

THE WASHINGTON PRINT FOUNDATION PRESENTS

**2023 National Small Works**



**Competition & Exhibition  
June 30 - July 30, 2023**



# National Small Works 2023

June 30 - July 30

Reception: Saturday, July 8 • 2-5 pm

Washington Printmakers Gallery

The Washington Print Foundation is pleased to present their selection of 26 remarkable contemporary print works from artists across the United States in its 2023 National Small Works Exhibition & Competition. This annual juried exhibition is celebrating its 25th anniversary. National Small Works has attracted an exciting range of entries in both traditional and experimental printmaking.

This year's juror is LuLen Walker, art curator at Georgetown University. The Washington Print Foundation and the Washington Printmakers Gallery sincerely thank Ms. Walker for her time, effort, and expertise in creating this outstanding show.

## Selected Artists Include:

David Avery · Curtis Bartone · John Bergmeier · Keith Buswell · Amy Callner · Eliza Clifford · Kevin Cummins · Nancy Cusack · Carol Ginandes · Michael Hagan · Carol Hayman · Nicholas Hill · Pauline Jakobsberg · Ann Johnston-Schuster · Kimberly King · Brian Kreydatus · Andrea Martens · Anna Mavromatis · Robyn Moore · Jake Muirhead · Danuta Muszynska · Thomas Nawrocki · Lee Newman · Mary Ott · Joanna Perkowska · Stephen Schiff · Nikki Vahle-Schneider · Anita Seltzer · Jueun Shin · Kanika Sircar · Craig Subler · Terry Svat · Janet Thomas · Katharine Warinner · Linda Yoshizawa

The Grand Prize winner will have a solo show in 2024 at the Washington Printmakers Gallery.

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**WASHINGTON PRINT  
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# LuLen Walker



LuLen Walker is the Art Curator at Georgetown University, where she oversees the fine art holdings and collaborates with faculty in various disciplines. She has curated some 30 exhibitions displayed at GU's Lauinger Library. Her most recent exhibition was *Art of Homage: Translation, Interpretation & Appropriation*. Ms. Walker has juried art competitions for the Mitchell Gallery at St. John's College and the Maryland Federation of Arts, both in Annapolis, and the Washington Area Printmakers' Original Print Calendars. Prior to curating at Georgetown, Ms. Walker

worked in the Department of Prints and Drawings at the National Portrait Gallery.

Ms. Walker holds graduate and undergraduate degrees from George Washington University. She is a member of Print Council of America and serves on the board of the Washington Print Club. She has a background in the performing arts, graduating from the School of American Ballet, the official school of the New York City Ballet, and performing with the Atlanta Ballet.

# 2023 NSW Juror Statement

I'm honored to serve as juror for the 25<sup>th</sup> annual National Small Works competition and exhibition sponsored by the Washington Print Foundation, and honoring Peggy Doole, DC area art historian and educator. I often think of artists as poets of the visual, presenting concepts and feelings through images. It has been an exciting opportunity to view some outstanding works on paper in small format by distinguished and emerging artists from across the country. They come from 17 states including the District of Columbia and from the east to the west coast, as well as emigres from abroad. We look to art as a reflection of experience, and here we find ruminations on the pandemic, war, society and the environment, among others.

It's been challenging to select these 36 from the original pool of over 80 submissions, but the available space had to dictate what could realistically be included. The works reveal innovative approaches to traditional techniques. They achieve a spectrum of visual effects through hybrid media such as photopolymer intaglio, solar plate etching, or monoprint collagraph. Both highly accomplished and diminutive in scale, the works range from traditional printmaking, combined processes and digital media to photography, sculpture and artist books.

The thematic threads that run through the show broadly encompass the natural world and the human condition. They address memory, loss, destruction, survival, grief, joy, and the redeeming power of beauty through connections with family, humanity and the world we inhabit. Some are narrative or symbolic in approach while others are more conceptual. I invite viewers to spend some time engaging with these remarkable works on paper, where they will recognize many powerful voices and perspectives.



