

Unbounded

67 PRINTS BY 53 ARTISTS

A juried exhibition of prints from Manhattan Graphics Center, New York
at the HOLLAR Gallery, Prague, Czech Republic

Anneli Arms
Mildred Beltré
Noa Bornstein
Kit Callahan
Douglas Collins
Danielle De Mers
Monika de Vries Gohlke
Robin Dintiman
Francis Dosne
Tina Eisenbeis
Kirsten Flaherty
Beth Ganz
Joan Greenfield
Edgar Hartley
Nicholas Hill
Donald Hillel
Jay Judge
Jane Kent
Matthias Kern
Vijay Kumar
Katerina Kyselica
Daniel Labovitz
Chrissy Lloyd
Luanda Lozano
Franco Marinai
Liz Marraffino
Meredith Mayer
Erin McMahon
Judy Mensch
Frederick Mershimer
Marjorie Miller
Ruth Moscovitch
Don Nicoulin
Margaret Nussbaum
Sarah Plimpton
Tara Sabharwal
Marc Shanker
Carolyn Sheehan
Larry Schulte
Sigrid Sperzel
Louis Spitalnick
Thomas Stavovy
David Storey
Lisa Studier
Yasuyo Tanaka
George Tsalikis
Gwenn Thomas
William C. Tucker
Richard Turnbull
Angela Valeria
Michèle Van De Roer
William Waitzman
Matthew Franklin Wilson

unbound

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Jane Kent, Juror
September 18 – October 13, 2013

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Published for the exhibition *Unbounded* organized by the
Manhattan Graphics Center, New York and presented
at the HOLLAR Gallery, 6 Smetanovo Nabrezi, Prague,
Czech Republic, from September 18 to October 13, 2013.

This is the second in a two-part exchange program between
the HOLLAR Association of Czech Graphic Artists and the
Manhattan Graphics Center (MGC). In March 2013, *The
Spiritual Dimension in Czech Printmaking* was exhibited at
the MGC gallery, New York City.

ABOUT MANHATTAN GRAPHICS CENTER

Manhattan Graphics Center (MGC) is a fully equipped fine art printmaking studio in midtown Manhattan.

Its mission is to provide an accessible and professional environment for the practice and learning of traditional forms of printmaking.

Manhattan Graphics Center is dedicated to promoting the art of the fine print. It offers 10 fully paid scholarships to artists every year, provides exhibition opportunities through its on site gallery and many exchange shows, brings printmaking to high schools in New York City and offers a rich variety of classes, workshops and artist talks.

Founded by a group of artists displaced by the closing of the Pratt Studios in 1986, MGC has operated for the last twenty-seven years as an all-volunteer artist run shop, offering workspace, studio time, classes and exhibition opportunities to its 300 plus members. The Center provides equipment, supplies and ongoing classes in the following printmaking disciplines: intaglio, silkscreen, lithography, woodblock, monotype, and linocut. There are also several short term special classes offered in photogravure, solarplate intaglio, collagraph, Xerox transfer, collage, chemogram and nature printing to name a few.

The MGC artists' community is diverse culturally and artistically, and encourages artists from around the United States and the world to use the shop for their printmaking practice and participate in the community. The shop is opened 7 days a week, 11 plus months a year.

Manhattan Graphics Center is a 501c3 arts non-profit organization incorporated under the laws of the State of New York in 1986.

JANE KENT JUROR OF *UNBOUNDED*

ON JANE KENT'S PRINT SELECTION

The field of printmaking encompasses a wide range of techniques and methods. Likewise, the Manhattan Graphic Center community is made up of a diverse group of artists that bring a broad range of talents, abilities and levels of experience to their selected mediums. In jurying this show, an attempt was made to reflect the community's dedication to the multifaceted language of printmaking and the numerous expressive capabilities inherent in each technique. Works were selected on the basis of the convincing and forceful manner in which they revealed the potential of their respective mediums.

—John Ganz, after a conversation with Jane Kent, NYC, June 2013

Jane Kent lives in New York City and is Associate Professor of Art at the University of Vermont. She received her BFA from the University of Fine Arts in Philadelphia. Jane has a long-standing career as an artist/printmaker. Her practice embraces the rich tradition of multiples. She has collaborated with prominent writers Susan Orlean and Richard Ford to create artists' books. Her most recent collaborative book project *Skating* with Richard Ford was the subject of an exhibition at the Mississippi Museum of Art and included in *Jane Kent: Three Artists' Books* at CG Boerner Gallery, New York City (2011) .

She was awarded the McDowell Colony Artist in Residency Fellowship (2012), the Elizabeth Foundation of the Arts Studio Program Grant (2012), and the Yaddo Artists' Fellowship (2008). Kent's work is included in the collections of many renowned institutions such as The Brooklyn Museum, Brooklyn, NY; The Library of Congress, Rare Books and Special Collections, Washington, DC; National Gallery, Washington, DC; New York Public Library, New York, NY, Print Collection; Smithsonian Museums, National Museum of American Art, Washington, DC; and The Whitney Museum of American Art, New York, NY. She is represented by CG Boerner Gallery, NY.

We are honored to include her newest print, *The Wonderful Mister Man* in this show.

UNBOUNDED DEFINED: AN INTRODUCTION

U*nbounded* is the second in a two-part exhibition exchange collaboration between the HOLLAR Association of Czech Graphic Artists, a non-profit organization located in Prague, Czech Republic and the Manhattan Graphics Center (MGC) in New York City. Founded in 1917, the HOLLAR Association currently consists of 155 members, including professional printmakers, master printers and theoreticians. In March 2013, a show of works by HOLLAR Association artists, *The Spiritual Dimension in Czech Printmaking*, was exhibited at the MGC gallery in New York. The prints in this exhibition return the favor and represent a wide-ranging cross-section of work in all printmaking media, from traditional intaglio techniques to silkscreen to lithography to relief and all manner of cross-pollinations. In that sense, these works accurately reflect the diverse imaginations and sensibilities of their makers, who are all members of the artist-run, non-profit Manhattan Graphics Center, the history of which is briefly outlined elsewhere in this catalog. My concern and interest here is to consider the work on display and to extract a preliminary series of definitions and statements of artistic intent that derive as directly as possible from the works themselves and the artists who made them.

Not unexpectedly, these prints reflect the extreme diversity of their makers and resist being subsumed into any academic or art historically determined set of boundaries that define (or constrain) what

contemporary American printmaking is and how it is practiced. (Hence the title of the exhibition, which is meant to suggest that the artists themselves refuse to set boundaries on their own work and printmaking aesthetics.) The diversity of the printmakers here is above all chronological—the works on display were made by artists who range in age from their twenties to their nineties—but also reflects a range of artistic, aesthetic, cultural and ethnic backgrounds. Perhaps the one thing that all MGC members share is how unlike their work and thought processes are to any other member's, and this naturally informs both the subject of their work and the ways in which they think and talk about it.

Certainly one important aspect of the work at hand is what we might call the theoretical destination of the works themselves. Two of the artists represented here—Vijay Kumar and Frederick Mershimer—are not only distinguished printmakers with long exhibition histories but also deeply respected teachers with followings of their own. Many of the artists in this exhibition are represented by galleries and have a well-defined sense of professionalism about their work (which means that they expect to sell their prints at some point in some manner). Many artists submit work regularly to competitions and juried exhibitions. And some (perhaps the majority of MGC members) create prints simply as a means of exploring a particular creative language or, in what may seem out of date in a postmodern universe



Kumar



Ganz



Judge



Mershimer



McMahon

obsessed with irony and meta-commentary, as a way of devising and creating something beautiful.

The content of this work is obviously as varied as the sensibilities of the artists. There were no thematic boundaries set for this exhibition, no conditions, in essence no rules. Even the often-contentious issue of the propriety of digital imagery and/or process was simply and conveniently sidestepped. (Beth Ganz, Jay Judge and Douglas Collins, for example, all used very different aspects of digital processes in their work.) Participating artists were encouraged to submit their best work and juror Jane Kent explained that she chose prints that were forceful and convincing and best represented the possibilities of the mediums used by the artists. These are sound criteria yet also hard to define; this is the difficult task of the juror. It would, in any case, have been undesirable (and impossible) to choose works based on content. Many of the works here, for example Frederick Mershimer's precisely observed mezzotint of 42nd Street in New York or Erin McMahon's drypoints of well known New York landmark buildings, function in an essentially descriptive way and seem linked to the expressive possibilities of their respective mediums. A similar descriptive impulse informs William Waitzman's silkscreen, *Frozen 1*. Waitzman often creates prints based on his original paintings and thus seems as interested in the translation of artistic language as the creation of a language itself.

