



CALIFORNIA
SOCIETY OF
PRINTMAKERS

THE CALIFORNIA PRINTMAKER

THE JOURNAL OF THE CALIFORNIA SOCIETY OF PRINTMAKERS | 2015



Residencies

A CLOSER LOOK

Introduction

I would like to welcome you to this latest issue of *The California Printmaker*. This is a timely appearance for the *Journal* as the Society has many accomplishments to showcase. Of course, our Society, being in existence for over one hundred years, is in itself reason for celebration. The production of our book: *California Society of Printmakers One Hundred Years 1913–2013*, which chronicled our history and art in a truly magnificent way, has been enthusiastically received by all, with an online version in production.

Another project, initiated by Jonathan Barcan, was offering an Artist in Resident (AIR) opportunity, working with three Bay Area Master Printers: John Gruenwald, Paul Mullowney, and Thomas Wojak.

Jonathan was also chosen to produce a Commissioned Print, which was available for viewing at our General Membership Meeting in May and will be available at future venues.

Betsy Barnum has put together an Exchange Portfolio Project, giving interested members the opportunity to produce a portfolio of new work to share with all the participants.

With all these projects going we have also been offering ongoing opportunities for our membership in various exhibitions, both here and abroad. This *Journal* offers an opportunity to share these accomplishments with our members and the art community at large.

— Peter Baczek
CSP President

The California Printmaker 2015

Design and Production

Two Hat Studio, Aptos, CA

Printing by Magcloud

©2015 The California Society of Printmakers.

All Rights reserved. Copyrights of all images remain with the artists unless otherwise stated.

Cover design by A.V. Pike and Susan Howe



Contents

CSP AIR

Carrie Ann Plank	4
Joanna Kidd	6
Toru Sugita	8

Residencies Remarkable

Barbara Foster	14
Dan Welden	18
Frances Valesco	21
Karen Kunc	25
Dana Harris	28

Commissioned Print

Jonathan Barcan	30
---------------------------	----

CSP's First Annual Print Exchange

Betsy Barnam	31
------------------------	----



News Worthy

CSP has been very busy with many great and wonderful communication projects. Peter Baczek has just told you about *The Centennial Book* which has sold out but, happily, we can now announce the availability of *The Centennial Book* as a fixed format high resolution pdf via the CSP website for \$24.99. A flowable format e-book will be available by mid-summer 2015 for iBook, Kindle and Nook on a variety of sites including iTunes, Amazon, Barnes & Noble online, Baker and Taylor, and many other sites for \$24.99. The CSP website has both current and past journals of which this one will soon be available in pdf format. Also if you are interested in additional hard copies of this 2015 *Journal*, please visit our website www.caprintmakers.org. We are making a commitment to combine the *Journal* and the *News Brief* into one *Journal* that will be published annually. Both *The Centennial Book* and the *Journal* take a great deal of time on the part of our volunteers. Please consider yourself invited to join our team of journal writers, editors and designers.

— Ginger Tolonen
copy editor

Residencies

A CLOSER LOOK



JOURNAL FOCUS 2015

This is our inaugural year for the CSP AIR Program. Three printmakers began their residency projects in 2014 and completed them earlier this year: Carrie Ann Plank worked with Paul Mallowney at Mallowney Printing, 933 Treat Ave, San Francisco, CA, Toru Sugita worked with Thomas Wojak at The W.O.R.K.S., 437 Georgia Street, Vallejo, CA, and Joanna Kidd worked with John Gruenwald at Gruenwald Press, 1663 Mission Street, San Francisco, CA.

Additionally we are pleased to announce that Karin Breuer, Curator in charge of the Achenbach Collection at the Legion of Honor in San Francisco, has recently acquisitioned six prints from the three CSP AIR recipients for the museum's permanent print collection.

This issue of *The California Printmaker* focuses not only on our 2014 CSP AIR artist's thoughts and experiences, but stories from other notable printmakers and their residency experience.

I have included the following definition of residencies from *Res Artis*, which advocates in the field of world residencies. If you visit their website you will find a list of residencies that might inspire an application to a residency of your own. We also hope you apply to our ongoing AIR Program in the future.

— Susan Howe
chief editor

Residency centers exist to invite artists, academicians, curators, and all manner of creative people for a time and space away from their usual environment. They provide a time of reflection, research, presentation and/or production. They also allow individuals to explore his/her practice within another community; meeting new people, using new materials, experiencing life in a new location. Art residencies emphasize the importance of meaningful and multi-layered cultural exchange and immersion into another culture. Some residency programs are incorporated within larger institutions. Other organizations exist solely to support residential exchange programs. Residencies can be a part of museums, universities, galleries, studio spaces, theaters, artist-run spaces, municipalities, governmental offices, and even festivals. They can be seasonal, ongoing, or tied to a particular one-time event. They exist in urban spaces, rural villages, and deep in nature. Hundreds of such opportunities and organizations exist throughout the world. There is no single model, and the expectations and requirements vary greatly.

The relationship between the resident and the host is often an important aspect of a residency program. Sometimes residents become quite involved in a community - giving presentations, workshops, or collaborating with local residents. At other times, they are quite secluded, with ample time to focus and investigate their own practice. Residency programs utilize a wide range of financial models. In some situations, residents must finance their own stay, finding funding and support from their own countries and networks. There are also residency programs that provide part or all of the required finances to invited guests. The application processes also vary widely; not all programs organize an open call for applications. Some opportunities are by invitation only, or are offered through special partnerships with other institutions, funding bodies, or organizations. Many times a residency experience is only the beginning of a longer relationship. Residents often return to complete a project they started, to begin a new collaboration, or participate in an exhibition, panel or workshop.

— *Res Artis* The Netherlands www.resartis.org



Carrie Ann Plank Paul Mallowney—Master Printer

photo by Sharon Radisch

DIRECT GRAVURE AT MULLOWNEY PRINTING

Q~Is this your first residency experience? If you have done others how does this compare?

A~I Have been on multiple residencies in the past. The CSP Artist in Residence Program was a bit different in that it was not set up as a solid block of time in a location far from home.

Mallowney Printing is close to my house here in San Francisco and Paul and I worked together when we could, spread out over the last four months. Additionally, this is the first residency where I worked specifically with a master printer to learn a new technique. It was a wonderful experience but quite different than my previous residencies.

Q~Why did you decide to apply for this particular residency?

A~I jumped at the chance to work with Paul Mallowney. Learning direct gravure has been at the top of my wish list and I was thrilled to have the opportunity to work with a master on the technique.

Q~Did this residency open doors into new techniques or disciplines?

A~Absolutely! For me the residency was all about the new technique and direction. I found it freeing that I could work on large drawings and easily carry them with me and then develop plates later in the studio. It gave me so many more options and the flexibility to work on location or on travel and then develop and print the images later.

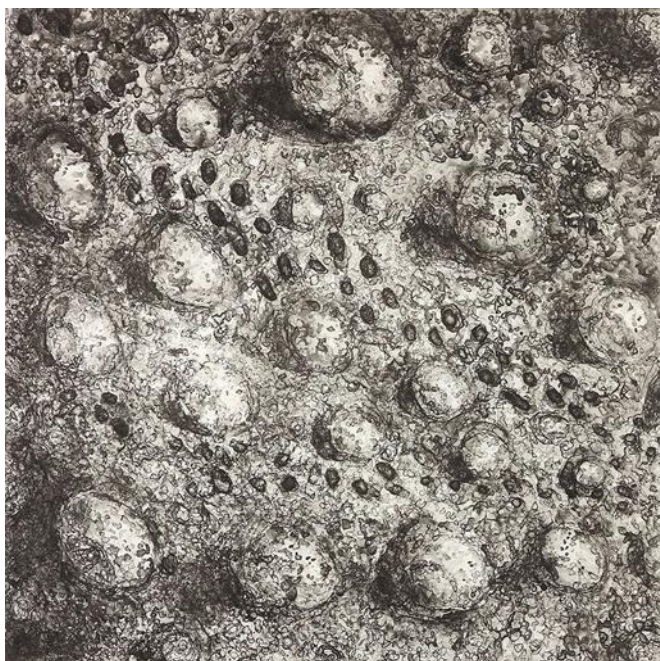
Q~Did you have a self defined project in mind beforehand?

A~I did have both a concept and loose idea of visuals when I proposed the project. And of course a specific technique that I wanted to explore.

Q~Surprises: Surprise events? Or did you surprise yourself in some way?

A~I did surprise myself in a few areas. Adapting to the technique altered my drawing style in a way that I was really pleased with. I was also amazed at the amount of work that was completed. My project was fairly ambitious and Paul was fantastic about letting me use

I focus on how organic forms can be reduced to their base structure... the viewer is left with a distinct sense of familiarity but no concrete object.



