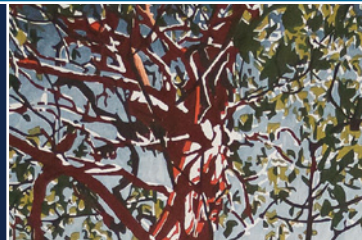




The Boston Printmakers

2019

North American Print Biennial



Acknowledgements

The Boston Printmakers thanks our distinguished juror Shelley R. Langdale for selecting a fascinating and poignant exhibition. With exquisite imagery and technical inventiveness, the 105 artists with works on display touch upon many aspects of the human emotion, depicting realities, anxieties, and escapes.

The faculty and staff of the Wellesley College Art Department have been welcoming and gracious to host the 2019 North American Print Biennial. We acknowledge Samara Pearlstein, Director of the Jewett Art Gallery and Phyllis McGibbon, Elizabeth Christy Kopf Professor of Art and Director of Dactyl Press for the enthusiastic cooperation they have provided to create this event. We recognize the continuous support of Stacy Friedman, Printmaking Studio Technician, Kelsey Miller, Visiting Lecturer in Studio Art, Elizabeth Mooney, Visiting Lecturer in Studio Art, Katherine Ruffin, Director of Book Arts Program and Lecturer in Studio Art, and Daniela Rivera, Associate Professor and Director of Studio Art at Wellesley College, and fully appreciate receiving support from the Beth Pfeiffer Printmaking Fund for providing additional programming for the Biennial.

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

We acknowledge the 608 artists from across the North America who provided 1,700 submissions to this highly competitive exhibition. Your passion, energy and productiveness truly confirm the vitality and relevancy of printmaking today. You help us all thrive.

I also thank the Executive Board of The Boston Printmakers for their countless hours of dedication. As volunteers, you nurture and perpetuate our founding goals: to promote public knowledge, understanding, and support for printmaking.

I also am grateful to Carolyn Muskat, who, with great generosity and tireless energy, organized the catalog and exhibition labels.

Renee Covalucci, President

The Boston Printmakers Executive Board

| | | |
|----------------------------|-----------------|-----------------------|
| Sandra Cardillo | Alex Gerashev | Andrew Stearns |
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Emeriti: Eric Goldberg, Sidney Hurwitz, Marjorie Javan, Lois Tarlow, C. David Thomas

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

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The Boston Printmakers 2019 North American Print Biennial

The Jewett Art Gallery
Wellesley College
Wellesley, MA

2019 Juror
Shelley R. Langdale
Curator, Modern Prints & Drawings
National Gallery of Art
Washington, DC

August 26 – September 29, 2019



Juror's Statement

As a juror, I usually feel compelled to be as open and objective as possible when viewing submissions to focus on the intention of the artist. However, it is important to recognize that the idea of seeking a “pure” aesthetic experience is somewhat misleading. There is an exchange between the artist/object and the viewer/“consumer” that is fundamental to the art experience. The “meaning” of a work is never completely in control of the artist or the observer, but rather derives from the interchange between the artist's intent as it manifests in the work of art, and the resonance stimulated in the observer. You can never completely block the filter of your own knowledge and experience (not to mention state-of-mind) when responding to the work of art before you, and one has to ask, how much should you try? The most exciting aspect of engaging with art is the range of feelings, thoughts, and perspectives objects can inspire in visceral ways that text or spoken word might not. Trying to consider the works submitted to this year's Boston Printmakers exhibition in any way apart from the often dauntingly uncertain times in which we live, was not really possible. Can we save the planet that sustains us? Is there an end to the contentious politics that beleaguer us? How do we reach a place of peace and understanding among all people in an increasingly interdependent transnational world?

Fortunately, printmakers continue to play a vital role as voices of cultural change, following in a long history of dissemination of information and ideas through printed forms. And artists have increased their focus on divisive social, political, and cultural issues--racism, immigration, climate change, sexism, etc.—heightened by escalated tensions in the current political climate. The messages may manifest in overt calls to action, protest, or condemnation—as in Justyne Fischer's *Black Icons*, Danqi Cai's *To Be...Or Not to Be*, or J. Leigh Garcia's *April 6, 2018*—while others are more subtle considerations of issues like environmental change, alluded to in Allison Bianco's *Winter Flounder* or Gregory Pfarr's *South Sawyer Glacier*. Other works offer more general expressions of angst or torment, as in Dominique Vitali's *Primordial Stew* and Rozanne Hermelyn Di Silvestro's *Facts are Stubborn Things*. There are some ominous (and fantastical) examples, however, that border on the apocalyptic: David Avery's *Das Narrenschiff*, Barbara Duvall's *Tracking*; koreloy wildrekinde-mcwhirter's *angry babies*; and Raj Bunnag's *Cheaper than Oxy*.

This is not to say that the prints submitted were all gloom and doom. On a positive note, it is certainly heartening to see a growing diversity of cultural references, ethnicity and gender, represented in contemporary work that is more reflective of the world in which we live. Among the highlights are Paul DeRuvo's exquisite drypoint, *Waiting*, Linda Behar's suite of printed “sculptures,” *The Maccabees*, Linda Whitney's *Red Fancy Shawl Dancer*, and David Tim's *Rainy Days*.

