

第6回  
東京国際ミニプリント・  
トリエンナーレ 2018

Tama  
Art  
University  
Museum

The 6th  
TOKYO INTERNATIONAL  
MINI PRINT TRIENNIAL

2018

6





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## 第6回東京国際ミニプリント・トリエンナーレ2018によせて



1995年の創立60周年を記念して始まった本トリエンナーレも、第6回目の実施を迎えることとなりました。創立80周年を記念しての第5回からのインターネット等による世界に向けての一般公募と応募に加え、今回からはデジタルプリントによる作品も参加可能となり、94ヵ国・地域から2000点近くの版画作品の応募がありました。その中から作品画像による第1次審査と実作品による第2次審査を経た324点を一堂に展示いたします。

第1回の1995年から23年の時を経て、20世紀末の激しい社会変動や世界情勢の変化は21世紀に入ってから影響し続けており、その中であって、芸術の位置づけや可能性についても、様々な変化や展開が求められています。そうした状況は、本トリエンナーレにおける、応募や参加者の作品表現の変化や世代交代といった面にも現れて来ており、各国・地域の特性に加え、時代変化による新しい国際感覚につながる融合と創出が生まれてくる可能性を大いに感じ取ります。

これらは版画という分野がもつ作品世界の魅力をインターネットによる公募と応募、郵送による作品の流通という、新旧の技術や社会システムの併用と、それらを活用させる様々な新しい取り組みや工夫が盛り込まれることで、新しい芸術表現の創出と拡大を促すと共に、芸術と世界への見方を変化させていく起動力となることを期待します。

そして何よりも、このトリエンナーレへの期待を込めて出品している作品の創意、感性に富んだ、ミニプリントという小さな宇宙に散りばめられ、沸々と溢れ出る芸術エネルギーを感じていただければ幸いです。

本トリエンナーレの主旨にご賛同頂き、出品頂きました作家の皆様、開催にあたりご後援、ご協力、ご協賛、ご助成を賜りました諸機関・団体ならびに関係者の皆様に厚くお礼申し上げます。

多摩美術大学理事長  
藤谷 宣人



## Tokyo International Mini-Print Triennial 2018

The Tokyo International Mini-Print Triennial was launched in 1995 to commemorate the 60th anniversary of Tama Art University's foundation, and has now reached its sixth edition. Starting with the fifth Triennial, which coincided with the university's 80th anniversary, we accept submissions through a worldwide, online open call, and have also begun accepting works in digital print form. We received nearly 2,000 print works from 94 countries and regions. At the Triennial, we will exhibit 324 of these works, which have passed a first review based on a photograph of the work and the second review of the original work.

Over the 23 years since the first Triennial in 1995, the intense social changes and shifts in the global power structure at the close of the 20th century have continued into the 21st, and there are calls for various changes and developments in the role and potential of art as well. These changes can be seen in the Triennial, as new generations of participants submit different kinds of works, and in addition to the distinctive characteristics of art from various countries and regions, there is a strong sense of possibilities for fusion and generation of a new, international sensibility for a new era.

We hope to encourage the creation and expansion of new artistic expression, and to be a driving force in changing perspectives on art and the world, through the incorporation of various new approaches and devices that make use of new and old technologies and social systems, including submission, collection and distribution of works via the Internet and by traditional post, so as to bring the magic of printmaking to a wider audience.

Above all, we will be delighted if Triennial attendees can feel the effervescent artistic energy emanating from each work, full of creativity and sensitivity, like stars in the small universe of mini-prints.

We would like to express our sincere gratitude to all the artists who submitted works and to all the groups, organizations and stakeholders that gave us crucial assistance in staging the Triennial with their cooperation, sponsorship, subsidization and support.

Fujitani Nobuto  
Chairman of the Board of Directors  
Tama Art University



東京国際ミニプリント・トリエンナーレも、今回で6回目を迎えた。一時期は日本各地で開催されていた国際版画のコンクール展が次々と姿を消していく中で、ミニサイズとはいえ美術大学が主催する展覧会がさまざまな試練を越えて継続してきたことは自負されてよいのではないかと考えている。小画面という制約は、そこにすべてを凝縮させるという点で、むしろ版表現ならではの魅力を最大限に引き出すものでもあるだろう。

今回も海外から1733名、国内から194名という多くの応募があったのは、版画家たちの本トリエンナーレへの挑戦意欲の高さを物語っている。小さな紙片から制作者の個性や技法の多様性のみならず、それぞれの歴史に根ざした風土の匂いが濃厚に立ち上がってくるのは、審査する側にとっても大いに想像力を触発される光景であった。

さて一次審査ではデータベース化された応募作品から81カ国324名（海外269名、国内55名）の入選者が選ばれ、実作品による二次審査では19名の受賞者が選考された。

大賞のJihye LIM（韓国）の《at the bed 1801》はメゾチントの技法を駆使して精緻に描写された女性像で、スタティックな構成の中に不可思議なイメージの謎を宿らせており、モノクロームの画面ならではのポエジーの深さを印象づけずにはおかない。どっしりとした表現の強さを有しながらも、どこかユーモラスなところやある種の怖さの感覚をも潜ませた世界の独自性を高く評価したい。

準大賞のAngelina TSOUUMANI（ギリシャ）の《fabric》は銅版の諸技法（エッチング、アクアチント、エンブレイヴィング）とリノカットを併用した作品で、大賞の作品とは対照的に、いささかラフでもある描写がふくよかにしてチャーミングなニュアンスを醸し出している。ワンピースの衣装の紋様のリズムカルなパターンと両腕の即興的なボディペイント的なイメージとを共存させるという発想がユニークな効果を生んでいる点も注目されてよい。

同じく準大賞のErika SUGIYAMA（日本）の《The without you scenery》は木版の作品で、全体の淡い色調と木版画ならではの色面の微妙なトーンの変化をはらんだディテールやグラデュエーションの感触が興味深い。フェンスにもたれかかった孤独な人物の姿はシルエットのように単純化されているだけに、さまざまな読み取りを私たちに誘いかけている。腕の前にあるコの字型の黒い線や上部の白い円といったシンボリックな形象は何であるのだろうか。すべての意味がアンビグュイアスであるだけに、寓意的な雰囲気の魅力を一層強く漂わせているといってもいい。

大賞、準大賞に限らず、私たちは本展の会場で、ミニプリントに賭けた版画家たちの豊穡なる表現を目の当たりにするに違いない。釈迦の耳に念仏といわれるかもしれないが、最後にあえて書生論を持ち出してみよう。版画家は版を制作するが、しかし版はプロセスであって作品ではない。その版面のインクを紙面に移行させるという作業の中で、表現は自らを成就させるのだ。物理的にして神秘的でもあるその手続きこそが、他のジャンルにはない版画に固有の世界をもたらすのである。紙という物質の特性が私たちの前により親密なものとして立ち現れるのが版画であるとするなら、細部に眼差しを向けることを強いられる小画面は、実にところ制約でもなければ限界でもなく、版と紙とが渡り合う神秘がより如実に示される場であるといってもよいだろう。多くの版画家たちが、メーンの仕事のひとつとしてミニプリントに取り組んでいるのも、当然といえば当然のことである。本コンクールが郵送による国際交流のささやかな目論見であると同時に、ミニプリントならではの世界の楽しさに触れていただく機会ともなることを願っている。

多摩美術大学学長／美術評論家  
建島 哲

This is the sixth edition of the Tokyo International Mini-Print Triennial. While many of the international printmaking competition/exhibitions held in various places in Japan at one time have been disappearing one after another, we are proud that this one, while mini-sized and organized by a single art university, has lasted through various trials. The constraint of small-sized pictures, in that everything in them is condensed, may actually bring out the unique charm of printmaking to maximum effect.

This time we received numerous submissions – 1,733 from abroad and 194 from Japan – a testament to the degree of ambition this Triennial arouses in printmakers. Their small-sized creations conveyed not only the diversity of artists' personalities and techniques, but also the richness of each one's cultural climate, rooted in different historical contexts, and were highly inspiring to the jury.

In the first screening, works by 324 artists (269 from overseas, 55 from Japan) from 81 countries were selected from among entries submitted in data form, and 19 prizewinners were selected in the second screening, in which their actual works were viewed.

The Grand-Prix went to *At the Bed 1801*, by Jihye LIM (South Korea), a female figure precisely rendered using the technique of mezzotint, and is a static composition with intriguingly mysterious imagery. It makes a powerful impact with the kind of resonant poetry that only a monochromatic work can convey. I am highly impressed by the unique vision of the artist, which imbues a robust, monumental-looking figure with an air of humor as well as a creeping sense of dread.

Angelina TSOUMANI (Greece) won the Semi Grand-Prix for *Fabric*, a work combining copperplate techniques (etching, aquatint, engraving) and linocut, and stands in contrast to the Grand-Prix work with a rougher style that exudes charming nuances. It is also worth noting the unique effect achieved by the inspired juxtaposition of the dress's rhythmic pattern and the improvised body painting on both arms.

*The Without You Scenery* by Erika SUGIYAMA (Japan), also a Semi Grand-Prix winner, is a woodcut that compellingly captures detail and gradation in a way only woodcuts can, with a pale overall palette and subtle changes in tone. The solitary figure leaning against a fence is simplified, like a silhouette, inviting various possible interpretations. What are the symbolic-looking shapes, like the inverted U-shaped black line in front of the arm, or the white circle above? The charm of the allegorical atmosphere is made even stronger by the ambiguity of all the imagery.

In addition to the Grand-Prix and Semi Grand-Prix winners, at the exhibition venue we are sure to see an enormously fertile range of printmaking expression by artists who fully invested their talents in the mini-print format. At the risk of preaching to the choir, in closing let me share my views on printmaking. In printmaking, an artist produces a plate, but the plate is only part of a process, and not a work in and of itself. The artist's vision is fulfilled through the process of transferring ink from the plate to the paper. That procedure, which is also physical and mysterious, creates a world unique to prints and unlike any other genre. It is the nature of printmaking for the material properties of paper and ink to take on an intimate character before our eyes, and if this is so, the format of the mini-print, which forces us to look even more closely at details, does not actually confine or constrain, but rather heightens the vividness of the mysterious communion of plate and paper. It is only natural that mini-prints are a primary area of endeavor for many printmakers. I hope that this competition and exhibition will be, in its modest way and through the postal service, a hub for international exchange, as well as an opportunity to savor the singular pleasures of the world of mini-prints.

Tama Art University President and art critic  
Tatehata Akira

## Grand-Prix

大賞

Jihye LIM (Korea)

*"at the bed 1801"*

mezzotint

21.5×17.3cm

Selected Awards:

-Grand Prize, Yozo Hamaguchi 100th Anniversary International Print Competition, Japan, 2009





## Semi Grand-Prix

準大賞

Angelina TSOUMANI (Greece)

*"Fabric"*

etching / aquatint / engraving / linocut

20×16.5cm

Selected Awards:

- Selected(Printing Art Works), "The Hand" Magazine, Kansas City, MO. USA, 2018
- Selected(Photographic artwork), The 5th World Biennial of Photography, Serbia, 2015



## Semi Grand-Prix

準大賞

Erika SUGIYAMA (Japan)

*"The without you scenery"*

woodcut

22.5x18cm

Selected Awards:

-Cosponsors'prize, HIDA-TAKAYAMA INTERNATIONAL CONTEMPORARY  
WOODBLOCK-PRINTS TRIENNAL, Japan, 2017

-Semi-finalist, Awagami International Miniature Print Exhibition, Japan, 2017





## Jury Award (Akira Tatehata)

審査員賞 (建畠 哲)

Rui LIANG (China)

"A page view No.2"

lithography

18×26.5cm

Selected Awards:

-Selected, 6th Guanlan International Biennial of Printmaking, China, 2017

-Selected, 7th Beijing International Fine Arts Biennial, China, 2017

-Selected, First Hainan International Art Biennial, China, 2016



6人の男女と2羽の鳥が大きな岩を舞台とした光景の中に配されたリトグラフの作品である。岩の上でダンスをしているような二人が父母だとすれば、家族のピクニックの一場面のように思えなくもないが、それぞれの人物のポーズは相互に無関係で、一つのストーリーを浮かばせることはない。衣装の襷や点景の草などは詳細に描きこまれているものの、顔の描写は半ばシルエットのように省略されており、全体としては奇妙にニュートラルな雰囲気を漂わせているのである。小画面ならではの綿密な表現と、どこか大陸的な茫洋とした時空の感觸とを共存させているところが、この作品の独特の魅力であるといってもよいだろう。キャリアのある版画家らしく、技術的な完成度は高い。

(建畠 哲 たてはた あきら／美術評論家)

In this lithograph, six men and women and two birds are arranged in a landscape in which a large boulder acts as a stage. If the two people who appear to be dancing on the rock are a mother and father, it might be a family picnic, but each of the figures strikes a pose that makes each one seem unrelated to the other, and cannot be connected into a single story. Although the folds of their clothing and the grass are rendered in detail, the faces are simplified into partial silhouettes, and on the whole there is a bizarrely neutral atmosphere. The unique charm of the work is the combination of detailed representation, unique to small works, with a sense of time and space as vast as some distant continent. It is evident from the high degree of technical proficiency that this is the work of a career printmaker.

(Tatehata Akira, art critic)

## Jury Award (Kunio Motoe)

審査員賞 (本江 邦夫)

Snezana PETROVIC (Serbia)

*"At the Table"*

mezzotint

12.7×12.7cm

Selected Awards:

-Selected, Fourth International Mezzotint Festival, Yekaterinburg Museum of Fine Arts, Yekaterinburg, Russia, 2017

-Selected, Just Under 100: New Prints 2017/Summer, International Print Center New York, USA, 2017

-Special Jury Prize (second ranked prize) and Purchase Prize, 10th International Biennial of Engraving „Premio Acqui 2011“, Acqui Terme, Italy, 2011



メゾチント特有のピロード地のような風合いが何と言っても魅惑的だ。逆三角形にあごの尖った、大きな切れ長の涼やかな目の若い女性像。その揺るぎないフォルムはむしろ抽象的ですからある。不思議なのは、彼女が剥き出しになった乳房をテーブルの縁にのせたまま食事をしようとしていることだ。そして目の前にあるのは、なんと皿にのせられた、血の滴るような小さな心臓だけだ。不気味に影を落とす、おぞましい肉の塊—彼女はこれをどうしようというのだろう。何かを決意するかのように、その眼は据わり、虚空の一点を見つめている。奇怪なのは、ナイフとフォークの、フォークの位置が逆さになっていることだ。これではうまく切り分けられないではないか。背景は風景—様式化された家屋と木が見えるが、訳の分からないものもある。すこぶる暗示にとんだ、濃厚かつ濃密な作品であり、珍しい円形の構図がそれをさらに求心的なものにしている。『デカメロン』にある不義を働いた妻に、愛人の心臓を料理して食べさせる残酷な夫の話思い出した。彼女はそれをとても美味しいと食べたのだ。

(本江邦夫 もとえ くにょ／美術評論家)

In this work, the uniquely velvety texture of mezzotint is enchanting. The image is of a young lady with a sharp chin, her face like an inverted triangle, and cool, elongated eyes. The form is solid, but could be called rather abstract. It is also somewhat surreal that she is about to eat with her breasts exposed, resting on the edge of the table, and on the plate in front of her is nothing but a small heart that seems to drip blood. What are the woman's intentions for this dreadful hunk of meat that casts an eerie shadow? She looks transfixed, her eyes fixed on a point in space as if making up her mind to do something. Another strange thing is that while she holds a knife and fork, the fork is upside down, which ought to make it difficult to cut up the meal. The background is a landscape, with stylized houses and trees visible, but its meaning is obscure. This is a rich, dense and highly suggestive work, and the unusual circular composition makes it even more mesmerizing. I recalled one of the Decameron tales, in which a man slays his unfaithful wife's lover and gives her his heart to eat. She ate it and pronounced it delicious.

(Motoe Kunio, art critic)



## Jury Award (Fumiaki Fukita)

審査員賞 (吹田 文明)

Katalin KORTMANN JARAY (Germany)

*"Outsiders1"*

mixed media / digital print

13×20cm



海に飛び込む姿が小さい空間の中に実にリアルに、しかも広大な広がりを感じさせるドイツの作家らしい緻密な作品である。この作家の他の多くの作品も見たいものです。出品作家の中で特に目を引いたので、審査員賞にしました。

(吹田文明 ふきた ふみあき / 版画家)

This is the kind of precise and delicate work one might expect from a German artist, with the figure plunging into the ocean rendered with great realism, and the vast expanse of the sea conveyed effectively in a small space.

I would like to see many other works by this artist. It drew my eye among the many submissions we received, and I am pleased to give it the Jury Award.

(Fukita Fumiaki, printmaker)

## Jury Award (Keizaburo Okamura)

審査員賞 (岡村 桂三郎)

Lin RENHSIN (Taiwan)

*"Butterfly"*

other

20.5×13.5cm

Selected Awards:

-Selected, Work, The 19th International Biennial Print Exhibition, TAIWAN, 2018

-Fine Arts Award, National Printmaking Exhibition, TAIWAN, 2008

-Fine Arts Award, The Taiwan Society of Printmaking, Taiwan, 2005



花のようでもあり、蝶のようでもある。

飛行機の胴体を持っている。

どこか、懐かしいフォルム。

美しく刺激的な色彩。

女性の顔が描かれている。

珍しい蝶のコレクションなのか？

この不可解なものを、見れば見るほど、私は虜になってしまった。

(岡村桂三郎 おかむら けいざぶろう／画家)

It looks like a flower, but also like a butterfly.

Its body is an airplane fuselage.

There is something nostalgic about the form.

The colors delight and stimulate.

The face of a woman can be seen.

Is this a collection of rare butterflies?

The more I looked at this mysterious image, the more captivated I became.

(Okamura Keizaburo, painter)

## Jury Award (Kazumi Nakamura)

審査員賞 (中村 一美)

Godelieve BIESWAL (Belgium)

*"Interlignes-mini 18"*

serigraph / mixed media

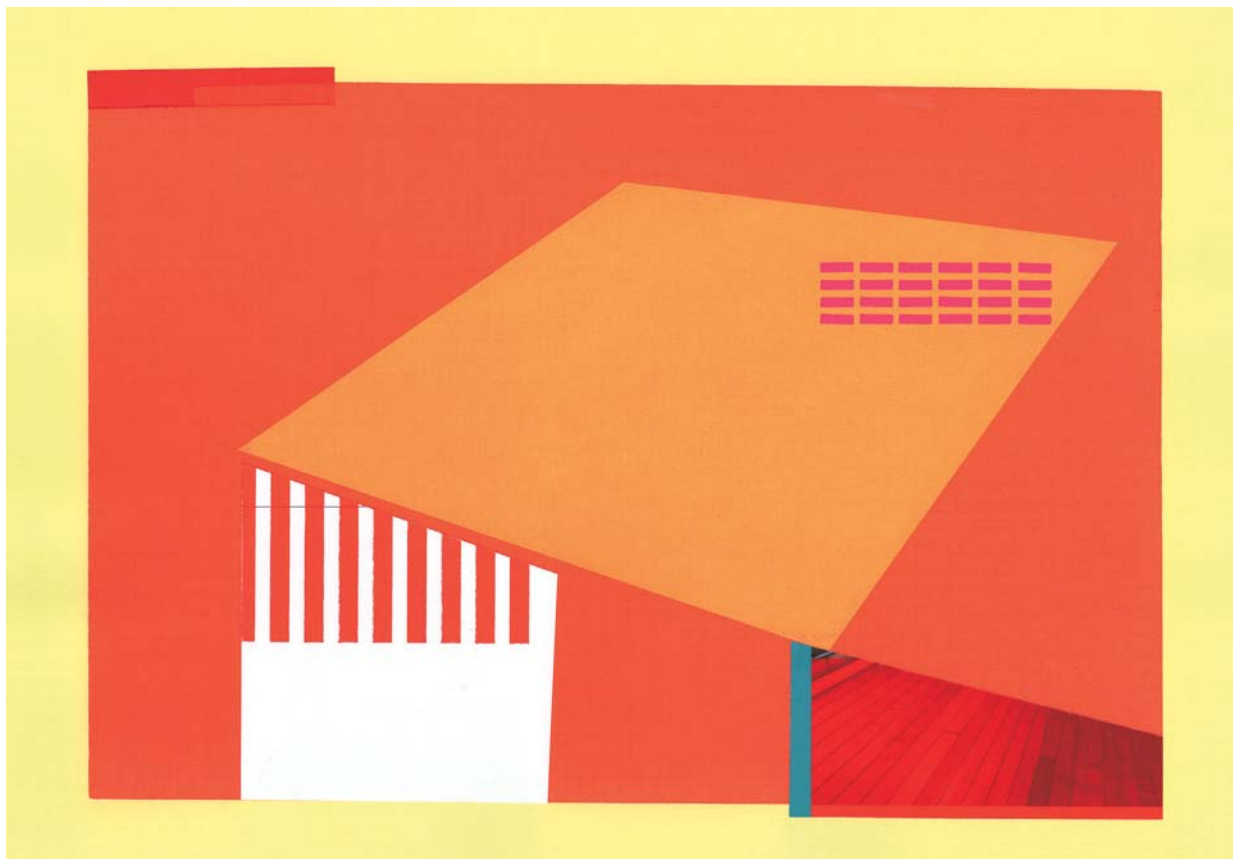
17×25cm

Selected Awards:

-Selected, 2nd International Print Biennial Lodz 2018, Lodz, Poland, 2018

-selected, 8th Splitgraphic International Graphic Art Biennial 2017, Split, Croatia, 2017

-Selected, 14th European Biennial of Graphic Arts-2015, Brugge, Belgium, 2015



作者の言葉によれば、出発点のテーマは窓であり、よりグローバルな建築的な世界であるという。そこから色彩豊かで大胆な幾何学的抽象の画面が導き出される。

作者の言う「窓は2つの空間の間、すなわち内側と外側、解放と閉鎖の間にある」ものであるという考え方を基本に、斜行性や正面性を重ねあわせた複雑な空間が緊密に構成されている。画面上では、蛍光色のオレンジの主要な色面の上に黄色の斜行したパースペクティブを持つ幾何形体や、連続する小窓状のグリッドや、斜めに切断されたスリットが構築的に配される。

最も特徴的なのは、右下に覗く、遠近法的に後退してゆく床板がリズムカルに反復する写真の部分だろう。この部分があることで、この作品が単なる色彩上の抽象的な構成であることから抜けだし、現実世界に連なる相互リンク的な立場を表明することに成功しているのである。この作品は、窓というメタファーを用い、作品そのものの構成的現実と、我々の生活世界で出会う幾何学的現実の両者を、幻惑させるような色彩で見事に統合させた極めて優れた作品である。

(中村一美 なかむら かずみ/画家)

According to the artist, the starting point of this work is the window theme, and more globally, the architecture world. From this starting point emerges a bold and colorful geometric abstraction.

Based on the idea that, as the artist says, "A window comes between two spaces, that is between inside and outside, between release and confinement," a complex space is composed, with diagonal and frontal elements closely overlapping one another.

The constructivist composition features geometric forms perspectively rendered with yellow diagonals on top of a background dominated by fluorescent orange, as well as a series of small windows like a grid, and obliquely truncated slits.

The most distinctive part is the photograph on the lower right showing a rhythmic series of floorboards receding into the distance. This element prevents the piece from being merely an abstract chromatic composition, and succeeds in conveying a stance of reciprocal linkage with the real world. This is a truly outstanding work, which employs the metaphor of the window and stunning colors as it splendidly integrates its own internal compositional reality and the geometries we encounter in the real world.

(Nakamura Kazumi, painter)



## Jury Award (Naruki Oshima)

審査員賞 (大島 成己)

Yuka DOUTOU (Japan)

"item#3"

serigraph

18×27cm

Selected Awards:

-Selected, The 18th International Biennial Print Exhibit, ROC, Taiwan, 2018



この作品は、作者が日常的に描く落書きを寄せ集めてきたかのようで、様々なネコたちの愛らしい様子が画面一杯に詰め込まれている。しかし作品はそれだけで終わっていない。作者はそれら緻密に描かれたネコたちの一部を敢えて太い線でなぞる。太い線は細かいイメージをトレースできず、部分、部分で黒く潰れて何が描かれているか判別できない。そこには愛らしさだけでなく、或る意味、不気味さが現れてくるのだ。

一方で作品は、シルクスクリーンでは珍しく、線描を主体にしているが、細い線描で版画を制作するなら、銅版画の方が圧倒的に分があるだろう。しかし作者が敢えてシルクスクリーンを選択するのは、紙にインクの物質層を乗せるこの版種の特質に可能性を見るからではと考える。作者は、落書きの軽やかさを、銅版画独特の空間に閉じ込めるのではなく、平板で、単純なインクの物質層に重ねようとしているのではないか。あの愛らしさと不気味さをこのごく単純な表面に現わす、ここに作者の決意と覚悟とともに、シルクスクリーン版画の新しい可能性を見るのである。

(大島成己 おおしま なるき／美術家・写真家)

This work appears to assemble doodles the artist draws on a daily basis, and the entire space is filled with cats in a variety of adorable poses. But that is not all there is to it. The artist took the step of tracing over some of the precisely rendered cats with thick lines. Thick lines cannot reproduce a fine image, and in these black blotchy areas it is impossible to make the images out. This balances out the cuteness with a certain ominous quality.

The work is based on line drawings, unusual for a serigraph, in that the vast majority of printmakers using fine lines employ copperplate printing techniques. However, I believe the artist chose serigraph because she saw the inherent possibilities of this form of printmaking, where ink is physically layered on paper. Rather than confining the lightly executed doodles in the distinctive spaces of copperplate printing, the artist simply superimposes physical layers of ink on a flat plate. It shows the artist's determination and boldness in combining the cute and the creepy on this very simple surface, revealing new possibilities for the serigraph medium.

(Oshima Naruki, artist and photographer)

## Museum Award

美術館賞

Jayant GAJERA (India)

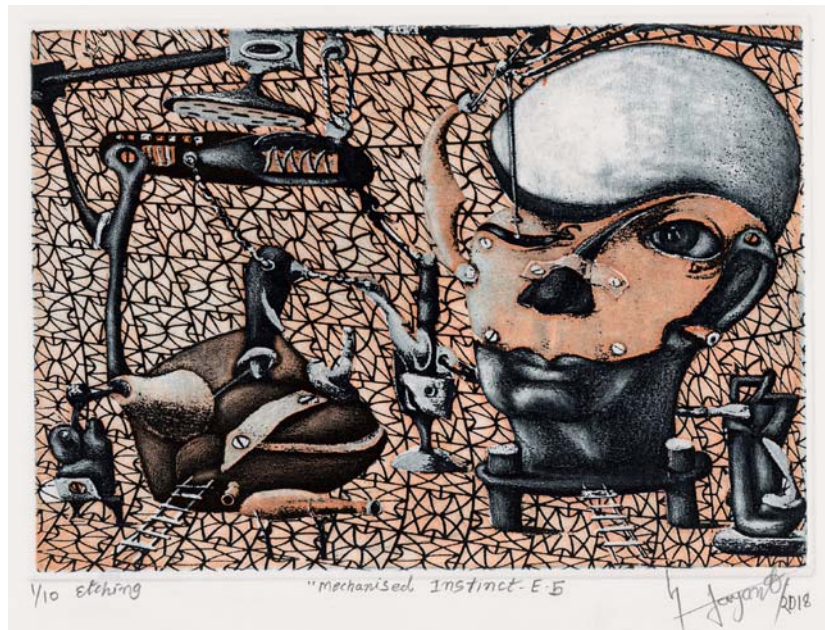
*"Mechanised Instinct E-5"*

etching

18×25cm

Selected Awards:

- Selected, International Biennial Print Exhibit ROC, Taiwan, 2016
- Selected, 10th Miedzynarodowe International Biennial Award, Ostrow, Wielkopolski, Poland, 2004
- Selected, 6th Bharat Bhawan International Biennial Award, Bhopal, India, 2004.



