

Sharon KOPRIVA



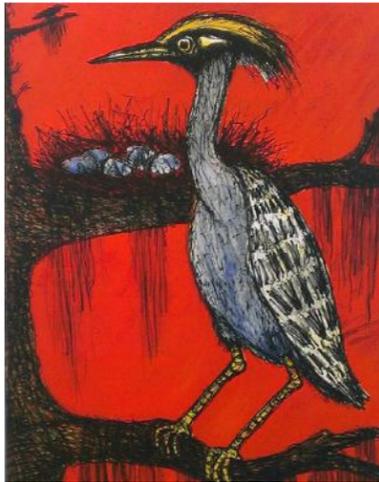
Throughout the world, dogs have been associated with loyalty and companionship to man. We find them an integral part of society in the

history of most cultures. Invariably, they end up in the arts. In Peru, a special rare breed *Perro sin Pelo* (dogs without hair) inspired the prints in this exhibition. Pluto, Luna, and Thor, my three beloved Peruvians, emulate humanity both in virtue and vice.

These naked hounds have become metaphors of our basic human behaviors, symbolizing both anxiety and curiosity in these chaotic times. They dance, fly, and irreverently traipse across columns and arches of "hallowed" spaces acting as mirrors to our souls, exposing our private feelings of lust, pride, and fear.

Image: *Union*, 2014, chine collé etching, 14 x 21 in., Loan Courtesy of Flatbed Press, Austin

Frank X. TOLBERT²



"Birds the word."

Image: *Golden Crowned Heron*, 2015, color etching, 37 x 28 in., Loan Courtesy of the Artist and Flatbed Press, Austin

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On the cover: selected works by Flatbed Press Artists

Linda RIDGWAY



Who was she, the little girl who danced in this chemise? Was it you? Me? She is anonymous, her spirit shining brightly, reminding us of our younger selves.

The mysterious, almost ghostlike presence of a child conveyed through an object of her life - the chemise she danced in - engages us through the poetic language of form.

Attracted by the delicate texture of the fabric and its open form, I knew it would print beautifully. But the ambitious task of pulling the gesture of the form out of the paper by drawing into it (after printing) was where the metamorphosis of object, printing, drawing and story occurred. The work speaks both as a ubiquitous childhood memory and of anticipation for the dance to come.

Image: *Jeune Danseuse*, 2015, monoprint and graphite on paper, 44 1/4 x 33 1/4 in., Loan Courtesy of the Artist

Joan WINTER



In making the Sunlight Series, I was interested in the ephemeral light and atmosphere conditions of the sky at different times of day, looking up through a canopy of trees.

Daybreak is printed with a matrix of two plates, a Plexiglas plate with a light sandblast, printed with the golden color representing the first sign of subtle yellow in the sky after the sun rises and the copper texture plate printed in grey. The texture plate is created by spreading sawdust and wood chips (left on the studio floor from turning on my lathe) over the plate. Before

the plate was etched in acid, I gently blew across the center, leaving an exposed area to reveal an area of light on the plate.

In creating this series, I found inspiration in Monet's paintings from the early 1890s of Rouen Cathedral in Paris. Monet painted over thirty paintings over several months from his flat across the street from the Cathedral, observing the changing color and atmosphere of the Cathedral at different times of day and different seasons. These remarkable paintings influenced my exploration of time and light.

Image: *Daybreak*, 2012, intaglio and relief, 60 x 39 in., Loan Courtesy of Flatbed Press, Austin



