



INK IT: Contemporary Print Practices 2021

Biennial Printmaking Exhibition Juried by Susan J. Goldman

Features 84 Artists from Across the Mid-Atlantic Region

February 27 – April 10, 2021 | VIRTUAL EXHIBITION

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EXHIBITION OVERVIEW

The “**INK IT: Contemporary Print Practices**” exhibit will be presented virtually this year through the BlackRock Center for the Arts website and will include both digital images of the individual works, accompanied by descriptive text, as well as a virtual 3-D gallery space, powered by Kunstmatrix, which can be viewed online from February 27 through April 10, 2021 at this link: www.blackrockcenter.org/ink-it

The biennial juried printmaking exhibition “**INK IT: Contemporary Print Practices**” seeks to highlight current fine art print practices by featuring the best graphic work by artists from across the Mid-Atlantic region who choose to create using both traditional and nontraditional printmaking techniques and processes. Artists from Maryland, Washington, DC, Virginia, Pennsylvania, Delaware, and West Virginia were invited to submit entries, including up to three works created during the past three years, for consideration.

The hundreds of entries were carefully reviewed by juror Susan J. Goldman, who is an artist, master printmaker, curator, filmmaker and founding director of both the Printmaking Legacy Project® and Lily Press®. The 84 works selected for the exhibition employ and combine woodcut, linocut, lithography, engraving, etching, aquatint, drypoint, chine collé, screenprinting, monoprint, monotype, collagraph, digital printing, photogravure, mixed media, as well as new technologies and innovations in the field of printmaking including solarplate etchings. Awards, which were selected by the juror, include First Place, Second Place, Third Place, Honorable Mention and Student Awards. The First Place Award Recipient will have a future solo exhibition presented by BlackRock Center for the Arts.

Participating Artists: Jill Adler, Sasa Aakil, Veronica Barker-Barzel, Agathe Bouton, Adjoa J. Burrowes, Kimberley Bursic, Susan Wooddell Campbell, Mary Ellen Carsley, Chayo de Chevez, Catherine Cole, Linda Colsh, Madeleine Conover, Rosemary Cooley, Jacqui Crocetta, Kristine DeNinno, Donald Depuydt, Aubrey Dunn, Dorothy Fall, Anne Finucane, Avis Fleming, Jane Forth, Jenny Freestone, Stephanie George, Robin Gibson, Tom Greaves, Amy C. Guadagnoli, Amelia Hankin, Jessi Hardesty, Marilyn J. Hayes, Mira Hecht, Dee Henry, Catherine Hess, Robert S. Hunter, Imar Hutchins, Rose Jaffe, Pauline Jakobsberg, Fleming Jeffries, Jill Jensen, Joyce Jewell, Claudine S. Jones, Gail Kaplan-Wassell, Rebecca Katz, Nilou Kazemzadeh, Barbara Kerne, Cookie Kerxton, Hanna Kesty, Brian Kreydatus, Jake Lahah, Jun Lee, Cindi Lewis, June Linowitz, Joseph Lupo, Chris Marcet, Sarah Matthews, Ron Meick, Diana Perez Miles, Steven Munoz, Bridget Murphy, Nina Muys, Lee Newman, Thomas J. Norulak, Cory Oberndorfer, Mary D. Ott, Susan Due Percy, Iris Posner, Carol Reed, Edgar Reyes, Gretchen Schermerhorn, Adi Segal, Gail Shaw-Clemons, Lisa Sheirer, Anne C. Smith, Rhonda J. Smith, Hester Stinnett, Terry Svat, Caroline Thorington, Patricia Underwood, Chloe Wack, Jenny Walton, Richard Weiblinger, Ellen Winkler, Max-Karl Winkler, Clare Winslow, and Jane Woodard.

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PARTICIPATING ARTISTS

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Sasa Aakil
Veronica Barker-Barzel
Agathe Bouton
Adjoa J. Burrowes
Kimberley Bursic
Susan Wooddell Campbell
Mary Ellen Carsley
Chayo de Chevez
Catherine Cole
Linda Colsh
Madeleine Conover
Rosemary Cooley
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Kristine DeNinno
Donald Depuydt
Aubrey Dunn
Dorothy Fall
Anne Finucane
Avis Fleming
Jane Forth
Jenny Freestone
Stephanie George
Robin Gibson
Tom Greaves
Amy C. Guadagnoli
Amelia Hankin
Jessi Hardesty

Marilyn J. Hayes
Mira Hecht
Dee Henry
Catherine Hess
Robert S. Hunter
Imar Hutchins
Rose Jaffe
Pauline Jakobsberg
Fleming Jeffries
Jill Jensen
Joyce Jewell
Claudine S. Jones
Gail Kaplan-Wassell
Rebecca Katz
Nilou Kazemzadeh
Barbara Kerne
Cookie Kerxton
Hanna Kesty
Brian Kreydatus
Jake Lahah
Jun Lee
Cindi Lewis
June Linowitz
Joseph Lupo
Chris Marcet
Sarah Matthews
Ron Meick
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Steven Munoz
Bridget Murphy
Nina Muys
Lee Newman
Thomas J. Norulak
Cory Oberndorfer
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Susan Due Percy
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Carol Reed
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JUROR'S STATEMENT

Thank you, Anne Burton, Gallery Director at Black Rock Center for the Arts, for inviting me to jury *Ink It: Contemporary Print Practices 2021*. I applaud Anne Burton and Black Rock Center for the Arts' herculean efforts to organize and present this juried exhibition amid unprecedented challenges for artists and galleries in the time Covid. It is an honor and my great pleasure to view and jury prints created by artists from across the region. Printmaking is my passion and life's work, and seeing the diversity and range of submissions for this exhibition, affirms my knowing that printmaking is at the forefront of contemporary art and practice.

Submissions alive on and off the wall, reflected every kind of printmaking medium, from traditional to digital. Prints honored time and true art historical movements and exemplified a broad range of technical mastery. From delicate, delicious lithographic washes, to German Expressionism-like relief prints of political protest, to ephemeral sewn screenprinted hanging installations to stacked printed newspapers bringing to mind the conceptual installations a' la Felix Gonzalez-Torres. From vibrant, hopeful, lyrical, colorful abstractions to dark foreboding dystopian landscapes and domestic interiors, echoing the isolation and daily drudgery of quarantined existence. I felt very much of the work showed the shared common experience of artists going deeper inside, finding their imagery resonating with contemplation and self-awareness. Perhaps life in the time of Covid, is forcing more than ever before, the need to produce more powerful self-mastery and expression. I was touched by many artists statements about their work echoing these feelings as evident in their prints.

What excited me the most about this experience, was seeing the wide range of ages of the participating artists. It is testament to the power of printmaking as a medium — that it promotes and depends on learning and working alongside mentors. The sense of community that is so inherently strong in printmaking, is what creates and sustains that synergy in the printmaking studio, ensuring this medium thrives and survives. What impressed me most from the pool of applicants was the work submitted by MFA printmaking students from across the region. Their prints were highly innovative and technically excellent. As a result of my enthusiasm about these student printmakers, I am excited to announce that my Printmaking Legacy Project® will partner with Black Rock Center for the Arts and Gallery Director Anne Burton to initiate a biennial *Ink It: Student Award Winners Exhibition* to feature the student artists who received Student Awards this year and for the MFA and BFA printmaking students who will be recognized with Student Awards in future *Ink It: Contemporary Print Practices* exhibits. Let's keep the presses rolling!

Susan J. Goldman

Juror

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AWARDS LIST

AWARDS SELECTED BY JUROR SUSAN J. GOLDMAN

FIRST PLACE AWARD*

Robin Gibson | Encroachment

**First Place Award Recipient Will Have a Solo Exhibition in Gallery II at BlackRock*

SECOND PLACE AWARD

Amelia Hankin | Messengers

THIRD PLACE

Amy Guadagnoli | Tethered/Untethered

HONORABLE MENTION

Veronica Barker-Barzel | "Kangaroo, here is looking at you"

Jacqui Crocetta | (dis) placement

Rosemary Cooley | Spring Was Different

Imar Hutchins | Untitled [Josephine Baker]

Fleming Jeffries | Geo-fictions: Truth and Frictions

Brian Kreydatus | The 14th of April

Jake Laha | Hollywood Style VIII

Joseph Lupo | LOST IN TRANSLATION: nice salami meal!?

Chris Marcet | The Treehouse

Steven Munoz | Binary Bee

Gail Shaw-Clemmons | Mask 13

Hester Stinnett | Diary

Caroline Thorington | COVID Feat

STUDENT AWARDS*

Madeleine Conover | Shirt for Two (Sisters)

Hanna Ketsy | Target

Jill Adler | Pile Rises as Life Gets in the Way

**Student Award Recipients Will Be Featured in a Future Curated Group Exhibition Organized and Presented by BlackRock Center for the Arts in Partnership with and Sponsored by the Printmaking Legacy Project®*

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ARTIST STATEMENTS + ARTIST BIOS

- FOR EACH OF THE 84 PARTICIPATING ARTISTS
- PRESENTED IN ALPHABETICAL ORDER
- INCLUDES ARTWORK DESCRIPTION FOR SELECTED ARTWORK
- LINKS TO ARTIST WEBSITES IF AVAILABLE

ARTWORK IN THE EXHIBITION IS AVAILABLE FOR PURCHASE

Contactless curbside pickup is by appointment at BlackRock.

We can also arrange shipping for an additional fee.

Please Contact:

Anne Burton

Gallery Director

Email: aburton@blackrockcenter.org

Voicemail: 240.912. 1050

www.blackrockcenter.org

JILL ADLER

STUDENT AWARD*

**Student Award Recipients to be featured in the "INK IT: Student Award Exhibition"
Presented by BlackRock Center for the Arts
Sponsored by Printmaking Legacy Project®*



Jill Adler

Pile Rises as Life Gets in the Way

2020

10 screenprints on artist's handmade cotton paper

11" x 14" x 1" (single sheet)

Price: \$300 (single sheet, each)

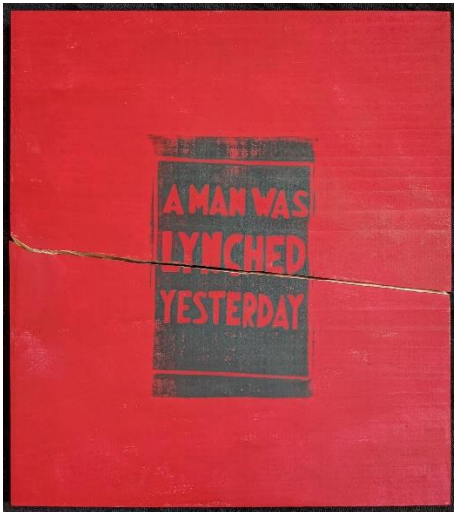
DESCRIPTION: I remember always seeing a stack of salmon-colored newspapers in the corner of my Dad's office. To me, a pile of newspapers stands as a physical representation of passed time; the importance of the information contained within each folded paper becomes secondary to the height and heft of the pile itself. In attempting to recreate this familiar pink pile, I wrote about my personal memories of The Financial Times and screen printed the text onto my own pigmented handmade paper.

ARTIST STATEMENT: My work engages with memory as I search for how objects and environments can hold my personal histories within them. I use imagery of everyday objects from my childhood—furniture, packaged goods, food, and signage—and reinterpret them, creating memory objects that exist somewhere between reality and mental images. With my printed work I utilize recognizable packaging and manipulate their text and graphics to resemble my associations with mass-produced goods.

ARTIST BIO: Jill Adler (b. 1996, Manhattan, New York) received her BFA in Painting, with concentrations in Book Arts and Printmaking, from the Maryland Institute College of Art in 2019, and is a candidate to receive her MFA from the Pennsylvania Academy of the Fine Arts in 2021. She has exhibited in group exhibitions at Marginal Utility, Philadelphia, PA; Second State Press, Philadelphia, PA; Orchard Art Collective, Philadelphia, PA; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Gallery Aferro, Newark, NJ; Maryland Institute College of Art, Baltimore, MD; and at Maryland Art Place, Baltimore, MD. Jill Adler currently lives and works in Philadelphia, Pennsylvania.

www.jilladler.net

SASA AAKIL



Sasa Aakil

No More

2021

Black block printing ink and red acrylic paint on pine board

11.5" x 10" x 1" (unframed)

20" x 16" x 2.5" (framed)

Price: \$250 (unframed)

Price: \$275 (framed)

DESCRIPTION: “No More” is a piece with many meanings and layers. I decided to paint the background red as a recognition of the blood of my people, Black people in America. How it should not have been shed, the starkness of the color jars the eye in a way that provokes emotion and thought. The phrase “A man was lynched yesterday” is a 100 year old phrase that is true more often than not. The split down the middle of this work doesn’t represent the negation of that statement. It represents the brokenness of this nation, the broken backs of the people (my people) who built it. The title of this piece is a demand, no more. Let this blood stain be history and let us learn and never forget.

ARTIST STATEMENT: I have been working with the phrase “A Man Was Lynched Yesterday” since May of 2020. I began printing and sharing it as a form of protest in the wake of George Floyd’s murder. This collection of three pieces is a direct continuation of the pain, history, conviction, anger, and demand for change that I carried with me through months of printing this phrase over 700 times. The phrase “A Man Was Lynched Yesterday” is jarring and true more often than many would like to believe. Through sharing this work I hope to provoke thought. Each person who views the work should take time to study their initial reaction to the words and what that can mean. I want viewers to be confounded in the way that I am confounded when I think of this country and its history. I want them to realize the truth in this phrase and walk away with a drive to change it.

ARTIST BIO: Sasa Aakil is a 18 year old artist and writer from Wheaton, Maryland. She is a potter, painter, poet, print maker, and aspiring bassist. She has won numerous awards in writing and has been published in the Scholastic Best Teen Writing anthology in 2018. And in I Am The Night Sky by Muslim American Youth in 2019. She uses her art and writing to address topics like race, religion, and identity. Her most recent project A Man Was Lynched Yesterday is a direct reflection of that. Born from her desire to create change and state a true fact after the death of George Floyd. All of her work is part of her journey to grow, learn, and make an impact as an artist and a human.

www.sasaaakil.com



Veronica Barker-Barzel
Kangaroo, here is looking at you
 2020
 Linocut Relief Print
 24" x 12" (image)
 30" x 16.5" (paper)
 36.25" x 22.5" (framed)
 Price: \$407 (unframed)
 Price: \$557 (framed)

DESCRIPTION: “Kangaroo, here is looking at you” is a relief carved from linoleum. I like to use multiple colours in one printing. This is a varied edition since each print is hand inked on the plate with different colours that tend to blend into each other slightly. When I was thinking of creating this piece, I was thinking that I really want to visit Australia one day. I had an image of wanting to meet a kangaroo with a nice vest and top hat. But while I was creating this plate, the wildfires in Australia hit. Misplacing and killing wildlife and vegetation throughout the region. This piece became more of an ode to life surviving through something so devastating.

ARTIST STATEMENT: Through my art, I embark into worlds of adventure. Influenced by various cultures of places that I have lived for moments of time, traveled, and imagined from Eastern European fairytales, and folklore. I am fascinated by Iznik tiles, and Celtic designs and patterns. In my work, I am searching for the self and the place I might belong to in carved lines of the relief block or the etched line of a zinc plate. I started as a painter in this journey, but now I consider myself mostly a printmaker. Printmaking has helped me step back and reevaluate my own style. There is something meditative in creating the plate, and a satisfaction in hand pulling the image off of the press.

ARTIST BIO: Veronica Michelle Barker-Barzel is a painter and a printmaker. There is a strong connection and interplay between her paintings and her printmaking works. Her style is often reflective of the places that she has experienced and stimulated by her personal background. Her work can resonate with a bit of Russian folklore and German expressionism occasionally fused with her own urban surrealism. Veronica was born in Washington, DC, and grew up mostly in Europe and then spent her early 20’s in Japan. She received her Bachelors in liberal arts from the University of Maryland, University College. Veronica was raised in an artistic household and her mother was singer and a painter. Her formal art training included a Post Baccalaureate program at Maryland Institute College of Art (MICA). Veronica had her first solo shows in Naples, Italy, in the early 2000s. In 2012, Veronica was awarded second place in the printmaker’s show hosted by Art Space in Falls Church, VA. She has exhibited in Japan, Pennsylvania, and Rhode Island. Veronica is currently active around the DC Washington metro area, including a well-received solo show at The Art League in Alexandria, and juror awards at recent shows in Maryland and Virginia. While at MICA, she participated in MICA sponsored exhibitions and in other Baltimore community venues. She has been actively involved with the artist community in Northern VA, Del Ray Artisans, and with the Torpedo Factory, and has curated and juried multiple themed shows. In 2016, Veronica joined the Printmakers Inc. studio in the Torpedo Factory. In 2017 she was juried into Torpedo Factory Artists’ Association and is currently serving as board president of Torpedo Factory Artists’ Association.

www.behance.net/VeroBarkerBarzel

AGATHE BOUTON



Agathe Bouton
Color Reflection XI

2018

Monotypes mounted onto 4" x 4" x 1.5"
wood panels

Dimension: 29" x 24" x 1.5"

Price: \$2400

Courtesy of Stanek Gallery

DESCRIPTION: “Color Reflection XI” is inspired by the patchworks of broken windows in older buildings with their mirrored images of sky and nearby buildings. For this series I mostly work with monotypes, applying a fine coat of ink onto plates and using masking paper to reveal the composition.

ARTIST STATEMENT: I have loved cities since my childhood: growing up in Paris; visiting my Grandparents’ Le Corbusier apartment; watching Jacques Tati’s films with their playful modernism. I continue to be inspired by the urbanism I see around me in Philadelphia. Whether the building be a new block of offices or apartments, or an abandoned warehouse, an old administrative center, or a half-demolished home – I am drawn to the history and lives they evoke, as well as their intrinsic beauty - whether that beauty comes from design or degradation, or some combination of the two. My latest artwork are interpretations of these buildings – sometimes in detail, sometimes with a broader view. These urban landscapes with their grand facades, their patchworks of broken windows, their color palette, the reflections sometimes of other buildings sometimes of the sky. These artworks are intended to evoke reflections on the lives lived within these spaces, and in finding beauty, making beauty, in the urbanism that surrounds us.

ARTIST BIO: Agathe Bouton is a French artist living and working in the Philadelphia area whose boundary-pushing printmaking and paper works exhibit influence from living and working in international cities across the globe. Bouton earned her BFA in Painting and Printmaking and her MFA in Arts and Textile Design from the prestigious ESSAA Duperré in Paris, France. Since leaving Paris 17 years ago, Bouton has lived and exhibited her work internationally in Paris (France), London (UK), Philadelphia (USA), Rangoon (Burma/Myanmar), Abidjan (Ivory Coast), Dakar (Senegal) and Istanbul (Turkey). She has presented solo exhibitions at the Biennale de l’Art Africain Contemporain in Dakar, Senegal; Rathaus House in Waldbrol, Germany; Centre d’Arts Plastiques Albert Chanut in Clamart, France; Bundaberg Art Centre in Bundaberg, Australia; Galerie Od’A in Istanbul, Turkey; River Gallery in Yangon, Burma/Myanmar; and the Bettie Morton Gallery in London, UK. Bouton has received numerous awards in France and the United States for her accomplished printmaking including the Pierre Laurent First Prize in 2007 in Albi, France; being named a finalist in the Prix GRAV’X in 1999, 2003, 2004, and 2005 in Paris; and being selected as a semifinalist in the 91st 92nd Annual International Competitions of The Print Center in Philadelphia. Since moving to the U.S., she has exhibited extensively in Philadelphia and is represented by the Stanek Gallery. Additionally, Bouton’s work is in the collections of French institutions including: the Bibliothèque Nationale, Cabinet des Estampes; L’Inventaire, Artothèque du Nord Pas de Calais; and the Musée Français de la carte à jouer; as well as American public collections, for example: The Print and Pictures Collection at the Free Library of Philadelphia and the Swarthmore College Library.

www.agathebouton.com

ADJOA BURROWES



Adjoa J. Burrowes
Winds of Change 12
2020
Monoprint
10" x 7.75" (image)
14" x 11" (paper size)
16" x 13" (framed)
Price: \$300 (unframed)
Price: \$400 (framed)

DESCRIPTION: “Winds of Change 12” was part of a series which grew out of the turbulence of 2020 that included the pandemic, and its resulting socio-political trauma. My monotype, with its use of dark colors and abstract shapes, was my response to those times.

ARTIST STATEMENT: In my art practice, I navigate between printmaking, sculpture and painting, depending on the message I want to convey. With printmaking, there’s something about the smell and sound of ink rolled over a surface; and the intrigue of paper peeled slowly from a plate, that has captured my attention for years. My monotypes are often printed directly from acetate sheets that are laid directly on the press, or from a gelatin plate with cut-out paper or plastic stencils. I often run the plate through the press multiple times to get a layered effect. I work intuitively and search for images or forms to emerge from the colors, organic shapes, and lines. These prints created during the pandemic deal with the angst of contemporary life and reflect the turbulent times.

ARTIST BIO: Adjoa J. Burrowes is a printmaker, mixed media and installation artist. She earned a B.F.A. in printmaking from Howard University and an M.A. in Art Education at Corcoran College of Arts and Design at The George Washington University. Burrowes has studied with contemporary artists in Ghana, Nigeria, Sudan and the Democratic Republic of the Congo and has presented her work in the Virgin Islands, Mexico, the Netherlands and France. Burrowes has designed and implemented art workshops and residencies for cultural institutions throughout the nation including the John F. Kennedy Center, the National Museum of Women in the Arts and the National Civil Rights Museum. Her mixed media collages, prints, and sculptural installations have been exhibited throughout the U.S. Her works on paper are included in collections at the Pyramid Atlantic Art Center; Brooklyn Art Library; Banneker Douglass Museum of Culture and History, The Southside Community Art Center; Art Colle Museum of Collage in Plemet, France, and the Verbeke Foundation in Belgium.

www.adjoaburrowes.com

KIMBERLEY BURSIC



Kimberley Bursic

A Sailor Who Found...

2019

collagraph, monotype, chine collé

15" x 11" (paper)

18" x 14" (framed)

Price: \$300 (unframed)

Price: \$350 (framed)

DESCRIPTION: "A Sailor Who Found..." is part of a series of collagraph monoprints I created in 2019. The pieces were inspired by a children's history book written in 1942 they explore how information taken out of the context of time and presentation leaves the words false or malleable in meaning. Using chapter titles and pages torn from the book as chine collé material. I used the same collagraph plate for each image but printed in different orientations. The prints vary with different wiping techniques, like one would use when wiping an etching plate, relief rolling the collagraph elements and painting directly on the plate for different effects.

ARTIST STATEMENT: My landscape paintings and prints capture a moment and the story within that moment, on paper or canvas. Each moment is built up over a lifetime of experiencing, witnessing, listening, and remembering. The paintings are stories of a landscape in upheaval, stressed from overuse and pollution. In my work, I think about how we use and view nature reflects in our politics, culture and social behaviors. My paintings allude to familiar forms from my immediate surroundings that have been abstracted. The imagery is tinged with everyday observations such as the light, seasons or patterns found in my physical space. Within these elements, I embed my visual language of symbols and marks to express the concerns in paint. For example, I use the grid to represent an orderly, rhythmic, mapped plane to hold the chaos of the landscape. My symbolic language also includes the tree/cloud shape, pregnant with water, insects, leaves, stars and worries. The process and materiality of making art is as important and meaningful to me as the message. By combining and layering collagraph, etching, collage and paint, I recreate the lifetime of the landscape. A story captured in a moment so as to meditate on an instance.

ARTIST BIO: Kimberley has been a visual artist for over 20 years. Currently living in Washington DC, she has lived in and been inspired by the East Coast cities and locations in the Pacific Northwest. Working in printmaking, book arts, collage, acrylic and watercolor; her artwork employs a multitude of layers to depict a "landscape" both real and imagined. She has been invited to exhibit in several solo and group shows, received awards in local art shows and has participated in over 20 group shows locally and nationally. Kimberley received her BFA in printmaking and book arts from The University of the Arts in Philadelphia PA and her MFA in printmaking from Washington State University in Pullman, WA. She spent several years as an etching printer for Tyler Graphics in Mt. Kisco, NY; where she worked with internationally known artists such as Helen Frankenthaler, Frank Stella, John Walker and Al Held. Relocating to the Washington DC area as an Adjunct Professor of Drawing at Northern Virginia Community College, she now devotes her time to her family, volunteering with Smithsonian Art Associates, working at Pyramid Atlantic Art Center and making her art.

www.kimberleybursic.com

SUSAN WOODDELL CAMPBELL



Susan Wooddell Campbell

Crossroads

Monotype - multiple registrations using water based inks and colored pencil

20.5" x 41.5" (unframed)

25" x 46" (framed)

Price: \$1,200 (unframed)

Price: \$1,700 (framed)

DESCRIPTION: Exploration and experimentation were both an impetus in the creation of "Crossroads". With an at home studio and a focus on safety pushing me in the direction of water based media, I have developed a system using water based inks and a gel press to create multiple registration mono-prints. This technique lends itself well to furthering a focus on the aspects of spatial ambiguity which interest me.

ARTIST STATEMENT: Like many artists, my inspiration comes from direct observation. Whatever grabs my attention visually is typically first expressed representationally via sketches, drawings and paintings (in the case of these submitted works, leaf forms). This endeavor becomes the springboard from which abstractions emerge. Experimentation and play become instrumental in the process at this point as resulting shapes, patterns and gestures emerge and are woven compositionally into the format. In particular, I have found monotype multiple press process to be an increasingly important tool in creating layers on paper I can't achieve by working directly with a brush or other mark maker.

ARTIST BIO: Susan Wooddell Campbell is a lifelong resident of the Washington DC, area. She was born and raised in suburban Maryland, Annapolis and Anne Arundel County before settling as an adult in Washington DC. She has long been dedicated to the DC community serving professionally as a dental hygienist, and on a volunteer basis in various leadership roles with NYAPC Community Club - a tutoring/mentoring organization working with DC public school students. Over the years, Susan has also spent time and energy working with Behrend Builders and The Anacostia Watershed Society to improve housing and the environment in DC's less fortunate neighborhoods. Of note, Susan created the relief print bandanna design for the 2018 "Year of the Anacostia" (for the Anacostia Watershed Society) as well as linocut images for other purposes since.

Susan Wooddell Campbell has always been a passionate learner, diving deep into areas that catch her interest. No matter what she has pursued, she has had art as her bedrock, and a love of nature as an inspiration. Though reared in a home that encouraged her natural affinity for art from an early age, a staunch rejection of art as a career choice led to a solution that happily soon allowed self-sufficiency and the ability to subsequently pursue a wide berth of arts education and pursuits over the years. Susan has attended The University of Maryland for dental hygiene and art, Maryland Institute College of Art, George Washington University for landscape design and art, The Corcoran School of Art, The Art League of Alexandria, Washington Studio School, and Pyramid Atlantic Arts Center. She has worked in printmaking, papermaking, encaustic, drawing, and painting. Primarily, her studio practice has been solitary and for years hasn't pursued exhibiting her work. Recently, and with the encouragement of her artist friends and husband, Susan has ventured into the exhibition waters. "It has stopped making sense to keep work in seclusion when so much of the life I have with my wonderful supportive husband is about community. After all, why make something to look at only to have no eyes see it?"

