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an international association of artists

Fall
2015

The Boston Printmakers *e-newsletter*

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Fall 2015

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2016, A STATE OF MIND

By Bob Tomolillo, Exhibition Organizer

The Boston Printmakers is readying for another members' show. At the moment we are preparing a prospectus for a show titled, *2016, A State of Mind*. Considering that we will be experiencing a politically charged atmosphere in 2016, we are inviting members of The Boston Printmakers to participate in a show to be held at The Lamont Gallery at Phillips Exeter Academy in New Hampshire, November 1, 2016- December 20, 2016.



Here is a statement from prospectus:

Energy conservation, wealth opportunity, LGBT rights, global warming, issues of national security, immigration, animal rights, voter suppression, or issues of privacy are some of the concerns

facing our diverse community. The problems are immense, but the impact to the culture at large appears diffuse and trivialized by news media's frantic bombardment of messages. We hope to establish a reasoned, well placed forum for the issues at hand by asking members to consider participating in the next Boston Printmakers Members' exhibit titled *2016, A State Of Mind*.

REQUIRED: Membership dues must be current to participate in this exhibition. We will need a high resolution JPEG (details to follow) of the submitted artwork and 150-word statement by each artist explaining how the submitted print relates to the theme of the exhibition.

FRAMING REQUIREMENTS: Maximum format for the entry is a paper size of no more than 22x30." Flat black, Nielson-type frames are required, front profile dimension no wider than half-inch. All prints should be framed with Plexiglas and white acid free mats, ready to hang with outside dimensions of frame not exceeding 30x38."

SPECIAL NOTE: The Lamont Gallery welcomes and encourages "creative, innovative prints" and will accommodate a number of works that can hang from the ceiling between Plexiglas layers or displayed on pedestals. If work exceeds the size limitation or requires a pedestal, please contact the gallery staff for options and available spaces.

SHIPPING OR DELIVERY OF WORK: All work will be shipped or hand delivered to the Lamont Gallery at Phillips Exeter Academy, 11 Tan Lane, Exeter, NH 03833. The work should be labeled, *2016 A State of Mind*. *NO work will be sent directly to the Boston Printmakers address.* The Gallery will be responsible for unpacking and repacking all work.

We expect a provocative selection of members' printed work that will compliment the political tenor of 2016. More information will be forthcoming.

Another Look Again Discovery By Eleanor Rubin

Re-roofing my studio gave me an incentive to clean up the inside as well, inspiring me to rescue art work exposed to damage by mice, changing temperatures and damp conditions. I took care of some artwork that had long needed attention. One of these pieces was a print by the New York artist and relative Nora Kubie (1901-1988) who had given me a framed print of hers in the '70s. It hung in my house for many years until the glass broke, then I packed it away in my studio.

Below: Eleanor Rubin's studio, outside and inside



I re-discovered the Kubie print; heat and moisture were obviously taking their toll. I took it out of the frame and when I lifted the window mat, I saw an edge of paper sticking out from beneath the print. What appeared to be a lithograph by Thomas Hart Benton was hiding there. The proportions

of the mat never did quite fit Kubie's print. The mat had been created for "Morning Train." The ill-proportioned mat was a clue I'd missed.

