INK, PRESS, REPEAT

2014

NATIONAL JURIED PRINTMAKING AND BOOK ART EXHIBITION
For fifty years, prints and printmaking have been central to the concerns of contemporary art. Living in a world awash with reproductions, with pictures glossy and tattered, artists in all media have turned their attention to questions of replication and repetition, identity and difference, social engagement, and the provocative gap between the material thing in front of you and the distant event to which it points. The prints in this exhibition, chosen from a rich set of submissions, demonstrate the range and profundity of what “print” means in the 21st century. From the social isolation of cell-phones to the beauties of rotting infrastructure, they capture the inconsistent complexities of our world.
**PRIZE WINNERS**

**1st Place**

**MARSHA GOLDBERG**

*Smoke Rises (Car Bomb)*, 2014
Etching
18 x 14 inches (framed)
15 x 11 inches (unframed)
Courtesy of the artist

*Smoke Billows…*, 2014
Etching
18 x 14 inches (framed)
15 x 11 inches (unframed)
Courtesy of the artist

**ROBIN GIBSON**

*The Still Point*, 2013
Reduction woodcut
39 x 54 inches (framed)
33 x 48 inches (unframed)
Courtesy of the artist

The Still Point, 2013
Reduction woodcut
39 x 54 inches (framed)
33 x 48 inches (unframed)
Courtesy of the artist
DONALD FURST

Afterglow, 2013
Mezzotint
16 x 12 inches (framed)
8 x 4 ⅜ inches (unframed)
Courtesy of the artist

MIGUEL ARAGON

AR-15, 2013
Burnt residue embossing
25 x 32 ⅜ inches (framed)
22 x 30 inches (unframed)
Courtesy of the artist
ROBERT DARABOS

Untitled, 2014
Silkscreen on cut paper and collage
19 ½ x 19 ½ inches (framed)
18 ½ x 18 ½ inches (unframed)
Courtesy of the artist

Ben Anderson
On the Longest Night, 2012
Woodcut on kozo paper and stretched canvas
37 x 46 inches
Courtesy of the artist

Steven Arnerich
Untitled, 2014
Screen print on paper
40 x 30 inches (framed)
30 x 22 inches (unframed)
Courtesy of the artist

OTHER WORKS in the exhibition

4th Place
CYNTHIA BACK

Jersey Shore Dredge Pipe #1, 2014
Reduction linocut
20 x 19 inches (framed)
12 x 12 inches (image)
Courtesy of the artist

Also included in the exhibition:

CYNTHIA BACK

Jersey Shore Dredge Pipe #2, 2014
Reduction linocut
20 x 19 inches (framed)
12 x 12 inches (image)
Courtesy of the artist

JANET BEST BADGER

Sabine, 2013
Mezzotint
11 x 11 inches (framed)
6 x 6 inches (unframed)
Courtesy of the artist

Also included in the exhibition:

DIANA BEHL

(moody), 2014
Intaglio
15 x 19 inches (framed)
9 x 12 inches (unframed)
Courtesy of the artist

DIANA BEHL

(aloft), 2013
Intaglio
13 ½ x 16 ½ inches (framed)
11 x 14 inches (unframed)
Courtesy of the artist

JAMES BOYCHUK-HUNTER

Binocular, 2014
Photo etching and chine collé
23 ½ x 20 ½ inches (framed)
Courtesy of the artist

Also included in the exhibition:

JAMES BOYCHUK-HUNTER

Little Pantheon, 2014
Photo etching and chine collé
24 x 15 inches (framed)
Courtesy of the artist

DIANA BEHL

(re)copy, 2014
Intaglio
15 x 19 inches (framed)
9 x 12 inches (unframed)
Courtesy of the artist

Also included in the exhibition:

DIANA BEHL

(re)copy, 2014
Intaglio
VERONICA CECI
Two Sittings, 2012
Four-color reductive woodcut
34 x 55 inches (framed)
22 x 44 inches (image)
Courtesy of the artist

