

# PRINTMAKING TO THINK

## Bay Area Artists in China Art Scene –Phase 1

Printmaking to Think is a cross-cultural art project whose mission is to promote and sustain printmaking as a valued art form. Through worldwide contemporary art shows, an annual call-for-portfolios, and special projects, Printmaking to Think builds upon global encounters, having the art of printmaking as a starting point to think about the role of art and image-make production in today's world. In the "age of mechanical reproduction"[ Benjamin, Walter, *The Work of Art in the Age of Mechanical Reproduction*, 1935] where the implementation of new technology is a daily reality, the fine art of printmaking evolved in order to survive within the contemporary art context. Today, the technical possibilities devoted

to this medium are boundless as printmaking incorporates contemporary art mediums such as installation. But the use of prints as a way to express and communicate between different cultures goes long before the contemporary situation. Throughout history, prints have been used as a means to erase boundaries between language, aesthetics, and art.

The first phase of Printmaking to Think will highlight the long tradition and cross-cultural fusion between the East and the West through an exchange of ideas, techniques, and modes of production between artists in San Francisco, CA and Guangzhou, China. Both port cities, San Francisco and Guangzhou portray the cross-cultural fusion

between the East and the West. San Francisco, for instance, has a section of the city called “Chinatown” as a reminiscence of cultural and historical intersections. The exchange of printmaking techniques between Eastern and Western culture has a long history. Thus printmaking can be seen as a bridge to know each other.

The first encounter will feature artists working in the Bay Area in an exhibition in Guangzhou, China in the summer of 2010 at Loft 345. The venue Loft 345 compliments the mission of Printmaking to Think as Loft 345, opened in 2003, functions as a platform for artists and musicians alike to come together to create a dialogue on contemporary art practice. The exhibition includes engravings, etchings, digital inkjet prints, lithographs, relief prints, digital photos, handmade books, and of course various combinations among materials, techniques, and

mediums. Michael Gilbert’s work plays with the notion of mark-making and the reproducible image in order to challenge the notion of authorship. Transforming scribbles on paper drawn by his son into lithographs, Gilbert plays on the idea of the artists’ hand and the notion of collaboration among his family members. In the same vein of Gilbert’s work but with a different approach, Elizabeth Haslam and Rebekah Miller combine the practices of printmaking and architecture into installations and handmade books that reflect on ideas of home. John-Mark Ikeda’s, Nicholas Prince’s, and Roxane Schlumberger’s works are based on images that can be developed after another image. Simone Root also works with the notion of representation but coming from a natural landscape approach where compositions of detailed plants can trigger the viewers’ mind. Jono Goodman

juxtaposes various printmaking methods in order to explore visual representations of decay and erosion due to natural disasters. Finally, Swing Zhou depicts the process of printmaking by playing with Coca-Cola cans and roles of toilet paper in order to activate a sense of the ideology of BEING and the lasting effect through its mark. The works of each artist share not only the implementation of hybrid printmaking techniques, but portray the use of printmaking to think beyond the medium and emphasis a strong conceptual framework. Regarding being part of a generation whose interests are focused on the usage of new technology, these artists have made the printmaking a means in which a combination of characteristics of computer-generated images and traditional printmaking techniques (hybrid printmaking techniques) operates in their favor. Printmaking to Think strives to

reinsert printmaking into the contemporary art world through the creation of a forum for discourse, exhibition, and creation. The project expands the boundaries of perception of printmaking and intends to create a space in which not only printmaking functions as a medium but as a vehicle to express the wider notion of contemporary art. In conjunction with the exhibition, the website ([www.printmakingtothink.com](http://www.printmakingtothink.com)) will serve as an international open forum for dialogue on printmaking in a contemporary context as well as a site for international exhibitions for every artist whose goal is to think and create beyond the medium. Our aim is to expand audiences and opportunities within the art of printmaking, and foster new collaborations and networks in the artistic community and within many countries. Printmaking to Think attempts to not only think beyond a medium but beyond

cultural and artistic boundaries by having a real encounter through exhibitions and discussions about the role of art today.