Scintilla 4

my dates working at Mullowney Printing to just focus on the development and actual etching of the plates. Drawing and editioning, where I didn't need technical assistance, were done at my own pace.

Q~Tell us a little about the press or the master printer.

A~Paul Mullowney of Mullowney Printing is also a master printer at Crown Point Press. He is an expert at intaglio and traditional Japanese chine collé. Paul has such incredible knowledge and energy and is always working on new projects. I found Mullowney Printing an exciting and energizing space. I consider myself lucky to have had the opportunity to work with him.

Q~Was the time-frame of the residency adequate?

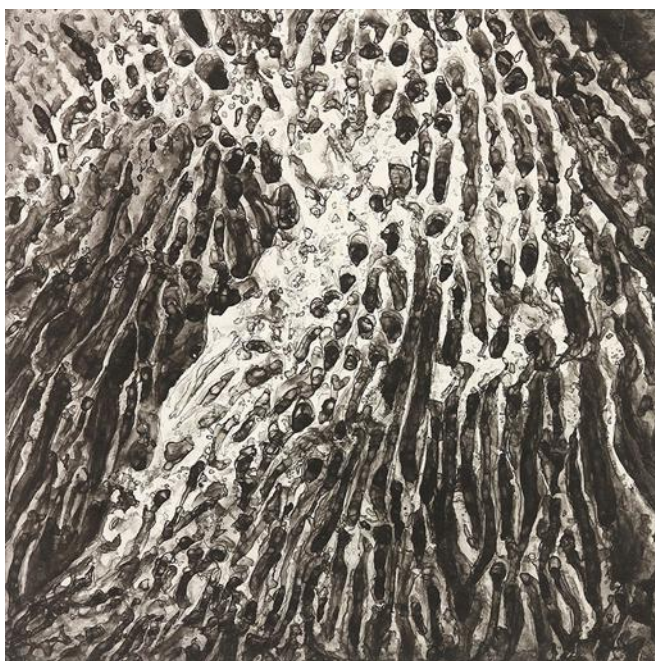
A~Yes and no. Paul was incredibly generous with his time and resources, but I would have happily kept working if I had longer!

Q~Would you encourage other printmakers to apply for residencies? And why?

A~Absolutely! I find my residency time is my absolute most productive time. The constraints of the timespan coupled with access to new space, equipment, and ideas, demands your dedicated time and focus as an artist. That pressure forces you to be at your most productive. The CSP residency program was specifically special because of how closely you can work with a master printer to realize your goals.



photo by Sharon Radisch



Scintilla 1



Joanna Kidd John Gruenwald—Master Printer

STONE LITHOGRAPHY AT GRUENWALD PRESS

Q~Is this your first residency experience? If you have done others how does this compare?

A~In 2012 I was an Artist in Residency at Everglades National Park and in 2014 I was an Artist in Residency at Arts Benicia for their Installation Residency program. Like those residencies, the CSP program provided artists with the time and space to create new work. In addition, the CSP residency offered us the opportunity to develop our skills as printmakers by working with a master printer.

Q~Why did you decide to apply for this residency?

A~Lithography was the first printmaking class that I ever took, and I fell in love with it right away. I love the kinds of textures that are possible and feel like there is something magical about the process, so when I saw that CSP was offering a residency in lithography at Gruenwald Press I knew right away that I would apply.

Q~Did you have a self-defined project in mind?

A~When I applied for the residency, I proposed continuing to develop a body of work that I had begun developing as screen prints. I wanted to experiment with incorporating many different textures into my work. John proposed creating three lithographs on different sized stones, gave me suggestions of possible ways to work on the stone and different ways to experiment with color on each stone. I like to live with ideas and develop them

over a long period of time, so I am usually working on pieces from different series at the same time. In the months between applying for the residency and the start of the residency, I had begun working on a new series of screen prints juxtaposing groups of people with groups of birds. I was excited to continue developing this work, so the first lithograph that I made at Gruenwald Press was from this series. Once that was finished and I knew that I had completed at least one print that I was happy with, I felt more free to experiment and try working in different ways. The next two prints were made using textures with tusche and crayon applied directly to the stone with little



What are You Looking At



What Are You Thinking



Wake of Vultures

to no preliminary drawing—which is very atypical for me. These prints are part of the series, *What Are You Looking At*, which is inspired by the power of the direction of the gaze and the idea of both personal space and negative space in a composition. It is another series that I had initially begun working with screen printing.

Q~Did this residency open doors into new techniques or disciplines?

A~For me, the residency was about opening up possibilities, rather than learning a new technique or discipline. I was able to observe how John works, and that opened up a lot of different ways of working.

Q~Were there surprise events? Or did you surprise yourself in some way?

A~I had expected that working with a master printer would help me improve my printmaking skills, but what surprised me was how much it helped me to grow as an artist and to develop my work. I realized that as I begin a drawing I am already automatically planning how I will execute it as a print. I automatically try to work in a way that I know will be easy for me to etch because I want to ensure that my work will come out well. I had never really consciously thought about this, but I realized that I had always assumed that this type of planning ahead for the printing process was part of being a good printmaker. However; when I had the chance to rely on the skill set of a master printer, I decided to work much less carefully to learn what I could get away with when a master printer was printing the work. I found that this freed me up to work and

rework and change and develop my drawings on the stone in a way that I never would have done if I had been printing them myself. I was able to focus on the work. It gave me a greater sense of what I can get away with and still make a successful print. It made me realize that occasionally working less carefully and turning off my inner printmaker voice will force me to challenge myself to become a better printmaker.

I had expected that working with a master printer would help me improve my printmaking skills... what surprised me was how much it helped me to grow as an artist...

Q~Tell us a little about the press or the master printer.

A~Gruenwald Press is located in a beautiful, open, light filled space in the SOMA area of San Francisco. It was a pleasure to work with John Gruenwald. He was incredibly generous with his time and expertise and we had a lot of great conversations about art and printmaking.

Q~Would you encourage other printmakers to apply for

residencies? And why?

A~If the CSP hadn't offered this residency, it never would have occurred to me to work with a master printer. I had always thought people were working with master printers because they were artists who were not familiar with printmaking and therefore needed someone else to print their work; or they were famous artists who could afford such wonderful luxuries. I found that working with a master printer was a really wonderful learning experience, both as an artist and as a printmaker. It was a great opportunity to make new work and generally just a lot of fun, I would highly recommend it to anyone.



Toru Sugita Thomas Wojak—Master Printer

photo by Peter Baczek

SCREEN PRINTING AT THE W.O.R.K.S.
“PUSHING THE BOUNDARIES”

— Toru Sugita and Thomas Wojak by Peter Baczek

Peter Baczek~I recently spent a few hours at the screen printing studio of Thomas Wojak. There was a rather festive atmosphere on the street where the studio is located as the Saturday Farmer’s Market was in full swing. The W.O.R.K.S is in a store-front and welcomes you with the artwork of Thomas Wojak and his partner Misty Youmans. My appreciation of screen printing, “don’t say silk-screening,” Thomas reminded me, increased dramatically after viewing how Thomas takes the medium to new levels; working into the screened images with combinations of oils, inks, different substrates and formats, making an evocative statement on paper and other supports that redefine the Art of Screen Print. As I walked toward the back where I found Thomas cleaning a screen, I saw Toru busily mixing up the latest color for printing the

fifth separation. After they finished and cleaned up we sat down for a discussion about what has happened since Toru was invited to work with Thomas.

PB~Toru, is this your first Artist in Residency working with a master printer?

Toru Sugita~Absolutely. I have done other residencies, always printing by myself, and yes this is the first time with a master printer. It was a totally new experience for me.

PB~Have you ever worked with screen printing before?

TS~Yes, but not extensively, I wanted to work with screen print. I have been involved with intaglio for a long time and I had put my screen printing away. With this residency I am also working with a master printer who can give me the technical knowledge in this medium. I can learn a lot, not just working toward publishing something, but educating myself as well.

This has opened
up more ideas to
work with screen
print... I feel more
confident in talking
about this medium
to my students.



Toru Sugita with Thomas Wojak

photo by Peter Baczek

PB~ In any situation where you are working with someone who is masterful with the medium, it involves you learning a lot, and maybe Thomas learning too?

TS~Yes, I teach at Diablo Valley College and Thomas teaches at CCA, so both of us are constantly sharing things about teaching. It is not just about my work, we are always talking about Printmaking Programs in our different institutions.

PB~How is working with another printer different?

TS~Thomas is not just another printer, he is an artist, thus I have another artist's eye. Two sets of eyes look at the same artwork constantly. I have a different angle for my artwork, so I don't have to decide everything by myself! (laughs)

PB~Briefly describe your other residencies.

TS~Well I have worked at KALA, I have gone to Frans Masereel in Belgium, and a very short residency at Vermont Studio Center. At KALA and Franz Masereel, I focused on intaglio, at Vermont I worked with monotype and pastel.

