

# The printmakers' art at NFA

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accumulating. Kim Tester's screen prints are also abstracted: her "Spirit Unbound — See Me Free" gives near-reality to an amorphous shape through the skillful use of shadow and color mottling.

Barbara Pugh borrows from Neolithic forms and symbols for her lithograph "Megaliths," which also employs chine colle, a collage-like design element. Melody Knight Leary also employs suggestive texture in her "Nesting", which combines relief and intaglio. Here a bird perches above a cupped form with a grasslike texture, a nest made by a human. The dark, foreboding palette of this piece seems to belie

the upbeat subject matter, giving it an unsettling quality.

"Reverence" by Claudia Fico seems set in a fantasy world: a crouching figure in the foreground seems to cower before the wavelike shapes that emanate from the distant sky, as ocean waves crash behind him. Like many of the pieces in the exhibit, this piece combines two techniques: woodcut and collagraph.

Several artists employ the precision and detail offered by etching to satisfying effect. Carol Strause Fitzsimmons manages to tightly control the subtleties of aquatint in the cool and serene "My Place at the Table." The simple still life of table, chair and wainscoting is a careful study in light and shadow,

enhanced by the sunny yellow-gold ink. Eric Goldberg shows two of his equally-precise etchings here: a dusky blue harborscape titled "A New Day" and an apparent self-portrait, "The Studio Artist." Brush in hand, the artist's face is framed in a mirror, surrounded by tacked-up pictures and flanked by a view of trees in the nearby window.

Shirley Bernstein's "Mist Rising," one of her two prints in the portfolio, refers to her pastel drawings of sunsets, using woodcut and etching in dusty blues with the barest hint of rose at the base. "Non Dimenticare" by Donna Frustere, presents a linocut (linoleum block print) that bears back to the work of Edvard



*'Non-Dimenticare,' Donna Frustere*

Munch, with its bold-textured landscape augmented with a tiny square of chine colle' portraying a garden walkway.

"Collective Independence" remains on view at the Slater through Aug. 31. Hours are 9-4

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# A decade of prints

By JANICE STEINHAGEN  
Special to the Chronicle

The Printmakers' Network of Southern New England is marking a one-decade anniversary this year with its third group portfolio, titled "Collective Independence." It's an apt theme, with the diversity of styles and print media comprising the portfolio exhibition now on display at the Slater Museum's Converse Gallery.

Each member of the collective was invited to submit one print (or several), each printed in an edition of 25, to the portfolio. It's a testimony to the vitality of the artists that many of them opted to submit more than one image.

Margaret Rockler's three prints include one large monotype, "Vagabond Lily," which resembles a pastel drawing of riotous abstracted botanical forms, a configuration of leaves, stems and vines. Her smaller "Fallen Seeds" is more obviously a print in appearance, with its overlapping color woodblocks and finely-drawn details added in intaglio.

"Val D'Isere Funiculare" by Joan Jacobson-Zamore also clearly proclaims its medium, with a bold, vigorous relief block print landscape. The mottled blue-and-white handmade paper is a nice foil to the strong image, adding texture and softening its impact.

Grace Bentley Schneck achieves amazing control of her chosen print medium — collograph — in her precise "Live Jazz." The streetfront saloon blends richly understated textures and a subdued palette that hints of the patina of age and seems to invite the viewer to enter the place. By contrast, "Orchard Evening" by Jim Lee uses a heightened sense of warm autumnal color to intensify the lyrical curves of branches and their shadows as they hug the rounded hills.

The medium of screen printing seems to lend itself particularly well to abstract imagery, as attested by Sean Gallagher's "One Away." A study in pure form, the piece is dominated by a field of many tiny flecks of brown and tan, seeming to fall and collect over a more boldly-colored circular form at the bottom, like autumn leaves or snowflakes

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'A New Day,' Eric Goldberg



'Salmon Reflections,' Shirley Bernstein



Jarod Ramsdell photos  
'Orchard Rhythms,' Jim Lee