

phICA_*trajectory*

PRINT PORTFOLIO
PROJECT



ARTISTS

Darrin Armijo-Wardle

Mary Meyer

Brian Boner

Ann Morton

Bill Dambrova

Christy Puetz

Rigo Flores

Angelo "Vo Vera" Sapienza

Hector Fernando Garcia

Papay Solomon

Shachi Kale

Chris Vena

JUROR

Marisa Flórido Cesar

MASTER PRINTER

Brent Bond

The phICA Trajectory Print Project was made possible with the generous support of Arizona Commission on the Arts/National Endowment for the Arts, the City of Phoenix Office of Arts and Culture, Laurie and Tom Carmody/The Carmody Foundation, Tonto Basin Marketplace/Ace Hardware,
_____ and Ted Decker Catalyst Fund. _____

LIST OF WORKS

All are relief prints and numbered editions of 50 with
5 Artist Proofs, 5 Printer Proofs, 1 BAT and 1 Archival Impression
Printed on 14" x 11" Stonehenge 250 gsm 100% cotton archival paper
by Master Printer Brent Bond at his Santo Press at Cattle Track Art Compound
Listed below in completion order:

[mis] ALIGNED, Angelo "Vo Vera" Sapienza, multi-plate photopolymer on black paper

We are the Feast, Bill Dambrova, multi-block hand cut linoleum and letterpress on white paper

Chuckwallas, Chris Vena, reduction linocut with laser and hand cutting on white paper

Desert Moon, Shachi Kale, multi-block hand cut linoleum on warm white paper

Solar Alignment, Hector Fernando Garcia, multi-block hand cut linoleum on white paper

Exoskeleton, Christy Puetz, reduction linocut and multi-plate photopolymer with piercing
and beading on natural white paper, variable edition

Hecho in Mexico, Rigo Flores, multi-block hand cut linoleum on white paper

Old Glory, Ann Morton, multi-plate photopolymer on warm white paper

Sweet Acacia, Mary Meyer, multi-block linocut with laser and hand cutting on warm white paper

Popsicle, Brian Boner, photopolymer and multi-block hand cut reduction linoleum on white paper

estella del corazón, Darrin Armijo-Wardle, multi-plate photopolymer and
multi-block hand cut linoleum on white paper

J.B., Papay Solomon, hand cut key image from PVC sheet and
multi-block hand cut linoleum cut on white paper

Text pages and portfolio label were letterpress printed by Brent Bond
on Crane's Lettra 300gms Pearl White cotton paper

MASTER PRINTER'S statement

The group selected is very diverse in many ways. The few similarities, other than geographical proximity, is they had little or no experience in printmaking but all came with an eagerness to explore. With such a broad range of aesthetics and approaches it's no surprise that we employed such a variety of techniques and materials. There were prints executed via photographic techniques, matrices of photopolymer from drawings and collage, some with all hand cut linoleum blocks while others employed combinations. There were those cut from PVC sheet for finer detail and even laser engraved matrices. This project exposed me to many talented artists I was unfamiliar with and the opportunity to collaborate with some old friends. I'm proud to have been a part of this portfolio and to have had the chance to facilitate their respective artistic visions through relief printmaking.

JUROR'S statement

When I was invited by the Phoenix Institute of Contemporary Art (phICA) to select 12 artists to participate in the Trajectory Print Project, several challenges were posed to me. Among the 48 artists who submitted their portfolios for evaluation, I had to select artists who would make strong printed images rather than selecting specific images. But the challenge becomes even more exciting and thought-provoking if we only know the place where art is produced by texts and images, but we do not live the diverse contexts that cross and influence it, such as the landscapes of Phoenix and Maricopa County, Arizona, and its light, its desert and its canyons, its flora and fauna, the ethnic-cultural diversity of its population (several of the artists came from other countries), the cultural codes of various origins, the bonds and social tensions experienced in their daily lives. Double test: how does the art produced in Arizona touch the foreign spectator that I am; that spectator being able to respond to what the artists' works invoke in me.