There is no dearth of fundamentally representational works in this exhibition. Also embedded in the work here, however, is the by now ubiquitous artistic decision to work either representationally or abstractly or somehow combine elements of both. It's clear that pure abstraction still casts a powerful lure to some. Thomas Stavovy (*Untitled*) and Kit Callahan (*Silver Gingham*), for example, use abstract languages that seem respectively (and precisely) organic and calligraphic (a choice perhaps related to the exacting possibilities of etching), while Don Nicoulin's *Deep Breathing*, a monotype created with loose inks on a litho press, is more overtly biological. This dichotomy of forms and marks within the realm of abstraction alone is everywhere in this selection of work. Sarah Plimpton (*Looking Up* and *Green at Once*) and Gwenn Thomas (*Sonancy*), both work with abstract forms, yet their prints could not be more unlike: Plimpton favors solid, almost sculptural marks (as does Luanda Lozano in her untitled etching and aquatint) while Thomas's marks are simultaneously contained and ethereal (as are Matthew Wilson's in his etching, *A Concentric Array Seen Twice 180° Opposed and Interference Pattern*).

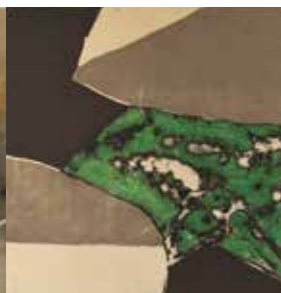
The multifarious ways of thinking about prints and printmaking are also clearly in evidence here, for those who care to look. There are artists whose work implies sequence and continuity (Don Hillel, *Evolution*; Franco Marinai, *Thunder, Lightning and Rain*) and those for whom a single image or motif is so central and



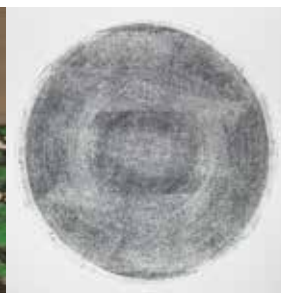
Waitzman



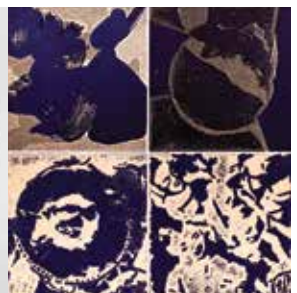
Nicoulin



Plimpton



Wilson



Hillel

so powerful as to become immediately iconic (Anneli Arms, *Eagle*; Liz Marraffino, *My Cave of Dreams*). There are artists who hew to honorable traditions of realism and representation (the aforementioned Frederick Mershimer and Erin McMahon, but also many others) and those who revel in the experimental and the recombinant (Douglas Collins, *Colorchart #2*; Mildred Beltré, *Untitled (Blue Shover)* and *Untitled (Red Ghost)*; Katerina Kyselica, *Chez Maman #7* and *Chez Maman #14*). There is in places a fascination with the forces of order and containment (Marjorie Miller, *Iskandar* and *Blue Nebula*; Larry Schulte, *Lost Language 5*) and elsewhere an exploration of the cosmic in a series of deliberately tiny etchings (Sigrid Sperzel, *Midnight I* and *Midnight II*). There are spiritual queries framed in the bold colors that silkscreen printing permits (Edgar Hartley, *Single Present Moment Thinking Only*) and wordless evocations of infinite repetition expressed in the minimalist possibilities of etching (Michèle Van De Roer, *The Infinite*).

The casual observer may be surprised at how few prints here engage in direct political discourse or commentary. Margaret Nussbaum (*Revolt*) regularly addresses issues of social justice via the medium of silkscreen and Lisa Studier (*Snowy Egret* and *Kemps Ridley Turtle*) creates meticulously carved and colored woodcuts of endangered American species. One might well read a statement on the politics of sustainability into Joan Greenfield's collagraphs (*Rescue I* and *Rescue II*) or on

the politics of desire into Lou Spitalnick's photogravure (*Johnny Hawaiian*). Beyond these examples (and surely there are others in the exhibition), the politics on view are purely personal and bound up in the decisions that every printmaker makes at the start of each new print. It may seem odd to think of a collective of printmakers having no trace of a collective consciousness but perhaps this is typical of an organization such as MGC and more generally of the state of polyglot American printmaking in the early twenty-first century.

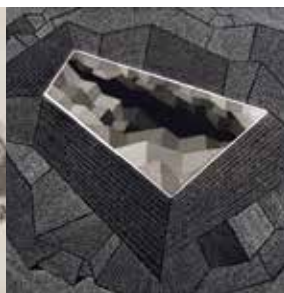
Anyone who has ever visited MGC or worked there, who has used the studio or taken one of the many classes and workshops offered every term, understands the quiet energy generated by a group of artists engaged in serious creative work. Not every day in the studio is a good one, of course (and all artists know this, as well as writers, architects, choreographers and the like), and there are bad aesthetic decisions, processes gone awry, experiments that fail. The vicissitudes of art making notwithstanding, what inevitably emerges from days and nights in the studio is what you see here, the product of semi-like minds thinking and discussing and working in the presence of the ambient energy of other semi-like minds. Unbounded these prints are, in every sense of the word; they also represent a collection of shared privacies in which you are invited to partake.

Richard Turnbull

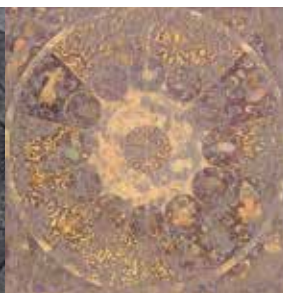
Associate Professor, History of Department
Fashion Institute of Technology, New York, NY



Marraffino



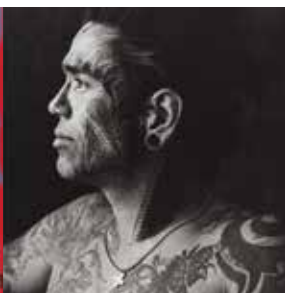
Kyselica



Miller



Hartley



Spitalnick

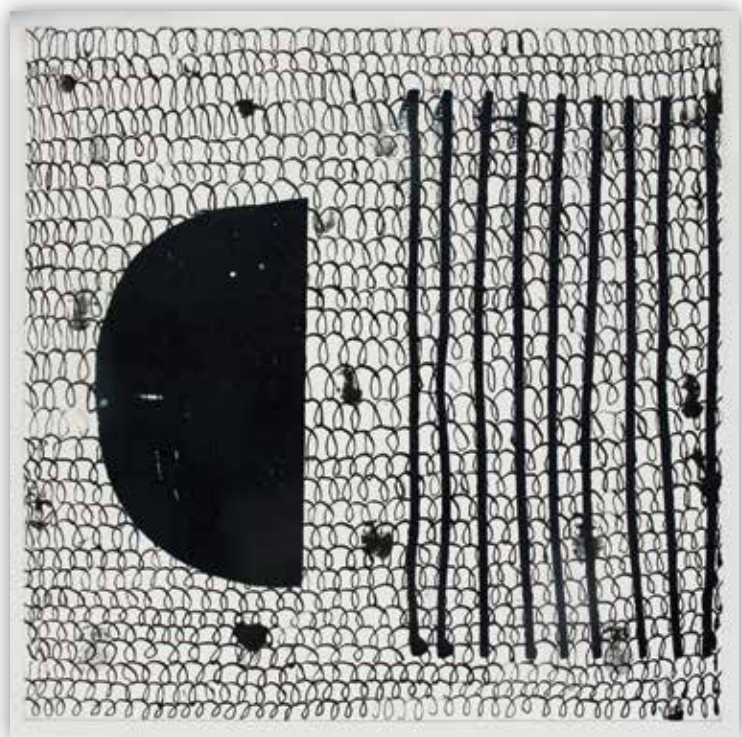


Anneli Arms. *Eagle*.
2010. Etching, Aquatint. 10.5 x 7.75 in. (26.7 x 19.7 cm)



