

# **The Boston Printmakers 2017 North American Print Biennial**

The Lunder Arts Center  
Lesley University  
College of Art & Design  
Cambridge, MA

2017 Juror  
Judith Brodie  
Curator of American and Modern Prints and Drawings  
National Gallery of Art  
Washington D.C.

**January 27 – March 4, 2018**



## Outmoded?

“The second half of the twentieth century is no time to start writing on rocks,” proclaimed Robert Rauschenberg in the early 1960s. He was referring to stone-based lithography, a medium that struck him as outmoded in the Space Age. Despite his declaration, Rauschenberg went on to embrace the medium, producing one after another groundbreaking lithograph.

Artists working today might similarly contend that the dawn of the third millennium is no time to start chipping away at wood. Evidence, however, suggests otherwise. Nearly half of the works selected for the Boston Printmakers 2017 North American Print Biennial are relief prints—either woodcuts or linocuts—with additional techniques often part of the mix, as in Mark Sisson’s *Portrait of Daniel King: Scouting, for Men and Boys*, which combines linocut, woodcut, and lithography (p.34). It would be reasonable to argue that this high percentage is the result of a prejudice on my part as the juror. I had to ask this very question: Am I unduly partial to relief prints? Searching for an answer I turned to a 2016 exhibition, *Three Centuries of American Prints* from the National Gallery of Art, which I co-curated with Amy Johnston. If I had a bias, I thought, then it would reveal itself in the checklist at the back of the catalogue. What I learned was that of the 144 works listed, more than half were intaglio prints—either mezzotints, etchings, or engravings. Thirty-seven works, or precisely a quarter, were lithographs. As for woodcuts and linocuts, they numbered a scant ten, or 14 percent of the total. While the history of printmaking and the makeup of the National Gallery of Art’s collection had a determining role in the selection, the relatively small number of relief prints in the *Three Centuries of American Prints* exhibition would indicate that I am not overly partial to woodcuts and linocuts. For a more contemporary filter, I turned to a 2017 exhibition at the British Museum: *The American Dream: pop to the present*, featuring works from 1960 to 2013. Only 12 percent of the 195 works recorded in the catalogue are either woodcuts or linocuts, a figure that accords closely with the 14 percent figure for *Three Centuries of American Prints*. Yet 12 and 14 percent are far removed from the 50 percent figure for this biennial exhibition. I needed to probe further.

Perhaps, I thought, what was skewing the percentages in the case of the National Gallery and British Museum exhibitions was the fact that most of those artists are painters or sculptors who make prints, like Helen Frankenthaler or Donald Judd. Whereas—and admittedly this is an assumption—it is likely that most artists represented in the Boston biennial are printmakers, first and foremost.

Wanting to dig deeper into the question of percentages, I asked the organizers of the biennial for a breakdown of this year’s submissions. I learned that of the approximately 700 artists who competed for inclusion in this year’s biennial, about 220, 31 percent, had submitted woodcuts or linocuts (interestingly, a good number of the woodcuts reflecting Asian print traditions). Because relief prints (woodcuts and linocuts) represent only one category of printmaking—others being intaglio (etching, engraving, drypoint, mezzotint, etc.), lithography, screenprinting, monotype, and digital—the approximately 220 woodcuts and linocuts submitted constitute a big slice of the pie relative to these other categories. This alone may explain why of the 78 artists whose works were ultimately selected, almost 50 percent are represented in the exhibition by woodcuts or linocuts, or I may be partial to relief prints, or—and I place my bet here—the artist working in those techniques produced the more successful and compelling images. Whatever the case, the noteworthy fact is that we seem to be witnessing a rise in the number of artists making arresting woodcuts and linocuts today—a rise that might strike some as oddly anachronistic in the digital age, the way “writing on rocks” struck Rauschenberg as anachronistic in the sixties.

Is the apparent upsurge nothing more than a Luddite reaction to technological change? Or does it reflect an almost stubborn delight in returning to that which is outmoded? The artist Chuck Close has long shown an interest in antiquated genres and processes. He took up portrait painting in the late 1960s when, he says, “painting was dead, figurative painting was deader than a doornail, and portraiture was the most moribund of all activities.” When he made the improbably large mezzotint Keith in 1972, he took on a process that had experienced its heyday in the eighteenth century. Close’s interest in reviving an antiquated technique is not unlike that of the German artist Christiane Baumgartner, whose fourteen-foot long woodcut, *Transall*, is presently on view at the Museum of Fine Arts, Boston. That same interest is evident in many of the works featured in this biennial. In a touchscreen environment, there’s a lot to be said for the hands-on physicality of making a woodcut.

