

PRINTAUSTIN

2018

The Contemporary Print

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JUSTIN DIGGLE
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ART WERGER

January 20–February 18, 2018

PRINTAUSTIN

Held annually from January 15 to February 15, PrintAustin promotes the art of printmaking. Its mission to the Austin art community and galleries is to share our enthusiasm for printmaking by helping galleries curate, exhibit, and promote works on paper, and to engage a wider audience through in-house artist talks, signings, panels, printmaking demonstrations, and print-focused art happenings.

THE CONTEMPORARY PRINT

Printmakers are unique individuals whose ideas evolve through making, are challenged through collaboration, and are realized through repetition, resource, and revelation. Contemporary artists working in printmedia would rather discuss concept than process. As creators, we don't want to be typecast as craftsmen but known as artists whose ideas outweigh the craft of making.

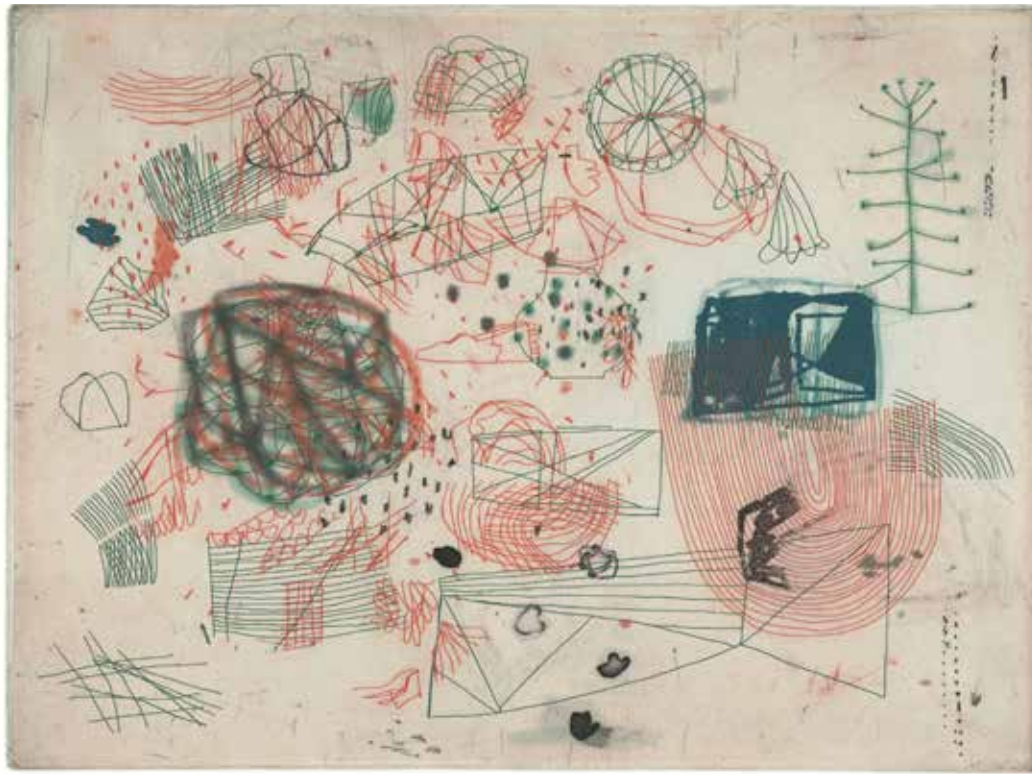
And yet, this year's *The Contemporary Print*, selected by Dr. Paul Laidler, sparks even my own curiosity to speak with the artists selected about “the how” + “the why” in creating these works. Dylan DeWitt's *Stutter* creates a site-specific work from a pre-made ceramic mold, light manipulation, and photography that really bends between product, process, and the artist's experience. Kate MacNeil's wall-size sectioned Intaglio, *Untitled (The Void)*, transcends the gallery space, becoming a vortex of ink, displaying and enveloping you in the artifacts of time.

There is a strong visual theme leaning toward “the object” running through the exhibition. *Toaster* by Myles Calvert uses the image of a ready-made to offer a screen-printed object composed of wood, resin, and neon light that dabbles in the contemporary while steeped in nostalgia. Ryan Standfest's newspaper/comic-strip style lithograph depicts the Detroit landscape that he sees in “a simultaneous state of decomposition and recomposition.” The newspaper format emphasizes its own temporary and disposable state, which in turn comments on our love and loathing of printed ephemera as we move closer to a paperless world.

The Contemporary Print hosts a diverse collection of works that features stunning etched lines and densely drawn lithographs whose darkness portrays almost apocalyptic scenery and spaces that challenge reality. These works' artists seem to be using printmaking to express a disconnect in society, to touch on political and social issues, to understand personal failures, and to search for and achieve connection and archival. Eszter Sziksz's *Guardian* video documents the process of a printed eyeball suspended in ice that gradually melts, reminding us that time is short lived and ever passing. Logan Hill's *Failure 82* uses misprints to capture his personal struggles with “making it” as an artist. Hill reframes the truth by printing over the old work and constructing new work, thus reassigning value to once discarded prints.

