

Print As Object

Nona Jean Hulsey Gallery
Oklahoma City University
May 21-June 27 2019

Print as Object is a group exhibition of installation, sculptural and mixed media art work that stretches the boundaries of traditional printmaking mediums. The exhibition feature work from individual artists and collectives from across the US and around the world. These artists use printmaking as a starting point and push the print beyond the traditional editioned print on paper to create objects and experiences exploring a range of subjects including memory, identity and environment.

Print as Object shown alongside Connect:Collect, a print exchange, illustrates, side-by-side, the two contrasting facets of medium. Several printmakers from the exchange, are also exhibiting their unconventional print objects. **Print as Object** aims to show printmaking as rooted in tradition and craft, but also as a relevant tool for exploring contemporary issues in art.

Curated by Alexa Goetzinger & Emma Difani
Exhibition Photographs by Evan Beasley



A0 Collective

Brazil



Untitled

Print on Plywood and Hinge

About:

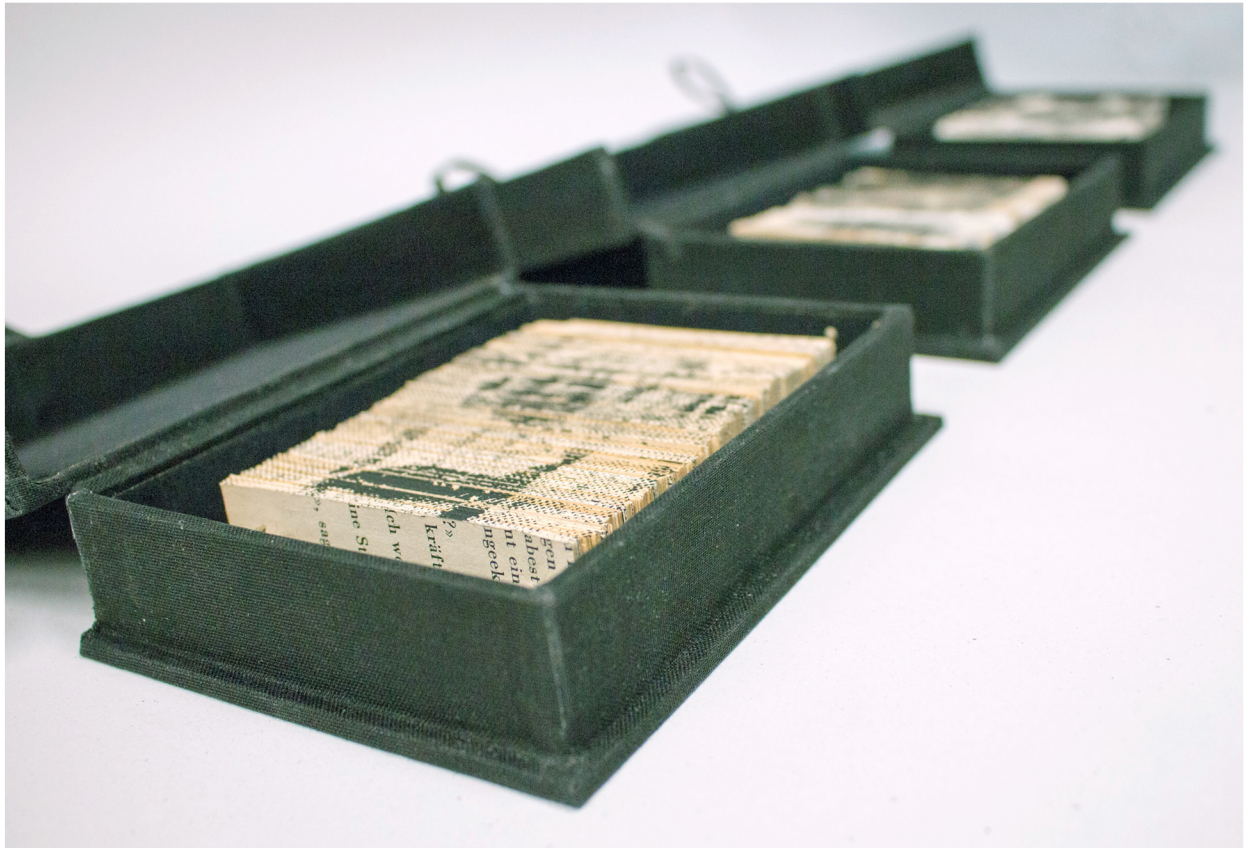
Our work usually begins with a walk with which we can exercise a way to observe our surroundings differently, as foreigners. Even the most familiar view can be seen as a new one. Our displacement is captured in digital photographs, that translates a physical space and time (context) into language. In our studios, those images are divided and printed in many parts, losing the link to its referential site. They are then applied in plywood modules and dipped in to paraffin.

