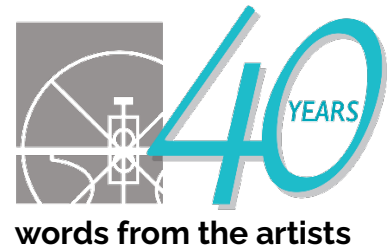


MONOTYPE GUILD OF NEW ENGLAND

UNIQUE IMPRESSIONS 2026: MGNE BIENNIAL MEMBERS EXHIBITION



*APRIL 25 – MAY 22, 2026
AT THE RHODE ISLAND WATERCOLOR SOCIETY*

For four decades, the Monotype Guild of New England has championed the art of the monotype and monoprint, fostering a vibrant community of printmakers dedicated to the expressive potential of one-of-a-kind prints.

The MGNE is thrilled to return to the historic Rhode Island Watercolor Society for their biennial members exhibition *Unique Impressions 2026*. Katherine O'Hara, Gallery Director, says "We are pleased to once again welcome the Monotype Guild of New England to the Rhode Island Watercolor Society. It is an honor to welcome a wide variety of mediums, especially work by New England artists."

Featuring works from 51 artists across the United States, this exhibition highlights the dynamic and ever-evolving nature of monotype—a process that embraces spontaneity, experimentation, and individuality. Unlike traditional printmaking techniques that produce multiples, monotypes and monoprints yield singular impressions, making each print a distinctive exploration of form, texture, and color. This exhibition exemplifies how traditional printmaking techniques can be reimaged in a contemporary context.

An Artist Reception will be held Saturday, May 2nd, 2026, from 1 - 3 PM. A virtual reception with artists will be held via zoom on Thursday, May 14, 2026, 7-8:30pm. Visit mgne.org to register.

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.

Founded in 1985 by a group of New England printmakers, the Monotype Guild of New England's membership is open to artists and print enthusiasts throughout the United States. The Guild has sponsored over 125 open, juried and curated exhibitions in its forty-year history. These exhibitions showcase the work of our members and artists throughout the country, revealing the diverse range of traditional and innovative monotype and monoprinting techniques being used today.

As a volunteer-run organization, the Guild is funded primarily by membership dues, exhibition submission fees and donations.

RHODE ISLAND WATERCOLOR SOCIETY

Founded in 1896, The Rhode Island Watercolor Society is one of the oldest watercolor organizations in America. Their gallery, located in the JC Potter Casino Building, is a historic lakeside boathouse in Slater Memorial Park, features an art gallery, library and studio space.

WHAT IS A MONOTYPE OR MONOPRINT?

The terms monotype and monoprint represent two distinct processes used to create unique, one-of-a-kind prints. A unique print is a one-of-a-kind transfer of an inked or painted image on a surface/substrate to paper or another receiving surface, that cannot be exactly duplicated. The ink or paint may be transferred with hand pressure or by means of an etching press. If there is enough ink or paint residue left on the surface, sometimes a second, lighter print is pulled, called a 'ghost'. Unique prints stand in contrast to editioned prints, in which each print in the edition is identical. Unique prints may be denoted by the words "monotype" or "monoprint" or by the symbol "1/1".

A **MONOTYPE** is a painting/drawing/inking on a surface/substrate that is transferred to paper or another receiving surface. A monotype is not repeatable, as it allows only one pull of the original image elements, perhaps followed by a ghost print.

A **MONOPRINT** contains some lines or images that can be repeated from one impression to the next, such as etched lines, a linocut or a lithograph. However, the artist also varies the inking, composition and other elements to create a print that is not repeatable.

Both monotypes and monoprints often pass through the press multiple times, to add additional ink and imagery to the print, thus building beautiful layers of form, color, texture, and line – and sometimes monotype and monoprint techniques are combined within in a single print.

Visit www.mgne.org to discover more about the art of the unique print.

PARTICIPATING ARTIST STATEMENTS

JOAN APPEL (Marshfield, MA)

Coneflowers, Monotype

I am both a professional musician and artist. I experience life as having order as well as disorder through sound and sight. I create art along with music. The execution of the painting therefore becomes a personal performance, as were my song recitals when I was singing professionally, the one difference being: I am not interpreting someone else's poetry - I am creating my own in color and shape.

