

# *Moments of Change*



# *Moments of Change*

PRINTS BY JACKIE BATTENFIELD

Published on the occasion of the exhibition  
**Moments of Change: Prints by Jackie Battenfield**

Joel and Lila Harnett Museum of Art,  
University of Richmond Museums, Virginia  
October 21 to December 13, 2009

Organized and circulated by the University of Richmond Museums,  
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in collaboration with the artist.



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16 x 56 1/4 inches, Collection of the artist (full image on page 58)

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*Executive Director, University of Richmond Museums*

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## DIRECTOR'S FOREWORD

We are pleased to present this exhibition of prints by contemporary New York artist Jackie Battenfield (American, born 1950). Known for her luminous colors and gestural approach to creating work, she explores the abstract qualities of the landscape, looking into the forces of nature, changes in weather, the passage of time, and the fluidity of water in this exhibition dedicated to her graphic work. In this selection, we also see her investigating the very limits of printmaking — from monoprint to woodcut to etching to screenprint to lithography, and from editioning to collage to monotype to pulp painting — with an incredible range of papers, exquisite handmade papers from Asia and other parts of the world (India, Mexico, Thailand, and Spain, to name a few) combined with traditional papers, all of these elements incorporated into the creative process.

The exhibition includes images from groups of prints the artist has made over the past seventeen years, each series delving into where abstraction combines with landscape in a tantalizing dance between the shapes of trees, clouds, and bodies of water with the sheer freedom of gesture, color, and atmosphere. In regards to the subject matter in her work, Battenfield states, "Weather dominates landscape in the most seductive manner. It is nature at its most abstract — most violent, most serene, most mysterious, most

prosaic — and it mirrors the changing emotional landscape within me." About her recent work, the artist adds, "I have focused on the fluidity of water and the natural gestural action of tree branches alongside abstract brushstrokes and poured layers of paint. Within this process I find a meditative place from which to reflect on the concepts of time. Each image captures a single moment, while reflecting all moments." The artist's command of the process mirrors the content she conveys, and these "moments of change" refer to both.

Shortly after arriving from The Brooklyn Museum in 1990, I approached the artist about having an exhibition here at the University of Richmond. That entreaty resulted in the exhibition "Mizu, The Sounds of Water," an exceptional series of works she created in 1992-1993. We are fortunate to have several of those pieces in the museum's collection. Now, close to twenty years later, Jackie has responded to my latest entreaty for an exhibition. We begin this exhibition with several pieces from the "Mizu" series, in a sense setting the stage for looking at what the artist has accomplished since that time, and the exhibition traces her development in printmaking over the ensuing years. This mid-career survey offers us an opportunity to follow her astounding path.

In experiencing these prints, we marvel at what the essayist

Nancy Princenthal refers to as the artist's "lavishly beautiful compositions." In the artist's extensive notes to me concerning the works in the exhibition, at one point she discusses her meditation practice and its affect on her artmaking practice. She mentions a quote by Thich Nhat Hanh, an expatriate Vietnamese Zen Buddhist monk, "The One contains the All — if you live one moment deeply, that moment contains all the past and all the future in it." Her notes to me are filled with vivid descriptions of moving from one project to the next, adding new ways of seeing landscape, of seeing colors, of seeing abstraction, ever restless with trying to capture a gesture, a mood, a feeling. Challenging the processes of printmaking, and challenging the master printers with whom she works as well as challenging herself, her prints contain that "moment" to which she aspires and attain the union of nature and material so eloquently discussed in Ms. Princenthal's essay.

The successful realization of the exhibition is due to the contributions of many people. First and foremost, our deepest thanks go to the artist, Jackie Battenfield, who has been so wonderfully helpful and gracious throughout the organization of the exhibition. Her insight and kindness during the planning, selection, and preparation of the exhibition and this catalogue have made this truly a rewarding endeavor for all of us. In addition to her career as an artist, she teaches professional practices at Columbia University and for the Creative Capital Foundation. She is the author of the recently published *The Artist's Guide: How to Make a Living Doing What You Love*. Her book is an outstanding

achievement, an important guide for artists new, emerging, and established, and we are delighted to have its publication coincide with this exhibition.

Printmaking has long been a collaborative process between artist and printer, and nowhere is this more true than in the prints in this exhibition. The artist wishes to thank the master printers with whom she has worked: Kathy Caraccio at the K. Caraccio Studio, New York; Maurice Sanchez at Derriere L'Etoile Studios, New York; and Dusica Kirjakovic at The Lower East Side Printshop, New York. Their expertise has added immeasurably to each project.

We sincerely thank Nancy Princenthal, art critic, writer, and Senior Editor of *Art in America*, for her thoughtful essay.

At the University of Richmond, our special appreciation goes to Dr. Edward L. Ayers, President; Dr. Stephen Allred, Provost and Vice President for Academic Affairs; and Dr. Andrew F. Newcomb, Dean of the School of Arts and Sciences, for their continuing guidance and support of the University Museums, comprising the Joel and Lila Harnett Museum of Art, the Joel and Lila Harnett Print Study Center, and the Lora Robins Gallery of Design from Nature. As always, we give our thanks and appreciation to the staff of the University Museums.

RICHARD WALLER



Jackie Battenfield in 2005 at K. Caraccio Studio, New York, working on a monoprint for the background of a woodblock.



## JACKIE BATTENFIELD — IN FLUX

Jackie Battenfield's lavishly beautiful compositions, which sometimes coalesce into luminous waterscapes or studies of tree limbs, and in other cases remain abstract, are all, in a sense, collaborations — not with other artists, but with the processes of nature and the properties of the materials she uses. The serendipity of evocative spills and blots is controlled by a practiced hand whose movements are themselves half unconscious. The interplay between the support surface and the ink or paint applied to it — the papers' various degrees of absorption and resistance, the variable glide and drag they permit the brush — and the bleeding of one liquid medium into another, or the medium's spread when applied to a smooth surface that is covered with paper and sent through a printing press, are similarly engaged, again more or less intuitively. A connoisseur of handmade paper, Battenfield makes use of every nuance of color, texture, and pattern. And in the work of roughly the past ten years, she has embraced the unpredictable patterns of light on moving water, or tree limbs against changing skies, using photography to capture (or, submit to) still another compositional element that is more active partner than passive subject.

This exhibition samples nearly two decades of work on paper, all of which can be called printmaking. But in Battenfield's

practice, the boundaries between printmaking, drawing, and painting are porous. Though she has lately been making editioned woodblock prints and photolithographs, many of her prints are monotypes, done with ink or thinned paint brushed onto a lithography stone or a sheet of Plexiglas. Battenfield came to painting from sculpture, and has never considered herself a dedicated draftsman, nor has she studied calligraphy, though its influence on her work is clear. Even her earliest paintings reveal an interest, which remains active, in the visual energy generated by juxtaposing geometric form and spontaneous gesture — a square sheet of paper, a sweeping stroke, a spatter of paint or ink. And she has always been unabashedly enchanted by the decorative, naming Robert Kushner, Pat Steir, Robert Motherwell, and Giovanni Tiepolo as among her touchstones. Notably, Kushner and Steir are both artists equally comfortable with abstraction and figuration.

### COLLAGES

The earliest works in this exhibition are selected from an extensive body of collages made from horizontally arranged quartets of six-inch-square sheets of Japanese paper, each sheet bearing a fluid stroke of ink or paint applied in thinned oil paint on

limestone. Individually monoprinted, the sheets are assembled like puzzle pieces, the curve of paint on one finding its near-perfect continuation, or potent contrast, on another. The clean sharp boundaries between the constituent sheets, and around each four-part whole, are as important as the turbulent brushwork within. Accepting the accidental — pursuing a process that could be called automatist — was a choice that reflected what Battenfield calls a “deep scrubbing of my unconscious.” The examples here are from a 1992-93 series called “Mizu” — water, in Japanese; each work is named for one of the thirty onomatopoeic words the Japanese language has for the sounds water makes when it drips, roars, rushes, trickles, and streams. In a catalogue essay for an earlier exhibition, Richard Waller compares the works in “Mizu” to musical scores, and also to Asian scrolls; the melodic lines they carry are certainly resonant, as is their affinity with the mark-making of writing. In another early essay, Janet Riker likens Battenfield’s collages of this period to Haiku, again with justice. Equally important, though, is this work’s access to spaces between nameable qualities — like an unspoken language, these collages probe for visual sensations beyond the reach of familiar words.

