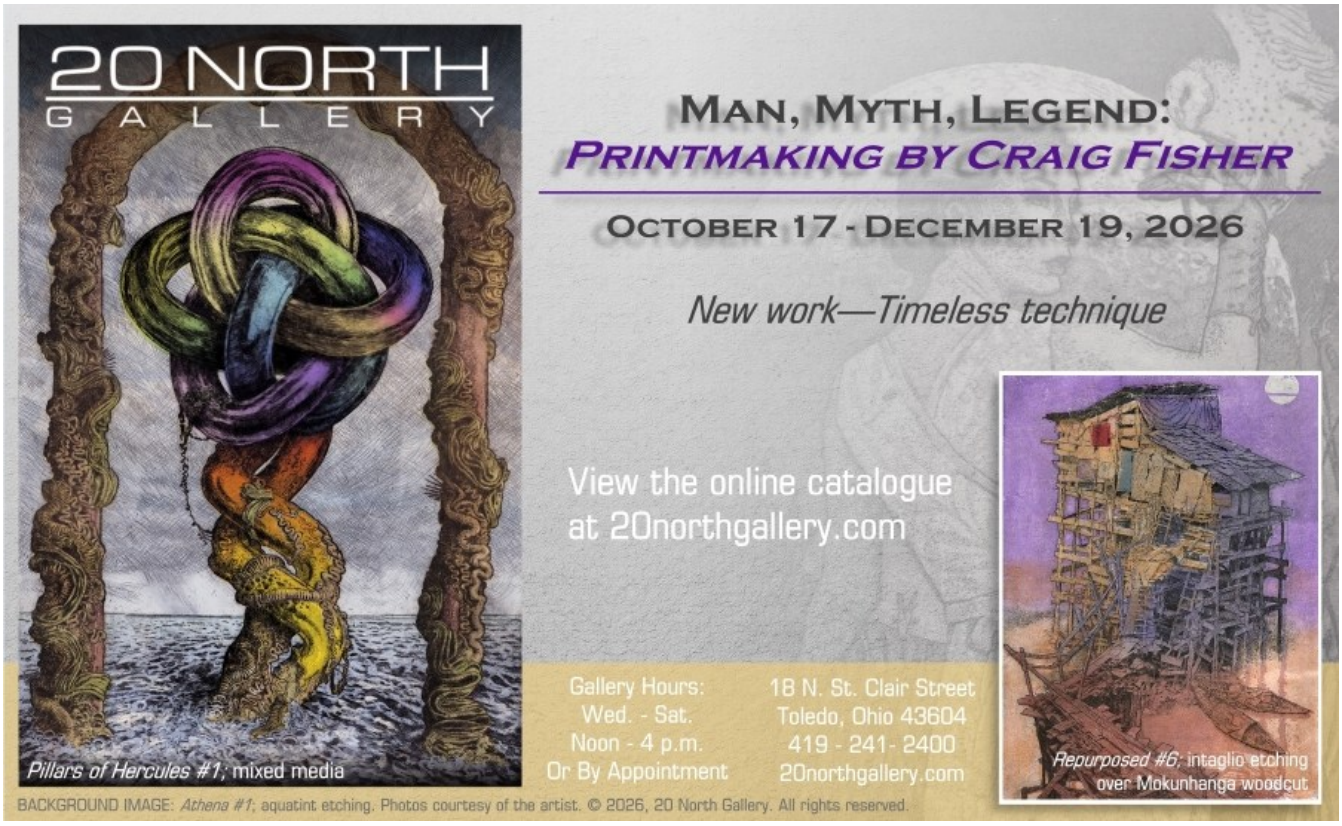
MAN, MYTH, LEGEND:
PRINTMAKING BY CRAIG FISHER

OCTOBER 17 – DECEMBER 19, 2026

20 NORTH GALLERY
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20northgallery.com — info@20northgallery.com

New work—Timeless technique

The much-anticipated solo exhibition of Toledo, Ohio artist Craig Fisher comprises aquatint, mezzotint, intaglio etchings and other printmaking works-on-paper. Utilizing centuries-old printmaking processes, Fisher's prints span topics of nature, mythology, architecture and the physical sciences—culminating in fantastical scenes that spark the viewer's imagination.



