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The 4th Graphic Art Biennial of Szeklerland, 2016

The Graphic Art Biennial of Szeklerland, organized at Sfântu Gheorghe, the only one of this kind in Romania, reaching its 4th edition this year, is getting the contours of an extremely serious event, constantly exceeding, from one edition to another, the character of local ambition fuelled by frustration and discontent specific of the Hungarian ethnic minority, the majority population in Szeklerland. The example offered by the joint effort of the organizers – artists, local forums, decision-making forums, supporters and sponsors – attest the fact that culture provides a beautiful and dignified way for us to manifest in the world. By way of culture we get to know the others better and also by way of culture we turn to account our local talents and make them known in the world. Multiplying graphics is not an art accessible to anyone. This is why those who pursue it must be highly qualified, prepared for expressing their ideas through a particular medium, namely the technique of printing the artwork. Printing graphic arts are not created and interpreted as the other artistic genres, such as painting. The artworks are conceived as being inverted laterally and often inverted in terms of value, and the chromatic component can change in the moment of printing. Thus the graphic artist passes through several phases of abstractization of his/her ideas, even if the artwork happens to be figurative. This is the reason why those who pursue multiplying graphic arts must be endowed with a higher degree of associative mobility and power, spontaneity – in other words, creativity.

On one occasion Henry Focillon aptly remarked that the artist who works with the steel engraving needle – etching the zinc or iron plate, working with acids, solvents, primers and cold lithographic stones, wooden plates and sharp steel chisels, must be strong, determined, stern, intelligent and ruthless. In line with his vision, I see the role of the graphic artist rather as that of a chronicler or a journalist who sees everything, says everything, ironizes or simply shows the world what he sees and others do not. Multiplying graphic art must be the art which has as its purpose, among others, to awaken those who are sleeping and to raise questions. It must be the art that displaces one from the routine, ready to renewal, fresh, original, profound and sometimes mysterious. If it is of high quality, multiplying graphic art cannot be preferred and desired in opulent living rooms as it suits it to be

