

# ***REGIONAL COLLECTIVE:*** California Society of Printmakers



CALIFORNIA  
SOCIETY OF  
PRINTMAKERS

## **EXHIBITION GALLERY GUIDE**

**START with green wall by ENTRANCE,  
Clockwise!**

**PLEASE RETURN WHEN FINISHED, THANKS!**

**THE  
TURNER**

JANET TURNER PRINT MUSEUM | CSU CHICO

MARCH 11-APRIL 12, 2019

Exhibition Sponsors: Jan and Russ Burnham



# ***REGIONAL COLLECTIVE:*** **California Society of Printmakers**

## **About the exhibition**



The Janet Turner Print Museum at CSU, Chico is programmatically driven to explore its fine art print collection to foster the understanding and appreciation of printmaking history and artistry. Through premised based curated exhibitions and a study Archive, the Museum affords the public the enrichment of contextualized original art, the enjoyment of seeing each artist's unique creative vision, and the opportunity to further their historical comprehension of printmaking's role in the distribution of image making.

Periodically the Museum goes outside its collection to support the continued contemporary artistic vision of printmaking today. Begun in 1995 its National Print Competition and Exhibition format has brought to the community a wide focus on methods, content and intent as uniquely expressed through printmaking.

This exhibition allows for an even more concentrated focus as the members of the California Society of Printmakers were invited to submitted up to five images for our juror, Leslie Jones, Curator of Prints and Drawings at the Los Angeles County Museum of Art. Her selection presents an overview of a group offering the opportunity to perceive linked reference, stylistic similarities, communal intent, and familiar subject.

Even as a collective with shared bonds, the prospect of discerning the distinctive and individual artistic vision is the exciting experience contained in this curated selection from close to 500 prints submitted by 99 California Society of Printmakers.

Historically there has been a demonstration of the collective, as clubs and societies, support printmakers have dedicated themselves to forming keeping the technique vibrant, topical and practiced as an art form since the 19<sup>th</sup> century. This collective impulse has created fluid forums in the sharing of skill, material and exhibitions and is furthered and supported by the continued academic art programs inclusive of this art making method.

With this exhibition we see our closest regional society, one with over 100 years' existence, who has also had impact on our local printmakers. Janet Turner (1914-1988) who created the formal printmaking area of the Department of Art and Art History in the 1960's, was a member and encouraged her students who continued to print to apply for membership.

Catherine Sullivan, Curator and Head of Archive  
Janet Turner Print Museum, CSU, Chico, S2019



# **REGIONAL COLLECTIVE:** California Society of Printmakers



CALIFORNIA  
SOCIETY OF  
PRINTMAKERS

## **Exhibiting Artists**

Nora Akino  
Jonathan Barcan  
Susan Belau  
Helen Bellaver  
Holly Downing  
Kim Fink  
Karen Gallagher-Iverson

Herlinde Spahr  
Katherine Venturelli  
Monica Wales  
Sandy AE Walker  
Donna Westerman  
Monica Wiesblott  
Sarah Whorf

Alisa Golden  
Rozanne Hermelyn-Di Silvestro  
Nif Hodgson  
Sandra Kelch  
Dixie Laws  
Leslie Lowinger  
Kent Manske  
Mary V. Marsh  
Elizabeth Rose  
Deborah Sibony  
Linda Simmel

**A JURIED EXHIBITION • MARCH 11 – APRIL 13, 2019**

Juror's Talk: Leslie Jones, March 28 | 5:30 PM Zingg Recital Hall  
Walk & Talk: Tuesday, April 2 | 5:30 PM The Turner

Generously sponsored by Jan and Russ Burnham



# REGIONAL COLLECTIVE: California Society of Printmakers



## About the Juror



**Leslie Jones** is Curator of Prints and Drawings at the Los Angeles County Museum of Art, where she has been since 2005. Previously Jones worked at The Museum of Modern Art and the Solomon R. Guggenheim Museums in New York.

She participated in the Whitney Museum's Independent Study Program in 1993–94 and received her PhD from New York University's Institute of Fine Arts in 2003 with a dissertation on the ink drawings of Henri Michaux. She writes regularly on the subject of modern and contemporary drawings and prints; her most recent publication is *Allen Ruppersberg Drawing* (Christine Burgin, 2014) and upcoming publications include essays on the drawings of Lee Mullican, and on the prints and drawings of Julie Mehretu. For LACMA, Dr. Jones has curated *Tony Smith: Smoke, The Serial Impulse at Gemini G.E.L.* (2016), *Ed Moses: Drawings from the 1960s and '70s* and *Drawing in L.A.: the 1960s and '70s* (both in 2015), *Drawing Surrealism* (2012), *John Baldessari: Pure Beauty* (2010), and *Contemporary Projects 12: Robin Rhode* (2010). She was the organizing curator of *Richard Pousette-Dart: Transparent Reflections: works on paper, 1940–1992*.

She has curated numerous permanent collection installations including *Down to Earth: Modern Artists and the Land, before Land Art* (2013), *R. B. Kitaj's "Covers for a Small Library"* (2010), and *Salvador Dalí and "Les chants de Maldoror"* (2009). Future exhibitions include a major international loan exhibition devoted to art and the computer in the 1960s and 70s.

### Juror's Statement

*Printmaking is, and always has been, at the forefront of imaging technology. There is no art form better suited to our current era of image manipulation, proliferation, and dissemination. I'm interested in artists who bridge the medium's history and craft with contemporary issues and practices.*





## Elizabeth Rose

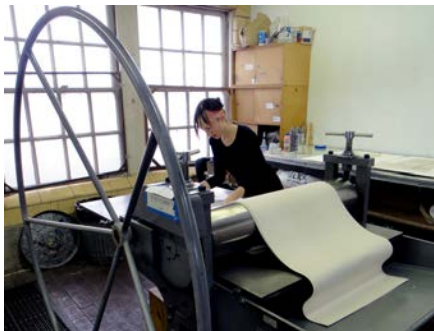
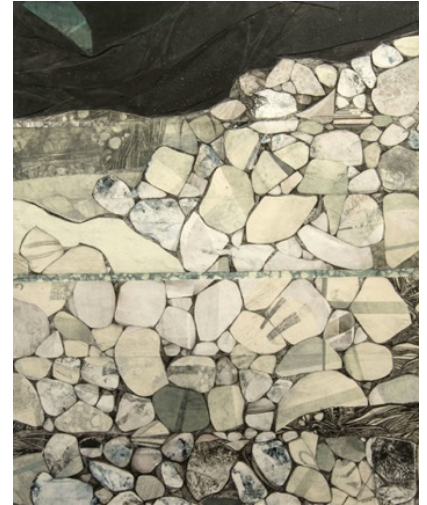
### Biography

Elizabeth Claire Rose was born near the sand prairies of Central Illinois, resided in Montana for over a decade, studied Slavic languages in Pittsburgh, and will earn this Spring her MFA in Printmaking at Tyler School of Art at Temple University in Philadelphia, Pennsylvania. Rose's artistic research has recently been supported by the Matthew Hansen Endowment from the Wilderness Institute at the University of Montana and the Graduate Travel Award from the Mid America Print Council. Her work Recent residency awards include the Outpost Residency with Signal Fire, Mount St. Helens National Monument, WA, and Terra Nova National Park, Newfoundland and Labrador, Canada.