Mildred Beltré. *Untitled (Red Ghost)*.
2013. Mixed Media Print. 12 x 12 in. (30.5 x 30.5 cm)

Mildred Beltré. *Untitled (Blue Shover)*.
2013. Mixed Media Print. 12 x 12 in. (30.5 x 30.5 cm)



Noa Bornstein. *Ach - Brother*.
2012. Lithograph. 26 x 19 in. (66 x 48.3 cm)



Kit Callahan. *Silver Gingham*.
2013. Etching. 3 x 4.5 in. (7.6 x 11.4 cm)

Douglas Collins. *Colorchart #2*.
2012. Inkjet Print from Chemigram. 15 x 12 in.
(38.1 x 30.5 cm)



Danielle De Mers. *Southern Oaks*.
2012. Solarplate Intaglio. 15.5 x 20 in. (39.4 x 50.8 cm)



Monika de Vries Gohlke. *Prairie Dock & Compass Plant*.
2013. Etching, Chine Collé. 23.7 x 17.75 in. (60.3 x 45.1 cm)

Robin Dintiman. *Great Oak Fallen*.
2012. Photogravure. 23.25 x 17 in. (59.1 x 43.2 cm)





Francis Dosne. *Celestial V.*
2012. Silkscreen. 23.5 x 17.5 in. (59.7 x 44.5 cm)

Tina Eisenbeis. *Bathers I.*
2013. Etching. 8 x 6 in. (20.3 x 15.2 cm)



Beth Ganz. *Pieces of Eight.*
2013. Archival Digital Print,
Oil Paint, Wax. 22 x 26 in.
(55.9 x 66 cm)



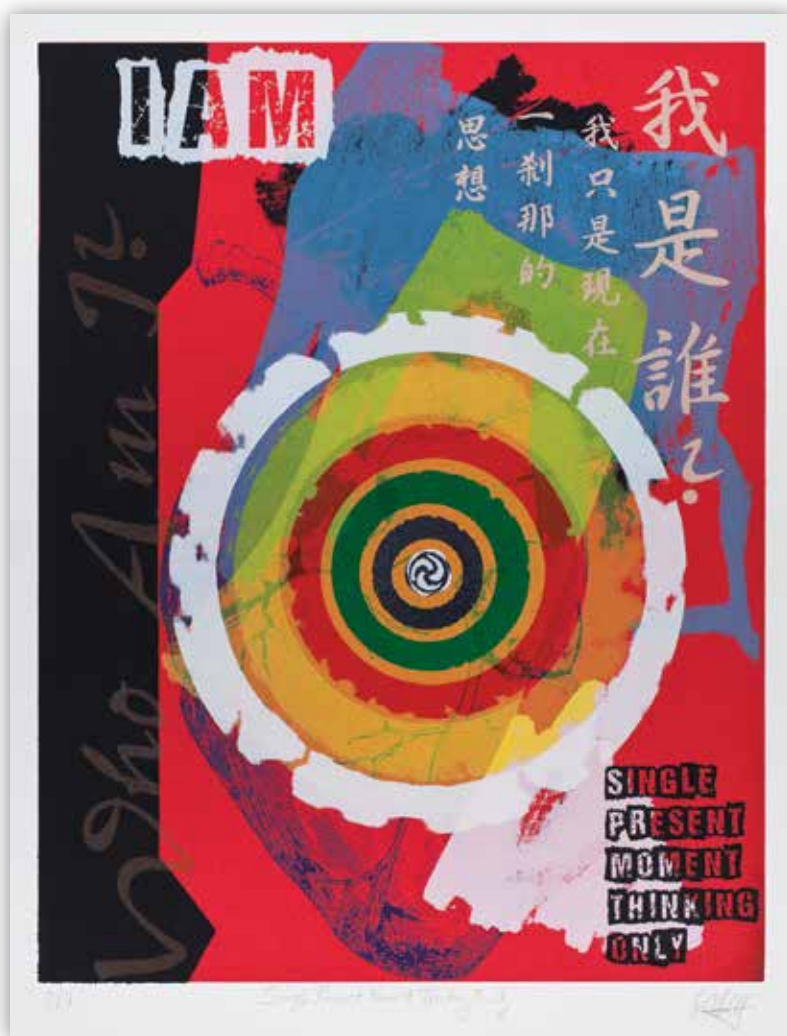
Kirsten Flaherty. *Crowned Eagle*.
2012. Etching, Aquatint, Soft Ground. 23.7 x 17.75 in. (60.3 x 45.1 cm)



Joan Greenfield. *Rescue I*.
2013. Collagraph. 22 x 16 in. (55.9 x 40.6 cm)



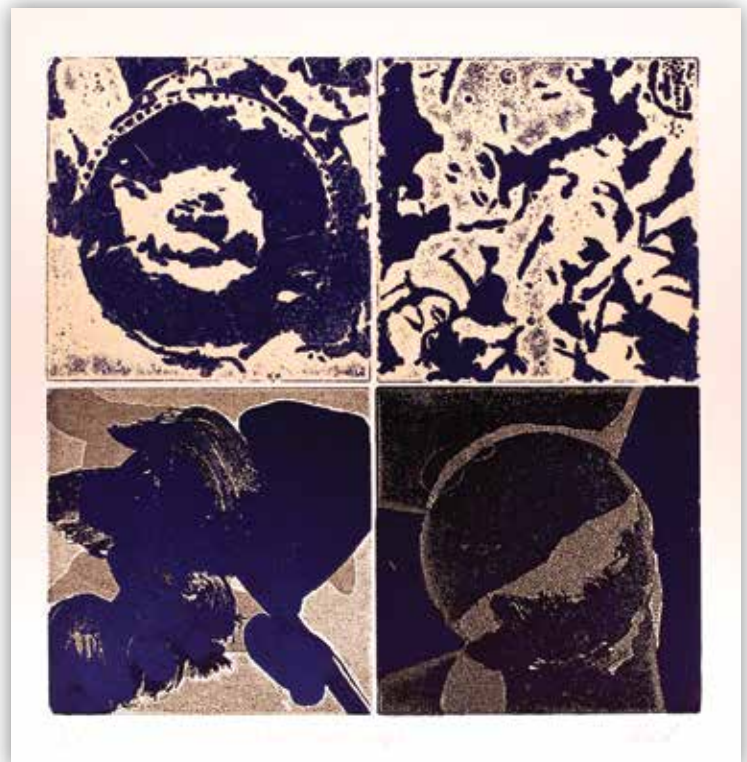
Joan Greenfield. *Rescue II*.
2013. Collagraph. 22 x 16 in. (55.9 x 40.6 cm)



Edgar Hartley. *Single Present Moment Thinking Only*.
2013. Silkscreen. 18 x 14 in. (45.7 x 35.6)



Nicholas Hill. *New Delhi Menagerie II*.
2013. Solarplate Intaglio. 8 x 10 in. (20.3 x 25.4 cm)



Donald Hillel. *Evolution*.
2013. Viscosity Print. 12 x 12 in. (30.5 x 30.5 cm)

Jay Judge. *Untitled (MGC 4)*.

