



# PRINTS

TRADITION and INNOVATION

OCTOBER 29 - DECEMBER 6, 2018

# PRINT

## TRADITION and

### INTRODUCTION

*Prints: Tradition and Innovation* examines the sources of an art form that is also a craft. It seeks to shed light on the way in which economics and an imperative for (shared) resources help shape artistic practices and product. From the ancient sculpture workshops in marble quarries in Greece, to medieval guilds and more contemporary artist collectives, printmakers work together in closely knit communities. These communities provide the equipment, facilities and lifeblood enabling individual artists to produce their work. This exhibit will pose fundamental questions about this classic form. What, for instance, is a print and how are contemporary artists finding inventive techniques that address personal, aesthetic and political issues? The craft of traditional printmaking as well as the newest and most groundbreaking ways artists address the process of creating multiples of their work will be explored.



# d INNOVATION

JAZMINE CATASUS • LAUREN COMITO • PHILIP GUSTON  
JAMES MARTIN • JUDY MENSCH • CALEB NUSSEAR  
MARGARET ROLEKE • KATIA SANTIBAÑEZ  
JAMES SIENA • PAULA SCHER • TAMMY WOFSEY

CURATED BY HALLIE COHEN



## SHORE PUBLISHING



Located in the historic Hudson Valley, Shore Publishing was started by Mae Shore in 2014 to use traditional printmaking techniques for new ideas in art. Master printer Mae Shore was a printer at Pace Prints for eleven years before opening her own workshop to collaborate with emerging, mid-career and established artists to create original prints which are hand-printed in limited editions. Each print is signed and numbered by the artist. Shore Publishing exhibits and sells the prints it produces in curated shows at Chymore Gallery which adjoins its studio on Route 17 in Tuxedo, NY. Shore Publishing prints are in the collections of The Cleveland Clinic, The Whitney Museum and The Museum of Modern Art, NYC.



Bob Blackburn in the Printmaking Workshop



Bob Blackburn, Free Pin (1960) Color Lithograph



## Robert Blackburn Printmaking Workshop Program

### Mission

EFA Robert Blackburn Printmaking Workshop (RBPBW) is a co-operative printmaking workspace that provides professional-quality printmaking facilities to artists and printmakers of every skill level. We are committed to inspiring and fostering a racially, ethnically, and culturally diverse artistic community dedicated to technical and aesthetic excellence and collaborative.

We seek to improve the overall quality of fine art printmaking by providing access to printers, equipment, and education. Robert Blackburn's creative environment with a spirit of openness serves as the backbone of the workshop today.

### History

Robert Blackburn's workshop was started in 1948 with the help of Bob's teacher artist Will Barnett. From its first beginning, with one lithography press, Blackburn was shared with artist-printmakers, pioneering new techniques with artists Jacob Lawrence and Romare Bearden throughout the 1950's.





## JAZMINE CATASUS

Jazmine Catusus is an artist and educator, born in Queens, New York and lives and works in Brooklyn. She holds a BA from CUNY- Hunter College with a concentration in Printmaking. Following her education, she was trained in papermaking as an intern at Pace Paper and Dieu Donn  Papermill. While at Pace Paper, she worked on projects for artists such as Jane Hammond, Will Cotton, and Donald Baechler. Catusus participated in printmaking and papermaking workshops at the Noguchi Museum, the New Museum, the Joan Mitchell Foundation, the Brooklyn Museum and the Harlem Studio Museum. She is now the Studio Coordinator

EFA-Robert Blackburn Printmaking Workshop and teaches papermaking workshops at Dieu Donn . Her work has been exhibited nationally including Blackburn 20 | 20 in New York City, Trestle Gallery in Brooklyn, NY and The Morgan Conservatory in Cleveland, OH.

### STATEMENT

These prints were printed from copper plates. When creating these etchings I allow the nature of the materials to inform my hand. Reconstructing material is my fundamental attraction to the process of printmaking. The textured crater-like surface of the prints happens spontaneously when the copper plate is submerged in the ferric chloride solution. The solution eats away at the copper creating a new composition. I do not seek a specific outcome in any predetermined measure. Printmaking for me is about breaking down and transforming surfaces.

The creative collaborative environment between individuals has generally characterized printmaking workshops. At the Robert Blackburn Printmaking Workshop, the many individual artists, artworks, and ideas I have come in contact with have informed the way I approach my own practice.

#### PAGE 4:

***Bygone*** • Etching and chine coll  • 21" x 29" • 2017

#### PAGE 5:

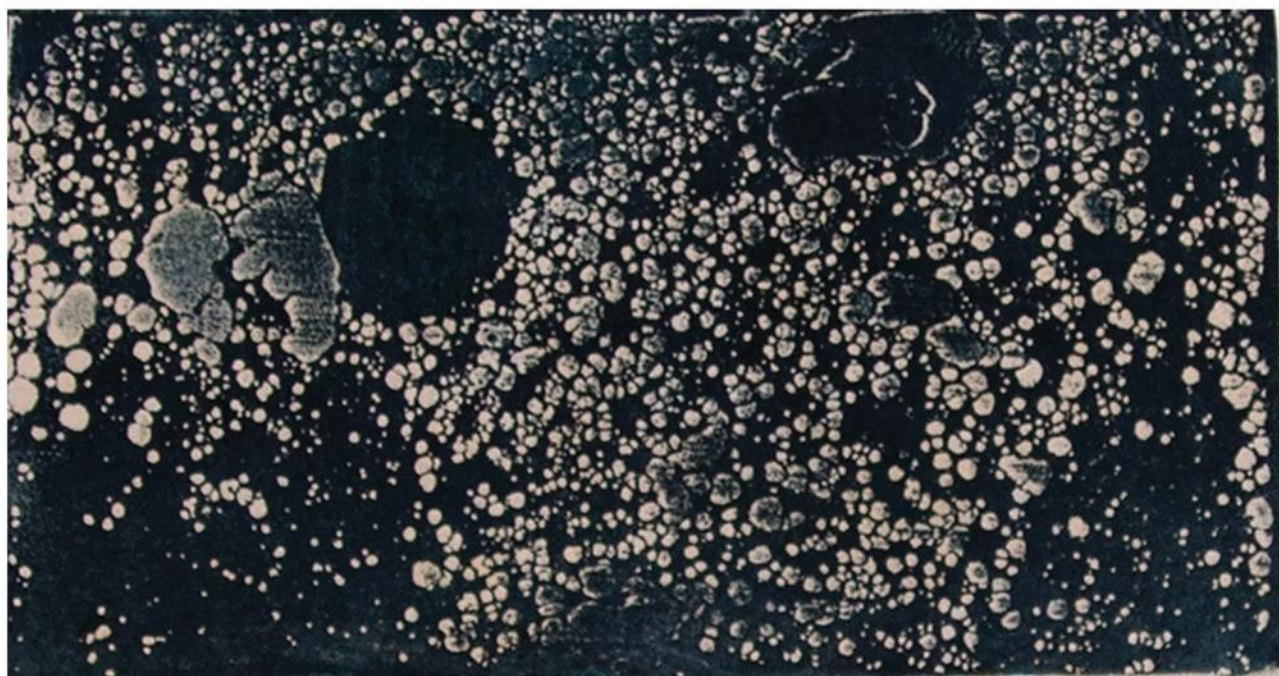
***Surfaces*** • Etching with coll  • 18.5" x 15.5" • 2017

#### PAGE 6:

***Surfaces*** (detail)









## LAUREN COMITO

Lauren Comito currently lives and works in Brooklyn, NY. This year Comito's work was exhibited at the Index Art Center in Newark, NJ and at Custom Cabinets in Los Angeles. Additionally she created an immersive installation in Jersey City, titled *Cure for the Common Cold*.

### STATEMENT

Packages from products that I have consumed are unfolded; an additive and reductive drawing process ensues to redact the original content. The altered package, now transformed into a functioning printmaking plate, becomes scanned, repeated and mirrored to construct a hypnotic pattern. In the stretched canvas works, the point of origin of a product package is no longer recognizable. The mirroring and patterning effect in the work obliterates any recognizable substrate, leaving the package's origin obstructed and lost to current circumstance. The image thus becomes one of optimism, speaking to the generative power of reclamation and reinvention.