### Artist Statement

My practice as an artist is a direct response to the study and research of parallel places and ecosystems, how they mirror each other, in function and form, and how, through their similarities are able to exhibit uniqueness. These mirrored and replicated ecological systems help me to generate my work through printmaking. My work continues to explore diverse landscapes focusing on their ecological value, and how each landscape is connected through climatic shifts, soil qualities, and latitudes. My artistic practice has benefited from awareness of ecological convergences, and I'm interested in how this translates into other habitats found around the world. Even an unfamiliar landscape can become instantly familiar based on the presence of the same species found there.

Interacting with the landscape through back-country travel and interpreting the environment through my work allows me to deepen my connection to place. From the glacially carved landscapes of the Rocky Mountain West to the North Atlantic coastline of Newfoundland and Labrador my work depicts my interpretations of these environments. Within the process of printmaking, I build forms constructed from collected components of various places I have visited. Th rough repetitively reworking copperplate matrices I forge new pathways between traditional copper plate etching, collage and photography to extract observations, uncovering cultural and natural histories.



## Nif Hodgson

studio@nifhodgson.com

www.nifhodgson.com

### Biography

Born in Washington, D.C., currently residing in Los Angeles, and living no less than a dozen places in between, nif considers ideas on time, memory, perception, a 'sense of place' and phenomenology through drawing, printmaking, binding structures, and words. Her work has been included in recent exhibitions at The Richmond Art Center, Richmond, CA; The Print Center, Philadelphia; SCAPE Gallery, Los Angeles; Mark Wolfe Contemporary, San Francisco; and the San Francisco Arts Commission. She received her MFA from San Francisco State University, is a recipient of the Murphy, Cadogan & Phelan Fellowship, and has been an artist-in-residence at Kala Art Institute in Berkeley. She publishes artist books and collaborations under the imprint 'subtext press,' to examine how we perceive space, duration, what may be overlooked, and what doesn't need to be said.



### Artist Statement

Perception of our surroundings is variable, subjective, and constantly in flux. We observe, layer and overlook countless details to compose an individual and momentary landscape. The way we experience our surroundings shapes our 'sense of place' as much as our surroundings influence these encounters.

To explore these relationships, I use the repeatable, unpredictable, and tactile qualities of printmaking. And through suggestive or shifting scenes, I create a space to consider where place and perception meet, and the complexities in the simple act of looking.



## Linda Simmel

### Biography

Linda Simmel (born in Los Angeles) is a Bay Area artist. Her art practice includes painting, drawing and printmaking. For the past several years she has been rendering images of the surface of the sea and the horizon; working with ideas of the influence of history on a psyche and subsequent feelings of longing. Linda has a BFA from the University of California at Berkeley. She was represented by Takada Gallery. In 2012 she was an artist resident at the Baer Art Center in Iceland, in 2013 an artist at the Djerassi Resident Artists Program in Woodside, California. And she has been an artist in residence at the Kala Art Institute in Berkeley, California since 2007. Her work is included in the permanent collections of the Auchenbach Foundation for Graphic Arts, Fine Art Museums of San Francisco and the Crocker Museum in Sacramento. Linda currently lives and works in Sonoma, California.

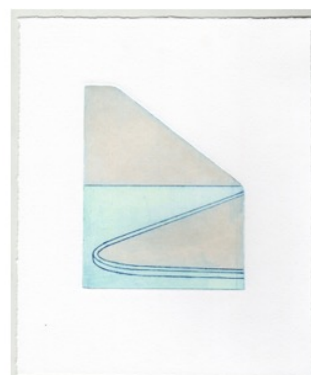
### Artist Statement

Shortly after finishing college, I journeyed “out west” to Colorado, to try out a life under a huge sky. I had then, and have retained, a hunger for wide-open spaces. Where place outweighs personhood. Land that by its completeness, indifference and magnitude, diminishes me. Places me. But before even Colorado there was the ocean, having grown up in Los Angeles, a ten-minute drive away. Fascination with the sea began in childhood and rendering the repetitive nature of the surface of the sea occupied me for several years. In researching images of the surface of the sea I came across photos taken by the coast guard that illustrate what the open sea looks like at varying wind force. I used these as starting points for photopolymer intaglios of which “90 kts” is one. Somehow I associate wild tracts of sea and land with longing. When my eye travels to a distant horizon, there is a longing for that which is just beyond reach, for something ever beyond reach, ever just slightly incomprehensible. The horizon becomes a signifier of desire, of making me be forever midway, reaching.



## Susan Belau

Biography Susan Belau received her B.A. in Studio Art from University of California, Santa Cruz, and M.F.A. in Printmaking from University of Nebraska-Lincoln. She has studied printmaking at Santa Reparata in Florence, Italy, and trained as a master printer at Paulson-Bott Press in Berkeley (now Paulson Fontaine Press). Ms. Belau has received the Phelan Award for Excellence in Printmaking and been awarded fellowships at Kala Art Institute, Berkeley, California and Women’s Studio Workshop, Rosendale, New York. Ms. Belau is a faculty member at San Francisco State University and in 2014 chaired the SGC International Printmaking Conference in San Francisco, California. Her work is in private and public collections throughout the United States, including University of the Arts, Philadelphia, the Ford Foundation, and the Fine Arts Museums of San Francisco.



Artist Statement My studio practice uses representation and abstraction to connect the processes of drawing and printmaking to landscape, memory, and place. Most recently, my drawings and research focus on public lands, suburban streetscapes, government buildings and city squares. These works play with elements in the built environment that reflect practices of privacy, barriers and navigating shared space. The small etchings exhibited here are part of an ongoing body of work focused on the visual language of public space and how physical structures of space impact and echo social and civic actions, access, and interactions.





## Herlinde Spahr

### Biography

Born in Antwerp, Belgium, Herlinde Spahr moved to California in 1977 where she graduated in the field of Comparative Literature from the University of California at Berkeley. However, in the course of her studies, her favorite medium of expression became stone lithography, the result of a chance discovery of lithographic stones and an old Griffin press at the ASUC Studio on campus. By the time that she completed her graduate studies, Spahr had become a master lithographer and exhibiting artist and she soon set up her own studio, Lithium Press.

