



**INK,
PRESS,
REPEAT**

2016

NATIONAL JURIED
PRINTMAKING AND
BOOK ART EXHIBITION

ACKNOWLEDGMENTS

It is truly gratifying to present the 2016 *Ink, Press, Repeat: National Juried Printmaking and Book Art Exhibition*, a recurring initiative that has flourished since its inception in 2001. In those fifteen years, the exhibition has expanded in scope from a regional to a national showcase and drawn increasing interest and attention. Forty-eight artists hailing from sixteen states present sixty artworks in this year's vibrant and dynamic iteration. We are grateful for the participating artists who invested significant creativity in the artworks on view here.

In recent years, we have invited jurors from different realms of the printmaking field, including print curators, dealers, scholars, and publishers. This year, we were delighted to engage master printer Phil Sanders as the 2016 exhibition juror. We value his deep expertise in technique, as well as the seasoned perspective gained from his tenure at the prestigious Robert Blackburn Printmaking Workshop.

Gallery Manager Emily Johnsen spearheaded and adeptly coordinated this exhibition and publication from start to finish. Visual Resources Curator Heidi Rempel provided project support and valuable editing assistance. We are highly fortunate to collaborate with award-winning graphic designer Professor Thomas Uhlein on the conception and production of this publication.

I extend special gratitude to numerous individuals at William Paterson University for their encouragement and support of the University Galleries, including Dr. Kathleen Waldron, President; Dr. Warren Sandmann, Provost and Senior Vice President of Academic Affairs; Dr. Stephen Hahn, Associate Provost and Associate Vice President of Academic Affairs; Daryl J. Moore, Dean of the College of Arts and Communication; and Loretta McLaughlin-Vignier, Associate Dean of the College of Arts and Communication.

Finally, we are grateful for continuing support from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts. ▸

Kristen Evangelista / Gallery Director



JUROR'S STATEMENT

Printmaking as a medium can be thought of as the offspring of sculpture and drawing. Its three-dimensional mindset of combining and recombining parts and physicality of gouging, scraping, and burnishing a surface reflect its sculptural heritage, whereas its two-dimensional output and autographic nature directly mirror the lineage of drawing and painting. Printmaking diverges sharply from its parents with the ability to replicate itself. Editioning is not a requirement of printmaking, it is a possibility, a byproduct of the process allowing for the amplification of the artist's voice and a more lasting legacy.

The diversity of works in this exhibition demonstrates that contemporary printmakers are embracing the medium for its unique qualities and have not thrown away old techniques as new tools and processes are developed. Rather, they add new tools to an ever-expanding toolbox, combining traditional and contemporary ideas to engage the viewer in conversation with the work.

The title of this exhibition, *Ink, Press, Repeat*, is not just how an individual work is made, it is a call to carry on the tradition of sharing one's thoughts and ideas with others. The guiding force behind selection was artistic mastery of craft allowing process to be a supporting detail not a defining element: works of art that happen to be prints. These artists have taken advantage of the unique qualities in printmaking, propelling the medium forward. They are tied together by each artist's individual commitment to be true to their own voice and desire to communicate it with precision. ▸