#### PAGE 8:

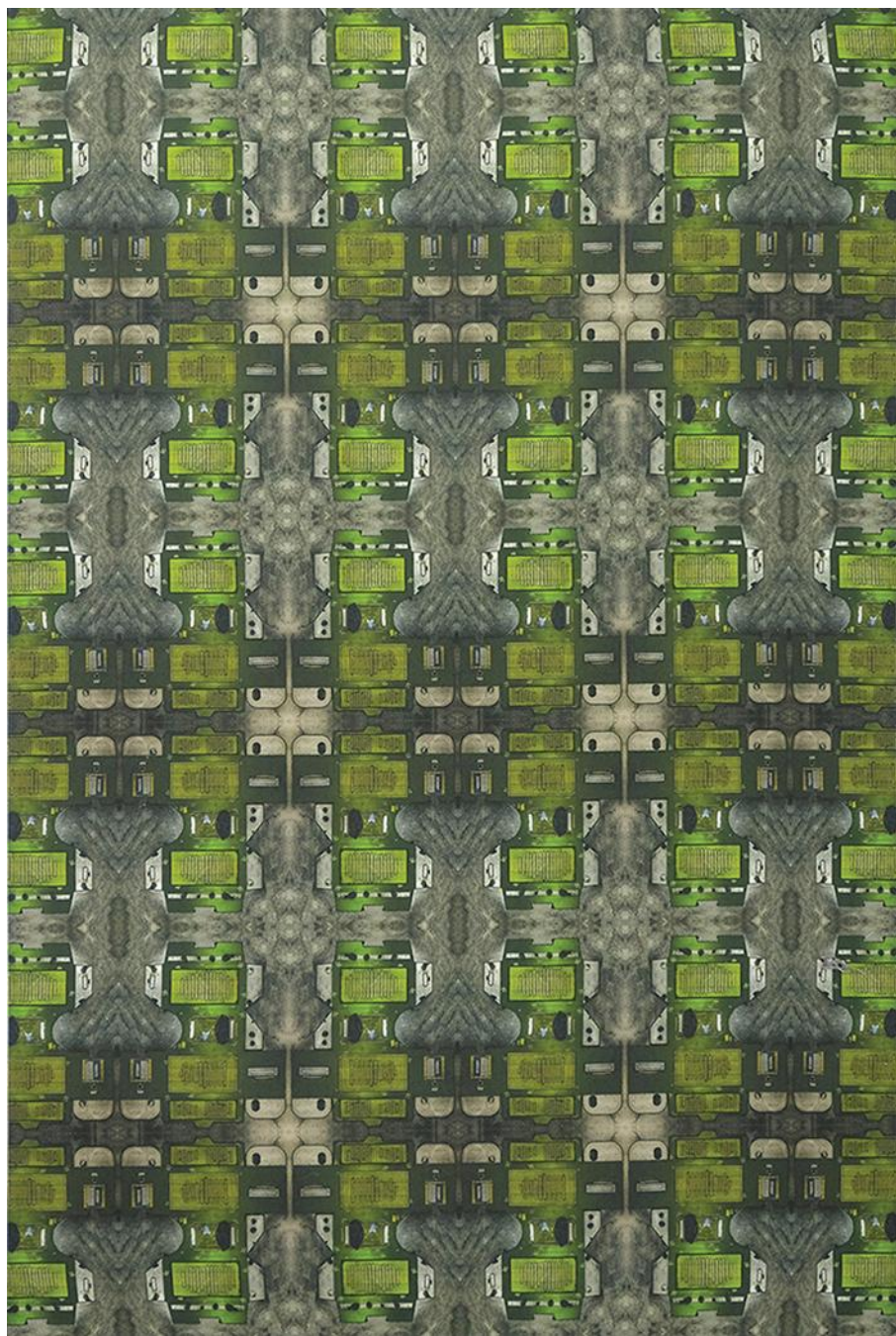
***Repeating Pattern (green tea)*** • Digital print on canvas linen blend, Edition of 3 • 48" x 36" • 2018

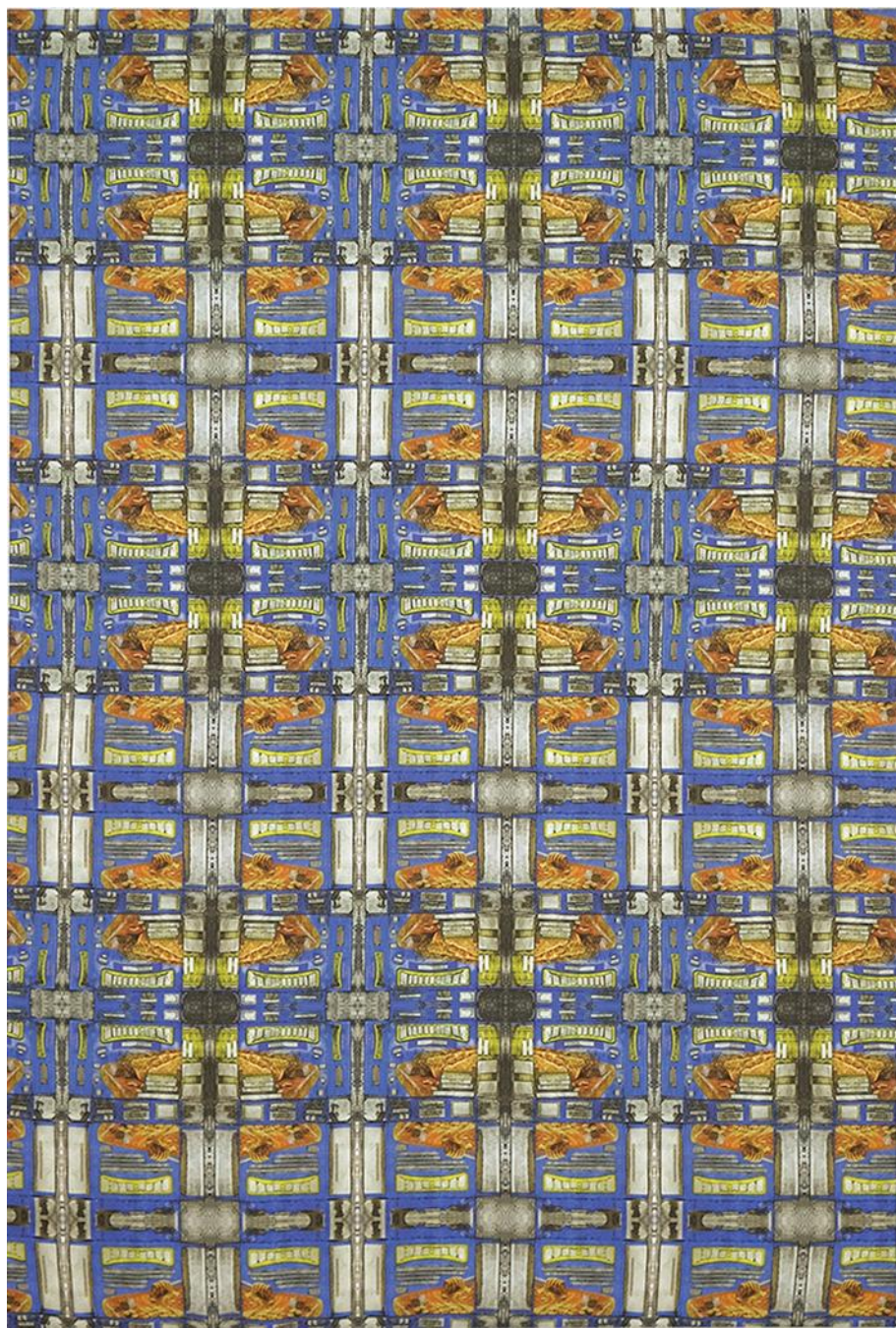
#### PAGE 9:

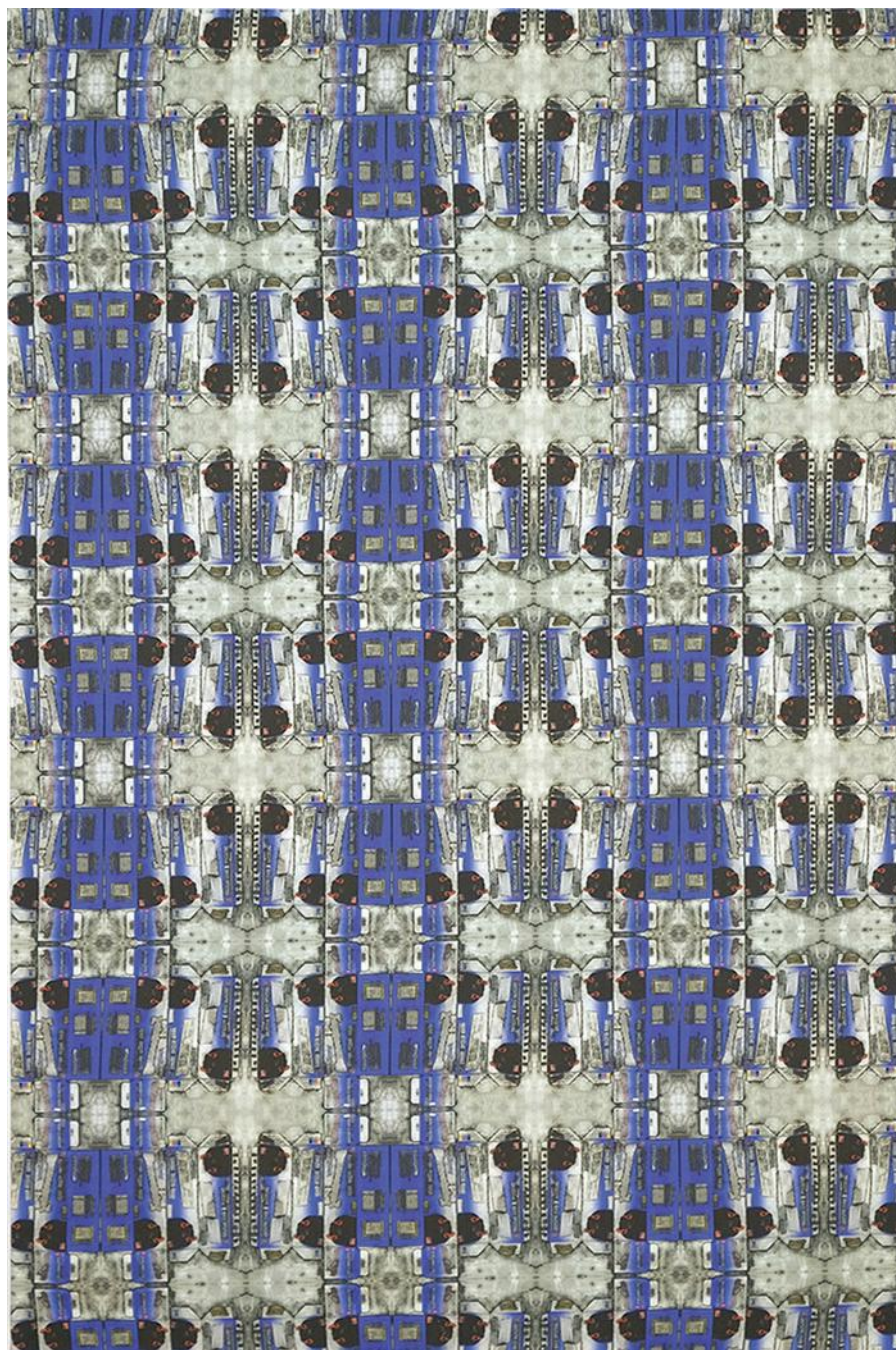
***Repeating Pattern (granola bars)*** • Digital print on canvas linen blend, Edition of 3 • 48" x 36" • 2018

#### PAGE 10:

***Repeating Pattern (trash bags)*** • Digital print on canvas linen blend, Edition of 3 • 48" x 36" • 2018









## PHILIP GUSTON

Philip Guston, renowned painter and printmaker of the New York School engendered controversy by rejecting abstraction and returning to figuration in the late 1960s. His last lithographs embody a striking and personal vocabulary of cartoonish images and symbols. These have become his hallmark and the inspiration for a new generation of image-based artists.

“The large-scale lithographs, on a par with painted imagery, reflect the artist’s lifelong passion for the essence of drawing and the concomitant value he placed on spontaneity and vividness...” Philip Guston: Prints: Catalogue Raisonné Editor, Michael Semff

Pictured above: *Philip Guston Signing an Edition of Lithographs*, 1980

Photo: Sidney B. Felsen

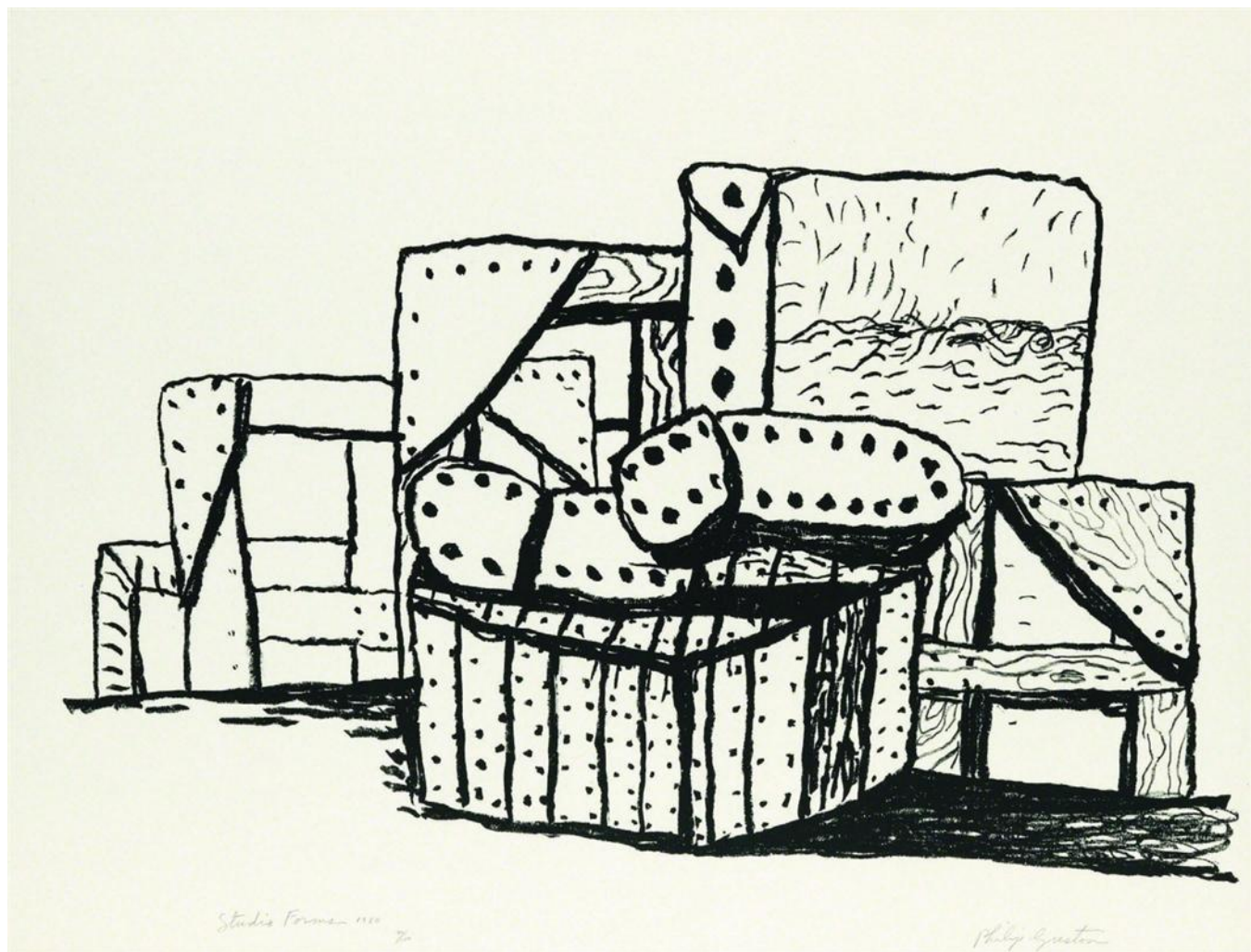
“The spirit of Gemini is best captured by the word ‘collaboration’. It’s about artists and printers working hand in hand to create works of art. This same spirit prevails when I take photos. There’s a trust extended by the artists, allowing me to share so many special moments with them.” -*Sidney Felsen*

### PAGE 12:

**Studio Forms** • Lithograph on Arches Cover • 32” x 42.5” • 1980

Publisher: Gemini G.E.L.

