

Kuvataideakatemia
Helsinki

Inma Herrera
Mia Seppällä

The approach to teaching in the subject area of Printmaking at the University of Arts Helsinki is inquisitive and flexible. The focus is on questions of what printmaking, i.e. printed art, and art made on paper, actually are today.

So called original print with limited editions, still have their place as part of the vibrant field of printmaking. It is impossible to provide contemporary printed art with a comprehensive definition, let alone a lasting one, as art is continuously redefined by new works and new artists.

The subject area emphasizes the importance of discussion between the different fields of art and the acknowledgement of the fact that an entire field cannot be defined by the medium.

In the Academy of Fine Arts, Printmaking not only functions together with the other subject areas at KuvA, it also looks within its own field by promoting research on printmaking, expanding the boundaries of the field and encouraging printmakers to cross over to the other fields of art, thus also challenging the conventional attitudes to printmaking.

Printmaking is a popular art form. All students at the Academy of Fine Arts are welcome to work in the facilities of Printmaking, just like Printmaking majors can take part in courses, workshops and seminars at the Time and Space Arts, Sculpture and Painting. Even in the digital age, art students enjoy, and are inspired by, physically producing images on different materials. Working with your hands and learning to use different tools are rewarding experiences. Working in a shared space is a significant part of the distinctive nature of printmaking. Students also make collaborative works. Printed art, or printmaking, is expressed in many different ways. The works may be based on the tradition of original print– the decree and the definition given by the mid-nineteenth-century printmakers – or they may ignore it altogether.

In printmaking, the mood and aesthetics of the work crucially depend on the choice of the paper and the methods. It is common that the methods used in contemporary printmaking do not fit the definition of the original print; instead, such works, which include performative art works or works that unfold into a space, fulfil the functions of printmaking and graphic art more broadly. Printed art provides a flexible means to react to the stimuli in the environment. When you look at an artwork, you can sometimes forget about the technique used, and let the work subtly convey social meanings to you, for example, instead of foregrounding the printmaking aspects of it. This happens frequently with small-scale publications, book art and digital works. Although graphic art may sometimes be discernible in a very subtle way, it has a significant role in contemporary art among, and alongside, other methods, as part of the whole.

Annu Vertanen

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Inma Herrera

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EDUCATION

- 2017 MFA. Printmaking. Kuvataideakademia, University of the Arts, Helsinki, FI.
- 2012 Media Specialist on Graphic Printing, Illustration and Artistic Mintage. UCLM-FNMT, ES.
- 2011 MA. Master in Art Creation and Research (MACI). UCM, ES.
- 2009 BA. Fine Arts. Complutense University of Madrid, ES.
- 2008-2009 Exchange Student Kungliga Konsthögskolan (KKH). Stockholm, SWE.

EXHIBITIONS

- 2017 Irises And Iron Wire. Kallion Kunsthalle. Helsinki, FI.
- Rethinking Digitalization. Exhibition Laboratory. Helsinki, FI.
- Angakoq III. Performance Festival. SIC Gallery. Helsinki, FI.
- After Act On. Galleria Huuto Jäktäsaari. Helsinki, FI.

AWARDS & PRIZES

- 2017 Maec-aecid grant. real academy of Spain in Rome. It.
- The young artist grant. suomen taideyhdistys. Helsinki, FI.
- Kiilto family group. art prize. Helsinki, FI.
- E QUEEN SONJA PRINT AWARD. Kjell Nupen Memorial Grant. (Nominee). Oslo, NOR.

My artistic practice expounds on two different lines of inquiry that I try to bring together from a conceptual and material perspective. On the one hand, I focus on the sense of using techniques whose expertise requires to devote time. To do so, I resort to printmaking and explore its methods, limits, and tools. I make use of them to refer to concepts such as fragility, time, labor, illumination, transcendence, and physicality, in the context of the genesis of an image, the physical dimension of labor, and the revival of the craftsmanship in defiance of the 'relative dematerialisation' of the body in the era of technology and virtuality. I also analyze how this medium (printmaking) is expanding into the form of installation and how its edges start to blur when it is combined with video, sculpture, and site-specific pieces. On the other hand, I incorporate to my works concerns whose approach is through psychology and phenomenology. Authors such as Erich Fromm, Alexander Lowen, Merleau-Ponty or Mark Paterson guide me on this path. Analogies between the principles of these two universes, in appearance totally disconnected, take on my artistic research. I consider the artistic practice as a way of making sense, of going beyond the ordinary. My works are mostly materialized in the form of installation, where I combine prints, moving image pieces, video, sculpture, and performance, occasionally. I work individually, but also in partnership in order to make projects grow.



