

Printers Select

August 20 – October 17, CURATED BY LIZ MAU-

**WITH SPECIAL THANKS TO THE
EXHIBITION COMMUNITY TEAM:**

Team leader: Greg Donley

Team Members: Sharon Grossman, David King, Helen Liggett,
Michael Weil, Leslye Arian, Katie Mongoven, Odin Blak

Team Interns: Eryn Lawson, Josie Naypauer

CONTRIBUTORS:

Amirah Cunningham

Anna Tararova

Bob Kelemen

Ed Lugo

Hannah Manocchio

J. Leigh Garcia

Kristina Paabus

Nina Battaglia

Omid Shekari

Orlando Caraballo

Sampson the Artist

Shadi Ayoub

Use the QR code to download the
program to your device.



ABOUT THE EXHIBITION

***Printers Select* Curated by Liz Maugans**

"I am pleased to bring together the six contemporary printmakers that have never exhibited their work at Heights Arts. These first-time invitees, in turn, have been tasked to invite someone else to lift up for this exhibition that has a significant impact in their creative journey whether it be a colleague, student, or peer.

The polarities, interventions, technical processes and intersections that exists in print media; the commercial and fine art, political and protest his/herstories, the abstract and representational and the unique print and the ones that are widely disseminated all fuel the energy of this deliberately delicious round up of artists in their etchings, lithographs, Risographs, screen prints, monotypes, and letterpress/relief prints.

The lineage and relational connections that grow and prosper in University printmaking programs, collective co-op studios and commercial shops has long been one of the most beneficial and accumulative joys of the camaraderie between printmakers that exist. I am thrilled to include Hannah Manocchio, J. Leigh Garcia, Orlando Caraballo, Anna Tararova, Shadi Ayoub, and Omid Shekari. In gratitude and appreciation, they have selected Sampson the Artist, Nina Battaglia, Ed Lugo, Amirah Cunningham, Bob Kelemen, and Kristina Paabus who are all people I've gotten to see more of their invigorating and ranging work and in turn, share it with the wider community.

Thank you to the entire crew at Heights Arts, Rachel Bernstein, Courtney Young, Ann Koslow, Tom Masaveg, Heather Patterson, Megan Gallagher, Madison Thomas and the Exhibitions Community Team and all the artists, installers, volunteers and Board for this wonderful opportunity."

- Liz Maugans

RELATED PROGRAMMING

EKPHRASTACY: Artists Talk + Poets Respond

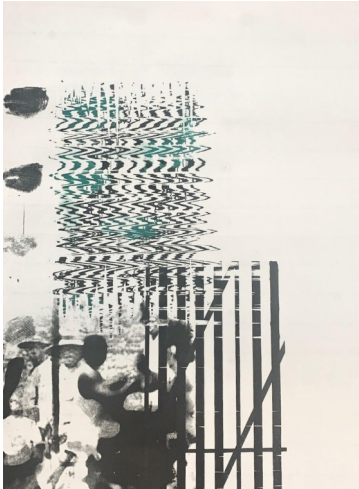
September 23rd, 7PM

The *Ekphrastacy* literary program is a series of artist talks and poetry readings held regularly in conjunction with our special exhibitions. Hear the exhibition artists and Cleveland-area writers selected by Cleveland Heights Poet Laureate Raymond McNiece, share poems and speak about ideas and processes behind *Printers Select* and *Spotlight: Nichole Schneider*.

Amirah Cunningham

ARTIST STATEMENT

My studio practice is rooted in my exploration of *The war on black bodies*. The presented work is an expression of a disorganized space displaying symptoms of grief. In this space the water is choppy and boundless. It is in this water that my mind gets stuck, as if my bloodline never made it out. I am captivated by the water and all that has been lost and gained in its dark abyss. This space is revealed through the use of pattern, symbols and images. I marvel at the beauty of black and mourn for the loss it has continued to endure. These works are very reactive and depict feelings I can't begin to express in words. It is a miracle in itself that we still are here regardless of how often we are broken, misled and exploited. Although the works are simple, it is communicating a complex thought. This work unveils mental and physical scares and represent the truth of a perpetually never ending cycle.



