Director and Curator Shelley Thorstensen’s statement:

“Traditional printmaking today retains the zip of the freeze-dried moment, artifice on supple yet fragile paper—the juxtaposition of labor (on a plate, on a stone) with the (almost) instantaneous nature and feel of the printed surface. With the inclusion of newer digital habitation within the output of intaglio, lithograph and silkscreen, printmaking now stands in the cross hairs. For the addition of any new technology is first and foremost of our making and then makes things complicated. It begs question of the artist/printmaker and taunts that one better know what one is doing.” —Shelley Thorstensen from “The Realm of All Possibilities”.

As such, Printmakers Open Forum LLC (PMOF) has compiled a portfolio of twenty-six current printmakers work. The portfolio is entitled “Sanctuary” and these 11 x 14” prints represent the state of printmaking as of June 2019. The artists range in age from 23 to 83; they come from 14 different states, as well as Canada and Sweden, and span the spectrum from emerging to well-established artists. One thing all these printmakers have in common is that they have each individually provided help over the years to Printmakers Open Forum.

The idea for this portfolio was conceived by Michael Ezzell during PMOF’s PrintCamp2018. He proposed the creation of a portfolio with the theme being “sanctuary”. Former PMOF shop assistant Christina Giancola had coined the phrase “Print Shop Sanctuary” in 2012. “Print Shop Sanctuary” refers to the feeling printmakers have while immersed at work in a shop. The idea gained momentum and has now come to fruition in this portfolio. The portfolio will be permanently housed in at least three locations: Janet Turner Museum, Chico CA permanent collection; Kenosha Public Museum, Kenosha WI permanent collection; and the University of Indiana-Evansville permanent art collection. In addition, the portfolio will tour in various venues starting with an exhibition at the Women’s Studio Workshop, Rosendale NY during the summer of 2019.

The colophon for Sanctuary is comprised of paper handmade by Tony Carlone from plant fibers from PMOF grounds. Lyndsey Burke of Risolve Studio designed the colophon, Sanctuary logo and artist biography pages. Ben Iluzada and Evgenia Kim screenprinted the colophon page. Mike Takano compiled information from and about the artists.

Printmakers Open Forum, the Home for Wayward Print Girls and Boys, is a free form, shared, non-hierarchical amalgam of printmakers that believe information, technologies, and ideas should be accessed in open-source fashion. Located in Oxford Pennsylvania, PMOF is a working studio utilizing all printmaking techniques: screen-print, intaglio, lithography, relief and digital modalities. One of the missions of PMOF is to help sanely transition good printmakers from college to being a live-to-make-work-another-day artist without dropping them on their heads out of college. PMOF is not a non-profit, but just a shop and does not have outside funding. It’s a forum to think up stuff and do it—it’s this portfolio.

For more information about or to schedule exhibitions of this portfolio contact any of the participating artists or write directly to PMOF at info@printmakersopenforum.org.

Find Printmakers Open Forum on Facebook, Instagram, Tumblr and at Printmakers Open Forum’s website.
Katie Baldwin
Grounded in the language of narrative, Katie Baldwin’s work in woodblock and letterpress investigates storytelling through text and image.

Her work has been included in numerous national and international exhibitions, such as the Philadelphia Museum of Art, the Wiregrass Museum of Art, and the International Print Center of New York.

She has had solo exhibitions at the Print Center, the Delaware Center for Contemporary Art, and Prescott College Art Gallery, among others.

Baldwin has been awarded grants to travel as an artist in residence to Japan, Poland, Iceland, Cuba and Mexico.

She has received fellowships from the Independence Foundation, the Pennsylvania Council on the Arts, and the New York Center for Book Arts.

Baldwin earned a BA from the Evergreen State College in Olympia and an MFA from the University of the Arts in Philadelphia.

She served as the Victor Hammer Fellow at the Wells Book Arts Center in Aurora, New York and is currently an Assistant Professor at The University of Alabama in Huntsville.

www.katieameliabaldwin.com

Statement
When I was growing up, my mother had designated our garden as our “Emergency Meeting Place”.

I was told that if I awoke to the fire alarm at night, I was to feel the door of my bedroom. If it was hot, I should not open it.

I was to climb out the window with my little sisters and head to the garden.

When I was young, I would go to the garden in the day time and wonder what it would look like at night. I wondered what it would be like to climb out my window at night and head to the garden.

Could I hoist myself and my sisters out the window?

Would it be difficult to find the garden in the dark?

I imagined myself to be barefoot and that I might step on a slug, or a vine from a blackberry bush.

I knew the grass would be wet from the rain.

This print is the way I imagined our garden to look, if I had to find it at night.
Judith Baumann

Judith Baumann currently lives in Pendleton, Oregon where she is the Master Printer for Crow’s Shadow Institute of the Arts, a non-profit fine art print publisher located on the Confederated Tribes of the Umatilla Indian Reservation.

Judith received her MFA in Printmaking from Virginia Commonwealth University and her BFA from Alfred University NYSCC School of Art and Design.

