

nontoxicprint

Nontoxic Printmaking, Safe Painting & Printed Art

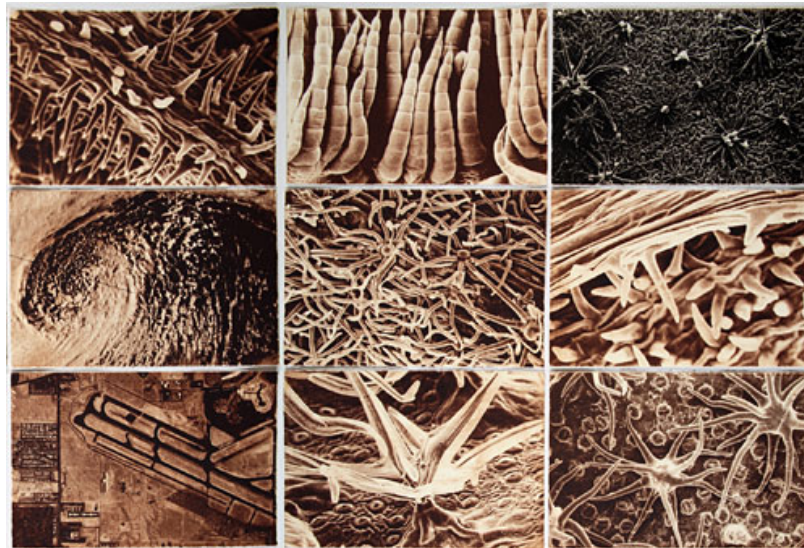
The Green Art School

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by Professor Susan Groce



Also of Interest: ['Liberated - U Maine turns to Green Printing'](#) by Jenna Russell, Bangor Daily News, 1998



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Susan Groce, *Invasive Species* (16 segment detail of 216 segment installation), 2008

SEM images created through the Herbarium at the Edinburgh Royal Botanical Gardens. All positives, plates and prints produced at the Department of Art, University of Maine. Invasive Species brings together environmentally safer methods of production with content based on environmental issues. Living so close to the limits of our visual perception, change - even great change, becomes invisible in the here and now. It is often only by reaching beyond what is immediately appreciable to the eye that the effects of change come into focus. This installation of Intaglio Type etchings, based on macroscopic views from above (hurricanes and military airfields) juxtaposed with electron microscope images (leaf surfaces and seedpods), the view from within, explores how natural and human worlds intersect through the simultaneous constructive and destructive forces of nature and human endeavor. SG

Printmaking is at a crossroads. While printmakers have engaged in ongoing evolution, pushing boundaries of thinking, visual creativity, and refinement of technical process in expression - parts of

the delivery medium - some of the "how" in printmaking has remained in near stasis until relatively recently. While our craft has grown with each successive generation, the inks, solvents, acids, materials and work places have had a toxic familiarity that a time traveling printmaker would find fit like an old glove, even if the rest of the world was wondrously strange.

The good news is that change is in the air - literally!



The new Wyeth Center for Printmaking at the University of Maine, 2014

The challenge we face as artists is to apply the same discipline, research, and testing we bring to visual ideas to improving the materials of the medium. Over the last few decades, art schools, universities and colleges in far flung corners have engaged in a lively conversation of innovation, researching and sharing materials, technology, processes, and production methods balanced with a healthy dose of concern about economics, environmental issues, sustainability, workplace mandates, and liabilities. We now have viable choices in guiding the production of our own work and that of future printmakers as we respond to the social, environmental, economic and political pressures that artists have always sought to illuminate.

Our research in substituting the tried and true, but toxic, for safer materials allows us to incorporate and build traditional print processes while becoming better global citizens. The greening of printmaking is urgent - the material choices we make not only affect the printmaking community but also those with whom we share our habitat.

Without question, using toxic materials has proven detrimental to personal and environmental health. The motivation for finding safer alternatives to toxic materials is an imperative not simply compelled by regulations - by the piles of OSHA mandated paperwork - but from an acknowledgement of responsibility to our own and the next generation of printmakers, for a safe workplace, a safe environment. Thankfully, making printmaking artist-friendly and eco-friendly is entirely possible.

We have already made great strides in replacing toxic materials while maintaining traditional effects and quality; we have even augmented our capabilities by adding new visual possibilities within a larger technical vocabulary - but most importantly, the research is ongoing - and this is where it is critical for art schools, along with professional workshops, and individual printmakers to work together to continue to improve and expand our practice.

Let me share with you a little of my own history, and the changes brought about from switching to safer processes with the students and facilities at the University of Maine.

My printmaking roots

I began making prints as an undergraduate in the early to mid 70s, prior to material labeling laws, when we never knew exactly what was in our materials or, consequently, the proper way of handling them. We considered our materials on the basis of visual results achieved, not the chemical processes, waste, and residue left behind. To this day I remember my first encounter with photo-etching and KPR fumes, thinking this can't be good - but having no viable alternative.

In grad school (late 70s) at the University of Michigan I was a research assistant to Professor Frank Cassara (inventor of white ground). While UM had taken on the issue of safety in printmaking, the focus was on how to mix versatile etching grounds while handling the toxic materials that went into them safely and responsibly. In retrospect, perhaps what we really needed was a total paradigm shift in our thinking - we had the wrong questions. Rather than asking what to wear, or how to vent and dispose of these toxins, the better question was to ask, instead, how do we substitute materials known to be extremely toxic for ones that were safer. It is kind of a turning off the faucet problem.

In 1979 I began teaching as a "one-person-print-department" at the University of Maine. My first memory of arriving at the UM print studio (after taking the job site unseen), was of each student clutching their own bottle of nitric acid, which they would dutifully pour into a tray (without benefit of an acid hood) each time they etched and of another student elbow deep in Prosol. It was a sobering moment, steeped in the realization of the responsibility, and importance of working with the next generation of printmakers to create a safer working environment - we started immediately with a studio safety retrofit.

At first, between a full teaching schedule, running the print studio (a print technician was beyond our reach), and making my own work, I had little time to contemplate new approaches. I mixed all our own grounds and relied on extensive safety equipment - from charcoal respirators to having proper vent hoods installed. Even with this safety equipment, as time went on, I was becoming less and less comfortable using toxic materials and feeling more and more responsibility for what I was passing on to future printmakers. To compound matters, living in rural Maine, where one feels close to the land, my own prints had shifted to environmental themes of sustainability that were outright incompatible with the processes and materials I was using to produce them. The incongruity was disconcerting and I felt there had to be a better way.

A desire to go green put into practice

In the early 90s, I read about Keith Howard's gelatin process, which reinforced my interest in finding better and safer alternatives. Then, quite by fortunate circumstance, in 1995 I landed in Edinburgh for a year and on a first day of wandering in a strange city found the Edinburgh Printmakers Workshop (EPW) had joined in the effort to research safer materials. Very quickly EPW became one of my homes away from home. While there, I learned about Acrylic Resist Etching and Intaglio-Type photopolymer films from Friedhard Kiekeben - I had arrived shortly after Keith Howard's initial introductions of A.R.E and Intaglio-Type to EPW and Friedhard Kiekeben, Carol Robertson, Robert Adams and Alfons Bytautas were all involved in refining and building on this initial research with European products.

Through a series of fortunate encounters I found yet another home on Darwin's turf, in the collections at the Royal Botanical Gardens Herbarium. I joined the "green" of source material with the "green" technical processes and spent months between the Herbarium and EPW, making literally hundreds of photopolymer and acrylic resist plates to test the limits and possibilities of the new safer materials. While convinced of the need for safer materials, I was not willing to give up quality. I was fortunate to have this block of time, and once committed to the idea of re-training and testing materials, was delighted to discover that my traditional background was easily incorporated - the processes were largely similar with a learning curve centered on exploring common non-toxic substances that could stand in for traditional ones, and research into the international variations in these manufactured products.

The more I worked with the new materials, and experimented, the more convinced I became that "going green" was not only a wise move environmentally and economically, but one which offered all the benefits and quality of traditional printmaking with added new visual possibilities - it was also a more direct and simplified way of working, and an easy way to tie in digital technologies. Finally, I had also found the means to align safer processes and materials with the concept of environmental sustainability explored in my own work.

