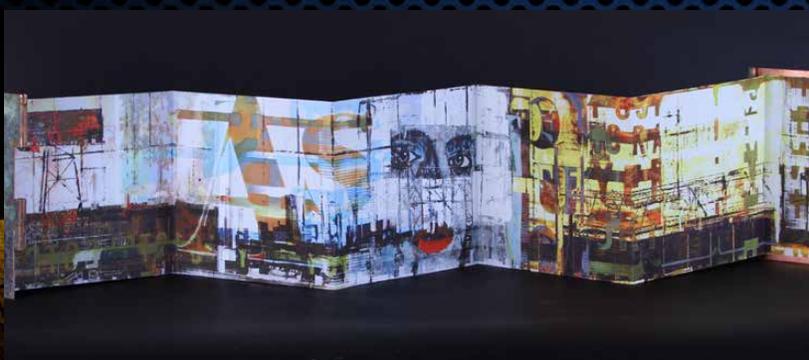




Interplay: Mixed Media Digital Art



ARTSYNERGIES

Mary Doering Barbara Ford Doyle Martine Jore

Interplay: Mixed Media Digital Art

Cotuit Center for the Arts

April 6- May 15, 2013

Mikael Carstanjen

Mary Doering

Dianne Smith Dolan

Barbara Ford Doyle

Alice Nicholson Galick

Holly Harrison

Martine Jore

Dorothy Simpson Krause

Karen LaFleur

Coco Larrain

Robert Maloney

Cherie Mittenthal

Carol Padberg

Wen Redmond

Mimi Reilly

Sara David Ringler

Mary Taylor

Alan Trugman

Lee Connolly Weill

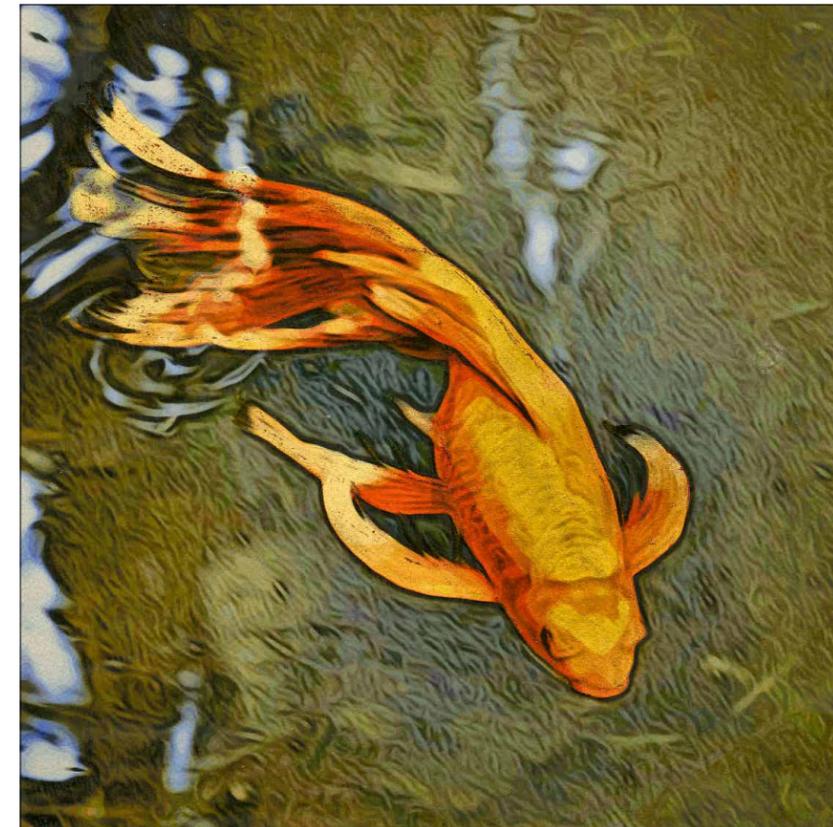
Lauren Wolk

Joyce Zavorskas

Mikael Carstanjen

Fantail Koi

I begin by sanding an aluminum plate and applying two coats of DASS™ Precoat. Using my original digital photograph, I create a mask in Adobe Photoshop for the fish shape and fill the area with red. Then I run the aluminum plate through my printer. Now I have a solid red fish on an aluminum plate. I coat the fish with sizing and leaf it with gold. Any remaining precoat is washed off. Using a print of the original Koi on DASS™ film, I transfer the detailed inkjet image over the aluminum plate. Result: a layered gilded goldfish. Finally, I seal the plate with three coats of lacquer.



www.carstanjen.artistwebsites.com

Mary Doering

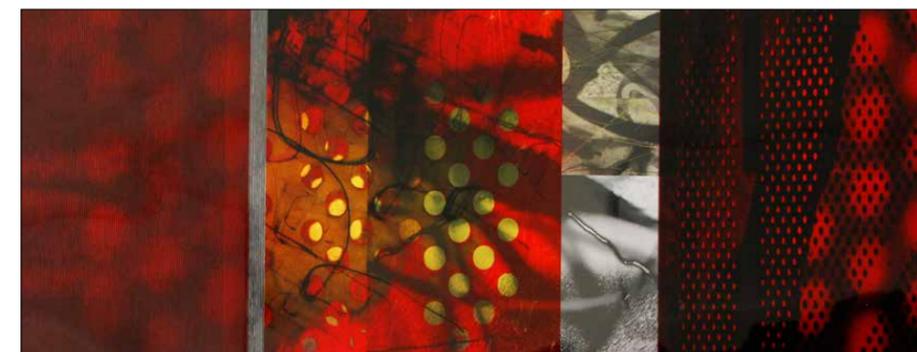
Tree I

Tree II

Flirting with Red I

Flirting with Red II

For this new series of work, I collected photographs and grouped them into a file on my computer. My selection process is an arbitrary one — whatever color, texture or subject matter catches the attention of my artistic eye. I print chosen images on separate sheets of clear or semi-transparent film and layer and collage them by adding painted marks, more photographs, printed metal plates, and textured Plexiglass. At times this process seems tedious and unproductive. This method, however, encourages leaps of faith, synchronicity, intuition, and self-discovery. It pushes my compositions beyond safe and predictable outcomes. It is this dance between the known and the unknown where my creativity blossoms and I find freedom.



