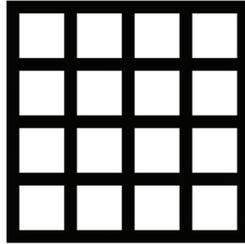


MATRIX Press: 20 Years of Collaboration

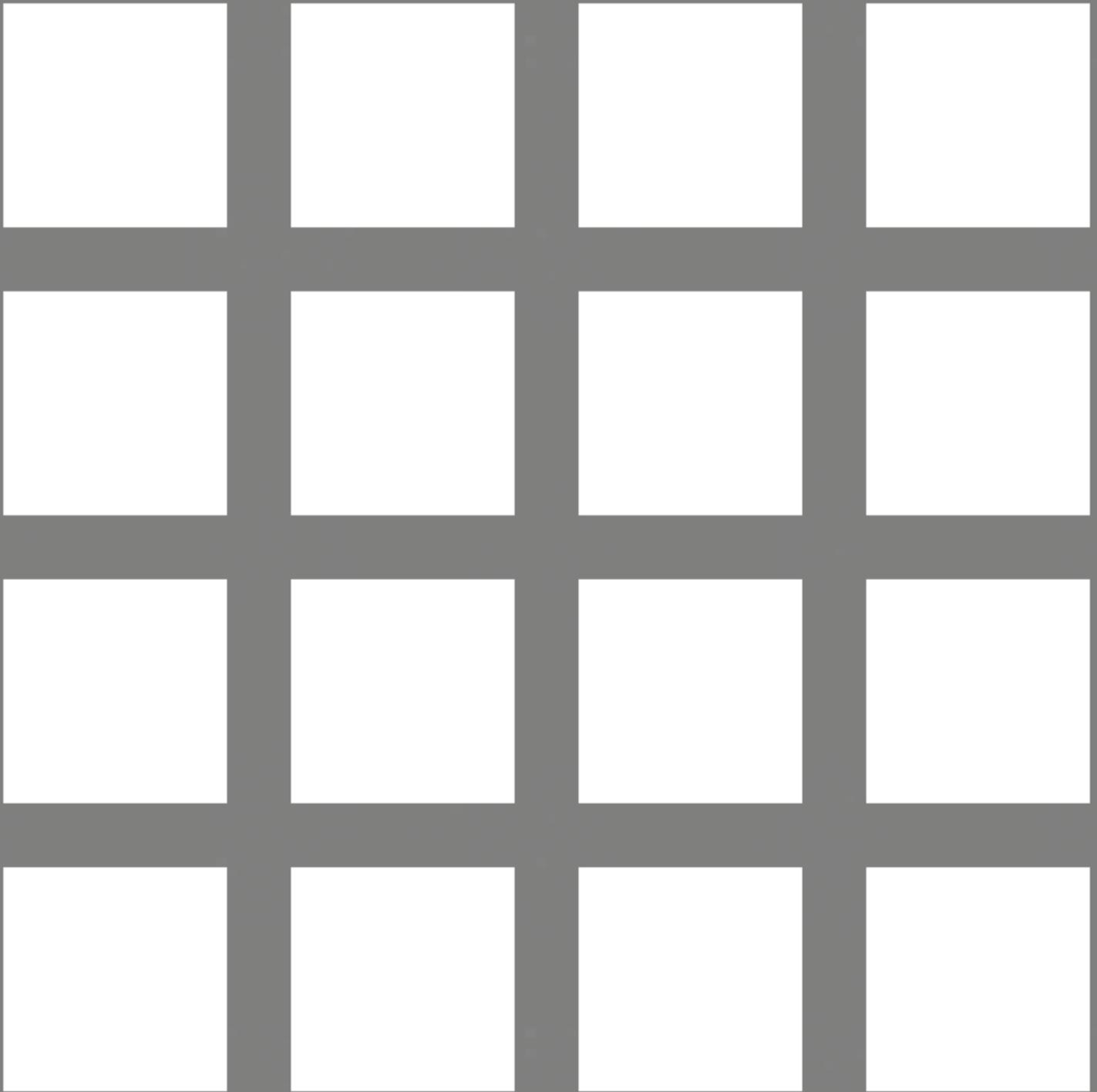


Jundt Art Museum



MATRIX PRESS: 20 Years of Collaboration

August 28, 2020 – January 2, 2021
Jundt Art Museum



MATRIX PRESS / 20 Years of Collaboration

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Curatorial Statement:

Printmaking has long been an instrumental medium of artistic expression and a strong vehicle for communication and change, attracting artists because of its ease of accessibility and serial nature. From its early beginnings in China, printmaking released an explosion of information, it was the equivalent of the internet in its day. Yet, printmaking is often misunderstood as simply a medium of reproduction. The artists in this exhibition explored their ideas via the many varied approaches to print media. Its power lies in its offering a myriad of possibilities, allowing artists to experiment with variation, multiplication and dissemination. Artist Louise Bourgeois says of printmaking "It is the potential the medium provides for experimentation through the reworking of plates that the artist embraces...the whole history of the creative process is there. In painting or sculpture it would be gone."

Matrix Press has been printing and collaborating with artists for over 20 years. This retrospective exhibition includes a sampling of some 80 prints created at MATRIX Press, representing 26 nationally recognized artists and showcasing a broad range of artistic and technical approaches to print. All the work was printed by student assistants in collaboration with the artists and printmaking faculty at the University of Montana-Missoula.

The artists selected over the years cover a wide range of ages, genders, backgrounds, experiences and artistic visions. Some had extensive printmaking backgrounds, while others were newly tuned into the medium. Some of those represented are considered pioneers and masters of their discipline.

Artists represented in this exhibition include those who have continued the activist tradition of printmaking such as: Richard Mock- best known for his cutting political prints that appeared in the New York Times Op-Ed section from 1980-1996; Miriam Schapiro- one of the pioneering artists in the Feminist Art movement; new generation feminist artist Christa Carleton and Tom Huck- known for his intricately cut woodcuts inspired by the likes of Albrecht Dürer.

Colorful abstractions by Arizona artist John Armstrong show a softer approach to the medium with whimsical forms which reference the landscape, while Monika Meler's abstract architectural forms diffuse into their surroundings. Chicago artist Tony Fitzpatrick utilizes 50's style tattoo art in his color etchings, and Canadian artist Peter Von Tiesenhausen's boat forms float mysteriously on metallic fields.

The exhibition also features the work of Joe Feddersen, Melanie Yazzie, Jason Clark, Sara Siestroom, Molly Murphy-Adams, Duane Slick, John Hitchcock and Lillian Pitt, eight indigenous artists whose work explores both traditional and contemporary themes. Many of these residencies were made possible through a collaboration between MATRIX press and the Missoula Art Museum with additional support from the Andy Warhol Foundation. Each of these artists represents a unique, beautiful and thought provoking personal vision reflecting their cultural heritage, beliefs and iconography. The works included, highlight a range of visual expression from large scale woodcuts talking about climate change, to lithographs expressing protest, resistance and resilience. Additional works in the exhibition explore myths and legends whereas other works investigate cultural patterns found in beadwork or basketry. Artist Jason Clark notes that the work by these indigenous artists is completely contemporary, it's looking toward the future... and yet you can see the roots of the past, you can see the roots of each culture in these prints.

Additional prints by well know Spokane artists Mary Farrell and new comer Reinaldo Gil Zambrano round out the exhibition.

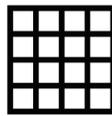
-James Bailey, Director-MATRIX Press



The Nature of Collaborative Printmaking/

The story of printmaking was originally one of collaboration between many different artisans, from the traditional Japanese wood-block printing (mokuhanga)-a collaboration between publisher, artist, carvers, printers and papermakers-to early European print studios based on a guild system. Often in such studios, an artist would draw an image onto a block of wood, and then turn the block over to master carvers and printers whose job it was not to translate the image, but to carve it as accurately as they could. Sometimes referred to as facsimile woodcuts, these early relief prints established the role of printer as primarily that of a technician. By the mid-1940s, print studios were cultivating an evolution of this role from pure technician to a true collaborator in the artistic process.

Printmaking is not merely a set of methods and tools; it is at heart a communal effort of creative collaboration and studio dialogue. The role of the master printer is to be a facilitator, evaluating an artist's body of work, and making suggestions as to how images and ideas might translate into the media of print. The master printer works closely beside the artist to help achieve the artist's artistic vision. Each artist comes in with certain ideas, and through the process of printing a visual synergy of new ideas and aesthetics emerge that transform and offer up new possibilities-a cross pollination of concepts and styles that the artist must continually respond to in a dynamic way. The master printer makes it clear to all of the artists that at the end of the day, the work they create needs to be authentic to the themselves.