PB~Has this residency opened up avenues to new techniques and disciplines?

TS~Of course. I am an intaglio artist, screen print is not my strong area, I have done a limited amount of screen printing. This has opened up more ideas to

work with screen print, and now I feel more confident in talking about this medium to my students. Of course I still have limited experience, just doing one residency with Thomas, who has profound knowledge. Still, I have learned additional technical methods; registration, and burning screens, something I had before but was very limited. Thomas has given me new knowledge of this medium so I can do a little bit more by myself.

PB~When you decided to apply you had to choose one of three mediums to work with and you made a conscious decision to work with screen print?

TS~Yes, because that is the area where I needed help. I have worked in other areas, but as a teacher I would like to incorporate more screen printing in the process. That is why this is beneficial for me as a printmaking instructor. Working with a master printer, who is CCA Professor, is the best way. It is a short residency with very condensed knowledge sharing.

PB~When did you start your residency?

TS~We started in November. We talked about what we wanted to do. Then Thomas and I started working sometime in early January.

PB~So you talked about how this has opened doors to new techniques. You expressed it well that you were working with a master printer, so your knowledge has been expanded exponentially?

TS~Yes, I am stealing his knowledge within a very short time!

PB~Did you have a preconceived notion, an image of what you wanted to do?

TS~Yes and no. My subjects are quite consistent, like all this light and shadow, temporary shapes of light and shadow. All my intaglio were generally of a consistent style and subject. Recently I had this idea of my daughter sitting at a table, a breakfast scene. Somehow I was thinking about the theme of presence and absence, that was the name of a show that just ended at the Center for The Book: *Presence and Absence*, it stuck in my mind, so I thought this would be a good time to work on this image with my daughter and without my daughter. Typically I do cityscapes, Thomas expected that I would be bringing street scenes. Because of my connection to the idea of presence and absence, I decided on the image of my daughter at the breakfast table.



Untitled (Morning Light 2), Screen print, 2015



Morning Light, Screen print, 2015

Thomas Wojak~Toru brought in a couple of images, one with and one without his daughter. I was pushing him towards the one with his daughter, I thought perhaps the image was a little more complex. I pushed that a little bit and I think that's why we went in that direction.

TS~Also the size, how big or small, that was decided by Thomas.

TW~It is a good sized print.

PB~Has anything surprised you about the process?

TS~Surprises? Oh, you know, I always thought screen print was a flat graphic, but I have learned this 'pastel stroke' with a china marker. I never thought about having this much of a drawing or painterly style associated with screen print. Thomas showed me this new technique, it doesn't have to be a clean hard edge.

PB~Thomas, you were showing me some typical examples of screen prints with areas of flat color. Many people associate screen printing with flat opaque colors—that is the history of the medium.

TS~That was something I didn't think of before. My style is about all layering, I was a little hesitant about bringing my style to screen printing, because screen print always looked kind of flat to me. Now, I think screen print can be very translucent layers, which is more suited to my style. This is something new to me, not something I expected.

PB~I think in other printing disciplines this traditional flat opaque isn't readily apparent. In etching, litho, even woodblock, you can work with multiple transparencies; considering the individual layers and the completed image, how they work and interplay with each other, and how the colors work. With the more traditional screen process you are putting down fields of colors. What you Toru are doing, and what Thomas does in his own work is think of the finished image, how to get there through the combination of layers.

TS~That's the thing Thomas is not just a printer, he has worked with students for many, many decades, he sees all the different characteristics of each student, each artist, so he works with different styles, he knows how to listen, how to get a certain quality from their expectations.

PB~Toru, you knew Thomas before this residency?

TS~Oh yes, we had a show together at Arts Benicia.

TW~I curated that show and asked Toru to be in it. I think that is where we first crossed paths.

TS~We also sat on the Southern Graphics Council Steering Committee a couple of years ago.

TW~I have known of Toru's work, I have seen it around for a long time. I wanted to get Toru up to my studio, to see what is possible with the medium.

PB~Is the residency time adequate for you?

TS~Thomas teaches at CCA, I also teach at DVC four days a week, the timing is very difficult. I was so interested in the prize, so when I got the residency we had to negotiate the time. I wish we had more time, more flexibility. Having the deadline at the end of March helps, otherwise we would not have finished.

PB~Toru, are you working on this project at your home studio?

TS~Well, I have homework. Here we focus on printing and color mixing. The first two days I was making my transparencies here. Then I worked on them at home after feeling more confident working by myself.

PB~This residency project is new for the CSP. Do you think that it should continue on?

TS~Oh yes, I think so. If master printers are available and willing to do it, I am sure many artists would want to do this. Some printmakers have the mistaken opinion, 'I know this technical part,' but we don't know everything. That is why I decided to do a screen print residency. I hope other printmakers who work in one medium try another. Even the same subject done in a different medium will translate differently. I think many people would want to do that. I definitely feel this is a great opportunity.

Shifting the focus to Thomas Wojak...

PB~Have you ever offered residencies before now?

TW~Not in a formal way. I work with many grad students at CCA and I do some workshops here. My advanced undergraduates come here to make large scale prints, as yet CCA doesn't have a one-arm squeegee. I was excited to be invited to do this residency and be part of it.

PB~I suppose when artists come to you on a contract basis, that is kind of a residency. They are coming here for a reason, they are not on your level, and they want something resolved.

TW~It is. It functions a lot like a residency. Working with artists is not a new experience. For me, sometimes they need help finding a solution to a problem.

PB~Some of the artist that come here, is it similar in the sense that they are not screen printers?

TW~Yes, I would say quite often that is the case. Often they are painters and they are interested in limited edition work. They have been recommended to me. They happened to like screen printing for whatever

reason, and they come to me. It functions as a learning experience for both of us. I have worked with really super artists and some well known artists. I learn from them as well: Carrie Mae Weems, Chuck Hobson from the Art Institute, CCA residency artists and Steve Wolf, who worked with Jasper Johns.

PB~Did the residency help you and your studio?

TW~To be honest with you, part of the reason for wanting to be involved in this was to form a closer connection with CSP. I am not really much of a joiner, I have always thought of myself as part of that group, but not officially part of the group. I have many friends who are members. So it was partly to re-establish a

connection with them, through a number of my fellow teachers and other people that I have known for years. I love turning people on to this medium, it is part of my joy. What I liked about Toru's application was that he wasn't just interested in coming up here to make some bigger prints of what he had done already. I really wanted to explore the medium with the artist and see how it fits into their style of work. The other thing that was important to me was, Toru is an educator and he was interested in increasing his expertise in this field so he could be a better educator. That excited me because that is a really profound and selfless thing to do with

this residency. It is not just about your work and what I can get out of it, but what can I bring to my students, how can I be a better teacher to my students. That excited me about his approach. That is what Toru and I talk about, students and how to deal with this medium in different situations. That is one of the highlights of the process.

TS~Thomas is an educator and printer. I can feel his strong interest, his enthusiasm and excitement about this medium. This interest is a phenomenon, it is not just about publishing something. There is so much potential. His attitude was a big eye opener for me. It is not just a technical thing. It is not all about the things I can learn from him. It is all about his attitude of screen print, which adds a much broader perspective to this



Morning Light, wood engraving, 2010

medium. I cannot see him as just a printer. I see him more as maximizing the potential of this medium. By seeing his work, he is not just a screen print artist, he is always pushing the boundaries further, by combining other techniques. It is not about technical aspects, it is more about perspective.

TW~Right. That of course is a big part of my approach to working with other artists. That they are not just coming to me as a printer, but there is an exchange of ideas. My work may not look like Toru's, but there are things that connect us, the way he works, the way I work. I see some threads there. I try to establish that with other artists I work with. I can talk to them about their creative process, not just be a technician.

PB~I could see that when you were discussing the printing you were doing today. You were not just relying on, "OK, Toru, what do you think? I'll do that." You were offering something to the discussion, because you are part of the creation of the piece. Is that collaboration important?

TW~Yes, that is the key word in my approach to all my work with artists. It is a collaborative effort. I always tell them that when they come in. The first thing I do is sit down with them and ask, "What do you want to do? Why did you choose this medium for what you want to do?" If they don't have a good

answer for that, an inkjet is better! I tell them to go make inkjet prints! I want the artist to work with me.

PB~Are you interested in offering another residency in the future?

TW~Yes, I am. I think this has been a great start, it is a terrific idea for CSP to do this and expand upon it. To some extent, the issue is timing and money. After a point, I told Toru "Look, don't worry about the money, this print has got to be good." CSP put up a certain amount of money and we will work with that, let's just get the print right. It reflects on me and my studio. The connection to CSP is a good thing for my studio, another reason to have artists up here. Perhaps my studio could be an option for CSP members.

PB~Is that what you are looking for in offering a residency, getting people in the door? Maybe getting our membership up here to look at your work and how you work, and seeing the potential screen printing can

produce. To take the old print making process and re-educate people about it's new potential?

