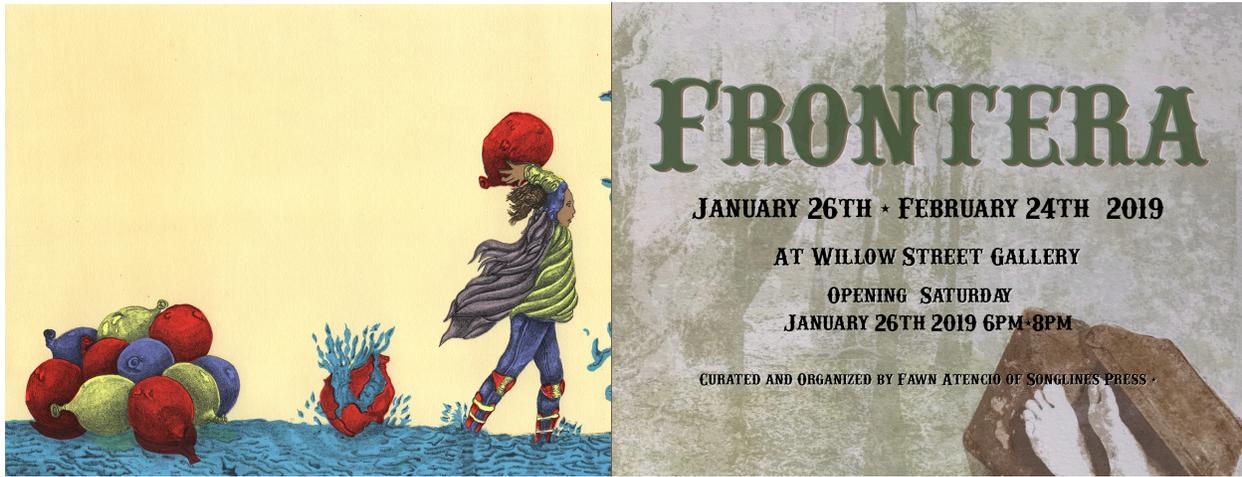


# WILLOW STREET GALLERY

at DC Arts Studios presents



**Frontera** is the 6<sup>th</sup> portfolio exchange organized by curator and artist, Fawn Atencio, initiated this year by the Mid America Print Council conference theme of **Go West: A Collaborative Turn**. Twenty-seven artists who have called Colorado home were invited to participate. Some of the artists in the exchange are not printmakers by trade or education, but were asked to embrace a new frontier of working in multiples on paper.

Each artist was asked to consider the notion of the western **Frontera**. Frontiers could represent uncharted territory, a remote piece of land, or a new field of study. Artists interpreted related ideas of homeland, line, boundary, border, limit, confine, or closure. In the present time of increasing tensions between self and other, “our” land and “your” land, the artists explored how we use spaces of any kind to embrace, separate, collaborate, or work quietly alone.

**Artists:** Maeve Leslie, Jim Ramsour, Lisette Chavez, Valerie Dillon, Michael Litzau, Brittany Whisonant-Denham, Matt Swisher, Melinda Laz, Sarah Fukami, Deb Rosenbaum, Martin Azevedo, Michelle Rozic, Katarzyna Zimna, Chinn Wang, Humberto Saenz, Bonnie Stolzmann, Nicole Salimbene, Leslie Friedman, Toni Mosely, Rachel Bruya, Irena Keckes, Reinaldo Gil Zambrano, Kimberly Anderson Ritchie, Susan Heggestad, Bryan Ritchie, Rhea Nowak, Fawn Atencio

## **Traveling Exhibits:**

Mid America Print Council - Portfolio Exhibition - University of Wyoming - Laramie, Wyoming  
Neltje Gallery - Sheridan College - Sheridan, Wyoming  
Eastern Washington University - Cheney, Washington  
Denver School of the Arts - Main Gallery - Denver, Colorado  
Plymouth State University - Plymouth, New Hampshire  
Willow Street Gallery – Washington, D.C.  
University of Wisconsin Stout – Menomnie, Wisconsin  
Rubber City Prints – Akron, Ohio

## **Special Collections:**

Isla Centre for the Arts - University of Guam - Mangilao, Guam



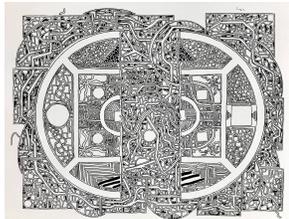
**Maeve Leslie**  
*Elephant Ears*

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[mleslie279@gmail.com](mailto:mleslie279@gmail.com)

For this exchange, I instantly interpreted Frontera as the language barriers I constantly encounter. My mother is Filipino and I was raised by her and very much raised with Filipino culture. However, my father never wanted me to learn the language. I chose to take a page from my journal from my last trip to the Philippines and masked the words with Elephant Ears. I also experimented with fading words and a fading image to represent the overall loss that I feel when I travel to the Philippines and have trouble communicating with family. My goal with these prints is to force the viewer to experience the language barrier in the same ways I do--understanding words or sentences, but unable to fully grasp the broader meaning of the conversation. I chose to cover the words with Elephant Ears because they are a plant that evokes fond memories of my family and my time in the Philippines.

**Bio**

Maeve Leslie is a Denver artist getting ready to start her MFA at UW-Madison this Fall. Maeve is interested in the personal interpretations of reflection and chronology, time, and loss. She finds inspiration in the everyday and uses her work to translate and show these events to others. So far, all of Maeve's work is approached with a slower attitude to spend as much time in each moment. In a fast-paced society, slow is often seen as unproductive or lazy, but Maeve believes slowness allows us to fully enjoy life's most precious and intimate moments.



**Jim Ramsour**  
*The Definition Becomes the Question*

[jim.ramsour@gmail.com](mailto:jim.ramsour@gmail.com)

My art is all lines, circles, squares and other forms. In the past I started with one line, one form and just let it grow organically. It is all about the overlapping boundaries and borders different sections laying over each other. This piece started more conceptually. I had recently taken a workshop on mandalas and let that influence me. A mandala divided that overlays a randomness. A mandala for the divine, peace. Randomness or chaos, turbulence.

When I was talking with a friend about the title some words came up that I had not seen before in the definition of Frontera (Frontiers). Two of them are emerging and framing. I eventually came up with 'The Definition Becomes the Question' for my title.

Frontiers surround us, we cannot turn around without running into them. John F. Kennedy in his Inauguration speech introduced the New Frontier. Star Trek brought us Space: The Final Frontier. There are also our personal frontiers. One of my favorite phrases that defines frontiers is "Here be Dragons."

