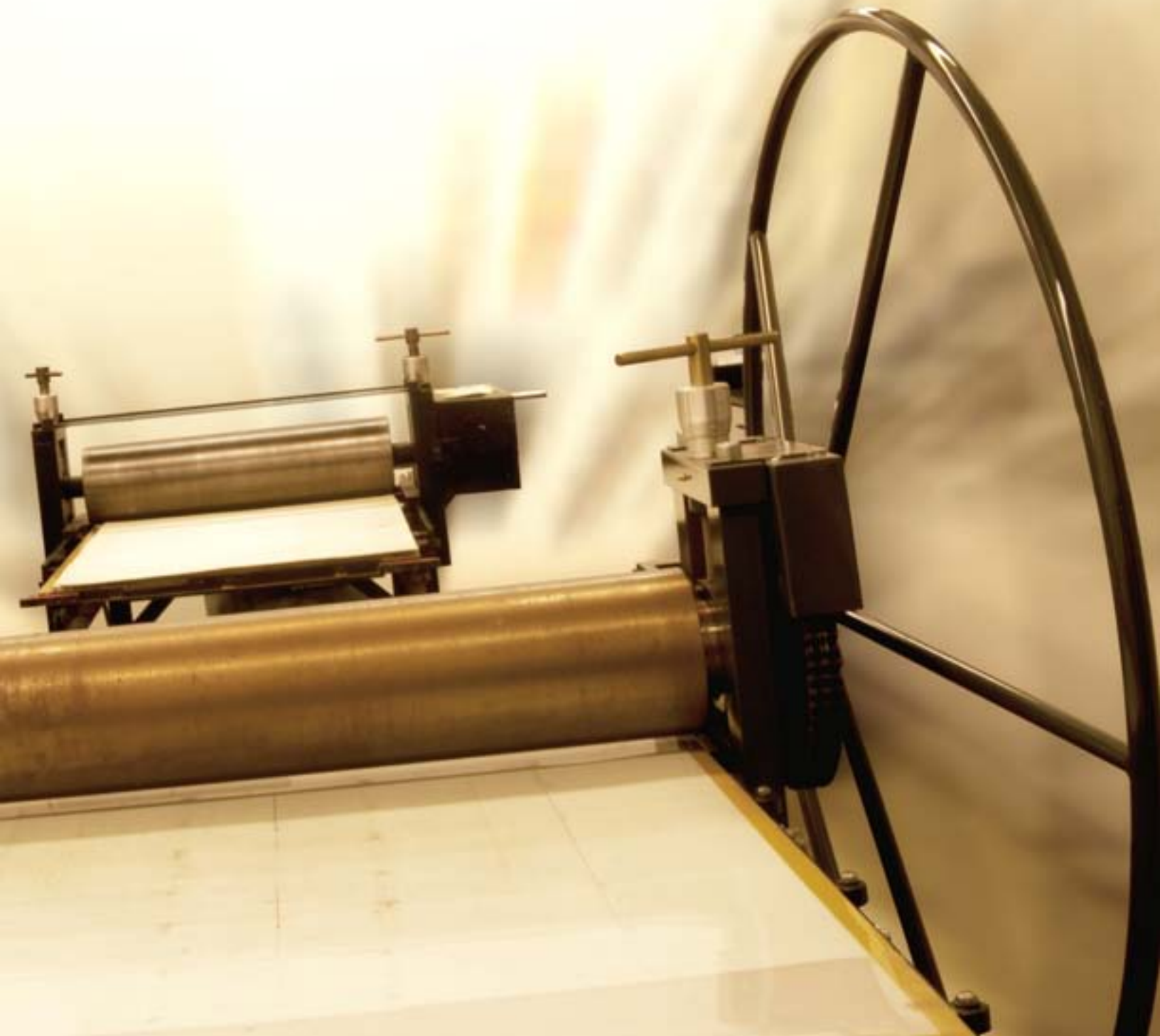


# FROM COPPER TO BLUEFILM

William Paterson University Etching Exhibition





# From Copper To Bluefilm

William Paterson University Etching Exhibition



**November 17th – November 30th, 2012**

**Zhiyuan Cong, Curator**

**Sponsored by**

The Louis Bay 2nd Library & Community Center  
College of the Arts and Communication  
Department of Art  
Center for Chinese Art at William Paterson University

**Hosted by**

The William A. Monaghan Gallery of  
The Louis Bay 2nd Library & Community Center  
345 Lafayette Avenue, Hawthorne, NJ 07506 • 973.427.5745

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This catalog is published for the exhibition, “From Copper to Bluefilm: William Paterson University Etching Exhibition.”

Sponsored by the Louis Bay 2nd Library & Community Center, College of the Arts and Communication, Department of Art, and Center for Chinese Art at William Paterson University.

**From Copper to Bluefilm:  
William Paterson University Etching Exhibition**

Exhibition Date: November 17th – November 30th, 2012

Curator: Zhiyuan Cong

Associate Curators: Leslie C. Konyak & Kathy Colyer

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The Louis Bay 2nd Library and Community Center of Hawthorne, NJ is very proud to be hosting "From Copper to Bluefilm: William Paterson University Etching Exhibition." The Exhibition contains etchings beautifully created by the University's students, many of whom live in our surrounding area, including Hawthorne's own Kathy Colyer.

Showcased in this Exhibit are a range of etching techniques, from the traditional copper plate etching that many of us are familiar with, to the newest innovation, "Bluefilm" etching. The Library aims to enrich lives not only through books and media, but also through art and cultural events.

The curator of the exhibition is Professor of printmaking and Chinese ink painting at William Paterson University, Zhiyuan Cong. Professor Cong has also taught at Nanjing Arts Institute in China and at Indiana University. Earlier this year we had the great honor of displaying Professor Cong's own painting works and we look forward to displaying his works again in the future.

I welcome everyone to join us this month in the William A. Monaghan Gallery to view these beautiful works of art created by these very talented up and coming artists.

**KATHIE O'DOWD**

Director

The Louis Bay 2nd Library & Community Center



# INTRODUCTION

By the seventeenth century the earlier printmaking techniques of woodcut and engraving were being employed to reproduce other works. The creative printmakers of the time, such as Rembrandt, turned to the then new medium of etching. One of the chief virtues of etching is its wide tonal range, including deep dark shades, which will not be possible in another medium until the discovery of lithography in Germany in the 1820s.

Major artists in the Western tradition, from Rembrandt to Goya, from Cassatt to Kollwitz, found in the etching medium the ideal process for extending their draftsmanship into the multiple reproduction of one image. Since then, the medium of etching was transformed in recent years with the Bluefilm etching technique, which does not rely on the traditional copper or etching plate or the various toxic acids of traditional etching.

The works in this exhibition are a sampling of the production of printmaking students in the Department of Art at William Paterson University. Under the tutelage of Professor Zhiyuan Cong they have learned and explored both traditional and Bluefilm etching techniques. Their stylistic approaches are as diverse as the students themselves. We hope you will enjoy their technical abilities as well as their joy at capturing worlds through this most flexible of printmaking mediums.

## ALEJANDRO ANREUS, PH.D.

Professor of Art History and Chair  
Department of Art at  
William Paterson University

# ACKNOWLEDGMENTS

This exhibition that we are presenting at the Louis Bay 2nd Library & Community Center highlights the printmaking program of William Paterson University, showing the printmaking work of our students, focusing on the media of etching. Most of the works are from the current Fall 2012 semester, but some select pieces are from our former students. Our program aims to provide instruction in traditional printmaking techniques such as copper etching, as well as in the new media of “Bluefilm” etching. We want to educate them about the esteemed culture and knowledge of traditional printmaking, but we also strive to develop new courses to update our curriculum and keep up with the modern trends and techniques. The “Bluefilm” etching technique was invented and introduced to the world in 1995. Our program at William Paterson University was the earliest in all of New Jersey to offer courses in this new technique, beginning in 1997. The works presented in this exhibition showcase etching techniques from the past to the present, demonstrating how our students have both followed the printmaking tradition and contemporized it.

