

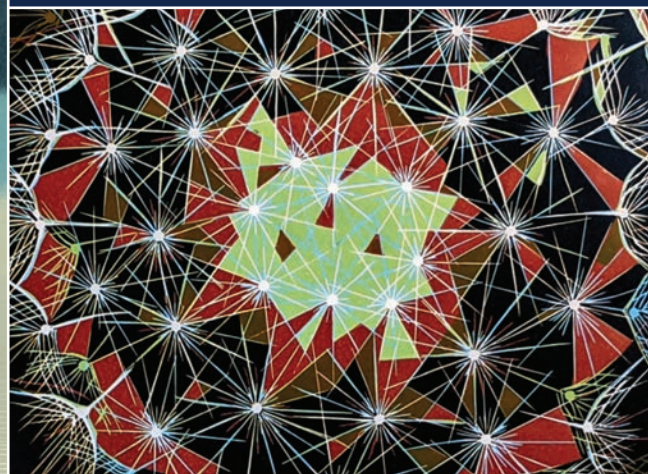
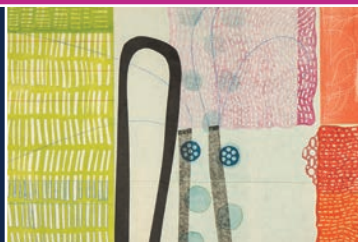


The Boston Printmakers

2023

North American Print Biennial

75th Anniversary



Acknowledgements

The Boston Printmakers thanks our distinguished juror, Elizabeth M. Rudy, for selecting a beautiful, compelling exhibition. We acknowledge the numerous hours over many weeks she has dedicated to the 2023 Print Biennial. The selection of 121 impeccable prints reveals Elizabeth's interest in and admiration for the technical resourcefulness of contemporary printmakers to create imagery that touches upon everlasting, human conditions.

The BU Art Gallery and the Boston University School of Visual Arts have been gracious to host the 2023 North American Print Biennial. We acknowledge Lissa Cramer, Director of Boston University Art Galleries, Professor Deborah Cornell, and Technical Associate Joshua Brennan of the SVA Printmaking Department for the enthusiastic cooperation they have provided to create this event. We recognize the indispensable support of the Dean of CFA Harvey Young; Dana Clancy, Director of the School of Visual Arts; Logen Zimmerman, Operations Manager; Professor Lynne Allen and Assistant Professor Toni Pepe, and the students of the SVA Printmaking Department.

This Biennial year is also the 75th Anniversary of The Boston Printmakers' first exhibition. In commemoration of this milestone, two historical exhibitions and a symposium will be held. We thank Deborah Cornell and Joshua Brennan for curating *A Legacy of Leadership*, and recognize Deborah's leadership in spearheading the symposium. We are grateful to the Howard Thurman Center for hosting the symposium, and acknowledge their partnership in creating *Disciplines of the Spirit: Prints of Human Existence*.

We express our gratitude to all who have contributed the material awards, along with the many patrons who purchase works for their collections. Your continuous support of printmaking and printmakers is critical to reaching the goals of the Biennial and the mission of our organization.

We acknowledge the 653 artists from across North America who provided 1,800 submissions to this highly competitive exhibition. Your passion, energy and productiveness truly confirm the vitality and relevancy of printmaking today.

I personally thank the Executive Board of The Boston Printmakers for their dedication. As volunteers, you collectively achieve and preserve our founding goals: to provide opportunities to artists and to promote public knowledge, understanding, and support for printmaking.

We are indebted to four particular experts of immense responsibility: Marc Cote, who manages the online entry process and supports the juror; Carolyn Muskat, who, with great generosity, organized the content of this catalog; and Alex Gerasev, who created its beautiful cover design and layout. Vincent Marasa is the magician that designs and installs the works on the walls.

Ovations to another 75 years for The Boston Printmakers!

Renee Covalucci, President

The Boston Printmakers Executive Board

Sandra Cardillo	Susan Denniston	Ky Ober	Julia Talcott
Deborah Cornell	Alex Gerasev	Rhoda Rosenberg	Malgorzata Zurakowska
Marc Cote	Sharon Hayes	Susan Schmidt	
Renee Covalucci, President	Louis Meola	Peter Scott	

Emeriti: Christiane Corcelle, Sidney Hurwitz, C. David Thomas

The prints in this exhibition are for sale; in many cases, multiple originals are available. Prints may be purchased at the 808 Gallery at Boston University, or anytime during the exhibition by contacting Sandra Cardillo for availability and payment at sandra@bostonprintmakers.org.

ISBN 978-0-9910464-5-4

Copyright 2023 by The Boston Printmakers, Inc.

The Boston Printmakers 2023 North American Print Biennial

808 Gallery at Boston University
808 Commonwealth Avenue
Boston, Massachusetts

2023 Juror
Elizabeth M. Rudy
Carl A. Weyerhaeuser Curator of Prints
Harvard Art Museums
Cambridge, Massachusetts

October 10 – December 9, 2023



Juror's Statement

The extraordinary talent typifying The Boston Printmakers' history and legacy was palpable in the wide range of submissions to this year's Biennial. The interruption – caused by the global pandemic – to the historic cadence of **launching** this competition **every two years** dampened neither the scope of critical engagements with contemporary issues nor the creativity in expanding the technical possibilities of fine art prints.

As an art historian trained in the study of the past, I was thrilled to note the prominence of mezzotint and relief prints among the submissions, techniques whose histories are centuries' old but clearly remain the source of artists' expansive imagination and reinvention. Intaglio was strongly represented, of course, as were planographic techniques, but the mezzotint and relief outnumbered them all. From the impressively large works by Frederick Mershimer (*Niagara*) and Douglas Bosley (*Saturn*), to the evocative minimalism of Geneviève L'Heureux (*Aurora*), the mezzotints were consistently stunning. Jacob Crook (*One Time Only*), and Jennifer Clarke (*Gila Dance*) also created scenes that delight and impress with their technical prowess.

The number of large-scale relief prints was equally remarkable, such as Kathleen Wynn's *D Train*, Barbara Duval's *Road*, and Emily Legleitner's *You saw yourself, then you saw yourself with shadows*. Some were even combined with other media, such as Brooke Stewart's woodcut with collage elements, *Mike*. These prints, whose figures are either the same size as the viewer or nearly so, broker a physical encounter and pathos, inviting close study and variegated interpretations.

The submissions also included numerous prints that played with language in provocative ways, such as Savannah Bustillo's [*ehn-chee-lah-dah*], Anyelmaidelin Calzadilla's *Fantasma en la red I*. Others defied the expectation that a "print" must be a square or rectangular work. Lisa Barthelson (*aii 17, art in isolation, chaos usa, family debris*), Beth Fein (*Behind Closed Eyes*), and Irina Cepero (*Cosecha*) flout that conventional notion of rectangularity, while Rachel Bruya (*Empty Inside*), Christine Beneman (*Building the City 2*), and Judy Haberl (*Dum spiro spero (While I breathe, I hope)*) invite the viewer to think of prints as sculpture – three-dimensional occupants of our communal space.

Given my focus as a scholar on the 18th and 19th centuries, and particularly on print production during periods of revolution, I was especially heartened to see so many artists making work that wrestled with both historic and persistent legacies of injustice, violence, and inequity. That printmaking endures as a powerful agent for political expression and as an advocate for urgent action speaks to its thriving relevance and its potential as a tool for improving society.

Several artists address the many aspects of the contemporary discourse in the United States about social justice. Meredith Setser (*CRT Response I*) and Dirk Hagner (*Systemic Things: Because Things Are The Way They Are They...*) specifically call out through text some of the current touchstones from this ongoing conversation. And they use sewing thread and folding, respectively, to amplify their messages. Justyne Fischer (*1921*) gives visual form to the race riots that ravaged the Greenwood District in Tulsa, Oklahoma, echoing the picket fence of the bottom corner of the print with a pine plank attached to the top of the work; in this way, the past

is literally pushed out into the viewer's present. Saskia Van Vactor (*And Still We Stand Tall*) and Kristin Casaletto (*The Ghost of Emmett Till Is Watching*) also explicitly link the past to the present, stating the persistent relevance of historic traumas in the titles of their work.

Other artists concentrate on the dehumanization and violence in American labor economies, especially as experienced by undocumented immigrants. In a manner similar to some of the artists just mentioned, Carlos Barberena (*Strawberry Fields*) pairs a florid, 18th-century style frame with an explicit caption ("*Essential: For your colonizer comfort*") to link past and contemporary exploitations. Jared Barbick (*Coffin Load of 9 Left Behind*) confronts the viewer with a scene of mass murder; the shape of the overall composition, made from several blocks, evokes the shape of a coffin itself and visually underscores the barbarity depicted.

Environmentalism also pervades the prints submitted this year, as artists express anxieties about the health of the planet and humanity's willingness and ability to repair it. Mj Viano Crowe encapsulates this fear starkly, in her double-sided artist book, *Mother Nature Holds Her Breath*, which separates the themes of industrial pollution and natural beauty as recto/verso, making them physically two sides of the same proverbial coin.

