

A vertical strip of marbled paper with swirling patterns of green, black, and white, running along the left edge of the cover.

# Milestones: Patterns and Possibilities

A vertical strip of light blue paper with a dark brown floral pattern, positioned in the lower-left quadrant of the cover.

*A Retrospective Exploration*

Susan G. Riegler

Quincy, MA, USA

2026

# Introduction

Crossing over a milestone age recently sparked the idea of looking back at my past artwork to set forth on new journeys of exploration.

This collection brings together examples of experimentation in printmaking with a focus on exploring designs and patterns noticed in nature and culture.

As I reviewed my prints, I realized that the work ranges from feast to famine – sometimes artmaking comes easily, while other moments require lots of failure and patience.

How about you? Do you have favorite examples of your creativity throughout your life? Special events that you have hosted? Letters that you have written to encourage someone? Artwork, music, dance, cooking, singing, sewing, building, and repairing and beyond all count as creative activities.

And re-viewing can help us to prepare to flourish in the future!

# Artist Statement

As an artist, my aim is to observe, capture and transform details and patterns.

I focus on pattern design—capturing the intricate beauty of patterns both natural and human-made motifs to preserve what time may erase due to decay and neglect. I enjoy printmaking to express my interpretation of patterns; this technique captured me early on for its tactile nature, unpredictability, and deep history. The process—inking cold metal plates, running the press, and revealing unexpected results—feels like solving a beautiful, messy puzzle. The blend of physical effort, delicate line work, and experimentation continually inspires me.

Since I am also a counselor, it is important to me to gather inspiration and to create images that can soothe or inspire. I aim to generate touchstones that may allow viewers to pause and remember their own place in the world and the solace that it may provide. The prayer card or post card that was historically a totem to recall and honor a physical pilgrimage may be transformed today into a catalyst to begin or continue an emotional journey.

My work explores unfolding patterns that feel both nostalgic and modern, celebrating design at its most expressive.

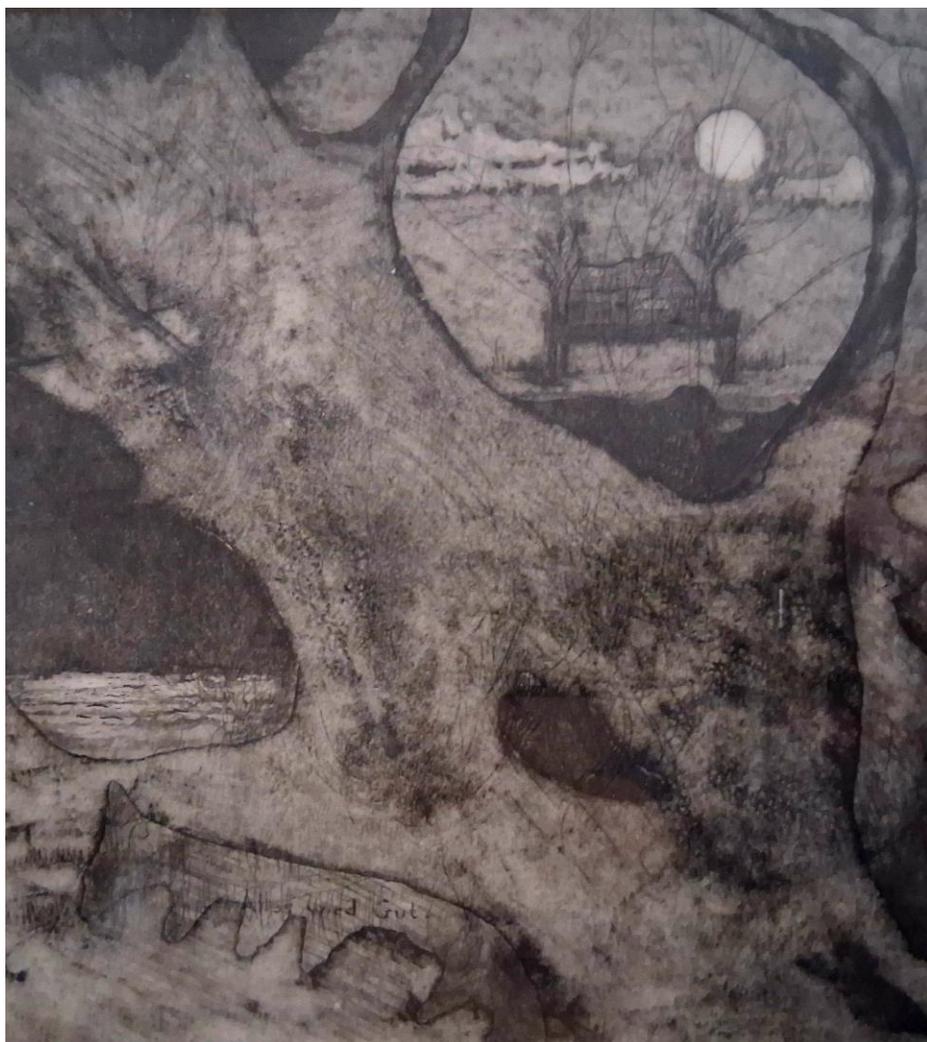
With roots in early lessons from my artist mother and mentors such as Louise Hamlin, Tomas Vu Daniel, Robert Townsend, and Michael Mazur, I've learned to merge precision with intuition. They taught me the careful intricacies of the process and the scientist in me liked the focus on chemical and physical processes as a way to express the spiritual.

