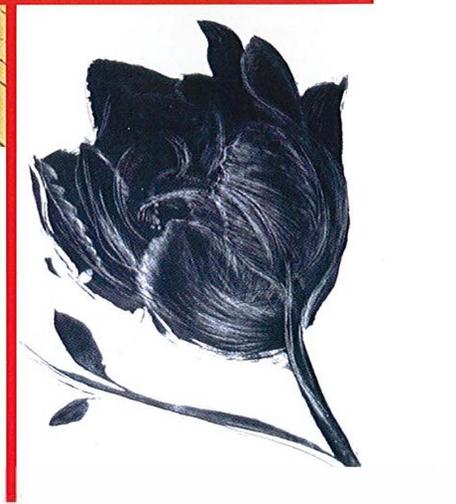
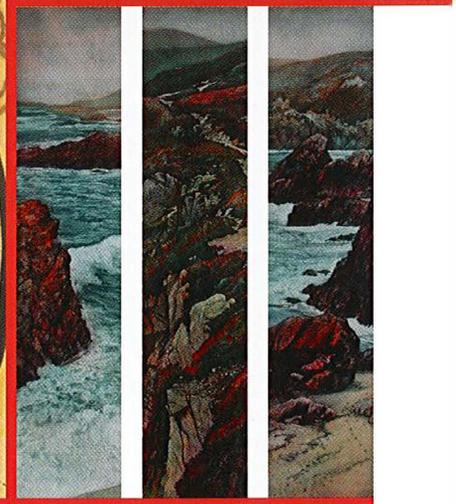
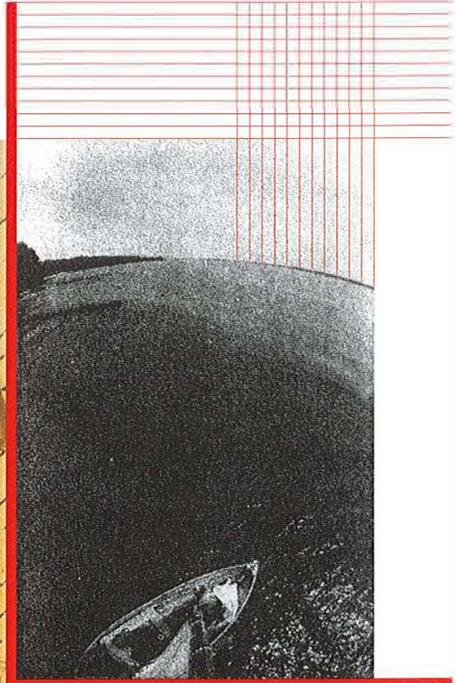
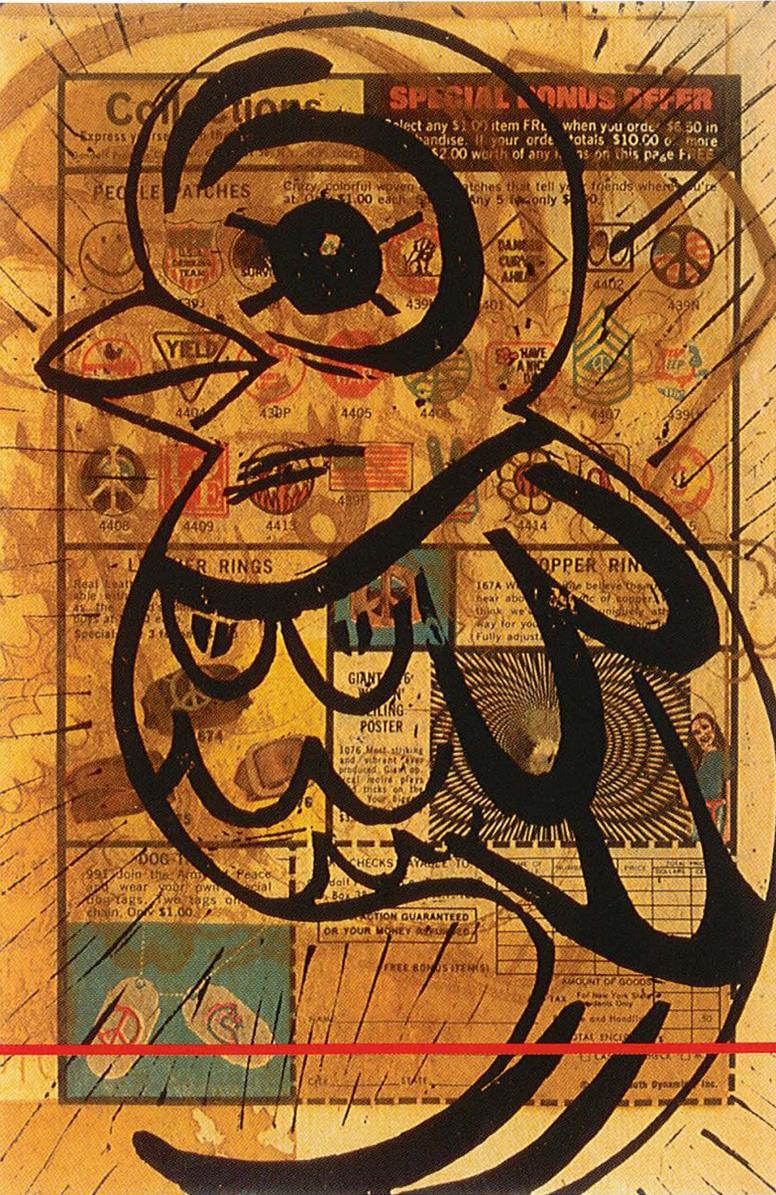




