





# The Nude







Baren Exchange #29  
April - August 2006

*Julie Sparks, Exchange Coordinator*

 A five-color linocut/linoetching depicting three nude female figures standing in a row against a warm, orange-brown background. The figures are rendered in a simple, stylized manner with elongated forms.	<p><b>“Three Nudes”</b> Viza Arlington (Cheney, Washington, USA)</p> <p>This is a five color linocut/linoetching. I used oil based ink, printed wet on wet ink and on dry paper.</p>
 A woodcut illustration of a nude figure sitting on a beach, looking out at the ocean. The background shows waves and a horizon line.	<p><b>“Nude, Beach”</b> Oscar Bearinger (Near Killaloe, Ontario, Canada)</p> <p>Woodcut.</p>
 A black and white woodcut illustration of a nude male figure in a dynamic, almost dancing pose. He is wearing a small, dark, pointed hat and has a mischievous expression.	<p><b>“The Prince Has No Clothes”</b> Jane Bianco (Wisconsin, USA)</p> <p>Contemplation of the nude in terms of a particular male...</p>
 A black and white woodcut illustration of a nude female figure lying down, possibly on a bed or a surface. The background is filled with intricate, swirling patterns.	<p><b>“Smooth...like water under the bridge”</b> Monica Bright (Logan, Utah, USA)</p> <p>No artist comments.</p>
 A black and white woodcut illustration of a nude female figure sitting on a bed or a similar surface. She is looking towards the viewer. The background shows a window with a view of a landscape.	<p><b>“Reveille”</b> Belinda Del Pesco (Los Angeles, California, USA)</p> <p>No artist comments.</p>
 A hand-colored engraving of a nude female figure standing in a garden. She is wearing a dark, hooded garment. The background is filled with green foliage and red flowers.	<p><b>“Holly”</b> Andy English (Cambridge, U.K.)</p> <p>Several elements of this engraving were experimental for me. It was printed using Lawrence's carbon black letterpress ink on Zerkall paper, in an 1865 Albion handpress. The image is hand coloured using watercolour.</p>

	<p><b>“Save the Rockweed”</b> Gillyin Gatto (Machias, Maine, USA)</p> <p>Block: Very old white pine Paper: Tableau Ink: Van Son oil base plus Hand rubbed with teflon baren, then burnished with a brass spoon; the very old pine plank is planed but is much rougher than modern planning, so the additional direct pressure of the brass spoon is necessary for a good black print.</p> <p>Rockweed grows beneath the high tide water level and is habitat for lots of creatures--including seals and mermaids--all of whom are nude!</p>
	<p><b>“After Durer”</b> Andrew Gott (Tarpon Springs, Florida, USA)</p> <p>My version of one of the old masters drawings.</p>
	<p><b>“Late Bloomer”</b> Amy Greenan (North Tonawanda, New York, USA)</p> <p>No artist comments.</p>
	<p><b>“Peace Road”</b> George Jarvis (Akita, Japan)</p> <p>Medium: Woodcut Edition: 35 Paper: Taihoutorinoko Ink: Bumpodo Black #450 planographic Matrix: Matsumura shina plywood</p>
	<p><b>“Prelude”</b> Joseph Kozenczak (Chicago Metro - Des Plaines, Illinois, USA)</p> <p>My best regards to all of the BAREN members who participated in Ex 29. Look forward to participating more in the BAREN group.</p>

