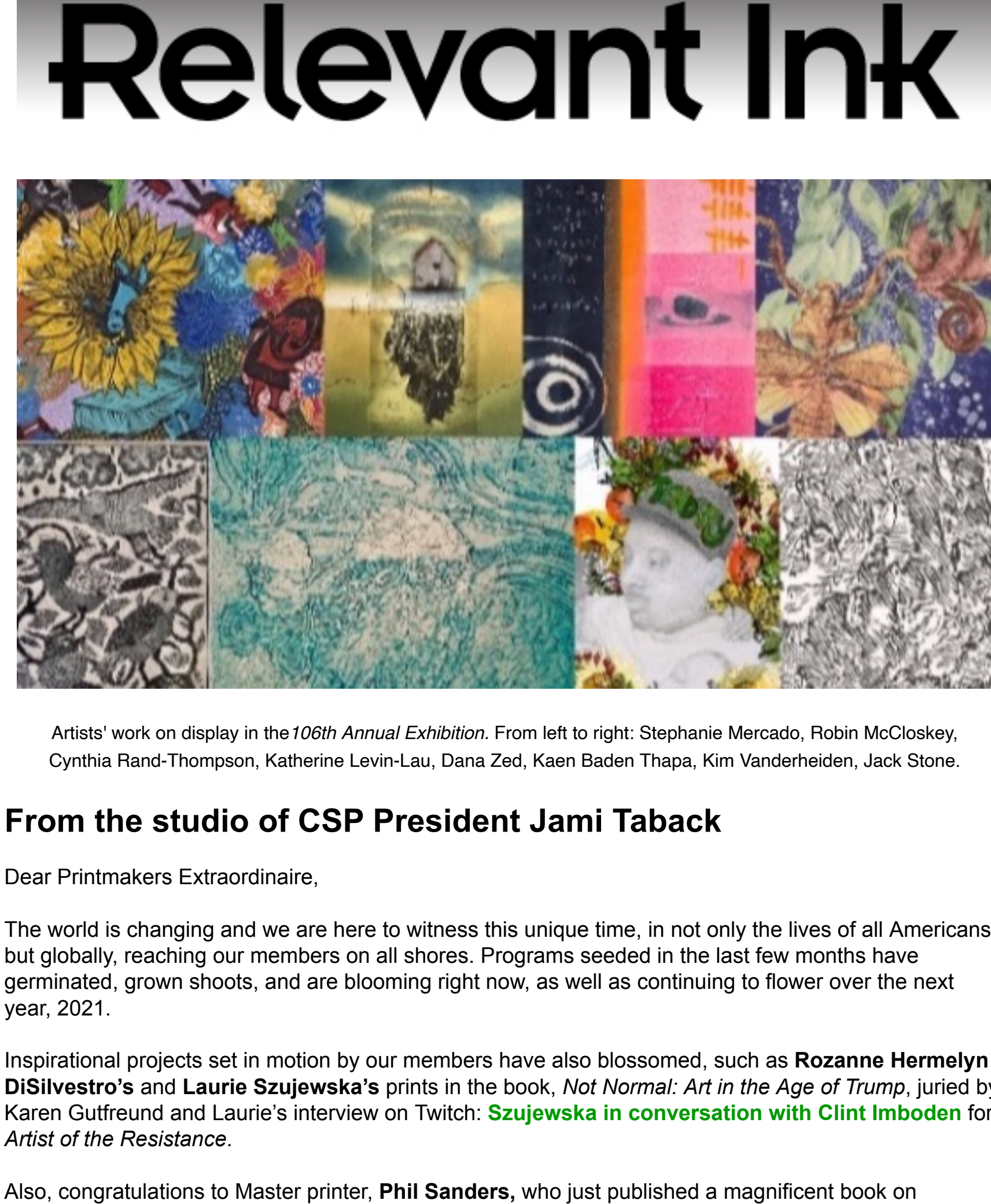


December 2020

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Artists' work on display in the 106th Annual Exhibition. From left to right: Stephanie Mercado, Robin McCloskey, Cynthia Rand-Thompson, Katherine Levin-Lau, Dana Zed, Karen Baden Thapa, Kim Vanderheiden, Jack Stone.