The edition was donated by Guston and Gemini to George Braziller, Inc.





## JAMES MARTIN

James M. Martin was born in Fort Worth, Texas and received his BFA from the University of Texas at Austin and MFA from Texas A & M at Commerce.

Martin has worked as a printer at Solo Press and taught lithography at Pratt Graphics Center, Manhattan Graphics Center, and Marymount Manhattan College. He has exhibited paintings and prints in New York, the Southwest, and internationally. Most recent prints may be seen at Central Booking Art Space, New York, NY.

### STATEMENT

In 2015, I was chosen to participate in the “Then and Now” exhibition at Central Booking Offline Space, NYC, sponsored by Speedball. As part of the project, Susan Rostow introduced me to Akua printmaking inks and materials at a workshop in her Brooklyn, studio. What most interested me was the possibility of doing monotypes in my studio with the Pin Press which allows me to combine monotype techniques with the digital print. I created a montage of my own photographs layered with illustrations of human anatomy. I was pleased to discover that the monotype layer added a richness and depth to the colors.

In my most recent series of prints, I extended the range of historic anatomical and botanical images to span several centuries. This was made possible by a residency at the New York Academy of Medicine Rare Book Library. I studied and photographed some amazing woodcuts, engravings, and lithographs. My visual collaboration with these artists/scientists from the past has been truly inspiring. I have been particularly interested in the visual similarities of the branching structures of veins/artries with the roots/leaves of plants. I use printmaking rag paper and an archival inkjet printer to complete the digital phase. But it is only truly finished after printing the Akua-assisted monotype layer. It is like the final glaze on a painting. This body of work, *Plant/Anatomy Portfolio I and II*, was exhibited recently at the Central Booking Art Space as part of the Plant/Cure exhibition focusing on the medicinal use of plants.

#### PAGE 14:

***Leg Arteries and Absinthe*** • Monoprint over archival digital print (Plant/Anatomy Portfolio I) 13.25” x 10” • 2017

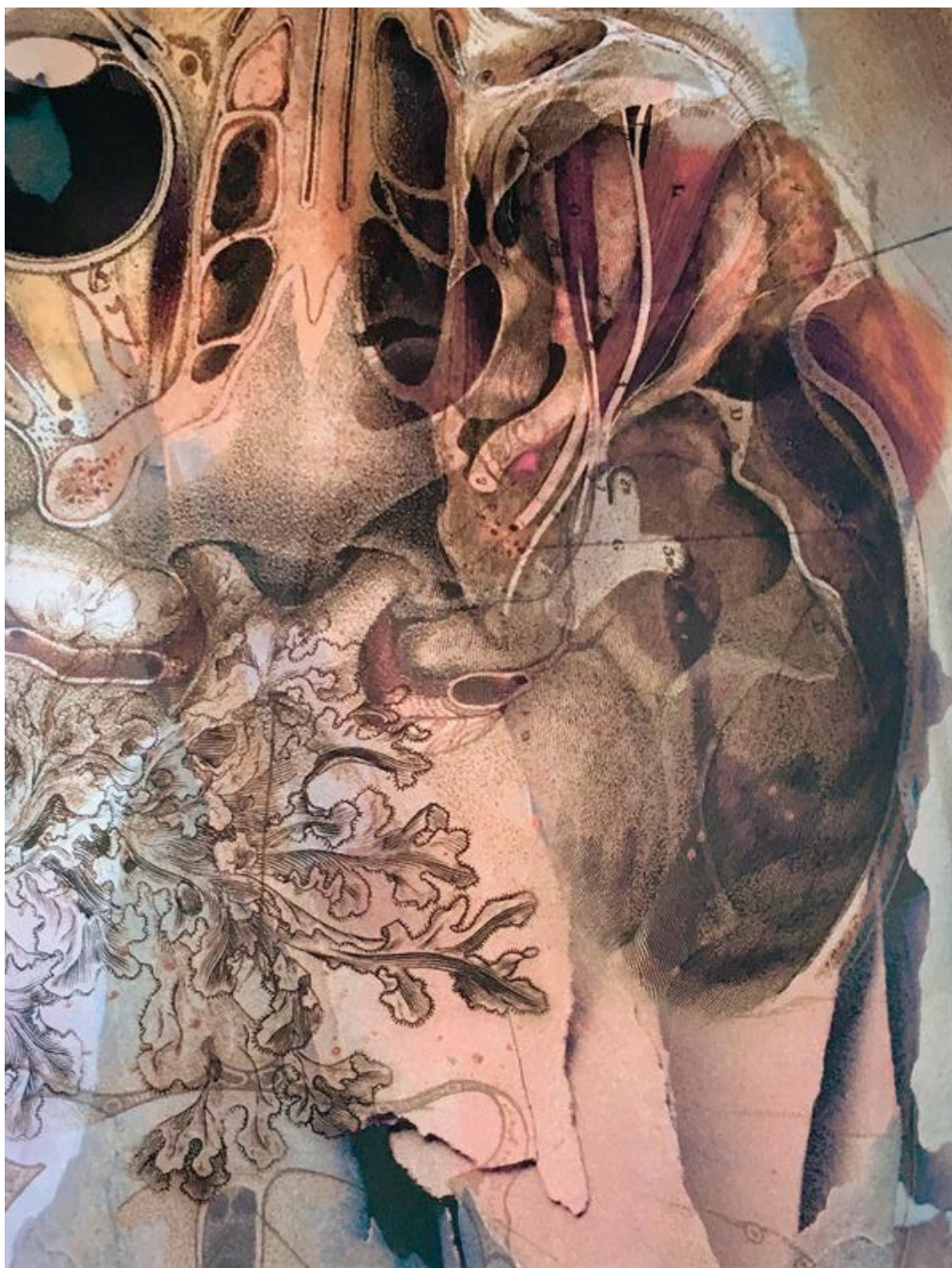
#### PAGE 15:

***Eyes and Lichen*** • Monoprint over archival digital print (Plant/Anatomy Portfolio I) • 13.25” x 10” • 2017

#### PAGE 16:

***Torso and Hands with Hellebore*** • Monoprint over archival digital print (Plant/Anatomy Portfolio II) 10” x 14” • 2017









## JUDY MENSCH

Judy Mensch received her BFA from the Tyler School of Art, Temple University, Philadelphia, PA and her MFA from the Tyler School of Art in Rome, Temple University, Italy. She was awarded fellowships to Yaddo, the Ucross Foundation, and Centrum voor Grafiek Frans Masereel, Belgium and a grant in Traditional Japanese Woodblock printing from ArtQuest's Nagasawa Art Park Pilot Project, Tsuna, Awajishima, Japan.

She is a founding member and past board member of the Manhattan Graphics Center, a member of the Society of American Graphic Artists, and The Print Club of Albany.

She has exhibited her work in the US and abroad and is in the collections of the New York Public Library, The Free Library of Philadelphia, The New York Historical Society, The Library of Congress, Deutsches Haus at New York University, and Syracuse University among others. Recently her work was published in *Catamaran Literary Reader*, Volume 5, Issue 3. Judy Mensch is represented by The Old Print Shop.

### STATEMENT

My work straddles the line between abstraction and realism. The concept begins as a representational idea or vision based on the landscape or on an emotional human interaction and develops in an abstract intuitive way. I use gouache, flashe paint, oil pastels, colored pencil and different combinations of print mediums on paper. My aim is to create an invented image that is elegant, strong, and new. I look for new paths as I work and I take into account which mediums and materials best accomplish my visual goals.