However, even seemingly benign nature subjects in works by Catherine Kernan (*Tracking #11*), Tallmadge Doyle (*High Tides Rising IV*), and Chris Darr (*Multnomah/Hawthorne*), among others, are hard to see not only as ruminations on the beauty of the natural world, but as reminders of what our continued contribution to climate change is at risk of destroying. There are a few instances that are more pointedly double-edged, such as the bold compositions and eye-catching palettes of Holly Berry's *Over the Hill* and Josh Winkler's *Fire*. Are Berry's neon colors a playful Pop celebration of nature or are the crowded, intertwined branches and unnaturalistic color an allusion to the toxic effect of manmade chemicals and other harm to which man has subjected our natural land? And Winkler's monumental woodcut portrays a massive, seemingly boundless forest fire of the type that has become far too common, devastating vast natural habitats for wildlife, as well as cities and towns.

The color and scale of these works attract the viewer and the more one contemplates the print, the more complex it can become.

I am always interested in work that combines subject with technique in creative, thoughtful ways – so that the choice of technique is integral to the idea the artist is trying to express or the subject that he/she/they is/are trying to describe. For example, Marc Cote exploits the range of gestural and linear linework possible in woodcut to suggest the oppression under which illegal immigrants are forced to live in this country, while Anne Silber layers translucent inks in her screenprint to describe the reflections and movement of the water and the fish who continually emerge and submerge in a koi pond. Interestingly there were a surprising number of woodcuts, linocuts, and other works executed using relief printmaking techniques involving traditional approaches as well as those aided by new technologies, which seems to be a continuing trend, based on the previous Boston Printmakers exhibition in 2017. This suggests that while printmakers are embracing new tools such as laser-cutting, digitally manipulated imagery, etc., there is still a desire for a more tactile, physical quality to the completed printed image that pure digital printing does not afford.

Dramatically oversize scale (e.g. Brooke Stewart's *Cheated*, Debra Olin's *Night Bloom*), incorporation of multi-dimensional elements (Julia Shepley, *Tracking #1*, Mj Viano Crowe, *Ancestral Voices*), and site-specific installation (Behar, *The Maccabees*, Justyne Fischer, *Birth of a Nation*) along with the adoption of new tools, such as lasers used to cut blocks or plexi plates, are all part of the expanded lexicon of printmaking which has increasingly attracted artists who do not define themselves as printmakers. Meanwhile, inventive printmakers continue to push the inherent qualities of traditional media to new heights, evident in the evocative underwater scenes by Craig Fisher or the exquisitely rendered water/striated granite-cum-profile by Art Werger, who both exploit the subtleties of texture and modulated tone of mezzotint to very different effect.

There is undoubtedly a predominance of figurative/representative images overall—likely tied to the increase in political/socially conscious subjects which often incorporate more representative imagery. However, there are also a number of abstract works in which artists delight in the optical effects of color adjacencies and/or systematic patterns (J.L. Abraham, *Please [Visual] [color]*, Mike Sonnichsen, *Untitled [pinksquare] from the 8x8 Series*), or allude to general concepts of chaos (Lisa Barthelson, *undercurrents, re-mix 3, family debris*), organic growth (Meredith Setser, *Terraces*) or movement (Elanna Bernstein, *Sonoro*). But it is fascinating how even abstract subjects, depending on the context in which they are viewed, or the state of mind you happen to be in, can take on layered meanings – for example hard-edged geometries referencing inflexible status-quo societies or preference for sameness over diversity. This is not to say that you cannot still appreciate the mesmerizing colors, seductive forms, or skillful execution of a work in themselves, but it is intriguing to contemplate the astonishing ways in which your engagement with prints, and the context in which they are presented, can impact your emotions and perspective on the world in often unconscious ways.

Shelley R. Langdale

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Duxbury, MA

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Rose and Dove Specialty Gifts
North Andover, MA

Pamela Yameen
North Andover, MA

With Special Thanks To

Full Tilt Print Studio
Boston MA

2019 Awards:
Selection of the Juror unless otherwise noted

Purchase Prizes:

The Boston Printmakers Prize

Collection: The Boston Public Library, Boston, MA
James Boychuk-Hunter, *Red Sails*, etching, woodcut, chine collé
Art Werger, *The Act of Forgetting*, mezzotint

The Ture Bengtz Memorial Prize

Collection: The Art Complex Museum, Duxbury, MA
Marc Cote, *No Human Being Is Illegal*, woodcut

The 2019 Advocacy Award

Collection: The Boston Athenaeum, Boston, MA
Justyne Fischer, *Birth of a Nation*, woodcut, voile

The Otis Philbrick Memorial Prize

Collection: The Museum of Fine Arts, Boston, selected by Curator Cliff Ackley
Jacob Crook, *Nightrise II*, mezzotint

Materials Awards:

Blick Art Materials, Galesburg, IL

Paul DeRuvo, *Memory*, etching, spitbite, toner wash resist, chine collé
koreloy wildrekinde-mcwhirter, *angrye babies*, etching

Boxcar Press, Syracuse, NY

Mardy Sears, *Integumentary*, relief, letterpress, sewing, artist's book

Center for Contemporary Printmaking, Norwalk, CT

Allison Bianco, *Winter Flounder*, intaglio, screen print, hot foil stamp

Constellation Studios, Lincoln, NE

Brooke Stewart, *Cheated*, woodcut, handmade paper

Gamblin Artists Colors, Portland, OR

Barbara Duval, *Tracking*, woodcut

Hiromi Paper Inc., Culver City, CA

Jen Beirola, *Students Cross*, woodcut, handmade paper sourced from U.S. currency
Tallmadge Doyle, *High Tides Rising XIV*, woodcut, etching, hand-coloring, monoprint

Legion Paper/Moab Paper, New York, NY

Dominique Vitali, *Primordial Stew*, intaglio, stitching
Linda Whitney, *Red Fancy Shawl Dancer*, mezzotint

