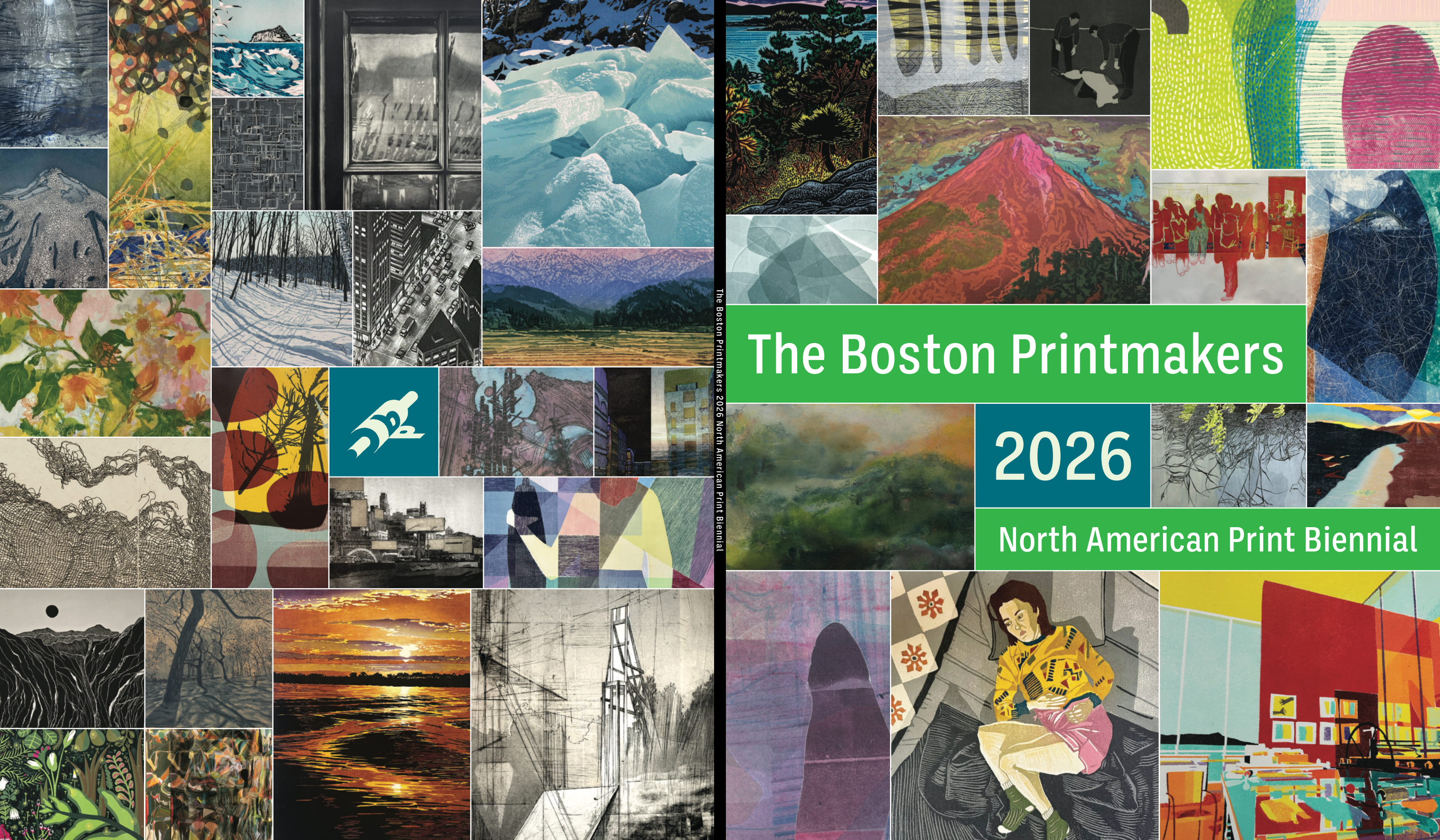




The Boston Printmakers 2026 North American Print Biennial

The Boston Printmakers

2026

North American Print Biennial

The Boston Printmakers 2026 North American Print Biennial

808 Gallery at Boston University
808 Commonwealth Avenue
Boston, Massachusetts

2026 Juror
Esther Adler
Curator, Department of Drawings and Prints
The Museum of Modern Art
New York, New York

September 2 – November 21, 2026



Juror's Statement

I began the process of jurying The Boston Printmakers' **2026 North American Print Biennial** with close looking at works of art. In the course of my day job, that looking is typically followed by a focus on an artist: their name, their context, their colleagues and friends. This time, though, I ignored all of that – I focused only on the images. Based on this, my selection is inevitably a list of things that moved me, prints I admired, and works with which I wanted to spend more time. The final checklist came as a bit of a surprise, as is typical for shows I've juried, and I'm happy to have an opportunity to think about why I chose these works in this moment.

Of the 120 prints I selected, hardly any feature people. This was unexpected – I'm often drawn to figurative art. Karen Brussat Butler's lithograph of rollercoaster riders (*Passing Storm on the Cyclone*) is an outlier within the show, an image of togetherness. In contrast, Sofia Coholan's group is faceless (*The Infinite Within*); McKayla Bensheimer's figure is awake and alone (*Sleepless Nights*). Miguel Aragon's aquatint is a beautifully executed intaglio reflecting a complete breakdown of humanity (*Uno de los Cuerpos Encontrados la Tarde de Ayer*). More common on my list are images of the spaces we inhabit – a cluttered kitchen (Andrew Stearns' *The Best We Could*), a row house (Beth Sutherland's *Mop and Bucket*), a crowded highway (Andrea Kornbluth's *The Road Not Advertised*). Art Werger's cityscape glows around the tiny figures we can just make out rushing along sidewalks (*Nocturnal*), while Sara Delaney's parked moped might be driven off at any moment (*Home Delivery OEI #1*).

Far more common in terms of imagery are scenes of nature. Animals and plants seem to sit for portraits, with Disa Cuellar's *Yellow eyed Junco*, depicting a small sparrow making direct eye contact. The tiny bird takes up much more psychic space than the print's six by six inch scale suggests. In Susan Howe's *Veggie Table No. 3*, a spread of unwieldy greens and roots support orbs of fruit. Annie Silverman's *Floribunda* escapes off the edge of the page, each element's distinct outline layered to create a forest of color and organic shape. Even Keith Buswell's fully grown trees, with detailed foliage and root systems, are topsy-turvy, moving in all directions (*That Which Connects Us. . . (Hawley II)*). One of several books selected for the exhibition, Jessyca Broekman's *Waste-Not-Want-Not Sample Book, 2* allows for a closer view of all of this, fragments of ferns and individual leaf structures that can be held while you turn pages. None of these prints feel like typical still-life compositions; rather, they feel alive, animated.

