



26th
PARKSIDE
National Print
Exhibition

UNIVERSITY OF
WISCONSIN **PARKSIDE**

Forward

Among the many aesthetic pleasures that grace the Parkside campus are the dozens of wood-framed prints that adorn our redbrick walls. As you walk throughout our buildings, you might happen upon John Boyd's 1988 "Portrait of Van Gogh" with its Provencal yellow framing a steampunk version of Vincent in rose colored shades. Or you might catch a glimpse of the 1992 humor-filled print by Warrington Colescott, "My German Trip," of a naked man wired to a multiple-choice-test device who's being interrogated by an NEA officer! Their size, craft, wit, and complexity call out to the passer-by to stop and take a look. Small treasures to be admired and savored between classes!

In 1986 Professor Emeritus Doug DeVinny enlisted the support of the University Advancement Office to put on an exhibition that would have a national scope. The first Parkside National Small Print Exhibition (PNSPE) kicked off a year later and has been going strong ever since. Professor DeVinny's original mission was two-fold: to educate students and community about the art of printmaking; and, at the same time, to forge a national community of printmakers. The framed works that now hang on our walls—winners of earlier shows—perpetuate this educational objective and celebrate the artists who made them.

For over three decades, the Parkside National Small Print Exhibition has shown some of the finest examples of original prints in all media—intaglio, lithograph, relief, screenprint, and the list goes on—from artists nationwide. PNSPE is also one of the longest-running competitive exhibitions in the Midwest.

This year represents the 26th Parkside National Print Exhibition. Careful readers will note that the word "small" has been deleted from the exhibition's title. Both respecting traditions and evolving with new technologies, we wanted to open the door to a more capacious understanding of prints to include 3D prints and alternative display methods. We received nearly 600 submissions—not all were small—and our juror, Sarah Smelser, selected 66 works to exhibit. Viewers will have the chance to appreciate the works of 57 artists from 26 states.

Parkside's 50 Years Celebration motto, "Bold Beginnings, Future Focus," can easily be applied to the tradition and innovation embodied by the Parkside National Print Exhibition. It has been an amazing 31 years; and we look forward to as many more to come. Enjoy the show!

LESLEY H. WALKER

Dean

College of Arts and Humanities

University of Wisconsin-Parkside

Juror Statement

In a 2015 study, University of Virginia psychologist Timothy Wilson found that 67% of his male subjects would rather submit to minor electric shock than spend fifteen minutes alone with their thoughts. The shocks were self-administered, and the study revealed that 25% of the female subjects felt the same way.

Of course, being alone with one's thoughts can mean a variety of things. For some people it may feel like doing nothing at all. For others, it is an opportunity to access a rich inner life that is deep under the surface during regular workday activities. Depending on one's active career, family life, or stress levels, it can be difficult to find time and focus to be alone with one's thoughts.

Printmaking can certainly be, and is often, a collaborative endeavor. However, even a group studio project requires individual reflection. Sometimes this reflection is a deliberate effort: shutting the door, turning off the music, sitting down, or going for a walk. Other times it visits a person during that magical time between sleep and wakefulness. I would argue that no matter how it's achieved, quiet thinking time is necessary for creativity, productivity, and perhaps even basic mental health.

On the occasion of jurying the 26th Parkside National Print Exhibition, I was happily presented with a lot of work that was clearly the result of being alone with one's thoughts. Undulating values, meticulous rendering, and detail met my eyes in an overwhelming number of works. That stuff doesn't just make itself. And so, I would like to thank and acknowledge the artists whose work is in the exhibition for making the most of time spent alone with their thoughts. There is certainly a lot of hard work, knowledge, experimentation, evaluation, and trouble-shooting represented in these works as well; I don't mean to downplay all of those important things. However, in these busy times full of juggling responsibilities, maintaining relationships, keeping up with world or local news, and nurturing one's cultural appetites, we often lose sight of ourselves, what it means to be alone, and the fertile ideas that can come out of solitary contemplation.

SARAH SMELSER

*Professor of Art and Associate Director
School of Art
Illinois State University*

*Co-founder
Manneken Press*

1.



2.



3.



1. Nicole Arnold
Edwardsville, IL
*Offerings for the
new generation, 2018*
Woodcut
36" x 16"

2. Peter Baczek
Oakland, CA
Structure, 2018
Lithograph
7.5" x 9"

3. Janet Ballweg
Bowling Green, OH
Truth Be Told, 2018
Screenprint
21" x 15"

4.



