



impressed upside down

Spring 2020

Impressed:Upside Down brings together works from 30 artists across the country. The work is tied together by the strange and often surreal idea of everything being connected. Plants, animals, the earth, and humankind all began at the same place. Through change and choices, evolution and environment, we have arrived where we are today.



René H. Arceo

Many of the influences and sources of inspiration for my work come from the Mexican School of Art with printmakers such as Alfredo Zalce, Mariana Yampolski, Alberto Beltran, Leopoldo Méndez. As well as European artists like Francisco Goya and Kathy Kollwitz among others.

Human, social, and sometimes political commentaries are the common themes addressed in my prints. I feel that as a member of a given society the artist should, in a non-dogmatic fashion, artistically react or respond to social, economic or even political accounts and events taking place in our world today. This wouldn't be in place of, but rather in addition to, expressing other universal concerns and feelings and artistic explorations. My feeling is that artists reflect, in lesser or larger scope, their own time and place.

Prints have a special beauty and magic for me. On one hand, the beauty and the enjoyment of the process while carving each individual line and texture, and on the other hand, the magic and often surprising results after pulling the first impression – image on reverse. I enjoy working with and printing

on paper. An additional and final element of great interest to me is the fact that multiplicity can contribute to reaching larger audiences while subsequently making the artwork affordable or more accessible to larger audiences.

In most cases my works evolve as a product of a spontaneous act. The act of drawing lines, on a surface, which evolves into shapes and forms defined in the spontaneous process of creating them. That is most often while creating art I do not depart from a specific idea or concept I want to address. Rather, it evolves out of the markings made spontaneously. In other instances, I am inspired by a photograph of an indigenous person, the factions of one of my students, or a member of my family and in some cases a friend. I like the challenge of recreating the person's likeness with the high contrast of a graphic image, while capturing the aura and feeling I got when I first saw the image.

***Tlatelolco, Cinco
Decadas, 2018***
Linocut

\$300



Martin Azevedo

This image explores ideas of masculinity, power, and self-destruction. Utilizing archetypal symbols and imagery the work is trying to make sense of an increasingly chaotic world in which man seems set on initiating his own demise.

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Now Lamented

Relief, Screen Print,
Mixed Media
\$1,200



Peter Baczek

My urban landscapes depict the environment we live in. The use of shadow, texture, and value establish areas of movement and light that can create a certain mood. I choose to create cityscapes through a more refined interpretation of the scene before me. The broad mass of walls, roads, or sky act as compositional components and establish areas of color and light that can create a certain mood in the finished work.

Angled Planes

Lithograph

\$300



Kristen Bartel

My work is about our contrary understanding of the relationship between American culture and landscape. For me, the process of printmaking and collaging mixed-media speak most clearly to this incongruous relationship. These approaches help me consider artifice of both culture and landscape through the binaries of production vs. reproduction, autographic vs. reprographic and made vs. natural that I see as embedded in our relationship with landscape. I was initially exploring the impact of consumer culture on natural resources within the context of the Western landscape. Later, I began considering the American Dream paradigm as an important player in how we interact with and consider our landscape—as something that is cultivated and consumed—even if just through temporal experience. Recurrent images, like rain drops, gardening tools, plants, shopping carts and to-go ephemera, appear as artifacts of consumerist moments set against artifacts of landscape, misperceived as untouched. The relationship between the two is closer than initially perceived as both are produced and consumed at exhausting levels.

Falling Lids

Lithograph and Inkjet Print

\$900



Jonathan Cartedge

Since 1997, I have worked with rabbit imagery to explore whether a long-eared herbivore can communicate complex emotions and ideas. Over time, these characters have begun to engage and explore their world through scientific discovery. I focus on scientific disciplines that offer a view of the rabbits' place in the larger processes of the natural world, my hope being that the viewer sees a strange reflection of human discovery in a new species (albeit a fictional one) "rediscovering" the world they inhabit.

Nebraska Excavation

Three-Color Lithograph with Chine-Colle

\$750



Marc Cote

I made this work as a tongue-in-cheek extrapolation of Walter Benjamin's 1935 essay "The Work of Art in the Age of Mechanical Reproduction," in which he bemoans the mechanically produced facsimile of art as a loss of its unique aura. Here, though, I'm instead critiquing "the observed life" of our social media driven self-identities, in which constructed avatars are often preferred over real McCoys. The rough-hewn wood, clumsy found objects, and excessively tactile surfaces of the work serve to further contrast against staged, flat-screen denials of actual, temporal human experience.