Ingela SVENSSON (Sweden)

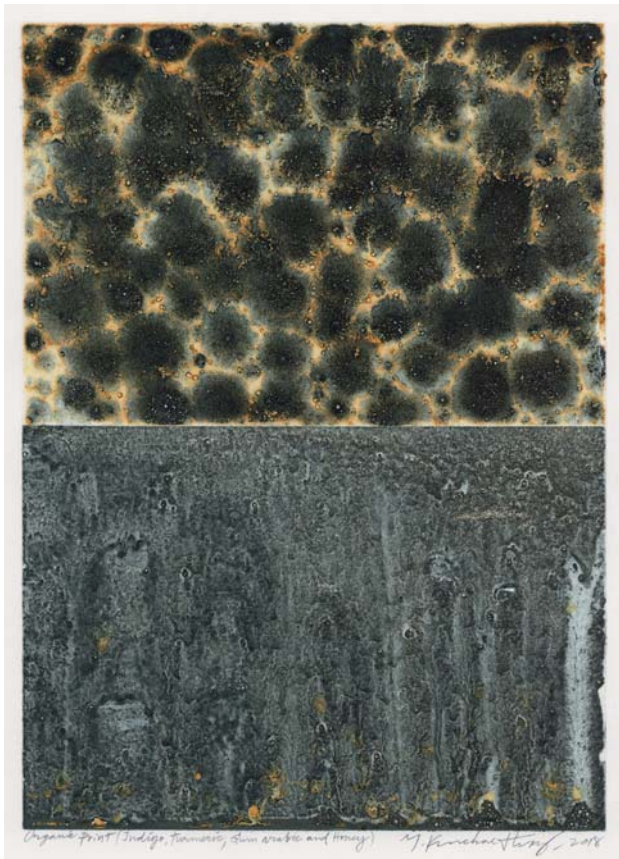
*"The Suitcase"*

linocut / mixed media

20×18cm

- Selected, 9th International Triennial of Small Graphic Forms, Vilnius Litauen 2016
- Selected, 14th European Biennial Competition for Graphic Art, Brugge Belgium, 2014
- Selected, XIVth German International Exhibition of Graphic Art Frechen, Germany, 2005





Yanawit KUNCHAETHONG (Thailand)

*"Black Hailstorm"*

other

25×18cm

Selected Awards:

- Selected, 9th Kochi International Triennial Exhibition of Prints, Japan, 2014
- Selected, Nanairo International Exhibition by AUA (a part of the Setouchi Triennale), Japan, 2013
- Selected, Print Tokyo 2012 80th Anniversary Exhibition Project Tokyo, Japan, 2012



Peter VELIKOV (Bulgaria)

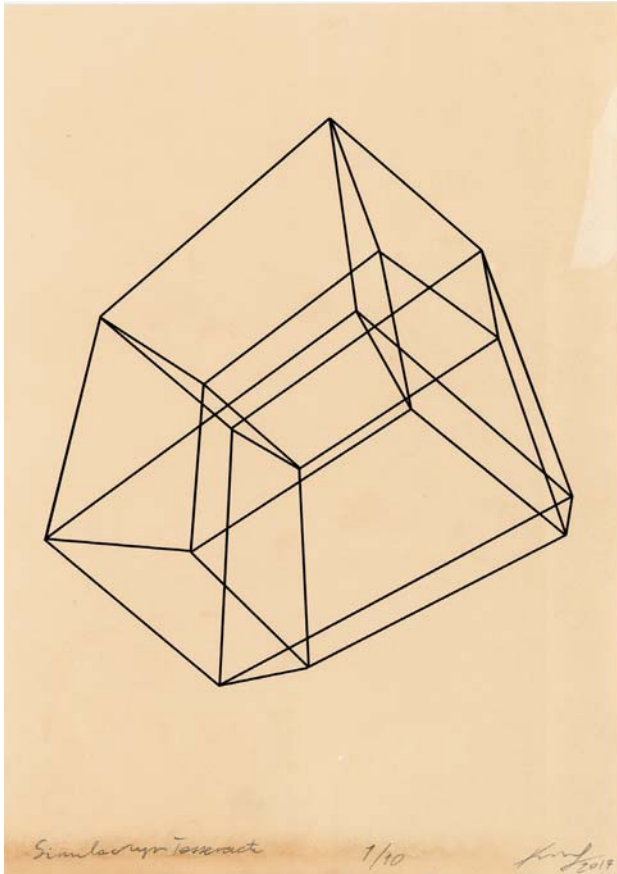
*"Levitation"*

etching / aquatint

18.7×13.8cm

Selected Awards:

- Selected, The prize for Exlibris-Mini print of Santa Croce Sull'Arno, Italy, 2013
- Selected, Second prize for Exlibris, Torino, Italy, 2006
- First prize, Small graphics and Exlibris, Ostrow Wielkopolski, Poland, 2005

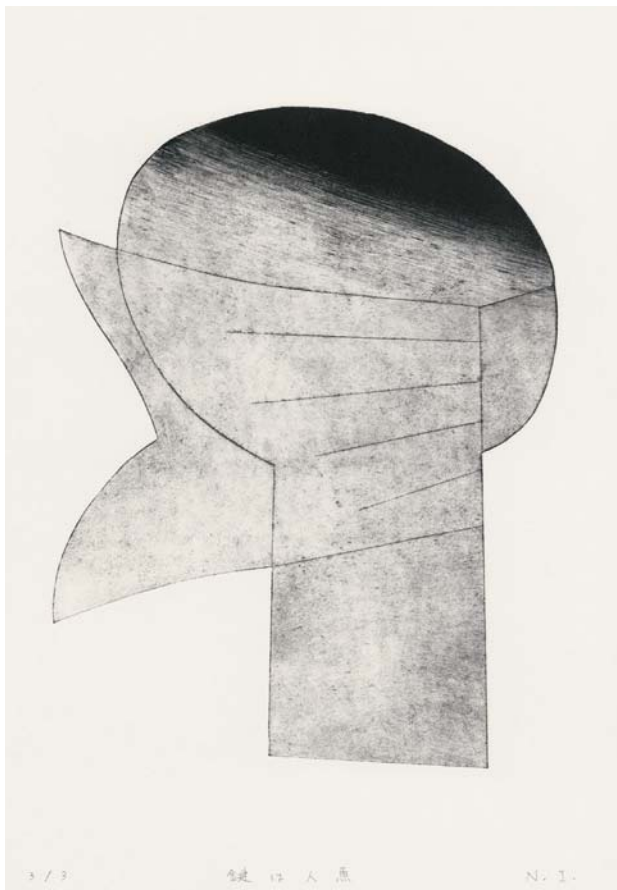


Krzysztof KAMROWSKI (Poland)

*"Simulacrum Tesseract"*

digital print

19.43×17.9cm



Nishika ICHITO (Japan)

*"The Key is Mermaid"*

other

21×16cm





Sayaka KAWAMURA (Japan)

*"me time"*

woodcut

20×16cm

Selected Awards:

-Grand Prix, Kanuma City Kawakamisumio Art Museum Exhibition, Japan, 2017

-Tosa Washi Prize, Kochi International Triennial Exhibition, Japan, 2017

-Jury Awards, Awagami International Miniature Print Exhibition, Japan, 2015



Ryo KAJITANI (Japan)

*"Fun"*

woodcut / mixed media

17.3×25.6cm

Selected Awards:

-Selected, Views on contemporary Japanese Printmaking, Cyprus, 2017

-Selected, The 10th Kochi International Triennial Exhibition of Prints, Japan, 2017





Coach HONDA (Japan)

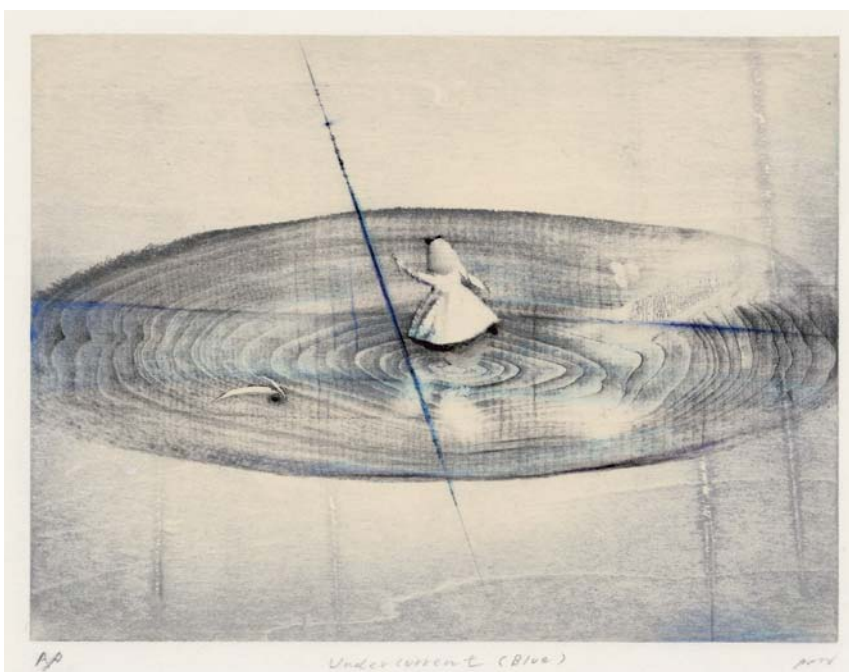
"31"

digital print

27×18cm

Selected Awards:

-Selected, The 1st. TKO International Mini print Exhibition 2016, Japan, 2016



Kanako WATANABE (Japan)

"Undercurrent (blue)"

woodcut / other

15×20cm

Selected Awards:

-Jury Prize, Awagami International Miniature Print Exhibition 2017, Japan, 2017

-AIR Prize, International Mokuhanga Conference, U.S.A., 2017

-Special Jury Prize, International Biennial Print Exhibit ROC, Taiwan, 2016

## Selected Artist

### 入選

Agata DWORZAK-SUBOCZ (Poland)

*"Paper figures"*

digital print / photograph

18×18cm



Agim SALIHU (Kosovo)

*"Blue Portrait"*

drypoint / aquatint

23.5×17cm



Ajeetb Kumar MAURYA (India)

*"untitled"*

etching

24×16cm



Akito TANIMURA (Japan)

*"Tree of Iriya"*

lithography

25×16.5cm



Alejandra LUCKI (Mexico)

*"El corazón de Tlaloc"*

woodcut

15×10cm

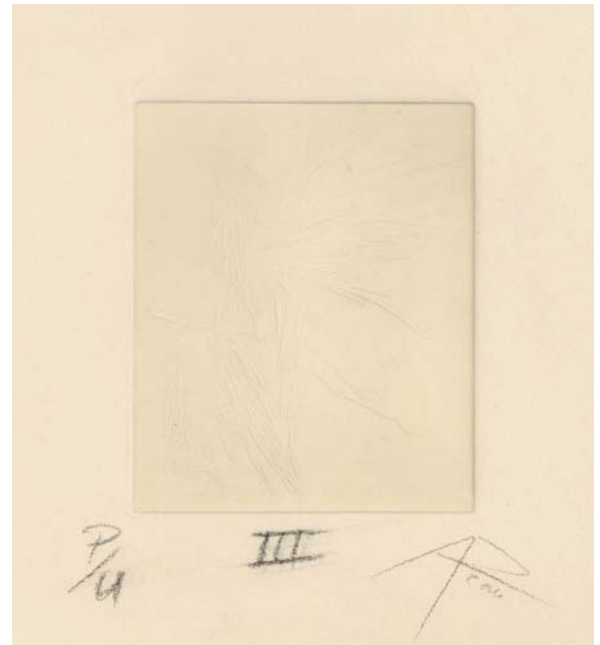


Alejandro ZAMORA (Costa Rica)

*"III"*

engraving

7×6cm



Alexandra SZEKERES (Hungary)

*"please stand back from the platform edge"*

photograph

25×16.67cm

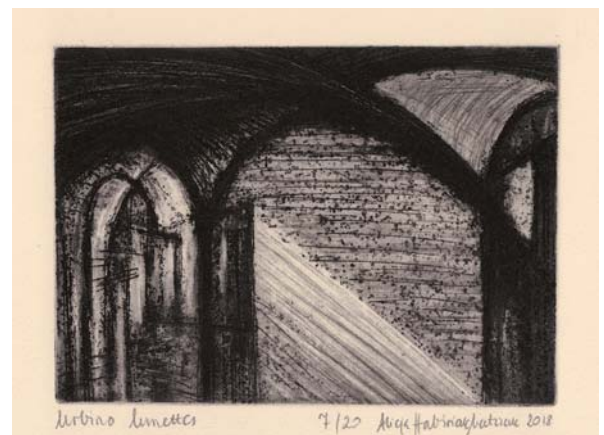


Alicja HABISIAK-MATCZAK (Poland)

*"Urbino Lunettes I"*

etching / aquatint / other

10.6×15cm





Aliya CHERIKOVA (Kyrgyzstan)

*"Fish on black stage"*

other

29.7×21cm

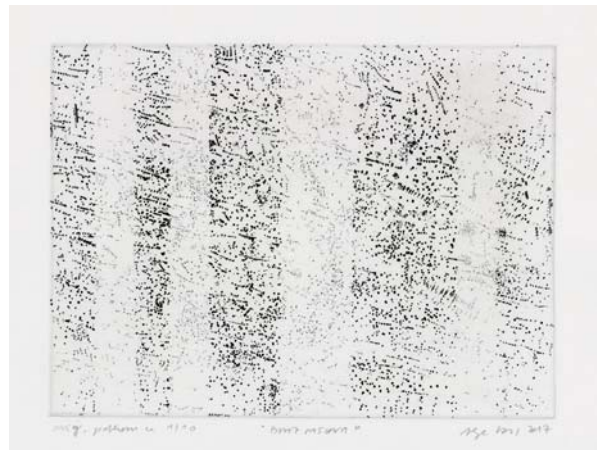


Alja KOŠAR (Slovenia)

*"UNTITLED"*

etching

14.5×20cm



Amierah AZMAN (Singapore)

*"Serendipity"*

digital print

20×14.5cm



An HUI (China)

*"Bird"*

mezzotint

20.5×14.5cm



Ann-Kristin KÄLLSTRÖM (Sweden)

*"Magic Tree I"*

etching

20×15cm



Anna VASSILIOU (Cyprus)

*"Moonlight Solace"*

aquatint

24.5×17.5cm



Anna PAWŁOWSKA (Poland)

*"Night swim"*

drypoint / aquatint

18×27cm



Antonio FABOZZI (Italy)

*"Torre"*

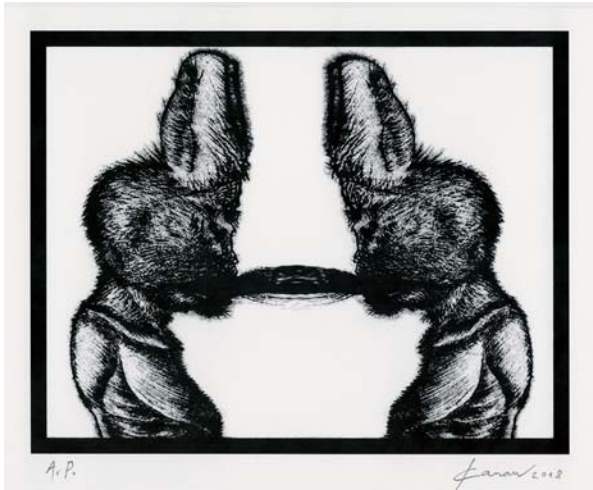
etching / aquatint

12×15cm

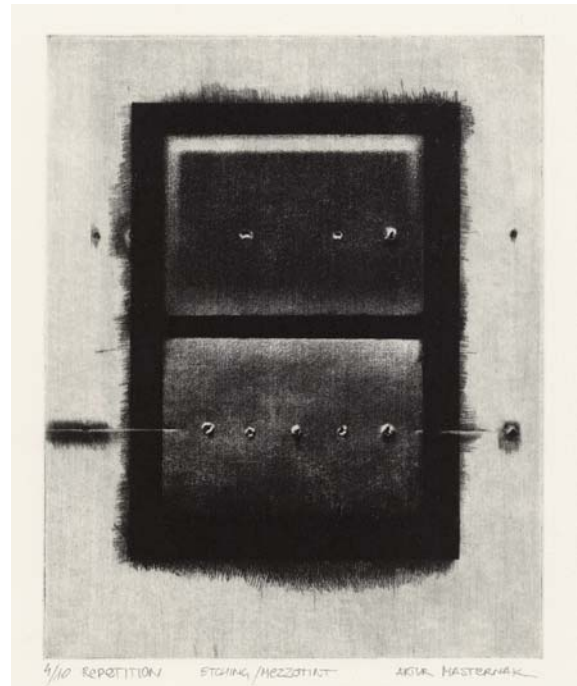




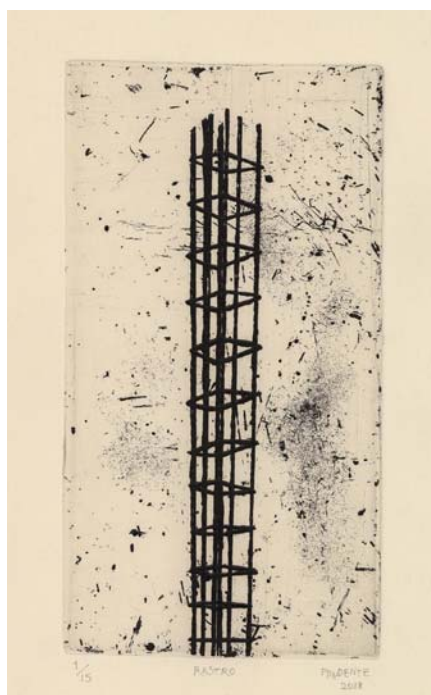
António CANAU (Portugal)  
*"Two Hare Man Arguing!?"*  
 digital print  
 18×23cm



Artur MASTERNAK (Poland)  
*"Repetition"*  
 etching / mezzotint  
 18×14.5cm



Artur DOS SANTOS PRUDENTE (Brazil)  
*"Rastro"*  
 etching / engraving  
 18.4×9.9cm



Asako HAYASHI (Japan)  
*"silence is gold"*  
 etching / aquatint / digital print  
 10×8cm

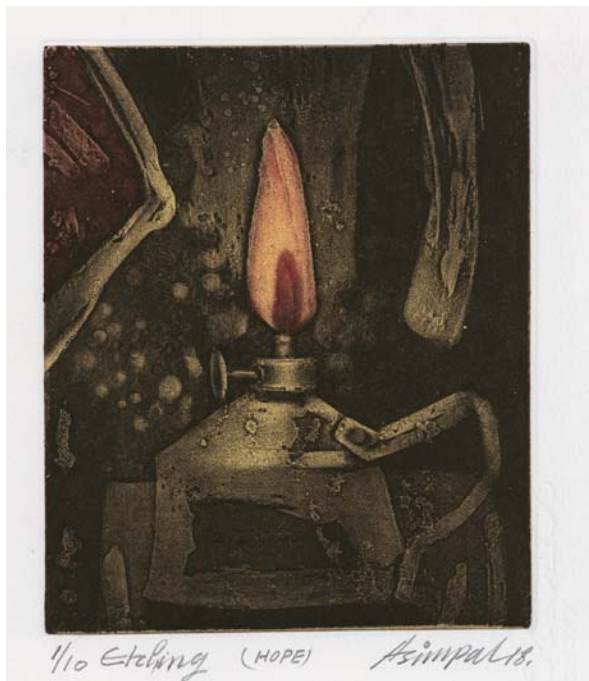


Asim PAL (India)

*"hope"*

etching

15.2×12.7cm



Atul BANGAL (India)

*"Ever changing character in society"*

etching / aquatint

25×18cm



Aulia MUHAMMAD (Indonesia)

*"cukilan brutal"*

woodcut / other

25.4×16.4cm



Awni SAMI (Iraq)

*"Bodies"*

etching

16×17cm



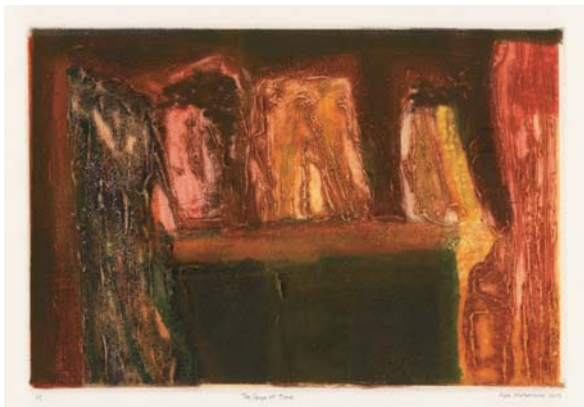


Aya MOTOMURA (Japan)

*"The Shape of Time"*

other

17.9×26.7cm



Barbro CHRISTOFFERSSON (Sweden)

*"Out, walking"*

digital print

27×18cm



Benjamin VASSERMAN (Estonia)

*"Solution I"*

digital print

16.5×22cm



Betina POLLIOTTO (Argentina)

*"La consagración"*

lithography

18×27cm





Bin FU (China)

*"Spotlight"*

lithography

14.3×22.5cm



Binjie WANG (China)

*"Moment"*

drypoint / etching / aquatint

15×15cm

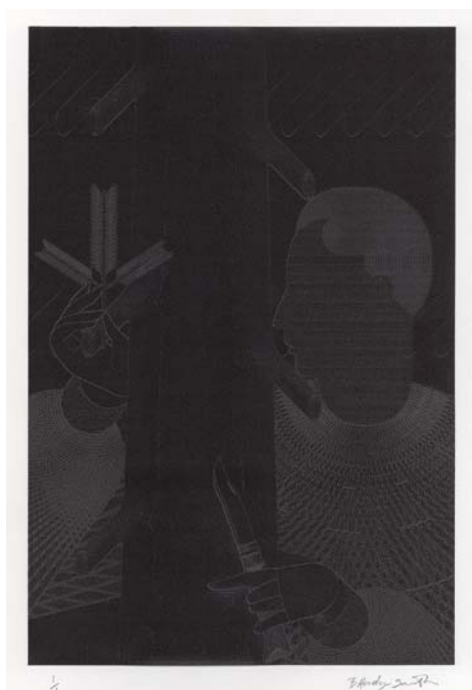


Brent HARDY-SMITH (United Kingdom)

*"WOOD FOR THE TREES"*

other

27×18cm



Caroline KOENDERS (Netherlands)

*"Gap"*

mezzotint

15×10cm



Catharina JOHANSSON BERG (Sweden)

*"wondering"*

collagraph

25×15cm



Chang-Soo KIM (Korea)

*"Penumbra NWS1"*

digital print

25×11.36cm



Chanjira AMORNWATANAKUNCHAI (Thailand)

*"Ambiguous Serenity"*

serigraph

19.5×14.5cm



Charlotte MASSIP (France)

*"Icône d'Icare"*

drypoint / etching / engraving / photograph

25×15cm



Chin Sheng LEE (Taiwan)

*"The inner wonderland"*

mezzotint

25.6×17cm

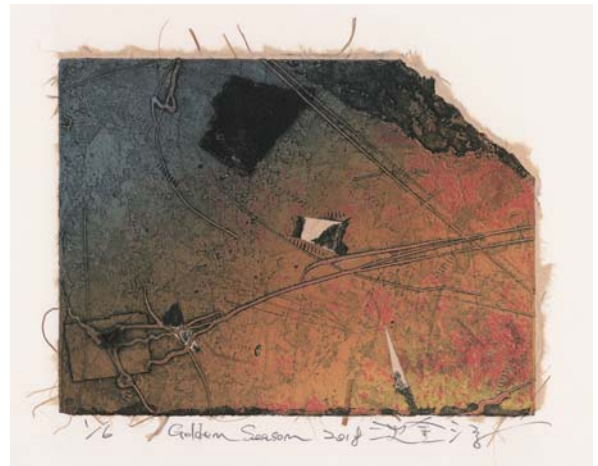


Chin Yuan Rock SHEN (Taiwan)

*"Golden Season"*

collagraph

15×20cm



Chrysoula AGATHOU (Greece)

*"Devil Save The Princess"*

serigraph

21×14cm



Chu-Chun TSENG (Taiwan)

*"Forget the story of years"*

engraving / wood engraving

19.8×14.8cm





Ciprian CHIRILEANU (Romania)

*"Falling Angels"*

digital print

25.5×18cm



Claudina MARQUES COELHO (Portugal)

*"no title"*

linocut

12.5 ×14.5cm

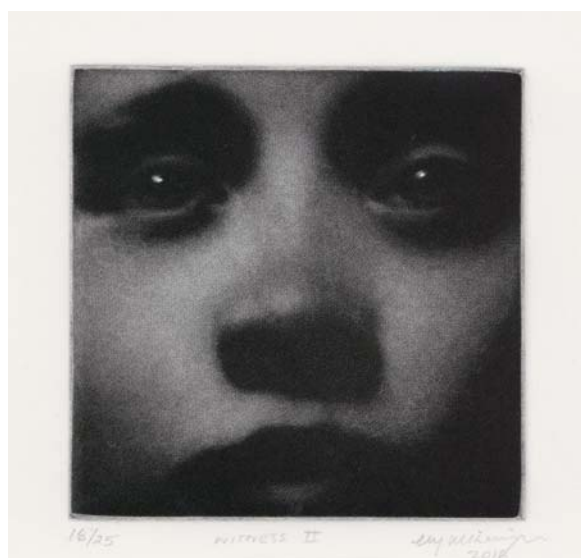


Cleo WILKINSON (Australia)

*"Witness II"*

mezzotint

10×10cm



Colin GILLESPIE (United Kingdom)

*"Migrant"*

linocut / mixed media

21.5×16.5cm

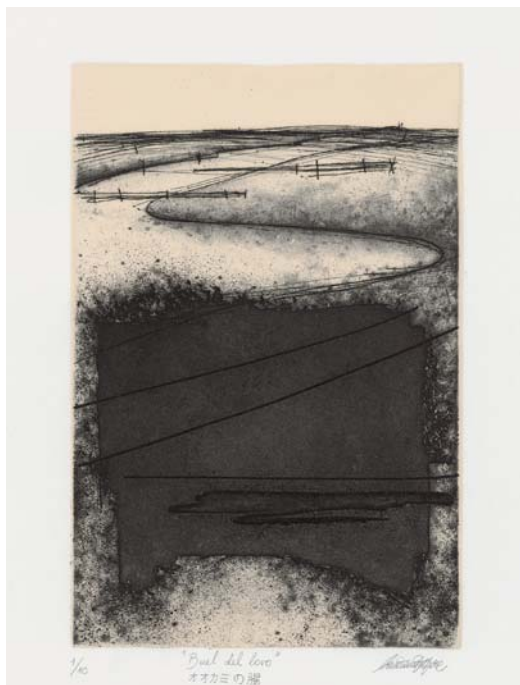


Cristiano VETTORE (Italy)

*"Buel del lovo"*

drypoint / etching / aquatint / mezzotint

22×14.5cm



Dalla Rosa ALESSANDRA (France)

*"C'est coton!"*

drypoint / mezzotint / other

20×15cm



Debbie MCLACHLAN (New Zealand)

*"Fledgling"*

etching

12.5×20.5cm



Deborah CHAPMAN (Canada)

*"The ardent metamorphosis"*

mezzotint

12×21.5cm

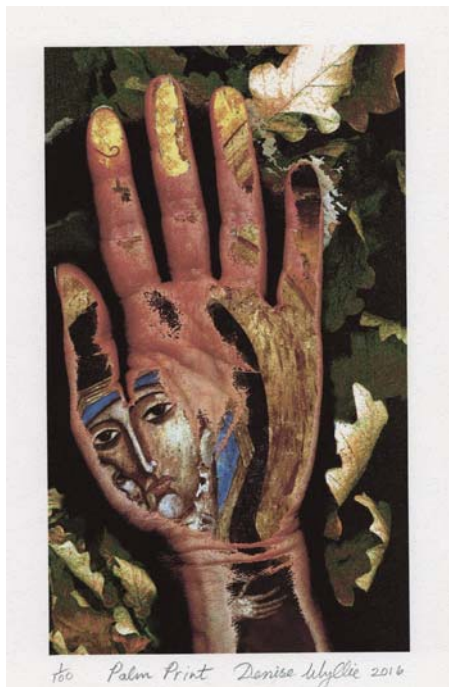


Denise WYLLIE (United Kingdom)

*"Palm Print"*

mixed media / digital print

20×12cm



Denyse GERIN (Canada)

*"WRAPPING"*

digital print

18×27cm



Dimo KOLIBAROV (Bulgaria)

