JUST UNDER 100:
NEW PRINTS 2017/SUMMER
SELECTED BY KATHERINE BRADFORD


INTERNATIONAL PRINT CENTER NEW YORK
508 West 26th Street, 5A NYC • 212-989-5090 • ipcny.org
With 833 artists from all over the world submitting up to 3 images each, I could have filled many more rooms with examples of outstanding prints. Instead I chose only 96 (Just Under 100) of the ones that spoke to me most forcefully.

There were many landscapes, fewer abstractions than I would have thought, and an abundance of figurative work. Some of the text-based work jumped out at me perhaps because we are particularly attuned to social and political issues this year.

Some work throbbed with vibrant color and others distinguished themselves for the subtleness of mark and hue. I admired those artists who sought to reinvent the notion of printmaking but was also won over by prints that carried the weight of art history in their making and intention. Those artists who risked drawing freely and directly on the plate or board inspired me, and I promised myself to incorporate more line in my work.

Now I am eager to see the prints installed. Conversations about gender, portraiture, humor, humanity, sexuality and language are there waiting to happen.

A NOTE FROM KATHERINE BRADFORD, JUROR

With 833 artists from all over the world submitting up to 3 images each, I could have filled many more rooms with examples of outstanding prints. Instead I chose only 96 (Just Under 100) of the ones that spoke to me most forcefully.

There were many landscapes, fewer abstractions than I would have thought, and an abundance of figurative work. Some of the text-based work jumped out at me perhaps because we are particularly attuned to social and political issues this year.

Some work throbbed with vibrant color and others distinguished themselves for the subtleness of mark and hue. I admired those artists who sought to reinvent the notion of printmaking but was also won over by prints that carried the weight of art history in their making and intention. Those artists who risked drawing freely and directly on the plate or board inspired me, and I promised myself to incorporate more line in my work.

Now I am eager to see the prints installed. Conversations about gender, portraiture, humor, humanity, sexuality and language are there waiting to happen.

ABOUT KATHERINE BRADFORD (b. 1942, New York)

Katherine Bradford is an artist living and working in New York City. Best known for her radiant, unearthly paintings and monotypes, she was awarded a Guggenheim Fellowship in 2011 and has exhibited at CANADA, Sperone Westwater, Planthouse, and Edward Thorp Gallery, New York; and Adams and Ollman Gallery, Portland, OR. She is Senior Critic in the Graduate program at the Yale School of Art.

SELECTED ARTIST STATEMENTS

AMBER HANY (b. 1984, Illinois) received her BFA in studio art from Millikin University in 2006, and her MFA in painting and printmaking from the New York Academy of Art in 2011. While at the Academy, she was awarded a grant from the LCU Fund for Women’s Education, and was invited to be an artist-in-residence at the Terra Foundation for American Art in Giverny, France.

In 2012, she co-founded The LOUNGE Underground Artist Collective in Brooklyn, NY. For over two years, the collective offered semi-private artist studios and community event space for artists. In recent years, she has continued to seek out and participate in other creative communities, and was an artist-in-residence at Byrdcliffe Artists’ Colony in 2015, and again in 2016. Amber Hany currently lives and works in Brooklyn, NY.

SARALENE TAPLEY (b. 1977, Virginia), has lived the New York City area for the last three years, after moving from Houston, Texas to study at the New York Academy of Art. She completed her BFA at Dublin’s National College of Art and Design, and her Masters in Arts and Humanities at the University of Houston – Clear Lake. Her work has been exhibited at Design Works Gallery in Galveston, Texas, and at various other venues and art spaces in Ireland and the United States.

Her subject matter focuses on the human experience and the way color and expression convey meaning in the face. Living in various countries and cultures across Asia, Europe, and the United States as a child has had a profound effect on her work, with inspiration ranging from Irish pub culture to Chinese wall paintings and propaganda from the Cultural Revolution.

JESS SHERIDAN (b. 1990, Canada) is a Toronto-based comic artist, illustrator, and printmaker. She specializes in a mix of traditional and digital mediums, which can be seen in her comics, visual development, and illustration. A consummate student, her previous studies, which include costuming, philosophy, English literature, and art history, have all had an immense impact on her work. She has exhibited at the Toronto Comic Arts Festival, and regularly publishes zines and webcomics.