The Contemporary Print is reflective of our time. Through Tinder, the internet, object and paper memorabilia, and more, these printmakers are searching for hope in the future while rifling through the past. This group persists in creating art and making sense of their individual journeys as artists, meanwhile leaving their own paper trail in the world.

—Elvia Perrin, Director, PrintAustin



Letter After, Intaglio, 9" x 12", 2017

DIANA BEHL

My artwork investigates processes of inquiry using the languages of print media, drawing, collage, and installation. Images are prompted by memories of places visited, passages read, bits of everyday references, or interactions of material and form—both inside and outside of the studio. Throughout my practice I question the balance—and precariousness—of intuitive and planned, generative and spontaneous, systemic and organic. At the core, I have a curiosity about material juxtaposition. I am interested in the position of chance versus control when developing, etching, or printing a matrix, as well as the inherent seriality that is possible in printmaking.



Toaster (Tiffany Blue), Screenprint on maple wood, resin, and neon, 28" x 20" x 4", 2017

MYLES CALVERT

My current work explores the relationships that develop between everyday objects and popular culture interferences. Following the ideals of Romanticism, emphasis is given to an individual experience of emotion. A moment of spontaneity allows for humor and a subtle twist to avoid an overwhelming glorification of the past through objects of the mundane. Influences are heavily drawn from contemporary and modern printmakers, such as Richard Hamilton, René Magritte, and the self-promoting antics of the YBA (Young British Artist) culture.

“What is it that makes today’s homes so different, so appealing?”— Richard Hamilton.



Gods and Monsters, Galaxy 6, Archival inkjet print on Awagami Murakumo Kozo select white, 16" x 20", 2017

LAUREN CARDENAS

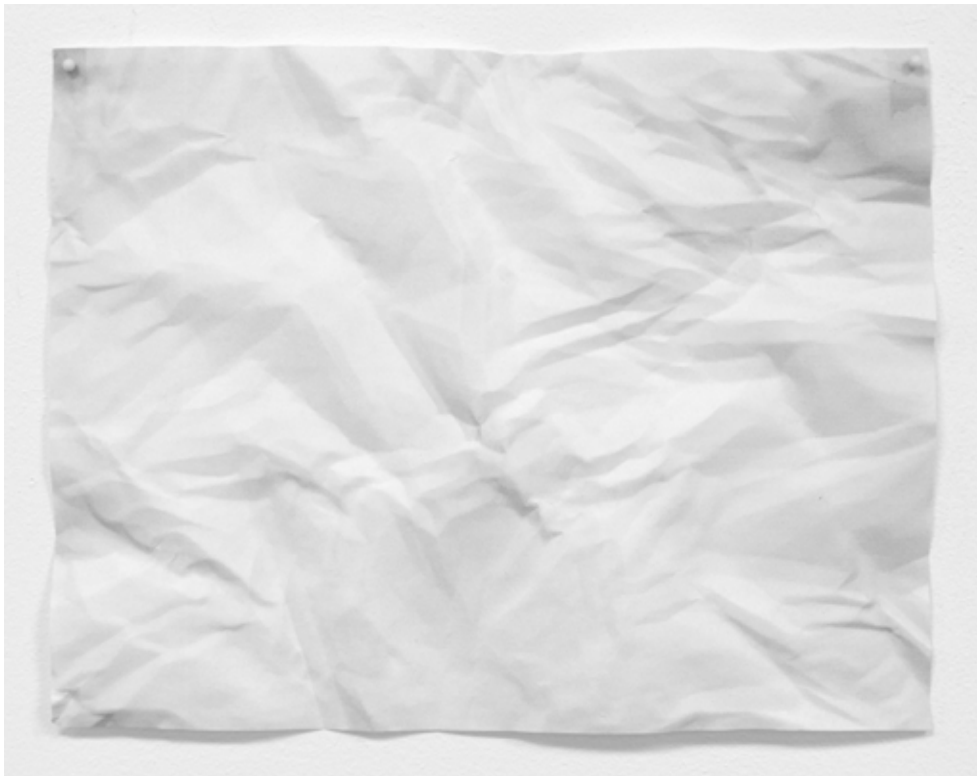
I am interested in the ways in which my work questions the connotations of everyday, mundane objects. I am fascinated by the suggested intimacy individuals create with familiar objects, such as bed sheets, prescription pills, thread, hair, needles, dust/dirt, and lights. It is the personal experience I attempt to question; by removing these objects out of context, I ask "Is the relationship altered? Does the viewer create an alternate relationship?" Within my work I attempt to question the original association of these objects by abstracting them through the lens of the photocopier or computer scanner.