*"cycle" "The diary of a child" - SUN-DIAL DETAILS- "*

etching / aquatint

20.7×15.5cm

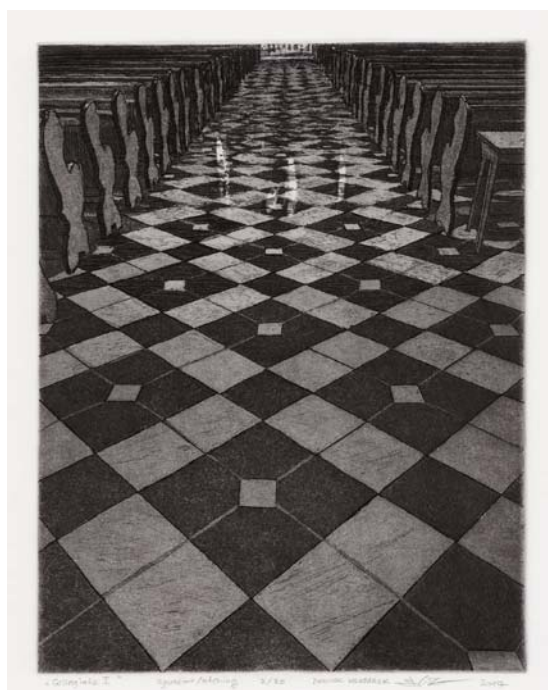


Dominik WLODAREK (Poland)

*"Collegiate I"*

etching / aquatint

23×18cm



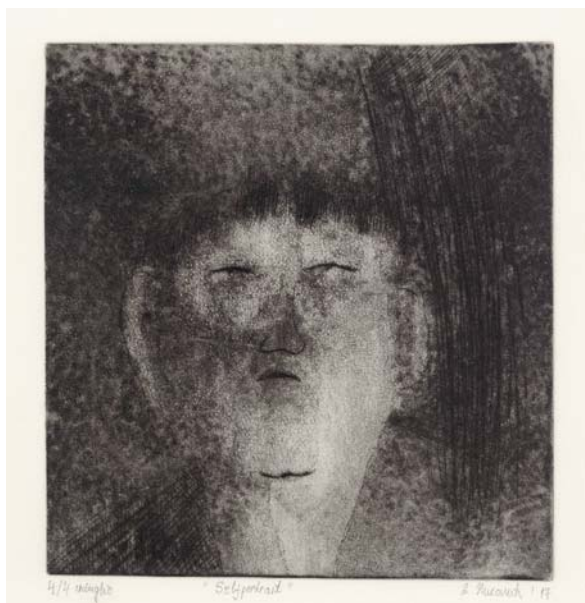


Dragana NIKOLIĆ (Bosnia and Herzegovina)

*"Selfportrait"*

drypoint

15.5×14.5cm



Duan HAIMING (China)

*"Darkness-spanning"*

mezzotint

19.5×14.5cm



Echenique GEORGE (Uruguay)

*"Light of the jungle"*

digital print

15×24cm



Eloisa BENNA (Italy)

*"Door Lock"*

etching / aquatint / engraving

13.5×3.5cm



Elżbieta PIETRUCZUK (Poland)

*"Echo 1"*

digital print

17×27cm



Emi MASAOKA (Japan)

*"falling asleep"*

etching / mezzotint

20×14cm



Eun Ji CHOI (Korea)

*"A calm day 2"*

mezzotint

20×15.4cm



Fabian LEHNERT (Germany)

*"branches"*

etching

18×16cm





Fang QIUWEI (China)

*"The sadness of the bee man"*

lithography

21×29cm

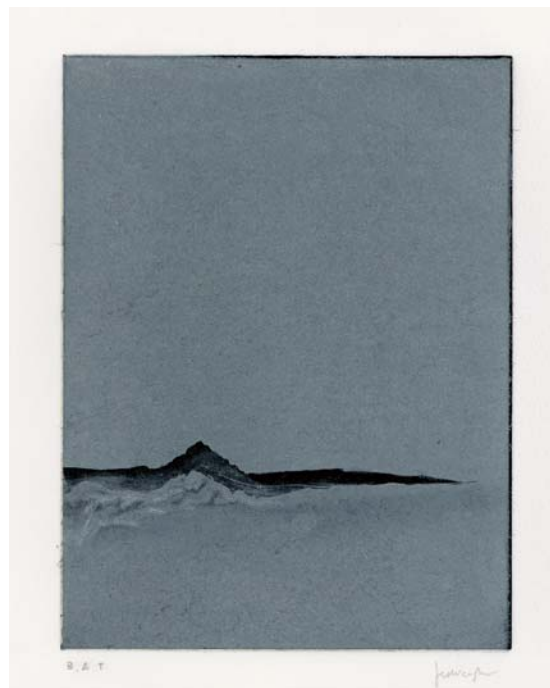


Federica BAU (Italy)

*"lyrical abstraction"*

drypoint / aquatint

16.5×12.5cm



Fred CHAVEZ (Mexico)

*"no title"*

etching

11×10cm



Fumi GYOBU (Japan)

*"ready to go"*

etching / aquatint

22.5×16cm



Fumiko MIYAZAKI (Japan)

*"FACE (turtleneck)"*

lithography

22×14cm



Fumitaka TOYA (Japan)

*"Nice whereabouts II"*

etching

18×15cm



Giri DWINANTO (Indonesia)

*"loving (1)"*

etching / aquatint / other

19.7×15.5cm



Giuseppe VIGOLO (Italy)

*"Studio 19 gennaio 2018"*

drypoint / engraving

20×18cm





Goran TRICKOVSKI (Bulgaria)

*"Freedom"*

drypoint / etching

19×16cm



Gui JIANG (China)

*"Buddha Watching-III"*

etching

27×18cm



Guilan QIU (China)

*"The one"*

woodcut

7.2×25cm



Gunilla LINDBERG (Sweden)

*"Dreams and longing"*

collagraph

16×16cm



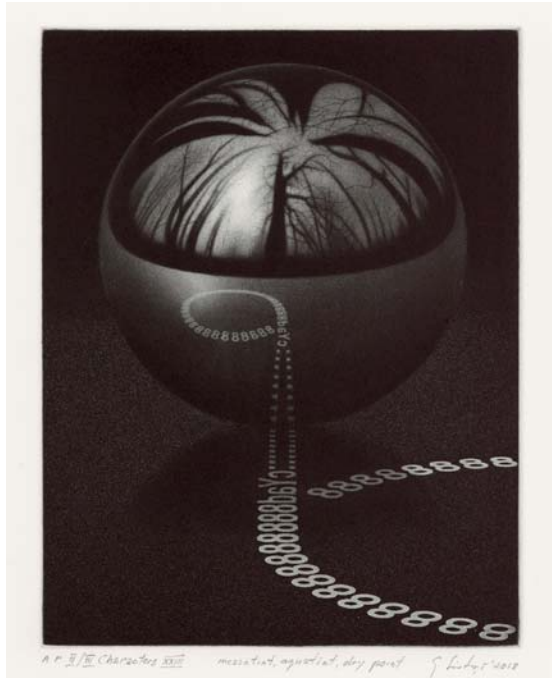


Guntars SIETINS (Latvia)

*"Characters XXIII"*

drypoint / aquatint / mezzotint

17×13cm



Gustavo Adolfo RUIZ MARTINEZ (Mexico)

*"self portrait"*

woodcut litho

19.5×16cm

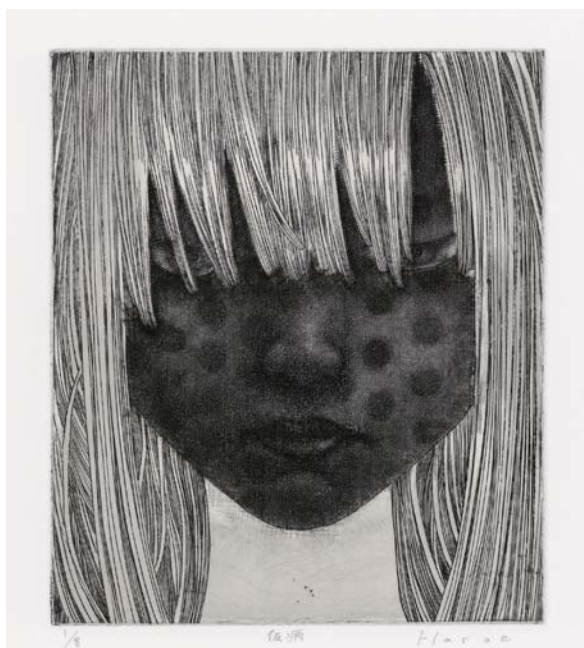


Harue FUJIMAKI (Japan)

*"pretended illness"*

etching / mezzotint / engraving

14×12cm

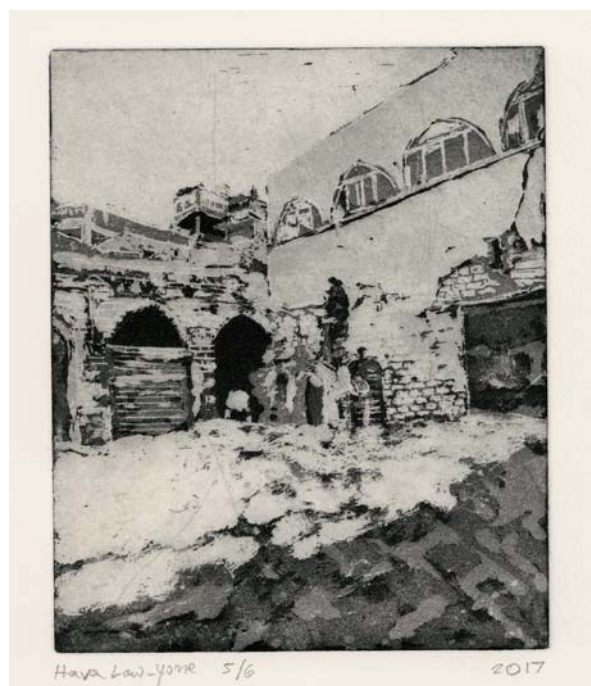


Hava LAW-YONE (Israel)

*"ABANDONED"*

aquatint

16×13cm



Hee Seung LIM (Korea)

*"The moment"*

lithography

19.5×18cm



Heejin KIM (Korea)

*"River boy"*

woodcut

15×10cm

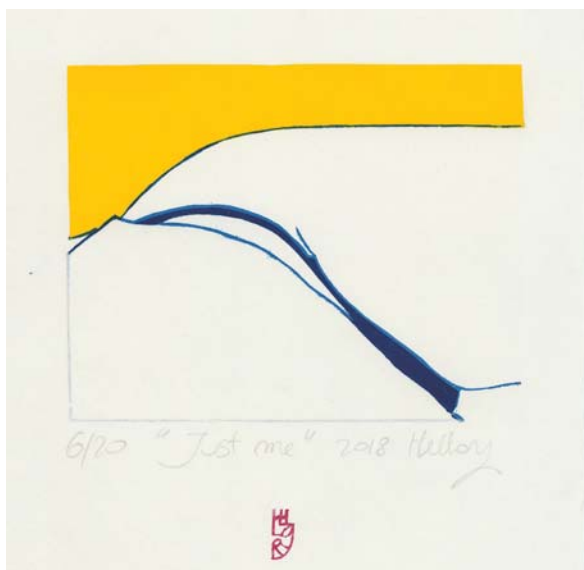


Hellory-Maria Nella PONTE (Italy)

*"Just me"*

woodcut

12.4×15.8cm



Hiroshi TAGO (Japan)

*"The star which I tied with as memory"*

mezzotint

22.5×14.5cm



Hiroya SATAKE (Japan)

*"Diligent tree nuts"*

mezzotint

12×12cm



Hitomi YOSHIDA (Japan)

*"star"*

woodcut

18×18cm



Hoha ANDREEA (Romania)

*"Belgrad"*

drypoint

20×14cm



Hristo KERIN (Bulgaria)

*"Look at me"*

mezzotint

20×15cm





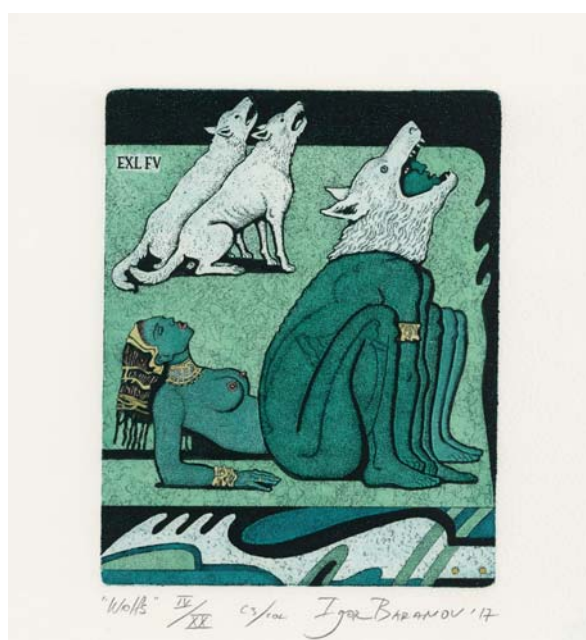
Hua ZHANG (China)  
*"Autumn-impression"*  
 serigraph  
 12×17cm



Hyejeong KWON (Korea)  
*"Monologue"*  
 etching / aquatint  
 25×18cm



Igor BARANOV (Russian Federation)  
*"Wolfs"*  
 etching  
 14.6×12cm



Ikuhiro KUGO (Japan)  
*"below ground-32"*  
 woodcut  
 15×15cm



Ikumi OKADA (Japan)

*"transparent voice"*

woodcut

20×17cm



Inguna GREMZDE (Latvia)

*"Waiting for a Dance"*

mixed media

26×18cm



Irakli TOKLIKISHVILI (Georgia)

*"The First Wreath"*

mezzotint

15×15cm



Irina GONZALES (Peru)

*"to the other side"*

linocut / other

15×25.5cm



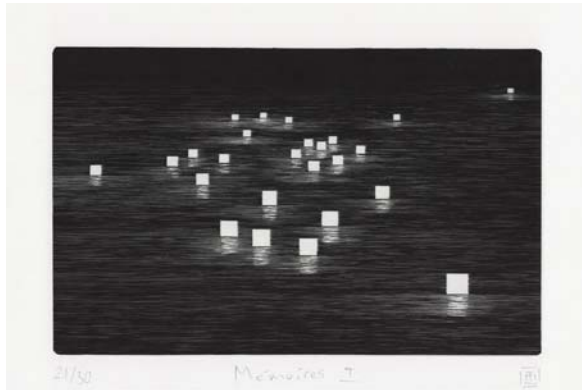


Isabel MOUTTET (France)

*"Mémoires I"*

engraving

15×24cm



Ishu JINDAL (India)

*"Untitled"*

etching

21×29cm

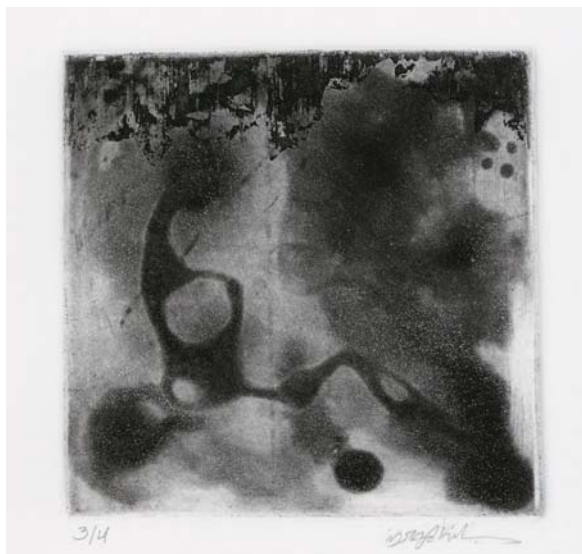


Israa AL-AKILL (Syrian Arab Republic)

*"Virgin Mary"*

aquatint / other

10×10cm



Ivelisse RIVERA (Puerto Rico)

*"Green I want you green"*

drypoint

20.5×17.5cm





Ivonne CHIA FAN (Chile)

*"S/T"*

engraving

9.7×9.7cm



Iyada MOOKSADEE (Thailand)

*"NIN"*

collagraph

21.5×15cm



Iyawarin NITISARNON (Thailand)

*"do not disturb"*

etching / aquatint

20×15cm



Jaco PUTKER (Netherlands)

*"Interior No.63"*

other

18×24cm



Jean-Charles REMICOURT-MARIE (France)

*"Spillway"*

lithography

14×20cm



Jelena RUZOJCIC (Bosnia and Herzegovina)

*"Fortress"*

mixed media

29.7×21cm

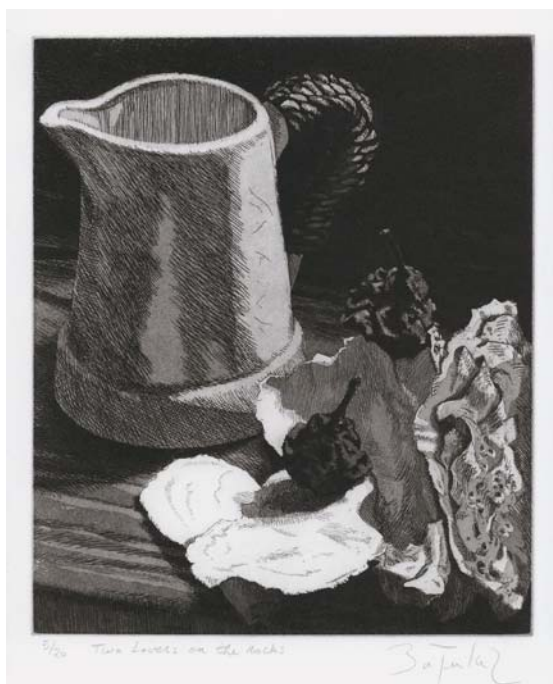


Jeremy BAJULAZ (France)

*"Two lovers on the rocks"*

etching / aquatint

23×18.5cm



Jerzy PIETRUCZUK (Poland)

*"Musical diadem of Salacia (10)"*

digital print

14×14cm





Jing LAI (China)

*"Daily Life"*

other

18.7×16.6cm



Jing LIU (China)

*"Silence"*

lithography

26.5×17.5cm



John GRAHAM (Canada)

*"Red Clown"*

etching / aquatint

21×15cm



Jorge PADLILLA (Bolivia)

*"AMISTAD"*

woodcut

27×18cm





Jorge ORTUÑO TEROL (Spain)

*"#13 from the series 'Anonymous Hopeless'"*

linocut

15.3×10.3cm



Jude GORDON (New Zealand)

*"Frangere"*

drypoint / etching / mixed media

15×12cm



Julian JORDANOV (Bulgaria)

*"Nymphs in my Garden"*

etching / aquatint

9×24cm



Jungae HAHN (Korea)

*"Secret Garden"*

digital print

18×26.9cm



Jurij NOVOSELOV (Kazakhstan)

*"Bpemeha"*

engraving

15×17cm



Jyunko OGAWA (Japan)

*"The black yolk of space"*

wood engraving

10×12cm



Kalli KALDE (Estonia)

*"Werefox"*

lithography

16×12cm

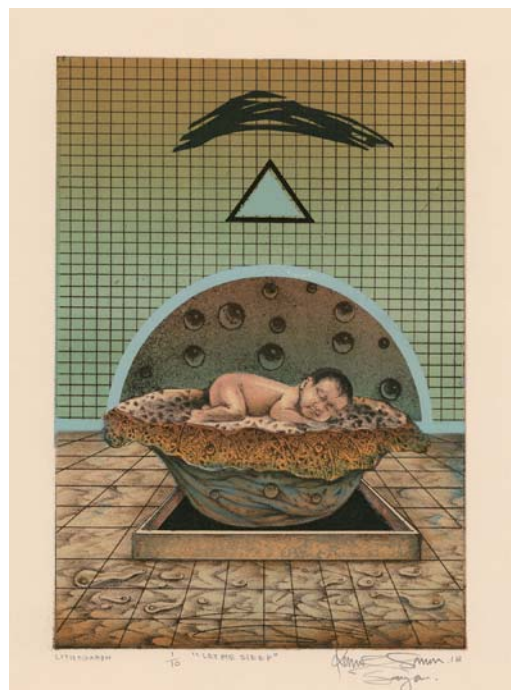


Kamruzzaman KAMRUZZAMAN (Bangladesh)

*"let me sleep"*

lithography

22×15cm





Kanako AKIYAMA (Japan)

*"I wish you well"*

etching / aquatint

16×22.7cm

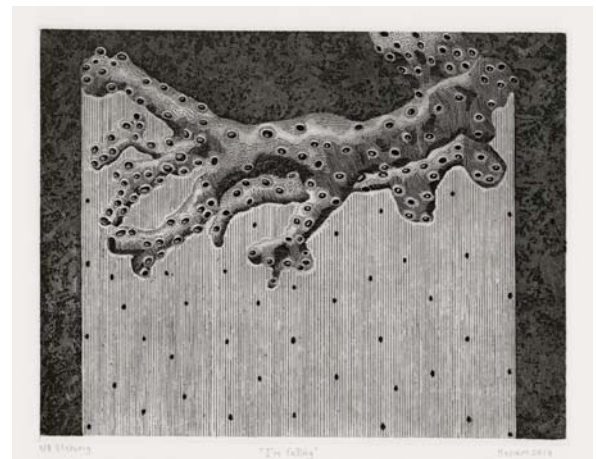


Kanampon PUNTUSAWASDI (Thailand)

*"I'm falling"*

etching / aquatint

20×15.5cm



Karen Juliette CORREDOR RODRÍGUEZ (Colombia)

*"Bluebird's Forest"*

wood engraving

29.7×21cm



Katsuya KOMAGATA (Japan)

*"Ninfa della fontana"*

engraving

22×14cm





Kazuki SAKAI (Japan)

*"From Sleep"*

mixed media / digital print / photograph / other

21×27cm



Kei YAMAZAKI (Japan)

*"Spring has come"*

lithography / other

29.7×21cm



Kim GASEUL (Korea)

*"Garden"*

etching / serigraph

13×22cm



Kit CHIRACHAISAKUL (Thailand)

*"Self Reflection"*

mezzotint

15×18cm



Komakula RAJA SEKHAR (India)

*"untitled"*

etching

16×25cm



Kraisak CHIRACHAISAKUL (Thailand)

*"THROUGH THE TEARS"*

mezzotint

19.6×14.6cm



Krzysztof PASZTULA (Poland)

*"Bow"*

digital print

26×15.9cm



Kunjana DUMSOPEE (Thailand)

*"Whispering from the Nature III"*

etching

20×17cm



Kuntal BARAI (Bangladesh)

*"Door"*

other

15×17.5cm



Kyoko SATO (Japan)

*"DP160837"*

drypoint

15×10cm



Ladan ZOLFAGHARI NEZHAD (Iran)

*"Escape"*

drypoint / etching / aquatint / mixed media / other

15×14.5cm



Leena GOLNIK (Finland)

*"Acrobats 2"*

other

19×15cm



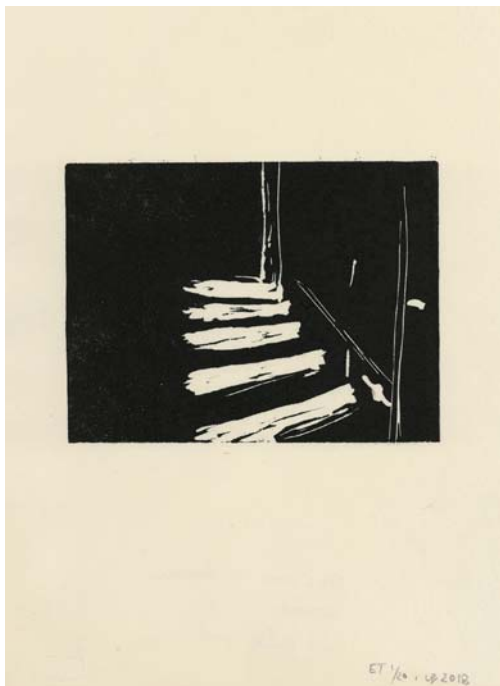


Lene BENNIKE (Denmark)

*"Stairway to Heaven"*

linocut

11.4×15cm

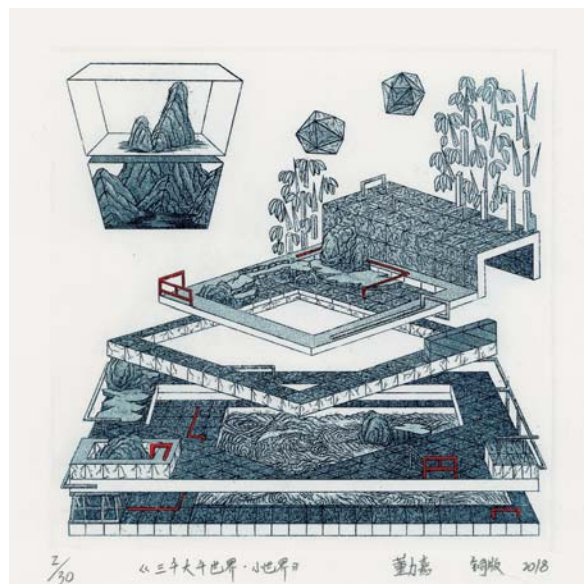


Lijia DONG (China)

*"Three thousand the boundless universe • Small world"*

drypoint / etching / aquatint / engraving / lithography

15×15cm



Lilianne Rando BOUTROS (Egypt)

*"Egyptian Folkloric Art"*

drypoint / etching / aquatint

16.5×10cm



Lina AUDZEVICIUTE (Lithuania)

*"Slaughterhouse"*

drypoint / etching / aquatint

14.5×19.5cm



Ling-Hsiang CHANG (Taiwan)

*"Unlimited travel"*

wood engraving

17.6×20.8cm



Lisa TURNER (Canada)

*"A Material Thing"*

serigraph

20.2×14.2cm

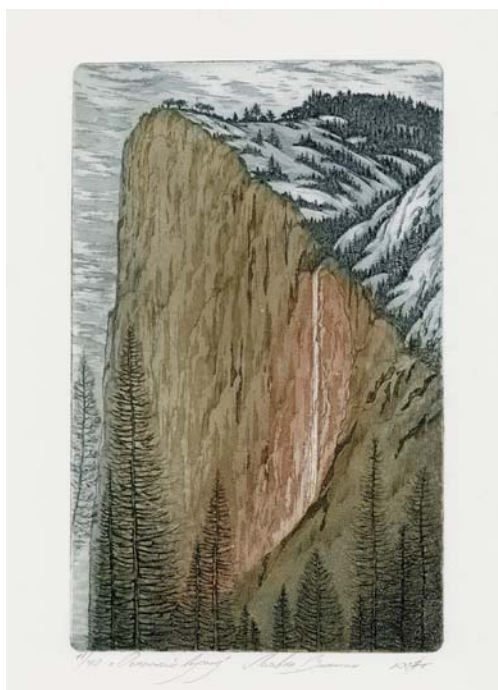


Litovko VALENTINE (Ukraine)

*"fiery waterfall"*

etching / aquatint

15×24cm



Lola FERNÁNDEZ CORRAL (Spain)

*"Black Velvet"*

lithography

27×18cm

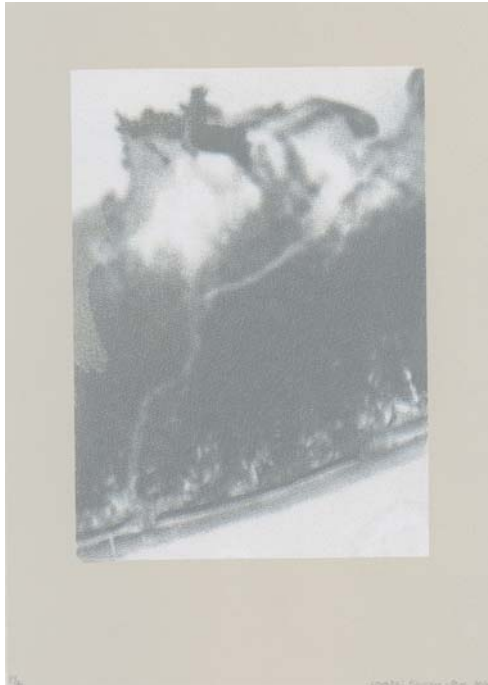


Lourdes FIGUERA (Spain)

*"Cloud"*

serigraph

21×15cm



Łukasz KONIUSZY (Poland)

*"Decay Structure"*

other

9×13cm



Luming GUO (China)

*"Accidentally entering the world"*

woodcut

22×16cm



Madoka KIRYU (Japan)

*"iris"*

lithography

27×18cm





Madzi FUAD (Malaysia)

*"Black Smith"*

wood engraving

13.5×18cm



Mahesh SINGH (India)

*"King with Dragonfly"*

woodcut

24.6×16.7cm



Manami SATO (Japan)