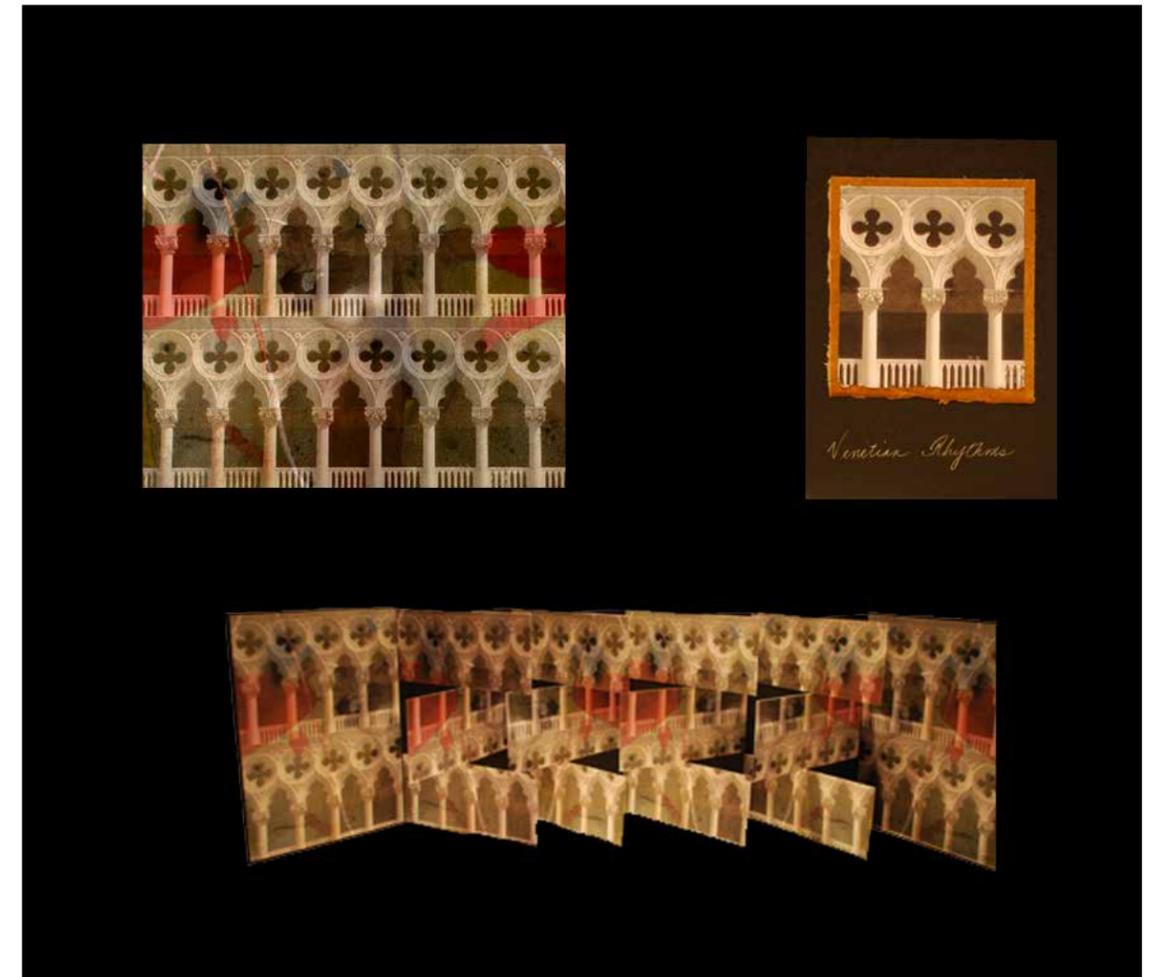
www.ArtSynergies.com

Dianne Smith Dolan

Venetian Rhythms

Artist book: Rives BFK, lokta paper, arches cover black, binder's board.

This book was created by scanning an original mono print into the computer and combining it with a digitally manipulated photograph. A portion of the original photograph appears on the cover. A flag binding was used to complete the process. The creation of this binding is usually accredited to Hedi Kyle.



www.diannedolan.com

Barbara Ford Doyle

LA Wedding #7

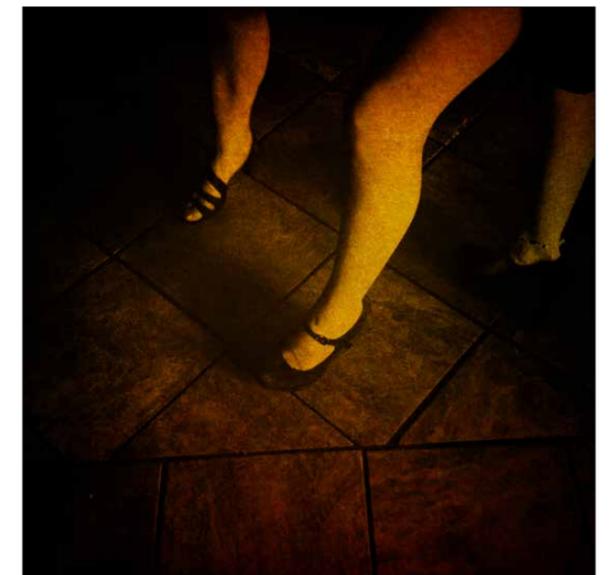
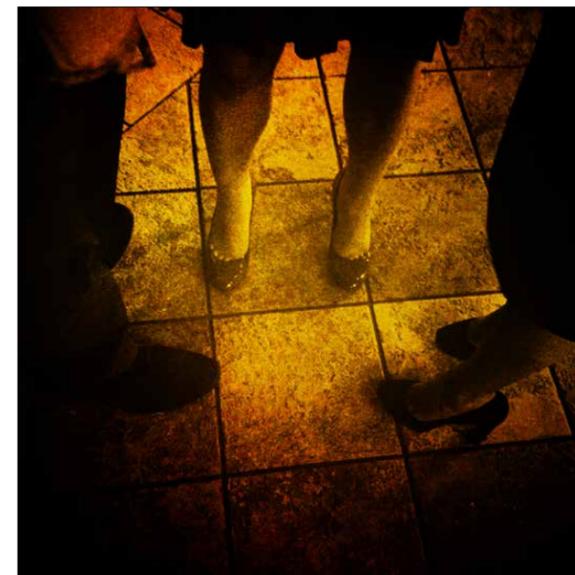
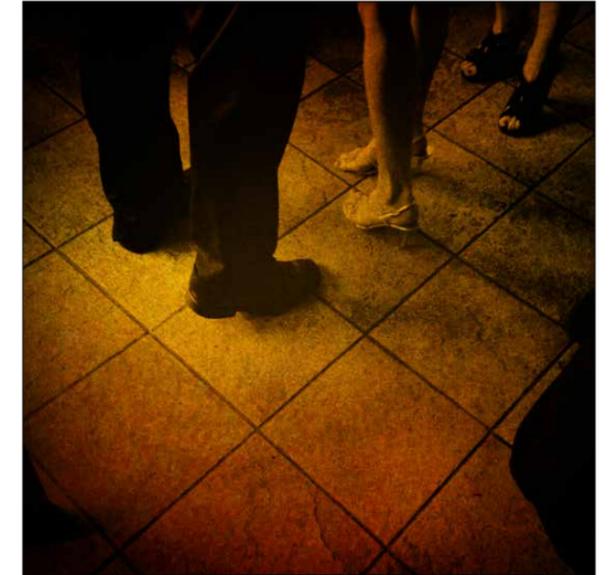
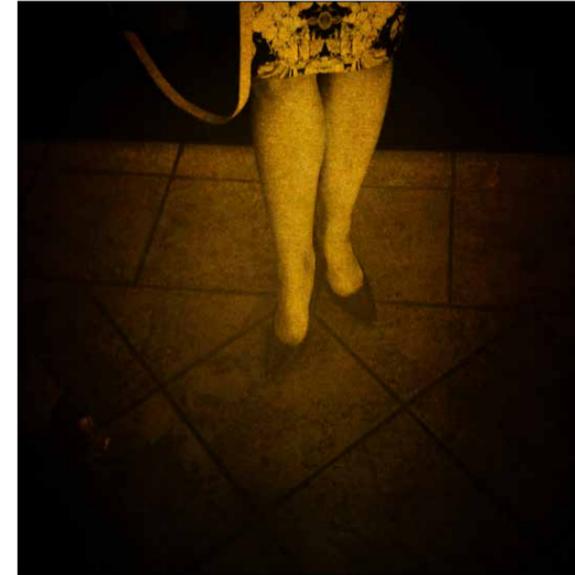
LA Wedding #8

LA Wedding #10

LA Wedding #6

I use my iPhone camera to see things I otherwise might not consider “picture worthy.” **LA Wedding** is a good example. I was not the hired photographer; I was a guest waiting in the bar. I selected Hipstamatic as my camera app to document a social situation most of us have been invited to witness. There are two narrative elements present in this series: the social interplay between guests and my photographer’s point of view. People don’t care if you’re taking pictures of them with your iPhone, because they don’t think you’re serious. I would not have gotten these images with a DSLR camera.

I downloaded each photograph directly to my computer and used Adobe Photoshop to size, edit and flip the horizontal direction. I used an Epson 3880 to print on DASS™ Transfer Film, drying the water soluble inks with a hair dryer to avoid “pizza wheel” tracking. Transfer printing onto copper recreates the glow of afternoon California light.

