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Fall
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The Boston Printmakers e-newsletter

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Fall Quarterly 2016

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Teaching Philosophy and the Large Print

By Robert Patierno

I teach a class in printmaking at Gettysburg College, Gettysburg, Pennsylvania. Most of my students have not imagined blockprinting. The students are first time undergraduates, majors and minors in the art program. With this in mind all students are issued the same size linoleum block, set of carving tools, and asked to make a design that works in the fashion of an established printmaker. I suggest Frans Masereel because of his simple direct style. Many of the German Expressionist woodcuts are also considered. Their subject matter for the first print is a traditional landscape or cityscape, but truthfully the medium is the message and to be able to design in SHAPE is the goal.



*Above, left, Inked MDF block;
Above, right: Caroline and Megan with Tomato printed on sheer nylon.*

The concept of the large roller (steam roller) print as the final print was introduced with the spring

2016 syllabus. As the semester progressed, we established teams of two or more to develop concept and design for the print. The designs and prints you see are individual images and community driven images. There is a shared teaching responsibility.

We use MDF board purchased at Lowes cut down as needed from 4'x8' boards. The students must come with me as a class trip to shop for supplies and all the work on the day of printing is part of the process as well. The spring day of printing was great fun.



*Above, left: Kelly inking a collaborative block
Above, right: Yan Sun, department head, and me watching Jaime inking a block*

I like to challenge the students and give them a long term goal for the end of the semester and, because of the portability of the relief print, all can work after graduation. I prefer to let students find their way in class, with guidance from me. The limitations of the relief print forms the structure.



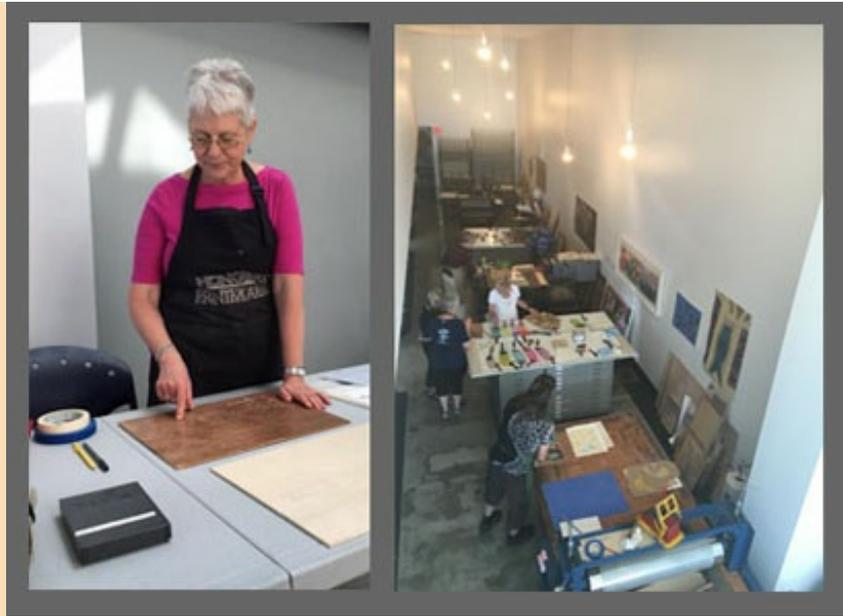
*Above, left: David ready to roll
Above, right: Remains of the day*

Note: This is the third in a series of articles by educators who teach printmaking.

Report from Nebraska: Karen Kunc Color Woodcut Workshop

By Sharon Hayes and Ariel Szabo

Boston Printmakers Sharon Hayes and Ariel Szabo attended Karen Kunc's Color Woodcut Printmaking Workshop at Constellation Studios in Lincoln, Nebraska from July 25-29th. The 5 day workshop consisted of two projects: a single block edition, and a two block edition playing with negative and positive space. The process was a discovery of limitations and possibilities through reduction carving, stencils, selective inking and blending using transparent ink.



*Above, left: Karen Kunc,
Above, right: Constellation Studio from above*

Karen was informative about her technique and process, and very hands on in helping the participants with the manipulation of the plates and her unique process of the application of ink. Her workshop set participants free to explore possibilities in woodcut that we did not previously think possible.