Given the climate in the mid-nineties of university print shops closing because of increasingly

stringent OSHA guidelines, safer printmaking offered a viable option for longevity. Knowing that Maine is a state that has an affinity with the environment, and a history of ingenuity and innovation, I felt confident that my students and colleagues would not only be supportive of this initiative but would welcome the challenge.

The Conversion of the Print Studio begins

On my return in 1996, I spent the summer researching American products that could be substituted for the European ones I had been using in Edinburgh. When classes started in the fall, students were offered the option of experimenting with these new safer materials or continuing on with established traditional materials. All but one student signed on - the "hold out" became our control subject for the first month...until she saw our results and switched over to the greener materials wholeheartedly.

Safer techniques, materials, and processes were all rapidly incorporated in the UM print studio. With the proceeds from a University Trustee Professorship grant based on safer materials research, I was able to buy a UV light unit, vertical tanks, computers, scanner and printers - enough to get us going. The students were eager to participate in the research and conversion of the print shop - they were extremely motivated, and empowered - the buy in, collaboration, enthusiasm, and innovation was enormous. This created a dynamic learning environment where students were highly vested not only in creative projects, but also in material-based analysis. Problem solving through play and experimentation, evaluation and comparison was balanced with concept, theory, process, and practice - synthesizing all aspects of the creative experience. Encouraged to think out of the box and experiment in this way, the students helped to identify and test out various US products and to strengthen our integration of the print medium with digital and emerging technologies. Intuitive and independent thinking, and innovative working became central to their education, giving them the ability to adapt to (and influence) ongoing changes.

Later in the year, during a visit by Friedhard Kiekeben, we got rid of the nitric and converted to the Edinburgh Etch. It was at that time that Friedhard and I worked collaboratively on the [Orono Ground*](#).



* The Orono Ground is a very flexible all-purpose acrylic resist etching ground with the ability to pick up extremely fine soft ground detail as well as serve as a hard ground that extends work time to weeks and months with good draw through flexibility without chipping; it also has good mordant resistance for deep and layered bites, yet strips easily off the plate.

Once we were up and running, the University of Maine offered workshops for professional printmakers; we brought in visiting artist Elizabeth Dove to help us with lith film positives and photo-processes, and were most fortunate to have her stay on for a year, as a professor in printmaking, to continue to strengthen and build the program. Also fortuitous, was having Bernice Cross as our studio work-study student - Bernice was instrumental in endless trials, as was Kris Sader, who nailed the Crisco lift. Printmaking professor Susan Camp, then an alumni, and non-traditional student, later embraced and tackled polyester plates and 3D printmaking with interesting crossovers between papermaking and digital print.

The results of collaborative research

In addition to the obvious health and environmental improvements, a range of other tangible benefits have come about as a direct result of our collaborative effort to convert to safer materials and practice:

- Student enrollments in printmaking increased as the processes were shown to be user-friendly, and the medium became more aligned with environmental values and new technologies.
- OSHA paper work went down.
- We became more economical because there was less need for costly ventilation and safety equipment, and the reduction in consumables put more \$ in the budget to build the program.
- Interdisciplinary work shot up between digital, new media, photo and print, leading to 3D prints, installation, site-specific and performance oriented work.
- A changed and charged attitude in the print studio lead to green changes in other studios such as painting and sustainable sculpture courses, and tied the ART department into larger campus sustainability initiatives
- Printmaking earned the camaraderie and support of the campus safety department who provided further funding for safety initiatives in other departmental studios - for instance, financing safer kilns for the sculpture foundry.
- Print students have developed a research attitude that carries beyond the studio, as exemplified by participation in other innovative and entrepreneurial campus programs.
- Student marketability has increased from the demand to learn or incorporate safer techniques in print shops (as technicians, or acceptance in grad programs).
- Donor interest in practices that address issues of sustainability, historic preservation and innovation led to private funding and the leverage needed to secure a state bond for a three-building renovation project for the department. Our first 6 million dollar building renovation has been completed, and we are now in the design phase for the second building, which includes plans for an open access print studio.

Some Conclusions

Since the mid-nineties I have been active in introducing and helping printmakers and print programs in the US, the UK, Northern Ireland, Australia, and Canada to switch over to safer materials - momentum seems to be gathering pace with a greater understanding, acceptance and enthusiasm for change. From my vantage point it seems that interest in safer applications is spreading from art schools to professional workshops and vice versa. With this enthusiasm, more and more printmakers are experimenting, refining and expanding the medium - collaboratively, we are keeping printmaking a sustainable and vital medium well into the future.

I am honored to chair a department that is vested in and supportive of green initiatives, but it is important to note that work generated in our print studio is (and always will be) founded on quality - nontoxic printmaking is not the focus of the studio, it is simply a safer means of production. We have gone from what began as a quest to replace known toxins with safer substances, and once there, to an incredible excitement of continuous discovery of new potentials for this dynamic medium. But we never lose sight of the ultimate aim: to produce artwork of the highest standard.

Susan Groce

Professor of Art, Chair Department of Art

University of Maine

[Curriculum Vitae for Susan Groce](#)
[Works by Susan Groce](#)

Susan Groce received her MFA from the University of Michigan and B.F.A. from the University of Arizona. She works in large scale Mixed Media Drawing, and Printmaking (Intaglio and Lithography). Her research focus is on emerging technologies, and non-toxic materials and processes. She has worked at Atelier 17, Paris; the Edinburgh Printmakers, Scotland; Open Bite Print Workshop, Australia and the MacDowell Colony, NH. She is an Artist Mentor for the MFA program at Vermont College, and has been an Artist in Residence, Visiting Artist, Guest Lecturer and Visiting Researcher at over 40 Art Schools, programs and Universities in Australia, Ireland, Northern Ireland, England, Scotland, Canada and The USA.

Her prints and drawings have been in over 160 solo, invitational and juried International, National, and Regional exhibitions and is included in private, public and corporate collections in the USA, The UK, Australia, New Zealand, South Africa, and Singapore. Susan served 6 years on the Visual Arts Panel of the Maine Arts Commission, 2 of those years as Chair, and has received a variety of research grants and awards in the arts, inclusive of the University of Maine System Trustee Professorship, which is designated to provide research support to recognize, reward, and retain exceptional scholars, for her research project The Interface Between Digital, Non-Toxic, and Traditional Print Technologies.

Susan Groce, Orono, Maine

for resume information click here: <http://www.nontoxicprint.com/thegreenartschool.htm#927821239>

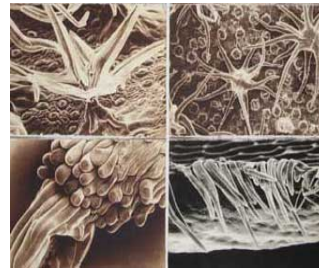
University of Maine

Location Orono, Maine, USA

Faculty Susan Groce (Professor of Art, Department Chair)

Faculty

Website <https://umaine.edu/art/programs/studio-art/printmaking/>



Printmaking

Faculty: Susan Groce, Professor of Art

Technician: Yolanda Castiglia

The University of Maine, Department of Art offers both the Liberal Arts based B.A. degree in Studio Art and the B.F.A. degree in Studio Art with a concentration in Printmaking. The Printmaking program at the University of Maine, moved into the Wyeth Center in 2012. Our new print studio is a state-of-the-art 'green' print facility which brings together a cross section of academic courses, technical print research, and summer printmaking workshops* with post graduate and professional Open Access* and Print Residency* programs. We have been devoted to investigating and using safer, less toxic print media since 1995. Our new facility brings together Print, Digital, and Photography and is housed side by side with the New Media innovation, Research, and Development Center at UMaine. Coursework within the program is guided by conceptual exploration and development of technical aptitude. Embracing environmental responsibility and personal safety in the studio, we have capacity to cover a full complement of print processes: Intaglio (acrylic resist etching grounds, photopolymer films), Lithography (polyester plate), Water-based screen, Photomechanical and Digital processes, Relief (linoleum, woodcut, laser cut), Collagraph, Monoprint, Book Arts, Type Setting and integration of print media with installation, site-specific, and interdisciplinary practice. Our program welcomes educational exchange, innovation in technique, and emerging technologies that push the parameters of printmaking.

