

April 2022 View this email in your browser

CALIFORNIA SOCIETY OF PRINTMAKERS

Relevant Ink

From the studio of CSP President Jami Taback

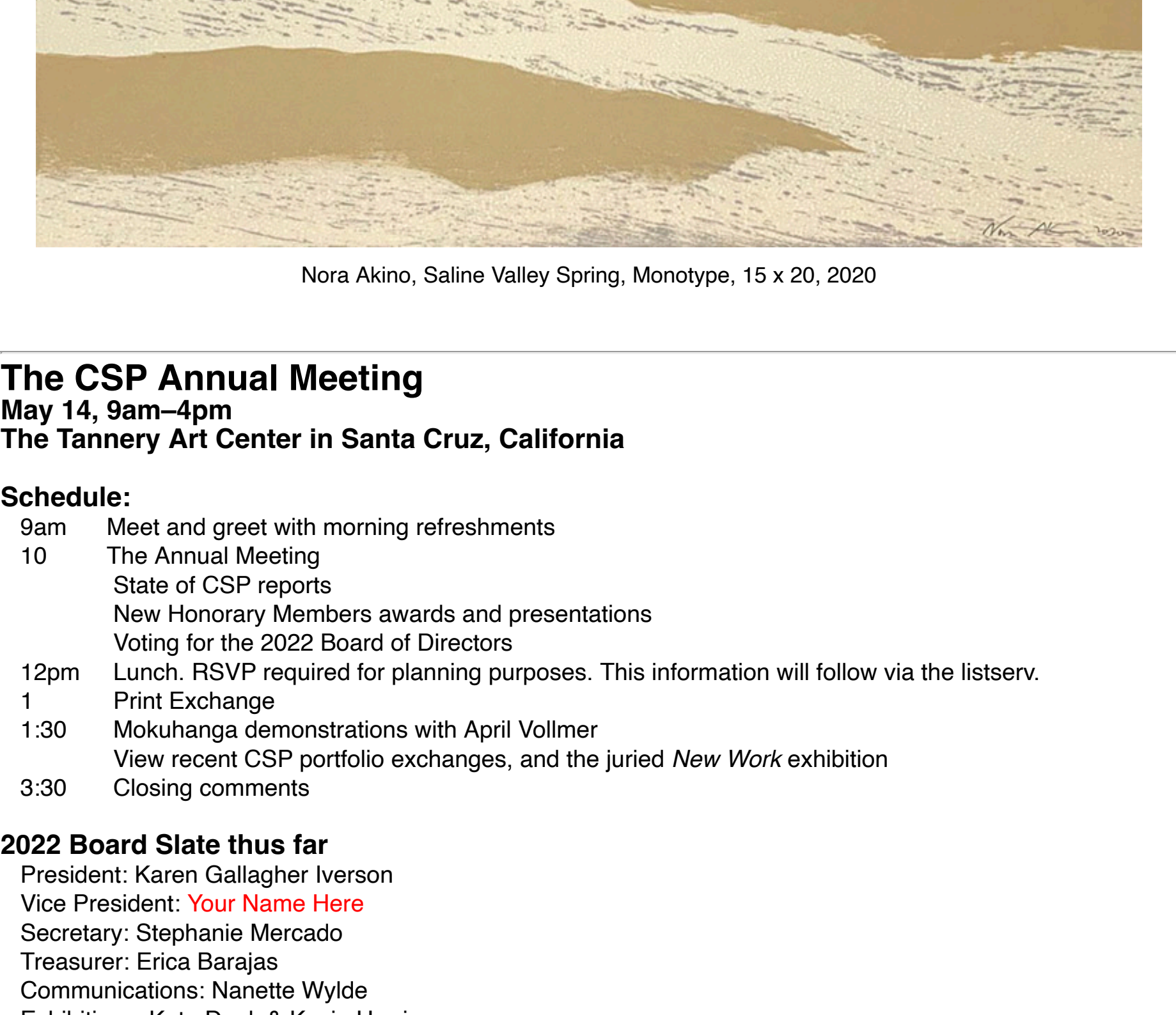
Dear Printmakers Extraordinaire,
Our expressions for peace are limitless. I see this every day in your IG and FB posts, your exhibitions and in your art life. While our world is in turmoil I think this is where I began with you as President two years ago when the pandemic appeared on the scene. I still believe that printmakers are messengers and that it is our job to get the word out in time of crisis. It is also our time to add beauty to the world through our images of hope. Art comes in many expressions.