In her first book *"Open Studio: Work from 1977 to 1997,"* Herlinde Spahr notes: *"The medium of lithography is dust, the petrified dust of a time when the first birds were taking flight into the sky. The lithographic stone used by the artist is a block of lime one hundred fifty million years old... In a world of shifting values, changing perspectives, refracting visions... what greater teacher than this silent substance, hard and stubborn as stone and yet so exquisitely sensitive that it can record a breath of air."*

Spahr's interpretation of the medium has been described as innovative and radical. Rather than just print from stone, Spahr recreated sculptural facsimiles from the lithographic stone, and she printed large-scale collages of lithographs from stone onto Formica. Her latest series of works, "Soot and Soul," are print-paintings, employing techniques borrowed from printmaking and mono print techniques, executed on large panels of Formica. As she describes it in her third book, *Lying Awake. Work from 2000 to 2017*: *"The work of a printmaker moves between the extremes of soot and soul, between the stain of ink and transcendence. The journey is through a landscape of carbon and soot, with the triumphant soul captured in the grime of ink."*

Spahr's work is included in major public collections among which are the Fine Arts Museums of San Francisco, the Oakland Museum of California, the Morrison Collection at UC Berkeley, the Royal Museum of Antwerp (Belgium), the Prentenkabinet at Antwerp and at Brussels, the Janet Turner Collection at Chico, the Museum beim Solenhofer Aktienverein (Germany), the Library of Congress, Washington DC, and the Hanoi Fine Arts Permanent Collection (Vietnam.) She has been awarded a Fulbright Grant, a Chancellor Fellowship, a Princess Beatrix Scholarship, the Kala Institute Fellowship. She has frequently been invited as an artist-in-residence.

Herlinde Spahr's prints are included in the book "Intergrafik. 1987" (East Berlin), "The Best in Printmaking. An International Collection" and in "60 Years of North American Prints. 1917-2007" by David Acton (2008.) Her work has been featured in many publications such as "The Berkeley Poetry Review", "Occident", "The Wilson Quarterly", "Maatstaaf", "Nieuw Vlaams Tijdschrift", the "Journal of the Print World", "Printmaking Today", "Artweek" and "The California Printmaker." A color portfolio documenting the suite of works entitled "Fulgurite" appeared in "The Georgia Review" (Spring 2002).

Spahr has also published numerous articles on the nature of printmaking process.

Herlinde Spahr's latest book, "Lying Awake," was given a special recommendation in 2018 by the Achenbach Graphic Arts Council at the Legion of Honor, San Francisco.

### Artist Statement

*"In the series of "Lying Awake" I have aimed to evoke the territory of the imagination, where thought is submerged and rendered helpless. Surrounded by darkness and silence, my outside world peels away and vision arises from within. My images are primarily nocturnal in origin, arriving from a place where logic and reason are merely scaffolding. I find it soothing to draw on solid limestone when trying to capture such a nebulous realm."*

The entire suite of seven lithographs is reproduced in my book *Lying Awake. Work from 2000 to 2017. With Excerpts from the Artist's Notebooks*. Lithium Press: 2018

I added the whisper of words in the background of the print in a second run through the press. The text is taken from my Notebooks, a poem entitled:

Harvest Me.

The entire suite of seven lithographs is reproduced in my book *Lying Awake. Work from 2000 to 2017. With Excerpts from the Artist's Notebooks*. Lithium Press: 2018

### **Harvest me**

When I'm dead or dying, harvest me.

Like a peasant that picks the tubers  
from a dry patch of land.

Plunder me and give me to the poor.

To the drunks and the addicts, the liver, the kidneys.

Peel back the skin and gather the tissues.

Scoop out my heart and collect all my bones.

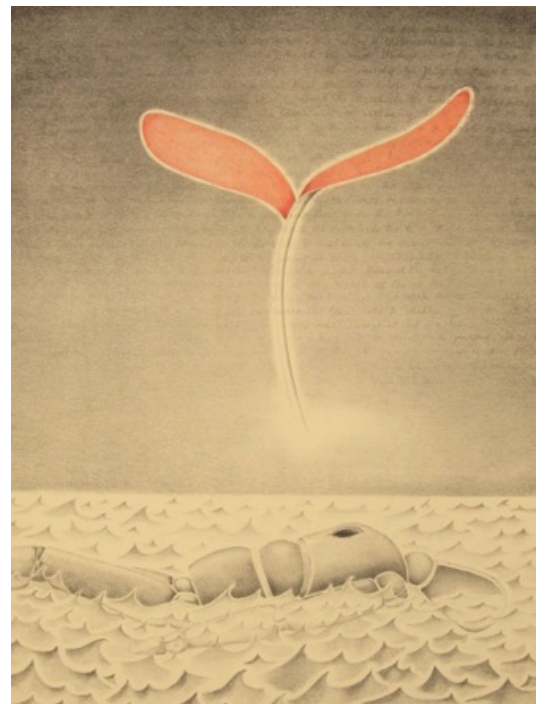
The lame will be walking, the blind will see.

But don't touch my soul. Promise you won't touch my soul.

I want it set free, released from its tethers.

By the time that I am dead or dying

my soul will be ready for flight.





#### Biography

Deborah's aesthetics are rooted in her North African heritage and formative years growing up in Italy. Her work evokes memory and imagination, reflects a duality in tradition and modernity, and it explores physical and cultural boundaries — what crosses over and connects, what is repeated and what vanishes. Last year she completed a large body of work inspired by the gradual removal of the Eastern Span of the San Francisco-Oakland Bay Bridge. As the bridge was slowly taken apart new dimensions of space and time appeared creating landscapes unique in their structure, and elegant in their stature — transitional landscapes which appeared just as quickly as they disappeared. Some of these prints are reproduced in "The Space Between" which uses the evolution of the San Francisco-Oakland Bay Bridge as a lens through which to explore the built environments and the natural world. It will be included in "The Book as Place: Visions of the Built Environment," an exhibition at the Environmental Design Library at UC Berkeley curated by book artist Julie Chen. "The Space Between" has been purchased by the Bancroft Library for its collection.

In addition, last year Deborah collaborated with Camden Richards on an edition of ten handmade books of word and image — each edition with ten of her original monotypes. The book expresses the emotional experience of motherhood — the bright lightness and dark depths. This book has also been purchased by the Bancroft Library for its rare books collection.

In 2016 Deborah was awarded a summer residency with Thomas Wojack at The Works studio in Vallejo, California. She created a suite of screen-prints based on images of urban landscapes she photographs on her walks in the San Francisco area.

From 2006-2012 Deborah was the master Printer at Aurobora Press in San Francisco working with artists-in-residence and teaching workshops. The residencies provided an avenue for experimenting with many uses of the press, collaborating with artists and problem solving to achieve their goals.

Deborah continues to teach workshops and work with artists in her studio in Berkeley.