How much a dollar really cost 1/5

BIO

AMIRAH CUNNINGHAM (American, b. 1996) is a conceptual visual artist. Working primarily with themes related to mass incarceration, identity, race and freedom. She was born in Cleveland, OH and attended *The Cleveland Institute of Art*. Cunningham received a BFA in both Drawing and Printmaking in 2018 and has since shown work at the IPCNY in Manhattan, NYC. The aesthetic of her work is driven by pattern and symbols. The artist often uses a tally mark pattern as a symbol of time and bondage. At times pairing the tally with images of the human figure to convey an idea of the modern American condition related to African Americans.

How much a dollar really cost 1/5, 2021, Screen print, 25" x 25", \$600

It was all a dream 1/2, 2021, Screen print, 19" x 26", \$500

It was all a dream 2/2, 2021, Screen print, 12" x 26", \$500

Vivid, 2021, Screen print, 14.5" x 22", \$600

How much a dollar really cost, EV, 1/2, 2021, Screenprint, 15" x 22", \$500

How much a dollar really cost, EV, 2/2, 2021, Screen print, 15" x 22", \$500

How much a dollar really cost 3/5, 2021, Screen print, 25" x 25", \$600

Anna Tararova

ARTIST STATEMENT

There is an urgent need for humanity to reconnect with nature in order to experience a harmonious and peaceful existence. I have been searching for a way to express this idea through my artwork and found it in papermaking. Paper made from plants and recycled materials could be a sustainable solution to many ecological and economical problems the world is facing today. Using fiber that was sourced locally also contributes to my work conceptually by creating a connection between subject and place. I am working on a series of photographs silkscreened and cyanotype printed on paper pulp paintings. By using paper pulp to substitute original color in the photographs, I am painting the emotional and spiritual history of physical places. This project began in Pennsylvania and South East Ohio and expanded to upstate New York, Chicago, Atlanta, Cleveland, Scotland and Russia.

BIO

Anna Tararova was born in Russia and currently lives in Cleveland, Ohio. Anna is a printmaker and papermaker. She received an MFA in Printmaking from Ohio University and completed artist residencies at Paper Circle, Women's Studio Workshop, The Center for Book and Paper Arts at Columbia College Chicago, The Morgan Conservatory, and Dundee Contemporary Arts. Anna runs Empress Editions and is the Shop Manager at Zygote Press, a community print studio in Cleveland.

RTA, 2019, Screen print on handmade paper pulp painting, 24" x 35", \$500

RTA



Bob Kelemen

ARTIST STATEMENT

I am pleased to be invited to participate in this exhibition. My prints in this show are from a long-running body of work I have been printing over the last few years. I originally started the series as a celebration of songs I like—or so I thought. As the number of prints increased, I have come to recognize that these are not a random selection of cool tunes, but on some level I have chosen the specific lyrics as a message to my audience. Maybe one I don't have the courage to deliver in my own voice?

BIO

Bob Kelemen is a Cleveland-based graphic designer and artist specializing in letterpress printing. His prints frequently combine vintage wood and metal typography with found objects, such as game pieces, dice, dominoes, Lego building blocks, vinyl record albums, saw blades and wood scraps. Music and a sense of humor play key roles in his work. Kelemen has served for over 25 years as faculty at universities and colleges, both public and private. He has taught a broad range of courses, including technical, formal and conceptual curriculum to both undergraduate and graduate students. He runs Type High Press at Kent State University, one of the largest academic letterpress facilities in the Midwest. Kelemen's work has been recognized in national competitions and has been exhibited in numerous gallery shows across the country. He has a special interest in letterpress printing, teaching workshops and classes as well as and running his own letterpress studio, Black Walnut Letterpress, in his backyard barn. His personal letterpress work ranges from traditional to experimental. Kelemen earned his BFA from Kent State University in graphic design and his MFA from Kent State in visual communication design, with a focus on environmental design. His MFA thesis focused on using letterpress equipment to teach basic design principles to undergraduate graphic design students.