MATRIX PRESS

MATRIX Press was founded in 1998 by Professor of Art James Bailey, at the University of Montana-Missoula for the purpose of education, development and promotion of printmaking and fine art prints while remaining dedicated to supporting the development of artists working within the printmaking discipline.

As part of its mission MATRIX Press brings in nationally and internationally known artists to produce limited edition prints in collaboration with students and printmaking faculty. As a teaching tool, students are given the unique opportunity to work alongside an artist throughout the creative process, collaborating and interacting with them to see how they develop an idea, and then help them create their image, while learning new techniques and conceptual approaches to print media. Prints produced during these often-week long intensive workshops are distributed between the artist, students and MATRIX Press.

As part of its educational goal, MATRIX Press maintains an active print collection of works by visiting artists for classroom use, exhibitions and sales to allow us to continue to offer these types of experiences for students.

www.matrixpress.org

Special Thanks

I would like to acknowledge and give special thanks to the Missoula Art Museum who continues to collaborate and lend its support to MATRIX Press. To date Matrix Press and the Missoula Art Museum have collaborated on ten artists, including Miriam Schapiro (1999); John Armstrong (2009); Joe Feddersen (2014); Melanie Yazzie (2014); Sara Siestrem (2016); Molly Murphy-Adams (2017); John Hitchcock (2018); Duane Slick (2018); Lillian Pitt (2019) and Corwin Clairmont (2020).

Richard Mock / 1998

Richard Mock (1944 – 2006) was a printmaker, painter, sculptor, and editorial cartoonist. Mock was best known for his linocut illustrations that appeared on the Op-Ed page of The New York Times from 1980 through 1996. Born in 1944 in Long Beach, California, Mock earned his bachelor's degree, studying lithography and block printing, at the University of Michigan. Settling in New York City in 1968, Mock had exhibitions at 112 Greene Street, The Whitney (in 1973), Exit Art, and his most recent show at the Sideshow Gallery in Brooklyn. In addition, Mock's art frequently appeared on the covers of the magazines Fifth Estate, Alternative Press Review and Anarchy: A Journal of Desire Armed. Richard Mock syndicated his linocut editorial images to 55 newspapers, nationally and internationally and appears in Populi the United Nations Population Fund periodical.

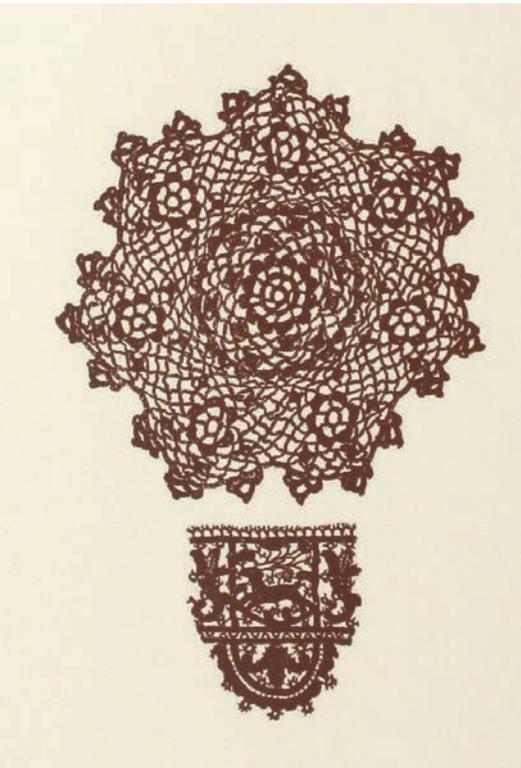


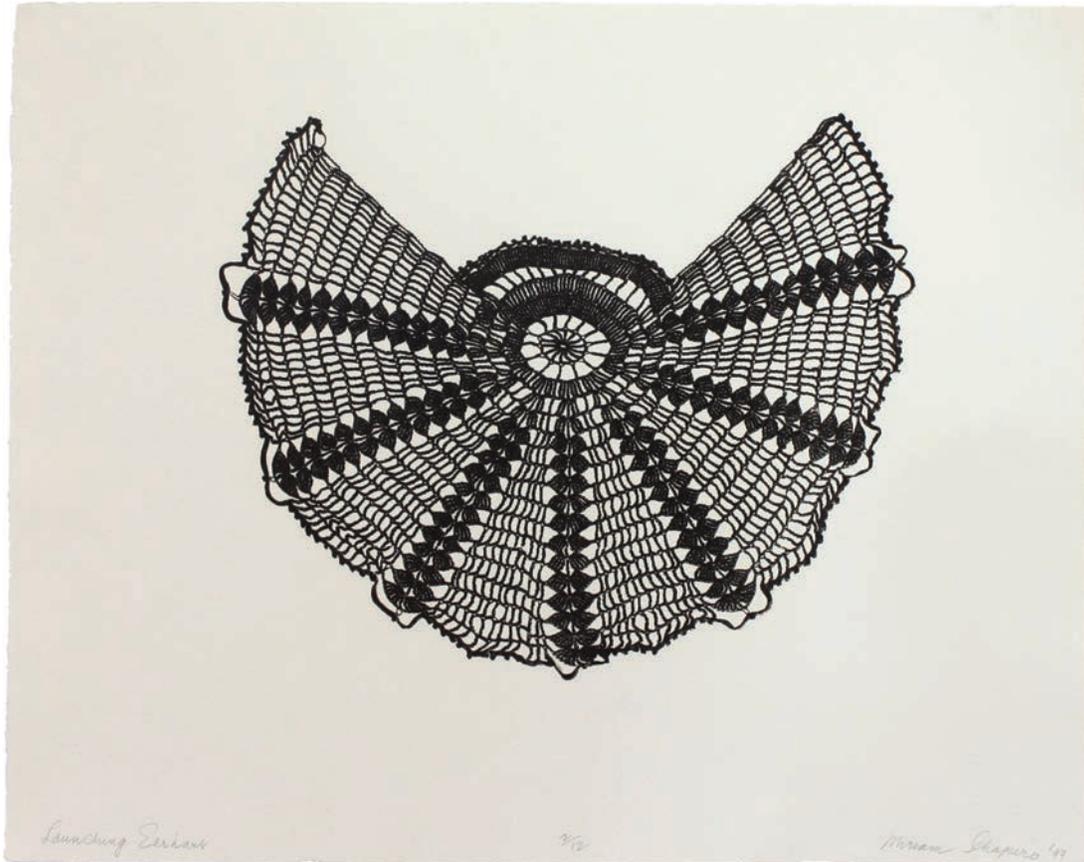


Richard Mock, *New Republican Agenda*, 22"x 30", linocut, 1998

Miriam Schapiro / 1999

Miriam Schapiro (1923 - 2015) was a Canadian-born artist based in the United States. She was a painter, sculptor, printmaker, and a pioneer in the Feminist Art movement. Along with artist Judy Chicago, they founded and co-directed the installation and performance space titled Womanhouse. Schapiro was also considered a leader of the Pattern and Decoration art movement from the mid-1970's to early 1980's. Schapiro's artwork blurs the line between fine art and craft. She incorporated craft elements into her paintings due to their association with women and femininity helping to establish many of the now-familiar tropes of feminist art, exemplifying what she called "femmage," a word she invented to suggest a continuity between high art collage and works created by anonymous women. Her Anonymouse Was A Woman series developed a link into a visual language that sought to recover and elevate the work of women artisans of the past, employing decorative conventions found in quilting, embroidery, and appliqué.





Miriam Schapiro, *Anonymous Was A Woman III: Launching Earhart*, 17 ½" x 22", softground etching, 1999

Antonia Contro / 2001

Antonia Contro is a Chicago-based visual artist who works in a variety of media including drawing, print, painting, sculpture and installation. My work considers the nature of knowledge, how it is conveyed, and what “knowing” is. I am interested in the relationship between common ways of distributing knowledge—words or equations—and the intuitive, often subliminal, ways we construct what we know to be true. In this age of immediate and pervasive digital information that we most often access in isolation, I am passionate about the knowledge we attain through our senses, as well as art’s capacity to connect us to this increasingly rare experience.

