**Exhibitions – Student Curated – Ink on Paper, Creating an Artistic Expression: Works on Paper from the Sacramento State Art Collection**

A student curated exhibition works on paper from the Art Department’s Collection that was held in the CSUS University Union Gallery, August 29 – September 22, 2016.

The artworks represented in the exhibit are from the Sacramento State Art Department Collection. The collection is comprised of over 400 objects with more than 200 being works on paper. The collection primarily contains artwork from the 1960s and 70s that are of historical significance to the Sacramento and Northern California regions. The collection is comprised of contributions from emeritus faculty, students, and notable contemporary artists. Emeritus faculty such as Irving Marcus, Jack Ogden, Ann Gregory, and Jose Montoya are included in the exhibit. Alumni artwork includes, Gary Pruner, Laureen Landau, Gary Miller, Deloris Davison, and Carol Summers. The notable artists in the exhibit include, Nathan Olivera, Pablo Picasso, Emmanuel Catarino Montoya, and Frank Stella.

The inclusion of this eclectic group of artists is two-fold. First, it is an opportunity to highlight some of the artworks that are a part of the Art Department Collections which are rarely on display. Second, the works are representative of the printmaking processes featured in the exhibit. The exhibit demonstrates a variety of techniques that have been utilized by the various artists as a medium for individual artistic expression.

The printmaking techniques that are represented in the exhibit – Relief, Lithography, Intaglio/Etching and Silk screening are each briefly described. The information on each of the four techniques has been compiled with the expectation that this brochure will serve as a small guide for printmaking techniques. For further information, there are several books on each of the techniques, an abundance of website, instructional videos online (YouTube), primary printmaking facilities, coursework, and training opportunities.

Paper was invented in China during the Han dynasty (206 BC-220AD) and reached Spain in the 10th century. It then spread to France and Italy and reached Germany in 1400. Paper has been present for centuries and has been refined for a plethora of uses. Historically it was used as a method of communication. Once text and/or an image was created on a block or plate, it could quickly be reproduced on paper and distributed in mass proportions.

Ink cannot stand alone. It is the paper that holds the inks and presents the image that has been created. The power behind the ink and paper has an extensive history but most noted in this exhibit is the power that ink and paper hold when it is used in the artistic process of printmaking. For this exhibition, these artworks represent the processes involved in printmaking and how the process becomes the creative expression of each artist.

**Relief**

Relief printing is defined as a printing process by which a carved three-dimensional master is used to make duplicates of an image. Woodblock, linocuts, and wood engraving are all relief print methods. In woodblock printmaking, the parts of the block, which are not to appear on the
print are removed from the block by cutting them away with a knife or other tool. For printing, the raised parts of the blocks are inked and the paper is pressed on it by hand or with a printing press.

**Silkscreen**

Silkscreen is also known as serigraphy or screen printing, it is a modification of the basic techniques used for making stencils. Image areas are drawn on a fabric mesh, usually silk or nylon, and the non-image areas are made non-porous. A squeegee is pulled across the screen and forces ink through the image area and onto the printing paper directly underneath.

**Intaglio/Etching**

Intaglio/Etching prints are created by depressing the image area below the surface of the plate. This requires a technique where lines are incised into a metal plate of some other surface, either with a sharp tool or with chemical (acid). When the ink is rolled onto the plate, these lines hold the ink, then the surface is wiped clean. The image is picked up when the paper is forced into the depressed lines with a printing press. Intaglio techniques include engraving, etching, dry point, mezzotint, and aquatint.

**Lithography**

Lithography is a planographic process that utilizes a flat printing surface, neither raised nor depressed. Printing depends upon a chemical reaction – the mutual antipathy of grease and water. Images are drawn in grease crayon on a lithographic stone or metal plate, which attracts the ink, while the indrawn areas are treated and repel the ink. Printing is done on a lithographic press that applies pressure to the paper and surface to secure the ink to the paper.
Post card *Ink on Paper* exhibition - front.

Post card from the *Ink on Paper* exhibition – back.
The following four pages are reproductions of the informational brochure that was distributed during the *Ink on Paper* exhibition.
Welcome to ink on Paper: Creating an Artistic Expression. This brochure has been prepared as a takeaway vestige of your visit to the exhibit, Ink on Paper: Creating an Artistic Expression, Works on Paper from the Sacramento State Art Collection. The purpose of the exhibit and the creation of this brochure is to serve as a guide that can be used as a reference in regards to the various printing processes examined in the exhibit.

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The printmaking techniques that are represented in the exhibit — Relief, Lithography, Intaglio/Etching and Silkscreening — are each briefly described. The information on each of the four techniques has been compiled with the expectation that this brochure will serve as a small guide for printmaking techniques. For further information, there are several books on each of the techniques, an abundance of websites, instructional videos online (YouTube), primary printmaking facilities, coursework and training opportunities.

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The Department of Art gratefully acknowledges the grant provided by the Matisses Association of California State University, Sacramento, in support of the Department's cataloging and preservation of works of art in the University collection.

Funding from University Enterprises, Inc. Campus Grant Program was integral in the preparation of several of the artworks in the exhibit.
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The ink is on top of the matrix (printing from the top of an incision).
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AUGUST 29–SEPTEMBER 22
MON–FRI 10:30–3:30 PM
+ SPECIAL EVENING HOURS: WED & THUR 5–8 PM

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