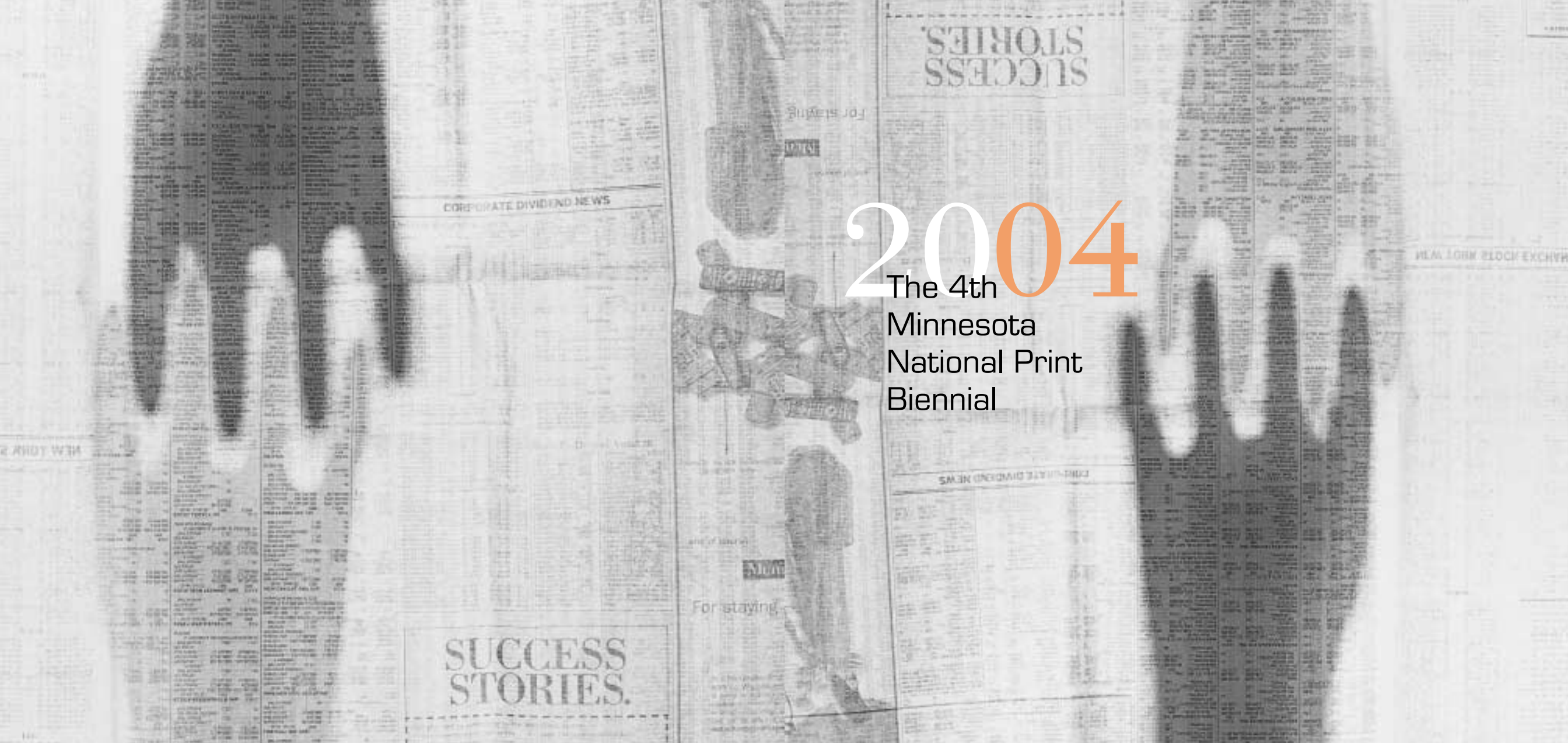




2004

The 4th
Minnesota
National Print
Biennial



WEST BANK
ARTS QUARTER
University of Minnesota

KATHERINE E. NASH GALLERY

Department of Art, Regis Center for Art
University of Minnesota

JANUARY 13 - FEBRUARY 19, 2004

DIRECTOR'S STATEMENT

This year the *Minnesota National Print Biennial* received submissions from 425 artists representing 48 states. All of the work was of high quality, and our jury had a particularly hard time choosing from among the over 1,200 wonderful works. The great misfortune of any juried competition is that exhibition space is finite.

