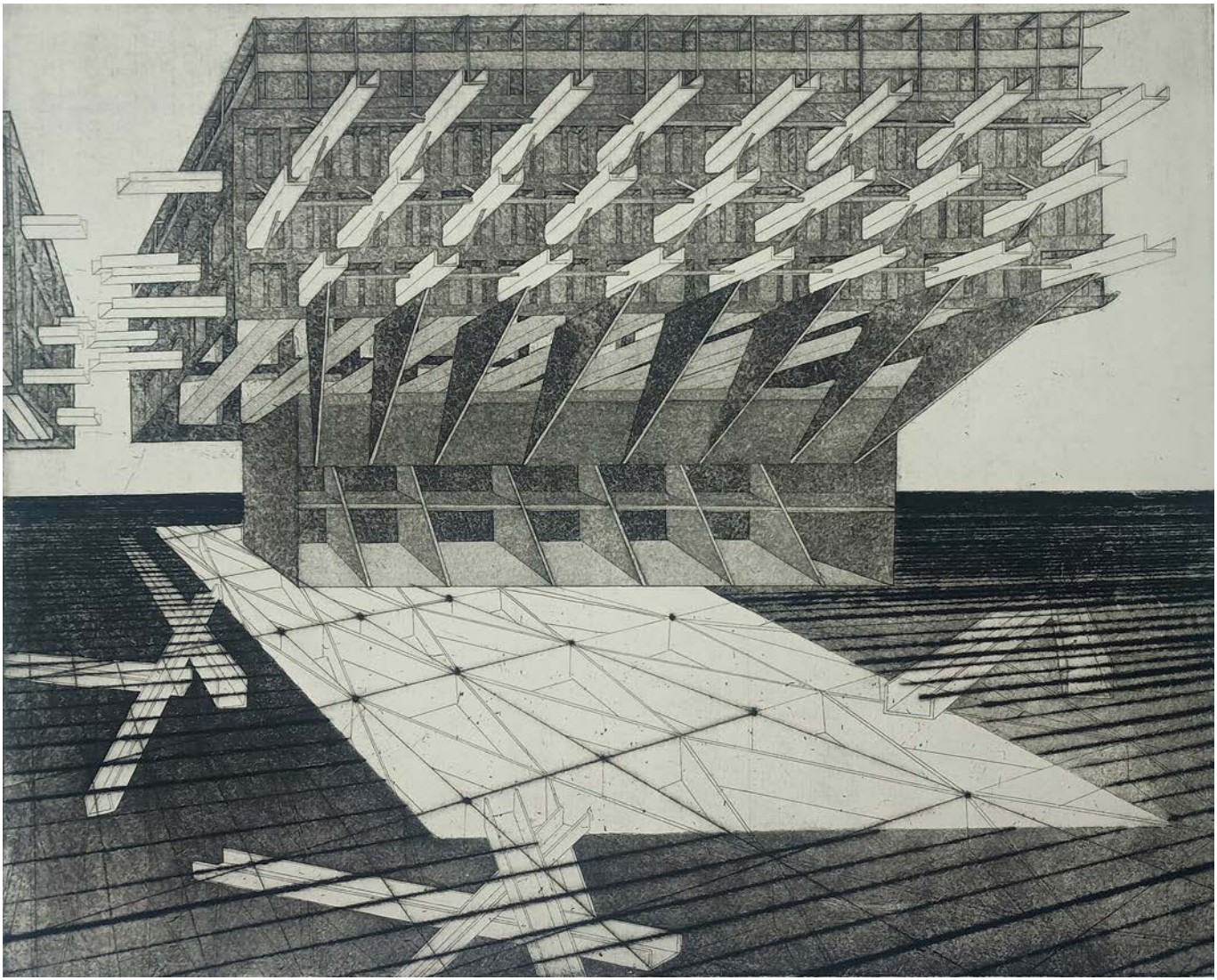
Simon Zsolt / *HU*

Vision / Látomás / Viziune
silkscreen / szitanyomat / serigrafie
70x100 cm / 2024



Simona Slováková / *SK*

Territories II / Területek II / Teritorii II
lithography / litográfia / litografie
40x49 cm / 2026



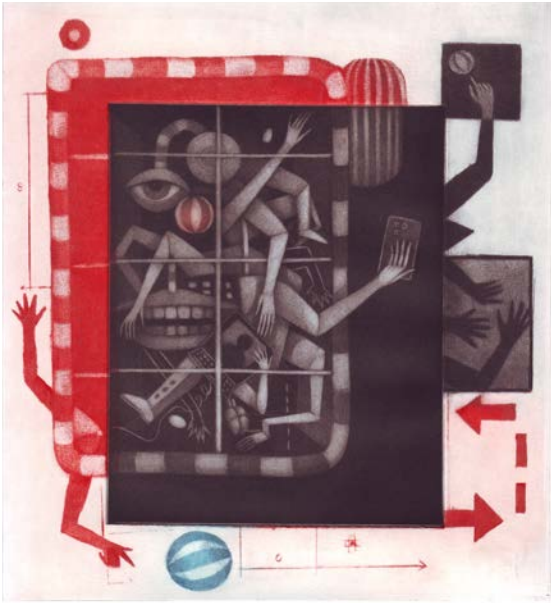
Simone Fochesato / *IT*

Monolith II / Monolit II / Monolit II
etching, drypoint, aquatint / rézkarc, hidegtű, foltmaratás / acvaforte, ac rece, acuatinta
60x50 cm / 2026



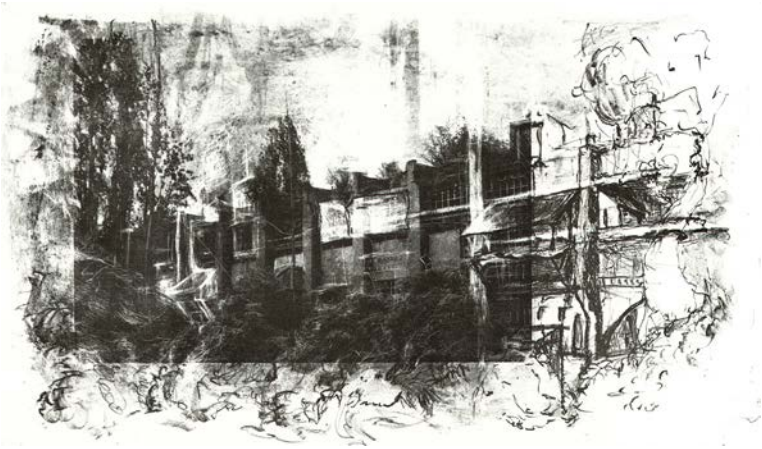
Slobodan Radojkovic / *RS*

Catch / Fogás / Captură
lithography / litográfia / litografie
50x70 cm / 2026



Snezana Petrovic / *RS*

In the cage / A ketrecben / În cușcă
mezzotint / mezzotinto / mezzotinta
19.8x21.5 cm / 2026



