# ATIONAL PRINT EXHIBITION

Los Angeles Printmaking Society 22<sup>nd</sup> National Print Exhibition Dates of exhibition: October 15 – November 12, 2022

MIXOGRAFIA. 1419 East Adams Boulevard, Los Angeles, CA 90011

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#### **LOS ANGELES PRINTMAKING SOCIETY BOARD OF DIRECTORS 2022**

#### **PAST PRESIDENTS**

President	Karen Fiorito	Web Blog Editor	Cathie Crawford	Karen Fiorito	2020 – 2022	Mina Kan	1987 – 1988
Corresponding Secretary	Angela Oates	Archivist	Mary Sherwood	Linda Lyke &	0040 0000	Muriel Olguin	1985 – 1986
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	Brock		Masha Schweitzer	Martin Mondrus	2003 – 2004	Bong Tae Kim	
National and			Valentina	Walter Askin	2002	Anita Klebanoff	1971 – 1972
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	Karen Fiorito		Quezau	Donna Westerman	1998 – 1999	Dick Swift	1968
	Linda Lyke			Gail Jacobs	1996 – 1997	Bob Click	1967
	Jackie Nach			Dona Geib	1994 – 1995	Leonard Edmondson	1965 – 1966
	Marianne Sadowski			Henry Klein	1993	Tom Lauredsen	1964
	Cathy Weiss			Daniel Freeman	1991 – 1992	Connor Everts	1963 – 1964
				Jean Burg	1989 - 1990		
				ocan barg	1909 1990		

#### **FOUNDATION MEMBERS**

Foundation President	Diane McLeod
Foundation Secretary	Vinita Voogd
Foundation Treasurer	Masha Schweitzer
Foundation at Large	Jean Burg and Karen Fiorito

#### **HONORARY MEMBERS**

Walter Askin $\Diamond$
Mario Barattucci
Paul Darrow $\Diamond$
Sidney Felsen
Tom Fricano
Maurice Gray
John Greco
Betye Saar
Arthur Secunda
Lee Chesney $\Diamond$
Connor Everts $\Diamond$
June Wayne $\Diamond$

#### BETYE SAAR ADVOCACY IN PRINTMAKING AWARD

Betye Saar Advocacy in Printmaking Award from Los Angeles Printmaking Society **\$1000** 

Los Angeles Printmaking Society Foundation Prize in honor of Rachelle Mark **\$500** 

Leonard Edmondson Award in Printmaking Gifted by LAPS patron, Tobey Moss \$500

**Courtesy of Anonymous** Mr & Mrs Tobe & Gregory Karns Mr & Mrs Marilyn & Errol Stambler Mr & Mrs Janice & Larry Weiner \$400

**Courtesy of** Mr & Mrs Jan & Joe Cobert Dr & Mrs Janice & Daniel Wallace **Ms Zina Sherman** \$300

**Purchase Awards** 

Dr & Mrs Marsanne & Steven Shapiro in honor of their grandsons \$1000

Mr & Mrs Irene & Eytan Ribner in honor of Jackie Nach \$600

Dr & Mrs Gina & Irving Posalski in honor of Jackie Nach \$ 350

**Hiromi Paper Materials Award** 



Material Award from Hiromi Paper, Inc. hiromipaper.com



**Betye Saar** 

Palm of Love, 1966 Etching with relief printing 19.0625" x 26.0625"

The Los Angeles Printmaking Society 22nd National Print Exhibition is pleased to announce a new award to honor the art and legacy of Betye Saar.

Betye was an early member of Los Angeles Printmaking Society, founded in 1962 by Connor Everts and Paul Darrow.

Betye, one of the youngest members of LAPS, expanded the medium of printmaking with her innovative approach to using various media. Her early assemblage work often included printmaking elements as she explored themes of ritual folk art imagery as well as challenge racist and sexist stereotypes and myths. Her work jumped many boundaries to explore these narratives making her an influential artist, groundbreaking as a Black artist, as a woman and a mother with a consistently inspiring 60 year career in the Arts.

With this Award, we honor her contributions to expand the scope and potential of printmaking, highlight the power and influence of her unique vision and acknowledge her ongoing support and inspiration for our arts community.

- Board of the Los Angeles Printmaking Society

The Museum of Modern Art, New York. Committee on Drawings and Prints Fund © Betye Saar. Courtesy of the Artist and Roberts Projects, Los Angeles Photo: Robert Wedemeyer

## Acknowledgements: Mary Sherwood Brock

#### LAPS 22<sup>nd</sup> National Exhibition Chair

#### "CELEBRATING 60 YEARS OF OUR CREATIVE COMMUNITY"

One year ago we received a wonderful invitation from Shaye Remba to use the beautiful gallery space at Mixografia for our LAPS 22<sup>nd</sup> National. Our last National, the 21<sup>st</sup> was held at CSUN Art Galleries in Northridge in 2013, 9 years before. Having worked on three Nationals since joining the organization, I knew very well how much this would entail with just a year to plan and after such a long delay. I was also aware of how important the National is to our organization as part of our legacy, to expand our creative community, and highlight and bring the excitement of printmaking to the larger Los Angeles art scene. Only a National provides us such dynamic potential.

There was also the realization that 2022 would be the 60<sup>th</sup> anniversary of the meeting between Paul Darrow and Connor Everts that led to the creation of the Los Angeles Printmaking Society in 1962.

This opportunity also allowed other plans to take shape that had been on hold for more than a decade, to create a special recognition for one of our celebrated founding artist members, the incomparable Betye Saar. Betye's participation in the 20th National special exhibition, "Connections: Printmaking in Los Angeles 1962-1973" revealed the importance of artist groups in creating some of the important movements of the 1960's and the influences these communities had on her own work as an artist. It also presented a watershed moment to address our own history regarding equity, diversity and access; issues that we have just begun working on. To begin this work, Los Angeles Printmaking Society is honored to present for the 22<sup>nd</sup> National, the Betye Saar Advocacy in Printmaking Award.

My thanks to the Board for their support stepping up to the many challenges presented by this exhibition, including Jackie Nach who got the ball rolling and Karen Fiorito who has worked tirelessly. To my Committee for invaluable support and comments. To our intrepid juror, Kenturah Davis, for her uniquely subtle yet sharp poetic vision, we are extremely thankful. To Jordan Karney Chaim, for her brilliant historical research. To Abel Alejandre, both as artist and designer, for shepherding our catalog into being and to Paul Gyuro for his design support. Endless thanks to our friends at Mixografia for this incredible opportunity. And thanks to all our friends at the renown LA presses for their ongoing support and participation in our projects. And most especially, we want to thank Tobey Moss for her generosity of time, knowledge and appreciation of Printmaking in Los Angeles. Once again, she has been an invaluable ally. We are honored to present her special Patron Award in honor of Leonard Edmondson, another founding artist as a benefit for one of our wonderful 22<sup>nd</sup> National artists.

We are thrilled to present the 54 artists of the 22<sup>nd</sup> National Print Exhibition and thank them for their passion and art and welcome them into our creative community.

With great pleasure we present the 22<sup>nd</sup> National, truly a celebration of our 60<sup>th</sup> year!

#### Introduction Cultivating a Printmaking Community in Los Angeles

By Jordan Karney Chaim, PHD Independent Art Historian

In his Los Angeles Times report on the 1963 establishment of the Los Angeles Printmaking Society (LAPS), critic Art Seidenbaum made the following assessment: "Whether for reasons of natural or creative climate, we have more fine printmakers among us than anywhere else in the country. And it is these artists who have done the most to make American prints respectable and world-respected."1 This comment is evidence of the broader cultural moment out of which LAPS emerged, and the degree to which printmaking aided in shaping Los Angeles's reputation as a center of creative innovation. For the first time in modern art history, the city's star was on the rise due in large part to a confluence of factors related to its explosive postwar population and economic growth. Students studying art on the GI Bill flocked to California's art schools, which were garnering increased attention for their experimental approaches to art education. A number of artists, including LAPS co-founders Connor Everts and Paul Darrow, who had settled in Southern California after serving in World War II, taught art in colleges across the region after completing their own courses of study. Though Darrow and Everts ran and exhibited in the same artistic circles, prior to 1962 the two had never met; the desire to be part of a printmaking community was at the heart of their endeavor, along with the belief that as a group print makers would be better able to promote and elevate the reputation of the medium in Los Angeles and beyond. With the support of Ken Ross of the Los

Angeles Arts Commission, and Ebria Feinblatt, founder and first curator of the Los Angeles County Museum of Art's prints and drawings department, they created a cooperative nonprofit organization, run by artists for artists. On two donated floors of

<sup>1</sup> Art Seidenbaum, "Printmakers Open Their Gallery to Show Art in a Far-Out Way," Los Angeles Times, October 29, 1963, A1. <sup>2</sup> Leah Lehmbeck, "The Rise of Printmaking in Southern California: An Introduction," in *Proof: The Rise of Printmaking in California*, ed. Leah Lehmbeck (Los Angeles: Getty Publications in association with the Norton Simon Museum, 2011), 41.

a downtown office building, LAPS installed three presses and operated a gallery where they mounted exhibitions of work by member artists. Some of the earliest invited members included Walter Askin, Lee Chesney, Leonard Edmondson, Ernest Freed, John Paul Jones, Betye Saar, Dick Swift, and June Wayne.