ACADEMIC APPOINTMENTS:

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|----------------|---|
| 2010 – present | Professor of Art, Chair Department of Art, and Interim Chair Department of New Media |
| 2006 - 2010: | Professor of Art, and Chair, Department of Art (Studio, Art Education, Art History) |
| 2001/2: | University of Maine System Trustee Professorship |
| 2000: | Professor of Art, and Interim Chair Department of Art |
| 1992-present: | Professor of Art: Printmaking/Drawing |
| 1979-present: | Department of Art, University of Maine, Orono, Maine |

Teaching responsibilities: All levels of Drawing and Printmaking (Intaglio, including Acrylic Resist Etching, Photo-Polymer Techniques, Monoprinting; Lithography). Special Topics in Printmaking and Independent and Directed Studies. Maintain and develop print studio facilities, materials, and equipment, supervise work merit and work-study students. Graduate Faculty, Academic Advisor.

2001 - : Artist Mentor, Vermont College, MFA program.

EDUCATION:

| | |
|--------|--|
| 1996/7 | <u>Edinburgh Printmakers Workshop</u> , Edinburgh, Scotland. Acrylic Resist and Photec Etching Professional Seminars; Water Based Screen Printing. |
| 1984 | <u>Atelier 17</u> , Paris, France. (S.W. Hayter, Director), Viscosity Printing |
| 1979 | <u>University of Michigan</u> , Ann Arbor, Michigan. MFA Printmaking/Drawing; Teaching Assistantships, Researcher, Edition Printer. |
| 1976 | <u>University of Arizona</u> , Tucson, Arizona. BFA Art Education/Printmaking; Graduation with Honors |

VISITING ARTIST LECTURES AND WORKSHOPS:

Global Implications, Southern Graphics Council International Conference Panel: Is Printmaking Going Green? (Friedhard Kiekeben Chr, Keith Howard, Susan Groce, Indrani Gall, David Hinkcamp), Columbia College, Chicago. 2009

Earnsworth Art Museum, Rockland Maine, Artist Forum Four in Maine Panel Discussion. Moderated by Michael Komenecky 2009

Earnsworth Art Museum, Rockland Maine. Artist Talk, 2009

School of Contemporary Art, Edith Cowan University, Perth, Australia. Artist in

Residence. 2006

Geraldton Campus Edith Cowan University, Geraldton, Australia Visiting Artist,

Lectures 2006

Northern Editions, School of Art and Design, Charles Darwin University, Northern

Territory, Australia. Lecture and site visits to Tiwi Islands indigenous print projects

regarding use of safer materials. 2006

Rochester Institute of Technology, Rochester, NY. Summer Print Institute. Visiting Artist, Lecture; Acrylic Resist Etching (Orono Ground) demonstrations. 2004

University of Newcastle, School of Fine Art, Newcastle, NSW, Australia. Print Department. Visiting Researcher: Master classes, Lectures, Exhibition, Collaborative Installation, Technical Research. 2004

Tamworth City Gallery, Tamworth, NSW, Australia, Lecture, 2004

T.A.F.E. Tamworth, Tamworth, NSW, Australia, Print Department, Lecture, 2004

Colby College, Waterville, Maine. Art Department. Lecture; Print Classes. 2003

Western Australian School of Visual Arts, Edith Cowan University, Perth, Australia;

Open Bite Australia Print Workshop. Artist in Residence: Acrylic Resist Etching Research, Workshops and Lecture. 2000

Western Australian Printmakers, Perth, Australia. Lecture and Workshop (Acrylic Resist and Photopolymer Films). 2000

Northern Territory University, School of Art and Design. Darwin, Australia. Print Department NT. Lecture. 2000

Sydney College of the Arts, Sydney, Australia. Print Department. Lecture. 2000

Royal Melbourne Institute of Technology, Melbourne, Australia. Print Department. Lecture. 2000

Philadelphia College of Art and Design, University of the Arts, Philadelphia, PA. 2000 Printmaking and Book Arts Department, Photopolymer Etching Workshop. 2000

Haystack, Deer Isle, Maine. Acrylic Resist Etching and Photopolymer Etching Course 1999. Etching Course: 1990, MAEA Conference Workshop, 1990, Student Craft, 1985

Nova Scotia College of Art and Design, Halifax, Nova Scotia. Print Department
Lecture, Tutorials, Introduction of Acrylic Resist Etching. 1998

Camberwell College of Art, St. Martins Colleges, London, England. Print Department. Lecture. 1997

Duncan Jordanstone College of Art, Dundee University, Dundee, Scotland. Printmaking / Painting Department. Lecture, Tutorials. 1997

Glasgow College of Art, Glasgow, Scotland, Print Department. Lecture. 1997

S.E.A.C.O.U.R.T. Print Workshop, Bangor, Northern Ireland. Consultant (equipment & shop design); Acrylic Resist Etching Master Class. 1997

University of Ulster, Belfast, Northern Ireland, Print Department. Lecture, Tutorials 1997

Edinburgh Printmakers Workshop, Edinburgh, Scotland. Lecture: "Images from Maine" 1997

Grays School of Art, Robert Gordon University, Aberdeen, Scotland. Print Department. Lecture, Tutorials. 1997

Falmouth College of Art, Cornwall, England. Print Department. Lecture, Tutorials. 1997

Peacock Printmakers, Aberdeen, Scotland. Lecture. 1997

Sheffield-Hallam University, School of Cultural Studies, Sheffield, England. Painting / Printmaking Departments. Visiting Tutor 1996, 1997; Lecture 1997

Edinburgh College of Art, Edinburgh, Scotland. Postgraduate Department. Lecture, Tutorials. 1996

University of Southern Maine, Gorham, ME. Gallery Lecture/Exhibition. 1996

Roundtop Center for the Arts, Damariscotta, ME. Intaglio Workshop. 1995

Triskel Arts Centre, Cork, Ireland. Lecture, Exhibition, 1994

Dartmouth College, Hanover, NH. Visiting Artist, Lecture, Critiques. 1990

University of Tulsa, Tulsa, Oklahoma. Lecture: "Inner Landscapes" / Exhibition;
Graduate Student Critiques. 1989

Maine Touring Artist Program, Touring Artist, Lectures and Workshops (Schools and Art Organizations in Maine). Sponsored by The Maine Arts Commission, 1983 - 2000

Rhode Island School of Design, Providence, Rhode Island. Lecture, Visiting Critic. Printmaking Department. 1987

Vinalhaven Press, Vinalhaven, Maine, Artist in Residence, 1985

Mount Holyoke College, S. Hadley, MA, Visiting Artist: Lecture, Critiques. 1982

Portland School of Art (Maine College of Art), Portland, Maine. Lecture, Critiques, Printmaking Workshop. 1982

University of Wisconsin. Eau Claire, Wisconsin. Lecture, Exhibition. 1980

Wayne State University, Detroit, Michigan, Printmaking Workshop. 1979

Xavier University of Louisiana, New Orleans, Louisiana. Lecture 1979

University of Michigan, Ann Arbor, Michigan. Lecturer, Printmaking Workshops: Institute of Gerontology, Residential College and Graduate Art History Department, 1979

PROFESSIONAL ACTIVITIES:

The Art of Stewardship Project: Unity College, Maine 2008

Centennial Education Committee: Farnsworth Museum, Rockland, Maine 2008- present

University of Maine Museum of Art Strategic Planning Committee, Bangor, Maine. 2009

Carina House Residency Program, Monhegan Island, Maine. Jury Panel for selection of Artists. 2007

Project study: Introduction of Safer Printmaking Workshops, in conjunction with Open Bite Studio, Australia, for indigenous artist collectives and communities in the Kimberley region of Australia. Pending funding. 2004

Juror: Acquisitive Maritime Photography Prize, The Lovett Gallery, Newcastle, NSW, Australia. 2004

Colby College, Waterville, Maine. Overseer Committee (Academic Consultant), Review of Art Department. 2003

Western Australian Academy of Performing Arts, Edith Cowan University, Perth, Australia. School of Visual Arts Scholarship Review Panel (re- accreditation). 2002.