This year's exhibit honors Peggy Doole (1934-2021), long-time resident of the metro D.C. area who avidly pursued the field of art history, sharing her love of art by giving lectures, sponsoring art exhibits and leading tours at the inception of the Hirshhorn, in museums throughout Europe and the U.S. and finally for the school program at the National Gallery of Art for many years. Her post-graduate museum work led her to a focus on and special passion for printmaking that makes this honor a fitting tribute from her family.

# 2023 NSW Award Winners

## **Grand Prize**

Curtis Bartone

Solo show in 2024 at the Washington Printmakers Gallery, Washington, DC

supported by the Washington Print Foundation

## **Washington Print Foundation Prize**

David Avery

\$500 Washington Print Foundation Prize

## **Speedball Prize**

Pauline Jacobsberg

\$150 Gift Certificate- Speedball

## **Blick Art Material Prize**

Craig Subler

\$100 Gift Certificate-Blick Art Material

## **Honorable Mention**

Jueun Shin

## **Honorable Mention**

Anna Mavromatis



# David Avery

A kind of Flying--the Invisible Hand, 2021,  
Etching, 11/25  
4 1/2" x 11 7/8", 12 1/4" x 16  
3/4" framed



## Artist Statement:

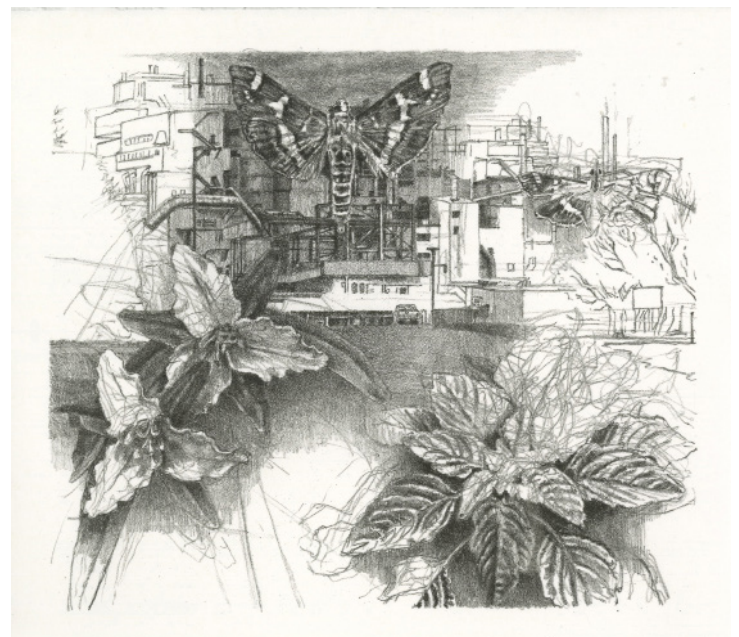
I often find in the works and techniques of the master etchers and engravers inspiration or a point of departure for my own work—a bridge between past thought and contemporary issues. In the past, prints were often used to address contemporary issues of the day, sometimes cloaking a pointed message in the trappings of classical mythological or religious themes. More recently, I have tried to utilize the same techniques with regard to current curses of humanity to invite viewers to make their own connections between the follies of our present day and those of the past.

# Curtis Bartone

Trillium, 2021  
Stone lithograph, ed. of 9  
6"x7", 10"x11" framed

## Artist Statement:

My work addresses the uneasy and nebular relationship between human beings and what we label as the "natural" world. I piece together contrasting and disparate elements, molding them into a single moment as a method to examine the human need to not only classify and control, but to intervene and claim a place in the fabric of the landscape. Through the process of collaging and sketching, and by further developing the composition on the print matrix, my preconceptions are challenged. Similarities and connections begin to emerge. Divisions between native and invasive, wild and domestic, or beautiful and ugly disappear.