This exhibition has been strongly and generously supported by the Louis Bay 2nd Library & Community Center, College of the Arts and Communication, Department of Art, and Center for Chinese Art at William Paterson University. On behalf of the Printmaking program and the whole of the participating artists, I wish to thank Library Director Kathie O’Dowd and gallery Curator Leslie Konyak from the Louis Bay 2nd Library & Community Center for their support and for giving the great opportunity to show our work in their gallery. I especially wish to acknowledge the sustaining leadership of Dr. Stephen Hahn, Associate Provost and Interim Dean of the College of the Arts and Communication, and Dr. Alejandro Anreus, Chair of the Department of Art. Thanks for their direction and support, and the necessary funding for the exhibition and the publication of this catalog. Funding is also partly provided by Mingsheng Liu and Yong Liu from Center for Chinese Art at William Paterson University. I wish to express heartfelt thanks for their generous donation. Without the support of our sponsors this exhibition would not have been able to proceed.

I greatly appreciate all of the support from our students, our students’ families, and from the faculty of William Paterson University. I want to thank our staff member and friend Bernard Suchit for the help and support he has provided to the printmaking students and program assiduously and perseveringly. Thank you to William Truran for designing the catalog and posters for the exhibition. Thank you to my assistants Ling Xiao, Kathy Colyer, and Jeannette Camacho for their talent, enthusiasm, and dedication.

## ZHIYUAN CONG

Professor, the Head of Printmaking Program,  
Director of Center for Chinese Art  
at William Paterson University





Joseph Abrams  
*Gorilla*, 2012  
 Bluefilm etching  
 18 x 24in

When it comes to printmaking, Joe finds his inspiration from being a student of Professor Zhiyuan Cong. He really likes working with the Bluefilm etching technique.



Leslie Adler  
*Atoms Draw*, 2012  
 Bluefilm etching  
 18 x 24in

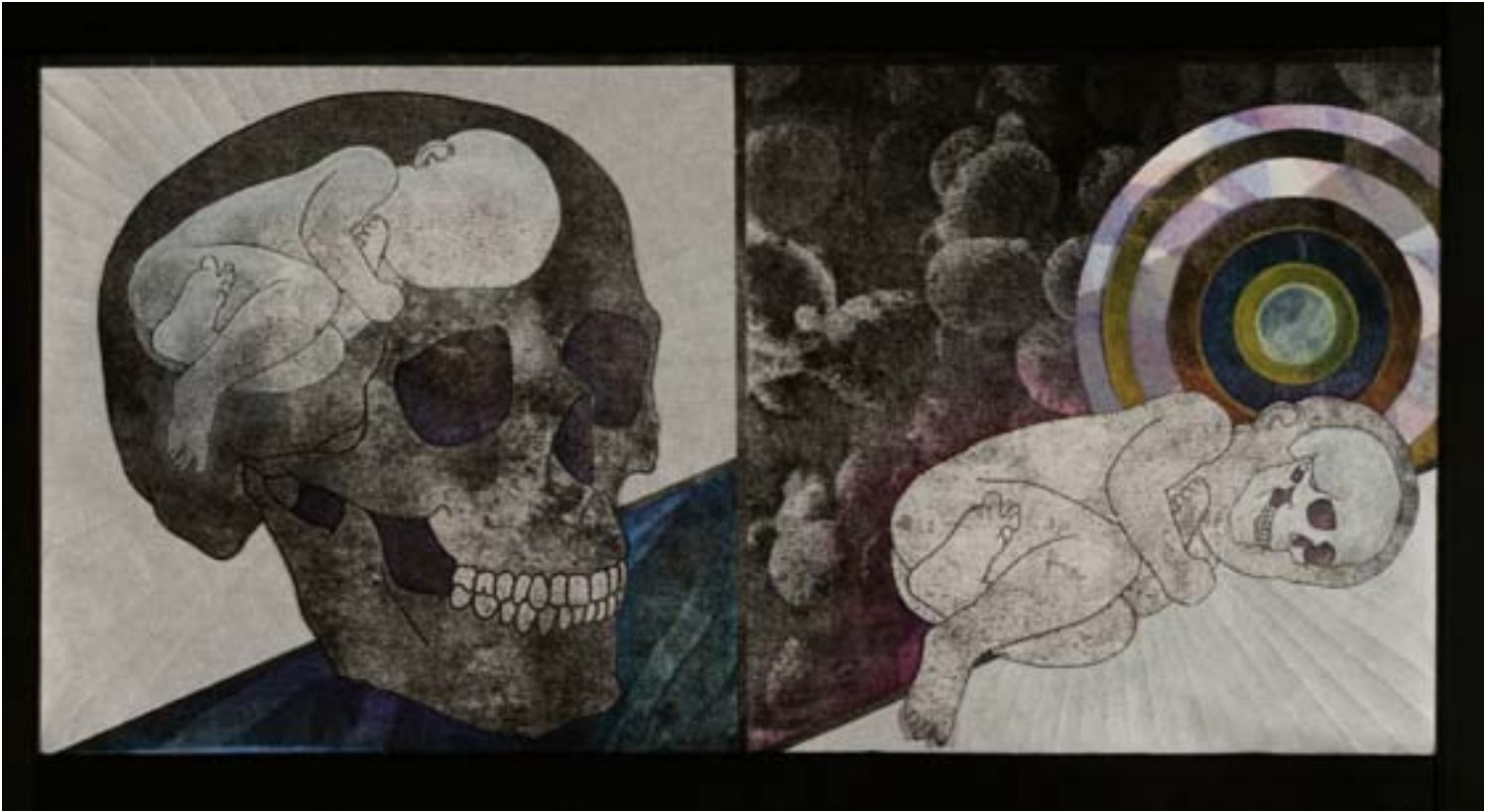
Leslie often paints with India ink, watercolors, acrylic, and fabric dye as well as working as a printmaker. She also enjoys drawing. Her current work is energized by her love of all living things in nature as well as the interaction of shadow and movement. Each painting is a new discovery in reaction and action. Leslie is currently working on her Master's Thesis inspired by Sufi poetry. The title of this work "Atoms Draw" are words from Sufi poet Attar's The Conference of the Birds. This particular piece is the first of its kind and is intended as a first draft of many pieces about reflection, self-archeology and facing our fears.





Jeannette Camacho  
*The Wind in Her Hair*, 2010  
 Bluefilm etching  
 24x18in

Stylistically, Jeanette is influenced by her love of Northern European and Latin American art. Her work also reflects upon her interests in anthropology, history, and mythology. She often contextualizes her personal experiences and memories into archetypal frame works that are found in folklore.



Jase Clark  
*Untitled*, 2012  
 Bluefilm, water color,  
 & embossed paper  
 15 x 27in

Ever present in Clark's detailed imagery is the tenuous relationship between people and their environment, nature and technology, and man and his mortality. These themes are often depicted in stream-of-consciousness drawings of organic and mechanical elements interwoven in chaotically piled to create symbolic objects that take on a life of their own.





Kathleen A. Colyer  
***Mother***, 2012  
 Bluefilm etching  
 23 x 18in

Kathy's work is strongly influenced by the natural world around us that so often gets overlooked in our busy technology-centric lives. She pulls visual influences from children's picture books and movies, but the stories depicted in her images come from dreams and visions, as well as life experiences both bad and good. In past work she has focused on the imagery of flight and birds, but through her current series she is drawing connections between personal relationships and the connection she feels to the natural world and its inhabitants.



