



A VISIT TO THE ROBERT BLACKBURN PRINTMAKING WORKSHOP

Carolyn Muskat

“What did you do this summer?” is a common question as we plunge into our fall schedules. Normally, I don’t have much new to report (it seems I never leave the studio); however, this summer I visited some new friends in New York City: the Robert Blackburn Printmaking Workshop (RBPBW). Originally founded in 1947 by Bob Blackburn, the workshop provided professional printmaking facilities to numerous artists/printmakers of all skill levels. With the death of Bob Blackburn in 2003, the fate of the workshop became problematic. In 2005, it re-opened in its current space under the leadership of Executive Director Phil Sanders and the auspices of The Elizabeth Foundation for the Arts. In July, I visited Program Officer and Collaborative Printer Deborah Chaney to see the workshop first-hand. What I found was a wonderful studio that exemplifies the best of Bob Blackburn’s legacy.

Located at 323 W. 39th St. in New York City, the RBPBW is a large space offering lithography, intaglio, relief and digital printmaking facilities. Established as a co-operative printmaking workspace, members of the RBPBW range from new printmakers exploring their first prints, to established artists with national reputations. As a litho printmaker with my own shop, I was very impressed with the equipment: more than 150 stones, capabilities for aluminum and photo plates, 4 litho presses. They have a vented acid room for both zinc and copper etching, five intaglio presses, and steel-facing services. The workshop is arranged beautifully – at first you don’t even realize how much equipment is there.

During my visit, I saw several artist-members working on prints – intaglio, relief and litho were all being produced. Studio

assistants and artists were helping a newer member print a lithograph. Other artists were working on various plates and blocks. In another area, artist Robert Mueller was working on his prints, part of a publishing program of the workshop. The energy and enthusiasm in the shop was incredible.

Long-term viability and sustainability are critical concerns of any facility. The RBPBW is approaching all of this with creativity and determination – and always keeping in mind its commitment to providing an affordable printmaking environment that supports, promotes and challenges artists.

The RBPBW is able to support this access by a variety of printmaking programs. Contract fine art printing for individual artist, galleries, foundations as well as publishing prints for direct sale by the RBPBW help to maintain low members’ fees. The professional printing programs also provide members opportunities to assist with projects that broaden their technical skills and to observe

different approaches to art-making. The RBPBW also provides a range of classes, workshops and demonstrations for members and non-members.

Quoting from the RBPBW’s mission statement: “Robert Blackburn created an environment for the artists of any nationality, ethnicity, religion or gender to work... – The diversity of aesthetics and techniques is what has made the RBPBW strong in the past and is what continues to strengthen it.”

I found the RBPBW to be a great studio – with amazingly reasonable fees, equipment and support. For more information, check out their web site at www.efa1.org



Robert Blackburn, *Woodcut of founder*

FROM THE PRESIDENT

C. David Thomas

After more than thirty years of serving in various positions on The Boston Printmakers Executive Board, the Board has agreed to put me in the driver's seat. I do this with great respect for the talented presidents who have preceded me and with the understanding that I am driving this bus with many other talented board members aboard, especially vice presidents Renee Covalucci and Candy Nartonis.

My first official duty is to thank outgoing President Carolyn Muskat. For the past two years Carolyn has done a superb job of leading and reorganizing The Boston Printmakers. As fellow board member Marty Epp said: "Carolyn led us with grace, integrity and humor". And Vice President Renee Covalucci puts it best:

"She worked behind-the-scenes in organizing and utilizing the database and membership to a higher potential than ever before. She empowered other executive officers to do their work, (and) show leadership. She served her two years at a time when she was busy in her business, career and teaching. The dedication and headaches she experienced have certainly advanced our organization... We hope she will remain with our board for many years to come. Sincerest thanks to Carolyn!"

Thank you Carolyn for your extraordinary service to The Boston Printmakers. I will certainly rely heavily on your experience and energy many times during my tenure as President.

As you know, this year marks the 60th anniversary of the founding of The Boston Printmakers. In celebration of that anniversary we are planning several events, the most ambitious of those events will be the publication of our first major book "60 Years of North American Prints: 1947-2007."

The book is being organized by The Boston Printmakers book committee and designed by Board member Christiane Corcelle-Lippeveld. David Acton, Curator of Prints, Drawings, and Photographs at the Worcester Art Museum, has selected the best from The Boston Printmakers' exhibitions over the past 60 years. Acton describes his selections as "astute and flawless impressions

made by some of the finest printmakers working in drastically changing times."

If you are interested in ordering your copy of this beautiful and important book, please send a check for \$36.60 (includes tax and shipping) to The Boston Printmakers and we will set aside a book for you when they arrive. Order forms are available at www.bostonprintmakers.org. The expected release date is spring 2008.

The other major project we are planning for 2008 is the Members Exhibition. The working title for that exhibition is *FIELD REPORT: Works by Members of The Boston Printmakers*. We are still discussing the details for this exhibition, and hope to have a prospectus to you soon.

Building on the tremendous success of our 2005 China trip, we are planning a December/January 2008 trip to Viet Nam. I will lead a group of twenty-three members to Vietnam from December 28 thru January 12. We will visit museums, historical and cultural sites in Ho Chi Minh City, Hue City and Hanoi. Several members will give printmaking workshops at the Hanoi Contemporary Art Center. An exhibition of prints by those attending the workshops and members of our group will also be held at the Contemporary Art Center's gallery.

