New Prints by Mid Atlantic Arts Foundation’s Creative Fellows 2003
9X9

New Prints by Mid Atlantic Arts Foundation’s Creative Fellows 2003

Marsh Art Gallery, University of Richmond Museum, Richmond VA
January 22 - February 29, 2004

Rutgers Center for Innovative Print and Papermaking, Mason Gross School of the Arts, New Brunswick NJ
March 15 - March 20, 2004*

Artists Image Resource, Pittsburgh PA
September 18 - October 15, 2004

The Print Center, Philadelphia PA
December 2, 2004 - February 5, 2005

Visual Arts Center, Tidewater Community College, Portsmouth VA
May 14 - July 4, 2005

*A SPECIAL PRESENTATION DURING THE SOUTHERN GRAPHICS INTERNATIONAL CONFERENCE 2004

www.midatlanticarts.org

This catalogue, and its accompanying exhibit, is the result of a unique collaborative effort and much hard work by the artists, technicians and arts administrators who were involved in the first year of Mid Atlantic Arts Foundation’s Creative Fellowships program.

The primary mission of Mid Atlantic Arts Foundation (MAAF) is to support the careers of professional artists living in the mid-Atlantic region. MAAF has worked to accomplish this mission since 1979.

The Creative Fellowships program had its genesis in another Foundation initiative that focused on community-based artist residencies. In the year 2000, MAAF was chosen by the National Endowment for the Arts to administer a nation-wide artist residency program that would place a professional artist at a community-oriented host organization in each state and U.S. jurisdiction for a long-term residency. These residencies (there were 54 in all) brought artists and non-artists community members together to develop and create new works that addressed an issue of concern or interest to the community. The program, Artists & Communities: America Creates for the Millennium was an enormous success. (Visit the program web site at www.artistsandcommunities.org)

At the conclusion of that special event, Mid Atlantic Arts Foundation’s board reviewed the organization’s programmatic efforts that centered on artist residency programs, as part of a larger, agency-wide strategic planning process. The Foundation affirmed the community-based approach and implemented its regional artist-residency program, Artists & Communities. In addition the Foundation recognized the equal value associated with supporting artists in their personal creative endeavors, and of the importance of bringing new work thus created to the attention of the public.

Forward

The Creative Fellowships program was launched in the summer of 2002 to provide artists with the time, facilities, and technical support to create new works. The program has two parallel tracks. Every year the program focuses on a specific artistic discipline. In 2003 that discipline was printmaking. Each of the nine printmaking fellows from 2003 is featured in this catalogue. In addition the foundation sponsors a residency opportunity for regional artists (of any discipline) at the Millay Colony, Austerlitz, NY, or the Virginia Center for the Arts, Sweet Briar, VA.

The works contained in this catalogue represent artists from each of MAAF’s nine member states and are both diverse and eclectic. In most cases the new works simply could not have completed without the assistance of master printers and other technical support from the host institutions, and the Foundation is grateful to its partners for the extraordinary level of support given to our artists.

The Foundation selected the nine host sites to participate in the 2003 Creative Fellowships program. Each of the nine artist was then chosen by a host site for a creative residency lasting from two to six weeks. These host sites were given the task of selecting an artist that met the highest standards of artistic merit, accomplishment and readiness to undertake a residency of this kind (and from a state other than their own). Each one proved to be a worthy selection, and the work produced through the program, some of which is represented in this catalogue, is a testament to the process.

