

# thINK*editions*

## Nancy Palmeri, 2011 Visiting Printmaker

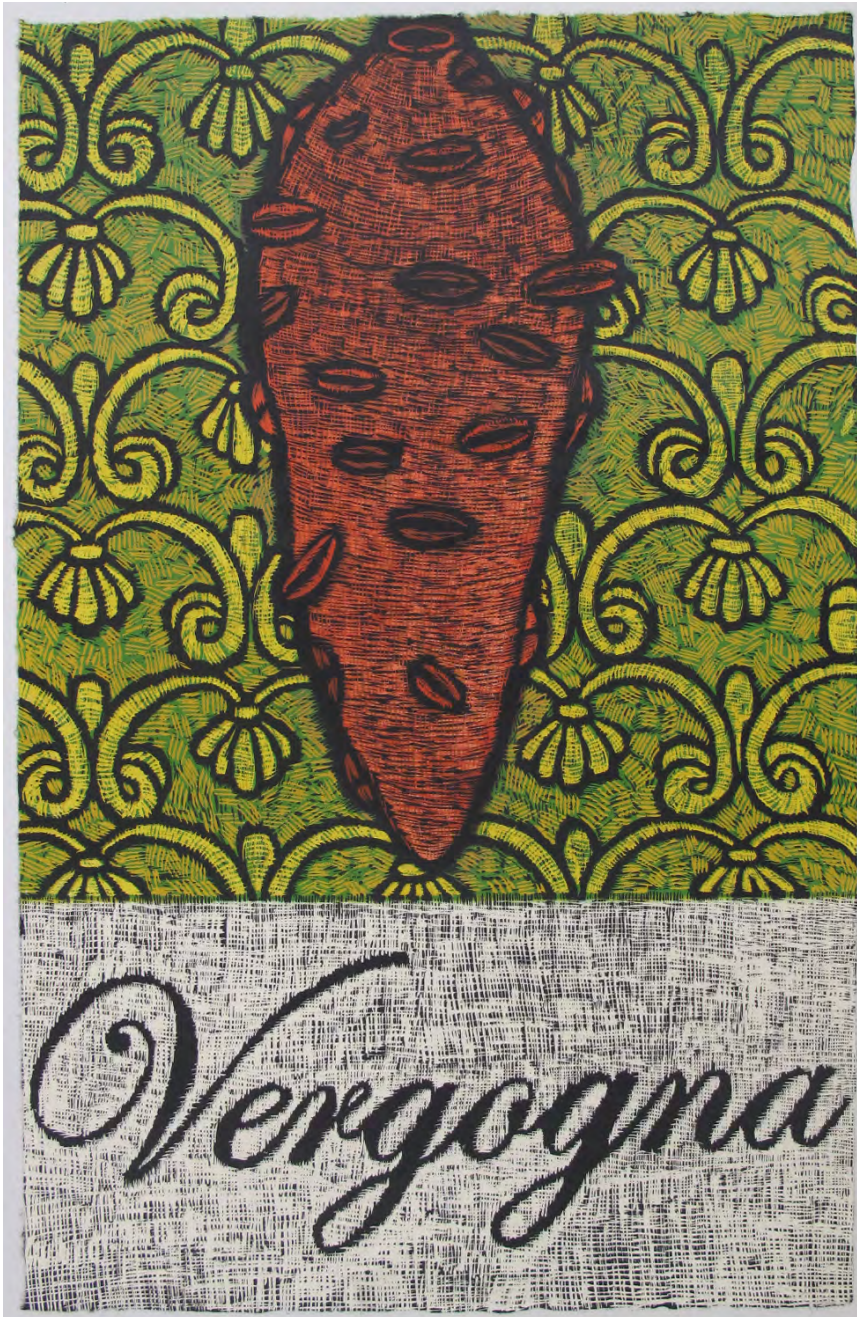
*Vergogna*, 2011, woodcut, 28 x 18 inches.  
Printed at The University of Akron Myers School of Art Printshop,  
February 28 - March 4, 2017

Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK White  
Press Runs: 8

Market Value (2019): \$1000.00

### Artist's Statement

*Nancy Palmeri is a storyteller who uses the democratic, graphic voice of printmaking to visually communicate her ideas and establish her sense of self within the communities that she belongs. Her vivid and energetic reduction woodcut prints examine her cultural identity and experiences as an Italian-American woman, the daughter of Sicilian immigrants. She states, "My daily existence was (and is) colored by an exposure to very specific cultural and religious icons. Many of my images are related to my family's religious beliefs, sense of humor and extreme superstition." Her aesthetic is formed from the visually rich surroundings of her family's traditions and the stories of her family's history.*



