

M.E.M.O.R.I.A.

Movement, Embedding, Mutation, Oblivion, Repetition, Instant, Absence.

Curatorial Text

M.E.M.O.R.I.A. is conceived as a transit territory: a space where the printed image not only registers but also breathes, moves, and transforms.

From the carved matrix to the digital archive, engraving has always been a conversation with time—a script of what departs and what remains. The project brings together multiple perspectives and practices from the contemporary graphic world: classical engraving, woodcut, experimental techniques, digital printing, expanded graphics. Each participates in the same impulse: to print to remember, to repeat to resist oblivion.

The acronym **M.E.M.O.R.I.A.**—Movement, Embedding, Mutation, Oblivion, Repetition, Instant, Absence—names the essential gestures that traverse all graphic practice.

Each word is a conceptual layer, a fold in the printing process:

- **Movement**, because every trace is born from friction, an enacted displacement between surface, pressure, and paper.
- **Embedding** because the image settles, fixes itself, and finds its rest in the material.
- **Mutation** because no impression repeats itself exactly: accident, error, and variation keep the image alive
- **Oblivion**, because every mark also implies a loss, a zone that disappears.
- **Repetition**, because engraving persists in the act of insisting upon the form.
- **Instant**, because each print captures a precise time that will not return.
- **Absence**, because the possibility of the image also resides in the emptied matrix.

In this gathering of artists and matrices, memory is not understood as a static archive, but as matter in motion, as an energy that transits between the visible and the latent. Engraving, in its multiple versions, acts as a metaphor for the human condition: we are surfaces traversed by gestures, pressures, residues, and traces of other bodies, other times, and other memories.

M.E.M.O.R.I.A. is also a question:

- What does it mean to remember through matter?
- How many times can a gesture be repeated before it becomes something else?
- How many impressions does it take for an image to be erased?

Between the ink and the void, between the noise of the workshop and the silence of the archive, the act of printing reveals itself as a form of resistance: a way to hold the instant before its disappearance.

The event invites us to think of graphics not as a closed medium, but as an expanded practice, capable of connecting the manual with the technological, the ephemeral with the permanent, the individual with the collective. Every work is a fragment of shared memory; every artist, a translator of time.

M.E.M.O.R.I.A. does not seek to fix the memory but to activate its movement. In repetition, in error, in difference, the power of engraving unfolds: a trace that never ceases to transform.