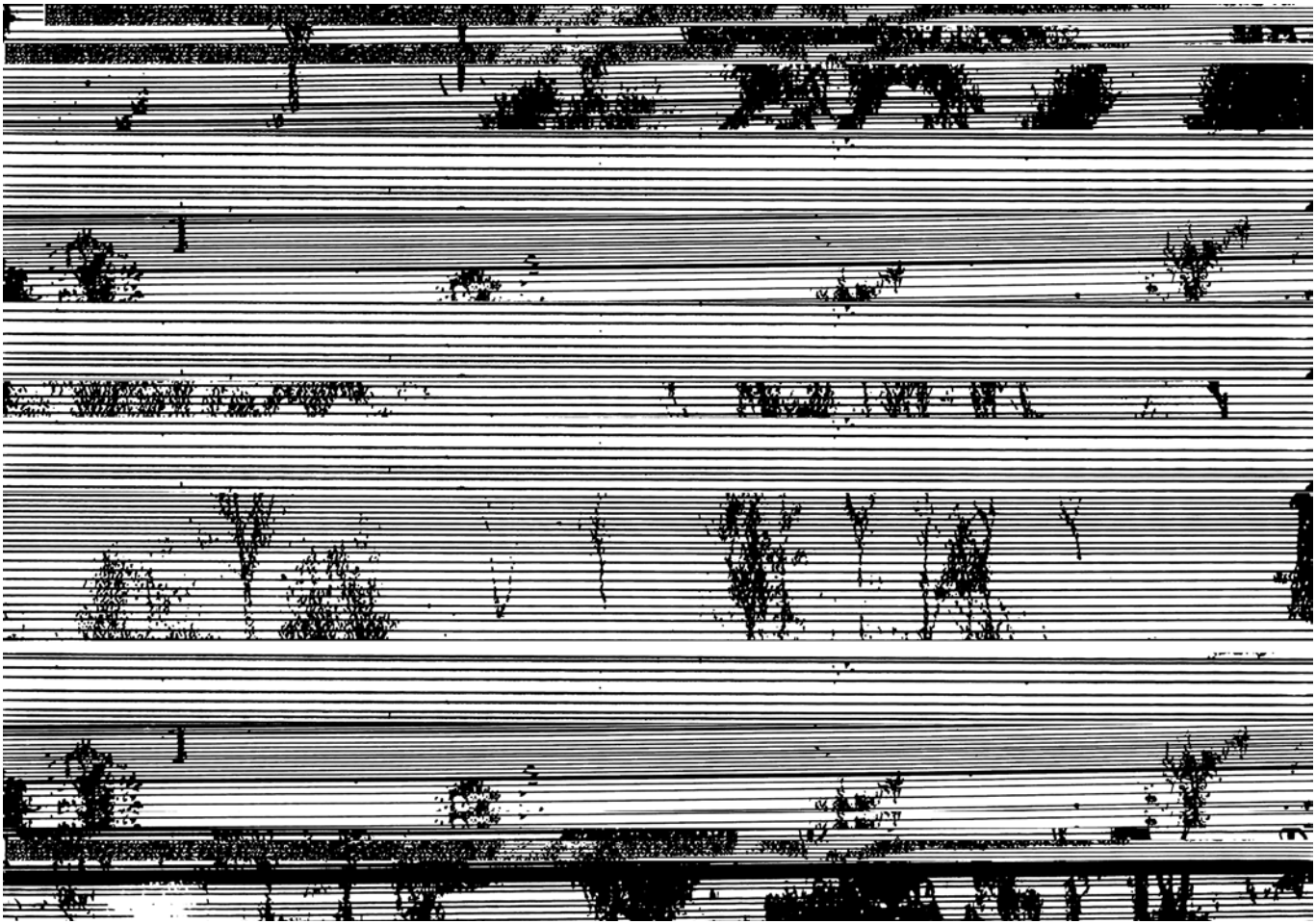
Sofia Orsetta Eccetto / *IT*

The urban void / A városi üresség / Vidul urban
lithography / litográfia / litografie
50x30 cm / 2024



Sonia Gavazza / *IT*

Fera_01
woodcut / fametszet / xilogravură
100x88 cm / 2026



Stanisław Cholewa / *PL*

Disturbance I / Zavar I / Perturbare I
silkscreen / szitanyomat / serigrafie
100x70 cm / 2026



Stefán Laura Nikolett / *HU*

The northern pole of inaccessibility /
A megközelíthetetlenség északi pólusa /
Polul nordic al inaccesibilității
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
49.5 x48.5 cm / 2026



Suplicz Gergely / *HU*

Unstoppable / Megállíthatatlan / De neoprit
woodcut / fametszet / xilogravură
70x100 cm / 2026



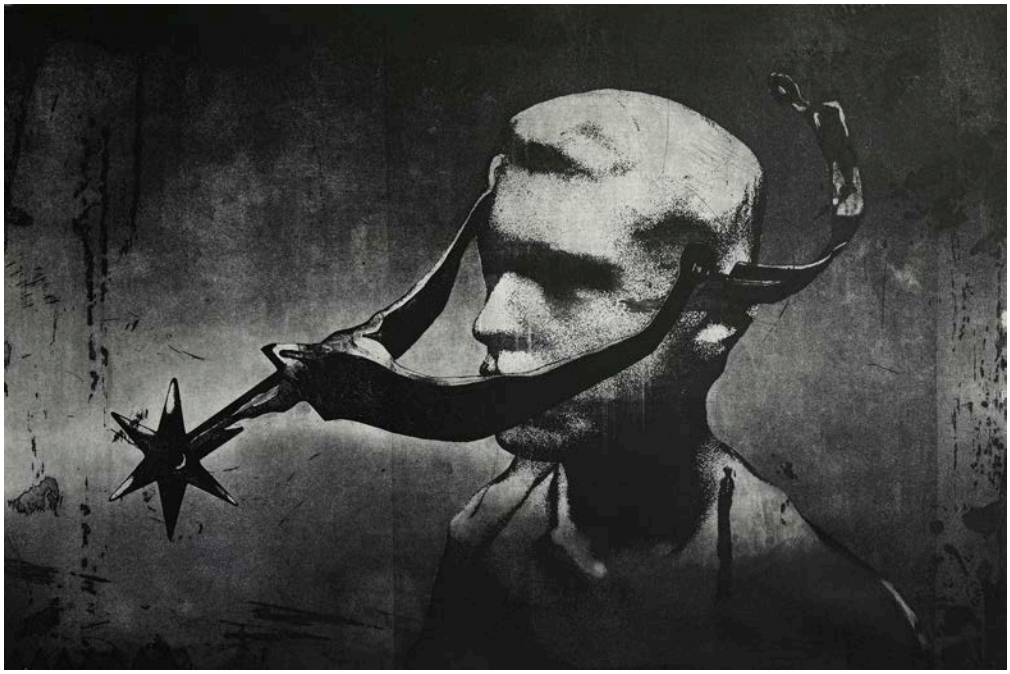
Surapong Somsuk / *TH*

My life, 2026 / Életem, 2026 / Viața mea, 2026
etching / rézkarc / acvaforte
69.5x50.5 cm / 2026



Svetlana Jakimovska Rodić / *SI*

Gone / Eltűnt / Dispărut
drypoint, linoleum cut / hidegtű, linómetszet / ac rece, linogravură
100x70 cm / 2026



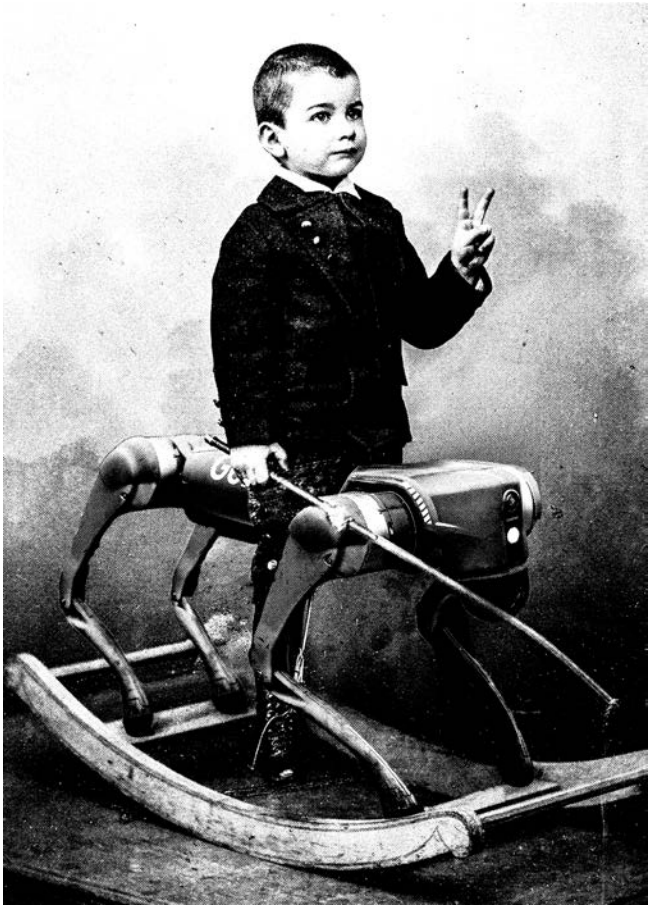
Svetoslav Ninov / *BG*

Thinking about the west /
Nyugatra gondolva /
Gândindu-mă la vest
etching, drypoint, aquatint, mixed technique / rézkarc, hidegtű, foltmaratás, vegyes technika / acvaforte, ac rece, acuatinta, tehnică mixtă
80x65 cm / 2026



Szabó Patricia / *RO*

Your gaze II / Tekinteted II /
Privirea ta II
silkscreen / szitanyomat / serigrafie
50x50 cm / 2026



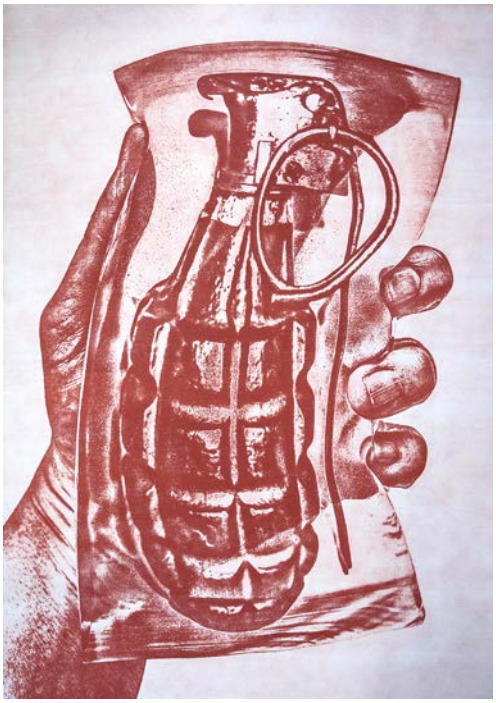
Szabó Tamás / *RO*

How was it again? / Hogy is volt? / Cum a fost oare?
C-print / digitális nyomat / tipar digital
50x70 cm / 2026



