

ESTABLISHED 1973
WAYNE CENTER
FOR THE **ARTS**



Artist Bios, Statements, and Processes

Other People's Prints

Welcome to *Other People's Prints* at the Wayne Center for the Arts! We are excited to have the WCA's first print exhibition in the Gault Gallery, showcasing 10 talented printmakers that were invited to display their work. Printmaking instructor, Ricki Dénes, and Baldwin Wallace intern, Claire Bond, worked for months curating this exhibit. *"We are excited to host this exhibition to give the community a glimpse into the art of print. This gallery is designed to showcase a variety of techniques and innovations in printmaking."* said Claire Bond.

The seed for O.P.P. was planted once WCA got a grant approved for a printing press (affectionately dubbed as "Willard") to expand our printmaking program. Darcy Haynes, Visual Art & Outreach Coordinator at WCA, has been building a print program for about two years and the press was a huge piece of this puzzle. She said, *"I saw a need in the community for a printmaking program, classes, and access to a press."* The press was generously funded through a grant given by the Robert and Esther Black Family Foundation Fund of Richland County Foundation. The Wayne Center for the Arts is excited to kick their print program up a notch with both the print show and Willard. Students at summer camps and in print classes have already gotten to try out the new press. If you're interested in taking a class and finding out the magic of Willard, you can check out the current course schedule at our website, wayneartscenter.org, through our mailing list, or by following our socials.

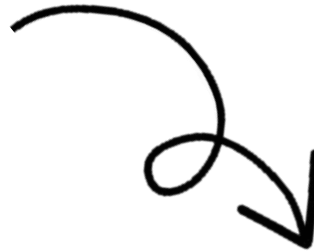
Willard <3

Meet our printing press, Willard! It's a Concord C-25 Combination Press that arrived to WCA in early June, and was completed by June 15. Big Willy can print everything from a relief, to intaglio, to lithography!

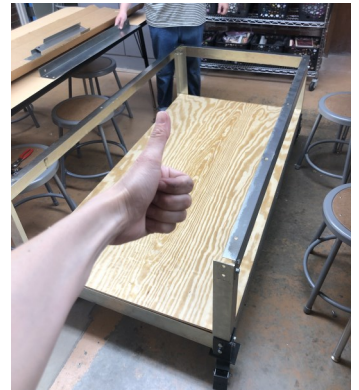


≡ Building Willard ≡

It took lots of help (and muscle) to bring Willard to life. It started with the exciting part of unboxing the press. This printing press weighted about 700 pounds, so in order to ensure its safety during shipping, the cardboard boxes were lined with wood and the press was screwed down to prevent it from sliding.



After getting the press out of the packaging, the next steps were to build the shelves. Claire and Ricki took the measurements for both shelves, cut the wood, and stained it. As they built the stand for the press, they slid the shelves in and screw them down. The only way those shelves can be moved would be to take apart the entire press!



The last step was moving Willard onto his stand which took 7 people to make this happen. It was worth the work and the wait to have a printing press of this size for our community.



Amanda DiLisi

amandadilisi.weebly.com

Artist Bio

I earned a Bachelor of Arts Degree from Baldwin Wallace University, where I majored in Studio Art with an emphasis in painting and printmaking. I previously taught students of all ages, from preschoolers to adults at BAYarts. I am currently working as an art instructor at Bay High School, where I teach painting and other 2 dimensional art forms. I also sell hand-painted artwork at a gift shop in Avon called the Tree House Gallery.

Artist Statement

My artistic style is realism, which is depicted through detailed paintings and intricate linoleum prints. Through realism, I am able to express the themes of my artwork by presenting subjects from my perspective and the reality of everyday life. Although I have had a passion for art for as long as I can remember, it wasn't until 2010 when I developed a chronic illness that I used art as therapy and a distraction from everyday life.

I found myself becoming preoccupied by the process of creating art and would often lose track of time. More importantly, using art as therapy allowed me to develop an appreciation for the simple things in life that are often overlooked and taken for granted. I find beauty in simple everyday objects that I portray as the subjects of my art. The world is complex with modern technology and I want my paintings to reflect a simpler time.

