

THE

BOSTON



PRINTMAKERS

NEWSLETTER

FALL 2005

FROM THE PRESIDENT

Carolyn Muskat

This past summer I accepted the position of president of The Boston Printmakers, a role I am honored to fill. I want to thank Cynthia Nartonis, our outgoing president, for her dedicated service, strong leadership, and enthusiasm. She has done an amazing job of organization and documentation of board operations, making the transition between officer tenures relatively painless. She has been instrumental in the success of our *Biennial*, in the development of several members' show opportunities, and in broadening the scope of The Boston Printmakers. She will continue on the board as a member-at-large, and we are fortunate to have her ongoing guidance. I would also like to introduce the other new officers of the executive board. Vice-president of operations is Dave Thomas, a longtime board member and versatile artist working within a variety of print media including digital. Dave has also done most of the groundwork for our first Viet Nam residency program. Renee Covalucci continues as our vice-president of special projects. She is a talented relief artist, who just returned from leading our first ever trip to China – see inside for some amazing photos! Renee has also been the point person for several of the exciting 60th anniversary events scheduled for 2007, as well as directing a compilation of our history. Marjorie Javan remains our treasurer. Many of you know her as a past president for many years. Marjorie is a creative printmaker who has begun to explore innovative forms in clay. Eric Goldberg, a new board member, has taken on the responsibilities of secretary. Eric is a painter and printmaker, creating thoughtful etchings with hand-burnished aquatints. I am thrilled to be working with this dedicated group of artists, along with the rest of our amazing board. I encourage all of you to attend our annual meeting in April 2006 and meet your executive board.

In our last newsletter, Malgorzata Zurakowska wrote about the ability of prints to act as an important part of "cross-cultural fertilization" within a global community. I think we are

definitely in a period where we are re-defining the concepts and parameters of "community." It is my hope that, as The Boston Printmakers continues to reach out to the membership, you will also reach out to us, and that together we will have a significant impact on all of our communities.

Recommended by Members: As a service to our members, we are establishing a listing of recommended print workshops and studios. Please let us know about printmaking studios where you work, where you have taken classes, or where you have visited. We will list contract printing studios, studio rentals, collaborative workshops, and co-ops. Please email Theresa Monaco, our web site manager, at Monaco@emmanuel.edu with the name of the studio, the address, and email info if you know it, along with your recommendation of the studio. As we gather info, we will post it on our web site. There might be a wonderful printing opportunity right down the road from you!

Technology Upgrades: Many venues are moving towards jurying from digital images. While some of us are ready and able to use this technology, many of us are still in transition. With our 2006 members' show we will make our first move toward the new technology. Don't panic – we are still accepting slides as well! We will keep you updated as we develop a hybrid system for both digital and analog jurying. We have also upgraded our master database of contact info. Please let us know if you move or change your phone or email – we want to stay in touch!

Members' Exhibitions: Special thanks to the participating members of the *Small Works* traveling show and to board member Malgorzata Zurakowska for the continued success of this exhibit. Your work will be on display in Montreal, Canada, from May 7th to June 18th, 2006. Watch our web site this fall for the specific details. Lastly, the deadline for *The New Landscape: Alternative Approaches*, our 2006 members' show, is October 21. Happy printing!

A COLLABORATION: TANJA SOFTIĆ AND THE 2003 BIENNIAL MUSKAT STUDIOS MATERIALS AWARD

Tanja Softić

Before I became a member of The Boston Printmakers about ten years ago, my only connection to Boston was an encounter at a party with a man who had had one drink too many. He wanted to know where I was from. When I told him that I was from Bosnia, he snapped, "I lived in Boston, lady, and that is not a Boston accent!" and ambled off. The Boston accent joke has followed me ever since. I am thankful that participation in several Boston Printmakers exhibitions as well as a growing number of artist friends who live in and around the city have given me a more concrete connection.

My collaboration with Carolyn Muskat resulted from my participation in the 2003 Biennial. When I received a letter from Marjorie Javan informing me that I had been awarded a prize - a collaboration with a lithography master printer - I must admit that I was somewhat intimidated. After all, etching is my printmaking medium of choice, and I had not done any lithographs since graduate school, although I loved the medium of lithography (I used to say that I love lithographs, as long as they are not mine). When I taught beginning lithography classes, I would tell students who fell in love with the medium to look for teachers who were as invested in lithography as I was invested in etching; I helped them as much as I could, but more advanced study required a different teacher. However, a part of me always really wanted to make lithographs. Because I draw a great deal and consider drawing to be the core of my creative activity, lithography would seem a natural choice for me, but the time pressures that we all experience (I teach full-time) kept me from exploring the medium and finding ways to make it work for the kind of prints that I wanted to create.

