

Resonance in Print

Sonoma Community Center

Exhibition Dates: April 21–May 18, 2024

Sonoma Art Walk: May 2, 5 to 7:30 pm

Print Day in May: Reception May 4th, 5pm to 8pm

CSP Artist in Residence Awards 2020–2023

Kent Manske with In Cahoots Residency

Sarah Klein with School of Visual Philosophy

Donna Brown with The W.O.R.K.S.

Luz Ruiz In Cahoots Residency

Meri Brin with In Cahoots Residency

Collaborative Print Exchange Projects

Confluence, a print exchange in book form, 36 artists

A Dialogue in Print, CSP and Print Club of Rochester, print portfolio, 20 artists

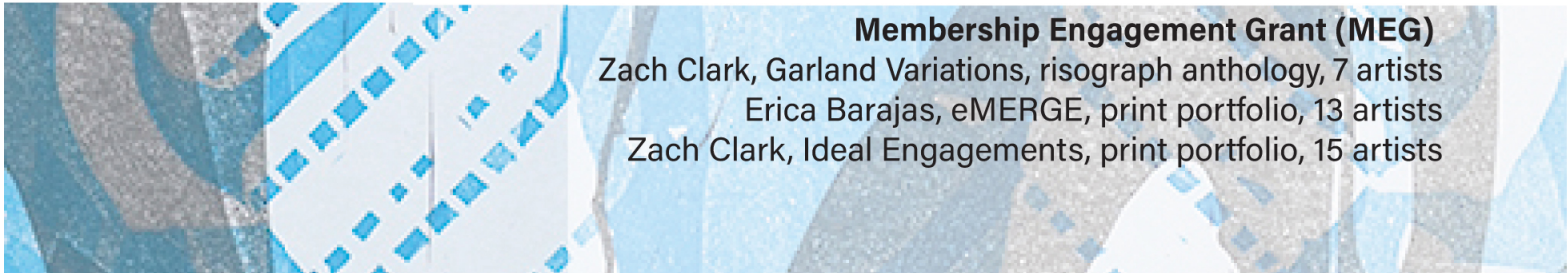
Extraction: On the Margins, print portfolio, 21 artists

Membership Engagement Grant (MEG)

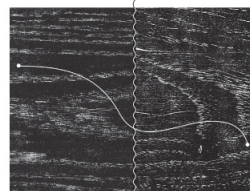
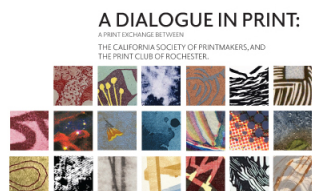
Zach Clark, **Garland Variations**, risograph anthology, 7 artists

Erica Barajas, **eMERGE**, print portfolio, 13 artists

Zach Clark, **Ideal Engagements**, print portfolio, 15 artists



Confluence
a collaboration of prints
California Society of Printmakers
with
PrintHouston
2024



Credits: Front; Sarah Klein, Meri Brin, Back clockwise; Sarah Klein Luz Ruiz, Meri Brin, Kent Manske, Donna Brown, Luz Ruiz Confluence, eMerge / Erica Barajas, A Dialogue in Print, Extraction: On the Margins, Garland Variations /Zach Clark

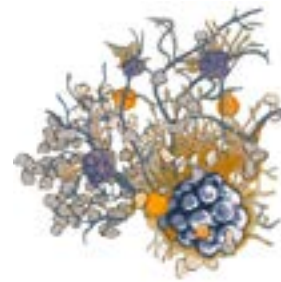


Artist in Residence Program

Kent Manske (with Nanette Wylde)
with *In Cahoots Residency*

Table of Traits (variable print collage installation): collage from screen printed works on paper, pigment printing, 8-ply museum board; 62" x 120"; 2024.
individual panels: \$475; 32 panels exhibited

We know there is much in the universe that escapes the human eye by size, substance, location, and nature of its light. While science has discovered a lot about what makes us tick — internally, externally, and psychologically — we really don't know what the essence of our humanity looks like on a tangible, individual identity, soulful level. Are there specific organisms, such as enzymes, parasites, or bacteria, which code human character traits? If so, what do these look like (when they are expressed) on a molecular level? Are there visual representations of psychological states when our synapses fire with thought or action? What is our humanity beyond the obvious physical manifestations of being upright,



social, adaptive, curious, and creative? What does our inner spectrum look like, collectively and individually?