Raquel A. Foote  
***Hinchlife Stadium***, 2007  
 Bluefilm etching  
 18 x 23in

The main idea presented in Raquel's works evokes by her initial response to her environment, the city of Paterson. The confrontation between the city and myself has caused her to voice her most "intimate convictions."





Mehdi Hashemi  
*Her*, 2007  
 Bluefilm etching  
 24 x 18in



Irene Kavalos  
*Paulinskill Viaducts*, 2012  
 Bluefilm etching  
 18 x 24in

Irene's work is influenced by colors and nature. Her true passion is painting, and why she has ventured off into printmaking. Irene sees it as a different form of painting. Another interest she has is photography, she has a love/hate relationship learning this new skill.





Pat Ley  
*In the Mood for Dancing*, 2007  
 Bluefilm etching  
 23 x 18in

Pat's etching, "In the Mood for Dancing", is a reference to her great love of the music of the Big Band Era of the 30's and 40's. Brooklyn Bridge, seen in the background, is an example of her favorite architecture as well as a reference to Pratt Institute where she did her undergraduate work.



Hongrui Li  
*My Way to Where*, 2012  
 Bluefilm etching  
 18 x 23in

In her piece, Hongrui is trying to convey the unseeing of someone's future. The person seen on the right of the image could be anyone. On the left, there is a spiral staircase going down, and no one knows what is going on when they get down to the bottom. Her inspiration comes from her own experience of being lost in a fog; of not knowing whether she is returning to China or staying in the United States after she graduates, or what type of job she should pursue. For her, everything seems like a mystery.





Patricia Loftus  
***Midnight Masquerade***, 2000  
 Solar etching  
 18 x 23in

This scene depicts a Halloween fantasy in which figures representing life and death interact in a dark and eerie forest setting. The strange blue light that emanated from the woods, suggests a twilight state where souls freely pass through the barriers between the living and the dead. Manu cultures believe that this barrier becomes more porous during this time of year. The technique of photo etching helped to create vague and shadowy imagery, and was useful to impart a dream-like quality to the charcoal drawing from which this piece was derived.



Sophie Marshall  
***Acid Rain***, 2012  
 Bluefilm etching  
 18 x 23in

Sophie has always loved nature so it was only natural that this would be her topic of choice. At the same time she is concerned with how humans are treating the planet that we live on. She believes that if people do not start to think about the environment these beautiful landscapes will not be around for future generations. With creating "Acid Rain" she hopes to bring these environmental issues to light and get the viewer to start to think about their own hand in the problem. If she can get just one person to see and hear her message she will be happy and her objective would have been fulfilled.





Katie M. Maurer  
*Fun in the Sun*, 2012  
 Bluefilm etching  
 23 x 18in

In this piece I had decided to go with a pin-up style. I have always found vintage pin-up to be very interesting. I like the style and how the women are portrayed. I enjoy drawing this way because of their poses and the varieties that they have.



Shyh J. Ni  
*The Dream*, 2012  
 Bluefilm etching  
 18 x 24in

In this work he put Japanese comic books elements and the rabbit which he has been working since he got into school together to create this piece. The rabbit represent people which is the society and the frame is representing stereotype. In the society people are living with stereotype but not everyone is what the society thinks. Each person is unique and individual.





Agnieszka Niedbala  
***Boudicca***, 2005  
 Bluefilm etching  
 23 x 18in

Printmaking is a balance between control, process, accident, and the unexpected. There are endless possibilities of what you can do with images. The texture and richness of color that can be achieved from a single plate cannot be found in any other medium. Agnieszka enjoys the modern technique of photo etching because it is very versatile. What she incorporates into her artwork are the figure, symbols, fashion, emotions, and abstraction of these things.



Amara Nogee  
***Louis Armstrong***, 2008  
 Etching  
 18 x 23in

Amara finds that there is an unparalleled connection between art and music. They each have a pulse and a rhythm; the kind that beats through us and sustains us. In Amara's artwork, she aims to combine the integrity of the subject with how it resonates for her personally. While developing a series of prints dedicated to inspirational jazz musicians, she wanted to pay homage to a particular favorite for his captivating energy, talent, vivacity and overall warmth. The variety of media, including charcoal, touch wash, Xerox toner, floor cleaner, and micron pens combined with the artful process of printmaking, enabled the control she desired to illustrate a representational image while simultaneously bringing forth an element of spontaneity in texture and tone. Traces of the unexpected, in a way, make the work more real to Amara and true to life.





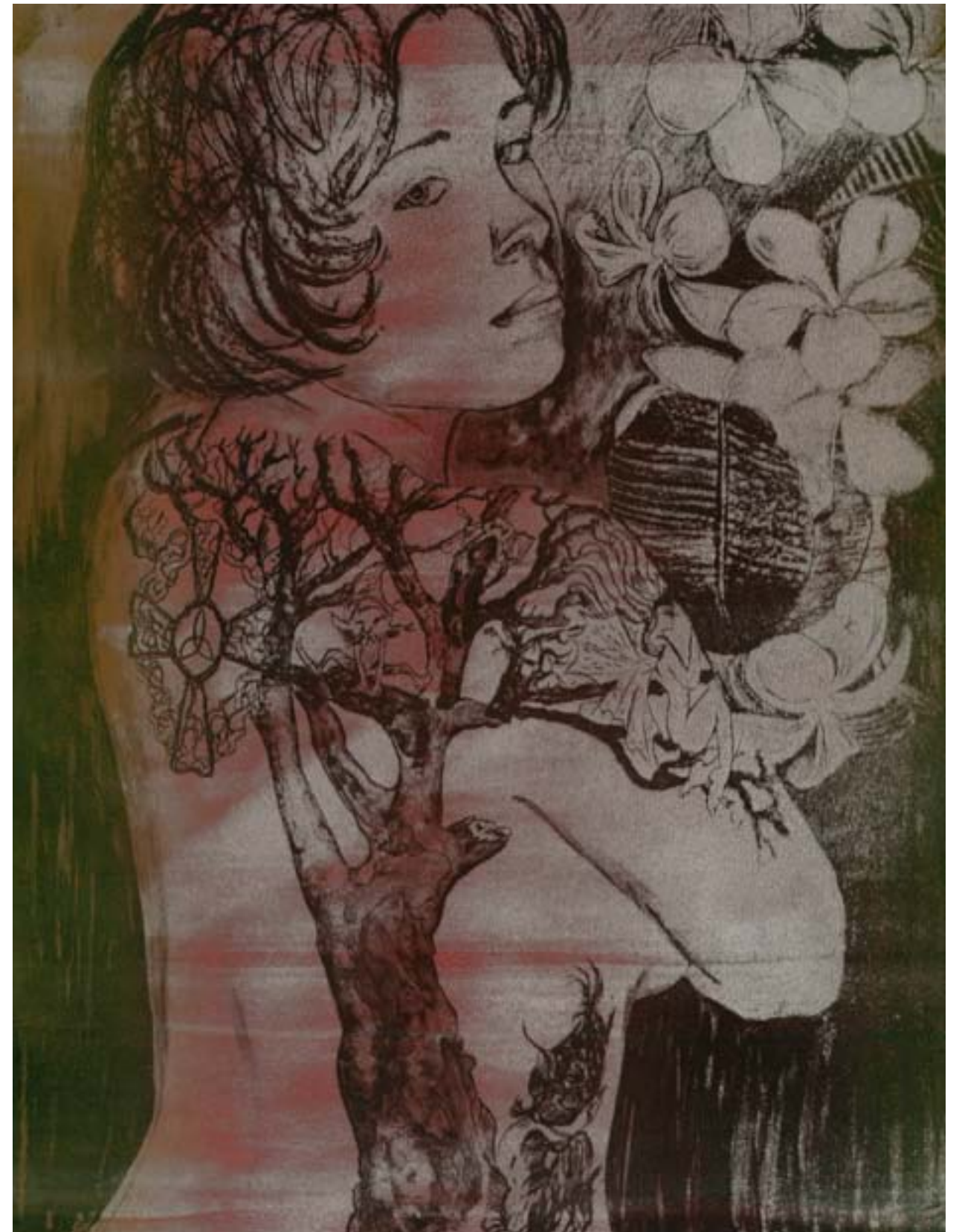
Anna O'Sullivan

*Habits*, 2011

Bluefilm etching & silkscreen

18 x 24in

Using metaphors, giving the language of common expression visual identity, Anna's work pulls from instances and observations in her daily life, and results in strange vignettes and surrealistic juxtapositions. From a purely visual standpoint there is a heavy use of line and minimalistic color.



