

December 2021

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CALIFORNIA SOCIETY OF PRINTMAKERS

Relevant Ink

From the studio of CSP President Jami Taback

Dear Printmakers Extraordinaire,

I could not be more proud to be a part of CSP and all of you. Across this diverse group of artists from all over the world I wish you all a healthy, happy and creative end of year.

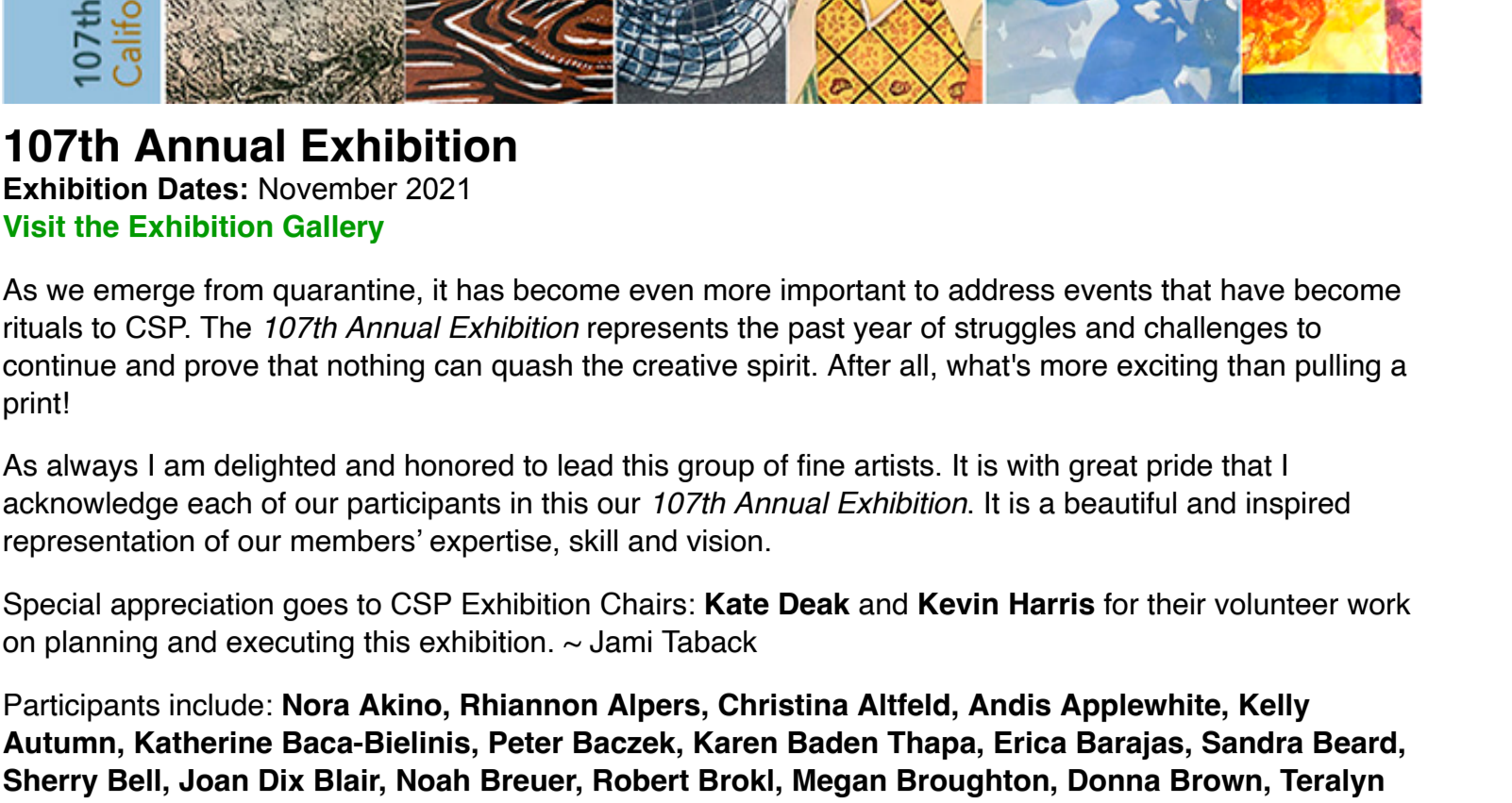
I am delighted with the quality and depth of print processes represented and I look forward to seeing what you are working on in 2022!

My heartfelt thank you goes to the entire CSP Board of Directors for the endless hours volunteered to keep this remarkable organization going, and to you, the members who have been exhibiting your work and participating in the varied projects offered to you.

