

Collaboration in Print

STEWART & STEWART FINE ART PRINT SELECTIONS 1980 - 2020



DEDICATION

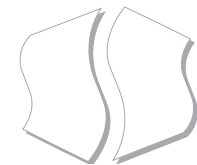
We dedicate this exhibition catalog to our two sons and their families — Corey William Stewart and his wife Monica Sekharan Stewart and our grandson Colin William Stewart, and Sean Norman Stewart and his wife Melissa Lardo Stewart, Esq.

Norman and Susan Stewart
Partners, Stewart & Stewart



Collaboration in Print

STEWART & STEWART FINE ART PRINT SELECTIONS 1980 - 2020



Collaboration in Print: Stewart & Stewart Fine Art Print Selections 1980 – 2020

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Produced on the occasion of the exhibition

Glimpse: Fine Print Selections from Stewart & Stewart 1980 – 2020

At the Birmingham Bloomfield Art Center, Birmingham, Michigan, March 6 – June 4, 2020

(Because of COVID-19, phone the BBAC at 248.644.0866 in advance of a visit)

Catalog Design: Kris Mellebrand, Rochester Hills, Michigan and Mary Bush, Royal Oak, Michigan

Introduction: Nancy Sojka, Curator of Prints and Drawings, Detroit Institute of Arts, Retired, Ann Arbor, Michigan

Portrait Photograph of Susan and Norman Stewart: © 2017 LaurieTennentStudio.com

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CONTENTS

Acknowledgements by Norman and Susan Stewart	8
Introduction by Nancy Sjoka	10
Collaboration in Print – Stewart & Stewart Fine Art Print Selections 1980 – 2020.	12
Jack Beal	14
Richard Bosman	16
Judy McReynolds Bowman	20
Nancy Campbell	22
Susan Crile	24
Martha Diamond.	26
Connor Everts	28
Janet Fish	30
Sondra Freckelton	34
John Glick	36
Jane E. Goldman	38
C. Dennis Guastella.	42
Keiko Hara.	44
John Himmelfarb	46
Sue Hirtzel.	48
Sidney Hurwitz	50
Yvonne Jacqueline	52
Hugh Kepets	54
Catherine Kernan	56
Clinton Kuopus	58
Daniel Lang	60
Ann Mikolowski	62
Jim Nawara	64
Lucille Procter Nawara.	66
Don Nice	68
Mary Prince	70
Mel Rosas	72
Jonathan Santlofer	74
Jeanette Pasin Sloan	76
Hunt Slonem	78
Steven Sorman	82
Norman Stewart	84
Susan Stewart	88
Paul Stewart	90
Richard Treaster	92
Titus Welliver	94

ACKNOWLEDGEMENTS



Susan and Norman Stewart

8

◀ HOME

We appreciate all those who paved the way, since 1980, for Stewart & Stewart to continue its mission of collaborating with artists near and far to create fine art prints.

First, we are most grateful to Kris Mellebrand and Mary Bush for their talents in designing the pages in this catalog. We thank Nancy Sojka for authoring the introduction for this catalog, curating the 25th anniversary exhibition *Collaboration in Print Stewart & Stewart Screenprints 25th Anniversary* at the Detroit Institute of Arts in 2005 and writing the introduction for its accompanying catalog. This catalog coincides with the exhibition *Glimpse: Fine Print Selections from Stewart & Stewart 1980 – 2020* at the Birmingham Bloomfield Art Center, Birmingham, Michigan, March 6 – April 16, 2020.

Since 1980, Master Printer Norm Stewart and assistants printed all of the screenprint editions. However, in 2011 collaborations involving archival pigment printing began with artists with whom we had already collaborated as well as new artists. Between 2011 and 2013 there was a transition period from screenprinting to archival pigment printing. Most recently, much appreciation goes to Fine Art Printing's Larry Melkus for his sharp eye and his assistant Tim Mulheron.

We value the talents of those who assisted at our Wing Lake Studio, in particular Joe Keenan, Lanny Jardine, Tobin Smith, Corey Stewart, and Sean Stewart. Other assistants include Lisa Blackburn, Jim Cook, Joe Ermalovich, Lennard Gumaer, Serena Himmelfarb, Peter Juneau, Ryan Kelly, Julie Lax, Margie Lewis, Carlo Lorenzetti, Kurt Magnus, Brian Palmer, Tammy Park, Cathryn Schwing, Mark Schwing, Sarah Scott, Cece Stack, and Scott Swanson. Also we acknowledge exceptional contract printers Patrick Surgalski and Robert Townsend who worked on two editions requiring lithographic and intaglio printing.

For milestone exhibitions commemorating Stewart & Stewart's 40th, 25th and 10th anniversaries, we acknowledge the Birmingham Bloomfield Art Center, the Detroit Institute of Arts, Kalamazoo Institute of Arts, Lee Hall Gallery at Northern Michigan University, The Cleveland Museum of Art's Beck Center for the Cultural Arts, The Nelson-Atkins Museum of Art, Jesse Besser Museum, Midland Center for the Arts, Washtenaw Community College Campus Events Building and General Electric.

For fine art print edition commissions, we recognize the Detroit Institute of Arts (Janet Fish, *Treille* and Norman Stewart, *Mirage*); Flint Institute of Arts (Sidney Hurwitz, *Gas Works*, Jane E. Goldman, *Audubon 15*, Catherine Kernan, *Tracking Changes* and Hunt Slonem, *Lucky Charm 3*); Mount Holyoke College (Sondra Freckelton, *Openwork*) and the late Wendel W. Heers and Nancy Baker Fate Heers for the Barbara Heers Scholarship Fund at the University of Michigan (Don Nice, *Heartland*). Commissions by Norman Stewart prior to 1980 include Adat Shalom Synagogue, Basset Furniture Industries, Inc., Detroit Public TV – WTVS Channel 56, and Michigan Council for the Arts and Cultural Affairs/Flint Community Schools.

We treasure the museums, their curators and administrators that have collected Stewart & Stewart fine art prints over the decades. The museums include the Arizona State University Art Museum (Rudy H. Turk), British Museum, Brooklyn Museum, Cleveland Museum of Art, Cranbrook Art Museum, Detroit Institute of Arts (Ellen Sharp and Nancy Sojka), Flint Institute of Arts (John Henry, Tracee Glab and Peter Ott), Hunter Museum of American Art, Huntsville Museum of Art, Jesse Besser Museum for

Northeast Michigan, Jundt Art Museum, Gonzaga University, Kalamazoo Institute of Arts, Kresge Art Museum, Michigan State University (Susan J. Bandes), Museum of Tennessee Tech University (Peter S. Briggs), Orlando Museum of Art, Museum of Fine Arts, Houston, Muskegon Museum of Art, Smith College Museum of Art (Aprile Gallant), Toledo Museum of Art, Tucson Museum of Art, University of Arizona Museum of Art & Archive of Visual Arts (Peter Bermingham), University of Michigan Museum of Art, and University of Richmond Museums.

Library, hospital, corporation, and university collections over the decades further helped support our work through acquisitions. Stewart & Stewart prints are, with much appreciation, included at the Boston Public Library, Cleveland Clinic, C. S. Mott Children's Hospital, Ford Motor Company, General Electric, General Motors Company, Hallmark Cards, Inc., Michigan Bell (subsidiary of AT&T), Neiman Marcus Group, Inc., Owens Corning, Quad, Johnson & Johnson, Progressive Corporation, United States Department of State, University Hospitals Cleveland Medical Center, University of Arizona, University of Mount Union, Von Voigtlander Women's Hospital, and Westinghouse Electric Corporation, among others.

Patrons of Stewart & Stewart editions are indispensable and crucial to success. We recognize and especially thank private collectors: the late Albert Weiss and Joan Weiss, the late Peter Hochstein and Marie Hochstein, the late Jerry Naftol and the late Janet Naftol, Guy and Nora Barron, Bob and Jane Schwyn, Ken and Margie Horn, James and Lynette Hinga, Linda Kuopus, Jeff and Andrea Landes, and Michael B. and Kathy Lewis and family.

We cannot go without acknowledging the Saturday morning art classes held at the Detroit Institute of Arts when both of us were youngsters. Although we did not know one another then, our late parents, Norman and Martha Stewart and Eugene and Eleanor Biernat, drove us there on Saturday mornings. Marie Maier, our Cousino High School art teacher in Warren, Michigan, was a great inspiration. Our parents, the Detroit Institute of Arts classes and Mrs. Maier instilled in us creativity, craftsmanship and the goal of doing our very best at every task we undertook.

And, finally, we thank Annie VanGeldereren, President & CEO of the Birmingham Bloomfield Art Center, for giving us the opportunity to present a representative glimpse of the fine art prints 35 artists from across the United States have created at Stewart & Stewart since 1980.

Norman and Susan Stewart
Partners, Stewart & Stewart

9

INTRODUCTION



Nancy Sojka

In this 40th anniversary year of Stewart & Stewart as an independent printer/publisher of fine art prints, the Birmingham Bloomfield Art Center's exhibition is more than just a representative selection of exceptional images.

These prints are a small part of Norm and Susan Stewart's living legacy which currently stands at more than two hundred editions — excluding an additional 100-plus monoprints by several different artists from among the thirty-five with whom they have collaborated. This prodigious body of work could not have been realized without having a bold vision tempered with sound judgment, extremely hard work, good bookkeeping, and a persistently positive outlook. Over the course of these last four decades the Stewarts have remained true to a central guiding principle. As Norm has stated, "It's all about serving the print." His devotion to producing nothing less than a good image time after time is also reflected in another worthy quote, "Not one project, not a single edition, has gone south. We've never had a disappointment."

This passion for printmaking has always been present at Stewart & Stewart from its founding. Norm and Susan were on the forefront of screenprint technology when they chose to work with transparent inks in 1980. At that time, the typical screenprint was created with opaque inks that resulted in flat fields of adjacent or overlapping colors. Few conversations are as much fun as those in which Norm becomes excited to talk about color. He speaks of a magic involved in just the physical work. Despite the knowledge and skill a printer brings to his profession, surprises and insights often result just in the process of carrying out the work. Norm likes to say that it is a mathematical fact that twelve individual transparent colors, when mixed in every combination possible, will yield 4,000 distinct permutations. He has said that, "Back in the beginning we spent more time in just mixing colors than anything, even printing." Looking at any image created by Stewart & Stewart reveals exactly that joy in layering tints and hues together to bring forward a rich and satisfying visual treat — whether it is in a straight screenprint or an archival pigment print.

In the nineteenth century, critics debated the appropriateness of the photography in the making of fine art. As the camera was once new and controversial, so was the computer not so many years ago. In their inquisitive and insightful manner, Norm and Susan learned and experimented with this new technology as it developed into the sophisticated tool it is today. The introduction in the catalogue of their 25th anniversary exhibition ended with a musing about the directions in which digital software might take printmaking. The archival pigment prints Stewart & Stewart is producing today answer that question fully.

Collaboration is typically required between an artist and a printer in realizing any print. It remains true that few artists do their own printing because it is so difficult to do well and requires a set of special skills that take years of training to master. Norm speaks of the ways in which working with computer files have enriched his relationship with artists. The routine at Stewart & Stewart remains the same as it always has been — an artist is invited to spend an agreed upon amount of time in residence at the Wing Lake Studio during which a fully realized edition of prints will be produced. Artists work side-by-side with Norm not only from the creation of a basic maquette and through the entire process of building the image but they personally manipulate the imagery digitally as well. Beyond being the technology for printing, working via a computer permits Norm to stay in contact

with artists in real time not just during their residency but before they arrive to begin actual work in the studio. Files can be exchanged with the press of a computer key; conversations can be had and ideas discussed or issues resolved with greater efficiency. Visual examples and samples can be produced and shared more quickly than before when previous means of creating imagery was more time consuming. The abilities required to understand and manipulate a sophisticated software program today is as hands-on as any traditional printing process has been in realizing possible outcomes and effects. Despite being a new way to make prints, nothing has changed in the sense that everything remains dependent upon the marks made by the artist and the actions he/she and the printer execute together.

However, Stewart & Stewart has taken these basic traits and pushed them to another level of creativity. It has always been true that an edition of prints can look like anything the artist wishes; every print in the edition can be identical or any degree of variation can be introduced intentionally from image to image. Direct handwork such as painting on an image or changing whole portions with uniquely added elements have become a new and exciting aspect in Stewart & Stewart's quest to make prints with the latest of means.

The technology of archival pigment prints is far different than that of straight screenprinting. Adopting it and advocating for its now nearly limitless possibilities, is a true testament to that adventurous spirit that has sustained Stewart & Stewart.

Nancy Sojka
Curator of Prints and Drawings, Detroit Institute of Arts, Retired
January 2020

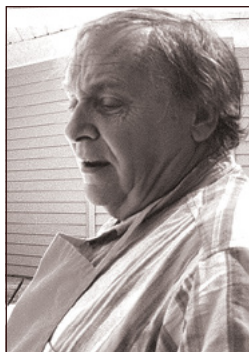
Note: All quotes attributed to Norm Stewart occurred during a conversation on January 14, 2020.

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Collaboration in Print

STEWART & STEWART FINE ART PRINT SELECTIONS 1980 - 2020





Jack Beal was born in Richmond, Virginia in 1931 and passed away in Oneonta, New York in 2013. He studied at the Norfolk Division of the College of William and Mary and the School of the Art Institute of Chicago. A grant from the National Endowment for the Arts in 1972 underscored his long list of accomplishments. The Art Institute of Boston awarded Beal an honorary Doctorate of Fine Arts in 1992 and in 1994 Hollins College in Virginia awarded him a Doctorate of Humane Letters. The American realist painter lectured at over 100 schools, universities and museums, including University of Indiana, Purdue University, University of Wisconsin and Cooper Union.

Beal was best known for his paintings, murals and fine draftsmanship. In the early 1960's, he courageously renounced abstract expressionism for realism. He was among the diverse painters of "New Realism" who arose during the late 1960's. He was more closely aligned to

Philip Pearlstein and Alfred Leslie than to the Photo-Realists. Particularly noteworthy were his compositions of the figure in interior environments filled with complex patterned fabrics, diagonal thrust and a point of view slightly below eye level. Publications that document his evolution as an artist include Eric Shanes' monograph *Jack Beal*, 1993; John Arthur's *Realists at Work*, 1983; and Mark Strand's *Art of the Real*, 1983.

