



Agnieszka Lech-Bińczycka, *Epifania ciała IV*, odprysk korundowy, akwatinta, 100 × 70cm,
2023

2023 Guanlan International Print Biennial Nomination Exhibition – to jedno z najbardziej prestiżowych pokazów współczesnej grafiki na świecie.

Międzynarodowy konkurs odbywający się w Chinach, cieszy się dużym poparciem i uznaniem artystów z całego świata. Przez kolejne 8 edycji wypracował sobie bardzo ważne miejsce w obszarze grafiki artystycznej. Stworzył profesjonalną platformę dla międzynarodowych artystów do rywalizacji i wymiany akademickiej. Ten konkurs o wieloletniej renomie i tradycji odbywa się w Guanlan Printmaking Base, a organizuje go China Printmaking Museum.

Strona Biennale: <https://www.guanlanprints.com/en/h-col-108.html>

W 8 edycji Biennale, w dziedzinie grafiki przyjmowane były jedynie prace wykonane na papierze o maksymalnym rozmiarze 120 × 180 cm i minimalnym rozmiarze 30 × 30 cm. Prace artystów poddawane były dwóm etapom selekcji.



Plakat promujący 8 edycję Biennale, źródło: Zhao Jiachun,
<https://www.facebook.com/photo/?fbid=1721950488284206&set=a.337188196760449>

W roku 2023 Komitet Organizacyjny zaprosił 12 chińskich i zagranicznych artystów i naukowców – znanych i cenionych w środowisku akademickim i społeczności grafików.

Jury konkursu:

Su Xinping (Mongolia, Central Academy of Fine Arts)

Kang Jianfei (Chiny, profesor Printmaking Department CAFA, sekretarz generalny Printmaking Art Committee przy China Artists Association, sekretarz generalny Young Teachers' Association CAFA)

Sheng Wei (chińsko-amerykański artysta: fotograf, malarz, twórca wideo)

Jiang Lu (Dyrektor printmaking Committee of CAA)

Tan Pang (Chinese National Academy of Arts)

Song Guangzhi (Chiny, artysta związany z galerią Oriental Vista Gallery w Szanghaju)

Wu Changjiang (Chiny, były dyrektor Katedry Grafiki w CAFA, pełnił wysokie funkcje w chińskim Stowarzyszeniu Artystów, w tym jako wiceprzewodniczący)

He Guiyan (profesor w School of Arts and Humanities w Sichuan Fine Arts Institute, Dyrektor Art Museum of Sichuan Fine Arts Institute, Dyrektor Contemporary School of Arts in Sichuan Fine Arts Institute)

David Ferry (Wielka Brytania, Prezes Royal Society of Painter-Printmakers (RE), profesor-emeryt w Cardiff School of Art and Design, członek zarządu fundacji Sidney Nolan Trust UK, były przewodniczący Chelsea Arts Club w Londynie)

Lynne Allen (USA Boston Professor of Art; Chair of Print Media & Photography)

Tomasz Daniec (Polska, W latach 2016–2024 pełnił funkcję dziekana Wydziału Grafiki Akademii Sztuk Pięknych w Krakowie, Profesor dr. hab.)

Sonoyama Harumi (Japonia, Artysta, grafik, litograf)

评委感言

苏新平

近年来，观澜国际版画双年展的影响力不断扩大，尽管它已经持续了十多年的著名品牌，但在当前国内疫情与国际贸易互动的复杂局面下，观澜依然无法替代。无论是政府的政策支持，还是作品水准和学术评价，都面临着巨大的挑战。从本届提名参展作品来看，表面上似乎很难分清国内外的区别，某种程度上也折射出灵感和创作技法的能力正在国内许多青年版画家所掌握，从而为他们拓展了许多突破传统观念的多元表达空间。例如某些作品借用象征主义的表现手段和现实主义细腻扎实的物象结构等。总之，这届双年展给我最大的感受就是“融合”，它不但指通常意义上的版画艺术的国际性，而且还代表了当代中国版画家兼容并蓄、勇于吸收和借鉴世界进行大胆创新的专业创作精神。因此我们可以看到，以往我们对特定题材的“刀耕木铎”等刻板作态的成规扩展为体现当代版画家对多元文化语言、为国际版画同行乃至世界艺术多个领域所研究、共享。

盛露

从海量作品中挑选出最佳展览的作品是件辛苦的事，但更是一件愉快的事。这个过程让评委们一览世界当代版画的全球，并最终以大量优秀作品呈现在观众眼前。观澜国际版画双年展从2007年举办以来，不仅让中国观众了解和欣赏到最新的国际创作前沿，也为全球版画家建立了一个中国平台。无论是对促进文明的交流互鉴，还是增强中华文明的传播力影响力，都功不可没。祝愿观澜国际版画双年展越办越好！

康剑飞

此次观澜国际版画双年展，可以说是疫情爆发之后的沉寂了三年的观澜国际版画双年展重新起步的一个标志。从筹备到评选，观澜版画博物院的团队付出了大量的努力。通过今天评选的现场来看，我觉得这种努力没有白费。有这么多的国际版画艺术家参与，表明我们还是有足够的吸引力。而这里的高点，我觉得是中国部分的情势方式。因为思维犀利，所以有很多中青年重要艺术家得以参与，也提升了这个展览的整体质量。国外的参展艺术家，我觉得质量也非常的高。我不知道这个疫情给了这些艺术家更多的讨论研究版画艺术的时间，还是因为疫情压抑了很久，所有作品体现了疫情后的一种艺术思维的进步。这届展览他对整个展览中的一个高峰整体作品质量非常的好，这也体现了评委评选作品时可以迅速达成共识。当然也因为整体质量的高，评委们挑选十件获奖作品，也是有一定难度的。最后我想从一个版画家的角度，一个参与者的角度，衷心感谢观澜博物院为这个展览的所以付出。也祝愿观澜国际版画双年展未来可以受到世界更为广泛的关注！

