

Trumped 2.0 Titles, Media, Biographies and Statements

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Stephanie Alaniz, Stephanie.alaniz.art@gmail.com, <http://stephaniealaniz.com/>

Title: "We Are What Make America Great"

Media/Year: lithograph and screenprint, 15 x 20 inches, 2020

Biography: Stephanie Alaniz was born in Corpus Christi, Texas where they received their BFA from Texas A&M-Corpus Christi in 2016. Alaniz went on to receive their MFA from West Virginia University in 2019. They have shown their work internationally in places such as Egypt, France, and Nepal. In 2019 they showed work nationally in Kansas, Illinois, Utah, West Virginia, Nebraska, Pennsylvania, and Texas. Alaniz is also been in over 30 professional portfolio exchanges in the last 7 years. DOB 3 April 1991 (Corpus Christi, Texas)

Statement: My print "We Are What Make America Great" is a retaliation against Donald Trump's slogan to "Make America Great Again" which has always implied that the president would like to take us back to times that are harmful to marginalized communities and continue to place cis-hetero white Christian Men on top and continue to exclude and exploit anyone who feel outside of that identity. My print is instead is a celebration of marginalized "folx" who exist in America and are what make America great. We are the people who continue to fight for change and look forward to the future looking differently than Trump's America.

Marty Azevedo, mazevedo8@csustan.edu

Title: "The Pit"

Media/Year: lithograph, 20 x 15 inches, 2020

Biography: Marty Azevedo earned his BA from California State University, Chico in 2009 and MFA from The Ohio State University in 2012. Azevedo is an Associate Professor of Printmaking at California State University, Stanislaus and is Chair of the Art Department. Azevedo has been included in over 100 National and International juried and invitational exhibitions. Recently, he has been a visiting artist at the University of Texas, Permian Basin, in Odessa Texas and Brigham Young University, in Provo UT. DOB: 30 June 1982 (Hanford, California)

Statement: Living during the last 4 years of a Donald Trump presidency has been a Surreal and chaotic experience. It feels as if we are in a nation that is increasingly slipping into a hellish environment mixed with shock and comedic tragedy. My print "The Pit" is depicting a version of that hellscape while referencing depictions of hell from artists such as Pieter Bruegel the Elder and Hieronymus Bosch.

Brett Anderson, brettanderson21@yahoo.com

Title: "The Reoccurring Nightmare"

Media/Year: lithograph and screen print, 20 x 15 inches, 2020

Biography: Brett Anderson is an Assistant Professor of printmaking at the University of Southern Indiana in Evansville. Brett grew up in central Missouri, earning his BFA from the University of Missouri in 1999 and his MFA from the University of South Dakota in 2002. He has had solo exhibitions in Oregon, Arizona, California, Nebraska, South Dakota, and Missouri and participated in over 100 group exhibitions nationally over the past 10 years. Recently, Brett has been a visiting artist, leading workshops on relief printmaking techniques, at California State University, Stanislaus; at East Carolina University in Greenville, NC; and at the University of Texas of the Permian Basin, in Odessa.

Statement: Visually, *The Reoccurring Nightmare* alludes to Henry Fuseli's 18th century painting, *The Nightmare*, in its various iterations by Fuseli and train of other artists who have appropriated the composition for their own intents and purposes (Thomas Burke, Jean Pierre Simon, John Doyle, Honore Daumier, Ken Russell, Robert Crumb, and many other artists have referenced Fuseli's image). Choosing to avoid creating another caricature of President Trump, instead the work addresses my sense of paralysis, entrapment, and inevitability of his likely reelection. The voyeuristic spectacle and danger of his precedency is obtusely addressed in the ancillary items depicted in the image; fireworks and firearms and threats of aggression, coal smoke and dead birds as indicators of pollution. The nightmare figure is manifested as a demonic trump supporter who is accompanied by spectral elephant, an apparition of the Republican party. Hopefully, the viewer empathizes with the victim in the image, the bound and barefoot figure who seems at the mercy of the nightmare unfolding around her.

Michael Barnes, michaelbarnes3@hotmail.com, <http://www.michaelbarnes.us>

Title: "Stimulus Maximus"

Media/Year: lithograph, hand coloring, 20 x 15 inches, 2020

Biography: Michael Barnes earned his BFA from Alma College and MFA from the University of Iowa. His art has been exhibited and has received awards in venues worldwide. His research is based in lithography and seeks to document and retain traditional methods of this fine art printing medium, while investigating means of integrating them with new media. His research and artistry have taken him to such places as Germany, France, Serbia, Belgium, Italy, China, Estonia, Poland, and New Zealand, and he was recently supported by a Fulbright Specialist Grant. He is full Professor and the head of Printmaking at Northern Illinois University. DOB: 3 March 1969 (Alma, Michigan).