2011. Silkscreen, Archival Inkjet. 12 x 9.5 in. (30.5 x 24.1 cm)

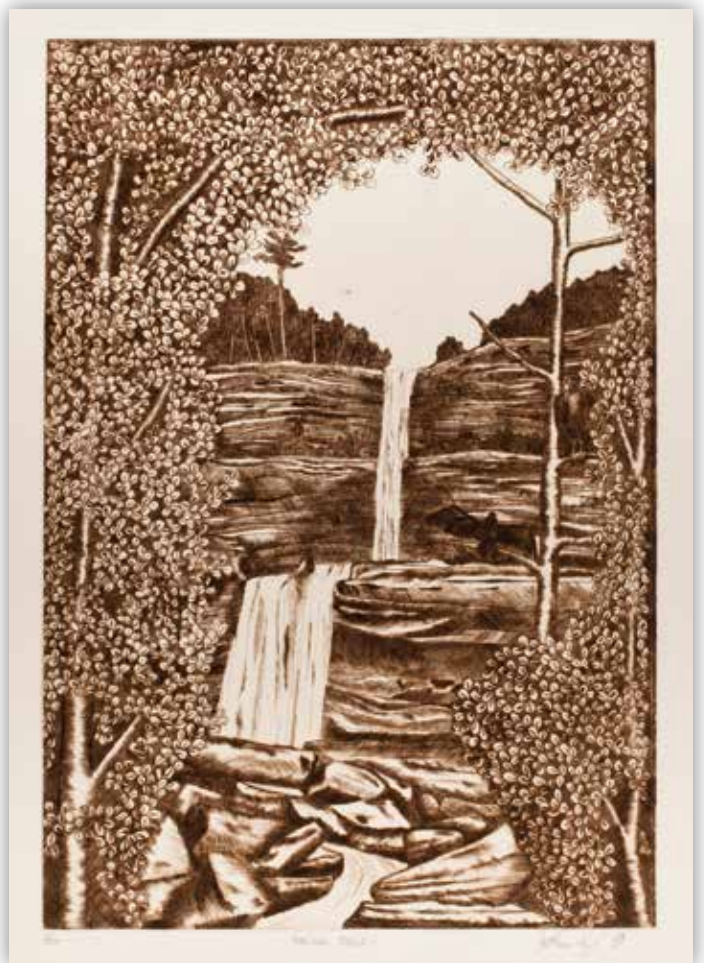


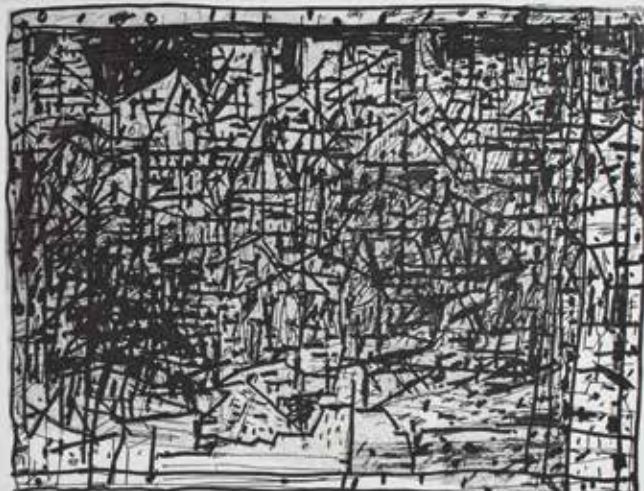
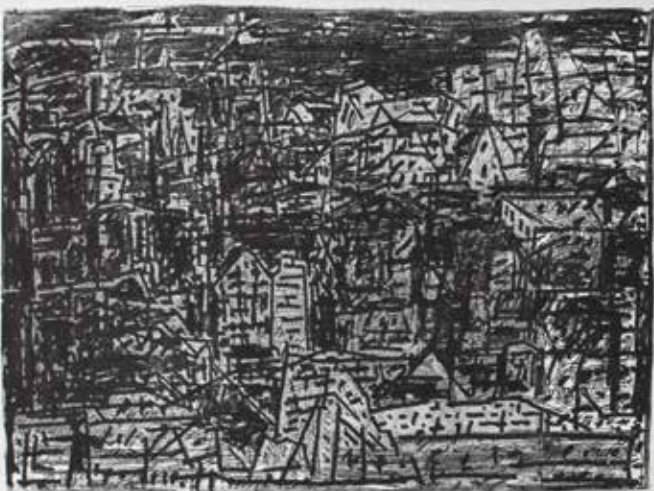
Jane Kent. *The Wonderful Mister Man*.

2013. Mezzotint, Roulette, Aquatint, Spit Bite. 22 x 15 in. (55.9 x 38.1 cm)

Matthias Kern. *Magic Falls*.

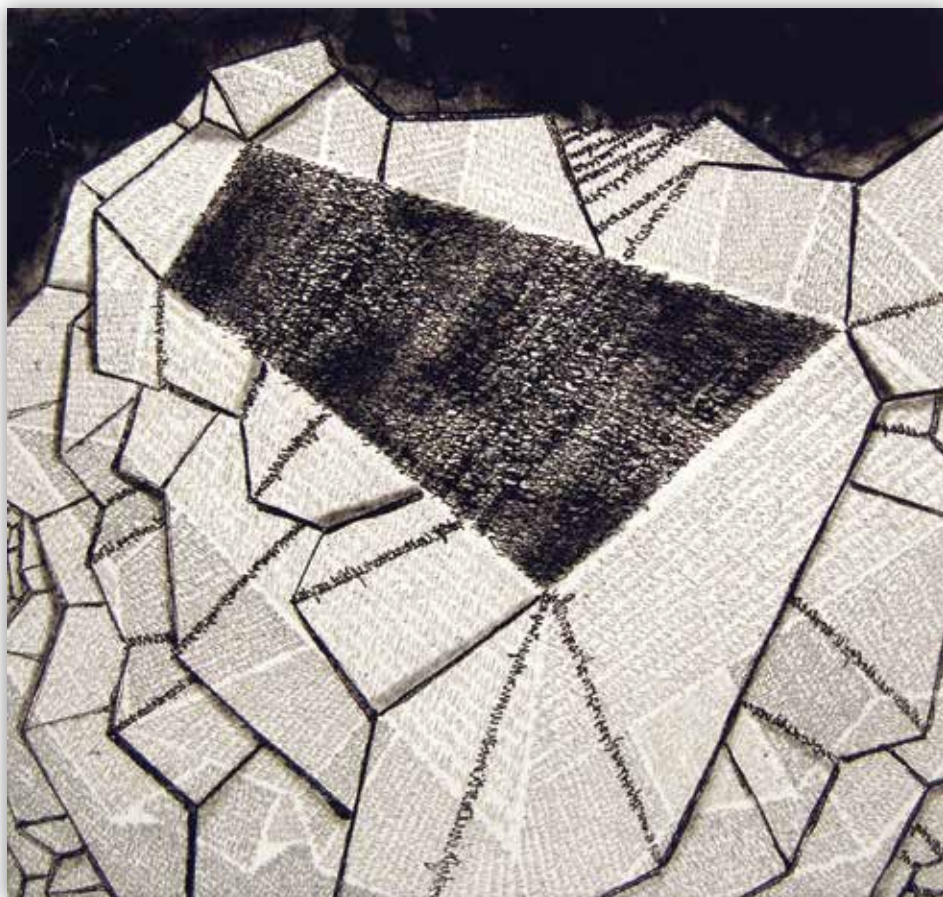
2011. Drypoint. 8.5 x 12 in. (21.6 x 30.5 cm)





