



INK,

PRESS,

REPEAT:

NATIONAL JURIED

PRINTMAKING AND

BOOK ART EXHIBITION

INK, PRESS, REPEAT: NATIONAL JURIED PRINTMAKING AND BOOK ART EXHIBITION

APRIL 2 - MAY 9, 2018

UNIVERSITY GALLERIES
WILLIAM PATERSON UNIVERSITY

JUROR'S STATEMENT

The role of the printer has shifted tremendously 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 fifteenth 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 sped up the setting of type composition that we began to see a truly mass production 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 overshadowed 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 only 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.



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

ABOUT THE JUROR

Alexander Campos is the Executive Director & Curator of the Center for Book Arts in New York 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 Books Arts*, and *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 Collective. He has also worked with 60 artists, including Buzz Spector, Chantal Zakari, Brian Taylor, Zahra Partovi, and Collette Fu, to produce solo project-based installations and exhibitions, several of which merge photography and book arts. He holds an M.A. in Arts Administration/Museum Management from New York University's Steinhardt School of Education and a B.A. in the History of Art and Romance Languages from University of Pennsylvania.

GRAND PRIZE WINNER

**CASEY GARDNER
(SET IN MOTION PRESS)**

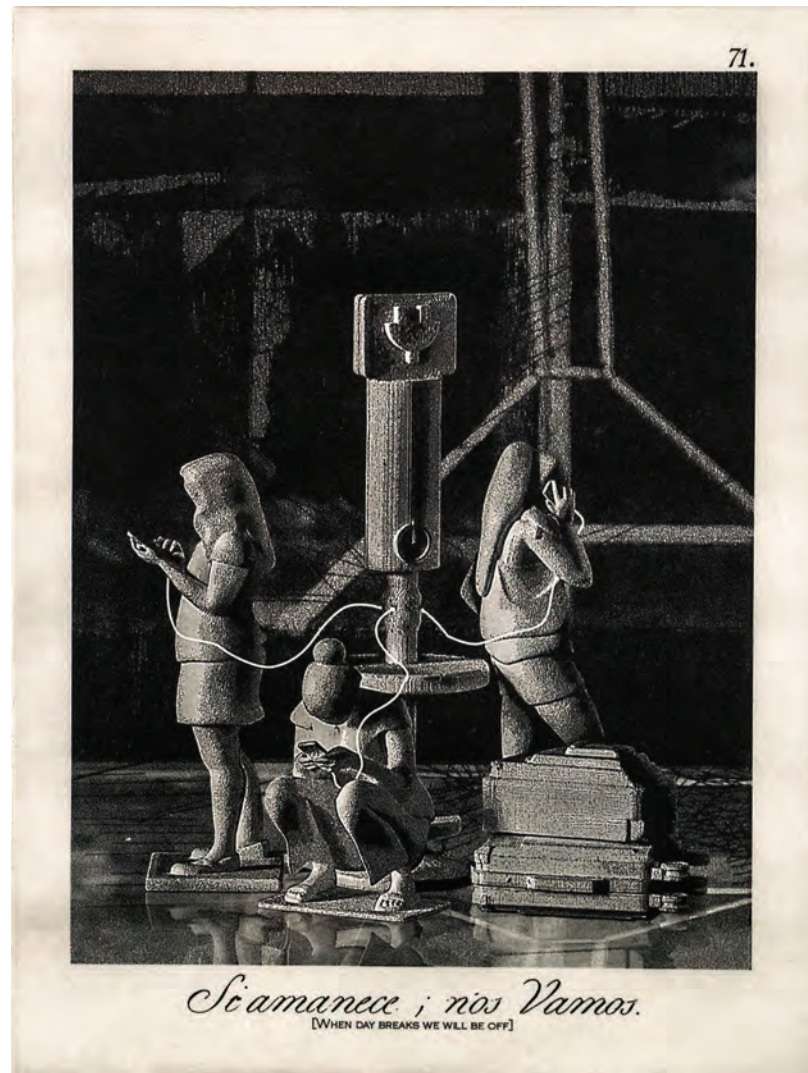


Casey Gardner (Set in Motion Press)
Berkeley, CA
The Gravity Series, 2017
Letterpress, individually hand-bound
Carrier: 14 x 13 ¼ inches (open)
Books: 12 x 6, 6 x 6, 4 x 6 inches (closed)
Courtesy of the artist

OTHER WORKS IN THE EXHIBITION



Tania Baban
Marina Del Rey, CA
Zer0One, 2018
Book boards, 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



Curt Belshe
Peekskill, NY
When day breaks we will be off, 2017
Photopolymer etching
14 x 11 inches (framed)
Courtesy of the artist



Danqi Cai
Baltimore, MD
Murder; Suicide (Tan), 2017
Lithograph
20 ½ x 35 ½ inches (framed)
Courtesy of the artist

