

THIRD NATIONAL
JURIED MONOTYPE/
MONOPRINT
EXHIBITION

MONOTYPE GUILD
OF NEW ENGLAND

M O N O T Y P E G U I L D O F N E W E N G L A N D

T h i r d N a t i o n a l
M o n o t y p e / M o n o p r i n t
J u r i e d E x h i b i t i o n

F E B R U A R Y 2 3 - A P R I L 6 , 2 0 1 3

Barrington Center for the Arts, Gordon College, Wenham, MA

ACKNOWLEDGEMENTS

The Monotype Guild of New England would like to thank the exhibition co-chairs, Jan Powell and Sophia Mone for their time and hard work. These shows are made possible through the tireless efforts of MGNE board members and volunteers.

We would also like to thank juror Mark Pascale of the Art Institute of Chicago and the staff at the Barrington Center for the Arts at Gordon College, including Bruce Herman, Director, and Peter Morse, Gallery Director.

We would also like to thank our Sponsors:

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THE MONOTYPE GUILD OF NEW ENGLAND

The Monotype Guild of New England is a non-profit organization founded in 1985 by Beverly Edwards and a group of artists working with her in monotype workshops at the Fuller Museum in Brockton and at the Cape Cod Conservatory in Barnstable, Massachusetts. The group needed to find sites to exhibit their work and exchange ideas with other artists working in this medium. She formed the structure, purpose and by-laws of the Monotype Guild of New England (MGNE).

The purpose of the organization, dedicated to the art of the unique print, is to foster understanding and appreciation of monotypes and monoprints. To this end, the Guild sponsors exhibitions, workshops, demonstrations and other special programs for its members and the public.

In 1985, MGNE was legally incorporated and shortly thereafter given non-profit, educational status. A call for charter members among the area's print groups rapidly expanded the initial membership to over 100 in three New England states. MGNE recently introduced two new classes of membership to include student artists and sustaining members. MGNE is now open to artists throughout the United States, and currently has artist members from 15 states outside of New England, as well as members from all six New England states.

Quarterly newsletters inform members of MGNE news and events. A image file of members' work is maintained for proposals and is made available to galleries, museum and art representatives.

The Guild has sponsored more than fifty open, juried and curated exhibitions for its members. In 1988, the Guild participated in the first of its kind international exchange exhibition with unique print artists from Western Australia. The joint exhibition toured five galleries and museums in Australia and four in New England.

The Monotype Guild of New England operates through the voluntary participation of its members.

THE MONOTYPE AGNOSTIC

Several years ago I was invited to report on my experiences about having been a juror of several print and drawing exhibitions, to which artists submitted their work for consideration. In my essay, I made some references to stereotypes that characterized many of the entries and accepted works for these exhibitions, including one about those works I could expect to see submitted to this iteration of the exhibition sponsored by the Monotype Guild of New England (MGNE). It read, “the smeary, brightly colored ‘painterly’ monotype, demonstrating the wild and uncontrollable spirit and raw creative energy of those not tempered by talent or drive.”

Forgive me; I knew I had sinned when I added it to the essay (in fact it was concocted by a former student who was frustrated by his many failed attempts to have his work selected for exhibitions of this type—open submission). Truly, his description can be apt for a host of exhibitions, but when I was asked to be juror for this one, I considered the name of the organization, its location and mission, and agreed to serve for the chance to find work that defied this offensive stereotype. And, if I did not, I would still select an exhibition that exemplified the aesthetic breadth of the submissions.

Since 1980, when the Metropolitan Museum of Art organized a memorable exhibition entitled *The Painterly Print*, interest in this medium has expanded exponentially. Initially an orphan—or the bastard stepchild of printmaking and drawing—the unique impression from a matrix, either fixed or not fixed, has had a peripatetic life in the commercial art world. Best described as a studio object—something the artist has made in exploration of a form, a quick reversal, an alternate way of making marks—the monotype or monoprint has a long history of commercial indifference. Michael Mazur, an artist well known to the MGNE, contributed

importantly to the exhibition, which has since inspired countless artists to play with the medium in its various guises. And, since then especially, acceptance of work in these media has been broad, and many more artists have employed it, who may never have been interested in having fifty or more impressions of the same image by them. All of this history, including the fact that Chicago owns Castiglione's *Creation of Adam*, arguably the first monotype ever created, has informed my review process.

As a long-term professor of printmaking and curator of prints and drawings, I have seen just about every conceivable variation of these combined processes—some outstanding in their directness and immediacy, others about as lethargic as a sloth. Selecting this exhibition has been a challenge and enriching experience for me. The work was more varied and expansive than I imagined, and I chose with the hope that I would love the resulting exhibition as much in the flesh as I did electronically. My intention always is to represent the critical mass of submissions, give work on the edge of goodness or horribleness a chance, and to suppress my prejudices. With any luck, the artists who submitted and visitors to the gallery will agree that I was able to do this respectfully of them and sponsors of the exhibition.

Mark Pascale

Curator in the Department of Prints and Drawings
The Art Institute of Chicago

EVEN COWGIRLS



24" x 18", monotype, 2012

MELODY #2



13" x 19", digital inkjet monotype collage, 2012

UNTITLED # 5



27" x 19", relief, intaglio, screenprint, chine collé, 2010

C E N S U S 2 0 1 0



22" x 26", printed local bargain bacon on laid asian paper, 2010

Frances B. Ashforth

WATER SERIES 14



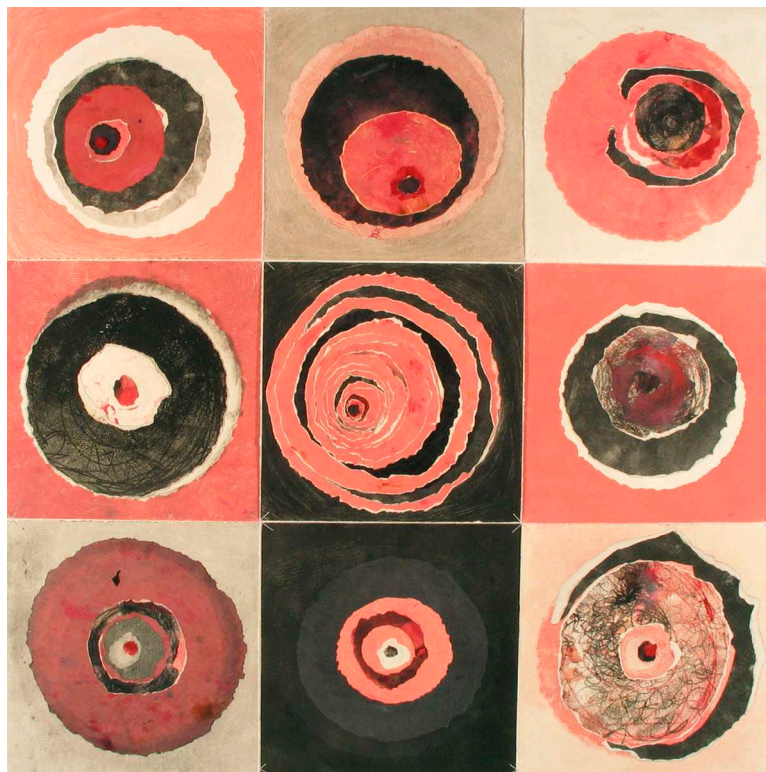
31" x 44", unique waterbase monotype, 2010

AN IMMIGRANT'S SONG GOES UNHEARD



40" x 30", monoprint, 2007

TEAR OUT



42" x 42", monoprint/ mixed media with thread, 2008

THIN BLUE LINE



11" x 19", monotype with transfer drawing, 2012

THESE THINGS DON'T MEAN ANYTHING



16" x 9", monotype with oil paint, 2012

MOM RETURNED AS A LITTLE GIRL...7.1.1



10" x 15", oil, chine collé, graphite, monotype, 2011

SHARP MAN IN A WRONG PLACE



18" x 26" , monoprint, 2008

MOUNTAIN SCROLL



16" x 16", silkscreen monotype on primed canvas, 2011

D E S E R T # 1



10" x 8", monotype, 2010

SUMMER BLOOM (GHOST)