McClain's Printmaking Supplies, King City, OR

Annie Bissett, *Playing With Fire: Wildfire*, Mokuhanga woodcut

Mixit Print Studio, Somerville, MA

Linda Behar, *The Maccabees*, woodcut, mixed media

Muskat Studios, Somerville, MA

Danqi Cai, *To Be... or Not to Be*, lithography with video

Oehme Graphics, Steamboat Springs, CO

David Tim, *Midnight Stroll*, mixed media

Savoir-Faire, Novato, CA

Brian Kreydatus, *Robin*, woodcut

Shepherd and Maudsleigh Studio

Isabelle Delamarre, *Chicago No Interstice*, etching, aquatint

Singer Editions, Boston, MA

Keegan Adams, *What We Think We Know*, intaglio, digital, monotype

Takach Press Corporation, Albuquerque, NM

Sarah Serio, *Trapped In The Amber of This Moment*, reduction woodcut, 11 colors

Zea Mays Printmaking, Florence, MA

Amanda Maciuba, *Onward Over Everything No Matter What II*, intaglio

Checklist

All dimensions are in inches, height preceding width.

* Member of The Boston Printmakers

† 2019 Juror Award

J.L. Abraham

New York, NY

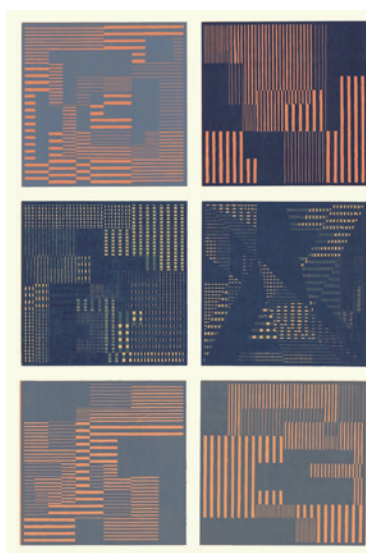
1.

Please (Visual) (color)

Woodcut

44 x 30

\$2,000



Erika Adams

Jamaica Plain, MA

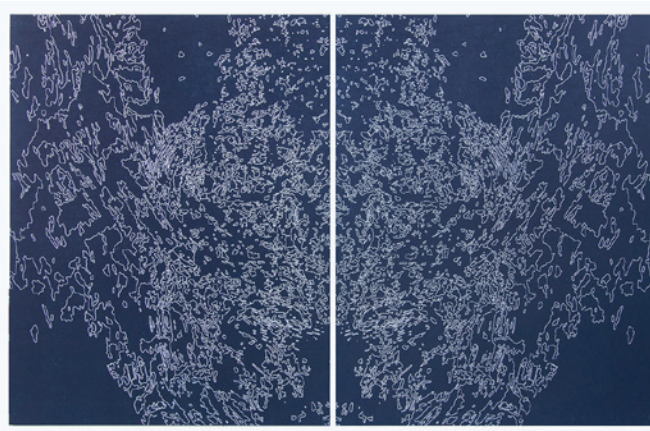
2.

St. Laurent (archipelago)

Relief

28 x 40

\$1,000





Keegan Adams
Bay Village, OH

3.
What We Think We Know[†]
Intaglio, digital, monotype
30 x 22
\$600



June August *
North Hampton, NH

4.
Oval Office and Justice Red
Screenprint, monoprint
31 x 48
\$1,595



David Avery
San Francisco, CA

5.
Das Narrenschiff
Etching
14 x 7.5
\$950

Jared Barbick
Fresno, CA

6.
Found
Woodcut
34.25 x 12.5
\$1,200



Michael Barnes
Saint Charles, IL

7.
Gathering of the Minds
Lithograph
18 x 22
\$600



Lisa Barthelson
Rutland, MA

8.
undercurrents remix 3, family debris
Monoprint, mixed media,
collage, thread
47.5 x 47.5
\$2,750