Curators:

Charlotte Miller

Frida Cano –Fundacion/

Coleccion Jumex scholar

Project Coordinator:

Swing Zhou

Sponsor:

Constance Corcoran Miller Foundation

Constance Corcoran Miller Foundation is a foundation emphasizing Japanese ink painting in particular calligraphy in order to promote awareness and understanding of the art form in the United States. Calligraphy as an art form is under collected in American institutions and collections. Even though it has a focus on Japanese ink painting, the overarching goal of the Constance Corcoran Miller Foundation is create awareness of Asian art in particular in those art forms that are not well represented in U.S. including calligraphy, ink painting, and printmaking. The foundation is an active foundation promoting Asian art through small showings of the work in the foundation with explanations.

## 以版画思考——广州，三藩市版画交流展

### 前言

版画，源于中国，再传入西方。版画艺术可以说是东西方文明互相交流的结晶。今日，我们在广州、三藩市这两个历史上一一直是东西方文化交汇地的城市，以版画为平台，一起探讨版画如何迈向现代艺术。

在现代艺术的潮流中版画究竟是什么？一种艺术媒介又是怎样影响艺术家的呢？版画，如果不再只是某种技术，而是一种思维方式，那么以这种思维方式为基础的艺术作品又会是怎样的？“版画之思”，这个展览向观众展示在现代艺术作品

中，艺术家怎样通过艺术媒介实现无限的想象力。以文化和艺术交流为前提，湾区的艺术家会在广州展览；而广州的艺术家会在三藩市展出作品。

今时今日，随着文化的全球化以及艺术界有限的重叠，版画已经不再是从前的模样。制作版画的工具变成是一些高科技的产品，而不再是土豆和泥印，而且要求版画家有诸如炼金术或者外科手术一般的高超的技术。本次展览的艺术家本着对所谓“现代艺术”的质疑和挑战，展现版画在现代艺术中的先锋作用。作品包

括对空间的理解和转化，  
表达独立与公共环境的概念；  
印痕语言，具象或抽象的利用装置，  
书籍装帧和纸本作品向观众展示：  
这就是版画！

展览策划: Charlotte Miller, Frida  
Cano –Fundacion/Coleccion  
Jumex scholar,

召集人：周小颖

赞助：Constance Corcoran Miller  
Foundation

Constance Corcoran Miller Foundation是一个在美国致力于传播亚洲文化的非牟利基金会。本基金会曾多次举办日本、韩国等国家传统艺术展览。现在本基金会也对着力于对亚洲当代艺术如油画、版画的推广和传播。

## 第一回展 出席艺术家

John-Mark Ikeda,  
Rebekah Miller,  
Jonathan Goodman,  
Simone Root,  
Michael Gilbert,  
Nicholas Prince,  
Elizabeth Haslam.  
Roxane Schlumberger,  
and Swing Zhou,

# JOHN-MARK IKEDA



I am fascinated by portraiture's ability to convey a presence that can become the starting point to a much larger narrative. Through a mixture of stark realism and nuanced abstraction, my portraits attempt to portray the complicated nature of metaphysical questions ( i.e. Death, love and fear etc.) through simple imagery and text. It is my hope to create an avenue for narrative by referencing children's stories and problematic issues surrounding childhood development.

我对于肖像画对事物描绘的能力着迷，通过写实手法与抽象手法的混合运用，我的作品描绘出简单而有力的图像，从而对观众提出了诸如死亡、爱、恐惧等复杂的形而上学问题。我希望建立一套围绕儿童故事及儿童成长时期问题的视觉语言。



# NICHOLAS PRINCE

1 cup chickpeas, soaked overnight in 2 times  
their volume of cold water or one can of chickpeas.  
2 cloves garlic crushed with 1 teaspoon salt juice of 2 lemons  
1/4 cup tahini paste salt and pepper.