The LAPS approach to the revitalization of fine art printing was no doubt informed by the cultural revolutions and civil rights struggles unfolding across 1960s America. Calls for consciousnessraising, self-determination, as well as personal and political liberation guickly permeated Los Angeles's art community, and artists often used their work as platforms for social change. Everts, described by Seidenbaum in the Los Angeles Times as "a Bohemian with a cause," became a galvanizing force for freedom of expression when he was charged with obscenity in response to imagery created for his 1964 exhibition, Studies in Desperation, at Zora Gallery. Championing experimentation in printmaking remains a defining feature of LAPS. The Society continues to emphasize print processes as opportunities for innovation; catalysts that push artistic practice into new expressive realms. As curator Leah Lehmbeck has written, "LAPS was not made up of just printmakers, as most of the traditional printmaking societies had been, but of artists who had simply added printmaking to their repertoire of art-making techniques."<sup>2</sup> LAPS, like its peer organizations Gemini G.E.L. and the Tamarind Lithography Workshop, also encouraged a collaborative workshop environment-a deviation from previous operational models that would have a tremendous impact on avant-garde printmaking for decades to come. These printshops, along with LAPS and the generations of master printers trained within them, continue the experimental legacies begun in the 1960s, supporting the diverse populations of artists that call Los Angeles home.





Pasadena native Walter Askin, one of the founding members of the Los Angeles Printmaking Society, was known for his imaginative and satirical paintings, sculptures and graphic works. This screenprint was named after Pieter Bruegel's sixteenth century etching, "The Alchemist," that appears in the center of the upper-half of the print. Askin was intrigued by the medieval concept of alchemy and was fascinated by Bruegel's complex, lively compositions. The second half of the title, Britannia, was the name of the street in London where the print studio, Kelpra was located. The whimsical figures depicted throughout the composition represent the various characters Askin encountered during his visit to London in 1969.

Print created for the Pasadena Art Museum Norton Simon Collection

# **Walter Askin** (1929–2021)

Bruegel-Britannia Screenprint 40.5" x 28" Printed at Kelpra Studios in London with Chris Prater 1969



This year I am honored to have the opportunity to curate a group of works as we celebrate the significant contributions of Betye and Alison Saar to the traditions and inventions within the realm of printmaking. Rather than a single thread to connect these works, they represent a kind of web of relationships, a collection of intersections. They embrace the poles, from dark to light, small to large, colorful to colorless. My own interest in deconstructing binary relationships guide my eye to look for conditions where opposites touch. I am asking, for instance, where does the macro and the micro rub up against each other?

The Honorees Betye and Alison Saar

The Honorees of the LAPS 22<sup>nd</sup> National, Betye and Alison Saar have long been renown in our local cultural community. As artists, both mother and daughter have deep roots in Los Angeles and have gained international acclaim for their independently distinctive personal work that uses visual storytelling in a variety of media to reveal powerful narratives. Both artists are also accomplished in the world of prints and printmaking. Betye, a founding member of LAPS, first became interested in pursuing Fine Art while a student at Long Beach due to her discovery of printmaking. Where does the kinship between the figurative and the abstract emerge? What kind of ephemera emanates from something that seems concise and graphic? While I don't deny that all these opposing categories are meaningful, there is always a blurry boundary to be found. The works in this show embody this, even to the extent of blurring the parameters of printmaking itself.

August 2022

She went on to explore multi-media applications that presage contemporary print practices of today. Alison, her daughter while primarily a sculptor, has worked with prestigious presses and master printers across the country to create an exceptional body of Fine Art prints, often including collaborations with schools and endowments for communities as part of the creative endeavor. We thank them as a community for their unique legacy of art and inspiration over the decades for all of Los Angeles.

### Letter from the President Karen Fiorito

As the President of the Los Angeles Printmaking Society, I want to welcome our new and returning members to the 22<sup>nd</sup> National. I would thank our Board members, especially our National Chair, Mary Sherwood Brock and the National Committee for their time, dedication and hard work. I would also like to thank Mixografia for lending us such a gorgeous space, Kenturah Davis for curating such an excellent show and our inspiring Honorees, Betye and Alison Saar. Finally, congratulations to all the artists in the show and welcome to the Los Angeles Printmaking Society!

I first learned of the National when my own press, Buddha Cat Press, was invited to participate in the 21<sup>st</sup> National by Poli Marichal in 2013. I had no idea that 8 years later I would become President! I had known of LAPS since 2003, when I was a graduate student, but I did not really know too much about it. In case you don't know, we are a national non-profit dedicated to the encouragement of printmaking, the interests of artists who make prints, and the general advancement of printmaking in public awareness and education. Our mission is to serve our members with exhibition opportunities, to organize and sponsor printmaking demonstrations and workshops, to encourage printmaking in schools, and to promote our artists' interests. Our LAPS Foundation actively supports local student artists who are exploring printmaking with annual scholarship grant awards, and we also offer low-cost student memberships that allow our student members to participate in all of our juried shows.

We do a lot! None of which would be possible without our all-volunteer Board, both past and present, for whom I am eternally grateful. From 2015 - 2018, I served as Exhibitions Chair. I am proud that during my time as Chair, we were able to build relationships with other groups and institutions such as the Center for the Arts Eagle Rock, the Muckenthaler Cultural Center and ArtShare LA. Much of what we do as a Board is create a dialogue within our community and to create exhibitions which focus on the social, environmental and political issues which have a long history of being tied to printmaking movements. We also provide these venues printmaking workshops, along with the excellent exhibitions juried by local Los Angeles artists and curators. Our partnerships have allowed our members to create and exhibit prints and installations that are truly cutting edge, both in technique and style, as well as subject matter.

I am looking forward to learning, growing and expanding with LAPS. I believe printmakers and artists who make prints are a special breed of artist: ones who are willing to experiment, explore and push the boundaries of their art and process and to experiment with and explore themes which are at the same time universal and ephemeral. I look forward to the celebrations for our 60<sup>th</sup> year as an artist group committed to the future of printmaking in dialogue with important themes and issues surrounding Los Angeles and the world at large.

#### ARTISTS:

Nesanet Abegaze	Kirstin Dunlap	Jameson Mulac
Renee Amitai	Jessica Dunne	Jenene Nagy
Kathy Aoki	April Flanders	Indrani Nayar-Gall
John Babcock	Betty Friedman	Gail Panske
Peter Baczek	Connor Furr	Dora Lisa Rosenbaum
Nina M. Barnett	Donald Furst	Aric Russom
Sandra Beard	Rozanne Hermelyn Di Silvestro	Sarah Sanford
Susan Belau	Vivian Hordes	Catherine Sollman
Adelaide Blair	Beth Howe	Brooke Stewart
Lisa Bulawsky	Ann Johnson	Toru Sugita
Elizabeth Busey	Joyce Watkins King	David Tim
Gino Castellanos	Christopher Latil	Nicholas Tisdale
Liz Chalfin	Amanda Lee	Noriho Uriu
Kris Chau	Eddy Lopez	Cathy Weiss
Jennifer Chen	Linda Lyke	Donna Westerman
Phillip Chen	Colin Lyons	Linda Whitney
Esther Delaquis-Baidoo	Poli Marichal	
Beth Dorsey	Katherine McDowell	
Tallmadge Doyle	Joseph Moore	

#### FINE ART PRESSES:

Cirrus Editions – Derek Boshier El Nopal Press – Anita Bunn Gemini GEL – Toba Khedoori Hamilton Press – Bruce Cohen Josephine Press – Stas Orlovski Mixografia – Alison Saar Self Help Graphics – Pavel Acevedo Wavelength Press – Alison Saar

#### THE ARTIST PRESS:

Artmaker Studio – Jorge R. Gutierrez Fleur de Boom! Press – Guy Kinnear Heavy Gel – Amy Kim



Nesanet Abegaze nesanetabegaze.com

*Tesh* Embroidered cyanotype 12" x 9" 2021

I am a culinary and visual storyteller. Nourishment is a through line in what I do. From my work as creative director and co-founder of Azla, a plant-based Ethiopian eatery in Leimert Park, to my hand processed super 8 films, I explore the agency we have in choosing what we consume. Through portraits and cyanotype prints, I celebrate the artistry of Black culture and the majesty of African people.

