

MAKING AN IMPRESSION



words from the artists

Making an Impression: The Monotype and Monoprint celebrates singular prints. The exhibition explores the varied practice of making such prints through the Monotype Guild of New England. The show is comprised of the work of almost three dozen of the Guild's members, juried by artist Elizabeth Jabar.

"The prints in *Making an Impression* display the artist's close relationship and observations of and to the world on all levels. Local and global, individual and collective. They also highlight our lives in the current context and what is happening under our feet and across the world. Images are rendered in vivid color, texture, surface, and touch using various printmaking materials and techniques and diverse visual languages. These works invite us into a multi-sensory experience of a world of rupture, uncertainty, and displacement amid beauty." – Elizabeth Jabar, Juror Statement.

"This exhibition at Cove Street Arts is a testament to the vibrant and dynamic nature of monotype and we are thrilled to showcase such diverse interpretations of these techniques to the public."
– Rebecca Leopoldina Torres, President of the Monotype Guild of New England.

THE MONOTYPE GUILD OF NEW ENGLAND

Dedicated to the art of the unique print, the Monotype Guild of New England is a national, nonprofit organization that fosters understanding and appreciation of monotypes and monoprints. It sponsors exhibitions, workshops, and other special programs for its members and the public.

The Guild has sponsored over 100 open, juried and curated exhibitions in its nearly forty-year history. These exhibitions showcase the work of our members and printmakers throughout the country, revealing the diverse range of traditional and innovative monoprinting techniques being used today. Founded in 1985 by Beverly Edwards, the Monotype Guild of New England is a nonprofit organization, open to artists throughout the United States.

THE JUROR

Elizabeth A. Jabar is a printmaker who explores a range of personal-political issues in her work including cultural identity, representation, equity and maternal ethics. Her practice is located in the studio, the classroom and the community where she co-creates collaborative and participatory projects with students, colleagues and community members. Elizabeth is the inaugural Director of Civic Engagement and Community Partnerships at Colby College in Waterville, ME, where she is designing an innovative program in community-based learning and active citizenship. She was formerly the Chair of the Printmaking Program and Director of Public Engagement at Maine College of Art. She received her BFA from Massachusetts College of Art and her MFA from Pratt Institute. Her hybrid works on paper and cloth display a highly personal visual language that incorporates motifs from popular culture, folk art, religious traditions and textiles. Elizabeth's printed objects and environments embody printmaking's democratic tradition of resistance and collective power and reflect her commitment to art as a tool for social change.

MAKING AN IMPRESSION: THE MONOTYPE AND MONOPRINT AWARD WINNERS, SELECTED BY ELIZABETH JABAR

FIRST PLACE AWARD:

Susan Denniston, *Mapping at the Edge*, Monoprint.

Susan Denniston's print suspends two realities in dynamic tension—a precarious imbalance of our world held by the embrace of a quilt fragment. The piecing of image, color and form further amplifies a strong sense of fragmentation, while the stitching holding the bottom of the form is an acknowledgment of fragility and attempt at wholeness.

SECOND PLACE AWARD:

Ellen Roberts, *Collecting Observations*, Monotype.

Collecting Observations by Ellen Roberts is a meditation of the landscape using abstracted forms and textures. The scale of the print creates a powerful multisensory experience and washes over the viewer. There is a tactile quality created by the combination of techniques and printing surface that heightens the sensory nature of the work.

THIRD PLACE AWARD:

Lisa Barthelson, *wallforms 1, art in isolation, family debris*, Monoprints.

Lisa Barthelson's unique sculptural printed work uses playful colorful forms to explore narratives of family and our endangered natural environment. Using discarded everyday materials, the "Family Debris" series questions the culture of consumption and gives materials new life. The process of transformation is heightened by the physical traces in the stitching and layering of print fragments.

HONORABLE MENTIONS:

Susan Osgood, *Map of Water 5*, Monoprint.

R. Leopoldina Torres, *Remnants, Black Bear (Pikes Peak Highway)*, Monotype.

Kathleen Wynn, *Displaced*, Monotype.