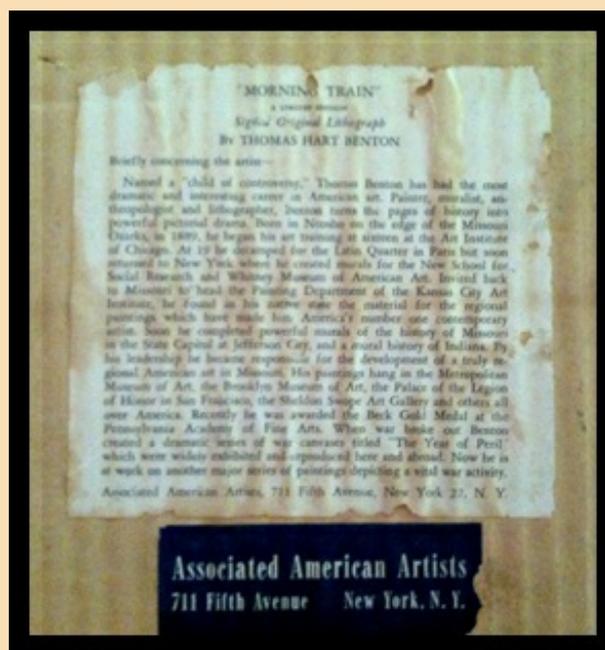
Below left: Nora Kubie lithograph

Below right: Thomas Hart Benton lithograph



Benton created "Morning Train" in 1943 for Associated American Artists in an edition of 250 prints. In 1934, the Associated American Artists was founded by Reeves Lewenthal in an effort to bring affordable fine art to the general public. These limited edition prints were often sold for as little as five dollars. Primarily, the prints were etchings and lithographs and were produced in editions ranging from 125 to 250 impressions. This unique arrangement offered a degree of freedom to these artists, whose work often reflected on social ideas of the era, which was dominated by the Great Depression. Between the years of 1934 and 1945, the organization published just over 600 limited-edition prints. I have reason to think that Nora Kubie, who was a subscriber to AAA prints, paid \$5 for this print. At some point she used the frame and mat to exhibit her own print and the Benton print was obscured.

Below: Label from the print



I had my "found" print authenticated. I searched for a Museum with a significant print collection which might want to acquire this print. I approached The Art Complex Museum in Duxbury and they were indeed interested. My newly discovered Benton lithograph, "Morning Train" is now owned by the Art Complex Museum. This is the very museum where, May 17-September 6, 2015, my own

print, "Winter Night," is on view in the "Look Again" exhibit.

And as if to honor our focus on Benton, The Peabody Essex Museum is currently exhibiting *American Epics: Thomas Hart Benton and Hollywood* on view June 6-September 7, 2015, in Salem, MA.

http://www.pem.org/exhibitions/177-american_epics_thomas_hart_benton_and_hollywood

The Kubie print has been restored, reframed and hung in a place of honor. "Look Again" fittingly completes the circular and timely connections between the three of us printmakers.

Absence & Presence **Interview with East Coast Coordinator & Curator Stephanie Stigliano**

by Sandra Cardillo

What is the focus of the project(s)?

The focus of the Al-Mutanabbi Street Starts Here Coalition is to respond to attacks on free speech with the events of March 5, 2007 as a catalyst. That was when a car bomb exploded in the ancient literary district of Baghdad, Iraq; people were killed, many were injured and the center of culture was destroyed. Beau Beausoleil, a San Francisco poet and bookseller, organized a reading in August of 2007 and was moved to gather writers and letterpress artists to respond. Together with Deema Shehabi, he edited an anthology of prose and poems in reaction to the event, published in 2012. He gathered artists to make books about the subject. Now printmakers are contributing to *Absence and Presence: A Printmaking Response to the Bombing of Al-Mutanabbi Street*.

How and when did you become involved?

In 2011, I was invited to make a set of three books for *Al-Mutanabbi Street Starts Here*, an exhibition of artists' books. At first I was reluctant, as I do not usually make "political" artwork. Artists I respected persuaded me to join. Jesseca Ferguson, a Boston artist and professor at the School of the Museum of Fine Arts, organized three major exhibitions of the books in 2012 and I assisted her. In 2013, Beau invited me to be the East Coast Coordinator for *Absence and Presence*.

What does your job as East Coast Coordinator of Absence and Presence entail?

After much research, I invited about seventy printers to each contribute five prints with content relating to the project. I keep in touch with each of the artists, collect prints, edit digital images and artists' statements, reach out to administrators and submit proposals for potential exhibition venues, act as curator and organize related events for the exhibitions. The project is not a commercial venture and everyone involved is volunteering their time; the works of art are not for sale. Their collective value is in the message they carry.

Who can participate in this project?

