Hunters on the plains can survive a deadly storm by making a shelter of buffalo hide skinned straight off, but it is dangerous to go inside the animal. Everybody knows that. Yet…Nanapush crawled into the carcass…And while unconscious, he became a buffalo. This buffalo adopted Nanapush and told him all she knew…Your people were brought together by us buffalo once. You know how to hunt and use us. Your clans gave you laws. You had many rules by which you operated. Rules that respected us and forced you to work together. Now we are gone, but as you have once sheltered in my body, so now you understand. The round house will be my body, the poles my ribs, the fire my heart. It will be the body of your mother and it must be respected the same way. As the mother is intent on her baby’s life, so your people should think of their children.
Curated by Melanie Yazzie, Professor of Art and Head of Printmaking, University of Colorado at Boulder.

2525 Arapahoe Ave.
Suite E4 #238
Boulder, CO 80302

Project writer: Kevin Slivka, Ph.D., Assistant Professor of Art Education, SUNY New Paltz.

SAB 204B
1 Hawk Drive
New Paltz, NY 12561

Exhibitions:
HOVAB @ BMoCA Present Box: Melanie Yazzie - Home: Contemporary Artists Responding
Boulder Museum of Contemporary Art
1750 13th Street, Boulder, CO 80302
November 8 - November 20, 2016

Sojourner Truth Library, Exhibition Cases: Home: Contemporary Artists Responding
SUNY New Paltz
1 Hawk Drive
New Paltz, NY 12561
December 4 - January 22, 2017

(p. 186, 214-215).
Twelve Indigenous artists explore the notion of “home.” Each undertakes a different and unique perspective reflective of his or her widely varied home communities and envisioned printmaking processes. Ancestral ties to birth places generate intimate and visceral connections to home [Andrade] and are couched in community relations rather than by the common street address [Quick-to-See Smith]. This notion of origin is deeply rooted in the significance of place defined by the communities of practice and the relationships among them.

Quick-to-See-Smith. 2016. Home is where the Heart is.
Yet, the ramifications of Manifest Destiny and the privileges associated with travel [Akers] continue to undermine Indigenous sovereignty through both visible and invisible fabricated borders and territories that force viewers to recognize how naming, defining, and delineating are sedimented ideologies of colonization. Power/knowledge relationships of dominant groups that want to maintain their the status quo rely on socio-political amnesia and current polemics bear a re-polished version tied to mining and oil drilling that dramatically impact local ecologies in negative ways; from contaminated well water in proximity to fracking sites in Wyoming and toxic mining waste spewed into the Animas River in Colorado, to the Superfund site on Leech Lake Reservation, Minnesota.
Similar to the near extinction of the beaver by the late nineteenth century from 200 hundred years of trapping and trade during colonization, bears, birds, lynx, and caribou are threatened as Canada’s boreal forest in Alberta are destroyed in favor of the oilsands development [Clairmont]. These current developments are reminiscent of historical discourses that exploit and restrict communities of difference by centrist definitions and desires.

Navigating these cascading and accumulating impacts on life-sustaining ecologies, we are reminded that home is an ecology of interspecies relationships marked by sentient beings [Feddersen] and that sustainable practices have long been embraced by Indigenous peoples passed down as intergenerational stories and kindness-songs during hunting events on the ocean [McCarty].
Indigenous intergenerational knowledge also accumulates and informs not only how to interact with Others within one’s environment, but why these interactions matter. Local ecologies are also constituted by temporary structures such as the jacal, that serve as pedagogical sites to meet, play, and work that intertwine connecting, learning, creating, and reflecting.