From the studio of CSP President Jami Taback

Dear Printmakers Extraordinaire,

The world is changing and we are here to witness this unique time, in not only the lives of all Americans, but globally, reaching our members on all shores. Programs seeded in the last few months have germinated, grown shoots, and are blooming right now, as well as continuing to flower over the next year, 2021.

Inspirational projects set in motion by our members have also blossomed, such as **Rozanne Hermelyn DiSilvestro's** and **Laurie Sujewski's** prints in the book, *Not Normal: Art in the Age of Trump*, joined by **Karen Gutfreund** and **Lauren's** interview on Twitch: *Sujewski in conversation with Clint Imboden for Artist of the Resistance*.

Also, congratulations to Master printer, **Phil Sanders**, who just published a magnificent book on printmaking, *Prints and Their Makers*. The book reminds you what printmaking can be. [More information here](#). In addition, **Karen Gallagher-Iverson's** fascinating article about her work was included in the **MAPC Journal** titled, *New Eyes*. This issue examines translucency, scale, surface, and stencil in contemporary printmaking.

Then our *Lightning Talks* went live in September at the **San Francisco Center for the Book's** Annual *Steam Roller Printing Festival*. At one point over 50 people were in attendance listening to our printmakers talk about their art. It was a great day! Thank you to **Nanette Wyde**, for your insight in conceiving this idea, encouraging members to activate our portfolios, and seeing it through. Well worth it!

And of course a hearty congratulations to the CSP Members, who have their work at the **De Young Open: Lars Johnson, Holly Downing, Carrie Ann Plank, and Genevieve L'Heureaux**, who has an installation of 17 prints on view. In another showcase of talent, **Kim Vanderheiden of Painted Tongue Press** work is included in *Response*, at **Kala Art Institute**. How exciting to see our print community represented in these exhibitions!

Other noteworthy projects include: **Noah Brewer's** *Herloom* about his family's textile factory in Europe during WWII and how it inspired his art, **Nikolas Soren** and the *Alliance Health Project* at **UCSF: SF Art Auction for AIDS**; and **Glen Roger's Spirit Cards** with artwork created over 30 years, prints, paintings and self-discovery and can be used for inspiration and contemplation—especially during these trying times.

Additionally, we are currently exhibiting 90 artists at the Piedmont Art Center! This is historic! Work from far and wide is included in CSP's 106th Annual Exhibition. Members have been making short videos speaking about their work. **Cynthia Rand-Thompson** and **Ashley Rodriguez Reed**, our Exhibition Co-Chairs, are making these videos available with QR Codes connecting the viewer with the artist whose work is on view. I encourage all of you to video yourself for up to 5 minutes, inspire us about your latest work. This is going to be the norm in the coming months, without in-person receptions, which we so miss.

Remember that beautiful exhibition at the Davis Art Center organized by **Joanna Kidd** earlier this year. Thank you for all your work on such a great exhibition. Joanna and your team of volunteers who gave workshops and assisted with the programming. A shout out to **Zach Clark** too, for his inspired proposal to create shelter-in-place grants, which assisted eleven of our members during the early days Covid-19. What a brilliant idea!

The Journal is in full swing and artists who submitted writings eagerly await the results. Artists from all over the world applied! Thank you to **Bob Rocco, Annie Pike, Susan Howe** and **Jan Cook** who lovingly work on and continue to publish a beautiful journal year after year.

