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an international association of artists

Fall 2017

The Boston Printmakers

e-newsletter

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Fall Quarterly 2017

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Letter from the President



Dear Members,

This summer The Boston Printmakers executive board set the final details on the numerous events for our 70th year. We hope they may entice you to get to Boston and see our organization at its best! Please plan to join us at one or all of the special events if you can make the trip.

We just celebrated the members' exhibition [Marking Time](#) on Saturday, September 9th at the Cotuit Center for the Arts with many exhibiting printmakers in attendance. On Saturday, January 27, 2018, attend the [2017 North American Print Biennial](#) for a full day of events with juror Judith Brodie, and see *The Boston Printmakers Student Show*. Another chance to eat cake, drink wine, see prints, and meet friends!

In addition to the articles and notices included in this quarterly newsletter, I wanted to let you know that the *International Print Triennial* posted the rules for 2018 competition in Krakow. A Boston Printmakers' exchange group had the pleasure of attending the 50th Anniversary celebration of the [International Print Biennial-Triennial](#) in June 2016. There we saw names of many past and present members of The Boston Printmakers

chosen for Krakow Biennial-Triennial awards from 1966 to the present. If you would like to give it a go, works entered must have been made after January 1, 2015, and are due in Krakow by January 31, 2018. Rules and regulations may be downloaded from the linked page above. The Boston Printmakers have been invited back to Krakow in July 2018 for the Triennial gala. Travel information, dates and itinerary for this opportunity will be sent out soon!

This issue contains a comprehensive opportunity to Meet the Board. Your executive board is working diligently to provide opportunities for members, and hold events to educate the public about printmaking. Board members bring their expertise and views to monthly meetings and select tasks to be accomplished. All are a joy to work with. They have shown an enormous capacity to deliver the expanded programming of this anniversary year. I am glad everyone will now know who they are and (some of) what they do for the organization.

The executive board always welcomes the help of members, and after reading about the work of the board, you may want to join a task or committee in whatever capacity you are able. Onsite assistance is needed at exhibitions where volunteers may join planning committees, or hosting and sales and art handling teams. Long-distance members with expertise in technology may assist with membership, communication and finance needs. Please contact me if you would like to assist the board from close by or far away.

Also in this quarterly newsletter, Stephanie Stigliano writes about a long-time member, Eleanor Rubin, who is Living the Mission of The Boston Printmakers. Helen Cantrell, who recently received a residency, reports on her collaborative print session and studio time at Muskat Studios, a prize she was awarded at the 2015 Biennial. Plus, we reveal a preview of the city-wide symposium, the final anniversary event.

I want to personally congratulate Catherine Kernan and Jenny Robinson, who were awarded visiting guest artist full fellowships at Scuola Internazionale di Grafica. We appreciate the many applications received from members this year, thank you for the high participation and please try again in 2018. I also extend gratitude and recognition to Lorenzo de Castro, director of the Venice school, we truly appreciate this new partnership and his generosity in awarding two fellowships to Boston Printmakers.

Finally, I want to wish everyone who entered the *2017 North American Print Biennial* the best of luck in the competition for selection by Judith Brodie. Notifications will be emailed September 28th.

Looking forward to a full season of events and gatherings,

Renee Covalucci, President

Symposium Preview: The Boston Printmakers: 70 Years

by Renee Covalucci and Sharon Hayes



Crowd at Paine Furniture Company for the First Annual Boston Printmakers Exhibition, 1948

It has become a tradition to celebrate The Boston Printmakers with ancillary exhibitions across the Boston area, filling city galleries with prints for the large audience the Biennial attracts. This year Boston City Hall, the Boston

Public Library, Lesley University, and the Boston-Cambridge art communities have collaborated with us to create: *The Boston Printmakers: 70 Years*, a day long symposium on prints and printmaking to be held Saturday, March 3, 2018 from 10am-6pm at multiple venues.

Many museum collaborators will participate in a panel discussion on print collecting and printmaking, and three museums will invite symposium attendees inside to see special collections and curator led tours. Saturday, March 3rd is the closing weekend of the *2017 North American Print Biennial* held at Lesley University College of Art and Design, which also hosts *The Boston Printmakers Student Show*, and a special print installation by member Randy Garber.