The Katherine E. Nash Gallery with its 6,098 sq. ft. of space in the new Regis Center for Art at the University of Minnesota welcomes the Biennial to its permanent home. Under the forceful and nurturing leadership of founder Jerald Krepps, the *Minnesota National Print Biennial* has become stronger and more vibrant with every exhibition. It was, therefore, with great reverie that I took the reins of this testament to his hard work and great talent for leadership early in 2003. It takes the efforts of many people to organize an exhibition of this magnitude and, without the foundation set out by Professor Krepps, this task would have been Sisyphean. While the Biennial finds itself in a dramatic new exhibition space, just a few steps away Professor Krepps is refining the exceptional Malcolm H. Myers Printmaking Studio, where state-of-the-art technologies are now married with a wide array of traditional print media in a spacious new printmaking facility.

The list of those who helped with the Biennial this year is long. At the top is my assistant, Shaylyn Bernhardt, whose expert database work was an essential component of the success of this year's exhibition. Her innovative spirit helped to streamline processes that has ensured the Biennial's success not only this year but for the future, as well. Our jury, with whom it was a pleasure to work, included Marjorie Devon, Director, Tamarind Institute; Siri Engberg, Curator, Walker Art Center; and John Scott, Artist and Professor, Xavier University. These three made this

the best jury experience I've ever had. I also had the help of an extraordinary, creative team: photographer, Karl Herber, and designer, Amy Kirkpatrick, who together made this year's identity and publications glow. The confident staff of the Nash Gallery under the leadership of Nicholas B. Shank, Director, and Chris Deo, Installation Coordinator, made this Biennial truly shine. And, of course, the unending support of the University of Minnesota's College of Liberal Arts, West Bank Arts Quarter, Department of Art and in particular Chair, Mark Pharis, cannot be overstated, nor can the work of the support team at the Department of Art be overlooked—Evonne Lindberg, Rana Murphy, Bob Quinney. To all of you, thank you!

As always, we were able to count on the wonderful community of sponsors who provided purchase, product and service awards. These individuals, arts organizations and businesses are true friends of the ever-widening printmaking field, and cannot be commended enough for their support.

Last, but not least, I want to thank the artists who submitted their work. You are, whether accepted or not, the backbone of this exhibition's success. It was with great joy that I was able to sit in the room with the jurors and take in the diversity and beauty of your craft. You made me realize I have the best job in the world.

COLLEEN MULLINS

Director

Minnesota National Print Biennial 04

JUROR’S STATEMENT

The *Minnesota National Print Biennial*, now in its fourth installment, continues to be an important forum for presenting the vitality and evolving nature of printmaking today. In selecting the prints for the 2004 exhibition, we jurors were struck not only by the breadth of media represented, but also by the spirit of innovation present in much of the work we reviewed.

We wish to thank the University of Minnesota for inviting us to serve as jurors for this Biennial. Though we were all conversant with prints and printmaking, we came to the task from different backgrounds in the visual arts, and this diversity of experience aided our process immensely. The exercise was made most enjoyable by the leadership of Director Colleen Mullins, who organized the process flawlessly and provided valuable insight, guidance, and humor throughout the proceedings. We thank Colleen for all she did to make the event a success. Special thanks, too, go to University of Minnesota Professor Jerald Krepps, who has mentored the Biennial since its inauguration in 1996. His initial vision of a regional exhibition that would showcase the advancements of printmaking throughout the country continues to gain momentum. It was impressive to learn that this year’s entries were received from more states than ever before.

Although slides are, unfortunately, not the best format from which to make visual judgments, we found the two-day review process a valuable exercise that fostered important collegial dialogue about the current state of printmaking. Our discussions afforded us the opportunity to reexamine some of our preconceived notions about how a print is defined as well as issues surrounding quality, technique, and content. Early in the selection process, we agreed that one of our mutual criteria for quality was, as John Scott

put it during one of our conversations, “the presence of a personal voice.” Printmaking is a language, and we all found that it was the work of artists who demonstrated a fluency and economy with this language that resonated the most.

The selection of pieces in this year’s Biennial reflects the panel’s appreciation for work that demonstrates a high level of craftsmanship; it was a great pleasure to be able to choose from so many examples. In the midst of a host of alluring new media, we were also encouraged by the continuing presence of conventional techniques—strong lithographs and mezzotints were particularly noteworthy—and evidence that many artists remain committed to such printmaking traditions as engraving and relief printing that have been in place for centuries.