Ohio Arts Council's **RIFFE GALLERY**

The Method & the Matrix:

Contemporary Printmaking in Ohio



November 6, 2003 – January 4, 2004
Curated by Todd DeVriese and Bellamy Printz

The Method & the Matrix

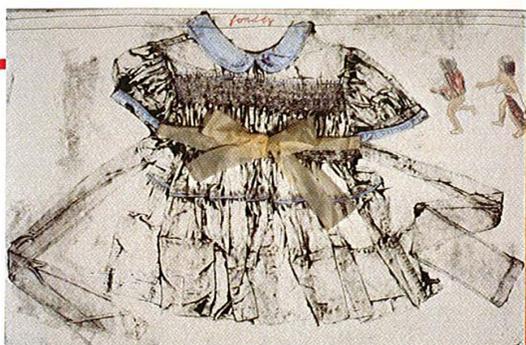
explores fine art printmaking and the use of traditionally commercial techniques for aesthetic purposes. For fine art printmakers the creation of a reproducible matrix - the surface on which the image is formed and from which each print is created - is a compelling part of the art making process. Each artist in this exhibition takes full advantage of the conceptual and technical means offered by the print medium and makes their mark on the world with their individual matrix.

The artist's print has been used for centuries to convey visual information, beginning with wood engravings used for printing book illustrations and then moving on to metal engraving and intaglio. In the 19th century stone lithography came into prominence and the 20th century brought the technique of silk-screening images. Each printing medium was initially developed for its unique commercial potential and then adopted by fine artists when a newer and typically cheaper means of production became available to the commercial sector. As we move into the 21st century, digital technology has further enabled the proliferation of image-making into the world.

The 15 Ohio artists included in the exhibition represent both emerging and mid-career artists. Some are native to Ohio and some relocated to Ohio from as far away as Cuba, Australia and Tokyo. Each artist brings to the exhibition not only a unique and definitive set of skills and aesthetic interests, but an individual, conceptual approach to printmaking.

Holly Morrison and **Carolyn Fraser** joined forces to create *The Extinguishing of Stars*. The artist book, published under the Idlewild Press imprint, combines handset and printed letterpress with photogravure images. It is a perfect example of how very traditional printmaking methods have been applied to contemporary images and writing. The collaboration was funded by an Ohio Arts Council Artists Projects grant.