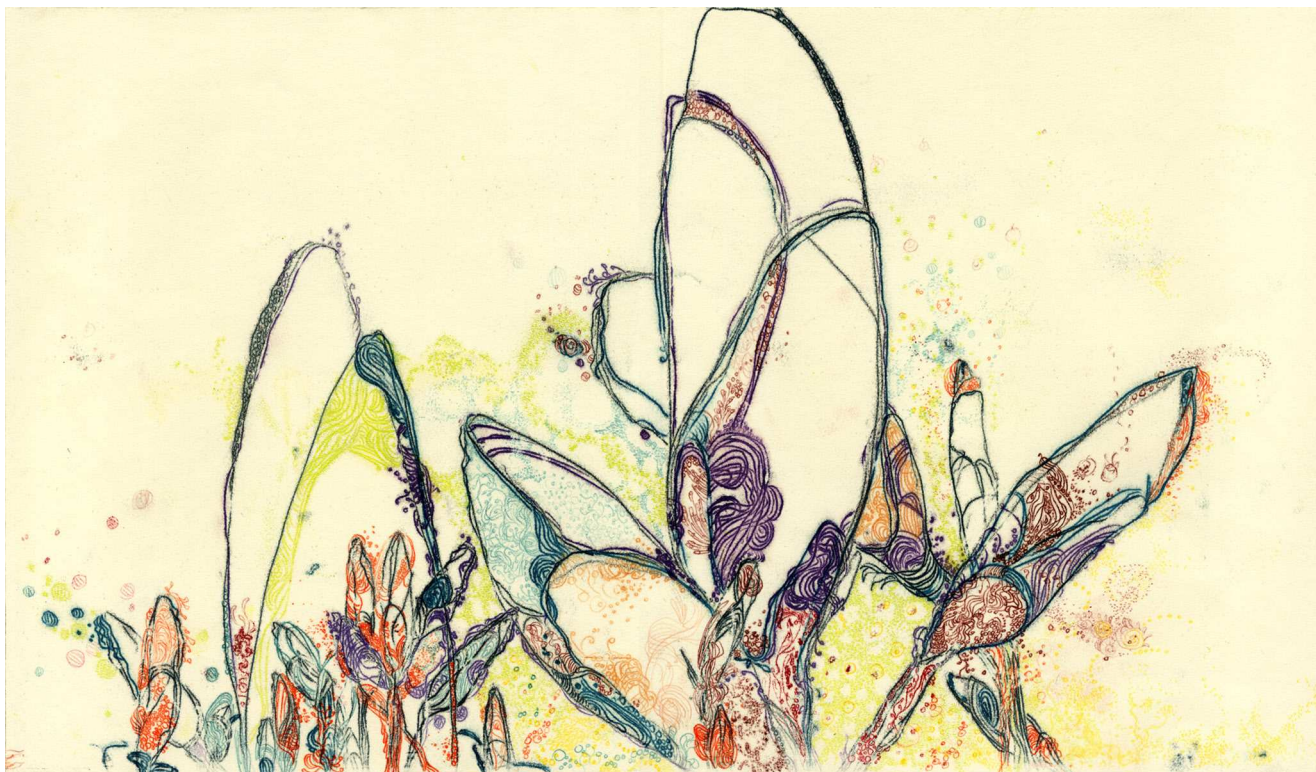
7 1/2" x 5 3/8", monoprint, 2012

LAYERED PAST



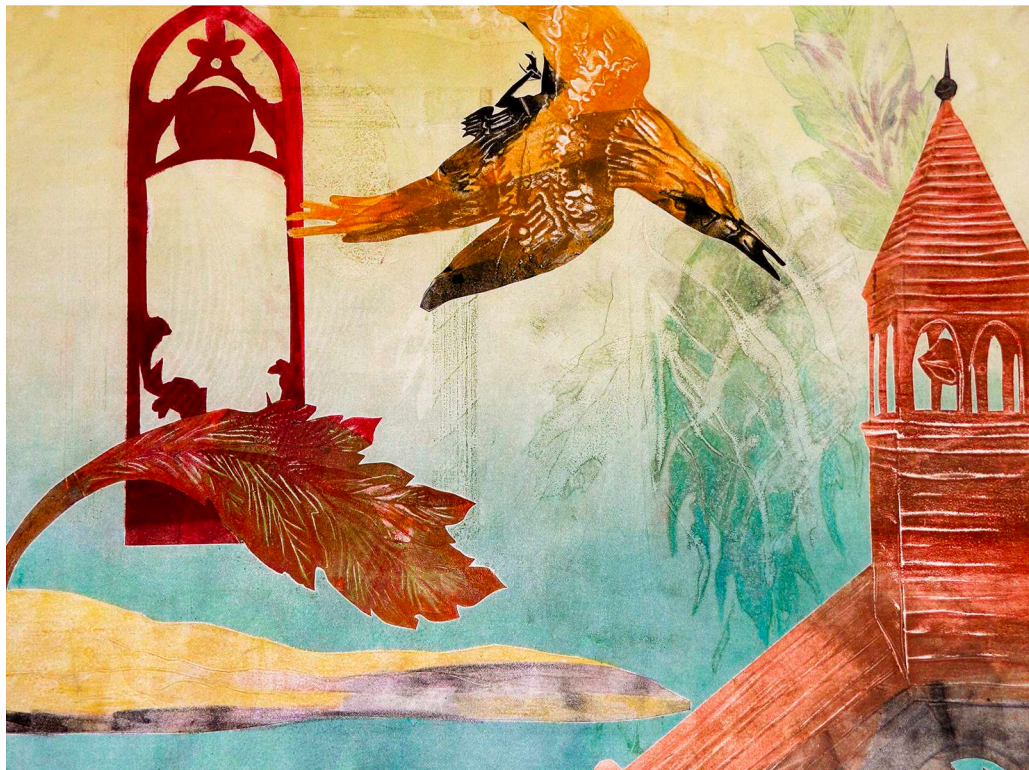
16" x 17.5", embossed monograph, 2012

MY GRANDMOTHER'S HANDS



11.5" x 20", trace monotype with transfer drawing, 2011

FLYING BIRD AND SPIRE



16" x 20", serial relief/stencil monoprint, 2010

BEAR HUNT



29" x 22", monotype, 2012

Cindy DeFelice

UNTITLED



46" x 34", collagraph monotype, 2012

36 VIEWS AT THE SEAWALL:
RECONSTRUCT | RECONSIDER



84" x 60", monotypes, monoprints, and unique prints cut and collaged, 2012

INTIMATE SPACES I



30" x 22", monotype with collage, 2012

TRINITY CHURCH



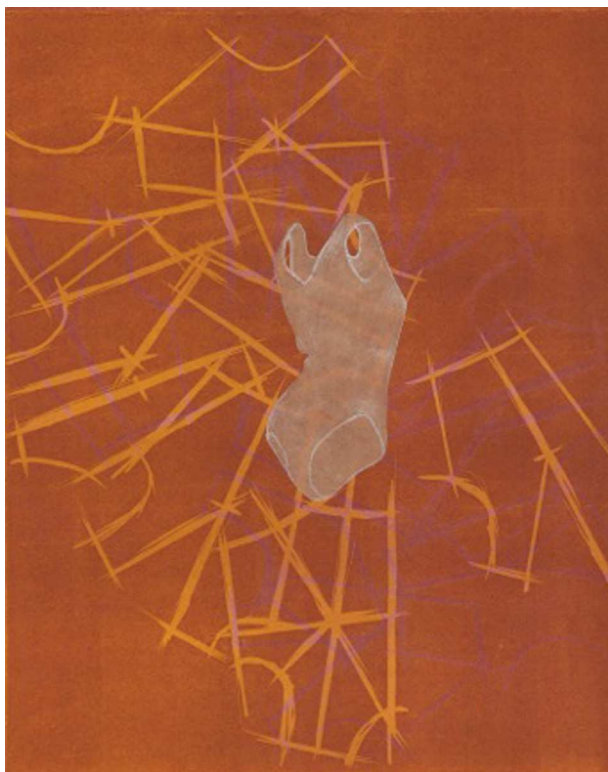