Technical mastery, however, was not always a deciding factor in our selection process. A number of the most successful works included in the exhibition seem borne of the idea that printmaking can be a tool for expression rather an end in itself. Lively content and an experimental approach were often more interesting than an image that was pristine but predictable. A hallmark of this exhibition is that many artists today are using printmaking to create the unexpected.

The fast-evolving arena of new technology has proven fertile ground for printmakers, who are now using digital techniques with remarkable facility. We observed that many artists have moved beyond the initial sense of wonder with the novelty of new media to produce work that is both technically innovative and infused with compelling content.

In the arena of subject matter, abstraction is still alive and well as a means of visual

expression. The figurative genres of landscape, portraiture and still life were also strongly represented, though often through refreshingly unconventional examples. Many subjects prevalent in contemporary art at large are evident in the current exhibition, such as religion, the body, science, history, the environment, and current events (though surprisingly fewer examples of the latter than we had expected in these politically and socially complicated times). A noteworthy selection of works maintained a strong emphasis on narrative, often tinged with nostalgia. When used, color generally surfaced in interesting and often unexpected ways, as did found and manipulated imagery.

While an exhibition of this nature can be a reflection of the tastes and sensibilities of its jurors, it is our hope that the democratic selection process we employed yielded the strongest possible works. The 2004 *Minnesota National Print Biennial* is an exhibition of 122 works by 101 artists from 36 states. We want to thank all of the artists who entered prints for this competition—it was enormously encouraging to see the dedication to printmaking present in the works submitted. We extend congratulations to the artists represented in the exhibition, as well as those who have received recognition in the form of purchase and merit awards. For the viewer, we hope this exhibition provides a point of departure for thinking about printmaking today and its potential to sustain tradition while reinventing itself for years to come.

SIRI ENGBERG

Curator
Walker Art Center

JURORS

Marjorie Devon
Director, Tamarind Institute

Siri Engberg
Curator, Walker Art Center

John Scott
Artist/Professor, Xavier University

SPONSORS

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Minnesota Museum of American Art

Print and Drawing Council, Minneapolis
Institute of Art

Procolor

Stones Crayons

Tweed Museum of Art,
University of Minnesota, Duluth

Walker Art Center



FORM AND CONTENT IN CONTEMPORARY PRINTMAKING: The Forest for the Trees

What are the essential characteristics of printmaking that distinguish it from any other media? Is it bound to a family of particular processes: woodcut, intaglio, lithography, silkscreen, or to the quality of being reproducible? Given the current crosspollination of media in the contemporary art world, it might seem old-fashioned, even reactionary to ask this question. It's the rare artist who still examines his or her aesthetic choices strictly in terms of Clement Greenberg's famous charge for formalist "purity." Artists regularly butt up against the limits of their materials, but they tend not to view those limitations as indicating the sole path to formal integrity. The Modernist desire for autonomy, articulated so clearly by Greenberg in the 1960s, has seen its hold diminish. Today artists are incredibly permissive with their chosen media, pushing into new terrain with the energy once reserved only for the avant-garde. Witness the expansion of printmaking, for example, to include mixed-media collage, photographic digital prints, and three-dimensional supports. In many cases it's impossible to clearly draw the lines between what is and is not a print.



VIRGIL MARTI
Bully Wallpaper, 1992
Flourescent ink and
rayon flock on Tyvek
dimensions variable
©1992 Virgil Marti

Consider Robert Gober's *Forest*, a built installation of free-standing walls adorned with a silkscreened verdant landscape upon which are mounted his curiously uprooted sinks, or Virgil Marti's *Bully Wallpaper*, ornate, floral wallpaper reproducing the high-school yearbook portraits of all the kids who bullied him, printed with flourescent inks and lit with black lights. I would not immediately identify these works as "prints" per se yet printmaking processes are formally at their core. Conceptually too they tap print processes' broader cultural meaning. Gober's forest resembles the idealized, mass-produced nature scenes installed in people's living rooms in the 1970s, interior décor simulating exterior spaces, experienced in the comfort of one's home. The dysfunctional sinks suggest that this odd relationship to the natural world extends to the experience of our own bodies, as domestic spaces are rendered anxious and repressed. In a slightly different way, Marti capitalizes on the force of printed yearbooks to evoke the familiar drama of adolescence and the desire many of us have to rectify the past. Re-printing that yearbook, as it were, rewrites the power dynamic of an earlier event; *he* publicly shames *them* by putting the bullies