Szepessy Béla / *HU*

Christ of the Southern Lands – Lendava /
Délvidék Krisztusa – Lendva /
Hristosul Ținuturilor de Sud – Lendava
linoleum cut / linómetszet / linogravură
30x120 cm / 2026



Szőke Erika / *SK*

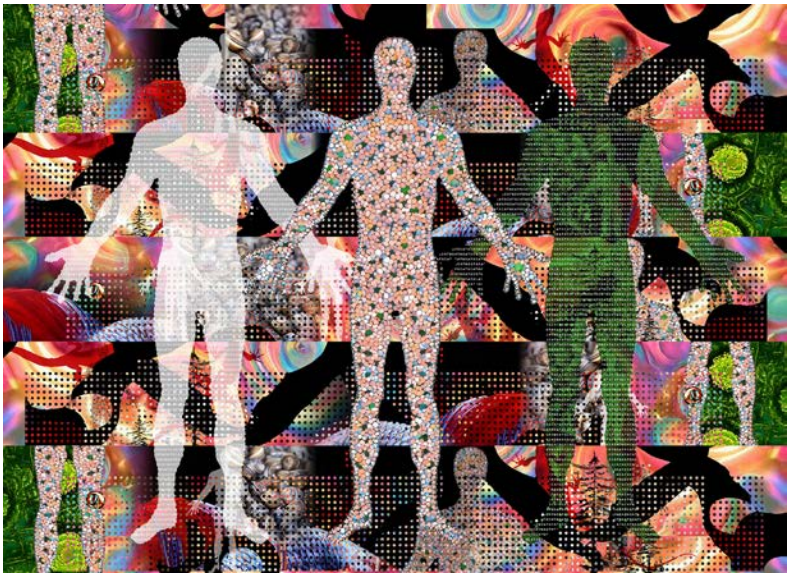
The heart of life I / Systole, sanguine print /
Az élet szíve I / Szisztolé, vérkőnyomat / Inima vieții I /
Sistolă, imprimare cu sanguină
individual technique / egyedi technika / egyedi technika
59.5x84.5 cm / 2024



Szőnyi Krisztina / *HU*

Highlighted / Kiemelve / Evidențiat
silkscreen / szitanyomat / serigrafie
70x100 cm / 2024



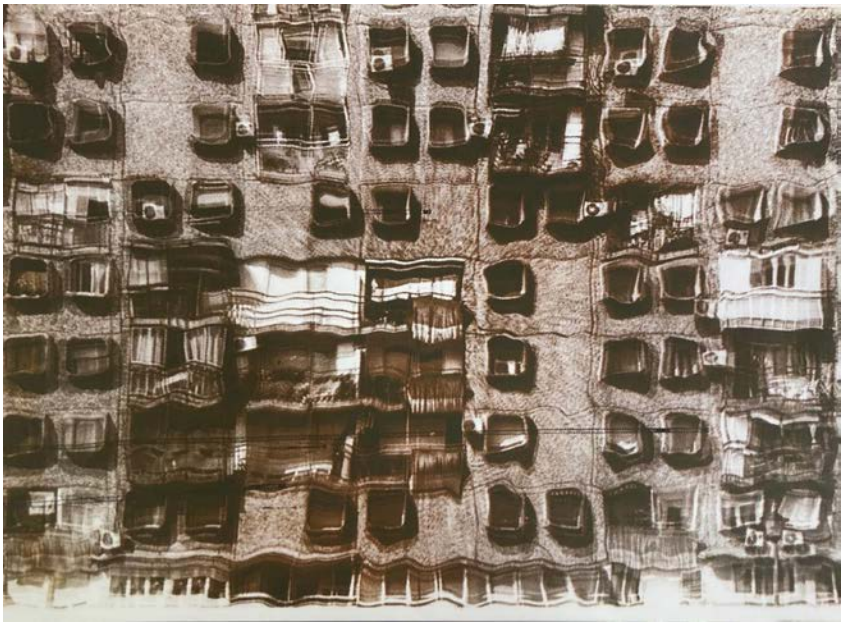


Taichi Kodama / *JP*

Graftage: montage_26_03
silkscreen / szitanyomat / serigrafie
49x48 cm / 2026

Takeshi Kagawa / *JP*

Evolutionary transformation 02 / Evolúciós átalakulás 02 / Transformare evolutivă 02
C-print / digitális nyomat / tipar digital
72.8x51.5 cm / 2026



Tamara Agić / *RS*

Distortion / Torzulás / Distorsiune
silkscreen / szitanyomat / serigrafie
70x50 cm / 2024



Teerawoot Com-on / *TH*

Happy wedding day in heaven no. 3 /
Boldog házassági évfordulót a mennyben /
La mulți ani de ziua nunții în cer
woodcut / fametszet / xilogravură
80x56.5 cm / 2026



Thanandorn Vorachina / *TH*

Beyond gender / A nemen túl / Dincolo de gen
lithography / litográfia / litografie
70x90 cm / 2025



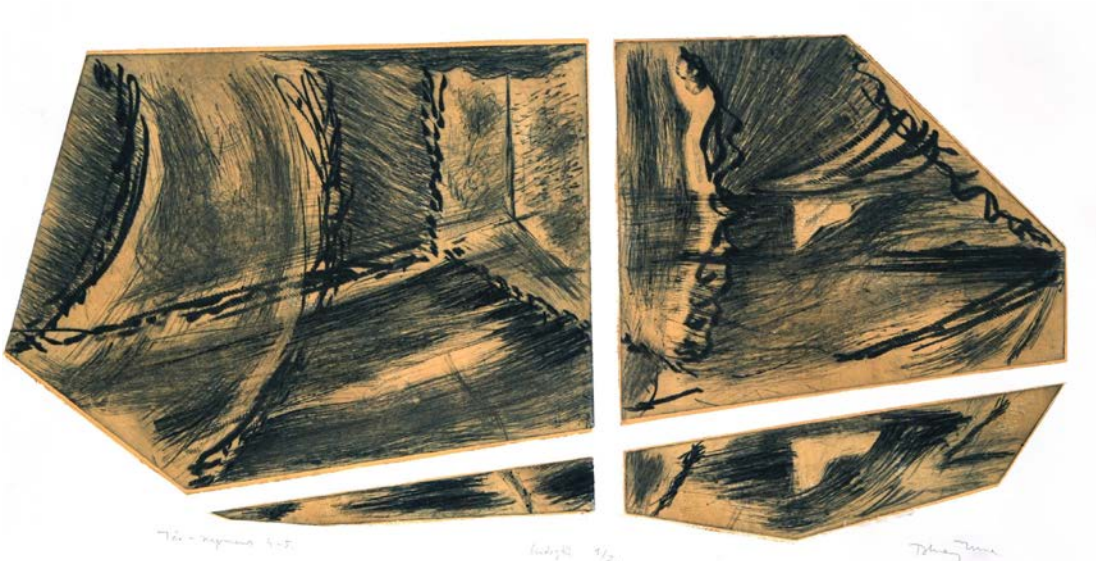
Theerawat Mikhawan / *TH*

Gender me no. 12 / Adj nekem nemet, 12. / Dă-mi un gen, nr. 12
lithography / litográfia / litografie
70x100 cm / 2025



Thiago Modesto / *BR*

With the blessing of those who have gone / Az eltávozottak áldásával / Cu binecuvântarea celor plecați
woodcut / fametszet / xilogravură
87x64 cm / 2024