Besides finding a wide variety of means, content, and poetics, I was surprised, mainly, by the powerful intersection of knowledge and sensitivities that inform the artistic production by artists in Maricopa County, Arizona. Artists as interlocutors of a world without a definitive atlas, simultaneously adopting various points of view and showing how to interchange them.

Life and its expressions are produced in many layers and wefts whose connections often dodge easy perception because the senses are shared by some and never by all. Not only do different worlds coexist through which we move and transform, but mainly these are related by countless connections and alliances, tensions, and divergences. The arts can take the space and confront tyranny and servitude, performing ritual celebrations, acts of criticism or suspicion, or the simple staging of hidden conflicts.

That's why artists are the ones who open in and by a work of art a kind of rift and abyss. They produce and attest to both adherence and non-coincidence with their time, with the worlds through which they travel. They are witnesses to their own estrangement. Viewers in turn, replace this gap and this estrangement. They know that the work is the occasion of transitivity and transmissions. That in this movement, complex relationships of sharing and alterity are woven. They find themselves getting lost.

I think of art as the gift and sharing of a touch that affects us, that bewilders sensitivity, that liberates thought, and that opens, who knows, this rift for the other to have a place and existence. The touch felt in contact with other rhythms, with other times and forms of existence, with eccentric and discontinuous spaces and places, with memories and signs of distant cultures, with the exteriorities of landscapes, with their infinite dimensions, with their warm atmospheres. The touch of contact with this other in this strange and foreign familiarity of the worlds. In contact with this foreigner who inhabits me. The touch transmuted into art.

Marisa Flório Cesar
Rio de Janeiro, Brazil
February 2022

A snapshot of the richness and diversity of art being produced in Maricopa County

It is hard to express just how gratifying it is to be writing this for the Trajectory Print Portfolio colophon. The exercise for me means phICA was able to raise the funds to complete an artist call, engage a juror with an international view, bring in a Master Printer, all to enable 12 juried artists to experience the process of printmaking. This is the epitome of phICA's programming mission, to help local artists expand their knowledge and reach, and this opportunity stood out on all accounts.

I am so appreciative of our two main seed funders on this project, Bob Powers and The Carmody Foundation. Their initial gift in early 2019 enabled us to start the process for real and line up all the needed pieces immediately. From there our state-wide grant support, community support, and project portfolio pre-sales carried us through to the finish line.

Our juror, Marisa Flório Cesar, is a highly respected curator, art critic, author, and university professor based in Rio de Janeiro, Brazil. It was critical to us that all submissions would be viewed from an independent art standpoint and judging would be based on ability to execute at the highest of standards. 48 artists applied from throughout Maricopa County at no cost to them. Our core phICA group was astounded at the quality of work submitted for consideration, any of the artists submitting could have been included in the final 12 artists, making Marisa's most difficult task that of reducing her semifinal 24 choices to select the 12 project participants.

Once the announcement of the project 12 was made, Master Printer Brent Bond workshopped with all the artists to get everyone up to speed and prepared to start the printing process. These workshops showed Brent's knowledge and collaborative spirit that started each artist's journey towards completion of these spectacular prints. Special thanks to Ted Decker for his continued support of artists in our community and beyond. His outreach and organization for the Trajectory Print Project made everything run smoothly for all involved to complete this project.

Finally, I'd like to congratulate all our Trajectory Print Project artists for creating the strong personal works that are included in this portfolio. Your curiosity and dedication to your own practice gives this portfolio a beautiful snapshot of the diverse and skilled artist community at work in Maricopa County. This ultimately is phICA's main mission, to call attention to the high caliber of work being created and the need to shine a light on that fact whenever possible. Special thanks to Kimber Lanning of Modified Arts and her team for debuting the portfolio in a November 2021 exhibition. And finally to our core group of volunteers who do all the behind the scenes work so that 100% of all phICA funds are dedicated to the support of our artist and community-oriented programming, especially Greg Esser who organized the original artist call that got this whole process rolling.