Statement: In this piece I depicted Donald Trump as a gigantic monarchal worm monster crawling up from out of the ground. As he seems to envision himself as a supreme leader with ambitions of becoming an all-powerful dictator, I felt this an appropriate image to fit the criteria of *Trumped 2.0*. The Trump monster holds a giant Cheeto as a scepter and wears a crown with a Cheeto colored pile of excrement within. On the ground are two slugs representing a couple of his most loyal subjects, Rudy Giuliani and Mitch McConnell.

Sasha Bitzer, sashabitzer@gmail.com, sashabitzer.com

Title: "Beneath the Daisies"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Sasha Bitzer was born in 1988 in Northern Minnesota and grew up outside a small town near the Canadian border, where her family lived and farmed. Her youth was spent tinkering with farm machinery and learning to invest time and effort into creating an environment where land and animals would prosper. The close relationship and attachment to land and interest in machines became a catalyst for her future pursuits in art as a printmaker. Bitzer received her BFA in printmaking and ceramics from Minnesota State University in 2015 and her MFA from Northern Illinois University in 2019. Bitzer now resides in DeKalb, Illinois, near Chicago, and is working as an instructor of printmaking and drawing at Northern Illinois University and Rockford University. DOB: 12 March 1988 (Warroad, Minnesota)

Statement: The print "Beneath the Daisies" was created to be a visual record of words spoken and a reminder of those who can no longer speak. Presented together, the narrative critiques the dishonesty, carelessness, and lack of empathy demonstrated in the methods and words used as Trump led the United States through the beginning of a global pandemic.

Sydney Cross, csydney@clemson.edu

Title: "Vanity"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Sydney A. Cross, taught printmaking and art at Clemson University from 1981-2016 where she was awarded the title of Alumni Distinguished Professor of Art. After retiring from Clemson, she moved to Los Angeles and is currently a part time instructor at California State University, Northridge, CA. She also serves on LA Print Society Board. She held the office President of the Southern Graphics Council International (1996-2000), the largest printmaking society in North America. She has received numerous awards including in 2017, the SGC International Printmaker Emeritus Award. She has given many professional presentations at regional, national, and international conferences and symposiums including the Southeastern College Art Association conferences and the Print Odyssey conference in Cortona Italy in 2001. As an artist she has participated in several important portfolio exchanges, including Drawn from the McClung Museum, Suite X, Printer's Almanac, Tempe Suite, Images 2010, and Drawn to Stone, a celebration of Two Hundred Years of Lithography. Her work has been exhibited regionally, nationally, and internationally and can be found in numerous collections including the Whitney Museum of American Art, The Smithsonian Museum, Nelson-Atkins Museum of Art, Kansas City, MO, Boston Museum of Fine Art, Boston, MA, Fogg Art Museum, Cambridge, MA, The Museum of Fine Art, Antwerp, Belgium, and the Library of Congress, Washington, DC. DOB: 19 June 1955 (Mt. Vernon, Illinois)

Statement: My image for the Trump 2.0 portfolio was based on the many shared observations of Trump's narcissism. Pairing him with a peacock seemed appropriate. Both are noisy and bossy. I was inclined to give visual emphasis to the peacock to satisfy my own wish to see Trump dominated by something far more worthy of a vanity. I indulged in a fantasy, allowing the peacock to also grab the trump figure by the chest with the hope of rendering him powerless. Russian and Korean text is incorporated that is sourced from translations espousing an affection for the leaders of those countries. The Q is an obvious symbol of the Q anon that Trump followers believe in.

Andrew DeCaen, Andrew.Decaen@unt.edu, www.andrewdecaen.com

Title: "Drop Leaf"

Media/Year: lithography and screenprint, 20 x 15 inches, 2020

Biography: Andrew DeCaen is an Associate Professor of Art and the Printmaking Program Coordinator at the University of North Texas. He received a BA from the University of Dallas in 1997 and an MFA from the University of South Dakota in 2001. His prints, drawings, and sculpture have been shown broadly in the US and internationally in Argentina, Brazil, Bulgaria, Canada, China, Columbia, Denmark, England, Finland, France Italy, Japan, Korea, Poland, Romania, Spain, Sweden, and Turkey. DeCaen's work has been featured in publications such as *Drawing Magazine*, *Printmaking Today*, and *500 Paper Objects*. DOB: September 18, 1974 (Ventura, California)

Statement: When I was asked to make a print for the Trumped 2.0 portfolio, I wanted to explore knowing the person of Donald Trump from a different perspective than my own. I decided to imagine what it would be like to experience disillusionment after admiring him for so long. Melania and Barron Trump are imagined as a metaphoric surrogate for so many people who have felt the need to be loyal in spite of themselves.

