



SUSAN GOLDMAN:  
PRIMA VISTA

PROJECT • SPACE



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Jack Rasmussen, Curator  
June 13 - August 9, 2026

AMERICAN UNIVERSITY MUSEUM PROJECT SPACE

# Foreword

By Jack Rasmussen

C. Nicholas Keating and Carleen B. Keating Director  
American University Museum at the Katzen Arts Center

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Susan Goldman is widely known and deeply respected for her leadership of Lily Press® and the Printmaking Legacy Project®. She is not only a master printmaker, but a generous champion of other artists, the collaborator every artist hopes to have at their side. With *Prima Vista*, her first solo museum exhibition, Goldman steps forward as a singular, consummate artist in her own right. Her command of the medium rises to the level of technical wizardry, grounded in decades of experience and always open to surprise. In Goldman's hands, printmaking becomes a space where precision, invention, rigor, and a kind of magic meet and actively shape one another. Each work is built through a layered process of successive printings, where color and sequence interact in ways that cannot be fully predicted in advance.

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Goldman's prints unfold as variations on a theme rather than as fixed, singular statements. As she has written, her process "plays with what can happen inside and outside variations, as they continue to reconfigure over time." Structure and deconstruction operate simultaneously. Repetition becomes a means of transformation, with each iteration moving the work toward an unforeseen destination and surprising the viewer and the artist alike.

In *Prima Vista*, meaning "at first sight," Goldman signals a turn inward, away from depiction and toward the immediacy of sensation. The print becomes a site of raw perception, where intuition leads and analysis follows. She trusts the process to return something she "couldn't have seen at the beginning," finding and holding a delicate balance between control and unpredictability.

On behalf of American University, and the museum's many friends, supporters, and neighbors, I want to thank Susan Goldman for sharing her art. She brings not only extraordinary technical achievement, but also a spirit of generosity, curiosity, and beauty that resonates well beyond the walls of the gallery. I also want to acknowledge Katherine Blood for her compelling writing in this catalog, and Goldman's gifted studio collaborators, Bridget Sue Lambert and Idrissa Sidibe.

Opposite: Susan J. Goldman, *Lever du Jour II* (detail), 2026. Print on aluminum, 6 ft. 6 in. x 6 ft. 6 in. (four 40 x 40 in. panels). Courtesy of Lily Press®.





# Rigor and Flow in Susan Goldman's Printmaking

By Katherine Blood

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**"In *Prima Vista*, seeing is not about recording what is there, but about honoring what appears at first sight within the mind's eye—immediate, alive, and unbound by representation."**

**—Susan J. Goldman**

Susan Goldman creates artworks that invite viewers to wonder and marvel—embodying the spacious spirit of her creative process, with alchemical potential for audiences. Her profound and wide-ranging body of knowledge, talent, and mastery as an artist and master printmaker is fully manifest in the currently featured works, all made within the last two years.

Selected with Jack Rasmussen, C. Nicholas Keating and Carleen B. Keating Director & Curator of American University Museum, the exhibited prints showcase the artist's signature interests in color and light; rhythmic patterning; and a jazz-like, generative sense of call and response. There is also a conscious questing for beauty. In her own words: "The basic premise is beauty, making the world beautiful because the world is not always beautiful."

While deliberately freed from literal representation, numerous artwork titles in this exhibition evoke the natural world, including *Lever du Jour* (day-break), *Blue Sky*, *Ocean*, and more. Goldman likens color, light, and atmosphere in certain artworks to such attention-focusing experiences as walking on a spring day, standing under a big sky, and going to the ocean: "There is a joie de vivre. It cleans the soul, inviting a particular kind of contemplation."

Goldman's fluency with printmaking techniques is extensive and long-standing, including monotype, woodcut, screenprint, and intaglio processes. She earned her Bachelor of Fine Arts from Indiana University-Bloomington, and Master of Fine Arts from Arizona State University-Tempe. After moving to Washington in 1990, she taught printmaking at the Corcoran College of

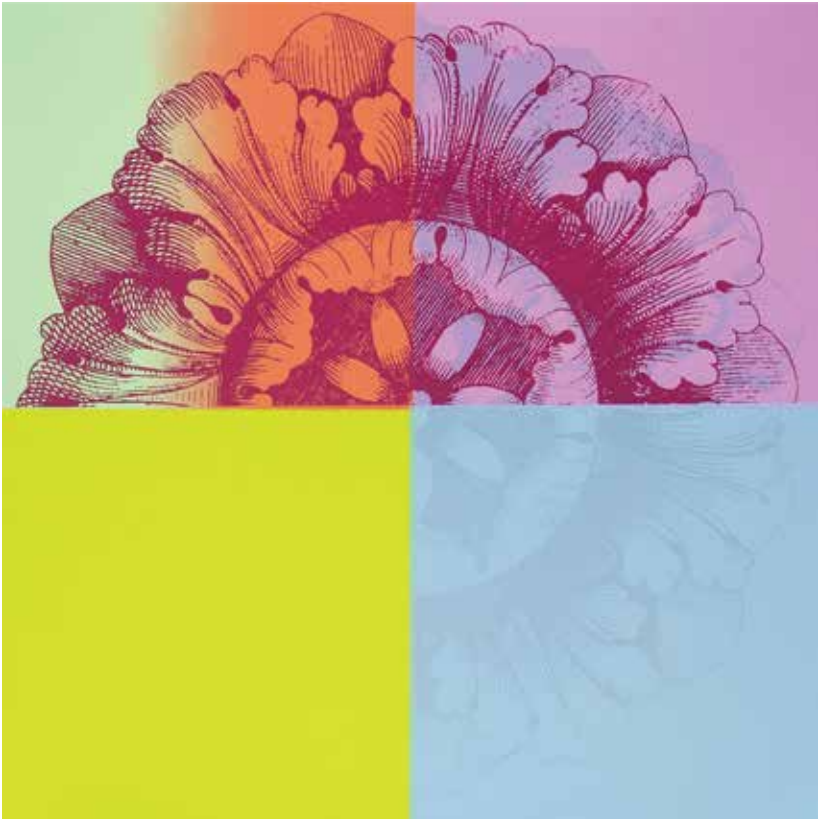
Art, the Maryland Institute College of Art (MICA), and Georgetown University. She was Professor and Master Printer for Navigation Press at George Mason University-Fairfax and Master Printer/Program Director at Pyramid Atlantic.