Like cooking, the physicality of making cyanotypes and working in the dark room to process super 8 and 35 mm film is a large part of my practice. These artistic mediums are grounded in a desire to restore a sense of cultural continuity which was disrupted through the process of forced migration when I was a child. The scents of berbere and etan wafting in the air, the feel of film as I am handling negatives and reels, and the elements of sun and water utilized in cyanotypes are all tools to help me remember and create a historical record for those to come.

This print is an image of my father, Teshager Abegaze Gebere, playing his kirar, a stringed instrument which he built with his hands. When making this print, I thought about how music was a way for my father to connect to Ethiopia, the land, the people, and all that he had left behind.

Many layers of meaning came together for me while making this print: tizita, blues, nostalgia, and memory.

The harmony of etchings and collagraphs express my feelings. I am a painter and printmaker and often use collage in my work.



#### Renee Amitai reneeamitai.com

*Et La Lumiere Fut* Print collage monoprint 36" x 28" 2021



Kathy Aoki kaoki.com

King Leo II Hiding in the Bushes Risograph 16.5" x 11.7" 2019

Through satire and invented narrative, I deploy artistic strategies of resistance to critique societal power structures associated with gender, beauty, and politics. Using revisionist tactics, my work operates both within and against the language and signifiers of institutions such as museums and monuments. In particular, I enjoy leveraging the historical heft of intaglio.

My printmaking practice currently includes photopolymer intaglio, monotype (watercolor and oil based), Risograph, polyester plate lithography and linocut in a variety of art historical styles.

*"King Leo II Hiding in the Bushes"* is a two-color Risograph print created at Frans Masereel Centrum in Kasterlee, Belgium. I created the piece during a period of increased iconoclasm that culminated a year later with the George Floyd protests.

I use paper of my own manufacture to create artworks of cast, inlaid and collaged papers, and special paper for unique prints.

This print "Push" is a relief embossing. The acrylic plate is printed twice into the wet pigmented paper pulp. My work is a documentation of feeling, an emotional graphic response to the paper. The resultant action records the story, like a song, in a visual form

With the strike of a mallet, I embossed the soft, thick, wet paper with an acrylic plate. The plate was made from strips of acrylic and wood. The paper I made for "Push" is a lamination of three sheets. The color is in the paper. I layered a small viridian green sheet on top of a graphite and carbon-black pigmented sheet made from manila hemp fiber. The iron-red and ochre cotton fiber sheet was placed on top, and all of them were lightly pressed together.

My subject matter is usually about emotion, discovery, and documentation. The repetitive lines remind me of documentation of information. Text in a book and strata in the earth's surface are lines that seem similar to me. The striking of the plate reveals their hidden information.



#### John Babcock

babcockart.com

Push Embossing in wet pigmented paper 25" x 25" 2020



#### Peter Baczek

baczekstudio.com

Diagonals Etching 6" x 10" 2020

These urban landscapes have always been a part of my vision. I choose to depict cityscapes through a more refined interpretation of the composition before me. The use of shadows, texture, and value establish areas of movement and light that create a certain mood.

*Diagonals* is an aquatint etching on a copper plate created in the traditional manner utilizing a melted rosin ground etched in Dutch Mordant.

Smock is a ceramic tile created as a modular unit of a larger piece titled What the Earth Gave Me, created this spring for an independent study in my final semester at Occidental College. The image on this tile was created by embossing a clay slab with clothespins, heavy twine, and the corner of my smock. I built a small handoperated clay press in order to both create the slab and emboss it, allowing me to construct both my matrix and substrate by hand. The tile was later treated with block printing inks, oilstick, and soft pastels. This hybrid printsculpture-drawing memorializes and records the labor of art practice, and honors the still times between projects when our smocks can hang out to dry.



#### Nina M Barnett

ninambarnett.myportfolio.com/ portfolio

*Smock* Ceramic, oil inks, pastel 11.5" x 11.5" x .5" 2022







My studio practice centers on the poetics of space, perception, and the relationship between place and human feeling. Prints submitted here are part of an ongoing series, *Duos*, and build on considerations of public and private space, perception, and the printed page. The underlying structures in these works reference architecture, measurements, and the process of design. Imagery is culled from elements in the natural and built environment that indicate boundaries - concrete edging, the surface of water, building facades - as well as the ambiguous spaces of planning and design, layers of color, and grids. The diptych format connects to the idea of a fence, boundary, or demarcation of space. Each couplet explores visual resonance or dissonance, and these works become transitory moments of moving between spaces, from inside to outside, or from contained to open.

#### Sandra Beard

sandrabeardart.com

*Sky View-Ocean Series* Monotype print 9" x 18" 2021

My artwork takes several forms from printing to sculpture and installation. I find the monotype particularly suited to working in the immediate and inspiring a series of images. The prints make connections with each other and present a story as some of the elements change and others are added. It is through the process of working that the how and why of a project comes to light. Something pushes its way to the surface to reveal the catalyst behind the image: elements of memory, a line from a poem, contemporary issues, communication or lack thereof. In this instance, the catalyst is the plight of gray whales as they migrate the west coast.

When printing, I use an etching press and transfer the image to paper from plexiglass plates. I use oil-based etching inks and prefer Rives BFK rag papers. Unlike other printmaking methods, each monotype is a unique image. The variables of inks and papers are many.

#### Susan Belau

susanbelau.com

Enclosure I Etching, photopolymer intaglio, chine collé 5" x 8" 2021

Enclosure IV Woodcut, etching, chine collé 5" x 8" 2021





#### Adelaide Blair

instagram.com/adelaide\_blair

Sometimes I Drive Past Your House at Night CMY screenprint 11" x 15" 2022

As a screenprinter, I think a lot about interference. When creating CMY or CMYK color separations, I have to consider that regular halftone patterns placed on top of each other can create unintended interference patterns called moiré. Even when everything is perfect, I still get moiré in the rosette design that results from changing the halftone angle for each color. I also fight against interference in everyday life: the alienation of covid isolation, the nonstop chatter of social media, and the distortion that constant interruptions generate. But now, instead of fighting it in my prints, I let it happen when it will and try to heighten other forms of visual interference to mirror the discombobulation I experience in my daily life.



As an artist who is deeply invested in the material and cultural terrain of printmaking, I wrestle with ideas about our relationship to time and history through works on paper and temporary, participatory public projects. In my recent printed works including the series The Doubt of Being, time becomes kaleidoscopic rather than linear or even cyclical. Bits and pieces of old prints and past studio projects become fragments of collage that refuse to coalesce - unity, wholeness, time and its existence are uncertain. These large printed collage pieces hang like tapestries and are assembled on a backing of Evolon, a soft yet incredibly strong paper-like substrate.