We will soon be selecting a member for our international artist-in-residency in Viet Nam. I will be traveling to Hanoi this fall to meet with the U.S. Ambassador to ask for the Embassy for additional support for this important program. The Boston Printmakers grant is made possible by the generous donation of a Whelan Press by Mel Whelan.

I welcome any thoughts you may have to expand or improve The Boston Printmakers activities and look forward to working with you over the next two years.

C. David Thomas



Incoming president C. David Thomas with Board Member Lois Tarlow at the 2007 Biennial

TWO RIVERS PRINTMAKING STUDIO

Lois Tarlow

This article is the first in what I hope will be a series presenting printmaking studios that I encounter in my wanderings. I am pleased to start with Two Rivers Printmaking Studio (TRPS), a swinging establishment in White River Junction, Vermont, an old industrial river and railroad town which in recent years has become a home to many arts related organizations.



The inspiration for this facility came from Ian Baldwin, an artist who lives in Norwich, Vermont. While in Mexico City, he worked at an atelier where one could just drop in and make prints. So, why not in White River Junction? About six years ago, he started TRPS. It has since been run cooperatively by a group of enthusiastic, dedicated printmakers (core membership ranges from 18 to 24), all of whom pay for membership and volunteer their time to run the studio. Sheri Tomek is the one and only employee. A printmaker herself, she keeps things rolling with good humor, efficiency, and help from her friends.

They offer workshops with an experimental approach in all print media from traditional to the latest non-toxic methods. These classes are usually taught by visiting artists some of whom are known and admired by Boston Printmakers: Jim Stroud, Bert Yarborough, Ilana Manalson, Betsey Garand, Ellen Wineberg, Louise Hamlin, Peter Pettengill, Robert Siegelman, and lots more. TRPS also offers lectures by book artists, curators, and print collectors.

The studio supports itself through various levels of membership which range from one-day rentals at \$50, \$125 for a month, \$500 for six months, and \$900 for a year. A membership of at least six months offers space for images on the studio website, a 20%

discount on workshops, a solo show at the studio, and participation in group shows in other facilities. Every other year the members produce a limited edition, knockout portfolio in a clamshell box with letterpress printing. Each participating artist gets one, and ten are for sale. The portfolios have sold to the Currier Museum in Manchester, NH, the Hood Museum at Dartmouth, Special Collections at University of Vermont, Plymouth State University, and several private collectors.

TRPS accommodates various printing needs. Some members have presses at home; others depend solely on printing at the workshop. The studio is available week days, weekends, and nights. The outreach includes life drawing sessions and at least one juried show a year open to anyone in New Hampshire and Vermont.

What is unique about TRPS is where it is. Because of the isolation of the countryside, people who have moved there from urban areas and who were involved in the arts community, visit and join for the sense of connection to the arts as well, as to make prints. As a printmaking studio, it's a very communal place.

ATELIER CIRCULAIRE

Ann McCall

Atelier Circulaire is a vibrant printmaking centre in the heart of Montreal. It is gearing up to celebrate its 25th anniversary in the year 2008.



Situated on the 5th floor of a building, it overlooks the 1976 Olympic Stadium to the East and the famous Mont Royal to the West. The space is huge (11,000 square feet) and has facilities for five etching presses, four lithography presses and two relief presses.

Thanks to the generosity of the Quebec Government and the City of Montreal, funds have been made available to create a real state-of-the-art facility. There is a programme for residencies of a one month duration, exhibitions, seminars, conferences and teaching of courses.

Next Spring we shall be organizing the third edition of a large format Biennale print exhibition, VOIR GRAND, only open unfortunately to Canadian printmakers.

NAESTVED INTERNATIONAL EXHIBITION OF CONTEMPORARY MINI SQUARE PRINTS

The Danish grafisk vaerksted \ NAESTVED – The Print Studio for Artists would like to celebrate its 20 years anniversary in 2008 by inviting artists to take part in **Naestved International Exhibition of Contemporary Mini Square Prints**

The purpose is to introduce the Danish public to contemporary miniature prints from around the world and to enlarge the collection of works within the grafisk vaerksted / NAESTVED and Naestved Kommune (Naestved Municipal County). The works within this research archives can never be sold and available for academic research, museums, artists, and print students alike.

The Exhibition will initially be exhibited at Naestved Roennebaeksholm Art & Culture Center (www.roennebaeksholm.dk) March 29 – May 20, 2008 and thereafter will become a travelling exhibition

We invite you to submit up to three (3) different prints. Works in all print media are eligible. We would prefer that the maximum dimension of the print is 8 x 8 cm but will accept other sizes and formats, but the maximum size of the print matrix/substrate must not exceed 20 x 20 cm. (includes both image and border areas). The original prints must be matted with plain white matt board. The outside dimensions for the matting must be 20 x 20 cm.