Hail To The Chief, Screenprint and encaustic on panel, 24" x 24" x 3", 2017

JONAS CRISCOE

My mixed-media collages explore nature's ability to reclaim the spaces and objects that we abandon. Utilizing various scavenged materials and appropriated imagery, I mimic the effects that wear and exposure have on materials to impart a sense of history and nostalgia through the surfaces of my works. Overlaid upon these facades are idioms of graffiti that act to convey the voice of the individual, building up a densely layered patina—an aura of touch.



Stutter, Digital print on wrinkled paper, 10.5" x 8.5" x 0.5", 2015

DYLAN DEWITT

The wrinkled prints are imperfect images of themselves. Each feature is presented twice—once as a three-dimensional structure and once as a printed image. At first they may appear to be the products of entropy, but reveal themselves instead to be carefully ordered. They are precarious, contingent on specific conditions for their very existence.



Mining Data II, Screenprint and laser engraving, 30" x 22", 2015

JUSTIN DIGGLE

Recently, the specific colors on luggage X-ray machines have begun to influence my ideas. The intense, yet translucent, contrasting colors are representative of different materials and their densities. By creating images with similar colors, I wish to investigate an alternative means of representing the myriad forms of surveillance that exist today. The print, *Mining Data II*, utilizes a laser cutter to engrave an image through multiple screen-printed layers of alternating color. The darker areas of the image cut deeper and reveal the initial printed layers. The excavation of the final print corresponds to the continuous scrutiny of our current society.

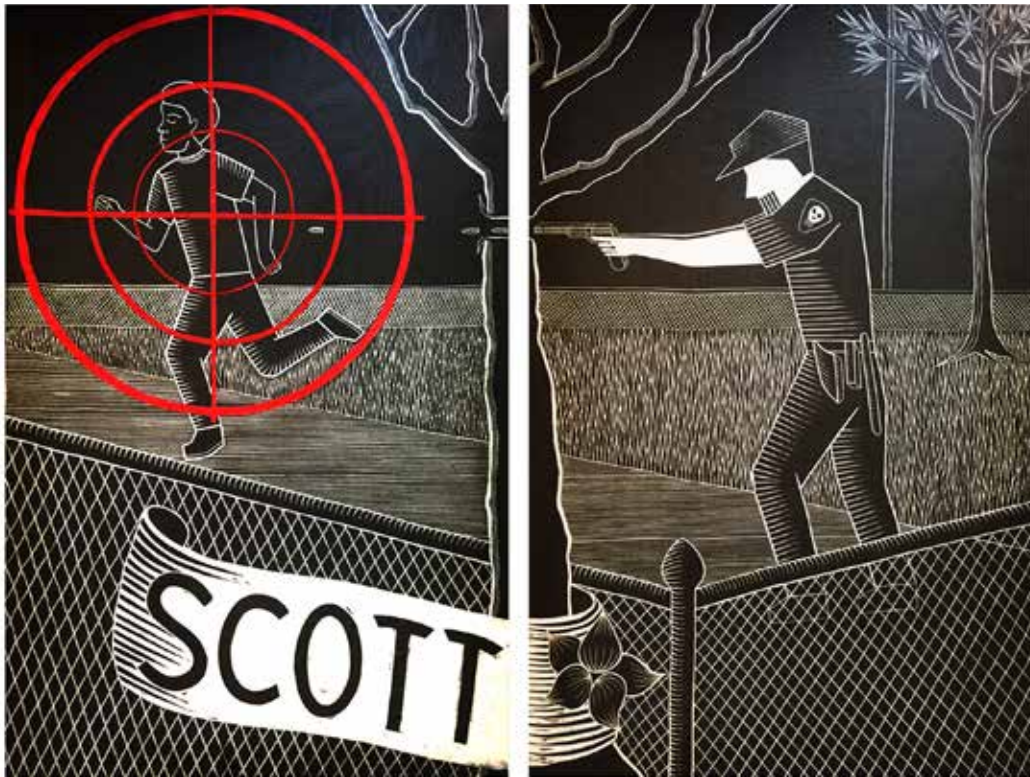


Treetopia #10, 3D monoprint, 17" x 15" x 4.5", 2017

ORNA FEINSTEIN

I am inspired and fascinated by the interior geometry of the organic, the concentric patterns of tree rings, or the cellular structure of a plant when observed under a microscope.

The concept of my work lies in the process and material. The continuous investigation of the printing processes on various surfaces, such as fabric, paper, and Plexiglas led me to the creation of 3D monoprints. I fuse the traditional medium of printmaking with a contemporary approach that transforms two-dimensional monoprints into intricately layered three-dimensional kinetic sculptures and installations. These 3D monoprints are activated simply by moving around the gallery space.