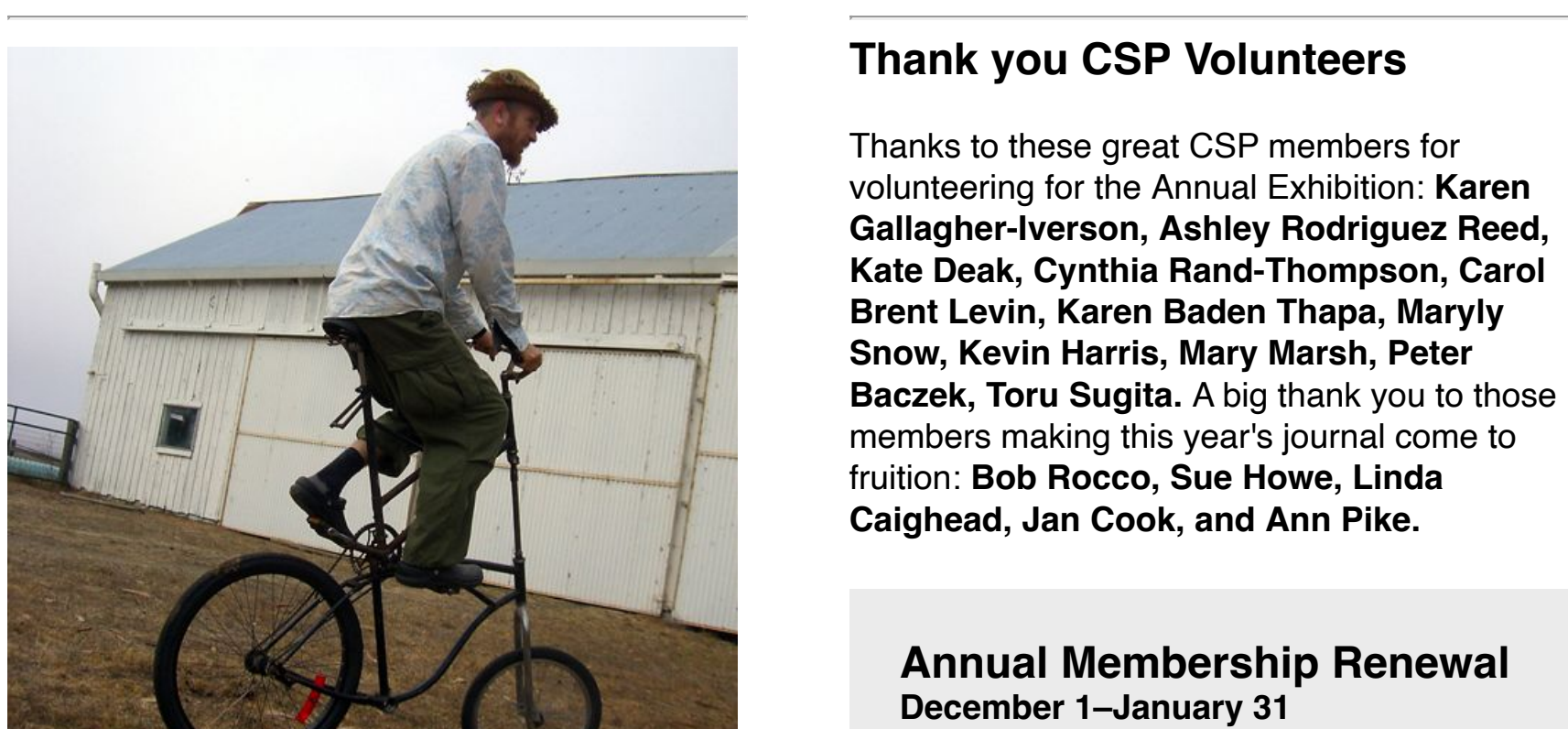
We hope to resume a full state of in-person programs such as residencies, demonstration, and workshops in the fall of 2021; however, we are planning a virtual Annual Meeting in May, more information to follow. It will be festive and informative!

To all of our members who volunteer at events and behind the scenes, a huge, **Thank You!** from myself and the CSP Board of Directors. You are important! You help make CSP the engaged and thriving community that it is.

As this year comes to a close the entire CSP Board of Directors wishes you all a very happy healthy New Year along with a creative and inspirational winter. Let us know how you are, and what you are working on. I so enjoy hearing from you!

Most truly yours,

Jami Taback



106th Annual Exhibition

Exhibition Dates: November 14 –extended until further notice

Gallery Visiting: paused until further notice

Our members' artwork is currently hanging in the exhibition space and the show looks great! We had two days of viewing immediately after installation, then California moved into the purple tier for Covid restrictions. Thus we are unable to hold in-person viewing until restrictions lift. The Piedmont Center for the Arts is allowing the show to hang beyond the original December 5th closing date with hopes to reopen for in-person gallery hours. Definitive dates cannot be provided as the pandemic response dictates the decisions.

Updates to the exhibition schedule and viewing availability will be provided [here](#). You may view an online gallery with video walk through [here](#).