We have 260 artists participating from six continents. This number represents twice the number of people killed or injured in the bombing. Coordinators, from Australia, the UK and the US, invited each of these printers to contribute. Art Hazelwood, West Coast Coordinator, worked with inmates at San Quentin State Prison; I invited my students at Walnut Hill School for the Arts to contribute prints. Many national and international members of The Boston Printmakers are participating.

Prints by Boston Printmakers Members: below left, Nomi Silverman, below right, Nancy Diessner



Where are some of the venues that have shown the art works?

The prints were exhibited at San Francisco Center for the Book, CA in 2014-15; they were on display at the Arab American National Museum in Dearborn/Detroit, MI in the spring of 2015. Hampshire College in Amherst, MA exhibited broadsides, books and prints during the summer of 2015. Boston Printmaker and Gallery Director at Curry College in Milton, MA Laurie Alpert and I are exhibiting fifty of the prints in the fall of 2015. The prints will travel internationally for several years. Eventually one set of prints will be donated to the National Library of Iraq in Baghdad and one set will be housed at the Herron Art Library of Indiana University/Perdue University of Indianapolis, IN, which also has a complete set of artists' books from *Al-Mutanabbi Street Starts Here*. For a more complete list of past, current and future venues please visit:

<http://www.al-mutanabbistreetstartshere-boston.com/exhibitions.html>

Curry College
Student Center
Quiet Study Lounge Gallery
1071 Blue Hill Ave. Milton MA 02186
617-333-2192

<http://www.curry.edu>

Absence and Presence: A Printmaking Response to the Bombing of Al-Mutanabbi Street

August 28-October 23, 2015 (prints 1-25)

Reception: Thursday, September 10, 2015, 6-8pm

Gallery talk with East Coast Coordinator and Curator Stephanie Stigliano, 7pm

November 2-December 20, 2015 (prints 26-50)

Reception: Thursday, November 5, 2015, 6-8pm

ABSENCE & PRESENCE
A Printmaking Response to the Bombing of Al-Mutanabbi Street

PRINTS

Chris Beneman•Martin Boyle•Jennifer L. Caine•Liz Challin•Deborah Cornell•Christiane Corcella•Mikaela Dillon
Alex Gerazov•Judy Bergman Hochberg•Sophia Jakobson•Anastasia C. Mahan•Marilyn Mase•Fethi Mehghelli
Kevin Mullins•Mahid Navab•Pedro Francisco Ormazza•Stephanie Mahan Stigliano •Wael Sabour•Jaroslaw Sierek
Liz Shepherd•Nomi Silverman•Donna Stepien•Charles A. Stigliano•Joe Tighe•Bob Tomolillo

ARTISTS' BOOKS

Jessica Ferguson
Ania Gilmore & Annie Zeybekoglu
Stephanie Mahan Stigliano



CURRY COLLEGE
Student Center
Quiet Study Lounge Gallery
1073 Blue Hill Avenue
Milton, MA 02186
617-333-2192
<http://www.curry.edu>

August 28-October 23, 2015 (prints 1-25)
Reception: Thursday, September 10 6-8PM Gallery Talk
with Curator and East Coast Coordinator,
Stephanie Stigliano: 7 PM

November 2-December 20, 2015 (prints 26-50)
Reception: Thursday, November 5, 2015 6-8PM