Next I queried some of the artists in the biennial, wanting to know why they had opted to make woodcuts or linocuts. Mark Sisson, whose work I mentioned earlier, questioned why anyone would “create portraits or use the onerous and often unforgiving traditional printmaking processes to make portraits in the digital millennium, when portraits of every kind are ubiquitous, thoughtlessly derivative, disposable and made by any pea brain with a cell phone who then makes them instantaneously available to all.” Sisson called his current work, “for better or worse . . . antiquated traditional portraiture,” and said that for him, spending countless hours working in an obsolete medium is “perversely satisfying.”

For Jean Gumpper, who has two woodcuts in the biennial (p. 21), the woodcut’s greatest appeal is the “physicality of carving and printing.” She even likened the experience to the physical movement of hiking, “with many steps along the way adding to the completed print.” Maria Doering, who is represented by the linocut *Adventurous Soul* (p. 18), gave up the taxing labor of carving in wood when she developed carpal tunnel syndrome. Undeterred, she turned to linocuts, saying that linoleum, when heated, “will carve like butter.” She wrote of carving for hours and letting her thoughts “weave in and out of the medium as [her] whole body engaged in the process of carving.” Raluca Iancu, whose prints combine woodcut, linocut, collage, and computer technology (p. 25), expressed the enjoyment “that comes from carving directly into the matrix.”

Charles Norris called the making of a woodcut such as *Ghost Pile III* (p. 30) a “zen-like experience,” adding (with credit to Marshall McLuhan) that “perhaps for some woodcut artists, the medium is also part of the message.” It seems that indeed that is the case and that the Boston Printmakers 2017 North American Print Biennial is sending a clear message: the touchscreen culture is leaving many artists hungering for labor-intensive, hands-on experiences.

Judith Brodie

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**2017 Awards:**

**Selection of the Juror unless otherwise noted**

**Purchase Prizes:**

**The Boston Printmakers Prize**

Collection: The Boston Public Library, Boston, MA  
J. L. Abraham, *IT IS/IS IT (Inheritance)*, woodcut

**The Ture Bengtz Memorial Prize**

Collection: The Art Complex Museum, Duxbury, MA  
Mark Sisson, *Portrait of Daniel King: Scouting, for Men and Boys*, linocut, woodcut, lithograph

**The Otis Philbrick Memorial Prize**

Collection: The Museum of Fine Arts, Boston, selected by Curator Cliff Ackley  
Miguel Aragon, *Aplacado (El Veladero)*, woodcut

**Materials Awards:**

**Awagami Papermill**

Ann Connor, *Starwood 2*, woodcut

**Blick Art Materials, Galesburg, IL**

Racula Iancu, *Reconstruction Attempt #10 (track faults)*, CNC woodcut, linocut, collage  
& *Reconstruction Attempt #12 (full stop)*, CNC woodcut, linocut, collage  
Marc Cote, *Front Runners*, woodcut on paper, gel medium, poplar logs, rope, hardware

**Boxcar Press, Syracuse, NY**

Michelle Martin, *Terminus II*, photopolymer etching, chine collé

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

Linda Mahoney, *Schoodic Island*, watercolor woodblock print

**Constellation Studios, Lincoln, NE**

Miguel Aragon, *Aplacado (El Veladero)*, woodcut

**Gamblin Artists Colors, Portland, OR**

Mark Bischel, *Resurfaced*, screenprint artist's book  
Art Werger, *Ebb and Flow*, etching, aquatint, white ground & *Life Below*, etching, aquatint

**Hiromi Paper Inc., Culver City, CA**

Maria Doering, *The Adventurous Soul*, linocut  
Jim Lee, *Poulnarbone Dolmen B+W*, woodcut

**Legion Paper/Moab Paper, New York, NY**

Diana Behl, *Letter After*, intaglio  
DeAnn L. Prosia, *Under the Elevated*, etching

**Mixit Print Studio, Somerville, MA**

Anne Beresford, *The Mourning After*, intaglio

**McClain's Printmaking Supplies, King City, OR**

Catherine Wild, *Twisted II*, relief, lithograph

**Muskat Studios, Somerville, MA**

Caroline Thorington, *Picnic*, lithograph

**Oehme Graphics, Steamboat Springs, CO**

Elizabeth Meyer, *Masking Principles V (Drop 1)*, woodcut

**Savoir-Faire, Novato, CA**

Richard Hricko, *Root II*, woodcut

**Singer Editions, Boston, MA**

Eric Millikin, *Street Portrait: Philando Castile*, giclée print on cotton,  
& *Street Portrait: Samuel DuBose*, giclée print on cotton

**Takach Press Corporation, Albuquerque, NM**

Beauvais Lyons, *Circus Orbis: Lysippe Amazon Queen*, lithograph  
& *Circus Orbis: Maybelle the Flying Mermaid*, lithograph