# John Bergmeier

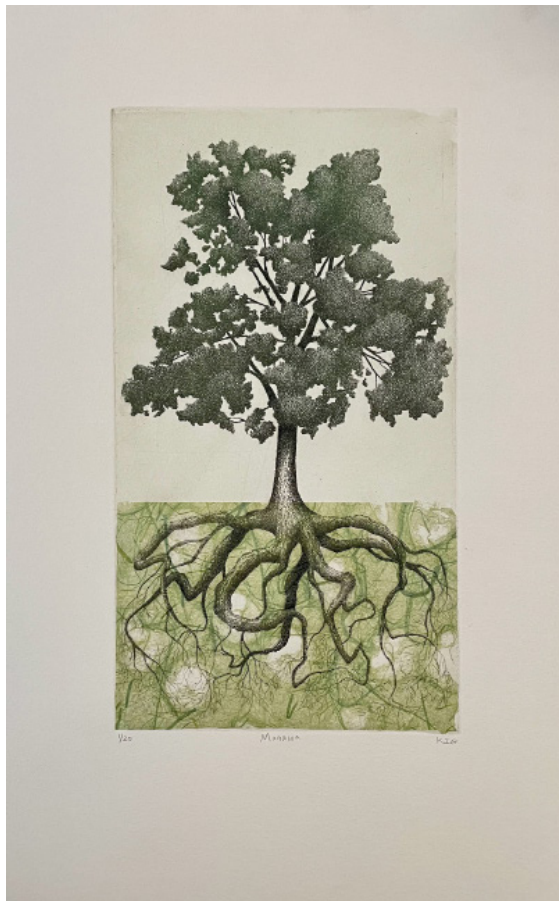
Shiny Armor, 2023,  
screen print monotype, 1/1,  
6.4"x7.25", 9"x12" framed



Artist Statement:

My art is informed by my interest in using various layered images of old diagrams, hymns, text and photographs. These I incorporate into my work to create rich and complex compositions that speak to the depth and complexity of the human experience, the overlapping drama that represents life itself. This unique visual vocabulary is fueled by observations from throughout my life experiences and memory.

Through my printmaking techniques such as screen printing I wish to contrast bold, graphic images with subtle soft patina-like patterns that explore the connectedness of all things and the timeless themes of faith, hope, and love.



# Keith Buswell

Manawa, 2022,  
Etching, 1/20,  
10"x16", 16"x24" framed

Artist Statement:

Community is a notion that we are not only connected by not only our heritage or proximity, but also through an exchange of ideas and a desire to help one another. Trees personify this complex and vital system. In 2016, ecologist Suzanne Simard wanted to find out if trees could talk to each other. What she found was a network of fungi underground connecting the roots of trees that not only relayed information to each other, but also provided nutrients for young and dying plants. This discovery is an embodiment of community.

# Amy Callner

Andrew and the Devil's Ivy, 2021,  
lithograph, EV 9/14,  
8.5"x11", 10"x12" framed

## Artist Statement:

I love the permanence and commitment of ink to convey things that are fleeting, and there are few things as fleeting as the human condition. I create imagery with traditional and experimental stone lithography techniques, a medium that requires precision, meditation, and singularity of focus. This piece is a meditation on impermanence and happenstance. The skull in the print is a portrait. It is the skull of Andrejew Sokoloff, who, having lived and died as a Skopsi sect adherent in Russia over 150 years ago, somehow wound up with his head on display at the Mutter Museum in Philadelphia.



# Eliza Clifford

Serendipitous Things #2, 2023, Screenprint,  
1/50,  
3"x4", 6"x8" framed,

## Artist Statement:

Clifford's work explores ideas of personhood, mental health, gender, freedom, identity. In doing this, she creates contemporary narratives that capture and create tensions between everyday lived routines and the otherworldly sublime. She also considers how seemingly abnormal attributes and experiences of our everyday lives collect to form our inanimate identities. Utilizing traditional printmaking practices with utilitarian textiles, she develops physically and contextually layered imagery that molds the viewers experience of a multidisciplinary work into a multi-sensory experience.

# Kevin Cummins

“At the Beach”, 2022,  
Etching/aquatint, 1/50,  
5”x7”, 11”x13” framed,

## Artist Statement:

The art of etching is in the variety of methods used to etch the image into the plate. My process uses aquatinting to create the image (lightly spray painting the plate so that the acid etches between the particles of paint), using distinct steps over a period of time. The result is a mix of texture and tone. It is carefully planned and very mechanical, but also subject to the spontaneity of chemical reactions that I can't always control or predict.