Artistic and technical explorations here include a series of luminous woodblock prints on circular sheets of Igarashi handmade paper and glowing six-foot plus digital prints on brushed aluminum panels. Both invite comparisons to sculpture, from woodcarving and relief printing to the metal sheen and monumental size of the aluminum prints. The circle recurs compositionally throughout, as well as in the tondo-shaped (and titled) woodblock prints. *Mosaic Melange* is presented as a composite piece, measuring roughly 5 x 11 feet and comprised of smaller panels, connecting with the artist's interest in patterning and Middle Eastern architectural design.

Measuring over three feet in diameter, each of Goldman's thoughtfully individuated woodblock prints form a harmonious group. They deepen and extend her investigations of formalism, color, and concepts of color. Pieces like *Orange Sky* and *Ocean* can be read as pure form, mark, texture, and color and simultaneously as horizon-lined land, water, or solar/lunarscapes. *Enchanted Spaces* balances boldness and delicacy, opacity and sheerness, to create a deep, resonant image. Gradient colors contour the edges of lozenge shapes that seem to float in space.

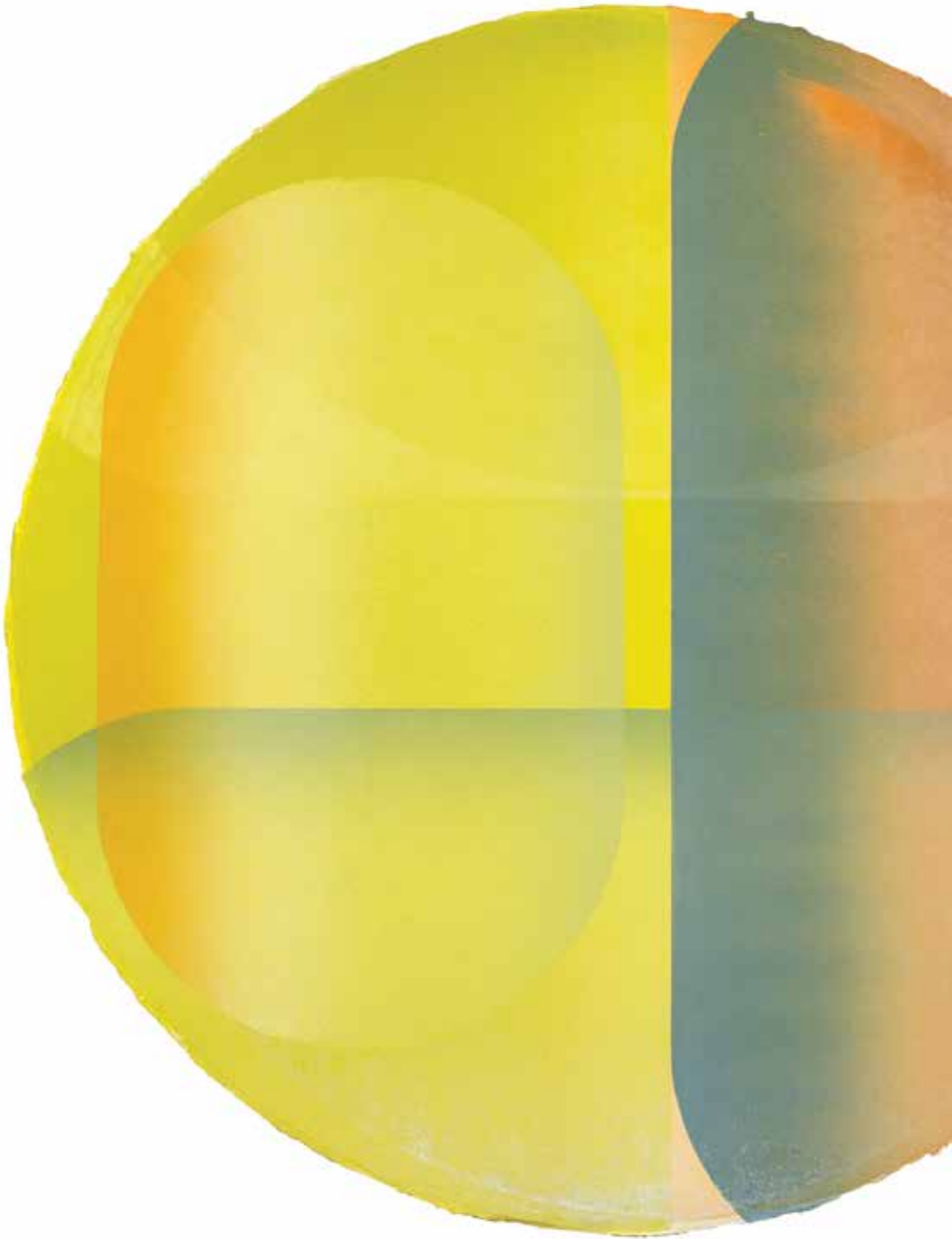
I first encountered work from the spectacular *Lever du Jour* series in Goldman's studio as she was preparing for her mid-career *Origin of Self* retrospective show at Galerie Myrtis in Baltimore, curated by Myrtis Bedolla. There is an immediate wow factor in encountering these brilliantly vivid, large-scale prints on aluminum panels that shimmer and change as the viewer moves around them. They developed from Goldman's *Squaring the Flower* series, inspired by the Greek mathematical idea called "squaring the circle" and querying notions of balance, beauty, and attempting the impossible. She recalls wishing that the artworks could be bigger: "Bigger than me, to be actually inside the flower." The *Lever du Jour* series allowed her to greatly expand the scale of her prints to heighten the sense of immersion.