California Society of Printmakers is proud to be participating in the many opportunities out there to exhibit our work. Exchange Portfolios and Exhibitions are in the works and many more ways to commune with each other such as gallery receptions and museum gatherings.

Speaking of gatherings, this year at the Annual Meeting on May 14th, the CSP Board Members will present the new slate at The Tannery Art Center and I really hope to see you all there! A day of art filled events and fanfare will be happening.

It has been an honor working with all of you and treasure my time as your President.
May all your printmaking dreams come true!

Sincerely,
Jami Taback, President



Nora Akino, Saline Valley Spring, Monotype, 15 x 20, 2020

The CSP Annual Meeting

May 14, 9am-4pm
The Tannery Art Center in Santa Cruz, California

- Schedule:**
- 9am Meet and greet with morning refreshments
 - 10 The Annual Meeting
 - Slate of CSP reports
 - New Honorary Members awards and presentations
 - Voting for the 2022 Board of Directors
 - 12pm Lunch. RSVP required for planning purposes. This information will follow via the listserv.
 - 1 Print Exchange
 - 1:30 Mokuhanga demonstrations with April Vollmer
 - View recent CSP portfolio exchanges, and the Juried *New Work* exhibition
 - 3:30 Closing comments

2022 Board Slate thus far
President: Karen Gallagher Iverson
Vice President: [Your Name Here](#)
Secretary: Stephanie Mercado
Treasurer: Erica Barajas
Communications: Nanette Wyide
Exhibitions: Kate Deak & Kevin Harris
Membership: [Your Name Here](#)
Portfolio Review: Erin Zhao
Journal Committee Chair: Bob Rocco
Journal Advertising: Marian Harris
Residencies: Nikki Thompson
Special Events: Susan Howe
Social Media: Cassidy Skillman
Historian: Summer Ventis
At Large Members: Donna Brown, Rozanne Hermelyn-DiSilvestro, Robynn Smith, Jami Taback

More information will follow via the CSP listserv.

Call for Entries

New Work Exhibition at The Radius Gallery

Juried by **Ann Hazels**, Director, Radius Gallery, Santa Cruz, California
Exhibition: **May 6-May 25, 2022**
Venue: **Radius Annex**, a new exhibition space for wall work that sits adjacent to the main exhibition space
Entry Deadline: **April 8, 5pm** Pacific Standard Time.

New Work is a juried group exhibition with an open call to CSP members. Artist, Student, Lifetime and Honorary members may submit one new (last three years) work that promotes the practice and appreciation of fine art contemporary printmaking. All hand pulled printmaking media, with the exception of works that are solely digital or reproductions of other artworks will be considered. This exhibition is for framed wall works only.

About the Juror
Ann Hazels balances her studio practice with her arts administration career through Artist in Residence programs and Artistic Programming and Development. She has worked with art non-profits and cultural organizations in Maryland, California, and China. She has over 20 years of experience coordinating artists in studio environments, exhibitions, and events. In 2008 she launched the Solo Gallery at Baltimore Clayworks, a 40 year-old arts organization. From 2012-14 she co-directed the Santa Cruz Institute of Contemporary Art. In 2014 she opened Radius Gallery at the Tannery Arts Center. Her curatorial work has expanded in this last decade to sign artists and pivot their careers.

Details and Apply here: [CSP Submittable](#)

Printmaking Workshop

Mokuhanga Workshop with April Vollmer



Workshop Title: **Introduction to Mokuhanga**
Dates: **May 15 and 16, 2022**
Times: **10am to 4pm**
Location: **Printmakers at the Tannery Art Center** studio, Santa Cruz, California

Introduction to Mokuhanga is a two day class that will cover the basics of this traditional Japanese, water-based technique through the creation of an original print. The first day we will cover image transfer, registration, cutting and proofing. The second day each artist will print a small, two color edition. The final hour will be reserved for discussion and sharing learning experiences.