4. Janet Ballweg
Bowling Green, OH
Sugar and Ice, 2018
Screenprint
19" x 15"

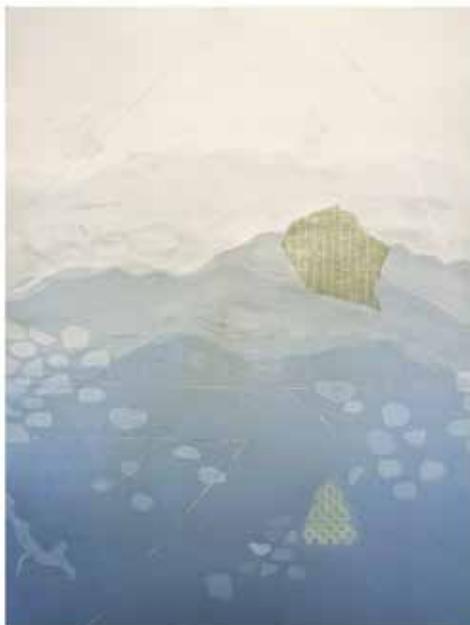
5. Lisa Bigalke
Kenosha, WI
The Great Staycation, 2017
Relief Print, Embroidery
36" x 84"

6. Sasha Bitzer
DeKalb, IL
The Quality of Distance, 2018
Monotype
30" x 22"

5.



6.



7.



7. Adelaide Blair
Seattle, WA

Pills (1), 2018
Monoprint (Shellac Plate)
8" x 8"

8. Ben Bohnsack
Marquette, MI

*SNWR - The Ponds, The Marshes
and The Forests*, 2018
Woodcut
15" x 33"

9. Joshua Butler
Grand Junction, CO

Hakomi 8, 2016
Etching
12" x 12"

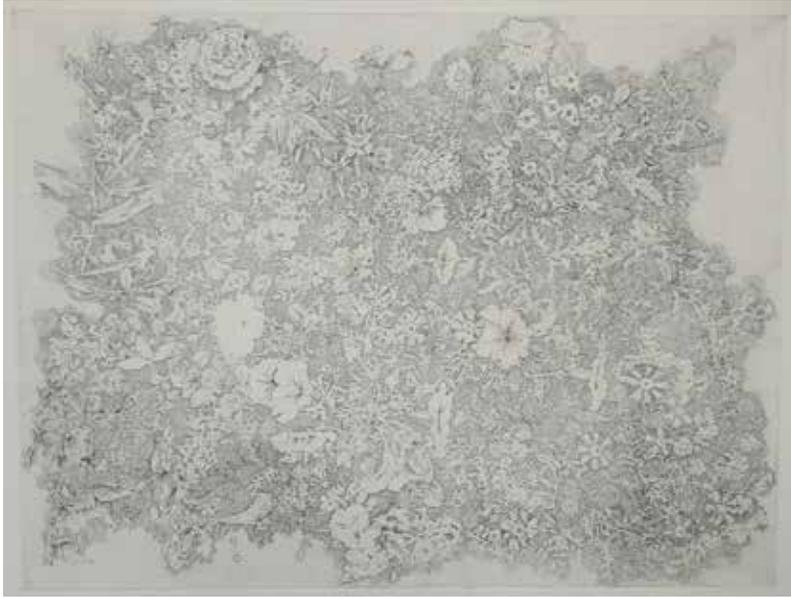
8.



9.



10.



10. Joshua Butler
Grand Junction, CO
Liminal Flower
Garden #1, 2016
Etching
18" x 24"

11. Ruben Castillo
Kansas City, MO
Our Pillows (at 2:33 PM), 2017
Etching with soft ground, aquatint,
and drypoint on paper
26" x 32"

11.



12. Yeonhee Cheong
Madison, WI
Facekini 2, 2017
Screenprint
22" x 30"

12.



13. Jennifer Clarke
Green Valley, AZ
Desert Rose, 2018
Mezzotint
12" x 6"

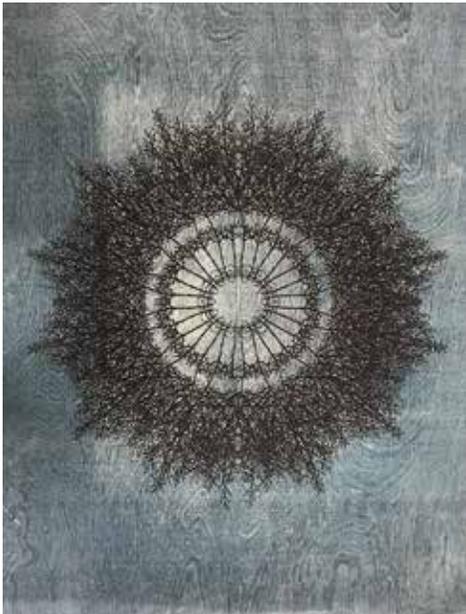
14. Teresa Cole
New Orleans, LA
Invasive #1, 2018
Intaglio printed laser woodcut
30" x 22"