JO ANN BIANCHI (Portland, ME)

Embrace II, Monotype

My visual style is rooted in expressive figuration, marked by bold color choices, texture and recurring motifs of the human figure(s). In practice, my art emerges from a strong emotional impulse and reflects ongoing themes such as the human condition, displacement, memory, transformation, and spirituality.

DIANE CAMERON (Ogden, Quebec)

Cosmos, Monotype

I love printmaking for the challenge it presents and the surprise of not knowing exactly what will come out when I put a plate through the press. I usually create monoprints—unique prints as opposed to a series of the same image. I often either put them through the press again or work on them with colored pencils or paint, or I add paper to create a collage. Nature is a common theme in my work but I also like experimenting with abstract images.

JOE CARUSO (CHARLESTOWN, MA)

Summer Road Trip, Monotype

I am an interdisciplinary arts who works in the areas of printmaking, painting, clay and found-object sculpture. I draw my inspiration from the natural and ancient worlds and from contemporary issues. In printmaking, I focus on monoprints, monotypes, and collagraph prints. I like to experiment with various methods and use an array of materials.

CINDY CHANDLER-GUY (Northampton, MA)

Cape Cove, Monotype

My monotype collages are inspired by nature, cityscapes and range from abstract to representational. I love the process of utilizing additive and deductive monotype techniques and arranging papers to create a coherent one of a kind composition.

JANE COHEN (Canterbury, NH)

Layers, Monotype

My work is serendipity and chance, embracing materials, making nonobjective monotypes in the moment. I enjoy and explore the process with materials letting keeping me off guard and unpredictable.

MARC COTE (Framingham, MA)

Favored Counsel, Monoprint

I attempt in my prints to explore the inner emotions of individuals who navigate complex relationships and the subtly potent undercurrents of daily life. My carving and inking process is intuitive and allows for sensations like intimacy, distance, confidence, and jealousy to organically emerge and well in my depicted characters. Affective printed colors and intentionally obvious wood grain effects also flavor the drama of these figurative trials.

DAVID COVERT (Rockport, MA)

dagwood, Monoprint

A way upcycling cardboard fragments, creating lively dynamic compositions

CATHIE CRAWFORD (Peoria, IL)

Apricity Sky, Monoprint

My recent woodcuts are a converging of color, line, shape, and texture in an ambiguous space with whispers of landscape. I have been thinking a lot about Climate Change and our responsibility to the life of our planet the past few years. I feel Mother Earth is getting even, with this pandemic, for all of humanities abuses. Apricity means the warmth of the sun in winter. It is a celebration of the life of our beautiful planet which deserves our awe and respect.

AIMEE DALRYMPLE (Natick, MA)

Travertine, Monotype

My art is inspired by the outer environment of nature and the inner landscape of emotions, how they reflect and influence each other. Monotype printmaking is appealing because each print is a unique experience that cannot be exactly replicated. I use a variety of elements---layers of color, twists of wire, scattered botanical elements, gestural strokes of ink---that yield to the press and meld in unexpected ways.

SUSAN DENNISTON (Scituate, MA)

Living in the Layers, Monotype

In various ways, my work acknowledges our fragility, vulnerability, and certain impermanence.

JOANNE F DESMOND (Berwick, Maine)

Evolution, Monotype

My work is emotional in origin. I respond to my environment and experiences visually.

SALLY DION (Gilford, New Hampshire)

Cross Stitch Story, Monoprint

Cross stitch story is about the labor of woman throughout time. Made of textile, worked by hand, woman through history have spent their time crafting images of stories that transcend history. These delicate lines are highlighted by graphic details and threaded beads to complete an image. I work on stories, narratives about life and love and sometimes regrets.

ADRIENNE DOOMAN (Burlington, VT)

Skinny Dipping 6am, Monotype

Adrienne Dooman is a monotype printmaker in Vermont. Adrienne's prints are inspired by seasonal changes and intuitive processes.

ANDREA EPSTEIN (Berkeley Heights, NJ)

Read Between the Lines, Monoprint

My intention in all my work is to create a dialogue between structure and spontaneity which will yield surprising results. Experimenting with the interaction between different textures and Printmaking media allows me to combine my love of

painting and printmaking. I hope the work will evoke a range of responses, from the visceral reaction to the boldness of my mark making to a more introspective engagement with the artwork's subtleties of color, texture and form.

