



PRINTMAKING INVITATIONAL: ALTERNATIVE PROCESSES

HIGGINS ART GALLERY
CAPE COD COMMUNITY COLLEGE

PRINTMAKING INVITATIONAL: ALTERNATIVE PROCESSES

Lee Connolly-Weill

Mary Doering

Barbara Ford Doyle

Alice Nicholson Galick

Amy Heller

Mary Ince

Martine Jore

P.J. McKey

Sara David Ringler

Vicky Tomayko

Alan Trugman

Joyce Gardner Zavorskas



LEE CONNOLLY-WEILL

ARTIST'S STATEMENT

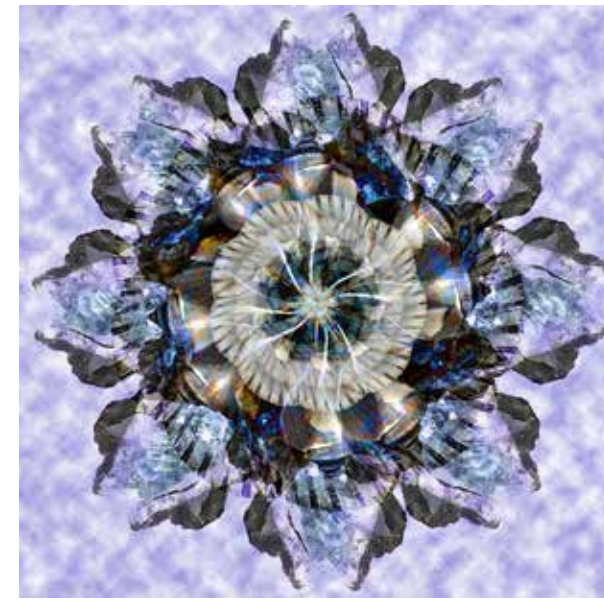
Art is a spiritual process for me and these images juxtapose materials and interpretive processes that give visual birth through creative and intuitive means. Navigating time and mediums involves numerous transformations.

I integrate traditional and digital art materials, controlling what occurs at my hand and also embracing the interplay resulting from images altered using software and printers. Images are derived from sketches, paintings, photographs and collage materials. Acrylic and interference paints, gold leaf and pigmented inks are integrated into the surface structure. The influence of years spent on the Cape, by the sea, and a heightened sensitivity to nature's ever-changing palette impacts my imagery.

BIOGRAPHY

Elementary art educator, Avon Connecticut
Senior Training Specialist, Sales Support for DuPont Printing and Publishing
Graphic Design business, Blue Kiwi Design & LCW Art, Cotuit MA
First art educator and computer graphics educator, Cotuit Center for the Arts
Art and graphic design instructor, Applied Tech Dep't, Barnstable High School
Art exhibitions, juried, group and one-woman shows: See bio and resumé at leeconnollyweill.com.

leeconnollyweill.com



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1. *Blue Star Mandala*, digital print, 9.5x9.5 2. *Dawn*, mixed media, 11x14 3. *Dusk*, mixed media, 11x14
4. *Eye of the Universe*, mixed media, 34x23