We take fragments of two photos with different contexts and reconfigure them in a new autonomous image, emphasizing the idea of creating a fictional space, in contrast to the physical one, in which each image contains indexical traits.

Photo Courtesy of Artist

Ioannis Anastasiou

Greece



Kinotaphia(Common Graves)

Artist Book(Silkscreen, repurposed books, handmade box and plaque)

About:

With the series of works "Kinotaphia (Common graves)" I explore the connection between individual and collective memory. A set of anonymous or eponymous people, usually without any information, compose the delicate and complicated mesh that we call collective memory, without being mentioned as part of it whatsoever. In the boxes, that have a memorial character, I place portraits of unknown people, calling the viewer to observe and interact with the image and the book.

Through this work I am searching for a plausible answer to the following question: What happens to the context of individuality when perceived as a piece of the collective grid we call memory or human history?

Photo Courtesy of the Artist

Silvia Brewda

Argentina



Giro Dorado (Golden Twist)

Artist Book (lithography, nylon textile, golden foil stamping)

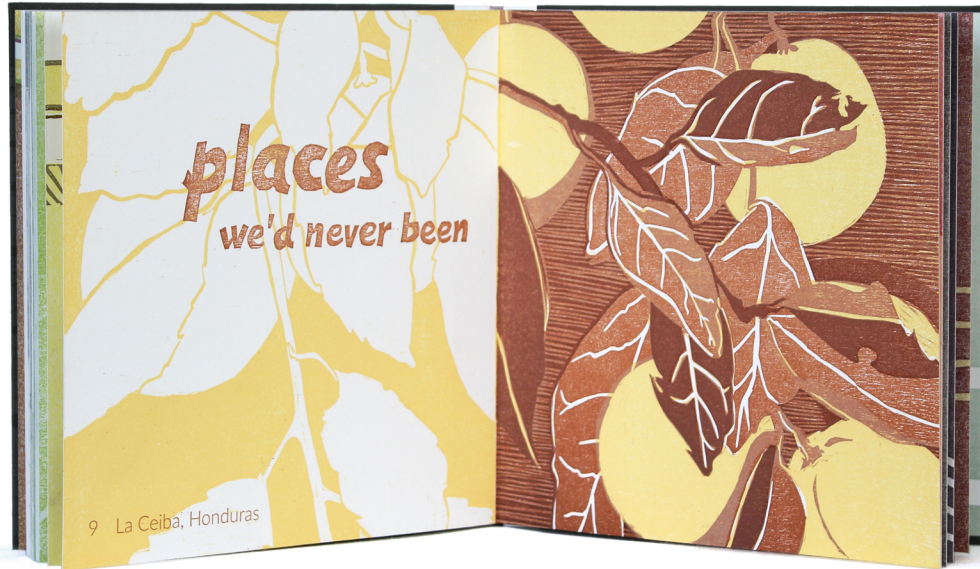
About:

A dialogue between contrasts - black and white, the line and the dot - and the everlasting gold. When closed a volume opposed to the threads and an encounter between the tangible lithography and the virtual drawing from the shadows.

