

■ 2012

AMERICAN IMPRESSIONS

National Juried Printmaking Exhibition

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contemporary american printmaking

WILLIAM
PATERSON
UNIVERSITY

university *Galleries*

BEN SHAHN CENTER

300 POMPTON ROAD • WAYNE, NJ 07470-2103

www.wpunj.edu

■ JUROR'S STATEMENT

For the best part of a century, the juried exhibition has played a valuable and significant role in the print world. Its continued relevance is underscored by the hearty response to William Paterson University's call for American Impressions 2012, attracting almost 500 works from over 180 artists. This is no doubt due to the many benefits it brings to all involved, including the entrants, jurors and presenting institutions. The artists who submit take the opportunity to bring their work outside of the studio, introducing it to the juror; sometimes this reveals a promising talent, or a new direction from a familiar hand. This exposure is especially valuable to the emerging artist, and through this process, I have attempted to support artists whose work indicates significant potential for growth.



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KRISTEN EVANGELISTA, DIRECTOR

This catalogue is published in conjunction with the exhibition, American Impressions 2012: National Juried Printmaking and Book Art Exhibition, organized by the University Galleries, William Paterson University, and on view January 30 – March 9, 2012.

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Elizabeth F. Spungen has been the Executive Director of The Print Center in Philadelphia since 2006. She received both a BA and MA in the History of Art from the University of Pennsylvania and has spent her entire career working with the visual arts in Philadelphia.

During her tenure at The Print Center, her curatorial efforts have included *Black Pulse: Doug + Mike Starn* (2007); *Nakazora: space between sky and earth: Masao Yamamoto* (2008); and *Silver Mine* (2012), a retrospective exhibition of the work of photographer Robert Asman.

Spungen has been on the curatorial staff at the Institute of Contemporary Art, The Fabric Workshop and Museum and Bryn Mawr College, and was President of the Chester Springs Studio and the Arcadia University Art Gallery. From 2002 – 2006 she headed Liz F. Spungen Fine Art, specializing in works on paper from the greater Philadelphia region.

I was honored to serve as juror for the 2012 incarnation of American Impressions; I thank Director of the University Gallery Kristen Evangelista for the invitation, and extend congratulations to all the artists selected.

The concentrated effort required to select an exhibition from a large number of submissions also offers the juror the exceptional chance to step outside the usual routine to spend a concentrated period focusing on a randomly gathered group of artists and artworks from which unique and fascinating ideas and motifs materialize. The opportunities to spend an extended spell immersed in a group of previously unknown works, to become familiar with many intriguing works, and to form a coherent snapshot from the hundreds of disparate images are also exceptionally rewarding. Of continued interest to me is the blending of the handcrafted and the digital, now omnipresent in both print- and bookmaking. When used as a tool in conjunction with the other means available, we are privileged to receive artworks of staggering complexity and achievement, which honor the spirit and hand of the maker.

Finally, the organizing institution reaps the benefit of connecting with and presenting works by a new group of artists they would otherwise be unlikely to come across. Exceptional work is brought to their audience through the group exhibition, as well as the awarded solo show, which also offers the opportunity to nurture and celebrate an intriguing artistic voice. Artists, the institution and its community are also deeply enriched by the Purchase Prizes offered, supporting the artist while building an exceptional collection.



This exhibition was made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.



■ ARTISTS INCLUDED IN THE EXHIBITION

JENNIFER ANDERSON

Inside, 2011, inkjet transfer and collograph, 30 x 22 inches
Chamber, 2011, inkjet transfer and collograph, 30 x 22 inches

DIANA BEHL

v, 2011, intaglio, 11 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches
out there, 2010, intaglio, 11 $\frac{3}{4}$ x 15 inches

FROL BOUNDIN

West Virginia – Blizzard, 2011, 3-color lithograph and 2-color intaglio, 30 x 22 inches

SARAH BRYANT

Biography, 2010, letterpress printed on Zerkall book vellum, 8 $\frac{3}{4}$ x 5 $\frac{1}{2}$ x $\frac{3}{4}$ inches (closed)

RANDY CLARK

La cosa esta muy fregada, 2011, screenprint, 17 x 21 inches

DONNA DIAMOND

Ann in Winter, 2010, linoleum cut, 22 x 16 inches
Hidden, 2010, linoleum cut, 12 $\frac{1}{4}$ x 9 $\frac{1}{4}$ inches