THE FEATURED ARTISTS

Karen Adrienne, Debra Arter, Lisa Barthelson, Chris Beneman, Sissy Buck, Susan Byrne, Sandra Cardillo, Kathline Carr, Rose Christian, Debra Claffey, Nancy Shaw Cramer, Kristy Cavaretta, Susan Denniston, Soosen Dunholter, Sally Dion, Elissa Freud, Donna Gordon, Kate Higley, Lynne Johnson, Mary Kostman, Rachel Leaney, Michele Meister, Susan Osgood, Doris W Madsen, Mary Pollak, Shelly Ramsay, Alyssa Laurel Ringler, Sara Ringler, Ellen Roberts, Julie Scott, Marilyn Sherman, Joanne Simon, R. Leopoldina Torres, Sharon Whitham, Kathleen Wynn

KAREN ADRIENNE (Gardiner, Maine)

Sugar Kelp Shimmy

This two-sided monotype, "Sugar Kelp Shimmy" is inspired by sugar kelp washed ashore on the coast of Maine. The light green and grey side can be twisted to the reverse purple and blue side to reflect the light differences similar to a piece of kelp twisted on shore by the surf's retreat. Here the multiple folds and the marine hues on the Tyvek contribute to the rhythmic flow.

Summer Hums Autumn

I investigated properties of nature in transition with an allusion to the sublime. These explorations began with a new printmaking technique integrating properties of folding and printing simultaneously.

DEBRA ARTER (Newcastle, Maine)

Portland Town

I work with monotypes and serigraph freely mixing techniques. Houses and villages often appear and when I drive to Portland I notice the many connecting bridges. I think the skyline is now in my subconscious!! My work tends to have whimsy and many layers. It's an intuitive dance.

LISA BARTHELSON (Rutland, Massachusetts)

aii wall forms 1, art in isolation, family debris – Third Place Award Winner

As I approached working away from my studio during the Covid 19 'stay at home' order, I elected to work small, using much of the material that I already had at hand, including family debris monoprints, created by layering inked printing plates with my family's permanent and more ephemeral detritus, a record of the mundane and obsolete. The intimate scale felt reminiscent of at home domestic arts and offered meditative comfort in the making. I completed a series of small family debris 'art in isolation (aii)' mixed media prints, that eventually numbered almost 50 'aii' works. As the pandemic period continued, I expanded the range of the series to include larger quilt-like work created by piecing together monoprints and incorporating printed collage and stitching. In addition, double and single sided prints served as components for building three dimensional sculptural forms that are ever increasing in number, size and complexity. The folded paper vessels are stitched on and stitched together to create abstract sculptures that push the limits of paper, ink and thread. I'll never forget the pandemic, a paradigm shifting time, but in the end, 'art in isolation' has been soul and sanity saving homework.

CHRIS BENEMAN (Scarborough, Maine)

Lineations 2

A gift of old building plans from a local Portland architect created the base for these works. I painted the mylar to create the background and then cut out monoprints, printed on fabric, to collage on top. These fragmented shapes create a unique urban landscape mirroring the prolific construction going on all around town.

SISSY BUCK (Cumberland Foreside, Maine)

Hand in Hand; A Show of Hands

The two pieces in this exhibit were created in conjunction with each other, hand in hand as it were, for a book arts exhibit, *A Show of Hands*. Outlines of my hands were traced on plain and lined notebook paper and on pages from a rescued old book, *Art Career Guide*, that was headed for the trash. The hand tracings were cut out, used as stencils and printed with additions of my handwriting in a series of 5 monotypes. The one exhibited is *Hand in Hand*. The printed hand stencils became the pages for my one-of-a-kind flag book, *A Show of Hands*.

SUSAN BYRNE (Keene, New Hampshire)

Fractured V

A recent dive into the study of ancient Irish art rekindled my deep appreciation for its designs. The simple, yet intricate, motifs are significant in Ireland and familiar to me from childhood. Since I have lived away from Ireland since 1990, the link to my heritage is present, but somewhat fragmented. My desire to explore this fragmentation led me to my current print series, "Fractured".

My process begins with drawing and carving a woodblock for each design. During the inking phase, I offset the ink onto another surface before printing, resulting in a less defined motif. Repeating the same process with multiple woodblocks, I build up the final image layer by layer. The overall result is a combination of intertwined designs that are no longer individually recognizable at first glance. This process speaks to both the layers of time that have passed since the original of these carvings, as well as to my relationship to my own history and culture.

SANDRA CARDILLO (Framingham, Massachusetts)

Low Tide

Low Tide is a Flag Book consisting of seven signatures made from collagraph prints. This book structure allows for various display configurations. The covers are pieces of the plates used to print the images which are my impressions of the patterns in the sand at low tide on Cape Cod.