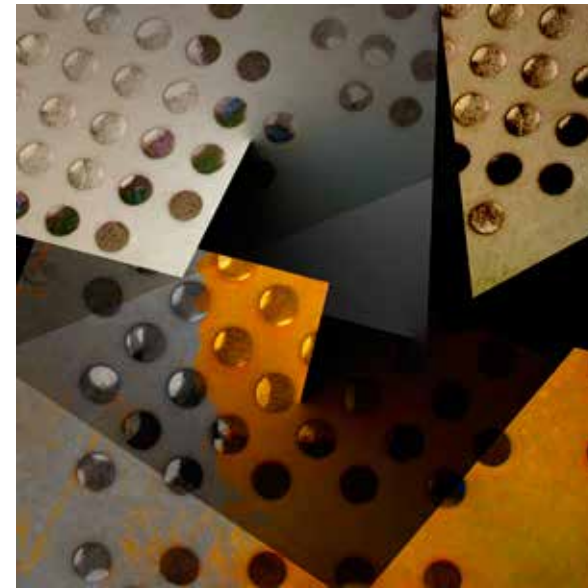
MARY DOERING

ARTIST'S STATEMENT

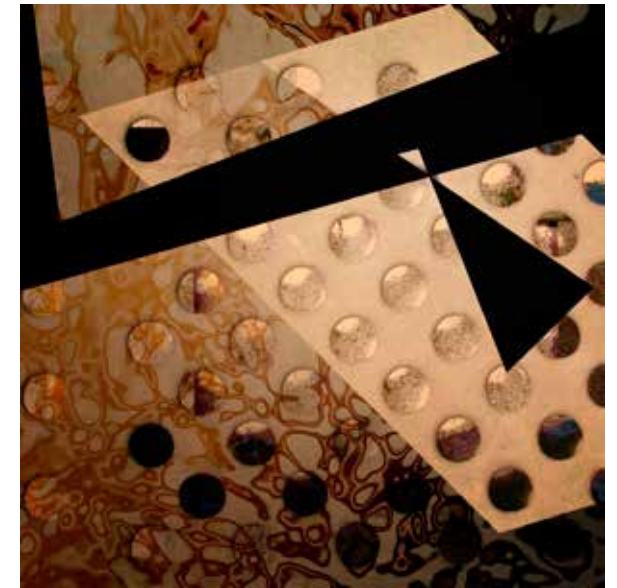
One of the essential aspects of my art is transforming an image by coaxing it out of its former identity and giving it a new one. The human figure, worn surfaces, plant material and graffiti all interest my photographer's eye. Using free association, I create shapes and structure which provide the scaffolding over which I build a new image rich in both texture and color. Abstract imagery allows me to expand how I see the world. The combination of my original photography and art offers me a broad range of self-expression. My work is about perception, improvisation, losing control, and traveling into the unknown.

BIOGRAPHY

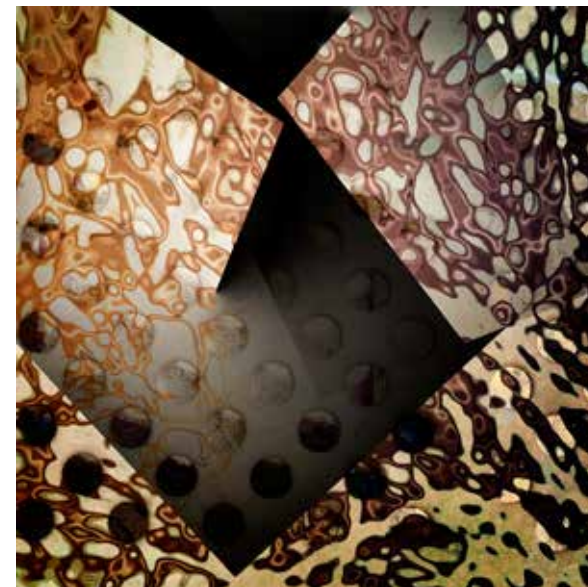
Mary Doering grew up in North Dakota. She studied Interior Design at the University of Minnesota and Ceramics at the Museum School in Pittsburgh. Later she received her degree in Psychology from Lesley College. She has taught Ceramics in Connecticut and Art for the Mind, Body and Spirit in Massachusetts. She is also a published poet and has won awards both nationally and internationally in printmaking and photography. Her work has been included in more than fifty solo and group shows. This award winning artist is also a co-founder of ArtSynergies.



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BARBARA FORD DOYLE

ARTIST'S STATEMENT

Computers have put the medium of digital photography in dialogue with painting, printmaking, and other kinds of art. My interest is to combine digital photography with various hands-on transfer processes. I try to balance my time spent at the computer with creative, messy, unpredictable, variable-ridden activity.

Doyle keeps her camera equipment simple—she uses a DSLR camera (one 18-55mm kit lens), and an iPhone. Her digital darkroom equipment, however, includes a computer with tons of memory and back-up, a graphics tablet with a mouse-pen stylus, and an Epson Stylus Pro3880 printer. To develop and edit work, she has installed Adobe Photoshop, Lightroom, and software plug-ins on her primary computer and assorted apps on her iPhone and iPad.

BIOGRAPHY

Doyle was born and raised on a small farm in Connecticut. She attended UMass and Southern Connecticut University majoring in art education. Moving to Cape Cod, she taught art and photography in public schools and was well known as an illustration of calendars. She maintains a website of Alternative Photo Imaging and is a founding member of the collaborative digital artist group, ArtSynergies.