Then fear began to give way to excitement; this was my chance to claim the medium, so to speak. I am no stranger to collaborative



Tanja drawing on a plate for *Falling Skies*.

printmaking projects. I often collaborate on etchings with Kathy Caraccio in New York, and I have collaborated on a hand-formed paper installation at Pyramid Atlantic in Washington. I was reassured by my initial phone conversations with Carolyn and then by our first meeting at the studio in the spring of 2004. Muskat Studios had recently opened in Somerville, Massachusetts, and the place felt right. "A woman's printshop!" I thought. Everything made sense; everything was in the right place. The studio was bright and seemed superbly thought-out and functional - not too pristine but neat in that wonderful working sense that one detects



Tanja and Carolyn pulling a working proof of *Here, Here and Here*.

in the small details. Carolyn herself instilled confidence (how can you not trust a person whose e-mail starts with "lithoqueen"?). "Do not worry about what you think you can and cannot do in this medium; think about your images," she told me.

"I can do this," I thought, "I can work here." We agreed to expand the project a bit and use The Boston Printmakers prize as seed money for a larger project. It was decided that I would return for two weeks of work on a series of four color lithographs at Muskat Studios.

My ideas for the project began to shape up during the fall of 2004. The drawings on mylar that later served as layouts were completed during the following winter and spring. They employ the imagery and ideas that are part of a larger body of work that is still under way and that includes large drawings and etchings. *Maps and Shadows*, as I call this body of work, addresses the notions of exile, memory, and cultural hybridity. It uses a visual vocabulary comprised of plant forms, architectural fragments, obsolete maps, and scientific and medical illustrations as metaphors for mapping a nomadic existence: destruction, erasure, fragmentation of cultures and memories, recollection, and regeneration. For an immigrant like myself, memory - a constructed, interpretable, and emotionally-charged entity - is a lifeline to one's own past. It represents one's virtual self, and, paradoxically, one's most authentic self. Through my prints and drawings, I examine what Edward Said has termed the "contrapuntal reality" of an immigrant.

I wanted the lithographs to function as maps, landscapes, and portraits of memory and identity. Rather than creating a visual



Carolyn pulling a proof of *World as We Know It*.

narrative of exile, I layered images culled from the diverse sources mentioned above with my own plant photography. Without being literal, I wanted the work to suggest the layered, simultaneous experience of multiple realities and the sense of a fluid, evolving identity that mark the exile's experience, as well as that of our own time.

By spring of 2005 I finally had the plan and the drawings for the project and a faculty research grant from the University of Richmond. I showed up at Muskat Studios in early May, nervously clutching my mylar layouts. A thought that comforted me was that, if worse comes to worst, there is an etching press on the premises.

A couple of hours into the work, I had forgotten all about everything but the four lithographs at hand. Working on the plates and stones, I was giddy with happiness. I had just finished a grueling academic year, and summer stretched ahead of me. Trees were blooming outside, and I had a Tamarind master printer with a sense of humor and fabulous baking skills at my side. I would wake up in the morning, dress, grab a coffee and a pastry, and walk across Davis Square, tempted by the great bookstore and all those little eateries bustling with students. I walked by Mixit Studios, by the budding community gardens, by dog-walkers and children basking in the spring sun. I would enter the studio to find Carolyn already hard at work processing plates or mixing inks, and we would work all day long, sometimes as late as midnight. Heaven.



Working proof for *Temporal*.

After a while it became abundantly clear to me that two weeks were a very, very short time for a project of this size. Carolyn, bless her hard-working lithographer's heart, suggested as much prior to my arrival but encouraged me to press on anyway. "There is always US mail," she would say. "We will do what we can." The four lithographs, expected to consist of three to four color runs each, evolved into five or six runs each. The plans changed; the images turned out more complicated than imagined; plates and stones were used in combination; the methods of processing had to be adjusted; the layers of ink took longer to dry than anticipated. Seth, Carolyn's husband, would stick his head through the doorway at the end of the day and ask, "Still alive?"

We drank coffee; we consumed more sugar than an average American family does in a year; we strategized; we exchanged printmaking gossip; we rubbed stiff necks and arched our aching backs; we bopped to the cds that Hilary, Carolyn's assistant, put together for us. At the end of the day, we summoned our last remaining bit of energy to eat the wonderful food that Seth made for us. And then we would do it all over again the next day. No days off - a true print marathon! Watching Carolyn grind stones, process plates, and roll the ink on the slabs, I thought, "Okay, I am



Carolyn spraying tusche through a stencil for one of the plates.