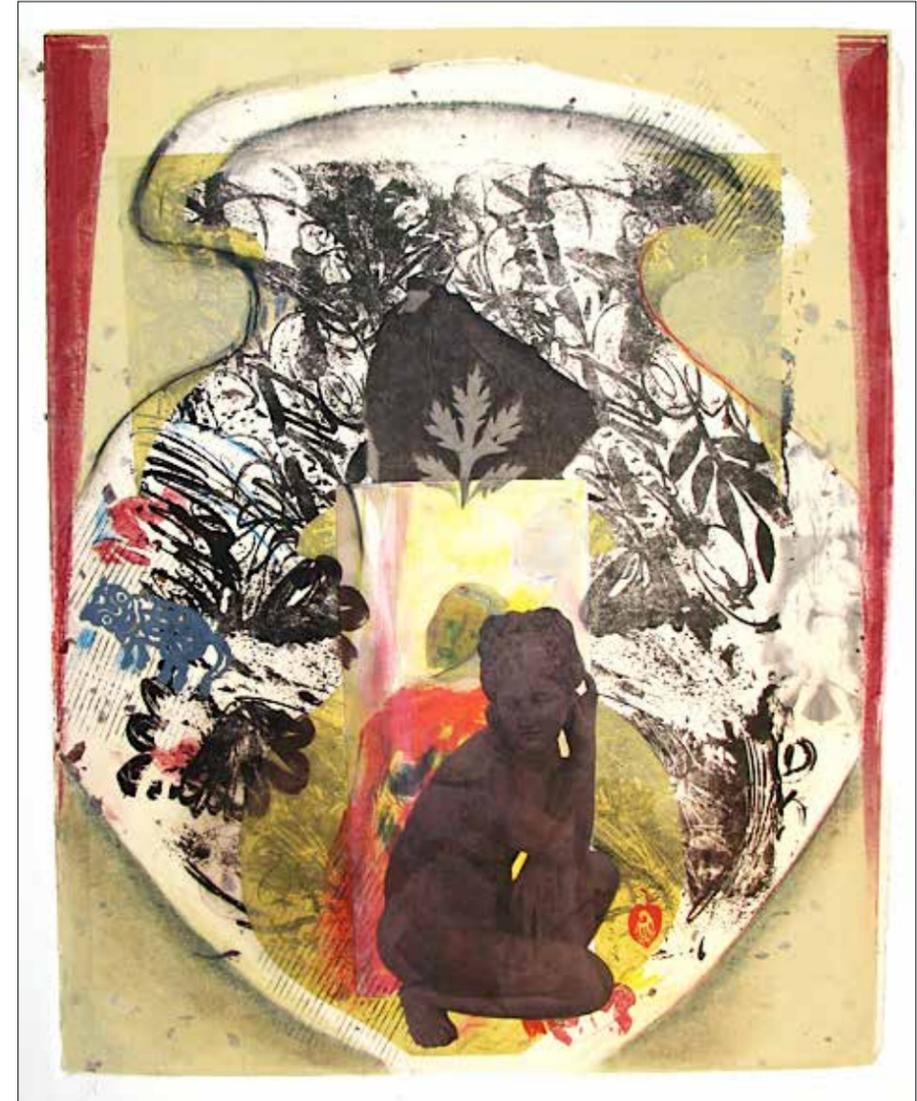


www.ArtSynergies.com

Alice Nicholson Galick

Vessel

Vessel is a monotype with parts of a lithograph and digital image included. It is a feminine piece with a message of a whole being as a vessel for life, past and present and within. The digital image is from a photograph I took at the site of Aphrodisias in Turkey where I found the beauty of ancient ruins spoke of the power of 5th Century women and goddesses.



www.printmakersofcapecod.org/members-gallery/Alice-Galick.html

Holly Harrison

Early Spring

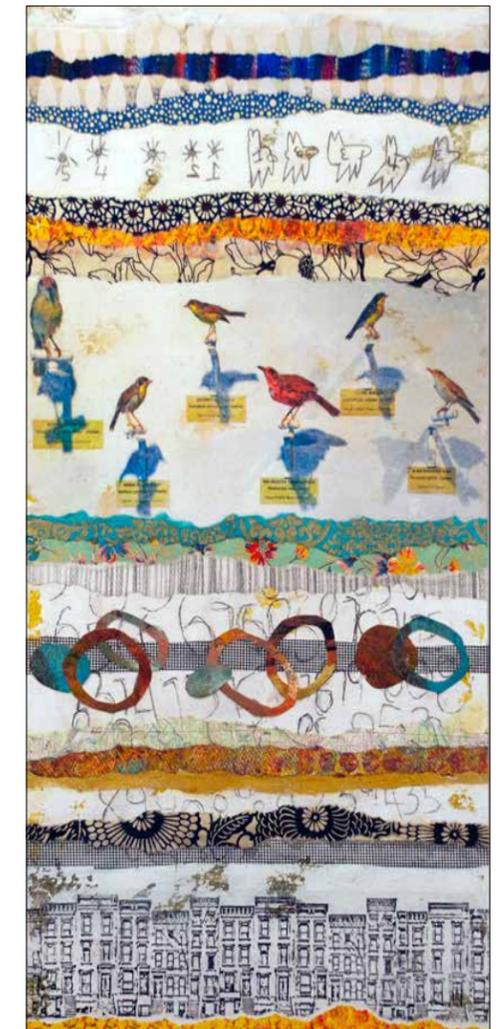
Mixed-media collage with photographic transfers, Chiyogami paper, found papers, graphite, acrylic paints and mediums

Collected

Mixed-media collage with photographic transfers, found papers and other ephemera, Japanese and Indian silkscreened papers, graphite, acrylic paints and mediums

The trees that crown the top of “Early Spring” are from a digital photograph that was manipulated in Photoshop to silhouette the shapes, then printed and transferred to the surface. The leaves are tiny pieces of Japanese Chiyogami paper that were collaged to the surface, allowing for an interplay between image and collage. The rest of the (hand-printed, found, purchased), graphite drawings, cut-up works on paper by the artist’s husband, pieces of window screen. The underlying image in the green section is an early childhood drawing by the artist’s daughter that was scanned into Photoshop and sized, then printed and transferred onto the surface. Washes of acrylic paint were used to add the color. A wash of acrylic varnish at the end helps to merge the disparate materials and protects the papers from UV rays.

The primary images of “Collected” are digital photographs that have been applied to the canvas as transfers. The birds are part of the collection of taxidermy at the Peabody Museum at Harvard. The brownstones are a more generic image that was altered in Photoshop to create a repeat pattern as well as to mimic the look of a woodcut. Once these two images were in place, the rest of the piece grew up around it. Along with acrylic paints, the artist used found papers, her own printed papers, Japanese and Indian silkscreened papers, window screen, and shapes cut from older works on paper. The graphite drawings are transfers of some of her daughter’s early childhood drawings. A wash of acrylic varnish at the end helps to merge the disparate materials and protects the papers from UV rays.



www.holly-harrison.com

Martine Jore

Life's Questions

The inspiration:

In 1897, Paul Gauguin, reflecting the eternal quest for knowledge, painted: *D'où venons-nous? Que sommes-nous? Où allons-nous?*, inviting viewers to contemplate the meaning of life within the symbols he chose to represent. In 2013, these questions come to life with new relevance as “the world as we knew it” is fast disappearing and a new one is taking its place at an ever accelerating pace.

