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an international association of artists

spring 2014

# The Boston Printmakers *e-newsletter*

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## **Boston Printmakers Members on the Indochina Arts Partnership 25<sup>th</sup> Anniversary Trip**

**by Margot Lamieux**

According to Mr. Loc, our tour guide, the dragon lord from the sea took the fairy princess from the mountains to be his bride. Their one hundred children became the Vietnamese people. With this magical beginning, the participants in the Indochina Arts Partnership 25<sup>th</sup> Anniversary Tour knew they would be in for an unforgettable experience. A visit by Typhoon Haiyan, called by the news “the storm of the century,” added a further element of excitement to an already stimulating adventure. An indication of the importance of the International Arts Partnership (IAP) as a cultural program was highlighted by an invitation to dinner with the U.S. Ambassador, David B. Shear, at the ambassador’s mansion in which the tour participants met with other cultural dignitaries and artists from Hanoi in honor of the IAP’s 25<sup>th</sup> anniversary.



*Debra Arter does traditional block printing at the studio of Dang Thi Khue*

The group, which included many members of Boston Printmakers, stayed in the Hoan Kiem district, the Old Quarter, of Hanoi, where life was bursting with color and energy, the old and the new. During the two weeks,

they visited art studios, the fine arts university, craft villages, galleries, historic sites, traditional restaurants, and took a cruise on Ha Long Bay, where art materials were spread out on the upper deck and everyone invited to create art.

One of the highlights of the tour was a joint exhibit by Vietnamese artists and members of Boston Printmakers at the Hanoi Contemporary Arts Center. The opening reception was covered by Hanoi television and all members of the group (including the non-artists) were made honorary members of the Hanoi Fine Arts Association by the president Tran Khanh Chuong, who had previously treated the group to a fine lunch at the Quan An Ngon Restaurant. He presented the Americans with certificates and Hanoi Fine Arts Association portfolios. BP members exhibiting work were Deb Arter, Judy Kramer, Carrol Summers, Margo Lemieux, Liz Shepherd, and Selina Karim. The exhibit was organized by BP board member David Thomas, the founder and director of the Indochina Arts Partnership. After the reception, artist Le Huy Tiep, one of the many artists who have participated in IAP exchange programs, took the group around the center, especially the printmaking facilities.



The group visited the studio of Dao Anh Khanh, Vietnam's best known painter, sculptor, and performance artist. (Left: photo of group at the studio.) He spoke of the difficulties an artist faces under a Communist government. In the 1990's he built a prison for himself in protest of the police destroying his work. During the tour the group also visited the Hanoi Fine Arts Museum and the Temple of Literature. Other artists who invited the group for studio or home visits included Le Huy Tiep, Mrs. Mai Hien, a traditional lacquer artist, and Mrs. Dang Thi Khue (see photo above), one of Vietnam's most

renown and respected artists, where she served a traditional feast of new rice steamed in lotus leaf, fragrant tea, oranges, bean cakes, and bananas. She then sang a Vietnamese folk song for the group, who returned the favor by singing "If I Had a Hammer." She also opened her studio and allowed everyone to try a hand at traditional block printing.

Excursions out of Hanoi included a trip to the Muong Museum in the mountains of Hoa Binh Province to see a historic village, Ha Long Bay, one of the most beautiful landscapes in the world, and traditional crafts sites at Bat Trang ceramic village and Dong Ho where the specialty is woodcut printing. You can see a short video showing traditional block printing here <https://www.facebook.com/IndochinaArtsPartnership>



Perhaps the most spiritual site was the Bút Tháp Pagoda, home of the Avalokitesvara Bodhisatva statue with one thousand eyes and arms, dating to 1656. One felt a sense of peace while wandering the grounds and contemplating the many Buddhas there. The group then had a "typhoon picnic," using the many food supplies purchased in anticipation of being marooned at the hotel after the typhoon, which fortunately had lost much of its impact by the time it reached Hanoi. Leftover food was donated to the monks who are supported by the local villagers.

Group members agreed it was a memorable experience for many reasons. The exposure to the arts of another culture broadened personal artistic vision and the stimulation of Vietnam was unlike any other. Watch for more interaction in the future when the IAP brings a new group of artists to New England.