Michelle Goans, goansm@gmail.com, <http://www.michellegoans.com/>

Title: "This Pussy Grabs Back"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Illinois born artist Michelle Goans began her printmaking journey at Northern Illinois University where she graduated with a BFA in 2013. Her love of printmaking led her to teach herself lithography over the last 6 years. Since 2017 she has been based out of Visalia, California, where she is working as an artist, graphic designer, and printmaker. She is also the Gallery Director of Arts Visalia Visual Art Center, a community art center in Visalia, California. Michelle's work has been exhibited across the country including several juried, group, and solo exhibitions. DOB: 27 May 1988 (Elgin, Illinois)

Statement: When the recording of Trump saying "Grab 'em by the pussy" was release it was a clear endorsement of sexual assault on women. Through the use of the double entendre of the

word pussy I wanted this print to show that women will not stand for this kind of behavior and will fight back against sexism and the normalization of sexual assault.

Dan Heskamp, danielhe@cos.edu, www.danheskamp.com

Title: "Soft-Spoken"

Media/Year: lithograph, screenprint, 15 x 20 inches, 2020

Biography: Dan Heskamp is from the Chicagoland area where he received his Bachelor of Fine Art from Northern Illinois University in 2012 and his Masters of Fine Art from Texas A&M University-Corpus Christi in 2016. He has worked as a gallery assistant, professional photographer, and screenprinting technician. Currently he works as an instructor of art for College of the Sequoias and California State University – Stanislaus in California. His recent studies are focused in printmaking, photography and sculpture. Heskamp's art has received various awards, has been published and exhibited nationally as well as internationally in countries such as Italy, Egypt and New Zealand. DOB: 30 October 1985 (Elgin, Illinois)

Statement: The White House and the president are symbols of democracy within the United States. The president should represent the highest standard of our people. I chose to highlight quotes from Donald Trump, critical of his standards. These words overlap a drawing of the White House depicted much darker and in higher contrast than it is normally seen. The print "Soft-Spoken" was created out of an interest in architectural drawing along with text and image.

Matthew Hopson-Walker, matthopsonwalker@gmail.com, Matthopsonwalker.com

Title: "Head Hedonist"

Media/Year: stone and photo-lithograph, 15 x 20 inches, 2020

Biography: Matthew Hopson-Walker is assistant professor in printmaking at Fresno State University. He has twice taught at Frogman's Print and Paper Summer Workshop and has been a visiting artist at numerous universities giving demonstrations involving his knowledge of screen printing, lithography, intaglio, and prints that combine more than one technique. In 2002 he completed his MA followed by his MFA in 2003 both from the University of Iowa. In 2006 he was recipient of the prestigious James D. Phelan Award in Printmaking given by the San Francisco Foundation and administered by the KALA Institute. He has been included in 222 juried or group exhibitions and 14 solo shows since 2006. His work is in the collections of the Franklin Furnace Artist Book Collection at the Museum of Modern Art in New York; the University of North Dakota Art Collections in Grand Forks North Dakota; the Amity Art Foundation in Woodbridge Connecticut; the Stonehouse Residency for the Contemporary Arts in Miramonte California; the Drawing and Print Collection at The University. DOB: 12 December 1976 (Fresno, California)

Statement: My print deals with a contradiction I perceive in Trump's character. His fixation upon physical perfection or beauty contrasted with a vanity and denial in regards to his on physical dimension. At 6-foot 1 inch (before his presidential physician falsified paperwork to claim a height of 6-foot 3 inch) and weighing in at 247 pounds he qualifies as obese by national metrics. I am not someone who is personally fixated on people's weight or appearance but his vanity to the point of directing a Dr. to lie about his height to avoid being medically obese speaks at a base level to his priorities and vanity.

Brian Kelly, brian.kelly@louisiana.edu, <http://briankelleyart.com/>

Title: "The Nightmare of 45 and His Confederacy of the KKK"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Brian Kelly received a BFA in Printmaking from Northern Illinois University, an MFA in Printmaking from Louisiana State University, and studied lithography at Tamarind Institute of Lithography. Kelly is Professor of Printmaking at the University of Louisiana at Lafayette and holds the Coca-Cola/BORSF Endowed Professorship. Kelly's prints have been included in over 500 exhibitions throughout the United States, Canada, Austria, Japan, England, Ireland, and Europe. Kelly's work included in numerous universities, museum collections that include; the Spencer Museum of Art; University of Arizona Museum of Art; Museum of Texas Tech University; Zuckerman Museum of Art; Dishman Art Museum; New Orleans Museum of Art; University of Arizona Museum of Art; Kohler Art Library at the University of Wisconsin; Northern Illinois University Art Museum, among others. DOB: 1`969 (Arlington Heights, Illinois).

Statement: My print "The Nightmare of 45 and His Confederacy of the KKK" references the 18th century artists D.F. Stewart and H.W. Wilbur political cartoon "His Masters Voice" and the 20th century political illustrations of Black Panther member Emory Douglas. This print is a statement on how Trumps history, support, and relationship of the far-right and white supremacy has forever changed the current American landscape. This print is an effort to draw attention to those who hide in the shadows of hate and to hold those in power who support their voices accountable for allowing their hate to thrive. "We the people" are watching and you will forever wear the skin of hate for all to see.