The board of directors and staff of Mid Atlantic Arts Foundation hope you find this collection of work both as challenging and enjoyable as we have.
Ann Rentschler

Baltimore, MD  
Untitled Etching, drypoint and spitbite with chine collé on paper  
49 3/4 x 39 1/4 inches

Ann Rentschler

Baltimore, MD  
Untitled Etching, drypoint and spitbite with chine collé on paper  
22 1/2 x 22 1/2 inches
Washington DC

It started with my hands

Photo Silkscreen on tar paper

36 x 24 inches

Michael Iacovone

Washington DC

Back #1

Photo Silkscreen on tar paper

36 x 40 inches

Michael Iacovone
Kenneth Jones

Newark, DE  A Child Builds a Home  Pigment Ink Print on Hahnemuehle Photo Rag 308 Paper  24 x 22¼ inches

Edition of 4

Newark, DE  Five New Tears  Pigment Ink Print on Hahnemuehle Photo Rag 308 Paper  24 x 17½ inches

Edition of 4
Chakaia Booker

New York, NY  Visual Impression II  Cast Paper  EDITION OF 18  25 x 20 x 18 inches

Ayanah Moor

Pittsburgh, PA  Untitled (self portrait)  Intaglio  11 x 15 inches
The Visual Studies Workshop is an internationally recognized media arts center encompassing programs in photography, digital media, visual books, film and video. Located in two historic buildings in Rochester’s museum and cultural district, it serves visual artists and the general public with diversified programming in education, exhibitions, publishing and the creation of new work. Its resources include extensive archives of images and books related to the media arts.

Visual Studies Workshop Press has been producing artists’ books and titles in the visual arts since 1972, and has been in the forefront of the artists’ book movement ever since. As a program of VSW, the Press combines publishing with educational and studio functions. Ongoing artist-in-residence and access programs bring artists to the press to produce bookworks and other publishing projects. Over the last few years, with the explosion of digital print processes, we have made the decision to dismantle our offset facility to concentrate on publishing digital edition bookworks and multimedia projects. As highly available original artworks with a straight path of distribution from artist to “reader,” these new publications expand the possibilities of artists’ publishing projects. Educational programs include an MFA in Visual Studies as well as week-long workshops in the summer and community workshops throughout the year. A 4000 title Independent Press Archive, developed largely through the generous contributions of book artists, is a major resource in the field. It is accessible to artists, students, and researchers by appointment.

— Joan Lyons, founding coordinator, VSW Press
The mission of the Women’s Studio Workshop is "to operate and maintain an artists’ workspace that encourages the voice and vision of women artists; to provide professional opportunities and employment for artists at various stages of their careers, and to promote programs designed to stimulate public involvement, awareness and support for the visual arts."

To that end, WSW hosts residencies, fellowships, internships, and workshops in our fully equipped printmaking, papermaking, book arts, ceramics, and photography studios.

With a goal of paying women to make art, WSW provides stipends to 7-10 resident artists and 8 interns per year. Numerous highly subsidized residency fellowships are also supported annually.

As the largest publisher of hand printed artists’ books in the country, four of the residencies each year are devoted to the creation of new artists’ books. Artists join the WSW community for six to eight weeks utilizing the studios and taking advantage of the technical and artistic expertise of the staff.

Other grant recipients and fellowship artists spend two weeks to two months dedicated to experimentation and exploration of their own work.

Grant recipients and interns are awarded an exhibition in the WSW gallery introducing the local community to their work. Artists’ Books are marketed extensively in the US and abroad expanding an artist’s audience. Four repositories, Yale University, Virginia Commonwealth University, Rochester Institute of Technology, and University of Delaware maintain collections of all books WSW has published with agreements to purchase future editions. All books in WSW’s archive can be viewed in their entirety on-line at www.wsworkshop.org.

WSW@ulster.net www.wsworkshop.org

Artists Image Resource

Artists Image Resource is a fine art printmaking organization which integrates the creation of fine art print work with collaborative educational programs that explore the creative process.

Artists Image Resource (AIR) was created to provide educational and creative services in the Southwestern Pennsylvania region. AIR’s goal is to provide an active and vital imaging laboratory to support artists and facilitate creative energy. AIR focuses its activities on initiating new work with professional artists and creating dynamic project environments that use printmaking and collaboration as vehicles for learning.