**Zea Mays Printmaking, Florence, MA**

Eric Avery, *Print Life: Neurogenesis, from Seed to Growth*, molded paper woodcut  
with wheat berry seeds & flipbook



Checklist

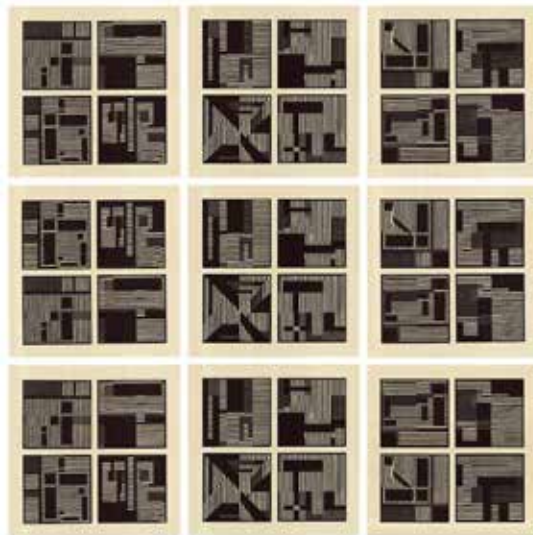
All dimensions are in inches, height preceding width.

\* Member of The Boston Printmakers

† 2017 Juror Award

**J.L. Abraham**  
New York, NY

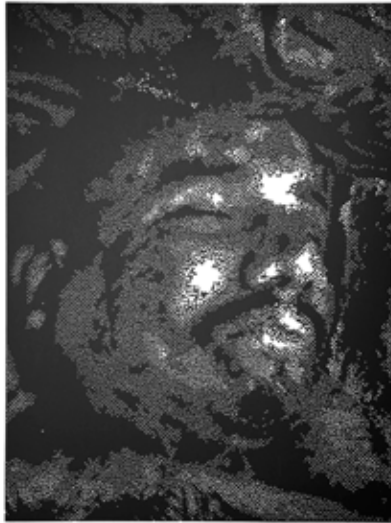
1.  
*IT IS/IS IT (Inheritance)* †  
Woodcut  
90 x 90  
\$4,500



**John Amoss**  
Gainesville, GA

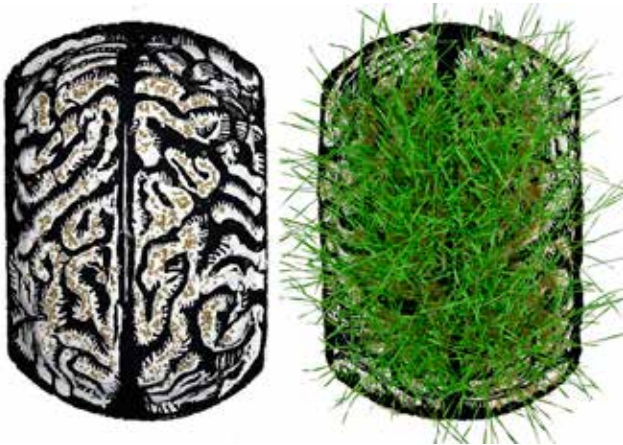
2.  
*Moon Rabbit*  
Moku Hanga woodcut  
10 x 13.5  
\$175





**Miguel Aragon \***  
Staten Island, NY

3.  
*Aplacado (El Veladero)* †  
Woodcut  
50.5 x 38  
\$2,430



**Eric Avery**  
New Hope, PA

4.  
*Print Life: Neurogenesis, from Seed to Growth* †  
Molded Paper Woodcut with Wheat Berry Seeds,  
and Flipbook  
26 x 17  
\$1,000



**Peter Baczek**  
Oakland, CA

5.  
*Transit Twilight*  
Lithograph  
20 x 16  
\$650

**Liz Bannish**  
Northampton, MA

6.  
*Dick likes chowder/The sun shines on Dick*  
Monotype, lithograph, gold powder on rag paper  
18.5 x 20  
\$795



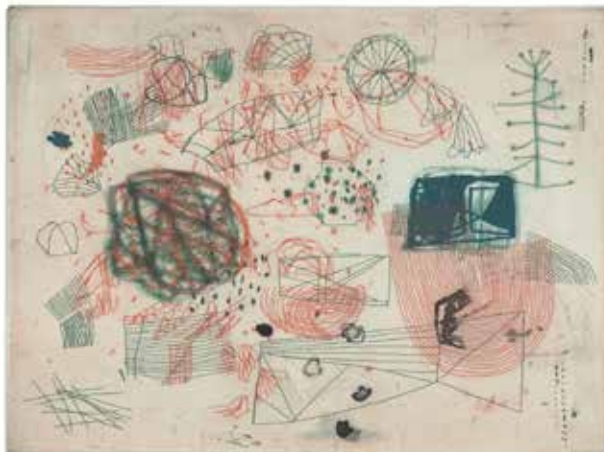
**Edward Bateman \***  
Salt Lake City, UT