My residencies, fellowships, and visits in Cuba, Italy, Germany, and Canada deepened my appreciation for cultural exchange through print. These experiences have allowed me to share work and ideas with others who find meaning in this medium which has so much to offer and should not be lost in our ever more ephemeral culture. Best of all, you can make multiples of prints and share them!

For me, printmaking is connection, discovery, and joy—an art form meant to be shared.

# List of Works

- *Alles Wird Gut (Everything Gets Better)* 1998
- *Twin Cedars, Provincetown* 1999
- *Peace* 2000
- *Hope* 2001
- *La Princesa Piña (The Pineapple Princess)* 2002
- *Buddha Boy and Repeat Design* 2003
- *Balance* 2005
- *Featehr Joy* 2009
- *Surprise Serenity* 2012
- *Sursum Corda (We Rise Together)* 2012
- *Under the Sea* 2015
- *Night Lilies* 2016
- *Provincetown Portulacas* 2018
- *Paisely Power* 2023
- *Irish Lace* 2024
- *Plums* 2025
- *The Irish Buttons* 2025
- *The Beannacht Button* 2025
- *Medley: A Plethora of Pattern* 2000-2025



# Everything Gets Better

**Susan G. Riegler**

***Alles Wird Gut (Everything Gets Better)***

1998, Intaglio Etching, 14 x 11”

*This piece was designed by sketching a seashell as a window and imagining a land and seascape beyond it.*

# Twin Cedars, Provincetown

**Susan G. Riegler**

***Twin Cedars, Provincetown***

1999, Intaglio Etching with pastel hand coloring, on Arches paper, 10 x 13"