Mario Kiran, mario_savio@yahoo.com, https://www.utpb.edu/directory/faculty-staff/kiran_m

Title: "The Anxious Journey"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Mario Kiran is the Chair of the Department of Art and an Associate Professor of Art at the University of Texas Permian Basin. He is a native of Bangalore, India. He holds a diploma in Drawing and Painting from Ken School of Fine Art, Bangalore, India and an MFA in Painting from the University of South Dakota. He worked as a Junior Artist at Graphic Arts Agency in Bangalore, India. He taught Graphic Arts at the College of the Sequoias, Fresno Pacific

University, and the University of South Dakota. He has been certified by Lumenbrite Professional Training Services in Adobe Illustrator and InDesign. His artwork has been exhibited internationally and nationally in over one hundred invitational and juried exhibitions. Kiran has organized international print exchanges between printmakers from the US, Scotland and India. He has participated in over twenty national print exchanges. His works are in collections in India, Japan, United States and France. He has received grants from the National Endowment for the Arts (NEA) and a grant from the Texas Women on the Arts to start the Pots-n-Prints mobile studio to work with K-12 students and teachers in West Texas. DOB: 16 February 1974 (Tamil, Nadu, India)

Statement: People who leave their homeland to escape poverty, crime and abuse and travel to foreign countries for a better life have to make a journey that can be very challenging, unpredictable and sometimes dangerous. These travelers have to survive the elements and overcome hurdles to complete their journey. Those who were fortunate to survive these journeys have stories to tell that can be disturbing and unreal. This lithograph depicts symbols such as water bodies, jungles, barbed wire, etc. that the travelers might have come across during their journey to a better life.

Andrew Kosten, andrewkosten@gmail.com, <http://www.andrewkosten.com>

Title: "Ghouls, Squids and Other Invertebrates"

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: After spending his formative years in Memphis Tennessee, Andrew Kosten received a BFA in painting from Washington University in St. Louis, Missouri in 2001 and an MFA in printmaking from the University of South Dakota in 2005. Kosten currently resides in Brookings, South Dakota and specializes in intaglio and lithographic print media through his print shop and studio, Gum Pal Press. His work has been shown in national and international juried exhibitions and is featured in numerous public and private collections. He has received various awards and has works in a number of public and private collections across the country. DOB: 18 August 1979 (Memphis, Tennessee).

Statement: "Ghouls, Squids, and Other Invertebrates" presents President Donald Trump as a multi tentacled leviathan of sorts, flanked by a cast of his most prolific enablers and sycophants. Also featured are a number of individuals from the far right movement throughout American history such as Ayn Rand, Joseph McCarthy and Nathan Bedford Forrest. The space in which they are encompassed references the ancient Indian board game, "Snakes and Ladders". Each ideologue squirms and claws their way into Trumps good graces, only to be later cast aside in service of his unquenchable ego.

Beauvais Lyons, blyons@utk.edu, <http://volweb.utk.edu/~blyons>

Title: "The United States Congress of Trump Impersonators"

Media/Year: lithograph and photo-lithograph, 15 x 20 inches, 2019

Biography: Beauvais Lyons is a Chancellor's Professor at the University of Tennessee in Knoxville where he has taught printmaking since 1985. Lyons received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1980. Lyons' one-person, mock-academic exhibitions as Director of the Hokes Archives have been presented at over 80 museums and galleries in the United States and abroad. His prints are in numerous public collections including the Smithsonian Museum of American Art, Washington, DC; The Whitney Museum of American Art, New York, NY; and the Philadelphia Museum of Art, Philadelphia, PA. In 2002 he received a Fulbright Fellowship to teach at the Fine Arts Academy in Poznań, Poland. In 2014 he received the Santo Foundation Artist Award, and in 2017 he received the 2017 SECAC Excellence in Teaching Award. DOB: 24 February 1958 (Hanover, New Hampshire).

Statement: This print references the 19th Century French artist Honoré Daumier's famous 1834 lithograph 'The Legislative Belly' to comment on the ways that Trump has created a cult following among many Republicans. Trump's abuses of power are terrible, but even worse have been those who have facilitated his abuses. I am thankful for my Republican friends who are horrified by what has happened to their political party, and this print is an effort to speak to their concerns.