7.  
*Prosopopoeia No. 3*  
Pigment print from 3D Digital Construction  
26 x 24  
\$600



**Diana Behl**  
Brookings, SD

8.  
*Letter After†*  
Intaglio  
9 x 12  
\$450





**Anne Beresford \***  
Leverett, MA

9.  
*The Mourning After*<sup>†</sup>  
Intaglio  
18.75 x 11.25  
\$600



**Elanna Bernstein**  
Woodbridge, CT

10.  
*Polyphony*  
Monotype  
9.5 x 23  
NFS



**Mark Bischel**  
Brooklyn, NY

11.  
*Resurfaced*<sup>†</sup>  
Screenprint artist book  
14 x 22  
\$2,500

**Alice Leora Briggs**  
Lubbock, TX

12.  
*their shadows the spilled milk the world  
cries over*  
Woodcut, chine collé  
21 x 24  
\$1,100



**Anne Burton**  
Lincoln, NE

13.  
*When Ignorance is Master*  
Woodcut  
11 x 14  
\$350



**Liz Chalfin \***  
Florence, MA

14.  
*San Alejandro*  
Etching, chine collé  
11 x 30  
\$600





**Mei Fung Elizabeth Chan**  
South Setaukut, NY

15.  
*The Magic Gourd*  
Lithograph  
35.5 x 24.5  
\$1,500



**Mei Fung Elizabeth Chan**  
South Setaukut, NY

16.  
*Relocation*  
Lithograph  
35 x 24.5  
\$1,500



**Kyle Chaput**  
McAllen, TX

17.  
*Bundle III*  
Woodcut, monotype  
12 x 16  
\$300

**Xiaowei Chen**  
Medford, MA

18.  
*Petrified Encounter II*  
Etching, natural plant color  
7 x 48  
\$3,500



**Lindsey Clark-Ryan**  
Northampton, MA

19.  
*Return*  
Woodcut  
48 x 34 x 3.5  
\$2,000



**Ann Conner \***  
Wilmington, NC

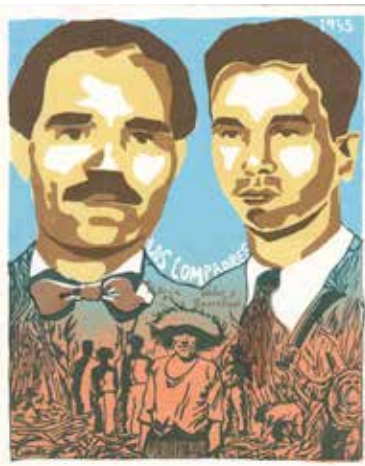
20.  
*Starwood 2†*  
Woodcut  
48.75 x 36.75  
\$2,000





**Marc Cote \***  
Framingham, MA

21.  
*Front Runners* †  
Woodcut on paper, gel medium, poplar logs,  
rope, hardware  
4 Feet x 3 Feet x 6 Feet  
\$1,500



**Nayda Cuevas**  
Waltham, MA

22.  
*Los Compadres*  
Screenprint  
14 x 11  
\$1,200



**Al Denyer**  
Salt Lake City, UT

23.  
*Stratigraphic I*  
Intaglio  
15 x 11  
\$295

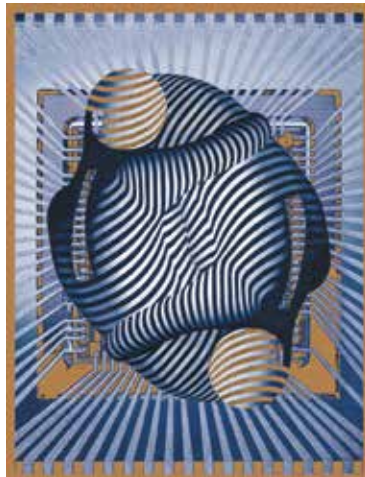
**Paul DeRuvo**  
Norwalk, CT

24.  
*Keep // Loving*  
Lithograph, Aquarellable color pencil  
20 x 15  
\$550



**Deena des Rioux**  
New York, NY

25.  
*84-LeadPack, Variation Two*  
Metallic base Epson print  
40 x 30  
\$3,500