MARY ELLEN CARSLEY



Mary Ellen Carsley

Peonies

2019

Woodblock Reduction with hand-painted
monotype detailing

18" x 24.5" (image)

22.5" x 30" (paper size)

26" x 32.5" (framed)

Price: \$350 (unframed)

Price: \$550 (framed)

DESCRIPTION: “Peonies”, like most of my subjects, began while sketching in my garden. The original, highly detailed sketch was in graphite and watercolor. Then the sketch was transformed into an ink drawing. This drawing became the base of the 5 color woodblock reduction print. Once the greens and blue were carved into the block and progressively printed, the blossoms themselves were hand-painted monotype prints. This was to capture the subtle variations in the pink tones of the petals. The final touch was the delicate carving and printing of the yellow flower centers.

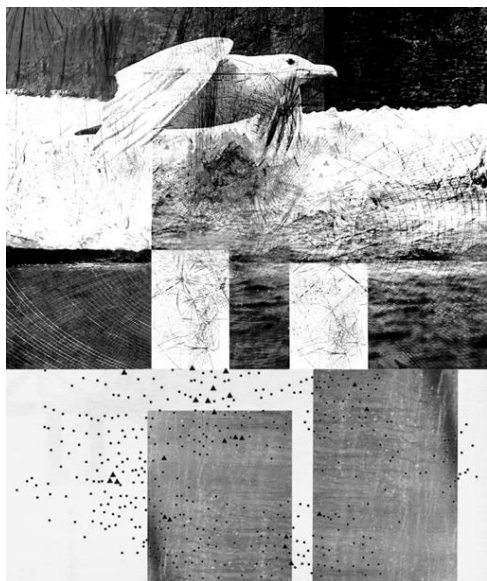
ARTIST STATEMENT: The world can be overwhelming. People often feel lost, isolated, and disconnected. For me, the natural world has always grounded and inspired me, particularly the small universes within the natural world occupied by insects and plants. In the world of small things, I find comfort, balance, and clarity. That is what I hope to do with my art. Provide a lens into the small, intricate beauties of the tiny universes within the natural world around us. Like the weed breaking through the parking lot pavement that provides food for a tiny butterfly, there is reassurance and inspiration that amidst all human endeavors, that tiny nature not only perseveres, but thrives.

ARTIST BIO: Mary Ellen Carsley is a scientific and botanical illustrator, as well as an art educator. A former practicing architect, she has illustrated eight books and numerous articles for national and international journals. Her works have been included in the collections of the National Building Museum and the Library of Congress.

She is a member of the Guild of Natural Science Illustrators, Maryland Federation of Art, The Art League at The Torpedo Factory, Washington Calligrapher's Guild, and Guild of Book Workers.

www.maryellencarsley.com

CHAYO DE CHEVEZ



Chayo de Chavez

Eyeing The Melt - Quest Series

2020

Photo Digital Composite

28" x 24" (paper size)

35" x 31" (Mat Opening)

Price: \$500 (unframed)

Price: \$750 (framed)

DESCRIPTION: For the past several years I have been dealing with issues that affect our fragile planet. Human global migration occupied me for several years; then on a trip to Alaska, I took the picture of a lone seagull eyeing the melting of ice below his wings. My present theme was inspired by this observation. This composition is a mixture of photography and drawing. I relied heavily upon my printmaking background, using strokes that mimic etching through the use of photoshop. To give the image more strength and character, black and white, were my choice of palette.

ARTIST STATEMENT: The three pieces respond to the uncertain future facing humanity at this moment of history. I incorporate water, linear elements, and vessels, a universality of flux, denoting the imprints of man in his journey for truth and hope.

ARTIST BIO: Chayo de Chavez a painter, printmaker and lecturer maintain a studio and gallery in Cumberland, Maryland. She is one of the leaders in non-toxic printmaking and has taught in National and International workshops. Chavez received her BFA from University of Houston and her MFA from Instituto Allende, in Mexico. Additional studies include Santa Reparata, printmaking studios, Florence Italy. Her work is in private and public collections.

www.chayodechavez.co

CATHERINE COLE



Catherine Cole
Evening Snow
2019
Wood Lithograph
4" x 4" (unframed)
8" x 8" (framed)
Price: \$35 (unframed)
Price: \$105 (framed)

DESCRIPTION: This print was created as part of a series of mokulito experiments during Inktober, a social media art-prompt-a-day in October. Mokulito, a.k.a. Wood Lithography, merges the processes of woodcut and lithography. The drawn image isn't stable on the woodblock because it isn't chemically etched and processed the way a traditional lithograph is. The image often breaks down, fills in, or gets lighter or darker, so it's rare to get two identical prints. The prompt for this image was "snow". This is the view of my backyard from a window in my house, the night after an earlier 2019 snowstorm. The City of Manassas, where I live, as well as much of the Washington, DC and surrounding suburban areas, has a lot of light pollution. On cloudy nights there's a special kind of dark, warm-pink glow, the effect is tripled with snow, which allows everything to still be visible at midnight.

ARTIST STATEMENT: As an identical twin, my desire to distinguish myself from my sister inspired me to do a series of art projects in high school in which I attempted to show our differences. This led me to a longstanding interest in representation, in how to depict likenesses and express qualities beyond the immediate, superficial appearance of people, places, and things. I do this through the use of light and shadow, gesture, placement, and color. I see my work as a continuation of the spirit long shared with artists throughout history that perceives the spectacle and beauty of the common and every day. My current range of subject matter is drawn from my day-to-day experiences, encounters, and whatever visually moves me. Often it falls into traditional subjects such as portraiture, figure drawing, still life, landscape, interiors, animals, and genre scenes. My subjects may be personal and intimate or formal and impersonal, depending on which is greater: my interest in the subject or the creative process at the time. By confining myself to subjects accessible to me, such as objects I possess or places, I visit or pass through, I aim to maintain some form of originality and individual expression in my work by showing my own point-of-view, rooted in my hope to share and elevate the enduring qualities and beauty of the everyday. I work in drawing, painting and photography, with occasional forays into collage, mixed media, and artist books, but printmaking is my first love and my go-to medium. The visceral, textural qualities in each printmaking medium (such as woodcut, etching and aquatint, lithography and screen-printing), and the ability to bring out various nuances in meaning and moods from a single image by changing variables such as ink color, paper, and pressure, ultimately draws me to the printmaking media. In prints for this show, the large-scale woodcut "Farrago: Females, Felines" stemmed from a collage of my figure drawings and photographs of my cats, money tree, and studio surroundings, that I playfully arranged. The Baby Casperita was based on the joy and discovery of one of my first pumpkins I raised in my backyard pumpkin patch. "Evening Snow" is a view from a bedroom window of my backyard and surrounding suburban neighborhood.

ARTIST BIO: Catherine Cole is currently an Adjunct Instructor of Printmaking and Studio Foundations at George Mason University in Fairfax, Virginia. Her prints and drawings have been shown in solo and group exhibitions in the Washington D.C., Maryland, and Virginia region and in Rhode Island. Catherine received a B.A. in Studio Art with a concentration in printmaking from The College of William and Mary and an M.F.A. in Printmaking from the Rhode Island School of Design. When not teaching or working on her art in her studio located in her parent's basement and garage in Manassas, Virginia, Catherine enjoys playing the viola in the Manassas Symphony Orchestra, blues and swing dancing, reading, baking, photography, learning to play the ukelele, and spending time with friends and family, especially her identical twin sister.

www.catherinecole.us

LINDA COLSH



Linda Colsh

Once Belonged

2018

Screenprint on fabric, layered and stitched

12" x 20" x 15" (standing scroll)

12" x 120" (unrolled)

Price: \$4400

DESCRIPTION: With drawers, doors, shelves and slots, a cabinet of curiosities holds objects for contemplation and study. Mystery and wonder are heightened by secret places. *Once Belonged* presents two of my collections: numbers & characters. Finding inspiration in the streets, I photograph real, anonymous people and develop their images as personalities, creating stories around them. I also photograph idiosyncratic, graphic house numbers. After screenprinting characters and numbers on fabric, then stitching on stiff batting, I roll my collection into a scroll book form that can be installed as a single or double spiral. The scroll conceals and provokes curiosity about what is hidden. The wonder about what else is there, but not seen creates a cabinet of curiosities, a wunderkammer.

ARTIST STATEMENT: I explore humanist themes that focus on aspects of growing old and elderly issues: solitude, identity, and concepts of what is beautiful (or not). I choose imagery to express how people attempt to cope with the often-overwhelming world they navigate. A special concern for me is displacement: people reacting to change and reading cultures, whether one's own or that where one finds oneself. I am intrigued by the notions of inclusion and exclusion; resident, native, refugee, exile, migrant. I look for parallels and connections between rural and urban: natural spaces and populated constructed places. My new series explores the dispersed, finding a metaphor for migrating people in creek stones that are picked up and moved to new places by the current, leaving behind impressions and memories in the hollow voids in the stream bed. I balance the information I present with what I leave unstated; thus letting the viewer continue the stories I begin. I love a walk in the fog – mist starts my mind working to see more than eyes reveal, to fill in blanks and imagine the obscured.

ARTIST BIO: Linda Colsh explores connections between populated, constructed places and natural spaces. Focusing on issues of growing old, her humanist-themed imagery and minimal palette are known internationally through exhibitions and in public, private and corporate collections. Her artwork has been featured in solo shows in France, Belgium, Hungary, Korea, Japan, Germany and the US. Among her honors are the European Quilt Triennial first prize and Nihon Vogue's Quilts Japan Prize. She has curated, juried, and judged exhibitions, including Quilt National, Quilt Nihon, and Visions.

www.lindacolsh.com

MADELEINE CONOVER

STUDENT AWARD*

**Student Award Recipients to be featured in the "INK IT: Student Award Exhibition" Presented by BlackRock Center for the Arts Sponsored by Printmaking Legacy Project®*



Madeleine Conover
Shirt for Two (Sisters)
2020
Screenprint on madder dyed silk
22" x 18" x 56"
Price: \$6,000

DESCRIPTION: I have been working with the connected garment form for over a year now. For this piece, I wanted to highlight the colors of the garment and repeat screenprinting process. I began by dyeing the silk with madder root and then hand drew my repeat pattern in three layers. These layers include repeated symbols seen throughout my larger body of work and include: cherry blossoms, braids, pacifiers, combs, hairbrushes, and Chinese characters for older and younger sister. One side of the garment hangs higher to signify the hierarchy of an older sister and younger sister relationship that is waiting to begin.

ARTIST STATEMENT: My work questions the notion of missing someone you cannot remember through the lens of an adopted and displaced Chinese American. In 2019, I took a DNA test and discovered my biological sister who was raised in China. We share over 51 segments of DNA, yet we have no memories of each other. When contemplating what our reunion will look like, I begin my work with a focus on cultural hybridity, materiality, and stories I'd like to share with my sister. I am specifically interested in materials stemming from Chinese culture as a point of entry into my work. These materials include silk, porcelain, washi paper, and natural dyes, such as madder root.

As I create objects from these materials on "two-ness," I fantasize about the reunion with my sister (and biological parents). Through focusing on gestures, I consider actions stemming from infancy to coming of age to depict what it visually looks like to make up on missed time. These gestures range from an embrace in a dress connected at the arms to the sucking on a paper pacifier. Through such interventions, I seek to activate the objects and explore themes of domesticity, intimacy, comfort, and tactility. Currently, I am exploring the usage of an object by one rather than two signal a presence of absence.

ARTIST BIO: Madeleine Conover is a print-based installation artist, youth arts educator, and agriculturalist. She currently lives in Philadelphia, Pennsylvania where she is pursuing a Master of Fine Arts (MFA) in Printmaking at Tyler School of Art and Architecture at Temple University ('21). She received a Bachelor of Arts, double major in Studio Art and Sustainable Food & Farming from the University of Massachusetts Amherst ('18). She has exhibited nationally and her work has appeared at International Print Center New York (IPCNY) and Kala Gallery in Berkeley, California. She enjoys teaching printmaking and children's art classes.

www.madeleineconover.com

ROSEMARY COOLEY

HONORABLE MENTION



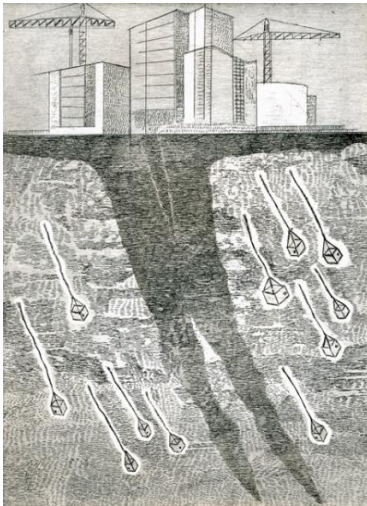
Rosemary Cooley
Spring Was Different
2020
Monoprint collage
12" x 16"
16" x 20" (framed)
Price: \$400 (framed)

DESCRIPTION: As a printmaker, I love paper and ink. Layering adds dimension to my work and process drives the end result, whether using stencils, marking tools, masks or pastel embellishments. Collage elements give historical and lyrical clues into what is on my mind.

ARTIST STATEMENT: My methods of choice are Intaglio, both acid etched and Solarplate, which is a non-toxic method using the sun to expose a plate and water to develop it. Carborundum Intaglio makes use of coated card in which to incise lines, and coatings of various concentrations of grit to create tone. Lithograph is another favorite, using paper and gum arabic, while Monoprint satisfies my love for painting. Direct brush and roller work on Plexiglas plates are printed to produce a unique print. Relief prints from wood or linoleum may be overprinted to create layers of images, similar to those which happen in the mind. It always amazes me to realize that the constant desire to make art results in new realities, which hadn't lived before they were pressed down from plates onto fluffy handmade paper.

ARTIST BIO: Rosemary Cooley was born in Buffalo, NY, where she completed her undergraduate degree in Art Education. After teaching secondary studio art and art history, she moved with her husband to South Africa and began fifteen years living in Asia (Bangkok) and South America (Caracas) returning twice more to South Africa. She taught on the secondary and college level and exhibited her in each country. Returning to the US, she completed a M. Litt. with concentration in Art History while teaching AP Studio Art and AP Art History in New Jersey. She studied under various printmakers, including at the Johannesburg Art Foundation (etching program initiated by William Kentridge) and at Santa Reparata School of Art in Florence, Italy. She has participated in many printmaking workshops and has been influenced by mentors Ron Pokrasso and Dan Welden. Cooley studied painting under Giovanni Casadei, Paul duSold and Christine la Fuente of the Philadelphia Academy of Fine Arts. Most recently, she studied under printmaker, Catherine Kernan. She has also studied with Ink Painting Master, Wang Jie Yin in Shanghai, China. Cooley has held solo exhibitions at The Academy Art Museum in Easton, MD, Washington Printmakers Gallery, Delbarton School, Hamachi Gallery, Tokyo, Stimson Center, Washington DC, and has participated in group shows at The Sketch Club of Philadelphia, the Wayne Art Center in Philadelphia, Dadian Gallery in Washington DC, Gallery at Slough Road, Brewster, MA, The Old Print Gallery in Washington, DC, the Cosmos Club in Washington, DC, and two exhibitions at the National Institutes of Health, Bethesda MD. Cooley's work is in the collections of the Academy Art Museum, Easton, MD, Georgetown University, the Corcoran Gallery of Art, the Martha Jefferson Hospital, Charlottesville, VA, the Library of Congress and in private collections in the United States, South Africa, Belgium, Sweden, Venezuela, France, England, Italy, New Zealand, Japan and China.

www.rosemarycooleyart.com



Jacqui Crocetta
(dis) placement
 2019
 Etching with aquatint
 9" x 6.875" (image)
 10.75" x 9" (paper)
 14.5" x 12.375" (frame)
 Price: \$400 (unframed)
 Price: \$550 (framed)

DESCRIPTION: “(dis) placement,” an etching with aquatint, was created in response to my first impression of The Wharf DC. Anticipating a lighthearted evening out with friends, I found myself distracted by feelings of sadness and loss for the people and businesses displaced by this luxury, waterfront redevelopment project. The composition includes abstracted “ghost traps”—abandoned crab traps that are detached from the float. Crabs enter ghost traps to eat the bait, become trapped and then starve to death.

ARTIST STATEMENT: Most of my work explores the complex and dynamic human condition through abstraction. I create art in response to the many issues we are confronting today. History shows us that the clarity of society’s darkest moments can provide purpose when we are driven to create positive change. If we lose hope, however, we are unlikely to move forward. My work is intended to bear witness to this time and evoke hope. “(dis) placement,” an etching with aquatint, was created in response to my first impression of The Wharf DC. Anticipating a lighthearted evening out with friends, I found myself distracted by feelings of sadness and loss for the people and businesses displaced by this luxury, waterfront redevelopment project. The composition includes abstracted “ghost traps”—abandoned crab traps that are detached from the float. Crabs enter ghost traps to eat the bait, and then become trapped and starve to death. “primordial forces,” created with the laborious and meditative mezzotint process, is an exploration of the inner landscape.

ARTIST BIO: Jacqui Crocetta explores the complex and dynamic human condition through abstraction. She creates work in response to the many issues we are confronting today, such as: systemic racism, climate change, and economic inequality. History shows us that the clarity of society’s darkest moments can provide purpose when we are driven to create positive change. If we lose hope, however, we are unlikely to move forward. Crocetta creates work that is intended to bear witness to this time and evoke hope. Crocetta, a multidisciplinary artist, maintains a studio practice in Kensington, Maryland. She has been awarded Artists and Scholars Project Grants (FY17, FY19, FY20) from Arts and Humanities Council of Montgomery County, MD, and was recognized as the 2019 Volunteer Champion by Cornerstone Montgomery for her work with Studio In-Sight (a vocational program for artists living with mental health disorders). Crocetta was a panelist for “Nancy at Ninety Gallery Talk” at American University Museum, Katzen Arts Center as part of the 2019 Nancy at Ninety: A Retrospective of Form and Color (Claudia Rousseau, Ph.D., curator), honoring sculptor Nancy Frankel. Her abstract paintings, mixed media sculpture and installations have been exhibited in group and solo shows throughout the Washington, D.C. region.

www.jacquicrocetta.com

KRISTINE DENINNO



Kristine DeNinno

One with Water II

2019

Collagraph on sintra board with recycled materials 7
plates chine collé using linocut printed with gamblin
inks on Rives BFK and Akua inks on Sumi paper size

31.5" x 17" (unframed)

36.5" x 22" (framed)

Price: \$360 (unframed)

Price: \$440 (framed)

DESCRIPTION: The artwork combines three print techniques collagraph, chine collé and linocut. I am typically inspired by nature and water elements with themes on protecting our environment. I collect natural and recycled materials to be imbedded into the making of the plate. The varying textures add a sophisticated nature to the elements. This combined process of techniques allows for a free-flowing artistic print process much like the inspiration of the many elements of nature itself.

ARTIST STATEMENT: As a printmaker, I am fascinated with the manipulation of a two-dimensional surface to create a dialogue with three-dimensional space. The qualities of form, depth, materiality, design, and drawing inform each of my prints. The intuitive process of immediate decisions in mark making form layers of textures that have become vital to the artwork. I am greatly inspired by environmental surroundings and the ability to incorporate recycled materials with fine art mediums. The organic shapes allow the work to react to the space around it, achieving a sense of natural growth. The viewer's own linear narrative is considered when creating the work, invoking the questions: "what they are looking into?" and "where are they looking into?" I encourage the ultimate experience of the work to be left in the viewer's own hands, this can evoke and distort their interpretation of both the tangible space in which they inhabit or an abstract place they are searching for.

ARTIST BIO: Kristine DeNinno is a longtime educator and artist who works in printmaking. DeNinno earned a bachelor's degree in studio art from Coastal Carolina University and a master's degree in art education from the Corcoran College of Art & Design. As an Adjunct Professor of Art at Montgomery College and Bowie State University, she teaches studio art courses and developed new upper-level undergraduate curricula. She also created, funded, and taught middle school art classes locally at Pyramid Atlantic Arts Center -- a nonprofit contemporary art center that supports papermaking, printmaking, and book arts. DeNinno has exhibited her artwork nationally and internationally and has earned numerous awards. In addition, she has completed residencies with organizations like Crown Point Press in San Francisco, Ca and the Skopelos Foundation for the Arts in Skopelos, Greece. DeNinno lives and works in the Washington, DC metro area.

www.kristinedeninno.com

DONALD DEPUYDT



Donald Depuydt

Screen

2019

Intaglio, lithograph

42" x 30" (unframed)

46" x 34" (framed)

Price: \$700 (unframed)

Price: \$800 (framed)

DESCRIPTION: The subject of *Screen* is open to interpretation but for me is a jumble of childhood memories including the Confessional Booth in Catholic churches. The image also references Francis Bacon's triptych painting, *Three Studies for Figures at the Base of a Crucifixion*. The media is a combination of intaglio and lithography.

ARTIST STATEMENT: Looking back at my work as I grow older, much of it seems to be about the passage of time and mortality. Not as something morbid but as a documentation of days passing in my life. Working in etching and lithography, my images are process driven. They evolve, in large part, from trial-and-error. I print my etching plates and litho stones in different sequences and different colors in order to allow the element of surprise and chance to move my images forward. I often rework the plates of earlier prints and incorporate them into new images. It's another way to get the ball rolling; a way to start. It also provides a bit of history and a sense of evolution. It becomes a ritual. By combining figurative and architectural references with intuitive mark-making I hope to strike a balance between control, structure, and spontaneity. I slowly build an image up, tear it down, and then build it up again many times. Things are working at their best when it becomes a dialogue between me and the plates or stones. Computer technology in the last twenty years is changing the definition of fine art prints. Traditional etchings and lithographs are becoming less common. I find fewer and fewer people have an understanding what an etching or lithograph is or how they are made. This is a shame. Most of the printing techniques I use have been around for hundreds of years. I find that connection to the past a beautiful thing.

ARTIST BIO: Donald Depuydt is a printmaker living in Northern Virginia. He holds a Bachelor of Fine Arts Degree from Mankato State University, Mankato, MN. Depuydt earned his Master of Fine Arts at Indiana University, Bloomington, IN, with a concentration in printmaking. Depuydt is an award-winning artist whose work has been exhibited nationally. He was a Professor of Fine Arts at Northern Virginia Community College, Loudoun Campus, from 1992 to 2020.

AUBREY DUNN



Aubrey Dunn

The Space Between Us

2018

Screenprint on paper and vellum

7 prints and 2 miniature books, book enclosure

3.125" x 4.75" (each individual print, 7 total)

3.125" x 4.75" (each book, 2 or 5 sheets thick)

3.25" x 4.875" (book enclosure - closed)

9.875" x 9.875" (book enclosure - open and flat)

Price: \$500 (7 prints, 2 miniature books, book enclosure)

DESCRIPTION: I made this piece as part of a body of work during a residency in Venice, Italy. It was a chance for me to explore a sense of dissociation I felt as I watched a relationship splinter with space. This evolved to include a reckoning with myself: realizing how the self I thought myself to be was actually a figment of the past. The space between my reality and my perceived self-seemed infinite, and worth exploring. My process was purposefully unplanned: I exposed about 10 screens with a body of imagery, and selectively utilized these in each composition. The result was that each piece emerged slowly and reactively as I jumped back and forth between each.

ARTIST STATEMENT: My work employs simplistic shapes, patterns, and domestic imagery to evoke nostalgia and investigate themes of memory, belonging, and relationships. These often intersect in conflicting explorations of space: the physical or emotional space between two people, space between past and present, and space between one's true and perceived self. I am formally trained as a bookbinder, where I was initially drawn to the physical intimacy forged between artist and viewer in the act of paging through an artist book; however, my current practice oscillates between both editioned and reactionary printmaking.

ARTIST BIO: Aubrey Dunn is a multimedia artist working primarily in print, collage, and book arts. Driven by a love of color and pattern, her work explores concepts of space as both a formal and conceptual element. A Maryland native, Aubrey graduated from the Maryland Institute College of Art in 2015. By day she works designing wallpaper for Holland & Sherry Interiors, as well as working as a bookbinding associate at Pyramid Atlantic. She lives and maintains her personal studio practice in Baltimore.

www.aubreydunn.studio

DOROTHY FALL



Dorothy Fall

Snow Trees

2020

Monotype, ink with acrylic

22" x 30" (paper size)

Price: \$1,200 (framed)

DESCRIPTION: For the past ten years I have been obsessed with trees as the subject of my art. I have painted them with oil bar and with acrylic on Vietnamese paper, three-dimensional cast paper figures in their trunks to portray their humanlike characteristics on canvas and now the subject of monotypes. I work spontaneously, subconsciously using the knowledge and experience of many artist years to guide me. SNOW TREES started in black and white, the ink and print consistent with a technique I have evolved. Then the colored paint was added to make the trees come alive in their almost frozen state.

ARTIST STATEMENT: Forests are truly enchanted. Trees are inhabited with mysterious spirits that call out or watch us silently as we pass. In my newest work, I am absorbed with finding these spirits through the human aura of the trees. Though this art is a change from my earlier work, the subject of trees and forests has fascinated me for many years as I traveled, sketched, and photographed, waiting for the time to explore my quest. I have been working in Polaroid emulsion transfers through the years and have finally found the ideal surface for them. These box-like structures allow for continuation of the image to wind around the deep sides. My new studio provides the impetus for original thought, exploration, and inspiration.

ARTIST BIO: Dorothy Fall grew up in Rochester, NY, earned a BFA from Syracuse University, and later completed graduate studies at the Academie Julian and Atelier de la Grande Chaumière in Paris, France and The American University in Washington, DC. In addition to being a fine artist, she has also worked as art director for USIA's Russian language magazine AMERIKA, and as a graphic designer for Smithsonian Press, the Smithsonian's National Air and Space Museum, the Magazine Group and many associations. Fall's work has been shown in more than 30 one-person exhibits as well as group exhibits throughout the U.S. and in many countries including Belgium, Italy, China, Vietnam, Singapore, and Russia. As an artist for the State Department's Art in Embassies program her work has been shown in France, Bangladesh, Mauritania, Tbilisi, Georgia and other countries. Her work can be found in public and private collections in the U.S. and abroad which include National Museum of Women in the Arts; National Academy of Sciences; Suburban Sanitary Commission; Washington, DC: Contemporary Art Museum of Montecatini, Italy; King Norodom Sihanouk, former head of state of Cambodia; Art in Embassies; Horst Faas, Germany; Mr. and Mrs. Max N. Berry, Washington, DC; former U.S. Attorney Joseph diGenova, Marc Bazin, presidential candidate, Haiti; Judith and Milton Viorst; Mr. and Mrs. I. F. Stone; Myra MacPherson; Judith Barnett.

www.dorothyfall.com

ANNE FINUCANE



Anne Finucane

Along Falling Spring Road

2018

Etching with aquatint and rolled color

3" x 9" (image)

5" x 11" (paper)

9" x 15" (framed)

Price: \$130 (unframed)

Price: \$175 (framed)

DESCRIPTION: “Along Falling Spring Road” depicts a specific place near my home in Franklin County PA, and yet it could be anywhere in our part of the state. We are surrounded by rolling farm fields that are bordered by a mix of evergreen and deciduous woods, and the way those shapes and textures are juxtaposed is an endless source of inspiration to me! It’s inspiring to the extent that I’m afraid it’s true: as you can see, I took my reference photo for this etching while behind the wheel, driving home one day!

ARTIST STATEMENT: The world of printmaking combines the technical with the expressive, and requires a massive amount of patience: I can make a line and not see the result for a week! It is a process that lends itself to a communal setting, as many hours can be spent preparing plates, wiping ink and cleaning up after the numerous steps involved. I am fortunate to work with a supportive and inspiring group of friends from south-central Pennsylvania, the Penn’s Woods Printmakers. While our printmakers create work in many different techniques, my favorite is etching. I love the delicacy of the fine lines I can create, and the contrast they form with the toned areas of aquatint. Both require a lot of control and patience, as I have to re-work both the lines and the solid area repeatedly to get the density of tones that I like!