Joining these wide-ranging and important motifs in the Biennial prints is the powerful and overarching theme of identifying and asserting human connections – between family members, across time with other generations, with both the natural and built environments, and more. Touching expressions of family unity are on display in Leah Klister's *You Are Enough* and Ellen Heck's *The Bath*, while the titles of Lynn Brofsky's *Our Time Here Is Brief* and Juan Correa's *Las Escondidas* suggest something mysterious, suggesting a narrative that evades full disclosure. Several meditative portraits portray sitters in moments of deep thought or contemplation and radiate a quiet strength, such as Sheryl Ruth Kolitsopoulos's *Music is Life / Life is Music*, Diego Briceno Campusano's *Henry*, and Liza Folman's enigmatic, *Wait*. A dual interiority – psychological and physical – grounds Chloe Alexander's *Catch and Release*, where the natural and constructed worlds co-mingle and captivity and liberty co-exist.

All the prints in this year's Biennial reward the onlooker with visual dynamism and technical beauty. The artists featuring humor in their work, such as Gabriel Mondor (*Mezzomeme III*) and W. P. Scott (*Cannonball*), remind us that making prints is a labor of love – one that takes commitment, effort, and inspiration, but is overall a joyful, noble, and impactful pursuit.

Elizabeth M. Rudy

The City of Boston



PROCLAMATION

- Whereas:** *In 1948, seventy-five years ago today, Boston Printmakers held its first exhibition in Boston, a city known for its rich community of artists in printmaking, marking the beginning of its enormous contribution to the printmaking communities of Boston and North America. At first initiated by students from two premier Boston art schools, the Massachusetts College of Art and the School of the Museum of Fine Arts, many of whom served in World War II, Boston Printmakers was embraced by established artists, art professors, and by Arthur Heinzelman, Keeper of Prints at the Boston Public Library, AND*
- Whereas:** *We honor the ongoing legacy of this remarkable and unique institution, the oldest Boston organization of artists in printmaking, its long and proud history of bringing exhibitions and international activities to our city, and its continued and expanding service to our artistic community. Today we celebrate the role of Boston Printmakers in advancing our creative community, while serving as a critical resource for our city; AND*
- Whereas:** *Boston Printmakers is opening its 2023 North American Print Biennial in the 808 Gallery of Boston University, and is honoring its legacy with its 75th Anniversary Year activities throughout New England, partnering with the Museum of Fine Arts, Boston, the Boston Athenaeum, Harvard University, and printmaking workshops and artists across the city to celebrate its long history and its future for arts advocacy for the discipline of printmaking; NOW*
- Therefore:** *I, Michelle Wu, Mayor of the City of Boston, do hereby proclaim October 14th, 2023 to be:*

Boston Printmakers Day *in the City of Boston*

*I urge all of my fellow Bostonians to attend The Boston Printmakers
North American Print Biennial at Boston University*

MICHELLE WU
MAYOR OF BOSTON
October 14, 2023



**The Boston Printmakers
2023 Patrons**

Lynn Barlow
All Bright Travel
Stoneham, MA

In Memory of Ture Bengtz
Duxbury, MA

Susan Brokaw
Winchester, MA

Dan Chang
Medford, MA

Danny Y. Chang
Koy-Korean Fusion Restaurant
Boston, MA

Joddi Chang
Art and Frame Source
North Andover, MA

Renee Covalucci
Concord, MA

Susan Denniston
Scituate, MA

Lisa Duffy
Prides Crossing, MA

Leslie M. Fraizer
North Andover, MA

Kevin & Meg Gannon
Canton, MA

Linda Gerber
Medford, MA

Lorie Hamermesh
Boston, MA

Ashley E. Hayes
Boston, MA

Paul J. Hayes
Kennebunkport, ME

Brett Holmgren
Robert M. Curry and Associates
Boston, MA

Katherine Ingraham & Richard Bergin
Brookline, MA

Stephen A. Janavicus
Flowers by Steve. Inc.
Bradford, MA

Maryann Luther
North Andover, MA

Doreane McFarland
Elite Fitness
Methuen, MA

Patricia McGarry
Naples, FL

Kaveh Mojtabai
Artscope Magazine
Quincy, MA

Mark R. Powers
Framingham State University
Framingham, MA

Gilles Quintal & Chris Mokal
Jamaica Plain, MA

Robert Rovenolt
Boston, MA

Judith & Hanno Steen
Brighton, MA

Stephanie Loeb Stepanek
Norwood, MA

Meghan Sullivan
North Smithfield, RI

Jane Talcott
Westwood, MA

Carol Taylor & John Deknatel
Brookline, MA

Michael Tucci
Newton, MA

Kellee Twadell
North Andover, MA

Pamela Yameen
North Andover, MA

With Special Thanks To

Full Tilt Print Studio
Dedham, MA

Howard Thurman Center
for Common Ground
Boston University
Boston, MA

Muskat Studios
Somerville, MA

School of Visual Arts,
Boston University
Boston, MA

2023 Awards:

Selection of the Juror unless otherwise noted

Purchase Prizes:

The 75th Anniversary Prize

Collection: The Harvard Arts Museums, Cambridge, MA

Chloe Alexander, *Catch and Release*, linocut

The Boston Printmakers Prize

Collection: The Boston Public Library, Boston, MA

Anne Beresford, *Pompeii Quartet*, monoprinted lithograph with gouache

Liza Folman, *Wait*, mezzotint

The Türe Bengtz Memorial Prize

Collection: The Art Complex Museum, Duxbury, MA

Christine Beneman, *Building the City 2*, collagraph, monoprint mounted on board

The Otis Philbrick Memorial Prize

Collection: The Museum of Fine Arts, Boston, selected by

Curators Edward Saywell and Patrick Murphy

Carlos Barberena, *Strawberry Fields*, linocut

Ellen Heck, *The Bath*, woodcut, aquatint, drypoint

The Boston Athenaeum Purchase Prize

Collection: The Boston Athenaeum, Boston, MA, selected by Curator Christina Michelin

Renee Covalucci, *Wild Atlantic Way, West Cork*, multiple block relief and
stencils on both sides of paper

Materials Awards:

Blick Art Materials, Galesburg, IL

Sheryl Ruth Kolitsopoulos, *Music Is Life / Life Is Music*, lithograph

Jacob Crook, *One Time Only*, mezzotint

Boxcar Press, Syracuse, NY

Leslie Eliet, *Walking (Ink) Meditation, Part XVII: Equinox*, accordion book: etching, hand-colored

Center for Contemporary Printmaking, Norwalk, CT

Rhoda Rosenberg, *Read between the Lines*,

accordion book, 26 pages both sides, drypoint, collage

Constellation Studios, Lincoln, NE

Kathleen Wynn, *D Train*, woodcut

Cranfield/Caligo Colours, Wales, UK

Justyne Fischer, *1921*, woodcut on voile with stain, wax, burned pine fence picket
Dirk Hagner, *Systemic Things: Because things are the way they are they...*,
screenprint sculptural book

Flexcut Tool Company, Inc., Erie, PA

Curtis Bartone, *Divining*, woodcut

Hiromi Paper Inc., Culver City, CA

Jared Barbick, *Coffin Load of 9 Left Behind*, woodcut on Kozo paper
Emily Legleitner, *You saw yourself, then you saw yourself with shadows*, multi-block woodcut

Legion Paper/Moab Paper, New York, NY

Frederick Mershimer, *Niagara*, mezzotint

McClain's Printmaking Supplies, King City, OR

William Evertson, *Consumed by the Never Was*, woodcut

Mixit Print Studio, Somerville, MA

Andrew Palladino, intern and sales manager

Muskat Studios, Somerville, MA

Diego Briceno Campusano, *Henry*, stone lithography

Oehme Graphics, Steamboat Springs, CO

Brooke Stewart, *Mike*, woodblock print on Kikura paper, collage

Shepherd and Maudsleigh Studio, West Newton, MA

Saskia Van Vactor, *And Still We Stand Tall*, linocut

Singer Editions, LLC, Boston, MA

Eddy Lopez, *La Prensa: Resistencia Ciudadana*, screenprint, archival digital print

Takach Press Corporation, Albuquerque, NM

Kevin Cummins, *Florist Street Between 2nd and 3rd*, etching, aquatint

Zea Mays Printmaking, Florence, MA

Casey Fisher, *Post-Inhabited Landscape 2*, multiple plate viscosity collagraph, chine collé

Checklist

All dimensions are in inches, height preceding width.

* Member of The Boston Printmakers

† 2023 Juror Award

Christine Abbott *

Columbus, OH

1.

Preparing for the Next Day

Screenprint

26 x 22

\$550



Julie Lee Abraham *

New York, NY

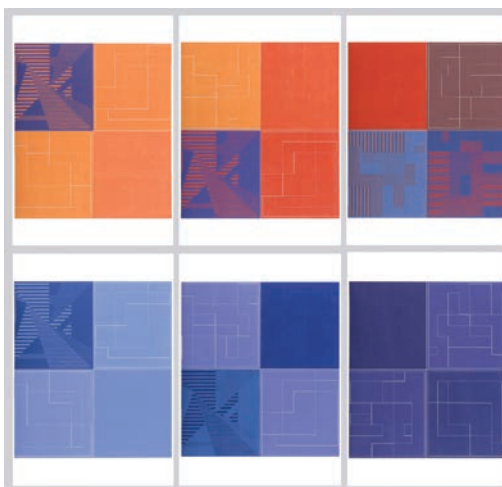
2.

