

Printmakers
from the
WESTBETH GRAPHICS STUDIO

October 1 - 16, 2011



Francia



William Kennon



Jackie Lipton



Christina Maile



Gerald Marcus



Laurie Ourlicht



Claire Rosenfeld



Cari Rosmarin



Sheila Schwid



Milda Vizbar



WESTBETH GALLERY 55 Bethune Street, New York, NY 10014

Westbeth Graphics Studio



Sandor Zugor in Studio



Sandor Zugor teaching



Printmakers Show 1973



Hiro Morimoto exhibition



Polyester litho class 2010



Gum Arabic transfer 2010

Since 1970, the Westbeth Graphics Studio has been a communal printmaking studio for Westbeth artists.

The studio began in response to the needs of the first printmakers who moved into Westbeth. Working with the then Board of Directors, printmaker Sandor Zugor found space in the I Building. Under his energetic and long-term leadership, two Charles Brand presses - an etching press and lithography press - were donated to the studio. The tall lockers - still in use - came from a passenger ship company.

Westbeth printmakers Mel Fowler, Michael Ponce de Leon, Hiromitsu Morimoto, Deli Socilato and others taught classes in etching and lithography here. Print exhibitions were held in the Westbeth Gallery and in apartments.

Today, in addition to traditional methods, the printmakers of the Graphic Studio also practice non-traditional and non-toxic printmaking techniques. Classes have been held in polyester plate lithography and gum arabic transfer. A solarplate light box is available for use.

Recently the Westbeth Artists Residents Council upgraded the space with new painted walls, a new sink, and additional lockers. The presses were re-balanced in anticipation of 40 more years of use.

The printmakers of the Westbeth Graphics Studio dedicate this exhibition to Sandor Zugor in deep appreciation for his teaching, and for founding this wonderful Studio where we, and those who follow, can work and create.

*B/W photographs by Tom Haar
Thank you to Hiro Morimoto for info re photos
Color photographs this page by Christina Maile*

**Printmakers
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WESTBETH GRAPHICS STUDIO**

October 1 - 16, 2011

Francia *linoleum reduction*

William Kennon *aquatint*

Jackie Lipton *silk plate*

monotype

Gerald Marcus *intaglio*

Christina Maile *polyester litho*

Laurie Ourlicht *collograph*

Claire Rosenfeld *encaustic*

monotype

Cari Rosmarin *monoprint*

Sheila Schwid *drypoint*

Milda Vizbar *monoprint*



Westbeth Gallery 55 Bethune Street New York, NY 10014 212 989 4650

Thursday - Sunday 1 pm - 6 pm www.westbeth.org

About the Printmakers

Francia



Texture Collograph 11 x 12.5 inches



Villa Turque 9 x 12 inches

My Linoleum Reduction prints are about the layering of color and design that is created with each cutting. The positive negative space is created with color and paper as ground and how they work together. The cutting depends on the tools, and the nuances of texture it creates. My Collographs also explore my interest in texture using a variety of materials and how they relate to each other.

Selected exhibitions: Musee des Beaux Arts, CH, Interni D'Arte, IT, Mizel Museum, CO, Brooklyn Museum, NYC, Indianapolis Museum, IN, Hartwick College Museum, NYS, JB Speed Museum, KY, Evansville Museum, IN, Owensboro Museum, KY, National Jewish Museum in Washington DC, Kadans Gallery, NL, Lehman College Gallery, NY

Major collections: the Westminster Bank, Peat Marwick & Main, National Nursing Assoc. Biblio-tecque Nationale, Evansville, Owensboro and Tyler Museums and CDS Corp., and numerous private collections.

Grants: Gottlieb Foundation, NY Foundation for the Arts, Kentucky Arts Commission.

Teaching artist at Studio in a School and was co-director of the Atelier des Arts, a summer study abroad program in Switzerland for 10 years.

M.A. and B.A. from City University, New York. Studied with Charles Alston, Colleen Browning, Mario Cooper, Morris Kantor and Sidney Gross at the Art Students League.

Websites and Contact:

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William Kennon



Pier 40, Dusk 10 x 9 inches aquatint



Loading Dock
10 x 5 inches aquatint

As an artist my primary concern has been to express an emotional response to particular locations.

I organize my work around strongly formal designs emphasizing relationships between lights and darks to create specific moods, times of day, weather conditions and qualities of atmosphere.

William Kennon is a printmaker and oil painter. He holds a B.A. in Comparative Literature from Washington University in St. Louis and an M.A. in Art History from Columbia University.

He has studied drawing, painting and printmaking at the Art Students League of New York.

Mr. Kennon has received a Pollack-Krasner Grant and awards from the National Arts Club, Allied Artists, the Butler Institute of American Art, the American Artists Professional League, the Salmagundi Club and Audubon Artists.

He has been affiliated with the Westbeth Gallery and Hirschl and Adler Galleries in New York and the Galerie Albert Benamou in Paris.