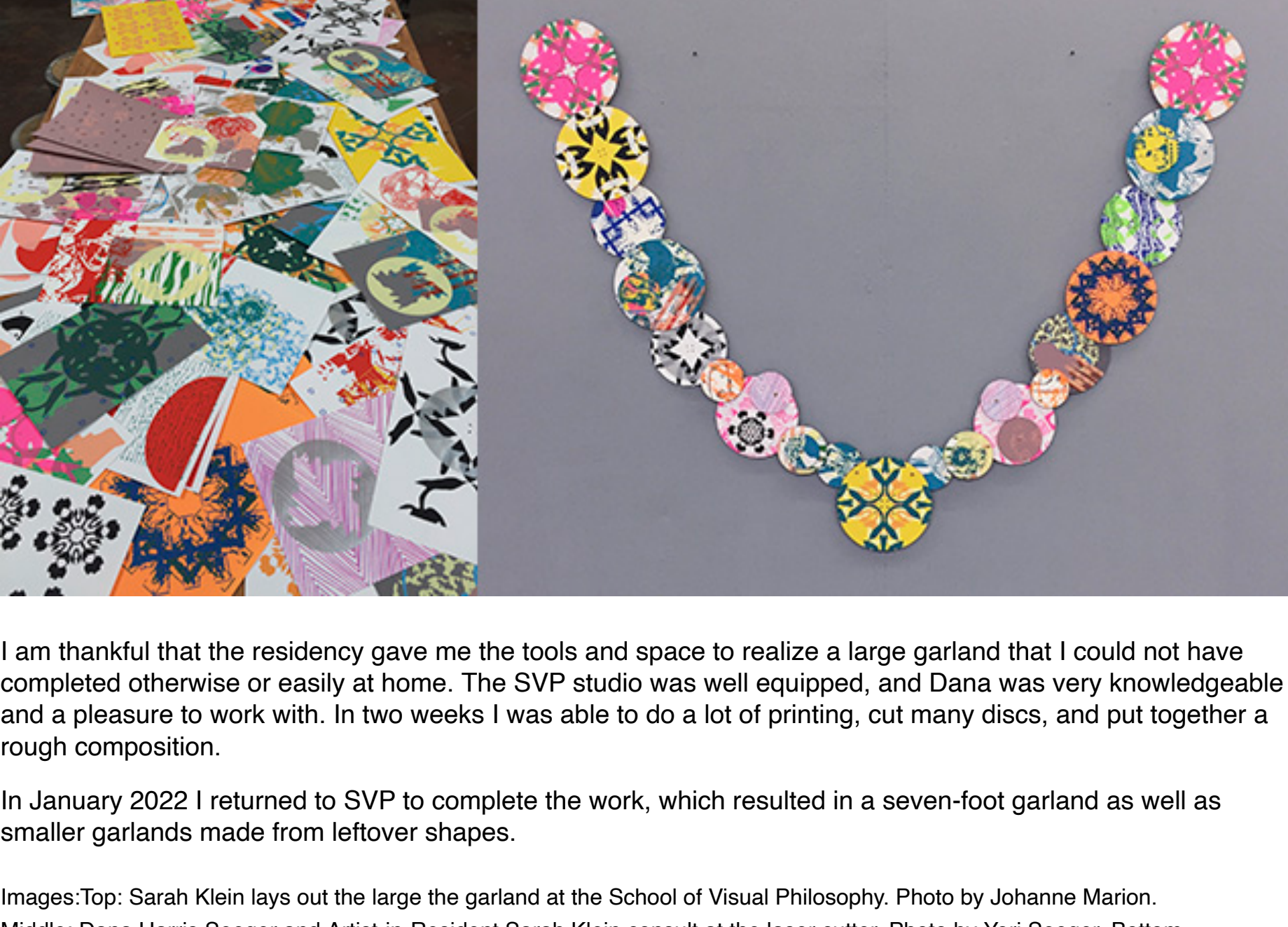
Each person will leave with a carved block in two colors and a small edition of prints.

While printmaking experience is helpful, no specific prerequisites are required.

April Vollmer is a New York artist, author and educator with an MFA from Hunter College, New York. She has specialized in mokuhanga, Japanese woodblock, since she visited Japan with the Nagasawa Art Park Program in 2004. She has taught workshops across the U.S. and internationally, actively promoting cultural exchange through printmaking. Vollmer is Communications Attache for the triennial International Mokuhanga Conference. Her work has been exhibited internationally and published in journals including Science, Printmaking Today, and Contemporary Impressions. Her book on the history and contemporary use of mokuhanga, Japanese Woodblock Print Workshop was released by Watson-Guptill in 2015. [www.aprilvollmer.com](#)

Registration
Class size is limited to 12 artists.
Workshop Fee: \$250 CSP members; \$285 non-members
The above fee includes \$30 for materials supplied by the workshop instructor.