Upcoming

Extraction: Response to the Changing World Environment

The California Society of Printmakers is pleased to participate in the global art intervention, **Extraction: Art at the Edge of the Abyss**. We have scheduled two exhibitions in California: *Searching For Meaning at Gallery Route One*, Point Reyes Station in Spring 2021. This will be followed by *The Changing World Environment* at the **Sanchez Art Center**, in Pacifica during the Summer of 2021. Over 20,000 artists and organizations are participating internationally in the CODEX Foundation's *Extraction Project*.

Believing artists can be messengers and have purpose through recording world events, we are inspired to create this multi-venue forum to express our diverse perspectives through various printmaking techniques. Many of our members currently work on environmentally conscious subjects in their practice. At this time even more are called by recent challenging events to join the conversation. These exhibitions will provide a platform to artistically communicate concerns about the future of our changing world environment.

Call For Entries: Search For Meaning

Gallery Route One, Point Reyes Station, California

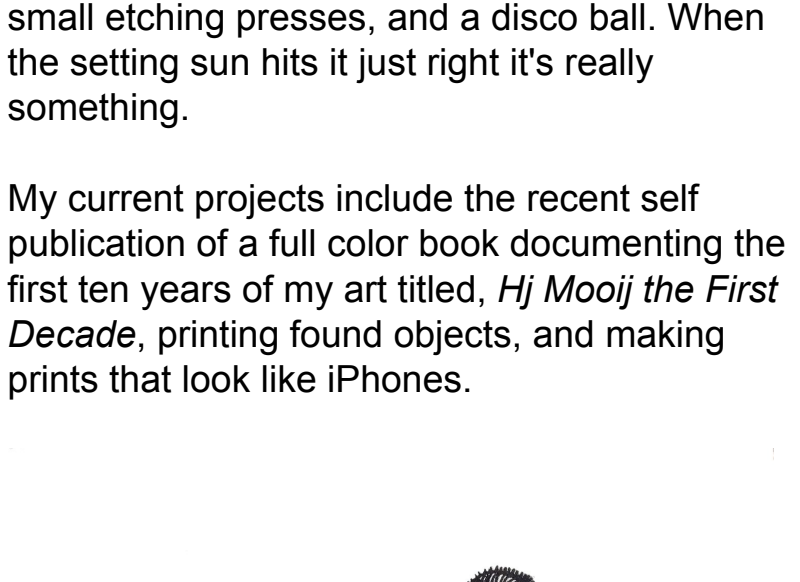
Entry Opens: January 10

Entry Deadline: February 7

Exhibition dates: April 3-May 9, 2021

Juror: Dana Harris Seeger, Director of School of the Visual Philosophy, and 2020 *SVCreates Artist Laureate*

Exhibition prospectus and application available here January 10, 2021



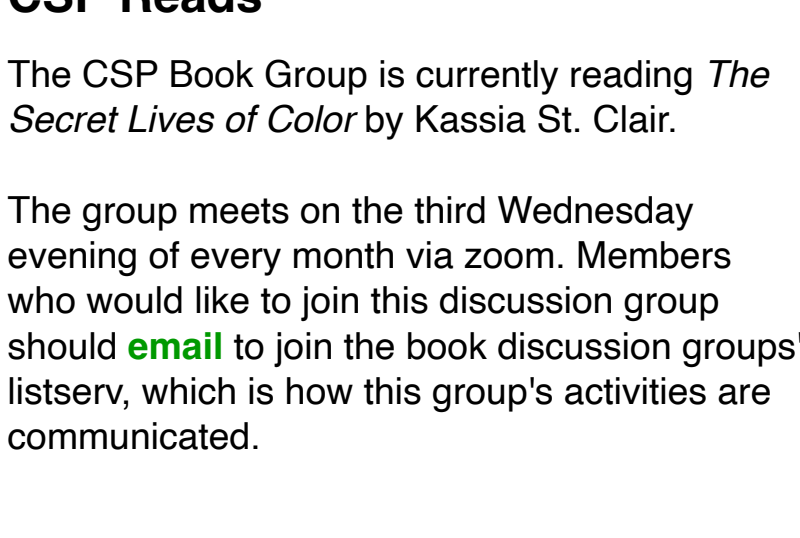
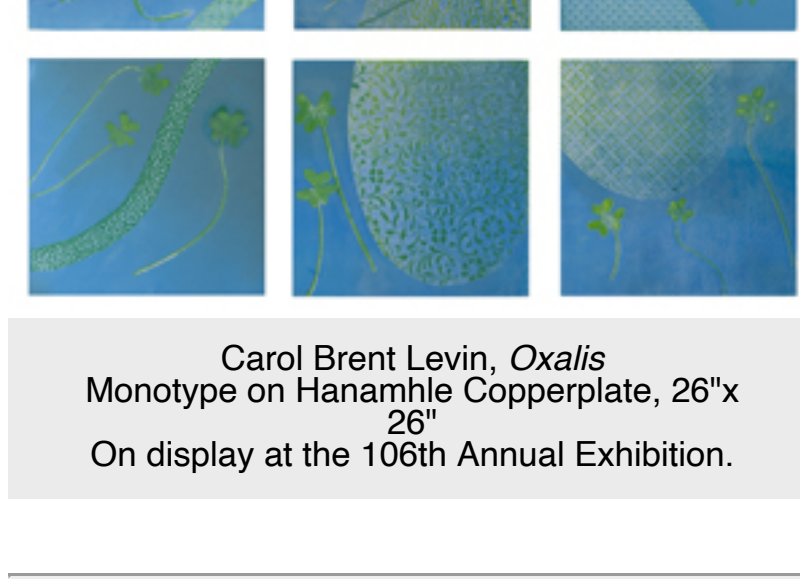
Meet your Board Members

