

MONOTYPE GUILD OF NEW ENGLAND PRESENTS:

Layers: Juried Student Show

An Exhibition of Monotypes and Monoprints

FEBRUARY 1 – MARCH 14, 2015



ARTIST STATEMENTS:

Ren Adams • Victoria Barquin • Alexis Dwyer • Kate Fitzgerald • Jessie Knirsch Miguel Llavori-Molina • Kelly Maker
• Daniela Moneta • Rosetta Nesbitt Adam Rake • Jnate Schirmer • Grace Shand • Carter Shappy • Maria Victoria
Savka Beth Sunita-Jacobson • Zachary White

RECEPTION: Thursday, February 5, 2015, 6–8 pm

The Monotype Guild of New England (MGNE) invites you to join us in celebrating a talented selection of emerging American printmakers in our 2015 National Juried Student Monotype and Monoprint Exhibition titled "Layers." This unique exhibition showcases monotypes and monoprints created by undergraduate and graduate student printmakers from across the United States. Juried by the board of MGNE, the selection of works was based on monotype and monoprints that display excellence, creativity, and innovation.

More Information:

www.mgne.org

IMAGES CLOCKWISE FROM TOP LEFT: Adam Rake, Daniela Moneta, Kelly Maker, Zachary White, Maria Victoria Savka, Jessie Knirsch

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List of Selected Artists:

Ren Adams (Lesley University), “The Spoken Symbol”

Victoria Barquin (Massachusetts College of Art and Design), “I Let It All Come Back”

Alexis Dwyer (Iowa State University), “Antelope Canyon”

Kate Fitzgerald (Slippery Rock University), “Maelstrom”

Jessie Knirsch (Northern Illinois University), “Prairie Fog” and “Marigolds”

Miguel Llavori-Molina (School of the Museum of Fine Arts), “Doctor, doctor, por favor.”

Kelly Maker (Massasoit Community College), “emerge”

Daniela Moneta (Herberger Institute for Design and the Arts at ASU), “Inflated Tear I”

Rosetta Nesbitt (Converse College), “Madame”

Adam Rake (Indiana University-Bloomington), “Self Portrait” and “My Portrait”

Jnate Schirmer (Ohio University), “typescene No. 2”

Grace Shand (Massachusetts College of Art and Design), “Untitled”

Carter Shappy (Maine College of Art), “Whole-Part I”

Maria Victoria Savka (Rochester Institute of Technology), “Striped Leaves”

Beth Sunita-Jacobson (St. Catherine University), “Whispers”

Zachary White (University of Massachusetts Dartmouth), “Binary”

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Ren Adams

MFA Candidate in Visual Arts

Lesley University College of Art and Design (Cambridge, MA)

“The Spoken Symbol” (2013)

Hybrid Monotype on BFK Rives

Artist Statement:

We live in an age of information—a socio-cultural climate that straddles the material and immaterial, our daily interactions taking place across physical and theoretical environments. Space and time collapse in the face of this digitally-driven landscape, redefined by delivery and access. As we engage this data cascade, theorist Henry Jenkins claims “[we] construct our own personal mythology from bits and fragments of information extracted from the media flow... transformed into resources through which we make sense of our everyday lives.” This hypertext allows for connections, remix and recombination previously inconceivable in visual art (and culture at large).

My primary body of work investigates the nature of emergence in this data cascade—addressing the way being materializes from non-being, matter from the void of non-matter. Extending into a space-time hypertext, I use a visual vocabulary derived from archaeology, physics and data to address information as matter, the interconnectivity of networks (biological, social, spatial) and the deep virtual space where it all takes shape.

To articulate this webbing, I layer countless printed elements using thin transparencies. These layers address convergence, the originating space where substance takes root, generating a virtual archaeological dig where viewers uncover artifacts, moments and mysterious terrain. The resulting alchemy of image integrates micro and macro components, revealing transitory connections while expressing multiple points in time simultaneously. I aim for a relativity of past and present, matter and awareness: pieces become field notes for a digital, personally mythological, universe.