A Decision. After Abraham Bosse & José Ribera

Copper plate and 3D print (ABS)

Etching and burin on copper plate printed on Somerset paper 300grs.

Sculpture: 3 x 38 x 38 cm Prints: 13 x 7cm and 6,5 x 3,5cm



Exploratory movement

Video-performance projection on Gampy paper
 structure and drypoint on inked perplex plate
 Projection and paper structure: 96 x 64cm Perplex plate: 50 x 60cm



Unbounded data

Etching and aquatint on inked copper plate. Concrete mold
 15 x 100 x 100cm

Mia Seppällä

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EDUCATION

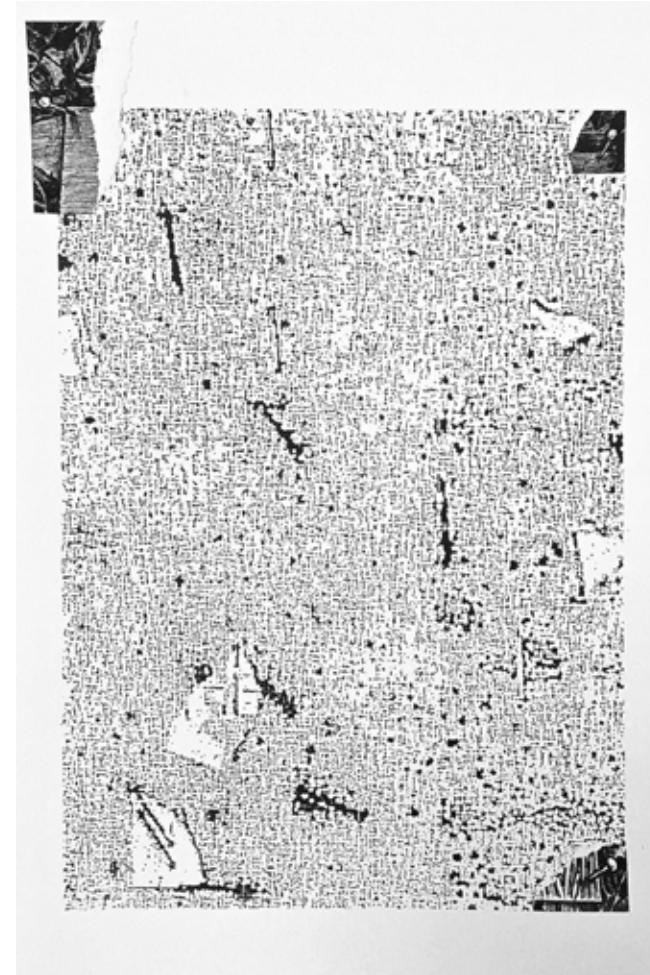
2017 MFA. Printmaking. Kuvataideakademia,
University of the Arts, Helsinki. FI.

I was born in 1970 in Lahti, Finland. I received my MFA in 2017 from the Academy of Fine Arts (Finland) / University of the Arts Helsinki. I am currently working on a project related to the images of the Finnish flea market site (tori.fi). Recent solo exhibition was "Digital Collages and Variations" in the Gallery Katariina Studio, Helsinki and curated group exhibitions with the Nordic Art Association in Loviisa (2016), Imatra Art Museum (2014), Hyvinkää Art Museum (2012), Vantaa Art Museum (2009). I've taken part in several group exhibitions and Art Festivals, mostly in Finland: Graduate Exhibition Kuvan Kevät, HAM-corner, Helsinki Art Museum (2017), Law office Fondia (2017), Exhibition Laboratory "Systems III" (2017), Free Art Space, AAVE Festival in Helsinki "Systems II" (2017) Cathedral Crypt Helsinki, Church Music Festival, "Light and Darkness" just to mention the last one. My works is held public institutions such as collection of the Lahti Art Museum and collection of the Academy of Fine Arts Finland. I am member of cultural organizations such as Helsinki Artists' Association, The Finnish Comic Society, Nihil Inter (a poetry club) and Nuori Voima, Literature association.

I use all forms of manmade structures and systems (architecture, virtual networks) to generate paintings, prints, sculptures, photographs, performances, and site-specific interventions. I'll do it to get answer to what artwork is, how it is and what it is doing.

In my works the viewer is often implicated: What is this? Bulletin board printed on the bulletin board emphasizes the needlessness of those items in our digitalizing world by changing them as a platform for their own image. Selecting a method serves its purpose.