*I produced this in honor of my parent's 50th wedding anniversary.*



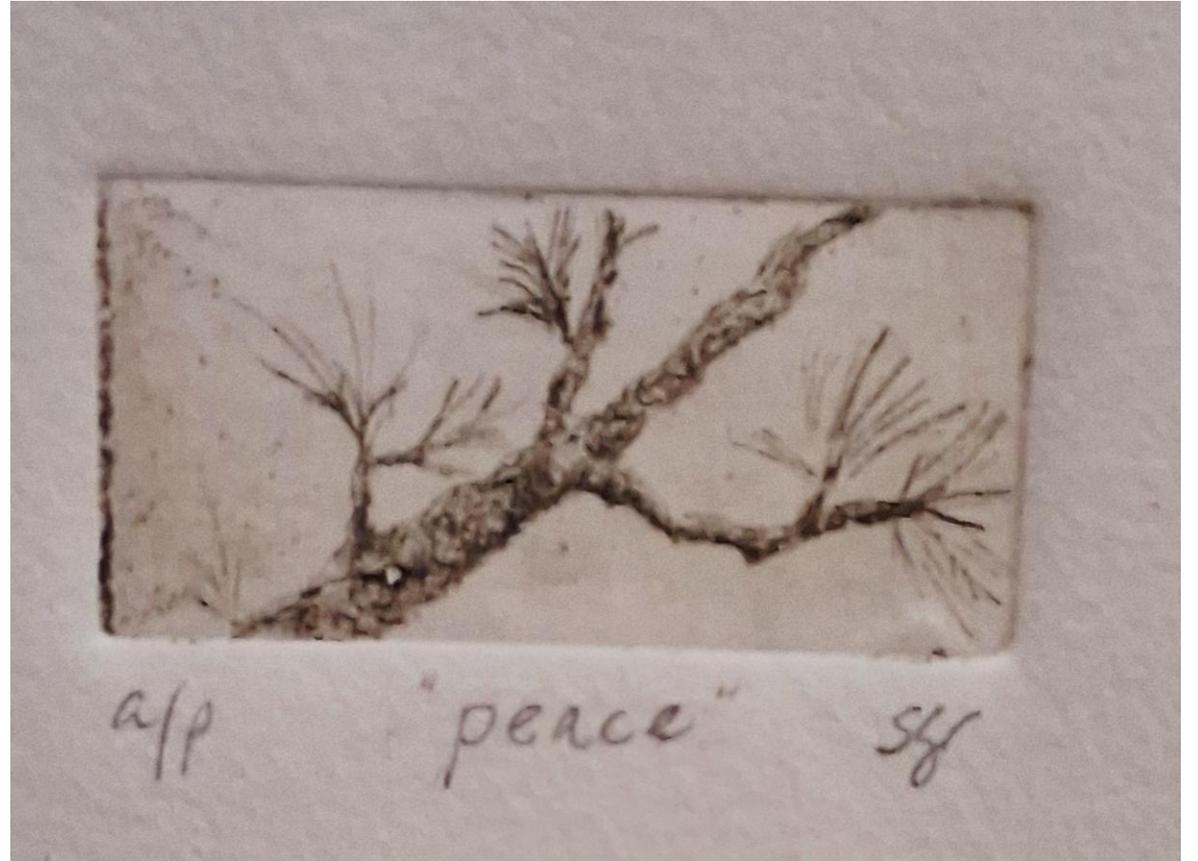
# Peace

**Susan G. Riegler**

***Peace***

2000, Intaglio Etching, on Arches paper, 2 x 3"

*My work tends to be small in size. I like to sketch large things like trees and place them in tiny spaces.*



# Hope

**Susan G. Riegler**

***Hope***

2001, Intaglio Etching, on rice paper, 4 x 3"

*While on a morning walk at the edge of Spring, I noticed buds forming on a branch.*





# La Princesa Piña (The Pineapple Princess)

**Susan G. Riegler**

***La Princesa Piña (The Pineapple Princess)***

2002, Intaglio Etching with Chine Colle, on Rives paper, 12 x 9"

*During a trip to Cuba, I visited artists at the Taller Experimental de Gráfica (Experimental Graphic Workshop) and then produced this piece along with a short story.*

# Buddha Boy

Susan G. Riegler

## Buddha Boy and Repeat Design

2003, Intaglio Etching on Rives paper, 8 x 5" and 9 x 12" Repeat Pattern

*I produced the original print for a friend who was a practicing Buddhist and then began working with that design to produce a pattern.*



