



December 20<sup>th</sup> 2022

**Evaluation of Doctoral Thesis:**

RECASTING ARCHITECTURE ETCHED MEMORIES, CAST IN CONCRETE by VINICIUS SORDI LIBARDONI, MA, PhD Candidate, Eugeniusz Geppert Academy of Art and Design IN THE DOCTORAL PROCEDURE IN THE FIELD OF ARTS, IN THE DISCIPLINE OF FINE ARTS AND ART CONSERVATION, under PRZEMYSŁAW TYSZKIEWICZ supervision

Doctoral School of the Eugeniusz Geppert Academy of Art and Design in Wrocław,

To Whom It May Concern:

I received materials for the PhD assessment for in October 2022. My first contact with Vinicius Sordi Libardoni took place as a jury member of a competition where he had submitted one piece and granted an award in 2019<sup>1</sup>.

My evaluation is made from my standpoint as associate professor at Faculty of Fine Arts of the University of Porto, as integrated researcher at the i2ADS (Research Institute in Art, Design and Society) and from my personal practice as artist. The research interest group I coordinate, works on the concept of technological archeology, thus giving relevance to research methods that allow artist to engage with the technical, historical, theoretical, and critical context implicit to printmaking. My understanding of how to carry out artistic research is thus informed by such models, which may start with how each artist develops his own artistic research project during his PHD program showing his contribution to the respective artistic field.

Vinicius Sordi Libardoni, was born in 1987 in Pato Branco, Brazil. He holds an MA in Printmaking from the Eugeniusz Geppert Academy of Art and Design in Wrocław. His doctoral studies in the discipline of fine arts and art conservation were conducted under Professor Przemyslaw Tyszkiewicz supervision at the Eugeniusz Geppert Academy of Art and Design in Wrocław, and culminated with the dissertation entitled "RECASTING ARCHITECTURE ETCHED MEMORIES, CAST IN CONCRETE."

It is my assessment that the work of Vinicius Sordi Libardoni fulfils the requirements of the PhD, and he should be awarded this degree. He has given consistent testimony of his original approach to contemporary and historical printmaking, and he has been able to document the sophisticated and ambitious aspects of his creative path. His works display a sound knowledge of printmaking, namely intaglio, and he can further develop independent critical judgment and research.

Vinicius Sordi Libardoni demonstrates capacity to adapt and combine historical and digital tools, displays an original concern with materiality, thus enhancing the artistic significance embodied in

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<sup>1</sup> The 11. Polish Print Triennial," Museum Śląskie in Katowice – Poland.

his prints. As I see it, his training was set up in a studio-based practice, where courses, workshops preparation, studio talks, consolidated and gave privileged access to print knowledge and ensured access to resources that promoted experimentation, which he did actively seek and use in his print works. Along with it, he continuously shows proofs of his capacity to include aspects of exhibition curating and organization. Moreover, the PHD candidate, whose efforts were reinforced by his need to organize pedagogical contents, became familiarized with different aspects of the printmaking practice, its materials, professional environments, history, allowing him to merge his professional past linked to architecture, with a practice shaped by printmaking working methods and insights. In this respect, I can see a particularly relevant and often discarded aspect of printmaking history- the political value of print- here used as a preservation instrument on history at large, achieved by the work's capacity to explore temporal inaccuracies, generate multiple readings, and help to investigate deeper meanings. In this perspective, in his hands, printmaking becomes a powerful tool to address debates surrounding the terms nostalgia and belonging common to Eastern European countries.

Vinicius Sordi Libardoni also works and builds his own artistic project with a critical discourse based in case studies, worked through his print practice. Seminars, conferences, and other relevant forums mentioned all along the submitted documentation, insured a continuous contact and creative dialogue with professors, research fellows and peers who work in the field of printmaking, and other disciplines, thus helping him to master fundamental theory but also helping to shape his own artistic research. Such activities contributed to the discussion and theorization of his approach to contemporary artistic practice presented in clear arguments along his dissertation.

Previous artistic, didactic, and organizational achievements

Both dissertation and cv confirms his move from architecture (BA) to Art (Ma in printmaking). The written components included a first paper already based in the contents of his dissertation under the title *Expired Futures: Time and Memory in Architectural Spaces*.

His list of achievements includes a solo exhibition at Muzeum Architektury w wrokalw, being granted a Student Scholarship Program—Jerzy Grotowski Scholarship for Achievements in the Field of Art and participation in several international print competitions where he was awarded, from honorable mentions up to first prizes. The records of such activities are documented both in his portfolio and dissertation, giving already a good perception about the impact and strong connection his works representing architectural settings can establish with the exhibition space, with the public and among peers. His print works, in their monumental scale, their rather complex display structures, hanged floating as a three-dimensional object or simply as framed paper against a plain wall, are remarkably consistent and visually impacting.