Her work can be found in the following collections: American Philosophical Society Museum, Art Institute of Chicago, Block Museum, Chicago Tribune, Davis Museum, Delaware Art Museum, Fogg Art Museum, Fort Wayne Museum of Art, Gensler, The Illinois State Museum, Motorola Corporation; Museum of Contemporary Photography, New York Public Library, Northwestern University, Polaroid Corporation, Rockford Museum, Taubman Museum, Wabash College, Wellesley College, Werner Kramarsky, other private and institutional collections.



Tony Fitzpatrick / 2001

Tony Fitzpatrick is a Chicago-based artist best known for his multimedia collages, printmaking, paintings, and drawings. Fitzpatrick's work are inspired by Chicago street culture, cities he has traveled to, children's books, tattoo designs, and folk art. Fitzpatrick has authored or illustrated eight books of art and poetry, and, for the last two years has written a column for the Newcity. Fitzpatrick's art appears in the Museum of Modern Art in New York City, the Museum of Contemporary Art in Chicago, and the National Museum of American Art in Washington, DC. The Neville Brothers' album *Yellow Moon* and the Steve Earle's albums *El Corazon* and *The Revolution Starts Now* also feature Fitzpatrick's art. In 1992, Fitzpatrick opened a Chicago-based printmaking studio, Big Cat Press, which exists today as the artist exhibition space Firecats Projects. Before making a living as an artist, Fitzpatrick worked as a radio host, bartender, boxer, construction worker, and film and stage actor.



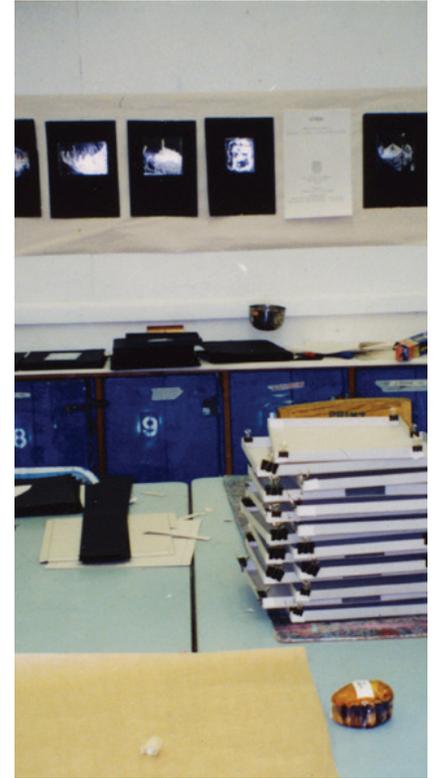


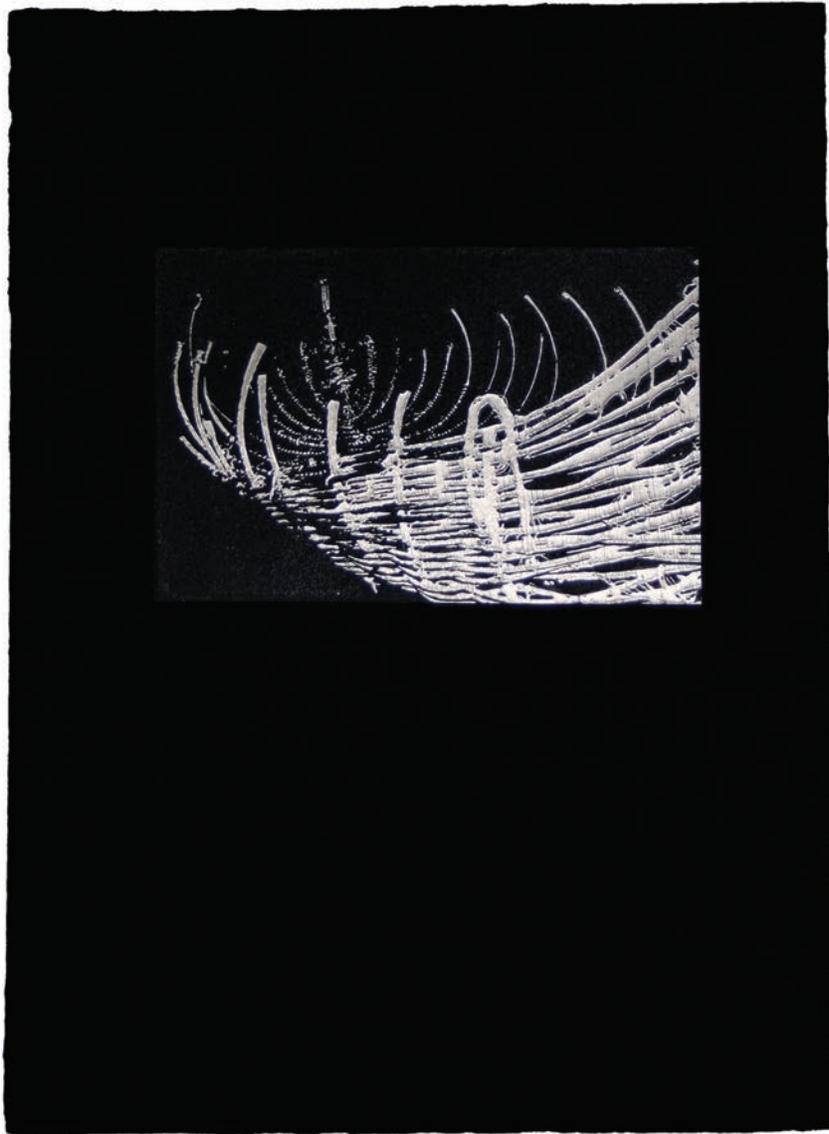
Tony Fitzpatrick, *Autumn Planets*, 13"x 11", 5 plate color etching, 2001

Peter Von Tiesenhausen / 2002

Peter von Tiesenhausen is a multi-media Canadian artist whose work has lead him through journeys both real and imagined. Based in Demmitt, in northern Alberta, he has exhibited across Canada, in Europe and the United States in public galleries and throughout the landscape. His travels have taken him to 6 continents and he has worked and lived in the far north and the far south. He attended the Alberta College of Art in 1979 and 1981 and has been a full time practicing visual artist since 1990. He has exhibited and lectured widely across Canada as well as in Europe and the United States. He has had over 35 solo and many group exhibitions over the last 15 years. The land in which he lives constitutes his primary and ongoing artwork and in 1995 he claimed copyright over that land. He has been successful on several occasions defending this artwork against the incursions of other corporate interests. His work has been widely reviewed and the subject of 2 national television documentaries including a one hour award winning film "Elemental" produced in 2000 for "Adrienne Clarkson Presents". His practice includes painting, sculpture, drawing, installation, event, video and on occasion, performance.

His work often deals with the ideas of time, life, voyage, death, spirit, nature and humanity. There is a strong pursuit of sustainability often evident in the work and an attempt to understand time and substance from a variety of perspectives.





Peter Von Tiesenhausen, *Ether: Icarus III*, 15"x 11", relief rolled photo etching, aluminum foil, chine collé, 2002

Mary Farrell / 2003

Received her B.F.A. in printmaking from the Art Academy of Cincinnati in 1989 and M.F.A. in printmaking from the University of Cincinnati in 1995. She has taught drawing and printmaking at Gonzaga since 1995. Farrell received the Scholar of the Year award from the University (2001), Artist Trust Fellowship in Washington state (2000), Artist Trust Gap Grant in Washington state (2000, 1997). Her work is in many private and public collections including the Portland Art Museum, The City of Seattle Art Collection, The Jundt Art Museum in Spokane WA, and the China National Academy of Fine Arts, Hangzhou, China.

Statement:

My artwork is primarily about locating larger meaning within fragments of the world around me, inspired by the human body and plant forms. I think in terms of geography, topography and terrain as the place where the drawn mark traces the tension and connection between man and nature. I think in terms of landscape and contained gesture within the bounded space of the picture plane. And mostly, it's about drawing.