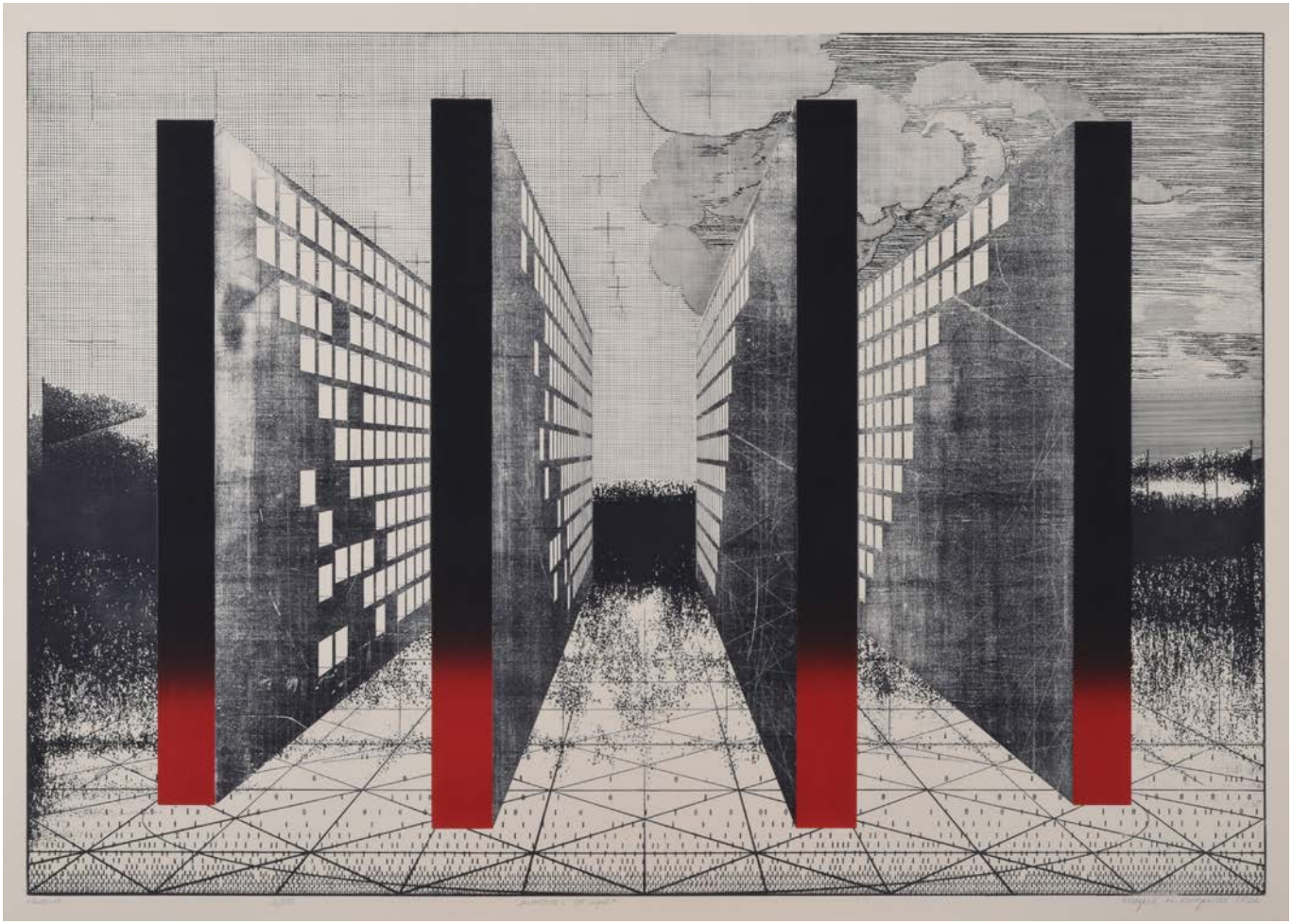
Tolnay Imre / *HU*

Space segment 4–5 /
Térszegmens 4–5 /
Segment spațial 4–5
drypoint / hidegtű / ac rece
100x70 cm / 2024



Tomasz Lingo / *PL*

Iter / Utazás / Călătorie
etching, aquatint /
rézkarc, foltmaratás /
acvaforte, acuatinta
100x70 cm / 2025



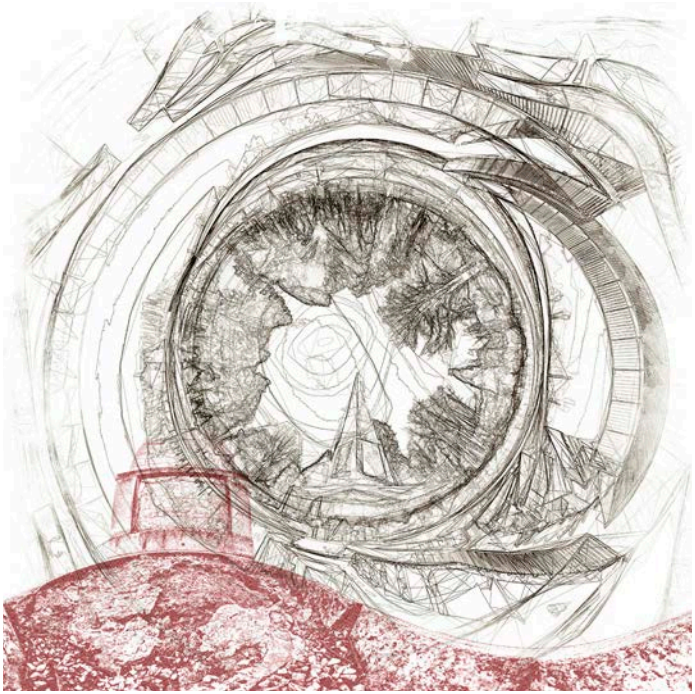
Tomasz M. Kukawski / *PL*

Rumours of war / Háborús híresztelések / Zvonuri de război
linoleum cut / linómetszet / linogravură
104x74 cm / 2026



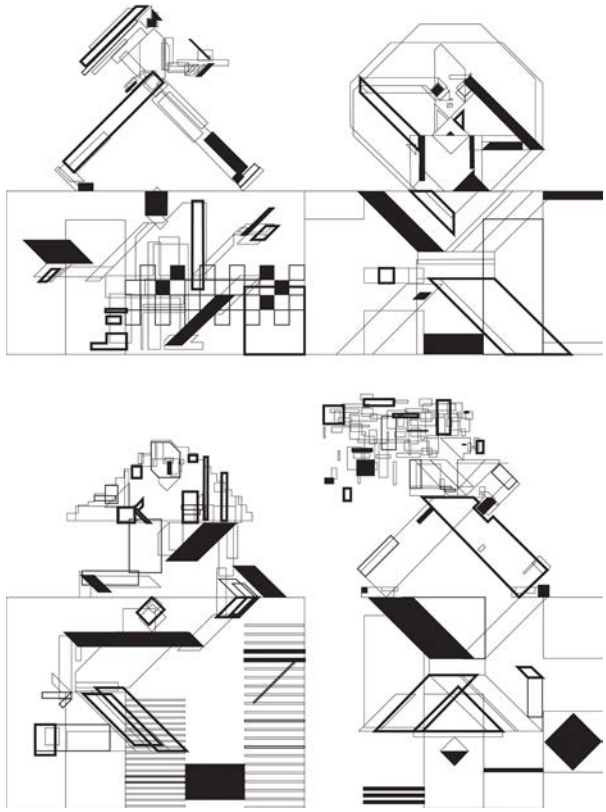
Tomasz Winiarski / *PL*

Perpetuum mobile: CXLI
etching, drypoint, mezzotint / rézkarc, hidegtű, mezzotinto / acvaforte, ac rece, mezzotinta
70x100 cm / 2026