Air Image Resource (AIR) was incorporated in December of 1996 and received its non-profit status in July 1998. Since that time, AIR has executed over 45 projects with professional artists and has been involved in a number of collaborations with area museums. AIR has presented more 20 exhibitions of contemporary print work in Pittsburgh and at venues throughout the region during its first five years and has presented a number of workshops and public forums addressing issues and exploring techniques in contemporary image making.

AIR’s creative programming and production focuses on the design and execution of print related projects that explore the relationship between traditional and contemporary print and imaging processes and broader contemporary art making practices.

There are two types of support for visual artists at this time:

1. Resident Artist Projects are initiated and funded by AIR.

2. Independent Artist Projects are initiated and funded by individual artists that AIR integrates into its programming and for which the workshop provides a collaborative production environment.

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WSW@ulster.net www.wsworkshop.org

Air Image Resource (AIR) 518 Foreland Street Pittsburgh, PA 15212 (412) 321-4664 www.artistsimageresource.org
The Joel and Lila Harnett Print Study Center provides a forum for the research and appreciation of works on paper with an emphasis on printmaking. Students, faculty, staff, visiting scholars and artists, as well as the public, benefit from direct and sustained access to original works of art exhibited and housed in the Harnett Print Study Center, the only facility of its kind in the region.

University Museums, which also includes the Marsh Art Gallery and the Lora Robins Gallery of Design from Nature, serves the university’s community as well as local and national audiences through its collections, exhibitions, public programs, and scholarly publications. The collections of the three museums include approximately 100,000 objects, ranging from gemstones and shells, to decorative arts and artifacts from many cultures, to contemporary paintings and sculpture, to prints from the Renaissance to the present.

The study of studio art and art history at the University of Richmond, a private liberal arts institution, allows undergraduate students to develop both their creativity and critical faculties through their engagement of the visual arts. The Printmaking Studio program of the Department of Art and Art History is a strong and dynamic part of the department’s curriculum, and its faculty encourages a deep understanding of printmaking’s history and creative potential. The synergy between the Harnett Print Study Center and the university’s studio program provides enriched opportunities for students, artists, and visitors.

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Joel and Lila Harnett Print Study Center
University of Richmond Museums and Department of Art and Art History
University of Richmond
Richmond VA 23173
www.richmond.edu

The Rutgers Center for Innovative Print and Paper (RCIPP) was founded in 1986 by Judith K. Brodsky as an international, national and regional center for leading edge printmaking ideas and education. The mission of the RCIPP is to provide the opportunity for artists who are contributing new narratives to the American cultural mainstream to create new works in paper and print in collaboration with master printers and papermakers. As part of Mason Gross School of the Arts, Rutgers, The State University of New Jersey in New Brunswick, RCIPP is a learning center where students serve as interns and work with the master printers and papermakers.

The director of the center is Lynne Allen, Professor of Art at Mason Gross; assistant director is Barbara Maden, Associate Professor; Judith K. Brodsky continues as founding director. Eileen Foti is master printer and manager of the print shop. Anne McKeown is the resident papermaker and manager of the paper shop.

Five studios provide capability for working in all print media—intaglio, lithography, silk screen, relief, papermaking, photo processes, digital media, and books. Artists residencies are by invitation only. Summer workshops in various print and paper processes are offered. Artists who have worked in collaboration with RCIPP include Willie Cole, Kerry James Marshall, Sam Gilliam, Kiki Smith, Leon Golub, Faith Ringgold, Miriam Schapiro, Jim Hodges, William Kentridge and many more.