*"morning glory"*

etching / aquatint

18×24cm



Manuel MONTILLA (Panama)

*"Man who cries"*

serigraph / mixed media / digital print

25.7×18cm

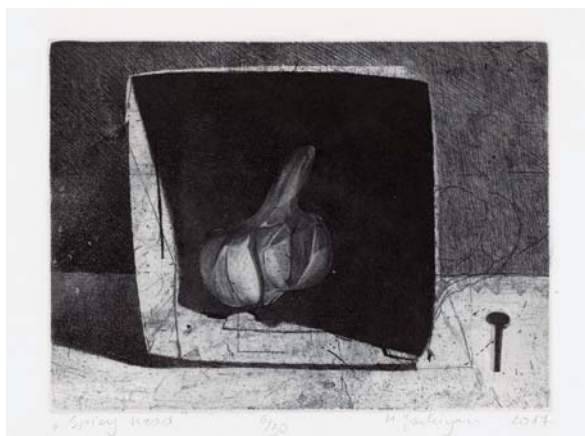


Marcin JACHYM (Poland)

*"Spicy head"*

etching / aquatint

14.5×20cm



Marek ZAJKO (Poland)

*"Morditas IV"*

drypoint

12×12.5cm



Mari ENDO (Kenya)

*"3 • 3 • 8"*

woodcut

16.5×25cm

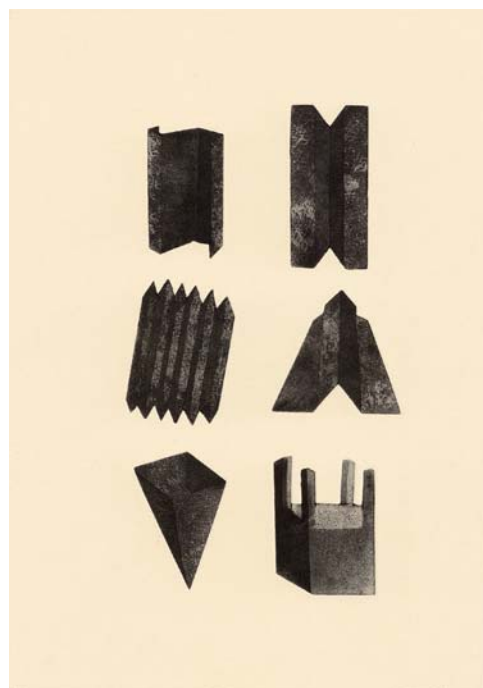


Maria BARAŃCZYK (Poland)

*"TOOLS"*

aquatint / mixed media

23×13cm



Maria CHILLON (France)

*"Rootless"*

engraving

8×16cm



Maria Chiara TONI (Italy)

*"Conflict"*

drypoint

10×15cm

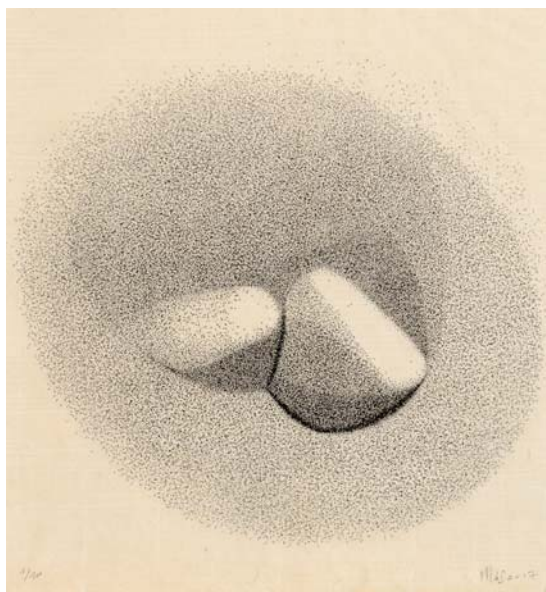


Maribel MAS (Venezuela)

*"Ashes"*

lithography

29.7×21cm



Mariia DIORDICHUK (Czech Republic)

*"Eyes looking to the future"*

mixed media

27×18cm





Mariko HAYASHI (Japan)

*"One day"*

drypoint / etching

12×10cm



Marin GRUEV (Bulgaria)

*"The Garlic"*

etching / aquatint

5.5×6cm



Marina MAROZ (Belarus)

*"Hidden grapes"*

mezzotint

14×14cm

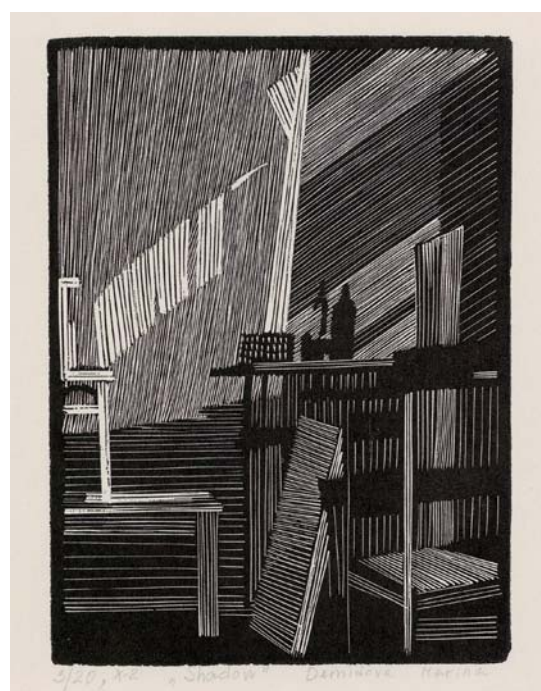


Marina DEMIDOVA (Russian Federation)

*"Shadow"*

wood engraving

10×14cm

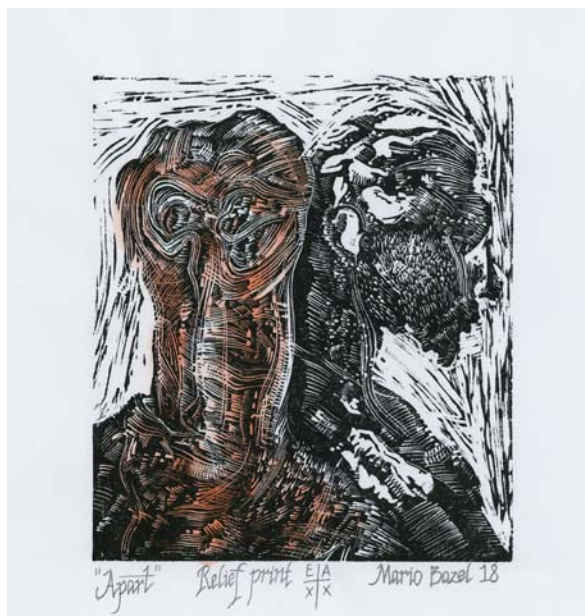


Mario BAZEL (Bulgaria)

*"Apart"*

other

9.5×8cm



Marisol ROJAS (Mexico)

*"Women's voices I"*

lithography

24.3×12cm



Marlena BICZAK (Poland)

*"Universe"*

aquatint

27×18cm

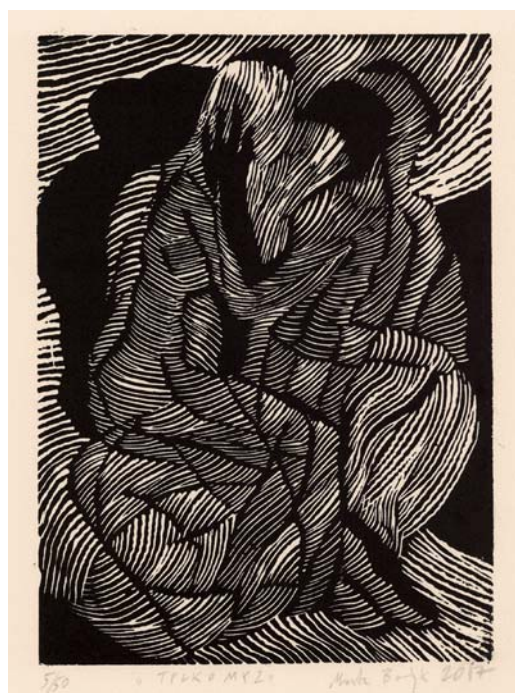


Marta BOZYK (Poland)

*"Only we 2"*

linocut

21×15cm





Marta WAKULA-MAC (Poland)

*"Nude"*

etching / aquatint

12×6.5cm

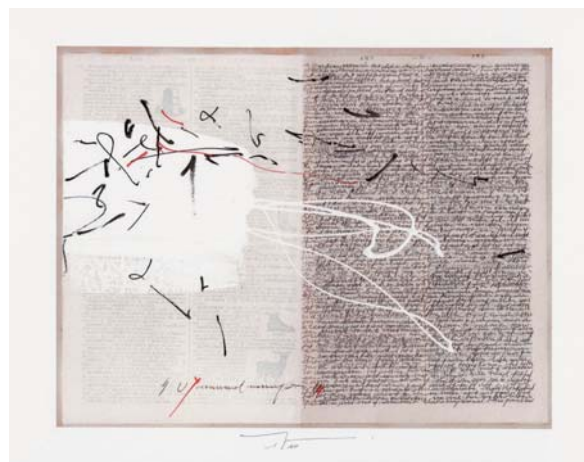


Martin R. BAEYENS (Belgium)

*"UNUSUAL MESSAGE"*

other

15.2×20cm



Martyna RZEPECKA (Poland)

*"cave"*

linocut / mixed media

4.5×6.8cm



Masaaki NODA (United States)

*"Reminiscence"*

serigraph

10×15cm





Masami YOSHIMURA (Japan)

*"late for a meeting"*

drypoint / etching / aquatint

18×23.5cm



Mauricio Alfredo LINARES AGUILAR (El Salvador)

*"Transformations"*

etching / aquatint

16.5×11cm

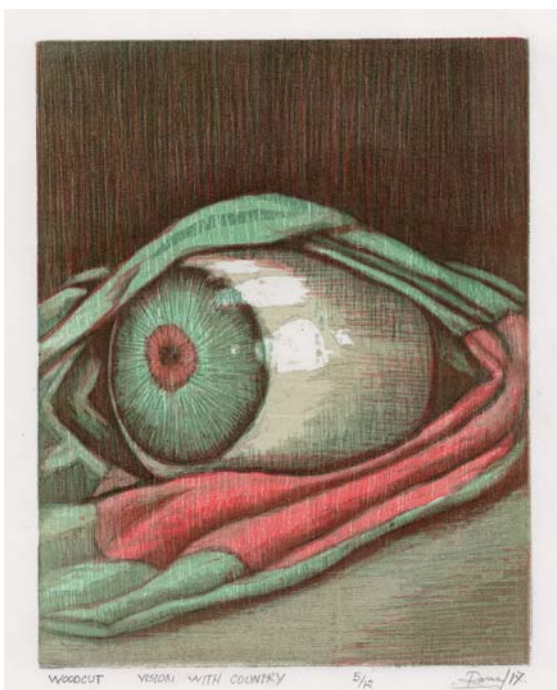


Md Ashraful ALAM (Bangladesh)

*"vision with country"*

woodcut

23×18cm

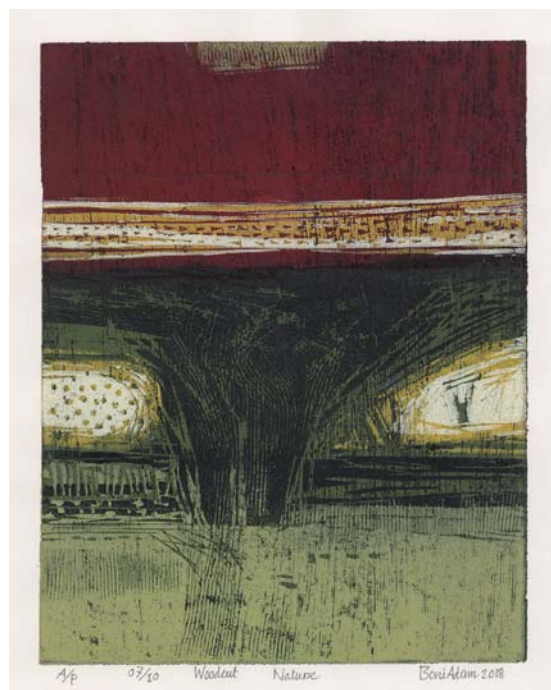


Md Boni ADAM (Bangladesh)

*"Nature"*

woodcut

23.1×18cm



Megumi HORIUCHI (Japan)

*"girls#2"*

lithography

25×16cm



Megumi TASHIMA (Japan)

*"Even if it collapsed"*

lithography

18×27cm



Mehdi DARVISHI (Iran)

*"There is Night"*

mezzotint

14.6×19.6cm



Merrill SHATZMAN (United States)

*"Capturing MAagic #1"*

woodcut

15.5×15.2cm



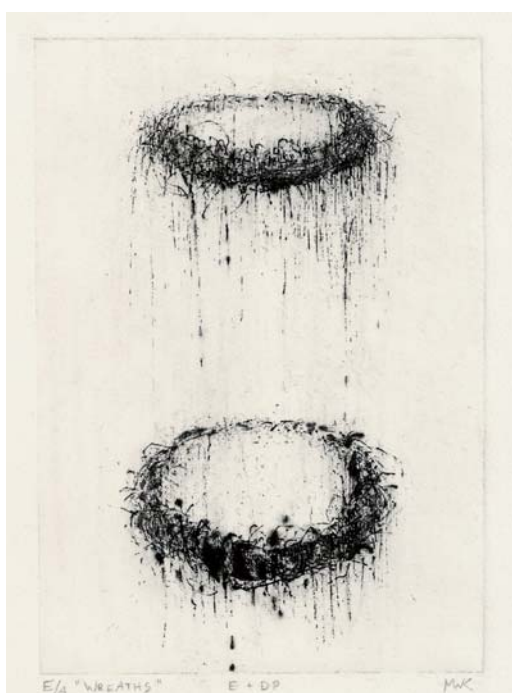
Michal NOVÁK (Czech Republic)  
*"Einstein on the Beach (P. Glass)"*  
 etching / aquatint / mezzotint  
 18.5×12.5cm



Michal RYGIELSKI (Poland)  
*"The Valley"*  
 linocut  
 10.5×15cm



Michalina WAWRZYCZEK-KLASIK (Poland)  
*"WREATHS | object I, object II"*  
 drypoint / etching  
 19×13cm



Michiko SUZUKI (Japan)  
*"Pin hole 4"*  
 digital print  
 21.4×17cm





Miho OTSUKA (Japan)

*"untitled"*

etching

29.5×21cm



Misa TSUCHIYA (Japan)

*"river"*

woodcut

15 × 17cm

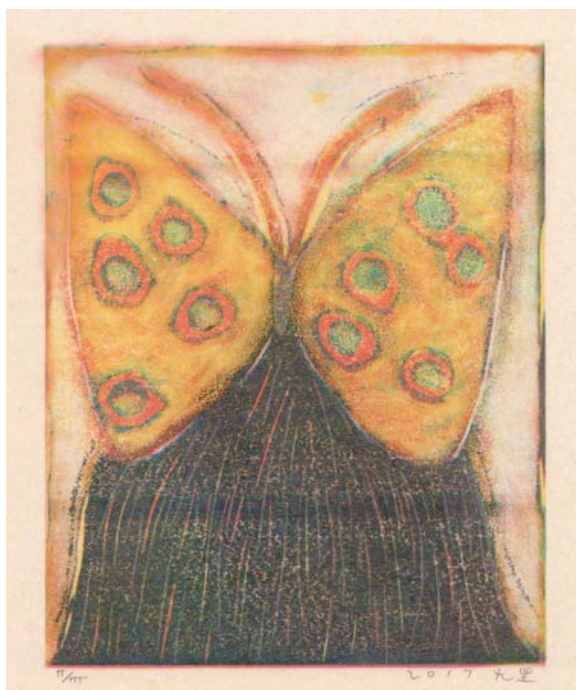


Misato SHOJI (Japan)

*"Stopped"*

woodcut

22.5×18cm

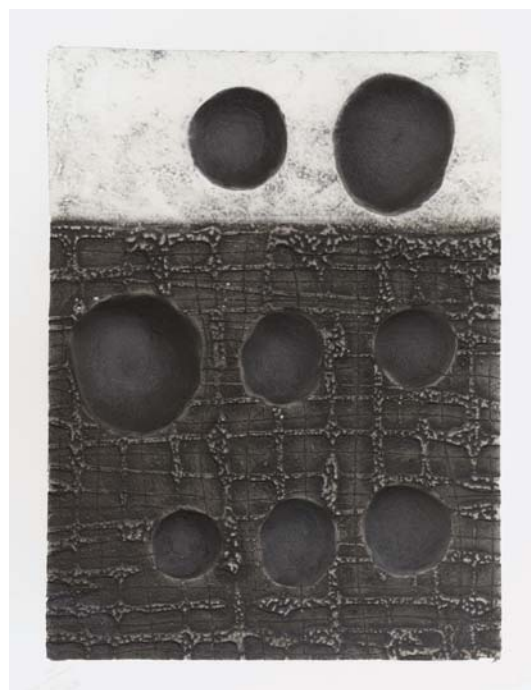


Mitsuo SANPEI (Japan)

*"From different angles"*

woodcut / collagraph / other

15×10cm

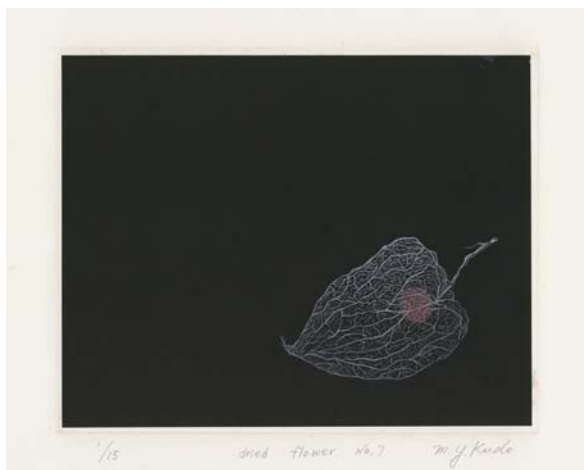


Miwako KUDO (Japan)

*"dried flower No.7"*

drypoint / mezzotint / engraving

15.3×19.5cm



Mohammad BARRANGI FASHTAMI (United Kingdom)

*"Succession of life"*

other

21×29cm



Mohd Fadli MOKHTAR (Malaysia)

*"Improvisation-Elephant"*

mixed media / other

24×15.2cm



Momoko AKAIKE (Japan)

*"Nakanaori"*

wood engraving

16×14cm





Mona Amal JABBOUR (Lebanon)

*"Peace???"*

mixed media

15.9×9.8cm



Monika PAŁKA (Poland)

*"LABYRINTH"*

digital print

15×15cm



Muckensturm PIERRE (France)

*"187s250111"*

drypoint / etching / other

19.5×14cm



Mykhailo DRIMAYLO (Ukraine)

*"Don Quixote"*

etching / aquatint

15×9.1cm





Nadejda MENIER (France)

*"Autumn"*

mezzotint

14×16cm

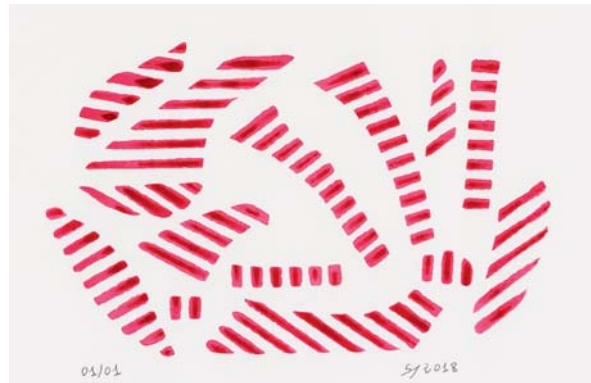


Naima SAADANE (Algeria)

*"Boat"*

collagraph

23.5×14.5cm



Nao OSADA (Japan)

*"scotchi313"*

other

17.5×19cm



Naomi MITAMURA (Japan)

*"Portrait elephant 'Hanako'"*

aquatint / mezzotint

14.5×18cm



Natalia KOVALEVA (Russian Federation)

*"Landscape"*

digital print

18×18cm



Natalia PAWLUS (Poland)

*"blue sky"*

linocut

19.5×10.5cm



Natalia KWIATKOWSKA (Poland)

*"Falling"*

etching / aquatint

18×13cm

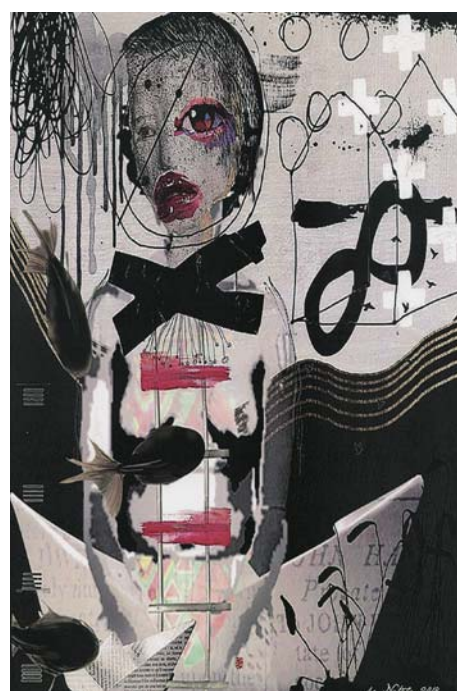


Natasa VLADISAVLJEVIC (Serbia)

*"On the sea I am a booth"*

digital print

29.7×21cm



Natthanon CHUMCHUEA (Thailand)

*"Wait"*

etching

14×13.5cm



Nazli TAHVILI (Iran)

*"Circo"*

serigraph

27×18cm



Dr. Nityananda GAINE (Bangladesh)

*"Rohinga-1"*

lithography

27×18cm



Oleg MARTYNYENKO (Russian Federation)

*"The Dreamers"*

other

23.5×16.5cm



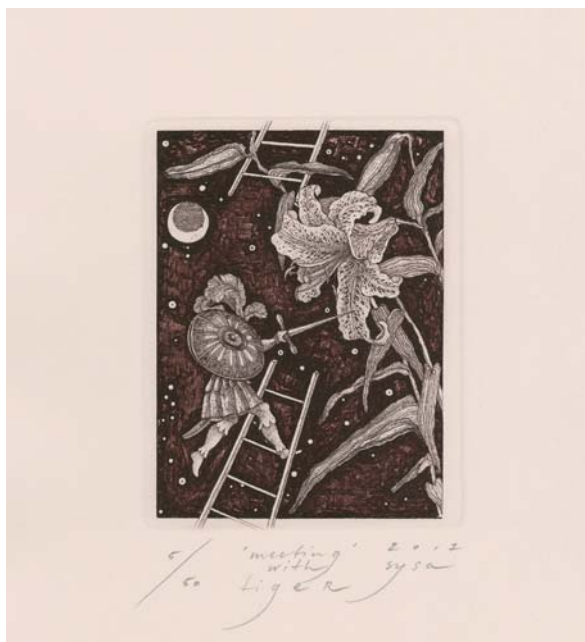


Oleksandra SYSA (Ukraine)

*"meeting with tiger"*

etching / mezzotint

12×9.5cm



Orlando MARTINEZ VESGA (Colombia)

*"LANDSCAPE NEAR TOTORO, CAUCA - COLOMBIA"*

woodcut

25×18cm



Ovidiu PETCA (Romania)

*"ARTHUR IX"*

digital print

23×17cm



Pablo QUEREA GUTIERREZ (Mexico)

*"'ch amachamasi' / mal hecho / ugly"*

etching

18×27cm



Padma KARMAKAR (India)

*"Battle"*

etching

20×15cm



Parascheva MATCIAC (Moldova)

*"The Mystery of Immortality"*

drypoint / mezzotint

25×11.5cm

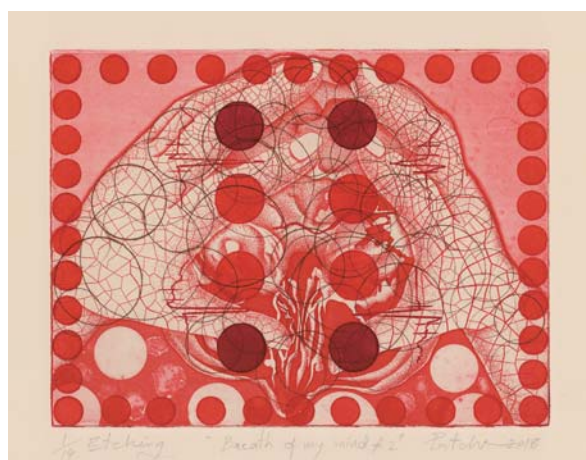


Patcha KAEWTONGTAL (Thailand)

*"Breath of my mind # 2"*

etching

15×20cm



Paul FURNEAUX (United Kingdom)

*"Blue : Rain"*

woodcut

24×17cm



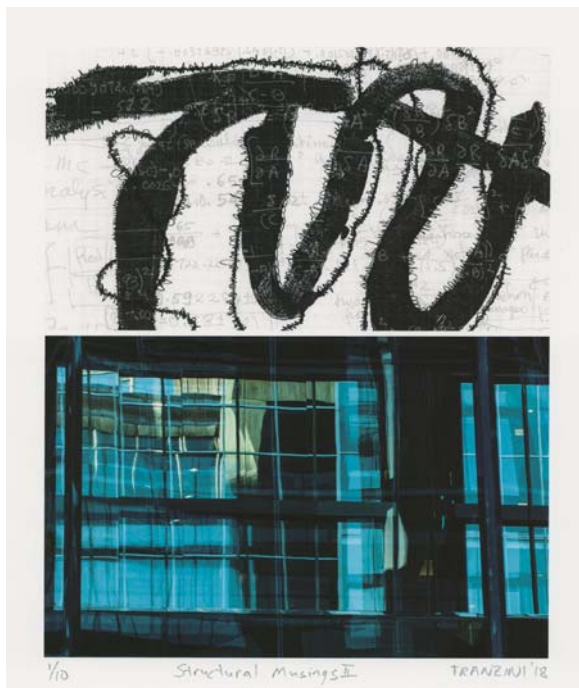


Paula FRANZINI (Canada)

*"Structural Musings II"*

digital print

18 x 14.8cm

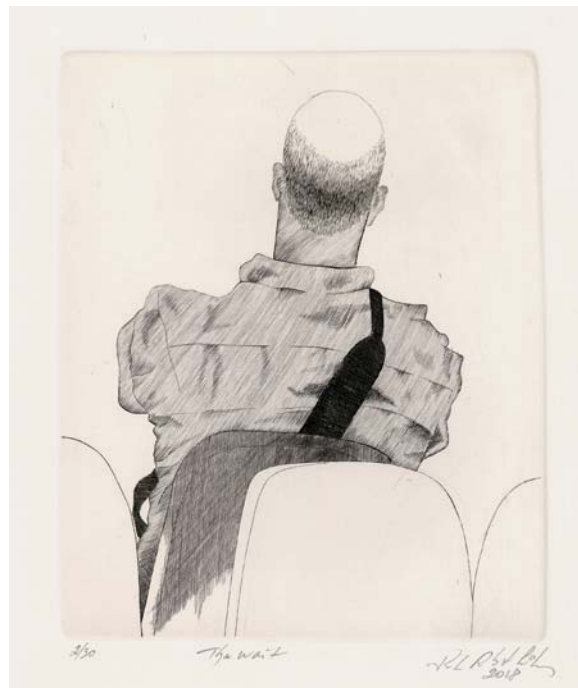


Paulo Roberto LISBOA (Brazil)

*"The wait"*

engraving

17x13.5cm



Paweł DELEKTA (Poland)

*"City of secrets XXII"*

mixed media

18x25cm



Paweł TAJER (Poland)

*"Daughter of Jephthah servant"*

other

17.5x17.6cm





Peter LAZAROV (Bulgaria)