Another book in the exhibition by Kent State University professor **Michael Loderstedt** explores a historical era through contemporary techniques. The edition was developed using silk-screen, photo-etching and relief printed embossing in a recto-verso structure,



Liz Maugans, *Fondly*, 2003, collograph, hand coloring, collage

which uses both sides of the paper. The book is a journal of the artist's trip from St. Augustine, Florida to L'anse aux Meadows, Newfoundland, where the earliest settlers came to America. Loderstedt relates his own expedition through nearly invisible maps and atmospheric photographic imagery.

Arturo Rodriguez, who emigrated from Cuba to the United States as a child, teaches printmaking at the University of Toledo. His work relates the experience of displacement and assimilation into American culture through a colorful and dynamic dictionary of visual language. Rodriguez uses the high-low art method of silk-screening to layer and repeat individual images. This technique is reinforced by his combination of images of chewing gum wrappers, disco balls, sea anemones and Smurfs. The connection between the technique and the invented iconography gives the work a unique cultural perspective.

Another artist using high-low art concepts to explore his own history is Denison University professor **Ronald Abram**. Growing up in a cross-cultural household, Americana was the principle expression of Abram's identity. In his series of prints, he places relief and intaglio images of his old toys and familiar family objects onto pages from favorite comic books. Abram explores the impact of popular culture on the collective and his own personal consciousness. In this series, the artist relates his experience as a new father to his own childhood memories, which were clearly affected by mainstream culture.

Further investigations into social and personal concepts of parenthood and gender identity are at the forefront of **Liz Maugans'** current work. A founder of Zygote Press in Cleveland, Maugans creates collographs by applying personal objects to plates which are inked, then printed. Maugans then adds other elements, such as drawing, collage, and paper lithography to create unique works that have a tactile and almost sculptural quality. The combination of the ephemeral objects of childhood with nostalgic images from books about play and behavior, results in work that is both poignant and subversive.

Chris Daniggelis' art is characterized by a provocative juxtaposition of complexity and control. The work creates a formal language demonstrating an apex of human organization, an illusion of organization sadly unachievable in life. The substructure, that under-grades these compositions, provides the artist with security from which flights of visual fantasy take off. These fantasies are rooted in the fact that a

certain degree of calm comes with looking at technical drawings, blueprints, elevations and cutaways of machine parts.

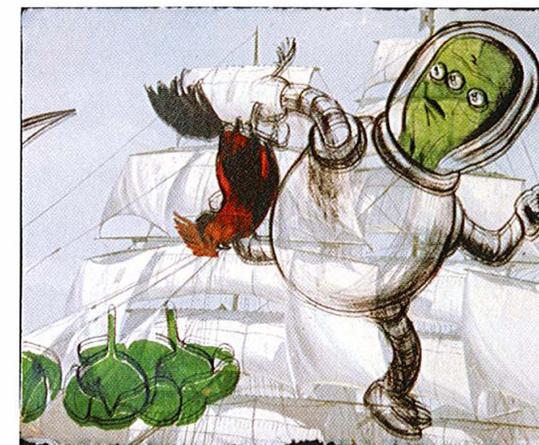
Mary Manusos is the chair of printmaking at Ohio University. A tireless and inventive artist and teacher, Manusos combines traditional intaglio practices with paper making techniques. In her *Blooms* series, Manusos has created dozens of pieces that use the paper as part of the image. The paper is made by painting pulp onto a silk-screen and then transferring the pulp to the base paper. By combining these two processes, Manusos creates endless variations and revels in the ability to explore all of them.

Art Werger, a professor of printmaking at Ohio University, is known in printmaking circles for his color techniques using intaglio. Werger's mastery of this technique, especially in the areas of aquatint and mezzotint, are rarely matched. In *Three Fold Path*, Werger mimics the experience of exploring the landscape of Northern California. Werger's system of coloring, from hot and cool plates, creates brilliant vistas of water and rock.