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Forward:

We are delighted to welcome back to 20 North Gallery the acclaimed printmaker Craig Fisher, following his 2017 two-artist exhibition here, *In Otherworlds*. Since that time, Fisher has enjoyed solo museum exhibitions and has created for us a body of new or never-before-seen work, in which he has stretched the boundaries of traditional printmaking technique to embrace new media, whilst celebrating the heroic archetype that transepts world culture.

Fisher deploys his technical brilliance in intaglio, mezzotint and aquatint etchings to create painterly fields of subtle softness and layered three-dimensionality from precise, meticulously incised lines on engraved copper printing plates, the color frequently produced *à la poupée*, hand-applied on a single plate. Multiple printing techniques may appear in a single artwork, as Fisher combines traditional copper-plate printmaking, watercolor, ink jet, woodblock, airbrushing, embossing and applied *chine-collé* paper—a deft amalgamation that echoes the depth of his subject matter.

Crossing culture and genre, Fisher delves into world mythologies to combine them with historical references to the technological innovations of centuries' past and present civilizations. The pictorial narratives he creates intertwine the magical realization of antiquity with scientific understanding of the natural world, both micro and macroscopic—each a testament to humankind's universal and enduring desire to overcome the limitations of gravity, space and time.

Condessa Croninger
Art Director, 20 North Gallery

Craig Fisher

Toledo, Ohio

Artist Biography

Craig Fisher received his Bachelor of Arts in fine art from The University of Toledo (Ohio), School of Design in 1976, following two years of additional study in The Netherlands at the Pascal College, Zaandam, North Holland. He has worked in various positions as a technical Illustrator, graphic designer and as a concept artist.

Additionally, he has helped develop business-to-business visual learning tools as well as tools that help millions of people world-wide learn to manage chronic disease states such as diabetes and congestive heart failure.

Fisher works from his home studio, Ibis Press Studio. His works have exhibited across the globe, including through national and international competitions. Recently, he enjoyed a solo exhibition in the Toledo Museum of Art Savage Community Gallery (Toledo, Ohio) in November 2025 – January 2026. Fisher's works form part of numerous public and private collections such as Purdue University (Lafayette, Indiana), the University of Dallas (Texas), the Toledo Federation of Art Societies Collection at Schedel Arboretum & Gardens (Elmore, Ohio) and Tokyo Metropolitan Art Museum (Japan). He is a recipient of the 2024 and 2025 Ohio Arts Council Individual Opportunity and Artist with Disabilities Access grants.



Craig Fisher
Photo courtesy of the artist

In 2025, Fisher participated as a visiting artist-in residence at the Morgan Conservatory & Education Foundation (Cleveland, Ohio). He is a past Financial Development committee chair of the Toledo Federation of Art Societies and is a member of Boston Printmakers at Emmanuel College and the Mid American Print Council.

Artist Statement

From my first introduction to the pencil, I have been a draftsman. From there and onto college I have been working to find that fine line between the artist and the draftsman. From the early temples of Karnak to the stained glass cathedral windows of the late Middle Ages, images convey a message or a story. In those creations, an artist/draftsman had to craft a story board to arrive at a solution.

For me, printmaking seemed a natural extension of that story that allowed me to carry drawing forward into making multiples. In intaglio printmaking, I fell in love with the wonderful marks that came from copperplate work which had a density and freshness that pen and pencil could not match. My challenge was to explore how better to harness those qualities and allow them free reign.



Craig Fisher speaking at the Toledo Museum of Art Savage Community Gallery;
Photo courtesy of the artist

My subject matter is varied. I am not a generalist in my approach to the creative process. A draft sketch can often have a change of direction brought on by the iterative process itself. Most of my pieces are large, as I take keen interest in the monumental, the pillared icon, and the undiscovered remnant. My lifelong interest in world cultures and the natural sciences have opened potential content that I find challenging. I am inspired by historic architecture and leverage it to suggest a background narrative. These landscapes can be incomplete or bundled with unrelated structures that occupy a stage or tableau. I sometimes use pure geometric shapes as mobile avatars, while others may use a particular technique to allow the print a greater visual range. Recently, I have been exploring the use of the human figure in my prints. They have been become part of the landscapes and often evolve into a unique soliloquy with the subject's actions in that image. Each print (or painting) requires many iterations before a final approach is realized.