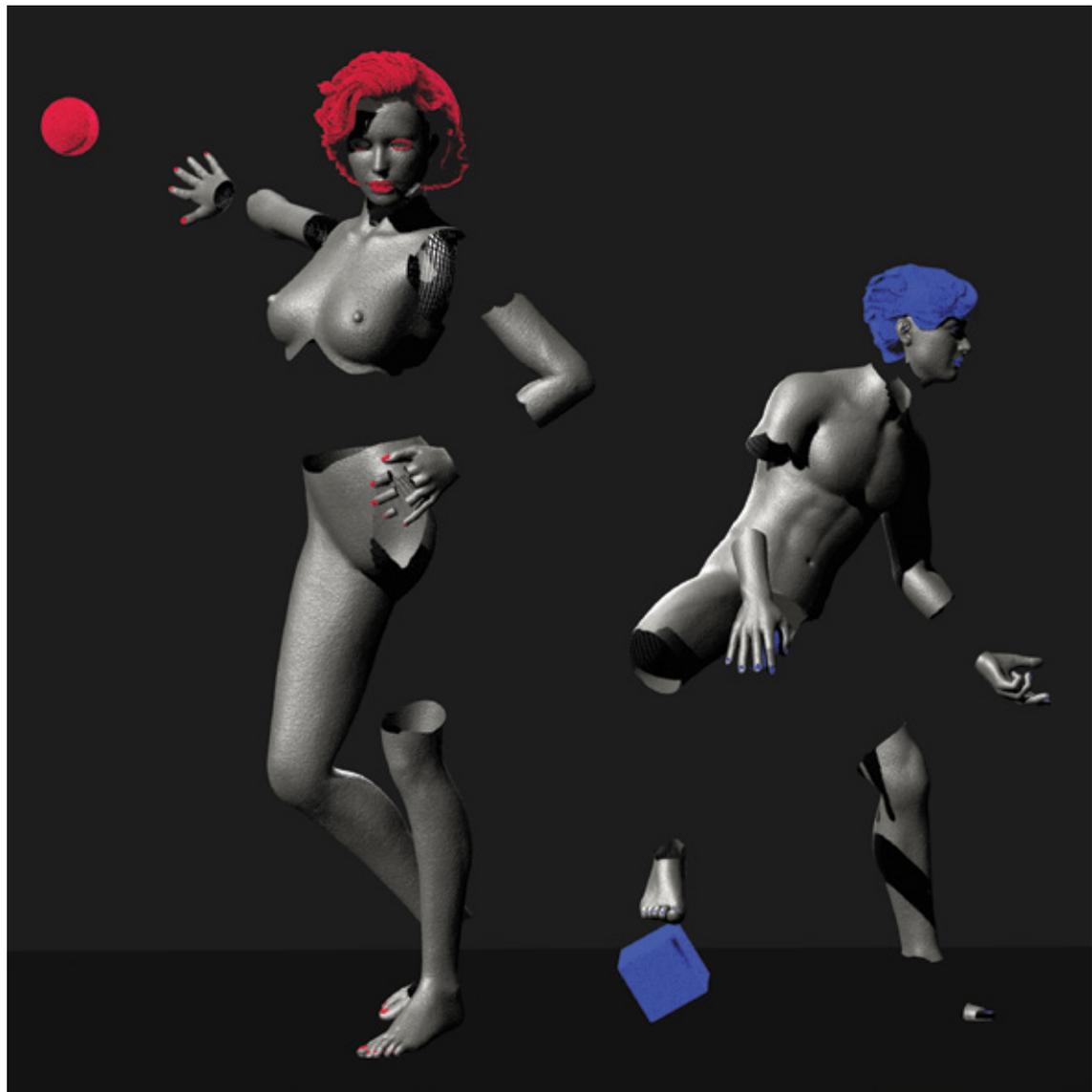
rebellious, uncomfortable and impudently original, but we know well that the “investors” prefer art with certificate of good conduct. The incontestable role of international graphic art biennials is, in the first place, to “monitor” and inform the public on the current orientations of artistic research all over the world and to bring to the fore the most urgent local, regional and global socio-political and cultural problems. For example, the last edition of the biennial was mainly focused on the creation and protection of ecosystems in the world; this year’s edition seems to bring to the fore severe global political problems catalyzed by the eastern hysteria, the western schizophrenia and, last but not least, the oriental political–military paranoia.

We have to remark hereby the courage and professionalism of the initiators of this biennial. In the meantime their perseverance has been supplemented with their huge power of work and managerial talent. It is true that if all these qualities were enough, there would be much more international biennials of multiplying graphics in the world. Maybe also at us. The organizing artists, most of them exceptional graphic artists trained by the school of graphic art from Cluj, encouraged by the success of some national and international artistic symposiums and manifestations of high visibility organized in the Szekler region in the course of time, have assumed the task of organizing such a biennial exhibition, now reaching its 4th edition, with an angelic and innocent courage. The wisdom of the county and local forums from Covasna, Harghita and Mureş counties has made this monumental work possible, placing Sfântu Gheorghe among the great centres of graphic art in Europe: Krakow, Ljubljana, Brno, Miskolc, Baden-Baden and others. The local solidarity and patriotism have transformed this exceptional artistic event into a feast that enjoys the material and moral support of some regional and national cultural foundations, of professional associations from the country and abroad, of a large public of art lovers and, last but not least, of an ever increasing number of participating artists from all over the world.

The Graphic Art Biennial of Szeklerland, organized at Sfântu Gheorghe, has a message for the whole world: our Szeklers from the heart of Transylvania profoundly believe in the freedom of creation, in the well-done work and in the love of God!