ARTIST BIO: Art has always been part of my life. Growing up in Maine, the daughter of an artist, I was constantly “making things”, and the urge to create has never left me. I studied art in college, with a focus on abstraction. Upon moving to Pennsylvania I fell in love with the landscape; I am unfailingly inspired by the beauty of our state’s forests, orchards and fields. Whether rendered abstractly or realistically, with etchings, linocuts or watercolors, my goal is to convey my excitement about the natural world to the viewer. A long-time organizer, curator and juror for non-profit arts organizations in south-central PA, my work is held in permanent collections throughout the area and has been accepted into juried exhibitions in Baltimore, Washington DC and New York City.

www.annefinucaneart.com

AVIS FLEMING



Avis Fleming

Carnival

lithograph, on stone

2019

9.5" x 7.25" (image)

12" x 11.25" (paper)

14.75" x 12.5" (framed)

Price: \$175 (unframed)

Price: \$200 (framed)

DESCRIPTION: I drew the lithograph on my stone from a large (30" x 22") watercolor and color pencil painting of my two favorite models, Bill and Mary Elizabeth, who were posing for my gestural figure class in The Art League School. They are not related but often pose together, just for my class. The class was taking place on Lundi Gras, the day before Mardi Gras, and Bill had brought Carnival beads, as well as a big straw hat. Mary always poses in a cloche style hat. I loved the painting and took it home and framed it immediately so I could enter it in the Art League juried exhibit the next day (Tuesday, Mardi Gras). It was selected and later I decided it would be a good subject for a much smaller lithograph. I used the painting for the figures and added the "Shotgun" houses and a Mardi Gras float, plus a couple of masked bystanders. I exhibited the lithograph in a show called "Origens", because I am a native of New Orleans and often enjoyed participating in Mardi Gras parades.

ARTIST STATEMENT: The green barn in Unison, Va., opposite our Butterland Farm, is iconic symbol of village/farm life. I led workshops, The Near West, for The Art League, and taught animal in landscape drawing. I use my attachment to animals and landscape in my graphic work. In "Carnival", my two favorite models posed for my gesture class with beads, on the day before Mardi Gras. I drew on my stone from the painting I did that day, and added some New Orleans shot gun architecture and floats.

ARTIST BIO: Avis Fleming: Born New Orleans, La.: A.B. cum laude in philosophy, Bryn Mawr College, 1958; studies at Rhode Island School of Design, 1958, Pratt Institute, graphic arts and illustration, 1958-1961; residence VCCA, 1987; teacher The Art League School, 1987-2020; Awards: Art League Patrons Show 2018 Van Landingham Award for 4 color lithograph "Wheatfield", juror Curator of prints at Smithsonian American Art Museum; Faculty Award Art League Patrons Show 2020, watercolor "Early Morning"; Arlington Ellipse Art Center Mid-Atlantic show "Prints!Prints!Prints! Honorable Mention for lithograph "Sunday Silence", 2004; Shows: 2013 "Banned in D.C.", Color School Painters 1970-1980 of Washington, Ventana 244 Gallery, Brooklyn; "The Sunday Series", 2003 Black History Museum, Alexandria; "Three Fleming Sisters of Lafitte", Reynolds Ryan Art Gallery, New Orleans, La., 2013. Member Printmakers Inc. Gallery, Torpedo Factory Art Center, Alexandria, Va.

www.avisflemingart.com

JANE FORTH



Jane Forth

Flowering Universe

2019

Encaustic Monotype, pigmented
beeswax on textured Mulberry paper

22" x 16" (image)

23" x 18" (paper)

28" x 22" (frame)

Price: \$950 (framed)

Price: \$1,200 (framed)

DESCRIPTION: Working with pigmented beeswax crayons and bars, an image is drawn on a heated metal plate (about 160F). On completion of this process, an absorbent paper — like the textured mulberry paper used in this print, is placed on the plate, pressure is applied with printing barens (small rounds of woven bamboo) to press the wax into the paper. Subsequently, the image is transferred and — carefully lifting the print from the plate reveals an image. A second printing of the image where more detail has been added, adds complexity to the process but allows for dimension. The wax cools immediately in this process and the vision of the work is complete.

ARTIST STATEMENT: Jane Forth uses the medium of encaustic monotypes in creating prints inspired by the rural Virginia mountains of her home. She describes this art making process as transformative and by drawing freely with pigmented wax onto a heated metal plate engages a spontaneous and creative technique of working. She subsequently transfers the drawing to textured mulberry paper; often finds a work requires multiple layers and the redrawing of the image. This adds technical challenge in bringing the depth and expression into the natural subjects of her vision. Forth believes the fluidity of pigmented beeswax invites experimentation — often through lucky accident — and that visual ideas, pervaded with memory and imagination become unified while working. Encaustic monotype printmaking allows for what she describes as the magic of lifting a print in a moment of discovery and connection to intuitive process.

ARTIST BIO: Jane Forth studied etching at The Pennsylvania Academy of Fine Arts and additionally learned the processes of lithography and silk screen while completing a BFA at the University of Pennsylvania. After completing school, she moved to Washington DC and rented a studio across from the National Portrait Collection. “This was a very creative time for me, and it set a direction of working in mixed media and experimentation.” She also began exhibiting her work and has continued to exhibit in Washington. More recently she has exhibited in locations as diverse as New York, Santa Fe, California, Provincetown, as well as regional art centers in Virginia. She is a member and a past officer of Women’s Caucus for Art, Washington DC Chapter. In 1978 Forth moved from Washington DC to rural Virginia. A few years later she, her husband and daughter moved to the site of an 18th Century farm where they built a home. Their mountain hollow is a short hike to the Appalachian Trail through forest where deer, wild turkey and black bear make their home. The springs and brooks near their door come alive in spring rains, float the leaves of autumn colors and appear as silver threads in snow beneath the ever-changing light that is the character of this ancient region.

www.janeforth.com

JENNY FREESTONE



Jenny Freestone

Mother's Day, 2020

2020

Photopolymer Gravure

15.5" x 10.5" (image)

22" x 15" (paper)

26" x 20" (framed)

Price: \$350 (unframed)

Price \$400 (framed)

DESCRIPTION: The print is a photopolymer gravure and combines drawn and photographed imagery. On Mother's Day 2020, I was given a bouquet of iris flowers from my son's garden, and due to covid restrictions, I was unable to hug him in thanks. I let the iris flowers dry until they were almost translucent. I photographed these remains, and combined one larger and one smaller, to represent respectively mother and child. The print is a homage to all mothers who were unable to hug their children, or who were separated from them, on Mother's Day in 2020.

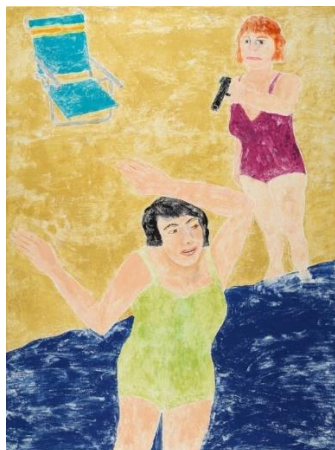
ARTIST STATEMENT: I work in the media of etching, drypoint, lithography, direct gravure and photogravure. Work begins with drawn studies or photographs. I choose the subsequent print medium - the crisp etching line, the soft lithograph line, the rich drypoint line, or the gravure method - to reinforce the meaning intended within the print.

My subject matter is taken from organic natural forms, often used in conjunction with architectural forms to reinforce the connection between human endeavour and the natural world. My aim is to offer a reflection on the human condition, its attainments and failures and its impact on the natural world.

ARTIST BIO: Jenny Freestone is a British national, resident in Maryland in the US. She was awarded her BA in Fine Art at the University of Humberside in England in 1991. The fine art degree she took was part-time, and one of the first of its kind in the UK. After a family move to the USA in 1996, Freestone took a course in Stone Lithography at The Corcoran School of Art + Design. In 2001 she was part of a group of 4 artists from the US who undertook an artist exchange with artists in Uzbekistan. In 2003 she studied Photogravure with Lothar Osterberg at Pyramid Atlantic. She has served on the boards of Pyramid Atlantic, The Washington Print Club, and also as Arts Editor for "On Paper", the journal of The Washington Print Club.

www.jennyfreestone.com

STEPHANIE GEORGE



Stephanie George
Dream (Lynn pointing gun)

2018

Monotype, oil, handprinted

48" x 36" (image area)

50" x 38" (paper size)

54" x 42" (frame)

Price: \$600 (unframed)

Price: \$1,100 (framed)

DESCRIPTION: Recording my dreams began as a project in art school and I have kept up the process ever since. If the dream feels right, I make a few preliminary sketches. I pick one and make a 12" by 9" monoprint to use as a guide in making the larger image. I draw an outline of the image on a large sheet of copper using a white marker. Then I start painting on the plate in sections and manually use a burin to transfer the image to the paper which is hinged at the top. I work from the bottom up, printing off each section until the image is complete.

ARTIST STATEMENT: Recording my dreams began as a project in art school but became a life long habit. A man wanting to have the zipper fixed on his wife's dress that's made out of Wonderbread wrappers, being attacked by a fish while sitting on a building ledge, a deceased friend looking at her tiny skeleton in a shoe box, fish swimming by in a subway station, a person in an old-fashioned diving suit shooting from a rooftop at people below are just some of the bizarre images that have come to me. Sometimes it is a whole scene or narrative, sometimes a word or two and sometimes just an image. At first these were just for my own contemplation and amusement. They were too intimate and embarrassing to share with anyone. Gradually after years of making art, I found myself returning to these images and eventually decided to try to find a way to use them in my work, which would convey their primitive, primal and naïve nature. I capture these fleeting images by either painting directly on gessobord or by hand-printed monotypes. The first method gives them a solidity that is the antithesis of their nature and the second seems more ephemeral, I find myself going back and forth between these methods depending on how the dream comes to me.

ARTIST BIO: After years of taking art classes, I started going to night school at the School of the Art Institute of Chicago in 1976 and was accepted into the BFA program. Before finishing my degree at the Art Institute, my husband was transferred to D.C. in 1980 and I started attending the Corcoran School of Art and graduated in 1983 with a BFA. Have been actively working in my studio making art since then and taking courses and workshops to improve my work, such as, monoprinting, watercolor, wax resist and pulp painting. Until retiring in 2006, I had been working as a secretary either part time or full time. In 1999 I did a residency at the Vermont Studio Center and in 2001 won a painting award from the Corcoran School of Art. I also received an award at the "Transformations" exhibit at the McLean Project for the Arts in 2014 and taught a monoprinting workshop there. After graduating from the Corcoran, I had a studio at the 930 F Street, N.W. and then one near the old African Art Museum on Capitol Hill. For the past 10 years, I have been hand-printing my monotypes at a studio in my home. I have been recording my dreams since attending the Corcoran and pick out the ones that I can use as an image. Then I draw out the composition on a 9 x 12 inch sheet of paper and, when the image seems right, place a plexiglass sheet over the image and paint with oils. That image is then transferred by hand to paper. I then use that image as a guide to draw on a 4 x 3 foot copper plate and then proceed to paint a section at a time that is transferred to registered paper using a rolling pin, baren and spoon. My work has been exhibited at the Corcoran Gallery of Art.

www.sgeorgestudio.com

ROBIN GIBSON

FIRST PLACE AWARD *

**First Place Award Recipient is Awarded
Future Solo Exhibition Presented by
BlackRock Center for the Arts*



Robin Gibson
Encroachment
2020
Woodcut
25" x 40" (image)
31" x 46" (paper)
34" x 48" (framed)
Price: \$800 (unframed)
Price: \$1,000 (framed)

DESCRIPTION: The substrate for this woodcut print is a piece of Shina plywood imported from Japan. I often choose this type of wood because it allows for easy cutting in multiple directions, both large marks as well as intricate detailed marks. While I am drawn to the natural environment as a source for my imagery, I am also constantly reminded that humans have a domineering presence in this environment. This image with ripples and the hint of a boat moving through an otherwise untouched landscape, is a subtle reminder of this inevitable presence.

ARTIST STATEMENT: The single most compelling and recurrent idea that has permeated my work over the past several years is that of rhythmic change---growth and decay, light and shadow, occurrence and recurrence, advance and retreat, rise and fall, ebb and flow. As I work from the landscape, I am more inclined to interpret and transpose, allowing experience and imagination to predominate over what has literally been seen. The resulting images are expressions of a personal view in which fragments of reality are abstracted to conform to my own inner vision and personal experience.

ARTIST BIO: Robin Gibson, Associate Professor of Art, The Pennsylvania State University, received a BA degree in Psychology and a B.F.A. degree in Art from the University of New Hampshire and her M.F.A. in Printmaking from the University of Wisconsin – Madison. Prior to coming to Penn State in 1982, she held teaching positions at California State University – Long Beach and Montgomery College in Rockville, MD. As an active and committed printmaker, Robin has participated in workshops at Tamarind Institute and Oxbow Book and Paper Intensive, as well as several artist residencies including the Frans Masereel Center in Belgium and Zea Mays Printmaking, MA. Her prints are exhibited widely in solo, group and juried exhibitions and are included in numerous museums, university and corporate print collections. Robin Gibson is also active professionally with workshop presentations at other colleges and universities, speaking engagements, juror responsibilities, and community art services.

<https://arts.psu.edu/faculty/robin-gibson>

TOM GREAVES



Tom Greaves

M. Lisa

2020

Pigmented ink on paper, on stretched
canvas

44" x 32"

Price: \$1,200

DESCRIPTION: "M. Lisa" is my effort to convey a feeling of victory in the act of fixing the broken and healing the damaged. The work depicts a cherished photograph that has been damaged — then repaired — time and time again. The restoration of the photo, however, comes with a tension between the need for attachment and the feeling of release. Preserving the past, in order to anchor the present. In the face of uncertainty, we want to solidify whatever we can. The process of building the same image over and over may parallel our attempts to restore our relationship with our future in the world. I have long thought that people do the best with what they have; current movements like zero waste are evidence of our ability to adapt. Ultimately things from our past that we can fix today can inform our future.

ARTIST STATEMENT: Tom Greaves employs a range of digital, conceptual, and traditional artistic media to create 2- and 3-dimensional artwork.

ARTIST BIO: Tom Greaves is a graduate of The Art Institute of Pittsburgh with a degree Visual Communication. He has completed The Corcoran School of the Arts and Design curriculum for Advanced Figure Sculpture and Advanced Metal Sculpture. Greaves has been living and working in Washington, D.C. since 1984 and maintains his studio on Capitol Hill. Greaves has exhibited his work internationally at Salzlandmuseum, Schönebeck, Germany and domestically at ArtHelix, Brooklyn, New York, Katzen Arts Center, Washington, DC, and The American Visionary Art Museum, Baltimore, MD, among other venues. Greaves has been reviewed by The Washington Post and The Los Angeles Times. His work has been included in private collections across the globe.

www.tomgreavesart.com

AMY C. GUADAGNOLI

THIRD PLACE AWARD



Amy C. Guadagnoli

Tethered/Untethered

2021

Woodblock (multi-block reduction)

8" x 21" (paper) / 14.125" x 28.125" (frame)

Price: \$500 (unframed)

Price: \$625 (framed)

DESCRIPTION: On a grey January day in 2020, the color drained away from my world as my wife and life partner drew her final breath. *Tethered/Untethered* is part elegy and part meditation on the invisible boundary between life and death. Using gestural strokes, subtle colors, and dense patterns, this image transforms shapes from medical devices, IV bags, and monitors into heraldic flags, elements of landscape, and symbols of spiritual passage. *Tethered/Untethered* illustrates my experience of the complexities of grief and bears witness to the bravery and grace of those crossing over and those left behind.

ARTIST STATEMENT: Woodblock printing is a lesson in juxtaposition—to add lines, patterns, and shapes to a print, I carve away the wooden surface, removing the area all around my intended marks. The raised wood left behind is what makes the image when printing. Carving away negative areas reveals the positive ones and images read backward on the block but forward on the paper. The process itself is binary—wood is either cut away or left behind—there is no middle ground. Decisions along the way, while not cut in stone, are definitely cut in wood, and often irreversible. Amplifying the medium's inherent risk, I make most of my images using a reductive process. This means that I carve and print in stages, cutting back into the same blocks from which I've previously printed. This technique presents the juxtaposition most striking to me: as I work, I am both creating and destroying simultaneously. In order to build up the layered surface of the printed image I must continually cut through the wood left behind on the block. In this way, carving and printing becomes a meditation on duality. And as I meditate this way, I think about how our minds work like this—we print and imprint, layer and remove information, revise and redefine our stories as we go. This is the reason I create abstractions—I want to use this process to tap into my subconscious—specifically how it undergirds my understanding of what I see and know. The resulting imagery resides in a gap between seeing and naming—the space between the familiar and unfamiliar.

ARTIST BIO: Amy C. Guadagnoli is an artist specializing in woodblock printmaking who currently lives and works in Silver Spring, Maryland. She was born on the high plains of Denver, Colorado and continues to draw from the organic earth forms and mysteries she found as a child in the mountains. She studied studio art at the University of Denver, immersing herself in drawing, sculpture, and photography, and found her voice in relief printmaking. She learned how to hand carve and print multilayered images without machinery from printmakers Bethany Kriegsman and Jean Gumper and graduated with a BFA summa cum laude in 1997. Amy has exhibited professionally since 1992 and her works have been shown in Colorado, Texas, Arizona, California, Maine, Maryland, Washington, D.C., and Lima, Peru. Most recently, she received the DC Region's 2021 "Wise Woman" award by the National Organization of Italian American Women (NOIAW). In 2009, she was awarded the Brown Foundation Fellowship for Artists from Texas to support a month-long residency at the Vermont Studio Center. Additionally, she has been honored to serve as a teacher and speaker through programs and workshops at The University of Texas at Austin, University of Maine, University of Denver, Husson University, the City of Austin, Georgetown Art Works, the Women Printmakers of Austin, Washington Printmakers Gallery, and the National Organization of Italian American Women. Her works have appeared in reviews and/or reproductions in publications such as The Washington Post, Ambassador: The Magazine of the National Italian American Foundation, The Austin Chronicle, The Denver Post, Westword, Rocky Mountain News, KCME Public Radio (Colorado Springs), and The Gazette (Colorado Springs). Her artworks reside in numerous private collections as well as the Montgomery County Works on Paper Collection and the collection of the Robert A. Facchina Italian American Museum of DC (IAMDC).

www.amyguadagnoli.com

AMELIA HANKIN

SECOND PLACE AWARD



Amelia Hankin

Messengers

2019

Screenprint on folded glassine, pins,
resin casts of antique cups and bowls
108" x 96" x 3"

Price: \$1,200

DESCRIPTION: In *Messengers*, I translated objects inherited from my grandparents into an installation that both honors their memory and comments on the frailty of life. Through the screenprinting process, the paper airplanes in *Messengers* are printed from pieces of my grandparents' lace tablecloths. The sculptural shapes that anchor the rising airplanes are resin casts from pieces of a tea set that was passed down and re-appropriated. The installation is also a nod to the poem "Hope is the thing with feathers" by Emily Dickinson. It's a poem that, throughout the years, I've read many times but most recently the message and metaphor feels more raw, weighted, and powerful. The human capacity for hope, depicted in the poem, inspired me to create pieces about renewal. The paper airplanes act as catalysts from this life to the next. They represent the human need for hope, and the calm, quiet resilience of the human soul.

ARTIST STATEMENT: Overall, my work uses familiar objects that have been assigned meaning, emotional weight, and purpose: folded paper that predicts the future, feathers that catch our dreams, nests that represent hope and renewal, and repeated butterfly wings that represent change. By the impositions of context and tradition, these images form connections with birth, regeneration, and death. Brought together, they acknowledge the microcosmic forces outside of our authority, which impact our lives in small, but tangible ways.

ARTIST BIO: Amelia Hankin received her MFA from the Rhode Island School of Design. She has exhibited at the Janet Turner Print Museum (Chico, CA), Ellen Miller Gallery (Boston, MA), Eastern Oregon University, University of Richmond Museum (Richmond, VA), Ridderhof Martin Gallery at the University of Mary Washington (Fredericksburg, VA), International Print Center New York (New York, NY), the 808 Gallery at Boston University (Boston, MA), The Chazan Gallery (Providence, RI), Columbia College (Columbia, MO), The Xavier University Art Gallery (Cincinnati, OH), and the RISD Museum of Art (Providence, RI). She received an artist's travel grant to study Eastern woodblock printmaking techniques at Kyoto Seika University in 2005. Since then, Hankin has attended residencies at Pyramid Atlantic Art Center, the Women's Studio Workshop, and Vermont Studio Center. Grants include the Gottlieb Foundation, Haven Foundation, and the Artists' Fellowship. Hankin is the Artist-in-Residence in Screenprinting at American University in Washington, DC.

www.ameliahankin.com

JESSI HARDESTY



Jessi Hardesty

Rain When I Die

Woodcut print in custom pine coffin
frame

2018

65" x 30" x 3"

Price: \$1,800 (unframed)

Price: \$3,000 (framed)

DESCRIPTION: “Rain When I Die” was carved and printed for a Big Ink relief printmaking event that my college hosted in the fall semester of 2018. Like much of my work, “Rain When I Die” is a meditation on my own mortality. The self portrait, coffin shaped and exactly my height, is a very direct representation of my morbid preoccupations. The stark figure, partially vanished, gamely looks out of the coffin as if to say, yeah, what’s next? This form, both a vampire and a phantom, exists in a liminal space — a creature between two worlds. I reworked the piece in 2020, cropping out the white margins of the original print. The custom pine box frame, fabricated in 2020, is a nod to traditional pine box coffins in days of yore. The title of the piece is drawn from an Alice In Chains song.

ARTIST STATEMENT: Jessi Hardesty is an anxious mark maker who fixates on manifestations of longing, identity, and communication. By exploring the constant tension between reality and fantasy, her work questions contemporary curation of persona and the push/pull between our pagan roots and technologically advanced but disconnected future. Much of her imagery is based in folklore, spiritualism, the nude form, and science fiction — via the ritual labor of woodcut, she seeks to channel and express her need to liaise with the forgotten, the secret, and the ephemeral.

ARTIST BIO: Jessi Hardesty is the head of the Visual Arts department and curator at Carroll Community College in Westminster, MD. She holds a BA in Visual Art from Salem State University and an MFA in Print Media from Cranbrook Academy of Art. She lives and maintains a studio in Baltimore, MD.

www.instagram.com/jessihardesty

MARILYN J. HAYES



Marilyn J. Hayes
Circle of Nature 3
2019
Encaustic Monotype
20" x 18" (paper)
24" x 22" (framed)
Price: \$480 (framed)

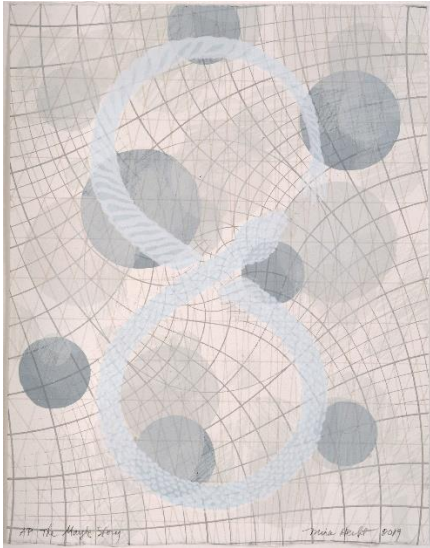
DESCRIPTION: The imagery in my encaustic monotypes are memories and imaginary inner reflections of significant features in the environments/locations where I live or have visited. The power and energy of certain features in the landscapes – the hills, mountains, skies, clouds, and water fascinate me. Working in encaustic wax monotypes enables me to transfer the essence of what I have seen or heard from my unconscious memory to the images in the prints. The bold color and movement in the work reflect my sensory and imaginary experiences and the swirling energy of the natural world. This body of work reflects my love of and connection with nature, especially in the Blue Ridge foothills and my experiences and the unseen power and energy of the natural features of places I have visited.

ARTIST STATEMENT: My work expresses the power of myth and symbols arising from my spiritual and inner life. The work also presents images of the power of the feminine and images and symbols of feminine energy as seen through the images and symbols reflected in symbols and myths from ancient cultures which provided symbols of feminine energy in the natural, instinctive world. Themes related to my being a part of the natural, instinctive world are another aspect of my work. The swirling energy in the natural world is present in my work. I am working in watercolor, pastel and gouache and also make encaustic monotypes and monotypes using Akua water-based inks. I love the magic of creating a three dimensional space on the blank page. Drawing is an essential part of my work. I use water media frequently. It appeals to me because the results can be unpredictable, because of its flexibility and fluidity and because I can apply it in so many ways (brushes, fingers, handprints, sponges) and in so many intensities and textures.

ARTIST BIO: I am a student of myth, culture and spirituality and am concerned with exploring and expressing feminine power and honoring Mother Earth. I am also involved in projects that reflect my ancestors, their culture and their spiritual experiences. I was born in Windsor, Ontario, Canada in 1944, and later moved with my family to Pontiac, Michigan. After earning a degree in Secondary Education and Social Science, she moved to Washington, DC to work for the federal Equal Employment Opportunity Commission. I studied drawing, painting, and monotype at the Washington Studio School in Washington DC. I have taken additional courses in lithography and monotype. I currently live in Arlington, VA. I have exhibited my work in the Washington DC area, in New York, and internationally for the last 20 years and have work in private collections.

www.hayesartsstudio.com

MIRA HECHT



Mira Hecht
The Maybe Story
2019
Screenprint
14" x 11" (paper)
Price: \$500 (unframed)

DESCRIPTION: *The Maybe Story*, a multi-layered screenprint, depicts the Ouroboros — an ancient symbol of a snake eating its tail — a symbol for infinity and transformation. In this piece, I've created a hybrid Ouroboros: one half snake and the other half rope. The first layers of overlapping grids are signifiers of the time/space continuum and the circle represents the cyclical nature of life. The image is inspired by the Buddhist parable of a person who sees a frightening snake in the road. Maybe the snake is real, maybe not. After much trepidation, closer inspection reveals what was thought to be a snake is only a coil of rope. This story offers us a lesson in perception and seeing through illusion.

ARTIST STATEMENT: My work is about the mystery of life and the interdependence and interconnection of our natural world. I seek to create work that coaxes meaning from form and process. The use of over-lapping and transparency hints at that which is felt but not seen. Each piece reveals a dynamic tension between stillness/motion, surface/depth and center/edge. I hope the work will be an antidote to our fast-paced anxiety ridden contemporary culture and ask questions instead of answering them.