Just as she celebrates the visual wealth of the natural world even in these abstract collages, Battenfield also showcases the extraordinary subtlety and variety of the mostly Japanese papers with which she works (she also has used papers ranging from Egyptian papyrus to Mexican bark to Chinese funereal money).

Made with a range of natural pigments and fibers, and often breathtakingly delicate, the Japanese papers — products of an extraordinarily sophisticated and, sadly, quickly expiring tradition — sometimes have intrinsic patterns; some incorporate gold leaf, or plant life: blossoms, the leaves of Gingkos, and bamboo. “The gestures have life, the papers have life,” Battenfield says.

After 1993, Battenfield enlarged the format of the collages, working with 10-inch square sheets of paper in groups of three to make compositions that are 10 by 30 inches overall — or, since some are oriented vertically, 30 inches by 10. The change in size permitted broader, slightly more deliberate brushwork — here executed in thinned oil paint on Plexiglas, and printed as monotypes — that is continuous across multiple sheets. The linear figures that result have more independent life, as can be seen in *In Deep 05* (1997), a vertical composition dominated by a bold stroke of indigo that descends in a series of tumbles from sheet to sheet. At this time, Battenfield began to use a wood-graining tool to create regular concentric circles and ovals that evoke — portentously — the rings made by stones dropped in water; in *In Deep 05*, the imprint also suggests the chop mark of a traditional Japanese woodblock print, as it does in *Mood Marks 02* (1997), a diptych of paired vertical collages over which a nearly black calligraphic stroke leaps with explosive urgency. By contrast, the scramble and flow of variously colored paint strokes across the horizontal collages *Natant Couplet 10* (1997) and *On Shore 15* (2004) — gestures that speed up, double back, sputter and slide as they

encounter different qualities of paper along the way — have an almost narrative sense of development and complexity.

If, as Battenfield says, all the rules that she established for her collages only served to provide her with freedom, that liberation is seen most clearly in the most recent and most expansive examples. Made with 12-inch-square sheets, and also with various smaller (though always rectangular) paper fragments, they are 12 by 48 inches overall, and as can be seen in *Cross Currents 04* (2004) and *Cross Currents 19* (2006), each stroke, and each fortuitous incident, is given the space and expressive integrity of a freestanding figure, though there is lively conversation among them, as among the variously colored and textured grounds on which they appear.

#### WATERSCAPES

While continuing to make these collages, Battenfield began, in the late 1990s, to take photographs of water, most of them shot along the James River in Virginia or its vicinity; she uses the photographs as the basis for woodblock prints or screen prints. As with the individually inked handmade papers in the early collages, she has assembled hundreds of photos. Early on, she determined that to get the high contrast she wanted between shoreline foliage and water or sky, and between light and shadow on the water's surface, she needed to shoot at twilight; initially, Battenfield enlisted her two young sons to throw pebbles in the water to produce the ripples she also sought, uncannily close to the effects produced in the monoprints by the wood-graining

implement. But as always, she was even more interested in completely fortuitous incidents — in the unpredictable operations of light, or of vegetable growth, that the photographs reveal, which fly in the face of descriptive convention.

Though often based on photographs in which the sky is nearly drained of color, the chromatic range of these prints is extravagant. *Along the James*, *College Creek*, and *James River Spring* (all 2003) are printed on handmade paper that has been "painted" with pigmented linen pulp in colors ranging from royal purple to a robust orange and a nearly tropical blue. The shorelines silhouetted against these sweeping torrents of color are screen-printed in sober shades of near black that only heighten the chromatic intensity and variety — which nonetheless remains believable as a condition of wintry sunset or early evening. Similarly, in a series of woodcut prints that frame a slice of rippled water within very wide (5-by-30-inch) panoramas, the colors range from hot reds, blues and yellows (*One Thousand Thoughts / Dusk* and *One Thousand Nights / Dawn*) to rich deep blues and purples (*One Thousand Thoughts / Night*, all 2001). Again, the horizontal format suggests connections with scrolls, and with reading, though in these water images, the suggestion of a program for wordless meditation is even stronger. In fact, Battenfield did begin meditating during the period she developed this group of images, a practice in which she often imagines passing thoughts as a stream of water beside which one sits without making judgment. Cutting the woodblock for these finely

detailed works, a slow and painstaking process, is, as she points out, itself a meditative activity.

The scale of some of the water-image prints approaches that of the more expansive kinds of landscape painting. The triptych *Soundings* (1999), 30 by 66 inches overall, and the gorgeous four-part *Deep Water* (2005), 39 by 62 overall, are both horizonless images of water reflecting deep blue slivers of sky at their lower margins. Scaled to the body, they invite full immersion. Battenfield says she was aiming to capture, in the experience of a glorious waterfront sunset, the "depth charges of emotion that activate your whole system."

## TREES

The newest series of prints in this exhibition are based on photographs of tree limbs, shot from below against open sky. The photographs are photocopied and rephotocopied until details are

lost and contrast is heightened to the point of silhouettes, and then used as the matrixes (the toner accepts ink) for twinned lithographs on paired sheets of Japanese paper, one unaltered, the other monoprinted with atmospheric color. Almost without exception the branches in these images descend from the top of the frame, like brushstrokes, sometimes anchored by a distant, upright tree. Though these images bring Battenfield as close as she has yet come to the direct transcription of nature, they retain the delicate balance between realism and abstraction, control and abandon, that has animated her work from the start.

NANCY PRINCENTHAL

## CATALOGUE OF THE EXHIBITION



Jackie Battenfield in 2002 at Derriere L'Etoile Studios, New York, editing the series, *Yesterday*, *Today*, and *Tomorrow* (cat. nos. 23, 24, and 25).



above: *Mizu: Hira-Hira (snowflakes falling)*  
 right, top: *Mizu: Shaa-Shaa (long flashing sound)*  
 right, bottom: *Mizu: Zabun-Zabun (wave)*

1993, mixed media collage mounted on paper,  
 image 6 x 24 inches, sheet 22 x 28 inches

(cat. nos. 1, 2, and 3)





left: *In Deep 05*

1997, Asian paper monotype mounted  
on handmade Twinrocker paper,  
image 30 x 10 inches, sheet 42 x 22 inches

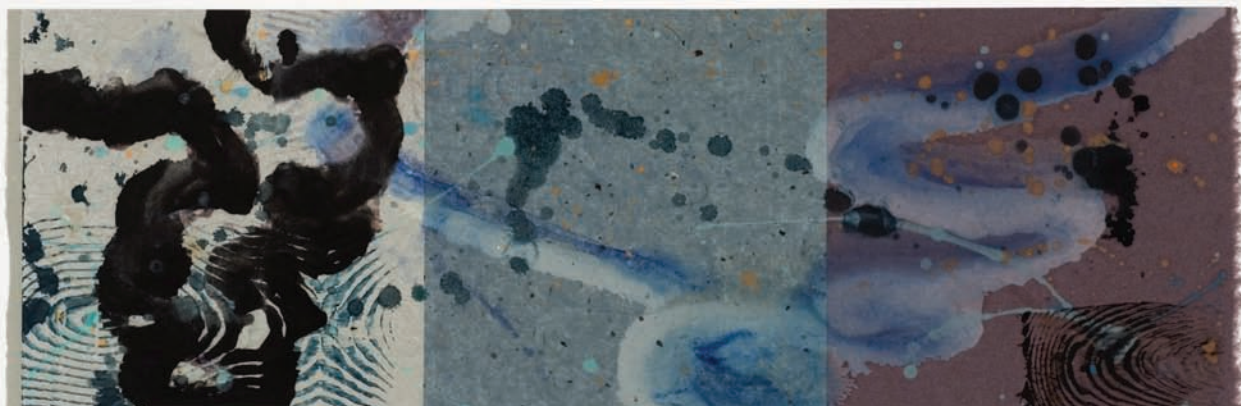
(cat. no. 4)

right: *Nantant Couplet 10*

1997, Asian paper monotype mounted  
on handmade Twinrocker paper,  
image 10 x 30 inches, sheet 22 x 42 inches