If using dried chickpeas, rinse then cook the chickpeas in fresh water for 40-60 minutes or until they are tender. Strain the chickpeas and reserve some (about 1 cup is enough) of the cooking liquid (if using canned chickpeas use fresh water instead of cooking liquid). process the mixture until very smooth. Add more liquid if the hummus is too thick. Taste and adjust seasoning if necessary. As the hummus cools down in the fridge it thickens up, so plan accordingly.



# JONO GOODMAN



无论是水流留下地的痕迹，还是城市变迁留下的烙印。大自然的变化总是带来人类无法创造的美感。这种美无法重复，它只在一定环境、一定时间下产生。通过石版、拼贴和其他版画版画技术，我制造各种有趣的物理现象，通过这样，我的个人感觉、个人痕迹变成了可展示的视觉艺术。制造与参与事物变化的过程以及想象力的探险让我可以创造、改变我的作品。

Whether it's corrosion and decay from water intrusion or devastation and displacement of city blocks, nature's disasters create fascinating visual compositions that seemingly cannot be reproduced by humans. There is a poetic beauty in the monumental scale of wreckage created by these phenomena. On one hand large scale wreckage occurring from nature's elements seem to create unanticipated, abrupt compositions while on the other hand there is the decay and erosion that can only form over a specific amount of time. Through collage, lithography, as well as other printmaking methods, I embody a creative catastrophe by allowing my energy and personal touch to manifest what will become a representation of such visual aesthetics. Engaging in this imaginative exploration of decay and erosion allows me to harvest inspiration to reshape my art.



# REBEKAH MILLER

The house stands as something more than a containing structure. It has lived within the walls of the psyche for as long as the human consciousness has extended, representing a unique space of repose and reverie for each individual. The house encloses us in our most comfortable and vulnerable moments, in our waking and dreaming states. While it is geometrically rationale and fixed in constructs of space and time, it is in our dreams and the sub conscious recesses of our minds something which is ever-changing and fluid. In each of us there is an essential oneiric or dream house. It is bound by familial relations and childhood memory. Built through archetypal symbols acquired throughout our lifetimes, the oneiric house is created, taking its foundations from real places which have since become fantasy or projected notions of “home.” Memory of home acts as a point of departure by which the dreamer continues to build his or her “dream house.”

My work with architecture began as an interest in the facades of dilapidated buildings of Dawson City, YT. From these I created a large body of work through etchings and lithographs. I realized while working through these individual northern buildings that they each contained something personal and unique to my experience to ideas of “home.” My work this past year has been focused on individual components of the house such as doors and windows and, more recently, the house again represented in its entirety. The house is an object I have been working on for the past year and is currently the study of much of my recent work. As a real time structure this work are in a sense a visual document or textural historiography of an architecture. I feel this is an important aspect of the work and a quality which grounds the work to the “real” in a very fundamental way. These later works have almost exclusively been

in the relief technique. This is due to the interest I have had in the power of symbol communicated through the object; itself, manifested through the visual representation that the print facilitates as well as the active creation of the artistic hand. Through the act of printing, I recontextualize the object, making obvious certain characteristics which may originally have been ambiguous. By re-representing the visual information in a more accessible way, the piece acts as a gateway by which the viewer gains access to personal and universal truths. Just as the visual representation of the object acts as a gateway for its viewers, it is the printing of these objects which has formed for me a passage by which I can form a connection with my own oneiric house. This research is about building a connection with architectural structures as a vocabulary of expression primarily through the act of printing. In this connection, I want to behold these things as symbols for something which is familiar in day to day living but also suggestive of what is hidden, powerful though undelineated.

