

P R I N T M A K I N G
I N T H E
E X P A N D E D F I E L D
A
R E P O R T

*Definition? Theoretical? Authentic? Original? Historical? Multiple?
Non Multiple? Artist-book? Non Artist-book? Print? Non print?
Sculpture? Non sculpture? Object? Non object,
In-between the In-betweens?*

Printmaking in the Expanded Field

Printmaking in the Expanded Field took place at Oslo National Academy of Arts september 15-18th, 2015. The seminar took 5 years to develop and was initiated by professor Jan Pettersson, head of the Printmaking Department, at the Department for Art and Craft at The Oslo National Academy of the Arts and in collaboration with Trykkeriet in Bergen and Päivikki Kallio, Professor of Printmaking at the Finnish Academy of Fine Arts, Helsinki Finland..

The aim with this 4 day seminar was through invitation of a number of prominent artists, theorists, curators and museum representatives on a global basis to discuss the situation of printmaking today out from the tradition, the theoretical aspect, the historical and what is happening and can happen on the global arena in the future. With " Printmaking in the Expanded Field " we want to create a focused seminar with the Nordic field as the primary impact. Our Nordic Institutions of education has a common cultural platform which creates an excellent base for the further development of the media also in an international context.

The following speakers were invited and took part in the seminar:

Päivikki Kallio, Artist/Professor of Printmaking at the Finnish Academy of Fine Arts, Finland , Sofie Dederen , Director Frans Masereel Centrum,Belgium, Nina Bondeson, Sweden, Artist former professor at HDK, Sweden, Eli Okkenhaug, Chief Curator, KODE Art Museums of Bergen, Norway, Svend-Allan Sörensen, Artist, Denmark, Carlos Capelan, Artist & Professor, Uruguay/Sweden, Breda Skrijanec, Curator, Slovenia, Thomas Kilpper, Germany, Artist & Professor at Bergen National Academy of Art and Design, Norway, Ruth Pelzer, Artist, Theorist / Doctor of Philosophy and lecturer in Visual Culture in the School of Art at Edinburgh College of Art, The University of Edinburgh, United Kingdom/Germany, Susan Tallman, USA, Editor- in-chief of Art in Print, Author the Contemporary Print, Adjunct Associate Professor, Art History at The School of the Art Institute of Chicago, USA, Jenn Law, Artist , writer and researcher, Canada, Miler Lagos, Artist, Colombia, Margaret A. Miller, Professor and Director Graphicstudio/ University of South Florida, USA , Andrew Raftery, Artist/Professor printmaking RISD, USA, Sarah Suzuki, USA, Associate Curator in the Department of Prints and Illustrated Books at The Museum of Modern Art, New York,USA, Victoria Browne,Artist/Director Kaleid Editions, London,UK and Associate Professor Printmaking and Drawing at KHiO, Max Schumann, Associate Director of Printed Matter Inc, USA,

During the last 20 years there has been a large number of exhibitions across the Nordic boarder lines together with that teachers within the media have visited their neighbours to do workshops and exchange knowledge to groups of students and colleagues. We are of the opinion that this seminar will be able to collect and systematize our resources and at the same time continue the development within the field also in an international perspective. The way to pair up concepts like originality and repetition, singularity and multiplicity, reproducible and unique, falsified and authentic, copy and original (as Rosalind E. Krauss points out 1) involves central aspects of contemporary culture. Modern man has in many ways an identity split between the serious depth of the past and the seductive surface of the contemporary. The printmaking medias often chameleon-like and imitating properties has the capability to precisely express, the ambivalence, the fusion and the sharing of our culture. A number of the artists mentioned below share this perspective. Printmaking is a very strong player within today's contemporary context. Often we do not relate certain things to printmaking but the fact is that it is highly present. Artist like Gardar Eide Einarsson works with print-related painting and other objects. The last few years the print has surfaced in different constellations at the large Biennials and other art events around the world. At Documenta 13, 2012 the following projects were shown: Marc Dions Xylotek, an installation of engraved books of wood from the 1700's; Toril Johannessens Extraordinary Popular Delusions a series of silkscreens; Emily Jacirs billboard installation with texts from Jewish National Library Jerusalem Jewish National Library Jerusalem Ida Appelborg presents a selection of personal texts in the form of printed catalogues, Xerox-copies and posters. Paul Chans volumes-incompleteset small paintings on un-read books; Michael Rakowitz installation Stone books consisting of engraved books in stone together with fire damaged books from the bombing of Fridericianum in Kassel in 1941 and Andrea Büttners classical installation with woodcuts in Neue Galerie.

