



Then & Now

2015 Exhibition
CENTRAL BOOKING
OffLINE Space
New York, NY



Akua™ Inks is proud to present its second exhibition, “Then and Now.” This exhibition features works from (10) selected artists, one representing their past work and one specifically created for inclusion in this exhibition. Both pieces serve to demonstrate the manner in which time, place and materials inspire and shape artists’ works.

Maddy Rosenberg

Juror

Susan Rostow

Exhibition Coordinator

Christina Pumo

Exhibition Coordinator, Catalog Design

Speedball Art Products

Sponsor

Then and Now

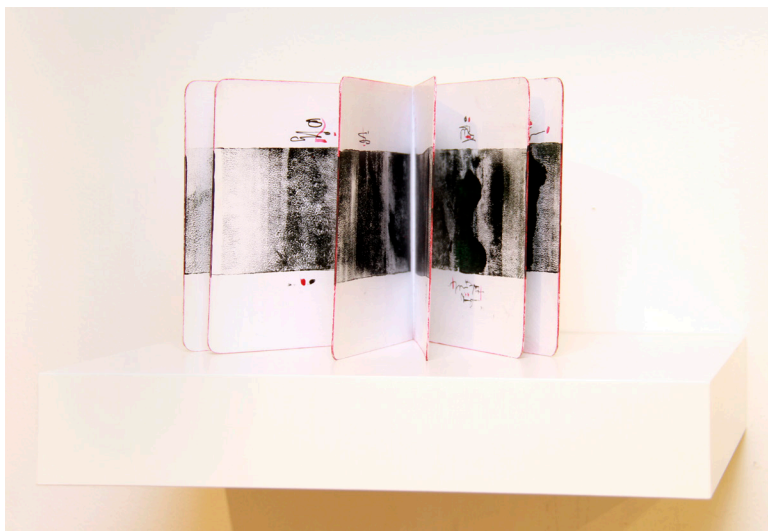
2015 Exhibition

CENTRAL BOOKING Gallery | OffLINE Space | New York, NY

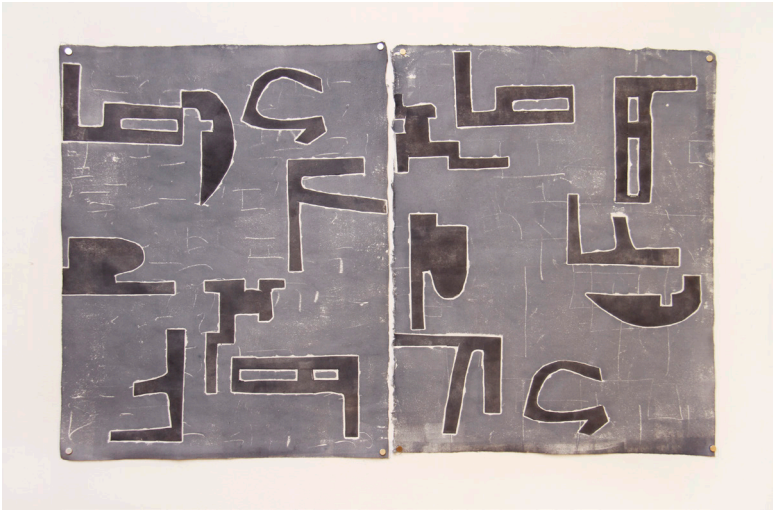
ARTISTS

1-2	Rosaire Appel
3-4	Tomie Arai
5-6	Talleen Hacikyan
7-8	Karen Kunc
9-10	James Martin
11-12	Pamela Moore
13-14	PD Packard
15-16	Bundith Phunsombatlert
17-18	Miriam Schaer
19-20	Robynn Smith

Rosaire Appel



UNROLL, 2014; Cardboard book; 5.25" x 5.25"



