



The Boston Printmakers

Following the tradition of using printmaking as an important vehicle for social change, The Boston Printmakers have challenged their North American membership to submit printed work that is informed by their current state of mind. The artwork presented in this exhibition parallels the heightened emotional state of the 2016 American presidential election and offers the “third rail” of information-gathering for the public to pursue. We are hopeful that when the viewer confronts the artwork, probing the printmaker’s intent, the afterimage will remain, fixed behind the mind’s eye in a way far more powerful than that which a broadcaster’s voice or a digital stream can provide. The year 2016 has provided artists with a range of topics to consider. Drawing from the confluence of mainstream issues, the printmaker’s explanation reveals a component of the art-making process that is often hidden from the gallery viewer. The language displayed within each print is but another tool of expression used by the artist to formulate ideas, but for the viewer, the true meaning may lie somewhere between the artwork displayed on the wall and the printed text. The 148 images, representing artists from 33 states and Canada, offer both an honest reflection of our times and an independent personal vision of the

artist as printmaker. If you take the time to read the artists' explanations, you will come away with an understanding of what takes place during the creative process and why people who make prints are attracted to this wondrous and often indescribable experience.

1 . Sigmund Abeles, *Deadly Dancers*, Intaglio, NY.

Deadly Dancers was created in 2012 and filmed in the process by the American filmmaker, Manfred Kirshheimer, for *Art Is the Permanent Revolution, Outrage in Great Art*. Kirshheimer shares the history of protest in art with three printmakers who were filmed developing prints. I had made intaglio prints against the Vietnam War, two of which were published in Boston in *25 Prints for Artists Against Racism and the War*, which is why Kirshheimer selected me to do my piece. Perhaps the filmmaker thought I would revisit the Vietnam War...he gulped hard when seeing my print evolve and questioned, "We are not going to have a fatwa, are we?" This work was made by using images generated online, a first for me. Having grown up in the Jim Crow South and being terrified when the KKK burned a cross in our yard in the mid-fifties, I have tried to only hate haters, of which our world has no shortage.

2. Carol Acquilano, *Re-Generation*, Color reduction woodcut, NY.

My father passed away in the beginning of winter. Everything went dark and cold. With the coming of springtime, *Re-Generation* is what I see all around me. Everything that was once looking very dead is now coming to life. With that beauty also comes a feeling of energy and vitality. During the creation of this image, I felt the months of mourning coming to completion. At the same time, I am aware of the continuity of the next generation of my family.

3. Linda Adato, *Night Shift*, Color etching, aquatint, soft ground, NY.

Inequality is a continuing concern in today's society. All is not well with the working class. The growing discrepancy in income and wealth between those at the top and the great masses has resulted in rallying cries in this election year. As the position of workers in the labor market becomes weaker, the quality of the job suffers. *Night Shift*, which shows workers coming or going from their night jobs, seems to speak of this. Their dispirited body language perhaps also expresses their states of mind.

4. Karen Adrienne, *Liminal #2*, Monotype, MA.

This work is focused on thresholds. As an artist and concerned citizen, I stand cautiously on the threshold of a fast-changing world. With uncertainty and concern, I explore what I know and cast a long look into the unknown.

5. Joan Appel, *Melting Ice Cap*, Monotype, MA.

My art is an extension of myself. My experiences are reflected in my art as I work through my life and am affected by the heights and depressions that life offers. The creative personality is diversely influenced in the course of existence by circumstance. It is inevitable that life's experiences and forces, reflected in the emotions, would be expressed in an artist's creation. I paint what I feel, and this is always projected onto what I see.

Flow is everything, in life and in art. The real truth occurs when it comes spontaneously, without the drudgery of premeditation. I suppose that my philosophy of art is the same as that which I follow in life. Painting/living without prejudice allows for serendipity, without which no creative soul could exist.

6. Debra Arter, *Behind It All*, Collagraph with chine collé, ME.

My collagraph with chine collé is of a landscape, townscape, anywhere in Ameriscape. It was created out of simple cardboard from a discarded cereal box. Behind it we see a large image of currency peeking through. No matter which candidate one supports, where one lives, one's gender, age, or religious affiliation, the current political system in the U.S. is intertwined with corporate interests that seek to serve their own intentions. To create a system that is more equitable, less greedy, less driven by lobbies and corporations that seek to ensure their own success should be a priority. We are a country divided more than ever by the haves and have nots. More children in Maine live with "food insecurity" than ever before. This should not be the legacy our leaders and government leave to the next generation. I cannot ignore this in my art-making.

7. Jan Arabas, *Landscape Arch 2*, Monotype, MA.

Landscape Arch is my favorite feature in Arches National Park in Utah. It has the effect of putting viewers into two states of mind. It focuses your attention on the forces of nature. Through time, wind and rain have carved this immense arch through a ridge of solid sandstone that towers above, high enough to touch the sky. At the same time, this arch frames the sky, the air, the colors in the air. You cannot help but be drawn into the air yourself and see how transparent and deep it is. So the transformative power of rain and wind on sandstone and the timelessness of the sky are both present at the same time.

8. June August, *Art and Justice Green*, Silkscreen, NH.

A primary theme is art about art. This is largely informed by my working as a visiting artist in Europe and Asia, particularly by my time spent in Japan. This encouraged me to make connections among artworks and artists of ostensibly disparate media and historical

eras with different social, cultural, and political concerns. As a research fellow in Japan at Tokyo National University of Arts, I developed an appreciation for the complex relationship between the high art of Japan's Edo period and the popular arts of manga and anime in contemporary Japan. I could see this connection in Murakami's concept of *Superflat*, evident in his cartoon imagery and his mythical patterns of human flowers. I started working on Warhol imagery after seeing a show at the Jewish Museum, New York. My colors, drawings, and patterns could apply to Murakami, Warhol, Ingres, Renaissance art, and Greek art, all in a playful way.

9. David Avery, *Too Close to the Sun*, Etching, CA.

As a practitioner of traditional black and white etching in San Francisco for over 30 years, I have been drawn to the works and techniques of the master etchers and engravers of the past 400 years, and often find in them inspiration or a point of departure for my own work—a bridge, if you will, between past thought and contemporary issues—one that sheds light in a unique way on such concerns.

Running on Empty is based on a print by the 16th century Dutch artist Hendrick Goltzius from a series of four circular engravings known as *The Four Disgracers*. Ostensibly about figures from Greek mythology that had run afoul of the gods, the images were commentaries on the political struggles of his day, complete with circular captions in questionable Latin. I have attempted to continue this idea with reflections on current curses of humanity.

10. Charles Barth, *Ready for More*, Collagraph, IA.

Illegal drugs are rampant in many sectors of our society. They are readily available, but the consequences of using them can be devastating. Drugs are used in sports due to participants' keen competition and the desire to win. This print exaggerates the use of anabolic steroids in bodybuilding.

The short-term effects show that steroids may greatly enhance a muscular body. Longterm use can result in kidney and liver problems, enlarged heart, and risk of stroke or heart attack, resulting in death.

11. Nancy Beams, *Build a Fence*, Etching, aquatint, MA.

Trapped. The state of mind of feeling trapped can result in many scenarios—stay the same or move forward, can't go back but can't go forward, keep getting hurt or make a change, get help or don't get help. It asks the question, "Where is the goodness, the kindness, the humanity?"

12. Grace Bentley-Scheck, *Juxtapositions in a New World Order*, Collagraph, RI.

The print represents a day in 1990 when I saw the new Trump Tower with its doorman uptown and a man who had set up housekeeping in a SoHo doorway downtown. Ronald

Reagan and David Stockman promoted “trickle-down economics,” which seemed to work for a while. In the 1980s, a sense of entitlement became evident among the class of people we now refer to as the 1 percent, and Big Money built big buildings while homeless people appeared on the streets. George H.W. Bush was president by then, and he was talking about the New World Order. Two decades later, very little trickles down, and this trend has exacerbated the income inequity that is strangling our economy as increasing percentages of the gross national income are held by wealthy individuals, and smaller percentages are in circulation. Middle class income has stagnated and benefits have disappeared in the interest of maintaining profits.

13. Judy Bergman Hochberg, *Homies in Azama, Ecuador*, Photogravure (p.p.), MA.

The photograph for this print was taken during the summer solstice festival in a tiny village in the northern highlands of Ecuador in 2013. The purpose of the trip was to engage with and photograph the people. As I embarked on this new experience, I felt both expectation and trepidation, and it certainly took me out of my comfort zone. In the end I loved it and felt that I had gained a great appreciation for the indigenous people I photographed as well as for their ancient culture.

In the print, the young men in the background—while snickering at their friend—exemplified the teasing relationship among young people all over the world. Then the handsome young man in the foreground made eye contact with me and allowed me to photograph him. His face and posture showed clearly his joie de vivre, confidence, and youthful hope.

14. Coco Berkman, *[And so...The Bear]*, Reductive print, MA.

I met a large proud bear in a zoo in Jeonju, South Korea. He was huge and brimming with life force, alone and pacing in his small cage. I spent several afternoons visiting him and he and I had many conversations. One day he told me that bears like himself are considered sacred animals in Korea. His land used to be inhabited by so many bears. Today there are no wild bears and very little wildlife on the entire Korean peninsula. When I think about the country I was born in—the United States—I have little concern for the politics of “we need this and we deserve that.” There is endless fretting and arguing over our standards of living while we continue to abuse whatever natural environment that’s left.

I grieve for our wildlife—our sacred animals fading into a mist where only dreams and legends will remember them.

15. Vivian Berman, *Ground Zero*, Collagraph, MA.

When I made this print the whole world—including America—was threatened with the possible use of the atom bomb. I envisioned our peaceful world in danger of terrible tragedy. The danger may come from the results of global warming, pollution, or

destruction by the atom bomb. We are dealing with terrorism and wars, and I see our beautiful Earth in the crosshairs of man-made dangers.

16. David Blow, *Make America Great*, Digital print, TX.

“Make America Great!” This country was founded by individuals who were not afraid to fight for justice and the ideals that made our country. The fight for freedom was done through individual sacrifice of body and whatever means necessary to accomplish the task. Many believe that nonviolence and passive compliance are the answer to solving problems, but this was not the way our country was founded.

17. Helen Citron Boodman, *Red, White and Blue*, Intaglio, MA.

As an active citizen and political participant, I have viewed with sorrow America’s increasing and sometimes secret intervention in the affairs of state of other nations. Some examples come to mind: Vietnam, Chile, El Salvador, and Iraq. Our own citizens face major obstacles in health care, civil rights, and education, to name a few. I believe we need greater attention and funding to address the grave problems we face as a nation.

18. Jeanne Borofsky, *The Raging Seas*, Encaustic monotype, collage, MA.

The temperature is rising, the ice is melting, the storms are getting worse. We will be washed out, tumbled and rolled and buried along with all the trash we have thrown into the sea. The land will dry up and turn into trash-filled dunes. Regardless of our race, gender, religion, country of origin, or wealth – it will affect us all.

19. Martin Boyle, *Bad Dreams and Lies of Glyphosate*, Etching, MA.

Fandango of shivering big agra, big pharma, and big gov, ecological dance macabre. Glyphosate was invented as a descaling pipe cleaner in 1964; it is now in children’s brains. Roundup’s Glyphosate: carcinogens, weed killer of Satan’s chemical, illegal dosage, no antidote but medicines for sale, prescription game, chelation of magnesium, side effects. Electromagnetic frequency overload, brain tumors, smart phone radiation, secret mandatory vaccines, fracking, toxic water lead per millions, fluoride dosage reduced, neonicotinoid colony collapse, technocratic robot poker, St. Louis spray of zinc cadmium sulfide deceptions of human testing, contrails, chem trails. Monsatan, terminator seeds, free seeds forbidden, seed sharing outlaws, one time use of terminator seeds, www.seedfreedom.info. Glyphosate or gluten intolerance, glyphosate chelation of manganese serious problem, www.gmo-evidence.com Glyphosate’s Modes of Toxicity, greenmedinfo.com Carcinogen, Endocrine Disruptor, Genotoxic, Biocide, Cytotoxic, Bioaccumulator, Hepatotoxic, Teratogenic, Clastogenic, Oxidant, Aquacidal, Mutagenic, Aromatase Disruptor, Glutathione Down-regulator, Malondialdehyde Up-regulator, Necrotic, Nephrotoxic!