# Nancy Cusack

GRANDMOTHER'S KIMONO waltzing on the  
Queen Mary. 2023,  
Collagraph, chine collé, pitt graphite on kozo; 1/1,  
12”x8”, 16.5”x12.5” framed,

## Artist Statement:

Everything, interior and external, is fodder. Filtering concept, aesthetic and craft is completely seductive and absorbing. I work at the intersection of drawing and printmaking. Since 2007 my printing as moved to lo-tech, non-toxic practice, producing unique prints and small edition collagraphs and etchings. These selections from Grandmother's Kimono series, play with family lore about my grandmother's kimono, displayed on the Queen Mary sometime between 1936/1939, with hilarious stories of family behaviors following its return home.

# Carol Ginandes

Dream Ribbons, 2021,  
Color Photograph on Canvas, (Gold Float  
Frame) , 3/5,  
10.5”x 13.5”

## Artist Statement:

For me, creating images is a cross between poetry and prayer. I feel more moved to comment on beauty than on blight -whether in nature or in the human spirit. My photographs honor moments of transcendent appreciation of an ordinary reality so blessed by the clarity of light and color that it seems heightened to a dream. My images purposely hover at the mysterious intersection of painting and photography. This is particularly notable with my photographic prints rendered on a canvas substrate. The richness of color saturation, texture of the canvas, and the purposeful framing all help raise the question.



# Michael Hagan

Behind Georgetown Library on Book Hill, 2023,  
Screen print,  
8”x14”, 13”x19” framed,



## Artist Statement:

Composition reflects 18th century Japanese ukiyo-e (floating world) nishiki (brocade) relief prints. But, this print's subject matter is 21st century American, employing today's screen-printing technology. In contrast to transparent inks in modern inkjet and commercial offset lithographic printing, inks used here are opaque. Colors -- e.g., pink, greens, brown -- are all custom-mixed. They're 'in between' the cyan-magenta-yellow color space of commercial process inks. As in painting, opaque colors used don't require mechanical half-toned combinations of transparent inks. Finally, easily visible half-tones deliberately mimic those in traditional pen&ink drawing -- i.e., lines, stippling, dots, cross-hatching. Graphic art about graphic art.

# Carol Hayman

Paranormal Day, 2022,  
Photo intaglio, 1/12,  
10"x10", 12"x12" framed

## Artist Statement:

Carol Hayman participates in several annual trade portfolios, including PrintAustin and the Slugfest Print Studio trades, which have various themes like Obscure Holidays and Extreme Weather. Twelve participants make twelve prints, then exchange them. Being part of a print community lets us exchange ideas, methods, and techniques as well.



# Nicholas Hill

Pandemic Portrait: Virus Roller Coaster, 2022,  
Intaglio,  
8/20, 5x6", 8x10" framed

## Artist Statement:

"One death is a tragedy, one million deaths are a statistic." The Pandemic Portrait series of intaglio prints (currently 25 prints) are based upon a series of drawings created on pages from the New York Times and The Wall Street Journal, each page with a pandemic headline. The drawings began in March 2020 and continue today. The subjects were found in photos of passers-by in the NYT and WSJ. I surveyed the unintended people in the background of the news photos for these accidental subjects. The goal is for the portraits of specific people to dominate the mind-numbing numbers.



# Pauline Jakobsberg

COVID Warriors, 2022 ,  
Solar Plate Etching w/ handmade paper, Ed.1/1,  
11"x10", 16"x14" framed

## Artist Statement:

There is a deep chord in me that seeks to understand who we are through memories and emotions. In my quest to learn, that chord becomes a driving force behind my Holocaust art layered with powerful undercurrents of connections, loss and renewal, tenderness, joy and passage of time. While the pandemic ravaged cities and towns, we were forced indoors or ones own back yard and it was during that time I spent drawing wasted looking sun flowers. Eventually my drawings took on a cell like structure akin to COVID. This led to a series of prints related to the pandemic.



# Ann Johnston-Schuster

The Big Brother, 2019,  
Woodcut/ Etching, 10,  
13.5"x10.5", 18"x14.5" framed



## Artist Statement:

In my most recent series, the intensity and physicality of my carved lines symbolize the intensity of the individuals portrayed. The individuals represented do not reflect the physiognomy of victims but instead express personal stoicism and defiance. Through a cadence of linear reiteration, my varied striation of gouge marks creates a still-video effect that suspends time. My relief prints exhibit Horror vacui to create a feeling of spatial ambiguity that shifts figures and backgrounds as if in a memory. Ultimately, my artwork provides a haven that protects and insulates the subjects represented to instill a sense of order.