In 2015, she completed Tamarind Institute’s Professional Printer Training Program focusing on the art of collaborative lithography.

Since 2005, she has taught printmaking and drawing at several institutions, most notably the Evergreen State College in Olympia, Washington and Northern Arizona University in Flagstaff.

She has lead numerous print workshops and her work has been exhibited nationally. She specializes in lithography, letterpress and digital integration in print.

Her work addresses issues of classism, capitalism, feminism, and popular culture in relation to the history of print, the multiple, and methods of mechanical reproduction.

www.judithbaumann.com

Statement

Generations of commercial print technology influence my work. Originally, scanned images from a poorly printed trading card, this handprinted lithograph reclaims the aura of a once mass-produced multiple.

Issues surrounding capitalism, feminism, gender roles, racism and pop culture are evident in my print work addressing professional wrestling.
Katharina Bossmann

Katharina Janik Bossmann was born in Oak Park, Illinois and grew up in a bilingual household where art and music were emphasized. Her previous career as an opera singer offered her the chance to move to Germany where she would paint in the studio of Harald Seyfried Lantin in Kasisruhe, Germany. She spent much of her time in the area of the Black Forest. The study of printmaking is where she truly found her medium, combining her love of art and science.

Bossmann not only creates prints, but has also helped make a “greener” solvent for the print studio while doing an independent study in Chemistry at Kansas State. She is working to create a permanent cross-campus collaboration between printmaking and chemistry.

Her work is in the permanent collections of Pinacothea of Araraquara in Brazil and the Museum for Drukkunst in Leipzig, Germany.

www.katharinabossmann.com

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Statement

I feel at home in a forest. The trees themselves create a sanctuary full of bird song or wind rushing through the leaves and this is where I can feel free and joyful. The forest of sentinels protects all its creatures from that which is outside its edges. It is cool on a hot summer day and it slows the snows in a storm. It is the essence of “sanctuary” for me.

My print is a multi-color layer reduction woodcut. I carve the wood and use color and light to create something that is “extracted” from place and memory. The transparent layers of color are abstract, forming ultimately an image of desire and response. The use of wood, paper and pigment to create images of the Black Forest creates a special bond of material and intention.
Sebastian Burke

Sebastian Burke is an artist and printmaker based in Lincoln University, PA.

Sebastian and his wife own and operate Risolve Studio, a risograph focused print and design studio.

He enjoys coming up with new ways to improve the riso print practice.

In his spare time Sebastian enjoys carving wood blocks and working on relief prints.

www.risolvestudio.com

Statement

This print was created using a Risograph press. This is a type of printing similar to and adapted from the early mimeograph machines. A stencil is made and each spot color is layered on one at a time on top of each other.

The imagery for the prints began as a small set built with cardboard, clay, and dirt. This set was then lit with yellow and red light and photographed. A custom output color profile was created around the spot colors used to print the photo. The Riso ink colors chosen were fluorescent yellow, bright red, light gray, and black.

Once the profile was created, it was then used to color separate the RGB photograph into the four Riso ink colors. These separations were then halftoned in FM screening. The stencils for each separation were made on the press and the colors were printed and layered on one at a time.

The screening type and dot size was specifically chosen to give the best view of the print from 5 to 6 feet away.
Aaron Coleman

Born January 29th, 1985 - Washington D.C.

Aaron is an Assistant Professor of Art at the University of Arizona. He received his MFA from Northern Illinois University in 2013 and BFA from Herron School of Art and Design in 2009.

Aaron is a mixed media artist and printmaker creating works focused on political and social issues. He combines imagery from comic books and stained glass windows to raise questions concerning misconstrued belief systems and twisted moral values in our society.

Aaron’s background in hip-hop culture and street art remains as a major influence in his fine art practices.

He has exhibited internationally and received numerous awards, scholarships and fellowships for his work in lithography and mezzotint. Aaron’s work can be found in the collections of The University of Colorado, Wichita State University, the Ito-cho Paper Museum in Kochi, Japan, The Yekaterinburg Museum of Art in Yekaterinburg, Russia, the University of Tennessee Knoxville’s Ewing Gallery Collection, and The Artist Printer and Photographer Research Archive among many other public and private collections.

Aaron is a husband, a dog lover and a workaholic.

www.aaroncolemanprintmaking.com

Statement

My skin is a sanctuary, privileged as lighter than Black. My skin separation, punishable as darker than White. As a biracial person, I am simultaneously linked to and removed from notions of Blackness and Whiteness. One might consider a biracial person to be at the center of the thread between Black and White.

In actuality, I am equally (if not more so) distant from White as Black is and visa versa.

My print for the sanctuary portfolio examines this paradox while attempting to understand a history in the binary of Black and White.
Clouds

"My shadow has gone away."
"My shadow has gone away, too."
They looked up
There was a big white cloud in the sky.
The cloud hid the sun.

The big white cloud moved away from the sun.
The sun began to shine and they had shadows again.
Jeffrey Dell

Jeffrey grew up in Oregon. He received a BA in Studio Art; Ceramics from Hamline University, in St. Paul, MN.