NICHOLAS DOWGWILLO

Twilight of Your Root Rising, 2010, intaglio, relief, collagraph, and chine collé, 35 x 19 inches
Frozen Beams of Light Like Your Tendrils, Arrested, 2010, etching, engraving, drypoint, relief, and digital print, 21 x 11 $\frac{1}{2}$ inches

JULIA ELSAS

Untitled, 2011, monoprint, 22 $\frac{1}{4}$ x 29 $\frac{3}{4}$ inches
Untitled, 2011, monoprint, 29 $\frac{3}{4}$ x 22 inches

EDUARDO FAUSTI

The Mekong, 2011, photogravure, 12 $\frac{1}{2}$ x 14 $\frac{1}{2}$ inches
Impermanence, 2011, photogravure, 14 $\frac{1}{2}$ x 12 $\frac{1}{2}$ inches

DIANE FINE

Bell Tower, 2011, archival digital print and linocut, 27 x 21 inches
Diary State 6, 2010, intaglio print, 6 $\frac{3}{4}$ x 4 $\frac{1}{4}$ inches

CAROLINE FURR

A Vague Formality, 2011, Rives BFK (cover) and miscellaneous paper inside, 10 x 7 x $\frac{1}{4}$ inches (closed)

VERONICA HANSSENS

Anxieties of a Non-swimmer, Non-driver, 2011, 7-color lithograph on Rives BFK, 11 x 7 $\frac{1}{2}$ inches

MARY HOOD

Displaced Replaced, 2011, laser engraving on handmade paper with collé, 24 x 42 inches (diptych)
While Sirus Was Sleeping, 2011, laser engraving on handmade paper with watercolor, 30 x 22 inches

CAT JENSEN

Untitled, 2011, silkscreen, 13 x 13 inches
(203) 966-5*84, 2011, silkscreen, 26 x 20 inches

ANDREW KOZLOWSKI

Location Is Everything, 2011, screenprint, 22 x 26 inches
Moon Viewing Point, 2010, screenprint, 20 x 15 inches

ANTHONY LAZORKO

Moonlight Motel, 2010, color woodcut, 11 x 17 $\frac{3}{4}$ inches
Clunkers, 2011, woodcut, 11 x 17 $\frac{1}{2}$ inches
Let's eat!, 2010, woodcut, 19 $\frac{1}{2}$ x 14 $\frac{1}{2}$ inches

ANNA MAVROMATIS

Unraveling stories, 2011, monotypes, 12 x 6 x 1 inches (closed)

JONATHAN MCFADDEN

Check for discolored water, 2010, screen, relief, and digital print, 11 x 9 inches
Foreclosure Gate is Deepwater, 2011, screen, relief, and digital print, 24 x 17 $\frac{3}{4}$ inches

KATIE MURKEN

Half-listening, 2010, artist book with inkjet, woodcut and screenprint, 6 x 7 $\frac{3}{4}$ x $\frac{3}{4}$ inches (closed)

ALICE O'NEILL

Shield/Protection from Four Relics from Home, 2011, etching and pencil, 31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ inches
Tears/Drums from Four Relics from Home, 2011, etching and pencil, 31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ inches

RYAN PARKER

Map 4, Loc 1, 2011, etching, stencil, and screenprint, 23 x 19 inches
Map 5, Loc 1, 2011, etching, stencil, and screenprint, 23 x 19 inches

AMY PIRKLE

The River, 2010, reduction linocut and letterpress, 7 $\frac{1}{4}$ x 5 $\frac{1}{4}$ x $\frac{1}{4}$ inches (closed)

NICOLETTE ROSS

This Conversation Is Going Absolutely Nowhere, 2009, MDF (cover) and relief prints on Thai Kozo and Kasugami paper, 18 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x $\frac{1}{2}$ inches (closed)

SARA SANDERS

Untitled, 2011, 12-color lithograph, 10 x 8 inches
Untitled, 2011, 10-color lithograph, 10 x 8 inches

DONNA SAVASTIO

Untitled Woods, 2011, carborundum print, 18 x 24 inches

CYNTHIA THOMPSON

distend, 2010, letterpress on handmade paper with flocking, 23 $\frac{1}{4}$ x 17 $\frac{1}{2}$ inches