More than fifteen solo exhibitions at Allan Frumkin Gallery, Frumkin/Adams Gallery, and George Adams Gallery in New York and Chicago, as well as numerous international group exhibitions, celebrated Beal's work since 1965. Four murals on *The History of American Labor* are among his national commissions. It took nearly three years to paint them. When they were complete in 1977, they were installed in the Department of Labor Building in Washington, D.C. In New York, Beal is represented in the prestigious collections of the Metropolitan Museum of Art, Whitney Museum, Museum of Modern Art, and the Neuberger Museum. Other museums that include Beal in their collections are the Art Institute of Chicago; Museum of Modern Art, San Francisco; National Gallery of Art, Washington, D.C.; Philadelphia Museum of Art; and Walker Art Center, Minneapolis. Brunswick Corporation, Ciba-Geigy Corporation, and Philip Morris Collection were among his patrons. Beal also completed two mosaic murals for the Times Square Station of the New York subways.

In 1995, Beal collaborated with Stewart & Stewart to create a screenprint edition. *Tulip Angélique* was drawn en plein air by the artist in the pink border garden of the Stewart's home, not far from their Bloomfield Hills, Michigan studio. The gracefully simple composition of *Tulip Angélique* vacillates between abstraction and realism. It is characteristically Beal — a point of view slightly below eye level, articulate contour lines and dynamic diagonal thrust.

<https://www.stewartstewart.com/jack-beal>



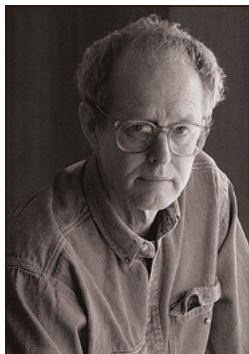
Jack Beal (American), 1931 – 2013

Tulip Angélique © Jack Beal 1995,

2-color screenprint, sh: 21.75" x 29.75", ed: 35

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1995



Richard Bosman (Australian) was born in Madras, India in 1944 and raised in Egypt and Australia. He studied at the Byam Shaw School of Painting and Drawing in London from 1965 – 69 and at the New York Studio School from 1969 – 71. The artist lives and works in New York City and Esopus, New York.

Bosman first came to prominence in the early 1980's when he was considered part of the Neo-Expressionist movement with its roots in appropriation. *The Los Angeles Times* observed that Bosman's interest is dominated by "symbolic, emotional oceans not meant to be pretty pictures." Joy Hankanson Colby, art critic for *The Detroit News* states "Bosman, whose father was a sea captain, translates the fluidity and physicality of paint into highly expressive water. So successful, he has made water his own subject."

One-person exhibitions of his work have been shown abroad in Brussels, London, Madrid, Milan, Munich, Melbourne, Osaka, Tokyo, and Valencia. Two museums featured Bosman in one-person exhibits: The Toledo Museum of Art, Ohio, and The Fort Worth Art Museum, Texas. He has had numerous exhibitions in galleries in the United States.

His work is included in the galleries of the Australian National Gallery, Canberra; Bibliothèque Nationale, Paris; The British Museum, London; National Museum of American Art, Washington, D.C.; The Metropolitan Museum of Art, The Museum of Modern Art, The New York Public Library, Whitney Museum of American Art and The Brooklyn Museum in New York. The Detroit Institute of Arts, Detroit, Michigan also has examples of his work.

In 1994, Bosman first visited the Wing Lake Studio of Stewart & Stewart, Bloomfield Hills, Michigan. There he collaborated to create two screenprinted seascapes titled *Shore Line* and *Landfall*. Since 2011, Bosman has collaborated with Stewart & Stewart in unique monoprints, each hand painted.

<https://www.stewartstewart.com/richard-bosman>



Richard Bosman (Australian), b. 1944

Landfall © Richard Bosman 1994,

7-color screenprint, sh: 28.5" x 35.75", ed: 54

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1994



Richard Bosman (Australian), b. 1944
Rear View Night B © Richard Bosman 2017,
 monoprint/hand painted, sh: 21.75" x 29.75"
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2017



Richard Bosman (Australian), b. 1944
Porthole 7 © Richard Bosman 2014,
 monoprint/hand painted, sh: 23.5" x 23.5"
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2014



Judy McReynolds Bowman was born on the east side of Detroit, Michigan in 1952. Her family lived in the community that was commonly known as Black Bottom, now called Lafayette Park. She attended Detroit Public Schools.

After graduating from high school, she began taking art classes at Spelman College, Atlanta, Georgia, while attending Morris Brown College and Clark Atlanta University, majoring in Art. It was during her time in the Atlanta University Center that her love for art really began to grow. A highlight of her time in Atlanta was when she was commissioned by Coretta Scott King and Martin Luther King Jr.'s mother, Alberta King to do art for the newly formed MLK Library at the Interdenominational Theological Center. She could not believe she was collaborating with these two remarkable women. Her work was also influenced by Benny Andrews, who was her resident instructor during her time at Spelman.

However, life happened, she rebooted her art career after a 35-year hiatus to raise 10 children and work in education.

Bowman's mixed media collage work is described as vibrant, bold, edgy and moving. Her work reflects and records human relationships, love, faith and moments in time and place. Her work has been exhibited at the Charles H. Wright Museum of African American History, Detroit, Michigan, the Essence Festival, New Orleans, Louisiana, the 2016, 2017, and 2018 Bombay Sapphire competitions, Detroit, Michigan, and ArtPrize, Grand Rapids, Michigan. She was the 2018 National Second Place winner of the Bombay Sapphire Artisan Series. Her work was selected second place from over 6000 entries from across the United States and Canada and her work was exhibited at the Versace Mansion and SCOPE Miami Beach, Miami, Florida. Her work was exhibited in Intuit: The Center for Intuitive and Outsider Art, Chicago, Illinois in a 3 women show called *This Stillness* along with Vanessa German and Tracy Grump. She was in a group show at Collected Detroit, Detroit, Michigan, with nationally known artists Artis Lane and Hubert Massey. She had solo shows at Playground Detroit, Detroit, Michigan and Umoja Fine Arts Gallery, Southfield, Michigan. She is a member of the Detroit Fine Arts Breakfast Club, National Conference of Artists, Michigan Chapter, and the Detroit Society of Women Painters and Sculptors.

Bowman's digital print *Mary Don't You Weep* is in The Flint Institute of Arts collection, Flint, Michigan and in homes of many private collectors across the nation.

As she rises, she brings along other artists and encourages them to grow and rise.

<https://www.stewartstewart.com/judy-mcreynolds-bowman>



Judy McReynolds Bowman (American), b. 1952

Mom in Harlem © Judy McReynolds Bowman 2020,

archival pigment print, sh: 22" x 30", ed: 25

Printed and Published by Stewart & Stewart

Photo © StewartStewart.com 2020



Nancy Campbell was born in Syracuse, New York in 1952 and received her Bachelor of Fine Arts Degree from Syracuse University and a Master of Fine Arts degree from the University of Michigan. She is professor of art emeritus at Mount Holyoke College in South Hadley, Massachusetts.

Campbell works primarily in screenprinting and lithography, at times combining both processes in the same print. Her major source of inspiration has been Japanese narrative picture scrolls from the twelfth through the seventeenth centuries. Her images are built in layers, combining disparate images that are carefully engineered and collated into new pieces of visual information. The continuous play of opposites that is at the heart of Japanese aesthetics is echoed in her work.

Campbell's work has been exhibited widely in national and international shows and is included in numerous public collections including the Philadelphia Museum of Art, the Library of Congress and the Worcester Art Museum. Ms. Campbell's work is represented in the publication titled *A Graphic Muse: Prints by Contemporary American Women* co-authored by Richard Field of Yale University and Ruth Fine of the National Gallery of Art.

<https://www.stewartstewart.com/nancy-campbell>



Nancy Campbell (American), b.1952

Tsubasa © Nancy Campbell 1988,

21-color screenprint, sh: 21" x 26.25", ed: 64

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1988



Susan Crile was born in Cleveland, Ohio in 1942. She currently paints and teaches in NYC. She received a BA from Bennington College in Vermont and also studied at New York University and Hunter College in NYC. She is a Professor of Art at Hunter College, CUNY.

Depicting the aftermath of the 1990 – 91 Persian Gulf War, Crile's powerful paintings and drawings of *The Fires of War* debuted in exhibitions at The Saint Louis Art Museum and the Blaffer Gallery of The University of Houston, followed by seven other venues including the National Council for Culture, Art & Letters, Kuwait City, State of Kuwait. Her later series on Abu Ghraib was shown in Italy at Il Museo Di Palazzo Mocenigo, Venice and Museo Di Roma, Trastevere.

Crile is in the permanent museum collections of The Metropolitan Museum of Art; Solomon R. Guggenheim Museum; The Cleveland Museum of Art; The Brooklyn Museum; The Hirshhorn Museum and Sculpture Center; The Phillips Collection; and The Carnegie Institute.

With over forty-five one-person exhibitions since 1971, Crile most recently exhibited at The Freedman Gallery at Albright College, Reading, PA and at The Fairfield University Art Museum, Fairfield, CT. Numerous group exhibitions, national and international, have included her work. Her work is represented in the public collections of Chase Manhattan Bank, West Germany and NYC; Chemical Bank; CitiBank; Exxon Corporation, NYC; and General Electric Company, CT; among others.

Crile's honors include the Ingram Merrill Foundation Grant (1972), two National Endowment for the Arts Fellowships (1982 and 1989), and in 1990, residencies at the American Academy in Rome (1989 – 90) and The Bellogio Study and Conference Center, Rockefeller Foundation Residency Grant, Bellagio, Italy (2007). She has had multiple residencies at Yaddo, Saratoga Springs, NY and was on the board of directors for 12 years.

Crile is an exemplary artist who strives to bring the vocabulary of early modernist abstraction into a dialogue with the senses. Often reviewed in periodicals and catalogues by art critics, curators and art historians, Crile's work has been depicted as disturbing and evocative, moving between the poles of beauty and horror. Her eccentric geometric, planetary shapes and patterns, rendered in thin veils of saturated color, shift from geometric to biomorphic fields. In her more recent work, she has engaged in issues of the human condition and the devastating effects of mankind on each other and on the world.

<https://www.stewartstewart.com/susan-crile>



Susan Crile (American), b. 1942

Echo © Susan Crile 1989,

11-color screenprint, sh: 22" x 30", ed: 62

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1989



Martha Diamond was born in New York, New York in 1944. New York City is both her home and the dominant theme of her art. Her idea of urban architecture was seeded from the heights of Stuyvesant Town, where she was raised, and the skyscrapers lining Central Park, where her father had his office. Later, the highways and suspension bridges leading into Manhattan sharpened Diamond's focus. Diamond received a Bachelor of Arts degree at Carleton College, in rural Northfield, Minnesota, noted for its large manmade Indian Mounds. After a year in Paris, she earned a Master of Arts degree at New York University.

Often labeled as a Neo-Expressionist painter, Diamond is best known for cityscapes in big, sweeping, gestural brush strokes. The cityscapes are not static. Great energy moves on the lush surfaces. Her thick, wet-on-wet method of applying oil paint results in a glistening, liquid feeling. Her architectural forms are anthropomorphic, yet uninhabited. A skyscraper she has

painted in her idiosyncratic style nearly screams at the viewer, somewhat reminiscent of Edvard Munch. In her highly abstract way, the artist suggests the urban experience with a conspicuous palette that blurs the line between the medium and the image.

Diamond has soloed at Bowdoin College Museum of Art, Brunswick, ME; Robert Miller Gallery and Brooke Alexander, Inc., New York, NY. Her work has been included in group exhibitions at the Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Bradford Art Galleries and Museum, Bradford, England; Delaware Art Museum, Wilmington, DE; Museum of Fine Arts, Boston, MA; Brooklyn Museum, New York, NY; and Taft Museum, Cincinnati, OH. The Bank of America World Headquarters, San Francisco, CA includes her work in its corporate collection.

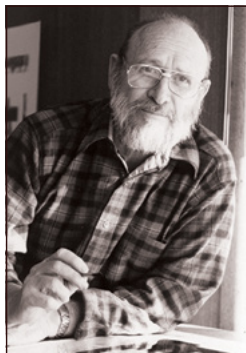
In an *Artforum* article, "The Paint Thickens", Carter Ratcliff observed that Diamond devised "an extremely stylized use for thick paint. The small size of Martha Diamond's patterned configurations, as well as their isolation on relatively large surfaces, make them both toylike and iconlike. Their schematized content is at its best when it is close to being overwhelmed by oblique evocations of light, landscape texture, even temperature and scent. Diamond pushes the associational properties of oil paint to extremes to achieve these effects."

Influenced by Japanese prints, Diamond often translates her work into print media. Her first visit to the Wing Lake Studio of Stewart & Stewart, Bloomfield Hills, Michigan was in May 1996.

<https://www.stewartstewart.com/martha-diamond>



Martha Diamond (American), b. 1944
Vignettes © Martha Diamond 1996,
 1-color screenprint, sh: 41.0" x 28.5", ed: 21
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1996



Connor Everts was born in Bellingham, Washington in 1928 and spent his early childhood living in the major port cities of the Pacific coast. After World War II, he studied art at the Chouinard Art Institute and universities in California, Washington, Mexico and England. Everts, widely exhibited in the United States and overseas, was instrumental in the founding of the Los Angeles Printmaking Society, and among the first guest artists at the Tamarind Workshop.

Evert's work is in numerous corporate and public collections including the Museums of Modern Art in New York, San Francisco, and Tokyo, the Art Institute of Chicago, Brooklyn Museum, Detroit Institute of Arts, Flint Institute of Arts, the Library of Congress, Kalamazoo Institute of Arts, Los Angeles County Museum of Art, Milwaukee Museum of Art, the National Collection, Washington, D.C. and others.

Over the years Everts taught at many art schools along the west coast and completed his final teaching assignment at the Cranbrook Academy of Art in Bloomfield Hills, Michigan 1976 – 1981.

Evert's art mirrors his interest in Gestalt psychology — the making of a whole from disparate parts or dissimilar bits of information. The artist places these incongruent elements, most plucked from the flotsam of contemporary living, within shallow space creating a tableau of shifting relationships.

Connor Everts, one of Southern California's most significant artists, passed away peacefully on April 23, 2016 in his Torrance home surrounded by family and loved ones. He was 88 years old.

<https://www.stewartstewart.com/connor-everts>



Connor Everts (American), 1928 – 2016

Romabrite © Connor Everts 1988,

21-color screenprint, sh: 29.5" x 21.5", ed: 65

Printed by Norman Stewart · Published by Stewart & Stewart

Photo © StewartStewart.com 1988



Janet Fish was born in Boston, Massachusetts in 1938 and raised in Bermuda. Fish received a Bachelor of Arts degree at Smith College, Northampton, Massachusetts, and a Master of Fine Arts degree at Yale University, New Haven, Connecticut. She also studied at the Skowhegan Summer School, Maine, and the Art Students League, New York, New York.