This is also the case with the many landscape scenes, both woodcuts and monotypes, that I was drawn to again and again. Jeanne Amato's snow-covered forest path (*Solitude*) might become Marianne Calenda's, jewel-toned and lush, with a change of season (*Jewel*). James Mundie's sepia-toned mud flats in *Low Tide (Deer Isle ME)* could transform into Linda Mahoney's coastline as the tide comes in (*Arey's Cove*). These places felt familiar, linked with geographies I have visited and experiences I've had there. Equally present are wider views of seemingly majestic landscapes – Amy McGregor-Radin's *Alaska Range*, Cameron Bailey's Japanese mountains rising high above flatter fields (*Hida*), and Walt Padgett's *Volcanoes of the N.W. -- McLoughlin*. Lilla Szekeley's sun rises (*Byway*) and Kathy Kitz's moon follows suit (*Solitude*).

Even as someone with a penchant for recognizable imagery, I am drawn to abstraction and pattern, and color struck me again and again in prints I selected for this exhibition. Joanna Anos

(*Ground Plan*) and Meredith Setser (*Entangled Ores*) both layered crisp, entangled line, sometimes gridded and sometimes organically meandering, to create structured fields. Rachal Kamata's title *Texas Stack & Other Wildflowers: I-10, I-37* suggests a source image for her linocut, but I was drawn to her glowing shapes emerging between gracefully curving lines. Aric Russom (*Structure II*) and Mike Sonnichsen (*Untitled #102 (from the 8 x 8 series)*) both use repeated and rotated form to create intense networks, while Rita MacDonald's falling band of circles transforms into folded fabric (*Collection*).

In the end, a juried exhibition is as much a statement about the juror as it is about any of the selected artworks, and it can, at times, be hard to figure out what that statement is, beyond a reflection of personal taste. But having traced certain themes and commonalities through this group of prints, it seems there are key criteria that I used to make my choices. At a time when there is increasing nervousness (panic, even, in some circles) about artificial intelligence and the expanding realm of the digital, I remain in awe of the handmade – both the mark carved into wood or linoleum or drawn on an intaglio plate, and the mechanism of rolling a matrix and a sheet of paper through a press. There is great diversity in this selection of prints, but all of them show the hand of the artist in one way or another. My selection was also heavily influenced by the natural world, and by images that revealed magic in both the mundane and the vast. Finally, and surprisingly, I seem to have gathered a group of “beautiful” prints. This is not a word I use often; in fact, it can be seen as slight when “serious” art is more commonly dubbed important, meaningful, or thought-provoking, as if any of these terms are mutually exclusive. Given the times we live in, I allowed myself to prioritize visual pleasure and joy above all else. The result is an exhibition I want to see and prints with which I want to continue to spend time. I hope visitors to The Boston Printmakers’ **2026 North American Print Biennial** will feel the same.

Esther Adler

**The Boston Printmakers
2026 Patrons**

Lynn Barlow
All Bright Travel
Stoneham, MA

In Memory of Türe Bengtz
Duxbury, MA

Susan Brokaw
Winchester, MA

Dan Chang
Medford, MA

Joddi Chang and Danny Y. 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

Elissa Freud and Steve Willis
Cambridge, MA

Lorie Hamermesh
Boston, MA

Gail Hansen
Wellesley, MA

Ashley E. Hayes
Boston, MA

Paul J. Hayes
Kennebunkport, ME

Brett Holmgren
Robert M. Curry and Associates
Boston, MA

Katherine Ingraham
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Brookline, MA

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

Jameson Johnson
Boston Art Review
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Danielle Kealler
Park Street Travel
North Andover, MA

Maryann Luther
Salem, NH

Doreane McFarland
Elite Fitness
Methuen, MA

Patricia McGarry
Naples, FL

Kaveh Mojtabai
Artscope Magazine
Quincy, MA

Stephen Nolan
and Marie Zack Nolan
Boston, MA

Charles Norris
and Diane Charyk Norris
Cambridge, MA

Audrey Pepper
Weston, MA

Mark R. Powers
Framingham State University
Framingham, MA

Gilles Quintal and Chris Mokal
Jamaica Plain, MA

Robert Rovenolt
Boston, MA

Judith and Hanno Steen
Brighton, MA

Stephanie Loeb Stepanek
Norwood, MA

Jane Talcott
Westwood, MA

Carol Taylor and John Deknatel
Brookline, MA

Pamela Yameen
North Andover, MA

With Special Thanks to:

Reed Gochberg
Lauren Graves
The Boston Athenaeum
Boston, MA

Vincent Marasa
Boston, MA

Carolyn Muskat
Somerville, MA

Elizabeth Rudy
Harvard Art Museums
Cambridge, MA

Edward Saywell
Christina Michelin
Museum of Fine Arts, Boston
Boston, MA

School of Visual Arts
Boston University
Boston, MA

2026 Awards:

Selection of the Juror unless otherwise noted

Purchase Prizes:**The Boston Printmakers Prize**

Collection: The Boston Public Library, Boston, MA

Marianne Calenda, *Jewel*, monotype, acrylic with soft pastel

Disa Cuellar, *Yellow eyed Junco*, mezzotint, watercolor

Susan Denniston, *Deluge*, artist book: monotypes, monoprints

The Ture Bengtz Memorial Prize

Collection: The Art Complex Museum, Duxbury, MA

Joanna Anos, *Ground Plan*, etching, collage

Miguel Aragon, *Uno de los Cuerpos Encontrados la Tarde de Ayer*, aquatint

Jessyca Broekman, *Waste-Not-Want-Not Sample Book, 2*, artist book with various printmaking media

James Mundie, *Low Tide (Deer Isle ME)*, monotype

The Otis Philbrick Memorial Prize

Collection: The Museum of Fine Arts, Boston, Boston, MA

selected by Curators Edward Saywell and Christina Michelon

Renee Covalucci, *Moon Over Water Series: In Sky, on Shore*,

monoprint with wood blocks, cyanotype, stencils, hand-inking

Rita MacDonald, *Collection*, woodcut

The Boston Athenaeum Purchase Prize

Collection: The Boston Athenaeum, Boston, MA, selected by Curator Reed Gochberg

Annie Silverman, *Floribunda*, woodcut, oil board relief, stencils

The Harvard Art Museums Purchase Prize

Collection: The Harvard Art Museums, Cambridge, MA, selected by Curator Elizabeth Rudy

Alyssa Sakina Phoebus, *The Eyes of Azrael*, woodcut, stenciling, handmade Mitsumata paper