My City Was Gone, 2017, letterpress, 2-color, vintage wood type, tire tread, 12"x12", \$25

I Fought the Law, 2017, letterpress, 2-color, vintage wood type, shaped vinyl record, 12"x12", \$25

Long Road to Ruin, 2017, letterpress, 2-color, vintage wood type, shaped vinyl record, 12"x12", \$25

I Fight Authority 2017, letterpress, 1-color, vintage wood type, 12"x12", \$25

Baby, Did you forget, 2017, letterpress, 1-color, vintage wood type, vintage metal Ornaments, 12"x12", \$25

Good Girls Don't 2017, letterpress, 1-color, vintage wood type, vintage art cut, 12"x12", \$25

You're Dangerous 2017, letterpress, 2-color, vintage wood type, saw blade, 12"x12", \$25

Jesus Hates, 2017, letterpress, 3-color, vintage wood type, vintage art cut, lego, 12"x12", \$25

Ed Lugo

ARTIST STATEMENT

This work is inspired by the book *War Against All Puerto Ricans* by Nelson Denis. In the book the author shares his findings as he uncovers the history between America and Puerto Rico. The series titled *Massacre de Ponce Before and After* captures an instance in Puerto Rican history where American diplomacy was enacted in order to "civilize" the inhabitants of the island. In this series there is a duality where certain information is redacted and certain information is revealed. In the same way a hurricane can shroud a landscape and your field of vision or how the ink obscures and reveals the figures in the prints, it is all a part of the excavation of this history to better understand the present.

BIO

Edward Valentin-Lugo is a Puerto Rican native raised in the Clark Fulton area of Cleveland, Ohio. He has received his BFA at the Cleveland Institute of Art with a double major in Drawing and Printmaking. Lugo's work focuses on reconnecting with his cultural roots and heritage. With his drawings and prints he works to piece together Puerto Rico's cultural and colonial history to bring clarity to the political strife that the island is currently facing. Lugo has recently served for two years as an AmeriCorps member at Esperanza Inc where he was an instrumental asset in aiding students in their post-secondary education during the Covid-19 pandemic. He currently is now making artwork full time and wishes to

Massacre de Ponce Before & After, 2019, Photo intaglio (1 of 1),

11" x 8.5"

Price (Whole series) \$287 Price (Individual Print) \$143.50



Massacre de Ponce (After)

J. Leigh Garcia

ARTIST STATEMENT

As a biracial Latina, a seventh-generation Texan of European descent on my mom's side and granddaughter of Mexican immigrants on my dad's, I have followed the roots of my own ancestry to shape my artistic practice. Major events in Texas history such as the Mexican-American War, The Battle of the Alamo, Treaty of Guadalupe Hidalgo, and Bracero Program have created a complex relationship between my two cultures: Texans and Mexicans. The residual racial discord that has resulted from these historical moments — particularly, the racialization and displacement of unauthorized Latinx immigrants — is both the context and focus of my work. Through printmaking, papermaking, and installation art, I encourage awareness of our current immigration and foreign affairs policies through the lens of my biracial identity.

BIO

J. Leigh Garcia is an artist born and raised in Dallas, TX. Garcia received a Master of Fine Arts degree from the University of Wisconsin-Madison, Master of Arts degree from the University of Wisconsin-Madison, and Bachelor of Fine Arts degree in printmaking from The University of North Texas. Garcia is currently a Print Media and Photography Professor at Kent State University in Kent, OH.