**Bio**

My art education is not formal. I have had classes at the The Art Students League, Colorado Free University, the internet and individuals. This the second exchange that I have been included in. 'The Butterfly Effect' that Fawn created. I have also contributed pieces to the 6x6 in Syracuse. Frontera delineated by boundaries, borders. It is not just geographic, there can also be physical, emotional and cognitive frontiers. When I think of frontiers they are yonder, just over the horizon, at the edge of sight. I am reminded that if you observe an experiment the result is affected. That there are two paired atoms, when you affect one the other will respond in the same way no matter the distance between.



**Lisette Chavez**  
*Don't Tread on Me*  
Lithograph

Website: [www.lisettechavez.com](http://www.lisettechavez.com)  
Instagram Username: @holy\_press

Facebook: <https://www.facebook.com/lisettechavez>

Frontera is a word that appeared in my vocabulary when I was a young girl. Often used to describe a location, it is associated with families traveling to and from the Texas/Mexican border. As an adult, the word Frontera has gained new complexities; it defines more than just the division of land. Political differences and toxic social environments are testing us to question our own personal "border." Invisible lines are crossed and tested on a daily basis in regards to citizenship, morality, or religion. While the title "Don't Tread on Me" is a famous slogan used to represent conservative ideals, I see it as a warning to others. In this heated political climate, we are forced to defend our own beliefs, while fighting for the rights of others.

### **Bio**

Lisette Chavez was born and raised in the Rio Grande Valley, located on the southernmost tip of Texas near the Mexican border. She is an educator and printmaker specializing in lithography and installation. Her most recent work questions faith and confronts the discomfort in balancing religious beliefs and actions in everyday life. Chavez earned her Master of Arts degree at Texas A&M University-Corpus Christi and her Master of Fine Arts degree at the University of Arizona. She is the founder of Show Me Your Print Shop, an online resource for print shop organization. Lisette has exhibited her work in various national and international venues located in Estonia, France, Egypt, Australia and South America. Recently, her work was highlighted among nineteen artists in Right Here, Right Now: San Antonio at the Contemporary Arts Museum Houston, a group show curated by Dean Daderko. She currently lives and works in San Antonio, Texas.



**Brittany Whisonant Denham**  
*1001 Landscape Images*

[brittneydenham.net](http://brittneydenham.net)

In *1001 Landscape Images*, Yellowstone National Park becomes the lactation for an investigation into how we interpret new land through image making. From the comfort of our cameras we are able to see, digest, and keep the locations we have visited.

*1001 Landscape Images* is constructed using original, found and fellow tourist's images to reconstruct landscape imagery that travelers are often drawn to make.

### **Bio**

Brittney Denham was born in California and raised in Wyoming. She received an MFA at The Ohio State University and is currently the Gallery Director and Art Faculty at Sheridan College in Wyoming. Her work has been exhibited nationally, including *Representing the West: A New Frontier*, at Sangre de Cristo Arts Center, Colorado and she has just finished Jentel Artist Residency in Banner, Wyoming.



**Michael Litzau**  
*Japanese American*

michaellitzau.com

Ritual is described as an established or prescribed procedure for a religious or other rite. In a sense, a ritual is a physical action that affirms one's connection and belonging to a higher being. So if one were to devote more time and effort to something, would they be more connected or valued? My artwork embraces tedious techniques and time-consuming art making. I utilize hand cut copper, scrapbook paper, cross-stitching, printmaking or wall vinyl because they are meticulous and repetitive. The visuals in my artwork are players of the Green Bay Packers. Through my dedication to time-consuming processes I am proving my worth as a fan. By spending countless obsessive hours on attention to detail I elevate my subject matter from a mere image to an iconic level.

Growing up in Wisconsin I was indoctrinated into being a fan of the Green Bay Packers. As I have moved around the country I find that running into a random Packer fan is a welcome connection to another person but also to home. With fellow fans I can talk about how the season is going, last week's game, or even where they are from. It is human nature to want to be a part of a group. My artwork is about connections and friendships with others over shared interests and experiences.

### **Bio**

Michael Litzau was born in Milwaukee, Wisconsin and is a Green Bay Packer football fan through and through. Much of the images of his work revolves around Packers football and sports in general. The materials he uses often include scrapbook paper, wall paper, intaglio, and graphite. Together, the images and materials explore issues of fantasy, fandom and ritual.

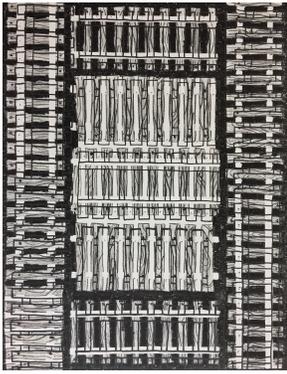
Michael received his Bachelor of Fine Arts in 2004 from Columbus College of Art and Design and in 2006 obtained a Master of Fine Arts degree at The Ohio State University in printmaking. He is currently Assistant Chair of the Department of Art and Assistant Professor of Drawing at The University of Central Oklahoma where he oversees the drawing and printmaking area. Michael has shown his artwork extensively through solo, juried and trade print exhibitions throughout the United States.



**Deb Rosenbaum**  
*New Frontiers*  
screen print with hand-coloring

It was immediately obvious that my June 1st retirement from a 40-year teaching career would fit the theme of this portfolio. Students are encased in a building structure that I am now on top of, looking to an unknown but colorful future.

One of my earliest teaching jobs was running the silkscreen studio at Buck's Rock Creative Work Camp in Connecticut in 1980. In May of this year I completed a collaborative prayer flag project with my senior class at Denver School of the Arts, bringing me full circle teaching screen-printing. This remains the most popular of all the printmaking forms I teach to students, but it had been a long time since I'd attempted a multi-color print. I made numerous screens of my images and printed them in different ways. The edition is consistent but not entirely uniform which is what I love about printmaking--the ability to play around with a set image.



**Matthew Swisher**

*“La Frontera”*

Lithograph, screen print

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instagram @matthew.swisher

The shape we use to define a fence is the same shape we use to describe railroad tracks. This visual double entendre becomes a metaphor for privilege, perspective, and identity when thinking about la frontera (the border). In Europe, trains render borders nearly irrelevant for travelers with passports while the US is currently using border fences to separate families and solidify state control. Someone may see this shape and think of a ladder, used to cross a border wall or fence. Personally, as a Jew, this image echoes train tracks leading to concentration camps. Each interpretation is equal, valid, and personal.