姜陆

2023 观澜国际版画双年展采取取名的方式有其独特的优势。一是通过这种方式，整个评选活动呈现给我们的最后效果是整体艺术水准都非常高，而且无论国内的作品还是国外作品放在一起，应该说水平是比较平均的。这就是这种办展方式取得成功的结果。二是这次展览有很多知名和中央艺术家参加，他们是被评审委员从艺术性和学术性的角度提名来提供作品参展的。这也导致整个参展艺术家和作品的水平具有相当的高度。所以此次展览我们评委其实也是一个

Jury's Review

Su Xinping

Recent years, it has witnessed the expanding leverage of the Guanlan International Print Biennial. Despite its history of more than a decade, this renowned exhibition brand still remains irreplaceable in terms of exchanges and interactions between domestic and international printmaking communities. Its well-established presence can be also justified by the governmental support, organizational efficiency, the quality of works, and academic evaluations. Considering the nominated entries for this year, it seems challenging to distinguish between local and foreign works at a glance. This, to some extent, reflects the ability of many young Chinese printmakers to flexibly employ various printmaking techniques, which has diversified their space of expression beyond traditional concepts. For example, some works featuring symbolic means of expression turn out to be a realistic and emotionally compelling effect. Others create intricate and vivid structural representations in a minimalist landscape. In a nutshell, this biennial leaves me a deep impression of "integration". Apart from the internationality of printmaking in general, it also refers to the professionalism of contemporary Chinese printmakers, who are inclusive, adept at absorbing traditional essence, and daring in their experiments. Thus, we can see with the maturity of artists' creation concepts, what was previously considered inherently exclusive to printmaking, such as established marks and the "woodcut flavor", is now growing into a graphic language that embodies the vibrant experiences of contemporary times. It is now studied and shared by international printmaking peers and various fields of world art.

Sheng Wei

Selecting the final pieces for exhibition from a

vast number of works is a challenging but enjoyable task. This process allows the judges to survey the panorama of contemporary printmaking art worldwide and ultimately present extensive masterpieces to the audience. The Guanlan International Print Biennial has held seven sessions since its inception in 2007. It not only renders Chinese audiences and peers to access the latest international creations but also establishes a platform for global printmaking art in China. Its contribution to enhancing cultural exchanges, mutual learning, and the influence of Chinese civilization cannot be overstated. Best wishes to the Guanlan International Print Biennial for continued success!

Kang Jianfei

This year's Guanlan International Print Biennial can be seen as a re-birth of the exhibition after three-year suspension due to the pandemic. From preparation to selection, the team has devoted tremendous efforts. Looking at the selected exhibits today, I support this effort was not in vain. The participation of so many printmaking artists from various countries has spoken for the pulling power of the exhibition. The highlight of this year, in my opinion, is the recommendation process for Chinese candidates. This recommendation system saves the way for many important young or middle-aged figures to participate, further improving the overall image of the exhibition. The overseas participants have also submitted high-quality artworks. All pieces reveal a burst of artistic passion in the post-COVID era. I am not sure if this is because the COVID-19 has left the artists more time for discussion and research on printmaking art or because the lingering pandemic has shrouded the world for too long. But in any sense, this session must be a peak compared to previous ones, with the overall quality of works being exceptionally high, making it possible for the jury to quickly achieve consensus during selection. But of course, the overall excellence has in turn brought challenges for the judges to determine the final ten prize-winning works. All in all, as both a prizewinner and a participant, I would like



Zdjęcia z posiedzenia Jury Biennale, źródło: katalog, s. 279,
<https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>

比如困难的过程，从 200 多幅初选出来的作品中评选出 10 幅参赛作品，众多评委的意见集中起来有一定难度，但是经过大家的共同努力，最后评选出的 10 幅作品，我认为还是比较理想的，而且从比例来说，国内国外的艺术家，基本上能够达到一种比较理想的平衡状态。这次尝试可以作为一个新的经验，以后我们继续国际版画展览的时候也可以采用。

谭平

观澜版画双年展已经办了很多年，我参加过很多次的作品评选，看到了展览面貌多年的变化。我记得最初的时候，这个团队规模小，无论是参加的国家，还是各种版画风格，相对来说还是比较少。随着版画艺术的发展，特别重要的是我们应博物馆的建立，版画基地的国际交流越来越丰富，参加国际双年展的国家越来越多，2019 年更是参加国家和艺术家最多的一次。客观地说这几年，对国际交流影响是非常大，今年疫情之后举行国际双年展的第一次，参加国家的数量达到了 43 个国家，数量前所未有。这个数量参加国家的数量是非常惊人的，这次展览是提名展，这种方法，体现了专业水准，作品都是通过专家提名，可以说评委要了解版画艺术家的水平，特别是优秀艺术家的整体创作。所以这次展览我看之后，觉得质量非常高，风格非常多样，国际化程度也高。