#### **Deborah Sibony**

www.studio1509fineart.com

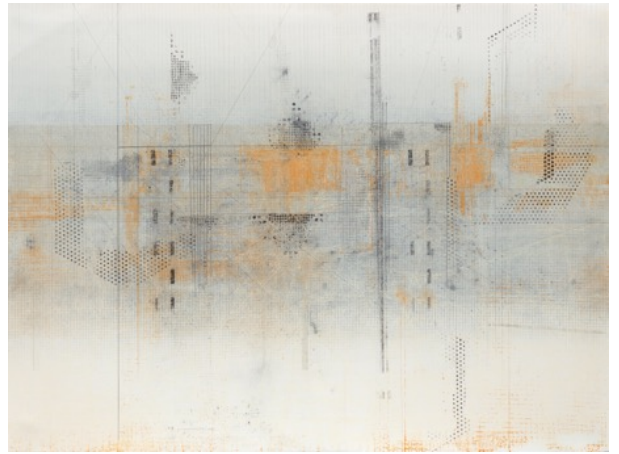
dsibony@gmail.com

510.390.2832

#### Artist Statement

For many years monotypes have been my medium of choice. I am drawn to the spontaneous, immediate nature of the process as well as the many ways of experimenting with the press. I bring in a variety of other mediums, drawing, transfers and relief in combination with multiple passes with the press.

Architecture and nature continues to inform my work. I am interested in capturing the delicate balance of suspension and tension that I see in these spaces. They represent beauty, pain, and the complex ways that time passes. I want to reflect on the themes which underlie those emotions: how human activity affects our environment, how we change it, and how place can change us.



#### **Monique Wales**

#### Biography and Artist Statement

Monique Wales has been drawn to the old world techniques of producing multiple originals, commonly called Printmaking, since her days as an art & architecture student at CCSF. Working primarily as a digital artist in marketing for nearly 20 years, Monique returned to her original love of hands-on art five years ago, founding Red Tail Studios. While Monique also works in copper plate etching and woodblock relief, her main focus is on reductive linocut relief printmaking.

She also enjoys forays into encaustic painting as well as large-scale acrylics. She finds the meditative, time-consuming and intricate nature of intaglio and relief enhances the experience of creation in her works. Printmaking involves nearly all the senses, from the tactile carving of the wood in a relief print, to the sound of the needle working a copper etching, the smell of the studio when mixing up the ink, and of course, the visual revelation as the image slowly emerges on the paper, layer by layer, through the work of the press or by her own hand-held baren.



Her artwork is largely nature-inspired, particularly by the magnificent mountain areas in and around Yosemite. Monique hopes to bring awareness of the importance of wild spaces and their increasingly threatened inhabitants to her audience. She strives to bring into her work the feelings of peacefulness, serenity and wonder she experiences when witnessing the world outside our walls, whether it's found deep in the forests of the Sierras, along the California coast or on her travels to other parts of our beautiful planet.

Member, California Society of Printmakers . Associate Member, Society of Animal Artist





## Karen Gallagher Iverson

### Biography

Karen Gallagher-Iverson is an Oakland California based printmaker focused on expanding the accepted conventions in traditional printmaking. She curiously investigates her view of the world through image making, materials and processes while feeding a passion for innovation and scholarly exploration.

Gallagher-Iverson exhibits nationally, was awarded a Kala Art Institute 2017/18 Parent Artist Award & Residency, and was the 2016 recipient of an International Encaustic Conference Attendee Grant. Her work is in the collections of the Metropolitan Museum of Art, The State University of New York at Albany Art Museum, and other private collections. She has taught in educational programs such as Kala, the Richmond Art Center and the San Francisco Art Institute, where she received her MFA with the department fellowship.

In addition to volunteering on community centered public art projects, and holding a position on the California Society of Printmakers Board, Karen has decades of experience as a fine art installer, gallery preparator, studio manager and project assistant for prominent artists and galleries in the San Francisco Bay Area.

Karen now focuses the majority of her time in the studio, second only to her young family.

### Artist Statement

As a printmaker my current focus is to push against the boundaries between printing and the act of drawing. Specifically how drawing materials and methods intersect with the vast system of resists, screens and hidden reversals inherent in printmaking. At this crossing point, I am able to build up layers and images that have distance from their original material and technique, allowing atmosphere to take precedence and direct the visual conversation. I find myself contemplating a sense of place more and more as the scenes pass by. Photographs of the land around me are taken regularly and quickly as I move along my travels. Some are occasional, others are daily routine. I record my shifting view and lay abstracted impressions upon them. Drawn line patterns, and rows of pochoir printed dots -forming photographic imagery, are laid in colored pastel over the surface of wax creating emotive landscapes that play with visual perception, place, time, and fictitious vantages.

### Process

I am in love with exploring landscape imagery. Everything about it. Walking and driving the lines, photographing little slices of my surroundings, thinking about horizons, all of it. I especially love being in the landscape of our creative time, and the encouragement toward process experimentation. The melding of all the past and present artistic movements, and the interplay of this historic subject with our emerging techniques and discoveries. It feels like a true melting of artistic canons, and the cusp of near limitless potential because of this openness. Seeing through a veil of captured dots is something I came to very early in my arts literacy and print education. I was in my undergraduate years when Photoshop and the equipment needed to run it became accessible to everyday people. I almost instantly figured out a way to bring that way of talking into my very first printmaking projects. Seeking out techniques and materials (both traditional and emerging) to add to my image making vocabulary, I've been attracted to that edge between staunch tradition and naive innovation ever since. For my current body of work I developed a lo-fi printmaking method. Partly as a solution to my home bound studio practice with young children in the wings. Equally it's a rising to the challenge of working printed images with wax, a luminous material I've gravitated to for nearly 20 years. Utilizing digital technologies, hobby-grade fabrication machinery, & industry plastic materials I have been able to produce highly detailed pochoir screens in plastic, and use them to build up non-editioned mono prints in soft pastel on wax. I often say I arrived at the Encaustic painting process through the back door. Normally one would mix colored pigments into wax melted with varnish, applying the colored material in a molten form to panels (or any semi-porous surface). But, I'm not a painter. I tend to think like I'm preparing for the printing press - planning layers differently, and I began working this ancient technique backwards. Applying dry pigments to a wax surface and fusing the two together with a gentle heat source. Beginning with drawn line work I quickly craved my dots and photographic imagery, setting me on the path to develop this interesting process to meet my creative needs.



## Jonathan Barcan

### Biography

Jonathan Barcan is a Portland based mixed media artist and printmaker that exhibits nationally and internationally. Noteworthy exhibitions include the Florence Biennial, Florence, Italy, and the Today Museum Printmaking Center, Beijing, China, and residencies at the Central Academy of Fine Art, Beijing, and Druckwerk Print Studios in Basel, Switzerland. Barcan is active in the local arts community as a participant, educator, curator, and volunteer. He sat on the Steering Committee for the 2014 Southern Graphics International Printmaking Conference as the Exhibitions Committee Chair, and also on the Board of Directors as the Residency Director and Exhibitions Co-director for the California Society of Printmakers from 2014-2017. Jonathan has taught a number of art classes and workshops at universities and arts institutions.

To view some of his original artwork, please visit:

[www.jonathanbarcan.com](http://www.jonathanbarcan.com)

instagram: [jonathanbarcan\\_arts](https://www.instagram.com/jonathanbarcan_arts)

### Artist Statement

Conceptually, this body of monoprints is inspired from a lecture by contemporary philosopher Alan Watts, titled, "The Wiggly World." Watts describes the connection between human consciousness and the Big Bang, and discusses the challenge that society has to integrate 'nature' with 'progress'. It is as is without conscience, in the same way that a rock knows nothing of the hillside that it slides down or a molecule knows nothing of the biological current that it travels, our collective culture moves with a forward momentum that exists without memory.