TW~Yes, I have taught at CCA for a long time, and was a partner in establishing the screen printing program there. Screen printing is probably our most popular print class. In one semester, CCA has one etching, one litho, one monotype, one relief class each, and three screen printing classes! People love it; it's experiencing a sort of rebirth. The fact that it is an easy way to work with color, unlike etching and lithography. That appeals to students. There is tremendous enthusiasm among graphic designers, illustrators, even sculptors and painters. It is extremely popular at our school, and has been for six or seven years. The program is growing, there are now three different teachers: Aaron Terry, who also teaches at the Art Institute, Michelle Murillo and me.

PB~Any more thoughts about our discussion?

TW~I talked earlier about why I focused on Toru's statement for his application, the fact that he wanted to increase his knowledge, so that he could be a better teacher. We had applications from people who just wanted to take something they had already done and make it bigger. We could do that, but that had very little interest for me. This was more about an exchange in the

process with the artist.

TS~We talked about how the art is important, and how we can pass it on to the next generation. That my doing this exchange, as an art educator, was to educate myself and other people.

PB~You can take the knowledge and transfer that to your teaching.

TS~Any artist coming to work with Thomas and then showing that work as a screen print, is already educating the public and the next generation coming to do more screen prints. As a printmaker, we work in multiples that we can show to a bigger audience.

PB~Thomas, by doing residencies, by working with artists, you are getting this exchange. I am sure it will affect Toru's work in the future and probably yours in seeing how he is resolving his issues, and how you are helping in the process.

... this has been
a great start, it is
a terrific idea for
CSP to do this and
expand upon it.



photo by Peter Baczek

TW~There is one thing, as educators, we have to be open to, and we are certainly dealing with this at CCA, and that is hybrid technologies in printmaking and how one can mix traditional with new processes. How we have to be careful not to be too rigid if, for example, a piece has some digital in it, it is not true printmaking. We have a class called Hybrid Printmaking, it really crosses over all disciplines: relief with digital, etching with digital, litho with screen print. Also taking the print off the wall, where it becomes more sculptural. There is big interest in that, making prints into other things. Thus, printmaking becomes part of the process, but, not the final piece. I think we have to be open to that. There are those teachers, old school, that believe we really have to do it 'this way,' that a print has to be framed, on the wall. Students are looking for more than that, because that is what is happening in the art world. We have to be aware of that. We have to be open to that. It doesn't mean that our own personal work has to go into installation. There are many students that want to do installations; they want to involve printmaking in sculpture.

PB~One of the key phrases in the arts is—'pushing the boundaries,' and that is what you are doing in your work. The digital world has become an integral part of making art today.

TW~You know my thought about that, I tell this to students, "You know if Michaelangelo had an opaque projector, he would have used it." Those guys would have used what was at their fingertips, what would have made their life easier. I don't have a problem with that, but, I am not sure I want to work that way. We have laser cutters at CCA that can cut stencils, relief, wood, or metal, and then they can be run through an etching press. You have to be open to that, you can't be closed.

Peter Baczek~Well, I think we can end this so you can get back to work. I thank you both very much, for inviting me in.

RESIDENCIES REMARKABLE



Ucross Studios 2010 Photo: Barbara Foster

Residencies: Evolution of Experience

— Barbara Foster

This is a personal reflection on the experiences and outcomes of participation in residencies that may or may not be directly related to printmaking. Most likely other artists and printmakers, not to separate those designations, have familiarity with and preferences for international, national, and regional artist residencies. I also find that Artist Residencies are similar to other opportunities for engaging in educational, technical, and cultural experience whether abroad or just down the road a bit.

The Artist Residencies that I will highlight were crucial to the building and changing of my work over the last 30 years. Each Residency has its own special place in contributing to my reverence for printmaking and the myriad spokes that radiate from the discipline.

I find that privacy and the environment play a primary role in defining an experience that informs the practical printmaking process and, possibly more importantly, the effect on the content or subject of the work that is

produced on site or later improved upon back in the studio or at another residency. Whether traditional printmaking, drawing, technology, or the particular city or landscape, it appears that these elements are

intrinsic to and integrated into my particular way of working. While it is always a benefit to have even rudimentary printing equipment available, it is not necessarily of primary concern to have printmaking facilities at the particular residency or 'place.' Often the environment and experience in engaging with other artists is a place to evolve content rather than technique.

Ink, paper, photographic and specialty materials and software

applications combine to elicit a response that is not immediately obvious, finding kinship among materials subject, and site.

My projects based on landscape and structures intend to reshape the visual dialogue on these topics

**The environment
and experience
in engaging with
other artists is
a place to evolve
content rather than
technique.**



Barbara with wood panel Playa, Oregon

by moving the conversation and practice to reflect landscapes that have claimed new identities through process, but are still imbued with the trappings of intention, place, history, and event. Each residency contributes to the realization of the work, including prints drawings and technical knowledge.

**Frans Masereel Centrum
Kasterlee, Belgium—1985/2001
Phillip Institute of Technology
Bundoora, Australia—1988**

In 1985, and then again in 2001, I was fortunate to be accepted to the Frans Masereel Centrum in Kasterlee, Belgium. In 1985, I took the materials needed for a project that was started in the studio and through research and photography of the prison on Alcatraz in the San Francisco Bay. At that time it was not quite the tourist mecca that we see today, but artists were starting to see the advantage of having artwork or installations that reflected on the history and social justice that is the very essence of the site. The Masereel facilities were and are well endowed with lithography, etching, and screen printing facilities.



With the prepared photo litho plates it became the perfect place to over print the photographic images with hand-drawn washes from the huge array of litho stones available in the studio. The technicians at Masereel were as interested in my pin and tab registration as I was with the graining and etching processes at the Centrum. Ten images were completed for the portfolio Rapping and Tapping. Then again in 2001, it was the opportunity to begin thinking about hybrid digital prints with overlays of photolithograph transfers.

Following the Masereel residency in 1985 was the opportunity to take on an exchange faculty position at the Phillip Institute of Technology in Bundoora, Australia, near Melbourne. I mention this because it continues the project and actually looks and feels like a residency. Working in the studio at P.I.T completed the last episode of the Rapping and Tapping portfolio with the help and guidance of a technician in the silk-screen studio. I found that the approaches to and facilities in printmaking there began new advances in the art to be introduced to the US. For example the Melbourne Etching Supply transfer paper for lithography was lightweight and offered a variety of image applications.

The Frans Masereel Centrum residency segued to Australia, and the cycle of using photography toward landscape and structure documentation through process and technique began. In 2001 the issue of digital hybrid prints came alive at the KALA residency, adding another spoke to the cycle.

**Djerassi Resident Artist Program,
Woodside, CA 1996**

Beautifully located on a ranch dedicated to writers, composers, choreographers and visual artists this gift of time to develop works in an inspirational setting comprised of onsite sculpture, cattle (at that time) and views of the Pacific Ocean is incomparable. While there are no printmaking facilities, there is a darkroom allowing for work in cyanotype, or Vandyke printing. This became an opportunity to move out into the landscape with my 2¼ camera,

documenting the endless trails that the cattle would take over the hills and down into the gulley, all the while disappearing into the brush. These images ultimately found new life in the project *The Bonds of Sense*, a slip cased portfolio of photo-etchings and small woodcuts.

**KALA Art Institute, Berkeley, CA 2001
(previous Jerome Fellowship 1989)**

KALA is well known for its printmaking studio and media labs, opening up residencies for exploration and investigation of new media, digital and traditional printmaking forms of art making. While in residence at KALA I took the opportunity to collaborate with Trillium Graphics in printing large-scale digital prints. This was a pivotal point in my printmaking that informs the manner in which I think about printmaking and the residencies to which I apply.

KALA has grown and is a part of the 'spokes' that I referred to in the beginning, which help thinking about the intersection of printmaking and artist residencies, and which of the latter are suitable for the artist printmaker and the direction of their work.