宋光智

我认为本届观澜国际版画展是一次高水平的版画展，吸引了国内外许多优秀的艺术家参展，创作数量丰富多样，整个展览呈现了很高的学术品质。

我有几点感受：

一是作品体现了艺术家所处不同地域的文化差异，作品呈现了每一位艺术家不同的创作视角和个性特点；

二是参展的语种丰富而齐全，版画本体语言非常到位，体现了版画界对版画本体语言研究的深度和难度，传统版画技法的精湛运用，使许多作品呈现了版画的经典性和精品意识；

三是很多作品充满新意，在艺术观念拓展方面体现艺术家的探索勇气与实践精神，尤其是新的科技媒介、人工智能对版画创作思维的影响，给人以新的视觉经验和文化思考；

四是版画家们丰富的艺术想象力使版画的学术魅力得以充分展现，无论具象还是抽象的作品都显示了很高的艺术品质，获奖作品让我们留下了深刻的印象；

五是今天的艺术作为艺术家回应世界认知和审美的重要方式和记录，版画家们以独特的视觉和思维以版画的特殊语言方式，把版画推向新的高度。当作品汇集在一起时，既有共性的问题，也有个体的思考，既有很强的视觉张力，也有丰富的内涵，让我们感受到版画的学术生命力，以及版画发展的可能和未知。这也是展览意义所在。观澜国际版画展已经成为国际重要的版画展示平台和品牌，为版画发展提供了重要的交流机会，相信本次的展览将会引发更多的关注和影响力，使它也继续成为国际版画界对版画发展作出的贡献。

何桂彦

立足于“一带一路”建设的时代背景，观澜版



to avoid myself of this opportunity to sincerely thank the Printmaking Museum for all its efforts in organizing this exhibition. Also, best wishes to the Guanlan International Print Biennial for even broader attention worldwide in the future!

Jiang Lu

The 2023 Guanlan International Print Biennial boasts its unique advantages by adopting a nomination approach. On the one hand, all entries present a high artistic standard in this content. Be it domestic or international, artists on display maintain a relatively uniform level of performance, exemplifying the success of this exhibition form. On the other hand, many renowned domestic and international artists have joined this exhibition. They were nominated by the jury based on artistic and academic evaluations, which ensures a considerably high standard across participating artists and works. This also made the review process for the exhibition quite challenging; we had to choose ten out of over 200 entries, coupled with the varied opinions among multiple judges. However, through collective efforts, the final ten selected works turned out to be ideal choices to me. In terms of proportion, we also managed to achieve a reasonable balance between domestic and international artists for awards. This attempt can serve as a new experience for further practices in organizing international printmaking exhibitions.

Tan Ping

Many years into the hosting of the Guanlan International Print Biennial, I have been one of the judges for several times. As I have witnessed the changes in the exhibition over the course, I remember in the beginning, the exhibition did not have as many participating countries and printmaking forms as today. But with the development of printmaking art, especially the establishment of the Printmaking Museum, international exchanges at the base have

largely expanded. The number of countries joining the exhibition has notably increased, hitting a record high in 2019 in terms of participating countries and artists. But then the COVID-19 broke out, causing a significant impact on international exchanges over the past few years. This year marks the resuming of the exhibition in the past COVID times, with the number of countries to participate reaching 43. For the moment, this number is indeed remarkable. The exhibition takes a nomination method for entry. The works are recommended by experts, guaranteeing a high level of professionalism. It can be said that the judges understood the capacity of printmaking artists better, especially the overall creativity of outstanding printmakers. Therefore, having reviewed the exhibits of this year, I find their quality extraordinarily high, featuring a diverse range of styles and a high level of internationalization.

Song Guangzhi

I believe this year's Guanlan International Print Biennial is a high-caliber printmaking exhibition, which has attracted numerous outstanding artists from both domestic and international arenas. The diversity of creative expressions has enriched the exhibition, signaling top-tier academic quality.

Here are a few key observations:

Firstly, the artworks manifest the cultural differences in the regions where artists are based, showcasing each artist's unique creation perspectives and individual characteristics.

Secondly, the diverse and comprehensive range of printmaking forms on display, coupled with the precise expression of the inherent core, reflects the artist's in-depth and complex exploration of the inner language. The exquisite use of traditional printmaking techniques contributes to building up the sense of classicism and artistic excellence in the artworks.

Zdjęcia z posiedzenia Jury Biennale, źródło: katalog, s. 281, <https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>

国际平台不仅助力于国际化的合作与交流，更促进了文明的互鉴与参照。并且，重视学术前沿，呈现了版画领域的最新成果，尤为重要的是，为众多年轻的艺术家搭建了展示自己的国际平台。近年来，伴随着数字艺术和网络实践的飞速发展，版画艺术早已打破原有的媒介边界，从观念表达达到强化观念，使得当代版画获得更为多元，也更具视觉冲击力。同时，除了展览之外，本届双年展还推出了系列论坛与公共美育活动，使得更多的公众能有机会了解版画的特点与审美价值。期待双年展版画展能成为更好的！

吴长江

2023 粤港澳大湾区双年展版画展是一个前所未有的大胆尝试。首先在展览的呈现上，国内外的评委组成的国际评审团通过线上投票的方式对国内外版画艺术家的作品进行筛选，同时对国内优秀的青年版画艺术家的作品进行提名。这样一个广泛的作品评选模式，使本届双年展版画展形成了一个丰富多元的国内外版画作品阵容。其次，作品评选阶段进行策展收藏作品评选工作时，国内外的评委们一定并会就讨论选出作品。共同评定的最后 10 幅获奖作品。我觉得这应该是本届展览中的一大亮点。粤港澳大湾区双年展这个国际性的品牌，是每年在七都的每个国际版画展上都会发生。可以预见的是，随着双年展的举办，版画艺术家的地位和话语权，作品评审方面作出了有意义的尝试和突破。所以我认为 2023 粤港澳大湾区双年展的举办非常成功，并且得到了社会各界和广大观众的广泛认可。