The candidate already exhibits a consistent didactic experience since just after completing his Ma, at the Academy of Art and Design in Wroclaw, he was admitted as Technical Referent at the intaglio studio run by Professor Przemyslaw Tyszkiewicz, continued in the following two years as scientific Technical Referent, while he was enrolled in the doctoral program. As a professor myself, I acknowledge how hard it is to keep the discipline and dedication to engage with printmaking at a PHD research level, and keep the numerous tasks related to teaching the concepts and processes related to print to students of different profiles. Despite such productive, dynamic, and rewarding but still time consuming academic and professional context, Vinicius Sordi Libardoni, and judging by his artistic and scientific engagement, by the number of exhibitions, publications, artist in residence programs, attendance to program of lectures within his doctoral program, workshops, seminars, international conferences, and curatorial projects he has been involved in, his commitment and capacity to conduct an active artistic practice is far more than average. It's also noteworthy to



mention his participation in the organization of Plein Air Printmaking workshops taking place outside the academy premises. Vinicius Sordi Libardoni clearly participates and helps to (co) organize artistic events proposed by the institution where he is conducting his PHD, therefore giving a clear sign of his commitment to promote art, and printmaking. Also, how he has been involved in different academic formats and displays a willingness to take part in discussions panels such as the ones promoted within program “Exercising Modernity Academy 2021” where besides presenting a talk on his work concepts, he debated critical topics with researchers of his field of interest. It is another way to raise academic’s awareness of the role of Printmaking in contemporary art debates and disseminate his own original contribution as an artist. Other relevant professional experiences include artist curatorship, participating in artist in residence programs in Turkey, Denmark and at Grafikwerkstatt Dresden, Germany, this last one taking up to a month.

I am convinced that Vinicius Sordi Libardoni understood his present and future role as professional printmaker and if having the chance, as a future academic. Vinicius Libardoni has a firm foot planted in traditional understanding of substance and physical process, while apparently disputing an approach to architecture based on craft. An artist of persistent rigor, Vinicius Libardoni created a body of work grounded on his new craft- printmaking- reinterpreted in its full sense as a manifestation of the physical realm and as a central focus of understanding the world where he collects buildings to recreate on paper, plaster, concrete, ink. He displays awareness of the demanding tasks that must be continuously maintained as to enrich but also to refresh the contemporary print production. He has collaborated with different kind of groups, contexts, print-practitioners and academics, museums, galleries, and curators. One can recognize he can deal not only his with interdisciplinary questions in artistic research, specially if located in between Architecture and Printmaking, and in this respect his work is already a proof of how to promote a collective understanding of under-researched materials based in the history of architecture. I understand the possibility his methods to be replicated to actually allow for new interpretations and improved approaches both to museum archives, collections related to this same topic of research and to the territory. His work can continue to formulate and challenge his research questions and keep the focus on artistic processes and results as he has been able to propose until now.

#### Assessment of Dissertation Document and Installation

The candidate defines his motivation as to develop an artistic project that aims to promote a more comprehensive overview of the current condition of the modern architectural heritage built in certain period of history in Poland. The candidate observes and documents its discard and abandonment over decades. As an aim, he sets to critically “preserve” an ongoing erasure of modern architectural structures built in the time of the People’s Republic of Poland.

His former practice as architect molds the interest and modus operandi. The candidate poses the issues raised by its destruction to question as much as to answer the role of architecture and memory. As research tools, a combined practice in between printmaking and architecture is considered including their material possibility of exploration. Aware of the sensitive political implications of such practice, suggests his doctoral works contribution to promote a new image of such buildings; his doctoral thesis is strongly determined by his authorial interests– artistic expression modes - described in detail along the dissertation. Artistic narratives display his interest by the aesthetics of craft, the tactile characteristics of materials, and architecture’s constructive solutions. Another feature of his artistic research, the adopted methodology is based in case studies of architectural specimens followed by the reenactment of such images within printmaking.

As to perform an efficiency to this gesture, the printed image is recast as a hybrid object, representing the lost architecture with its materiality from print as architecture typical substrate as concrete . There is a clear focus on the technological research, set from start and applied to each print or set of fragmented prints placed together in sculptural devices . He claims the novelty of the artistic experiment for himself, although I would consider a future reassessment of the use of historical use of cast in printmaking .

As art pieces, their narrative and means are efficient both in the content- explained briefly and in terms of the visual language . It's not completely conventional, but it does not move out of the realm of being a printed artifact constructed out of classical tools.

Based on reading and analyzing his concept, the realization of his dissertation, considering the achievements of his artistic practice and significant involvement and research that has been undertaken to complete his project, the originality, and insights to the field of printmaking, I recommend an academic Ph.D. title in the field of art, in the discipline of fine arts and art conservation be granted to Vinicius Sordi Libardoni.

Sincerely.

A handwritten signature in cursive script, reading "Graciela Machado". The signature is written in dark ink and is positioned over a circular blue stamp.

Graciela Machado  
Associate Professor  
Faculty of Fine Arts of the University of Porto  
Portugal