After deciding to switch from ceramics to print, he served as a non-degree graduate assistant to Rosalyn Richards at Bucknell University, in Lewisburg, PA.

He then went to grad school, earning his MFA in Printmaking from the University of New Mexico in Albuquerque.

For two years he taught at the Scuola Internazionale di Grafica in Venice, Italy.

Since 2000, he has been teaching at Texas State University, San Marcos, where he is a Professor and head of the Print area.

Jeffrey has exhibited prints widely. He is represented in Houston by DEASIL Projects (formerly Art Palace Gallery). He has been chosen multiple times to participate in the IPCNY’s juried exhibitions in New York.

He has also won a solo exhibition at the Print Center in Philadelphia, PA as part of their 90th Annual International Competition.

www.jeffreydell.com

Statement

I am interpreting the idea of sanctuary not so much as a real, fixed safe harbor, but of an imagined and longed for place that remains necessarily unspecified. Sanctuary is the (possibly fictional) dream that anoints the discomforts and griefs of the moment.

My title, “Seahorse in the Sky” is stolen from a 1970’s science-fiction novel. I have not read it. But stories in this genre often project such dreams of either loss or gain of sanctuary. Either our own planet is no longer viable, and we face the challenge of finding a new home, or our spaceship itself is the sole sanctuary protecting us from the cold vacuum of space. This is not my only reference, however, and so a spaceship itself is not pictured. I wanted the viewer to (necessarily) see what they want to see.

As a screenprint, the image is made using analog posterization from a drawn film positive, and rubylith film for other layers. It is printed on Yupo synthetic paper, translucent 104 lb.
Paul DeRuvo

Paul DeRuvo is an artist and printer living and working in Norwalk, Connecticut where he is currently the Associate Printer and Studio Manager at the Center for Contemporary Printmaking.

He graduated Cum Laude from Massachusetts College of Art where he was awarded a full presidential scholarship to study printmaking. He then took classes at the Academy of Realist Art Boston continuing his dedication to classical drawing and representational artwork.

Paul has exhibited work in New York City, Boston, San Francisco, and abroad. He had a solo show, Love + Isolation, in Berlin, and completed an artist residence at the Ateliers im Alten Schlachthof in Sigmaringen, Germany.

His work explores ideas about intimacy, gender, and the transfiguring appearance of love in our daily lives, while utilizing the devotional act of representational drawing and the craft of fine printing. He is now pursuing a career both as a fine artist and as a collaborative printmaker.

www.paulderuvo.com/home

Statement

Within the defiant halo of an embrace, there can exist a tenderness so powerful and so vital it overwhelms the violence that surrounds us. My vision of sanctuary has always been the love and care we give to each other.

As the political climate has grown more and more violent towards those perceived as Others, I think it is more important than ever to exalt the shelter and support we both give and gain from our loved ones and partners, remembering always that our strength is in our community and in the existence of care in all circumstances.
Michael Ezzell

Michael Ezzell is an illustrator and printmaker in Providence, RI.

With a degree from the Savannah College of Art & Design, Michael uses a range of mediums to create his illustrations, whether he’s in the print shop or in his home studio.

His work stems from the impact that storytelling and mythology have had on his creativity and imagination.

He strives to illuminate a world of his own creation and bring forth the characters and stories that live there.

www.mezzell.com

Statement

The Fates wade in the boundless sea of Eternity, doling out the Thread of Life. Born from Time, Clotho spins the thread, while Lachesis measures its span of life, and Atropos cuts the thread at its end, passing it on to the hands of Death. It’s a daunting task to even fathom the vastness of the universe and our individual and collective roles in it. However, there is a comfort to be found in the belief that each life is destined to exist in its own given time and space. Title: “Mother Thread”; Mediums: Intaglio with watercolor.
Cassie Ferguson

Cassie Ferguson is a Honolulu-based printmaker, skateboarder, and woodworker.

She draws from these areas of interest to predominantly create screen prints and lithographs that are focused on physical, cultural, and even personal aspects of skateboarding.

In addition to prints, she enjoys producing zines, t-shirts, and decals.

Currently, she is the Printmaking Studio Manager at the University of Hawaii at Manoa.

Outside of printmaking, she builds custom frames and coaches young skateboarders.

Raised in Santa Cruz, California, Cassie’s upbringing was heavily steeped in surf and skate graphics that were strewn throughout the town in the form of graffiti, posters, stickers, clothing, and skateboards.

Her practice today is strongly influenced by the imagery of her childhood, as well as the phenomenology of her experiences growing up as a skateboarder.

www.cassiefergusonart.com

Statement

Not everybody slips away to the same sanctuary (as evident by the diversity of prints in this very portfolio exchange). I personally prefer the warm embrace of a drainage ditch, a seasoned DIY spot, or a familiar skatepark to escape to. Outside of these zones, life feels like a void, like it will never quite compare to the feeling I have when skating through.
Paul Galang

Born in the Philippines, Paul Anthony Galang spent most of his childhood in an Ilocano household before he immigrated to O'ahu in 2001.