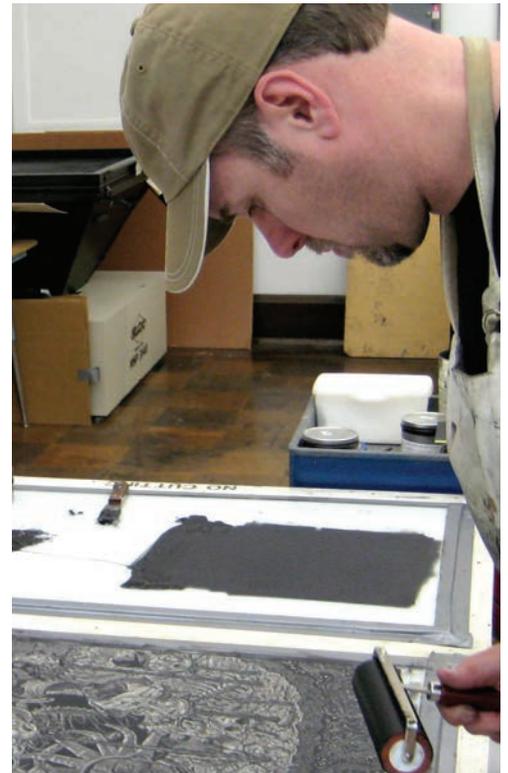




Mary Farrell, *Untitled*, 22 ½" x 31", reduction woodcut, 2003

Tom Huck / 2008

Tom Huck was born in 1971 in Farmington, MO. He attended Southern Illinois University in Carbondale where he earned his Bachelor of Fine Arts in Drawing. He received his Master of Fine Arts in Printmaking from Washington University in St. Louis in 1995. Since 1995, he has exhibited on a national and international level, and he has lectured widely across the U.S. about his work. He is a regular contributor to BLAB! and was the illustrator of The Roots' Phrenology album art in 2003. His work draws heavily upon the influence of Albrecht Durer, Jose Guadalupe Posada, R. Crumb and Honore Daumier. His woodcut prints are included in numerous public and private collections, including the Whitney Museum of American Art, Spencer Museum of Art, Nelson Atkins Museum of Art, Saint Louis Art Museum, Milwaukee Art Museum, Fogg Art Museum, and New York Public Library. He now lives and works in St. Louis, MO where he runs his own press, Evil Prints.





Tom Huck, *Commander and Thief*, 24 ½" x 19", linocut, 2008

John Armstrong / 2009

John Armstrong is a master printer, fine art framer, artist, and exhibition designer. He holds an M.F.A. from the University of Montana (1970) and has extensive experience in the arts, including printmaking, curation, and instruction. Some of the positions he has held include: Director - Yellowstone Art Center Curator - Arizona Commission on the Arts Visual Art Manager - Scottsdale Center for the Arts Instructor - University of Montana and South Dakota State University John has been very active in the community and has participated on the Board of Directors, for institutions such as the Western Museums Association, Phoenix Arts Commission, and the Arizona State University Art Museum.

Armstrong finds that living in the Southwest brings plenty of advantages—notably, the abundant sunlight, and, subliminally, the singularity of the desert shapes, such as the cacti and succulents and rock formations that can inspire his forms. “Finding abstract shapes that are new and interesting is difficult,” the artist observes.





John Armstrong, *Relating Shapes-Remembering Color Series #1*, 12"x 17", monotype/epoxy print, chine collé, 2009

James Todd / 2010 & 2013

Todd is Professor Emeritus of Art and Humanities at the University of Montana where he taught from 1970 to 2000. He attended the Art Institute of Chicago, studying wood engraving under Adrian Troy. He continued his education at the University of Montana, receiving his MFA in 1969. Todd is a member of the Association Jean Chieze in France, the Wood Engravers Network in the United States, the Society of Wood Engravers and the Royal Society of Painter-Printmakers in the United Kingdom. He currently lives in Missoula, Montana.

Statement:

I made my decision long ago not to confine myself to any particular artistic approach or aesthetic philosophy. Picasso's attitude toward creativity and work probably influenced me as much as that of any artist. He saw his art as an ongoing investigation, and was always ready to either analyze a single topic with endless variations or, if necessary, to change his approach and subject matter overnight. I saw Picasso's creative flexibility as the freedom that was unique to Modernism. The Modern artist was for me an artist whose work was neither dictated by individual patrons, a single style of the market place or traditional notions of 'fine' and 'popular' art; but whose expression could grow and change along with the course of the artist's life experiences and interest.... Despite the variation of my content and style, I have been largely committed to the traditional principles of design and composition. I believe that human art history from the Paleolithic age to the present strongly suggests that these visual principles may be physiologically based and are not merely cultural.





James Todd, *The Seven Deadly Sins: Greed*, 16"x 22", woodcut, 2010

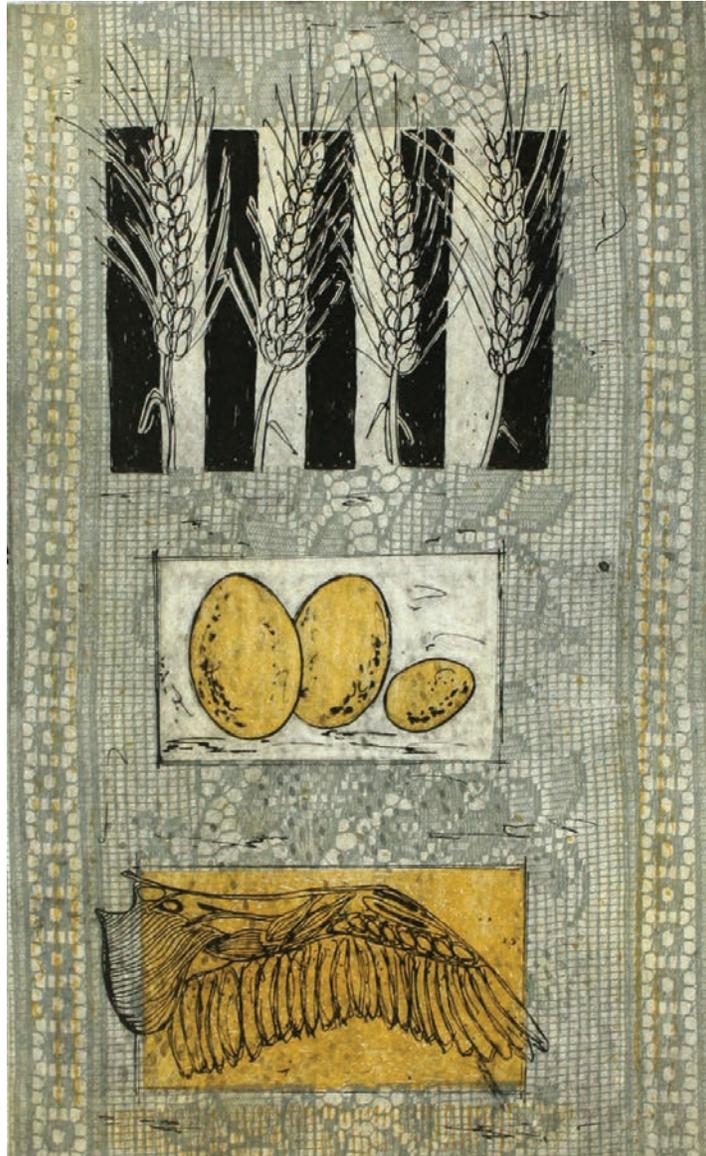
Bev Beck Glueckert / 2011

Bev is a 4th generation Montanan living and working in Missoula. She has been an art instructor and workshop facilitator for adults and children for over 30 years. Her work has been widely exhibited throughout Montana and the Northwest region, as well as nationally. Bev has served as adjunct faculty in drawing and printmaking at The University of Montana and The University of Great Falls. She is a member of the Montana Artists Caravan and the SALTMINE artists group. She holds a BA degree in Art from the University of Idaho and a MFA degree in printmaking from the University of Montana.

Statement:

My current work employs a variety of printmaking techniques (relief, intaglio, collagraph, transfers, stencil), along with drawing and collage materials, altered found images, and various papers, including rice and bark papers, recycled papers, tissue paper, vellum, etc. Much of my work is based on ideas of survival and transformation, focusing on the simple yet complex world of nature, and how species evolve and exist. I'm interested in exploring the impact of human relationships, as well as natural processes, on the natural environment. The work is largely informed by my experiences of living in the western U.S. for most of my life, my lifelong interest in avian species, and an awareness of the profound and devastating changes that have occurred in my lifetime. I am drawn to the use of multiple images that printmaking offers. By making numerous small plates, I'm able to carry through with a continuity of imagery and ideas in my studio. The processes of ordering and arranging, patterning, and surface-quality are significant in my work.