15. Teresa Cole
New Orleans, LA
Invasive #2, 2018
Intaglio printed laser woodcut
30" x 22"

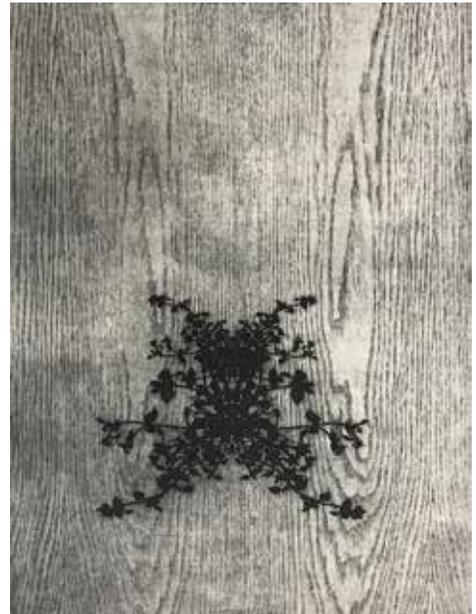
13.



14.



15.



16.



17.



18.



16. Candice Corgan
Syracuse, NY

Kraft Singles Slice, 2018
CMYK Screenprint
18" x 19"

17. Marc Cote
Framingham, MA

No Human Being Is Illegal, 2019
Woodcut
30" x 22"

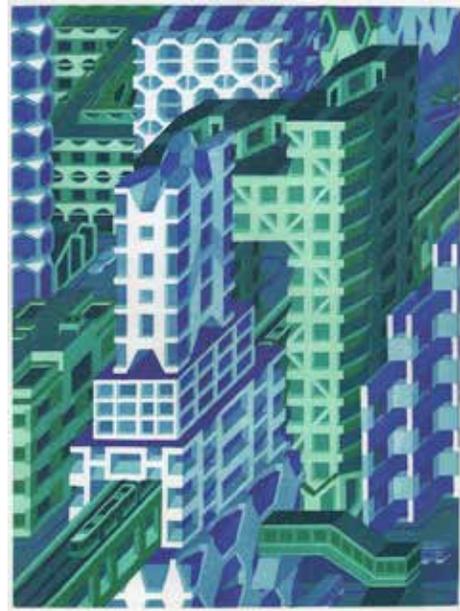
18. Neal Cox
Nacogdoches, TX

Experimental Polyhedra, 2019
Serigraph
12" x 9"

19.



20.



19. Emily Culbert

Chicago, IL

Patina, 2018

Relief print, collage

30" x 22"

20. Michael DalCerro

Lyndhurst, NJ

Triumph of the Grid, 2018

Woodcut

20" x 15"

21. Michael DalCerro

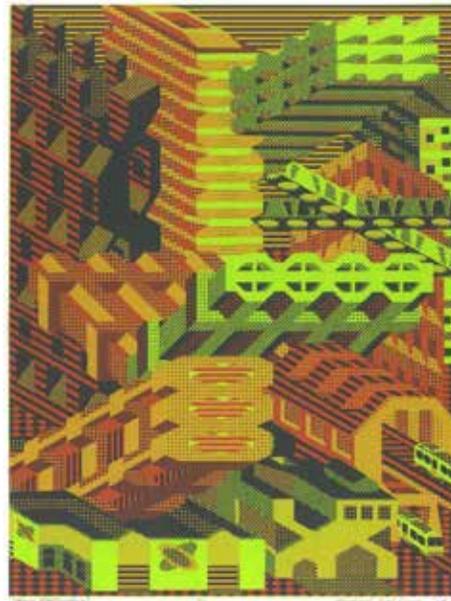
Lyndhurst, NJ

New Rotterdam, 2018

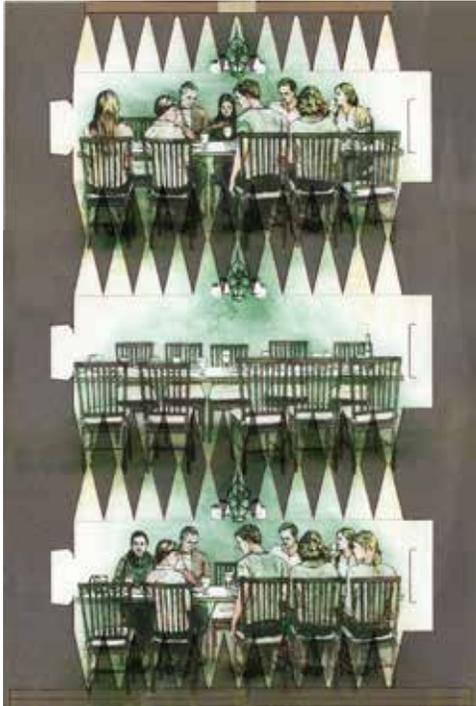
Screenprint

12" x 9"

21.