Master printer Carolyn Muskat and her assistant, Hilary Jacks, removing a stencil.



Silhouette plate after spraying.

include printmaking, drawing, and book arts. Her work addresses the relationship of the senses and the intellect, of memory and identity. She is a recipient of the *National Endowment for the Arts/ Southern Arts Federation Visual Artist Fellowship* and a Soros Foundation grant. Her work is included in numerous collections in the United States and abroad, among them the New York Public Library, the Library of Congress Print Department, and the New South Wales Gallery of Art in Sydney, Australia. Her recent solo exhibitions were held at the McLean Project for the Arts in McLean, Virginia, and the Lamar Dodd School of Art at the University of Georgia in Athens. Her prints have won prizes at the *Kochi International Triennial Exhibition of Prints* at the Ino-cho Paper Museum in Kochi, Japan, and the *Print Triennale* in Krakow, Poland. She is Associate Professor of Art in the Department of Art and Art History at the University of Richmond. Tanja can be found on the web at <http://www.richmond.edu/~tsoftic>.

humbled. Here is someone who can work harder than I can. On my own prints!" All of a sudden, I wondered how I had managed not to make lithographs all these years.

When it came time for me to leave, we were very close to finalizing two of the prints. The third was under way, and the last one still needed to be proofed. As of this writing, Carolyn is still color-proofing, and our collaboration is in the epistolary stage. The Boston Printmakers prize that initially gave me a bit of a fright turned out to be the beginning of a wonderful journey, one that has opened up the mystery of lithography for me and sparked the fire that I knew was there but could not quite reach by myself.

Sometimes, as printmakers, we dwell in the security of our particular expertise (etching in my case), unwilling or lacking the time and resources to explore another medium. A collaboration with an enthusiastic and supportive master printer can be a way of testing and reinvigorating our own practices, of reconsidering our images and the way we make them. To connect with another creative person in an intensive work experience quickens our creative pulse and opens new areas of artistic inquiry. In the case of my collaboration with Carolyn, to paraphrase Humphrey Bogart in *Casablanca*, it was also the beginning of a wonderful friendship.

Tanja Softić earned a B.F.A. in painting in 1988 at the Academy of Fine Arts in Sarajevo, Bosnia and Herzegovina, and an M.F.A. in printmaking in 1992 at Old Dominion University in Norfolk, Virginia. Her media



Tanja working on a plate for *Falling Skies*, using gum for a stop-out.



Beijing



Huangshan



Ming Archway, Anhui Province



Old Town Shanghai

AUSPICIOUS EXCHANGE IN CHINA: FIVE CITIES, FOUR PROVINCES, JUNE 28 – JULY 11

Renee Covalucci

The Boston Printmakers' trip to China turned out to be an astonishing success on many levels but especially in terms of our artistic exchange with Chinese teachers and students. Our itinerary, which was packed with cultural and historical sites, began in Beijing and provided the participating American artists with the chance to get to know and admire China itself before meeting the artists and faculty from the China Academy of Art in Hangzhou. The two days we spent in the renowned splendor of Huangshan (Yellow Mountain) grounded us in the lives and minds of Chinese landscape artists of both past and present. One of those days was spent under the guidance of our host, Zhang Minjie, Chairman of Fine Arts at the China Academy of Art (CAA), who shared facts about his professional career, oriented us to the basics of art education in China's art academies, and demonstrated Chinese ink painting.

For our day-and-a-half visit to the CAA, Zhang managed to produce an intense schedule of activities. We later found out that he had also really done his homework when he shared a few meals with us while we were still in Huangshan. Noting what our American group liked to eat, he arranged one of our most memorable feasts as our welcome to Hangzhou!

The Boston Printmakers exchange was the first visit to CAA, Hangzhou, by an American group. According to Zhang, we were also the largest delegation of visiting artists to date. I knew the CAA would be a prominent school undergoing a surge in growth as China makes sweeping improvements in education, but I believe that all of us were all overwhelmed and humbled by the actual faculty, facilities, and overall vision for future physical amenities

and programming. The warm reception afforded us brought us right into the circle of ongoing academic discussion, and when we met in the print studio, the students' energy and excitement became contagious.

Our delegation included both university faculty and independent artists. Among the faculty artists were Andrew Polk, Sheila Pitt, and Kathryn Polk from the University of Arizona at Tucson;



"Old Friends!" **Zhang Minjie** and **Renee Covalucci**, colleagues in planning the exchange tour.

