

Searching for Meaning - Gallery Route One

Artwork Statements and Artist Bios

Rhiannon Alpers

“Whispering Stones” artist book, 9 x 5 x ½ in, 2021.

“Philosophers Way” artist book, folded broadside hand-cut, letterpress, 6-½ x 14 flat, 6-¼ x 3-½ folded, 2021.

Whispering Stones concept stems from a place of isolation, loneliness, and grief surrounding the erosion within our surroundings and ourselves. Created as a collaboration with my sister (Julia Alpers), the book is an evolving piece in its fourth iteration since 2005. The work seeks to articulate the need for a listening ear to process and heal while grieving. The metaphor is illustrated with the moon and the "stone" whispering their sorrows to each other in the deep of night (our loneliest hours).

Philosophers Way is a reaction to the daily repetitious walk becoming meditation with my toddler son during COVID over the course of 12 months. The path winds through the second largest park in San Francisco and leads the participant through both a social justice history of the city and magnificent views along the way. The pop-up piece is both a book and a broadside, mimicking the landscape of the park in paper form. Papercutting and folds allow the piece to become a 3D version of the park and gives context to the artists involved in the project.

Rhiannon Alpers is a papermaker, letterpress printer and book artist. She publishes limited edition and one of a kind books under the imprint of Gazelle & Goat Press in San Francisco, California. She has exhibited her artist books and sculptural books internationally. Rhiannon has an MFA in Book and Paper Arts from Columbia College Chicago and a BA in Book Arts from UC Santa Barbara, College of Creative Studies. A full list of collections, teaching and exhibitions can be found on her website. rhiannonalpers.com

Arturo Araujo

“Nada Detrás del Espejo/ Nothing Behind the Mirror” photoengraving and hand coloring, 7-¾ x 5-¾ in, 2021.

In this work body, I explore the reflections of images that speak about those moments in which my awareness of identity awakes. Those awakening insides happen in different ways; sometimes, I am captive between my vision and the reality surrounding me; other times, I perceive myself as a projected shadow on a summer day perceived only as a shadow.

This image started as a photograph processed in photoshop to flatten the multiple reflections I captured with my camera. Then, I flattened the photo's various layers, and then I photo engraved the positive image to produce a print. To the idea of reflection, the technique I applied added another dimension: the simultaneity of the pictures on a single plane, without distinction of foreground, middle-ground, or background.

Arturo Araujo, MFA, Joined Seattle University as an associate professor of Visual Arts. Originally from Colombia, earned his bachelor's degree in Philosophy and a master's in divinity from Javeriana University in Bogotá. He earned a BA from SU before going on to study at Cornish College of the Arts and then to the

University of New Mexico. He returned to Seattle after teaching at USF. Araujo creates work that expresses a contemporary spirituality combining printmaking media. His work has been known in Colombia, the USA, Mexico, and Canada. Araujo's work is a visual meditation that seeks reconciliation and identity. Araujosj.net

Megan Broughton

"Svalbard, 79.75° North: Pack Ice II, State II" etching: hardground and aquatint, 18 x 21 in, 2020.

This series was conceived after The Arctic Circle Residency in Svalbard, Norway in June 2019; a record-breaking month for soaring temperatures. I went with my coworker as part of an effort to develop an expedition-based cross disciplinary arts and science curriculum. At 79.75° North, our ship was locked in, for twelve hours, by unseasonably low-latitude pack ice carried on currents disrupted by the melting Greenland ice sheet. Those hours in the midnight sun were sobering and extraordinary.

In acid, copper erodes like melting ice - a natural resource, lost. The copper plates were repeatedly reshaped in acid and regularly printed in states. Destroying the plates eventually erased the image and also allowed for the newly visible white paper to look like new ice. What was planned as pure destruction turned into a dynamic exchange that fueled itself in unpredictable ways. A portion of the proceeds from this project is donated to climate crisis organizations.

Megan Broughton is an artist, educator, and editor. She earned a BFA in Fine Art from CalArts in 2012 and has held residencies at The Earthfire Institute, Can Serrat, and The Arctic Circle. She is the founder of The Oxbow School's After School Art Program and a co-founder of School of Now. She is a Contributing Editor at Entropy Magazine and the cofounder of Two if by Sea Press, and her writing has appeared in Entropy, Enclave, and FANZINE. Her artwork has been exhibited nationally and she is a new member of the California Society of Printmakers. cargocollective.com/meganbroughton

Israel Campos

"Self-Portrait with Tecpatl" etching and aquatint, 8 X 6 in, 2020.