*Photos by Margo Lemieux*

# Notes from the BP Annual Meeting

by **Bob Tomolillo**

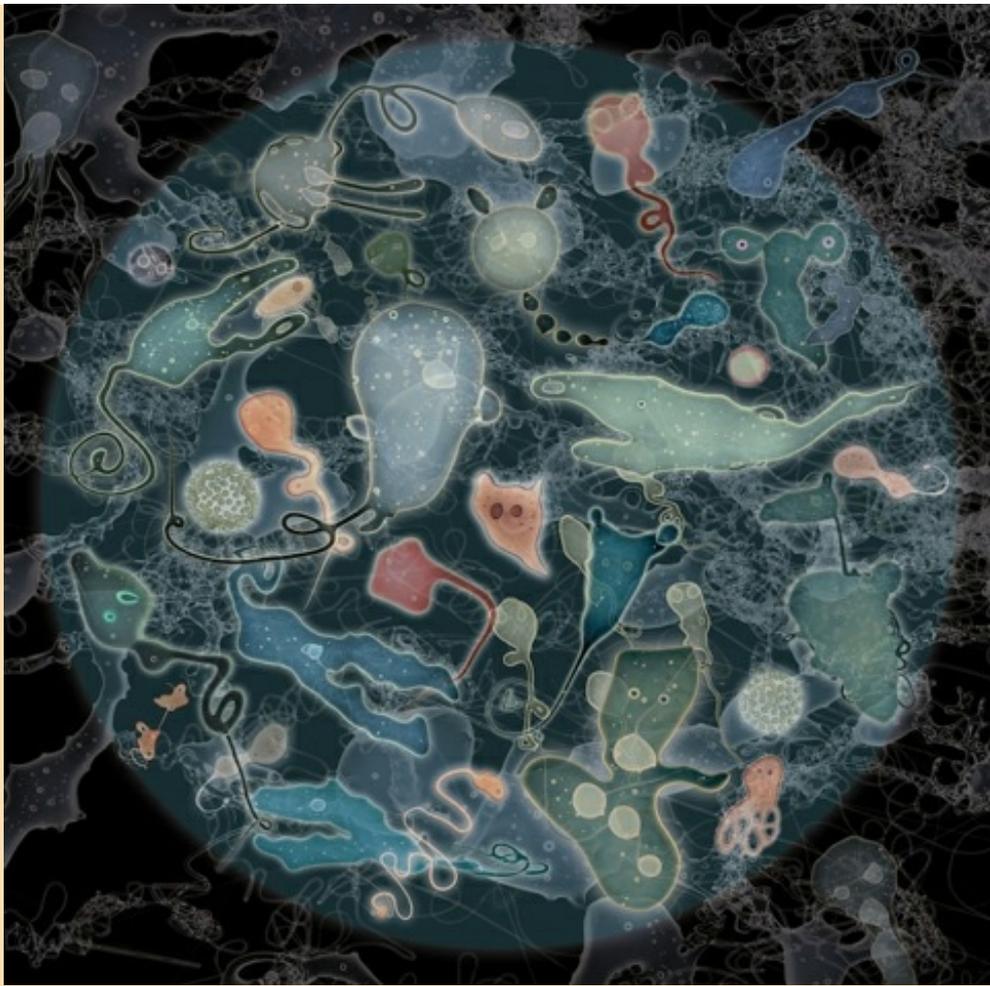
The annual meeting of the Boston Printmakers was held at the studio of Liz Shepherd at 38 Wareham Street in Boston's South End. President Liz Shepherd was unable to attend the meeting but graciously granted the group access to her studio. The annual Spring meeting is an important event for the group as it highlights the end of our fiscal year and allows members a chance to meet one another to discuss the latest printmaking news. Board members prepared a varied brunch menu for all of the 28 member participants to enjoy. The purpose of the meeting is to elect new officers of the board and discuss the printmakers business at hand. Board members Renee Covalucci, Liz Shepherd, Nancy Diessner, Debbie Cornell, Eric Goldberg, and Mary Taylor were reelected to another three year term while Sandy Cardillo became the newest member to be elected to the board.

Renee Covalucci chaired the annual meeting and presented an overview of the Boston Printmakers' accomplishments. Some memorable events from this year included: coordinating the North American Print Biennial Exhibition and Arches Student Print Exhibition, publishing the members print / recipe book called *Palate to Plate*, participating in the SGCI conference in San Francisco, organizing a cultural exchange with the Icelandic Printmaking Society and facilitating the *Look Again* exhibition at the Art Museum Complex in Duxbury, MA. Treasurer Susan Denniston presented a five-year summary of our income and expenses in addition to our 2014 income and expenses to date to the group, while Mary Taylor reported on the status of The Boston Printmakers membership. Bob Tomolillo oversaw the election process. A summary of the Treasurer's remarks and specifics of the membership are included below. The meeting concluded after several of the participating members displayed a selection of their latest printmaking endeavors. Some memorable examples from the selection are included below.