(cat. no. 5)

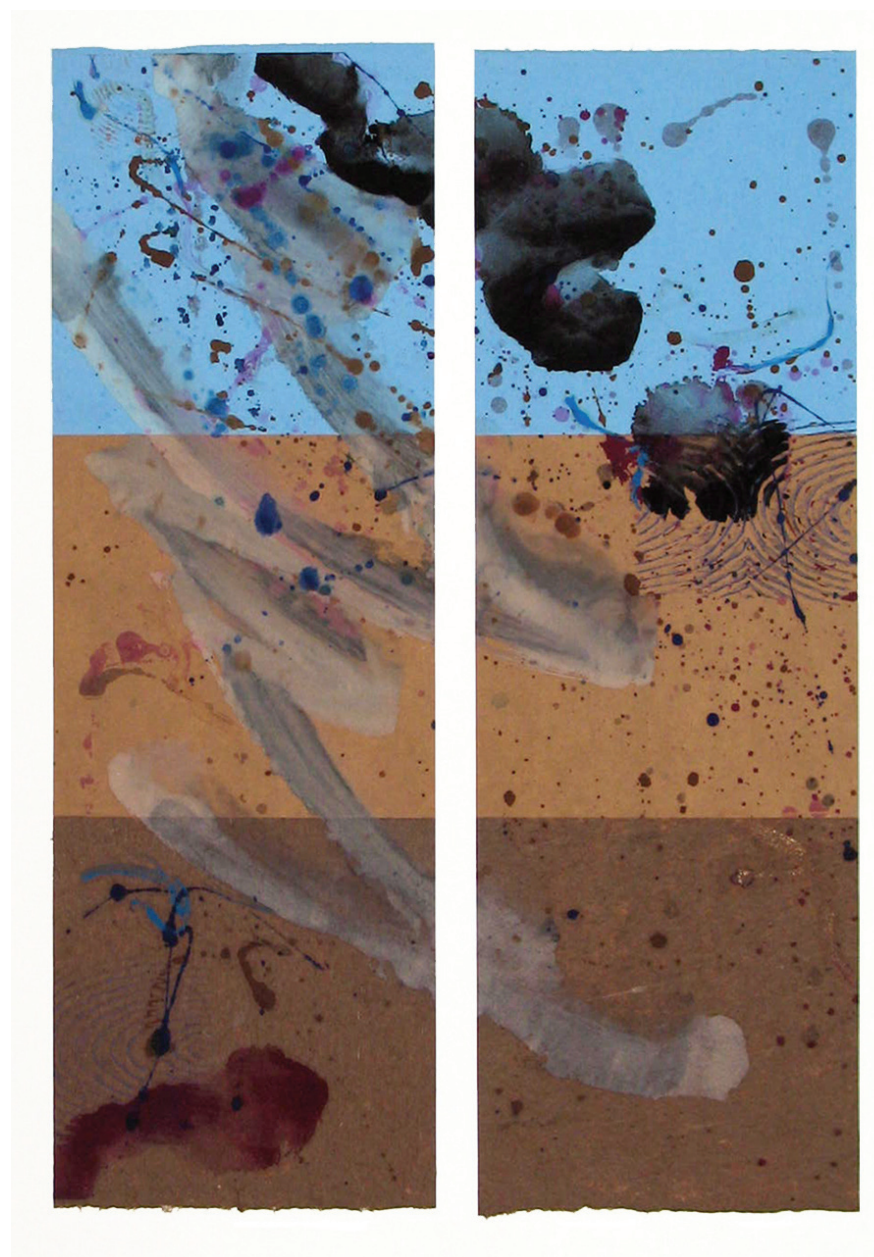




*Netent Complex 10*

*Jane Satterfield 1997*

right: *Mood Marks 18* (detail of image)  
1997, monotype collage on Asian papers  
mounted on Arches cover paper,  
image 30 x 21 inches, sheet 47 x 31 inches  
(cat. no. 6)



next two pages:

page 20, top: *Resonate Calm: Dawn*

page 20, bottom: *Resonate Calm: Noon*

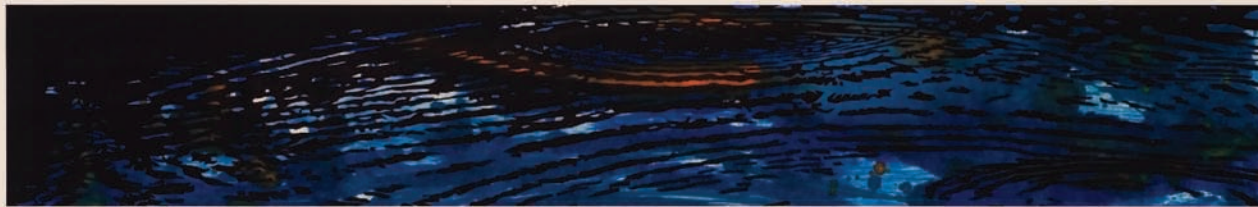
page 21, top: *Resonate Calm: Dusk*

page 21, bottom: *Resonate Calm: Night*

1998, woodcut and monotype on China silk  
mounted on Twinrocker abaca paper,  
image 5 x 30 inches, sheet 12 1/2 x 40 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. nos. 7, 8, 9, and 10)



*Peaceful Calm / Dawn* AP 14

*Jackie Patterson* 1998



*Peaceful Calm / Dawn* AP 14

*Jackie Patterson* 1998





*Flaminate Calm / Break* A.P. 14

*Jackie Ballenfeld* 1996

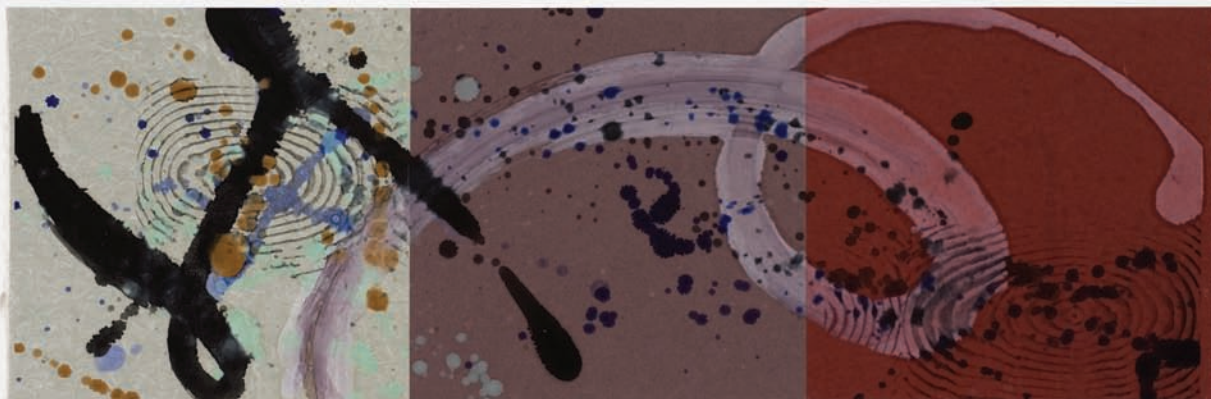


*Flaminate Calm / Night* A.P. 14

*Jackie Ballenfeld* 1996

right: *Pirouette 12*

1999, Asian paper monotype mounted  
on handmade Twinrocker paper,  
image 10 x 30 inches, sheet 22 x 42 inches  
(cat. no. 11)



Printed in

John Lattin 1999

right: *Soundings*

1999, woodcut and monotype on China silk  
mounted on Twinrocker abaca paper,  
three panels, each: image 20 x 15 inches, sheet 30 x 22 inches  
collaborating printers: Kathy Caraccio and Sana Fadel  
at K. Caraccio Studio, New York  
(cat. no. 12)







above: *Cloud Cover*

right: *Sun Up*

2001, lithograph and monotype on Asian paper  
mounted on Twinrocker paper,  
image 10 x 18 inches, sheet 22 x 30 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. nos. 13 and 14)