20. Prilla Smith Brackett, *Subterranean Secrets # 7*, Poly. litho plate, mono., carb., MA.

In ages past perhaps it was easier to take refuge from current events than it is now. In the underground cities of Cappadocia, Turkey, Hittites and then the first and subsequent Christians, could hide with their animals from Roman, Arab, and Ottoman invaders for up to two months. These spaces, carved from soft volcanic tufa, provided a safe harbor, but seem mysterious, strangely organic, and visceral to me today. Now all kinds of threats confront us daily, coming not only via digital media and unseen, life-threatening contaminants, but also via nature herself and our fellow humans. My series of monoprints and works on Duralar explore the ideas of enclosure, ambiguity, refuge, and the human body. Integrating patterned fragments of early above-ground architecture suggests the role of the spiritual and the intellectual and references the memory of lost peoples. Today all forms of refuge are incredibly more complicated to find.

21. Harvey Breverman, *ROBERT CREELEY AND JIM DINE (VOLPA)*, Litho., NY.

Growing up in the mid-1930s in Pittsburgh's ethnically diverse Hill District, I remember listening to radio broadcasts of verbal harangues and obstinate mockery of the plight of suffering minorities in Germany and Austria being voiced at political rallies in New York and Chicago. Some speakers at these public events supported Hitler's aggressive policy of *Lebensraum*.

I visited New York's Jewish Museum 20 years ago where the director gave me access to a recently published book compiled by two Polish Architects. It documented detailed architectural floor plans and elevations of Jewish synagogues in Poland, Lithuania, Ukraine, and Belorussia that were destroyed in WWII.

The current political state of pontifical verbal bombast and incessant blasting away at the plight of displaced refugees seeking asylum from murderous oppression in their own countries darkly parallels humanity's past failures to guard itself from ideas and words devoid of empathy.

Creeley and Dine, both of whom I knew well and drew frequently *from life* on numerable and varied occasions, flank—on either side—the red linear detail of the architectural interior-elevation of the early 10th century synagogue at VOLPA, Lithuania. Creeley is speaking softly while Dine refuses to listen! Perhaps

22. Janette Brossard Duharte, *Haiku of the Pilgrim*, Silkscreen, Cuba

In a poetic fashion, this image comments on the state of mind in which we find ourselves when trying to make a decision. It is tormentous to find oneself at a junction and not know which path to choose. We normally have reasons that balance out both sides, which makes it even more difficult to come to a decision and therefore must leave it up to randomness. Having destiny choose for us is obviously a way to liberate the mental tension that is produced when we have to make a decision. It is questionable, but liberating.

This piece touches upon the Cuban migration phenomenon. A high percentage of the Cuban population questions themselves whether to emigrate or stay on the island, and this decision dictates their lives. The answer, many times, is dependent on luck: obtaining visas, winning the lottery, or arriving at the other shore alive after throwing oneself into the sea.

23. Deborah Bryan, *The Penguin Corps Making Maximum Tactical Use of Leonardo's Air Screw*, Intaglio, TN.

In late 1999, I started a series of (what turned out to be) 25 large aquatints, called *The Bird in the House*. The first half dealt with issues of belonging/not belonging, but as our involvement in Iraq intensified, and as that involvement became more and more questionable, this series of prints became much more political in nature. Birds were used as stand-ins for the characters involved in the conflict, including everyday Americans, and the settings were appropriate interiors. This print depicts a group of penguins—flightless birds—attempting to use a device that probably never worked, with the likely purpose of aerial bombardment, a tactic we are now pursuing with minimal success. So here I am in 2016 with a state of mind that is nearly identical to that of 2006.

24. Karen Brussat Butler, *Foot in Two Camps*, Lithograph, CT.

For too many years things happening in the US have been troubling to me. With this political season in full depressing force, what one would wish for is some hope for the future—but current tone and events point to even worse prospects.

“Pull the Rug out From Under One's Feet.” Where are the values in our society? The power holders make decisions that do not consider how the lives of people will be affected, or they don't care. It's about profits and making money. People were encouraged to buy homes that they could not afford by other people who made a profit. In this print the whole block of homes has been foreclosed on. This print is part of a series where the ideas begin from different sayings that have the words “foot” or “feet” in them.

25. Helen Cantrell, *Red Cat Dreams*, Lithograph, CT.

Red Cat Dreams is part of an ongoing “animal dreams” series. This one seems particularly appropriate to the election year—red states/blue states: an uneasy ominous atmosphere, antagonists. Who is dreaming whom? And what is the dream: of hunting, of escaping, of conquering?

26. Sandra Cardillo, *Endless Journey*, Woodcut, MA.

Every day there is another news story about the waves of refugees trying to make their way to Europe. I think of the lives they have left behind and the desperation to escape from the violence and poverty in their countries. What courage to undertake such perilous

journey and to endure such hardships in order to seek a better life for their families. Their decision to leave their countries was not a frivolous one and I hope their search will lead them to safety and opportunities in a new land.

27. Elizabeth Carter, *High Seas*, Monotype, collage, MA.

The work is about journey by boat, its perils and joys. It's about desperate people escaping war, oppression and economic hardship. It's about concern for rising sea levels as a result of global warming. It's about alarm over the increasing pollution of our oceans. But it's also about the wildness of mark-making that evokes the movement of the waves and the heady scent of salt water.

28. Judith Cassell, *MELT*, Collagraph, NH.

The human species is rapidly trashing, depleting, contaminating, over-populating, and more or less destroying and disfiguring planet Earth. Consequently, there is no issue of greater importance than that of insuring a future planet capable of sustaining life. There is no single issue greater than that of conserving, preserving, and restoring our environment. Quality of life is of no consequence if we do not have a place in which to live. **All Life** depends on what we do now to undo what we have done in the past. *MELT* depicts one of the environmental tragedies—the melting of the polar ice caps. It is composed of layered collagraphs sandwiched together to form a block of ice that appears to be sinking into a black sea (despair?). The ice is suspended by a single thread (hope?) which symbolizes the precarious, fragile situation that we will soon be powerless to prevent.

29. Katrina Castelli, *Ode to Pluto*, Reduction woodblock, MA.

*The controversy over what to call you
light-hours from your ears. On Earth
we tend to nurture the diminutive,
root for the diminished. None
of your neighbors knows your name.
Nothing has changed. If Charon's
not your moon, who cares? She
remains your unmoved companion.* From "Ode to Pluto" by Maggie Dietz

These two prints are a meditation on the exclusion and isolation of Pluto as I contemplated the poem "Ode to Pluto" by Maggie Dietz. I first encountered the poem while riding on the Red line, thanks to the Poetry on the T program by Mass Poetry.

30. Liz Chalfin, *Woman in Ruins*, Photopolymer intaglio, MA.

Woman in Ruins is a panorama of the Egyptian gallery at the Metropolitan Museum of Art. It serves as a stage on which to observe the interactions of people in a constructed environment, touching on the sacred and profane, the dramatic and mundane—it speaks about public conversation in the face of history, and about memory and perception and

how we construct both. *Woman in Ruins* is made up of ten sections that have been printed as diptychs and triptychs. The five diptychs or three triptychs can be viewed individually, in sections, or as a 10' panorama.

31. Ann Chernow, *STOP*, Etching, aquatint, CT.

My work is based on impressions related to images from movies of the 1930s and 1940s. I use actual films, studio publicity material, fan magazines, and other memorabilia as points of departure and then freely reinterpret, retaining the spirit of the past cinematic information. I try to create a sense of déjà vu or nostalgia without the sentimentality often associated with specific film references. My intent is to make the historical image universally relevant to contemporary incidents. Depicting gestures that establish dramatic moments is paramount. Once experienced, a movie is never totally forgotten. Memories from films are channels, metaphor, and private reverie through which I address the human condition.

32. Brian Cohen, *Candle*, Etching, VT.

The etchings in this series are based on the 17th century emblem book. The Renaissance emblem book presented engravings of familiar elements and scenarios in association with a common saying intended to invoke meanings with a particular lesson in mind. In this tradition, my images are combined with Latin aphorisms to create a web of analogies, associations, and implications on different elements of the universe, guiding the mind to often simultaneously different and usually contradictory levels of meaning within a somewhat rigid, schematic spatial setting. This work is about the process by which we see, acquire, and possess things, and what they mean to us, in their variety and complexity, beauty and presence.

33. Pat Conant, *The American Eagle*, Engraving, photo intaglio, intaglio, MA.

The American Eagle print is a combination of 3 plates; the eagle is a hand-engraved image in copper, the world image is a photo intaglio plate, and the red and blue stripes a separate zinc intaglio two-color plate.

This image reflects the upheavals during the era of Dr. Martin Luther King and other national strife, including poverty, the Kent State killings, and environmental issues. Many of my prints made during this period were social commentary and reflect the general state of mind at the time. Since the eagle represents our nation, I feel it was an important image to use to reflect past problems that still continue today—a state of mind the human race needs to control and, one hopes, evolve from.

34. Ann Conner, *Beechwood 4*, Woodcut, NC.

Red is the color of bloodshed. *Beechwood 4* is from a suite of five woodcuts. *Beechwood 4-5789* was printed at Grenfell Press, New York, NY by Brad Ewing, 2015, and

published by the artist. The title references the Motown Marvelettes' eponymous song released in 1962. The song continues to have relevance for me in my current "state of mind" in light of deteriorating race relations, Detroit's monetary woes, and the significant fact that little has changed for the better in race relations since the early 1960s. Instead, we witness a continuing decline from the Rodney King incident to numerous similar assaults across the country. In the woodcut, French curve templates are used to create stark shapes against a neutral white ground. Their balance and symmetry project a calm that belies past and current conditions. One would hope that peace and justice could be restored. The 2016 presidential race does not suggest it will.

35. Christiane Corcelle, *Yes to Integrity*, Cut-out prints mounted on canvas, MA.

This triptych illustrates the issues facing refugees. It is read right to left. The first panel illustrates the exodus of children, men, and women leaving their countries to escape persecution, war, or poverty. They leave everything behind and risk their lives in search of freedom and safety.

The middle panel shows the everyday growing mass of refugees gathered in Greece and behind the walls in Mexico, awaiting their chance at a better life. The third panel shows refugees trickling into the USA, but the border is not open wide enough, and only a few can get in.

Rather than building more barriers, we should open our borders wider and welcome more refugees into our country. We are a country whose roots are founded by people looking for a better future. Why not celebrate immigration as we celebrate the first immigrants to our country ever year on Columbus day?

36. Deborah Cornell, *Virtual Touch*, Polymer intaglio, MA.

Human impact on our complex environment is unquestionable. It becomes stronger the farther our intelligence reaches. Diagrammatic ways of seeing have quantified and simplified the way we understand the world, resulting in a fascination with this mode of understanding. But this mode also results in the limitations of a simplified view. The extent of environmental complexity eludes us still, and the danger in our immense achievement is that we minimize the enormity of interactions in the universe, the effect of our actions, and the "touch" of the human in the environment.

37. Renee Covalucci, *Leave an Interruption*, Woodcut with stencil, MA.

I shared my water print series and *state of mind* for art and art-making with poet Aaron Devine, my colleague at UMass Boston. As teachers, we share a passion for education, and as people, life's interludes.

Aaron is recently engaged. And I just completed years of home and hospice care for both my parents through the family medical leave act. Aaron states, "Perhaps the strongest impression from gazing at the print for me was of water and its tremendous wellspring

for both creation and destruction.” Insightful, image-rich, and thoughtful, Aaron’s poem captures “how the sea, nature, teachers, and the people who matter most in our lives interrupt or disrupt us in meaningful ways.”