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Victoria Barquin

BFA Candidate in Printmaking

Massachusetts College of Art and Design (Boston, MA)

“I Let It All Come Back” (2014)

Monotype (Silkscreen & Lithography)

Artist Statement:

My recent work has dealt heavily with the blind contour drawing as a way to explore, contemplate, perceive, record and remember *space*. Further, my work functions not only as an exploitation and exploration of the blind contour drawing but also as having an intimate dialogue with the philosophical work of Gaston Bachelard's *The Poetics of Space*. In this text, Bachelard applies areas of philosophy to the relationship we, as humans, have with our interior environments. *I Let It All Come Back* is a fourth state metamorphosis variation where I used both direct observation and the blind contour drawing as ways to investigate my relationship with the Printshop at Massachusetts College of Art & Design.

To see more states and variations of this project as well as my other work, please visit www.cargocollective.com/vbarquin.

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Alexis Dwyer

MFA Candidate in Integrated Visual Arts
Iowa State University College of Design

“Antelope Canyon” (2014)
Monoprint (Relief)

Artist Statement:

My work is a response to my experiences in the outdoors. I am struck by the connectedness of all living things on this planet. I work to understand and interpret the energy and life found within an ecosystem with the use of color, shape and pattern. I hope to give the viewer a deeper sense of the wonder that can be felt in nature.

I feel that the process of printmaking reflects the processes of the natural world. Rain and wind weathering the earth is reflected in the process of carving or etching away a plate. While the ability to add and change the layering of plates is similar to the ebb of life and energy within an environment.

The Integrated Visual Arts MFA at Iowa State University has encouraged me to explore my ability to combine my skills as a printmaker with other media to create 3-D and interactive art pieces that compliment my 2-D works. Working with April Katz, I have enjoyed the opportunity to learn new and greener printmaking processes.

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Kate Fitzgerald

BFA Candidate in Fine Arts & Art Education
Slippery Rock University of Pennsylvania

“Maelstrom” (2014)
Monotype

Artist Statement:

The depiction of human emotion is both familiar and fascinating. When capturing the emotive qualities of the human face, I seek to provide an opportunity for the fabrication of narratives unencumbered by specific context.

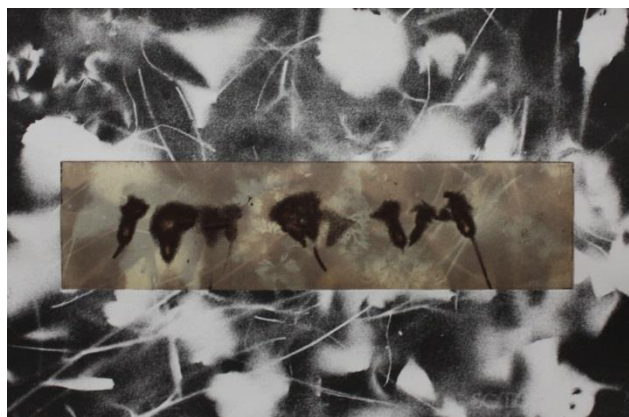
There is something very raw in the open display of emotion, and I attempt to replicate that rawness in the loose and painterly application of ink. Combined with water, the richness that can be achieved with black ink in both depth and texture proves particularly valuable in portraiture and the translation of emotion.

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Jessie Knirsch

MFA in Painting

Northern Illinois University
(DeKalb, IL)

“Marigolds” (2014)

Monotype Etching on Kitakata
(Chine-colle and Lithograp)h

Artist Statement:

I grew up in Texas, a land where all the seasons enjoy some variation of warmth. Sunny southern weather enabled me to participate in outdoor activities throughout the year. Growing up my parents focused on the fundamental value of discovering myself outdoors in the natural surroundings as well as developing my personal creative drive. When I decided to further my art career through graduate school, I relocated outside of Chicago at Northern Illinois University. Living in a northern environment for the first time, I began to interact directly with natural material as a method of experiencing and connecting with this new environment. Not able to spend as much time outside, I realized how much I genuinely needed to keep the natural world a significant part of my life.