The three panels I worked on for this exhibit illustrate my own questioning of these issues *“Where do we come from? What are we? Where are we going?”*

On the left is the past with representations of some formative symbols that inform our individual and collective heritage. Both personal and societal elements are included and represent some of the building blocks of our civilization. In the center, a reflective surface allows the viewer to question oneself first, to the extent it is possible (can we distinctly make sense of the present?) On the right, is the future, hanging with questions concerning the fate of this earthship at our mercy, teetering at a crossroads that could lead toward progress or dire consequences (i.e. where will biotech, cyborgs, hacktivists lead us for instance, and will we chose environmental abuse and greed or responsible accountability and grateful enlightenment.)

The process:

Designed in Photoshop on a smaller scale, the two fabric panels were initially inkjet printed and later served as the canvases for additional media. Digital photomontages, scans of family archives, lettering, markers, color pencils, fabric, etc. were all used to complete these big mixed media collages. Many of the images were manipulated in Photoshop then again by hand. The process is a constantly evolving discovery meant to surprise the artist as much as the viewer.



www.artsynergies.com/martine_jore

Dorothy Simpson Krause

Misty River

Pigment transfer with mixed media on aluminum.

Sunset

Pigment transfer with mixed media on linen canvas.

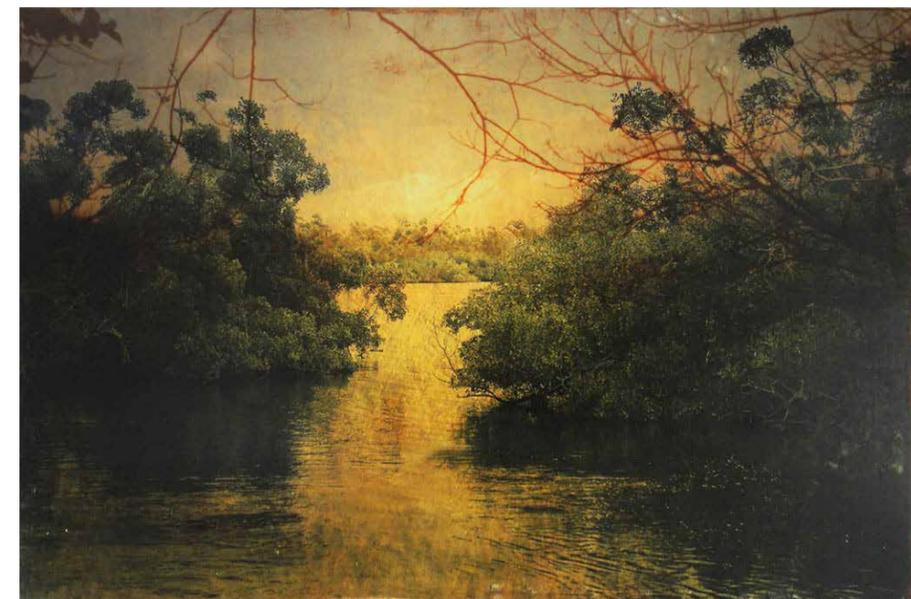
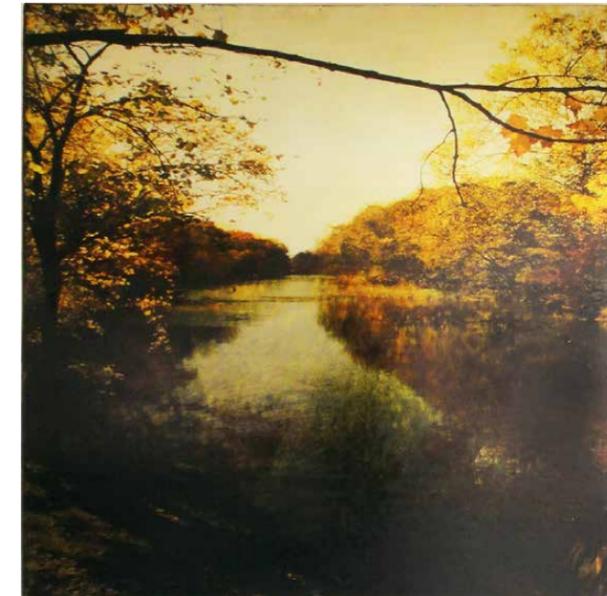
River of Grass

Edition of 35

Artist book/ portfolio, 10 pages, letterpress and laser printed on handmade Yo Kou paper in a waxed handmade paper envelope with seedpod closure.

I am a painter by training and collage-maker by nature who began my experimental printmaking with reprographic machines. Since being introduced to computers in the late 1960's when working on my doctorate at Penn State, I have combined traditional and digital media. My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue — a visible means of exploring meaning.

Gallery Representation: Projects, NYC



www.DotKrause.com



Karen LaFleur

Delany's Garden

Tryptic Collage - Handcut Digital Prints, Cut Embroidery, Patchwork Silk, & Colored Pencil

"Delany's Garden" is part of a series of artworks created by Karen LaFleur for an exhibition-in-progress called "Gifted Thinkers".

Each artwork in the collection honors women from the early days of scientific inquiry, (circa 1300-1900). Exceptionally talented these women possessed both a passion for knowledge and creativity in the Arts. This triptych captures the spirit of Mary Delany(1700-1788). Although confined to the narrow life of the English Royal Court, Delany became a respected botanist, artist, writer, and garden designer known for her botanically accurate cut-paper flowers totaling 1000 specimens used by Kew Gardens.

Karen LaFleur's artwork explores Delany's drawing style, her cut-paper techniques and exquisite embroideries, especially Delany's famous Royal Court gown with over 200 flowers embroidered on black satin. To create this artwork LaFleur cut flower shapes from her digital prints, cut embroideries from vintage and contemporary fabrics. Then she patch-worked and collaged these elements on top of hand-drawn boards embellished with larger digital prints. The use of the triptych box frame reflects the scientific collection cabinets of the period.

(Note the two circles in the lower left corner of the artwork, the shapes with black background and swirling white flower petals. These are actual images of Delany's paper-cut flowers.)



www.lafleurartworks.com

Coco Larrain

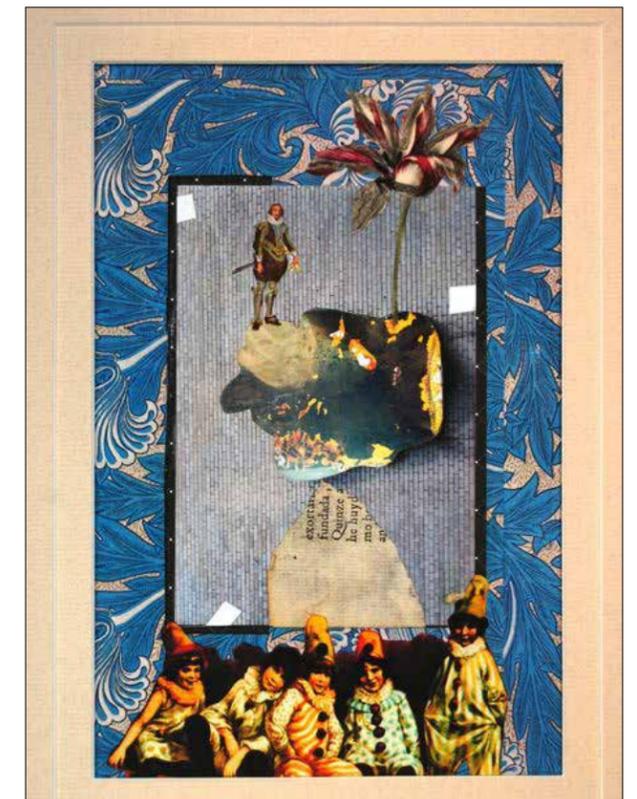
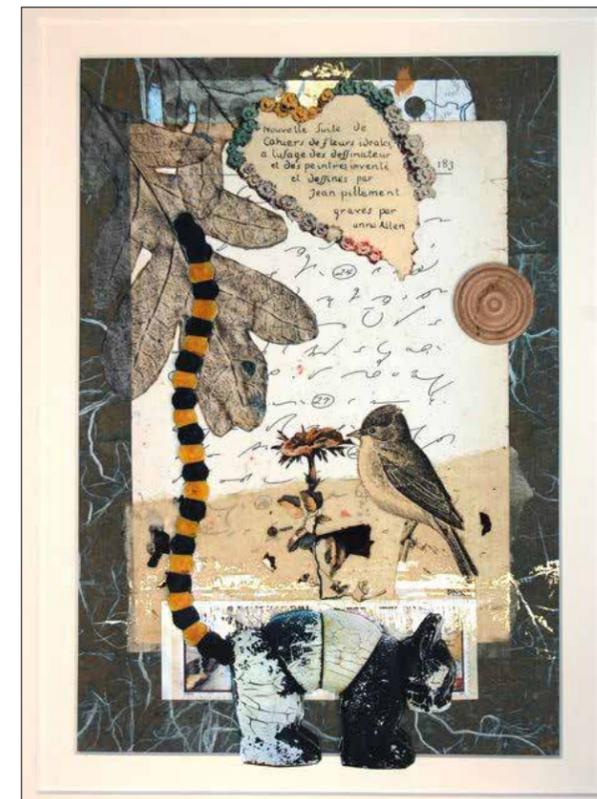
Cat & Bird Games