All of my best to all of you at this time of year,

Jami Taback, President, California Society of Printmakers

107th Annual Membership Exhibit
California Society of Printmakers



107th Annual Exhibition

Exhibition Dates: November 2021

[Visit the Exhibition Gallery](#)

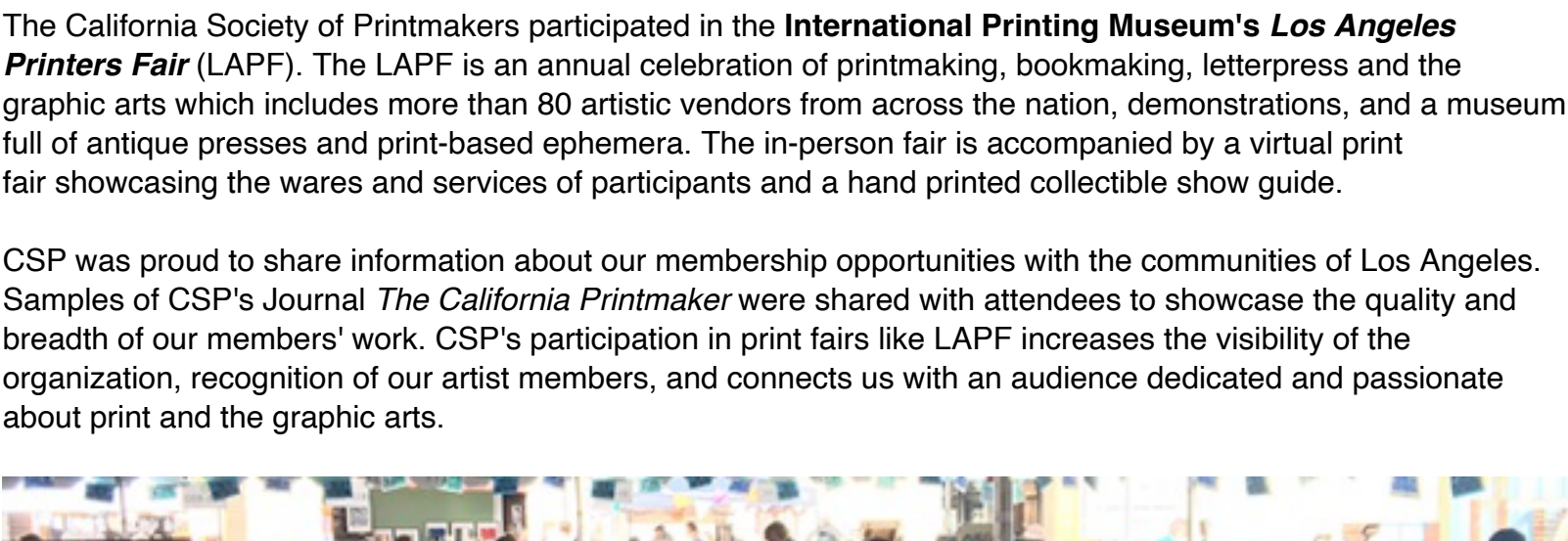
As we emerge from quarantine, it has become even more important to address events that have become rituals to CSP. The 107th Annual Exhibition represents the past year of struggles and challenges to continue and prove that nothing can quash the creative spirit. After all, what's more exciting than pulling a print!

As always I am delighted and honored to lead this group of fine artists. It is with great pride that I acknowledge each of our participants in this our 107th Annual Exhibition. It is a beautiful and inspired representation of our members' expertise, skill and vision.

Special appreciation goes to CSP Exhibition Chairs: **Kate Deak** and **Kevin Harris** for their volunteer work on planning and executing this exhibition. ~ Jami Taback

Participants include: **Nora Akino, Rhiannon Alpers, Christina Altfield, Andis Applewhite, Kelly Autumn, Katherine Bacchi, Peter Bazsek, Karen Baden Thapa, Erica Barajas, Sandra Beard, Sherry Bell, Joan Dix Blair, Noah Breuer, Robert Brokl, Megan Broughton, Donna Brown, Teralyn Brown, Austin Buckingham, Herman Coleman, Babette Coolijmans, Cathie Crawford, Sydney Cross, Kate Deak, Judy Dekel, Holly Downing, Jessica Dunne, Beth Fein, Rich Fowler, Lola Fraknoi, Karen Gallagher-Iverson, Ewa Gavrielow, Rosemarie Gebhart, J. Ruth Gendler, Thomas Goglio, Alisa Golden, Barry Goodman, Jane Gregorius, Kevin Harris, Deena Haynes, Rozanne Hermelyn Di Silvestro, Yuji Hiratsuka, Nif Hodgson, Susan Howe, James Hubbard, Barbara Jacobs, Gail Jacobs, Debra Jewell, Sandra Kelch, Barbara Kibbe, Joanna Kidd, Evelyn Klein, Carol Levin, Katherine Levin-Lau, Genevieve L'Heureux, Kent Manske, Mary V Marsh, Stephanie Martin, The Mayor, Stephanie Mercado, Adrienne Momi, Gustavo Mora Perez, Gloria Morales, Barbara Morris, Stephanie Mulally, Lynn Newcomb, Lian Ng, Barbara Nilsson, Margaret Nilven, Janis O'Driscoll, Megan Pater, Carrie Ann Plank, Pat Prosek, Arline Reimann, Anna Rochester, Glen Rogers, Noel Sandino, Liz Schiff, Dana Seeger, Anita Seltzer, Roxanne Sexauer, Susan Silvester, Robynn Smith, Maryly Snow, Herlinde Spahr, Bethia Stone, Toru Sugita, Jami Taback, Susan Tibbon, Susan Trubow, Frances Valesco, Summer Ventis, Katherine Venturilli, Sandy Walker, Sylvia Walters, Katherine Wariner, Melissa West, Donna Westernman, Monica Wiesbiott, Nanette Wyde, Linda Yoshizawa, and Dana Zed.**