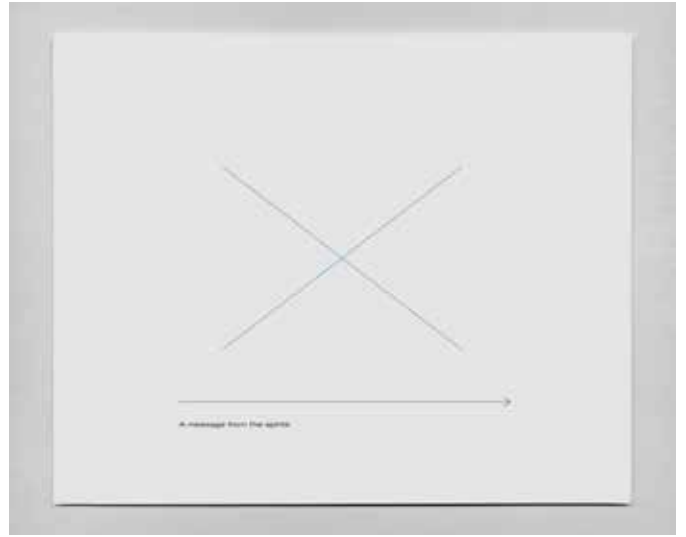
Intensions

Today in our visual culture the presence of printed materials is so obvious that it is more or less unnoticed. It is not the result of a craft but points to a form of dissemination. The result is what we call print which derives from the act of printmaking but does not pertain dissemination.

Printmaking in the expanded field occurs as soon as we start to question tradition and art history together with



Marc Dions, Xylotek



Toril Johannessen ,Extraordinary Popular Delusions



Emily Jacir , billboard installation



Ida Appelborg, offset tryckta kataloger,kopier och affischer



Thomas Bayles, projekt One of whom



Geoffrey Farnes, Leaves of Grass



Oslo National Academy of the Arts september 2015

the problematic of the set criteria that modernism founded. The radical changes within the field of printmaking the last 20 years have totally changed the approach towards the media. Printmaking is now an art form that expands into sculpture, performance, clothes, installation, the commercial aspect, cyberspace, artist books, multiples, 3D prototyped objects/prints, ready-mades, newspapers etc. The result is a cross pollination which in its turn points to the total reflection of today's contemporary art.

How does this affect the historical aspect of the memory of printmaking? How will it affect the future of prints? Is the expanded field perceived as a threat or as a possibility? Will it help to re-configure the traditional aspects of it?

Delimitations

The Print has played a significant role within the Contemporary art and yet from the 20th century up to the present days it has usually not been properly included or represented in the theoretical discussions concerning its significance and paradoxical yet leading role in the art field. Art historian Kathryn Kramer points to the lack of both the historical writing of printmaking (apart from the chronicles of a technical nature) and a neglect of the medium in art theory and criticism.-The Walter Benjamin's essay *The Work of Art in the Age of Mechanical Reproduction*, is often quoted, often misunderstood. It has come to constitute practically the main theoretical reference or base for research and writing about print. -Michael Kimmelman postulates in total contradiction to Walter Benjamin that "in the next millennium, the allure of the original will increase, not decline, and in direct proportion to the availability of reproductions. Too often at printmaking conferences and seminars didactic information is offered together with a display of matrixes and tools as a surrogate or replacement of the fundamental contemporary scene and discussion around what the contemporary printing media really is.

Columbian curator Jose Rocca says "Printmaking is a tool, and a powerful one at that. But only by acknowledging that its intrinsic qualities make it ideal for saying something that cannot be said equally well in other media can print be reclaimed from technique-as-content and be understood as content through technique". Why leave an imprint? This is a question seldom asked by printmakers. Printmaking, for many, remains concerned solely with technique, a medium focused on the how and not the what. The craft aspect of printmaking has often made this obscure.

Many printmakers define themselves through the media "I print therefore I am". Print is but one of the tools available that art has at its disposal for achieving a result. The Cuban curator and critic Gerardo Mosquera notes the following, "Our 'artistic' print posits a contradiction: it is a reproductive medium that self-limits its reproductive

possibilities. Preoccupied with defining the realm of printmaking exclusively from a technical standpoint, print-makers have indeed printed themselves into a proverbial corner.