Digitally scanned cat image were inkjet printed/ collaged with original materials: drawings/rubbings, wooden object, page from shorthand book, French poem from book, maps, gold leaf, stamps/ adhered with archival PVA glue on archival mat board layered with hand made transparent textured paper.

Shakespeare's Clowns

Digitally scanned clowns & Shakespeare images were inkjet printed/ combined with original materials: 35mm prints, original old English flower print w/graphite shading/ adhered with archival PVA glue on page of patterned paper and archival mat board.

Gallery Representation: SRD Susan R Danton Gallery, Dennis, MA



www.CocosPortraits.com

Robert Maloney

Disappearing

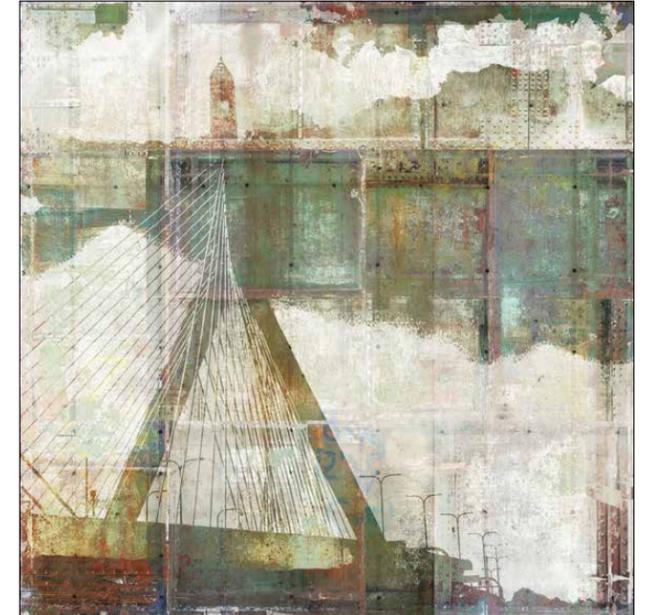
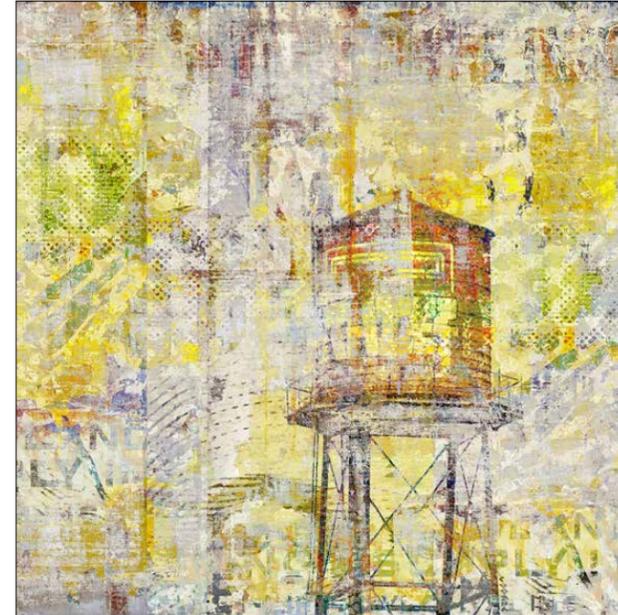
Digital composition transferred onto Masonite. Wood, Masonite, acrylic paint, acrylic medium.

Z

Digital composition transferred onto Masonite. Wood, Masonite, acrylic paint, acrylic medium.

Artist Book

Monoprints digitally composed and printed on printmaking paper and mounted into a double sided accordion book with copper plate covers.



www.robert-maloney.com

Cherie Mittenthal

Bird Series #1

Bird Series #2

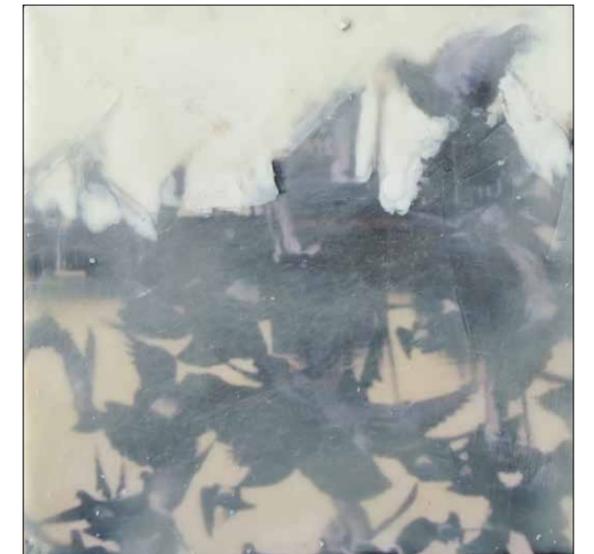
Bird Series #3

Bird Series #4

Digital Print, encaustic, marble dust on panel

This is a series of images that I have taken on the beach almost every morning with the birds. It has become almost an obsession with me and these birds. The work has been adhered to the panels and then worked on with encaustic paint.

Gallery Representation: Kobalt Gallery, Provincetown



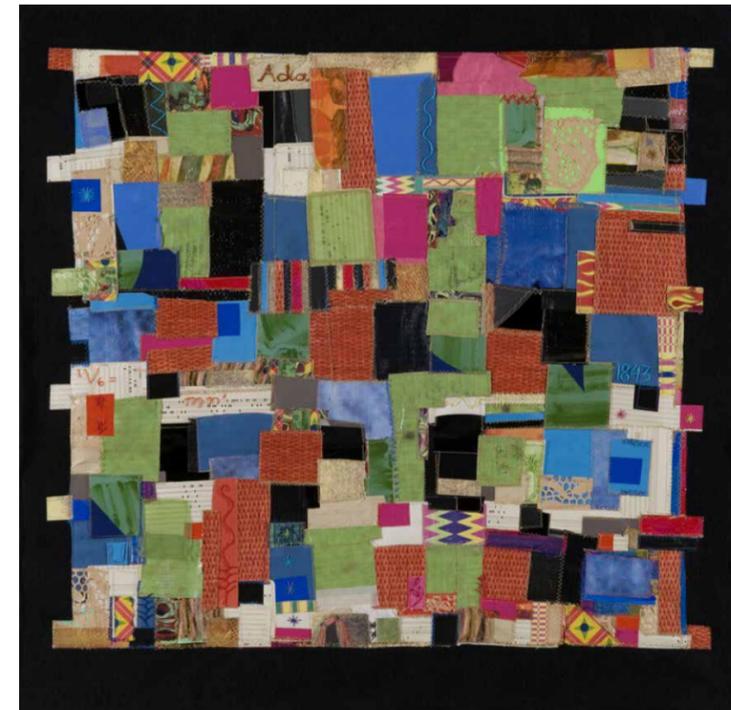
www.cheriemittenthal.com

Carol Padberg

Crazy Quilt #7

Crazy Quilt #4

I encode quilts that function as barcodes creating a new art form: a textile-digital hybrid. When viewed by the human eye, the quilts offer no clue that a barcode is embedded within the study of color, composition, and form, but with the help of an electronic device, we are able to access another layer of information, illustrating how technology opens the world to new ways of seeing and experiencing.



