

■ 2009

AMERICAN IMPRESSIONS

National Juried Printmaking & Book Art Exhibition

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State Council on the Arts,
Department of State

WILLIAM
PATERSON
UNIVERSITY

university *Galleries*

BEN SHAHN CENTER

300 POMPTON ROAD, WAYNE, NJ 07470

973.720.2654 FAX 973.720.3290

www.wpunj.edu

DR. NANCY EINREINHOFFER, DIRECTOR

Design: Angela DeLaura

■ CURATOR'S STATEMENT

Too many choices drive me mad. Variations in size, color, technique and scale put the final nail in my coffin. But I live and die for art. Like Joan of Arc, I burn in the flames of my own passion, but like a Phoenix I rise from the ashes born again only to someday burn again. It's a blessing and a curse. And so it was with the judging process of the 2009 American Impressions exhibition.

All artists, I imagine, are cursed with this same illness: too many choices. 'What should I make? How should I make it? What color should I make it? Should I frame it? What should I call it?' But the evidence of their illness, the symptoms, and the ultimate results of their decision-making, the cure, more often than not, make it all worthwhile.

At first glance, through the emotional lens of my own life, I saw the house of my dreams, the day I almost drowned, the day I roasted in the sun, my daddy's guns, the summers I went fishing with my great grandfather, my beloved New Jersey between the middle of nowhere and somewhere, the dead crow I buried in '62, too many Mexico vacations, and too much art school. I heard Curtis' Mayfield's lyrics, wished I were a piano player, and remembered why I hate formaldehyde fries. But that was all effortless.

Looking deeper, I saw both mastery and mystery of techniques, and no evidence of the curse. Clearly creative decisions have been made here, I thought. And despite the unanimous group decision, made by either history or habit, to work inside a rectangle, I was certain that all these artists had somehow made choices and temporarily overcome the illness and were now each putting their best foot forward.

But now the sickness was on me. I, the judge and the jury, must make a decision and choose, not just one artist but two, three, four, plus, plus, plus, and plus. Gasp! No rest for the weary. No mercy for the weak. Now, suddenly, all my symptoms were showing. The curse. If variety is the spice of life then all this flavor is killing me. But, as always, I am seduced by the beauty and variety of it all, and walk fearlessly into the fire. Then the questions: Why a print and not a photograph? But what is a photograph? Why a print and not a painting? But what is a painting? Why a lithograph and not an etching? Why a woodcut and not a monotype? And on and on and on and on until...full combustion. Pause. Breath. Then... the selections. Ahhh. And I'm rising again.



WILLIE COLE'S sculpture and prints have been featured in numerous exhibitions and major collections including the Metropolitan Museum of Art, the Museum of Modern Art, New York, and the Montclair Art Museum, New Jersey. Mr. Cole, whose work addresses questions of class, gender, sex, and contemporary society, studied at the Art Students League and School of the Visual Arts, both in New York City. He has held residences at the Studio Museum in Harlem and the John Michael Kohler Arts Center in Sheboygan, Wisconsin and has received numerous awards including a Tiffany Foundation Grant and the David C. Driskell Prize at the High Museum of Art in Atlanta. He is represented in NYC by Alexander and Bonin Gallery.

■ ARTISTS INCLUDED IN THE EXHIBIT

PRISCILLA SNOW ALGAVA

"Ageless Wisdom", 2007, clay monoprint, 18.5x21"

DIANE ALIRE

"A Message For You", 2008, photo gravure, 5x7"

"Waiting For Godot", 2007, photo gravure, 5x7"

KATHLEEN ANDERSON

"Evaluation-2", 2008, digital C-print, 40x16"

"Evaluation-3", 2008, digital C-print, 40x16"

BINNIE BIRSTEIN

"For All", 2007, monotype, 39x30.25"

FRAN BULL

"Keys Have Bled Their Rust", 2008, copperplate m/m, 47.75x31.5"

"Before The Mind Drops Its Curtain", 2008, copperplate m/m,
47.75x31.5"

"Winter", 2009, copperplate m/m, 47.75x31.5"

KAREN BRUSSAT BUTLER

"Torn Between Land & Sea", 2008, stone lithograph, 28x22"

LIZ DEMAREE

"Western Hotel 1-On Fire", 2008, 4 color monoprint, 10x10"

"Western Hotel 2-Eventide", 2008, 4 color monoprint, 10x10"