The Patrick Murphy Award

Special Recognition Cash Award, selected by Patrick Murphy

Rhoda Rosenberg, *Dad's Unveiling Cloth*, etching, chine collé

Studio Awards**Center for Contemporary Printmaking, Norwalk, CT**

Hannah Phelps, *Channel Rocks*, white line woodcut

Constellation Studios, Lincoln, NE

Christine Beneman, *Scrapyard 2*, monoprint

Full Tilt Printmaking Studio, Dedham, MA

Cascade Almond, *The Guardians*, Lego print

Mixit Print Studio, Somerville, MA

Leslie Adler, *Pool 1*, monoprint

Muskat Studios, Somerville, MA

Lois Harada, *Cairn 62 "tilt"*, intaglio monoprint

New Impressions Print Studio, Somerville, MA

Jane Banquer, *Wabanaki Working Weave*, etching, collagraph

Oehme Graphics, Steamboat Springs, CO

Andrea Kornbluth, *The Road Not Advertised*, etching, aquatint, chine collé

Shepherd & Maudsleigh Studio, West Newton, MA

Alison Judd, *Shadow Figure*, monoprint, chine collé

Zea Mays Printmaking, Florence, MA

Don Dao, *Core's Testament*, viscosity collagraph

Materials Awards

Blick Art Materials, Galesburg, IL

The People's Choice Award

A generous gift certificate awarded at the conclusion of the Biennial

Cranfield Colors, Torfaen, Wales

Rachel Kamata, *Texas Stack & Other Wildflowers: I-10, I-37*, reduction linocut on Washi paper

Lilla Szekely, *Byway*, intaglio, monotype

Flexcut Tool Company, Erie, PA

Jeanne Amato, *Solitude*, woodcut

Hiromi Paper, Culver City, CA

Margaret Day, *Little Visitor*, intaglio

Susan Howe, *Veggie Table No. 3*, woodcut, drypoint, monoprint, gouache

Legion Paper, New York, NY

Peter Baczek, *Composition in Gray*, etching

McClain's Printmaking Supplies, Tigard, OR

Sara Delaney, *Home Delivery OEV #1*, woodcut

Paper Connection, Providence, RI

Beth Sutherland, *Mop and Bucket*, reduction woodcut

Renaissance Graphic Arts, Warminster, PA

Amy McGregor-Radin, *Alaska Range*, white line woodcut

Speedball Art, Statesville, NC

Margaret E. Murray, *Glacial Melt IV*, etching, aquatint, chine collé

Takach Press, Albuquerque, NM

Meredith Setser, *Entangled Ores*, lithography, embossment

Checklist

All dimensions are in inches, height preceding width.

* Member of The Boston Printmakers

† 2026 Juror Award

Barbara Ackerman *

Bennington, VT

1.

Above/Below

Collagraph

31.5 x 15.5

\$2225



Rema Addrayie

Fort Wayne, IN

2.

Pothos 106

Cyanotype, stitching

11 x 8.5

\$200





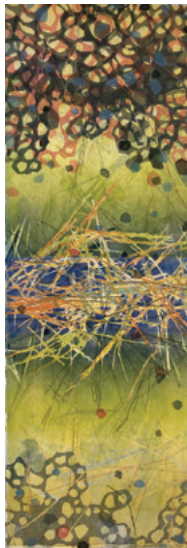
Lauren Adelman
Beacon, NY

3.
Untitled
Relief
48 x 36
\$5000



Leslie Adler
Ramsey, NJ

4.
Pool 1 +
Monoprint
26.5 x 30.5
\$1975

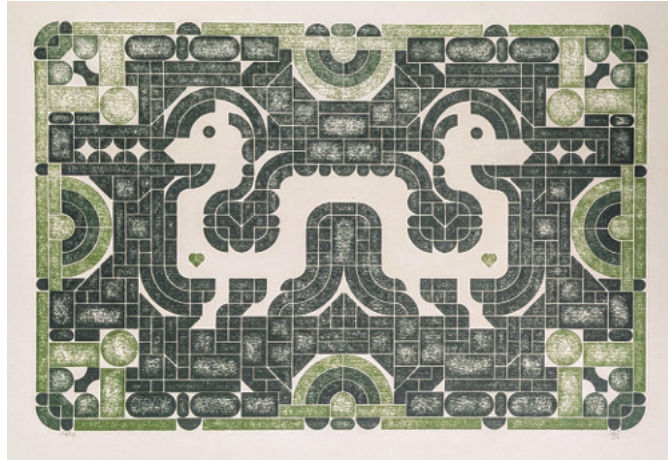


Karen Adrienne *
Gardiner, ME

5.
Change of Heart
Monotype
30 x 10.5
\$900

Cascade Almond
Emigrant Gap, CA

6.
The Guardians †
Lego relief print
13 x 20
\$615



Jeanne Amato *
South Royalton, VT

7.
Solitude †
Woodcut
27 x 32
\$1400



Joanna Anos *
Chicago, IL

8.
Ground Plan †
Etching, collage
17.25 x 23.25
\$1200





Miguel Aragon *

New York, NY

9.

*Uno de los Cuerpos Encontrados
la Tarde de Ayer* [†]

Aquatint

18 x 15

\$550



Alanna Austin

Firestone, CO

10.

Rise

Woven mixed media print with
screenprint, relief, lithography

22 x 30

\$700



Marcia Babler *

Libertyville, IL

11.

Insomnia

Pigment print on Italian fiber paper

11.5 x 15.75

\$750

Katherine Baca-Bielinis *
Honeoye Falls, NY

12.
From What Remains
Waterless and aluminum foil
lithography
8 x 9
\$495



Peter Baczek *
Oakland, CA

13.
Composition in Gray†
Etching
13 x 9.75
\$350



Cameron Bailey
Sunnyside, NY

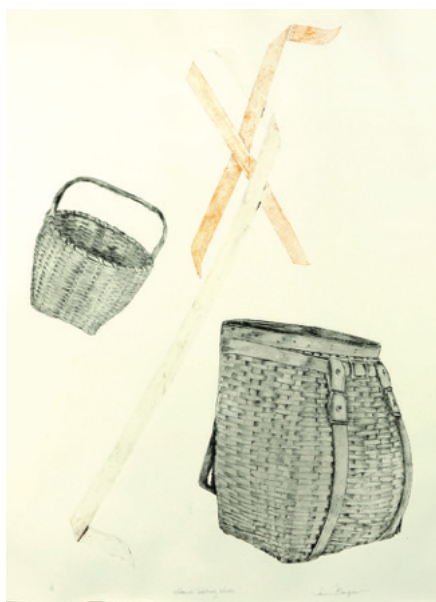
14.
Hida
Reduction Mokuhang on
Kizuki Washi
9.5 x 17.5
\$675