Samantha Mendoza, handsamwich@gmail.com, samantharmendoza.com

Title: "Venom of Corruption"

Media/Year: lithograph, 20 x 15 inches, 2019

Biography: Samantha Mendoza was born in the San Joaquin Valley in Central California, where her journey into printmaking began. After studying with Richard Peterson at College of the Sequoias, she transferred to the Kansas City Art Institute, where she graduated with her BFA in Printmaking in 2015. She received her M.F.A. degree at Northern Illinois University in DeKalb, Illinois in May of 2019, and is currently a member of Grafik House in Saint Louis, Missouri. DOB: 31 August 1991 (Visalia, CA)

Statement: In addressing the rising tensions throughout the United States following the election of President Donald Trump, this piece fixates on the depths of division and palpable animosity between US citizens. The hands that grasp the iconic flag and patriotically boast of pride and glory are ignorant to the imminent threat— the venom of corruption, injected straight into the bloodstream of the nation. The text in the canton (Rectify— to set right) serves as a desperate plea, as well as an allusion to Union Army general Carl Schulz; "My country, right or wrong; if right, to be *kept* right; and if wrong, to be *set* right." This quote is also referenced in "Lapse", the artist's prior print within the first Trumped Portfolio Exchange.

Emmett Merrill, emmettmerr@gmail.com, <https://www.instagram.com/stagprint/>

Title: "Red Death"

Media/Year: color lithograph on BFK tan paper, 20 x 15 inches, 2020

Bio: Kansas City, Missouri born artist Emmett Merrill holds his BFA from the Kansas City Art Institute and received his MFA from the University of Tennessee, Knoxville. His work has been collected by The China Printmaking Museum in Shenzhen, Guangdong and been published in *Frontera*, a bilingual literary and fine art magazine based in Madrid, Spain. He has shown across the country in galleries such as The Leedy Voukos Arts Center (Kansas City, MO), The Nathan H. Wilson Center for the Arts (Jacksonville, FL) and The Foley Gallery (New York, NY) among others. DOB: 15 April 1993 (Kansas City, Missouri)

Statement: Pulling compositional reference from art nouveau, “Red Death” portrays a Donald Trump figure watching indifferently as a woman, a stand in for the American population is taken away by a personification of death. The print is a commentary on a president who has allowed narcissism take priority over the lives and conditions of the people he is supposed to be governing. The title, “Red Death” refers to the growing racist extremism of conservatives and the Republican Party, the COVID-19 pandemic, “masque of the red death” by Edgar Allen Poe, as well as a toxic lacquer occasionally used in the lithographic process. “

Kimiko Miyoshi, Kimiko.miyoshi@csulb.edu

Title: “unravel it”

Media/Year: lithograph and silkscreen on Arnhem 1618, 15 x 20 inches, 2020

Biography: Kimiko Miyoshi’s printmaking experience began as a collaborative silkscreen printer in Japan. She was also involved in reproduction of Ukiyo-E as a *Kira* printer. After receiving her MFA in Printmaking from University of New Mexico, she built scientific exhibitions for the Explora Science Center, a children’s science museum in Albuquerque, NM. The work had a great effect on her creative practice. The focus of Miyoshi’s work is transform insignificant objects or mundane phenomena into seductive works of art. She teaches printmaking at California State University, Long Beach. DOB 15 July 1964 (Hiroshima, Japan)

Statement: My print conveys the visceral reaction I had for the political events occurring during the last four years. What has been unthinkable and utterly disgusting to me is the red-cap wearing GOP politicians’ endorsement of, or intentional disregard for, the perpetual lies and unethical and inhumane activities committed by the individual that inspired this portfolio project.

Erika Navarrete, erikanavarreteartist@gmail.com, #erikanavarreteartist

Title: “Ignorance is Bliss”

Media/Year: stone lithograph, 15 x 20 inches, 2020

Biography: Erika Navarrete was born and raised in Visalia, California in the San Joaquin Valley. She received her BFA in painting and art history from the Kansas City Art Institute in 2003 and

her MFA from the University of Nebraska-Lincoln in 2008. Navarrete currently teaches painting and drawing at the University of Southern Indiana in Evansville. She has exhibited her work locally and nationally including Olympia, WA, Chico, California, Nacogdoches, TX, Lafayette, IN and Selinsgrove, PA. She has been a visiting artist in printmaking at the University of Texas of the Permian Basin in Odessa, TX. DOB: 28 September 1979 (Santa Cruz, California)

Statement: My print “Ignorance is Bliss”, comments on the disturbing way a whole section of society has chosen to ignore science and facts in exchange for disinformation and conspiracy theories, particularly during the Trump administration. His followers have created their own reality. Nothing is real that is an inconvenience to them; Covid-19 isn’t real or as deadly, global warming isn’t real, rolling back environmental regulations for corporations won’t harm the water we drink or the air we breathe. The two headed snake represents both effects of pollution on the ecosystem and a metaphor for the division in our country. The figures seem carefree, unconcerned about what is going on around them, or, have they just given up?