Public collections include The Metropolitan Museum of Art and Whitney Museum of American Art, New York; The Art Institute of Chicago, Illinois; The Cleveland Museum of Art, Ohio; The Detroit Institute of Arts, Michigan; Dallas Museum of Art, Texas; and Pennsylvania Academy of the Fine Arts, Pennsylvania and many others.

Fish has been honored with various awards and fellowships including the Smith College Medal, 2012; American Academy of Arts and Letters Award, 1994; Outstanding Woman in the Arts Award, Aspen Art Museum, Colorado, 1993; Hubbard Museum Award, 1991; Australia

Council for Arts Grant, 1975; Harris Award, Chicago Biennale, 1974; and MacDowell Colony Fellowships, 1972, 1969, and 1968.

In 1987, Burton Skira & Co. Ltd. published the book *Janet Fish* by Gerrit Henry. In 1997, John Szoke Graphics, Inc. published *The Prints of Janet Fish*, a catalogue raisonné by Linda Konheim Kramer. In 2002 Harry N. Abrams Inc. published *Janet Fish Paintings* by Vincent Katz.

Janet Fish created ten fine art screenprint editions in residence at Stewart & Stewart's Wing Lake Studio starting in 1991. This impressive body of work included a fine art screenprint edition commissioned by the Detroit Institute of Arts in 1996.

Janet Fish lives and works in her studios in New York, New York, and Middletown Springs, Vermont with her husband and artist, Charles Parness.

<https://www.stewartstewart.com/janet-fish>



Janet Fish (American), b. 1938

Leyden © Janet Fish 1991,

12-color screenprint, sh: 28.5" x 41.0", ed: 44

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1991



Janet Fish (American), b. 1938
Butterfly Wings © Janet Fish 1991,
 12-color screenprint, sh: 21.75" x 29.75", ed: 61
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1991



Janet Fish (American), b. 1938
Waimea © Janet Fish 1993,
 13-color screenprint, sh: 41.0" x 28.5", ed: 44
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1993



Sondra Freckelton was born in Dearborn, Michigan in 1936 and passed away in Oneonta, New York in 2019. She studied at the School of the Art Institute of Chicago and began her career as a sculptor working in wood and plastics, exhibiting under her married name, Sondra Beal. She debuted at the Museum of Modern Art in the *Recent Sculpture U.S.A.* show in 1959 and achieved her first one-man show at the Tibor de Nagy Gallery in 1960.

During the mid-1970's Ms. Freckelton was one of several noted abstract artists who turned to realism in their work. She began working in transparent watercolor — a logical extension of the delicate watercolor studies she did for her transparent vacuum-formed sculptures. She had her first solo show of large-scale color saturated watercolors with the Brooke Alexander Gallery in 1976. Numerous museums, galleries and traveling shows throughout the United States have exhibited her watercolors. She had solo exhibits at major galleries

in New York, Chicago, Washington, D.C., and San Francisco. Some of the public collections that include her work are the Art Institute of Chicago; Denos Museum, MI; Kalamazoo Institute of Arts, MI; Madison Art Center, WI; National Museum of American Art, Washington, D.C.; Virginia Museum of Fine Arts, VA; Oklahoma City Museum; and Oglethorpe Museum, GA.

Ms. Freckelton's work and teaching philosophy are the subjects of the Watson-Guption publication entitled *Dynamic Still Lifes in Watercolor* by M. Stephen Doherty. Other publications that include her work are *Contemporary American Realist Drawings*, Hudson Hills Press, 1999; *American Watercolor*, by Chris Finch, Abbeville Press, 1986; and *The Art of Watercolor*, by Charles LeClair, Watson-Guption, NY, 1994.

Sondra Freckelton worked near Oneonta, New York at the home and studio she and her late husband, Jack Beal, built.

<https://www.stewartstewart.com/sondra-freckelton>



Sondra Freckelton (American), 1936 – 2019
Keeping Autumn © Sondra Freckelton 1991,
 19-color screenprint, sh: 41.0" x 28.5", ed: 42
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1991



John Glick was born in Detroit, Michigan on July 1, 1938 and passed away in California on April 6, 2017. He completed his Bachelor of Arts Degree at Wayne State University, Detroit and attended Cranbrook Academy of Art, Bloomfield Hills, Michigan for Masters Degree studies in metalsmithing and ceramics. He was a professional studio artist working in clay from 1964 to 2016.

Glick showed widely. His credits include major representation at the New Art Form Exposition, Chicago, Illinois with Pro Art Gallery and inclusion in the definitive exhibition, *Fragile Blossoms, Enduring Earth: The Japanese Influence on American Ceramics* at the Everson Museum of Art, Syracuse, New York. His work appears in the collections of 14 museums, among them the Renwick Gallery, Smithsonian Institute, Washington, D.C., Los Angeles County Museum of Art, Los Angeles, CA, and the American Craft Museum, NYC. Thirteen university art collections as well as numerous private and corporate collections have acquired Glick's work.

Additional honors include twice being awarded the Louis Comfort Tiffany Grant (1961 and 1972), two National Endowment for the Arts Fellowships (1977 and 1988), and a Michigan Foundation for the Arts Governor's Award (1977). Glick published nine articles in the ceramics field and his work appears prominently in over thirty books on ceramics in the USA and foreign countries. He lectured nationally and internationally and was a much sought after workshop leader.

Glick's work, according to Bruce Hartman, former Curator, Cranbrook Academy of Art Museum, involves "complex, painterly expressions. The austerity of his earlier work has given way to an exuberant decorative sensibility grounded in Oriental calligraphy and American abstract expressionism." His concerns with the clay surface as a place for painting and drawing in color lead him naturally to the print medium to further extend his imagery.

<https://www.stewartstewart.com/john-glick>



John Glick (American), 1936 – 2017

Overflight © John Glick 1989,

15-color screenprint, sh: 22" x 30", ed: 57

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1989



Jane E. Goldman was born in Dallas, Texas in 1951 and received a BA degree from Smith College and an MFA from the University of Wisconsin. Goldman is a founding partner of Mixit Print Studio, an open access studio (1987 – present) in Somerville, Massachusetts.

A nationally recognized painter and printmaker, she has taught at Massachusetts College of Art, UCLA, Rice University, and Hartford Art School; and been a visiting artist at many institutions including Harvard University and Artist Proof Studio, South Africa. She has made commissioned editions for the Flint Institute of Arts, the University of Dallas, and the University of Wisconsin-Madison.

Goldman has designed terrazzo floors for three public art installations for Boston's Logan Airport; for the Rhode Island Public Transit Authority in Providence, Rhode Island, and for the Open Air Museum in Guanacaste, Costa Rica.

She has received grants from the Massachusetts Council on the Arts Sea Grant College Programs of Woods Hole Ocean Institute and M.I.T.; and fellowships from MacDowell Colony, Yaddo, the Virginia Center for the Creative Arts, the Ballinglen Arts Foundation in Ballycastle, Ireland, the Oberpfalzer Künstlerhaus in Schwandorf, Germany, and the Cité internationale des arts in Paris, France.

Goldman has exhibited widely in the United States and abroad since 1975.

Goldman's work is in over sixty public collections, including The Bibliothèque Nationale de France (Paris), Brooklyn Museum, Boston Museum of Fine Arts, the Flint Institute of Arts, Harvard Art Museums, Cleveland Museum of Art, Detroit Institute of Arts, the Library of Congress; and the Peabody-Essex Museum.

<https://www.stewartstewart.com/jane-goldman>



Jane E. Goldman (American), b. 1951
Ellen's Window © Jane E. Goldman 1990,
 20-color screenprint, sh: 29.75" x 21.75", ed: 64
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1990



Jane E. Goldman (American), b. 1951

Audubon February © Jane E. Goldman 2016,
archival pigment print/hand painted, sh: 21.75" x 29.75", ed: 25
Printed and Published by Stewart & Stewart
Photo © StewartStewart.com 2016



Jane E. Goldman (American), b. 1951

Grassmere Lane © Jane E. Goldman 1983,
23-color screenprint, sh: 21.5" x 29.5", ed: 44
Printed by Norman Stewart Published by Stewart & Stewart
Photo © StewartStewart.com 1983



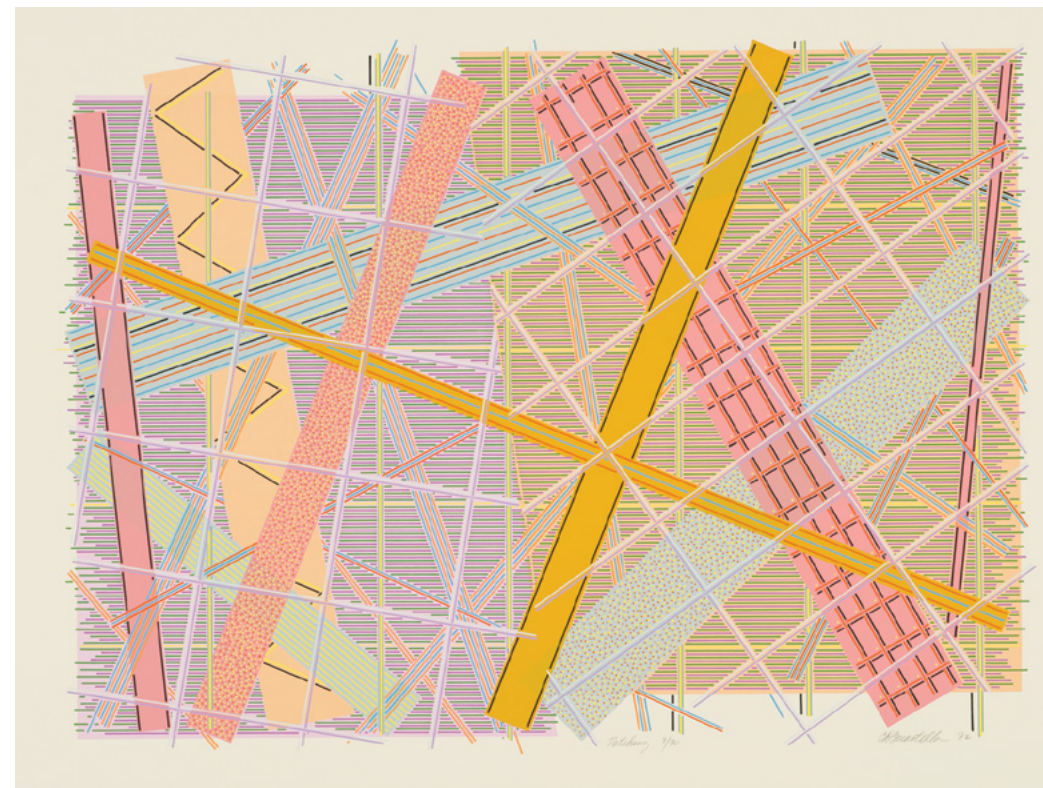
C. Dennis Guastella was born in Detroit, Michigan in 1947. He majored in painting at Wayne State University where he earned a Bachelor of Fine Arts degree. He then completed his Master of Fine Arts degree in painting at Eastern Michigan University. Guastella has been making and showing his work regionally as well as nationally for over forty years. In 2016, he retired from his teaching appointment at the Penny Stamps School of Art and Design, University of Michigan, Ann Arbor.

Guastella's work appears in numerous museum, university and corporate collections. Among them are those of the University of Nebraska, Sheldon Art Galleries; Rutgers University; South Dakota Museum of Art; Sioux City Art Center; University of North Dakota; Control Data Corporation, Minneapolis, Minnesota; Office of the Comptroller of the Currency, Chicago, Illinois; Livonia City Hall, Livonia, Michigan; Joslyn Art Museum, Omaha, Nebraska; National

Bank of Commerce, Lincoln, Nebraska; Handleman Corporation, Troy, Michigan; Hackley Art Gallery, Muskegon, Michigan; and Oakland University, Rochester, Michigan. Additionally, his work has earned numerous awards in national and regional exhibitions. Guastella has received two Creative Artists Grants awarded through the Michigan Council for the Arts in recent years. While there is a history of work that explores a variety of media, he has had an ongoing commitment to non-objective painting.

The richly developed surfaces of C. Dennis Guastella's paintings demonstrate his passion for the physical beauty of paint explored through a variety of application methods ranging from squeeze bottles to thick layers of acrylic paint that are dried on a non-absorbent surface, removed, and then cut and collaged onto a final painting panel. The rich color layers and inventive textures that Guastella creates attract the viewer's eye but are always at the service of the artist's compositional strategy that balances a kind of crisp precision with the intuitive moves of a painter. Though these are non-referential works, they seem "constructed" and evoke thoughts of fantastic girder structures, aerial views, and were once coined as "Supercharged Constructivism." The sense of space is deftly controlled from painting to painting and can be seen as very compressed or flattened as well as suggesting a limitless space. Guastella's work invites contemplation. The eye is drawn to the physical beauty of paint and the mind is engaged by the artist's thoughts.