CSP at the LA Printers Fair with Stephanie Mercado



The California Society of Printmakers participated in the **International Printing Museum's Los Angeles Printers Fair (LAPF)**. The LAPF is an annual celebration of printmaking, bookmaking, letterpress and the graphic arts which includes more than 80 artistic vendors from across the nation, demonstrations, and a museum full of antique presses and print-based ephemera. The in-person fair is accompanied by a virtual print fair showcasing the wares and services of participants and a hand printed collectible show guide.

CSP was proud to share information about our membership opportunities with the communities of Los Angeles. Samples of CSP's Journal *The California Printmaker* were shared with attendees to showcase the quality and breadth of our members' work. CSP's participation in print fairs like LAPF increases the visibility of the organization, recognition of our artist members, and connects us with an audience dedicated and passionate about print and the graphic arts.

2021 Membership Engagement Grant Project
Riso Portfolio: *Ideal Engagement* with Zach Clark




I've been working in Risograph printing for over seven years. I was initially drawn to how well it translated the images I was trying to make and fit into my process. Risograph also allows me to be a collaborator with a whole world of artists through publishing and contract printing opportunities. If I'm honest with myself, I think there was also some attraction to the culture around the medium; the Riso community exists in a space between printmaking, zines, illustration, and design, yet not fully embraced by any of those communities. As a printmaker who never really received any real training thanks to choosing a string of institutions with no printmaking faculty or facilities, I have always felt like a bit of an outsider, especially within academic printmaking circles.

Risographs have been used as utilitarian business and clerical machines since the 80s, with their predecessor the mimeograph being in use almost a century ago. However it was not until the last 10-15 years the medium began being used for artistic purposes, largely by artists making publications and zines that could work within the admitted limitations of the medium easily. Since then, Risograph has exploded in output and the variety of work being made ranges from 1 color text publications to intensely detailed photographic process printing. The bulk of the most ubiquitous work is heavy within illustration and many of those early artists, and even many still today, were using some of the earliest models of Riso which printed at low resolutions and was incredibly difficult to register. A lot of folks who have seen a few Riso prints that fit into this category are understandably left with the impression that Riso printing is not capable of much beyond mediocre image making. That said, not all Riso printers and approaches are the same, and there have been both incredibly advancements in the field as well as expanded learning in to what exactly Riso can do well.

I spent much of the last two years of Covid teaching online introduction to Risograph courses and workshops. I had students asking to see examples of more abstract, organic, and for lack of a better word "printely" pieces. Looking around, I came to realize there was still a gap in what was possible, largely because of the standoff-ish nature of much of the traditional printmaking world. My goal when I applied for the CSP Membership Engagement Grant was to try to remedy this problem. My hope was to create a portfolio of work by printmakers making work specifically for this rather foreign medium full of obnoxiously counter intuitive quirks (who designs a printing method in which you must avoid the center of the page?)

Over the last six months, I'm happy to say the results went beyond my wildest expectations. Due to her previous experience with Risograph and deep relationships with the Bay Area printmaking community, I asked **Mary V. Marsh** to help me select artists from our sizable applicant pool that would create the broadest range of possible works successfully. Once we settled on our artists, I hosted multiple open house style introductions to the medium, the first being the first group of people that was allowed into the studio since the pandemic began, which felt really meaningful. Once given an introduction, the artists were set free to create what felt right to them. Through the summer and early fall, CSP members were in and out of the studio experimenting, testing images, and dialing in their pieces. I think **Toru Sugita** redrew his piece about six times. **Susan Belau** made easily the most Riso piece ever, without it looking like any Riso I've ever seen before. Once we had proofs that we were both happy with, I made detailed notes of how to create the piece and would get to work slowly creating the edition. For artists who were at a distance, we relied on zoom, email, scanned proofs, and even an outer sunset sidewalk consultation.



In the end, we have 15 images I'm incredibly proud of by 14 artists I'm honored to have had the chance to work with and print for. I believe we've created a collection of work that is undeniably Risograph but pushes the boundary of what many have seen.

The portfolio is available to preorder on my [website](#), and each artist will be provided with copies to sell and/or distribute as they would like. Completed portfolios will be available early December 2021.