She found that printing digitally on metal surfaces came with a distinct set of needs and tools to modulate the temperature and saturation of colors, requiring repeated tests and adjustments which Goldman compared to "mixing base into color." For example, she said, "On metal, some pieces may




Susan Goldman, *Squaring the Flower II, #10*, 2019. Screenprint, 30 x 30 in.  
Courtesy of Lily Press®.

have a white ground printed under them, others are more translucent.” She referenced Johann Sebastian Bach’s musical *Inventions* in describing her process of drawing compositional elements from her personal library of hand-printed works including silkscreens and patterns; then moving things around; subtracting, adding, and creating new elements and patterns digitally: “Using Photoshop as a tool, I can make decisions and variations very fluidly, working almost at the speed of my brain.” Goldman credits digital specialist Bridget Sue Lambert, with whom she first worked at Pyramid Atlantic Art Center, as a valued collaborator for the series.



Susan J. Goldman, *Enchanted Spaces*, 2026. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



While this particular form of engagement with digital printmaking is new in the artist's own work, her interest is longstanding. As coordinator for the 2005 Southern Graphics Council International Conference, *Power in Print*, she organized a fascinating panel discussion, hosted by the Library of Congress, called *Expanding Vocabularies: Graphic Artmaking in the Digital Age* with speakers David Adamson, Alicia Candiani, Octavian Cretu, Jane Hammond, Luis Silva, and Ferdinand Protzman. Seven years ago, in 2019, she served as curator for the *Forward Press: 21st Century Printmaking* exhibition at the American University Museum. This show, along with its programming, offered an important platform for contemporary artists creating compelling artworks using, and sometimes combining, traditional handprint (e.g. woodcut, etching, lithography, and screenprint techniques) and digital methods to achieve their visions. Presented by Goldman's nonprofit Printmaking Legacy Project® (PLP), dedicated to the documentation, preservation, and conservation of printmaking practice and history, the exhibition and accompanying catalogue presented audiences with a feast of ideas and artworks on, and beyond, paper—some of which involved performance or were displayed in multiple dimensions. Woodcuts by Tom Hück and Steve A. Prince shared gallery space with iPad drawings by Richard Peterson and draped, suspended hand-cut inkjet prints by Sangmi Yoo. Carrie Lingscheit's intaglio prints variously combining mezzotint, etching, and drypoint, were shown, as were Michael Menchaca's installation of silkscreen prints alongside digital animation. Of consistently high quality, the thoughtfully-selected works in this exhibition were variously meticulous, playful, provocative, and revelatory—honoring tradition and innovation while expanding ideas for what printmaking can be and become. In *Prima Vista*, Susan Goldman contributes directly and persuasively to this line of inquiry.



Susan Goldman at Lily Press®. Photo credit: Erwin Thamm.

“The basic premise is beauty, making the world beautiful because the world is not always beautiful.”

— Susan Goldman

Goldman’s wider work as an artist, curator, educator, collaborative master printmaker, archivist, scholar, and filmmaker is exceptionally multivalent. As part of the programming for the artist’s retrospective solo exhibition, *Origin of Self*, she was recently in conversation with gallerist and curator Myrtis Bedolla about her journey as Founding Director of Lily Press® in Rockville, Maryland, where she has collaborated with such luminary artists as Elizabeth Catlett, Sam Gilliam, Linn Meyers, E.J. Montgomery, Rudy Pozzatti, Eve Stockton, Victor Ekpuk, and Renée Stout. The Library of Congress is fortunate to preserve and share ten of Goldman’s own prints made between 1994 and 2024 as well as 38 prints created with 31 collaborating artists at her Lily Press®.