To create, "Billions and Billions," I employ a variety of printmaking techniques, including Drypoint, Line Etching, and Aquatint methods. This series utilizes multiple plate printing processes that enable a spontaneous 'quilting' approach of assembly on the printing press bed in order to compose one large bleed print from as many as 50+ smaller etched plates. I find that arranging larger compositions from a collection of smaller pieces allows for a creative improvisation which helps to push even further how the idea of 'drawing' can be incorporated into today's printmaking practice.







**Donna Day Westerman**

Biography

Donna Day Westerman is a Professor Emeritus at Orange Coast College and has been an exhibiting artist and printmaker since the age of 14. After a long and active affiliation with the Los Angeles Printmaking Society, she has found a new "home" with the California Society of Printmakers and at Kala Art Institute in Berkeley where she is an ongoing Artist-in-Residence. She maintains a studio in Oakland and continues to show her work both nationally and internationally.

ddwestermanh@gmail.com .  
www.donnawesterman.com



Artist Statement

*My work has always been inspired by my surroundings*

I look at landscape from many angles, at all times of day, in all seasons, studying its color changes and immersing myself in its character. Although I work from close observation, it has been said that abstraction brings one closer to physical structures within nature itself. For me, an erasure of much of the visual abundance I am seeing helps to distill the essence of the place. That is my intention for all my work in general ... a distillation of both the mundane and sublime spectacles of nature

I've found that the medium itself determines much of the outcome of the image. At times I have recycled elements of reductive woodcuts and find myself interested in things that were there and are no longer.



**Mary V. Marsh [pedestal]**

Biography and Artist Statement

Recording observations in sketchbooks, I track the quotidian moments to reveal patterns in my life, and to remember details of my wanderings. On my daily commute from Oakland to San Francisco to work in a college library, I would draw people reading, and record my travels over the bay and back. A daily practice in 2012 became the source material for *Market to Market*. Scenes of my commute by bus, bike and BART from Oakland to San Francisco and back were made into polymer plates, letterpress printed, hand colored, and cut out over a phone photo background. The prints were layered to frame a view through a bus window, and folded and sewn into a carousel format. Journal entries in handset type describe a moment for each day of the workweek. Rotating the open book shows the days going round and round, each week repeating.

Mary V. Marsh has been making art in the Bay Area since 1984. She has exhibited throughout the Bay Area with solo shows at, San Jose Museum of Art, San Francisco Art Commission at Grove Street, Berkeley Art Center, San Francisco Public Library Skylight Gallery and Mercury 20. Quite Contrary Press shows at the CODEX Book Arts Fair, and is in the collections of SFMOMA Library, The Bancroft Library, Harvard Fine Arts Library, Yale University Art Library and many others. She received an MFA from the San Francisco Art Institute in 1992. Currently a Fellowship artist at Kala Art Institute in Berkeley, California, she makes artist's books, prints and collaborative work with Tony Bellaver at Quite Contrary Press, in Oakland, California.

www.mvmarsh.com







## Katherine Venturelli *[pedestal]*

### Biography

Katherine Venturelli is an artist who is known for creating unique books and prints produced from her Northern California printmaking studio. In addition to her international recognition, the works are held in numerous museums and Special Collections throughout the United States which include the Palace of the Legion of Honor (San Francisco); 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.; 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". Recent work was selected for a 2017 exhibition of book art at the Urawa Art Museum, Tokyo, Japan and the NUMU Museum, Los Gatos, CA. Noteworthy publications: "500 Handmade Books", Vol. II, Lark Publishing, 2013; "100 Santa Fe Etchers", 2008.

### Artist Statement

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 accordion fold and Turkish map structures have accommodated my prints and has provided for many variations of form and experimentation.

Technical development of my printmaking utilizes varieties of etching methods and eclectic papers. The power of metaphoric imagery and the elegance of mathematics inspire and inform my work.



## Kent Manske *[table]*

### Biography

Kent Manske creates images and symbols to inquire, process, manage, convey and assign meaning to ideas about human existence. He uses both traditional and digital print making and book publishing processes to create one-of-a-kind and limited-edition works on paper. In 1992 he co-founded PreNeo Press in Redwood City, California.

His work can be found in public and private collections including the San Francisco Fine Arts Museums and the Oakland Museum of California.

### Artist Statement

Inquiry and introspection about the interconnectedness of things drives my need to create. Processing thoughts, ideas and observations is the nature of my studio activity. Through the creation of images, symbols and visual narratives I explore my being and belongingness. This investigation helps me access my own truths and facilitates my understanding of the world in a broader context.

I am interested in visual language development including its construction, intentionality, ambiguity, contradictions, translation and interpretation. My works function as conscious maps, providing visual routes for evolving ideas, advancing understanding and constructing meaning. Each mark metaphorically documents a thought experience, comments on an inquiry or reveals a process of thinking. Meaning evolves and diversifies over time.

Print making processes (traditional and digital) serve the conceptual development of my images and satisfy my passion for working with materials. Completed works are realized as original prints and artists' books. As form, the book provides order, structure and sequence for communication and exchange. I use the efficiency of the codex for its fixed sequence and boundedness, and the boxed portfolio for its characteristics of containment and embodiment. Within these conceptual spaces, relationships emerge, narratives evolve and meanings manifest.







## Leslie Lowinger

### Biography

Leslie Lowinger was born in New Orleans and grew up in Detroit. Her work has been shown various in places including: the Bronx Museum and Fashion Moda in New York. In San Francisco, she has exhibited at Inclusions and The Studio Gallery and other places. Her work is in the various collections including the DIA Foundation, and the Library of Congress.

### Artist Statement

My piece: *Conversation* from *The Older Ladies Series* was created as a result of a trip with two long term friends, both artists in their 60s. For those of us at this age, is there anything more satisfying than being able to reflect with friends – both about art and also our lives?

website: [leslielowinger](http://leslielowinger.com)



## Sarah Whorf

### Biography

Sarah Whorf was born in Santa Monica, California. She received a B.A. in Art History from the University of California, Santa Barbara in 1983, an M.A. in printmaking from California State University, Northridge in 1991 and an M.F.A. in printmaking from California State University, Long Beach in 2001. She is currently a Professor at Humboldt State University where she teaches printmaking. Whorf has been exhibiting professionally since 1989, participating in over twenty national portfolio exchanges and over fifty national and international exhibitions. Her work is featured in *Printmakers Today*, Jeffrey B. Snyder, editor, published in 2010 by Schiffer Ltd.