- Official entry forms are not required
- There is no entry fee.
- Entries must be received November 15, 2007.
- Prints must be signed, have a title and an arrow on the back of the backing board indicating the top of the piece
- Include address + email and web address if available, and if convenient a statement and a short CV

Each print submitted should:

- Name of Artist
- Title of Work
- Medium
- Date of Work

Please note that submitted works will not be returned, but instead will become part of the research archives of grafisk vaerksted \ NAESTVED & Naestved County

Send all materials to:

Naestved Exhibition of Mini Square Prints
grafisk vaerksted \ NAESTVED
Sygestalden 15,
Groennegades Kaserne Kulturcenter
DK-4700 Naestved, Denmark

2008 PACIFIC STATES BIENNIAL NATIONAL PRINT EXHIBITION

October 15, 2008 - April 21, 2009 University of Hawaii at Hilo Campus Center Gallery

Dates: May 15, 2008 CD, entry forms, SASE, and entry fee are due. August 1, 2008 Notification mailed. September 6, 2008 Accepted work due. October 15, 2008 Exhibition opens April 21, 2009

Juror: Tomie Arai is public artist who lives and works in New York City. She has painted murals with community groups and has designed permanent public works of art. Ms. Arai has been a recipient of two New York Foundation for the Arts Fellowships in Printmaking, a 1995 Joan Mitchell Visual Arts Grant, a 1994 NEA Visual Arts Fellowship for Works on Paper, and other prestigious awards. Her work has been exhibited nationally and her prints are in the collections of the Library of Congress, the Bronx Museum of the Arts and the Japanese American National Museum. She is currently an Artist in Residence at the Center for Book Arts.

Awards:

\$3000.00 available for purchase awards. Jurors awards selections are invited to participate in the annual international or national invitational exhibition at the University of Hawaii at Hilo.

Eligibility:

Open to all artists 18 years or older presently residing in the United States and territories.

Specifications:

Original work in all printmaking media including monoprints and monotypes are eligible (no photographs). Accepted work cannot exceed 30x40" frame dimensions (paper size).

For preliminary jurying, send a CD with jpeg images. (No original work). Jpeg images must be 300 dpi and cannot exceed 6" in height or width.

Entry Fee: \$30.00 per artist. The fee is non-refundable and entitles the artist to submit one or two works. Checks or money orders should be made payable to UHH PAC. STATES.

Catalogue:

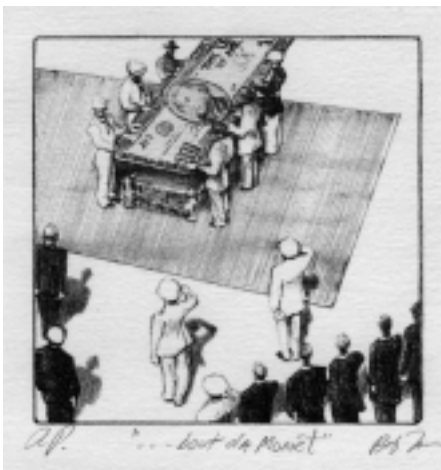
A catalogue will be sent to all participating artists.

Website:

A prospectus may be downloaded at:
<http://www.uhh.hawaii.edu/~art/>.

OPINION

When asked recently to stop bashing the present political administration and try objectively to retrieve some redeeming qualities from the last few years I replied, “well, they have fomented such resentment that I have tapped into a wellspring of ideas resulting in some of my most satisfying lithographs.” It is not that I had found myself caught up in a paralyzing state of “uninspiration,” but that I have been so outraged by the present policies of this great country that it has spilled over into other areas of concern. This, after all is called “inspiration”. It is why art critics have long looked to the emerging nations in turmoil for “art that speaks to the issues of our time” or that which strikes a cord with current trends.



Bob Tomolillo, *Bout da Monet*, Lithograph

Gridlock, misguided policies and worst of all, the spiral of complacency has plagued this country for a decade or more. This state of being is created by powerful external forces, a dulling down, if you will, of passions. The spectator artist who views the world from the sidelines is a real and debilitating force, as manifest by the repetition and sameness of imagery that is often seen in galleries everywhere. Image sameness or sheer lack of inventiveness is compounded by a market that does not care about the message or contextual import. It moves about the existing commercial venues to exploit the bottom line.

Has it ever been different? I think not, but printmaking gives the artist the best shot of changing, not only the political will but the “raison d’être”. “No peace without justice” the slogan for our time. Change always occurs from the bottom up and ironically, printmaking, the one true democratic medium, is the one often sidestepped historically. The artist who makes prints has chosen this selfless medium for its immediacy and directness often producing truly righteous imagery. It is a commitment that one should not take lightly. Artists such as Goya or Kathé Kollowitz loom large because of their compassion and not because of their breadth of sales. Tap into the passion of printmaking and you will find the change occurring from within.

REVIEW

Carol Wax, *Catalogue Raisonné/Prints 1975-2005*

Stephen A. Fredericks

Carol Wax, Catalogue Raisonné/Prints 1975-2005, is an invaluable reference for anyone who has collected Wax’s prints or simply wishes to study the technique and work of a leading mezzotint practitioner.

Over the last quarter century it has become a more common practice to find catalogue raisonnés published at mid-career. Having the artist available to confirm relevant facts from the chronology of works, the various states, and edition sizes is just the beginning of the many good arguments in support of this practice.

In *Carol Wax, Catalogue Raisonné/Prints 1975-2005*, her personal contributions to the work makes for a benchmark to be met by all such future publications. This volume is distinguished by the omnipresence of the artist’s voice. In the catalogue, it is Wax who expounds on the inspiration behind her choice of subject matter and the source of the witty titles she gives her prints. The images accompanied by the artist’s words makes for an experience that cannot be had in any other way but to tour an exhibition with the artist herself. The reader will readily be captivated by Wax’s onomatomania and obsession with man-powered mechanical objects that click, clatter or ring like her signature typewriters and sewing machines.