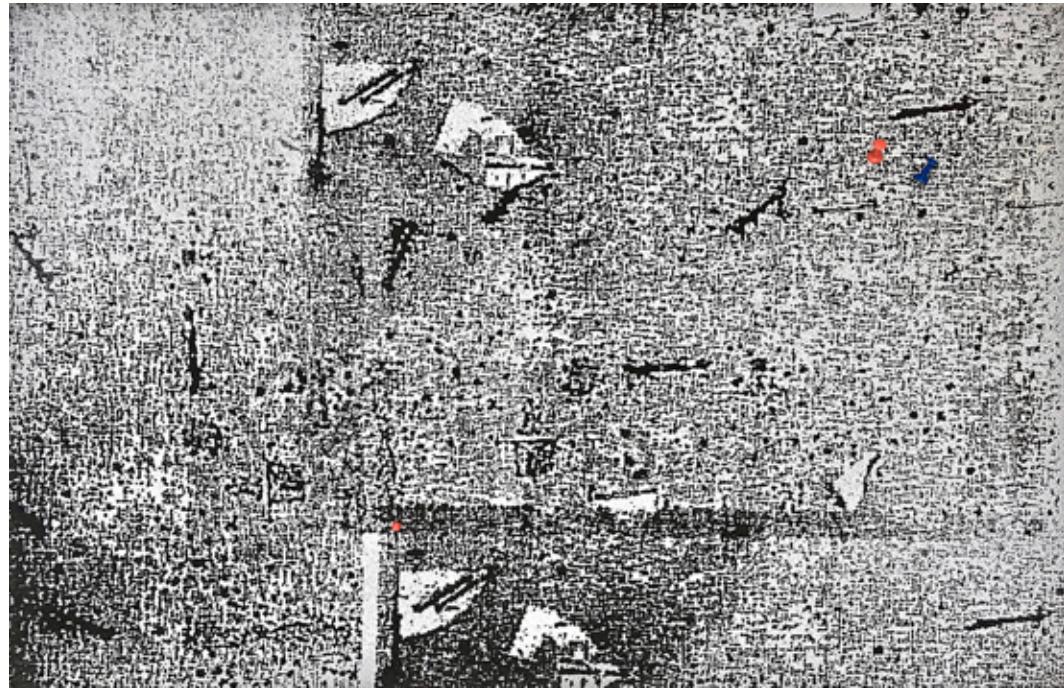
The core of my artistic vision: Original or copy, that's question.



Before-after

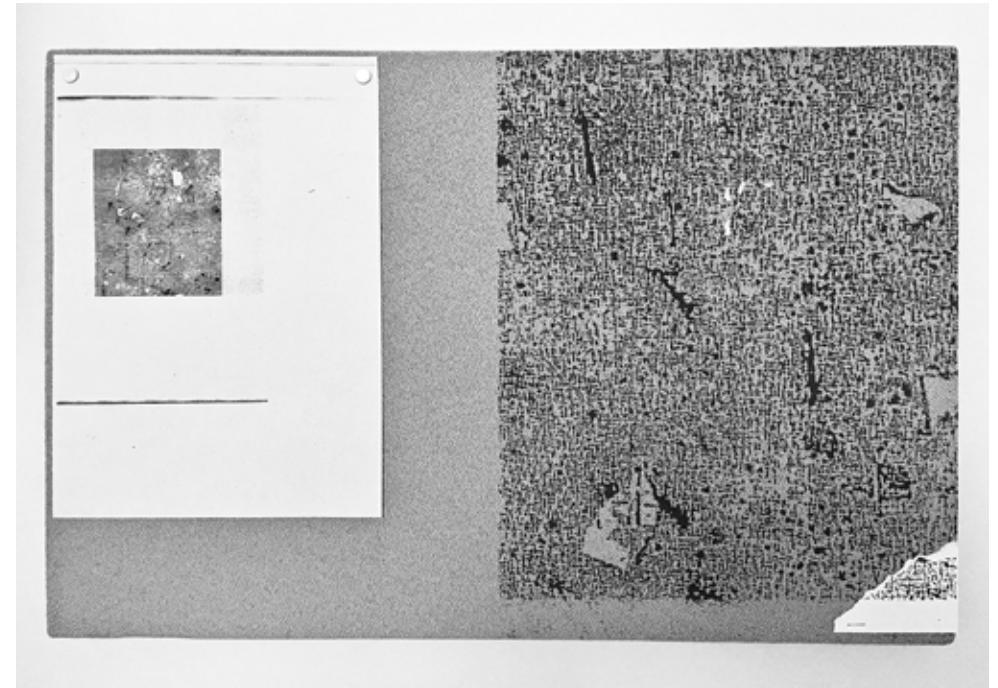
Collage, serigraphy, etching on paper

35 x 50 cm



Bulletin board on the bulletin board 1

Serigraphy
60 x 40 cm



Bulletin board on the bulletin board 1

Serigraphy, mixed media
60 x 40 cm