Peter Nickel, Pedronickel@gmail.com, <https://www.peternickel.net/>

Title: “Iapetus (Moon of Saturn)”

Media/Year: Lithograph (2 Colors) on Arches white, 15 x 20 inches, 2020

Biography: Peter Nickel was born in Southern California. He received his BFA from Cal State University at Long Beach. His interest in printmaking led him to finish his studies at the University of Texas at Austin, where he earned his MFA in lithography. Subsequently, Nickel has taught or been a visiting artist at many universities, including the University of Texas, the University of South Dakota, Vermillion, and Southwestern University. His works are included in major collections, including the J Paul Getty Museum, the Armand Hammer Museum, and The Harry Ransom Center at the University of Texas. Peter Nickel lives and works in Austin, Texas. DOB: 22 November 1951 (Los Angeles, California)

Statement: We are in another world. All the evidence reveals the circus we are living. But it involves All of us, because we are in the ring of participation. When we respond, we participate, no matter what the response is. Some of the symbolism. The moon is the moon of Saturn, Iapetus- named after the Greek god of mortality-which to me invokes morality. The thought of death has a way of getting people honest. We are in a setting in which all is not what it seems. The sands of the ring in the foreground shift from solid sand to waves of the sea. Our figure is cloaked, but is naked underneath, as suggested by his sockless ankles, and the tracks of his barefoot feet. He casts the shadow of a preying mantis, suggesting the predatory nature of what should seem like a less malevolent scene. This is reinforced by the group shadow in the rear, which forms the shape of the snake. We cannot see any faces, even in the Mirror. The mirror concept is important to me. The association with narcissism is obvious, and is a modern concept. It fits here and in our modern references. But, in ancient times, the mirror (Made of some sort of polished metal), was a gateway to self examination, and therefore a path to spiritual evolution. “For now we see in a mirror dimly, but then face to face; now I know my

part, but then I will know fully Just as I have been fully known.” Even when the mirror reflects incorrectly, it reflects the truth.

Meghan O'Connor, curlymeg88@gmail.com, <https://www.curlymeg88.com/>

Title: “Sticky Situation

Media/Year: lithograph and screenprint, 15 x 20 inches, 2020

Biography: Meghan O'Connor studied printmaking at East Tennessee State University and went on to earn an MFA at Clemson University. In the summers, she teaches workshops, such as printmaking for *Tennessee State Governor's School for the Arts*; and, more recently, at *Frogman's Print and Paper Workshop*. O'Connor has been teaching printmaking and foundations full time since 2009. O'Connor's work has been exhibited regionally, nationally and internationally and can be found in the collection of *Columbia College*, Chicago, IL; *Gippsland Centre for Art and Design*, Australia; *Limerick School of Art and Design*, Ireland; *Proyecto'ace Print Collection*, Buenos Aires; and many other universities around the United States. In addition to this, she has completed artist residencies at Arrowmont School of Arts and Crafts' *Pentaculum*, Gatlinburg, TN; the *Stonehouse Residency*, Miramonte, CA; and *Arquetopia Foundation for Development*, Puebla, Mexico. DOB: 24 March 1981 (Portsmouth, Virginia).

Statement: The visual format of my print “Sticky Situations” references wacky packages from the 1960's and 70's. Cans of meat are depicted surrounding the main figure atop a Mountain Dew Bidet. During Covid-19 quarantine I was eating a lot of processed foods and experiencing a lot of frustration about the lack of boundaries set at the national level. The Mountain Dew bidet is a way to hopefully wake him into action, and the canned meats surrounding the figure have wings (are they devils or angels?) I imagine this is how he gets ready each morning... on a Mountain Dew Bidet.

Richard Peterson, rlp@att.net

Title: “Make America Great Again”

Media/Year: 4-color lithograph, 15 x 20 inches, 2020

Biography: Richard Peterson graduated from the Kansas City Art Institute receiving his BFA degree in Painting/Printmaking. He fell in love with lithography working with William Wynd McKim. Upon graduation, Peterson moved to México to study at the Instituto Allende/Universidad de Guanajuato in San Miguel de Allende where he graduated in 1977 with his MFA in Painting/Printmaking concentrating on lithography. In 1987 he bought a lithography press & built his lithography studio. He taught painting, drawing & lithography for 16 years at Ventura College as an adjunct professor and in 1998 moved his family to Visalia, California to take a full-time professorship at College of the Sequoias where he started the lithography

program. After heading the art department at College of the Sequoias for twenty years, he retired in May, 2018 and moved back to his Ventura home and studio. Almost 50 years of his life has been devoted to working with and teaching lithography. He has a patent for a digital lithographic process. DOB: 20 July 1952 (Leavenworth, Kansas).

Statement: “Make America Great Again” imitates a children’s coloring book. My piece for the first Trumped folio was called “Color Book’ which is similar to my MAGA print but with each character being a person of color. I draw on my iPad every day watching MSNBC & I was always awake at 3 a.m. during the impeachment hearings to watch Morning Joe . The knowledge, the bravery & the patriotism exhibited by the impeachment managers inspired me to do this lithograph. The cast of characters include a few of my favorite politicians; Maxine Waters, Val Demings, Nancy Pelosi, Adam Schiff & Hakeem Jeffries. When I think of Trump I think of a child throwing a tantrum. His tantrums are his tweets & all 10 characters were & are recipients of his childishness. When I think of children, including my 3 daughters when they were young, I think of coloring books. I think about Trump’s abilities and wonder what he might be good at since everything he does is outside the lines.