Carol Wax, Catalogue Raisonné/Prints 1975-2005, 157 pages, ISBN: 960-88876-3-1 published by Herakleidon Museum and Artistic Investments

2008 SOUTHERN GRAPHICS COUNCIL CONFERENCE

The 2008 Southern Graphics Council Conference is taking place at Virginia Commonwealth University in Richmond, hosted by VCUarts Department of Painting and Printmaking & the Center for Digital Print Media (commandprint@vcu.edu). Conference dates are: Wednesday March 26 – Saturday March 29, 2008

Please visit <http://www.sgc.vcu.edu/> for more information.

MEMBERS NEWS

Linda Adato

The International Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT.

Small Impressions showed two prints at The Printmaking Council of New Jersey, August - October '07, traveling to Ortho Biotech, Bridgewater, NJ, December '07- March '08.

Debra Arter

Awarded the Esther K. Gayner memorial award by the National Association of Women Artists for her lithograph *Domestic Elevation #1*. The Munroe Center of the Arts in Hoboken NJ, September 2006



Debra Arter, *Domestic Elevation Variation #2*, from the "Dishrage" series, lithograph

Grace Bentley-Scheck

20th Parkside National Small Print Exhibition, University of Wisconsin-Parkside, Kenosha, Wisconsin

63rd National Open Print Exhibition of the American Color Print Society, Cheltenham Art Center, Pennsylvania

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York July 9 - August 17, 2007

Washington Printmakers National Small Works 2007, Washington Printmakers Gallery, Washington, DC

Harvey Breverman

5th International Print Triennale, Museum of Contemporary Arts, Cairo and Alexandria, February-April 2006

Concorso Internazionale Exlibris, Museo del Carrattere e della Tipografica, Cornuda (Treviso) Italy, February-April 2006

6th British International Print Exhibition, Gracefield Arts Centre, Dumfries Scotland, May-June 2006. Show will travel throughout the United Kingdom and Northern Ireland through the year.

5th International Graphic Triennial-Bitola 2006, Institute and Museum, Bitola, Macedonia, September-November 2006.

Society of American Graphic Arts Exhibition, Hollar Society Gallery, Prague, October-November 2006

5th International Small Engraving Exhibition, Civic Museum of Cremona, Cremona, Italy, January-March 2007

Mary Brodbeck

Visiting Scholar to teach Japanese woodblock printmaking at Japan Center for Michigan Universities in Hikone, Japan and to produce woodblock print suite of Lake Biwa. Fall 2007

Four person woodblock print show, including mentor Yoshisuke Funasaka, at Rutan Gallery in Ginza, Tokyo. September 24-29, 2007

Exhibiting in two person print show with Kristen Martincic at Hudson Gallery in Sylvania, Ohio. February 2008

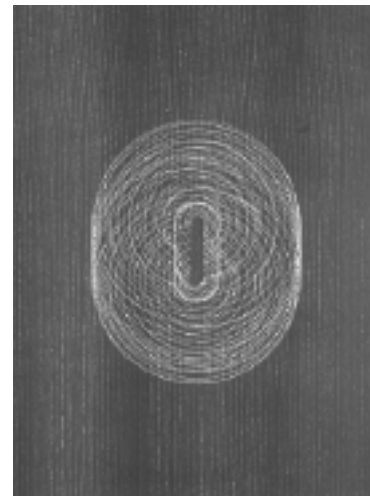
Conducting Japanese woodblock print workshop at Frogman's Print and Paper Workshop, Beresford SD. July 2008

Jon Cartledge

Character Reference, solo show at Muskat Studio, Somerville, Massachusetts, July-August, 2007

Ann Conner

Ann Conner "WESTWOOD" and Other Recent Work, solo show of 33 recent woodcuts at Flatbed Press, Austin TX April-June 2007. The artist gave a gallery talk on June 6.



Ann Conner- *Westwood 1*, color woodcut, detail

Christiane Corcelle-Lippeveld

Bon Voyage solo print exhibition, Coleman Gallery, Concord Art Association, Concord, MA, May 2007

Ink- Brayer- Brush, eclectic prints & paintings on paper, two person show, Belmont Gallery of Art, Belmont, MA, October 9 - November 16, 2007

Nancy R. Davison

After 23 years of owning and operating BlueStocking Studio in York Beach Maine, Nancy R. Davison is closing the gallery on Columbus Day. She is working on a website for her etchings and linocuts and will be looking for other places to show and sell her work. She will miss mounting exhibitions and talking to people in the gallery. She will not miss sitting in the gallery for 50 plus hours a week, five months of the year. She is looking forward to an actual summer vacation.

Peter Elloian

A World in Black and White, International Print Exhibition, Atelier Alain Pirorr, June 2007

Donald Furst

Received 2006-2007 \$8,000 Artist's Fellowship from the North Carolina Arts Council

Stone Plate Grease Water: International Contemporary Lithography, exhibited stone lithograph "Quotidian" at Museum of Modern Art, Machynlleth, Wales.. March 12-May 12, 2007.

Tabula Rasa International Printmaking Exhibition, Resim ve Heykel Muzeleri Dernegi, Istanbul, Turkey, December 11-16, 2006.

Acqui VIII International Biennial of Engraving, Acqui Terme, Italy, 2007. Received Purchase Award for mezzotint Down and Out.

Member's Exhibition, Society of American Graphic Artists, Hollar Society Gallery, Prague, Czech Republic, October 18-November 12

Washington Printmakers National Small Works 2006, Washington Printmakers Gallery, August 1-27, 2006. Received 2nd prize (purchase award) for mezzotint print Faith Helix.