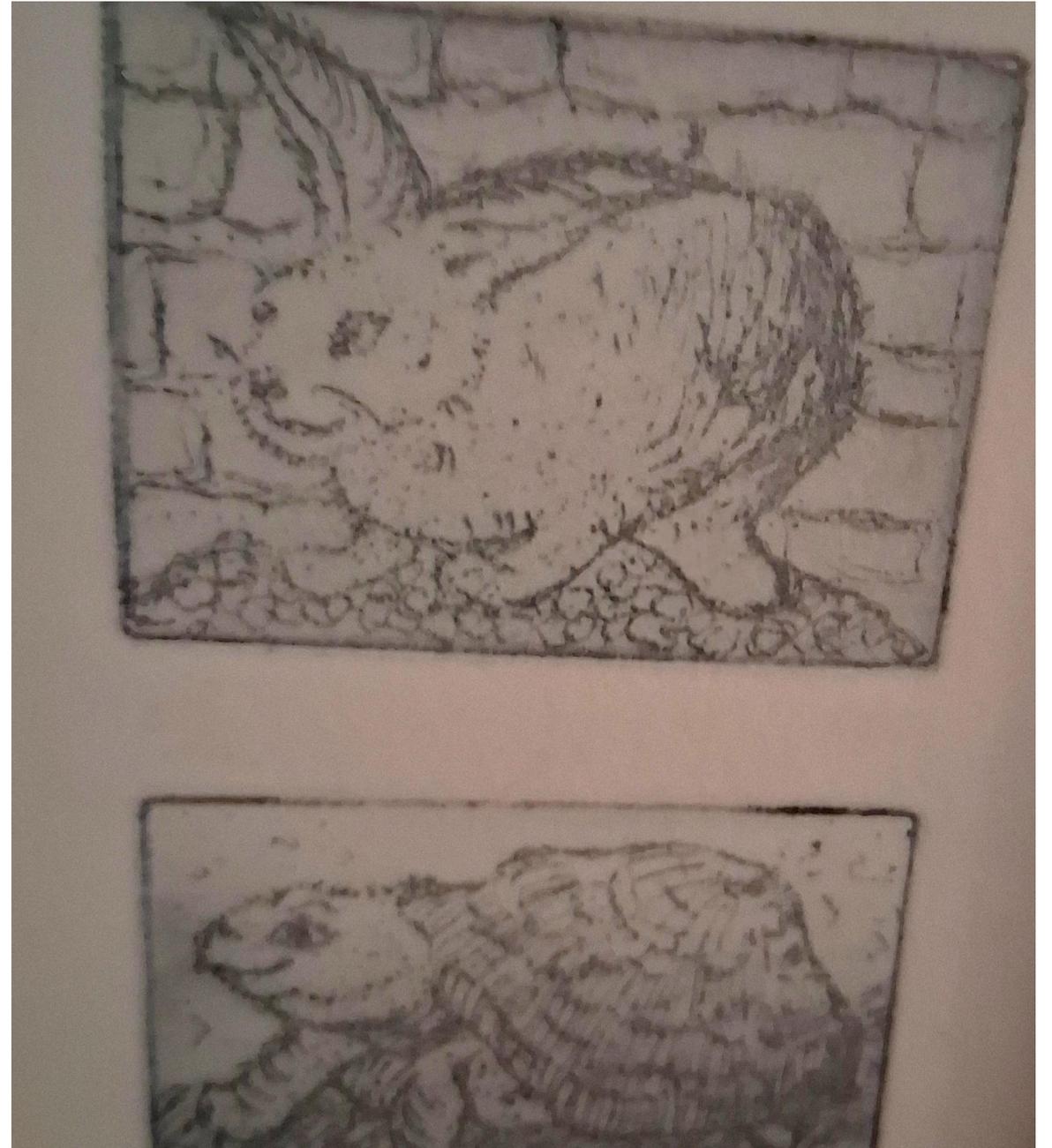
# Balance

**Susan G. Riegler**

## **Balance**

2005, Intaglio Etching, blue ink on acid free paper, 6 x 4"

*I like to illustrate fables and quotes; this print was done as a gift for a stressed colleague, depicting the tortoise and the hare.*