Morgan Bakaletz
Norris, TN

15.
Lightning Bugs
Screenprint
8 x 10
\$50



Jane Banquer *
Peaks Island, ME

16.
Wabanaki Working Weave †
Etching, collagraph
30 x 22
\$1550



Beverly Barber
Brookline, MA

17.
Echo
Monotype
8.5 x 11
\$1000

Diana Behl
Brookings, SD

18.
(chart)
Intaglio
9.75 x 11.75
\$425



Christine Beneman *
Cumberland, ME

19.
Scrapyard 2 †
Monoprint
9.75 x 65.75
\$3500



McKayla Bensheimer
Franklin, IN

20.
Sleepless Nights
Reduction woodcut
14 x 11
\$300





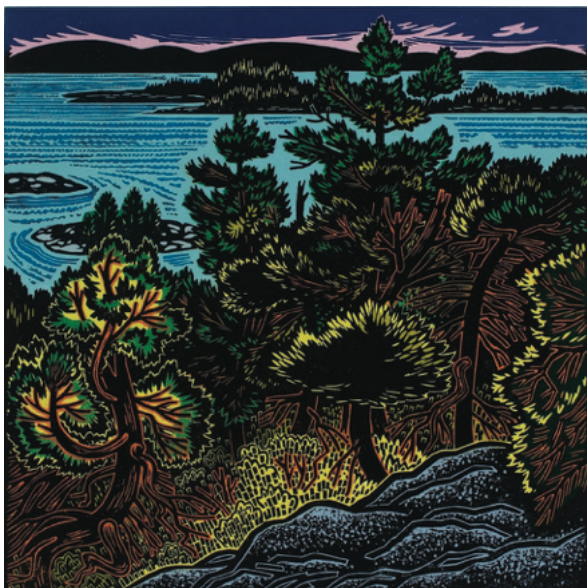
David Berg
Marquette, MI

21.
Paradise Point
Reduction linocut
18 x 24
\$1600



Elanna Bernstein *
Woodbridge, CT

22.
Shekhinah
Monotype
15.4 x 23
NFS



Holly Berry *
Waldoboro, ME

23.
A Tangle of Trees
Linocut
12 x 12
\$875

Ben Bohnsack

Ann Arbor, MI

24.

Tall Ship

Woodcut

15 x 11

\$425



Joshua Brennan *

Framingham, MA

25.

Subcutaneous Field (01A)

Archival inkjet prints on layered
polyester, adhesive

36 x 28

\$1200



Kathy Brenner

Cambridge, MA

26.

Red Art Book 1

Artist book: collagraph monoprints,
marbled papers

7 x 10

\$650





Jessyca Broekman *

Falmouth, ME

27.

Waste-Not-Want-Not Sample Book, 2[†]

Artist book with various printmaking media

5 x 12.5

\$675



Anne Burton *

Lincoln, NE

28.

You Are Here

Woodcut on kozo paper

24 x 19

\$1100



Keith Buswell *

Lincoln, NE

29.

That Which Connects Us... (Hawley II)

Etching

28 x 28

\$1500

Karen Brussat Butler *

Norwalk, CT

30.

Passing Storm on the Cyclone

Lithograph with applied color

30 x 22

\$750



Marianne Calenda

Elizabethtown, PA

31.

Jewel †

Monotype, acrylic with soft pastel

11 x 8.5

\$450



Sandra Cardillo *

Natick, MA

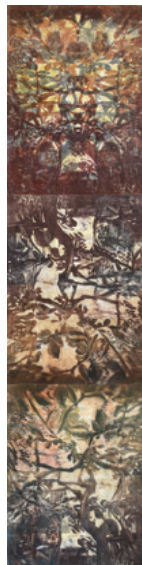
32.

Movement of Light

Reduction woodcut, collage, wax

72 x 18

\$900





Marika Christofides
Stillwater, OK

33.
Scyphozoa
Laser engraved woodcut
29 x 21
NFS



Sofia Coholan
Boston, MA

34.
The Infinite Within
Intaglio, monotype, hand-coloring
25 x 40
\$1280



Renee Covalucci *
Concord, MA

35.
Moon Over Water Series: In Sky, on Shore[†]
Monoprint with wood blocks, cyanotype,
stencils, hand-inking
23 x 22
\$900

Cathie Crawford *
Peoria, IL

36.
Apricity
Reduction woodcut, pochoir
21 x 26
\$2400



Sarah Creighton *
Easthampton, MA

37.
The Place of Parting, page spread 14
Artist book: photopolymer intaglio,
monoprint
9.5 x 37.5
\$3000



Jacob Crook *
Starkville, MS

38.
Giving Back The Grey And Nameless Day
Mezzotint
12 x 9
\$650





Disa Cuellar

Tucson, AZ

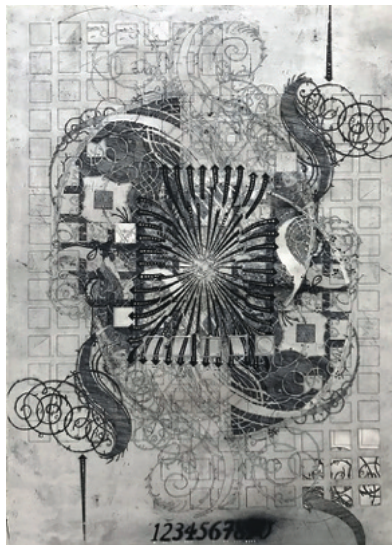
39.

Yellow eyed Junco [†]

Mezzotint, watercolor

6 x 6

\$150



Christopher Daniggelis

Columbia, MO

40.

Inversion Chart II

Etching, chine collé, collage, graphite

30 x 22

\$3000



Don Dao

Los Angeles, CA

41.

Core's Testament [†]

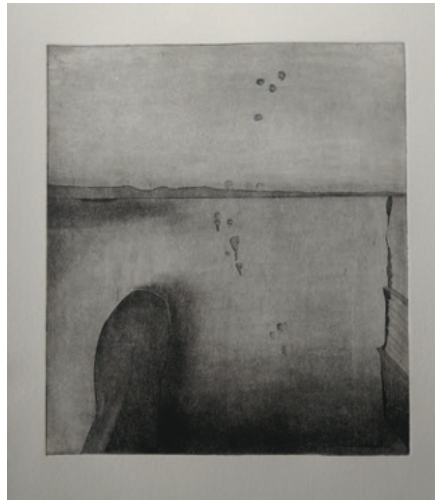
Viscosity collagraph

30 x 22

\$1650

Margaret Day
Ouaquaga, NY

42.
Little Visitor[†]
Intaglio
10 x 9
\$350



Sara Delaney
Medford, MA

43.
Home Delivery OEV #1[†]
Woodcut
8.75 x 7
\$1200



Susan Denniston *
Scituate, MA

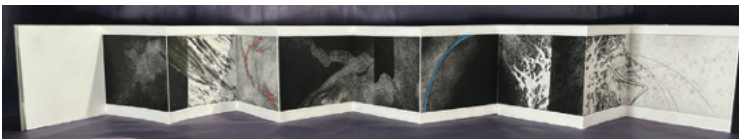
44.
Deluge[†]
Artist book: monotypes, monoprints
12.25 x 28
\$750





LJ Douglas *
Bloomington, IL

45.
Wealth Breaker
Monoprint
16 x 20
\$1500



Leslie Eliet *
Gloucester, MA

46.
Walking (Ink) Meditation, Part XVIII: Shadows
Accordion book: etching, aquatint,
hand-coloring
7.5 x 90
\$1000



Beth Fein *
Berkeley, CA

47.
Avalanche II
Monoprint woodcut with pressure prints
30 x 18
\$1200

Ana Fernandez *

Ann Arbor, MI

48.