New Insight and Artistic result

Another fact related to certain aspects of printmaking which cannot be overlooked, is the presence of the digitally printed image which has transformed print into a neutral, massive and democratised term. Art today is characterised by the fact that it employs and combines knowledge from several different fields; works of art are crossing traditional boundaries and utilizing new and different effects. Knowledge that was previously reserved for specialists in one particular discipline is now accessible to artists from all disciplines. This consolidates the way for new artistic idioms based on a large range of competence in the field of print.

The Context of the seminar

Print implies a shift from the optical to the haptic, from a purely visual regime to the centrality of the physical act of transferring a trace by direct contact. Printmaking shares photography's status as index of a physical referent. But unlike photography, which is literally "an emanation from the referent," as Roland Barthes pointed out, an imprint acquires its indexical quality by contiguity: one surface is in physical contact with another. French philosopher and art historian Georges Didi-Huberman posed a number of key questions in his essay published in conjunction with the exhibition *L'Empreinte* at the Pompidou Center in 1997. In that show, and its resulting catalogue, Didi-Huberman exhibited an understanding of the heuristic quality of imprinting, stressing its process over its results. In a later work, he extended his inquiry into the medium, exploring the motivation behind the prevalence of print for modern and contemporary artists.

After that the chock of the digital advent has calmed down an overbuilding crosspollination has occurred within the media which in its turn has normalized and become part of the concept of printmaking. It is this aspect that is in front of us when we in our contemporary society bring up the discussion around print and its accelerating advent into the contemporary art scene on a world wide basis. As Judith Hecker, Assistant Curator of Prints at MoMA, has remarked: Installation, performance, and video art, photography, and new-media technology (including digitization, virtual reality, and the internet) have expanded artistic vocabularies, and artists are increasingly drawn back to the printed series because it enables further exploration into the multiple, developmental, and spatial structures of these other mediums.

Printmaking in the Expanded Field took on the following 6 topics listed below to be discussed.

- Visual delight and collapsing strategies
- Contemporary Constituencies of print
- Print in public space
- The expanded field
- Leaving an imprint
- Dissemination of knowledge

There are 2 main project strands:

1. The Seminar, consisting of lectures and discussions.

In putting together the seminar the following work methods have been used:

Close study of previously made seminars and the relation of their contexts. This is based on both actually having been a participant and also by studying broadcasted seminars on the internet and listening to Pod casts. This ensures the direction of the platform for the seminar.

In depth study in selecting lecturers which are a selection of artists, curators, theorists, professors, art directors, print directors and museum representatives.

All participating 17 lecturers had been contacted by email during May and June 2014. The email consisted of an invitation to the seminar and a flyer .

The seminar was open to a larger audience and situated in the schools theater.

The seminar was advertised on KHiO's website where one could register for it.

The seminar ran over 4 days, starting with Day 1. registration at KHiO's reception area 11.00 -15.00 then Guided Tour of KHiO 12.30 & 14.00, followed by opening of the seminar at 16.00, at 16.45 the Opening Panel start, then panel discussion at 18.15, then drinks, food and mingle at 19.15. The following 3 days consisted of lectures from 2 panels wednesday and thursday and the closing panel on friday were **Her Majesty Queen Sonja of Norway joined us**. The seminar finished with drinks, food and mingle at 19.00 hrs the friday evening.

The participating lecturers were divided up in 6 panels. Each panel consists of 3 lecturers and had been given a theme (see context) and a moderator. In preparing for the seminar it was the job of the moderators to coordinate his or her panel. Each panel member had 25 minutes at their disposal. After each panel presentation was finished it is closed with a panel discussion. In between each panel there were ample time for lunch. The seminar closed on the 4th day with drinks, food and mingling.

2. Output from lecturers were collected in the form of abstracts, full lecture, video and audio recordings was streamed live over the internet during the seminar days. Furthermore the texts will be published in the form of a publication. The recordings of the seminar are put up on the schools you.tube link on the web.

The main target group of the seminar "Printmaking in the expanded field" were the higher art educations in Denmark, Norway, Finland, Iceland and Sweden – staff and students, other staff members of the Kuno organizations, the national print organizations in Scandinavia their boards and members and artist interested in the media. The invitation were be sent out as soon as the necessary funding had been cleared. The first invitation contained information regarding the date, location and price for arrangement. The second invitation was a reminder containing sign up information and detailed program for the seminar as well as recommended accommodations.