Beverly Glueckert, *Prologue*, 16"x 11", 3 plate color etching, 2011

Tyler Krasowski / 2012 & 2014

Tyler Joseph Krasowski was born in Minneapolis in 1985, and grew up in Chicagoland. He received a BFA degree in Drawing at the University of Montana in 2009. Following graduation, based out of Texas, Tyler travelled the country as part of Drive by Press. He then took a job in Chicago working for artist Tony Fitzpatrick until 2013. He is currently a full time practicing artist in Missoula, Montana. Krasowski has exhibited nationally and internationally, with his work being included in museum collections. Commissions include a print for Pearl Jam's 2010 world tour. He has served as a guest lecturer and visiting artist at a number of colleges and universities including The Art Academy in Tallinn, Estonia. Tyler is an artist with a medieval compulsion for precision. He modestly passes his days meditatively engrossed, gouging away, much like 15th century knuckle draggers in Antwerp. Some days he doesn't even feel the need to put shoes on. He takes his time and produces relief prints and drawings depicted sharply retaining hypnotic vibration. When not creating images, his so-called purpose is to locate obsolete neighborhood abstractions, or antiquated rural myths. He also takes cartoon clouds very seriously.

Statement:

To be a great printmaker, you first have to know how to draw. Then you have to learn how to carve. Then you have to know how to print it. His lies somewhere between the notebook sketches and a daydream. Whether it be an eyeball taking a boat ride he did for a Pearl Jam design, or a meat-grinding shark being bombed by fighter planes, he is going to take you on a hallucinogenic ride through the clouds. Just make sure you watch out for those giant flying snakes.





Tyler Krasowski, *Air bag*, 8"x 8", relief, 2014

Sean Starwars / 2013

Sean Star Wars lives in Laurel, MS. Sean earned his MFA in Printmaking from Louisiana State University in 1999. In addition to making woodcuts for over twenty-five years, Sean has been an Adjunct Professor, a janitor and a used car salesman. Sean currently works full-time as a printmaker and he makes about a dozen visiting artist appearances a year at many of the nations' leading art programs. Sean is a proud member of the legendary Outlaw Printmakers and his work is in numerous public and private collections. Star Wars' work can be seen on book covers, album covers, magazines, television programs, films and commercials. He is currently embarking on his most challenging project ever, a woodcut a week "FOR LIFE". Sean drinks more Mountain Dew than anyone who has ever lived and he can beat you at Ms. Pacman.

Statement:

I choose the format of the large-scale color woodcut because it best suits my energy charged, caffeine induced, aggressive approach to image making. Charles Bukowski, Ms Pacman, Phillip Guston and Neil Blender are among my influences. Somewhere along the way, I realized that I could accomplish my goals as an artist without enslaving myself to the meticulous obsessions of "traditional" printmaking. I don't slow down to make perfect drawings or to finesse my color registration. I hammer out the carvings and blast out the prints, and move on to the next print, the next day. My primary concern is to create a strong visual infused with a sense of satirical humor, in other words I like to tell funny stories using funny pictures.





Sean Starwars, *BASH*, 26"x 35", 4 color block relief, 2013

Jason Clark / 2014

Jason Clark grew up in a rural town at the base of the Sierra Nevada Mountains. He was raised near the Tule River Indian Reservation in central California, but with his family's Algonquin traditions and legends from the eastern part of the country. He entered college in Hawaii and studied with a Maori artist schooled in Northwest Coast Native art. He resides in Missoula, Montana as a printmaker, Adjunct Professor and the 2-D Technician in the School of Art at the University of Montana. From 2006 -2012 he taught and ran the printmaking studio first at the University of Louisiana in Monroe and then at Bemidji State University in Minnesota. His prints have been exhibited nationally and internationally, including exhibitions at the University of Utah, Salt Lake City, Utah, The Missoula Art Museum, Missoula, Montana, The Turner Art Center, the William Wipple Gallery, the Hillstrom Museum of Art, and his work can be found in the collections of the Boise Art Museum, The Spencer Museum of Art, Jundt Art Museum, The Museum of Arts and Culture, and the Salish Kootenai College.

Statement:

This print deals with the legend of the Windigo. The Windigo is a creature of the Algonquian peoples culture, imagination, and experience. It is the personification of both the physical and spiritual starvation. It may take on any number of forms: a supernatural cannibalistic giant, a phantom of hunger which stalks the forests of the north in search of loan humans to consume, a personality disorder or disturbance in an individual who is crazed and performs acts of cannibalism, or a spirit with a heart of ice that flies through the night. The Windigo gorges itself as if it will never eat again and lusts for me. It represents not only the worst that one human can do to another, but also greed, selfishness, gluttony, and excess.





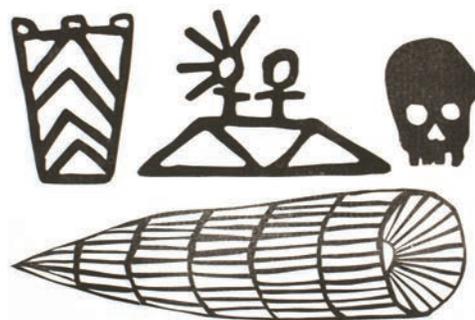
Jason Clark, *Windigo*, 26"x 35", woodcut and monotype, 2014

Joe Feddersen / 2014

Joe Feddersen was born in 1953, in Omak, Washington, just off the Colville Indian Reservation. His mother was Okanogan and Lakes from Penticton, Canada; his father was the son of German immigrants and is a member of The Confederated Tribes of The Colville Reservation. In 2009, Joe had a mid-career solo exhibition, *Vital Signs*, which traveled from the Tacoma Art Museum, WA to the Missoula Art Museum, MT, and then the Hallie Ford Museum, OR. Joe Feddersen has had solo exhibits at the George Gustav Heye Center in New York, NY and his group shows range from the Sixth Triennial Small Print Exhibition, Chamalieres, France to New Art of the West, Eiteljorg Museum, IN.

Statement:

Arising from Plateau Indian iconographic interpretations of the human-environment relationship, Feddersen's prints, weavings, and glass sculptures explore the interrelationships between contemporary urban place markers and indigenous design. Following in the footsteps of his Plateau Indian ancestors who "spoke to the land in the patterns of the baskets," Feddersen interprets the urbanscapes and the landscapes surrounding him and transforms those rhythms into art forms that are both coolly modern and warmly expressionistic.





Joe Feddersen, *Robot Waves to Canoe People*, 30"x 22", monotype collagraph, spraypaint and collage, 2014

Melanie Yazzie / 2014 & 2015

Melanie Yazzie was born in Ganado, Arizona in 1966. She is Navajo of the Áshjį́hí, born for Tó Dich'íini. She grew up on the Navajo Nation. She first studied art at the Westtown School in Pennsylvania. She earned a BA at Arizona State University in 1990 and an MFA from the University of Colorado at Boulder in 1993. She is currently a Professor and Head of Printmaking at The University of Colorado at Boulder. She has also taught at the Institute of American Indian Arts, the College of Santa Fe (now Santa Fe University of Art and Design), Boise State University, and the University of Arizona. Ms. Yazzie taught at the Pont Aven School of Contemporary Art in France and her work is in the collections of the Museum of Art, Rhode Island School of Design, the Museum of Contemporary Native Art, the Kennedy Museum of Art, Ohio University, Rhodes University to name a few. She has been reviewed in Focus Magazine, Santa Fe, the Los Angeles Times, New Zealand Herald, and she is mentioned in Printmaking in the Sun by Dan Welden and Pauline Muir and The Lure of the Local: Sense of Place in a Multi Centered Society by Lucy Lippard. Her work has been exhibited in over 500 exhibitions.

Statement:

As a printmaker, painter, and sculptor, Melanie Yazzie's work draws upon her rich Diné (Navajo) cultural heritage. Her work follows the Diné dictum "walk in beauty" literally, creating beauty and harmony. As an artist, she works to serve as an agent of change by encouraging others to learn about social, cultural, and political phenomena shaping the contemporary lives of Native peoples in the United States and beyond. Her work incorporates both personal experiences as well as the events and symbols from Dine culture. Her work is informed and shaped by personal experiences. Ms. Yazzie uses her travels around the world to connect with other indigenous peoples. Her visits to New Zealand, the Arctic, the Pueblos in the Southwest, and to indigenous peoples of Russia, these travels have been the impetus for continued dialogue about Indigenous cultural practices, language, song, storytelling, and survival.





