

April 19, 2022

## RIT to host internationally-known artists for printmaking workshop



RIT Photo Services

RIT's printmaking studio will be bustling when, from May 15-21, it hosts Artists Print!, a weeklong experience that concludes with an exhibition and auction of monoprints created in the workshop.

A dozen nationally and internationally known artists will showcase their contemporary printmaking processes on RIT's campus during a workshop that concludes with a final exhibition and auction.

Printmakers from around the world are coming to campus for Artists Print!, a weeklong experience set for May 15-21 in RIT's printmaking studio. They will spend the week working with College of Art and Design faculty, students and alumni to create monoprints.

The artists' finished prints will be exhibited and auctioned off during a final event from 5-7 p.m. Saturday, May 21, at [RIT City Art Space](#) in downtown Rochester.

[Eileen Feeney Bushnell](#), professor in RIT's [School of Art](#), is the lead organizer of Artists Print!, sponsored by [RIT printmaking](#) in collaboration with RIT's [Cary Graphic Arts Collection](#) and the [Print Club of Rochester](#).

The printmaking studio — located in Booth Hall, room 4501 — is open each day of the workshop from 10 a.m. to noon for the public to view works in progress. Anyone planning to attend open studio hours should follow [RIT's Safety Plan requirements for campus visitors](#).

Promotional materials and mementos were designed by [Nancy Bernardo](#), associate professor of [graphic design](#), and Serina Lin '23 (graphic design) as part of [Command+g Design Lab](#), a full-service design studio operated by RIT graphic design students.

The visiting artists are welcome to leverage additional RIT resources, including the [Fab Lab](#) and Cary Graphic Arts Collection.

The BFA and MFA students, alumni and faculty assisting the artists in the studio are: Denise Anderson, Nava Barenji, Eric Bohrer, Ying Chen, Gretchen Ettl, Kate Johnson, Dylan Kelly, Kerina Mangiaracina, Lauren Mullen, Marija Ratkeviciute, Yushan Socola, Morgan Sychtysz, Hannah Wagner, Kirk Wu and Yaoqin Xiao.

The participating artists are:



Bob Erickson

[Erickson](#)

Erickson's work has been shown nationally and internationally at a range of galleries and museums and is part of the permanent collections of the Janet Turner Print Collection and Gallery, University of California-Chico, Chico, Calif.; the Sheldon Museum of Art Gallery, Lincoln, NE; the Mesa Contemporary Arts Museum in Mesa, AZ; the Albert Art Museum, Champaign, Ill.; and the Ballinglen Arts Foundation, Ballinglen, Ireland. Erickson has attended artist residencies in the U.S., Italy and Ireland and has been a visiting artist at the School of the Museum of Fine Arts, Boston; Wellesley College, Wellesley, Mass.; Illinois State University, Normal, Ill.; Miami University, Oxford, Ohio; and Grinnell College, Grinnell, Iowa.

Erickson served as president of Mid America Print Council (2000-02) as well as the editor of the *Journal of the Mid-America Print Council* (2000-02). He taught printmaking, drawing and contemporary studio art issues at the University of Wisconsin-Stevens Point from 1990-2015.

[Everaert](#)

At the end of the 18th century, when science was moving forward, it came powerfully into modern times.

For the first time in history, virtually the entire geographical world was known to mankind. Scientific apparatuses were invented to look deep into the universe, observe the microscopical world, measure time and refining how we see the world.



Marnix Everaert

All that exciting and new knowledge was brought to the public in marvelous books with beautiful illustrations. In those books, printmaking was used to illustrate and explain scientific texts. The exquisite prints made readers marvel and long for more. At the same time, those artworks were formalistically beautiful and accurately resembled its subject matter while maintaining a romantic quality.

The scientific books and illustrations from this era serve as inspiration for Marnix Everaert's work. He creates an unknown, parallel world that is still very familiar to ours. He wants the viewer to take a moment to contemplate about the nature of a myriad of things surrounding us and think about our place in this world and within this universe.



Erin Holscher Almazan

### [Erin Holscher Almazan](#)

Erin Holscher Almazan is an associate professor of printmaking and drawing at the University of Dayton. She is a native of North Dakota and received her BFA in fine arts from Minnesota State University Moorhead and her MFA in printmaking from Rochester Institute of Technology. She taught as an adjunct instructor in foundations at RIT prior to teaching at the University of Dayton.