Bangor, Maine to Bangor, Northern Ireland Print Exchange 2000; S.E.A.C.O.U.R.T (N.I.) and the Greater Metro Bangor Area, Maine. Maine Exhibition Organizer and Curator.

Maine Arts Commission, Visual Arts Panel, Chair 1990-92 Panel member: 1989; 1983-85.

Maine Arts Commission, One Percent for Art, Selection Panels: 2009, 1985, 1987.

Curator. The Maine Biennial, (curation team of 4), Sponsored by the Maine Arts Commission, and Colby College Museum of Art, Waterville, Maine, 1983

Printshop Consultant: Sunberry Shore, St. Andrews, New Brunswick, Canada. 1999; SEACOURT Press, Northern Ireland 1997; Colby College, Waterville, Maine, 1982; Cameron University, Lawton, Oklahoma, 1980

Juror: Denison University, Granville, Ohio, Student Exhibition, 1979. Maine State Art Competition, Bangor, Maine, 1980. Open Space, Bangor, Maine, Member's Exhibition, 1980.

GRANTS & FELLOWSHIPS:

Sabbatical Leave, University of Maine, Orono, Maine. Studio work and Artist in Residence, School of Contemporary Art, Edith Cowan University, Perth, Australia. 2006

Faculty Research Award: Scholarly Materials and Equipment. 2003

University of Maine System Trustee Professorship. "Release time and research support to recognize, reward, and retain exceptional scholars" Research project: 'Interface Between Digital, Non-Toxic, and Traditional Print Technologies'. 2001-2002

Sabbatical Leave, University of Maine, Orono, Maine: Studio Work and Research: Royal Botanical Gardens, Edinburgh, Scotland; Artist in Residence and Workshops, Edith Cowan University, Perth, Australia. 1999 - 2000.

Faculty Research Fund: 1999 Scientific Equipment Award, University of Maine, Orono, ME.

Faculty Research Award, University of Maine, Orono, Maine. "Science Meets Art; Combined Research at The Royal Botanical Gardens Herbarium and The Edinburgh Printmakers Workshop", Edinburgh, Scotland. 1998

Educational Leave: UK residency, Studio work at the Edinburgh Printmakers, Travel, and spousal accommodation through The Atlantic Fellowship in Public Policy Program. 1996-7

Artists Invite Artists, Watershed Center for the Ceramic Arts Residency Grant, Edgecomb, Maine. Funded by grants from the Maine Arts Commission and the National Endowment for the Arts. 1995

Sabbatical Leave, University of Maine, Orono, Maine. Mixed Media Drawing, U.S.A. & Ireland, 1992 - 1993

Faculty Summer Research Award, University of Maine, Orono, Maine.

Architectural Landscape Drawing in the Southwest United States. 1990

Faculty Research Award, University of Maine, Orono, Maine

Architectural Landscape Drawing: Italy & South West USA. 1985 - 86

Faculty Summer Research Award, University of Maine, Orono, Maine. Printmaking at Atelier 17. Paris, France. 1984

Professional Fund Development Grant, University of Maine, Orono, ME.

Travel to European Printshops and Galleries. 1982

The MacDowell Colony Fellowship, Peterborough, New Hampshire. 1981

University of Michigan, Ann Arbor, Michigan; Rackham Block Grant (2);

School of Art Scholarship; Graduate Student Representative, 1977 - 1979

COMMISSION:

University of Sheffield, Medical Care Research Unit, Sheffield Center for Health & Related Research, Sheffield, England (Drawing Series).

COLLECTIONS:

Printmaking Museum of Douro, Alijo, Portugal

State Of Hawaii, Art in Public Places Relocatable Works Collection

University of Newcastle, School of Fine Art, Newcastle, Australia

University of Sheffield, Sheffield, England

Chattahoochee Valley Art Museum, LaGrange, Georgia, 20th century Art Collection

The Vinalhaven Press, Vinalhaven, Maine & NYC

The Robert Sesler Collection, Manhattan, KS

Art Link Contemporary Art Space, Fort Wayne, IN

Chubb Group Insurance, Tulsa, OK

Mrs. Jack Smart, Ogunquit, ME. The Surf Point Foundation Collection

Private collections: United States, Scotland, England, South Africa, Singapore, Australia, New Zealand.

SELECTED EXHIBITIONS:

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5th International Printmaking Biennial of Douro, (invitational) Alijo, Portugal 2010

Creative Research, State House Exhibition (sponsored by the Maine Arts Commission, Curator: Laurie Hicks), Augusta, Maine 2010

Four in Maine, Farnsworth Art Museum, Rockland, Maine. 4 independent exhibitions running concurrently (Susan Groce, Chris Pinchbeck, Sam Van Aken, Brian White), Curator: Michael Komanecky March - May, 2009

ART/ Faculty '09, Lord Hall Gallery, University of Maine, Orono, Maine 2009

First Traces: Center For Maine Contemporary Art, Rockport, Maine Curator: Britta Konau 2008

New Work: Lord Hall Gallery, University of Maine, Orono, Maine 2008

140: George Marshall Store Gallery, York, Maine. Curator: Mary Harding. 2007

Re-Connecting: Jean Paul Sluser Gallery, University of Michigan, Ann Arbor, Michigan, 2007

Whats Up: Faculty Exhibition, Lord Hall Gallery, University of Maine, Orono, Maine 2007

A Gathering of Visions- Recent work by Nova Scotia Printmakers and 5 Guest artists., Art Gallery, Acadia University, Nova Scotia. Invitational - Guest Artist. Curator: Ed Porter (Printmaker Nova Scotia College of Art and Design), 2006

Impressions of Nature, L.C. Bates Museum, Hinckley, Maine. Invitational Print Exhibition. Curator: Debra Staber (Museum Dir.). 2006

A Survey of Maine Printmakers 1980-2005, Center For Maine Contemporary Art, Rockport, Maine. Curator: Bruce Brown (collector, CMCA curator), 2006

Faculty Selections, Lord Hall Gallery, University of Maine, Orono, Maine. 2006

2005 North American Print Biennial, The Boston Printmakers, Boston University, Boston, Ma. Juror: Joann Moser (Senior Curator of Graphic Arts at the Smithsonian American Art Museum).

2005 Pacific Rim International Print Exhibition, University of Hawaii at Hilo, Hilo, Hawaii. Juror: Richard Hunt.

A Singular Vision: Selections From Two New England Collections, The Surf Point Foundation Collection, 20th Century works on paper from Europe and America. The Art Gallery, University of New Hampshire, Durham, New Hampshire. 2004

In Between Spaces 1, Solo Exhibition of Drawings and Prints, School of Fine Art Gallery, University of Newcastle, Newcastle, Australia. 2004

In Between Spaces 2, Collaborative Print Installation (28 artists), School Of Fine Art Gallery, University Of Newcastle, Newcastle, Australia. 2004

artNOW, Carnegie Art Galleries, University of Maine, Orono, Maine. Department of Art, Faculty Exhibition. 2004

National Printmaking 2003, Art Gallery, The College of New Jersey. Juror: Eileen Foti (Master Printer, Manager Rutgers Center for Innovative Print and Paper).

Bradley National Print and Drawing Exhibition, Heuser Art Gallery, The Contemporary Art Center, The Peoria Art Guild, Bradley University, Peoria, Illinois. Juror: Karen Kunc (Printmaker, University of Nebraska-Lincoln). 2003

Positive/ Negative Eighteen, Slocumb Galleries, East Tennessee State University, Johnson City, TN. Juror: Linda Johnson Dougherty (Curator/Critic). 2003

18th Annual Greater Midwest International Exhibition, Art Center Gallery, Central Missouri State University, Warrensburgh, Mo. Juror: leesa Fanning PH.D. (Assistant Curator, Modern and Contemporary Art, The Nelson-Atkins Museum of Art, Kansas City, Missouri). 2003

Heading North: Bangor to Baxter, State House, Augusta, Maine. Sponsored by the

Maine Arts Commission. 2003

Drawings, Icon Contemporary Art, Brunswick, Maine. Curator: Daune Poulaska.

2003

Neither Black nor White, Firehouse Gallery, Damariscotta, Maine. Curator: Marsha

Stewart 2003.