Jacals not only provide shelter so that life may continue, they have a life of their own; borne of the Earth, they return to roots and dust [Ortega]. Similarly, the hoghan is a place where families gather, ceremonies take place, and memories are informed as means to remember the need for collaboration in order to survive [Tacheenie-Campoy].
Long-informed memories of dreaming with and in a place can transcend the particularity of these physical places as a means to return to a dream home defined by envisioned relationships [Stevens]. These envisioned relationships can be described as constellations of lived connections, ceremonies, and experiences that indelibly mark the body so deeply that the engrained somatic response to breathe easier occurs when one returns home [Pearson].
Home is a sacred space comprised of intergenerational respect and the unifying essential requirement for water that signifies wholeness [Yazzie]. Such sacred wholeness fulfills the qualities of a human being as a generous caretaker who is respectful of those who came before and yet, provides a vision for a sustainable future. In conclusion, the arts can generate home despite one’s origin or place of genesis through a healing process that serves regeneration; a rejuvenation to becoming whole, while discourses polarize and fragment our experiences and our identities [Ambrose-Smith]. Indigenous artists continue to generate the survival stories that resist aggressive acts that seek to undermine their “home.”
Norman Akers was born and raised in Fairfax, Oklahoma. He is member of the Osage Nation from Grayhorse District. Currently, he is an Associate Professor of Drawing and Painting at the University of Kansas. Previous teaching experiences include the Institute of American Indian Arts, Santa Fe, New Mexico and the University of Illinois, Urbana-Champaign.

Welcome Home

Heading south down Highway 99 coming from Kansas and crossing into Oklahoma, the expanse of scenic prairie is interrupted by an onslaught of road signs, Welcome to Oklahoma: Native America, Entering the Osage Nation Reservation, Welcome to Osage County, just as you pass a reminder of “Leaving Kansas”. The signage serves as a reminder of a history rooted in a nineteenth century attitude of Manifest Destiny and the series of government treaties that have reshaped and diminished our original homelands. These signs are a testament to the complex history surrounding removal and a place we now call home.

In contrast, about 20 miles west from this crossing there is a dirt road that meanders from Kansas crossing into Oklahoma. Here the traveler encounters only a seamless expanse of grasslands and hills. The unobstructed views remind me that our ancestral homelands were much larger than the prescribed boundaries that define Osage County today. This is a much gentler way of saying welcome home.

Ivy Häli’imaile Andrade

Maile Andrade is a multi-media artist and has a Masters of Fine Art degree from the University of Hawai’i-Mānoa. She presently is a Professor at Kamakakukalani Center for Hawaiian Studies
at the University of Hawai‘i-Manoa teaching in a Native Hawaiian Creative Expression Program. She has received a variety of academic awards and was selected by the Folk Arts Apprentice Program to serve as an apprentice with Master Weaver Elizabeth Lee and received the 1998 Visual Arts Fellowship from the State Foundation on Culture and the Arts. She has participated in several Indigenous Symposia/Gatherings in New Zealand, Tahiti, and the Longhouse in Evergreen State College, Washington. Maile was artist-in-resident in New Zealand, at the Alaska Heritage Center, Anchorage and SAR School for Advanced Research, Santa Fe, NM. She serves as an Affiliate Researcher at Bishop Museum and has presented all over the world. She has exhibited her works locally, nationally and internationally.

**HOME: Heart Of My Existence**

**Neal Ambrose-Smith**

Neal Ambrose-Smith, descendent of the Flathead Salish tribe of Montana, is a contemporary Native American painter, sculptor, printmaker, and educator. His work is included in the collections of many national and international museums and institutions, including the New York Public Library, the Smithsonian National Museum of the American Indian, Galerie municipale d’art contemporain in Chamalières, France, and Hongik University in Seoul, Korea. He received his BA from the University of Northern Colorado and MFA from the University of New Mexico.

**I'm a mobile home**

acrylic lithograph, embossment and Akua monotype, 2016

Despite my environmental climate I always heal from within. It’s what artists’ do. Our only escape is to make art, to love art. Edgar Allan Poe wrote in *The Masque of the Red Death*
about environmental consequences. Whether its gender discrimination or any polarization
with or within humanity, the story will live on. The art will live on.

Corwin Clairmont

Corwin (Corky) Clairmont is a member of the Confederated Salish and Kootenai Tribes, college
professor, administrator and professional artist. While living in Los Angeles, Corky pursued an
art career through art exhibits, teaching and becoming department head of printmaking at the
Otis/Parsons Art Institute - Los Angeles, Ca. Returning to Montana, continued exhibiting art,
and administrative work and teaching at the newly accredited Salish Kootenai College,
developing the SKC fine arts department and degree program. Corwin’s artwork has been
exhibited nation wide as well as in China, Germany, Norway, New Zealand, France US Embassy
Kinshasa, Democratic Republic of the Congo, Africa. Awards include the Ford foundation,
National Endowment of the Arts, Eiteljorg Fellowship Award, and the State of Montana 2008
Governors Award for Visual Arts. Is currently serving on the State Board of the Montana Arts
Council.