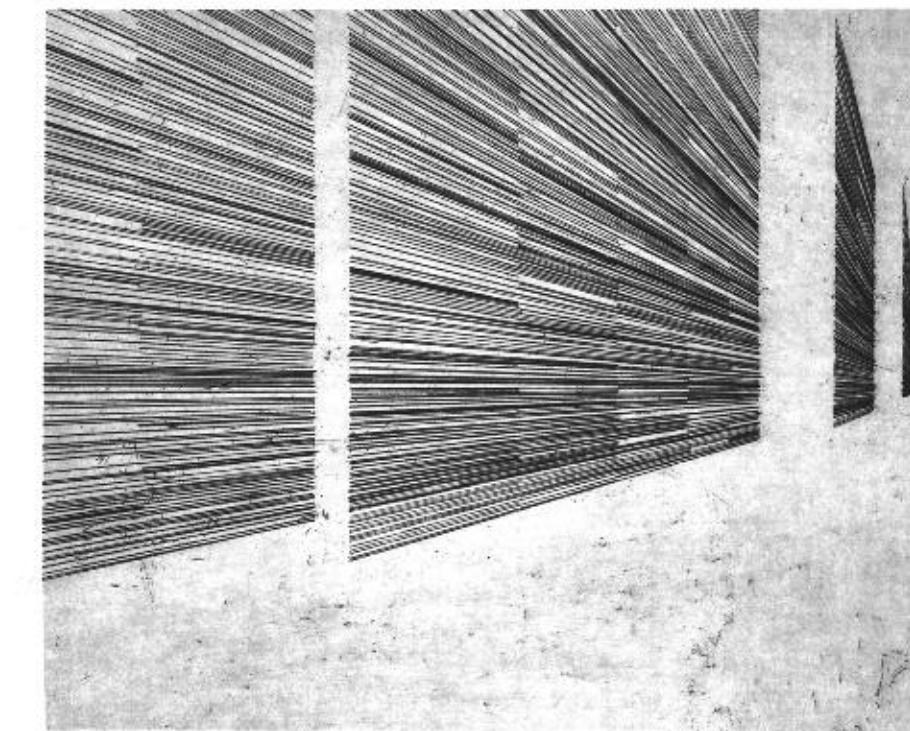
JOSH WINKLER

Human paradise in the desertlands, 2010, color woodcut, 26 x 34 $\frac{1}{2}$ inches

KATIE MURKEN



RYAN PARKER



GRAND PRIZE and PURCHASE PRIZE

(Awarded a solo exhibition at the University Galleries in 2013)

Half-listening, 2010, artist book with inkjet, woodcut and screenprint, $6 \times 7\frac{3}{4} \times \frac{3}{4}$ inches (closed)

1ST PLACE and PURCHASE PRIZE

Map 5, Loc 1, 2011, etching, stencil, and screenprint, 23 x 19 inches

ANDREW KOZLOWSKI



2ND PLACE and PURCHASE PRIZE
Moon Viewing Point, 2010, screenprint, 20 x 15 inches

SARAH BRYANT



3RD PLACE and PURCHASE PRIZE
Biography, 2010, letterpress printed on Zerkall book vellum, 8 3/4 x 5 1/2 x 3/4 inches (closed)

JENNIFER ANDERSON



HONORABLE MENTION and PURCHASE PRIZE
Inside, 2011, inkjet transfer and collograph, 30 x 22 inches

ANNA MAVROMATIS



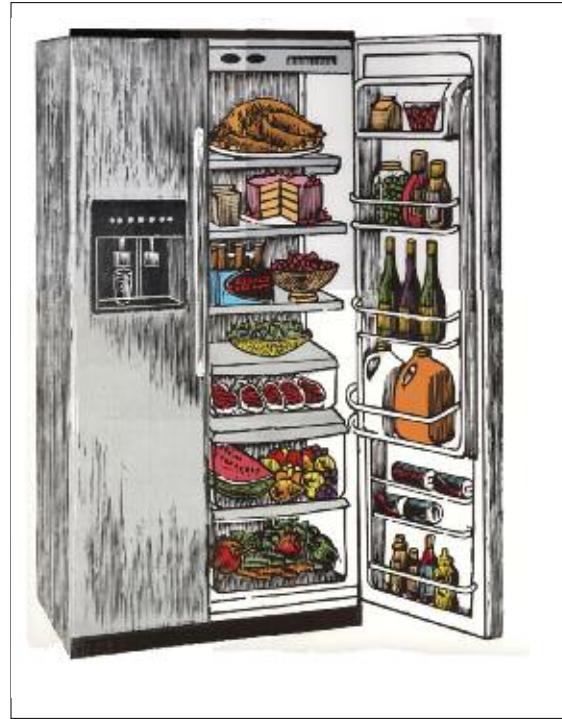
HONORABLE MENTION and PURCHASE PRIZE
Unraveling stories, 2011, monotypes, 12 x 6 x 1 inches (closed)