25th National Print Exhibition, Silvermine Guild Arts Center, New Canaan, Connecticut, October 7-November 12, 2006

2006 Delta National Small Prints Exhibition, Bradbury Gallery, Arkansas State University, Jonesboro, AR, October 19-November 17.

Seeing God: A Visual Exploration of the Spiritual, Dadian Gallery of the Wesley Theological Seminary, Henry Luce II Center for the Arts and Religion, Washington, D.C. October 23-December 15, 2006.

Florida Printmakers 15th National Print Competition, Dunedin Fine Art Center, January 12-February 23, 2007.

Americas 2000 Paperworks Competition, Minot State University, North Dakota. Received Cash Merit Award for Faith Helix. January 16-February 23, 2007.

Twentieth Parkside National Small Print Exhibition, University of Wisconsin Parkside, Kenosha, Wisconsin. January 14-February 15, 2007.

31st Bradley National Print and Drawing Exhibition, Bradley University, Peoria, Illinois March 9-April 13, 2007. Received Honorable Mention in Printmaking for In the Light mezzotint print.

Alex Gerasev

Showed linocuts at the Gallery Penumbra, Gloucester, MA, May 13 – October 7, 2007

Eric Goldberg

International Print Biennale, Guanlan, China 2007

International Print Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan 2007



Eric Goldberg, *Will Draw for Food*, etching

International Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT 2007

Hand-pulled Prints International XIII, San Antonio, Texas 2007
19th National, Los Angeles Printmakers Society, Los Angeles, California 2007

64th National Print Exhibition, American Color Print, Philadelphia, Pennsylvania 2007

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York July 9 - August 17, 2007. Received Kathy Caraccio Purchase Prize.

Su-Li Hung

International Miniature Print Exhibition, exhibited woodcut "Peace" at Center for Contemporary Printmaking, Norwalk, Connecticut, March-May 2007

Boston Printmakers 60th Anniversary North American Print Biennial, exhibited "Lovers in the City," at the 808 Gallery, Boston University, Boston, Massachusetts, February- April 2007

Anita S. Hunt

Anita Hunt: Reflections, solo show at the Danforth Museum of Art, 2007. An illustrated catalog, with essay by Katherine French, Director of the Danforth was published in conjunction with the exhibition.

Biennale Internationale d'estampe Contemporaine de Trois - Rivières, Quebec, Canada. The exhibit included a suite of six of Anita's drypoints 2007

Prints: A Selection of Recent Work, solo exhibit of 40 monotypes and intaglio prints at Geissler Gallery, Stoneleigh-Burnham School, Greenfield, Massachusetts

Bookmarks ZMP, exhibited book of monoprints, Animal, Vegetable Mineral, Zea Mays Printmaking, Florence, MA

Featured in a new book Intaglio: a Complete Safety First System for Creative Printmaking, by Carol Robertson and Robert Adam, published by Thames and Hudson.



Su-Li Hung, *Bald Cypress*, woodcut

Sidney Hurwitz

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York, July 9 - August 17, 2007. Received Purchase Prize.

Judith Jaidinger

Wood engraving illustrations featured in Lancelot and the Lord of the Distant Isles, by Patricia Terry & Samuel N. Rosenberg, published by David R. Godine

Lynne Johnson

New Acquisitions - Works of Art on Paper Wiggin Gallery, Boston Public Library, May-June 2007

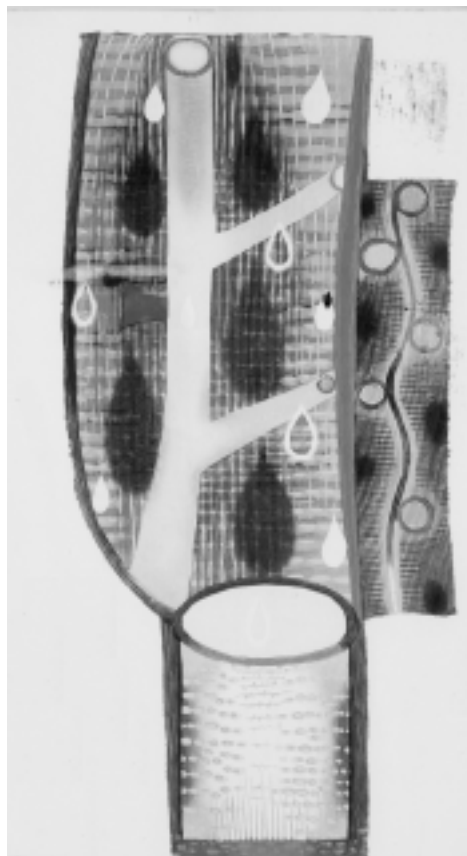
81st Annual International Competition: Printmaking, The Print Center, Philadelphia, May - October 2007

National Juried Show '07, exhibited sculpture at Art Center of Northern New Jersey, May 2007

New England Sculptors Association at North Shore Arts Association, Gloucester, Massachusetts July 2007.

Karen Kunc

Lyrical Legacy: The Prints of Karen Kunc, solo retrospective, Leedy-Vouklos Art Center, Kansas City, Missouri, March-April 2007.