Eddie Shea
phICA President, 2022



[mis]ALIGNED

PP

✓ 2021
✓ KRA

(C)



We are the Feast

PP

Dambrova 81

Bill Dambrova
We are the Feast



CHUCKWALLAS

pp

VENA © '71

Chris Vena
Chuckwallas



DESERT MOON

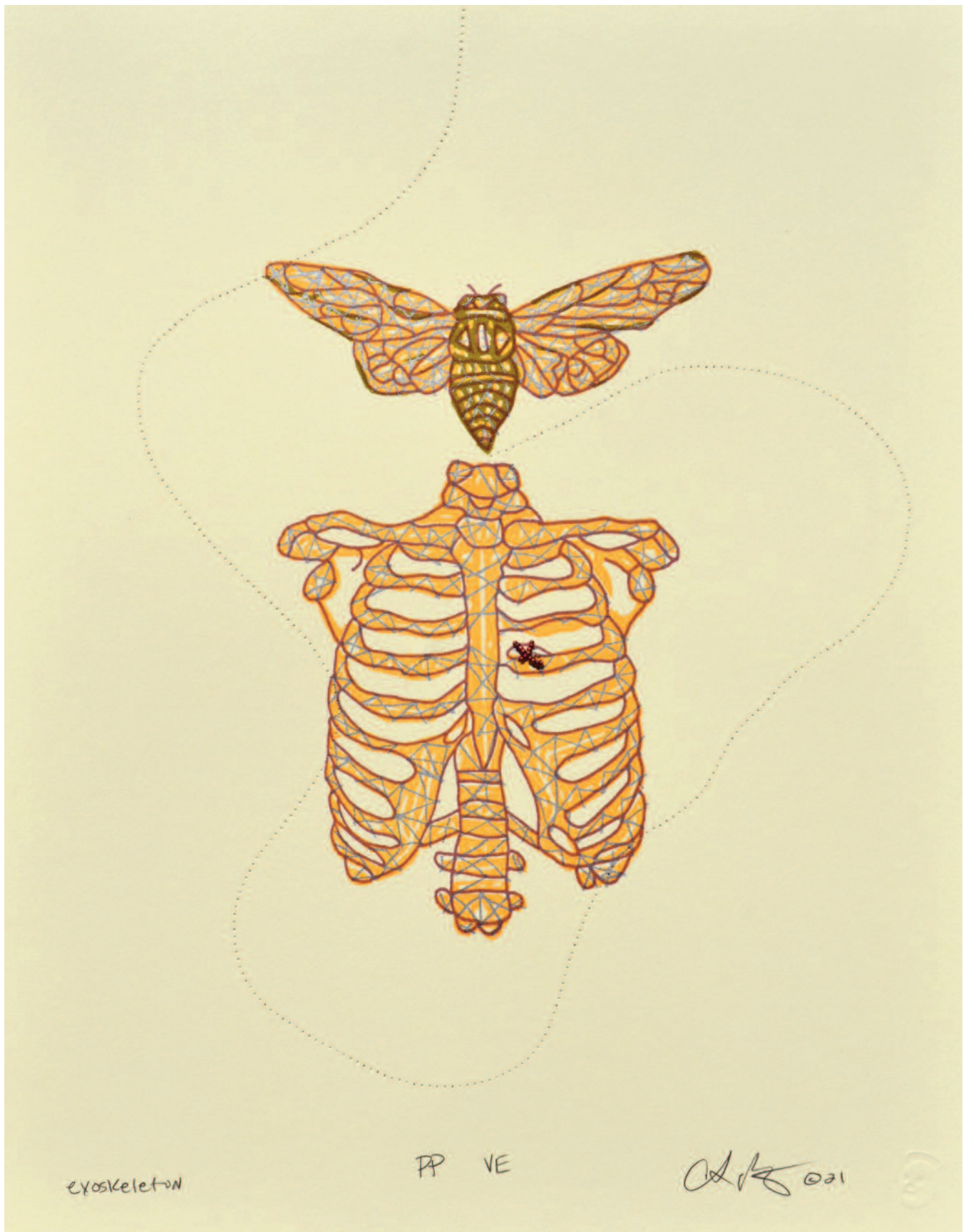