Amesbury 1900

Johns River 1901



Starlight 2000

Yukio Katsuragi 2000



Snow Storm 2000

Yukio Katsuragi 2000

left, top: *Star Light* (detail of image)

2001, lithograph and monotype on Asian paper  
mounted on Twinrocker paper,  
image 10 x 18 inches, sheet 22 x 30 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. no. 15)

left, bottom: *Snow Storm* (detail of image)

2001, lithograph and monotype on Asian paper  
mounted on Twinrocker paper,  
image 10 x 18 inches, sheet 22 x 30 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. no. 16)

next two pages:

page 30, top: *One Thousand Thoughts / Dawn*

page 30, bottom: *One Thousand Thoughts / Noon*

page 31, top: *One Thousand Thoughts / Dusk*

page 31, bottom: *One Thousand Thoughts / Night*

2001, woodcut and monotype on Shiramime paper,  
image 5 x 30 inches, sheet 11 1/2 x 39 inches

collaborating printer: Maurice Sanchez  
at Derriere L'Etoile Studios, New York

(cat. nos. 17, 18, 19, and 20)







One Thousand Thoughts / One

1/2

John G. Galloway

1991



One Thousand Thoughts / One

1/2

John G. Galloway

1991

near right: *Settling In 13*

2001, Asian paper monotype mounted  
on handmade Twinrocker paper,  
image 30 x 10 inches, sheet 42 x 22 inches  
(cat. no. 21)

far right: *Fell Swoop 20*

2001, Asian paper monotype mounted  
on handmade Twinrocker paper,  
image 30 x 10 inches, sheet 42 x 22 inches  
(cat. no. 22)

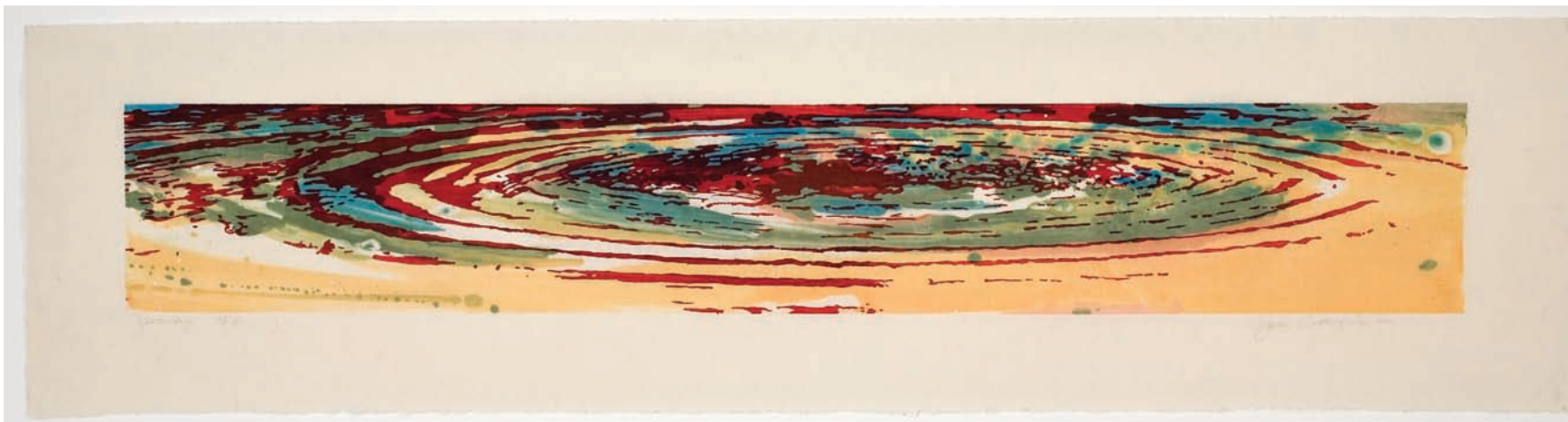




Nothing at all  
 - John P. [unclear]



Fast Song in  
 John P. [unclear]



above: *Yesterday*

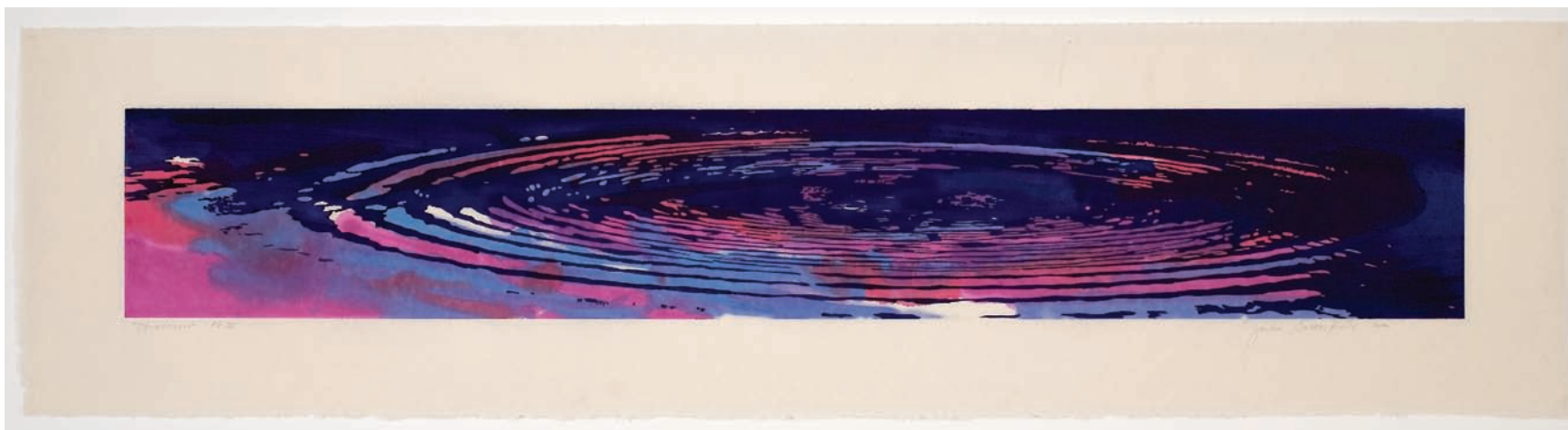
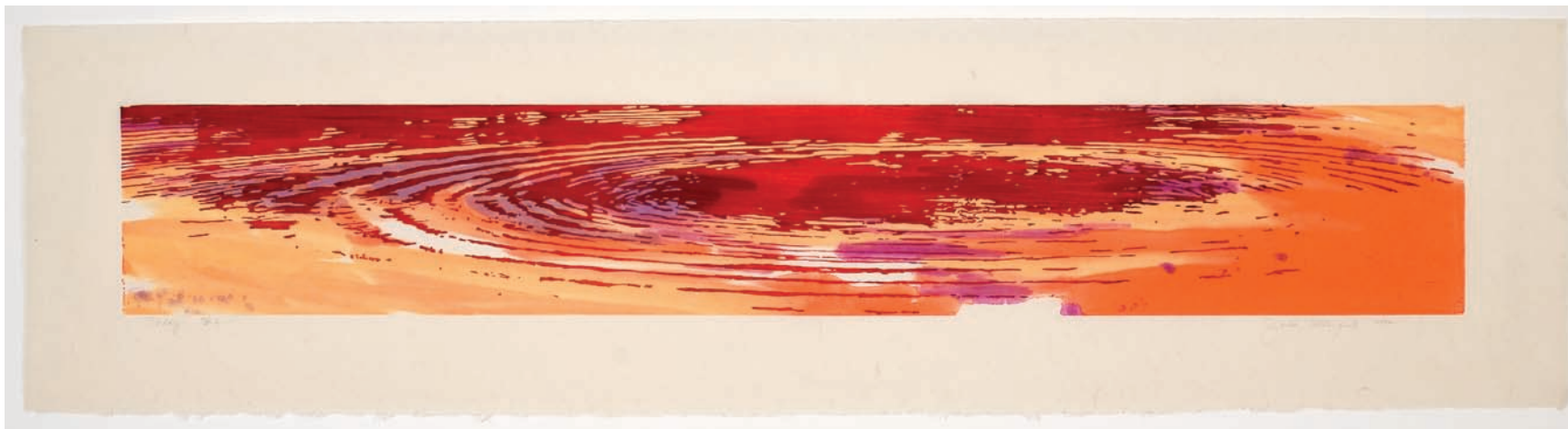
right, top: *Today*

right, bottom: *Tomorrow*

2002, woodblock over monotype on Seichosen Kozo paper,  
image 10 x 64 1/2 inches, sheet 19 x 74 inches

collaborating printer: Maurice Sanchez  
at Derriere L'Etoile Studios, New York

(cat. nos. 23, 24, and 25)



next three pages:

page 37: *Along the James* 14

page 38: *Along the James* 17

page 39: *Along the James* 24

2003, screenprint with pigmented linen pulp painting  
on handmade abaca paper,  
20 x 36 inches

handmade paper made by artist with assistance from  
Megan Moorhouse at Dieu Done Papermill, New York

collaborating printer: Dusica Kirjakovic  
at The Lower East Side Printshop, New York