Like Lily Press® and the art and practice of printmaking in wider spheres, Goldman’s Printmaking Legacy Project® has a strong communal impulse. It documents printmaking history and communities past and present, also generating vital opportunities for connection and study. Beyond preserving and disseminating, the project actively contributes to the legacy and practice of printmaking through lectures and workshops, printmaking exhibitions, archival interviews, and artist documentaries. They include the marvelous *Black Printmakers of Washington, DC: Percy B. Martin & Michael B. Platt* which is screened at public venues and available for streaming on PBS. *Midwest Matrix*®, another PLP project, focuses on post-World War II printmaking in the American Midwest including studios, university programs, and such individual creators and teachers as Sid Chaffetz at Ohio State, Warrington Colecott at University of Wisconsin, Michael Krueger at University of

Kansas, Rudy Pozzatti at Indiana University, and others. The *Portfolios* series of short, film interviews features artists of the Washington DC Metropolitan area including Barbara Kerne, Lloyd Menard, E.J. Montgomery, Frances Myers, and Richard Peterson. The scope of all these experiences, both sprawling and highly specific, gives Goldman a formidable depth of knowledge and confidence from which to continue evolving her artmaking: “Having a lot of practice in print-making allows for you to become very intuitive and trust yourself.” The results convey a sense of freedom and joyful virtuosity.

It has been my pleasure to follow and study Susan Goldman’s work since around 1999 when the Library of Congress first began collecting her work with its purchase of a 1994 monoprint from her *Vessels* series called *Cyclades, Blue*. The thoughtfulness of her intellectual and creative process, and her wonderful ability to articulate these for general to specialist audiences, enriches the work. But ultimately, the work itself is eloquent—on first sight and in slow looking over time.



*Katherine Blood is a writer, curator, and librarian, and was the Curator of Fine Prints at the Library of Congress for over 30 years until 2025. Specializing in visual art by modern to contemporary creators, her work highlights the study and enjoyment of artists’ prints as visual poetry; as primary documents that uniquely reflect history, culture, and society; and for pure appreciation of beauty, technical mastery, and more.*



Susan Goldman discussing small display of selected work from Lily Press® from Library of Congress collection, following Galerie Myrtis program, featuring introduction by Katherine Blood and panel, “Conversation: Susan Goldman and Myrtis Bedolla discuss history of Lily Press®.” Photo credit: Ky Vassor. Courtesy of Galerie Myrtis®.

“Beauty, is shedding my history only to rediscover it.  
I step through one idea into another.”

— Susan Goldman

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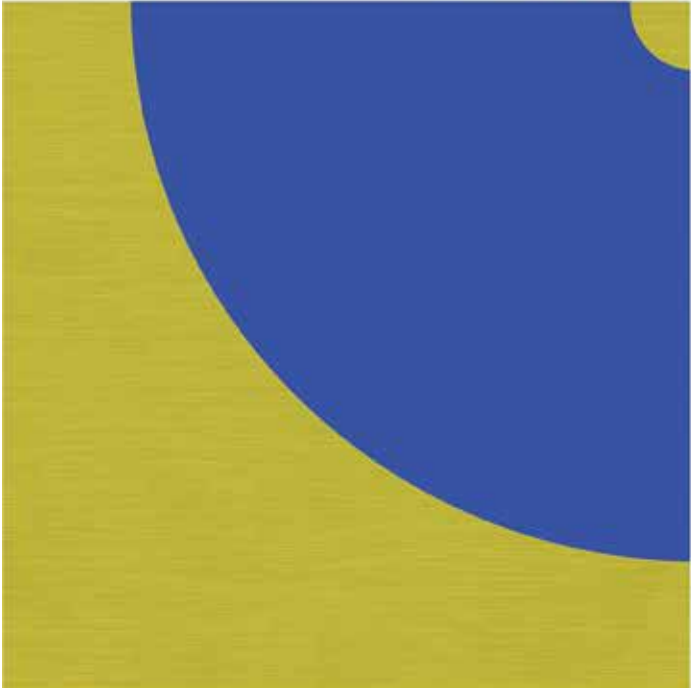