**S. L. Dickey \***  
Columbus, MS

26.  
*The Machine Stops*  
Dimensional screenprint  
29.25 x 26.5 x 3  
\$1,600





**Maria Doering**  
Dartmouth, NS Canada

27.  
*The Adventurous Soul* †  
Linocut  
36 x 36  
\$900



**Kara Dunne**  
Swansea, MA

28.  
*Rhode Island*  
Screenprint  
6 x 6  
\$400



**William Evertson \***  
East Hampton, CT

29.  
*Searching for the Moon*  
Moku Hanga woodcut  
12 x 12  
\$520

**Lisbeth Firmin \***  
New Kingston, NY

30.  
*Girlfriends, 7th Ave. South*  
Monotype  
30 x 22  
\$1,600



**Lisbeth Firmin \***  
New Kingston, NY

31.  
*Big Man Walking, City Line, Brooklyn*  
Monotype  
30 x 22  
\$1,600



**Barbara Foster \***  
Oakland, CA

32.  
*Calligraphy of Chance: Windfall*  
Archival carbon print, woodcut  
30 x 22.5  
\$900





**Ted Fullerton**  
Tottenham, ON Canada

33.  
*Resting at Dodona*  
Lithograph, intaglio, chine collé  
88 x 44  
\$7,200



**Kimberly Gatesman \***  
New Bedford, MA

34.  
*Ecto One - 03*  
Monotype, chine collé  
10 x 7.5  
\$200



**Jane E. Goldman \***  
Somerville, MA

35.  
*Audubon February*  
Hand-colored pigment print  
18 x 26  
\$1,400

**M. Alexander Gray**  
Alexandria, VA

36.  
*Aqueduct on the James River Canal*  
Woodcut  
10.5 x 25  
\$450



**Jean Gumper**  
Colorado Springs, CO

37.  
*Tapestry*  
Woodcut  
20 x 30  
\$1,150



**Jean Gumper**  
Colorado Springs, CO

38.  
*Calligraphic Grasses*  
Woodcut, pochoir  
20 x 30  
\$1,150





**Amelia Hankin**  
Falls Church, VA

39.  
*Fortune Teller*  
Screenprint on fabric and handmade  
paper sculpture  
96 x 60 x 36  
\$2,500



**Neal Harrington**  
Russellville, AR

40.  
*The Fish Lady of Toad Suck Holler*  
Woodcut, India ink washes  
24 x 24  
\$850

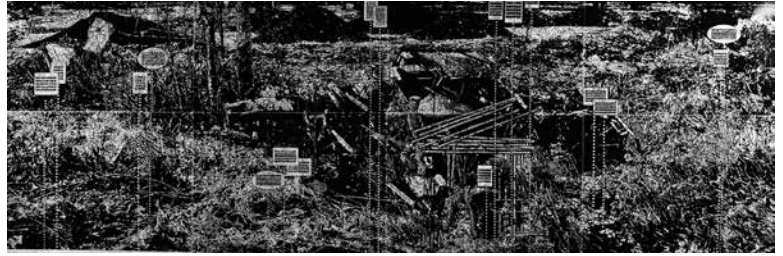


**Christopher Hartshorne**  
Bellingham, WA

41.  
*VesselScape*  
Woodcut  
24 x 30  
\$1,500

**Florin Hategan**  
Maple, ON Canada

42.  
*Wetland 3*  
Linocut  
36 x 100  
\$3,000



**Rozanne Hermelyn Di Silvestro**  
Sunnyvale, CA

43.  
*Waiting for the Water to Rise*  
Monotype, mixed media, oil on paper  
23.5 x 17.5  
\$1,200



**Marco Hernandez**  
Wichita, KS

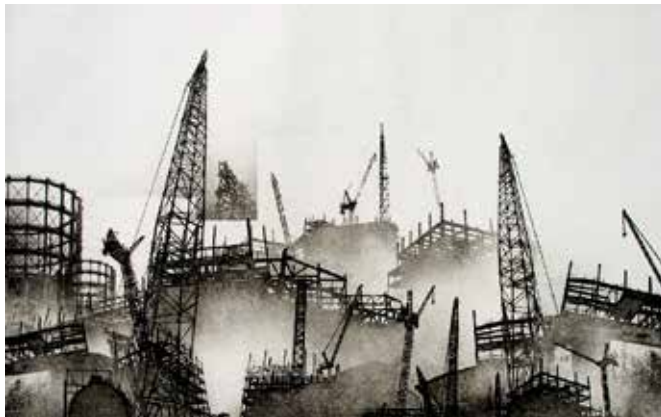
44.  
*Regando el Maíz y el Nopal*  
Etching, watercolor  
6 x 9  
\$300