Melanie Yazzie, *Throw Seeds & Love*, 22"x 30", monotype, 2014

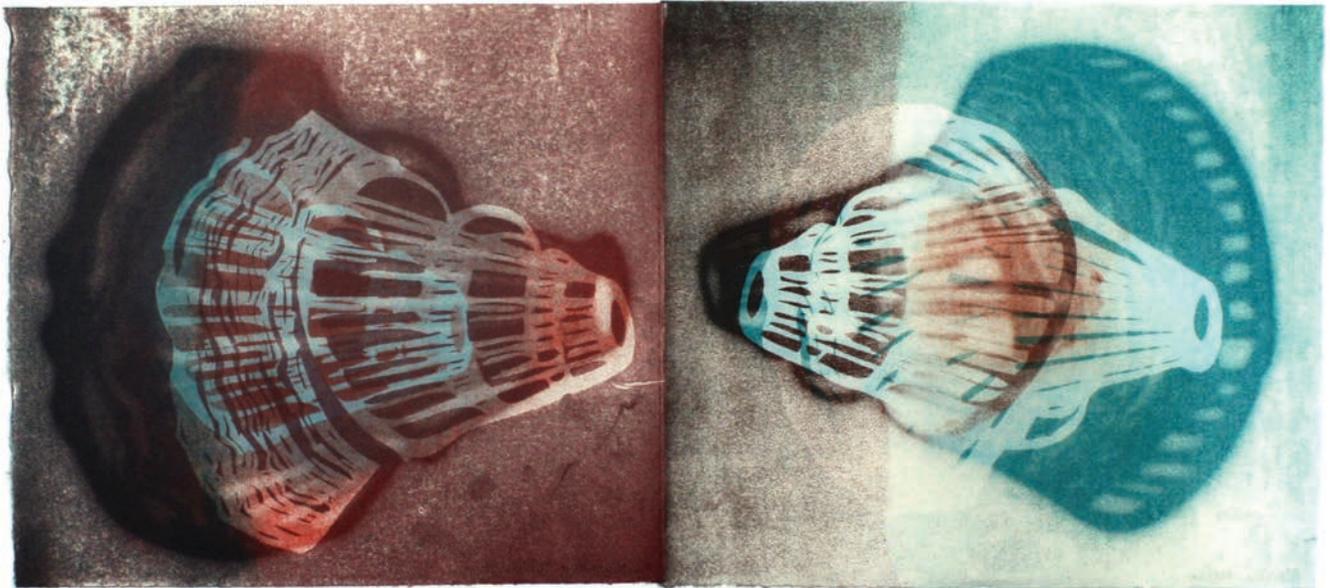
Monika Meler / 2016

Originally from Brodnica, Poland, she earned her B.F.A. from the Milwaukee Institute of Art and Design. She continued studies at Purdue University, where she earned an M.A., followed with an M.F.A from the Tyler School of Art, Temple University. While at Tyler, she spent a year studying in Rome, Italy. She has completed residencies at the Center for Contemporary Printmaking in Connecticut, the Frans Masereel Center in Belgium, the Cork Printmakers in Ireland and the Women's Studio Workshop in New York. Solo exhibits include Liminal Passages at Longwood College in Virginia, The Distance Between at the Limerick Printmakers Gallery in Ireland and Contain/Retain at the Cocoon Gallery in Kansas City. Currently Monika teaches at the University of Saint Francis, Fort Wayne, IN

Statement:

"The thing we call a place is the intersection of many changing forces passing through, whirling around, mixing, dissolving, and exploding in a fixed location." Rebecca Solnit, *The Encyclopedia of Trouble and Spaciousness*. My artwork examines actual and constructed memory, especially as it related to my upbringing in Poland and immigration to the United States. My recollections of the places I occupied in Poland and in my initial years in Chicago, the city I immigrated to, serve as the whirling, mixing, dissolving, and exploding forces that Rebecca Solnit references in *The Encyclopedia of Trouble and Spaciousness*. Memory is liminal. Remembering a place is not an act of recollecting the actual place but our last memory of that place. Therefore, my work is often an abstraction of a place, space, building, folktale, or event that had a lasting impression. I use images that reference my father's elaborate gardens, my mother's colorful textiles, the Slavic folktale of the Baba Jaga, and the majestic skyscrapers of Chicago. Images repeat, change direction, and dominance. All of these actions mimic the actions of memory.





Monika Meler, *The Mountain As Language*, 12 ½"x 28", diffusion relief print, 2016

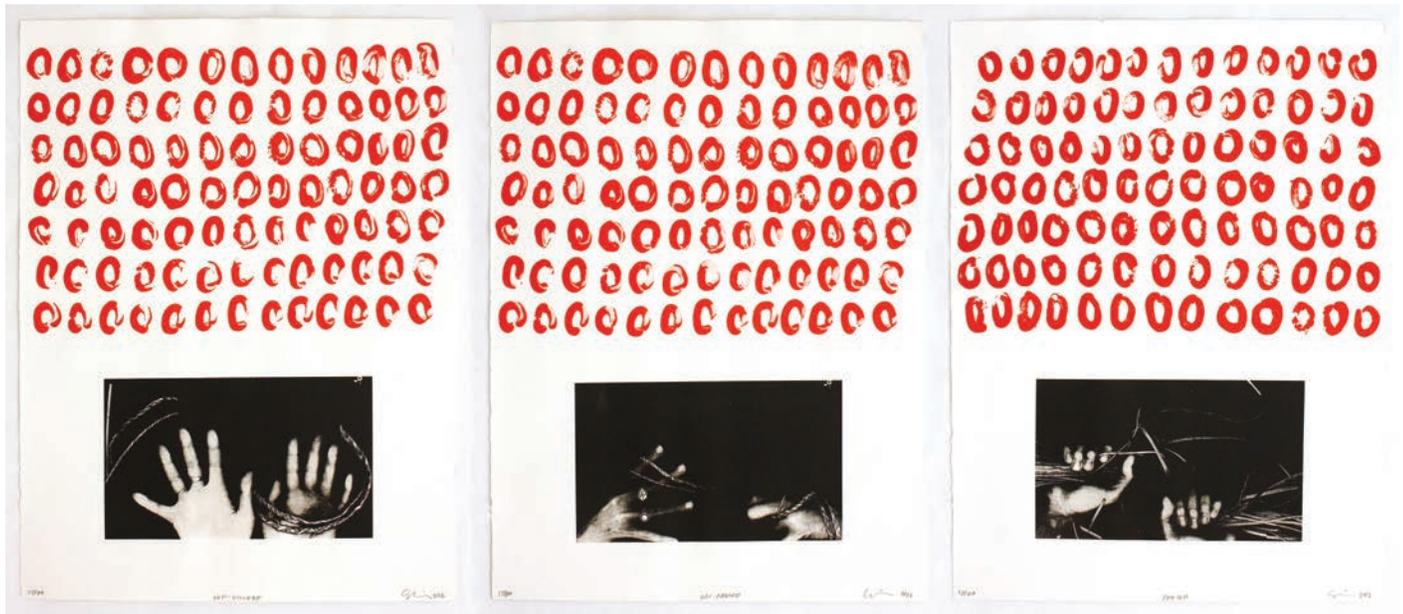
Sara Siestreem / 2016

Sara Siestreem is from the Pacific Northwest and is an enrolled member of the Coos Tribe of the Confederated Tribes of Coos, Lower Umpqua, and Suislaw Indians. Siestreem received a BS from Portland State University and an MFA from Pratt Art Institute in Brooklyn, NY and is represented by the Augen Gallery in Portland, OR and her work has been shown in museums and figures in prestigious private and public collections nationally. She is a Master Artist, Educator, and Theorist. She serves as a consultant and freelance educator for museums and cultural groups regionally. Siestreem also serves various youth organizations and individuals in the role of mentor, workshop leader, promoter, public speaker and volunteer. She now lives and works exclusively in the arts in Portland, Oregon.

Statement:

At this time, in this country, the two biggest issues are still with the people and the land. The ecological crisis that takes the forefront are the pipelines snaking through the country, currently the one being laid through the Standing Rock Sioux territory in North Dakota. To create the pipelines, land sacred to Indigenous people is desecrated and rivers are contaminated and destroyed. The human rights issue is violence against minorities through the militarization of the police, and unfair judicial system, and the industrialized prison complex. Each year in America, more minority citizens' lives are destroyed and violently ended by those employed to protect us. Racism is the long arm of the class system. It was invented and installed institutionally in order to keep people comfortable with their part in the oppression of others and exploitation of land for monetary gain. This is a capitalist society; money is always the bottom line. In order to combat this, I have designed the THANKS GIVING/ GIVING THANKS work.