"There is in all things a hidden wholeness." Thomas Merton

"Life is a self evolving circle." Emerson

ARTIST BIO: Mira Hecht is a D.C. based artist. She studied painting at the Corcoran College of Art and Design, holds a BA from American University and an MFA in painting from the San Francisco Art Institute. Mira is represented by Addison Ripley Fine Art in Washington, DC and Page Bond Gallery in Richmond, VA. Her work has been selected for public collections such as Microsoft, PricewaterhouseCoopers and Capital One Bank. Mira has been an adjunct faculty member at Corcoran College of Art and Design since 2010.

www.mirahecht.com

DEE HENRY



Dee Henry

1976 version 2

2019

Collagraph print made from my 1976 high school jeans including tiny collagraph prints sewn onto the jeans print as if they were patches

22" x 29.5" (paper)

25.25" x 31.25" (frame)

Price: \$300 (unframed)

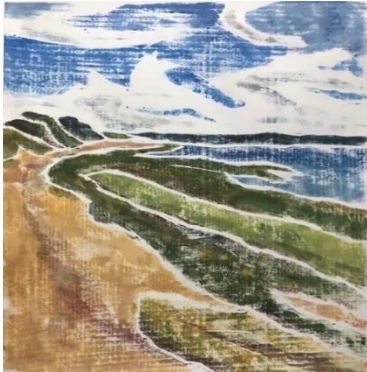
Price: \$350 (framed)

DESCRIPTION: This monoprint was made from the blue jeans I wore every day my senior year of high school in 1976. These jeans became an evolving work of art as my hand sewn patches and embroidery grew into thick layers. As life moved on, I couldn't part with the jeans. At some point, after college and marriage, children and divorce; I cut out just the beautiful rear end of the jeans. I was thinking that "down the road" I would make something of it. So this much loved rag moved with my belongings until 2019 when I saw Pauline Jakobsberg's printed shirt at the BlackRock Center print biennial. I literally became emotional when I saw her work because I finally knew what I had to do with the 43 year old "textile of my life". After returning home, I began to stiffen the old pants with acrylic medium. At Wilson College in Chambersburg, I used the large press to make 4 collagraph images. This is version 2 and on it I hand sewed tiny collagraph prints that I made on my small home studio press. These tiny collagraphs are made from heavy cardboard on which objects are glued. When dry, I seal these plates with acrylic medium. The plates are inked with Akua soy inks and run through my basement studio press. I placed the prints onto the jeans and sewed them in place with embroidery floss much as I did with the patches on my faithful blue jeans so many years ago. This work is about life as a woman artist — growing, changing, aging — but still hanging onto the dreams and loves of being 18 — through my art. There is nothing better than getting excited about an artistic idea and seeing it through to completion and this particular project held an extra dose of this feeling for me.

ARTIST STATEMENT: I am trying to create art that transcends the physical and glimpses the spiritual. Visual art is a language that expresses what words cannot. Many of my works are meant to be contemplative. They speak to the gap between spirituality and our human understanding. As an artist, I strive for the unique image that grips the viewer on an emotional level. I want my work to be prayers without words.

ARTIST BIO: Dee graduated from The Pennsylvania State University with a BS in Art Education and began teaching art in Emporium, PA. During the 80's and 90's, the artist lived and worked in Oil City, Waynesburg, and McConnellsburg. She continued her education at Wilson College, East Stroudsburg, and PSU. She taught in the public schools as well as private lessons to adults and children. Dee worked for a time as a designer at Overly-Raker, a manufacturer of soft sculpture items, and also did freelance design work for craft magazines. The artist has recently retired from teaching in the Central Fulton School District. With diminished family responsibilities, she has more earnestly pursued her dream of being an artist. In 2010, Dee had the privilege of being chosen as "artist in residence" for the month of July in Acadia National Park, Maine. She has shown her work in many local and regional shows. She is a member of the Franklin County Art Alliance, Fulton County Art Club, and Penn's Woods Printmakers.

CATHERINE HESS



Catherine Hess
Clouds and Cove

2020

White Line Woodcut (watercolors with hand printing)

11" x 11" (image)

13" x 14" (paper)

16" x 17" (matted and framed)

Price: \$425 (unframed)

Price: \$500 (matted and framed)

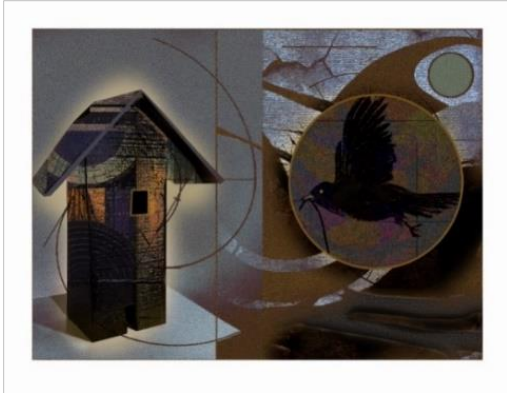
DESCRIPTION: *Clouds and Cove* was inspired by a photo I took while walking along Chipman's Cove in Wellfleet, near my studio on Outer Cape Cod. I liked the way the shapes of the swirling clouds in the sky were echoed in the sea grasses and sands of the beach at low tide, although they were curving in different directions. I exaggerated these movements and directions a bit in drawing and carving my lines to get the feeling I experienced at the scene.

ARTIST STATEMENT: Much of my work, including the pieces submitted for this exhibit, is inspired by Outer Cape Cod, the "narrow land" that is protected by the National Seashore. I am drawn to the often-dramatic changes in light, clouds, wind, and tides, and their effects on colors, shapes and shadows among marshes, dunes and shorelines.

ARTIST BIO: Making art has been a lifelong passion of mine. I learned in courses and workshops in communities where I lived — upstate New York, the Boston area and the Washington DC area, including at the Corcoran School of Art, the Washington Studio School, Glen Echo and the Art League in Alexandria. I have spent time every year in Wellfleet on Outer Cape Cod, and in 2015 I purchased a home with a studio in Wellfleet and now spend part of the year there and part in my other home in Alexandria, Virginia, exhibiting in both communities. For many years, I painted almost exclusively in watercolors, enjoying their unique and fresh qualities, as well as the ease of carrying them when painting outdoors, en plein air. More recently, and with more time and the studio on the Cape, I have again taken up oil painting, still largely working en plein air, and continuing to relish in the challenge of painting a landscape even as the sun, clouds, light and tides change. I also now take photos that I think will inspire me in creating monotypes, the "painterly prints". Using a photo as reference, and recalling the feeling of the scene, I paint with oil-based inks on plexiglass, usually with small rollers, and then make just one image on a printing press. I find these works on paper to be very satisfying and evocative of the scenes that sparked them. In the past few years, I have created white line woodcuts, also known as "Provincetown Prints". Again, using one of my own photos as reference, I sketch a scene on a wood block, then carve the lines I have drawn, paint the uncarved sections with watercolors an area at a time, pressing the paper to the paint and rubbing by hand. I have been a member of and have exhibited with a number of DC and Cape Cod arts organizations. I have been juried into and show year-round at Gallery 75 in the Art League Gallery at the Torpedo Factory Arts Center. I have received a number of Honorable Mention Awards at the Art League, and a Juror's Choice Award through the Maryland Federation of Art. On the Cape I exhibit at local art centers, as well as at The Gallery for Artwork-Woodwork-Stonework in Eastham, and the Addison Art Gallery in Orleans. I have had two solo shows of my monotypes, one at Wellfleet Preservation Hall on the Cape in 2018, and one at Park View Gallery in Glen Echo Maryland in 2019. My solo show at Amavi Gallery in 2020 in Wellfleet included some of my monotypes and white line woodcuts in addition to oil paintings. I anticipate that my 2021 exhibit at the Wellfleet Public Library (postponed from 2020 due to Covid 19) will include both paintings and prints.

www.catherinehessart.com

ROBERT S. HUNTER



Robert S. Hunter

The Thread that Binds

2020

Original Digital Print

7.3125" x 9.5" (image)

9" x 11" (paper)

12.8125" x 15.25" inches (framed)

Price: \$200 (unframed)

Price: \$250 (framed)

DESCRIPTION: Where I live on the Potomac River Osprey's return from Brazil every spring to the nests that they have built here the year before. People have the same instinct to return home, to their place of origin, carrying the thread that binds. Whether that thread is a blessing or a curse depends on the "nest" from which it came.

ARTIST STATEMENT: I have always made Art to express ideas and feelings which seem best communicated by a visual medium. I enjoy the challenge of creating a tangible something from an intangible that exists only in my mind – I've always had that compulsion. Sometimes making my work is almost like solving a puzzle and other times it is much like creating an ice cream sundae. Both experiences are part of my creative process. As a general principle I believe that artists manifest a creative impulse, then using tools and techniques they seek to convey intention as well as to create a structure within a given medium where that intention can be best understood. When developing an image I work both from an intuitive impulse and an analytical evaluation to communicate the intangible that sparked my creative process. My artwork has a major digital component which was inspired through my study of digital imaging at the Corcoran Gallery of Art in Washington D.C. where I completed 18 hours of course work to earn a post graduate certificate in electronic publishing. Creating a print using computer software is quite different from traditional printmaking. Digital Imaging provides tools to produce color, change size and placement, and modulate transparency that are nonexistent in any other print process. I take full advantage of digital layering and my work generally contains very dense and rich surfaces. Each image is printed using archival pigment inks on cotton rag paper and is usually produced in an edition of ten to fifteen prints.

ARTIST BIO: Robert S. Hunter has been making Art since he was a little boy growing up in New Jersey. His first installation piece was a wall of dinosaur drawings he put up in his bedroom at the age of 7 years old. His interest in Art continued through college resulting in a Bachelor of Science degree from James Madison University with a major in Art. He continued his study of Art earning a Master's degree in Studio Art also from James Madison University. Mr. Hunter has since done post graduate study at Virginia Commonwealth University, Maryland Institute of Art and Design, the Virginia Museum of Art, the Art Institute of Chicago, Savannah College of Art and Design and at the Corcoran Gallery of Art. As an Art educator Mr. Hunter was awarded a Marie Walsh Sharpe Foundation Fellowship, was selected as a member of the Teacher's Institute of Contemporary Art at the Art Institute of Chicago, was named as one of ING's unsung heroes of American Public Education and was honored by Robert Rauschenberg Foundation as an individual who makes a difference in student achievement by focusing on "The Power of Art". In 2012 he retired as the Art instructor at Colonial Beach High School after 32 years of teaching and he began a second career as a full time artist exhibiting his work at : The America Paper Works Exhibition - Minot University, 60" x 60" Small Prints Exhibition - Purdue University, Boston Printmakers North American Print Biennial, Minnesota Center for Book Arts, Delta National Exhibition of Small Prints, Arkansas State University, Bradley International Print & Drawing Exhibition, Bradley University, The Fletcher Exhibition of Social and Politically focused Art, Reece Museum, East Tennessee State University as well as at the Washington Printmakers Gallery, Washington DC, the 3rd St Gallery, Philadelphia PA and the Fredericksburg Center for the Creative Arts, Fredericksburg VA.

www.washingtonprintmakers.com/robert-s-hunter



Imar Hutchins
Untitled [Josephine Baker]
 2018
 Limited edition 18-color serigraph,
 printed on BFK Rives 250 gsm
 Edition of 42
 24" x 18" (image)
 25.5" x 19.5" (paper)
 Price: \$2,000 (unframed)

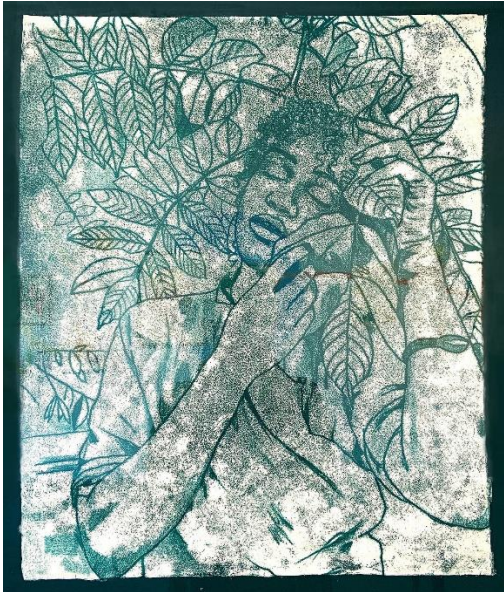
DESCRIPTION: This print is my homage to Josephine Baker. It is based on a larger collage portrait of I created in 2018 that sought to understand Josephine in a way that defies her stereotype—that is, as a mother (she adopted 12 children of every race and religion), a spy in the French Resistance and as an anti-capitalist. This print uses areas of color only to interpret the various inputs (old *Ebony* and *Life* magazines, ephemera, clippings, etc) that formed the larger collage. It also seeks to capture the energy and elusive feeling that made Josephine unique. My design was inspired by an iconic 1931 poster by Jean Chassaing, which was the only poster that focused on Josephine’s face and not her body.

ARTIST STATEMENT: Imar creates large-scale collage and acrylic-on-canvas mixed-media portraits. Typically six-feet in height, they are composed of vintage *Ebony*, *Jet*, *Life* and other magazines, historical documents, civil rights movement ephemera, hate mail and death threats received by his family, archival materials, found objects and new materials. He imagines that people themselves are collages—amalgams of countless disparate fragments and inputs. He “remixes” his subjects in new and often Afro-futuristic ways, but always drawing from (or challenging) a historical notion. Imar’s process is research-based. He often studies his subjects for a year or more before undertaking the execution of a portrait. He is currently in the midst of studying several subjects of his current "Opener of the Way" body of work.

ARTIST BIO: Imar Hutchins is an artist by birthright who has spent a lifetime collecting his inheritance. By amassing a museum-worthy collection of historic reference documents and tracing family histories towards their origins, he has equipped himself for the self-assigned task to pass learned wisdom along to future generations. This task of an educator is considered a sacred obligation, and it is one that quite literally runs through Imar’s bloodlines. His most recent solo exhibition, titled *Inheritance*, fused his prolific printmaking practice with his signature work as a collagist, imprinting stories recorded in his family archives onto the surfaces of his mixed media portraiture. Each portrait depicted a person of supreme significance, some directly related to Imar by blood and some adopted through a spiritual bond. But, all were uplifted into one visual documentary in recognition of their contributions to the realm of knowledge for the collective benefit of building a unified human family.

www.imarhutchins.com

ROSE JAFFE



Rose Jaffe
Green Garden
2020
Monoprint
26" x 22" (frame size)
Price: \$1,400 (framed)

DESCRIPTION: "Green Garden" is a trace monoprint inspired from a photo taken at Botanical Gardens in Washington, D.C. The soft line quality is specifically reminiscent of this type of monoprint, something I wanted to use to highlight the softness and organic nature of the figure in connection to the leaves that surround her.

ARTIST STATEMENT: This piece is part of a larger body of work called "Natural Connections" I have been cultivating for the past year, though the thoughts are born from a lifetime of wonder at nature and a fascination of people and portraits. These pieces are based on portraits I took of friends in, or around plant life. Most of the occasions began with a meditation and a thanks given to the space we were in - for the opportunity to be there and a request to learn something from the moment. All works are some form of printmaking, as I complete a year-long residency at Pyramid Atlantic in Hyattsville Maryland.

ARTIST BIO: Rose Jaffe is a visual artist, with mediums spanning mural painting, ceramics, printmaking, and digital illustration. Born and raised in the nation's capital, Rose loves calling Washington, D.C. home. She earned her BFA at the School of Art and Design at the University of Michigan and has pursued an art career full time after teaching middle and high school art in the city. She has painted over 30 murals nationally and internationally, including over 20 in D.C. Her art has been featured in over twelve publications, including the Washington Post and City Paper as well as NBC, CNN, and Channel 9 among others. She is dedicated to the work of harnessing the power of art to find connections, build community, spark conversation and create social change.

www.rosejaffe.com

PAULINE JAKOBSBERG



Pauline Jakobsberg

After Katrina

2019

Collagraph with etching and handmade
paper

30" x 24" x 2" (framed)

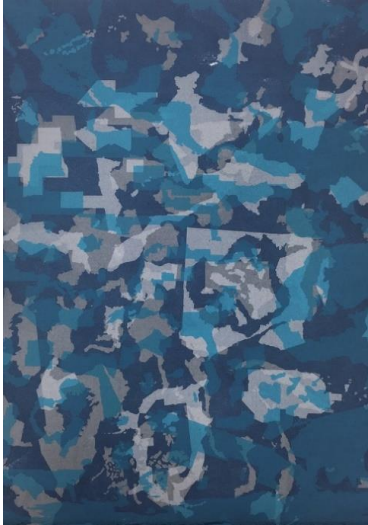
Price: \$800 (framed)

DESCRIPTION: One and a half years after the devastation from Katrina, I volunteered with the St Bernard Project to rebuild in New Orleans. Wherever I looked, uninhabitable collapsed homes still had unsalvageable possessions strewn about on muddy front lawns, articles of clothing draped over broken door frames and partial rooftops, as if a tornado had come through. My piece "After Katrina" hangs as a witness to this needless tragedy.

ARTIST STATEMENT: The variety of print medium has served my purpose well, allowing me to produce sometimes playful, sometimes reflective prints. From an early age I recall garment center samples from my salesman dad, cluttering my small sleeping space. Memories of touching textures and shifting fabrics un-encumbered by form as well as patterns, whisper to me of a past obscured by time, but not forgotten. A carefully folded handkerchief sits in the pocket of a shirt and when removed reveals creased lines like a map of a route already walked. My images bear the marks of my heritage as I continue to use texture and clothing to define my experiences in life.

ARTIST BIO: A native New Yorker, I was born into an American working class family and grew up in an ethnically diverse but close knit neighborhood in upper Manhattan. In retrospect, I now realize that my interest in the lives of ordinary people began as a child, when I came to know the stories, and the hope and fears of our neighbors. So too did my interest in making art. In 1956 I was introduced by friends to a small community of courageous German Jews, survivors of the Holocaust. Among them were my husband to be and his parents. In years to come after raising my own family, completing degrees in fine art and eventually majoring in printmaking, I began to devote much of my art to telling their stories. To transform this personal history into visual art, I explore printmaking methods that can capture a bittersweet, yet nostalgic mood. My printmaking techniques range from engraving, etching, solar plate, silkscreen, collagraph, monotype and combinations of two or more of these methods. Just as memories of the past are often layered and allusive, so, too, are many of my prints. Moreover, these printmaking techniques can be used on virtually any material on which ink can be applied, not just paper, but cloth, wood, plastic and metal. As a result, with the exception of my etching, many of my prints become so technically complex that they cannot be editioned; instead, they are unique impressions. One of the great joys of printmaking is that its processes can, and often do, unpredictably contribute to the artist's work. Example: diminished edges from too much light exposure in a solar plate may give the print an old world look or suggest the passage of time and memory.

www.paulinejakobsberg.com



Fleming Jeffries

Geo-fictions: Truth and Frictions

2019

Photo lithography on indigo-dyed paper

20" x 15" (image and paper)

23" x 18" (framed)

Price: \$400 (unframed)

Price: \$550 (framed)

DESCRIPTION: *Geofictions: Truth and Frictions* is a meditation on borders, divisions, and colonialism throughout history. The print is a photolithograph in 3 colors of countries and regions in the world. The US/Mexican border is recognizable yet skewed; groups of land-locked, war-torn, and otherwise divided counties vie for space, scale and survival among the continents, treaties and archipelago of geographic vulnerabilities. The ruler-straight lines of colonialism contrast with the irregularity of natural borders. The resulting image is a camouflage of geopolitical frictions, floating on an indigo-dipped sheet of paper. This print was made for a portfolio curated by Sheila Goloborotko and Andrew Kozlowski for Southern Graphics Conference in Dallas 2019. The theme was "Habitus: A Contemplative Manifesto," investigating slow readings of the world around us.

ARTIST STATEMENT: My interest in making is rooted in the practice of printmaking and the study of metaphorical place. I owe my first experience with printmaking + place to Dennis O'Neil and Boris Belsky's Moscow Studio in Russia in the early 1990's. At the time, the post-Soviet workshop was a hotbed of paper architects, formerly unofficial artists who designed unbuildable projects as a framework for social commentary. For years traces of paper architecture continually have crept into my work. My works often favor hand-drawn or slow process as a means to reinforce the connection to protected sanctuaries of the mind as well as to slow down the reading of the images. Venturing beyond the restrictions of the wakeful mind and physical presence, my works investigate the complex relationship between people and the natural world. My studio practice also leans heavily on place + material culture, both of which inevitably lead back to cultural, economic and political histories, realities and futures.

ARTIST BIO: Fleming Jeffries is a visual artist, printmaker, and educator who explores the intertidal zone between human cultures and the natural world. Her work relies on slow processes, such as printmaking, papermaking, and hand-dyeing, to slow the mind's eye and distill metaphor. Recent projects investigate Natural Dyes / Silk Roads and Oceanic Climate Change. Fleming has shown in the US and internationally with work in private and public collections. She received a BFA in Studio Art (Printmaking) and BA in Languages (Russian) from University of Alaska Anchorage, and an MFA in Printmaking from Rhode Island School of Design. Fleming completed the Printer Training Program at Tamarind Institute of Lithography in Albuquerque, New Mexico. She has taught printmaking, drawing, and fine arts for 10 years, at George Mason University, American University, and from 2013-2020 at VCUarts Qatar in Doha. In January 2020, Fleming returned to Washington DC, her hometown, after 7 years abroad teaching and making art in the Middle East. She currently has a studio at Pyramid Atlantic Art Center in Hyattsville, Maryland, where she teaches workshops and has embarked on a new body of studio work exploring voice, language, and translation.

www.flemingjeffries.net

JILL JENSEN



Jill Jensen

Mother: Earth

2020

Woodcut

60" x 23" (image)

65" x 40" (paper)

Price: \$625

DESCRIPTION: Carving a large piece of wood to create a printing plate is a time consuming activity that requires patience to complete. I had an idea for this print but much of the imagery was designed as I carved the 60" x 23" wood block. The figure stands on rocks with water and sky behind her to represent the physical aspects of earth. An image of the planet is placed in a flower inspired by fabric that my daughter gave me after a trip to Africa. Her body is covered with growing plants and vines. Roots down to the ground and then growing upward on her body. Her face looks directly at the viewer with a determined gaze. By using a variety of black and white patterns and floral designs on her body, I wanted to create a mother that represented all of us.

ARTIST STATEMENT: My work combines my love of bold graphic images and intense color. Relief printing in a variety of forms (woodcut and linocut) provide me with the opportunity to create very bold images with sharp contours and positive and negative spaces. I enjoy the process of designing and carving the printing plates. Printing these plates, some of which are quite large onto white fabric provides its own unique challenges compared to printing on paper. I then complete my vision with the application of color through paint. In this way, I can combine the crisp black images with flowing color. Stitching adds the final layer. I use my stitched lines to add additional imagery or to enhance the overall theme. My formal education includes a degree in Chemistry from the College of William and Mary and a masters degree in engineering from Columbia University but my true passion has been creating visual art. Training in the sciences may seem an odd path to becoming an artist but I would disagree. Both artists and scientists/engineers need to be keen observers of the world around them. Both are problem solvers, just the problems have very different parameters. Experimentation is crucial to finding solutions to a perceived problem. I find inspiration from many sources. My daily walks provide me an opportunity to see what is happening in the natural world with the changes of seasons and weather. I also find myself observing patterns, shadows, colors and linear elements in the manmade environment. Certain prayers and literary sources like poetry, myths and stories find their way into psyche and then are transformed into physical piece of art.

ARTIST BIO: Painting, printmaking and drawing have been cornerstones of Jill Jensen's work. She has used them separately to create finished works of art and since 1998 has combined them in her fiber based work. Beginning in June 2001, Jensen started a weekly practice of making small art quilts and journaling on the back side of the quilt. One shape is chosen for the entire year. In 2017 she decided to create her weekly quilts as a single time line to mark the passage of the year. Excited with how this timeline worked, she is continuing to use this method to carry on with her journaling and maintaining a regular studio practice. Her studio practice includes designing images and carving these designs into either linoleum or wood to create her printing plates. These images are printed on fabric and stitched for structure and texture. The scale of Jensen's work varies from small (4 inches by 4 inches) to quite large (40 inches by 72") to very large (7 feet by 14 feet). In addition to printmaking, paint is used for color and some works incorporate cyanotype photograms, contact botanical prints (eco-printing) and indigo dyeing. Jensen's work has been included in regional, national and international exhibitions and twenty one-person shows. She has been a fellow at the Virginia Center for the Creative Arts in both their locations (Virginia and France), and has had eighteen artist-in-education residencies. Some institutions that include her work are the Taubman Museum of Art; San Jose Museum of Quilts and Textiles; Snidow Chapel at the University of Lynchburg; and the University of Pittsburgh Medical Center.

www.jilljensenart.com

JOYCE JEWELL



Joyce Jewell

Après le dîner

2020

Mixed media monotype printed with layers of color patterns, textures, and photographic and drawn imagery, individually hand pulled on an etching press

8" x 16" (image)

DESCRIPTION: *Après le dîner* juxtaposes imagery from two very different venues--on the left I recorded shadows on the wall of a Nepali restaurant amid the carefully folded precision of the napkins and transparent globes of the glassware. On the right side there is a set of swinging doors

leading to the kitchen of a mom and pop diner on the Eastern shore of Maryland. The amoeba like shapes are worn places on the doors reflecting the many trips back and forth to the dining area. The cool elegance of the left offers a stark contrast with the warm ambience on the right.

ARTIST STATEMENT: My monotypes explore the juxtaposition of images that celebrate the beauty of the natural world surviving, and even thriving, amid the consequences of human activity. A cast shadow, a humble coffee cup, or the mystery of the habitat that surrounds us can have a certain elegance that evokes a particular moment in time. My work involves collecting, combining, and interacting with these images in ways that celebrate our concurrent existence.

ARTIST BIO: Joyce Jewell was born in Washington, D. C. and currently resides and works in Takoma Park, Maryland. She received her A. A. from Montgomery College; B.A. from American University and M.F.A in printmaking from George Washington University, Washington, D. C. After graduating she studied at The Tamarind Institute of Lithography. She taught all forms of printmaking at Montgomery College in Takoma Park, Md. and designed printmaking facilities for two fine art buildings. She also served as Department Chair and Coordinator of the Visual Arts Department. Currently a Professor Emerita, she is exploring mixed media monotypes which incorporate drawn and photographic images developed on pronto lithographic plates. The combining of traditional and contemporary printmaking techniques presents a rich field of aesthetic opportunity for these explorations. Her work has been juried into many national and international exhibitions at galleries, museums and universities in the United States. Recent exhibitions include the following national juried shows: 2020 National Alternative Processes Competition, SohoPhoto Gallery, NYC; Texas National 2020 / The Cole Art Center / Stephen F. Austin State University / Nacogdoches, TX/ 2020 Southern Printmaking Biennale IX International, University of North Georgia: The Contemporary Print 2019, PrintAustin, TX; 4th Biennial Maryland Regional Juried Art Exhibition / UMGC Arts Program Gallery / College Park, MD/ Monotype Guild of New England's 5th National Show, Art Museum Complex, Duxbury, MA; Texas National Juried Competition 2018, Stephen Austin U., TX; Exhibition 280, 2018, Huntington Museum of Art, WVA; Gateway to the Imagination 2017 & 2018, The Farmington Museum, NM; The 2017 Atlanta Print Biennial, Atlanta, GA; The Clemson National Print and Drawing Exhibition 2017, Clemson, SC; 4th Annual Emulsion East City Juried Show 2017, Washington, DC; 3rd Open Call 2017, Providence Center for Photographic Arts in Providence RI; and The Brownsville Museum of Fine Art 45th International Art Show 2017 in Brownsville, TX.

www.joycejewell.com

CLAUDINE S. JONES



Claudine S. Jones

Brillig One

2020

Linocut on Rives BFK

6" x 4" (image)

11" x 8.5" (paper)

13" x 10.5" (framed)

Price: \$140 (framed)

DESCRIPTION: This linocut is based on an abstract painting that I did. My 30" x 30" painting is multi-hued and multi-toned. Translating the hues and tonal shifts of the painting into lines of the linocut, and going from a large square format to a small rectangular format was an interesting process. Because my linocut is abstract, I thought the title should be abstract as well. The word "brillig" comes from the poem "Jabberwocky" by Lewis Carroll.