Access

Woodcut with drawing

62 x 63

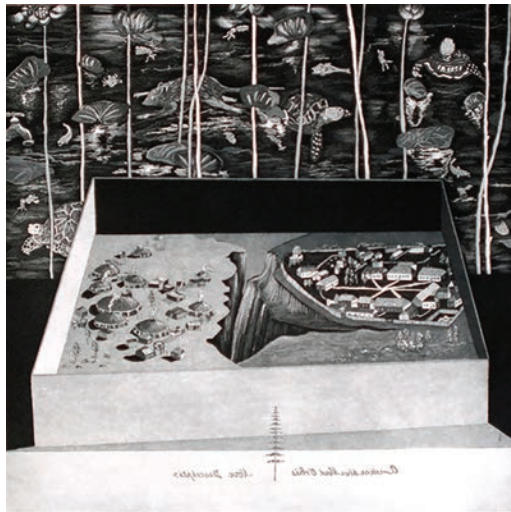
\$6,500





Chloe Alexander *
Hapeville, GA

3.
Catch and Release [†]
Linocut
26 x 36
\$2,500



Lynne Allen *
Brookline, MA

4.
Fractured
Etching
17 x 17
\$3,000

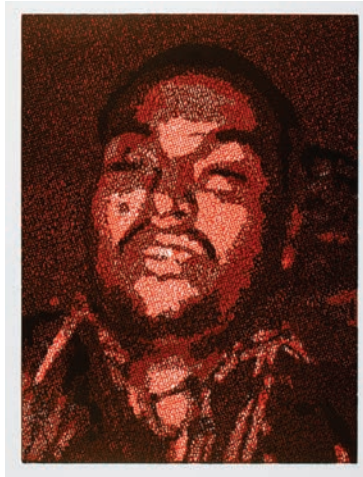


Joanna Anos
Chicago, IL

5.
Compass, #3
Woodcut
36 x 24
\$1,200

Miguel Aragon *
New York, NY

6.
Muerte (Death)
Woodcut
35 x 26
\$2,500



David Avery *
San Francisco, CA

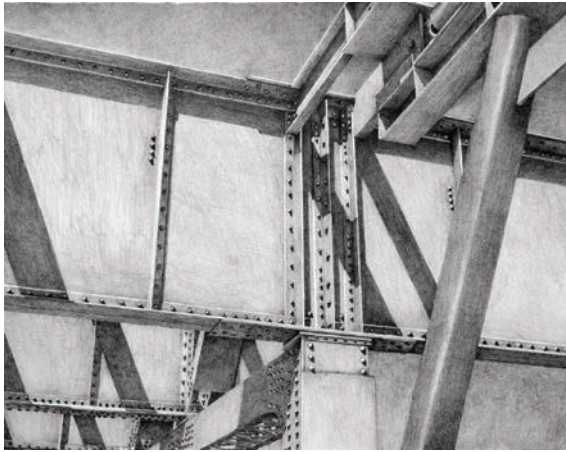
7.
After the Deluge
Etching
10.5 x 7.75
\$875



Marcia Babler
Libertyville, IL

8.
Walking Away
Pigment print on Japanese paper
14 x 12
\$650





Peter Baczek *
Oakland, CA

9.
Structural Integrity
Lithograph
10.75 x 14
\$450



Janet Badger
Houston, TX

10.
Calypso
Plexiglas drypoint, linoleum
19.75 x 13
\$425



Beverly Barber
Brookline, MA

11.
Hannibal Crossing the Alps
Monotype
8.5 x 11
\$1,300

Carlos Barberena
Chicago, IL

12.
Strawberry Fields [†]
Linocut
26 x 20
\$750



Jared Barbick
Fresno, CA

13.
Coffin Load of 9 Left Behind [†]
Woodcut on Kozo paper
15 x 29
\$1,250



Lisa Barthelson *
Rutland, MA

14.
all 17, art in isolation, chaos usa, family debris
Family debris monoprint with mixed media
58 x 52
\$3,000





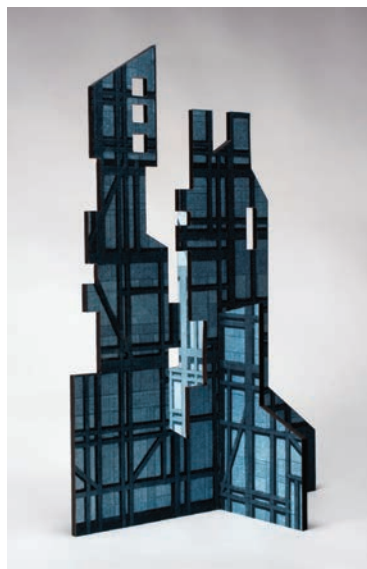
Curtis Bartone *
Savannah, GA

15.
Divining [†]
Woodcut
18 x 24
\$1,200



Anne Beidler
Atlanta, GA

16.
Finding Solace
Relief, photopolymer plate, collage
24 x 32
\$750



Christine Beneman *
Scarborough, ME

17.
Building the City 2 [†]
Collagraph, monoprint mounted on board
28.5 x 19 x 15
\$2,000

Anne Beresford *
Stuyvesant, NY

18.
Pompeii Quartet [†]
Monoprinted lithograph with gouache
28 x 22
\$2,000



Clara Bohrer *
Wayland, MA

19.
Instante Limite #5
Photopolymer etching, relief, embossing,
collage monoprint
20.5 x 12.5
\$890



Douglas Bosley
Ypsilanti, MI

20.
Saturn
Mezzotint
44 x 30
\$3,600





Diego Briceno Campusano
New York, NY

21.
Henry[†]
Stone lithography
9 x 6
\$300



Bill Brody
Port St Lucie, FL

22.
Reaching Out with the Mind's Body
Woodcut
38 x 25
\$1,000



Jessyca Broekman *
Falmouth, ME

23.
Fans of Acquiescence: Miriam
Unique artist's book with monotype print
8.5 x 16.5 x 2.5
\$800

Lynn Brofsky
Bainbridge Island, WA

24.
Our Time Here Is Brief
Monotype with gold foil
40 x 60
\$5,800



Rachel Bruya
St. Paul, MN

25.
Empty Inside - Installation View
Lithograph, intaglio, monoprint, relief
with metal-leaf
84 x 96 x 60
individually priced at sales desk