She has completed two printmaking residencies at the Frans Masereel Centrum in Kasterlee, Belgium. Her work has been exhibited nationally and internationally and has been included in exhibitions in connection with the Southern Graphics Printmaking Council and the Mid-America Print Council, both of which she is a member. She is also an active member of the Dayton

art and printmaking community, and resides in Dayton with her husband and two sons.

### [Richard Kegler](#)

Richard Kegler is the lead designer and founder of P22 type foundry. Kegler's background in typography and book arts includes ventures in bookbinding and letterpress printing. However, the historical context and background of type continue to be his greatest interest and shape the evolution of P22.

Kegler was the director of the Book Arts Center at Wells College in Aurora, N.Y., from 2014–19 and a past trustee for the American Printing History Association (APHA). He is former chairman of the board for the Society of Typographic Aficionados (SOTA). He has a master's degree in media study and produced the *Making Faces* film as a culmination of his interests and experience.



Richard Kegler

### [Friedhard Kiekeben](#)

Friedhard Kiekeben is a German-born artist. He holds an MPhil degree from Royal College of Art in London. He is a well-known international artist and a pioneer researcher in the field of contemporary green print media. He is known for his large-scale, site-specific installations.



Friedhard Kieckhefer

**Marx**

Marx is full professor of graphic design at Loyola University New Orleans. She worked at Fabrica, an annual research center for design in Treviso, Italy. Marx has also worked as a designer for *George*, a monthly magazine centered on the theme of politics-as-lifestyle co-edited by John F. Kennedy, Jr.

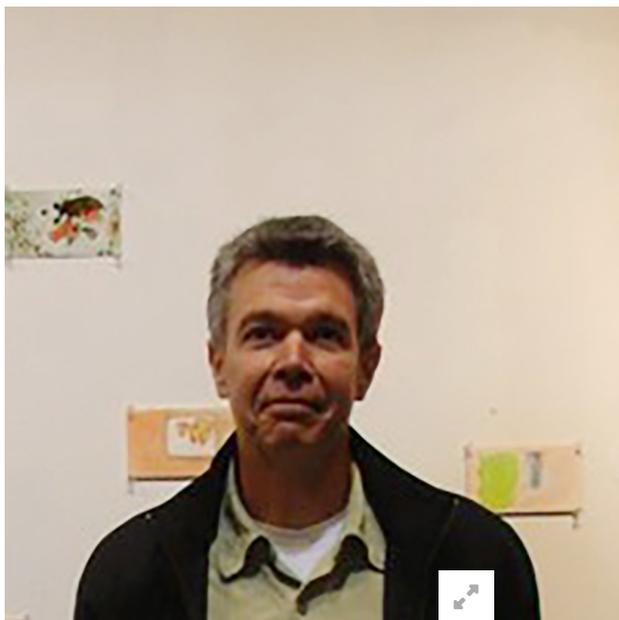
She received her MFA at California State University of the Arts, where she focused on exploring political issues through motion graphics and screen printing.

Aside from teaching at Loyola University New Orleans, Marx does freelance graphic design collaborating with local artists, musicians, politicians and writers. Her newest project, thinkNEWorleans, is a design campaign that encourages New Orleanians to think about their community and how they can be a part of creating the city we aspire to live in.

Marx also had a one-year sabbatical at the American University of Sharjah, United Arab Emirates. The experience of teaching and traveling in the Middle East expanded her repertoire in pedagogy, collaborative experiments and socio-political design.



Daniela Marx



Jim Morris

**is**

In his ongoing series of drawings "Imaging Power and Flux," Jim Morris is exploring the ways in which the language of graphical information is used to make visual the dynamic processes of our world. His work draws from charts, maps and diagrams and a wide-range of imaging processes that give visual form to the often invisible.

He has received fellowships that include a summer Fulbright to Malaysia and a Pollock-Krasner Fellowship, NEA/Mid Atlantic Artists Fellowship, the Sugarman Foundation and a fellowship from the Southeast Center for Contemporary Art in North Carolina. He has participated in artist residencies at the Center for the Creative Arts, the Institute for Electronic Arts at Alfred University, the New York State Arts International Workshop in NYC, Sculpture Space and the Pyramid Art Center Print Studio. His work has been featured in solo exhibitions at the Delaware Center for Contemporary Arts, Draper Gallery, Gallery Q in Rochester, N.Y., and Anadolu University in Eskisehir, Turkey.