Priority registration open for CSP members through April 23.
Registration opens to non-members beginning on April 24.
[More information and Registration here.](#)

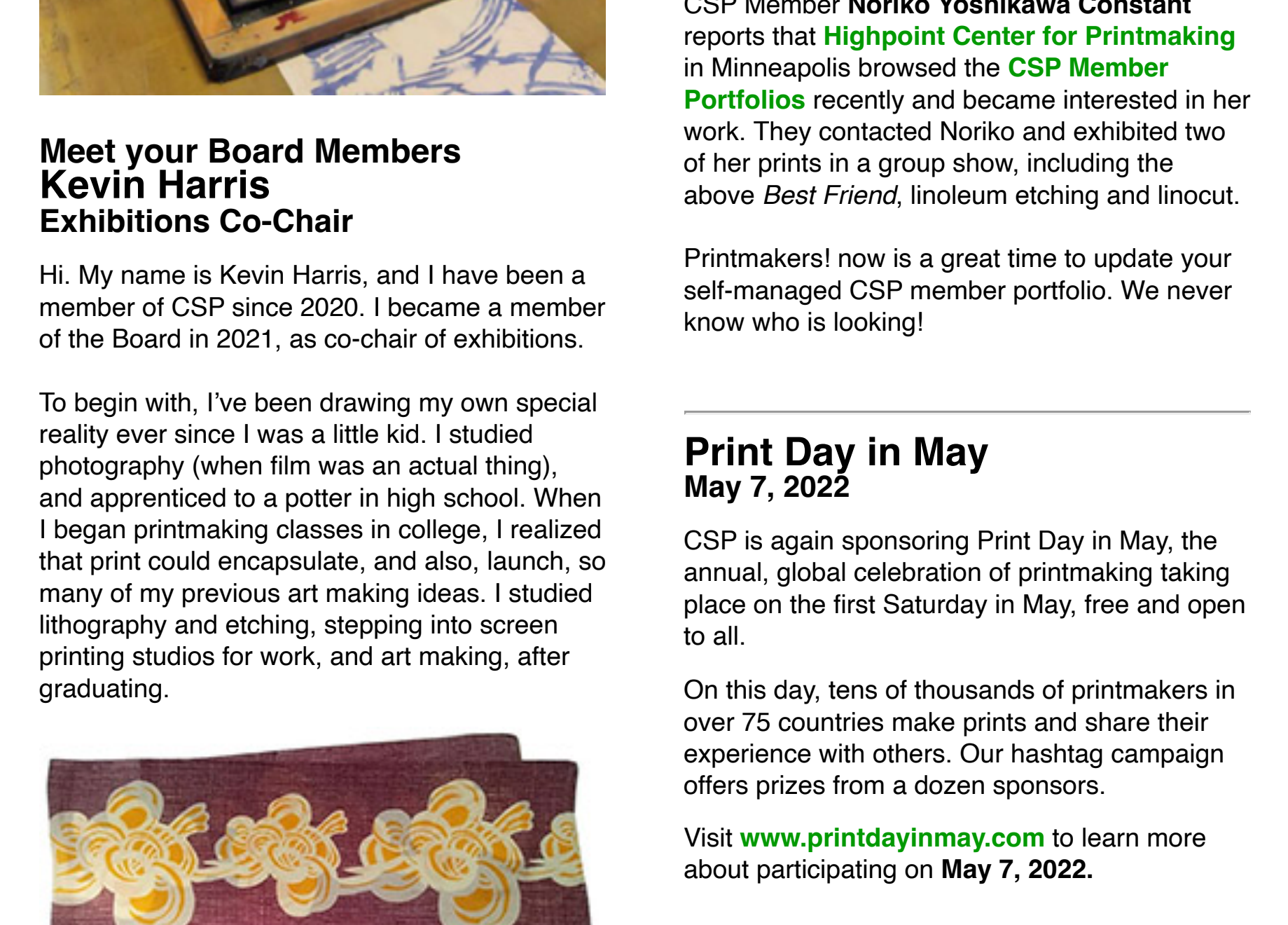


2021 Residency Profile

Sarah Klein @ School of Visual Philosophy

Early during shelter-in-place, I looked to my art practice to find comfort and meaning. No longer going to a communal printmaking studio, I instead used the supplies I had at home, offprints from silkscreen editions, paper scraps and brass brads. With this assortment I decided to make paper garlands to give to friends, family and a few supporters. My hope was that these garlands could help to connect us when we couldn't be together physically.

