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an international association of artists

Summer
2015

The Boston Printmakers e-newsletter

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Summer 2015

Letter from the President, Liz Shepherd

Dear Members,

This is going to be a busy and exciting summer as we prepare for the Boston Printmakers 2015 North American Biennial. Willie Cole has already begun the task of jurying the submissions: 1,920 from 699 artists from 49 states (hey, Delaware, we would love to hear from you next time!) 7 Canadian provinces, Cuba and Puerto Rico. It is a daunting assignment. The results will be mailed by June 5th.

We have *two* members exhibitions currently on view: Childs Gallery on Newbury Street in Boston, selected a small group of current members for *The Boston Gallery: Past and Present*. This exhibit runs until July 12th. As you know, the *Look Again: The ACM Collection Inspires the Boston Printmakers* is at the Art Complex Museum in Duxbury, Massachusetts until September 6th.

You will be hearing about: *State of Mind* an exciting members' exhibition scheduled for 2016 as well as a travel opportunity to Poland for next year as well. Details for both projects will be coming to you soon!

In the meantime, happy printing.

Liz Shepherd
President

Travel to Krakow, Poland in the Summer of 2016

with The Boston Printmakers

By Marc Cote



Above, left: Jan Matejko Academy of Art Printmaking Studio
Above, right: Clock Tower, Krakow, Poland

Workshops will be held in the Jan Matejko Academy of Art for the creation of a collaborative exchange portfolio project in printmaking with members of The Boston Printmakers and the faculty/assistants/graduate students of the Graphic Arts Department of the Academy. Three studio areas in the Academy will be open for use by participating artists (etching, woodcut and lithography).

The Academy will provide zinc plates, plywood, linoleum, solvents and other shop supplies. An allotment of 106 x 78cm Hahnemuhler paper will also be distributed to the artists.

We are planning an International American/Polish day conference in which the US trip participants and the Krakow graphic artists present 20 minute talks about their work and their impressions on contemporary printmaking.

We will also visit galleries, museums and other cultural institutions as we enjoy the charm of this beautiful Central European city. Dean Krzysztof Tomalski will host a dinner party at his home and we will also enjoy a dinner reception on Humberta Street (location of the Graphic Arts facility).

Price: \$3200

Includes:

Round-trip flight to Krakow

Airport taxes, security fees and fuel surcharges

12 nights accommodations in 4-star hotel near the Art Academy of Krakow

Ground transportation for all listed tours

All breakfasts

All tips to driver, hotel and tours guides

Use of the printmaking studios at the Art Academy of Krakow

Zinc plates, plywood, linoleum for your on-site work

Limited amount of Hahnemuller paper (other supplies can be purchased from nearby art store)

Demonstration by Krzysztof Tomalksi on his unique drypoint intaglio technique
Participation in International Polish/American Contemporary Printmaking Conference
Inclusion in "Grafika w Krakowie" exchange portfolio with projected exhibition in Krakow and Boston

A selection of prints from the exchange portfolio
3 dinner parties with members of the Art Academy community

For more information, please contact Marc Cote at marccotestudio@gmail.com



Above, left: Krakow Barbican, 16th c. fortress

Above, right: Salt mines

Look Again:AMC Collection Inspires The Boston Printmakers

by Renee Covalucci & Mary Taylor

Wednesday – Sunday, 1 to 4 pm, through September 6, 2015
Art Complex Museum, 189 Alden Street, Duxbury, MA 02332

Like the show, the **Look Again Gallery Talk** was very well received. The concept of the **Look Again** show is quite simple and the results are superb! Museums do all sorts of shows to bring their holdings to light but seldom do living artists get to say their prints are showing with greats, some of whom, sadly, are no longer with us. Just to name a few in this show are Hiroshige, Kollwitz, Audubon, John Taylor Arms, Rembrandt, and Dürer. For The Boston Printmakers (BP) this was a very special opportunity to examine a small portion of the extensive holdings of the Art Complex Museum (ACM) to use as inspiration for their own works. If you can't find your way to Duxbury in the coming months then do take advantage of the show on line, it does have all the images and with it the artist's statements.

http://bostonprintmakers.org/media/Look-Again/LookAgain_show/index.html

For the **Look Again Gallery Talk** (Thursday, May 28, 2015), four of our fellow members, Sydney Hurwitz, Jon Cartledge, Lynn Peterfreund and Monique Martin each presented a look into their inspirations for their prints hanging in the show.