# thINKeditions

## Nicole Hand 2012 Visiting Printmaker

*Accumulative Beginnings*, 2012, intaglio,  
image 15 x 12 inches, paper 23.5 x 18 inches.  
Printed at The University of Akron Myers School of Art Printshop,  
February 6 - 10, 2012

Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK  
Press Runs: 4

Market Value (2019): \$300.00

### Artist's Statement

*Ideas, beliefs, and skills are passed from one generation to the next. The skills that were passed down to me were based on a traditional domestic structure. The duties within my household were divided according to gender roles, influencing my family structure, while at the same time I questioned their validity. The questioning of these roles inspires my work through an autobiographical perspective.*

*Themes of maternity, reproduction, femininity, closure, transitions, and correspondence are also apparent in my work. I use objects, placed in reliquary-like spaces, which have literal and abstract symbolism within a composition. The interaction between these objects explores the conventional and non-conventional roles of family and at the same time, documents a change of lineage. Layering objects and placing them in dream-like atmospheres suggests change, transition,*

*and reflection. This allows me to preserve history and suggest tension, repetition, and change. The work becomes a documentation of these ideas as well as an organized time line of events with a feminist perspective.*

*The techniques of printmaking and bookbinding complement my image development and need for repetition. While the processes are different from the skills I was taught as a child, both need to follow an exact recipe in order to have a desirable outcome. This, combined with my love of drawing, initiates my object-oriented narratives.*





# thINK*editions*

## **Randy Bolton** **2013 Visiting Printmaker**

*Section Closed*, 2013, screenprint, 30 x 22 inches.  
Printed at The University of Akron Myers School of Art Printshop,  
February 11 - 15, 2013

Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK  
Press Runs: 4

Market Value (2019): \$750.00

### Artist's Statement

*Randy Bolton's work is characterized by an exploration of images that seem familiar and comforting on first glance, but become strange and disturbing on further consideration. His prints borrow from and adapt the nostalgia-evolving illustrations of early children's books and science texts. In their original contexts these pictures served as visual tools to help educate young minds about acceptable morals and beliefs. In his work, however, Bolton has reclaimed these illustrations with a more subversive intent. By digitally altering and recombining fragments of these old illustrations, new meanings are suggested in which an undercurrent of uncertainty or apprehension undermines the initial flash of familiarity and comfort. Images originally intended to reflect childhood security and innocence become ironic metaphors of a chaotic world that is threatened by forces beyond our true comprehension and control. Bolton's work is about the power these illustrations have in shaping our view of the world as children, followed by the disillusionment that occurs when these images fail us as adults. Despite the seemingly amusing quality of the images he employs, there is an element of concern in Bolton's work and a vague feeling that the valuable things in life are in jeopardy.*



# thINK*editions*

## **Mark Hosford** **2014 Visiting Printmaker**

*Matahachi and Kikumo*, 2014, screenprint, 30 x 22 inches.  
Printed at The University of Akron Myers School of Art Printshop,  
March 17 - 21, 2014

Edition Size: 25  
Chop Mark: *thINKeditions*  
Press Runs: 10

Market Value (2019): \$500.00

### Artist's Statement

*My recent prints, drawings, and animations draw from my early influences of fantastic, imaginative worlds and lucid dreams. I draw my subject matter from questions, emotional reactions, and fascinations. I use my art to explore the human condition, revealing my personal view of the world, in the hope that others will compare and relate this exploration to their own. It is my belief that the sharing of stories and emotions helps humankind to understand themselves better by peering into the thoughts of others.*

# thINK*editions*

**Jenny Schmid**  
**2015 Visiting Printmaker**

*XOXO YOLO*, 2017,  
polymer plate photogravure with chine collé,  
15 x 20 inches.  
Printed at The University of Akron  
Myers School of Art Printshop,  
February 18 - 22, 2015

Edition Size: 50

Chop Mark: *thINKeditions*

Paper: Rives BFK White

Press Run 1—photolithography with yellow ink.

Press Run 2—photolithography with peach ink.

Press Run 3—photolithography with blue ink.

Press Run 4—photolithography with black ink.

Press Run 5—tint base as adhesive.