Aimee Parmelee

*Self Portrait*, 2010

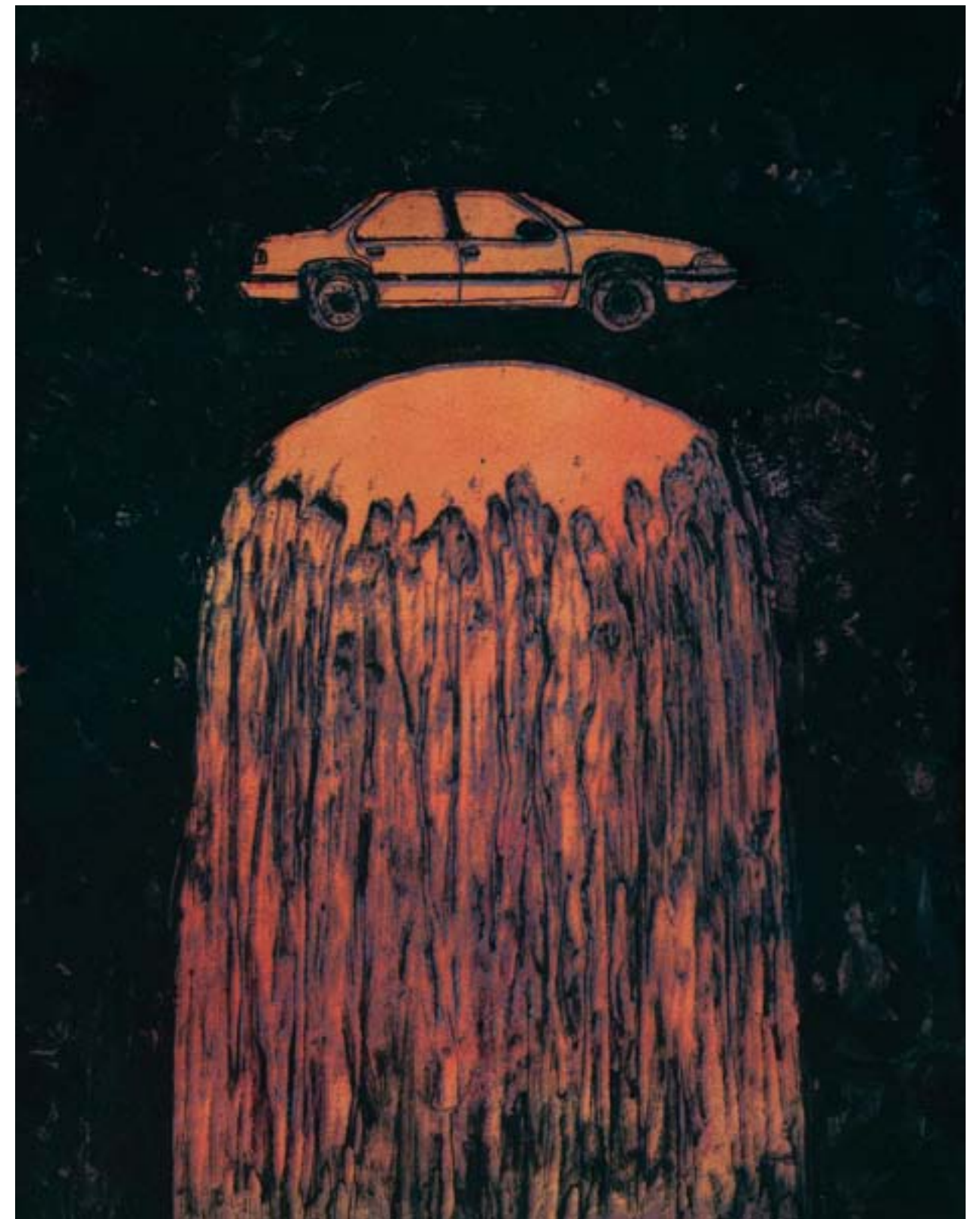
Bluefilm etching

24 x 18in





Patrick Perkel  
*Untitled*, 2007  
 Etching  
 23 x 18in



Matthew Rauscher  
*The Tower*, 2008  
 Bluefilm etching  
 23 x 18in





Timothy L. Reckel  
*Distance*, 2012  
 Bluefilm etching  
 18 x 24in

While Tim finishes his college career in the United States this year, his significant other is working on finishing hers in England. He created this work with her in mind: both of them calling each other as soon as we wake up, sharing smiles and stories, and painting the beautiful picture of their lives apart.



Jennifer A. Romanek  
*Happy Buddha*, 2012  
 Bluefilm etching  
 24 x 18in

Jennifer is elated to have taken a class with Professor Cong because of his knowledge and expertise in Bluefilm etching has been enlightening and a joy to learn. It is a process that takes time and much thinking and pushes one to do their best and make little mistakes. She is graduating with her Bachelor of Fine Arts degree in December and is happy to have taken this class in her last semester at William Paterson University.





Natalie Rosen  
*The Wedding Dress*, 1998  
 Etching  
 18 x 24in



Kathleen Sciamé  
*Into the Woods*, 2012  
 Bluefilm etching  
 18 x 23in

This piece was inspired by a story we all grew up knowing, that of “Little Red Riding Hood.” Kathleen has seen it retold in movies, musicals and most recently on a television show. She has been thinking of this image for a while now and Bluefilm etching seemed to be the best medium to bring it to life.





Silber Sig  
*In The Park*, 2012  
 Bluefilm etching  
 24 x 18in

The Bluefilm Etching process is a fine complement to all the media used to date. In the original abstract pastel painting was an en plein air realistic landscape. Later, the abstract developed in the studio – the gazebo of the original morphed into the triangular form in the right background. The mottled foreground came from light filtering through the trees in the park.