Shown above, right: Words, Deborah Cornell, 2015

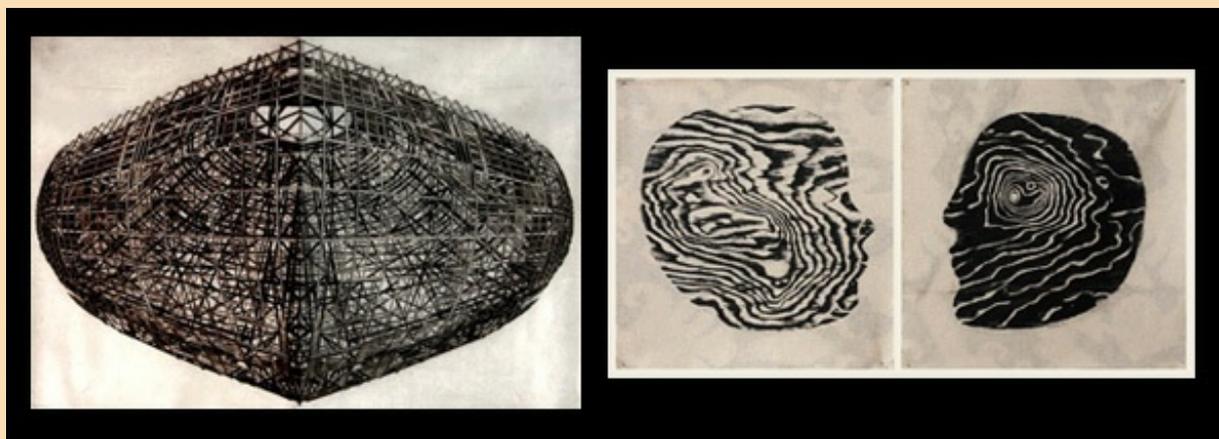
Biennial Schedule and Preliminary List of Ancillary Print Events By Marc Cote and Susan Schmidt

Biennial Schedule

Juror Willie Cole will give a talk at the Opening Day Events, November 8, 2015 at 1pm in the University Hall Amphitheater at Lesley University, 1815 Massachusetts Avenue, Cambridge MA. Free and open to the public.

Gallery Location and Hours:
November 8-December 12, 2015
Lunder Arts Center, Lesley University
1801 Massachusetts Ave, Cambridge, MA
Open Daily from 11am-6pm
(closed Thanksgiving Day)

Biennial Prints: below, left, Jenny Robinson, below right, Leah DePrizio



Ancillary Print Events, Boston Area

Barbara Krakow Gallery, 10 Newbury Street, Boston, MA
New prints by Tara Donovan
<http://www.barbarakrakovgallery.com/current-exhibitions>

Boston Public Library, Boston, MA
Central Library in Copley Square, McKim Exhibition Hall
We are One: Mapping America's Road from Revolution to Independence
On view through November 29, 2015
<http://www.bpl.org/exhibitions/>

Boston University, 808 Gallery
808 Commonwealth Avenue, Boston, MA
Willie Cole: AQUAHALLIC
September 24-December 4, 2015
<http://www.bu.edu/art/exhibitions/future/>

Boston University, Stone Gallery
855 Commonwealth Avenue, Boston, MA
Printer's Proof: 30 Years at Wingate Studio
October 30-December 13, 2015
Opening reception: Thursday, October 29, 2015; 6-8pm
<http://www.bu.edu/art/exhibitions/future/>

Brickbottom Gallery
1 Fitchburg Street, Somerville, MA
ONCE, Monotype Guild of New England
September 10-October 17, 2015
Opening Reception: Saturday, September 12, 2-4pm
Gallery Hours: Thursday-Saturday, noon-5pm
www.brickbottom.com

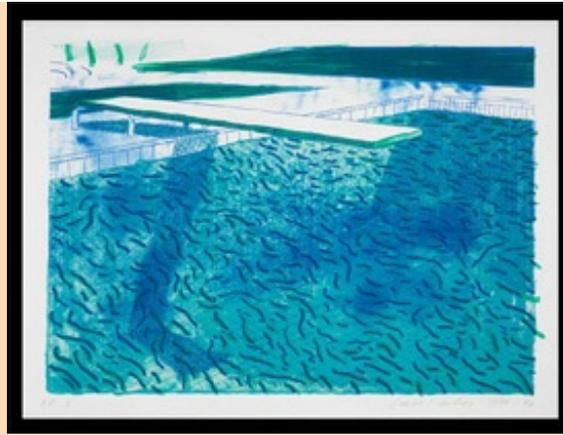
Bromfield Gallery
450 Harrison Avenue, Boston, MA
Blind Sight, Etchings by Nancy Diessner
October 1-November 1, 2015
Opening reception October 2, 6-8:30
www.bromfieldgallery.com