Traffic Target, Woodcut on voile, 50" x 68" x 2.5", 2016

JUSTYNE FISCHER

Without the aid of a press, I hand pull compositions onto sheer fabric. As light passes through the image, the layered fabric creates intentional moiré, optical movement, and illumination. My recent explorations feature "Social Memorials" of unjust events involving unarmed Black men, women, and boys. *Traffic Target* reveals the manner in which Walter Scott was targeted and shot in the back by a South Carolina police officer. On April 4, 2015, Walter Scott was shot and killed in North Charleston, South Carolina, by Officer Michael Slager. Fischer's intent aims to respectfully memorialize Walter Scott while drawing attention to this event.



tinder, Monoprint, 12" x 9", 2017

JUAN R. GARCIA

I am interested in exploring ideas surrounding place and home, the fragility of each, and the chaos that follows their collapse. I remain open to the expression of ideas through various materials and methods. My most recent work is made material through prints and drawings.



Failure 82, Screenprint, 19" x 12.5", 2016

LOGAN HILL

For many, art is a mystical thing, an unattainable desire that requires innate talents. Art is difficult and often doesn't turn out the way it was envisioned. Printmakers have flat files full of misprints and test proofs that are rarely seen. I don't want to hide my mistakes and propagate ideas of an elusive knowledge that only a unique few can acquire. Through frustration and negation, the prints became more than I originally intended. This series exists because of failure.



The Upside Down, Screenprint, 34" x 26", 2017

MARK HOSFORD

My prints, drawings, and animations are amalgamations of many different obsessions and interests. Raised in the visual languages of skateboarding, comics, punk, heavy metal, and animation, I allow the aesthetics of my past to be incorporated into my current ideas and processes. Much like the surrealists' use of automatism, I let elements occur through the works without trying to over-rationalize their existence. I am interested in the cross-pollinating of my personal history alongside ever-evolving curiosities and fascinations.



Even More, Screenprint, 27.25" x 20" x 2", 2016

ROSS HUTCHINSON

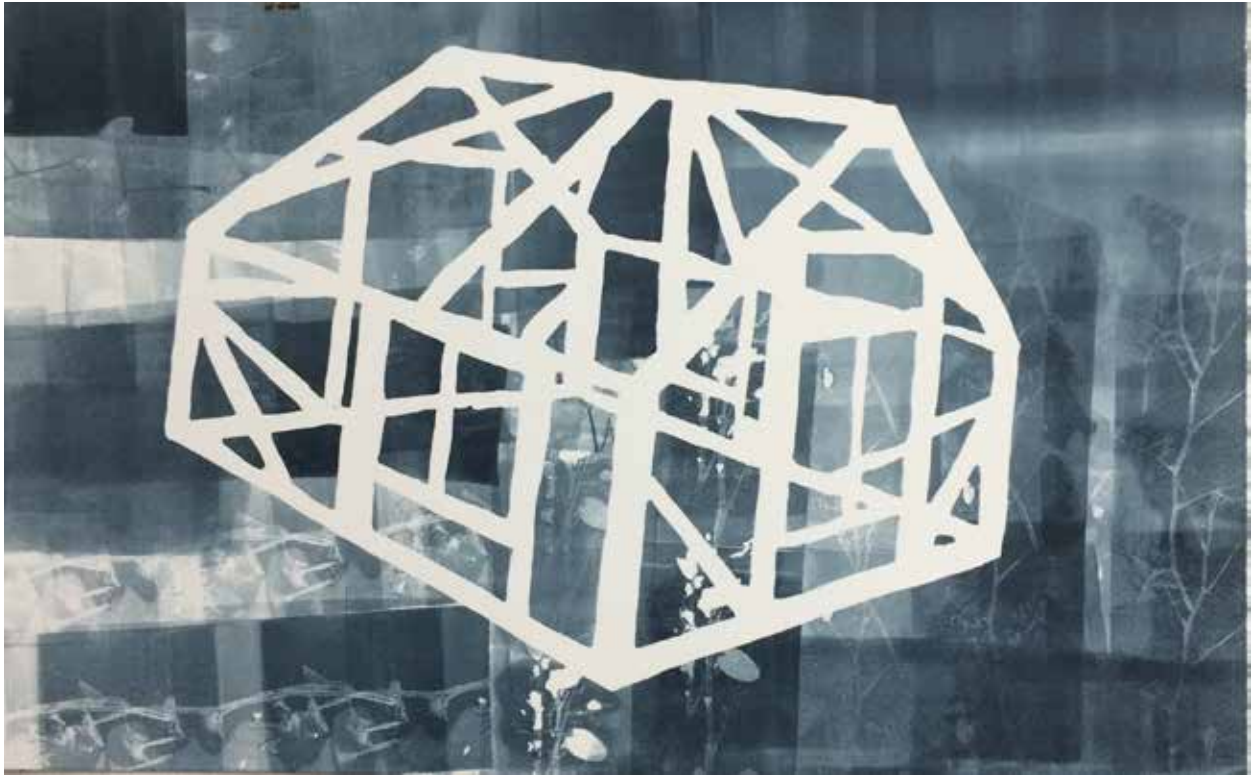
My work highlights the connotations of banality through visual relationships between different places and objects using photography and printmaking to create a nonlinear, visual narrative with no resolve. I combine rules of composition with DIY aesthetics to achieve the desired look of the prints.



