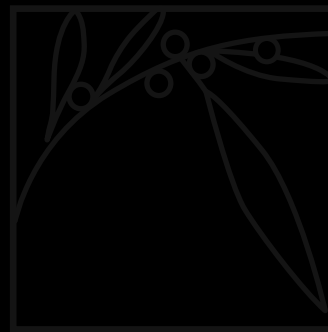


THE INK SHOP



ART FROM THE INK SHOP

Neil Berger

Pamela Drix

Kathleen Friedrich

Charles Heasley

Pat Hunsinger

Kumi Korf

Cynthia Lange

Claire Lesemann

Tim Merrick

Margaret Myers

Gregory Page

Jenny Pope

Ruth Sproul

Caleb Russell Thomas

Susan Weisend

Christa Wolf



The Ink Shop Printmaking Center & Olive Branch Press

The Ink Shop Printmaking Center/Olive Branch Press is a not-for-profit printmaking center and fine art press operated by artists that offers professional, open-access, community-based printmaking facilities. The shop offers a range of professional printmaking equipment, workspace and technical assistance, providing the only such facility in the Southern Tier. As a regional resource for printmaking, The Ink Shop Printmaking Center holds workshops for professional development and invites speakers and guest artists from outside the community to work with shop associates. The Shop also organizes collaborative projects, group and exchange exhibitions and maintains a slide registry for collectors and curators. The Ink Shop Printmaking Center, under the impression of Olive Branch Press, publishes fine art print editions and portfolios, and handmade books and facilitates collaborations between visual artists and writers.



Neil Berger, *Sophie*, 1/1 monotype, 22 x 28"



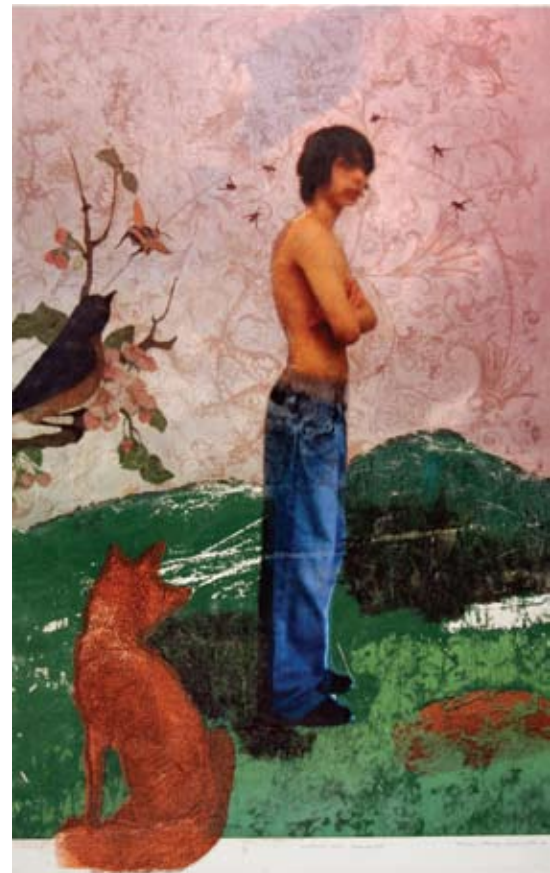
Pamela Drix, *Memorial to Lost Voices: Janowska Camp and the Lvov Ghetto*, 1/1 gum transfer and colored pencil, 30 x 22"



Kathleen Friedrich, *Mountain Over Lake, A/P*, gum transfer with chine collé & encaustic, 11 x 9.5"



Charles Heasley, *Blood Letting*, ed.5. collotype, 11 x 15"



Pat Hunsinger, *Subtly Sly Seduction (Boy, Fox, Bird)*, silkscreen, inkjet, chine collé, beeswax, 35 x 24"



Kumi Korf, *Flight Pattern, Sanguine*, 3/3, intaglio, 37 x 20"



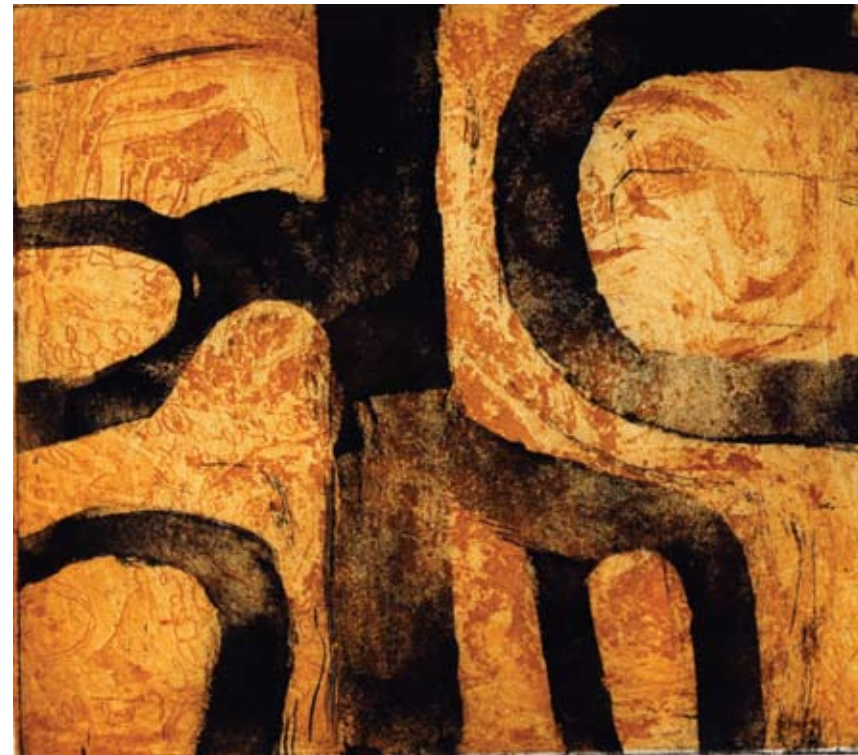
Cynthia Lange,
*What Lies Behind
Study I*, monotype,
15 x 19"