Anne Burton
Lincoln, NE

26.
Heat
Reduction woodcut
11 x 17
\$675





Savannah Bustillo
Minneapolis, MN

27.
[ehn-chee-lah-dah]
Screenprint
22 x 30
\$2,700



Anyelmaidelin Calzadilla
Havana, Cuba

28.
Fantasma en la red I
Screenprint
27.5 x 22



Kristin Casaletto *
Grand Rapids, MI

29.
The Ghost of Emmett Till Is Watching
Intaglio
18 x 12
\$525

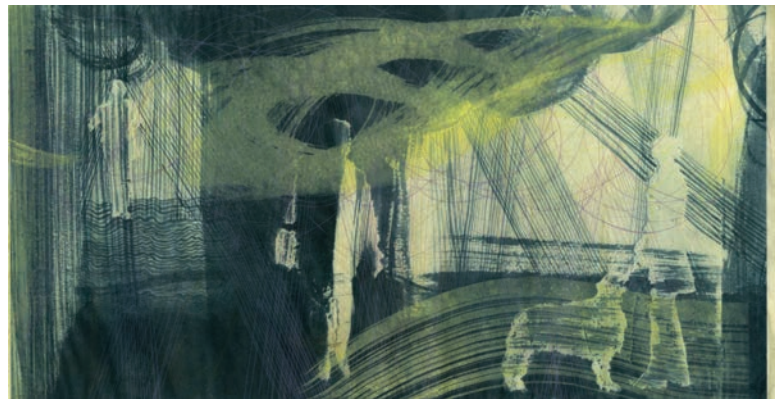
Irina Cepero
Havana, Cuba

30.
Cosecha
Collagraph
27.5 x 39
NFS



Liz Chalfin *
Florence, MA

31.
Iteration 19
Photopolymer intaglio, drypoint,
beeswax, thread
22 x 30
\$1,500



Kyle Chaput
Hewitt, TX

32.
La Frontera Site II
Lithograph
18 x 15
\$600





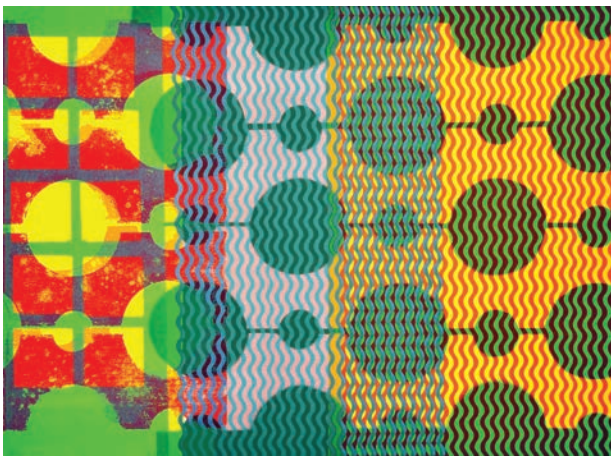
Jennifer Clarke
Green Valley, AZ

33.
Gila Dance
Mezzotint
11.5 x 11.5
\$700



Catarina Coelho *
Newton Highlands, MA

34.
Volcanism books
Handmade books with woodblock printing
8 x 6 x 1
\$800 for each wall print



Evan Colbert
Longmont, CO

35.
In Between Days
Lithograph
22 x 30
\$1,500

Kelwin Coleman
New York, NY

36.
Gamete Cascade
Etching
15 x 11
\$800



Juan Correa
Iowa City, IA

37.
Las Escondidas
Lithograph
16.5 x 14
\$825



Renee Covalucci *
Concord, MA

38.
Wild Atlantic Way, West Cork †
Multiple block relief and stencils
on both sides of paper
22 x 16
\$700





Jacob Crook
Starkville, MS

39.
One Time Only [†]
Mezzotint
12 x 18
\$1,000



Mj Viano Crowe
Belfast, ME

40.
Accordion Book: Mother Nature Holds Her Breath
Papercuts and stencils off-set
12 x 84 (open)
\$3,000

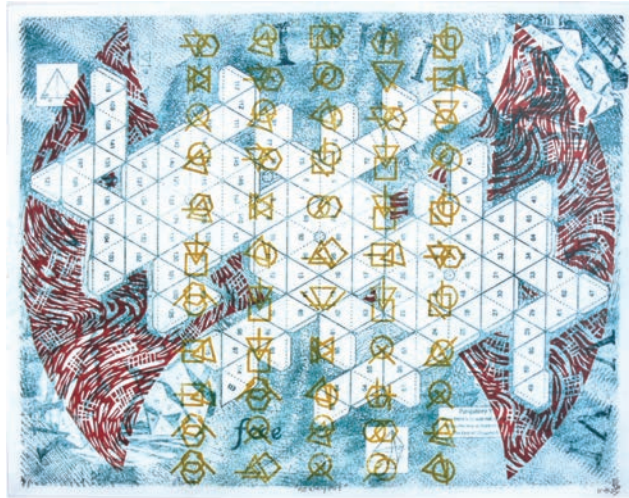


Kevin Cummins *
Chester Springs, PA

41.
Florist Street Between 2nd and 3rd [†]
Etching, aquatint
11 x 19.5
\$750

Stephen Da Lay *
Shrewsbury, MO

42.
No Way Out
Mokulito, woodcut, waterless lithography
23 x 28
\$2,500



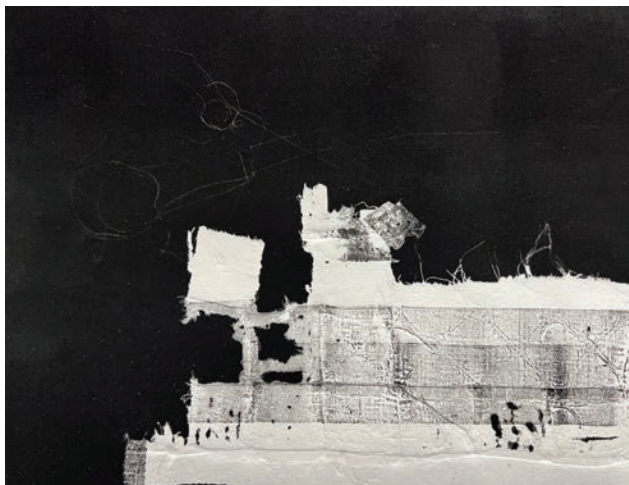
Nancy Davison *
York, ME

43.
Separated
Relief
6.5 x 10.5
\$350



Susan Denniston *
Scituate, MA

44.
Fault Lines
Monotype
15 x 19
\$400





James Dormer *
Fort Collins, CO

45.
Parade
Lithograph
17.5 x 23
\$700



L J Douglas *
Bloomington, IL

46.
Sprouting Nonsense
Monoprint, trace monotype, collagraph
16 x 20
\$2,200



Barbara Duval *
Charleston, SC

47.
Road
Woodcut
38 x 50
\$1,500

Carlyn Ekstrom *
Cambridge, MA

48.
Interstitial 6
Woodcut monoprint with
chine collé
18 x 18
\$1,300



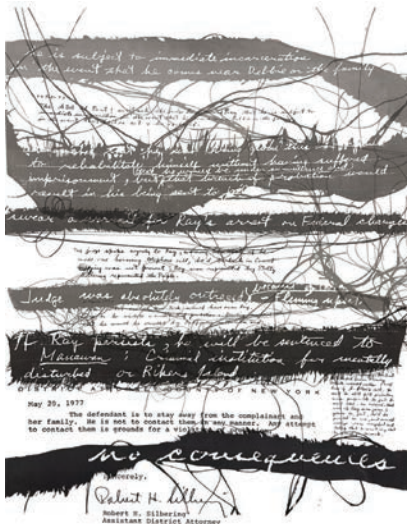
Leslie Eliet *
Gloucester, MA

49.
Walking (Ink) Meditation,
Part XVII: Equinox [†]
Accordion book:
Hand-colored etching
9 x 9 x 1 (closed)
\$1,200



Deborah Epstein *
Cambridge, MA

50.
No Consequences
Screenprint
30 x 22
\$3,200





Etta Etter
Pittsford, NY

51.
Woman with a Big Heart
Drypoint etching, gold leaf, pencil
26 x 17
\$1,500



William Evertson *
Lyme, CT

52.
Consumed by the Never Was [†]
Woodcut
32 x 44
\$2,900



Beth Fein *
Berkeley, CA

53.
Behind Closed Eyes
Woodblock monoprint
18 x 17
\$1,600

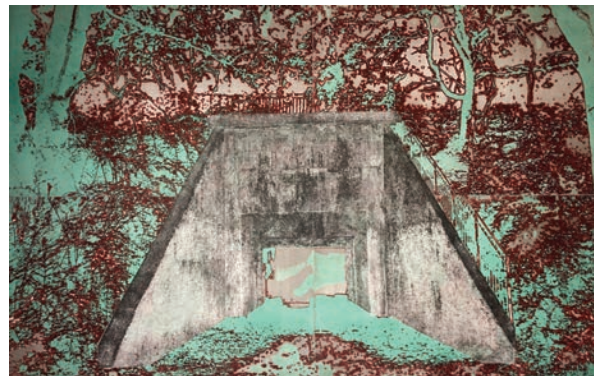
Justyne Fischer *
Washington, DC

54.
1921 [†]
Woodcut on voile with stain, wax,
burned pine fence picket
102 x 44
\$12,900