房屋不只是装载某物的建筑，它是人类梦想的延伸，是个性的表现。房屋每时每刻都伴随着我们，不论我们是在享受或是经历痛苦。房屋存在于时间与空间之中，同时在人类大脑中是记忆与梦想的混合。它也是家庭成员关系的桥梁。从我们出生一刻起就对我们的人生态度起着影响。我的作品以我的家乡的老房子直接作为了我的“版”。我创作了大量的各种媒介的作品。我发现这些作品都承载着我对我家的自我及唯一的理解。从一扇门到另一扇门再到现在的整间房子，房子似乎被建筑的历史理念所充满。这也是我记录所谓“真”的一种手段。以版画技术直接印刷真实事物，事物在另外一种媒介、另外一个地点再现，引起观众对绝对理念的质疑，对他们而言，就是真正的梦中之屋的实现。



# MICHAEL GILBERT



The goal of my most recent art practice is to deploy mark-making and the reproducible image towards congruent ends without relying on transformation to exaggerate or falsify the creative process. I manifest the themes of the cycle of reproduction and death through the processes of artistic practice as well as the specific choices in imagery and abstract elements.

Mark-making, being one key building block in image and art production, takes many forms within the work. Toddler scribbles, free-form

brushwork, accurate tracings, and elegant linework of metal engraving all coexist as integral parts. Including my son as a contributor changes the nature of my artistic identity. The language of the mark, and the knowledge that its origin precludes assigning a specific author or “hand,” creates a space of intimate visual conversation. The play of the child and the play of the adult combine in an art practice that destroys the usual distances (and differences) between work and play, family and career, high culture and com-

mon culture, and highly cultivated skills and naively free abandon.

The imagery within the work comes from photographic sources both directly and indirectly. These elements then undergo fragmentation and re-contextualization among the printed marks through the process of collage. By the print-making process and through the use of digital and analog photography, every element of the work becomes reproducible. This allows the use of elements to function like notes in a piece of music. They can be repeated and configured to make themes and variations, or used for affective or dramatic turns within the overall piece. Certain “chords” or groups of “notes” also become used repeatedly as in musical composition. The constant shifting of techniques and approaches to image making allows me use disruption and instability, as well as cohesiveness, as metaphors for my thematic concerns

我的艺术目标是印痕和可重复图像的一致性实现，但不依赖夸大或创作的过程。我的作品是我对新生和死亡的艺术理解。印痕，是突破传统版画的钥匙。

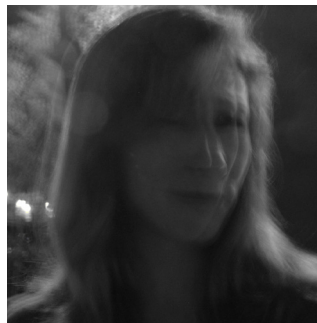
有很多我的作品上出现的元素来源于我刚出生的儿子。他画出来的画再加上我的加工，儿童那种“不受控制”但又纯真的游戏变成了艺术品。我希望通过这样的手法打破传统“手工”的绝对规律。作品都会有序或无序地在印好的版画上再加入照片素材。这些素材经历了被肢解后从新订立与印痕的对话平台。

当单幅的作品完成，我再将图像转入数码，这样作品就实现了复数性，就好像五线谱里的音符一样，元素可以重复使用。



# SIMONE ROOT

In my work, I reflect the world through the patterns I observe in nature. I see them as the fine line between the order and chaos/light and darkness of the world. Just as the natural form of a tree branch can be compared to a vein in a human body, I believe these natural patterns have corollaries to the inner space of the mind; for example, a metaphor could be described by a mathematical equation. They give form to the surrounding amorphous space. It is these patterns and hidden dimensions that I want to uncover within myself



and in the work, both conceptually and visually. I see the monotypes as sculptural and have chosen to use a monochrome palette, deepening my investigation of value, atmosphere, and contour. I use a reductive process to respond to the chaotic surface of the blackened plate, scooping out the highlights until I sense an image has gained some order or has been illuminated enough to have a life of its own. The image becomes dimensional and the plate a portal to another world, filled with light and shadow. Enigmatic and organic, many seem