Mindfulness is being conscious of the present moment. It means being aware of your own emotions and being empathetic towards others. This is the most important lesson I learned in 2020 and is something I now actively practice in my daily life. In late 2019 I was initially in denial of the potential impact the pandemic could pose. As news reports emerged, I felt the magnitude of the situation and was forced to confront reality when the State shut down. The pandemic eventually hit home with the deaths of two relatives. Thanks to modern medicine I have had the privilege of not knowing death intimately most of my life. Last year I confronted my own mortality and the mortality of my loved ones. Out of this struggle and dark moment I learned to be present and appreciative of those around me.

Israel Campos is an interdisciplinary California-born artist currently living and working in the Kizh Nation territory known as Los Angeles. His work explores the rich and diverse tapestry of cultures, lifestyles, and narratives found in the "City of Angels" through paintings, prints, photography, and artist books. He graduated with a bachelors from the University of California Santa Cruz and an MFA from the University of Wisconsin-Madison. His work is in the permanent collections of the Kohler Art Library, the UCSC Digital Art Research Center, the Zuckerman Museum of Art, and the Oregon College of Art and Craft. chayotepress.com

Jen Cole

"Quiet Lines of this House" monotype, 22 x 24 in, 2019.

My work is about the joy of printmaking - that is what seems to have evolved during this Pandemic. Every aspect of the grunt work of plate making to the lusciousness or printing color on paper has taken on significance and purpose for me. And what does that mean? - that's a good question!

Jen Cole worked as a fine arts printer for about 10 years in San Francisco after completing her graduate work at SF State. That was years ago! Now she lives and works in Oakland Ca and does most of her printing at Kala Art Institute in Berkeley Ca. She has been an Artist in Residence at Kala since 2010 as well as a teacher of monotype and collograph. jennifercoledesigns.com

Holly Downing

"Importing Wisdom: Tibetan Bangdian" hand-colored mezzotint, 11 x 13 ½ in, 2018.

As I wrestle with our current social and global problems, I find solace visiting traditional indigenous cultures that still follow some old ways of living in a degree of harmony with their environments. Such were the tiny Tibetan villages, high in the Nepalese Himalayas, where I collected some textiles. I saw how physically hard their lives were, but there were many good aspects too, and I feel we should show more respect for such cultures and perhaps try to learn some things from them. In their daily lives they literally pray for the whole universe. I found that very touching. A "Bangdian" is a traditional striped apron proudly worn by married Tibetan women. It is hand spun from yak or sheep wool, hand dyed with local plants, hand woven, and handed down through generations.

Holly Downing's education included the University of California, Santa Cruz, and the Royal College of Art, London. Solo exhibitions of her paintings and mezzotints include in London, Edinburgh, Manila, Seattle, San Francisco, Berkeley, San Jose, and Santa Cruz, and in group exhibitions internationally and across the U.S., including the de Young Museum and the Legion of Honor Museum. She is a recipient of fellowships from the National Endowment for the Arts, the Arts Council of Great Britain, the Graham Foundation, Chicago, and the San Francisco Phelan Foundation. Her work is in many museum and book collections in the U.S. and Europe. hollydowning.com

Beth Fein

"Quarantine Dream" photo etching with kozo chine collé, 12 x 12 in, 2020.

My art practice encompasses printmaking, performance, sculpture, and installation. Recent projects embrace chance and choice; stillness and movement; repression and freedom; conceptual and material; reality and dreams - a collage of personal experiences within the world that surrounds us. My art reflects the shifting layers of ordinary life balancing between the deeply personal and the political. There are references to social justice, betrayal, and struggle. My work can be configured in different ways, picked up and moved as though it were a performance evolving for a specific site. Ephemeral elements filter into many aspects of

my art practice, magnifying the unpredictability of time and outside forces that permeate the essence of my artistic intent.

Sheltering in place has altered the physical space and the community that contextualizes my art practice. This dream print was created while in quarantine. It captures the emotional stress of working in isolation while the world has been spinning out of control with Covid-19, and the political chaos that surrounds us. [Quarantine Dream](#) collages imagery from my subconscious, photographs and pinhole photographs into this hand pulled etching.

Beth Fein is an interdisciplinary artist who lives in Berkeley, CA. She works in her Oakland studio and as an artist-in-resident at KALA Art Institute in Berkeley. Her art practice includes printmaking, installation, sculpture, and performance. She has exhibited nationally and internationally and is in the collections of the Yale University Library, the Oakland Museum of California, Taller Grafica Experimental Havana, and the San Francisco Art Commission. She has been awarded artist residencies in Cuba, Spain, Argentina, Basel, Switzerland, New York, Vermont and California. Fein is a professional member of the California Society of Printmakers, LA Society of Printmakers and the Boston Printmakers. bethfein.com

Barbara Foster

"Wrapped Seeking to Mobilize a Defense" woodcut on giclée photograph, 17 x 13 in, 2020.