The Doubt of Being (singular) was created in my backyard studio in St. Louis, Missouri. The first layer is a collagraph print which is the gray background image. The image on the collagraph plate was made from a tracing of a previous print, reversing the positive and negative shapes from that image. The negative shapes contain smaller images, largely taken from my sketchbook, which were individually transferred through a photocopy toner release process. Additional shapes are filled in with printed collage or acrylic, and one (the green foliage) was printed digitally. The meteor image in the center of the piece is also a photocopy transfer. It is collaged from behind the irregularly shaped dark starry sky which was created through monotype - a simple flat of black-brown ink lightly spattered with solvent to reveal the "stars"

#### Lisa Bulawsky

lisabulawsky.com

*The Doubt of Being (singular)* Intaglio, monotype, photocopy transfer, inkjet, and collage 60" x 44"



#### Elizabeth Busey elizabethbusey.com

Nascent Monoprint collage with cyanotypes, vintage maps, gold leaf 18" x 24"

I often sense that there is a connection across the macrocosm, where patterns and forms tell a story of the underlying laws of our existence. I gather my inspiration with the assistance of science and technology. My personal photographic catalogue is filled with images taken from commercial airplanes, often partly eclipsed by an airplane wing. I delight in the myriad of satellite images available to me, as well as those unveiled by highly sensitive microscopes.

My latest work embraces monoprinting, which is a spontaneous and surprising way to create images. Made by printing an inked sheet of smooth polycarbonate, no two monoprints are exactly the same. I develop unique textures on paper that are then cut apart and combined with old maps original cyanotypes and gold leaf to create monoprint collages. Taking my cues from Henri Matisse and children's book artist Eric Carle, the collages seek to create something that feels resonant and familiar in an abstract form.



As an artist, I've made it my purpose to use my own private experiences and extensive years of research and learning to create a body of work that tells archetypal stories that can be universal and relatable. I intend to go deeper than usual in my work and touch upon topics that are more critical and universal than whatever the current social issue might be. I strive to make my work relatable today as well as a thousand years into the future.

I work tirelessly to learn and absorb as much worldwide culture as possible to create universal artwork. In my series To the Beat of the Distant Drum, I use Afro-Cuban influences to talk about the embodiment of human emotion and how we as living creatures learn to deal with each feeling's positive and negative side, and how to balance it in the most effective way possible. My goal is to show the use of every emotion, and how when thrown into extreme order and extreme chaos, the result can be either the death of society or the meaning of life.

#### **Gino Castellanos**

ginocastellanos.com/fineart

Couragebringer Woodcut, serigraphy ink 28" x 20" 2021





#### Liz Chalfin lizchalfin.com

*Pit* (Installation view) Etched copper, embossed paper, ink 40" x 30" x 10" 2020

**Kris Chau** krischau.com

The Pit investigates copper mining at the Anaconda Copper Mine in Butte, MT. Copper is an integral part of printmaking. I love everything about it - the color, the feel, the way my tools glide through the metal, the pink glow I see when I am wiping ink onto it. Yet, it comes with a high price. Copper mining is the cause of massive environmental destruction. Mine workers suffer from terrible diseases and a violent history of struggle for labor rights. Indigenous peoples' land was stolen and stripped bare in search of this ubiquitous ore.

This installation consists of a stack of previously used copper plates that have had the center etched out to create the form of the Pit. The plates were etched with text about the impact of the mine on the landscape and the community of Butte. These were then blind embossed and bound into an accordion book that requires some "digging" to read. The "holes" that were etched from the plates were printed as an elegy to what's been displaced.

Pit was created at Zea Mays Printmaking, Florence, MA



As an artist I am always trying to tell the story about our interconnectedness as human beings and our need to heal together. The story of how we belong to each other and the earth is the act of resistance. The imagery I draw from is rooted in Hawaiian, Chinese, and Tibetan cosmologies. Being from Hawaii, you cannot deny the large presence and influence of the land and our Volcano Goddess Pele in your everyday life. So the female goddess figures within my work represent our human relationship and reverence to nature. The symbols and visual culture of Tibetan Mysticism and Chinese Folklore help me to create my own forms of sympathetic magic that connects me to my own spirituality and inner personal power. This power is also something I want the viewer to feel and be a part of with my art.

During the pandemic I had switched my art making focus from painting to printmaking. I used hand painting mixed with relief block printmaking and sewing to create more tactile pieces. The printed "Soft Sculptures" and hanging pieces were a response to our human needs for touch and to create art that could be a soft landing to all the conditions we are all trying to move through together.

Auspicious Cubes of Destiny Block relief print on muslin filled with Kapok 12" x 12" x 12"

Deep Roots, Clean Water, Shared Fruit Relief block print on found mixed cotton and muslin 48" x 72" x 1"



#### Jennifer Chen

jenniferchenstudio.com

#### Untitled

(Pasadena (MT)/Ficus macrophylla-Morton Bay fig,#1) Screenprint monotype 30" x 22"



Phillip Chen phillipchen1.com 23" x 31" 2020

My work deals with the effects of suburban and urban society upon the native flora of Los Angeles communities.

My research investigates how dominant landscape is imperceptibly tied to the economics and utility as well as horticulture structures imported to the new world. Benign as cultivated plants may seem to be, they are telling in their existence. Other questions it leads to are whether ornamental plants domesticated for pleasure can be considered invasive and whether the spirit of aesthetics can affect our relationship with nature.

My themes are variously concerned with the Chinese-American Experience of immigration, exclusion and inclusion.

Drift: Iteration visualizes a vital life form sourced from cultural origins. The print celebrates advances made in AIDS vaccine research, representing the "lock and key" interactions of antigen-antibody coupling achieved through iterative cellular design. The commissioned work now hangs at the Aaron Diamond AIDS Research Center, Columbia University.

Drift-Iteration Relief etching



Esther Delaquis-Baidoo

estherdelaquis.webs.com

Hair day 4 Lino cut and chine collé 18" x 14" 2018

My artistic philosophy as a painter and printmaker is to apply outmoded African traditional art forms into a modern context by creating a visual synthesis that would have a universal aesthetic appeal despite an inherent pessimistic mood due to human conditions in the world.

I meld the influences of my native Ghana with my experiences as an immigrant in my new home in the United States of America. I also question the idea of home as I find myself navigating two cultures.

My recent prints, executed in linocuts and chine collé, show my experience as a mother, wife, professor and artist, especially during the Covid pandemic. I believe my viewers can relate to these images regardless of their background.





The work explores the tension between structure/intentionality and randomness/ spontaneity. I am drawn to everyday objects with repeatable elements: blinds, textured fabric scraps, grates, building facades, and corrugated cardboard.

These repurposed objects and patterns form the foundation of the images. Layers are added which obscure and enhance the structure.

Structure, routine, and patterns form the underpinnings of modern life, they are always present, though often not noticed. By making visible the unseen or invisible highlights their importance and utility. The patterned foundation allows the spontaneity and individuality of the subsequent layers. Each new layer obscures and enhances the one underneath.

The interplay of these contradictions stimulates the mind and eye. Meaning occurs when they intersect and fuels the creative process.





Beth Dorsey bethdorsey.com

*X and O* Polymer photogravure 30" x 60" 2021

*Undulations 1* Polymer photogravure 21" x 42" 2021



Tallmadge Doyle tallmadgedoyle.com

Night Bloom Line etching, hand- coloring  $14'' \times 11''$ 2022

**Kirstin Dunlap** kirstindunlap.com 1/12.727 2021

While on a fellowship at the Kingsbrae International Artist Residency in 2018 I lived within a 28 acre botanical garden located at sea level on the Bay of Fundy in New Brunswick, Canada where the highest tides in the world occur. I was mesmerized by this lush, abundant land and also saddened by the reality that it may be submerged by the ocean within a couple decades due to rising sea levels. This experience led me to my ongoing series Underwater Garden.

I find beauty in the inconspicuous and overlooked details. In the Algae Universe Etchings which began when I was invited to an Invasive Species themed portfolio project at the Marine Smithsonian Science Center, I was looking at images of microscopic algae taken by an electron microscope. They are printed with line etched copper plates on Japanese paper and then mounted onto a base sheet. I then add some color with hand coloring.

My practice aims to find new ways to represent the intangible world and feelings that live outside our atmosphere. This interest in the interstellar world began when the Mars Opportunity rover was declared dead in February 2019 with these final words echoing across news headlines: my battery is low and it is getting dark. The undeniable human quality of this sentence struck me with sadness and I set out to find a way to

commemorate the rover in some way.

This work is heavily research-based to find topics and discoveries of interest to me. I take in these concepts and think about how I can portray these using my love for printmaking. The versatility and multiplicity of the medium lend well to experimentation and ignite my constant curiosity of how to best mimic or convey a subject best. Specifically, the wide range of what can be realistically imposed onto a screen and what can then be pushed through it has drawn me to the medium in the first place.