ARTIST STATEMENT: I've always wanted to take a relief printmaking class. I was glad I could take one offered by the Smithsonian Associates before the pandemic began. It was taught by Max-Karl Winkler, and was excellent. I love the graphic quality that linocuts and woodcuts offer. They can be bold and lyrical, dramatic and nuanced. Each part of the printmaking process, from creating the image, to carving the block, to printing requires thought, precision, and patience. It can be frustrating, but ultimately rewarding. Relief printmaking provides a contrast to watercolor, pastels, and photography which I also enjoy.

ARTIST BIO: All my life, I've had an interest in art. I have a BA in art from American University in Washington, D.C. I am continually taking classes and workshops to learn from the best.

GAIL KAPLAN-WASSELL



Gail Kaplan-Wassell

Night Dance

Monoprint, acrylic

10.25" x 8.5" (image)

14" x 11" (frame)

Price: \$100 (unframed)

Price: \$200 (framed)

DESCRIPTION: In the print "Night Dance" I used actual plants and other objects in nature to create the composition. I love the multi-layering of printing using my gelatin plate.

ARTIST STATEMENT: My work is predominantly abstract and uses many vibrant colors. I use paint to represent movement and light and I try to use painting to express feelings. I keep pushing myself to take risks and try new techniques. I am very influenced by nature and am inspired by the beauty around me.

ARTIST BIO: I have always loved to create artwork but a long career in education kept me from concentrating on it until recently. After earlier interests in batik and wearable art, I now primarily work with acrylics and collage, alcohol inks, and gelatin printing. My interest in fiber and texture also led me to creating woven free form wall hangings. I have exhibited at Yellow Barn of Glen Echo, Kentlands Mansion, and Rockville Art League, among others.

<http://artbygailkaplan.com>

REBECCA KATZ



Rebecca Katz

Scrambled

2021

Monotype (Screenprint with water-soluble Tombow brush pens and caran d'ache wax pastel)

22" x 30" (paper size)

30" x 38" (frame size)

Price: \$450 (unframed)

Price: \$900 (framed)

DESCRIPTION: Scrambled, the title of this piece, has several different definitions and associations that could apply here. (The [definitions](#) would take up too much space to list.) Most of the animals featured in the print are recognizable – octopus, fish, tiger, crow, caterpillar – but there are also a few non-identifiable animals, along with text that is not entirely legible. The print's jagged linework and color may evoke perceptions of disorder and turmoil. In addition, the scale and placement of the animals in the print is meant to convey a sense of disruption and unsettling. Everything is in flux, but recent global and national events are even more overwhelming with potentially disastrous consequences.

ARTIST STATEMENT: I work primarily in screenprinting; I am currently creating monotypes. I draw with TomBow Brush pens and Caran D'Ache wax pastels, which are water soluble, directly onto the screen. I coat the screen with TW Graphics Clear (transparent) Base and then print. The resulting mix of transparent medium with colored inks is unpredictable. While I am making art, I am usually thinking the following: Aren't animals as important to a meaningful life and the collective imagination as food and shelter? I wish that more people were kind to animals. It sounds cliché but that is what I hope for the future of the planet.

ARTIST BIO: Living through a pandemic and the rifts in our community affect the psyche. Everything feels scrambled. I love animals, and there are many reasons to get depressed about the state of the environment and the destruction of habitat. But there are also reasons to find joy in the present. I am lucky to have amazing family, friends, and teachers. I live and work in Maryland. I grew up in Baltimore and have also lived in New York and California. I am lucky to have amazing teachers and friends, and an adventurous partner who loves to travel and is more of a risk-taker than me. I work at the National Institutes of Health (NIH), as an executive assistant. This past year has been an interesting time to work at the NIH, with the world racing to find a vaccine. In the meantime, we are faced with uncertainty. Were we always faced with uncertainty and just didn't see it clearly? Printmaking is underrated, in my opinion. Most printmakers would say the same thing; It's as if we share a secret knowledge that printmaking is the most enjoyable (if not the best) way to make art. For many years, I was a Screenprint Associate at Pyramid Atlantic Art Center in Silver Spring, MD. After Pyramid Atlantic moved to Hyattsville, the commute became too long for a regular schedule. I converted my basement into a work area for creating monotypes.

www.rebeccakatz.org

NILOU KAZEMZADEH



Nilou Kazemzadeh

The Space Between I

2019

Screen printed farsi handwriting on ink-jet printed photographs

17.5" x 55" (12 prints, installed as shown)

NFS (Not For Sale)

DESCRIPTION: "The Space Between I" includes two family photographs. One image is of two of my relatives in their orchards in Hossienabad, Iran, and the other image is of my childhood self playing outside in Ashton, Maryland. The black and white edit almost makes it seem like we both exist in the same space and time. The Space Between II is of a photo taken during 4th of July back when I was a child. The photo includes my mother, my brother, and myself and my predominantly white neighbors. This piece is about assimilation as an immigrant family. On both pieces, screen printed farsi flows and veils each print. The translation of the farsi reads "I brought it into existence, and since it had form I could dwell within it."

ARTIST STATEMENT: Nilou Kazemzadeh is a multidisciplinary artist who is interested in observing and creating work that addresses sociopolitical constructed systems of being that affects one's understanding of self and of one's surroundings. Her identity work revolves around her Iranian-American upbringing. Her work specifically addresses the in-between area that forms when one must tread two different cultures, not fully belonging in either. This manifests itself through family photos from the artist's own childhood and photos of relatives known and unknown. This symbolizes her desire to connect to her Iranian heritage through memories past, woven and brought into existence through this body of work.

ARTIST BIO: Nilou Kazemzadeh is an Iranian-American artist based in Maryland. She attended the University of Maryland College Park where she completed her BA in Studio Art and Masters in Curriculum and Instruction. Her work has been shown in various galleries in the DMV area.

niloukazemzadeh.com

BARBARA KERNE



Barbara Kerne

Reflections

2021

Pulp Painting with Etching, Collage, Hand Coloring

10.5" x 9.5" (paper)

Price: \$500 (unframed)

Price: \$900 (framed)

DESCRIPTION: It is New Year 2021, my birthday on January 1st, in the 8th decade of my life of making pictures and I cannot help but think about my past, this difficult time right now, and what might come. I have collaged my introspective portrait, a black and white etching, on a ground of handmade pulp paper. All together this represents a new year as a new time for freedom and exuberance, a Celebration of life. HOPE

ARTIST STATEMENT: My art reflects my life and the life around me. Landscape, myth and memory are sources. Daily walks along the river keeps me close: touching and tasting, seeing and smelling ever-changing nature. I walk in woods, mountains, and fields; by river and sea, seeking the *living places* on the earth -- sacred spaces where communication with nature transcends the mundane, satisfying the longings of the soul. These works provide a doorway into a space closer to understanding of the mysteries. Myths, ancient and modern stories, form narratives, real and imaginary. They include magic mountains, sacred rivers, primeval forests and gardens of paradise. Symbols, language that emerges from my subconscious, tapping my rich archive of experience, represent many cultures and times. I carry a journal to make drawings and notes, as references and reminders of place. Forms emerge as I work, and continue to develop through the process. Studying with abstract expressionists Jimmy Ernst and Ad Reinhardt at Brooklyn College and then with Sidney Gross in the graduate program at the University of Maryland at College Park taught me to value the physical act of making art. The free brushstrokes and approach to carving woodcuts that I use to build up my images function as a natural handwriting. Memory serves to initiate the combination of these many elements that develop into my evocations of landscape. My images are a synthesis of the spiritual experience, and inspiration that I find in the natural world. The result is a conceptual and visual abstracted portrait of place.

ARTIST BIO: Born in New York, Barbara Kerne received her BA from Brooklyn College, and her MA from the University of Maryland. She is Professor Emerita after 28 years in the Art Department of Montgomery College in Rockville, Maryland, where she coordinated the printmaking program. and taught printmaking, drawing and painting as a full time, tenured faculty member. Her work has been shown in Europe, Asia, Africa and South America as well as throughout the United States. One person exhibitions in the Washington DC area include Jane Haslem Gallery, Franz Bader Gallery, and Addison Ripley Fine Art. She is represented in many public and private collections including the Library of Congress, Portland Art Museum, US Department of State and Corcoran Gallery of Art. Awards include the Maryland State Arts Council Individual Artist Award in the Visual Arts.

www.barbarakerne.com

COOKIE KERXTON



Cookie Kerxton
Sphere VII
2018
Monotype
35" x 27" (framed)
Price: \$1,800 (framed)

DESCRIPTION: “Sphere VII” is from a series of monotypes created with an emphasis on color and geometric shapes. I have always loved print making, especially monotypes. There is always an element of surprise after it is run through the press. The colors and shapes do great unexpected things.

ARTIST STATEMENT: My work is primarily about abstractions of color, design, and shape. My eye is drawn to patterns and shapes in whatever setting i find myself, taking inspiration from local color in the areas i have traveled, and in simple items that present themselves to my eye. I have traveled extensively throughout the world, and these experiences have influenced my art in many different media. The colored skeins of thread from the markets of Morocco, the figure of a young girl in Mexico, and hospital food in Poland have each become part of a varied and progressive body of work.

ARTIST BIO: After a 26-year career as the Director of the Creative Arts Therapy Department teaching arts and crafts on the inpatient psychiatric unit at Inova Fairfax Hospital, then called Fairfax Hospital, my lifelong interest in design led me to abstract art. After my husband’s death in 1993, I began studying Beginning Abstract Acrylic Painting, followed by classes in design, color theory, silk screen, monotype printing, and paper making at many local institutions, including The Corcoran Gallery, Pyramid Atlantic Art Center, The Art League, and Glen Echo. My work is primarily about color, design, and shape, and has been shown in numerous juried shows and galleries. Proceeds from the sale of my art work go to the 9114HNC (Help for Head and Neck Cancer) foundation. My studio, which I share with six other artists, is the Upstairs Art Studios, at 4948 St. Elmo in Bethesda, Md.

HANNA KESTY

STUDENT AWARD*

**Student Award Recipients to be featured in the "INK IT: Student Award Exhibition" Presented by BlackRock Center for the Arts Sponsored by Printmaking Legacy Project®*



Hanna Kesty
Target
2020
Silkscreen and Glitter
17" x 19" (paper)
24" x 30" (frame)
Price: \$65 (unframed)
Price: \$110 (framed)

DESCRIPTION: *Target* illustrates what it is like to be a young girl, woman or any marginalized individual in contemporary society. Growing up, I'm sure like most young girls, women and any marginalized group, I was constantly picked on, teased, etc, without any rhyme or reason. I felt like an easy target and still do as a 23 year old woman. It is as if we wear these invisible indicators unbeknownst to ourselves, but to others around us these indicators are clear signs for verbal attack. Clear signs that we are the bait.

ARTIST STATEMENT: I despise my own company. This is the core of my content. Even though I feel like I should take up as little space as possible, through my work, I am allowed to take up space both physically and emotionally. I am allowed to have a presence. My work gives me the opportunity to showcase specific ways others have used my identity to cause emotional pain, make me feel insignificant and cause general discomfort. Due to my anxieties, I am continuously at war with myself about myself. I am typically in a constant state of emotional discomfort, which is exposed through my prints, sculptural and photography work. By creating work that comes from an emotionally personal place, I am not only validating myself, but I am validating the topics I choose to discuss. With every piece, I aim to be honest while being universal enough for viewers to find themselves in my work so they can empathize with my content. At face value, my prints, along with myself, appear innocent and "cute" but contain layers that expose subtleties that lead to deeper meanings. Outwardly innocent objects, like wooden chairs, hares, and balloons, have specific personal meanings and are used as metaphors for specific people and experiences in my life. The color pink appears continuously in my work, it is a reference to innocence and vulnerability, along with the uncomfortable pressure and warmth of tension and anxiety along with providing a warm invitation for viewers to get comfortable and close to my work. Traditionally, the color pink represents a stereotype that implies weakness, helping to set up the contrast between the cute, birthday visual elements with the ironic, painful feelings of dismissal.

ARTIST BIO: Hanna Kesty is a military brat from all over. Kesty currently attends West Virginia University in Morgantown, West Virginia where she plans to earn her Master of Fine Arts in Printmaking; she anticipates graduating in May of 2022. Kesty earned her BFA from Murray State University in Murray, Kentucky in Studio Art with concentrations in drawing and printmaking in May of 2019. She works in the processes of silkscreen and lithography, and has a conceptualist and minimalist approach to her work. Kesty's work is developed from a highly personal narrative, discussing damaging internal, uncomfortable conversations and interactions that arouse tension through the use of objects and birthday party aesthetics. During her time at West Virginia University, Kesty is currently a Graduate Teaching Assistant in the art department's foundations courses along with being a gallery assistant in the Mesaro's Galleries and has been an assistant in the Art & Design's Visual Resource Library. She has been accepted into various print exchanges across the country, such as the 2020 Salt City Dozen Print Exchange, *Certum Tempus*, and *The Natural Environment*, has been selected into the 2019-2020 and 2020-2021 WVU Juried Student Exhibitions where she was awarded Best In Show.



Brian Kreydatus
The 14th of April: Gabriel reading
 2020
 Handprinted relief on rice paper
 12" x 9" (image)
 16" x 13" (paper)
 19"x 16" (frame)
 Price: \$300 (unframed)
 Price: \$400 (framed)

DESCRIPTION: This work is from a series I have completed since the pandemic lockdown last March. I lost the use of my studio and press, so I began to work at home surrounded by my family and began to explore handprinting for the first time. The works in the series are all related to the anxiety and isolation caused by the pandemic. The bold simplicity of the woodcut along with its status as the oldest form of printmaking seem to be appropriate for this situation that is simultaneously new and timeless. *The 14th of April* series is a record of family life over the last 10 months- me recording my daughter trying to stay connected to the rest of the world digitally and in this work specifically, my son James wearing our now ubiquitous masks. The title of the series and this print was inspired by Gillian Welch's song "Ruinination Day: Part 2" describing this particular date in US history that has witnessed Lincoln's assassination, the sinking of the Titanic, the largest storm of the dustbowl, and now a day that was part of the height of the early pandemic.

ARTIST STATEMENT: My paintings, prints, and drawings deal with the figure and with questions regarding the human condition. The human condition's basic elements, the search for life's meaning, inevitable loneliness, desire for gratification through food or intimacy, and the omnipresent knowledge of our own mortality are all themes in my works- sometimes implicitly, sometimes explicitly. These facts of the human experience have caused me to become obsessed with portraying the skins meaty physicality, vulnerability, and poignantly beautiful imperfections. The corporeal material of the body finds its counterpart in a direct and purposefully unpolished mark. The people, places, and objects portrayed are primarily those I know best and interact with daily.

ARTIST BIO: Brian Kreydatus received his BFA from Syracuse University in 1991 and his MFA from the University of Pennsylvania in 1994. In 1995 Brian won a Fulbright Grant to Ireland for Independent Study in Painting and Printmaking. While in Dublin, he was a member of the Black Church Print Studio. Upon his return to the US in 1997, he began to teach and lecture at several institutions in the Philadelphia area, most notably the University of Pennsylvania from 1998-2001. Since 2001, Brian has been a professor at William & Mary in Williamsburg, VA where he teaches printmaking and life drawing. Mr. Kreydatus's primary source of imagery is the figure with an emphasis on the human condition. He has had Solo Exhibitions in Philadelphia, Ireland, Washington (DC), Richmond (VA), and Chicago. Mr. Kreydatus has also participated in numerous group shows in New York, Philadelphia, San Francisco, Ireland, Iceland, England, France, Macedonia, Serbia, Scotland, Australia, Canada, China, and Japan.

www.briankreydatus.com



Jake Lahah
Hollywood Style VIII
 2020
 Screenprint monotype
 27" x 19" (unframed)
 Price: \$190 (unframed)

DESCRIPTION: Hollywood Style VIII is a unique silkscreen print from my most recent series of prints that is a superficial read into the Hollywood queer lifestyle. Utilizing silkscreen printing allows me to play with the density of layers and information. When printing, I'm looking for the correct balance between information revealed and information hidden between the layers. This allows me to respond intuitively to each layer as I'm printing.

ARTIST STATEMENT: My work is inspired by the fringes of queerness; the things that don't directly change or influence my sexual preferences or gender identity. I turn to pop-culture as a means for broadening my definition of queerness. I make work about different topics such as fashion, beauty, drag, pop stardom, and things I might come across on social media platforms that resonate with me. By utilizing interests that are considered digestible, my work seeks to create more accessible conversations around what queer identities may look like and how they may evolve overtime. My most recent series of prints is a series of unique silkscreen prints that are a superficial read into the Hollywood queer lifestyle. I think a lot about the relationship between queer artist, and queer nightlife. By working repetitively in this series, I can contemplate whether my perception of the identity of something is a clear picture of the reality. In the case for this series, I'm asking myself, "Can I really fit into the fast-pace lifestyle of LA?"

ARTIST BIO: Jake Lahah is printmaker, book artist, zine person, and drag enthusiast working in Richmond, VA. Jake Lahah graduated from George Mason University in 2017 with a focus on printmaking and artist books. He has been included in exhibitions at Torpedo Factory's Target Gallery, McClain Project for the Arts, Quirk Gallery, Candela Gallery and Books, Gallery 130 at Western Carolina University, and the Anne Wright Wilson Gallery at Georgetown College. He has participated in a number of artist book fairs and zine fests such as Richmond Zine Fest, the DC Art Book Fair, Current Book Fair, and Pyramid Atlantic's Radical Format's Book Arts Fair. He currently is a studio member and resident of Studio Two Three, a nonprofit feminist run printmaking studio in Richmond, VA. He teaches classes in bookmaking, risograph printing, and wood lithography there.

www.jakelahah.com

JUN LEE



Jun Lee

Whisper and Wait

2020

Reduction Woodcut, 4-Color

25" x 39" (image)

30" x 43" (paper)

30" x 43" (unframed)

\$3,000 (unframed)

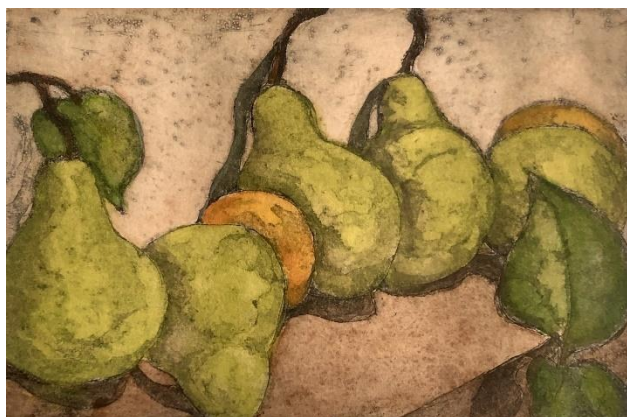
DESCRIPTION: This four-layer reduction woodcut, inspired by the folk tale of the Moon Hare, channels the emotions which follow competition; waiting, anticipating and regrouping yourself for the next competition with your peers and competitors. Jun Lee is a printmaker who works in large format woodcut utilizing animals as metaphors to convey competition in our daily lives; pieces that express the spectrum of competition from hiding away to preparing for a fight. In a reduction woodcut, a single block is used for a multi-color print. Because you carve the block progressively as you print each color in order, this reduces the printed area with each layer. Once you complete the edition, you cannot reprint the block because it has been carved away.

ARTIST STATEMENT: I am a printmaker who works in large format woodcut utilizing animals as metaphors to convey competition in our daily lives. My current series of woodcuts channel the ensuing emotions which follow competition; waiting, anticipating, and regrouping yourself for the next upcoming fight. What drew me into printmaking was the anticipation of seeing the final result after all of the process that goes into each print. Every step in the creation of a print can almost be viewed as its own art form. The entire process must be planned out ahead of time, because once each step is completed, you cannot change the course of the image. I enjoy this because it forces me to fully realize the image before I start the process. But even with all of the planning involved, the outcome is still uncertain until the print is completed, so it always keeps the process fresh.

ARTIST BIO: Jun Lee, who grew up in Seoul, Korea, is a printmaker who works in large format woodcut utilizing animals as metaphors to convey competition in our daily lives. She is currently the Printmaking Artist in Residence at the Lee Arts Center in Arlington, VA. Lee was awarded the DC Art Bank grant in 2019, 2020, and 2021 by the Government of DC Commission on the Arts and Humanities and was one of the semifinalists for the 2018 Sondheim Artscape Prize (Baltimore, MD). She completed artist residencies at Montgomery College, Pyramid Atlantic Art Center, and Penland School of Crafts. Lee's work has been exhibited nationally and internationally including: Art Gym Denver (Denver, CO), LUX Center for the Arts (Lincoln, NE), American University Museum (Washington, DC), The Little Gallery (Omaha, NE), Highpoint Center for Printmaking (Minneapolis, MN), Maryland Institute College of Art (Baltimore, MD), K Space Contemporary (Corpus Christi, TX), Purdue University Galleries (West Lafayette, IN), University of Maryland Global Campus (Adelphi, MD), Waverly Street Gallery (Bethesda, MD, 2016), Joan Hisaoka Healing Arts Gallery (Washington, DC, 2015), Insa Art Center (Seoul, South Korea, 2014), Daimler Financial Services Atrium (Berlin, Germany, 2007). She has taught several printmaking classes at Montgomery College, Penland School of Crafts, Pyramid Atlantic Art Center, Lee Arts Center, and University of Arts.

www.junleeprints.com

CINDI LEWIS



Cindi Lewis

Row of Pears

2020

Hand-colored etching, watercolor on
aquatint etching

4" x 6" (image)

7.5" x 10.5" (paper)

12" x 15" (framed)

Price: \$295 (matted, unframed)

Price: \$350 (framed)

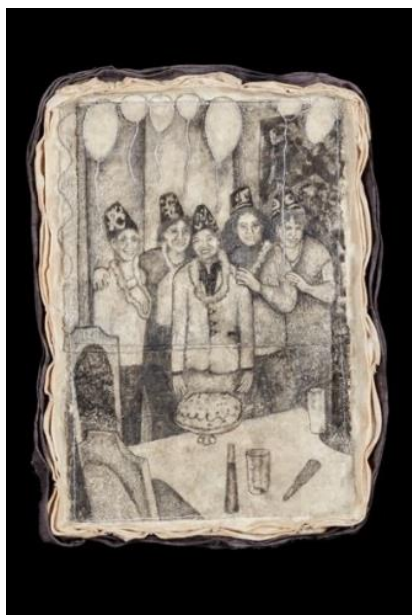
DESCRIPTION: In addition to printmaking, I work in a number of drawing and painting media and I enjoy exploring the effects of depicting the same image in different media. The basic image for my print in this show began as a small, bright, cheerful oil painting. I liked the composition and the round forms of the pears and decided to do an aquatint etching print version of the image. I used black ink, which gave the print a grittier feel than the painting. Finally, I colored one of the etchings with watercolors in somewhat muted tones, which yielded an image with a somewhat sedate and old-fashioned feel.

ARTIST STATEMENT: My love of art, though sometimes taking a back seat to my family and legal career, is now a central focus of my time and energy. With nearly 30 years of study at The Art League School and at U.S. and overseas workshops, I have experimented with and enjoyed a variety of artistic media but find that I most enjoy painting (oils and watercolors) and printmaking (primarily etching and monotypes). I am particularly drawn to the interplay of light and colors, found in virtually any subject matter, and to experimenting with the ways in which an image is altered when depicted in different media. Learning to “see like an artist” has enhanced my awareness and appreciation of the visual world, expanding the range of subject matter depicted in my work. I continue to enjoy the landscapes and flowers that were the principal subjects of my earlier work but, as my skills and confidence have grown, I have also taken on increasingly challenging images (my paintings of performing musicians, for example). Now retired from the legal profession, I am able to devote more time and effort to my art as I seek to further develop my artistic voice in works that use traditional techniques to create dynamic, contemporary images.

ARTIST BIO: Cindi Lewis is a contemporary realist Arlington, Virginia artist whose works hang in private and corporate collections in the U.S. and abroad. She has experience with and enjoys a variety of artistic media but focuses her efforts on painting (working in both oils and watercolors) and printmaking. Cindi’s artwork has been featured in five solo exhibits at Gallery Underground (Arlington, VA); Four Seasons Hotel’s ENO Wine Bar (Washington, DC); The Art League Gallery (Alexandria, VA); and Gallery West (Alexandria, VA). Cindi exhibits in national and regional juried shows and other group exhibits and has received a number of awards. Cindi has over 30 years of study in classes and workshops at The Art League in Alexandria, VA and a variety of workshops in the U.S. and abroad. She is a retired attorney, with a B.A. from The College of William & Mary and a J.D. from Harvard Law School.

www.clewisart.com

JUNE LINOWITZ



June Linowitz
California Street
2020

Mixed media: Transfer of original drawing
onto handmade paper with beeswax, pastel,
thread, yarn and shaped cotton canvas
25.5" x 18.5" x 1.5" (frame)
Price: \$1,800 (framed)

DESCRIPTION: During this time of upheaval I have felt drawn to my heritage, my foundation, my roots. This work is based on old and current family photographs with an intent to give a feeling of antiquity using contemporary methods. The core of the work is a drawing which is a repeatable matrix, hence a print. The drawing is reproduced using an old laser copy machine and transferred onto handmade paper which has been coated with beeswax. That transfer is embellished with pastel, thread and yarn. A "frame" is constructed of shaped canvas which is sewn onto the artwork creating a 3 dimensional work.

ARTIST STATEMENT: During this time of upheaval, I have felt drawn to my heritage, my foundation, my roots. This work is based on old and current family photographs with an intent to give a feeling of antiquity using contemporary methods. The core of the work is a drawing which is a repeatable matrix, hence a print. The drawing is reproduced using an old laser copy machine and transferred onto handmade paper which has been coated with beeswax. That transfer is embellished with pastel, thread and yarn. A "frame" is constructed of shaped canvas which is sewn onto the artwork creating a 3-dimensional work.

ARTIST BIO: June Linowitz earned a B.A. from Chatham College with additional studies at The Corcoran Gallery of Art and Rochester Institute of Technology. She has been engaged with art her whole life, working at varying times as an art teacher, a gallery director, a curator and a corporate art consultant with her own business, ArtSeen. She is an active member of the art community serving of the board of the Arts & Humanities Council of Montgomery County, Arts on the Block, and currently the McLean Project for the Arts. In 2015 she was honored by the Maryland Women's Heritage Center as one of 50 women include in "Images and Expressions - Maryland Women in the Arts". Linowitz' work has been shown both nationally and internationally. Her work is currently in Drawing Discourse, an international exhibition of drawings at University of North Carolina in Asheville. She lives and maintains a studio in Bethesda, MD.

www.junelinowitz.com



Joseph Lupu

LOST IN TRANSLATION: nice salami meal!?

2020

Risograph

9" x 11" (image)

11" x 14" (paper)

17" x 21" (frame)

Price: \$250 (unframed)

Price: \$500 (framed)

DESCRIPTION: This series of prints uses copyright free French comics from the early 1900's to talk about text as data and the intentional misrepresentation of that data. Although the imagery is absurd, I think this work can begin to raise questions about who has access to data and who has the authority to interpret data. The ambiguity and proximity between the "authentic" and the "inauthentic" text is designed to reveal how the presentation of information impacts our trust and understanding of it.