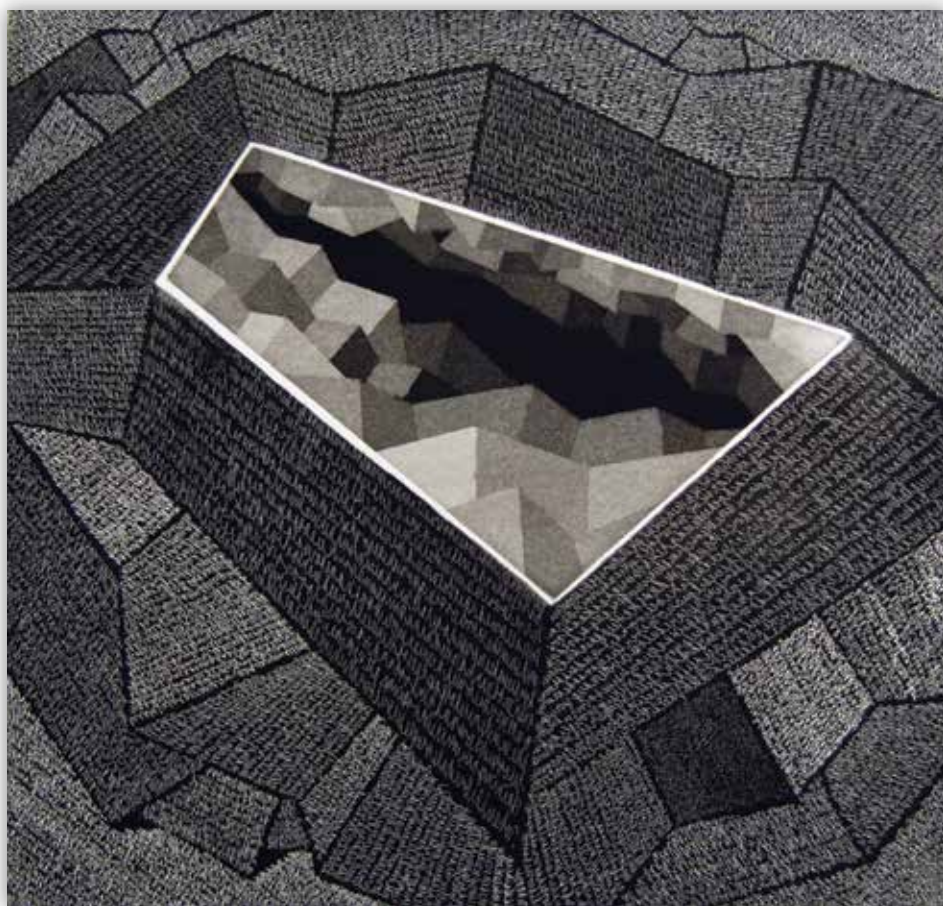
Vijay Kumar. *Untitled* .
2011. Etching. 8 x 22 in. (20.3 x 55.9 cm)

Vijay Kumar. *Untitled* .
2011. Etching. 8 x 22 in. (20.3 x 55.9 cm)



Katerina Kyselica. *Chez Maman #7*.
2012. Etching, Spit Bte. 8.75 x 9.25 in.
(22.2 x 23.5 cm)

Katerina Kyselica. *Chez Maman #14*.
2012. Etching, Spit Bite. 8.75 x 9.25 in.
(22.2 x 23.5 cm)





Daniel Labovitz. *La Cienega*.
2013. Etching, Aquatint. 6 x 10.75 in. (15.2 x 27.3 cm)



Chrissy Lloyd. *Trip*.
2013. Lithographic Monoprint. 30 x 22 in. (76.2 x 55.9 cm)



Luanda Lozano. *Untitled*.

2012. Etching, Aquatint. 23.75 x 17.75 in. (60.3 x 45.1 cm)

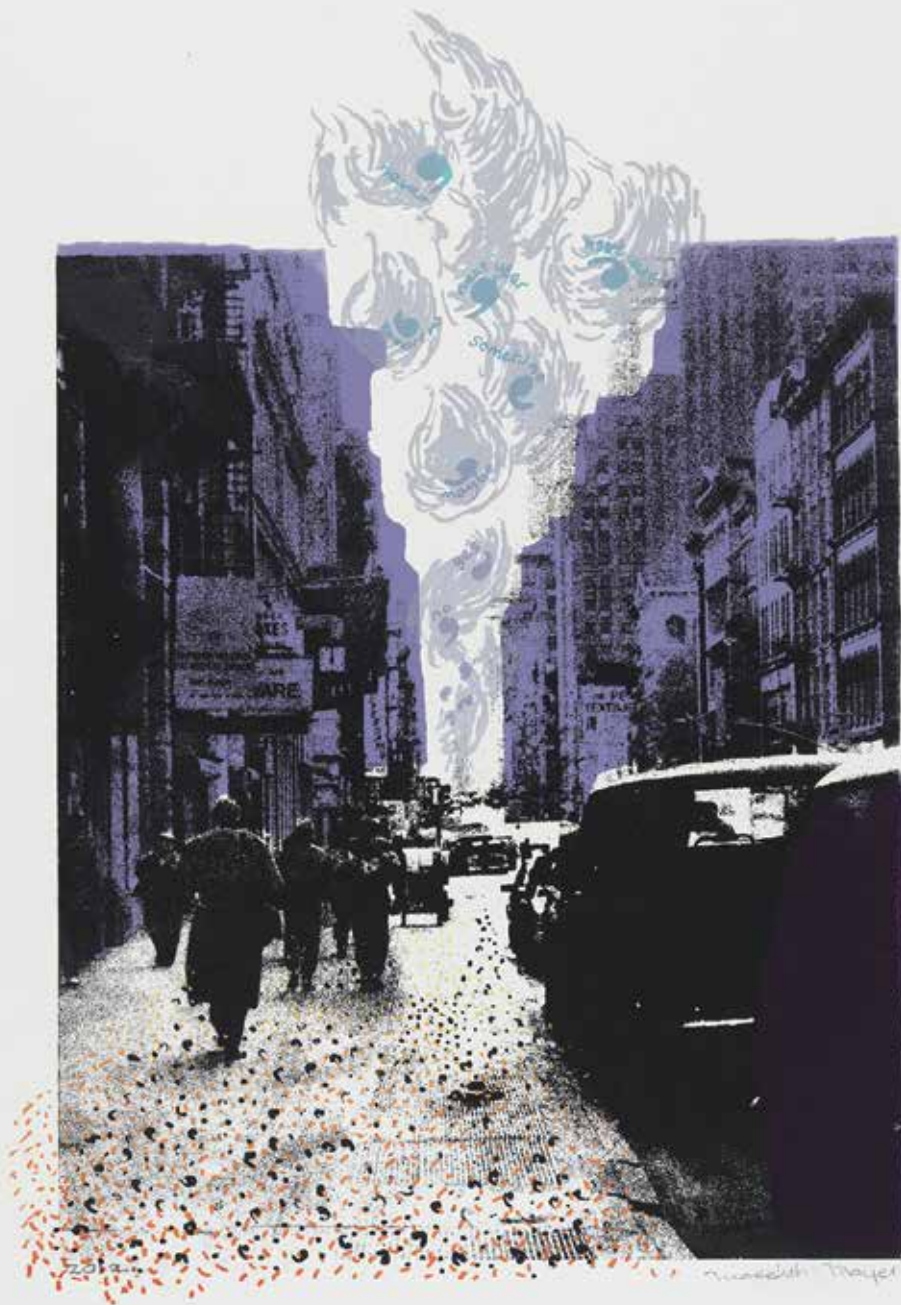
Liz Marraffino. *My Cave of Dreams*.

2012. Sugar Lift Aquatint, Spit Bite. 9 x 12 in. (22.9 x 30.5 cm)

Franco Marinai. *Thunder, Lightning And Rain*.

2013. Photogravure, Drypoint. 8.25 x 21 in. (21 x 53.3 cm)





Meredith Mayer. *Street Thoughts*.
2012. Silkscreen. 16.5 x 11.5 in. (41.9 x 29.2 cm)



Erin McMahon. *Grand Central Terminal*.
2010. Drypoint. 9 x 12 in. (22.9 x 30.5 cm)

Erin McMahon. *The Perry Building*.
2009. Drypoint. 12 x 9 in. (30.5 x 22.9 cm)



