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EVALUATION OF DOCTORAL THESIS OF MR WALTER RINDBONE

RE: Review of Mr. Walter Rindone Doctoral Thesis THE IMPRINTED AND THE REPRINTED IMAGE

To whom it may concern:

During the month of September 2021 I received from the Eugeniusz Geppert Academy of Arts and Design, the information concerning the studies, the projects, and the proposed doctoral thesis of Mr. Walter Rindbone, supervised by the Pr. Christopher Nowicki. So I had the opportunity to study and understand the essential research field and the practices of Mr. Walter Rindbone.

ASSESSMENT OF CREATIVE ACHIEVEMENTS

Mr. Walter Rindbone has a very interesting and solid professional work which started while he was an exchange student at the Strezeminski Academy of Art in Lodz. And it was in Lodz where he started his experiments in the field of Anastatic Printmaking. It is absolutely interesting for someone to study the research of a younger artist and observe his frantic need to explore the possibilities of using an old technique to produce a new aesthetic result. In his research we also find, for the first time clear information, for the Anastatic procedure. And this information regards the details of the application of this technique as well its history. We could say that Mr. Rindbone has created not only his artistic works but also a manual that contains valuable sources of knowledge gained in the field. We can easily see that his practices are very closely connected with his personal view and philosophy towards the continuous progress of the technology in the present world. One can also note the connection of the tradition of the old printmaking that always helps artists to renew their aesthetics. This tradition is not at all reactionary but it reveals the steps that are taken but the conscious artists in order to invest in the idea of a printed and in the case of Walter Rindbone a reprinted trace.

We read in the CV of Mr. Walter Rindbone that he had numerous exhibitions where he presented the results of his research around the Anastatic printmaking. These exhibitions enable the public to realize the aesthetic possibility that are derived from a reprinted trace and gave Mr. Rindbone the chance to reveal his reality to the public.

We must take in to consideration that his tremendous effort in his artistic work and in the preparation of his dissertation was put in a difficulty because of the Pandemic of the Covid 19 virus. Being myself an artist and a professor of ART I found myself almost in distress because everything I had planned was stalled. So this pandemic was another challenge for an eager and conscious artist to overcome all the obstacles and continue. And this fact applies specially for printmakers that have no private studio and they depend on a public studio that could be situated in an Academy of Art. It was really a challenge to keep on preparing his theory and philosophical thesis and at the same time try to fill the time gap

between his artistic thought and his artistic production that depended on a continuously changing program of work. The Pandemic not only affected the program of his entire research but also had a negative impact to his schedule of his exhibitions. Nevertheless Mr. Rindbone , a committed artist finally manage to overcome all the difficulties and we have in our hands a very interesting dissertation.

Mr. Rindbone had the opportunity to show his talent in teaching as he is obliged to teach an introductory course of printmaking for the first year of incoming students. The educational program of the Eugniesz Geppert Academy of Art expects from the doctoral candidates to teach in one of the Graphic Studios of the Academy. We see that Mr. Rindbone was assigned to teach in The Serigraph Studio together with Bengoextea Arruti. And he taught with excellent results as he had a very good contact with the students. He proved that he has an excellent Knowledge of printmaking techniques no matter if he expresses himself through the Anastatic technique.

Looking to his personal artistic work we find out from the first moment his strong dedication to Art. His ideas are expressed with the proper technique and this is what makes his work to appear as a complete aesthetic proposal. He is an artist of our time with a critical view towards the causes of all factors that affect and characterize our life. His force stems from the riche of the printmaking tradition. The immense force of black printmaking ink is his motive power and finally turns to be the axiom of the magic of black and white visual impact. His aim is not only a pure game of black and white balance but his compositions are a solid platform that reveals, once more, the eternal questions that concern the life of mankind in the past, present and the future. It is clear that Mr. Rindbone has already chosen his aesthetic concept of Art. Fine Art is not only a way of solving visual equations but it is a way of the artist's declaration of his life concept to the public. In fact his work urges the public to choose sides and not to stay indifferent to the global events. His prints could be regarded as a testimony and a prophecy for the future almost apocalyptic. The artist uses fragments of older imprinted images to create his own myth and establish his own interpretation of symbols that we find in those older imprinted images. It is our imprinted past that can provide the means for it's reprinted present. He is using fragments of masterpieces of Art such as The Joconda , or the Cry by E. Munch and notably ,as a starting point, the illustrations of Gustav Dore. We can follow his work starting from the series "The Gap Between the Fragments", "The Uncanny and the Sublime" and finally "The Black Series". The "Reprinted Images" are executed with the maximum technical efficiency and mastery.

For all the reasons I mentioned above I strongly believe that the dissertation of the thesis IMPRINTED AND REPRINTED IMAGE by Mr. Walter Ridbone should be accepted by the Eugeniesz Geppert Academy of Art and Design in Wroclaw.

Professor Xenophon Sachinis