Linda Behar
Providence, RI

9.
The Maccabees †
Woodcut, mixed media
18 x 11
\$1,500 (\$175 each)



Jen Beirola
Boston, MA

10.
Students Cross †
Woodcut, handmade
paper sourced from U.S. currency
60 x 36
\$8,500



Edward Bernstein
Bloomington, IN

11.
Refugee #2
Archival inkjet, white ground, aquatint
12 x 9
\$500

Elanna Bernstein
Woodbridge, CT

12.
Sonoro
Monotype
9.5 x 22.5
\$2,000



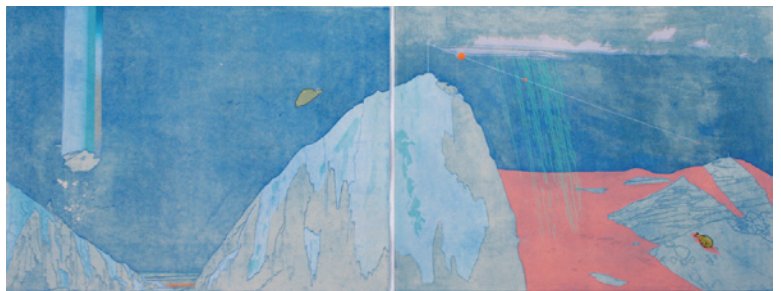
Holly Berry *
Waldoboro, ME

13.
Over by the Hill
Woodcut, linocut
20 x 20
\$1,100



Allison Bianco
Narragansett, RI

14.
Winter Flounder[†]
Intaglio, screenprint, hot foil stamp
18 x 48
\$1,800





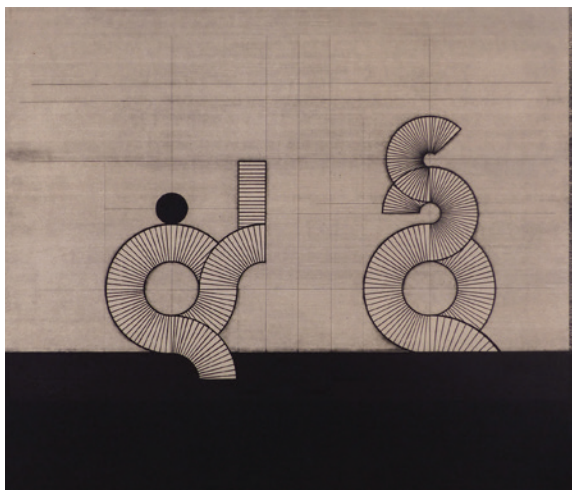
Annie Bissett *
Providence, RI

15.
Playing With Fire: Wildfire †
Mokuhanga woodcut
11 x 17
\$600



Sasha Bitzer
DeKalb, IL

16.
Far Becomes the Near
Monotype, weaving, stitching
30 x 22
\$450



James Boychuk-Hunter
Calgary, AB Canada

17.
Red Sails †
Etching, woodcut, chine collé
15.5 x 18
\$300

Joshua Brennan *
Brookline, MA

18.
Sweat Test
Relief, found paper, vinyl
42 x 36
\$1,250



Noah Breuer
Auburn, AL

19.
Swatch 15 Cubes
Woodcut
22 x 16
\$700



Mary Sherwood Brock
Los Angeles, CA

20.
Big Valley, Irene and Käthe
Intaglio, lithography, monoprint
8 x 16
\$450





Mary Sherwood Brock
Los Angeles, CA

21.
Consuming
Monoprint, stamping
35 x 26
\$850



Raj Bunnag
Durham, NC

22.
Cheaper Than Oxy
Linocut
20 x 40
\$1,700



Keith Buswell
Lincoln, NE

23.
Hawley
Intaglio
32 x 28
\$450

Karen Brussat Butler *
Norwalk, CT

24.
Wandering THE MIDWAY Book / 16 lithographs
Risograph, lithograph, artist's book
10.7 x 8.25
\$450



Danqi Cai
Baltimore, MD

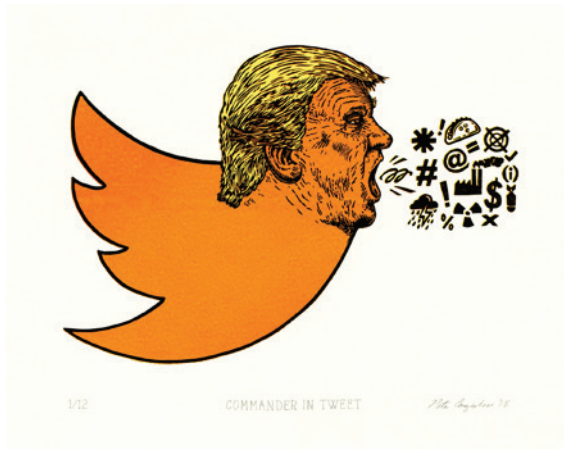
25.
To Be... †
Lithograph with video
26 x 20
\$800



Danqi Cai
Baltimore, MD

26.
... or Not to Be †
Lithograph with video
26 x 20
\$800





Peter Cangialosi *
Holyoke, MA

27.
Commander In Tweet
Woodcut
11 x 14
\$375



Lyell Castonguay *
Newmarket, NH

28.
Turbulent Flow
Woodcut
24 x 48
\$3,000



Annie Catterson
Concord, MA

29.
Feathers From Heaven
Woodcut
24 x 20
\$575

Liz Chalfin
Florence, MA

30.
Book of Days
Photopolymer intaglio,
etching, beeswax, thread
9.5 x 12.5
\$950



Mei Fung Elizabeth Chan
South Setauket, NY

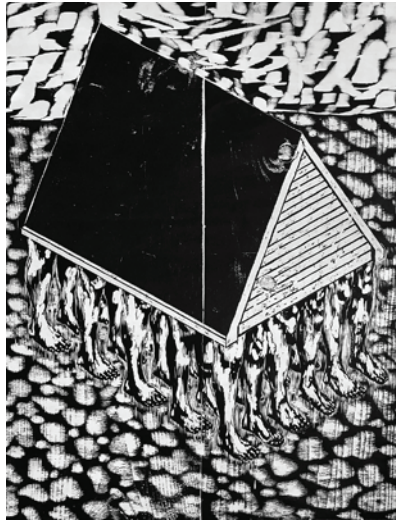
31.
Assassination
Intaglio, woodcut, chine collé
14 x 19.5
\$1,500



Catarina Coelho *
Newton, MA

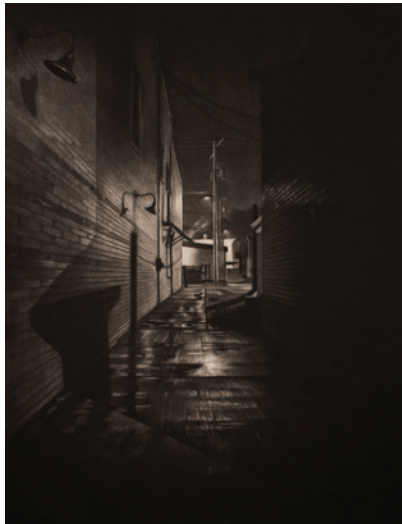
32.
From the series Moving Landscape
Lithograph
16 x 20
\$500