<https://www.stewartstewart.com/c-dennis-guastella>



C. Dennis Guastella (American), b. 1947

Patching © C. Dennis Guastella 1982,

15-color screenprint, sh: 21.5" x 29.5", ed: 30

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1982



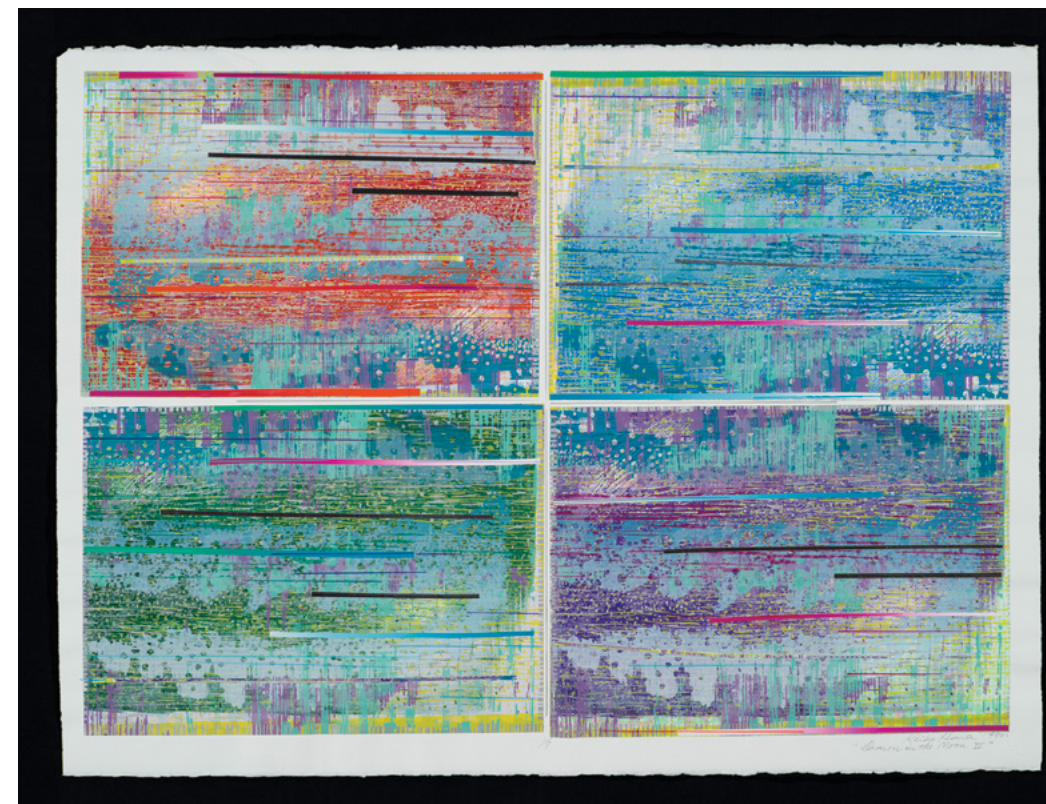
Keiko Hara was born in Korea to Japanese parents in 1942. After studying in Japan at Gendai Art School, Tokyo, and Oita-Kenritsu Art College, Oita, Hara earned her Bachelor of Fine Arts Degree in painting at Mississippi University for Women, Columbus, MS. In 1983 she was granted United States permanent resident status as an artist. Hara also earned graduate degrees in printmaking: a Master of Arts at University of Wisconsin, Milwaukee, WI and a Master of Fine Arts at Cranbrook Academy of Art, Bloomfield Hills, MI. Hara currently lives and works in Walla Walla, WA where she is professor emeritus at Whitman College.

With over fifty exhibitions to her credit since 1976 (North America and Europe), Hara has been included in numerous invitational group exhibitions throughout the United States. Among museums that include Hara's work in their permanent collections are National Gallery of Art in Washington, D.C.; Portland Art Museum, OR; Tacoma Art Museum, Northwest Museum of Arts and Culture, and Jundt Art Museum, WA; the Art Institute of Chicago, IL; the Milwaukee Art Museum and the Charles A. Wustum Museum, WI; the Detroit Institute of Arts and the Muskegon Art Museum, MI. Corporate collections representing Hara's work include MIC Software Company, WA; IBM Corporation and Marshall Field & Co., IL, Cray Research Co. and the St. Paul Company, MN; the Council House-Johnson Wax Co., WI; and Sony Co., Washington, D.C.

Hara was awarded the Pollock Krasner Grant (2005); and other grants including the Invitational Artist Residency at Pilchuck Glass School in Stanwood, WA (2017); King County Public Art Commission Grant, Seattle, WA (2001); Artist Trust Fellow (1994); the Washington State Centennial Commission of Washington/Pacific Cultural Connections at Centrium (1989); Artpark, NY (1983); and the AKP Teaching Fellowship (1987). In 1984 she won the Philadelphia Print Exhibition Selection Award and in 1976 the first prize in the Michigan Print & Drawing Exhibition, Detroit Institute of Arts, Detroit, MI. Hara has been active lecturing and leading printmaking workshops in the United States and Japan over the past three decades. She curated a number of exhibitions including the 1984 traveling exhibition, *Current Japanese Printmakers*; the 1997 exhibition *Water, Ink, Paper*; and the *2015 American Abstract Mokuhanga Exhibition* at The Sheehan Gallery, Whitman College, Walla Walla, WA. Hara established the non-profit, The Mokuhanga Project Space and directed The Summer Workshops and Events since 2016.

Hara's prints are abstract compositions executed in vibrant color as evidenced by her first print works at Stewart & Stewart in 1980. The subtle references to water, fire, midnight skies, and fertile grasslands offer rich metaphorical images. Her work incorporates real light into pieces already aglow with color. For example, a series of hanging banners are printed on sheer handmade paper and attached back to back allowing natural light to layer the images. Her paintings leave the walls and are mounted in freestanding screens and room-sized installations. Hara emphasizes flickering light, radiant colors, and active forms in her fine art prints.

<https://www.stewartstewart.com/keiko-hara>



Keiko Hara (Japanese), b. 1942

Drawn in the Moon IV © Keiko Hara 1980,

screenprint/litho/collage, sh: 22" x 30", ed: 7

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1980



John Himmelfarb, son of artists Sam and Eleanor Himmelfarb, and father of artist Serena Himmelfarb, is a painter and sculptor. Born in 1946 in Chicago, Illinois, he grew up in a household of artists surrounded by their art and the countryside that inspired them. John finished his undergraduate studies at Harvard University in liberal arts with a major in architectural sciences. He opened a studio in Chicago in 1970 and now splits his time between studios in Chicago and Spring Green, Wisconsin.

"John's work is based on a curious amalgam of postwar expressionism and surrealism," cites Helen Sheridan, Director, Collections & Exhibitions of Kalamazoo Institute of Arts, Kalamazoo, Michigan. "He is strongly influenced, for example, by both the abstractionism of Jackson Pollock, with its emphasis on overall gesture and mark making, and the Art Brut expressionism of Jean Dubuffet, with its use of childlike imagery to suggest directness and

spontaneity. The fact is that John has drawn upon a number of influences from 20th century art history, but he has managed to move beyond these influences to develop his own powerful and personal voice."

Over forty institutions have his work in their collections including Brooklyn Museum, Brooklyn, New York; in Illinois, The Art Institute of Chicago, Chicago and Illinois State Museum, Springfield; Baltimore Museum of Art, Baltimore, Maryland; Eskenazi Museum of Art, Bloomington, Indiana; in Madison, Wisconsin, The Chazen Museum of Art and Madison Museum of Contemporary Art; The Minneapolis Institute of Art, Minneapolis, Minnesota; Smithsonian American Art Museum, Washington, D.C.; Toledo Museum of Art, Toledo, Ohio; Knoxville Museum of Art, Knoxville, Tennessee; Asheville Art Museum, Asheville, North Carolina; and The British Museum, London. Himmelfarb has had one-person shows in private galleries in New York City, Chicago, Washington, D.C., Milwaukee, Boston and other cities in the United States. In addition, he has had one-person exhibitions at Amarillo Museum of Art, Amarillo, Texas; Jule Collins Smith Museum of Fine Art, Auburn, Alabama; in Illinois, Chicago Cultural Center, Chicago and Illinois State Museum, Springfield; Brauer Museum of Art, Valparaiso, Indiana; Miami University Art Museum, Oxford, Ohio; Huntington Museum of Art, Huntington, West Virginia; Kalamazoo Institute of Arts, Kalamazoo, Michigan; Figge Art Museum, Davenport, Iowa; Madison Museum of Contemporary Art, Madison, Wisconsin; and Sheldon Museum of Art, Lincoln, Nebraska.

In 2005 Hudson Hills Press released the catalogue raisonné of Himmelfarb's prints, including essays by Linda Kramer and Michael Bonesteel.

<https://www.stewartstewart.com/john-himmelfarb>



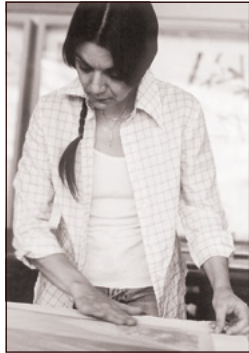
John Himmelfarb (American), b. 1946

Yellow Rose © John Himmelfarb 1992,

4-color screenprint, sh: 41" x 28.5", ed: 25

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1992



Sue Hirtzel was born in Buffalo, New York in 1945 where she received a Bachelor of Fine Arts Degree from Daemen College and attended the State University of New York. Later she moved to Detroit, Michigan to study at Wayne State University where she received her Master of Fine Arts degree and subsequently taught for eleven years. Currently she lives and works in Buffalo, New York.

During her time at Wayne State University, Hirtzel developed the cliché-verre printmaking course begun by Aris Koutroulis and did original research that expanded the vocabulary of the process. In 1980 she participated as an advisor and an exhibitor in a major survey of the medium, *Cliché-Verre: Hand-Drawn, Light-Printed*, at the Detroit Institute of Arts. Curator for the exhibition, Marilyn Symmes, wrote:

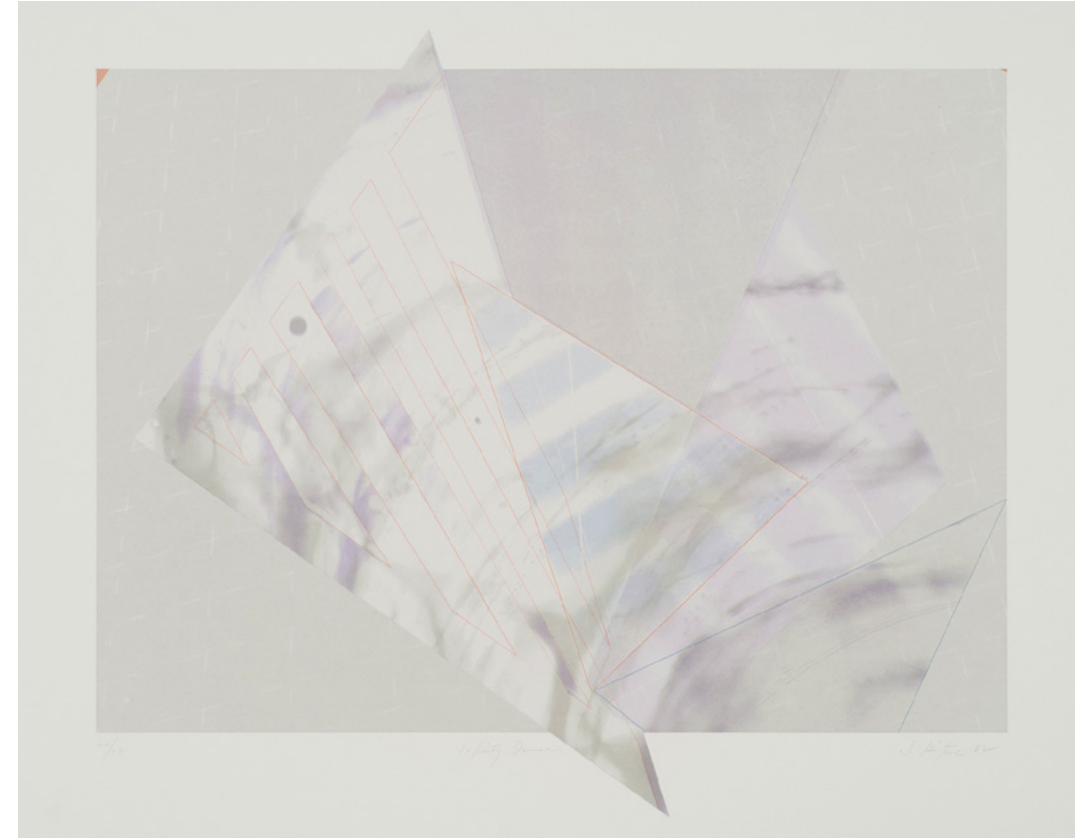
"Hirtzel's keen understanding of the use of light in cliché-verre, the translucency of her materials, and her skill in printing colors in the gum bichromate process [achieve] an image not possible in drawing, lithography, or photography. The result is a soothing, meditative image of classical simplicity."

Hirtzel's work is characterized by structural tensions and the interplay of subtle relationships that point beyond themselves, expressive of the multi-dimensional complexity that is present, if not always seen, in our experience. Compositional elements inhabit a space of latent potentials evoking a sense of mystery and suggestion.

Hirtzel's work has been exhibited in numerous venues: the Galerie Shimofusaya, Japan; Museum of Fine Arts, Houston; Brooklyn Museum; Albright-Knox Art Gallery and many other museums and universities throughout the United States. She is represented in the permanent collections of the Detroit Institute of Arts, Muskegon Museum of Art, University of California Art Galleries, Chico; University of Arizona, Tucson; Arizona State University, Tempe; as well as other corporate and private collections. Her work has been reproduced in several national publications including *Life Library of Photography: The Print*.

In 1982 Sue Hirtzel collaborated with Stewart & Stewart to produce two rare cliché-verre editions.

<https://www.stewartstewart.com/sue-hirtzel>



Sue Hirtzel (American), b. 1945

Infinity Dance © Sue Hirtzel 1982.

4-color cliché-verre, sh: 22" x 30", ed: 22

Printed by Sue Hirtzel Published by Stewart & Stewart

Photo © StewartStewart.com 1982



Sidney Hurwitz was born in Worcester, Massachusetts in 1932. He studied at the School of the Worcester Art Museum, received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School. He taught at Wellesley College, Brandeis University, and Amherst College. Hurwitz is Professor Emeritus at Boston University where he taught for over thirty years.

Working primarily in woodcut and later intaglio, Hurwitz has exhibited his work widely both in America and abroad. The artist received a number of awards, among them a Fulbright Fellowship, a Louis Comfort Tiffany Award, National Institute of Arts and Letters Prize and a fellowship from the Massachusetts Artists Foundation.

Hurwitz is a member of the National Academy of Design and his work is included in numerous public collections. Among them are the Museum of Modern Art, Boston Museum of Fine Arts, Worcester Art Museum, Library of Congress Print Collection, Boston Public Library Print Collection, Victoria and Albert Museum, Krakow National Museum, Federal Reserve Bank of Boston and most recently the Currier Museum of Art and Philadelphia Museum of Art. Numerous corporate and private collections also include his work.

Solo exhibitions include those in England at Oxford Gallery and Art Space Gallery. In the United States, Hurwitz soloed at the Boston Public Library, Boston; Newport Art Museum, Newport; Mary Ryan Gallery, New York; Pepper Gallery, Boston; Franz Bader Gallery, Washington, D.C.; University of Utah, Salt Lake City; Boston University; and University of New Hampshire.

Hurwitz has exhibited his prints in many juried exhibitions including the British Print Biennial, Krakow Print Biennial, Boston Printmakers North American, National Academy of Design, Library of Congress, Society of American Graphic Artists and Philadelphia Print Center.

