



Graphic Design Marina Sorja
Cover photography TVB Traunsee-Almtal

SCHRIFT & Heimatismuseum Bartlhaus

Schrift- und Heimatismuseum Bartlhaus · Pettenbach · Austria





Izzy Pludwinski from Israel

Wissam Shawkat from Iraq



Graphic Design Rosa Haas

Brody Neuenschwander from Belgium

Marina Soria from Argentina





Calligraphy has a long historic tradition, which in the last decades has opened towards new ways of expression and form.



In 2024 the region Salzkammergut, where the Museum of Writing and Local Heritage, Bartlhaus belongs, is part of the European Capital of Culture with events taking place the whole year. As a project partner, the Bartlhaus is showing four renowned international positions in contemporary calligraphy from May till October.

Building on tradition, a key theme of the European Capital of Culture, the exhibition seeks calligraphic forms of expression that are based on the long tradition of the art of beautiful writing, but which transcend and further develop it in a very individual way.

With the title “Beyond Tradition” Brody Neuenschwander from Belgium, Izzy Pludwinski from Israel, Wissam Shawkat from Iraq & Marina Soria from Argentina are on display besides other exhibitions simultaneously taking place at the same venue.

Texts written by the curator of the exhibition Angelika Doppelbauer

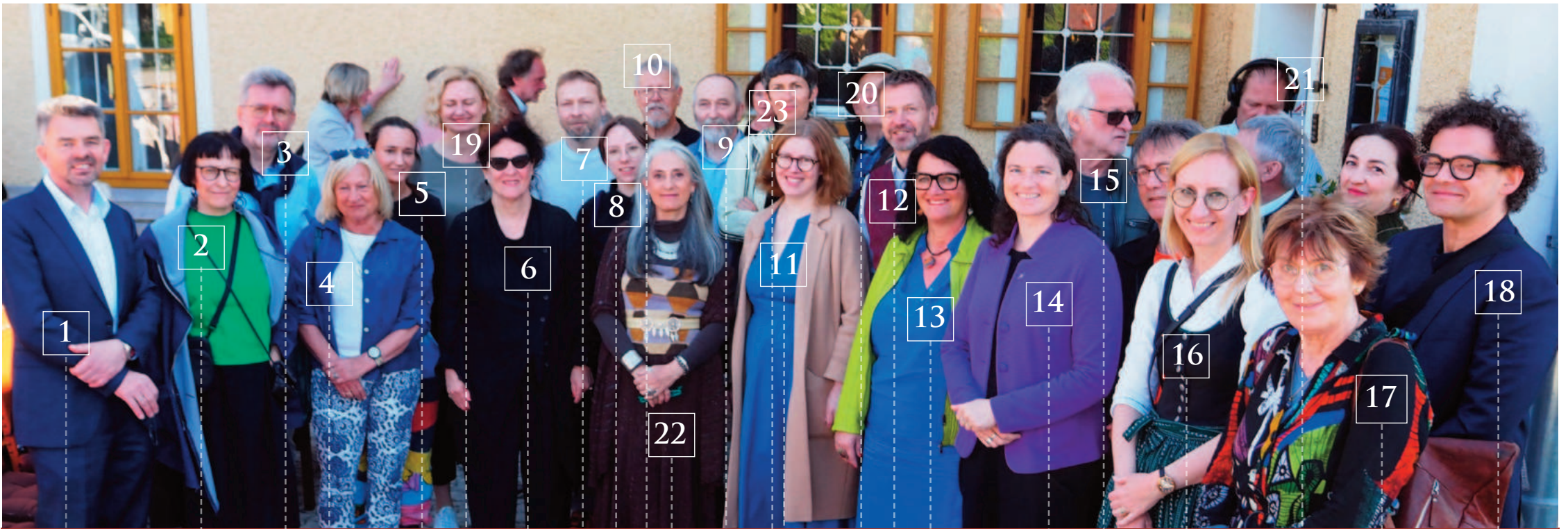
SCHRIFT
&
Heimatismuseum Bartlhaus
Schrift- und Heimatismuseum Bartlhaus · Pettenbach · Austria





1. *Gottfried Kabr, Chairman of the Museum association*
2. *Petra Kodym, artist in the bookplate exhibition*
3. *Peter Huemer, artist in the bookplate exhibition*
4. *Elisabeth Jungwirth, artist in the bookplate exhibition*
5. *Inga Hehn, artist in the bookplate exhibition*
6. *Elisabeth Schweeger, artistic director European Capital of Culture Bad Ischl Salzkammergut 2024*
7. *Ingo Kreuzer artist in the bookplate exhibition,*
8. *Teresa Kranawetter, Assistance Visual Arts European Capital of Culture Bad Ischl Salzkammergut 2024,*
9. *Ludwig Ortner, artist in the bookplate exhibition*
10. *Hermann Ortner, artist in the bookplate exhibition*
11. *Angelika Dopplebauer, exhibition curator*
12. *Leopold Bimminger, Mayor of Pettenbach*
13. *Sigrid Grubmair, Deputy Mayor of Pettenbach*
14. *Uli Feichtinger, Deputy Mayor of Gmunden*
15. *Wolfgang Stifter, former president of the University of Arts Linz and artist in the bookplate exhibition*
16. *Margot Nazzal, Director of Culture and Society in the Office of the Upper Austrian Provincial Government*
17. *Gabriele Müller, artist in the bookplate Exhibition*
18. *Peter Grubmüller, Head of Culture and Media Department Newspaper: Oberösterreichische Nachrichten*
19. *Manuela Reichert, Managing Director of the European Capital of Culture Bad Ischl Salzkammergut 2024*
20. *Hans Heis, artist in the bookplate exhibition*
21. *Joachim Habinger from the local Radio Station*
22. *Marina Soria, invited artist*
23. *Simone Barlian Head of Visual Arts European Capital of Culture Bad Ischl Salzkammergut 2024*





Gottfried Kabr

Petra Kodym

Peter Huemer

Elisabeth Jungwirth

Inga Hebn

Mannela Reichert

Ingo Kreutzler

Elisabeth Schweeger

Teresa Kranawetter

Hermann Ortner

Marina Soria

Ludwig Ortner

Simone Barlian

Simone Barlian

Angelika Doppelbauer

Leopold Bimminger

Sigrid Grubmair

Hans Heis

Uli Feichtinger

Wolfgang Stifter

Margot Nazzal

Joachim Habinger

Peter Grubmüller

Gabriele Müller



Marina Soria from Argentina creates calligraphies that are based on historical textiles from South America in terms of color and texture. In the absence of a calligraphic style that could be considered Argentinian, in the way Spain had the Bastarda or Italy the Humanistic & the Italic hand writings, she creates alphabets inspired by Andean textiles.

She is exhibiting these together with the traditional weavings.

The artist is particularly fascinated by ancient fabrics from the Andes. These are linked to the creation myths of pre-Hispanic cultures. Similar to a language, they convey meanings and tell stories. For the artist, further parallels between writing and weaving lie in the combination of strokes and letters that she weaves onto the paper, letters as if they were stitches and text as if it were a textile.

Both techniques also share a common desire to find an ideal and absolute order.

Marina Soria perceives both writing and weaving as feminine disciplines, in the refinement of which lies a great inner strength. The lengthy process of production is another thing they have in common. For the artist, calligraphy and weaving are united by the desire for perfection, great concentration in the execution and aesthetic demands.

Marina Soria finds that both techniques are a particular pleasure for both the artist and the viewer.

All the works in the exhibition are based on two texts. One is by the famous Argentine historian Ruth Corcuera, from the book "Teleras, Memoria del monte Quichua" - "Teleras, Memory of Quichua Mount", Ediciones Arte Etnico Argentino.

Ruth Corcuera's speech:

"Thousands of years ago, when only the voices recorded small and big events of every day life, women would cover their newborn child in a wrap. In this we see a space created between the mother's womb and the world outside.

We believe textiles were born from such gestures, within the realm of feelings and from a woman's point of view: to protect, to give warmth and to sustain life. In time, textile art will be the means to tell us through colors and designs that the world can be read through symbols, as in a written text. In the great American cultures, these symbols were a kind of lingua franca and textiles a major art with many roles, among them to express that where words did not suffice".

The second text used is a poem by the calligrapher entitled "Nosotros, Ríos" - "We, Rivers".

Marina Soria's Poem:

We, Rivers

"Sometimes it flows like a river crystal clear and pure in the morning; others, it is stormy, stones and swirls.

There are rivers that come from who knows where, in their causes they carry stories, smiles and songs; others, rubble, corpses and carrion.

There are stormy people; others, sunrises. There are gestures that are fire; others a warm winter sun.

The river is always the river.



Photo taken at the opening in April 2024 together with Angelika Doppelbauer, exhibition curator

*whispering old couplets;
others it shouts and in a desperate scream
it falls off the cliff.*

*Perhaps like rivers,
let us be little moons and bits of suns as well.
A drop of poison and another of dew.
Maybe, we are one and all rivers."*

www.marina-soria.com.ar

MARINA SORIA

Marina Soria was born in Buenos Aires, Argentina. After her training, which included five year Training College in Fine Arts, two years workshops with artist Hector Medici, one year at the National School of Arts in sculpture and three years studies for Graphic Design and Publicity at the School of Arts, she discovered calligraphy, almost by chance.

Being a teacher at the National University of Buenos Aires (UBA), the most prestigious university in Latin America, a calligrapher from LA, Carol Johnson, arrived in Buenos Aires and introduced her into this discipline.

Soria continued as a teacher for UBA in the subject of Editorial Design and in 1998 she worked as an Associate professor on Typography, where she devoted a whole term to the introduction of calligraphy and the learning of the Foundational style.

With the birth of her third daughter, she abandoned her teaching career at UBA and devoted to the graphic designer business and to deepen her training as a calligrapher. First in Argentina and then attending International Calligraphy Conferences in USA & Europe. Taking courses with renowned calligraphers like Thomas Ingmire, Brody Neuenschwander, Ewan Clayton & Monica Dengo, amongst others. She found herself in the experimental side of calligraphy.

In 2003 she was awarded with a scholarship from the ACA (Association for the Calligraphic Arts). In 2007/2008 she returned to the University of Buenos Aires to teach the first seminars in experimental calligraphy for post-graduate students.

She has received national & international awards and exhibited her pictorial and calligraphic works in Argentina, Uruguay, USA, Spain, Japan, Germany, Russia, Norway and Austria.

Her works are part of the Contemporary Museum of Calligraphy in Moscow, the Hans-Joachim Burger's Collection in Berlin, Akademie der Künste, the Arezzo Public Library, the Latin American Collection for the Yale University, the Savannah College of Arts, the Otis Colleges of Arts and the Baylor and Dayton Universities in the USA amongst other private collections around the world. The Klingspor Museum as well as the Hoefer Archive hold her artworks in Germany as well as the Harrison Collection in the San Francisco Public Library and the Letterform Archive. More recently the New York Public Library, the New York Botanic Society and the Richmond University have added her works to their collections.

She was a founding member of "Southern Cross Calligraphers", the first calligraphy group in South America.

She has published articles in specialized magazines and her works may be seen in Letter Arts Review's Annuals, and personal interviews in #26:3 in 2012 and #35:2 in 2021, Bound &

Lettered #7:2 and the ACA's News Letter amongst other calligraphic guilds from the USA. Novum #9:11 (Germany), Letter Palet #120 (Holland), Schweizerische Kalligraphische Gesellschaft #76 (Switzerland) The Edge #26:1 (UK) have devoted articles to her work as well as A&D #313 (Uruguay), & several Argentine magazines, blogs and webpages.

At present, she works as an experimental calligrapher, book artist, doing commissions. She continues to teach in her own studio and abroad: Europe, USA, Australia, Canada, Austria, Switzerland, México, Perú and Puerto Rico.

In the last years, she has had solo exhibition at the Embassy of Argentina in Washington DC in 2022 and in 2023 at Innova Art Gallery in Uruguay. At present she is part of the exhibition "Beyond Tradition" together with Brody Neuenschwander, Izzy Pludwinski and Wissam Shawkat at the Bartlhaus Museum in Austria.

She is an active member and mentor for the "Art of Letters" platform in Singapore and will be soon teaching online for "The Gentle Penman" in China.

Her main interest is experimental calligraphy, and her goal is to mingle and blend diverse disciplines: art, textile art, graphic design, sumi-e and calligraphy to challenge the limits of conceptual art and technique.