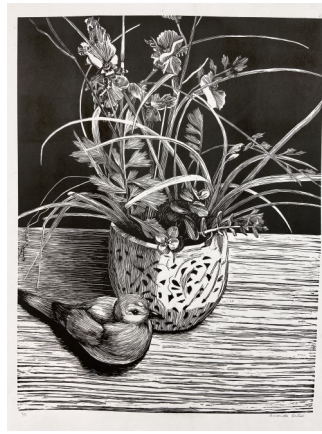
In addition, my artwork reveals the theme of time and its inevitable impact. Most of my pieces portray the effects of time passing, with the unavoidable weathering it causes, despite efforts to maintain and preserve the original condition. Aging and reluctantly letting go of the past are aspects of life we all eventually face. My art symbolically mirrors my experiences with the effects of change and the loss of time. I like to contrast the beauty and wonderment of nature with neglected man made objects to emphasize this concept. My artwork also conveys the importance of family. Many of my pieces depict aspects of my family history, including familiar family objects that have deteriorated due to the passage of time.



A Rabbit's Adventure

Relief (Linocut) | 12"x16"

\$350 w/o Frame



Great Aunt Elizabeth's Bird

Relief (Linocut) | 18"x24"

\$400 w/o Frame



Light the Way

Relief (Linocut) | 18"x24"

\$400 w/o Frame

Process

I begin my printmaking process by taking and editing my own photos to use as a reference, and then deciding on a final design concept. Next, I stylize and draw out exactly how I want the print to look in order to know which areas to carve away. I then begin carving on either wood or linoleum using primarily a 1.5 mm V gouge carving tool to create thin lines. Once the block is carved, I use a roller to apply a thin layer of ink and roll it over the carved block several times in different directions. I then roll it through the printing press to reveal the finished print.

Cameron J. Dedrick

 @cameronjdedrick

Artist Bio

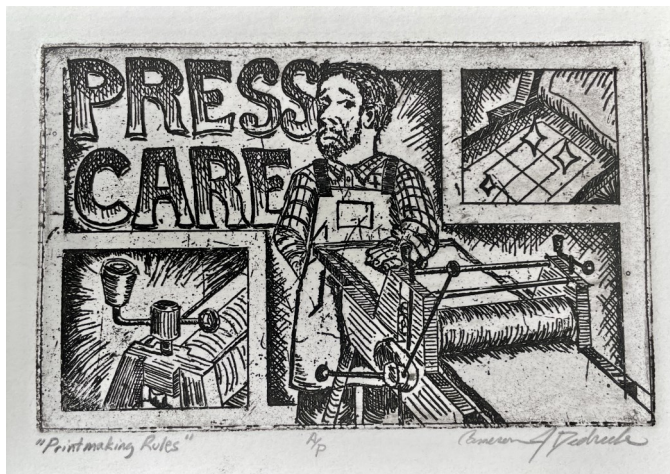
Dedrick started his teaching career in 2003. He teaches 3D Foundations, 2D Foundations, Drawing Fundamentals, Printmaking, Sculpture, and Media Arts at Ashland High School. Previous to his high school career, he taught Elementary Art for 15 years. He also serves as Assistant Marching Band Director at AHS. He holds a Bachelor of Science in Art Education from Ashland University with concentrations in Graphic Design and Printmaking, and a Master of Arts in Educational Technology from Baldwin-Wallace College. Dedrick is a current member of the Ohio Art Education Association, vice chair of the Ohio Alliance for Arts Education, and grant assessor for both Ohio Arts Council & Ashland County Community Foundation Grant Committees.



Bee Your Authentic Self

Intaglio | 4"x6"

NFS



Printmaking Rules

Intaglio | 4"x6"

NFS

Process

I use Akua intaglio inks, because they are nontoxic and can be easily cleaned up with vegetable oil. In fact, all my processes are relatively nontoxic. I degrease my zinc plate with soy sauce (yes, it works and it also makes the studio smell like a sushi restaurant), my hard ground is Pledge floor wax, and I etch with a saline sulfate mordant, which is only harmful if you're a fish or an invertebrate.

Artist Statement

As an art educator, it's hard to find time to create art on purpose. Most of my current work is a happy surprise; it starts as a demonstration piece for a lesson, and I have such fun creating it that I end up hyper-focusing on it to finish it. But those are few and far between, so what you end up seeing from me is not only rare but also made out of sheer enjoyment.