BRUCE NAUMAN
Pay Attention, 1973
Lithograph on Arjomari paper
38.25 x 28.25"
©1973/2003 Bruce Nauman / Artist Rights
Society (ARS), New York / Gemini G.E.L.,
Los Angeles

on display, but at the same time his embellished treatment attests a kind of love for his abusers. In both works, the printmaking techniques introduce meaning that goes far beyond a pure formal commitment.

On the political front, Greenbergian formalism seems irrelevant, still suspect to those who want art to be responsive to the cultural, economic, and institutional contexts in which it exists. Art that is strictly about its own making disregards social history. It may speak to other artists interested in that form of making—think of the term "a painter's painter"—but it alienates itself with its formal insularity and concern for self-definition. That alienation no longer offers the security Greenberg promised for art.

In all fairness, there are other ways in which art alienates itself: hermeticism, irony, conceptualism also fit the bill, to particular audiences at particular times. But this focus on formalism is especially germane to printmaking, as it is to any media that inherits a strong, historically rich tradition and that allows for a deep and broad focus on the media itself. I am speaking in relative terms, but when the production of an image or object is so technically involved, requiring years of experience to execute well, the making of the work often becomes *central* to the meaning of the work, and not just peripherally or instrumentally so. For the artist who wants to master his or her media, and that media is technically demanding, it becomes a vexed dilemma, negotiating the demands of material process without weighting the process so heavily that other layers of meaning and content are occluded or left out altogether.

The tension between material investigations, on the one hand, and expressing broader social or conceptual concerns, on the other, is shared by all artists. But given the process-intensive nature of most printmaking, it is a significant challenge for artists who use print-based media. Contemporary artists have more than accepted the gauntlet, as attested by Robert Gober and Virgil Marti above, and a host of their peers, artists as differing in means and ends as Kiki Smith, William Kentridge, Glenn Ligon, Xu Bing, Christine LoFaso, Barbara Kruger, Andy Warhol, Richard Prince, Frances Stark, and Philip Taaffe. Each one of these artists includes printmaking techniques in his or her repertoire of tools, but the methods of image-making always serve something more than the medium itself.

Returning to Greenberg's imperative, what is it about printmaking that distinguishes it from other media? At base is one thing: the physical transference of an image from one surface to another with some mediation in play. Mixing the phenomenal with the

mechanical, the direct mark is always tempered, near and distant, given and refused, present and absent at the same time. What we get is always a trace of some other event, a positive-to-negative deferral of an original moment.

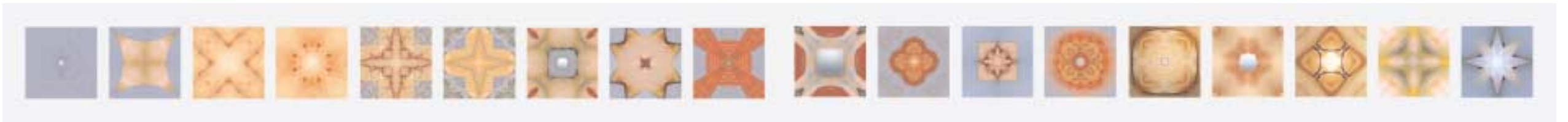
Conceived in this way it is hard to deny the underlying pathos of printmaking. This pathos is best exemplified by Bruce Nauman's 1973 lithograph *Pay Attention*. Written in thick black letters, Nauman commands us to "Pay attention mother fuckers." The text is as expedient as any mass-media graphic ordering us to buy, consume, change our lives, but is obviously laid out by hand with smudges and imperfections visible. Reading the text, we automatically attend to the task as ordered, a linguistic fait accompli. But what makes this experience stand out is the fact that the text is reversed, so we read it backwards, a direct result of the printing process. In this simple reversal, we are reminded of the deferred original twice over: the original stone on which the artist wrote his plea, and the original emotional state fueling the command, the former distorted in the final print, the latter made pathetic and long past. Is the message aggressive, controlling, desperate, wishful, full of longing, tongue-in-cheek? With no direct link to the original we interpret as we will. The printmaking process makes this fact clear, that it is the gaps created by the image's transference and mediation that allow meaning to arise. Dependent on something primary yet critically distant from the original, reverent of its traditions yet expanding its own field, printmaking is modern and postmodern at once. This paradoxical nature makes printmaking ideally suited for our time.