“Raven After Gummy Bear’s Donald Trump - Made in China - Signature Collection Silk
Tie”
Mono print – Collagraph & Relief, BFK Rives, 2016
Chine collet: Xerox on acid free cotton paper and acid free adhesive
Acid free Funky Film Grafix, Adhesive backed Holographic film - Bronzing powder.

Home is affected by the natural world around us and by individuals and organizations that
may have influence and power.

Symbols appearing in print:
• Gummy Bear: A metaphor for the hundreds of bears killed during the mining of the tar sands near Fort McMurray, Canada. One of the companies mining the tar sand is the Suncor Co., who supplies lubricant to the Gummy Bear Candy Co. to keep the bears from sticking together. As the Gummy Bear can be found worldwide, it is also a metaphor for the impact of oil consumption as it contributes to our health and global warming.

• Donald Trump Tie: Represents the issues raised in the political arena and the ongoing and possible heightened impact on our way of life.

• Raven: Attracted to bright shiny things, is much like the bigger than life image of Donald Trump, as many are attracted to the flash and flare. The gummy bear is being questioned by the raven who thinks that the red flashy tie might not be in the bears best interest.

• POW WOW: POW and WOW as seen in a Batman and Robin comic books, refers to the energy and impact of fighting a foe. Another reference is to the 1646 Massachusetts General Court decree criminalizing the practice of Native American religion “No Indian shall at any time paw waw or perform outward worship to their false gods, or to the devil.” It is now a legislative term used to meet – divide GOP to powwow on budget. Today many Indigenous first nations people think of Pow Wow as a celebration gathering to dance and sing our songs, meet old friends and family, remember and honor our ancestors, traditions, and respect our sacred home lands.

• US postage stamp: USA FOREVER -- Who’s USA…Home?
Joe Feddersen is a member of the Colville Confederated Tribes from the heritage of Okanagan and Arrow Lakes, Faculty Emeritus Professor at The Evergreen State College and a professional artist. He earned degrees in printmaking from the University of Washington BFA and the University of Wisconsin, Madison MFA. His works are collected by major institutes across the country including the Smithsonian in Washington DC, the Whitney in New York, Eiteljorg Museum Indianapolis IN, Seattle Art Museum, Portland Art Museum, Museum of Glass in Tacoma, Craft Museum at Portland OR, Haley Ford Museum Salem. Feddersen's work is represented in a number of books including Mixed Blessings by Lucy Lippard, Manifestations, by IAIA Santa Fe NM, Changing Hands, Museum of Art Design NY, NY. A monogram Joe Feddersen/Vital Signs is part of the Jacob Lawrence book series from the University of Washington Press. Upon retirement he returned home to the reservation and now resides and works in Omak, Washington, on the Colville Confederation Tribal Reservation.

*Elk at Spotted Lake*
Mono print, spray paint, relief print, stamp, 2016, varied
Elk at Spotted Lake investigates a portrayal of place, a contemporary interpretation of the landscape. Drawing from my surroundings I choose Spotted Lake as an inhabited space articulated by a passing Elk, showcasing the pure beauty of the Okanagan, a place I think of as home.

Alex McCarty

Alex McCarty is a member of the Makah Nation, a skilled artist, and teacher. He obtained his Bachelors in Visual Arts and Social Studies, and his Master in Teaching degree from the Evergreen State College. Alex is currently teaching printmaking in the Native American Studies program at Evergreen. His interest in art has catapulted him into the position of a modern-day preservationist: His cultural heritage influences his work and through his teachings, everything he knows about Native American art gets passed down. Alex works in both contemporary and traditional mediums. He is always torn between traditional carving and printmaking.

“Printmaking is a multi-step process and I see every printing session as an exploration,” he explains. “It is always a surprise when I press the ink to the paper.” Though making prints is not a traditional form, Alex uses traditional designs as the theme of those pieces.