### Artist Statement

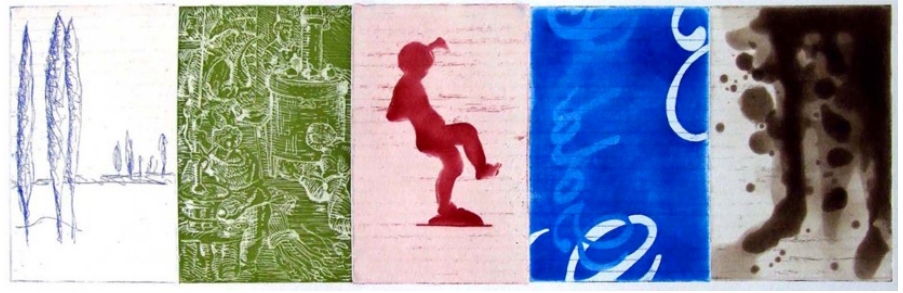
My work depicts narratives about the exploitation of natural resources, by considering human influence on the environment. Humans are capable of great empathy and altruism. However, our singular and collective daily decisions are often motivated by capitalistic or selfish impulses, with little thought for the long-term consequences of our actions.

In "Bedroom Story" I want to visually communicate how we teach both the good and the bad in human behavior when we read to children. The story is happy with a leaping cow, but it is also destructive as in the meltdown at Fukushima. What sort of legacy are we creating and how do we sugar coat it?

### Technique/media statement

My working method is collage, even if the final work is not specifically a physical collage. I often design an image for a print with a variety of my drawings that I cut and rearrange before deciding on the final arrangement. The act of printmaking itself, with its separation of color and image, is all about collage as it is the layering of separated colors and forms. A print is, at its most simple, the transferring of one image to another. In a similar way, collage is about taking one image and re-contextualizing it by combining it with other images.





## Kim William Fink

### Biography

Kim William Fink received his Bachelor of Fine Arts degree in Painting from the Museum Art School, Portland, Oregon in 1975, studying painting from Mike Russo and printmaking from Clifford Smith, the first Education Director of Tamarind Institute. In 1979, he graduated from Tyler School of Art at Temple University, Philadelphia, PA and Rome, Italy with an MFA in Printmaking, studying under Romas Viesulas and Rochelle Toner. He has had over 250 solo and group exhibitions nationally and internationally, has lectured in numerous colleges and universities, teaching at the Chautauqu School of Art, Chautauqua, NY, the American University in Corciano, Italy, directed print workshops at RISD Rome program and the San Jose Institute of Contemporary Art, held Artist-in-Residencies at KALA Art Institute, the Center for Contemporary Printmaking, Vermont Studio Center, the Scoula Internazionale de Grafica, Venice, Italy, and attended the Crown Point Press, San Francisco, CA Summer Etching Workshop. He is Professor Emeritus, from the University of North Dakota, teaching Art/Printmaking. In 2000, Fink started *Sundog Multiples* as a means of augmenting teaching UND printmaking students with working with professional visiting artists such as Peter Kuper, Art Spiegelman, Audrey Flack, Kim Abeles, and Daniel Heyman.

### Artist Statement

My work primarily is an act of exploration and discovery. Working with a vocabulary of accumulated images drawn largely from contemporary mass-media, and influenced by banal objects, myth, philosophy, literature, and political and social concerns, I utilize text and imagery to poignantly illustrate issues in both a serious and playful way.

It is my goal to create a fusion of cultural realities that explore objective verses subjective visions and develop a synthesis between image and meaning and by the use of metaphor, suggesting multiple interpretations. My relationship with high/low art practices incorporate hand-printing processes, computer-assisted images mixed with collage sources such as newspaper, magazine, the Internet, and found objects. I attempt to keep application techniques simple and basic, as the building-up process tends to be quick, and I appreciate this improvised intuitive manipulation as an approach to art making. Each piece evolves from its predecessor, developing a continuous system of work. As an art critic Michael Duncan wrote of my work: "*Kim Fink assembles picture games, refining their strategies in structured combinations. These goals are meticulously painted mysteries and intricately layered prints. It's an image world baby... You gotta know the symbols to survive.*" (from the exhibition "4-Way Stop", UNLV Donna Beam Gallery, Los Vegas, NV 1998).



## Sandra Kelch

### Biography

Sandra Kelch is an Oakland-based artist and academic. She was born in New York, and received her BFA from The Cooper Union and her MFA from the Cranbrook Academy of Art. She currently teaches at the University of San Francisco's Art + Architecture department, and is a Ph.D. candidate at the Australian National University, exploring the abstract aesthetics of urban space through printmedia.

Sandra has taught at the California College of the Arts, the University of San Francisco, San Francisco State University and the Kala Art Institute. Her artwork has been exhibited at the International Print Center New York, the Los Angeles Center for Digital Art, California Modern Gallery, Tercera Gallery, Intersection for the Arts, Market Street Gallery, The Berkeley Art Center, Mina Dresden Gallery, San Francisco Center for the Book, Jen Tough Gallery, Kala Art Institute Gallery, Pro Arts Gallery, SOMARTS Gallery, and more. Sandra has been a recipient of the Artspan Selections Award and has been an artist in residence at the Anderson Ranch Arts Center and the Kala Art Institute in Berkeley. Sandra is a member of the California Society of Printmakers.

[www.sandrakelch.com](http://www.sandrakelch.com)



### Artist Statement

"Abstract art is simply the reality of the abstract world." - Peter Halley

My 'works on paper' explores visual abstract representations of post-industrial urban space. I examine the unique qualities and characteristics of cities; often created from geographical, historical, economic, and cultural dynamics and conditions. Made up of converging elements and forces, cities generate a synchronicity of form and activity (in the streetscape, from constructed urban places, human activity, transportation and communication systems). I develop a visual language (lines, shapes, patterns, and perspectives) as a code to represent both the material and immaterial use of urban space. The intersection and juxtaposition of complex layering of elements creates an unexpected visual dialect where new forms and patterns as artifacts are derived. These extracted remnants, links, and connectors—represent the shared space of different influences—resulting in new hybrid representations of the city.

The city presents a kaleidoscopic complexity. To analyze a city in the present moment in time is to see the residual result of the many factors that shaped it. As multiple associations and conditions are present at any given moment, I question how we perceive this complexity. I respond to the coalesced layering of cross-categorical combinations and the chance convergences, such as artifact shapes, that result in hybrid patterns.

In my current research, I apply my investigative process to both real and imagined cities; implementing methodologies for observing, documenting and creating inspirational impressions derived from urban surroundings. My work on metropolises examine the unique physical and metaphorical qualities of cities, incorporating geographical, historical and cultural associations. I incorporate similarities, connections and parallels between the complex layering of cities and printmaking processes into my print work. These explorations take the form of mixed-media prints; monotype, intaglio, collagraph, digital and relief.





## Sandy Walker

### Biography and Artist Statement

What inspired me to become a printmaker was the desire to make multiples. While in the MFA program in painting at Columbia I had studied etching with Tony Harrison (also the teacher of Kathan Brown in England) and woodcut with Seong Moy. I had made a few woodblock prints in the first fifteen years after I left school but it was only in the early 1980's that making prints became an important part of my artistic life.