Photo Courtesy of the Artist

Tracey Bullington

New Orleans



What's Left

Handmade artist's book with woodcut prints and drum leaf binding

About:

What's Left is the result of a collaboration between the artist and a group of high school students who immigrated to the United States as children. The artist interviewed each student and asked "What is the most memorable thing you left behind when coming to the United States?" The artist then used the descriptions within her students' stories to recreate these objects left behind as multicolor woodblock prints, originally printed as gifts for each student.

Photo Courtesy of the Artist

Alejandra Coirini

Argentina



La nueva vida del Bosco(The New Life of Bosco)
Artist Book(lithography)

Wall Clock & Pocket Watch
Lithography, Paper, Acrylic

About:

Alejandra Coirini is an Argentinian artist and printmaker specializing in books arts and print based sculpture. Her works explore themes of loss and commemoration, as well as time and memory.

Photo Courtesy of the Evan Beasley

Emma Difani & Malcolm Zachariah

Oklahoma City



Cuesta Cortada

Screenprint, Fabric dye on cut & sculpted paper(kiragami)

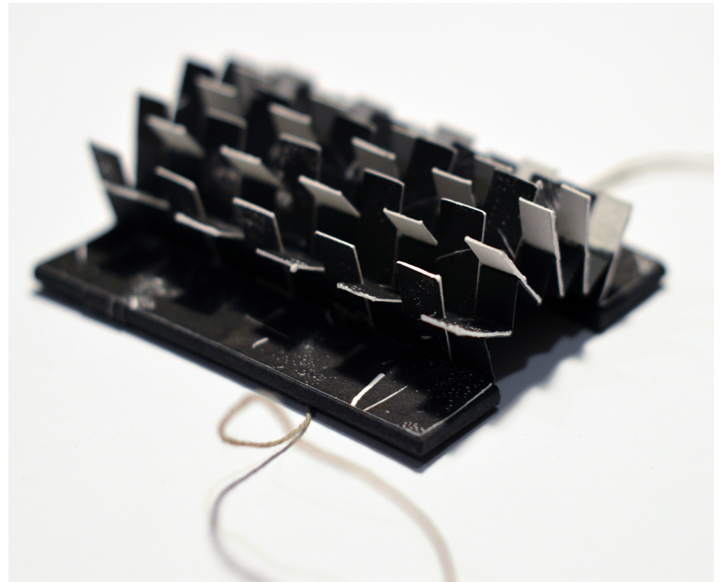
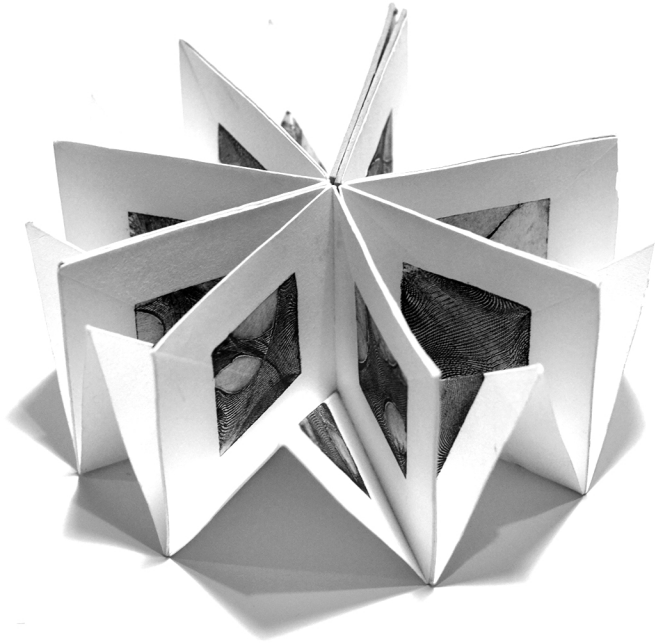
About:

Cuesta Cortada is a collaboration between two artists obsessed with paper and plants. The installation merges the pattern focused printmaking of Emma Difani with the cut and sculpted paper work of Malcolm Zachariah to create a micro paper environment of the New Mexico high desert.

