

# NATIONAL SMALL WORKS 2017

Washington Print Foundation



Curt Belshe – *Buen Viage* (*Bon voyage*)

**August 3 – August 27, 2017**

**Reception: August 12, 2017 1:00-4:00 pm**

## Grand Prize and Solarplate Award

Curt Belshe - *Buen Viage (Bon voyage)*

### Solarplate

“So many conspiracy theories abound. Is that a chemtrail?”

### Artist's Statement

This work is from a work in progress series named "21st Century Caprichos", creating a comparison between our digital age and Goya's age of enlightenment, the basis of his remarkable Caprichos. All the titles and plate numbers are directly taken from the Caprichos series.

### Artist's Biography

Curt Belshe, lives in the Hudson Valley region of New York and is a Professor of Digital Arts at Bronx Community College, part of the City University of New York. He holds a Master of Fine Arts degree in Printmaking from Cranbrook Academy of Art, Bloomfield Hills, Michigan, and a BFA degree in Printmaking from Washington University, St. Louis, Missouri.

(cover)

# National Small Works 2017

The Washington Print Foundation is pleased to present 32 outstanding contemporary prints by artists across the United States in its 2017 National Small Works show. This annual juried exhibition is celebrating its 20<sup>th</sup> anniversary. NSW has attracted an exciting range of entries in both traditional and experimental printmaking.

Our juror this year is Scott Hutchison of Georgetown University. The Washington Print Foundation and the Washington Printmakers Gallery wish to profoundly thank Scott for his time, effort, and expertise in curating this remarkable show.

The Washington Print Foundation presents a solo show in 2018 to the Grand Prize winner and presents a cash Serigraph Award. We wish to also thank the following co-sponsors whose products have served artists nationwide for many years:

|   |                                    |
|---|------------------------------------|
|    | <i>Washington Print Foundation</i> |
|    | <i>Speedball Art Products</i>      |
|  | <i>Renaissance Graphic Arts</i>    |
| <b>HAMPTON<br/>EDITIONS,<br/>LTD</b>  | <i>Hampton Editions</i>            |
|   |                                    |

## Juror

### Scott Hutchison

Scott Hutchison was born in Indianola, Iowa, and received his BFA in 1995 at Drake University in Des Moines, Iowa, and an MFA in painting from The George Washington University in 1999. Scott currently resides in the Fairfax, Virginia, area. He is an Assistant Professor of The Practice in painting and drawing at Georgetown University in Washington, DC, and a member of the faculty at The Art League in Alexandria, VA.

Scott Hutchison most recently received the Strauss Artist Grant from the Arts Council of Fairfax County Arts Council in acknowledgment of his artistic achievements. Scott's artwork has been featured in a variety of venues locally and nationally. Most recently his drawings were selected for "Drawing: The Art of Seeing" at The Atlantic Gallery in New York City (2015), "New Perspectives: A Fresh Look at Contemporary Painting and Drawing" at The Hillyer Arts Space in Washington DC (2015) and "Emanation", an internationally juried group show at the Linus Art Gallery in Pasadena, CA (2013). Highlights from his solo exhibition record include: "Synchronicity – Paintings by Scott Hutchison" in at The Hillyer Arts Space in Washington, DC (2016), "In Sequence" at the Blackrock Center for the Arts in Germantown, MD (2014), "In Motion", at Red House Art Center, Syracuse, NY (2012), and "Faces, Forms & Illusions," Adirondack Lakes Center for the Arts, Blue Mountain Lake, NY (2012).

## Juror's Statement

It was a pleasure to be the juror for the 20<sup>th</sup> Annual Washington Printmakers National Small Works competition. The show consists of 32 artists from a pool of 118 and over 400 works of art. The work ranged from a variety of printmaking techniques including digital photography, collagraphy, lithography, silkscreen, intaglio, woodcut, linocut along with a number of solar plates and mixed media pieces. The variety of techniques and subjects submitted resulted in an engaging array of artistic styles to judge.

My criteria for selecting the work were as follows. First I begin by asking myself, what do I think the artist is trying to say? Each piece of art in the show contains a unique meaning. Some pieces are

experimental in nature, while others were more traditional in execution. Whatever the process that the artist deploys, it is important for me to be able to understand clearly what each piece is saying regardless of whether the artist is present to clarify its significance. Secondly, I look for a mastery of the craft and the confident organization of the picture plane. Lastly, all the work chosen for exhibition contains an element of uniqueness that elevated it above the crowd.

**Curt Belshe's** "*Buen Viage (Bon voyage)*" is sparse, but the composition is carefully constructed. Every element of the piece is purposeful and crafted with care, from the flat empty landscape to the lonely figures and the menacing cloud that looks like it's falling from the sky. The piece carries a lot of psychological weight for its size.