PP

8/11/21

Shachi Kale
Desert Moon



Hector Fernando Garcia
Solar Alignment



Christy Puetz
Exoskeleton

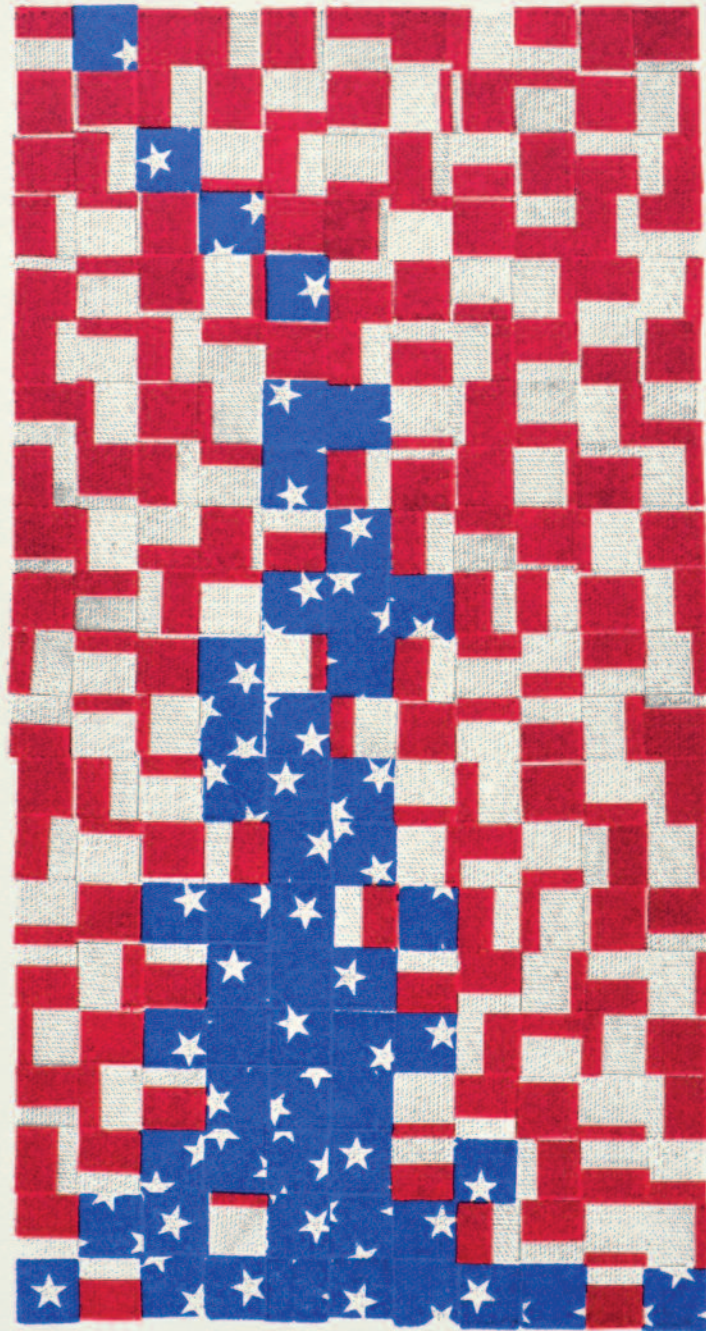


PP

Rigo Flores '21

8

Rigo Flores
Hecho in Mexico



old glory

PP

Ann Morton ©21

Ann Morton