Photo Courtesy of the Artist

Majka Dokudowicz

Poland



Whatever Happened Tomorrow

Artist book(linocut)

Experymmentarium

Artist book(collagraph)

About:

I'm a traveler and collector of impressions, experiences, moments and untypical objects. I'm working mainly in intaglio and relief printing techniques, in which I eagerly experiment, using at the same time unusual materials, photography and bookbinding knowledge. In my family's history the book and paper was playing a very important role. As a result, my interest in the artists' books as a means of creative expression, is something natural. In my artworks, I analyze the subject of memory and related issues, such as remembrance and forgetfulness. I examine the fragment, its meaning and the possibility of establishing its creative strategy. I am also interested in its relationship with the whole. By analyzing the perspectives that opens the artist's conscious use of the fragment, she checks whether and what you can talk about by using it.

Photo Courtesy of the Artist

Susana Gómez Larrañaga

Spain/United Kingdom



Terrestrials *Screenprint on Paper*

About:

On the 15th April of 2014, a 10 meter screen-print was hung in the ruins of 'La Eximisa' (Spain), a former mining complex which has been derelict since 1989. The print, that operates between the fractal pattern and baroque ornamentation, was generated from the mass duplications of a portrait. Through its display, the piece makes direct connections to industrial technological development, aiming to link both piece

Photo Courtesy of Evan Beasley

Trace Logan

Oklahoma City



Sticks and Stones

Mixed Media

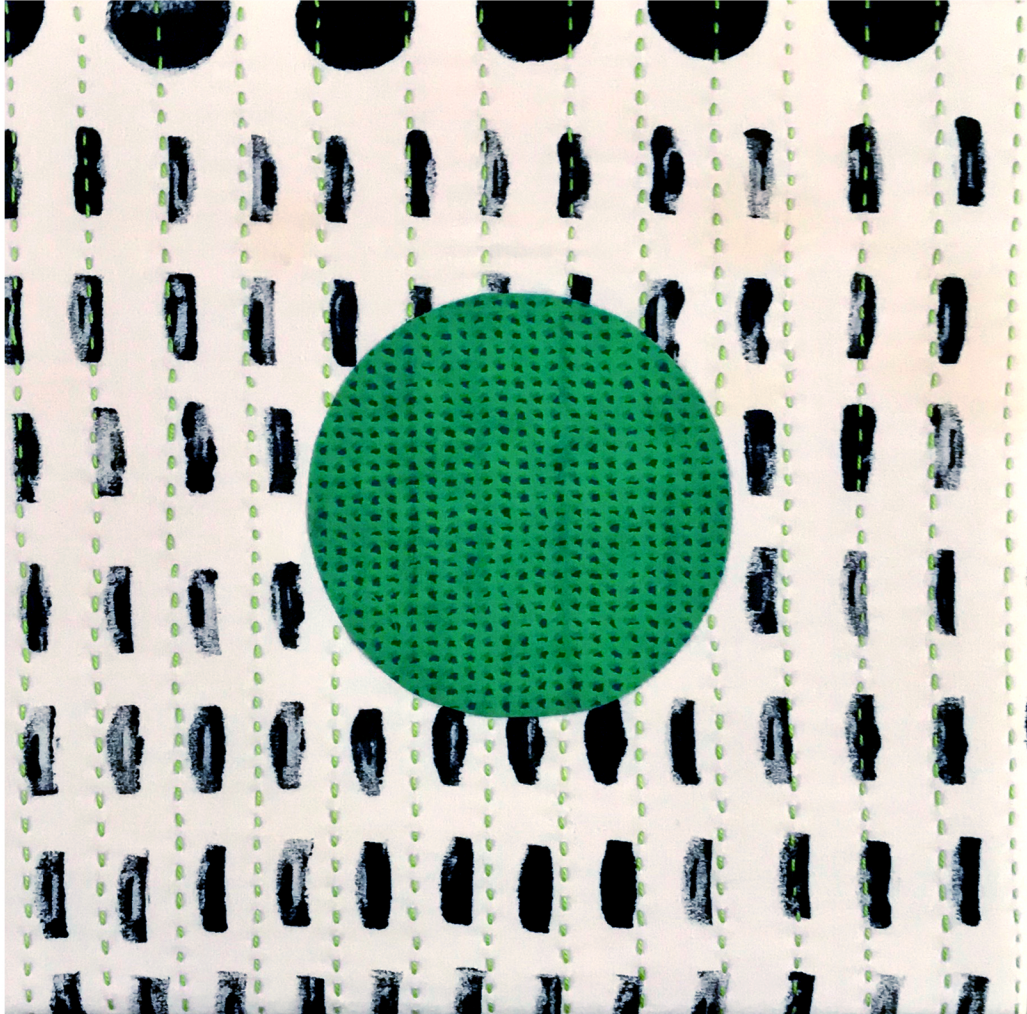
About:

There are a couple of interconnecting elements with Sticks and Stones. One main component, obviously, is based on the children's rhyme about sticks and stones which indicate that mere insults are not painful while the other main component is the repeated use of the brick wall pattern. Currently, there is a lot of dialogue about walls both physical, like the proposed border wall, and metaphorical as our political system has become divided. Much of the rhetoric is hurtful, negative, and incendiary. But words are not "just" expressions or idioms. Words have distinct meanings, those meanings can encourage or deter certain ideas, ideas spur actions, and those actions, or even the lack thereof, have consequences.

Photo Courtesy of Evan Beasley

Elizabeth Richards

Oklahoma City



Untitled (Green circle)

Screenprint, cyanotype, thread on fabric

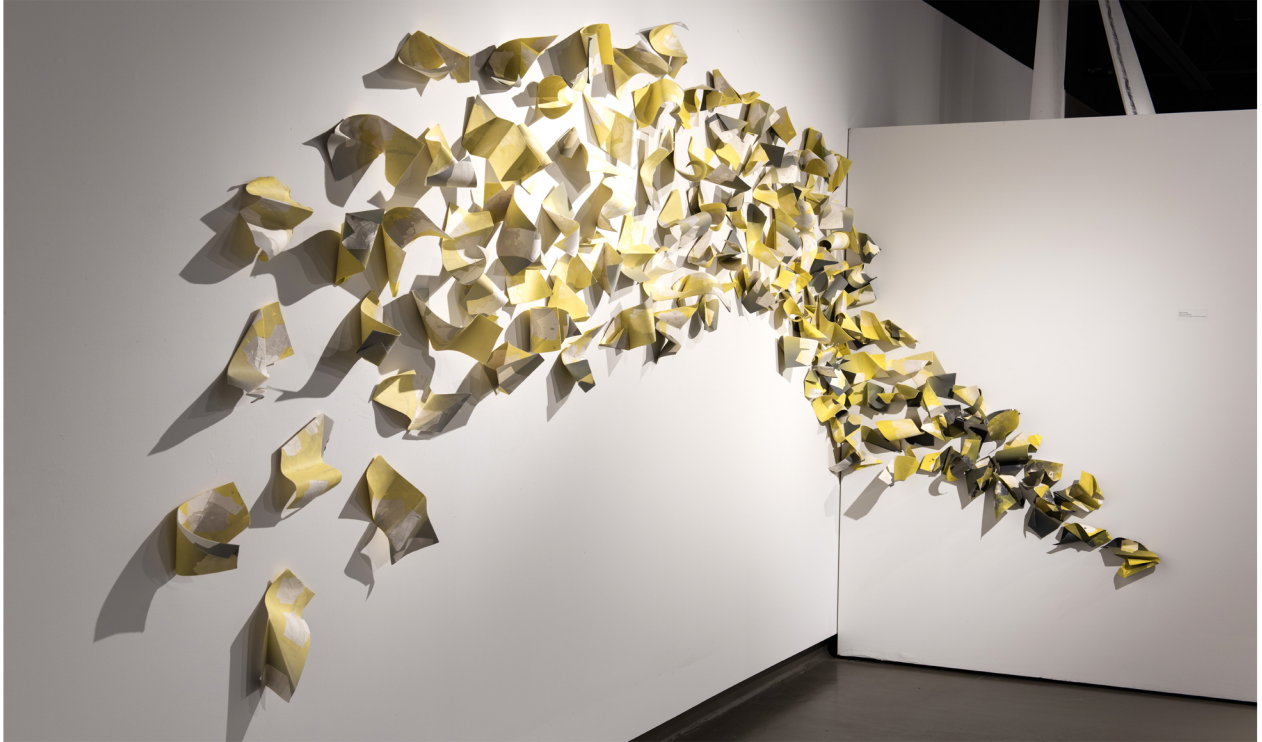
About:

Elizabeth Richards is a fiber and textile artists living and working in Oklahoma City. As a member of Artspace at Untitled, she incorporates printmaking into her fiber works. She is a member of the Mod Quad, a collective of contemporary quilt artists curating shows and workshops throughout Oklahoma.

Photo Courtesy of the Artist

Kristin Sarette

Bloomington, Indiana



Twists of Character

Lithograph monotype with blind emboss

About:

Sarette is a New Hampshire born artist and Master Printer. Her personal work focuses on feelings of insecurity, ambivalence, and ever present optimism during times of intense, emotional transition.

Photo Courtesy of Evan Beasley

Gloria Shows

Columbus, Ohio



Here/There

Monotypes on silk, muslin, thread, paint

About:

Visual culture as it relates to atmospheric perspective and the color blue reflects a wide range of values cross-culturally. These curtains are a reflection of my own relationship to place as transient and memory as a filter.

Photo Courtesy of Evan Beasley

Virginia Sitzes & Katelynn Noel Knick

Oklahoma City



Rock Rainbow

Screenprint on Tyvek, Thread, Polyfil Stuffing

About:

Rock Rainbow fuses and highlights the fun and lyrical designs of Sitzes and the organic, weightless forms of Knick. Collectively, the sculptures function as a spatial installation allowing the viewers to move between the plush, rock-like forms and get up close to immerse themselves in the printed designs.

Photo Courtesy of Evan Beasley

Anna Slobodnik

Berlin, Germany



Cycle Carpets
Etching & Drypoint on Paper

About:

My artistical practice is all about patterns and their material manifestations in our environment. This means: carpets, wallpapers and tiles. On one hand the patterns allow me to challenge mere painterly problems like composition, line and color and on the other hand they reference the everyday object they refer to. For that matter I am interested in questioning the artworks representation and the demarcation between artwork and everyday object. What distinguishes a picture of a carpet and a real carpet and what happens with the picture that represents a carpet if it replaces the real carpet?

Photo Courtesy of Evan Beasley

Imin Yeh

Pittsburgh



Stink Bug in Residence

Oil based ink, Paper, Digital Print on Awagami Paper

About:

Imin Yeh is an interdisciplinary and project-based artist working in sculpture, installation, and participatory events. Yeh holds a MFA from the California College of Arts and is currently an Assistant Professor at Carnegie Mellon University School of Art. Her projects use Print Media as a technical tool for realizing the ambition of large-scaled work and Print as a conceptual strategy for exploring free, exchange, and craft based economies. The projects utilize repetitive handcraft and mimicry as a strategy for examining the issues around the unseen labor and production that lies behind our many unconsidered everyday objects.

Photo Courtesy of Evan Beasley

Kamil Zaleski

Warsaw, Poland



Cwiczenia, Resuscitation series

Screenprint(Chocolate on sugar)

About:

To create the Resuscitation graphics, only edible products were used - refined sugar, from which the paper-sugar blocks for printing were made, and liquid chocolate, which replaces the printing ink. At first glance, so much sugar and chocolate can be beneficial for a person deprived of food, but it is more likely to kill the viewer.

Photo Courtesy of Evan Beasley