"Western Hotel 3-Yellow Sky", 2008, 4 color monoprint, 10x10"

KELI DOUGHERTY

"Park Reflections", 2009, digital C-print, 20x30"

LESLIE NOBLER FARBER

"Grow-Book Deconstructed", 2008, digital, 30x23"

EILEEN FERARA

"Bad Tooth Smile", 2008, lino block print, 22x9"

RAQUEL A. FOOTE

"Cupola", 2008, etching, 18x23"

EILEEN M. FOTI

"Freedom Fries: Dubya's Dream", 2007, litho with gouache,
diptych left side, 19x15"

"Freedom Fries: Chaney's Camouflage", litho with gouache, right
side, 19x15"

ALICE HARRISON

"Frolic", 2008, handmade book, 9x11x1"

RONALD KATZ

"At The Stable", 2008, etching, 6x7"

BARBARA LANDES

"Re-directed Drama", 2008, woodcut, collagraph, collage, 13x15"

ANTHONY LAZORKO

"Al's Garage", 2008, woodcut, 10.35x14"

"Truck Stop", 2008, woodcut, 10.5x18"

MARIA LUPO

"libellus terrestris II (Book of Earth)", 2008, Book covered with topsoil (denatured) & sealed with acrylic then wrapped with wire, it becomes a sculptural object, 9x5x3"
"Sawman Challenges Scissorhand to a Duel", 2007, relief print, 18x24"

CLARENCE MATHER

"Marked Fields", 2008, carbrurdum, aquatint on linen, 46x42"

STEPHEN MCKENZIE

"Alien Ninja Amazon Warrior on the Hunt", 2009, relief print, 18x24"
"Alien Ninja Warrior Wearing Plaid & Running A 5K Race", 2008, relief print, 18x24"

BASCHA MON

"Apocalypse Two", 2007, manipulated digital collage, 9.5x7"
"Praying Woman", 2007, manipulated digital collage, 9.5x7"
"Woman With A Gun", 2007, manipulated digital collage, 9.5x7"

LINDA NESVISKY

"Consolation", 2009, color etching, 16x10"

LUCILLE NURKSE

"Mr. Levy", 2008, lino cut, 6x4"
"Pianist with Singer, 2008, lino cut, 7x5"

TONY ORTEGA

"A Racial Profile", 2008, solar etching, 9.5x7.5"

FLORENCE PUTTERMAN

"Captain Caleb, The One That Got Away" 2007, linocut, 22x30"

JAY SELDIN

"Blue Fishbone", 2007, digital pigment print on watercolor paper, framed, 37x29"

DONNA STACKHOUSE

"Nuclear Distance", 2008, four color litho, 7.5x11.5"
"Passing in the Channel", 2008, two color intaglio, 8x10", 6.5x10"

MIRIAM STERN

"Amona III", 2008, monoprint, 15x22"
"The Finger Print Expert", 2008, digital pigment print on watercolor paper, 37x29"

VIJA VIRKS-LEE

"Untitled", 2008, woodblock & etching, 9.875x10"
"Untitled", 2008, digital print, 9x38"

ANN WILLIAMS

"Double Time (Black)", 2008, reduction woodcut, 21x21"
"Corky's Ruff", 2008, woodcut, 21x21"
"Double Time (Red)", 2008, reduction woodcut, 21x21"



"Freedom Fries: Dubya's Dream", 2007, litho with gouache, diptych left side, 19x15"
"Freedom Fries: Chaney's Camouflage", litho with gouache, right side, 19x15"