I made this print in a shared studio, which allowed me to have meaningful conversations about privilege and perspective with people I share community with. I can never fully understand how it feels to move through the world in the context of another’s intersectional identities and history; with this work, I hope to start a meaningful dialogue that moves us farther in that direction, closer to one another.

### **Bio**

Matthew Swisher received his BFA from the University of Denver in 2015. Though his primary medium is printmaking, he enjoys incorporating other mediums into his installations including projection and performance. Matthew has worked at several fine art printing facilities including Oehme Graphics (Steamboat Springs, CO) and Open Press (Denver, CO). He is passionate about advocacy and intends on pursuing a JD this upcoming fall.

Matthew views art as a language of the commons, and from this public cultural space grows the opportunity for horizontal exchange of ideas and dialogue.

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**Toni Mosley**

*‘recalibrate’*

Screenprint, watercolour on Rives BFK

[tonimosley.com](http://tonimosley.com)

Insta: tonimosleyart

FB: Toni Mosley- Printmaking Artist

My print represents my sense of reassembling my drifting between two places/homes. This is my uncharted territory I am often forgetting where some of my slang, sayings, ideas come from. They all get jumbled together, partially integrated, and some definite separations. The use of trees/ forest/ bush expresses my place to reset is in the landscape where I am, sitting within myself in these spaces gives me the chance to recalibrate.

### **Bio**

I am an artist/ printmaker living in New Zealand, originally from Colorado/ Wyoming in the United States. I have a Bachelor Degree in Fine Art and American Studies from the University of Wyoming and a Master Degree in Fine Arts from The State University of New York in Buffalo.

My works depict the lighter side of the encounters from our everyday experiences. I use symbols, composition, and subtle colours to express my quirky imagery. I am a traditional printmaker. The use of hand tinting has historical reference and in my contemporary art allows each print to have an individual feel and me to play with the idea of original multiple.



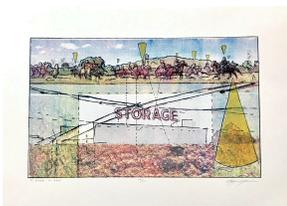
**Melinda Laz**  
*Putting Down Roots*

[www.melindalaz.com](http://www.melindalaz.com)  
<https://www.facebook.com/profile.php?id=597962803>  
Instagram is @melindalaz

My recent work is the result of contemplating ideas surrounding memory, home, loss, and the burden of the baggage that we carry with us, both physically and emotionally. My collagraph prints are textured, intimate and precious, requesting the viewer to stop and look closely to decode the layers of meaning. Of utmost importance to me is the marriage between the marks and surfaces created by my own hand with those created through the printing process itself. This communication also addresses ideas surrounding opposites, which are often at play in my work: man vs. nature; line vs. texture; dark vs. light. Graphic and linear elements regularly appear in the imagery, which are used in contrast with amorphous and textural surfaces, and my color palette is an exploration of contrast and nuance. With this print titled *Putting Down Roots*, I explore ideas about what it means to be home. Does home mean a physical house, a place where one's ancestors have called home, or is home a state of mind, of simply feeling rooted someplace?

#### **Bio**

Melinda holds a BFA in printmaking from Washington University in St. Louis, MO; a MA in Arts Administration from the School of the Art Institute of Chicago; and a MA in Curriculum & Instruction from the University of Denver. Melinda has mounted several critically acclaimed solo exhibitions, appeared in numerous national juried shows, and participated in a number of invitational shows including at Valkarie Gallery (Lakewood); Regis University Gallery (Denver); Showings Fine Art (Denver); Dairy Center Gallery (Boulder, CO), Truman State University (Kirksville, MO), and Susan Hensel Gallery (Minneapolis, MN). She teaches elementary visual art in the Denver Public Schools. When not teaching or making art, she enjoys exploring the beautiful state of Colorado with her husband and 10 years old daughter.



**Martin Azevedo**  
*Storage*

[marty-azevedo.com](http://marty-azevedo.com)  
Instagram: @martyazevedo

Martin Azevedo's imagery makes use of symbolism and ideas of archetypes as a way to understand the world around him. Often focusing on masculinity, power and control, he is interested in the simplicity of an image and its ability to convey the same, or different idea or meaning to a group or individual. He is interested in what happens when these symbols interact on the same plane and the conversation that occurs between many or few pieces layered together in one visual plane.

#### **Bio**

Martin Azevedo's prints/drawings explore ideas of symbolism, archetypes, masculinity, power, narrative, and allegory. Martin was born and raised in Hanford, California. He received his BA in Art from California State University Chico, his MFA at The Ohio State University. He currently teaches and continues his studio work at CSU Stanislaus in Turlock, CA.



## **Sarah Fukami**

### *Manzanar Guayule Project*

Photo plate lithography, screen printing and laser cutting on paper

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FB page "Art of Sarah Fukami"

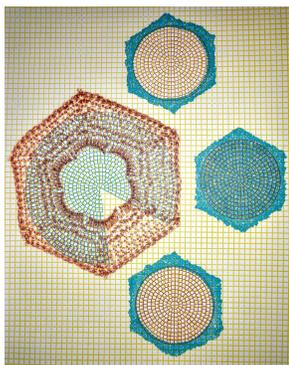
My work revolves around the experience of Japanese-Americans in WWII, beginning with my own family and now continues with the research of internees unknown to me. This is done by conducting extensive research, and has led me to a large body of photographs by Ansel Adams. These works stand out as unique among his repertoire of sublime landscapes, and instead focus on people as subjects. During the war, Adams was allowed into Manzanar, one of the camps in California, to take photos by the War Relocation Authority (WRA). His effort remains indispensable to the history of unlawful imprisonment, because he was not hired by the government. Nearly all of the visual documentation out of the concentration camps were captured by WRA photographers, and served as fodder for propaganda. The general public was presented with images that further alienated the Japanese-American population, and served to justify their imprisonment.

In my print, I highlight the loyal and hardworking nature of the prisoners. A little-known fact about the camps is just how much labor was being done by the internees; everything from screen printing to land surveying. This was all done voluntarily for low wages. Because my great grandfather was a farmer in Washington before internment, I have long contemplated the agriculture of the internment camps. By definition, they were to be placed in the most desolate and isolated areas possible, and the majority were in arid desert climates. These are not ideal conditions for successful farming, yet each managed to produce something. In order to do this, the prisoners had to work and till the soil exhaustively until it was viable. Some of the land they prepared even continued to be utilized after the war, and I find it one of the most interesting latent benefits that came from the concentration camps. It directly confronts the idea propagated by the WRA that Japanese-Americans were spiteful and even lazy. The quotation laser cut into the paper was taken directly from an Associated Press news caption, the full version of which reads: "The trouble started last week at Japs' refusal to harvest root crops; their opinion being, since they consider themselves prisoners of war, they do not have to work."