Cynthia C. Petry

 @cpetry_collage

Artist Bio

Cynthia C. Petry is Assistant Professor of Art at Ashland University as well as director of the Coburn Art Gallery. She received her bachelor's degree in studio art from Morehead State University and a Master of Fine Arts with an emphasis in printmaking from Ohio University. Cynthia's work has centered around exploring mixed media collage works as well as integrating nontraditional materials. Regionally, her artwork has been exhibited at The Mansfield Art Center, Dairy Barn Arts Center, The Erie Art Museum, Bryn Du Mansion, Studio 214, 78th Street Studios, East Tennessee State University Reece Museum, Mount Vernon Nazarene University's Schnormeier Gallery, the Gallery at Lakeland CC, BayARTS and Ohio State at Mansfield Pearl Conard Gallery. Nationally, she has exhibited her artworks in numerous juried exhibitions. Cynthia also serves as the director of the Art Saturdays program offering educational and creative experience for children in the greater Ashland community.



Lost Bird (Spoon Fed Lies Series)

Stoneware w/ Silk Screen | 12"x12"x4"

\$225

Artist Statement

The Spoon Fed Lies series addresses the treatment of women throughout history and how power has been wheeled against them. This power seeks limitations on women's rights, bodies and lives, especially seen in the current climate within society. The found photographs seek empowerment - a call to actiona better and more equitable future for women.

Process

Silkscreen is an effective technique to create multiple imagery onto clay. The image is printed with a Cricut then ironed to thermo-silk. The silkscreen is trimmed to size and is utilized without a frame for flexibility. Silkscreen medium is added to the underglaze which serves as the "ink". The glaze is brushed through the screen to the clay. Clear glaze is brushed on the top of the image then fired to a Cone 5.

Dustin Brinkman

 @dbrinkmanprints

Artist Bio

Dustin Brinkman is an artist and educator based in Columbus, OH where he teaches printmaking, drawing, and 2D design courses at Ohio State. Brinkman's studio practice is centered around exploring how visual language can be translated into the building of space both figuratively and metaphorically. His prints often emphasize structures that are organic and handmade as they coexist and invade each others shared liminal boundaries.



Front Porch Shuffle

Relief and Silk Screen | 16"x20"

\$300

Process

My works exist between departing and arriving, the moments of leaving and returning home. Through a visual vocabulary of Midwest and rural icons, codes, and metaphors I explore my relationships to personal spaces and who I choose to or am able share them with. Homes have always appeared to me as a liminal space, a building, a body, a memory. I am interested in how we create and blur the boundaries of the interior and exterior, the home and house, the body and space. I do not believe these two words are synonymous, but instead act as guides when we reframe and recontextualize the places we recurrently wake up in.



Head Home

Relief and Silk Screen | 16"x20"

\$300

Artist Statement

My works exist between departing and arriving, the moments of leaving and returning home. Through a visual vocabulary of Midwest and rural icons, codes, and metaphors I explore my relationships to personal spaces and who I choose to or am able share them with. Homes have always appeared to me as a liminal space, a building, a body, a memory. I am interested in how we create and blur the boundaries of the interior and exterior, the home and house, the body and space. I do not believe these two words are synonymous, but instead act as guides when we reframe and recontextualize the places we recurrently wake up in.



Someone's Gotta Help Me Dig

Relief and Silk Screen | 16"x20"

\$300

Ed Marthey

 @Ed Marthey Art

Artist Bio

My name is Ed Marthey, and I've been doing art all my life. As a kid I was fascinated by many types of artistic expression: paintings, neon signs, auto-motive design, advertising, comic books, cartoons, pencil sketch, and my favorite, collage. I made my early collages with magazine clippings and found objects. Later I integrated painting, drawing and clippings into images that I hoped would challenge the eye of the beholder. Sadly, almost nothing survives from that period.

I was in Ann Arbor, Michigan one day in 1984, traveling with the reggae band, "First Light," and I went into a store that sold art rubber stamps. I bought a stamp of a guy riding a huge winged coin with a dollar sign on it. I used it to adorn envelopes holding letters to pen pals. The next time I was in Ann Arbor, I bought several more stamps and began to combine them into unique images. Then, I found out about the *Mail Art* movement which had been going on for a few years, beginning in California. I began to order rubber stamps from Leavenworth Jackson Rubber Stamps of Berkeley, and began a lively correspondence with the owner, herself a collage artist.