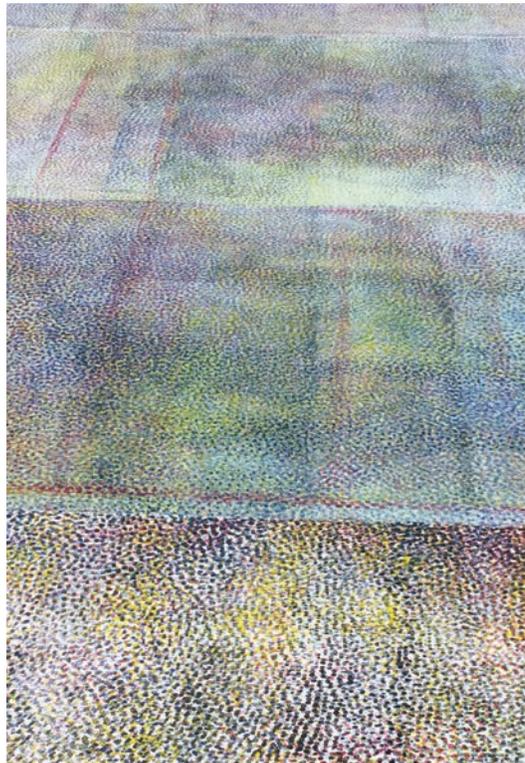
Sara Siestrem, *Thanks Giving/Giving Thanks*, Suite of 3 photo lithographs, each 30"x 22", 2016

Sukha Worob / 2017

Worob grew up in a small community in the high desert landscape of Prescott, Arizona. Worob obtained his BFA in Printmaking from Northern Arizona University in 2006, MFA in Printmaking from Montana State University in 2011, and M.Ed. in Curriculum and Instruction from Montana State University in 2015. Worob's work explores contemporary approaches to the printmaking multiple through works on paper as well as installation and interactive works. Worob's work is primarily driven by his history in communal living and observation of the potential of humanity when set upon a common goal. Worob has exhibited in numerous solo and group exhibitions both nationally and internationally. In addition to a teaching and studio practice, Worob spends as much time as possible gardening, cooking and enjoying time with his wife and two small children.

Statement:

Ghosts in the noise is a body of work which is created using hand-cast rubber rollers covered in raised dots. The rollers are inked up using cyan, yellow, magenta and black. The dots and colors reference the building blocks of printed ephemera. During printing, patterns and images begin to emerge out of the random color relationships and dot placements. The resulting color relationships and images ask the viewer and participating creator to examine their interest in seeking deeper meaning and context for what is, at its core, just random chance."





Sukha Worob, *Ghosts in the Noise*, 37"x 25", relief monotype, 2017

Molly Murphy-Adams / 2017

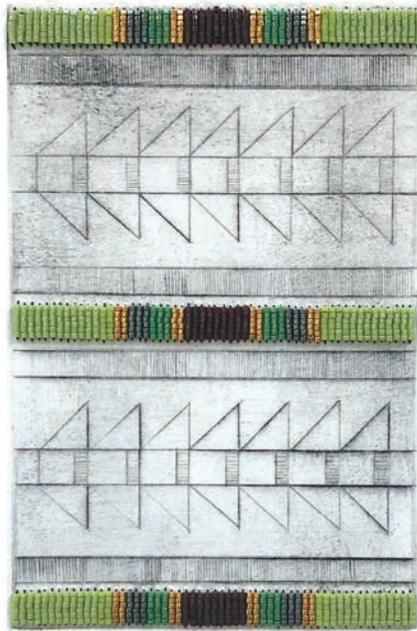
Was born in 1977 in Great Falls, Montana. A mixed blood descendent of the Oglala, Lakota tribe, She was raised in western Montana and earned a Bachelor's in Fine Arts from the University of Montana in 2004. She learned beadwork at a very early age as well as hide tanning, sewing and traditional clothing design. Much of her work stems from a combination of traditional Native arts and modern art.

Molly Murphy Adams is an exhibiting artist specializing in contemporary sculptural beadwork and printmaking. Her work illustrates the blending of culture, identity, and histories while freely borrowing from multiple disciplines to create fiber and mixed media arts pieces reflecting diverse backgrounds and traditions.

Statement:

My work serves as a cultural narrative, an expression of personal experience, and an exploration of form and function. I choose to use specific materials and designs as a way to connect with tribal art forms from antiquity while embracing the reality of mixed heritages. My designs originate from older, more traditional sources while material choices reflect the effect trade goods had on esthetic and fashion. These physical elements create a specific textural and tactile experience necessary to tell my stories. The liberties I take with materials, line quality, and design elements reflect my interest in contemporary art and the development of abstraction in the Western art tradition. I use the visual language of color and shape to articulate new observations on politics, history, and identity.





Lizard Spine in Green 13/20 Molly Murphy-Adams
© 2017

Molly Murphy-Adams, *Lizard Spine in Green*, 15"x 11", drypoint & beadwork, 2017

John Hitchcock / 2017

John Hitchcock is an Artist, Professor of Art, Department Chair of Theatre and Drama and Associate Dean of Arts at the University of Wisconsin-Madison. He is an award-winning artist who uses the print medium to explore relationships of community, land, and culture. He holds a Master of Fine Arts Degree from Texas Tech University.

Statement:

Hitchcock has been the recipient of The Robert Rauschenberg Foundation Artistic Innovation and Collaboration grant, New York; Jerome Foundation Grant, Minnesota; the Creative Arts Award and Emily Mead Baldwin Award in the Creative Arts at the University of Wisconsin. Hitchcock's artwork has been exhibited at numerous venues including the International Print Center New York, New York; Museum of Contemporary Native Arts, Santa Fe, New Mexico; Museum of Wisconsin Arts, West Bend, Wisconsin; The Rauschenberg Project Space, New York, New York; "*Air, Land, Seed*" on the occasion of the Venice Biennale 54th International Art at the University of Ca' Foscari, Venice, Italy; "*Envisioning The Plains*" Solo exhibition at the American Culture Center in Shanghai, Shanghai, China.

Statement:

Flatlander: Belonging to The Land is a visual comment on crossing over, exploration, and viewing the Great Plains as the epicenter for Plains tribal culture. In the Flatlander: Belonging to The Land series, I utilize drawing and printmaking processes to convey personal symbols and layers of thoughts about removal, displacement and belonging. I use a combination of imagery including hybrid animals, repeat patterns, geometric shapes, biological diagrams, symbols from nature, and military weaponry to explore notions of transformation, death, rebirth, nature, technology, sustenance, renewal, sustainability, shelter, memory, travel and life cycles. These artworks are a mixture of autobiographical references with direct responses to the intrusive behavior by humans towards nature and other humans.





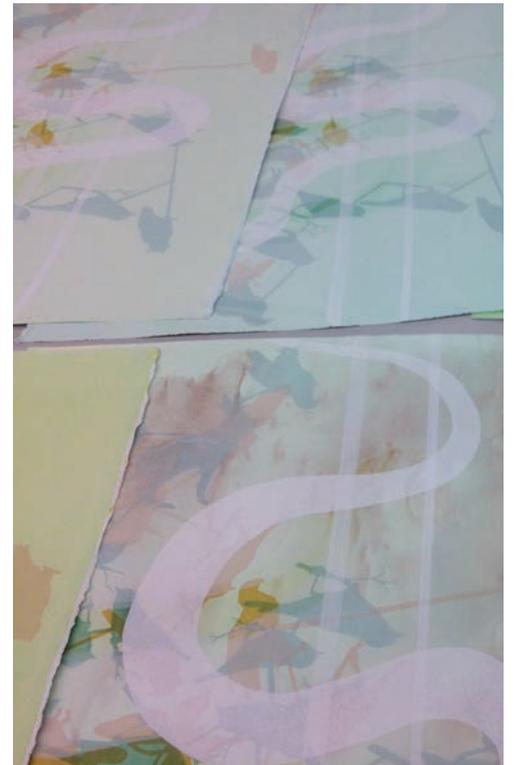
John Hitchcock, *Medicine Creek*, 30 "x 22", monotype screenprint with hand drawing, 2017

Duane Slick / 2018

Duane Slick is a Meskwaki painter and storyteller, whose visual work includes black-and-white photo-realist paintings on linen and glass. His work has been described as "dream paintings whose aim is the exploration of matters spiritual, not physical." Born in Waterloo, IA, Slick earned his BFA in painting from the University of Northern Iowa and his MFA in painting from the University of California, Davis. He began teaching painting and printmaking at RISD in 1995 and has also lectured at colleges and universities across the US and taught at the Institute of American Indian Arts in Santa Fe, NM. His work has been exhibited widely – most recently at the Albert Merola Gallery in Provincetown, MA and at RK Projects in New York City – and is included in the collections of the National Museum of the American Indian in New York City, the Eiteljorg Museum in Indianapolis, and the De Cordova Museum in Lincoln, MA, among many others. Slick is currently represented by the Albert Merola Gallery in Provincetown.