Marc Cote *
Framingham, MA

33.
No Human Being Is Illegal[†]
Woodcut
30 x 22
\$600



Jacob Crook
Starkville, MS

34.
Nightrise II[†]
Mezzotint
11 x 8.5
\$500

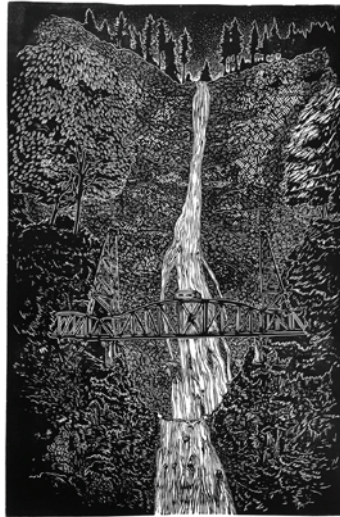


Mj Viano Crowe
Belfast, ME

35.
Ancestral Voices
Arches watercolor paper and printmaking
56 x 48
\$3,600

Chris Darr
Portland, OR

36.
Multnomah/ Hawthorne
Linocut
18 x 11.5
\$280



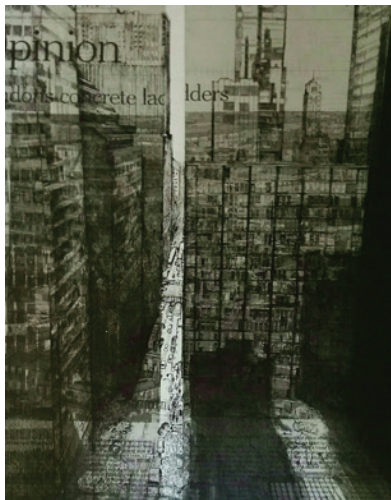
Nancy Davison *
York, ME

37.
American Roots
Linocut
15.5 x 13.5
\$500



Isabelle Delamarre
Milton, MA

38.
Chicago No Interstice †
Etching, aquatint
20 x 15.75
\$450





Paul DeRuvo *

Norwalk, CT

39.

Memory[†]

Etching, spitbite, toner wash resist,
chine collé

12 x 12

\$800



Paul DeRuvo *

Norwalk, CT

40.

Waiting

Drypoint, engraving

9 x 12

\$550



Justin Diggle

Salt Lake City, UT

41.

Rabbit Kite Drone (After Fedman and Hoskins)