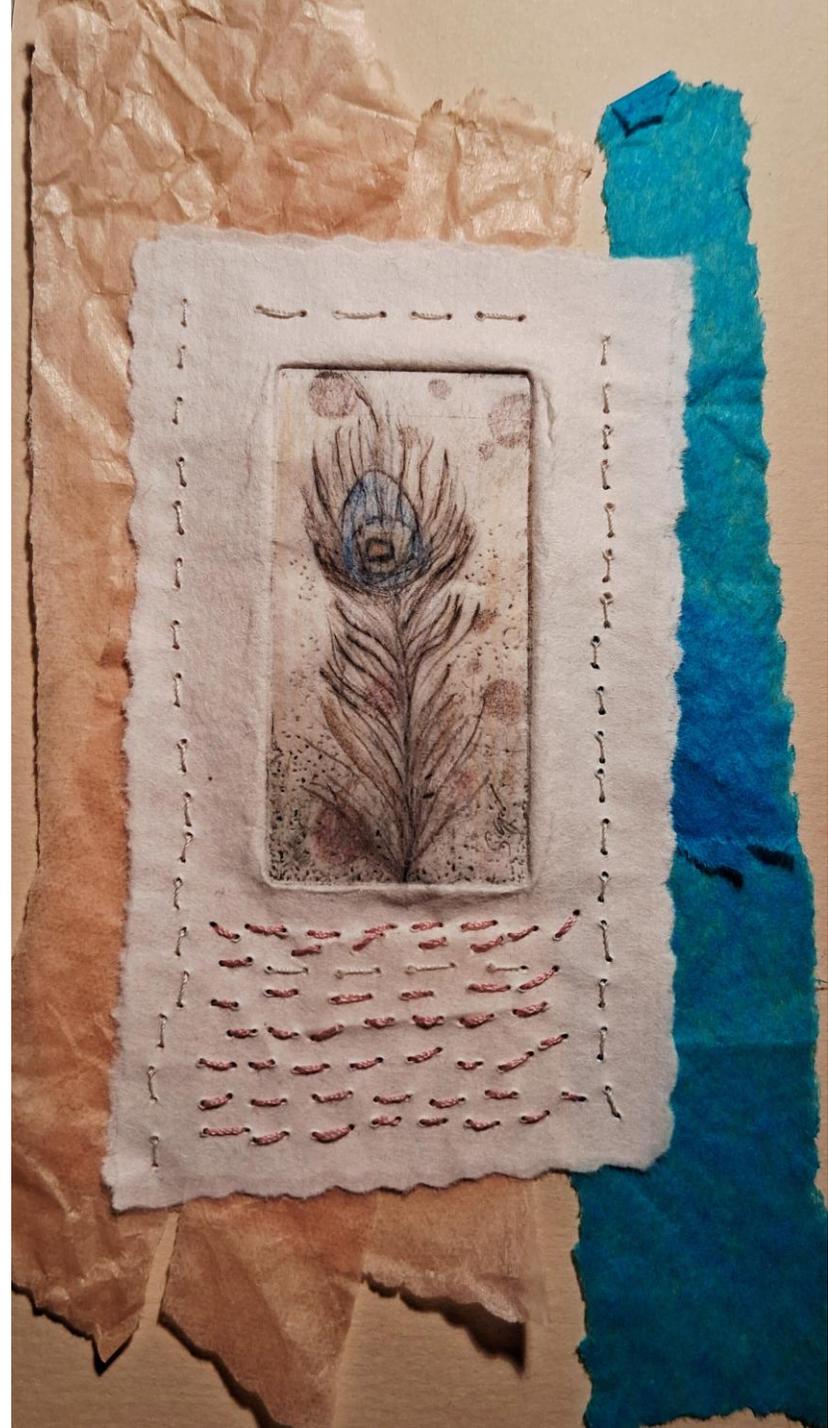
# Feather Joy

**Susan G. Riegler**

## **Feather Joy**

2009, Intaglio Etching, tissue paper,  
sewing, 4 x 5.5"

After watching these beautiful creatures  
up close on a trip, I drew some feathers  
and added stitching to the print.



# Surprise Serenity

**Susan G. Riegler**

**Surprise Serenity**

2012, Oil Monotype, on acid free paper, 7 x 6"

*Based on sketches made at the Pacific Bonsai Museum in Seattle, Washington, this was one of my first monotype prints.*