The Work of Art in the Age of Mechanical Observation

Woodcut on Mulberry, Birch, +2.00 Reading Glasses, Steel

\$600



Julia Curran

I am a classically trained visual artist and printmaker and my work explores myth, gender politics, and the excesses of American capitalism. Currently, I'm exploring these topics in relationship to the body and health, as well as to different feminine archetypes; something I see as an antidote to many of our current overwhelming global and intrapersonal struggles. I work in the socio-politically conscious tradition of printmaking, which I combine with collage and painting to make frenetic, many-layered, mixed-media compositions. Simultaneously, I work in the age-old tradition of myth; making art that acts as a mirror to reflect back the health of our contemporary society and provide guidance for how to overcome our most recurrent obstacles in the human experience. Stylistically, I embrace masters of elaborate grotesque such as Hieronymus Bosch and Henry Darger, absurd caricature of underground cartoonists like Robert Crumb, and the powerful and vulnerable self-portraits of Frida Kahlo. Conceptually, I embrace Betye Saar's commonly employed phrase "Extreme times call for extreme heroines." Through highly-crafted and ever-hopeful compositions, I seek to expose and deconstruct the stories we tell ourselves about who we are and how to behave, and to bring more feminine perspectives into contemporary dialogue.

Nature's Grasp

Silkscreen on Hand-cut Paper

\$500



Virginia Diaz Saiki

This Majeño mask is often seen dancing around during festive ceremonies in Peru, my native country. This mask is a satiric portrayal of a Spanish merchant residing in the lowlands of Peru, the Majes Valley, he traded in wine and aguardiente (cane liquor). His face red, weathered by the sun, the desert, and the booze. An expressive character, always smiling, jovial, wherever they go party seems to follow. Through history these merchants would meet natives from other regions in town centers to exchange their spirits for other regional goods. Celebrating each other's contributions to life. The postage stamp motif represents the distant communications and memories, of a far away home.

Majeno

Reductive Relief and Screen Print

\$250



Wendi Dibbern

Interplay of the natural world and human design is an endless source of fascination for me. Stories of this exchange abound in the guise of interior design, landscape and folklore. The illustrative character of my work weaves my love of nature, the decorative arts and storytelling to form a visual narrative of inner spaces reflected onto the physical world.

Sown and Boughed

Multi-Block Linoleum Print

\$275



Justin Diggle

My recent work has focused on Surveillance and the myriad forms that this can take. In our increasingly technological society it is becoming common to be spied upon or to spy on others.

One aspect of interest is the growing use of drones, which are now used for a variety of purposes, and come in a variety of sizes, from plane size to the almost microscopic. There is no doubt the use of drones is highly beneficial, but some are also used for more nefarious reasons.

My print, "Invasive aquatic surveillance bio-drone (genetically enhanced)", draws attention to the invasive nature of drones, which are hard to regulate, and also to the changing nature of how a drone may be engineered.

I often use collage as the bases for images and as means to introduce a mixture of different materials. Although I will have an initial theme for an image, the collage will evolve more organically as I juxtapose different elements; some of which may be quite specific and recognizable, whereas others are used primarily for their textural qualities. I also have a long-

standing interest in stop-motion puppet films and particularly those where surreal environments and characters have been created using a variety of unexpected materials. This is reflected in my work, which often has a theatrical quality and combines a variety of elements in the creation of one image.

The collage will then be photographically translated on to an etching plate as the start of a new image, or remain as a collection of images that are used as the basis of an image drawn directly onto a plate. Once transferred I continue to develop the image through traditional etching techniques. Process and material have always been important elements in my work. Etching allows me the ability to combine photographic and autographic elements on one surface, as well as the ability to erase and rework the plates as I develop an image.

Invasive Aquatic Surveillance Bio-Drone (Genetically Enhance)

Etching, and Photo Etching

\$380



Thanh Dinh

Having immigrated to the United States at a young age, I didn't feel attached to Vietnam yet felt like an outsider in my new "home." In my work, I create liminal spaces, a state of in-between-ness and ambiguity that encourages transition, through fictitious landscapes to explore the reconstruction of cultural identity filtered by my childhood memories and feelings of displacement & isolation.

These spaces serve as personal mind maps, with different perspectives & memories nested within one another, an odd mix of old & new. They're symbols composed through repetitive mark making, drawn from the tools & techniques of traditional East Asian ink-and-wash artworks seen through a contemporary filter on printmaking.