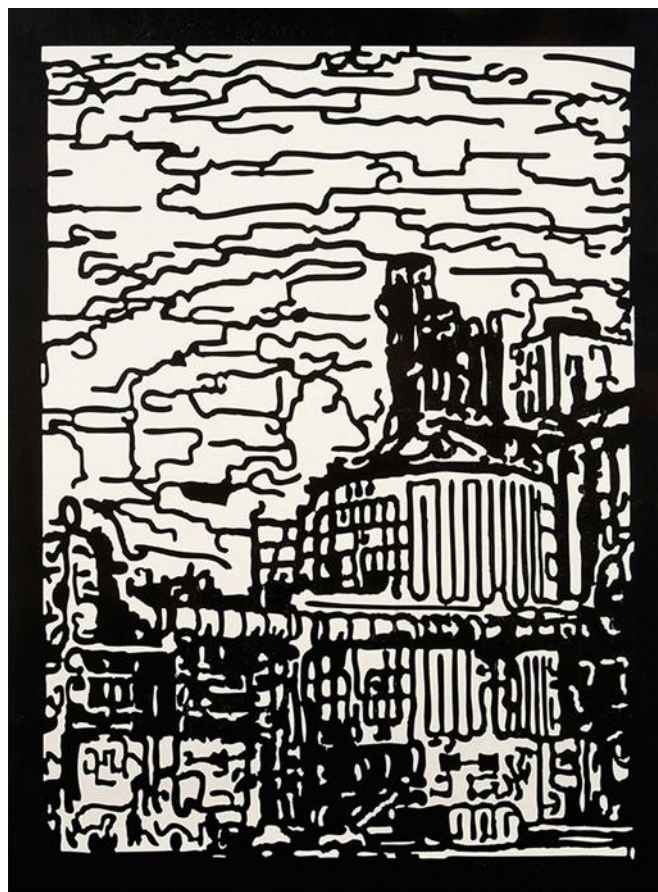


ADM plant, East Peoria, IL. Behind studio Prairie Center for the Arts 2009

Prairie Center of the Arts, Peoria, IL 2009/10

The Prairie Center was founded in 2003 to provide artists with opportunities for research and development of new work, and an accessible facility for art and creativity that embraces the Peoria area community. As with most residency programs changes and growth occur over time. This is certainly true for the Prairie Center of the Arts. New programs in Book Arts and printmaking enhance the residency program.

In 2009 I was fortunate to find out about the Prairie Center of the Arts through installation/sculpture artist Karrie Hovey and hybrid media artist Paul Cantanese. Their research and investigation of new and old



ADM, OMAX cut woodcut

Photo: Hanson Digital, S.F.

technologies and contribution to community building in the Peoria area was inspiring. I was afforded a seven-week residency, and housing was supplied at that time. My initial printmaking project, was building large-scale woodcuts, printed at Bradley University under the supervision of master printer Oscar Gillespie. My studio was large and a bit raw as the Center was in slow growth toward the development of the printmaking studio and exhibition opportunities, but this very fact ended up being the inspiration for the work that culminated in 2009/10 residencies. I was introduced to the possibility of having the large OMAX water jet cut a 3' x 4' woodcut in the Tri-city Machine Shop attached to the studio spaces. With assistance of Jack Stone and Joe Richey the ADM woodcut became a reality. Photo images were translated through the Vectorworks and Illustrator programs, reiterating the visual sensation of the ADM factory directly across from the studio, frenetic and glowing and ultimately fragile within the environment. It is absolutely worthwhile to be flexible with and engaging of communities that may be outside the artists' usual experience.

The Ucross Foundation Residency Program, Ucross, WY 2006/2010

At Ucross, the vision of stewardship of the land was primary to both 2006 and 2010 residencies, providing two different approaches to my work, depicting environmental interests in the blighted and the resurrected. Use of the open printmaking studio was integral to the 2006 residency. The single etching press and very basic available equipment still helped to create digital prints with overlay woodcuts. Flexibility and resourcefulness are keys that open doors to new ways of thinking about inking, registering and much more.

Ucross encourages research and development, experimentation and exploration, and does not expect finished projects to come out of a residency. The 2010 residency marked a change in my printed work, starting with drawings that I developed while observing and photographing the planting of trees in the late fall into the harsh, subzero winter. The drawings were informed by my printmaking practice. Both prints and drawings are linked, integrating experiences and environments from residencies at Ucross the Prairie Center of the Arts, Hambidge Center for Creative Arts and Sciences in Georgia, Djerassi Resident Artist Program, Brush Creek Arts Foundation in Wyoming, the Frans Masereel Centrum, KALA Art Institute, and the Ucross Foundation for the Arts Residency Program.

These past residencies continue to give back to the work by inspiring concepts for print and drawing that are both exploratory and traditional, and by transforming ideas, sometimes applied and printed in the residency studio and at other times realized or reinvented as another spoke on the cycle. By the time this essay is edited and printed, I will have returned from a month at Playa, in the high desert of south central Oregon. I am drawn to these residencies due to their location, and more recently by the unpredictable environmental changes in weather.

At Playa I intended to experiment with degrading the wood and printing papers by exposing these printing substrates directly to environmental changes, again finding kinship among materials, site, and content. As is the case with many residency experiences,

reinterpretation of the original project is most rewarding. Playa has been the inspiration for a new body of work in print and mixed media due to the remarkable environment, light, conversations and more that change every day. Reflections both visual and cerebral literally drive new possibilities for creative development. Playa is engaged in supporting creative fellows through studios that have access to privacy, printmaking, sculpture and more with plans for future enhancements. Playa Artist Residency came at the right time for me, providing the opportunity to think about the reflections in depth while adding an important spoke to the cycle of discipline.

I believe evolution of experience and outcomes owes much to residencies and artists that think in a flexible and exploratory way at the same time participating in community. Printmakers appear to do just that given printmaking facilities or not. That is what makes printmaking so doable and accepted internationally, nationally and regionally.

**residencies
continue to give
back to the work...
transforming
ideas... reinvented,
or realized as
another spoke on
the cycle.**

Frans Masereel Centrum- Rapping and Tapping 1985-88

*Exchange professor-Phillips Institute of Technology,
Bundoora (Melbourne Area)*

*KALA Art Institute -1989- Hanging Fire (Jerome
Fellowship)*

Djerassi- 1996 Bonds of Sense

Frans Masereel Centrum- 2001 lithography & digital

*KALA Art Institute- -2001 Trillium Graphics There to
Eternity*

Ucross - 2006 Upshot Recast- woodcut & digital

*Prairie Center for the Arts- 2009- large -scale woodcuts &
water jet cut wood and copper ADM*

Ucross- 2010 The Great Tree Project & drawing

*Hambidge -2010 Center for Creative Arts and Sciences The
Great Tree Project: Restoration*

*Brush Creek- 2012- Paper Trees: digital + woodcut +
Awagami Paper Factory*

*William Fulbright Grant-Taiwan- 2014 - UV digital,
printing, woodcut, drawing/stencil Bambusa Vulgaris*

Playa- March 2015- The Calligraphy of Chance

RESIDENCIES REMARKABLE



New studio and gallery at Sag Harbor

On Residencies—Dan Welden

— Dan Welden by Susan Howe

This morning I had an interview with Dan Welden who is well known for his work with Solarplates, as well as championing the green studio environment. He happened to be in Northern California teaching new Solarplate workshops in Santa Cruz, Oakland, Carmel and Napa Valley. I thought it might be nice to inquire about some other pertinent information.

Q~I'd like to give our readers some background on your groundbreaking work in printmaking, specifically the development of Solarplate printing, and your work on health and safety concerns for printmakers. How did you first get involved with Solarplates?

A~I was a student in Munich, Germany from 1969–71 where my professor, Kurt Lohwasser, gave me a commercial polymer plate to experiment with. He challenged me to see what I could do with them. I worked with some guidelines at first and eventually developed the process for artists. Using

the sun and ordinary tap water, I created a crude relief image with the steel backed material. At the time the Solarplate process was being born.

Solarplate printmaking started taking hold in the artistic community after I received a residency grant in the 80's through the New York State Council on the Arts specifically for solarplate research and an exhibition. During this six month residency, I was simultaneously pioneering 'safer practices' with water based monoprinting techniques.

My experiments evolved in my studio in Sag Harbor, Long Island where I did not have running water—in fact for 14 years before being able to start building my present home and studio. I had supported myself a good amount of that time through teaching at SUNY Stony Brook and later in Central Connecticut State University. It wasn't until later that my life and good fortune turned with the publication of the book, *Printmaking in the Sun*.

I gave my first workshops on Long Island, then off to Australia and New Zealand and upon my return, introduced Solarplates to California through Kala. Early workshops also took place at the Mendocino Arts center along with Joe Zirker and Inez Storer, which was a great honor.

Q~I know this is a little off the subject but besides teaching were you working for anyone else during these years as a master printer?

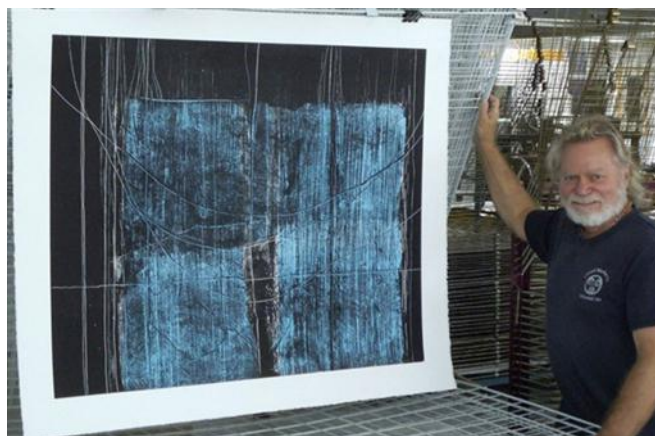
A~Interesting that you should bring up the title master printer. It's kind of a sticky subject for me. I'll explain; I worked as a printer for Tatyana Grosman at ULAE, Universal Limited Art Editions in 1972-73.