38. Briar Craig, *Deserve What You Want*, Ultra-violet screen print, BC.

My role as an artist is largely that of editor. I choose, edit, juxtapose and then present images and texts that are compilations of the things I see and record in my daily life. Taking as my starting point Roland Barthes’ ideas of the *Death of the Author*, I am playing with the theory that we are all the authors of the works we see. We will interpret and make sense of what we have before us in idiosyncratic and personal ways. I believe this is done on a daily basis as we journey through the barrage of visual and textual information we all come in contact with. The 21st century North American dream seems focused (rightly or wrongly) on material desires and I increasingly put together imagery and texts to prompt a socio/political discussion within the viewer.

39. Cathie Crawford, *Likeness of Being*, Color reduction woodcut, IL.

Deeply enamored of the ever-changing hues of water, sky and land, I use color for its emotional impact. I have always been especially attracted to water, seeking it out for its restorative powers. On the symbolic level, water represents a powerful life-giving force—a source of replenishment, rejuvenation, renewed energy, and hope.

I photographed this heron when I was on vacation in Florida, behind the motel where we were staying. I strive to capture the truth and beauty of my subjects. My art does not tend to be political, but as a scuba diver I have seen the bleaching of the coral reefs. I have witnessed the disappearance of the beautiful glacier, Le Mere de Glace, in Chamonix, France between my first visit in 1977 and my last visit in 2004. I am very concerned with global warming and the impact of fossil fuels on the environment.

40. Michael David, *Untitled #2, American Drama Series*, Monotype, MA.

I immediately thought of the series of 2001-2002 monotypes that I made titled the *American Drama Series*. Based on love of theater, especially American plays by Arthur Miller, Tennessee Williams, and Eugene O’Neil, I created images recalled from plays I had seen, read, or fabricated that were charged with emotional tension.

There are those moments in every drama that the central characters reach an emotional pinnacle that will change them forever. That moment—that *state of mind*—was my goal. State of mind is revealed not just through dialog, but also through lighting, stage design, body language and whatever other pretenses may be required to make the audience feel the author’s intent.

These monotypes were not from any particular play, although they may suggest scenes from a number of familiar ones. I intentionally kept them minimal and dramatically lit but very quiet. You provide your own dialog or scenario; I wanted to bring the emotion.

41. Nancy Davison, *Child's Play*, Color linocut with pencil, ME.

I began the *Roll Call* series of color linocuts with text in 2012 in grief and fury after the shootings in Aurora, CO. Seven more people were shot dead in Oak Creek, WI before I finished the piece. Then I made *Endless Roll Call*, a 32-foot Möbius strip that begins with the Kennedy Assassination and ends four months before the tragedy at Sandy Hook in Newtown, CT.

Child's Play is one of the last I made before suspending the series in 2014; I couldn't keep up with the carnage. But I am beginning again with Orlando. This linocut echoes my large *Sandy Hook* piece, but it may also be read as a comment on the children who kill and are killed on a regular basis with unsecured guns. We have decided collectively as a nation that 32,000 shooting deaths a year is a reasonable price to pay for the unrestricted "right to bear arms."

42. Leah DePrizio, *Vilnius*, Papier-mâché, woodcuts, MA.

Inspired by a majestic beech tree that shaded the backyard of my childhood home, my woodcuts and papier-mâché sculptures take their themes from an arboreal world. I prefer only black ink for its contrast and definitiveness. Like life, paper is earthy, fragile and temporal. Lithuania is known for its primeval forests of larch, hornbeam, fir, and oak trees. Mother was born there and her father made his living cutting timber. Now we carelessly destroy nature. I titled the cluster of slender vertical sculptures *Vilnius*. Within my particular species, images of human profiles flourish on grainy tree bark. Perhaps the faces cross-pollinate in conversation throughout a verbal environment. Molding my work with my hands using organic materials is an antidote to our culture of indifference through technology and detachment from one another. This work emblemizes the sacredness of nature and the relationship between humans and the natural world.

43. Susan Denniston, *One Same Wave Throughout the World*, Etching, MA.

"At the sea wall
I watch the ocean break up and scatter our ideals of bigness and lastingness.
I watch the barriers we build erode and be built again.
I see undercurrents of danger and futility: persistence and hope."

In 2016, have we not all heard the deafening roar of "Build the Wall" and the subsequent plea to "tear down barriers"? We live in a time of great sound and fury. What does it signify?

In this etching of the seawall, the title pays homage to a work by Anselm Kiefer, who quotes a poem by Saint-John Perse: "In vain the surrounding land traces for us its narrow confines. One same wave throughout the world, one same wave since Troy rolls its haunch towards us."

44. Nancy Diessner, *Blindsight XI*, Intaglio, MA.

This print is from a series that incorporates my photographs of animals killed by a big game hunter, who prized them as trophies: the largest horns, the most beautiful specimen, or the last of their kind (now extinct) from around the world. I came upon them in Montana when their taxidermied bodies were undergoing restoration. The stiffened bodies of these magnificent animals crowded a huge warehouse space so that I needed to climb through and over them to photograph them. Those photographs became just one layer in multi-layered etchings, creating an unreal space constructed more in the mind than taken from the world around us—what is up or down, dead or alive, space or matter is deliberately unclear. I wanted to give these creatures a new world in which to exist, one that I artificially manufactured for them—in order to soften the blow that their sky has fallen.

45. Holly Downing, *The Beyond Series: Beyond Religiosity...*, 3-plate mezzotint, CA.

This trilogy started when former President Bush was asserting his intention to bomb Iraq. I was on an annual family camping trip in the mountains of California, and as I scanned the magical beauty of the night sky—with the stars glistening like diamonds—I thought, “If only everyone in the world would just spend some time contemplating the awesome majesty of the universe we all share, there would be no more fervent nationalism and no more war.” And I decided to make *Beyond Nationalism*. But as our country’s and the world’s problems seemed to mount, and I observed religion and politics being used as divisive and destructive tools, I decided to make *Beyond Religiosity* and *Beyond Political Polemics*, both based on imagery from these annual camping trips. These are my personal dream and, perhaps, fantasy.

46. Leslie Eliet, *Walking (Ink) Meditation, Part XIV: Pipeline*, Etching, aquatint, hand applied sumi ink, and watercolor, MA.

In the cacophony of political discourse, the quiet voices can easily be drowned out. The *Pond Studies* that have made up a part of my recent body of work have offered me an opportunity to examine and reflect on the subtle phenomena of forest and wilderness ponds and how fragile they are. Each day there are fewer untouched spaces like these in nature. Even the remotest reaches of the forest are being tainted with airborne chemicals, and unchecked development threatens to eliminate whatever wilderness remains. Untrammelled greed prompts companies to build oil and gas pipelines across the map without regard to what is in their path, destroying in the process the quiet places—small ponds with peepers in the spring, nesting colonies of migratory birds, vegetation that purifies the air we breathe. *Walking (Ink) Meditation, Part XIV: Pipeline* celebrates the quiet places and mourns the threat of their loss.

47. William Evertson, *Choice Seeds-Fukushima*, Woodcut, CT.

Choice Seeds references the Fukushima nuclear disaster. I work to make visible the ghosts of our human failings, fragility, and hubris. We live in an era of computerized access to imagery, searchable and extending to the most distant past of mark-makers. The assimilation and reinterpretation of past graphic styles in light of our current political

and cultural climate continues to be my main muse. In this work I combine floral ukiyo-e subjects and the promised harvest inherent in vintage seed catalogue art to contrast with the ecological horror we reap from the shortsighted approach to the regulation of nuclear plants worldwide

48. Phyllis Ewen, *Overwash*, 3-d digital print, MA.

Water flows, seas rise, rivers flood and/or dry. Land is altered as a result of the natural movement of waters, wind, and seismic activity as well as the intervention of humankind. The surface of the earth has many forces that affect it. In this work I am looking at the movement of land along the East Coast of New England. New England's coast has been changing over many years; the ocean pushes its bed onto the land, creating new heights, narrows, and masses, and it washes over existing dunes. The movement of land and water is a metaphor for my sense of place in the world as well as an exploration of natural phenomena.

49. Beth Fein, *Conjunctio*, Letterpress and woodblock, CA.

Yin+yang is about duality, balance, and equilibrium. It questions the absolute of black and white, of yes and no, and of the dichotomy that is defining our culture. Can there really be only two sides to issues? Are racial issues only black and white? Where are the nuances and where is the common ground? Can we regain our humanity by balancing our preconceived notions with the subtleties of who we really are?

This is a work that seeks to recognize our differences while at the same time exercising choice as a path to our shared humanity. *Yin+yang* is not fixed in place, which creates a John Cage quality of possibilities. Chance and change are possible. The prints can be configured in different ways—picked up and moved into a new configuration as though they were an evolving performance. By allowing choices, this artwork is a dance between intention and chance.

50. Daniel Feldman, *Studio Shade with Skyline*, Archival pigment print, MA.

My working process has come to feel more and more like my path through life. It is a mix of action, sometimes focused and intentional, sometimes exploratory and tentative; and of accidents—things too deeply and inscrutably given for me to fathom them or clearly envision their outcome.

My newest works, while remaining photo-based, have become more abstract—painting-like images that subsume their photographic raw material. Multiple photographic images contribute to the developing work in all kinds of ways, but the photographic images themselves become largely unrecognizable. These are pictures, but not of something. When their titles seem to claim otherwise, what they are expressing is a discovery or an intuition that I chose to pursue in the process of working. In the works themselves the gestural is declined. Yet, like graphite marks through a layer of oil paint, a world strikes through, and a life—all that that is.

51. Lisbeth Firmin, *Young Man Walking*, Monotype, MA.

I am a contemporary American realist whose paintings and prints explore the relationship between people and their urban environment. My urban landscapes follow in the tradition of earlier realists such as John Sloan and Edward Hopper, depicting today's modern life in the streets, while reflecting modern themes of isolation and disconnection. Recently my work has moved a bit into painting people in an interior setting, capturing moments of pensiveness and solitude.

I did not pursue an academic art education, but studied independently with printmaker, Seong Moy and painters, Philip Malicoat, Victor Candell, and Leo Manso in Provincetown in the early 1970s. My process involves bold applications of energetic marks and strokes, producing an abstract interplay of shapes that fall into place when viewed from a distance. I am not interested in producing a literal translation of my subject matter; I strive to ride the line between abstraction and realism.

52. Carol Strause FitzSimonds, *Balancing Act Puzzle*, Photopolymer etching pieces, RI.

What is one to make of the world today?

Corruption, violence, crazy politics, terrorism... I feel bombarded 24/7 with too much information to process. I would have to say my state of mind is confused, concerned, worried – “teetering between optimism and despair.” I see my daily life represented in the pieces of this puzzle box. I'm a juggler delicately balancing home, family, career, and causes. In this unsettled world I hope and pray for balance.

53. Ron Fundingsland, *Cross Bearings*, Aquatint, etching, CO.

Cross Bearings is a water lifesaving technique by which one participant locates the person in distress, runs down the shoreline and points to the victim. Another participant runs in the opposite direction down the shoreline and also points toward the victim. A third person rows a boat in the direction of the victim, using the cross points to locate where the victim was last seen.

The print is a statement about endangered tiger species. They are endangered due to climate change, loss of habitat, and hunting and poaching in order to make sacred objects, aphrodisiacs, potions, talismans, medicines, and folk remedies. It's a tragic state of affairs. Estimates indicate there are approximately 3800 tigers left in the world. Today, wildlife groups say their numbers are slowly rising but there's a long way to go. I've done prints having to do with elephant extinction, pollution, and destruction of nature. As I grow older, concerns about these issues intensify.