#### PAGE 18:

***Rocks 3*** • Lithograph, colored pencil, and graphite • 8.5" x 10" • 2018

#### PAGE 19:

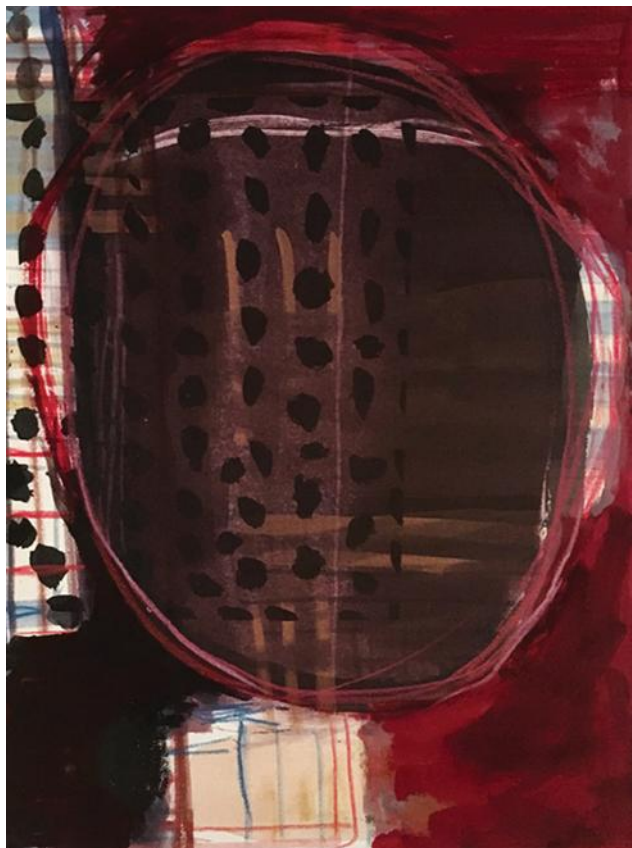
***Head 1*** • Lithograph, silkscreen, gouache, Flashe paint, and oil pastels • 14 <sup>7</sup>/<sub>8</sub>" x 11 <sup>1</sup>/<sub>8</sub>" • 2018

***Head 2*** • Lithograph, silkscreen, gouache, Flashe paint • 14 <sup>7</sup>/<sub>8</sub>" x 11 <sup>1</sup>/<sub>8</sub>" • 2018

#### PAGE 20:

***Byways 1*** • Lithograph, silkscreen, colored pencil, and graphite • 8 <sup>1</sup>/<sub>16</sub>" x 10 <sup>1</sup>/<sub>16</sub>" • 2018









## CALEB NUSSEAR

Caleb Nussear is an American artist living in New York City. He holds a B.A. in Philosophy and Religion from Bard College at Simon's Rock and an M.A. in Social Sciences from the University of Chicago.

Caleb's work is a continuation of his education in philosophy and religion. His work suggests a higher dimensional order and the equivalency of the human figure with a complex recursive geometry. Further influences are the natural landscape as it is found, an asymptotic "approach" to the work, and the sensuous and tensile drawn line. He is comfortable working in drawing, sculpture, installation, and performance; perhaps his

favorite method of working is within project-based collaborative ventures with fellow artists and thinkers from a wide range of disciplines.

Recent works focus on a class of mathematical paper-folding patterns named the Miura. Caleb has translated these intricate geometric surfaces from paper into various materials: copper, lead, cast glass, latex, and glazed porcelain.

Caleb exhibits his drawings and sculptures regularly in New York City and the surrounding environs.

### STATEMENT

I have been folding paper in my studio practice since early 2013. In those days I was living 18 miles across the Hudson river in northern New Jersey and taking NJ Transit trains in and out of New York City on a daily basis. NJ Transit train schedules were the first objects that I started folding - their ubiquitousness and strong graphic design provided the perfect, easy ground on which to experiment.

The folding pattern on display here is the interlocking diamond Miura crease pattern. I have presented an original found & folded Newark Light Rail schedule, as well as two digitally altered and enlarged NJ Transit Bergen Main Line schedules.

PAGE 22:

***NJ Transit Newark Light Rail (as found)*** • Found folded train schedule • 12" x 11.5" • 2018

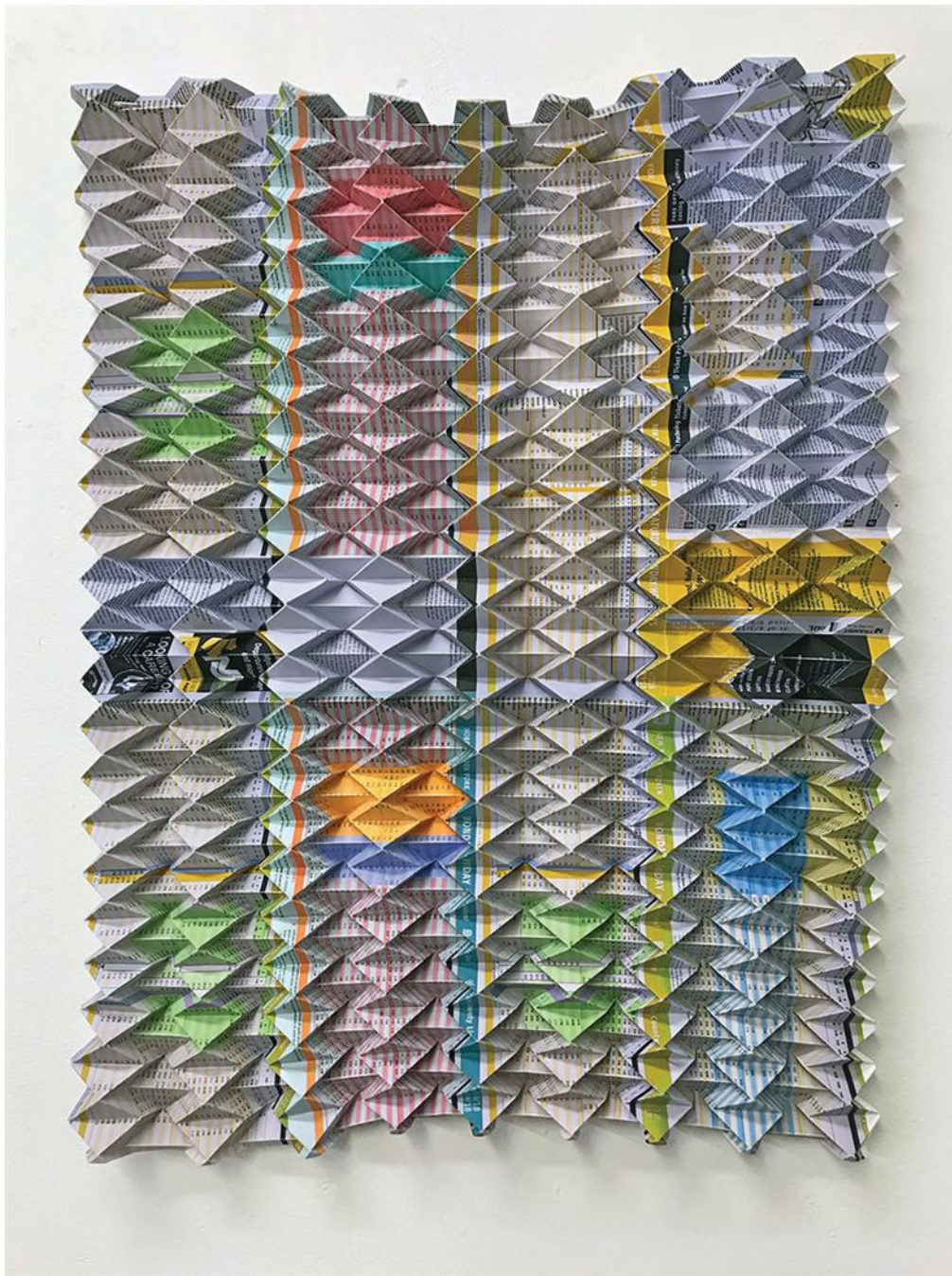
PAGE 23:

***NJ Transit Bergen Line 1st Inversion*** • Digitally altered and folded train schedule • 23.5" x 18" x 1.5" • 2018

PAGE 24:

***NJ Transit Bergen Line Double Inversion*** • Digitally altered and folded train schedule • 29" x 42" x 3" • 2018









## MARGARET ROLEKE

Margaret Roleke's work explores sensationalism, consumerism and the crazy contradictions and relationships that develop when popular culture mixes with war and religion.