Kim Vito, associate professor of printmaking at Wright State University in Dayton, uses the traditional method of woodblock relief printing to create luminous landscapes. Vito finds both abstract and representational shapes and movement through her method of cutting at the wood surface. The technique, called reduction, uses the same piece of wood for the entire process, with the image being cut away for each new color. Unlike in intaglio, where a matrix can possibly be used again elsewhere, Vito's technique implicitly disallows the ability to print beyond the first color's print run.

Emily Blaser has been working as an independent printmaker for more than 10 years. A jeweler by profession, Blaser's home-studio houses her intaglio press as well as her acetylene torch and metalworking tools. In her most recent piece, Blaser prints several plates at the same time, creating a dialogue between images. Her drawing and printing techniques use both the incised line of intaglio, as well as plate tone—ink that is left on the plate before printing—to invoke atmosphere and a subtle texture.

A graduate of the Cleveland Institute of Art, **Margaret Kimura**, creates collage and sculptural pieces from



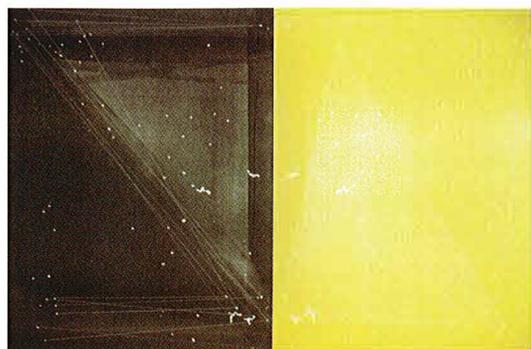
Arturo Rodriguez, *Alien Ship*, 2000, lithograph

her own prints and found printed material. The collage making is started by consciously cutting out fragments of prints and then intuitively reorganizing them into a new image or object. Transparency, form and structure all take priority, as the artist constructs her two- and three-dimensional patchwork experiments.

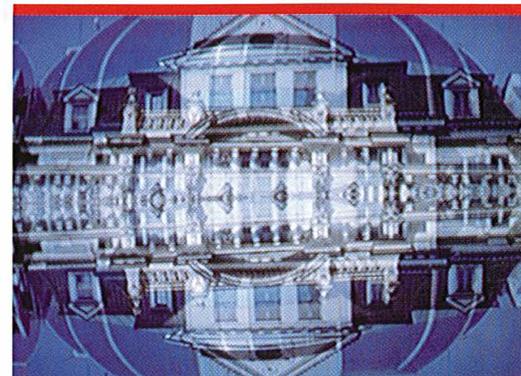
A participant in the Ohio Arts Council's Dresden Residency Exchange Program, Kent State University professor **J. Noel Reifel**, found the matrix from which his large body of prints is based during a visit to a Frankfurt museum. The plates were made from a drawing that Reifel plotted while looking at the wormholes in a 16th century German architecture book. After arriving back in the U.S., he created two intaglio plates that would read as mirror images. Each print is made by rolling a thin layer of ink, drawing directly onto the plate and then printing. This results in unique prints that investigate systems of line, shape and dimension.

As a publisher and printer at Mark Patsfall Graphics in Cincinnati, **Mark Patsfall** has worked with many painters and sculptors to investigate printmaking as a method of working through ideas and creating bodies of work. Patsfall is very interested in exploring the relationship between traditional and contemporary imaging. His pieces, combining woodcut, intaglio and video, are at once intricate and broad, evoking questions about the passage of time and theories of what it is to be human.

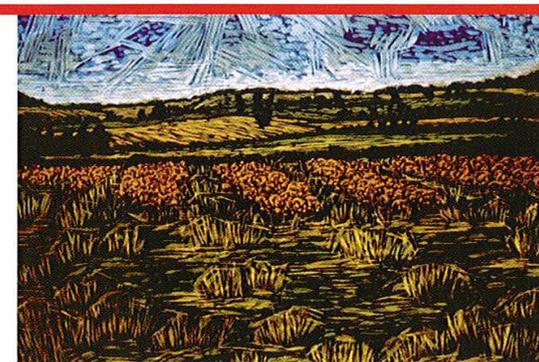
Continued...