54. Donald Furst, *Approach-Avoidance*, Sandblast mezzotint, NC.

My image speaks to the primal attraction between woman and man. The dark shadowy setting implies that there is always an element of mystery in this encounter. In this piece, the relationship between the genders is not clearly articulated—an ambiguity that

characterizes our times. The signage for emergency exit further alludes to the widening social trend of people fleeing from traditional roles and understandings. The twists and turns of the architectural space suggest that the travelers can see only a little way into the future as they struggle to resolve their relationships with each other.

55. Alice Nicholson Galick, *December Mist*, Woodcut, collage, transfer line, MA.

As our land and seasons change around us, we are reminded of the past. Favorite times at the beach and green marshes that seem to have disappeared or changed. We remember it didn't get so warm on days in December when we were younger. We remember the garden lasting longer into the fall. We remember when we could find clams where they are no longer. We can remember the lilies in the garden that didn't seem to wilt so fast from the heat of summer. Climate change is not just a state of mind. It is changing our memories now.

56. Alex Gerashev, *In the Dark*, Lithograph, MA.

War can destroy art, cultural heritage, and education. It can even destroy access to information. But it cannot destroy a desire to learn, to grow, to understand, to create...

57. Ruth Ginsberg-Place, *The World Begins*, Monotype, MA.

My print—unlike the biblical creation myth where the world was created whole in seven days—reflects both scientific and fantastical thinking in the mode of the Italian writer, Italo Calvino. Were I to imagine a world without color where every object is grey and undifferentiated from every other, it would seem bleak. Bleak for sure, but worth considering as it makes us think about how color and differentiation perform in our lives. This print shows a meteor hitting the earth and shaking things up. It catalyzes the onset of atmosphere, then oceans, then fire, gradually introducing the elements which would become the basis for organic life. As these emerge, the greyness becomes differentiated. Today, as our planet is threatened by global warming, overdevelopment, and waste in the face of massive denials by big industry and reactionary thinkers, it is important to examine with wonder how air, water, and the early biological forms evolved on our precious planet.

58. Eric Goldberg, *Second Amendment Special*, Etching, PA.

The etching, *Second Amendment Special*, is a satirical fabrication that represents a paradox that we Americans have been struggling with for many decades. How do we both “bear arms” and insure our safety, if arms, by their very nature are dangerous and the potential to create harm is inherent in their very being? Our society has become so complex that this seemingly fundamental right to defend ourselves has become a lethal threat to the individual rather than a means of protection. The Second Amendment to the Constitution is a classic example of a well-meaning plan gone hideously wrong. It has backfired and should be rethought.

59. Jane Goldman, *Blossom, var.2*, Woodcut, MA.

The world is a scary place, and I listen to too much NPR. It helps me to think of the big picture, i.e., the cosmos. By focusing on the intimate and precise, as in my woodcut, *Blossom, var.2*, I channel the “eternal present,” to borrow a term from Aboriginal art. Taking light and the natural world as subjects, working from both free association and direct observation, I am compelled by the interplay of light and shadow that creates meaning.

60. Leslie Golomb, *Home?*, Copperplate photogravure, PA.

My ongoing series titled, *Safeguard*, evolved from surfing the web and shockingly coming across an infant dressed in a suicide bomber costume. This led to pirating digital images of children used for propaganda on hate sites. I printed them in the precious manner of photogravure as a cathartic act. The image I chose for *A State of Mind* is of a young immigrant boy. I put him in the television to represent the scary media of this 2016 presidential election. The broad use of the word deportation is a prominent ongoing form of propaganda to induce fear, hate, and lies. For an immigrant child living in the United States of America, it is shameful what the politicians and media are doing. This is the land of the free and the brave—let it remain that way!

61. Gould, Betsy, *Reflection: E Pluribus Unum*, Monotype, MA.

We now find ourselves in a political landscape where the current intransigence has promoted such a deep polarization that it is allowing the shutdown of tolerance, dialogue, and truth. As a response to this uncompromising tone, I am reflecting on an aspiration for a culture of across-the-aisle discourse, compromise, and respect. My image is a call for the clarity of vision to encompass the whole that we are.

62. Dirk Hagner, *Boots*, Woodcut, CA.

This work consists of three reduction woodcuts, overprinted by screen prints. The text panels are Lee Hazelwood’s “Boots” lyrics.

The unjustified war of the Bush and Blair administrations against Iraq in 2003 continues to haunt everybody alive today. Approximately 1.2 million people were killed during the Iraq war; millions more were maimed, physically and mentally. The killing in Iraq continues unabated. While the Masters of War enjoy their lavish retirements, tens of thousands of American vets returned home physically or mentally disabled, never to fit into society again, their minds and bodies spoiled by what they saw, what they did, and what was done to them. No numbers on disability-afflicted Iraqis exists—we know they must be great.

Artists used to glorify war for their patrons—that changed with Callot, Goya, and Dix. Since then, printmakers have spoken out against the depravity of war. I consider myself part of that tradition.

63. Kate Hanlon, *Refugees*, Woodcut, monotype, MA.

Imagine for a moment that our country is at war, within our own borders. Bombs explode in the street outside your door. You fear for your life and the lives of loved ones. Life as you've known it is now impossible. You must leave in order to survive.

Where will you go? How will you get there? Whom will you take with you? What do you take with you that can be carried in your hands? If you make it to your destination, will you be welcomed? How will you survive in your new country?

There are so many unknowns. Many people are suffering inhumane conditions in their countries. We Americans can feel immune from the type of strife that we observe in fleeting media images, but we are not immune. It could happen to us. Saving one life saves us all; we are all part of the same human family. All in the same boat.

64. Nancy Haver, *A Death in the Family*, Woodcut, MA.

My woodcut, *A Death in the Family*, is an image that embodies my concern with the issue of gun violence in the United States. I chose the kneeling figure of a mourner at my nephew's funeral to express my own deep grief at my loss, and also my sorrow that so many families continue to be affected by violence and the proliferation of guns among us. It appalls me to know how easily guns can be obtained and that people believe they are protecting themselves with these weapons. In depicting the kneeling figure in stark black and white and against a gradient, I pay homage to the German printmaker and sculptor, Käthe Kollwitz, who typically chose a massive, single form and used this posture to effectively suggest mourning—for society's violence against humanity through war and poverty.

65. Yuji Hiratsuka, *Cross Play*, Intaglio, chine-collé, OR.

The figure: transcribing the human form

The enigmatic figures I draw are reflections of such human conditions as wryness, satire, whimsy, irony, paradox, or the mismatch that happens often in people's daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. The images in my intaglio prints in this exhibit are little figurines in action. They are cheerful, joyous, and restless. They are all happy people.

My recent works on paper are created from collages of my original intaglio prints. I then paint the background with a metallic sheen. They are my interpretation of brilliant screen painting which flourished from the late 16th to the 17th century in Japan.

66. Suzanne Hodes, *Crying Fish*, Monotype, MA.

My monotype, *Crying Fish*, relates to my concern about global warming and ocean collapse. The ocean floor has the largest amount of carbon in the world, which continues to cause a rise in ocean temperature. This affects the lives of every creature in the sea,

destroys coral beds, and affects people all over the world. In the arctic, the loss of sea ice leaves large areas of dark open ocean areas which absorb more heat, a continuing vicious cycle. The rise of sea level causes massive evacuation of low-lying coastal areas, one of many canaries in the coal mine. Are there any solutions to this worsening problem? Scientists are developing strains of algae that can capture carbon dioxide from the atmosphere. For heating homes, increased use of solar energy rather than fossil fuels can slow down global warming. We need to speed up the shift to renewables.

67. Richard Hricko, *Covert II*, Copperplate photogravure, PA.

My studio work draws upon the observation, invention, and integration of details from natural and built environments. I compose each image by synthesizing a medley of disparate visual qualities and material characteristics (natural phenomena and materials, artifacts and architecture). Intricate, subtle rendering and subdued light serve to enhance an atmospheric sense of quiet mystery. A unique believable image that never wholly existed in nature emerges from this variety of sources, suggesting the passage of time and the tension between mechanically constructed and naturally created forms.

68. Bror Hultgren, *On Thin Ice*, Monoprint on mylar, MA.

Situated less than 50 feet above sea level, my house may not be oceanfront property in my lifetime, but global warming and the melting of the ice caps will have a significant impact on the area I live in. We have seen global warming contribute to more frequent massive storms that are accompanied by storm surge flooding. So yes, I think a lot about the impact of global warming.

69. Su-Li Hung, *The Young Revolutionist–Shih-Ming*, Woodcut, NY.

Shih-Ming, born 1918 in Taiwan when Taiwan was occupied by Japan, went to Japan in 1937 to study economics and there learned about Marxism. In 1942 he went to China. The brutal revolution in China betrayed his Marxist ideals. He returned to Taiwan in 1949. The Nationalist-KMT party, defeated by the Communists, retreated to Taiwan. A generation of young intellectuals had been brutally wiped out. Shih-Ming organized an underground group to oppose the KMT dictatorship. When this failed, he fled to Japan as a political refugee. There he wrote his *Four Hundred Year History of the Taiwanese People*. In 1993 he returned to his beloved homeland. Today, at 98, he still works for the ideal of a Republic of Taiwan free from Chinese control. I identify with his ideal to establish an independent Taiwan. The young Shih-Ming's youth, enthusiasm, and fearless image is what I want to capture in this woodcut.

70. Linda Hunsaker, *Save the Rhino*, Monoprint, linocut, NM.

Environmental responsibility is one of the major political issues of our time. It is one that is personally important to me. I have chosen to use an image of the highly endangered rhino as the symbol of my environmental concerns. The rhino is one of the amazing animals that defines what is wild and natural in our world. According to the International

Rhino Foundation, at the turn of the 20th century, there were 500,000 rhinos worldwide. Today there are approximately 29,000. The ways political action (including passage of laws) can help save the rhino include combating international wildlife trafficking by shutting down the U.S. market for illegal wildlife products and by speaking out on issues of poaching and habitat destruction. I have produced this monotype/linocut of an African rhino to celebrate this beautiful animal and to bring awareness to its precarious position on the planet.

71. Robert Hunter, *The Bottom Line*, Archival pigment print, VA.

When individuals seek to lock out rational discourse, exploring the troubling realities of immigration, wealth opportunity, and national security, the result is often protected by barriers of fear, prejudice, and economic privilege. The consequence of trying to breach these barriers may be bloody, but the *Bottom Line* is that without discussion there is no understanding, and without understanding there can be no empathy.

72. Sidney Hurwitz, *Sparrows Point III*, Watercolor, aquatint, MA.

Most, if not all, of the industrial sites shown in my prints have been demolished or made derelict. The images document to a large extent the decline of heavy industry in America over the past several decades and the effects of globalization on the economies of the developed West. Many of the images depict technologies long since obsolete, but formally interesting in the complex and intricate structures that are characteristic of early technology.

73. Mary Ince, *His Brother's Keeper*, Monotype, CA.

Human trafficking and the exploitation of children—one of the more vulnerable populations in society—have been historical problems. Today, our ready availability of media coverage brings these societal pariahs into our consciousness. We assume that all mobile children are vulnerable; however, some are moving as part of their cultural standards, or out of necessity. The ones we need to monitor and on whose behalf we need to intervene are the ones who have few or no systems of support—those who are victims of employment violations, domestic violence, sexual abuse, and neglect. In order to address this issue, we need to increase awareness among the general population, and have social policies to address how we can help exploited children once they have been identified. Education of the public and elected officials is vital. *His Brother's Keeper* is my interpretation of this issue. It can be viewed as identifying child exploitation or merely as a cultural norm.