*Above, left: Ariel Szabo's finished print
Above, right: Ariel inking her block*



Above: Sharon Hayes at the inking table

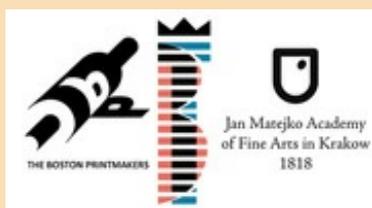


Above, left: Sharon's finished print
Above, right: Workshop participants with finished prints

Karen Kunc offers workshops and artist residencies throughout the year.
Please visit her website for more information: <https://constellation-studios.net>

Grafika w Krakowie/Printmaking in Krakow

by Renee Covalucci



The Boston Printmakers organized an exchange with the Jan Matejko Academy of Art in Krakow, Poland from June 9-21, 2016. The magically beautiful and historic city of Krakow is inspirational on its own, but our trip coincided with the 50th Anniversary Celebration of the Krakow International Print Biennial-Triennial! The Boston Printmakers group received invitations to all of the major anniversary events and met many time-honored legendary artists of the Triennial as well as the administrative leadership. Deborah Cornell of our executive board spoke at the public opening, "Window to the World." Deborah was the Grand Prix Laureate and winner of the special Grand Prix D'Honneur of the 2015 Triennial. We also befriended Marta Anna Raczek-Karcz, president of the International Print Triennial and Krzysztof Tomalski, printmaker and dean of the Jan Matejko Academy of Art. We were delighted to catch up with Endi Poskovic, a longtime member of The Boston Printmakers who was researching the formative years of the Krakow International Triennial and the role it played in the democratization of art and education in Poland and beyond, during his Fulbright Scholarship.



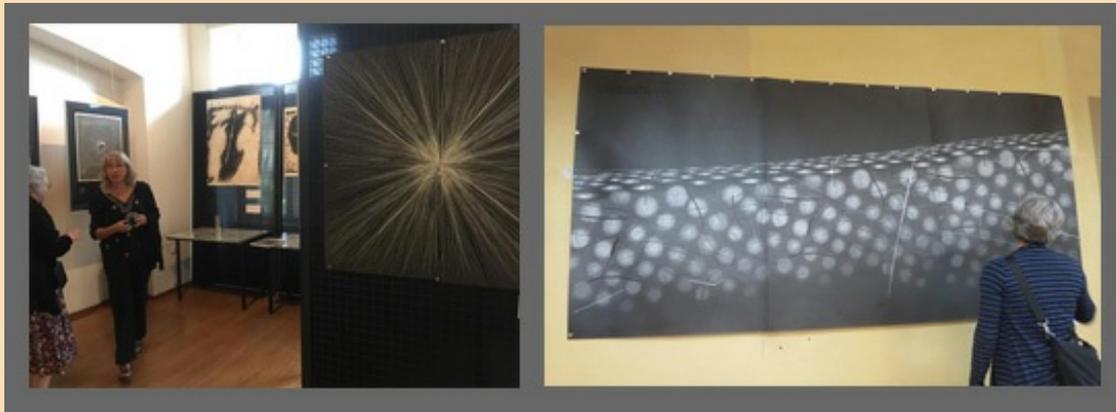
*Above, left to right: Jurgen Weichardt and Malgorzata Zurakowska at the Planty
Deborah Cornell, Grand Prix Laureate and winner of the special Grand Prix D'Honneur
of the 2015 Triennial, is introduced by Marta Anna Raczek-Karcz at the Planty
At the Planty: Susan Denniston, Liza Folman, Alice Galick, Rhoda Rosenberg, Jerzy Pietkowski,
Renee Covalucci and Ky Ober*

We owe a very special thanks to Krzysztof Tomalski and Marc Cote who, years ago, envisioned the Boston-Krakow exchange, and whose initial planning led to a stunning portfolio of all involved! And we express our gratitude to Malgorzata Zurakowska, who is also a member of our executive board. As "cultural ambassador" Malgorzata led us to have a deep appreciation and understanding of her native born city. She selected the best restaurants and cared for each and every one of our needs and requests with her characteristic style and grace. *Dziękuję Ci bardzo!*

Cultural Program:

June 9 - 21

During our time in Poland we visited Krakow's central Grand Square, Rynek Glowny; the Basilica of the Virgin Mary, Cloth Hall and the Planty. We explored Wawel Castle and heard a Klezmer Concert in Isaac Synagogue. Outside of Krakow, we toured Auschwitz and Birkenau. We visited the Weiliczka Saltmine. In Warsaw, we visited the Wilanow Poster Museum, heard a concert of Chopin music at Royal Łazienki, toured of Old City, and spent time at the Polin Jewish Museum.