Artwork

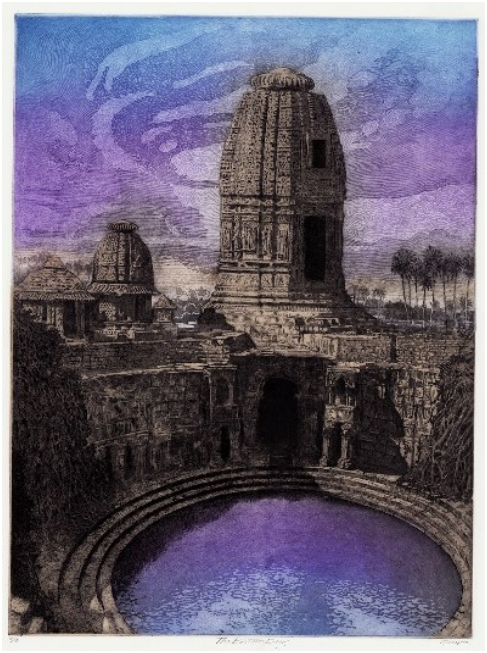
All work available for purchase. All artwork images provided by Craig Fisher. Dimensions reflect image size unless otherwise noted. * Denotes artwork has an additional number of the edition available for sale.



***Wipmolen;* #2 of ed. of 13; $800 ***
Colored etching with aquatint (etching color À la poupée on Rives BFK)
24”H x 18”W; 2025

“As an exchange student in the Netherlands, I developed a lasting respect for the iconic Dutch windmill. These small wooden, wind-driven engines dotted the flat farmland, their blades cutting sharply against the broad northern sky.

This work brings together European and American landscape traditions. Hand-applied blues and blacks evoke Delftware tiles, while the windmill stands beneath a turbulent North Sea sky, suggesting both the power of nature and humanity’s dependence on it.”





“In the stillness of deep winter, ice crystals can form a faint halo around the full moon. I wanted to capture that suspended moment, using overwintering birds and bare branches to suggest the mysterious outline of a female figure holding the moon in place. The landscape was drawn from winter images of Hocking Hills.”

Blue Moon;* Artist Proof; ~~$225~~ *Sold
Colored etching with aquatint (etching with aquatint color applied À la poupée); 18”H x 12”W; 2021

***The Eastern Door;* #1 of ed. of 8; $650 ***
Colored etching with aquatint (2-color etching, color applied À la poupée); 24”H x 18”W; 2026

“While working as a concept artist, I traveled to India and visited several Mughal and Hindu sites. The ancient stepwells were especially compelling, descending into the earth through dramatic shifts of light, positive space, and negative space. ‘The Eastern Door’ blends the form of a Hindu stupa with the circular geometry of a stepwell.”



Athena;* #3 of ed. of 8; ~~$200 *~~ *Sold*
Aquatint etching
9”H x 6”W; 2026

“Mythology has long provided a stage for figures to inhabit symbolic environments. ‘Athena’ began with an image of a woman holding a barn owl; the turned figure, direct gaze, and companion bird created a natural connection to the goddess of wisdom and strategy.”



***Skadi;* #10 of ed. of 12; $600**
Etching with hand-applied color (etching with aquatint color applied À la poupée)
18”H x 12”W; 2026

“In Norse mythology, Skadi is associated with winter, mountains, and the hunt. This print uses a strong figure drawn from life-study and model sources, set against a palette of intense blue, violet, and Indian orange. The color choices reflect both the cold atmosphere of the subject and the practical limits of intaglio inks, where lighter pigments can react unpredictably with copper.”