He received his Bachelor of Fine Arts in Printmaking at the University of Hawai‘i at Manoa in the spring of 2015.

As a printmaker working primarily in lithography, his works often depict the process of growth and decay, and an interest in the human body.

Paul’s work frequently represents the idea of dislocation, isolation and a sense of loss.

He hopes to learn and uncover the connection and disconnection between self and non-self or the ‘native’ and the ‘foreign’.

www.thepaulgalang.com

Statement

Much of my work in prints talks about the reoccurring theme of displacement that often depicts growth and decay pertaining to both the mind and body.

As a young immigrant moving away from my native land to the “land of opportunity,” it greatly challenged my individuality.

“Sequential Upgrowth” is part of a larger cluster of my depiction of this ever evolving process.
Christina Giancola

Born and raised in Pennsylvania, Christina settled into Philadelphia after earning her BFA in printmaking from Tyler School of Art at Temple University.

While pursuing her degree, Christina engaged with the printmaking community by working as a workshop technician during Printmakers Open Forum’s opening year in Oxford, Pennsylvania and also interning with Boutique Textiles as a textile printer.

She also performed live printmaking demonstrations during PrintThink conferences hosted at Tyler School of Art and was president of the Tyler Print Guild, a student organization for printmakers.

After completing her thesis and graduating in 2015, Christina worked as a studio assistant for several local artists and as head studio technician at Drexel University. She has also taught several workshops at Studio Two Three in Richmond, Virginia.

Currently, Christina is a textile printer at Galbraith & Paul, a Philadelphia-based studio workshop that specializes in hand block printed textiles. She is also a contributing editor for Printmakers Open Forum’s Facebook group and is continuing her own art making in her home studio.

www.christinagiancola.com

Statement

Sanctuary is both a place as well as a feeling. This piece of the same name converges details of two unrelated places that have been safe harbors for me and even now they provide me with that feeling of sanctuary as memories.
Carey Good
Carey moved to Providence, RI after receiving her BFA in Photography and Printmaking from the Savannah College of Art & Design in 2013.

www.careygood.com

Statement
The solitude of process is my sanctuary. Printmaking requires focused time lost in the relationship between head, heart, and hand. It is repetitive, meditative, and intentional actions which we lose ourselves in. But we don’t get stuck there, we print in multiples to spread and share. We blossom in excited conversation around personal processes then retreat back into our own, pollinated with new ideas.
Ben Iluzada

Ben Iluzada (b. 1993 in Texas, USA) is a Philadelphia-based printmaker, papermaker, and book artist whose work has recently begun to explore his relationship to his ethnic identity and what it means to be a Filipino-American who grew up isolated from other ethnic communities in the south.

He received his M.F.A. at the University of the Arts in Philadelphia, PA as their very first Graduate Presidential Fellow and received his B.F.A. from the Maryland Institute College of Art in Baltimore, MD.

Ben’s work has been collected internationally and can be found in the Artist Book section of the Special Collections at the Toronto Public Library, the Zukerman Museum of Art, the Special Collections Library at the University of the Arts, and many more.

He has exhibited in numerous group-shows such as the international juried 2018 Pacific States Biennial North American Printmaking Exhibition in Hawaii and The Print Effect: Small Works/Big Impact at the Manhattan Graphic Center in New York while also displaying at international conferences such as the 2018 Southern Graphics Council International Conference in Las Vegas and the 2018 Mid-American Print Council Conference in Laramie, Wyoming.

www.beniluzada.com

Statement

Within my family, the term sanctuary has always had a special place in our conversations. To us, it signifies a place of rebirth and reconciliation. As members of my family immigrated from the Philippines to the United States, they shed their cultural identities in order to fully assimilate into their new home.

By utilizing handmade overbeaten abaca paper as a reference to a barong tagalog, a traditional translucent garment, I encapsulate a pulp painted figure that can be seen as looking either forwards or backwards depending on which side of the print is displayed. On the backside, a graphic linocut drawn from historical barong embroidery covers the sheet, while the front borrows motifs from modern v-neck tee shirts; a suggestion of the collar and an off-center digitally printed graphic of Laguna Bay, the lake near the family home.

The duality of the piece reflects my family’s complicated relationship with both countries, as the generations born in either one work back and forth to determine just what it means to be a Filipino-American.
Jon Irving

Jon Irving is an emerging Pittsburgh-based artist, whose work has been described as “skirting the line between cynicism and hope,” follows the exploits of an alter ego – The Superior Model – who is part cartographer, stranger, poet, and clown.

Through interactions with his alter ego, Jon seeks to find understanding in the capabilities and limitations of his own humanity, while revisiting significant moments and anecdotes throughout his life as both the insider and the outsider. By utilizing self-modeled photos, traditional printmaking techniques, CAD drawings and cut paper, Jon crafts a universe where he and the Superior Model are in constant contact with each other.