JAN ESTEP
Assistant Professor of Art
University of Minnesota, Minneapolis



FACING PAGE ABOVE
WILFRED LORING
Flight Pattern
Aquatint
23 x 26"

FACING PAGE BELOW
MICHAEL BARNES
The Wandering
Lithograph, collagraph
30 x 20"



ABOVE
MARK HOSFORD
The Confusion of Christopher
 Screenprint
 25 x 20"

BELOW
KATHRYN NOBBE
Kaleidoscope I-XVIII
 Inkjet print
 34.5 x 292.5"

ABOVE
WARRINGTON COLESCOTT
Picasso at Mougins
 Etching
 17.5 x 24.75"



ABOVE
JONATHAN THOMAS
Six parts To A Regrettable Dream VI
 Intaglio
 25 x 21 "

FACING PAGE ABOVE
BARBARA BRAINARD
At the Pool Bar
 Monotype
 18 x 18"

FACING PAGE BELOW
DANIEL BIEHL
Apple Blossoms with Blackhawk
 Color relief, etching
 12 x 16"





FACING PAGE ABOVE
CHRISTA DALIEN
Rabbit Mask
 Lithograph
 24 x 18"

ABOVE
JAMES BAILEY
7 Deadly Sins—Lust
 Reduction relief
 15 x 15"

BELOW
TODD ANDERSON
Untitled (running snares #3)
 Intaglio
 11 x 48"



FACING PAGE LEFT
MINNA RESNICK
How to Clean Everything
 Lithograph, silkscreen
 33 x 26"

FACING PAGE RIGHT
NOAH HYLECK
Position
 Etching, aquatint
 16 x 12"



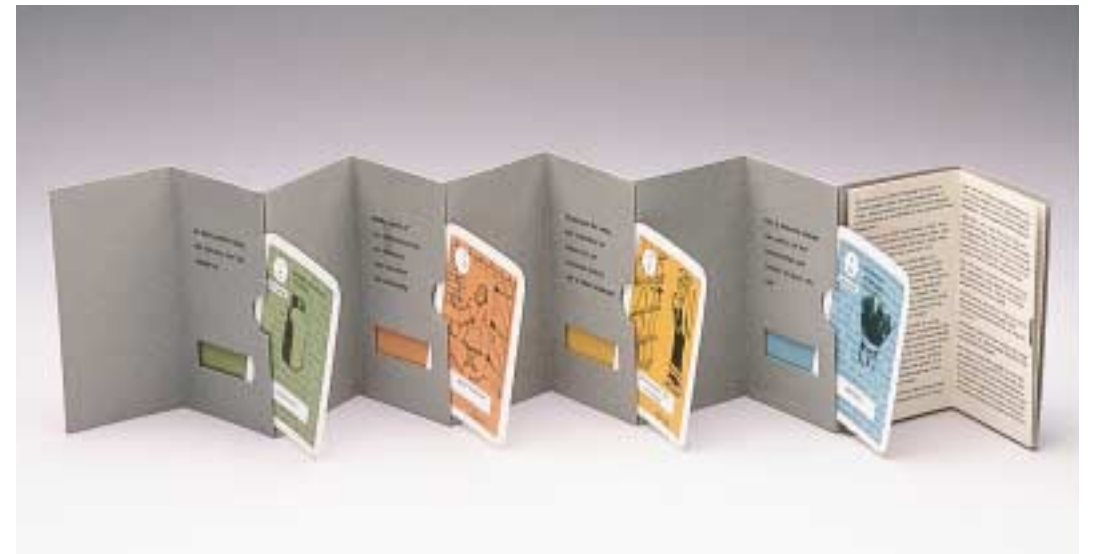
ABOVE
KARL NELSON
Floral Tumors
 Stone lithograph
 19 x 15"



ABOVE
FAYE PASSOW
Mobile Homes
 Lithograph
 23 x 26"

FACING PAGE ABOVE
CONNIE WOLFE
Ice Water
 Mezzotint
 12.5 x 14"