Judy Mensch. *Glass Ceiling I.*

2012. Photo-lithograph. 5.25 x 7 in. (13.3 x 17.8 cm)

Judy Mensch. *Glass Ceiling II.*

2012. Photo-lithograph. 5.25 x 7 in. (13.3 x 17.8 cm)

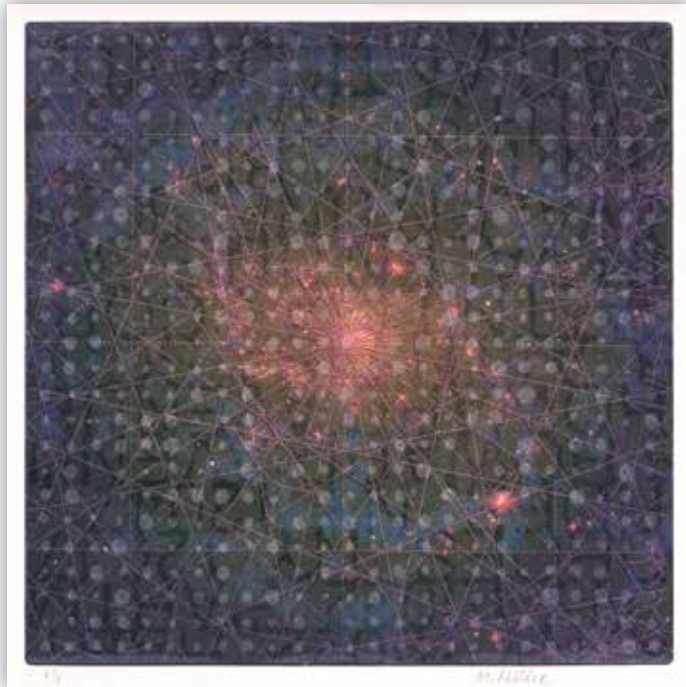
Judy Mensch. *Glass Ceiling III.*

2012. Photo-lithograph. 5.25 x 7 in. (13.3 x 17.8 cm)





Frederick Mershimer. *42nd Street*.
1997. Mezzotint. 15.5 x 25 in. (39.4 x 63.5 cm)

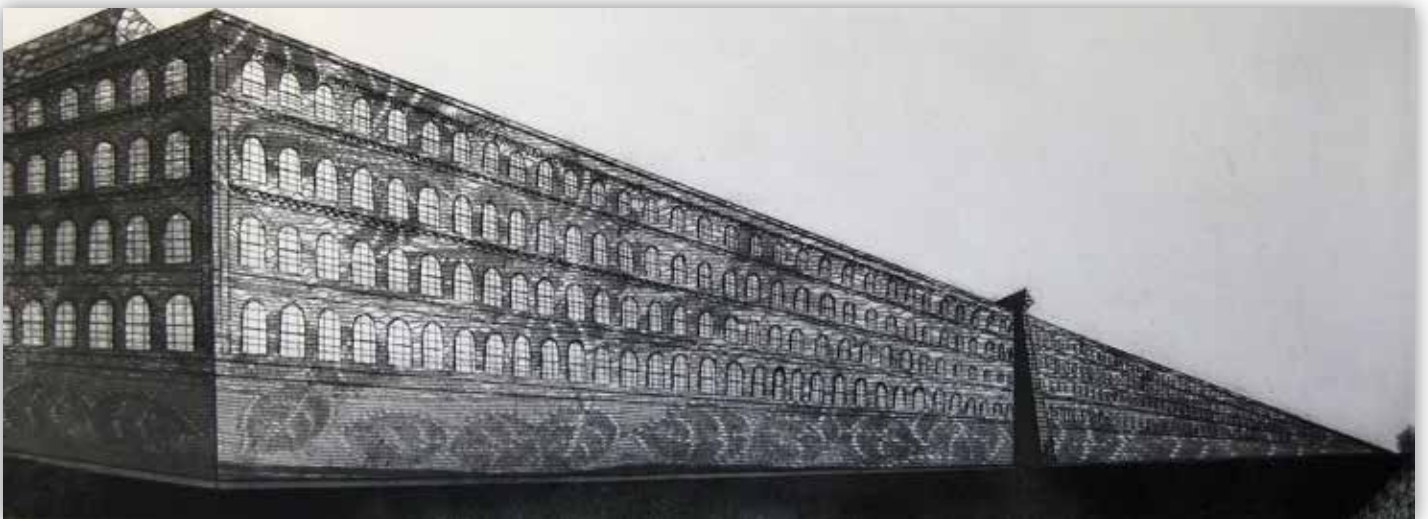


Marjorie Miller. *Blue Nebula*.
2009. Photoetching, Chine Collé. 9 x 9 in. (22.9 x 22.9 cm)



Marjorie Miller. *Iskandar*.
2009. Etching, Chine Collé. 8 x 8 in. (20.3 x 20.3 cm)

Ruth Moscovitch. *The Old Singer Sewing Machine Factory*.
2009. Etching, Aquatint. 9 x 23 in. (22.9 x 58.4 22.cm)

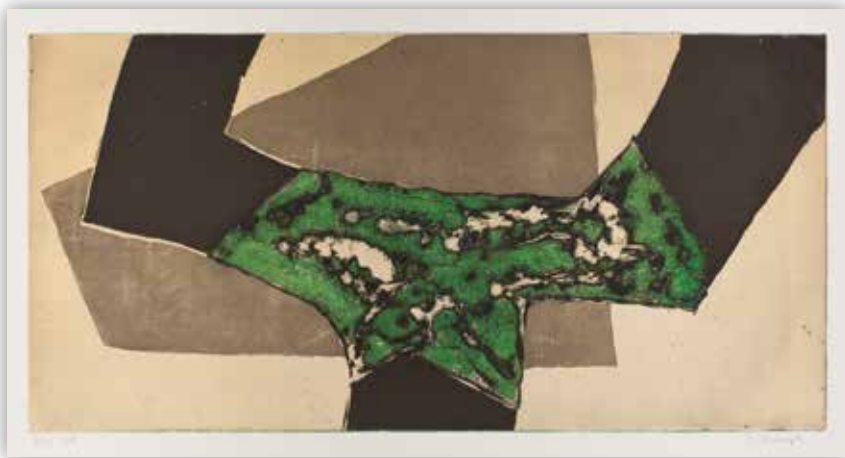




Don Nicoulin. *Deep Breathing*.
2012. Monotype. 17 x 17 in. (43.2 x 43.2 cm)

Margaret Nussbaum. *Revolt*.
2013. Silkscreen. 14.75 x 22 in. (37.5 x 55.9 cm)