No. L403.2, Lithograph on chine collé, 22" x 32", 2017

JAMES JANECEK

Incorporating the virtual sculpting and painting of 3D imaging software, this lithograph began as a response to thoughts about science and the structure of space. Working with digital imaging tools results in a number of progressively expansive variations, a small number of which offer the potential to be radically transformed by 2D media such as monotype, etching and hand-proofed lithography.



Floating House, Monotype, 13.5" x 21.5", 2016

ANN MARIE KENNEDY

In my installations, prints and works on paper, I often work with natural elements to create narratives about human connections and experiences, using landscape as both a metaphorical and literal source of inspiration. *Floating House* explores a fragile balance between landscape and human-formed structures. The monoprinting process allows an imprint of a moment in time; plants collected from the natural world are brayered and offset onto paper. The house framework both contains these elements and is supported by them.



Contemporary Courtship, Screenprint, 18" x 24", 2016

HALEY LAUW

Hi, my name is Haley and I am a romantic sap. I utilize found and fabricated objects as linguistic extensions to share stories about loving and living. When feelings are hard, feeling them is harder—but, at least we're all in it together. (Right?)

I explore existing spaces—abandoned schools, second-hand stores, the crevices between couch cushions—and I collect artifacts and sentimental objects to rebuild through the photographic screenprint medium.

My prints function as portraits and short stories; the titles and images create small vignettes of moments shared and of the past.

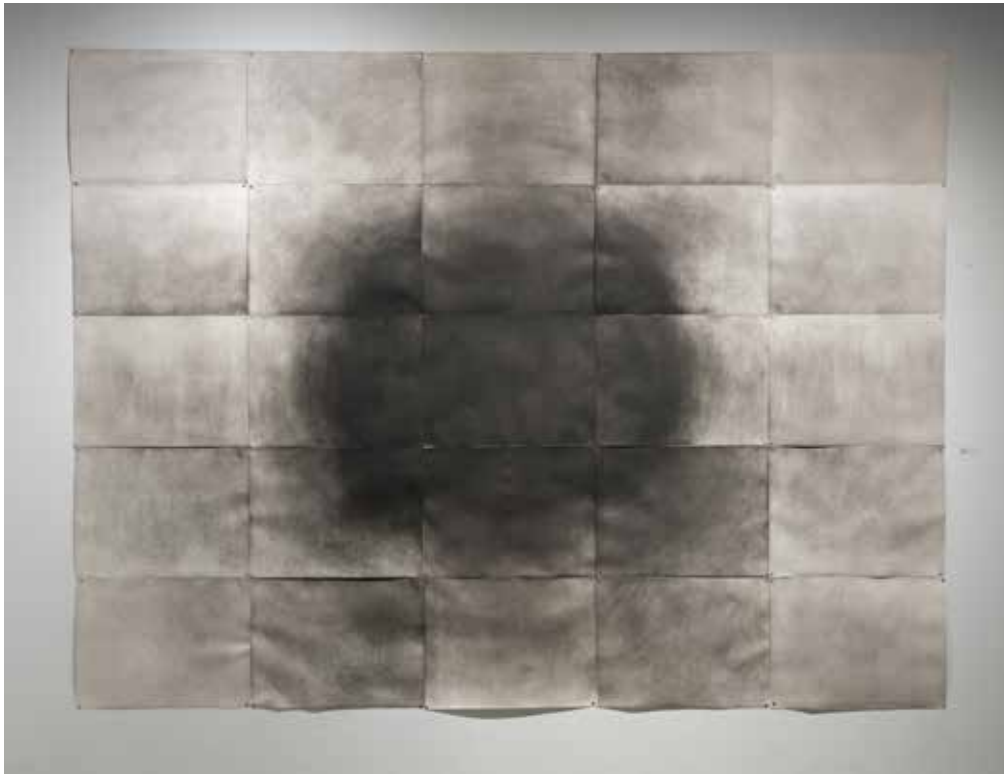
Note: Contemporary Courtship was originally created in 2013 by appropriating lost (and found) keyboard keys and incorporating them into the beat-up body of my first desktop computer keyboard. This is a single-color screenprint of that altered Dell keyboard.