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ALICE NICHOLSON GALICK

ARTIST STATEMENT

Drawing from nature and the figure my works reflect images and spaces, color and light from my surroundings and travels. Though I work in a variety of media, printmaking is my most favored. Working in subject series and monotypes, I layer my images from several plates. The complexity of each piece continues with each pass through the press. I create a dialogue with the work, as if adding another sentence or thought. I am interested in conveying a memory, or my reaction to surroundings, or a global event, or simply the beauty of a place.

BIOGRAPHY

Alice Nicholson Galick lives in East Falmouth and came to Cape Cod after a career teaching art in North Carolina, Connecticut, Massachusetts, and Virginia. Introduced to printmaking in graduate school at University of Hartford, she has worked with many artists in workshops and served in printmaking assistantships at Penland in N.C. She has participated in invitational and solo shows, and won awards in many juried and National shows. Her work is in collections public and private around the US and Europe.



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1. *Statues in the Park at Night*, viscosity monoprint image, 18x24 2. *Adventures #2*, woodcut monoprint image, 12x16 3. *Day in the Park*, viscosity monoprint image, 18x24 4. *Of the Sea #7*, woodcut monoprint image, 10x16 5. *Of the Sea #5*, woodcut monoprint image, 8x10 6. *Greed* (folding box), woodcut prints and transferred images, 6square, open length 24

AMY HELLER

ARTIST'S STATEMENT:

Amy Heller has researched the techniques and history of human locomotion photography and developed a special interest in the work of Eadweard Muybridge and Etienne-Jules Marey. Muybridge proved with his motion photographs that at some point during a horse's trot, all four hoofs are off the ground at once. He shot separate, sequential frames to achieve his motion photographs. Marey used a different technique to depict motion on a single plate.

Ms. Heller uses an entirely different technique to create her personal imagery. She employs the moving film stroboscopy method of shooting motion and uses the female figure as a subject as well as a foil. She uses a stroboscope in conjunction with the simultaneous winding of an unexposed roll of film past an open shutter to create images of a moving figure. Ms. Heller examines the idea of motion, time and reality in her surreal, dreamlike images and suggests extra dimensions to our waking and sleeping lives.

Ms. Heller is currently making cyanotype photographs on fabric and collaged cyanotype sculptures on motorized bases, continuing her exploration of time, motion and dreams.

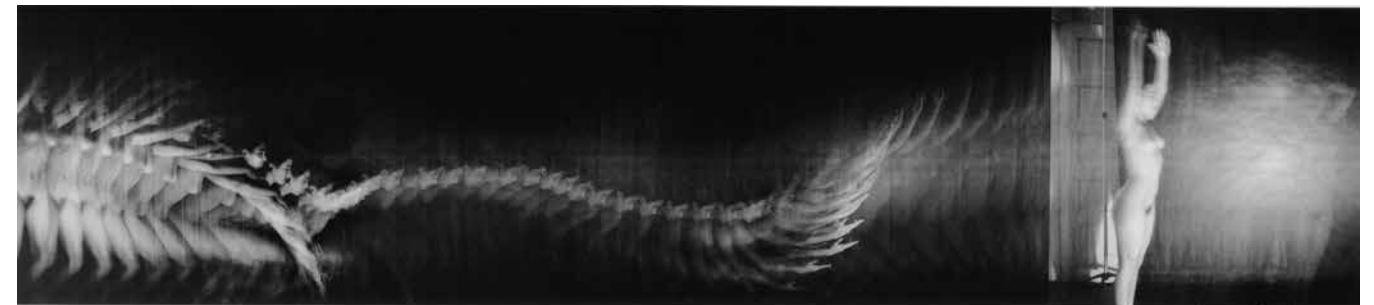
BIOGRAPHY:

Amy Heller is an award-winning photographer/artist whose work has been exhibited and published nationally and internationally. Her work was featured in a book by Deborah Forman called "Contemporary Cape Cod Artists, People and Places," published in 2014 and she was honored with a solo exhibition, "Form: Still + Motion" at the Cape Cod Museum of Art in Dennis, MA. Ms. Heller has a B.A. in Studio Art/Art History from Hampshire College and an M.F.A. in Photography from The George Washington University. She was born in Washington, DC, lived there much of her life and worked for Smithsonian, National Gallery of Art, Library of Congress, National Geographic, Washington Post, and curated the permanent exhibition of Pulitzer Prize winning photographs "Unforgettable Photos" at the Newseum in Washington, DC. In 2003, she relocated to Cape Cod with her husband who is a musician.

amyheller.com



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Motion/Time Studies:

1. *Ode to Muybridge* black & white gelatin silver print 7x28 2. *Untitled (Breaking Through)* black & white gelatin silver print 9x39

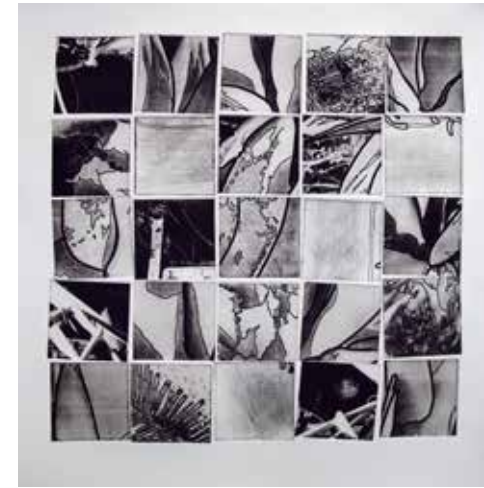
MARY INCE

ARTIST STATEMENT

The interaction between technology and nature as both subject matter and technique has always fascinated me. Manipulating materials and surfaces to create what often includes surprising results is part of the printmaking process that I find so engaging. I like to take a matrix and see how far I can stretch it.

BIOGRAPHY

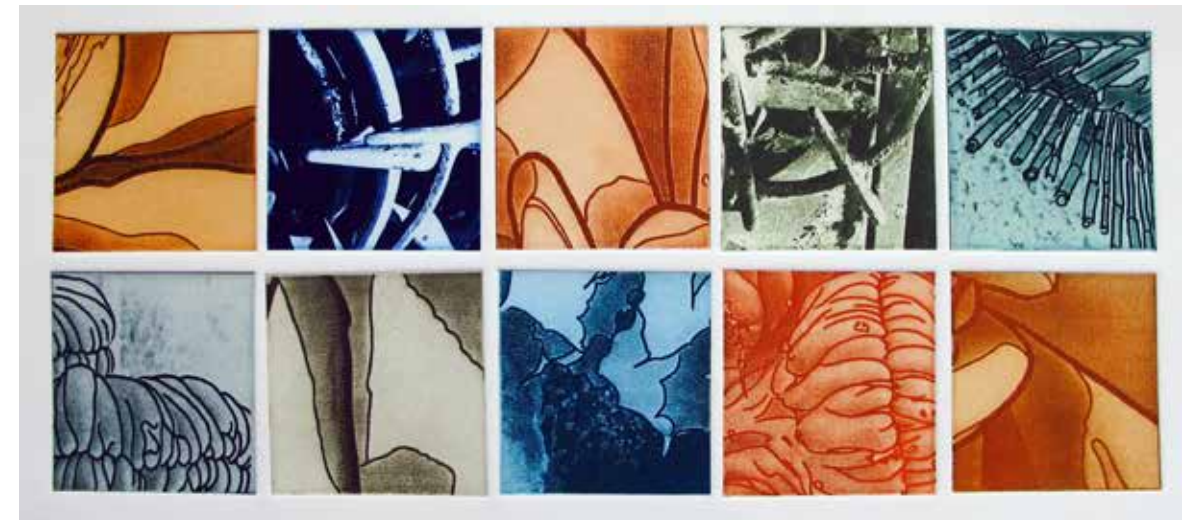
Mary Ince is a visual artist focusing on drawing and printmaking processes. After spending a year in London studying, she obtained a BA in Graphic Arts with an emphasis on printmaking from the University of Redlands in California. Life events caused her to put her art avocation on hold for many years. Fifteen years ago she re-entered the world of art. She has received many awards and honors in the past. Over the years, she has been awarded residencies around the United States, most recently in Provincetown where she concentrated on her Contemporary Chamber Music and Silence Series. Exhibiting nationally, she maintains studios on both coasts where she shows locally.



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MARTINE JORE

ARTIST'S STATEMENT

As a digital printmaker I gather my source images, photos and scans in the computer. Then I compose my images as a virtual collage, playing with scale, layer transparencies, colors and shapes. Printing several trial proofs is part of the evaluative process before deciding on the final print.

For these particular works, I printed my compositions in reverse then transferred them on birch panels.

BIOGRAPHY

Born and raised in France.

Attended Lyme Academy of Fine Arts, the Carving Studio in Vermont and RISD (Computer Graphics). Numerous solo and group shows, mainly in New England.