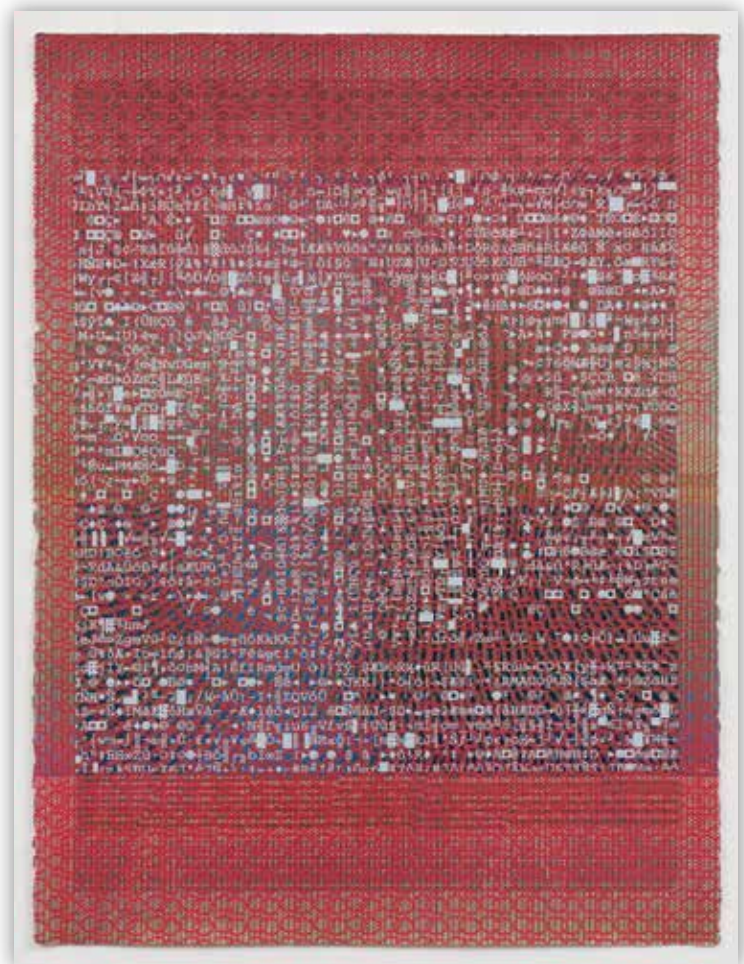


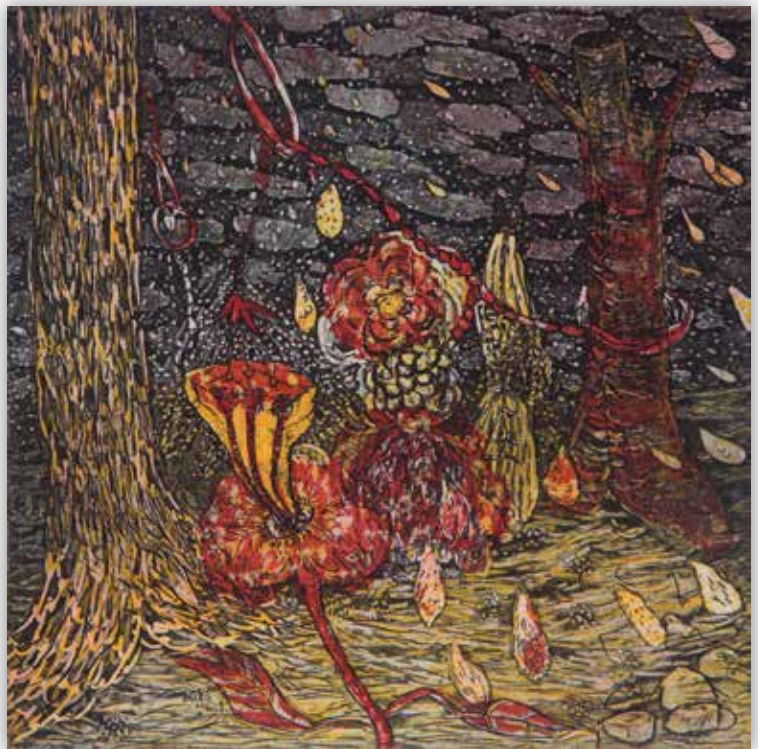


Sarah Plimpton. *Looking Up*.
2013. Aquatint Viscosity Print. 9 x 11.75 in. (22.9 x 29.8 cm)

Sarah Plimpton. *Green at Once*.
2013. Aquatint Viscosity Print. 8 x 16 in. (20.3 x 40.6 cm)

Larry Schulte. *Lost Language 5*.
2011. Silkscreen. 30 x 22.75 in. (76.2 x 57.8 cm)





Tara Sabharwal. *Water Snake*.

2013. Etching, Hand-coloring. 6 x 5 in. (15.2 x 12.7 cm)

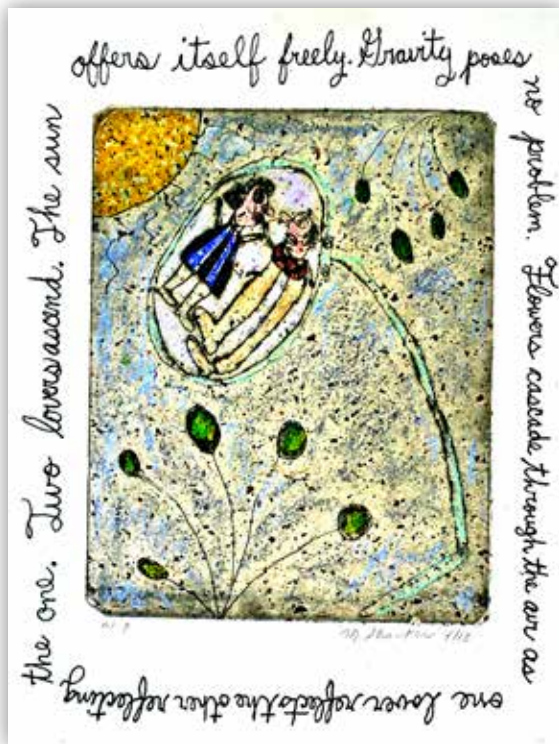
Tara Sabharwal. *Night Rain*.

2013. Etching, Hand-coloring. 6 x 6 in. (15.2 x 15.2 cm)

Tara Sabharwal. *Dense Rain*.

2013. Etching, Hand-coloring. 6 x 6 in. (15.2 x 15.2 cm)





Marc Shanker. *The Lovers*.
2013. Drypoint, Chine Collé. 15 x 11.25 in. (38.1 x 28.6 cm)

Carolyn Sheehan. *Untitled I*.
2013. Collograph. 30 x 22 in. (76.2 x 55.7 cm)