Artwork photography by Marina Soria

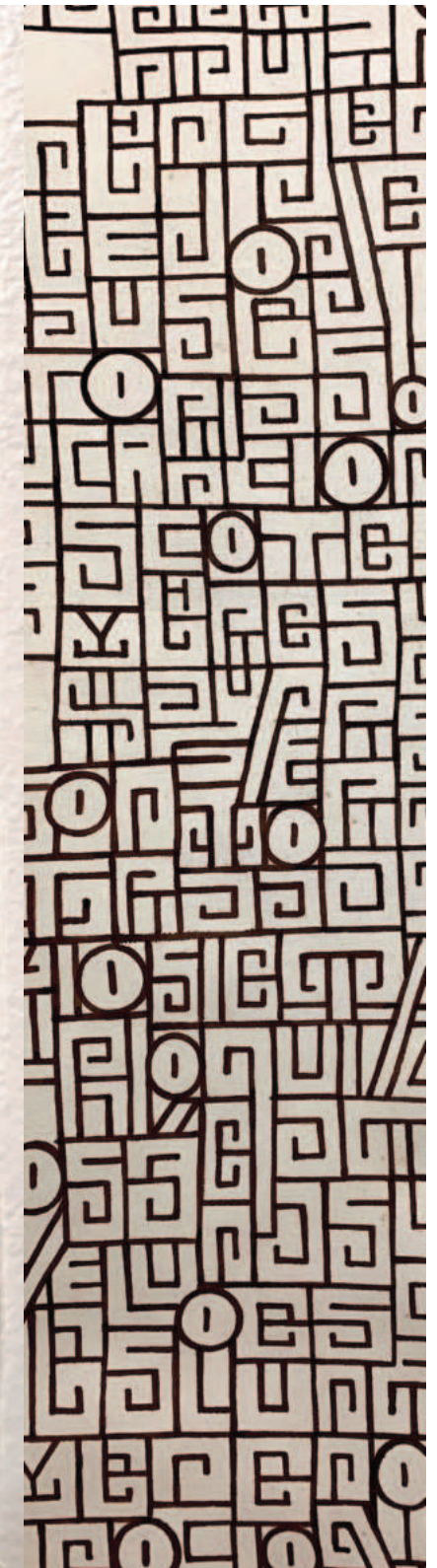
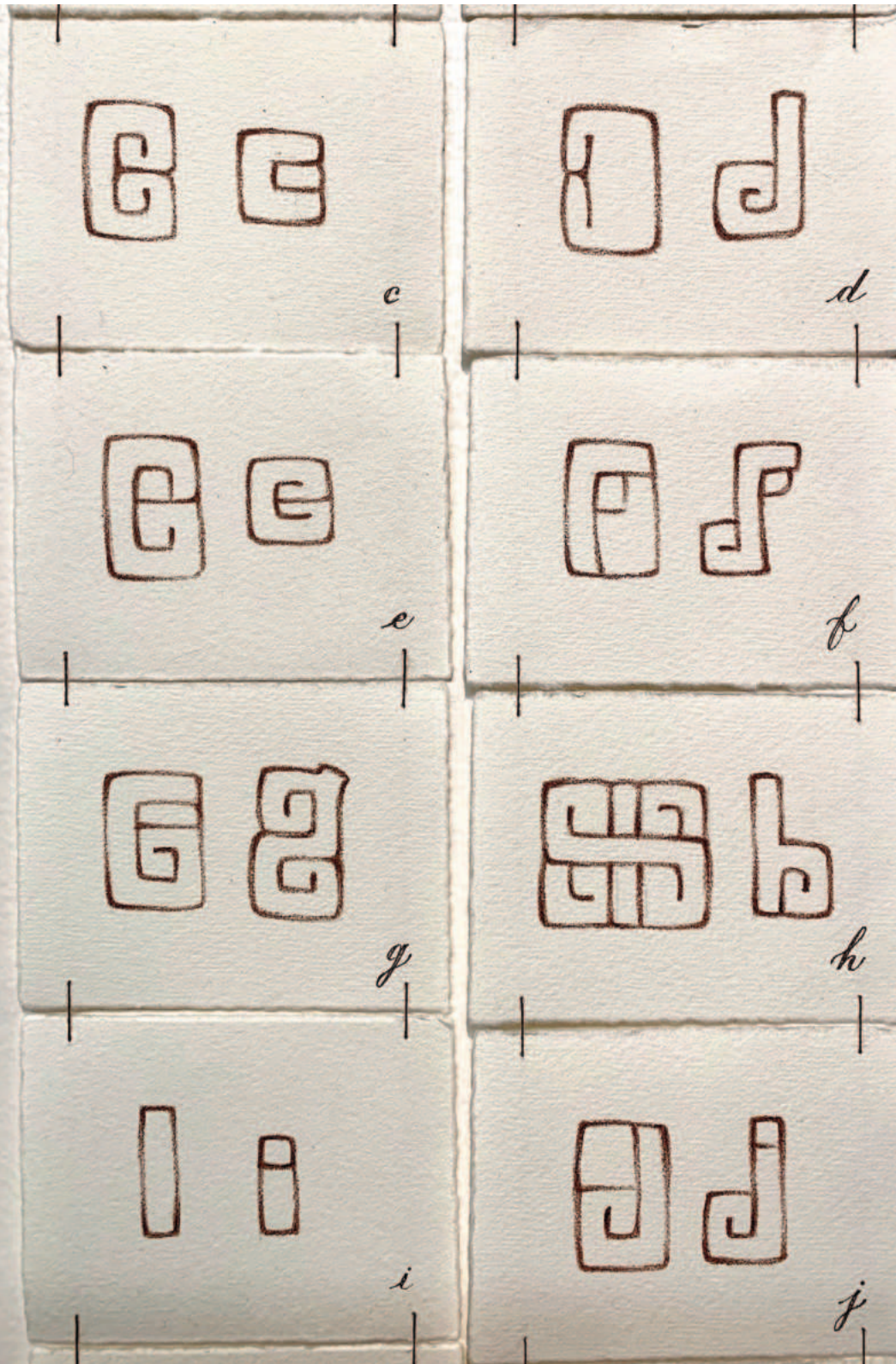
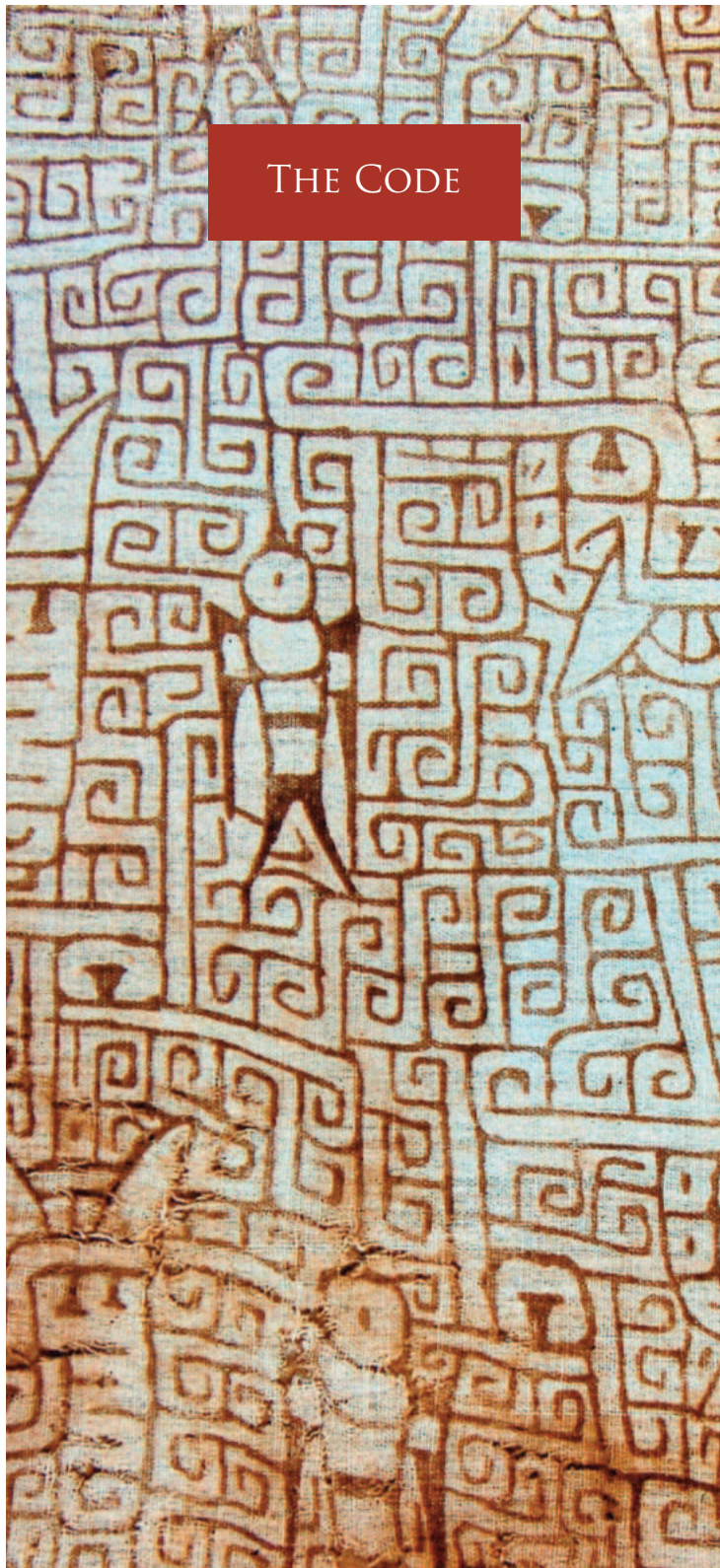


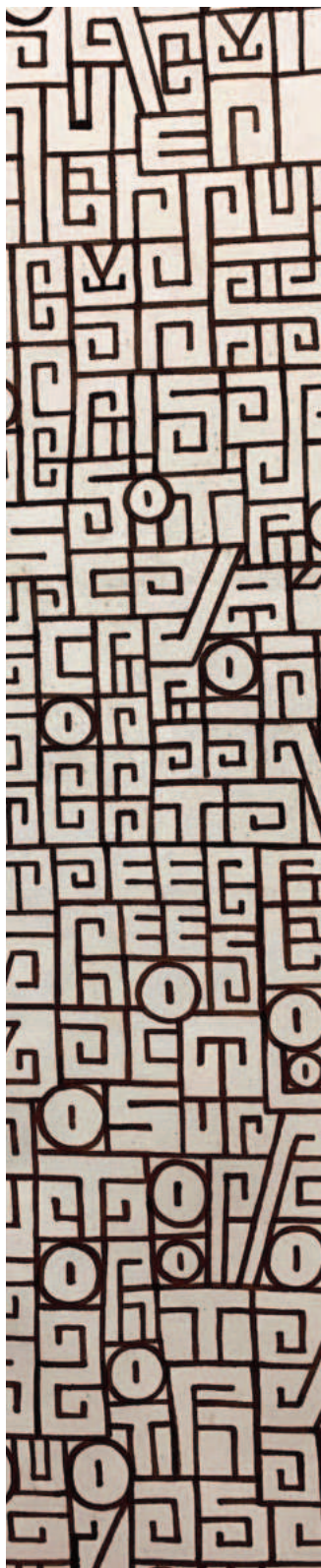
MARINA SORIA
Artworks from the series "Chavin" culture





THE CODE





NOSOTROS, RÍOS WE, RIVERS

Installation #1

*Alphabet inspired in a hand
painted mantle from the
Chavin culture
900-200 bc*

*Left side frame
40 x 30 cm Chavin
Culture, digital image
from a photograph by
Fernando Maldonado Roi
in the book "Awakhuni".
Museo Chileno de Arte
Precolombino. Chile.*

*Undeneath
frame 26 x 20,5 cm.
Poem written on the artist
note book paper*

*Central piece,
141 x 79 cm.
Acrylic on canvas*

*Alphabet book
92 x 19 cm colour pencil
on Habnemübler Biblio
paper. Hard covers, Eco
print paper, binding
fabric, and stitches*

2021





**NOSOTROS, RÍOS
BOOK
WE, RIVERS**

*Alphabet inspired in the
Chavin culture of the
Andean mountains.*

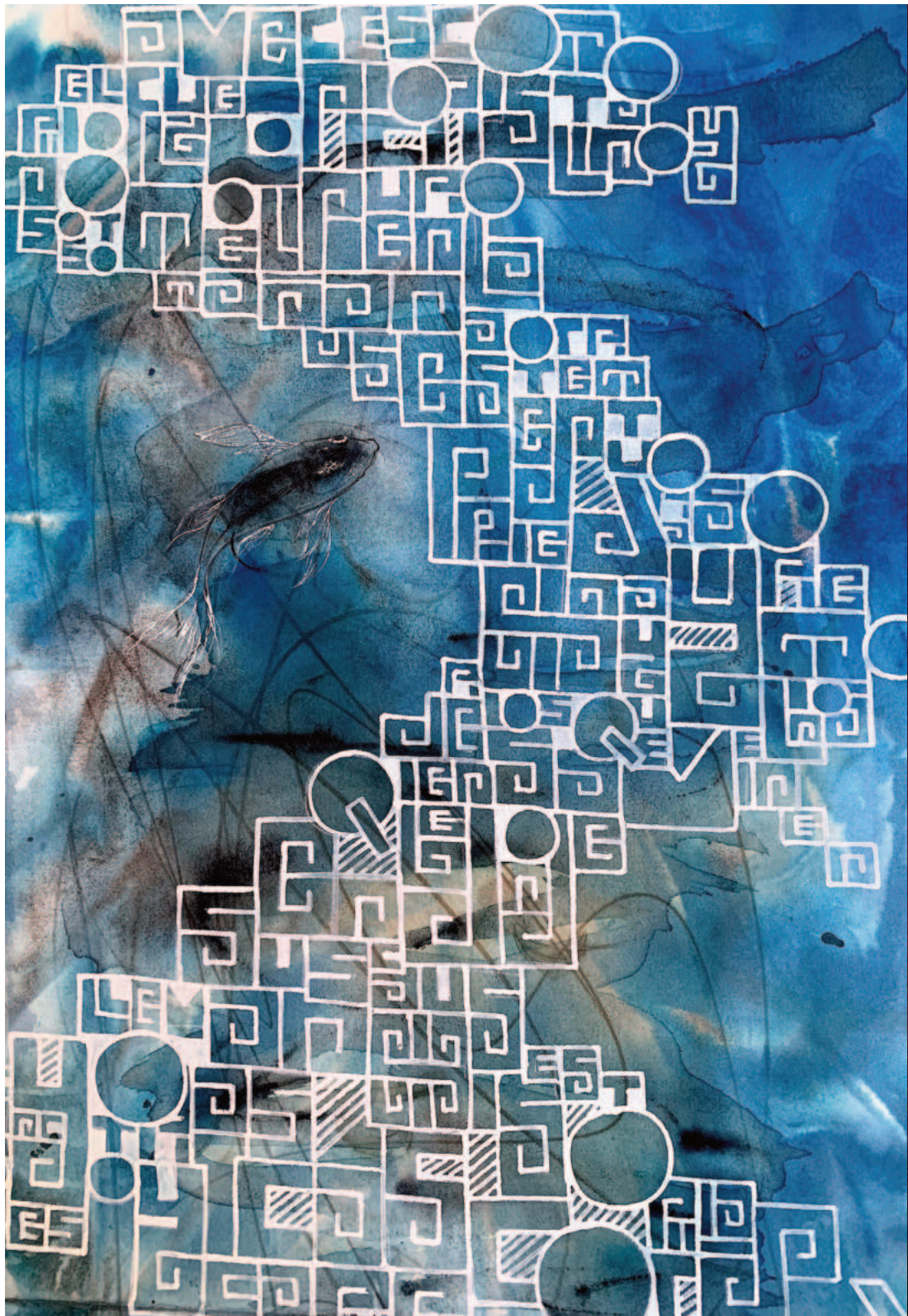
*Original one of a kind
book in a box with a
drawer.*

*Main book
Accordion 28 x 75,5cm,
displayed
Ink on Rives BFK
paper and white gouache.
The watercolour back-
ground is a recycled paper
from other experimenta-
tions with watercolour
techinques.*

*Hard covers with laser cut
circles on cardboard and
handmade papers.*

2021







ORIGINAL ART BOOK

The main book creates a set with two smaller books seating inside a drawer together with stones and the left overs of the laser cuttings to emulate the banks of a river.

One little book is the Code. 66 x 9 cm. Colour pencils on Habnemüble Biblio paper.

The other, is the Poem 66 x 9 cm printed in both languages, Spanish & English.

Box binding by Diego Ismael on Amate bark paper from Mexico and Ingres papers.

2023



Quizá
somos uno y todos los ríos.

and bits of suns as
A drop of
and another





LIMITED EDITION

Limited edition of four books, 2022/23.