Garlands hold rich symbolism in almost every culture. They are commonly used as adornment or offering or to honor or show reverence in ceremonial settings. As we continue to live in these challenging times, I will continue to make garlands as a way to establish or further connections to others.



When I was awarded a California Society of Printmakers residency at the School of Visual Philosophy (SVP) in San Jose, this entailed two weeks of studio access along with the technical assistance of SVP program director Dana Harris Seeger. During this time I planned to make a series of screen prints that I would cut and assemble into a larger and more substantial version of the earlier garlands. Diverging from my previous approach, I decided to incorporate imagery from the early days of the Covid-19 pandemic. In preparation I pulled images from the news, social media, posters, and photos that I took during shelter-in-place. I manipulated these images in Photoshop to deliberately make them abstract, and screen-printed them onto different papers in colorful layers. After I produced a good variety of prints to choose from, I mounted them onto acetate, which I then cut into discs and other shapes using a laser cutter. Then I strung all the pieces together with brass fasteners into the finished garland.

One of the more challenging aspects of this project was looking through newspaper articles in the early days of the pandemic. It stirred up a familiar set of emotions and uncertainty, but I used this feeling of discomfort to guide my selection of images for the project. During the printing process I overlaid the images in such a way that no one in particular stood out. The result was a dense collage representing the many experiences of this time.



I am thankful that the residency gave me the tools and space to realize a large garland that I could not have completed otherwise or easily at home. The SVP studio was well equipped, and Dana was very knowledgeable and a pleasure to work with. In two weeks I was able to do a lot of printing, cut many discs, and put together a rough composition.

In January 2022 I returned to SVP to complete the work, which resulted in a seven-foot garland as well as smaller garlands made from leftover shapes.

Images: Top: Sarah Klein lays out the large the garland at the School of Visual Philosophy. Photo by Johanne Marion. Middle: Dana Harris Seeger and Artist-in-Residence Sarah Klein consult at the laser cutter. Photo by Yori Seeger. Bottom left: Screenshots for the *Garlands* Project by Sarah Klein. Photo by Sarah Klein. Bottom right: The large garland created by Sarah Klein at the School of Visual Philosophy in San Jose, California. Photo by Yori Seeger.