Traditionally a representational artist, I veered into my own version of still life or landscape imagery. Historically artists have always been drawn to representing nature, generally utilizing paint or photography. I combine these two techniques into a hybrid. The natural material becomes a negative through a process of arranging the objects on paper and spray painting over them, creating a play between negative and positive space. Either as the wind blows or by my own hand, the material is rearranged on the paper throughout the spraying process creating ephemerality. The work mimics the fleeting mood one often experiences amongst the trees.

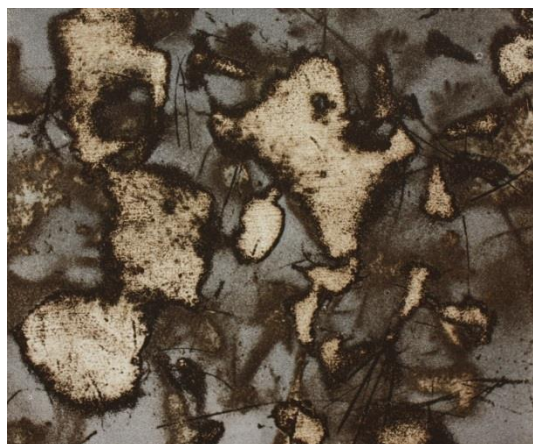
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Jessie Knirsch

MFA in Painting

Northern Illinois University (DeKalb, IL)

“Prairie Fog” (2014)

Monotype Etching

Artist Statement (continued):

Attracted to the structure of the environment by comparing it to the way in which mankind orders natural material, I put my own hand back into the process by furthering the development through print processes, drawing, and painting. When standing in front of my work, the viewer is catching a transitory glimpse in time created with site specific vegetation. The directness of the work generates a quiet, reflective space that captures the romantic side of nature. A breath of air, a shimmer of sunlight, a flickering shadow cast by a leaf all produce a swirling effect amid the trees. Within this dance, I catch a moment, never to be replicated in the environment again. We all need a chance to catch our breath in this urban age and allow ourselves to drift back into the woods, becoming another shadow on the forest floor.

For more information, please visit www.jessieknirsch.com/

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Miguel Llavori Molina

Post Baccalaureate Certificate in Fine Arts

School of the Museum of Fine Arts, Boston

“Doctor, doctor, por favor.” (2014)

Monotype (Etching)

Artist Statement:

Born in Madrid, Spain. Currently pursuing his Masters of Architecture in Alcalá de Henares University, Madrid, Spain ('16), and his Post-Baccalaureate Certificate at the School of the Museum of Fine Arts, Boston ('15). He has worked since 2008 as a concept artist and designer for the Madrilenian music and cinema scenes in projects such as “La Tumba de las Almas I” ('15), “Suave Seda” ('13) and “Da Groove Machine” ('14). Recent group exhibitions include “Dual Identities, Art in April”, Tufts University, Somerville, MA ('14);

“Students Work Juried Drawing Show”, School of the Museum of Fine Arts, Boston, MA ('14).

Upcoming solo exhibition: “El año que dormí mirando al sur”, Alcalá de Henares University, Madrid, Spain (July '15). He has received a Merit Scholarship award from the SMFA Boston ('14'15) and the Jorge Herreros Martínez Scholarship award for Tufts University ('13'14).

Exploring and combining different problems with different medium space and body, sculpture; space and light architecture; space and heart, poetry, etc his work is that of a search for Human's place through the worlds and eras: A través de los mundos y de las épocas. Equally seduced and repulsed by the need of western's culture of a platonic ideal to look up to, he draws upon his own experience through the irrational, the synesthetic and the oneiric representation to express through his drawings, prints, poems, sculptures and paintings the endless horizon that is the pursuit of Ideals.