Trump This is a retaliation against a limited understanding of women, and the erasure of their variety and individuality, both prevalent in today’s political climate.
Phumelele Tshabalala (b. 1987, South Africa) studied Fine and Applied Arts at Tshwane University of Technology, specializing in printmaking and painting. He moved to New York to complete his MFA in Visual Art at SUNY Purchase College. As an interdisciplinary artist, he creates socio-reflective figurative works that are primarily concerned with the human condition in light of social injustice. He is influenced by a lineage of South African artists who used art as a weapon to combat atrocities like apartheid.

Tshabalala figures among contemporary, post-apartheid South African artists producing works that re-construct, re-claim, re-fine, and refer to a new collective cultural identity. He uses the body as a site of expression and resistance; where in some works the black body is a signifier and marker, deeply rooted in historical narratives that are not easily embraced. He is committed and dedicated to going beyond mere formal questions of lineage of South African artists who used art as a weapon to combat atrocities like apartheid.

Phumelele Tshabalala.

CARRIE MOYER (b. 1960, Michigan) is a painter, writer, and activist living in Brooklyn, NY. Moyer is widely known for her abstract paintings in which layers of media, as well as concept, research, and experience, are intermingled to sumptuous effect. Madder Frisket is part of a variable edition of 35 unique pulp paintings with shaped overlays, created with Dieu Donné Studio Collaborator Amy Jacobs. A frisket is a sheet of material, such as paper or metal, used to mask areas of an artwork so that ink is only applied to the exposed areas of the paper. Moyer engages this idea, while also allowing for spontaneous experimentation when applying pigmented pulp. Her hand-painted applications with a “frisket”, a second layer of pigmented cotton, masks these underlying bursts of color.

Her work is included in numerous public collections including The Metropolitan Museum of Art, Worcester Art Museum, and the Tang Museum, Skidmore College. She has received awards from the Guggenheim and Joan Mitchell Foundations, Anonymous Storrs, Connecticut. She will complete her MFA at the University of Connecticut in 2018. Erin Koch Smith received her BFA from Virginia Commonwealth University and will complete her MFA at the University of Connecticut in 2018.

Erin Koch Smith.


Mark Dion.

Dion lives with his wife and frequent collaborator Dana Sherwood in New York City and works worldwide. He is represented by Tanya Bonakdar Gallery in New York.

Mark Dion.

Erin Koch Smith.

Using the story of Ophelia’s drowning in Hamlet as a departure, Ophelia II is part of a body of work where figures live in a timeless moment, untouched by death, in full submission of their silliest delights and desires. This body of work explores the tragedy of ignoring truths birthed from scattershot madness, and the complicated intermingled beauty and sadness of human wants and desires.

Ophelia II.
Paolo Marino (b. 1991, New York) received his BS at Nazareth College, Pittsford NY, and his MFA from Cranbrook Academy of Art in 2017. His practice includes both printmaking mediums like screenprinting and lithography, often with spray paint additions, and mixed media installations which include found objects and recycled materials.

He has exhibited in group and solo shows at the Franco-American Institute Gallery, Rennes, France (2013); the Rock and Roll Print Review, Dichotomy, Rochester NY (2014); the 2nd Annual Print Review, Dichotomy, Rochester, NY (2015); the UUU Art Collective Group Show, UUU Art Collective Gallery, Rochester, NY (2015); and the Printmaking Invitational, Main Street Arts Gallery, Clifton Springs, NY (2016).

Trisha Gupta (b. 1987, Illinois) is an interdisciplinary artist working in many mediums including bookbinding, drawing, and painting. She received her BFA in Printmaking (2010) from Washington University in St. Louis. In addition to her art practice she is currently pursuing her graduate degree in occupational therapy at Columbia University. She believes in art as a storytelling medium, which allows her to tell the stories of those undergoing life transitions and those who have experienced trauma, and plans to integrate art activities, like bookbinding and printmaking, into occupational therapy.

Gupta has won numerous awards and exhibited at the Washington Printmakers Gallery, DC (2010), Pyramid Atlantic, MD (2012), the Corcoran Gallery of Art, DC (2015), among many other organizations, as well as internationally in Taiwan, China, and Dublin, Ireland. Her work is in private collections including the Center for the Book Arts at the Washington University in St. Louis Library. Since moving to New York, she has worked as a monitor and instructor at the Robert Blackburn Printmaking Workshop, and studies stone lithography, etching, chine collé, and other printmaking processes at the Art Students League of New York.