Screen printing and hand bound 17" x 17" x 8"



### Jessica Dunne

jessicadunne.com

*The Cross* Monotype 18" x 24" 2021

I call myself a painter but I make monotypes and aquatints too. For the monotypes, I develop an image by dabbing etching ink onto a Mylar plate with my fingertips, subtracting the lights with cotton swabs. I then print from the Mylar onto a sheet of paper, and repeat the process over 50 times to create an image. The monotypes are really printed paintings:

I make a single copy. The technique enables me to achieve a depth and subtlety of color that I have not found possible in any other medium.

"The Cross" is a portrait of one of many eccentric power poles near my house in San Francisco's Outer Sunset District.



This series, entitled Concatenation, consists of six pieces that explore the complicated and interconnected nature of the aquatic environment. Marine environments contain botanical species, aquatic vertebrates and invertebrates. These organisms have natural systems for species interactions that are disrupted with each new invasion.

Each of these pieces has side panels and a background created using monotype and gouache. The cut paper foreground pieces were also printed using monotype, and then cut by hand. The color schemes represent the divergent nature of plant and animal interchanges from disparate environments.

Each background references the native plankton population in North American freshwater environments, while the foreground cut paper layers represent a combination of one botanical invasive species and one invertebrate invasive species each.

#### **April Flanders**

aprilflanders.com

Chain Reaction Monotype and cut paper with gouache details 17.75" x 5.75" x 2.5" 2020



Betty Friedman bettyfriedmanart.com

Untitled #259 Intaglio, chine collé on handmade paper 14" x 11" x .5" 2021

In printmaking, paper is the vehicle for ink. It affects the color, size, weight, texture and even the longevity of a print. Papermaking opens up a whole world of possibilities in printmaking. I can combine intensely colored paper with images printed with intaglio in ink. I can use long textured fibers like kozo with inked lines. I can make very large paper for diptychs and triptychs from cotton and abaca, changing the scale of a print from intimate to large scale or life size.



Through investigations into the historic and decentralized systems of gendered oppression which permeate American identity, Connor Furr critiques institutions which perpetuate masculine domination and the continued subjugation of marginalized groups. Through material choice, process-based practices, and illustrative iconography, the artist dissects physical, economic, and ideological paradigms tied to historically oppressive regimes. By exploring the ramifications of these institutions in their own life and focusing on the transformative power of vulnerability and empathy, Furr asks the audience to reflect on how patriarchal influences have affected them, how these forces might be subverted, and how we might want them to change.

#### Connor Furr coniferousprint.com

Stateville's F House Etching, sewing thread handmade paper from erotic novels 80" x 64"

Donald Furst donaldfurst.com

*Noirs II* Solarplate print 11″ x 14″ 2019

I am a print omnivore interested in images that contain and convey multiple meanings.

'Sit Like a Lady' is a visual metaphor for the practice of 'wo+manspreading.' This series portrays female figures in confident and powerful body positions, often associated with men. By portraying women in these 'wide' positions with dominant body language, I challenge the customary gender stereotypes of 'a powerful position' for a man being 'a sexual signal position' for a woman.





#### Rozanne Hermelyn Di Silvestro

hermelyn.com

*Sit Like a Lady 1* Monotype, oil 27" x 36" x 2" 2021



#### Vivian Hordes vivianhordes.com

*Light Interior* Space collage, monotype, pastel 14" x 19" 2022

Only Now Monotype, collage, polyester plate lithograph 17" x 13" 2022

My studio practice extends across various techniques in printmaking, drawing, collage, and, to a lesser degree my background in experimental filmmaking while attending the School of the Art Institute of Chicago.

I begin each piece with the intention to create something different than the last while thinking about developing all parts of the composition in order to fit together as a whole. Developing an interesting composition is vital to my aesthetic. So many elements are at play including line, form, texture, and visual intention of an image. Experimentation with unique combinations of materials and mediums is also a characteristic inherent in my images. In drawing upon my background in printmaking as well as experimental filmmaking I try to autobiographically illustrate a personal narrative of communion with myself and the creative energy of the Cosmos.

My aim is to balance order and chaos within each composition.









A mathematician, like a painter or poet, is a maker of patterns... the ideas like the colors or the words must fit together in a harmonious way...' (G.H. Hardy 'A Mathematician's Apology')

These prints are made in collaboration with generative-media artist Clive McCarthy. We come from different perspectives, but we are interested in what can happen when bring our worlds together. We have been cutting and printing woodcuts that derive from diagrams that demonstrate geometry problems or solutions, ones that have become part of the histories of mathematical inquiry (for example: Sangaku temple geometries, Fermat's Spiral and Lissajous curves.) The diagrams can appear simple and abstract, but often demonstrate deceptively complex mathematical ideas. When layered and printed in color, they reveal patterns and unexpected 'harmonies'.



#### **Beth Howe**

In partnership with Clive McCarthy beth-howe.squarespace.com

Geometries Series #2 Color woodcut 12" x 18" 2021

*Geometry Series 2* Diptych, color woodcut 15" x 15" 2021



**Ann Johnson** solesisterart.com

Revealed Intaglio on Magnolia Leaf 6.5" x 4" 2022

**Joyce Watkins King** jwkingart.com

This new work I am creating is painful. How do you digest the ills of slavery? How do you celebrate the survival of its ancestors? Of my ancestors. I embrace the legacy and life they prayed I would have. These works explore the truths and consequences of slavery, incorporated with a futuristic approach to the subject. I have printed intaglio images on raw cotton, with an infusion of found objects and contemporary imagery. This imagery merges the history of the brutality of slavery with current societal issues. I add text on to reveal a direct connection of slavery as it examines the plight of the faces printed on the cotton. This creates a dynamic of the women (in these works) becoming everything their enslaved ancestors couldn't conceive they would become, while fearing what might become of them. The pieces speak more in visual aesthetics than I can ever explain in words. The work is conceptual and yet direct. The pieces breathe conversation and questions humanity.

A child of the South and a descendant of Eli Whitney, I grew up in a small NC town with a mom who sewed my clothes as did her mother before her. Learning to sew while I was in middle school was my introduction to soft sculpture, though I did not recognize it as such until I was in design school.

As a lifelong artist and designer, I have worked in many media, but the call of textiles always prevails. Textiles are part of a universal language that cuts across cultures worldwide, providing beauty, utility, creativity, and symbols for special occasions: births, initiations, proms, ordinations, and weddings. Fabric is a metaphor for how many separate strands (fragile threads) can come together to make something strong and lasting.

I re-use thread, fabric, and findings whenever possible, in opposition to the escalating trend of cheap fast fashion, with its devastating effects on our environment. Printmaking is a primary process in many of my garment-based works.



Why do we need rivets for disposable garments? Paper, ink, thread, rivets 50" x 55" x 1"



#### **Christopher Latil**

Obliterated Horizon Relief print, decayed matrix, on panel 18" x 24" x 1" 2022

Shattered Broken ceiling tile relief matrix, tile dust, monoprint 3' x 8' x 6"

In this series, I create compositions reminiscent of destructive scenes that relate to my physical and nostalgic experiences with the forces of a natural disaster. I connect these compositions to anything from topographical views of an obliterated city to rotting architecture and mold patterns on a home's wall. I am drawn to working with ceiling tiles as a matrix because of their degrading qualities, which adds more unpredictability to the work and emphasizes an element of spontaneity that is innate within the material. The material becomes more obliterated with each use, and instead of being discarded after use, the tiles continue to be degraded over time due to their impermanent nature. The obsessive accumulation of the tiles shows the weight of the experience in how difficult it is to move on. Part of this obsession of creating is as the material continues to degrade, it becomes more beautiful in the sense that there is less control, but more reward in the outcome.





I am interested in how humans codify, document, and distribute knowledge. My projects investigate how we value, transfer, and preserve non-rational knowledge such as intuition, tacit knowledge, place attachment, and trauma.