***Andromeda;* Artist Proof; $1,200**
Mezzotint with chine collé (Kitikata paper over Arnhem 1618)
36”H x 18”W; 2026

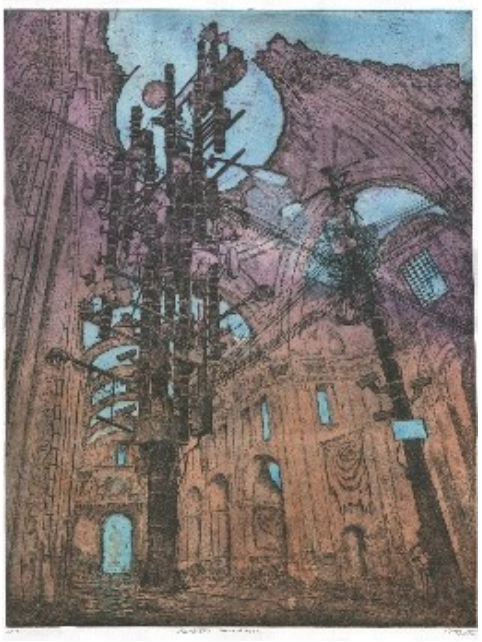
“In Greek mythology, Andromeda is a princess with a dramatic fate; in astronomy, the name belongs to our nearest major neighboring galaxy.

Recent views from space observatories have revealed the astonishing depth of our stellar neighborhood. The mezzotint process, with its rich velvet blacks, allowed me to build a luminous field of darkness and light in this, my largest and most challenging mezzotint to date.”



***Titans;* #8 of ed. of 10; $800**
Etching with aquatint & chine collé (cast natural abaca paper on Arnhem 1618)
18”H x 24”W; 2026

“During a weeklong residency at the Morgan Conservancy in Cleveland, I worked with handmade papers such as kozo and abaca. ‘Titans’ gave me the opportunity to print on abaca and build a predominantly male subject around the earliest Greek deities, figures associated with elemental power before the Olympians. The image emphasizes physical mass, mythic force, and the natural world they were believed to command.”



***Sanctuary Surveillance;* #12 of ed. of 13; $900**
Etching with aquatint & woodblock color (intaglio etching Mokuhanga on Thai Kozo, chine collé)
24”H x 18”W; 2025

“While traveling in India, I was struck by the remnants of its telecommunications network—an ancient culture caught between the analog and digital worlds. Miles of bundled copper lines, fiberoptic towers, cameras, and video panels formed dense, looping fields of visual noise. I set this controlled chaos within the shell of an abandoned Spanish church in Belchite, giving the image a stage of ruin, surveillance, and tangled connection.”



***Carrion;* Artist Proof; $500**
Colored aquatint etching (soft ground etching color À la poupée on Arnhem1618)
24”H x 18”W; 2021

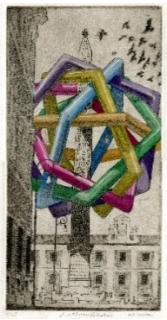
“‘Carrion’ responds to an increasingly interconnected world. While working with a telecommunications company, I had access to microwave cell equipment and began to see these electronic structures as contemporary monuments. Nesting vultures, glowing screens, and a soft ground etching of a Kyoto skyline combine into a darkly humorous metaphor for connection, decay, and technological dependence.”



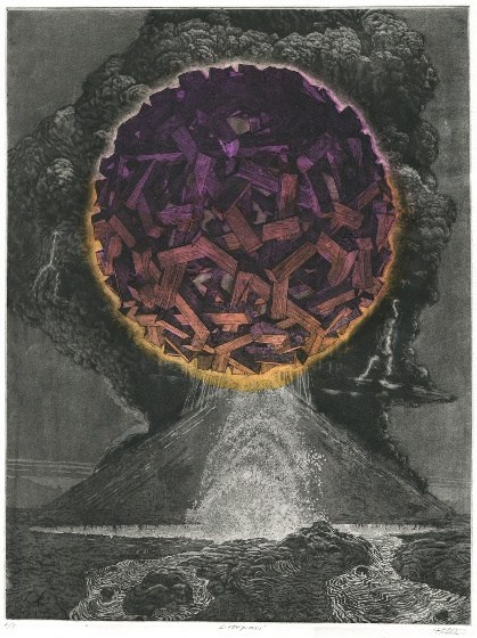
A Head of Time;* #10 of ed. of 11; ~~$400~~ *Sold
Colored etching (etching with aquatint color applied À la poupée)
18”H x 12”W; 2026

“Few objects survive from ancient civilizations, and many that do are stone monuments honoring rulers, histories, or ideals. ‘A Head of Time’ gathers forms inspired by pharaohs, Olmec heads, Angkor, Constantinople, and Liberty, allowing their carved surfaces, lighting, and textures to exist together in one imagined field.”