Numerous small toys are utilized in the conversation, which allows these serious issues of consumption, consumerism, war, violence and religious extremism to be presented in a playful elegant manner.

For the last several years Margaret Roleke has been dedicated to gun control and donated a percentage of her sales to this cause while creating

works that bring this issue into play. The current political climate has further expanded her role as an activist artist. "Gun violence is another important issue to me which has led to me using paper targets in my prints. Recently I have begun to combine silkscreen with the monoprints to solidify my designs."

In June 2018, Margaret participated in a workshop run by Big Ink which helped facilitate printing a large-scale wood block relief print. The block measures 36"h x 68"w.

Big Ink's mission "is to inspire a greater public appreciation for large-scale woodblock printmaking and extend its practice."

### PAGE 26:

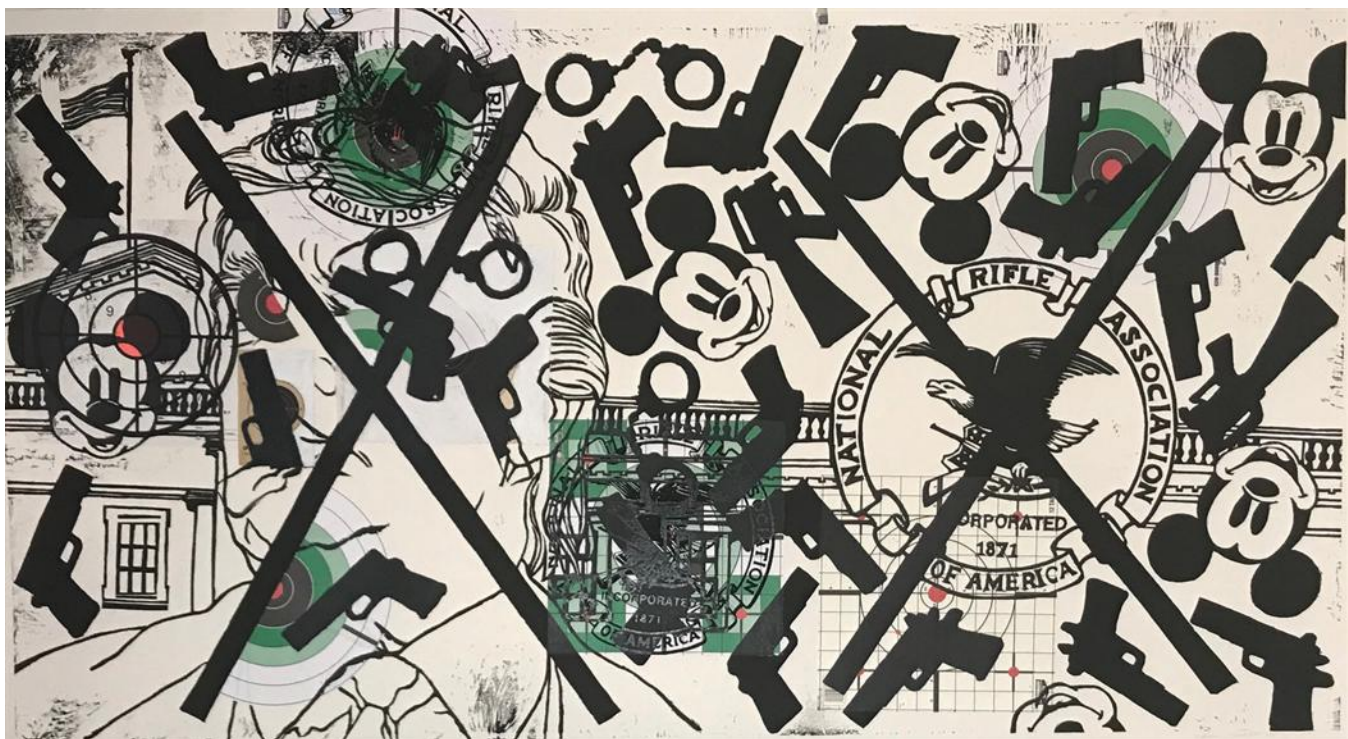
***Mickey Mouse in the House*** • Unique wood block print with collage, silkscreen, and acrylic paint  
39" x 72" • 2018

### PAGE 27:

***Target Games*** • Monoprint with stickers and collage • 30" x 22" • 2016

### PAGE 28:

***Game Board Target*** • Monoprint with collage • 30" x 22" • 2015









## KATIA SANTIBAÑEZ

Katia Santibañez was born in Paris, France in 1964 and received her degree in 1990 at the Ecole Supérieure des Beaux Arts in Paris. Solo exhibitions include Morgan Lehman Gallery (New York, NY), Texas Gallery (Houston, TX), Jancar Gallery (Los Angeles, CA), IMC Lab (New York, NY), and group shows at Pace Prints (New York, NY), and Jeff Bailey Gallery (New York, NY). Her paintings, drawings, and prints are in numerous public and private collections. Santibañez lives and works in New York City and in the Berkshires. She is represented by DC Moore Gallery in NYC.

With a background in microbiology and biochemistry, Santibañez utilizes both qualitative and quantitative observation in the construction of works that investigate the systems, colors and forms of organic geometry. Greatly inspired by a residency at the Josef and Anni Albers Foundation and time spent at the American Academy in Rome, the artist's current body of work is an inquiry into the application of classical theories, such as "Sacred Geometry," in the visual arts and sciences throughout western civilization.

Photo: Shore Publishing

PAGE 30:

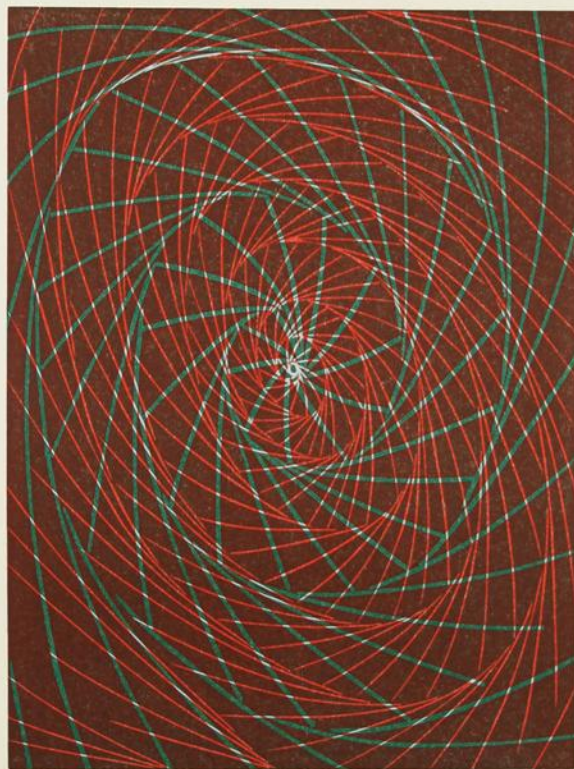
***Endless Spaces*** • Woodcut on Shiramine paper • 21" x 17" • 2018