One of them at the Letterform Archive in San Francisco acquired in 2022 through the Codex Art Book Fair in Richmond, USA.

28 x 75,5 cm

Accordion book with hard covers with laser cut circles, digital print on Hahnemühle and Fine Arts papers.

Each book is contained within a box wrapped on binding fabric with two tiny books inside.

The poem is written in both languages (Spanish & English)

The code is handmade with colour pencils on various papers.

2023





LABOREO TILLAGE

*Alphabet inspired in the
Chavin culture*

*Alpaca Textile Oliellia.
100 x 104 cm
Double face four-selvedged
handwoven Lliclla
(shoulder cloth)*

*Calligraphic pieces each
32,5 x 21,5 cm sewn
together with embroidery
thread in pairs*

*Gouache on Garza paper,
100% recycled cotton
from Spain*

*Original text in Spanish
by Ruth Corcuera*

2022





Museo de Arte
Colección de Arte
Exposición de Arte
Español y Latinoamericano
1980 - 1985
Página 17 de 17



LOS RECIBEN NAC



PEQUEÑOS DE LA VIDA COTIDIANA - LAS MUJERES ENY-

LOS RECIBEN NAC



LOS RECIBEN NAC



LOS CUANDO SOLO LAS VOCES REGISTRABAN LOS HECHOS GRANDES Y

IERON EN GESTOS COMO ESTOS



TENNO Y EL MIUNDO EXTERIOR - LOS TI

IERON EN GESTOS COMO ESTOS



IERON EN GESTOS COMO ESTOS



IDOS-COMO NO VER EN ESTE GESTO LA CREACION DE UN ESPACIO INTER



UNA MIRADA
DE MUJER
WOMAN'S
GAZE

Installation #2

*Alphabet inspired in
the Chavin culture*

*Unfinished sash by
Gustavo Fernández
Jurado.*

*Textile size
90 x 50 cm*

*Two art pieces complete
the set framed
40 x 30 cm
colour pencils and
gouache on Garza
paper, 100% recycled
cotton from Spain*

2022 / 2024







MARINA SORIA
Artworks from the series "gaucho" alphabet

Photography by Andreas Stroh







DIGNOS SIGNOS
HONORABLE
SIGNS

Installation #3

*Alphabet inspired in
the cattle marks of the
province of Buenos
Aires, Argentina.*

*The text plays with the
concept of the empty
space, meaning that the
information we could
have from the textiles is
incomplete, we do not
know the code.*

*Unku (alpaca
ceremonial poncho)
90 x 86 cm*

*Two watercolour art
pieces hang sideways to
the textile. Each one
measures 56 x 76cm
Rives BFK paper,
with silver leaf dots*

2024



VOCES II VOICES II

*Alphabet inspired in
the cattle marks of the
province of Buenos
Aires, Argentina.*

*Unku (alpaca
ceremonial poncho)
116 x 108 cm*

*One of a kind artbook
Book displayed
114 x 57 cm / closed
19,5 x 57 cm
Silkscreen print by
Enrique Chambón,
hand painted with
gouache on Rives BFK
100% cotton paper*

*Binding by Diego
Ismael on linen fabric,
metal rings, wooden
stick and fleece bundle.*

*Original text in
Spanish by
Ruth Corcuera*

2023







SIGNOS SIGNS

*Alphabet inspired in
the cattle marks of the
province of Buenos
Aires, Argentina.*

*Aguayo made from
alpaca 116 x 108 cm*

*One of a kind artbook
Book displayed 114 x
57,5 cm / closed
19,5 x 57,5 cm*

*Silkscreen print by
Enrique Chambón
hand painted with
gouache on Rives BFK
100% cotton paper*

*Binding by Diego
Ismael on linen fabric,
metal rings, wooden
stick and fleece bundles.*

*Original text in
Spanish by
Ruth Corcuera*

2022





VOCES I VOICES I

*Alphabet inspired in
the cattle marks of the
province of Buenos
Aires, Argentina.*

*Unku (alpaca ceremo-
nial poncho)
116 x 108 cm*

*One of a kind artbook
Book displayed
114 x 57 cm
closed 19,5 x 57 cm*

*Silkscreen print by
Enrique Chambón,
hand painted with
gouache on Fabriano
100% cotton paper*

*Binding by Diego
Ismael on linen fabric,
metal rings, wooden
stick and fleece bundle.*

*Original text in
Spanish by
Ruth Corcuera*

2022





GAUCHO ALPHABET

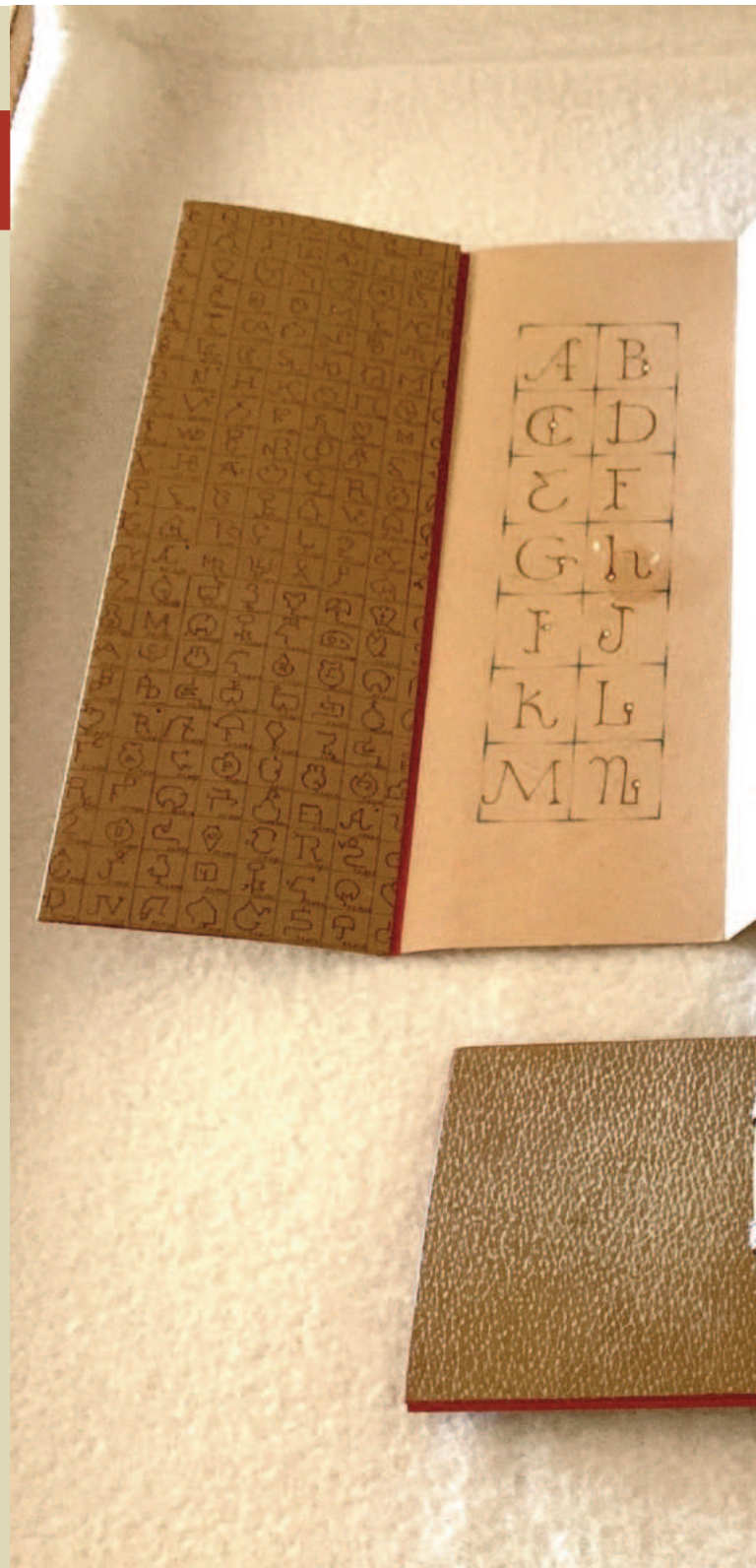
Inspired by the cattle brands of the province of Buenos Aires, Argentina.

The alphabet has at least two possible shapes for each letter.

Pencil on Strathmore papers combined with digital images from original cattle mark registrations

The covers of the book are recycled from an old suitcase and a cattle counter is the perfect closure for the book. Silver beads on the “soguero” technique of weaving together leather threads creating designs.

*Alphabet design in 2005
Binding done in 2024*





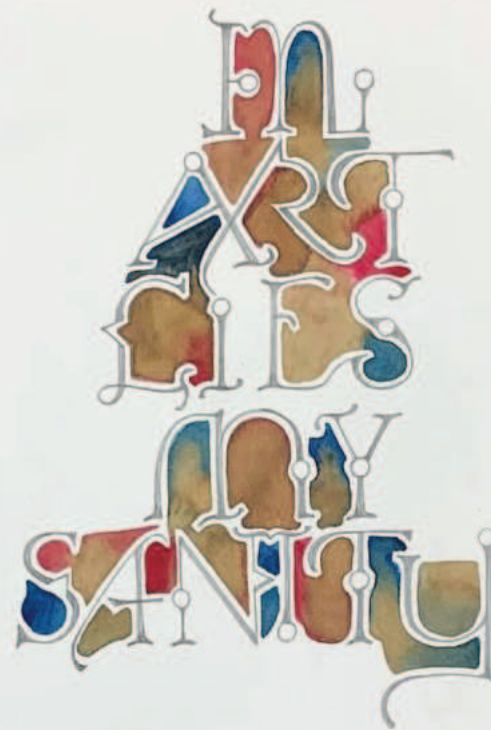


EN EL ARTE RESIDE
MI CORDURA
IN ART LIES MY
SANITY

*Inspired by the cattle
brands of the province
of Buenos Aires*

*Black pencil, walnut
ink and watercolours on
Canson, 100% cotton
paper.
Embroidery thread*

2010



Priscilla Jirón







American born Brody Neuenschwander, who has lived in Belgium for many years, challenges the medium of calligraphy on several levels. He approaches scriptural and conceptual art in his works.

The calligrapher does not transpose existing texts, but writes words, poems and texts that refer to current social issues in a free, associative process. He likes to use the Dada technique of automatic writing. He combines his calligraphy with painting, typography and integrates historical writings and prints as collages. In a multi-layered process he erases what he has written, pastes over lines of text and punches letters into his large format works, sometimes using a serial technique.

He plays with different materials, found objects and techniques, combining them in unusual ways to achieve completely unexpected results. When he cuts the pages of an old book into horizontal strips, the fragmented letters look like Chinese characters. However, he also uses actual pieces of writing with Chinese characters in his collages.

For him, books have nowadays lost their function. It is therefore no longer a sacrilege to cut them up and use them as material. In the style of postmodernism, which builds on the long tradition of the arts, he sees the task of art as being to process quotations from earlier epochs and reassemble them.

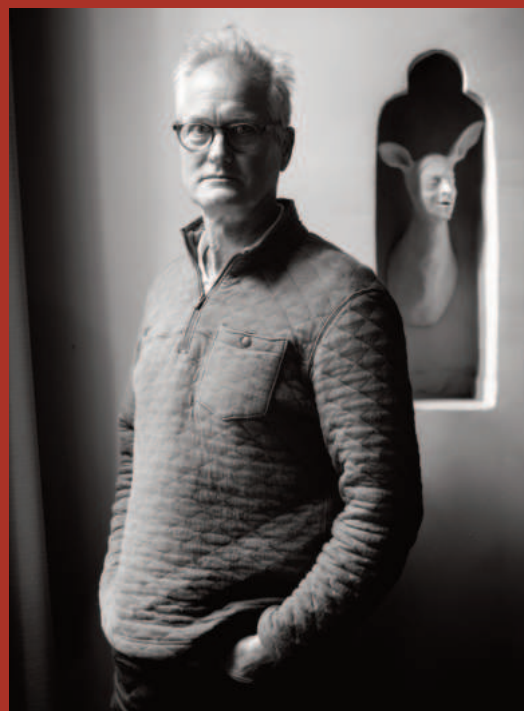


Photo provided by the artist

Neuenschwander's unconventional and creative approach opens up completely new perspectives on the art of calligraphy.

brodyneuenschwander.com

BRODY NEUENSCHWANDER

Brody Neuenschwander was born in Houston, Texas in 1958. He attended Princeton University, where he was appointed University Scholar, graduating in 1981 with high honors for his thesis on the techniques of medieval manuscript illumination. Neuenschwander completed his doctorate on the methodology of German art history in 1986 at the Courtauld Institute in London. At the same time he studied calligraphy at the Roehampton Institute. The crossfertilization that resulted from doing academic and practical studies simultaneously has influenced all his subsequent work.

The objects studied by art historians are, for Neuenschwander, things that were made by human hands. The structure of the atelier and the properties of the materials are as important to him as the social context of their creation.

Neuenschwander began his professional career as assistant to Donald Jackson, an English calligrapher living on the Welsh borders. For a year Neuenschwander did studio work, mostly traditional ceremonial pieces. In 1989 Neuenschwander met the English film director Peter Greenaway, who asked him to



provide live-action calligraphy for the film “Prospero’s Books”. Greenaway asked pertinent and challenging questions: “Can calligraphy be charged with emotions and historical associations? Can it represent in visual terms sound patterns of the language? Can it explore the tense region between text and image?” In subsequent collaborations (“The Pillow Book”, “Flying over Water”, “Bologna Towers 2000”, “Columbus”, “Writing to Vermeer” and so on) the implications of these questions for contemporary calligraphy would be investigated.

In 1990 Neuenschwander met the German theoretician Hans-Joachim Burgert, whose analysis of the visual properties of calligraphy is essentially a classic German Gestaltungstheorie. Letterforms are subjected to formal analysis and judgment. Burgert replaces traditional Western standards of precision and regularity by a new formal language, one that is much closer to the esthetic judgments inherent in Arabic and Chinese calligraphy. Neuenschwander subsequently translated many of Burgert’s writings into English, which naturally allowed him to form a deeper understanding of Burgert’s theory and has led to this theory being studied and adopted by other calligraphers in the West. For Neuenschwander this new theory was a revolution. Suddenly the calligraphy of the East, which had always exerted an enormous attraction, could be analyzed and understood, not linguistically, but visually. The image-nature of these writing systems could surface. Arabic and Chinese calligraphy have influenced his work ever since.

In 1989 Neuenschwander met Nadine Le Bacq, who would become his wife in 1991. They moved to her home town Bruges in 1993, where they now live with their daughter Clara.