Hand Finishing—gold leaf.

Market Value (2019): \$500



## Artist's Statement:

*My work explores ideas of gender, identity and liberty, drawing from the tradition of social commentary while creating a decidedly contemporary and humorous take on the question of how identities are constructed (and destructed). In my work I express my desire for feminism to be realized through the liberation of boys and girls. By creating active girls and lounging or reading boys, I subvert the traditional gaze of Western art where the passive female body is most often the focal point. In my invented land, the boys are usually on display and the girls are watching them, but all the characters appear to be enjoying their plight.*

*From medieval engravings to contemporary graphic novels, print media has existed in a place between high and low art, an inexpensive means to disseminate ideas, question authority through humor or make the personal political. The accessibility of printmaking has made it a deviant media, historically employed when confronting authority and exploring taboo subjects. Through my work I am connected to the history of the graphic image as a medium and its tradition of rebellion and blasphemy.*

# thINKeditions

## Kathryn Polk, 2016 Visiting Printmaker

*The Intimate Thread*, 2016, lithograph, 15 x 20 inches.  
printed at The University of Akron Myers School of Art Printshop  
February 28 - March 5, 2016

Edition Size: 30

Chop Mark: *thINKeditions*

Paper: Rives BFK Cream

Press Run 1—Smartplate lithograph with red ink.

Press Run 2—Stone lithograph with black ink.

Press Run 3—Photo lithograph with blush-tone ink.

Press Run 4—Photo lithograph with flesh-tone ink.

Market Value (2019): \$500.00

Key Student Assistants: Julia Begg, Winnie Daulbaugh, Nate Gilcrest, Danny Hermann, Matthew Leonhard, Ben Miller, Mallory Trecaso, Kimberlee Trowbridge, and Chad Uehlein

With grateful appreciation to: Raven Burdette, John Driesbach, and Susan Yingling

### Artist's Statement

*My art, is a collection of personal visual narratives dealing with the past to the present. My drawings and lithographs depict humorous, metaphorical visual memories and thoughts through the eyes of all the women in my family.*

In *The Intimate Thread* Kathryn presents two female identities, representations of Kathryn and her sister. She explores their differences while emphasizing their common familial tie as seen in the bobby pin X chromosomes and their presence as two individuals of the same body adorned in the 1950-60's attire of their upbringing. All is united, underscored, by a red thread, a loving metaphor for their mother.



# thINK*editions*

## **Michelle Martin** **2017 Visiting Printmaker**

*Terminus (II)*, 2017, polymer plate photogravure with chine collé, 16.25 x 23.5 inches.  
Printed at The University of Akron  
Myers School of Art Printshop,  
April 12 - 14, 2017

Edition Size: 25

Chop Mark: *thINKeditions*

Paper: Rives BFK White

Press Run 1—polymer plate photogravure with black ink with Chine collé—Thai Mulberry

Market Value (2019): \$1000

Key Student Assistants: Erica Bishop, Winnie Daulbaugh, Nate Gilchrist, Danny Herman, Stephanie Spyker, Shannon Star & Carly Zimmerman

With grateful appreciation to: Raven Burdette and Susan Yingling



### Artist's Statement

*The primary focus of my work has always centered on the construction of visual narratives. Mystorical Constructions began as a spin-off from my Social Observations series, as I was interested in continuing to depict social interactions and historical commentary, but wanted to experiment with developing non-linear narratives using pre-existing source imagery. Drawing on varied sources from the Old Masters to popular imagery—from Albrecht Dürer to Victorian clip art—I create seamless prints that belie their heterogeneous origins. This process is, as I see it, a form of “image sustainability,” a recycling of past imagery into new forms that combine digital technologies with hand-made processes of etching, sewing, and chine-collé. The resulting prints prompt viewers to wonder not just how they were made, but when—are they historical artifacts or contemporary fictions? The images conjure feeling of nostalgia for fairy tales and whimsical stories while also generating disquieting and open-ended narratives. These works recreate modern experiences, but filtered through a historical lens.*

# thINK*editions*

## Michelle Martin 2017 Visiting Printmaker

*Crypsis*, 2017, polymer plate photogravure with chine collé, 11.75 x 13 inches.  
Printed at The University of Akron  
Myers School of Art Printshop,  
April 12 - 14, 2017

Edition Size: 25

Chop Mark: *thINKeditions*

Paper: Rives BFK White

Press Run 1—polymer plate photogravure with black ink with Chine collé—Thai Mulberry