<https://www.stewartstewart.com/sidney-hurwitz>



Sidney Hurwitz (American), b. 1932

Gas Works © Sidney Hurwitz 2012,
etching/aquatint, sh: 18" x 13.875", ed: 100

Printed by the artist and Robert Townsend Published by the Flint Institute of Arts
Photo © StewartStewart.com 2012



Yvonne Jacquette was born in Pittsburgh, Pennsylvania in 1934 and spent her youth in Stamford, Connecticut. She attended the Rhode Island School of Design from 1952 – 56. She lives and works in New York City and in Searsport, Maine, and was married to the late filmmaker Rudy Burckhardt. Her partner was the architect and painter Evans Woollen III who passed away in 2016.

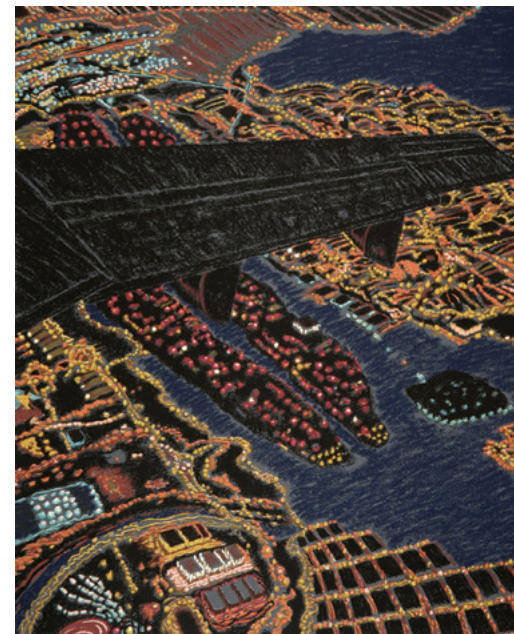
Yvonne Jacquette is an artist enamored with the aerial view. All works begin with direct studies made with pastel on paper from jet airplanes, city high-rises, or from rented single-engine planes. Critic Carter Ratcliff observes, "She offers segments of unbounded territories. At this stage, light looks like evidence of form's fluidity." In her nocturnes, point of view transforms the image (whether highway, nuclear plant, or city building) into patterns of luminosity.

Her landscapes have shown in the Whitney Museum of American Art's *Nocturnal Visions in Contemporary Painting* at Equitable Center; in the *International Survey of Painting and Sculpture* at The Museum of Modern Art; and in the traveling exhibition *New Work on Paper*, organized by the Museum of Modern Art. One can see Jacquette's pastels, prints, and oil paintings in collections at the Staatliche Museum, Berlin; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and The Metropolitan Museum of Art, New York City. In 2002, Stanford University organized a retrospective exhibition, titled *Aerial Muse, The Art of Yvonne Jacquette*. The retrospective traveled from the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University to Colby College Museum of Art, Waterville, Maine, July 17 to October 12, 2002; Utah Museum of Fine Arts, University of Utah, Salt Lake City, November 11, 2002 to January 12, 2003; The Hudson River Museum, Yonkers, New York, February 7 to May 4, 2003. A full-length catalogue, including essays and a catalogue raisonné of prints accompanied the exhibition.

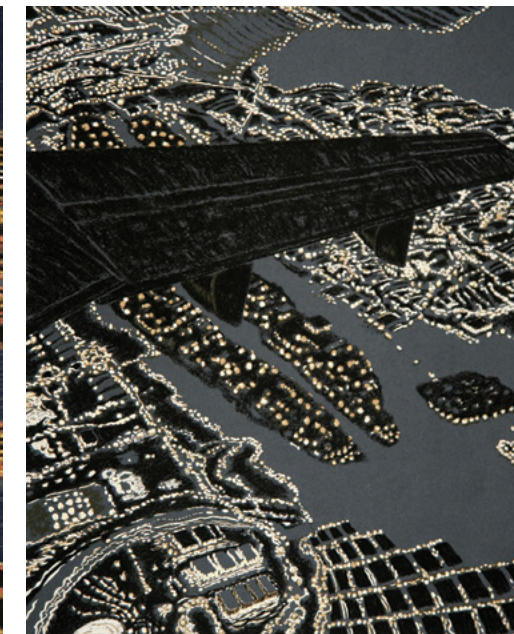
In the jetscapes, the recent addition of the wing helps the viewer to orient to the space and provides a provocative sense of brief interruption. "To Jacquette's credit, she has never let her frequent-flier aesthetic become repetitive. This consummate artist continues to push her painting into hitherto unexplored airspace. I, for one, am enthralled," states Carl Little, *Art in America*.

Yvonne Jacquette's paintings are exhibited at the DC Moore Gallery in New York City on a regular basis. As painter and printmaker, Jacquette's first screenprints were completed in 1992 at Stewart & Stewart in Bloomfield Hills, Michigan.

<https://www.stewartstewart.com/yvonne-jacquette>



Yvonne Jacquette (American), b. 1934
Night View Wing I © Yvonne Jacquette 1992,
 15-color screenprint, sh: 29.75" x 21.75", ed: 48
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1992



Yvonne Jacquette (American), b. 1934
Night View Wing II © Yvonne Jacquette 1992,
 5-color screenprint, sh: 29.75" x 21.75", ed: 23
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1992



Hugh Kepets was born in Cleveland, Ohio in 1946 and received Fine Arts degrees from Carnegie-Mellon University and Ohio University. He now lives and works in New York City. For the past dozen years he has been represented in national and international juried and invitational shows as well as four one-man shows in New York and others in Dallas, Pittsburgh, Boston, Cleveland, Chicago and Philadelphia.

Kepets is an artist intrigued by fragmented views of reality. Concentration on subjects like architecture and still life, he makes reality seem magical in his precise and patterned close-ups and sharply cropped compositions. Complicated and engaging, his works transform familiar objects into highly evocative abstractions.

Kepets' work is in most major corporate, numerous private and many public collections including the Metropolitan Museum of Art, Library of Congress, Cleveland Museum of Art, Philadelphia Museum of Art, Art Institute of Chicago, and Harvard and Yale University Museums.

<https://www.stewartstewart.com/hugh-kepets>



Hugh Kepets (American), b. 1946

Astor © Hugh Kepets 1986,

32-color screenprint, sh: 21.5" x 29.5", ed: 67

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1986



Catherine Kernan was born in Cooperstown, New York in 1948 and grew up in many parts of the world. She received a BFA from Cooper Union in New York City, and an MFA from the University of Wisconsin/Madison. She is co-owner of Mixit Print Studio, in Somerville, Massachusetts. In addition to conducting many workshops, she has held teaching appointments at the School of the Museum of Fine Arts Boston and Wellesley College.

The premise that human relationships with the earth are reciprocal and move in cycles of repetition and variation underlies Kernan's work. Cycles of growth and decay are ingrained in human perception at a sub-conscious level, and human behavior elicits responses from the earth, a relationship critical to acknowledge as environmental systems are under increasing threat of mutation, and collapse.

Increasingly abstract, her most recent images ask, even challenge, the viewer to re-assemble the fragments of information by summoning memories of moving through a dynamic landscape. The repetition of full or partial images signals the compression of time into simultaneous space, past, current and anticipated. The vocabulary is one of fragmentation, and reflections, intrusions and discontinuities to interrupt the conventional assumption of time as linear.

Trained in multi-plate intaglio, Kernan turned to woodcut monoprint in recent years. The wood blocks provide structure, scale, and freedom for the layers to interact with unpredictable results. By re-combining the blocks, shattering an image and interrupting its unity, the shapes arise from layering collisions and interference.

The Akua soy-based inks have a long drying time, no toxic fumes, and are cleaned with soap and water, thus environmentally responsible. Using unorthodox techniques, Kernan exploits the interactions of different viscosities of inks for subtle poetic and dramatic graphic results.

When the studio magic happens, the images become multi-faceted. Analogous to the incompleteness of memory, the spaces elide, the layers collide, and the infusion of light becomes a unifying element in a landscape of shifting boundaries, and shape shifting transformations.

Ms. Kernan exhibits regularly in galleries, juried and invitational shows. Many private and corporate collections own her work. Public collections, include: Achenbach Foundation for Graphic Arts, Boston Public Library, Grunewald Collection, New York Public Library, Library of Congress, Detroit Institute of Arts, Davison Art Center at Wesleyan University, and the Harvard Art Museums. She has had residencies at the MacDowell Colony, the Ballinglen Arts Foundation, Co. Mayo, Ireland, the Virginia Center for the Creative Arts and the Scuola Internazionale de Grafica Venice. In 2018 Kernan received a Pollack Krasner Grant.

<https://www.stewartstewart.com/catherine-kernan>



Catherine Kernan (American), b. 1948

Traversal I © Catherine Kernan 1983,

32-color screenprint, sh: 21.5" x 29.5", ed: 41

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1983



Clinton Kuopus was born in Detroit, Michigan in 1942. He studied visual art and art history at Michigan State University, Wayne State University, and completed his graduate work in fine arts at Eastern Michigan University. He also served four years with the U. S. Navy as a photographic interpreter during the Vietnam Era — an experience that began to affect his painting in the late 1970s. He worked and taught at several Ohio colleges and universities, including Lake Erie College, University of Akron, Youngstown State University and Mount Union College, before moving to New York City in 1983. At Parsons School of Design, he taught drawing and painting in the Foundation Year Program and Illustration Department and served as Director of Exhibitions and Gallery Director. He returned to Michigan in 2004, where he continues to work as a fine artist.

Kuopus works primarily with gouache and mixed media on paper. His images concern aerial abstraction — abstract aerial landscapes overlaid with symbols and codified information about real and imagined events that occur on the face of the earth. Kuopus sees "aerialness" as an obvious aspect of how we perceive our planet — mainly through maps and charts of it. We describe the earth and how we divide it up in a very aerial way. Satellite photographs are part of the evening news. Aerial awareness of the landscape is really part of our collective insight about ourselves.

Kuopus' works have been described as being both beautiful (in terms of surface, mark, and color) and emotionally haunting — suggesting a mythic view of events both past and future. His work exists in private and corporate collections in the United States and abroad. His screenprints, made in collaboration with Stewart & Stewart, are a logical progression of his paintings on paper

<https://www.stewartstewart.com/clinton-kuopus>



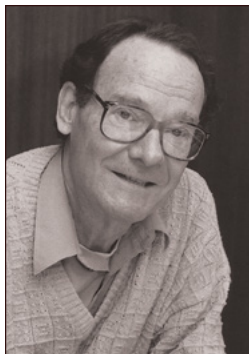
Clinton Kuopus (American), b. 1942

Mustard Fields © Clinton Kuopus 1990,

9-color screenprint, sh: 21.75" x 29.75", ed: 37

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1990



Daniel Lang was born in Tulsa, Oklahoma in 1931 and passed away in New York, New York in 2013. First attending Northwestern University, Lang earned his Bachelor of Arts degree from the University of Tulsa. Underscoring his postgraduate studies were a Master of Fine Arts degree from University of Iowa, four Yaddo Fellowships, and two MacDowell Colony Fellowships.

A cosmopolitan painter, Lang based his invented landscapes on sketches and snapshots from his global travels. Rolando Bellini called his paintings “intellectual autobiographies.” International public collections include The Victoria and Albert Museum, London, England, and Hunterian Art Gallery, The University of Glasgow, Glasgow, Scotland. Lang soloed in art galleries in Belgium, England, Italy, Scotland, and West Germany, and in New York, Houston, and Chicago. Public collections coast to coast exhibited his work — from The Museum of Modern Art, New York and the Smithsonian Institute Museum of American Art, Washington,

D.C., to the California Palace of the Legion of Honor, San Francisco. Collectors, colleges and corporations, including American Telephone and Telegraph, Chase Manhattan Bank, Pennzoil, and Prudential Life Insurance, also collected his work.

In 1986, Galleria BelloSguardo, Cagli, Italy, and Sherry French Gallery, New York, New York, co-published the book entitled *DANIEL LANG: Trees/Water/Silence, A Selection of Paintings from 1975 through 1986*. In an excerpt, author John Arthur observed: “In Daniel Lang’s paintings we can chart a tendency toward a new Romanticism that has begun to appear in divergent corners of the contemporary scene.”

Lang’s proclivity for unabashed beauty and sensuality demonstrates that he has come to terms with his imagery and feels no need to confront or hold his audience at arm’s length. Whether his work is Postmodern or traditional is not the point. What matters is the strength and authenticity of his vision.

The unguarded ease with which one accepts Lang’s work as accurate descriptions of the real world is a deception that leads the viewer without suspicion into these landscapes of the mind. What has been “believed” as a parallel to “reality” is, in fact, closer to the fabric of dreams.

Since 1978, Lang spent six months in New York City and the other half of the year in the small medieval village of Montone in Umbria, Italy. At the time of his death in 2013, he was an Adjunct Professor at the University of Utah, Salt Lake City, Utah.

Daniel Lang first established his reputation as an etcher and draughtsman. In 1995, he collaborated with Stewart & Stewart to do his first work in screenprint at the Wing Lake Studio, Bloomfield Hills, Michigan.

<https://www.stewartstewart.com/daniel-lang>



Daniel Lang (American), 1931 – 2013

Three Windows (Ward's) © Daniel Lang 1995,

9-color screenprint, sh: 21.75" x 29.75", ed: 60

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1995



Ann Mikolowski, born in Detroit, Michigan in 1940, passed away in her Ann Arbor, Michigan home on August 6, 1999. She fought a long and inspiring battle with breast cancer.

Mikolowski was associated with the Cass Corridor art movement in Detroit. While attending Wayne State University and Center for Creative Studies in the 1960's, she and her husband, Ken Mikolowski, founded *The Alternative Press*. Their letterpress editions of contemporary poetry and art were celebrated in a thirty year retrospective exhibition and symposium at the Hatcher Graduate Library, The University of Michigan, Ann Arbor, Michigan in 1999 and a twenty year retrospective at The Detroit Institute of Arts.

Light, clarity, and beauty infused her art. It was the collaboration between artists and writers that first inspired her miniature portraits, oil on linen, an intimate size for an intimate subject. These portraits were featured at the Gotham Book Mart in New York; Intersection for

the Arts in San Francisco; The Saginaw Museum in Saginaw, Michigan; and a number of galleries. Solo exhibitions featured her work in New York, New York, San Francisco, California, Detroit, Michigan and Ann Arbor, Michigan.

While living for a time in Grindstone City, Michigan, Mikolowski painted the immense sky and water of nearby Lake Huron. "It would be impossible to ever make these paintings big enough," she said.