In 2004 Neuenschwander spent a semester teaching text art at the School of the Museum of Fine Arts in Boston. This sabbatical from the artist’s studio allowed him to do research into the origins of text art in the first quarter of the 20th century and to follow this development as it impacted art after the second World War. Text artists such as Cy Twombly, Jessica Diamond, Bruce Nauman and Barbara Kruger have defined a new category of art which places visual language at the center of their artistic experiments.

In recent years Neuenschwander has continued his studies of non-Latin scripts. In the project called “A Brush with Silence” he brings together calligraphers from the world’s many writing traditions for a silent calligraphic happening. Writers of Arabic, Chinese, Tibetan, Japanese, Hebrew, Greek, Cyrillic, Devanagari, Runes, codes and graffiti join forces with writers of English, German, French, Italian and Dutch to create a meditation in ink. The happening has now happened in eight countries, always to great crowds of silently enthusiastic visitors. “A Brush with Silence” is a perfect symbol of how humanity can live together in peaceful and beautiful tolerance. In September 2020 a television series on the origins and future of the world’s great calligraphic traditions, ten years in the making,

was aired on the BBC, Arte and Nova. This three-part series, directed by David Sington, produced by Hugh Sington and written by David and Brody, traces the origins of writing in the remote past of Egypt and Sumer, China and Meso-America. The origins of the alphabet in the mountains of Sinai are shown in dramatic desert scenes. The spread of this alphabet to all corners of the world via Phoenician traders, the Romans and the traders of the Silk Road makes for riveting viewing. The rise of Islam brought spectacular calligraphy in its wake, and spread the use of paper from China to the Pillars of Hercules.

Materiality and its effects on communication history is a central theme. The limits imposed by parchment on the spread of knowledge in medieval Europe is contrasted with the free flow of information engendered by the availability of cheap and plentiful paper. In China this is especially marked, as block printing on mulberry bark paper put books into the hands of a large segment of the society. The final episode looks at script and politics, script as identity in the modern era. The Latin alphabet very nearly swept all before it, with even the Chinese considering the possibility of abandoning their ancient script. This disaster was narrowly averted, but a new one looms: the digital age. How will the world’s ancient and honorable non-Latin scripts respond to this new, global threat? If you missed the series, you will have to wait for it to appear on Netflix to find the answer.

Artwork photography by Marina Soria



BRODY
NEUENSCHWANDER



Photography by Andreas Strob





Photography by Andreas Stroh

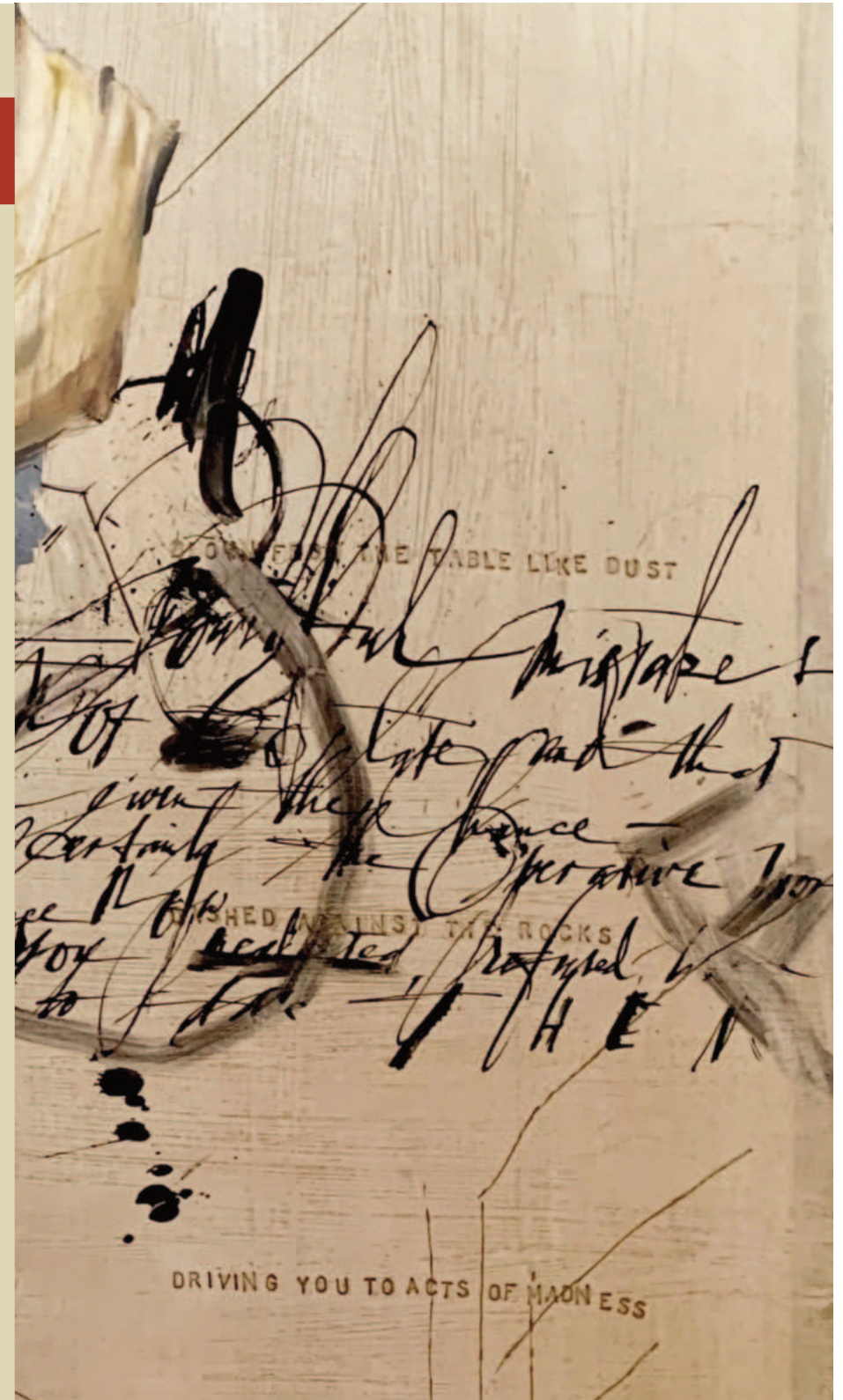


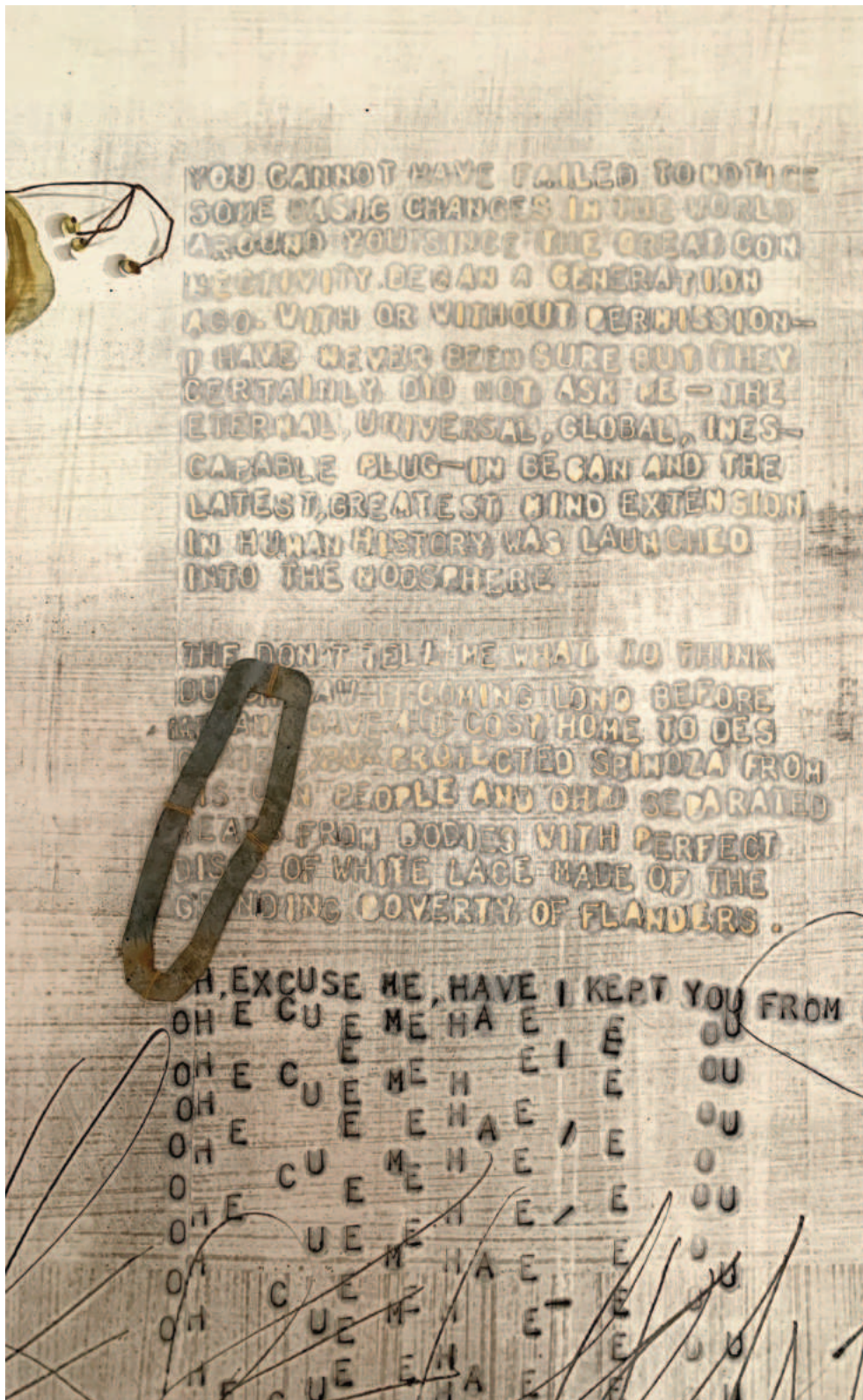
ACTS OF MADNESS

Using the technique of automatic writing, Neuenschwander punched the letters F and E into the paper. He then used them to create words that can be read in different ways. The painted Roman emperors were created in a second step.

*70 x 100 cm
Mixed media technique*

2023





EXCUSE ME

The text criticises the excessive use of digital media in contemporary society, which prevents people from communicating with each other.

70 x 100 cm
Mixed media technique

2023







APPENDIX

For this collage the artist used papers that he had bought at a flea market in China. Some of the pasted-on texts have been painted over.

The text is by Neuenschwander himself and was created in free flow.

*70 x 100 cm
Mixed media technique*

2020





WHITE NOISE

*The text is typed freely
and quickly, the writing
was designed with
stencils and cut out.*