22.



22. Andrew DeCaen
Denton, TX

(Mis)Place & Object(ing) II, 2018
Lithograph, Screenprint
18.75" x 12.5"

23. L J Douglas
Bloomington, IL

"Spicy Mod", 2018
Monoprint, Chine Colle
10" x 16"

24. Tallmadge Doyle
Eugene, OR

High Tides Rising V, 2018
Etching, Watercolor, Chine Colle
11" x 9"

23.



24.



25. Sue Carrie Drummond

Jackson, MS

Alterations, 2019

Handmade paper (cotton on abaca),

Silkscreen

16" x 20"

26. Anna Escobedo

Denton, TX

Havens (Retreat), 2018

Screenprint, Watercolor

21" x 20"

27. Sommer Ferguson

Milwaukee, WI

Binder Clip, 2017

Screenprint

30" x 22"

25.



26.



27.



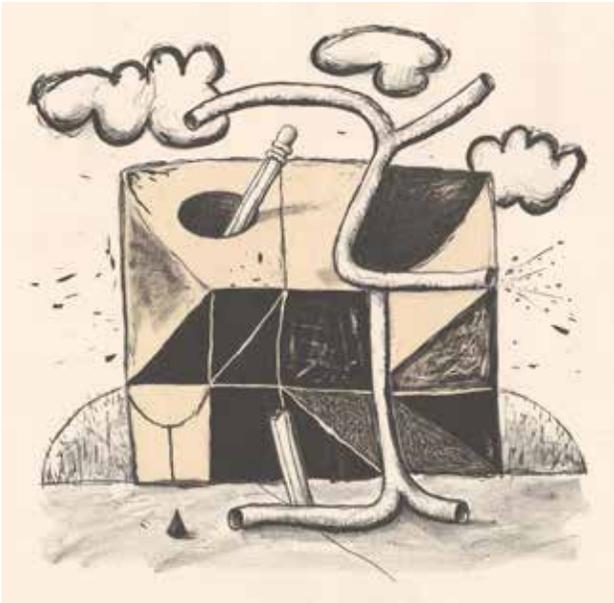
28.



29 .



30.



28. Clarissa Gonzalez
Corpus Christi, TX

Woman, 2017
Lithograph on dyed paper
20" x 20"

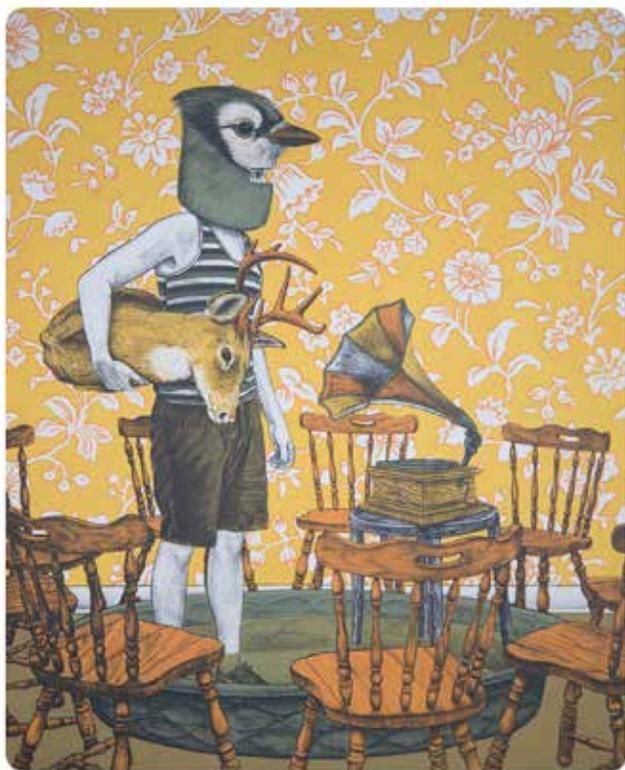
29. Laura Grossett
Fort Collins, CO

Understand Your Monsters (hare), 2016
Etching, Mezzotint
10" x 8"

30. John Hankiewicz
Oxford, OH

Sharpener Box Beige, 2018
Lithograph, Chine Colle
19" x 20"

31.