Andy Polk, apolk@andrewpolk.com, <http://www.andrewpolk.com/>

Title: “Virus”

Media/Year: lithograph, 15 x 20 inches, 2020

Biography: Andrew Polk earned a BFA from Memphis State University (1972), and an MFA from Indiana University (1977). His prints, paintings, drawings, and video works have been shown in over 40 one-person and 200 group exhibits throughout the United States and including England, Wales, Ireland, India, Bulgaria, New Zealand, Australia, Sweden and China. Polk is a Professor Emeritus of the University of Arizona. His teaching career spanned 40 years – 32 of which were with the University of Arizona School of Art including 6 years as its Director. He retired in 2016 and relocated to rural Indiana where he continues to make art. Together with his wife, Kathryn, he is co-owner of L-vis Press. DOB: 2 July 1950 (Norman, Oklahoma)

Statement: “Virus” is a still life revealed through a viscous, virus-filled atmosphere. It includes:

The MAGA cap (Trump’s slogan, “Make America Great Again”, refers to an era of white male domination.)

A photograph of Vladimir Putin (the man Trump seems to admire most)

A whistle (the complaint that led to Trump’s 1st impeachment)

A bible (evangelicals who support the unholy Trump)

Pinocchio (the famous liar)

A Mexican wood carving of Satan and a devil mask (self-explanatory)

A disarrayed half-dressed Barbie doll (Trump’s notion of female beauty, not to mention the women he has violated)

A toy gun (Trump’s unwillingness to oppose the sale of military grade weapons used in contemporary mass shootings)

A coat hanger (for the brutal, unsafe abortions that occurred when America was “Great”)

An American flag (the cloth Trump wraps himself in at rallies)
A mass of thorns (the pain and suffering imposed on undocumented border crossers).

Kathryn Polk, polkonechair@gmail.com, <https://www.wallyworkmangallery.com/kathryn-polk.html>

Title: "Waist Deep in the Big Muddy"

Media/Year: stone and plate lithograph, 20 x 15 inches, 2019

Biography: Kathryn Polk was born in 1952 in Memphis, Tennessee where she studied Fine Art at the Memphis Art Academy and Memphis State University (now The University of Memphis). Polk moved to Tucson, Arizona in 1983 with her husband Andrew Polk, a fellow lithographer. After many years as a designer and art director, Polk started making lithographs in 2002 when she was in her 50s. Since then her prints have been exhibited widely, her work in many collections around the world including China, New Zealand, Korea, Wales, France and Argentina as well as museums throughout the United States. In 2017 Polk and her husband Andy Polk relocated to a homestead near Bloomington, Indiana where they maintain a studio, L-VIS Press. DOB: 24 September 1952 (Memphis, Tennessee).

Statement: Never in my wildest dreams did I imagine that there would be someone in the Whitehouse who would instill so much fear and insecurity in me. Fear and loathing crept into the studio and inevitably into my work. My narrative prints began to promote a desire for change and an urging for all like-minded people to vote for fear of four more years of Hell. My lithograph titled "Waist Deep in the Big Muddy", a protest song written by Pete Seeger in 1967, is about a foolish authoritarian leading us toward destruction. The figure carrying a log (a symbol for obstacles and personal trials) is determined not to give up but to keep believing that things will change for the better if she keeps trying.

Jessica Robles, jessicar@cos.edu, <https://jessicarobles.com>

Title: "Idiot"

Media/Year: lithograph and screenprint, 20 x 15 inches, 2020

Biography: Born and raised in Visalia, California, Jessica Robles studied fine art at the College of the Sequoias. She then went on to receive her BFA from the Kansas City Art Institute and her MFA from Northern Illinois University, both with an emphasis in printmaking. She is now an adjunct art instructor at the College of the Sequoias and teaches printmaking at Fresno State. CSU Summer Arts Course Coordinator, California State University Fresno, Fresno, California. Her work is in numerous collections, including the University of Texas, Denton; University of Colorado, Boulder; Penang State Museum and Art Gallery, Penang, Malaysia; Kansas City Art Institute, Kansas City, Missouri; California State University Long Beach; and the Brooklyn Art Library, Brooklyn, New York. DOB: 30 May 1983 (Visalia, California)

Statement: Synonyms of the word "idiot" include: fool, halfwit, nincompoop, cretin, imbecile, moron, chump, and now... Trump. My print depicts one of the biggest setbacks and embarrassments of the United States. Noble and smug in demeanor, but forever an idiot clown.