**Matthew Hopson-Walker**  
Mobile, AL

45.  
*Thoughts Are Smoke Filled Skies*  
Intaglio  
20 x 15  
\$500



**Peter Houk**  
Cambridge, MA

46.  
*Hill*  
Intaglio  
10 x 15  
\$1,200



**Daryl Howard \***  
Austin, TX

47.  
*Shadows of Speechless Earth*  
Japanese woodblock print  
13 x 20  
\$2,500

**Richard Hricko \***  
Philadelphia, PA

48.  
*Root II*†  
Woodcut  
48 x 24  
\$2,000



**Raluca Iancu**  
Ruston, LA

49.  
*Reconstruction Attempt #10 (track faults)*†  
CNC woodcut, linocut, collage  
35 x 47  
\$800



**Raluca Iancu**  
Ruston, LA

50.  
*Reconstruction Attempt #12 (full stop)*†  
CNC woodcut, linocut, collage  
35 x 47  
\$800





**Gesine Janzen**  
Bozeman, MT

51.  
*Light We Cannot See #1*  
Woodcut  
27 x 34  
\$950



**Heather Ryan Kelley**  
Lake Charles, LA

52.  
*Tabula Rasa*  
Intaglio  
12 x 9  
\$500



**Haley Lauw**  
Tallahassee, FL

53.  
*Contemporary Courtship*  
Screenprint  
18 x 24  
\$500

**Jim Lee**  
Glastonbury, CT

54.  
*Poul nabrone Dolmen B+W* †  
Woodcut  
15 x 18  
\$200



**Beauvais Lyons**  
Knoxville, TN

55.  
*Circus Orbis: Lysippe Amazon Queen* †  
Lithograph  
30 x 22  
\$1,000



**Beauvais Lyons**  
Knoxville, TN

56.  
*Circus Orbis: Maybelle the Flying Mermaid* †  
Lithograph  
22 x 30  
\$1,000





**Linda Mahoney**  
Northfield, MA

57.  
*Schoodic Island* †  
Watercolor woodblock print  
10.5 x 15.75  
\$800



**Michelle Martin \***  
Tulsa, OK

58.  
*Terminus II* †  
Photopolymer etching, chine collé  
16.5 x 23.5  
\$1,500



**Theresa Martin**  
Lawrence, KS

59.  
*At Brushy Run*  
Linocut  
12 x 7.5  
\$285

**Nancy McIntyre \***  
Alexandria, VA

60.  
*Sky and Road*  
Screenprint  
13 x 10  
\$200



**Nancy McIntyre \***  
Alexandria, VA

61.  
*Tri-Colored Heron*  
Screenprint  
9 x 6  
\$150



**Elisabeth Meyer**  
Ithaca, NY

62.  
*Masking Principles V (Drop 1) †*  
Woodcut  
52 x 48  
\$800





**Eric Millikin**  
Royal Oak, MI

63.  
*Street Portrait: Philando Castile* †  
Giclée print on cotton paper  
25.5 x 19.5  
\$250



**Eric Millikin**  
Royal Oak, MI

64.  
*Street Portrait: Samuel DuBose* †  
Giclée print on cotton paper  
25.5 x 19.5  
\$250



**Charles Norris** \*  
Cambridge, MA

65.  
*Ghost Pile Variations III*  
Woodcut  
11 x 25  
\$900

**Luke O'Sullivan**  
Philadelphia, PA

66.  
*Witte Storage*  
Screenprint  
16.5 x 11.25  
\$350



**Sheila Pitt \***  
Tucson, AZ

67.  
*True Love*  
Archival pigment print, thread  
10 x 8  
\$150



**DeAnn L. Prosia \***  
Newtown, CT

68.  
*Under the Elevated*<sup>†</sup>  
Etching  
12 x 12  
\$525





**Barbara Putnam \***  
Southborough, MA

69.  
*Thistle*  
Woodcut  
32 x 32  
\$1,400



**Dennis Revitzky \***  
Honeoye Falls, NY

70.  
*The Tattooed Artist Meets Techno-Man*  
Linocut  
17 x 23  
\$700

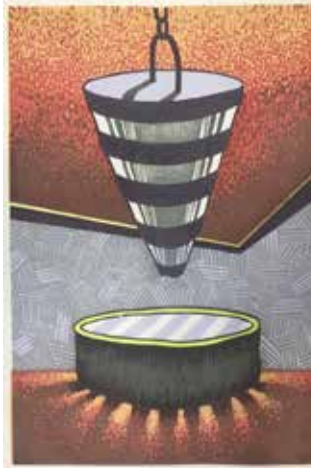


**Jenny Robinson \***  
San Francisco, CA

71.  
*Stern Facing Forward*  
Drypoint, monograph  
56 x 35  
\$3,500

**Melissa Schulenberg**  
Canton, NY

72.  
*Pendulum*  
Moku Hanga woodcut, gold leaf  
15 x 10  
\$450



**Peri Schwartz \***  
New Rochelle, NY

73.  
*Bottles & Jars III*  
Spit bite aquatint, drypoint, sugar lift  
15 x 24.5  
\$2,000



