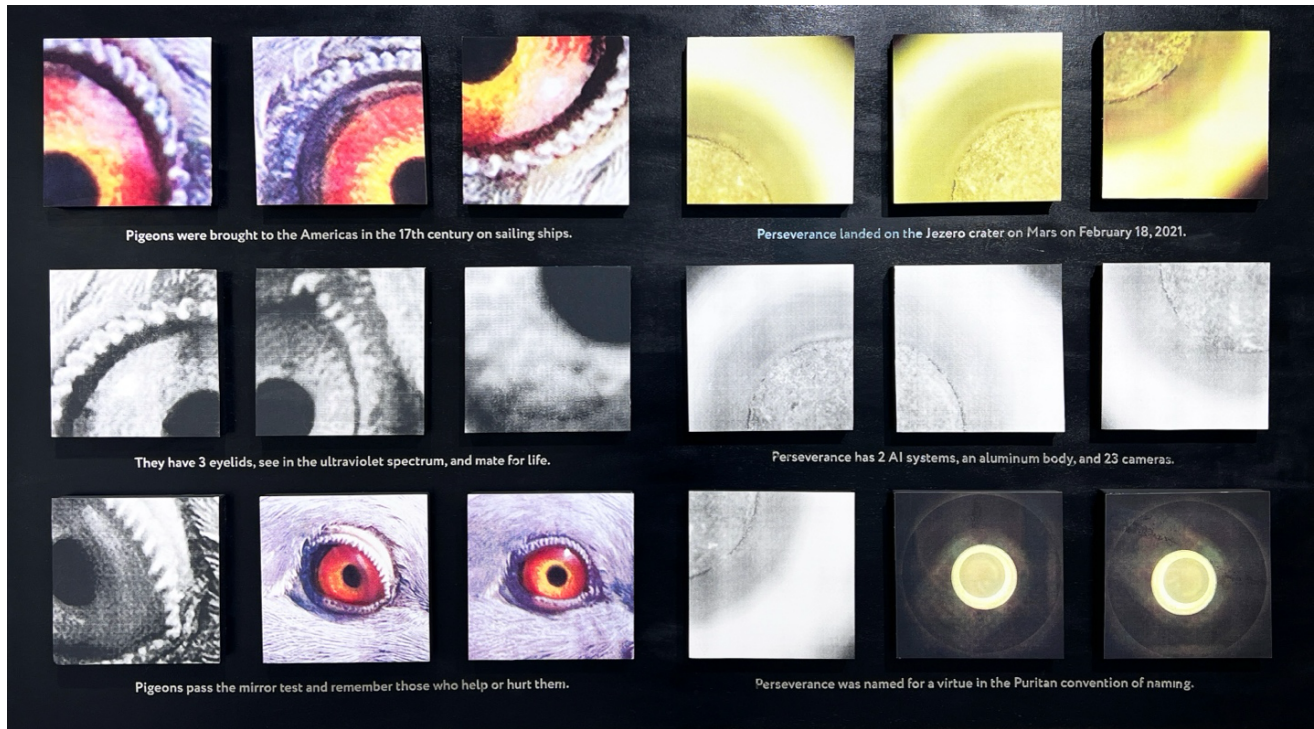
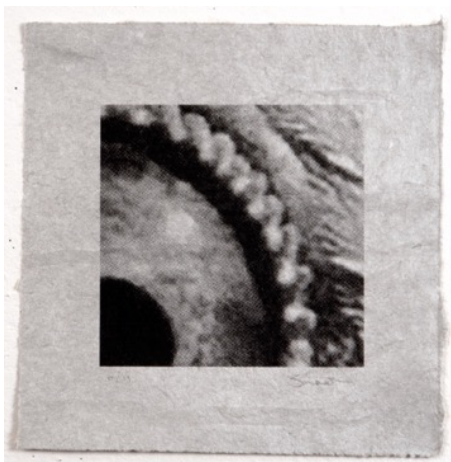


# Deborah Santoro

www.deborahsantoro.com  
deborahasantoro@gmail.com  
Instagram: deborahsantoro\_, FB: artem6  
339-221-1414



Alien Point of View, 34X54 inches, 4 color silk screen prints on paper mounted on cradled birch panels, panels mounted on plywood with oil-based stain and vinyl lettering, 2025



Eye, silkscreen on lokta paper, 10X10 inches



Detail, Alien Point of View,



Perseverance Amidst the Regolith, Silkscreen and aluminum leaf on kozo, 100X64 inches, 1 of 2, 2023.



Detail, image 14



**Mars Mirrored**, Silkscreen on marbled gampi, chine collé, 12X20 inches, 2022.  
Wheatpasted to backing paper at Mallowney Printmaking in Portland, Oregon.



Contact (Sofie Rose)  
Woodcut with watercolor, variable edition, 15X30 inches  
2026



Contact, oil on birch plywood panels, 36X44 inches, 2026



**I Would Build a Dovecote 2.0**, Ink painting and silkscreen on kozo paper and cotton, aluminum leaf pigeons, maple hanger. Installation shot from the Nave Gallery, Somerville, Massachusetts, part of the Gather Fiber Symposium in April 2025.



### Dovecote: Pigeons of Molodemak

Installation with silkscreen and flocking, hand-dyed re-purposed textile, suminagashi on kozo, Bose L1Pro8 speaker, soundtrack of artist reading Pigeons of Molodemak with sounds of pigeons cooing. Here, the book 'Pigeons of Molodemak' takes flight. This piece is the beginning of a larger project that involves further research and travel to Europe to see the remaining historic Dovecotes.