(cat. nos. 26, 27, and 28)











*College Creek*

2003, screenprint with pigmented linen pulp painting  
on handmade abaca paper,  
20 x 36 inches

handmade paper made by artist with assistance from  
Megan Moorhouse at Dieu Done Papermill, New York

collaborating printer: Sheila Marbain  
at Maurel Studios, New York

(cat. no. 29)





*James River Spring I*

2003, screenprint with pigmented linen pulp painting  
on handmade abaca paper,  
20 x 36 inches

handmade paper made by artist with assistance from  
Megan Moorhouse at Dieu Done Papermill, New York

collaborating printer: Dusica Kirjakovic  
at The Lower East Side Printshop, New York

(cat. no. 30)



left: *Time Out* (detail of image)

2003, linocut over monotype on Okawara paper,  
image 27 x 9 inches, sheet 35 x 14 1/2 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. no. 31)

right: *On Shore 15*

2004, Asian paper monotype mounted on handmade Twinrocker paper,  
image 10 x 18 inches, sheet 22 x 42 inches

(cat. no. 32)



On blue to

Just before the end

next three pages:

page 45: *Falling Mist*

page 46: *Nor'easter*

2005, lithograph and monotype on Asian paper

mounted on Twinrocker paper,

image 10 x 18 inches, sheet 22 x 30 inches

collaborating printers: Kathy Caraccio and Erin Fitzer

at K. Caraccio Studio, New York, and

Maurice Sanchez at Derriere L'Etoile Studios, New York

(cat. nos. 33 and 34)

page 47: *Morning Light*

2005, lithograph and monotype on Asian paper

mounted on Twinrocker paper,

image 10 x 18 inches, sheet 22 x 30 inches

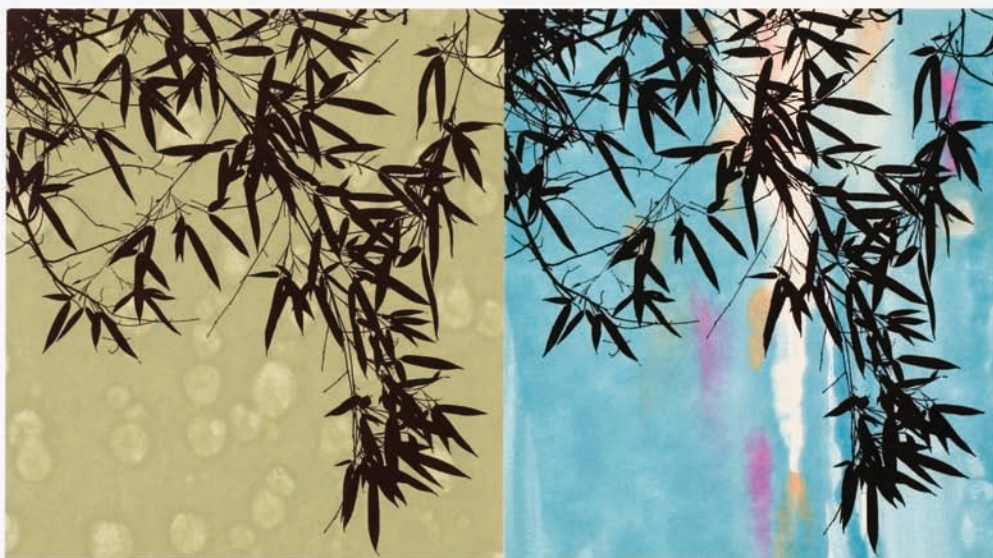
collaborating printer: Deborah sosower;

printed at John B. Hurford Humanities Center,

Artist/Printmaker-in-Residence Program,

Haverford College, PA

(cat. no. 35)



Falling Dew 1/25

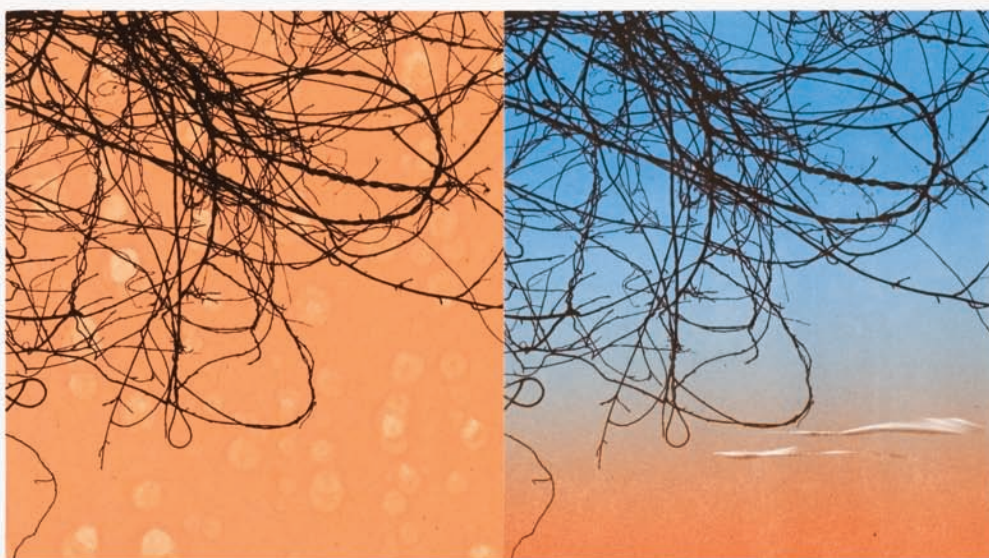
Joshie Battenfeld 2005





Nov. 1985

2005



Morning light 165

John Butterfield 2005



right: *High Strung*

2005, lithograph and etching on Asian paper  
mounted on Twinrocker paper,  
image 10 x 18 inches, sheet 22 x 30 inches

collaborating printers: Kathy Caraccio and Erin Fitzer  
at K. Caraccio Studio, New York, and  
Maurice Sanchez at Derriere L'Etoile Studios, New York

(cat. no. 36)