*70 × 100 cm
Mixed media technique*

2016



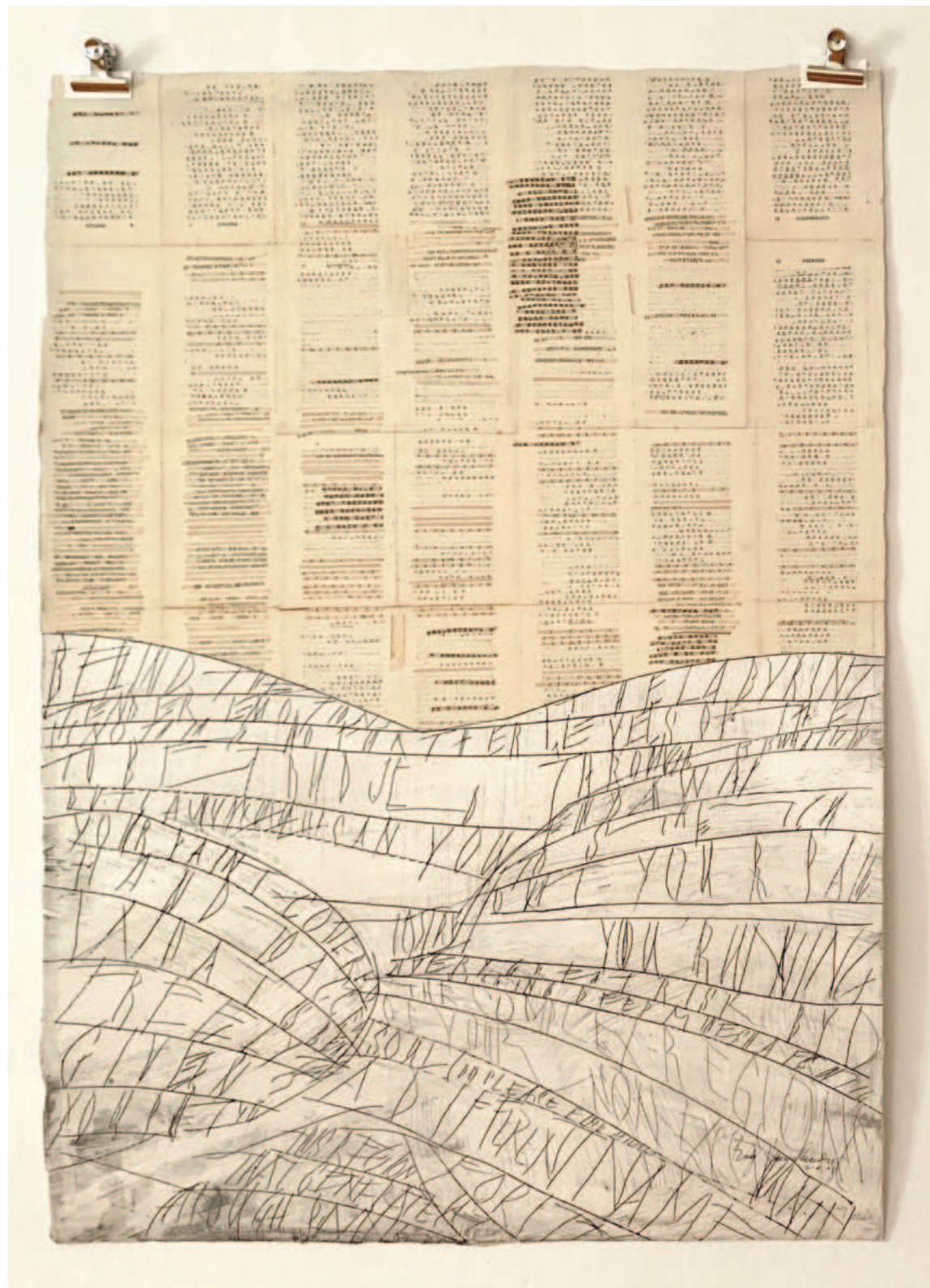


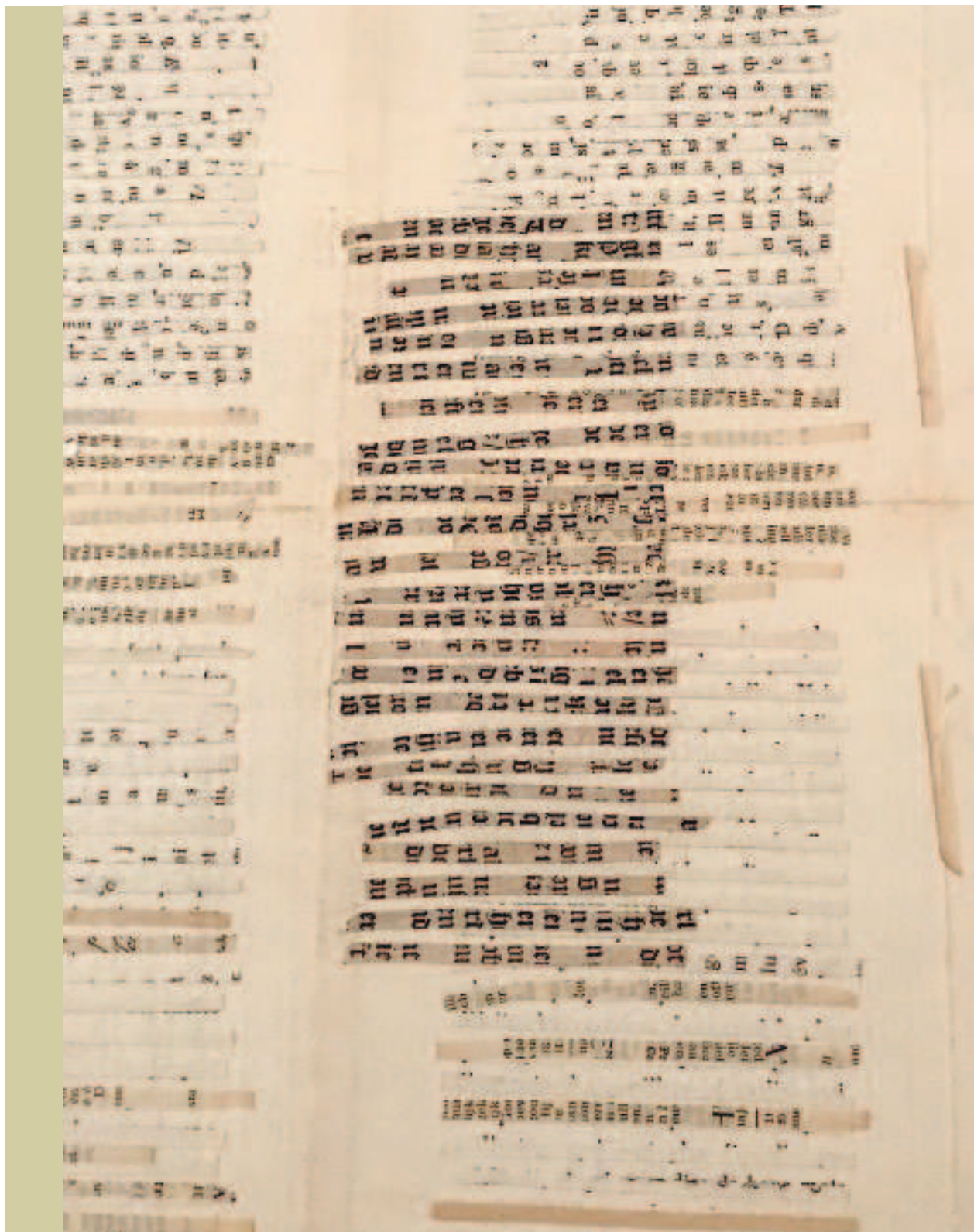
BEHIND THE EMOTIONS

For these two works, the artist pasted over every single line of book pages with strips of paper that he had cut out of other books, sometimes across the lines.

*70 x 100 cm
Mixed media technique*

2008





BEHIND THE EMOTIONS

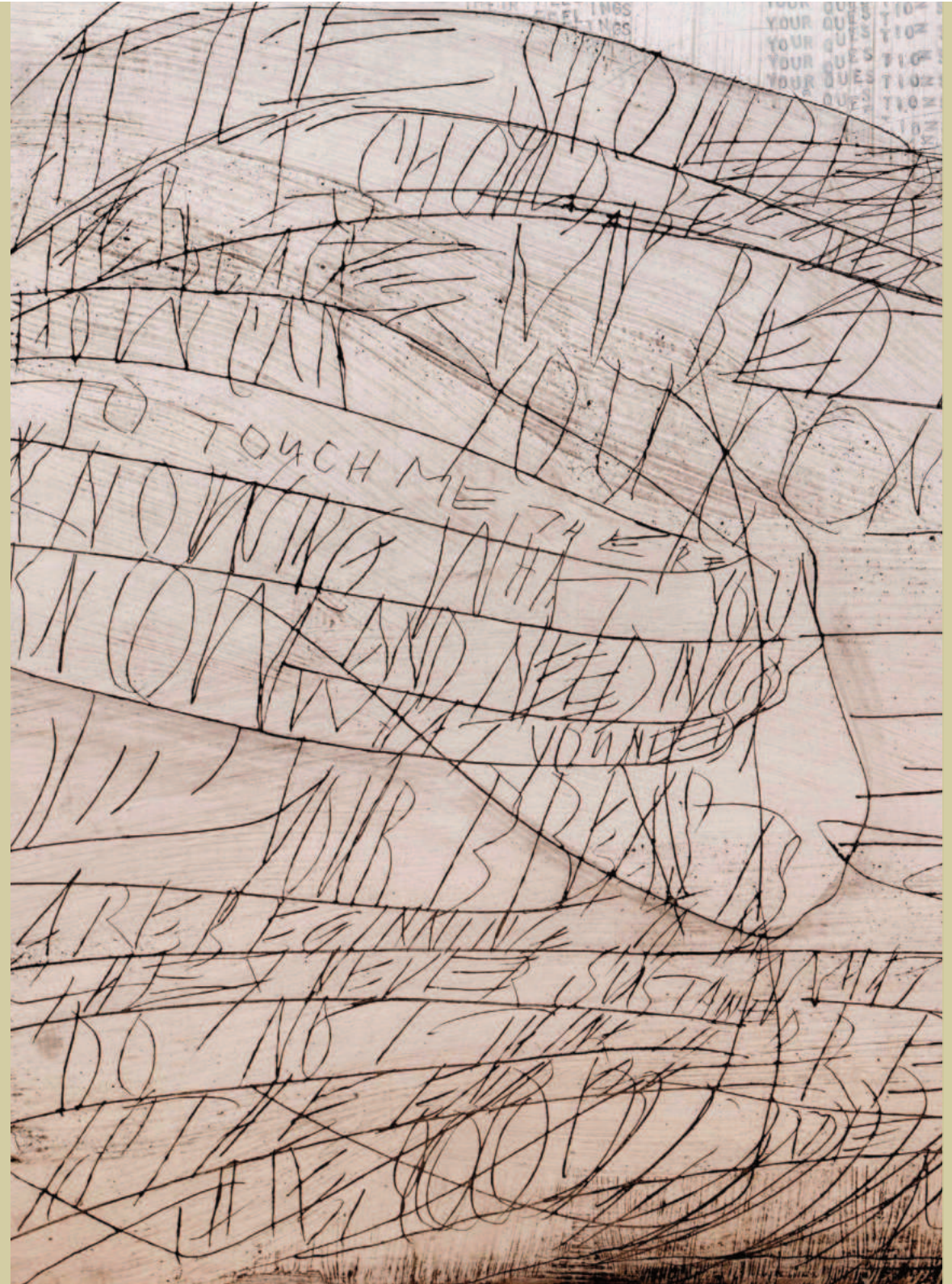
For these two works, the artist pasted over every single line of book pages with strips of paper that he had cut out of other books, sometimes across the lines.

The depiction in the lower part quotes a sculpture that he made himself from plaster. He carved characters into the figure with a knife, similar to a sgraffito. The depiction of the sculpture extends over several works, two of which can be seen in this exhibition.

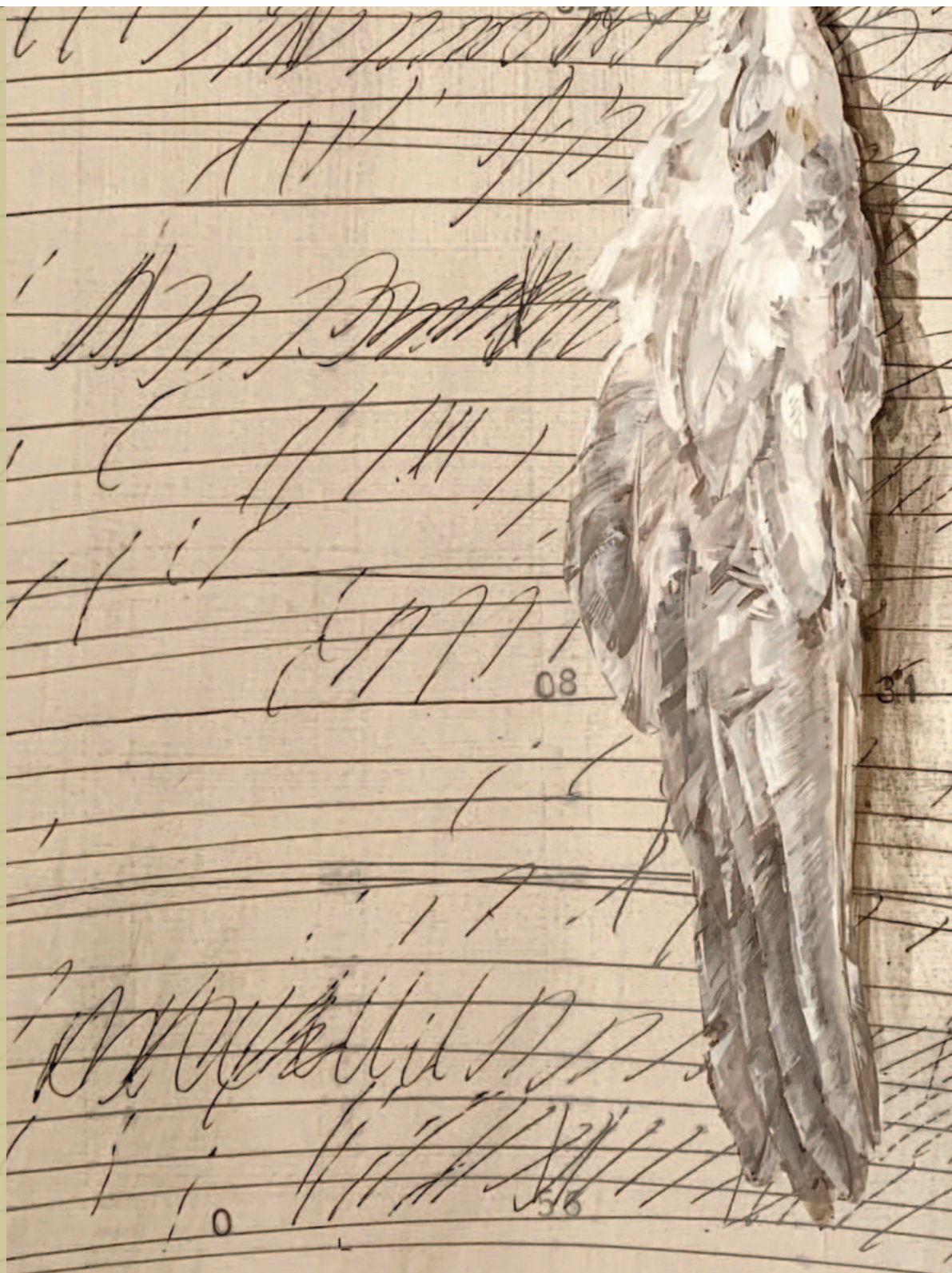
*70 × 100 cm
Mixed media technique*

2008





Photography by Andreas Stroh



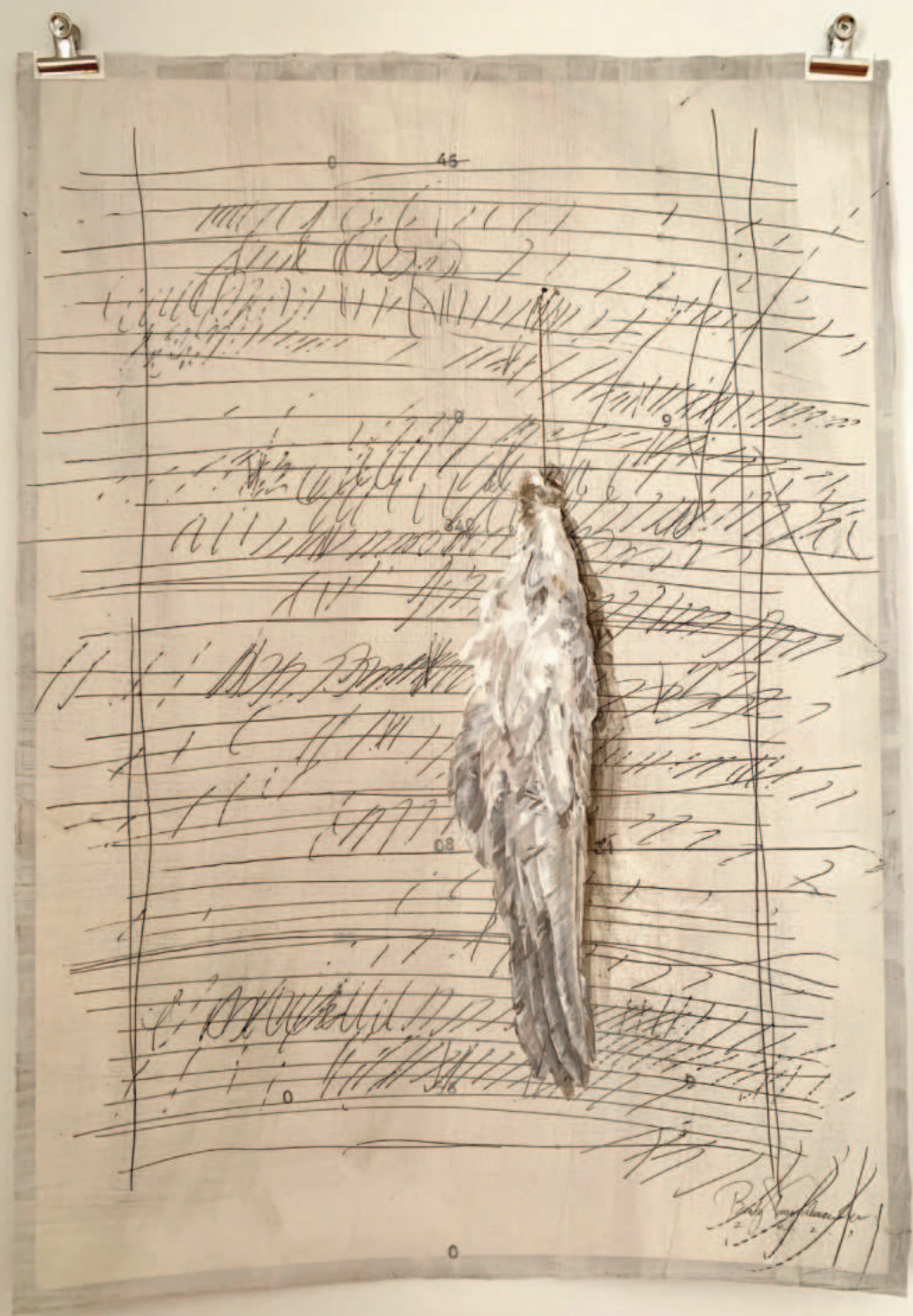
46 LINES OF
WRITING

Neuenschwander was given a feather as a gift. It inspired him to depict it figuratively. Originally, similar feathers were used for writing.