Kristopher S. Thomas  
*Lonely Horse*, 2012  
 Bluefilm etching  
 18x 24in

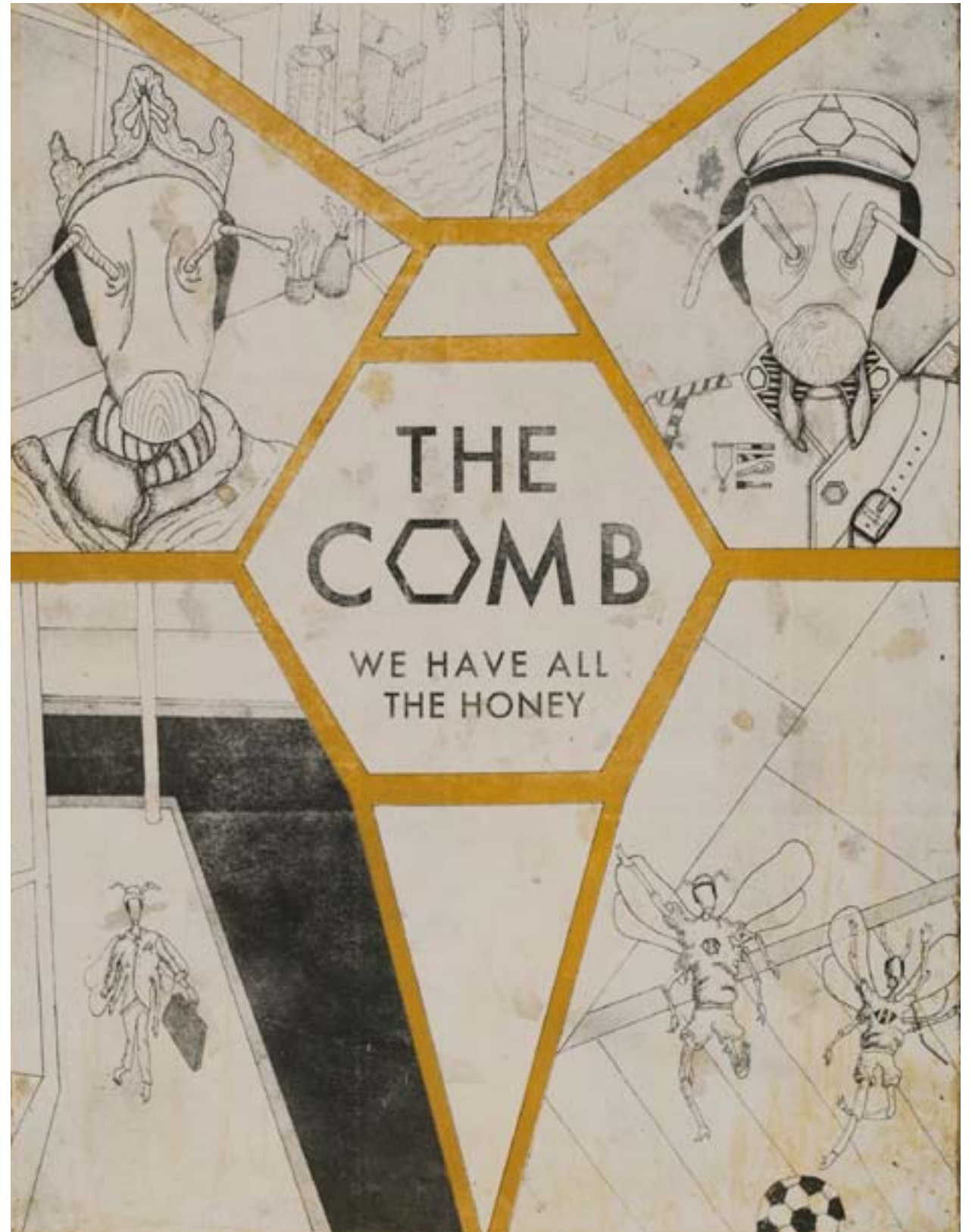
Kristopher's work is mostly inspired by his interest in construction and engineering, as well as his love of the outdoors. He works best using clean line and geometric figures in an organized, simple design.





Daniel Tivet  
*Defeat in Hesitation*, 2004  
 Screen print &  
 Bluefilm etching  
 16 x 26in

Painted with oil on linen canvas, Daniel's current work invokes the viewer into a vivid and striking world of classically painted detail. Though he paints a variety of subjects, he is in awe of the human portrait. Fascinating are the features of each individual inhabiting this earth. Daniel strives to bring life on canvas through every wrinkle, gesture, glow of the eye and structure of bone. It is as much a delight to see a viewer become lost in detail as it is for me to create it.



William Truran  
*The Comb*, 2012  
 Bluefilm etching  
 24 x 18in

Will's work is mostly inspired by design from the 20th century and this art work is no exception. He has taken the similarities between the lives of bees and socialist standards and created a propaganda poster that illustrates them both.





Lindsey Wegner  
*Marina*, 2012  
 Bluefilm etching  
 18 x 23in

Lindsey's artwork is created using clean line and simple design. She likes to design her artwork with all elements in mind. In connecting these ideas, the piece of art speaks for itself. Her influences are everything she sees, feels, and experiences in life. Though her works it is quite deliberately, consciously employing both traditional and innovative techniques, her subconscious is the undisputed project manager. Leaving the ultimate outcome of the project to her subconscious mind is what she believes makes the project successful and unique.



William Wadnick Jr  
*Pinnacle*, 2006  
 Bluefilm etching  
 18 x 12in

Will's work is mostly inspired by design from the 20th century and this work is no exception. He has taken the similarities between the lives of bees and socialist standards and created a propaganda poster that illustrates them both.





Zhiyuan Cong  
*Paradise*, 2012  
 Bluefilm etching  
 44 x 65in

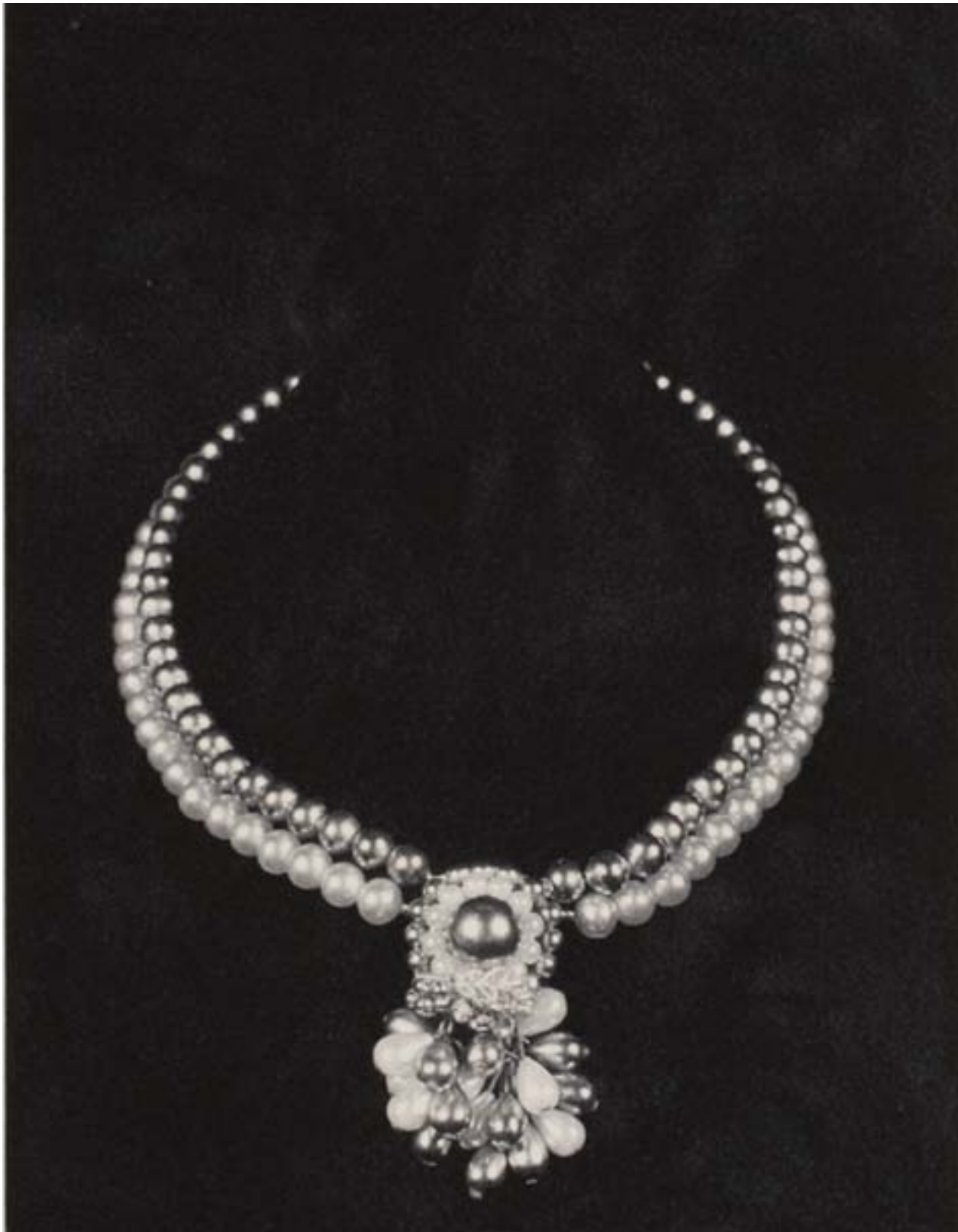
Borrowing from the Chinese Han human figure stone relief, which expressed the use of simple and vigorous masculine power. My works aim to portray an indispensable part of American life, namely, the sport of basketball. From the images in both paintings and prints, I hope people will see the dynamics, the rhythm, the quick pace and life in our modern society.