Michael David, Liza Folman, Gene Dorgan, and Ken Beck from The Art Institute of Boston at Lesley University; Wayne Miyamoto from the University of Hawai'i at Hilo; Ellen Price from Miami



Happiness: the group of American artists among CAA students and faculty after giving our print demonstrations. The exhibition of our work and that of the local Chinese printmakers is partially visible in the surrounding studio space.

University, Ohio; and Melinda Yale from the University of Nebraska at Lincoln. Independent artists were Blair Folts, Anne Garland, and Susan MacDougall from Peregrine Press in Portland, ME; June August, Prilla Smith Brackett, Christiane Corcelle Lippeveld, and Ky Ober from Boston, MA; Helen Cantrell from Jersey City, NJ; and Leigh Seacord from Albuquerque, NM. The Boston Printmakers former president, Candy Nartonis, and its current vice-president, Renee Covalucci, respectively led and coordinated the delegation.

Studio demonstrations were given by June August on Xerox transfer, Michael David on reductive monotype, Liza Folman on multiple-plate color etching, Blair Folts on foam-core printing, Sheila Pitt on woodcuts with inkjet transfer, Andrew Polk on Akua color monoprints, and Kathryn Polk on MFD-board relief printing.

We all owe enormous gratitude to Huajing Maske who opened our eyes and hearts to her native country. Huajing, a China scholar who received her Ph.D. in Art History from Oxford, where she studied the development of Western-style painting in early- to mid-twentieth-century China, traveled with us from Boston and served as our scholar/guide throughout the two weeks. Huajing's unabashed passion for and knowledge about China quickly gave us a balanced perspective on the country's complexity. As our primary interpreter, Huajing was able to conduct meaningful conversations between artists, educational leaders, and students. Her expertise and generosity made our printmakers exchange auspicious. We are all grateful to have had the good fortune to travel in China with Huajing.



Past-president **Candy Nartonis** in China.



Toasting our guide and friend, **Huajing Maske**. **Gene Dorgan**, **Ken Beck**, and **Melinda Yale** are also pictured.



Liza Folman demonstrating in the prints studio of the China Academy of Art in Hangzhou.



Hongcun, a well-preserved village in Anhui Province, was one of the group's favorite stops on the tour. The street plan, architecture detail, integration of houses, and water systems are unique surviving examples of the lost ancient villages of the region.

REFLECTIONS ON THE ARCHES STUDENT SHOW

Ky Ober

Jeffrey Neumann of Arches Paper (www.archesinfinity.com) has kindly shared a selection of photos of the *2005 Arches Student Show* with us. The Boston Printmakers wishes to express its deep appreciation for Jeffrey's ongoing support of the show, which has run in conjunction with the last four *Boston Printmakers North American Print Biennials*. This year's student show, which included work from twenty New England art schools, was particularly successful in terms of the quality of the prints and the interest of the viewing public, and the feedback from the participating schools has been overwhelmingly positive. The Boston Printmakers looks forward to an equal success in 2007.



A young art-lover makes a difficult decision at the reception.
© 2005 Jeff Neumann



Marc Cote hands out name tags and show catalogs.



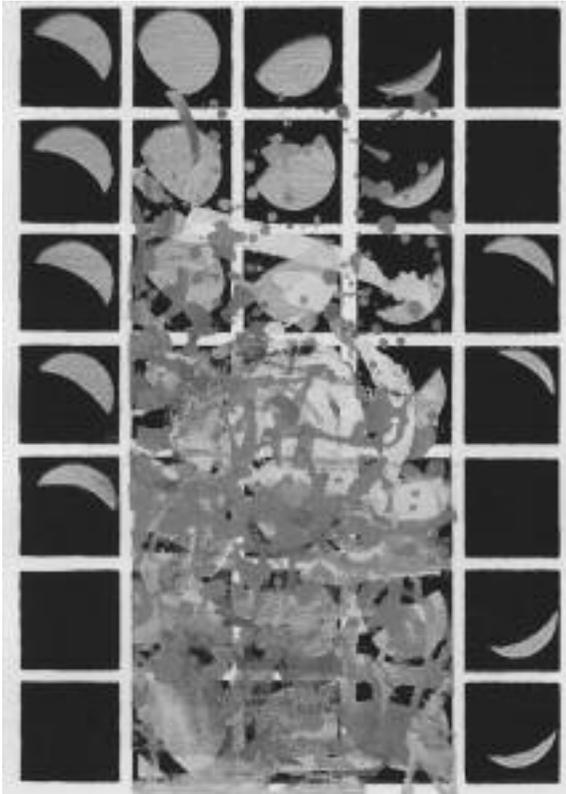
At right Boston Printmakers Board Member **Sidney Hurwitz** discusses the student work with **Joann Moser** of the Smithsonian American Art Museum. Joann was the juror for this year's Biennial.
© 2005 Jeff Neumann



The student work elicited close examination and animated conversations on the part of the viewing public.
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MEMBERSNEWS

Debra L. Arter was awarded an Honorable Mention at the *National Small Print Exhibition* in Creede, CO, for her print *Disrupted Moon Cycle*, a unique serigraph. The exhibition was held May 27 through June 25, 2005.