Contingency Plan, Screenprint brochure (ferric chloride ink), 2-sided, 30" x 24", 2017

COLIN LYONS

My recent work considers preservation in an age of planned obsolescence and resource depletion. Deeply rooted in historical printmaking processes, my projects employ the chemistry of etching as a reenactment of boom-and-bust cycles. I develop prototypes that memorialize the entire lifespan of an object and reflect on our collective response to catastrophe. *Contingency Plan* is a site-specific monument designed for Mount Trashmore in Cedar Rapids, IA. This project presents an archaeology of the site, mining its history as a shantytown for Czech meatpackers, a limestone quarry, and a waste processing facility. In collaboration with engineers at the University of Iowa, I developed a printmaking-based iron-fertilization prototype, which converts the site's industrial debris into iron sulfate (the primary ingredient in ocean fertilization geo-engineering projects). Upon the event of the next 1,000-year flood, the contents will be released into the Cedar River, leaving a trail of phytoplankton in its wake. However, as has been witnessed so recently with a 100-year flood closely followed by a 500-year flood, we live in an age when the acceleration of history moves toward a vanishing point.



Untitled [the Void], Intaglio, 88.75" x 117.5", 2016

KATE MACNEIL

I find a level of synchronicity between memory and the processes of printmaking. Through a labor-obsessive process, the surface becomes an extension of self, holding its own memories as I work the image over long periods of time. The transformation the surface undergoes parallels the mutation of memory as it confronts the present. The minimal spaces in my imagery allude to the elusiveness of memory and the precarious mnemonic structures we rely on.

Note: A single copper plate was aquatinted, burnished, printed, and reworked a total of 109 times to achieve the final state.



Untitled, Screenprint, 34" x 30", 2017

NATHAN MELTZ

Part critique and part fascination, the art I create examines the infiltration of technology into every facet of our lives, from family and food to politics and war. Nightmarish industrial creations are set against images of grand mechanical constructions, an off-kilter vision of technology. In my visual vocabulary, the world of nanotechnology and genetic modification is retrofitted with collaged analog machine parts. Mechanical characters tell the story of a doomed robotic populace in a techno-dystopia. My current body of work, "Anti-Fascists," reinterprets artworks made by American artists in the 1930s–1940s as they responded to issues of fascism, capitalism, and corporatism.



Great Hospitality: An Expression of Friendliness, Woodblock, 14" x 20", 2016

KRISTIN POWERS NOWLIN

This body of work responds to popular ephemera of the 1920s–1950s, such as Maxwell House Coffee and Budweiser Beer ads. The original, idealized images are challenged and expanded in the black-and-white woodblock prints; characters might be added, facial expressions changed, and/or interactions between the figures modified. According to *Science* magazine, nearly 4% of European Americans have some African ancestry, while the average African American is nearly 25% European. My underlying criticism of our nation's history comes across in subtle yet derisive ways, often in the sarcasm of the titles, which are partly or entirely borrowed from the original commercial sources.

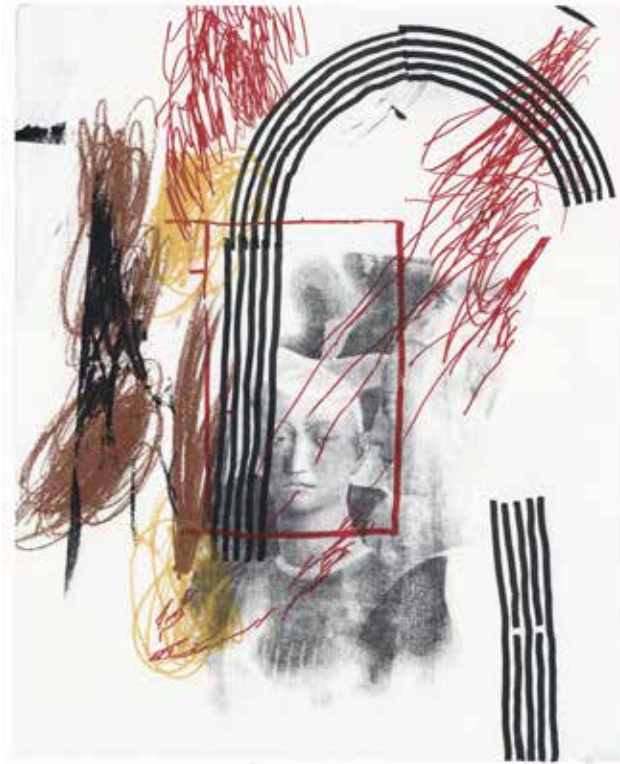


Rebuilding the Built XII, Etching: Aquatint with handtinting, 20" x 28", 2017

SUMI PERERA

My work explores how the body and mind navigate space in and around the built environment. The merits of a circular economy as a model to provide safe shelter for many is mirrored in *Rebuilding the Built XII*, by up-cycling a used plate. The reverse was stripped and sanded to produce this etching and aquatint. There are “imperfections” on close inspection, mostly visible on the foreground, which fade away when viewed at a distance. These fading imperfections symbolize a request to look at the bigger picture and consider the importance of the ethics of architectural principles, policies, and practice.