At the Exhibits

Above, left: Gail Nauen, Liza Folman

Above, right: Julia Talcott

Exchange Program:

June 13

The Boston Printmakers group attended the 50th Anniversary of the International Biennial and Triennial in Krakow. In the morning we visited the following exhibitions: The Centrum Gallery, an award winning student exhibition from Jan Matejko Art Academy in the International Centre for Graphic Arts; the Semafor, a stunning exhibition of Polish Artists from past Biennial and Triennial exhibitions, in the future Facility of the Jan Matejko Graphic Arts building, 21 Syrokomli Street. In the evening we attended the opening of Window to the World, the 50th Anniversary Exhibition of award winners at the Planty (Krakow's largest city park that surrounds the Old Town), heard commemorative speeches and enjoyed the Jazz Band Reception.



Above, left: Krzysztof Tomalski talking about his prints

Above, center: Sandra Cardillo, Malgorzata Zurakowska and Krzysztof Tomalski listen while Marta Bożyk (on right) talks about her prints

Above, right: Marlena Biczak talking about her prints with Bartłomiej Chwilczyński and Selina Karim looking on

June 14

We were introduced to the Graphic Arts Studios and met the faculty and staff at 3 Humberta Street studios. In the evening we attended the reception of the 50th anniversary of the Krakow International Biennial and Triennial – Reception of Printmakers at ZPAP Polish Art Society, Lobzowska Street.

June 15

The Krakow and Boston artists each presented their artwork to the participants of the International Contemporary Printmaking Conference. From 3-7pm, we worked in the studios.

Faculty & Staff of the Jan Matejko Graphic Arts:

Intaglio Studios: Krzysztof Tomalski, Kacper Bożek, Marlena Biczak, Jerzy Piatkowski, Henryk Ożóg, Tomasz Winiarski

Woodcut Studio: Bogusław Miga, Marta Bożyk

Lithography Studio: Piotr Panasiewicz, Krzysztof Świętek, Bartłomiej Chwilczyński

Serigraphy Studio: Marcin Surzycki, Stefan Kaczmarek

Boston Printmakers: Sandra Cardillo, Christiane Corcelle, Deborah Cornell, Renee Covalucci, Susan Denniston, Liza Folman, Alice Galick, Judy Kramer, Ky Ober, Rhoda Rosenberg, Stephanie Stigliano, Julia Talcott, Malgorzata Zurakowska

Printmakers of Cape Cod: Marcia Goodwin, Gail Nauen

Independent Artists: Selina Karim, Mark Wagner



Above, left to right: Rhoda Rosenberg and Tomasz Winiarski at the press; Henryk Ożóg and Sandra Cardillo at the press, Ky Ober shows her finished print

June 16-17

Everyone worked in the studios from 10am-7pm.

June 18

We were invited to the home of Dean Krzysztof Tomalski to celebrate the successful conclusion of the International Exchange, for post studio seminar discussions, a studio tour, and a garden barbecue.



Studio visit with Dean Krzysztof Tomalski (center), left to right: Christiane Corcelle, Deborah Cornell, Rhoda Rosenberg, Renee Covalucci, Sandra Cardillo

*Garden party at the home of Dean Krzysztof Tomalski : Back row, left to right: Deborah Cornell, Judy Kramer, Stephanie Stigliano, Rhoda Rosenberg, Alice Galick, Krzysztof Tomalski , Ky Ober
Front row, left to right: Sandra Cardillo, Christiane Corcelle, Julia Talcott, Renee Covalucci, Selina Karim*

Full Tilt

By Judy Bergman Hochberg

During my many years of involvement with Full Tilt Print Studio I have had the opportunity to both help plan for its future as well as deal with the problems challenging its continued existence.

Experimental Etching Studio was founded in 1970 by Deborah Cornell and Jeannette Silverio. Located on Stanhope Street, Boston, it was a workshop where artists could pay by the day to do their work, as well as take classes in printmaking. In 1983, the studio's name was changed to EES Arts, Inc., reflecting its new status as a closed cooperative group of 25 artists. In 1988, we received an eviction notice from the landlord giving us 30 days to vacate the premises. After a brief, frantic search we found a new home for the studio in a first floor loft on Plympton Street, in Boston's South End neighborhood.