When I saw the theme "Frontera," this idea immediately came to mind, and I wanted to convey this lost history through my piece. While going through photographs, I came upon a photo of a field captioned "Manzanar Guayule Project." I had never heard of it, and there was no other information given. Upon further research, I found that during the war, there was a national rubber shortage. The US created a program called the Emergency Rubber Project (ERP), asking laboratories and scientists to look into methods for creating a synthetic rubber substitute. While not enlisted by this program, scientist and professor Robert A. Emerson supported and encouraged farmers at Manzanar to conduct their own experiments. In the end, the group of Japanese-American internees discovered the most effective ways to grow Guayule, a plant at the center of the ERP's research. Their efforts played a major role in ending the national shortage, though they went largely unrecognized. After the war ended, the government discontinued the program in favor of petroleum-based synthetic rubber, and those who worked on the Manzanar Guayule Project eventually ran out of resources in order to continue. Today, Guayule remains a viable, yet unused resource for synthetic rubber, and sadly echoes the untapped potential of loyal Japanese-Americans incarcerated for years by their home country.

## **Bio**

Sarah Fukami was born and works in Denver, Colorado. She received her BFA with distinction from the University of Denver in 2014 and recently completed a two-residency at RedLine Contemporary Art Center. Specializing in mixed-media printmaking, her work ranges from traditional techniques to straddling the line between two- and three-dimensional utilizing materials such as Plexiglas. Her artwork focuses on the development and evolution of identity, particularly in relation to the immigrant experience. Her Japanese family was interned during WWII, and her art is rooted in social justice. Most recently, she has become interested in the dissemination of history by searching through national archives and investigating unknown individuals from records and photographs.



**Valerie Dillon**  
*Cartological Diagram*  
collagraph print

<https://vraedillon.ptfoliobox.net/>  
<https://www.instagram.com/vraedillon/>

In 1967, Germano Celant defined the Italian art movement Arte Povera as; “making art without the restraints of traditional practices and materials”. As a hopeful reaction to a challenging time of flux, these artists began merging art and life, introducing new and inventive everyday materials into the mix of long-standing approaches toward painting and sculpture. My current print works are informed by this art movement into what I describe as, my “Arte Povera” collagraphs. In these multi-layered prints, I use domestic items and activities and merge them with traditional printmaking tools and techniques, as a way to combine my own life with my art.

I approach my daily experiences in a constant art making mode, finding potential printmaking matrices in everyday items. I find art supplies in my explorations of thrift stores, hardware stores, and craft shops. I tend to gravitate toward household and craft materials that evoke memories of comfort and play. The manipulation of yarn is a recurring element in my work, due to the tactile and meditative process of crocheting and the homey grandmotherly connotation behind yarn based objects. My imagery combines the geometry and color found in astronomical charts and maps, instructional needlework patterns and journey board games. These sources metaphorically represent the rational, emotional, and spiritual navigation devices needed to take steps into the unknown. With an unplanned approach, I combine textures and techniques through intuition and experimentation. The metaphysical works of Hilma af Klint, Irene Rice Pereira and Marisa Merz has been a place of inspiration for my art, as well as the simple sacred beauty of Shaker gift drawings.

Cartological Diagram, is a collagraph print inspired by domestic tablescapes, needlework instructional patterns and the illustrations found in Petrus Apianus’, *Astronomicum Cavesareum*(1540), a hand printed and painted book of paper volvelles; instruments used for astronomical and astrological navigation. The final print represents how I maneuver in uncharted territories. I use a bit of previous knowledge mixed with a bit of current experimentation to create something new and unexpected. A visual amalgamation of my past, present and future, that I use as a guide to move into the unknown.

### **Bio**

Valerie Dillon is an artist educator from Denver, CO, who currently lives and works in Hershey, PA. She has her MFA in studio from the School of Visual Art at Penn State and her BFA in art education and printmaking from Metro State in Denver, Colorado, where her passion for printmaking began at the university print-shop, Vicious Dog Press. Valerie’s current work involves creating playful experimental collagraph, monoprints, using materials and imagery found in needlework patterns, board games, astronomical charts and maps, to explore concepts of time, place and journey.



### **Michelle Rozic**

*Southbound on the 110: Downtown*  
Mezzotint

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Facebook: Michelle Rozic

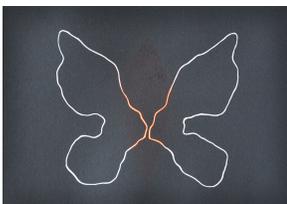
Highways connect Los Angeles' sprawling neighborhoods through a vast concrete infrastructure. *Southbound on the 110: Downtown* renders deconstructed highway architecture through the slow mezzotint process, allowing for extended contemplation of a location normally disregarded as the momentary place between here and there.

Photographic images are recorded through the lens of a camera, capturing a specific moment in time and place with a fixed point of view. The source photo for this image is a panorama photograph captured through the window of a moving car. Variables of time and distance are added during the image creation that takes place in the camera's processor. The scene moves past the car window faster than the camera is able to snap photos to seamlessly overlap and blend, subtracting slices of imagery and adding artifacts.

Representing the quick, mechanically photographed landscape through slow, hand-drawn processes adds subjectivity and mediation. The mechanical, fragmented shapes emerge from the organic, fluid rendering.

### **Bio**

Michelle Rozic is an Associate Professor of Art and printmaking coordinator at California State University, Northridge, with an MFA in printmaking from Indiana University, Bloomington, and BFA in fine art from the Columbus College of Art & Design. She served as president of the Los Angeles Printmaking Society from 2013–2015. Michelle's work is held in national and international collections, and her work has been featured in over one hundred national, international and traveling exhibitions. Projects include curating *Edge of Life: Forest Pathology Art*, a collaborative, invitational, art and forestry exhibit and accompanying catalog.