KATHLINE CARR (North Adams, Massachusetts)

Cloudspotting

Monotype is my primary form of printmaking, and I often work the plates as paintings before printing. The focus of my work is often related to land forms, and their relationship to the sky. *Cloudspotting* was created one plate at a time for a total of 15, forming a grid. Each plate was inked with Akua Intaglio ink, hand pressed onto linen then cleaned, re-inked, and subtractively wiped to form the next image. Printing on fabric lends another layer of texture and movement to the idea of an ever-changing sky.

ROSE CHRISTIAN (Chelmsford, Massachusetts)

What Grows Above, What Lies Beneath

This is one in a series of botanical images printed on geologic survey maps of ground water and bedrock. This 1970 map documents the presence of heavy metals in the sediment of waterways near 12 abandoned mines in the Shawangunk mountains of NY. On this map of environmental injury I printed *Lactuca muralis*, an edible wild flower introduced to North America by European settlers who valued it as both food and herbal remedy.

DEBRA CLAFFEY (Bristol, Maine)

Spent

2021 was a period of mourning for me. I worked to express my state of mind when I made my monotypes. *Spent* felt appropriate for the feeling I had while creating the work. I make monotypes with oils and wax on large surface --in this case a tabletop. Drawing is the most important element and monotype is the most accommodating medium for drawing with a particular line quality.

NANCY SHAW CRAMER (Vineyard Haven, Massachusetts)

Scree 3

Monotyped paper embellished with handsewn glass beads.

KRISTY CAVARETTA (York, Maine)

Meditation on Mealtime 6

In this series I combine intaglio prints of my kids' plastic dinner plates with prints of woodblocks that have been marked with various kitchen utensils. The seemingly endless combinations of images are a representation of the mental gymnastics required to feed a family of five with varying food preferences.

SUSAN DENNISTON (Scituate, Massachusetts)

Mapping at the Edge – First Place Award Winner

My work addresses ideas of decay and transformation, mending and repair; giving new life to discarded or broken things. I often work with fragments of vintage quilts, gently breaking the stitches, deconstructing the remains. The imprint of these tattered and torn pieces evokes a sense of ravaged fields, turbulent water, and an unsettled sky; a sense of our land in flux. As I work, I draw a thread from the past to the present and contemplate a future.

SOOSEN DUNHOLTER (Peterborough, New Hampshire)

Mid Flight

In this monotype, crafted through the process of paper lithography, the print comes alive with a delightful display of black and white graphic shapes, each seemingly engaged in a graceful dance across the surface. Inspired by one of my original collages, the eye traverses the composition, as a sense of rhythm and flow emerges, inviting the viewer into a captivating visual journey through the intricate interplay of light and dark.

SALLY DION (Derry, New Hampshire)

Cross Stitch Story

Created from portions of a much-loved cross-stitch that has been cut and manipulated. The fabric is inked and printed onto a plexiglass plate, using viscosity and pressure create the tones of grey that dominate this domestic landscape. Fabric and needlework holds great importance in the domestic arts for centuries and though it is a fading art, it can be celebrated with admiration for the marks it makes. Stitches and beading ornament the paper and the piece takes on a new story where the viewer and the artist can consider the lines and shading in the new light of an artist's gallery.

In fact, needlework has a long relationship to domestic revolt and political unrest. In 17th-century Turkish embroidery offered symbolic protection. More recently, in the 1970s and '80s in

Chile, women created bright embroideries as an act of resistance against Pinochet's military dictatorship. In the 1970s, feminist artists mined craft techniques to explore the construction of gender roles and challenge the hierarchy that valued painting and sculpture above the art and craft forms traditionally considered women's work.

ELISSA FREUD (Cambridge, Massachusetts)

River Pods 1

Milkweed pods in autumn were the inspiration for this print. The emphasis on color and texture in this print are meant to signify the end of a life cycle.

DONNA GORDON (Cambridge, Massachusetts)

Self-Portrait with Muses

This piece combines alternative process photography and solar plate etching and is printed on Japanese kitakata paper. The upper two images are self-portraits which I've turned into mythical twin dryads—spirits who take the form of women. The lower half of their bodies are entwined with tree roots, creating an otherworldly connection to Nature. The bottom "frieze" is made from a solar plate etching in triplicate that I overlapped in order to create a sense of movement. The camera held by the women is to show the roles of observation and the art of seeing. Behind all of this is the idea that the self flowers from within.