Old Glory



SWEET ACACIA

PP

Mary Meyer 2021





Brian Boner
Popsicle



PP

estrella del corazón

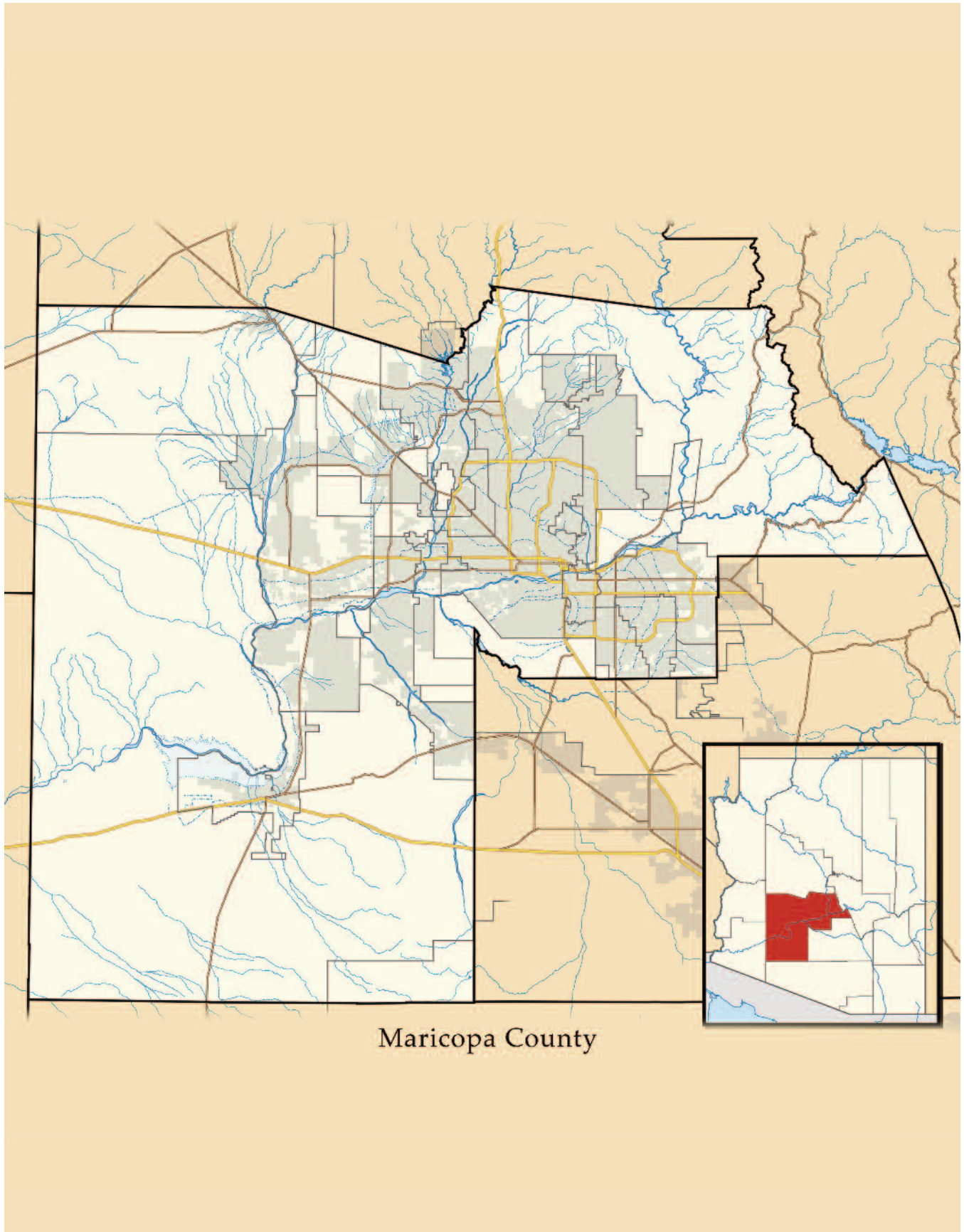
Darin Armijo-Wardle



Darin Armijo-Wardle
estrella del corazón



Papay Solomon
J.B.



Maricopa County