Karen Kunc, *Obsidian Tears*, woodcut on shaped paper

Received The Southern Graphics Council Printmaker Emeritus Award. Following the awards ceremony participated in an interview about her work. Hyatt Hotel, Kansas City, Missouri, March 2007

Anthony Lazarko

American Grain: Woodcut Prints Spanning 50 Years of Printmaking, solo retrospective, Las Cruces Museum of Art, New Mexico, March-April 2007

Ann McCall

Group show at Salon International d'estampe, Grand Palais, Paris, France, April, 2007

Group show of printmakers from Atelier Circulaire Montreal at Instituto Cultural Peruano Norteamericano in Lima, Peru July-August 2007

Group show of printmakers from Atelier Circulaire Montreal at Galeria Juan Pardo Heeren in Lima, Peru during July and August, 2007

Pierre “Egide” Martin

A World in Black and White, International Print Exhibition, Atelier Alain Pirorr, June 2007

Thomas Nawrocki

CONTINUUM 5(0), Peck School of The Arts, University of Wisconsin-Milwaukee

8th Annual Renaissance 12 State Regional Art Exhibit, The Renaissance Center, Visual Arts Gallery, Dickson, Tennessee.

Florida Printmakers 15th National Print Competition, Dunedin Fine Arts Center, Dunedin, Florida. January 12-February 23, 2007.

63rd National American Color Print Society Print Exhibition, Cheltenham Art Center, Cheltenham Philadelphia, Pennsylvania.

Takayo Noda

Solo show, Interchurch Center, New York, New York, April 9 - May 11, 2007.

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York , July 9 - August 17, 2007. Received Krishna Rudy Graphic Art Award

Group show at the Longview Museum of Fine Art in Longview, Texas, Sep. 18 - Oct. 24, 2007.

George O’Connell

George O’Connell: Retrospective Exhibition, Oswego Civic Arts Center, May-June 2007

Robert Patierno

Solo show, Gorus Gallery Antwerp, Belgium, 2007

Featured working on color linocut in studio this July on a local PBS show, *Explore PA*

Barbara Putnam

Barbara Putnam: Prints and Studio Quilts, Turtle Gallery, Deer Isle, Maine, August 2007

Florence Putterman

Interwoven Dialogues, paintings and works on paper, Walter Wickiser, New York March-April 2007

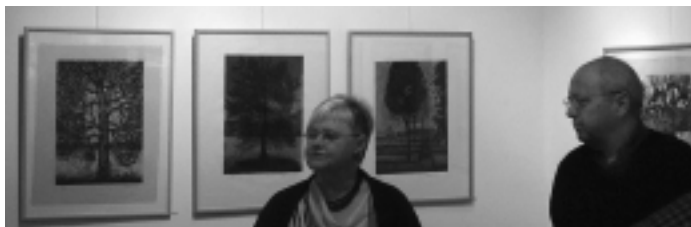
Colorful Tango of Vision and Fantasy, paintings and works on paper, Barnstone Gallery, Phoenixville, Pennsylvania, April-June 2007

Dennis Revitzky

27th National Print Show, exhibited a linocut at Artlink, Fort Wayne, Indiana

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York , July 9 - August 17, 2007.

71st Midyear National Exhibition exhibited a painting at the Butler Institute of American Art, Youngstown, Ohio.



Robert Patierno (right) at the opening of his solo show in Antwerp, Belgium

John Risseeuw

An International Printmakers Exchange, University Gallery, University of North Florida, Jacksonville, Florida January-February 2007

Multiple Impressions: Voices in Contemporary Printmaking, exhibited relief print “Children of War” and artists book, “Total Fucking Idiots” at Broad Street Gallery, Lamar Dodd School of Art, University of Georgia, Athens, Georgia, January-February 2007

Effects of War; Altered Lives, Altered Books, exhibited “Children of War” and “UXO/POW” at California Institute of Integrated Studies, San Francisco, California, April-May 2007

Sacred Text/Contemporary Form: Spiritual Traditions in the Digital Age, exhibited artist book, “Spirit Land” (created with Peggy Prentice), at Milwaukee Institute of Art and Design, Milwaukee, Wisconsin, January-February 2007

Art That Matters: When Politics Get Personal, exhibited relief “Landmine” prints and artists book, “Total Fucking Idiots” at Lubeznik Center for the Arts, Michigan City, Indiana, November-December 2006

The Paper Landmine Print Project, solo show, Open Studio Gallery, Toronto, Ontario, November 2006

Eleanor Rubin

1997 woodcut “Anniversary Elephant” was used as the cover for [In Praise of Animals: a Treasury of Poems, Quotations and Readings](#), edited by Edward Searl, published by Skinner HouseBooks. 2007

Thomas Seawell

Joint exhibition of prints and ceramics with ceramist Barbara Frey, Art Center of Plano, Texas September 7th to October 6th

Amaryllis Siniosoglou

Solo Show, Gallery 7, Athens Greece, January-February 2007

5th Lessedra World Art Print Annual, National Palace of Culture and Lessedra Gallery, Sofia Bulgaria

Phyllis Sloane

Solo retrospective of watercolors, Argos Etchings and Paintings, Santa Fe, New Mexico, March 2007

Richard Sloat

Boston Printmakers 60th Anniversary North American Print Biennial, exhibited "The War Messenger," at the 808 Gallery, Boston University, Boston, Massachusetts, February- April 2007.

Group show ,exhibited "The War Messenger," at the International Print Center New York, New York March-April 2007



watercolor drawing by Phyllis Sloane

Marsha Sweet

Group Show, exhibited wood engravings at Studio 18 Gallery, New York, New York, April 22 to May 20, 2006

"Madonna"(wood engraving, 2006) commissioned by the American Print Alliance for their annual Gift Print to patrons and subscribers.

