



Galaxy, 9.75" x 7.5"

ARTIST BOOKS

Artist Books, aligned to the printmaker's art, present the viewer with many surprises in their myriad forms. They are portable, can be held in a (gloved) hand and examined at close range, without the traditional glazed framing of other original art. Some binding styles are Concertina, Flag, Single (or Double) Signature, and Drum Leaf. They originated as a contemporary art form in the 1960s, but they have a centuries long history to inform them, originating with Clay Tablets and Papyrus Scrolls. Artist Books may be editioned or one-off, and they are archived by art museums and private collectors. Many universities have Book Arts departments.



Celtic Twilight, intaglio, hand coloring, 10" x 24"



The Journey, Intaglio, gold leaf, hand coloring, 8.25" x 5.75" x 66"



Surf, Intaglio, Lithograph, Collagraph, 9" x 8.5" x 102"

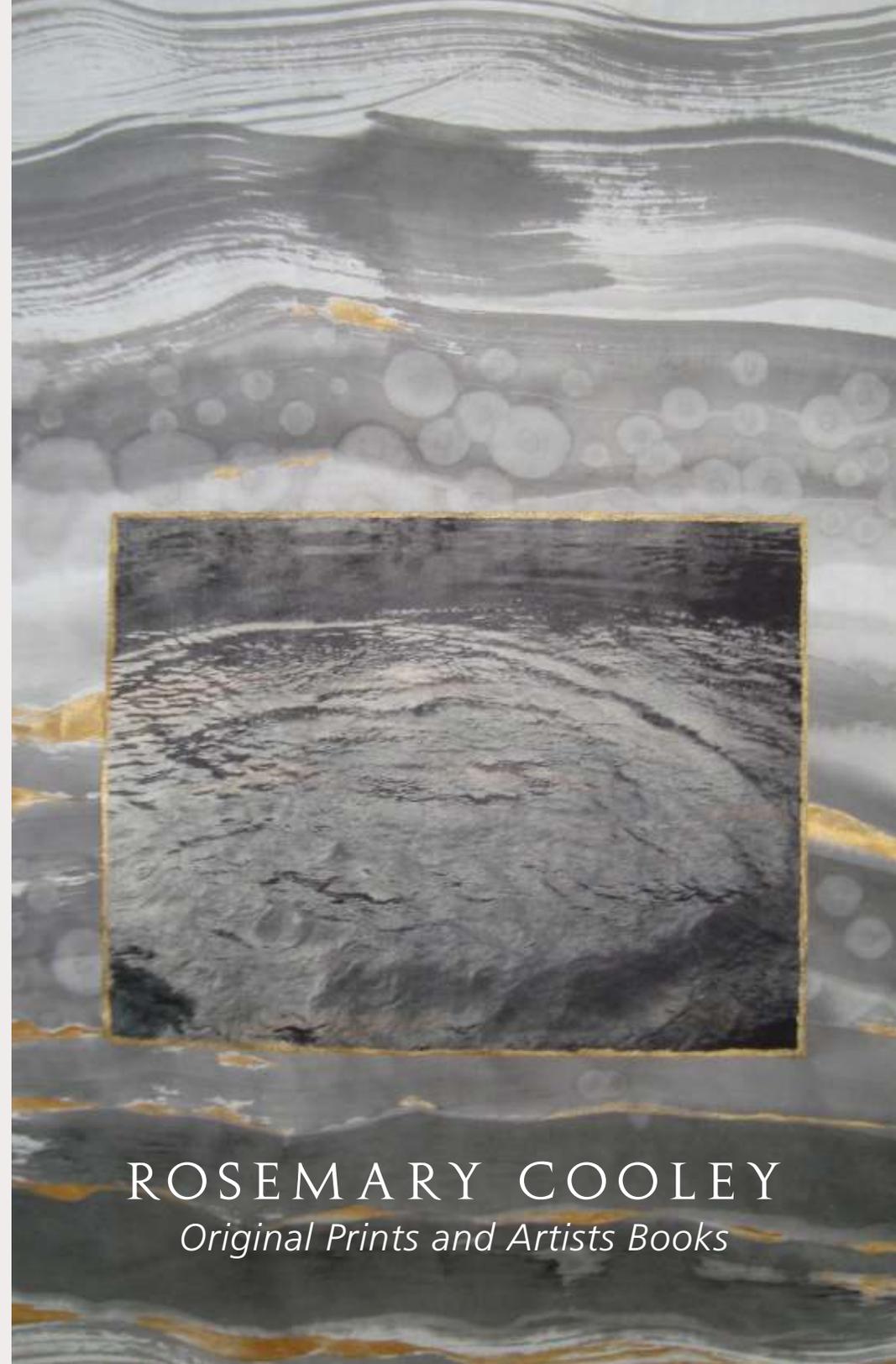


Odyssey, intaglio, digital prints, hand painting, 8"x 9.75" x 114"

ROSEMARY COOLEY

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ROSEMARY COOLEY
Original Prints and Artists Books





“Rosemary Cooley is not only a much appreciated professional printmaker, she is also a pleasure to work with. Her exhibition at the Academy Art Museum was a great success where her intriguing prints were admired by visitors young and old(er). As a worldwide traveler she was much influenced by the art from China to Italy, and that is what attracted me so much to her work from the moment I first saw it. That, and the contemporary approach she has to classic mediums makes her art a joy for all.”—Anke Van Wagenberg, Senior Curator, Academy Art Museum, Easton, MD

Ms. Cooley was born in Buffalo, NY, where she completed her undergraduate degree in Art Education. After teaching secondary studio art and art history, she moved with her husband to South Africa and began fifteen years living in Asia (Bangkok), and South America (Caracas), returning twice more to South Africa. She taught on the secondary and college level and exhibited her art in each country. Returning to the US, she completed a M. Litt. with concentration in Art History while teaching AP Studio Art and Art History AP in New Jersey.