	<p><b>“GRABLE NUDE BX29”</b> Tom Kristensen (Sydney, Australia)</p> <p>Carved from 6 cherry blocks. Printed with a baren onto Shioji washi. Colour from Sumi black and powdered pigments. In 1953, the sky over the Nevada desert was lit by Grable, the largest atomic weapon ever fired by cannon.</p>
	<p><b>“petulance”</b> Linden Langdon (Hobart, Tasmania, Australia)</p> <p>This is my first try at working with wood! I used a Tasmanian timber called Celery-top pine, hoping to get some of the grain showing through. This is the right hand image. The left hand is a lino cut, which offers a shadow image of the right. I used Charbonnel etching inks and an etching press to print.</p>
	<p><b>“nude”</b> Ruth Leaf (Venice, California, USA)</p> <p>Black relief with watercolor.</p>
	<p><b>“Exposed”</b> Angee Lennard (Chicago, Illinois, USA)</p> <p>No artist comments.</p>
	<p><b>“Standoff”</b> Roy Leroux, (Prescott, Arizona, USA)</p> <p>Technique: Mokuhanga -- an exercise in bokashi. Paper: Hosho -- 3 from each 19X24 sheet. Pigment: Sumi, Yellow Ocher and Createx pigment dispersions. Rice paste from rice flour. Blocks: 4 shina plywood and one alder. Keyblock used only to make color blocks.</p>

	<p><b>“Untitled”</b> Gilda Machado-Zimmerling (California, USA)</p> <p>No artist comments.</p>
	<p><b>“Untitled”</b> Darrell Madis (Dallas, Texas, USA)</p> <p>Graphic Chemical oil-based ink on Hand Print paper.</p>
	<p><b>“Peacock Nude”</b> Charles Morgan (Victoria, B.C., Canada)</p> <p>Seems I am in my "velvet Elvis" phase, with another print on black paper ... this time I used Stonehenge, and it was much nicer than Arches Cover. There are peacocks with beautiful plumage in the park near where I live. Watching them made me think that it is the human female that puts on the display, rather than the male. So I used the design from the peacock tail feathers and placed it in the appropriate places on the female torso. The inks for the peacock design are Pearl-Ex pigments mixed into a clear acrylic base, applied by pochoir. The white is titanium white pigment dispersion from Guerra in clear etching tint base printed by carved woodblock.</p>
	<p><b>“The Nude I”</b> Antonio Murilo Pereira (Florianópolis, Santa Cata, Brazil)</p> <p>No artist comments.</p>
	<p><b>“2 nudes”</b> Bridget Pilip (Portland, Oregon, USA)</p> <p>No artist comments.</p>
	<p><b>“allison &amp; oliver”</b> Derrick Sampson (Tacoma, Washington, USA)</p> <p>No artist comments.</p>

	<p><b>“Torso”</b> Kris Shanks (Rohnert Park, California, USA)</p> <p>No artist comments.</p>
	<p><b>“Untitled”</b> Marilynn Smith (Nahcotta, Washington, USA)</p> <p>No artist comments.</p>
	<p><b>“Neapolitan Man”</b> Julie Sparks (Salem, Oregon, USA)</p> <p>4-color reduction on shina; oil-based relief ink on Stonehenge paper. This woodcut was meant to emulate the rather loose strokes of an oil sketch that my husband made about a year ago in art school.</p> <p><b>“Veiled Reference”</b> This print is only for dual exchange (official and salon) participants. Woodcut with chine colle; oil-based relief ink on Stonehenge paper.</p>
	<p><b>“Untitled”</b> Minna Sora (Tampere, Finland)</p> <p>No artist comments.</p>
	<p><b>“Chris”</b> Jan Telfer (Dalkeith, Western Australia)</p> <p>Paper Size 15 X 10 “ (38 X 25.5 Cm) Oban Paper Fabriano 90 Lb (200gsm) Smooth no woodblocks - Shina 3 ply = 1 Oil Based Ink x1 = Coates Australia (Red + Black)</p> <p>This was a Life drawing in pencil that has also gone through a number of printmaking techniques over the years including an etching and now a woodblock. 2006 May.</p>

**“Sunlit Landscape”**

Cyndy Wilson (Spokane, Washington, USA)

No artist comments.

**“Falling Man”**

Jean Eger Womack (Richmond, California, USA)

It has been a long time since I have done a print of a nude man, although I have done some sculptures of nudes more recently. I used an old drawing done in junior college. I think if I had more time, I would have done a reduction print. I no longer call it a suicide print, like they did in college (if you make a mistake, you can't fix it: it's all over). I don't allow myself to think depressing thoughts like that. I only think about staying alive and how good those guys look with their clothing off.