Casey Fisher
Salem, MA

55.
Post-Inhabited Landscape 2 [†]
Multiple plate viscosity collagraph,
chine collé
20 x 40
NFS



Liza Folman *
Brookline, MA

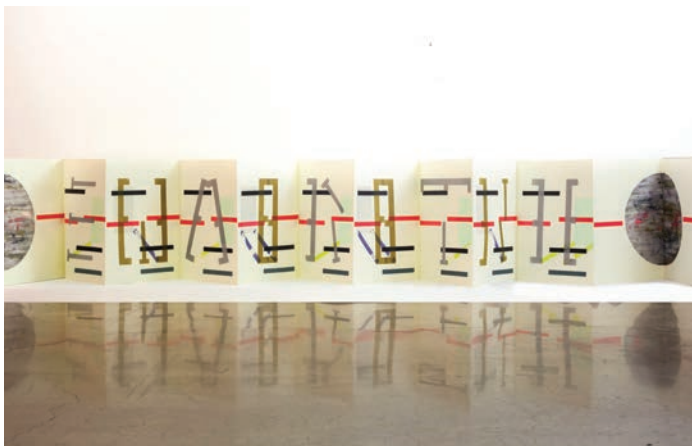
56.
Wait [†]
Mezzotint
7 x 9
\$550





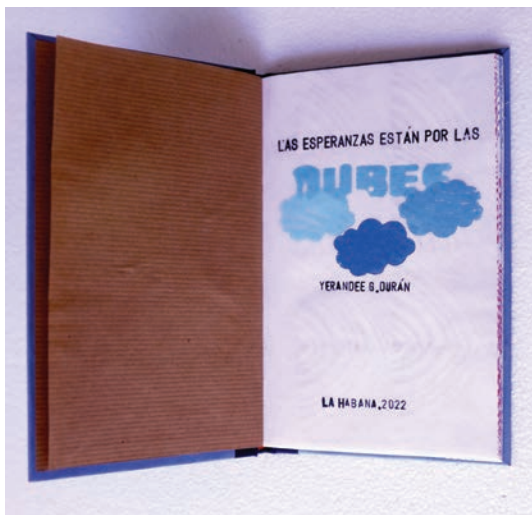
Randy Garber *
Somerville, MA

57.
Seeking
Multi-plate intaglio
15 x 15
\$1,700



AB Gorham
Reno, NV

58.
Regolith
Letterpress printed, hand-bound
accordion book
24 x 216 x 16 (open)
\$2,700

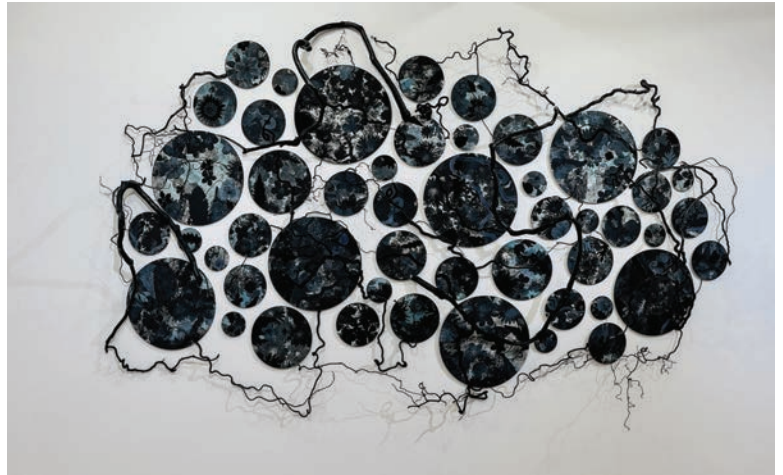


Yerandee González Durán
Havana, Cuba

59.
Las Esperanzas Están por las Nubes
Artist book with woodcut prints
8 x 5 x .4 (closed)

Judy Haberl *
Newtonville, MA

60.
Dum spiro spero (While I breathe, I hope)
Monotype on Hahnemuhle paper
on aluminum
66 x 130 x 3
\$12,000



Isabel Haces Gutierrez
Boston, MA

61.
Encubrir 2
Etching, chine collé
13 x 8
\$530



Dirk Hagner *
San Juan Capistrano, CA

62.
*Systemic Things: Because things
are the way they are they...* †
Screenprint sculptural book
14 x 7 x 6 (open)
\$850





Stina Hals

Jamaica Plain, MA

63.

Icelander's Path

Book with woodcuts, monoprints, collage

7 x 9 x 2 (closed)

\$800



Johana Hartjen

Cypress, TX

64.

Utopia

Linoleum block print, chine collé

11 x 36

\$1,200



Ellen Heck

Winston-Salem, NC

65.

The Bath †

Woodcut, aquatint, drypoint

18.5 x 14

\$1,200

Marco Hernandez
Wichita, KS

66.
Los Ninos También Sufren
Etching
8 x 11
\$600



Vivian Hordes
Houston, TX

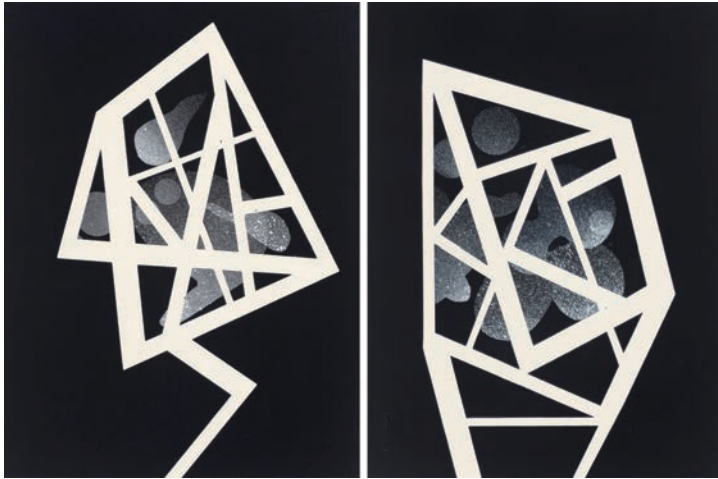
67.
Because the Light Comes
Lithograph, collage of photos,
photographic filters
27 x 23
\$1,500



Anita Hunt *
Colrain, MA

68.
Summer Stick Pile
Etching, aquatint, chine collé
9 x 6
\$750





Constance Jacobson *
Boston, MA

69.
Pendant Portraits
Monotype with pochoir
30 x 44
\$4,500



Catherine Kernan *
Somerville, MA

70.
Echo Location #42
Multi-block woodcut monoprint
19.5 x 59.5
\$6,000

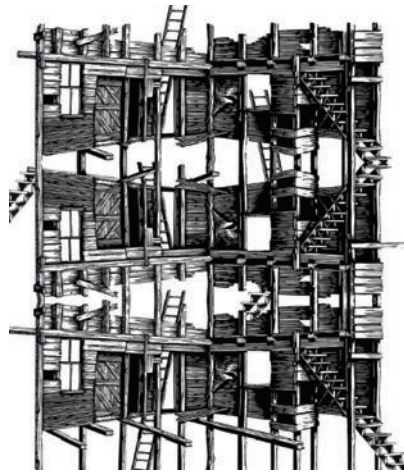


Leah Klister
Minneapolis, MN

71.
You Are Enough
Woodcut
8 x 8
\$175

Kate Knox *
Dover, NH

72.
You Wanna Step Outside?
Woodcuts and beeswax on panel
30 x 26 x 2
\$2,100



Sheryl Ruth Kolitsopoulos
Port Washington, NY

73.
Music Is Life / Life Is Music †
Lithograph
11.5 x 12
\$750



Andrea Kornbluth
New York, NY

74.
Ningyocho, A.M.
Etching, aquatint
18 x 12
\$450





Anna Krajewski *
West Newton, MA

75.
The Bathtub
Screenprint
17 x 11
\$500



Michael Krasowitz
Huntington Station, NY

76.
Fan Dancer
Woodcut
96 x 40
\$650

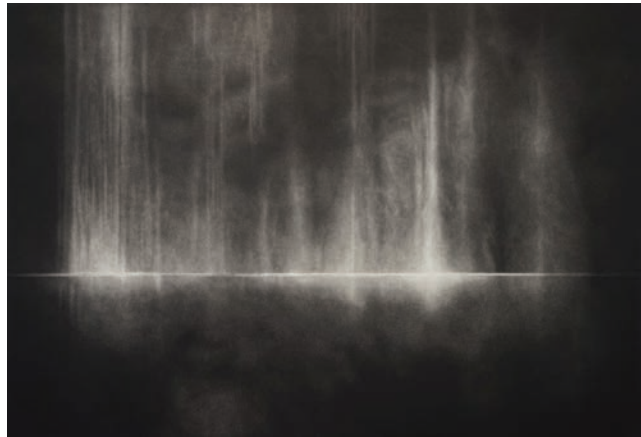


Karen Krieger
Needham, MA

77.
Confluence III
Chinese ink with mixed media
and monotype
27 x 20 x 1
\$2,500

Geneviève L'Heureux *
San Francisco, CA

78.
Aurora
Mezzotint, chine collé
21.25 x 27.6
\$4,900



Jennifer Leach *
Cleveland Heights, OH

79.
Mixed Emotions, Developmental
Woodcut with bullet holes
10 x 10
\$225



Emily Legleitner
Flint, MI

80.
*You saw yourself, then you saw
yourself with shadows* †
Multi-block woodcut
48 x 72
\$2,900





Erin Leon
Lakeville, MN

81.
The Finer Things
Drypoint
28.5 x 20.5 x 1
\$3,500



Eddy Lopez
Lewisburg, PA

82.
La Prensa: Resistencia Ciudadana[†]
Screenprint, archival digital print
29 x 13
\$750



Rita MacDonald
Olivebridge, NY

83.
Overstep
Woodcut
36 x 28
\$1,250

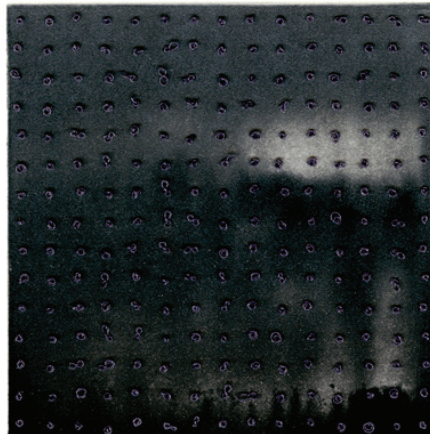
Theresa Martin *
Lawrence, KS

84.
Without Judgment
Linocut
15 x 12
\$325



Tekla McInerney *
Florence, MA

85.
Indelible no. 10
Monotype with thread
15 x 11
\$450



Mary Mead *
Warner, NH

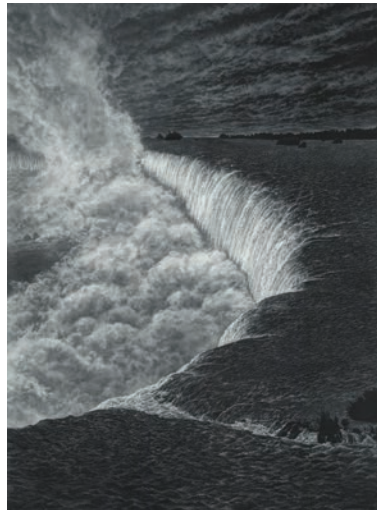
86.
Summer Silhouette III
Woodcut
42 x 34
\$1,800





Maria Mendoza
Havana, Cuba

87.
Angel
Mixed media
27.5 x 39



Frederick Mershimer *
Brooklyn, NY

88.
Niagara [†]
Mezzotint
38 x 27.75
\$3,250



Mary Anne Molcan
Nanaimo, BC

89.
Plexus
Reduction linocut
20 x 20
\$400

Gabriel Mondor
Lavaltrie, QC

90.
Mezzomeme III
Mezzotint
14 x 16
\$750



Jim Monson *
Tourrette-Levens, France

91.
Intrusion
Reduction woodcut
15 x 19 x 1
\$1,000



Suzanne Moseley *
Newton, MA

92.
Joy
Woodblock, screenprint monotype
20.5 x 20.5 x 1
NFS





Marguerite Ogden
Brooklyn, NY

93.
Stars over Mountains
Monotype
20 x 16
\$800



Bill Pangburn *
New York, NY

94.
Salt Fork Traces
Woodcut
30 x 60
\$4,500



Ellen Shattuck Pierce *
Roxbury, MA

95.
Children at Play
Relief cut and handprint of
elementary school art table
24 x 18
All proceeds donated to Giffords PAC:
Courage to Fight Gun Violence
\$650

Angela Pilgrim

Newark, NJ

96.