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P. J. MCKEY

ARTIST STATEMENT:

Art has always been a part of my life, present in many forms. I have been exploring printmaking, since the beginning of 2011. All of my interests find their way into my printmaking and provide me with many sources for inspiration. My small studio is my sanctuary. In addition to larger works, my goal has been to try and produce at least 1 print each day, no matter how humble, exploring processes, techniques, themes and color.

BIOGRAPHY:

In addition, to printmaking, PJ is on the Fine and Performing Arts faculty of CCCC teaching various theater classes. She is a theater director, actress and designer and works Cape wide. She is also an architectural photographer specializing in sacred spaces and, along with her husband Dennis Aubrey, is currently on a travel book featuring photographs of the Romanesque churches of France.



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1. *Sarab 1-2-3*, photo transfer print, hand colored, 10x14 2. *Terra Ferma*, image transfer/monoprint, 26x38 3. *Blue Meditation*, photo transfer print, hand colored, 8x24

SARA DAVID RINGLER

ARTIST STATEMENT:

As a printmaker I am constantly involved in process and variation. The fluidity of monotype printmaking encourages exploration so it becomes logical to create variations on a theme. One element may be repeated in varying contexts. Sometimes I work with the figure to create a sense of strength and mystery. The figures are shadows, reminders of memories, quietly thoughtful and keeper of secrets. In these prints I have employed the use of fabric and cut out paper stencils overlaying various colors and transparency. My prints explore the immediacy of pure form and color, pared down and direct. These pieces reflect several different series based on my drawings and infused with the mystical. I begin with various elements and layer and pull them together visually to find connections. In these prints I have combined monotype and encaustic some of which are mounted on birch panels forming a rigid surface that allows the application of encaustic wax. The encaustic wax embeds and preserves the images giving the surface visual cohesiveness.

BIOGRAPHY:

I primarily work as a printmaker and painter and additionally use photography, papermaking and book arts forms.

I was born in Los Angeles and raised in New York where I attended SUNY Buffalo for my BFA and then moved to Cape Cod where I have lived with my husband and raised my three children for over forty years. I resumed my education at the University of Massachusetts Dartmouth to earn an MFA in Design and have been teaching at Cape Cod Community College for over 20 years. I am a member of Art Synergies, Printmakers of Cape Cod and the Monotype Guild of New England, exhibiting both regionally and internationally.

saradavidringerart.com



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1. *Found Object*, monotype 22x30 2. *Amphora with Fish*, monotype 22 x 30 3. *Ancient One*, monotype with encaustic, 14x22
4. *Artifacts*, monotype with encaustic, 14x22 5. *Message from Somewhere*, monotype 30x22

VICKY TOMAYKO

ARTIST STATEMENT

Vicky Tomayko is a media artist and printmaker who uses a variety of techniques to create monoprints. She teaches at Cape Cod Community College, Provincetown Art Association and Museum, and the Fine Arts Work Center in Provincetown. She also manages the print studio for the Fine Arts Work Center during the seven-month Residency Program, providing workshops and one-on-one instruction. She was an Artist-in-Residence at the Cape Cod Lighthouse Charter School in Orleans for ten years.

Unexpected surprises revealed by printed and layered images are an important and sustaining element in the creation of my monoprints. The images are created using drypoint, etching, lithography, silkscreen, inks, and stencils, with much regard for drawing, color, and the pentimento of the plates themselves, Tomayko says. The story in each piece evolves as the work progresses, one element at a time on one-of-a-kind works on paper. The imagery stems from observation and attention to current events. A narrative is often hinted at in the title, but the title is only meant to give a clue and a way to begin looking.

BIOGRAPHY

Tomayko was assistant professor of printmaking at Connecticut College, 1979 through 1981 and was awarded a fellowship at the Fine Arts Work Center in 1985. She received an MFA in Printmaking from Western Michigan University, and has been the recipient of two Ford Foundation Grants. Her work can be viewed at the Schoolhouse Gallery in Provincetown, and has been included in exhibitions in New York, Boston, Miami, Los Angeles, Venice, Istanbul, Basel, and Melbourne.