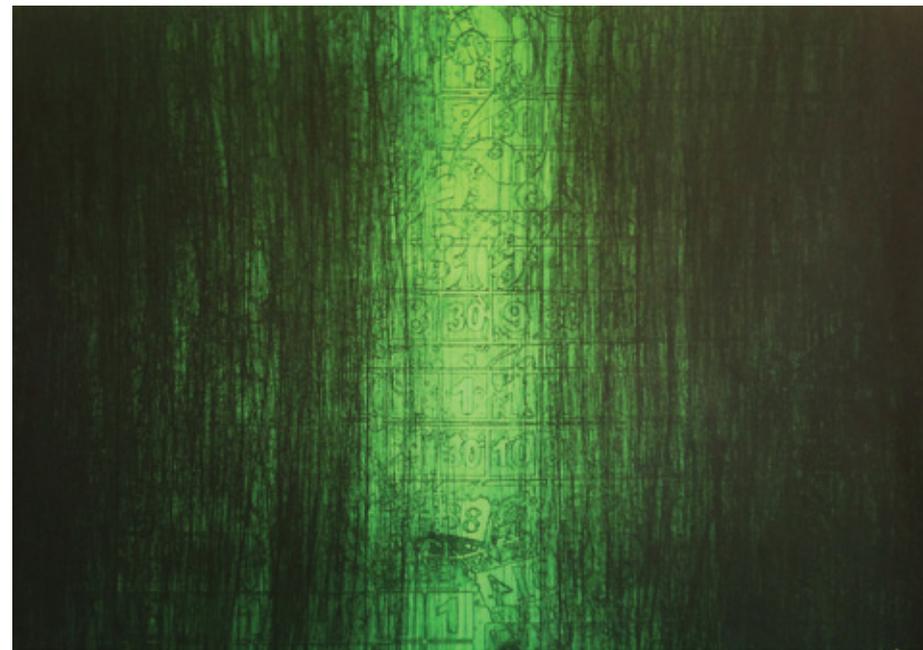
August 2016

Univ. Prof. dr. Horvath Bugnariu Ioan
Graphic artist



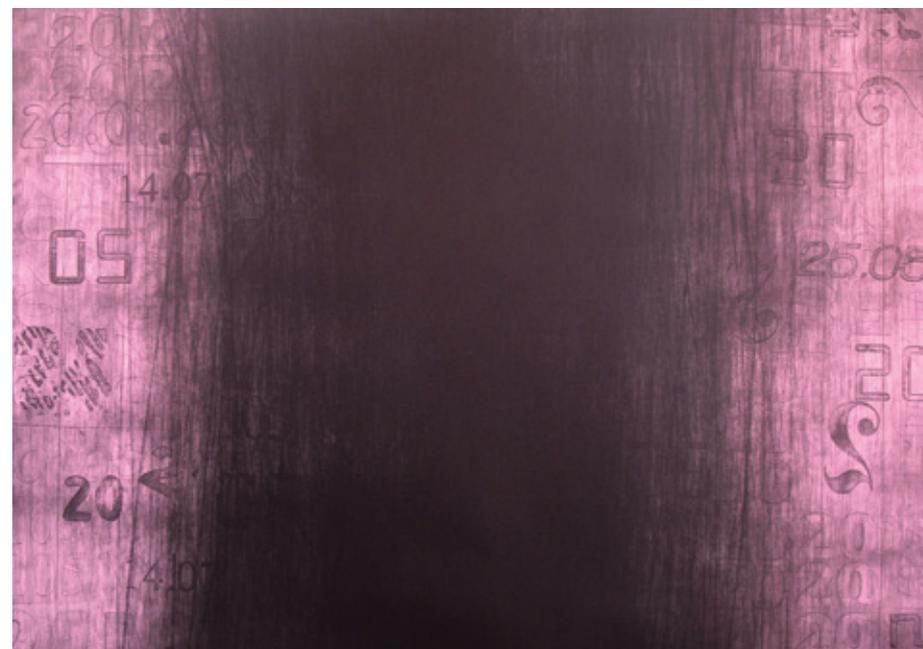
Teo Spiller / SI

Adam & Eve 2.0 - stable
digitális nyomtatás / tipar digital / digital print
75x75cm / 2016