9" x 7", monotype, 2012

PRAIRIE IMAGES 19



12" x 17", monotype, 2011

NO SECRETS UNDER THERE 2



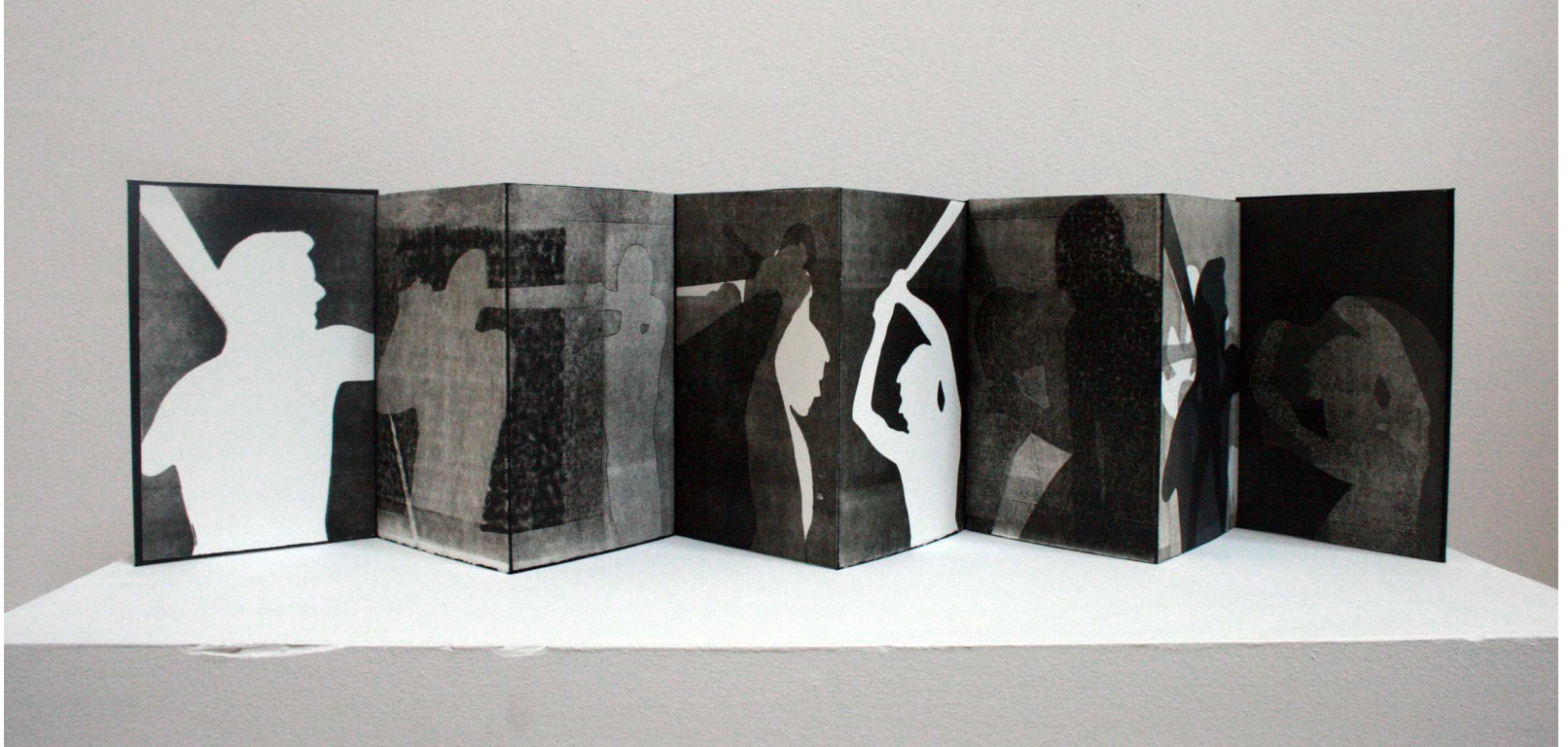
10" x 8", relief, monotype, and chine collé, 2011

PURPLE RAIN



24" x 30", monotype, 2011

THE PROPER FORMATION OF SEXUAL ORIENTATION



9" x 6", artist's book, 2012

Arlene Farenci

S Q U A R E A B S T R A C T N O . 4



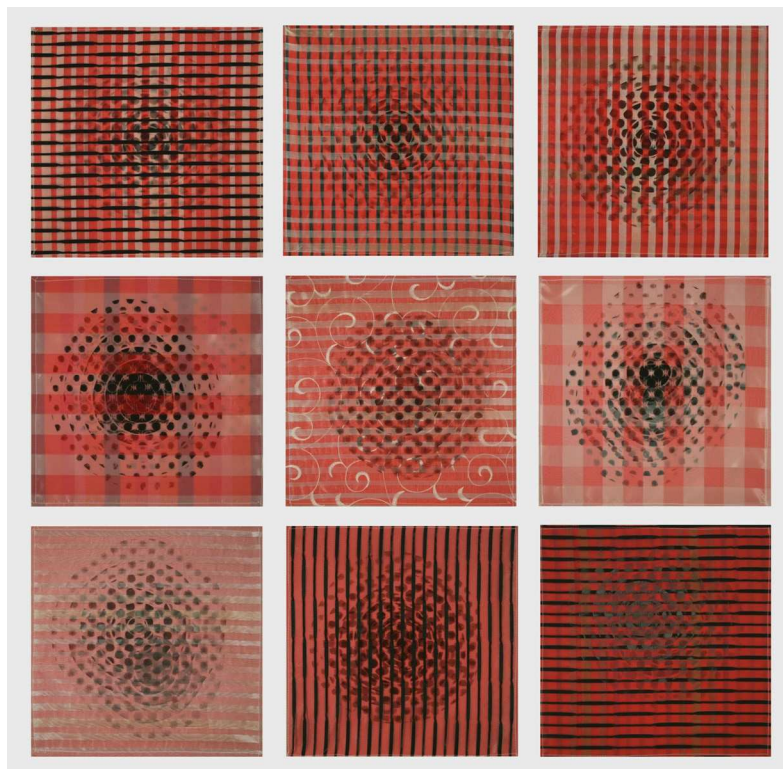
18" x 18", monotype, oil-based ink, printed on lithography press, 2010

W H A L E R I D E R



20" x 26", collaged monoprints, 2012

RINGS INSTALLATION



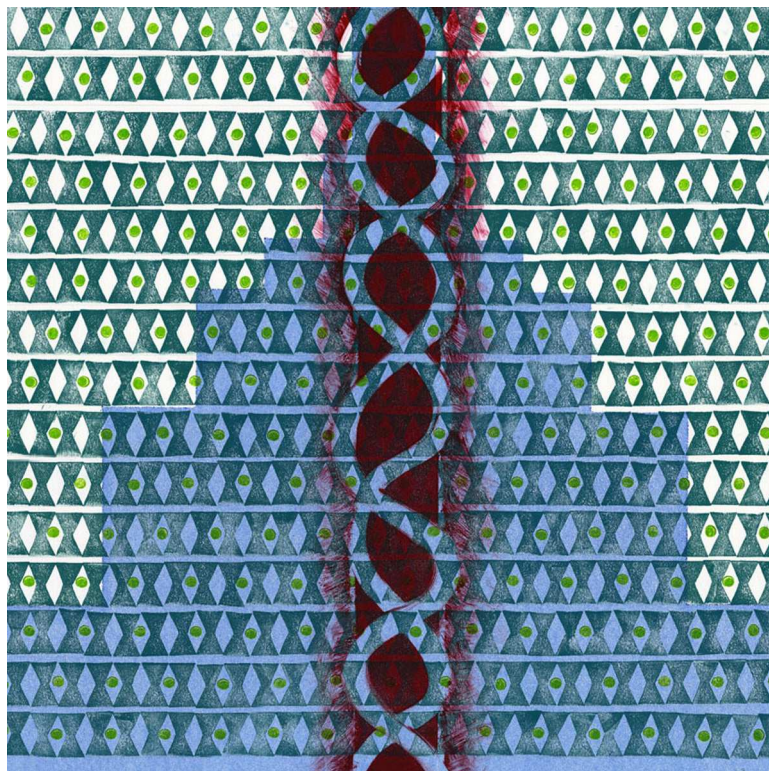
36" x 36", monoprint on paper and fabric, 2010