大卫·费里

感谢您的提问。能够担任本届 2023 粤港澳大湾区双年展版画展的国内评委，我感到非常荣幸。

版画艺术作为我而言是极具挑战性的，它是人类几千年来流用的艺术形式。因此，我有幸生活在 21 世纪，能够欣赏到由年轻有为的创作者们创作的当代版画艺术家的优秀作品。其中，最大挑战是在意想不到的地方发现亮点。在本届双年展提名展中，我发现了一些在艺术精神面貌及创作过程等方面十分突出的版画作品。而这些优秀的作品同时也让我心生喜悦。我认为优秀的艺术作品能够让每一位观众感受到自己的想象力，这是非常难能可贵的。此次展览的作品激发了我对版画创作的新的想象力，这无疑令我感到喜悦。谢谢。

林·艾伦

版画是一个共同体。从本质上讲，它是一个世界性的大家庭。不可避免的是，当我在甄选到一位艺术家时，他们会认识我认识的其他艺术家。我们互相欣赏，互相欣赏对方的艺术作品。对我来说，在提名评审团评审过程中看到的艺术家的作品，是每年在七都的每个国际版画展上都会发生。可以预见的是，随着双年展的举办，版画艺术家的地位和话语权，作品评审方面作出了有意义的尝试和突破。所以我认为 2023 粤港澳大湾区双年展的举办非常成功，并且得到了社会各界和广大观众的广泛认可。

粤港澳大湾区双年展版画展的重要中心，中国版画博物馆在世界版画地图上是一个特殊的、独



Finally, many prints are beginning with novelty, demonstrating the artist's courage to explore and experimental spirit in expanding artistic concepts. Particularly noteworthy is the impact of new technological media and artificial intelligence on the thinking of creation, which provides fresh visual experiences and cultural reflections.

Fourthly, the fertile imagination of printmakers fully reveals the artistic charm of printmaking. Whether figurative or abstract, the award-winning prints all exhibit a brilliant artistic quality and leave on a profound impression.

Finally, today, art serves as a visual representation and record of artists' responses to their perceptions and reflections on the world. Printmakers, with a unique problem-solving perspective and the use of the distinct language, elevate printmaking to new heights. When these works are brought together, there are not only common concerns and individual reflections but also strong visual tension and rich connotations. It allows us to perceive the artistic vitality of printmaking and the new possibilities and unknowns in its development, which forms the significance of the exhibition. The Guanzhou International Print Biennial has become an important international platform and brand for showcasing printmaking art and providing meaningful opportunities for its development. I believe this year's exhibition will attract even greater attention and influence. In the meantime, I would also like to express sincere gratitude for its contribution to the development of art.

He Guiyan

Under the organization of the host and facilitation, the Guanzhou International Print Biennial is dedicated to international collaborations and exchanges as well as mutual learning between exhibitors. Furthermore, it provides cutting-edge scholarship, showcasing the latest advancements in the field of printmaking. Of particular importance is its creation of an

International platform for many young artists to present their works. In recent years, with the rapid advance of digital art and cross-media practices, printmaking art has broken through traditional media boundaries, from language expression to concept enhancement, contemporary printmaking has become more diverse and visually captivating. In addition to exhibition, the Biennial also hosts various forums and public art education activities, offering more chances for the public to promote the characteristics and aesthetic value of printmaking. We look forward to an even better Guanzhou International Print Biennial in the future!

Wu Changjiang

The nomination exhibition for the 2023 Guanzhou International Print Biennial is an innovative and bold attempt of art. In the preliminary phase of evaluation, an international jury of domestic and foreign judges selected outstanding young Chinese printmakers on the one hand, whereas nominating outstanding young Chinese printmakers on the other. This comprehensive selection process shaped this year's nomination exhibition into a diverse and rich showcase of works from both domestic and international artists. However, at the second stage of evaluation, all judges were given the chance to discuss and jointly select the winning works for collection, making this stage a major highlight of this year. The Guanzhou International Print Biennial, as an international brand, continues to drive on the international printmaking arena after numerous editions. This endeavor explores fruitful attempts and practices in the exhibition form, the exploration and selection of outstanding printmaking talents, and work evaluations. For this reason, before the organization of the nomination exhibition for the 2023 Guanzhou International Print Biennial has been remarkably successful, and it indeed has already gained widespread recognition from both domestic and international printmaking communities.

David Ferry

Thank you for the question and also the privilege of being a judge for 2023 Guanzhou International Print Biennial

Zdjęcia z posiedzenia Jury Biennale, źródło: katalog, s. 283, <https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>

一无二的存在。参观过的人都对它印象深刻，不仅因为各种画面主题展览、学术和教育项目、先进的展览设计，而且是因为它拥有一个独立的画廊空间。对于参加的所有嘉宾，无论嘉宾是专业人士，都能体会到展览本身的意义，并且把这种艺术所带来的震撼传达下去。这不仅扩大了人们对这种特殊媒介的认识，也扩大了对艺术本身的认识。展览真像是一场旅程，真的非常感动呢！