Curry College
1071 Blue Hill Avenue, Milton, MA
Absence and Presence: A Printmaking Response to the Bombing of Al-Mutanabbi Street
August 28-October 23 (prints 1-25); November 2-January 2, 2016 (26-50 prints)
Reception, First Exhibition: Thursday, September 10, 2015
Reception, Second Exhibition: Thursday November 5, 2015.
<http://www.curry.edu>

Lasell College, Wedeman Gallery
Unframed: Full Tilt Prints
47 Myrtle Avenue, Newton, MA.
November 17-December 12, 2015
<http://wedemangallery.com/>

Museum of Fine Arts
465 Huntington Avenue, Boston, MA
Pastoral to Pop, 20th-Century Britain on Paper
July 11, 2015-February 21, 2016
<http://www.mfa.org/exhibitions/pastoral-to-pop>

Below right: David Hockney lithograph



Soprafina Gallery, in the small gallery,
55 Thayer Street, Boston, Massachusetts
Woodcut monoprints of Catherine Kernan
November 2015
<http://www.soprafina.com/index.htm>

Greater Boston, Eastern Massachusetts, New Hampshire and Maine

Belmont Gallery
Town Hall Complex, Homer Municipal Building 3rd floor,
19 Moore Street, Belmont Center, Belmont, MA
The Printmakers of Cape Cod
November 5-December 11, 2015
Reception November 8, 2015; 4-6pm
<http://www.belmontgallery.org/>

Davis Museum at Wellesley College
106 Central Street, Wellesley, MA
The Krieg Cycle: Käthe Kollwitz and World War I
September 16-December 20, 2015
<https://www.wellesley.edu/davismuseum/>

Below, right: Käthe Kollwitz woodcut



13 Forest Gallery
167A Massachusetts Avenue, Arlington, MA
Group Printmaking Show
September 18-November 13, 2015
Artists' Closing Reception: November 12, 2015; 7-9pm
www.13forest.com

The Mazmanian Gallery at Framingham State University
McCarthy Center
100 State Street, Framingham, MA
Brand/Identity: Prints by Willie Cole

November 8-December 18, 2015

Opening Reception: November 10, 6-7pm

Followed by public lecture on his work 7-8pm

<http://www.framingham.edu/art-and-music/mazmanian-gallery-schedule.html>

Lowell Telecommunications Corporation Gallery

246 Market Street, Lowell, MA

UMass Lowell's art department, along with professors teaching traditional and digital printmaking curate a printmaking exhibit in November/December, 2015

