

Graph(ei)on

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Tereza Lochmann, *Close Encounters of the Third Kind*,
2020, coloured wooden relief, 50 × 19,5 cm

TEREZA LOCHMANN WINNER OF THE 2022 VLADIMÍR BOUDNÍK AWARD

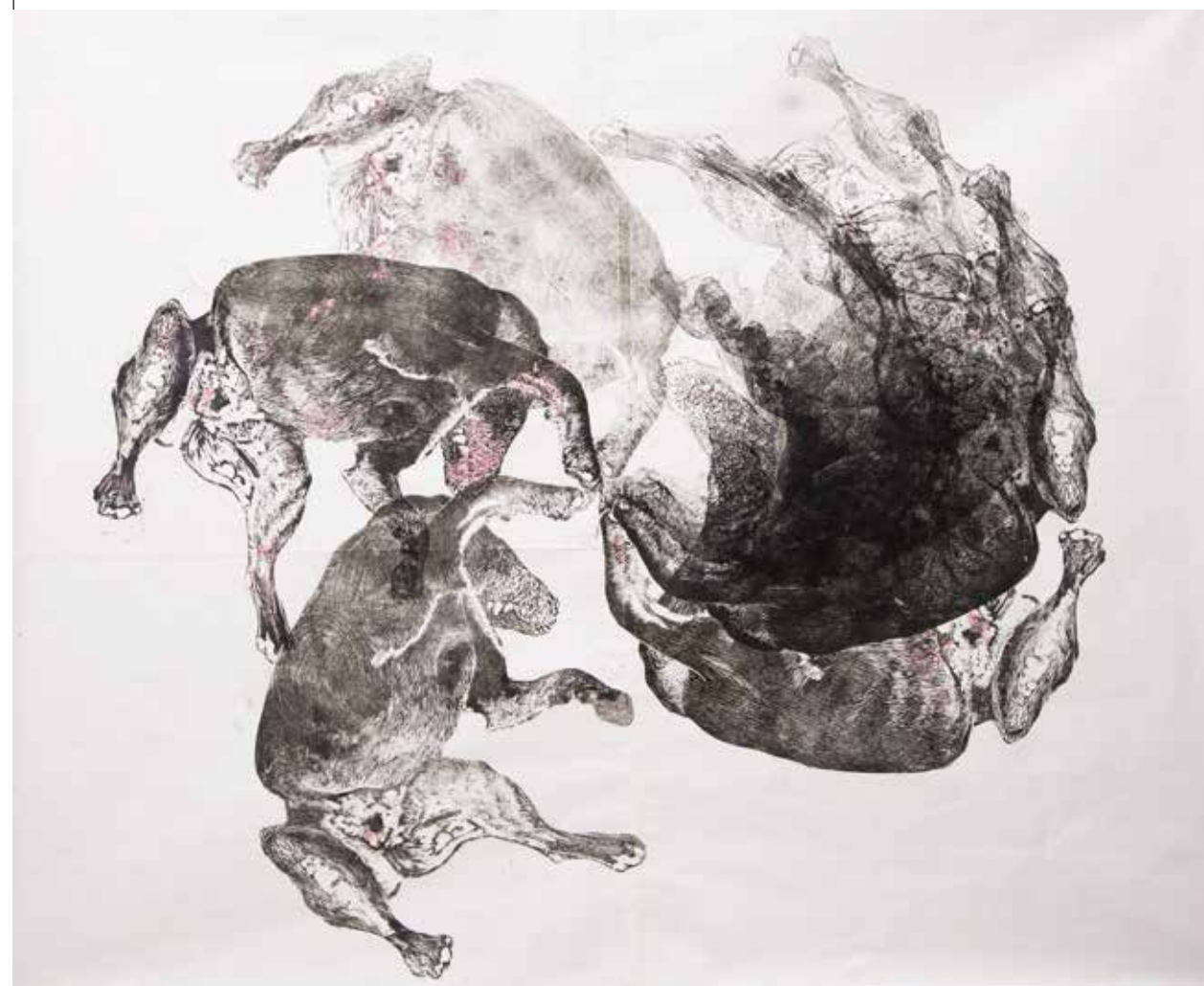
ONDŘEJ MICHÁLEK

Tereza Lochmann (b. 1990), the winner of the 27th annual Vladimír Boudník Award given by the Hollar Foundation for creative contribution in the field of printmaking and conclusively original oeuvre of printmaking works, innovative in expression and form, is a Czech artist who currently lives and works in France. She studied first at the University of Applied Arts in Prague where she completed her bachelor's degree. For her master's degree, she transferred to the École Nationale Supérieure des Beaux-Arts in Paris.

As Lochmann explains in an interview with Viktor Karlík for the magazine *Revolver Revue*, the reason behind her changing schools was her not-so-lucky choice of the field of study—illustration—which she soon discovered was not her calling. Above all, however, it was the strong relationship with French culture and language that set her up for a journey not so different

from the destiny of Czech artists in the 19th and 20th century who decided for various reasons to move to Paris and seek their fortune there. In the aforementioned interview, Lochmann adds that she has found in Paris everything she was looking for: support, freedom, and the opportunity to experiment.

Lochmann's range of interests and sources of inspiration have been broad from the very beginning and included themes related to man, animals (series *Canicula*), and plants (series *Fleurs d'artifice*)—yet not in a formal iconographic sense but through experiencing stories of these subjects and empathising with their survival strategies. She admires their defiance against the unfortunate circumstances that accompany their lives. Man is presented in her works primarily as both an object and a subject of his own existential tensions, including bodily needs (*La Pisseuse*). Lochmann expands her thorough artistic training by employing art brut, archetypes, and everything that arises from an original impulse, effort, and desire, that does not include instructions on how to achieve a result.



↖) Tereza Lochmann,
Jack 2, 2016,
woodcut and linocut, 250 × 97 cm