www.carolpadberg.com

Wen Redmond

Seeds

Holographic Digital Fiber

An assemblage of manipulated photographs, printed on inkjet fabrics and mounted with hand painted, silkscreened textiles, combining painting and digital media into a one of a kind art piece. Stitched

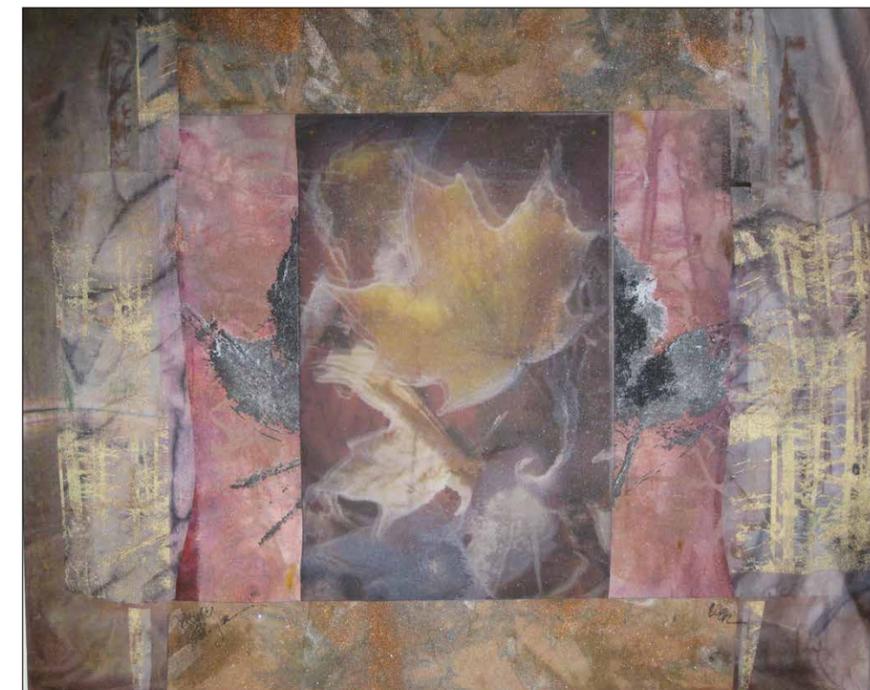
Published in Quilting Arts Magazine My/Je 2007

Before I Knew You

Holographic Digital Fiber

An assemblage of manipulated photographs, printed on inkjet fabrics and mounted with hand painted, silkscreened textiles, combining painting and digital media into a one of a kind art piece. Stitched

Gallery Representation: Tappan Z Gallery, Tarrytown, NY; New Hampshire League of Craftsmen Galleries-Concord, North Conway, Meredith, Wolfeboro, Nashua and Center Sandwich; Sharon Arts Center, Peterborough, NH; Mill Brook Gallery, Concord NH; Exeter Fine Crafts, Exeter, NH; ART 3, Manchester, NH, NOA Gallery; Boston, MA; Visions Gallery Shop, CA, Jenny Wren, Rochester, NH; Village Goldsmith, Dover, NH, Textile Center, Minneapolis, MN and Lincoln Levy Gallery, Portsmouth, NH



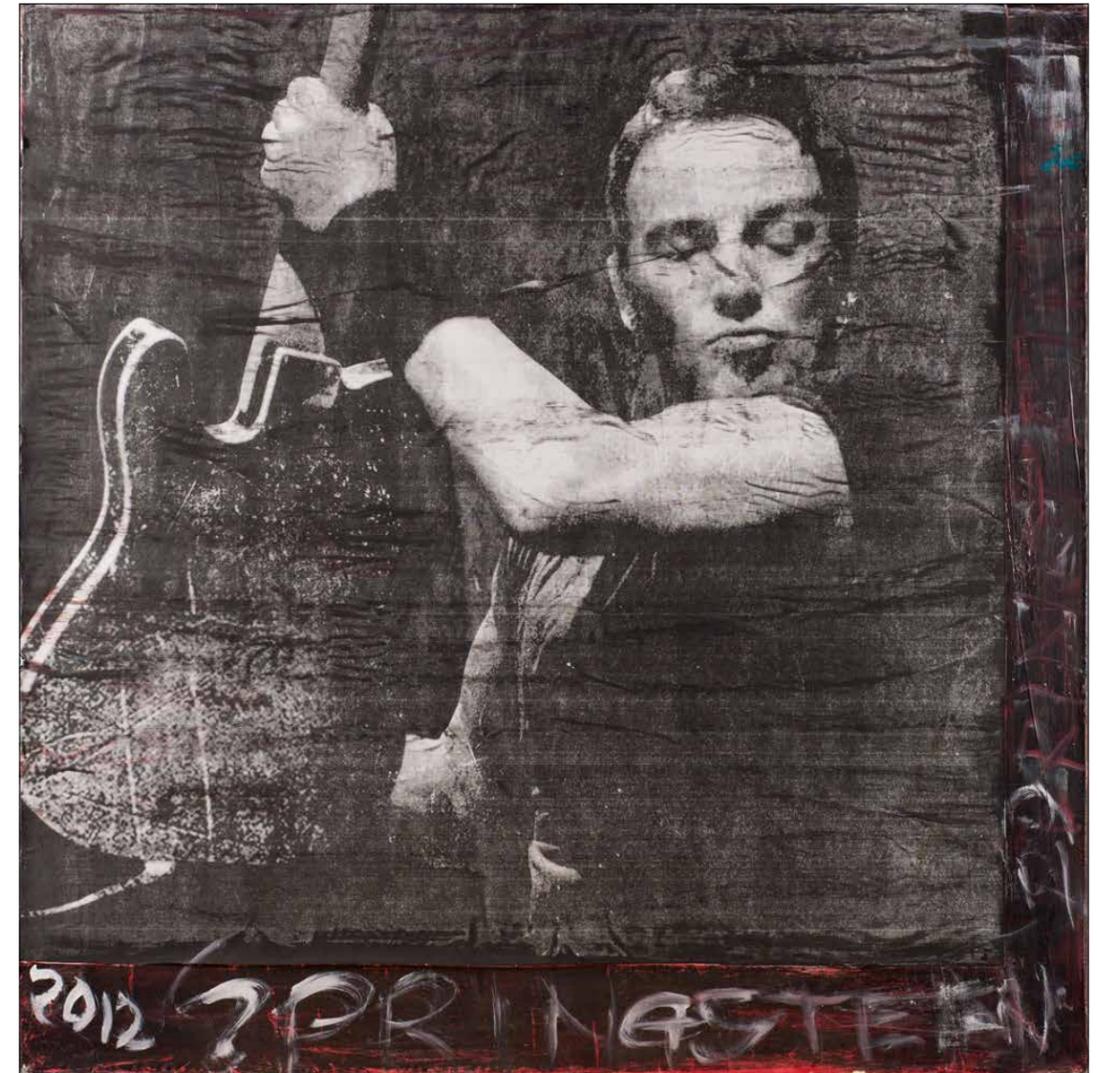
www.wenRedmond.com

Mimi Reilly

Springstein

Print on foamcore

The process involved enlarging and over-painting the photographic image with title and border additions, photographed, printed and glued to foamcore.