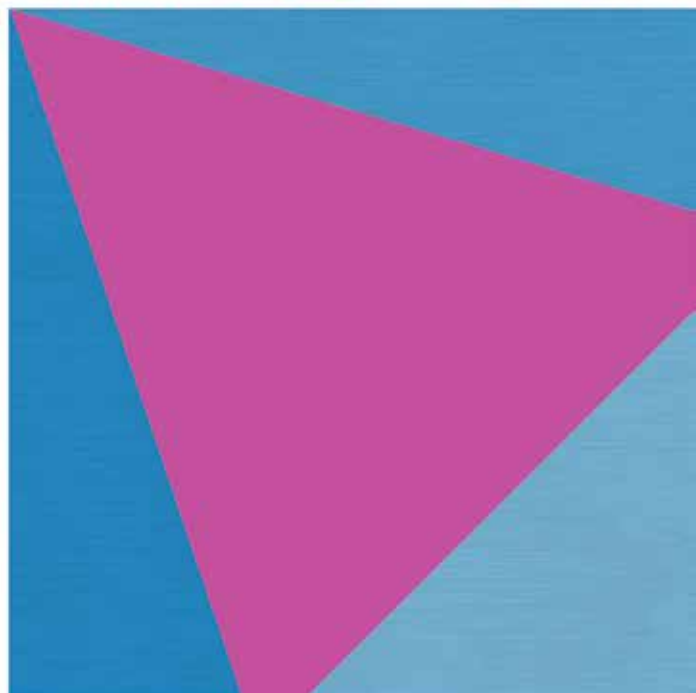
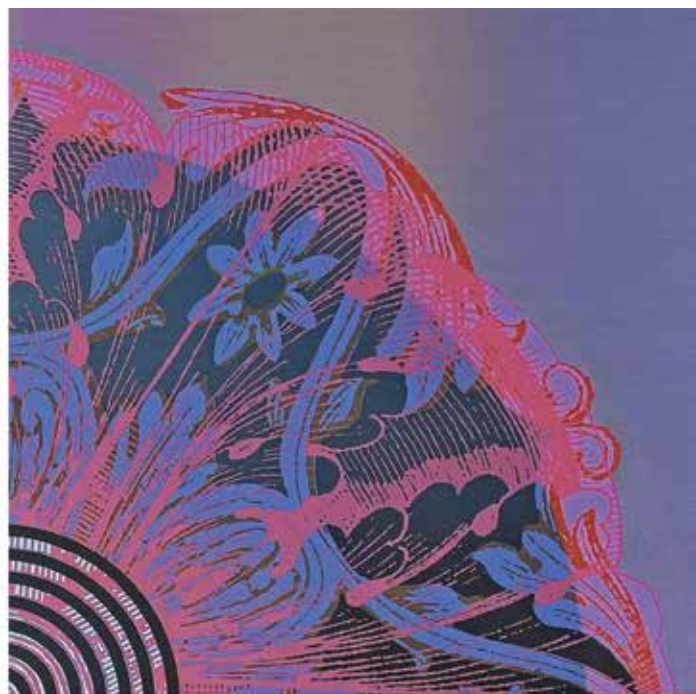


Susan J. Goldman, *Lever du Jour I*,  
2025. Print on aluminum, 6 ft. 6 in.  
x 6 ft. 6 in. (four 40 x 40 in. panels).  
Courtesy of Lily Press®.



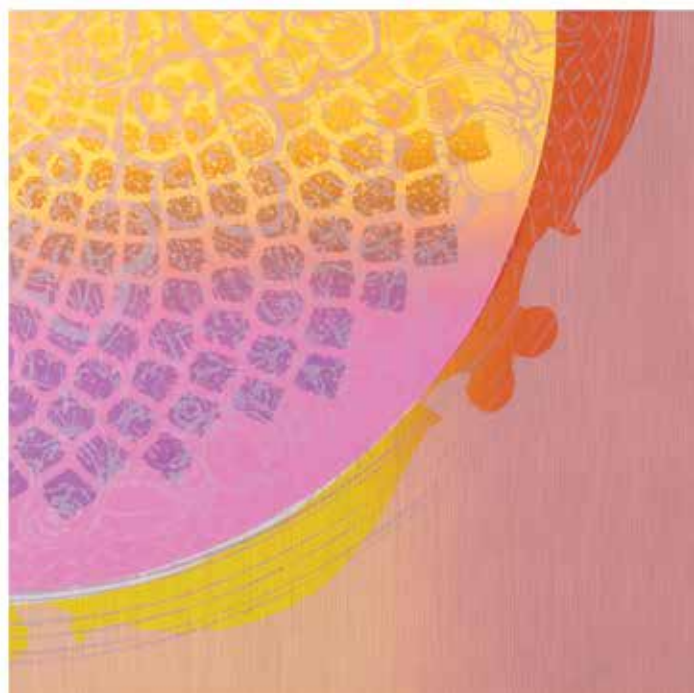
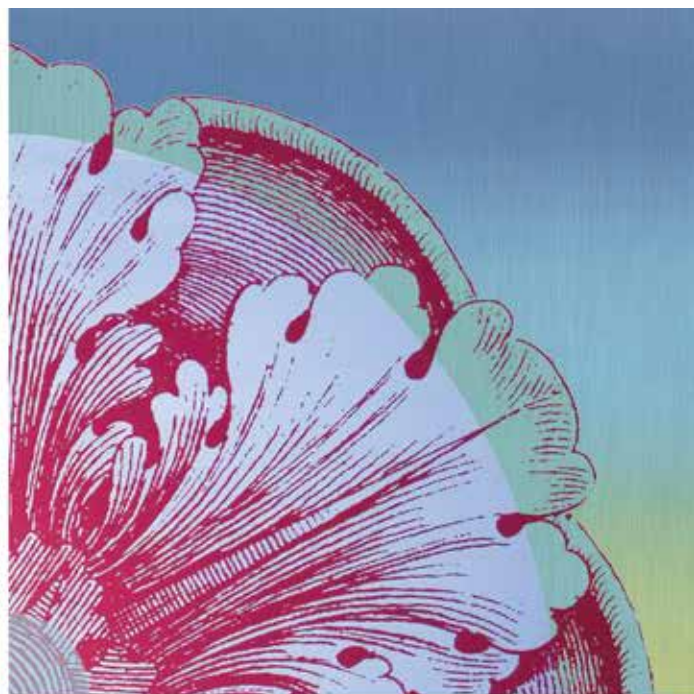






Susan J. Goldman, *Lever du Jour III*,  
2026. Print on aluminum, 6 ft. 6 in.  
x 6 ft. 6 in. (four 40 x 40 in. panels).  
Courtesy of Lily Press®.