UNTITLED



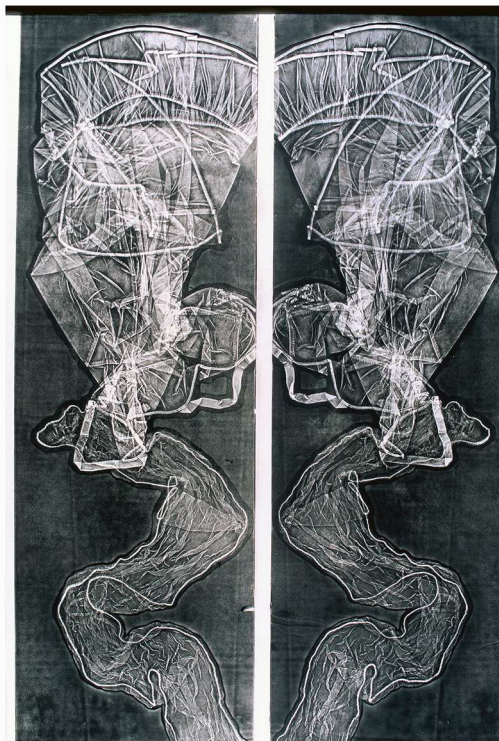
24" x 9 1/4", clayprint, thread, 2012

EDIFICE



20" x 20", monoprint, 2009

PAS DE DEUX 3



56" x 36", monoprint on mulberry paper, 2010

HONEYDEW MINT



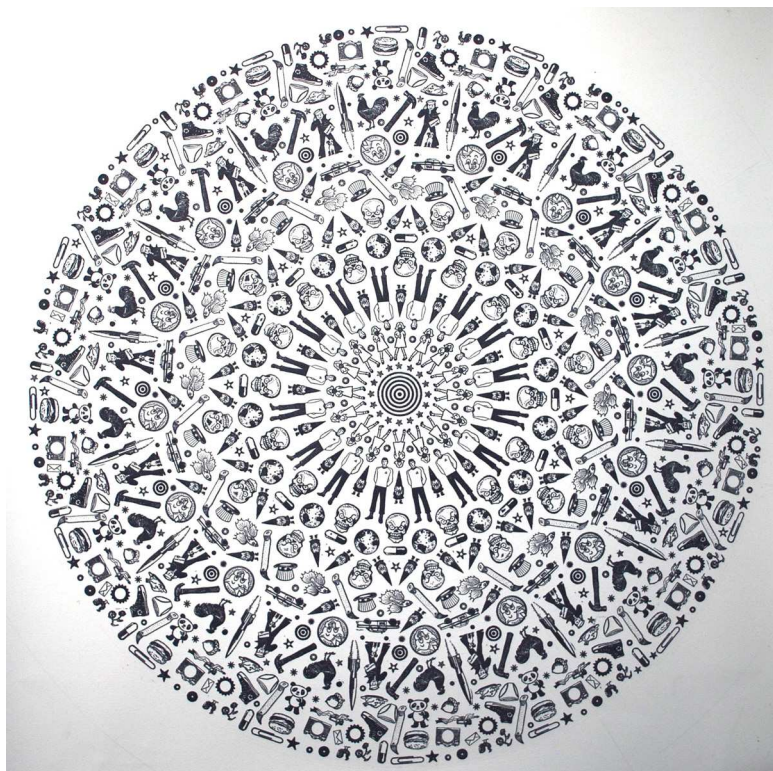
21 1/2" x 30", monotype, 2011

INTO THE GLOAMING



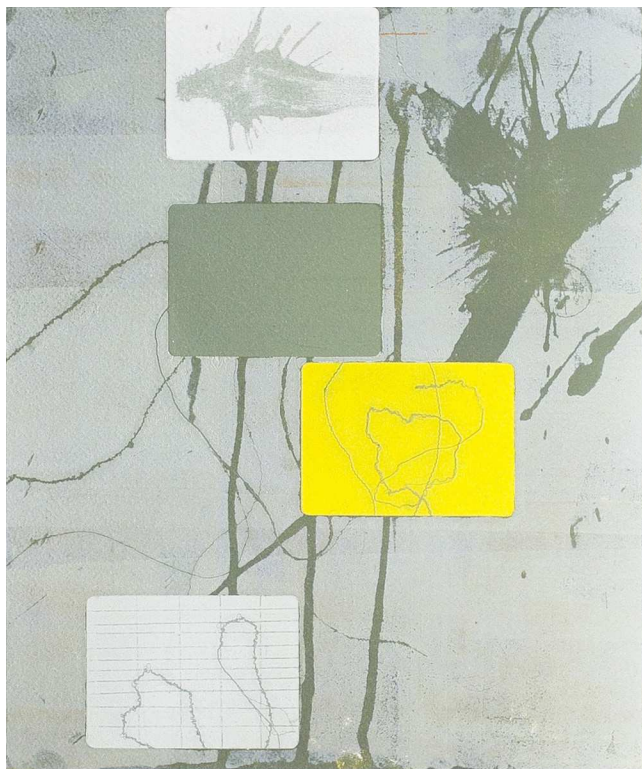
12" x 12", monoprint, 2012

GNOMANDALA XV



30" x 30", rubber stamped monotype, 2012

FIELD CONSTRUCTION 9



10.5" x 12.5", monotype, 2012

GIRLFRIENDS III



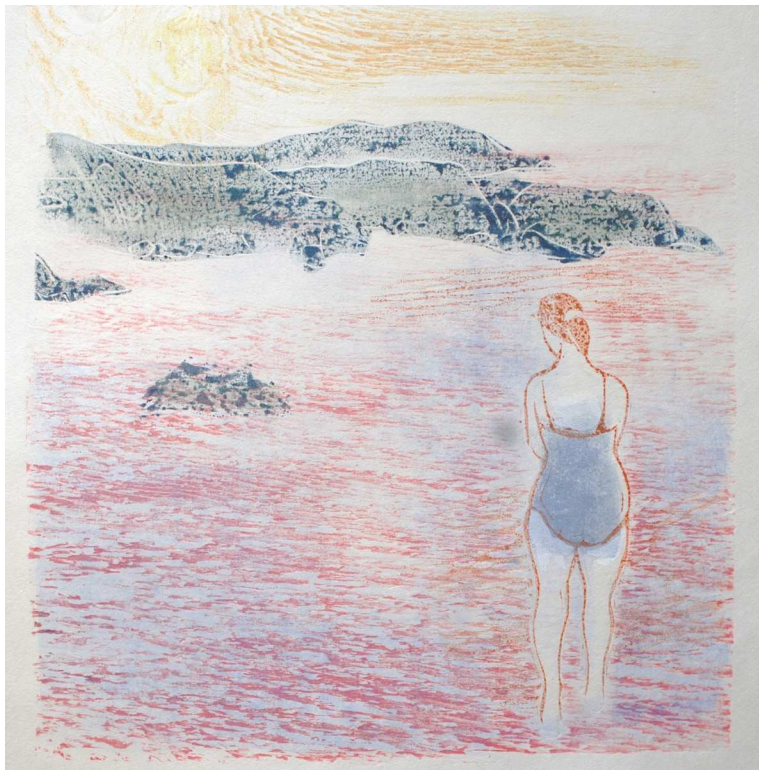
26 1/2" x 20", monoprinting, lithography, relief printing, pigment print, and collage, 2011