“Printmaking is a new medium for me. I’m used to total control via digital means which is the polar opposite of real ink and paper. It’s a challenge. I need a thousand hours of trial and error experimentation! This isn’t such a bad thing. Sometimes the journey is worth more than the destination.” - Rosaire Appel

Asemic Forms, 2015; Akua inks on mulberry paper; 16.5”x26”

Tomie Arai



Untitled/Still Life, 2010; Silkscreen; 21"x17"



“I had been thinking about creating an artist book about the Crane Maiden for many years and it wasn’t until the ‘Then and Now’ exhibition that I was able to envision how the story could be retold. Using Akua Inks for the first time challenged me to think differently about marks, surfaces and textures; the versatility of the inks and the beautiful range of colors that are available have already transformed my ideas about image making.” - Tomie Arai

The Crane Maiden, 2015; Solarplate etching, Japanese scroll, plywood, mixed media ; 48”x37” triptych

Talleen Hacikyan



"I was in exploration and discovery mode throughout this challenging, stimulating and thoroughly satisfying project. Printing, collage and painting worked together organically to give a unique character to each of my cast paper hands.

The pigmentation and working properties of Akua Inks brought out a new approach to color in my work. It was a joy to nuance colors, alter transparency and add iridescence.

The Akua Needle Applicator was a useful tool for incorporating gestural writing into my pieces, with semi-legible subliminal messages, or in undecipherable quasi-script for graphic effect." -Talleen Hacikyan

Little Black Dress, 2014; Paper, wire, collagraph on kozuke, ink; 24"x12"x10"

Speedball Purchase Award

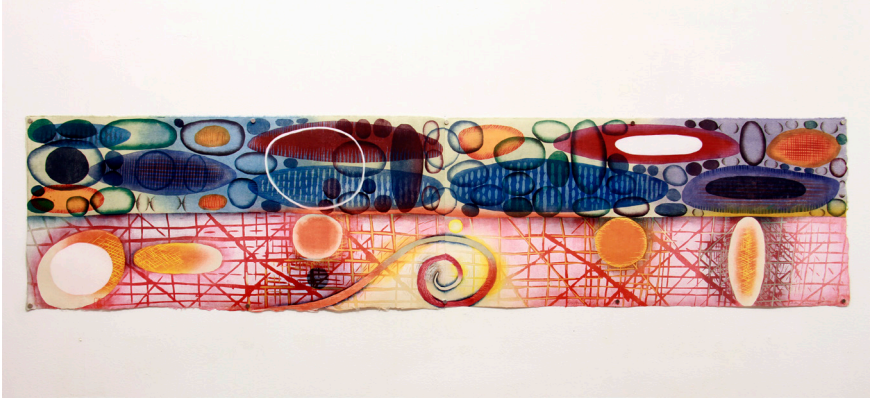


Handy Tales, 2015; Relief, monoprint, collage and ink on mulberry;
17 life-size 3-dimensional hands (dimensions variable)

Karen Kunc



Vastness, 2013-14; Bookwork: woodcut, letterpress, collagraph, bookcloth, accordion binding; 5.25"x4.25" folded, 37" open



"I created "Fireformed, River Washed" as an experiment with Akua Intaglio™ Inks and as a personal challenge to my vocabulary making woodcut prints. I worked with the inks for special effects that are a signature quality of my colorful and detailed prints - gradation blending, glowing halos and shadows from hand wiping and roller manipulations. This work readily achieved beautiful layers and color richness that come from color reduction and multiple blocks. The process of making this print mirrors my content, which poses a metaphor of stones being formed from the earth - hard won - and shaped by weathering and wearing, tumbled and accumulating in a mass on banks, at the edges of landmasses, and even subliminally as imprints in our minds. The format echoes an elongated scroll or an open book, as a record of becoming." - Karen Kunc

Fireformed, River Washed, 2015; Color reduction woodcut with Akua Inks; 11"x48"