Over the past fifteen years, my work has addressed the fragility of the landscape as a way of looking at the implications of the unpredictable, whether it is in the Nevada proving grounds, the Sagehen Experimental Forest in the High Sierra, the urban gardens of Taiwan and Tokyo, corporate agriculture, or in the planting and care of trees.

The current work reimagines the work of Ernst Haeckel (19th century German botanist/artist) and his way of seeing forms of life and worlds that no longer exist.

The marriage of giclée, laser-cut wood-block printing processes, and intertwined images echoes the strength and fragility of diverse landscapes.

Barbara Foster was educated at U.C. Santa Barbara and attended graduate school in printmaking at San Francisco State University. She trained as a professional fine arts printer, and eventually co-founded the print shop, WesternWedge, with Jack Stone. In 2014 Barbara completed a 37-year career as a professor at San Francisco State University. Barbara has lectured extensively, been invited to numerous artist residencies, and, in 2013, was awarded a Senior Fulbright Scholar to Taipei, Taiwan. Currently, she maintains a studio in Sebastopol, California where drawing and printmaking continue to be at the heart of her practice. artists.caprintmakers.org/user/barbara.foster

Lola Fraknoi

"Scattered 2" monoprint, 30 x 22 in, 2021.

During the Covid pandemic, I've been having "conversations" with my brain, sometimes solid, sometimes scattered. The prints act as a kind of journal, keeping a record of my internal states, as the world seems more and more out of control.

Lola Fraknoi is an artist/educator, born in Peru, with a Masters from CCA. She teaches art through San Francisco City College's Older Adults Department, and SF State's OLLI Program. Her classes include printmaking, portraiture, collage, and introduction to art. Franknoi founded and directed Ruth's Table, rooted in the art and life of Ruth Asawa, and designed an art kit for people with dementia that is sold around the world. Lola has had a solo exhibition at the Peninsula Museum of Art in 2019 and was part of the CCA "Creative Citizen in Action" exhibit. Her prints, paintings, and sculptures are in private and corporate collections. lolafraknoi.com

Karen Gallagher Iverson

"Wine Dark Tides, Point Reyes Tidal Flats" pochoir and drawn colored pastel, wax, nine panels, 18 x 18 in, 2019.

My recent work takes a predictive look at the transmogrified air of the next-world. Visually informed by the ominous air quality these past years. Thick with harm yet mesmerizing to gaze upon. Wine Dark Tides plays with color at the coastal tidal plains. Wildfires and the resulting haze filtered atmosphere offer a present-day perspective on the descriptions of the "Wine Dark Sea" in Ancient Greek literature. I now wonder if we're fated for an era where the color blue may be obscured, replaced with deep red and yellow-green hues of a forgotten age.

Karen Gallagher Iverson is a San Francisco Bay Area printmaker exploring innovative conventions within the fields of traditional printmaking and drawing. Her work focuses on uniquely expressing the light and silhouettes of the Northern California landscape. She has exhibited in the Turner Print Museum, Crocker Art Museum, New Museum Los Gatos and Marin Museum of Contemporary Art and is in the Bancroft Library and Metropolitan Museum of Art collections among others. Karen has taught in educational programs such as Kala, and the San Francisco Art Institute, where she received her MFA with the department fellowship. gallagheriverson.com

Susan Howe

"Grass State no.1" woodcut, 20-1/2 x 17 in, 2015.

Every single blade of grass. Yes, when I focused upon the carving of the shapes and the intertwining of the blades it seemed to mesmerize me. Then I started thinking of the summer days walking through the tall blades mixed with wild radish plants and the warm afternoons sitting on the cut grass with the dogs. Carve on and multiply.

Susan Howe is a printmaker and painter working at her *Two Hat Studio* in Aptos, California. Now 25 years as a printmaker she is still fired up about the possibilities in art and life. Howe holds a degree in painting and has accumulated endless years of teaching herself printmaking. susanhowe.com

Joanna Kidd

"Flower Creature Book" artist book, screenprints, 8 x 16 x 1/2 in, 2020.

"Flower Creatures" is a series of strange creatures that are meant to represent the living nature of human relationships. They are grown from the relationships between individuals. Like the relationships that they represent, they are part memory and part living thing. Inspired by the way that pressed flowers capture and preserve a living organism and a faded memory of a moment in time, they are partially fossilized and pressed onto the paper. These works combine soft and delicate floral imagery with bits of vertebrae, bone, sharp beaks, teeth, and claws. At first these paintings may appear soft and delicate but, as the viewer finds teeth or claws poking out from sticks and leaves, a strange creature will emerge.

