"DeAnn Prosia is a singular talent. Her prints, in particular, are exquisitely detailed with her signature style of cross hatching and mark making. Whether architectural renderings, portrait or landscape; Prosia sets up her composition with each separate area relating to the entire piece. I have admired her work for many years, have juried her work into exhibitions and have also awarded prizes to her on some of those occasions."

Laura G. Einstein, Manager, The Gallery at The Met Store, The Metropolitan Museum of Art
New York, NY

"...She just has this touch and this way of creating tone with only line. There's no aquatint... and the closer you get, the more it breaks up into these specific patterns that she uses. And it's just a feast for the eyes, really... Her etching nods to John Taylor Arms and so many others and brings forward their belief in place as a worthwhile topic."

Ann Shafer, Independant Curator and Host of the Podcast *Platemark: Prints and The Printmaking Ecosystem*

"DeAnn Prosia's work is an absolute pleasure to behold. One of my favourite artist from a previous era is Martin Lewis and I love the echoing of his works in hers."

In Regards to the etching "5 Pointz":
"This is a very subtle work and needs a special kind of eye to see it's sophistication"

Mark Henshaw, former Curator of International Prints of the National Gallery of Australia [1992 - 2011] and a MMA-WI-FAN (Multi-Media Award Winning Internationally Famous Australian Novelist)

"Like Durer, DeAnn Prosia harnesses an infinite number of marks to reveal an extreme, almost hallucinatory focus in her view of city life".

Andrew Raftery, Professor and Juror for the Center for Contemporary Printmaking FootPrint Exhibition, Rhode Island School of Design

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About the etching, "The Wave":
"The details and craftmanship in this printing is astounding! What's more, the overall effect is classic assymetry with the billowing white scaffold cloth to the right and the flash of light on the building to the lower left. Urban landscapes can often seem cold and severe, but this image is dynamic, rhythmic and seductive."

Darrell Taylor, Curator and Assistant Director at the Waterloo Center for the Arts, Waterloo, Iowa

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Mediums like charcoal, graphite, pen and ink, etching, and some kinds of photography lend themselves to the black and white idiom, being essentially grey-scale by default. Many artists in the exhibition clearly use those mediums and visual idioms in their practice, because they have gained assertive mastery in their employment. DeAnn Prosia demonstrate this kind of advanced skills in (her) deeply impressive works.

Shana Nys Dambrot, art critic, curator, and author and Arts Editor for the LA Weekly, speaking about the 2021 Site:Brooklyn online exhibition Black and White

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"DeAnn Prosia's 'Harlem - 125th Street Station' is an exquisite line etching...I would think that anyone, whether they recognize the place or not, would be impressed by the virtuosity with which she has depicted the place."

Tim Freeman, University of Hawai'i - Hilo
The 2016 Pacific States Biennial North American Exhibition

"Her work is gaining a big audience in America. She's winning prizes, kicking goals. Her work is very technically detailed - usually etchings and monocolor (black and white)... definitely very powerful."

Cheryl Hannah, Gallery Owner, fYRE GALLERY, Braidwood, Australia

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“Etchings by DeAnn L Prosia are more intricate works that reveal themselves on closer inspection. It really is phenomenal. Look at the detail."

Gail Ingis, Curator of Art, Lockwood-Mathews Mansion
Norwalk, CT

"When you stand in front of DeAnn L. Prosia's etchings, sometimes you long for a magnifying glass. Her views of the city are so finely drawn and rich in detail that the first fleeting glance is hardly enough to grasp them."

Martina Koch, Art Critic and Reporter, Mainzer Rhein-Zeitung (Mainz Rhine Newspaper)
Mainz, Germany

"Her Interpretations of reality radiate joie de vivre (joy of living) and cheerful euphoria, without seeming too flashy, despite their rich abundance of color... she achieves an enormous wealth of detail and coveys reality in a colorful dream world."

Eva Szulkowski, Art Critic and Reporter, Mainzer Rhein-Zeitung (Mainz Rhine Newspaper), speaking about Prosia's watercolors.
Mainz, Germany

"As the Curator of the gallery at the Municipal Center in Newtown, CT, I have worked with many artists. I have never, however, worked with an artist as proficient and energentic in promoting her work as DeAnn... (she) is professional, informative and accessible. She is a pleasure to work with".

Laura E. Lerman
Chairman, Newtown Cultural Arts Commission
Curator, Newtown Municipal Gallery

"The incredible detail of this etching (speaking of "Under the Elevated") and the interesting play of light and dark make this a striking piece of work. The craft of the execution, the artisitic composition and interpretation bring us into this work and makes us want to linger and explore."

Clayton Buchanan, Painter and Graphic Artist, Newburgh, NY

"Disciplined craftsmenship, controlled values with powerful use of lines and shapes."

Collective comments about Prosia's etchings from Judges, SCAN 47th Annual Spring Juried Art Show, 2017
~Thomas Adkins, Landscape Painter, Paier College and the School of Visual Arts of New York
~Marc Chabot, Marc Chabot Fine Arts and Art Writer and Lecturer
~Claudia Seymour, Painter and President Emeritus - Salmagumdi Club, NYC

"Fine art printmaking requires technical brilliance made more dramatic by the use of black and white. By contrast, the versatility seen in the artist's appealing watercolors are visually colorful and bucolic. This combination of work makes for a most interesting collection."

Julie Feingold, Owner of Arundel Farm Gallery
Kennebunkport, Maine

"She is quite the technician."

Kenneth R. Lung, Father of Artist