Statement:

In narrative traditions, to tell the story of tragedy one must always begin by telling the ending first. I once believed that the weight of such expectations functioned as a cultural given for the artist of Native American descent. Its rules stated that we cry for a vision and place ourselves in a single grand narrative of history and representation. In this series of prints I imagined the stained paper as a backdrop for an unfolding narrative that alludes to a moment of drama or consequence. In these arias the coyote, the beaver, the snake, the bat, the turtle, the rabbit and eagle with smaller birds coexist on a dream like stage acting out the heroic effort of survival.





Duane Slick, *Aria for A Coyote Opera Series/Act II*, 22 "x 30", monotype, dyed paper, 2018

Reinaldo Gil Zambrano / 2019

Reinaldo Gil Zambrano is an artist, printmaker and educator born in Caracas, Venezuela. He attended the United World College Costa Rica in 2007 earning a bilingual IB diploma while understanding the potential of his visual narratives surrounded by 70 students from 65 different countries. As a Davis Scholar, Reinaldo attended the College of Idaho in Caldwell, where he received his Bachelor of Fine Arts. He later received his Master of Fine Arts from The University of Idaho in 2017. Reinaldo's care for education and communal engaging activities through arts has been recognized with several awards in teaching on his emerging career. Since 2017 he has exhibited on regional and national levels and has lectured in several institutions in the North West. His intricate woodcuts have been recognized with multiple first prizes and honorable mentions and he has been featured by printmaking publications such as Pressing Matter and Pine, Copper & Lime. RGZ's work has been included in collections in the United States and his native country Venezuela, including, the Mary hill Museum of Art, University of Guam, Minot State University and Taller de Artistas Graficos Asociados Graficos TAGA. RGZ currently lives in Spokane, WA where he is a Co-founder and instructor at The Spokane Print & Publishing Center. He also runs RGZ prints and collaborates with local non-profits on the development of annual events that highlight printmaking and education such as The Spokane Print Fest and INK Print Rally.





Reinaldo Gil Zambrano, *La Sopa: Como deci'a mama'*, woodcut, 40"x 26", 2019

Lillian Pitt / 2019

Lillian Pitt is a Native American artist from the Big River (Columbia River) region of the Pacific Northwest. Born on the Warm Springs Reservation in Oregon, she is a descendent of Wasco, Yakama, and Warm Springs people. She is one of the most highly regarded Native American artists in the Pacific Northwest. Her works have been exhibited and reviewed regionally, nationally and internationally, and she has been the recipient of numerous awards and distinctions. Her awards include the 2007 Earle A. Chiles Award for Lifetime Achievement, and the 1990 Governor's Award of the Oregon Arts Commission, which declared that she had made "significant contributions to the growth and development of the cultural life of Oregon." Primarily a sculptor and mixed media artist, Lillian's lifetime of works include artistic expressions in clay, bronze, wearable art, prints, and most recently, glass. The focus of her work draws on over 12,000 years of Native American history and tradition of the Columbia River region. Regardless of the medium she chooses to use, Lillian's contemporary works are all aimed at giving voice to her people.

Statement:

My prints and tapestries reflect Native American culture by incorporating the same symbols used by these rock artists. These artists etched out thousands upon thousands of pictographs and petroglyphs up and down the Big River. Most of them are underwater now, on account of the dams that were built, but many of them are still visible today. I'm not able of course to climb up onto a mountain and carve pictures into stone. But I try to replicate the symbols used by these artists as best I can. And so, my prints and tapestries reflect Native American culture by use of similar symbols.





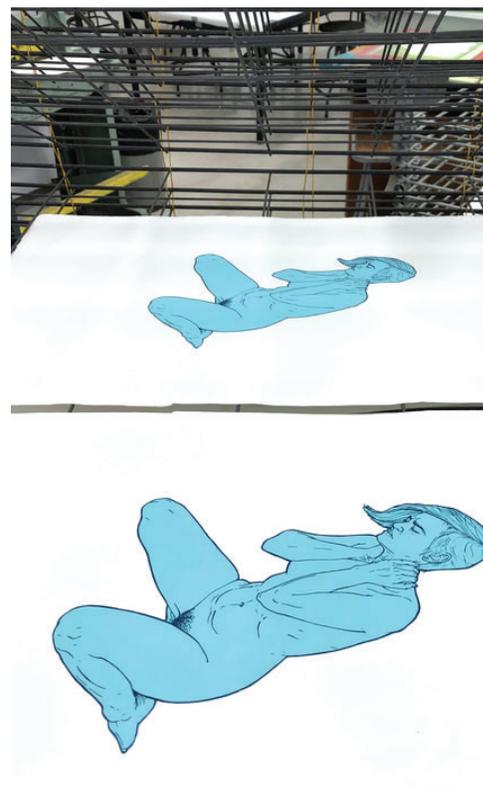
Lillian Pitt, *Fish Spirits 3*, 22"x 30", monotype, 2019

Christa Carleton / 2019

Christa Carleton resides in Missoula, Montana. She has her BFA and MFA in Printmaking and has been creating prints for over a decade. Christa works regularly in screenprint and woodcut, but letterpress is where her loyalties lie. The accumulation of antique type and rusty refurbishing projects are quickly piling up in her garage. While being a printmaker is a huge part of her identity it isn't her only love. Christa enjoys cooking vegetarian dishes, fly fishing, gardening, hiking, listening to podcasts, knitting, and pursuing the perfect cocktail.

Statement:

The artwork I make communicates messages of unrest, anxiety, and frustration as a woman. I relay these themes by using my unshakeable urge to be vulnerable. Through this urge I source my private memories, experiences, mantras, unspoken thoughts, and weak moments to bring fellowship and rapport with my viewer. I am driven to create work that focuses thematically on the agency of women because we live in a society where a woman's voice is still marginalized and mocked.





Christa Carleton, *Sad Sack*, 20"x 15", monotype/screenprint, 2019



James Bailey was born in New Jersey, and grew up in Minneapolis, MN. He earned his B.F.A. from the University of Minnesota and his M.F.A. from the University of Wisconsin-Madison. James is currently an artist and Professor in the School of Art at The University of Montana in Missoula. In 1998 he established Matrix Press, the publishing component of the print program, which brings in nationally recognized artists to collaborate in the production of limited edition prints and he is also one of the co-founders for the Annual Day of the Dead Steamroller Print Project now moving into its twentieth year.

As an artist, James continues his research into both traditional and experimental approaches in printmaking. He has exhibited his work nationally and internationally in over 300 exhibitions and national print portfolios. His work can be found in numerous public and private collections including those of the Walker Art Center, New York Public Library, Jundt Art Museum, Boise Art Museum, Mesa Arts Center, Hillard University Art Museum and Sioux City Arts Center among others. James was interviewed for the full-length documentary film on printmaking titled *Midwest Matrix* and served on the board for the Printmaking Legacy Project, and he has lectured at over 40 art institutions nationally.



A program like MATRIX Press is only as good as the talent you can acquire. I have been lucky to work with an exceptionally talented group of students over the years. I would like to personally thank the many print assistants I have had the pleasure of printing with, it is only with their strong enthusiasm and commitment that has made all this possible.

-James Bailey, Director, Matrix Press, The University of Montana-Missoula

Print Assistants

Jason Clark
Kenzie Olson
Carrie Fields
Jordan Rauk
Stella Nall
Darla Pienciak
Shelby Hanson
Carl Largent
Tyler Brumfield
Ellen Zanetos
Kourtney Zeigler
Beth Huhtala
David Tarullo
Tressa Jones

Eva Stone
Wilson Smith
Stephanie Reiman
Max Mahn
Katie Machain
Jennifer duToit
Michael Workman
Ryan Lindburg
Kaya Wielopolski
Karen Maxwell
Jolene Suckow
Kristel Jones
Pete Whittenberger
William Gregory

Alice Blood
Carmen Malsch
Jeremy Porter
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