The Table of Traits is a representative sample of visual impressions of common personality types and characteristics that we experience in ourselves and others.

Sarah Klein with *School of Visual Philosophy*

Early Days: ink, paper, acetate, metal; 79" x 35" x 0.5"; 2022. *price on request*

Our Best Protection: ink, paper, acetate, metal; 131" x 67" x 0.5"; 2022. *price on request*



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 posts, 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 order to revisit 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.



Donna Brown with *The W.O.R.K.S.*

Great Grandmother Loved to Fish: screenprint; 33" x 26"; 2022. \$650

Before Social Media: screenprint; 31" x 24"; 2022. \$650

Under the Boardwalk: screenprint; 25" x 25"; 2022. \$500

Reflections: screenprint; 31" x 24"; 2024. \$650

I consider myself very lucky to have been chosen for the CSP Residency, and to have been given the chance to work with Thomas Wojak in his Vallejo studio (The W.O.R.K.S.). I have admired his work for many years and I have valued this unique opportunity to learn from a master printer.

Thomas started by showing me works he has printed for other artists, which gave me insight into the many



possibilities of screen print. We discussed what I hoped to accomplish. I wanted to develop a body of work dealing with ancestry and memory. He gave me vital guidance to help me develop a successful approach.

I was initially inspired to apply for this residency after my cousin showed me a photo album created by our grandmother. The experience made me look closer at old family photos again. As an only child, I found my parents' family photos very engaging, allowing me to speculate about unknown family history. These old photos were my inspiration, and I learned that Thomas has also worked from old family photos and was interested in exploring this area. With Thomas' help I was able to bring new images to life.



Although new to screen printing, I have worked in a variety of printmaking processes, primarily reduction woodcuts and etching. My work is generally figurative in nature. The compositions are intuitive and generally progress as I work.

I was able to create three pieces while at The W.O.R.K.S. **Great-Grandmother Liked to Fish** has six layers, is 22" x 16" and is an edition of 15. It was my first screen print piece and was a learning experience. The second, **Before Social Media**, has four layers is 22" x 16" and is an edition of 15. The last piece is incomplete and currently untitled. It is 18" x 20" and will be finished with two more colors done by hand.

I learned so much from Thomas during our sessions together, and the experience has been invaluable. I hope to put what I have learned into my practice going forward, and I plan to create many more screenprints.



Luz Marina Ruiz with *In Cahoots Residency*

Resiliency: linocut on BFK paper; 36" x 36"; 2023.
\$1,000

Resiliency I: linocut, stencil monotype, hand-colored with gouache and watercolor, artist book, carousel book construction; 24" x 12" x 10"; 2023.
\$2,400

Resiliency II: linocut, stencil monotype, hand-colored with gouache and watercolor, Arches paper, artist book, carousel book construction; 36" x 13"; 2023. \$2,400

Resiliency III: linocut, stencil monotype, Okawara paper, artist book, tunnel book construction; 36" x 13"; 2023. \$2,400

Over the years my creative practice has focused on printmaking, book arts, and installation with themes relating to water. The works are visual journeys not literal representations of water.



They are meant to remind us of the fragility of our planet and our essential connection and dependence on water for our survival. Although I work with challenging themes, the work is meant to focus on the beauty, mystery, whimsy, and power that water holds. It's a way to hang on to optimism and honor what is at stake. The initial concepts for *Resiliency* were formed during the political turmoil, ardent division, and uncertainty in this country brought on by the previous administration. I began to make sketches as a way to process these difficult times. The sketches made their way on to a 36" square sheet of linoleum: a boat wrapped in turbulent waters, a mast/white flag for optimism, and birds as messengers of peace and hope.

In the summer of 2022, I was awarded a grant through the California Society of Printmakers AIR program to work at In Cahoots Residency (ICR) to complete my *Resiliency* project for the Art of the Book 2023 exhibit. While at ICR, I finished carving the linocut. My previous linocut based artists' books were printed in black and white and hand colored with watercolor and gouache. During my residency, I chose a different approach with color. I printed elongated, colorful stencil monotypes to be printed under the linocut. The under prints were loosely created with organic shapes that support the graphic quality of the carved linoleum.