I thought I'd invented the technique of layering stamped images by using paper masks to give the illusion of depth and perspective. Other people were doing it too, but I had my own style. I've done band posters, CD covers, greeting cards, menus, signs, newsletters for the band, pure art pieces and lots of other stuff armed with my burgeoning collection of stamps, today numbering in the thousands.

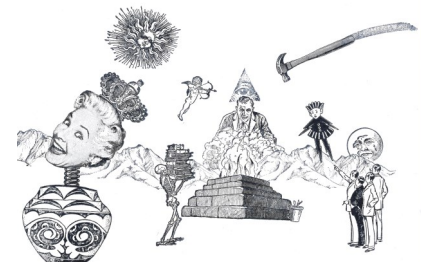
I have two ways I do collages- purely rubber-stamp pieces, and art that incorporates rubber stamps, magazine clippings, found objects, clip art, photos and anything else that catches my eye, combined in Photoshop. But I find that making collages with only rubber stamps is the most fun and challenging way to juxtapose images into a picture.



Year of the Tiger

Rubber Stamps on Paper | 3"x2"

\$50



The Desert of My Discontent

Rubber Stamps on Paper | 8"x10"

\$100

Be Safe
Rubber Stamps on Paper | 10.5"x5"
\$100



Process

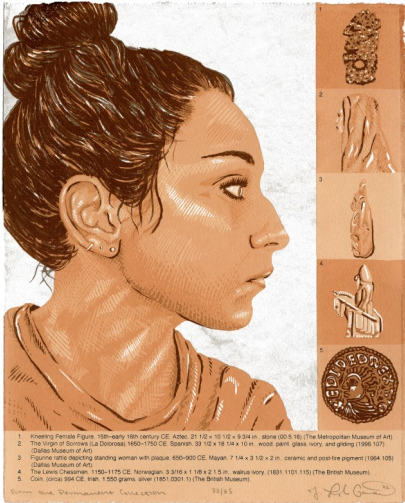
I do collage with rubber stamps using a masking technique that allows me to build realistic and surrealistic images.

Artist Statement

Most of my collages are landscapes, both real and imagined. I use rubber stamps, I have thousands.

J. Leigh Garcia

 @j.leighgarcia
www.jleighgarcia.com



From the Permanent Collection

Screen Printed | 15"x11"

NFS

Artist Bio

Garcia received her MFA from the University of Wisconsin-Madison and BFA from the University of North Texas. She has received numerous awards for her work including the Emerging Printmaker Award from Southern Graphics Council International (SGCI), New Faculty Outstanding Research and Scholarship Award from Kent State University, Gamblin Emerging Artist Award, and Arts Institute Sinaiko Frank Graduate Fellowship for a Woman in the Arts. Her work is included in over 15 permanent collections including the Cleveland Museum of Art, Cleveland, OH; Madison Museum of Contemporary Art, Madison, WI; National Museum of Mexican Art, Chicago, IL; Mexic-Arte Museum, Austin, TX; Zuckerman Museum of Art, Kennesaw, GA; and Ulrich Museum of Art, Wichita State University.

Garcia currently lives in Kent, OH where she is an Assistant Professor and Co-Area Head of Print Media and Photography.



Texas 1015

Onion Papyrus, Handmade Washi Paper, Screen Printed, Cast Paper, Onion Sack, Yupo | 26"x20"

\$1200



Más que Hoy

Relief | 22"x15"

NFS

Artist Statement

As a biracial Latina, a seventh-generation Texan of European descent on my mom's side and granddaughter of Mexican immigrants on my dad's, I have followed the roots of my own ancestry to shape my artistic practice. Major events in Texas history such as the Mexican-American War, Battle of the Alamo, Treaty of Guadalupe Hidalgo, and Bracero Program have created a complex relationship between my two cultures: white Texans and mestizo Mexicans. Products of these historical events—particularly undocumented immigration and the racialization of Mexicans—are both the context and focus of my work. Using printmaking, papermaking, and sculpture, I explore my biracial identity and familial history while highlighting aspects of racial and generational privilege/oppression.