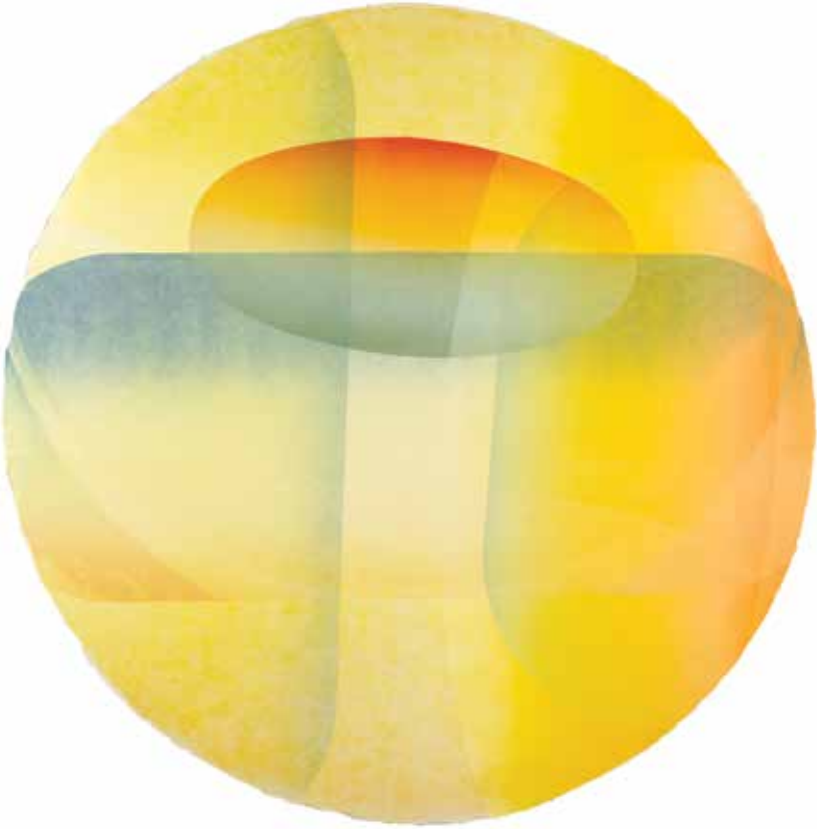




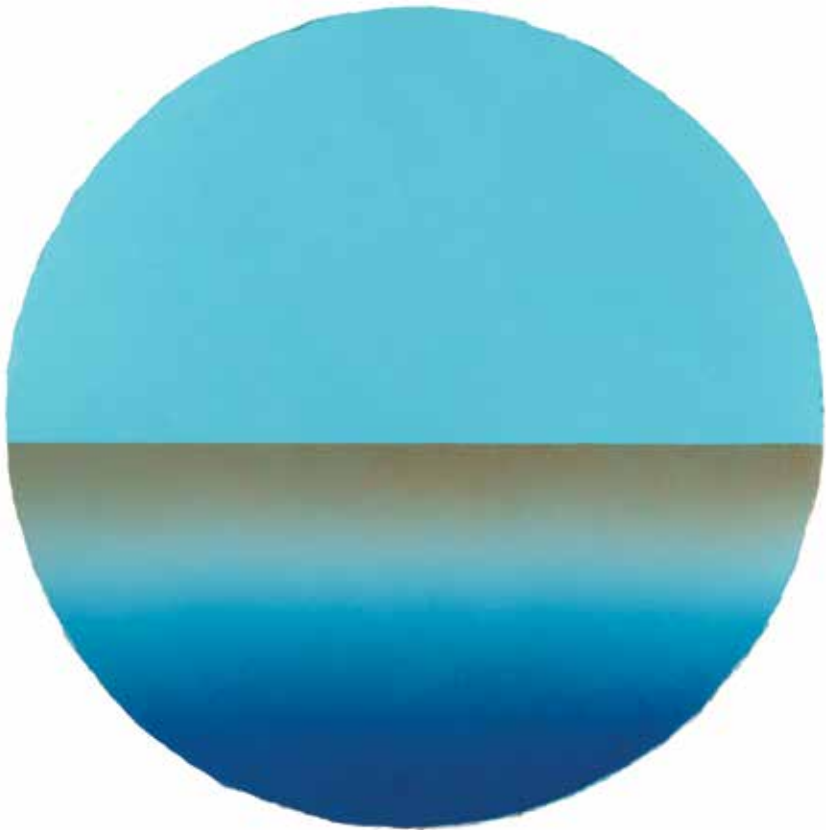


Susan J. Goldman, *Mosaic Mélange*, 2026. Print on aluminum, 5 ft. 3 in. x 11 ft. 11 in. (installation). Courtesy of Lily Press®.

