

The second lithography colloquium “QUO VADIS SAXA LOQUUNTUR” will take place from April 4th to 6th, 2024. The organizer is the International Senefelder Foundation based in Offenbach am Main, Germany, which also announces the international Senefelder Prize worldwide.

The aim of the event is to expand the contacts of the joint network after the first meeting in 2017 and to provide information about all lithography activities.

In addition to specialist lectures, the focus shall be on a broad panorama of as many activities as possible in workshops, research and teaching as well as on discussion about perspectives for the future.

In addition to lectures, demonstrations and practical exchanges will take place in the new printing workshop.

Locations

Reception on April 4th 2024

Manroland Sheetfed, Borsigstraße 19
63165 Mühlheim am Main
Bus Nr. 120 from Marketplace to
Mühlheim, Senefelderallee

April 5th, 2024 | Day 1 — Haus der
Stadtgeschichte, Herrnstraße 61
63065 Offenbach

April 6th, 2024 | Day 2 – Hochschule für
Gestaltung (HfG), Schlossstraße 31
63165 Offenbach

Restaurant Dinner on April 5th, 2024

Borussia Restaurant
Mainwasenweg 31, 60599 Frankfurt/Main,
Tel. 0049 (0)69 651185, Shuttle available
from/to Haus der Stadtgeschichte

Contact:

Internationale Senefelder-Stiftung
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2nd Int. Colloquium
QUO VADIS SAXA LOQUUNTUR



Internationale Senefelder Stiftung

April 4th to 6th, 2024
in Offenbach am Main / Germany

Program

April 4th, 2024 Reception at manroland sheetfed

16.00h Visit to manroland
17.30h Reception of the manroland CEO and
Prof. G. Kilger

April 5th, 2024 Haus der Stadtgeschichte

09.00h Registration
09.30h Keynote Dr. J. Eichenauer
„Beginnings of lithography in Offenbach“
10.00h Panorama 1
10.30h Coffee break
11.00h Panorama 2
12.30h Lunch
13.30h Panorama 3
15.00h Coffee break
15.30h Panorama 4
17.00h Discussions of thesis / presentations
17.30h Break
18.30h Shuttle to dinner

April 6th, 2024 Hochschule f. Gestaltung

09.00h Panorama 5
10.30h Coffee break
11.00h Panorama 6
12.30h Lunch
13.30h Keynote 1: Lorena Pradal
„Lithography in Argentina“
14.00h Keynote 2 Dr. Sandra Szir
„Global lithography-transfer“
15.00h Coffee break
15.30h Final discussion
17.00h Departure

Panorama presentations in detail

Panorama 1

Hustel (Straßburg, FR)
Lehnert (Witten, D)
u.a. an Stangenpresse

Panorama 2

Hanke (Ringenberg, CH)
Endlich/Lindau (Mannheim, D)
Finsterbusch (Würzburg, D)
Hofmann (Dresden, D)
Christen (Leipzig, D)
Ciupa (Warsaw, PL)
u.a. in Druckwerkstatt

Panorama 3

Hoke (München, D)
Ro (München, D)
Wallbach (Kassel, D)
Schröder/Zeidler (Berlin, D)
Leupold (Dresden, D)
Frodyma (Katowice, PL)
u.a. in Druckwerkstatt

Panorama 4

Galego Garcia (Barcelona, ESP)
Machado (Porto, PT)
Smirnova/Liubimova (Moskau/Rosenheim, RU)
Trojanowska (Wroclaw, PL)
Burder (London, UK)
u.a. in Druckwerkstatt

Panorama 5

Goldbeck (Hamburg, D)
Dr. Love (London, UK)
Dr. Smith (Loughborough, UK)
Källström (Örnsköldsvik, SE)
Buzniak (Warsaw, PL)
Francke (Leipzig, D)

Panorama 6

Önen/Gündogru (Ankara, TR)
Gmur (Gdansk, PL)
Kodz/Lech (Wroclaw, PL)
Butowsky (Gdansk, PL)
Nicolai (Cognac, FR)
Ofstedal (Ølen, NO)

Theses on lithography

1. There are currently only a few experts in the world left who have professional experience in historical printing technologies. Preventing the loss of remaining knowledge requires a transfer and documentation of the material and immaterial heritage.
2. Although the production of a lithograph requires a comparatively high level of effort, its value is generally not perceived. It is therefore necessary to convince art experts, collectors, museums, gallery owners and art critics that hand prints of lithographs should be considered as originals.