Keith Dull

<https://keithadull.wixsite.com/dull-art/gallery>

Artist Bio

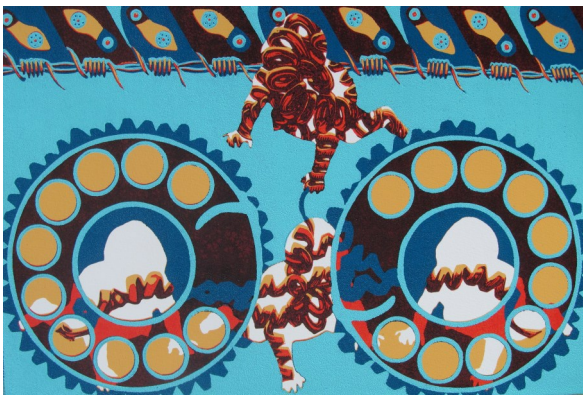
Keith Dull was born in Fort Wayne, Indiana in 1968. He received a BFA in Printmaking and Painting from Indiana University, Herron School of Art in 1992, and an MFA in Printmaking from the University of South Dakota in 1995. From 1998 to 1999, he worked as adjunct faculty and print shop technician for Herron School of Art, and in 1999, accepted a teaching position at Ashland University, where he is a Professor of Art, teaching Printmaking, Painting, Illustration, Drawing, and 2D Design.



The Pandemica Opens: Hold-No Don't Hold Your Breath

Relief | 18"x12"

NFS



Babarians at the Gate: Party Line Color

Color Reduction Relief | 11.5"x17"

NFS

Artist Statement

My art reflects a search for clarity in an often complex and intangible world, through imagery that emphasizes the historic use of prints as guides, manuals, and magic talismans.



Correlation is not Causation

Color Reduction Relief | 39"x28"

NFS



Mason Smith

Artist Bio

As an emerging artist Mason entered artwork into his first show in the Spring of 2023 at Ashland University's Colburn Gallery. There he won "Best in Show" and the "Deans Award."



RotKSR

Relief (Linocut) | 8"x8"

\$140 w/ Frame



Surviving the Edge

Relief (Linocut) | 8"x10"

\$140 w/ Frame

Artist Statement

As a student of fine arts, I have had the privilege to work with a wide range of media and processes. This past Fall, I took my first printmaking class. There I learned the relief and etching processes. As I began to understand how to develop contrast and depth with these processes, I aimed to create pieces of work that had personal relevance. One of my pieces, titled "Surviving the Edge," was one of the first projects I completed in college that I felt truly combined personal meaning with the design techniques I was learning. In this piece, I use symbols and an overall mood to represent a period of struggle and growth in my life. Since completing that composition, I have begun to incorporate personal aspects and themes into my artwork.

Process

To begin my process, I take a concept or theme that is currently important or interesting to me and sketch a few thumbnail drawings of what the composition could look like. After I have found the right composition, I draw a full-size rendering of what I want to carve. From here I use tracing paper to transfer the image from the drawing to the block. I then carve out the block until I believe I have the right amount of light areas cut away. I proof the block by doing a quick print to check how the composition looks in print. As many times as necessary, I proof the block until the composition is just how I want it to be. From here, I print my edition.

Meryl Engler

 @meryle_art

www.merylengler.wixsite.com/mysite

Artist Bio

Meryl Engler grew up in Huntington Beach, California and moved to Akron, Ohio fall 2019. Meryl attended Syracuse University where she studied sculpture, printmaking, religious studies and history, while also competing on the women's rowing team. Next she went to graduate school at University of Nebraska-Lincoln for studio art with an emphasis in printmaking. This is where she developed her love of colorful woodcut prints, often using pattern and repetition. Currently Meryl lives and works in Akron Ohio where the cities landscape, people and history continue to inspire her.



Blooming #3 | \$200 w/ Frame

Process

In woodcut, the image is carved out of the face grain of a wooden board. The places that are carved away will not receive ink and thus will not be printed. Ink is applied to carved block, sort of like a stamp, and transferred onto the paper when pressure is applied. In a reduction woodcut this process is repeated multiple times with different colors. The artist starts with the image drawn on the board and carves away everything that will remain white; these sections will not receive ink.