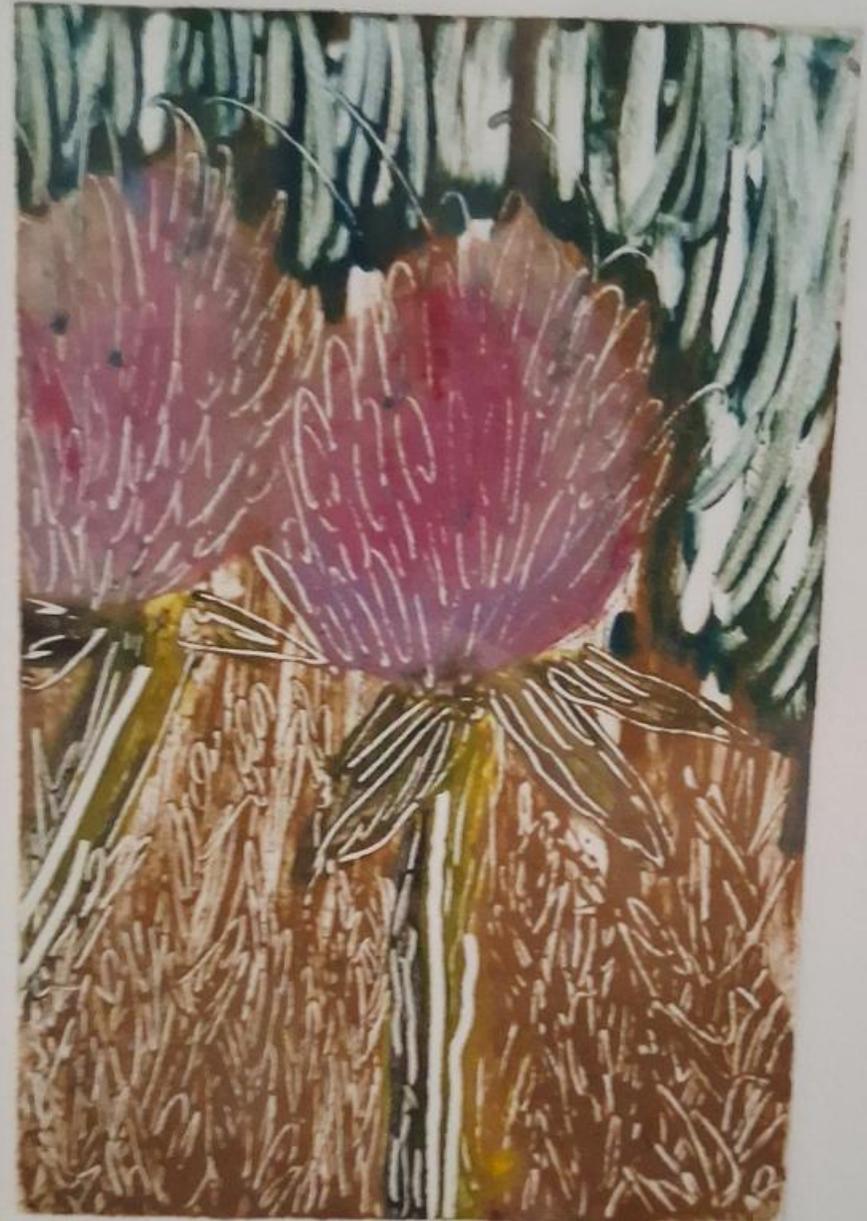
# Sursum Corda

**Susan G. Riegler**

**Sursum Corda (We Rise Together)**

2012, Oil ink Monotype on acid free paper, 7 x 6"

*Created for two friends who had married that summer, inspired by gorgeous flowers sketched on a morning walk.*



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"Sursum Corda"