托马斯·丹尼克

我特别想分享在进行线上作品和评审的时候，第一次看到参赛作品那一刻的心情。初步选定了一组特评作品后，立刻就感受到2023 观澜国际版画双年展展出的作品水平之高。我以前从未见过的中国艺术家们的版画作品产生了由衷的敬意。此次参展的版画创作风格对我有着特别的吸引力。这来自世界各地的艺术家们的作品均表现出了极高的艺术和技术创作水平。这是一次非常棒的评选。我认为这些作品均展现了各国版画艺术家的顶级创作。同时我还想说，观澜版画原创产业基地和中国版画博物馆对展览活动具有超强的组织能力。另外，我想感谢观澜国际版画双年展对版画评审员所表现出的专业精神，为国际评审员提供了良好的工作环境和热情友好的待客之道。能在这里工作我确实感到非常荣幸，谢谢。

西山晴已

因为各种客观原因导致延期的观澜国际版画双年展，这次终于如期顺利举行了。首先我想道一声祝贺。版画领域在技术和内容方面，作品数量和技术运用成熟度都在不断提升。信息的共享得益于IT 而出迅速发展。各种数字版画技术的交流和传播是过去一二十年发展的自然产物之一。另一方面，版画创作内容变得多样也是一个值得探讨的问题。这使得部分创作似乎与他人的相似，又或者像在其他地方看到过。然而，在这次2023 观澜国际版画双年展展中，有许多杰出的作品，尽管使用了传统的版画技法，却超越了版画本身的概念。能够在这样一个国际性的展览中见证这样有野心的作品对我来说是有意义的经历。自上一届双年展以来的这段时间，版画创作者们提交的作品质量相比上届和上届也有明显的提升。所以在作品评选时，作为评审对优秀作品也是厚以奖励。不过来说，评审过程也在考验评审员对版画评审的水准。而我也牢记着这份责任。感谢公平公正的评审。祝贺2023 观澜国际版画双年展圆满成功。



Nominating Exhibition

My understanding of the work of the graphic arts, printmaking is that it is incredibly democratic. It is totally universal, and has been the language of the human being for many thousands of years. So it's my privilege, being and breathing the 21st Century to look at a selection of works by very accomplished and sophisticated printmaking artists. And the great pleasure of doing that is to find delight in the unexpected. I found prints today that are wonderful in their variety of spirit and the execution of the process. And some of them give me a big smile. I think that works of art that allow you to consider your own imagination very, very good. And I found some works today that inspire my imagination and also make me smile. Thank you.

Lynne Allen

Printmaking is a community. In essence, we are a worldwide family. It is inevitable that when I meet an artist here in Guanlan, they know someone else I know. We celebrate each other and each other's artwork. It has never been more evident to me than by the art I have seen during the jury process. The number of artists who applied to the Biennale is staggering. They come from nearly every continent, with different cultures and art aesthetics, and work across every graphic medium. To say the judging was difficult is an understatement. The quality is exceptional, both innovative and professional.

Guanlan is an important center for Chinese and international printmaking. The Chinese Printmaking Museum is a special, and unique place in the world. It is impressive to anyone who visits, not only for the varied thematic exhibitions, the scholarly and educational programming, the state-of-the-art design, but also the presence of a print workshop under its roof. Any guest, whether a child or an adult, can get a feel for what it means to make a print and take it home with them. This only expands the appreciation of this special medium, but art itself. Guanlan is a gem, and greatly appreciated.

Tomasz Daniec

I would like to share a reflection I had about my first online selection. It immediately becomes apparent to me how

high the level of the 2023 Guanlan International Print Biennial Nominating Exhibition is. Express my respect especially to the Chinese artists whose work I have never seen before. And for me they are particularly interesting. They show a very high artistic and technical level of creation. The same applies to graphic works from all over the world accepted for the competition. It's a really good selection and I think it's a top criterion from the printmaking artists from the various countries. I would also like to say that the organization of Guanlan event is very good. And it would be a pleasure for you professional and for creating excellent working conditions for the jurors. And also, for the hospitality. I feel very comfortable here, thank you Guanlan.

Sonoyama Harumi

Due to various objective reasons, the postponed Guanlan International Print Biennial is finally being held as scheduled this time, and I would like to start by offering my congratulations. In the field of printmaking, both the quality of work and the maturity of technical usage are continuously improving in terms of technology and content. The rapid development of information sharing has been facilitated by IT. The exchange and dissemination of various complex printmaking techniques is one of the results achieved through the development of this technology.

On the other hand, the content of printmaking creation becoming stale is an urgent issue to address. This has caused some original works to appear similar to others, or to seem like something seen elsewhere. However, in the 2023 Guanlan International Print Biennial Nominating Exhibition, there are many outstanding works that, despite using traditional printmaking techniques, surpass the very concept of printmaking itself. Witnessing such ambitious works in an international exhibition like this is the most meaningful experience for me. Compared to the previous editions, the quality of works submitted by printmakers has significantly improved over this period since the last Biennial. Thus, as a judge, it is always difficult to part with excellent works during the selection process. Conversely, the review process also tests the judge's level of evaluation in printmaking. I remain result-oriented as possible. Congratulations on the successful organization of the 2023 Guanlan International Print Biennial Nominating Exhibition.

Zdjęcia z posiedzenia Jury Biennale, źródło: katalog, s. 285, <https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>



Posiedzenie Jury Biennale, źródło: <http://guanlanprints.com/h-col-108.html>

Konkurs przyciągnął artystów z **93 krajów**. Do konkursu **zgłoszono 4798** prac graficznych. Na wystawę nominacyjną wybrano łącznie **263 prace** spośród łącznie **1306 prac** zagranicznych.