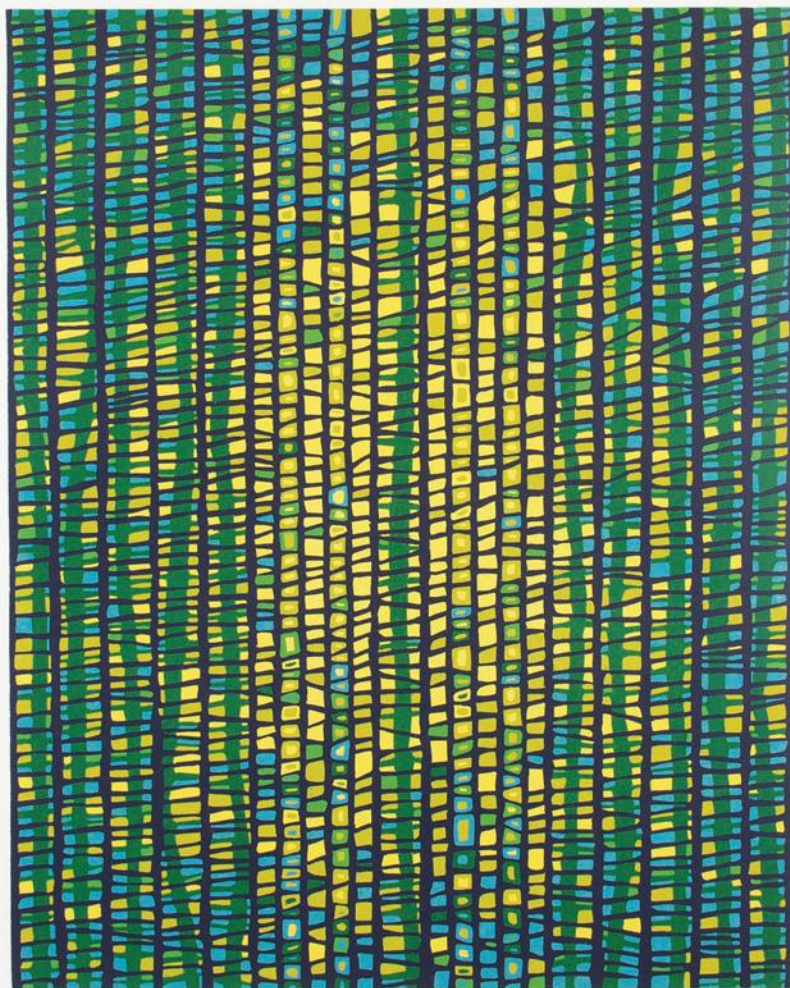
PAGE 31:

***Sailing Alone*** • Reduction Linoleum cut in 6 colors on Rives BFK paper • 27" x 22" • 2014

PAGE 32:

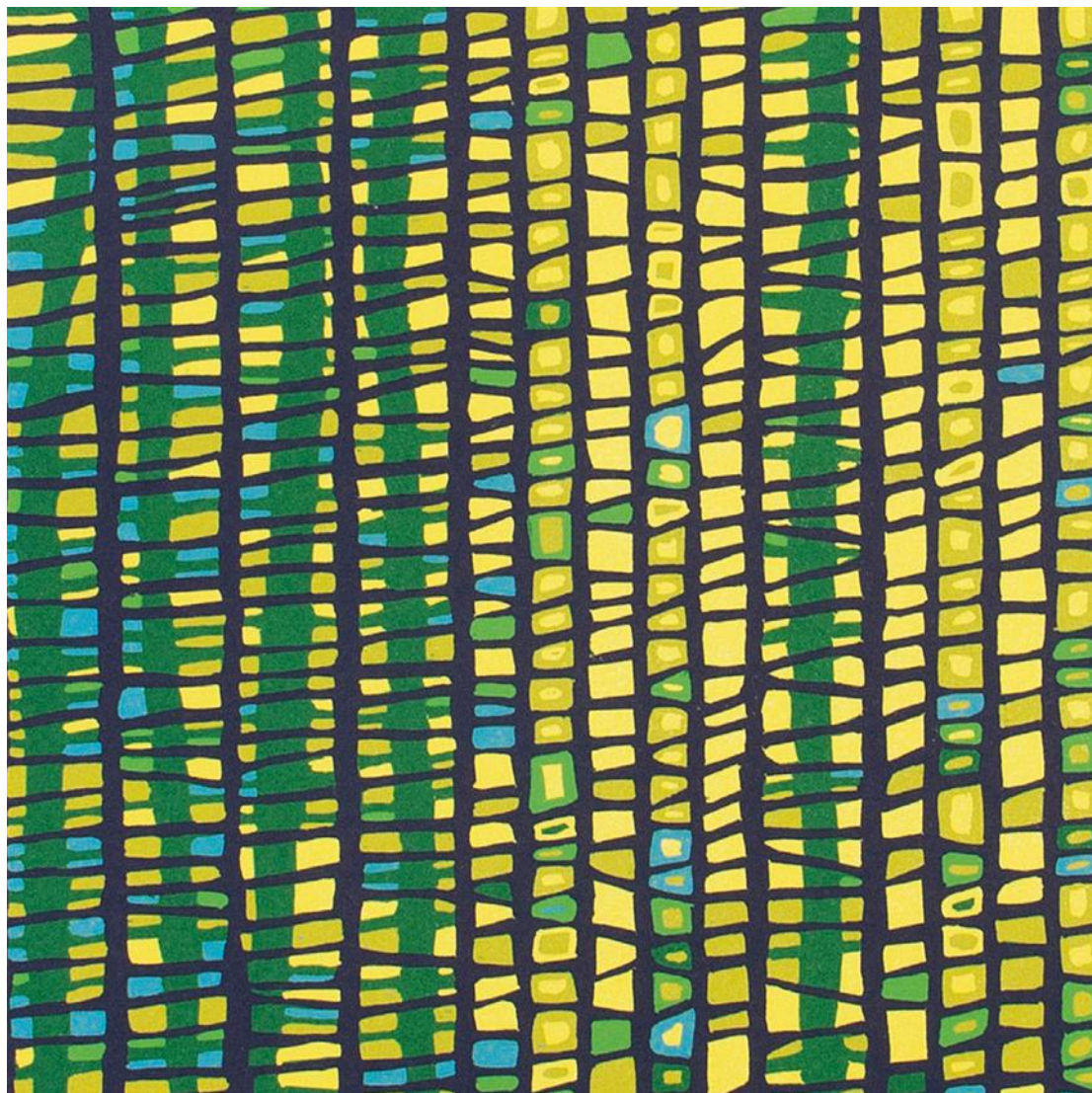
***Sailing Alone*** (detail)





2. A. T.

Kristen S. Smith 2014





## JAMES SIENA & KATIA SANTIBAÑEZ

James Siena (b. 1957, Oceanside, California) is a New York - based artist whose complex, rule-based linear abstractions have situated him firmly within the trajectory of modern American art. His artwork is driven by self-imposed predetermined sets of rules, or “visual algorithms,” which find their end-result in intensely concentrated, vibrantly-colored, free-hand geometric patterns.

Siena works across a diverse range of media, including painting, drawing, sculpture, and printmaking. His work is held in numerous prestigious public and private collections across the U.S., including the BMA; Museum

of Fine Arts, Boston; San Francisco Museum of Modern Art; and The Metropolitan Museum of Art, The Museum of Modern Art, and Whitney Museum of American Art in New York.

The two woodcut prints, *Jawbreaker Sixplay* and *Fourhand Choker*, illustrate the essence of collaboration between and among artist(s) and printmaker. Katia Santibañez and James Siena worked with master printer Mae Shore, founder of Shore Publishing in Tuxedo Park, NY. Over several months, through careful and conscientious partnership, these reduction woodcuts in seven colors were produced and printed. Shore publishes and exhibits fine art limited edition prints with emerging, mid-career and established artists at her Cheymore Gallery.

Photo: Shore Publishing

PAGE 34:

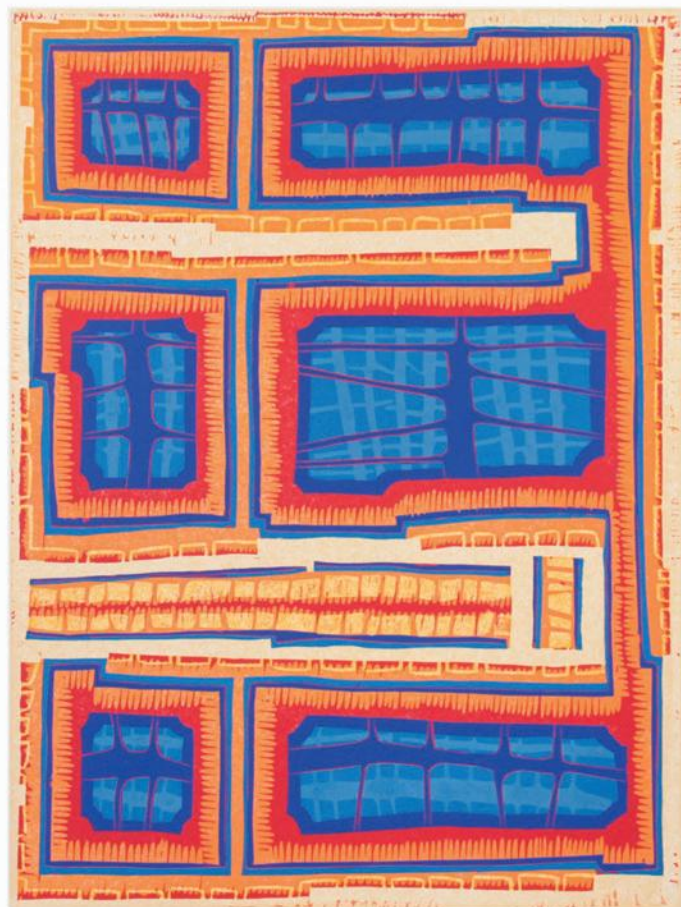
***Jawbreaker Sixplay*** • Reduction woodcut in 7 colors • 23.5” x 19”, Edition of 25 • 2018