Dan Harrison
Vice President

Hello everyone!

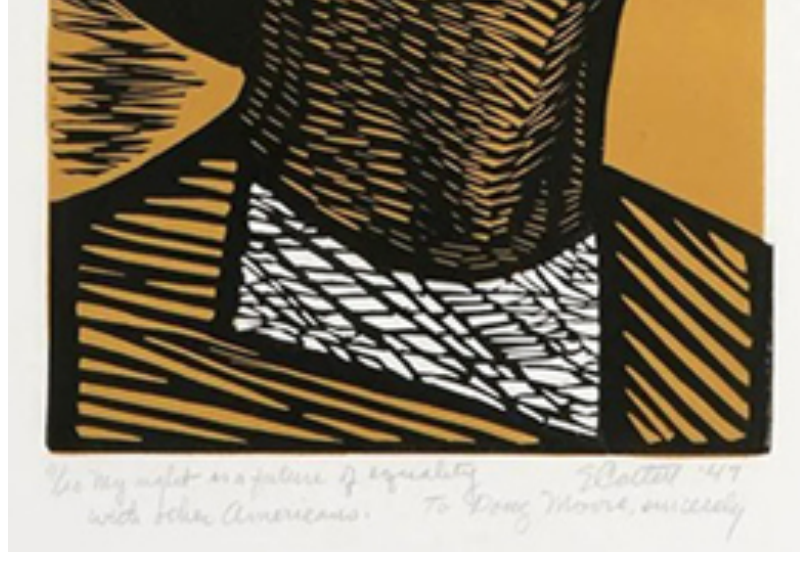
In case you were wondering, I joined CSP in 2009 and recently fulfilled a term as president of the board and am currently holding the vice president position. I like to think of myself as a conceptual artist and one who brings new things/ideas into our world. It's a miracle that the earth and the moon and any of us exist. Through maintaining a harmonious connection with our planet and acting under the realization that the universe is infinite and we are incredibly small, I am inspired to create art. Much like the universe, the creative process can be complicated.

Working in mediums other than printmaking helps me to resolve challenges that arise in print projects. I often approach the same image or concept in two or three different mediums as a way of exploring all that is possible for that concept.