**Carrie Lingscheit's** piece "*Kindred*" contains areas of meticulous craftsmanship and detail. She masterfully balances the illusion of space and translucency of the figure with the textured background. This piece is haunting, yet it can be interpreted in many ways - bolstering its impact.

**Ellen Verdon Winkler's** "*Warfield House, I*" is a beautifully handled composition. This piece was chosen for the quality of line and the rawness of her gestured marks used to represent the wood and roof. The character of her line gives the house a unique and real personality.

**John Bergmeier's** "*Eros-Heart*" delicately balances all the artistic elements. Color, shape, texture, form, space, line and value are all represented in this piece. He successfully creates a visual relationship between previously unrelated elements. Honorable mentions go to **Eddy Lopez, Jake Muirhead, Kanika Sircar, and Linda Yoshizawa.**

I want to thank the Washington Printmakers Gallery for inviting me to Judge the 20<sup>th</sup> Annual National Small Works Competition. I congratulate you on your continued support of the arts and your commitment to the Annual National Awards show. As an artist myself, I know how important National Juried Shows can be in getting your work seen. I also want to thank all the artists that submitted work. I was lucky to be presented with such a strong and diverse range of thoughtfully produced pieces.

- *Scott Hutchison*

## 2nd Prize

### Carrie Lingscheit - *Kindred* Etching

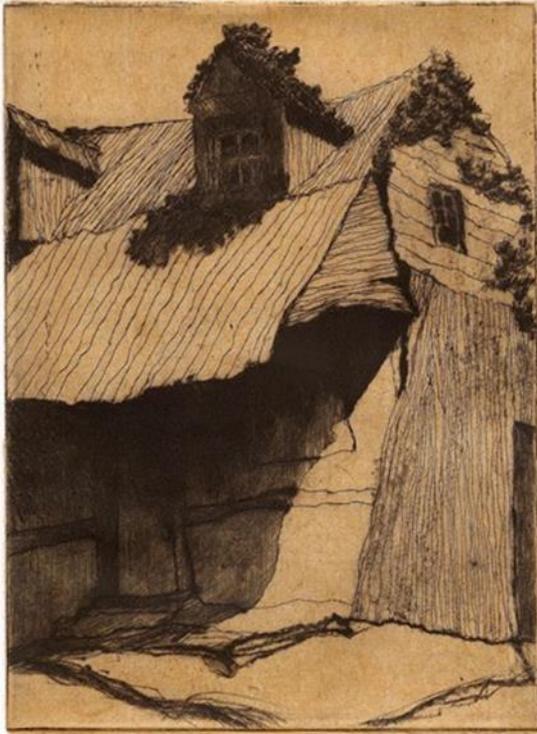


#### Artist's Statement

My work explores human interaction and the malleable nature of remembrance, presenting dubious narratives characterized by omission, distortion, and hyperbole. Perception and recall are imperfect, our every moment is subject to omission as well as misinterpretation and embellishment by imagination and emotion. Each recalling of an experience is subject to repression, convolution, conflation, and dissipation. Identities are tangled up in experience, and I am fascinated by the notion of the gaps left by these absences of information, these holes within the structure of our past and present lives, these half-imagined pasts layered among the façade of one's current self.

## 3rd Prize

### Ellen Verdon Winkler - *Warfield House, 1* *Intaglio Etching*



Warfield House 1

12/16

Sww/16

### Artist's Statement

I love to draw. Etching allows me to explore my subject and the quality of line available through that Intaglio process. I have drawn people on the subway for many years. More recently, I have had the time to explore the more rural areas of Montgomery County.

## *Serigraph Award*

**John Bergmeier - *EROS - heart***

*Silkscreen*



### **Artist's Statement**

My work typically includes imagery from nostalgic sources vindicating my personal memories and wistful emotions. Multi-layered, not only with antique line art and purposeful texts but also with the colors themselves. I have a standard palette of screen printing inks that I rely on for most of my prints. These also are intended to imply this vintage feel...as if the colors are pulled directly from my Aunt Erna's living room in Beatrice, Nebraska. A personal favorite is a mix of the red of Harry Lottman's discarded Velvet tobacco can and the burgundy of the rusting farm implement behind his barn.