ARTIST STATEMENT: My artistic practice explores deconstructionist and postmodern theories of how we understand signifiers and language. Using comics gives me the opportunity to take apart, reorganize, and complicate a cultural artifact that is familiar, knowable, and considered complete. This latest series of prints uses copyright free French comics from the early 1900's to talk about text as data and the intentional misrepresentation of that data. Although the imagery is absurd, I think this work can begin to raise questions about who has access to data and who has the authority to interpret data. The ambiguity and proximity between the "authentic" and the "inauthentic" text is designed to reveal how the presentation of information impacts our trust and understanding of it.

ARTIST BIO: Joseph Lupu is currently a Professor of Art at West Virginia University. He received his BFA from Bradley University and his MFA from the University of Georgia. His work has been a part of over 80 different solo and group exhibitions and has been featured at the International Print Center of New York, The Contemporary Art Workshop in Chicago, the Pittsburgh Center for the Arts, the Indianapolis Art Center, and The Contemporary Art Center in Atlanta. Joseph's work is included in various permanent collections including the Rare Book and Manuscript Library at Duke University, the Denver Art Museum, the Museum of Texas Tech University, the Spencer Museum of Art, and the Billy Ireland Cartoon Library & Museum. Joseph served on the Executive Board of SGC International from 2006-2012 and served as the president from 2008-2010. He has received multiple awards and grants for his work as an academic including the "Honorary Member of the Council" award from SGCI (2014), "BIG XII Faculty Fellowship" (2013), "WVU Senate Research Grant" (2008 and 2009), "Excellence in Teaching" (2015), "Excellence in Service" (2014) and "Excellence in Research" (2013) awards from the WVU College of Creative Arts.

www.josephlupo-portfolio.com



Chris Marcet
The Treehouse
 2020
 Zinc plate etching
 8" x 6" (image)
 11" x 10" (paper)
 14" x 11" (frame)
 Price: \$240 (unframed)
 Price: \$300 (framed)

DESCRIPTION: The etching, **The Treehouse**, was inspired by the feeling of protection a home gives after a stretch as a vagabond, and memories of a childhood treehouse in Orlando, Florida. The nexus of "The Treehouse" piece is the small cup of hot tea held by the tranquil inhabitant. This print was created at Discover Graphics, in the Torpedo Factory Art Center in Alexandria, VA.

ARTIST STATEMENT: My works are a window into a stories that are not yet written. Even I wonder what is at the end of the rope-bridge that I have drawn, or what lies beyond the mountains I have painted. I make art to explore the mystery that is my own mind. Where does it come from? What does the machine that I have been dreaming of do?

ARTIST BIO: I began my artistic journey making flipbook animations on sticky-note pads. I first studied art techniques at Maitland Art Center in Florida. There I took up pottery, printmaking, and photography. At Edgewater High School I tried basket-weaving, oil painting, and digital animation. I earned my Bachelor of Fine Arts degree at Ringling College of Art and Design. There I studied sculpture and 3D animation. I contributed animation and 3D models to the Emmy winning music video "Heart of Stone" at Blind Studio. Many years since then I spent at Trigger Global. There I animated characters from LEGO, Star Wars, Spider-Man, and many others. I wish to return to creating art with my hands. I am taking painting and printmaking classes at The Art League in Alexandria. The three prints I am submitting are the results of work done at Discover Graphics. I have learned much under the guidance of David Skibiak and Pam Day.

www.chrismarcet.com

SARAH MATTHEWS



Sarah Matthews
Pieces of Me
Layered Block Print
24" x 36" (paper size)
25" x 37" (frame size)
Price: \$2000 (framed)

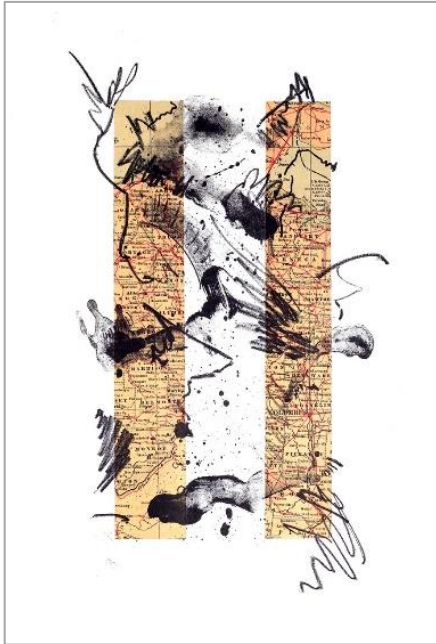
DESCRIPTION: "Pieces of Me" is my fourth self-portrait. It symbolizes the societal pressures of being an African-American woman. From a young age, you are taught how to see, think, and speak in order to fit in. As I get older, I am learning to release those things and to bring all of me to the table. "Pieces of Me" is made up of multiple carved linoleum blocks that I printed in layers.

ARTIST STATEMENT: In my artwork, my goal is to influence others to think about how they are impacting their community. My work has addressed subjects as diverse as the civil rights movement, traditional textiles from various countries, and protecting the environment, as source material and inspiration for my work. I am interested in any subject that can motivate people to have empathy for others and/or think about how their decisions impact others. My printmaking mediums include linocut, Sintra, woodcut, screen printing, and letterpress. I love to incorporate traditional printmaking techniques with other mediums such as photography, sculpture, and bookbinding which creates the perfect juxtaposition between the past and the present also echoed in the themes in my work.

ARTIST BIO: Sarah Matthews is a MA Art & the Book graduate from the Corcoran College of Arts and Design at George Washington University in Washington, D.C. Mrs. Matthews also received an MBA with a Marketing Concentration in 2005 and a BS in Sociology in 2000 from Bowie State University in Bowie, MD. Mrs. Matthews' work has been exhibited in the US and is a part of the permanent collections of Yale's Beinecke Rare Book and Manuscript Library, George Washington University's Gelman Library, University of Puget Sound, and Samford University. Mrs. Matthews is a full-time artist and currently teaches bookbinding and printmaking at Pyramid Atlantic Art Center.

www.iamsarahmatthews.com

RON MEICK



Ron Meick

Too Close for Distance

2020

Lithograph, chine collé, 1914 map, varied
edition of 6

11" x 7" (image)

14" x 10" (paper)

21.5" x 17.7" (framed)

Price: \$500 (unframed)

Price: \$600 (framed)

DESCRIPTION: This is part of a series of lithographs using maps from an antique atlas. The stone lithograph was drawn using litho crayons and tusche to make the subtle washes. The stone was etched twice using gum arabic and nitric acid. It was printed while simultaneously gluing the maps using wheat paste or chine collé. All orchestrated by using stencils for placement. It took many proofs getting moisture levels in the paper and maps so they would adhere. This is a varied edition of 6 because the maps used in this print are unique.

ARTIST STATEMENT: Maps from the 1900's are used as a base for this series of stone lithographs. They are printed while pasted with wheat paste (chine collé) to a backing paper. These territories/maps are penetrated with various marks to obscure and seep past their borders. In addition to being artificial boundaries, it resembles how social distancing in practice is an uneasy and many times unattainable measurement of space that is constantly being violated. The Streets Will Never Be the Same- Street maps from a 1914 gazette are used for this edition of lithographs. Marks pierce the border and cloud the streets with thin washes. The recent protests and response have changed the way we view our collective culture. Public spaces which have been scarred with racist statues and inequality. These city street maps from the past have changed and will never be used to navigate in the ways of the past.

ARTIST BIO: Ron was born in Sidney, Nebraska. He has received his BFA from Rhode Island School of Design and additional art studies at the Pennsylvania Academy of Fine Arts, New Hampshire Institute of Art, and Northern Virginia Community College. In 2016 he was awarded a fellowship by the Delaware Division of the Arts for visual arts-works on paper for an established professional. Ron has worked as staff for the National Endowment for the Arts, served as board president at The Delaware Center for the Contemporary Arts, president of the Washington Printmakers Gallery, and continues to show his work nationally. He maintains a studio in the active arts community of Arden, Delaware.

www.washingtonprintmakers.com/ron-meick

DIANA PEREZ MILES



Diana Perez Miles

Puma Tango

2020

Linocut on rice paper

11.5" x 12" (image size)

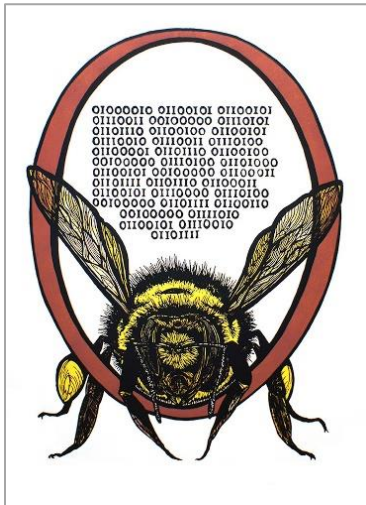
14.5" x 17" (paper size)

Price: \$280 (unframed)

DESCRIPTION: “Puma Tango” was inspired by my personal experience both living and travelling in Central America and South America. I am from Colombia and the Puma is our mysterious native feline. Powerful, beautiful, and unique to our jungle. I was also inspired by our colorful and very elegant birds. In “Puma Tango” a puma and a bird are dancing the very passionate Argentinian tango. The image was carved on a linoleum block and printed by hand on rice paper.

ARTIST STATEMENT: Printmaking has always been my passion. Throughout my career I have learned and practiced a variety of printmaking techniques. Life has given me the best teachers I could ever have. I am forever grateful for all the many artists and great mentors who have helped me and taught me along the way.

ARTIST BIO: Diana Perez Miles was born in Boyacá, Columbia in the Andes mountains. She has traveled extensively throughout Columbia and has also visited many other countries in Central America and South America. Her experiences traveling to various places aroused a great respect and admiration which inspires her artwork and encouraged a desire to keep creating more art. Miles began her formal studies in studio art at the Prodeo in Bogota, Colombia. She has also studied at fin T. Grava workshop in Cali Colombia, Valencia College in Broward County Florida, and Montgomery College in Maryland.



Steven Munoz

Binary Bee

2018

Reduction Woodcut, 4-color

40" x 30" (unframed)

41.375" x 31.375" (framed)

Price: \$2,100 unframed

Price: \$2,400 framed

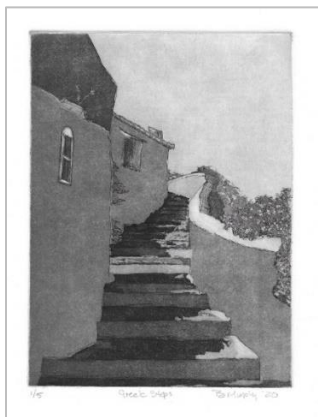
DESCRIPTION: "Binary Bee" was my first large-format reduction woodcut, a reduction print is a multi-color print where each separate color is carved and printed from the same block at different stages, each color in succession usually light to dark, as the original surface of the block is cut away or reduced. There is no margin for error using this technique. The bee is crawling through a large zero with binary code above the bee translates to: "Bees understand the concept of zero." A science journal I read published a report indicating that bees can count to four and understand the concept of zero. This article was the genesis that culminated in the creation of "Binary Bee." The research showed that bees possess a mathematical ability once thought to exist only in dolphins, primates, birds and humans who are beyond the preschool years.

ARTIST STATEMENT: Since 2017 I have been working on a body of larger-format work focusing on pollinators, primarily bees. As a printmaker, certified in Master Gardening and Sustainable Urban Agriculture, I have been fascinated by and passionate about nature. Through these works, I seek to bring attention to the vital, yet perilous, plight of pollinators. At first glance, my work appears scenic and bucolic, but upon closer examination, themes of man against nature, life and death, and social commentary on environmental issues, are revealed to the observer. In many ways' bees are like oxygen: they are everywhere; they are essential and for the most part unseen. We know they exist, but few understand them, and to the detriment of our shared existence, fewer value them. To know the bee isn't just understanding a fascinating and beautiful insect: it is to glimpse a profound web of relationships, great and small, that binds together the human and natural sides of our one world. I believe in the integrity of art as a means for sharing thoughts and ideas. Art can engage, open, and change minds through images, senses, and perceptions. Through art, that which is small, misunderstood, or ignored, can be given a voice that has the potential to influence and inspire others to action.

ARTIST BIO: Originally from New Mexico, Steven attended American University in Washington, DC where he received a Bachelor of Fine Arts degree with a concentration in printmaking. His work is in the permanent collections of: Western Railroad and Mining Museum in Helper, Utah; Arlington County Government, Virginia; the Montgomery County Public Art Trust, Maryland, and the DC Commission on the Arts and Humanities Art Bank. Since 2009, Steven has been the Director of the Lee Arts Center, a program of Arlington Cultural Affairs. Steven enjoys spending time as: a board member of City Blossoms; a certified DC Master Gardener; a dog owner, and a coffee drinker. Midway Bee is the name of his printing press and the name comes from a quote from Hesiod, "The earth bore much substance, on the mountains the oak at its top yielded acorns and midway bees." Bees, gardening and oak trees have long been an interest and presence in Steven's life.

www.midwaybee.com

BRIDGET MURPHY



Bridget Murphy

Greek Steps

2020

Etching

8" x 6" (image)

14" x 11" (paper)

14" x 11" (frame)

Price: \$175 (unframed)

Price: \$250 (framed)

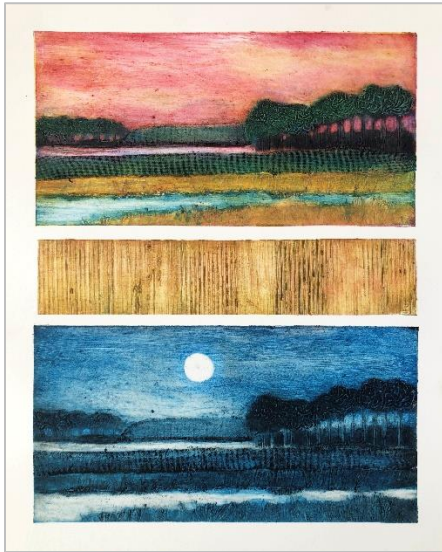
DESCRIPTION: I was attracted to this landscape composition because of the strong light and shadows. The simplicity of white washed walls with nature 'creeping' into the image in multiple areas adds to the mystery of the landscape as well as the beauty of walking through ancient paths. This print was created using traditional intaglio printmaking methods. It incorporates line etching and multiple aquatints which gives the image its various greyscale tones.

ARTIST STATEMENT: Purpose and philosophy, places and objects that surround me are the subject matter for my artwork. Knowledge and enrichment are attained through diversity in life—living and looking beyond the norm. Exploring new places, meeting new people, eating new food, seeing new objects, and living in new spaces are vital to my personal growth. Awareness of even the smallest objects in our environment adds variety, excitement, and stimulation. The inspiration for my current work focuses on my personal imagery from my travels: locally, nationally, and internationally. The work tends to be landscapes and objects within 'place' that have sparked my imagination. They have a personal meaning or have a unique human quality to them. Currently, traditional etching has been my working artistic medium. My prints incorporate various traditional etching techniques such as line etching, aquatint, soft ground, and soft ground drawing techniques. Line, texture, and space are the main design elements used to create the prints. The process of creating my artwork has many steps. It begins with visualization, sketching the subject and arranging the composition. Very light lines are etched on a zinc plate to help solidify the composition. The artwork is modified using various etching techniques and 'states' are printed as the work progresses. The work becomes free flowing by adding forms and rich surface textures through traditional etching techniques such as aquatint, hard ground, soft ground, burnishing, scraping, etc., as needed. Intuition and design drive the final steps. The prints transcend from a physical expression to a spiritual expression—I relive the great moments all over again.

ARTIST BIO: Bridget Murphy is a Professor in the Graphic and Media Design program and the former Associate Provost of Academic Affairs and program Chair at Marymount University. She has been a member of Marymount's faculty since 2001. From 2015–19, she served as Associate Provost of Academic Affairs and was a member of the SACSCOC Reaffirmation Leadership Team as the QEP Director. As Associate Provost, she created the Academic Advising Center, the Saints' Center for Service, and the Cody Gallery at the Ballston Center. She managed the Center for Teaching and Learning, First-Year Experience Program, Honors Program, and chaired the Academic Enrollment Committee, which reviewed student appeals. She helped develop campus-wide service learning courses. Bridget earned an MFA in painting and communication design from Rochester Institute of Technology (RIT), Rochester, NY and a BFA degree at Saint Mary's College, Notre Dame, IN. Bridget continues to be involved in the creative process through printmaking, designing, drawing, painting, and teaching. She has taught graphic design for over fifteen years and served as Chair of the Graphic Design and Fine Arts Department. She has developed and run multiple study abroad courses in Greece and Glasgow, Scotland. In 2016, she had a one woman show titled: Impressions...letterpress, monotype, and etchings. She has had her artwork shown regionally and nationally. She received the Award of Distinction in Printmaking at the Charles H. Taylor Arts Center's Virginia Artists 2014 Exhibition. Bridget expertise in graphic design includes integrated marketing campaigns, print publications, poster design, logo design/brand development and environmental graphics. She has worked in the design industry for over thirty years and continues to be involved in visual communications as an art director and project manager for select clients and non-profits. Bridget grew up in Washington, D.C. and currently lives in Alexandria, VA.

www.bcmdesignstudio.com

NINA MUYS



Nina Muys

Sunrise and the Moon

Carborundum Intaglio

2020

18" x 12" (unframed)

24" x 16" (framed)

Price: \$375 (unframed)

Price: \$425 (framed)

DESCRIPTION: The print "Sunrise and the Moon" captures the same view at different times of day from the window of my studio in Easton, MD. I created this print using three separate plates and a technique called carborundum intaglio. It is non-toxic form of printmaking I have developed which mimics traditional etching. I use cardboard and carborundum powder mixed with acrylic paint to incorporate collographed textures into the plate and then ink *a la poupee*, by dabbing and wiping with pieces of cloth.

ARTIST STATEMENT: My studio is located on a quiet cove on the Eastern Shore. I experience the hourly changed in light and mood as the sun or the moon settle on the water. The abundance of wild life is a great source of inspiration for me but the rising water levels remind me of the fragile nature of this environment. I have developed carborundum intaglio to mimic etching and incorporate collographed textures into the plate that I then ink *a la poupee*.

ARTIST BIO: Nina Muys, a native of Austria is a founding member of the Washington Printmakers Gallery and has been a member since 1984. She has had several successful shows at the gallery with reviews by the Washington Post. Her work has been bought by several permanent collection such as the University of Maryland and the Library of Congress and has shown internationally in Belgium, Russia and Argentina. The Austrian Embassy rewarded her with a retrospective show in 2018 and in 2017, she had another retrospective at the Takoma Park Community Center. She has curated shows at the Washington Printmakers Gallery and at Via Umbria in Georgetown.

<http://nmuys.wordpress.com/>

LEE NEWMAN



Lee Newman
Duckworth 9
2020
Drypoint and roulette
4" x 3" (image)
10" x 8" (paper)
14" x 11" (framed)
Price: \$250 (unframed)
Price: \$300 (framed)

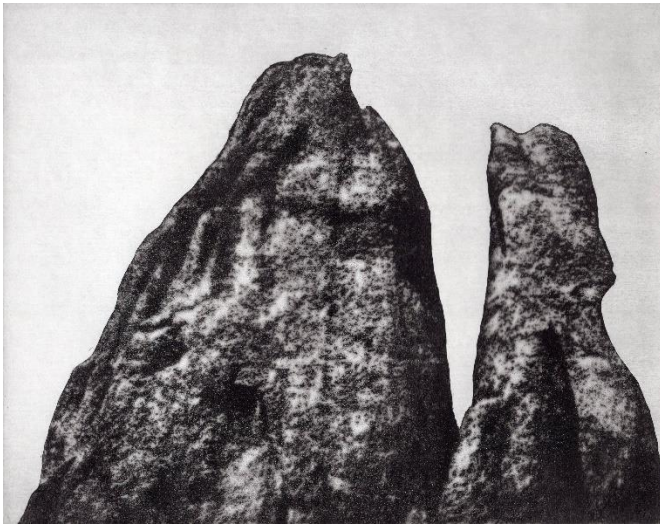
DESCRIPTION: The piece "Duckworth 9" was initially drawn with a drypoint needle on a plexiglas plate using a pencil drawing as a reference. I printed a small edition of the plate at the time, but returned to the plate more recently. Using a combination of a roulette and a diamond stylus, I coaxed more tone from the plate while developing the character of the model.

ARTIST STATEMENT: The images I have submitted for exhibition deal with depicting people with cognitive and physical disabilities. The images were chosen from a group of conte drawings executed from direct observation and translated into the direct techniques of engraving.

ARTIST BIO: Lee Newman received an MFA from American University and was subsequently a Fulbright Scholar in Vienna, Austria where he had access to the collections of prints and drawings at the Albertina. Upon returning to the United States, he founded the Washington Studio School where he currently teaches. His prints and paintings are in a number of private and public collections, most notably the National Gallery of Art, the Metropolitan Museum of Art and the California Palace of the Legion of Honor. He lives in Frederick, Maryland where he also maintains a studio.

www.artworkarchive.com/profile/lee-newman/about

THOMAS J. NORULAK



Thomas J. Norulak
Needles Highway 1
2019
Etching
8" x 10" (image)
11" x 15" (paper)
16" x 20" (framed)
Price: \$150 (unframed)
Price: \$300 (framed)

DESCRIPTION: *Needles Highway 1* is first in a series of four zinc plate photo transfer etching prints depicting the rock formations in the Black Hills of South Dakota on Needles Highway near Mount Rushmore.

ARTIST STATEMENT: I've been dealing with the theme of "detritus" in my printmaking imagery now for over 12 years. I am fascinated by the effects of nature human structures and natural objects. Architectural ruins, tree roots, the effects of erosion or disasters such as fire are all part of the visual language I use. Lately, this theme has expanded to my working deliberately on series of related images. The most recent series are etchings of the rock formations of Needles Highway in the Black Hills of South Dakota. Choosing to work in black and white, my work is derived from photographs I've taken which are transferred to zinc plates from laser prints. After the initial etch in acid, traditional etching techniques are used to complete the image. Frequently, distortion and image degradation occur in the transfer and etching process. This can bring a kind of abstract or otherworldly eerie feeling to my work.

ARTIST BIO: Born and raised in Newark, New Jersey, Tom Norulak attended Carnegie Mellon University and received his BFA degree in 1971. After living in Philadelphia for about 5 years, he returned to Pittsburgh in late 1977 and has made the Pittsburgh area his home ever since. During the 1980's Tom established a successful commercial screen printing business. He began his active career as an exhibiting artist printmaker during the early 1990's. His work has been exhibited throughout the Pittsburgh area as well as in selected national shows at well respected galleries, museums, universities and art centers. He has taught printmaking at Pittsburgh Center for the Arts for over 25 years and has also taught at Seton Hill University, Carnegie Mellon University Pre-College program, Carnegie Museum of Art and has been a guest instructor and lecturer at other schools and local art groups. His etchings, screenprints, woodcuts and watercolors are based on his love of Pittsburgh and his travels throughout the years. Cook Forest in Western Pennsylvania is one of his favorite spots to hike and has inspired many of his works. His recent Needles Highway series of etchings display the abstract forms and shapes of the rock formations in the Black Hills of South Dakota.

www.norulak.com/printsnat.htm

CORY OBERNDORFER



Cory Oberndorfer

Pops Bomb through Twin (after Johns)

2020

Hanco Ink Lithograph on Rives BFK Paper

17.5" x 7.25" (image)

21" x 15" (paper)

24.5" x 13.75" (framed)

Price: \$350 (unframed)

Price: \$650 (framed)

DESCRIPTION: This print is part of Cory Oberndorfer's **Pop: Artist** series. It imagines his iconic popsicle images as they might be rendered by Jasper Johns. This print was inspired by Johns's "*0 through 9*" lithograph. "*Pops Bomb through Twin (after Johns)*" was previously presented as a painting in Oberndorfer's solo exhibition "Pop: Everlasting" at BlackRock Center for the Arts in 2014.

ARTIST STATEMENT: As artists draw inspiration from those who came before, the legacy of an artist can live forever. The work from my Pop: Artist series focuses on popsicles — the drippy summer treats that have become an obsessive and repetitive subject matter in my practice. Having developed a series of symbols/signifiers with these popsicles, I began to contemplate the history of imagery and the works that inspire me. My focus turned to recognizable images that have had an impact in the art world and especially on myself. I test the flexibility of their images and mine and pay homage to my heroes by recreating my imagery in their signature style. In doing so, like many pop artists, I have heavily acknowledged the power of utilizing both duplication and innovation in fine art. My Pop: Artist series began as paintings and sculptures, but most of the artists I reference also have a broad portfolio of print work, creating my Pop: Artist Print series.

ARTIST BIO: Cory Oberndorfer is an artist fixated on nostalgia, American popular culture, and the joy of life's simple pleasures. He has exhibited nationally, including Grand Central Art Center in Santa Ana, CA, Redux Contemporary Art Center in Charleston, SC, Kayo Gallery in Salt Lake City, UT, and Flashpoint Gallery, G Fine Art, and the Katzen Arts Center in Washington, D.C. He received his BFA from Weber State University, MFA from American University, and currently teaches at the George Washington University. Cory has completed residencies in Charleston, SC, Johnson, VT, Hyattsville, MD, and Ålvik, Norway. He has received multiple Artist Fellowships and project grants from the D.C. Commission on the Arts and Humanities, Arts & Humanities Council of Montgomery County, MD, and Public Arts funding in Arlington, VA. His work has been featured in The Washington Post, Wooster Collective, Charleston Post and Courier, Northern Virginia Magazine, and Bmore Art. Cory currently lives and works in Rockville, MD.

www.coryoberndorfer.com

MARY D. OTT



Mary D. Ott

Summer Reflections II

2019

Unique etching with aquatint, printed through, oil pastel, on Unryu Thai blue chiffon

18" x 23.75" (unframed with mat)

24" x 30" (framed)

Price: \$900 (unframed)

Price: \$1,000 (framed)

DESCRIPTION: “Summer Reflections II” is an etching with oil pastel printed on a piece of Unryu Thai blue chiffon mulberry paper. The design on the etching plate was made by using stop-out resist to block the acid and form grass-like lines on the plate. To create the effect of a reflection, the paper was folded lengthwise before being printed. The etching ink went through the first layer of paper and also through the second layer. After the paper was unfolded, oil pastel was applied to the print.

ARTIST STATEMENT: My current work focuses on nature imagery, moving from an emphasis on images of grasses to arboreal images. A number of my exhibits have featured etchings of grass imagery. One step in creating the etching plate used to make these prints was applying Z-Acrylic Stopout Resist to the plate with a piece of thread. Some of the resulting etchings with aquatint resemble fields of grass; others are abstract. “Summer Reflections II” is a recent example of these etchings. The focus of much of my recent work has been arboreal. Rather than images of grasses, this work includes etchings, lithographs and other types of original prints with an arboreal theme. “Leaves and Shadows” and “New England Scene” are examples of this work.

ARTIST BIO: After a career in educational research, including research on women’s entry into engineering and on methods of teaching physics, I transitioned to a career in art in 1990. My art education includes courses in painting, drawing, and printmaking at the Corcoran College of Art + Design, private acrylic painting classes with Anne Marchand of Washington, DC, printmaking workshops at Pyramid Atlantic in Silver Spring, MD, and additional printmaking classes at Montgomery College in Silver Spring. A resident of Silver Spring, MD, I have been a member of Touchstone Gallery in Washington, DC since 2001. My print media include intaglio, photogravure, lithography, monotype, and others. Much of my imagery is derived from nature.

www.marydott.com/art/home.html

SUSAN DUE PEARCY



Susan Due Percy

Revisiting History - Columbus

2020

monotype with chine collé, collage, pencil, pastel on Arches 88

22.25" x 16" (unframed)

24" x 18" (framed)

Price: \$900 (matted and unframed)

Price: \$1,100 (matted and framed with museum glass)

DESCRIPTION: This is a monotype on Arches 88 paper, printed with akua ink, and includes chine collé and collage. It was created during civil rights strife expressed through the removal/destruction of offensive statues that glorified the Confederacy. The movement stirred questions of the history I had been taught and the role of Christopher Columbus as “the founder” of our nation and how his legacy was celebrated. Now that we have revisited history, we see him with new eyes. He has been “beheaded” symbolically and sent back to sea.