Wrote "With and Against the Grain" for the Fall 2006 issue of Contemporary Impressions (The Journal of the American Print Alliance)

Coming Home, AAWR Member Show, AAWR Gallery, Cleveland, Ohio, April 22 to May 20, 2006

Boston Printmakers' Small Print Traveling Exhibition. Steward Hall Art Gallery, Point Claire, Montreal, Quebec, May 6 to June 18, 2006 and Adirondack Community College, Queensbury, New York, November 9 to December 14, 2006

Caroline Thorington

Solo show at Montpelier Cultural Arts Center in Laurel, Maryland, September 7th to October 27th.

Stone Plate Grease Water International Contemporary Lithography, showed the lithographs, "Summer Celebration #5" and "Portrait of my Studio" at Y Tabernacl -The Museum of Modern Art for Wales, Machynlleththis, Wales Spring 2007. Exhibition traveled to London in Summer 2007

Exhibition of Contemporary Printmaking from America's Master Printmakers, exhibited "Transition, Pomp and Celebration" and "Passion and Process" at the Louisville Visual Art Association, Louisville, Kentucky

Imprint! 10 Contemporary Printmakers exhibited four pieces of the "Summer Celebration Series" at the Howard County Center for the Arts in Ellicott City, Maryland, January 2007

Small Says it All! Maryland Printmakers Exhibit, Foundry Gallery, Washington DC.

Group Show exhibited four lithographs at Museum of Florida Art, Deland, Florida, Summer 2007

Apo Torosyan

Completed 40-minute documentary "Voices" interviewing survivors of the Armenian Genocide. Premiered at IHD, Istanbul, Turkey; Armenian Cultural and Educational Center, Watertown, Massachusetts; National Association for Armenian Studies and Research Center, Belmont, Massachusetts, and Channel 2, Comcast TV, April 2007

Was guest speaker and presented his new film "Voices" at the Commemoration of the 92nd Anniversary of the Armenian Genocide, Cultural Center, Armenian Church Of Our Saviour, Worcester, Massachusetts, April 2007

My Story - Everybody's Story exhibition and screening of Voices at Commemoration of the 92nd Anniversary of the Armenian Genocide at Peabody City Hall, Massachusetts, April 2007

Screening of *Discovering My Father's Village* - Edincik, Witnesses, and Voices on Horizon Armenian Television, Glendale, California. April 2007

Participated in joint radio interview with Ragip Zarakolu on Radio Greece 365, in New York, New York, January 2007

The Gates was shown at Fresno University, Fresno, California, February 2007

Participated in a symposium *Democracy and Denial: Continued Challenge for Human Rights in Turkey* and screened film "Discovering My Father's Village- Edincik" at Fordham University, Lincoln Center Campus, New York, New York April 2007

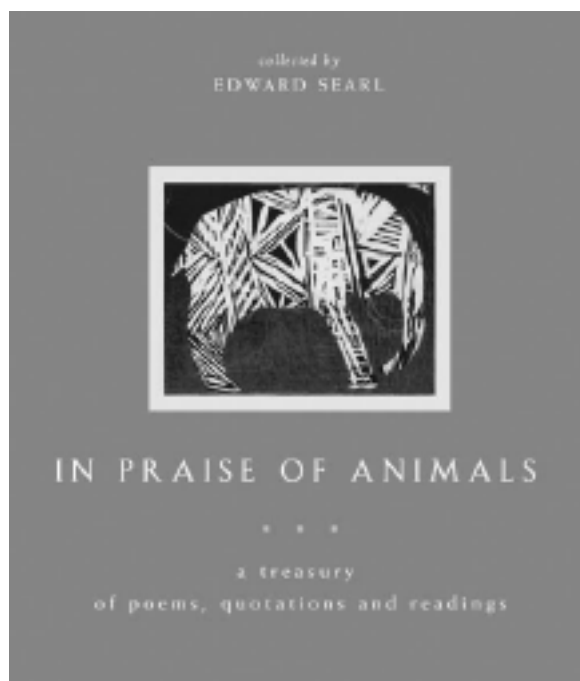
My Story - Everybody's Story, Yom HaShoa in Peabody, Massachusetts, April 2007

Bread Series, Immigration Installation solo exhibition, four film screenings and lectures at the Holocaust Museum, St. Petersburg, Florida, June-September, 2007

Maliotis Center Smyrna Commemoration, Brookline, Massachusetts, September, 2007

Arpa Film Festival, Los Angeles, California October, 2007

Pomegranate Film Festival, Toronto, Ontario. October, 2007



Eleanor Rubin, *Anniversary Elephant*, woodcut

Jeanne Williamson

Wrote *The Uncommon Quilter*, an instructional book on quilting, to be published by Potter Craft, October 2007.

INVITATION TO OUR MEETINGS

All members of The Boston Printmakers are welcome at any monthly meeting of the Board. Please call Carolyn Muskat at 617-776-7773 or email her at lithoqueen@muskatstudios.com for meeting dates, time, and location. It is usually the second week of the month at Emmanuel College.

HOW TO BECOME A MEMBER

Professional printmakers in the United States, Canada, or Mexico are invited to apply for membership in The Boston Printmakers. If you know someone of merit, please pass this information on to him or her.

To qualify for membership, an artist must either be accepted into two juried *Boston Printmakers North American Print Biennials* or submit slides directly to the Membership Committee of the Board.

The committee juries slides of prospective members in May and November. To be considered, please send 5 professional-quality slides of recent work, a resume, a numbered slide list, and a SASE to the Membership Committee, The Boston Printmakers at Emmanuel College, 400 The Fenway, Boston MA 02115. Notification of acceptance or rejection is sent within a month of the slide review.