## Award Winners

### Grand Prize and Solarplate Award:

Curt Belshe, Peekskill, NY - *Buen Viage (Bon Voyage)*

**2<sup>nd</sup> Prize:** Carrie Lingscheit, Chicago, IL - *Kindred*

**3<sup>rd</sup> Prize:** Ellen Verdon Winkler, Kensington, MD - *Warfield House, 1*

### Serigraph Award:

John Bergmeier, Waxhaw, NC - *EROS - heart*

### Honorable Mentions:

Eddy Lopez, Lewisburg, PA - *Beautiful War VII*

Jake Muirhead, Takoma Park, MD - *Exhaling Darkness*

Kanika Sircar, Washington, D.C. - *Bradbury*

Linda Yoshizawa, San Ramon, CA - *Resisting the Wind*

## List of Works



### Curt Belshe

#### ***Buen Viage (Bon voyage)***

6" x 8"

\$175

Solarplate

From "21<sup>ST</sup> Century Capichios"  
series

**GRAND PRIZE  
and Solarplate Award**



### John Bergmeier

#### ***Eros - Heart***

5" x 5"

\$250

Silkscreen

**Serigraph Award**



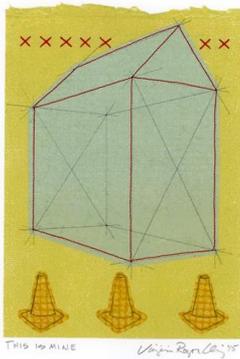
**Mary Sherwood Brock**  
***Chloe, from Invisible Cities***  
8" x 8"  
\$340  
Intaglio and Chine Collé  
Part of a book project titled  
*"Invisible Cities, 2017"*



**Edelweiss Calcagno**  
***Grenade***  
5" x 7"  
\$400  
Dry-point and Aquatint



**Jonathan Cartledge**  
***Yellowing Palm Disease: As the Sun Rises and Sets***  
9" x 8"  
\$175  
Dry-point & Roulette, Collagraph,  
and Photolithograph



**Virginia Rougon Chavis**

***This Is Mine***

6" x 9.5"

\$175

Relief, Graphite, and Thread on  
Paper



**Michael Crossett**

***Howard***

10" x 10"

\$225

Mixed Media Silk Screen on  
Wood Panel with Resin



**Sarah Dittmann**

***Crystal Jackalope***

4.5" x 6"

\$500

Intaglio



**Holly Downing**

*Empty Beauty*

4" x 6"

\$500

Mezzotint; from the artist's book *A Kerosene Beauty*; a collaboration with poet Jane Hirshfield, responding to climate change.



**John Gosling**

*Arcadia Island, Maine*

10" x 10"

\$200

Linocut



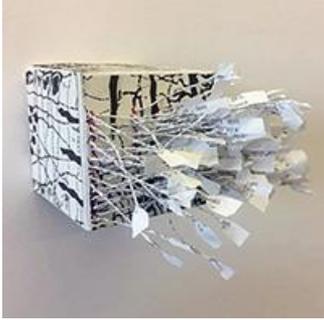
**Dusty Herbig**

*Bullet Splat*

12" x 2" x 2"

\$250

3-Dimensional Lithograph

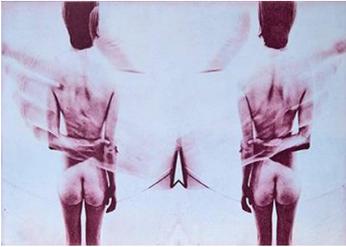


**Rebecca Knoll**  
***Red Series I-Lines***

3" x 3" x 6"

\$100

Six hand pulled Relief Prints from collagraph plate on Stonehenge paper, affixed to watercolor paper and formed into a cube.



**Tressa Lillehoff**

***Destination 2***

10" x 7.5"

\$400

Solarplate from Digital Photo-collage



**Carrie Lingscheit**

***Kindred***

8" x 8"

\$325

Etching

**2<sup>nd</sup> PRIZE**



**Eddy Lopez**

***Beautiful War VII: Desastres de la Guerra, by Goya***

9" x 6"

\$250

Digital Print; Composite print of all of Goya's Disasters of War.

**HONORABLE MENTION**



**Val Lucas**

***Sunset Fields, Monkton***

6" x 4.5"

\$135

Reduction Woodcut on kitikata



**David Moyer**

***Vostellung 1p***

5.5" x 4"