Asiah

Screenprint, mixed media

13 x 19

NFS



Carrie Ann Plank *

San Francisco, CA

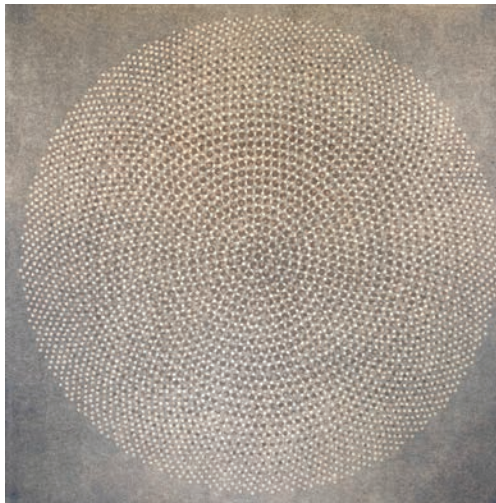
97.

Incursive Series #51

Polychrome woodcut

32 x 32

\$3,000



Walter Procska

Toronto, ON

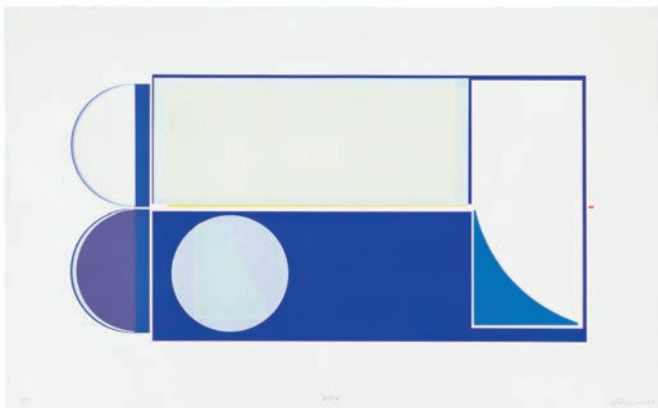
98.

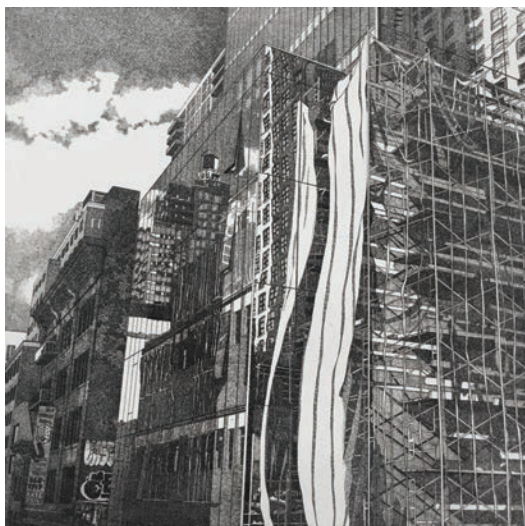
10392

Screenprint, pencil

22 x 36

\$760





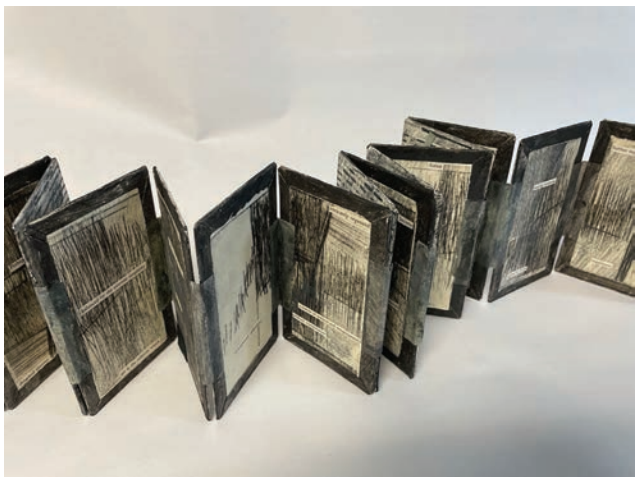
DeAnn Prosia *
Morristown, NJ

99.
The Wave
Etching
12 x 12
\$600



Susan Rood *
New Hartford, CT

100.
Reoccurring Characters
Linocut collage
30 x 40
\$2,500



Rhoda Rosenberg *
Merrimac, MA

101.
Read between the Lines [†]
Accordion book, 26 pages both
sides, drypoint, collage
8 x 4 x 7.5 (closed)
\$5,000

John Saling
Portland, OR

102.
Ghost Ladle
Engraving
9 x 7
\$400



John-Mark Schlink *
Saint Paul, MN

103.
Monument 5
Etching
12 x 9
\$400



Terry Schupbach-Gordon
Tobaccoville, NC

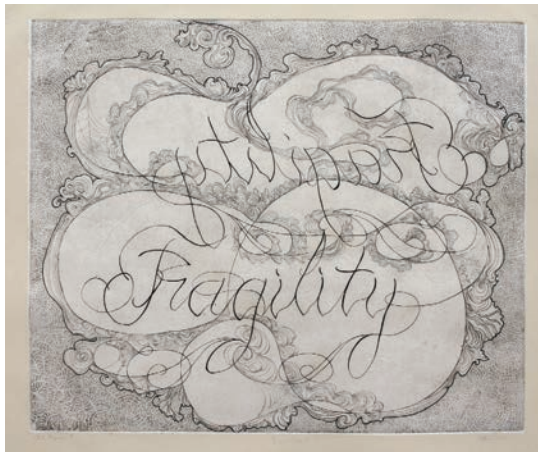
104.
Starts with Rain
Intaglio, woodcut, letterpress, collage
15 x 30
\$1,200





W. P. Scott *
Boston, MA

105.
Cannonball
Woodcut
10 x 10
\$775



Meredith Setser *
Indianapolis, IN

106.
CRT Response I
Etching, chine collé, and hand embroidery
20 x 24
\$600



Annie Silverman *
Somerville, MA

107.
Summoning the Winds of Change
Multi-plate woodcut, collograph, collage
16.5 x 16
\$1,150

Mark Sisson *
Stillwater, OK

108.
*Portrait of Elle Denyer: Dis*Cord*
Linocut, woodcut, lithograph
16.5 x 12.5
\$550



Mei Lam So *
Minneapolis, MN

109.
Flow of Time
Lithograph
15 x 20.5
\$980



Brooke Stewart *
Boston, MA

110.
Mike †
Woodblock print on Kikura
paper, collage
42 x 66
\$6,000





Robert Sumner
Portland, OR

111.
Jammin'
Collagraph
22 x 30
\$950



Eszter Sziksz
Sarasota, FL

112.
About my grandmother III
Photo of screenprint on melting ice
17 x 11
scan QR code to view video
\$600



Emma Treadwell
Memphis, TN

113.
Mama's Patio
Screenprints on Indigo-dyed silk
43.5 x 39 x 1.5
\$6,930

Dorothea Van Camp *

Boston, MA

114.

ShePeril (Darkness)

Mokulito and screen transfer in oil

36 x 19

\$1,700



Saskia Van Vactor

Watertown, MA

115.

And Still We Stand Tall †

Linocut

36 x 48

\$1,800



Catherine Walker

Greenville, NC

116.