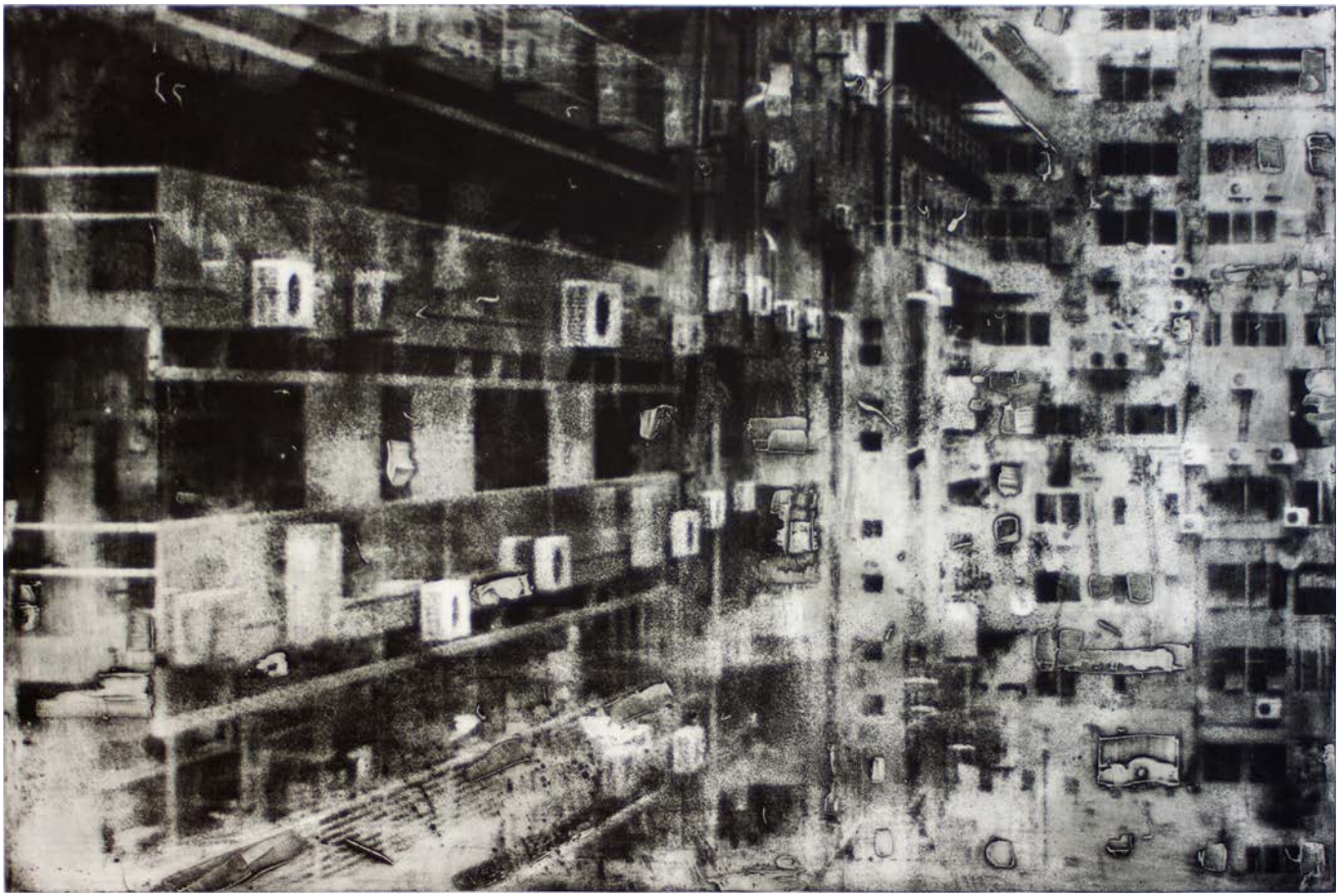
Toró Attila / *RO*

The distorted monument of reality / A valóság torz emlékműve / Monumentul distorsionat al realității
C-print / digitális nyomat / tipar digital
100x100 cm / 2026



Török Tihamér / *RO*

Systematic glitch / Rendszerszerű hiba / Eroare sistematică
C-print / digitális nyomat / tipar digital
42x60 cm / 2026



Ulrich J. Wolff / *DE*

Inner space / Belső tér / Spațiu interior
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
100x66 cm / 2024



"Vízkarc" *1 / x* *t̃*

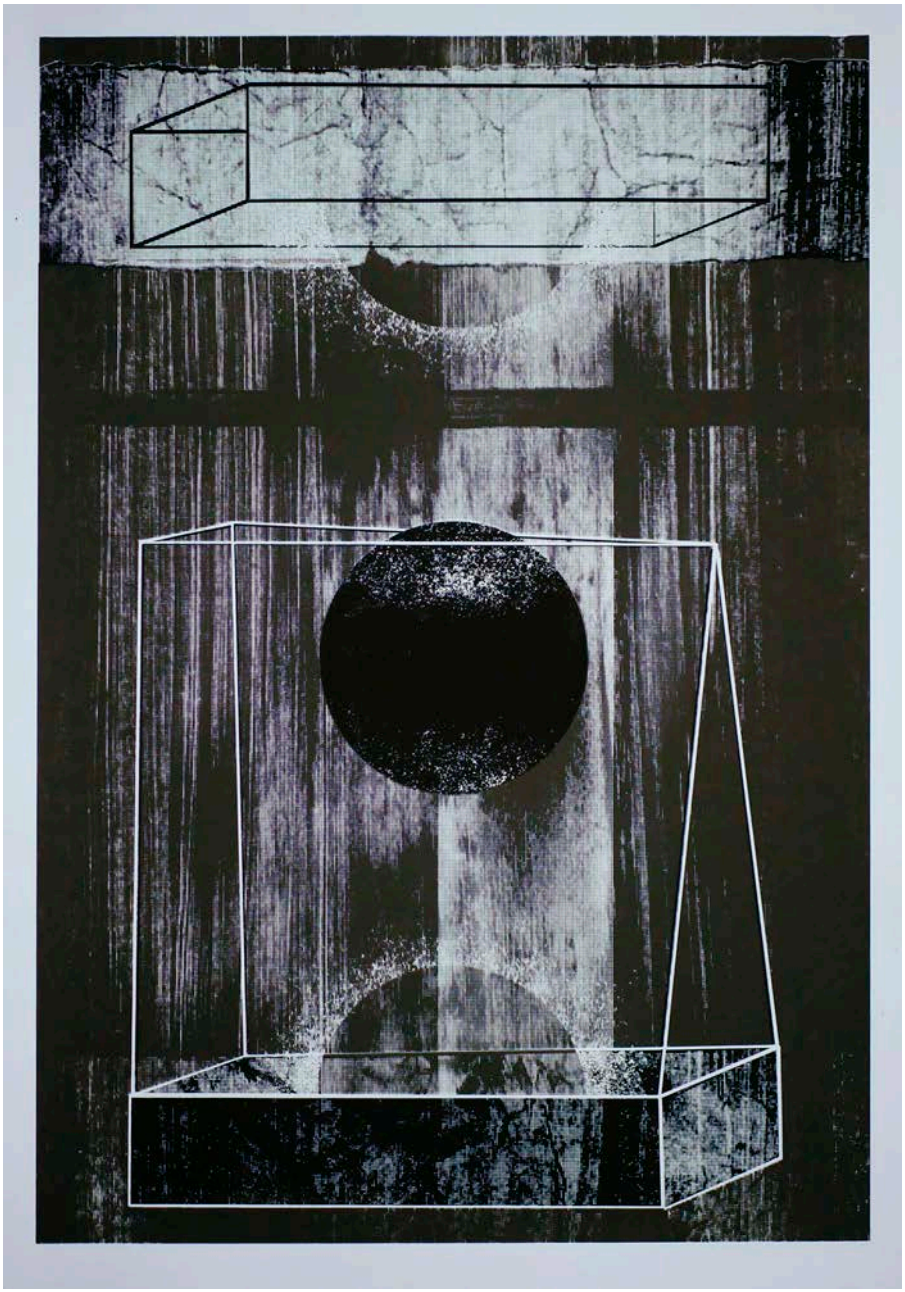


Ungvári-Zrínyi Kata / *RO*

Water etching / Vízkarc / Acvaforte în apă
C-print / digitális nyomat / tipar digital
40x51 cm / 2026

Undur-Achtan Buguu / *MN*

A young boy's love / Egy fiatal fiú szerelme / Iubirea unui băiat tânăr
silkscreen / szitanyomat / serigrafie
40x40 cm / 2024