A Successful Whale Hunt
Serigraphy, BFK Rives paper, 2016, varied

When I reflect about “home,” I immediately think about the ocean. Growing up on the Makah reservation in Neah Bay, Washington, I began commercial fishing with father when I was twelve years old. We ocean trolled for Chinook salmon about twenty-five miles out an dee would always see humpback whales breeching all around us. My father told me that we were fishing in the very same place that my grandfather hunted whales using traditional
whaling gear. My grandfather enjoyed whale hunting even though it was a very dangerous thing to do. He said that they would leave in their canoes around sunset and paddle straight out into the ocean all night until morning, then they would be at their whale hunting grounds. This serigraphy print depicts images of the oceanic environment of our ancestral hunting grounds and illustrates a traditional Makah chief hat design called “A Successful Whale Hunt.” In this design you can see that the caught whale is towing the canoe. During this critical time the hunters in the canoe would sing a song asking the whale to kindly tow them home to their village and not out to the ocean. The diamond shaped designs above and below the whaling scene are float bags that inform us of how many generations our family can trace back our whale hunting lineage. The triangle pattern on the bottom of the page shows us what our home landforms look like from the hunting grounds far out in the ocean.

Tony Ortega

Tony Ortega holds an MFA in drawing and painting from the University of Colorado and is currently an associate professor for Regis University. He is the recipient of the coveted Governor's Award for Excellence in the Arts (1999) and the Mayor's Award for Excellence in the Arts (1998). He has been a working artist and teacher for the past 31 years and is known for his vibrant, colorful artwork. Tony Ortega’s lifelong goal is to contribute to a better understanding of cultural diversity by addressing the culture, history and experiences of Chicanos/Latinos through his art. His work can be found in Denver Art Museum, Los Angeles County Museum and the Colorado Springs Fine Art Center. He has exhibited extensively in United States, Latin America
and other parts of the world. Tony’s artwork can be found in Denver, Colorado at the William Havu Gallery. For more information, please visit his web site at: www.tonyortega.net

**Mi Casa es su Casa**

<table>
<thead>
<tr>
<th>Casa de Tierra</th>
<th>Ramas y Tierra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casa de mi Tierra</td>
<td>Temporal pero Fijo</td>
</tr>
<tr>
<td>Home of Earth</td>
<td>Branches and Earth</td>
</tr>
<tr>
<td>Home of my Land</td>
<td>Temporary but firm</td>
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</tbody>
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- The jacal is an adobe-style housing structure historically found throughout parts of the southwestern United States and Mexico. This type of structure was employed by some Native people of the Americas prior to European colonization and was later employed by both Hispanic and Anglo settlers in Texas and elsewhere.
- The jacal in my lithograph is located in Northern New Mexico in the small town of Amilia.
- A Jacal was sometimes built as a temporary shelter before an adobe home would be built. The adobe bricks were labor intensive so a temporary shelter was required for protection from the weather.
- I was born in Santa Fe, New Mexico and my family from my mother’s side is from Pecos, New Mexico and my father’s side is from Colonias, New Mexico.
- I spent many of my childhood summers in Pecos with my material grandmother.
• I got to meet, live, play and work with extended family members during those summer.

• Even in the 1960’s while living in Pecos as a child, life there was isolated, traditional, cultural and agrarian.

Sue Pearson

Sue Pearson is a descendant of the mutineers of the HMS Bounty and the Tahitian women who settled on Pitcairn Island in the 18th Century, and later Norfolk Island. Sue grew up on Norfolk Island and though she now lives most of the year in New Zealand with her husband and children, she maintains strong ties with her home, family and land. Sue works independently in her home print studio and regularly travels back to Norfolk Island. Sue runs Pili Printmaking Workshops, The Norfolk Island Print Studio and is the creator/designer for Aatuti Art, Norfolk Island. Pearson’s interpretations of her personal heritage, narratives and ideas are at sometimes easily accessible and at other times personally coded or in a visual language understood by Norfolk Islanders. Pearson creates works that share the stories of her life, thoughts, home and heritage and provide vehicles for connections on a range of levels of experience.

pilidesign@ihug.co.nz

Hoem

Drypoint / collagraph on Somerset paper, 2016

Hoem (home) for me is so very clearly Norfolk Island. I have lived away from home in New Zealand for 13 years and raised my children mostly here but Norfolk will always be home for me. But how to make a single print about how I understand home? Home is a constellation of memories, of loved ones, of my heritage, of practices, of happenings in special places, of smells, sounds and tastes, of salt and earth and ocean, of light, of the past and plantings for
the future. Its where I breath most easily, where I hope to return to live there at some time and its where my bones will one day lie.