EDWIGE CHARLOT
Kollerte ajan pou yo (Silver collected for them), 2012
Flocked screen print on Japanese paper
22 x 12 inches (framed)
Collection of Rachael and Justin Alfond

BRIAN COHEN
Man With Eyes Closed, 2014
Etching
16 x 16 inches (framed)
5 x 5 inches (image)
Courtesy of the artist

MICHAEL DAL CERRO
City Building Blocks, 2013
Woodcut
28 x 22 inches (framed)
20 x 15 inches (unframed)
Courtesy of the artist
AUBREY DIDONATO
Andrew, 2014
Waterless lithography and chine collé
25 x 20 inches (framed)
22 x 15 inches (unframed)
Courtesy of the artist

Also included in the exhibition

AUBREY DIDONATO
Lori, 2014
Waterless lithography and chine collé
25 x 20 inches (framed)
22 x 15 inches (unframed)
Courtesy of the artist

Megan, 2014
Waterless lithography and chine collé
25 x 20 inches (framed)
22 x 15 inches (unframed)
Courtesy of the artist

ALYSSA DELLY
Regeneration, 2013
Etching
23 x 16 ¾ inches (framed)
20 ½ x 14 ½ inches (unframed)
Courtesy of the artist

JAMES DORMER
Summer Suite/Bird, 2013
Lithograph
20 x 17 ½ inches (framed)
8 ½ x 6 ½ inches (image)
Courtesy of the artist

RAYMOND DECICCO
Timberline, Mt. Hood, 2013
Aluminograph
26 ½ x 33 ¼ inches (framed)
16 x 24 inches (unframed)
Copyright of the artist
AMZE EMMONS
Negotiation Site, 2014
Lithograph
22 x 28 inches (framed)
18 x 24 inches (unframed)
Courtesy of the artist

HOLLY DOWNING
It’s All Connected, Threatened, Endangered, Disappearing…, 2012
Seven-plate accordion monoprint with letterpress text
6 ¼ x 32 inches (unfolded)
Courtesy of the artist

CATHLEEN FICT
Shifting, 2014
Wood engraving
16 x 20 inches (framed)
4 x 8 (unframed)
Courtesy of the artist

KIM W. FINK
Look/See, 2014
Wire-rimmed glasses (found), and archival digital print
17 x 20 x 2 inches
Courtesy of the artist

HOLLY DOWNING
It’s All Connected, Threatened, Endangered, Disappearing…, 2012
Seven-plate accordion monoprint with letterpress text
6 ¼ x 32 inches (unfolded)
Courtesy of the artist

CATHLEEN FICT
Shifting, 2014
Wood engraving
16 x 20 inches (framed)
4 x 8 (unframed)
Courtesy of the artist

KIM W. FINK
Look/See, 2014
Wire-rimmed glasses (found), and archival digital print
17 x 20 x 2 inches
Courtesy of the artist
JENNY FREESTONE
Flux 1, 2013
Photogravure, etching, and aquatint
30 x 22 inches (framed)
23 x 13 inches (unframed)
Courtesy of the artist

ANTHONY LAZORKO
Snow at Eat Rite, 2013
Color woodblock print
18 ¾ x 24 ¾ inches (framed)
11 x 17 inches (unframed)
Courtesy of the artist

BRETT GROVES
Interoffice, 2013
Nine-color silkscreen on paper
25 ½ x 20 ½ inches (framed)
23 ½ x 18 ½ inches (unframed)
Courtesy of the artist

MARIO LAPLANTE
St. Jean, no. 2, 2013
Lithograph, digital printing (archival inks), and gold leaf
24 x 24 x 3 inches
Courtesy of the artist
CHRISTINA MASSEY  
*Online Presence*, 2014  
Hand-woven monoprint  
20 x 20 inches (framed)  
15 x 15 inches (unframed)  
Courtesy of the artist