*"LOVE"*

wood engraving

23×15cm

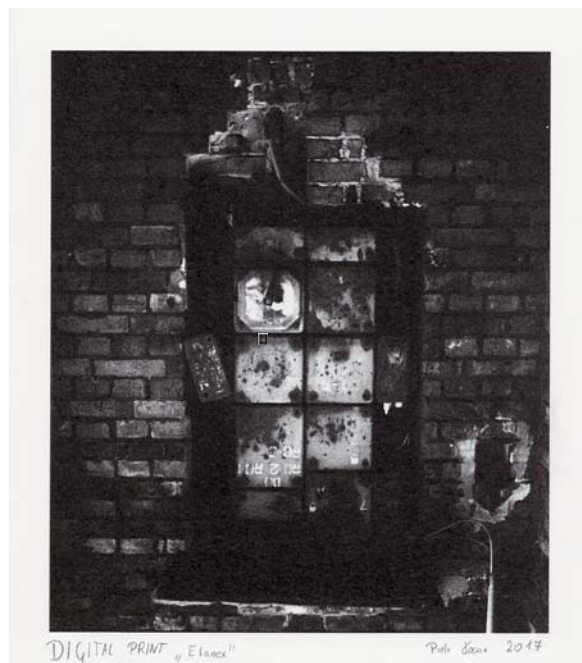


Piotr KOCWIN (Poland)

*"Elanex"*

photograph

21×18cm

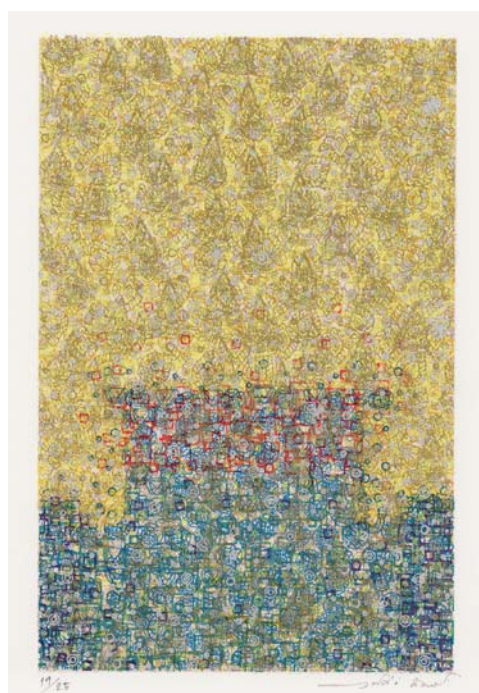


Pongsiri KIDDEE (Thailand)

*"Colours of Faith and Serenity"*

serigraph

20×13cm

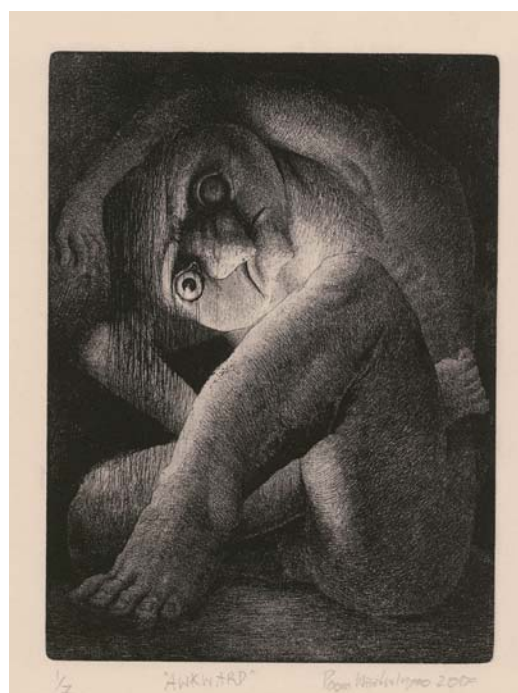


Poom WISIDWINYOO (Thailand)

*"Awkward"*

etching / aquatint

20×14.5cm



Raja BORO (India)

*"Papaya Tree"*

aquatint

17×12cm



Randi Kristin Morstoel EMBLEM (Norway)

*"Inntrykk"*

serigraph

16.5×25cm



Reimer. Mag. Art GISELA (Austria)

*"Introspektive daydream.-in.a.state.between.waking.and.sleeping"*

collagraph / mixed media / digital print / other

10×10cm



Renée CHEVALIER (Canada)

*"Questioning the moon"*

digital print

23×18cm

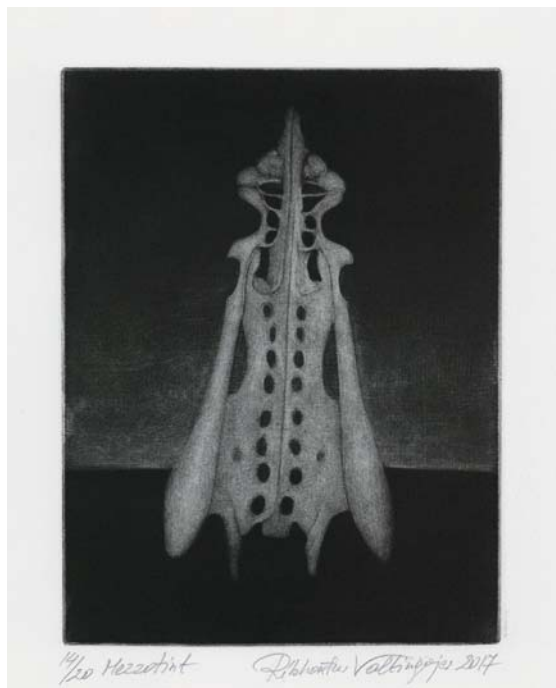


Rikhardur VALTINGOJER (Iceland)

*"no title"*

mezzotint

15×11cm



Robert RALSTON (Switzerland)

*"SEA DANCING"*

etching / woodcut

17.3×26.5cm



Roman ROMANYSHYN (Ukraine)

*"Fortuna"*

drypoint / etching / aquatint / mezzotint

15.4×22.7cm



Ross RACINE (Canada)

*"Number 22"*

digital print

20×16cm





Sae OSHIO (Japan)

*"The scenery of courtyard - Dec. window side -"*

woodcut

24×19.5cm



Sandra LIMA E SILVA (Brazil)

*"DISCOVERY!"*

aquatint / engraving

10×14cm



Sandro CHINELLATO (Italy)

*"The Bike"*

drypoint / etching / aquatint

18×25cm



Sara CARRILLO (Poland)

*"00.01 from series Inner"*

aquatint

18×18cm



Sarah AUBRY (Canada)

*"TAPE 1"*

collagraph

12.5×13cm

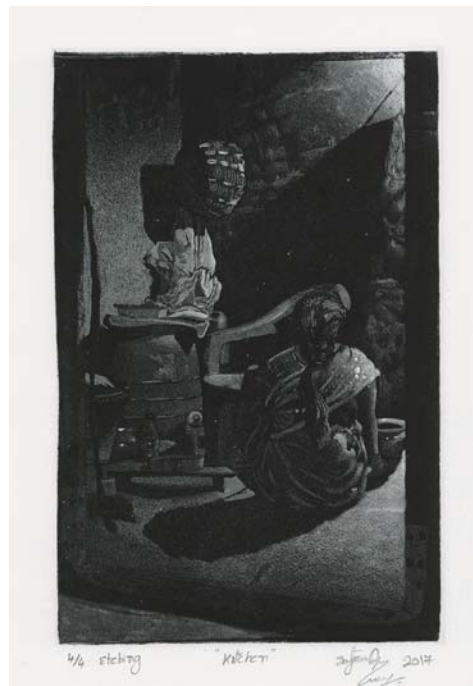


Satyanarayana GAVARA (India)

*"Kitchen"*

aquatint

25 ×16cm

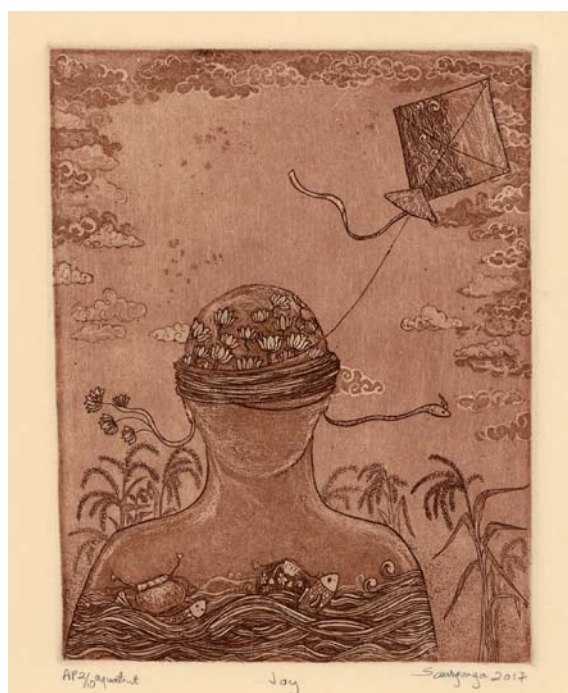


Sauganga DARSHANDHARI (Nepal)

*"Joy"*

etching / aquatint

16.5×12.5cm



Seiko TSUZUKU (Japan)

*"Grass&Lizard"*

mezzotint

15.5×18.5cm





Sergiy HRAPOV (Ukraine)

*"Semiotic phantoms"*

etching

20×14.8cm



Shadi AL HROUB (Jordan)

*"Creation"*

digital print

26.9×20.7cm

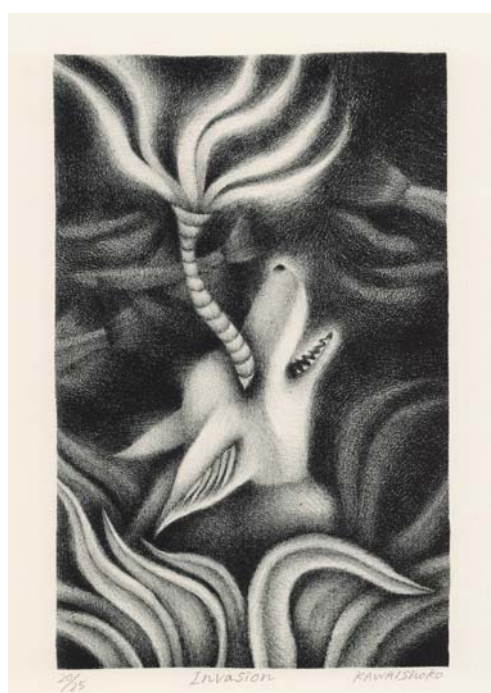


Shoko KAWAI (Japan)

*"Invasion"*

lithography

23.7×15cm



Shoko KITAMOTO (Japan)

*"Aico"*

mezzotint

20×16cm





Slavica JANESLIEVA (Macedonia)

*"Seaside V"*

drypoint

9.5×9.8cm



Slawomir WITKOWSKI (Poland)

*"The Fight of the Titans"*

digital print

19×18cm



Sobolevskyy OLEKSIY (Ukraine)

*"Travel"*

etching

10.5×11.5cm



Solomiia DOROSH (Ukraine)

*"Roofs"*

etching

13×10.5cm



Sonny HENDRAWAN (Indonesia)

*"UNA CUM NATURA"*

mixed media

26.5×16.5cm

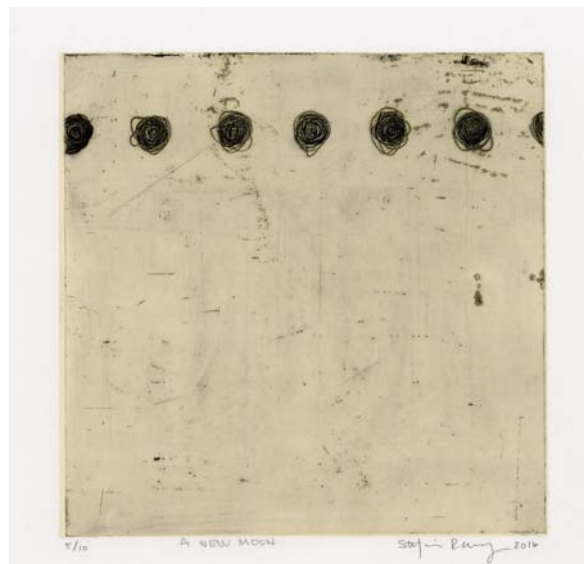


Stefanie RANSEY (United States)

*"A New Moon"*

etching

15.5×15.5cm

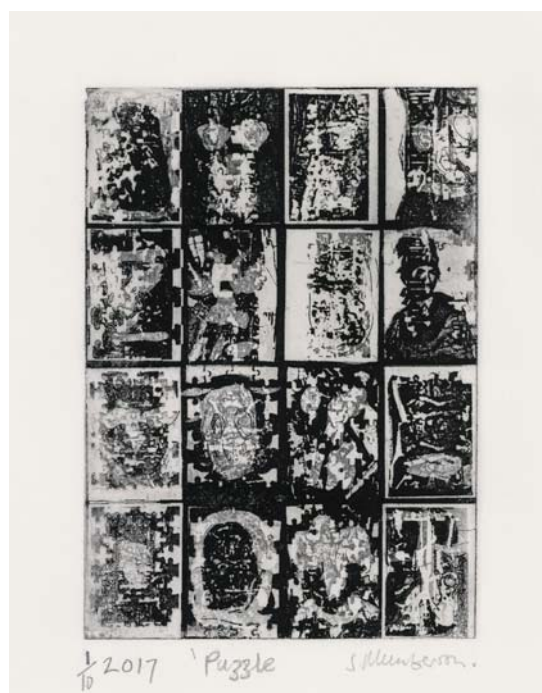


Stephen MUMBERSON (United Kingdom)

*"Puzzle"*

etching

16×11.2cm



Sunyalux JIEMPREECHA (Thailand)

*"Tattoo girl"*

photograph

23×17cm



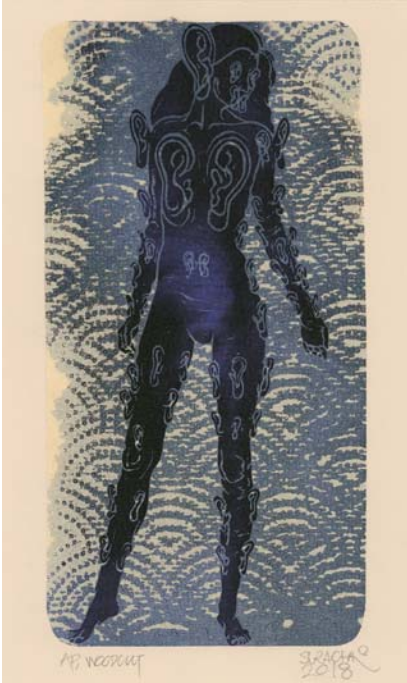


Surachai EKPHALAKORN (Thailand)

*"See With Your Ears"*

woodcut / other

27×14cm



Szu-Chieh WANG (Taiwan)

*"Aves"*

engraving / wood engraving

20×15cm



Szymon JANKOWSKI (Poland)

*"The Soul"*

photograph

18.5×13.2cm



Takako HIRANO (France)

*"Voyage intérieur"*

etching / mixed media

15×10cm





Tamara SHELEST (Belarus)

"lullaby for house M"

drypoint / mezzotint / engraving

17×20cm



Tania ANSIO (Spain)

"Bubbles"

etching / aquatint

15×13cm



Tao SHIROKOMA (Japan)

"tsuki wo hakobu hi"

woodcut / digital print

17.6×26.6cm

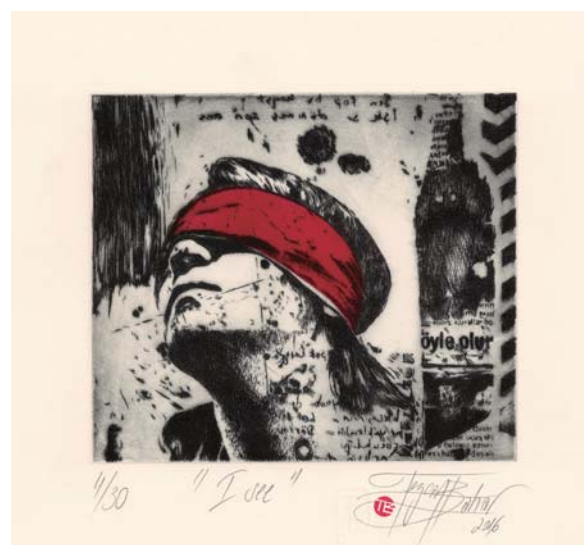


Tezcan BAHAR (Turkey)

"I See"

mixed media

13×15cm



Thamrongsak NIMANUSSORNKUL (Thailand)

*"Matter-Mind"*

serigraph

13×25.9cm



Tinnakorn KASORNSUWAN (Thailand)

*"Twin"*

serigraph

18×27cm

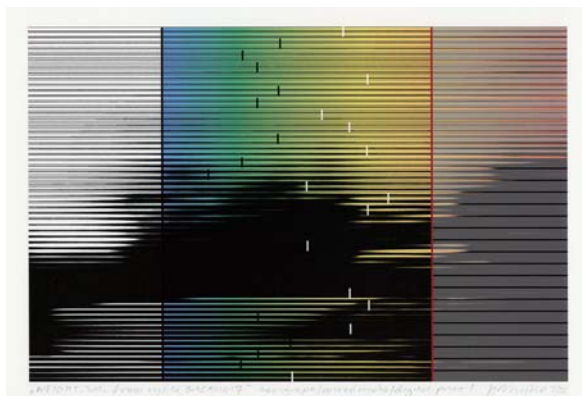


Tomasz JEŃDRZEJKO (Poland)

*"WEIGHT\_3M\_from cycle SACRUM?"*

serigraph / mixed media / digital print

16.5×25.2cm



Tomiyuki SAKUTA (Japan)

*"pressure"*

etching / aquatint

20×15cm



Tomomi YOKOTA (Japan)  
*"Where are you"*  
 drypoint / etching / aquatint  
 15.8×20.4cm



Trirat SRIBURIN (Thailand)  
*"COMSUMERISM"*  
 other  
 17×17cm



Un Mei LAM (Macao)  
*"Dust No.3"*  
 mixed media  
 17.5×23cm



Vaida VARNAGIENE (Ireland)  
*"Boat and Tree"*  
 etching  
 14.5×26cm





Vasil ANGELOV (Bulgaria)

*"Pop Up"*

mezzotint

25×15cm

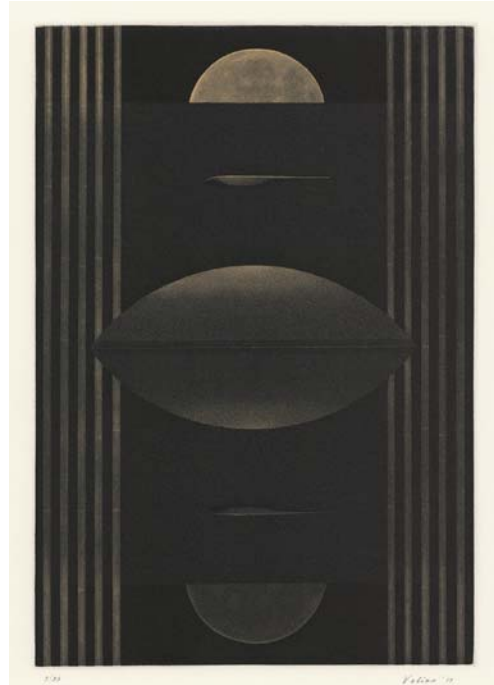


Veliko MARINCHEVSKI (Bulgaria)

*"Moonlight Reflection - Stone, Bird, Bamboo"*

drypoint / etching / aquatint

25×17cm



Verónica CARRANZA (Costa Rica)

*"National Politics: Vultures' dinner!"*

woodcut

21.5×16.5cm



Victor KHRUSHCH (Russian Federation)

*"French lesson"*

serigraph

15×24cm



Victor ORTEGA (Mexico)

*"Rhino"*

drypoint / collagraph

18x27cm



Victor TERREZ (Mexico)

*"Between the shadow and the wind"*

drypoint / etching / aquatint / woodcut

22.5x16.7cm



Victor J. GOMEZ (Cuba)

*"Movement"*

other

19x15.5cm



Vinicius LIBARDONI (Brazil)

*"Trzonolinowiec"*

etching / aquatint

15x10cm





Vladimir ZUEV (Russian Federation)  
*"The Geometry of Ballet-1"*  
 etching / aquatint / engraving / other  
 18.4×11.3cm



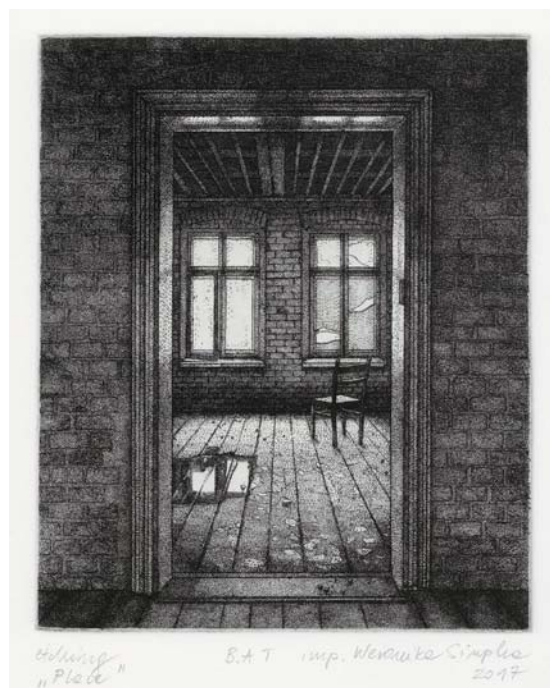
Wanda LISTIANI (Indonesia)  
*"Hanasan #1"*  
 digital print  
 24×18cm



Wendy WONG (Hong Kong)  
*"Juggling"*  
 digital print  
 26×18cm



Weronika SIUPKA (Poland)  
*"Place"*  
 etching  
 16.5×13.5cm



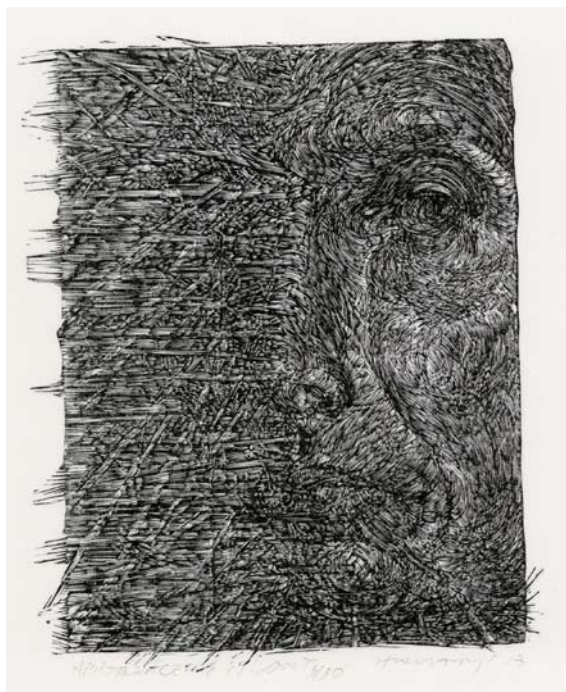


Wiesław HALADAJ (Poland)

*"Appearance-3"*

linocut

16×12cm



Witold KALINSKI (Poland)

*"January 17"*

digital print

22.8×18cm



Wojciech TYLBOR-KUBRAKIEWICZ (Poland)

*"11th floor"*

linocut / serigraph

18×27cm

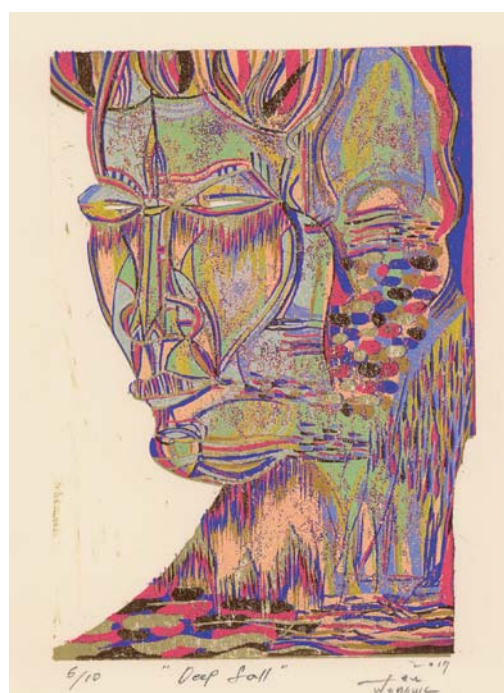


Wonsuk LEE (Korea)

*"Deep fall"*

woodcut

16×11cm



Wu QIONG (China)  
*"Despondent Creation"*  
 lithography  
 25×17cm



Wuon-Gean HO (United Kingdom)  
*"She Dreams of Flowers"*  
 linocut  
 15×20cm



Xavier CHARBONNEAU GRAVEL (Canada)  
*"Fossile"*  
 mezzotint  
 15×10cm



Yiming GU (China)  
*"Early spring"*  
 woodcut  
 23×15cm





Yogesh AADKINE (India)

*"UNTOLD STORY"*

other

17.8×27cm



Yohei HOSAKA (Japan)

*"Bird song - funk music -"*

lithography

26×17cm



Yong SUN (Australia)

*"Old Street"*

etching

15×20cm

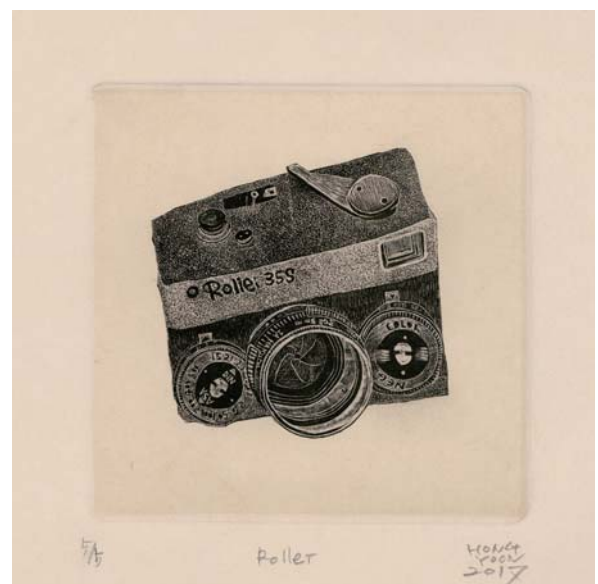


Yoon HONG (Korea)

*"rollei"*

wood engraving

10×10cm





Yoshiaki MURAKAMI (Japan)

*"Blue Stone Phase"*

woodcut / digital print / other

25.1×17.6cm

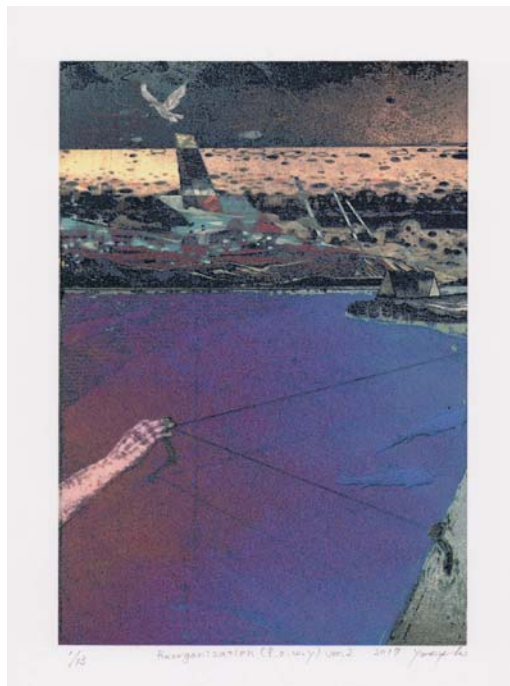


Yoshiyuki WATANABE (Japan)

*"Reorganization (f.o.w.y) ver.02"*

lithography / digital print

23×16cm



Yu Jian QING (China)

*"Ranwu Mountain"*

engraving / wood engraving

14×13.5



Yuan BO (China)

*"Crack ground"*

wood engraving

24.9×16.9cm



Yuanyuan YANG (China)

*"Moth"*

etching

18×13cm



Yui HATSUDA (Japan)

*"autopoiesis"*

etching

22.5×15.5cm



Yuichiro ISHIBASHI (Japan)

*"a snowy sound to melt"*

woodcut / serigraph

15×22.5cm



Yulia PROTSYSHYN (Ukraine)

*"The King"*

etching / aquatint / mezzotint

17×17cm





Yuri NOZAKI (Japan)