Meri Brin with *In Cahoots Residency*

This Is What: relief pressure print; 18" x 24"; 2023. \$2,100

That Works For All: relief pressure print; 18" x 24"; 2023. \$2,100

You Don't Have To: relief pressure print; 18" x 24"; 2023. \$2,100

You Can Get More: relief pressure print; 18" x 24"; 2023. \$2,100

Without Leaving Your: relief pressure print; 18" x 24"; 2023. \$2,100

Learn Exactly How: relief pressure print; 18" x 24"; 2023. \$2,100



In October of 2023 I spent one week at Macy Chadwick's In Cahoots Residency, generously paid for by the CSP's AIR grant. I felt incredibly lucky to be picked, and fortunate to be able to spend the time focused completely on making art. For the residency, I had specific goals in mind, and carved six 18" x 24" linoleum blocks in the months leading up to it.

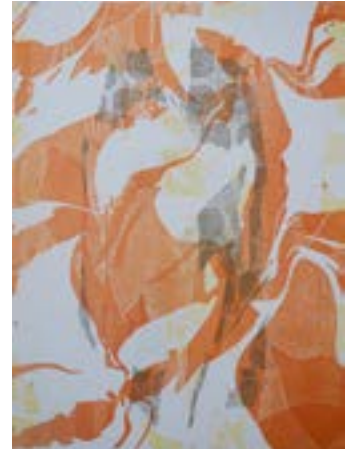
At In Cahoots, I used the Vandercook 3 for printing, combining the carved blocks and pressure print plates I brought. A large part of my process involved experimenting with the layering of elements and incorporating stencils and pressure prints in ways that I had not before. I realized that I could place the pressure print layer behind my paper when printing the relief block. This added the additional imagery of the pressure print only to the areas where the relief block would print. This was an exciting find for me, as it changed the relief imagery and created more visual layers without each one being a separate drop.

While my usual practice involves editioning prints, my idea for this project was to focus on individual prints. I aimed for small editions, variable editions, or unique singular prints.

The outcome was approximately 60 prints, with the largest edition numbering three. Two prints from this project were selected and showcased at the Mono Variations show at the Arc Gallery in January 2024.

My artwork captures the essence of urban environments and the dynamic interplay between human culture and nature. Instead of only observing spaces humans inhabit, I delve into intricate details — embracing the grime, visual complexity, and ephemeral nature of our surroundings. The deconstruction of design and pattern invites a fresh perspective and a deeper understanding of underlying structures that shape our visual experiences. By embracing layers, transparency, and the interplay of textures, I replicate the intricate noise and degradation that permeates our everyday world.

Utilizing a combination of printmaking techniques, an unpredictable tension emerges between disorder and coherence. The viewer's perspective is shifted and attention is drawn to the background noise that fades into the periphery of our scenery. By elevating these elements to the foreground, I invite viewers to witness the hidden beauty and complexity inherent in our urban environments, provoking a deeper contemplation of the world around us. Each monoprint is a unique composite made up of multiple layers that combine relief block printing and pressure prints, and take advantage of the contrasting qualities of each technique. Individual matrices are intentionally repurposed throughout the body of work, obscuring and degrading their form to construct unexpected compositions.



Membership Engagement Grant

CSP began the Membership Engagement Grants (MEG) during the COVID 19 pandemic. The first round of grants were for member support during shelter-in-place. Eleven members responded to the call; each received financial support with no strings attached. These Shelter-in-Place grants were initiated by Zach Clark in 2020.

The success of this program encouraged CSP to continue this program with focused grants to engage the CSP membership in creative endeavors. The additional benefit of these grants is that they put CSP programming directly into the members' hands. Five projects were approved for funding in 2021, with two completed by the end of 2022. A second call for project proposals was announced in 2022, with one project funded and completed in 2023.



Garland Variation

Zach Clark; risograph, artist book; 7.5" x 7.75" (7.5" x 15" open), 2022. 7 artists. *Edition of 200, \$40.00* (editions available on www.nationalmonumentpress.bigcartel.com)

A Risograph Anthology publication, featuring seven artist members of the California Society of Printmakers. The anthology publication has an established history within comics, and thus is a familiar format within the Riso community, showcasing a brief selection of work by a collection of artists. Anthology publications find their roots within poetry, where the earliest collections were referred to as "garlands". The moniker alludes to the act of selecting and arranging the finest flowers into

a singular form, much like the editor would intentionally select works by chosen poets. Across these seven Northern California based artists, the natural world is a running theme, creating their own garlands as a cohort.