Etching, photo-etching

14.5 x 14.5

\$400

Rozanne Hermelyn Di Silvestro *
Sunnyvale, CA

42.
Facts are Stubborn Things
Monotype, screenprint
32.5 x 24
\$2,500



Leo Donahue *
Fiskdale, MA

43.
Deep Roots
Etching, aquatint
11 x 14
\$400



Tallmadge Doyle
Eugene, OR

44.
High Tides Rising XIV†
Woodcut, etching,
hand-coloring, monoprint
24 x 18
\$1,100





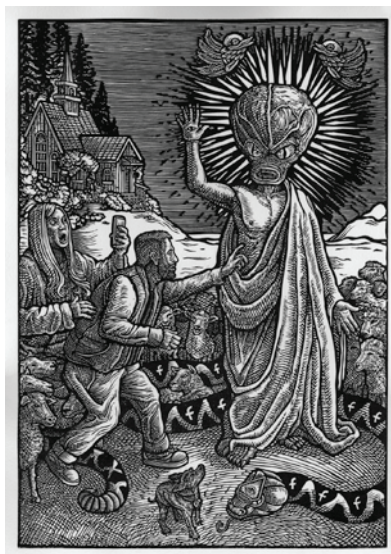
Barbara Duval *
Charleston, SC

45.
Tracking[†]
Woodcut
46 x 56
\$950



Stella Ebner
Ossining, NY

46.
Man with Heron Tattoo
Woodcut (Japanese Technique)
20 x 16
\$1,600



James Ehlers
Emporia, KS

47.
The Skeptic, The Prophet, and The Hyperreal
Relief
20 x 14
\$450

Victoria Elbroch *
Kittery, ME

48.
In The Blink of an Eye
Photopolymer etching
34 x 25
\$575



Leslie Eliet *
Gloucester, MA

49.
Solstice
Etching, aquatint, hand-colored
12 x 30
\$700



Anyelmaidelin Calzadilla Fernández
Havana, Cuba

50.
Red File
Screenprint, Cuban school notebook
9 x 6
\$800





Justyne Fischer
Washington, DC

51.
Birth of a Nation †
Woodcut, voile
50 x 26
\$4,200



Justyne Fischer
Washington, DC

52.
Black Icons
Woodcut, constructed cross,
poured resin
70 x 44
\$6,000



Craig Fisher *
Toledo, OH

53.
The Grotto
Mezzotint
32 x 24.4
\$800

Craig Fisher *
Toledo, OH

54.
Phylum Ossium
Mezzotint, embossing
18 x 12
\$600



Kirsten Flaherty
Brooklyn, NY

55.
Pit Bull
Mezzotint
15 x 11
\$400



Ken Frink
Albuquerque, NM

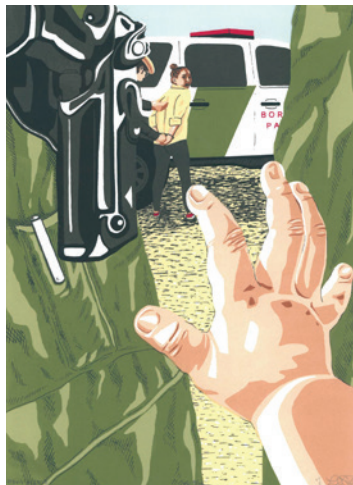
56.
RGB
Collagraph
12 x 12
\$400





Connor Furr
Athens, OH

57.
Small Planet
Lithograph
22 x 29
\$250



J. Leigh Garcia
Pensacola, FL

58.
April 6, 2018
Screenprint
11 x 15
\$250



Reinaldo Gil
Spokane, WA

59.
Encuentro
Relief
26 x 40
\$900

Betsy Gould *
Cambridge, MA

60.
Where Am I
Woodcut, monoprint
20 x 16
\$1,500



Molly Haberman
Aspen, CO

61.
Fishing
Woodcut
16 x 12
\$500



Kelly Hanning
Rochester, NY

62.
Beginning
Linocut
24 x 30
\$500





Daryl Howard *

Austin, TX

63.

*I have watched many suns and moons
before you came*

Japanese Woodcut

24 x 12

\$2,900



Brian Johnson *

Austin, TX

64.

#138B

Screenprint

24 x 20

\$650



Sarojini Johnson *

Muncie, IN

65.

Goldfish Invasion

Intaglio, letterpress, artist's book

3 x 3

\$200

Katherine Kadish *
Yellow Springs, OH

66.
New Growth 1
Monotype
24 x 20
\$1,800



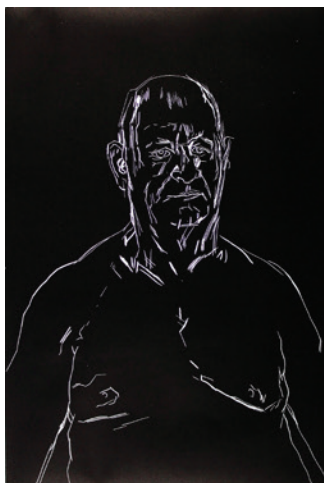
Catherine Kernan *
Somerville, MA

67.
Tracking #11
Woodcut, monoprint
59.5 x 29.5
\$4,000



Brian Kreydatus *
Williamsburg, VA

68.
Robin †
Woodcut
22 x 15
\$400





Will Kurucz
Chicago, IL

69.
Virginia Is For Lovers
Intaglio
24 x 24
\$350



Jun Lee
Falls Church, VA

70.
The Commander
Reduction woodcut
43 x 30
\$3,800



Bronwyn Liddle
Bowling Green, KY

71.
But He Never Hit You
Linocut
24 x 36
\$800

Evan Lindquist *
Jonesboro, AR

72.
Jean Duvet Engraves an Apocalypse
Burin engraving
10 x 11.7
\$650



Beauvais Lyons
Knoxville, TN

73.
Circus Orbis Souvenir Print: Singing Camel
Lithograph
20 x 15
\$700



Amanda Maciuba
South Hadley, MA

74.
Onward Over Everything No Matter What II †
Intaglio
17 x 23
\$600





Theresa Martin
Lawrence, KS

75.
Xenophobia
Linocut
15 x 11
\$325



Martyna Matusiak
Wheeling, WV

76.
Exercises in Parenthood #3
Drypoint
21 x 16
\$600



Michael Menchaca
San Antonio, TX

77.
Chase Game
Screenprint
25 x 19
\$900

R. Bruce Muirhead *
Clinton, NY

78.
The Window
Etching, aquatint
16 x 20
\$800



Chad Nelson
Sioux Falls, SD

79.
Celestial Buried Mind
Mezzotint
18 x 12
\$300



Chad Nelson
Sioux Falls, SD

80.
Nine Nights II: Arboreal Requiem
Engraving, watercolor
24 x 24
\$300





Debra Olin *
Somerville, MA

81.
Night Bloom 2
Woodcut, monoprint, collage
72 x 36
\$2,500



Jonathan Palmer
Fort Bragg, CA

82.
Chupacabra
Screenprint
29.5 x 29.5
\$800



Gregory Pfarr *
Corvallis, OR

83.
South Sawyer Glacier, Tracy Arm, Alaska
Etching
24 x 36
\$800

Blake Sanders
Cape Girardeau, MO

84.
Moneypit
Lithograph, screenprint
15 x 22
\$750



Mardy Sears
Evanston, IL

85.
Integumentary (detail)[†]
Relief, letterpress, sewing, artist's book
12 x 9
\$1,500



Sarah Serio
Neosho, MO

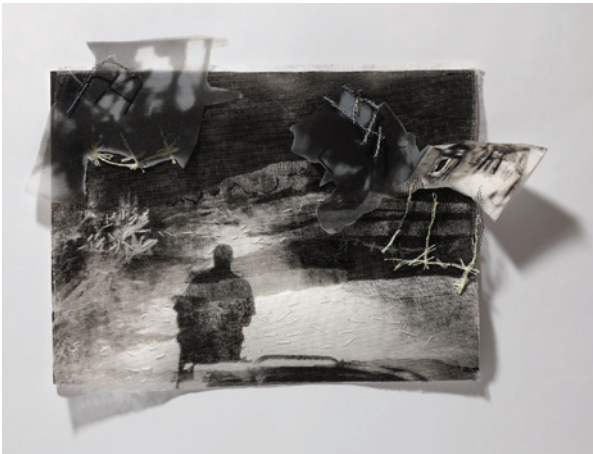
86.
Trapped In The Amber of This Moment[†]
Reduction woodcut, 11 colors
12 x 9
\$350