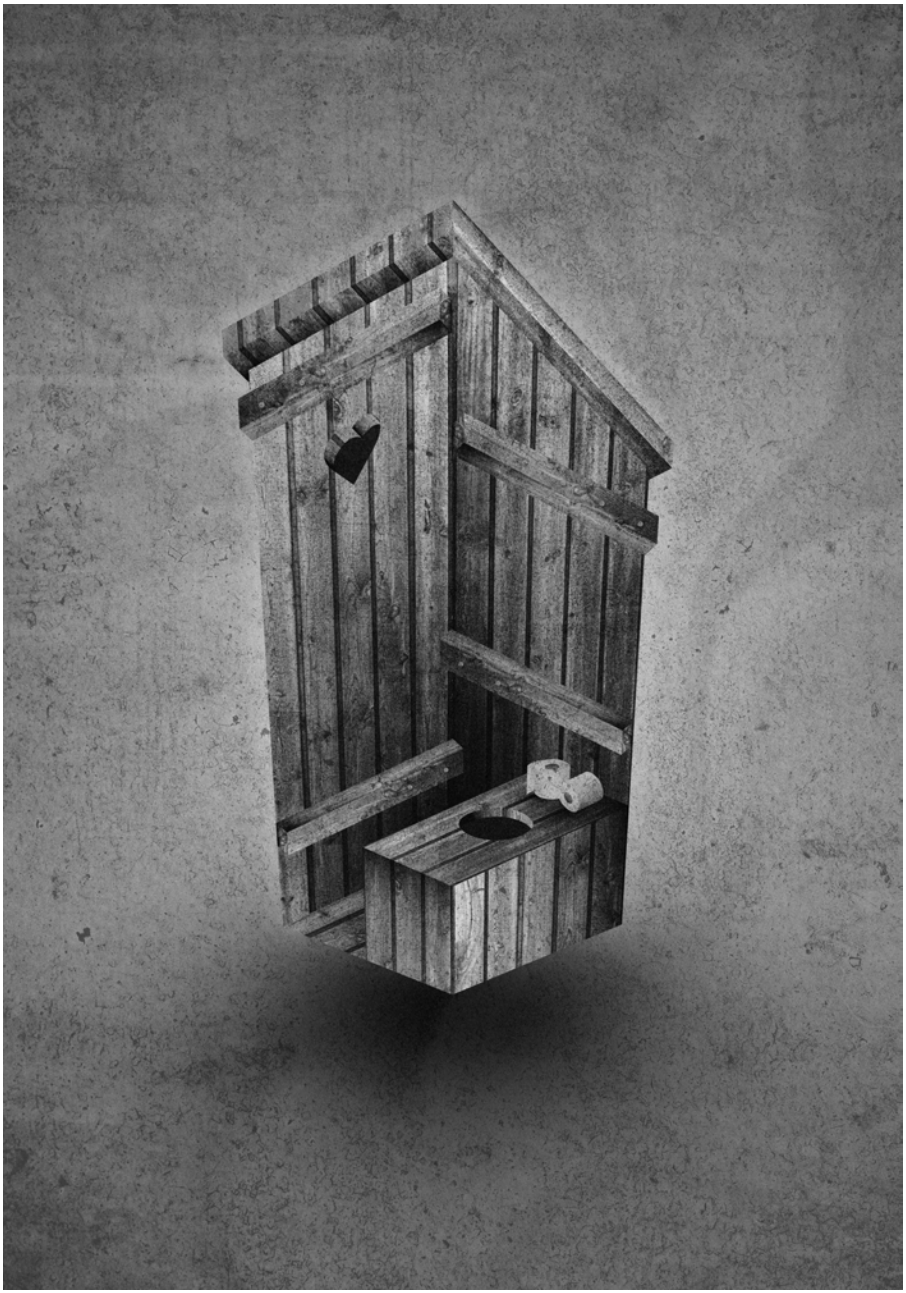
Urszula Piskurewicz / *PL*

Frames / Keretek / Cadre
silkscreen / szitanyomat / serigrafie
70x100 cm / 2025



Valentina Blundo / *IT*

Solitary / Magányos / Solitar
etching / rézkarc / acvaforte
25x20 cm / 2025



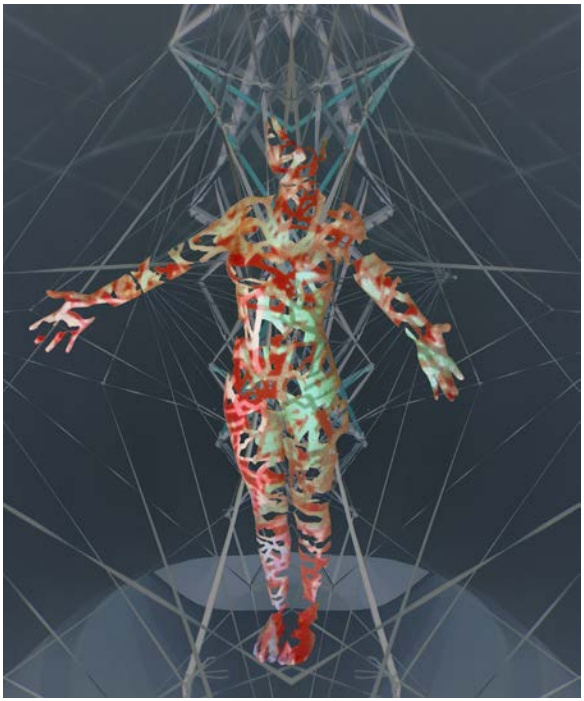
Vercz Dávid / *HU*

In distortion, you lose control /
A torzulásban elveszíted az irányítást /
În distorsiune, pierzi controlul
C-print / digitális nyomat / tipar digital
70x100 cm / 2026



Veselin Damyanov - Ves / *BG*

He is! / Ő van! / El este!
mixed technique / vegyes technika / tehnică mixtă
32x43 cm / 2024



Victor Gingiu / *RO*

Prototype / Prototípus / Prototip
C-print , mixed technique / digitális nyomat, vegyes technika / tipar digital, tehnică mixtă
50x60 cm / 2025



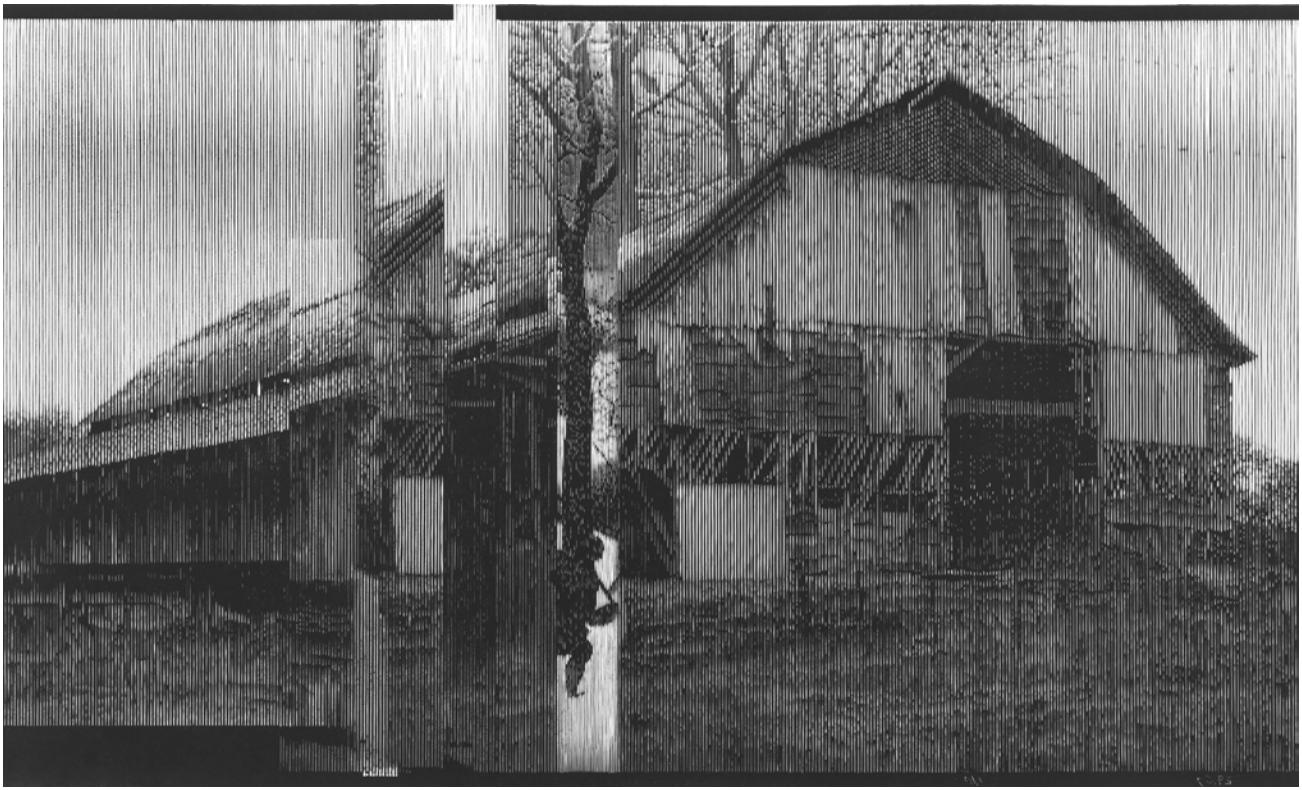
Watanai Magate / *TH*

No message / Nincs üzenet / Niciun mesaj
lithography, individual technique / litográfia, egyedi technika / litografie, tehnică individuală
55x76 cm / 2026



Wieslaw Haladaj / *PL*

Hierophanies – 7 / Hierofániák – 7 /
Hierofanii – 7
linoleum cut / linómetszet / linogravură
68x98 cm / 2026





Wojciech Tylbor-Kubrakiewicz / *PL*

Longing / Vágyódás / Dor
linoleum cut / linómetszet / linogravură
100x70 cm / 2024