2023 Guanlan International Print Biennial Nomination Exhibition - Selected

No.	Countries and Regions	Artist	Work	Print	尺寸 (cm)	Year
1	Germany	Adrian Josef Schichta	Relativity III	Digital plate	100×70	2022
2	Dominica	Alex Fdez Fernandez	Viejo, Mi Querido Viejo II	Relief	55.8×76	2021
3	India	Arvind Sharma	Fantasy	Relief	70 × 50	2023
4	Japan	Akimitsu Tamawake	I am here	Intaglio	95×132	2023
5	Poland	Agnieszka Lech Binczycka	Epiphany of the Body IV	Intaglio	99.5×69	2023
6	Poland	Alicja Habisiak Matczak	Untouchable Spaces - Lodz Fabryczna	Intaglio	70×100	2020
7	Poland	Alicja Gizinska	Na prawo po lewej	Intaglio	46.5×94.5	2023
8	Russia	Alekseenkova Julia	Boat of Haron	Screen print	63 × 46	2021
9	Armenia	Ani Ivanyan	Shedu	Mixed media	65 × 74	2022
10	Argentina	Alicia Candiani	CVD1	Relief	80×120	2020
11	Mexico	Alan Altamirano	El Llanto del mono	Relief	120×153	2022
12	Macao China	Anita Fung	Life of the Sea	Mixed Media	88 ×54	2019
13	Italy	Andrea Serafini	In the form of rain	Intaglio	60 × 80	2022
14	Macedonia	Ana Jovanovska	Wandering Mountain	Relief	29 × 30	2023
15	Poland	Anna Kodz	Lady in black II	Intaglio	42 × 30	2021
16	Slovenia	Anita Indihar Dimic	In the summer	Relief	84×70.5	2022
17	France	Barbosa Consuelo	Flowing water 1	Intaglio	60 × 50	2021
18	Serbia	Bojan Otasevic	Inside Peace	Lithography	70 × 50	2023
19	Poland	Bujak Dorota	Thought venture secretly into the labyrinths XXV	Mixed media	130×68	2021
20	China	Cai Xingshan	Fuhua Sidao Street	Relief	77.5×120	2023
21	Taiwan, China	Chen Yiling	Fake Lithography-Fake to Real	Lithography	50.5 × 38 × 6.	2023
22	Australia	Cleo Wilkinson	Encounter	Intaglio	30 × 30	2022
23	Chile	Claudia Barbera	Putas Virgenes. Menstruación/Virgin Whores. Menstruation	Mixed media	50 × 70	2022
24	China	Cai Yuanhe	Great Nation Manufacturing	Relief	180×120	2023
25	Netherlands	Caroline Koenders	Communicating vessels	Intaglio	42 × 53	2022
26	United States	Caroline Thorington	Lying on the Yellow	Lithography	34 × 43	2021
27	Chile	Carlos Damacio Gomez	El Regreso	Intaglio	75×105	2022
28	China	Cao Dan	Wandering Heart Tranquil Mind	Screen Print	90×110	2022
29	India	Chandrashekhar V Wafhmar	Flying News	Intaglio	50 × 60	2022
30	China	Chang Bowen	Derivative Series 7	Lithography	50 × 35	2023
31	China	Chen Yanlong	Enter the Industrial Area	Relief	70 × 93	2021
32	Australia	Damon Kowarsky	Panorama Ulcinj	Intaglio	50×178	2023
33	United States	Davit Arbolishvili	Evangelina	Mixed media	43 × 43	2023
34	Australia	David Frazer	Walking for Solace (composition I)	Relief	114×169	2023

Lista uczestników (poz. 5),

źródło: Zhao Jiachun,

<https://www.facebook.com/photo/?fbid=1718605038618751&set=a.337188196760449>



观澜国际版画双年展提名展
Guanlan International Print Biennial Nomination Exhibition
2023

展览时间 /
Exhibition period

2023.12.15
—
2024.01.22

Dec.15,2023
—
Jan.22,2024

承办单位 / Conductors

中国版画博物馆
China Printmaking Museum

展览地点 / Exhibition place

中国版画博物馆2、3号展厅
Exhibition Hall 2 and 3,
China Printmaking Museum

主办单位 / Organizers

中国·观澜版画原创产业基地
China · Guanlan Original
Printmaking Base

 中国版画博物馆
China Printmaking Museum

Uroczyste otwarcie wystawy miało miejsce **15 grudnia 2023 roku** w China Printmaking Museum, Guanlan, Shenzhen.



China Printmaking Museum jest ważnym projektem akademickim bazy graficznej Guanlan i integralną częścią ogólnego planu i budowy bazy. Służy jako muzeum sztuki graficznej i akademicka gwarancja rozwoju.

W 2020 roku zostało ocenione przez Departament Kultury i Turystyki prowincji Guangdong jako pierwsze z serii „Guangdong Province Social Science Popularization Base”.

Całkowita powierzchnia zabudowy Chińskiego Muzeum Grafiki wynosi 18 800 metrów kwadratowych. Muzeum podzielone jest na dwa obszary, A i B. Przestrzeń publiczna w strefie A obejmuje sale wystawowe, galerie, katalogi z książkami o sztuce, pracownie graficzne, wielofunkcyjne sale wykładowe, ośrodki badawcze itp.

W strefie B znajdują się biura, dział badań naukowych, dział wystaw i ekspozycji, dział edukacji publicznej i promocji oraz inne działy. Służy ona jako okno na świat sztuki graficznej i korzyści płynące ze sztuki dla ludzi.