FACING PAGE BELOW
**CYNTHIA LOLLIS
 AND ANNETTE GATES**
Saints Days
 Screenprint, letterpress,
 accordion book
 4.5 x 2.25 x .5 (closed)





ABOVE
TALLMADGE DOYLE
Kelper's Cosmic Geometry II
Line etching, aquatint,
spitbite, hand coloring
18 x 14"

FACING PAGE ABOVE
STEPHEN FISHER
Imperial Walkers
Etching, drypoint
20 x 32"

FACING PAGE BELOW
DAVID BRODEUR
Highway of Death Series:
We Bring Good Things
Ink jet print
22 x 28"



ABOVE
DEBORAH WAIMON
Architecture of Nature II
Woodblock print
20 x 15"

BELOW
R. G. BROWN III
Printed Paper Boats
Ink jet print
36 x 6 x 6"

LIST OF WORKS

- JO AMIE**
Fragments
Giclee print
37 x 37"
- TODD ANDERSON**
Untitled (running snares #3)
Intaglio
11 x 48"
- MIHO AOKI**
From Fairbanks, July
Digital print
26 x 35"
- WALTER ASKIN**
Mad Music
Lithograph
20 x 16"
- MARCIA BABLER**
Kitty Hawk One
Archival inkjet print
10 x 10"
- JAMES BAILEY**
7 Deadly Sins—Lust
Reduction relief
15 x 15"
- JAMES BAILEY**
7 Deadly Sins—Greed
Reduction relief
15 x 15"
- MICHAEL BARNES**
The Subject
Lithograph, collagraph
30 x 20"
- MICHAEL BARNES**
The Wandering
Lithograph, collagraph
30 x 20"
- DANIEL BIEHL**
Apple Blossoms with Blackhawk
Color relief, etching
12 x 16"
- CHRISTY BLACK**
Elephants and Chanchitos
Line etching
20 x 16"
- CYNTHIA BLASINGHAM**
Killbuck Wetlands I, Madison County
Etching
15 x 17"
- CHRISTIE BLIZARD**
Orangina Plane
Mezzotint, oil
6.5 x 9.5"
- BARBARA BRAINARD**
At the Pool Bar
Monotype
18 x 18"
- VAL BRITTON**
Inhaling and Exhaling
Intaglio, pencil, embroidery
16 x 14"
- DAVID BRODEUR**
Highway of Death Series: Ages 10 and Up
Ink jet print
22 x 28"
- DAVID BRODEUR**
Highway of Death Series: We Bring Good Things
Ink jet print
22 x 28"
- R. G. BROWN III**
Cortona Memories #2
Etching
24.5 x 32"
- R. G. BROWN III**
Printed Paper Boats
Ink jet print
36 x 6 x 6"
- PHILLIP CHEN**
Acoustic Shadow
Relief etching
32 x 24"
- PHILLIP CHEN**
Natural Attitude; Andy's Gun
Relief etching
32 x 24"
- MATTHEW CLAY-ROBISON**
Rush Hour, Columbia Heights
Woodcut
46 x 66"
- CHARLES COHAN**
Ordinance
Intaglio
37 x 85"
- WARRINGTON COLESCOTT**
Picasso at Mougins
Etching
17.5 x 24.75"
- CHRISTA DALIEN**
Rabbit Mask
Lithograph
24 x 18"
- JEFF DAVIS**
Weighstation
Digital C-print
12 x 24"
- RAYMOND DECICCO**
Denizen of Spring Hammock Preserve
Lithograph
42.375 x 25.5"
- S. L. DICKEY**
El Hechicero
Dimensional screenprint
34.5 x 61"
- LYDIA DIEMER**
Marsh Repast
Digital, etching, drawing
30 x 36"

30. TALLMADGE DOYLE
Kelper's Cosmic Geometry II
Line etching, aquatint, spitbite, hand coloring
18 x 14"

31. STEFANIE DYKES
Discharging Her Duties
Relief
30 x 80"

32. ANNA ELISE
ME3
Photo lithograph, plexiglass
10 x 10 x 10"

33. STEPHEN FISHER
Imperial Walkers
Etching, drypoint
20 x 32"

34. JANET FLOHR
Home, Home on the Ranch
Four plate mock mezzotint
16 x 20"

35. JANET FLOHR
Death, Revived
Four plate mock mezzotint
16 x 20"

36. DIANE FOX
Übersee-Museum Breman, Breman, Germany 2003 (gazelle)
Ink jet print on buff rag
23.5 x 35"

37. MARK FRANCHINO
On or Off
Intaglio, relief
4.5 x 2.75 x 1.25" each

38. MARK FRANCHINO
Home And Away
Intaglio
1.875 x 1.875 x .125" left
1.125 x 1.125 x .125" middle
1.75 x 1.75 x .125" right