Catching Flies, 2019, Screenprint, relief print, rubber band, cardboard, 26" x 3 x 3", \$375

Asilo (Asylum), 2016, Cut screenprint and lithograph on plastic bag, 30" x 36", NFS

Más que Hoy, 2020, PVC Relief, 25" x 15", NFS



Catching Flies

Kristina Paabus

ARTIST STATEMENT

In my work I examine the systems that we use to control our surroundings, as well as the structures that try to control us. These strategies include architecture, language, the Internet, authority, and belief systems. Through abstraction and metaphor, I create actual and depicted spaces of somewhat recognizable, yet precarious situations. Using a multidisciplinary approach, I form hybrid spatial conversations that observe, interpret, and respond to experiences of attempted containment. I explore the operations, fractures, and perceptions of these systems to uncover underlying common codes within our shared experiences. These screen prints are part of an ongoing body of work that examines ideas of game theory as well as our relationship to digital information.

BIO

Kristina Paabus (USA/EE) earned her BFA from the Rhode Island School of Design and MFA from the School of the Art Institute of Chicago. She also studied Fine Arts and Religious Studies at University of Massachusetts-Amherst, and Printmaking at The Estonian Academy of Arts. Paabus has exhibited her work throughout the United States, Europe, and China, with recent exhibitions including *Meanwhile* at Hobusepea Galerii (Estonia), *Something to Believe In* at the McDonough Museum of Art (OH), and the *Novosibirsk Graphics Triennial* (Russia). Paabus is the recipient of a Fulbright Fellowship for Installation Art in Estonia, the Grant Wood Fellowship in Printmaking at The University of Iowa, an Ohio Arts Council Individual Excellence Award, and the Southern Graphics Council International Guanlan Residency Award. Kristina has attended numerous artist residences such as ACRE (WI), Ox-Bow (MI), Women's Studio Workshop (NY), Emmanuel College (MA), Inside Zone (Romania), Culture Factory Polymer (Estonia), SÍM (Iceland), MUHU A.I. (Estonia), Kimmel Harding Nelson (NE), Guanlan Original Printmaking Base (China), NCCA Kronstadt (Russia), and Anderson Ranch Art Center (CO). Prior to her current position, Paabus taught at The School of the Art Institute of Chicago, Ox-Bow School of Art, and The University of Iowa. Paabus lives and works in Ohio where she is Associate Professor of Reproducible Media at Oberlin College.

Waiting for a Different Tomorrow, 2019, Screen monoprint, 30" x 22" Price (unframed) \$1,450

The Trap, 2016, Screen monoprint, 30" x 22"

Price (framed) \$1,630

Nina Battaglia

ARTIST STATEMENT

The portrayal of a biological narrative that stems from my ancestors to myself is what drives my artistic practice. I spent my formative years in an environment centered around a respect for the gifts of nature which has significantly influenced much of my work. Deep rooted family traditions, childhood memories, and environmental themes are represented through both realistic and abstract elements, much like memories themselves. My collaged and multi-layered prints are a reflection of my own life experiences and relationship with nature. With these ideas in mind, I use my art as a way to tell stories and celebrate cultural ideals that emerge through layers of printmaking, drawing, and photography.



Pomodori

BIO

Nina Battaglia is a multimedia artist from Youngstown, Ohio. She received her Bachelor of Fine Arts degree in print media with a minor in ceramics from Kent State University in 2020. She is an instructor at the JCC of Youngstown's School of Visual Arts where she teaches various classes of all ages.

Funghi, 2020, Monotype, 29" x 22", NFS

Pomodori, 2020, Monotype, 29" x 22", NFS

Planting Bombs, Serigraph, 9.75" x 15.75", \$25

Got No Time For Spreading, Lithograph, 6" x 9", \$20

Everybody Get Together, Serigraph, 10" x 14", \$30

Herbs, Risograph, 10.75" x 16.75", \$20

Omid Shekari

ARTIST STATEMENT

My works reflect the events, hidden stories and the feelings that I have grasped through observing a range of shifting political winds in the Middle-East, the cultural phenomena following the 1979 revolution in Iran, and comprehending the US socio-political climate by living here. Although the source for my imagery is specific, I compose the scenes to feel vaguely familiar, almost dreamlike, at times nightmarish, something that could be taking place anywhere and at any time.