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email address: bkennon@hcstonline.org

Jackie Lipton



*Provincetown Kafka 15 x 20 inches
silk plate monotype*



*Provincetown Kafka 15 x 20 inches
silk plate monotype*

***my work is
something that shakes you
gently soundly waking sleeping and
deeply
happening simultaneously with tapping
>>
all those states between and moving
awareness in the present tense
>>
churning life experiences up
something that wakes you and makes you
aware of layers

of consciousness operating in and
between
you and it reaches until it is
what makes you breathe in and out and then
being or until
>>
coming together into a waking awareness.***

Jackie Lipton lives and works in NYC, where she has been teaching art to special needs students for many years. She has shown her work in NYC since the mid 70s and is the recipient of numerous grants and awards, including Pollock-Krasner Foundation grants and residencies at the MacDowell Colony and the Virginia Center for the Creative Arts.

Website and Contact:

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526 West 26th Studio 619 New York, NY 10001

Gerald Marcus



Two Mannequins 7 x 7 inches etching / drypoint



*Egg Man 7 x 5 inches
etching / drypoint / aquatint*

I try to combine the spontaneity of a quick drawing with the strength of a carefully conceived composition to create images rich in tone and texture.

Gerald Marcus works mainly with intaglio techniques.

He has shown his work in many exhibitions in New York, nationally and internationally including, The National Academy of Design; The Hollar Society, Prague; The International Print Center New York; The Susan Teller Gallery, New York; Iowa State University; The Lancaster Museum, Lancaster, PA; The City University of New York; The Trenton City Museum; The Municipal Art Gallery, Los Angeles, CA; The Morris Museum, Morristown, NJ; and Smith College.

He is a former president of the Society of American Graphic Artists.

He is represented by the Prince Street Gallery in New York, and the Concept Gallery in Pittsburgh.

Contact:

Gerald Marcus
463 West Street
New York, NY 10014

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Christina Maile



Shield House 11 x 14 inches polyester litho



*Dayak Women Postcard #1
6 x 14 inches polyester litho*

In my work, the radiant world is integrated with issues of landscape and feminism shaped by a heritage of spirit stories from Trinidad and the hunt narratives of the Kadazan Dayaks. Color, form, material and technique are distilled within this atmosphere.

Selected Exhibitions: Deer Isle Art Association, Maine, Broome St Gallery, Rogue Gallery, Westbeth Gallery, NYC, Open Studios, New Haven, CT

Numerous private collections including Vin Diesel, Dr Edward Casey, Virginia Foster, Molly McDonald, Alice Hayden, Jack Dowling,

BA Medieval History;
Licensed Landscape Architect,
Playwright with Westbeth Playwrights Feminist Collective.

Studied painting with Dan Rice,
Solar printmaking with Dan Welden
Monoprinting at Manhattan Graphics Center

NY Foundation for the Arts Grant.
Baer Fund

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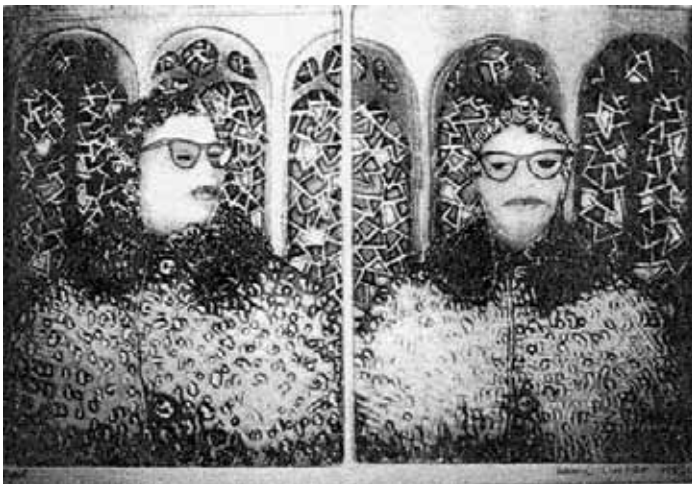
email address: mailestudios@gmail.com

Laurie Ourlicht

In Memoriam



Brighton Beach Bathers



Great Cousin Emma

My work has an undercurrent of social commentary, but above all else it is a celebration of life. Humor has always been important, too. My earliest works were images of women, women of color, older women, and large women.

I felt it was important to convey the beauty of what I saw.

Selected Exhibitions:

Bronx Museum of Art, Harlem School of the Arts, Art In General, Hudson Guild Gallery, Bowdoin College Museum of Art, Islip Art Museum.

Grants:

Puffin Foundation Grant,
NY Foundation for the Arts,
Third World Fellowship
Artist Printmaking Grant, Brandywine Workshop.

Education:

MFA Tyler School of Art,
Robert Blackburn Printmaking Workshop,
Brooklyn Museum Art School

NOTE

Our printmaking studio colleague, Laurie, died last year. She was a joy to be with, full of insight and laughter, and deep kindness. She was dedicated to her art, to helping others, and to lasting friendships. This exhibit is a celebration of her life and work,

Claire Rosenfeld



Mountain Lake
22 x 30 inches encaustic monotype



Mountain Sun
22 x 30 inches encaustic monotype
/watercolor

Through a vision that transforms time and place, relating inner states with outer realities, I use observation, memory and imagination to explore the poetics of imagery. By moving between figuration and abstraction, a mystery and presence can be found.