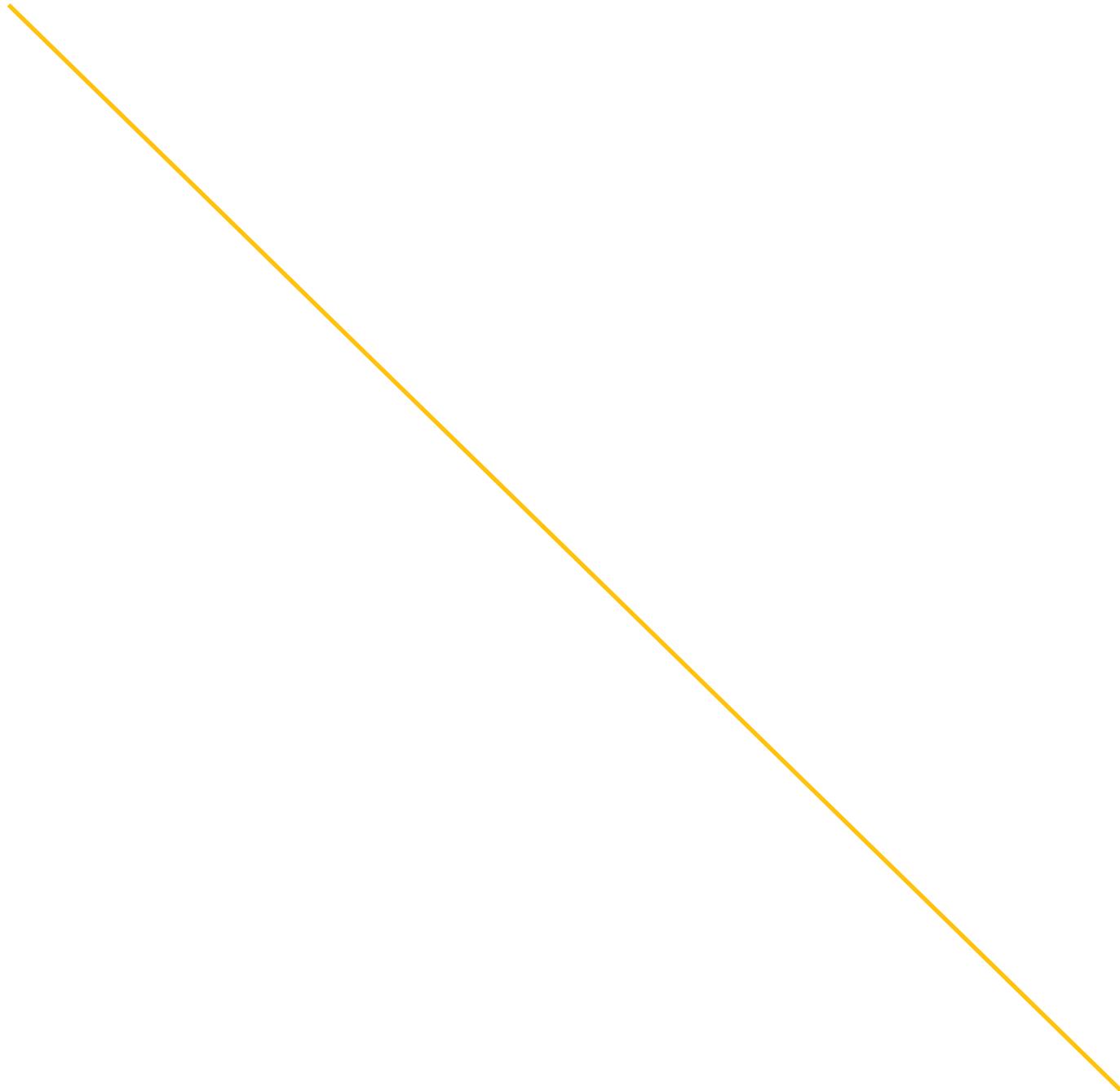


Teodor Asenov / BG

Influx
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece,
aquatinta / etching, drypoint, aquatint
70x100cm / 2016



Exodus
rézkarc, hidegtű, foltmaratás / acvaforte, ac rece,
aquatinta / etching, drypoint, aquatint
70x100cm / 2016



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