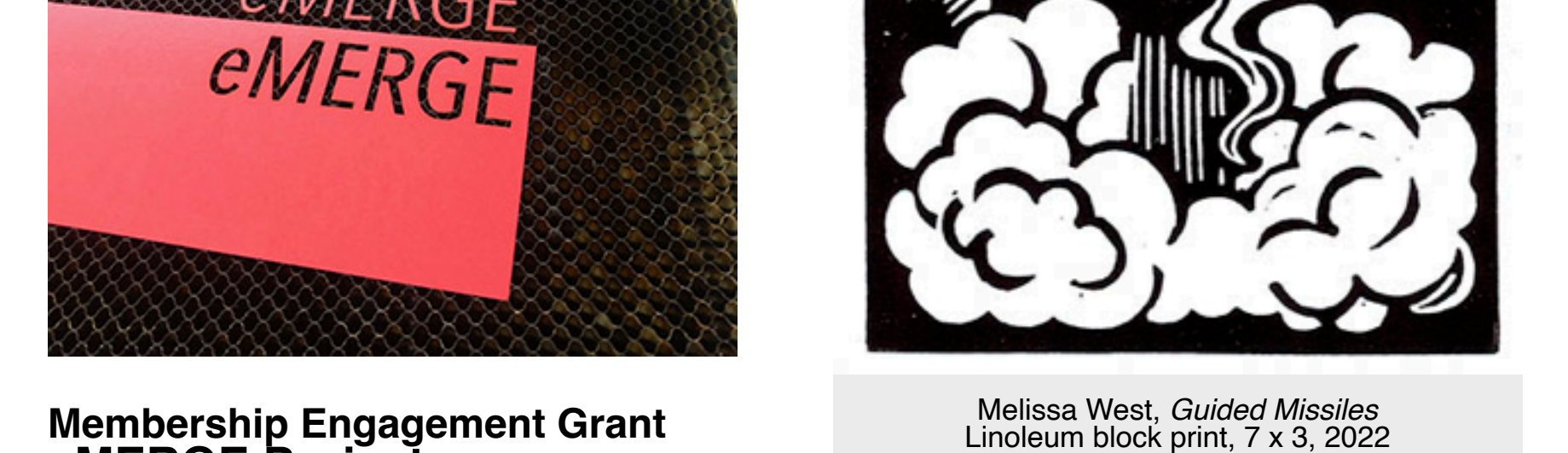


Meet your Board Members

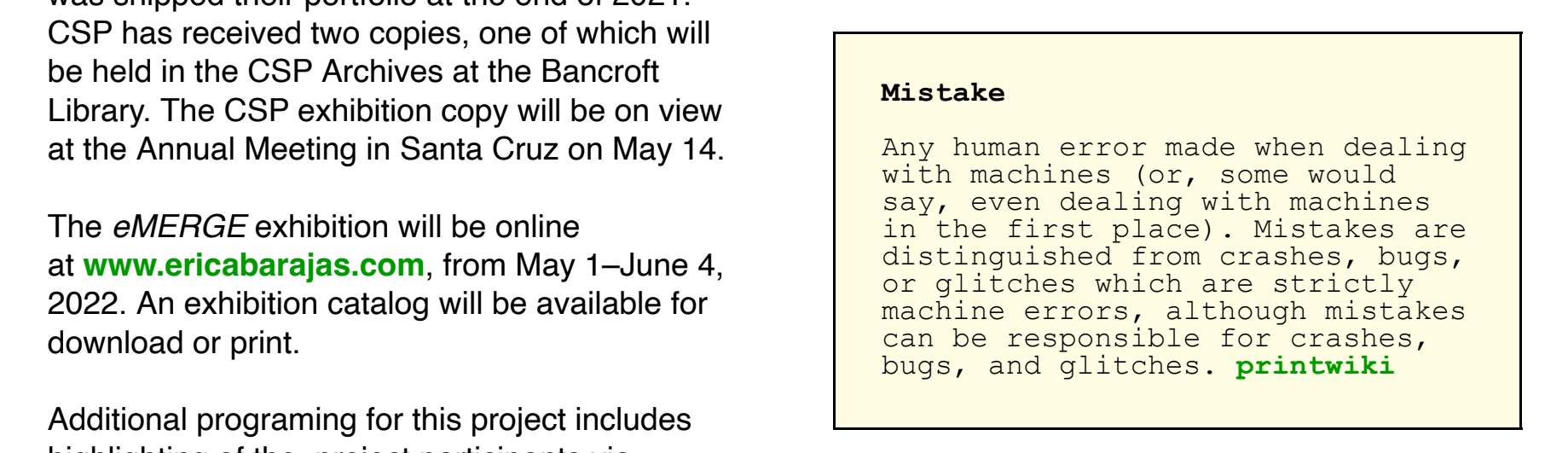
Exhibitions Co-Chair

Hi, My name is Kevin Harris, and I have been a member of CSP since 2020. I became a member of the Board in 2021, as co-chair of exhibitions.