32.



31. Todd Herzberg

Lexington, KY

Erik, 2017

Photolithograph

28" x 22"

32. Todd Herzberg

Lexington, KY

Three Sparrows, 2018

Photolithograph

28" x 22"



33. Yuji Hiratsuka
Corvallis, OR
The Moment Her Hair, 2018
Intaglio, Chine Colle
18" x 24"

34.



34. Yuji Hiratsuka
Corvallis, OR

Retro Mode Dancing with Crane, 2019
Intaglio, Chine Colle
18" x 24"

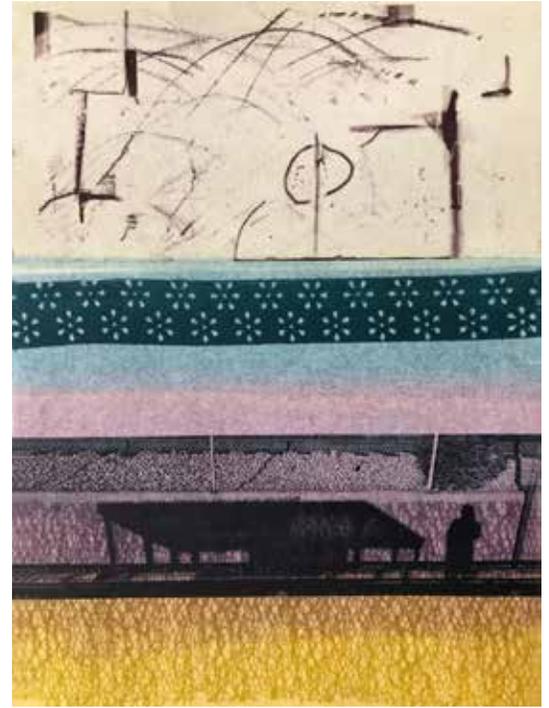
35. Joyce Jewell
Takoma Park, MD

Wall Text, 2018
Mixed Media Monotype
12" x 9"

36. Sarojini Johnson
Muncie, IN

Many Moons, 2019
Artist's Book, intaglio and digital
8" x 8" x 2"

35.



36.



37.



37. Sarojini Johnson
Muncie, IN

The Bok Choy Bolted, 2019
Artist's Book, intaglio and letterpress
2" x 2" x 1"

38. Fran Lee
Portland, OR

Pussy Willow House, 2017
Copperplate Etching, Intaglio, Aquatint
8" x 7.25"

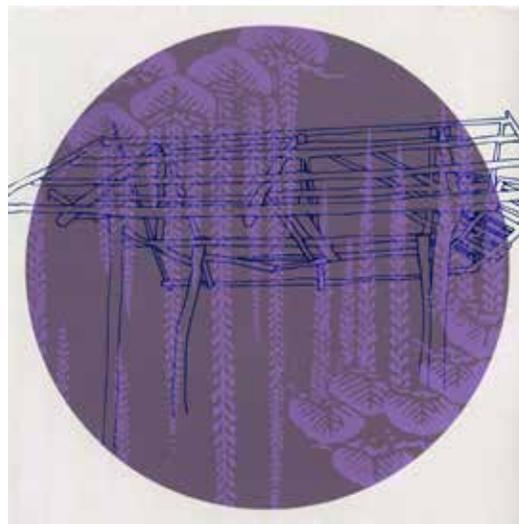
39. Leslie Maeve
Madison, WI

Bahay Kubo, 2018
Serigraph
10" x 10"

38.



39.



40. Amanda Lilleston

Bangor, ME

Anatomica liminalis 2, 2018

Woodcut collage

25" x 20"

41. Beauvais Lyons

Knoxville, TN

Circus Orbis Souvenir

Print: *Flea Circus*, 2018

Lithograph

20" x 15"