# Kimberly King

Nala and the Amaryllis, 2022,  
Linoleum Print, Artist Proof,  
9"x12", 12"x16" framed

## Artist Statement:

My work reveals a fascination with inner transformation and ancient mythology through handmade prints. I focus on portraits, figures, and patterns. Our gaze searches for acceptance and beauty on the outside. Self-awareness can foster self-acceptance, so I investigated how we internalize what others think and how we can become heroes for ourselves. There is a parallel between heroic qualities that triumph over adversity and divine qualities found in the characteristics of nature. Consider the concept of resilience found in flowers that grow from underneath the earth to bloom and represent emotional depths as those who work through suffering.

# Brian Kreydatus

James, 2023.  
Lithograph. Edition of 1.  
8"x 8", 15"x 15" framed

## Artist Statement:

I am a printmaker who works in a variety of mediums. I choose each medium for its specific qualities which dictate my process and become an active participant in the final image.

My prints deal with the figure and questions regarding the human condition. The human conditions basic tenets- the search for life's meaning, inevitable loneliness, desire for gratification through food or intimacy, and the omnipresent knowledge of our own mortality are all themes in my work- sometimes implicitly, sometimes explicitly.

By recording my own specific experiences, I hope to create works that are universal.





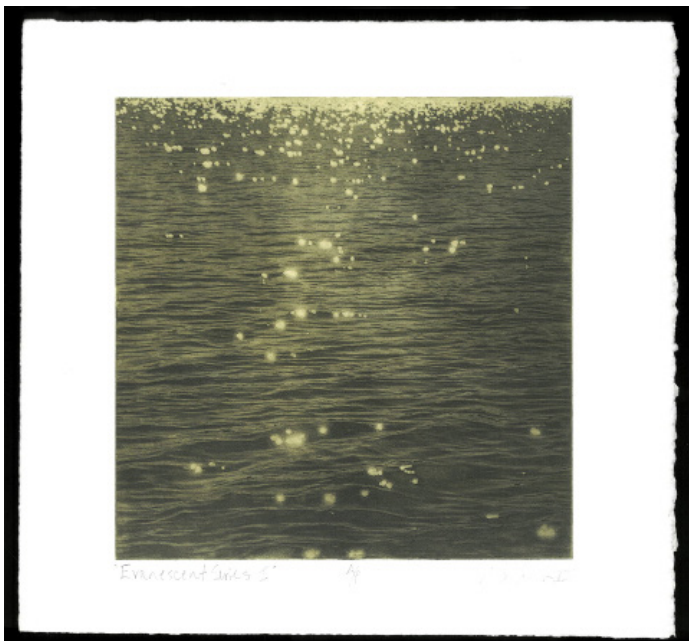
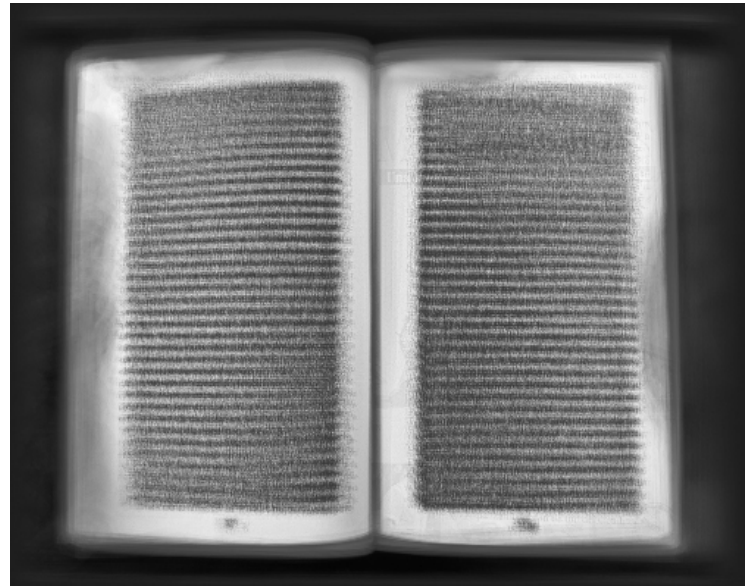
# Eddy Lopez