Process, Carnegie Art Galleries. University of Maine, Orono, Maine. Department of Art. Faculty Exhibition. 2003.

Re Imaging The Multiple. Pabellon de Mixtos de la Ciudadela de Pamplona, Spain.

Curators: Keith Howard, George Roberts. 2003.

Summer At Art First NYC, Contemporary British and American works on paper. Curator: Fiona Donnelly (Exc. Dir. Art First NYC). 2002

National Drawing 2002. The College of New Jersey, Ewing, NJ. Juror: Victoria Noorthoorn (exhibition coordinator, The Drawing Center NYC). 2002

Re: Imaging The Multiple, Gracefield Arts Centre, Dumfries, Scotland. Curators: Keith Howard, George Roberts. 2002.

Celebrating Drawing, George Marshall Gallery, York, Maine. Curator: Mary Harding. 2002

Faculty Exhibition, Museum of Art, University of Maine, Orono, Maine. 2002

Director's Choice, Art First NYC, Chelsea, NYC. Curator: Fiona Donnelly (Exec. Dir. Art First NYC). 2001

Re:Imaging The Multiple, Bevier Gallery, Rochester Institute of Technology. Curators: Keith Howard, George Roberts. 2001

Pacific Rim International, Acquisition Award Purchase by the Hawaii State Foundation on Culture and the Arts. University of Hawaii at Hilo, Hilo, Hawaii. 2001

Pacific Rim International Traveling Exhibition, The Maui Arts and Cultural Center, Kahului, Maui, Hawai'i. 2001

2001 North American Print Exhibition, The Boston Printmakers, Boston University, Boston, Ma. Juror: David Kiehl (Curator Prints and Drawings Whitney Museum of American Art, NYC).

Antonyms, Museum of Art, University of Maine. 2001

Art and Technology, Maine Art Gallery, Wiscasset, Maine. Curator: John Gilman. 2001

Print Portfolios, Center For Maine Contemporary Art, Rockport Maine. Curator: Bruce Brown (Collector; CMCA Director). 2001

American Association Of University Women Studio Tour, Maine. 2001. 1996.

University of Maine Faculty, Maine Art Gallery, Wiscasset, Maine. 2001

International Print Exchange: Bangor To Bangor 2000, Bangor Cultural Heritage Center, County Down, Northern Ireland; Sponsored by the British Council, North Down Borough Council, and SEACOURT PRINT WORKSHOP, Northern Ireland. 2000.

First Impressions, George Marshall Store Gallery, York, Maine. Curator: Mary Harding. 2000

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International Juried Show, New Jersey Center for Visual Arts, Summit, New Jersey Juror: Lisa Dennison (Deputy Director and Chief Curator Solomon R. Guggenheim Museum, NYC). 1999

1999 North American Print Exhibition, The Boston Printmakers, Boston University, Boston, MA. Juror: Marilyn Kushner (Curator of Prints and Drawings, Brooklyn Museum of Art).

National Printmaking 1999, The College of New Jersey, The College Art Gallery,

Ewing, N.J. Juror: Judith Brodsky (Rutgers).

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Thirteenth Annual Greater Midwest International Exhibition, GMI XIII Invitational award, Art Center Gallery, Central Missouri State University, Warrensburg, MO. Juror: Andrea Inselmann (Curator of Exhibitions, John Michael Kohler Art Center). 1998

GMI XIII Invitational, Art Center Gallery, Central Missouri State University, Warrensburg, MO. 1998.

LaGrange National XX Biennial, Purchase Award, Chattahoochee Valley Art Museum, LaGrange, Georgia. Juror: Siri J. Engberg (Assistant Curator, Walker Art Center, Minneapolis, Minnesota). 1998

Kreft Center For The Arts 1998 National Juried Exhibition, Kreft Center Gallery, Concordia College, Ann Arbor, Michigan. Juror: Bonita Fike (Assistant Curator for Twentieth Century Art at The Detroit Institute of Art).

Twenty - Second Annual National Invitational Drawing Exhibition, Norman R.Eppink Art Gallery, Emporia State University, Emporia Kansas. 1998

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Positive/ Negative #13 Exhibition, Honorable Mention, Slocumb Galleries, East Tennessee State University, Johnson City, TN. Juror: Annette DiMeo Carlozzi (Curator of American and Contemporary Art, Huntington Art Gallery, University of Texas at Austin). 1998

19TH Annual Paper In Particular National Exhibition, Columbia College, Columbia, MO, Juror: Nancy B. Brandy (Victoria College). 1998

Breaking The Ice, 5 Artist Exhibition. Between The Muse Gallery, Rockland, Maine. Curator: Carol Morrison. 1998.

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TripleX - 30 Years Of Edinburgh Printmakers, Edinburgh Printmaker's Gallery, Edinburgh, Scotland. Supported by The Scottish Arts Council, and the City of Edinburgh Council. 1997

Photo - Synthesis, Solo Installation of Prints based on The Herbarium Archives, Exhibition Hall, The Edinburgh Royal Botanical Gardens, Edinburgh, Scotland. 1997

50TH Anniversary Exhibition, Museum of Art, University of Maine, Orono, Maine. 1997

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New England/ New Talent, Fitchburg Art Museum, Fitchburg, MA. Jurors: Theodore Wolff (Critic, Christian Science Monitor), Christina Staassfield (Curator of Contemporary Exhibitions, Guild Hall Museum), John Driscoll (Dir., Babcock Galleries) and Marianne

Menger (Curator, Fitchburg Art Museum). 1996

1996 Pacific States Biennial National Print Exhibition, Campus Center Gallery, University of Hawaii at Hilo. Juror: Hugh Merrill (Kansas City Art Institute). 1996

Watershed: Artists Invite Artists, Art Gallery, University of Southern Maine, Portland, ME. Curators: Lynn Gipson (Dir., Watershed) and Karen Kitchen (Dir., USM Gallery). 1996.

Watershed Colloquy, Art Gallery, University of Maine at Farmington, Farmington, ME. Curator: Joanna Gardner-Huggett (Dir., Art Gallery). 1996.

Art Professors Show, Maine Art Gallery, Wiscasset, Maine. Curator: Lina Burley. 1996

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The 38TH Chautaugua National Exhibition Of American Art, Chautaugua Art Association Galleries, Chautaugua, NY. Juror: Catherine Catanzaro Koenig (Artist). 1995

International Juried Show 95, New Jersey Center for the Visual Arts, Summit, NJ. Juror: Lowery Sims (Assoc. Curator, 20th Century Art, The Metropolitan Museum of Art).

Maine Coast Artist Annual Juried Exhibition 1995, Maine Coast Artist Gallery, Rockport, ME. Jurors: Christopher Crosman (Director, The Farnsworth Art Museum); Joanna Gardner (Director, Art Gallery, University of Maine, Farmington); Frederick Lynch (Artist).

Maine Coast Artist Traveling Exhibition, (Selections from the Juried Annual), Blaine House, State House, Governor King's offices and the Maine Arts Commission, Augusta, ME. Curator: Kathy Jones. Sponsored by the Maine Arts Commission. 1995

Maine Printmaking 1995, Survey Exhibition of Recent Prints, Roundtop Center for the Arts, Damariscotta, ME. Curator: Frances Hodsdon.

University Of Maine Faculty Exhibition, University of Maine Portland Centre, Portland, ME. 1995

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Alternative Choices, Solo Exhibition, Part I: Museum of Art; Part II: Maine Center for the Arts; Part III: Hauck, Memorial Union, University of Maine, Orono, Maine. 1994.

Susan Groce, Solo Exhibition, The Triskel Arts Center, Cork, Ireland. Curator: Liz McEvoy. 1994

ThePriva B. Gross International Works On/Of Paper Biennial Juried Exhibition, QCC Art Gallery, Queensborough Community College, NY. Juror: David Herbert (Feigen/Herbert Gallery, NYC). 1994

International Juried Show '94, New Jersey Center for Visual Arts, Summit, NJ. Juror: Robert T. Buck (Director, The Brooklyn Museum).

9TH Annual Works On Paper, University of Texas at Tyler, Tyler, TX. Juror: Oscar Jay Gillespie. 1994.