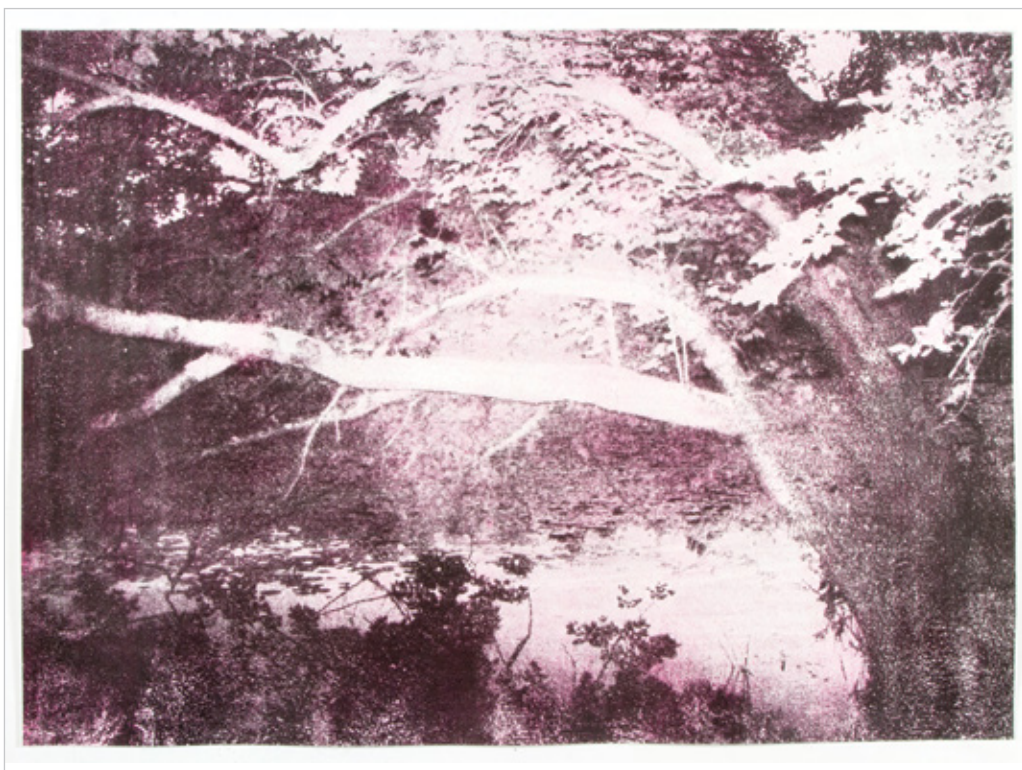
About The Juror

Phil Sanders is the Founder/Director of PS Marlowe, a creative services consultancy firm and publisher of fine art projects. Former positions include: COO of The Elizabeth Foundation for the Arts, Director/Master Printer of Robert Blackburn Printmaking Workshop, and Master Printer/ Studio Manager for ULAE. Sanders has taught business and studio courses at Stanford University, San Francisco State University, and Penland School of Crafts and trained printers at David Krut Workshop, Johannesburg, SA, Flying Horse Editions, Orlando, FL, and RBPMW in NYC. Sanders' own artwork is contained in the public collections of The Metropolitan Museum of Art, Yale University Art Gallery, University of New Mexico Fine Art Museum and the Pizzuti Collection, among others.

PRIZE
WINNERS

Grand
Prize

GLEN BALDRIDGE



Narrow Water, 2014
Watercolor, powdered
graphite, and silkscreen
on handmade paper
27 x 37 1/2 inches
30 x 41 1/2 inches (framed)
Courtesy of the artist,
Klaus Von Nichtssagend
Gallery, and Halsey McKay
Gallery

Also included in the exhibition
Happy Trails, 2014
Watercolor, powdered graphite,
and silkscreen on handmade paper
27 x 37 1/2 inches
30 x 41 1/2 inches (framed)
Courtesy of the artist, Klaus Von
Nichtssagend Gallery, and Halsey
McKay Gallery

1st
Place

TERRY CONRAD



Crag, 2016
Relief (vessel printed with
handmade inks) monoprint
30 x 22 inches
32 1/4 x 24 1/4 inches (framed)
Courtesy of the artist

Also included in the exhibition
Fold/Fault, 2016
Relief (vessel printed with
handmade inks) monoprint
30 x 22 inches
32 1/4 x 24 1/4 inches (framed)
Courtesy of the artist

2nd
Place

JESSICA DUNNE



Commuters, Salzburg, 2014

Spit bite aquatint

Printed by Unai San Martin

4 x 6 inches (plate)

12 x 16 inches (framed)

Courtesy of the artist

Also included in the exhibition

Bright Wires, 2014

Spit bite aquatint

Printed by Unai San Martin

9 x 9 inches (plate)

12 x 16 inches (framed)

Courtesy of the artist

3rd
Place

NINA JORDAN



Mulberry Dr. – Bank Owned, 2016

Woodcut

14 x 19 inches

23 x 29 inches (framed)

Courtesy of the artist

Also included in the exhibition

Goodman St. – Bank Owned, 2016

Woodcut

14 x 19 inches

23 x 29 inches (framed)