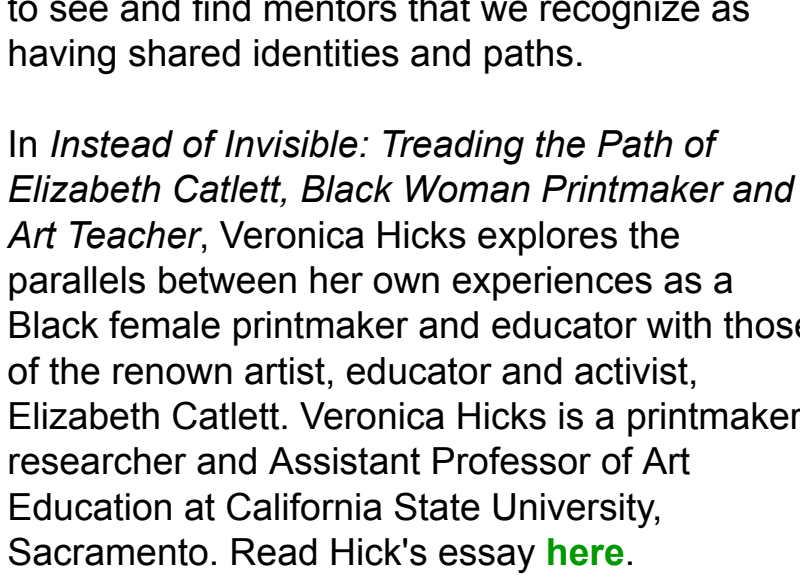


I like to have fun and sometimes I work in the third dimension. I have been welding for over ten years making metal sculptures and my most recent current fun time project that brings this all together is a shipping container studio. See video [here](#). After installing lights, windows, and a door, this space now contains a litho press, two small etching presses, and a disco ball. When the setting sun hits it just right it's really something.

My current projects include the recent self publication of a full color book documenting the first ten years of my art titled, *Hj Mooji the First Decade*, printing found objects, and making prints that look like iPhones.



Artwork images: Dan Harrison aka Hj Mooji. *Chip Reader Broken, Please Swipe*, credit card, letterpress, 3.33\"/>

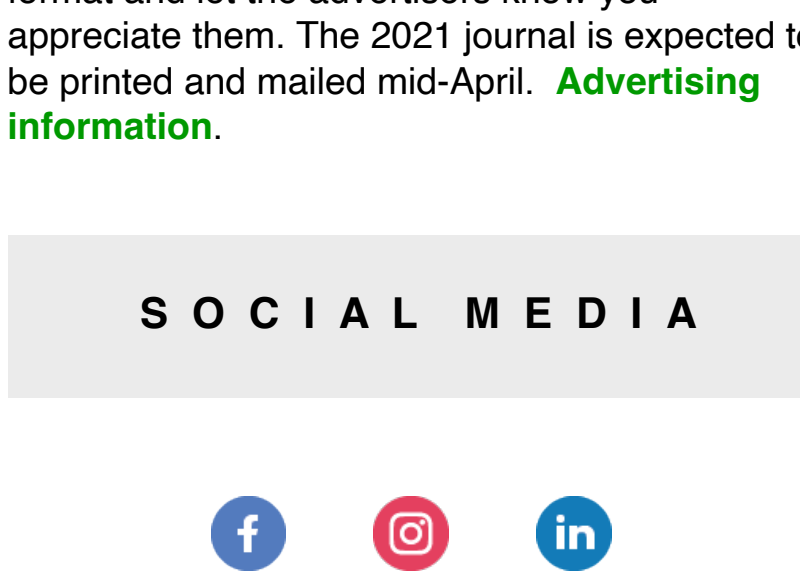


Artwork images: Elizabeth Catlett, *My Right is a Future of Equality* with *Other Americans*, 1947 (printed 1989). Catlett More Family Trust, Licensed by VAGA at Artists Rights Society, New York, NY.



CSP has committed to publishing 12 new histories of California printmakers in 2021. You can find more information on this program [here](#).

The group meets on the third Wednesday evening of every month via zoom. Members who would like to join this discussion group should email to join the book discussion groups' listserve, which is how this group's activities are communicated.



In *Instead of Invisible: Treading the Path of Elizabeth Catlett*, *Black Women Printmaker and Art Teacher*, Veronica Hicks explores the parallels between her own experiences as a Black female printmaker and educator with those of the renowned artist, educator and activist, Elizabeth Catlett. Veronica Hicks is a printmaker, researcher and Assistant Professor of Art Education at California State University, Sacramento. Read Hick's essay [here](#).

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Artwork image: Elizabeth Catlett, *My Right is a Future of Equality* with *Other Americans*, 1947 (printed 1989). Catlett More Family Trust, Licensed by VAGA at Artists Rights Society, New York, NY.