Sid Hurwitz offered a slightly different perspective; his "Central Artery" print is part of the museum collection and was chosen by 3 BP members as a piece for their responses. Sid told the story of how he worked from many photographs of the now demolished Central Artery to create his aquatint etching of his view from Boston's North End during the 1980's and because each

etching is hand painted with watercolor the pieces are all different. Those variant prints are great for the collectors but not so great for print dealers. You'll have to ask him about the "Central Artery" print that now lives in The National Museum of Kraków, Poland.

Jon Cartledge, artist/anthropologist and former board member of BP, spoke about his interest in the Harvard Research Forest in Athol, Massachusetts and their archives from Harvard Forest project in South Florida. Jon chose Clare Leighton's wood engraving "Cutting" as his inspiration for "Cutting: Deciphering Disease in Yellowed Palm." Jon's print is the opposite of Leighton's, cutting out disease of a tropical tree to save it versus, cutting a tree down in winter and killing it. Jon showed his cardboard relief (collograph) of palm fronds, inked in white and his copper drypoint plate for the black ink. Jon's prints often depict anthropomorphic rabbits, working in scholarly environments and in his print a rabbit is cutting a palm frond to examine it.

Lynn Peterfreund, a painterly printmaker and animator, chose to respond to the classical Italian etching by Tiepolo from his *Flight From Egypt* series with a Muybridge like animation video. She showed us her monotype plate and described how she moves the ink around on the plate to create the images for her animation piece "Fame's Flight." She saw in Tiepolo's print an "implicit animation in its bundle of images" seeing within the print, a primary figure "Fame" blowing her horn surrounded by numerous other figures all appearing to churn together. For the animation, Lynn created many monoprints of "Fame" reaching, falling, getting up and looping. She selected 77 prints to produce the final piece a 23 second looping video animation. She explained her choice to have 3.2 images per second to create the movement, some of it with smooth transitions some of it staccato movement, all of the prints intended as a whole not as individual pieces, though some do stand on their own as prints.

Monique Martin, book artist, printmaker and teacher, showed some of her linoleum blocks and hand cut rubber stamps used to produce her hand printed "Going, Going, Gone" triptych (3 very large prints on mulberry paper each 108" x 27.5"). Her inspiration was "Gargoyle in His Quarry" by John Taylor Arms. She was in Paris working as an artist in residence for Disney Paris when she got involved in the "Bee" project there. On the rooftops of Paris, including on the roof behind the gargoyles of Notre Dame, are beehives and the beekeepers of Paris are closely married to the strength of Disney's marketing for their "bee" products. In addition to her triptych Monique submitted "Forest Gold 1-4" a response to Max Klinger's "In Walde (In the Woods)". Each of the Forest Gold pieces are 3 dimensional nests made from reclaimed printed paper and grounded by found gold mining maps. Each nest and each egg are constructed like a Chinese lantern made of multiple pieces and fitted together to expand and contract.

Each of the artists on the panel contributed great content to this terrific show and it's impossible in this limited report to convey how impressive they are at speaking about their works and their inspirations as artists. I urge you all to give yourself the gift of visiting this show in person. The Museum hours are short but the show is up for several months. Wednesday – Sunday, 1-4 pm, through September 6, 2015.

The Boston Printmakers Honor Cliff Ackley with the Print Council of America

By Renee Covalucci

On the first day in May, 125 members of the Print Council of America attended "The Boston Printmakers Honor Cliff Ackley," a reception held at Childs Gallery on Newbury Street in Boston's Back Bay. The Council was in town for their annual conference for four days spent at the Boston Public Library, the Museum of Fine Arts, the Harvard Museums and Libraries, and the Rhode Island School of Design Museum. We are grateful to Helen Burnham and Ben Weiss, who fit us into this already packed schedule. And we were honored to pay tribute to **Clifford S. Ackley**, the Ruth and Carl J. Shapiro Curator of Prints and Drawings at the Museum of Fine Arts, Boston.



Above: Honoring Cliff Ackley

Cliff Ackley began his career at the MFA in 1966 and is well known for "*Printmaking in the Age of Rembrandt*" and acquiring Matisse's charcoal drawing "*Reclining Nude*," as well as the expansion of modern and contemporary print collection by artists like Terry Winters and Jim Dine.