She was awarded the Michigan Arts Award from the Arts Foundation of Michigan and Individual Grants from the Michigan Council for the Arts. Her work is in private and public collections including The Detroit Institute of Arts and Absolut Vodka. Between 1994 and 1997, Mikolowski collaborated with Stewart & Stewart on four screenprint editions.

<https://www.stewartstewart.com/ann-mikolowski>



Ann Mikolowski (American), 1940 – 1999

Horizon © Ann Mikolowski 1994,

7-color screenprint, sh: 21.75" x 29.75", ed: 44

Printed by Norman Stewart for Lana Pollack for U.S. Senate

Photo © StewartStewart.com 1994



Jim Nawara was born in Chicago, IL in 1945 and was raised in that city. He earned a BFA degree from the School of the Art Institute of Chicago and completed his Master of Fine Arts degree in painting and printmaking at the University of Illinois, Champaign. Following a forty-six year teaching career, Nawara is a Professor Emeritus of Painting and Drawing at Wayne State University in Detroit.

His paintings, drawings and prints have been exhibited in more than 260 international, national, and regional group exhibitions. He has presented solo exhibitions at the University of Windsor, Windsor, Ontario; South Dakota State University, Brookings, South Dakota; The Denos Museum, Traverse City, Michigan; and most recently solo exhibitions at the Muskegon Museum of Art in Muskegon, Michigan and Wayne State University.

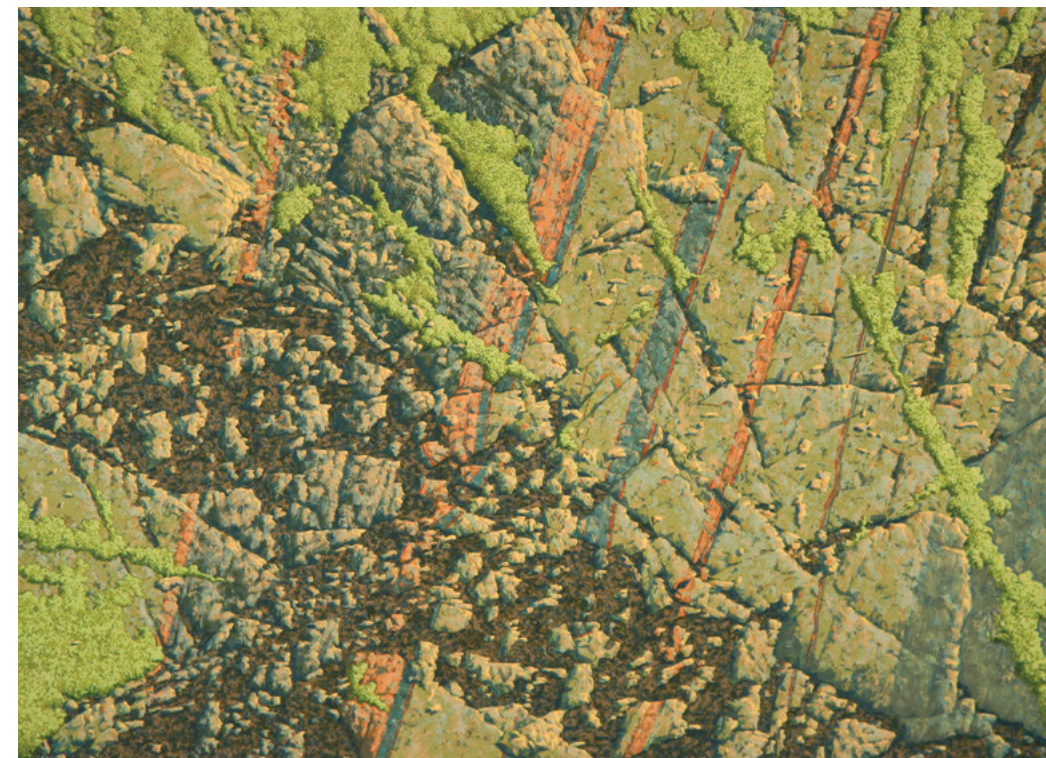
Nawara's work has been purchased for numerous public and private collections. His work is included in the permanent collections of the Detroit Institute of Arts, Boston Museum of Fine Art, Cleveland Museum of Art, Butler Institute of American Art, The Toledo Museum of Art, The National Air and Space Museum, Washington, D.C., Bradford City Art Gallery (England), the Auckland City Art Gallery (New Zealand), and the Warsaw Museum of Art (Poland). His work is also represented in a number of university collections including the Jagiellonian University in Krakow, Poland, Northern Illinois University, Georgia State University, the University of California, Auburn University, Miami University (Ohio), and the University of Western Ontario, Canada. Corporate collections include the Ford Motor Company, IBM, First Federal of Michigan, Ameritech, Dow Automotive, and the Polk Corporation among others.

The source of Nawara's work has always been landscape. During the first decades of his career, his images focused on imaginary terrain seen from an aerial viewpoint. While the subjects are invented, they are informed by considerable observation from airplanes, a helicopter, and once from a hot air balloon. His interests in geology, cartography and archaeology also influence this work.

Nawara's recent paintings are based on landscapes that he found in Michigan, Ohio, Vermont, Arizona and Utah. While these images refer to actual sites, the artist considers his paintings as essentially abstract organizations of shape, light, space, and color. He does not necessarily choose subjects because they are beautiful; in fact some subjects are mundane or quirky. Nawara is also intrigued by atmospheric optics and the effects of natural and human activity in the landscape. His images are interpretations based on acute observation, imagination, and memory as well as the multi-layered physical process of painting.

Nawara has said that he considers subject matter a vehicle to express something that is ineffable, yet guided by acute observation, history and by the inspirational works of a wide variety of fine artists, past and present.

<https://www.stewartstewart.com/jim-nawara>



Jim Nawara (American), b. 1945

Dartmoor © Jim Nawara 1981,

28-color screenprint, sh: 22.25" x 30", ed: 60

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1981



Lucille Procter Nawara was born in Oklahoma City, Oklahoma in 1941 and spent her childhood in Massachusetts. Majoring in painting and printmaking, she received a Bachelor of Art degree from Smith College, a Bachelor of Fine Arts equivalent at Boston University, and a Master of Fine Arts degree from the University of Illinois. Currently a Michigan resident, she has taught drawing and painting at Wayne State University, College for Creative Studies, and Cranbrook Academy of Art, all in the Detroit area.

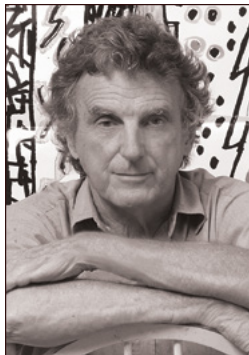
Nawara's work has been exhibited at numerous American museums including the Detroit Institute of Arts, San Francisco Museum of Art, Otis Art Institute of Los Angeles, Butler Institute of American Art, Oklahoma Art Center, Krannert Art Museum, and the Miami Art Center. Her work has also been acquired for the permanent collections of the Detroit Institute of Arts, National Endowment for the Arts, Ford Motor Company, IBM, Kemper Group, Michigan Bell Telephone Company, and others. The recipient of multiple creative artists' grants from Michigan, Nawara has devoted several years to coordinating art exhibitions at the former Nawara Gallery and non-profit Detroit Focus Gallery.

Nawara's personal interest in landscape began during childhood, when she and her composer/draftsman father would paint together outdoors. Mountain climbing in New England has brought her close to the woodland pools and streams as well as the rock formations that continue to inspire her artwork.

<https://www.stewartstewart.com/lucille-procter-nawara>



Lucille Procter Nawara (American), b. 1941
Bash Bish Falls © Lucille Procter Nawara 1989,
 21-color screenprint, sh: 22" x 30", ed: 71
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1989



Don Nice was born in Visalia, CA in 1932 and died on March 4, 2019 in Cortlandt, NY. After receiving his Bachelor of Fine Arts Degree at University of Southern California, Nice earned his Master of Fine Arts from Yale University School of Art, New Haven, CT. Nice taught at the School of Visual Arts, New York, NY for many years and starting in 1982 was the artist-in-residence at Dartmouth College, Hanover, NH.

Museums exhibiting Nice's work in their permanent collections include Delaware Art Museum, Wilmington, Minneapolis Institute of Art, Museum of Modern Art and Whitney Museum of American Art, New York, NY, Walker Art Center, and Arnheims Museum, Holland. Select solo exhibits presented since 1980 include *Peaceable Kingdom, Beasts and Demons*, Newport Harbor Art Museum, Newport Beach, CA, Hood Museum of Art, Dartmouth College, Palm Springs Desert Museum, Palm Springs, CA, *Views Over America and A Feast for the Eyes*, Museum of Modern Art, New York, NY and *Animals! Animals! Animals!*, Stamford Museum, CT. In 1963, Nice won the Ford Foundation Purchase Award. Noteworthy commissions include the wall murals at National Fine Arts Commission, Lake Placid, NY and the Art in Architecture Project, Veterans Administration, White River Junction, NY.

Nice gained recognition as a New Realist painter in the early 1960s. Realistic renderings of packaged and processed items are very large, detailed studies of the optical image. Close-ups of light reflections on plastic wrap or glass reveal a beauty even in commercial objects. His illusionistic still lifes are artificial arrangements of foods and grocery items or synthetic objects such as tennis shoes. Nice's final work continued the depiction of single items, often combining media and including new subjects.

<https://www.stewartstewart.com/don-nice>



Don Nice (American), 1932 – 2019

Heartland © Don Nice 1984,

9-color screenprint, sh: 15" x 29.5", ed: 50

Printed by Norman Stewart for the Heers Memorial Endowment at the University of Michigan

Photo © StewartStewart.com 1984



Mary Prince was born in 1948 in the Blue Ridge Mountains of Virginia and grew up in the coastal regions of Virginia and North Carolina. Trained originally as an abstract painter in the tradition of Hans Hofmann, Mary Prince explores the dynamics of light, color, and texture of her surrounding world. Her paintings and prints vigorously capture the atmospheric changes that animate nature, whether the rugged coastline and pristine islands of the Northeastern coast of Maine or the exuberant fabrics and glassy objects of the still life. The artist often pursues and elaborates upon her motifs in a variety of media: oil paint, watercolor, ink wash, collage and fine art prints.

Mary Prince is a landscape and still life painter whose paintings and prints have been exhibited in galleries throughout the United States, including Zeuxis (New York, NY), Downing Yudain (Stamford, CT), Artemis Gallery (Northeast Harbor, ME) and Hofstra University (Hempstead, NY). The artist's prints have been included in annual IFPDA Fine Print Fairs and New York Satellite Print Fairs in New York City represented by Stewart & Stewart of Bloomfield Hills, Michigan since 1999.

Ms. Prince's work is in numerous corporate and private collections, including those of David and Susan Rockefeller (New York, NY), Nancy C. Allen (Houston, TX), Art Bank Program of the US Department of State (Washington, D.C.), Sloan Kettering Hospital, (New York, NY), Hofstra University (Hempstead, NY), and The University of Maine Art Gallery (Machias, ME). Her print, *Somes Sound VIII*, is featured in *Art in Acadia*, by David and Carl Little (Down East Books, 2016), and her painting, *Cold Dew*, is featured in *The Artist and the American Landscape*, by John Driscoll and Arnold Skolnick (First Glance Books, 1998).

She has a Bachelor of Arts degree from St. Andrews Presbyterian College and a Master of Arts and a Master of Education from Columbia University.

The artist studied painting in New York with Nieves Billmyer, a long time student of Hans Hofmann and a second-generation Abstract Expressionist painter. Turning her focus to landscape and the still life, she studied watercolor and oil painting with John Goodrich, Elizabeth O'Reilly and Henry Finkelstein at the National Academy School in New York. She has also studied print-making with such masterprinters as Tony Kirk of Anthony Kirk Editions and Marjorie Van Dyke of VanDeb Publications. In 2019 Prince completed her first fine print edition, *Schoodic Point*, with Stewart & Stewart of Bloomfield Hills, MI.

The artist presently resides in New York City and spends time painting along the Maine Coast, in New York City, and in the Catskill Mountains.

<https://www.stewartstewart.com/mary-prince>



Mary Prince (American), b. 1948
Schoodic Point © Mary Prince 2019,
 archival pigment print, sh: 22" x 30", ed: 25
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2019



Mel Rosas was born in Des Moines, IA in 1950 and received his Bachelor of Fine Arts degree from Drake University in Des Moines. He earned his Master of Fine Arts degree from Tyler School of Art, Temple University in Philadelphia, PA. Mel is a professor with the James Pearson Duffy Department of Art and Art History, Wayne State University, Detroit, Michigan where he has served on the faculty since 1976. On June 2, 1994, he received a Board of Governor's Faculty Recognition Award for outstanding professional achievement. In 2013, in recognition of his outstanding contributions to WSU in the areas of creative activity, teaching, and service, Mel was appointed as the Elaine L. Jacob Endowed Chair in Visual Arts.

Rosas has exhibited his drawings and paintings extensively in local and national venues and one can view his work in numerous corporate and private collections on national and local levels. Past exhibitions include the Detroit Institute of Arts, Detroit, MI; the Lemberg Gallery, Birmingham, MI; Fendrick Gallery, Washington, D.C.; Butler Institute of Art, Youngstown, OH; and the Brooklyn Museum, Brooklyn, NY. In addition, he has mounted eight solo exhibitions at the Davidson Gallery in New York City.

His paintings and drawings are included in numerous private and corporate collections including the Chemical Bank, New York, NY, Detroit Institute of Arts, Detroit, MI, Carnegie/Mellon Institute, Pittsburgh, PA, Southeast Banking Corporation, Miami, FL, and the National Museum of American Art, Smithsonian Institute, Washington, D.C.

He has been a recipient of the following grants: A Visual Artist's Fellowship from the National Endowment for the Arts, Washington, D.C., 1993; an Elizabeth Foundation for the Arts Grant, New York, NY, 2003/2004; a Wayne State University Charles H. Gershenson Distinguished Faculty Award, 2006 through 2008; and two Pollock-Krasner Foundation Grants, New York, NY, 2009 and 2018.

Rosas currently lives in Royal Oak Michigan with his wife Judith and two sons Victor and Jozef.

<https://www.stewartstewart.com/mel-rosas>



Mel Rosas (American), b. 1950

Vanity © Mel Rosas 1981,

1-color lithograph, sh: 22" x 30", ed: 50

Printed by Patrick Surgalski Published by Stewart & Stewart

Photo © StewartStewart.com 1981



Jonathan Santlofer is an artist and author. He was born in New York, New York in 1946. He earned his Bachelor of Fine Arts Degree at Boston University, Boston, MA. He returned to New York to earn his Master of Fine Arts from Pratt Institute, Brooklyn, NY.