Organizing Award Recipient: Zach Clark, National Monument Press & Chute Studio. **Juror:** Rachel Shelton, Mirabo Press. **Collections:** SFMOMA Library Special Collections, Harvard's Library of Graphic Arts, University of Richmond Artist Book collection, Bancroft Library.

Anthology participants include: Kelly Autumn, Megan Broughton, LeeAnn J. DiCicco, Beth Fein, Kevin Harris, Kent Manske, and AV Pike. (2023)

eMERGE

Erica Barajas; prints of various materials and techniques, Murillo Black 360 gsm paper, custom laser-cut portfolio housing, print portfolio; 8" x 10", 2022. 13 artists. *Edition of 18, price on request (2 editions available for purchase/collection placement)*

A print exchange portfolio featuring 13 printmakers organized by Erica Barajas. The primary goal of the project was to improve access and visibility for emerging and early career artists and artists of color. The call for artists encouraged individual interpretation to embrace a wide spectrum of perspectives and techniques. All 13 members of the portfolio identified as early career or emerging artists, and five identified as people of color.

Organizing Award Recipient: Erica Barajas.

Collections: Bancroft Library.

Portfolio participants include: Kelly Autumn, Erica Barajas, Amy Burek, Israel Campos, Barbara Kibbe, Sebastian Laszczyk, Amy Maestas, Ellen Markoff, Genesis "the Mayor" Torres, Vera McBride, Olga Perron, Allison Walker, and Laura Wellington.



Ideal Engagements

Zach Clark; risograph, print portfolio; 8" x 10"; 2022. 15 artists. *Edition of 150, \$150* (editions available on www.nationalmonumentpress.bigcartel.com)

Ideal Engagements is a risograph portfolio featuring the work of 15 members of the California Society of Printmakers who all work primarily in traditional printmaking methods. This portfolio was created in an attempt to bridge the gap that exists between traditional printmaking and this new printmaking technology, asking each artist to make an original piece conceived specifically to be risograph printed. **Ideal Engagements** hopefully shows a range of how expansive the medium can be.

Organizing Award Recipient: Zach Clark, National Monument Press & Chute Studio. **Collections:** Harvard's Library of Graphic Arts, Bancroft Library.

Participants include: 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. (2021)

Collaborative Print Exchange Projects

The California Society of Printmakers (CSP) supports Collaborative Projects which foster creative dialogue through contemporary printmaking. By supporting artist-led projects and partnering with artists beyond its membership, CSP engages in the vibrant nationwide printmaking community. Through collaborative partnerships, artists are empowered to redefine creative possibilities – and by focusing on the rich dialogue gained by our varied perspectives, strengthen artistic discourse.

Confluence

Various print techniques, bound print exchange; 9" x 6" (9" x 12" open); 2024. 36 artists. *Edition Varie of 38, NFS (no available editions)*

In **Confluence**, eighteen printmakers from each organization, PrintHouston and California Society of Printmakers, contributed their prints to be bound in 8 page books of 8 artists. A subtle but common mark was asked to be included on the edges of each print to visually guide the flow across varying print techniques, and individual inspiration. In this way we arrived at the idea of a confluence flowing across a landscape of printed impressions. **Confluence** is the cumulative expression of 36 artists working with a sense of dedication for the print medium and the risk of trusting the process to experience the greater flow of life and ideas between our creative communities.

Organizers: Andis Applewhite, Kevin Harris, and Cathie Kayser. **PrintHouston and CSP collaboration**

Collections: Bancroft Library and California Society of Printmakers Exhibition Archive.

