INK, PRESS, REPEAT:

NATIONAL JURIED PRINTMAKING AND BOOK ART EXHIBITION
The role of the printer has shifted tremen-
dously over the past 500 years. From the
early days of Johannes Gutenberg’s Bible,
circa 1455, and Albrecht Dürer’s Rhinoceros
woodcut print, circa 1515, the concept of
print production has evoked a belief in the
potential of mass distribution. However ,
from the fiftieth to the twentieth
centuries printing had not quite fulfilled
that belief. It was not until the turn of the
twentieth century with the rise of the
mechanical typesetting machines that
speed up the setting of type composition
that we began to see a truly mass produc-
tion printing process, newspaper and
literary books for example. And it was not
until the turn of the twenty-first century
with the onslaught of digital publishing that
we truly realized the mass distribution of
print, albeit digital.
Some might think this alarming. However ,
has printmaking really shifted, or is it really
only our pre-conceptions of what we
collectively believe printmaking should be?
Rooted in our need to compartmentalize
artistic forms: painting versus sculpture,
photography versus printing, fine art versus
fine craft, these narrow categories are truly
limiting and irrelevant to today’s creative
process. Ironically, these limited post-
Renaissance academic categories over-
shadowed the multi-disciplinary manner
in which artists like Dürer, Michelangelo,
and da Vinci expressed their production,
which included printmaking, sculpture,
architecture, painting, and even science.
The multifaceted qualities that make up
the sum of an artist working today clearly lend
themselves to malleable artistic freedom
that echoes the well-rounded masters
of bygone years. The silos of painting,
sculpting, printing, etc. are no longer the
standard practice. In any contemporary
art exhibition of reputable acceptance
such as the Venice Biennale or the Whitney
Biennial, artists are no longer working in
a singular medium but instead employ
a layering of techniques and material.
The exhibition here at William Paterson
University is a modest glimpse into the
interdisciplinary activity happening now.

ABOUT THE JUROR
Alexander Campos is the Executive Director &
Curator of the Center for Book Arts in New Y ork
City, and has over 25 years of experience in the
museum world. He has worked at the Whitney
Museum of American Art, The New Museum of
Contemporary Art, The Brooklyn Museum of Art,
and the Bronx Museum of the Arts. At the Center
for Book Arts, he has organized over two dozen
contemporary arts exhibitions including Protest ≠
Profest: Global Concerns,
The Un(FRAMED)
Photograph,
Racism: An American Family Value,
Then & Now: 10 Years of Residency Programs at the
Center for Book Arts,
Multiple Limited Unique:
Selections From Permanent Collections of the
Center for Book Arts, and, more recently
Ornate/Activate
for the South Asian Women’s Collaborative.
He has also worked with 60 artists,
including Buzz Spector, Chantal Zakari, Brian
Tayor, Zahra Partovi, and Collette Fu, to produce
solo project-based installations and exhibitions,
et of which merge photography and book
arts. He holds an M.A. in Arts Administration/
Museum Management from New Y ork University’s
Steinhardt School of Education and a B.A. in the
History of Art and Romance Languages from
University of Pennsylvania.

Alexander Campos
Executive Director & Curator of
the Center for Book Arts

INK, PRESS, REPEAT: NATIONAL JURIED PRINTMAKING AND BOOK ART EXHIBITION APRIL 2 - MAY 9, 2018 UNIVERSITY GALLERIES WILLIAM PATTERSON UNIVERSITY
GRAND PRIZE WINNER

CASEY GARDNER
(SET IN MOTION PRESS)

OTHER WORKS IN THE EXHIBITION

Casey Gardner (Set in Motion Press)
Berkeley, CA
The Gravity Series, 2017
Letterpress, individually hand-bound
Carrier: 14 x 13 ¼ inches (open)
Books: 12 x 6, 6 x 6, 4 x 6 inches (closed)
Courtesy of the artist

Tania Baban
Marina Del Rey, CA
Zer0One, 2018
Bookboards, book cloth, binary numbers and text printed digitally on translucent vellum paper, acrylic paint, metallic paper, motherboard from old Mac computer, and security sensor sticker, case-bound
9 ½ x 9 ½ inches (closed)
Courtesy of the artist
Danqi Cai  
Baltimore, MD  
Murder Suicide (T an), 2017  
Lithograph  
20 ½ x 35 ½ inches (framed)  
Courtesy of the artist

Curt Belshe  
Peekskill, NY  
When day breaks we will be off, 2017  
Photopolymer etching  
14 x 11 inches (framed)  
Courtesy of the artist
Allison Conley
New York, NY
Furthest from the Top, 2017
Collagraph
70 x 27 inches (framed)
Courtesy of the artist