Meredith Setser
Indianapolis, IN

87.
Terraces
Lithograph
25 x 34
\$350



Julia Shepley *
Somerville, MA

88.
Tracking #1
Photo-polymer etchings,
stitching, fabric
7.5 x 12
\$500



Anne Silber *
Boston, MA

89.
In Thailand: Koi Pond
Screenprint
22 x 17.5
\$575

Annie Silverman *
Somerville, MA

90.
Le Cirque Imaginaire
3-D woodcut, collage
28 x 14
\$1,200



Mike Sonnichsen
Moscow, ID

91.
Untitled (pinksquare) from the 8x8 series
Relief, intaglio
8 x 8
\$1,100



Edward Steffanni
Xenia, OH

92.
Church Interior with Fan
Etching, aquatint
24 x 18
\$350





Brooke Stewart *
Somerville, MA

93.
Cheated[†]
Woodcut, handmade paper
75 x 42
\$1,000



Beth Sutherland *
Dobbs Ferry, NY

94.
Red Metal Awnings
Woodcut
9.5 x 8.5
\$600



David Tim
San Francisco, CA

95.
Midnight Stroll[†]
Mixed media
37 x 22
\$2,000

David Tim
San Francisco, CA

96.
Rainy Days
Reduction woodcut
24 x 18
\$850



Erika Tucker
Virginia Beach, VA

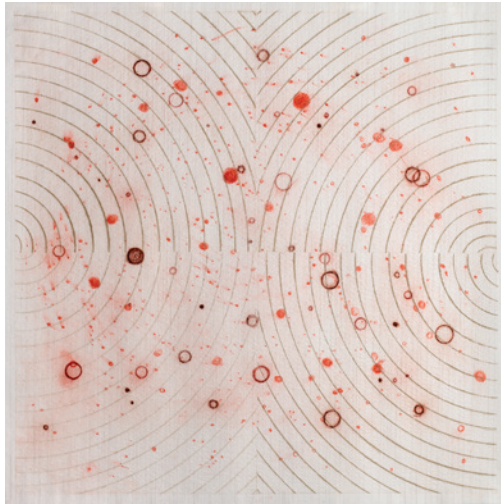
97.
Reflections
Woodcut
25 x 25
\$300



Dominique Vitali
Maplewood, NJ

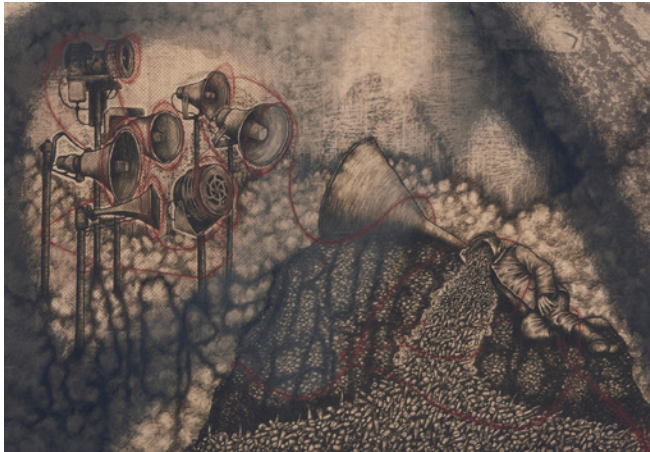
98.
Primordial Stew[†]
Intaglio, stitching
24 x 18
\$1,500





Carolyn Webb *
Williamsburg, MA

99.
What Was Scattered Gathers, v7
Drypoint
24.5 x 24.5
\$950



Michael Weigman
Worthington, OH

100.
The Real World Already Left Redux
Intaglio, screenprint, mixed media
11.5 x 16.5
\$600



Art Werger *
Athens, OH

101.
The Act of Forgetting†
Mezzotint
12 x 12
\$550

Donna Westerman
Orinda, CA

102.
Water Under the Bridge
Reduction woodcut
30 x 30
\$3,900



Linda Whitney *
Valley City, ND

103.
Red Fancy Shawl Dancer †
Mezzotint
18 x 12
\$1,000



koreloy wildrekinde-mcwhirter
Burnsville, NC

104.
angrye babies †
Etching
20 x 24
\$700 unframed only available





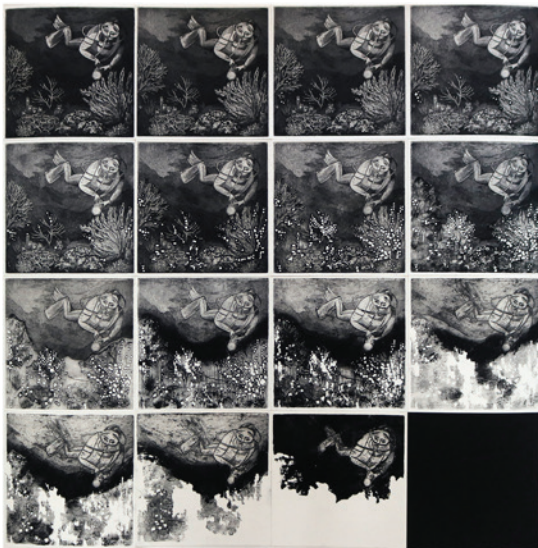
koreloy wildrekinde-mcwhirter
Burnsville, NC