CAPE PINE 1



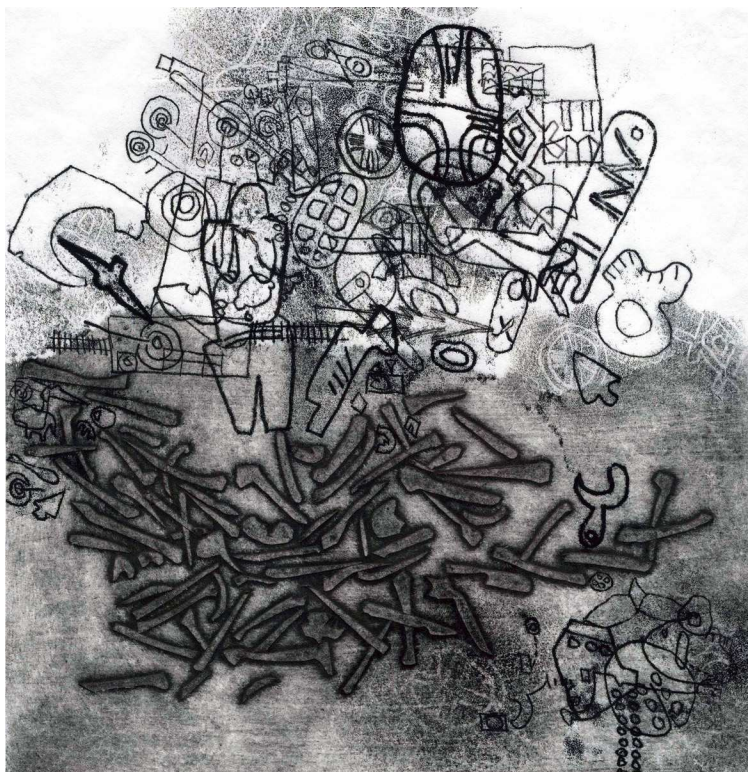
24" x 18", monotype, 2012

SOLITUDE



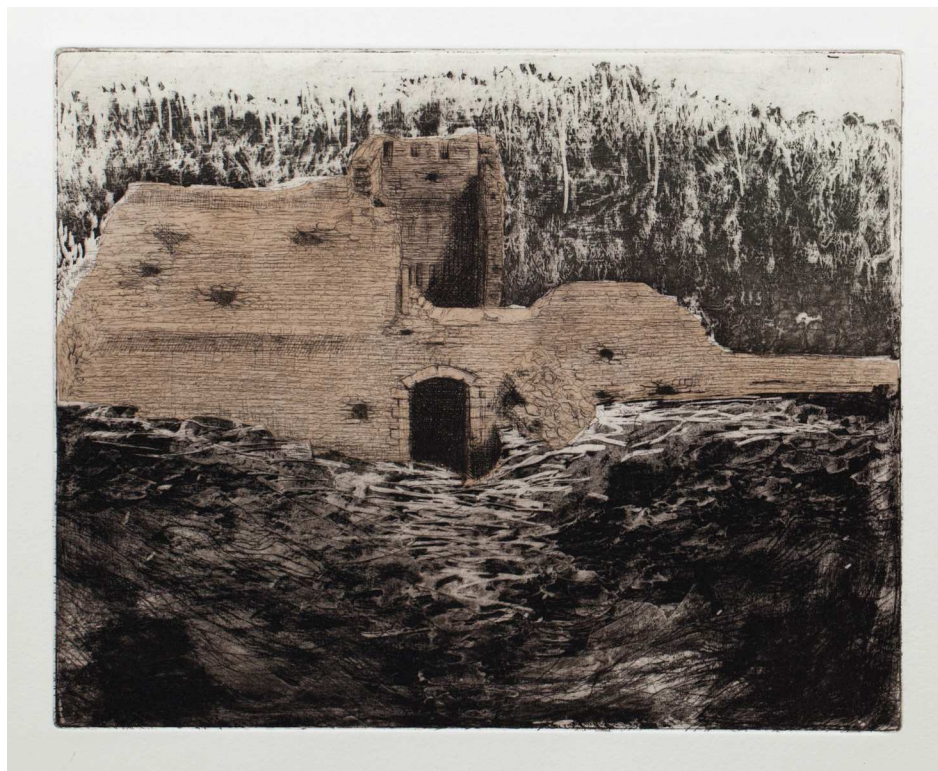
12" x 11", woodcut monotype, 2011

EXCAVATION



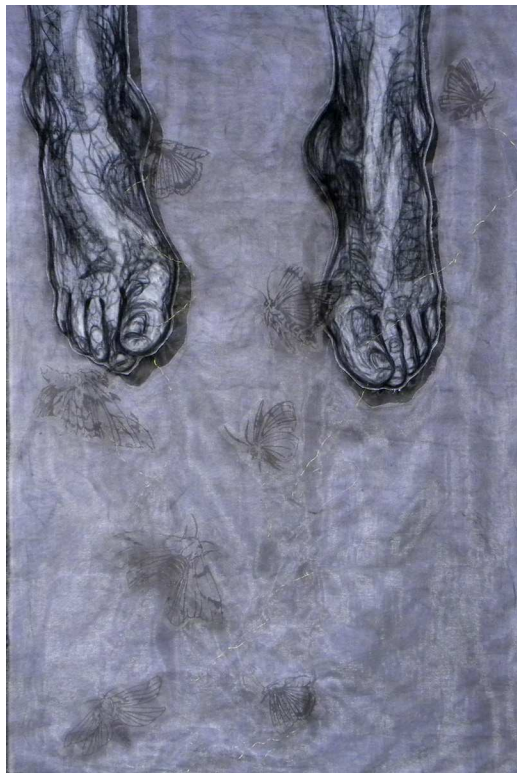
10" x 9 3/4", caligraphy and trace monotype, 2010

FORT DE BUOUX



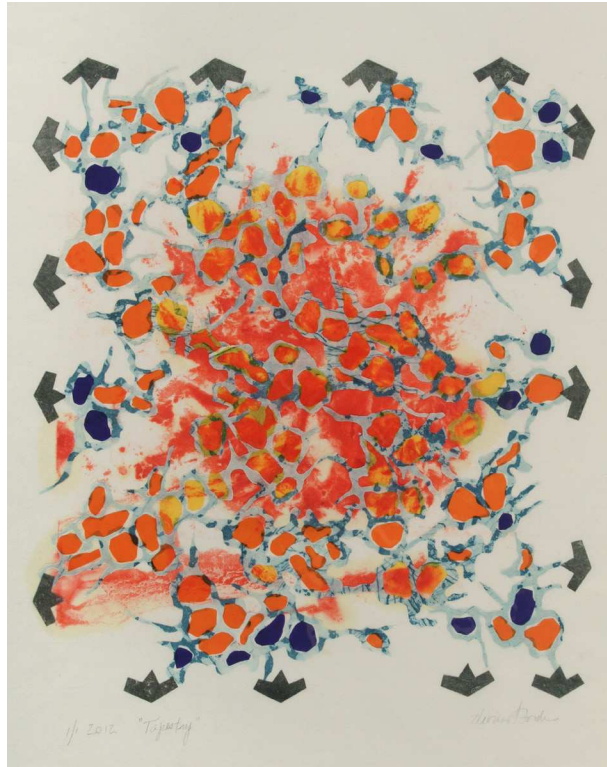
35 x 40 cm, monotype etching, 2012

THE HOLOGRAPH ESCAPED ITS SHELL, DISINTEGRATING



28" x 42", serigraph and charcoal on linen and organza, 2012

T A P E S T R Y



18" x 22", monotype, intaglio, 2012

UNTITLED



6 1/2" x 6 1/2", monotype, 2011

LIVE WIRE WITH SCRAPS



25" x 20", solar etching, collagraph, pronto plate lithograph, collage, 2010

RIVER BAPTISM



9 2/2" x 13 3/4", oil monotype, 2012

BLACKBIRDS I



16" x 16", monotype, 2011

RITE OF PASSAGE



16" x 12", monotype and solarplate intaglio using water and soy based inks on archival paper, 2012

U R B A N E V E



20" x 16", monotype, 2010

UNTITLED



16 3/4" x 20", mixed technique without a press, including intaglio, lithography, monotype and relief processes, 2010