74. Jayne Reid Jackson, *Fallen Star*, Mezzotint, WI.

Fallen Star is an examination of light and dark, using the still life as a vehicle to study how glass and simple objects can create an atmosphere of mystery and meaning by manipulating their shadows and reflections. Jayne Reid Jackson is known internationally for her mezzotint work, which uses still life elements to examine light, reflection, and

repetition. Her work has been consistently accepted into national and international print shows and she has exhibited regularly in group exhibitions as a member of several print societies across the U.S. Jayne has been included in the International Mezzotint Festival in Russia every biennial since its ideation in 2009. She is also the coordinator of the annual mezzotint exchange for the International Mezzotint Society.

75. Susan Jaworski-Stranc, *Red Squirrels, Blue Squirrels*, Reduction linoleum, MA.

I take daily walks with my Corgi, Bogart, to Lucy Larcum Park. Just mention the word 'squirrel' to my Corgi and he is all pointy-eared and wide-eyed (no bushy tail, though). Inspiration is an important element to art-making. The experience of seeing Bogart's daily squirrely doggy activity inspired me to create my first large-scale, diptych, reductive linoleum print, *Red Squirrels, Blue Squirrels*.

Of course, my choice of the color 'red and blue' for the squirrels brought about many conjectures and opinions from patrons when the print was unveiled. Was it politically conceived? Maybe...but in light of our current country's political climate...how appropriate to have the whole irreverent squirrely bunch donning the colors of the old established political machines.

77. Lynne Johnson, *Totem I*, Polymer plate etching, MA.

Continuing insults to the earth cause me constant alarm—drilling for oil, fracking, over-use of pesticides, industrialized agriculture, burning of fossil fuels, deforestation, etc. All of these contribute to changes in our environment. I am especially tied to our natural environment, spending many hours out of doors gardening and also wandering and hiking through woods. I delight in organic forms and surfaces—in their abundance, complexity and randomness of juxtapositions. I study trees in their structure and surface variations. They, and the tangles of twisted vines, demonstrate a response and adjustment to natural forces, in addition to the process of growth and decline. I fear that these natural forces will become increasingly disrupted. My hope is that the natural world will survive our pollution and our desire to control and use our environment.

76. Sarojini Jha Johnson, *Little Invader*, Intaglio, chine collé, IN.

We came to the United States from India many years ago. My prints reflect my preoccupation with knowledge of India as I have experienced it through journeys there and stories told by my parents. Certain objects and images persist in my mind and are emblematic or evocative of many things, from mundane to sublime. Some objects are plants, such as datura or images of favorite deities, such as Ganesha and Lakshmi. Uprooted people often experience a longing for things that remind them of their former home. This nostalgia or yearning for familiar things, especially food, has been part of my family's experience for as long as I can remember. My father grew exotic vegetables with names I do not know in English. This amuses and amazes me. I believe that dialog about culture and nationality is vital and that arts are an important forum for communicating subtleties and variations of individual viewpoints.

78. Ann Johnston-Schuster, *Intensity of Awareness*, Chiaroscuro woodcut, WA.

My most recent series, *Shadow of the Turning*, has evolved from my strong desire to suspend my figures in scenes of solitude that capture their integrity and give them permanence. The intensity and physicality of my carved lines symbolize the intensity of the individuals portrayed. As in my previous series, the individuals represented do not reflect the physiognomy of victims but instead express personal stoicism and defiance. Through a cadence of linear reiteration, my varied striation of gouge marks creates a still-video effect that suspends time. The ornamental miasma of line ensnares the figure as a metaphor to the physical, social, and mental isolation created by our modern society's disregard and apathy. My woodcuts exhibit horror vacui to create a feeling of spatial ambiguity that shifts figure and background as if in a memory. To further enhance a hyperrealistic colorized presentation of reality, I employ a restricted palette. Ultimately, to instill a sense of order, my artwork provides a haven that protects and insulates the subjects represented.

“And each in the cell of himself is almost convinced of his freedom...”

–W.H.Auden

79. Katherine Kadish, *River Running Yellow with Blue Shadow*, Monotype, OH.

Between the tragedies in the Near East and the ridiculous election period we're going through, I find I turn to things of permanence and beauty. Even in war, there is color. Rivers continue to run and remind me that nothing is permanent, but if we catch a moment of beauty, we can hold that in our minds. So, I have been turning, of late, to the river as subject matter. These prints are part of the same series that refers to nature and seem more important to me now than ever. I've always been drawn to the movement of water, reflections in water. Rivers indicate to me the passage of life; they nourish humans and animals and particularly indicate the expectation of something better at the next turn.

80. Diane Kaiser, *RUSH*, Roller print, MA.

The rapid pace and flux in our world today inspired this print.
The rush of creativity—energetic and uplifting—that propels you forward.
The rush of natural forces—water, wind, erosion, fire—increasingly potent and fearsome.
The rush and clatter of urban spaces—multilayered, discordant.
The rush of information—multiplying exponentially.
The onslaught of socio-political forces threatening to destabilize the status quo.
The rush to keep ahead, to do all you want to in life, to live life to the fullest.
The rush of time, thought and feeling converging to make you act.
The spark of creativity—energetic and uplifting—that ignites you.

81. Carol Lynn Kirchner, *Peaches Evolves*, Mezzotint, WA.

Peaches was one of our son's pet fish. She lived a happy life at our home and I made many drawings of her before she died. It always seemed that she should have lived longer, evolved past the kept existence. My print allowed her to do this.

82. Judy Kramer, *The Ochre Bikini*, Silkscreen, MA.

My most recent works—both paintings and prints—are portraits of the young women who perform in the New Burlesque. Many of these artists are members of the LGBT community. With their tatty costumes and joyful embrace of transgendered sexuality, they inhabit the stage with a take-no-prisoners air. Through them, I find my own “otherness.”

In this election year, it is obvious that we are all “other”....whether black or white, gay or straight, transgendered or typically heterosexual, immigrant or merely the grandchildren of immigrants, wealthy or poor. Perhaps when we finally acknowledge this, we will be able to love—or at least tolerate—one another. The queer poet, Eileen Myles, said, “Everybody's queer—everybody's wrongly shaped for a culture that requires conformity.”

83. Dorothy Krause, *WarZone*, Artist's book, FL.

WarZone is a traveling board game, designed to be played anywhere other than in your own country. The spinner shows countries that have ongoing military conflicts. Turn the spinner to select a country in which to participate or choose from the list of additional war zones. Place your soldier on any square of the game board and move randomly any number of spaces in any direction. You need not take turns and can remove the soldiers of any other player at will, unless you are removed first. If you are on a square with information and instructions, do as you are told. The game never ends, but may move to a different place of engagement. There are no winners, only losers.

84. Brian Kreydatus, *Self Portrait as an Angry Populist*, Drypoint, roulette, engraving, VA.

Election 2016 is about the “angry populist.” There is a visceral feeling that the cards have been stacked against working people of all stripes. They are being forgotten—change is happening too fast (or too slow), and the game is rigged by those in political or economic power. When Pat Buchanan ran in 1996, I noticed the “look.” Anger mixed with contempt. You can see it practically every time Donald Trump speaks. It's a timeless expression used by politicians to incite our worst instincts. I choose to use myself as the model for this expression, thinking of Goya's *Disasters of War*. For me, one of the most surprising qualities of Goya's series is his willingness to place his sympathies not only with the Spanish population but, at times, with the French soldiers. If you don't think there is anger and ignorance in yourself, how can you depict it in others?

85. Anthony Lazorko, *Crossroads*, Color woodblocks, NM.

The focus of my work has always been to depict something about the American experience, no matter how ordinary, and to say it in an aesthetic manner. The enjoyment of color, composition, and consideration of tactile surfaces all need to marry with the content. That said, I will sometimes create a piece for pictorial qualities in and of themselves or sometimes for the technical challenge a visual idea may pose. Elements of the way things sound and smell are also meaningful to me. Visual images should bring about the "at once-ness" experience that we all know and understand in an instant.

86. Melody Knight Leary, *From Here to God*, Photopolymer intaglio, chine collé, CT

Our existence is composed of milestone shifts within a lifetime: birth, adulthood, middle age, and if we're lucky, old age. Whether we believe we have a good life or not is a matter of attitude and state of mind. Unsurprisingly, upon reaching a certain age, one naturally reflects on the past and cannot help but contemplate what is left of one's future. Metaphorically using images related to birds, *From Here to God* references the progression of time in our temporal existence, indicating shifts within a lifetime as we inevitably move toward the unknown.

87. Yvonne Leonard, *The Frog King*, Photogravure, relief with chine collé, MA.

I completed a print recently based on *Aesop's Fables*. I chose *The Frogs Who Desired a King* because it resonated with events in the public sphere. Below is a paraphrased excerpt:

A group of frogs lived happily and peacefully in a pond. Over time they...thought they should have a mighty king to rule over them. They called out to the god Zeus to send them a king. Zeus....cast a log down into their pond, saying "Behold, your king!" At first, the frogs were terrified of the log, but seeing it did not move, began to climb upon it. They called out again to Zeus to send them a real king. Annoyed, Zeus said, "Very well, here is your new king," sending a large stork... The stork began devouring frogs. In terror, the frogs called out to Zeus to save them. Zeus refused, saying the frogs now had what they'd wanted...

88. Elizabeth Lilly, *Coming Out!*, Intaglio, chine collé, Prismacolor, gold threads, MA.

I am fascinated by the colors, patterns, and complex shapes of actual butterflies. For 25 years, I have incorporated butterfly images into my prints where they become visual metaphors. In *Coming Out!*, the painted lady butterfly breaks through the threads that bind her. Free from restraints, she emerges into a brightness that reveals her true beauty. The question is, what holds us back? Can we, too, fly free from limitations imposed by societal expectations or by our own state of mind?

89. Evan Lindquist, *SW Hayter Engraves War*, Burin engraving, AR.

During the Spanish Civil War, in the late 1930s, S.W. Hayter created and sold portfolios of prints to raise funds to assist war victims in Spain. My engraving, *SW Hayter*

Engraves War, is intended to honor Hayter's humanitarian efforts. A scientist by training and profession, Hayter grasped the importance of avant-garde art as a personal means of expressing ideas. In 1928 in Paris, he created a personal studio, Atelier 17, which became the focal point of a new emphasis on engraving and printmaking. His idea was to open Atelier 17 to other artists. All could share and spread the excitement of learning and working together. Many of the best-known artists from the 1930s through the 1950s worked alongside the young and inexperienced. Hayter's efforts ignited a resurgence of printmaking among artists. Today, despite some modern heroic efforts to overcome them, warring factions are still fighting, destroying lives, cities, and cultural heritages.

90. Emily Lombardo, *The Caprichos: Plates 24, 30, 37, 69*, Copperplate etching, MA

Caprichos translates into English as “whims”—sudden or freakish fantasies. Perhaps Goya used this evasive title to distract from his harsh criticism of Spanish society during his lifetime. Goya's 80 plates reveal corruption in church and government and the dark side of human nature, which builds hierarchies in order to oppress. Within these systems, the violent tendency of humanity come to light. Over 200 years later, every single plate can be reimagined to discuss how these horrors persist. I did not need to imagine how these scenes might look as Goya did. Nowadays, they are streaming online, in our faces 24/7, as we relish commodification while knowing that vast numbers of people are suffering and the world is melting all around us.

91. Carlyn Marcus-Ekstrom, *Farewell I*, Woodcut monoprint, MA.

I had in mind to work out something about my childhood and began this series with simple woodcuts of a young girl, a day-of-the-dead skeleton, and a house. I soon felt that these were a response to the Sandy Hook school massacre. Organically, I carved toy soldiers and the cartoon animal heads... On April 15th the Boston Marathon bombings created more losses when two brothers attacked runners and spectators with improvised bombs. As a resident of Watertown, Massachusetts, I heard gunfire and saw soldiers in full combat regalia. Two blocks from me, the second bomber/murderer was captured. I saw my sleepy village transformed into an occupied, militarized city instantly. So, farewell, to a part of my childhood that can never be repaired. Farewell to the Sandy Hook and the Boston dead. These prints are a salute, a numbed mourning, an expression of my shock and revulsion at the incomprehensible loss of life and limb and the darkness that stalks humanity.