***Lateran Obelisk;* #2 of ed. of 15; $300 ***
Etching hand-tinted with watercolor (intaglio aquatint etching with select watercolor)
12”H x 6”W; 2021



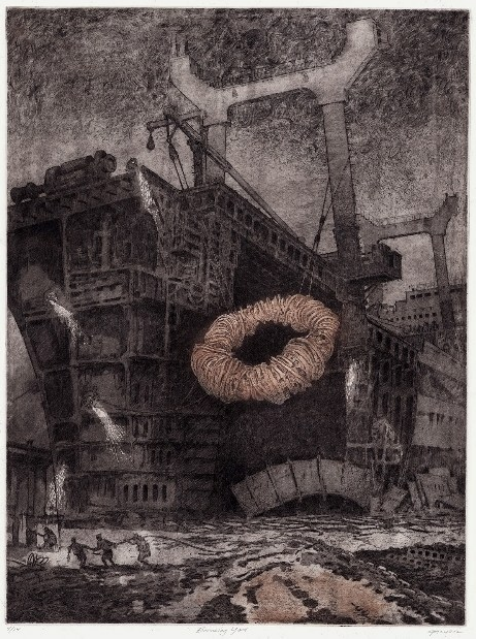
“The Lateran Obelisk is the largest standing ancient Egyptian obelisk and the tallest obelisk in Italy. In this print, I used the geometric monument as a chance to hand-paint each impression with watercolor. The process challenged the printmaker’s goal of consistency, since each hand-applied surface had to remain visually connected to the edition while retaining its individual touch.”



***Cotopaxi;* #3 of ed. of 7; $600**
Etching & mezzotint, aquatint & woodblock color (intaglio etching Mokuhanga on Thai Kozo, chine collé)
24”H x 18”W; 2022

“The nineteenth century renewed the Romantic fascination with nature’s power, and Cotopaxi—an active volcano in Ecuador—became a subject for American landscape painters such as Frederic Edwin Church. In this print, I focused on the volcano’s latent force, using mezzotint to build dense cloud forms and suggest vast scale. The spherical forms that recur in my large plate prints act as abstract counterpoints to the natural landscapes they inhabit.

‘Cotopaxi’ combines cut Thai Kozo paper with Rives BFK, Japanese woodblock color, copperplate aquatint, mezzotint, and chine collé.”



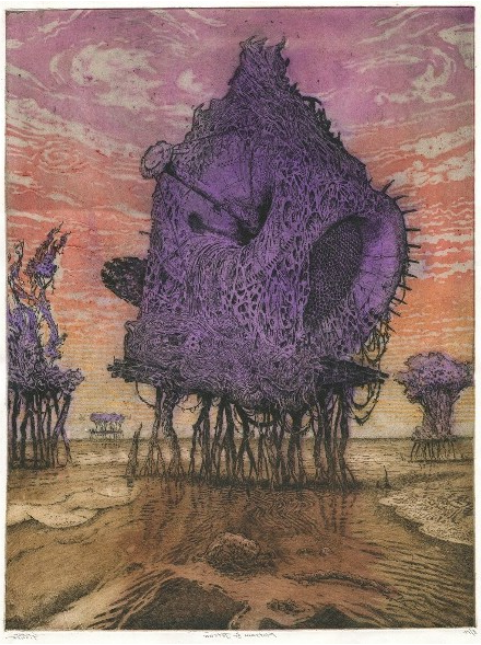
***Breaking Yard;* #4 of ed. of 14; $700** Etching with mezzotint (Base etching with engraving and mezzotint À la poupée)
24”H x 18”W; 2026

“In India, a taxi driver once described a relative who ran a ‘breakup yard,’ where obsolete seagoing vessels are driven onto shore and cut apart by hand. This image draws on that process of dismantling and reuse. The central form, inspired by a tokamak magnetic fusion reactor housing, becomes a strange industrial monument within the scene.”