Lois Harada (b. 1988, Utah) is a printmaker bridging fine art and commercial printing in Providence, Rhode Island. Her work utilizes commercial production techniques and equipment to create printed editions that are meant to be affordable and accessible to a wide audience. Originally from Salt Lake City, Lois settled in Providence after graduating from RISD with a BFA in Printmaking (2010). She is the Production Coordinator at DWRI Letterpress in Providence where she manages pre-press, design, and day-to-day operations.

Her current body of work revolves around her Japanese-American grandmother’s internment from 1942 to 1945 in Poston, Arizona. Like many Japanese-Americans, her grandmother was reticent to talk about this time in her life and its repercussions. Through family stories, historical references, and high school yearbooks, Harada is learning more about this obscured part of her history while navigating the current reality of rampant xenophobia.

Eszter Sziksz (b. 1976, Hungary) has traveled and lived in several countries from Asia to Europe. After earning a BA from Eötvös Loránd University, Budapest, Eszter made her way to Memphis College of Art where she completed an MFA degree in 2010. Eszter’s work blends papermaking, installation, and video elements.

She is an active artist shown at the regional and international level from Tokyo to Budapest. Her works were recently shown at the Santorini Art Biennial; International Artists Collective Museo del Brigantaggio, Itri, Italy; Ice Hotel, Sweden; and the Krakow International Print Triennial. Eszter’s works were mentioned in Art in Print, (2015, Volume 5 Number 2). She is currently working on her doctorate degree in Fine Arts at Janus Pannonius University, Pecs, Hungary.
RELATED PROGRAMMING
Opening Reception and Artist Talks: June 22, 6 PM
Summer Artists Talks: July 13, 6–8 PM

IPCNY was founded in 2000 as New York’s flagship non-profit institution dedicated to the exhibition and promotion of printed art, past and present. IPCNY expands audiences for prints and the visual arts through exhibitions, publications, educational programs, outreach, and online services. A 501(c)(3) institution, IPCNY depends upon foundation, government, and individual support as well as members’ contributions to fund its programs. To contribute or become a member, please visit ipcny.org.

THE NEW PRINTS PROGRAM was created as a platform for artists from the widest possible range of backgrounds working in the medium of print. The semi-annual open call welcomes all formats and techniques, as long as the work was produced in the preceding twelve months. The resulting exhibitions offer snapshots of the trends and concerns that artists are contending with in the moment, lending a sense of immediacy to each presentation.

IPCNY’s New Prints Program is supported by the National Endowment for the Arts and, in part, by the Areté Foundation. Support for all programs and exhibitions at IPCNY is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and by Foundations including: Deborah Loeb Brice Foundation, Horace W. Goldsmith Foundation, The Jockey Hollow Foundation, the Thompson Family Foundation, the New York Community Trust, and the Milton & Sally Avery Arts Foundation, Inc.; along with major individual support. A grant from the PECO Foundation supports IPCNY’s exhibition program this season.

IPCNY TRUSTEES
Maud Welles, Chairman
Jack Enders, Vice Chairman
John Morning, Founding Chairman
Janice C. Oresman, Chairman Emerita
Anne Coffin, Founding Director
Judith K. Brodsky
Thomas C. Danziger, Esq., Counsel
Starr Figura
Christopher S. Gaillard
Leslie J. Garfield
Joseph Goddu
Kimball Higgs
Evelyn Lasry

Katie Michel
Robert E. Monk
Martin Nash
Mary K. Newman
Amy Baker Sandback
Harris T. Schrank
Pari Stave
LuRaye Tate
Diana Wege
Leonard Lehrer, Honorary Trustee
Barbara Stern Shapiro, Honorary Trustee

IPCNY TRUSTEES
Judy Hecker, Director

International Print Center New York
508 West 26th Street, 5A, NYC 10001
212–989–5090 • www.ipcny.org

June hours: Tuesday–Saturday, 11 AM–6 PM
Summer hours: Monday–Friday, 11 AM–6 PM
Gallery closed: August 21–September 4