92. Norberto Marrero Pirez, *An Unsustainable Conversation*, Artist's book, Cuba.

My work is basically a social commentary on the power struggles established in society. *An Unsustainable Conversation* is a discourse on existence, love, loneliness, and spoken and unspoken words. Communication has ceased to be an essential component to get to know others, to transmit sentiments and emotions, and has instead turned into a virtual mental state deprived of feelings and emotions. We no longer truly speak with others, preferring to leave a message. We don't listen but rather read a text message sent in cryptic and banal language, depressed, and on occasions not translatable. This book

depicts different scenes in which the characters engage in a conversation that really isn't a conversation at all; only small insignificant or onomatopoeic phrases are said in an absurd desire to communicate. Communication has yielded its place to an absolute power: the vulgar, the insubstantial, the most voracious and non-communicative. The power of media blossoms by the day, inevitably swallowing men/women and their words.

93. Andrea Martens, *Surrender Series II—Adriati*, Intaglio, chine collé, CO.

This series of prints deals with the state of mind of letting go and non-attachment. The prints reference bodies of water from travels in my recent past, and examine various elements in water that speak to fluidity, strength, and being anchored yet flexible. I use the process of printmaking and handmade paper, which is inherently strong, luminous, and resilient. Surrendering and letting go are often difficult in our fast-paced, everyday environment in contemporary industrial society, and through these works I hope to speak to a connection with our natural world and our inherent true nature, staying centered and rooted even through turbulence, struggling less, and remaining open to what is.

94. Monique Martin, *Never-Ending II*, Ink on dai printing paper, Canada

The 15 interconnected Möbius strips of varying lengths in this paper sculpture are printed front and back with patterns that link together. Just as the Möbius strip has no beginning and no ending, this print symbolizes social and environmental issues that seem to never end, and it is often unclear when they began. Significant human issues are somewhat cyclical, complicated, and need to be looked at from more than one perspective. Social and environmental issues are the “slow emergency” of our times. The twists and turns within various problems make solutions difficult to find as we move deeper into the “emergency.”

95. Mary Mead, *Between*, Woodcut intaglio, NH.

I chose these two prints from a series of woodcut intaglio prints that I did in the late fall of 2013 at Gravity Press Experimental Workshop in North Adams, MA with Master Printer, Brandon Graving. These images represent what I perceive are two of the many states of mind in the current election process. The dispersed purple shapes in *Between*, fail to coalesce into an easily discernable portrait, and *Red Head*, with the heavily knotted blood-like veins, is a reference to the harsh, coarse, and inflexible ideas of the language in political rhetoric that appear knotted in a dangerous recalcitrance. On examination of these works, one will find that states of thinking and states of transparency well represent our current predicament.

96. Barbara Milman, *Mangrove Roots*, Drypoint, solarplate, CA.

My work is a composite of traditional printmaking and newer digital techniques. Most of my current work is concerned with issues of climate change. This topic has been very much on my mind for many years. It is now increasingly on the public's mind as well.

One series of climate change prints is *Mangroves on the Edge*. Mangroves are “on the edge” in more than two ways. They grow on the edge, between land and sea, and form a protective barrier and habitat for all kinds of life. They are also on the edge of survival, threatened both by human development and by climate change. The prints in this series are a combination of solar plate etching, drypoint etching, and ink drawing. The solar plates are made in various ways, from drawings on acetate, from digital photographs, and by direct exposure of leaves and other objects.

97. Bruce Muirhead, *Zelette and the Storm*, Intaglio, NY.

My wife Elaine and I have a little black pug dog. Her name is Zelette. She’s old, and over the last two years has lost the use of her back legs. She is very alert. She has great eyesight and hearing. She notices everything. President Roosevelt, who had lost the use of his legs, loved to sail. Zelette also loves to sail in her own sailboat. Sailing gives Zelette a feeling of mobility and freedom, which she sorely misses. This etching depicts Zelette sailing into a stormy future. Isn’t this a State of Mind?

98. Carolyn Muskat, *Contact Points I*, Lithograph, MA.

We are all connected. What we do, how we act, the decisions we make—all of these occur in relation to the people and the world around us. Nothing is in isolation. Sometimes, it seems we need assistance helping to hold all of the parts together. This series examines the connection points between us all.

99. Miki Nagano, *Orb*, Monoprint, NJ.

I get my images from nature—the sea, sky, trees, mountains. I grew up in the beautiful city of Sendai, Japan. I’ve always looked up at the sky when alone. To see the sky makes this Earth seem eternal. I went back to Sendai one month after the 2011 earthquake. The earthquake and tsunami caused devastation where I grew up. Buildings were toppled like blocks, with dozens of aftershocks every day. I felt tiny compared to the power of the Earth. *Orb* was created back at home, following my April trip to Japan. On my return, I glanced out the plane window. The horizon I saw was so bright, so enormous—again I felt the power of the Earth. There are so many problems. So many suffer at the hands of fellow humans, and some, from the power of the Earth itself. *Orb* expresses my admiration for that which endures.

100. Sharon Navage, *Rome Is Burning*, Lithograph, CA.

I would personally like to stick my head in the sand and come up when the big guns are gone, women are not treated as body parts to manipulate, and the presidential candidates act in a manner befitting the office. This was a wonderful concert photo taken several years ago.... *Rome Is Burning* it has become, and no disrespect meant to the artist.

101. Christine Neill, *Ancient and Temporal*, Etching, embossing, ink jet print, MD.

Nature has long been the subject of my prints. I interpret ephemeral states of natural worlds and note intersections where environmental and anthropological spheres meet. In *Ancient and Temporal*, the prominent images of old coral and a dying Cecropia leaf sit against a digital print of coral structures, surrounded by cell compositions, some inked, others embossed. The effects of environmental changes on human life and the reaction of the earth's habitat to these threats underlie my investigations and images. Coral colonies are small marine animals that grow over generations to form large reefs, essential to the health of threatened ocean waters. Conversely, Cecropia, growing and disintegrating rapidly, are an important part of healthy rainforest environments. This work celebrates the intricacies of thriving ecosystems, yet laments threatened species. Such dichotomies, in nature as in art, bind us together as living entities in, on, and of the Earth.

102. Lynn Newcomb, *Priam and Hektor*, Etching, VT.

This etching is from my series of prints based on Homer's *Iliad*....Priam has gone to retrieve the body of his son Hektor from the Greeks. I conceived this etching as a male *pietà*. I work in traditional intaglio methods, using etching and drypoint needle, scraper, burnisher, and also aquatint. My teacher, Leonard Baskin, once said, "There is no black like the printed black." I love the full range and power of the ink, its resonance, its subtleties, its nuances. Some of my influences in making prints are Rembrandt, Piranesi, and Whistler.

103. Takayo Noda, *Migration in the White Night*, Embossing, collage, NY.

I am very distressed and saddened about the recent refugee situation in the world. So many people have died while they were trying to migrate to the safe place, mainly to European countries in order to escape from the terrible war in their own countries. I created this picture with much hope that all the refugees will be able to reach to a safe country where they can start a new, peaceful, and decent life. I am praying for peace on Earth.

104. Ky Ober, *Prayer Flag*, Collagraph, lithograph, chine collé, MA.

This image has floated in the back of my mind, one part changing into another: first birds sitting on the flag's stripes like notes on a musical staff, then the striking Native American painting I saw of smaller birds swirling below a large inverted eagle, and recently, the profound impressions from The Boston Printmakers trip to Poland where the laid out prayer shawls at Auschwitz gave aching meaning to blue stripes on white. Where do we find the courage, the self-awareness, and deep sense of the richness in each human being so that the feelings, let alone the actions, that led to this never take root here? Then the few moments of real joy, breath, and air high above Krakow at the top of a tower, surrounded by wheeling swallows in cool light, clear air? How can we nurture the freewheeling, the imaginative, the tolerant, and the joyful?

105. Debra Olin, *Patchwork Bird*, Monoprint const. on canvas, wax, cord, stones, MA.

In 2007, there was a massive raid by immigration officers on Michael Bianco, Inc., a New Bedford factory, where more than 350 employees were rounded up. Many of the workers proved to be undocumented and were subsequently deported. The employees, who were subjected to illegal and substandard working conditions at the plant, were held for hours while officials investigated their status one by one. Families were divided and children were left at daycare centers and schools, with no idea of what happened to their parents. The irony was that the factory had a government contract, manufacturing safely vests and backpacks for the US military. *Patchwork Bird* is part of a series that explores the freedom to ignore borders. From a bird's eye view, arbitrary lines between nations have no meaning. The patchwork on the coat in this 3D monoprint garment, is the view from the air, all the beautiful patterns of fields, rivers, deserts, and mountains. The bird is carrying shoes, often one of the few items—along with the clothes on their backs—with which people arrive. This being a presidential election year, the battle over immigration is once again in the headlines. It would do the politicians some good to try walking in those shoes when the bird lands.

106. Ted Ollier, *Earth Flag*, Archival ink jet, MA.

Here the physical properties of the Earth itself become a graphic design to represent the planet as an entity. The colors are taken from a true-color, cloudless satellite composite, which was converted to a map projection that would provide the most geometrically-correct depiction of the continental masses on a flat surface. The colors of each continental area were then averaged to produce a single color for each stripe. The leftmost stripe—at the hoist of the flag—represents Eurasia, which is included as one continent because Europe is basically a peninsula of the main Asian landmass. North America is next, followed by a medium blue strip, representing surface freshwater. Next follow Africa, South America, Australia, and Antarctica, ordering the stripes from north to south. Each stripe is proportional to the land area of each continent. The final navy field represents the oceans in proportion to the land area.

107. PD Packard, *The Illusion of Truth*, Embossing, relief, inks, NY.

Politics is the illusion of truth.

The politicians' persuasive pitch, their extravagant ballyhoo,
always assuring us that they're "talking truth...this truth."

They claim to have the ability to save our government,
"And now, I bring you this miraculous cure!"

There are no personal saviors.

Like the elusive, evasive rainbow,
always tantalizingly one step ahead of us,
their promise appears to never be within our reach.

I desire a collective unity within our government that benefits all of humanity,
a government that is run by the best men and the best women for the job,
not a separation in political parties.

108. Robert Patierno, *Holiday Tree*, Woodcut, PA.

Art-making is my attempt to make order of chaos, so in this sense my work is observational in nature. What I perceive must be simplified and readjusted, and then the personal image surfaces, disinterested to a large degree. I think any subject looked at with a careful mind's eye becomes significant. The art object itself is not as important to me as the resulting conversations that occur with my audience.

109. Elizabeth Peak, *Grain Elevator*, 2015, Reverse aquatint, etching, VA.

When I work, I don't always know what I want; I don't have a preconceived idea or philosophy of something or other that I'm trying to express. I'm just looking. I'm balancing the variables of form and content with how I'm making them. I've stayed with the formal issues of landscape subject matter since I began to study the 17th century landscape artists in graduate school. *Grain Elevator*, 2015 is based on *Grain Elevator*, which I made in 1980. It has the feel of a nuclear blast about it but in fact is a negative of the positive image. I got the idea from reading about it in an amazing book called, *Magical Secrets About Aquatint: Spit Bite, Sugar Lift & Other Etched Tones Step-by-Step*, published by Crown Point Press. This image represents to me the state of mind of many in the Midwest who have been forgotten by our current economy. The Midwest is no longer the breadbasket it once was.

110. Lynn Peterfreund, *Dangerous Crossing*, Monotype, MA.

Dangerous Crossing is part of a series of prints depicting skies both as they appear and as a metaphor for the rapidly changing political, social, and natural worlds we live in. This print was inspired by the stories of migrant peoples crossing the Mediterranean, desperate for safer lives and caught between places, cultures, and the politics of immigration. Making the print required me to construct the image with layers of inks, but to convey the power of making moves, I needed to—in my very safe studio, at least—take chances and make bold moves with my materials. I also wanted to convey the beauty, awe, and ominous nature of the environment.

