

Shunsuke Ando

Artist Statement:

Shunsuke's works are created using very traditional etching techniques, such as etching and mezzotint. He uses a single plate printed with black ink to create black and white images that represent his inner spiritual world. His work is usually printed on a "fondino" using the technique of chine collé. During printing, a thin piece of gampi paper is placed between the inked plate and the printing paper. As the plate goes through the press, the image is printed onto the gampi paper and the gampi paper is glued onto the thicker printing paper. The rich color of the gampi paper creates a more subtle range of value that enhances the dreamlike mood of his work.

Biography

Shunsuke Ando studied etching at the Print House OM in Yokohama (Japan) and at the Accademia di Belle Arti in Florence (Italy). He has participated in exhibitions in Italy, Japan, Portugal, and the United States.

Sandra Beard

Artist Statement:

For me the monotype process is particularly suited to working spontaneously - to let the marks happen and lead the image. With selected materials and intuitive beginnings, the prints make connections with each other as some elements change and others are added. It is through this process that underlying concerns come to light.

When printing, I use an etching press and transfer the image to paper from plexi plates. I prefer oil-based etching inks and Rives BFK rag papers. Unlike other printmaking methods, each monotype is a unique image. The variables of inks and papers are many. The unknowns and surprises of each printing session are also sources of inspiration. Currently I have several ongoing series concerning the environment including the prints on exhibit.

Biography

Sandra Beard is from Orillia, Ontario and now lives in Sacramento, California. She received her B.A. in Fine Art from the University of Ottawa, Canada and a Master of Fine Arts degree from San Jose State University. Other studies include working with Master Printer, J. Zirker and residencies at KALA, the Edna St. Vincent Millay Colony and the Vermont Studio Center.

Her prints and paintings have been exhibited locally and internationally: Spain, France, England, Korea, New Zealand and Denmark. Sandra's art related experience includes curating exhibitions and producing art programs for the community. She is a juried member of the California Society of Printmakers, the Los Angeles Printmaking Society, and the Boston Printmakers.

<https://sandrabeardart.com/>

Zach Clark

Artist Statement:

My creative practice embraces a duality that involves a dedication to my personal studio practice as well as a commitment to using my abilities as a service to the larger community. I am romantic about printmaking; the democratization and accessibility of the multiple, the collaborative community where exchange of process and ideas feels constant, the legacy of the multiple amongst artists who share my Christian faith, the power of ephemera one can touch and handle and own. Within this spirit, I make work centered on relationships and locational memory and am driven to produce opportunities for conversations that allow us to see how interconnected our experiences are.

I make books. Even when the work is not a book, I'm still thinking through the book. Technically speaking, my practice relies on the more industrial printmaking techniques of Risograph, letterpress, and screenprinting, as well as photography, writing, design, and drawing. Regardless of the medium or collaboration, the bulk of the work ends up in the form of books, zines, or alternative publications. I believe these objects lend themselves to making the work more accessible thanks to the familiarity of the format. Books allow the viewer to have more ownership of their experience literally, by making large and affordable enough editions that numerous people can own the same work, but also by giving the viewer the ability to move at their own pace, choosing when to turn the page, becoming an active participant in the piece.

My personal work generally begins as photographs taken on film with a Holga, a plastic toy camera that is nearly impossible to focus correctly but provides the user with incredible control over the advancing of the film and the ability to create unique overlaying images in camera. The results are unexpected, soft and painterly. The outcomes are also affected by how I take photos, usually while walking or driving, interested mostly in the way light shines through the trees or a building I catch out of the corner of my eye. I then scan these frames and begin to write and organize, looking to make sense of what connections exist, often finding them in images made years apart. I'm drawn to places that are foreign to me yet I can find the familiar. I'm interested in quiet

moments that hide their significance. I'm working to wrap my head around the circumstances that define our contexts and the landscapes we share.