42. Helene Manzo

Roxbury, NY

Meander with Ice - Winter Series, 2018

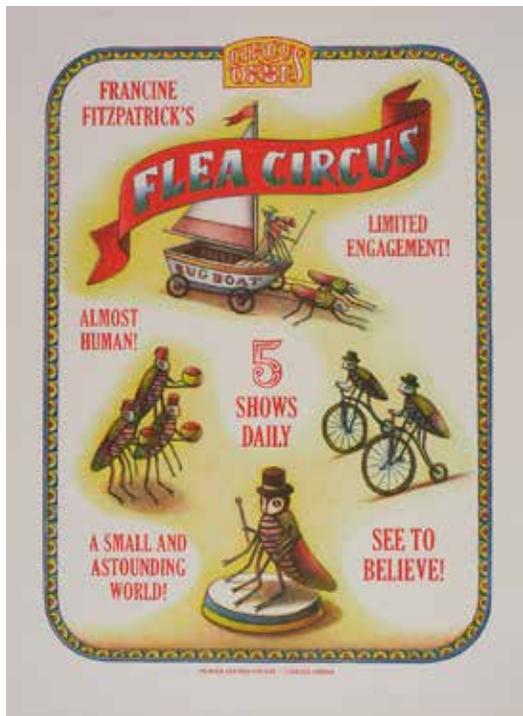
Monotype

12" x 12"

40.



41.



42.



43.



44.



45.