I had early on developed a consistent strain of black and white work on paper. And it was when I realized that I wanted to make certain images more accessible to people that I found returning to woodblock printing was a natural fit for me. It was not a long step from my ink drawings to my prints, and that step allowed me to refine my images as well as to introduce another element of chance (the wood and its printing accidents).

I welcomed the extended periods of carving after the very intense and spontaneous method I had developed in my drawing and painting. I thought of myself as a painter who made prints, not as a printmaker per se. I never was a good enough printer to feel that I could do it better than a professional printer and I have since then always worked in collaboration with printers.

Sandy Walker is a painter, printmaker and visual artist, living and working in Oakland, California. His work is included in many significant public collections, including the Cleveland Museum of Art, Library of Congress, Metropolitan Museum of Art, MOMA, the Smithsonian American Art Museum and the Whitney Museum of American Art. Walker's recent exhibitions include one person shows at Meridian Gallery in San Francisco (2009) and Elizabeth Harris Gallery in New York City (2013 and 2016).

For more information or to contact Sandy Walker, visit [www.sandywalker.com](http://www.sandywalker.com).



## Holly Downing

### Biography

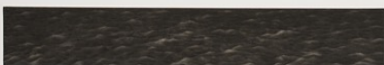
Holly Downing studied art at the University of California, Santa Cruz, and the Royal College of Art, London and received a MA in Fine Arts from Goddard College, Program in Europe. She taught art for 28 years at art colleges in the U.K. and in California at UC Santa Cruz, San Francisco State University, and Santa Rosa Jr. College. Downing's paintings and mezzotint engravings have been exhibited in solo exhibitions in London; Edinburgh Scotland; Manila, Philippines; Medford, Oregon; Seattle, Washington; San Francisco; Berkeley, San Jose and Santa Rosa, California and in group exhibitions across the U.S. and internationally.

She is a recipient of fellowships and grants from the National Endowment for the Arts, the Greenshields Foundation, Canada; the Arts Council of Great Britain, the Graham Foundation, Chicago and the San Francisco Phelan Foundation, and is an elected member of the Royal Society of Painter-Printmakers, London.

Ms Downing's work is in many museum collections including the Victoria and Albert Museum, London; Ashmolean Museum, Oxford, U.K.; Scottish National Art Gallery, Edinburgh; Bibliotheque Nationale, Paris; Chi-ba Art Museum and Nakasatsunai Art Museum, Japan; Fine Arts Museums, San Francisco; Stanford University Art Museum, California; Bancroft Library Berkeley University; Beinecke Rare Book Library, Yale; Boise Art Museum; Portland Art Museum, Oregon; Hawaii Art Museum, Hilo. Downing's mezzotints are included in a number of publications including *The Mezzotint, History and Technique*; by Carol Wax, Abrams New York 1990, *Holly Downing, 25 Years of Mezzotints*, catalogue raisonne in conjunction with Annex Galleries exhibition, 2001, *Printmakers' Secrets* edited by Tony Dyson, London 2009; and *Drawn to Language*, Fisher Art Museum, University of Southern California. She has collaborated on several Artists' books with her mezzotints, including with poets David St John and Jane Hirshfield, and San Francisco printer Jack Stauffacher.

### Artist Statement - The Beyond Series

This trilogy started when former President Bush was asserting his intention to bomb Iraq. I was on an annual family camping trip in the Sierras and as I scanned the magical beauty of the night sky-with the stars glistening like diamonds -I thought "If only everyone in the world would just spend some time contemplating the awesome majesty of the universe we all share, there would be no more fervent nationalism and no more war". And I decided to make "Beyond Nationalism". But as our country's and the world's problems seemed to mount, and I observed religion being used as a divisive and destructive tool I decided to make "Beyond Religiosity". A couple of years further on, as I appreciated the pure crystalline waters in the lakes and streams of the Sierras, I contemplated the war of words around Global Climate Change and thought we should all contemplate the preciousness of clean and plentiful water and take heed, and that became the third image in this series – "Beyond Political Polemics". I call the trilogy the "Beyond Series" as I realized it was a personal fantasy of mine, a fantasy like the Narnia series I enjoyed as a kid, that people all over the world would put down their animosities and individual agendas to focus on the broader social and environmental issues that unite us.







## **Dixie Laws**

### Biography

Dixie Laws received her BA from UC Davis and MA from California State University Sacramento. She has been a teacher and as a consultant for the Art in Public Places at the Sacramento Metropolitan Arts Commission. She has worked primarily in printmaking, making monoprints, linocuts, and collagraphs. Her work emphasizes the outdoor environment. Pattern and the grid are recurring themes in her work.

Her works in the collection of the Sacramento Metro Arts commission, as well as several Kaiser Permanente Medical Offices. She is affiliated with Axis Gallery and Myrtle Press in Sacramento, and is a member of the California Society of Printmakers.



### Artist Statement

Following my last body of work with the philodendron leaf shape, the current work continues in the same vein using leaf shapes. This series of prints works with transparency and a more dimensional space using layers to develop a rhythm and sense of depth. A lily pond in Porto, Portugal was the inspiration for this print. Several layers of ink and receding oval shapes provide an illustration of three dimensional space. This adds to the mystery of the images.

## **Helen Bellaver**

### Biography

Helen L. Bellaver's studio and residence are in San Jose Ca. Bellaver is a studio painter on paper and canvas. In the 1990's she obtained a Griffin Press and found that working in printmaking was a breakthrough that influenced her vision and direction. Today the artist is inspired by Francis Bacon for his bravery, boldness and color, Joan Schulze for her Poetic License, Brice Marden for his genius in Line and all artist story tellers.

Bellaver's art is exhibited in the Triton Museum, Nexter Therapeutics Corp. and Telcruz Technology and other numerous public and private collections. Since the 1970's Bellaver has exhibited her prints and paintings at the Silicon Valley Arts Council, CKS Partners Corp., at Bechtel International, Stanford University, The San Jose Art League, The San Francisco Arts Commission, The new Firehouse Art Center and many other venues.

The artist print "Passage" was inducted into the Library of Congress Print & Photography Division with the California Society of Printmakers in 2015.



### Artist Statement

I work in painting, printmaking and assemblage. I paint, sand, repaint and totally abuse my canvas or paper. I may start out with a image in mind but it usually evolves into something else. Many times I include a written word fragmented or whole. Many elements in my work are often a language I can not read. I feel these images are forms from my life experiences or my own personal folklore. I come across memories and fragments in my art that appear repeatedly. I believe conscious or unconscious story telling is what an artist does. This has moved me to work spontaneously with a renewed freedom. Many viewers see and feel a sense of rhythm and dance in my work, a sense of joy.







**Monica Wiesblott**

### Biography

Born in Los Angeles, by the age of seven she was handed a 110 camera and so began the journey into image-making Monica has studied studio art and art history in Europe and Asia and completed a “round the world trip” beginning in Nepal. Ms. Wiesblott currently exhibits her photography and printmaking both in the US and internationally. When she is not making art, you will find her planting flowers in her neighbor’s yard or feeding the local birds. Monica currently lives in Southern California with her husband and two spoiled cats.