Debra Arter, *Disrupted Moon Cycle*, unique serigraph

James Snidle Fine Arts in Chico showed *Wearable Art* by **Charles Barth** May – June 2005.

Martha Jane Bradford had three digital drawings included in *The Painter IX Wow!Book* by Cher Threinen-Pendarvis, published by Peachpit Press. The section, found on pages 216 – 7, deals with her masking method.

Alex Gerasev was selected to show his prints as part of *375 Views of Boston*, a summer-long event celebrating the city of Boston. Alex's work was on view in Boston City Hall from May 23 – September 1. In May, Alex served as a juror for the annual community exhibit at the Perkins Gallery in Stoughton, MA. Alex also showed his linocuts as part of the *ArtsCentral Arts Festival* on September 18 in Central Square, Cambridge, MA.

Catherine Kernan and **Carolyn Muskat** were included in *Balance of Nature* at Willoughby & Baltic in Somerville, MA, from May 14 – June 4, 2005.



Martha Jane Bradford, *An Oblique Way*, digital drawing/inkjet print



Dennis Revitzky, linocut

Two of **Dennis Revitzky's** linocuts were included in juried national exhibitions this year: SAGA's *Ninetieth Anniversary Show* at the Art Students League of New York and the Los Angeles Printmaking Society's *18th National Exhibition* at the Armory Center for the Arts in Pasadena, CA.



Alex Gerasev, *Once Upon a Time in America*, linocut

John Paulus Semple is included in the *18th Los Angeles Print Society* show taking place this October. One of his prints was also on view in the *90th Anniversary Show* of SAGA at the Art Students League in New York City. He had a painting accepted into the Butler 69th Midyear Exhibition and was included in drawing shows at Montgomery College and *The American Drawing Biennial* at the College of William and Mary's Muscarelle Museum.



John Paulus Semple, *Deserted Switch House*, etching

	
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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 April and October. 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.

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 the usually the second week of the month at Emmanuel College.

Meetings include a potluck supper. Please contribute a side dish, appetizer, or drinks for six. We usually meet on the fourth floor of the Main Building (on the right after the guardhouse; parking lot straight ahead after the guardhouse and then left). Signs will be posted on The Printmakers office door (turn right from the elevator) and in the center elevator in the event of a change of location within the building.

PLEASE SEND US YOUR E-MAIL ADDRESS

We are updating our lists. Please send your name, address, telephone number, and most important, your e-mail address to prints@emmanuel.edu. Please put "BP Update" in the subject field.

VIETNAM RESIDENCY

C. David Thomas

On September 15, David Wolfe left from Portland, Maine, for Hanoi, Vietnam, to complete a one month residency at the Contemporary Art Center there. His residency has been made possible by grants from The Boston Printmakers, the U.S. Embassy in Hanoi, and the Indochina Arts Partnership. Upon his return in mid-October David will write an article for our spring 2006 newsletter as well as give a lecture to Boston Printmakers members and friends on his experience in Vietnam.

EDITORIAL AND ADVERTISING INFO

The newsletter is published twice a year. The deadline for the Spring/Summer issue, published May 15, 2006, is March 15.

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 MembersNews, 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. (Please note that Martha Bradford is resigning as newsletter editor as of this issue.) 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, 2006, will be published in the Fall/Winter 2006 newsletter.

CHINA FOLLOW-UP

Ky Ober

The tour to China sponsored by The Boston Printmakers, which took place in late June 2005, was very successful and has generated the enthusiasm among those of us who participated to organize a show of the work inspired by our experiences in China. The Brickbottom Gallery in Somerville, MA, has generously offered to be the venue for this show, which will open in late May 2006. We will post the event on our web site when the dates have been finalized.

There will also be a print exchange portfolio titled *Translations* arising out of the wonderful days we enjoyed at the Hangzhou Art Academy in China. The portfolio will include faculty members and students from the Hangzhou Art Academy, the University of Arizona, the University of Hawaii at Hilo, Miami University of Ohio, and the Art Institute of Boston, as well as members of The Boston Printmakers' board who were on the trip. We look forward to this collaboration with our Chinese hosts and hope that it is the start of more interactions to come.



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