**Sarah Serio**  
Neosho, MO

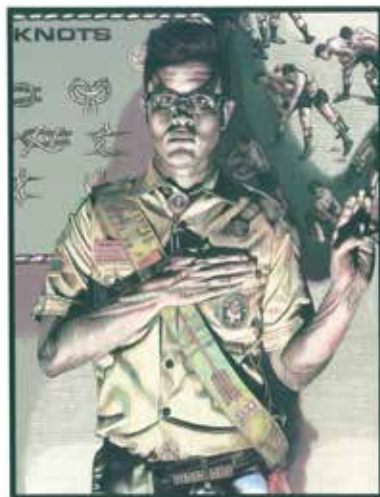
74.  
*One More Transaction Going Down*  
Reduction block print  
8 x 10  
\$225





**Annie Silverman \***  
Somerville, MA

75.  
*The Restorative Power of Tea*  
Woodcut, lithograph, chine collé  
19.5 x 16  
\$950



**Mark Sisson \***  
Stillwater, OK

76.  
*Portrait of Daniel King: Scouting, for Men and Boys †*  
Linocut, woodcut, lithograph  
16.5 x 12.5  
\$500



**Beth Sutherland \***  
Dobbs Ferry, NY

77.  
*Fan*  
Reduction woodcut  
12 x 9  
\$750

**Beth Sutherland \***  
Dobbs Ferry, NY

78.  
*See Saw*  
Woodcut  
12 x 7  
\$600



**Taro Takizawa**  
Syracuse, NY

79.  
*Lost in the Dusk*  
Reduction relief print  
21 x 30  
\$600



**Caroline Thorington \***  
Bethesda, MD

80.  
*Picnic †*  
Lithograph  
22 x 30  
\$600





**Carol Wax \***  
Peekskill, NY

81.  
*Press Release*  
Mezzotint engraving  
15 x 24  
\$1,025



**Art Werger \***  
Athens, OH

82.  
*Ebb and Flow*<sup>†</sup>  
Etching, aquatint, white ground  
33 x 48  
\$1,800



**Art Werger \***  
Athens, OH

83.  
*Life Below*<sup>†</sup>  
Etching, aquatint  
36 x 24  
\$1,400

**Linda Whitney \***  
Valley City, ND

84.  
*Fancy Shawl Dancer*  
Mezzotint  
24 x 18  
\$1,500



**Catherine Wild \***  
Westmount, QC Canada

85.  
*Twisted II*<sup>†</sup>  
Relief, lithograph  
11.75 x 7.75  
\$250



**Josh Winkler**  
Mankato, MN

86.  
*Sturgis*  
Woodcut  
30 x 50  
\$550





**Alexandra Wollins**  
Medford, MA

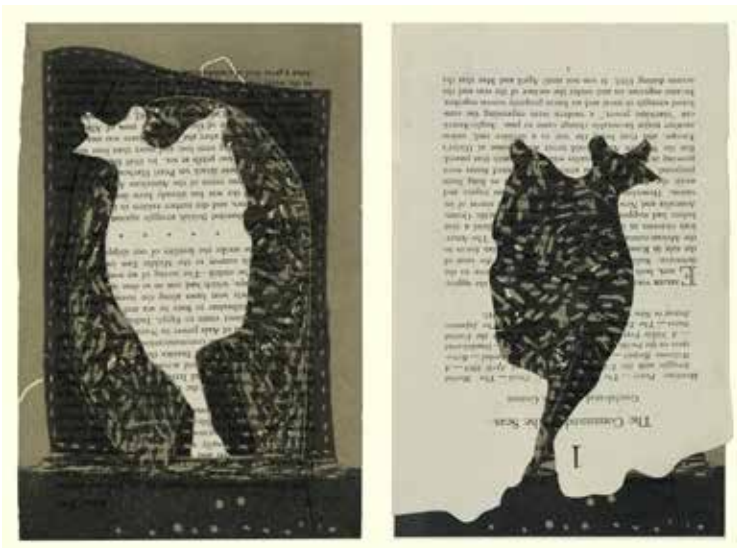
87.  
*Obliteration Room*  
Etching, aquatint  
8 x 24  
\$800