Courtesy of the artist

4th
Place

KIRSTEN FLAHERTY



Otis III, 2015
Mezzotint
8 1/2 x 9 inches (plate)
17 1/2 x 16 1/4 inches (framed)
Courtesy of the artist

OTHER WORKS *in the exhibition*

CAROL ACQUILANO

August Growth, 2014
Color reduction woodcut
9 x 12 inches
16 1/2 x 20 1/2 inches (framed)
Courtesy of the artist



DIANE ALIRE

Forbidden, 2014
Photogravure
13 x 9 1/2 inches (print)
21 x 17 inches (framed)
Courtesy of the artist





DAVID AVERY
Running on Empty, 2016
 Etching
 6 x 6 inches (plate)
 14 x 12 inches (framed)
 Courtesy of the artist



CAITLIN COCCO
Blanket, 2014
 Serigraph
 21 x 15 inches
 26 1/2 x 20 1/2 inches (framed)
 Courtesy of the artist



AMY COUSINS
Schematic for Pink
Jello Sculpture, 2016
 Screen print
 31 x 24 inches
 33 1/2 x 26 1/2 inches (framed)
 Courtesy of the artist



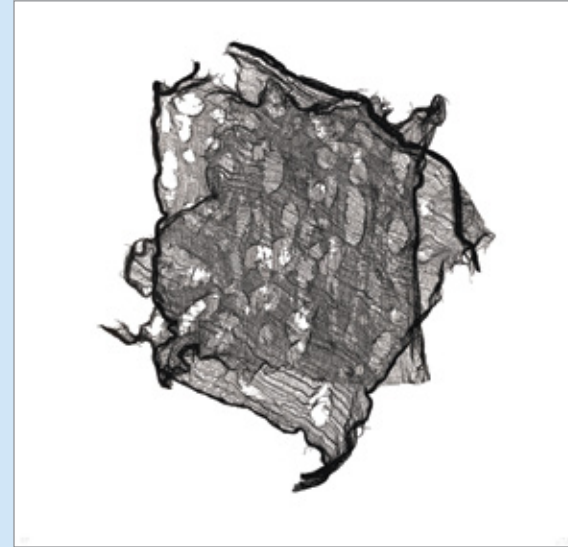
MICHAEL DALCERRO
Centrum 3, 2015
 Woodcut
 26 x 19 inches
 28 x 22 inches (framed)
 Courtesy of the artist



LIANDRA T. DE MATAS
Classic Kitty, 2016
Screen print
24 x 20 inches
24 x 20 inches (framed)
Courtesy of the artist



FRANCESCA DEMASI-MUCCIOLO
City Poem 3, 2016
Soft ground etching à la poupée
7 x 5 inches
16 x 12 inches (framed)
Courtesy of the artist



JAMES DORMER
Summer Layers / Bat, 2016
Lithograph
19 x 20 inches
21 x 22 inches (framed)
Courtesy of the artist



MEGAN DUFFY
Completed Thought, 2016
Monoprint
11 x 16 inches
19 x 22 inches (framed)
Courtesy of the artist

EDUARDO FAUSTI
Angelo, 2015
Mezzotint
14 x 15 inches
18 3/4 x 19 3/4 inches (framed)
Courtesy of the artist



CHRIS FLYNN
Antigravity Puppet:
Figures 3, Plate 1, 2015
Copperplate photogravure
with chine-collé
20 x 25 inches
28 x 33 inches (framed)
Courtesy of the artist

Also included in the exhibition
Suspension Voice, 2015
Copperplate photogravure
with chine-collé
22 x 16 1/4 inches
30 x 24 inches (framed)
Courtesy of the artist

