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Summer
2017

The Boston Printmakers e-newsletter

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Summer Quarterly 2017

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Letter from the President



Dear Members,

The Boston Printmakers 70th Anniversary exhibition [Marking Time](#) opens this summer on Cape Cod. The dates are August 5 - September 16, and we will have our anniversary celebration on **Saturday, September 9th from 5 - 7pm**. Please attend if you can. It will be a beautiful show, with cake for the celebration! We know that many members were still planning to submit works when we had to stop accepting entries on March 21. We will continue to offer members' shows and work with venues around having size restrictions and/or other solutions to try to avoid this occurrence in the future. It is a true sign of our active membership, and your high participation in exhibitions! If you have a venue near you, or at a college/university that may like to receive a Members' Show of The Boston Printmakers, please write exhibitioninfo@bostonprintmakers.org. Most likely we will offer a traveling members show for the next round.

The Call for Entry for the 2017 [North American Print Biennial](#) remains open through August 25, 2017. Judith Brodie of the National Gallery of Art, Washington D.C. will jury the entries in September. Please apply, and tell

friends to apply. There are many prizes available including three print purchase awards that are placed into permanent collections: the Boston Public Library, the Museum of Fine Arts, Boston, and the Art Complex Museum, Duxbury, MA. The Biennial will be at the Lunder Arts Center, Lesley University College of Arts and Design, Cambridge, MA from **January 27 - March 4, 2018**.



Underground, by Letterio Calapai

We now have a date and are busy planning a **City-Wide Symposium on Printmaking!** On **Saturday, March 3, 2018** we will continue to celebrate our 70th Anniversary Year with our long-time partners in Boston. To start the day, the Boston Public Library will host a panel of print curators from Boston-area collections at Rabb Hall in the newly renovated [Johnson Building](#). The library will also digitize The Boston Printmakers Collection of over 200 works including *Underground* by Letterio Calapai, shown at our very first exhibition in 1948. Once digitized, the collection will be available to the public, and updated when new prints are added. The city-wide symposium will include many area galleries and museums with prints on view, some will host special events. This is also an opportunity to see the 2017 North American Print Biennial.

Please enjoy this Quarterly Newsletter that reports some of our annual events: The 2017 Southern Graphics Conference, *Iron Printmakers 5*: a competition of college print departments, and The Boston Printmakers Annual Meeting, this year at Full Tilt Studios in Hyde Park. And, member Lynn Newcomb reports from the Scuola Internazionale di Grafica, Venice. Lynn discovered The Boston Printmakers Visiting Guest Artist Full Fellowship at the Scuola website soon after the opportunity was conceived. This collaboration came about just after former president Liz Shepherd completed the same fellowship in 2016. This is now a permanent, annual opportunity for members and applications will be due by June 15 of each coming year. Bookmark this link: [The Boston Printmakers at Scuola Internazionale di Grafica](#).

I wish you all an enjoyable summer,

[Renee Covalucci](#)

President



Iron Printmakers Pump It Up

By Peter Scott

Saturday, February 25, 2017, saw the fifth annual Iron Printmakers Competition, presented by Muskat Studios and hosted by the Print Department of Mass. College of Art and Design. This has become a welcome, and increasingly necessary, rite of pre-spring. Starting at 9:00 AM and running to mid-afternoon, four teams of student printmakers scurry about like brayers with their handles cut off, attended by coaches, judges, and a host of distracting onlookers. The event is the brain-child of past president of The Boston Printmakers, Carolyn Muskat, with some culinary inspiration from her husband Seth Read and, of course, Iron Chef. The student teams and coaches come from Boston University, Lesley University College of Art and Design, Massachusetts College of Art and Design, and The School of the Museum of Fine Arts at Tufts University.