### **Katarzyna Zimna**

*imago(II)*

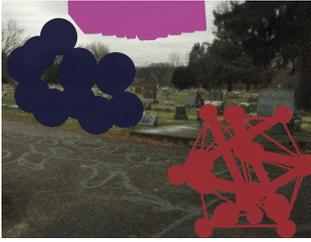
linocut, stencil

[www.kasiazimna.net](http://www.kasiazimna.net)

The process of cutting matrices is for me a parallel of experience. I cut – subtract – create the negative of reality. A graphic print in this form: a figure (or a line) as an empty space, is like a seedling. It can take on a different form, depending on what it is 'filled in' with, whose hands or what 'ground' it hits, in terms of the print substrate, interaction with the viewers or the method of exposure. The creative process continues, also after printing. The "imago" print belongs to the "four seasons of anxiety" collection of linocuts (2016-18), dealing with the notions of change, transformation and transition, inspired by images observed in my small backyard garden. It is a space where I experiment with natural gardening, and the permaculture philosophy in particular. Ideas derived from permaculture inspire my approach to graphics. In accordance with the principle of the edge effect, that is the increased productivity of zones at the border of various ecosystems, I try to explore the boundary areas between graphics and painting, textile, video, object or relational art, cultivating the 'expanded field' of printmaking.

### **Bio**

Katarzyna Zimna is an artist and researcher, born in Lodz, Poland. Graduated from the Academy of Fine Arts and Design in Lodz, Faculty of Graphic Art and Painting (2002). She obtained her PhD from the School of Art and Design, Loughborough University, UK in 2010. Author of a book: *Time to Play: Action and Interaction in Contemporary Art* (I.B. Tauris, London, New York, 2014). Participant in numerous national and international exhibitions. Author of 13 solo shows. She was twice awarded a residency in Centrum voor Grafiek Frans Masereel, Kasterlee, Belgium. Participant in IMPACT 2009 (Bristol) and 2015 (Hangzhou) and 2018 (Santander) International Multidisciplinary Printmaking Conferences. The ontology of print is the main focus of her practice, which also includes painting, textile and object art. Since 2011 assistant professor at the Institute of Architecture of Textiles at the Lodz University of Technology. Katarzyna Zimna, ul. Platynowa 18, 91-601 Lodz, Poland, [kjzimna@wp.pl](mailto:kjzimna@wp.pl)



**Chinn Wang**  
PAPAZIAN

[www.chinnwang.com](http://www.chinnwang.com)

My Instagram is @chinnw

**Chinn Wang** is a Colorado-based artist and educator. Her art practice employs coded visual languages and symbolic iconography to examine, problematize, and humorize the subjective nature of personal narrative and history. Wang is interested in the digital and analog manipulation of images, pushing optical limits past the point of legibility into abstraction and then back again. In this way, images vibrate between clarity and obfuscation, demonstrating the futility and interplay between fiction and nonfiction. She creates a non-passive viewing experience that compels a constant questioning of material, space, and image, highlighting the shifting balance between what is real and what is imagined. The work shared for *Frontera*, titled “PAPAZIAN”, explores complicated transitions in personhood, expectancy, and mortality. A collection of silhouette imagery that explore the objects, shapes, and sentiments that permeate Wang’s experience with motherhood, overlays a familiar and dark landscape. Wang’s current body of work attempts to reveal a unique dilemma of parenthood—the ceding of one identity for another and the perpetual grappling with a complex and layered sense of self. This intricate disorientation combines with issues of bereavement and impermanence in “PAPAZIAN”, resulting in a visual mapping of two pathways to closure.

#### **Bio**

**Chinn Wang** earned her MFA from the University of Wisconsin, Madison, and a dual BA in Art Practice and Art History from the University of California, Berkeley. She is currently Teaching Associate Professor and Foundations Coordinator in the School of Art & Art History at the University of Denver and lives in Boulder, Colorado.

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**Susan Heggestad**

*"We are either going to have a future where women lead the way to make peace with the Earth or we are not going to have a human future at all."*  
- Vandana Shiva"

[susanheggestad.com](http://susanheggestad.com).

Instagram: @susanmheggestad

Fb: SusanHeggestadArtworks/

As an artist, I am drawn to printmaking, installation, and found-object sculpture. The connection between these media, for me, is a keen interest in texture and tactility, layering, and transparency. These elements help reference our physical experience of the world, and conjure up ideas of what it means to exist as a “being” in the world – how we come to experience, both physically and mentally, just who it is we think we are...



**Bonnie Stolzmann**  
*Manifest Destiny*  
giclee print  
BonnieStolzmann.com

Being a member of contemporary American society tends to flabbergast me on a regular basis. I paint about it with hope that my viewers and I can be flabbergasted together, potentially creating a community of shared understanding and kindness. For the Frontera print exchange, I chose to make giclee print of my oil painting “Manifest Destiny,” completed in 2018 but begun the night after the 2016 election of Donald Trump. As a mother of two young daughters I was appalled my country had elected a leader who seems to disregard all that I hold dear. In the image are my daughters atop a pile of burning Amazon boxes. Mabel is screaming with the rage and frustration I feel with my fellow citizens and government who value guns, business and money over individuals. My daughter Alice looks puzzled and innocent, surrounded by flame and completely unaware of the dangerous world I chose to bring her into.

#### **Bio**

Bonnie Johnson Stolzmann is a Denver based fine artist and illustrator. She strives to ignite the imagination of her viewers while also truthfully capturing her subjects. She dreams of writing and illustrating children’s books with her two young daughters. Bonnie’s scientific illustrations have been published in association with The Max Planck Institute for Chemical Ecology, The University of California, Harvard University and The Jepson Herbarium. Commissions, original artworks and archival prints are available via email at [BonnieStolzmann@gmail.com](mailto:BonnieStolzmann@gmail.com).



**Gil Reinaldo Zambrano**  
*Paranoia Crepuscular*

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IG: @RGZprints

Reinaldo Gil Zambrano is an award-winning printmaking artist based in Spokane from Caracas, Venezuela. From an early age, RGZ began collecting unique stories from random social encounters that highlights the common aspects of the human identity that later enriched the visual narratives of his drawings and relief prints.

His narrative raises questions of daily issues equally experience by people across culture and borders using relief printing as a storytelling tool for its illustration and reflection. He studies the universal idea of home and how it affects individual personalities by exploring iconography derived from the Majority World and fascinating storytelling inspired by Hispanic literature magical realism and illustrations from the Venezuelan Rosana Farias. His wordless visual narratives seek to challenge the limitations of the written language and bring people together in celebration of the commonality of their collective experiences.

His desire to promote the printmaking practice has guided him towards the development of projects such as “First Vandal Steam Roller Project” and “The Ink Rally” projects where large carved pieces were printed on fabric using an asphalt roller and the help of many printmaking enthusiasts. Such projects in addition to RGZprints print shop have worked as communal developers and forces of integration between the academic, artistic and larger community in the Northwest.