Once the work has come together, my primary means of production is through Risograph printing, a medium most often explained as a photocopier that can screenprint, which exists in the world more to make spot color duplication affordable and efficient than to create precise fine art. Images and text combine to become the product of multiple rounds of reproduction that Walter Benjamin would argue have sucked any trace of aura out of the final product, but I'm inclined to disagree. The images become malleable, resembling those in your head when recalling a foggy memory or that dream you are about to forget. This process allows me to meditate deeply and intentionally about the complexity of my relationship to place and how I move through it, influenced by my identity and familial line entwined with mental health issues, addiction, and an end of life destined to involve cognitive deterioration.

In terms of my more community driven work, I'm aware that the optimism of the democratization of the multiple is flawed, that the power lies with those who hold the means of production and attaining the equipment and facilities to do so requires incredible investment, opportunity, and luck. My publishing practice allows me to assist others in telling their own stories as only they can, while sharing my knowledge and access to help bring their work into the world. I'm specifically dedicated to helping produce work that approaches American experiences, covering topics such as Mexican-American identity and migration, food systems, the reformed lives of US military buildings in contemporary life, Reality TV, and oral histories of hyper local neighborhoods. Within my curatorial work, I'm interested in inclusive projects that include group participation. Exhibitions I've organized include print or mail art exchanges, educational components through workshops, and piles of take away ephemera. I am also incredibly interested in expanding the understanding and acceptance of Risograph, specifically within traditional printmaking circles, hoping to share the potentials for inclusive and accessible practices through the discipline.

I'm driven to create opportunities where showing and viewing art leads to deeper interaction and introspection, where the work isn't a proclamation but an invitation to a conversation.

<https://zachclarkis.com/>

Zen Du

Artist Statement:

Zen Du is an interdisciplinary artist. Her interests are concentrated on the recognition of the ordinary dignity rooted in practices permeating people's daily life. The work presented in the show "Stuck Together and Torn Apart" was created while coping with the divorce.

Biography

Zen Du received her MFA from San Francisco Art Institute, San Francisco, CA, her BFA from Appalachia State University, Boon, NC, and her Bachelor of Linguistics from Voronezh State University, Russia.

Zen's work emerges from her interest in rewriting the narrative of passive cultural consumerism. In her visual creative practice, she utilizes irony to undermine the existing causal processes, and abstraction to strip off iconic elements of consumer culture from its fabricated value by assigning it a new unequivocal beauty.

Zen has exhibited her work in Florida, North Carolina and California. Her work is in public collections in Maine and California and has been featured in Studio Visit Magazine among other local and web publications.

Chris Kidd

Artist Statement

“In this series I am adding to and reworking prints using collage to play with texture and composition. I am cutting them up, collaging them and repositioning pieces. My process varies. Sometimes I start with a piece torn from a print and glued on to another print. Sometimes I start by tearing up a print and rearranging the pieces, adding new pieces when they present themselves. I like to see what comes from random juxtapositions.”

Biography

Chris Kidd is a painter and printmaker who has shown extensively on the West Coast and Hawaii where she received an MFA from the University of Hawaii Manoa. She taught for many years at the Sharon Art Center in San Francisco.

Joanna Kidd

Artist Statement

This exhibition includes prints from two series. One series is about the shape and distance of the negative space between people and the overlapping and touching of figures. Originally inspired by invisible personal space, the theme has new layers of meaning in the era of Covid 19 quarantine and social distancing.

The second series, *Flower Creatures*, is 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.

The works are screen printed and then cut out and collaged onto the page. At first these prints may appear soft and delicate but, as the viewer finds teeth or claws poking out from sticks and leaves, a strange creature will emerge.

Biography

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. She has been an Artist in Residence at Everglades National Park, the Arts Benicia installation residency

program, and at the CSP “Printers Series” residency at Gruenwald Press. 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, Cosumnes River College, and the UC Davis Craft Center.