vickytomayko.com



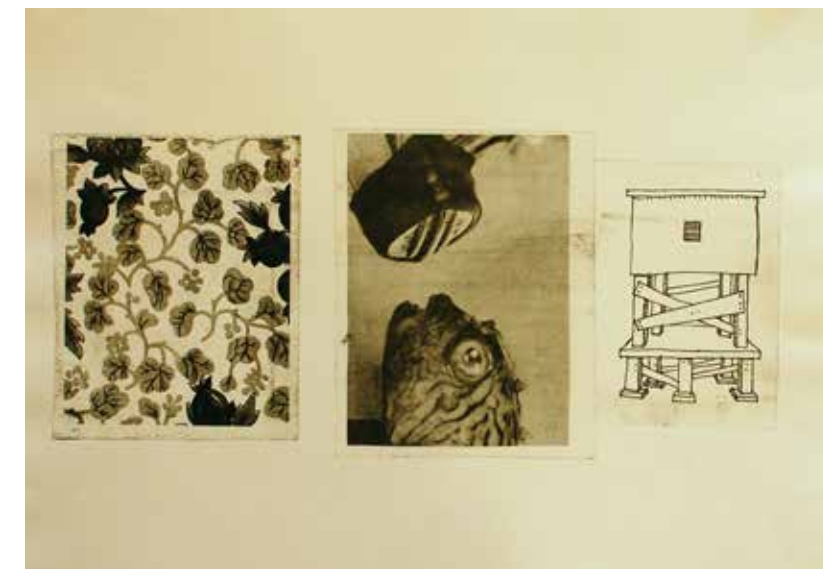
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Courtesy of the Schoolhouse Gallery:

1. *Spider Love*, monoprint with drypoint, 15x11 2. *Sunset Orkney*, monoprint with stencils, 15 X 11 3. *No More Whining*, monoprint with lithograph, 15 X 11 4. *Songs (fish)*, lithographic monoprint, 11x15 5. *Send a Song*, silkscreened limited edition book, 6.5x4.5x25

ALAN TRUGMAN

ARTIST STATEMENT

I have been shooting photographs for many years with a Nikon camera and 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. 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. As the viewer moves in front of the piece, interesting shadows play upon the background.

BIOGRAPHY

Alan Trugman is a Cape Cod based photographer. Born in New York and raised in Los Angeles, Alan attended Los Angeles City College and the University of Southern California. Alan relocated to Cape Cod in 1993 and reconnected with his love of photography. He is a juried member of the Cape Cod Art Association in Fine Art Photography, a member of ArtSynergies, and participates with 8 other photographers who come together to explore imaginative iPhonography for image creation. He has exhibited in various local and national shows. His images have appeared on the covers of annual reports, international classical cds and ad print work.



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Framed size: 12x16

1. *Bird and Powerlines #1* digital transfer to acrylic, alcohol gel transfer to Arches 88 2. *Bird and Powerlines #2* digital transfer to acrylic, alcohol gel transfer to Arches 88 3. *Bird and Powerlines #3* digital transfer to acrylic, alcohol gel transfer to Arches 88

JOYCE GARDNER ZAVORSKAS

ARTIST'S STATEMENT

My most recent muse is the disappearing dunes along the ocean edges. There is a sense of impending loss when I see the valiant struggle for survival of grasses and shrubs tilting over the edge of wind blasted dunes on the lower Cape. Yet every spring they come back for another season, hanging on to life. I feel compelled to document the way the dunes look now, before their demise. Archival inkjet prints of erosional landforms were attached to wood panels and sealed with a thin layer of beeswax mixed with dissolved damar varnish (encaustic medium).

BIOGRAPHY

Joyce grew up in Weymouth, MA and spent all her summers as a child outdoors on the lower Cape. She attended MassArt and Syracuse University majoring in painting/printmaking and illustration/advertising. Moving to Cape Cod in 1983, Zavorskis maintains a professionally equipped printmaking studio in Orleans, MA where she continues her exploration of contemporary printmaking techniques. She teaches workshops for various art organizations, schools and museums. She also pursues plein air painting and abstract studio painting, and is a founding member of the Monotype Guild of New England, Cape Cod Plein Air Painters, and the 21 in Truro.



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1. *Earth Artifacts*, archival inkjet print/beeswax/wood, nine 4 x 4 panels in three rows. 2. *Erosional Landforms*, archival inkjet prints/ beeswax/wood, four 10 x 10 panels in two rows. 3. *Lost Child*, archival inkjet print/solar etching/beeswax/wood, 12 x 9 4. *Found Child*, archival inkjet print on bamboo paper/oil bar/beeswax/wood, 12 x 9 5. *Innocence*, archival inkjet print/oil bar/beeswax/wood, 7 x 5



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