Aga Systems 13

Monoprint, screenprint, drawing

57.5 x 39.5

NFS



Craig Fisher

Toledo, OH

49.

Sanctuary Surveillance

Etching, engraving, drypoint,

chine collé

24 x 18

\$600



Lee Ann Frame *

Fruitport, MI

50.

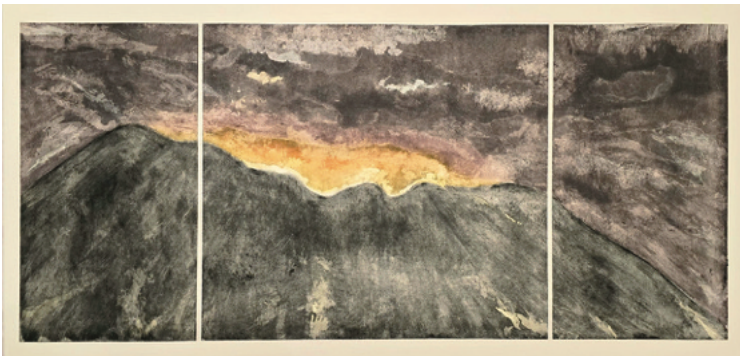
Union Square

Intaglio

18 x 12

\$600





Monica Garrett
Boca Raton, FL

51.
Caldera
Intaglio
24.5 x 42
\$2985



Betsy Gould *
Cambridge, MA

52.
Fragment: Lost Language
Monotype with oil stick
30 x 24
\$1500



Jean Gumper *
Colorado Springs, CO

53.
Breeze
Woodcut
20 x 30
\$1500

Lois Harada
Providence, RI

54.
Cairn 62 "tilt"†
Intaglio monoprint
30 x 22
\$1350



Barbara Hashimoto
Thornton, CO

55.
Sunflower 3 Birds
Monoprint
19.5 x 17
\$350



Melissa Haviland
Athens, OH

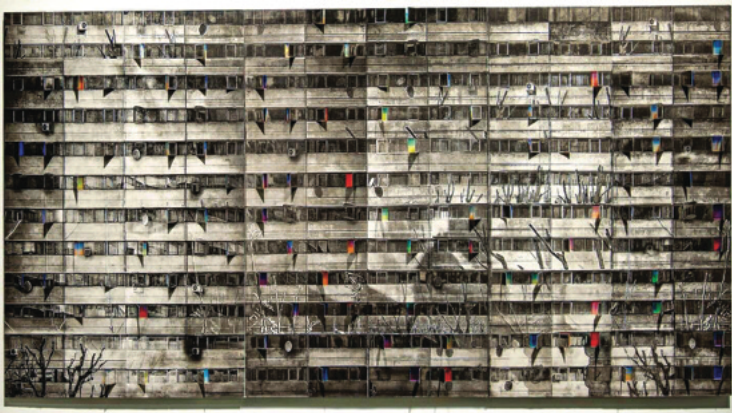
56.
Monsoon
Screenprint, handmade abaca paper
31 x 11.5
NFS





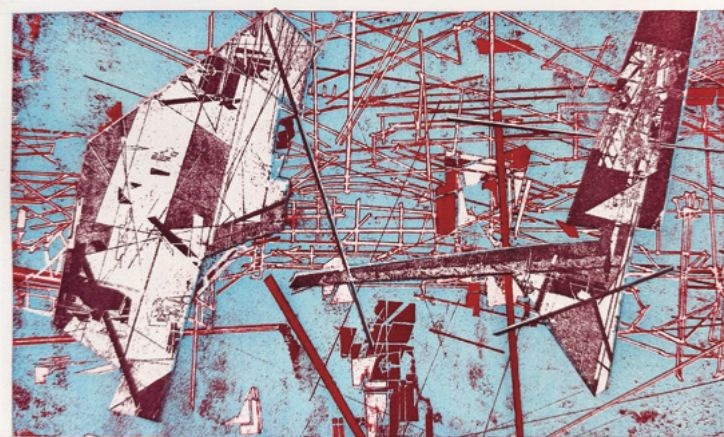
William Hays *
Turners Falls, MA

57.
Crystalline Light
Linocut
12 x 9
\$495



Samira Hemmat
Westminster, CO

58.
Where We Ended, It Carried On
Etching, embossment
72 x 36
\$3000



Valeria Rachel Herrera
Syracuse, NY

59.
The Shadow Archive
Etching, aquatint
6 x 9.75
\$850

John Hitchcock

Madison, WI

60.

We Are The Blood Of The Americas

Screenprint, acrylic paint on paper
and wool

72 x 48

\$20000



Mary-Helen Horne

Lutz, FL

61.

Shinrin-yoku

Linocut monoprint

18 x 18

\$425



Daryl Howard *

Austin, TX

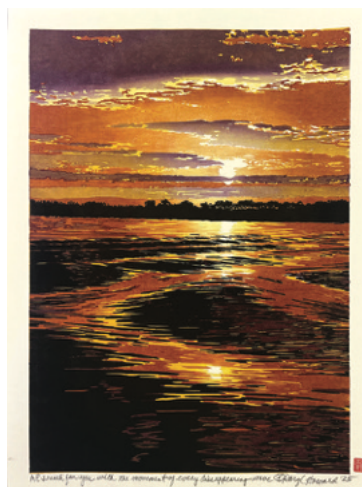
62.

*I reach for you with the movement
of every disappearing wave*

Mokuhanga woodcut

18 x 13

\$2600





Susan Howe
Aptos, CA

63.
Veggie Table No. 3 †
Woodcut, drypoint, monoprint, gouache
22 x 17
\$800



Gesine Janzen *
Bozeman, MT

64.
Under the Western Cedars XII
Woodcut, stencil monoprint
15.5 x 11.5
\$600



Lynne Johnson *
Bolton, MA

65.
The Underworld
Etching on home-made paper, collagraph
24 x 30
\$1900

Alison Judd
Brookline, MA

66.
Shadow Figure [†]
Monoprint, chine collé
6 x 4.5
\$200



Rachel Kamata
San Antonio, TX

67.
*Texas Stack & Other
Wildflowers: I-10, I-37* [†]
Reduction linocut on Washi paper
10 x 6.5
\$400