Positive/Negative #10 Exhibition, Slocumb Galleries, East Tennessee State University, Johnson City, TN. Juror: Lynn Schuette. 1994

The 11th Dinnerware Invitational Exhibition, Dinnerware Gallery, Tucson, AZ. Curators: Lara LaFave, Hoge Day. 1992

The Price B. Gross International Works On/Of Paper Juried Exhibition, QCC Art Gallery, Queensborough Community College, NY. Juror: Richard B. Baker (Collector). 1992

Beyondisms: Contemporary Abstraction, Barn Gallery, Ogunquit, Maine. Curator: Donna McNeil. 1992

Works On Paper II, Group Exhibition, Frick Gallery, Belfast, Maine. Curator: Rose Marie Frick. 1992

16TH Haper National Print and Drawing Exhibition, William Ramey Harper College, Palantine, Illinois. Juror: Oscar Jay Gillespie. 1992

26TH Annual National Drawing and Small Sculpture Show, Delmar College, Corpus Christi, Texas. Juror: James M. Edwards (The San Antonio Museum of Art). 1992

20TH Annual Works On Paper Exhibition, Southwest Texas State University, San Marcos, Texas. **Honorable Mention**. Juror: Townsend Wolfe (Director / Chief Curator, Arkansas Art Center). 1991

23RD Bradley National Print and Drawing Exhibition, Lakeview Museum, Bradley University, Peoria, Illinois. Juror: Frances Myers (Printmaker, University of Wisconsin-Madison), 1991.

Cimarron National Works On Paper, Gardiner Art Gallery, Oklahoma State University. Juror: Warrington Colescott (University of Wisconsin-Madison). 1991

1991 National Printmaking Exhibition, Trenton State College, Trenton, New Jersey. Juror: Richard Haas (Printmaking, Painter, NY).

Spruce Point III, Spruce Point Inn, Boothbay Harbor, Maine. Curators: Abbe Levin, Diana Kerr. 1991

Susan Groce, Solo Exhibition, Art Gallery, University of Maine at Farmington, Farmington, Maine. Curator: Jan Provenzano. 1991

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Nancy Graves Chooses: Works On Paper, Art Space, New Haven, CT. Juror: Nancy Graves (Artist). 1990

LaGrange National XV, Juror's Merit Award, Chattahoochee Valley Art Assoc., LaGrange, GA. Juror: Kathleen Gauss (Curator, 20th Century Art, Los Angeles County Museum of Art). 1990

Prints International 1990, Silvermine Galleries, New Canaan, CT. Juror: Kenneth E.

Tyler (Director / Owner, Tyler Graphics Ltd).

The Boston Printmakers 42nd North American Print Exhibition, The Fitchburg Art Museum, Fitchburg, MA. Juror: Ofelia Garcia (Pres., Atlanta College of Art). 1990

20TH National Works On Paper Exhibition, Minot State University, Minot, ND. Juror: Karen Kunc (Univ. of Nebraska, Lincoln). 1990

Impressions - Original Prints From The North East, Creative Arts Workshop, New Haven, CT. Juror: Gabor Peterdi (Yale). 1990

Drawing 1990, Brigham Young University, Provo, Utah. Juror: Marjorie Devon (Director, Tamarind Institute).

On The Mark, Barn Gallery, Ogunquit, Maine. Curator: Mary Harding. 1990.

Haystack Faculty, Hobe Sound Galleries North, Brunswick, Maine. Curator: Jil Eaton; Haystack, Deer Isle, Maine. 1990.

The Drawing Show, Governor's Gallery, State House, Hall of Flags, Augusta, Maine. Curator: Kathy Jones (Maine Arts Commission). 1990

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63rd National Print Exhibition, Miriam Pearlman Award; Society of American Graphic Artists, Federal Plaza, New York City. Jurors: Leslie Leubbers (World Print Council, San Francisco), Margo Dolan (Dolan-Maxwell Gallery, Philadelphia), Al Blaustein (Pratt Institute). 1989

National '89, Trenton State College, Trenton, NJ. Juror: Ann Percy (Curator of Drawings, Philadelphia Museum of Art). 1989

Inner Landscapes, Solo Exhibition of Prints & Drawings, Alexander Hogue Gallery,

University of Tulsa, Tulsa, Oklahoma. Curator: Chuck Tomlins (UT). 1989

Cimarron National Works On Paper Exhibition, Oklahoma State University, Stillwater, Oklahoma. Juror: Lynwood Kreneck (Texas Tech U.). 1989

Printmaker Who Teach, Jewett Hall Gallery, University of Maine at Augusta, Augusta, Maine. Curator: Karen Gilg. 1989

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Art Quest '88, 1st Place Drawing, Hillwood Art Gallery, C.W.Post College, Long Island, NY; Art Gallery of Beaver College, Glenside, PA; U.of California Fine Arts Gallery, Irvine, CA. Jurors: Graham Beal (San Francisco Museum of Art); Neal Benezra (Art Institute of Chicago); Elizabeth Broun (National Museum of American Art, Smithsonian Institute); Ann Goldstine (Museum of Contemporary Art, Los Angeles); Melinda Wortz (U. of California, Irvine); Susan Hirschfeld (Guggenheim Museum).

11th Annual United States Print & Drawing Exhibition, North Carolina Print and Drawing Society, Skillbeck Gallery, Charlotte, NC. Juror: Douglas Schultz (Director, Albright Knox). 1988

Rutgers National Works On Paper Exhibition '88 Camden, NJ. Jurors: Lowery Stokes Sims (Metropolitan Museum) and Carter Ratcliff (Critic).

National Invitational Drawing Exhibition, Santa Rosa Jr.College, Santa Rosa, CA. Curator: Kevin Fletcher. 1988

The Florida National '88, Florida State University Fine Arts Gallery and Museum, Tallahassee, FL. Juror: Eric Siegeltuch (Siegeltuch and Co., New York, NY).

Architectural Art - Yesterday & Today, Invitational Exhibition. Hobe Sound Gallery, Portland, Maine. Curator: Lynn Halett. 1988

Prints and Drawings, Solo Exhibition, Unity College, Unity, Maine. Curator: Leonard Craig. 1988.

Invitational Exhibition, Barn Gallery, Ogunquit, Maine. 1988

Susan Groce, Solo Exhibition of Prints and Drawings, The Joan Whitney Payson Gallery, Portland, Maine. Curator: Judy Sobol. 1987

Maine Artists, New Visions Gallery, Ithaca, NY. Curator: Joan Sears. 1987

Artists Who Teach, National Land Grant Universities Juried Competition, Federal Reserve Board, Washington, DC. Curator: Mary Anne Goley. 1987

Maine Teachers, Invitational Exhibition, Maine Coast Artists Gallery, Rockport, Maine. Sponsored by Down East Enterprise, Inc.; Curator: Sarah Fasoldt. 1987

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Clemson National Print & Drawing exhibition, Lee Hall Gallery, Clemson, South Carolina. Sponsors: Clemson Architectural Foundation & the South Carolina Arts Commission. Juror: Terence La Nove. 1987

4th Annual National Competition, (Ptg., Dr. Pr. & Sculpture), Pinnacle Gallery, Rochester, New York. 1987

Inner Landscapes, Solo Exhibition of Prints & Drawings, University of Maine, Museum of Art, Orono, Maine. Curators: David Ebitz, Charles Shepard. 1987

University Of Hawaii Print Invitational, Campus Center Gallery, Hilo, Hawaii. 1986

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September Competition, Alexandria Museum, Alexandria, Louisiana. Juror: Patterson Sims (Associate Curator, Whitney Museum). 1985

Los Angeles Printmaking Society Juried Membership Exhibition, Brand Library Art Galleries, Glendale, CA. 1985

Hoyt National Drawing & Painting Exhibition, Hoyt Institute of Fine Arts, New Castle, Pennsylvania. Juror: Tom Everett Hinson (Curator Contemporary Art, Cleveland Museum of Art). 1985.

Invitational Inaugural Exhibition, Gallery 68, Belfast, Maine. Curator: Scott Reed. 1985

Invitational Drawing Exhibition, Intaglio/Relief Society Gallery, Asheville, North Carolina. Curator: Porge Buck. 1985

The Manhattan National 1985, Sesler Purchase Award, sponsored by The Manhattan Arts Council, Kansas State University, Manhattan, Kansas. Juror: Warrington Colescott (University of Wisconsin-Madison).