The resulting body of work, which encompasses two-dimensional prints, live performance and written works, offers a narrative that takes place in multiple realities, embraces the absurd, and exists in a bittersweet reverie.

www.irvingprints.com

Statement

All of our slack cracks and controlled moles swerved to preserve comfort. A discussion once entertained parleyed a way through, and greeted us like old chums.

The odd, the unfathomable, and the as of yet-to-be-met horrors clung to the outside of ancient plaster-born oak skin.

As a group, they resolved to reflect on their purpose rather than ours for a change.

Inside cradled the perennial smell of gently cooked onions, a plucky couch that fits everyone, and pairs of feet that were always too good for socks.
Evgenia Kim

Born and raised in Uzbekistan, Evgenia received her BFA and MFA from Moscow State Regional University with concentration in painting.

Later she received her BFA in Printmaking and BA in Art History from Middle Tennessee State University.

She recently completed her MFA at the University of the Arts in Philadelphia, PA.

Her work has been shown both nationally and internationally including countries such as Japan, Russia, Spain, United Kingdom, France and Italy.

www.evgeniakim.com

Statement

According to a dictionary the word “sanctuary” means a place of refuge or safety. I am particularly interested in the idea of immigration as a search of a safe abode.

This print was inspired by “Black Flower”-a novel written by Young-ha Kim.

This popular Korean novelist chronicles the tale of 1,033 Korean immigrants who unknowingly sold themselves into indentured servitude.

In 1905, lured by the promise of abundant food and work and eager to escape a regime in sharp economic decline on the eve of Japan’s impending invasion, these Koreans travel to Mexico’s Yucatan where they are made to toil in fields under harrowing conditions and given funds insufficient to feed their families.

Spare and beautiful, this novel offers a look at the roots of the little known tribulations of the Korean diaspora in Mexico.
Jennifer Manzella

Jennifer Manzella is an artist and printmaker who’s print-work is mainly created through relief and etching processes. She’s been an art educator for over 10 years and received an MFA in printmaking at The University of Georgia.

Jennifer has been in numerous juried national and international exhibitions including two with the International Print Center in New York City.

Born in Wilmington, Delaware but raised in Connecticut, she has lived in many different places on the east coast. Jennifer relocated back to Philadelphia, her adopted home, in the summer of 2016 after living in Athens, GA for 12 years.

She currently teaches printmaking courses at Arcadia University and is a member of BYO Print, a print cooperative in Philadelphia.

The images I make are rooted in the idea of place. Places I’ve lived, the places I visit, the places I have traveled to and the places I romanticize.

Often I will contrast cityscapes against natural settings in layered compositions or combine abandoned industrial structures with old trailers, houses, and cars to create imagined dwellings. The places I usually represent don’t have inhabitants yet there is often evidence of something lived in. These places that I create in pictures are remnants of reality, memory, and dream.

www.jlmanzella.net

Statement

When I was conjuring up visuals for this idea of sanctuary I settled on the idea of community and isolation. Some of the source imagery in this print is derived from photos taken of demolished churches in Philadelphia. These were once sanctuaries and served as the connective tissue of neighborhood communities. I’m not a religious person but during my research of the historic structures in Philadelphia, I discovered that a large amount of these big beautiful buildings were being torn down to make way for development. These structures are becoming more obsolete and outdated as meeting places where people gather in a physical space.

This print portfolio represents a larger community of artists connected to Printmakers Open Forum and I felt that Shelly Thorstensen is recreating that physical space where artists and printmakers work together in a communal atmosphere.

Another inspiration for the imagery I created in this print was from a poem called “A Small Green Island” by the 13th century Sufi mystic known as Rumi. While the poem is mostly about trust and fear there is also a sense of isolation that is implied. As an artist I sometimes desire (and romanticize) isolation; I’ve found that being alone with myself is extremely important to my creative process. However as a human I crave the security of a community and it feeds me in a different way. There is often conflict in these areas and it can be challenging to find that balance between social needs and artistic practice.
Sarah McDermott

Sarah McDermott is currently Assistant Professor of Printmaking at Marshall University in Huntington, WV. She received her MFA in Book Arts from the University of Alabama and her BA in Urban Studies from Brown University.

She previously taught printmaking at the University of North Florida, and letterpress, book arts and printmaking within the Art and the Book M A program at the Corcoran School of the Arts and Design of George Washington University.

She has held residencies at Women’s Studio Workshop, Oregon College of Art and Craft, Pyramid Atlantic Art Center, and The Center for Book Arts where she was a Van Lier scholar. Her work is held in multiple public and private collections including Yale University Arts Library, The Smithsonian American Art and Portrait Library, Rhode Island School of Design and Brown University Artists’ Book Collection.

My work centers on issues of power, exploring relations of dominance between different groups of people, and between people and their environment. Human interactions are necessarily filled with disorder and struggle; I observe and interpret the ways that people try to create order, with varying degrees of permanence, by manipulating and defining space within the built environment.