***Retrofit;* #10 of ed. of 14; $700 ***
Etching with aquatint & chine collé (cut colored Thai Kozo over etching with aquatint)24”H x 18”W; 2026

“On Staten Island, retired ferries and tugboats rest in a shallow marine graveyard, rusting and half-submerged. Their reflections create unexpected fields of color across the water. Retrofit continues my exploration of traditional woodblock printing, chine collé, and intaglio etching, using these abandoned vessels as both subject and structure.”



***Flotsam & Jetsam;* #8 of ed. of 12; $900**
Etching with aquatint & woodblock color (intaglio etching Mokuhanga on Thai Kozo, chine collé)
24”H x 18”W; 2024

“Along the Louisiana coast, tidal marshes erode into fragments, leaving vegetation adrift and exposing deep roots that cling to the remaining soil. In ‘Flotsam & Jetsam,’ these islands become filters that gather imagined organic and inorganic debris. Carved shina plywood provides the sunset and foreground color, while a black etching is printed over the surface to bind the drifting forms together.”

***Reflection;* #3 of ed. of 16; $300 ***
Mezzotint (mezzotint with airbrushed color)
8”H x 6”W; 2022



“This mezzotint depicts a water-filled sidewalk in Belgium, where evening light breaks across reflections and ripples. I roughened the copper plate to create a dark ground, then scraped and burnished the highlights back into the image. A frisket mask and airbrushed color add the warm, fading light across the surface.



“The rapid growth of East Asian coastal populations has produced new structures built above the waterline from salvaged materials. ‘Repurposed’ honors that resourcefulness, using a makeshift walkway to draw the viewer into a dense field of recycled objects. Four woodblock color elements establish the image, followed by copper etching printed in bone black on Thai Kozo.”



***Pillars of Hercules;* #8 of ed. of 10; $600 ***
Black plate aquatint etching over inkjet (color applied photoshop then printed copperplate); 18”H x 12”W; 2026

***Repurposed;* #8 of ed. of 12; $850**
Etching with aquatint & woodblock color (intaglio etching Mokuhanga on Thai Kozo, chine collé)
24”H x 18”W; 2025

“This print integrates copper etching with a digital color matrix. After etching the plate, I scanned the image, added color digitally, and printed pigment-based color onto Hahnemühle copperplate paper before registering it back to the original copper plate. The imagery grew from an electron microscopic photograph of spider silk, transforming a delicate natural structure into a larger architectural field.”



***Hippocampus;* #6 of ed. of 9; $400 ***
Hand-colored mezzotint with blind embossing (mezzotint, embossing on exaggerated deckled paper)
Paper size: 22”H x 17”W; Image size: 12”H x 8”W; 2022

“‘Hippocampus’ refers to the genus of the bony seahorse, whose curved outline is instantly recognizable. Like ‘Ossium,’ this print uses scraping and burnishing to pull the seahorse skeleton forward from a jet-black mezzotint ground, emphasizing its fragile architecture and luminous contour.”



***Ossium;* #1 of ed. of 8, 2nd edition; $400 ***
Hand-colored mezzotint with blind embossing (mezzotint, embossing on exaggerated deckled paper)
Paper size: 22”H x 17”W; Image size: 12”H x 8”W; 2023

“In my investigations of miniature life, I became interested in marine forms whose skeletal structures are both infinitely varied and fragile. ‘Ossium’ presents a microscopic sea sponge skeleton through mezzotint and blind embossing on exaggerated deckle paper, emphasizing its delicate structure against a tactile surface.”

***Circle Dance;* #3 of ed. of 8; $225 ***
Hand-colored etching with aquatint (aquatint etching); 12”H x 12”W; 2026



“‘Circle Dance’ was inspired by a video of my four-year-old grandson and his Montessori classmates dancing around a birch tree. The image preserves the simple, unguarded motion of children circling together, turning a fleeting family moment into a celebration of movement and joy.”