New Mexico International 1985, (Ptg, Dr, Pr), Clovis-Portales Arts Council, Clovis, New Mexico.

3rd Annual Maine - Maritime International Flat Work Exhibition, Marguerite Pullen Art Gallery, Presque Isle, Maine. 1985

Master Works Of Contemporary Maine Printmaking In Maine Collections, Baxter Gallery, Portland School of Art, Portland, Maine. Curator: Lisa Allen. 1985

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14th Annual International Exhibit, Louisiana Watercolor Society, New Orleans, Louisiana. Juror: Barbara Nechis. 1984

14th National Print & Drawing Exhibition, Dakota N.W. University, Minot, North Dakota. Juror: Lynwood Kreneck (Texas Tech. University). 1984

Hoyt National Drawing And Painting Exhibition, Hoyt Institute of Fine Arts, New Castle, PA. Juror: Louis Zona (Director, Butler Institute of American Art). 1984.

Juried Alumni Art Annual, Slusser Gallery, University of Michigan, Ann Arbor, Michigan; Corcoran Gallery, Muskegon, Michigan. Juror: Roger Mandle (Director of the Toledo Museum of Art). 1984

Third Annual Print National, Payne Gallery, Moravian College, Bethlehem, Pennsylvania. Juror: Ofelia Garcia (Director of the Philadelphia Print Club). 1984

Inside/Outside, Invitational Exhibition, Walker Museum, Bowdoin College, Brunswick, Maine. Curator: John Coffey. 1984

Los Angeles Printmaking Society Exhibition, Barn Gallery, Glendale, California. 1984

Farnsworth Museum Juried Exhibition, Rockland, Maine. 1984

Portraits from The Collection, University of Maine, Museum of Art, Orono, Maine. Curator: David Ebitz. 1984.

2nd Annual Maine - Maritime International Flat Work Exhibition, Marguerite Pullen Art Gallery, Presque Isle, Maine. Jurors: Boudman, Giles, Huff. 1984

Illinois Arts Council Traveling Exhibition, Selections from the 19th Bradley National Print & Drawing Exhibit, Visual Arts Touring Program, North Park College, Chicago, IL; Illinois State University, Normal, IL; Wheaton College, Wheaton, IL; Rock Valley College, Rockford, IL; Quincy College, Quincy, IL. 1983 - 1984

Invitational Exhibition, Barn Gallery, Ogunquit, Maine. Committee Selection. 1984

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New Mexico International, (Ptg, Dr, Pr), Clovis-Portales Arts Council, Clovis, New Mexico. 1983

11th National Juried Exhibition, Second Street Gallery, Charlottesville, Virginia. Juror: Ted Potter (Director, S.E. Center for Contemporary Art). 1983

12th National Print & Drawing Exhibition, Minot State College, Minot, North Dakota. Juror: Juergen Strunk. 1983

19th Bradley National Print & Drawing Exhibition, Lakeview Museum, Peoria, Illinois. Jurors: Jim Nutt, Don Baum. 1983

1st Annual Maine - Maritime International Juried Flat Work Exhibition, Pullen Gallery, Presque Isle, Maine. Jurors: Boudman, Giles, Huff. 1983

Invitational Works Of Paper Exhibition, Maine Coast Gallery, Rockport, Maine. Curator: Benedict Goldsmith. 1983

La Grange National Juried Print Exhibition, Chattahoochee Art Assoc. and LaGrange College, LaGrange, Georgia. Juror: Brian Paulsen. 1982

Invitational Exhibition, Walker Museum, Bowdoin College, Brunswick, Maine. Curator: John Coffey. 1982

1st Annual Juried National Print Competition, Art Link Contemporary Art Space, Fort Wayne, Indiana. Juror: Don Kruse. 1982

Terrance Gallery National Juried Competition, Terrance Gallery, Columbia Greene Community College, Hudson, New York. Jurors: Plummer, Vorreyer, Messina. 1982

Of and On Paper, Invitational, Maine Coast Artists Gallery, Rockport, Maine. Curator: Benedict Goldsmith. 1982.

13th Annual River Road National Juried Exhibition, Guild Gallery, Baton Rouge, Louisiana. Juror: Keith Marshall (Downtown Gallery, New Orleans). 1982

Spectra II, Women in the Arts, co-sponsorship by the Maine State Commission on the Arts and Humanities, and The Council of Women in the Fine and Performing Arts, juried competition, Maine. 1982

National Print Invitational, An Exhibition of Contemporary Prints. University of Maine, Museum of Art, Orono, Maine. 1982

Solo Exhibition of Prints and Drawings, University of Michigan, Residential College, Ann Arbor, Michigan. Curator: Larry Cressman. 1982

Governor's Exhibition, Solo Exhibition of Prints, State House, Hall of Flags, Augusta, Maine. In cooperation with Governor Brennan and the Maine State Commission on the Arts and Humanities. 1981

Greg Page and Susan Groce: Prints and Drawings, Cornell University, Ithaca, New York. 1981

Terrance Gallery National Juried Exhibition, **2nd Place Award**. Columbia-Green Community College, Hudson, New York. November. Jurors: Handell, Lieberman, Kane and Clubb. 1981

Print National '81, juried competition, Moravian College, Pa.

Maine & New Hampshire Small Print Competition, **Honorable Mention**. Portland, Maine. 1981

The Marietta National, (Painting and Sculpture Competition), Grover Hermann Fine Arts Center, Marietta, Ohio. Jurors: Robert Erdle, Barbara Manning, Renee Steidle. 1980

Susan Groce, Solo Print Exhibition, Foster Gallery, University of Wisconsin, Eau Claire, Wisconsin. Curator: William Pearson III. 1980

Paper Works, The Joan Whitney Payson Gallery, Portland, Maine. Juror: Marilyn Quint Rose. 1980

Graphics - Artists of Maine and Canada, Open Space Gallery, Bangor, Maine. 1980

Susan Groce, Solo Exhibition of Prints and Paintings, University of Maine, Museum of Art, Orono, Maine. 1980

Maine Printmakers, Invitational, 9 artists, Waldoboro Gallery, Waldoboro, Maine. 1980

20 Printmakers, National Invitational Exhibition, University of Maine, Orono, Maine. 1980

Big Ten Drawing Exhibition, Traveling Exhibition: Purdue University, University of Michigan, University of Illinois, Ohio State, University of Minnesota. Curator: Richard Paul. 1979 - 1980.

Solo Exhibition of Prints, Illinois Wesleyan University, Bloomington, Illinois. 1979

Seven State Regional Print, Drawing & Painting Competition, Wisconsin. 1979

North Dakota 22nd Annual National Drawing & Print Exhibition, 1979

Recent Works, (3 artist exhibition), Rackham Galleries, Ann Arbor, Michigan. 1979

Masters Exhibition, Jean Paul Slusser Gallery, Ann Arbor, Michigan. 1979

North Dakota 21st Annual National Drawing & Print Exhibition, Jurors: Warrington Colecott, Francine Myers. 1978

Seven State Regional Print, Drawing & Painting Competition, Wisconsin. Jurors: Lee Wallin, J.L. Hendershot. 1978

Solo Exhibition of Prints, Mari Galleries, Westchester, New York. Curators: Carla Rubin, Clare Kaufman. 1978

Works in Progress Exhibition, Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, Michigan. 1978

National Association of Schools of Art Exhibition, University of Michigan, Ann Arbor, Michigan. 1978

Mid America College Art Association Group Exhibition, Community Gallery, Wayne State University, Detroit, Michigan. 1978

Works On Paper, University of Iowa/University of Michigan, Graduate Exchange Exhibition, Drewelowe Gallery, Iowa City, Iowa; Slusser Gallery, Ann Arbor, Michigan. 1978

PUBLIC INTERVIEWS:

Earthwatch Radio, (program dedicated to science and the environment; broadcast on 140 stations nationwide, and Web list serve). Interview with Richard Hoops (University of Wisconsin-Madison Sea Grant Institute) on safer printmaking. 2002.