↑) Tereza Lochmann,
Canicula, 2018, linocut on
Japanese paper, 111 × 136,5 cm

←) Tereza Lochmann,
Corn Cobs (Soldiers), 2021,
coloured relief, 111 × 136,5 cm

→) Tereza Lochmann,
Silence of the Horses, 2022,
view of the exhibition at the
Center of Contemporary Art
Bouvet-Ladubay in Saumur,
France





↑) Tereza Lochmann, *Holy Mountain*, 2020, woodcut and monotype, 200 × 197 cm, Gallery Kaleidoscope, Paris



←) Tereza Lochmann, *Chair - Human*, 2021, coloured relief on the chair TON, 108 × 50 × 46 cm

An integral part of the works' character is Lochmann's printmaking way of thinking—freed from the obligation to multiply an image—a technique that has become, as part of the artist' personal approach, a formal attribute of her works and a carrier of meanings.

The principle of an imprint has appeared in visual arts many times in the past (apart from printmaking which has it in its job description). Imprints of structures in the paintings by Max Ernst (1891–1976) come to mind, also his frottage series *Histoire naturelle* (1926) is in a way a collection

of combined imprints of structures. The same can be said about Robert Rauschenberg (1925–2008) and his screen print interventions in painting (silkscreen paintings) or Yves Klein's *Anthropometries*. However, Tereza Lochmann's concept of employing an imprint is somewhat different. It is a meeting of graphic and painterly expression in their opposites, both formal and mental. We can sense tension from the resulting work when we cannot determine in this hybrid connection who is the "intruder" in someone else's field; whether the imprint of a painstakingly cut matrix, printed only once—as if wasted—onto a freely processed painting surface, or, on the contrary, it is the colour spots that, due to the lightness of their creation, look almost "suspicious" side by side the thorough work in the material.

When observing her works, we may feel that there are perhaps too many imprints, as if the artist did not know when to stop and which intervention should be the last. But Tereza Lochmann is not looking primarily for harmony. She seeks a path to finding an expression and message. And through the

untamed overlaying of impressions or direct interventions, we can perhaps get a glimpse at the metaphor of time, with its rather precarious certainty of an increasing number of seconds.