Aurora De Armenti
Bronx, NY
Mythologies of Return: Revisiting Ana Mendieta’s Rupestrian Sculptures, 2009–2018
Letterpress, photogravure, chine collé on Somerset paper hand-sewn long-stitch binding
10 x 6 ½ inches (closed)
12 x 8 ½ inches (framed loose pages)
Courtesy of the artist
Geoffrey Detrani  
New Haven, CT  
Sugar, 2017  
Silkscreen, hand-bound  
16 x 22 inches (closed)  
Courtesy of the artist

M. Alexander Gray  
Annandale, VA  
Mouth of the Tye River, Nelson County, Virginia, 2016-2017  
Woodcut  
18 x 24 inches (framed)  
Courtesy of the artist
K. Nelson Harper
Fort Smith, AR
*Teach Your Children: Lessons from Our Leaders*, 2017
Inkjet, flag covered boards, lotus fold
5 x 5 inches (closed)
Courtesy of the artist

Sharon Lee Hart
Boynton Beach, FL
*According to the Sky*, 2016
Archival print photographs, silkscreens, hand-bound
6 ¼ x 6 ¼ inches (closed)
Courtesy of the artist
Val Lucas
Monkton, MD
A View of Monkton, 2017
Three-color woodcut on handmade abaca paper with foiling, accordion fold
3 x 24 x 2 ½ inches
Courtesy of the artist

Scott McCarney
Rochester, NY
el vocabulario del 43, 2017
Indigo digital prints, bound with rings in board covers
8 x 10 ½ inches (closed)
Courtesy of the artist
Sean P. Morrissey
Fayetteville, AR
Pie #6 (Schumacher), 2017
Lithograph
22 x 17 inches (framed)
Courtesy of the artist

Seungkyung Oh
Brooklyn, NY
The Dream of Being a Cactus, 2017
Silkscreen, Japanese binding
12 x 10 ½ inches (closed)
Courtesy of the artist
Landon M. Perkins
Syracuse, NY
Structure No. 30, 2017
Screenprint
22 x 22 inches (framed)
Courtesy of the artist

Sandy Tilcock (lone goose press)
Eugene, OR
Opening the Mouth of the Dead, 2017
Letterpress, photopolymer photogravure, digital and spot hand-coloring, accordion fold
11 ¾ x 16 ½ inches (closed)
Text by Catherine Woodard
Artwork by Margot Voorhes Thompson
Courtesy of the artist
Patrick Vincent  
Nashville, TN  
Ocean’s Bones, 2017  
Stone lithograph  
28 x 20 inches (framed)  
Courtesy of the artist  

Thomas Parker Williams / Mary Agnes Williams (Luminice Press)  
Philadelphia, PA  
Reason, Belief, Truth, 2017  
Letterpress with hand-set type and polymer plates on Stonehenge White paper; laser cut wood onlays with ink and watercolor; French split-goat skin binding  
8 x 9 x 2 inches (closed)  
Courtesy of the artists
**EXHIBITION CHECKLIST**

**Jared Barlick**
Fresno, CA
Woodcut on paper, 2017
Woodblock on BFK Rives paper 14 x 20 inches (framed)
Courtesy of the artist

**Dandy Cai**
Baltimore, MD
Lithograph 20 x 15 inches (framed)
Courtesy of the artist

**S. Chen**
Boston, MA
Woodcut (Chinese Air Pollution), 2017
Digital print in black book, perfect bound 8 1/2 x 8 1/2 inches
(.closed)
Courtesy of the artist

**Allison Canby**
New York, NY
Furnish it from the Top, 2017
Collage 70 x 27 inches (framed)
Courtesy of the artist

**Nicholas Costantino**
North Bennington, VT
Octagon Pattern Development, 2017
Lithographic crayon, graphite, colored pencil, paper, wood, stam, canvas, binder’s board, waxed linen thread, Japanese stab binding 19 1/4 x 21 1/2 inches (closed)
Courtesy of the artist

**Caligo Cullen and Ashleigh Ferguson Schießer**
Cincinnati, OH
Productivity in Discomfort, 2017
Letterpress and watercolor, bound with wooden floor laminate, copper tubing, Riving Museum Board, Neenah paper (closed) 6 4 x 3 1/2 inches
(.closed)
Courtesy of the artist