GRAND PRIZE

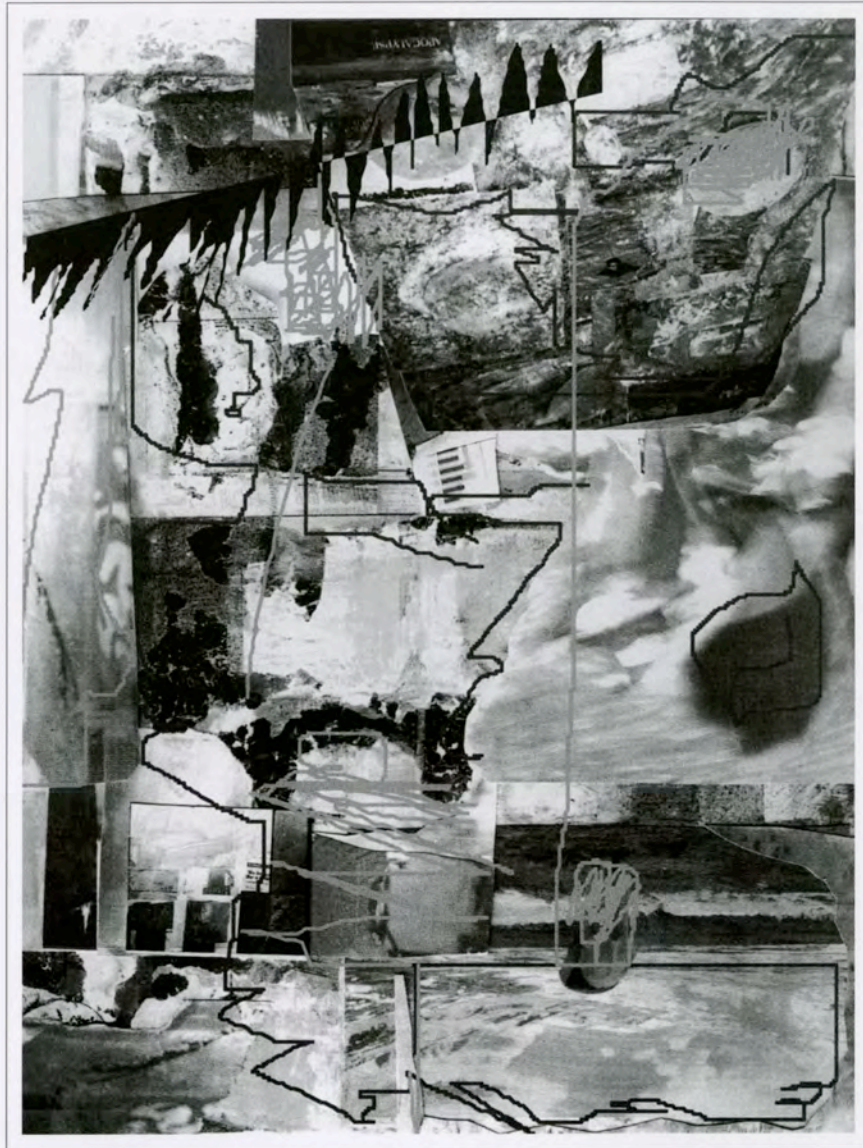
(A one-person exhibit in Ben Shahn's East Gallery)

KATHLEEN ANDERSON



"Evaluation-3", 2008, digital C-print, 40x16"

1st PLACE & PURCHASE AWARD

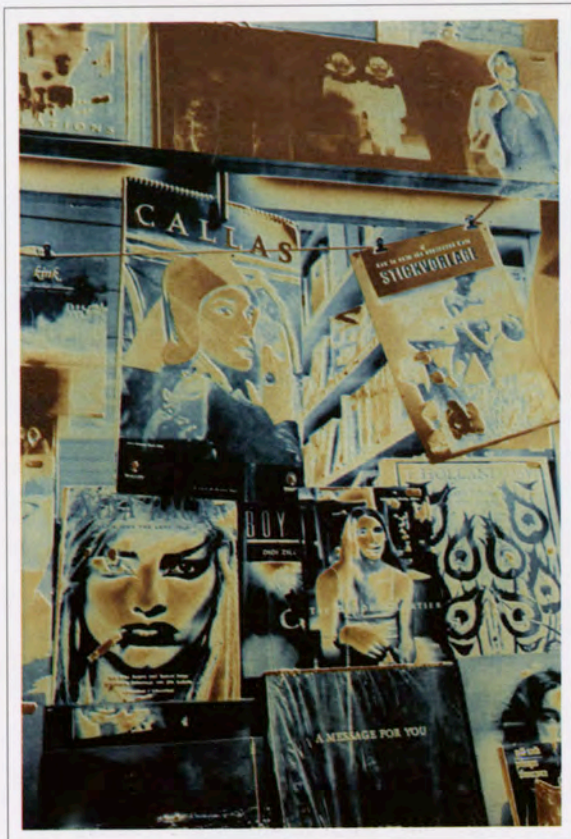


"Apocalypse Two", 2007, manipulated digital collage, 9.5x7"