In 1893 a printing press arrived in Aiyansh, British Columbia in the Nass River Valley. My ancestor Wilhelmina Derrick, was born in Nass Valley, BC, near that printing press. She was nine years old when the press arrived in the land that my family called home for hundreds of years. The man with the printing press changed everything in Nass Valley, he was there to spread his religion and systematically dismantled my Indigenous family's culture. I am interested in how humans codify, document, and distribute knowledge because of my family's loss. My art projects allude to traditional modes of codified knowledge, with print and book-like formats, repetition, and purposefully arranged elements, but they describe non-rational, conscious and unconscious knowledge.

#### Amanda Lee amandaleeprints.com

Accretion of Knowledge, Wilhelmina Risograph on newsprint 19" x 12" 2021

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#### Eddy Lopez

eddyalopez.com

*El Jardin de Senderos que Se Bifurcan* Silkscreen 15" x 20" 2017 NYTimes BLM Silkscreen, archival digital print 12" x 22" 2020

My artwork amalgamates archives and memories into abstractions of vibrant colors, patterns, and shapes. Through wide-scale collages, I use printmedia, big data, and averaging algorithms to create compositions that try to find meaning in the chaos of conflict.

As a survivor of war and a war refugee, I explore the relationship between lived experience and representation, between remembering and forgetting. My work searches for the proper artistic response to pain and suffering and interrogates whether it is right to seek inspiration from atrocities.

Through these compositions, I explore my experience as a contemporary artist in the age of big data, social networks, and the 24-hour news cycle. Here, the burin, ink, and pixel make the most sense.





#### Eddy Lopez

eddyalopez.com

*La Prensa: Resistencia Ciudadana* Silkscreen, archival digital print 13" x 29"



Linda Lyke Lindalyke.com

Fibonacci Spiral Monotype, mixed media 30" x 40" 2020

Lost In the Mobius Loop Monotype, mixed media, chine collé 22" x 30" 2022

**Colin Lyons** colinlyons.ca

2022

My work explores the interconnectedness of life on earth and is often inspired by my close and careful observation of nature. In the same way that scientists have discovered geometries underpinning the formation of everything from embryos to flowers to shells to star systems, I focus on the Fibonacci curve and the mobius loop to convey how we are all indelibly connected.

I find the monotype particularly suited to emphasizing the mysteries of nature. By intuitively responding to color, shape, and transparency through layering relief printing and etching, I discover the unexpected. Ultimately, I hope my work inspires the viewer to recognize the importance of biodiversity and the need to fight for science-based solutions to protect our health and the environment.

"We will find salvation in strategic chemical spills" borrows cloudscapes from 16th C. engraver/alchemist Hendrick Goltzius, which depict atmosphere as solid and material, rather than a non-space; a vital concept in an age of rapidly rising atmospheric carbon levels. Here, gods are replaced by geoengineering schemes to wash away the sins of the Anthropocene. Over time, volcanic eruptions printed in sulfuric acid and congressional documents printed in crude oil will oxidize, becoming increasingly visible as the urgency to deploy these radical climate proposals intensifies.

"The form giving forces enthroned on earth" uses fragments excavated from tailing piles at North America's oldest copper mine (ca. 5000 BCE). Through this ritual of polishing and etching, I situate the matrix as akin to a fossilized record, using the etching process to compress historical and geological time; connecting our legacy of extraction to the dystopian but perhaps inevitable climate solutions on our horizon.



The form giving forces enthroned on earth, while the growing metals make music in the cave (sample no. 4) Etched float copper (excavated from Cliff Mine tailing piles)



Poli Marichal polimarichal.com

*Nido 2 - Refugio* Relief print on PVC 10" x 7" 2022

Since moving to Puerto Rico in 2019, after living for thirty years in Los Angeles, I've had to adapt my work to my new circumstances. I have a smaller studio and a smaller press but I've managed to work steadily through the aftermath of Hurricane Maria, a series of earthquakes, the COVID pandemic and my nonagenarian mother's care. Instead of creating large editions, I'm more focused now on exploring the expressive qualities of relief print, sometimes in its simple and pure form, or in combination with monotype and other techniques. I've been creating animated shorts using my prints as well. This new isolation has made me focus on what is vital to me as an artist - to express my sense of awareness, curiosity and connection to the world and to continue exploring my ideas.

The emphasis for this series is clarity, simplicity of technique and expressive content. *Nido 2: Refugio* is part of series of prints I am currently developing using the iconic image of the bird nest as a symbol I can interpret in many ways and mediums. The nest symbolizes nurture, protection and safety – it is our innermost refuge. In our turbulent world, our idea of domestic tranquility is being constantly shaken. Economic and social strife, hunger, war, viral pandemics, climate change, natural cataclysms and violence in all its manifestations have changed the way we all live our lives. In the works I'm currently developing the nest is a refuge, a temporary sanctuary, a fragile but resilient and portable vessel where we can store our most precious possessions – our sense of self, our cultural identity and our spiritual link to nature and to our ancestors



Katherine McDowell katherinemcdowell.net *Color Field #9* Monotype 17" x 24" 2019

My monotypes are a celebration of the colors and textures of nature. I seek in art what I seek in life: grace, beauty, and truth. Paring back elements of nature to its essence, my work allows the viewer to catch a glimpse of how it feels to exist in the perceived space.

I require my work to go beyond the decorative; it must go deeper to a level of providing solace, most akin to the peaceful experience of staring into the mirror of reflective water. I experiment with various techniques, color combinations and compositions, but most importantly, my process satisfies the universal human need to play. *Lake Monotype 329* Monotype 24" x 17" 2018





Joseph Moore josephmoore.myportfolio.com Burble Etching, aquatint, digital chine collé 9″ x 9″ 2021

My current work picks up on ideas developed when I was a graduate student at Yale. Combining typographic shapes, geometric forms, digital imagery and color, I try to create abstract worlds that Paul Klee and Jean Arp conjured so beautifully in their work. I enjoy combining an etched copper plate with drawn and painted digital imagery through chine collé. By using a 500-year-old process (intaglio) with recent processes (Adobe Photoshop and inkjet printing), I aim to create images that go beyond the capabilities of each medium.





#### Jameson Mulac

jameson-print.com

Untitled (Burn 2) Relief embossment 4" x 4" 2022

Untitled (Burn 3) Relief embossment  $4'' \times 4''$ 2022

This work focuses on contrasts between control and chance, presence and absence. The works were created through the process of intentionally burning wood and printing the raw woodblocks like an embossment to create "burn" or "charcoal" prints. No ink was used in the creation of these prints.



Jenene Nagy jenenenagy.com *Flag (surrender 2)* Oil woodblock on silk 80″ x 40″ 2018 Flag (surrender 4) Oil woodblock on silk 40" x 40" 2018

In my work small gestures lead to the creation of something present, and over time, dominant. I believe the printmaking process works as both a metaphor for this idea as well as a methodology for the making. I think often of a quote by Robert Smithson discussing Donald Judd's work:

"The more one tries to grasp the surface structure, the more baffling it becomes. The work seems to have no natural equivalent to anything physical, yet all it brings to mind is physicality."

This is very much this notion I aim to evoke with my work. With this series of what I consider flags I am interested in creating symbols of place while continuing to examine what we believe to know about objects and what we expect from images. I am interested in the potential of the flat, graphic print becoming activated in space and through the physicality of its material.



An interdisciplinary artist, I use installation, work on paper, film, digital media, and collaborative processes to construct contemporary global narratives that echo my own experience. My practice responds to biased constructions and dichotomies within conventions, transcending traditionally imposed constrains on media, material.

In the past eleven years my practice concentrated on unearthing invisible stories of misogyny by unpacking patriarchal motifs. Interacting with the victims-survivors of misogyny, I identified with their trauma, grief, rage; emotions I felt nearly every day as a female growing up in the patriarchal world of India. Moving away from delicately etched plates, perfect woodcuts, I picked up woodburning tools to scorch plywood, build thick lines and textures on chipboards, creating prints that deposited heavy inks, created highly tactile surfaces. The dripping layered works in the Beyond Square series came into being by altering the rectangular prints.

#### Indrani Nayar-Gall

indraninayargall.com

Beyond Square IV Collagraph, burning tool, cutting, graphite 30.5" x 22" x 1" 2017



#### Gail Panske gdpanskeart.com/home

Passing Time Woodcut 24" x 60" x 1" 2021

My work combines close observation and exploration of different landscapes with research into their cultural heritage, resulting in artworks that focus on the literal and conceptual experience of place, time and space. Place is the ground we walk on it also holds our roots. Time depends on perception, it can mark a point on a clock or calendar, or duration over days, weeks, etc. Space can also be seen in different ways, the six feet of social distance we now easily recognize, or the imagined space of our inner-most thoughts. The experience of place, time and space depends on their discrete nature and our perception.