Seminar participants payed themselves for travel and accommodation. The seminar was affiliated with KHiO canteen concerning lunch for lecturers.

In addition to all the above-mentioned organizations, the seminar was advertised in, Swedish Grafik Nytt, Printmaking today, England and Art in Print, USA.

Furthermore the seminar was highlighted and communicated the following ways:

1. Through the KHiO website
2. Through communication with a flyer by email to all printmaking societies in Scandinavia.
3. Through communication with a flyer by email to all printmaking societies in Europe and the rest of the world.
4. Through advertising in various Print and Art magazines
5. Through Face book
6. Through the project managers and the staff groups contacts
7. Through the lecturers' contacts
8. A publication from the seminar will be put together consisting of an introduction by the project manager the full lecture with text and images from each of the invited lecturers.

Note1. Concerning this there will be sent in a separate application for funding to produce a publication from the seminar.

9. The seminar was recorded both with video and audio and was uploaded on the internet. All the 4 seminar days can be seen on youtube.

Day 1: <https://www.youtube.com/watch?v=VxWmtla-yK8>

Day 2: <https://www.youtube.com/watch?v=XFoa6ewsB34>

Day 3: <https://www.youtube.com/watch?v=GOhAWmGS7hA>

Day 4: <https://www.youtube.com/watch?v=-Cv7MPwG67s>

The Seminar received funding from the following Institutions:

KHiO, FOU funding for seminar	200 000 kr
Nordisk Kulturfond	250 000 kr
Bergen Kommune	30.000 kr
Norske Grafikere	40 000 kr
External Participants	100 000 kr
Printmaking and Drawing department, at KHiO	50 000 kr
.....	
Total	670 000 kr

Erhållna KU medler på 200.000 kr till seminaret Printmaking in the Expanded Field har blivit brukt till: 17 föreläsare á 12.000kr= 204.000kr

Project Manager:

Professor Jan Pettersson, head of the printmaking department at KHiO. Pettersson is an artist/printmaker working with printmaking in the expanded field as his current KU/FOU research project and other print projects within the field. His current projects deal with the field of photography especially the objectivity of photography within the print media. This has been done through in-depth research within different areas through the development of art projects. His recent research takes on the expanded field of printmaking and he has earlier published his research "Photogravure an Archaeological Research" at KHiB 2007 when he was affiliated with KHiB as Associate Professor 1995-2007. Pettersson has also held the position as Dean at the Academy in Bergen, built up and been head of the printmaking department, he has also been on KHiB's board, been the head of the board for the Norwegian Printmaking society 2009 -12. Pettersson is also former director of and initiator of Trykkeriet Centre for Contemporary print. During the build up of Trykkeriet he collected almost 3,5 million kr for the project from among other Bergen Kommune, Norsk kulturråd, Hordaland Fylke, Norske Grafikere .

Partners:

Päivikki Kallio, Professor of Printmaking at the Finnish Academy of Fine Arts, Helsinki Finland. Kallio is a Helsinki-based visual artist and printmaker. For a printmaker, she works with very unusual media: video, sculpture, plaster, plexiglass, sandblasting, copper sheets, and mirrors. She experiments with the foundations and borders of printmaking by working with such different. Kallio has studied at the University of Helsinki, the Eesti Riiklik Kunsti-instituut and the University of Art and Design Helsinki. Since 2010, she has worked as a professor at the Academy of Fine Arts Helsinki, teaching printmaking. Kallio has exhibited her works extensively in Finland, Europe, the United States, and Canada . The print in her work may be found as a shadow or reflection on the wall or printed or sandblasted on different surfaces.

<http://www.elisanet.fi/paivikki.kallio/in%20English.html>

<http://www.kuva.fi/en/studies/professors/paivikki-kallio-printmaking>

Asbjørn Hollerud , Director at Trykkeriet Centre for Contemporary print ,Bergen. Asbjørn Hollerud is the director and co-founder of Trykkeriet – Center for Contemporary Printmaking in Bergen. Every year, Trykkeriet invites 5 contemporary artists to produce and exhibit a whole new body of works. The center also offers several printmaking courses for children, designers and artists, as well as editioning in various printmaking techniques. Trykkeriet receives generous annual funding from the Municipality of Bergen and Norwegian Arts Council. Hollerud holds an MA inArt from The Bergen Academy of Art and Design (2007) and BA in Art (2001) from The Northwestern University in Minnesota. He also has a teaching degree from Stord College (2009). Hollerud's own artistic work involves printmaking, sound, sculpture, computer animation, photography and installation. Thematically, Hollerud's work looks at subjects such as mass production, identity, gaming and gambling. Visually, his work is often very colorful in an rather hysterical and addictive manner. Hollerud has held solo shows at galleries such as Hordaland Art Cen-