**Jaune Quick-to-See Smith**

Jaune Quick-to-See Smith calls herself a cultural arts worker. She uses humor and satire to examine myths, stereotypes and the paradox of American Indian life in contrast to the consumerism of American society. Her work is philosophically centered by her strong traditional beliefs and political activism.

Smith is internationally known as an artist, curator, lecturer, printmaker and professor. She was born at St. Ignatius Mission on her Reservation and is an enrolled Salish member of the Confederated Salish and Kootenai Nation of Montana. She holds four honorary doctorates from the Pennsylvania Academy of the Arts, the Minneapolis College of Art and Design, Mass College of Art, and the University of New Mexico. Her work is in collections at the Whitney Museum, the Metropolitan Museum, the Brooklyn Museum, Smithsonian American Art Museum, the Walker, the Victoria and Albert Museum, London and the Museum of Modern Art, New York. Recent awards include a grant for the Joan Mitchell Foundation to archive her work; the 2011 Art Table Artist Award; Moore College Visionary Woman Award for 2011; Induction into the National Academy of Art 2011; Living Artist of Distinction, Georgia O’Keefe Museum, NM 2012; the Switzer Award for 2012; NAEA Ziegfeld Lecture Award 2014; Honorary Degree, Salish Kootenai College, Montana 2015; Alumni Achievement Award, Framingham State University, MA 2016.

**Home is where the Heart is**

Waterless lithography
For Native Americans, the term “home” doesn’t refer to a house at a specific street address but rather it refers to a jointly owned land, a community, a reservation, a village, a group of Peoples. Often you hear a Native person speak of “home” but it doesn’t mean where they presently reside as white people would reference, rather it refers to that place of birth or that community of relations where their ancestors came from. A quite different meaning.

**C.Maxx Stevens**

C.Maxx Stevens is an Installation artist and of the Seminole / Mvscogee Nation from the Oklahoma Region. She is currently an Associate Professor of Art at the University of Colorado in Boulder, Colorado serving as the Foundation Arts Director in the Art and Art History Department. C.Maxx served as the Academic Dean of the Center for Arts and Cultural Studies at the Institute of American Indian Arts in Santa Fe, New Mexico. C.Maxx received her Masters of Fine Arts in 1987 from Indiana University, Bloomington, Indiana, received a Bachelor of Fine Arts in 1979 from Wichita State University, Wichita, Kansas and in 1972 an Associate of Arts Degree from Haskell Indian Junior College, Lawrence, Kansas.

C.Maxx has been a recipient of many awards and honors such as 2014 Art Matters Grant in New York, New York, 2005 Eiteljorge Fellowship Award from the Eiteljorge Museum in Indianapolis, Indiana, 2000 Artist Grant from the Andrea Frank Foundation in New York, New York and in
1998 Sculptor Award from the Joan Mitchell Foundation, Inc. in New York, New York. She has exhibited at the Smithsonian American Indian Museum Heye Center in New York City, New York; C. N. Gorman Museum, University of California at Davis, Davis, California; Eiteljorge Museum of Indian Art, Indianapolis, Indiana; Museum of Arts and Crafts, New York, New York; Center for Contemporary Arts, Santa Fe, New Mexico; Institute of American Indian Arts Museum, Santa Fe, New Mexico; Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, Saskatchewan, Canada; The Montana Museum of Art and Culture, Missoula, Montana; Boise Art Museum, Boise, Montana; and White Mountain Academy Gallery, Elliot Lake, Ontario, Canada to name a few.

_Dream Home_
Relief, Stencils, Usuyo Gampi Paper, 2016

I always heard home is where you lay your head down to sleep. Well my childhood home was in Planeview, Wichita, KS where I slept a many good years growing up in my gray room with the number 7 on my door. I see myself calling my sister’s house home, my mom’s house home, my apartment home because it is where I am sleeping at the time. But in my dreams, home is still the home in Planeview, an old air force barrack in a neighborhood of many diverse people. The crows are always a part of where I am as there is a connection between the crow and myself. With all of life difficulties I found there was a sense of togetherness, a sense of common elements and laughter, which I get to remember from my visits home in my dreams.
Glory Tacheenie-Campoy