I explore how these human geographies manifest in our psychology and embodiment, through our perception of space and how we navigate it.

www.thekidneypress.com

Statement

This print is a response to a quote from Vasundhara Bhojvaid, an Indian sociologist, regarding air pollution. She says: “The air and polluted air, more specifically, has become an intimate other in our quotidian lives, so much so that we can hold the state accountable if it fails to be hygienic for the human body. Timothy Morton (2013) uses Jean-Paul Sartre’s notion of viscosity to explain this sort of a relationship: viscosity is what a hand feels when it plunges into a jar of honey. Viscosity is not indicative of a gesture that has been experienced in honey, but instead consists of the realization that we are already inside the honey. In the same way, we become alert to the viscosity of polluted air.”

I live in West Virginia in an area called “The Chemical Valley”. The nearby Marathon oil refinery regularly flares benzene and other volatile organic compounds leading to high levels of ozone and resulting respiratory health impacts. This print depicts trying to create a pleasant home space alongside this perception of being inside a viscous, polluted environment.
Ann Piper

Ann Piper was born in New London, Connecticut. She earned a BFA from the Maryland Institute, College of Art and an MFA from New Mexico State University.

Her paintings and drawings have been exhibited widely across the United States for the past twenty years.

Her artwork has appeared in The Perception of Appearance: A Decade of American Contemporary Figurative Drawing (Frye Art Museum, Seattle, Washington), and the 4th INPA (International Painting Annual) (MANIFEST, Cincinnati, Ohio).

She was a recipient of the Roswell Artist-in-Residence Grant, a Kansas Arts Commission Fellowship Award and most recently, participated in the Jentel artists’ residency program in Banner, Wyoming.

Currently, Ann is an Associate Professor of Painting and Drawing at Susquehna University in Selinsgrove, Pennsylvania.

www.annpiperart.com

Statement

In my work, I use the figure as a vehicle for creating personal vignettes. Always formal, and often theatrical, each portrait serves as an assertion of a state of being.

In “Portrait of Paris”, elements of observation and psychology come into play. Here, the figure is depicted from the side, looking upwards.

Around her is an abstract environment that serves to both anchor her in the space as well as suggest an expansive, nonliteral environment.

It is from the figure’s secure “sanctuary” in this pictorial space that she is able to look upward and find resolution.
Allison Rosh

Allison Rosh received her MFA from the University of Iowa in printmaking with a minor in drawing in 2016 and her BFA in two-dimensional studies from Bowling Green State University.

Her work explores the body and its limitations. Through print media and digital imagery she mimics the bodies response to our environment and life experiences.

Her work has been shown throughout the Midwest and internationally, including the 3rd Global Print 2017, the 9th International Printmaking Biennial of Douro, the 25th Parkside National Small Print Exhibition, The University of Alaska, Medical Museum in Iowa City, IA, and the Toledo Museum of Art.

Currently, Allison is an adjunct instructor at the University of Cincinnati.

www.allisonhrosh.com

Statement

When I think of sanctuary a place of refuge and reflection come to mind. This image came upon me as I was thinking about beauty and death. Roses hold a great significance to me and the memory of loved ones who have passed.

Roses are soft and blooming while growing yet once they die and dry out, they are still beautiful, but with age and weathering.

They hold an eternal beauty. These framed, cascading roses hold life and importance.

When looking at them, I cannot help but to feel a joyful sadness.

My sanctuary lies within a blooming garden.
Ron Ruble

Ron Ruble has been a successful business executive, fine arts painter, potter and a writer. His book, “The Print Renaissance in America - A Revolution” defines the recent renaissance of the fine arts print from Stanley William Hayter’s blockbuster exhibition at the Museum of Modern Art in 1944 through the present day.

Born in St. Louis, Missouri, he moved to Kenosha, Wisconsin at an early age and spent his formative years there. He presently divides his time between Brooklyn, Wisconsin and Punta Gorda, Florida with studios in both locations.

His work has been included in over 90 national and international juried art exhibitions and has been the recipient of 42 major awards.

Ruble’s work is included in more than 60 Museum and University art collections. He is an elected member of the prestigious Society of American Graphic artists and has been going on 45 years.

www.printrevolutioninamerica.com/ronald_l_ruble_artist

Statement

“Man Walking 2” is a portrait of a man in darkness heading towards an unknown destination. It is one that we all face during life on a never-ending basis. We all deal with it in different ways that have their own consequence.
Heather Simonsmeier

I loved creating art ever since I was young. I took art classes throughout middle school and high school and discovered my love for portraiture, still life, and landscapes.

After graduating, I decided to pursue my love for creating something vivid and alive with pencils or paint.

In University, I picked up a strong interest in print-making and fell in love with the medium also.

In 2013 I graduated from the University of Alberta with a Bachelor of Arts. I completed a double major in Art and Design and Math.

