26th PARKSIDE National Print Exhibition
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
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. 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. 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”
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”
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”
12. Yeonhee Cheong
Madison, WI
Facekini 2, 2017
Screenprint
22” x 30”
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”
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. 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”
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”
25. Sue Carrie Drummond  
Jackson, MS  
*Alterations*, 2019  
Handmade paper (cotton on abaca), Silkscreen  
16” x 20”

26. Aunna Escobedo  
Denton, TX  
*Havens (Retreat)*, 2018  
Screenprint, Watercolor  
21” x 20”

27. Sommer Ferguson  
Milwaukee, WI  
*Binder Clip*, 2017  
Screenprint  
30” x 22”
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. 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. 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”
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”
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”
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. Cynthia Milionis
San Francisco, CA
Untitled, 2016
Mixed Media Monoprint
6” x 6”
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”
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”
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”
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”
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. 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”
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”
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EXHIBITION
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College of Arts and Humanities