The ***Ideal Engagement* Portfolio**
A portfolio of Risograph prints featuring 15 members of the California Society of Printmakers, including work by **Marty Azevedo, Susan Belau, Meri Brin, Zach Clark, Betty Friedman, Karen Gallagher Iverson, nif Hodgson, Joanna Kidd, Sarah Klein, Mary V. Marsh, Stephanie Mercado, Golbanou Moghaddas, Gisela Ramirez, Toru Sugita, and Frances Valesco.**

Risograph is a semi-automated stencil based printmaking technique utilizing soy & rice oil based inks, printed one color layer at a time. Within an object that admittedly looks much like a photocopier, Risograph combines aspects of screenprinting, lithography, and letterpress into a wholly unique medium capable of printing large quantities. While Risograph has been embraced within the illustration, design, and self publishing communities, it's acceptance within the traditional printmaking world has been slower. This portfolio is an attempt to showcase the broad range of possibilities this approach to the multiple can achieve. Fifteen traditional printmakers, all members of the California Society of Printmakers, were invited to create new pieces with the specific qualities of Risograph in mind.

[View the *Ideal Engagement* Portfolio here.](#)

Riso images from the top: **Zach Clark, Gisela Ramirez, Susan Belau, Sarah Klein, Betty Friedman, Martin Azevedo.**

Meet your Board Members
Erin Zhao
Membership

Hi, wonderful fellow printmakers! My name is Erin and I'm your membership chair. It's such a honor for me to serve the CSP community. I really enjoy seeing your amazing work and hear from you about your upcoming shows and projects!

To share a little bit about myself and my work; I'm a first-generation Chinese American artist who moved to the U.S. at the age of 17. Art has always been an important part of my life as I grew up in the Southern China where ethnic art and culture sparked my early interest in art. I started taking weekly art classes when I was seven, eventually went to school in San Francisco and here I am being a full-time artist for almost two years now. Despite all the challenges during covid, the recent couple of years have been a tremendous journey for learning and growth. Not only I took the leap to become a full-time artist, but also received larger-scale commissioned projects from companies like IBM and Facebook, as well as other clients like Kaiser Permanente and Boston Children's Hospital.

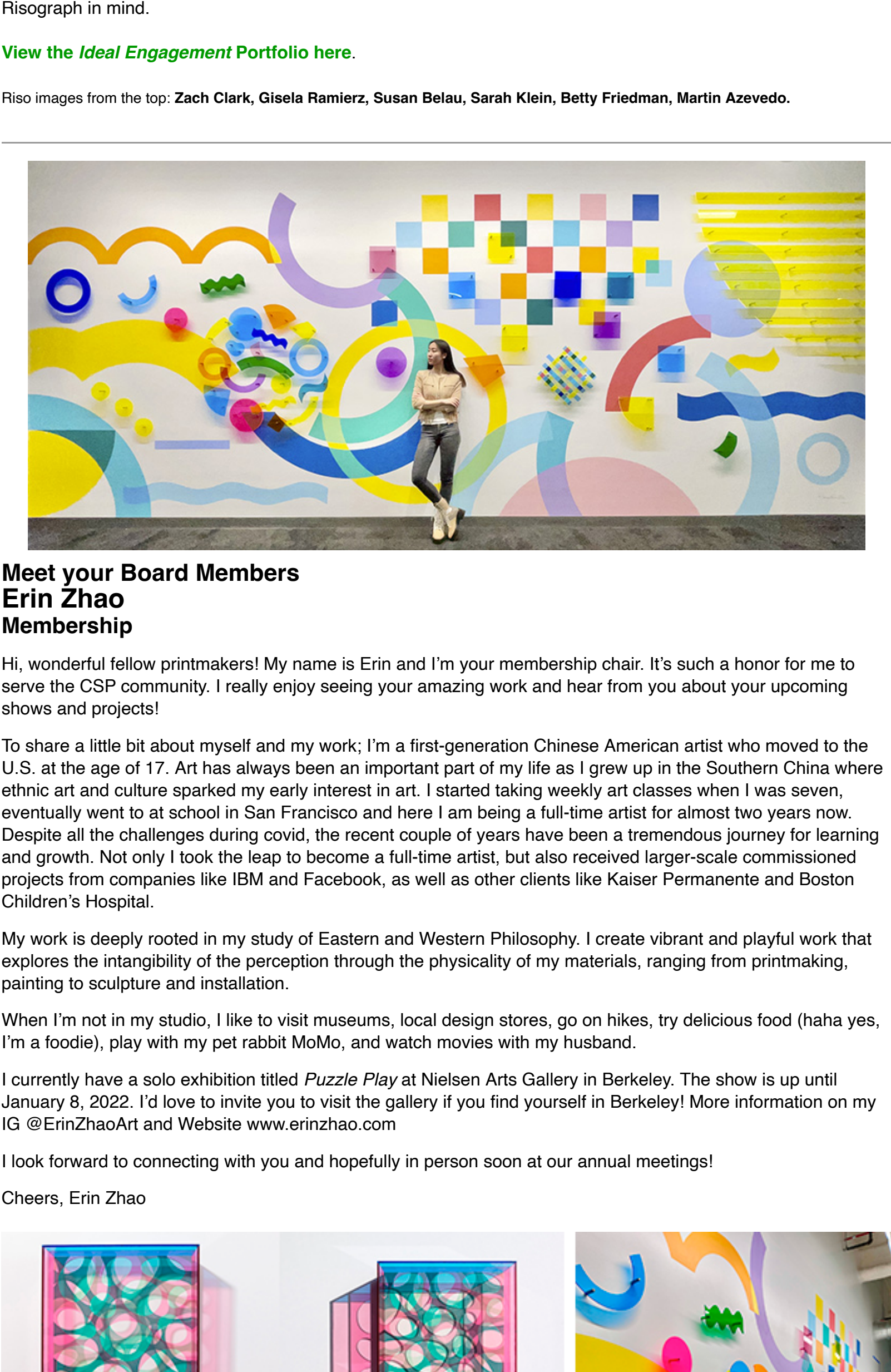
My work is deeply rooted in my study of Eastern and Western Philosophy. I create vibrant and playful work that explores the intangibility of the perception through the physicality of my materials, ranging from printmaking, painting to sculpture and installation.