Joanna Kidd is a printmaker and sculptor. After graduating in Philosophy and Cognitive Science from Dartmouth College, she studied Printmaking and Sculpture at San Francisco State University. She then moved to Florence, Italy and received a BFA in Sculpture and an MFA in Visual Art and Multimedia Techniques from the Accademia di Belle Arti di Firenze. Her work is included in the Achenbach Collection of the fine arts museums of San Francisco and the California Society of Printmakers archives at the UC Berkeley Bancroft Library. She currently teaches at Folsom Lake College and the UC Davis Craft Center. joannakidd.com

Evelyn Klein

"Surreal Sky, Surreal Year" drypoint, collograph, photo etching & screenprint on fabric 10 x 30 in, 2021

Since the first day of the pandemic, looking at the bigger picture from above, I felt that it was a "wake up call to humanity". Being able to cross boundaries, it reached the whole world, and continues to do so until we learn our lessons on taking care of our home. I have been writing poems, journaling my feelings and printing all year, as well as teaching online. This is my first print in a series that I am working on, sending a message of change and hope for a better tomorrow.

Evelyn Klein was born in Chile, Evelyn moved to Montreal in 1970, where she worked with leading collective printmaking studios and master printers producing exclusive limited editions. Evelyn moved to California in 1998, where she established Equinox Press, the first printmaking studio in Carmel, offering nontoxic workshops, experimental work and creative exchanges. She teaches printmaking at Monterey Peninsula College for the last 16 years, and gives workshops at various art centers as well. Research and experimentation have been her passion. When the pandemic surged in the spring of 2020, she started teaching online at the College, her studio and other art centers. evelynklein.com

Danguole Rita Kuolas

"Emergence", photopolymer etching, 12 x 8 in, 2020.

"Might it not be the case that we have returned to a normal rhythm of life? That it isn't that the virus is a disruption of the norm, but rather exactly the reverse - that the hectic world before the virus arrived was abnormal?" Olga Tokarczuk, winner of the 2018 Nobel Prize for Literature.

This past year has gifted me time for introspection and creativity, without many of the outside influences that normally would hinder pursuing my artistic practice. Though I must admit that in the early stages of the pandemic, my work reflected a feeling of being submerged and trapped. I then came to a realization that this is the way the world is now and how can I not only function but thrive. The new normal rhythm of a

stilled life is bringing forth meditations on hope, appreciation of life and the emergence of a more positive creative output.

Danguole Rita Kuolas graduated from Mundelein College (BFA degree in Printmaking). Further study at the School of the Art Institute in Chicago and at SUNY, Purchase, Worked at various print studios (including Kala Art Institute, Open Studios in Toronto and was Artist in Residence at the South Shore Art Center in Cohasset MA). Currently prints at her printmaking studio in Lafayette CA and teaches at Studio 55 in Martinez CA. Member of the Boston Printmakers, the California Society of Printmakers and the Moraga Art Gallery. artists.caprintmakers.org/user/danguole.rita.kuolas

Kent Manske

"You, I, Me, We, Us" monoprint, 21-½ x 15-½ in, 2021.

A felt connection to the natural world is a deeply spiritual experience. Such connections become increasingly difficult as human social lifestyle becomes more complex, more demanding and less concerned with the impact on other species and their habitats. Our shared ecosystem is collapsing. Our behavior is shifting the balance needed to sustain biodiversity.

Sadly, our society measures its economic health by how much we consume rather than what we protect. Wasteful conveniences and planned obsolescence have become normalized. Existing and impending dangers are hidden in lifestyle promises. Facts are buried in disinformation.

It takes personal strength to resist habits, conveniences and policies that use resources unwisely and put others in harm's way. It is long overdue to end the practices, privileges and greed driving mass extinction. A meaningful life begins with facilitating a deeper connection to the natural world, living within our means and respecting all living things.

Kent Manske creates images and symbols to inquire, process, manage, convey and assign meaning to ideas about human existence. He uses printmaking and book publishing processes to create one-of-a-kind and limited-edition works on paper. Manske has a BFA from the University of Wisconsin Eau Claire and an MFA from The School of the Art Institute of Chicago. In 1992 he co-founded PreNeo Press in Redwood City, California. His work can be found in public and private collections including the San Francisco Fine Arts Museums and the Oakland Museum of California. kentmanske.preneo.org

Mary V. Marsh

"here/hear: Valley Oak map" photopolymer gravure and letterpress on Hahnemuhle, 15 x 11 in, 2020.