MICHELLE RAY  
*Cave Protection Act of 2013*, 2013  
Talas paper, Carson .080 board, letterpress printed, laser engraved; Text created with photopolymer plates, using Gill Sans typeface  
7 ½ x 6 x ½ inches (closed)  
9 x 11 inches (open)  
Courtesy of the artist

ANNA MAVROMATIS  
*Childhood Landscape 2*, 2013  
Monotype on Rives BFK  
21 x 17 inches (framed)  
20 x 16 inches (unframed)  
Courtesy of the artist

AMY PIRKLE  
*Eight Bedrooms*, 2013  
Letterpress, linocut, pochoir, and drum-leaf binding  
9 x 5 ¼ inches (closed)  
9 x 11 inches (open)
RED BUTTE PRESS
Katharine Coles (text) and
Mary Toscano (illustration)
Problems of Description in the
Language of Discovery, 2012-2013
Letterpress printed from
photopolymer plates on
Frankfurt and Minogami
paper/Myler & Futura
covers, wire binding, and
letterpress printing
6 x 4 inches (closed)
Courtesy of the artist

CARRIE SCANGA
Pirate Ride, 2014
Etching with monoprint
and hand-coloring
22 x 30 inches (unframed)
Courtesy of the artist

CELESTE REGAL
The Price of Freedom, 2014
Wood, brass, fabric, photo
intaglio, and various papers
Variable dimensions
Courtesy of the artist

AYUMI SHIBATA
Zion Book, 2013
Handmade paper cut-out
15 ⅜ x 10 inches (closed)
Courtesy of the artist
Although my artwork is mainly considered representational, I deal with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements: garments, fruit, vegetables, furniture, animals, etc. have been my focus. The images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere.

There are small transitions in my work from time to time, and my interest is always based on unpredictable texture that is printed from the etched surface of the copper plate. My prints explore the complex relationship of paper, ink and etched plates to describe my thoughts, as well as the relationship, which occurs between figures and space to express other human experiences. Always, I try to investigate the maximum potential available to me as a printmaker.

The enigmatic figures I draw are reflections of human conditions such as: satire, whimsy, irony, paradox or the mismatches that happen often in people’s daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. The images in my intaglio prints in this exhibit are little figurines in action. They are cheerful, joyous, and restless. They are all happy people.
Yuji Hiratsuka was born 1954 in Osaka, Japan. He was first educated in art at Osaka Ichiritsu Kogei High School (Osaka Municipal High School of Art & Industry) and Tokyo Gakugei University (Tokyo Teachers’ University). After receiving a B.S. in Art Education from the University in 1978, Hiratsuka taught art at several high schools and junior high schools in Osaka. In 1985, he moved to the United States to pursue a graduate degree in printmaking at New Mexico State University (M.A.) and Indiana University (M.F.A.). Since 1987, Hiratsuka has been teaching printmaking and drawing at several universities. He currently serves as a professor of printmaking at Oregon State University, Corvallis.

Hiratsuka’s graphic work has been exhibited in the Americas, Europe, and Asia. He has received numerous awards in international competitions including, most recently, the Equal Prize at Majdanek 2000, VI International Art Triennial, Lublin, Poland. During the last five years, he has had 13 solo exhibitions in the United States, and international solo shows in Seoul, Korea, Quebec, Canada, and Lisburn, North Ireland.

Hiratsuka’s work is included in many public collections including The British Museum, United Kingdom; Tokyo Central Museum, Japan; Panstwowe Museum, Poland; The House of Humor and Satire, Bulgaria; Cincinnati Art Museum, Ohio; Cleveland Art Museum, Ohio; Portland Art Museum, Oregon; The Library of Congress, Washington, D.C.; New York Public Library, New York; and Freer/Sackler, The Smithsonian’s Museum of Asian Art, Washington, D.C.