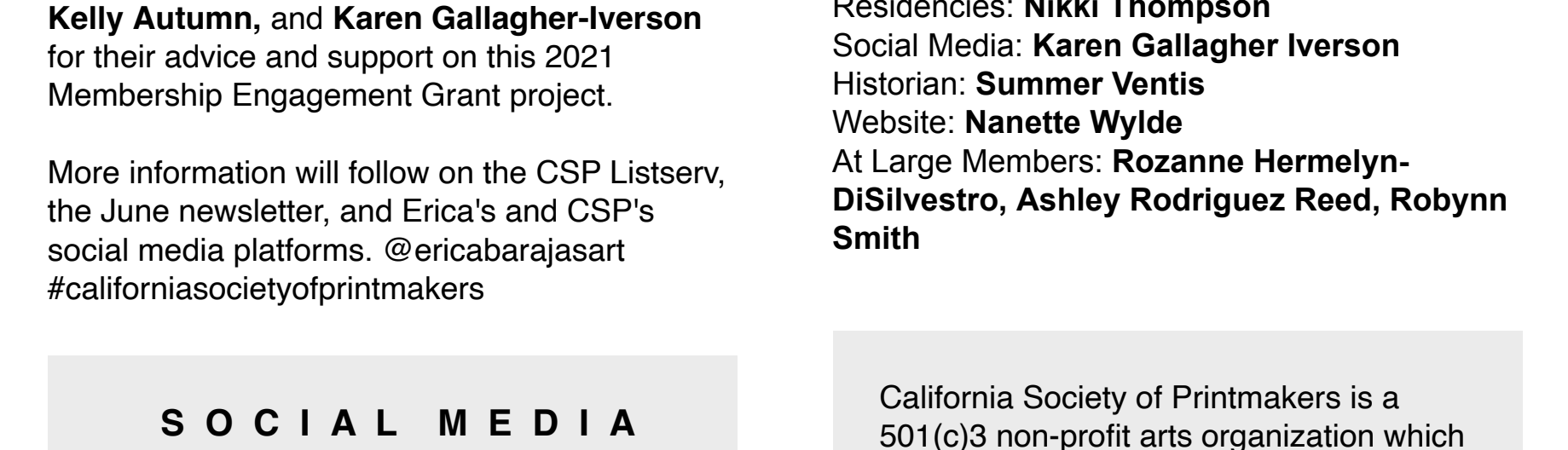
To begin with, I've been doing my own special reality ever since I was a little kid. I studied photography (when film was an actual thing), and apprenticed to a potter in high school. When I began printmaking classes in college, I realized that print could reach people, and also launch so many of my previous art making ideas. I studied lithography and etching, stepping into screen printing studios for work, and art making, after graduating.



Now, I design, and screen print artwork of my own textile design patterns, usually on fabric. I have made work for a variety of design industries, and sold through wholesale trade shows. A lot of my work has been made to sell in museum stores, and has often been curated by museum directors to sell concurrently with exhibitions. In this capacity I have emulated Turkish kilim design, woven red baskets, and reimaged 19th century wallpaper as printed fabric. I love making my design into repeating patterns. And, I have been really amazed at the vibrancy attained while working with dye. I have also been using dye in an adapted shibori style to create semi-repeatable designs. The work I print on paper is usually done in short runs or monoprints. I use a lot of textural elements, often photographs of texture, and ink paintings, showing transparent to be very inclusive for the membership. It has been helpful to my own work to see the level of finality, and the broad variety of approaches that other members pursue.



When I opened up my CSP Extraction Portfolio two weeks ago, I was so impressed, and happy, to have work in such a beautiful, and socially pertinent collection. It has been helpful to my own work to see the level of finality, and the broad variety of approaches that other members pursue.



The coming exhibitions we are working on at CSP are really unique, and will be very inclusive for the membership. I think the CSP membership will be excited to learn of these new prospects in the coming months.

My own CSP Member Engagement Grant, an invitational exhibition, loosely called *Elemental: Abstracted Nature with a Close Up Gaze* will open June 1 at the **ACCI Gallery** in Berkeley, California. This exhibition is curated from the CSP member website portfolios. The reception will be on June 18. More information on this CSP sponsored special event will follow.

Images from the top: Kevin Harris in studio. *Air Stream*, screenprinted dye silk scarf, 14 x 72. *Miscolor flowers*, screenprinted dye on silk scarf, 22 x 72.

WANTED

Regional Special Events Coordinators

Susan Howe (head of Monterey/Santa Cruz region) has volunteered to chair a group of Special Events coordinators. The goal is to have one or more persons managing events in various geographical regions. The group will meet occasionally (via zoom) for coordination and planning of CSP sponsored special events.

- Activities may include:
- Organize visits to print collections, studios and places of print interest
 - Organize workshops, demos, and public facing print events
 - Organize portfolio and print exchange projects
 - Communicate with other team members, the membership, and a newsletter editor about special events you are facilitating

Participation in full CSP Board of Director functions is welcomed but not required.

If you are interested in participating in this exciting, print-focused adventure contact Susan Howe at: specialevents@caprintmakers.org

Membership Engagement Grant eMERGE Project

The eMERGE Print Exchange Portfolio and exhibition, organized by **Erica Barajas**, is entering its final phase this spring. Thirteen artists participated. Seven of the artists are current CSP Members: **Kelly Autumn, Erica Barajas, Israel Campos, Barbara Kibbe, Ellen Markoff, the Mayor, and Vera McBride**. The edition size was 18. Custom, laser cut portfolios were assembled to house the prints. Each artist was shipped their portfolio at the end of 2021. CSP has received two copies, one of which will be held in the CSP Archives at the Bancroft Library. The CSP exhibition copy will be on view at the Annual Meeting in Santa Cruz on May 14.