Brandon Sanderson, satisoculi@gmail.com, brandon.sanderson@uncp.edu, brandon-sanderson.com

Title: "Beast from the West"

Media/Year: lithograph and relief print, 15 x 20 inches, 2020

Biography: Brandon Sanderson has participated in more than 400 exhibitions since 2005, including 64 international exhibitions in approximately 45 countries. He has also held 30 printmaking workshops at universities in a 17 states and participated in over 70 print exchanges. Sanderson has been at the University of North Carolina-Pembroke since 2008, where he is Professor of Art specializing in printmaking and drawing. He also serves as Workshop Coordinator for Frogman's Print Workshops, one of the largest printmaking workshops in the United States. DOB 1 July 1977 (Salina, KS)

Statement: I created this print as a means to reflect on the growth of extremist fascist ideology within the Republican party in the United States. To my mind, the preservation and integrity of our democratic system is essential to the health of our country regardless of who holds the power. It cannot be disregarded. Have we already forgotten great harm and suffering caused by the fascist regimes of the 20th century? We must come together to embrace reason, civility, tolerance and respect.

Jesus Santa Cruz, jsantacruz@kcai.edu

Title: "Destroyer and Chief"

Media/Year: stone lithograph, 15 x 20 inches, 2020

Biography: Jesus Santa Cruz is a student at College of the Sequoias receiving his associate degree in fine art. He grew up in Ivanhoe, California and has studied lithography since 2011. He has exhibited his work in group shows in California, Illinois, Kansas City, and China. Recently, he has been Richard Peterson's personal printer and has been an assistant in his lithography workshops.

Statement: My print "Destroyer and Chief" highlights some of the most memorable people and events during the Trump administration. The lithograph is divided in half, much like how our country was split during these last four years. Civil rights activist John Lewis is drawn in the bottom corner from a photograph where he was demanding the children be released from cages. John McCain is drawn confronting Mitch McConnell with a vote against repealing health care. These two images represent moments in which democracy and truth and being fought for. Another event that stood out was the march of neo-nazis with tikki torches. In hindsight, events

like these highlighted the beginnings of the attempted insurrection we have seen in the last couple of days.

Jeff Sippel, sippelj@umsl.edu

Title: "Marco was Right"

Media/Year: waterless lithograph, 20 x 15 inches, 2020

Biography: Jeffrey Sippel graduated from the University of Wisconsin-Eau Claire with this BFA in 1976 and studied at the Tamarind Institute from 1977 to 1979. He received an MFA at Arizona State University in 1980. Sippel has taught at Druckhaus EA Quensen, The Ohio State University, Tamarind Institute, and presently at the University Of Missouri, St. Louis. Sippel has presented over 96 national and international lectures and workshops. He has over 46 one and two person national and international exhibitions and shown in well over 200 group exhibitions nationally and internationally. DOB: 18 February 1953 (Eau Claire, Wisconsin)

Statement: My waterless lithograph for the portfolio "Trumped 2" was inspired by remarks made by Republican Candidate, Marco Rubio, during the 2016 Presidential Debates. It was very humorous to hear his criticism of Donald Trump having small hands and the continuing commentary the two of them continued to make following Rubio's reference. We all knew the connection he was trying to make in regards to his comment. There is also a silhouette of Trump to the right of the red subject in the center of the picture plane, which is a candelabra tree cactus.

Mark Sisson, sissonm@okstate.edu, <http://art.okstate.edu/faculty-bio/72-mark-sisson>

Title: "Portrait of Gianna Martucci-Fink: Fakebook News"

Media/Year: 7-color, 7-printings lithograph. 6 of the 7 colors are done from linocuts (some subtractive and some utilizing stencils) that were inked and transferred to mylar and then exposed and printed from lithographic photo-positive plates. The 7th color is hand drawn on mylar and transferred to a photo-positive plate. I call these linocut/lithographs because technically they are, but for ease in registration, inking and printing they are all transferred to lithographic plates, 15 x 20 inches, 2020

Biography: Sisson earned a BFA from the University of Michigan and an MFA from the University of Wisconsin-Madison in 1984. He joined the faculty of Oklahoma State University in 1989. Prints and drawings by Sisson have been in over 300 juried and invitational national exhibitions where they have received more than 70 awards. His works are in many public and private collections including the Fogg Museum of Harvard University; The Nelson Atkins Museum in Kansas City, MO; and the Butler Museum of American Art in Youngstown, OH. His work can be seen in the books: *The Best of Printmaking: An International Collection*, *The*

Georgia Review and *An Engraver's Globe*, an international survey of wood engraving and woodcut by Simon Brett. DOB: 5 June 1957 (Ann Arbor, Michigan)

Statement: For a significant part of the American public, information consumption has moved from vetted news written and produced by trained journalists at respected newspaper and television companies to the dark corners of social media outlets. Anyone with a computer can propagate disinformation which passes unfiltered through an ecosystem that thrives on generating clicks, shares and re-tweets. Rumors turn into conspiracies that morph into "facts" even when unsupported by even minimal evidence. "FAKE NEWS" is the call to arms for every article or video with which one disagrees.