



“CALLIGRAPHY IN BLOSSOM” BY MARINA SORIA



Open to all levels

“The starting point is really the critical determinant of how an alphabet evolves.”

Thomas Ingmire

If we start from letters the result will be pretty much the same, but if we move to a much broader shape resource in nature such as flowers, leaves and branches, then the result would be a whole set of new possibilities. Our starting point will be nature. We'll exercise with the Japanese brush creating different types of strokes, finding all the possibilities this tool can give us. We will study the basic shape of simple flowers trying to represent them in a few strokes like in the sumi-e tradition.

We will research into the Taoist principles of beauty (empathy or resonance, vital rhythm or “chi-yun”, reticence or suggestion, and the empty space or gestalt, western

“Zheng Banqiao was fond of painting bamboo, rocks and orchids. He painted orchids like writing characters, and wrote characters like painting orchids”

Chen Tingyou

concept). We will create a blossoming alphabet with various solutions for the same character in order to broaden our graphic and design solutions. We'll create an ikebana and play with quick time roughs in order to go from figurative to abstraction in minutes.

The Japanese brush and the cola pen will be our tools, first working with sumi and then moving on to color rendering. The final form will be a concertina book in which natural reverberations will have priority over legibility.

The playful aspect of painting will open our minds and the joy in the execution will show through our strokes.

Venture into this new world of calligraphy and sumi-e!





Some of the
artworks from
my students
around the
world

*Los Angeles, Salem,
Melbourne,
Florence*



Photo, Courtesy María Ines Strasser

www.facebook.com/marinasoria.calligraphic.art

www.facebook.com/marina.soria

www.marina-soria.com.ar

Her works are part of the Contemporary Museum of Calligraphy in Moscow, the Hans-Joachim Burgert'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 has published articles in specialized magazines and her works may be seen in Letter Arts Review's Annuals. In 2012, she was extensively featured in Letter Arts Review: 26:3 and in 2021 in LAR 35:2, also in Bound & Lettered, Vol 7:2 and the ACA's Newsletters amongst other calligraphic issues in USA. Novum 9:11 in Germany, Letter Palet 120 in Holland, Schweizerische Kalligraphische Gesellschaft 76 in Switzerland, The Edge 26:1 in UK have devoted articles to her work as well as D&A in Uruguay & several Argentine magazines, blogs and webpages. In the last years she has had a solo exhibition in the Argentine Embassy in Washington DC, 2022, a solo exhibition at the Innova Art gallery in Uruguay in 2023. At present she shares an exhibition in the Bartlhaus Museum in Austria with Brody Neuenschwander from Belgium, Izzy Pludwinski from Israel & Wissam Shawkat from Irak.

She works as an experimental art calligrapher & book artist and continues to teach in Buenos Aires and since 2014 abroad; Italy, Germany, USA, Australia, México, Puerto Rico, Canada, Norway, Finland, Switzerland and Belgium. She has taught in three international calligraphy conferences; 2015 · San Francisco, 2017 · Melbourne & 2019 · Montreal. Since 2020 she teaches online courses. She is an active member and mentor for the "Art of Letters" platform in Singapore

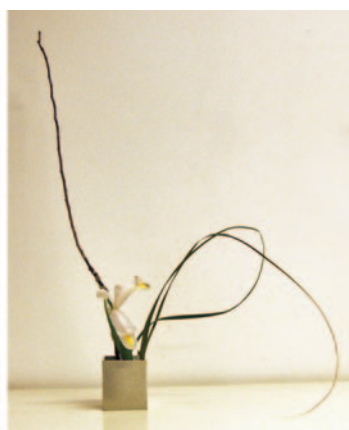
Her main interest is the experimental aspect of calligraphy. Her goal is to mingle and blend diverse disciplines: art, textile & book arts, graphic design, sumi-e and calligraphy to challenge the limits of conceptual art and technique. As a teacher her main interest is to help students find their own voice. Her strength lies on her creativity.

Born in Buenos Aires, Argentina in 1961. Marina has degrees in Fine Arts (5 years studies) and Graphic Design (3 years studies). She began lecturing on Graphic Design and Editorial Design in the University of Buenos Aires, and later on as an Associate Professor in Typography, 1998. After giving birth to her third daughter she resigned from university and started her education on calligraphy.

She has attended five International Calligraphy Conferences in the USA and three in Europe, taking courses with well known calligraphers such as Thomas Ingmire, Brody Neuenschwander, Ewan Clayton and Monica Dengo, amongst others.

In 1997 she founded "Calígrafos de la Cruz del Sur" (Southern Cross Calligraphers), the first Calligraphic Guild in South America. This group had a notorious performance between 1997 and 2006, year in which it was dissolved. In 2003 she was awarded the ACA's scholarship. In 2007/2008 she returned to the University of Buenos Aires to teach the first seminars on 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, Australia and Norway.





Some of
my own
artworks
with the
Blossom
theme

*Two of these artworks
are part of the Burguert
Collection in Berlin,
one is at the San Francisco
Public Library &
the rest in private
collections*