Website: www.JoannaKidd.com

Instagram: www.instagram.com/joanna_kidd_art/

Dixie Laws

Artist Statement

As the pandemic took hold and I stayed home more, I spent more time on the American River Bike Trail near my home in Sacramento. I started to explore in print the paths I've taken many times. It was a way of approaching an inner peace, while in the larger world Covid was uprooting everything. I found solace in these images as a meditative experience.

Biography

Dixie Laws received her BA from UC Davis and MA from California State University, Sacramento. She has worked primarily on large scale linocut, monotype and collagraph for the last 20 years. Her work emphasizes the outdoor environment. Pattern and the grid are recurring themes in her work. She is a founding member of Myrtle Press in Sacramento, and a member of the California Society of Printmakers.

Sara Post

Artist Statement:

The title of this exhibit, *Stuck Together and Torn Apart*, expresses so well the conflicting feelings about the social dilemma in which we have found ourselves during the current pandemic: the desire to gather versus the need to isolate. “Constellations” reflects broader connections made across time and space. “Birds” speaks to our need to gather in groups, especially in times of threat, as birds overhead may be observed to do during weather and atmospheric changes. “Trees” acknowledges our quiet, but profound need to be rooted in a place together while we remain individual and apart.

Biography

Sara Post is a mixed media artist and instructor. Her studio, Art 26, in downtown Davis, functioned as a gallery and classroom, pre-pandemic, and currently continues to be her “home base” for art making and studio visits. She exhibits abstract works locally and nationally and for the present, teaches on Zoom.

<https://www.sarapostart.com/>

Susan Sylvester

Artist Statement:

Fairy tales, natural science, science fiction, art history, popular culture, and my own memories inspire me. I combine these influences creating relatable spaces with a distinctively female perspective. When I was asked to enter my work in this exhibit, it fit the theme so perfectly. One of the processes I use is called Chine Collé. This is done by gluing a thinner more translucent paper onto a thicker paper. I was able to express the isolation and separation from friends and family that I've been experiencing. Also giving new meaning to older work that has been stored in my flat file is very satisfying.

Biography

Susan Sylvester is a contemporary artist who explores themes involving children and adolescents, capturing relatable experiences and representing the natural world through a lens of the female perspective. Education was one way to hone her artistic skills. Teaching art classes or taking them, as well as her work experience as a model maker and graphic designer contributed to her interdisciplinary approach to creating her work to this day. Her digital literacy complements her knowledge of traditional materials in the creation of her artwork.

Among those for whom she has created work are Robert Rauschenberg, Tom Wesselman, and Marisol. She constructed tabletop models for Pee Wee's Playhouse and a giant, football stadium-sized set used in the retired Imax Universal Studio's Back to the Future ride. As a graphic/web designer, Sylvester worked on "Rise of the Triad," a PC game first released in 1995. A New York City native, Sylvester now lives in Sacramento, CA.

<https://www.susansylvester.com/>

Nikki Thompson

Artist Statement

Both my working process and my artist's books consist of layers and layers, like the leaves of an artichoke with a heart at the center. Similar to how we've been stuck together throughout the pandemic with the people we live with, *Car Rides down to Whiskey Flats*, *Feather River* is sewn together, while *A Tribute to Yasujirô Ozu* is bound together by accordion folds.

While my art is mainly autobiographical, it touches an essence every person experiences—the end of a relationship, illness, family, social justice. *Car Rides* is about the memory of family and global warming; *Ozu* is about family and relationships.

Similar to how our lives have been torn apart by the pandemic, *Car Rides* represents how lives are torn apart by global warming with the Paradise fire, while *Ozu* symbolizes “how the Japanese family system has begun to come apart” (*Ozu*) because of World War II.

Biography

Nikki Thompson is a book artist (aka Deconstructed Artichoke Press), poet, and happily failed architect. She fled Southern California for UC Berkeley, where she earned a degree in architecture and remained in the Bay Area to earn her MFA in creative writing and book arts from California College of the Arts in 2002.