Continuing my research on systems of communication, I have been photographing cell tower trees using film cameras. During the COVID-19 pandemic, my husband, Tony and I went on day trips to find and photograph cell towers and sites of industrial abuse. Disguised as trees, the cell towers exemplify our need for the convenience of internet service everywhere, and satisfy our desire for infrastructure to be hidden. Camouflaged to blend in to appease the neighbors, the cell tower trees are silent witnesses to our lives. Through private company apps on cell phones, our movements and digital interactions are extracted and sold. Metadata mining is the collection and trading of our personal data. From the analog source I scan the negatives, making photopolymer plates to print a romantic portrait of each tree. Incorporating letterpress

polymer text messages and GPS data suggests how our movements and attention are transformed into digital currency.

Mary V. Marsh has exhibited throughout the Bay Area with solo shows at San Jose Museum of Art, San Francisco Arts Commission, Berkeley Art Center, SFPL Skylight Gallery, and Mercury 20. Public collections include Alameda County, Berkeley Civic Art Collection, and City of Hayward. She received an MFA from the San Francisco Art Institute in 1992, and a Fellowship Award from Kala Art Institute in 2018. She makes artist's books, prints, and collaborative work with Tony Bellaver at Quite Contrary Press, in Oakland, California. Work available through 23 Sandy, Kala Art Institute, Seager Gray Gallery, and Vamp and Tramp Booksellers. mymarsh.com

HJ Mooij

"Chip reader broken, please swipe" credit card, letterpress 2-½ x 3-½ in, 2019.

"Figure A- this figure demonstrates how the process of extraction can lead to growth" drypoint, chine colle, relief, 5 x 5 in, 2021.

In the search for meaning these prints represent extra action through a conceptual awareness of the energetics of extraction and how that system interacts with our own proprioception. On a physical level one can extract things, resources, money, words, etc. In non-physical terms it's not as much about the thing, but rather the idea and the Expansiveness Potential contained therein. With an activated Crystal Palace inter-dimensional travel is possible, make sure you have the right Bank Card.

HJ Mooij has been an active printmaker for the past twenty-one years and a CSP member for eleven years. Most of his works are highly conceptual with the inclusion of process as part of the art. His ability to adapt to his surroundings resembles a chameleon in nature, and his working style is that of an android. Mooij's art has been exhibited across the U.S., Japan, parts of Europe, and in addition to printmaking he also creates large-scale paintings and sculptures. He has self published two books, and recently a rat ate one of his paintings. hjmooijink.com

Margaret Niven

"Eden 4/10" photopolymer intaglio, chine collé, chalk pastel, 15 x 30 in, 2021.

Those of us who live in coastal California know what a special place it is. I am very grateful to call Santa Cruz my home. When I walk from my studio into nearby native forests, I enter a world of light and shadow. Under the canopy, I am mesmerized by dappled light. Returning to the studio, I use photographs captured on my walks as the matrix for my photo-based prints. Through them, I discover my enchantment with the forest is deeply colored by my anguish for the future of the trees. The knowledge of climate change enters my studio with the anticipation of loss. My "Eden" series replaces the greens of the forest with hot oranges, yellows and reds in a vivid reaction to recent fires that have ravaged our coastal landscape.

Margaret Niven is grateful to live and work in Santa Cruz, surrounded by the magnificent landscape of the central coast. Nature has always been the primary inspiration for her artwork. Images of the abundant natural world fill my paintings, drawings and prints. Niven teaches art at two California community colleges, Monterey Peninsula College and West Valley College. There she teaches painting, drawing, watercolor, 2D

design and color design. Teaching art, connecting with people through art and watching their minds open in ways that only art can make happen, is the most rewarding job Niven could hope for. margaretniven.com

Janis O'Driscoll

"Which Way? Which Way?" relief, eco print, collage, tinted wax on wood panel, 8 x 8 in, 2021.

I have spent 2020 and 2021 coping with change, feeling lost, and attempting to uncover paths. I've wandered around finding new images while equally drawn to earlier ideas for a second look. Mixed media captures the swirl of what used to be important, what catches my attention now, and forward motion...wherever forward is. "*Which Way? Which Way?*" is a panel of bewilderment conveying confusion and chaos with some hint of hope. I use relief and intaglio prints printed on lightweight papers layered with tinted cold wax. These are mounted on wood panels.