Adios Muchachos, 2022,  
Photopolymer etching, 1/10,  
10"x8", 17"x15" framed

## Artist Statement:

As a survivor of war and a war refugee, my artwork explores the relationship between lived experience and representation, between remembering and forgetting. My work searches for the proper artistic response to pain and suffering through wide-scale collages, print media, big data, and averaging algorithms to create compositions that try to find meaning in the chaos of conflict.

Through these compositions, I explore my experience as a contemporary artist in the age of big data, social networks, and the 24-hour news cycle. Here, the burin, ink, and pixel make the most sense.



# Andrea Martens

Evanescent Series I, 2021,  
Intaglio on Rives BFK, 5,  
10.5"x11.25", 15"x15" framed

## Artist Statement:

My recent body of work, titled Evanescent Series, reflects on impermanence. Within the series I continue my printmaking research into our human footprint and its impact on our oceans and marine life in contemporary industrial society. The prints include traditional printmaking processes like intaglio, relief, chine collé and handmade paper, as well as hybrid approaches to printmaking that incorporate both digital and traditional techniques.

# Anna Mavromatis

Heritage, 2022,  
Archival prints on kitakata with hand form  
blooms and stitching, 1/1,  
32"x19"x8"

## Artist Statement:

My work showcases a variety of printmaking techniques, historic and contemporary photographic processes and traditional surface decoration. I use paper, repurposed surfaces, and reclaimed books. My background in Architecture and Fashion Design inform my creative process, evident in the resulting forms, transformations, and choice of materials with special interest in their historic significance and recycling status. Since childhood I was told that the way we dress speaks of who we are, where we come from, what our values are. This must be the reason I use the dress form as an open book, telling my views on women's stories...



# Robyn Moore

Family Cemetery (Searching with my Father  
#1), 2023,  
Photopolymer gravure, 1/3,  
8"x10", 14.25"x16.5" framed

## Artist Statement:

For many years my father has spoken to me about our family cemetery in Rappahannock County, Virginia, which dates to the 1700's. This is not the old family cemetery surrounded by a beautiful, hand-built stone-wall but the one in a distant field that remains unmarked. One day in March of 2022 Dad and I finally made it out to the old cemetery. We walked around the field for a bit until we came across a scatter of rocks amidst numerous mounds and depressions in the grass and soil. It was an uncanny feeling. I am haunted by what lies beneath.





## Jake Muirhead

My Brave Follower, 2022,  
Soft-ground etching with drypoint, artist proof,  
10"x 7.5", 16"x15" framed

### Artist Statement:

My art is about the mystery of sight and the need to reach for and perhaps hold onto something that is fugitive. These prints are about the interplay between observation and imagination. While the imagery does resolve itself into recognizable subjects, there are also passages that wander freely into space. When working on a plate, I want the marks to move in and out of the world of figurative description. If a line can be seen as both descriptive and a pure mark- suggestive of any number of things but untethered to anything specific, it breathes and has life.



## Danuta Muszynska

Trouble Moon 2, 2022,  
Drypoint-roulette-chine-collé, 5/13,  
3"x3", 8"x8" framed

### Artist Statement:

These three small prints executed in roulette, drypoint and chine-collé continue the "Prayer for rain" series, which is a part of the larger "Pyramids" theme. These prints explore fragility and strength, temporality and duration, time, timelessness and recurrence in nature, history and individual human life.

# Thomas Nawrocki

Criss Cross 1, 2022,  
Mezzotint, 9/10,  
7.5"x 4", 11.5"x 9" framed

## Artist Statement:

"CRISS CROSS" is a series of miniature hand rocked copper plate mezzotint prints. Multiple plates positioned in close proximity establish tension. Every composition reveals, by its unique strength, how it would resolve itself as it follows the tendencies of its internal forces. I am interpreting nature in its purest, abstract state - constructing a rhythm of pictorial lyricism utilizing land and sky forms as my inspiration. Even with the constant threat of chaos with the extensive use of diagonals, and sharp angles, I have sought an intuitive sense of ideal order.