**Andy Rubin**

After teaching printmaking at Indiana University and as master printer at Tandem Press for more than 25 years, Andy Rubin has participated in a world of printmaking that has seen many changes, both stylistically and technically, from traditional multi-run color images to piece work designed for large-scale installations. In those years Rubin has met, worked with and been influenced by over 60 national and internationally known artists.

In 2009 he started a body of work inspired by the drawings of Saul Steinberg and Ben Shahn, the architecture of Antoni Gaudi and Frank Gehry and the post cubist imagery of the American abstract movement of the 1940-50s. Their whimsical line, cubist shapes and color sensibilities inform Rubin's work, which is rooted in this same abstraction of architecture, shapes and doodles that, in turn, become landscapes of his imagination.



Andy Rubin



Photo by Mariah Karson

Vida Sacic

Grace Sippy has taught at the University of Alberta and the University of Wisconsin-Stevens Point, as well as various workshops and demonstrations. She has exhibited across the U.S. and internationally, in Canada, Ireland, Scotland, Slovakia, Germany, Spain, Portugal, Belgium, Taiwan, Japan and China. Sippy has earned national and international recognition in her field. Her accomplishments include earning the Guanlan International Print Prize (2013), being named the winner of the 10th International Biennial of Contemporary Prints in Liège, Belgium (2015) and receiving an honorable mention in the Mid-America Print Council Juried Members' Show (2016).

ic

ic is a Chicago-based artist, and educator. Her work in print explores the relationship between and language. She prints and

large-scale installations, assemblages of prints on paper, textiles and fiber using type and a printing press. As Jonathan Goodman noted in *The Brooklyn Rail*, poses "highly advanced abstract composition(s), whose unusual beauty takes cause of Sačić's innate sense of balance and strong accumulations of form."

have been exhibited in solo and group exhibitions nationwide, including Museum (Mich.), Art Mora Gallery (New York City), Columbia College

and The Center for Book Arts (New York City). Sačić has been recognized as n- residence at The Penland School of Craft and The Center for Book and s in Chicago, among others. She is an associate professor of art at tern Illinois University in Chicago.

opy\_

Sippy has shown in several solo and two-person exhibitions. As the winner of the 10th International Biennial of Contemporary Prints in 2015, she was awarded a solo show to coincide with the 11th Biennial in 2017. The show, “Entre Chien et Loup | Between Dog and Wolf,” exhibited for several months at the Musée D’Ansembourg in Liège, Belgium.



Grace Sippy

### Swenson

Swenson is an artist working in Rochester, N.Y. She is focusing on silkscreen and while exploring new uses of these through building three-dimensional structures. Swenson has work in multiple exhibitions New York and has had several group shows in Rochester. She teaches a yearly silkscreen workshop through Club of Rochester and is the vice president of the organization. Swenson earned her BFA in interdisciplinary visual arts with a concentration in painting and printing from Purchase College of Art and Design in 2012.

Swenson’s multidisciplinary practice of making screenprints, sculptures and installations creates work that is both derived from experience and invention. She is captivated by the simple act of looking and gathering observations from daily

life. By combining these observations with imagined structures and images, she aims to

make work that references real spaces while still feeling unfamiliar.

### Marchelo Vera

Marchelo Vera is an internationally-based Puerto Rican-American print media artist, teacher-scholar and designer. He has collaborated on global branding and editorial and publishing projects for world-leading media companies and fashion houses, including Armani Exchange, Hearst Corporation and Simplicity Creative Group. Vera’s research interests include the sociology of work, gentrification, urban landscapes and higher education. He enjoys print ephemera, zines, cartography, wayfinding systems, plants, graffiti and typography.



Marchelo Vera

Photo by Shaoyi Zhang

20

# artists PRINT!



22

## MAY 15-21

**Printmaking Studio**  
4501 Booth Building

**Artists PRINT!** is a week-long monoprinting event sponsored by The Rochester Institute of Technology College of Art and Design Printmaking Program. Working in conjunction with The Print Club of Rochester and the Cary Collection at RIT, this event will bring twelve local, nationally and internationally

known artists involved with contemporary printmaking processes into our studio to make their work with the assistance of former and current students in the program. The event will culminate with an auction of a piece of work from each of these artists.