In addition to almost winning prizes for her poetry (a runner-up for the Earl Weaver Baseball Writing Prize and a nominee for a Pushcart Prize), her art explores architecture, feminism, and the politics of work through the mixed media of bookmaking, printmaking, and collage. Her work has been awarded First Prize at Gallerie Renee Marie and a Purchase Prize at 23 Sandy Gallery. She has also received the

College Book Arts Association Project Assistance Grant and was a featured artist in *About the Artist: Making Art in the Golden State* produced by Verge Center for the Arts.

She currently resides in Sacramento, California, with her husband and daughter.

Her work can be seen at deconstructedartichokepress.com,

Facebook at DeconstructedArtichokePress

Twitter and Instagram @d_artichoke.

Summer Ventis

Artist Statement:

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.

Biography

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 collections including those of the Denver Art Museum and Proyecto 'ace in Buenos Aires, Argentina. 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.

www.summerventis.com

Katherine Venturelli

Artist Statement:

For me, pandemic times meant art cancellations and being studio bound which moved me into my art archives and into an alarming “print stash” of over 40 years of printmaking. It drove me into an organizational mode, downsizing, re-cycling, re-purposing, re-working/re-inventing printmaking plates and prints. I discovered projects I had set aside for that “to be revisited” tactic (ha), especially unfinished artist book editions. This culminated in a reflection time about my life as an artist. The artworks exhibited are some of the results of these focuses.

General Statement:

Having a sculptor’s orientation and education as her foundation, Venturelli creates prints using multiple copper plates and abundant colors, combining a spectrum of graphic techniques including etching, drypoint, aquatint and monotype. Working intuitively, the printing matrixes are cut, thereby creating the possibility of many more print variations and permutations, or they find themselves recycled into 3 dimensional forms or mixed media works.

All her prints are hand pulled on her studio presses. “My art making emphasis has evolved towards integrating two dimensional prints into three dimensional forms, thus an attraction to the artist book genre as both physical objects and containers of meaning. The power of metaphoric imagery and the elegance of mathematics have inspired and inform my work. The physical world offers me complex relationships and rich metaphors which I thrive in exploration.”

Katherine Venturelli is known for creating unique mixed media artist's books and fine prints produced from her Amador County printmaking studio. She has exhibited nationally and internationally. Her works are held in numerous museums and special collections throughout the United States which include the Palace of the Legion of Honor, SF; the Getty Museum Research Institute; Museum of Fine Arts, Santa Fe; Walker Art Center (Minneapolis); Crocker Art Museum (Sacramento), and the Special Collections of U.S.C, Mills College, Univ. of WA.; RISD; Janet Turner Print Museum; the Reva and David Logan Collection, and the Mary Austin Collection.

Her print work was exhibited in the 2001 California Palace of the Legion of Honor's "Contemporary California Works on Paper". Other museums exhibiting her work include 2017, "MUSUBU-Book Arts", Urawa Art Museum, Tokyo, Japan; 2018, "Thinking Outside the Frame", NUMU Museum, Los Gatos; and the 2019 "Regional Collective", Janet Turner Print Museum, Chico.

Noteworthy publications: "PAGES; Innovative Bookmaking Techniques", 1997; "100 Santa Fe Etchers", 2008; "500 Handmade Books", Vol. II, Lark Publishing, 2013; "California Society of Printmakers: One Hundred Years, 1913-2013".

She was a member of the Artist Book Council of the Fine Arts Museums of S.F. and the Pacific Center for the Book Arts and is an active member of the California Society of Printmakers. In 1991 she received a California Arts Council Grant.

katherineventurelli.com

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Rebecca Wallace

Artist Statement

The collagraphs I selected for this exhibition contemplate the experience of internal and external spaces and the overlap that happens between the two. The process of creating this type of print involves layering and cutting. Each matrix for was created by gluing down thread, tape and recycled plastic. Once these materials are dry, they are carved away to create multi-layered geometric patterns and designs.

<http://www.rebeccawallace.net/collagraphs.html>