I was not called nor did I consider myself to be a master printer. Tatyana was the conductor, I was simply a player in the orchestra; for Jasper Johns, Robert Rauschenberg, Robert Motherwell and Larry Rivers. It wasn't until years later I felt deserved of the title when I printed for Willem de Kooning and many other very big named artists. De Kooning honored me when he introduced me as "his master printmaker." Did you know that there are 59 certified master chefs in the United States? How can so many more printers call themselves 'masters'? It's probably a subject that could use more thought and discussion.

Q~So now can you tell me about a few of the residencies you've done, what made them special and other things like cost, location etc.? Are there some recommendations you can give to other artists who are thinking of applying for a residency?

A~The first thing I would really emphasize is the importance of a residency. There is nothing like having the time and ease of working without financial pressure. It's a place and time for artists to get into their work with a pure heart. I have done many residencies in the US, Europe, Asia, South America, Australia and New Zealand. Some have beautiful accommodations while others were considered dangerous to the point of safety and well being, where my quarters were locked in a cage, or mice would crawl over my body at night. Alternatively, other residencies are complete with wining, dining and massage.

Although I never paid for a residency program, sometimes I would have to pay for my travel to get there. I think I've been awarded 13 residencies to date. Frans Masereel Central in Kasterlee, Belgium took place three times in the 1980s. Since all expenses were



Dan Welden in Guanlan, China

paid, I was very content. Being a very active printmaker and simultaneously president of the Long Island Printmakers Society and the Society of American Graphic Artists along with being a college professor may have influenced or helped me become invited. Along with exhibiting my work, I printed numerous editions and sometimes conducted international seminars for European and South American artists.

One especially gratifying residency took place on Long Island in 1987. It was a fairly open ended residency acquired through The East End Arts Council. They did all the paperwork and wrote the grant, which gave me a six months residency mentioned above. It included about \$7000 salary, working capital and a place to live with running water! It finalized with a solo show of Solarplate impressions printed with water based inks.

The California residency at California Lutheran University in Thousand Oaks with Kristi Colell was most generous which included one month's salary. The press was even donated by Conrad Machine Company. I was expected to do my work in a studio/gallery and leave something behind. With the assistance of student printmakers we produced a variable edition of 40 impressions. We started selling the first prints at \$250 of which half sold, sight unseen. The price doubled upon unveiling and finally reached its market value of \$1,000 each. One hundred percent of the proceeds were donated to the University and there was a considerable profit.

Along with the above, I have had three wonderful residencies in Guanlan Printmaking Base, China: two in the Minmaku women's center in the Amata Aboriginal Community, Australia, a three month residency sponsored by the QE II Arts Council to work



Barefoot Room

in Dunedin, New Zealand, and a one year teaching residency in Central Connecticut State University. Each and every one had many rewards.

Today my focus continues thinking about residencies, and where on the planet I would like to be. As I become older, the desire to work creatively has not subsided. In fact, when I have the opportunity to ‘reside’ with a facility, the productivity is enormous. Although, quantity of work is not key, the opportunity presents itself to me to just do, just be, and appreciate

more. My focus is also on the return—the giving end, since I have been very blessed with receiving wonderful gifts, I’m now in a position of building a ‘space’ for

others. Specifically it is on my own land, adjacent to my home. It will have teaching workshops, residencies, a gallery and a ‘barefoot room’ for clean activities, such as meditation, Yoga, writing workshops, readings, talks, discussions, films and whatever falls within my philosophical realm. It’s in a secluded location on the East End of Long Island.

**There is nothing like
having the time and ease of
working without financial
pressure. It’s a place
and time for artists to get
into their work with
a pure heart**

RESIDENCIES REMARKABLE



Working on a screen print, *Guanlan Banhua #2* at Guanlan Printmaking Base

The Changing World-wise Face of Printmaking

— Frances Valesco

Here's how it started, I just got tired of moving a 2000 pound etching press, a one arm screen printing squeegee with four foot by eight foot vacuum table, several 50 gallon dye pots, an industrial size window exhaust fan and more furniture. Plus a sixteen-foot U-Haul truck full of inks, paper and peripherals.

It was in the middle of the 1998 dot-com bubble in San Francisco and I was priced out of my studio. Strangely, it was not as hard a decision to give it up as I thought. I was busy with teaching and other activities, which meant that I was working a job to pay rent on a studio I didn't have time to use. Studio guilt! While not having a studio simplified my life it also meant I couldn't spread out in a small house that I share with someone else.

I looked around for a way to focus my creative energy and for some reason the idea of an extended artist residency came to me. My goal was to go to a residency with an open mind about what I would find and to discover what I would like to investigate. It was kind of a desert isle mentality. What would I bring if I were sent to a remote location with no recourse to buying

other materials? Reading between the lines on what a residency can offer is a challenge. No matter how much research one does and how many people you have talked to who have been there, your experience will depend on what you bring to it and what season you go there.

Residency is defined as the fact of living in a place. That definition resonated with the feeling of being present with my art in the company of others who were engaged in the same work. It was a helpful way of taking stock, or regrouping (much like a military campaign) and to then move forward with ideas.

In general, the more you are offered in terms of support and facilities, the more competitive the application process is. Some places invite people of many disciplines and that could be interesting to expand your discipline. Some residencies offer staff to assist you. Some cover practically all expenses, some charge fees. Even with most careful planning on my part, I needed to pay attention to the gap between what I wanted to do and adjusting to what I found. I cannot emphasize this enough.



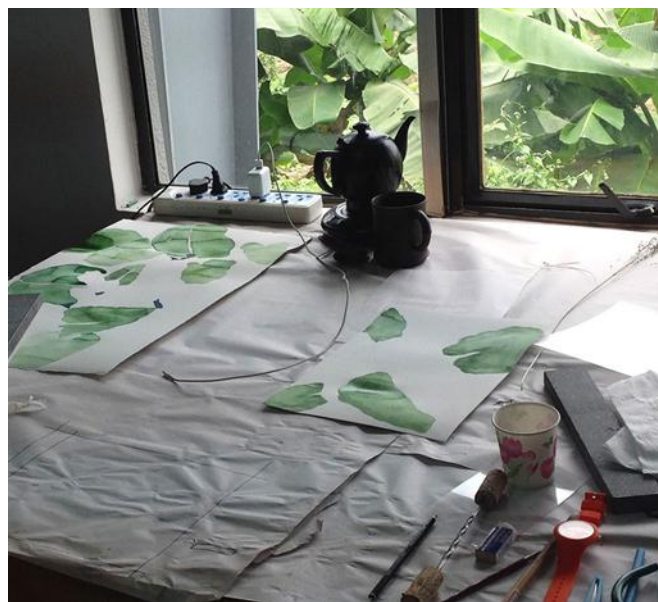
Screen print studio, Guanlan, China

All the residencies I have been to have in common the commitment to the creative process in a collaborative atmosphere. Each one has given me a place to work where I could focus, exploring the nuances of place. They reinforced the feeling that art making is important. Working with and in proximity to artists using different media gave me an opportunity to see how ideas are worked out using different strategies and a variety of materials. Oftentimes we couldn't speak each other's language but we could speak art.

Placed in a setting specifically designed to generate idea exchanges helped me come to terms with new ways of working out cultural differences and similarities. In a residency setting there is no past or future, only the present. Freed up from the reminders of emails, housework, chores or future commitments that require paperwork and scheduling, I could wholeheartedly embrace the discipline of art making.

Each subsequent residency over the last ten years has enriched the previous experiences. Residencies have given me more confidence to make my creative endeavors public. The groundwork laid by the non-printmaking residencies informed my experience at

My goal was to go to a residency with an open mind... discover what I would like to investigate. It was kind of a desert isle mentality.



My individual artist studio, Guanlan, China

Guanlan, which is committed to artists working in original printmaking.

The first opportunity for a residency came during the winter of 2010 at the Hungarian Multicultural Center in Budapest and Lake Balaton. It had all the requirements for a residency essential to me: an exotic place where I would need to learn new cultural cues, a setting that was interesting and/or beautiful, some kind of

studio where I could work undisturbed and where I could leave work out to contemplate, as well as the company of artists from other parts of the world with whom I could engage in meaningful conversation and exchange ideas.

I brought simple materials that were easily transportable. This was to become a necessity at all the future residencies. Paper had to fit inside my suitcase, watercolors had to be pared down to essential colors, brushes, pencils and pens kept to a minimum.