Passing Time (installation): The series of five woodcuts line up when placed side by side and can expand to fill the space in which they are installed. They form a twisted mass of invasive intertwined, growing and sprouting roots. The work is a metaphor for our current times.



Dora Lisa Rosenbaum doralisarosenbaum.com

My work centers the everyday, individuals' un-theorized, taken-forgranted experiences and understandings of their worlds.

Individuals constitute themselves through their daily practices and routines; every day we make choices that shape who we are in the world, but these often remain out of our consciousness. My work foregrounds these seemingly thoughtless and individual, yet deeply meaningful, social practices. Intended as critical social commentary, it compels us to see our choices-not disparage them.

Originally from Guatemala, I live between and within two cultures. With an anthropological approach, I observe and seek to understand my surroundings. My artwork is a visual manifestation of this process. I strive to create ambitious work with integrity of research, concept and process. I embrace its quiet power, and use it to challenge assumptions and expectations. Ultimately, my goal is for viewers to reflect on the ideas I present through the context of their own everyday lives.

"Jabones Ambar: Agotada" (exhausted) Etching collage on Beva-Tex 6' x 10' x 24"

"García, Family of 4: Mateo" Collagraphs, drawer, Suavitel Fabric Softener scent 7" x 18" x 14"





**Aric Russom** aricrussom.com

Window I Reduction linocut 24" x 18" 2019

Sarah Sanford sarahsanfordart.com

My recent printmaking is exploring an ongoing interest in the relationship of interior and exterior. Using local mill buildings as a vehicle, I investigate the notion of a window as both portal and surface. These works explore light, color, surface and texture, and examine a flatter, more defined space than my previous work. While the focus with these tends to be grounded in formal elements, there remains a subtle narrative of decay and transformation that fuels my curiosity, urging me to look closer. I choose the reductive method, whereby the matrix is gradually destroyed with each new layer of color, because it challenges my technical interest and results in a limited number of prints.

The surface of the contemporary art print is evolving rapidly. My practice looks at the graphic nature of screen printing and uses its limitations as a way to manipulate surface qualities. Capturing the physical nature of light is a dominant component to the imagery I create. Drawn to its transient nature and ethereal properties, my work explores themes of time passage, impermanence and interconnectedness. Intentionally connected to ideas surrounding the lens, my imagery often resembles medical, microscopic and telescopic imaging. Using interference inks with high contrast images, I create visual nuances and intentional ambiguity as a way for the viewer to connect with it on an aesthetic level, but is unable to fully commit to a singular interpretation.



Breaking Through Screenprint with interference inks on Somerset Satin 9" x 11" x .3"

catsolmin.com

In my work, I explore themes of isolation and melodrama. The uncontrolled proliferation of matter, both desirable and undesirable, figures prominently. I often draw on my memories of midwestern landscapes, 1980's

video games, and the uninhabited spaces at the edges of cities. I strive for humor and directness through the use of meditative, deliberate patterns, lurid colors, and repeated motifs.

The work "Mike" was carved in Boston and printed in Lincoln, Nebraska in 2021 at Constellation Studios' press. The process begins by making small preliminary drawings, slowly editing down information to just enough details to create a strong black and white image. The drawing is then blown up in Adobe Acrobat and printed out in a poster format. The work is then pieced together and transferred using carbon paper on to a prepared woodblock. The cherry wood is prepared with polyurethane mixed with dry pigment and sanded down. After the image is transferred the work is carved, inked, and printed using oil-based ink and a large format relief press. Then I collected order tickets from Carmelina's, the restaurant I work part-time at and collaged them into the work with archival glue. The work was finished in January of 2022. The image represents the time I was able to spend with Mike, who is the head chef, during the pandemic, as the circle we were able to keep in contact with got minimal. I was thankful for the one on one, in-person, conversations I was able to have with the people I worked with. It also sheds light on the risk that restaurant employees took every day during the height of the pandemic to keep their employment, and industry that that is full of undocumented workers who could not collect unemployment during this time.

**Brooke Stewart** Brookestewartart.com

Mike



Woodcut

9" x 11"

2021



Woodblock print on Kikura paper with collage 42" x 66"



Toru Sugita torusugita.net

Nagori Etching & aquatint 36" x 14.5" 2022

The printmaking process is reminiscent of the relationship between light and shadow. Etching and aquatint let me express my interest in light and shadow using rich tones of black and white. The graphic nature of black and white emphasizes the lines and shapes found in architectural elements.

During the shelter-in-place order, I felt a need to explore three-dimensional space and to handle actual tactile materials. I walked around my Albany neighborhood to collect natural objects. This project shifted my interest from geometric and architectural elements to organic shapes and textures. I find that fallen eucalyptus bark has an intricate mixture of organic and geometric beauty. Gravity and time interact with the energy of the tree, creating a structure before falling down. I assembled them at the corner of the hallway of my studio. Afternoon light then delineated the temporary sculpture. I captured that specific moment of ephemeral moving light and shadow on the sculpture.



"Coming Home" is a traditional woodblock print on Japanese Sekishu paper that has been hand-embellished to push the tonal and textural qualities that go beyond it being a relief print. I layered different mediums like chalk pastel, recycled paper, old prints, fabrics, and acrylic paints to give the print a sense of textural weight and emotion seen through each figure interacting within the space. Once each medium's layering was completed, I finished the prints with charcoal to add depth and form to the overall artwork.

David Tim

davidtim.com

Coming Home Mixed media 16" x 24" 2020

I start with a simple antonym word pair to determine the focus of a piece. These opposing words are run through various digital information sources, archives, and search algorithms to gather content. That content is then translated and combined through various digital methods into a single image. Through this process, I allow and encourage error. For instance, in some pieces the hexadecimal code base of the image is altered by its own social media comments. As a result, the main visual image is forced to interact with linguistic systems in unintended ways resulting in communication failures. This destruction caused by coalescing text and verbal communication into a visual form draws attention to the permeable and unstable qualities of visual imagery as communication.

I feel connected with things happening in the world through my artwork. My art is an imprint of life's daily observations, feelings, and thoughts. What attracts me to printmaking is that new and unexpected images are born out of the process of exploring various printmaking methods, such as intaglio, relief, and monotype.

Our network of communication is expanding across time and space and connects everyone at all times, but communication can be filtered and fragmented, making it as insubstantial as cotton candy and ephemeral and intangible as a cloud.

I endeavor to create prints with this feeling of transitory passing as well.

Nicholas Tisdale nictisdaleart.com

di-chot-o-my: Left/Right Color lithography 8" x 8" 2020





Noriho Uriu

Horizontal Twilight Intaglio, monotype, collage & hand coloring 18" x 24" 2020



Cathy Weiss cathyweissink.com

Never Forget Woodcut print, rope 90" x 40" x 5" 2021

My mark making tells stories, my own and others. Stories that speak to our humanity, stories that address issues that we have faced throughout history and continue to. Like in a Tel which consists of layers of civilizations holding ancient tales, each new block carries forth from the blocks before but something new is added. I mark my woodblock figures in the way we tattoo our bodies allowing stories to live on and continue into the next work. Transgenerational Epigenetic Inheritance, a form of memory that is passed down generationally informs my process. I integrate memory existing in our DNA, inherited from those who came before, and will live on in those who come after.

Intricate woodcut print, and mixed media constructions and installations are metaphors for the layers of our humanity. Elements such as light, shadow and air play a part in the physical nature of the work transcending it into the metaphysical.



Log Pile

For the most part I do not work directly from photographs but from careful observation and interpretation of nature. Often I am struck by the play of light and shadow and the result is a composite drawing which is transferred in reverse onto an all-shina wood block. From this point the drawing undergoes further changes since the wood itself determines much of the image. I look for interesting movement in the grain of each block and incorporate the gesture into the drawing.

As for subject matter, I am most interested in natural metaphors for both loss and perseverance.

In the end thinking backwards is a challenge and often requires a letting -go of some preconceived ideas. My philosophy is centered on "wabi-sabi". When nothing is certain, everything is possible.