I am an interdisciplinary artist who combines traditional printmaking methods with contemporary techniques to make interactive prints, often incorporating stitch. The editorial control is frequently shared with the viewer to alter the configuration and sequence, activate to produce sound and light, or change its morphology (using electroconductive, photochromic, hydrochromic ink, etc). Process is as important as the product.



Light in August III, Screenprint and solvent transfer, 16" x 13", 2017

ALAN POCARO

My works form a series of scenes that chart a nameless place, a land once known to our ancestors but now obscured by our faith in materialism. These “drawings in print” arise from stories, myths, and incoherent experiences that refuse simple explanation: déjà vu, ghosts, visions of heaven, premonitions of hell.



Lamentation II, Screenprint with salt water and collage, 30" x 20", 2017

NICOLE POLONSKY

Through my creative practice, I mine what has been lost, obliterated, overlooked, or marginalized. I often work with found texts, deploying a variety of innovative strategies to rearticulate them through carefully considered, sometimes minimal shifts in context and media. Each component of an artwork is choreographed to arrive at finished pieces that are conceptually rigorous, visually pared down, and richly allusive. In *Lamentation II*, I explore source material that has great personal resonance; absence-as-metaphor is superseded by a more explicit meditation on grief and loss.

Note: Lamentation II is one of five screenprints that compose *The Lamentation Suite*, which incorporates found lyrics and poems by my brother Toby Polonsky (1965–1986). For the suite I devised a process combining screen-printing inks with saltwater to achieve variable editions, with additional colored pencil, collage, perforations, and graphite.



Hull, Woodcut, 22" x 34", 2015

KASEY RAMIREZ

My images reside somewhere between landscapes and composited dreamworlds of marks and scrapes, haze and dust. Vacillating between depiction and abstraction, my aim is to realize spiritual and emotional states as spatial images. My work derives from a variety of sites, from the sacred to the industrial. I want to create an arresting, monumental sense of space, of looming humidity and atmosphere, reminiscent of Piranesi's *Vedute di Roma*, or Tohaku's landscapes. I enjoy the alchemical properties of printmaking—how the surface of wood can become air, to be at once an assertively flat surface and a spatial, breathing image.



Forms of Being, Etching, 24" x 18", 2016

ALLISON ROSH

My work explores the body and its limitations. The surface of the body acts as a barrier between our internal and external selves exposing the vulnerabilities between mind and body. As fragile and receptive beings, we allow the past to build up and manifest itself through our daily actions and repetitive tendencies. Through print media and digital imagery, I mimic the body's response to our environments and life experiences.

Note: Created by applying a homemade lotion resist to the body, moving on the plate, and then etching the plate with the impression.