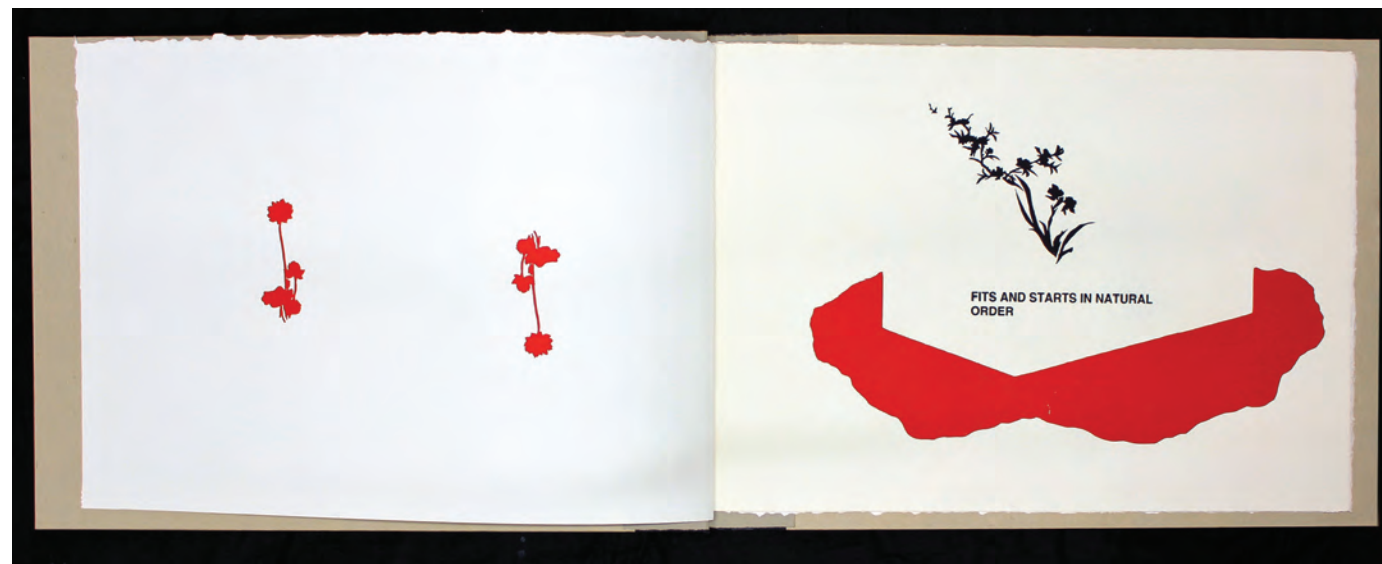
Allison Conley

New York, NY
Furthest from the Top, 2017
Collagraph
70 x 27 inches (framed)
Courtesy of the artist



Aurora De Armendi

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



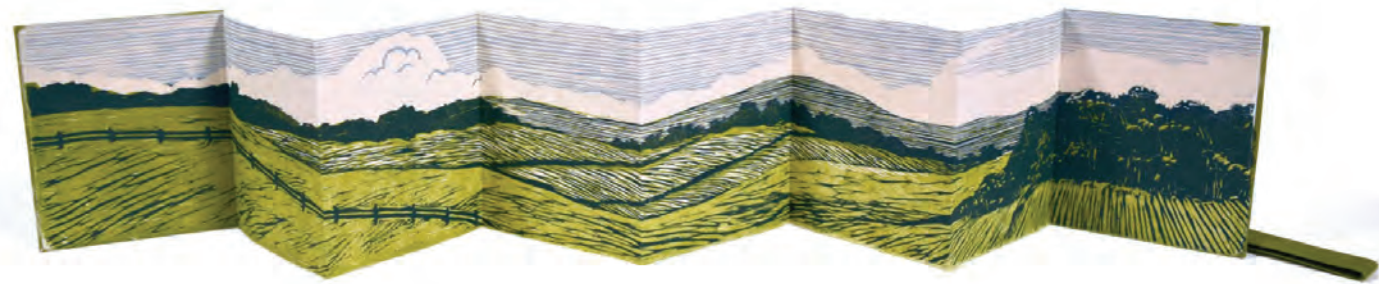
M. Alexander Gray
Annandale, VA
Mouth of the Tye River, Nelson County, Virginia,
2016-2017
Woodcut
18 x 24 inches (framed)
Courtesy of the artist



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 foil stamping,
accordion fold
3 x 24 x 2 ½ inches
Courtesy of the artist