www.mimireilly.com

Sara David Ringler

Earth and Sea

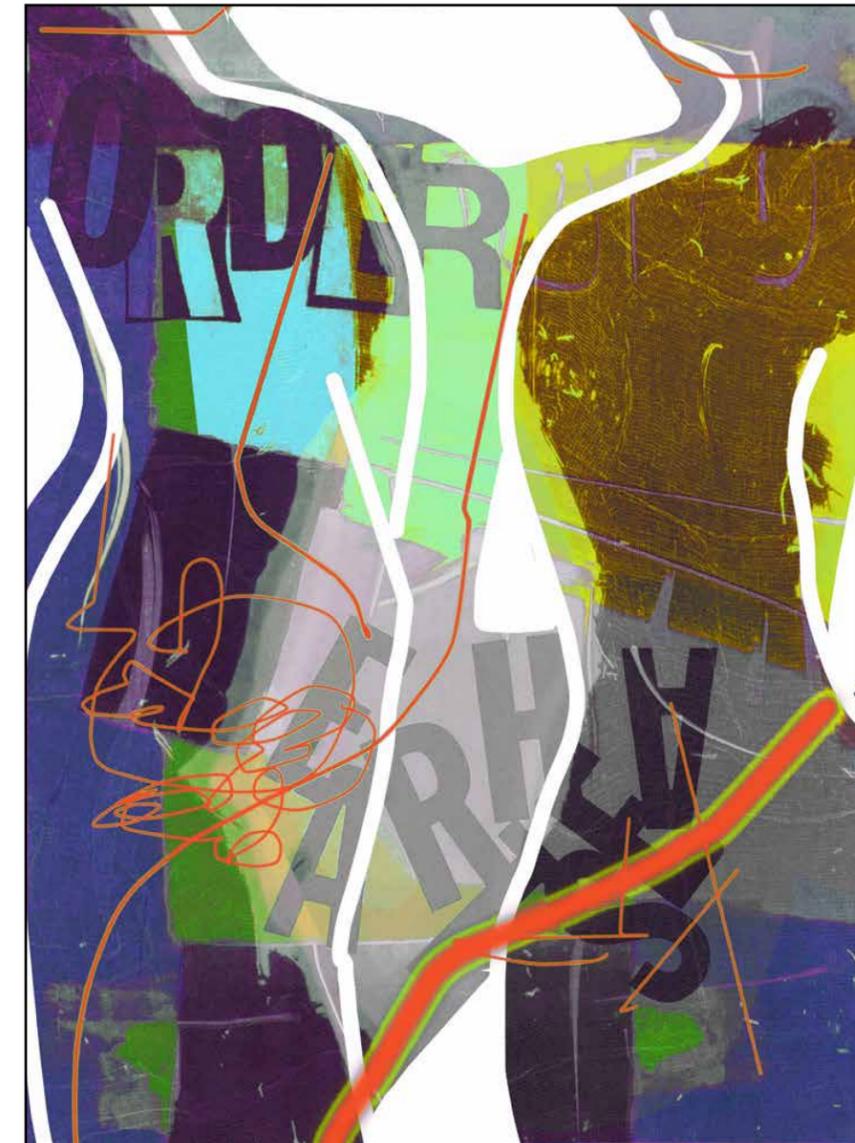
Monotype, and etching, digitally altered

This series of prints began as monotypes. I created etchings plates with a variety of phrases from the Ovid's poem *Metamorphoses*. I printed monotype backgrounds comprised of abstract shapes and colors and then printed the etching plates on top of the monotype background.

In the second series of prints several abstract figures were created derived from fabric textures inked which were printed in layers by adding and subtracting and overlaying multiple plates.

Stage three was to photograph these monotype prints, alter and or reverse the colors and overlay them in Photoshop. I altered them on a computer by erasing, drawing and creating transparent layers.

The resulting image is printed on Arches watercolor paper on a large Epson printer. This print can only exist as a digital print. The potential for altering, reversing or making the image transparent opens up unique possibilities which go beyond the scope of traditional studio printing.



www.sardavidringlerart.com

www.artjourneyproject.com

Sara David Ringler

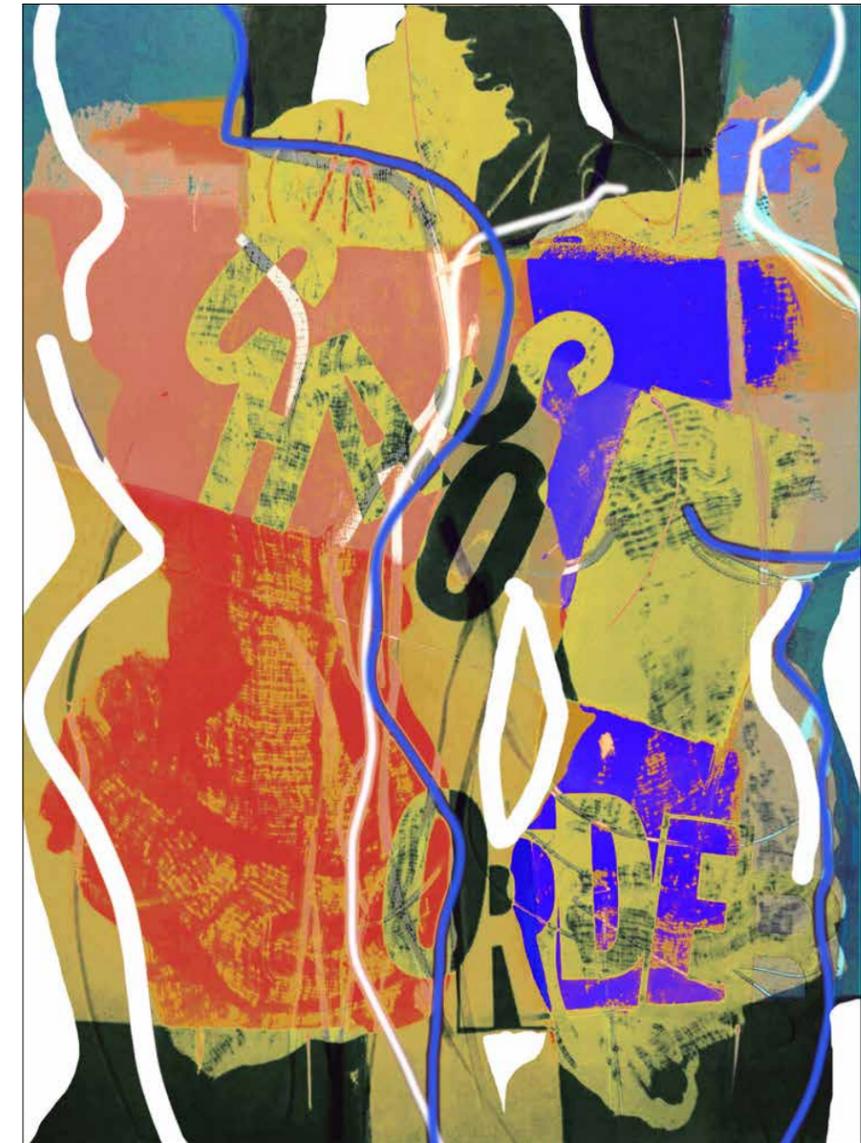
Chaos and Order

Monotype and etching, digitally altered

Created in the studio photographed and then altered on the computer. Two separate monotype / etching prints have been combined, color reversed, cut, erased and drawn into in Photoshop. It is printed on Arches Watercolor paper printed on a HP 35500 with pigmented archival ink. First I created a monotype background of abstract forms. I juxtaposed this with phrases from the poem *Metamorphoses* by Ovid. I created a series of etching plates from commercial lettering.