After fueling up, two teams (BU and SMFA), along with judge Lyell Castonguay, wait for the starting gun. (photo credit Audrey Hsia)



Under close inspection from observers from Wellesley College, Rhoda Rosenberg (Iron Print volunteer staff) and Dustin Markel sweat it out with Mea Duke on the press. (photo credit Audrey Hsia)

The competition is to produce an edition of 10 prints in five hours, combining all four traditional print media – lithography, etching/intaglio, relief, and screen printing. In addition, they need to incorporate the infamous three mystery ingredients that are only revealed at the starting gate -- this year's secret items being 1) foam pipe insulation, 2) anti-skid shelf liner, and 3) star shaped candy molds. Teams are required to put down their etching needles and spatulas at 12:30 for lunch (catered by Seth). At the gong, they hustle back to the presses to finish and turn in the editions by the 2:30 deadline. While the panel of three judges pass the day watching sixteen students pump iron prints, their final decisions are based on quality of image, technical expertise, edition consistency, teamwork and sense of humor (in no particular

order).



The judges confer. Left to right: Lyell Castonguay, Nancy Diessner, Liz Shepherd.
(photo credit Audrey Hsia)



The judges stare in awe as Carolyn Muskat reveals the coveted trophy to the crowd.
(photo credit Audrey Hsia)

This year's panel of volunteer judges were Boston Printmakers members Lyell Castonguay, Nancy Diessner, and past president of The Boston Printmakers, Liz Shepherd. The final showdown between the BU Levigators, the LUCAD Plate Scum, Mass Art Misprints and Notorious BIG from SMFA left the Museum School holding the sacred trophy for the year with Mass Art coming in a close second.

This has been a not-to-be-missed event for the print departments to mix it up, and a close rival to the Super Bowl in spectator enthusiasm. Thanks go out to Muskat Studios for their chutzpah and leadership, to Mass Art for hosting the event along with sponsors Ed Brickler with Canson US, Takach Press Corp., and The Boston Printmakers. Additional thanks go out to the volunteer judges and support staff that make this madness possible. The rumor has it that next year the lunchtime half-time show will feature Adele with the UMass Amherst Marching Band, so don't miss it.



Holding the winning print and the trophy, Notorious BIG from SMFA/Tufts. Left to right: Chris Sageman, Alexandra Wollins, Mea Duke, Emily Reinauer and Dustin Markel (coaches), Vicky Rodriguez. (photo credit Carolyn Muskat)

The Southern Graphics Conference International 2017

By Rhoda Rosenberg

The Southern Graphics Print Conference International, Terminus, sponsored by The Southern Graphics Print Council was held this year in Atlanta, Georgia from March 15th to 19th. For many who have gone to these conferences we know it is always filled with informative panels and discussions as well as interesting demonstrations in college print rooms which give us a chance to see how these print rooms are set up. And exhibitions...LOTS OF PRINTS TO SEE! Most cities, including Atlanta, turn their galleries over to print shows. And.... of course, lots of people to see, and friends and colleagues to catch up with that we sometimes get to see only once a year. And it's all about printmaking!



Above, left: Deborah Cornell; above right: Sandra Cardillo's print from the Krakow Portfolio and pamphlets available for attendees

Once again, The Boston Printmakers participated in this year's conference where we showcased our beautiful exchange portfolio of 29 works by American and Polish printmakers from Jan Matejko Academy of Fine Arts, Krakow. 15 Boston Printmakers were represented. Our table was always busy. Renee Covalucci, Deborah Cornell and yours truly, Rhoda Rosenberg got to meet students, faculty, printmakers and master printers from all over the world who stopped by our table and learned about our organization. It was wonderful to know how many people heard of us, were already members, or were among the many who were interested in what we do. A highly recommended experience for future conferences!



Above, left: Rhoda Rosenberg at 2016PrintBig!

Above, right: the team who worked on the print: Christopher Hickey, Interim Chair & Professor of Art, Clark Atlanta University, and his students Amani Fairweather, Nicky Jones, Andrece Brady and Tomisha Davis (not pictured)

On the last day of the conference we took a bus to the Hudgens Center for Art and Learning in Duluth, Georgia where two fantastic shows were on view: *Prints From the Experimental Printmaking Institute* and *Atlanta Printmakers Studio: The Best of the Big Print*. For me, the most amazing and rewarding experience was meeting Curlee Raven Holton. He has been a professor at Lafayette College in Pennsylvania for the past 30 years and was a founding director of the Experimental Printmaking Institute. He gave an introduction to this exhibition, with history and anecdotes telling us how his career in printmaking began, his approach to teaching and how he started the Experimental Printmaking Institute. We were all inspired by his dedication.