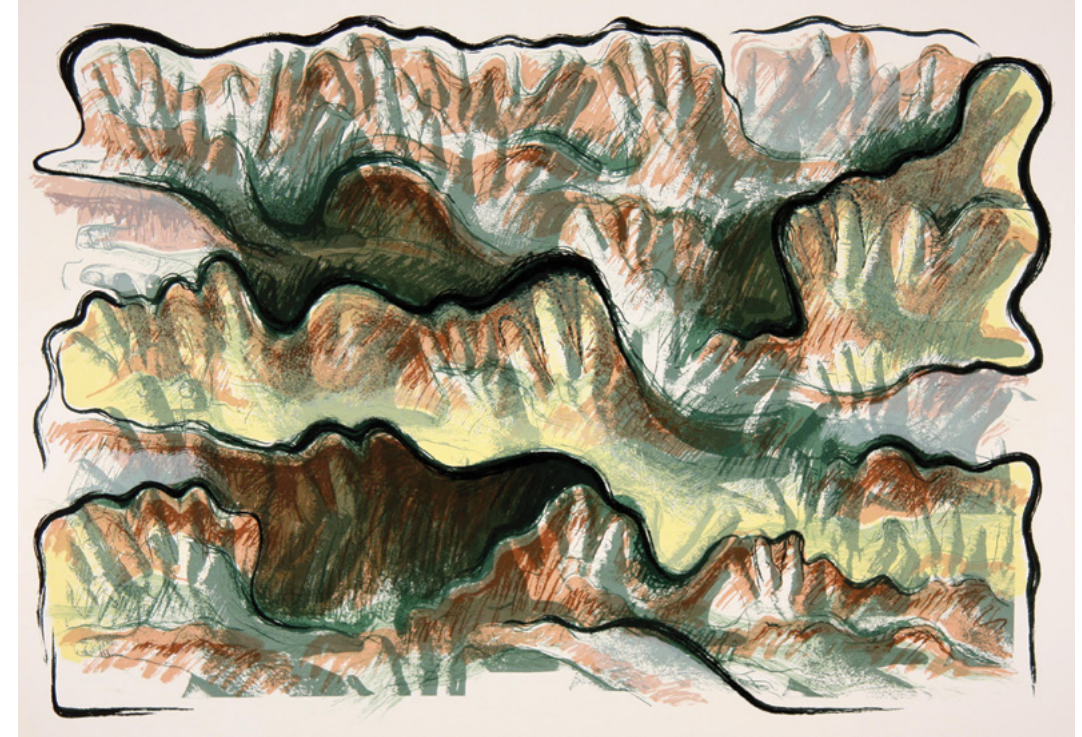
Santlofer's artwork is in many major collections, among them the Metropolitan Museum of Art, NY, Newark Museum of Art, Newark, NJ, Weatherspoon Art Museum, NC., Whitney Museum of American Art, Art Institute of Chicago, J.P. Morgan Chase & Company, Indianapolis Museum of Art, IN, Institute of Contemporary Art, Tokyo. His major visual concerns — art and art history, illusionism, and drama — have remained constant throughout the evolution of his work. He was long considered an abstract painter. However, his more recent work, which deals with art, artists and art history, is representational. This moves his work into an area where the real or representational world commingles with the abstract world.

Santlofer is the recipient of two National Endowment for the Arts Painting grants, has been a Visiting Artist at the American Academy in Rome, the Vermont Studio Center and has served on the board of Yaddo, the oldest arts community in the U.S. for more than a decade. His artwork has been written about and reviewed in such publications as *The New York Times*, *Art in America*, *Art News*, *Artforum*, *Arts* and has been exhibited in more than 200 exhibitions worldwide.

As an author, Santlofer has published 5 novels, *The Death Artist*, *Color Blind*, *The Killing Art*, *The Murder Notebook* and *Anatomy of Fear*, which won the Nero Wolfe Award for best crime novel of 2009. His first novel, *The Death Artist*, was an international bestseller and translated into 22 languages. His recent bestselling memoir *The Widower's Notebook* (Penguin Books), was named one of the top books of 2018 by *The New Yorker*, *Entertainment Weekly*, *Slate*, and *Medium.com*, among many others. He is creator, editor and contributor of *The New York Times* bestselling serial novel *Inherit the Dead*; creator and contributor to *The New York Times* "Notable Book," *It Occurs to Me that I am America*; editor, contributor and illustrator of the short story anthology, *The Dark End of the Street* (Bloomsbury), *LA NOIRE: The Collected Stories* (Rockstar), and *The Marijuana Chronicles* (Akashic). His short stories appear in numerous collections, including *The Rich & the Dead*, edited by Nelson De Mille and *New Jersey Noir*, edited by Joyce Carol Oates.

Santlofer lives in New York City.

<https://www.stewartstewart.com/jonathan-santlofer>



Jonathan Santlofer (American), b. 1946
Beyond the Forest © Jonathan Santlofer 1990,
 13-color screenprint, sh: 21.75" x 29.75", ed: 51
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1990



Jeanette Pasin Sloan was born in Chicago, Illinois in 1946. She earned her Bachelor of Arts degree from Marymount College, Tarrytown, New York, and her Master of Fine Arts from The University of Chicago, Chicago, Illinois. Sloan now lives and works in Santa Fe, New Mexico.

As a young mother in the 1970s, she would paint in her kitchen when her children were asleep. Her artwork took a significant turn when she noticed a reflection in a toaster she was painting. Gallerist Allison King writes, "Jeanette Pasin Sloan takes visible reality as a starting point for her paintings, drawings and prints. She auditions primarily domestic objects; silvered cups or bowls, with curved reflective surfaces, to be the actors on her up-close fantastically patterned stage sets. With close cropping and careful manipulation, Sloan's complicated compositions subtly pull the viewer in and add to both the sense of reality and abstraction in her tour de force works of art."

Sloan's work is in the collections of major institutions including the Metropolitan Museum of Art and New York Public Library, New York, New York; National Museum of American Art and Renwick Gallery of the Smithsonian Institution, the Federal Reserve Board, and the National Gallery of Art, Washington, D.C.; the Art Institute of Chicago and the David and Alfred Smart Museum of Art, University of Chicago, Chicago, Illinois; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Cleveland Museum of Art, Cleveland, Ohio; Yale University Art Gallery, New Haven, Connecticut among many others.

As a painter and prolific printmaker for more than 35 years, Sloan's *Trine* (2019) is her first fine art print collaboration with Stewart & Stewart. Influenced by her Santa Fe home, Sloan perfectly integrates desert flowers, including sunflowers, and cacti into the cool reflections and patterns in her most recent works. The sunflower is celebrated in New Mexico at late-August festivals.

<https://www.stewartstewart.com/jeanette-pasin-sloan>



Jeanette Pasin Sloan (American), b. 1946
Trine © Jeanette Pasin Sloan 2019,
 archival pigment print, sh: 30" x 22", ed: 25
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2019



Hunt Slonem was born in Kittery, Maine in 1951. Slonem is best known for his maximalist paintings of wildlife exotica, most famously birds, rabbits and butterflies. His fascination with exotica imprinted during his childhood in Hawaii and experience as a foreign exchange student in Managua, Nicaragua. Slonem received his Bachelor of Arts degree from Tulane University, New Orleans, Louisiana and studied painting at Skowhegan School of Painting and Sculpture.

Since 1977, Slonem has exhibited the world over and has had over 350 shows, including 20 museum exhibitions. In 2020, Slonem will solo at the Mark Rothko Art Centre in Daugavpils, Latvia and The Birzha Museum of Contemporary Art in Riga Bourse, Latvia. Moreover, his work has been exhibited in Madras, Quito, Venice, Gustavia, San Juan, Guatemala City, Paris, Amsterdam, Madrid, Stockholm, Oslo, Cologne, Tokyo, and Hong Kong.

Slonem's works can be found in the permanent collections of 250 museums internationally, including the Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, The Whitney Museum of American Art, The New Orleans Museum of Art and The Miro Foundation.

Among his awards, he won the 1991 National Endowment for the Arts Grant in Painting, and McDowell Fellowships in 1986, 1984 and 1983.

Since 1973, Slonem has lived and worked in New York City. His current studio is over 30,000 square feet with dozens and dozens of tropical birds. Drawing inspiration from the spiritual and natural worlds, Slonem repeats these motifs on an epic scale in an act of visual and artistic mantra. Rendered through loose, gestural brushwork, his figures dissolve into rhythmic patterns at the edges of abstraction, creating symphonies of color, line and form across a highly textural canvas. His oeuvre's meditative qualities are equally matched, by a "remarkable levity... a lightness of being" (Henry Geldzahler, Metropolitan Museum of Art 1996).

Slonem has also received critical acclaim for his restorations of national historic monuments, including Gilded Age mansions and antebellum plantations, which the artist saves from neglect and fills with installations combining his work with collections of 19th century antiques. Numerous corporate collections include Slonem's work and numerous books and monographs have chronicled his art, studios and homes.

Since 1994, Slonem has created over 80 fine art print editions and unique hand-painted monoprints with Stewart & Stewart.

<https://www.stewartstewart.com/hunt-slonem>



Hunt Slonem (American), b. 1951
Bird Wing-A © Hunt Slonem 2013,
 monoprint/hand painted, plus Diamond Dust, sh: 28.5" x 41"
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2013



Hunt Slonem (American), b. 1951
Lucky Charm © Hunt Slonem 1997,
3-color screenprint, sh: 41" x 28.5", ed: 25
Printed by Norman Stewart Published by Stewart & Stewart
Photo © StewartStewart.com 1997





Steven Sorman was born in Minneapolis, Minnesota in 1948. Internationally known as a painter and printmaker, Sorman earned his Bachelor of Fine Arts degree from University of Minnesota in 1971. Sorman lives and works in Red Wing, Minnesota. He is best known for his multimedia, complex paintings, drawings and prints. Sorman is a master at orchestrating theme, line, layer, media, and color into challenging images that demand a rhythm of eye movement throughout his artwork.

Among museums internationally that include his work in their collections are the Stedkijk Museum in Amsterdam, Netherlands, The Museum of Modern Art and the Whitney Museum of American Art in New York, New York, the Art Institute of Chicago in Chicago, Illinois, and Walker Art Center, Minneapolis, Minnesota. Commissions include the Springhill Foundation, Prudential Insurance, IBM, Honeywell and Hyatt Regency. Sorman won the Bush Foundation

Artist's Fellowship in 1979, the San Francisco Museum of Modern Art Merit World Print III Award in 1980, the Rockefeller Foundation American Center Artist in Residence in Paris in 1982 and the 2nd Bhrat Bhavan International Biennial of Prints Merit Award in 1991.

Since 1970, over 80 one-artist exhibitions have featured Sorman's work in galleries in Singapore, Sweden and the United States. Most recently, he soloed at the Wetterling Gallery, Stockholm, Sweden; the Atrium Gallery, St. Louis, Missouri; the Morgan Gallery, Kansas City, Missouri; and Flanders Contemporary Art, Minneapolis, Minnesota.

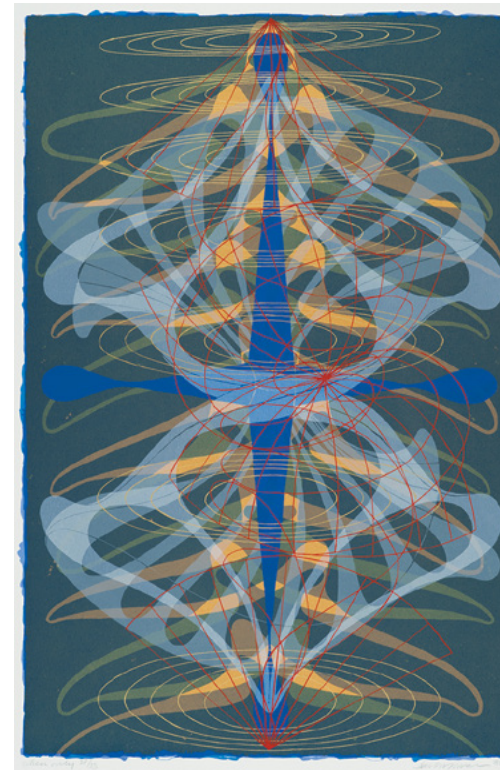
His work has been exhibited in numerous invitationals. In the 1970s, prestigious exhibits included the *Paper as Medium*, Smithsonian Institution, Washington, D.C., 1978; *21st National Print Exhibition*, Brooklyn Museum, New York, 1978; and *The 13th International Biennial of Graphic Art*, Ljubljana, Yugoslavia, 1979. In the 1980s, Sorman was invited to exhibit in the *Bienal Americana de Artes Graficas*, Museo de Arte Moderno La Tertulia, Colombia 1981 and *The 1980s: Prints for the Collection of Joshua P. Smith*, National Gallery 1989, among others. In 1990, Independent Curators, Inc. included Sorman's work in its exhibits.

Art critic and curator Mason Riddle noted the subtle evolution and reinvention of Sorman as he wrote, "Where some artists make a career out of bold stylistic shifts, Sorman excels in a consistency of artistic practice. With the eye of a connoisseur, he discriminately borrows formal elements from the aesthetic trove of his past to create a more visually compelling present. His creative slate is never wiped clean, only refined. Nor does one ever sense that a mark has been made, a form envisioned, or a process explored just 'to try something new.' While a new spirit is often evident, it is one that is confident with the past."

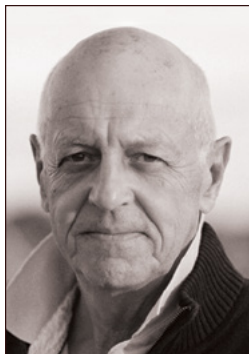
<https://www.stewartstewart.com/steven-sorman>



Steven Sorman (American), b. 1948
Only When © Steven Sorman 2001,
 12-color screenprint, sh: 41" x 28.5", ed: 36
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 2001



Steven Sorman (American), b. 1948
When Only © Steven Sorman 2001,
 9-color screenprint, sh: 41" x 28.5", ed: 33
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 2001



Norman Stewart was born in Detroit, Michigan in 1947 and raised in Michigan and California. He earned his Bachelor of Fine Arts and Master of Arts degrees from the University of Michigan, and a Master of Fine Arts degree from Cranbrook Academy of Art where he worked with Connor Everts and Tamarind masterprinter, Irwin Hollander. While at Cranbrook, Stewart designed and built the Academy's first comprehensive screenprinting workshop and participated in special color seminars with the Sewell Sillman of Ives/Sillman Publications. Sillman, a student of Josef Albers, was a primary collaborator on Albers' fine prints and his seminal text on color theory, *Interaction of Color*.