My recent printmaking combines encaustic monotypes with watercolor resist painting.

Selected Solo Exhibitions: Prince Street Gallery, Michael Ingbar Gallery, the Painting Center, Cathedral of St. John the Divine, Westbeth Gallery, NYC; Museo de la Ciudad, Queretaro, Mexico.

Selected Group Exhibitions: Lori Bookstein Gallery, David McKee Gallery, Lillian Heidenberg Gallery, the Painting Center, New York Studio School, Parsons School of Design, NYC; Generator Gallery, San Miguel de Allende, Mexico, La Galeria, Altos de Chavon, Dominican Republic.

Selected Awards and Residencies: Gottlieb Foundation, the MacDowell Colony, Virginia Center for the Creative Arts, Dorland Mountain Colony, Ossabaw Island Project, Millay Colony for the Arts, Byrdcliffe Arts Colony, USA; Fundacion Valparaiso, Spain; Michael Karolyi Foundation, France; Centro Cultural, Dominican Republic.

BFA Carnegie Mellon University. MFA Queens College, CUNY, New York Studio School.

Websites and Contact

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Cari Rosmarin



Monotype 11 15 x 22 inches



Monotype 12 16 x 22 inches

I have been a working artist for 25 years. Over the years, I have been interested in experimenting with a lot of different materials, to see what type of effects I can achieve, and use them in combination to make use of the most interesting compositions I can come up with, on many levels. In these prints, I use monotype, etching, linoleum cuts and chine colle. I incorporate Japanese, African and Celtic fabric patterns, wood grain, lace, and various sea forms.

My work has been featured in solo and group exhibitions in New York, including: The One Twenty Eight Gallery, The Drawing Center, Westbeth Gallery, The June Kelly Gallery, White Columns, The Bronx Museum of the Arts.

I have participated in exhibitions throughout the USA including the Albright-Knox gallery in Buffalo, the Provincetown Museum, Provincetown, MA, the Nassau County Museum and the Islip Museum, Long Island, NY, Virginia Miller Gallery in Coral Gables, FL, Waterworks Visual Art Center, Salisbury, NC, the Woodstock Art Association Woodstock, NY, etc.

My work is in numerous private and corporate collections, including those of Pfizer Chemical, Reader's Digest Corp., A.T.&T., Prudential Life Insurance Company, and the New York City Health & Hospitals Corp.

B.F.A. from the State University of New York at Buffalo
M.F.A. from Hunter College in New York City.

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Sheila Schwid



Woman Reading
9 x 6 inches drypoint



Man Writing 8 x 6 inches drypoint

To scratch into a plate is like scratching into a wall of a cave. 30,000 years ago our ancestors upon cave walls gave us most amazing drawings, showing us not only the scene and the feeling of the moment, but the very nature of movement. In homage to these ancient artists, I have made a number of prints which have been inspired by people in the city, in subways and cafes, on the beach. Through my work, I want these people to be remembered, and like those ancient artists, to convey my respect, and affection, patience and calm hope.

I have been an artist since I can remember. Studied with Omaha artists Bill Hammon, Milton Wolsky, Frank Sapousek, John and Hettie-Marie Andrews. In NYC participated in the Happenings of Red Grooms

BA Omaha U., Art Center School, Los Angeles, CA

10th Street Galleries, group shows, 1959-1960
Antioch College, solo sculpture show, 1963
"Women Choose Women," NY Cultural Center, 1973
"Westbeth Women" Westbeth Gallery, paintings, 1973
Greenwich Library, Greenwich, CT solo, 1973
A.C.R. Gallery, group show, drawing in plaster, 1974
Bienville Gallery, Seven Women Show, which I curated, paintings, New Orleans, Louisiana, 1974
"Artists as Filmmakers," A.I.R. Gallery, 1984
"Animated Films," Provincetown Art Association, 1984.
Solo/Group Shows at Westbeth Gallery 1970 - present.
Currently represented by 307 Gallery, NYC

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Milda Vizbar



Transition monoprint



In Between monoprint

In printmaking, I often use symbols and believe in their ability to transform, to guide and empower the body and spirit. This process enables me to adapt and discover intuitive solutions in unending variation. Based on life experience, this becomes a conversation with myself through art. Printmaking, for me, offers the potential of unplanned release of energy when seen through symbols' visual impact.

Studied painting with Gordon Webber and sculpture with Louis Archambault at Museum School, Montreal, Quebec.

Graduate of Pratt Institute, Brooklyn, in communication design. Studied with James Brooks and Jack Tworokov. Independent study with Adolph Gottlieb. Member of Castle Hill Printmakers' co-op, Truro, Massachusetts.

My work is represented in public and private collections, in Canada, the United States, Lithuania, England and Scotland.

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Exhibition organized by Francia Tobacman Smith and Christina Maile

Catalogue design - Maile Studios 2011