When I'm not in my studio, I like to visit museums, local design stores, go on hikes, try delicious food (haha yes, I'm a foodie), play with my pet rabbit MoMo, and watch movies with my husband.

I currently have a solo exhibition titled **Puzzle** at Nielsen Arts Gallery in Berkeley. The show is up until January 8, 2022. I'd love to invite you to visit the gallery if you find yourself in Berkeley! More information on my IG @ErinZhaoArt and website [www.erinzhao.com](#)

I look forward to connecting with you and hopefully in person soon at our annual meetings!

Cheers, Erin Zhao



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Annual Membership Renewal
December 1-January 31

It is that time again!

CSP memberships are renewed by the paying of dues at the beginning of each calendar year. These 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

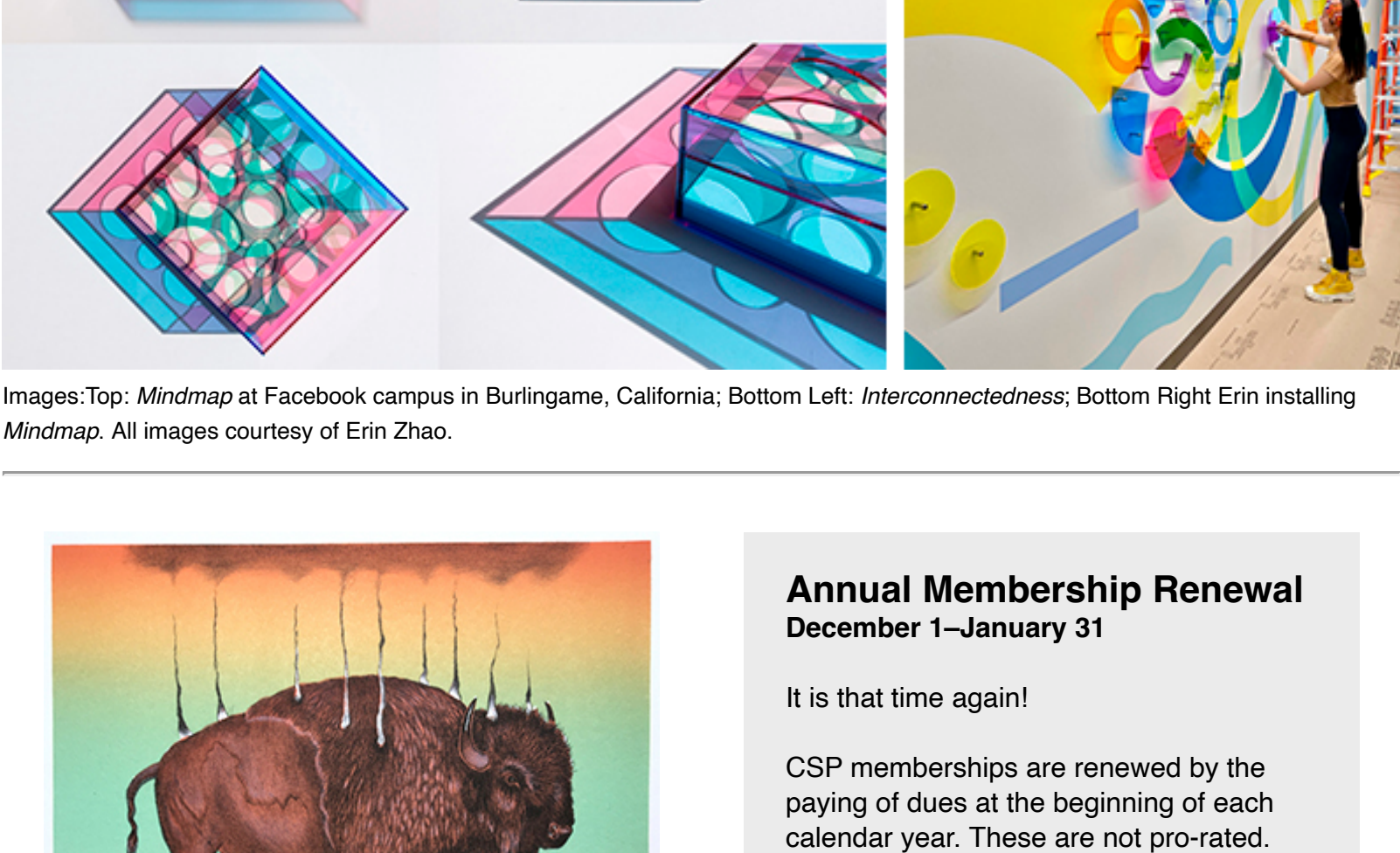
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- Member Events
- Artist's Talks, Lectures & Workshops
- Annual Meeting
- Access to digital Member Directory
- Kala Art Institute 10% Discount