J. Noel Reifel, *Worm Holes (10)*, 2003, relief etching with monotype



Mark Patsfall, *Blind Man's Time Machine (detail)*, 2002, mixed media



Kim Vito, *Poppy Field*, 2003, color woodcut

Marina Mangubi's series, *Music on the Bones*, is derived from a story told by her father. During the 1940s in Russia, enterprising youths, eager to hear American jazz, took to pressing records on used x-rays when vinyl was in short supply. Mangubi's multiple plate etchings combine water-based photo etching and traditional intaglio techniques with chine collé and color processes to create a complex set of layered images. Like the faint sound that emanated from the makeshift x-ray records, Mangubi's images move towards a narrative structure, while at the same time remain distant and abstract.

As technology barrels forward to the next step in print imaging, artists will continue to find innovative tools for their artistic repertoire.

- Excerpted from an essay by curators
Todd DeVriese and Bellamy Printz



Holly Morrison, from *The Extinguishing of Stars: An Artist Book* by Carolyn Fraser and Holly Morrison, 2003, letterpress, photogravure on paper

We're Building Ohio Through The Arts

The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically.

Bob Taft, *Governor*
Susan R. Sofia, *OAC Board Chair*
Wayne P. Lawson, *Executive Director*

The Ohio Arts Council is an equal opportunity employer.

The Ohio Arts Council's Riffe Gallery showcases the work of Ohio's artists and curators, exhibitions produced by the Ohio Arts Council's International Program and the collections of the region's museums and galleries. The Riffe Gallery's Education Program seeks to increase public appreciation and understanding of those exhibitions.



OHIO ARTS COUNCIL

727 East Main Street
Columbus, OH 43205-1796
614/466-2613
for TTY/TDD use
Ohio Relay Service
1-800-750-0750
www.oac.state.oh.us



RIFFE GALLERY

Vern Riffe Center for
Government & the Arts
77 South High Street
Columbus, OH 43215
614/644-9624
for TTY/TDD use
Ohio Relay Service
1-800-750-0750
www.riffegallery.org

Riffe Gallery Events

Thursday, November 6, 2003, 3:30 – 5 p.m.

Roundtable Discussion FREE!

Vern Riffe Center 31st floor

Meet *The Method & the Matrix* artists and curators to learn about the exhibition and fine art printmaking. Facilitated by Mary Gray, director, Ohio Arts Council's Riffe Gallery.

Thursday, November 6, 2003, 5 – 7 p.m.

Public Opening Reception FREE!

Sunday, November 9, 2003, 2 – 4 p.m.

Be Picasso for a Day!

Family Day at the Riffe Gallery FREE!

Children and their adult companions are invited to be "Picasso for a day" at the Ohio Arts Council's Riffe Gallery. Family Day participants will learn how to create linoleum prints based on their own simple drawings or designs. Professional printmaker Joan Tallan will teach youngsters the multi-step process made famous by Pablo Picasso. Participants will create and take home four or more copies of their frame-worthy prints. Please allow at least one hour to complete the activity and wear comfy clothes that can withstand a water-based ink spatter or two! Materials will be provided.

GALLERY HOURS

Tuesday	10-4
Wed, Thur & Fri	10-8
Saturday	12-8
Sunday	12-4
Closed Monday	

Free Admission



Supported by Ohio Building Authority

Media Sponsors:



ohioMagazine



Additional Venue: *The Method & the Matrix: Contemporary Printmaking in Ohio*, Alice F. and Harris K. Weston Art Gallery, Cincinnati, Ohio, January 23 - March 27, 2004. Please visit www.cincinnatiarts.org/weston for more information.

Images on cover:

Ronald Abram, from the series *Engrams*, 2003, intaglio, relief on comics; Michael Loderstedt, *Landings* (Jamestown), 2002, artist book with photo-intaglio, relief, screenprinting; Art Werger, *Threefold Path: One*, 2002, etching; Mary Manusos, *Black Tulip*, 2002, etching on Murillo white paper