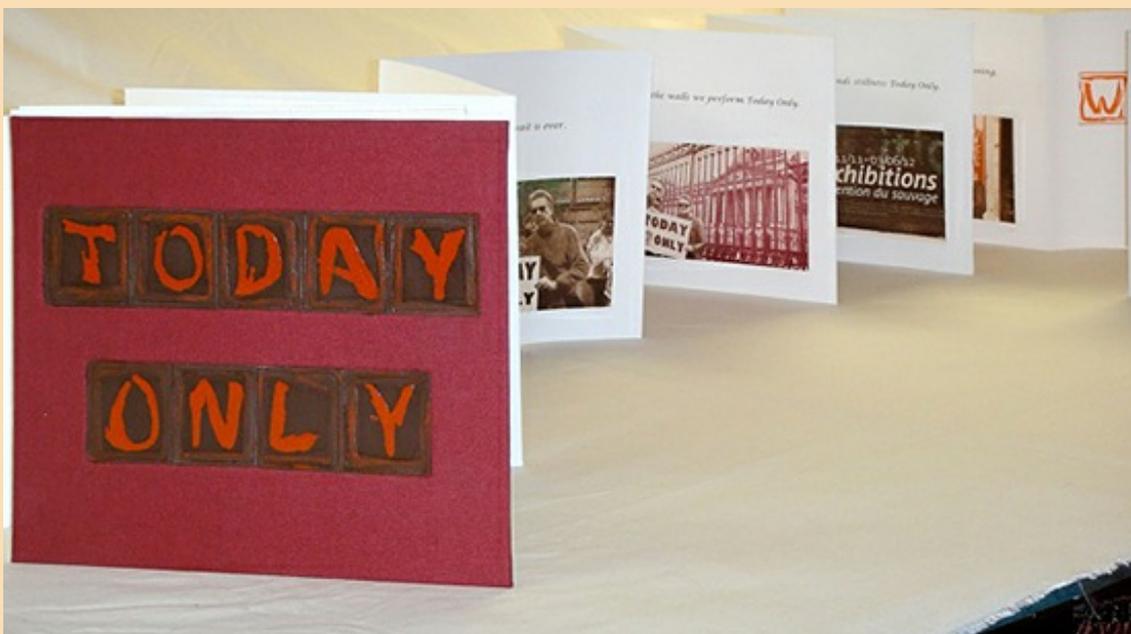
**Judy Hochberg** exhibited a variety of prints including her "misty" landscapes which employ the use of the four color photographic Toyobo intaglio plate process. Judy manipulates the hand wiped plates to create airy, pastel-like, atmospheres, while also displaying her masterful control over the registration process.



**Constance Jacobson** presented to the group a selection of her recent series of prints that would serve to convert even the most skeptical critic of the digital process. The genesis of her artwork begins with her extracting ribbon-like globs from a glue gun, which when sent through a digital scanner reveal an intricate and mesmerizing biomorphic design that she then crafts into a densely colored composition. She celebrates the experimental approach of printmaking with her melding of disparate elements into an unusual visual display.



Also in attendance was Connecticut artist **William Evertson**, who was recently accepted as a new member by the board. William was also chosen to participate in the North American Print Biennial at the 808 Gallery in Boston last fall. He displayed several woodcuts at the annual meeting as well as a unique accordion-style hand-crafted book titled *Today Only*. The book is an existential travelogue of sorts that displays an assortment of altered performance photos taken during his travel abroad. The ever-present "Today Only" signage that is visible on each page of the book is flanked by William's insightful pronouncements and poetic verse.



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## Treasurer's 5-Year Summary of Income and Expenses

Treasurer Susan Denniston presented a five-year summary of our income and expenses in addition to our 2014 income and expenses to date.

Over the past five years (which includes three Biennial exhibitions and publication of *60 Years of North American Prints*), we have had a modest net income of \$3,000.

She made note of the following:

- The Biennial and Arches Exhibition was very successful. We received a very generous one-time grant of \$10,000 to underwrite our Biennial expenses. This allowed us to produce a color catalog and to have a net income of nearly \$11,000.
- The Fay Chandler Grant of \$10,000 is kept in a separate CD and is used to cover the ongoing Anderson Ranch Scholarship.
- We maintain \$51,000 in additional CD's in order to show a stable organization over time that can withstand fiscal problems in a particular year and can attract other funds.
- Although we endeavor to have each program pay for itself, our solid financial standing and sound operations have allowed the board to approve funding some exhibits, such as SGCI in San Francisco and the thINK members traveling exhibit, that forward our mission but operate at a small deficit.

Overall, she was happy to report we continue to maintain our financial stability. The complete report is on file and is available for review.

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