The themes and iconography Lochmann uses, as already mentioned, change in individual series, their common feature be realism, often in the form of an urgent message or an ambiguous question. We can find a surprising number of similarities with the "good old new figuration." But Lochmann's realism is biased, unsatisfied with a reference to the mere existence of emerging figures nor does it work with a stylisation of their forms. It is rather a method to make viewers ponder, perhaps even consider why they have not yet discovered her works. Hence the artist meets them half way by exhibiting wooden matrices as unique artefacts alongside the works on paper. She does not do it for didactic reasons but in an attempt to fuse various creative approaches. The artist says about her matrices that "they have a soul, and they claim it. They want to see the world!"

Her work has already appealed to many theoreticians and curators who have noted in their reviews the special harmony of the formal layers and the content. I would like to mention a few

ideas included in these texts. Cécila Chol speaks of "the childhood that never ceases to return into our being" and characterises Lochmann's works as "sensual eldorados." Julie Ackermann writes about "disturbing mental images," "an inspiration by psychoanalysis" and "moments of a lost innocence." Ludmilla Barand describes Lochmann's emerging characters as "torn between tenderness and burlesque, humanity and bestiality, between mockery and sincerity." Estelle Francès states that Teresa Lochmann's works are "violent while poetic at the same time."

In addition to the matrices and imprints combined with collage and painting interventions, we should include an impressive series of three-dimensional objects—TON chairs covered with engraved images, reminiscent of tattoos (*Fauna, Flora, Human*). Another project, featured on her website (www.terezalochmann.com), is a subtle relief carving of body imprints on a 700-year-old oak board which once served as an old retired farmers' bench (a commission for the Frédéric and Isabella Pfeffer collections).

Tereza is open about who has been her role model and also reflects on the difference in art practice at schools in the Czech Republic and France. Meeting with artist Jan Vičar (coincidentally,

the previous winner of the Vladimír Boudník Award) was significant for her. Although they share a similar strategy of combining printing and a matrix in exhibition space, Lochmann's works are rawer, with a broader (and therefore perhaps riskier) range of ideas, which also includes literary stimuli and, formally speaking, improvisation and combination of unorthodox and traditional means of expression.

In France Lochmann appreciates the openness and diversity in both the arts and art education. In contrast to the situation in the Czech Republic where a pedagogue is the highest authority—leaving graduates with a challenge to find their own voice, the French system encourages students "to not copy their professors but learn to think independently and figure out what is theirs."

Tereza Lochmann has found "her-self" and also her audience in France. I would like to add my point of view to the theorists' opinions mentioned earlier, who sense in her work an "iconographic archaeology of memories and dreams" (J. Ackermann) or mention an examination of "the thin line separating humanity and animality" (L. Barrand): Tereza Lochmann is the *enfant terrible* of printmaking and deserves our admiration.

THE PROCESSES OF DISAPPEARANCE AND REGULARITIES OF MEMORY

EVA BENDO VÁ

Jan Měříčka is one of the persistent print artists on the Czech art scene. He is the creator of large-format screenprints in which he extends the boundaries of the print into the area of monumental contemporary art.

It is not so much the technique as the content expression, or better yet, both of these in relation to one other, that gives constant tension to his work and increases its significance in the art environment. When looking from a bit of distance at his work from the past ten years, we can identify several traits, on

which this text will focus primarily. The text is not a balance sheet, even though the last exhibition *Neklid davu* (Unease of the Crowd) at the Liberec Gallery in Lázně in 2019 with the accompanying publication would encourage it. What is key in Jan Měříčka's print art is the relationship to the subject and subsequently

to the image as an eternal process, an unfinished story. His abiding interest lies in capturing the invisible processes of the natural and social worlds – of crowd behaviour, socially oriented movement, destructive cyclical phenomena of nature. But his art does not tell the story with figural illustrations, picture boxes