HOT OFF THE PRESS

Recent Works from Flatbed

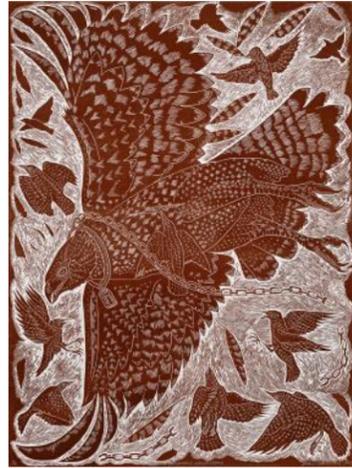


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Ricky ARMENDARIZ

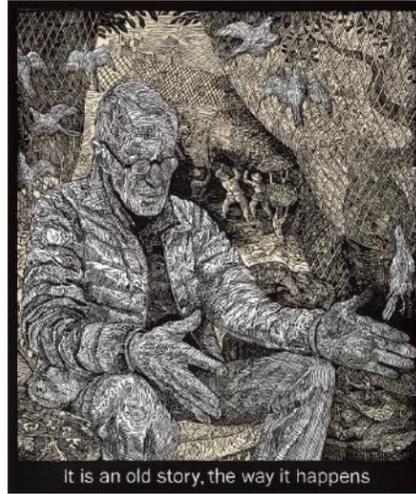


Romanticism for the American landscape and the hybridization of Mexican, American, and indigenous cultures has always informed the content of my work. Images that have cultural, biographical, and art historical references are carved into the wood blocks. This body of work examines our collective memory by the retelling and remixing of traditional myth through a contemporary lens.

Image: *Prometheus*, 2015, woodcut, 47 1/2 x 35 in., Loan Courtesy of Flatbed Press, Austin, Photography by Miller Imaging

Alice Leora BRIGGS

Beginning in 1993, I corresponded off and on with Mark Strand. I always felt I was on the verge of creating images that could stand beside his words. After three failed attempts, this notion became a standing joke that I told only to myself. But several decades later, in December 2012, I turned my back for a moment and one of his poems bled into my work.

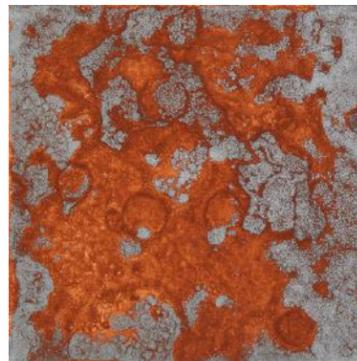


It is an old story, the way it happens is the first line of Strand's poem, *The Room*. This portrait of Mark is the last woodcut I completed in a suite that pays homage to the poet, as well as to this poem. I once told Mark that I did not understand his poems, but could not stay away from them. He replied that this was reasonable, "that love comes first, then understanding." Of course, Mark was right about the order of the world. I met and talked with Mark one last time on November 9, 2014. He died 20 days later. Who is to say which is more wonderful and which is more painful: love or understanding.

Image: *It is an old story, the way it happens*, 2015, chine collé woodcut, 21 x 24 in., Loan Courtesy of the Artist and Flatbed Press, Austin, Photography by Miller Imaging

John Robert CRAFT

Fire Etchings is a body of work consisting of ten prints. It is a study of the degradation of material through heat and oxidation. The plates are developed by placing a cast iron sculpture on a steel plate and firing to 1800 degrees F. The sculpture acts as a resist, and the areas where the sculpture does not touch are subject to more heat erosion. The two areas (the protected and the unprotected) reside in juxtaposition to each other.



The tetraptych is an untitled color study that examines the breakdown of material through the use of color. The first print is representative of steel in a pristine state, the second reflects a small degree of rust, the third is heavily rusted, and the final is evocative of iron returned to its mineral state. The use of heat erosion to accelerate the degradation gives me one more tool to study the material properties of steel. Previously, I have used the mass of my sculptures to carve matrices for woodprints. These non-traditional techniques allow me to explore ferrous compounds through a different lens and to push the boundaries of printing by pushing traditional processes.

Image: *Degradation 4A*, 2015, intaglio from fire etched mild steel plate, 9 x 9 in., Loan Courtesy of the Artist

Suzi DAVIDOFF



My work explores themes relating to nature and the environment, subjects that I feel are of vital importance in the Chihuahua desert where I live and work. Situated

within this arid desert, my friend Anne's English garden is extraordinary. Her garden embraces some plants of the region, with many varieties of grasses, but also features beautiful and completely foreign flowers, which seem to thrive in this singular environment. The *Garden Suite* monotypes are an exploration and celebration of Anne's garden and tribute to the resilience of both garden and gardener. Small flashes of color and hidden forms in the monotypes recall the act of seeing and experiencing the garden – the edge of a bright pink flower obscured by foliage or an intricate leaf structure revealed by looking closely into the shadows.