Wegz. Klemm 1900

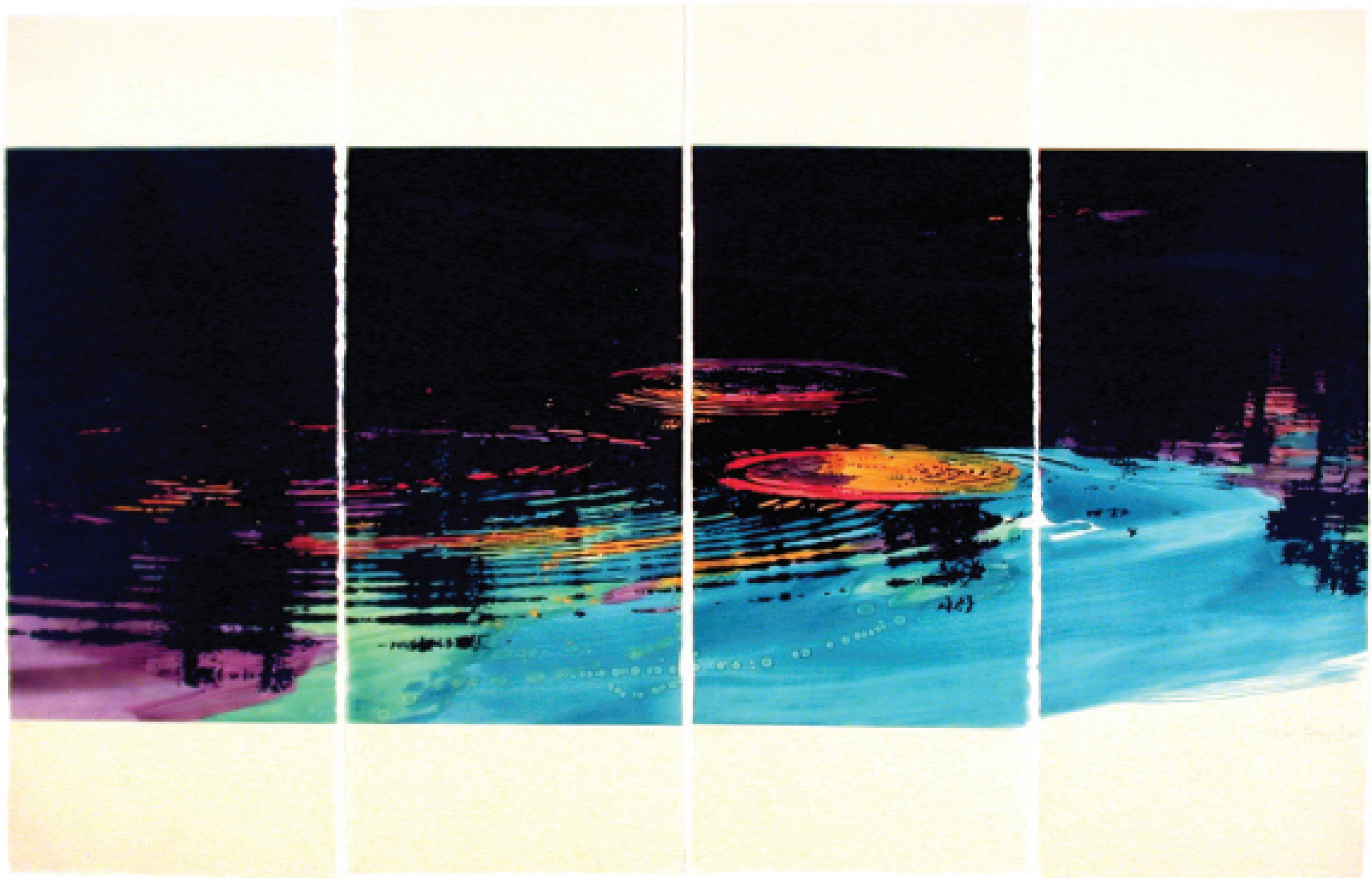
Wegz. Klemm 1900

right: *Deep Water*

2005, woodblock over monotype on Okawara paper,  
four panels, each 39 x 15 inches, overall 39 x 62 inches

collaborating printer: Maurice Sanchez  
at Derriere L'Etoile Studios, New York

(cat. no. 37)



right: *Cross Currents 4*

2005, mixed media monotype collage of Asian paper mounted on Arches paper,  
image 12 x 48 inches, sheet 24 x 60 inches

(cat. no. 38)



Clara Christy H.

Yoko Kato-fall 2015

right: *Cross Currents 19*

2006, mixed media monotype collage of Asian paper mounted on Arches paper,  
image 12 x 48 inches, sheet 24 x 60 inches

(cat. no. 39)





Chen, Guizhen 19

Julia Patten-ford 2000

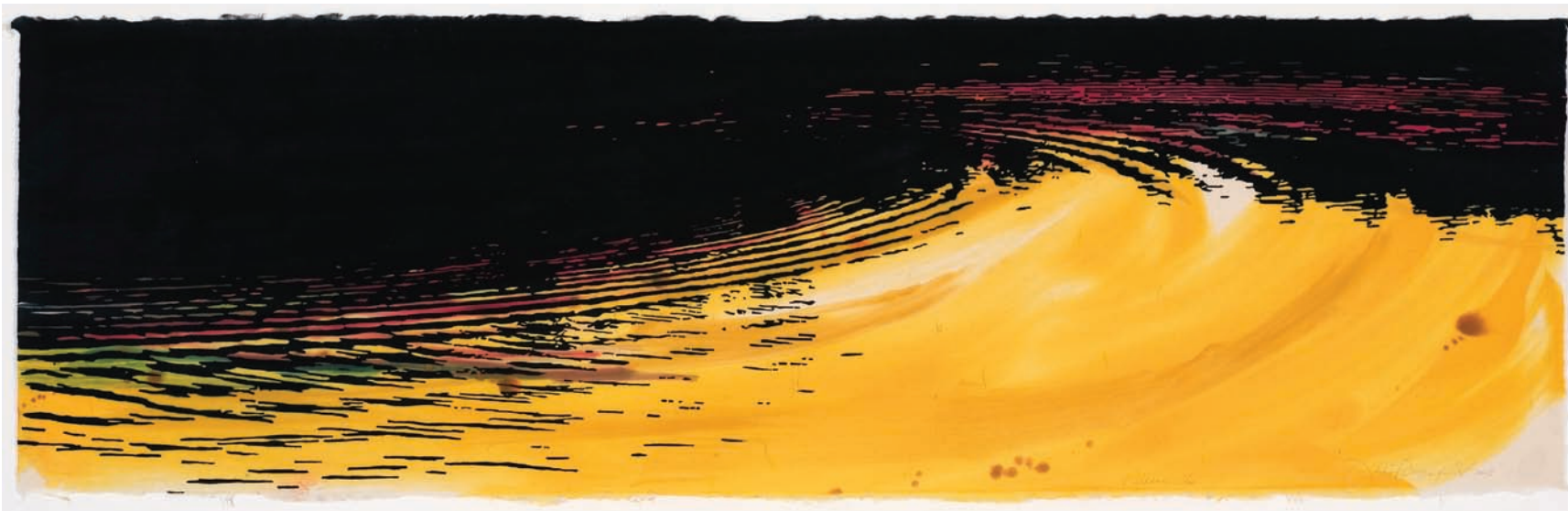


*Embrace*

2007, woodblock over monotype on Tamura Udabon paper,  
16 x 56 1/4 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. no. 40)



*Release*

2007, woodblock over monotype on Tamura Udabon paper,  
16 x 56 1/4 inches

collaborating printer: Kathy Caraccio  
at K. Caraccio Studio, New York

(cat. no. 41)

## BIOGRAPHY

Born 1950 in Pittsburgh. Resides Brooklyn.

### EDUCATION

M.F.A. 1978, College of Visual and Performing Arts, Syracuse University, New York

B.S. 1971, Pennsylvania State University, University Park

### SELECTED ONE-PERSON EXHIBITIONS

2009

*Moments of Change: Prints by Jackie Battenfield*, Joel and Lila Harnett Museum of Art, University of Richmond Museums (travels)

2006

*Shadow Play*, Addison/Ripley Gallery, Washington, DC

2004

*Hothouse*, DM Contemporary, Mill Neck, NY

*Tiptoe Motion*, Gwenda Jay Addington Gallery, Chicago, IL

2003

*Day Burn*, Addison/Ripley Gallery, Washington, DC

*Organic Poetry: Jackie Battenfield & Barbara Andrus*, Friends Academy, Locust Valley, NY (two person)

2001

Piedmont Arts Association, Piedmont, VA

2000

Patricia Rovzar Gallery, Kirkland, WA

1999

Robert Kidd Gallery, Birmingham, MI

*Four Breaths*, Joel and Lila Harnett Museum of Art, University of Richmond Museums

*Watermarks*, Gallery CDS, St. Croix, United States Virgin Islands  
1998

*Water's Edge*, Brenda Kroos Gallery, Cleveland, OH

*Roots & Wings*, Gwenda Jay Gallery, Chicago, IL

*New Paintings & Works on Paper*, Addison/Ripley Gallery, Washington, DC

*Gestures*, Nelson/Rovzar Gallery, Kirkland, WA

1997

*Jackie Battenfield & Cecily Kahn: Recent Work*, The Painting Center, New York (two person)