Eileen M. Foti  
*Hive*, 2010  
 Lithography with  
 chine colle' and  
 hand coloring  
 26 x 20in

Most people would say that they wear many hats with regard to family, career, good citizenship, health issues, and whatever else they do that makes them unique. Try as we might to compartmentalize our lives, these lines undoubtedly blend and blur, forcing us to navigate unexpected forks along the way. This series of prints is about marking time, and how my worlds collide on a personal and universal level.





Jennifer Mahlman  
**Double-strand Pearls**, 2010  
 Polymer photogravure  
 14 x 10in

The imagery is part of a series of photographs depicting vintage family heirlooms—specifically the pieces of jewelry passed down from woman to woman within the family. While not of any great monetary value, these pieces connect daughters to mothers, mothers to grandmothers and even great-grandmothers, just like strung beads themselves.



Jill Sluka  
**Nobody is Listening**, 2012  
 Bluefilm etching  
 24 x 18in

The newest body of work Jill is starting to create deals with clouds seen from an airplane passenger's point of view. In this work, she will deal with creating different emotional effects and reproducing beautiful cloud scenes. She is drawn to the cloud images from this specific point of view because the time in which one gets to experience the real event of flying through these scenes is limited and by reproducing them the artist gets to relive that memory.



DEPARTMENT OF ART

The Department of Art at William Paterson University is a critical component of the College of the Arts and Communication. Accredited by NASAD, National Association of Schools of Art and Design, the Department is comprised of twenty full-time faculty members who are complemented by a professional staff of lab technicians, gallery directors and administrative assistants. Offering three undergraduate degrees, Bachelor of Arts degree (B.A.) offered in studio art and art history, and Bachelor of Fine Arts degree (B.F.A.), as well as master of fine arts (M.F.A.), the department provides a comprehensive and dynamic curriculum that has gained a reputation for excellence. In collaboration with the College of Education, a course of study that will lead to a Certification in Teaching is also offered.

For more information please check at: <http://www.wpunj.edu/coac/departments/art>

PRINTMAKING

The Printmaking program of William Paterson University is one of the best-equipped and most innovative programs in New Jersey. With an over 3,680 square foot facility, as well as other workshop space for drawing, painting and related photo and digital classes, we offer a comprehensive program for undergraduate and graduate students in individual workshops for the major printmaking media: intaglio, lithography, silkscreen, monotype/monoprint and related photo and digital processes.

The BFA Concentration in Printmaking is designed for those who may choose to become professional artists or attend graduate school. It provides students with additional growth and development of work in printmaking media with emphasis on ideas, attitudes and images. Students will be encouraged to contribute work in computer images, drawing, painting, photography, and other media.

The MFA in Printmaking program is about learning to use printmaking as a tool to make one’s own visual statements. The program consists of curriculum in lithography, intaglio, silkscreen, monotype, and the digital and photographic processes as applicable to these print disciplines. Students are evaluated for both technical proficiency and artistic maturity, and the evidence of the capacity for further growth as practicing artists.

CONCENTRATION REQUIREMENTS

**BFA** major requirements 99/120 credits required in art  
Concentration in **Printmaking** (18 credits, 15 must be from 300 or 400 level)

ARTS 2300 - Printmaking I - Basic Printmaking Media	3.000
ARTS 3300 - Printmaking II - Intaglio	3.000
ARTS 3310 - Printmaking II - Lithography	3.000
ARTS 3320 - Printmaking II - Silkscreen	3.000
ARTS 3330 - Printmaking II - New Media Etching	3.000
ARTS 4300 - Printmaking III - Studio	3.000

**MFA** major requirements 60 credits  
Concentration in **Printmaking** (The minimum curriculum requirements of 28 credit hours in printmaking graduate projects level.)

ARTS 5300 – Printmaking	3.000
ARTS 5310 - Printmaking - Lithography	3.000
ARTS 5320 - Printmaking – Silkscreen	3.000
ARTS 5330 - Printmaking - New Media Etching	3.000
ARTS 6300 - Advanced Project: Printmaking	3.000
ARTS 6310 - Printmaking Studio	3.000



FACILITIES

The printmaking program occupies 3,680 square feet of shop space, including facilities for working in Intaglio, lithography, silkscreen and related photo and computer process printmaking. There are Etching, Lithography, and Silkscreen Studios; plus seven separate rooms: Acid room, Ground room, Dust room, Chemical Storage room, Yellow Light room, Washout and Graining room and Portfolio room for each student and faculty in the program. We provide creative and dynamic atmosphere with excellent equipment, ample working space and the necessary expertise available so that students may freely develop their work in the art of printmaking.





## FACILITIES cont.

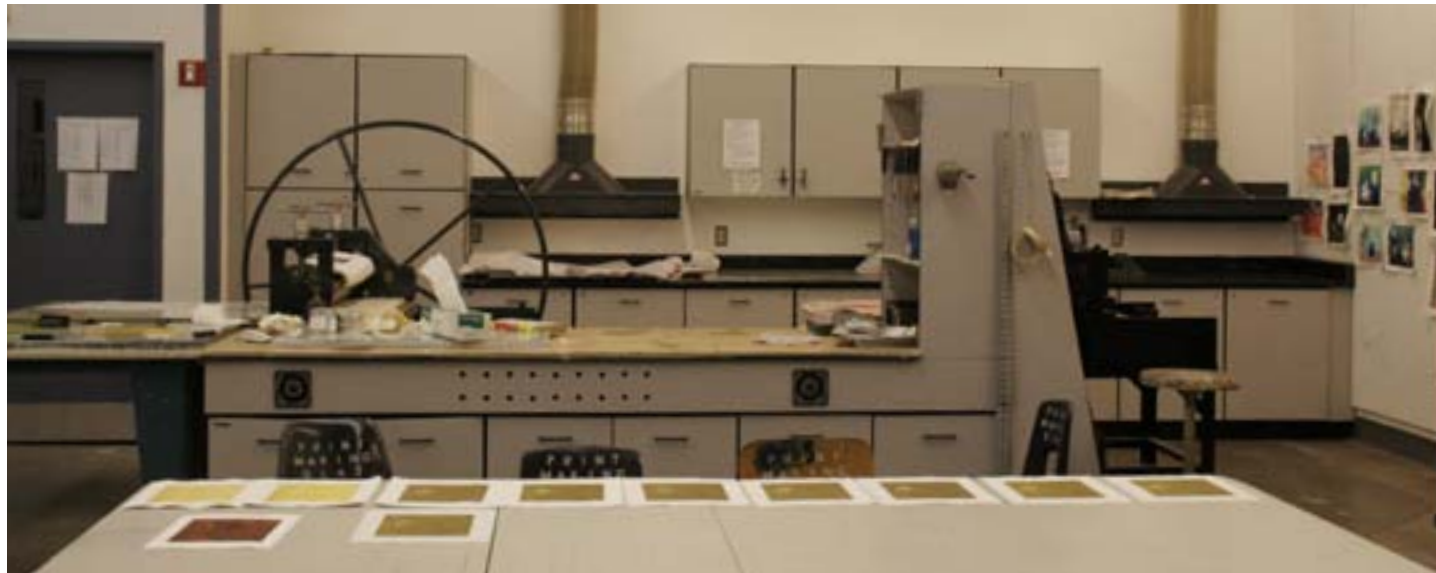


Facilities include two etching press (New French tool press 40 x 70" and Brand press 32 x 50"), two lithography press with a special stone base that has a stainless steel top (New Takach model press 33 x 60" and Brand press 32" x 50"). There is one complete black and white inking station with 96 x 17" thermostatically controlled hot plates that accommodate 4-8 people printing. One Brands hot plate (36 x 24") for ground room, plus separate spaces for our large fully vented 30 x 36" aquatint box. The color area has built in 16 moveable glass tables that are also vented for large roller work. We have a new a Pro-light Exposure Unit (50 x 72"), two Vacuum Frames (22 " x 26") for all intaglio, lithography and silkscreen related photo processes in a separate area. Printmaking Students are allowed 17-hour, seven-day-a week access to the facilities during the academic year.