I believe the two disciplines, visual arts and math, intertwine within me and that I bring both sides of my brain to the mathematical equations or to the empty canvas.

www.heathersimonsmeier.com

Statement

A sanctuary can be the perfect place for self-reflection. One can take the time to review, develop and alter their horizons. The horizon in this print was conceived through careful examination by means of drawing a personally collaged image, reflecting and ultimately adding color elements.
Shelley Thorstensen

Shelley Thorstensen was born in Oklahoma, and as a young child of military parents, lived in Austria and Germany, finally settling in New Jersey. She now lives in Oxford, PA and is the Director of Printmakers Open Forum LLC, a 2000 square foot all-inclusive print facility (www.printmakersopenforum.org). She has an undergraduate degree in Experimental Studies from Syracuse University, School of Visual & Performing Arts, Syracuse NY, and a graduate degree in Printmaking from the Tyler School of Art / Temple University in Philadelphia PA.

Her work can be seen at Dolan/Maxwell in Philadelphia, PA. (www.dolanmaxwell.com). She was most recently a NEA Research Artist at Kansas State University in Electrolytic Chemical Etching and a Visiting Artist at Rhode Island College in Rhode Island.

She writes about her work: “My work is a result of the confluence of inner and outer stimuli. It’s a result of personal narrative as much as observed affect. It derives as much from experience as it does from answered and unanswered questioning.

I think about the connection between the manmade and what we call natural, the extension and overlap of each modality. Sometimes in my work, things are sure-footed, sometimes less so.

The forms evolve, they turn and I rely on a sense for which I cannot find a proper name to hesitate the turning, to coalesce a given form. Because I work in the medium of the hand-pulled print, color and form can be separate investigations into meaning, effect, response.

I am very comfortable with that fluid hierarchy: where form and color are unlinked and either can assume a dominant role, which is not determined until I call the print done.”

www.shelleythorstensen.com

Statement

When I was twelve my parents gave me twelve dollars for my birthday. They both worked and my birthday is in July, so I was on my own. I lived in New Jersey, about a half hour from Philadelphia. I knew there was a bus to Philadelphia. I also knew the bus cost a dollar and that I was going to have a day-long adventure with this $12. Early in the morning, I walked about three miles to the bus stop and paid my dollar. I got off at the first stop and asked the first nice lady I saw where an art supply store was. She consulted a phone book and found one on Walnut Street, about another three miles straight west with only one turn. When I got to the store, I saw my dream come true. An artist’s box with paints was in the window for $10. I quick purchased that box and walked back to the bus stop, reversing my tracks. When I got home, I hid my treasure under my bed as I had no business thinking I was going to be an artist—at that point I was slated to be an Army nurse. That box is still with me. It and my press are and always have been my Sanctuary.
Katie VanVliet is a sculptor and printmaker from Philadelphia, PA. She studied fine arts at Moore College of Art & Design before establishing BYO Print with a fellow alumna in 2010.

BYO Print is a cooperative printshop for emerging and independent artists, providing budget-friendly workspace on an unrestricted schedule.

In her own studio, found and collected objects are the main component of her work, as the drawn elements of her prints and the physical building blocks of sculptures and installations.

She is interested in leftovers of daily routines that have accumulated over time, and personal collections of those she holds dear.

She was the 2018-2019 resident printmaker at Cheltenham Center for the Arts where she also taught non-toxic printmaking.

www.katevanvliet.com/home.html

Statement

Reflecting on the topic of Sanctuary as it pertains to the studio, I turned to found objects to compose the work "Curios". Found objects are charged with personal history, nostalgic energy and emotion. Using altered found objects in the sculpture studio led me to explore the same in the print shop outside of the typical collagraph uses.

For "Curios", three matrices make up the work. Two are silverplate serving trays, cut with a jeweler’s saw into new shapes. The other is vintage dollhouse flooring—walnut veneer with a paper backing.

My grandmother was an avid miniature collector and spent her life making absurd dollhouse vignettes also often made from found and repurposed household objects. The flooring was salvaged from her studio after she passed.
Patrick Wagner

Patrick Wagner (*1980, Germany) is an artist and print-making educator currently based in Stockholm, Sweden.

He teaches intaglio and lithography workshops world-wide, and is currently building his own shop in the Swedish forest, around a lithography Schnellpresse.

Patrick can be found on most social media under “blackheartpress”.

www.blackheartpress.tumblr.com

Statement

A skeleton leaning against a tree in repose, the tree dissolving into nothingness, strange schematic forest backdrop referencing 17th century British landscape etchings.

Hand-coloured robot drawing, a small format version of the robot drawings I usually make.

Thinking of sanctuary, of sacred spaces to rest one’s weary bones, I immediately think of forests, the rustling of leaves, resting against the trunk of something ancient. As long as there are trees there’s hope.
Michelle Wilson

Michelle Wilson is an interdisciplinary thinker whose work involves papermaking, printmaking, book arts, installation, and social practice.

She has exhibited her work both internationally and in the United States, including participation in biennials such as Philadelphia’s Philagrafika 2010 and the 2006 Second International Biennial for the Artist’s Book in Alexandria, Egypt.

Her practice includes frequent collaborations with other artists; in particular her ongoing projects Book Bombs (with Mary Tasillo) and the Rhinoceros Project (with Anne Beck).

Her artworks are in various collections, including Yale University (New Haven, CT), Columbia University, (New York, NY) the National Museum of Women in the Arts (Washington, DC), and the Mediatheque Andre Malraux (Strasbourg, France).