Video documentation of Dovecote:

<https://vimeo.com/deborahsantoro/dovecote?share=copy#t=0>



The wood frame for the dovecote is made from re-purposed maple, and is designed to fold up in a compact manner for shipping and storage. Made by Deborah Santoro with technical assistance from David Mattuchio.



Pigeons of Molodemak, Hand bound artist's book with silkscreened cover, 27 inkjet prints on cotton photo paper, poetry written by the artist, hand marbled (suminagashi) end papers. 10X9X1 inches. 2023-2024  
The making of artist's books is part of my process as an artist. Each book generates the ideas that follow.



Installation view of the artist's book "Pigeons of Molodemak" with stand and gelatin printed ferns on kozo paper



Pigeons of Molodemak: Pages 9-10

Greek kolombos  
Diver

Sanskrit  
Kapota

companion species



Pigeons of Molodemak: Pages 47-48

third eyelid  
nictitating membrane  
waves of light forbidden  
to primate eyes



### Divers I-V

Series of 5 monotypes on Rives BFK, 15X22 inches each, 2024

This series evolves out of Pigeons of Molodemak and Dovecote. I am thinking about colonialism, multispecies flourishing, companion species, and the seductive nature of empire in the midst of an unstable climate. Pigeons are Biblical messengers of hope, an invasive species, and, ultimately, themselves.



### Divers I and IV



### Wall of Fern | We Will Absorb Your Nutrients

Gelatin prints on Sekishu kozo paper, 90X104 inches, 2022.

Inspired by Bruce Nauman's [Contrapposto Studies](#) from the 2022 Venice Biennale.



## Copper Leaves

Copper leaf on gampi with silkscreen, cotton thread. Dimensions variable.

These leaves contain lost histories and stories, fragments of worlds we have lost and overlooked. Research for the Copper Leaves was done at the Phillips Library, the research arm of the Peabody Essex Museum, in Rowley, MA. 2023

Video documentation of [Copper Leaves](#)



Alternate view.



### Woman With Camera | Self With Fern

Aluminum leaf and silkscreen on gampi

39X39 inches, 2023

Self-portraits are a long-standing practice of mine. This one was inspired by the work of Paul Mpagi Sepuya and by Kiki Smith's self-portrait, "[Banshee Pearls.](#)" These prints on translucent gampi are layered, and move with the breath of the viewer.



**The Printer's Devil | The Devil's Printer**

Silkscreen on gampi with hand sewing, 60" wide by 43" tall by 2" deep, 2021.  
 Collection of Bobbi Hamill, Hamill Galleries, Quincy, MA.



Detail showing imagery from the Wampanoag/Wôpanâk Bible



Veneer of Civilization, woodcut, watercolor, and artist made ash frame (frame not pictured). 22X30 inches, 2026.

Currently on view at ARTSWorcester, Worcester, MA. One of 10 pieces selected to go to the Fitchburg Art Museum in the Summer of 2026 as part of their collaborative *Kindred* exhibition.



### Colonial Impressions

Colonial Impressions, woodblock plate and silkscreen prints mounted on panels, dimensions variable (press is 48 inches tall), 2021-2023.

Woodcut plate image of the first printing press in New England surrounded by the parts of the press silkscreened on paper brushed with oak gall and other inks. Includes resist images from the Wampanoag/Wôpanâk Bible, which was printed on this press. My great grandfather, Sydney Arthur Kimber, wrote a book about the press called "The Story of an Old Press". Sydney neglected to mention the Indigenous printers who worked on the press housed at the Harvard Indian College. Wawaus, a.k.a. James Printer or James the Printer, was a Nipmuc man who worked on the printing and helped with the translations. The language of the parts of the press echoes the language of medieval torture and punishment. 2022-2023



Colonial Impressions, detail (parts of the press):  
The Gallows, The Spit and Wheel, The Points and the Screws



### **Talk to the Hand**

Silkscreen on silk, 24X48 inches, 2022.

Companion piece to Hera221 Video and book.

Original image shot on a large format camera, then digitized and silk screened.



## Hera221

Single channel video, 4:43 (screenshot)

Video with projection, rotoscoping, and audio

Directed and written by Deborah Santoro

Music by Jai Santoro

2022-2023

[Hera221 on Vimeo](#)

The video *Hera221* is meant to be displayed alongside *Talk to the Hand* (previous image). Taking its imagery and words from my *Hera221* artist's book, the video uses projection and rotoscoping to tell a story of loss and addiction. It is, ultimately, a story of a family torn apart by the legacies of colonialism, misogyny, and war, told in 7 segments delineated by a contemporary re-imagining of historic Hindu Chakras.



RECEIVED/DECEIVED, found desk altered with paint and silkscreen, glass top, accordion fold book, 60X30X30 inches, 2019.

Install shot at the Fuller Craft Museum in Brockton, MA

For “Human Impact: Stories of the Opioid Epidemic,” artists were invited to meet and interview with family members impacted by the opioid crisis, and make work in response to what they learned. The accordion fold book tells the story of a mother whose daughter became addicted to opioids after a knee surgery resulting from a high school sports injury. The large and heavy desk is imprinted with the weight of research, an attorney general’s report on the crisis with charts and graphs, and the weight of bureaucracy.