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Rutgers Center for Innovative Print and Paper
Mason Gross School of the Arts
33 Livingston Avenue
New Brunswick, NJ 08901
(732) 932-2222 x538
rcipp@rci.rutgers.edu
www.printandpaper.org/http://www.masongross.rutgers.edu/visarts/arts_cipp.html
The internationally recognized Print Center, located in Philadelphia, supports printmaking and photography as vital contemporary arts, and encourages the appreciation of the printed image in all its forms. To accomplish its mission, The Print Center's two major objectives seek to support established and emerging artists, and educate the community about prints and photography. Founded in 1915 as The Print Club, the organization served as one of the first venues in this country dedicated to the appreciation of prints, supporting the "dissemination, study, production, and collection of works by printmakers, American and foreign." In 1942, The Print Club donated its collection of prints to the Philadelphia Museum of Art helping to establish the museum's print department. In 1996, The Print Club changed its name to The Print Center to mark its commitment to serve both its members and the community.

The Print Center presents both solo and group exhibitions to highlight promising, emerging artists as well as acknowledge lifetime or long-term commitment to the fields of printmaking and photography. Exhibitions have featured work by local and international artists alike such as: Mary Cassatt, Pablo Picasso, Dox Thrash, Jasper Johns, Ansel Adams, Art Spiegelman, Ray Metzker and more recently Kara Walker, Jerry Uelsmann, Nancy Spero, Leon Golub, Dotty Attie, John Coplans, Red Grooms and Lesley Dill. The Print Center's long history reveals its ability to explore the changing role of printmaking and photography in our culture. Today, The Print Center is an internationally-recognized organization where artists and the community converge; providing opportunities for artists to share ideas, exhibit and sell their work.

West Virginia University is a Doctoral/Research University-Extensive and West Virginia's only comprehensive doctoral-granting institution. The university community is committed to student-centered priorities, academic excellence, research, and service through innovation and technology. The Division of Art has an enrollment of over 300 undergraduate and 20 graduate students. The division is the only institution in the state which offers professionally accredited (NASAD) programs with studio concentrations in ceramics, graphic design, intermedia, painting, sculpture and printmaking. The printmaking program has a national reputation as a leader in the field of contemporary printmaking. WVU hosted the 24th Southern Graphics Council Conference, the largest gathering of printmaking professionals in North America. The scope of the critical dialogue and studio activity was a reflection of the philosophy of our print program to extend the definition of printmaking into a broader discussion. The program encourages the development of personal imagery through a solid foundation in a wide spectrum of traditional and innovative techniques. Through exploration a focused visual expression is developed that engages formal issues, media exploration, relevant histories, contemporary critical discourse, and diverse approaches to problem solving.

Our vision is to be a recognized leader in the education, creative development and scholarly production of artists. This mission is grounded on the attraction and retention of a talented, distinguished and diverse community of faculty, staff and students. It also assumes the responsibility of providing the members of this community a challenging and productive environment, which ensures the fullest realization of potential in creative activity and scholarship.

College of Creative Arts
West Virginia University
Morgantown, WV 26506
www.wvu.edu/~ccarts/
The Brandywine Workshop is a culturally diverse institution engaged in the creation, promotion and advancement of printmaking as a fine art. Founded in 1972, the Workshop is one of the oldest and most distinguished print organizations offering visual artists the opportunity to explore large format offset lithography and related technology in the production of original limited edition fine art prints.

The Workshop includes an offset lithography facility, hand relief printing and screen printing studios as well as a computer graphics and digital lab. The administrative offices, exhibition galleries and computer lab are located in a restored national historic four-story firehouse that was constructed in 1861 and converted to its present use in 1993. A second building houses the print shop and rental space for other non-profit art organizations. Brandywine Workshop is located on Philadelphia’s renowned Avenue of the Arts.

Brandywine Workshop
730 South Broad Street
Philadelphia, PA 19146
(215) 546-3675
www.brandywineworkshop.com

Pyramid Atlantic is a non-profit contemporary arts center dedicated to the creation and appreciation of hand papermaking, printmaking, and the art of the book. For more than 22 years, Pyramid has provided people of all ages, backgrounds, and abilities with opportunities to discover and create fine art. As an artist-centered community with an international and local following, Pyramid Atlantic brings print, book and paper arts to people all over the world.