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Thank you CSP Volunteers

Thanks to these great CSP members for volunteering for the Annual Exhibition: **Karen Gallagher-Iverson, Ashley Rodriguez Reed, Kate Deak, Cynthia Rand-Thompson, Carol Brent Levin, Karen Baden Thapa, Marly Snow, Kevin Harris, Mary Marsh, Peter Bacek, Tony Sigalla**. A big thank you to those members making this year's journal come to fruition: **Bob Rocco, Sue Howe, Linda Calghead, Jan Cook, and Ann Pike**.

Annual Membership Renewal

December 1-January 31

It is that time again!

CSP dues are due at the beginning of each calendar year and are not pro-rated. Dues paid after January 31 are considered late and may result in loss of some CSP benefits.

Your dues allow CSP to provide many professional opportunities for both our membership and the art viewing community at large, including:

- Annual Members' Exhibition
- Juried Exhibitions
- Artist Residencies
- Self-managed portfolio on the CSP Website
- CSP Members' Email Listserv
- CSP Publications including: *The California Printmaker*
- Member Events
- Artist's Talks, Lectures & Workshops
- Annual Meeting
- Access to digital Member Directory
- Kala Art Institute 10% Discount

2021 Dues
Artist Member: \$50
Student Member: \$20
Friend: \$60
Institutional: \$75
Business: starting at \$125

Lifetime: Free! 30 years of CSP membership + 80 years of age! Email to: [Membership](#)

Pay your dues online via [PayPal](#) [Link for Artist and Student Members](#) [Link for Friend, Institutional, and Business Members](#)



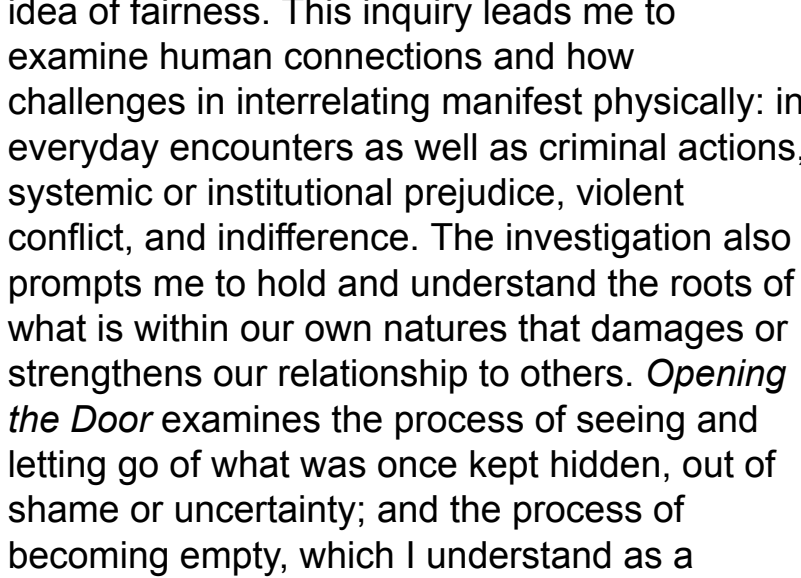
Kevin Harris, *The Visitor* Screenprint, 22\"/>

On display at the 106th Annual Exhibition.

Residency Profile from 2017

Kim Vanderheiden @ Mullooney Printing

I was thrilled to have the opportunity to work with **Mullooney Printing** for the CSP AIR program. Working with Paul Mullooney and his staff, we combined the torn paper collage techniques I had recently been using, and media in which I had the greatest skill, such as letterpress, pen & ink drawing, and monotype, with papers and a way of collaging that were new to me. We also used an unusual offset monotype technique through his recently acquired, enormous Dufa offset press, and I took on some additional risk by incorporating a woodcut component, which was a medium in which I did not have a lot of prior experience.



My project, *Opening the Door*, features life-sized human figures, each having found a door in its torso which the figure has opened and is drawing out symbolic objects from within, such as an arrow, a snake, a gun, or an egg. I use torn paper and disparate print techniques to reflect the torn, fragmented, and layered way one often perceives the self. Rather than projecting fears and suppressed shadows outwards, the figure is removing symbolic elements that are found while looking inwards, perhaps to release them, or perhaps to find what's essential within oneself.