ARTIST STATEMENT: My most recent monotypes are a reflection of some of the issues of the year 2020 in terms of the isolation experienced during the pandemic and the inability to touch each other and the longing for human contact; the racial unrest expressed through revisiting our history in terms of Confederate statues and imagery and taking another look at the role of Christopher Columbus in our history; and the growing concerns of climate change and its effects on our world.

ARTIST BIO: Susan Due Percy was raised in St. Louis, MO. She studied art at Southeast Missouri State University and graduated from New York University with a B.S. in Painting, Graphics and Sculpture. She studied lithography at the Art Students League in New York City, etching at Fort Mason Art Center & and reduction woodblock at Graphic Arts Workshop in San Francisco, CA. Susan studied pastel at Montgomery College, MD. She has participated in numerous continuing education workshops. Susan worked in printmaking with the Graphics Workshop and the Printmaker’s Workshop with Ann Zahn. She was part of the painting group in Friendship Heights with Leo Saal and later with the Hyattstown Mill Arts Center. Percy’s art is held in the permanent collection of the Pushkin Museum, RUSSIA, the Chemalier Museum, FRANCE (award), the National Gallery of Art Rare Book Collection, Washington, DC, Museum of Modern Art, Buenos Aires, Argentina, Katzen Museum, National Museum of Women in the Arts, National Institutes of Health, Library of Congress, the National Reserve, Indonesian Embassy, Georgetown University and others. She has received two MD State Arts Council grants and two CA State Arts Council grants and Outreach Grants from Montgomery County, MD to work in the community. She has exhibited in over 200 shows in her long art career. Her artwork produced while working with the United Farmworkers has been purchased by the Yale University Beinecke Rare Book Library, UCLA, Stanford University, Univ. of CA - San Diego and Georgetown University. In 2018 the Library of Congress in Washington, DC began archiving her art, letters, poems, journals, sketchbooks, watercolors and ephemera from her work with the United Farmworkers and the work created during her work in the Civil Rights Movement in Southwest Georgia in the late 60’s-’70’s. She was selected as one of Maryland’s Top 100 Women in 2009 by The Daily Record in Baltimore, MD. She is a Signature member of the Maryland Pastel Society. She has participated in the Countryside Artisans Gallery & Studio Tour (www.countrysideartisans.com) for many years, opening Sugarloaf Studio in the Agricultural Reserve in Barnesville, MD to the public, three times a year which is where she works. Susan has been a weekly volunteer at the National Institutes of Health for 25 years where she promotes art working with hospitalized children until the pandemic.

www.susanduepercy.com

IRIS POSNER



Iris Posner

Glyph Series: Map Stele

2019

Mixed Media: relief, monotype, chine collé,
hand painting

13.5" x 27.5" (image)

16" X 30" (paper)

\$1.200 (unframed)

DESCRIPTION: Research has shown that humans have been markmaking for 100,000 years, but it was a recent finding that 32 non-figurative marks made by humans were in common use across time and place 40,000 years ago that inspired a series on Stone Age marks of which "Glyph Series: Map Stele" is a part. The work uses actual Paleolithic marks together with marks inspired by now known Stone Age migration patterns, to envision the movement and sharing of human marks across the globe. The history of human markmaking provides evidence of the human need to "leave their mark" as well as the commonality that bonds all humans.

ARTIST STATEMENT: The submitted works, part of a "Glyph Series," using actual prehistoric marks, explores humans' earliest found markings and symbols beginning at circa 40,000 B.C. Scientists recently documented that 32 such marks have been found to have been used by early humans across geographic boundaries and time. This strongly suggests that all humans share a common consciousness and use of certain marks and symbols which may be the basis for all art and written communication. In the three works here, using multiple processes and materials, I try to imagine what these marks may mean.

ARTIST BIO: Iris Posner began seriously using art as a form of expression at age 12 when she received her first camera and has been a photographer ever since. Formal art studies at Columbia University and Montgomery College have enabled her to incorporate and use multiple art media and processes to address her personal concerns regarding social and environmental issues, human development, as well as to celebrate the beauty and mysteries of the natural world.

www.iris-posner.fineartamerica.com

CAROL REED



Carol Reed

Conversation (turquoise and gray)

2019

Stone lithograph with zinc plate blind embossment, carved rubber stamp prints, acrylic paint, colored pencil on Rives BFK paper

22" x 30" (paper size)

30" x 38" (frame size)

Price: \$1,100 (unframed)

Price: \$2,100 (framed)

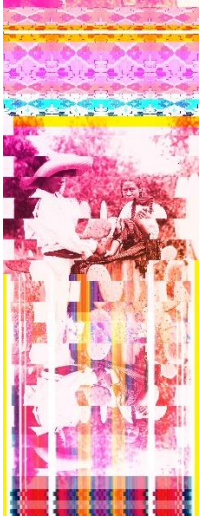
DESCRIPTION: In a busy world of turquoise blues, greys and black, this stone lithograph print is an abstract image of two figures engaged with each other in a scrappy exchange. The background texture of careful, regular pattern is a blind embossment made with an acid etched zinc plate. The imagery is intended to be literal and abstract, so, familiar graphic details function formally, while providing little shocks of recognition. Color, like confetti from discarded prints and paintings, fits together as puzzle pieces to build action and enliven the broken surface. Color also holds the imagery together, while visually allowing for the possibility it might break apart and rearrange at any moment.

ARTIST STATEMENT: To find my “moment of place,” I look for affinities that unite the seemingly unrelated. Using a vocabulary of reusable shapes-- gleaned from such sources as iconic markers with political impact, cultural codes and boundaries, disruption in the natural world, I work toward giving form to my imaginings. Paint is the primary tool (artist’s acrylic, colored ink, interior latex) plus graphite drawing and print processes (stone lithography, zinc plate etching, blind embossment, carved rubber and wood stamps). Paper (140lb, hot press, fine grain, all cotton) is the rigid platform that supports the density of my images. The works presented here show construction and deconstruction as significant to each piece—evidence of my artist’s hand assertively applied. By cutting, tearing and layering, I puzzle through a process of subtraction – building by removing, deleting my way to clarity. The resulting images are built with multiple technique combinations. Painted areas over stacks of hand printing over scraping and graphite, resulting in deep marks, thick geometry and hard edges worked against a flow of delicate drawing, the fog of past images, memories of abandoned thoughts. Overlapping transparency connects layers; top becomes bottom, patterns advance and recede. Working toward an internal logic, each piece is a constant exchange of formal and fantasy, subject and process. Outwardly, I make art oriented toward timely, formal artistic issues—inwardly, it’s the story—the story is everything. Art making for me is the perpetual balance between these concepts.

ARTIST BIO: Carol Reed’s background in art includes undergraduate degrees in art education, BFA in fine arts and a master’s degree in design. Additionally she holds an MFA in studio painting and printmaking from the Maryland Institute, College of Art. She was Assistant Professor of Design at the University of Alberta, Canada, before joining the staff of the Smithsonian Institution in educational travel and museum outreach. As a cultural heritage and communications consultant for the World Bank she designed exhibitions and education programs to help put a public face on cultural partnerships. Her extensive international travel as influenced and informed the art she makes and her work has been included in group and solo exhibitions in the US and abroad including exhibitions in Brunei, Seville Spain, Bujumbura Burundi, and Bratislava, Slovakia. In 2007, she lived and worked in the Indian Subcontinent as a Fulbright scholar. In 2008, the American Center in New Delhi hosted her solo exhibition of 32 paintings. In 2016, she had solo exhibitions in Washington DC at Susan Calloway Fine Arts and the Arts Club of Washington. Her work is included in over thirty public, corporate, and private collections including the Art Bank DC, The United States Department of State, The Library of Congress, The Smithsonian Institution, The World Bank and the National Museum of Women in the Arts.

www.carol-reed.com

EDGAR REYES



Edgar Reyes

Corazón

2018

Digital Print on Woven Canvas

30" x 11" (unframed)

Price: \$450 (unframed)

DESCRIPTION: The piece was inspired by traditional weaving practices in Mexico. The history and different significant roles that members of a family play and the impact of tourism. Rituals such as harvesting plants for pigments, prepping wool, and designing the textile all mix Indigenous and European techniques. My design interweaves an image of a couple juxtaposed with glitched and manipulated representations of traditional textile designs. The sourced image I acquired from photographs that I have purchased when visiting my own family in Mexico. Images like this one date back to the early 1900's and were staged to be used mainly as postcards to promote tourism to distinct regions. My work is a critique on the impact that commercializing culture can have on marginalized communities who now for decades have been pushed to monetize an authentic experience for tourists.

ARTIST STATEMENT: My work is a representation of my shared experience with loved ones and community members, our ongoing struggle to be recognized and represented. My practice highlights the connection between the art of the past and the contemporary Mexican diaspora. Questioning the ongoing displacement of native people whose rituals are not defined by national borders. I explore how the blending of Indigenous and European traditions is an ongoing process of conquest and resistance. My art making is a reflection of the adversities my family has dealt with when divided by deportations, the loss of loved ones from migration, and racially motivated crimes.

ARTIST BIO: Edgar Reyes is a multimedia artist based in the Baltimore and Washington D.C. area. Reyes earned his MFA from Maryland Institute College of Art and has taught at non-profit organizations, schools, and museums. Many of his projects are autobiographical and a reflection of his personal journey as an undocumented youth in the United States. His work highlights the adversities his family has faced when divided by dep, ortationthe loss of loved ones, and racially motivated crimes. Reyes is driven by the desire to raise an awareness and question the ongoing displacement of his community and their native rituals that transcend our current national borders. He explores how the blending of Indigenous and European traditions is an ongoing process of conquest and resistance. Through his creative programming interests and abilities, he nurtures the development of youth-driven arts-based leadership initiatives, that advocate how art and design can assist in self-expression and easing of cultural tensions. Reyes also creates some of his pieces in a collaborative platform as an act of healing and as a resource to creatively engage others in their connection to the land and their shared narratives of survival. His art practice highlights the beauty of being Mexican American, yet questions his national and cultural traditions. He challenges social norms to express what it means for him to be labeled Latino. His art making is centered around building compassion and understanding regarding the complex history of forced and voluntary resettlement throughout the Americas.

www.reyesedgar.com

GRETCHEN SCHERMERHORN



Gretchen Schermerhorn

Tug of War

2020

Screenprint on Paper

13" x 19" (image)

20" x 28" (paper)

30" x 38" (frame)

Price: \$300 (unframed)

Price: \$400 (framed)

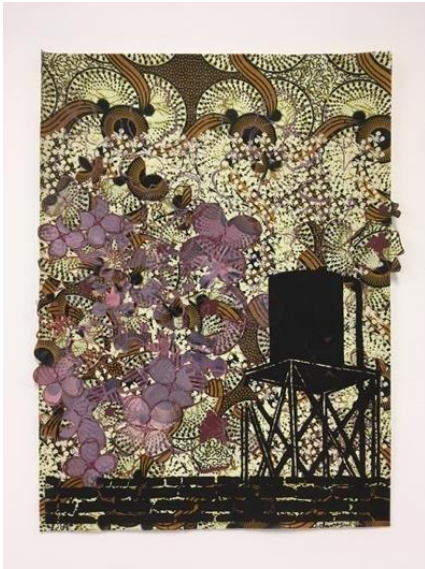
DESCRIPTION: This body of work is inspired by images and text found in a set of nearly 80-year-old encyclopedias. Interestingly, but not surprising, many of the 'facts' in these books have now been refuted. This body of work addresses the pessimistic meta induction theory, which argues that if past scientific theories that were successful have been found to be false, we have no reason to believe that our current successful theories are approximately true. I enjoy using the same matrix (printing plate in this case) but experimenting with printing the layers in different orders and colors to achieve a sort of variation on a theme. This piece depicts a group of young boys playing a game of Tug of War, juxtaposed with an image of a strip mine in Jerome, Arizona. Although these were two separate images and topics in the encyclopedia, I played with scale and perspective and merged them together in an effort to illustrate how our relationship with the natural world is both competitive and destructive.

ARTIST STATEMENT: My work is an investigation into our relationship with the natural environment, specifically our efforts to understand it, and possibly control it. I observe and research plant and animal evolution, survival mechanisms and habits, and how advancements in medicine both assist, as well as interfere with, these forces. Printmaking, mold-making, and duplicative methods are appealing to me because I can blend modern and traditional processes. I believe going back and forth like this further explains how our interactions with the natural world are filtered through technological advancements.

ARTIST BIO: Gretchen Schermerhorn is currently the Artistic Director at Pyramid Atlantic Art Center, an art center dedicated to the contemporary creation of hand printmaking, papermaking, and the art of the book, in Hyattsville, Maryland. She received her MFA in Printmaking from Arizona State University, and since then has completed artist residencies at The Women's Studio Workshop in New York, Columbia College Center for Book and Paper in Chicago, Seacourt Print Workshop in Northern Ireland, California State University and the Robert Rauschenberg Residency in Florida. Her prints, installations, and works on paper works have been exhibited around the country and internationally, and her work is part of the Montgomery County Public Art Trust, Anne Arundel Community College's print collection, and the Janet Turner Print Collection. She has received individual artist awards from both the Maryland State Arts Council and the Arts and Humanities Council of Montgomery County.

www.gretchenschmerhorn.com

ADI SEGAL



Adi Segal

Jacaranda Water Tank

2018

Screenprint and collage on fabric,
mounted on paper

30" x 22.25" (image)

29.125" x 36.875" (framed)

Price: \$750 (framed)

DESCRIPTION: DESCRIPTION: *Jacaranda Water Tank* is part of a series of work examining context and symbols relating to life as an ex-pat in Lilongwe, Malawi. I was interested in re-animating the ubiquitous African wax print fabrics, chitenges, with symbols and imagery found in the landscape. Through hand-screenprinting, patterning, and collaging, the fabric chitenges I bought in Malawi, but which were made in China, were re-imagined and re-centered to become more relevant to (my experiences of) contemporary Malawi.

ARTIST STATEMENT: As a first-generation American frequently on the move, cultural identity, landscape, and context play important roles in my creative work. Recently I have been focusing on the context of identity, specifically related to my son: What connects him with his adoptive grandparents? What about with his biological ones? What are the parallels between the context of identity and the context, or subjectivity, of color? This work builds upon previous explorations that examine the cultural context of the built environment in the different communities where I have lived. What are the visual elements of a given community, and how do they reflect on that community's culture? *Jacaranda Water Tank* is part of a series of work examining context and symbols relating to life as an ex-pat in Lilongwe, Malawi. In exploring these concepts I create a visual language using overlapping layers of color, pattern, collage, and geometry. While mainly working in screenprinting, I also employ collage and photographic elements in my work.

ARTIST BIO: Adi Segal is a multidisciplinary artist working at the intersection of visual art and community. She recently completed her Masters in Social Work from Fordham University, and also holds a BFA from SUNY Purchase, and a BA in Education Studies as well as the History of Art and Architecture from Brown University. Adi has lived and worked as an artist, art teacher, and community art facilitator in many different communities around the world, and currently lives in Washington DC. She is a Screenprint Associate at Pyramid Atlantic Arts Center in Hyattsville, MD, where she also maintains her private studio.

www.adisegal.com



Gail Shaw-Clemons
Mask 13
 2020
 Mixed Media
 14" x 11" (paper size)
 22" x 15" (framed)
 Price: \$700 (unframed)
 Price: \$900 (framed)

DESCRIPTION: Mask #13 represents spirits of ancestors past, yet many masks are extremely futuristic. African mask also inspired Modern art {representing the past while inspiring the future}. They really embodied the term “back to the future.” I thought about the mask as embodying the spirit of my ancestors as protectors, with that in mind, I began to envision the mask as transparent in order to achieve a spiritual effect. With much experimentation, I turned the mask drawings into lithographs while adding at least 30 layers of gel medium to each print. I soaked them in water and removed the paper, leaving just the image encased in clear plastic. The transparencies inspired me to overlap different masks with endless possibilities. This process empowered me to achieve my goal of creating mysterious effects, while calling up the ancestors deep within.

ARTIST STATEMENT: My work addresses the overwhelming respect I have for African masks. I spent the summer of 2019 drawing mask that I own. Once my supply was depleted I went to the African Museum and drew from observation. Focusing on drawing during that summer was therapeutic and challenging at the same time. Sometimes as an artist/printmaker, I am compelled to go back to drawing, which was my first love. The mask represents spirits of ancestors past, yet many are extremely futuristic. It is ironic that the African mask inspired Modern art after the discovery of photography, {representing the past while inspiring the future}. They really embodied the term “back to the future.” My new challenge became how to incorporate these drawings into a body of work and make them my own? The real reason for these drawings, are just beginning to evolve, as I believe everything happens for a reason. I thought about the mask as embodying the spirit of my ancestors as protectors, with that in mind, I began to envision the mask as transparent in order to achieve a spiritual effect.

ARTIST BIO: Gail Shaw-Clemons, born in Washington, DC, received her Masters’ Degree in printmaking from the University of Maryland. She has exhibited extensively, with many works included in public and private collections in the USA, Brazil, Norway, Sweden, China and Ireland. Shaw-Clemons is currently an adjunct professor at Bowie State University and is retired from the United Nations International School in New York.

www.gailshaw-clemons.com

LISA SHEIRER



Lisa Sheirer

Red Trees | Big Woo Series Year

2020

Archival Digital Print

33" x 50" (image)

41" x 58" (paper)

45" x 62" (framed)

Price: \$780 (unframed)

Price: \$1,900 (framed)

DESCRIPTION: The "Big Woo" series came out of a solstice ceremony I attended in Washington DC at the U.S. Capitol Building grounds over two decades ago. Native American advocate, Suzan Harjo, asked us to pray for the Potomac River and its surrounding vegetation. I'd never thought to pray for a river or land - only humans. Suzan's heartfelt request on that day of prayer had a profound impact on me, turning my focus to the trees, plants, rocks, and soil making up the landscape. Almost every day, I walk the forests close to my home, taking in beauty and energy from the surroundings. The prints begin with landscape photos. Photos are transformed through the vectorizing of pixels into imagery representing the living energy of trees, plants, water and rocks. Layers of lines and color are overlaid using digital collage to create a complex texture. I'm pushing beyond the natural scene and explore the energy lines of ripples and shadows, dark and light, death giving way to life. As I dissect the natural scene further, I see and create lines between contrasting areas - these lines represent the inherent energy - the life force. My prints are my prayer for people to understand the interconnectedness and complexity of life in all beings.

ARTIST STATEMENT: My "Water Stories", "Garden", and "Big Woo" series came out of a solstice ceremony I attended in Washington DC at the U.S. Capitol Building grounds over two decades ago. Native American advocate, Suzan Harjo, asked us to pray for the Potomac River and its surrounding vegetation. I had never thought to pray for a river or land - only humans. Suzan's heartfelt request on that day of prayer had a profound impact on me, turning my focus to the trees, plants, rocks, and soil making up the landscape. Almost every day, I walk the forests close to my home, taking in beauty and energy from the surroundings. My prints begin with landscape photos. The photos are transformed through the vectorizing of pixels into imagery representing the living energy of trees, plants, water and rocks. Layers of lines and color are overlaid using digital collage to create a complex texture. In my work I want to push beyond the natural scene & explore the energy lines of ripples and shadows, dark and light, death giving way to life. As I dissect the natural scene further, I see and create lines between contrasting areas - these lines represent the inherent energy - the life force. My prints are my prayer for people to understand the interconnectedness and complexity of life in all beings.

ARTIST BIO: A native of far Western Maryland, Lisa Sheirer is a retired art and design professor living in Frederick, Maryland. She has a Bachelor of Fine Arts degree in Painting and Printmaking from West Virginia University, and a Master of Fine Arts degree in Sculpture from The University of Notre Dame. Ms. Sheirer has been creating professional artwork for over 40 years. Although Lisa is primarily a printmaker, she works in a variety of mediums. Clay, wood, glass, found objects, and even iron casting are among the different materials she uses. Her public art projects include a ceramic mural at Baltimore Washington International Airport commissioned by the Maryland Department of Transportation and a glass mural installed in the new Western MD Health System lobby. In the recent past, Lisa has had many solo shows & was a featured artist at the Hillyer Art Space Gallery in Washington DC.

www.lisasheirerprints.com

ANNE C. SMITH



Anne C. Smith

Sea

2020

Silkscreen monoprint

14" x 28" (image)

17" x 31" (paper)

22" x 36" (frame)

Price: \$1,300 (unframed)

Price: \$1,800 (framed)

Courtesy of Adah Rose Gallery

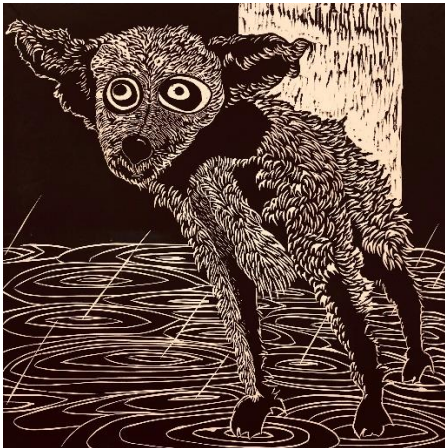
DESCRIPTION: This silkscreen monoprint is one in a series of eight. It imagines an abstract landscape, split by the horizon, and suggests both night time and movement. Many of my drawings evoke night as a space of richness and imagination, while my silkscreen prints of the last few years capture an abstraction infused with light and color. In this series, I wanted to use the intense color of silkscreen ink to enter into a mysterious, transitional space where it seems that night is falling. An element of chance is involved in the way that I print the final layer of ink, which makes each print in the series its own facet of this imagined space.

ARTIST STATEMENT: I am interested in the relationship between landscape and imagination: the wonderful and strange tension between a place as it exists in the world and in the mind. As a child, I used to stare out my bedroom window at night, looking across the street toward a playground that opened up into a big, wide open field. Steeped in darkness, the landscape I knew so well by day transformed into a new kind of field. It was open to any possibility and invited any wondering. It mesmerized me: the quietness, the stillness, teeming with life and questions. Experiences like this one -- of looking and listening to a place -- seep into my work. Through drawing, printmaking and sculpture, I make abstractions of landscapes and spaces that are connected to my idea of home and incorporate my own imaginings and projections onto those places. Within my body of work, various series might look quite different from one another, but they each circle these ideas: of home, landscape and imagination; of looking, listening and stillness; of mystery, uncertainty, and longing. My process turns those ideas into actions, as I find my way through uncertainty within each piece. Each work is a product of searching. Often a back and forth between density, obscurity and clarity pervades the work. In my drawings, a silvery, graphite architecture is inscribed into a dense, dark charcoal ground, coming in and out of visibility depending on the viewer's vantage point. In my silkscreen prints, fields of translucent color are mirrored over a horizon, shifting in iteration. They exist in series where each print is unique but unfolds from the print before it. In my sculptures, whittled lengths of wood form larger-than-life drawings of open-ended forms related to shelter and play. My work is an act of locating oneself in motion. Of emergence. Of trying to access something that's not really attainable, like the horizon. Landscape, home and the imagination are imperfect mirrors of one another, and what they each reflect is a facet of the beholder. Landscape ties us to ourselves, it tells the story of us, stretching across time, and that story suggests a map for navigating through life that honors the fluidity of space and self, and creates the possibility for belonging.

ARTIST BIO: Anne C. Smith (b. 1985) is a visual artist based in Washington, DC. She makes abstract drawings, sculptures and silkscreen prints along themes of landscape, memory and ideas of home. Places such as her childhood and ancestral homes, the Potomac River, the side of the road, and other spaces entirely imagined are featured in her work. Smith teaches drawing classes at the National Gallery of Art and NOVA Loudon. She has been Master Printmaker on a large-scale silkscreen book project at George Mason University's Navigation Press. She studied silkscreen printmaking with Master Printmaker Lou Stovall, for whom she was a studio assistant for several years. She has completed artist residencies with Artist Mother Studio at Washington Project for the Arts (Washington, DC), the Kala Art Institute (Berkeley, CA) and the Torpedo Factory Art Center (Alexandria, VA). Smith is represented by Adah Rose Gallery.

www.annecsmith.com

RHONDA J. SMITH



Rhonda J. Smith

Dripping with Hope

2020

Linoleum Print mounted on wood panel, sealed with acrylic medium

24" x 24"

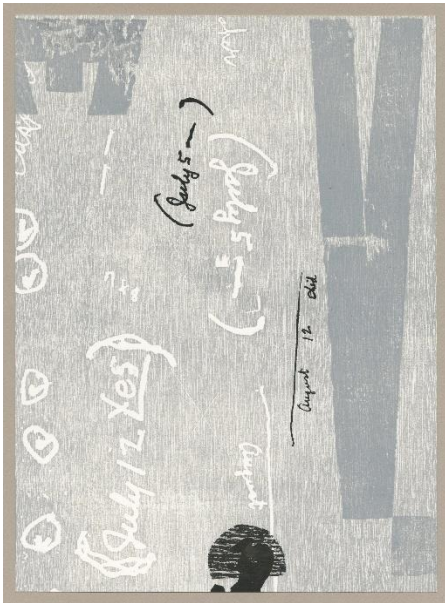
Price: \$800

DESCRIPTION: Dripping with Hope was inspired by stray dogs I encountered on the streets while visiting Havana, Cuba. The dogs were everywhere. They were friendly but a little ragged. These dogs were never aggressive, always subdued, always lingering around, waiting. These strays caused me to stop and notice them, to offer them food, to reach out and stroke their dirty matted coats. After I returned from Cuba I kept thinking about these dogs on the streets. I have drawn different versions of these dogs over the years. I return to these dogs for the humanity they inspire. In this time of Covid I like to believe we are all standing in the rain of this virus dripping with hope that our humanity will endure and conquer our fear.

ARTIST STATEMENT: Travel and encounters with the art and culture of other peoples is a powerful motivator for printmaker Rhonda J. Smith. The themes of her prints involve journey, excursions that occur both within the process of creating and in the physical encounters with places and cultures. Like the layers of journey that reveal themselves over time, Smith uses a matrix created on acrylic sheets printed in layers using non-toxic inks combined with linoleum prints of bold images. For Smith, the process of travel and printmaking are similar. Despite assumptions about where the journey may lead, she is always surprised by what she eventually discovers. Travels in West African led Smith to consider her work as a form of talisman or amulet, which are considered by the Taureg and Bamana peoples to contain the power of knowledge attainable only through personal commitment. Art is a similar investment that requires both the maker and the viewer to seek a greater understanding in order to fully appreciate the power within the object. Each print, each collage Smith creates is a talisman, a prayer and a wish to share with the viewer.