Image: *Garden Suite: May 1*, 2014, multi-pass monotype, 31 1/2 x 44 in., Loan Courtesy of the Artist

Annalise Natasha GRATOVICH

The Builder is one figure from a series of eight entitled *The Villagers Carrying Things From Home*. Each figure in the series fulfills a different role: the hunter, the judge, the undertaker, the musician, the mariner, the fool, the mother, and the builder. The villagers explore ideas of intention and accountability as well as burden and regret. Their stature and form reference matryoshka dolls, the decorative patterning is a blend of motifs inspired by the American Southwest and Eastern Europe, specifically Ukraine. These are the lands of my heritage.



The Villagers each carry wares related to their trades, tokens of their work and the burden they must embrace. *The Builder* cradles a blue bird. He has chopped down the tree that stands behind him, which once supported the bird's nest. As one life gives way to another, he now balances the nest upon his head but to no avail; the blue bird is already dead.

Image: *The Builder*, from *The Villagers Carrying Things From Home*, 2014, woodcut with hand dyed chine collé, 66 x 36 in., Loan Courtesy of the Artist and Flatbed Press, Austin, Photography by Joel Salcido

Sandra FERNANDEZ

Cruzado (Settled In) and *Mojándose (Crossing) II* are part of the series "borders." They attempt to depict the landscape and activity in the border between Mexico and the United States. Filled with symbols, they are a subtle rendition of various aspects of migration from the south to the north. I sew and use the chine collé process over sections of pages from sixteenth and seventeenth-century books (texts in Spanish and in English); the space in between represents the Rio Grande. A blind embossment of text from the Codex Mendoza appears over the entire print.



Her Majesty speaks about female empowerment in a society where male domination still prevails. It is also a representation of a typical Latina body shape where the proportions are not necessarily the ideal golden ratio. Her skirt also utilizes chine collé and sewn pieces of a seventeenth-century book of crimes and misdemeanors.

Image: *Cruzado (Settled In)*, 2015, etching (copper and polymer), chine collé, thread drawings with blind embossment, 27 x 21 in., Loan Courtesy of the Artist and Flatbed Press, Austin

Veronica CECI



There are two worlds those with the privilege of portable technology inhabit, merging yet still distinct. There is the dimensional world of a body in space, weight supported by bones, and the flat world of instant ideas which one can access through devices. My work observes the intersection and balance of those two worlds. The pieces seek to be anthropological documents, snapshots of now. The use of printmaking techniques juxtaposes outmoded, yet enduring methods of image generation with the transient

nature of images on the screen. The creation of the work does not involve any digital processes; each layer is done by hand, thereby contrasting the remove of the digital with the intimacy of the body.

The work is observational, and *One Watching* is no exception. While visiting the Walker Art Center in Minneapolis, I noticed a person watching a filmed guide to the collection. The same person was still attached to the screen as I left the exhibitions later in the day, and I took photos of their intense focus from many angles. In the creation of this reductive woodcut, I tried to capture that sense of the screen as the dominant object in one's field of vision, and how it eliminates all traces of the surrounding environment.

Image: *One Watching*, 2013, reductive woodcut with pochoir, 30 x 20 in., Loan Courtesy of the Artist

Jules Buck JONES

My work lies at the intersection of science, myth, and my personal relationship with the natural world. These departure points create a colorful hybrid zone when woven together, as they individually dissect the mechanics and mysteries of my surroundings. I make paintings, drawings, sculpture and video that hint at the supernatural authority of earthly flora and fauna. Layered abstractions explore the deep, knotted root of the human psyche's relationship to nature while more illustrative imagery reveals a spectrum of narratives somewhere in between the familiar and the mystic.

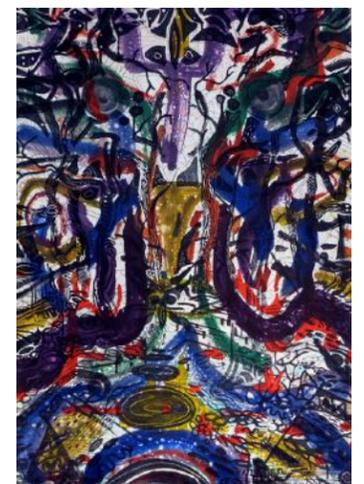


Image: *I Saw a Crow Orca Was I*, 2014, monoprint with intaglio plate, 43 1/2 x 30 in., Loan Courtesy of the Artist and Flatbed Press, Austin