Above, left: Curlee Raven Holton; above, right: Susan Rostow

I know these conferences are about looking at prints, learning about new technical processes, meeting accomplished printers and reconnecting with faculty and friends from other states. But something more....for me it affirms my belief that making prints and sharing our work makes us a community that is larger than just our city or school. We stand on our feet for long hours, spend money on materials that we can barely afford and have no guarantee that we will like what we pull off the press. But we do this. We believe in our spirit to create something that is meaningful and at best, like at The Southern Graphics Conferences, we have the opportunity to share our work, ideas, experiences with a community that is supportive and generous.

Annual Meeting of The Boston Printmakers

By Bob Tomolillo

The Boston Printmakers held its 2017 annual meeting at Full Tilt Print Studio in Hyde Park, MA, on Sunday, April 23rd, marking our 70th year as one of the premier print organizations in the country. Guided by our newly elected president Renee Covalucci, the annual event signals the election of executive board members and a summary of the schedule of events the group will undertake during the year.

Full Tilt is a cooperative print group that boasts 26 members (always with a waiting list to join), many of whom are also members of the Boston Printmakers. The studio supplies a full complement of printing equipment for its members in a massive space formerly used as a train repair facility. Full Tilt representative Judy Hochberg welcomed 30 or so Boston Printmakers members and guests, inviting each to share some personal insight before getting down to the business at hand. In keeping with our policy of awarding members who have made outstanding contributions to The Boston printmakers, the board announced that Eric Goldberg, David Thomas, and Marjorie Javan will be awarded emeritus status for their work on the executive board. A special emeritus award for regular members was given to artists Karen Kunc, Carol Wax, and Masaaki Sato for supporting The Boston Printmakers as well as for their commitment to the medium of printmaking. Boston area artists Peter Scott and Susan Schmidt were elected to the executive board, while Renee Covalucci, Deb Cornell, Mary Taylor, and Sandra Cardillo were each reelected to another three-year term.

At the next board meeting in June, which will be the last regular meeting before the summer break, officers of the board will be elected. Artists on hand were invited to enjoy a brunch menu organized by Vice President Sharon Hayes and other members of the group, while Treasurer Susan Denniston reported on the group's sound financial status. Sharon also delivered a short tribute to honor past president and beloved member of The Boston Printmakers, Vivian Berman, who passed away recently. Mary Taylor updated the group on our growing membership and Stephanie Stigliano asked members to consider sending in announcements of their current exhibitions for the BP monthly publication, Member News. Much of the conversation at the meeting centered on the upcoming North American Print Biennial and our 70th year anniversary summer celebration at the Cotuit Arts Center in Falmouth, Mass. At the conclusion of the formal meeting, several artists displayed their print-work, sharing insight into print processes and image development.

Artist P.C. Lawson, a Boston printmaker and Full Tilt member, applies her painterly approach to monotypes utilizing viscosity rolls, ghost images and an adeptness for brushing oil-based inks (Charbonnel) onto printing plates. She developed a horizontal format of flowers and honeybees, creating a narrative image that is informed by her experience as a fruit-grower and bee-keeper at her farm in central Massachusetts. She confirms that if you ask her questions about monotypes or honeybees, she will undoubtedly talk passionately for too long.



P.C. Lawson, *Bees and Blossoms II*, Monotype

Boston Printmaker member DeAnn Prosia, formerly from Chicago and now living in Connecticut, developed a distinct black and white intaglio technique, which she uses to interpret subject matter from the inner city. I believe that her preference for German etching paper most likely relates to her years spent in Germany, where she had several solo shows. She eschews the traditional aquatint approach for a more deliberate and unique method of building forms—cutting through wax ground with her etching needle—mark after mark, constructing light and dark areas within the composition. She was chosen to participate in *Inspired*, an exhibition at the Duxbury Art Complex last year, shadowing the work of Boston

Printmaker Emeritus member, Sid Hurwitz.