39. JESSICA FRELINGHUYSEN
Peripheral Vision Helmet
Silkscreen
32 x 24"

40. DAWN GETTLER
Silent Expectations
Relief, silkscreen, string
48 x 60"

41. KAREN GRIFFITHS
Untitled
Seven-plate color relief
27 x 28"

42. KARLA HACKENMILLER
New Commandment: Wisdom
Etching
36 x 28"

43. AEREE HAN
Inebriated City III
Photo lithograph, intaglio
26 x 38"

44. MELISSA HARSHMAN
Juggling Act II
Lithograph
28 x 19"

45. SCOTT HELMES
Incantation for 6 Voices
Typeset on Rives Buff, hand watercolor
14 x 11"

46. DUSTY HERBIG
Compression
Relief in box
4 x 31 x 1"

47. HARRISON HIGGS
Chuck
Pigment inkjet
20 x 24"

48. MARK HOSFORD
The Confusion of Christopher
Screenprint
25 x 20"

49. MARK HOSFORD
The First Lesson
Screenprint
25 x 20"

50. ANITA S. HUNT
Shimmer
Monotype
12 x 16

51. NOAH HYLECK
Position
Etching, aquatint
16 x 12"

52. NOAH HYLECK
Spider
Etching, monoprint
16 x 12"

53. JAYNE REID JACKSON
Leda's Children
Mezzotint
6 x 9"

54. MICHAEL JACKSON
The Legdenderry (sic) Bruce Lee
Lithograph
32 x 38"

55. DANIEL JASPER
Nothing!
Letterpress
32 x 43"

56. PAIGE JOHNSON
Suspended in Time
Digital inkjet print
44 x 26"

57. KEIKO KAMATA
Foci
Screenprint
40 x 90"

58. MIKI KATO
J + P 2003
Color intaglio
35 x 51"

59. KATHLEEN KING
Rearranged
Intaglio
20 x 20"

60. SUZANNE KOSMALSKI
Four Blue Angels
Giclee print
16 x 48"

61. MARTIN KRUCK
Ex-Man: Hands on Head
Lithograph
37 x 29"

62. CYNTHIA LOLLIS AND ANNETTE GATES
Saints Days
Screenprint, letterpress, accordion book
4.5 x 2.25 x .5 closed

63. CYNTHIA LOLLIS
The Topography of Doubt
Etching, drypoint, chine collé
20 x 16"

64. GERALD LOPEZ
Motion Pictures with Light Added for Dramatic Effect
Screenprint
11 x 15"

65. WILFRED LORING
Flight Pattern
Aquatint
23 x 26"

66. CAROL LUC
Remains of Independence
Lithograph
24 x 20"

67. CAROL LUC
Synonymous Spirit
Lithograph
24 x 20"

68. SARAH MARSHALL
Toward the Outside
Intaglio, chine collé
16 x 16"

69. MICHELLE MARTIN
Observation #31 (Reach)
Linocut, seventeen colors
30 x 40"

70. KAZ McCUE
Print Dispenser
Found object, monoprints on dictionary paper
6 x 5 x 5"

71. PATRICK MERRILL
Kiss Your Flesh Goodbye #1
Etching
11.5 x 10"

72. PATRICK MERRILL
Kiss Your Flesh Goodbye #2
Etching
11.5 x 10"

73. WAYNE MIYAMOTO
Earth Tiger No. 2
Intaglio
31 x 25"

74. TRACI MOLLOY
Tracked #1
Lithograph
16 x 13"

75. BENJAMIN MOREAU
The Robot v1.0
Etching
32 x 24"

76. ASHLEY NASON
Pioneer Engineering
Lithograph, silkscreen, monotype
14 x 17"

77. ASHLEY NASON
Mobile
Lithograph, silkscreen, monotype
15 x 20"

78. KARL NELSON
Floral Tumors
Stone lithograph
19 x 15"

79. KELLY NELSON
Growth I
Intaglio on tea bags
15 x 11"

80. KATHRYN NOBBE
Kaleidoscope I-XVIII
Inkjet print
34.5 x 292.5"

81. KRISTIN POWERS NOWLIN
Codes: Auburn