By bringing portable materials such as pencils and watercolors, I could simplify what media I used and focus more on observational drawing and painting. I could hone drawing skills. This was to prove invaluable when I did go to a printmaking residency in 2014. There, I needed to work independently and it was a useful skill for creating plates and to organize thoughts during the time I was not printing. So much of printmaking can be dependent on process and

plate/matrix making. A flexible attitude is essential when encountering the reality of printmaking studios that are not your own.

Here is a brief overview of the residencies I attended. For the most part the spaces were basic, with worktables, light, access to water and art materials. Seen from the residency point of view, it is to their advantage to make the work areas as flexible as possible to accommodate all kinds of media. Some had the possibility of art stores or local art materials. I found it best to bring most of my own supplies and to supplement with what I found. It could be sketchy otherwise. In the years since I went to these places many factors have contributed to change and the current state of these residencies may have evolved. More or less support may be available.

Hungarian Multicultural Center, Budapest Hungary

Being there mid-winter made going outside a challenge. I took short walks and brought back small objects such as stones and seedpods into the studio. It was the beginning of my dialog with walking, discovering, and drawing. There was no formal studio as such.

Julia and David White Residency, Ciudad Colon, Costa Rica

The color of the sky and the sounds of birds and wind inspired a series that later was exhibited at the Galeria Nacional in the capital, San José. The live/work studio included essentials such as a worktable and good light.

Nes, Skagaströnd, Iceland

A three-hour drive north of Reykjavik, near the Arctic Circle, it felt like the beginnings of the planet. It was a wild and sere landscape, harsh and powerful, full of legends, sagas and magic. I had twenty-four hours of light, the sounds of night birds on three AM walks, and the company of artists who were engaged in the landscape through installations, paintings and sculpture. The studio is in a repurposed herring-processing factory that includes a cold locker that is used for installations. It has a large communal workspace with long tables and lots of big wall space.

Haystack Mountain School of Crafts, Deer Isle, Maine

Offers retreats for anyone who has taught there. After the summer sessions are over, about forty people are given time and space in all of their facilities. Along with the studio in your discipline, they offer poetry,

music, and cross-fertilization between many artists. Glass, ceramics, textiles, and wood – anything is possible including some printmaking. I have taken advantage of these retreats three times in the past.

Babayan, Ibrahimpasa, Turkey

I was literally living and painting in caves that had housed thousands of years of residents. In Iceland I was overwhelmed by the immensity of the landscape.



Guanlan Banhua #5

In the Anatolian plateau I looked to the ground to discover small clues of who had been there before me. It is possible to meet local artists and to become involved with both traditional and contemporary media as practiced in Turkey. There were basic worktables and good light.

Green Olive Arts, Tetouan, Morocco

I was housed in a beautiful studio in an Art Nouveau building. It was an urban setting near the old medina,



Frances with technician Leo (Liu Hóng Liàng)

a UNESCO world site. Appointments could be made to visit the Institut National des Beaux-Arts and The Museum of Modern Art, which is housed in a renovated ancient railway station. There is a printmaking press available at a nearby International School. Large studios, a room for performance art and some materials were available.

Guanlan Printmaking Base, Guanlan China

Printmaking and media specific. There, I had access to state of the art printmaking equipment and skilled technicians who were accomplished artists in their own right. The goal of the Base is to pair original art with high-end print production. Of all the residencies, this offered me the most print specific support. It represented the culmination of the last 10 years of exploring my interior process in faraway places. Being a printmaker at heart, thinking in multiples, as well as being an investigator of materials, I found it stimulating to piece together my new experience with disciplines that I know well.



Interior Guanlan Base, China

RESIDENCIES REMARKABLE



photo by David Dale

Constellation Studios—New Residency Program

— Karen Kunc

Three years ago I began the long process of making real a decades-long dream: I established Constellation Studios, a printmaking center in Lincoln, Nebraska. It is a creative worksite, a print destination, a print haven, a palace of prints, paper, and book arts, this constellation is a little piece of Heaven!

To realize my dream, I took seminars in starting a small business, wrote a business plan with help from an advisor, and began looking for properties near downtown and the University of Nebraska Lincoln campus. I found what I wanted, and bought a storefront building in Fall 2012. I then worked with a developer and architects to plan the renovations, and celebrated my 60th birthday in the gutted building that winter. That's when I announced to a close circle of friends and family my dream and vision for Constellation Studios. The renovations were completed a year later with a grand opening on January 18, 2014 to a huge crowd of over 300 well-wishers. To date, the first artists in residence, hailing from Colorado,

Florida, Montana, New York, Wisconsin, Finland, and Germany, have brought their creative energies to Constellation Studios and to Lincoln.

This newly renovated 1910 building has 3,000 square feet on the main floor, 3,000 square feet on the lower level, and a 1,000 square foot loft apartment, all housed in the storefront that I bought outright. I took out a construction loan from our small town country bank, and borrowed a lot of money. But, to keep things in perspective, it is small potatoes compared to what our farmer neighbors do to finance their operations. The rhetorical question I face everyday is why? Why did I pour my energies into something so big and significant at this point in my life? I also brought my supportive, but reluctant, husband into this too. My peers and friends are excited for me, but worry about the distraction this venture has created, the detour it demands from my already-driven, productive art career. Yet this new work site is meant to answer and resolve several of my life issues.



Karen Kunc with student, Mirsadies Raber-Dunning

My long-time dream has been to establish a community of artists, of all ages, to see and feel their creative energy for years to come in my hometown. I have experienced desirable creative atmospheres elsewhere, in lively towns and cities, in studios, cooperatives, in residencies, and art centers. My models are many, and in great locations: Zea Mays Printmaking and Mixit Print Studio, Massachusetts; Malaspina Printmakers, Vancouver; Donkey Mill Art Center, Hawaii; Robert Blackburn Printmaking, New York; Penland School of Crafts, North Carolina; Anderson Ranch Art Center, Colorado; Santa Reparata School of Art, Italy and many more.

I believe that my presence has enriched these communities and countless academic programs, affected their art scene, their art history, and influenced the creative spark in others. I have been honored and happy for this life rich in

opportunities that have brought me out of Nebraska and into the world and then to return home to share my expansive worldview. I enjoyed great hospitality, honors, and close relationships. I've worked hard, collaborated with renowned artists and scores of students.

I've asked myself, where are those printmakers that want to stay here and build that lively print scene, to share that kind of collaborative entity that I have envied elsewhere?

I have long realized that upon returning home after going 'out there' to some vibrant print community that I am missing that energy here at home. In fact, honestly, I have given myself away, so many times, that my energies at home are naturally down to earth, driven by schedule, teaching, routine, commuting, distractions, and the need to catch up. I've asked myself, where are those printmakers that want to stay here and build that lively print scene, to share that kind of collaborative entity

that I have envied elsewhere? I began to feel a seismic shift in myself, and the need to build it here, now, to put my energies towards that ideal print community



Persian Flower, woodcut, 16" x 56", 2014

here. In fact, our local cultural scene is a 'ripe field' where the possibility exists of making a difference, and which can have a significant local, national, and international reach. I feel the responsibility, ability, and independence to make a mark—a big mark—with Constellation Studios. And Constellation Studios is my platform to foster the continual education that prints and printmaking require while bringing forward creative experiences within the triumvirate of original prints, paper, and books—my passionate life's work.

My ideal creative community is to be among fellow printmakers striving with process and quality; for me to continue to be engaged with teaching and mentoring in a workshop setting without having to leave town; to witness the spark of creativity that happens with focused, concentrated time; to work with one's hands and work with others for camaraderie and collaborative spirit. I've seen it happen elsewhere: now I've created a space for it to happen here at Constellation Studios.

I can feel around me great excitement about this studio; its design and arrangement, the functional, efficient qualities of this beautiful space, the quality of light from the skylight, interestingly colorful, organized, developing. And in its short life it has already attracted workshop participants from around the country and abroad. They are attracted to the prospect of working with me in Nebraska where I am available for teaching, mentoring, and wide-ranging discussion. The focus of Constellation Studios is relief and intaglio print processes made by hand; there are no exposure units available for photographic processes. My specialty is woodcut printmaking and book arts. Plus, I have worked closely with artists in bookmaking and letterpress, and recently launched into papermaking.

Technical assistance is also available from Constellation Studios interns, when available, and on occasion I serve as master printer for invited artists.

Finally, I intend to repay the generous hospitality shown to me over many years, when I was in your community, your school, your lively art center someplace in the world. Constellation Studios gives me the way to welcome in return, as I host artists both familiar and new to me, to develop a community of artists near and far, and to watch new directions happen, to continue with my vast network from my home base, which is the true metaphor of Constellation Studios.