*70 x 100 cm
Mixed media technique*

2023





1111



CONDITIONAL ABSOLUTION

Neuenschwander began the work with letters that he scattered across the sheet. He then developed figurative motifs from these, obscuring the characters to the point of illegibility.

*70 x 100 cm
Mixed media technique*

2023





IZZY PLUDWINSKI

Izzy Pludwinski from Israel is showing works that draw on the tradition of Hebrew calligraphy and combine it with a contemporary view.

In this presentation, he focuses on the content of his works. These reflect human issues that are also extremely relevant in the present days, expressed through traditional words from the holy scriptures of Judaism.

Some of the titles of his works consist of pairs of opposites that denote a strong emotion and juxtapose it with a term that stands in a dynamic relationship to it. The visual realization reflects this tension and in some works he combines gestural brush calligraphy with digital compositions.

The genocide of European Jews during National Socialism, which also directly affected the artist's family, is also a recurring theme in his works. The artist combines them with the haunting question of God's promise of life for the righteous in the face of the death of so many righteous people in the Holocaust.



Photo provided by the artist



Born in Bensonhurst, Brooklyn in 1954, Izzy moved to Israel in 1978. After discovering pretty soon that Chemistry was not going to be the field in which he was going to, in the words of Billy Joel, “write his masterpiece”, he switched professions to take up the art of the Sofer or religious scribe. He has been involved in the field of making letters ever since.

Izzy Pludwinski has been working as a professional calligrapher since 1980, starting out as a certified religious scribe (Sofer STaM) and then branching out into calligraphy and design. After professionally freelancing for six years, he expanded his studies by first studying privately for a short while with Lili Wronker and Alice and then by attending Roehampton Institute in England for two years under the tutelage of Ann Camp, Gaynor Goffe, Gerald Fleuss and Tom Perkins, completing their certificate in Calligraphy & Book-binding.

He has exhibited throughout Israel and has had one-man shows in Jerusalem, Tel Aviv, London and Tokyo, as well as participating in International exhibitions in the U.K., the U.S., and Russia. His work has appeared in Letter Arts Review (over a dozen of his works have been accepted to the “Annual”), The Scribe, (author of article: “The Experience of the Hebrew Scribe”, summer 1989) and The Encyclopedia Judaica among other publications.

He was the calligrapher of The Jerusalem Haggadah (illustrated by Yael Hershberg) the Moriah Haggadah (illustrated by Avner Moriah)

and the Rose Haggadah (illustrated by Barbara Wolff).

In 2004, Izzy had the honor of being invited to Wales to work on the Hebrew for the St. John’s Bible, under Donald Jackson.

Izzy has taught Hebrew Calligraphy classes in Jerusalem for approximately 15 years and set up the Hebrew Calligraphy course at the Spiro Institute in London. In addition he has lectured at the Emunah College symposium on the Hebrew Letter and has given Hebrew Calligraphy workshops at the Israel Museum. He also gave a workshop on Calligraphy as Meditation at the International Calligraphy Conference in Sonoma, and recently in Tokyo.

Izzy is the author of the book, Mastering Hebrew Calligraphy, produced by Toby Press (a subdivision of Koren Publishers). The book was chosen as one of the finalists for the National Jewish Book Award. His new book, The Beauty of the Hebrew Letter, published by Brandeis University Press, has been receiving rave reviews.

After teaching many years in various adult educational institutions in Jerusalem, Izzy now teaches privately, either in his studio or internationally via zoom, in addition to keeping up a heavy workload as a freelance calligrapher. His varied commissions have included work for the President’s Office, inscription of the dedication page on the Bible presented to the Pope by the Israeli government on the occasion of his visit to Jerusalem, lettering for the Yakar

Synagogue in Jerusalem, and wine labels for the Golan winery.

In addition to his own work, Izzy works with many of the top Judaica artists doing the calligraphy for their illuminations and illustrations. Among his collaborative works are The Jerusalem Haggadah (with Yael Hershkowitz), and The Rose Haggadah, The Book of Ruth and Song of Songs, all with the superbly talented Barbara Wolf. These works were exhibited at the Morgan Museum and Library in New York. He also did the writing for the Moriah Haggadah and Chumash, as well as a Megillat Esther illuminated by Avner Moriah, which has made it to the Guinness Book of Records as the longest and largest Megillah Scroll.

His personal work centers around the pure calligraphic presentation of (mainly) Jewish texts. He sees as his main calligraphic challenge, the “unsquaring” of the Hebrew script to allow for more expression. This has led him to develop an abstract Hebrew Calligraphy as well as font development, as expressed in his font Shir.

He is interested in the philosophy behind the Zen arts and has taught Calligraphy as meditation.

Izzy lives in Jerusalem.

Artwork photography by Izzy Pludwinsky





Photography by Andreas Sirob





ACHVAH BROTHERHOOD

Achvah / Brotherhood

*The work contains the
quote: "Love your
neighbor as yourself"*



LAUGHTER

This was part of a commission where he was asked to write 12 words in abstract Hebrew calligraphy to match 12 poems written by the client's fiancé. He set the poems alongside the words and made a handmade accordion book which was presented as a gift by the client to his fiancé, the poetess Lisa Grunburger. Three of the words are presented here.

*Laughter
Dreams
Children*





CURSIVE HEBREW

*Cursive Hebrew
Aleph-Bet*

*Alphabet with a quote
from Rebbe Nachman
"Man must renew
himself constantly"*



ALEPH BET COLOR

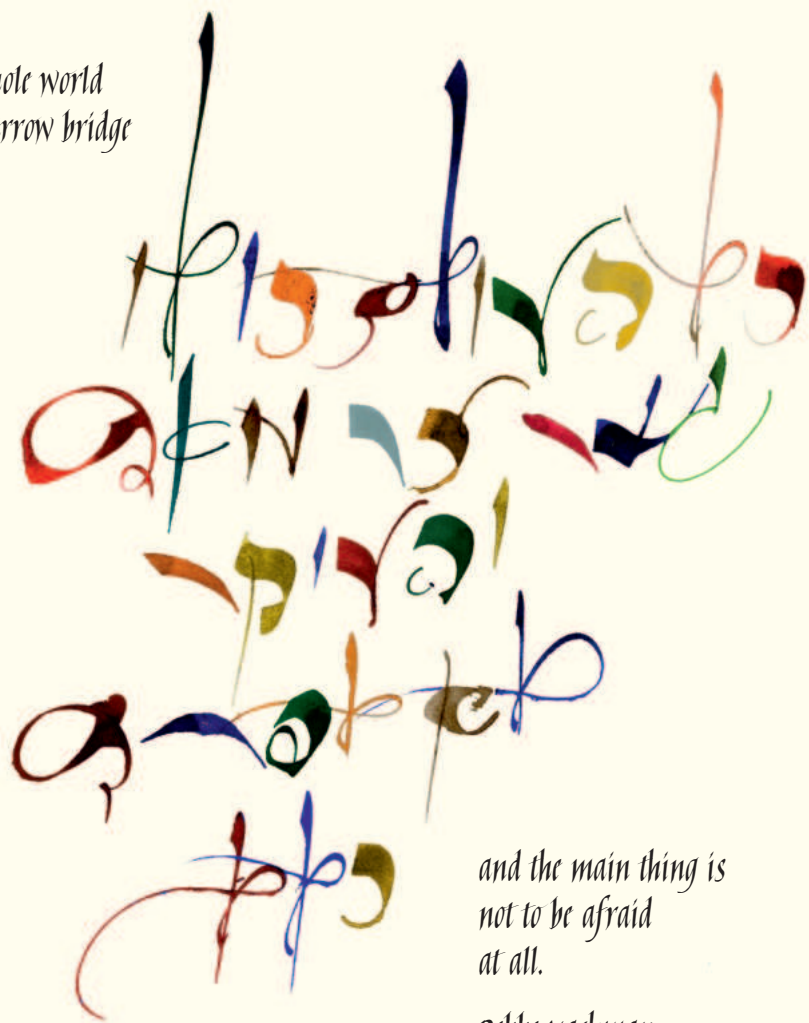
Aleph Bet Bister, Color

*An Alphabet design
with classical
Ashkenazic
letter forms.*





The whole world
is a narrow bridge



and the main thing is
not to be afraid
at all.

Rebbe Nachman

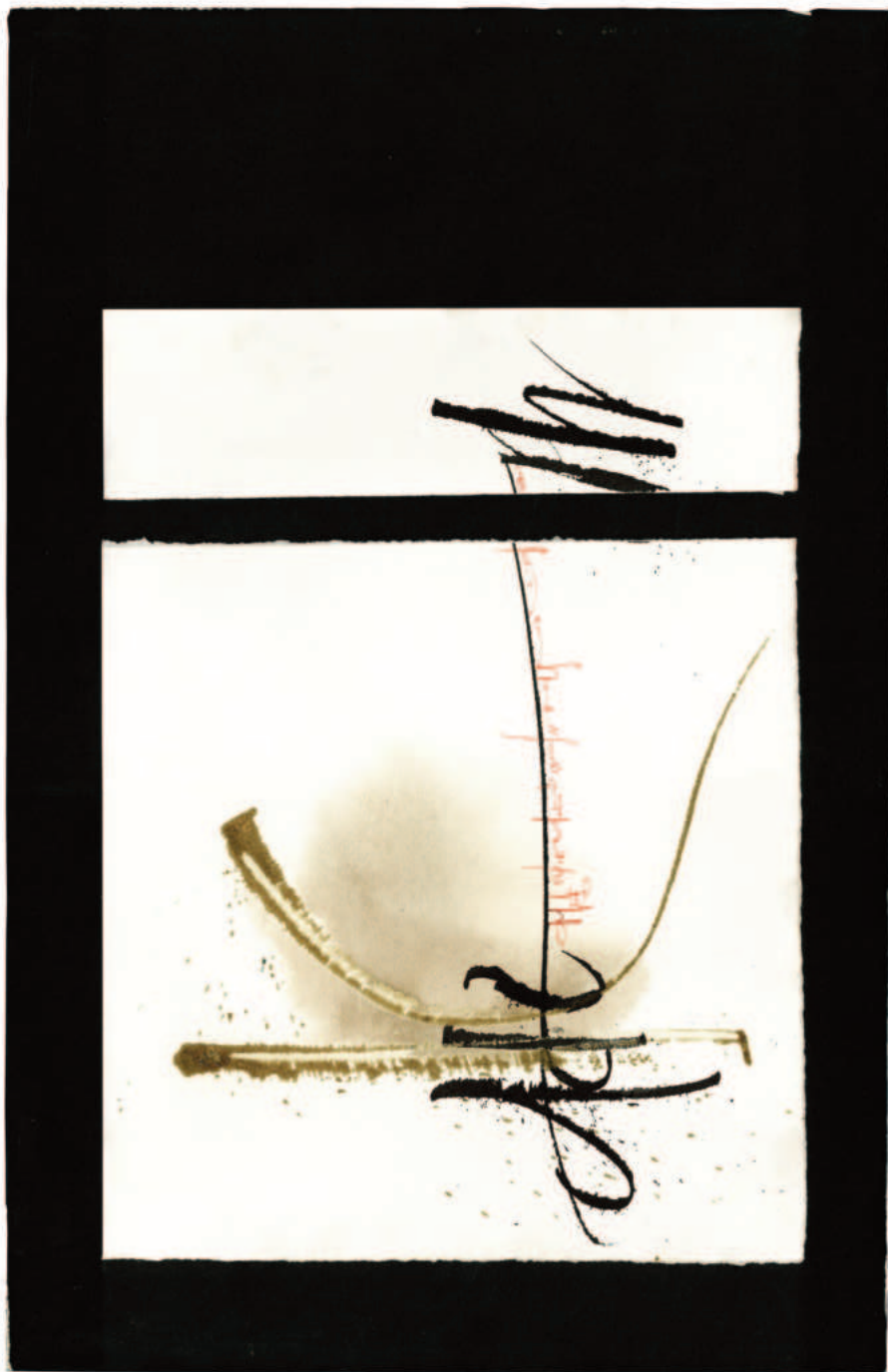
ר' נחמן

Handwritten signature in Hebrew script.