BLAIR FOLTS (Effingham, NH)

Laura's Bird, Monotype

Printmaking is a medium that allows me to pursue ideas of layering images across time and generations. This image involved printing plates last used in 1933, by a dear neighbor and friend, Laura Barr Lougee (1911-1997.) In helping clean out her studio, I acquired her plates and etching tools from her time at the Boston Museum School 1932-1934. I decided to gather my courage and merge her images onto my plates. Visually, historically and spiritually this has been a thought provoking project.

ALICE NICHOLSON GALICK (East Falmouth, MA)

Deep Currents, Monoprint

Drawing from nature and the figure my works reflect and interpret spaces,color and light from my surroundings and travels. Though I work in a variety of medias, printmaking is my most favored. Working in subject series and monotypes, I layer my images with transparent inks to convey my message. I am interested in conveying a memory, or my reaction to surroundings, or a global event, or simply the beauty of a place.

ROSEMARY GOODELL (Baton Rouge, LA)

The Cry, Monoprint

I find inspiration in the sensations, textures and infinite colors of the world around me. My goal is to create an image that simultaneously includes the familiar and the unknown.

JOAN HAUSRATH (Pawtucket, RI)

Arch, Monoprint

I am fascinated by the textures and patterns of stones. Stones remind me of how old our planet is and the role they have played over the years in the creation of architectural structures.

KATE HIGLEY (Eliot, ME)

Mending: A Tear in the Understory 3, Monoprint

After over forty years as a printmaker, I have plethora of prints in flat files. Recently, I began to give them new life, using a simple style of weaving learned in kindergarten. I often cut smaller and smaller pieces and insert them into the "correct" place in the design. Mending via weaving is a metaphor for my wish to repair the beautiful wetlands near my home on the southernmost coast of Maine.

AMY HOURIHAN (Marblehead, MA)

Carter's Tulips, Monotype

Tulips on a table, seen in an interior, and also seen from outside looking in, observed from a window. They also can be understood by the shadow they cast. Jung described these ways of understanding the self.

KATHY JENKINS (Cambridge, MA)

Enmeshed, Monotype

Kathy Jenkins is a monotype artist and printmaker whose art has energy and movement with simple elements. She works with transparent inks and encaustic paints, occasionally adding other collage materials as focal points to create images with vibrancy, captured in the present. Her work reflects optimism in the face of uncertainty, and a spiritual presence. The printing press captures rich details producing interest and surprise. Her studio is in Medford, Massachusetts, and she is a MGNE Board member.

SPENCER KALL (Burlington, Connecticut)

Head I, Monoprint

Spencer Kall is a recent graduate from Montserrat College of Art in Beverly MA, with a bachelor of fine art. *Head I* is an etching monoprint made in 2025 from a copper etching plate.

RONNI KOMAROW (Brighton, MA)

A Vanishing Shoreline v.2, Monotype

The *Vanishing Shoreline* speaks to current environmental issues. The work highlights the rapidly receding shoreline in Truro, MA on Cape Cod. There is a map showing previous and current shorelines on the cover side of the book. The book then opens to reveal a view of the site itself, created in monotype.

NATALIA KOREN KROPF (Forest Hills, NY)

Zen Lotus Pond, Monoprint

Inspired by an everchanging pond, imbued with reflection and meditation. Hence, the choice of media is a monoprint - the compositional matrix stays the same as the inner perception and mood are variable.

LINDA LANCZ (Framingham, MA)

List of the Dead -Gaza, Monotype

After years of working in traditional artists materials I had the opportunity to use a printing press at the Danforth Art School. I found in printmaking and the monotype a freedom and possibility to use color in a vibrant and transparent way that enabled the artwork to have a glowing quality and transparency that I love. This work is influenced by my concern for issues of war and peace and social justice. The drawing is of Palestinian women in Gaza learning of and mourning their dead.

ELISA LANZI (Belchertown, MA)

Isola I, Monoprint

I unearthed my grandmother's travel diaries and wrapped around a dog-eared notebook from Venice was a scrap of colorful bark cloth that covered her patio glider. Borrowing the cloth's luminous colors set against a black ground, I repurposed carved and cut-up Sintra plates to echo a watery world. This work is inspired by the timeless ebb and flow of the Venetian waters and the shadowed terrain in between. The prints remind me of a far-away place that my grandmother and I both loved.