ter, Trykkeriet and Swedish Printmakers gallery. He has also participated in group shows at Norwegian Printmakers Gallery, Bergen Kunsthall, Bergen Art Museum (KODE), Preus Photo Museum, Douro Print Biennial in Portugal and Graphica Creativa in Finland.

Rita Marhaug, is a freelance artist and former Professor in printmaking at Bergen National Academy of Art and Design (KHiB). She was born in Bergen, Norway in -65. She holds an MA in fine art from Bergen Academy of Art and Design (-89) and a BA in history of art from the University of Bergen, UiB (-96). Until August -13 she worked as professor at KHIB, Dept of Fine Art. Since the early -90's she has participated in a great numbers of solo- and group exhibitions and performance festivals both in Norway and internationally. Important tools of expression are printmaking, drawings, photo, artist books, video and performance. In parallel with own art praxis and teaching at KHiB, she has also held a number of positions in other organizations. She has been a board member of Norwegian Visual Artists, NBK (2001-07), Chairman of Hordaland Art Centre, HKS (2009-11) and employee representative on the board of KHiB (2010-13). Today she is Chairman of the Member Organization Performance Art Bergen.

Moderators: Holger Koefoed ,Theorist/Art Historian, Olga Schmedling/Art Historian, Theorist, Associate Professor, KHiO, and Theodor Barth, Theorist, Professor, KHiO Norway

Number of Participants at the seminar:

Lecturers & Moderators total 20 ,

Norway 4, Sverige 2, Germany 1, Finland 1, Belgum 1 England 2, Denmark 1
Canada 1, Slovenia 1, Colombia 1, USA 5

Internal, Staff, Students KHiO totalt 72t

External Participants total 110

Norway 40, Sweden 17, Finland 25, Canada 1, Portugal 1, Spain 1, Croatia 5, Estonia 1, England 1, Bosnien Herzegovina 1, Holland 1, Special guests Her Majesty Queen Sonja of Norway with assistants 5, Other special guests 5

Respons from lecturers and external participants at the seminar

Margaret Miller Lecturer Panel 5

Dear Jan and Holger,

Thank you for inviting me to participate in your seminar. It was most exciting to see your state of the art facility and to meet new artists and scholars.

I am very pleased to have been introduced to artists that I did not know.

I look forward to hearing more about your proposed publication of the papers developed for your seminar.

I have been in the air most of the day- Oslo- London- Philadelphia and now Tampa in about 15 minutes!

Congratulations on organizing a great seminar.

Best

Margaret

Margaret A. Miller

Professor and Director

Institute for Research in Art

Contemporary Art Museum | Graphicstudio

3702 Spectrum Blvd., Suite 100, Tampa, FL 33612

813.974.3503 813.974.2579 (fax)

<http://www.ira.usf.edu/>

Thomas Kilpper Lecturer Panel 3

Dear Jan and to all of your team,

Congratulations and thank you too - it was an enormous undertaking you managed to do, I am looking forward to the publication.

I hope the students gain from it. all the very best

yours Thomas

Ruth Pelzer Montada Lecturer Panel 3

Dear Jan,

THANK YOU and everybody who made the seminar possible!

It was superbly organised and structured (enough time in between sessions to be able to converse more informally with various people, including the students, yet each 'chunk' was also substantial to allow for depth). The 'composition' of each panel ensured that different perspectives were covered, yet the carefully selected, varied backgrounds and practices of panel members also complemented and enriched each other. The mix between participants and speakers from Nordic countries (I include myself here) and international speakers was also very well chosen. The symposium certainly has inspired my confidence in the strength and vibrancy of the field of graphic arts and its future. Thank you Olga, Theo and Holger for stimulating discussion and keeping the show going.

And, not to forget the super food and drinks. And - throwing a queen into the bargain. (Sorry, I meant to say it was a great pleasure and bonus to learn that the Queen of Norway is such an active supporter of printmaking.)

The Youtube recordings are fantastic too – and of great quality (even though it means one's hums and haws are all faithfully recorded).