to be macro and micro scenes of the same structure. Through these prints, I want to convey the feeling of a space occupied by universally familiar structures, grounded in an eerie sense of the unknown. A sense of the similarities of these two worlds is most profoundly felt when the abstract and representational coalesce and I want to investigate how the viewer interprets the dynamics between the two. I want the viewer to feel the density of blackness that these ephemeral shapes emerge from as coming from the same place where secrets and hidden motives are kept. In comparison, the light holds the comfort of the recognizable, tangible, orderly world. I would like these images to explore the line between the natural, concrete world and the intangible human mind and heart. When trying to find the image on the plate, it is the dichotomy between these forces that drives me to find balance visually and personally.

我在我的作品中反映自然。大自然的景色在我眼中就是一条条的曲线，介乎与有序与无序、光与影。自然中的树影在我眼中都可以变化成人的婀娜的动作。我觉得这一切都有她的固定因素，一个隐喻可以变成数学方程式，方程式解释了无序的空间。我通过我的画把我所感知到的这大自然的秘密揭露出来。



ELIZABETH HASLAM

MOVE\*ment is a project that uses the mobile home as a visual symbol for psychological contradictions that occur during transitional phases we experience throughout our lives. The trailer being a uniquely designed and economically reproducible American dwelling embodies concepts of limitations as well as freedoms that simultaneously thread our lives as well as our culture. This project is a conversation about home/structure, permanence/temporality, stability/mobility, wants/needs, control/choice, interior/exterior and form/function.

This work began 5 years ago during my most recent transitional period and explores something I have experienced all my life- moving. I relate to the trailer homes that contain various architectural features that emanate emotional aspects of transition. The homes I use are well cared for and meticulously decorated imparting both a sense of permanence and portability. These rectangular, tin-like dwellings distort the notion of the home being a symbol for stability and ultimately shift the concept of stability from the physical structure to the carefully placed



belongings that give these dwellings substance and identity. MOVE\*ment是一件以美国生活中出现的各种移动房屋为主题的艺术作品。移动房屋是为用户量身订做而又经济实惠的一种商品。它反映了美国居住空间的特性。作品对居住地与建筑、永久与暂时、固定与移动、要求与需求、控制与选择、外观与内观、外形与功能进行探讨。我用了5年时间观察各种至今我一直生活在其中的移动房屋。我居住的移动房屋移动房屋有着各种居住的设计但同时又具有方便的移动功能，它具备永久和暂时的属性。这些长方形的“罐头”扭曲了传统居住地长久、牢固的特性。



# ROXANE SCHLUMBERGER

My work is an investigation in the transformation of place. The translation of images into large scale, physical objects, explores a sense of personal location and presence. Photography is used to document states of degeneration while processes in printmaking enable reproduction, fragmentation, and multiplication. The size and object value of the pieces encourage participation from the viewer to enter the work, developing their own locality and emotional quality as reflective space.

我的作品表现的是对建筑语言的重新理解，把图像印在巨大的、各种不同的材质上，进而探讨私人空间与公共空间的重叠。数码图片是我记录环境变化的手段，同时也是拓展版画重复性、单一性和多样性的手段。每件作品都印在不同的材质上，承印物的尺寸、质量启发观众以一个独特的视觉进入作品，建立他们自己对图像的理解。



# SWING ZHOU

Through printmaking, Zen idea is unfolded.

As artists, what does Zen present to us? Zen is not taking us to any other world. Still, we are in reality. We are not living in the past, neither the future, but right now. With meditations and practices, we can get ride of the boundaries of our surroundings gradually, to achieve a real freedom consequently.



人长着眼睛，但什么也看不见；人长着耳朵，但什么也听不见。这个世界上的东西包括自己要怎么才能了解清楚？

否定自我，找到真我！



special thanks to: **LOFT 345**  
**Mr. Hanru Hou**  
**Mr. Timothy Berry**  
**Mr. Guangzhi Song**  
**Miss Lisa**  
**and Mr. Jiafa Zhou**