Sgr 12

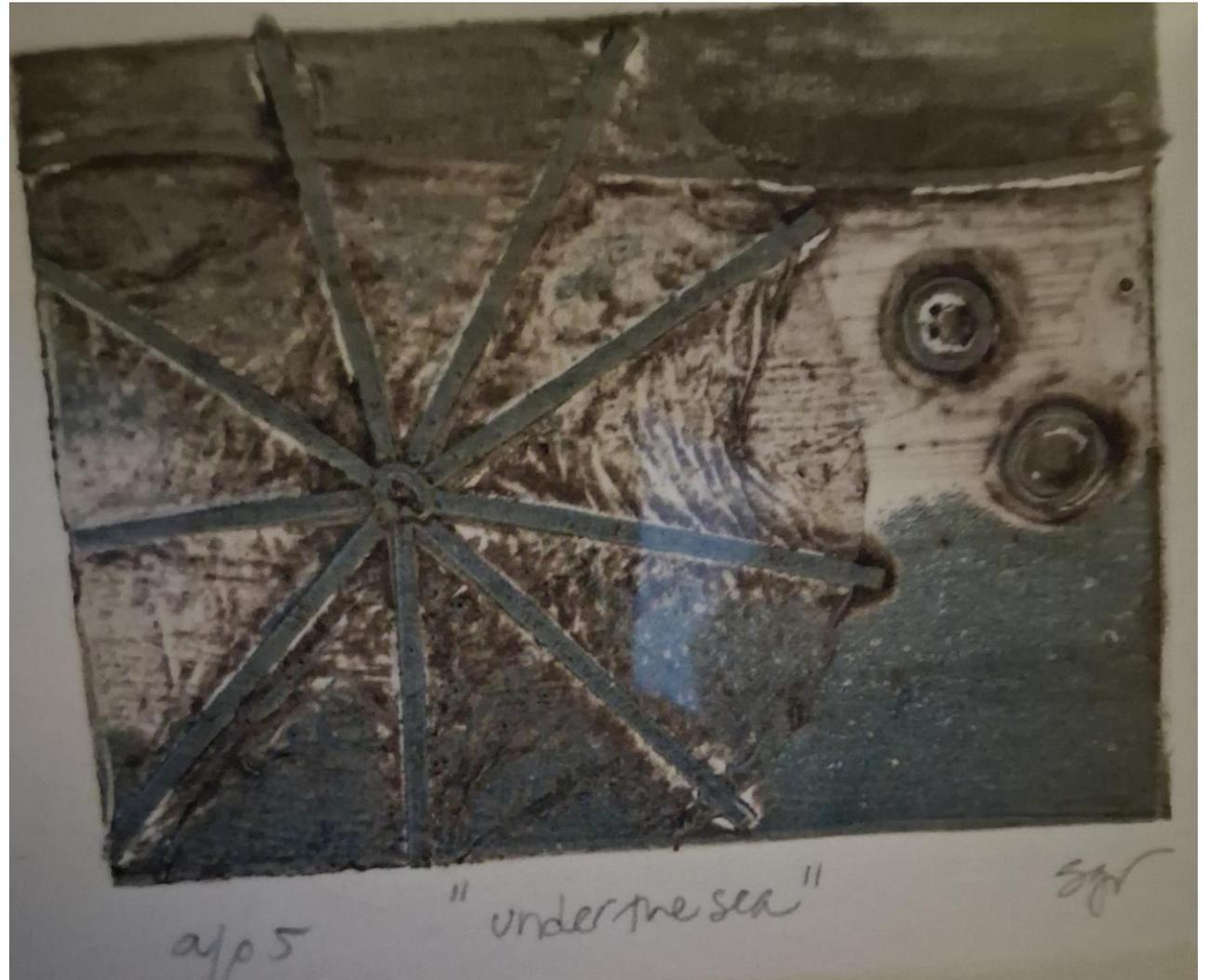
# Under the Sea

Susan G. Riegler

*Under the Sea*

2015, Collagraph, on acid free paper, 4.5 x 5.5"

*The tiny umbrellas typically used to decorate drinks – reimagined as sea creatures.*





# Night Lilies

**Susan G. Riegler**

**Night Lilies**

2016, Linoleum block, on tissue paper, 5 x 6"

*My mum taught me linoleum printing as a child, and I have happily returned to this technique in the past few years.*



# Provincetown Portulacas

**Susan G. Riegler**

***Provincetown Portulacas***

2018, Linoleum block print, on rice paper, 4 x 6"

*These flowers have bloomed in the seaside gardens that line the streets of town and present us with joy. I've hand-colored many of the prints to share with others.*