L U K E



17" x 20", photo-intaglio monoprint with a la poupee, 2012

GEORGE 1



29 1/2" x 22", monoprint, oil-based relief ink, 2012

M O N A R D A



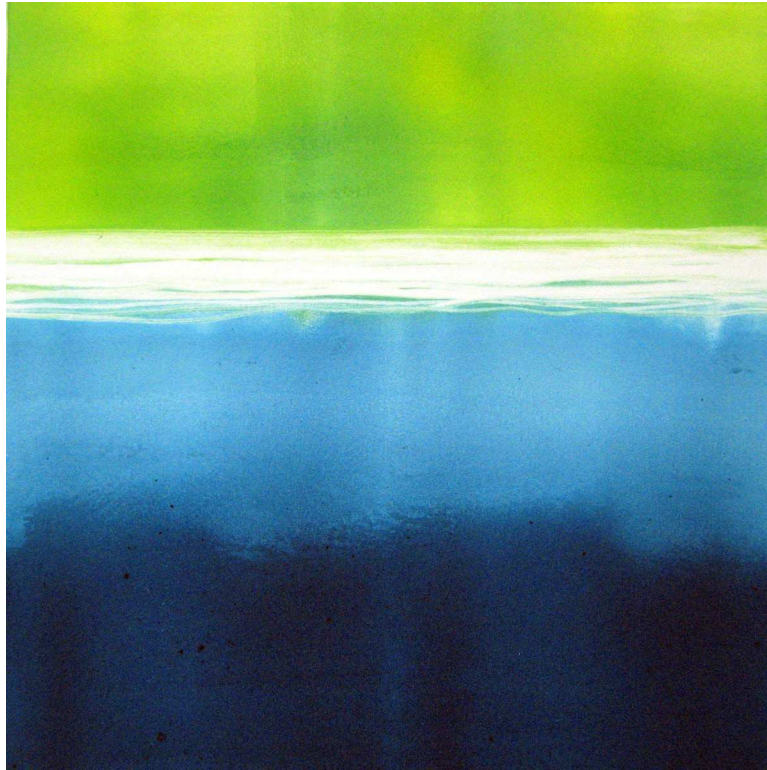
25" x 19", monotype, 2011

OBSERVATION #33



17" x 22", monotype, 2008

LAKE MONOTYPE 9



8" x 8", monotype, 2009

IN THE MIDST OF I



8" x 6", monotype, 2012

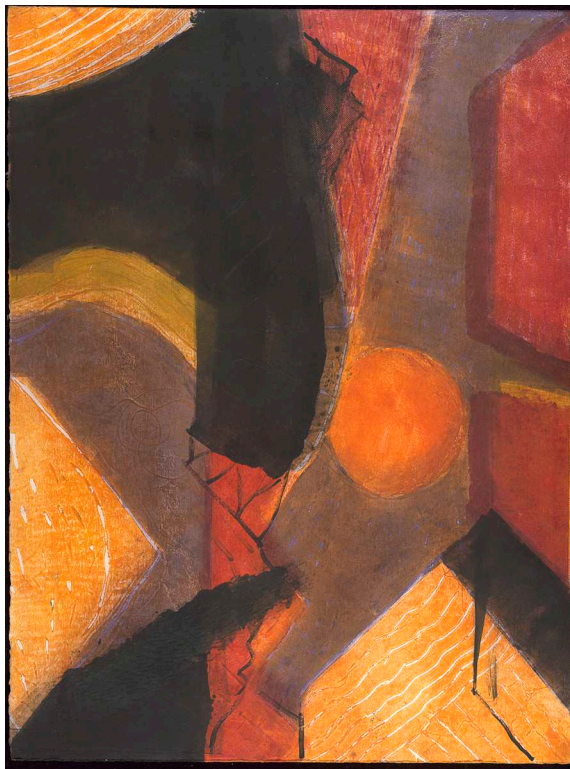
Mary Mead

UNTITLED I



12" x 11", gum transfer on plywood, 2012

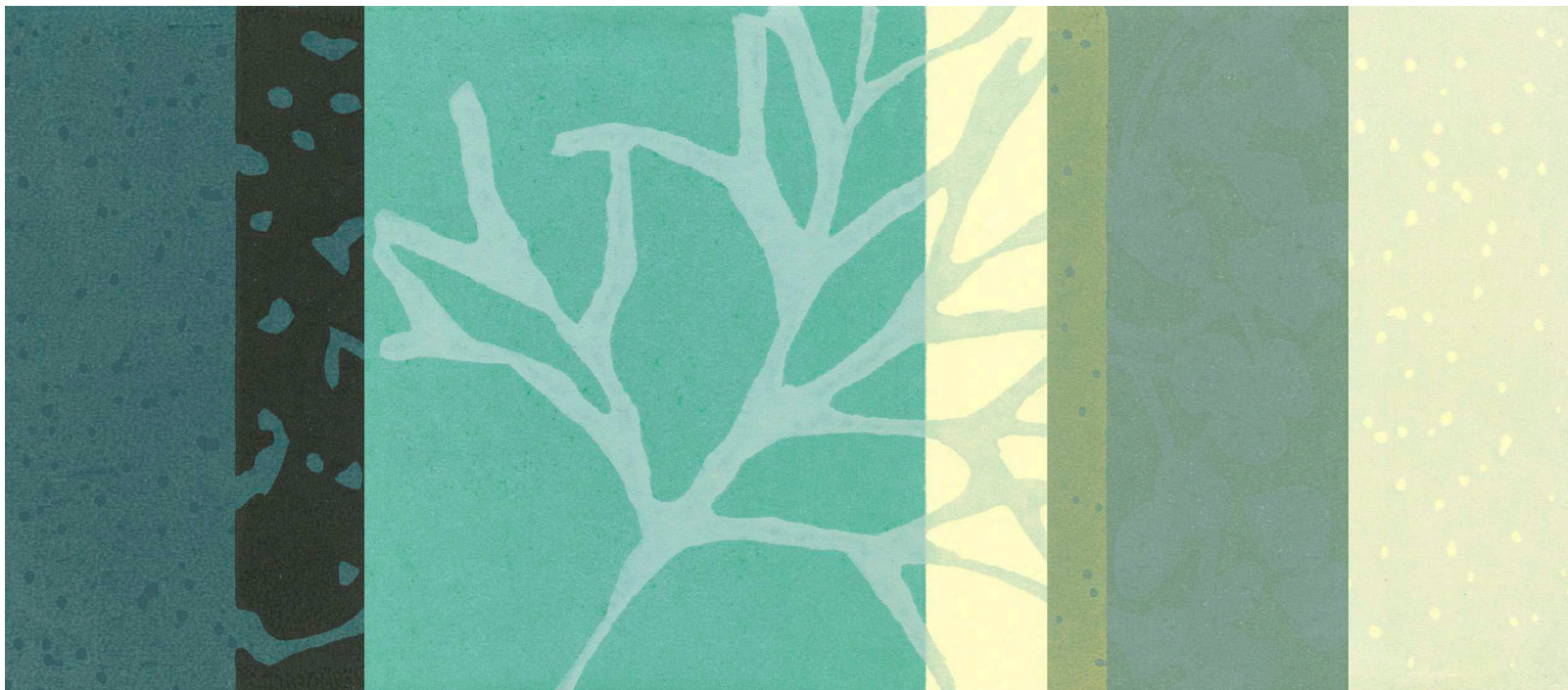
A D A G I O V



30" x 22", monotype over woodcut, 2012

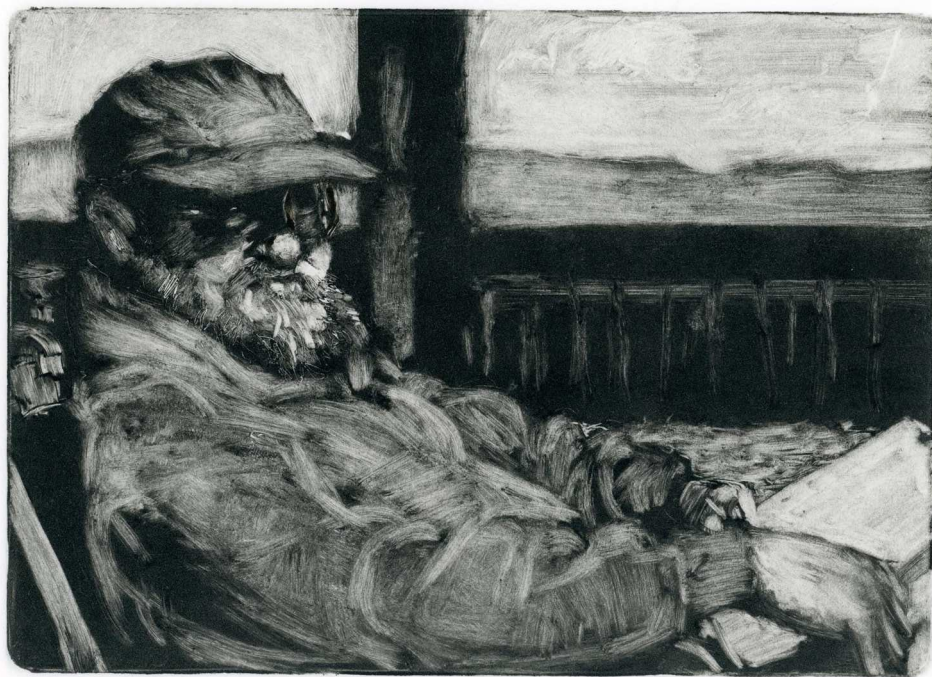
Bonnie Mineo

SAND ISLAND



11" x 26", unique relief print, 2010

PETER



5" x 7", ink, 2012

32" x 22 1/2", monoprint with watercolor, 2012

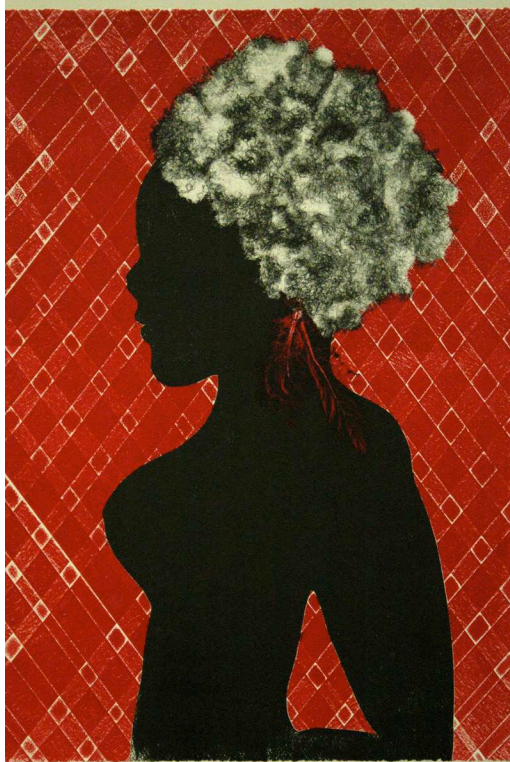


SELAH! TO TAKE YOU IN



30" x 22", monotype, 2008

C O S H A



24 1/2" x 17", monoprint, 2012

DEEP BLUE SEA



24" x 16", monoprint, 2012

FAMILY PORTRAIT



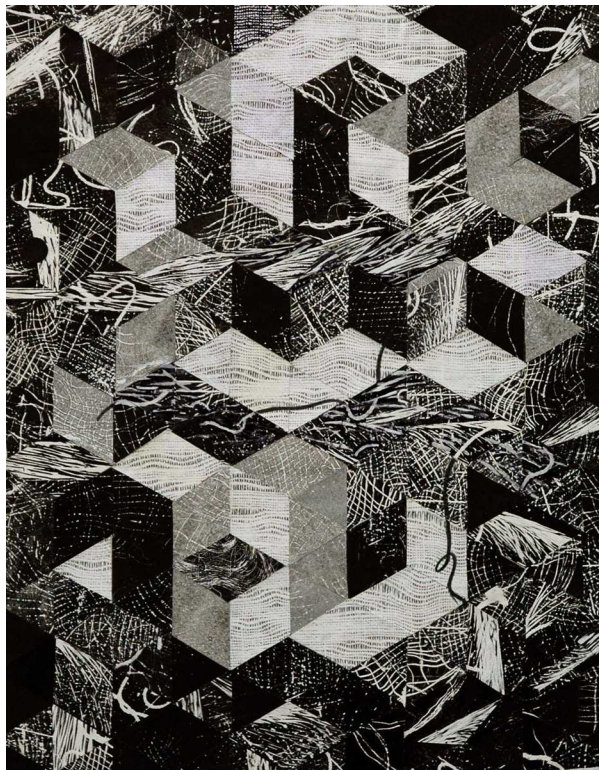
8" x 8", monotype, 2012