Janis O'Driscoll is a native of rural Northern New York State. She sees printmaking as the logical extension of a lifetime of drawing. A member of the California Society of Printmakers, Janis is active in the Printmakers at the Tannery (PATT) in Santa Cruz, CA and sits on its Executive Board. She is also a member of Pajaro Valley Arts. Her current work explores coping with change, feeling lost, and uncovering paths. In this series she creates mixed media pieces combining relief and intaglio prints, botanical prints, collage and tinted cold wax. These are mounted on wood panels. artists.caprintmakers.org/user/janis.odriscoll

Michael O'Shea

"Hanjin in/Hanjin out" collagraph, cyanotype, 24 x 18 in, 2019.

Thousands of containers of imported consumer goods arrive in port here in San Francisco. It used to be that thousands of containers of our waste products returned by the same ships, but the overseas buyers no longer want to buy our waste anymore, and we have little to export otherwise.

Michael O'Shea holds an MFA from the San Francisco Art Institute, an MBA from Stanford and is an Artist in Residence recipient at the Kala Art Institute. "...'bricoleur' is still someone who works with his hands and uses devious means compared to those of a craftsman..." Claude Lévi-Strauss. O'Shea feels this best explains his art. His art work becomes handyman stuff, born of restlessness, of curiosity, pushing old techniques. O'Shea's tinkering concerns making something out of what is at hand, while embodying the essence of the object. mike.oshea.com

Luz Marina Ruiz

"Change" collage, monotype, linocut, letterpress 16 x 9-1/2 in 2021.

We are living in fractured times. This mixed media piece has a pronounced vertical fractured red line. The red line stands as a symbol of global warming. Collage seems like an appropriate medium to portray the drastic changes that are occurring on our planet. Jagged edges, layered over one another create a sense of disarray and unease. The works consist of monotype, linocut, and letterpress.

Oakland resident, **Luz Marina Ruiz** works in a variety of media: painting, printmaking, drawing, mixed media, book arts, and installation. Her work is inspired by the world of dreams and nature. Intrigued by the

experimental nature of printmaking, she employs many printmaking approaches to her work: gouging, scratching, collaging, and layering pigment to achieve highly textured surfaces. She currently teaches at California College of the Arts. luzmarinaruiz.com

Robynn Smith

“August #9” relief, collage 6 x 17 in, 2020.

This series began as a response to Black Lives Matter protests across the US and the Australian wildfires of 2019-20. In late summer the entire San Francisco Bay Area was aflame, forcing us indoors with no relief from our shelter in place isolation. This series of two dozen unique prints morphed and changed each day, reflecting the news, the air quality, our collective terror and my personal response to the month of August 2020.

Robynn Smith received her BFA from Rhode Island School of Design and her MFA from San Jose State University. Robynn grew up in New York and resides in Santa Cruz, California. She is an internationally exhibiting painter and printmaker and Professor Emerita, Monterey Peninsula College. Robynn is the founder of the annual international event, Print Day in May, and Blue Mouse Studios in Aptos, California. Notable solo exhibitions include Monterey Museum of Art, Triton Museum of Art and Santa Cruz Museum of Art and History. Recent residency fellowships include L’AiR Arts Paris and Zea Mays Printmaking in Massachusetts. robynnsmith.com + printdayinmay.com

Maryly Snow

“Tangled Climate Measurement Time” installation, etching, mixed media, 45 x 45 x 2 in, 2019-21.

What does it mean, this searching of ours for meaning in a Tangled Climate Measurement Time? The leaping, praying, fleeing, beseeching humans, along with the struggling polar bear, all have something to say about our Tangled Climate. From screeds to song, laments to what? At the moment the voices are contradictory, a cacophony seeking leadership, direction, and purpose. The central frame with its solar or photo intaglio print, graphite, pile of polar bears, and a plastic green stencil man present the central dilemma. Tried and true measurement tools, symbolizing the factualness and the sturdiness of science, are overlaid with a jumble of twisty-ties, symbolizing the chaos of political views, the randomness of responses to the climate crisis.

Maryly Snow is a visual artist working in a variety of media with a long-held interest in climate, from her Skies color-field litho monotypes of 1979, her California Water Wars viscosity prints from 1998, culminating in her Tangled Climate Measurement Time of 2019-2021. She was admitted to California Society of Printmakers in 1990, retired from her visual arts librarian position at the University of California Berkeley in 2007. Snow’s current obsession is her visual mediation drawings entitled Pandemic Paradox. When not in her Oakland studio, Snow is either playing bridge, reading books, or tending her beehives. snowstudios.com

Jane Springwater

“Changing With The Tides” aquatint etching, 27 x 27 in, 2018.