2nd PLACE



"Truck Stop", 2008, woodcut, 10.5x18"



"A Message For You", 2008, photo gravure, 5x7"

HONORABLE MENTION



"Western Hotel 3-Yellow Sky", 2008, 4 color monoprint, 10x10"

HONORABLE MENTION



"Grow-Book Deconstructed", 2008, digital, 30x23"



"Alien Ninja Warrior Wearing Plaid & Running A 5K Race", 2008, relief print, 18x24"

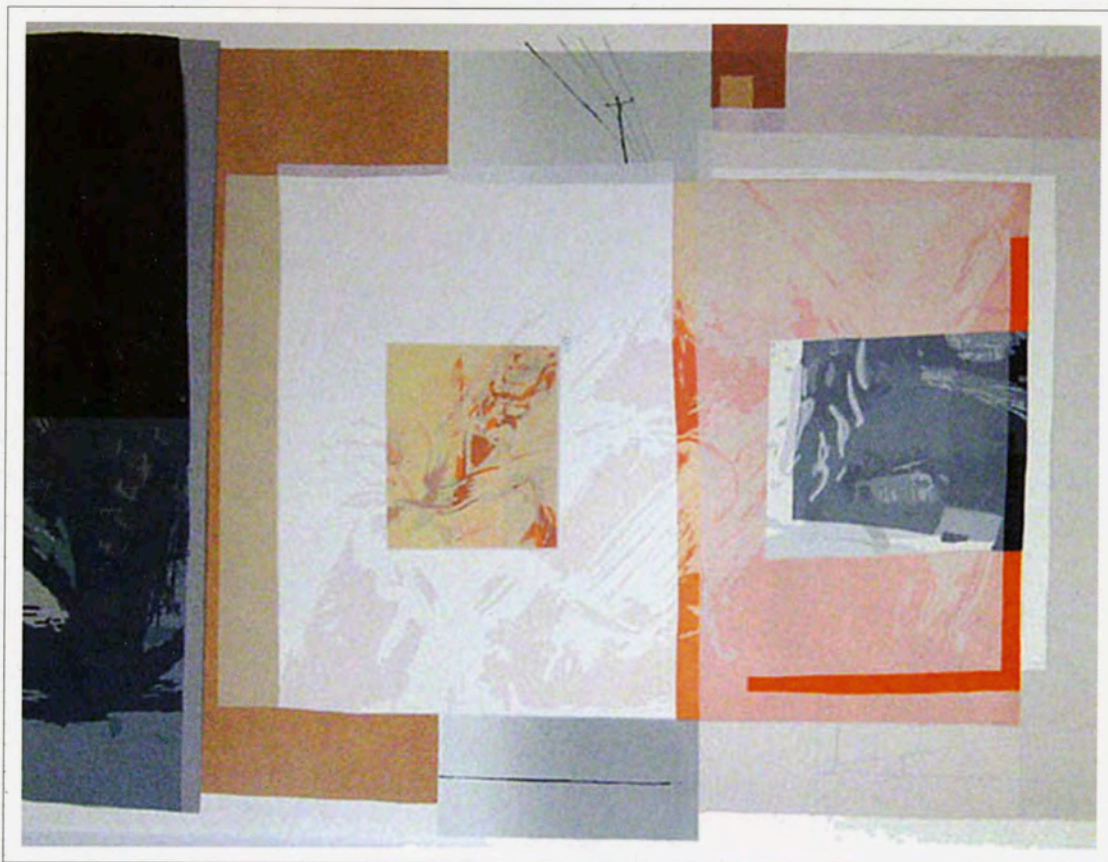


"Mr. Levy", 2008, lino cut, 6x4"