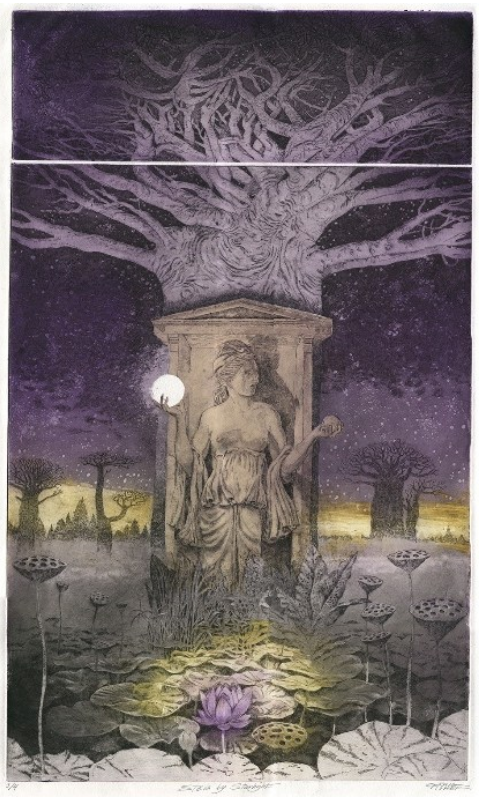
Onion Domes;* #5 of ed. of 14; ~~$200~~ * *Sold
Etching with aquatint (burnt sienna & carbon black, soft ground etching with white ground)
9”H x 6”W; 2024

“Across Ukraine and the western steppes of Russia, Eastern Orthodox church spires rise in distinctive onion-domed silhouettes. In this print, I experimented with white ground—a mixture of soap and linseed oil applied over rosin aquatint—to capture reflective surfaces, muddy cart tracks, and the atmospheric weight of the foreground.”

Great Door of the Red Fort;* #4 of ed. of 4; ~~$200~~ * *Sold
Colored etching with aquatint & chine collé (chine collé etching on Kitikata); 7.5”H x 6”W; 2014



“This chine collé etching grew from photographs taken during my travels in India. The massive fort door, said to be centuries old, was designed for elephants to pass through, with smaller openings for people. Its scale, age, and layered surfaces reflect the endurance of Indian forts through the colonial era.”



***Stela by Starlight;* Artist Proof; $900**
2-plate colored etching with aquatint (cut plate print with hand-applied color chine collé)
30”H x 18”W; 2018

“In the ancient world, stone pillars known as stelae often marked borders, commemorated rulers, or honored gods. In ‘Stela by Starlight,’ I imagined a goddess-like figure as her own source of illumination. Two cut copper plates extend the scene, magnifying the branches of the baobab tree behind her, while the title nods playfully to the jazz standard of the same name.”



***Investiture;* #7 of ed. of 10**
~~$225~~ ***Sold***
Etching with aquatint (colored etching with gold foil paper, chine collé)
9”H x 6”W; 2012

“Artists have long used metallic surfaces in printmaking, though actual gold foil can be difficult to manage on flexible paper. In Investiture, I used foil paper that was soaked, separated by hand, and applied with rice paste through the etching press. The result suggests ceremony, ornament, and the luminous weight of material transformation.”



Reserve Artwork:

***Grand Conjunction;* #4 of ed. of 9; $700 ***
Colored aquatint etching, mezzotint, chine collé (intaglio etching Mokuhanga on Thai Kozo, chine collé)
24”H x 18”W; 2023

“Ancient arches and gateways were built to command attention, whether religious, military, or ceremonial. In this image, the Arch of Hadrian at Tyre appears as a gravity-bound structure reimagined in motion: massive stones seem to lift and shift around a strong light source. A floating sphere, created with a spot application of the mezzotint rocker, gives the ruins a renewed sense of presence, while white ground and aquatint add atmospheric depth and surface texture throughout the print.”

Reserve artwork available for private viewing and immediate acquisition. Contact a Gallery Associate for details.

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