All the best to all of you, greetings from Scotland,

Ruth

Dr Ruth Pelzer-Montada

Lecturer in Art and Visual Culture

School of Art

Edinburgh College of Art

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Lauriston Place

Edinburgh EH3 9DF

Tel: 00441316515884

email: r.pelzer@ed.ac.uk

Webpage: <http://www.eca.ed.ac.uk/school-of-art/ruth-pelzer-montada>

Nina Bondeson Lecturer Panel Lecturer Panel 1

Hej Jan,

tack igen för ett väldigt intressant seminarium!

Hälsningar! // Nina

Nina Bondeson

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43169 Mölndal

+46 709 534918

ninabondeson.se

ramverk.se/vardagsbilder/nina

artadoptees.wordpress.com

Breda Sckrjanek Lecturer Panel 3

Dear Jan,

Thank you for all. I think it was the best symposium of a kind that I have ever attended. All panels were good, some excellent. I enjoyed and I have learned something to.

I will order a book, so I will send you scan when I will have ability to make it.

Thank you again and keep in contact!

Breda

Eli Okkenhaug Lecturer Panel 2

Kjære dere,

Takk for at jeg fikk være med på denne spennende reisen i Printmaking in the Expanded Field. Det var svært inspirerende dager med mye faglig påfyll og ikke minst veldig hyggelig sosialt samvær. Takk Jan for å jeg ble invitert i dette gode selskap og du har gjort en formidabel jobb. All ære til deg. Takk Theo for at du var en så fin moderator og takk også til Holger og Olga for fine dager.

Alt godt.

Hilsen Eli

vennlig hilsen/best regards

Eli Okkenhaug

Konservator/Curator

KODE

Tel + 47 53 00 97 47

Mobil: + 47 456 01 855

Kodebergen.no

Susan Tallman Lecturer panel 4

Dear Jan,

Thank you so much for putting together such a terrific event. It was a pleasure to participate and to see all the exciting work that is being done in so many places.

I hope you can now enjoy a bit of relaxation!

All best,

Susan

Gill Saunders Senior Curator (Prints) external participant

Dear Jan

Many thanks for organising such a diverse and stimulating event. I came away with many new ideas and new contacts – one of the best seminars I've ever been to.

I have attached a scan of the order form for the publication.

Many thanks,

Gill

Gill Saunders

Senior Curator (Prints)

Word & Image Department

Victoria & Albert Museum

South Kensington

London

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E: g.saunders@vam.ac.uk

Andrew Raftery Lecturer Panel 5

Dear Jan,

I am about to send you the invoice and the final version of the essay, but before I do that, I want to thank you again. The seminar was truly enriching. I learned so much and had a great deal to think about when I returned to the US.

Also, I was very impressed by the faculty and programs at your school. I will encourage my best students to apply to your program.

I would like to send some catalogs to you and the moderators. I noticed the address on the contract. Is that the best place to send them?

I hope to see you in the future.

Best,

Andrew

Kristina Lindeberg external participant

Hej Jan,

Det var ett fantastiskt fint ordnat seminarium och så många intressanta människor och föreläsningar!
Jag är djupt imponerad.

Med vänliga hälsingar

Christina Lindeberg

Redaktör Grafiknytt

Eirin Hovdenak external participant

Hei,

Takk for et flott seminar! Det var utrolig lærerikt.

Med vennlig hilsen

Eirin Hovdenak

Nina Beckman VD Grafikens Hus external participant

Hej Jan!

Tack för sist! Det var mycket spännande och givande att vara med på det ambitiösa seminarium du arrangerade på Konsthögskolan i Oslo.

Sedan är vi såklart intresserade av publikationen ni ämnar att göra. Jag eller Eva kommer också komma tillbaka med lite frågor till dig, just i vårt projekt som undersöker Framtidens Grafik.

Bästa hej

Nina

Vill du veta vad som händer med Grafikens Hus, följ oss på facebook.

<https://www.facebook.com/grafikenshus>

Nina Beckmann

VD

Grafikens Hus

Box 30

647 21 Mariefred

070-491 19 96

www.grafikenshus.se

Jenny Olsson Kungl. Konsthögskolan Stockholm external participant

Hej Jan,

Tack för ett helt suveränt seminarium, det var så roligt att vara där!