Reinaldo is currently an adjunct instructor in the art department at Eastern Washington University and artist-member at the [Richmond Art Collective](#) and The [Saranac Art Projects](#).



## Humberto Saenz

*Jugando en Guerra - Pelea de Globos*

<http://www.humbertosaenz.com>

My artwork is focused on the current events involving the separation of immigrant families. Particularly I am interested in how the children are affected by this fragmentation. In the artwork children are engaged in a playful but elementary war between their culture, heritage, and the new laws that bound them to their fate. The children play at war with unseen forces which manipulate and monitor their life without their consent

### Bio

[Humberto Saenz](#) is a Mexican artist currently residing in San Antonio, Texas. Humberto's artwork is exhibited throughout the United States and internationally in solo, juried, and invitational exhibitions. Recent exhibitions include the Flatbed Contemporary Art Fair, Austin, TX, Global Print 2015 in Sabrosa, Portugal, and the Awagami International Miniature Print Exhibition 2015 in Tokushima, Japan. In 2016, his work was exhibited in Border Crossings at the La Salle Museum University Art Museum and will be exhibited at the 8th International Printmaking Biennial 2016 in Portugal. Humberto Saenz's artwork is held in numerous collections across the U.S.A. and internationally. Museum of Texas Tech, Hamaguchi Study Print Collection, Workshop of Casa Hogar el Refugio at Monterrey, Mexico, Dishman Art Museum, La Salle University Art Museum, at the Te Whare Wananga o Awanuiarangi, in Whakatane, New Zealand, and the Museu do Douro, Printmaking Art Collection, in Peso da Régua, Portugal are currently hold Humberto's artwork. Humberto Saenz has been interviewed for Think MTV, the Houston Chronicle, the Clandestino radio program, and the Dallas Morning News. His work has been featured in Art in Print magazine, In the Middle of America, Printmaking & Print Exhibitions, C.A. Seward and Friends and in the Journal of the Print World. Humberto currently holds the position of Assistant Professor, and Graduate Faculty at the University of Texas at San Antonio.



## Kimberly Anderson Ritchie

*Fading on the Frontier*

silkscreen

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This edition focuses on endangered and extinct animal species in the Wyoming region. Once roaming the Wyoming landscape was the triceratops dinosaur. Now, threatened and endangered species still roam the Wyoming landscape. This print represents animal species that could potentially disappear in Wyoming: Yellow-billed Cuckoo, Kendall Warm Springs Dace, Black-footed Ferret, Canadian Lynx, Grizzly Bear (and the extinct Triceratops). With the ever-increasing human population encroaching and polluting the natural environment, animals are affected sending species into a threatened state or extinction. The color within the print slowly fades to a light gray, vanishing, just as the dinosaurs did.

### Bio

Kimberly Anderson Ritchie is a working artist and educator. Currently, Ritchie is the Coordinator of the Printmaking Program and Associate Professor at Plymouth State University in Plymouth, NH. She received a Master of Fine Art in Printmaking from Colorado State University in Fort Collins, Colorado and Bachelor of Fine Arts in Printmaking from Appalachian State University in Boone, North Carolina. Ritchie's curiosity, love, and respect for the natural environment has directed her artistic practice, which focuses on a visual response to the natural environment, and an array of environmental issues. She has exhibited her work throughout the United States and abroad. Most recently she completed several artist residencies in Iceland and Joshua Tree National Park.



**Nicole Salimbene**

*Makeup Series: Trembling XVII*

Used makeup: mascara and eyeshadow on paper made from stone

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@nicolesalimbene

As a non-printmaker, my approach was to work in a series using a material I had been exploring in sculpture: discarded makeup. I constructed *Makeup Series: Trembling* using imagery of aspen groves, native to the West. The applicator-wand and remaining used mascara content were ideal for forming the body of the trees; discarded eyeshadow and color correcting fluid were used for leaves and sky. I used a recyclable and biodegradable paper made from natural stone, Terraskin, which does not contain wood, nor water or bleach in its production. While I repurposed, and used a sustainable paper source in all 30 works, I grew increasingly alarmed as I came to fully understand the toxic ingredients in most of the makeup, coupled by the plastics used to hold the products and their impact on our water. Traversing the *frontera* of internal and external landscapes, and the complicated—both/add terrain of what exists and what emerges, there was a charged borderland to navigate between body and material. The characteristics and symbolism of the aspen groves further provoked awareness not only from an environmental perspective but from the spiritual and psychological as well. One of the many symbolic meanings associated with the aspen tree marks it as a guide to understanding love as the ultimate power. The regenerative grove as a single living organism with a massive root system that thrives on fire, connected me back conceptually to my sculptural work with makeup. Wrapping discarded makeup containers with camo-tape to create a field of figures, became a way to reference current political issues of resistance as well as sacred traditions of painting the flesh as ritual, preparation for battle, self-care and healing. This sculptural work, along with what I discovered in this series on paper, has inspired me to further investigate the range of these concepts.

**Bio**

Nicole Salimbene (b. Trinidad, CO) is a Washington, D.C. based artist working at the intersection of poetics, psychology, environmentalism and contemplative practice. She holds a Bachelor of Arts in English from the University of Northern Colorado, and has worked in the social service fields and as an arts administrator in the performing arts. In 2007, she began exhibiting her art, with her first group exhibitions taking place in Nogent sur Oise and Montataire, France. She has continued to exhibit her work in various venues, including the New Orleans Photo Alliance, (e)merge Art Fair (D.C.), Arlington Arts Center (VA), New York Affordable Art Market, and New Image Gallery at James Madison University. Her 2016 solo exhibition at Flashpoint Gallery received recognition from *The Art Newspaper* (London), *Washington Post*, *Al Tashkeel* (Dubai), and *Sculpture Magazine*. In addition, her work has been reproduced for publications and purchased for private collections. She has twice been a recipient of an Individual Artists and Scholars Grant from the Arts and Humanities Council of Montgomery County and awarded a Maryland State Arts Council Individual Artist Award in Visual Arts: Sculpture/Installation. In 2012, the Washington Sculptors Group awarded her the Tom Rooney Prize. She received Second Place for the *2018 Trawick Prize: Bethesda Contemporary Art Awards*. She also has led workshops in art as a contemplative practice in affiliation with American University, Clark University, James Madison University, the Lama Foundation, The Center for Contemplative Mind in Society, Wesley Theological Seminary and Ghost Ranch.