The imagery seen in the print varies from my commute to Boulder as well as significant childhood memories of Vietnam. Within this print, I've tucked things away like a pho stall, US-36 and a few other "memories".

Squall

Intaglio

\$800



Amanda Durig

Observation and lived experience are an important part of my work as it allows me to process the stimuli of the environment I encounter each day. My work is evidence of this process, as I push and pull materials and matrices to create imagery that reflect what is embedded in my mind's eye through printmaking and drawing.

Impossible Alternatives

Line Etch, Aquatint, Soap Ground on BFK

\$350



Juana Estrada Hernandez

"Ni de aqui, Ni de alla", is a commentary of being a DACA recipient. I was raised in the United States most of my life but I was born in Zacateca, Mexico. At times it feels like I must pick the "side" that I want to be a part of, but in fact I will always be both.

Ni De Aqui Ni De Alla

Intaglio, Mezzotint

\$350



Jessica Gross

I recently viewed a vast museum collection of bird specimens, and was at once delighted and horrified - they were so beautiful up close, but it was heartbreaking to see them lifeless on a table. While some birds are found dead and salvaged, others are killed specifically for the collection; they are precious as objects but disposable as living beings. With this work, I ask the viewer to contemplate the value of these animals that continue to be collected.

Bird Specimens

Serigraph

\$395



Todd Herzberg

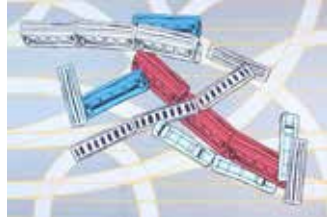
Erik
Photolithography
\$400



Tiana Honda

This print was inspired by the triple deity of supreme divinity in Hinduism known as the trimarti. Each deity represents a cosmic function: creation, maintenance and destruction. With my interpretation, I chose to illustrate the connection between these deities and had their cosmic function represented by my own choice of varying hand gestures rather than the symbolic mudra hand gestures often seen in Hindu and Buddhist art.

Trinity
Single Plate Reductive
Intaglio, Etching &
Aquatint
\$450



Raluca Iancu

Continually in motion, the trains retrace their trajectories. History repeats itself.

The loop mimics the obsessive nature with which we revisit traumatic events. We replay the incident in our minds. We ask the same questions over and over again: What happened? Or Why? Or How?

Child's Play
Stop Motion Animation
\$0



Sarojini Johnson

Garden Weeds was created after I spent hours weeding my yard. The tremendous determination and life force of the plants was impressive. The binding and box are meant to emphasize this aspect.

Garden Weeds
Intaglio Artist's Book
\$300



Wesley Kramer

From my art practice I have created an alternate world that reflects our own and the issues within it. The stories revolve around characters that may have not made the correct decision, but are trying their best to help out their world and fellow companions. In these narratives I have created a series of characters that exist in their own reality, where they live interacting with one another. By filling this world with humor, whimsical environments, and chunky creatures, I entice the viewer to participate in my world. As these stories progress, I expanded the world visually and narratively, showing how characters actions can impact the environment they live in. While showing these characters interactions with one another in my prints, I ask the viewer to reflect, thinking about how our own actions affect the world around us.

Ritual Sacrifice for The Queen

Lithograph, Screen Print

\$180



Jun Lee

Competition is an inherent quality of man, one that we often try to ignore. We love to find ways to hide from competition, to shade ourselves from the harshness of its glaring bright light, so we put on disguises that shield our identities and true motives for a while.

My work uses the chick as a metaphor of desire and fear in this competitive thing called life; a rooster symbolizes a winner or a loser, but one that can anticipate the demands of the fight. Every time he walks into the fight ring, he stands with pride and holds his head high.

Breeze Before the Leap

5 Layered Reduction
Woodcut

\$3,300



Neal McCormick

To Ignore A Conflagration is a piece from my series A Light In The Wasteland: A Story In Lithographs. This story is about a man who has created a magical golden city at the heart of an immense desert. He lives there alone and has walled himself in, uninterested in either the pain or the beauty that exists in the wasteland outside his glowing walls. In this piece, the city is beset by a beast of fire, an amalgamation of consumed spirits created by a growing evil living in the wasteland. The Fire Beast climbs ever higher, threatening to engulf the city and its lone resident with it. But still he sits there reading. Although he can feel the heat, he is unwilling to tear himself away from his daydream to take action. But try as he might, his focus is beginning to slip...