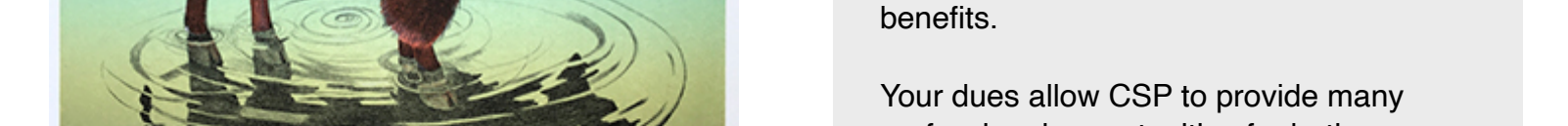
2022 Dues
Artist Member: \$50
Student Member: \$20
Friend: \$60
Institutional: \$75
Business: starting at \$125

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

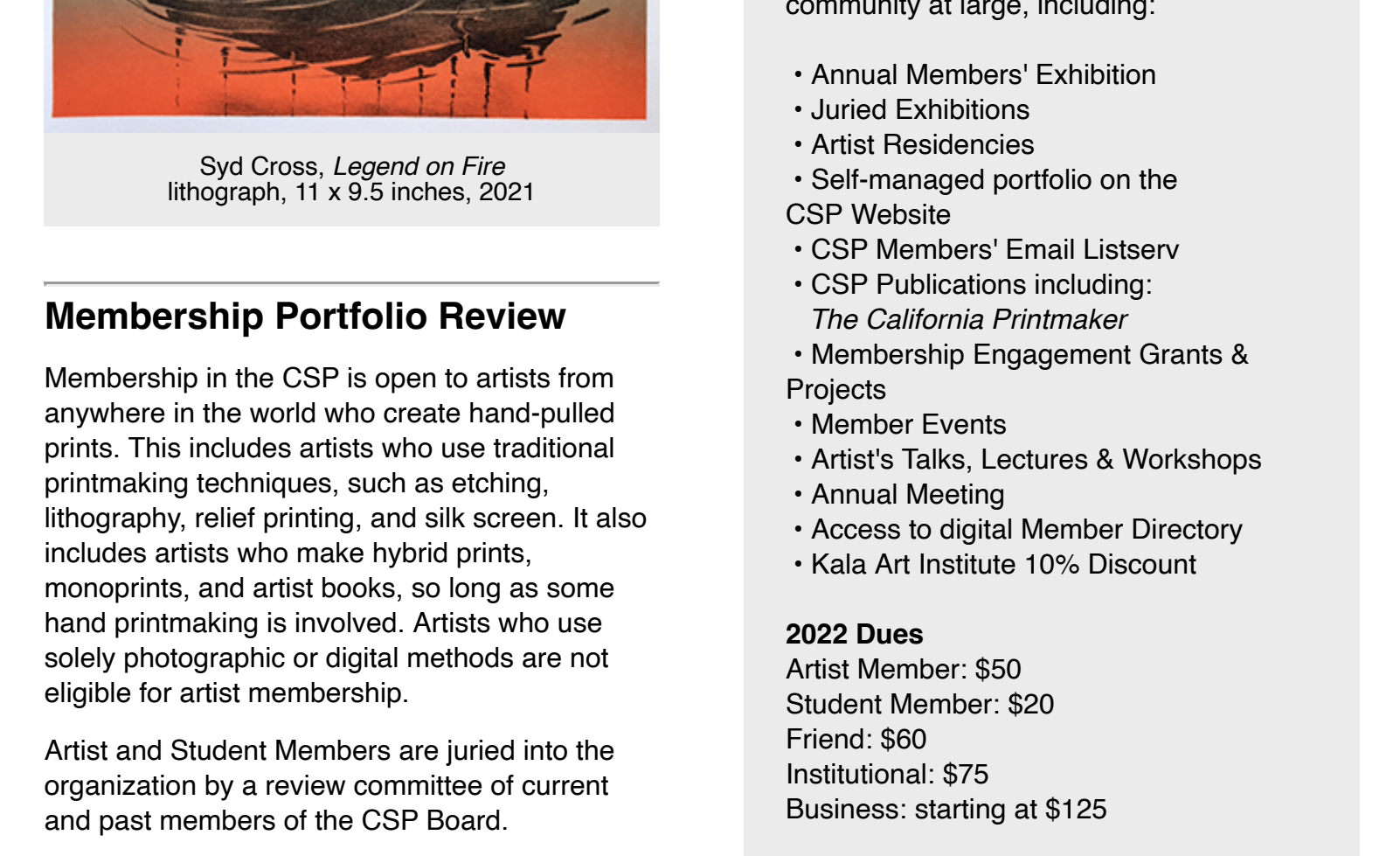
Link your dues online via **PayPal**
Link for Artist and Student **Members**
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Stephanie Mercado
Riso print, 2021