James M. Martin





“The digital prints in this artist book are a montage of images from various sources: photographs, illustrations from anatomical texts, and digital “painting.” These “landscapes” are overprinted (using [an Akua] Pin Press) with monotype layers of Akua Ink. The hands-on painting adds a richness and depth to the colors as well as a degree of spontaneity. Learning to use these materials and techniques has opened up new areas for exploration and play. They are a welcome complement to my oil painting.” - James M. Martin

Skin Deep, 2015; Accordion-fold book of archival inkjet prints (pigment type) over printed with Akua Ink monotypes; 11.75"x15.75"

Limbs and Limbs, 2013; Archival inkjet print (pigment type); 8.5"x13"

Pamela Moore



Inkwell, 2014; Wood and ink; 30"x8"



"Being more a sculptural artist than an image maker has kept my experimentation with printmaking to a minimum. The opportunity to explore the Akua Inks has led me to work with surface texture and design in a very different way. My early experimentation with the ink included the mapping of repeated gesture on a human scale. The final piece for the "Then and Now" exhibit is a scaled down model of the wall drawings, bound as a sculptural book." - Pamela Moore

Spiracle 2015; Paper and ink; 10"x10"

PD Packard



"I am drawn to the order of self-similar patterns that have an underlying mathematical structure.

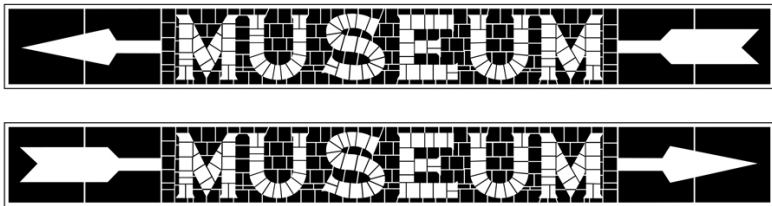
Printing shear layers with Akua Liquid Pigment™ [Inks], a medium entirely new to my printmaking process, I am able to discover unlimited color and create patterns that appear indefinitely complex."

· PD Packard

Field of Dreams, 2014; Watercolor, embossing, aniline & natural dyes on kozo and BFK Rives, bookbinding board; 15"x15"x4.5"