She studied under various printmakers, including at the Johannesburg Art Foundation (etching program initiated by William Kentridge) and at Santa Reparata School of Art in Florence, Italy. She has participated in many printmaking workshops and has been influenced by mentors Ron Pokrasso, Dan Welden, which whom she studied in Florence, Santa Fe and Charleston. She studied painting under Giovanni Casadei, Paul du Sold and Christine la Fuente of the Philadelphia Academy of Fine Arts. More recently, she studied under printmaker, Catherine Kernan.

Having spent 2005-2009 living part time in Shanghai, China, she has had the opportunity to meet many printmakers through her friend Professor Xu Longbao,



Fresh, woodcut with monoprint, 21.5” x 12”



Odyssey, carborundum intaglio, hand coloring, 24 k gold leaf, 10” x 8”

Cover image: Shui, China ink painting with digital print, 24” X 20”.



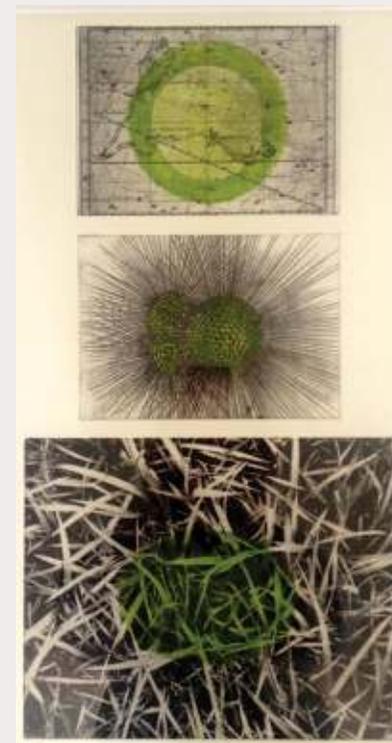
Celestial Feast, intaglio, china ink, 24k gold leaf, 14” x 14”

Rosemary curated the 2012 exhibition “American Impressions: Contemporary Printmaking”, at the Shanghai International Convention Centre, featuring 73 prints by 36 American printmakers. She also facilitated “Shanghai Impressions: Contemporary Ex Libris Prints” at Washington Printmakers Gallery, featuring the work of 36 printmakers from Shanghai.

She has held solo exhibitions at the Academy Art Museum (Easton, MD), Washington Printmakers Gallery (Washington, DC), Delbarton School (Morristown, NJ), Hamachi Gallery (Tokyo), Stimson Center (Washington, DC), and has participated in group shows at The Sketch Club and the Wayne Art Center (Philadelphia), the Dadian Gallery, Old Print Gallery and Cosmos Club (Washington, DC) and the National Institutes of Health (Bethesda, MD).

Rosemary is past President and Board Member of Washington Printmakers Gallery, and her work is in the collections of The Library of Congress, Georgetown University, Delbarton School, Martha Jefferson Hospital (Charlottesville, VA) the National Headquarters of Jesuit Colleges and Universities (Washington, DC) and in private collections in the US, South Africa, Belgium, Sweden, Venezuela, France, England, Italy, New Zealand, Japan and China.

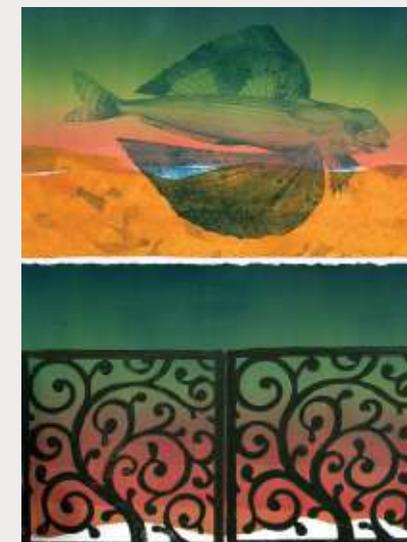
chairman of printmaking at University of Shanghai. Through him she met and studied with Ink Painting Master, Wang Jie Yin. This method of painting, so different from the west, employs soft papers and brushes of organic material. Based on capillary action, the method melds appropriately with the artist’s love of water. The Shanghai experience echoed her inspiration of studying under Prof. James Kuo, from Suzhou, China in undergraduate days.



Pisces



Blue Nirvana



World View



Floating

What is an Artist Hand-Pulled Print?

A fine art printmaker works with archival ink on archival 100% rag paper to create original works of art. The matrix or plate may be copper, zinc or steel for Intaglio (etching). A Woodcut uses fine grained wood, which the artist carves. A Collagraph uses a plate with areas built up to create a slight relief in the surface. A Lithograph is printed from a design on stone, metal plate or even paper matrix., Monoprint is painterly, with the artist painting directly onto plexiglass or metal, then printing it in the press.

These plates are inked in unique ways, then positioned on the bed of an etching press and a sheet of dampened printmaking paper is laid over the matrix. The artist rolls the press and there is great excitement when the print is “pulled” from the plate. The platemark is left, something which printmakers value, as it shows that the work is original. Some prints may be hand colored or embellished with gold leaf. Alternatively, several plates may be inked and printed over each other on the paper to create a layered work.

Prints may be “editioned”, that is, a number of prints may be hand pulled, then numbered on the bottom of the image. For example, the number 4/10 indicates that it is the 4th signed print taken from 10 which were printed from the plate. And artist may also print a few trial prints, known as artist proofs (A/P). A monoprint is usually a “one off”, but not always, if there is a repeatable matrix as part of the design.

Printmaking is a wondrous world open to many possibilities and variations, and an original work of art is the result.