Cliff served in 1975, 1984, 1989 and 2003 as national juror for The Boston Printmakers North American Print Exhibitions, a record 4 times. We also express gratitude for the generous help he provided when we were making our commemorative history book *60 Years of North American Prints* and for the creation of the Otis Philbrick Purchase Prize, a work that is selected for the MFA, Boston from our Print Biennials.



Above: President Liz Shepherd hosting the Print Council of America at Childs Gallery

"The Print Council of America was founded in 1956 ...with a mission to 'foster the creation, dissemination, and appreciation of fine prints, old and new'.... More recently the Print Council has served as a professional organization for print curators and has been especially active in the publication of books and research aids intended to encourage and professionalize the preservation, administration, and study of print collections in the United States and Canada. Equally important, the Print Council now provides a forum for print curators and other specialists to

meet, share ideas, debate issues, update each other on work in progress, and discuss and implement Council projects. For fifty years, the Print Council of America has provided an environment for good will and cooperation among professionals dealing with works of art on paper." (Info source: <http://www.printcouncil.org/about/>)



Above, left to right: Renee Covalucci, Sharon Hayes, Cliff Ackley, Liz Shepherd, Malgorzata Zurakowska, Richard Baiano at the Childs Gallery

In closing, we must appreciate Richard Baiano, Stephanie Bond and Julie Edwards at Childs Gallery for hosting this reception and for providing an exhibition of *"The Boston Printmakers: Past and Present."*

Please visit the Childs Gallery through July 12, 2015 and online:

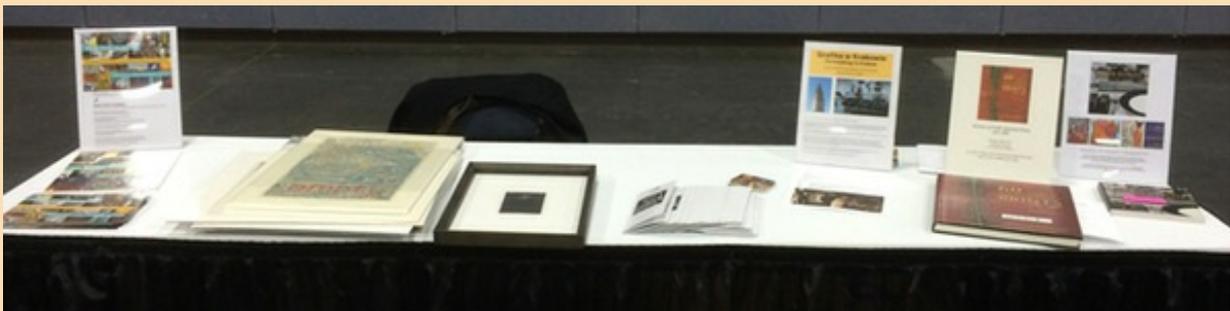
"BP Past:" <http://www.childsgallery.com/category/4306>