TRAIN STATION



1 3/4" x 2 1/2", monotype, 2012

ORDER/ DISORDER



23" x 19", monotype, collage, gouache, 2012

END OF THE DAY



7" x 5", monotype, 2012

FADED BLUSH



32" x 24", monoprint, 2012

ALL'S WELL



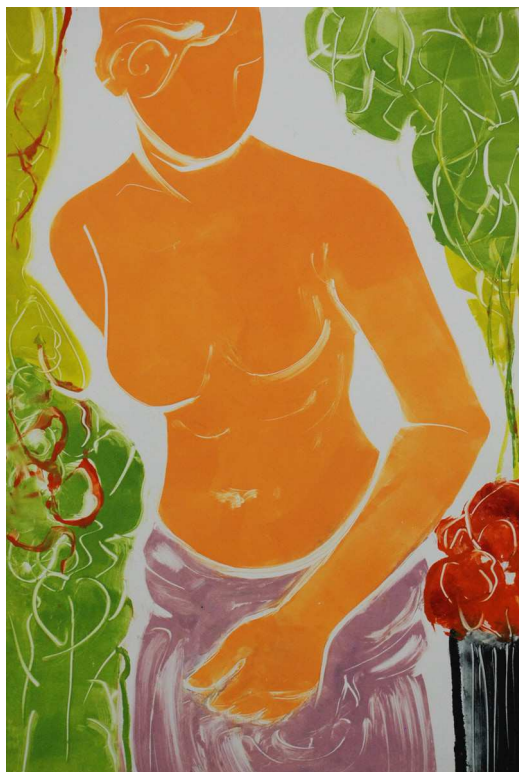
11" x 8.5", monotype, 2012

HOLY GHOSTS 5



20" x 19", monotype, 2012

KEEPER OF LEAVES



25" x 18", monotype, 2012

MINERAL: COPPER



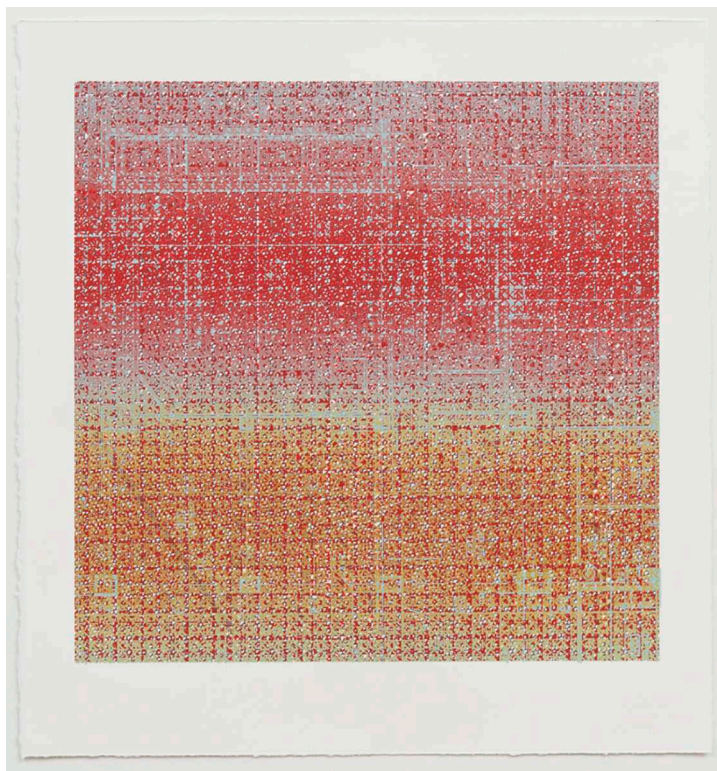
24" x 36", copper pigment, soil on watercolor and gauche monotype print, 2012

VANTAGE



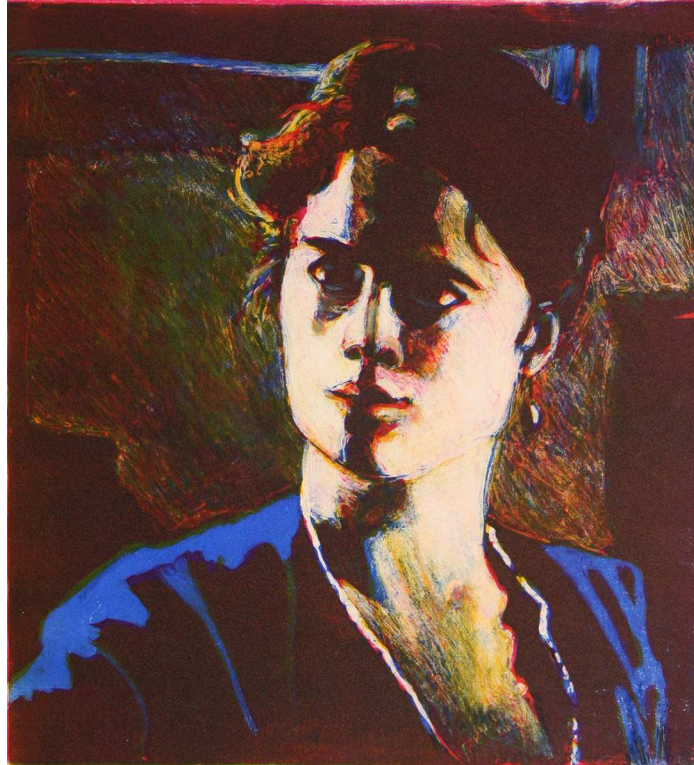
30" x 22", monoprint, 2012

SCIENCE 65



19" x 19", screenprint, 2012

DEBORAH II



13" x 12", three color plates reductive monotype, 2011

FACTORY FANTASY



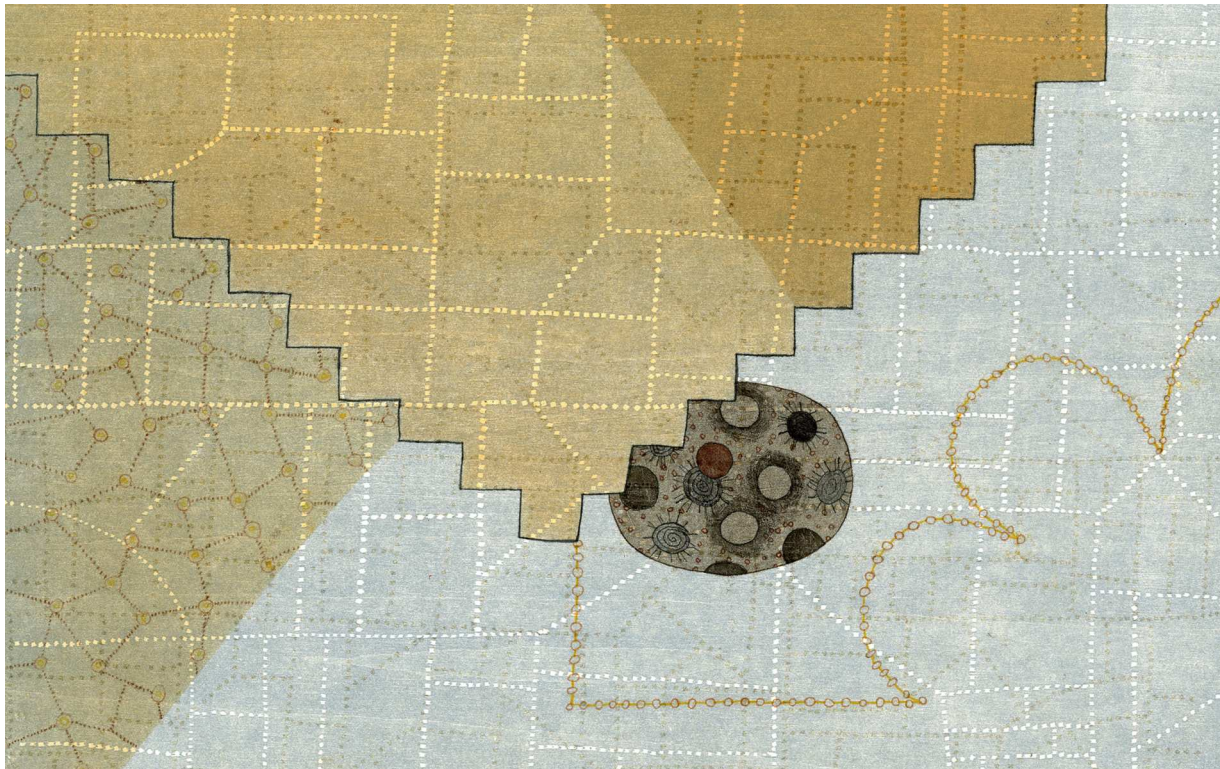
12" x 16", screenprint monotype on glass (reverse applied), 2012

SELF PORTRAIT #2.7



8" x 10", monoprint, 2011

LITTLE BROTHER



10" X 16", monotype, 2012

DIANE AND LILY



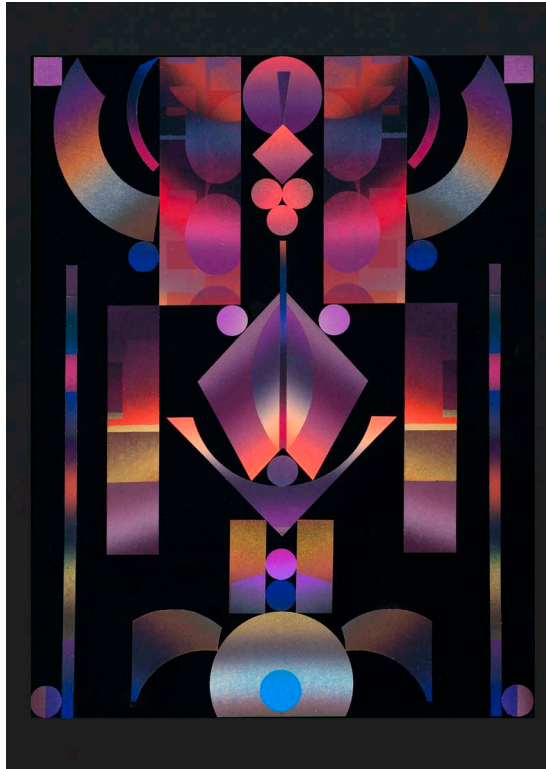
10" x 8", monotype, litho ink wash, 2012