RACHEL LEANEY (Waltham, MA)

Red Sky at Night, Monotype

Rachel Leaney is a painter and printmaker based in Waltham, MA. Her inspirations are the sea, sky and forests of New England and Maine.

ANNIE LEE-ZIMERLE (Falmouth, ME)

Dressed Buncheongsagi, no.2, Monotype

Buncheongsagi is a type of pottery made by applying white clay to gray to gray-black soil, then glazing it. Buncheongsagi followed celadon in the late 14th century and was produced for about 150 years until the early 16th century, becoming the most innocent and folk-ceramic among Korean ceramics.

SASJA LUCAS (Hyde Park, MA)

Three Measures of Silence copy, Monoprint

This work unfolds as a quiet progression across three panels, where each part marks a shift in presence, density, and light. Using a solo plate, I build the images through layered monoprinting, transferring parts of temporarily adhered collographic elements through a process of addition and subtraction, balancing deliberate intervention with chance.

CAROL MACDONALD (Colchester, VT)

Roots Entwined,

I work with images of roots as a metaphor for the support systems that keep us, as people, anchored and nourished in our seemingly rootless world. Our families, friends, community and service networks combine to sustain us as our lives develop and change. These relationships keep us rooted and support us in being in the world.

ARCH MACINNES (NORTHAMPTON, MA)

Entropy, Monotype

I have been printmaking in Northampton for about 10 years. My current work consists of multilayered drawings that evoke a strong sense of space and structure.

ROBERT MALONEY (Jamaica Plain, Massachusetts)

Damaged Testprint, Monoprint

A recurring theme in my work is the visualization of a forgotten history that is no longer present. I reveal the residual traces of objects, individuals or places by showing the scaffolding or architectural fragments of the past. Decades of imagery and information accumulate and deteriorate at various stages of recognition, representing the passage of time and the memories of what was.

LYNN MANOS (Tampa, FL)

51 Aegean Dinghies #25, AE780, Monotype

I like to work in series. One of my main subjects is water and its mysterious and ethereal nature. I often use figurative elements to activate abstract patterns in water. I am also interested in the transitory effects of light and movement on water and the interaction of color, with an emphasis on the subtle shifts that occur when colors sit next to each other.

This monotype is inspired by one of the colorful wooden boats on the island of Skopelos, Greece.

MADLINE MARSHALL (Durham, NEW HAMPSHIRE)

Berlin, Monotype

In my work, I explore the intersectionality between my feminine figural representation and unpredictable mediums, which invites a nuisance in how I present these figures. I look for strong contrast and shape, while allowing the unexpected and imperfect to show through. I am deeply inspired by photographic processes and what it means to be a woman in the contemporary world.

KATHERINE MCDOWELL (Portland, OR)

Lake Monotype 454, Monotype

I seek in my art what I seek in my life: grace, beauty, truth, wisdom and peace. Paring back elements of nature to its essence, my work encourages the viewer to catch a glimpse of how it feels to exist in a perceived landscape. These abstractions have a meditative effect and are a celebration of my love for the colors and textures of nature.

ANDREA MOORE (Falmouth, MA)

Delphinium, Monoprint

A delphinium in my garden was cut off in a storm. I brought it inside and made a drawing from it. I then made a stencil from the drawing and only recently printed it.

J. MARC MUELLER (Venice, CA)

Field, Face and Flowers, Monoprint

This piece incorporates repurposed paper packing materials. Specifically this piece incorporates honeycomb packing papers, painter's masking paper and tissue paper. They present a unique platform in that they accept mediums in much the same way as traditional papers; however, the elasticity of the honeycomb paper allows for fascinating manipulations.

LYNN NEWCOMB (Northfield, VT)

Untitled, Monoprint

This is a print from a recent series of monoprints and etchings referencing my work in concrete and ceramic sculpture. The prints are not illustrations of the sculpture

per se as I endeavor to make an print which is an object in its own right, as is the sculpture.

MARTA NOWICKA (Summit, New Jersey)

Freedom, Monotype

I am a printmaker working primarily with monotypes and collagraph techniques. My process explores the balance between intention and chance, allowing layers, textures, and subtle shifts of color to emerge through the act of printing. Whether abstract or figurative, my work seeks quiet moments of reflection, where simplified forms and atmospheric surfaces invite the viewer into a contemplative space.