The eMERGE exhibition will be online at www.ericabarajas.com, from May 1-June 4, 2022. An exhibition catalog will be available for download or print.

Additional programming for this project includes highlighting of the project participants via Facebook and Instagram. Three pre-recorded Artist Talks will be released on YouTube and online voting for the *People's Choice Award* will be live from May 1-June 3.

The closing reception will take place online on June 4 (time & platform TBD), where the *People's Choice Award* will be announced. The project will also be archived on the CSP website under *Projects*. Thank you to **Nanette Wyide, Kevin Harris, Kelly Autumn, and Karen Gallagher-Iverson** for their advice and support on this 2021 Membership Engagement Grant project.

More information will follow on the CSP Listserv, the June newsletter, and Erica's and CSP's social media platforms. @encabarajasart #californiasocietyofprintmakers

Member Portfolios Bringing Opportunities

CSP Member **Noriko Yoshikawa Constant** reports that **HighPoint Center for Printmaking** in Minneapolis browsed the **CSP Member Portfolios** recently and became interested in her work. They contacted Noriko and exhibited two of her prints in a group show, including the above *Best Friend*, linoleum etching and linocut.

Printmakers! now is a great time to update your self-managed CSP member portfolio. We never know who is looking!

Print Day in May

May 7, 2022

CSP is again sponsoring Print Day in May, the annual, global celebration of printmaking taking place on the first Saturday in May, free and open to all.

On this day, tens of thousands of printmakers in over 75 countries make prints and share the experience with others. Our hashtag campaign offers prizes from a dozen sponsors.

Visit www.printdayinmay.com to learn more about participating on **May 7, 2022**.

Call for Essays

Brief Histories of California Printmakers

For the second year CSP is partnering with college level Art History and Printmaking faculty and students to publish essays on California's diverse printmaking history. The current focus is on California printmakers who are Black, Indigenous, People of Color (BIPOC) and/or female identified.

CSP has committed to publishing ten new histories of California printmakers in 2022. You can find more information on this program [here](#).

The 2022 California Printmaker Metamorphosis: Printing Under Pressure

We are excited about this year's journal which explores the struggle that artists have working under pressure. Five U.S. states and four countries are represented.

Our journal team expects to have it ready to be mailed out by Mid April.

Staying Up to Date

Remember to keep your contact information current so that you can stay informed of CSP's amazing year ahead of happenings and opportunities.

membership@caprintmakers.org

MisTake
Any human error made when dealing with machines (or, some would say, even dealing with machines in the first place). Mistakes are distinguished from crashes, bugs, or glitches which are strictly machine errors, although mistakes can be responsible for crashes, bugs, and glitches. [printwiki](#)

CSP Board of Directors

President: **Jami Taback**
Vice President: **Dan Harrison**
Secretary: **Stephanie Mercado**
Treasurer: **Nanette Wyide**
Membership: **Erin Zhao**
Exhibitions: **Kate Deak & Kevin Harris**
Journal Committee Chair: **Bob Rocco**
Journal Advertising: **Susan Leone Iverson**
Residencies: **Nikki Thompson**
Social Media: **Karen Gallagher Iverson**
Historian: **Summer Ventis**
Website: **Nanette Wyide**
At Large Members: **Rozanne Hermelyn-DiSilvestro, Ashley Rodriguez Reed, Robynn Smith**

SOCIAL MEDIA

We would love to showcase you! Do you have videos of your events, studio practice, artist talks or anything related to your print practice? Do you have your own YouTube or Vimeo Channel and would like to be added to the CSP playlists?

Forward your info to socialmedia@caprintmakers.org

Add **#CaliforniaSocietyOfPrintmakers** to your own post captions for opportunities to have your artwork shared through the CSP account!

This CSP e-newsletter was edited by Nanette Wyide.

SAVE THE DATE

May 14
2022 Annual Meeting
in Santa Cruz, California

Our mailing address is:
California Society of Printmakers
P.O. Box 19422
San Francisco, CA 94119-4202

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