Claire Lesemann, *Bat Column, 1/5*, lithograph, 11 x 13¼"



Tim Merrick, *Stream of Desire, 2/5*, etching, 18 x 18"



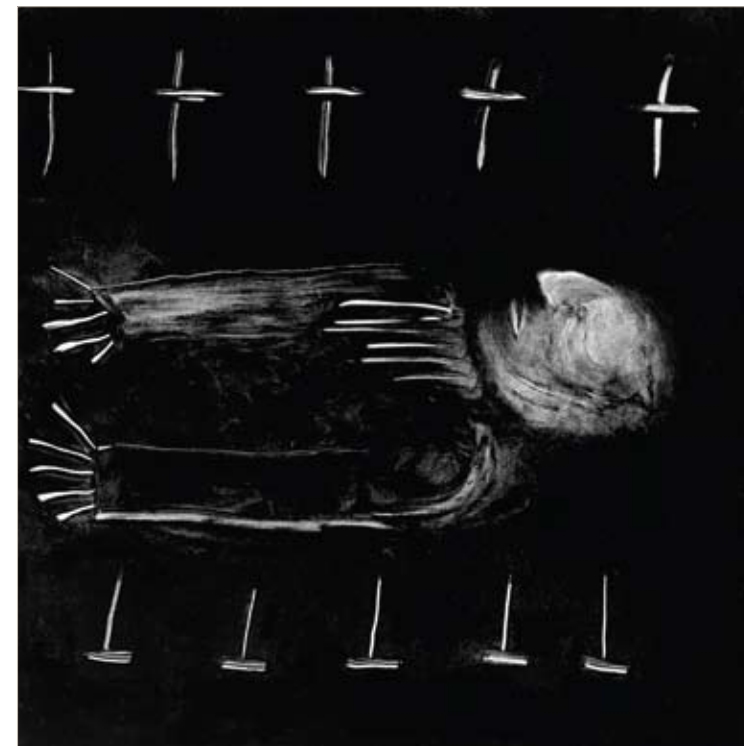
Margaret Myers, *Structured Chaos, A.P.* intaglio (aquatint), 8 x 9"



Gregory Page, *Motif From My Backyard*
Ligularia Caladium and Lady's Mantle,
2/10, lithograph,
38 x 30"



Jenny Pope, *Global Warming Band-Aid --- Ocean Sequestration,*
2/8, color reduction woodcut,
22 x 30"



Ruth Sproul, *Over,* monotype, 19 x 11"



Caleb Russell Thomas, *Zula with Roof Lichen,* 1/1, 3 color gum print, 11 x 15"



Susan Weisend, *A Fairy Tale*, 2/10, etching, aquatint, silkscreen, 22 x 30"



Christa Wolf, *In My Garden I*, 1/4, intaglio, 30 x 22"

Neil Berger, *Sophie*, 1/1 monotype 22x28.

Pamela Drix, *Memorial to Lost Voices: Janowska Camp and the Lvov Ghetto*, 1/1 gum transfer and colored pencil, 30x22".
New York Botanical Garden, A.P. etching, silk aquatint, gum transfer, 11x15".
Con-Daw-Haw: Scorched Earth Policy, A.P. reduction woodcut, graphite on vellum, charcoal, 15x22".

Kathleen Friedrich, *Mountain Over Lake*, A/P. gum transfer with chine collé & encaustic, 11x9.5".
Thunder Over Water, A/P. Gum transfer with chine collé & encaustic, 11x9.5".

Charles Heasley, *Blood Letting*, ed.5. collotype, 11x15".
Untitled, ed.5. collotype, 15x11".

Pat Hunsinger, *Subtly Sly Seduction (Boy, Fox, Bird)*, silkscreen, inkjet, chine collé, beeswax, 35x24".

Kumi Korf, *Flight Pattern*, Sanguine, 3/3, intaglio, 37x20".
 Cynthia Lange, *What Lies Behind Study I*, monotype, XXX.