### Artist Statement

My work is a reflection of my dreams in various states of consciousness. I create images that appear as though my camera has accompanied me into my dreams; I translate those images into small editions of intimate works. The creation of purposely small works encourage a personal and private interaction from leaning in and discovering the quiet image and its unspoken experiences. My methods of image making are varied, but always involve a journey and expression of the path taken.

## **Rozanne Hermelyn Di Silvestro**

### Biography

Since Rozanne Hermelyn Di Silvestro can remember, she has painted, drawn and followed her passion for the arts. After growing up in Los Angeles, Rozanne attended UCLA and Art Center College of Design, receiving a BA in design and BFA in graphic and package design with distinction. Rozanne moved to San Francisco to begin her career and within 5 years became owner of Arc & Line Communications and taught classes at the Academy of Art University. After twenty years of a successful design business, Rozanne transitioned toward her first love of fine art. Her artwork was awarded Best of Show in the Yosemite Renaissance XXIII exhibit, Best of Show in Politics (Not) as Usual exhibit, 1st and 3rd place in the Pacific Prints exhibits, and 1st place in the Beyond Cancer exhibit. Rozanne’s work was also selected into the permanent collection of the Library of Congress, Charles Krause Reporting Fine Art in Washington D.C. and Bank Street Arts Gallery in the U.K.



### Artist Statement

The power of the visual message has always intrigued me. My art invites the viewer to start a conversation, express ideas and explore social issues in hopes of affecting positive change. I am interested in exposing the connections and struggles between self, society, and nature. With life comes strings, limitations, and boundaries. We can embrace the possibilities or remain safely in place. My ‘Strings’ series speak to the struggle of choice. ‘Safe Place’ expresses the private turmoil and conflict one experiences when you publicly agree with your place in this world but privately aspire to follow another path. The overwhelming social and media pressure, to comply and follow, immobilizes your voice for self and desires. Your personal conversation to conform or rebel, to be good or bad, to be accepted or rejected is a duel to the end. Within ‘Safe Place’, a self-reflective poem forms a solid typographic block visually expressing the heavy weight of the unknown the figure carries upon her shoulders.







## Alisa Golden

### Biography and Artist Statement

Quilting snuck up on me. I made my first quilt when I was thirteen and dabbled more as our family needed coverings for our beds. My process took a turn five years after my young son died, and I letterpress printed a poem on cloth to heal. I ripped the material—as one does in mourning—and layered and sewed it. What was this thing I had made? I now know it is called an Art Quilt. Having worked small for more than thirty years making books and cards, I find that making quilts allows me to continue to pay attention to each small part, while at the same time it enables me to work toward a much larger whole.

As a printmaker and writer, I am fascinated with marks and traces and how they become symbols for and signs of the people who were there before. Each piece functions as a page where I can print from linoleum blocks, photopolymer plates or type, and then embroider and quilt a longer text. The photographic possibilities for solar printing from my own photographic imagery appeal to me as well. I like the space between images and words where the viewer must interpret or fill in the gap, a little mysterious leap of inference.

I work in many sizes, and I've found that working with half of a twin size is perfect. It's also my height and wingspan. But even in the smaller quilts I embody the other half of the twin, the facing page, an open book.

### About "Hope Rants"

As a quilt, hope can cover someone or something. You can get wrapped up in it, like a book. The circular linocut can be read:

*hope is the thing with hope  
the thing with hope is the thing  
with hope is the thing with hope*

The embroidered text:

*waiting at the end of the leash / hope is warmth just out of reach / hope has wheels and can tow you  
/ hope is an intake of breath / i know there will be more / hope sings / vote to keep hope alive*

Alisa Golden writes, makes art, and edits an online and print, art and literary magazine, *Star 82 Review*. She taught for twelve years as an adjunct professor in Printmaking at California College of the Arts and at San Francisco Art Institute, JFK University, and Cal State East Bay as well as workshops at the San Francisco Center for the Book, among others. Her book art may be found in the special collections departments of universities and libraries across the country, and her writing has been published in many literary magazines. She is the author of *Making Handmade Books* and *Painted Paper*, and other instructional books. [www.neverbook.com](http://www.neverbook.com)



## Nora Akino

### Biography and Artist Statement

I was born in Japan to a family of artists and lived as a child in Japan, India, Nepal, Mexico, Canada, and the United States. I have been creating art from a young age and studied painting in college with Nathan Oliveira, among others. Since 2002 my primary medium has been the monotype. My work arises from a feeling I often have when encountering nature in all her beauty and diversity: a longing to touch what is far away and mysterious, that is perhaps universal. The images are evocations of a boundless presence that permeates the natural world and expresses itself in the gestures of trees and clouds, and the silence of mountain ranges. It ebbs and flows through air and water and deep in the earth. This longing for the far away and mysterious is really a desire to absorb and learn: human impulses that, for me, are the essence of the creative process.





## Janet Turner Print Museum Mission Statement

*The Mission of the Janet Turner Print Museum is to collect, preserve, curate and exhibit a growing collection that expresses the talent, technique and vision of print artists.*

*We endeavor to create an internationally recognized museum for public enrichment, educational experiences and research opportunities.*

### PROGRAM OVERVIEW

contact: Curator and Head of Archive  
[cullivan@csuchico.edu](mailto:cullivan@csuchico.edu)

Facebook:

[www.facebook.com/TheTurnerPrintMuseum](https://www.facebook.com/TheTurnerPrintMuseum)

Web: [www.theturner.org](http://www.theturner.org)

Office: 530-898-4476 Office Hours: Monday-Friday, noon to 4PM.

Exhibition Hours: Tuesday-Saturday, noon to 4PM

Location:

Janet Turner Print Museum, CSU, Chico  
400 W. 1<sup>st</sup> Street  
Chico, CA 95929-0820

### FAQ!

#### Why does the Turner exhibit only prints?

The Turner Print Museum was started in the 1980's with a generous donation of a personal collection of prints started by CSU, Chico art professor of printmaking Janet Turner (1914-1988). The collection contains the history of this method with its prints that span almost 6 centuries and 40 countries. The printmaking area in the CSU, Chico art department she started in 1959 still continues today, and we still continue to collect internationally prints supporting printmaking as a thriving contemporary art form.

#### What kind of exhibitions does the Turner Print Museum do?

The Turner Museum does premised based exhibitions so there is a theme, concept or idea that supports the reason a particular print is selected. Because the exhibitions primarily come from the Turner Print Collection that resides at CSU, Chico, a variety of artists, techniques, art movements and time periods may be evident in a singular exhibition.

#### What about prints not on display?

Since relocating to the new Arts & Humanities building on the CSU, Chico campus in 2016, The Turner Print Museum now has an accessible Archive where prints are available for individual, group and class study. There is also an adjacent Resource Room with printmaking books, catalogs and other reference material. Make an appointment!