## Leslie Friedman

*There's Got to Be More*  
Screenprint

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Identity matters are at the heart of my work. In particular, I am interested in the distortion between how we represent ourselves and how others see us. These ideas are articulated best through a collage-based practice. Throughout my work, the distinctly personal is made universal utilizing a powerful visual vocabulary of appropriated and hand-drawn images--from popular culture and current events--setting the stage for a dialogue about identity politics. Printmaking's capacity to compose multiple origins into one unified statement provides me a platform to articulate my thoughts. Imagery is peeled away from disparate sources and seamlessly built into something else altogether in my prints, installations and animations. Often times, digital work occurs in the front end of my process as I collage raster-based found imagery with original vector drawings into digital sketches. Additionally, the computer allows me flexibility as I revise, rearrange, and repurpose elements of my two-dimensional work. Once my compositions are complete, then these digital ideas are translated, either through photo-based printmaking processes and digital films or through digital fabrication printers like the laser cutter or CNC router, thus creating matrices which allow me to print them in traditional fine art printmaking shop.

**Bio**Leslie Friedman is an artist and educator who specializes in printmaking, sculpture, and installation. She has a BA in political theory from Brown University and an MFA in printmaking from the Tyler School of Art at Temple University. Between her undergraduate and graduate course of study, Friedman spent two and half years living in Buenos Aires, Argentina and building a screenprinting studio in her apartment there. Friedman is an active player in the alternative gallery world. She founded the art collective NAPOLEON in 2011 which is comprised of ten artists and curatorial members with a gallery space in Philadelphia's Chinatown. She is currently a member of Good Children in New Orleans and Baton Rouge Gallery in Baton Rouge. In 2014 Friedman completed a fellowship at the Center for Emerging Visual Artists and won the Fleisher Wind Challenge. During the summer of 2016, Friedman moved to Baton Rouge in order to start a tenure-track assistant professor position at Louisiana State University. This summer, she attended a five-week residency in Shiro Oni in Japan. Her work has been exhibited nationally and internationally with some highlights including solo shows at Space 1026 in Philadelphia., Millsap College in Jackson, Mississippi, and the Delaware Contemporary in Wilmington. Her work deals with political and social themes like identity, simulacra, stereotype, gender, and religion.



**Irena Keckes**  
*INFINITE PASSAGES*  
Dry point, BFK Rives

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My print explores processes of passing, transiting, and traveling from one point to another, from one place to another; moving through, over and past temporary places and traversing passages. The notions that my work embraces relate to what could be called 'nomadic', contemporary lives, often dealing with notions of journey, crossing, migration, displacement, interruption, and dislocation, and more. Through this print and its intersecting lines in black and dark red, I mostly reflect to my experiences of traveling and living in many different places, all of which are home in its distinctive ways. This includes Croatia, Japan, the US, New Zealand, and finally Guam. Overlapping and layering of lines, somewhere condensed and compressed and somewhere thin and light, speak of how moving and living in these diverse places has influenced and formed my identity as a person and as an artist. It brought multiple aspects to my life and to my printmaking practice. Now that I live in the Pacific region, there are new challenges of art making and persisting in these more isolated or rural but unique and relevant areas to the print media today. There are new risks, transformations, and adventures taken in journeying through these lands, seas, and through the infinite passages.

#### **Bio**

IRENA KECKES, Assistant Professor of Art, University of Guam. She received her PhD in Fine Arts from the University of Auckland, New Zealand (2015), MFA in printmaking from Tokyo University of the Arts, Japan (2005) and BA in art education, Academy of Fine Arts, University of Zagreb, Croatia (2000). Integrating theory and practice has been a key element to her research through which she has been exploring connections between eco-Buddhism and printmaking, extended forms of print and art/craft relationship. Her practice involves large-scale monochrome woodcuts, print installations and experimenting with printing on unconventional materials. Irena's artwork has been exhibited internationally in many group and independent exhibitions. She presented papers and artwork at international printmaking conferences such as:SGCI Las Vegas (2018), SGCI Atlanta (2017), 3rd International Mokuhanga Conference in Hawaii (2017), SGCI Portland (2016), IMPACT 9 in China (2015), 4th International Printmaking Symposium at University of Auckland, NZ (2015), IMPACT in Scotland (2013) and the 2nd International Mokuhanga Conference in Tokyo, Japan (2014).She will next present at IMPACT 10 conference in Spain. Irena exhibited at Print Biennial and Douro print exhibition in Portugal (2018, 2017), Festival of Pacific Arts in Guam Museum and Isla Center for the Arts (2016), International Print Biennial Northern Print, UK (September 2016), and at International Forum Graphics Leopold, Ukraine (2016/2017), to mention few. Since September 2015, Irena is an Assistant Professor of Art, University of Guam. She curated several print exhibitions such as Poetry Broadside interdisciplinary exhibition of printmaking and creative writing (2017), and an International Exhibition of Contemporary Print UOG 2016, Isla Center for the Arts (2016). Since 2015, Irena is an Assistant Professor of Art at College of Liberal Arts and Social Sciences at University of Guam.



**Bryan Ritchie**  
*Sometimes I soar*

<https://bryanritchie.com/home.html>  
Instagram: @bryanritchie4617

I consider my work to be a collection of opinions derived from social interactions, media influences, daily rituals and memories. In particular, I enjoy exploring social and political paradigms through implied narratives. I question and parody the circumstance behind each opinion using indeterminate, yet seemingly familiar characters that are perpetually in a state of birth, coexistence and destruction.

My working process stresses intuition and invention with an emphasis on mark making and character development. Using automatism, random marks on paper coalesce to suggest characters with identities and purpose. I regard the characters to be a manifestation of the initial opinion that inspired the work. Through the characters, environments grow through a system of lines, texture, pattern and color. I strive to make connections between dominant and subdominant forms to establish vital relationships that suggest multiple interpretations or outcomes of the narrative. From this emerges work that embraces the area between abstraction and representation, allowing me to be direct yet still allusive, to present facts while withholding the truth.

The world I present can be cynical and misguided, but if I am successful, the work is also mischievous and ironic. While the work often comes from a serious place, it is my desire for the viewer to find humor in the unlikely juxtaposition of forms and empathize with the characters as they cope with circumstances presented to them.

**Ritchie's** work is considered to be a collection of visual opinions derived from social interactions, media influences, daily rituals and memories. In particular, Ritchie enjoys exploring social and political paradigms through implied narratives. He questions and parodies the circumstance behind each opinion using indeterminate, yet seemingly familiar characters that are perpetually in a state of birth, coexistence and destruction.