Focus on Art, Maine Public Broadcasting Network (Radio), Interview with Mary Lou Kelly,

1987

A Year of Art, Payson Gallery Show, Channel 16 (Greater Portland cable T.V.), Interview with Judy Sobol, 1987

Maine Arts Magazine, Maine Public Broadcasting Network, Channel 12 (Public Television).

Interview with Ed Morin (Printmaking at the Vinalhaven Press), 1985

ARTICLES, REVIEWS & PUBLICATIONS:

Exhibitions Up for Arts in the Capitol, Maine Sunday Telegram; Portland Press Herald; 1/17/2010

UMaine Today, Natural Instinct by Kristen Andresen, Quarterly magazine, January/February 2009, pp. 2-6

UMaine Today, Natural Instinct by Kristen Andresen Online version with linked Photo Gallery

Four in Maine, publisher: Farnsworth Museum, Rockland, Maine. Exhibition catalog with introduction by Michael Komanecky, Interview conducted by Jane Bianco. Susan Groce pp. 8-37

Farnsworth Show All Over The medium Map Portland Press Herald, Maine Sunday Telegram 3/8/09

Four in Maine, Village Soup, Arts and Entertainment "Four in Maine Forms a Panel" March 12, 2009

Four in Maine Art Review by Rufus Foshee, Herald Gazette, Art Review, 4/2/09;

Farnsworth Opens Four in Maine Exhibition The Free Press, Vol.25, No 10, pp.1, 19 (full color repro of Australian Journal)

Art Vrs Economy by Abigail Curtis, Bangor Daily News, C1 Business, 4/4-5/09 (full color repro of Spiral and Farnsworth Installation by Bridget Brown)

Nontoxicprint.com, A research Resource, and Workshop Guide for Artists, Educators and Printmakers, Print Gallery, Hard and Soft Ground, Printmaking Resources/ Printmakers & Artists. 2009. Website Author: F. Kiekeben, Columbia College, Chicago

Intaglio: the Complete Safety - First System for Creative Printmaking, by Robert Adam and Carol Robertson; Thames and Hudson, 2007. P. 26

The Imprint Of Place, Maine Printmaking 1800-2005; by David Becker. Co-published by The Center for Maine Contemporary Art and Down East Books. PP:9,116,126 full page color reproduction of photo-polymer installation 'Invasive Species'. 2006 p.118.

The Herald, Weekender, Newcastle and Hunter, Australia, p. 4, 4/17/04, "In Between Spaces: Susan Groce", Exhibition review by Jill Stowell.

The Contemporary Printmaker: Intaglio - Type & Acrylic Resist Etching, By Keith Howard. White-Cross Press, New York. Orono Ground Research Contributions: pp. IX,X11, 196, 197,198,199, 202, 204,205,207. 2003.

The East Tennessean: Positive/Negative 18 on display in Slocumb By David Gorley. 2/10/03

UMaine Today, (University of Maine research magazine), Orono, Maine. "Going Green" by Gladys Ganiel. Summer 2002. Vol. 2 Issue 3. Pp 8-10

The Maine Sunday Telegram, 4/14/02, p. 3E "Celebrating Drawing" Art review by Philip Isaacson

Portland Press Herald, 3/28/02, "York Gallery Celebrating Drawing" by Jane Ha

The York Weekly, 3/13/02, Arts and Leisure section B. pp. B1, B3. "A Special Place" by Jeanne McCartin. (Photo 3/20/02, p. B12).

Spotlight, 3/28/02, p.11. "Celebrating Drawing Shows What Fine Line Pencil Can Wield" by Ross Bachelder.

Town Topics, 3/02. Princeton, NJ. Art review of the National Drawing 2002 Exhibition.

The Boston Globe, 3/2/01, "Printmakers Biennial". Art review of the North American Print Exhibition.

artsMEDIA, 3/15/01, Vol. 5, Number 16, p. 34. "Celebrating Print at B.U.," by Grace Consoli

Maine Times, 2/17/2000, Vol. 32 #40, p. 25. "Bangor Taking Its Art In Several Different Directions" by Catherine Russell.

Medical Care Research Unit Annual Report, University of Sheffield. Sheffield, England. Cover Illustrations: 1996, 1997, 1998, 1999-2000, 2001.

The Bangor Daily News, 3/3/98, Maine Style pp. 1C, 3C, "Liberated Printing," by Jenna Russell

The Boston Globe, 5/13/96, Vol. 249, #134, pp. 31, 34. Living/ Arts. "New England Proves its Talent," Art review by Cate McQuaid.

Worcester Telegram & Gazette, 5/10/96, "... Susan Groce's Expansive Drawings are Part of the New England - New Talent Exhibition at Fitchburg Art Museum", Art review by Frank Magiera.

The Maine Times. Vol. 28, #22, 3/14/96, p. 18. "Art at Watershed Thrives on Experimentation," Art review by Haines Sprunt Tate.

1994-1995 Academic Year Calendar (poster-calendar). Reproduction of "Spiral" by Susan Groce. University of Maine Printing Services.

The Maine Times. Vol. 27, #11, 12/16/94, p. 23. "An Artist's Thoughts on Illusion, Perception Loom Large in Orono," profile by Donna Gold.

Maine Perspective. Vol. 6, #11, 11/11/94, pp. 10, 11, 13. "Alternative Choices" by Margaret Nagle.

On The Edge Forty Years of Maine Painting 1952-1992 by Theodore Wolff. Maine Coast Artists. p. 34

Calendar, Tucson, Arizona, Sept. 17, 1992. "Peek Inside Leads to Superlatives," art review by Charlotte Lowe.

Performing Arts Brochure, 1990-1991, Maine Performing Arts Center "Graphic Journeys-Culture and Context in the Art of Susan Groce." pp. 4-9

Maine Art Now, by Edgar Allen Beem, The Dog Ear Press, 1990. Pp. 170, 235, 249, 266, 267.

Maine Times. 11/20/89, "From Pop to Now in Prints," art review by Edgar Allen Beem.

The Tulsa Tribune, 1/13/89, p. 13D, "Landscapes of Our Dreams," art review by James Watts.

The Waldo Independent, 9/22/88, p. 18, "Susan Groce - Drawings Are Worth Visit to Unity Gallery," art review by Stew Henderson.

The Maine Sunday Telegram, 3/20/88, p. 43A, "Thinking Big - and Making it to the Big Time Too," profile by Shirley Jacks.

Art New England, Vol. 8, No. 6, June '87, p. 23, "Susan Groce: Drawings and Prints," review of Payson exhibition by Ellen Schiferl.

Susan Groce - Drawings and Prints, by Judith Sobol, The Joan Whitney Payson Gallery of Art, 1987.

Maine Times. 4/3/87, p. 23, "Landscapes in (Inner) Space," art review by Edgar Allen Beem.

Artists in Maine. Vol. 11, No. 1, Spring '87, p. 51, "Susan Groce," art review by Chake Emira Kavookjian.

The Ithaca Times, 9/29-30/87, "The Maine Thing," art review by Wendy Clough.

Explorations. Vol. I, No. 2, 4/85; (Research Journal, University of Maine), front cover print.

Art New England, Vol. 4, No. 7, pp. front cover, 14, 15, June '83, Feature Artist "Susan Groce," introduction by Lois Tarlow.

The Maine Sunday Telegram, 1982, "Modern Maine Art: The Best and The Brightest,"

art review by Philip Isaacson.

Art New England, Vol. 2, No. 10, p. 8, Nov. '81, "Susan Groce," art review by David Ebitz.

Vision. A Journal of the Visual Arts in Maine. Dec. '80 (review).

Translation Review. 1980, Vol. 5 (literary journal), University of Texas Press, front cover print.

The Play of the Lady Odivere, cover collaboration with Michael Lewis, cassette album by Gordon Bok.

To the Tenth, A Suite of Ten Intaglio Prints by Michael Crouse, Gary Gebhardt, Susan Groce, Sam Morello, Mark Nelson, Sarah Nussbaumer, Will Peterson, Lissa Pollie, Brian Shelley and William Stolpin; limited edition of 25; published and printed by Jan Murdock, Flint, MI, 1983.