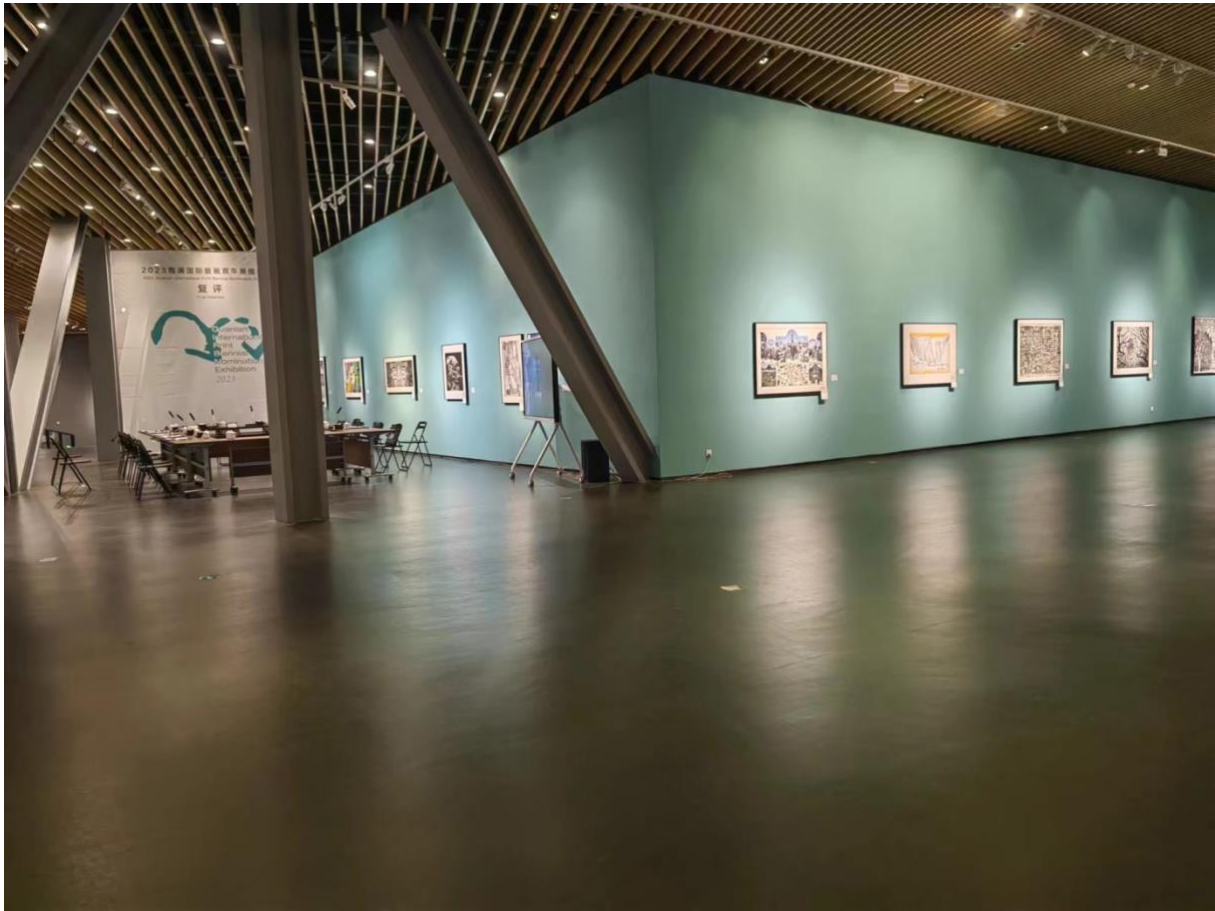
China Printmaking Museum, źródło: Zhao Jiachun,
<https://www.facebook.com/photo/?fbid=1737753976703857&set=pb.100014078143633.-2207520000>