## **Bio**

Bryan Ritchie received a Bachelor of Fine Arts from the University of Windsor in Canada and a Master of Fine Arts from the University of Colorado at Boulder. Currently he resides in Menomonie Wisconsin where he is a Professor in the School of Art and Design at the University of Wisconsin-Stout. His work has been featured both nationally and internationally with exhibitions in Colorado, Texas, Georgia, Nebraska, Indiana, Minnesota, California, Wisconsin, Utah, Kentucky, New York, South Carolina, France, New Zealand and Bermuda. In addition, Bryan's work was published in *New American Paintings* volume 65 and was an artist in residence at the Vermont Studio Center. In 2009 Bryan was an invited artist for the "Saxa Lonquuntur" printmaking collaboration in Marcillac, France.



**Rhea Nowak**  
*Frontera An Invitation*

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**Frontera**  
“ An Invitation”

That which releases the latch  
Available  
Blowing curtain  
Open passage  
A sign  
Heralding welcome  
Cross over  
Out Into  
One’s own Unknown

I am intrigued by the relationships between  
rhythm and awkwardness  
presence and absence  
mark and intention  
sign and context

**Bio**

Rhea Nowak received her BA from Bennington College in Printmaking and Painting, her MFA from the University of Connecticut in Printmaking and Drawing, and a Master Printer Certificate from Il Bisonte, in Florence, Italy. She regularly extends her knowledge of non-toxic printmaking through workshops at Zea Mays Printmaking in Florence Massachusetts. After teaching at a number of colleges and universities in Connecticut, Rhea joined the Art Department faculty at the SUNY College at Oneonta in upstate New York where she teaches foundations, printmaking, artist's books and an advanced collaborative art projects course.

In addition to her prints and regular participation in exchange portfolios, Rhea's mixed media drawings and unique books have been exhibited in juried, invitational, and solo exhibitions in the U.S. and Europe. Other recent projects include: *Trialogs*, a collaborative DVD of images and sound with Julie Licata, percussionist and Bret Masteller, electronic musician, and a catalog entitled *Translations: Contemporary and Traditional Prints by Rhea Nowak* that was funded by a grant from the Elizabeth Firestone Graham Foundation documenting a large solo exhibition of the same title.



## **Rachel Bruya**

*Delicate Dance on Gold Coast Ridge*  
monoprint, lithograph & Dichroic Film on  
Heavyweight

[www.rachelbruya.com](http://www.rachelbruya.com)

IG: racheque

The places I visit in my artwork are ambiguous. I appropriate images of the built and natural environment to explore the personal and sometimes unconscious experience with public and private space, exploring themes of displacement. My process includes multiple steps, with each step I am translating my subject matter through the respective media and distilling the information to its most essential parts. At times, I use machines to achieve a very precise technique, which I balance with other processes that demand a skilled hand and eyeball. Each process or translation, represents a different fragment, experience, thought, or place.

For this print, my chosen subject matter is often represented as searching for clarity through a fog. When learning of the news of a friend's death on the Gold Coast Ridge in the Sierra Nevada mountain range, I struggled to find answers to make sense of the tragic accident conducting avalanche control. In making this print, I was also trying to honor the magnetic energy of the landscape of the west, the risks it can present, and the duality of that experience.

## **Bio**

Rachel Bruya works in a range of media including printmaking, drawing, photography and sculpture. Prior to being a full-time artist, she spent eight years working for architecture firms in San Francisco. Her prints are in the permanent collection at Madison Museum of Contemporary Art, Los Angeles Center for Digital Art, Target Corporation and the University of Wisconsin Union. Rachel earned an MFA in Printmaking from the University of Wisconsin - Madison in 2007 and a BFA in Photography from the University of Washington (Seattle) in 1998. Rachel is an Assistant Professor of Printmaking at University of Wisconsin - Stout.



**Fawn Atencio**  
*The Last Frontier*

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### **FRONTERA: A Portfolio Exchange**

A *frontier* represents uncharted territory; interpretations may include, but are not limited to: a remote piece of land, or a new field of study. Please consider how you interpret homeland, line, boundary, border, limit, confine, or closure. In the present time of tensions between self and other, “our” land and “your” land, consider how we use lands and space of any kind to embrace or separate, contribute to a collaborative cause, “or work quietly alone”.

In keeping with the Mid America Print Council conference theme of **Go West: A Collaborative Turn**, I wanted to invite many artists who have called Colorado home. I wanted to see what ideas might form. For me, the west is a unique and lovely place to live. It's where I was born and it's one of the best places I have called home. Second, some artists are not printmakers by trade or education in this exchange, and yet embraced the making of a multiple - a new frontier. I attended a graduate program which also had a fancy print shop, Island Press. Island Press invited “non-printmakers” to come for months at a time and print a new body of work. I deeply appreciate both worlds of approach to works on paper; the traditions of printmaking, and the newly established themes of interfacing with paper and “other medium”. I have recreated that arena for a moment in time; hence Frontera.

This is now my 6<sup>th</sup> consecutive portfolio exchange I have organized. I appreciate all of the people who have nurtured my ideas over the years; some of them offering their time to help collate up to 900 hand pulled prints. Some have offered university space to collate, some offer institutions to show off the grand efforts of artists around the US and abroad. In addition, there are the colophon designers. Mikaela Fortune, for five years kept me in line and now Matthew Swisher. Without them the portfolios would not be nearly as fun. Mostly, though, I appreciate all of the artists whose work I treasure. I thank you for showing up with your best work. With incredible, beautiful, thought provoking ideas. As we say in the print world, when that box arrives - “it's better than Christmas”

### **Bio**

Fawn Atencio was born in Colorado and is a contemporary artist and educator. Her recent work is based on how cultures interface with water. During a year-long sabbatical, she researched how others around the globe interface with the element. Teaching intermittently while raising a family, she has served as a guest artist at Denver University, and twice as a lecturer guest at Plymouth State University. She exhibits her work throughout the United States and abroad, has work in private and public collections. Ms. Atencio organizes an annual printmaking portfolio exchange which travels, and exhibits internationally. She participated in Forecasting: *Climate Change and Water Impact*, an exhibit and symposium where artists and scientists met to discuss and educate on issues of climate change at the Museum of the White Mountains in New Hampshire. She will participate in a two-week interactive residency at the Denver Art Museum in conjunction with the Rembrandt exhibit in the winter of 2019. She is represented at Mai Wyn Fine Art in Denver, Colorado.