THE WHOLE WORLD

*The whole World is a
narrow Bridge Hebrew
saying by R. Nachman
of Breslov, in English
translation.*

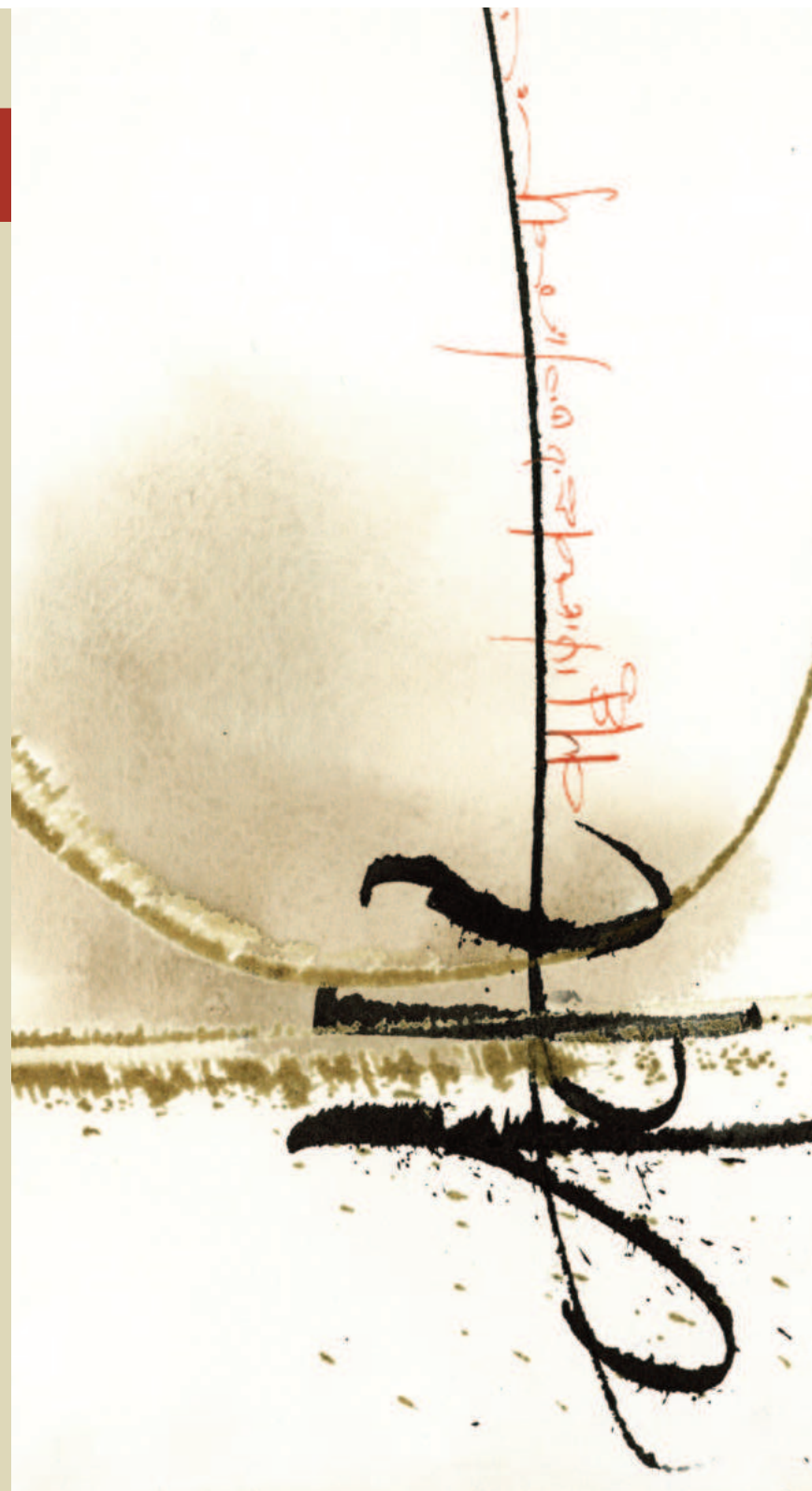




ALEPH ONENESS

Aleph-Oneness?

*The work deals with the
idea of oneness in a
broken world.*





EVERYTHING IS POSSIBLE

Everything is possible

Hanna Arendt used the phrase “Everything is Possible” to describe the understanding and attitude of totalitarian powers in carrying out evil. The same phrase can of course be taken in the opposite (positive) direction.

This work tries to portray the phrase’s dual meaning.





MIRIAM

Miriam Rachel

Named after, and depicted in the piece, is his father's younger sister. Both of his younger sisters as well as his parents were sent to the gas chambers of Treblinka. The two texts ask the question of Ayekba

"Where were You? and Where is the place of your glory?"





WORDSKILL

Words are beautiful. But words can also be dangerous. This work was created in response to what he deeply feel is a very strong and slanted anti-Israel bias in the press. There are several Media Watch groups that report daily how reports of events in the region are taken out of context, only partially reported, or with slanted headlines meant to give a certain impression. Very often the newspaper will then later print a correction and admission of error in their reporting but this is placed on the back pages, where it is too late. The damage is already done. Biased, propaganda like reporting can lead to, in the worst case, a loss of lives. The title of the work is a play on the double way of reading the title "Word Skill" and "Words kill"





DOUBT / LOVE

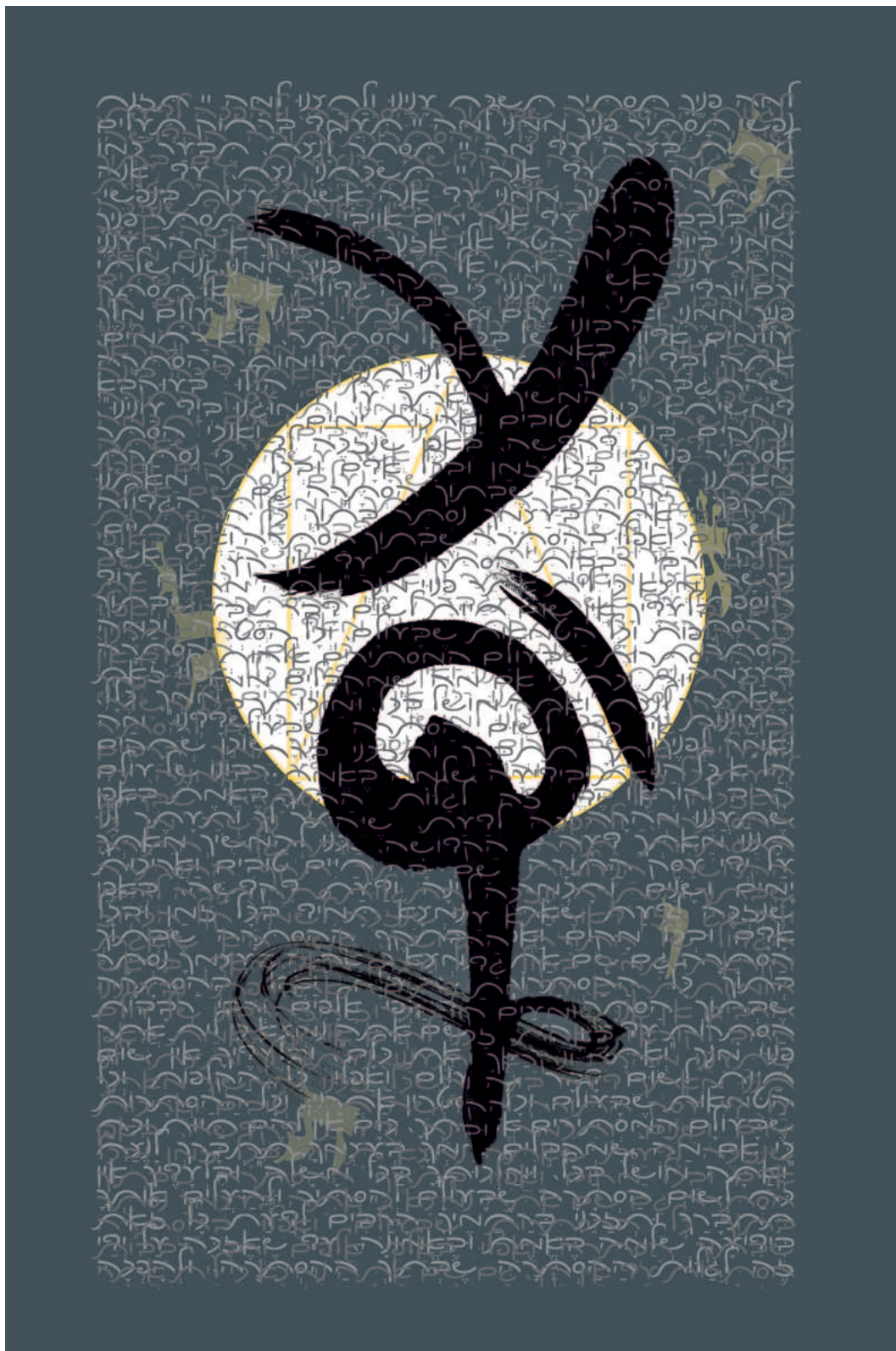
This work asks the question, can one love fully, “with all your heart, and all your soul, and all your might” (Deut. 6:5), while in a state of doubt?

This work was part of a series of works which feature, as their main focal point, single words, written in Hebrew brush calligraphy. Paired with each word is a second word with which it bears some dynamic relationship.

The piece calls in question the position one finds oneself when doubt creeps in on religious belief. How does one balance the two? Is there room for doubt in a spiritual life and if so, how does one follow the precept to love God “with all your heart, soul and might” (Deuteronomy 6:5)? Can one love when in a state of doubt? The large, black, fairly illegible abstract brush work is an abstraction of the Hebrew word for doubt (safek). The legible Hebrew letters in red surrounding it spell “and you shall love”, which is the opening word for the commandment to love God.

The background text in gray, set in the artist’s font Shir, is a prayer by Rebbe Natan, based on the teachings of the 19th century Hassidic master Rebbe Nachman, asking for a way out of the confusion that is torturing his soul.





FOG REVELATION

This work was part of a series of works each of which feature, as its main focal point, a single word, written in Hebrew brush calligraphy, expressing a strong emotion for the artist at the time. Paired with each word is a second word with which it bears some dynamic relationship.





איש כי יהיה צדיק ועשה פשע וצדקה אל
ההרים לא אכל וזנינו לא נשא אל גלול בית
וישראל ואת אשת רעהו ואל איש אמה
לא יקרב ואיש לא זונה ואלו יושב גזלה
לא יגזל לחפו להרעב ותן ועדים כבוד בנשך
לא יתן ותרבות לא יקח פגול ושיב ידו פשע
אמת ועשה בון איש לאיש בחקותי והלך
ופשעו שפר לעשות אמת צדיק הוא חיה יהיה
**נאם אדני יהוה ואיש כי יהיה צדיק ועשה
פשע וצדקה אל ההרים לא אכל וזנינו לא נשא
אל גלול בית ישראל ואת אשת רעהו ואל
איש אמה נדה לא יקרב ואיש לא זונה ואל
חוב ישוב גזלה לא יגזל לחפו להרעב ותן ועדים
וכסה בגד בנשך לא יתן ותרבות לא יקח פגול
וישב ידו פשע אמת ועשה בון איש לאיש
בחקותי והלך ופשעו שפר לעשות אמת צדיק
הוא חיה יהיה **נאם אדני יהוה ואיש כי יהיה
צדיק ועשה פשע וצדקה אל ההרים לא אכל
וענינו לא נשא אל גלול בית ישראל ואת אשת
רעהו לא נשא ואל אישה נדה לא יקרב ואיש
לא זונה ואל חוב ישוב גזלה לא יגזל לחפו
להרעב ותן ועדים וכסה בגד בנשך לא יתן
ותרבות לא יקח פגול ושיב ידו פשע אמת
ועשה בון איש לאיש בחקותי והלך ופשעו
שפר לעשות אמת צדיק הוא חיה יהיה **נאם אדני
יהוה ואיש כי יהיה צדיק ועשה פשע וצדקה
אל ההרים לא אכל וזנינו לא נשא אל גלול בית
וישראל ואת אשת רעהו לא יקרב ואיש לא
זונה ואל חוב ישוב גזלה לא יגזל לחפו להרעב
ותן ועדים וכסה בגד בנשך לא יתן ותרבות
לא יקח פגול ושיב ידו פשע אמת ועשה בון
איש לאיש בחקותי והלך ופשעו שפר לעשות
אמת צדיק הוא חיה יהיה******

CHAYO GREY

*“And you shall surely
live”*
Grey

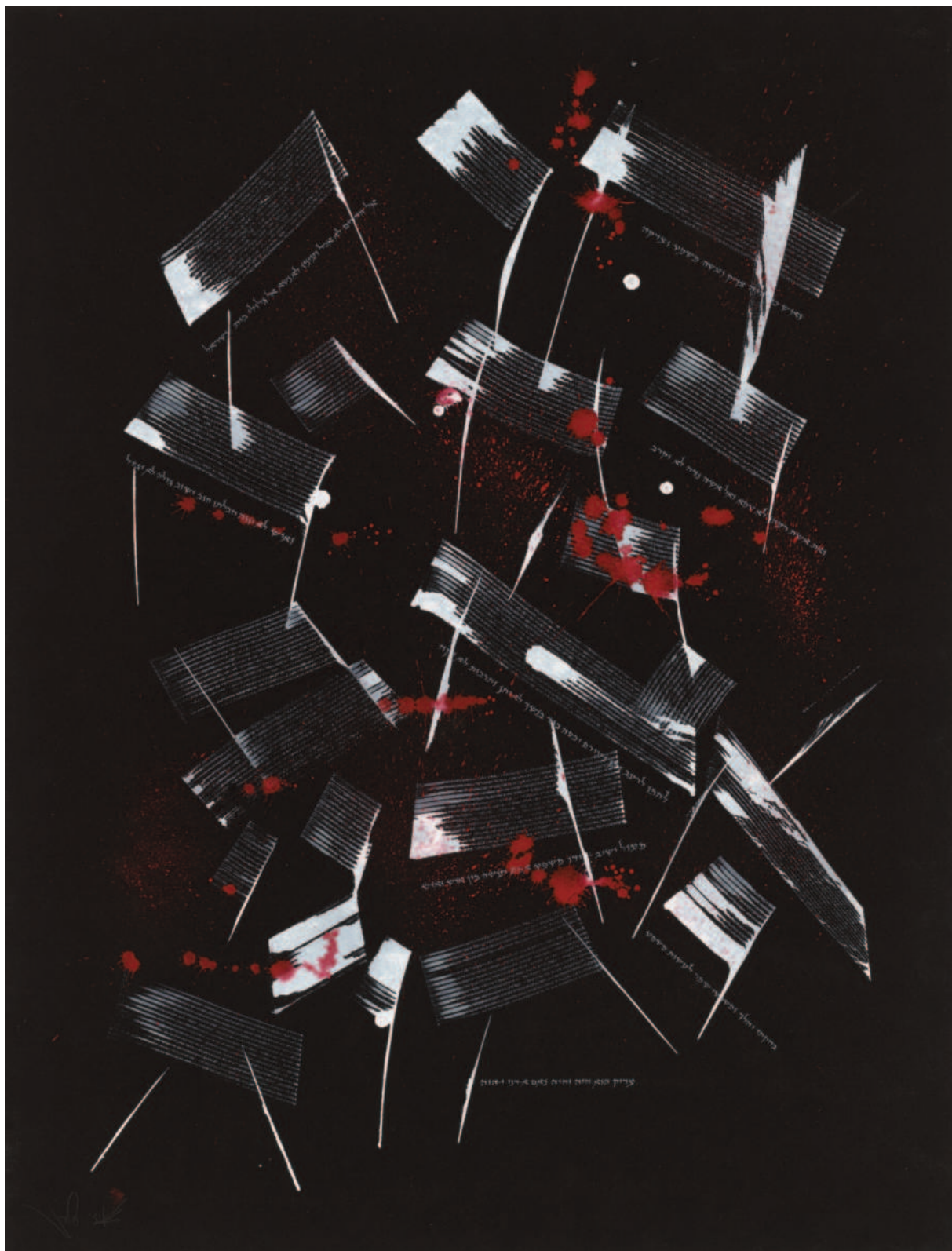
*Parts of a series of
works on the Shoah.
The works are setting
God's promise of life to
the righteous in the face
of the death of so many
righteous in the
holocaust.*