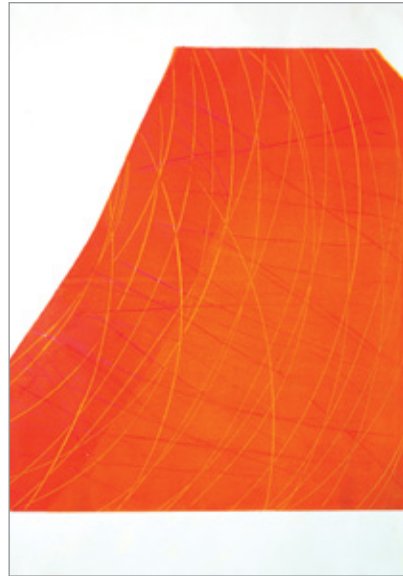


EILEEN FERARA
Whelk egg casing variation, 2016
Monotype
22 x 22 inches
27 x 27 inches (framed)
Courtesy of the artist



TIMOTHY FRERICHS
Waterways – Shale, 2015
Handmade black/gray Kozo paper
with watermarks/blow-outs,
archival digital ink prints,
Flexi-rock, and Coptic binding
14 1/2 x 10 inches (closed)
Courtesy of the artist

Also included in the exhibition
Fissile – Shale, 2015
Handmade black cotton/abaca
paper with watermarks, ink drawing,
Flexi-rock, and Coptic binding
15 1/2 x 11 3/4 inches (closed)
Courtesy of the artist



TERRI FRIDKIN
Isla Uno, 2015
 Monotype
 30 x 22 inches
 33 x 25 inches (framed)
 Courtesy of the artist

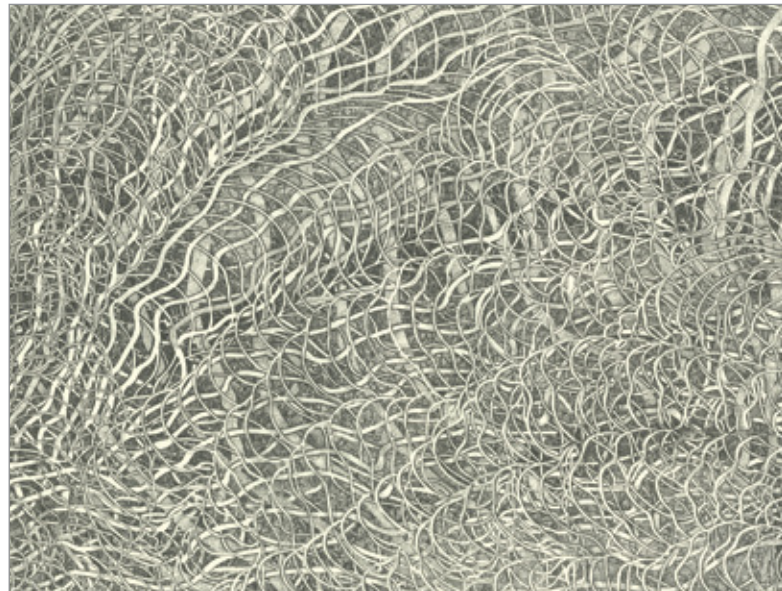
FRANK HAMRICK

Sometimes Rivers
Flow Backwards, 2014
 Cover: tintype inset
 into cotton rag
 handmade paper
 End sheets: cotton rag
 handmade paper
 Interior images: inkjet prints
 on matte Red River paper
 7 1/2 x 7 1/4 inches (closed)
 Courtesy of the artist
 and Old Fan Press



KARLA HACKENMILLER

Synaptic Evolution, 2014
 Etching
 11 x 13 1/2 inches
 16 x 20 inches (framed)
 Courtesy of the artist



ART HAZELWOOD

Gaceta Callejera:
Burning Down
the House, 2015
 Screen print
 23 1/4 x 14 1/2 inches
 33 x 23 inches (framed)
 Courtesy of the artist

SUE HEATLEY

Shoot 'Em Up, 2016

Monotype, linocut, gouache,
and collage on paper

17 x 13 1/2 inches

19 x 15 1/2 inches (framed)

Courtesy of the artist



LAUREN ROSE KINNEY

*The Bananas Are Sick,
They're Dying, All of Them*, 2014

Letterpress, linocut,
and polymer plate

7 x 6 inches (closed)

Courtesy of the artist

Also included in the exhibition

Crickets in Quito, 2014

Letterpress, linocut,

wood engraving, and

polymer plate

7 x 6 inches (closed)