Each piece in the series suggests a transformation from chaos to order and back again. I see a parallel between the creation of the earth and the creation of a work of art; the concept of a moment in time when things are unformed with no specific shape and then light, color and mass coalesce to take form. Isn't that how we work as artists? Creating something from nothing,

The potential for altering, reversing or making the image transparent opens up unique possibilities which go beyond the scope of traditional studio printing.



www.sardavidringlerart.com

www.artjourneyproject.com

Mary Taylor

Your Secret is Not Safe With Me

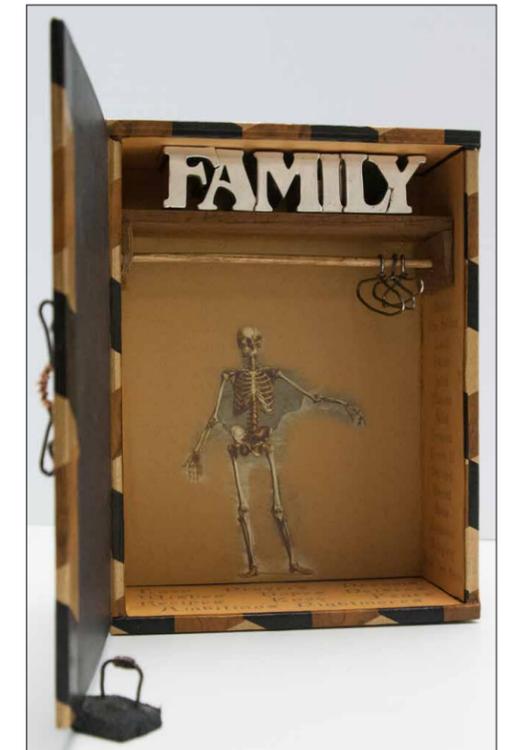
Artist's Book cased in bottle.

Story about a litterbug, inkjet printed onto matte photo paper and trifolded into a book then cased in a discarded vodka bottle.

Family Closet

Assemblage in an altered cigar box.

Image of skeleton and text printed onto soft paper and used to line the inside of the box. The text describes generic family secrets. The shelf holds a metal casting of the word "family". The closet pole holds 3 handmade wire hangers and a small iron doorstop carved from cork holds the closet door open. Exterior of box is papered in a decorative wood grained paper.



Opal Farm

Pigment transfer monoprint on painted canvas, triptych.

Photograph of Vermont farm digitally collaged with other imagery and transfer printed onto a painted canvas.



www.marytaylorart.com

Alan Trugman

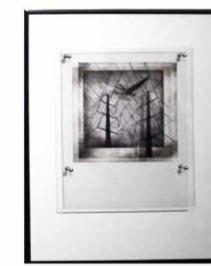
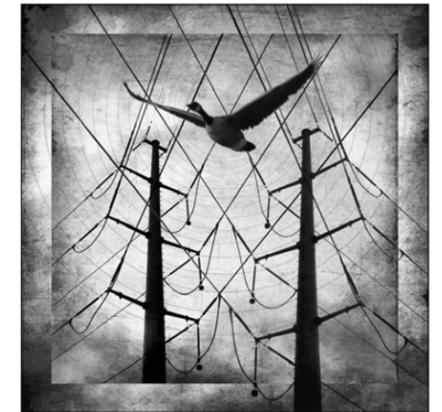
Bird and Powerlines #1

Bird and Powerlines #2

Bird and Powerlines #3

I have been shooting photographs for many years with a Nikon camera and now have added the iPhone as a device for capturing images. For this series — combining images from both — I processed the power lines in my iPhone by adding texture and aging effects. I downloaded the files into Photoshop and layered them with images of birds. Concentric rings were created in a vector drawing program.

The background surface is an alcohol gel transfer on Rives paper adhered to Masonite. The reversed foreground image of power lines is a transfer on to polycarbonate mounted with a space between to the background. As the viewer moves in front of the piece, interesting shadows play upon the background.



www.atrugmangraphics.com

Lee Connolly Weill

Water's Edge

Digital print & acrylic paint with pre and post coats

Sandbars, tide pools, beach grass and shrubs along the coastal dunes of Cape Cod Bay beaches have been deeply entrenched on my psyche since childhood. Shapes, textures, patterns, lighting changes and the interplay between these elements and principles impact each other and an instinctive dialog begins. Random yet predictable, visual and physical relationships influence the developing interchange between the person and the physical world.

“Water’s Edge” is a journey of both processes and time. This image began with a walk along the beach. “Capturing” nature through a photographic process allowed me to preserve a peaceful and personal moment in time. I took possession of this and altered it by human intervention. Paintings I made of natural forms were superimposed on the photo digitally. Acrylics were applied to a paper surface with brushes and by finger painting. This allowed me to interpret my feelings spontaneously and impulsively. I took on the role of nature; responding to environmental stimuli. The introduction of interference paints and their reflective properties allow the colors in the image to change when viewed from different perspectives. The digital image was printed over the acrylic painting with a random result. The power of letting elements fall where they may parallels the essence of nature. I embraced being instinctive and engaged in the moment. Watching the image emerge from the printer felt like a “birth,” something unique comes forth, something that did not exist just moments before. That is a powerful sensation, a celebration of life and creativity. Finally, after some reflection, visual alterations are added using paint, gold leaf, nail polish, tissue paper or other mediums of choice.



www.leeconnollyweill.com

Lauren Wolk

Boy Breaking Out of His Shell

Arranged on an old wallpaper board, this portrait is composed of acrylic paint, glass tiles, and photographs printed on clear vinyl which came with adhesive on one side, the adhesive covered with a protective sheet bearing a blue grid. To create the effect I wanted, I peeled off the protective layer and pressed its blue gridwork onto the damp photographs. When I peeled them apart, some of the gridwork stuck to the images. I then layered the photographs so the boy beneath could look out past and through the broken gridwork ... parts of him free, others still confined, as he broke out of his shell. The glass tiles suggest an additional layer of confinement and liberation.



www.laurenwolk.com

Joyce Zavorskas

Lost Child

Solar etching/archival inkjet print on bamboo writing paper/encaustic/wood panel

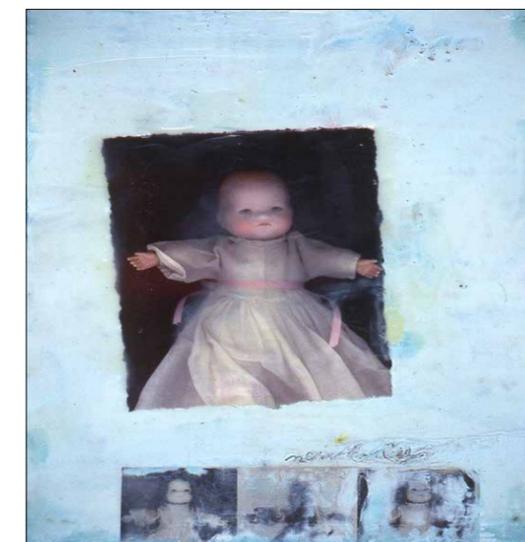
Found Child

Archival Inkjet print on bamboo writing paper/encaustic/wood panel

New Baby

Archival Inkjet print /solar etching/encaustic/wood panel

My mother gave me a doll that she used to play with as a child. I borrowed it for a project years ago and she remembered that I loved that doll. This time I placed the doll on the bed of my HP Precision Scanjet 5490C and scanned the doll directly into the computer. The doll was randomly posed in different ways to suggest varying emotional states. I printed images with Epson archival inks onto bamboo writing paper and regular photo paper. After attaching the images to birch plywood, I added some solar etchings, and then layers of encaustic medium and Oil Bar. The encaustic medium encased the “Found Child” images securely and created additional surface interest and mystery.



www.joycezavorskas.com

**For information about Interplay,
please email: info@artsynergies.com**