**Sue Carrim Drummond**
Jackson, MS
A Dancing Stitch, 2017
Silkscreen, letterpress, blockout on handmade abaca and cotton paper, pamphlet stitch binding 10 1/2 x 13 inches (closed)
Courtesy of the artist

**M. Alexander Gray**
Amherst, VA
Barn House of the Red River, Nelson County, Virginia, 2016-2017
Woodcut 18 x 24 inches (framed)
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Students and faculty from Brigham Young University and Massachusetts College of Liberal Arts
Provo, UT and North Adams, MA
The Bee in Her Bonnet: Clothing Reform and the Suffragist Movement, 2016
Letterpress, book arts, quilting, and other techniques, custom-made enclosure
11 x 11 5/8 inches (closed)
Courtesy of the artists

Landon M. Perkins
Syracuse, NY
Structure No. 30, 2017
Screen print
22 x 22 inches (framed)
Courtesy of the artist

K. Sarrantonio
Providence, RI
July, 2017
Silkscreen
25 x 37 inches (framed)
Courtesy of the artist

Sarah G. Sharp
Brooklyn, NY
Understanding Whole Systems, 2016
Digital prints, unique hand-stitched cover, perfect bound
5 x 7 inches (closed)
Courtesy of the artist

Dana Stirling
Forest Hills, NY
best, with a dash of worse, 2016
Digital prints, bare book board with Kodak 35mm color slide, hand-bound
8 x 8.5 inches (closed)
Courtesy of the artist

Melissa Wagner-Lawler
Milwaukee, WI
The House of Death on The White Road, 2017
CNC digital relief, monotype, screen print, single sheet fold 12 x 9 inches
Text by William Stanley Braithwaite
Courtesy of the artist

Brandon Williams
Easton, PA
M. C. Milton, 2016
Etching
21 1/2 x 28 inches (framed)
Courtesy of the artist

Sandy Tils suck (lone goose press)
Eugene, OR
Opening the Mouth of the Dead, 2017
Letterpress, photopolymer photogravure, digital and spot hand-coloring, accordion fold 11 1/2 x 16 inches (closed)
Text by Catherine Woodard
Artwork by Margot Voorhies Thompson
Courtesy of the artist

Patrick Vincent
Nashville, TN
Ocean’s Bones, 2017
Stone lithograph
28 x 20 inches (framed)
Courtesy of the artist

Thomas Parker Williams / Mary Agnes Williams (Luminice Press)
Philadelphia, PA
Axiom: Belief Truth, 2017
Letterpress with hand-set type and polymer plates on Stonehenge White paper, laser cut wood onlays with wire and watercolor, French split goat skin binding
8 x 9 x 2 inches (closed)
Courtesy of the artists

First and foremost, I would like to thank our juror, Alexander Campos, Executive Director and Curator of the Center for Book Arts for his distinct vision and expertise in printmaking and book arts. His far-reaching perspective on contemporary printmaking brought new direction to our recurring exhibition.

We deeply appreciate all the creative talents of the 47 artists based in 21 states who are featured in this exhibition. It is an honor to showcase their work and share their diverse artistic approaches with our audiences.

We are grateful for another opportunity to enlist the design expertise of James Wawrzewski who adeptly produced this fine publication. His design is thoughtfully attuned to the media and techniques showcased in this exhibition.

The University Galleries is grateful for ongoing support from WP University President Dr. Kathleen Waldron, Provost and Senior Vice President of Academic Affairs Dr. Warren Sandmann, Associate Provost for Academic Affairs Dr. Sandra Hill, Dean of the College of the Arts and Communication Daryl J. Moore, Associate Dean of the College of the Arts and Communication Loretta McClaughlin Vignier, and Chair of the Art Department Professor Lauren Razzore.

This national exhibition is one of our most complex endeavors given its broad scope and scale. The gallery staff readily tackled this considerable challenge and Gallery Manager Emily Johnson seamlessly managed numerous logistics involving promotion, submissions, and installation while also coordinating the production of this publication. Graduate Assistant Angel Foshene, work-study students Jacquelyn Portillo and Jonté Silver, and intern Emma Galegor were enthusiastic and valuable contributors to this project.

Last but not least, we are fortunate to receive support from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts. We share their commitment to the value of the arts.

Kristen Evangelista
Director, University Galleries
This catalogue is published in conjunction with the exhibition, Ink, Press, Repeat: Juried Printmaking and Book Art Exhibition, organized by the University Galleries, William Paterson University, and on view April 2 – May 9, 2018.

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WILLIAM PATerson UNIVERSITY

Kristen Evangelista, Director
Emily Johnsen, Gallery Manager

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