Courtesy of the artist



KRISTINA KEY

Aquatint V, 2016

Copper etching

9 x 5 1/2 inches

15 x 11 inches (framed)

Courtesy of the artist



MICHAEL KRUEGER

History is Nonsense – War Stories, 2016

Woodblock with chine-collé

18 x 24 inches

24 x 32 inches (framed)

Courtesy of the artist

Also included in the exhibition

History is Nonsense – The Stone Knows, 2016

Woodblock with chine-collé

18 x 24 inches

24 x 32 inches (framed)

Courtesy of the artist





DAVID LANTOW

Bermuda, 2015

Woodcut with chine-collé

12 1/2 x 10 1/2 inches

15 1/4 x 13 1/4 inches (framed)

Courtesy of the artist

EMILY LOMBARDO

Mine Collapse, 2014

Screen print

30 x 22 inches

34 x 26 inches (framed)

Courtesy of the artist



WOODY LESLIE

Understanding Molecular

Typography by H.F. Henderson, 2015

Offset prints on Mohawk

Surefine paper

6 1/4 x 4 1/2 inches (closed)

Collection of H.F. Henderson



VAL LUCAS

York and Upper Glenco, 2014

4-color reduction woodcut

with chine-collé

9 x 7 inches

12 x 16 inches (framed)

Courtesy of the artist

Also included in the exhibition

Oxbow Dunes, 2016

3-color wood engraving

8 x 10 inches

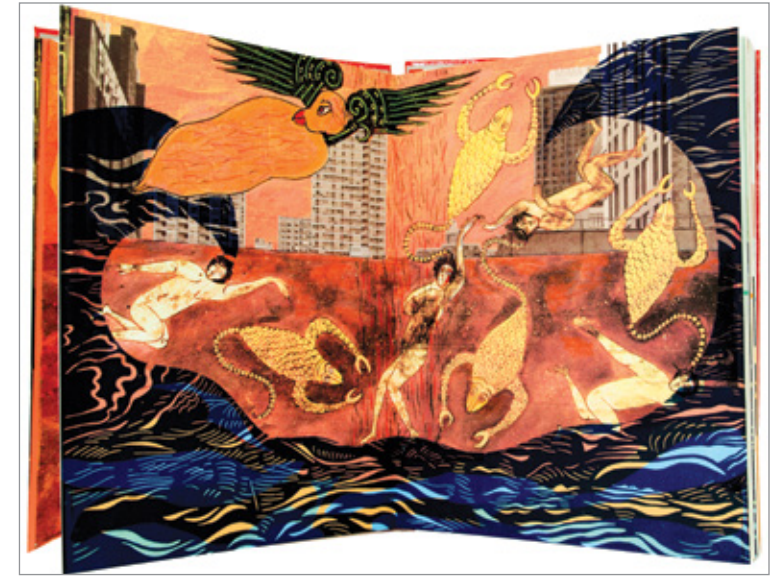
16 x 12 inches (framed)

Courtesy of the artist

HELENE MANZO
Fall on the Bushkill, 2016
Monotype
16 x 20 inches
23 x 27 inches
Courtesy of the artist



BARBARA MILMAN
A Pocket List, 2015
Digital prints and linocut
11 x 15 inches (closed)
Courtesy of the artist



LARRY MCKIM
Principle, 2015
Linocut
12 x 12 inches
18 x 18 inches (framed)
Courtesy of the artist

URSULA WEST MINERVINI
*Hardly Anyone Knows How
Much, 2016*
Woodcut
4 x 4 inches
12 1/4 x 11 1/2 inches (framed)
Courtesy of the artist





MOMMA TRIED

Momma Tried (Issue 2), 2015
Pages: 115 gr UPM Finesse Silk
Cover: 250 gr Ensocoat, overall
semi matt varnish,
spot UV gloss varnish
11 x 8 1/2 inches (closed); 160 pages
Courtesy of the artists

LAUREN ORCHOWSKI

We Are About to Land, 2016
Etching, aquatint, spit bite,
and à la poupée on
Arches cover paper
14 x 10 3/4 inches
19 x 15 1/4 inches (framed)
Courtesy of the artist