Med Vänliga Hälsningar,

Jenny Olsson

Adjunkt i fri konst/inriktning koppargrafik

Kungl. Konsthögskolan

jenny.olsson@kkh.se

www.kkh.se

Randi Strand external participant

Hei Jan,

Tusen takk for veldig interessant seminar!

Vennlig hilsen

Randi Strand

Billedkunstner

Randi Annie Strand

Bentsebrugate 16F

0476 Oslo

www.randistrand.no

Seminar Program
Printmaking in the Expanded Field
Oslo National Academy of the Arts/Kunsthøgskolen i Oslo (KHiO)
15th - 18th September 2015

DAY 1, Tuesday 15th September

11.00 -15.00 Registration KHiO reception area

12.00, 13.00 & 14.00 Guided Tour of KHiO

16.00 Opening of seminar Main stage

16.00 Jan Pettersson, Professor of Printmaking and Drawing, Oslo National Academy of the Arts

16.10 Jørn Mortensen, Rector at Oslo National Academy of the Arts

16.20 Carlos Capelan, Artist and Professor, Uruguay and Sweden

16.30 Opening Panel enters main stage

16.45 Opening Panel : Dissemination of knowledge

Moderator : Olga Schmedling, Art Historian and

Theorist, Associate Professor, Oslo National Academy of the Arts

16.45 Max Schumann, Associate Director of Printed Matter Inc. USA

17.15 Praneet Soj, Artist, India

17.45 Victoria Browne, Artist and Director of KALEID editions, UK, Associate Professor of
Printmaking and Drawing, Oslo National Academy of the Arts

18.15 Panel Discussion

19.15 Buffet

DAY 2, Wednesday 16th September

Morning

Moderator: Theodor Barth, Theorist, Professor, Oslo National Academy of the Arts

Panel 1: Visual delight and collapsing strategies

10.00 Päivikki Kallio, Artist and Professor of Printmaking at the
Finnish Academy of Fine Arts, Finland

10.30 Sofie Dederen, Director of Frans Masereel Centrum, Belgium

11.00 Nina Bondeson, Artist and former Professor at HDK, Sweden

11.30 Panel Discussion

12.30 Lunch

DAY 2

Afternoon

Moderator: Theodor Barth, Theorist, Professor, Oslo National Academy of the Arts

Panel 2: Contemporary constituencies of print

- 14.00 Eli Okkenhaug, Chief Curator, KODE Art Museums of Bergen
- 14.30 Svend-Allan Sørensen, Artist, Denmark
- 15.00 Carlos Capelan, Artist and Professor, Uruguay and Sweden
- 15.30 Panel Discussion

- 16.30 Refreshments

DAY 3, Thursday 17th September

Morning

Moderator: Olga Schmedling, Art Historian and Theorist, Associate Professor, Oslo National Academy of the Arts

Panel 3: The print in the public space

- 10.00 Breda Skrjanec, Curator, Slovenia
- 10.30 Thomas Kilpper, Artist and Professor at the Department of Art, Bergen National Academy of Art and Design, Norway and Germany
- 11.00 Ruth Pelzer, Artist, Theorist and Doctor of Philosophy, UK and Germany
- 11.30 Panel Discussion

- 12.30 Lunch

Afternoon

Moderator Holger Koefoed, Art historian, Norway

Panel 4: The expanded field

- 14.00 Susan Tallman, Editor-in-Chief of Art in Print, Author of Contemporary Print, Adjunct Associate Professor of Art History at The School of the Art Institute of Chicago, USA
- 14.30 Jenn Law, Artist, Writer and Researcher, Canada
- 15.00 Miler Lagos, Artist, Colombia
- 15.30 Panel Discussion

- 16.30 Refreshments

DAY 4, Friday 18th September

Morning

Moderator: Holger Koefoed, Art Historian, Norway

Panel 5: Leaving an imprint

- | | |
|-------|--|
| 10.00 | Margaret A. Miller, Director of Graphicstudio and Professor, University of South Florida, USA |
| 10.30 | Andrew Raftery, Artist and Professor of Printmaking RISD, USA |
| 11.00 | Sarah Suzuki, Associate Curator in the Department of Prints and Illustrated Books at The Museum of Modern Art, USA |
| 11.30 | Panel Discussion |
| 12.30 | Lunch |
| 19.00 | Closing of Seminar & Buffet |