Participants include: Andis Applewhite, Karen Baden Thapa, Janet Best Badger, Erica Barajas, Pat Barton, Donna Brown, Lucinda Cobley, Luisa Duarte, Orna Feinstein, Katherine Rhodes Fields, Leamon Green, Kevin Harris, Marian Harris, Carol Hayman, Susan Howe, Cathie Kayser, Barbara Kibbe, Danguole Kuolas, Renee Magnanti, Kent Manske, Barbara Morris, Anna Mavromatis, Ann McIntyre, Sharon Navage, Janis O'Driscoll, Bill Pangburn, AV Pike, Maryellen Quarles, Anna Rochester, Charlotte Seifert, Terry Svat, Susana Terrell, Ginger Tolonen, Frances Valesco, Moose Wesler, and Nanette Wylde. (2024)



A Dialogue in Print

Various print techniques, print portfolio; 8" x 10"; 2022. 20 artists. *Edition of 25, 1 edition available for collection placement*

In 2016, two Board members, one from each print organization, the Print Club of Rochester and the California Society of Printmakers, attended a printmaking workshop in Santa Fe, New Mexico. Through several conversations regarding their respective groups, it became evident that both organizations shared common goals and interests, as well as a desire to collaborate in the future. After several years and a worldwide pandemic, the clubs reconnected. It only seemed fitting that two of the oldest printmaking associations in the country should work together. Most important was the desire to promote the creation of fine art printmaking and the connection between printmaker and print organization. Thus, a print portfolio exchange and exhibition were conceived. This collection of prints reflects each organization's diversity in subject matter, artistic expression and printmaking techniques.

Organizers: Kevin Harris, Katherine Bacca Belinis, Chris Charles. **Print Club of Rochester and CSP**

collaboration Collections: Bancroft Library, and California Society of Printmakers Exhibition Archive.

Participants include: Carol Acquilano, Katherine Baca-Bielinis, Karen Baden Thapa, Erica Barajas, Chris Charles, Tarrant Clements, Maddie Corsaro, Lori A. Foster, Karen Gallagher Iverson, Rozanne Hermelyn Di Silvestro, Joanna Kidd, Paloma Núñez-Regueiro, Barbara Poole, Daniel Rothenberg, Cassidy Skillman, Heather Swenson, Jami Taback, Ginger Tolonen, Monica Wiesblott, and Joe Ziolkowski.

Extraction: On The Margins

Various print techniques, print portfolio; 8" x 10"; 2021. 21 artists. *Edition of 28, 3 editions available for collection placement*

Extraction: On the Margins is a themed portfolio project with members of the California Society of Printmakers produced as part of **Extraction: Art on the Edge of the Abyss**. Our current cultural and political climate often encourages us to think of ourselves and our surroundings as commodities, to focus on maximizing what we can take from our lands, our selves, and each other. In **Undermining**, Lucy Lippard describes the effects of mineral extraction in the American West. She could just as easily be describing countless other interactions among people, or between people and our surroundings. The same kind of extraction and resulting alienation happens when the products of industrial agriculture are exported to distant lands, when tourism distorts the spaces and peoples it purports to honor, or when corporations monetize our labor, our attention, and our data. Participants were asked to consider the kinds of extraction in which we engage and their lasting effects on our sense of place and our sense of ourselves — what do

we gain from mining all we can from the land? From each other? What forms do these extractions take? How are we enriched and how are we diminished?

Organizers: Summer Ventis, Karen Gallagher Iverson, Haoyun Erin Zhao, and Kate Deak. **Collections:** Nevada Museum of Art, Center for Art and Environment, Bancroft Library, The California State University, Sacramento Archive, California Society of Printmakers Exhibition Archive.

Participants include: Arturo Araujo, Kelly Autumn, Israel Campos, Babette Coijmans, Kate Deak, Beth Fein, Karen Gallagher-Iverson, Kevin Harris, Susan Howe, Joanna Kidd, Dixie Laws, Kent Manske, Mary V. Marsh, HJ Mooij, Ashley Rodriguez Reed, Jami Taback, Ginger Tolonen, Genesis Torres, Summer Ventis, Nanette Wylde, and Haoyun Erin Zhao. (2022)

Thank you

Heartfelt appreciation goes to Kelly Autumn, Donna Brown, Macy Chadwick, Zach Clark, Kevin Harris, Karen Gallagher Iverson, Kristina Nobleman, Tricia O'Brien, Dana Harris Seeger, Jami Taback, Karen Baden Thappa, Nikki Thompson, Thomas Wojak, and Nanette Wylde for generously contributing your time and talent to craft the programs reflected in these works and for your support in presenting this showcase. The steadfast commitment of our volunteers to CSP programs allows us to collectively advance and support the world of printmaking arts.