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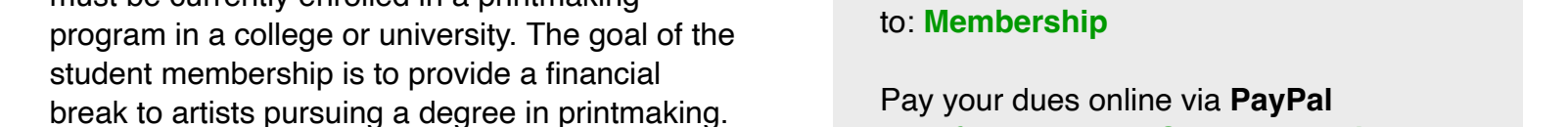
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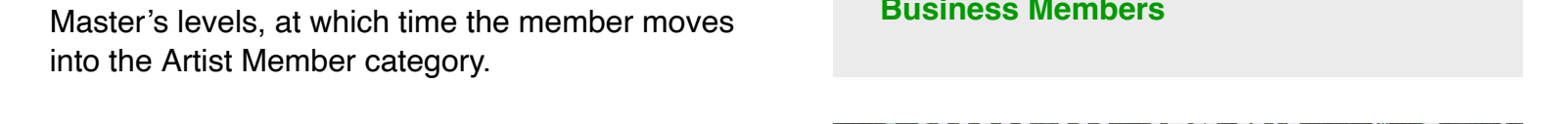
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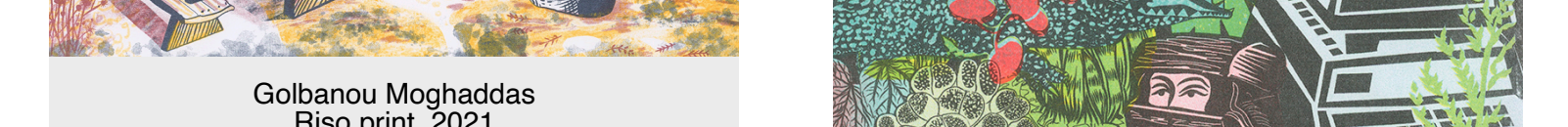
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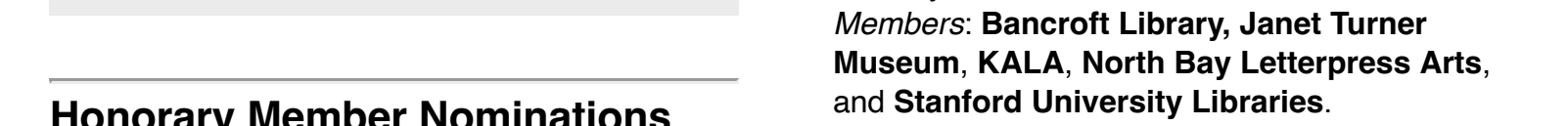
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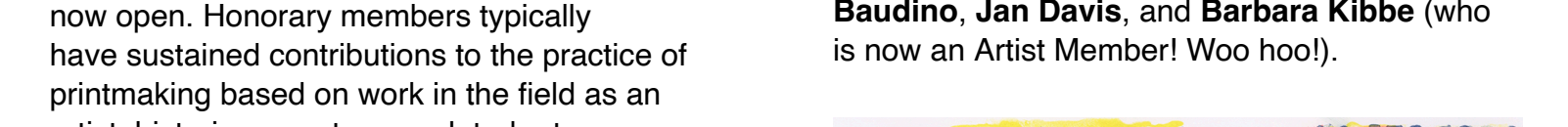
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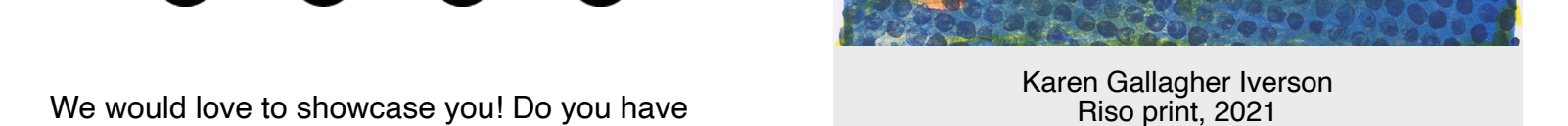
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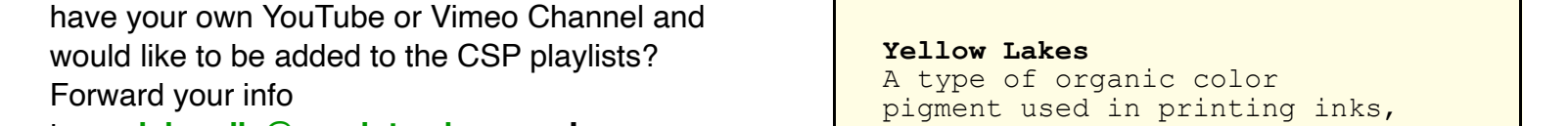