Images from the seminar



Jan Petterson Professor printmaking and drawing opening speech



Jørn Mortensen Rector, KHiO opening seminar



Carlos Capelán Professor/Artist opening seminar



Opening Panel : Dissemination of knowledge, Victoria Browne, Artist and Director of KALEID editions, UK, Associate Professor of Printmaking and Drawing, Oslo National Academy of the Arts, Moderator Olga Schmedling, Art Historian and Theorist, Associate Professor, Oslo National Academy of the Arts , Max Schumann, Associate Director of Printed Matter Inc. USA



Day 2, Panel 1: Visual delight and collapsing strategies, Moderator: Theodor Barth, Theorist, Professor, Oslo National Academy of the Arts, Norway, Nina Bondeson, Artist and former Professor at HDK, Sweden, Sofie Dederen, Director of Frans Masereel Centrum, Belgium, Päivi Kallio, Artist and Professor of Printmaking at the Finnish Academy of Fine Arts, Finland.



Day 2, Panel 2: Contemporary constituencies of print, Svend-Allan Sørensen, Artist, Denmark, Carlos Capelan, Artist and Professor, Uruguay and Sweden, Eli Okkenhaug, Chief Curator, KODE Art Museums of Bergen, Norway, Moderator Theodor Barth, Theorist, Professor, Oslo National Academy of the Arts, Norway



Day 3, Panel 3: The print in the public space, Thomas Kilpper, Artist and Professor at the Department of Art, Bergen National Academy of Art and Design, Norway and Germany, Breda Skrjanec, Curator, Slovenia, Moderator Olga Schmedling, Art Historian and Theorist, Associate Professor, Oslo National Academy of the Arts, Norway, Ruth Pelzer-Montada, Artist, Theorist and Doctor of Philosophy, UK and Germany



Day 3, Panel 4: The expanded field, Susan Tallman, Editor-in-Chief of Art in Print, Author of Contemporary Print, Adjunct Associate Professor of Art History at The School of the Art Institute of Chicago, USA, Miler Lagos, Artist, Colombia, Jenn Law, Artist, Writer and Researcher, Canada, Moderator Holger Koefoed, Art historian, Norway.



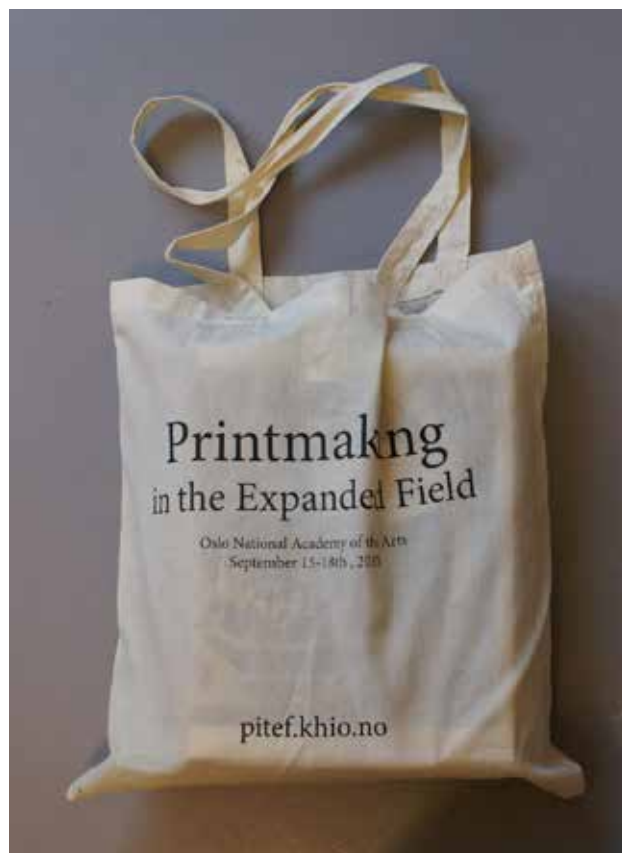
Day 4, Panel 5: Leaving an imprint, Sarah Suzuki, Associate Curator in the Department of Prints and Illustrated Books at The Museum of Modern Art, USA, Andrew Stein Raftery, Artist and Professor of Printmaking, RISD, USA, Margaret A. Miller, Director of Graphicstudio and Professor, University of South Florida, USA , Moderator: Holger Koefoed, Art Historian, Norway



End of seminar. Jan Petterson receiving applause from the audience.



T shirts worn by staff and student crew during the seminar



Bag given to all participants of the seminar containing the program for the seminar