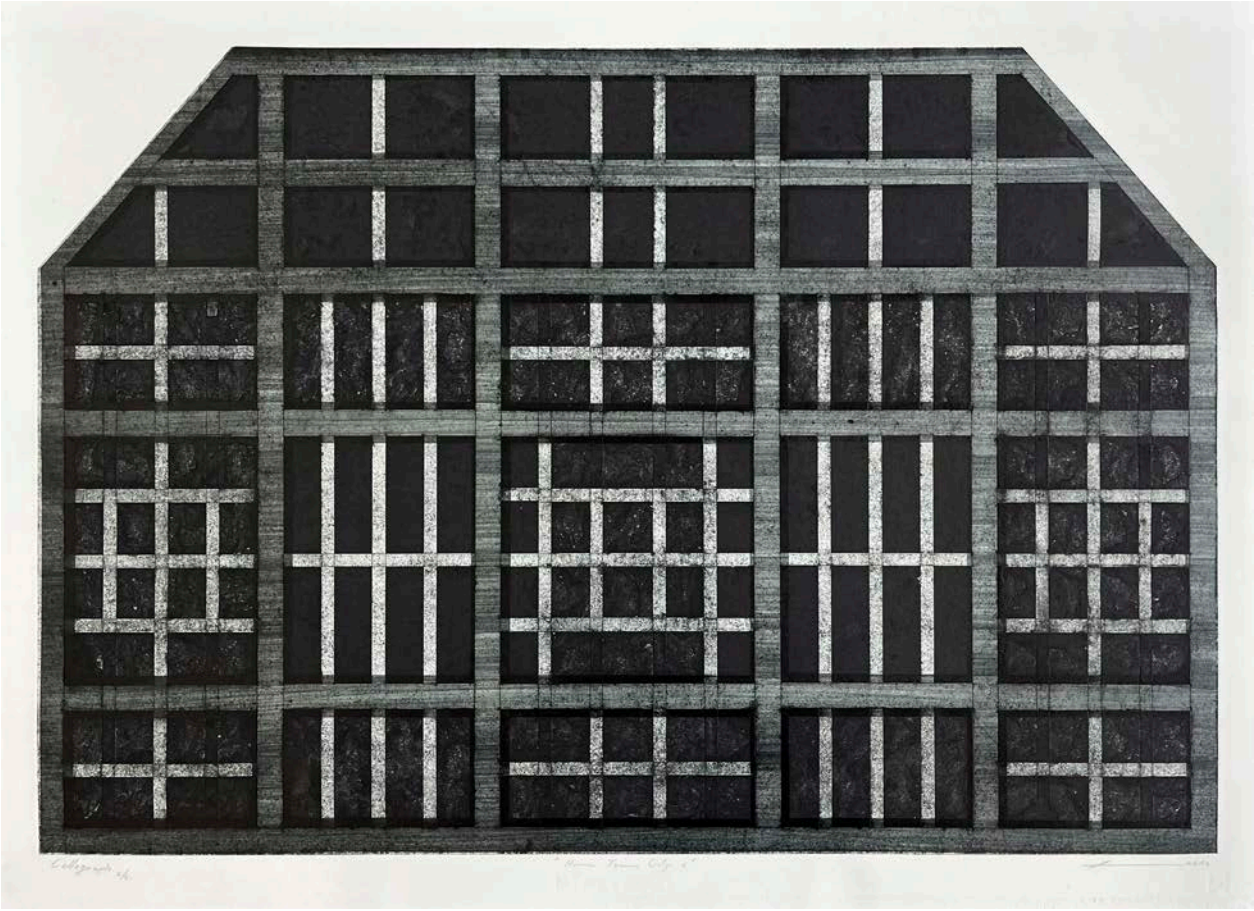
Yongxin Ou / *CN*

No one pressed 'Freedom' today /
Ma senki sem nyomta meg a „Szabadság" gombot /
Nimeni nu a apăsat astăzi butonul „Libertate"
silkscreen / szitanyomat / serigrafie
66x39 cm / 2026



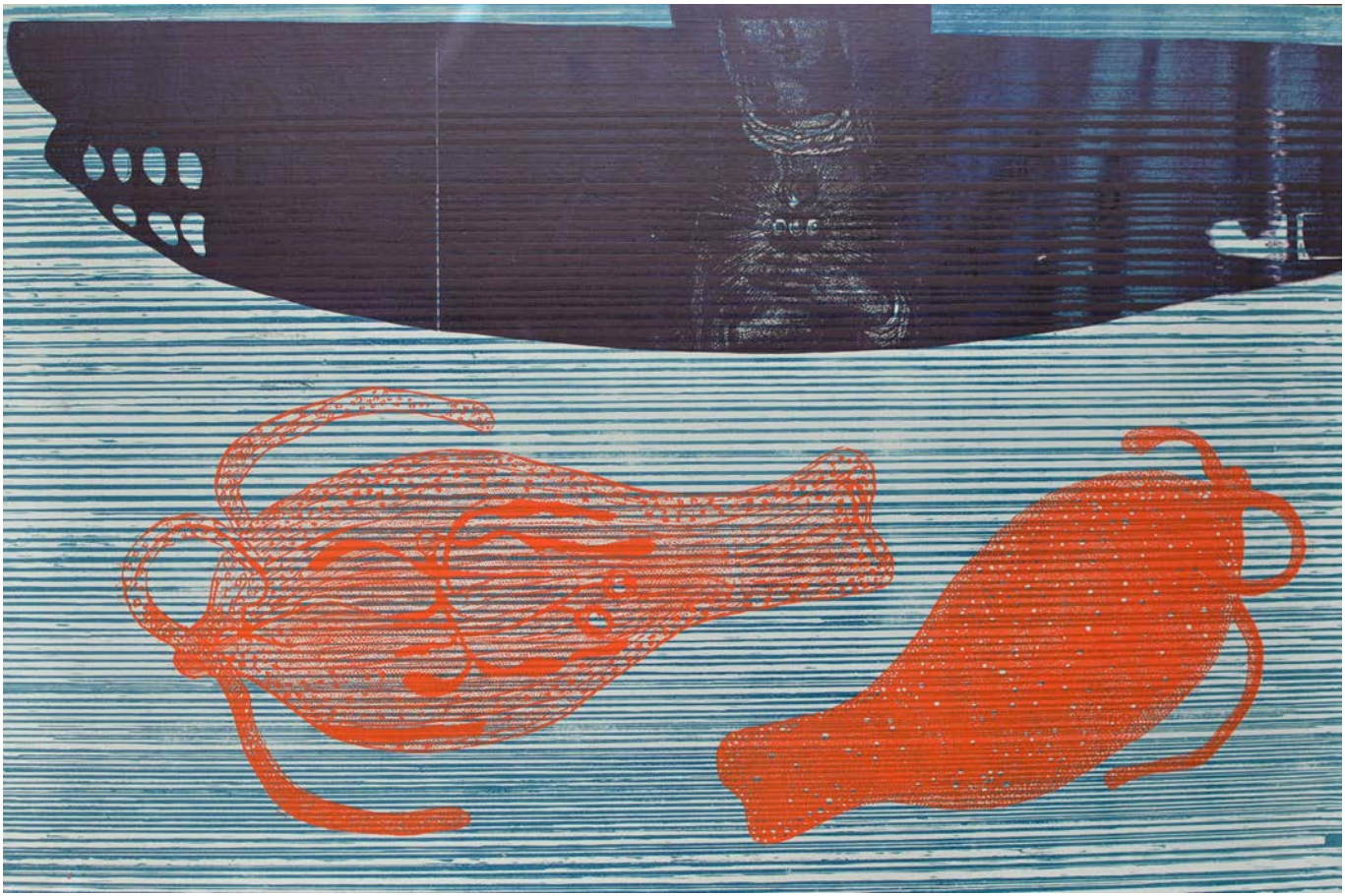
Yuanhe Cai / *CN*

Heroes-1 / Hősök-1 / Eroi-1
woodcut / fametszet / xilogravură
100x80 cm / 2025



Yutt Puektasajatam / *TH*

Hometown city 4 / Szülőváros 4 / Oraș natal 4
collagraph / kollagrafia / colografie
92x62 cm / 2026



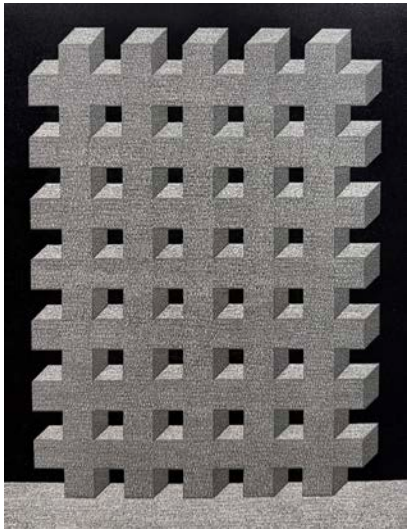
Zaręba Witold / *PL*

An ordinary day III / Egy hétköznapi nap III / O zi obișnuită III
linoleum cut / linómetszet / linogravură
100x70 cm / 2026



Zenon Burdy / *CA*

Lake Ontario 24A
linoleum cut / linómetszet / linogravură
95x66.5 / 2024



Zhaoyang Zeng / *CN*

The tragedy of geometry / A geometria tragédiája / Tragedia geometriei
woodcut / fametszet / xilogravură
44x52 cm / 2025



Zoran Mishe / *BG*

Tie silencer II – DUNE / Nyakkendő-hangtompító II – DŰNE / Amortizor de cravată II – DUNE
etching, aquatint / rézkarc, foltmaratás / acvaforte, acuatinta
100x68 cm / 2025

SZEKLERLAND

Szeklerland is an area with a strong local identity, marked by a distinctive cultural and visual perspective, characterized by a creative artistic presence and a vibrant intellectual and cultural atmosphere. The primary source of inspiration for the artists living and working here is this colorful, archaic yet renewing and developing region, which represents their homeland, today's Szeklerland.