*"I'll be right here"*

lithography

28×20cm

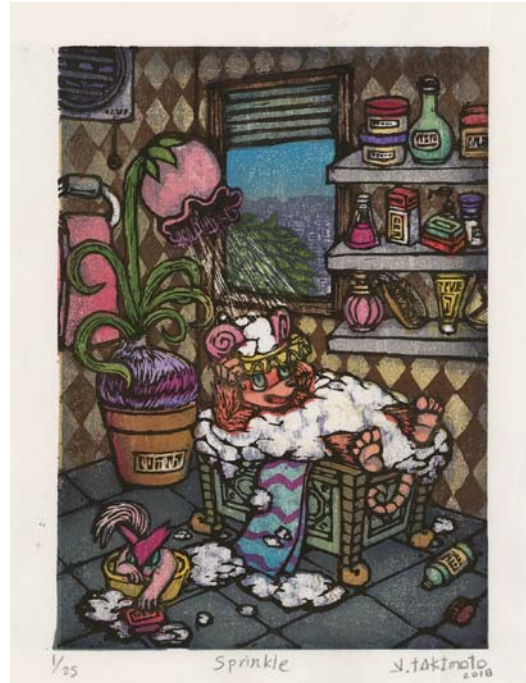


Yuriko TAKIMOTO (Japan)

*"Sprinkle"*

woodcut

22.5×16cm

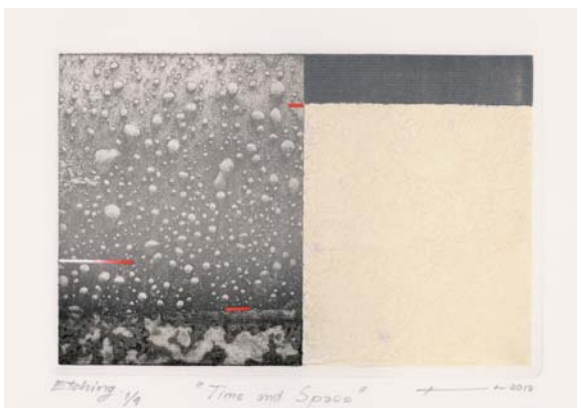


Yutt PUEKTASAJATUM (Thailand)

*"Time and Space"*

drypoint / etching / aquatint

10×15cm



Yutthana NIMGATE (Thailand)

*"Food For Health"*

etching

19.5×15cm





Zdenek BUGAN (Slovakia)

*"Manipulation No. III"*

drypoint / etching / aquatint / mezzotint

16×14cm

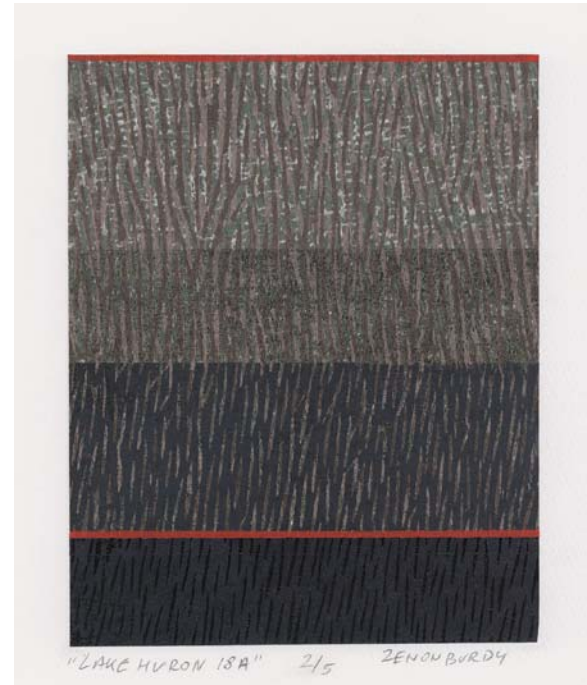


Zenon BURDY (Canada)

*"Lake Huron 18a"*

linocut

19×15cm

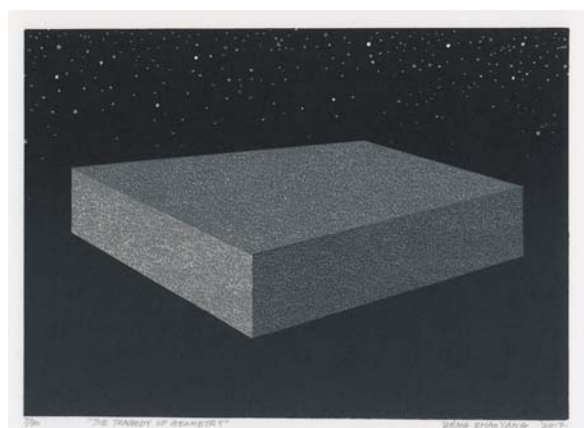


Zhaoyang ZENG (United States)

*"THE TRAGEDY OF GEOMETRY"*

woodcut

18×25cm



Zheng YUANWEI (China)

*"Highland barley"*

wood engraving

20.5×17.5cm



Zoran KAKSA (Croatia)

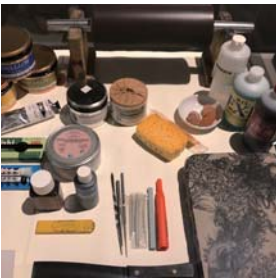
*"Requiem kc.br. 126"*

digital print

21×29.7cm



Exhibition view of Tokyo International Mini-Print Triennial 2018





# The 6th TOKYO INTERNATIONAL MINI PRINT TRIENNIAL 2018 CELEMONY

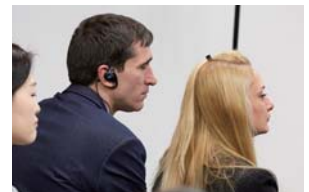
Sat., November 3, 2018.



Photographed by Kayo YAMASHITA



Symposium “The Expressions of Today 's Printmaking : Its Diversity and Expantion”  
Sat., November 3, 2018.



The 6th TOKYO INTERNATIONAL MINI PRINT TRIENNIAL 2018 Opening Reception  
Sat., November 3, 2018.





Open Lecture “contemporary japanese Printmaking from the World's Viewpoint: the international Print Competitions and Tokyo international Mini-Print Triennial”

Sat., November 17, 2018.



Tamabi Printmaking Workshop Mezzotint Work shop

Sat., November 24, 2018.





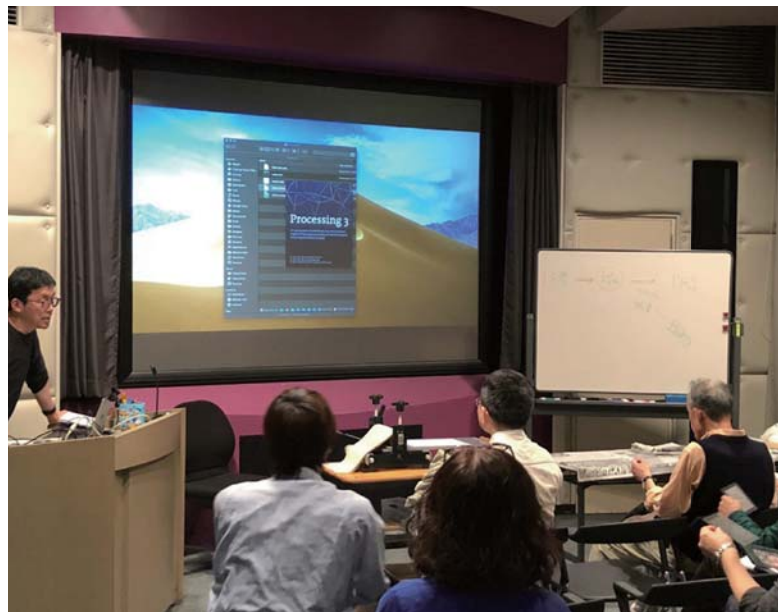
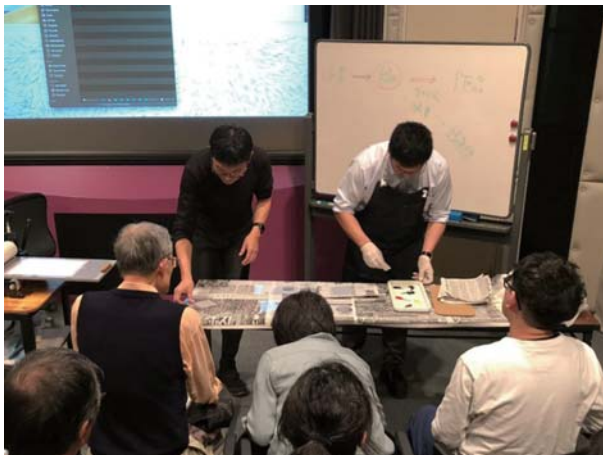
Tama Art University 3D Mini-Print Exhibition and Symposium 2018 Beyond Materializing

Tue., November 13 - Thu., November 22, 2018. (Exhibition venue: Art-Theque Gallery 101, Tama Art University)



Lecture & Demonstration "New Hybrid: The Encounter between Computer and Printmaking"

Sat., November 10, 2018.



## Selected artists

### Algeria (1)

Naima SAADANE

### Argentina (1)

Betina POLLIOTTO

### Australia (2)

Yong SUN

Cleo WILKINSON

### Austria (1)

Reimer.mag.art GISELA

### Bangladesh (5)

Md.boni ADAM

Md Ashraful ALAM

Kuntal BARAI

Dr. Nityananda GAINÉ

Kamruzzaman KAMRUZZAMAN

### Belarus (2)

Marina MAROZ

Tamara SHELEST

### Belgium (2)

Martin R. BAEYENS

Godelieve BIESWAL

### Bolivia, Plurinational State Of (1)

Jorge PADILLA

### Bosnia And Herzegovina (2)

Dragana NIKOLIĆ

Jelena RUZOJCIC

### Brazil (4)

Artur DOS SANTOS PRUDENTE

Vinicius LIBARDONI

Sandra LIMA E SILVA

Paulo Roberto LISBOA

### Bulgaria (10)

Vasil ANGELOV

Mario BAZEL

Marin GRUEV

Julian JORDANOV

Hristo KERIN

Dimo KOLIBAROV

Peter LAZAROV

Veliko MARINCHEVSKI

Goran TRICKOVSKI

Peter VELIKOV

### Canada (10)

Sarah AUBRY

Zenon BURDY

Deborah CHAPMAN

Xavier CHARBONNEAU GRAVEL

Renée CHEVALIER

Paula FRANZINI

Denyse GERIN

John GRAHAM

Ross RACINE

Lisa TURNER

### Chile (1)

Ivonne CHIA FAN

### China (19)

Yuan BO

Lijia DONG

Bin FU

Yiming GU

Luming GUO

Duan HAIMING

An HUI

Gui JIANG

Jing LAI

Rui LIANG

Jing LIU

Yu Jian QING

Wu QIONG

Guilan QIU

Fang QIUWEI

Yuanyuan YANG

Zheng YUANWEI

Binjie WANG

HUA Zhang

### Colombia (2)

Karen Juliette CORREDOR RODRÍGUEZ

Orlando MARTINEZ VESGA

### Costa Rica (2)

Verónica CARRANZA

Alejandro ZAMORA

### Croatia (1)

Zoran KAKSA

### Cuba (1)

Victor J. GOMEZ

### Cyprus (1)

Anna VASSILIOU

### Czech (2)

Mariia DIORDICHUK

Michal NOVÁK

### Denmark (1)

Lene BENNIKE

### Egypt (1)

Lilianne Rando BOUTROS

### El Salvador (1)

Mauricio Alfredo LINARES AGUILAR

### Estonia (2)

Kalli KALDE

Benjamin VASSERMAN

**Finland (1)**

Leena GOLNIK

**France (9)**

Dalla Rosa ALESSANDRA

Jeremy BAJULAZ

Maria CHILLON

Takako HIRANO

Charlotte MASSIP

Nadejda MENIER

Isabel MOUTTET

Muckensturm PIERRE

Jean-Charles REMICOURT-MARIE

**Georgia (1)**

Irakli TOKLIKISHVILI

**Germany (2)**

Katalin KORTMANN JARAY

Fabian LEHNERT

**Greece (2)**

Chrysoula AGATHOU

Angelina TSOUMANI

**Hong Kong (1)**

Wendy WONG

**Hungary (1)**

Alexandra SZEKERES

**Iceland (1)**

Rikhardur VALTINGOJER

**India (11)**

Yogesh AADKINE

Atul BANGAL

Raja BORO

Jayant GAJERA

Satyanarayana GAVARA

Ishu JINDAL

Padma KARMAKAR

Ajeetb Kumar MAURYA

Asim PAL

Komakula RAJA SEKHAR

Mahesh SINGH

**Indonesia (4)**

Giri DWINANTO

Sonny HENDRAWAN

Wanda LISTIANI

Aulia MUHAMMAD

**Iran (3)**

Mehdi DARVISHI

Nazli TAHVILI

Ladan ZOLFAGHARI NEZHAD

**Iraq (1)**

Awni SAMI

**Ireland (1)**

Vaida VARNAGIENE

**Israel (1)**

Hava LAW-YONE

**Italy (8)**

Federica BAU

Eloisa BENNA

Sandro CHINELLATO

Antonio FABOZZI

Hellory - Maria Nella PONTE

Maria Chiara TONI

Cristiano VETTORE

Giuseppe VIGOLO

**Japan (55)**

Momoko AKAIKE

Kanako AKIYAMA

Yuka DOUTOU

Harue FUJIMAKI

Fumi GYOBU

Yui HATSUDA

Mariko HAYASHI

Asako HAYASHI

Coach HONDA

Megumi HORIUCHI

Yohei HOSAKA

Nishika ICHITO

Yuichiro ISHIBASHI

Ryo KAJITANI

Shoko KAWAI

Sayaka KAWAMURA

Madoka KIRYU

Shoko KITAMOTO

Katsuya KOMAGATA

Miwako KUDO

Ikuhiro KUGO

Emi MASAOKA

Naomi MITAMURA

Fumiko MIYAZAKI

Aya MOTOMURA

Yoshiaki MURAKAMI

Yuri NOZAKI

Jyunko OGAWA

Ikumi OKADA

Nao OSADA

Sae OSHIO

Miho OTSUKA

Kazuki SAKAI

Tomiyuki SAKUTA

Mitsuo SANPEI

Hiroya SATAKE

Manami SATO

Kyoko SATO

Tao SHIROKOMA

Misato SHOJI

Erika SUGIYAMA

Michiko SUZUKI

Hiroshi TAGO

Yuriko TAKIMOTO

Akito TANIMURA

Megumi TASHIMA

Fumitaka TOYA

Misa TSUCHIYA

Seiko TSUZUKU



Kanako WATANABE  
Yoshiyuki WATANABE  
Kei YAMAZAKI  
Tomomi YOKOTA  
Hitomi YOSHIDA  
Masami YOSHIMURA

**Jordan (1)**

Shadi AL HROUB

**Kazakhstan (1)**

Jurij NOVOSELOV

**Kenya (1)**

Mari ENDO

**Korea (10)**

Eun Ji CHOI  
Kim GASEUL  
Jungae HAHN  
Yoon HONG  
Chang-Soo KIM  
Heejin KIM  
Hyejeong KWON  
Wonsuk LEE  
Jihye LIM  
Hee Seung LIM

**Kosovo (1)**

Agim SALIHU

**Kyrgyzstan (1)**

Aliya CHERIKOVA

**Latvia (2)**

Inguna GREMZDE  
Guntars SIETINS

**Lebanon (1)**

Mona Amal JABBOUR

**Lithuania (1)**

Lina AUDZEVICIUTE

**Macao (1)**

Un Mei LAM

**Macedonia (1)**

Slavica JANESLIEVA

**Malaysia (2)**

Madzi FUAD  
Mohd Fadli MOKHTAR

**Mexico (7)**

Fred CHAVEZ  
Alejandra LUCKIE  
Victor ORTEGA  
Pablo QUEREA GUTIERREZ  
Marisol ROJAS  
Gustavo Adolfo RUIZ MARTINEZ  
Victor TERREZ

**Moldova, Republic Of (1)**

Parascheva MATCIAC

**Nepal (1)**

Sauganga DARSHANDHARI

**Netherlands (2)**

Caroline KOENDERS  
Jaco PUTKER

**New Zealand (2)**

Jude GORDON  
Debbie MCLACHLAN

**Norway (1)**

Randi Kristin Morstoel EMBLEM

**Panama (1)**

Manuel MONTILLA

**Peru (1)**

Irina GONZALES

**Poland (33)**

Maria BARAŃCZYK  
Marlena BICZAK  
Marta BOZYK  
Sara CARRILLO  
Paweł DELEKTA  
Agata DWORZAK-SUBOCZ  
Alicja HABISIAK-MATCZAK  
Wiesław HALADAJ  
Marcin JACHYM  
Szymon JANKOWSKI  
Tomasz JĘDRZEJKO  
Witold KALINSKI  
Krzysztof KAMROWSKI  
Piotr KOCWIN  
Łukasz KONIUSZY  
Natalia KWIATKOWSKA  
Artur MASTERNAK  
Monika PAŁKA  
Krzysztof PASZTULA  
Anna PAWŁOWSKA  
Natalia PAWLUS  
Jerzy PIETRUCZUK  
Elżbieta PIETRUCZUK  
Michał RYGIELSKI  
Martyna RZEPECKA  
Weronika SIUPKA  
Paweł TAJER  
Wojciech TYLBOR-KUBRAKIEWICZ  
Marta WAKULA-MAC  
Michalina WAWRZYCZEK-KLASIK  
Sławomir WITKOWSKI  
Dominik WŁODAREK  
Marek ZAJKO

**Portugal (2)**

António CANAU  
Claudina MARQUES COELHO

**Puerto Rico (1)**

Ivelisse RIVERA

**Romania (3)**

Hoha ANDREEA

Ciprian CHIRILEANU

Ovidiu PETCA

**Russian Federation (6)**

Igor BARANOV

Marina DEMIDOVA

Victor KHRUSHCH

Natalia KOVALEVA

Oleg MARTYNENKO

Vladimir ZUEV

**Serbia (2)**

Snezana PETROVIC

Natasa VLADISAVLJEVIC

**Singapore (1)**

Amierah AZMAN

**Slovakia (1)**

Zdenek BUGAN

**Slovenia (1)**

Alja KOŠAR

**Spain (4)**

Tania ANSIO

Lola FERNÁNDEZ CORRAL

Lourdes FIGUERA

Jorge ORTUÑO TEROL

**Sweden (5)**

Barbro CHRISTOFFERSSON

Catharina JOHANSSON BERG

Ann-Kristin KÄLLSTRÖM

Gunilla LINDBERG

Ingela SVENSSON

**Switzerland (1)**

Robert RALSTON

**Syrian Arab Republic (1)**

Israa AL-AKILL

**Taiwan (6)**

Ling-Hsiang CHANG

Chin Sheng LEE

Lin RENHSIN

Chin Yuan Rock SHEN

Chu-Chun TSENG

Szu-Chieh WANG

**Thailand (19)**

Chanjira AMORNWATANAKUNCHAI

Kraisak CHIRACHAISAKUL

Kit CHIRACHAISAKUL

Natthanon CHUMCHUEA

Kunjana DUMSOPEE

Surachai EKPHALAKORN

Sunyalux JIEMPREECHA

Patcha KAEWTONGTAL

Tinnakorn KASORNSUWAN

Pongsiri KIDDEE

Yanawit KUNCHAETHONG

Iyada MOOKSADEE

Thamrongsak NIMANUSSORNKUL

Yutthana NIMGATE

Iyawarin NITISARNON

Yutt PUEKTASAJATUM

Kanampon PUNTUSAWASDI

Trirat SRIBURIN

Poom WISIDWINYOO

**Turkey (1)**

Tezcan BAHAR

**Ukraine (8)**

Solomiia DOROSH

Mykhailo DRIMAYLO

Sergiy HRAPOV

Sobolevskyy OLEKSIY

Yulia PROTSYSHYN

Roman ROMANYSHYN

Oleksandra SYSA

Litovko VALENTINE

**United Kingdom (7)**

Mohammad Barrangi FASHTAMI

Paul FURNEAUX

Colin GILLESPIE

Brent HARDY-SMITH

Wuon-Gean HO

Stephen MUMBERSON

Denise WYLLIE

**United States (4)**

Masaaki NODA

Stefanie RAMSEY

Merrill SHATZMAN

Zhaoyang ZENG

**Uruguay (1)**

Echenique GEORGE

**Venezuela (1)**

Maribel MAS

# TIMPT 2018 アンケート調査について

## TIMPT 2018 Regarding the questionnaire survey

多摩美術大学では世界の版画作品の最新作を紹介するとともに、素材・技術・表現などに関する学術的なデータ収集もかねた目的で、1995年から5回にわたって東京国際ミニプリント・トリエンナーレを開催した。第6回となる今回は、一次審査（画像審査）通過者にアンケート記載のエントリーシートを配布。回収した内容よりデータを集めた。

質問は以下の通りである。

Q 1. プリンターを使用した作品について

Q2. 応募作品に使用した紙、インク、版について

Q3. 自家製の用紙を使用している場合は、その性質、制法、材料等の特徴を教えてください。

Q4. ノントキシック版画技法について

現代版画に使われる素材研究のためのアンケート調査

Q1. この紙を使う主な理由について

Q2. いま使用している紙に信頼性がありますか？

Q3. どのような点に不安を感じますか？

Tama Art University has organized Tokyo International Mini-Print Triennial 5 times since 1995 with the aims of showing the world's latest contemporary prints and collecting scholarly data on materials, techniques, and expressions of printmaking.

For this sixth edition, the questionnaire was distributed to the artist who passed the first screening. It was distributed through the application form. We compiled the data from that questionnaire.

The questions are as follows.

Q1. Regarding works produced with the use of printers

Q2. What kind of paper, ink, and plate were used for the work submitted?

Q3. In the event of using paper of your own making, please indicate its characteristics such as its properties, how it was made, materials used, etc.

Q4. Do you use non-toxic printmaking methods?

The questionnaire survey of materials used in contemporary printmaking

Q1. What are your main reasons for having chosen the above paper?

Q2. Are you satisfied with the paper you are using?

Q3. Please elaborate.



# ノントキシック版画の現状

## Current status of non-toxic printmaking

ノントキシック＝環境や身体への負担の少ない材料で制作をしているのかをアンケートより調査した。主に有機溶剤などを使用しない制作スタイル。

対象：二次審査対象となりアンケート回答者 512 名

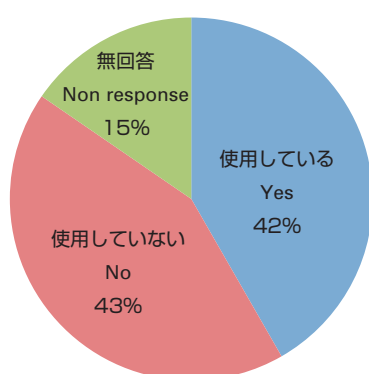
Nontoxic = From the questionnaire, we are investigating whether we are using materials with less burden on the environment and the body. This is mainly printmaking without the use of organic solvents.

Target: 512 artists, questionnaire respondents, who were subject to the second screening

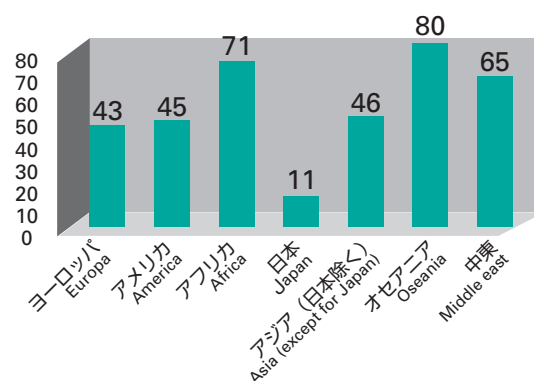


Q. ノントキシック版画技法について

Q. Do you use non-toxic printmaking methods?



エリアごとからみる使用状況（数値はパーセントによる）  
Usage status as viewed from each area (Figures are in percent)



### ■各技法より使用率からみたノントキシック技法

その他の技法作家	17 人／作家 28 人中	使用率 61%
凸版作家	39 人／凸版作家 84 人中	使用率 46%
孔版作家	10 人／孔版作家 22 人中	使用率 45%
デジタル技法作家	19 人／作家 46 人中	使用率 41%
凹版作家	99 人／凹版作家 247 人中	使用率 40%
混合技法作家	18 人／作家 46 人中	使用率 39%
写真作家	3 人／写真作家 9 人中	使用率 33%
平版作家	9 人／平版作家 30 人中	使用率 30%

### ■Non-toxic printmaking as viewed from usage rate rather than each technique

Other printmaking technique	17 artists(from 28 artists)	Use rate 61%
Letterpress print	39 artists(from 84 artists)	Use rate 46%
Serigraph	10 artists(from 22 artists)	Use rate 45%
Digital	19 artists(from 46 artists)	Use rate 41%
Intaglio	99 artists(from 247 artists)	Use rate 40%
Mixed media	18 artists(from 46 artists)	Use rate 39%
Photography	3 artists(from 9 artists)	Use rate 33%
Lithograph	9 artists(from 30 artists)	Use rate 30%

# エントリー作家から聞いたデジタル版画表現の認識

一次審査（画像審査）通過者にアンケート記載のエントリーシートを配布。回収した内容よりデータを集めた。

対象：二次審査対象となりアンケート回答者 512 名

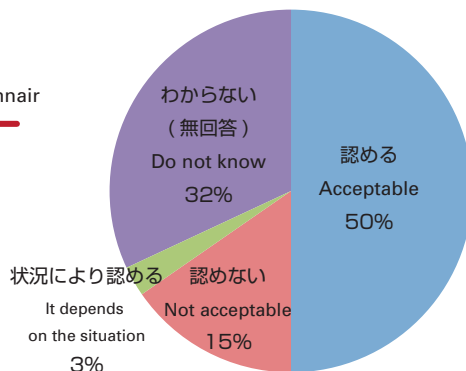
※コメントは集計内容より抜粋した



Q . プリンターを使用した作品について

Q . Regarding works produced with the use of printers

アンケートによる集計データの比率  
Ratio of aggregate data from the questionnaire



## Comments

プリンター使用 肯定的な見解 Use of printers, positive view Comments from original text

認める  
Acceptable  
50%

現代の印刷技術における  
新しい可能性の研究において必要。  
(パナマ / 60 代・孔版作家)

Especially in the investigation of new possibilities  
in contemporary printing techniques.  
(Panama/60s・serigraph artist)

版画制作は技術の急速な発展を内包する時代から切り離すことはできないと  
思いますが、それは従来の技術を放棄しているわけではありません。  
従来の技術は残されなければ、急速に成長するデジタル技術に目を向ける  
こともできません。(インドネシア / 20 代・凹版作家)

I think printmaking now can't be separated from the development of the time  
including the rapid development of technology , but that doesn't mean we  
abandon conventional techniques. Conventional techniques must be preserved,  
and we also can't turn a blind eye to the rapidly growing digital techniques.  
And in my opinion, what happens to printmaking in contemporary art today is a  
function repetition , no longer exclusive, but massive.  
(Indonesia/ 20s・intaglio artist)

現代的で興味深い、現代的な選択肢かもしれないと思う。  
それと同時に、同時代を理解する伝統的な方法の強力な能力であると  
考える。(イタリア / 30 代・凹版作家)

I think it could be a contemporary , interesting and modern option.  
At the same time I think that it is very important a strong competence  
in the traditional methods to understand the contemporaries.  
(Italy/30s・intaglio artist)

認めない理由が無い。  
(日本 / 20 代・その他技法作家)

No reason not to be acceptable.  
(Japan/20s・other technique artist)

状況により認める  
It depends  
on the situation  
3%

それを専門としているのなら。  
また、作品が良ければ認める。  
(デンマーク / 60 代・凹版作家)

if done professionally, good quality.  
(Denmark/60s・intaglio artist)

プリンターを媒体ツールとみなしてはいますが、  
版画作品の表現がプリンタを使用するだけの方法では  
受け入れられません。(メキシコ / 40 代・混合技法作家)

Acceptable , considering the printer as a media as a tool ,  
but not acceptable in a way that the main subject of  
the art work could be just the using of a printer.  
(Mexico/40s・mixed media artist)

グラフィックアートの作品だけ認めます。  
(タイ / 40 代・凹版作家)

Acceptance is a technique of graphic arts.  
(Thailand/40s・intaglio artist)

プリンターの解釈の仕方による。  
(日本 / 20 代・凸版作家)

It depends on how artist interprets the printer.  
(Japan/20s・letterpress print artist)

# Recognition of the use of printers as heard from entry artists

A questionnaire was distributed to the artist who passed the first screening. It was distributed through the application form.

We compiled the data from that questionnaire. Target: 512 artists, questionnaire respondents, who were subject to the second screening

※Comments were excerpted from the questionnaire results.