The Flower, the Fly, and the Two-Tone Tile

Linocut

24 x 14 x 1

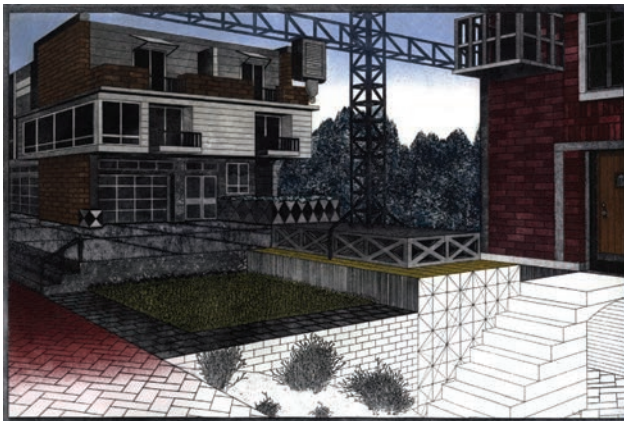
\$420





Heath Wheeldon
Pleasant Hill, IA

117.
My Cosmic Rebellion
Reduction relief linocut
24 x 18
NFS



Brandon Williams
Nashville, TN

118.
From the Ground Up
Multi-plate etching
12 x 17.5
\$600

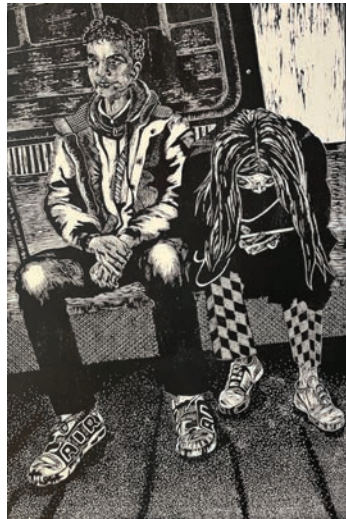


Ernie Wood
Austin, TX

119.
Barbacoa Cubana
Reduction relief linocut
11 x 11 x 1.5
\$350

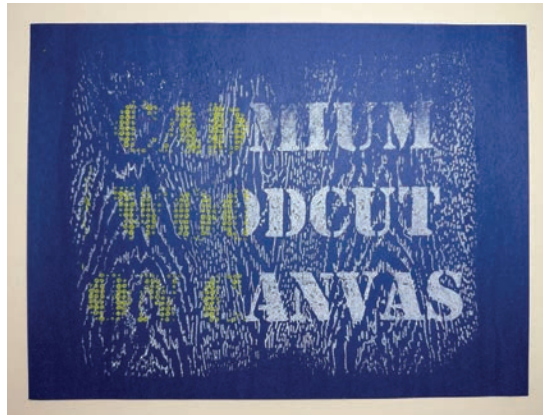
Kathleen Wynn *
Brookline, MA

120.
D Train †
Woodcut
36 x 24
\$1,200



Jaysen Zhang
Great Neck, NY

121.
Cadmium Woodcut on Canvas
Linocut
9 x 12
\$200



A LEGACY OF LEADERSHIP: The Boston Printmakers Celebrating 75 Years

808 Hall Gallery
Boston University
Boston, MA

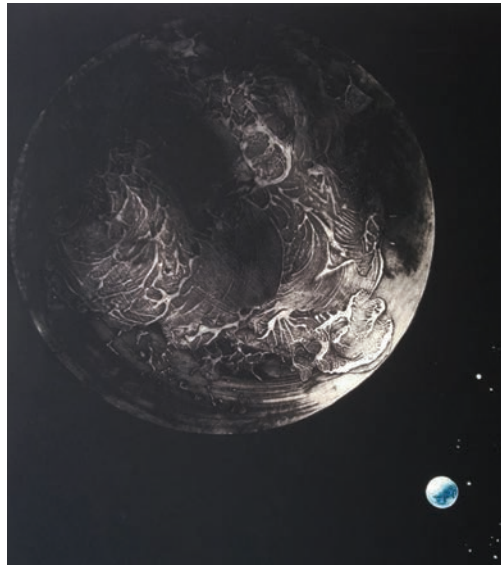
Curated by
Deborah Cornell
Joshua Brennan

October 10 – December 9, 2023

This exhibition recognizes the leadership of the extraordinary artists who have contributed their energies and sustained the broad vision of The Boston Printmakers. They have shaped the Biennial, expanded the national print community, and provided opportunities for artists since 1948. *A Legacy of Leadership* brings together for the first time the creative works of some of its historic leaders – past presidents of The Boston Printmakers and its present Executive Board – who have led The Boston Printmakers into the present moment, and who look to the future.

Vivian Berman *
Lexington, MA

122.
This Spaceship Earth, 1970
Collagraph intaglio print
29.75 x 29.75
NFS



Helen Citron Boodman *
Lexington, MA

123.
Key to the City
Collagraph intaglio
21.75 x 21.75
\$390





Sandra Cardillo *

Natick, MA

124.

Breaking Away

Cyanotype, screenprint, woodcut, collage

18 x 14

\$450



Christiane Corcelle *

Arlington, MA

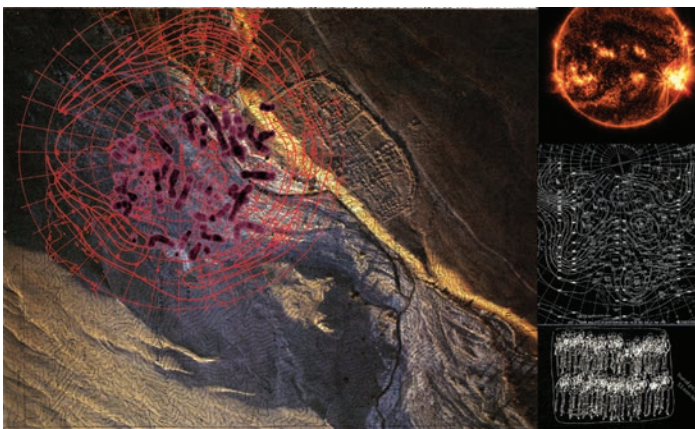
125.

Ho Chi Minh 1

Carborundum collagraph

18 x 24

\$900



Deborah Cornell *

Lincoln, MA

126.

Pivot Point of Heat II

Archival inkjet print

39 x 63

N/A

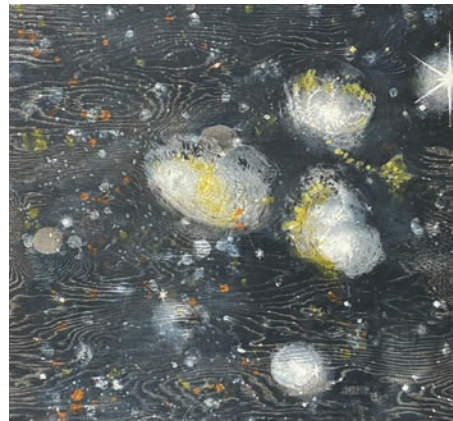
Marc Cote *
Framingham, MA

127.
Sea Glass
Woodcut, monotype
30 x 22
\$700



Renee Covalucci *
Concord, MA

128.
*Stephan's Quintet: Star Formation Revealed
by the Webb Telescope (for Vivian)*
Multiple block relief and stencils
on both sides of paper
18 x 19.5
\$650



Susan Denniston *
Scituate, MA

129.
Passage
Monotype
30 x 22
\$800





Alex Gerashev *
Revere, MA

130.
Dream
Lithograph
5 x 4
\$280



Alex Gerashev *
Revere, MA

131.
Expedition
Lithograph
5 x 4
\$280



Alex Gerashev *
Revere, MA

132.
Fly
Lithograph
5 x 4
\$280

Alex Gerasev *
Revere, MA

133.
Quest
Lithograph
5 x 4
\$280



Timothy Hamill *
Newton, MA

134.
IRIS III
Screenprint
29.75 x 34
\$500



Sharon Hayes *
Andover, MA

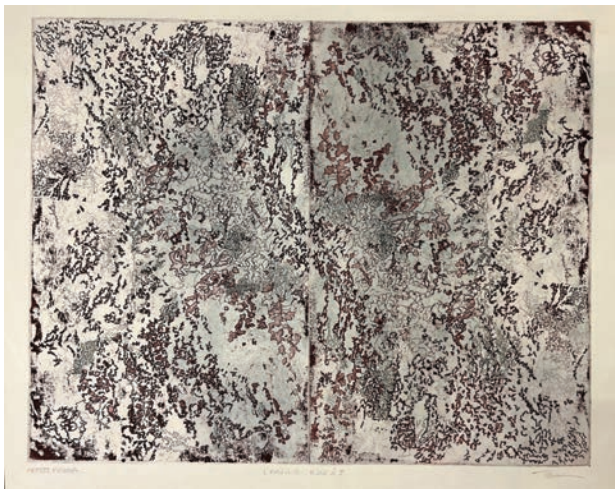
135.
Beams II
Screenprint, cyanotype
12 x 12
\$400





Sidney Hurwitz *
Newton, MA

136.
Bethlehem XIII
Aquatint, watercolor
15.5 x 19.5
\$2,000



Marjorie Javan *
Marina Del Ray, CA

137.
Leaving Karaj
Etching
26.5 x 32
NFS



Louis Meola *
Peabody, MA

138.
23 Exeter Rd., Newmarket
Intaglio
36 x 24
\$480

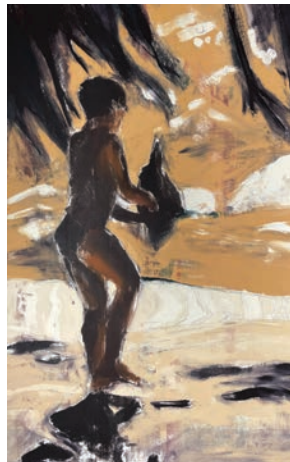
Carolyn Muskat *
Somerville, MA

139.
Persistence
Lithograph
40.5 x 27
\$2,500



Candy Nartonis *
Albuquerque, NM

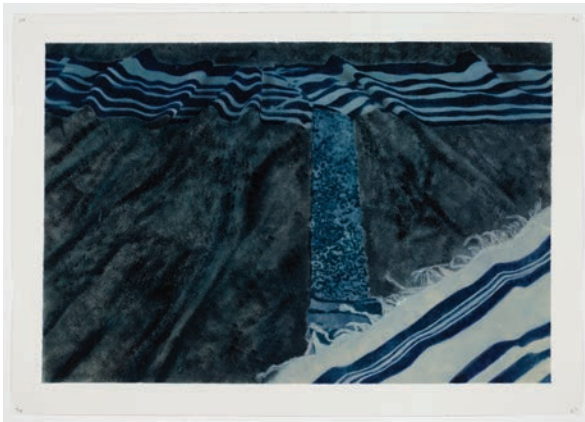
140.
Isle Mujeres Narrative No. 12
Monotype
38.75 x 25
\$3,000



Ky Ober *
Arlington, MA

141.
Storm Warnings
Viscosity monotype
24 x 18
\$700





Rhoda Rosenberg *

Merrimac, MA

142.