BIO

Omid Shekari is an Iranian artist based in Cleveland, OH. Overarch of his work captures stories which speak about how force and violence still determine the rhythms and laws of power within the human experience. His artworks have been exhibited at The Drawing Center, NYC; Akron Art Museum, OH; Baron Gallery, Oberlin College; Marginal Utility Gallery, Philadelphia; NADA, NYC; Greenfield Community College, MA; Ohio State University, OH; Fleisher Art Memorial, PAFA Museum, Woodmere Art Museum, Gallery Joe, Philadelphia; and Pelham Art Center, NY. Shekari received his BFA from Soore University in Tehran and his MFA from Pennsylvania Academy of the Fine Arts in Philadelphia. He has attended artist residencies/programs at the Drawing Center, NYC; Yaddo Summer Residency, Art OMI, Millay Colony For the Arts, NY; MASS MoCA Studio Program, MA; Skowhegan School of Painting and Sculpture, ME; and Ox-Bow, MI. Shekari is currently a visiting assistant professor at Oberlin College.

Fantasizing in the Bed, 2020, Intaglio, 19" x 22", \$550

Fantasizing in the Street, 2020, Intaglio, 19" x 22", \$550



Fantasizing in the Bed

Orlando Caraballo

ARTIST STATEMENT

Following in the cultural tradition of story-telling, I organically switch between printmaking processes, painting, drawing media, and found objects to create expressionistic multi-layered, multi-media works and installations. The work is an examination of the heart and mind, a considered attempt at uncovering a hopeful reality marred by loss. Reflections of the past, re-imaginings of the everyday, and hints of fears emerge in the work. An imagined future emerges from a fragmentary past, bringing both maker and viewer closer to locating the evocative power of memory through object, photograph, and created imagery. Life, death, and friendship lie at the center of my work. The emotional imprint left by memory is embedded within every object, form, and image, grasping at the invisible essence of childhood memories, filled with lessons and threads of wisdom. Printed, drawn, painted, and found media coalesce to form entryways into the personal, the emotional and the memorial. Each piece is an investigation of the past and an expression of the effects of remembering, using surreal and expressionistic imagery, found objects, and family photographs to visually bridge the what was to what can be.

BIO

Orlando Caraballo (b. 1996) is an American visual artist based in Cleveland, Ohio. He received his BFA from the Cleveland Institute of Art, Cleveland, OH (2018) in Drawing with an emphasis in Printmaking. Rooted in the cultural tradition of storytelling, Caraballo strategically incorporates printmaking processes, painting, drawing materials, and found objects to create expressionistic multi-layered, multi-media works and installations. His work draws from the basin of memory & lived experience to offer dynamic visual narratives that reflect the human condition. Inspired by literature, Japanese manga, Neo-expressionism, film, and family photographs, his work organically borrows and represents familiar imagery into new circumstances in service of creating new possibilities, new meaning, new fiction. Additionally, Caraballo serves as the Education Director for the Cleveland Print Room, a non-profit photography-based arts organization based in Cleveland, OH. With his team, he creates enriching educational programs and experiences that imparts valuable photo-based skills and resources to aspiring photographers of all ages.