\$150

Wood Engraving



**Bruce Muirhead**  
***Wollaston Beach***  
5" x 12"  
\$500  
Etching and Aquatint

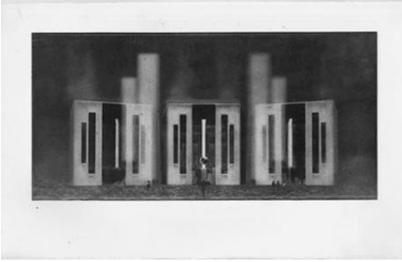


**Jake Muirhead**  
***Exhaling Darkness***  
9" x 9"  
\$400  
Etching

**HONORABLE MENTION**



**Barbara Neu**  
***Pink Crawl***  
2" x 3"  
\$150  
Etching



**Juan Rodas**  
*Library Out of Time*  
12" x 6"  
\$700  
Polymer Etching



**Marc Schimsky**  
*Drawn To The Light*  
9.5" x 6.25"  
\$400  
Hand-colored Solarplate



**Kanika Sircar**  
*Bradbury*  
14" x 6.5"  
\$300

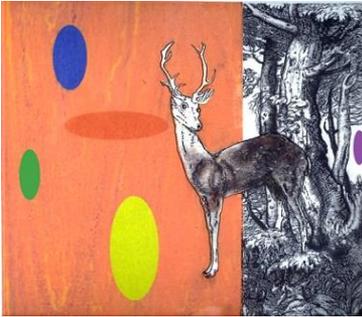
Porcelain Tile accordion book, paper verso. Pages on the recto are colored with slips and glazes, overprinted with charts of solar rays and fired to 2200F. The verso is lined with printed rag papers.



**HONORABLE MENTION**



**Sally Sorenson**  
***What You Will Regret***  
6" x 8"  
\$260  
Solarplate



**Craig Subler**  
***Suburban Terrorist Sherwin-Williams Trim Colors***  
8.5" x 9"  
\$700  
Color Soft Ground Etching with  
Chine Collé



**Janet Thomas**  
***Granada***  
10" x 4" x 4"  
\$250  
3-D Mixed Media; handpicked  
collagraph prints with Akua inks,  
cut, assembled and stitched. This  
entry is one of a series in my  
Vintage Vessels themed work  
based on original domestic craft  
from the midcentury known as  
greeting card baskets.



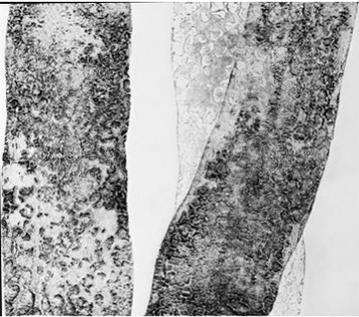
**Joëlle Verstraeten**

***Classic Fit***

14" x 8.5" x 2"

\$885

Stack of Monoprints of clothing on handmade cotton paper tied up with a hemp rope.



**Pamela Wallace**

***Dogwood***

9.25" x 10.5"

\$485

Mixed Media: Collagraph and Cognate



**Ellen Verdon Winkler**

***Warfield House, I***

7" x 5"

\$300

Intaglio Etching

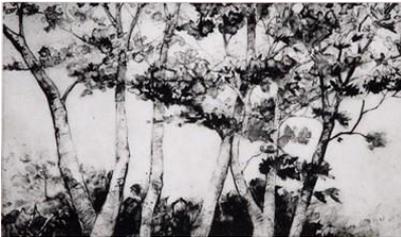
**3<sup>RD</sup> PRIZE**



**Max-Karl Winkler**  
*Young Woman with a Pretty Neck*  
10.5" x 7.25"  
\$300  
Woodblock



**Bethany Wood**  
*Look-out, Look-in: Plate 12*  
7.5" x 1.5"  
\$450  
Sketches pierced with jeweler's saw from .925 Silver sheet; pierced metal is then used to produce a very limited edition of relief.



**Linda Yoshizawa**  
*Resisting the Wind*  
5.5" x 9.5"  
\$400  
Solarplate

**HONORABLE MENTION**

**WP** The  
Washington  
Print  
Foundation

1641 Wisconsin Avenue, NW  
Washington DC 20007  
202 669-1497



Supporting  
the art of  
printmaking  
and photography  
in all their  
myriad and beautiful  
iterations.

The Washington Print Foundation, a 501(c)(3) non-profit organization, was created in 2005 to promote, sponsor and fund the printmaking events of arts organizations locally and nationally. Since its inception, WPF has developed a strong series of programs highlighting the importance of printmaking.

One such program, the annual National Small Works Exhibition, brings prints and photos from across the nation juried by museum curators, art educators, or other recognized art professionals who also select the show's award winners. The Grand Prize is a solo show presented the following year in the highly regarded Washington Printmakers Gallery in the Book Hill neighborhood of Georgetown, Washington, DC.

Looking to the future, the Foundation's directors and members will continue community outreach programs through new and educationally elevating programs directed to those who love

printmaking and photography and to those who have yet to be introduced to these wonderful and magical ways of making art.

**Washington Printmakers Gallery**  
1641 Wisconsin Avenue NW  
Washington, DC 20007  
202-669-1491

[www.washingtonprintmakers.com](http://www.washingtonprintmakers.com)