111. Carrie Ann Plank, *Strata*, Screenprint on wood panels/resin installation, CA.

Recently I've worked with employing new technology to create printing matrices along with revisiting anachronistic printing techniques. This contrast between the processes of creating has impacted the way I view my aesthetics. With the implementation of digital fabrication techniques, I've created large-scale work that incorporates new technology and traditional techniques. I'm exploring information systems and how we visually process them, and I'm very interested in how these systems will read translated through the mash up of old and new printing technologies. Much of my work deals with reinterpreting and reorganizing visual information systems and how context shifts meaning.

112. Endi Poskovic, *Zlatan (I was born into these lands) for V.T.*, Color woodcut, MI.

This work projects my ongoing interests in broader themes of displacement and memory. In it, I try to reflect, albeit allegorically, on complex political and cultural events that have marked my 2015-2016 year living in Europe, including the daunting and disheartening refugee crisis and the political turmoil in Poland and Central Europe following the autumn 2015 elections. In some ways, the recent events in Europe mirror my own personal story, which unfolded 27 years ago with the tragic fall of Yugoslavia and the refugee crisis that ensued. This work is seen as a fragment (a rock) situated within an indistinct setting (clouds) with no direct relation to a specific space or event. The dichotomy between the central image and its ambiguous surroundings provokes the viewer to attempt to construct a meaning through the simultaneous reading of limited visual data and the title in the work, which is marked in both English and Slavic languages.

113. DeAnn L. Prosia, *Chance Meeting*, Line etching, CT.

Public restrooms are places that offer minimum privacy in which to conduct an intimate act. They are places where people feel most vulnerable, but people often have to use them whether they want to or not. By my placing the creature, which represents something “new and different” (take your pick: Trump, a woman for president, transgender issues, people that now look threatening, etc.) in the men’s restroom, I make viewers feel uncomfortable and unsure of what is going on. How should they react to this change? Do they feel threatened that this place is no longer for them, or do they accept without judgment what is going on?

114. Barbara Putnam, *The Accident*, Color reduction linocut, MA.

The Accident highlights the risks of small bird migration along the Atlantic coast. These tiny flying elements of the lower atmosphere are tested and endangered by severe weather, shrinking habitat, and temperature changes, which cause them to alter or lose their route. Anthropogenic dangers include poisons included in lawn care products, house cats, plate glass windows, and countless other obstacles. Two young scientist aspirants, aged 9 and 11, bring me birds they find and then it is my job to reconstruct their story. *The Accident* depicts a juvenile robin who must have misread its reflection in an open container of oil and drowned. Drawing it on site at the bottom of the original container, and then working with images from the BP oil spill, allowed me to recall a major environmental disaster and link it with unintentional but similar perils that await in a garage, only to be discovered during spring cleaning.

115. Dennis Revitzky, *Two Worlds*, Linocut, NY.

When this linocut was created a few years ago, I didn’t consider it to have any political meaning, but rather was concerned with human nature—how some people perceive their lives to be enjoyable, exciting, and mostly filled with light, while others, for one reason or another, perceive them with more gloom and experience them as harsh and dark. During the past few years, however, with our country’s politics becoming more agitated and polarized, I think this image can be viewed as being analogous to some aspects of the

current political situation. Too many of us have allowed our views to become extremist and tend to see most political issues in black and white terms. We often construct our worlds to steadfastly defend rigid beliefs and tend to block out all differing views without giving them any rational consideration.

16. Rosalyn Richards, *Fractured*, Etching, PA.

The subject of my print, *Fractured*, is hydraulic fracturing, a controversial practice which is prevalent in my home state of Pennsylvania. How to deal with the environmental dangers of hydraulic fracturing has been the subject of political discussion during this election season. Printed in earth tones, my piece depicts the delicate balance of the geological systems shown by contrasting images of wholeness with images of disruption and cracking across the surface of the print. My print simply asks the viewer to consider the entirety of the ecosystem and how the disruption of that system by human activity has far-reaching consequences.

117. Susan Rood, *Familiar Tales*, Linocut, CT.

I fear that in our fight to save ourselves from the total destruction of our world we will not have the time to honor the dreaming places. The fields and trees I see outside my windows change daily with the seasons. There is peace and calm. I need to look at this landscape to reach the places within that are my creative space. Daily fear is spread from without. Please do not destroy the possibility of safe places.

118. Rhoda Rosenberg, *Untitled*, Etching with chine collé, MA.

Marks. Make your mark. This is what I did.

119. Rob Roy, *Color Chart #72*, Monotype and collé, MA.

I make paintings and works on paper of what I see happening around me. The world and some of its complexities—conflict, danger, time, place, history, and religion, as well as the rapid developments in science, medicine, culture, and communications have all been fair game as subjects. Growing up in America during the 1940s and 1950s and living through a myriad of “current” events that include the Cold War, the Korean, Vietnam, and Persian Gulf conflicts, globalization, 9/11, and the invasions of Afghanistan and Iraq have left an indelible mark. As a result, my aesthetic concerns and psychological well-being often aspire to marry “playful and beautiful” with “serious and dangerous” subject matter. However, my intentions are not didactic. I believe that the work is rich in possible interpretations, and that it can provoke as many questions as answers. My process explores affinities, oppositions, and hidden meanings and is essentially a speculative and poetic one.

120. Masaaki Sato, *Heart No. 2*, Serigraph, NY.

I made this work when I emigrated from Japan to New York. The city of New York was very exciting, but there was at the same time a sense of insecurity for me. I believe that this work was produced to address both feelings on this subject.

121. Susan Schmidt, *As long As I'm here...#2*, Polymer plate and stencil, MA.

While attached to the history of naturalist drawing, I believe that artists can no longer innocently continue in this tradition. It has been interrupted by the loss of biodiversity, rapid changes in climate, and the rise of invasive species, among other assaults to our physical world. My work is informed by the dissonance between the inherent beauty and interconnected life of natural forms alongside man-made threats to their existence. In addition to drawing, I examine maps, diagrams of weather patterns, and other graphic data used to explain the mechanics of climate change. The silhouette shape in this print is part of a diagram showing the weather patterns in a hurricane. I am interested in creating a visual dialogue between this scientific language and my carefully drawn observational studies.

122. Masha Schweitzer, *Sylvan Fields*, Monotype, CA.

Our physical environment—the air we breathe and pollution of all kinds—has been one of my major political concerns and the subject of much of my work. *Sylvan Fields* is one example. It resulted from my experiencing—through travel and exposure to media—an environmental hazard: the dumping of heaps of unwanted garbage in environments that had previously been pristine and should have remained so. In this print, the cows now share what had been an idyllic, sylvan pastureland with mounds of discarded tires, broken down cars, and trash—unsightly and unhealthy. How can we possibly process the leavings of our rampant consumerism in a responsible and effective way so that we might again enjoy the beauties of the bucolic landscape?

123. Jason Scuilla, *Io Lo Vidi*, Electrolytic etching, KS.

The current political debates surrounding the invasion of privacy and the speed of technological progress in multimedia make it easy to mistake the fear and anxieties we feel today as unique to our time. However, in ancient Rome the belief in god(s) watching from above invoked similar fears and concerns. Statues of gods, emperors, devils, and saints adorned building tops as reminders that citizens would be held accountable for their actions. Today, the United States of America is a powerful, dominant society that shares many of the same vices as Ancient Rome. As an American artist of Italian descent, I choose to investigate these themes through printmaking, an art form famous for challenging the accepted norms of society. In my recent prints, dramatic composition, intellectual subtlety, pictorial economy, and a deadpan humor are combined to question mankind's complex relationship with his mortality and the ancient past.

124. Sarah Shallbetter, *Who's Listening?*, Onion stamp, monotype, walnut oil, MA.

My question is: who's listening? While there is a constant stream of material coming in through the television, radio, and social media, how many of us are listening to it all? What is important to listen to and what is not? My current state of mind has many more questions floating around, especially when it comes to the presidential race and voting for a leader of this country. Why must we wade through the nonsense that permeates the political world? What helps us make an informed decision? The creative process in this work was initially driven by a fascination with the image of an ear. To me, an ear represents hearing, and is a symbol for listening—particularly working to interpret and digest information out in the world. While using intuition and spontaneity, I combined the tools of an onion stamp, glass plate, walnut ink, brush, and a wooden spoon.

125. Nomi Silverman, *Refugees III*, Woodcut, CT.

In numbers equivalent to the population of the United Kingdom, the greatest migration in the world to date is underway. Refugees, like raging rivers, are streaming across borders. They are forced by necessity—be it war, famine, persecution, or other insurmountable challenges—to leave all they know. They are isolated and alone, separated from family and home, carrying only a handful of possessions, so many never to return. My work is not a battle cry concerning the problems in the Middle East, nor an answer to the reactions about the terror attacks that occur with awful regularity. My work is merely the call for empathy—the willingness and ability to perceive yourself in another's situation. My work is to see the refugees as humans with the same desires, dreams, hopes, and fears as those of us who have never been forced to leave all we know. My work is to restore our humanity.

126. Ellen Singer, *Migrants*, Woodcut, NJ.

Once again another generation is displaced.

“Home” and “Family” have meaning.

“Expectation,” “Security,” and “Peace” have meaning.

Once again, war, prejudice, and power uproot a population and totally disrupt the simplest of needs and desires.

The huge migration is a tragedy of this century.

We can't ignore the immediacy of it.

Let's not forget our own past.

127. Amaryllis Siniosoglou, *No 714*, Polymer plate, MA.

The thematic starting point of my prints is the human experience within the fluidity of its surroundings. By means of a versatile visual vocabulary, I am trying to gain a deeper understanding of the tragically dominating force of uncertainty. My goal is to render as clearly as possible the clash between the isolation of the inner world of feelings and dreams and the outer world of reality. My visual elements function as images that simultaneously represent landscapes as unclear and familiar in the desire to constitute an

ensemble of different realities that create an emotional vision merging feelings of nostalgia, loss, and the future ahead.

128. Richard Sloat, *War Messenger*, Etching, NY.

War Messenger is my reaction to another foolish war my country had become embroiled in, the Iraq War. It was another war based on the false ideology that we could impose democracy and stability on another culture that some ideologues thought would welcome us with open arms as saviors. The results have been clear. One would think that we would have learned after the failed Vietnam War, where the U.S.' "Domino Theory" also proved false. Well, we are all too human and the lessons of war remain to be learned. Such is the image of *War Messenger*.

129. Stephanie Stigliano, *Earth Cabbage*, Intaglio, monoprint, MA.

Vegetables, fruit of the earth, are beautiful. They create vitamins from the dirt, water and sunshine, and we depend on their silent support and nourishment, a humble reminder of what we owe to this lovely planet. Harvesting is an intense time of looking closely at the world around us. Relationships begin to emerge during this quiet activity. The cabbage, so like a rose, has intricate details: veins, pockets, and ruffles. I love Nature and treasure what she presents to us. Ecology is important to me because the Earth is our only home. We must share it and preserve it for future generations. As we discover possible worlds beyond us, we feel our smallness against the infinite—but we still love our little cabbage/creampuff. *Mon petit chou*.

130. Kristen Streubing-Beazley, *Diptych: WEEPING STATUE*, Linocut, MA.

This "eyewitness" to Middle Eastern brutality weeps a blood-red tear in perpetuity through millennia of annihilation and rolling waves of war in Mesopotamia, the supposed cradle of Western civilization. The printed female sculpture with empty eyes replicates a well known 4000 year-old marble head found at the ancient city of Uruk. An American invasion of Iraq in 2003 permitted this iconic head to be looted from the Baghdad Museum. Beneath the severed neck of the sculpture, I have placed a lament of Ishtar, goddess of Love and War, quoted from the Epic of Gilgamesh, within a stepped platform. Symbols surrounding the central statue represent tokens of proto cuneiform incised in clay and rolled papyrus scrolls, the earliest writing of the Western world. Although this print was composed for the Al Mutanabbi Street global project, it conveys my state of mind about the Middle East well into the future.