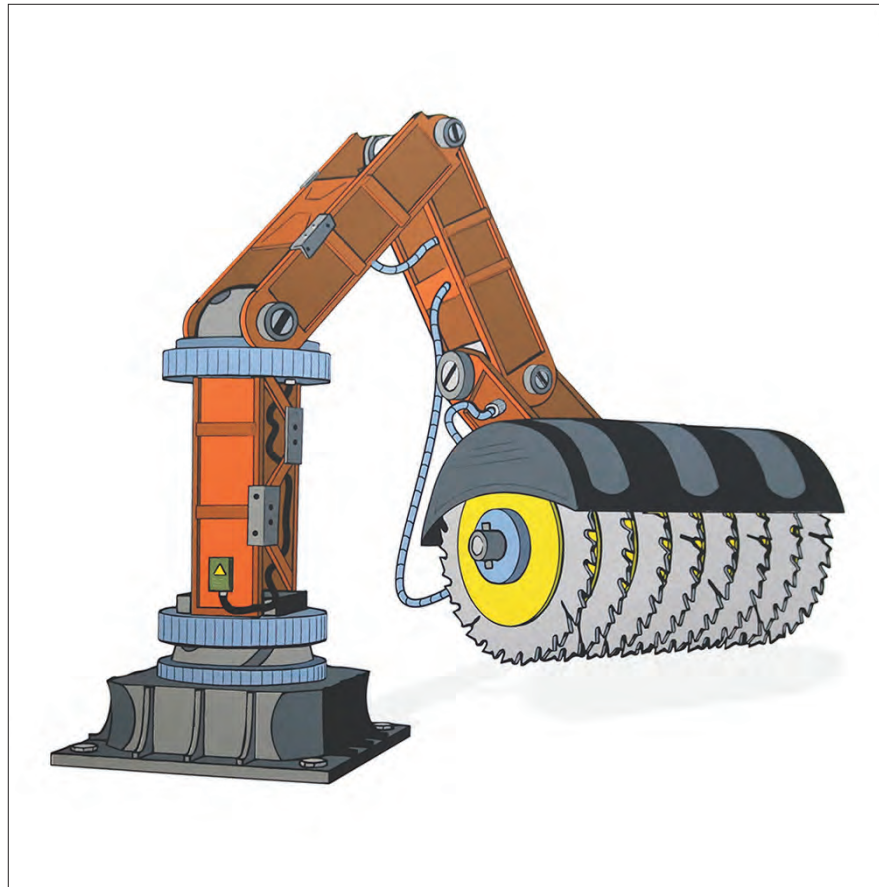
Scott McCarney
Rochester, NY
el vocabulario del 43, 2017
Indigo digital prints, bound
with rings in board covers
8 x 10 ½ inches (closed)
Courtesy of the artist



Sean P. Morrissey
 Fayetteville, AR
Pile #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 1/2 inches (closed)
 Courtesy of the artist



Landon M. Perkins
 Syracuse, NY
Structure No. 30, 2017
 Screen print
 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 3/4 x 16 1/2 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
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

GRAND PRIZE WINNER

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

OTHER WORKS IN THE EXHIBITION

J.L. Abraham New York, NY

ME / Blue, 2017
Woodcut
25 x 34 inches (framed)
Courtesy of the artist

Rosaire Appel New York, NY

Second Story, 2017
Laser prints with ink edges, hand-colored cover, accordion fold
8 ½ x 7 ½ inches (closed)
Courtesy of the artist

Tania Baban Marina Del Rey, CA

Zer0One, 2018
Book boards, 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

Jared Barbick Fresno, CA

Molding Monsters, 2017
Woodblock on BFK Rives paper
24 x 20 inches (framed)
Courtesy of the artist

Curt Belshe Peekskill, NY

Bon Voyage, 2017
Photopolymer etching
14 x 11 inches (framed)
Courtesy of the artist

They've already got a seat (i.e. bottom), 2017

Photopolymer etching
14 x 11 inches (framed)
Courtesy of the artist

When day breaks we will be off. 2017

Photopolymer etching
14 x 11 inches (framed)
Courtesy of the artist

Rodger Binyone Philadelphia, PA

Homunculus the Refuser, 2017
Screen print, risograph from ink drawings, saddle stitch binding
10 x 8 inches (closed)
Courtesy of the artist

Tracey Bullington New Orleans, LA

Not Much Light (But It Beats the Darkness), 2016
Four-layer reductive woodcut
28 ¾ x 24 inches (framed)
Courtesy of the artist

Danqi Cai Baltimore, MD

Murder; Suicide (Tan), 2017
Lithograph
20 ½ x 35 ½ inches (framed)
Courtesy of the artist

Si Chen Boston, MA

Wù mái (Chinese Air Pollution), 2018
Digitally printed flip book, perfect bound
6 x 8 inches (closed)
Courtesy of the artist

Allison Conley New York, NY

Furthest from the Top, 2017
Collagraph
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 stain, canvas, binder's board, waxed linen thread, Japanese stab binding
19 ¾ x 29 x ½ inches (closed)
Courtesy of the artist