I find meaning through understanding the order and structure things. Visual order expresses relationships; in some cases, mathematical and mechanical, in others, natural and organic. In pursuing this interest, my

work incorporates elements of both free-flowing and highly structured expression. I establish a set of rules that then governs the repetition of marks and gestures. I investigate the potential of these systems to generate intricate patterns and unexpectedly evocative forms. My goal is to slow time for the viewer and encourage extended studies both close up and from afar, in a quest for quietude and contemplation, and a thoughtful response from the viewer. In my 'In Motion' series, the gestural repeated marks on the etched surface of the copper plate reflects the repetitive body motion used to create it, while evoking textures, landscapes, and gradients of shadow and light.

Since 2018, **Jane Springwater** has exhibited in a group show at the Seager Gray Gallery, and in five national juried competitions: Axis Gallery [Juror: Amy Owens, Curator, di Rosa Center for Contemporary Art]; Gallery 110 [Juror: Amanda Donnan, Curator, Frye Art Museum] People's Choice Award; LBI Foundation for Arts and Science [Juror: Dr. Louis Marchesano, Senior Curator, Drawing, Prints, and Photographs, Philadelphia Museum of Art]; Cal Poly Pomona, Kellogg University Art Gallery, Honorable Mention Juror's Award, and Brand 48: Annual National Exhibition of Works on Paper. Her work was also included in three Headlands Center for the Arts Benefit Auctions. janespringwater.com

Jack Stone

"bQ3XE3b" woodcut, 10- $\frac{1}{4}$ x 16- $\frac{3}{4}$ x 2 in, 2020.

I routinely investigate and document unrecognizable appearances. The resulting images offer no relative size and are seen only by virtue of a shadowless, über-diffused light. They exist in an environment where line is the lone visual indicator, and those lines we do see are rather pragmatic—rendered more to disclose a field/percept tipping point than to inform through expressiveness.

Jack Stone holds an MFA from the University of Kentucky and a BFA from the Art Institute of Chicago. Stone has exhibited widely, most notably with the New Orleans Museum, San Jose Museum, and Santa Monica College and the gallery Phyllis Kind and Vorpai. He has attended artist residencies at Playa, Hambidge Center for Creative Arts, Prairie Center of the Arts, Djerassi Resident Artist Program, and Masereel Centrum Voor Grafiek, and been a visiting artist at the UC - Davis, Tasmania Institute of Technology, Hochschule fur Bildendekunste. Has taught at SF State University, California State University Sacramento, Phillip Institute, Melbourne, Australia. Stone has co-founded WesternWedge atelier, and established his own firm, and currently maintains a studio in Sebastopol, California. jackwmstone.com

Jami Taback

"Wayfinding 2" diptych, collagraph, Letterpress, Handmade Paper, 18 x 12 in, 2020.

The Search for Meaning begins with the way we live our daily life, as families, neighbors and communities, creating an adaptable, flexible, and resilient community for diversity. Here we have maps of cities with no clear path, Letter pressed symbols of water, sky and land integrate with collagraph prints, randomly juxtaposed as if by chance. Layer upon layer of cities existing for tens of thousands of years have left their mark, their map of life in the time they lived. They are cues for spatial arrangements in the relationship of the buildings to the street to the paths and parks, and to the intention of human experience such as arrival and wayfinding. As soon as we see a pattern, we become bored and our brain searches for more stimulation and challenge. Here there is no set path but rather interruptions blocking us, so we stay, trying to solve it.

Jami Taback is a printmaker living and working in Santa Rosa, California. Her work is represented in many public and private collections. She studied with Krishna Reddy at NYU and with Ruth Leaf. The artist is President of the California Society of Printmakers and a member at North Bay Letterpress Arts, Sebastopol, CA. Represented by The Annex Galleries, CA. The artist teaches printmaking processes and is committed to working in a non-toxic approach to the arts. Jami is the Founding Director of Talk Art, Inc., an art history lecturing service begun in 1972 in NYC continuing for 32 years. jमितaback.com

Summer Ventis

"Held Breaths I" screenprint, 10 x 8 in, 2020.

My work engages the reciprocal relationship between internal and external landscapes, between and among people and our environments. During the pandemic, these landscapes have taken on different contours. COVID and wildfire smoke have turned the very air we breathe into a source of danger. The need to physically isolate from each other has brought into sharper focus the divisions that have existed in our society from its beginnings. But this time has also brought opportunities. The series *Held Breaths* imagines the act of physically holding a breath as a meditation on the times in which we find ourselves, a way of externalizing the tension and fear with which we live. It is both a manifestation of that tension and fear and a release of it: I offer my held breath to you; I offer to hold your breath for a moment so that you might find a better way to breathe.