MARCY POPE (Brunswick, ME)

Copse, Monotype

My art practice includes the materials of painting, drawing, printmaking, textiles, and clay. Printmaking includes monoprints and monotypes using gelli plates, pronto plate lithography, linoleum blocks, and solar plate etching. My creative energy is sparked by nature and by the emotional, spiritual, and physical lives of humans. What does it mean and what is it like to exist in this world?

CAROL SACKS (N. Attleboro, MA)

Ancient Arabian Palace Wall, Monotype

I have been doing monotypes and monoprints since 1985. I love the flexibility of the medium and the depth that you can achieve with various layers of ink. I also enjoy the surprises that sometimes occur while applying ink that often lend to the interest of the piece.

DEBORAH SCHMITT (South Portland, ME)

Goodnight Sun, Monotype

My prints stem from drawings and watercolors created on my journeys outdoors and in nature. It is a visual dialogue of my time, movement and senses spent throughout the New England seasons. The work exposes traces of my process and offers a creative path. The practice over time serves as a navigation tool.

SUSAN ST MAURICE (Bedford, MA)

Memorial, Monotype

I have always made art and crafted objects in an evolving variety of media. When I retired, I delved into monotypes and monoprints. My focus now also includes

complementary practices of artist's bookmaking and collage. Inspiration comes while hiking in conservation areas near my home in Bedford MA. Observing the macro and micro changes in a specific location over a long period of time offers recursive a view of my own place within the all and grounds both my vision and output.

JEAN THOMPSON (North Attleboro, MA)

Childhood Memory: From Nana's Garden, Monotype

The process of printmaking is one offers opportunities for analysis, creativity, planning, and spontaneity, a combination that provides challenge, contemplation, and delight. My pieces are inspired by the natural world and by the people I love, recording and preserving the beauty of the simple experiences that make up a season or a day and the memories created.

ADRIAN TIÓ (Mattapoissett, MA)

El Mano de Poder (The Hand of Power), Monoprint

Adrian Tió received his fine arts training from Temple University (B.A. 1974), the University of Cincinnati (M.F.A. 1979), and studied at the Tyler School of Art in Rome, Italy (1975-76). Residing in Mattapoissett, MA, Adrian is a former art professor who has exhibited nationally as well as regionally in drawing, painting, and printmaking for over 50 years. Adrian maintains his Hare of the Dog Press & Studio in New Bedford, MA, investigating imagery that reflects his family legacy from the Caribbean.

R. LEOPOLDINA TORRES (Everett, MA)

Breakwater, Monotype

Rebecca Leopoldina Torres is a professional photographer and printmaker based in Cambridge, MA. Her abstract works often explore the deconstruction of materials and images to create new visual narratives. Rebecca uses layering and texture to investigate how landscapes can represent a palimpsest of experiences and physical processes, becoming a canvas that can hold memories of what has been, as well as evidence of what is. The monotype print *Breakwater* captures a protective structure under siege, absorbing and breaking the energy of an incoming storm and waves.

MARILYN AVERY TURNER (Knoxville, TN)

Coral Reef, Monotype

I have been working with images of fish and water related subjects this past year. Monotype and chine colle are an ideal synthesis of my background in painting and

collage. I am able to print all the elements I use in my work, which has been very liberating.

ANDREA WARNER (Attleboro, MA)

Blending red, white, and Blue, Monotype

Monotype is always an adventure. I like to play with shapes and color and see where it takes me. And it usually takes me to a happy place.

ANNA WINGFIELD (Glendale, CA)

Coastal Wind, Monotype

Rooted in impressionism, my work captures the fleeting atmosphere where the urban and natural worlds meet. Not always the objects themselves, but the shifting light, color, and air of the in-between spaces that are always in motion. These moments of overlap and flux are what draw me back, again and again, capturing the changing landscape until it starts to become abstract.

GINNY ZANGER (Jamaica Plain, MA)

Inchoate Dreams, Monotype

Ginny Zanger is an award-winning printmaker and painter, who specializes in working with Yupo paper. A member of the Nature Printing Society, she combines botanical printmaking techniques with experimental watercolor monotypes. Her work is exhibited at the Cove Gallery in Wellfleet, MA and the Copley Society of Art in Boston.