Gali Katz
Westport, CT

68.
Vanishing Effort (Blue Light)
Woodcut monoprint
30 x 22
\$2600





Catherine Kernan *
Somerville, MA

69.
Surface to Surface #6
Woodcut monograph, viscosity print
19.5 x 59.5
\$5250



Kathy Kitz
Lawrenceville, GA

70.
Solitude
Woodcut
24 x 36
\$5000



Tate Klacsmann
Hudson, NY

71.
Fish and Net
Linocut, monograph on marbled paper
16 x 20
\$1350

Andrea Kornbluth *
New York, NY

72.
The Road Not Advertised †
Etching, aquatint, chine collé
18 x 24
\$450



Nancy Langston
Chassell, MI

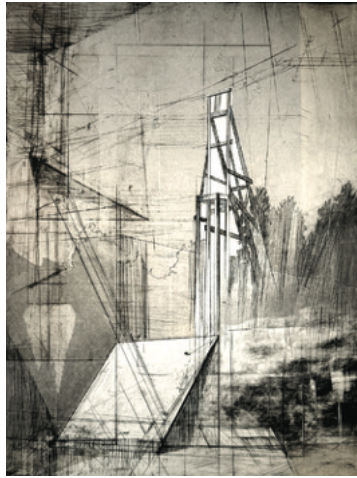
73.
Northern Gannets in Iceland
Linocut
8 x 10
\$200



Jennifer Leach
Cleveland Heights, OH

74.
The Sum of Her Parts 2A
Woodcut
24 x 18
\$1200





Kate Leonard
Colorado Springs, CO

75.
Cystrawen Series #1
Etching, chine collé
24 x 18
\$1400



Rebekah Lord-Gardiner *
Weston, MA

76.
Overlap
Handbound book with mixed media, collage
15 x 10
\$2000



Karleen Loughran
Yarmouth Port, MA

77.
Res #4
Etching
29 x 16
\$400

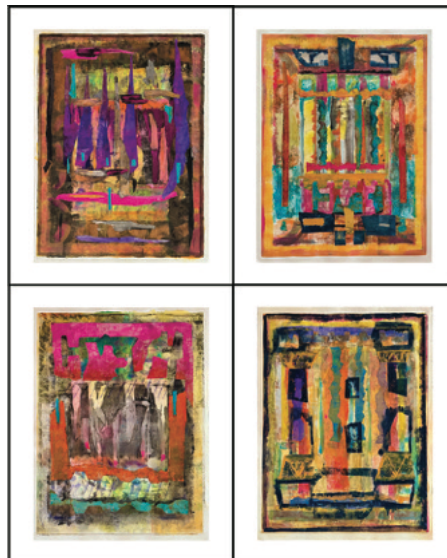
Lara Loutrel *
Boston, MA

78.
*The Radioactive Rocks From
The Celestial Mountains*
Drypoint, relief
8.5 x 8
\$850



Sasja Lucas *
Hyde Park, MA

79.
Urban Prayer Rugs Quartet
Monoprint, chine collé
72 x 58
\$4500



Julia Luteran *
Hollis, NH

80.
Radial Statements
Intaglio
28 x 24
\$1100





Carol MacDonald *
Colchester, VT

81.
Repealed I
Monotype, thread, chine collé
16 x 17.75
\$2000



Rita MacDonald *
Olivebridge, NY

82.
Collection †
Woodcut
36 x 28
\$1400



Amanda Maciuba *
Northampton, MA

83.
riverence point (poem by Mary Wharff)
Artist's book: intaglio, laser-cut
relief, polymer plates
6 x 18
\$1300

Linda Mahoney *
Northfield, MA

84.
Arey's Cove
Mokuhanga woodblock
8 x 10
\$600



Amy McGregor-Radin
Jaffrey, NH

85.
Alaska Range [†]
White line woodcut
11 x 16
\$450



Anette Millington
Beacon, NY

86.
Monarch (Side)
Lokta paper, oil ink, cotton thread,
archival adhesive
16 x 27
NFS





Mark Millstein
New Bedford, MA

87.
Coal
Drypoint, engraving
13.5 x 10
\$800



Nina Montejano
Brookline, MA

88.
Concrete Slab with Leaves
Screenprint
68 x 54
\$5000



James Mundie *
Philadelphia, PA

89.
Low Tide (Deer Isle ME) †
Monotype
11.75 x 10
\$450

Margaret E. Murray
San Francisco, CA

90.
Glacial Melt IV[†]
Etching, aquatint, chine collé
9 x 12
\$1200



Ali Osborn
Brooklyn, NY

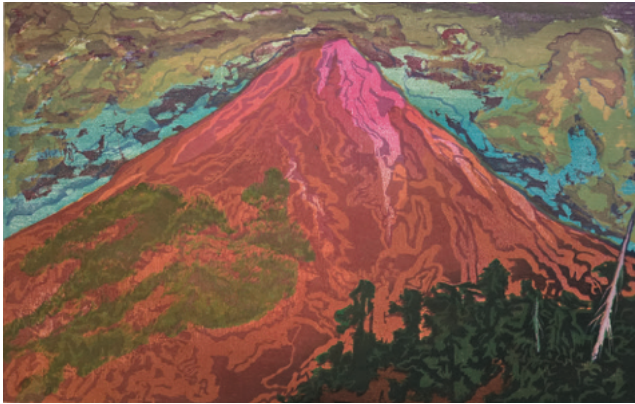
91.
Six Over Six
Reduction woodcut
14 x 8
\$500



Kristina Paabus *
Oberlin, OH

92.
sleeping with our eyes open
Screenprint, monoprint
30 x 22
\$1600





Walt Padgett
Grants Pass, OR

93.
Volcanoes of the N.W.-- McLoughlin
Woodcut
15 x 23.5
\$1650



Hannah Phelps *
New Boston, NH

94.
Channel Rocks [†]
White line woodcut
9 x 12
\$820



Alyssa Sakina Pheobus *
Williamstown, MA

95.
The Eyes of Azrael [†]
Woodcut, stenciling, handmade
Mitsumata paper
37 x 25
\$2200

Shelly Ramsay
Westport, CT

96.
Deep In Thought
Monotype
30 x 22
\$900



Danielle Rante
Cedar City, UT

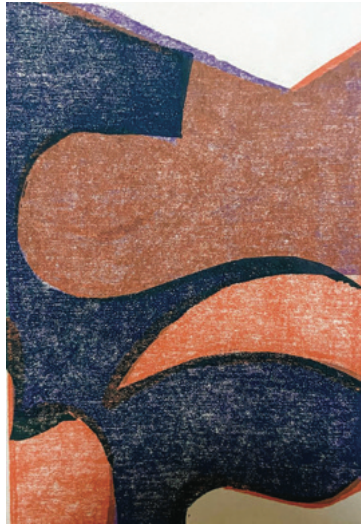
97.
Mustang IV
Monotype on Kitakata paper
21 x 17
\$2500