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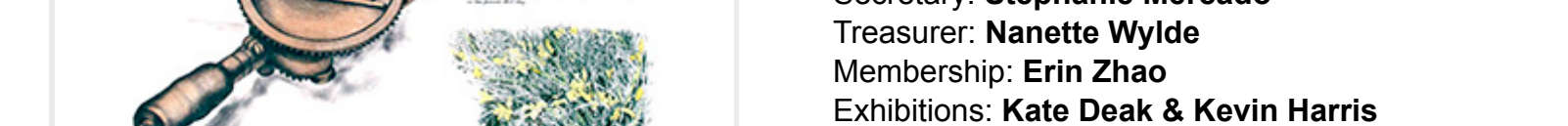
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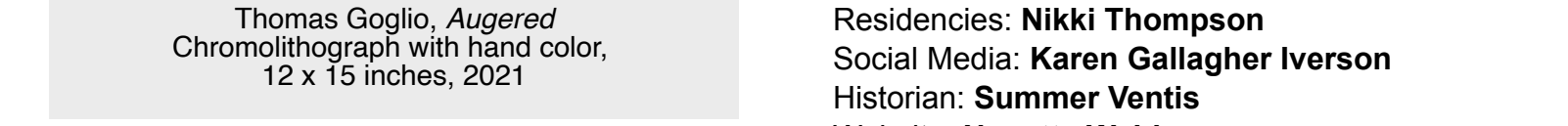
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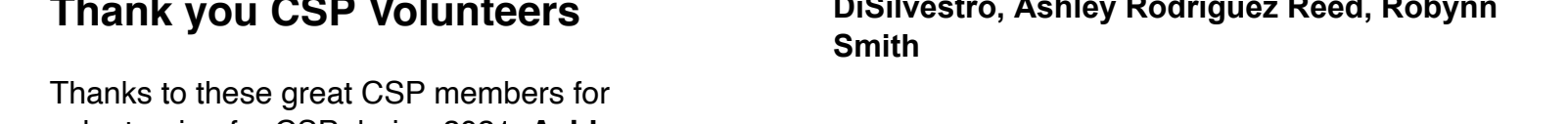
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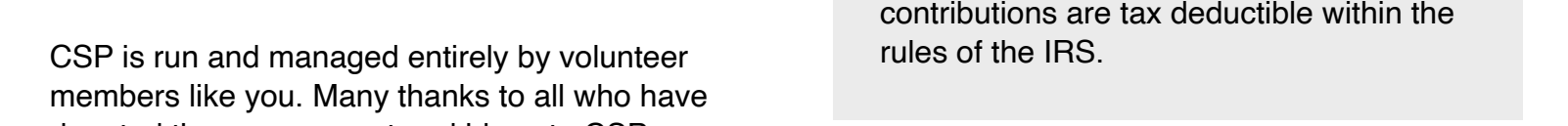
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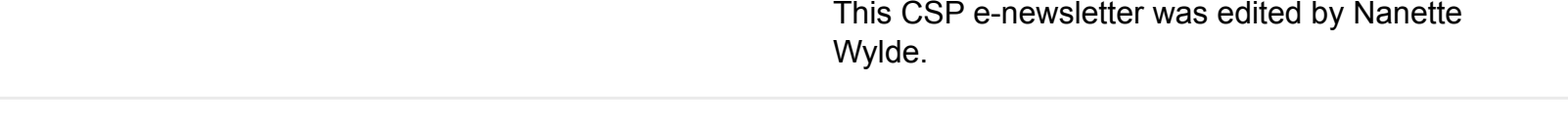
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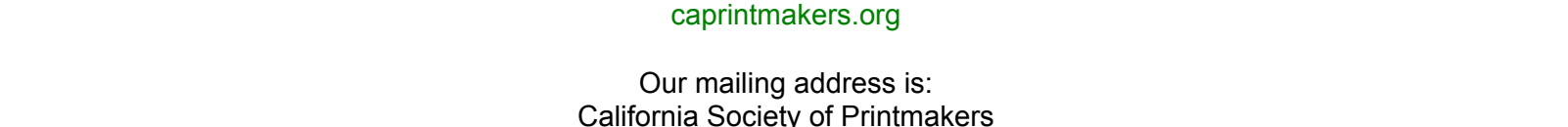
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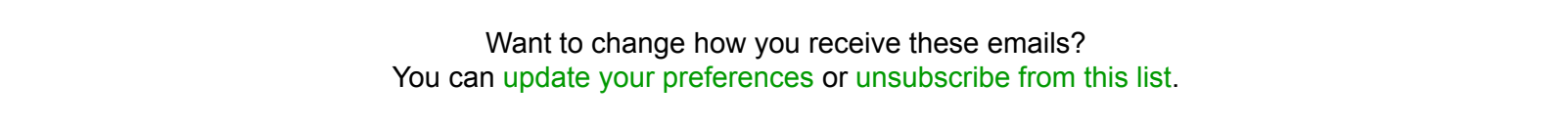
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