Szeklerland is a historical region in Romania, nestled between the Carpathian Bend and the Eastern Carpathians. The area, which includes Covasna, Harghita, and part of Mureș County, is predominantly inhabited by Szeklers of Hungarian ethnicity. The idyllic and varied landscape is characterized by rolling mountains and valleys. Between its meadows covered with wildflowers and hills adorned with lush forests, authentic rural vill ages are nestled, offering countless sights, delicious Szekler cuisine, and boundless hospitality to visitors.

Szeklerland's tourism appeal is significant and growing. Its famous spa resorts, such as Băile Bálványos, Borsec, Covasna, Praid, Sovata, and Băile Tușnad are renowned for their therapeutic mineral waters, baths, and mofettes. For nature enthusiasts, the Harghita Mountains, Ciuc Mountains, Vrancei Mountains and the peaks of the Eastern Carpathians offer excellent hiking and skiing opportunities. The Red Lake, the Bicaz Gorge, the unique volcanic lake named after Saint Ann, the Mohos Peat Bog (Tinovul Mohoș) in the twin crater, and the Sulfur Cave (Smelly Cave) are also popular hiking destinations that attract tourists with their distinctive natural beauty.

The Szeklers are renowned for their hospitality and the preservation of their traditions. Local culinary specialties, such as chimney cake, tarragon and dill dishes, and caraway and blueberry brandy, offer delicious gastronomic experiences.

The region's ethnic and religious diversity, as well as its cultural and architectural heritage, are also significant. Among the cultural values of Szeklerland, Szekler folk art, craft traditions, folk music, and folk dance play a defining role and are featured in numerous events.

Among our historical and architectural heritage, notable sites include the pilgrimage church of Șumuleu Ciuc, the fortified churches of Dârjiu and Aita Mare, the Art Nouveau-style Cultural Palace in Târgu Mureș, the central squares of Gheorgheni and Târgu Secuiesc, and Sighișoara, founded by the Saxons in the 12th century, which, with its clock tower square and citadel, appropriately reflects the former multi-ethnic city's economic and intellectual power. The region's castles and manors offer unique tourism and hospitality experiences for enthusiasts of noble heritage tourism.

Discover Szeklerland and experience the hospitality and enchanting landscapes of this magical region!

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SZÉKELYFÖLD

Székelyföld erős helyi identitással, markáns kulturális és vizuális szemlélettel rendelkező élettér, amelyet kreatív alkotói jelenlét és pezsgő szellemi, művelődési légkör jellemez. Az itt élő és alkotó művészek legfőbb ihletforrása ez a színes, archaikus, de mégis megújuló és fejlődő tájegység, ami a szülőföldet, a mai Székelyföldet jelenti.
Székelyföld Romániában, a Kárpátkanyar és a Keleti Kárpátok gyűrűjébe ékelődött történelmi régió. A Kovászna, Hargita és részben Maros megyét magába foglaló tájegységet zömében magyar etnikumú székelyek lakják.
Az idillikus és változatos domborzattal rendelkező táj hegyekkel, völgyekkel ívelt. Vadvirágokkal borított legelői és dús erdőkkel tarkított dombjai közt autentikus vidéki falvak bújnak meg, számtalan látnivalóval, ízletes székely konyhával és határtalan vendégszeretettel várva a látogatókat.
Székelyföld turisztikai vonzóereje jelentős és fejlődő. Híres fürdőhelyei, mint például Bálványosfürdő, Borszék, Kovászna, Parajd, Szováta vagy Tusnádfürdő gyógyhatású ásványvizeikről, fürdőikről és moffetáikról ismertek. A természetkedvelők számára a Hargita hegység, a Csíki havasok, a Háromszéki-havasok, valamint a Keleti-Kárpátok bércei kínálnak remek túrázási és síelési lehetőségeket. A Gyilkos-tó, a Békás-szoros, vagy az Európában egyedi vulkanikus eredetű Szent Anna-tó és az ikerkráterben található Mohos-tőzegláp, a Büdös-barlang szintén népszerű kirándulóhelyek, amelyek egyedi természeti szépségükkel vonzzák a turistákat.
A székelyek híresek vendégszeretetükről és hagyományaik megőrzéséről. A helyi konyha különlegességei, mint a kürtőskalács, a tárkonyos, kapros ételek, vagy a köményes és áfonya pálinka, ízletes gasztronómiai élményeket kínálnak.
A régió etnikai és vallási sokszínűsége, valamint kulturális és épített öröksége is jelentős. Székelyföld kulturális értékei között meghatározó szerepet tölt be a székely népművészet, a kézműves mesterségek, a népzene és a néptánc, amelyek számos rendezvényen megjelennek.
Történelmi és épített örökségeink között kiemelkedőek a csíksomlyói kegytemplom, a székelyderzsi és nagyajtai erődtemplomok, a szecessziós stílusban épült marosvásárhelyi Kultúrpalota, Gyergyószentmiklós és Kézdivásárhely főterei, vagy a 12. század-ban a szászok által alapított Segesvár, amely óratornyos piacterével és fellegvárával méltón szemlélteti az egykori többnemzetiségű város gazdasági és szellemi erejét. A térség kastélyai és kúriái egyedi idegenforgalmi és vendéglátói élményeket kínálnak a nemesi turizmus kedvelőinek.
Fedezze fel Székelyföldet, ismerkedjen meg e varázslatos térség vendégszeretetével és elragadó tájaival!

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ȚINUTUL SECUIESC

Ținutul Secuiesc este un spațiu vital cu o identitate locală puternică, caracterizat de o perspectivă culturală și vizuală distinctă, marcată de prezența creativă a artiștilor și de o atmosferă intelectuală și culturală vibrantă. Principala sursă de inspirație pentru artiștii plastici care trăiesc și creează aici este însăși această regiune colorată, arhaică, dar totuși în continuă reînnoire și dezvoltare, care reprezintă meleagul natal, Ținutul Secuiesc de astăzi.

Ținutul Secuiesc este o regiune istorică din România, situată între Carpații de Curbură și Carpații Orientali, care cuprinde județele Covasna, Harghita și parțial Mureș, fiind locuită în mare parte de secui de etnie maghiară.

Peisajul idilic și variat al Ținutului Secuiesc este conturat de munți și văi. Printre pășunile acoperite de flori sălbatice și dealurile împădurite se ascund sate autentice, care își așteaptă vizitatorii cu o multitudine de atracții, delicioasa bucătărie secuiască și o ospitalitate fără margini.

Atractivitatea turistică a Ținutului Secuiesc este semnificativă și în continuă dezvoltare. Stațiunile sale celebre, precum Băile Bálványos, Borsec, Covasna, Praid, Sovata sau Băile Tușnad, sunt cunoscute pentru apele minerale cu efecte terapeutice, băile și mofetele lor. Pentru iubitorii naturii, Munții Harghita, Munții Ciuc, Munții Vrancei, precum și crestele Carpaților Orientali oferă oportunități excelente pentru drumeții și schi. Lacul Roșu, Cheile Bicazului și Lacul Sfânta Ana, un lac vulcanic unic în Europa, împreună cu Tinovul Mohoș din craterul geamăn, dar și Grota Sulfuroasă sunt destinații populare pentru drumeții, atrăgând turiștii prin frumusețea lor naturală unică.

Secuii sunt renumiți pentru ospitalitatea lor și pentru păstrarea tradițiilor. Bucătăria locală oferă delicatese precum kürtőskalács, mâncăruri cu tarhon și mărar sau pălinca cu chimen și cea de afine, asigurând experiențe gastronomice delicioase.

Diversitatea etnică și religioasă a regiunii, precum și patrimoniul său cultural și construit sunt, de asemenea, semnificative. Printre valorile culturale ale Ținutului Secuiesc, arta populară secuiască, meșteșugurile tradiționale, muzica populară și dansul popular joacă un rol esențial, fiind reprezentate în cadrul a numeroase evenimente.

Din patrimoniul nostru istoric și construit, se remarcă biserica de pelerinaj de la Șumuleu Ciuc, bisericile fortificate de la Dârjiu și Aita Mare, Palatul Culturii din Târgu Mureș, construit în stil Secession, piețele din Gheorgheni și Târgu Secuiesc, precum și Sighișoara, fondată de sași în secolul al XII-lea, cu piața sa cu Turnul cu Ceas și cetatea care reflectă, deopotrivă, puterea economică și spirituală a orașului multietnic de odinioară. Castelele și conacele din regiune oferă experiențe unice pentru amatorii de turism nobiliar.

Explorați Ținutul Secuiesc, descoperiți ospitalitatea acestui colț fermecător de România și frumusețea peisajelor sale încântătoare!

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COUNTRY
ORSZÁG
ȚARĂ

AM Armenia / Örményország / Armenia
AT Austria / Ausztria / Austria
BE Belgium / Belgium / Belgia
BA Bosnia and Herzegovina / Bosznia-Hercegovina / Bosnia și Herțegovina
BR Brazil / Brazília / Brazilia
BG Bulgaria / Bulgária / Bulgaria
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