Brian M. Reed
New York, NY

98.
Cicada Figurations #1
Relief, ink
60 x 40
\$5000





Gabriel Richardson
New Bedford, MA

99.
They Look Like Waves
Woodcut
10 x 8
\$120



Rhoda Rosenberg *
Merrimac, MA

100.
Dad's Unveiling Cloth [†]
Etching, chine collé
15 x 48
\$6500

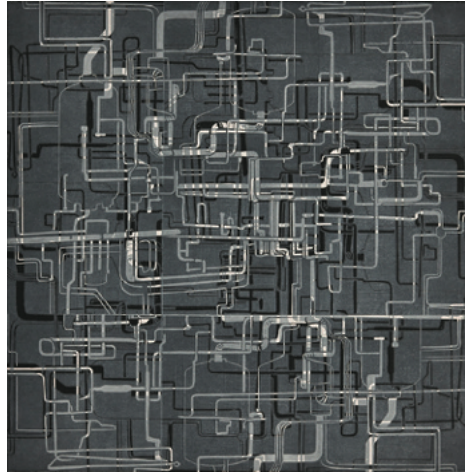


Catherine Rubin
Burke, VA

101.
Golden
Reduction woodcut
16 x 20
\$400

Aric Russom *
Easthampton, MA

102.
Structure II
Linocut
18 x 18
\$850



Judith Schneider *
Norway, ME

103.
Round the Pond triptych
Monoprint
24 x 38
\$1950



Esther Schwalb
Brooklyn, NY

104.
Beloved - Red
Etching, aquatint, soft ground, sugar lift
12 x 6
\$320





Meredith Setser *
Indianapolis, IN

105.
Entangled Ores †
Lithograph, embossment
20 x 15
\$600



Christopher Shore
South Salem, NY

106.
Red Corner, 2025
Cardboard engraving monoprint, hand-coloring
18.5 x 18
\$1000



Lila Shull
St. Paul, MN

107.
A Soft and Private Conversation
Intaglio, screenprint, dye
11 x 15
\$475

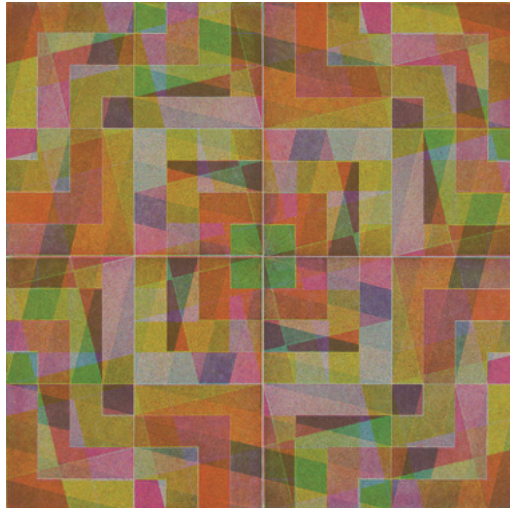
Annie Silverman *
Somerville, MA

108.
Floribunda †
Woodcut, oil board relief, stencils
25 x 23.25
\$1600



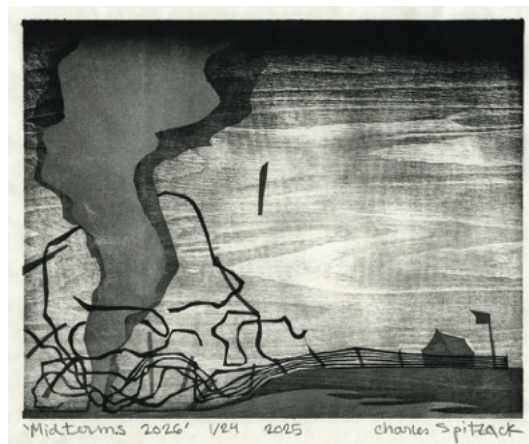
Mike Sonnichsen
Moscow, ID

109.
Untitled #102 (from the 8 x 8 series)
Relief etching
8 x 8
\$900



Charles Spitzack
Seattle, WA

110.
Midterms 2026
Woodcut
8 x 10
\$525





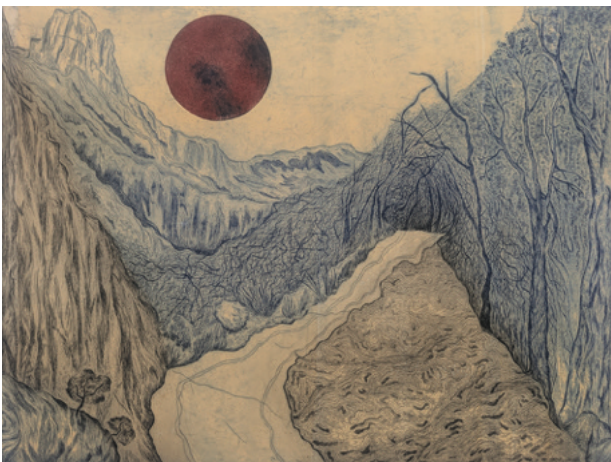
Andrew Stearns *
Medford, MA

111.
The Best We Could
Etching
5.88 x 8.75
\$300



Beth Sutherland *
Dobbs Ferry, NY

112.
Mop and Bucket [†]
Reduction woodcut
19.25 x 13.5
\$900

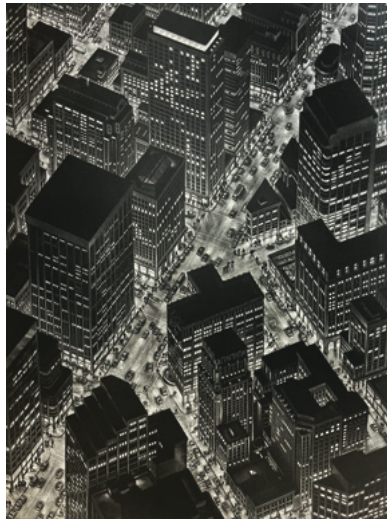


Lilla Szekely *
Billerica, MA

113.
Byway [†]
Intaglio, monotype
18 x 24
\$575

Art Werger *
Athens, OH

114.
Nocturnal
Mezzotint
24 x 18
\$1100



Heath Wheeldon *
Pleasant Hill, IA

115.
To Be Free
Linocut
24 x 18
\$600



Maryanna Williams
Charlottesville, VA

116.
Woven Fragments One
Reduction linocut
13.5 x 13.5
\$850





Ernie Wood *

Austin, TX

117.

Surprise!

Reduction Linocut with woodgrain

12 x 16

\$450



Stephen Yuen

Honolulu, HI

118.

Diamond Head View, Study 52T2

Pochoir

9 x 9

\$500



Joyce Zavorskas *

Orleans, MA

119.