# Lee Newman

Crawling, 2022,  
Etching and roulette, Ed. 10  
6"x8", 12"x16" framed

## Artist Statement:

I have a small etching press and a smaller bank account which helps me to focus on subjects of an intimate scale. Images of daily life are often the themes of my work. Drawing on a copper plate is an effective way to communicate the truths of my perceptions.



# Mary Ott

Sweet Gum Leaves, 2022,  
4-plate etching with aquatint, 11,  
6"x9", 12"x16" framed



## Artist Statement:

I create art to convey my sense of beauty to others. Color and design are paramount in my work. Many of my prints are based on digital photos that I adjust to obtain a subtle interplay of light and dark. The work I am submitting was inspired by the variations in color and subtle details of leaves and by the effect of sun and shade on a tree-filled landscape. untethered to anything specific, it breathes and has life.

# Joanna Perkowska

when I earnestly desire peace, I want to turn  
into a beautiful Koa tree, 2023.

Multi-layer screen print on paper, AP,  
11"x15", 16"x20" framed

## Artist Statement:

Art is deeply intertwined with my professional life. As a lawyer and investor, I'm constantly seeking to understand and navigate complex systems, and to find creative solutions to difficult problems. This same mindset is essential to my art practice, where I'm at my best when I try new techniques and ideas to push the boundaries of my creativity. Painting, mixed-media, and printmaking offer me opportunities to unlock new modes of thinking and problem-solving. This summer, I'm honored to join a prestigious art residency program at the School of Visual Arts, where I'll deepen my passion for creative expression and innovation.





# Stephen Schiff

Augustinerstraße, 2022,  
Archival pigment print, 25,  
10.63"x7.09", 16"x12" framed

## Artist Statement:

My aim in producing this series is to convey a mood while preserving the spatial information through manual manipulation of the image. As in visual experience, portions of the scene stand out in fine detail, while others are affected by varying degrees of vagueness. As in painting, I choose what parts to emphasize, as well as the means of emphasis. untethered to anything specific, it breathes and has life.

# Nikki Vahle-Schneider

Things I Have Learned, 2022,  
Wood Engraving with sculpted paper, 1/3 Varied  
Edition,  
5"x6", 8.75"x8.75" framed

## Artist Statement:

I tend to use animals as my subjects because I am interested in the details and textures of the skin folds around the eye, the layering of the scales, and variations of the fur and feathers. I am drawn to wood engraving with its small details, bold contrast, and graphic qualities. I have recently started adding sculpted paper elements to them. I enjoy the challenge of the third dimension. I strive to make the images more than they appear; witty, honest, subtle, and inspiring enough to draw the eye closer.



# Anita Seltzer

Rockwell Homage-2020,  
Photopolymer intaglio etching, 5/10  
8.75"x11.5", 14"x18" framed

## Artist Statement:

We are surrounded and bombarded by color, but the surface tonality of a monochromatic print can stop us in our tracks. Unsaturated images command our attention because shape, form, context and the play of light and shadow are simplified. They allow us to concentrate on the subject. They're "easy" on the eye. I transform my digital photographs into photopolymer intaglio inked etchings that don't utilize altered-reality manipulations. And they can't be mechanically mass-produced with the stroke of a computer key: the toning is different for each one-at-a time hand pulled print.



# Jueun Shin

Underwater 4, 2022,  
Monotype, collagraph, 1/1,  
9"x13", 13"x19" framed

## Artist Statement:

Through my work, I interpret the deep sea, which I see as mysterious, still, calm and peaceful in the water, with a sense of balance. During my childhood, I spent hours on the beach, observing the ever-changing wildlife and watery landscape of the sea. These happy memories formed the central theme of my work. My childhood, the sea's geographical characteristics, and Korean art techniques are all expressed in my work.