She is a past Artist-in-Residence at the David and Julia White Colony in Ciudad Colon, Costa Rica, the Jentel Artist Residency Program, in Banner, Wyoming, the San Francisco Center for the Book (San Francisco, CA), and the San José Museum of Quilts and Textiles (San José, CA). In addition, she served as a Teaching Artist for the NIAD Art Center (Richmond, CA) and Southern Exposure’s program at the Oakland Juvenile Hall.

Grants she has received include a Puffin Foundation Grant, a Puffin Foundation West Grant, Pennsylvania Council on the Arts Project Streaming Grant, and an Artist-Investigator Grant from San Francisco’s Triangle Arts Lab. In 2007, she was awarded the Lenore Adelman Award for Book Arts. Creative Capital designated her as an “On Our Radar” artist in 2015.

Wilson currently teaches printmaking and seminars at San Jose State University and Stanford University, as well as workshops throughout the Bay Area. She lives in Oakland.

www.michellewilsonprojects.com

Statement

“Alcanzar” is a Spanish infinitive meaning, “to reach.”

In somatic therapy, reaching is a shape the body takes when it desires connection. When a person becomes disconnected from themselves, the body frequently forms a shape to find a feeling of reconnection. This shape often takes the form of reaching or holding oneself.

Re-establishing connection to the body is the first step towards healing, and developing the ability to connect with others.

To re-establish connection with the body is also to re-discover the shape of its sacredness, its ability to survive, to endure, to grow, and to rehabilitate.

By connecting to the sanctuary of my body, I related to my own tenacity and vitality.
Tony Carlone

Tony Carlone is originally from Hazelwood, Missouri and currently lives and works in the capital district of New York State where he continues his artistic practice in addition to teaching papermaking and other eco-based workshops. He received his Master of Fine Arts degree from the State University of New York at New Paltz Printmaking Program. He has his Bachelor’s degree in Computer Art from the State University of New York at Oneonta, as well as his Associate’s degree in Web Design from Schenectady County Community College. He is interested in creating local plant-based art by using the natural environment as a source of inspiration, raw material, and the beginnings of a social conversation. The works he makes uses forms that echo themselves in the natural world and attempts to explore the symbiotic relationship between humans and their environment.

“As a hand papermaker and printmaker, I see my work as a hybrid between the two processes. Experimentation in the studio invigorates my artistic process. By using forms that echo themselves in the natural world I explore the symbiotic relationship between humans and their environment. My artistic practice is about using the land as a source of material, in a proper and sustainable manner. I begin by collecting raw plant material and transform the gathered fibers into paper pulp, which is used to form irregular sheets, and sculptural pieces through the use of spraying, pouring and casting processes. The translucency of the fibers I work with allows for a play of light and is often enhanced by illumination. The visual qualities of paper set up exciting contradictions, it can appear heavy and solid but it is extremely lightweight and the surface has a soft glow. Even though my processes are very controlled, it is hard to predict the results and I am always surprised to see the final product.”

www.tonycarlone.com

Statement

The sheets of handmade paper I made for the Printmakers Open Forum Sanctuary Print Exchange colophon were formed using one of my handmade 18” x 24” deckle boxes, pressed, dried in a stack dryer, torn down to 11”x14”, hand burnished smooth with a bone folder, and sealed with methylcellulose so none of the gorgeous botanicals would ever get damaged or fall off. These sheets include botanical inclusions and plant fiber from the Printmakers Open Forum studio property as well as those I harvested locally, collected on my travels, and what I even grow on my own property. The pulp used was beaten in my 2lb Mark Lander Critter Beater, internally sized and is a blended combination of cotton, abaca, kozo, gampi, iris, hosta, flax, daylily, dracaena, cordyline, yucca, butterfly bush, Rose of Sharon, reed feather grass, porcupine grass, ribbon grass, cattail, cattail fluff and recycled pigmented and naturally dyed paper.
Katie Baldwin  •  Alabama
Judith Baumann  •  Oregon
Katharina Bossmann  •  Kansas
Sebastian Burke  •  Pennsylvania
Tony Carlone  •  New York
Aaron Coleman  •  Arizona
Paul DeRuvo  •  Connecticut
Jeffrey Dell  •  Texas
Michael Ezzell  •  Rhode Island
Cassie Ferguson  •  Hawaii
Paul Galang  •  Hawaii
Christina Giancola  •  Pennsylvania
Carey Good  •  Rhode Island
Ben Iluzada  •  Pennsylvania
Jon Irving  •  Pennsylvania
Evgenia Kim  •  Pennsylvania
Sarah McDermott  •  West Virginia
Jennifer Manzella  •  Pennsylvania
Ann Piper  •  Pennsylvania
Allison Rosh  •  Ohio
Ronald Ruble  •  Wisconsin
Heather Simonsmeier  •  Canada
Shelley Thorstensen  •  Pennsylvania
Katie VanVliet  •  Pennsylvania
Patrick Wagner  •  Sweden
Michelle Wilson  •  California

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