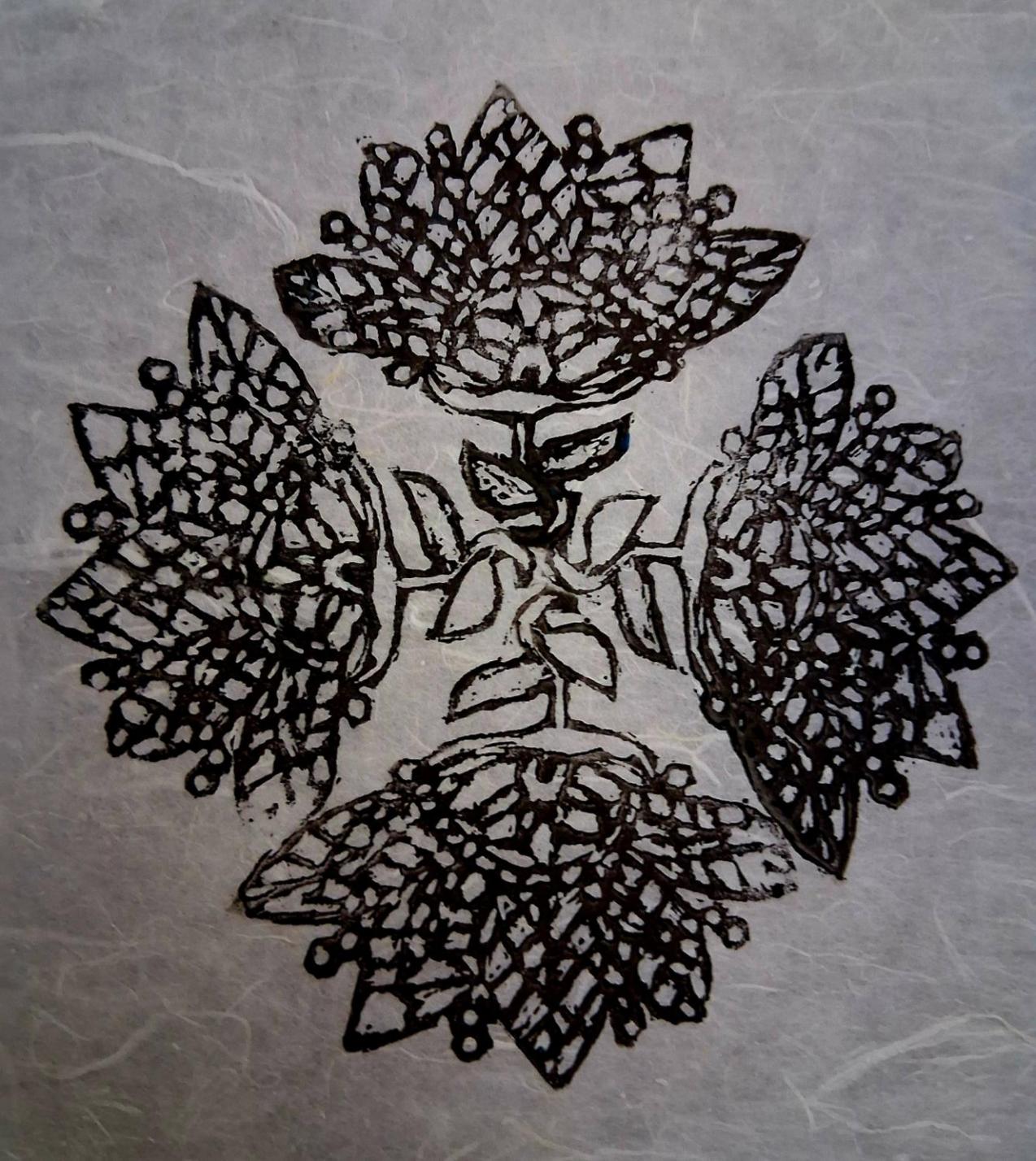
# Paisley Power

**Susan G. Riegler**

**Paisely Power**

2023, Linoleum block on gel print on paper, 9 x 6"

*The gel print was made at the Cranium at Quincy's Thayer Library during a wonderful session with the Massachusetts Audubon Society. I then printed a new linoleum pattern on it.*



# Irish Lace

**Susan G. Riegler**

***Irish Lace***

2024, Linoleum block, on rice paper, 10 x 8"

*Adapted from Kenmare lace patterns, one image is repeated to create a full design.*

# Plums

**Susan G. Riegler**

***Plums***

2025, White Line Wood Block, on watercolor on acid free paper, 6 x 7"; mounted on handmade marbled paper

*Thanks to a wonderful course at Provincetown Art Association and Museum (PAAM), I recently learned this technique and produced an image of the summer's crop of fruit from the tree in the garden. One carves into wood using blades and then prints colors one color at a time. I mounted it on marbled paper that I produced in wintertime at the Eliot School.*



# The Irish Buttons

**Susan G. Riegler**

***The Irish Buttons***

2025, Graphite sketch, on paper, 5 x 4”

*This image depicts ancient copper buttons discovered in an excavation on Barrack Road in Cork, Ireland (1984-2000). It forms the foundation for a current project.*



# The Beannacht Button

**Susan G. Riegler**

***The Beannacht Button***

2025, Linoleum print, on brown paper with acrylic paint and pencil, 5.5 x 4"

*Beannacht means "Blessings" in Irish. The Irish buttons have been incorporated in new works, such as this greeting card.*



# Medley: A Plethora of Pattern

Susan G. Riegler

## *Medley: A Plethora of Pattern*

2000-2025, Eraser/Linoleum block prints,  
on paper with added watercolor, pen, and  
pencil, various sizes

*A selection of patterns created from prints  
made based upon ironwork or other  
designs found in Venice, Florence, and  
beyond. One can make tiny prints like  
these by carving pink erasers.*



# Let's Connect!

A long-time Quincy resident, my press is called **Wild Red Hen** because for me making prints is just like the joyful children's story of the little hen who bakes cakes.

My prints have been exhibited at area universities and art associations and award-winning works appear in private collections in the U.S. and overseas. I also deliver printmaking workshops and produce work on commission (designs, prints, and more!).

When not making prints, I'm busy sewing and hand making "Relax" items, pocket shrines, and Irish charms for the Mending Works project that supports arts for at risk children. Or I'm helping folks work better through private practice work as Dr. Riegler.

***To see samples of my work, arrange a commission, launch a workshop, or learn more about upcoming exhibits, please contact me at:***

[wildredhen@gmail.com](mailto:wildredhen@gmail.com)

[susangriegler.com](http://susangriegler.com)

<https://www.linkedin.com/in/drsusangermaineriegler/>



# Susan G. Riegler



Susan is a resident of Wollaston in Quincy and a passionate printmaker. She studied in the United States (Parson's School of Design, MIT, Wellesley, The Fine Arts Work Center) and has participated in several artist residency fellowships and visits (Mainz, Quebec, Venice, and Havana). Her prints have been exhibited at Harvard University and in various local venues, with award-winning works held in private collections both in the U.S. and abroad.

She has also led printmaking workshops in Massachusetts, sharing her love for the medium with new generations of artists. For Susan, printmaking is a means of connection—bridging cultures and fostering dialogue among artists who find deep meaning in this enduring art form.

Her work is inspired by patterns found in nature, the designs and motifs discovered through her travels, and the landscapes of the rural and seaside environments near her home and studio (The Wild Red Hen).

**Thank You!**