DeAnn L. Prosia, *Under the Elevator*, Etching

The newest member of the Boston Printmakers, K. Elizabeth Sekararum, is a multi-media and performing artist who currently focuses on intaglio printmaking techniques. Elizabeth spent 20 years in Malang, East Java, where she devoted herself to performing, preserving, and promoting the traditional arts. Most of Elizabeth's intaglio prints are developed at Zea Mays Printmaking Workshop in Florence, MA. Her copper plate imagery attempts to make sense of her Javanese experiences, exploring questions of identity through the distorted lens of the outsider.



K.E. Sekararum, *Water*, Intaglio

Gail M. Nauen is a Boston Printmaker and Full Tilt member living in Carver, MA. Her compositions begin as photographs, processed and fixed onto Tyobi etching plates. Her work is inspired by the natural landscape, especially the meditative qualities of light reflecting in the bogs and wetlands of southeastern Massachusetts. As an objective onlooker, I am fascinated by her choice of subject matter that shifts from the stark reality of the photographic image to that of total abstraction. Gail feels fortunate to have such a close relationship with her surroundings, exclaiming, "My back yard has offered me the chance to bloom where I am planted."



Photo Essay of The Annual Meeting at Full Tilt

By Stephanie Stigliano



Above, left: Sharon Hayes, Selma Bromberg, Malgozata Zurakowska and Susan Schmidt looking at Full Tilt's portfolio, *Sub Rosa*

Above, center: Board members Rhoda Rosenberg, Peter Scott, Ky Ober, Stephanie Stigliano, Susan Denniston, and Bob Tomolillo

Above, right: Lorie Hamermesh and Peter Scott



Above, left: K. E. Sekararum with her prints

Above, center: Sharon Hayes and Julia Talcott with Julia's prints

Above, right: DeAnn Prosia discussing her prints



Above, left: Gail Nauen (center) discusses her prints with Susan Denniston (left),
 Judy Hochberg (right)
 Above, right: Full Tilt member Beth Lilly



Above, left: Mary Taylor and William Everston with his relief prints
 Above, right: Coco Berkman, Anne Silber with Anne's screen prints



Above, left: Leslie Eliet with her books

Above, right: Carolyn Muskat, Prilla Brakett-Smith, Michael David, and Beth Lilly looking at Prilla's work with P.C. Lawson's prints shown in the foreground

My Boston Printmakers Fellowship at Scuola Grafica

By Lynn Newcomb

My six week residency at Scuola Grafica in Venice, Italy has led to new directions in my printmaking. I arrived in Venice with small copper plates and some small sheets of print paper. I generally work large but wanted to keep the trip light and economical. I had no particular subject in mind. Having traveled to Venice some 18 years ago, I thought of re-visiting the Museum of Naval History and the Correr to make etchings of tools.

Generally, subjectless, I waited for Venice speak to me.

Wandering about the city I became enamored of the many stone lions sculptures....the winged lion, representing Saint Mark, is the symbol of Venice. I do not work from photos so I drew all of the plates on site. This became the print project Leoni di Venezia.



I took advantage of the opportunity to learn collograph printing from Roberta Feoli, the very capable manager of the print studio, and made the large print of a pulley block—a two-person project in handling the large paper.



Roberta Feoli, Scuola Grafica Studio Manager, with Lynn Newcomb's collograph print

I constantly looked at great paintings which I had never seen other than in books, went to Padova where I saw not only the Scrovegni chapel with Giotto's painting but also discovered a huge collection of excavations and made drawings of a few of these, promising myself to return.

I would like to thank Scuola Internazionale de Grafica, Lorenzo de Castro, director, and Roberta Feoli, print studio manager, and The Boston Printmakers for providing this opportunity. If members would like information about Scuola, I'd be glad to answer questions.

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Exhibition at Scuola Graphica

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