KATE HIGLEY (Eliot, Maine)

Darning: A Tear

My life as a printmaker has spanned forty years and filled many flat files. Revisiting the contents of a drawer marked "open when bored," I rummaged around and found a large predominantly green monotype that had gone terribly wrong and another smaller drypoint with some registration issues. This is my first paper weaving since kindergarten, and the first in a series now in process. It's never too late to return to one's beginnings.

LYNNE JOHNSON (Bolton, Massachusetts)

Root of the Matter 4

My series, "Root of the Matter" refers to the beginning of life - the roots that are unseen but produce what we see, and often depend on, above ground.

MARY KOSTMAN (Lincoln, Massachusetts)

Who Sees; Who Sees 2

Since the pandemic, I have been incorporating masks and braille in monotypes to explore how we hide, or reveal ourselves, and how we see and are seen. I am exploring the role of all types of veils and masks in different cultures. "Who Sees?" explores identity through how we perceive each other, masked and unmasked. These monotypes were printed on Arnheim paper on a Takach press in my Framingham, MA studio.

RACHEL LEANEY (Newton, Massachusetts)

Northern Pond, Summer

This monotype continues my exploration of the form and weight of dark over light, in this case as it is found in a pond in northern Maine. The luminosity of the water and lilies is heightened by its proximity to inky shadow; the two forces are partners and are more powerful together than alone. The final pass through the press instantly declared the piece as "done". The balance was just right, and the essence of this moment was revealed.

MICHELE MEISTER (Barrington, New Hampshire)

Moon Rising

What compels me to create my artwork is to share my affinity for the mystery, beauty and timelessness of landscape. These moments of exquisiteness brings me closest to the portrayal of what is "true" and universally the essence of spirit.

SUSAN OSGOOD (Brattleboro, Vermont)

Map of Water 5 – Honorable Mention Award; *Map of Water 8*

Exploring the concept of mapping and envisioning a series of prints, colors of blue came to mind – Prussian, ultramarine, cobalt, and cerulean. Once the project was underway I realized they were about water and wondered would we someday need a map of water; not a chart for navigation, but rather a diagram of its very essence, telling a mythological tale, a secret life of dark depths, and conveying its serene otherworldliness.

DORIS W MADSEN (Easthampton, Massachusetts)

Nonotuck 2

Nonotuck 2 depicts a 17th century map of the Connecticut River Valley and conflict between the English settlers and the Indigenous peoples. Four centuries have passed since the establishment of the English colony. Our society suffers from the deep roots of racism and white supremacy that were planted in those early years. I depict these issues and experiences in the hope that caring people can come together to learn and realize change.

MARY POLLAK (Ipswich, Massachusetts)

In Search of Time Lost

Patterns and textures, waves and currents, woody vines, light and shadows and reflections are inspiration for my work as an artist. My process of creating "unique" prints includes experimenting with mixed media, carborundum, overprinting and reassembling prints. *In Search of Time Lost* was created using these techniques.

SHELLY RAMSAY (Westport, Connecticut)

Happiness

My monotype, *Happiness*, is part of a series of trees that I have been working on this year. This piece was made through the application of many layers of ink, some reductive techniques, and stencils. The title was chosen because of how trees make me feel as well as for the vibrancy of the colors in the work.

ALYSSA LAUREL RINGLER (Stowe, Vermont)

Above, Below

Above, Below continues my interest in the relationship between "up and down," two words that I often consider emotionally and within nature. The dichotomy of up and down feelings or the sun and moon going up and down inspires me to consider the space in between and to find value in it.

SARA RINGLER (East Sandwich, Massachusetts)

Screentime

Magnetic components randomly placed on a three part magnetic standing screen.

I am interested in the play between control and chance. Often I encourage accident to lead me in a new directions. This particular piece is a group of small pieces that are monotypes, monoprints and collages which can be randomly arranged on a magnetic background. I think it is part of human nature to make connections, to tell a story or find meaning. This piece may push the limits of logic and cohesiveness. During the exhibition the gallery attendants will rearrange the components of the piece. I think we all have a different tolerance for order and we attempt to find our own order in chaos.