Pocket Things, Monoprint, 22" x 22", 2016

LILAH SHEPHERD

forms, shapes, lines, suggested space, and surface

movement, flowing, dripping, waving, bending, curling, rolling, twisting

unique, individual

together, relationships and interactions, responding, reacting, space

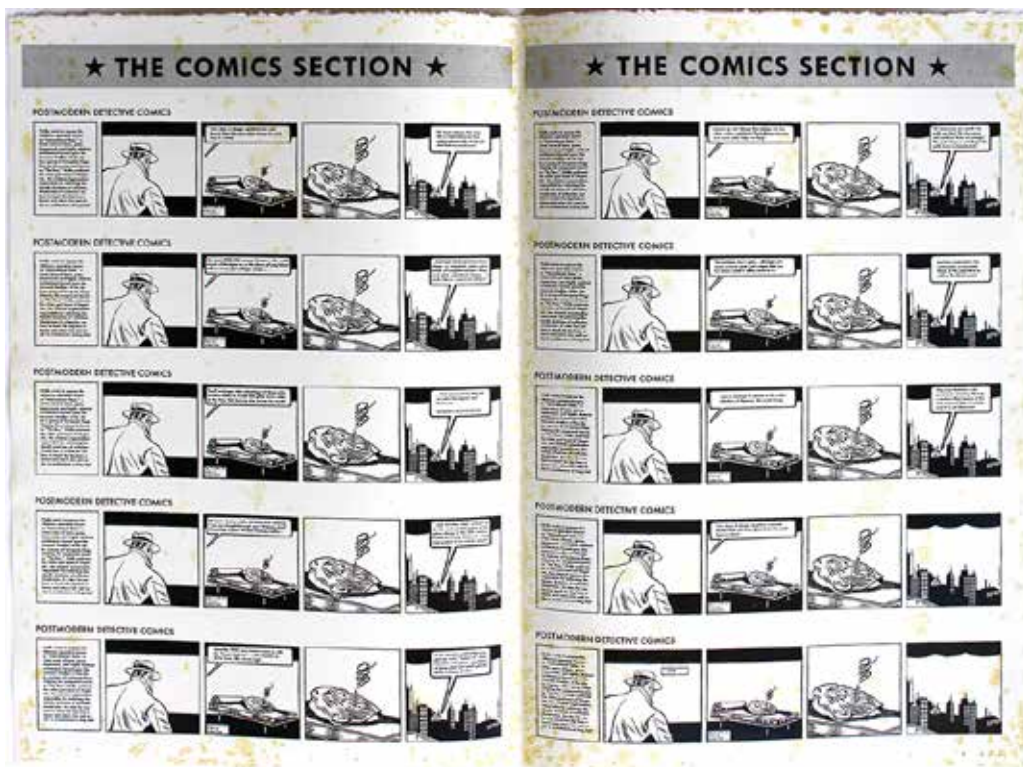
connectivity and disconnectedness



Diorama V, Photopolymer, 30" x 40", 2016

ANGELA SNIEDER

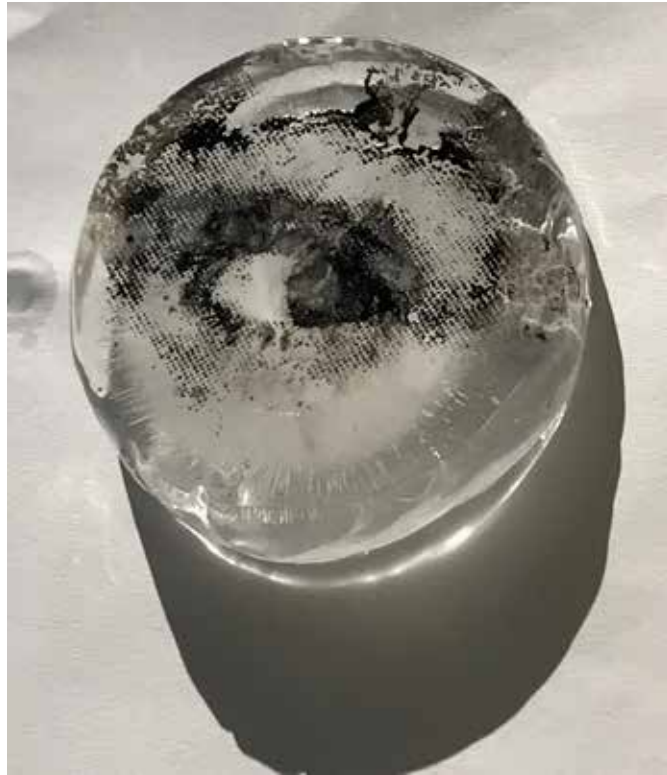
How can we think about the relationship between physical and psychological spaces? I am compelled by the possibility that the intersection of the two can foster deeply contemplative experiences and enable attentive and empathetic consideration of our relationship with the world. Making use of the indexical nature of photography, *Diorama V* plays with trickery and illusion, pointing to the photograph's capacity for deception, and analogously, to the changeability of perception.



Modern Vulgarian: Postmodern Detective Comics, Two-color lithograph, 22.5" x 31", 2017

RYAN STANDFEST

Occupying Detroit, an urban environment of simultaneous decomposition and recomposition, I am motivated to construct work reflecting a concern with the fallibility of structures that aim to halt entropy. Responding to this fundamental absurdity, I assemble visual narratives in which an attempt at stability is manufactured within a greater framework of indeterminacy. Reason is propped up by the flimsiest of scaffolds, serving as gags or jokes that acknowledge a more profound irrationality. My enthusiasm for obsolete print ephemera, such as comic strips, tabloid newspapers, postcards, catalogs, manuals, and advertisements, is intended to highlight the fugitive value of authoritative cultural currency.



Guardian, Video, 5" x 5", 2017

ESZTER SZIKSZ

Time is the greatest mystery in the world. We cannot see it or touch it but we still somehow feel it. Time is both relative and mystical. Somewhere there is a watch inside of us that senses time differently when we are young or old. The issue is whether time is a fundamental property of the universe or simply an intellectual observation that our perceptions produce. There is life before and after us. Once our time is up do we cease to exist or become transformed?

I am looking for answers to these questions in my artwork. My works are dissected over and over again, and then put back together. I am printing on ice sheets. As the ice melts, it changes the image on the surface and it slowly fades away. When I am working with ice, I feel like I can step above the everyday's boundaries. I can stop time by simply placing my prints back in the freezer, or I can start to activate time again whenever I want.



Dereferences_07, 4-color lithograph printed from Carrara marble, 29" x 20", 2017

ANNA TROJANOWSKA

My heart is made of stone.



At the Crossroads, Mezzotint, 24" x 24", 2017

ART WERGER

After the election of 2016, motivated by concerns about the legitimacy of our electoral process as well as threats to our individual rights of expression through protest, I began working on this piece *At the Crossroads*. It was made as a showcase piece for a solo exhibit I was having in Yekaterinburg, Russia, in the summer of 2017, where crackdowns on public protests were increasingly an issue.

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A special thanks to our sponsors for helping to make PrintAustin 2018 possible:

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department and the Still Water Foundation.