The printmaking area is aware of and concerned about the health and safety in our workshops. Our acid room has well-ventilated hoods, and other safety features that reduce any possibility of acid-related accidents. In lithography presses area there are installed special moveable hoods for the solvent ventilation. All of the studio, solvent

and photo areas are ventilated. We have provided Non-toxic etching techniques in Intaglio courses and have adopted water based methods in order to avoid health hazards connected with oil-based screen print.

The workshop is designed according to professional specification so students can work on a large format in any print media or combination thereof.



## FACULTY

### Zhiyuan Cong

Zhiyuan Cong is a Professor and Head of the Printmaking Program of William Paterson University, and he is currently also the Director of the Center for Chinese Art at William Paterson University. His prior positions include consultant to the Indianapolis Museum of Art and Lecturer of Nanjing Arts Institute.

### Eileen Foti

Eileen Foti is an adjunct professor of art at William Paterson University and she is also a Tamarind Master Printer. Previously, she was an Assistant Professor at Montclair State University, the Master Printer and Print Studio Manager of the Brodsky Center for Innovative Editions, and the Interim Education Director at Tamarind Institute.

### Jennifer Mahlman

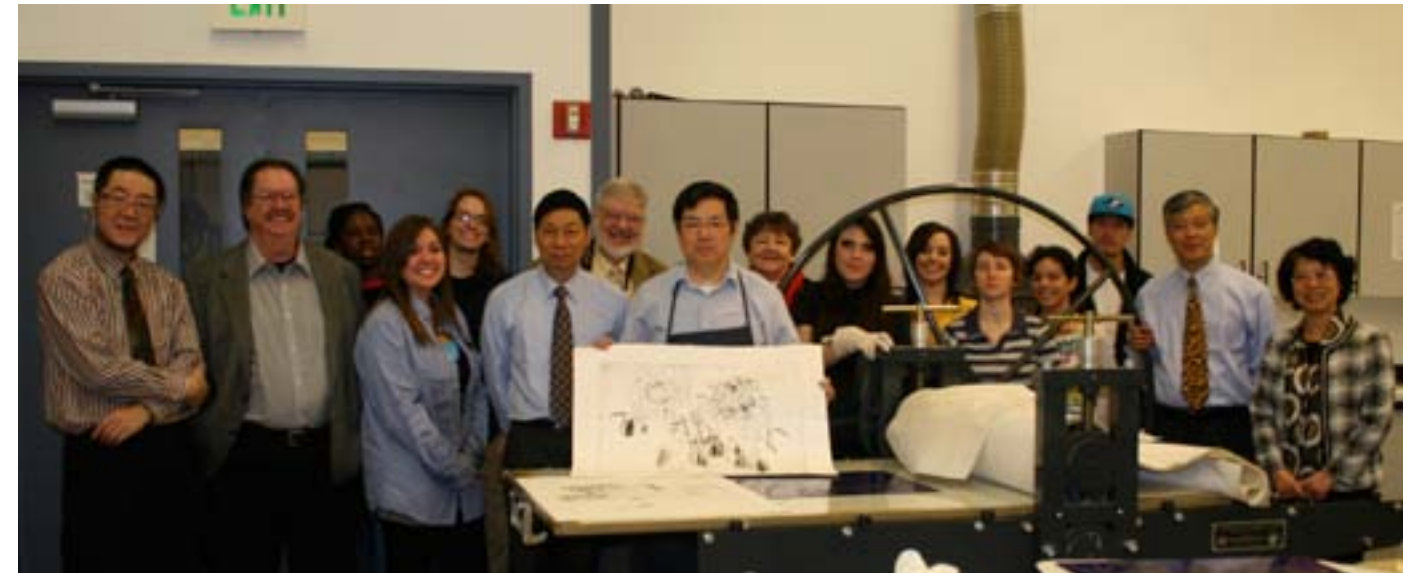
Jennifer Mahlman is an adjunct Professor at William Paterson University and she is also an adjunct Professor of Montclair State University.

### Jill Sluka

Jill Sluka is an adjunct Professor at William Paterson University and she is also an Adjunct Professor at Richard Stockton College and Cumberland County College.

## VISITING ARTIST PROGRAM

The printmaking program often hosts a variety of distinguished visiting artists, who not only share their knowledge, but also create art and grow while observing our programs and faculty.



Visiting artist with the 2010 printmaking class.



# ARTIST BIOGRAPHIES

## Students

- 8 **Joseph Abrams** is currently attending William Paterson University where he will soon be receiving a Bachelor of Fine Arts degree. He is well rounded in the studio arts and prides himself for having a good eye in all aspects of design. Although he prefers working with his hands rather than the computer, he is also proficient in several computer assisted design programs.
- 9 **Leslie Adler** has been a Fine Artist and Graphic Designer for many years, earning her BS in Advertising and Design from the University of Maryland in 1981. Currently, Leslie is working towards her Master of Fine Arts at William Paterson University. She has a graphic and surface design business and has previously taught on the college level.
- 10 **Jeannette Camacho** is currently attending William Paterson University where she will receive her BFA in printmaking, and a minor in art history. Jeannette has earned her associates degree in fine arts at County College of Morris. Jeannette has showed her work in the Printmaking Exhibition Riverdale Art Center and in a Graphic Design show hosted by William Paterson University.
- 11 **Jase Clark** is a Pennsylvania-based artist working primarily in printmaking and mixed media. Clark is currently working to complete his Masters of Fine Arts degree at William Paterson University in printmaking and mixed media. Over the past 8 years he has worked at the Experimental Printmaking Institute at Lafayette College as Master Printmaker and has collaborated with exceptional artists from the US and abroad.
- 12 **Kathy Colyer** is a senior at William Paterson University, is graduating in May 2013 with her Bachelor of Fine Arts degree in Printmaking and Photography, with a minor in Art History. She has been working as a printmaking assistant to Professor Zhiyuan Cong for the past several semesters.
- 13 **Raquel A. Foote** was educated at Bloomfield College where she received a BA in fine arts. Raquel also studied art at William Paterson University where she earned her MFA. She has exhibited at Seton Hal University School of Law and Broadway & LRC galleries.
- 14 **Mehdi Hashemi** received his BFA at William Paterson University in painting and printmaking. Some of Mehdi's achievements and awards consist of best in printing, and best in printmaking. Mehdi is a recipient of Ben & Evelyn Wilson Foundation Scholarship Award in painting.
- 15 **Irene Kavalos** is 20 years old and first generation Greek. She was born and raised in Flanders, NJ. Irene is a BFA Major at William Paterson University and has created art since she was first accepted in the Gifted and Talented Art program in 2003 and will continue to do so.
- 16 **Pat Ley** has been called a perpetual student. Having just retired from teaching art in middle school, she has returned to William Paterson University to further a passion for printmaking. Her first experience at William Paterson in the early 90's concentrated on traditional metal plate etching. This new "Bluefilm" process has opened a whole new venue and it is bringing Pat into the new technology of 21st century.
- 17 **Hongrui Li** is a Chinese artist living and studying in the United States at William Paterson University, Hongrui Li's goal is to learn art from the western culture in order to combine with it the traditional Chinese artistic style. She hopes to create her own unique style by combining these two genres.
- 18 **Patricia Loftus** was educated at William Paterson University where she earned her BA in art and art history major. She currently resides in New Jersey and continues to pursue her interest in art travel and photography.
- 19 **Sophie Marshall** was born in Bath, England. Right before her tenth birthday she moved to the United States. Going to Morristown High, she was always involved in the arts, being a member of the Art Honors Society, and so it was only natural that she would go on to study Fine Arts in college. William Paterson University was the final destination where she is very happily studying Printmaking.
- 20 **Katie M. Maurer** is from Totowa, New Jersey and has lived there all her life. She is hoping to become a graphic designer. She is very interested in designing business cards for different companies. Katie has done a few small business owners cards. At the end of the day she still enjoys a sketchbook and pencil.
- 21 **Shyh J. Ni** was born in Taipei, Taiwan moved to the US five years ago. Now he is a Junior studying at William Paterson University, majoring in sculpture. In the future he is planning to make more art works to represent people and society using different style and cultures.
- 22 **Agnieszka Niedbala** was educated at William Paterson University. She received a BFA with a concentration in Printmaking. Agnieszka also studied Graphic Design, and Photography at William Paterson University. At William Paterson University Agnieszka was a student assistant in the Printmaking department.
- 23 **Amara Nogee** was educated at William Paterson University where she received her BFA in graphic design. Amara received a certification for creative excellence in digital art and design. She has also been on the dean's list all through her studies at William Paterson University. Amara has shown her artwork in many exhibitions which include the summer Student Art show, and East Meadow District Art Show & Saisbury Center.
- 24 **Anna O'Sullivan** received her AAS degree in graphic design from County College of Morris. Anna is not studying at William Paterson University where she is working towards a BAF with a concentration in printmaking. Anna is also an assistant in the printmaking studio.