105.
pandora's earthe hemourage
Lithograph
15 x 20
\$700 unframed only available



Josh Winkler
St Peter, MN

106.
Fire
Woodcut
34 x 76
\$800



Alexandra Wollins
Medford, MA

107.
Going, Gone
Etching, aquatint
30 x 30
\$2,200

Thomas Wood *
Bellingham, WA

108.
Artificial Intelligence
Etching, aquatint, chine collé
9 x 10
\$550



Thomas Wood *
Bellingham, WA

109.
Pantheon of Dreams
Etching, aquatint
11.5 x 7
\$550



Yuemei Zhang *
Avon, CT

110.
Crossing I
Etching
12 x 12
\$575





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

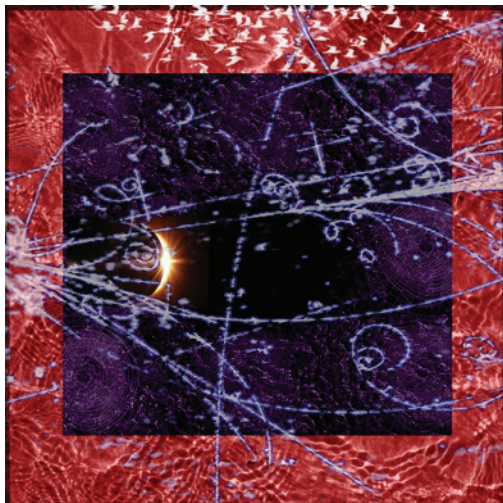
Sandra Cardillo *
Natick, MA

111.
Urban Escape 4
Silkscreen, monoprint
17 x 12
\$300



Christiane Corcelle *
Arlington, MA

112.
The Black Purse 1
Etching, chine collé
10 x 8
\$300



Deborah Cornell *
Lincoln, MA

113.
Ghost Particle
Archival Inkjet Print
20 x 20
\$700

Marc Cote *
Framingham, MA

114.
Plan B(oy)
Woodcut
9 x 27
\$300



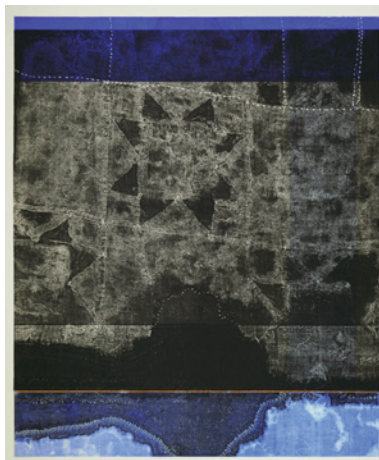
Renee Covalucci *
Concord, MA

115.
Vernal Melt Series: First Flow
Monoprint montage
9 x 6
\$190



Susan Denniston *
Scituate, MA

116.
Midnight at the Oasis
Monotype
19 x 15
\$375





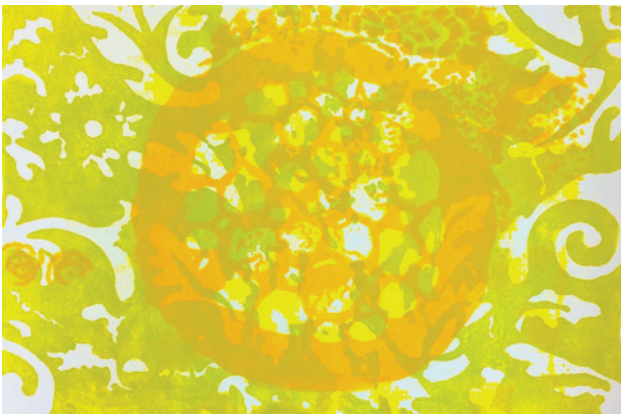
Alex Gerasev *
Revere, MA

117.
Mission
Lithograph
4 x 4
\$180



Sharon Hayes *
Andover, MA

118.
Contained
Intaglio
10 x 10
\$400



Ky Ober *
Arlington, MA

119.
Permeable/Radiant
Polyester plate lithograph
11 x 16
\$500

Rhoda Rosenberg *
Merrimac, MA

120.
Tisserand
Carborundum intaglio, woodcut, etching,
chine collé
24.5 x 24
\$3000



Susan Schmidt *
Cambridge, MA

121.
As Long As I'm Here.....13
Polymer plate, stencil
33 x 17
\$600



W. P. Scott *
Boston, MA

122.
Kawaguchi-shi
Etching
16 x 12
\$450





Andrew Stearns *
Jamaica Plain, MA

123.
Thoughts from the Camino I
Lithograph
7 x 7
\$300



Ariel Szabo *
Boston, MA

124.
Reclamation
Woodcut
12 x 16
\$250



Julia Talcott *
Newton, MA

125.
A Gentle Reminder
Woodcut
16 x 24
\$275

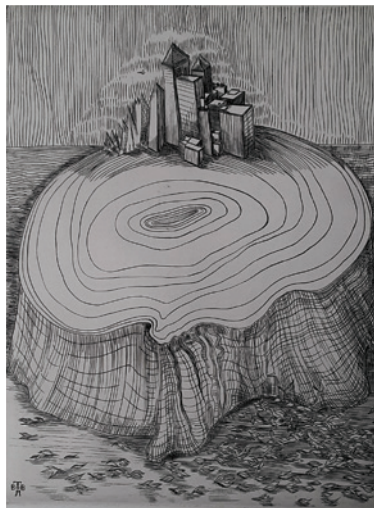
Mary L. Taylor *
Marshfield, MA

126.
Delicious Solitude
Artist's Book created with eco prints
6 x 4 x 2
\$750



Bob Tomolillo *
Lynn, MA

127.
Small World II
Engraving on copper
8 x 10
\$195



Malgorzata Zurakowska *
Lexington, MA

128.
Circles of Time
Mezzotint
18 x 12
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.