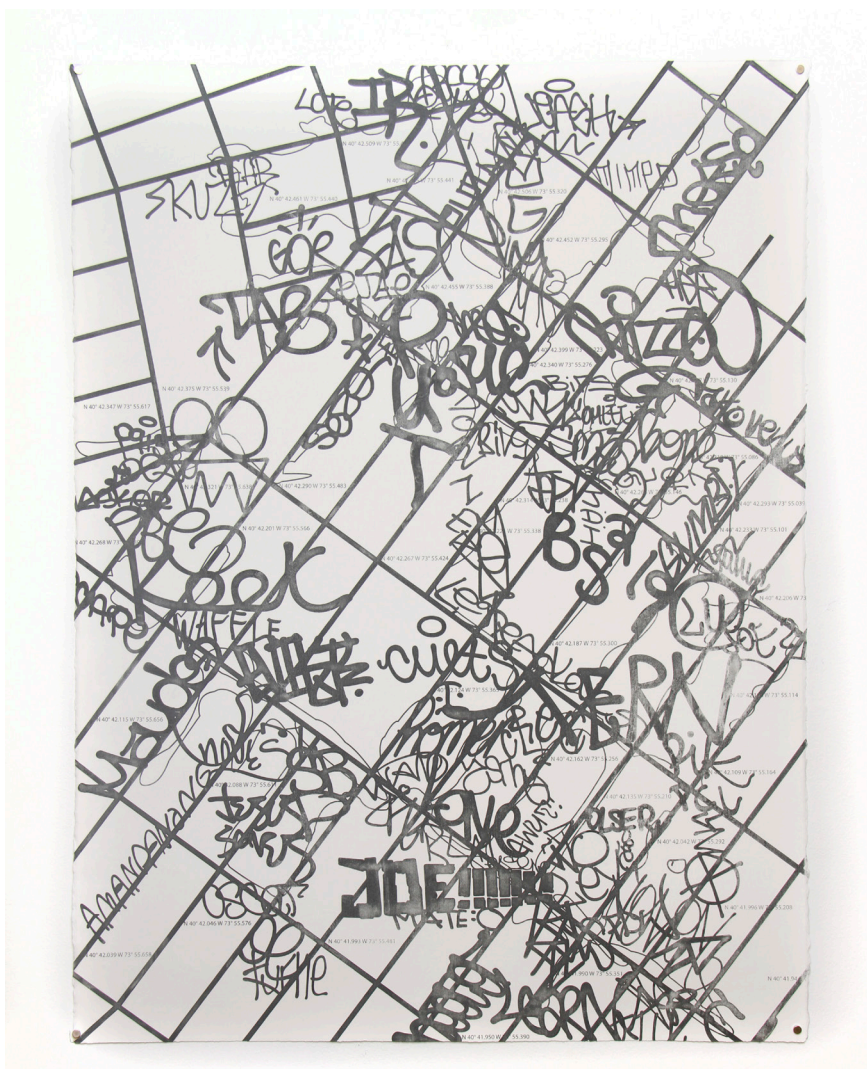


Mother Tongue, 2015; Akua Liquid Pigment, aniline dyes, kozo paper, book binding board. Woodenbase: found object: label BARNARD & SIMONDS Co. Grand Rapids, Michigan; 75"x27"x18"



“As a media artist with a background in printmaking, I explore how new technology can cross disciplinary to traditional, mass, and cultural media, to describe new definitions of using space. Carefully considering the history of a culture or a place, I analyze and synthesize these situations in order to develop artwork that reconsiders new identities in the globalization era. Through my art projects, I design systems for sharing and communicating that explore the transformation from fact-based orientation to imagination. This parallels my own transformation as an artist working in the East and the West as well as my move from traditional to new media. Furthermore, it demonstrates a transmodal transformation that I argue is inherent in new media.” - Bundith Phunsombatlert

1) Museum (in Black): Left 2) Museum (in Black): Right,
2015; Silkscreen onn white acrylic and clear acrylic box;
5 1/2"x25 1/8"x3 1/2"



Mapping Brooklyn: The Journey as Graffiti_5 (Bushwick Version) 2015; Carborundum and drypoint; 30"x22"

Miriam Schaer





“The Akua print residency allowed me to bring together several aspects of my practice from the past year that has included textiles, sewing and photography. I’m excited to be back in the print studio after a long absence. I created several series of monotypes. The first involved printing multiple layers of a robe. The printed robes float on the page, implying the loss of memory and melancholy. I also printed the robe over large digital photograph of my late mother printed on rag paper to better receive the ink. Other prints and photographs I cut, sewed and wove the facial and fabric elements together, expressing through the layered results memories of my mother and my sense of loss as dementia led her to fade before my eyes.”
- Miriam Schaer

An Empty Robe #11, 2015; Monoprint with Akua Ink; 36"x24"

Shroud #2, 2015; Monoprint with Akua Ink; 30"x29"

An Empty Robe #12, 2015; Monoprint with Akua Ink; 24.5"x36.75"

Baby (not) On Board #3, 2010; Embroidery on child's dress; 21"x24"





“This project began as a tiny kernel of an idea, sketched out on a napkin, on the floor of a deep cave in the middle of nowhere. My goal was to make the piece appear as an apparition, fully formed and fresh, all struggles invisible. This exhibition, with all of its attendant support, influenced every step of the process, allowing the piece to take on a life of its own; surprising, challenging and delighting me from beginning to end.”
- Robynn Smith

Liminal Terrain, 2015; Relief print over inkjet; 27”x60” (5 panels)
Penance, 2010; Monoprint; 22”x30”