## VISITING ARTISTS

Bob Erickson  
Marnix Everaert  
Erin Holscher

Richard Kegler  
Friedhard Keikeben  
Daniela Marx

Jim Morris  
Andy Rubin  
Vida Sacic

Grace Sippy  
Heather Swenson  
Marchelo Vera

## STUDIO HOURS

**Open 10AM-12PM**  
each day to the public

## EXHIBIT & AUCTION

Visit the studio to see the work in progress and have an opportunity to buy the work on Saturday night!

**May 21, 5PM-7PM**  
RIT City Art Space



Scan to learn more  
about the artists!



THE PRINT CLUB OF ROCHESTER  
ROCHESTER INSTITUTE OF TECHNOLOGY

**RIT** | Cary Graphic Arts  
Collection  
**RIT** | College of Art and Design  
Printmaking

## Artists Print! portfolio production notes by artist

Erickson

*Untitled, 2022*

Altered Collage Print

Color Photopolymer

Printed on mulberry paper, sprayed with shellac then adhered to Hahnemuhle paper

Everaert

*Wanderlust 1-4, 2022*

Hand-ground surface roll

Holscher

*Invisible II, 2022*

Photopolymer Plate and Monotype

This piece is from a larger body exploring my physical and emotional responses to pandemic mothering and the burdens of invisible labor, parenting, and middle age throughout the first year of the pandemic.

Kegler

*aloha woozy viola, 2022*

This is a concrete poetry collaboration with Ithaca based poet Alicia Rebecca Myers.

The limitation of using only 5 letter words that have an O as the 3rd letter was proscribed while using a Geometric Sans-serif wood type font which has a perfect circle as the O.

This 6 line type was loaned from the Cary Graphic Art Collection at RIT.

Printed on Mohawk Superfine.

Kiekeben

*Yun, 2022*

A series of intaglio prints inspired by clouds in Asian art. Non-etch intaglio type print, using image on film, PETG plate, and [x] screen.

Marx

*365 typographic mindfulness black screen print 5.20.22*

Typographic messages of mindfulness. 365 typographic experimentations created in one year were combined together into 12 designs representing each month screens were created from each month's words and printed to create this one year of typographic design

Morris

*Untitled, 2022*

Antique paper, digital print, laser burnished vellum.

Rubin

*Virtuous Rain, 2022*

Technical info- one run through the press

Thin polycarbonate plate inked as monoprint (Blue w/ drips)

Polymer etching plate laid on polycarbonate.

Lithuanian translation by Marija Ratkeviciute

Inks- Caligo Water solvent based inks (etching inks) Hahnemuhle.

Sippy

*Shadow and Light V.4, 2022*

Inkjet, photopolymer, Intaglio, relief, and chine-collé on paper.

Swenson

*LetterHead, 2022*

screen print collage, gouache, watercolor pencil

Vida Sačić  
*A Different Voice*  
Triptych Statement  
5-20-22

*"If patriarchy is an idealization of a past that requires silencing and lies, radical listening is the reckoning.... Yes, my insights are about a different voice, human, not male or female, and I do see the release of a human voice that is direct and compassionate as a progression toward democracy, and also a requisite for love." Carol Giligan, psychologist, feminist*

*"Love is a combination of care, commitment, knowledge, responsibility, respect and trust." bell hooks, author and activist*

How do we react in the face of unexplainable violence? This triptych was created in the context of current events, including the mass shooting in Buffalo, NY.

Inspired by the work of psychologist Carol Giligan and activist bell hooks, I mine for language to name inequality and question pathways forward in the face of tragedy and injustice.

I worked with 19th century wood types from the Cary Collections at RIT. My primary medium is letterpress printing. The history of the tools that I use informs my work. I am specifically interested in 19th and 20th century printing tools. They were often used to disseminate harmful narratives and prop up patriarchal, authoritarian, nationalistic, and white supremacist constructs. By creating new aesthetics and reconstructing narratives I am actively working against that history. I create original printing plates using discarded materials and print them layered with the historic matrices. Through this process, I create narratives that question existing value hierarchies. Visually, my work challenges the rigid nature of the exacting equipment designed for precision printing. The organic compositions capture gestures of fluidity and motion. By resisting control over the outcome, I create pathways for exploration through processes of layering, repetition, and experimental inking within rigid structures. Letterpress printing is the medium that defined and disseminated knowledge until the late twentieth century. As such, it offers a unique ability to question singular cultural narratives and examine how they were disseminated.