This print was made from a broken chunk of lithography stone printed on a non-motorized offset press. The first part of A Light In The Wasteland is made from these broken

stone fragments- which are typically deemed unusable or even worthless by many printers-, and alludes to the fragmentation of self that can occur through depression, withdrawal, and self hatred. Throughout this story, different entities from outside try to find a way into the city. They are met first with fear and violence, then painful understanding, and then a kind of love. Through this understanding the resident decides to rebuild the city to accommodate the lost spirits and become whole again. This work is a declaration that no part of yourself is truly evil, and encapsulates my personal experience of what can occur when the shadowy parts of you are given love and the opportunity to collaborate. My goal is a oneness of being.

To Ignore a Conflagration

Stone Lithograph

\$400



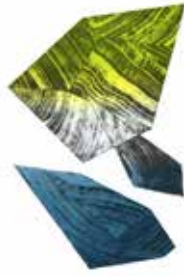
Hailey Quick

Drawing from the emotions of anger, betrayal, pain and rebirth; I create scenes to depict the personal narrative I am currently experiencing. Through the surreal filter, creatures native to my home of South Louisiana emerge to create an allegorical story. Each image is a self reflection of how I see myself and the relationships between those closest to me. Utilizing my roots in the biological sciences, I use the beauty and terror that nature can provide to mirror the complex personal narrative in my work. Although one may not know the characters or events behind each piece, the depictions of chaos, and struggle to reclaim empowerment from a traumatic event - is the overarching theme and sets the tone.

Nest

Lithograph

\$250



Taro Takizawa

My work is an intuitive process of making patterns by drawing, painting, carving, cutting, and printing. I am constantly mentally engaged with how I want to move. I look for formal reactions, ideas between the contemporary and personal history, perspective, thought, Japanese heritage, and permanent memory.

My work is about my fascination with water, its ripples, and its reflections. I am recreating my emotional reactions to how water seems to flow freely and continuously, by using recursive printmaking processes and mark-making techniques to imitate that movement.

The patterns on the installation works and prints are forever repeating patterns in my head. And the process of creating these images is also a forever-repeating process of drawing, cutting, carving, and printing.

The work is a tool to rediscover my Japanese history and culture. I realized that I didn't pay great attention to my surroundings and, after moving to the United States, everyone asked me questions about where I came from, which I didn't have a straight answer for. I had to research my own country, its culture, and its history to answer

common questions from both historical and cultural viewpoints. What I became fascinated by studying history is patterns from architecture, metal works, prints, and fabric designs. The patterns used in my work show the ripple, steam, and flow of water, which is important because of the Japanese relationship with water. I am influenced by Japanese art, especially the Japanese block prints (Ukiyo-e) from the 17th century through the 19th century; waves and rivers, how these waters are rendered, fascinates me. These flow patterns show up in my work constantly.

I create my work by transmitting energy and emotion on to the surface—whether on a paper or a wall—by reacting and responding to the previous marks I've made on the surface, which usually consists of cuts or carvings. I relate to the Zen priests' practices to enhance their concentration by raking the gravel of Zen gardens, and there are similarities between my work and our mindsets. Thus, I focus on the present by making work, with the therapeutic process of repeating.

Kiseki

Stone Lithograph

\$500



Tonja Torgerson

My prints explore the internal and external factors that compose one's identity. Organs, blood, and bones intertwine with flowers and floriography. I am interested in this collision of nature with the body, and how it creates a difficult beauty and a pleasant anxiety. This work reflects on the history of both medical anatomy and botanical illustrations within printmaking

Iris

Serigraph

\$250



Brian Wagner

Liminal spaces are a place of transition, waiting, and not knowing; an ambiguity or disorientation that occurs in the middle of a transformation. This work focuses on those in-between spaces, and what it means to be a queer individual interacting and attempting to reclaim a space that doesn't quite exist.

I've been interested in queer domesticity and what it's like living in and occupying these liminal spaces, whether that be a positive or negative experience. It's not always good or bad, complex or simple, but it's normal. These spaces we inhabit are no different than any other, they are meant to be reclaimed and lived in. They are spaces of transition and are often temporary and ever-changing, something that I find cohesive with my own sexuality, queerness, and identity. "Coming

out" can be a continuous process and navigating and occupying these spaces became important as I created a temporary home for myself. This made me reflect on what it was like to come out for the first time, and what that continuous path involves as I pass through these liminal spaces both physically and as I continually grow and further "come out". Home may not ever be a physical location for myself, but rooting myself with items/ideas of home is something that I hope will help as I find where is comfortable and how to navigate the uncomfortable.