EDITORIAL AND ADVERTISING INFO

The newsletter is published twice a year. The deadline for the Spring issue, published May 15, 2008, is March 15 2008.

All material is ©The Boston Printmakers unless otherwise noted. Feel free to quote us but please do have the courtesy to give us credit.

Send your Members News, Letters to the Editor, or suggestions for articles by email to: prints@emmanuel.edu (please put "BP Newsletter" in the subject line) or by regular mail to: Boston Printmakers Newsletter Editor, Emmanuel College, 400 The Fenway, Boston MA 02115. Actual show invitations, reviews, and clippings are not necessary unless they contain reproducible images of your work. High-quality photos and jpegs (300 ppi) of artwork, studios, workshops, or shows and installations are welcome.

Our advertising rates are \$.05/word with a 20 word minimum, \$5/square inch for graphics with a 3.5 square inch minimum. Our columns are 3.5 inches wide; the page is 9.5 inches high by 7.5 inches wide. Checks for a one-time ad should be made out to The Boston Printmakers and sent to our treasurer, Marjorie Javan, 4 Essex Street, Lexington MA 02421. There is a 10% discount for running an ad in two consecutive newsletters. Your graphics should be submitted to the Editor (address above) by mail as clean, scannable copy or a cd containing jpeg, tiff, or psd files, or you may email 300 ppi jpegs.

Any material received after March 15 2008, will be published in the Fall/Winter 2008 newsletter.



EMMANUEL COLLEGE
400 THE FENWAY
BOSTON, MA 02115

EXECUTIVE BOARD • PRINTS@EMMANUEL.EDU • 617-735-9898 • WWW.BOSTONPRINTMAKERS.ORG

DAVE THOMAS – PRESIDENT
49 Glen Road
Wellesley, MA 02481
(781) 489-5050(h)
(617) 519-1372(cell)
cdavidthomas@yahoo.com

RENEE COVALUCCI –
VICE PRESIDENT OF
SPECIAL PROJECTS (BOOK)
858 Main Street
Concord, MA 01742
(978) 369 – 3495
rcovalucci@yahoo.com

CANDY NARTONIS –
VICE PRESIDENT OF
OPERATION, PATRONS
1200 Washington St., #218
Boston, MA 02118
617-426-5303
cd.nartonis@verizon.net

KY OBER – TREASURER
88 Oxford St.
Arlington, MA 02474
(781) 316 – 2356
kyrober@earthlink.net

ERIC GOLDBERG – SECRETARY
96 Meadowbrook Lane
Mansfield Center CT 06250
860-456-0457
eric.goldberg@sbcglobal.net

JOAN APPEL – MEMBERSHIP
63 Howe Road
Cohasset, MA 02025
(781)383-2240
joan_appel@comcast.net

VIVIAN BERMAN – PATRONS
SALES/BIENNIAL
11 Barberry Rd.
Lexington, MA 02421
(781) 862-4760
vivberman@rcn.com

JON CARTLEDGE –
NEWSLETTER
9 Briggs Street, apt. 2
Easthampton, MA 01027
(781)859-9654 (cell)
(781)648-7118
Jcartledge404@gmail.com

DEBORAH CORNELL – LIAISON
2 Greenridge Lane #4
Lincoln, MA 01773
(781)259-0723.
dcornell@bu.edu

**CHRISTIANE CORCELLE-
LIPEVELD**
425 Pleasant Street
Belmont, MA 02478
(617) 515-2763
Christlippeveld@verizon.net

MARC COTE - GRANTS
10 Magnolia Street
Framingham, Ma 01701
(508) 309-3753 h
(508) 344-7964 cell
(508) 626-4831 w
mcote@frc.mass.edu
moxot@hotmail.com

MARTY EPP-CARTER –
REGIONAL REP. (SE)
4 militia Court
Simpsonville, SC 29680
(864)243-2914 (home)
(864)423-8728 (studio)
meppcarter@mac.com

ALEX GERASEV – PUBLISHING
67 Pearl Avenue
Revere, MA 02151
(617) 875-2539
alex@alexgerasev.com

DON GORVETT
POB 1536
Ogunquit, ME 03907
(207) 646-2573 h

SID HURWITZ
175 Parker St.
Newton Center, MA 02459
617-969-6947
sidneyhurwitz@yahoo.com
617-859-0344

MARJORIE JAVAN - BIENNIAL
4 Essex Street
Lexington, MA 02421
(781) 862-5689 hm
mjfa@earthlink.net
cell: 617-416-1896

CAROLYN M. MUSKAT
193 Cedar St.
Somerville, MA 02145
(617) 776 – 7773
lithoqueen@comcast.net

THERESA MONACO
34 Elm Street
Stoneham, MA 02180
(781) 438-9291 h
monaco@emmanuel.edu

DEBRA OLIN –
ARCHES STUDENT SHOW
1 Fitchburg Street C-301
Somerville MA 02143
617-625-4962

SHEILA PITT –
REGIONAL REP. (SW)
720 Longfellow Avenue
Tucson, AZ 85711
(520)327-1402
spit@email.arizona.edu

LOIS TARLOW
39 Winchester Road
Newton MA 02458
(617)964-1204
loistarlow@aol.com

MALGORZATA ZURAKOWSKA –
TRAVELING EXHIBITION
5 Rumsford Rd.
Lexington, MA 02420
(781) 862-4541
m.zurakowska@att.net