Ocean Guardian

Monotype

25 x 22.5

\$875

Jennifer Zwarich
Cold Spring, NY

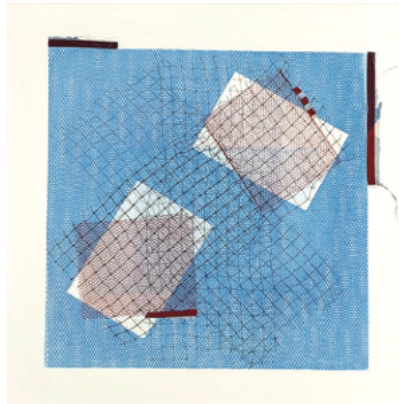
120.
Trametes Study No. 2
Intaglio
7 x 5
\$160



**Jury Exempt Work by the Executive Board
of The Boston Printmakers**

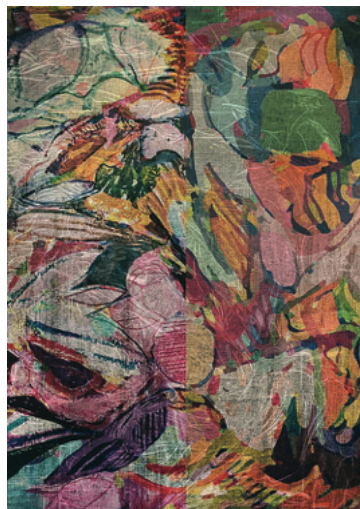
Linda Bond *
Weston, MA

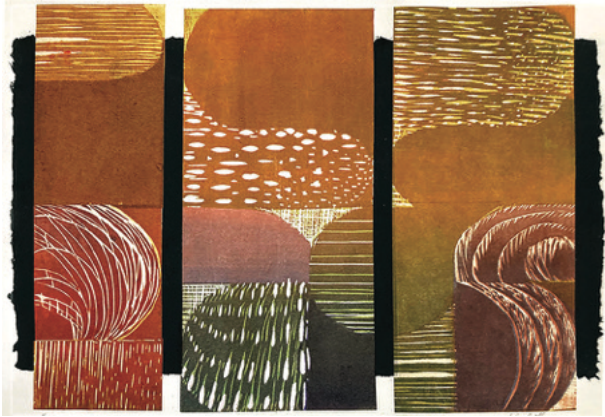
121.
Response #1
Monoprint, chine collé
19 x 19
\$1500



Joshua Brennan *
Framingham, MA

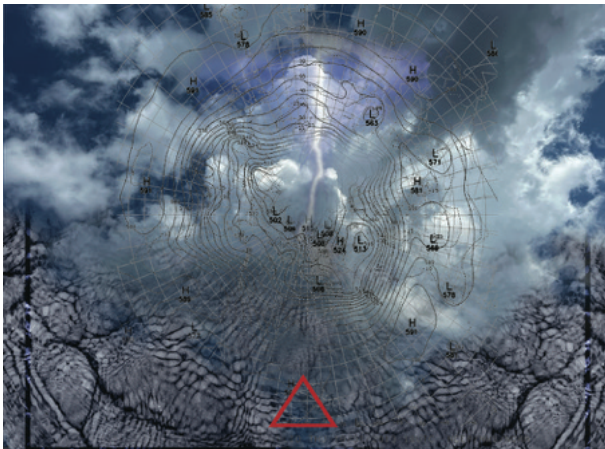
122.
Split Fondue
Monoprint, archival inkjet print
41.5 x 29
\$650





Sandra Cardillo *
Natick, MA

123.
Symmetry in Motion - 3
Reduction woodcut
10 x 14.5
\$400



Deborah Cornell *
Lincoln, MA

124.
Chance Encounters: Bolt
Archival inkjet print
37 x 48.5
\$2200



Marc Cote *
Framingham, MA

125.
Man Apart
Woodcut, monotype
15 x 11
\$700

Renee Covalucci *
Concord, MA

126.
Webb Sky
Monoprint, laser-engraved wood block,
cyanotype, printed on both sides of
Chinese Xuan paper
15 x 24.25
\$650



Alex Gerashev *
Revere, MA

127.
Wonder
Lithograph
5 x 4
\$280



Alex Gerashev *
Revere, MA

128.
Ponder
Lithograph
5 x 4
\$280





Alex Gerashev *
Revere, MA

129.
Flow
Lithograph
5 x 4
\$280



Alex Gerashev *
Revere, MA

130.
Home
Lithograph
5 x 4
\$280



Sharon Hayes *
Andover, MA

131.
Azul
Collagraph
13.5 x 10.75
\$900

Charles Norris *
Cambridge, MA

132.
Amaryllis XII
Woodcut
24 x 24
\$1400



Ky Ober *
Arlington, MA

133.
Slipping Between Worlds
Viscosity monoprint
23.5 x 17.5
\$950



Adrian Rodriguez *
Swampscott, MA

134.
Manifesto
Linocut
20 x 16
\$200





Rhoda Rosenberg *
Merrimac, MA

135.
Bubbie's Serving Set
Drypoint, relief mounted on hand-dyed
Kozo paper
26 x 52
\$7000



Lilla Szekely *
Bedford, MA

136.
Narrow Ways
Intaglio, monotype
18 x 24
\$600



Kathleen Wynn *
Brookline, MA

137.
The Vigil
Monotype
20 x 26
\$2000

Malgorzata Zurakowska *
Lexington, MA

138.
Guardian of the Seventh Seal
Mezzotint
18 x 12
NFS



Glossary

How Prints Are Made

An original print is a work of graphic art in either a multiple or singular format; the finished piece does not exist in another medium. The general requirements are:

1. The artist has created the image in or upon the plate, stone, wood block, screen, a computer, or other material for the purpose of creating a work of graphic art.
2. The impression is made 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, metal plate, or another surface the areas not to be printed. The remaining raised surface is then inked and printed onto paper by means of hand pressure, rubbing the paper with a spoon or another object, or by using a press. Both hand work and photo-based imagery can be incorporated with this method. Many alternative materials can be used to create relief prints.

Woodcut: Parts of a wood plank or block are cut away, leaving a design in relief, which is then inked and 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 or other synthetic material 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 textures. 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 can be created with aquatint. The plate is covered with a dusting of rosin and heated so that it adheres to the plate, or it is lightly sprayed with enamel or acrylic. 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 directly 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 is caught by that burr and leaves the characteristically soft, velvety effect specific to drypoints.

Mezzotint: A tool called a 'rocker' is used which raises a texture of pits and burrs over the entire plate. A print taken from this plate would be solid black. Lighter areas have to be scraped or burnished away to create the image.

Collagraph: The surface is built up by adhering various materials to the base 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, or a metal or plastic plate, using a greasy or non-water soluble material. The surface is then treated so the image areas attract the ink (greasy) and the non-image areas (background) attract water. 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, photostencil, 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 one of a kind 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

Original digital prints are first-generation prints made directly from an original digital file rather than a reproduction or scan of work that exists in another medium. Digital images can be created by hand using a paint program, collages of imagery from other sources such as photographs, scanned materials, and other layered sources, which are manipulated in a photoediting program. An original digital print uses archival materials. Original digital prints can exist on their own, and be produced in limited editions, or other media may be applied before or after printing, so that 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.

Giclée: A French term that means a spurt of ink. “Giclée print” generally refers to a digital reproduction of an artwork that was copied from its original medium, not an original print.

Riso: Also known as a stencil duplicator, this machine resembles a copier. This method is a hybrid method that incorporates stencil matrices from either computer or direct scanning methods and is frequently used to produce flyers and zines.

Limited Editions

A set of identical prints 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 each 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, up to 10% of the edition.