MARY HOOD



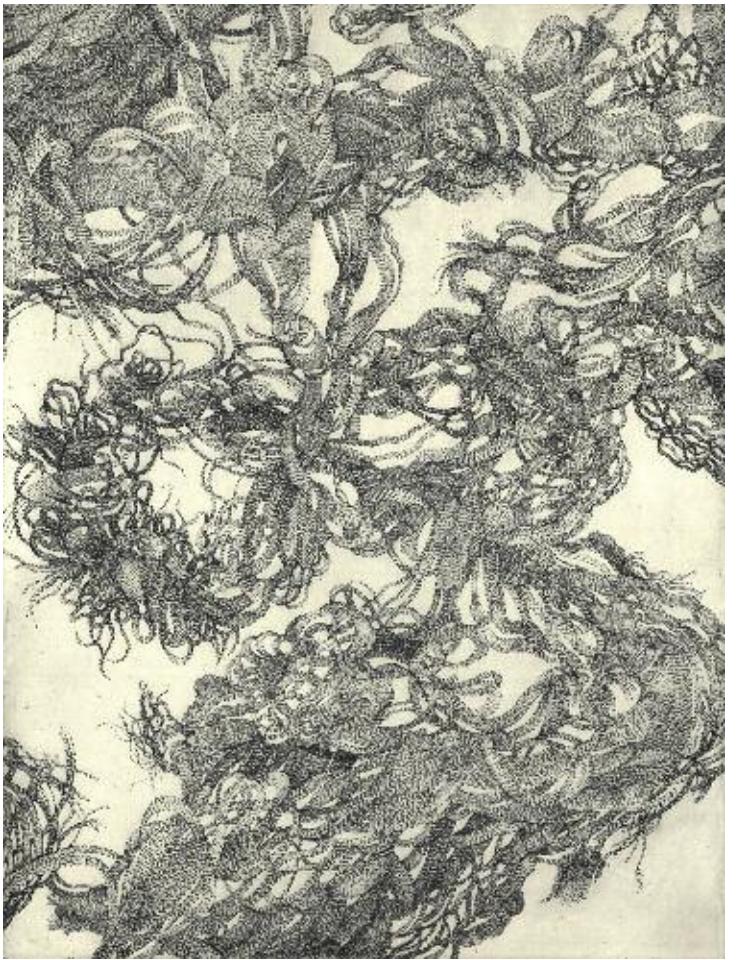
HONORABLE MENTION
While Sirus Was Sleeping, 2011, laser engraving on handmade paper with watercolor, 30 x 22 inches

ANTHONY LAZORKO



HONORABLE MENTION
Let's eat!, 2010, woodcut, 19 1/2 x 14 1/2 inches

KARLA HACKENMILLER



2011 GRAND PRIZE

Liminal Spun, 2011, etching, 12 x 9 inches



Liminal Mesh #57, 2010, monoprint, 11 3/4 x 7 3/4 inches



Liminal Mesh #7, 2010, monoprint, $8\frac{3}{4} \times 11\frac{3}{4}$ inches

ARTIST'S STATEMENT

My recent research has been focused on the limitless and ever-evolving results of the thought process as it relates to the physical brain and its abstract outcomes. Our culture's interest in the World Wide Web – especially sites with open source capabilities – has spawned a more in-depth artistic investigation into cognitive functions. Linear paths of thought are often obvious solutions, but non-linear paths lend themselves to greater levels of creative possibilities and use information from a variety of knowledge bases for more holistic solutions. My collage pieces are created using only one matrix – or one "set of thoughts" – printed multiple times in intaglio and/or relief. Cutting the print into smaller shapes is a manner of further isolating "thought sets." Those smaller pieces are then recombined to create a more complex idea. The printed marks morph and coalesce into new forms visually related to the initial baseline. Therefore, the process itself is related to the concept.

The most recent work uses the idea of collage in a slightly different manner. Instead of manipulating cut paper, the "thought sets" are combined through inking and multiple printed runs. Each piece retains some of the original linework yet shows the integration and creation of new thought patterns. In addition to the collage pieces, pure line etchings (e.g. *Liminal Twist*) break down even further the individual thought representations.

ARTIST'S BIOGRAPHY

Karla Hackenmiller is the recipient of the 2011 American Impressions Award, selected by Anne Coffin. Hackenmiller regularly exhibits her work nationally and internationally and she is currently an Associate Professor at Ohio University, Athens. Her work is included in numerous public collections including the Grunwald Center for the Graphic Arts, Los Angeles, CA; the Bibliothèque nationale de France, Paris; and the Utah Museum of Fine Arts, Salt Lake City.