

Notes on the Annual Hamaguchi Printmedia Scholarship Award Exhibition



Zoe Spikerman, *Make Friends of Fire* (2023) Photograph by Jacob Hyun

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By Gabrielle Kedziora

"The 28th and 29th annual Yozo Hamaguchi Printmedia Scholarship Award Exhibition celebrates the print work of CCA students, showcasing multifaceted approaches to craft, paper-making, and book arts. Centering on themes of instability, resistance, and storytelling, the exhibition reflects on the challenges of navigating an ever-changing world."

The 28th and 29th annual Yozo Hamaguchi Printmedia Scholarship Award Exhibition celebrates the print work of CCA students, showcasing multifaceted approaches to craft, paper-making, and book arts. Centering on themes of instability, resistance, and storytelling, the exhibition reflects on the challenges of navigating an ever-changing world. As Professor Anthea Black, Chair of the Printmedia program notes, students have faced many changes. “The move of our campus and the process of making RayKo studios our home, migrating across global borders ... the aftershocks of the COVID-19 global pandemic and finding their political voice in a world of unjust wars.”



Zoe Spikerman, *Somewhere Am I / I Am Dreaming* (2024)
Photograph by Jacob Hyun

Yozo Hamaguchi and his wife Minami Keiko, both international artists, endowed a fund at CCA in 1995 to grant awards to outstanding students in the field of printmedia. After his retirement from printing plates in 1993, Hamaguchi donated his American-French Tool etching press to the program. The scholarship has since continued to award students to further foster excellence and dedication in the study and the practice of printmedia. With this platform in place, artists were able to present an interactive and multi-dimensional show.

Thirteen featured artists—Cameron Barnes, Lauren Bartlett, Ana Diaz Korin, Luke-Thomas Henderson, Camila Killon, Barbara Klassen, Brennan Mayr, Kirito Qi, Aris Ruff, Brenda Sanchez, Tamara Sobek, Zoe Spikerman and Khushi Thakkar—exhibited a series of individual pieces. Hailing from different backgrounds and working within mediums, the dynamic voices of this show create diverse and empathic stories. Each artist's books and zines were featured on small white podiums accompanied by chairs, inviting attendees to interact with their stories.



Installation view, PLAYSPACE Gallery
Photograph by Jacob Hyun

Zoe Spikerman's *Make Friends of Fire* (2023) is a textile book that displays hand-dyed fabrics. The creative non-fiction book explores the dichotomies between passion, rage, incineration, loss and renewal through fabric collage. The carefully selected colors and placement of shapes create depth not only visually, but emotionally too. Spikerman's second piece, *Somewhere Am I / I Am Dreaming* (2024), is a unique edition of ten screenprint montage accordion artist books. The books are presented with different color schemes situated on opposing walls with changing imagery as you walk, flowing into one another. Each one invokes a psychedelic immersive illusion due to the craftsmanship.

Baigexi (Kirito) Qi's *Catching Sheep* (2021-2022) is a visually exciting ten image series of screenprint and monoprint, accompanied by written translation of the



Baigexi (Kirito) Qi, *Catching Sheep* (2021-2022)
Photograph by Jacob Hyun

featured Chinese sentences. A few of the translations were: “Dynamic clearing: Find a patient, control a patient. Harmless treatment: Killing the pets of covid-19 patients. Search a house and confiscate its contents.” This work critiques the Chinese government for its politicization of COVID-19 pandemic. Qi voices her concerns about politicians using the media for personal gain, rather than addressing public concerns. Language extends the image off the page, creating conflict between people as the government works to divert attention from the actual crisis. The distinct colors of black, white and red symbolize the transformation of people into sheep. The use of red represents blood, while the usage of protective clothing such as masks, represents workers like doctors, nurses, police or security guards. The figures were labeled as “baymax” and became blurred authoritative figures used as tools by the government.



Ana Diaz Korin, *Parsley Birds* (2023)
Photograph by Jacob Hyun

Qi's work is a chilling progression of two single images, repeated across the space, all customized with handprints to create an overwhelming and haunting impression. The images of a single headshot eventually lose all human features. Within the third of both rows, the faces and handprints are layered on top of each other. But taking a closer look at the images, it begs you to look for humanity.

This strategy pays off during the last two images, both which feature people wearing protective clothing. The use of visual and written language encapsulates the feeling of the pandemic not only pertaining to Chinese culture, but more broadly, as a global event.

Ana Diaz Korin's *Parsley Birds* (2023) displays a copper plate etching and rosin aquatint on Kitakata paper. The installation is eye-catching as it extends outward from the wall. Once you pass the first part of *Parsley Birds*, a tiny crevice features Korin's other work, *Composites 1-6* (2022). This one consists of a copper plate etching, spray paint aquatint, and Chine Collé. The minimalist approach



Ana Diaz Korin, *Composites 1-6* (2023)
Photograph by Jacob Hyun

to *Parsley Birds* creates a comforting energy while delivering a somber tone. The printed sides face away from each other, leaving the two blank sides to sit in contemplating silence. The print itself features springs of parsley weaving together like a flock of birds ascending into the air. Within the pattern, heads and beaks stick out, creating a striking illusion. Meanwhile, *Composites 1-6* complements the somber tone and similar minimalist style. The piece resembles something out of a journal as it features collages, sketches, and writing. The imagery of fish, flowers, microscopic patterns, and human faces

create a sense of interiority. Both pieces feature the eyes of an animal or human reflecting back at you, compelling viewers to pause and reflect.

Overall, the artwork in the Hamaguchi Exhibition invites much introspection. Although the specific experiences of the artists may, on the surface, feel unrelated, at its base, the show emphasizes the importance of human connection. The shared emotions of struggle, rejection, family, and identity is something that connects amidst our own humanity, regardless of the exact details.

Gabrielle Kedziora (BA Writing and Literature 2026) is a writer and visual artist.