Also included in the exhibition
Red Zone, 2016
Etching, aquatint, spit bite, and
à la poupée on Arches cover paper
14 x 10 3/4 inches
19 x 15 1/4 inches (framed)
Courtesy of the artist



TONY ORTEGA

Super Hombre, 2015
Lithograph
15 x 20 inches
20 1/2 x 26 1/2 inches (framed)
Courtesy of the artist





LISA RAPPOORT

Zane Grey and Me, 2015

Text by Lisa Rappoport juxtaposed with excerpts from Zane Grey's novel *Wildfire*, frontispiece illustration by Andrew Larkin, letterpress printing and hand binding

8 1/4 x 10 3/4 inches (closed)

Courtesy of the artist and Littoral Press



HENRY ROUX

Rodin Study 01, 2015

Burnished aquatint

9 x 12 inches

16 x 20 inches (framed)

Courtesy of the artist



EMMA SAFIR

MacArthur Park

(I Want to Believe), 2016

Silk screen

30 x 22 inches

32 x 25 inches (framed)

Courtesy of the artist

Also included in the exhibition

Arcade Mirror (After Lichtenstein), 2016

Silk screen

30 x 22 inches

32 x 25 inches (framed)

Courtesy of the artist

ROCCO SCARY

Screen Memories, 2014

Handmade paper,

graphite and mixed media

9 x 43 x 18 inches (open)

Courtesy of the artist

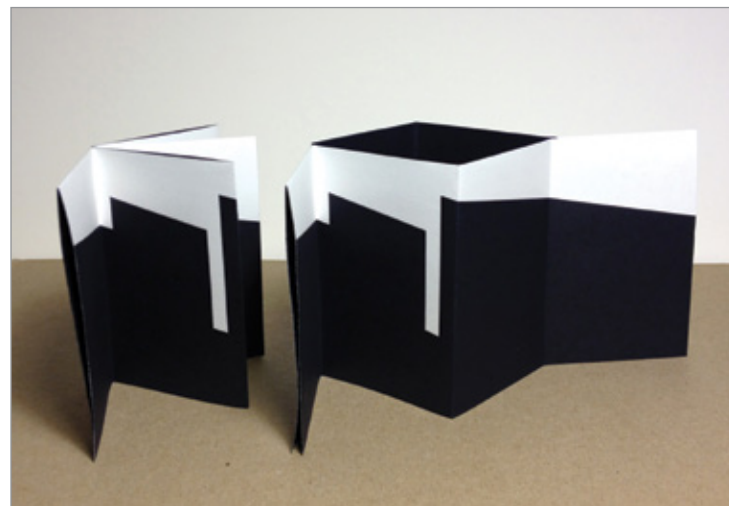




KENNETH SCHNALL
TOCSIN 1, 2014
Digital pigment print,
rag paper gouache,
and pumice wash
16 x 22 inches
22 x 28 1/2 inches (framed)
Courtesy of the artist



TATIANA SIMONOVA
Not to Know Again / Once, 2015
Copper engraving with woodcut
on gampi collage
20 x 20 inches
22 x 22 inches (framed)
Courtesy of the artist



ROBIN SHERIN
Building Silhouettes #4, 2014
Digital inkjet instant book
4 1/4 x 2 3/4 inches (closed)
Courtesy of the artist



WILLIAM WAITZMAN
Early Morning, Blue, 2015
Silkscreen
13 x 10 inches
20 x 16 inches (framed)
Courtesy of the artist

Also included in the exhibition
Kayaker, 2015
Silkscreen
12 x 12 inches
18 1/2 x 18 inches (framed)
Courtesy of the artist



MARY WALKER
Shoot the Moon (d), 2016
Stencil monprint
and woodcut
22 x 15 inches
22 x 15 inches (framed)
Courtesy of the artist



ANGELA YOUNG
Daniel Britton, 2014
Lithograph
12 x 9 inches
19 x 15 inches (framed)
Courtesy of the artist

University Galleries

WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road, Wayne, NJ 07470
<http://www.wpunj.edu/coac/gallery/>

Kristen Evangelista • Director
Emily Johnsen • Gallery Manager

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