Piscataqua Fine Arts

123 Market Street, Portsmouth, NH

Master Printmakers and Printers

November 8-December 12, 2015

www.dongorvettgallery.com

Black Bear Fine Art

100B Perkins Cove Road, Ogunquit, ME

Two Maine Printmakers, Don Gorvett & Scott Schnepf

November 8-December 12, 2015

Blocks, Prints and Drawings

www.dongorvettgallery.com

Mixed Media Monoprints: building a vocabulary of images

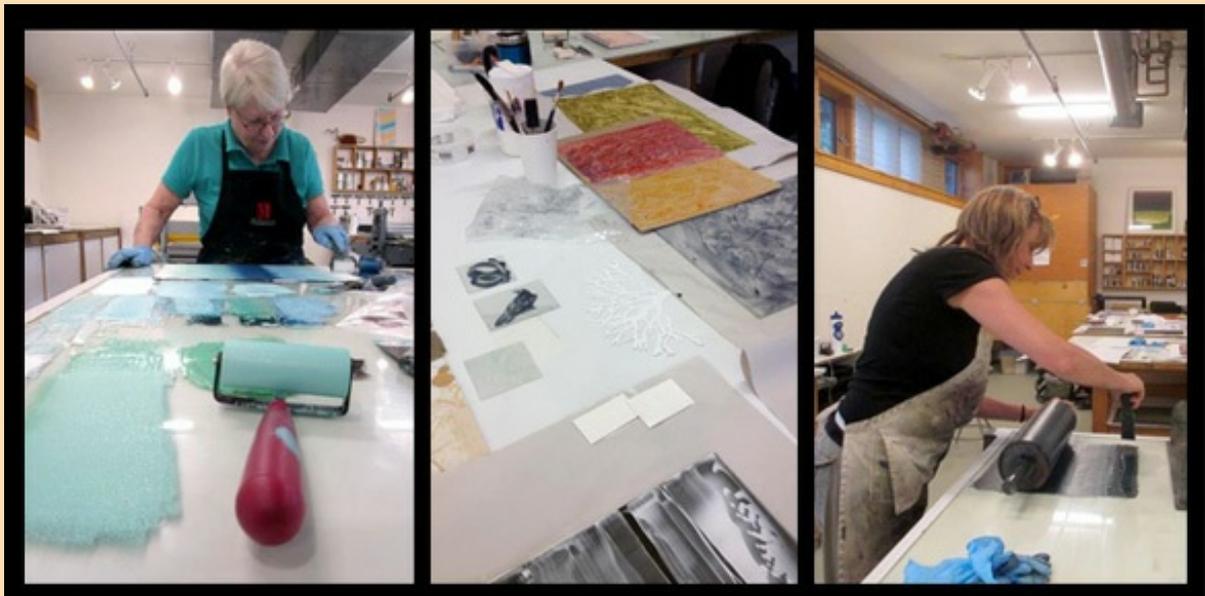
By Bonnie Mineo

In June I traveled to Snowmass Colorado to spend a week at Anderson Ranch in the Mixed Media Monoprints workshop with Sue Oehme. Thanks to the shared scholarship from the Boston Printmakers and Anderson Ranch, I was able to learn and participate in this weeklong workshop from June 22-26, 2015.

This workshop was a printmaking intensive using a variety of methods of making plates: silk collagraph, collagraphs built with texture, carborundum aquatint, Plexiglas drypoint, and watercolor on mylar. After demonstrating several plate making techniques the first day, we started creating our own plates on cardboard and Plexiglas.

The next day we learned more techniques and continued working on our plates, which took a day or two to dry and cure. Five new methods in 2 days had us working into the evening. The studio class ran from 9 to 5, but the studios were open 24 hours for extended working time. We came early, we left late.

Below, left to right, Bonnie Mineo, plate preparation, Sue Oehme



On the third day Sue demonstrated color mixing with oil-based inks, applying the ink, wiping the plate, and preparing the paper. We used both Arches 88 and BFK. She also demonstrated rolling methods to get different results from the same plate. There were three etching presses that we

used in the large well-equipped studio and a clean-up area was set up outside under the trees.

Our prints were experimental and varied. We printed plates on top of each other, using some ink modifications with transparent base and different rolling and wiping techniques. Feel free to contact me if you want more information about this workshop or Anderson Ranch.

bmineo@rcn.com

Sue Oehme is a generous hands-on teacher, sharing her techniques and experience during the workshop. She is a master printmaker and the owner of Oehme Graphics based in Steamboat Springs, CO. Oehme Graphics publishes projects for many artists each year and hosts residencies, internships and workshops. Sue also travels to fine art print fairs across the country and teaches workshops at Anderson Ranch, Mass Art in Boston and other venues.

www.oehmegraphics.com

Anderson Ranch Campus

Anderson Ranch Arts Center was established in 1973 and many of the buildings are original to the ranch with newer facilities and studios added. The Ranch in Snowmass Colorado is in the high peaks of the Rocky Mountains at 8200 feet elevation. There are 14 buildings on 5 acres housing studios, a cafe, meeting hall, gallery, dorm, store and library as well as a children's building. To learn more about Anderson Ranch and their many workshops and programs,

www.andersonranch.org

Death of Printmaker Arthur Thrall

By Win Thrall (Mrs. Arthur T.)

I regret to inform Boston Printmakers that longtime member Arthur Thrall, died March 11, 2015 one week short of his 89th birthday. His calligraphic intaglios and engravings created visual music. In recent years, "He cleverly blurred the distinction between a print and a painting by hand coloring or painting the print making each one a unique painting..." according to Graeme Reid, director at the Museum of Wisconsin Art.