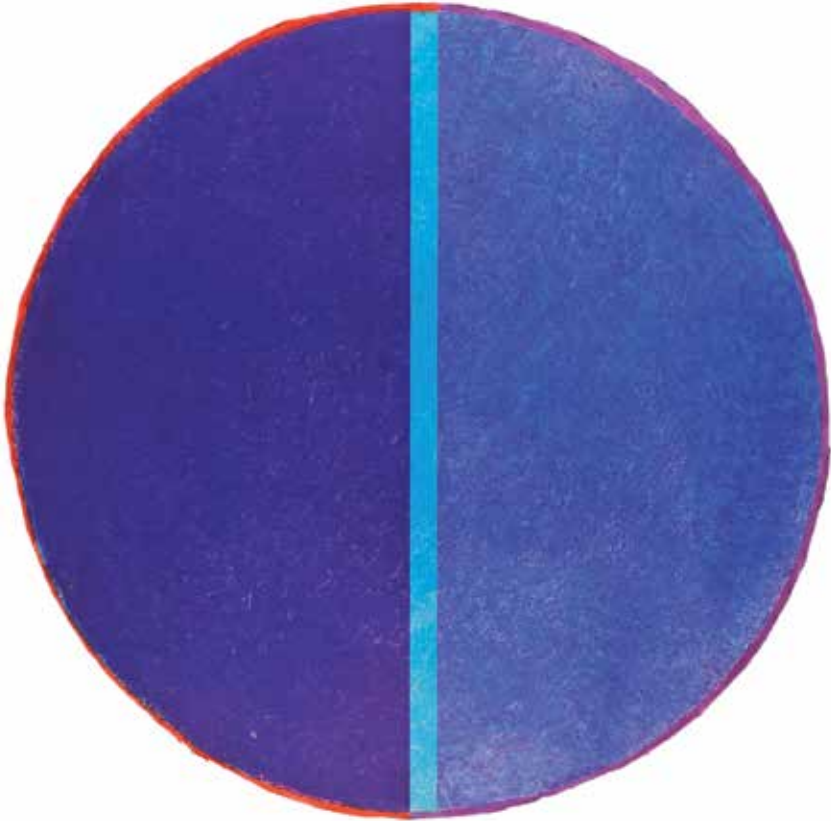




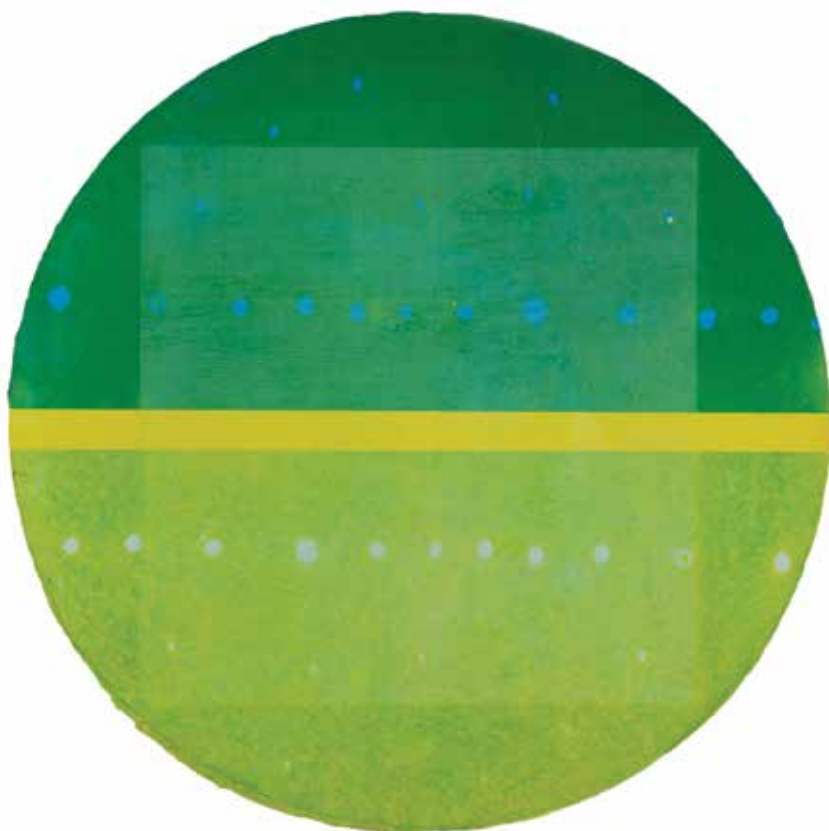
Susan J. Goldman, *Good Morning*, 2026. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



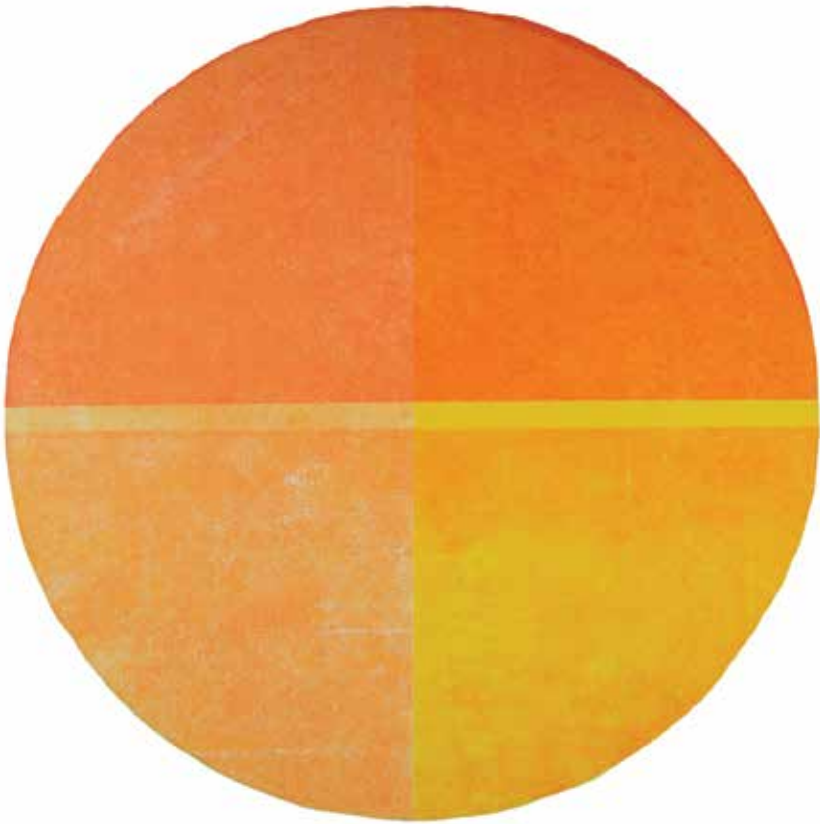
Susan J. Goldman, *Blue Sky*, 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