"BP Present:" <http://www.childsgallery.com/category/4305>

The 2015 SGCI in Knoxville- SPHERE **By Deborah Cornell & Candy Nartonis**

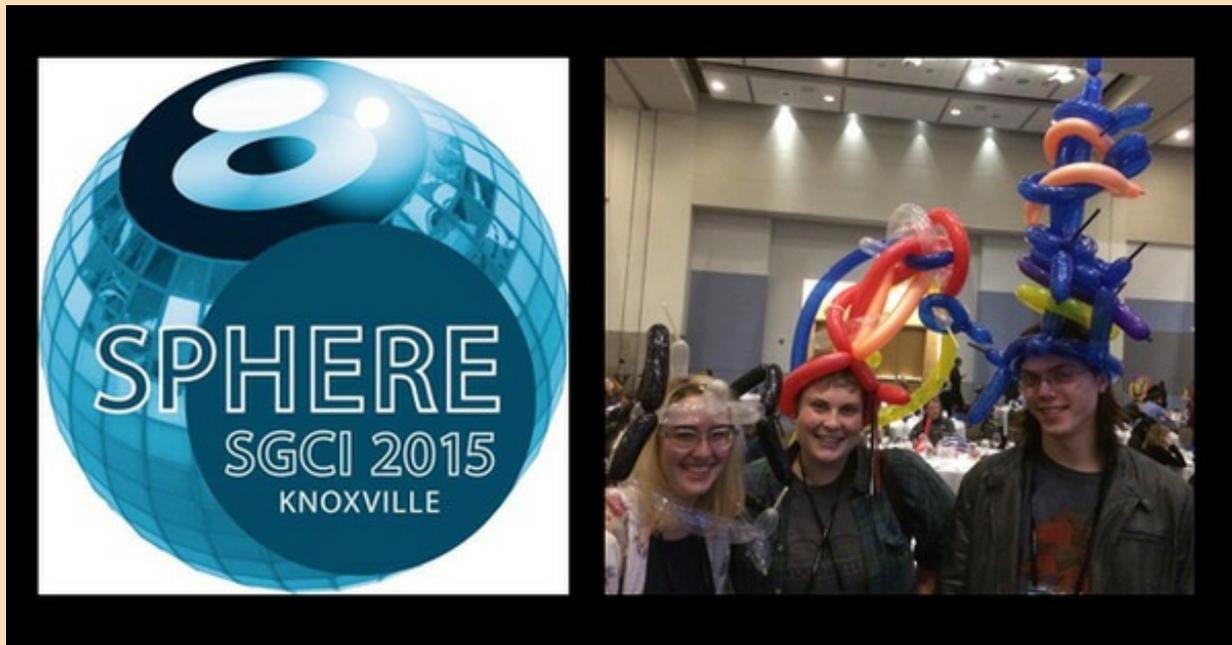
On March 18-21, 2015, 1700 printmakers gathered in Knoxville to exchange information, ideas, and techniques and to show their work. SPHERE featured artists from across the country and the globe.

The panels, keynote addresses, and demonstrations were all excellent. Print shows were hosted by downtown galleries, at the University, and by the Art Museum. Prints even lined the trail to downtown from the convention center. The quality and variety at every venue was outstanding.



The Boston Printmakers' Table

The Boston Printmakers were well represented by members from many states, participating in panels, exhibitions, and especially in the Publishers and Product Fair. The Boston Printmakers table at the Publishers and Product Fair was open for two days. The space was central to the conference activity and we had a steady stream of interested visitors. We had real interest in the upcoming Biennial juried by Willie Cole. The trip to Poland gathered enthusiasm, and everyone loved our publications.



SGCI logo and revelers at the conference

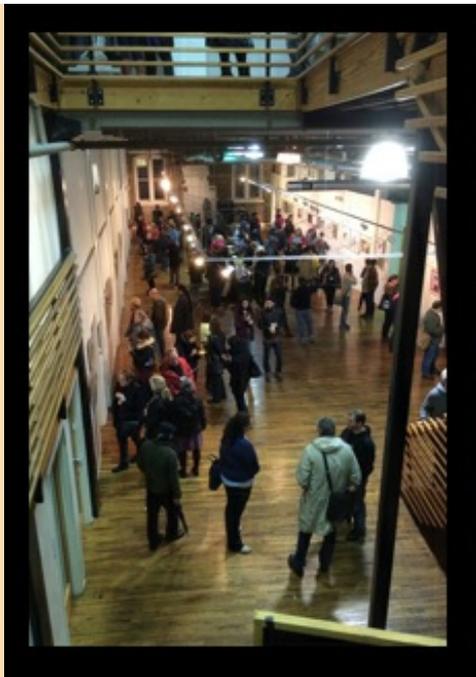
Highlights among the panels included “Prints and the Political Sphere” chaired by member **John Risseuw**, and [“Outside the Comfort Zone: The Print as a Form of Graphic Diplomacy”](#), chaired by **Michael Kempson** and featuring member **Carolyn Muskat**. Keynotes, exhibitions, and technical demonstrations, open and themed portfolios, and mentoring and INKubator sessions rounded out a roster of events too extensive to be experienced by any single individual! The Printmaker’s Ball had a great band and was included in the price of enrollment. For those who did not have the opportunity to attend, the website is still up.

(<http://web.utk.edu/~sphere/Pages/Home.html>) Includes a list of attendees and their contacts.