## Comments

プリンター使用 否定的な見解 Use of printers, negative view Comments from original text

認めない  
Not acceptable  
15%

1、作品が状況に応じてイメージサイズを何度でも自由に変更できてしまう。  
2、版とプリントされたモノが同じサイズで有る事が版画の持つ条件。  
3、プリンターは写真に近いジャンルのアートに属すと思われる。  
(日本/70代・凹版作家)

The work can freely change the image size as many times as needed depending on the situation.

The condition that the prints have as having the same size as the printed version and the plate.

The printer seems to belong to the genre art close to the photograph.  
(Japan/70s・intaglio artist)

版画のコンペの場合は刷りの技術も含めて評価の対象とされるべき。  
よってプリンターによる刷りの作品は対象にされるべきではない。  
(オーストラリア/50代・凹版作家)

In the case of a print competition, it should be subject to evaluation including the printing technique.

Therefore, works printed by printers should not be targeted.  
(Australia/50s・intaglio artist)

アーティストと刷り師の協力関係は、現在もそうであり続けなければならない伝統的なもの。

The collaborative relationship between an artist and master printer is a time-honored tradition that does and should continue to the present day.

TIMPT2018 展は、アーティストに作品の技術的側面と概念的側面の両方を示す機会を与えてくれる。

A competition like the TIMPT2018 gives artist an opportunity to demonstrate both the technical and conceptual aspects

プリンターを使用することでこれを完全に許容するとは思えない。  
(カナダ/40代・混合技法作家)

of the work and I don't feel using a printer would fully allow for this.  
(Canada/40s・Mixed media artist)

誰でもプリンターは使用できますが、手作業印刷はそうではない。  
(版画印刷の)良い質を得るためには、技術的な熟練が必要です。  
また手作業の印刷は、アーティストの技能、技法、色の組み合わせなどを明らかにします。(インド/40代・凹版作家)

Anyone can use printer if he knows the operating but manual printer is more skill oriented.

One needs to be technically expert to obtain good quality.

Manual print product proves the artist's skills, technique, color combination etc.

In case of creativity, manual print is inevitable. It never loses its charm.  
(India/40s・intaglio artist)

技術的表現、専門知識の喪失があるため。  
(インド/50代・凹版作家)

As there is a loss of technical expressio.  
(india/50s・intaglio artist)

プリンターを使用した作品は、プレス機やバレンを使用したものと根本的にシステムが違う為、同列視できない。(日本/60代・凹版作家)

Works using printers can not be seen in the same way as printmaking works because that printing system is fundamentally different, using press machine or baren. (Japan/60s・intaglio artist)

わからない  
(無回答)  
Do not know  
32%

作品としては認めるが「版画」と呼ぶ必要はない。  
(日本/50代・凸版作家)

Although it is accepted as a work, it is not necessary to call it "printmaking".  
(Japan/50s・letterpress print artist)



全体として印刷技術をふくめて「表現」と考えている作家が多く、彫刻技術が表現に必要な作家の意見が特に目立った。

Overall, there were many artists that considered the printing technique, including the printing technology, to be "expression" and the opinion that sculpture technology is also needed for expression was particularly noticeable.



# 凹版作家（銅版画など）の材料事情

## Regarding the printmaking materials of entry intaglio artists

対象：二次審査対象となりアンケート回答者 512 名 ※凹版作家 247 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

※※We narrowed down and summarized the questionnaire results of 247 intaglio artists.

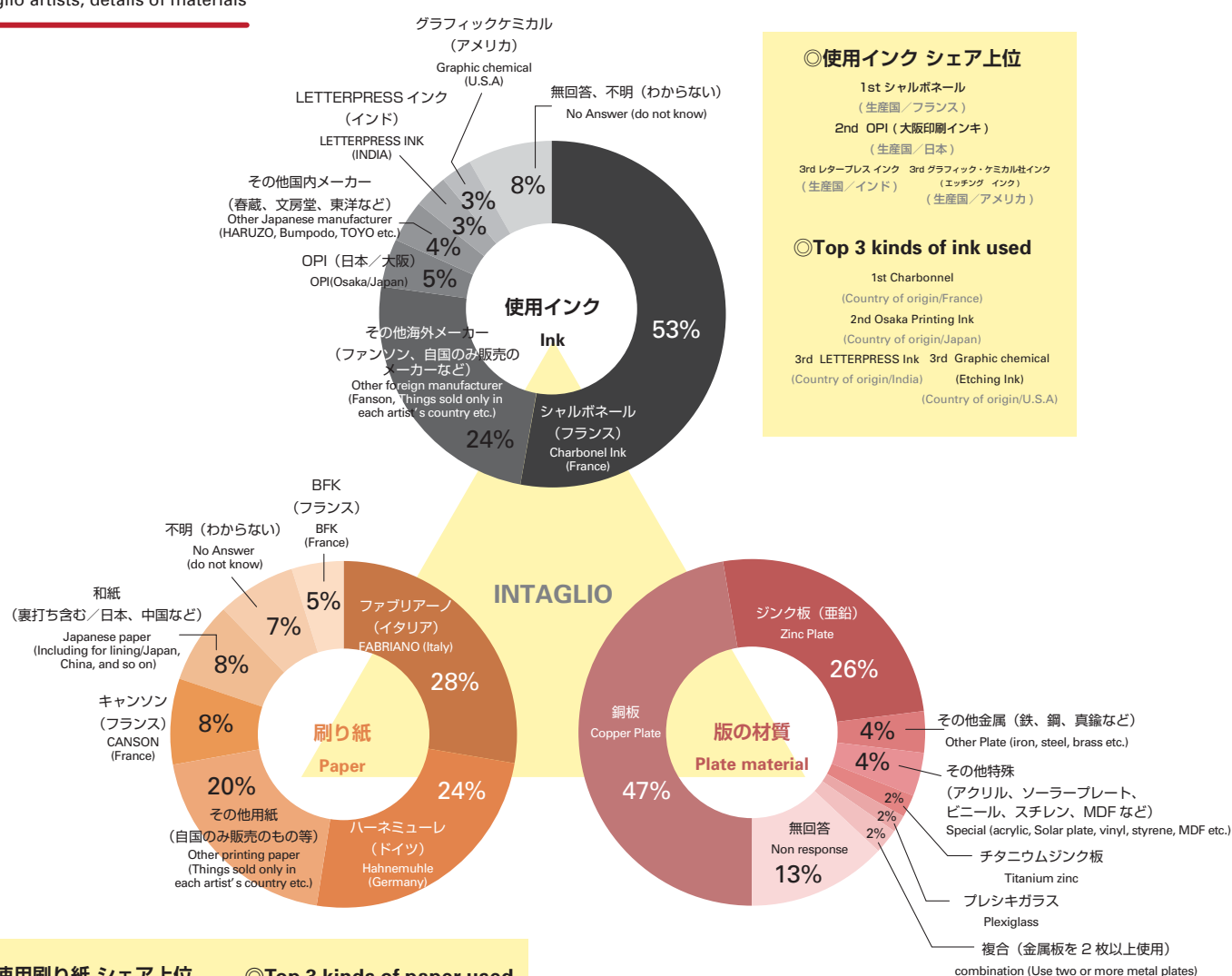


### Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

凹版作家 使用材料の内訳

Intaglio artists, details of materials



# 凸版作家（木版画など）の材料事情

## Regarding the printmaking materials of entry letterpress print (woodcut, linocut) artists

対象：二次審査対象となりアンケート回答者 512 名 ※凸版作家 84 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

※We narrowed down and summarized the questionnaire results of 84 letterpress print artists.

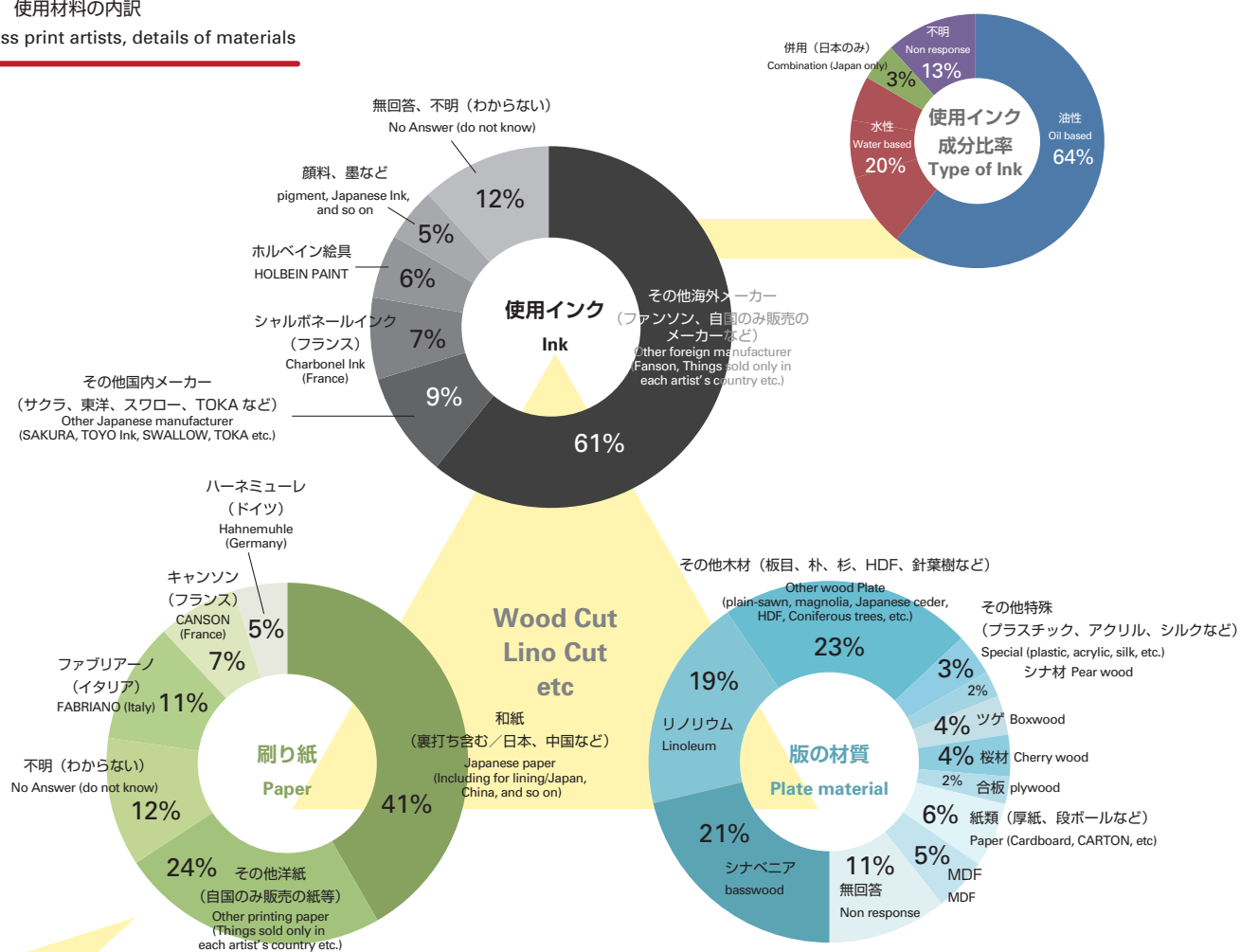


Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

凸版作家 使用材料の内訳

Letterpress print artists, details of materials



◎シェア 1 位 和紙 内訳 (裏打ち使用も含む)

◎Shared 1st place, Details of Japanese paper (Including for lining)

薄紙	画仙紙	雁皮紙	紅紙	台湾麻紙	楮紙	程村紙	本草 No.2	Rice paper	Xuan paper	Gampi paper	Masa paper	Taiwan Hemp paper	Misumi Kozo paper
新・鳥の子	鳥の子	阿波紙和紙	土佐和紙 No.1	土佐和紙 No.2 (信風)	Hodomura paper	Honzo No.2	Torinoko Paper (machine-made)	Torinoko Paper	Awagami Washi				
未晒 楮紙 (小川和紙)	越前手漉き和紙	白峰	本草楮和紙	土佐清張紙	Tosa-washi no.1	Tosa Washi No.2(Shinpu)	Mizarashi Kozo paper(Ogawa washi)	Echizen washi (Handmade)	Shiramine				
竹和紙	アワガミ文庫セレクト				Honzo kozo Washi	Tosa Seichosen	Bumpo paper	Awagami Bunkoshi Select					

※ "Washi" is traditional Japanese paper.

# リトグラフ作家の材料事情

## Regarding the printmaking materials of entry lithograph artists

対象：二次審査対象となりアンケート回答者 512 名 ※凹版作家 30 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

※※We narrowed down and summarized the questionnaire results of 30 lithograph artists.

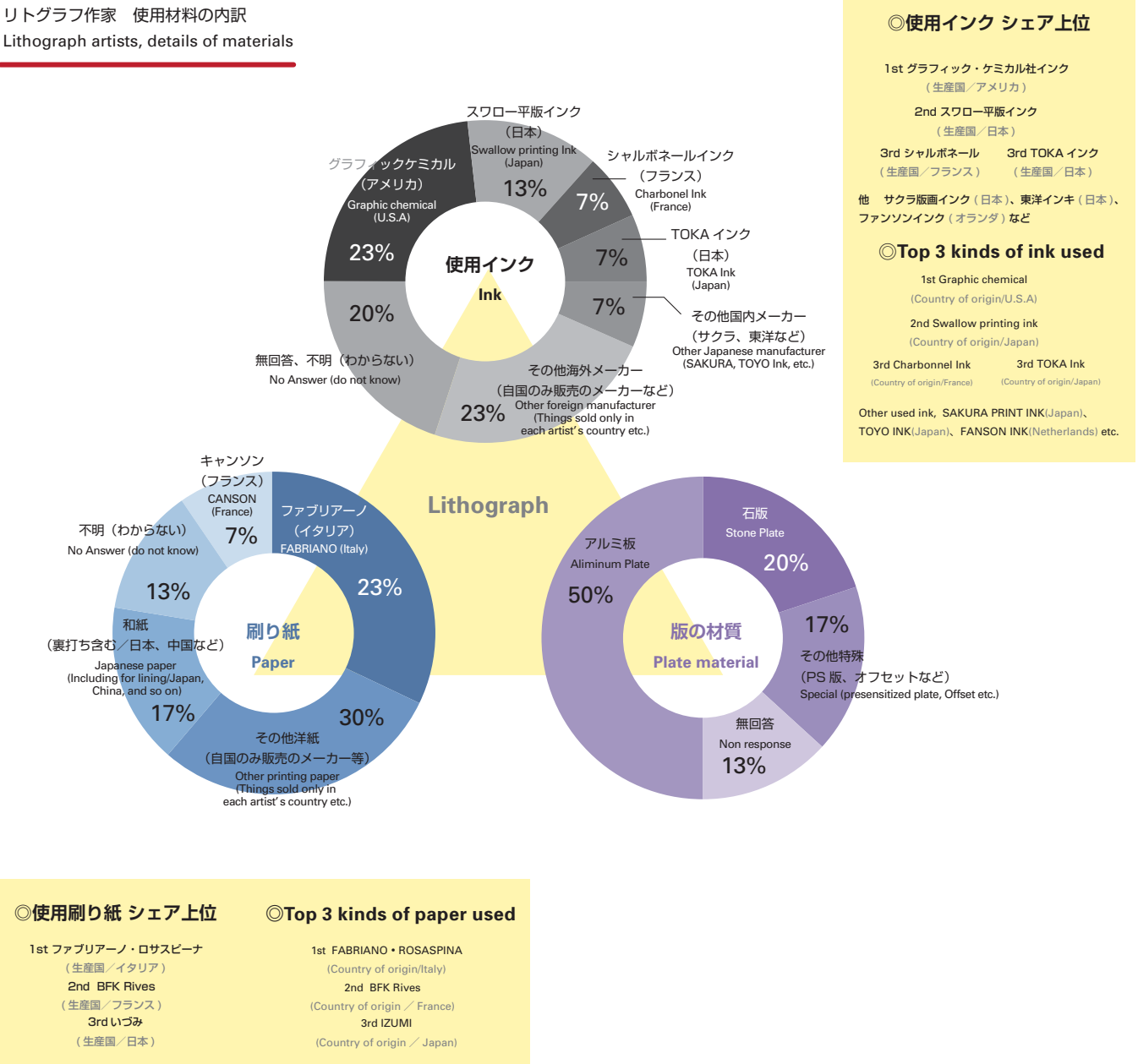


Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

リトグラフ作家 使用材料の内訳

Lithograph artists, details of materials





# 孔版作家（セリグラフなど）の材料事情

## Regarding the printmaking materials of entry serigraph artists

対象：二次審査対象となりアンケート回答者 512 名 ※孔版作家 22 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

※※We narrowed down and summarized the questionnaire results of 22 lithograph artists.

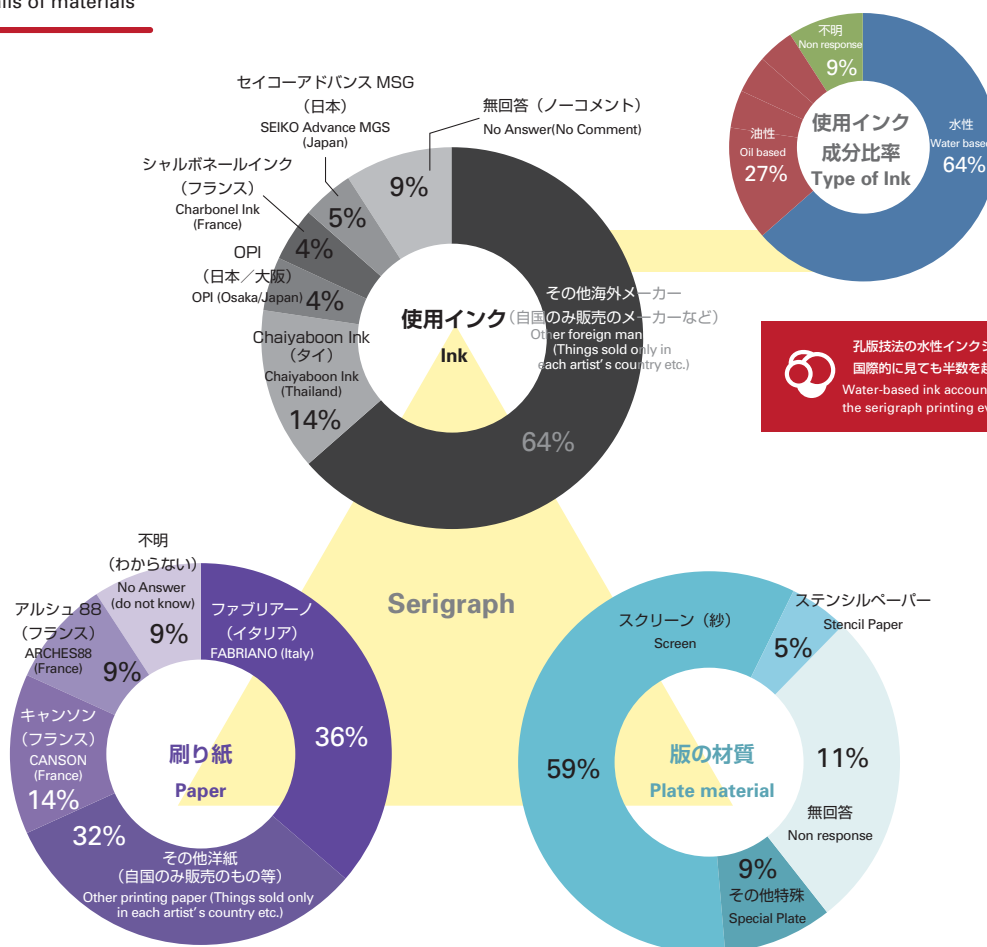


Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

孔版作家 使用材料の内訳

Serigraph artists, details of materials



孔版技法の水性インクシェアは国際的に見ても半数を超える  
Water-based ink accounts for more than half of the serigraph printing even internationally.

### ◎使用刷り紙 シェア上位

- 1st ファブリアーノ・ロサスピーナ (生産国/イタリア)
- 2nd キャンソン・エディション (生産国/フランス)
- 3rd アルシュ 88 (生産国/フランス)

### ◎Top 3 kinds of paper used

- 1st FABRIANO・ROSASPINA (Country of origin/Italy)
- 2nd CANSON・EDITION (Country of origin/France)
- 3rd ARCHE 88 (Country of origin/France)

# 混合技法作家の材料事情

## Regarding the printmaking materials of entry mixed media artists

対象：二次審査対象となりアンケート回答者 512 名 ※混合技法作家 46 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

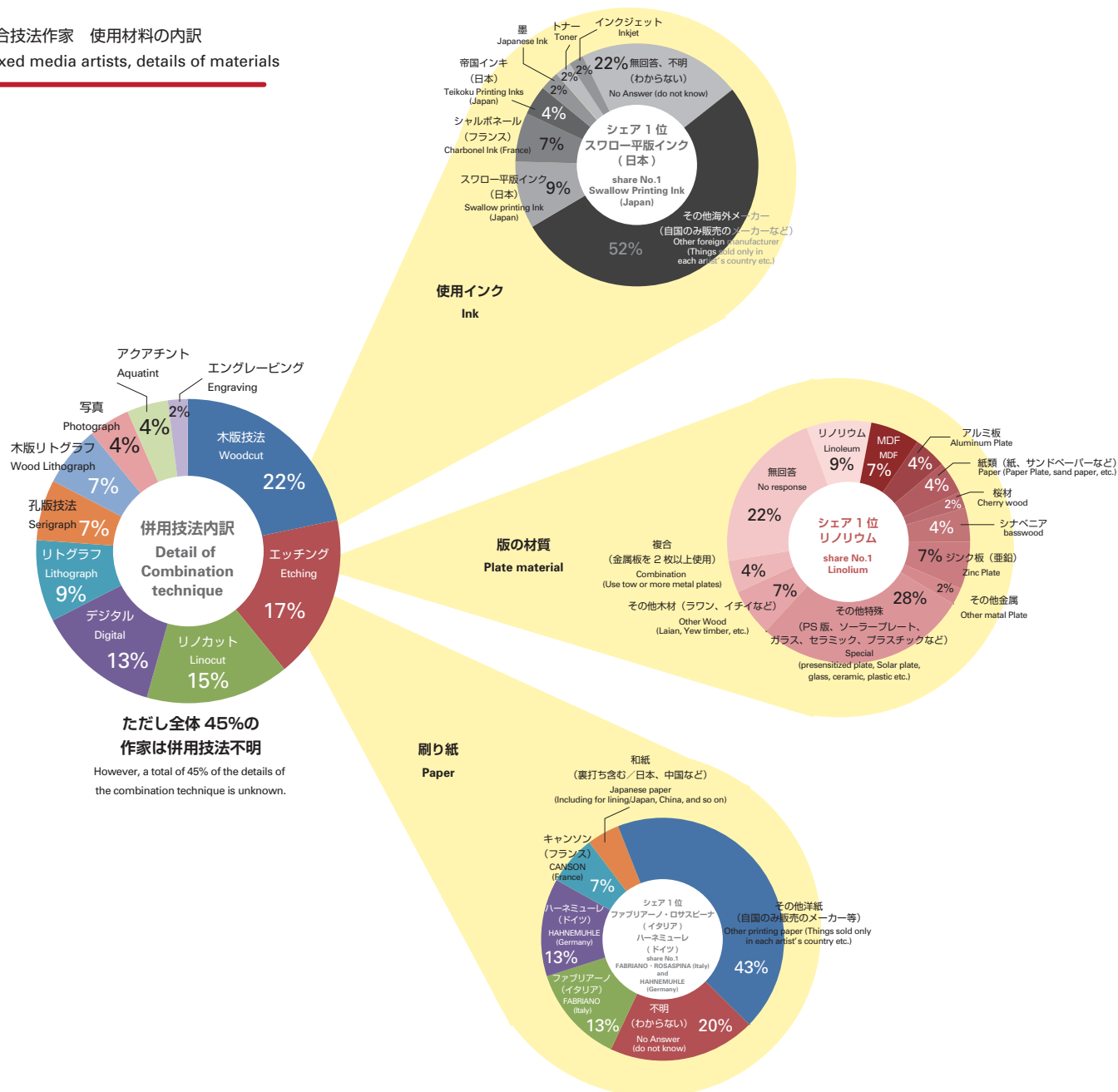
※We narrowed down and summarized the questionnaire results of 46 mixed media artists.



### Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

混合技法作家 使用材料の内訳  
Mixed media artists, details of materials



# デジタル表現作家と写真作家の材料事情

## Regarding the printmaking materials of entry mixed media artists

対象：二次審査対象となりアンケート回答者 512 名 ※デジタル表現作家 46 人と写真作家 9 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

※We narrowed down and summarized the questionnaire results of 46 digital artists and 9 photographic artists.

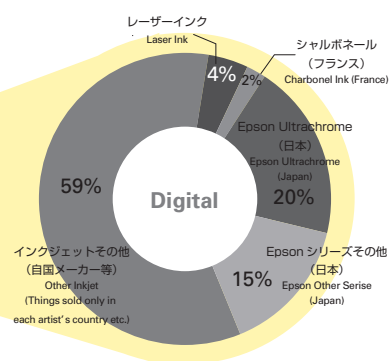
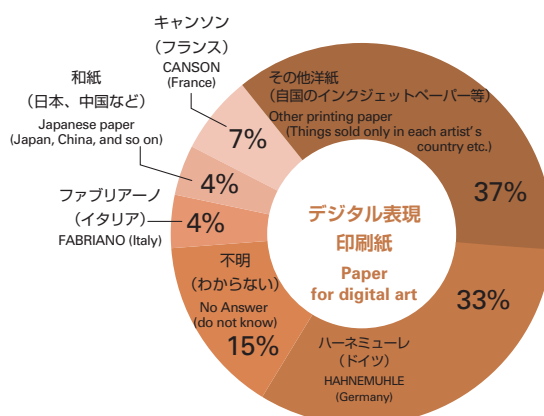


### Q. 応募作品に使用した紙、インクについて

Q. What kind of paper, ink, and were used for the work submitted?

デジタル表現作家と写真作家 使用材料の内訳

Digital artists and photography artists, details of materials

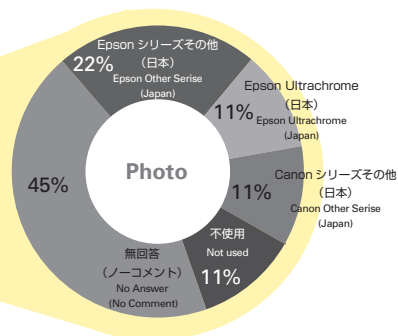
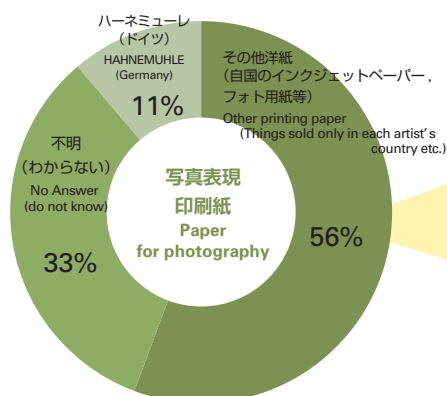


両表現ともにハーネミュレのシェアが目立った。  
なお、ハーネミュレのインクジェット用紙  
Hahnemühle Fine art paper も含む。

In both techniques, the share of  
Hahnemühle was outstanding.  
This includes Hahnemühle inkjet paper and  
Hahnemühle fine art paper.



両表現ともに Epson インクがシェア 1 位  
In both techniques, the recognition of  
the plate was dominated by software or printer.



両表現ともに「版」の認識はソフトウェア、  
プリンターによる見解が多数を占めた。  
In both techniques, the recognition of  
the plate was dominated by software or printer.