131. Katherine Stutz-Taylor, *Across the River*, Relief print, MA.

Mankind is responsible for global warming, pollution, disrespect of energy conservation, and overpopulation. We are still at the crossroads, a bridge choice as to how and where the next step will take us. This piece is a diptych, each half of which offers the same print of a bridge constructed of two leaning trees that support each other up over a small river while a figure crosses over. These twin images show the Earth's response to

mankind's choice. In one image, the figure steps gently through a landscape of swift clean waters and newly leafed trees that reach into bright partially cloud-filled skies awaiting refreshing rain, and the world thrives with the renewal of life. In the second image, the red figure evokes a violent path of destruction; the river is swollen and milky, the trees burning and the sky roiling with pollution. The choice is there for everyone between the survival of Earth or its destruction. The question is—which path do we choose?

132. Selma Swartz Bromberg, *Earth's Delicate Balance*, Pronto plate monoprint, MA

My work demands reverence and respect for the rugged raw beauty of nature at a time when our environment is volatile and unpredictable due to the impact of human activity, urban development, and industrial growth. This monoprint displays a dramatic gorge in Taroko National Park in Taiwan. It is my hope that we can maintain our delicate ecosystems globally, whether in a distant mountain range or our own back yard.

132. Mary Margaret Sweeney, *Will There Always Be Sunsets (If We Don't Address Climate Change Now)?*, Solar etching hand colored, ME.

This year the Boston Printmakers will be having a member's exhibition titled, *A State of Mind*. The theme will be to establish a reasoned, well placed forum for the issues at hand. World problems are immense and I, as a member in good standing, have chosen climate change as my subject. I am honored to be a member of the Boston Printmakers as well as The Society of American Graphic Artists (SAGA) in New York. In 2015, SAGA celebrated its 100-year anniversary and in celebration held a members' exhibition in which I participated.

134. Marsha Sweet, *Olympia*, Wood engraving, OH.

Gender equality is a state of mind that guarantees the right to an individual to choose the life that she or he wants. It is an underlying issue today as we recognize that we all want a good life: safety, health, and an opportunity to fulfill our dreams. That we are all interconnected is an evident fact. My work in portrait print began in the late sixties and has been an ongoing effort to promote gender equality by highlighting well-defined individuals who possess focus, perseverance, and a life story that challenges the unequal status quo. I have tried to redefine the traditional portrait print with an expanded point of view. My prints are primarily of women: an array of artists, writers, film stars, performers, hard-hats, bodybuilders, and others. The print *Olympia* stands as a symbol for all of the above.

135. Gilead Tadmor, *An Old Man in a Cap*, Etching, drypoint, aquatint, MA.

My work reflects a confluence of human compassion, a sense of irony and a tilt towards the fantastic. Thematically strictly figurative, it covers a range between the real and the surreal, from portraiture capturing human expression through varying levels of symbolic imagination, borrowing on such sources as Byzantine icons, Mesopotamian reliefs, and

medieval depictions of angels, demons, and human-animal hybrids. I am inspired by 19th century Russian family photographs. Technically, I enjoy the challenge of achieving a richly textured image in a monochrome intaglio print by exploiting the different line characteristics of hard ground etchings, drypoint grooves and margins of open bite gradation areas, aquatint gray levels, and the nuance achieved by burnishing, scraping, sanding, and smoothing open bite edges with a sharpening stone dressing stick.

136. Julia Talcott, *Aladdin*, Linocut, MA.

Aladdin's lamp. What do you desire? What do you want to believe? What is the truth to you? What is the truth to the candidate you are voting for? As the 2016 election approaches, I am increasingly confused.

137. Lois Tarlow, *Daily Planner*, Solarplate etching, MA.

In *Daily Planner*, a solar plate etching, I used the sun to etch my image on a photosensitized plate. It displays my utter frustration with making a simple schedule to structure my workweek. At least the complexities and demands of contemporary life did not derail my pleasure in the process of making this solar plate etching.

138. Mary Taylor, *Leadership*, Digital print, MA.

This election cycle has been cause for great worry and concern. As I contemplate the qualities of great leaders, I see very few in our present-day electorate and our nominees; it makes my head explode. This print reflects my state of mind when thinking about worldwide events where humans are savage to one another and we are bereft of quality leadership. Great leaders are born from adversity; my hope is that many will rise to the top soon.

139. Bruce Thayer, *The Brute*, Intaglio relief, found graphics, MI.

The emphasis of my work is a form of social commentary in which both images and words interplay. The images are drawn from current events and irony of life situations. I change common expressions to suggest various meanings in the written areas. Collograph and drypoint on Plexiglas are printing techniques that I use to create my prints. I also use found graphics and rubber stamps. *The Brute* is drypoint on Plexiglass with found graphics and relief. Certain facial expressions become iconic. At any point in history a brute will still look like a brute. Our own state of mind is influenced by what we read in the expressions of others—fear or anger if we recognize aggression. The outer appearance mirrors the state of mind in the case of *The Brute*.

140. C. David Thomas, *Agent Orange*, Artist's book, MA.

The subject of this 61-page artist's book is Agent Orange, the deadly dioxin-contaminated defoliant used in Vietnam between 1961 and 1971. The primary focus of

the book is on the lingering effects of Agent Orange on both the people of Vietnam and American Veterans. The book is printed by inkjet using archival ink and paper. The book is presented in a lacquered wood curved and composite box, 11 x 8 x 4 inches. The book is signed, numbered, and printed in an edition of 50. One half of the profits from the sale of this book will be donated to a group in Vietnam that works with the victims of Agent Orange.

141. Caroline Thorington, *Indian Rhino*, Lithograph, MD.

I have always liked drawing rhinos. I like watching them—observing them in their own habitat. I am impressed with their solidity, size, and speed. I approve of their existence. To know that there are free-ranging wild beasts like rhinos roaming where they will is to know there are still places that are not entirely tamed by humans. I am hopeful that we will always have wild places in which rhinos and other large animals—elephants, hippos, lions, moose, and musk oxen to name a few—can wander about their own business without human intrusion. I hope we can preserve these places so that people like me can enjoy just knowing that they are there whether we actually see them or not. Just knowing that rhinos exist is a pleasure that I do not want to go extinct.

142. Bob Tomolillo, *EMPATHY*, Lithograph, MA.

The idea of my lithographic drawing originates from a distant notion developed into a personal research topic relating to the formation of letters in the English language. The shapes of letters in our alphabet have no reference to objects or places in the way Egyptian hieroglyphics formerly elicited an emotional response from the reader and made a direct connection to life that existed at that time. I began to ponder the shapes of letters from the alphabet as they related to common objects. I then created a visual play, animating a mass of unconnected letters embarking on a metaphorical journey, marching as pilgrims might, congregating around a sacred site. What word in our language would best facilitate a process toward peace? Empathy, I thought, has the greatest potential to effect change in our behavior.

Empathy: the capacity to understand or feel what another person is experiencing from within the other person's frame of reference.

143. Sylvia Solochek Walters, *Vintage*, Woodcut with stencils and rubber stamp, CA.

This print is meant to recall the once abundant elephant herds that lived peacefully in the Ivory Coast and other African country rain forests. The image focuses on a bound and kneeling elephant in a floral landscape reminiscent of an old botanical engraving. It comes in part from a Pakistani miniature that portrays human strength and resilience. My elephant, in contrast, is beset—and has lost its resilience and its strength. All the formal elements in this piece were taken from an antique quilt—including its muted color and patterning and are calculated to awaken empathy for an animal now prey to the ivory trade. My paralleling the elephant with a “vintage engraving” is meant to suggest that,

like an old print, this intelligent living creature will soon be nothing more than another memory, an antiquated specimen from a vanishing world.

144. Deborah Weiss, [hunters] Gatherers, Woodcut unique, CT.

The *[hunters]Gatherers Series* references the nomadic search for substance through the use of contemporary organic forms.

145. Jim Westergard, Oh No! Not Again! Wood engraving, Canada

Where does the mind exist? In the brain, some say. So, like snow tires when spring arrives, it's necessary to have it changed now and then. Any issue—whether romantic, economic, social, or political—can be seen from more than one point of view and the alternative point of view could offer an advantage. There are those who would not change their view on an issue if the advantage of the alternative stared them in the face. All it takes is an "open mind." And you don't need to make an appointment or stand in line.

146. Linda Whitney, Cold Moon Dancer, Mezzotint, ND.

The coming of the Europeans to Turtle Island brought about the near annihilation of the local people of this region. Their historic and grand cultures were all but decimated in a few short years and those left were cheated of their traditions, religion, and freedoms. But the ancient voices were not silenced and the drumbeats are strong again. The celebration of the Powwow is one public declaration of the strength and tenacity of the indigenous cultures of this continent. The magnificent regalia are a reminder of their complex history and a symbol of the texture of contemporary times. Dancing is a cultural state of mind!

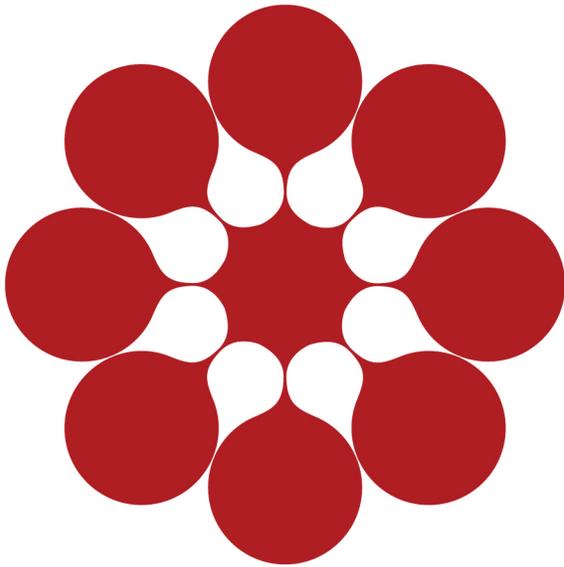
147. Akiha Yamakami, Invisible Wave, Oil ink, kerosene, paper, NY.

With the human body as a motif throughout my work, I have been consistently aiming to express the 'time' that the human body connotes, the 'relationship' between the spirit and the body, and the 'cycle of life' that human beings incessantly repeat. Taking this basic concept further, I am currently interested in the energy that is generated in the instant when something is trying to separate from something else, like the segmentation that occurs by cell division when a human is conceived or when a spirit leaves its physical body. Although such energy is not visible—just as our emotions are not—it certainly exists. Similarly, we cannot see the cells that compose our body. The drawing by ballpoint pen and monotype print play an important role as a plan for the sculpture itself and as a draft for the lithograph, which expresses the above-mentioned energy and the separation more dynamically.

148. Malgorzata Zurakowska, Sun Black Like..., Mezzotint, MA

Light is the essence of any existence. In our earthly context, the light-giving sun is a symbol of life, wisdom, and justice. Worshiped for thousands of years as a bestower of

positive energy, the sun has preoccupied human beings for centuries. Physical light rules our lives: from photosynthesis—the process by which plants use the sun’s energy to convert carbon dioxide and water into carbohydrates—to our human circadian cycles, which determine our wellbeing, moods, and metabolism. Metaphorically speaking, light is what connects the human mind with progress, wisdom, and justice, as expressed in concepts of enlightenment or illuminations. The opposites, like the term “Dark Ages,” define destructive powers of prejudice, intolerance, and obscurantism. We are living in times when our light-giving sun could be covered by man-made smog and transform the planet into the Black Sun of Death in a mega-ecological disaster. At the same time, metaphorically speaking, the power of negativity could bring about another period of “Dark Ages.” What can we do to prevent it?



Lamont Gallery at Phillips Exeter

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