I Snuck Out the Window That Night

Two Layer Stone
Lithograph on Layered
Frosted Vellum

\$400



Art Werger

I work with composition as a fragment of time/space and with representation as a record of shared experience. With that in mind, I create images that thrust the viewer into an active relationship with the static picture. My subjects are often observed from an oblique aerial angle or from an objective distance, placing the viewer in the position of the omniscient narrator. Within this framework, themes of personal interactions and the relationship of people with their environment are explored. I work primarily in the media of etching and mezzotint enjoying the processes that permanently fix these images into a metal surface.

Oversight: Left Panel

Color Etching and Aquatint

\$1,200



Brandon Williams

I am interested in time and how it visually affects locations. The tension between the built environment and the natural environment, and how the two compete over the years against each other is fascinating to me. Time only moves in one direction. What will remain?

Options at Levels

Multi-Plate Etching
\$500



Harris Wiltsher

“Dancing Crown” is part of a series of work called Crowns which celebrate the beauty of black aesthetic and the vibrancy of color as an outcome. The utilization of color tempered against black paper married with varying brown skin tones is a balance for which I design. The printmaking methods for each work in the Crown series varies and challenges me each time.

Dancing Crown

Serigraph

\$495



Elizabeth Younce

In this anthropomorphized world flora and fauna act as surrogates, illustrating certain aspects of the human condition. The key protagonist in this symbolic universe is the *Cygnus sapiens*, this swan-human hybrid embodies existentialism through the metaphorical weight of fertility and perseverance. This work invites a second look at the assumptions society has established in our collective psyche; it turns narrative into a tool, exposing ingrained beliefs and inviting a multiplicity of possible symbolic interpretations.

Falling

Stone + Positive Plate

Lithograph, 5 Colors

\$180



1 Marc Cote
The Work of Art in the Age of Mechanical Observation

Woodcut on Mulberry, Birch, +2.00 Reading Glasses, Steel

\$600

2 Sarojini Johnson
Garden Weeds

Intaglio Artist's Book

\$300

3 Juana Estrada Hernandez
Ni De Aqui Ni De Alla

Intaglio, Mezzotint

\$350

4 Brandon Williams
Options at Levels

Multi-Plate Etching

\$500

5 Elizabeth Younce
Falling

Stone + Positive Plate Lithograph, 5 Colors

\$180

6 Peter Baczek
Angled Planes

Lithograph

\$300

7 Hailey Quick
Nest

Lithograph

\$250

8 Wendi Dibbern
Sown and Boughed

Multi-Block Linoleum Print

\$275

9 Tiana Honda
Trinity

Single Plate Reductive Intaglio, Etching & Aquatint

\$450

10 Jun Lee
Breeze Before the Leap

5 Layered Reduction Woodcut

\$3,300

11 Rene Hugo Arceo
Tlatelolco, Cinco Decadas, 2018

Linocut

\$300

12 Thinh Dinh
Squall

Intaglio

\$800

13 Jonathan Cartedge
Nebraska Excavation

Three-Color Lithograph with Chine-Colle

\$750

14 Brian Wagner
I Snuck Out the Window That Night

Two Layer Stone Lithograph on Layered Frosted Vellum

\$400

15 Raluca Iancu
Child's Play

Stop Motion Animation

\$0

16 Harris Wiltsher
Dancing Crown

Serigraph

\$495

17 Jessica Gross
Bird Specimens

Serigraph

\$395

18 Art Werger
Oversight: Left Panel

Color Etching and Aquatint

\$1,200

19 Todd Herzberg
Erik

Photolithography

\$400

20 Amanda Durig
Impossible Alternatives

Line Etch, Aquatint, Soap Ground on BFK

\$350

21 Neal McCormick
To Ignore a Conflagration

Stone Lithograph

\$400

22 Taro Takizawa
Kiseki

Stone Lithograph

\$500

23 Martin Azevedo
Now Lamented

Relief, Screen Print, Mixed Media

\$1,200

24 Justin Diggle
Invasive Aquatic Surveillance Bio-Drone (Genetically Enhance)

Etching, and Photo Etching

\$380

25 Tonja Torgerson
Irises

Serigraph

\$250

26 Kristen Bartel
Falling Lids

Lithograph and Inkjet Print

\$900

27 Wesley Kramer
Ritual Sacrifice for The Queen

Lithograph, Screen Print

\$180

28 Virginia Diaz Saiki
Majeno

Reductive Relief and Screen Print

\$250

29 Julia Curran
Nature's Grasp

Silkscreen on Hand-cut Paper

\$500