# カテゴリー外作家（その他表現技法）の材料事情

## Regarding the printmaking materials of entry artists that did not fall within any category

対象：二次審査対象となりアンケート回答者 512 名 ※その他表現技法作家 28 人に絞り集計した。

Target: 512 artists, questionnaire respondents, who were subject to the second screening

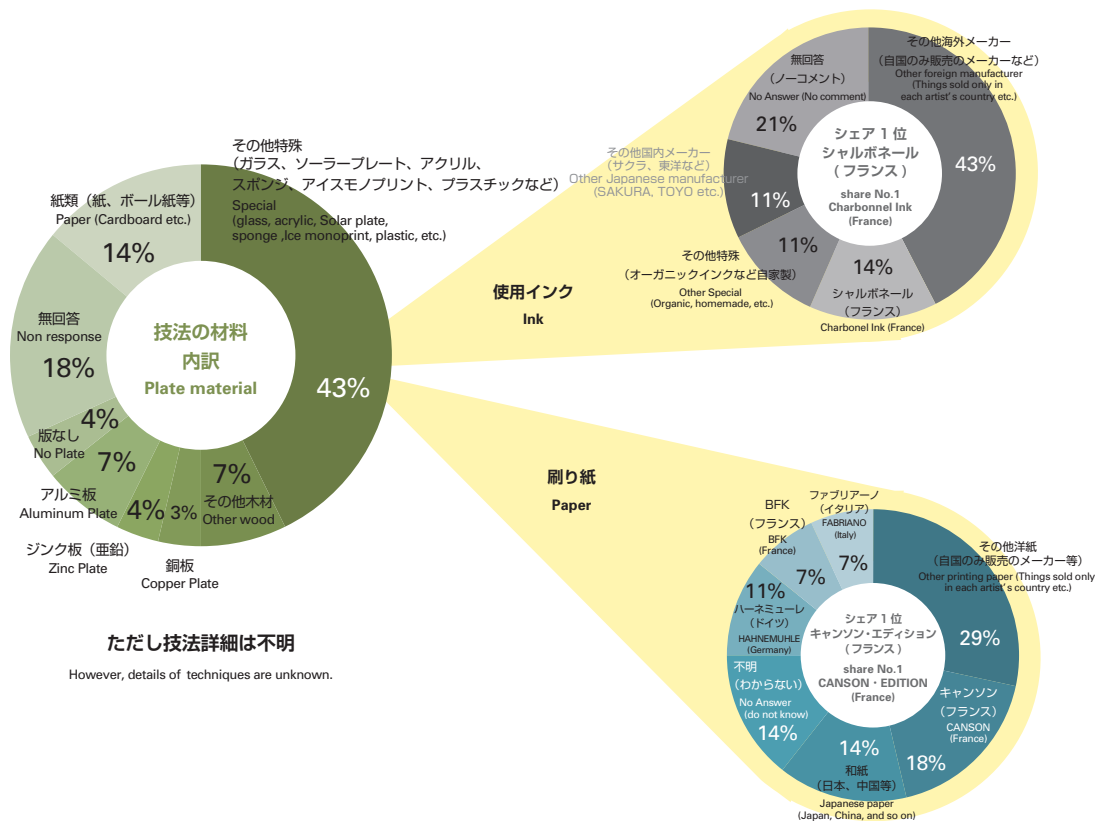
※We narrowed down and summarized the questionnaire results of 28 artists that did not fall within any of the categories.



Q. 応募作品に使用した紙、インク、版について

Q. What kind of paper, ink, and plate were used for the work submitted?

その他表現技法作家 使用材料の内訳  
Artists outside of defined categories, details of materials



主な特殊材料

ガラス、ソーラープレート、氷面を使用したモノプリント、オーガニックプリント (Plants & Honey)、プレキシガラス、プラスチックカーペット、ペインティング (モノタイプ) など

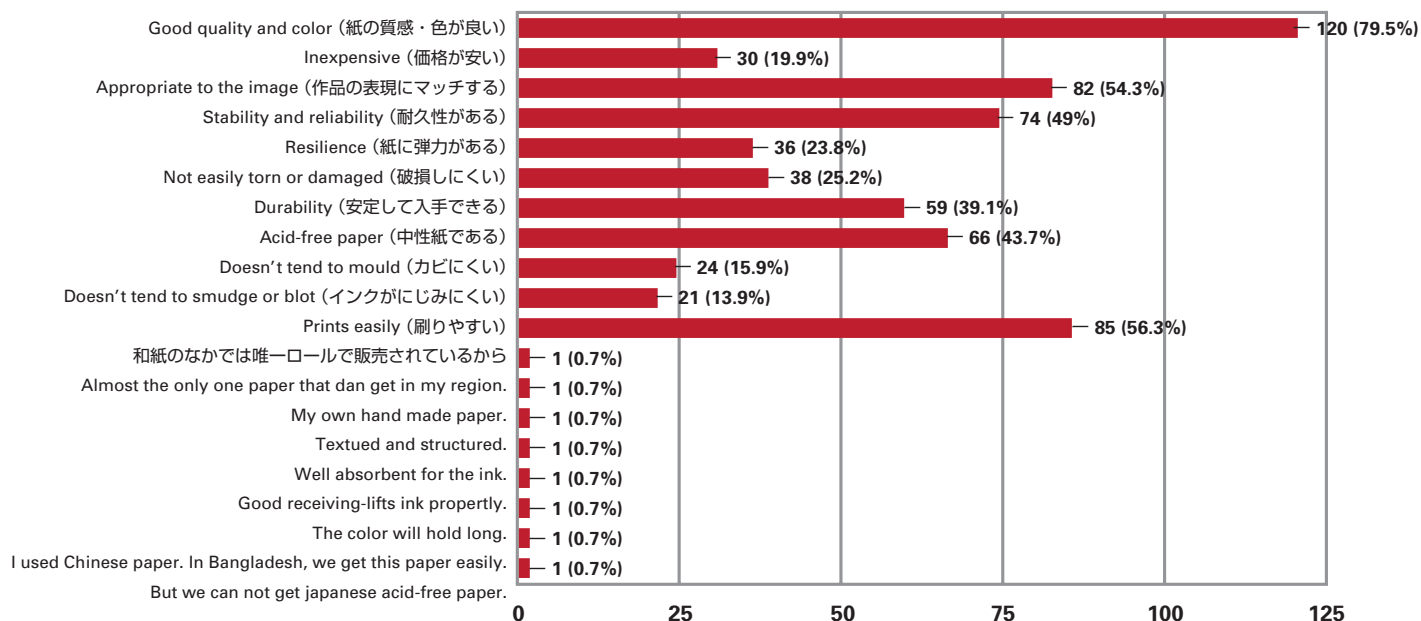
Details of special plate materials

Glass, Solar plate, Ice monprint, Organic print (Plants & Honey), Plexiglass, Plastic carpet, Painting (monoprint), etc.



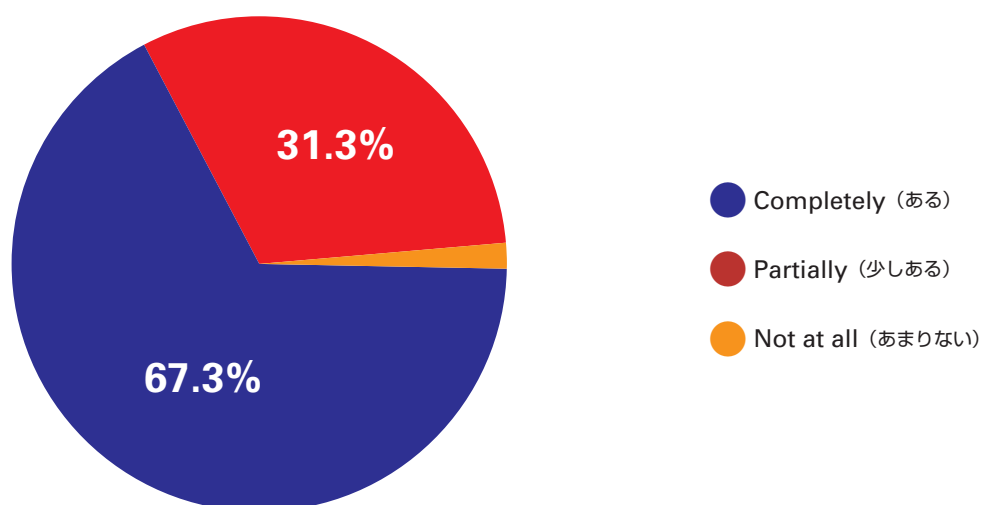
## What are you main reasons for having chosen the above paper ? (この紙を使う主な理由について)

151 responses



## Are you satisfied with the paper you are using ? (いま使用している紙に信頼性がありますか？)

147 responses



## 応募状況 Application

応募国数 94 ヶ国・地域／応募者数 1,927 名（海外 1,733 名、国内 194 名）／入選者 324 名（海外 269 名、国内 55 名）／入賞者数 19 名（海外 12 名、国内 7 名）  
Nationalities 94 Countries/Regions/Number of Applicants 1,927 (Abroad:1,733; Japan:194)/Selected Artists 324 (Abroad:269; Japan:55)/Prize Winners 19 (Abroad:12; Japan:7)

国・地域名	応募者数	入選者数
Countries/Regions	Number of Applicants	Selected Artists
Japan	194	55
China	180	19
Poland	155	33
Mexico	138	7
India	118	11
Iran	94	3
Thailand	80	19
France	51	9
Turkey	50	1
Italy	41	8
Taiwan	39	6
Bulgaria	38	10
United Kingdom	35	7
Canada	34	10
United States	34	4
Germany	30	2
Indonesia	30	4
Romania	30	3
Russian Federation	29	6
Egypt	27	1
Argentina	26	1
Australia	25	2
Ukraine	22	8
Korea	22	10

国・地域名	応募者数	入選者数
Countries/Regions	Number of Applicants	Selected Artists
Serbia	21	2
Brazil	21	4
Greece	20	2
Bangladesh	20	5
Bosnia and Herzegovina	19	2
Spain	18	4
Ireland	17	1
Croatia	15	1
Malaysia	15	2
Hungary	13	1
Belarus	12	2
Peru	12	1
Finland	10	1
Sweden	10	5
Chile	10	1
Lithuania	9	1
Portugal	9	2
Slovakia	7	1
Colombia	7	2
Latvia	7	2
Austria	7	1
Denmark	7	1
Venezuela	6	1
Czech Republic	6	2

国・地域名	応募者数	入選者数
Countries/Regions	Number of Applicants	Selected Artists
Israel	6	1
Estonia	6	2
Netherlands	5	2
Slovenia	5	1
Switzerland	5	1
Singapore	5	1
Macedonia	4	1
New Zealand	4	2
Hong Kong	4	1
Norway	4	1
Tunisia	4	0
Belgium	3	2
Moldova	3	1
Costa Rica	3	2
Puerto Rico	3	1
Macao	3	1
Cuba	3	1
Nepal	3	1
Kosovo	2	1
Montenegro	2	0
Armenia	2	0
Morocco	2	0
Lebanon	2	1
Georgia	2	1

国・地域名	応募者数	入選者数
Countries/Regions	Number of Applicants	Selected Artists
Albania	1	0
Bahrain	1	0
Dominica	1	0
Ecuador	1	0
Namibia	1	0
Pakistan	1	0
Algeria	1	1
Cyprus	1	1
Iceland	1	1
Jordan	1	1
Panama	1	1
El Salvador	1	1
Iraq	1	1
Kazakhstan	1	1
Kyrgyzstan	1	1
Syrian Arab Republic	1	1
Uruguay	1	1
Bolivia	1	1
Uganda	1	0
Kenya	1	1
Benin	1	0
Botswana	1	0
Total	1927	324

応募受付 2018 年 1 月 11 日（木）～ 1 月 25 日（木）

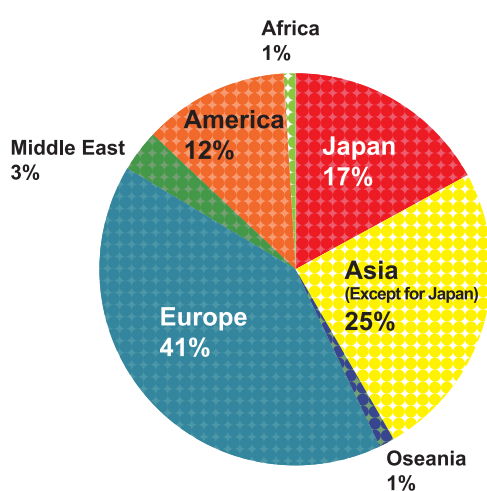
[ 応募規定 ]

- ・ 2016 年以降に制作された作品であること
- ・ 作品は 1 名につき 1 点
- ・ 作品には作者のサインとエディションを明記すること
- ・ 作品の版種・技法に制限はなし。
- ・ 作品用紙の寸法は A4 サイズ（297 × 210mm）縦横自由とし、イメージサイズは 270 × 180mm 以内とします。
- ・ 組み作品は受け付けない。
- ・ 環境を汚損したり、取扱いの困難な作品は受け付けない場合がある
- ・ 入選作品、受賞作品は多摩美術大学美術館に収蔵する
- ・ 応募はウェブサイト上の応募フォームへの入力により受け付け、一次審査は作品画像により行う
- ・ 一次通過者は選考作品を送付し実作品で入選、受賞作品の選考を行う

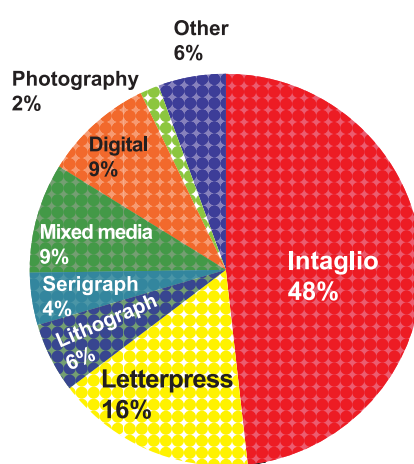
Entry period: (Thu.) January 11, 2018 – (Thu.) January 25, 2018

[Competition Rules]

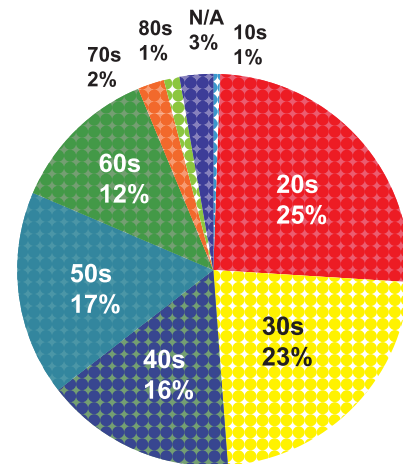
- ・ Works must have been produced in 2016 or later.
  - ・ Each person may only submit one work.
  - ・ Works must be signed and edition-numbered by the artist.
  - ・ There are no restrictions on plate types or techniques used.
  - ・ Works are to be on A4 size (297 x 210 mm) paper, horizontal or vertical, and the image size is to be no larger than 270 x 180 mm.
  - ・ We do not accept collaborative works.
  - ・ Works that soil the surrounding environment or are difficult to handle may not be accepted.
  - ・ Prize-winning works will be acquired by the Tama Art University Museum.
  - ・ The jury will screen images of the entries sent to the triennial site through the website.
  - ・ The entrants who pass the 1st screening must send the original physical prints.
- The jury will then select the award-winning works from the original prints.



出品作家の地域 (Selected Artists -Area-)



出品作家の技法 (Selected Artists -Technique-)



出品作家の年代 (Selected Artists -Ages-)



## 審査状況 Screening

**審査日時** 一次 =2018年3月14日(水)、15日(木) 二次 =2018年6月2日(土)

**審査員** 一次：大島成己(美術家・写真家)、佐竹邦子(版画家)、建畠哲(美術評論家)、古谷博子(版画家)、渡辺達正(版画家)

二次：大島成己(美術家・写真家)、岡村桂三郎(画家)、建畠哲(美術評論家)、中村一美(画家)、吹田文明(版画家)、本江邦夫(美術評論家) 五十音順／敬称略  
賞 大賞(1名) 300,000円 準大賞(2名) 100,000円 審査員賞(6名) 70,000円 美術館賞(10名) 30,000円

**Dates** 1st: (Wed.) March 14, (Thurs.) March 15, 2nd: (Sat.) June 2, 2018

**Jury** 1st: Naruki OSHIMA (artist and photographer), Kuniko SATAKE (printmaker), Akira TATEHATA (art critic), Hiroko FURUYA (printmaker), Tatsumasa WATANABE (printmaker)

2nd: Naruki OSHIMA (artist and photographer), Keizaburo OKAMURA (painter), Akira TATEHATA (art critic), Kazumi NAKAMURA (painter), Fumiaki FUKITA (printmaker), Kunio MOTOE (art critic).

**Prizes** 1. Grand-pix (1) 300,000yen 2. Semi Grand-pix (2) 100,000yen 3. Jury Award (6) 70,000yen 4. Museum Award (10) 30,000yen



大島成己(美術家・写真家)  
Naruki OSHIMA  
(artist and photographer)



岡村桂三郎(画家)  
Keizaburo OKAMURA  
(painter)



建畠哲(美術評論家)  
Akira TATEHATA  
(art critic)



中村一美(画家)  
Kazumi NAKAMURA  
(painter)



吹田文明(版画家)  
Fumiaki FUKITA  
(printmaker)



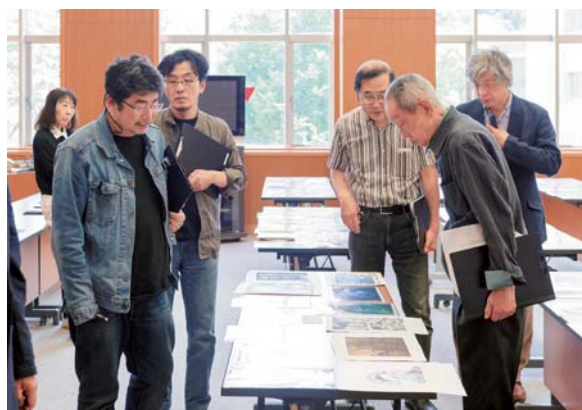
本江邦夫(美術評論家)  
Kunio MOTOE  
(art critic)



一次審査会の会場風景 1st Screening



二次審査会の会場風景 2nd Screening





## 展覧会 Exhibition

東京国際ミニプリント・トリエンナーレ 2018

2018 年 10 月 27 日（土）～ 12 月 2 日（日）

多摩美術大学美術館

東京都多摩市落合 1-33-1

主催：多摩美術大学

後援：外務省、文化庁、国際交流基金

助成：公益財団法人朝日新聞文化財団

協賛：アワガミファクトリー、文房堂、多摩美術大学校友会

Tokyo International Mini-Print Triennial 2018

Date: Sat., October 27, 2018 - Sun., December 2, 2018

Venue: Tama Art University Museum

Organized by: Tama Art University

Under the auspices: Ministry of Foreign Affairs of Japan, Agency for Cultural Affairs, Japan Foundation

Supported by: The Asahi Shimbun Foundation

Sponsored by: Awagami Factory, Bumpodo, The Alumni Association of Tama Art University



多摩美術大学美術館 Tama Art University Museum



2015 年の展示風景 Exhibition view of 2015



八王子キャンパス Hachioji campus

## 関連イベント Related Events

### ●シンポジウム

「現代における版表現の多様性とその展開」

日時：11 月 3 日（土・祝）13：00～14：00

講師：建畠哲（多摩美術大学学長）大島成己（多摩美術大学教授）

日高理恵子（多摩美術大学教授）

会場：多摩美術大学美術館 B1 階多目的室

### ●講演&デモンストレーション

「ニュー・ハイブリッドーコンピュータと版画の出会い」

日時：11 月 10 日（土）13：30～15：00

講師：久保田晃弘（多摩美術大学教授）

会場：多摩美術大学美術館 3 階シアタールーム

### ●オープン講座

「世界から見る現代日本版画ー国際版画コンクールの動向と東京国際ミニプリント・トリエンナーレー」

日時：11 月 17 日（土）13：00～15：30

講師：本江邦夫（多摩美術大学教授）

会場：多摩美術大学美術館展覧会会場

### ●たまびの版画ワークショップ

銅版画メゾチント講座

日時：11 月 24 日（土）13：30～16：30

講師：渡辺達正（多摩美術大学名誉教授）

会場：多摩美術大学美術館 B1 階多目的室

## Symposium

The Expressions of Today's Printmaking: Its Diversity and Expansion

Sat., November 3, 13:00 - 14:00

Speakers: Akira TATEHATA (President of TAU)

Naruki OSHIMA (Professor of TAU)

Rieko HIDAKA (Professor of TAU)

Venue: Tama Art University Museum, B1F

## Lecture & Demonstration

New Hybrid: The Encounter between Computer and Printmaking

Sat., November 10, 13:30 - 15:00

Lecturer: Akihiro KUBOTA (Professor of TAU)

Venue: Tama Art University Museum, 3F

## Open Lecture

Contemporary Japanese Printmaking from the World's Viewpoint:

The Trends in the International Print Competitions and Tokyo

International Mini-Print Triennial

Sat., November 17, 13:00 - 15:30

Lecturer: Kunio MOTOE (Professor of TAU)

Venue: Tama Art University Museum

## Tamabi Printmaking Workshop

### Mezzotint Workshop

Sat., November 24, 13:30 - 16:30

Lecturer: Tatsumasa WATANABE (Professor Emeritus of TAU)

Venue: Tama Art University Museum, B1F

【同時開催】

多摩美術大学 3D ミニプリント展覧会&シンポジウム  
ビヨンド・マテリアライジング



会期：2018 年 11 月 13 日（火）～ 11 月 22 日（木）

会場：多摩美術大学アートテーク 1F 101 ギャラリー

主催：多摩美術大学

協力：丸紅情報システムズ株式会社／株式会社ストラタシス・ジャパン  
慶應義塾大学 田中浩也研究室／多摩美術大学アートアーカイヴセンター

概要：2013 から 2015 年にかけて「マテリアライジング展—情報と物質とそのあいだ」が 3 回のシリーズで開催された。この展覧会は、コンピューショナルデザインやデジタルファブリケーションをテーマに、情報と物質、そして私たちの知覚や身体との関係を再定義することで、美術／デザイン／建築における新たなパラダイムシフトを宣言した。それから 3 年を経た今、この展覧会が提示した新たな造形の世界とその可能性は、現実と仮想、デジタルとアナログという区分が消滅した今日のポスト・インターネット社会とも深く関わり合いながら、ネット、デバイス、フィジカル、イメージ、オブジェクトなどの、さまざまなメディアを横断し、偏在する作品を生み出し続けている。

今回、多摩美術大学が開催する第 6 回東京国際ミニプリント・トリエンナーレと同時開催される「3D ミニプリント展覧会」は、今日のマテリアライジング技術に関連する作家約 10 名による作品展示を行うことで、レディメイドと 3D プリント、あるいは複製とソースコードが交錯する、ハイブリッドな芸術作品や芸術概念の可能性を紹介する。同時に、展覧会のテーマや展示作品の意味をさらに深く掘り下げていくために、展示作家を含むシンポジウムを開催し、広く議論の場を設ける。将来的には、データのオンライン登録による、3D プリント作品のオープン・コンペティションの可能性を検討していきたい。

展覧会企画：砂山太一・谷口曉彦・久保田晃弘

招待作家（順不同）：永田康祐・山形一生・渡邊朋也・関真奈美・玉木晶子・砂山太一・谷口曉彦・久保田晃弘・坂本千彰 他

シンポジウム

2020 年—物質・知覚・情報

2018 年 11 月 16 日（金）17:00 ～ 19:00

会場：多摩美術大学アートテーク 2F 201-202 ギャラリー

メンバー：久保田晃弘（モデレータ・多摩美術大学教授）  
谷口曉彦（多摩美術大学講師）  
砂山太一（京都市立芸術大学特任講師）  
永田康祐（多摩美術大学非常勤講師）

Tama Art University 3D Mini-Print Exhibition and Symposium 2018  
Beyond Materializing

Exhibition period: November 13, 2018 (Tue.) - November 22 (Thu.)

Exhibition venue: Art-Theque Gallery 101, Tama Art University

Organizer: Tama Art University

In cooperation with: Marubeni Information Systems Co., Ltd., Stratasys Japan Co., Ltd., Hiroya Tanaka Laboratory, Keio University

Concept

From 2013 to 2015, Materializing Exhibition I, II and III were held in Tokyo/Kyoto. This exhibition series declared a new paradigm shift in art/design/architecture by redefining the relationship between information and matter, perception and body, with the theme of computational design and/or digital fabrication. Three years later, this exhibition presents the world in its new form and its possibilities, a post-internet society in which the clear divisions between the virtual and the real, digital and analog, have disappeared, a variety of artworks that traverse a wide range of media—online, device-based, physical, images, objects, etc.

"3D Mini-Print Exhibition and Symposium", to be held in parallel with "The 6th Tokyo International Mini-Print Triennial" at Tama Art University Museum, invites approximately 10 artists whose practices relate to today's materializing technology, exhibiting artworks and introducing the possibilities of hybrid artistic works and concepts whereby ready-made and 3D-printed objects, editions and source code, inevitably collide. At the same time, in order to explore the meanings of the exhibition theme in more depth, we are holding a wider discussion. In the future, it is our hope to consider the possibility of an open competition for the Tokyo International 3D Mini-Print Exhibition by means of online data submission.

Organizers

Taichi Sunayama (Specially Appointed Lecturer, Kyoto City University of Arts)

Akihiko Taniguchi (Full-time Lecturer, Tama Art University)

Akihiro Kubota (Professor, Tama Art University)

Artists (INPO)

Including Tomoya Watanabe, Akihiko Taniguchi, Kosuke Nagata, Issei Yamagata, Taichi Sunayama, Akihiro Kubota, Manami Seki, Akiko Tamaki, Chiaki Sakamoto,

Symposium: Matter, Information and Perception 2020

Date: November 16 (Fri), 2018 17:00 - 19:00

Venue: Art-Theque Room 306, Tama Art University

Members

Akihiro Kubota (Moderator), Taichi Sunayama, Akihiko Taniguchi and Kosuke Nagata (Part-time Lecturer, Tama Art University)



アートテーク arttheque

TOKYO INTERNATIONAL MINI PRINT TRIENNIAL ARCHIVES

TOKYO 国際ミニプリント・トリエンナーレ in SAPPORO

—トリエンナーレ 2015 巡回展—

2017 年 1 月 18 日（水）～ 1 月 30 日（月）

札幌市 JR タワー プラニスホール

主催：多摩美術大学 札幌駅総合開発株式会社

協賛：新日本造形株式会社、株式会社文房堂



関連企画

- 公開対談 / 国際展と日本の版画  
- 東京国際ミニプリント・トリエンナーレの軌跡 -  
講演者：建畠哲（多摩美術大学学長）  
渡辺達正（多摩美術大学 版画 教授）
- デモンストレーション / 浮世絵を作ろう  
講師：古谷博子（多摩美術大学 版画 教授）
- ギャラリー・トーク / 作品解説  
解説者：小林敬生（多摩美術大学名誉教授）

TOKYO International Mini Print Triennale in SAPPORO

2017 1.18 wed-1.30 mon

SAPPORO City (in Hokkaido/Japan) JR TOWER PLANIS HALL

Organized by Tama Art University,

Sapporo Station General Development Co., Ltd.

Sponsored by Bumpodo, Shin Nihon Zokei Co., Ltd.

Related events

Public talk / International Exhibition and Japanese prints

- The trajectory of Tokyo International Mini Print Triennale -

Speaker : Akira Tatehata (President, TAU)

Tatsumasa Watanabe (Professor, TAU Department of printmaking)

Demonstration / Let's make an Ukiyo-e

Lecturer : Hiroko Furuya (Professor, TAU Department of printmaking)

Gallery Talk / Work explanation

Commentator : Keisei Kobayashi (Emeritus Professor, TAU)





# The 6th TOKYO INTERNATIONAL MINI PRINT TRIENNIAL 2018



## 展覧会カタログ

主催	多摩美術大学
主催者代表	藤谷宣人
実行委員長	古谷博子
運営委員	大島成己 大矢雅章（事務局長） 佐竹邦子
システム制作	黒田雄紀 村穂秀児
展覧会委員	小林宏道 淵田雄
後援	外務省／文化庁／国際交流基金
協賛	アワガミファクトリー
助成	公益財団法人 朝日新聞文化財団 株式会社 文房堂 多摩美術大学校友会

Organized By	Tama Art University
Organizers Represented By	Nobuto FUJITANI
Chairman Of Executive Committee	Hiroko FURUYA
Administrative Committee	Naruki OSHIMA Masaaki OYA Kuniko SATAKE
Application System	Yuki KURODA Shuji MURAHO
Exhibition Committee	Hiromichi KOBAYASHI Takeshi FUCHIDA
Patronized By	Ministry of foreign Affairs, JAPAN Agency for Cultural Affairs, JAPAN The Japan Foundation
Supported By	Awagami Factory
Assisted By	THE ASAHI SHINBUN FOUNDATION Bumpodo The Alumni Association of Tama Art University

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集計協力	更級真梨子 細田恭子
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