China Printmaking Museum, źródło: Zhao Jiachun,
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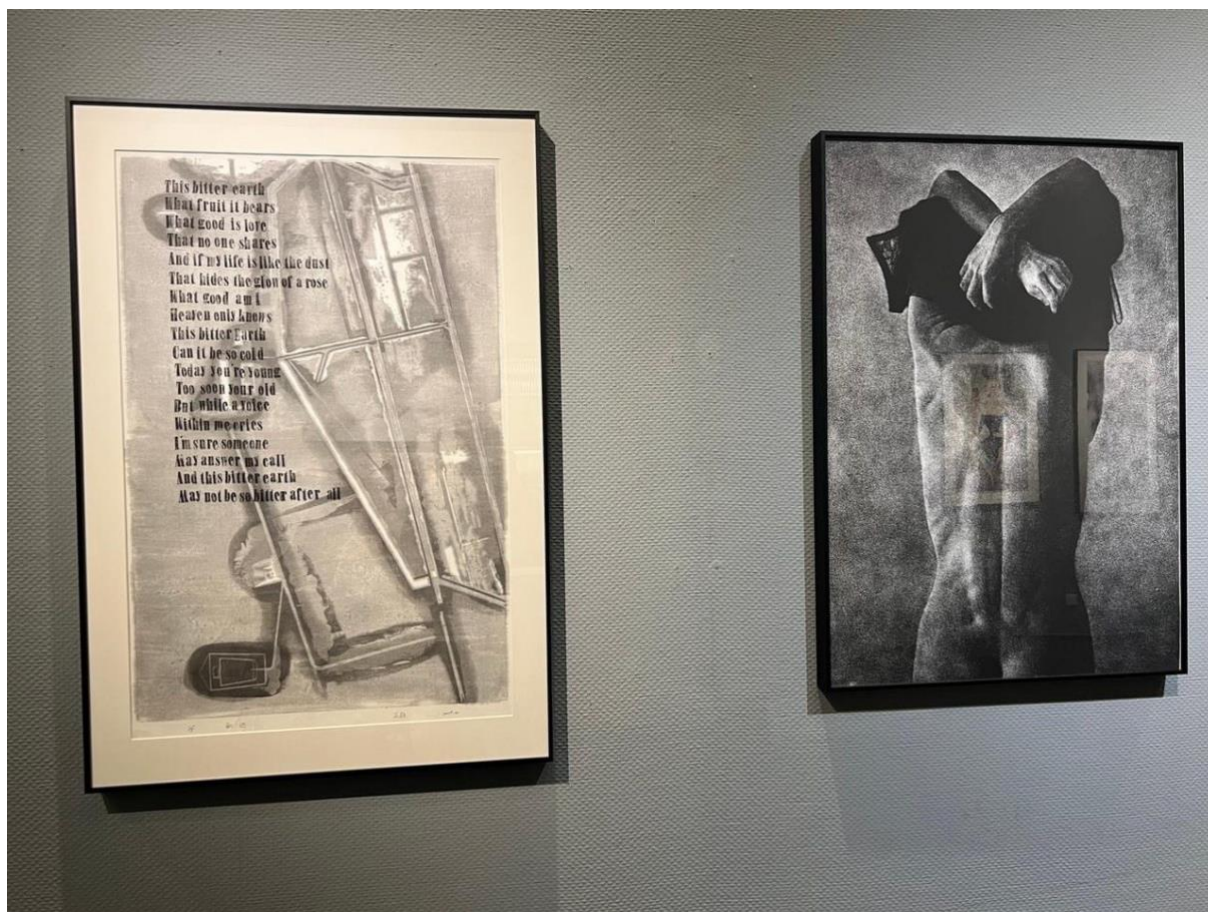
Gala wręczenia nagród, źródło: Zhao Jiachun,
<https://www.facebook.com/photo/?fbid=1721950354950886&set=a.337188196760449>



China Printmaking Museum – sala wystawowa Biennale, źródło:
<https://www.facebook.com/photo/?fbid=1720732911739297&set=a.337188196760449>



Fotorelacja z wystawy z grafiką *Epifania ciała IV*, źródło: https://www.instagram.com/p/C_Shc4yjSX/?img_index=8



Sala wystawowa Biennale z grafiką *Epifania ciała IV*

2023 GUANLAN

观澜国际版画双年展 提名展作品集

INTERNATIONAL PRINT BIENNIAL
NOMINATION EXHIBITION A COLLECTION OF PRINTS

主 编 | 郭庆文
Chief Editor | Guo Qingwen



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<https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>



阿格涅斯卡·莱赫-宾奇卡
Agnieszka Lech Binzycka
波兰
28

身体的主章节 IV
Epiphany of the Body IV
丝网
90.5cm x 60cm | 2023



不可触及的空间-罗兹工厂
Untouchable Spaces - Lodz Fabryczna
丝网
70cm x 200cm | 2020

阿丽佳·哈比西克-马特扎克
Alicja Habisiak Matczak
波兰
29

Katalog Biennale z grafiką *Epifania ciała IV*, s. 28

<https://www.incisoricontemporanei.it/Pubblicazioni/2023%20Guanlan%20International%20Print%20Biennial%20Catalog.pdf>

W latach 2023-2025 grafika *Epifania ciała IV* autorstwa Agnieszki Lech-Bińczyckiej stała się częścią takich wydarzeń artystycznych jak:

- **22th International Print Biennial Varna**, Varna City Art Gallery w Bułgarii
- **The 12th Kochi International Triennial Exhibition of Prints**, The Tosa-washi International Committee, Ino-cho Paper Museum w Japonii
- **40. Salon Gorlicki**, Galerii Sztuki „Dwór Karwacjanów” w Gorlicach
- **Energia formy** - wystawa grafiki, Galeria Katedry Grafiki WSzP UMK w Toruniu
- **Odbicie**, wystawa indywidualna, Galeria Engram, Katowice
- **Kobiety o kobietach**, Ewa Banaszczyk, Joanna Chudy, Agnieszka Lech-Bińczycka, Weronika Ludwiczuk, Magdalena Karłowicz, Urszula Świącicka, Anna Zaręba, Galeria Piwniczka / Domek Ogrodnika w Radzyminie



22th International Print Biennial Varna, Varna City Art Gallery w Bułgarii, źródło:
<https://visit.varna.bg/en/event/mezhdunarodno-bienale-na-grafikata-varna-2025.html>



Odbicie, wystawa indywidualna, Galeria Engram, Katowice, fot. Galerie Miasta Ogrodów, źródło:
<https://www.facebook.com/photo.php?fbid=957538389712916&set=pb.100063702903648.-2207520000&type=3>



40. *Salon Gorlicki*, Galerii Sztuki „Dwór Karwacjanów” w Gorlicach, fot. z archiwum artysty



Wystawa *Kobiety o kobietach*, Galeria Piwniczka / Domek Ogrodnika w Radzyminie, fot. Michał Walkiewicz, źródło:
<https://www.facebook.com/photo.php?fbid=1152696996653039&set=pb.100057382482179.-2207520000&type=3>