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Kelly Maker

BFA Candidate in Fine Arts

Massasoit Community College

“Emerge” (2014)

Monotype

Artist Statement:

My name is Kelly Maker, I am a 20 year old aspiring art education teacher. When creating a piece I never know what to expect nor do I ever have the same vision from beginning to end. I usually begin with a vague idea as a building block and keep building until I'm done. I say "done" lightly because nothing is ever done completely in my mind. When this piece was created, I was previously working on another piece that I had been getting increasingly frustrated with. I let my frustration out on the paper and got this mysterious self portrait presenting me as a dark and reserved person "emerging" from the shadows. While looking at this piece, it's hard to believe I created it because it portrays something that I typically am not and have no explanation for, which in a way is refreshing. Although it shows a deeper and darker side to me, when I look at it, I only see myself staring back.

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Daniela Moneta

MFA Candidate in Printmaking & Book Arts
Herberger Institute for Design and the Arts
Arizona State University

“Inflated Tear I” (2014)
Monotype

Artist Statement:

I am interested in the interpretation of music. The “Inflated Tear” series was inspired by the dramatic and chaotic jazz music of Rahsaan Roland Kirk. For me painting and printmaking cannot be separated, one complements the other. I love combining the freedom of painting with the discipline of printmaking; this makes monotype the perfect medium.

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Rosetta Nesbitt

BFA Candidate in Studio Art
Converse College (Spartanburg, SC)

“Madame” (2014)
Monotype

Artist Statement:

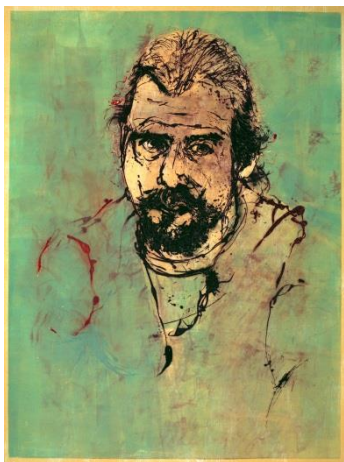
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Adam Rake

MFA Candidate in Printmaking Indiana University
(Bloomington, IN)

“Self-Portrait” (2013)
Intaglio Monoprint

Artist Statement:

There is dignity that arises in the recognition of one's own being. Much of contemporary life precludes the quiet contemplation necessary to sense this. My portrait works are intended to be antithetical to the loud world of spectacle and consumption that surrounds us. Instead, they are meant to be touchstones of inward reflection. The identities of the subjects are secondary to the viewer experiencing and deciphering something essential of their own being.

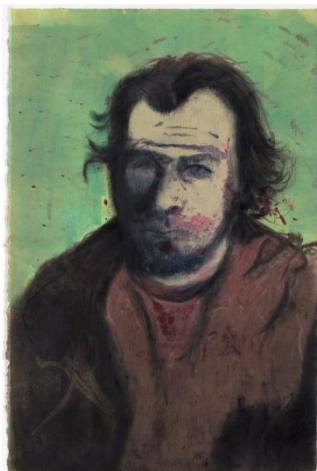
I am presently in the final semester of a 3 year MFA printmaking program at Indiana University-Bloomington. I use monotype to bring gestural and painterly qualities to my work, as well as to explore intensities color. The ethereal quality of monotype juxtaposes nicely with the affirmative marks of relief and intaglio. The tension arising between them evokes emotional and psychological qualities that bring these portraits to life.

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Adam Rake

MFA Candidate in Printmaking
Indiana University (Bloomington, IN)

“My Portrait” (2013)
Monotype

Artist Statement:

There is dignity that arises in the recognition of one's own being. Much of contemporary life precludes the quiet contemplation necessary to sense this. My portrait works are intended to be antithetical to the loud world of spectacle and consumption that surrounds us. Instead, they are meant to be touchstones of inward reflection. The identities of the subjects are secondary to the viewer experiencing and deciphering something essential of their own being.