INVASIVE SPECIES II



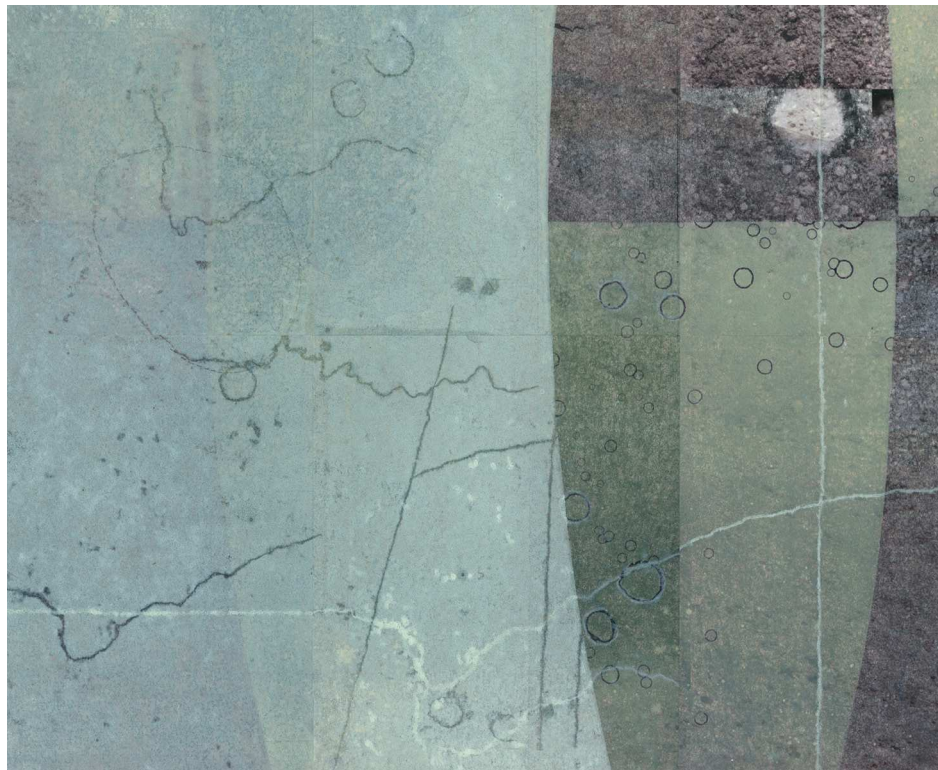
25" x 18", intaglio monotype, 2012

S S T (C) - 2 6



16" x 12", ink on japanese fiber, cotton fiber, 2011

UNTITLED II



18" x 20", monoprint and chine colle, 2012

S P I L L



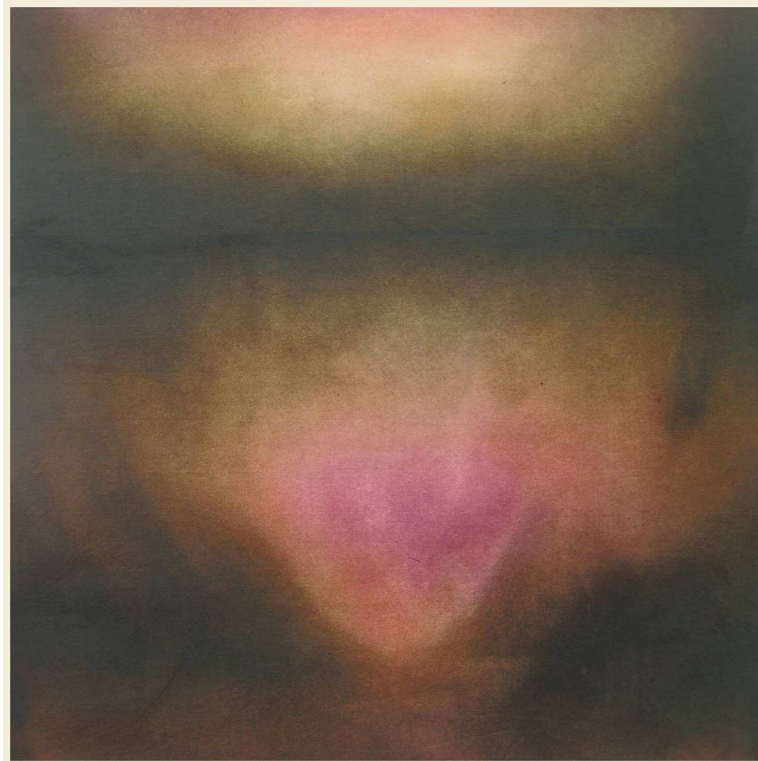
24" x 18", monotype, 2011

WILD MANE



12" x 8", gelatin monprint with pigment monprint, 2012

M A G E N T A / S E P I A N O . 6



24" x 24", monoprint, 2010

WHICH WAY



14" x 11", monotype, 2009

SACRED COW (FROM INDIA SERIES)



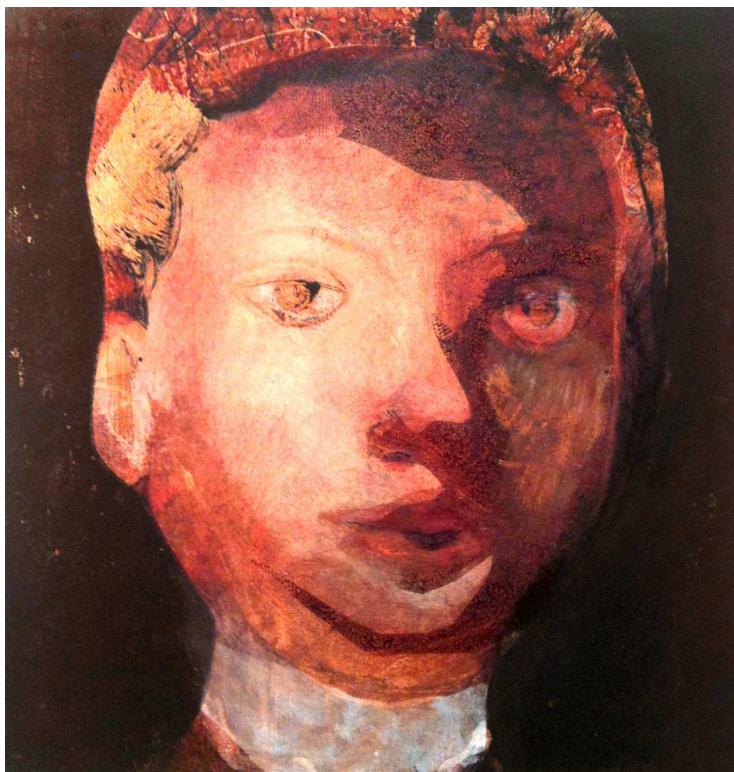
15 3/4" x 11 3/4", monoprint with chine colle, 2012

CHAIRS



37 1/2" x 11", serigraph watercolor monotype, 2012

H E A D 1



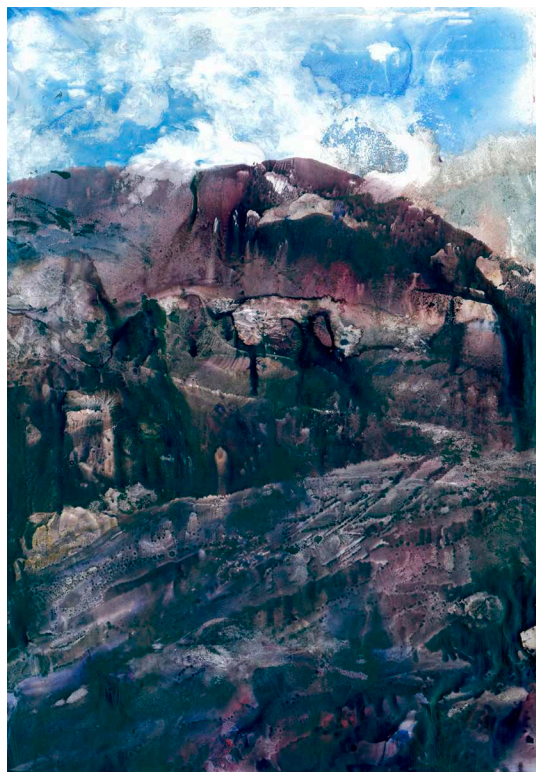
12" x 12", monoprint, 2012

LOOKING



18" x 24", monoprint, 2012

ALASKA MORNING



32" x 22", watercolor monotype on polypropylene, 2011

PROVINCETOWN DUNES



18" x 27", monotype, 2012

I FORGOT MY LINES



30" x 22", monoprint and collage on paper, 2010

Printed on demand by:

Blurb

March 2013

The Monotype Guild of New England
Third National Monotype / Monoprint Juried Exhibition

Exhibition Catalog

design by Daniel Embree



MGNE

MONOTYPE GUILD OF NEW ENGLAND, INC.

Dedicated to the Art of the Unique Print

THIRD NATIONAL
JURIED MONOTYPE
MONOPRINT
EXHIBITION

MONOTYPE GUILD
OF NEW ENGLAND