...And We Both Sat Alone

...And We Both Sat Alone, 2021, Archival print on Hahnemüle Photo Rag Paper

380 gsm, 16" x 20", \$230

Almost August, 2020, Archival print on Hahnemüle Photo Rag Paper 380 gsm,

16" x 20", \$150

Sampson the Artist

BIO

Greater Cleveland based Visual Artist "Sampson The Artist" has been honing his skills as a Visual Artist for over ten years. Sampson The Artist, known as @SammieDoesIt, is an artist whose level of creativity is impeccable. His mixed-media, bold, and unique style stands-out far beyond any other. From acrylic/oil paintings to graphic design, show his exemplary ability to adapt through creation. The vast majority of inspiration comes from New York street artist Jean-Michel "Basquiat." As a Visual Artist, @SammieDoesIt does not stifle himself. For him, the title Artist is a broad notion of his ability to create, and every creation is an evolutionary step exemplifying his skills/talent. His ambition and innovative charisma undeniably manifest through his idiosyncratic style - It has lead to local features including but not limited to magazines, podcasts, and recognition on news stations. Sampson The Artist is a true artistic innovator of his era - a favorite quote by the Great Muhammad Ali, "I'll show you how great I am."

Everybody, 2021, Screen print, acrylic paint, fabric paint, 20" x 20", \$250

Sit's Samo-ish, 2021, Mixed Media, 20" x 20", \$300

It's Art, 2021, Mixed Media, 20" x 20", \$300

Paying Homage, 2021, Mixed Media, 12" x 16", \$250

Shadi Ayoub

BIO

Shadi Ayoub is the founder of @the961collective , a letterpress printing and hot foil stamping studio in Cleveland, Ohio. He grew up in Beirut, Lebanon and his family owned a modern offset printing press where he was always drawn to the beauty of the old presses that were rarely used at the back of the print shop because they were “outdated”. He became very fond of those timeless presses and over time restored most of them back to functionality and found the quality of the beautiful prints and textures they produced to be incomparable with modern prints. Shadi majored in Business Administration at the American university of Beirut but print was always his passion. Years after graduating he went back to that same university but this time to teach letterpress classes as part of the printmaking department.

Pandemic or otherwise, 2021, Archival Letterpress printed using linoleum and handset type in split fountain and black ink on 100% cotton paper, 8.5" x 11", \$30

Modular Love, 2020, Letterpress printed in a modular lock up using dingbats in black ink and a split fountain on 100% cotton paper, 8.5" x 11", \$30


BECOME A HEIGHTS ARTS MEMBER!

The COVID-19 pandemic has had an impact on the arts, and now more than ever we appreciate your consideration to give to Heights Arts by becoming a member. As a member of Heights Arts, you receive discounts, special invitations, members-only events plus perks from our community partners. Your membership is tax-deductible and you have the opportunity to brag that you are helping to support local artists, musicians, creative writers, and public art in the community. You'll have your finger on the pulse of all things Heights Arts. What are you waiting for? Join us today!

Membership information can be found on our website at www.heightsarts.org

JOIN US FOR A HAIKU HIKE!

Join Cleveland Heights Poet Laureate Ray McNiece on a seasonal morning ginkgo (haiku walk), through Cain Park learning and creating poetry according to centuries-old traditions. These customs cultivate a seasonal awareness that improves one's powers of poetic and natural observation. Hikes will begin with a formal introduction to haiku, continue with 4 stops along the way, then conclude with a final sharing. Sign up for one session or all four seasons in a series we're offering in celebration of Cleveland Heights' centennial anniversary. All Hikes will take place between 10:00am and 12:00pm (limit 15 per hike). Tickets are non-refundable unless hikes are cancelled. We meet at box office; bring a



Heights Arts announces its 2021 Random Acts of Art LIVE! community music series. These performances originally replaced the well-loved Heights Arts gallery concert series, which was canceled in March in response to the public health crisis.

Outdoor concerts can be booked through September for the remainder of the season.

Session 1 - Saturday, August 28th
Session 2 - Saturday, October 30th
Session 3 - Saturday, January 8th
Session 4 - Saturday, April 23rd

Fee per session:
\$20.00 General
\$15.00 Members

Fee for all four sessions:
\$70 General
\$55 Members

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