Susan J. Goldman, *Blue Tondo*, 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



Susan J. Goldman, *Green Tondo*, 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



Susan J. Goldman, *Orange Tondo*, 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



Susan J. Goldman, *Ocean*, 2026. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



Susan J. Goldman, *Into The Orange Sky* (detail), 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



## ARTIST STATEMENT

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Color, the circle, the flower, are stepping stones, entry points into another creative pulse. Freedom to choose an uncharted path. Translating translucency through overlays, mirrors the mystery of life itself. Layers of time, memory, dreams, and the world coexist in *Lever du Jour*, my new series of large prints on aluminum. These are images I've wanted to make for a long time. For years, I didn't know how to bring them into being. Framing felt cumbersome. Technology pushed me forward. Breaking away from printing on paper allows me to shift scale. I begin to see my work differently. The process is intuitive, but that intuition comes from decades of printing.



Susan J. Goldman's studio.

Aware, not overthinking, I put down a shape. I put down a color. I don't know what the image will become until I see it. I wait. I look again. I edit, change, reconfigure. I feel my way through color. It's the voice that directs me. I physically feel a vibration that says, use this yellow, use this red. I respond. The work tells me what to do next.

Beauty, is shedding my history only to rediscover it. I step through one idea into another. Threads of art history run through everything. Consciously, unconsciously, my habits, my instincts, and the artists I admire shape what I do. At some point, I realize I had made my own art history. I know I'm in new territory. It feels right.

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Susan J. Goldman, *Good Morning* (detail), 2026. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.



## ABOUT THE ARTIST

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**SUSAN J. GOLDMAN**, artist, master printmaker, curator, writer, and filmmaker, is Founding Director of Printmaking Legacy Project®, a non-profit dedicated to the documentation and preservation of printmaking practice and history. She produces and directs documentaries notably, *Black Printmakers of Washington, DC: Percy B. Martin & Michael B. Platt* and *The Magical World of Joan Danziger*, about American sculptor Joan Danziger.

Goldman received a National Endowment for the Arts Grant in 2011-12, for *Midwest Matrix*®, an hour-long groundbreaking documentary on the fine art printmaking tradition of the American Midwest. She curated *Forward Press: 21<sup>st</sup> American Printmaking*, a national invitational, at American University Museum at the Katzen Arts Center.

Goldman is Founding Director of Lily Press®, where collaborative projects have included Elizabeth Catlett, Victor Ekpuk, Sam Gilliam, Keiko Hara, Eve Stockton, Renee Stout, and Mindy Weisel.

Goldman received her Bachelor of Fine Arts from Indiana University-Bloomington, and Master of Fine Arts from Arizona State University-Tempe. After moving to Washington in 1990, Goldman taught printmaking at the Corcoran College of Art, MICA, Georgetown University, and was Professor/Master Printer for Navigation Press at George Mason University-Fairfax. She was Master Printer/Program Director at Pyramid Atlantic.

Goldman sustains a full-time vibrant studio practice producing and exhibiting her own work nationally and internationally. Her work is in private and public collections worldwide.

[SUSANGOLDMAN.NET](http://SUSANGOLDMAN.NET)

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Opposite: Susan J. Goldman, *Lever du Jour IV* (detail), 2026. Print on aluminum, 6 ft. 6 in. x 6 ft. 6 in. (four 40 x 40 in. panels). Courtesy of Lily Press®.

“I’m playing with what can happen inside and outside variations on themes as they continue to reconfigure over time. My process comes out of a love of pattern, still life, antiquities and the underlying passion for color.”

— Susan Goldman



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Cover: Susan J. Goldman, *Orange Tondo* (detail), 2024. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.

Pages 14–15: Susan J. Goldman, *Ocean* (detail), 2026. Wood block on circular Igarashi handmade paper, 37 in. diameter. Courtesy of Lily Press®.

*Special thanks to my loving family, Jeff, Beatrice, Isabel, Guinness and to Jack Rasmussen, Katherine Blood, Myrtis Bedolla, Kristabelle DelaCruz at Dodge Chrome, and to the outstanding team at the American University Museum at the Katzen Art Center*

— Susan Goldman



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AU Museum **Project Space**, launched in 2019, supports interdisciplinary, inquiry-driven projects developed with artists, scholars, and community partners. Connecting art with subjects such as history, science, and lived experience, it presents focused explorations of timely topics that invite new ways of thinking and understanding.

**PROJECT • SPACE**