My work over the past five years has explored justice as a concept rooted in love: reducing harm and conflict by tending to relationship, community, and the dignity of each person, rather than punishment, rules, or a subjective idea of fairness. This inquiry leads me to examine human connections and how challenges in interrelating manifest physically: in everyday encounters as well as criminal actions, systemic or institutional prejudice, violent conflict, and indifference. The investigation also prompts me to hold and understand the roots of what is within our own natures that damages or strengthens our relationship to others. *Opening the Door* examines the process of seeing and letting go of what was once kept hidden, out of shame or uncertainty, and the process of becoming empty, which I understand as a positive state, in which one is free of fear, intentional in relationship, and grounded in love.

As a mother with three children, who at the time were middle-school age or younger, it can be difficult to travel or set aside large blocks of time. But my family's needs didn't prevent me from participating in this residency, which was local and was able to be scheduled in a way that worked for both the busy schedule of my host and my own juggling act with studio and family. I deeply appreciated having been able to participate. I also loved seeing the work of all of the other artists whose work was in progress at Mullooney Printing over the course of my project.



Top image: Kim Vanderheiden, *The Driver*, woodcut, offset monotype, letterpress, sumi ink, pen & ink, collage, 30.5\"/>

Bottom image: Paul Mullooney and Kim Moakams pulling the offset monotypes on the Dufa press. Photos courtesy of: Kim Vanderheiden and Mullooney Press.

Membership Portfolio Review

CSP's Portfolio Review takes place twice each year. The Winter deadline is December 1. The Summer deadline is June 1.

Not yet an Artist member of CSP? Apply via [Submittable](#).

China collage
A technique, used in conjunction with letterpress processes such as etching or lithography, that results in a two-layered paper support, a tissue-thin paper, cut to the size of the printing plate, and a larger, thicker support paper below. Both the tissue and the support sheet are placed on top of the inked plate and run together through the printing press, sometimes with a thin layer of adhesive between them to reinforce the bond produced through the pressure of the press.

The process creates a subtle, delicate backdrop to the printed image. China is the French word for China, referring to the fact that the thin paper originally used with this technique was imported from China. In addition to China, paper was also imported from India or Japan. China is the French word for glass. [WGA](#)

CSP Board of Directors

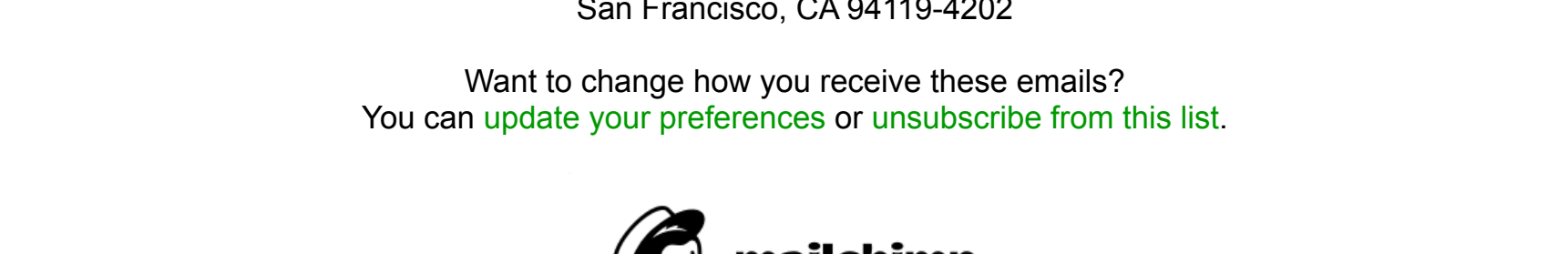
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California Society of Printmakers is a 501(c)(3) non-profit arts organization which promotes the practice and appreciation of fine art contemporary printmaking.

Our mission is to support both the integrity of traditional printmaking and provide a home for artists exploring new directions in contemporary print methods.

Your membership dues and financial contributions are tax deductible within the rules of the IRS.

This CSP e-newsletter was edited by Kate Deak and Nanette Wyde.



caprintmakers.org
Our mailing address is:
California Society of Printmakers
P.O. Box 194022
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