# Kanika Sircar

Barthes 1, 2022,  
Artist's book, porcelain tile and paper, 1/1,  
6.5"x24"x0.24"

## Artist Statement:

My work in printmaking, painting, or ceramics, focuses on the visual impact of writing. The surfaces of most pieces evoke manuscripts, faded and fragmentary, their meanings dependent on context. Porcelain tiles are the substrates of my artist books (glazed, iron printed, fired to ^6), their versos collaged with prints on paper. "A Lover's Discourse" by Roland Barthes was the basis for this series, his words on the rectos surrounded by sprawling calligraphy. Collaged on the versos are grey, cloudy prints, quotes obscured, threads dangling from the pages, indicating fleeting thoughts, memories and doubts—the processes that accompany writing.



# Craig Subler

Nagasaki #17, 2023,  
Digital print and balsawood appliqué,  
9.75"x10", 15"x15" framed

## Artist Statement:

My interest in the Nagasaki bombing as the subject for prints materialized in 1994 after the Congress objected to the content of the Smithsonian's proposed Enola Gay exhibition at the National Air and Space Museum in Washington D.C. Members of Congress demanded the exhibit script be revised and that any critical discussion of the public controversy that surrounded the use of the atomic bomb in 1945 be removed, as well as any focus on the suffering of the Japanese victims. The Smithsonian chose to cancel the exhibit. My work began as a response to the dangers inherent censorship of history.



# Terry Svat

Linked Together III, 2023,  
Solarplate Etching, 1/1,  
3"x11",8"x16" framed

## Artist Statement:

In 2020, COVID19 changed my exercising routine to walking the neighborhood. My eyes were opened to nature, parks, streams, and even crosswalks that were once white were dissolving into patterns and designs. I photographed them. First, I saw them breaking up or dissolving images, but later saw them as connecting the community. This led to experimenting with solar-plate etchings to show how the interconnections created by the crosswalks were bringing together the sidewalks, myself, nature and the community. Thus, something that first appeared to be dissolving morphed into a pattern of connections in sync with both modern life and nature.



# Janet Thomas

Blood Braembel, 2021,  
Hand pulled edition of chine colle drypoint  
etchings, assembled and stitched into 3D ves-  
sel, 1/1,  
5"x5"x5"

## Artist Statement:

The feminist movement of the 1970s in conjunction with a resurgent interest and reinterpretation of fine crafts as a viable artistic means to express the female experience and enact change in socio-political norms in society informed my early direction as an artist. My selection as the WAP Artist (working artist program) at Tiger Lily Press Print Studio, Cincinnati, Ohio, gave me the opportunity to combine what I knew as a fine crafts artist with what I was to learn as a printmaker.





## Katharine Warinner

Seclipse, 2021,  
Relief monotype,  
16.5"x7.25", 20"x11" framed

### Artist Statement:

I think of my work as organic abstraction and work with shapes and patterns found in nature. Each work has it's own visual ecosystem based on ideas about growth, balance, movement and play. My goal is to create images that reach beyond a literal sense of place to an internal, meditative one.

## Linda Yoshizawa

My Winter Journey, 2022,  
Solarplate etching, 4/8,  
6"x6", 13.5"x13.5" framed

### Artist Statement:

I believe my artwork reflects the mixing of two cultures – American and Japanese. I am inspired by elements in nature and refer to them as metaphors for the human condition. When I see a twisted tree, I am inspired by its strong, defiant will to survive in the face of adversity. Swaying grasses remind me to be flexible and tolerant when necessary. This is how I was taught life lessons. My artwork reflects these layers of my identity. The colors, values, and textures in my work elicit mood, questions, and a sense of serenity.





# About the Washington Print Foundation

The mission of the Washington Print Foundation is to advance contemporary printmaking, photography, and the book arts in the Washington area. Since its founding over 13 years ago, the Foundation has worked in partnership with Washington Printmakers Gallery to provide accessibility to these vital contemporary art forms and to promote fine-art printmaking and appreciation of contemporary, artist-made prints, photographs, and artists books through education, exhibition, and community outreach programs. Through its outreach to galleries and artists, the foundation has provided monetary assistance for inventive and passionate work by accomplished artists both locally and nationally.

For more information, please visit [www.washingtonprintfoundation.org](http://www.washingtonprintfoundation.org)

Washington Printmakers Gallery  
1675 Wisconsin Ave NW  
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[www.washingtonprintmakers.com](http://www.washingtonprintmakers.com)