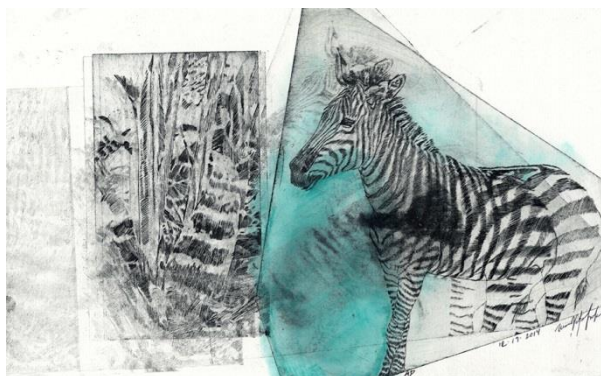
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Maria Victoria Svaka

BFA Candidate in Fine Arts

Rochester Institute of Technology

"Striped Leaves" (2014)

Intaglio Monotype (Non-Toxic Drypoint)

Artist Statement:

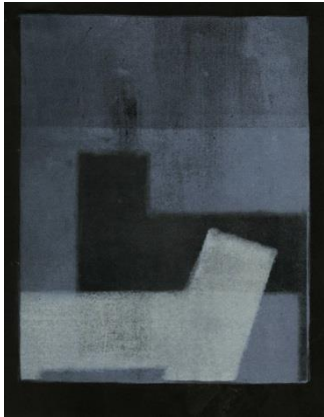
I strive to create interesting, and mysterious imagery through my prints. Playing with the use of pattern and values of the objects to play with the eye. I have found an intrigue in the art of etching and hope to create many more whimsical prints.

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Jnate Schirmer

BFA Candidate in Printmaking
Ohio University

“typescene No. 2” (2014)
Monotype

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Grace Shand

Candidate in Printmaking

Massachusetts College of Art and Design

"Untitled" (2014)

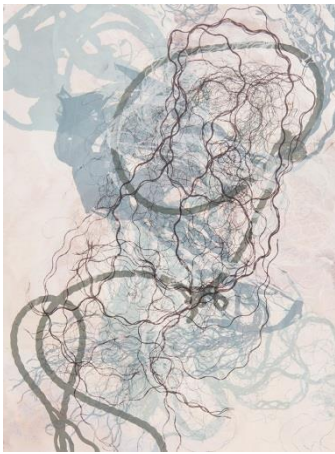
Monotype (Woodcut)

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Carter Shappy

BFA Candidate in Printmaking

Maine College of Art

“Whole Part I” (2014)

Monotype (Silkscreen & watercolor)

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Beth Sunita-Jacobson

MA Candidate in Archives and Preservation
St. Catherine University (St. Paul, MN)

“Whispers” (2014)
Monotype (Relief)

Artist Statement:

Whispers, gravity, and motion are the energies of life...

My print and mixed media work explores imagery and concepts such as horoscopes, laws of physics, nature, or other scientific symbols as metaphors for humanity's gestural language. We are often unaware of these daily gestures and their communicative meanings, and by combining the vocabularies of Sign Language, Reiki, and personal observances; I capture and record what is instinctive and human

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Zachary White

BFA Candidate in Photography

University of Massachusetts, Dartmouth

“Binary” (2014)

Monotype on Rives BFK paper

Oil-based etching and lithographic inks

PLEASE DO NOT REMOVE FROM GALLERY

The Monotype Guild of New England (MGNE) is a nonprofit organization of over 250 artists working in the medium of monotypes and monoprints. Founded in 1985, the Guild is dedicated to promoting an understanding and appreciation of unique, one-of-a-kind prints, through workshops and exhibitions. MGNE provides free student membership to all undergraduate and graduate students interested in the art of printmaking.

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February 1, 2015

For more information, visit us at mgne.org

Email: mgne.exhibitions@gmail.com