איש כי יהיה צדיק ועשה פשע וצדקה אל
ההרים לא אכל וזנינו לא נשא אל גלול בית
וישראל ואת אשת רעהו ואל איש אמה
לא יקרב ואיש לא זונה ואלו יושב גזלה
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לא יתן ותרבות לא יקח פגול ושיב ידו פשע
אמת ועשה בון איש לאיש בחקותי והלך
ופשעו שפר לעשות אמת צדיק הוא חיה יהיה
**נאם אדני יהוה ואיש כי יהיה צדיק ועשה
פשע וצדקה אל ההרים לא אכל וזנינו לא נשא
אל גלול בית ישראל ואת אשת רעהו ואל
איש אמה נדה לא יקרב ואיש לא זונה ואל
חוב ישוב גזלה לא יגזל לחפו להרעב ותן
ועדים וכסה בגד בנשך לא יתן ותרבות לא
יקח פגול ושיב ידו פשע אמת ועשה בון
איש לאיש בחקותי והלך ופשעו שפר
לעשות אמת צדיק הוא חיה יהיה **נאם
אדני יהוה ואיש כי יהיה צדיק ועשה פשע
וצדקה אל ההרים לא אכל וזנינו לא נשא
אל גלול בית ישראל ואת אשת רעהו לא
יקרב ואיש לא זונה ואל חוב ישוב גזלה
לא יגזל לחפו להרעב ותן ועדים וכסה בגד
בנשך לא יתן ותרבות לא יקח פגול ושיב
ידו פשע אמת ועשה בון איש לאיש
בחקותי והלך ופשעו שפר לעשות אמת
צדיק הוא חיה יהיה****

ופשעו שפר לעשות אמת צדיק הוא חיה יהיה
**נאם אדני יהוה ואיש כי יהיה צדיק ועשה
פשע וצדקה אל ההרים לא אכל וזנינו לא נשא
אל גלול בית ישראל ואת אשת רעהו לא
יקרב ואיש לא זונה ואל חוב ישוב גזלה
לא יגזל לחפו להרעב ותן ועדים וכסה בגד
בנשך לא יתן ותרבות לא יקח פגול ושיב
ידו פשע אמת ועשה בון איש לאיש
בחקותי והלך ופשעו שפר לעשות אמת
צדיק הוא חיה יהיה **נאם אדני יהוה ואיש
כי יהיה צדיק ועשה פשע וצדקה אל ההרים
לא אכל וזנינו לא נשא אל גלול בית ישראל
ואת אשת רעהו לא יקרב ואיש לא זונה
ואל חוב ישוב גזלה לא יגזל לחפו להרעב
ותן ועדים וכסה בגד בנשך לא יתן ותרבות
לא יקח פגול ושיב ידו פשע אמת ועשה
בון איש לאיש בחקותי והלך ופשעו שפר
לעשות אמת צדיק הוא חיה יהיה****





CHAYO BLACK

*“And you shall surely
live”
Black*

*Parts of a series of
works on the Shoah.
The works are setting
God's promise of life to
the righteous in the face
of the death of so many
righteous in the
holocaust.*





WISSAM SHAWKAT

Wissam Shawkat from Iraq, who now lives in the United Arab Emirates, is showing works from his Calligraforms series. This title refers to the emphasis on the formal criteria of his calligraphy.

He creates works with traditional Arabic characters, which he then assembles into completely new forms as if in a collage. This results in an independent formal vocabulary that is reminiscent of characters, but breaks them up again and again through the interfaces and new compositions. Shawkat frees the characters from their content-related function and concentrates on the graphic qualities, rhythm and form.

He abstracts the originally organic Arabic characters in line with the artistic tendencies of classical modernism and inspired by the works of the American collage artist Cecil Touchon. As a result, he achieves completely new geometric formations, which he arranges in an exciting way on the picture surface. The artist plays with the inner and outer spaces of his precisely designed characters, their shapes and the empty spaces they enclose.

All of the exhibited works are from the series BW, Black and White and were created in 2023. In this series, the artist deliberately dispenses with color and concentrates on form, rhythm and composition. He repeatedly plays with the contrast between positive and negative form by interpreting the spaces created by the individual characters as independent motifs and placing them with white ink. The natural color of the handmade paper makes these elements clearly



Photo taken from the artist website

visible and places them on an equal footing with the fragmented and reassembled characters. The balance of the composition becomes an important theme through the reduction of color.

In the series, the artist shows his entire palette of formal expressive possibilities, from moving small parts to strongly reduced, static forms. He describes proportion, depth, weight and stylistic shaping as the themes of his works.

www.wissamshawkat.com



Born in Basra in 1974, for Wissam Shawkat it was the form of four letters from the Arabic alphabet written across a school blackboard that started him on a journey that has shaped him both in early years and adulthood.

He recalls finding peace and patience writing and repeating calligraphic letters on the dusty tiles of a makeshift shelter during a heavy aerial bombardment during the Iraq-Iran war and, spurred on by supportive parents, he became his own tutor.

His teen summers were spent lettering for a local sign shop before he began studying for a degree in Civil Engineering at Basra University, graduating in 1996. The life as a Civil Engineer, though, was not Shawkat's destiny and the point where his affinity for letterforms would wait no longer quickly came.

In recent years, Shawkat has become known for a new calligraphic style, Al Wissam, which references a number of traditional scripts including Sunbuli, Jali Diwani, Eastern Kufic, and Thuluth, bringing them together with modern design. It has been said that Wissam Shawkat is a rule-breaker. A modest individual, this loaded label is not something he'll freely apply himself,

but, that aside, it is impossible to deny that challenge is an ever present theme. We see it even in the way he goes about making new work employing traditional tools and materials to produce a contemporary aesthetic.

There is purpose in the liberating juxtaposition of using handmade paper reed pens and traditional inks to create works that ask us to think again about what Arabic calligraphy is and can be a central Calligraformic characteristic and something that sits comfortably with an artist like Shawkat, whose less prescriptive route to Arabic calligraphy has always left him somewhere on the periphery of tradition.

Artwork photography by Angelika Doppelbauer





Photography by Andreas Strob





BW 40

Ink on paper

2023





BW 77

Ink on paper

2023



BW 38

Ink on paper

2023



BW 27

Ink on paper

2023





BW 19

Ink on paper

2023





BW 34

Ink on paper

2023





Alm 23



BW 47

Ink on paper

2023

BW 52

Ink on paper

2023





BW 72

Ink on paper

2023





BW 83

Ink on paper

2023



BW 88

Ink on paper

2023



BW 03

Ink on paper

2023





Mina 23

BW 08

Ink on paper

2023



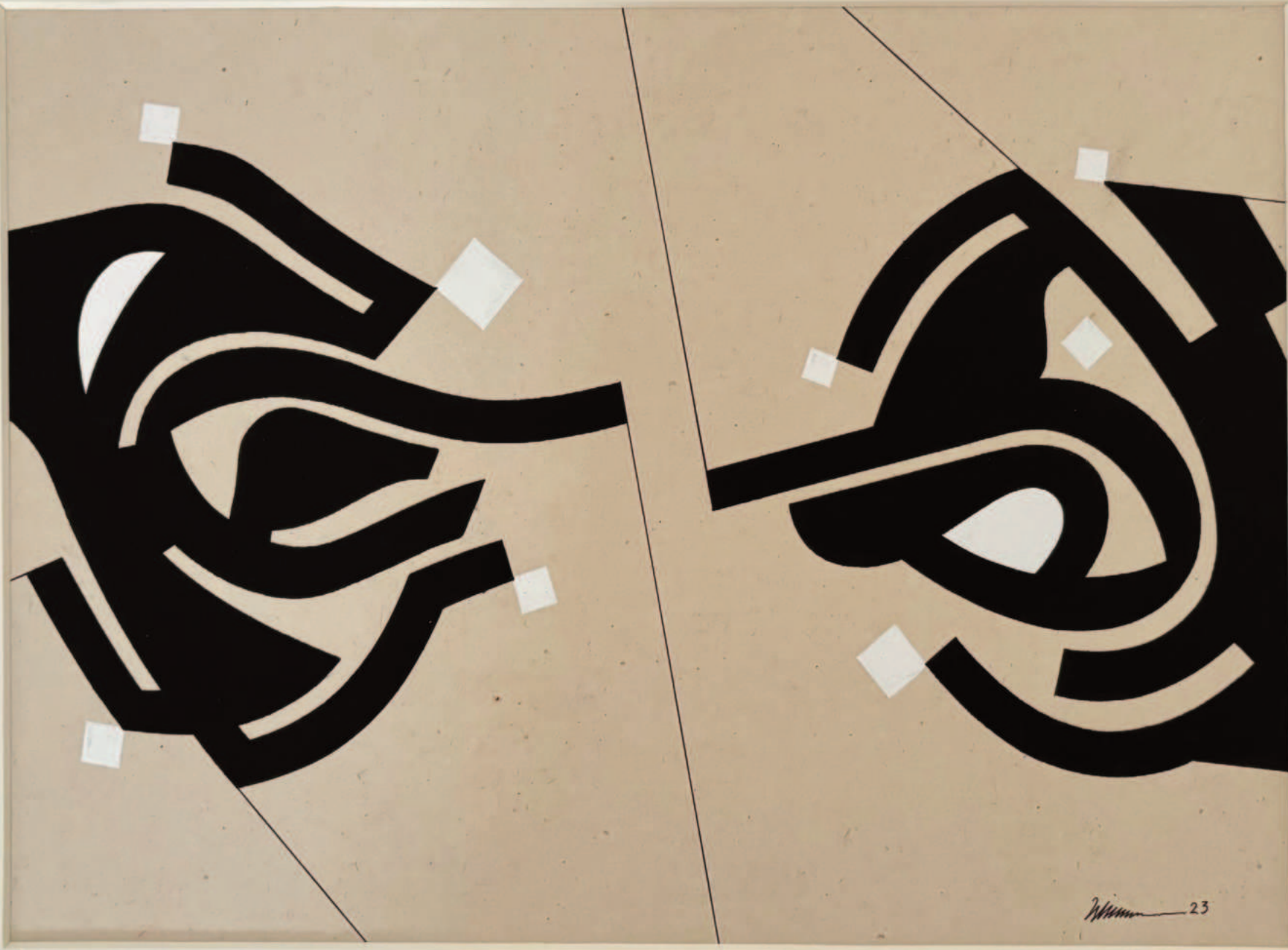


BW 09

Ink on paper

2023





BW 45

Ink on paper

2023

BW 82

Ink on paper

2023



BW 86

Ink on paper

2023



BW 96

Ink on paper

2023





BW 99

Ink on paper

2023

BW 10

Ink on paper

2023









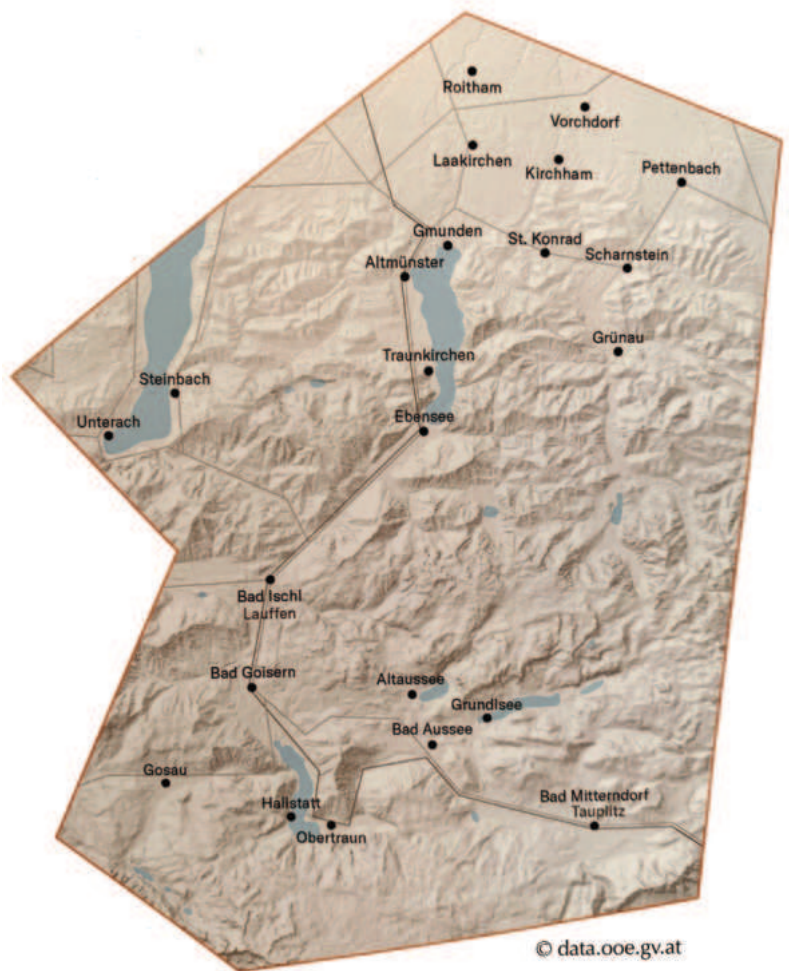
SCHRIFT & Heimatismuseum Bartlhaus

Acknowledgments

A thousand thanks to Marina Soria for making this catalog a gift to the museum and all those involved. We would also like to thank all the artists whose works have made this exhibition what it is. We thank the museum team, without whose active commitment this exhibition could never have been realized, the European Capital of Culture Bad Ischl Salzkammergut 2024 for its great support, Andreas Stroh for the beautiful photos and all the visitors who came to Pettenbach to see the exhibition, engage with the works and explore the themes covered.


*Schrift- und Heimatismuseum Bartlhaus,
Museumstraße 16, 4643
Pettenbach, Austria*

*www.bartlhaus.at
Facebook.com/schriftmuseum.bartlhaus
Instagram.com/schriftmuseumbartlhaus*



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