ELLEN ROBERTS (Farmington, Maine)

Collecting Observations – Second Place Award Winner; *Silver Lake*

Living in Maine, I am fortunate to be able to examine the ever changing colors, textures and patterns of nature. This inspires my ideas and imagination. My work is often created with monotype prints forged from the evolution of techniques previously explored -- with hints from my experiences with sculptural ceramics, dyed fibers, stitching, and handwoven wall pieces.

JULIE SCOTT (Great Barrington, Massachusetts)

Clam Hatch

This piece, *Clam Hatch*, is a monotype from my Clam Series in black and white, which concentrated on textural and tonal interplay. This work was done in dark field technique by rolling ink on a PETG plate, then shaping the components of the images with broad brushing and meticulous wiping. I then manipulate the ghost image and make another impression onto the first pass, usually skewing, flipping or rotating the plate.

MARILYN SHERMAN (Needham, Massachusetts)

Window Into Your Heart

I explore themes of humanity in my work. I am also inspired by the natural world. A flower is not just a flower. It is a starting point. It is something familiar, universally recognizable. Through manipulation of the image matrix itself or during the inking process, I adjust my approach to evoke different emotions. I play with variations of texture, color vs black and white, a delicate sensibility vs brutal clarity to see what it reveals to me. What remains consistent in my approach is a search for beauty and a sense of mystery.

My work combines a love of photography, painting and printmaking. My photographs are the starting point in my printmaking process. After some manipulation, I develop photopolymer plates as my matrix. Although often working in series, I vary my method of inking so that all my prints are one-of-a-kind monoprints or variant editions. Chance is a respected companion in my process. I'm never exactly sure how the print will look until I pull it from the press, and embrace the element of surprise inherent in the medium.

JOANNE SIMON (Arlington, Massachusetts)

Frag-ment #1

Frag-ment #1, a monotype on rice paper and Rives BFK paper, is from my *Frag-ment-ed* series. Societies across the globe are fragmented by mass migration, polarized politics and wars, which divide our world, while climate change-induced fires, floods, storms, and droughts disrupt the planet. The works in this series reflect the frailty, fracturing and fragmentation of peoples, societies, and the natural world. The connections that remain are the source of our strength and collective hope for a better future.

R. LEOPOLDINA TORRES (Everett, Massachusetts)

Remnant, Black Bear, Pikes Peak Highway – Honorable Mention Award

For this work, I deconstructed, tore, folded and inked paper/trash found while hiking the summit to Pikes Peak to create a printing matrix on plexi plates. As these materials fall apart through the printing process, it created a singular and unique impression on paper, a remnant.

This monotype print is part of an ongoing print series titled "Remnant." I deconstruct discarded materials from cultural institutions, museums and parks to create works that explicate the ways in which we consume culture and produce meaning. Through the printing process, often impressions of words and images from the original materials are transferred to the prints, leaving a residue. As a contemporary artist of color and a visual anthropologist, I am particularly interested in what is left behind in these remnants, exposing what is seen and unseen.

SHARON WHITHAM (Framingham, Massachusetts)

Hung Out to Dry

My primary medium is printmaking. My recent work is influenced by the current state of divisiveness in our world, specifically around cultural and religious tolerance and acceptance, and most especially the crises around immigration and climate change.

In this body of work, I have focused on the plight of immigrants, people who are driven to leave their 'home' to seek asylum from persecution, or in search of a better life for themselves and their loved ones. Many migrants are asked at the US border to leave all their belongings behind, including clothes, except what can fit in a small plastic bag. Many arrive at migrant shelters with only the clothes on their backs. This is only the beginning of a longer road of prejudice, discrimination, marginalization, lack of access to jobs and services and many other obstacles to creating a better life.

I've used the imagery of fencing, grids, rocks and other harsh shapes to represent a wall, barrier or obstacle. The feather images represent the fragility of life as well as its strength to show the fortitude it takes to try to better one's life. The botanical elements symbolize the beauty and resilience of nature as well as our human nature to survive. Clothes hanging on clotheslines have been a universal activity for generations. With the advent of clothes dryers, this has come to signify poverty, and people being left behind. It has a class and social stigma to it. Yet there is also pleasure in the task, in being outside and moving with the elements of nature. We are more connected than we are different, we or our ancestors were immigrants at one time, and we all deserve the opportunity to create a better life.

KATHLEEN WYNN (Brookline, Massachusetts)

Displaced – Honorable Mention Award; *Nine Men*.

The piece was created using yupo paper, stencils and collaged prints. Printed on Hahnemuhle paper.