Market Value (2019): \$500

Key Student Assistants: Erica Bishop, Winnie Daulbaugh, Nate Gilchrist, Danny Herman, Stephanie Spyker, Shannon Star & Carly Zimmerman

With grateful appreciation to: Raven Burdette and Susan Yingling

### Artist's Statement

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*and historical commentary, but wanted to experiment with developing non-linear narratives using pre-existing source imagery. Drawing on varied sources from the Old Masters to popular imagery—from Albrecht Dürer to Victorian clip art—I create seamless prints that belie their heterogeneous origins. This process is, as I see it, a form of “image sustainability,” a recycling of past imagery into new forms that combine digital technologies with hand-made processes of etching, sewing, and chine-collé. The resulting prints prompt viewers to wonder not just how they were made, but when—are they historical artifacts or contemporary fictions? The images conjure feeling of nostalgia for fairy tales and whimsical stories while also generating disquieting and open-ended narratives. These works recreate modern experiences, but filtered through a historical lens.*



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## **Emmy Lingscheit** **2018 Visiting Printmaker**

*Totality 2024*, 2018, relief,  
30 x 22 inches

Printed at The University of Akron Myers School of Art  
Printshop,  
March 14 - 16, 2018

Edition Size: 25

Chop Mark: *thINKeditions*

Paper: Rives BFK

Press Runs: 3

Market Value (2019): \$500.00

### Artist's Statement

My work critically investigates the ambiguities and exchanges between organisms and non-organisms, and between humans and non-humans. The subjects of my work occupy ambiguous territory on the spectrum between beings, systems, and materials that are entirely natural, and those that are engineered by humans. These distinctions become increasingly difficult to make as technological advances take us further into a postnatural world, and new scientific research continues to reveal startling things about the world we think we know. My prints, drawings, and sculptural works explore the myriad ways in which we are enmeshed with the non-human world, from the cellular level to the global economy.



*Totality 2024*

1/25

Emmy Lingscheit

# thINK*editions*

## Tanja Softic 2019 Visiting Printmaker

*Dark Clouds in the Land I*, 2019  
intaglio, chine collé, and googly eyes  
image 8.75 x 8.75 inches, sheet 15.5 x 15 inches  
Printed at The University of Akron Myers School of Art Printshop  
March 14 - 16, 2018

Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK  
Press Runs: 3

Market Value (2019): \$450.00

### Artist's Statement

I use languages of drawing, printmaking, photography and poetic text to explore questions of cultural belonging, hybridity and memory. I work on and with the paper, the substrate civilizations are recorded upon and the platform that is being eclipsed by digital recording methods: the last bastion of tactility in the world of data and ideas. The processes themselves and metaphors they offer, the physicality of paper and drawing media, the visual sources I use, all inform my work.

There is no discernible center of my images, and the floating elements come in and out of focus, alternatively anchoring and orbiting others, settling nowhere permanently. I use perspective, but not as illusionistic tool. I cultivate the space in drawing or print that is polyphonic and at times contradictory. The works are metaphorical maps of change, perishing and memory. They beg for highly individualized, poetic translation. I hope that the viewer sees them the way one sees a familiar thicket of weeds one day, in particular moment, in particular light, suddenly awash in form and meaning.



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*Dark Clouds in the Land I Tanja Softic 2019*

# thINK*editions*

## Tanja Softic 2019 Visiting Printmaker

*Dark Clouds in the Land II*, 2019  
intaglio, chine collé, and googly eyes  
image 8.75 x 8.75 inches, sheet 15.5 x 15 inches  
Printed at The University of Akron Myers School of Art Printshop  
March 14 - 16, 2018

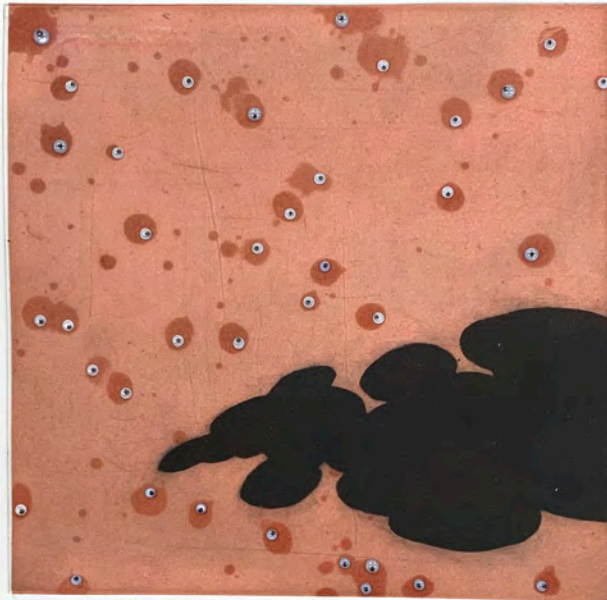
Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK  
Press Runs: 3