Calgano Cullen and Ashleigh Ferguson Schieszer Cincinnati, OH

Productivity in Discomfort, 2017
Letterpress and watercolor, bound with wooden flooring laminate, copper tubing, Rising Museum Board, Neenah paper, linen thread
6 x 4 x 3 ½ inches (closed)
Courtesy of the artists

Aurora De Armendi 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

Nicole Dikon Honolulu, HI

Field Book of Rediscovered Botanicals, 2017
Copper plate etchings on BFK Rives, Kitakata, and Korean Hanji paper, hand-colored with watercolor, chine collé, housed in 100-year old reclaimed pine wood box
10 ½ x 7 ¼ inches (closed)
Courtesy of the artist

Sue Carrie Drummond Jackson, MS

A Darning Stitch, 2017
Silkscreen, letterpress, blowouts on handmade abaca and cotton paper, pamphlet stitch binding
10 x 11 inches (closed)
Courtesy of the artist

Poppy Dully Portland, OR

The Stranger, 2017
Altered book with oil-based monotypes glued onto accordion folds, mounted to original book cover
8 ½ x 5 inches (closed)
Courtesy of the artist

Jessica Dunne San Francisco, CA

Purple Preoccupations II, 2017
Spit-bite aquatint
12 x 16 inches (framed)
Printed by Unai San Martin
Courtesy of the artist

Donald Furst Wilmington, NC

3:20 a.m., 2016
Mezzotint
18 x 17 inches (framed)
Courtesy of the artist

Marsha Goldberg Highland Park, NJ

Thin Air, 2017
Cyanotype
16 x 60 inches (framed)
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

Mercer Hanau Portland, OR

Guilty Pleasures, 2017
Cyanotype on Stonehenge paper, frosted Mylar, paint, book board, thread, drum leaf binding
7 x 6 inches (closed)
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

Lyall Harris and Patricia Silva Charlottesville, VA and Florence, Italy

Paper Boats, 2017
Digital prints, case-bound
8 ¾ x 8 ½ inches (closed)
Courtesy of the artists

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

Helen Hawley Madison, WI

Come If You Won't Stay Long, 2016
Polymer paper pages with water soluble inkjet pigments, sandblasted aluminum slipcase, rubber cover printed by polyester plate lithography, saddle stitch binding
12 x 10 inches (closed)
Courtesy of the artist

William H. Hays Brattleboro, VT

Autumn Field, 2017
Linocut
22 x 18 inches (framed)
Courtesy of the artist

Trishelle Jeffery Wichita, KS

Infinite Ways of Living, 2016
Polyester plate lithographs, screen prints, case-bound
9 ½ x 6 ½ inches (closed)
Courtesy of the artist

Lynn R. Keffer Chatham, NJ

over and over, 2016
Hand-pulled etchings on cloth and paper, hand-stitching, pamphlet stitch binding
Each 6 x 6 inches (closed)
Courtesy of the artist

Val Lucas Monkton, MD

A View of Monkton, 2017
Three-color woodcut on handmade abaca paper with foil stamping, accordion fold
3 x 24 x 2 ½ inches
Courtesy of the artist

Theresa Martin Lawrence, KS

At Brushy Run, 2017
Linocut
20 x 16 inches (framed)
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

Kimberly McCarthy Asheville, NC

These Things Are Grey, 2017
Handmade paper, walnut covers, milk paint, machine stitching, acrylic ink, sewn on cords with end bands, hand-bound
4 x 2 ½ inches (closed)
Courtesy of the artist

Sean P. Morrissey Fayetteville, AR

Pile #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

Kyle Adam Kalev Peets Interlochen, MI

Others Not Named, 2017
Hand-set type, photopolymer plate letterpress on Mohawk paper, double pamphlet stitch binding
6 x 4 inches (closed)
Courtesy of the artist

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 ½ inches (closed)
Courtesy of the artist

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 x 3 inches (closed)
Courtesy of the artists

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 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

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 7 inches
Text by William Stanley Braithwaite
Courtesy of the artist

Brandon Williams
Easton, PA
M. C. Milton, 2016
Etching
21 x 26 inches (framed)
Courtesy of the artist

Not That Simple, 2017
Etching
21 x 26 inches (framed)
Courtesy of the artist

Still Here, 2017
Etching
18 x 21 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

ACKNOWLEDGEMENTS

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 McLaughlin 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 Johnsen seamlessly managed numerous logistics involving promotion, submissions, and installation while also coordinating the production of this publication. Graduate Assistant Angel Fosuhene, 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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University Galleries

WILLIAM PATERSON UNIVERSITY

Kristen Evangelista, Director
Emily Johnsen, Gallery Manager



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University Galleries

WILLIAM PATERSON UNIVERSITY

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