PAGE 35:

***Fourhand Choker*** • Reduction woodcut in 7 colors • 23.5” x 19”, Edition of 22 • 2018

PAGE 36:

***Fourhand Choker*** (detail)









## PAULA SCHER

For the past twenty years, renowned graphic designer and fine artist Paula Scher has been reinterpreting society's approach to data and our visual representation of the trafficked environment. Through her large-scale cartographic paintings and prints, she has created a novel way of mapping traditional information, while subjectively twisting and confounding it. Intricate, colorful and obsessively detailed, her paintings have the foundations of accuracy, but are ultimately impressionistic visions of our interconnected world.

Scher's extraordinary 37-color hand-pulled silkscreen prints, based on her painted maps, were produced in collaboration with master printer Alexander Heinrici whose extensive client list has included Andy Warhol, Yayoi Kusama, Robert Rauschenberg, and Jasper Johns.

Scher has been a principal of the international design consultancy Pentagram since 1991, where she is renowned for her creation of graphic identities, publications and environments. Her work is represented in the permanent collections of the Museum of Modern Art and the Cooper-Hewitt National Design Museum, New York; the Library of Congress, Washington, D.C.; the Victoria and Albert Museum, London; the Museum für Gestaltung Zürich; the Denver Art Museum; and the Bibliothèque nationale de France and the Centre Georges Pompidou, Paris.

Photo: Ian Roberts ©2016

### PAGE 38:

**China** • Silkscreen • 41.25" x 49" • 2018

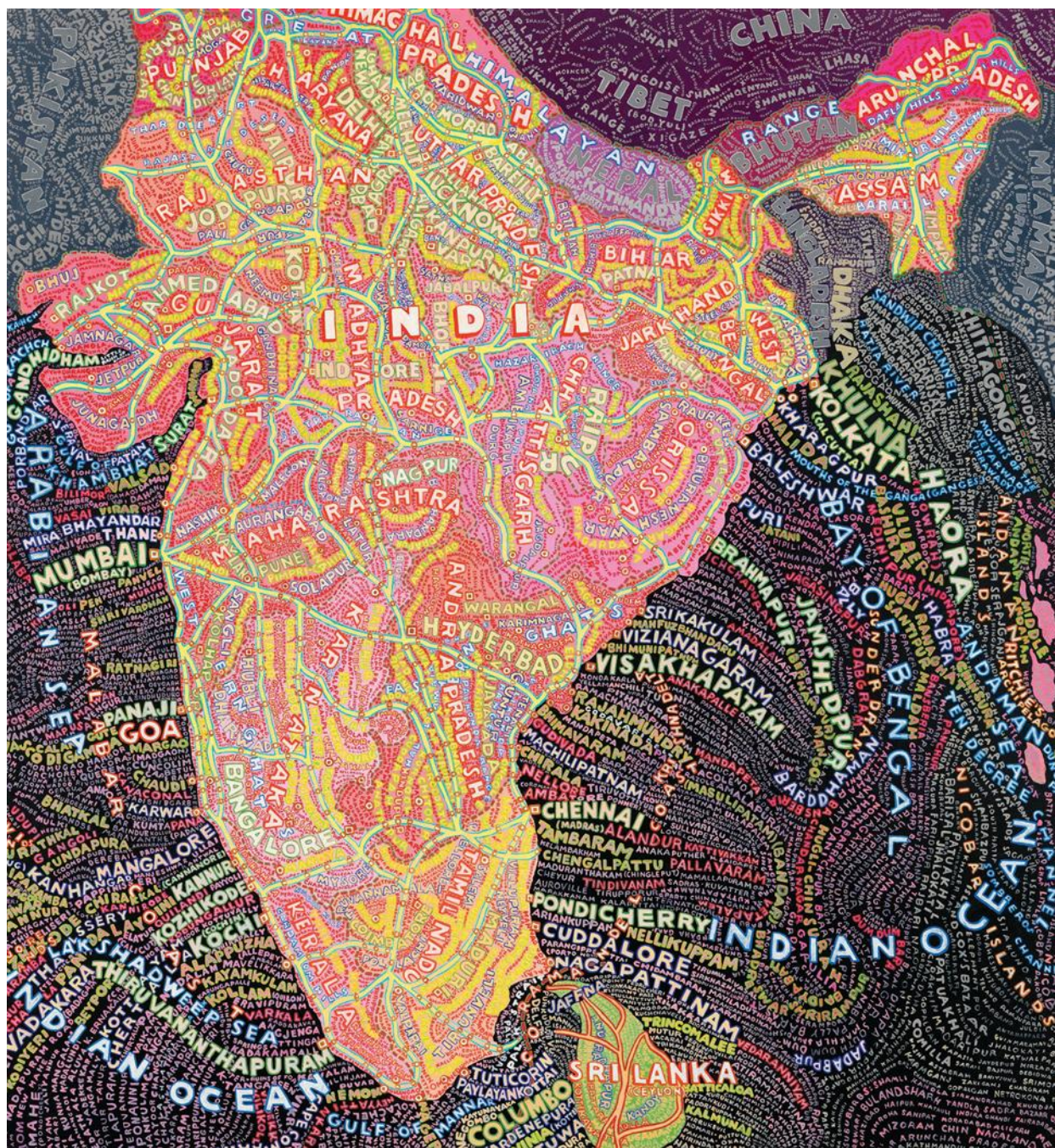
### PAGE 39:

**India** • Silkscreen • 40 3/16" x 43 1/4" • 2018

### PAGE 40:

**Rome** • Silkscreen • 35 15/16" x 44 3/4" • 2018









## TAMMY WOFSEY

Tammy Wofsey lives and works in the South Bronx as a book artist and printmaker. She grew up in Colorado and attended SUNY College at Purchase, NY where she took her first book arts class with Antonio Frasconi. This experience began her love for printmaking and the process, texture, and image of the embossed page.

### STATEMENT

I am a visual artist with a passion for printmaking. I initially established a printmaking studio, with one etching press, then acquired a letterpress and type for publishing my artist books. I worked past the borders of my press beds. I got a larger press and it allowed me to realize my desire for making work life-size. I make diptychs using a press that prints 10-foot long linocuts. It feels natural to work past my height and the length of my arms. My work is about the environment, and my relationship to the outside world that feels overwhelming. I try to contain this world on paper. In my heart, nature is not controlled and is about being part of something greater, more spectacular than I could create. The tree limbs, bird wings and arms I make are cut off, bleed from the page. I can't capture the oneness of our environment, no matter how big the size of my press. I ask myself, can I can inhabit the natural world like a tree, animal or an ant? My answer is to rework, recycle, research and reread books on how to solve the quiet mystery of our world.

*Photo: Ruth Fremson/The New York Times*

**PAGE 42:**

***Kingfisher*** • Linocut • 56" x 51" • 2010



# PRINT

## TRADITION and

### ABOUT THE HEWITT GALLERY

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.

**Hallie Cohen** *Professor of Art*  
Director of the Hewitt Gallery of Art



## ACKNOWLEDGEMENTS AND THANKS TO:

Robert Blackburn Printmaking Workshop

Michael Braziller, co-founder and Publisher, Persea Books

Paul DeRuvo, Associate Printer at the Center for Contemporary Printmaking, Norwalk, CT

The Old Print Shop

Maddy Rosenberg and Central Booking

Mae Shore, Shore Publishing and Cheymore Gallery

Rusty Van Riper and Pentagram Design

**Catalog design by KellyAnne Hanrahan**

# PRINTS

TRADITION and INNOVATION



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