Claire Lesemann, *Bat Column*, 1/5, lithograph, 11x13 1/4".

Tim Merrick, *Stream of Desire*, 2/5, etching 18x18".

Margaret Myers, *Structured Chaos*, A.P. intaglio (aquatint), 8x9".

Gregory Page, *Motif From My Backyard Ligularia Caladium and Lady's Mantle*, 2/10, lithograph, 38x30".
Motif From My Backyard Caladium, 2/10, lithograph 40x30".

Jenny Pope, *Global Warming Band-Aid --- Ocean Sequestration*, 2/8, color reduction woodcut.
Underworld Owls, 6/9, color reduction woodcut, XXX.

Ruth Sproul, *Over*, monotype, 19x11".
Deep Sleep #1, monotype, 15x15".

Caleb Russell Thomas, *Zula with Roof Lichen*, 1/1, 3 color gum print, 11x15".

Susan Weisend, *Looking Dawn*, 2/10, etching, aquatint, silkscreen, 22x30".
A Fairy Tale, 2/10 artists book- silkscreen, transparency, digital cover, 5 1/2x11 1/2".

Christa Wolf, *In My Garden I*, 1/4, intaglio, 30x22".
In My Garden II, 1/4 intaglio 30x22".

exhibition checklist

MEDIA GLOSSARY

Gum Transfer - Similar to a lithographic planographic process, gum transfer is an easy method of transferring simple or complex Xerox images to high quality paper.

Chine Collé - Technique of adhering thin pieces of paper to a larger printing paper. This is done at the same time that the inked image is printed. This can be accomplished by both lithographic and intaglio printing methods.

Color Reduction Woodcut - An exacting process in which the artist uses one block. The block is cut and used to print the first color; that block is then cut down and used to print the second color over the first. This process continues until all of the colors are printed.

Aquatint - An intaglio printmaking technique that traditionally uses powdered rosin applied to the surface of a metal plate, which is then submerged in acid to create a range of tones in a plate.

Intaglio - A family of printmaking techniques in which an image is incised into a surface either manually or etched with acid. Intaglio includes mezzotint, drypoint, engraving, aquatint and etching techniques. Ink is pressed into the incised lines, and the surface of the plate is wiped clean. Dampened paper is then placed over the plate and run through an etching press to transfer the image.

Monotype - A one-of-a-kind print produced by drawing or painting on a smooth surface and then transferred to paper, usually by printing-press. Subsequent re-printings are sometimes possible, but usually differ greatly from the first - typically called a "ghost print".

Screenprinting - Images that are made by forcing ink through a stencil on a screen stretched with a fine silk or similar mesh. Unlike etching, lithography and relief processes, the printed image is not reversed.



Lithography - is a planographic process, dependant on the fact that oil and water don't mix. A stone or metal plate is drawn on with a greasy substance. Then, the surface is chemically etched so that some areas attract only greasy ink and the non-drawn areas attract water. By alternately sponging and inking the surface of the plate, the image is ready to print. A lithographic press is used to transfer the image from the stone or plate to the paper.

Etching - is an intaglio process in which an acid-resistant coating is applied to a plate, an image is drawn into the ground with a needle, and then submerged into an acid bath to establish the image into the plate. The incised line is then inked and printed onto a sheet of dampened paper under pressure in an etching press.

Collotypes - unlike collographs, are a continuous dichromate-based photographic process using continuous-tone negatives employing a glass plate with a gelatin surface that carries the image to be printed.

Collograph - A printing plate is "callaged" with various materials, such as cardboard, fabric, string, plant materials, using water-proof glue. The plate is printed by intaglio or relief methods, using dampened paper in an etching press.

Encaustic - Technique where surfaces are painted with wax colors fixed with heat, or with any process in which colors are burned in.

Relief - is the earliest form of printmaking. Relief techniques encompass woodcut, wood engraving, linocut and letterpress processes. The image is carved into the surface, where non-printed parts of the image are removed. Ink is then rolled onto the surface with a brayer. The image is transferred by placing paper on the inked surface and rubbed by hand or run through a relief press.



OPALKA GALLERY

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ART FROM THE INK SHOP

November 2 - December 12, 2008

Opalka Gallery is the formal exhibition facility of The Sage Colleges. Located on the Sage Albany campus, the Opalka's primary concentration is on work by professional artists from outside the region. An important aspect of the cultural life in the Capital Region, the Gallery frequently features multidisciplinary projects and hosts poetry readings, recitals, and symposia, often in conjunction with its exhibitions.

The Opalka Gallery was constructed in 2002 with funds donated by the Opalka family. The 7,400 square-foot facility includes a vaulted gallery and a 75-seat lecture hall with Internet connectivity. The Opalka replaced Rathbone Gallery, which served The Sage Colleges for 25 years and garnered international attention for the quality and significance of its exhibitions.

Opalka Gallery is a member of the Exhibition Alliance, the Association of College and University Museums and Galleries, and the Museum Association of New York.

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