Born in Milwaukee in 1926, he was part of Wisconsin's "golden age" of printmakers and was also known internationally. He was proud of his membership in The Boston Printmakers and being included in various exhibitions up to recent years. Until the end of his life, he was in his studio in Milwaukee every day.

A short video of him creating a print - "Orchestrated Lines" - can be seen on his website arthurthrall.com where he demonstrated his masterful engraving and use of the metal musical punches given to him by an engraver at Boosey & Hawkes Music Publishing Co. (London) and used a small table press. (See *print attached below* - "Confluence") His large Dickerson Press was moved to the Printmaking Department of the University of Wisconsin-Milwaukee when he moved to a small studio in 2012.

Winner of many awards, he also held the Louis Comfort Tiffany Fellowship in Graphics. Thrall has been visiting artist/teacher at the Artist's Union in Helsinki, Slade School of Art at University College and Morely College (London), and at the University of Wisconsin-Madison.

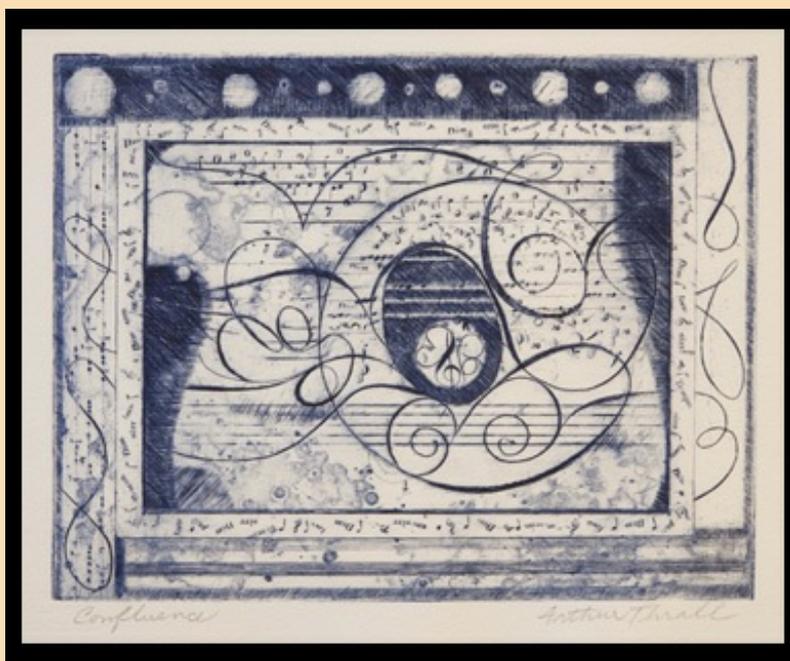
His work is in collections of the Tate Gallery, British Museum, Victoria & Albert Museum, University College Slade School of Art, Pori Library (Finland), Smithsonian Institution, Library of Congress, National Collection of Fine Arts, Brooklyn Museum, Chicago Art Institute, IBM, Hilton Hotels, Brooklyn Museum, New York Times Co., Wilson Library (New York), Philadelphia Museum of Art, Silvermine Guild of Art (New Canaan, CT), DeCordova and Dana Museum (Lincoln, MA), Lessing Rosenwald Collection, and Milwaukee Art Museum as well as numerous corporate and private collections.

In 2013, the Society of American Graphic Artists (SAGA) honored him with their Lifetime Achievement Award. Also he received a Wisconsin Visual Art Lifetime Achievement Award from the Museum of Wisconsin Art (MOWA) in 2011.

Books that include Thrall are *A Century of American Printmaking 1880-1980* by James Watrous (1984), *American Prints and Printmakers* by Una Johnson (1980), *The Art of Written Forms* by Donald Anderson (1969), and *The Wisconsin Story* by Russell Austin (1964).

Thrall, professor emeritus of art at Lawrence University in Appleton, Wisconsin, was also known for his fine paintings.

Below: Arthur Thrall, *Confluence*, intaglio, 8" x 10," 2013



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