Silkscreen
17 x 22"

82. KATHLEEN O'CONNELL
Falling Into Place
Intaglio, relief, accordion book
14.75 x 11.375 x .875" closed

83. RICHARD PALMER
Hālau Mōhala 'Ilima
Photo etching
14 x 25"

84. FAYE PASSOW
How Aliens Avoid Detection
Lithograph
23 x 26"

85. FAYE PASSOW
Mobile Homes
Lithograph
23 x 26"

86. KIRSTEN PETERSON
Scrutiny of Surface Elements
Monotype
26 x 34"

87. MORGAN PRICE
Vern
Monoprint
7 x 5.75"

88. JUSTIN QUINN
Moby Dick
Drypoint
22 x 30"

89. LEONAS RAUDYS
Aura, Climbing
Linocut
48 x 48"

90. MINNA RESNICK
How to Clean Everything
Lithograph, silkscreen
33 x 26"

91. ROSALYN RICHARDS
Time Travel
Etching, chine collé
16 x 20"

92. JOHN SAURER
Life Lines
Intaglio
Size Variable

93. GAYLORD SCHANILEC
Times Square
Color wood engraving
14 x 10"

94. JENNY SCHMID
Anorexia Girl
Lithograph
30 x 38"

95. PATRICIA SCOTT
Handyman
Monoprint, etching
18 x 22"

96. PATRICIA SCOTT
Curb Pick-up
Monoprint, etching
18 x 19"

97. KEITH SHARP
Smiling House
Iris print
20 x 16"

98. MERRILL SHATZMAN
Arboreal Cross-Section:
Alphabetical Order
Woodcut
31 x 38"

99. GORDON SHERMAN
Eastern Wind P+B2
Intaglio
17 x 21"

100. SARAH SMELSER
Go Toward the Source II
Monotype
18 x 16"

101. MARC SNYDER
Jean-Paul Sartre Thinks
About Nothing
Linocut
13 x 14"

102. TANJA SOFTIC'
Early Spring: Fire
Etching, mezzotint
38 x 54"

103. FRANCISCO SOUTO
Settling
Mezzotint
15 x 12"

**104. CHRISTOPHER
STACKOWICZ**
Renovations: Roofing
Iris G-print on Somerset Velvet
Heavy
36 x 24"

105. RALPH L. STEEDS
In Critique of Judgement,
Lost Box
Lithograph
28 x 36"

106. MICHAEL STEPHENS
Camero
Woodcut
30 x 22"

107. KIRSTEN STOLLE
Ohm I
Monotype, chine collé
20 x 22"

108. KIRSTEN STOLLE
Ohm XII
Monotype, chine collé
20 x 22"

109. KIRSTEN STOLLE
Ohm XIII
Monotype, chine collé
20 x 22"

**110. JUDY STONE
NUNNELEY**
Are Formed When
Lithograph, intaglio
24 x 18"

111. JONATHAN THOMAS
Six Parts To A Regrettable
Dream II
Intaglio
25 x 21"

112. JONATHAN THOMAS
Six Parts To A Regrettable
Dream IV
Intaglio
25 x 21"

113. JONATHAN THOMAS
Six Parts To A Regrettable
Dream VI
Intaglio
25 x 21"

114. CYNTHIA THOMPSON
Whisper
Inkjet print on handmade
paper with watermark
10 x 8"

115. CAROLINE THORINGTON
Summer Celebration #3
Lithograph
27.5 x 21"

116. FUMIKO TODA
Rhythm
Etching
20.5 x 26.5"

117. LYNN TOMASZEWSKI
Adenine Pieces of You I
Lightjet print
40 x 30"

118. DEBORAH WAIMON
Architecture of Nature II
Woodblock print
20 x 15"

119. ROCHELLE WOLDORSKY
Hudson River #1
Inkjet print on Hahnemuhle
Photo Rag 188
20 x 30"

120. CONNIE WOLFE
Ice Water
Mezzotint
12.5 x 14"

121. JOHN WOLFE
The Wave
Woodcut print
57 x 33"

122. JENNIFER YORKE
Seven Strained Smiles
Lithograph
31.25 x 24" each

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