Pyramid Atlantic was founded in 1981 by noted artist and educator Helen C. Frederick, and has continually enlivened and redefined the meaning of artistic collaboration, a key element of its creative mission. Pyramid has hosted hundreds of artists in residence, produced and published numerous print and artist book editions, conserved and collected works on paper, curated and traveled exhibitions locally and throughout the world, presented thousands of classes for artists of all levels, and provided professional development programs for teachers, and internships and outreach programs for students and the community. In 2003, Pyramid established a permanent home in the heart of the Arts & Entertainment District in downtown Silver Spring, Maryland. The new facility, featuring a paper mill, print shop, letterpress studio, bindery, and cutting-edge digital studios, will foster links between paper, print, and book arts and new directions in digital print media. At Pyramid Atlantic, tradition and innovative new media go hand in hand.

Pyramid Atlantic
8320 Georgia Avenue
Silver Spring, MD 20910
(301) 608-9101
pyramidatlanticartcenter.org

LA VAUGHN BELLE AT WORK DURING HER RESIDENCY AT BRANDYWINE WORKSHOP.
Participating Artists

La Vaughn Belle
St. Croix, VI

La Vaughn Belle’s mixed media drawings and paintings present a stark field occupied by self-images that seem to haunt the periphery of the burnt and scrubbed backgrounds on which they stand, float and sometimes lie.

The artist depicts a vision of living and working in the Caribbean that is at odds with popular perception. It is this tension – between what the artist calls “this visual paradigm of Caribbean identity” and her own questioning and decoding of that identity that informed the new work she created during her MAAF Creative Fellowship at Brandywine Workshop in Philadelphia, PA.

La Vaughn Belle studied at Columbia College at Columbia University, New York, NY and at the Teachers College of the same institution. Additional study includes the School of the Visual Arts, New York, NY and the Instituto Superior de Arte, La Habana, Cuba. Her work recently appeared in VIA Colectiva, Museo de las Americas, San Juan, PR and in the IV Bienal del Caribe, Museo de Arte Moderno, Dominican Republic.

Chakaia Booker
New York, NY

Although Booker has worked in a number of different mediums, including landscape paintings, mixed media assemblages, even ceramics and fabric, it is for her sculptures made of rubber that she has become well-known. Ranging in size from small wall-mounted works to large free-standing outdoor sculptures, the works are constructed from hundreds of cut, sliced and shredded rubber tires twisted and attached to armatures. Some are free-form and improvisational, suggesting a rampant plant life, as though rubber were an organic life-form. Others have a strong narrative element, commenting on everything from familial ties to culture disengagement, class, labor, race, the environment.

The artist was selected for the Mid Atlantic Arts Foundation’s Creative Fellowship by the Rutger’s Center for Innovative Print & Paper at the Mason Gross School of the Arts, New Brunswick, NJ.

Chakaia Booker was born in Newark, NJ. She has studied African dance, ceramics, weaving and basketry, although her undergraduate degree, from Rutgers University in 1976, was in sociology. In 1993 she earned an MFA from City College in New York. Her work appeared in the 2000 Whitney Biennial and in the “Twentieth Century American Sculpture” exhibition at the WhiteHouse in 1996. She has received awards from: New York Foundation for the Arts, Gregory Millard Fellowship in Sculpture, American Academy of Arts & Letters; Anonymous Was A Woman; and The Johnnie L. Cochran, Jr. Art Fund, among others.

Claudia Giannini
Morgantown, WV

Themes of nature and traditional healing permeate Claudia Giannini’s work, especially since her arrival in West Virginia from Philadelphia in 1973. Responding to the beauty of the environment of Boone County and to the lore of herbal remedies related by elder neighbors, the artist has produced several print and mixed media series that combine images of local flora with narrative and abstract elements.