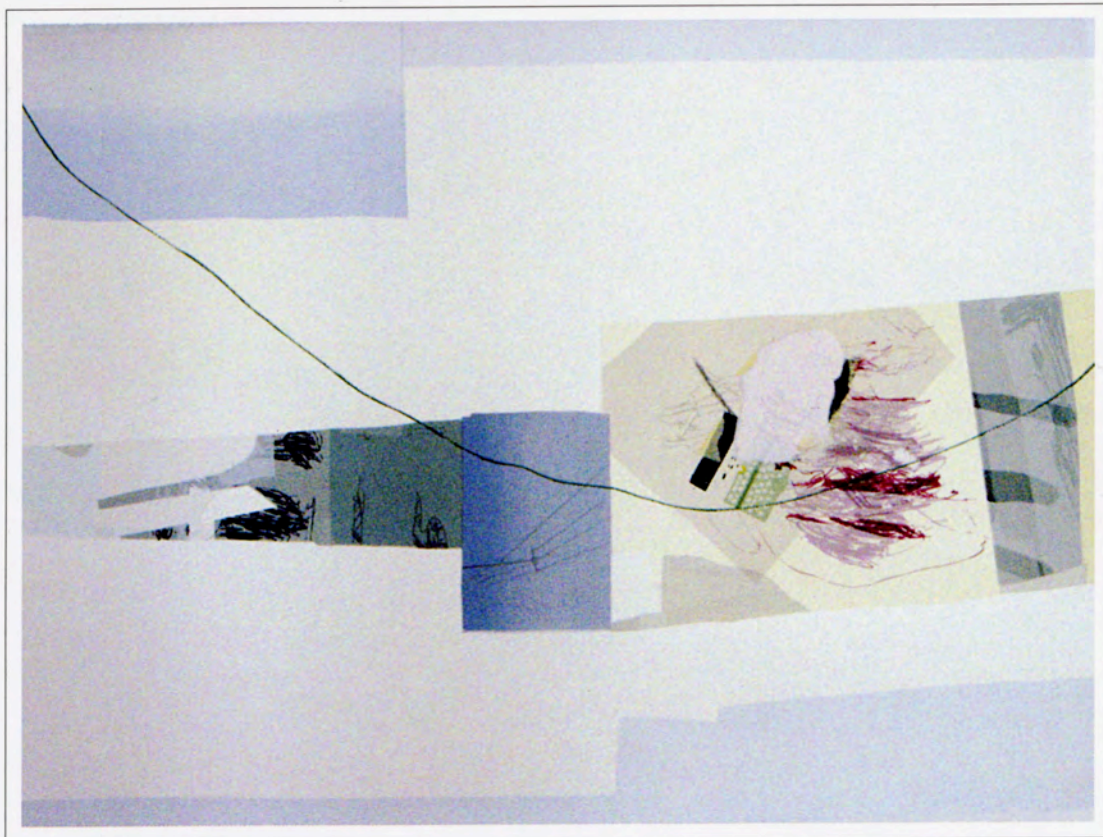
"Blue Fishbone", 2007, digital pigment print on watercolor paper, framed, 37x29"

NANCY CAMPBELL



"Tobira", 2006, silkscreen, 20x30"

2008 GRAND PRIZE



"Otemoto", 2008, screenprint, 29x37"

NANCY CAMPBELL



"Mazu", 2005, screenprint, 22x26"

ARTIST'S STATEMENT

My prints develop by overlapping layers of information from a wide range of sources that include medieval Japanese scroll paintings, the media, children's art, and studies from nature. I hope to evoke an Eastern sense of balance between fragility and strength by using a system of highly structured intricate abstraction. Despite exacting and often tedious methods I work for a spontaneous result that inhabits an ambiguous realm between the visible and the invisible, the logical and the intuitive, the representational and the abstract.


The measured, stage-by-stage process of making a print allows me to adjust and fine-tune my images over a long period of time. In contrast to the slow pace of my printing process I simultaneously work out ideas quickly using collage and drawing. Recycled information from earlier works generates new outcomes as I layer and weave together disparate ideas.

Implicit in my work are stories waiting to be told. I find conceptual parallels and formal connections to Japanese narrative picture scrolls that I have ardently studied in museum collections and in reproduction. Their stories are often evasive, reticent, subtle, and fleeting. Images press out toward the frame as secrets hover and stories unfold sequentially over time. A severity underlies some of the scroll imagery but it dissolves into luminous tracings, rhythms, and lightness. Linear structures always remain clear and forceful. The continuous play of opposites that is at the heart of Japanese aesthetics is echoed in my work.

ARTIST'S BIOGRAPHY

Nancy Campbell's prints have been exhibited internationally and are included in numerous collections including the Philadelphia Museum, The Worcester Art Museum, and the Library of Congress. Campbell, who holds a Bachelor of Fine Arts degree from Syracuse University and a Master of Fine Arts from the University of Michigan, is a Professor of Art at Mount Holyoke College in South Hadley, MA.

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300 POMPTON ROAD • WAYNE, NJ 07470-2103

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