*Log Pile* Reduction woodcut 20" x 26" 2021



Linda Whitney lwhitneystudio.com

Blizzard Butterfly Dancer Mezzotint 30" x 22" 2022

The celebration of the Powwow is one public declaration of the strength and tenacity of the indigenous cultures of this continent. I am intrigued by societies rich in imbedded belief systems and texture of ritual. I am fascinated by the way groups, historically and contemporarily, structure the day upon ceremonies, beliefs, and rituals. I appropriate interesting images or concepts from these various cultural fabrics, add a bit of contemporary color, and weave it all into my idea of storytelling. The narrative is realized in the mezzotint processes and printed on Hahnemuhle Copperplate and have applied earth pigments.



FINE ART PRESSE	S
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#### **Cirrus Editions**

cirrusgallery.com

40" x 30" 2021

Boshier has created numerous drawings that are a continuum of his concerns and observations and aspects of duality, respectively the tension between the natural and the corporate industrial landscapes.

The two profile heads in his recent series with Cirrus Editions, offer some of Boshier's signature iconography that he has used since the beginning of his career in the 1960s. The heads combined with the linear forms allow these prints to form an exciting bridge between his earlier and current work.

#### **Fine Art Presses**

#### **Derek Boshier**

Corporate Men and Macho Men Lithograph Edition of 50



#### Anita Bunn

**El Nopal Press** elnopalpress.com

Warp IV, 2020 Lithograph 54" x 54" (9 individual prints) 2020

Anita Bunn's work is an investigation into the act of noticing, of turning away from spectacle and the obvious. She seeks out the subtle shifts in perception that occur over time and through repetition, allowing for different ways of looking at an object and crystallizing the complexity and nuance that exist within a seemingly simple construct. Through photography, digital video, printmaking, and sculpture, Anita explores an unfamiliarity with the familiar and the ways in which objects negotiate shared space within a sprawling urban environment.

Warp is comprised of a series of lithographs made from iPhone captures that addresses Bunn's interest in combining traditional analog techniques with contemporary digital photography. The prints were made with master printer, Francesco Siqueiros, at El Nopal Press in 2019-2020.



#### **FINE ART PRESSES**

#### **Gemini GEL** geminigel.com

#### Toba Khedoori

Untitled (grass) 1 color intaglio etching with chine collé 77.875" x 50.5" (197.80 x 128.27 cm) Edition of 38 2022



Hamilton Press, Inc. hamiltonpressgallery.com

#### Bruce Cohen

Kitchen Interior Lithograph 14.25" x 12" Edition 20 2019



Long fascinated by sources such as the Soviet-era children's books from his own childhood, Japanese woodblock prints and Victorian illustration, Orlovski has mined this vocabulary of images, ideas and themes for his drawings, collages, paintings and most recently projected stop-motion animated installations. For Nocturnes—using a moonbeam as the central motif—Orlovski creates a suite of prints where disparate histories, events and dreams collide. Over the course of 5 compositions, a moon moves across the night sky illuminating a cultural mash-up of figures, textile patterns, plants, disembodied eyes, rainstorms and waves. These illuminated fragments function as psychological projections, suggesting apparitions and evoking memories. The resulting images and interactions, are the artist's exploration of the bittersweet, the quaint, the melancholy and the picturesque.

#### **FINE ART PRESSES**

#### **Josephine Press**

josephinepress.com

#### Stas Orlovski

*"Waves"* Multiple technique aquatint etching with chine collé 20.5" x 15" 2014



**Mixografia** mixografia.com

**Alison Saar** *La Curandera* Mixografia print on handmade paper 24" x 18" x .5" Edition of 40

2021

La Curandera is inspired by ideas of health, strength and community, themes central to the mission of the Venice Family Clinic, to bring health and justice to people in need. The work portrays a traditional healer who brings strength and guards against disease, anguish, and blight and ensures the community's peace and protection. The print was created for the Venice Family Clinic Art Walk & Auction in 2021.

Alison Saar, while celebrated as a sculptor, has shown a willingness over the years to explore her ideas in collaboration with printmakers. Her work in this exhibition is of note for the extension of collaborative spirit embedded in each project, whether created for a valued family clinic or in partnership with a poet and a print artist to support community initiatives, there is a creative exploration and a generosity that is looking forward and giving back.

Alison is one of the esteemed Honorees of the 22nd National for her innovation, creativity and inspiration.



According to the Zapotec story, La tortuga (the turtle) asked a vulture to carry him to meet the Gods. The vulture agreed, but the turtle consistently complained about the vulture's foul odor during the trip. Annoyed and tired from the turtle's comments, the vulture dropped the turtle from high above, causing the turtle's shell to break into a hundred pieces. The Gods felt pity for the turtle and mended the pieces with resin from the Tule tree, creating a mosaic-like shell we see today.

In this case, the image of the turtle symbolizes a compass, documenting the four cardinal directions, setting the tone for the exhibition. North is represented by feathered nahuales (mythical creatures half-human-half animal), pine needles, and the turtle's head peeking above ground. East and West are blanketed by foliage and water, while blue waves and aquatic nahuales surround the South.

#### **FINE ART PRESSES**

#### Self Help Graphics & Art

selfhelpgraphics.com

#### Pavel Acevedo

*Turtle Land* Woodblock and serigraph print 30" x 40" Edition of 16 2021





#### Wavelength Press

wavelengthpress.com

#### **Alison Saar**

Rise 2-pass linoleum letterpress print 8.5 x 11 in (21.6 x 27.9 cm) Edition of 100 Printed on Crane's Lettra Pearl / White 110 lb cotton paper and soy ink. Editioned by Leslie Ross-Robertson of Wavelength Press 2020

Alison Saar and Evie Broadside 3-pass letterpress print with linoleum and photopolymer plate. Printed on French's 100 lb Brown Box Kraft paper and soy inks. 16 x 12 in. (40.6 x 30.5 cm) Edition of 60 / Signed and numbered

Full sales proceeds for each print were donated by Alison Saar, Leslie Ross-Robertson and L.A. Louver to local Los Angeles community organizations Dignity and Power Now (DPN), Summaeverythang Community Center and Crenshaw Dairy Mart.

Alison Saar has collaborated with poet Evie Shockley (LA Times Book Award and Pulitzer Prize nominee) to create a broadside letterpress print, editioned by printer Leslie Ross-Robertson, Wavelength Press.

For Shockley's recent collection of poems, "semiautomatic," Saar contributed a series of drawings for the chapter "the topsy suite" with writings based on the character of Topsy from "Uncle Tom's Cabin." That collaborative energy led to this print, which features Saar imagery and words by Shockley.



#### THE ARTIST PRESS

#### **Artmaker Studio**

Long Beach CA Est. 2008 artmakerprints.com 20" x 30" 2018



Artmaker Studio has printed several artists including; Jorge R. Gutierrez, April Bey, Alyson Souza, Carol Es, Paul Paiement, Justin Bower, Lili Bernard, Jessicka Addams, Mark Steven Greenfield, Lavialle Campbell, Leigh Salgado, and Louis Jacinto

#### **Celebrating Artist Presses in LA**

#### Jorge R. Gutierrez

Gringo Mouse Woodblock print Edition of 44



#### THE ARTIST PRESS

#### Fleur de Boom! Editions

fleurdeboom.com



Undo Me, Capriccios Fantastici Series Serigraph on 3 layers of Duralar 15" x 11" Edition of 20 2015

Guy Kinnear's Capriccios Fantastici series is a hand-made serigraph with paper collage art kits prepared for creative constructions. Set of three prints fully interactive with other Capriccios Fantastici series. Hand-printed on Duralar in an edition of 20 prints.

Amy Kim's abstract paintings are mainly inspired by the endless episodes of mundane days and her memories of people, places, objects, events and feelings which are painfully subjective but longing for objective appreciation. She describes her memories as vague, undefined, untamed, disorganized and fragmented, but the feelings of the memories as sharp, vivid and bold. From the Artist Series Editions for Heavy Gel, limited edition fine art prints published in collaboration with invited artists.



#### THE ARTIST PRESS

**Heavy Gel** heavygel,com

#### Amy Kim

*"Blue Hour"* 16' x 20" 12 colors screen print on 130 lb French cover Edition of 10 2022

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