In her Creative Fellowships residency at Artists Image Resource (AIR), Giannini produced a suite of four prints that explicitly address the healing properties of plants native to West Virginia. The prints combine etching, silk screen and collage on handmade papers.

Claudia Giannini received a Bachelor of Fine Arts degree from West Virginia University, Morgantown in 1979, and an MFA in Visual Art from the same institution in 1999. In between she received a Master of Education in Art Education with Museum Education Option from Pennsylvania State University in 1981. In 2000 she was awarded an Artist’s Residency Fellowship at the Vermont Studio Center.

Anne Iott
Virginia Beach, VA

Iott’s works reflect the breadth of the artist’s career and interests over the past three decades, encompassing painting, printmaking, book arts and installation. A recurring theme is the exploration of religious iconography, reinterpreted through the artist’s personal lens.
At Visual Studies Workshop, Rochester NY, the boot for her Creative Fellowships residency, she produced an artist’s book based on the Medieval Book of Hours; a “portable volume (that) will depend for its meaning on an abundance of visual imagery and (in) the reader’s own experience reading the book interactively.” A CD accompanies the book(s), containing sound-scores of church bells, gongs and running fountains to create a calming meditative environment for the reader.

Anne Iott recently retired from Tidewater Community College, Portsmouth, VA, where she is Professor of Art and Director of the Visual Arts Center. She received her BFA from Syracuse University in 1964 and a MFA from the University of Michigan in 1970. She has also conducted residencies at Adirondack Lakes Center for the Arts, Blue Mountain Lake, NY, and was named YWCA Woman of the Year, Hampton Roads, VA, in 2000.

Kenneth Jones
Newark, DE

Jones’s creative expressive range emanates from the long and storied traditions of Fluxus, performance art and Dadaism. In a broad and energetic output of prints, narrative texts, installations, short films and improvised events, Jones investigates contemporary consumer culture, personal relationships and invented histories.

Ayanah Moor
Pittsburgh, PA

Moor’s drawing and printmaking focuses on the form and cultural significance of black, read as both unlikeable (one devoid of light) and a social construct — nice. This seemingly limiting palette of dark pigments, inks and papers speaks instead to a wide range of issues — visibility/ invisibility, code and appropriation.

Ann Rentschler
Baltimore, MD

Over the past ten years Rentschler has focused on the act of drawing and its basic components. Working almost exclusively with black lines on paper, she has investigated how these visual components, straight vertical and horizontal lines, later curvy marks and strokes, can become more than the sum of their parts to record time, and to map movements.

Ann Rentschler graduated from Vassar College with a BA in 1986, and from Maryland Institute College of Art (MICA) with an MFA in 1994. Other study included the University of Texas at Austin from 1990-1991. She was awarded an Individual Artist Fellowship in Works on Paper by the Maryland Arts Council in 2002.
Mid Atlantic Arts Foundation would like to thank the following organizations and individuals that made the 2003 Creative Fellowships in Printmaking program, catalogue and exhibit possible:

State Arts Agencies
DC Commission on the Arts and Humanities
Delaware Division of the Arts
Maryland State Arts Council
New Jersey State Council on the Arts
New York State Council on the Arts
Pennsylvania Council on the Arts
Virginia Arts Commission for the Arts
West Virginia Division of Culture and History

Participating Organizations
Special thanks go to the boards and staffs at the Creative Fellowships host sites for their tireless work on the program’s projects.

The Visual Studies Workshop
Women’s Studio Workshop
Artists Image Resource
Joel and Lila Harnett Print Study Center, University of Richmond
Rutgers Center for Innovative Print and Paper
Print Center of Philadelphia
West Virginia University, College of Creative Arts
The Brandywine Workshop
Pyramid Atlantic Art Center

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Individuals
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Fine Art Services, Richmond, VA.
(804) 649-4095 www.fafas.com

For more information about Mid Atlantic Arts Foundation, its mission, programs, and services, visit the MAAF website at www.midatlanticarts.org

Acknowledgements