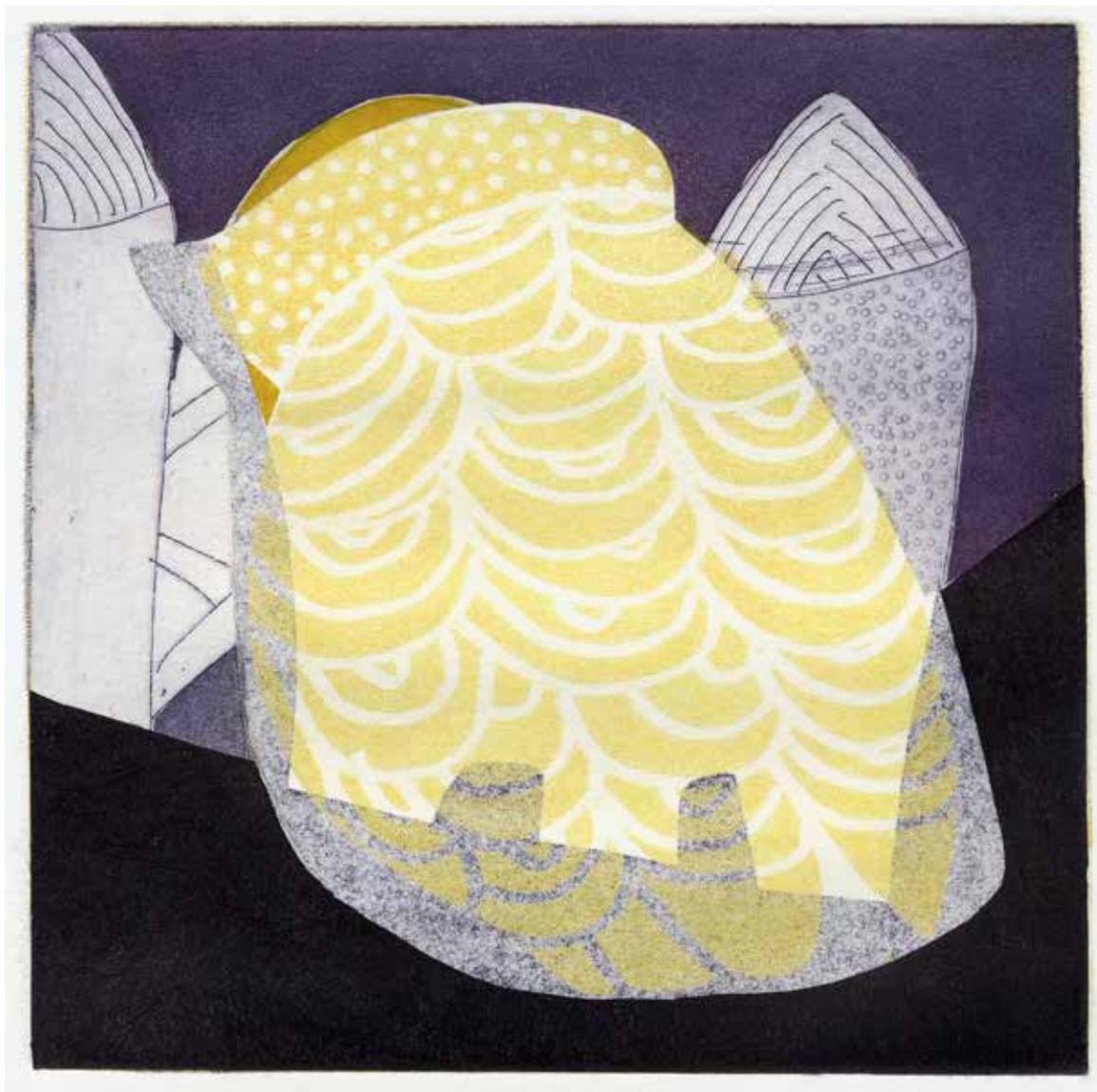


43. Sarah Marshall
Tuscaloosa, AL
Cells Talk - Love Happens!, 2018
Screenprint
13" x 17"

44. Ann McCauley
Marshall, MI
threshold 20, 2018
Etching, Watercolor, Gesso
8.75" x 8"

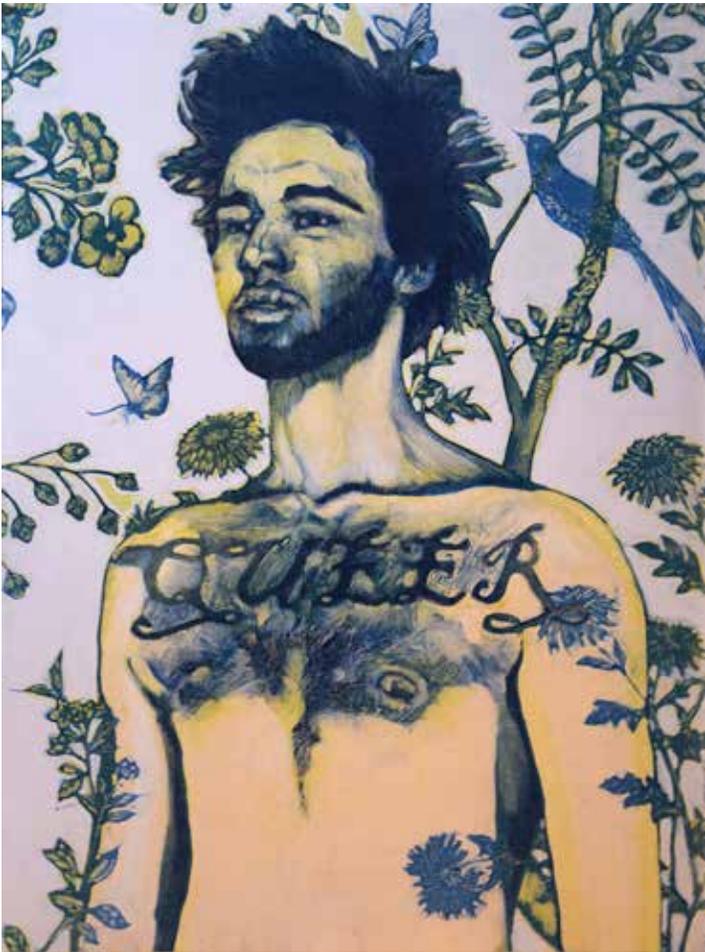
45. Cynthia Milionis
San Francisco, CA
Untitled, 2016
Mixed Media Monoprint
6" x 6"

46.



46. Cynthia Milionis
San Francisco, CA
Untitled, 2016
Mixed Media Monoprint
6" x 6"

47.



47. Jeffrey Morin

Milwaukee, WI

Queer 4, 2018

Monoprint, ink on paper

30" x 22"

48. Thomas Nawrocki

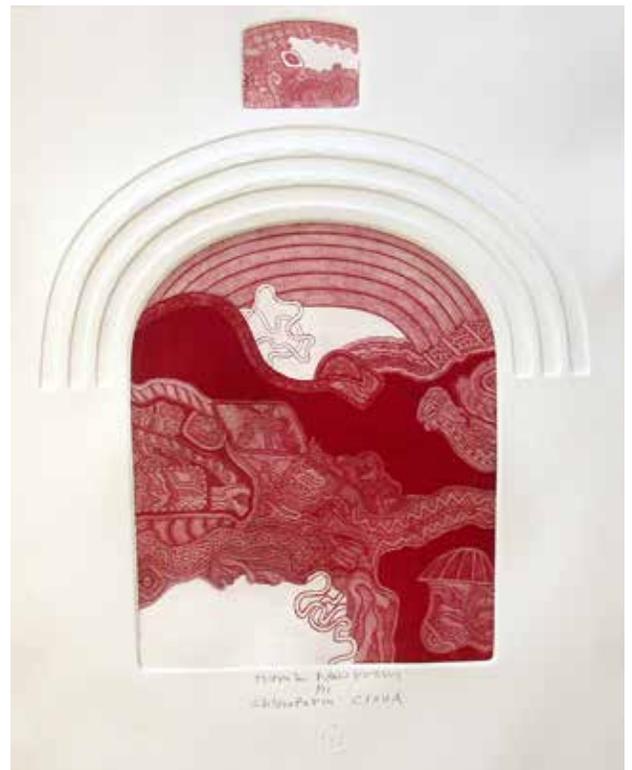
Columbus, MS

Chloroform Cloud, 2018

Mezzotint

14" x 12"

48.