Then, the lightest color of the image is placed over the entire block and printed. The artist then goes back to the woodcut and carves away everything that will remain the lightest color, and the block is printed with the next color. At this point, the print has 3 layers; the white of the paper, the lightest color, and the next lightest color. The colors are printed on top of each other in layers, building up the image on the paper. Because the woodblock is carved more and more as each color is applied, it is being "reduced" as the printed image is built up.



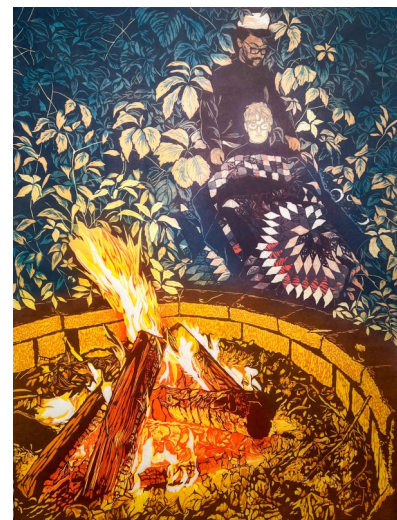
Blooming #2

Woodcut on Handmade Thai Kozo Washi
14x17"

\$200 w/ Frame

Artist Statement

Meryl Engler is an artist using woodcut and collage to create layered prints that evoke intimate, magical human moments, and the hidden landscapes of our environment. From watching the foliage and greenery take over the barren, urban landscape of Northeast Ohio to gathering with friends around a fire on a summer night, Meryl is always looking for the magical in the every day. For Meryl, these moments transcend the ordinary of the present day and reach the core of how people exist, like watching vines grow through chain link fences until the two entities are inseparable. There is joy and healing in these moments of connection.



Every Year They Grow From Nothing

Reduction Woodcut on Mulberry Paper

36"x28"

\$1000 w/ Frame, \$750 w/o Frame

Trent Boatner

 @trent.boatner
www.boatner.studio

Artist Bio

I'm Trent – a designer, photographer, and artist. I love experimenting and combining digital processes and physical mediums to create fun and engaging pieces of art. When I'm not creating brand designs for clients, my work involves a mix of typography and digital illustration, resulting in relatable and consumable creations.

Artist Statement

Hot-Diggity-Dog! I found myself sarcastically repeating this phrase during a stressful period in my life and this work just came to be. This piece, crafted purely for the sake of creativity, features a vibrant and larger-than-life vintage sausage illustration proudly proclaiming the iconic phrase. Sometimes it can really be rewarding to work on pieces that don't have much meaning or artistic value. Just create for yourself!



hot-diggity-dog!

Screen Print | 18"x12"

NFS

Meet OPP's Curators

Claire Bond

 @cbond_ceramicsandstuff



Artist Bio

Claire Bond of Wooster, Ohio, is a student at Baldwin Wallace University, pursuing a degree in Arts Management and Entrepreneurship. They are also completing a minor in Studio Art, with an emphasis on ceramics and printmaking. Claire focuses on the formal elements of their art, producing clean, comfortable, and balanced work.

Ricki Dénes

 @ricki.tikki.tavvi



Artist Bio

Ricki is an artist and educator based in Ashland, Ohio. Recently graduated, she attended Ashland University to get her dual-degree in Art Education and a Bachelor of Fine Art. Dénes specialized in printmaking and illustration, but loves to incorporate ceramics, storytelling, and other materials into their work. She currently works at Wayne Center for the Arts teaching Printmaking and is also on the Ohio Teaching Artist Roster through OAC.

≡ Posters ≡

Claire and Ricki also carved and printed all of the posters for OPP. You can find them throughout the surrounding communities!



WAYNE CENTER FOR THE ARTS

OTHER PEOPLE'S PRINTS

AMANDA DILIST * CAMERON J. DEDRICK * CYNTHIA C. PETRY * DUSTIN BRINKMAN * ED
MARTHEY * J. LEIGHT GARCIA * KEITH DULL * MASON SMITH * MERYL
ENGLER * TRENT BORTER * RICKI DÉNES * CLAIRE BOND
Oct 7. - Dec. 17

OTHER PEOPLE'S PRINTS

WAYNE CENTER FOR THE ARTS

OPEN OCT 7
11-3 P.M.
THRU. DEC 17
SEE MAKE-BUY
PRINTS