Summer Ventis's work uses the printed surface to address internal and external landscapes and their intersections; the imprints we leave on each other and our surroundings and the imprints that our surroundings leave on us. She received a BA in Art from Grinnell College and an MFA in Printmaking from the University of Colorado Boulder. Her work has appeared in national and international exhibitions, and is held by numerous collections. She is a member of the Colorado-based collectives Hyperlink and ARTNAUTS and of Sacramento-based Axis Gallery and is Assistant Professor of Printmaking at California State University Sacramento. summerventis.com

Donna Day Westerman

"Ring of Fire at Briones" woodcut, multiple block reduction, 9 x 12 in, 2020.

Searching for Meaning from the window of my studio on top of a hill in Orinda I look to the Northwest, over Briones Reservoir and past the hills towards Napa Valley. This is where I spent most of the past year, 2020, trying to adjust to the death of my husband at the beginning of the pandemic and to the start of my eighth decade. I truly am standing on the edge and looking over into the unknown. I've been fascinated by the changing face of those hills and both the beauty and the terror they've inspired, since March of last year

Donna Day Westerman is a Professor Emeritus and has been an exhibiting artist and printmaker since the age of 14. After a long and active affiliation with the Los Angeles Printmaking Society, she has recently joined the California Society of Printmakers and is an ongoing Artist-in-Residence at Kala Art Institute in Berkeley. She maintains a studio in Oakland and continues to show her work both nationally and internationally. Her work is in many prominent public and private collections. donnawesterman.com

Whipplesmith Plank

"Where the River Flows" woodcut, 22 x 16 in, 2020.

I want to give the viewer an intimate encounter with another reality. Our perceptions and prejudice as humans harm unique ecosystems upon which a variety of species are dependent. Perhaps, with better understanding, we will make wiser choices. Perhaps with better understanding, we will save ourselves as well.

Whipplesmith Plank's work is informed by her cattle ranching heritage. It celebrates biodiversity and the preservation of open spaces . Her work is in the permanent collections of the Leigh Yawkey Museum in Wisconsin and the Maryhill Museum of Art in Washington. She is part of the California Printmakers Association, the Society of Animal Artists, Artists for Conservation, and served as artist in residence at Glacier National Park and Lassen Volcanic National Park. whipplesmithplank.com

Nanette Wylde

"Milagros for Times Like These II" lithograph, screen print, 30 x 22 in, 2021.

Across cultures and time humans have made offerings to their spirit worlds. These “prayers” take many forms: alters, candles, charms, incantations, performative acts, sacrifices. They are requests for healing and forgiveness; and embody hopes of connection to the miracles of sacred forces beyond the everyday. In the series "Milagros for Times Like These," incantations and charms are offered to ancient sources of wisdom, seeking transformation—restoration and healing—from the effects of current destructive human practices.

Nanette Wylde is an interdisciplinary artist, writer and cultural worker making socially reflective and often language-based works using a variety of hybrid media. Wylde has a BA in Behavioral Science from San José State University. Her MFA is in Interactive Multimedia and Printmaking from Ohio State University. She is Professor Emerita of Art and Art History at California State University, Chico. Her artists' books, prints and electronic works are included in significant international collections. Wylde's interests include: language, personality, difference, beliefs, systems, ideas, movement, reflection, identity, perceptions, structures, stories, socialization, definitions, context, memory, experience, the natural world, change, and residue. preneo.org/nwylde

Linda Yoshizawa

"Mecha Kucha" solarplate etching, collage, 6 x 8 in, 2018.

"The Woods Beyond" Solarplate etching, 5.5 x 9.5 in, 2017.

“Mecha Kucha” was created as part of my Family Memoir project. August 2020 was the 75th anniversary of the dropping of the atomic bomb on Hiroshima. My mother, now 91 years old, is a survivor of that bomb. She described the experience as “mecha kucha” or “a total mess.” However, she now says that it is possible to live after losing everything. It is also possible to forgive.

“The Woods Beyond” We have much to be concerned about. It is difficult to see what is “beyond” - more woods, a cliff, a road? Though we can only see the trees in front of us we know that there is more. It is up to us to find out what is there. This is a metaphor for the human condition.

Linda Yoshizawa graduated with a BA in studio art from Pomona College, Claremont, CA. She joined the Lafayette Printmaking Studio in 1998 where she focused on monotypes. Recently Linda has been creating editions of photopolymer etchings and collagraph prints in her studio in San Ramon. Her artwork is in many personal and corporate collections across the country including Kaiser Permanente and El Camino Hospital in California and the Library of Congress in Washington, DC. She shows at Valley Art Gallery in Walnut Creek, California and is a member of the California Society of Printmakers and the Los Angeles Printmaking Society. lindayoshizawa.com