Market Value (2019): \$450.00

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12/14

*Dark Clouds in the Land Tanja Softic 2019*

# thINK*editions*

## **Tanja Softic** **2019 Visiting Printmaker**

*Dark Clouds in the Land III*, 2019  
intaglio, chine collé, and googly eyes  
image 8.75 x 8.75 inches, sheet 15.5 x 15 inches  
Printed at The University of Akron Myers School of Art Printshop  
March 14 - 16, 2018

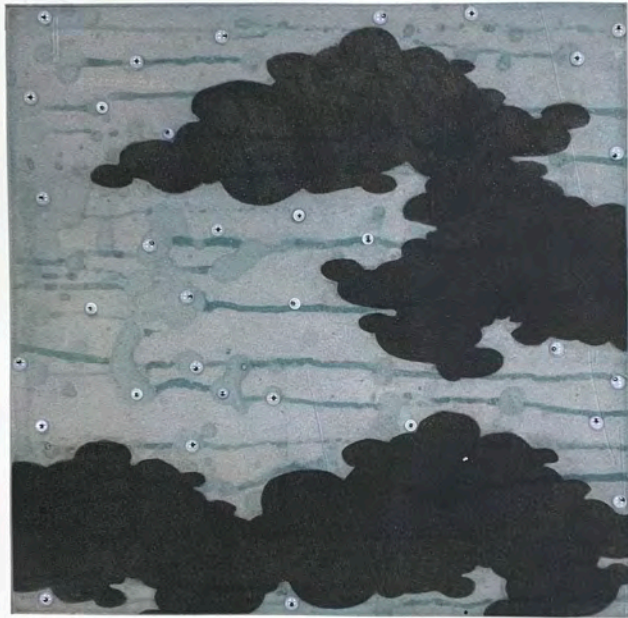
Edition Size: 25  
Chop Mark: *thINKeditions*  
Paper: Rives BFK  
Press Runs: 3

Market Value (2019): \$450.00

### Artist's Statement

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12/14

*Dark Clouds in the Land III Tanja Softic 2019*

# thINK*editions*



## Sarah Ellis, 2020 Visiting Printmaker

*Legacy of UFO Case Files: Unidentifiable Food Objects*, 2020, lithograph and screenprint, State I: 18 x 24 inches. printed at The University of Akron Myers School of Art Printshop January 27 - 31, 2020

Edition Size: 25.

Chop Mark: *thINKeditions*

Paper: Rives BFK White

Press Run 1—Photolithograph with blue-gray.

Press Run 2—Screenprint transparent pink.

Press Run 3—Screenprint transparent yellow.

Press Run 4—Screenprint transparent light blue.

Press Run 5—Screenprint transparent acid green.

Press Run 6—Screenprint transparent red-orange.

Press Run 7—Screenprint transparent dark blue.

Press Run 8—Screenprint transparent florescent pink.

Press Run 9—Screenprint transparent base with mica.

Press Run 10—Screenprint split fountain transparent pink.

Market Value (2020): \$500.00

Key Student Assistants: Tim Bekelesky, Alex Couch, Natalie Drown, Jared Faust, Dane Fellenstein, Taylor Mamula, Chase Mize, Claudia Napier, Sarah Nolan, Katheryn Schopp, Alexa Vandal, Adam Walko

With grateful appreciation to: Susan Yingling

### Artist's Statement

Why are some things more cherished than others? Individual items can stand for a single memory, a shared experience, or an ideal. A collection can speak of itself and develop an entirely new narrative when viewed as a whole. Each piece I make explores the importance of physical objects within the context of life; as points of inspiration or necessities of productivity and livelihood.

We set our own parameters for success and wellbeing. From a secular point of view, I still see basic unifying principles among human beings that bring us together. One of the most fascinating is our need for some sort of established order and how these systems can be found on micro and macro scales. Collections represent the visual principle of order. They're accessible and familiar, yet still personalized even when fictitious.

