



**IRAQ**

2007 Exchange of Fine Prints  
Among International Printmakers



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Project Director: Robin Morris - lunar\_project23@comcast.net

Coordinator: Maria Arango - maria@mariarango.com

Started May 2006 – Completed September 2007

Prints distributed to 14 participants

One exhibition set temporarily housed by the Coordinator

One archive set, pending suitable archive, temporarily housed by Coordinator

Both the exhibition and archive sets are available for exhibition pending suitable venues. Please contact Project Director.

### Coordinator Notes:

Once more, thank you all for participating. I consider this an exciting and powerful group of prints and am proud to have served as coordinator of the set.

Prints have been scanned and are available for viewing on the website archive in perpetuity:

<http://1000woodcuts.com/projects/iraqexchange/index.html>

Usually I end my comments with an enthusiastic “enjoy the set!”. Perhaps this time a pensive, “as you browse these images think of the fallen” would be much more appropriate. Curiously, when looking on the web for names of those dead in Iraq I could only find the names of the soldiers, usually US soldiers. One website had a notation at the bottom of the thousands of soldier’s names: “...and 1.4 million unknown Iraqis.”

To all of them...

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## Participating Artists

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### **Barbara Carr** – Salisbury, New Hampshire USA

“Crusade” Woodcut

Three shina blocks, four colors, with chine colle. Oil-based relief ink and duochrome watercolor; Rives lightweight and gampi. Open edition. The background is a combination of ancient stonework designs and the symbols from a clay tablet containing some of the first human writing, discovered in what is now Iraq.

### **Barbara Patera** - Issaquah, Washington USA

“Iraqi Coloring Book- Pg.1- Morning Market” Woodcut

Paper: Magnani Pescia

Ink: Charbonelle Paynes Grey

Comments: You will have to supply your own red crayons.

### **Charles Morgan** - Victoria, British Columbia CANADA

“Mourning for Iraq III”

Technique: aluminum plate etching and aquatint, made with copper sulfate and table salt

Paper: BFK Rives

Ink: Gamblin Sepia

Discussion: This print is an attempt to express the anguish experienced by the majority of Iraqis over the death and destruction visited on their country by the oil barons and war profiteers. My first version of this print was much smaller. My second version did not include the aquatint on the burkha. I feel this third version has stronger impact.

### **Colleen Corradi** - Montesilvano ITALY

“Ghosts of War” Etching

### **Dale Phelps** – Waterloo, Iowa USA

“George W Quixote II” Woodblock

### **Daryl DePry** – Henderson, Nevada USA

“She’s Forgotten About Iraq” Woodcut

### **Jason Englehardt** – Sheboygan, Wisconsin USA

“Win-Win Situation”

**Kim Shields** - Center Barnstead, New Hampshire USA

Untitled Woodcut

**Patti Phare-Camp** – Citrus Heights, California USA

“Wagons of Mass Destruction” Woodblock

**Robin Morris** – Sacramento, California USA

“Who Then Will Bury The Enemies of Freedom?” Woodcut

**Sharri LaPierre** - Vancouver, Washington USA

As I was cleaning the studio and pondering a thousand images for the Iraq exchange I ran across a cartoon which is apparently from around the time of the turn of the century – to the 1900’s. It shows a hand squeezing red ink from tubes shaped like little soldiers and refers to them as “doughboys”. The red ink/blood is being spread over the Philippine Islands. It seemed to scream that the only thing that’s changed is the location where the ink/blood will be spread. The goal is the same: capitalism and the perceived need to exploit the third world of their raw materials. I meant to put an oil well in my print but forgot about it until this very minute! Oh well, I think the message is pretty clear.

**Tom Kristensen** – Sydney, New South AUSTRALIA

“How Come?” Mixed Print Media

**Viza Arlington** – Cheney, Washington USA

Untitled Etching

**Wouter ten Broek** – Waimauku NEW ZEALAND

“Faceless, Nameless, Too Young to Reason...” Woodcut  
Hand printed on Kochishi with a baren using pigments, sumi, water and rice paste. Four blocks used of Hoop pine and Meranti ply.

**“Faceless, nameless, too young to reason  
A Perspective denied, they shuffle  
on to and off the stage  
Told to hurt, protect, inflict, stabilize and mess it all up again  
With some deity’s name on their lips  
and a new generation watches”** **A.C.W.ten Broek**

Cover image: “Enemy” Woodcut by Maria Arango