49.



49. Rhea Nowak

Oneonta, NY

Reading and Weaving Red Sky, 2017

Intaglio with perforations

22.5" x 15.5"

50. Meghan O'Connor

Sioux City, IA

Culpa-able (Sorry for the Mess), 2018

Lithograph, Screenprint

20" x 15"

51. Stephanie Payton

Hackett, AR

Polyhedron of Transcendence, 2018

Printmaking

14" x 11"

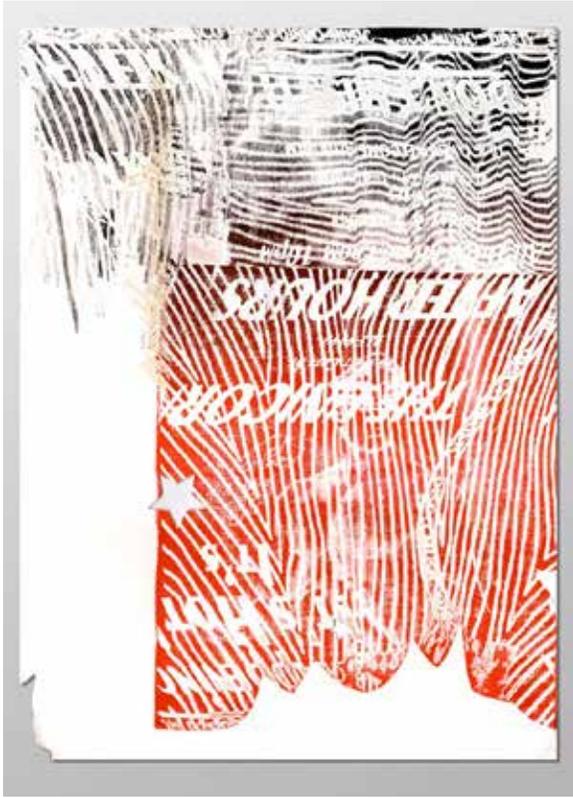
50.



51.



52.



52. Adam Porter
Astoria, NY

After Hours Stars, 2019
Etching, Xerox Transfer
Laser Engraving, Laser Cutting
19" x 13"

53. Rosalyn Richards
Lewisburg, PA

Strands of Light, 2018
Etching
12" x 18"

54. Carley Schmidt
Seattle, WA

Evaporation, 2018
Monotype, woodcut collage
8" x 10" x .5"

53.



54.



55. Carley Schmidt

Seattle, WA

Grid Plan II, 2018

Monotype, Woodcut collage

8" x 10" x .5"

56. Melissa Schulenberg

Canton, NY

patterns, 2017

Mokuhanga woodcut and gold leaf

10" x 16"

57. Meredith Setser

Indianapolis, IN

Basalt, 2018

Lithograph, Screenprint

25" x 36"

55.



56.



57.



58.



59.



60.



58. Meredith Setser
Indianapolis, IN
boblo disassembled, 2017
Etching, Mezzotint
36" x 38"

59. Jueun Shin
Bellevue, WA
17_Shin Underwater, 2018
Monotype, Collagraph
12" x 8" x .25"

60. Cecilia Lad Smith
Glen Ellyn, IL
Baroque Goat, 2018
Intaglio print
5" x 4"

61.



62.



61. Hester Stinnett
Philadelphia, PA
Sentential, 2019
Woodcut, Silkscreen
13" x 9.5"

62. Nathan Taylor
Syracuse, NY
Grey Body, 2018
Intaglio
5" x 5"

63. Art Werger
Athens, OH
The Act of Forgetting, 2018
Mezzotint
12" x 12"

63.



64.



64. Sharon Whitham
Framingham, MA
Balance, 2018
Monotype, Oil
22" x 39"

65. Harris Wiltsher
Tallahassee, FL
Purple Crown, 2018
Serigraph
30" x 24"

66. Connie Wolfe
Chicago, IL
Calve, 2018
Stone Lithograph, Screenprint
9.75" x 13.25"

65.



66.



ACKNOWLEDGMENTS

SARAH SMELSER

Juror

LESLEY H. WALKER

Forward

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Gallery Director

KRISTEN BARTEL

Advisor

EXHIBITION

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Apr 1-Jun 30, 2019 | Fine Arts Gallery
University of Wisconsin-Parkside
College of Arts and Humanities

UNIVERSITY OF
WISCONSIN **PARKSIDE**