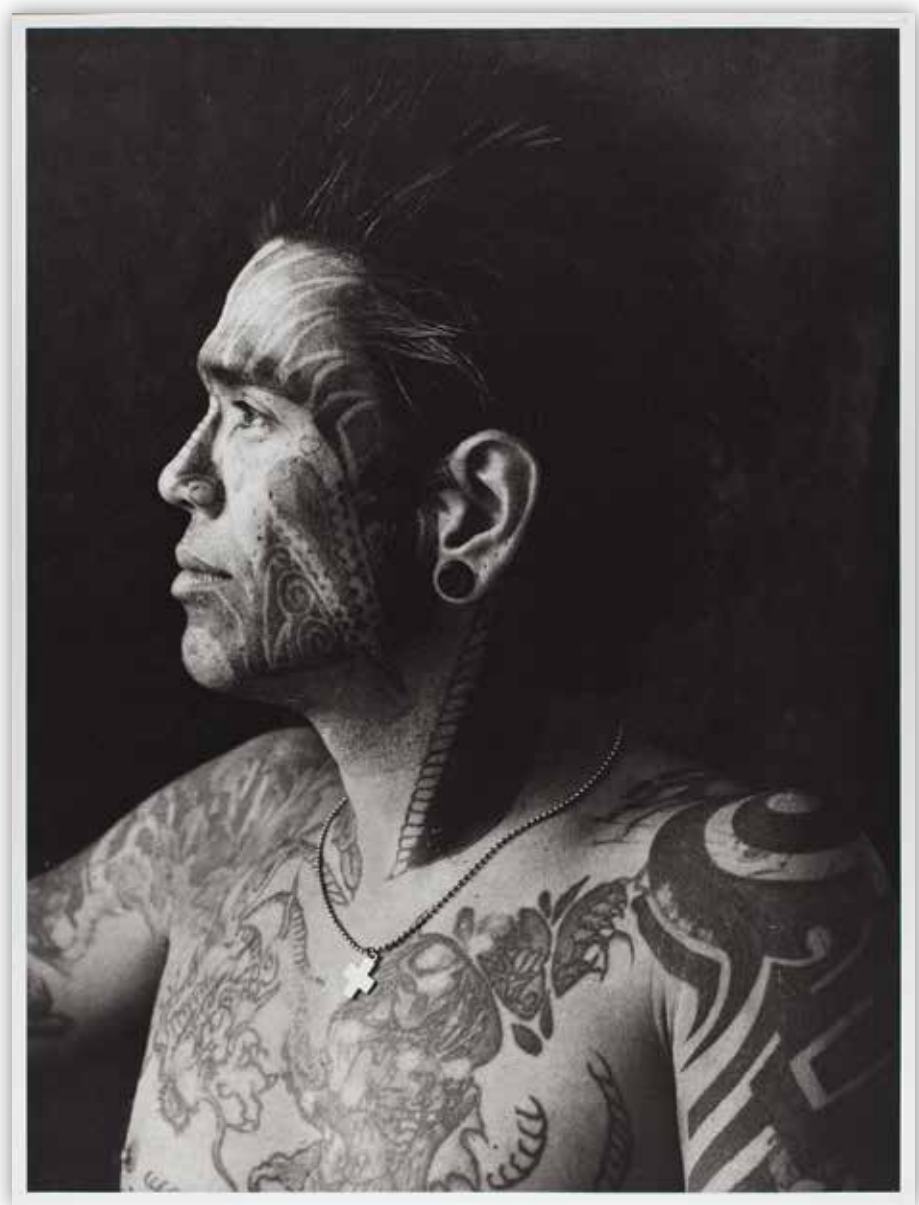


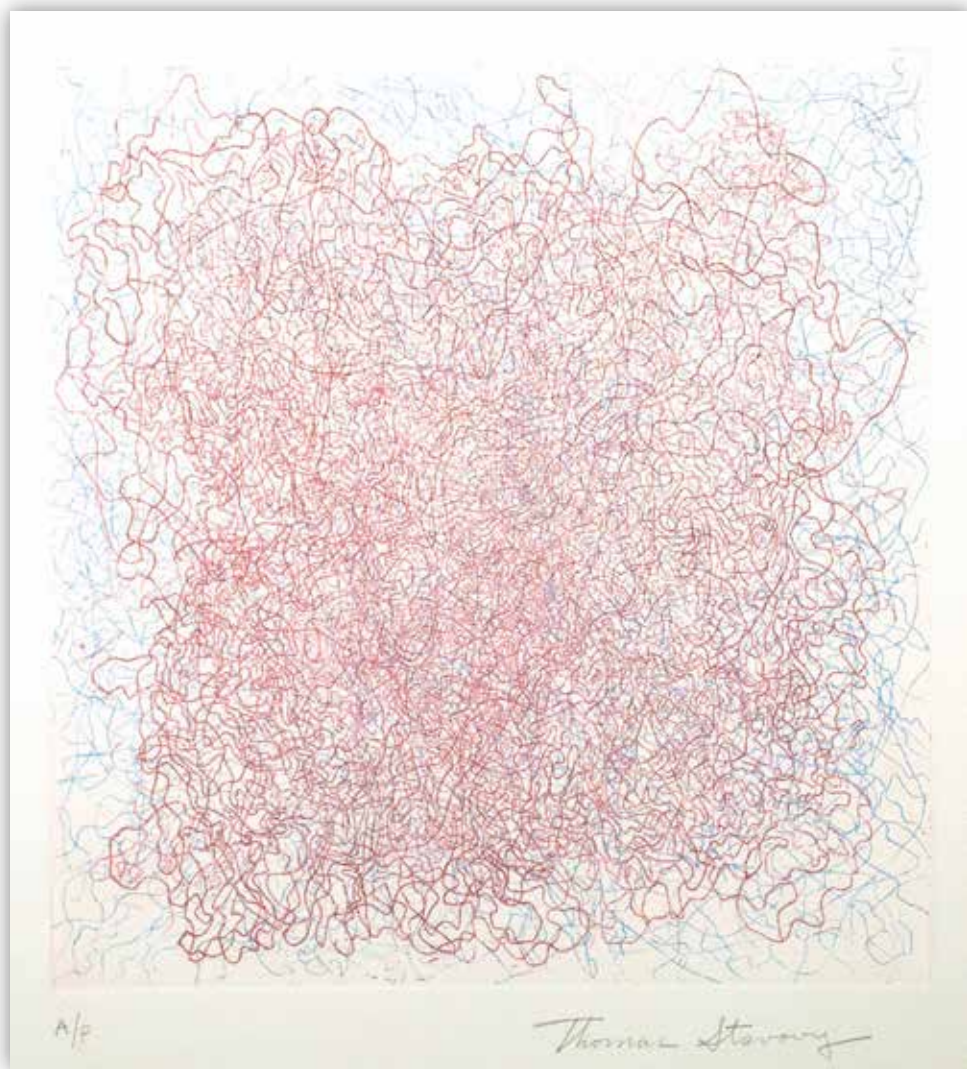


Sigrid Sperzel. *Midnight I.*
2013. Etching. 2 x 2 in. (5.1 x 5.1 cm)

Sigrid Sperzel. *Midnight II.*
2013. Etching. 2 x 2 in. (5.1 x 5.1 cm)

Louis Spitalnick. *Johnny Hawaiian.*
2010. Photogravure. 19.5 x 14.75 in.
(49.5 x 37.5 cm)





Thomas Stavovy. *Untitled*.
2008. Etching. 9.5 x 9 in. (24.1 x 22.9 cm)



David Storey. *Snooter (Green)*.
2003. Silkscreen Monoprint. 29.12 x 19.75 in. (74 x 50.2 cm)



Lisa Studier. *Kemps Ridley Turtle*.
2007. Reduction Woodcut. 14 x 10.5 in.
(35.6 x 26.7 cm)



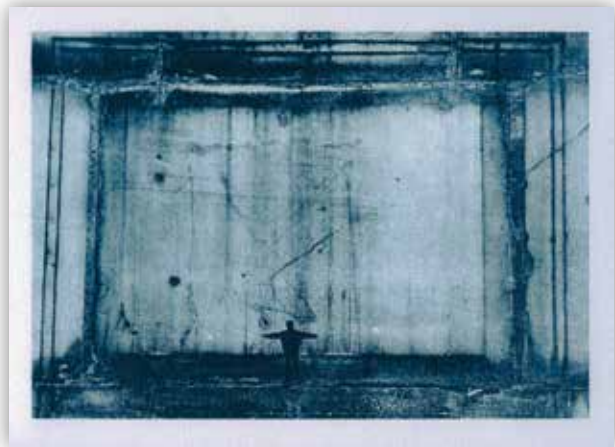
Lisa Studier. *Snowy Egret*.
2009. Woodcut. 16 x 12 in. (40.6 x 30.5 cm)



Yasuyo Tanaka. *Sky I*.
2012. Paper Lithograph, Collagraph, Etching. 30 x 22 in. (76.2 x 55.9 cm)



Gwenn Thomas. *Sonancy*.
2010. Relief Roll Etching. 15.75 x 12 in. (40 x 30.5 cm)



George Tsalikis. *The Seawall*.
2008. Lithograph. 9 x 11.125 in. (22.9 x 28.3 cm)

William C. Tucker. *Hell*.
2003. Intaglio. 12 x 16 in. (30.5 x 40.6 cm)

Richard Turnbull. *Untitled*.
2013. Monotype. 17.5 x 17.5 in. (44.5 x 44.5 cm)





Angela Valeria. *Badou*.
2013. Solarplate Intaglio. 16.25 x 23 in. (41.3 x 58.4 cm)



Michèle Van De Roer. *The Infinite*.
2012. Etching. 11.75 x 9 in. (29.8 x 22.9 cm)

William Waitzman. *Frozen Lake 1*.
2013. Silkscreen. 12 x 12 in. (30.5 x 30.5 cm)

William Waitzman. *Long Point Compass*.
2013. Silkscreen. 13 x 10 in. (33 x 25.4 cm)





Matthew Franklin Wilson. *A Concentric Array Seen Twice 180 ° Opposed and Interference Pattern.*

2013. Etching. 20 x 20 in. (50.8 x 50.8 cm)

The Manhattan Graphics Center thanks the HOLLAR Association of Czech Graphic Artists in Prague for the opportunity to present, *Unbounded, A juried exhibition of prints from the Manhattan Graphics Center*, at the HOLLAR Gallery, Prague, Czech Republic, with special thanks to the artists **Alena Laufrova** and **Pavel Piekar**.

This is the second in a two-part exchange program between the artists' of the HOLLAR Gallery and the Manhattan Graphics Center (MGC). In March 2013, *The Spiritual Dimension in Czech Printmaking* was exhibited at the MGC gallery, New York City.

Unbounded would not have come into being without the energy and vision of **Katerina Kyselica**. For this we thank Katerina, and for her part in curating the show and interfacing with the HOLLAR Gallery.

Jane Kent was an extraordinary juror. At a very short notice she gave her time to make the show's selection, reviewing 224 prints submitted by 81 artists.

Thanks also, to **Richard Turnbull** for the title *Unbounded* and his catalog essay, *Unbounded Defined: An Introduction*.

Thanks to **Beth Ganz** for curating and coordinating the show and catalog. Thanks, too, for her help in writing and editing the catalog, photographing the art work, Photoshop work, and for arranging the packing and shipping to Prague, and organizing advertising.

This catalog would not have existed without the generous donation of time, talent, and design work of **Joan Greenfield**.

MGC would also like to thank **John Ganz** for interviewing Jane Kent and writing about her comments on the print selection process. Thanks, too, for his work on the database.

Thank you to **Judy Shepard** for her part in writing, proofreading and organizing the catalog and her help preparing it for production. Thanks to **John LoCicero** for proof reading and tech support. Thanks to **Marjorie Miller** and **Ruth Moscovitch** for proofreading, too.

Thanks, also, to **Matthew Wilson** for help packing the show for shipping and helping out in Prague with hanging the show.

A general thanks to all the many artists who work at Manhattan Graphics Center making it a vibrant printmaking community.