The second principle we crave is one of the most powerful human emotions: humor. Laughing is a total release of inhibition. It allows you to feel joy, break tension, or recognize the complete malarkey of a situation. Creating funny work is something of which I am distinctly proud. (over)

Admittedly, everything I make is process-heavy and is totally unashamed to live on paper. Lithography, screenprint, relief, and observational drawing are my rituals. Certain objects such as thimbles, insects, and candy find their way into multiple works, often referring to my own childhood preoccupations. The specific subject matter is selected on a whim, either from an anecdote that someone has shared with me about a personal collection or through intriguing literary references.

Attraction and repulsion are ever-present as I ask myself what the roles of quality and quantity play in our world. As a whole, I hope to discover the link between the individual, the items, and our collective experience as human beings.

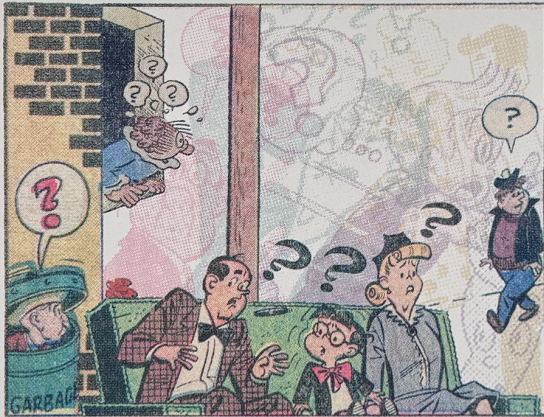
# thINK*editions*

## Joseph Lupo, 2024 Visiting Printmaker

*This Doesn't Make Any Sense . . . But . . . Why???*, 2024,  
screenprint, 6.875 x 9 inches.  
printed at The University of Akron Myers School of Art Printshop  
March 11 - 14, 2024

Edition Size: 20  
Chop Mark: *thINKeditions*  
Paper: Stonehenge Fawn  
Press Run 1—cyan  
Press Run 2—magenta  
Press Run 3—yellow  
Press Run 4—black

Market Value (2020): \$300.00



### Artist's Statement

THIS DOESN'T MAKE ANY SENSE...

*The imagery in this series of prints is compiled of appropriated imagery taken from an inventory of public domain comic book imagery from the early 20th Century, specifically focusing on characters expressing exacerbation and confusion through the question mark.*

*My work relates to Poststructuralist and Deconstructionist ideas about how we construct meaning, the fluidity of meaning and language, and our expectations and assumptions about how narratives and stories are constructed.*

# thINK*editions*

## Joseph Lupo, 2024 Visiting Printmaker

*This Doesn't Make Any Sense . . . Who Said What?*, 2024,  
screenprint, 6.875 x 9 inches.

printed at The University of Akron Myers School of Art Printshop  
March 11 - 14, 2024

Edition Size: 20

Chop Mark: *thINKeditions*

Paper: Stonehenge Fawn

Press Run 1—cyan

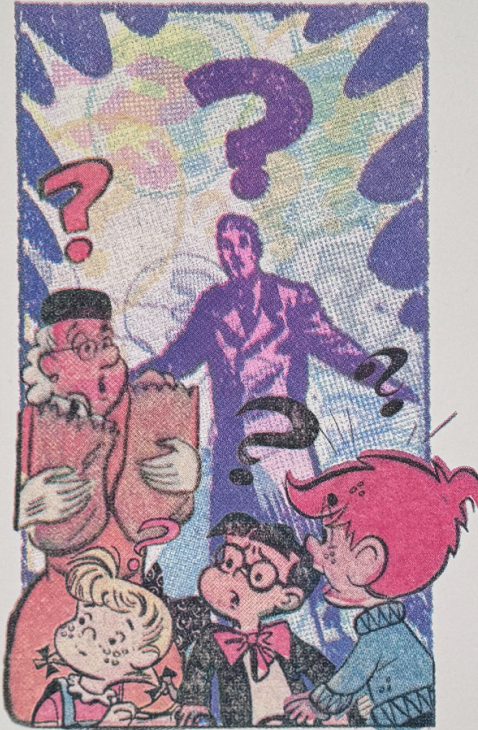
Press Run 2—magenta

Press Run 3—yellow

Press Run 4—black

Press Run 5—neon pink to transparent blend

Market Value (2020): \$300.00



### Artist's Statement

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