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

**Sandra Cardillo \***  
Framingham, MA

88.  
*Endless Journey*  
Woodcut  
12 x 17.5  
\$250

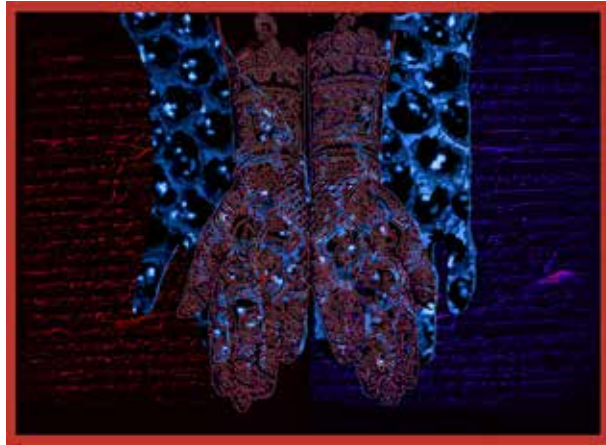


**Christiane Corcelle \***  
Arlington, MA

89.  
*Mirror*  
Relief print on book pages, collage  
8 x 11  
\$600

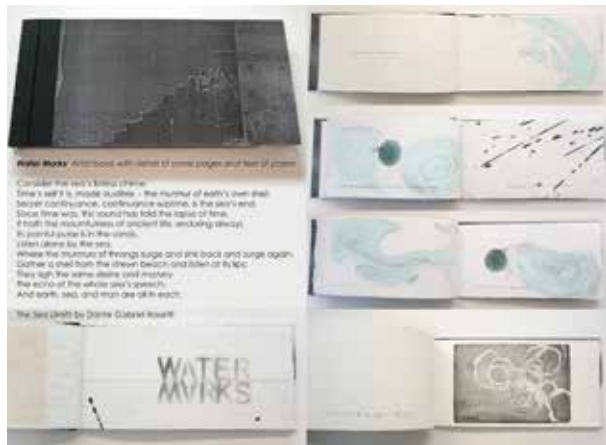
**Deborah Cornell \***  
Lincoln, MA

90.  
*Codes II*  
Archival pigment print  
11 x 15  
\$600



**Susan Denniston \***  
Scituate, MA

91.  
*Water Marks*  
Artist's book  
5.5 x 11.5 x 0.5  
\$350



**Alex Gerasev \***  
Revere, MA

92.  
*Expedition*  
Lithograph  
5 x 4  
\$180





**Eric Goldberg \***  
Philadelphia, PA

93.  
*Snow Squall with Sunshine*  
Etching, aquatint  
8 x 6  
\$350



**Sharon Hayes \***  
Andover, MA

94.  
*Clairvoyant*  
Screenprint monoprint  
8.5 x 10  
\$400



**Ky Ober \***  
Arlington, MA

95.  
*In Memory*  
Etching, collagraph, collage, monoprint  
40 x 28 x 1.5  
\$1,250

**Rhoda Rosenberg \***  
Merrimac, MA

96.  
*Uncovered*  
Etching  
12 x 9  
\$700



**Susan Schmidt \***  
Cambridge, MA

97.  
*As Long As I'm Here . . . 3*  
Monoprint, polymer plate, stencil  
28 x 11  
\$700



**Stephanie Stigliano \***  
Malden, MA

98.  
*Lichen Doily*  
Intaglio, sumi ink, charcoal, collage, watercolor  
14.5 x 10.5  
\$400





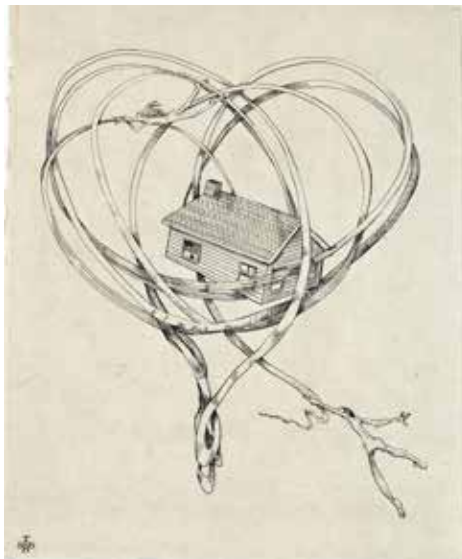
**Julia Talcott \***  
Newton, MA

99.  
*Andel Aladdin*  
Woodcut, collage  
21 x 20  
\$1,500



**Lois Tarlow \***  
Newton, MA

100.  
*Eine Kleine Nachtmusik*  
Etching  
9 x 13.25  
\$650



**Bob Tomolillo \***  
Lynn, MA

101.  
*House*  
Engraving  
10 x 8  
\$245

**Malgorzata Zurakowska \***  
Lexington, MA

102.  
*Weeping Shroud*  
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.