1996

Nelson/Rovzar Gallery, Kirkland, WA

1995

Addison/Ripley Fine Art, Washington, DC

1994

*Fire & Water*, Erickson & Elins Gallery, San Francisco, CA

1993-1995

*Mizu, The Sounds of Water*, Joel and Lila Harnett Museum of Art, University of Richmond Museums (traveled)

1993

*Geometry & Gesture: Battenfield & Martin*, Hampshire College, Amherst, MA (two person)

*Natural Forces*, Addison/Ripley Fine Art, Washington, DC

*Focus on the Artist*, FGIC Gallery, New York

1990

*Dreams & Schemes*, DTW Gallery, New York

1987

*Field Encounters*, Martha Schaeffer Fine Art and First Women's Bank,

New York

1981

*Space Arcs*, Invitational, Hera Cooperative Gallery, Wakefield, RI

1980

*Recent Work*, Invitational, Zoller Gallery, Pennsylvania State University, University Park, PA

1979

*Minimalist Work*, Hubris Gallery, New York (two person)

1978

*Modules*, Lyman Hall Gallery, Syracuse University, NY

1976

Villanova University Art Gallery, PA

1975

Kern Gallery, Pennsylvania State University, University Park

#### SELECTED GROUP EXHIBITIONS

2008

*The Future Must Be Sweet: Lower East Side Printshop Celebrates 40 Years*, International Print Center, New York

*Uncommon Ground*, Anelle Gandelman Fine Art, Larchmont, NY

2007

*Office Space*, Michael Ingbar Gallery, New York

American Institute in Taiwan, Taipei

United States Embassy, Tel Aviv, Israel

Michelle Mosko Gallery, Denver, CO

*Gallery Artists*, DM Contemporary, Mill Neck, NY

2006

*Summer Rotation II*, Amy Simon Fine Art, Westport, CT

*Invisible Threads: East Asian Traditions in Contemporary Art*, Madelyn Jordon Fine Art, Scarsdale, NY

*Lots of Landscapes*, Allyn Gallup Gallery, Sarasota, FL

*2nd Anniversary Exhibition*, DM Contemporary, Mill Neck, NY

*Four Printmakers*, Haverford, PA

2005

*The Color of Night: How Artists Work With Darkness*, Zimmerli Art Museum, Rutgers, NJ

*Cool Art / Hot Summer*, Allyn Gallup Contemporary Art, Sarasota, FL

*Landscape in the Abstract*, Chicago Art Dealers Association, IL

*Private Space*, Gwenda Jay Addington Gallery, Chicago

2004

*Dealers Choice*, Robert Kidd Gallery, Birmingham, MI

*Jackie Battenfield Prints*, Cherrystone Gallery, Wellfleet, MA

*Four New York Artists*, Patrick Olson Gallery, Plymouth, MI

*Newer Genres*, Zimmerli Art Museum, New Brunswick, NJ

2003

*Recent Acquisitions*, Palmer Museum of Art, University Park, PA

*Lithographs*, Cherry Stone Gallery, Wellfleet, MA

*Paper 2003*, Metaphor Contemporary Art, Brooklyn

2002

*Drawings for Peace*, Kentler International Drawing Space, Brooklyn

2001

Erickson & Elins Gallery, San Francisco, CA

*Works on Paper*, DFN Gallery, New York

*Power in My Hand: Works on Paper by Women Artists from the*

*Permanent Collection*, Palmer Museum of Art, University Park, PA

2000

*Significant Impressions*, Addison/Ripley Fine Art, Washington, DC

Erickson & Elins Gallery, San Francisco, CA

*Palimpsest*, Chelsea Gallery, Western Carolina State University,

Asheville, NC

Helen Basilevsky Gallery, Nightingale-Bamford School, New York

*Feast Your Eyes*, Wendy Cooper Gallery, Madison, WI

1999

*Take Out / Eat In*, Molloy College Art Gallery, Rockville Centre, NY

*The Paper Show*, Harnett Murray Gallery, New York

*10 X 10*, Addison/Ripley Fine Art and E.C. May and Company,

Washington, DC

1998

*The Preview Show*, Harnett Murray Gallery, New York City  
*Art for the University: Celebrating the 30th Anniversary of the Marsh Art Gallery*, Joel and Lila Harnett Museum of Art, University of Richmond Museums

*A Sampling of Recent American Prints*, Addison/Ripley Fine Art, Washington, DC

Michael Petronko Gallery, New York

1998

*Paper +*, Dieu Donne Papermill and Gallery, New York

*Artist as Curator*, Concept Gallery, Pittsburgh, PA

1997

*Generations, A.I.R. Gallery 20th Anniversary Exhibition*, A.I.R. Gallery, NY

*Preludes*, Addison/Ripley Fine Art, Washington, DC

*Do You See What I See?*, Gallery at Salishan, Gleneden Beach, OR  
1996

*Realism to Abstraction*, Brenda Kroos Gallery, Cleveland, OH  
1996-1995

*The Curator as Artist / The Artist as Curator*, Bergen Museum of Art & Science, Bergen, NJ

1995

*Small Works*, Butters Gallery, Portland, OR

*Works of 25 Contemporary Artists from New York*, Yuki Sun International, Nagoya, Japan

*What is a Print?*, The Montclair Art Museum, NJ

1994

*New Works on Paper*, Nelson/Rovzar Gallery, Kirkland, WA

*Recent Acquisitions*, Joel and Lila Harnett Museum of Art, University of Richmond Museums

*Function Dysfunction*, Gwenda Jay Gallery, Chicago

*Monotypes: Not Letting Go of the Ghost*, TriBeCa 148 Gallery, New York

*Revised Context*, Butters Gallery, Portland, OR

*Change is In the Air*, Gwenda Jay Gallery, Chicago, IL

1993

*Beauty*, University Gallery, New Mexico State University, Las Cruces

*The Nature of the Landscape*, Caputo House Gallery, Madison, WI

*Maximization*, TriBeCa 148 Gallery, New York

*Introductions: 3 New Gallery Artists*, Butters Gallery, Portland, OR

1993-1992

*Winter Politics*, One Square Mile Gallery, Sea Cliff, NY

1992

*The 1.5 Show*, Muranushi/Lederman Productions, TriBeCa 148 Gallery, New York

1991-1990

*Marks of Vision*, Harmony Hall Regional Center Gallery, Fort Washington, MD

1987

*Abstraction*, Soho Center for Visual Artists, New York

1986

*Multiple Choice*, Art In General, New York

1982

*Selections from the Sasaki Collection*, Galerie Saison, Tokyo, Japan

#### SELECTED COMMISSIONS

2002

*Luminous Fields*, painting for Jinling Tower, Nanjing, China

2001

*Flying High*, four-panel painting, Merck & Co., New Jersey

1993

*Shun-Woa (Eye of the Storm)*, set painting for Janis Brenner & Dancers, New York

1990

*Earth's Standards*, United States Pharmacopeial Convention, Inc., Rockville, MD (triptych painting for three-story central atrium)



## SELECTED GRANTS AND AWARDS

2009

Alumni Award, The College of Arts and Architecture, Pennsylvania State University, PA

2006

Emily Hall Tremain Foundation (and 2008)

Sam and Adele Golden Foundation for the Arts

New York Foundation for the Arts: Fiscal Sponsorship for *The Artist's Guide*

1996

Warren Tanner Memorial Art Fund Award in Painting

1991

Pollock-Krasner Foundation Grant in Painting

## ARTIST RESIDENCIES

2005

John B. Hurford Humanities Center Artist / Printmaker-in-Residence Program

2003

Women's Studio Workshop, Rosendale, NY

## SELECTED BIBLIOGRAPHY

2006

Fowler, Marie. "Mainly Art," *Main Line Ticket*, November 16, ill.