(<http://web.utk.edu/~sphere/Pages/PDFs/AttendeeRoster.pdf>) Includes information on many of the interesting technical demonstrations. (<http://web.utk.edu/~sphere/Pages/UsefulPDFS.html>)

Highlights wonderful videos of the keynote and awardees’ talks.

Boston Printmakers members included **Melanie Yazzie, Art Werger, Tracey Templeton, Debra Olin, Rhoda Rosenberg, April Katz, John Risseuw, Shaurya Kumar, Evan Summer, Deborah Cornell, Carolyn Muskat, Candy Nartonis, Barbara Putnam, and Donald Furst**, and others. If we did not remember to list you, let us know and we will amend the report.



The Conference Hall

Minutes of the Annual Meeting

by **Bob Tomolillo**

The 2015 annual meeting was held at the studio of Liz Shepherd at 38 Wareham St. in Boston's South End. The annual meeting was attended by fourteen members of the executive board, as well as a large group of active members. The group held a short meeting before members arrived to address some of the ongoing BP's projects. At midday, members arrived, and were treated to a brunch buffet provided by the board members.

President Liz Shepherd began the meeting with an overview of the group's status, some past and future projects and the board's responsibilities for the upcoming biennial featuring juror Willie Cole.

Vice President Renee Covalucci presented an update on the BP's *Look Again* show at the Duxbury Art Complex Museum, as well as the current BP's members print display at the Childs Gallery on Newbury St. in Boston. MFA Print Curator Cliff Ackley was honored with a toast by print council members during the exhibit.

Treasurer Susan Denniston prepared a financial report on the group activity. The report was presented to the group by former **Treasurer Ky Ober**. The organization continues to meet its financial obligations and thrive as a non profit 501-C organization.

Membership Coordinator Mary Taylor updated the membership page on the website, streamlining the interface for renewals and new applicants. The Boston Printmakers have over 300 members in good standing.

Secretary Bob Tomolillo facilitated the election process for board members. Bob presented the names of the board members whose term expired in 2015. All were elected with a majority show of hands. The board members elected to a three-year term at Sunday's annual meeting were:

Vivian Berman	2015	2018 (Emeritus)
Christiane Corcelle	2015	2018
Susan Denniston	2015	2018

Alex Gerasev	2015	2018
Sharon Hayes	2015	2018
Ky Ober	2015	2018
David Thomas	2015	2018
Malgorzata Zurakowska	2015	2018
Stephanie Stigliano	2015	2018 (New member)

There will be a new exhibition opportunity for members that will take place at The Lamont Gallery at Phillips Academy in Exeter, New Hampshire. The open call members show titled, 2016, *A State of Mind*, will coincide with the next national election cycle. More information about the show will be announced within the next few months.

After the meeting was adjourned several members displayed some of their recent print-work for all to enjoy. Some highlights from the preview are included below.

Tamar Etinger, Boston artist and loyal participant in The Boston Printmakers annual meetings, displayed some of her exquisitely designed folding books. Her asymmetrical folding methods combine with her interest in landscape design and ecosystems to build carefully constructed amorphous shapes, vivid and vibrating, appearing to spill out onto the table. One of Tamar's pop-up books is shown below.



Boston local artist **Jim Horn** displayed his digital prints which mix digital science and traditional subject matter. In the print shown below he depicts more than just a game of "find the hidden object," he challenges the viewer to participate in creating a landscape that causes pixels appear both distinct and harmonious. Jim's print is shown below.



Vermont printmaker-sculptor **Lynn Newcomb** displayed a series of prints that she began over a year ago, illustrating specific passages from Homer's, *The Illiad*. Lynn was the recipient of an award from Muskat Studios that allowed for free press time and print editioning from master printer **Carolyn Muskat**. While not inclined initially to employ lithography as her primary method for the illustrations, she quickly succumbed to the dynamic, liberating force of the medium. Lynn's print is shown below, left and Alice's print is below, right.



Rhode Island artist **Alice O'Neill** displayed selections from her *Smoke Series*. At first glance the delicate overlay of patterns in the print look like a graphite drawing but the image is actually derived by the controlled burn from a candle that deposits a carbon residue onto a piece of glass. The resulting image is processed onto film and then transferred to the matrix for printing, in this case a polymer plate. She explains of the process, "One must think quickly to plan the next move or submit to the will of the flame."

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