ARTIST BIO: Rhonda J. Smith is a practicing artist and retired professor of Art who is committed to advancing processes that explore and redefine what printmaking can be. She uses non-toxic inks and the non-traditional approach of mounting her prints to archival boards. Smith served as Chair of the Department of Contemporary Art and Theater at Shepherd University for 30 years and acted as Coordinator of the BFA Painting Program for 5 years before becoming Coordinator of the BFA Printmaking Program for 26 years. She recently retired from Shepherd University after 30 years. She is currently a Master Faculty at Shepherd University teaching African Art and Printmaking. Smith received her BFA from Eastern Kentucky University in Richmond, Kentucky and her MFA from the University of North Texas in Denton, Texas. Her work has been exhibited regionally and nationally. A list of recent exhibits can be found under Discover on her website. Smith has traveled extensively in Europe, Africa, China, Peru, India and the United States. She is very proud of the study abroad opportunities she brought to students in her over 20 study abroad trips with students.

www.middlebridgestudio.com



Hester Stinnett

Diary

2019

Woodcut and Silkscreen Monoprint

13" x 9.5" (unframed)

20.25" x 16.25" (framed)

Price: \$450 (unframed)

Price: \$550 (framed)

DESCRIPTION: "Diary" is a unique woodcut monoprint. The print includes enlarged fragments of handwritten reminder notes that were carved into a board of Luan wood, this board was printed in grey ink to create an overall soft background. Additional darker grey woodcut letters frame the handwriting, they are based on large moveable wooden type and are printed on top of the background layer. Adjacent to the carved handwriting, smaller writing samples of the same script are screenprinted on to the surface. The writing samples echo each other but are in different scales, just as someone repeatedly rewrites appointment reminders in their diary. At the bottom edge of the print an abstracted woodcut and a screenprinted black punctuation mark anchors the composition.

ARTIST STATEMENT: A notebook falls open; jotted schedules, deadlines, and days. Often thought but not spoken, noted to be remembered for another time, transcriptions between hand and memory, another phone call, another conversation, another letter left to be read and remembered later, handwritten amendments, substitutions, re-orderings, direct transcriptions of the mind in flux. I follow these artifacts, these scraps of personal shorthand, enlarging, editing and recombining them. Underlying my work is the interaction of the unpredictable events of the world with human purpose, and how deft and fragile that purpose is.

ARTIST BIO: Hester Stinnett's work has been exhibited nationally and internationally, and is in numerous private and public collections, including the permanent collections of the National Gallery of Art, Philadelphia Museum of Art, and the Walker Art Center. In 2004 she was awarded a Pennsylvania Council Artist Fellowship for Works on Paper. She was an Artist in Residence at the Fabric Workshop in 2003, and has presented printmaking workshops at the Haystack Mountain School of Crafts in Maine and the Anderson Ranch Arts Center in Colorado. With co-author Lois M. Johnson she wrote *Water-based Inks: A Screenprinting Manual for Studio and Classroom* published by the University of the Arts Press with grants from the NEA and Hunt Manufacturing Co.

www.hesterstinnett.com

TERRY SVAT



Terry Svat

Life Signs I Year

2020

Solar plate etching with inset of
collaged etchings

21" x 29.5" (unframed)

23" x 32" x 1.25" (framed)

Price: \$850 (unframed)

Price: \$1,000 (framed)

DESCRIPTION: "This is the first in a series of shattered patterns of asphalt street-crossings using solarplate etchings. They represent images, (houses, birds, people, trees, etc.) that I focused on during my walks in the summer of Covid 19. I saw my community under attack. After printing a number of the street-crossings, I cut them up and laid them out arranging them in such a way as to make a continuous piece. Then I incorporated small print fragments, either etchings, or relief roll, or other kinds of markings, to complete my idea."

ARTIST STATEMENT: In 2020, COVID19 changed my normal routine of exercising at a local gym on a regular basis to walking the neighborhood for exercise. In turn, that shift opened my eyes, once again, to some simple sights; sidewalks, parks, in-town streams, and even crosswalks that had once been painted white and now were dissolving into patterns and designs. Quite naturally, I became interested in their composition and began to photograph them. First, I saw them breaking up or dissolving images, but later saw them connecting the community, as do bridges. These meandering thoughts led me to experiment with solar plate etchings in an attempt to illustrate how the interconnections created by the crosswalks were bringing together the sidewalks, myself, nature and the community. Thus, something that first appeared be dissolving morphed into a pattern of connections in sync with both modern life and nature.

ARTIST BIO: Printmaker, Terry Svat was born and raised in Cleveland, Ohio. Upon graduating with a BFA from Kent State University, Terry married and worked as a commercial artist in Ohio, Minnesota, and the Washington, D.C. area. After the birth of their second child the family began living and working abroad. Terry studied, taught, and worked in art related fields in the former Soviet Union, Chile, Argentina, Panama and Germany. During this time, she experienced the many diverse cultures that were reflected in her work. Her one-person shows were exhibited in Santiago, Chile; Buenos Aires, Argentina; Panama City, Panama; Munich, Germany; and Leningrad, USSR. Returning regularly to the United States allowed Terry to remain current with art trends and to maintain relations with diverse organizations and galleries. She has shown in numerous galleries throughout the States. Her works are held in National Museum of Women in the Arts; Smithsonian Museum of Natural History; Museo de Arte in Buenos Aires, Argentina; Corcoran Gallery of Art in Washington, DC; Ratner Museum in Bethesda, MD; State Museum of Majdanch, Lubin, Poland; Frans Maserell Archives, Frans Maserell Zentrum, Kasterlee, Belgium; Archives of Flemish Museum of Fine Art, Antwerp, Belgium; Library of Congress Print Collection. Currently her works have focused on houses where she has chosen to use solar plate etching, handmade paper, and three-dimensional works made from collagraph prints to produce them. With a MA in Art Therapy, she worked in the field using the power of art as her tool. Chosen to be part of a prestigious Columbia University's Art Cart program, her works were catalogued and archived at Columbia University, and exhibited in the Katzen Center Museum.

www.terrysvat.com



Caroline Thorington
COVID Feat
 2020
 Lithograph
 15.25" x 14.25" (image)
 20" x 26" (paper)
 24" x 30" (framed)
 Price: \$425 (unframed)
 Price: \$500 (framed)

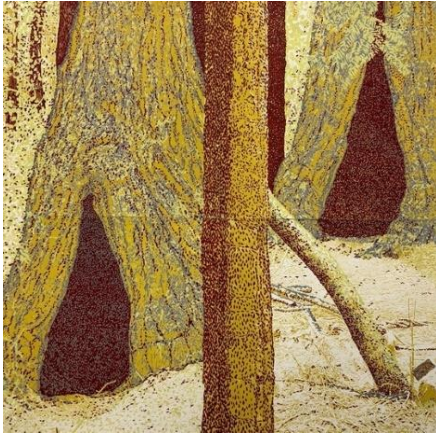
DESCRIPTION: I drew COVID Feat on a lithography stone with tusche washes, lithography pencils, razor blades and rubbing ink, etched it and printed it on a manual lithography press. The idea for COVID Feat came from a photograph I saw of the virus itself. I saw all those little protrusions on the virus as feet sticking out of the spheroid body. I imagined the whole of the COVID-19 sphere, feet and all, lazily turning as the virus wound its way floating through space. I had several volunteers who allowed me to draw their feet and I even drew my own. Since the COVID Feat lithograph is spherical, it can be viewed from any direction and that is part of the final Covid feat.

ARTIST STATEMENT: I am enchanted by the animate and the double entendre. I enjoy making prints that are not exactly what they seem.

ARTIST BIO: I am enchanted by the animate and the double entendre. I enjoy making prints that are not exactly what they seem. Each of these lithographs contains something unexpected. "COVID Feat" can be viewed from any direction -up down sideways with the expected differences. There are things incognito in the Double Portrait and Phone-a-Frog, Frog-a-Phone, connect has a certain music to it.

www.carolinethorington.com

PATRICIA UNDERWOOD



Patricia Underwood

Temple EV1

2021

Photo screen print, mm on Arches, mounted on wood panel, sealed with varnish

40" x 40"

Price: \$3000

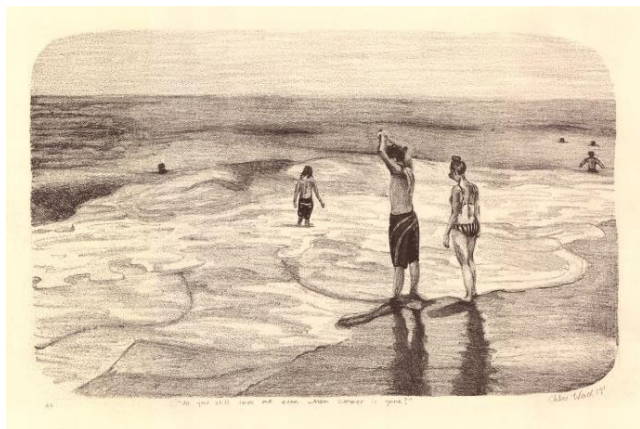
DESCRIPTION: "Temple", EV1 is a portrait of two ancient Giant Redwoods, part of a body of work which Patricia will solo show at the Athenaeum, Alexandria VA in April of this year, entitled "Trees/Humans: Life in the Balance". Struck by the beauty, resilience and long record of survival of ancient trees she has photographed on her travels, she ponders the stark contrast between humans' invasive habitation of the planet and trees 'give and take' collaborative tenancy. "Temple" EV1 employs a photo image of the Redwoods silk-screened onto Arches paper and mounted on wood panel, onto which she adds layers of drawing, painting and printing to create a 'magical realism' of works that speak for the trees and visualize their urgent pleadings for reverence, revealing their ancient wisdom.

ARTIST STATEMENT: I have been thinking about trees for the past several years, photographing, drawing, painting and printing them, especially very old ones that I have seen in person. Living among them (I drive through a forest to get to my house) has allowed ample time to more closely study their unending diversity, beauty and ability to survive. Given the present challenging shape of our natural world, I take comfort in studying them, looking to learn something from their way of being. As a printmaker/artist, I have had a long love affair with materials as much as images and so in these works, have taken to printing on wood itself. All pieces here started with a photo of a tree or it's bark which then got screened onto the wood veneer (with exception of "Temple" which is printed on Arches paper). Additional layers of hand painting and some of my own set of symbols were added. The results are my homage to these majestic, clever, sentient beings.

ARTIST BIO: Patricia Underwood is a Washington based mixed media artist / printmaker. Her work has been described as evocative and complex encompassing nature, human spirituality and healing. Her personal visual calligraphy (influenced from studying both the Japanese language and music) appears in almost all of her work. Bodies of work have included symbolic lullabies, pictographic portraits, healing shields, signs of life, 'nine children' as collateral damage, near extinct tribal art, human discourse and symbolic aerial landscapes. She has exhibited nationally and internationally, at venues including the Corcoran Museum and two solo shows in Warsaw in 2007. Her work is included in numerous private collections as well as the Artist's Book Collection of the National Museum for Women in the Arts, Washington, DC. and several other institutional collections. Patricia Underwood obtained her BFA from Miami University, Oxford, OH, and her MFA Printmaking from Washington University, St Louis, MO. She has taught drawing, printmaking, visual foundations and color theory at several schools, including the Maryland Institute, College of Art, Baltimore, MD. She currently works full time in her studio/home in Castleton, VA and is represented by Haley Fine Art, Sperryville, VA.

www.punderwood.com

CHLOE WACK



Chloe Wack

"Do you still love me even when summer is gone?"

2019

Lithograph

9" x 14" (image)

11" x 16" (paper)

16.25" x 21.375" (frame)

Price: \$70 (unframed)

Price: \$340 (framed)

DESCRIPTION: The title of this lithograph may at first seem evocative of a fleeting summer romance, but in reality it is about the experience of being in a relationship with someone who suffers from seasonal depression. The inspiration for this print was a photograph taken on a hot July afternoon, while the print itself was made during the cold dreary evenings of December. This work is about the cyclical struggle of loving someone who's emotional availability and energy ebb and flow with the changing of the seasons just as the tides ebb and flow on a beach.

ARTIST STATEMENT: This print is part of an ongoing series which uses old photographs as inspiration and a formal base for my artwork. The series is a deeply personal exploration of relationships that have affected me most heavily throughout my life. Through the process of transforming my personal photographs into various prints and paintings, I work through the feeling I hold towards that relationship, good or bad. My work is a record of my fears and anxieties which I share with my viewers in the hopes that they can emotionally connect with the underlying concepts being represented by each relationship before them. Some photos are blown up and hung in our homes while others we hide away in boxes to be kept secret. They capture a second of life, indiscriminate to whether that moment is a golden one or one best left forgotten. I choose to work with that duality. I manipulate pictures as a way to process my emotions and work through the trauma that still affects me. I select pictures that reveal little passages of the underlying atmosphere. Titles play an important role in my work. They provide a small speck of insight into the people represented, my internal anxieties, or things that were said which continue to haunt me.

ARTIST BIO: Chloe earned her Associate of Fine Arts in Graphic Design from the Montgomery College School of Art + Design in 2016 and earned her Bachelor of Fine Arts in Illustration from Towson University in 2019. During her time at Towson, she was very involved in the Printmaking community. Chloe served two semesters as a teaching assistant for Screen Process 1 and was a part of the student gallery team for the Spring 2019 Undergraduate Student Exhibition. Chloe spoke as a member of the "Art Major for a Day" panel for prospective high school students in Spring 2019 and was invited back to speak as an alumni on the "A Future in Printmaking" panel discussion in Fall of 2019. Chloe currently works as the head of embroidery operations at a local print shop and continues to pursue her art practice in her home studio.

www.chloewack.com

JENNY WALTON



Jenny Walton

Shifts

2019

Etching

5.75" x 6" (image)

9" x 11" (paper)

13" x 17" (frame)

Price: \$100 (unframed)

Price: \$200 (framed)

DESCRIPTION: This work explores the palimpsest of clouds as a metaphor for our role in the larger environment. As a viewer takes a deeper look at the sky, the layers of clouds start to shift and create a different understanding of space, time, and tethered relationships. Where layers start to move forwards and backwards just as our relationship and control of with the environments does. This work is an etching utilizing line to create movement and layers. The ink is a graphite ink to soften the values..

ARTIST STATEMENT: How does one move through the day? Because our movements and moods are always shaped by our environment, (objects around us, time, light, and our general perception of reality), we are engaged, willingly or not, in a constant back and forth with Nature that keeps pushing back as we find, or more exactly elbow our way for, our place in the world. In the Space of a Day, as a series, is an exercise in contemplation. It asks everyone to let go, not of the pressure they feel from their environment, but of the pressure they exert on it. It is a mindful way to take in a moment of absolute balance between oneself and the world. It is a meditative experience: a call for peace.

ARTIST BIO: Jenny Walton holds a BFA from Central Washington University and an MFA from American University (D.C. and Italy). Walton has shown nationally in New York, Miami, Boston, and Seattle and internationally in Italy. She was awarded an Artistic Fellowship from the D.C. Commission on the Arts and Humanities among several other grants and residencies including Vermont Studio Center, Pyramid Atlantic Art Center, and Hamilton Princess, Bermuda. She and has been critically published in several catalogs and articles and her work is held in several distinguished private and public collections. She lives and works in the Washington D.C. Area.

www.jennywaltonart.com

RICHARD WEIBLINGER



Richard Weiblinger

Red Burst 4007

2020

digital print

16" x 20" (paper)

22" x 28" (framed)

Price: \$150 (unframed)

Price: \$300 (framed)

DESCRIPTION: The subject of my image "Red Burst 4007" is a fiber optic bundle. My image was digitally enhanced to create an intended surreal effect and to highlight the vibrant color of the fiber optic bundle thus creating the desired "Burst" effect. Since I recently retired with a science background which included collaborative research efforts dealing with light and more specifically focused on laser light technological research. I have always been fascinated with light and color, thus my interest in creating art with light being transmitted through a fiber optic bundle.

ARTIST STATEMENT: Through my photographs I reveal a passion for exploring our world and how my work transforms everyday views and objects into art. I prefer subjects that lead to images with chromatic strength and use creative lighting to not only illuminate my subjects but also to give them a dream-like, surreal quality. The process of photography allows me to pursue the art of transforming everyday objects into images that progress from "everyday" to art. I am self-taught and utilize a variety of lighting techniques as well as the manipulation of natural light going beyond simple illumination to create truly unique photographs. I consciously employ traditional as well as innovative lighting techniques to create my final images. I generally choose subjects with vibrant colors; in addition, I have become increasingly intrigued by the interaction of color and light and have utilized a relatively new post processing technique; HDR (High Dynamic Range) to further explore this interaction. When people see my work, I would like them to find a new appreciation of the world around them. My current goal is to build on my prior experience and to challenge myself by refining my personal artistic style and creative qualities. Hopefully my work speaks for itself and gives enjoyment to the viewer. Each person will view my images a little differently and that is as it should be.

ARTIST BIO: Richard Paul Weiblinger is an accomplished, award winning, and completely self-taught photographer. Richard is originally from Pittsburgh, Pennsylvania and currently resides in suburban Maryland just outside of Washington DC. Color is a major focus of his work with many of his pieces exhibiting a chromatically strong theme. Recently, he has been exploring the vibrant colors which can be created by utilizing the digital post processing technique of High Dynamic Range (HDR) photography. Over the last several years he has begun to exhibit his work and has found himself creating art not just documenting the world around him. Richard's photography portfolio is an accumulation of landscape, nature, wildlife, architecture and macro photography images. Richard's work has been exhibited in solo exhibitions, national juried exhibitions, galleries, and has been published in numerous publications. Richards images have been placed in offices, conference rooms and hotels nationwide.

www.weiblingerphotography.smugmug.com

ELLEN WINKLER



Ellen Winkler

Hooded

2019

Drypoint with roulette

5" x 7" (image)

15" x 11.25" (paper)

19" x 17" (framed)

Price: \$400 (unframed)

Price: \$500 (framed)

DESCRIPTION: Before the pandemic, I spent the hour or so that it took me to commute into town on the subway, sketching other riders. I always have kept loose sheets of drawing paper and some sanguine chalk in my bag, and I would draw anyone who held still for a bit. Mostly I was unobserved. Back in the studio, I would scale the drawings up and make prints of them using the drypoint technique. I was interested in the delicacy of individual lines I could make, but also in my ability to create tone using roulettes. Riding the subway seems now like such a distant memory.

ARTIST STATEMENT: My work is a record of the people and the places that have a particular meaning and impact on me. These may be strangers riding the subway or places glimpsed as I pass by. I strive to produce work that is executed in such a way that a recognizable subject is described, but with a degree of expressiveness and abstraction that requires the viewer to take a moment to discern what it is that they are seeing. In this way, I seek to involve the viewer by presenting him or her with an image that is both descriptive and uncertain, inviting the viewer to participate in deciphering the image.

ARTIST BIO: Ellen Winkler is a print maker, painter and graphic designer who lives in the Washington D.C. metropolitan area. She studied art during her undergraduate years at Kalamazoo College in Kalamazoo, Michigan. That educational experience afforded her the opportunity to live and work in New York City as a participant in the Great Lakes Colleges Association "semester in New York". She worked as an apprentice to the artist, Willard Midgette. She came to the Washington area in 1977 to pursue a graduate degree at George Washington University, where she focused on Graphic Design. She was Art Director of The Chronicle of Higher Education's Opinion and Arts weekly magazine, The Chronicle Review and is re-tired. She is a member of the Los Angeles Printmaking Society.

www.ellenwinkler.com

MAX-KARL WINKLER



Max-Karl Winkler
Stairwell, North Yorkshire
2019
Reduction Woodcut (8-Color)
13.75" x 11" (image)
20" x 15" (sheet)
24" x 18" (frame)
Price: \$700 (unframed)
Price: \$800 (framed)

DESCRIPTION: This print was inspired by the stairwell of a stone cottage, dating from 1750, in North Yorkshire. The print is a reduction woodcut, which permits the artist to produce a multicolor image from a single block of wood. The technique is somewhat counterintuitive: the artist begins by (1) carving away those parts of the image that will be the color of the paper and then (2) printing the first color; (3) the shapes that will appear as the first color in the final print are then carved away from the block, and (4) the block is printed with the second color. These steps continue until all colors have been printed.

ARTIST STATEMENT: I was told in a dream that there are three dances to learn: the Dance of Beauty and Grace, the Dance of Meaning, and the Dance of Self-Expression. I understood that my aim should be to embody these three in a single dance. My work is informed by a fascination with myth, history, and language, with the expression of spiritual impulses through words and images. Influences of Maya and Aztec sculpture—but also of the woodcuts of Hokusai and Hiroshige, of British wood engravers and woodcutters of the twentieth century—are apparent there. I am also attracted to unusual formats, and to carving woodcuts on “found” surfaces (often pieces of wood from discarded furniture, or unusually-shaped scraps of hardwood). My work in recent years has been in pen and ink, woodcut, wood engraving, watercolor, and oil painting, with increasing interest in more complicated techniques: the multiblock color woodcut, the reduction woodcut, and the whieline woodcut. The main subjects of this work are the human figure and the landscape. My treatment of these subjects, more realistic than abstract, is intended not to describe them, but to express the profound mystery and ineffable grace that they embody.

ARTIST BIO: A Texan by birth, I have lived in the Washington, DC area since 1984. I studied English and Studio Art at The University of Texas at Austin, where I received BA, BFA, and MFA degrees. I have taught studio art and art history at colleges in Texas, Colorado, California, Virginia, and Maryland, and am now retired from a fifteen-year career as a scientific illustrator at the Smithsonian Institution and the National Academy of Sciences. In recent years I have worked as a full-time illustrator and artist, and as a part-time teacher (in the Smithsonian Associates Program of the Smithsonian Institution). My works have shown in many national and regional juried exhibitions since 2004; they are in the permanent collections of The Corcoran Gallery of Art, Georgetown University, The National Museum of American History, The Smithsonian Institution, and The Library of Congress. I am active in the Washington Print Club and am a former president and vice president of the Washington Printmakers Gallery; I have written a number of reviews (for The Washington Print Club Quarterly and for the Journal of the Print World) of exhibitions at The National Gallery of Art and other local and regional venues.

www.max-karl.com

CLARE WINSLOW



Clare Winslow

Gesture Drawing 3

2021

Screenprint on Rives BFK, 1/1

30" x 22" (unframed)

34.5" x 26.5" (framed)

Price: \$250 (unframed)

Price: \$400 (framed)

DESCRIPTION: Gesture Drawing 3 is an abstract Screenprint which was hand-printed using an improvisatory approach that did not rely on drawing, photography or computer. The print was created using ribbons, light-sensitive emulsion, light, silkscreen, ink, and a squeegee.

ARTIST STATEMENT: About 25 years ago, I took classes at the former Corcoran College of Art and Design, with several impactful instructors, including William Christenberry. His twice-a-week session in Figure Drawing and Painting attracted artists who took various approaches to the figure. The emphasis was on inventiveness with materials. My work was initially representational, but it became layered and looser after a few years of drawing sessions. After a break to have children, I took up screen printing. Moving away from figure drawing towards photo-based and abstracted nature-based paintings, I assumed I had left the figure behind. However, those sessions' memories seem to have emerged many years later in the form of abstract, gestural screenprints referring to movement: from past to present, back to front, density to lightness. The working process follows: Drop ribbons on an exposure unit, rearrange if needed. Don't fuss much. Expose a screen. Print. Repeat.

ARTIST BIO: Clare Winslow is an interdisciplinary artist known for her prints and paintings relating to time, the decline of nature, and current events. As a child and grandchild of Washington DC painters, Clare grew up enveloped in vibrant art and is a strong proponent of its power to promote unity and transformation. Her training includes a degree in painting, a degree in Teaching, and post-graduate study in printmaking at the Corcoran College of Art. Her focus is on combining a range of interests: drawing, photography, digital imaging, and painting. Her work has been exhibited in the US and Asia. Influences include two years in Japan, contemporary abstraction, and memories of childhood. According to the artist, "Each project challenges me to maintain a delicate balance between process and feeling."

www.clarewinslow.com

JANE WOODARD



Jane Woodard

Night Birds

2018

Collagraphic Monoprint: Incorporating intaglio and relief techniques with masks

8" x 11.5" (image)

Price: \$190 (unframed)

DESCRIPTION: Many of my prints are colorful and daylight scenes, I was intrigued to try a darker palette. I chose a theme of birds gathered on a wire and rooftops at night. The print was a combination of materials and techniques: intaglio and relief with masks and styrene plates. The several pieces were inked and the impression was made in one pass through the press.

ARTIST STATEMENT: I think it can be said that my current work is an exploration of texture and color. I like to explore combinations of materials, form, texture and color in creating my prints, both during the process and in the finished work. This doesn't always lead to a successful or satisfying outcome, but it has led me on an exceptional journey. Mine is a goal of playing with ideas and materials as well as creation of an image, mood or visual language.

ARTIST BIO: I hold a BFA in Visual Design from Auburn University and worked as a Graphic Designer and Illustrator for over twenty years in Film, Television and Print. Professionally, my illustrations, animations and graphic designs have been recognized for excellence by Graphic Design Organization, Printing Trade Associations, The American Red Cross, Public Broadcasting Service, Corporation for Public Broadcasting and in regional design competitions. I have participated in juried, group exhibitions in the region and I have mounted two solo exhibitions of my work: paintings, collages and prints. My work is held in private collections throughout the Mid-Atlantic and also in the Caribbean. I have continued my education through classes and workshops, pursuing the fine arts of painting, drawing and most recently in printmaking.

INK IT: Contemporary Print Practices 2021

Biennial Printmaking Exhibition Juried by Susan J. Goldman
Features 84 Artists from Across the Mid-Atlantic Region



FEBRUARY 27 – APRIL 10, 2021

JUROR'S BIO

Thank you, **Susan J. Goldman** is an artist, master printmaker, curator and filmmaker who is also Founding Director of the **Printmaking Legacy Project®** (PLP®), a non-profit based dedicated to the documentation, preservation and conservation of printmaking practice and history. She was curator for the exhibition **Forward Press: 21st American Printmaking**, PLP®'s premier 2019 major national print exhibition at the American University Museum, Katzen Center for the Arts. Goldman is also Founding Director of **Lily Press®**, which began as a private studio in 2000. Her first collaborative projects, included Elizabeth Catlett, and most recently for Victor Ekpuk, Keiko Hara, Jun Lee, Sam Gilliam, and Renee Stout. Goldman received her Bachelor of Fine Arts from Indiana University-Bloomington in 1981, and Master of Fine Arts from Arizona State University-Tempe, in 1984. After moving to Washington in 1990, Goldman taught printmaking at the Corcoran College of Art and Design, MICA, Georgetown University, and was Master Printer/Program Director at Pyramid Atlantic. From 2000-2012 was Adjunct Professor/Master Printer for Navigation Press at George Mason University-Fairfax. Goldman is recipient of the FY21 Individual Artist Grant from the Arts and Humanities Council of Montgomery County Maryland, and received a National Endowment for the Arts Grant 2011-12, as producer and director of **Midwest Matrix®**, an hour-long groundbreaking documentary videotape DVD on the fine art printmaking tradition of the American Midwest. Goldman sustains a full-time vibrant studio practice producing and exhibiting her own work nationally and internationally. Her work is in private and public collections worldwide.

To learn more visit: www.susangoldman.net

ABOUT BLACKROCK CENTER FOR THE ARTS

BlackRock Center for the Arts is a cultural cornerstone and the leading venue for the performing and visual arts in Upper Montgomery County Maryland. Since 2002, the nonprofit arts center has been providing the community with diverse performing arts programs, free gallery exhibitions and arts education experiences in a welcoming and intimate setting located in a suburb of Washington, DC which is also convenient to Baltimore, MD and Frederick, MD. The dynamic facility houses two art galleries presenting more than 15 exhibitions per year, two theaters presenting more than 30 performances per year, and numerous classrooms and studios where year-round classes, workshops and camps in the performing and visual arts are offered for all ages.

www.blackrockcenter.org