EES Arts members, circa 1990

Obviously, being part of a cooperative print studio has both advantages and challenges. It is a joy to work in a well-equipped workshop among a community of professional artists who share one's love of printmaking. A few years after becoming a cooperative, we embarked on the first of our collaborative portfolio projects, titled EES ARTS. Approximately every five years we would publish another portfolio, each very different in theme and format. Originally conceived as a way to exhibit the work of the group, the portfolios have also been a means of raising capital. They are in the permanent collections of the Boston Public Library, the Art Complex Museum in Duxbury, MA, the Worcester Art Museum and Wheaton College, as well as private collections.

This communal aspect of the studio is one of its great strengths. But there are many challenges, including keeping the costs within budget while maintaining the equipment and space. But the fact that our membership dues have not increased in 25 years is a tribute to how well the cooperative concept can work. Yet belonging to a cooperative is not for everyone. Over the years, many artists have joined, stayed for a while and then moved on, but there is still a core group of people who have remained members throughout the studio's existence.

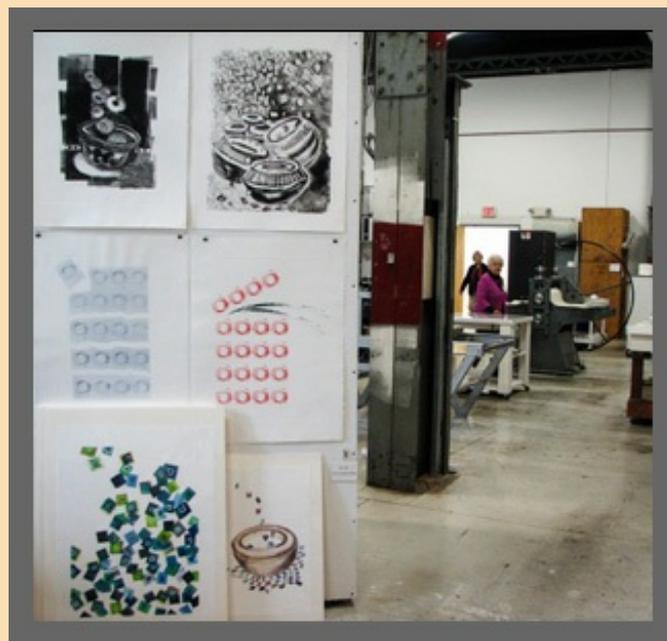


Studio Shot, Courtesy of C. Bohrer

In May, 2001, reflecting the ongoing gentrification of the South End, our landlord doubled the rent, and once again we were in search of a new space. This time it took longer. We heard about the Humphreys Street Studio, in Dorchester, which was in the process of being developed, and tentatively reserved a 1500 square foot space in the building. It was the former Daloz dry cleaning plant, and although assurances were made that the toxic chemicals had been cleaned up, we were very concerned.

And then, one of our members, Constance Jacobson, told us about her new painting studio located in a former train repair facility on Sprague Street in Hyde Park. The landlord was planning a new buildout on the second floor where the artists' studios were. We investigated, liked the location better than Humphreys Street, and decided to lease one bay in this huge building. We moved out of Plympton Street over the summer, put the equipment in storage, and waited. As it turned out, the landlord never did build out the new space, but a much larger space on the same floor became available in the fall. We signed a lease and moved in October.

In another transition decided upon just before we moved, the group sought non-profit status. With the help of our president, Shirley Levy, we accomplished this goal within a year. Of course our uncertain situation had taken its toll on our membership, and we lost around 20 percent. Fortunately, we raised some funds by selling a few print portfolios to members, so we were able to underwrite the expense of moving the studio and storing the equipment.



Studio Shot with M. Wasserman and A. Merlone, Courtesy of Judy Bergman Hochberg

Once settled in the space, its central location attracted new members and it didn't take long for us to get back to sound financial footing. The 2700 square foot studio is filled with light and has 35 foot ceilings. It is much more space than we thought we needed, but there was room

not only for new presses, but also a photopolymer dark room. And every time I enter the space I am so thankful it is ours!

In order to prosper in the internet age, many members felt it was time for a new name, something more descriptive of the studio's character. So, in 2013, we became Full Tilt Print Studio. We continue to publish portfolios, and our two latest, Lighten Up and SUB ROSA, will be exhibited at the Art Complex Museum in Duxbury in November of this year. It is hard to believe more than 45 years have passed since the studio first opened its doors. It continues to be a vibrant and creative place for its members.

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