EVEN PRAYERS COULDN'T SAVE THEM

Carborundum intaglio monotype, chine collé

31.5 x 47

\$7,500



Susan Schmidt *

Cambridge, MA

143.

Wader 2

Etching, coffee lift

9 x 6

NFS



W. P. Scott *

Boston, MA

144.

Camden Town

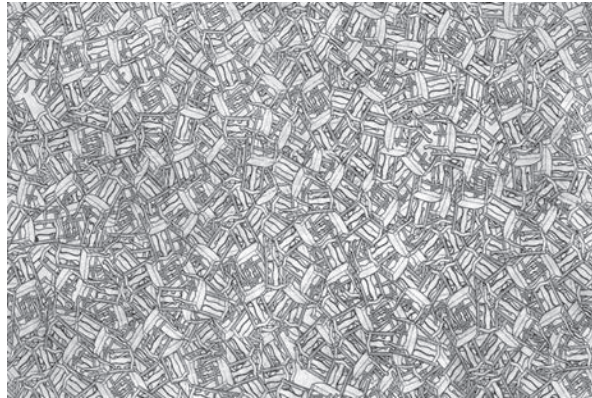
Etching

16 x 12

\$485

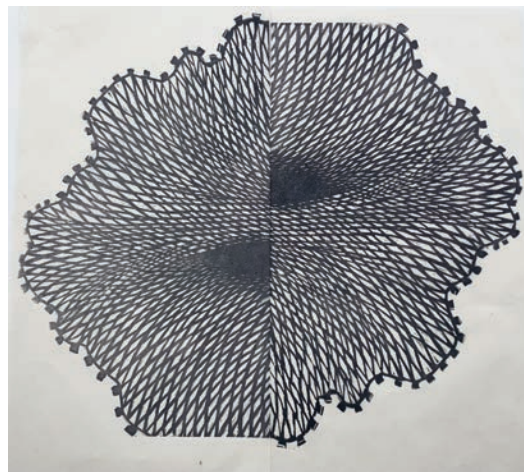
Elizabeth Shepherd *
Jamaica Plain, MA

145.
Chairs
Intaglio
35 x 23
\$3,000



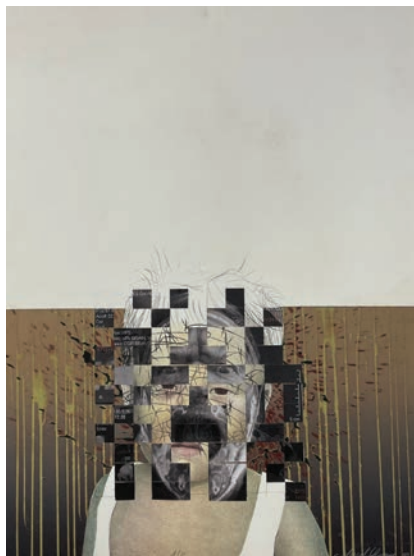
Julia Talcott *
Newton, MA

146.
Net Plus
Linocut
24 x 30
\$800



C. David Thomas *
Wellesley, MA

147.
Vietnamese Boy
Digital print woven into a lithograph
30 x 22
\$1,500





Sam Walker *

Boston, MA

148.

Teeth

Etching, photoetching

26 x 21

NFS



Malgorzata Zurakowska *

Lexington, MA

149.

Angel of Abyss II

Mezzotint

12 x 9

NFS

Glossary

How Prints Are Made

An original print is a work of graphic art; the general requirements are:

1. The artist has made the image in or upon the plate, stone, wood block, a computer, or other material for the purpose of creating a work of graphic art.
2. The impression is made directly from the original material by the artist or pursuant to his or her directions.
3. The finished print is approved by the artist.

Relief Printing

In relief printing, the artist carves away from a block or metal plate what is not to be printed. The raised surface is then inked and printed onto paper by means of hand pressure, rubbing the paper with a spoon or baren or by using a press. Both hand work and photo-based imagery can be used with this method.

Woodcut: Parts of a wood plank or plywood block are cut away, leaving a design in relief, which is then printed.

Wood Engraving: Similar to woodcut, but the end grain of the block is utilized, enabling the artist to get a much finer line.

Linocuts: Linoleum may be used instead of wood, giving a somewhat similar result.

Relief Etching: A print is made from an acid-etched plate whose top surface has been rolled up with ink and printed, rather than the usual intaglio inking method.

Intaglio Printing

Intaglio is the opposite of relief printing in that the incised lines or textured areas of the plate, and not the raised surface, hold the ink. After the artist has created the image on the plate (usually copper or zinc), ink is forced into the incised lines and textures. The surface is wiped clean, leaving ink only in the recessed lines or areas. The print is made when dampened paper is pressed into these areas, picking up the ink as it goes through the press. Both hand work and photo-based imagery can be used with this method.

Etching: A metal plate is coated with an acid resistant “ground”. The artist removes or scratches away parts of this ground to create the image. The plate is then put into an acid bath and the lines of the design are eaten into the plate. The resist can be a hard ground or a soft ground.

Aquatint: Large tonal areas of the plate are often created with aquatint. The plate is covered with a dusting of acid-resistant rosin or lightly sprayed with enamel. The amount deposited, along with the length of time the plate is etched, determines the final tone.

Engraving: No acid is used here. Instead, the lines are cut into the plate with a tool called a "burin".

Drypoint: A method similar to engraving; however, a sharp needle is used which creates a burr along the cut line. Ink caught in that burr leaves the characteristically soft, velvety effect.

Mezzotint: A tool is used which raises a texture of burr over the entire plate. A print taken from this plate would be solid black. Lighter areas have to be scraped or burnished away.

Collagraph: The surface is built up by adhering various materials to the plate. Either (or both) relief and intaglio inking may be employed. When printed, the paper will generally be embossed due to the thickness of the materials on the plate.

Lithography

The image is drawn or painted onto a lithographic stone, metal or plastic plate using a greasy or non-water soluble material. The stone or plate is then treated so the image areas are ink-loving (greasy) and the non-image areas are water-loving. During printing, the stone or plate is dampened with water and an oil-based ink is rolled over the surface, depositing ink only on the image areas. Paper is placed on the inked surface and run through a press. Both hand work and photo-based imagery can be used with this method.

Screenprint

The artist prepares a stretched screen (originally silk but now usually polyester) and blocks out the areas not to be printed with glue, cut film, paper, photo-stencil, etc. Ink is then squeezed over the screen, forcing it through the open areas onto the paper, which has been placed beneath the screen. This method is also known as silkscreen and serigraphy. Both hand work and photo-based imagery can be used with this method.

Monotypes & Monoprints

Monotypes are unique prints made by creating an image on a smooth plate or open screen and then transferring the ink to paper, often using a press. The image is sometimes developed by overprinting repeatedly or by adding to the print surface directly.

Monoprints are also unique prints, but include at least one plate that has been treated in any one of the various printmaking techniques, creating a repeatable element. The artist often uses this plate as a base or constant and adds other imagery to create a unique print.

Digital Prints

Digital prints are first-generation prints made directly from a digital file. Digital images can be drawings and paintings done by hand using a paint program or collages of imagery from photographs, scanned materials, and other sources, which are manipulated in a photo-editing program, or a combination of the two methods. If other media are applied before or after printing, a mixed-media image results which can be either a multiple or a monoprint.

Digital collage: A single image is created by combining images from a variety of sources in a computer, where each layer of imagery can be manipulated separately and then combined for output in color or black ink. The computer may be used at any stage to produce printed images from which the artist selects parts to create a pasted collage.

Inkjet print: A continuous-tone image printed with an inkjet printer, which sprays color droplets from tiny nozzles onto a piece of paper or other substrate.

Iris print: An inkjet print printed on an Iris printer, which uses electrostatically sorted droplets of water-based vegetable dyes.

Giclée: A French term that means a spurt of ink and is sometimes used to describe a second-generation Iris print or reproduction.

Limited Editions

A set of identical prints made is called an edition. The edition number (represented as a fraction), title (if any), and signature of the artist usually appear at the bottom margin of each print. The top of the fraction identifies the print within the edition; the bottom of the fraction indicates the total number printed. A small number of additional prints designated as “Artist’s Proof” or A.P. may also be printed.