Stewart works predominantly in screenprinting, drawing and painting. His art balances the sequential nature of process against the non-sequential character of intuitive thought and idea generation. The outcome is a paradoxical blend of formal and non-formal elements that

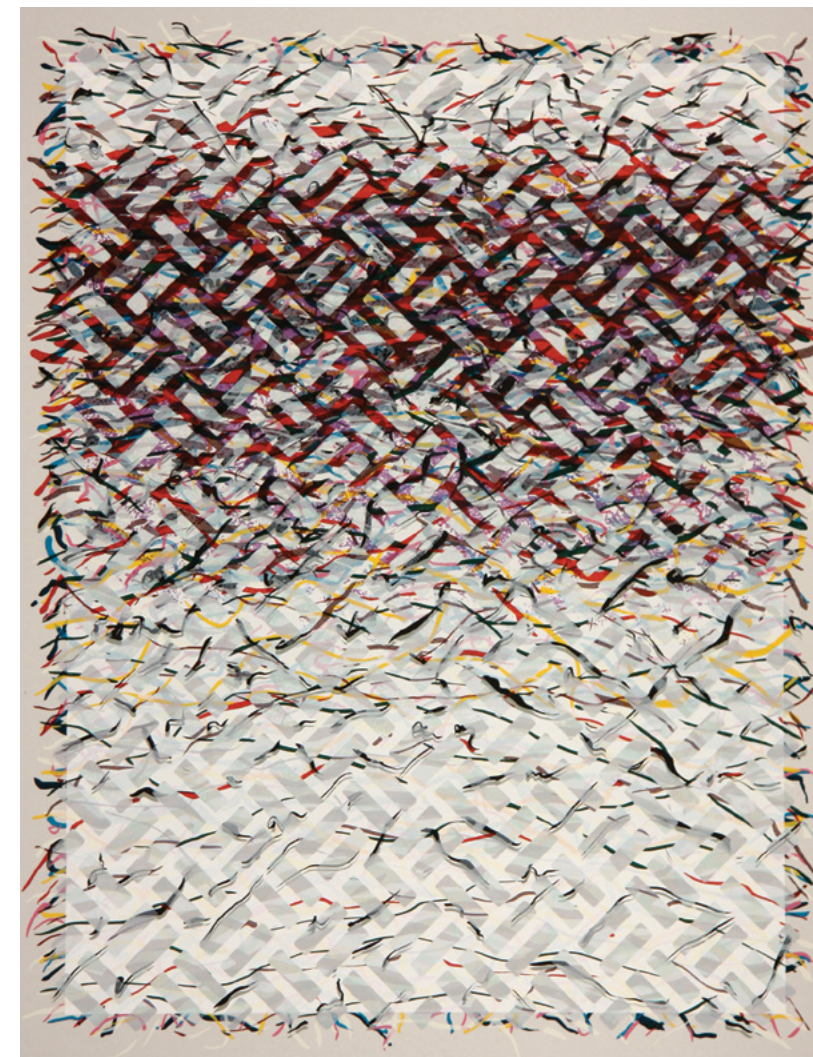
the viewer reads simultaneously. The permanent collections of the Brooklyn Museum, Cleveland Museum of Art, Cranbrook Art Museum, The Detroit Institute of Arts and significant corporate and private collections include Stewart's screenprints. Numerous exhibitions in the United States and abroad have also included his work.

The touring exhibition and accompanying catalogue titled *Collaboration in Print — Stewart & Stewart Prints: 1980 – 1990* included Stewart's screenprints. The retrospective opened at The Detroit Institute of Arts in 1991 and traveled to the Cleveland Museum of Art; the Nelson-Atkins Museum of Art, Kansas City; Arizona State University Art Museum, Tempe, and five additional museums throughout Michigan. General Electric Company continued the tour to its European offices between 1993 and 1994.

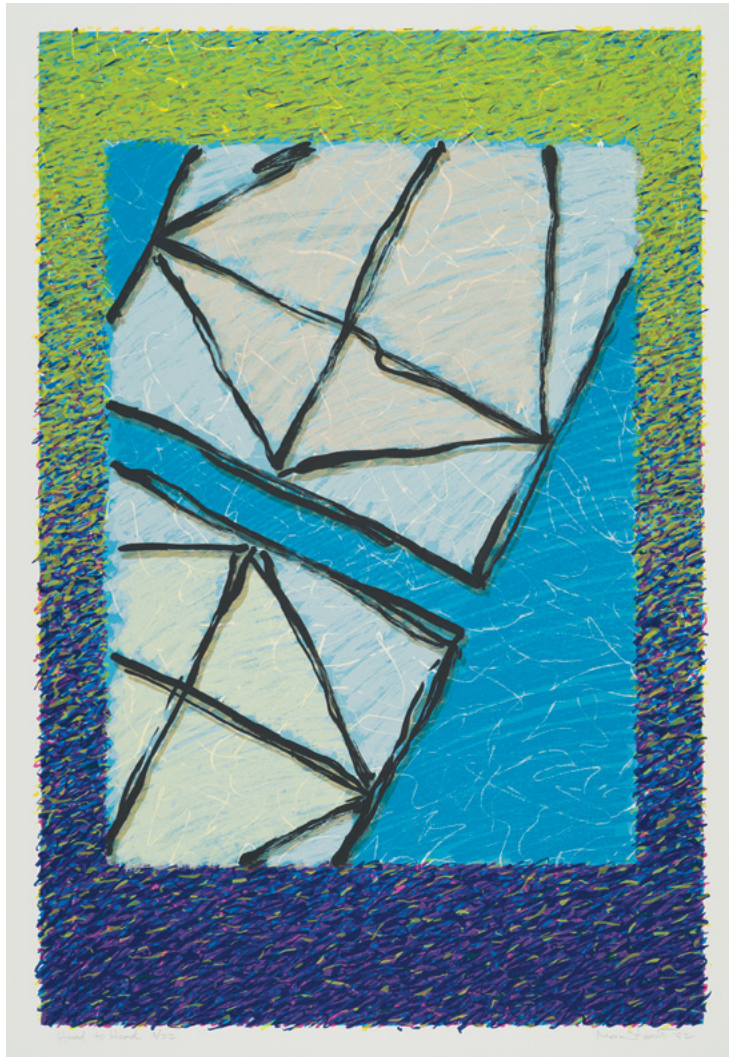
In 2005, *The Art of Screenprint*, an exhibition at The Detroit Institute of Arts, celebrated Stewart & Stewart's 25th anniversary. The accompanying catalogue, *Collaboration in Print, Stewart & Stewart Screenprints 25th Anniversary*, was published in 2005. The exhibition was featured in the PBS/WTVS series *In the Frame: Exploring the DIA*, hosted by then DIA Director Graham Beal.

Along with his wife and partner, Susan Stewart, Stewart lives and works in Bloomfield Hills, Michigan where he is a partner and masterprinter for Stewart & Stewart, printer/publisher and dealer of fine art prints. The firm is one of the first contemporary printer/publishers inducted into the International Fine Print Dealers Association (IFPDA) in New York and is among the longest running independent printer/publishers in North America.

<https://www.stewartstewart.com/norman-stewart>



Norman Stewart (American), b. 1947
Serac © Norman Stewart 1982,
 22-color screenprint, sh: 26" x 20", ed: 35
 Printed by Norman Stewart Published by Stewart & Stewart
 Photo © StewartStewart.com 1982



Norman Stewart (American), b. 1947
Head to Head © Norman Stewart 1992,
14-color screenprint, sh: 41" x 28.5", ed: 22
Printed by Norman Stewart Published by Stewart & Stewart
Photo © StewartStewart.com 1992





Susan Stewart was born in Detroit, Michigan in 1948. She earned a Bachelor of Science in Design degree from University of Michigan, Ann Arbor and a Master of Arts in Education degree from the University of Michigan, Dearborn. She is partner of Stewart & Stewart, a printer and publisher of fine art prints. In July 1978, she and her spouse and business partner Norman Stewart established Stewart & Stewart as an advertising, graphic design and fine art firm. In 1980 collaborative print editions began. She lives in Bloomfield Hills, Michigan.

As a graphic designer, Stewart served as an art director for agencies and corporations. In the early 1980s, she was Director of Advertising for Handleman Company, Troy, Michigan. Stewart designed the exhibition catalog *Collaboration in Print — Stewart & Stewart Prints: 1980–1990*. As project manager, she organized the national traveling exhibition of the same name under the auspices of Washtenaw Community College Foundation. The first of eight

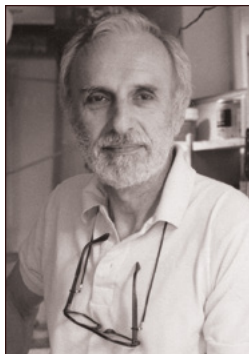
national venues was the Detroit Institute of Arts, Detroit, Michigan, July 7–August 18, 1991.

In 1996 – 2002, Stewart taught art, first at Cranbrook Lower School Brookside, and then at Bloomfield Hills Conant Elementary School, both in Bloomfield Hills, Michigan.

Stewart was awarded the Distinguished Alumni Award by The University of Michigan School of Art in October 2000. She was past director of the Board of Directors, The Alumni Association of The University of Michigan, and past president, Board of Governors of the School of Art & Design Alumni Society of the Alumni Association of the University of Michigan. Stewart is a life member of Pi Lambda Theta International Honor Society. In 1991, Stewart received a recognition award from the Detroit Institute of Arts' Founders Society Graphic Arts Council.

A member of the International Fine Print Dealers Association since 1994, Stewart has participated in the annual IFPDA Fine Art Print Fairs since 1995 in New York, NY as well as fine art print fairs at the High Museum of Art, Atlanta, GA; Boston, MA; Chicago, IL; The Cleveland Museum of Art, Cleveland, OH; Flint Institute of Arts, Flint, MI; Seattle Art Museum, Seattle, WA; Washington, D.C.; and New York Satellite Print Fairs.





Paul Stewart was born in Cleveland, Ohio in 1928. He studied at the Cleveland Institute of Art and received his undergraduate and graduate degrees in fine arts from Albion College and the University of Michigan, respectively. A printmaker, Stewart is a Professor Emeritus from the School of Art and Design, University of Michigan in Ann Arbor, Michigan.

Over fifty museum and university permanent collections include Stewart's work. Among the collections are the Cleveland Museum of Art; Detroit Institute of Arts; The Hokkaido Japanese Painting Research Institution, Sapporo, Japan; the Library of Congress; Metropolitan Museum of Art; The Museu De Arts Contemporanea De Campins, Brasil; The National Gallery of Art; Tamarind Institute of Lithography Collection; and the Walker Art Center. He won numerous awards in exhibitions including the *5 Exposcio Mini-Gravat Internacional*, Cadaque, Spain; the *International Print Biennials*, Krakow, Poland; the *Biennial International Exhibition of Prints* at the Museum of Modern Art, Wakayana, Japan; and competitions throughout the USA.

Paul Stewart is not related to Norm Stewart of Stewart & Stewart. However, the two artists share an interest in the exploration of palpable printed surfaces combined with the active shape of the handmade paper that Paul Stewart makes himself. Paul Stewart's work takes on an object-like quality that contrasts with the more abstract and theoretical juxtaposition of colors and shapes.

<https://www.stewartstewart.com/paul-stewart>



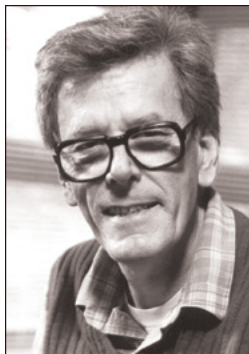
Paul Stewart (American), b. 1928

Aerial © Paul Stewart 1988,

intaglio on handmade paper, sh: 21" x 28", ed: 50

Printed by Paul Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1988



Richard Treaster, born in Lorain, Ohio in 1932, passed away July 20, 2002. He studied at the Cleveland Institute of Art.

From 1966 to 1980 Treaster taught at the Cleveland Institute of Art. The medium of watercolor was his favorite for exploring ideas of realism. He exhibited throughout the United States in one man and group shows. His work is in the collections of eighty corporations and art museums, including the Cleveland Museum of Art and the Butler Institute of American Art.

The focus of Treaster's work in watercolor was the area of realism, primarily devoted to capturing the flow of light over still life objects.

<https://www.stewartstewart.com/richard-treaster>



Richard Treaster (American), 1932 – 2002

Vermeer and Times © Richard Treaster 1984,

29-color screenprint, sh: 21.5" x 29.5", ed: 50

Printed by Norman Stewart Published by Stewart & Stewart

Photo © StewartStewart.com 1984



Titus Welliver was born in New Haven, Connecticut in 1962. He studied art at Bennington College and the University of Pennsylvania, and then went on to study theatre at NYU Tisch School of the Arts in New York, New York.

His mother, Norma Cripps, was a fashion illustrator and his father was Neil Welliver, a blue chip contemporary landscape painter. Titus started formal art training with his father at age 12.

He is currently starring in Amazon Prime's Video series *Bosch*, based on the popular Michael Connelly books. Having a significant career as an actor in theatre, films and television, Welliver returned to painting at various times in his career.

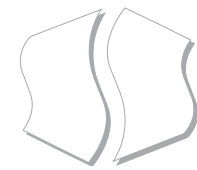
He has exhibited in New York and Los Angeles, most recently a group pop up show in 2020 in Los Angeles. He has shown with Frank Pictures Gallery in Los Angeles, the 10 High Street Gallery in Camden, Maine, The Center for Maine Contemporary Art in Rockland, Maine, the Tremaine Art Gallery at the Hotchkiss School, Lakeville, Connecticut and Susan Mash Fine Art in Portland, Maine.

He has a painting studio in Connecticut where he is continually inspired by day and night light and nature of the Northeast. He paints in acrylic and his paintings are moody yet inviting. He created his first, limited-edition fine print edition with Stewart & Stewart in 2019 and is represented by both Debbe Goldstein at ArtRep-DG.com and Stewart & Stewart (StewartStewart.com).

<https://www.stewartstewart.com/titus-welliver>



Titus Welliver (American), b. 1962
Sam's Moon © Titus Welliver 2019,
 archival pigment print, sh: 23" x 22", ed: 25
 Printed and Published by Stewart & Stewart
 Photo © StewartStewart.com 2019



Stewart & Stewart

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