Glory is Dine/Navajo and a member of the Tall Tower Clan (Kinyaanii) and Deer Water Clan (Bih bitooni), from Northern Arizona. She was born on the Dine reservation, attended U.S. government Indian boarding school K-12th in Arizona. Glory’s family raised sheep and used the sheep wool to weave rugs. When Glory was 7 years old, her mother taught her the art of weaving rugs. At school and the University she was introduced to painting, drawing, sculpting, printing, dance and music etc. Glory’s work is inspired by her Dine/Navajo worldview and formal art training. The artist enjoys the process of experimenting with various media and techniques to creates prints, paintings, mix media art, is member of the Arizona Print Group and Raices Taller 222 artists in Tucson, AZ. For more Information: www.arizonaprintgroup.com and www.raicestaller222.com

Hooghan
Etching, 2016

Hooghan (hogans) in a landscape took me back to my childhood home. Dirt floor, no electricity or running water. We spent our days making sure we had fire wood, water and food. We raised sheep and sometimes supplemented our diet with wild game and grew corn, melons, etc. There was time for family gatherings and ceremonies. Life was hard but we worked collaboratively to survive. We had wonderful times and challenging times. Today I live in a house with electricity, running water in Tucson. I am retired and now work as a full time artist. I love my time creating art and enjoy time with friends and family. I am grateful for opportunities like this print exchange with Melanie and participating artists.
Melanie Yazzie

Melanie Yazzie is of the Salt Water Clan and Bitter Water Clan of the Diné People of North Eastern Arizona. She is Professor of Art and Head of Printmaking at the University of Colorado in Boulder, Colorado. Her works belong to many collections, including the Anchorage Museum of History & Art, the Art Museum of Missoula, the Kennedy Museum of Art. Yazzie has exhibited nationally and internationally in places such as Alaska, California, New Mexico, New York, Florida, New Zealand, France, Russia, Canada and Japan. She often takes part in collaborative art projects with indigenous artists in New Zealand, Siberia and Australia. Of her journeys she says: “It’s at these gatherings and traveling from place to place that fuels my work and revitalizes my spirit!

Wishing for Water
6 color Screenprint, 2016

I was thinking a lot about home and all the random places I have gone over the years that make home, home. Home for me is everywhere on the Navajo Nation. It is the food I eat on the side of the road at a remote Navajo taco stand, a flea market in Gallup or Chinle, the dirt road that takes you to Canyon De Chelly, the odd places you come across that can only be found at home. All of it. The people, plants, animals and the ceremony of it all is home for me. Originally I made myself with buffalo horns, me being a CU Buff/yes silly, but very
Yazzie, which later I saw the horns as our sacred mountains on my mind with clouds around them as I always am thinking and praying for rain for home. That was always the request from my grandparents when I grew up. They would say, “We pray for rain, we need that. The water is sacred to us all.” So in my print I am being filled with the rain and being whole again.

**Kevin Slivka**

Kevin Slivka, Ph.D, is Assistant Professor of Art Education with the State University of New York [SUNY] at New Paltz and previously taught at the University of Northern Colorado [UNC]. He continues to learn from and work with Ojibwe artists from northern Minnesota and Indigenous artists from Colorado who have heavily informed his professional interests concerning cultural studies, Indigenous knowledge(s), and ecological relationships embedded within art processes. He has presented papers at international, national, and state conferences, and has been published in *The Journal of Social Theory in Art Education*, *Studies in Art Education*, *Marilyn Zurmuehlen Working Papers in Art Education*, and the *Art Education* journal. He also co-directed “Interchange: Arts in Contemporary and Traditional Culture,” that prominently featured Indigenous artists, scholars, and educators at the Center for Integrated Arts Education at UNC, which was supported with a National Endowment for the Arts grant.
**Rhiz[home]**
monochrome hand-pulled block print, 2016

This print is inspired by low-bush blueberry plants; rhizomes that mark significant ongoing relationships with/in the woodlands of northern Minnesota with Dewey Goodwin, Bambi Goodwin, Melvin Losh, and Pat Kruse. This interrelatedness is suggested by the inclusion of fern; a rhizome that has always grown at my childhood home in a Pittsburgh, Pennsylvania suburb as well as within my new home ecology, the Hudson Valley in upstate New York. Not formally trained as a printmaker, I am humbled by this arts process and grateful to be invited to participate as a contributing artist and writer.