Applications for Internships, Artists in Residence, and WallWorks—the temporary outdoor mural space—are ongoing. For more information and images, please visit our website at www.constellation-studios.net, where information about the physical plant and studio equipment is itemized.



photo by Phil Daubman



Interior— small studios and sculpture room

A Transitional Workspace Alternative

— Dana Harris Seeger

As artists, the stereotype is that we are alone in our studio working away, then sometimes, if we deem the work finished enough, we show it to the public in some grand exhibition. As printmakers, we know that is not always the case. First of all it is a lucky person who can afford their own printmaking press, and if they are like me they do not work in just one medium so might need several different kinds of equipment. An artist who is recently out of school has another dilemma. They are used to working in a common environment but after graduating, no longer have that camaraderie and space. So what do they do?

These artists can jump right in to searching for an Artist in Residence program that suits their needs, but that can be tricky. A positive alternative is a print studio or co-operative in which to work. Places like these have presses for use and sometimes a gallery space. They often offer workshops where printmakers as well as the public can learn new skills. The printmaker is now working in a studio, sometimes among other printmakers who are renting the space, yet still working alone, on their own projects. As a recent 'out of school' grad student I had the opportunity to work at a studio like this—Kala Art Institute in Berkeley, CA. I was an 'Artist in Residence' in the Lithography department. This opportunity was tremendous in helping me bridge the gap from student to professional printmaker. Around the Bay Area

however these studios are few and far between. I needed to present my work and get juried into the Artist in Residency program and not all artists are fortunate to make it.

In the current system of art education, there really is no transition from Graduate student to professional artist. Once a person graduates with a Masters of Fine Art they are expected to either become represented by a gallery in order to sell their work, or receive a residency in order to connect with other artists and further their artistic goals. There is a lack of in-between places to help the artist either just coming out of school or printing at home who wishes to start working in an environment with other like-minded creatives.



The Institute of Visual Philosophy— originally a glass and auto shop



Dana at work

The School of Visual Philosophy in San Jose, CA was started as a response to this need. My husband Yori Seeger and I who both teach at Community Colleges and have art degrees see the opportunity for a form of education that is both structured and free-flowing. We seek to create a place for artists to work in which they are not judged, but can change and contribute to the conversation about art in our community. The School has facilities for both three dimensional artwork like bronze casting, stone carving, woodworking and metal smithing, as well as two dimensional work like painting and printmaking. People within the community with no art training can take courses and workshops to build skills. Artists who have skills but need equipment can rent the facilities daily, weekly or monthly. There are also private studios which are rented to fine artists forming this diverse community.

Yori and I believe that we all have something to learn from each other and having a communal space in which ideas and artwork can be explored is essential to the growth of our culture and well-being. We want to keep the conversation open yet honest so we all stay accountable to one another. This accountability is what I hear most artists wanting who work alone in their home studio or who have been out of school for a year or more. Once we lose contact with other artists in a 'working' environment, we lose some of our objectivity about our own work. We cease to see our work from a different perspective, and this stunts our growth.

The aim of an artist residency is to grow our practice and either create collaboratively with a master printer or change contexts in order to re-evaluate our decision making- to see our work with fresh eyes, to invigorate our art. If artists are not yet ready to delve into the process of applying and journeying to a residency program, then studios like the School of Visual Philosophy can give them a new perspective simply by engaging with a different community- one that is non judgmental but will see their work with fresh eyes. It always helps to have a stimulating conversation with fellow artists, even if the work is not even discussed! Artists may find that being in the presence of fellow makers will stimulate their own practice in ways they had never even imagined. Then, upon reflecting on the conversation will gain the confidence and diligence to pursue one of the many residencies offered to them.



photo by Ginger Tolonen

2014 Commissioned Print

In the continuing effort to engage our membership in our ongoing gift print program, an open call to all members is sent out. This year the CSP member, Jonathan Barcan was selected by our juror Daniel Lienau of Annex Galleries in Santa Rosa.

Jonathan's edition will be showcased at CSP events and exhibitions, sold on-line and archived in the California Society of Printmakers Commissioned Print Collection.



Living Mode #4, 35.5" x 19.5", drypoint, hard ground, salt ground, aquatint



ARTIST'S STATEMENT

My artwork is derived from my fascination for what it means to be a human being in our contemporary world. It is a complex system of trying to synthesize the enormous amount of information from a constant engagement with our bodies and new technologies. We try to process and understand the value and the difference between actual and virtual space, and we negotiate instinctual human needs with the consumptive needs of the global market and mass media. With the increasing velocity and constancy of information, it can be hard to keep up with knowing what exactly is going on. Sometimes I think to myself it is as if with out conscience, in the same way that a rock knows nothing of the hillside it slides down or the molecule knows nothing of the biological current it travels, our collective culture is moving with a forward momentum that exists without memory.

— Jonathan Barcan



CSP's First Annual Print Exchange

One of the best qualities of printmaking is the way an image can be replicated numerous times, allowing a single piece of art to be distributed to multitudes. Well, maybe not multitudes. In the case of the CSP's inaugural Print Exchange, to eighteen fellow printmakers. As a recent member of the California Society of Printmakers, and as its Co-exhibitions Coordinator, I decided it was high time we shared our talents among our individual members.

I have been a member of several other print and art clubs, from Seattle Print Arts, Sev Shoon Print Studio and Corvidae Press in Washington to the Oklahoma Visual Arts Coalition in Oklahoma City. Each of these groups seeks to encourage an exchange of ideas and methods and a camaraderie among artists for which a print exchange is the perfect medium. So why didn't we have one at the CSP? To be honest, when I joined the CSP I assumed there already had been a print exchange set up! I had participated in one for each of the printmaking societies I was previously in, so I just thought that was par for the course. When I realized there had never been an exchange, I set out to remedy it right away. A print exchange is a relatively simple way to accomplish several goals: it gives a visual survey of the group members' work, it provides motivation to complete an edition of prints, and it is a way for each member to do a little work and get a whole lot in return. An entire suite of prints by printmakers living all over the state—and country—is a treasure!

In this edition, there is no strict theme, as there are in some other exchanges, the only unifying factor is that all prints must be on 11"x15" paper. This makes it easy to create the large number of portfolios needed, and lets each artist showcase their best subject matter and medium. The participating artists have demonstrated all types of printmaking media including lithography, woodblock and linoleum block printing, traditional copper etching, mixed media and chine collé processes, hand-tinted etchings, the list goes on. It's been very exciting to see the kinds of things each artist has come up with for their prints.

In addition to the artists receiving one of each of the 18 prints—including their own—there will be a chance for other members as well as the public to view the work in an exhibition later this year. I am confident that this wonderful opportunity will be the first of many as the responses I have received from participating printmakers has been nothing but good! The comment I've heard the most is that it's been a fun experience for the artists and they are happy to be participating. For a first exchange, roughly 20 participants is a great amount; but if we end up getting more next year we may split them into two or more groups, to keep the edition size manageable, and provide an incentive for the complementary groups to come to the final show.

—Betsy Barnum

Welcome New Members

2012

Julie Erreca
Rebecca Foster
Thomas Goglio
Kristina Hagman
Holly Jordan
Michelle Murillo
Lian Ng
Luis A. Pinedo
Melinda WS Plank
Valerie Storosh
Mel Strawn
Justin Ward
Michelle Wilson

2013

Alexis Babayan
Jonathan Barcan
Joan Dix Blair
Andrew Carney
Emmalee Carroll
Jon Garaizar
Ianne Kjorlie
Nina Laddon
Pam Landram
Mariangela Le Thanh
Katherine Levin-Lau
Carmen McNall
Arline Reimann
Jack Stone
Ginger Crawford Tolonen

2014

Carol Abbe
Nora Akino
Betsy Barnum
Douglas Bosley
Ewa Budka
Monica Farrar
Rich Fowler
Genevieve L'Heureux
Eileen Macdonald
Nichol Markowitz
Kathleen Moreno
Stephanie Gieralt Mullaly
Beej Nierengarten-Smith
Felicia Rice
Denese Sanders
Marsha Shaw
Nikki Sonfield

CSP BOARD MEMBERS—2014

Peter Baczek — *President*
James Clausen — *Vice President*
Ginger Tolonen — *Secretary*
Deborah Sibony — *Treasurer*
Jonathan Barcan — *Exhibitions*
Betsy Barnum — *Exhibitions*
Vicky M. Chen — *WEB Master*
Rebecca Foster — *Publications*
Dana Harris — *Historian*
Susan Howe — *Publicity*
Carrie Ann Plank — *Portfolio Review*
Maryly Snow — *Member at Large*
Monica Farrar — *Member at Large*
Meri Brin — *Member at Large*
Luz Marina Ruiz — *Member at Large*
Sherry Smith Bell — *Member at Large*
Katherine Levin-Lau — *Member at Large*



PO BOX 194202
San Francisco
California 94119-4202

www.caoprintmakers.org

[email caoprintmakers@yahoo.com](mailto:caoprintmakers@yahoo.com)