Villafuerte-Abonal, Lalaine, *Abaca Philippines*, catalogue, Apples of Gold Publishing, pp. 256-257

2005

Costello, Kevin. "Fresh talent energizes 'Cool Art / Hot Summer'," *Herald-Tribune*, August 14

2004

Drury, Amalie. "City Art," *CS: Chicago Social*, February, ill., p. 38

Aiglon, Kelly. *WHERE Chicago Magazine*, February, ill., p. 27

Zoltak, Benjamin. "Can of Culture," *Centerstage Chicago*, February 11

2000

"Monotypes in Contemporary American Printmaking, From the Rutgers Archives for Printmaking Studios," Jane Voorhees Zimmerli Art Museum, Fall/Winter newsletter

Hirsch, Faye. "Working Proof," *Art on Paper*, Vol. 4. No. 5, May-June, p. 70, color ill.

1999

Braff, Phyllis. "Works on Paper, With a Difference," *The New York Times*, February 21, ill.

*New American Paintings*, No. 20, The Open Studios Press, pp. 8-11, color ill.

1998

Hirsch, Faye. "Working Proof," *Art On Paper*, Vol. 3, No. 2, November-December, p. 51

*Inquiring Mind*, Fall 1998, vol. 15, no. 1, pp. 22-23, ill.

Sparks, Amy Bracken. "Artists delve into Liquidity," *The Cleveland Plain Dealer*, October 14

Buchholz, Barbara B. "gallery watch," *The Chicago Tribune*, July 10

Brody, Jacqueline, *Paper +*, exhibition catalogue, Dieu Donne Papermill, New York

1997

Rohrer-Dann, Mary, "Business 101 for Artists," *The Penn Stater*, September/October 1997

1996

Raynor, Vivian. "... The Twain May (or May Not) Meet," *The New York Times*, January 28

## BOOK

2009

*The Artist's Guide: How to Make a Living Doing What You Love*, Da Capo Press, Boston, MA

Artist's website: <http://www.jackiebattenfield.com>



## CHECKLIST OF THE EXHIBITION

The checklist is arranged chronologically, and all works are illustrated. Dimensions are in inches, height precedes width. The works are from the collection of the artist, except where otherwise noted.

1. *Mizu: Hira-Hira (snowflakes falling)*  
1993, mixed media collage mounted on paper, image 6 x 24, sheet 22 x 28  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, M1998.03.01
2. *Mizu: Shaa-Shaa (long flashing sound)*  
1993, mixed media collage mounted on paper, image 6 x 24, sheet 22 x 28  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.01
3. *Mizu: Zabun-Zabun (wave)*  
1993, mixed media collage mounted on paper, image 6 x 24, sheet 22 x 28  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, M1993.01.02
4. *In Deep 05*  
1997, Asian paper monotype mounted on handmade Twinrocker paper, image 30 x 10, sheet 42 x 22
5. *Natant Couplet 10*  
1997, Asian paper monotype mounted on handmade Twinrocker paper, image 10 x 30, sheet 22 x 42
6. *Mood Marks 18*  
1997, monotype collage on Asian papers mounted on Arches cover paper, image 30 x 21, sheet 47 x 31
7. *Resonate Calm: Dawn*  
1998, woodcut and monotype on China silk mounted on Twinrocker abaca paper, image 5 x 30, sheet 12 1/2 x 40 (edition 25)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.05
8. *Resonate Calm: Noon*  
1998, woodcut and monotype on China silk mounted on Twinrocker abaca paper, image 5 x 30, sheet 12 1/2 x 40 (edition 25)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.06
9. *Resonate Calm: Dusk*  
1998, woodcut and monotype on China silk mounted on Twinrocker abaca paper, image 5 x 30, sheet 12 1/2 x 40 (edition 25)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.07
10. *Resonate Calm: Night*  
1998, woodcut and monotype on China silk mounted on Twinrocker abaca paper, image 5 x 30, sheet 12 1/2 x 40 (edition 25)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.08
11. *Pirouette 12*  
1999, Asian paper monotype mounted on handmade Twinrocker paper, image 10 x 30, sheet 22 x 42
12. *Soundings*  
1999, woodcut and monotype on China silk mounted on Twinrocker abaca paper, three panels, each: image 20 x 15,

- sheet 30 x 22 (edition 35)
13. *Cloud Cover*  
2001, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 18)
  14. *Sun Up*  
2001, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 18)
  15. *Star Light*  
2001, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 18)
  16. *Snow Storm*  
2001, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 18)
  17. *One Thousand Thoughts / Dawn*  
2001, woodcut and monotype on Shiramime paper, image 5 x 30, sheet 11 1/2 x 39 (edition 30)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.09
  18. *One Thousand Thoughts / Noon*  
2001, woodcut and monotype on Shiramime paper, image 5 x 30,
  - sheet 11 1/2 x 39 (edition 30)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.10
  19. *One Thousand Thoughts / Dusk*  
2001, woodcut and monotype on Shiramime paper, image 5 x 30, sheet 11 1/2 x 39 (edition 30)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.11
  20. *One Thousand Thoughts / Night*  
2001, woodcut and monotype on Shiramime paper, image 5 x 30, sheet 11 1/2 x 39 (edition 30)  
Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, H2005.11.12
  21. *Settling In 13*  
2001, Asian paper monotype mounted on handmade Twinrocker paper, image 30 x 10, sheet 42 x 22
  22. *Fell Swoop 20*  
2001, Asian paper monotype mounted on handmade Twinrocker paper, image 30 x 10, sheet 42 x 22
  23. *Yesterday*  
2002, woodblock over monotype on Seichosen Kozo paper, image 10 x 64 1/2, sheet 19 x 74 (edition 16)
  24. *Today*  
2002, woodblock over monotype on Seichosen Kozo paper, image 10 x 64 1/2, sheet 19 x 74 (edition 16)
  25. *Tomorrow*  
2002, woodblock over monotype on Seichosen Kozo paper, image 10 x 64 1/2, sheet 19 x 74 (edition 16)
  26. *Along the James 14*  
2003, screenprint with pigmented linen pulp painting on handmade abaca paper, 20 x 36 (edition 24)
  27. *Along the James 17*  
2003, screenprint with pigmented linen pulp painting on handmade abaca paper, 20 x 36 (edition 24)
  28. *Along the James 24*  
2003, screenprint with pigmented linen pulp painting on handmade abaca paper, 20 x 36 (edition 24)
  29. *College Creek*  
2003, screenprint with pigmented linen pulp painting on handmade abaca paper, 20 x 36 (edition 24, AP 2/2)

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| <p>30. <i>James River Spring 1</i><br/>2003, screenprint with pigmented linen pulp painting on handmade abaca paper, 20 x 36 (edition 24)</p>          | <p>34. <i>Nor'easter</i><br/>2005, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 25)</p>    | <p>38. <i>Cross Currents 4</i><br/>2005, mixed media monotype collage of Asian paper mounted on Arches paper, image 12 x 48, sheet 24 x 60</p>  |
| <p>31. <i>Time Out</i><br/>2003, linocut over monotype on Okawara paper, image 27 x 9, sheet 35 x 14 1/2 (edition 28)</p>                              | <p>35. <i>Morning Night</i><br/>2005, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 25)</p> | <p>39. <i>Cross Currents 19</i><br/>2006, mixed media monotype collage of Asian paper mounted on Arches paper, image 12 x 48, sheet 24 x 60</p> |
| <p>32. <i>On Shore 15</i><br/>2004, Asian paper monotype mounted on handmade Twinrocker paper, image 10 x 30, sheet 22 x 42</p>                        | <p>36. <i>High Strung</i><br/>2005, lithograph and etching on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 25)</p>    | <p>40. <i>Embrace</i><br/>2007, woodblock over monotype on Tamura Udabon paper, 16 x 56 1/4 (edition 20)</p>                                    |
| <p>33. <i>Falling Mist</i><br/>2005, lithograph and monotype on Asian paper mounted on Twinrocker paper, image 10 x 18, sheet 22 x 30 (edition 25)</p> | <p>37. <i>Deep Water</i><br/>2005, woodblock over monotype on Okawara paper, four panels, each 39 x 15, overall 39 x 62 (edition 24, 13/24)</p>         | <p>41. <i>Release</i><br/>2007, woodblock over monotype on Tamura Udabon paper, 16 x 56 1/4 (edition 20)</p>                                    |