- 25 **Aimee Parmelee**, Bachelor of Fine Arts, Painting.
- 26 **Patrick Perkel** was educated at William Paterson where he received his BFA in graphic design.
- 27 **Matthew Rauscher** received his BFA at SUNY Potsdam in 2005 and his MFA in studio art of William Paterson University in 2009. He is a printmaking assistant and WPUNJ Summer Art in China Study Abroad Program assistant in 2008.
- 28 **Timothy L. Reckel** is a painting major in his senior year at William Paterson University, living and working out of the Morristown area. Having been involved in art all of his life, he started experimenting with printmaking his senior year of high school.
- 29 **Jennifer A. Romanek** is a photography and painting major at William Paterson University. With her degree in Psychology from Passaic County Community College she hopes to continue in the field of art therapy at Caldwell College and reach out to people of all walks of life.
- 30 **Natalie Rosen** was a graduate student at William Paterson University in printmaking in 1998.
- 31 **Kathleen Sciamie** is completing her final year at William Paterson University. She will be graduating in May with her Bachelor of Fine Arts degree in Photography. Her most recent work brought her back to a place where she was able to freely create.
- 32 **Silber Sig** is a German-born American artist whose pastel paintings and pen-and-ink drawings have been in numerous group shows in New Jersey and in two one-man shows, "Simple Pleasures" (2006) and "Reflect on This!" (2008). More recently, he has studied portraiture in oil with renowned artist, Gary Godbee and Chinese ink brush painting with Prof. Z. Cong. Sig is counsel to several visual and performing arts groups and is Treasurer of the NJ Volunteer Lawyers for the Arts.
- 33 **Kristopher S. Thomas** is a junior at William Paterson University, earning his Bachelor degree in Fine Arts with a graphic design concentration. A Graduate of Vernon Township High School, he enjoys taking classes related to work using Adobe Illustrator. He enjoys skiing, traveling and working on automobiles.
- 34 **Daniel Tivet** received his BFA at Northern Arizona University. Daniel Studied at William Paterson University where he earned his MFA. At William Paterson University Daniel was the assistant to the director of the "China Trip 2005" program. He was also a graduate Assistant to chair of the art department at William Paterson University.
- 35 **William Truran** is a graphic design student who thoroughly enjoys seeing old traditions revisited. This doesn't only included the likes of printmaking, but also has to do with bringing back styles from past eras and revisiting them. He has used this passion to start his own clothing label and to help start a design firm with other like minded artists.
- 36 **Lindsey Wegner** is currently a junior at William Paterson University, pursuing a BFA degree with a concentration in Graphic Design. She has entered many art exhibitions including The New Jersey Teen Arts Festival, IKEA's Art Exhibition, and has received an award of distinction in graphic design from the William Paterson University school board.
- 37 **William Wadnick**y received a BFA at William Paterson University. William has shown works at the "American Impressions" Juried printmaking show.

## Faculty

- 38 **Zhiyuan Cong** earned a BFA and MFA in Chinese painting from Nanjing Arts Institute, and an MFA in printmaking from Indiana University. He has held more than 20 solo exhibitions and over hundred group exhibitions, including those at United Nations Headquarters, New York; The Olympic Fine Arts Exhibition 2012, London; National Art Museum of China, Beijing and The Butler Institute of American Art, Ohio.
- 39 **Eileen Foti** wrote and co-produced (with Patricia Piroh) A Ripple in the Water: Healing Through Art, an award-winning documentary about print, paper and embroidery projects that were used for poverty alleviation and HIV/AIDS awareness programs for women across South Africa. It has been screened at international film festivals and has aired nationally on PBS stations across the United States and in Canada.
- 40 **Jennifer Mahlman** received her BFA at University of Toledo, and a MFA and MA at University of Wisconsin. She has exhibited her work in High Line Open Studio Chelsea, Spring Group Exhibition, and Postcards from the Edge. Jennifer has received many awards such as Food for Thought, Cleo Hartwing Memorial Award of Sculpture, and Martha Reed Memorial Award for Printmaking.
- 41 **Jill Sluka** received her BFA with a concentration in Painting and Printmaking at William Paterson University, and a MFA in Printmaking/Book Arts from The University of the Arts in Philadelphia. Her work has been presented in numerous exhibitions in New Jersey, Pennsylvania, and Nevada in the United States as well as internationally in Canada, China, United Kingdom, and Ireland.



# GLOSSARY

## Copper Etching

Copper etching is a process of using strong acid or mordant to cut into the unprotected parts of a metal plate (usually copper, zinc or steel) to create a design in intaglio on the metal. In pure etching, the metal plate is covered with a waxy ground material which is resistant to the acid. The artist then scratches off the ground with a pointed etching needle where he or she wants a line to appear in the finished piece, therefor exposing the bare metal. The plate is then dipped in a bath of acid. The acid "bites" into the metal, where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only ink remaining in the etched lines. The plate is then put through a printmaking press with a sheet of paper. The paper picks up the ink from the etched lines, making a print. This process is then repeated to create several editions of the same print.



## Bluefilm Etching

Bluefilm etching involves with a process of exposing an opaque graphic painted on a transparency film by the artist to UV rays, thus transferring the graphic to a blue film adhered to a harder carrier plate. Once the exposed Bluefilm is soaked in a water-based solution, the exposed area of the film will be polymerized and hardened due to a photoreaction, while the remaining area not exposed will be etched by the solution. The chemical polymerization turns the surface of the Bluefilm into the graphic with the raised and incised textures as desired by the artist, before being printed into the final product as in conventional plate printing. In the process of Bluefilm etching, toxic acid solution and expensive plates are not needed. It significantly shortens the time of plate making and effectively improves safety and convenience of production while freeing the artist from always working in a studio.







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