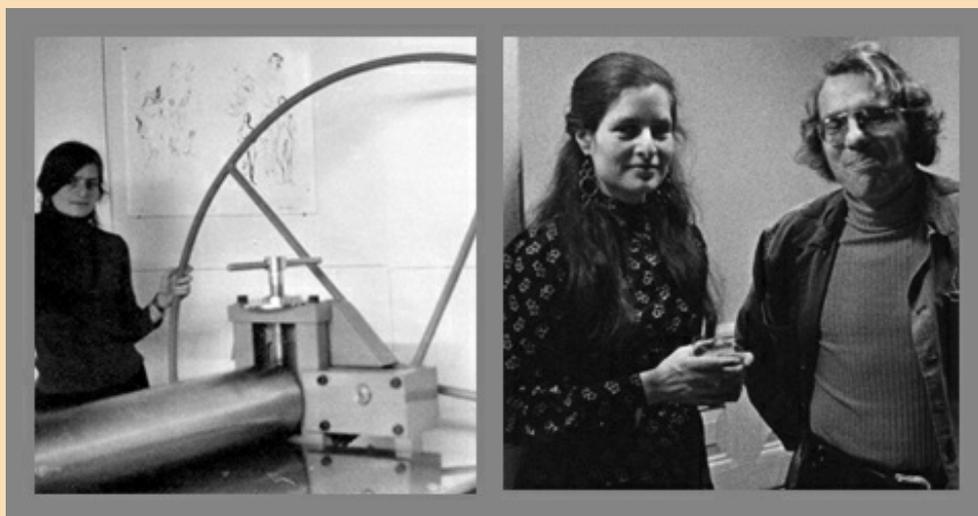
On the occasion of this anniversary, the Boston Public Library will open the day with *The Common Wealth of Prints: A Dialog between Five Bay State Collections*. Hosted by library president David Leonard with curators from the Museum of Fine Arts Boston, Harvard Art Museums, deCordova Museum, Worcester Art Museum and the Boston Public Library, this panel discussion will provide insight into the wealth of prints and print collections in and around Boston. The afternoon events at the three museums will require pre-registration, and we always welcome students to join. The day will close at Emerson College for the exhibition *William Kentridge: Triumphs and Laments*, with a gallery talk by the curator.

Soon you will receive the special-edition, printed newsletter with a full schedule of *The Boston Printmakers: 70 Years*, along with the Presentation Print collaboration between Nomi Silverman and Carolyn Muskat! Scheduled to arrive by mail in January! Please update your mailing address if you recently have moved, email renee@bostonprintmakers.org

Eleanor Rubin: Living the Mission

By Stephanie Stigliano

Printmakers are an altruistic and energetic band of artists. We embody democratic ideals of shared resources, knowledge, and space. These qualities are integral to our mission at The Boston Printmakers. In her life and her art, longtime member Eleanor Rubin has worked “to promote public knowledge, understanding, and support for printmaking;” she has sought to “encourage and support artists working in printmaking.” Her most recent act of generosity is the focus of this essay.



Eleanor Rubin with her new American French Tool press in 1972, Eleanor Rubin and Tom Lewis in 1972

In October 2016, Eleanor contacted me at The Boston Printmakers about her wish to donate her beloved American French Tool Press to a school or collaborative studio. Andre Eugene Beudoin designed, constructed and installed the press in 1972 for Eleanor and her collaborator, Tom Lewis. As members of The Catonsville Nine, they created political posters in resistance to the Vietnam War and continued to print activist artwork throughout the following decades until Tom's death in 2008. Eleanor's prints are included in collections nationwide and she continues to work and exhibit widely. With my persistence, the leadership and guidance of Pine Manor College Dean Diane Mello-Goldner, and the open-minded vision of President Tom O'Reilly, a plan emerged.

The school has a spacious ground level printmaking studio with a concrete floor, a wide double door and close access to a paved driveway. Ideal! No challenging steps or hallways to navigate, just a minor concern about the

electrical wires adjacent to the entrance...



Steve Potter and Romel Jean DesHomes, using the lever,
with Michael Robinson, far right, in the West Newton studio

On June 26th, 2017 Eleanor Rubin said goodbye to her behemoth. Her husband David pried open the studio walls that had housed the press for forty-five years. The truck from Titan Moving Company (also known as Death Wish Piano Movers!) arrived at her West Newton studio at 10am. A team of agile and speedy riggers strapped the press, raised it with a lever and pushed it out of the studio door, where it was hooked and hoisted into the air. Neighbors gathered to witness the 2,620 pounds of steel dangling high above the red barn. Lift operator Chuck Boudreau slowly guided it onto the truck bed. Upon arrival at the Pine Manor campus, Steven Potter gave directional hand signals to Boudreau while Romel Jean DesHomes and Michael Robinson efficiently coaxed it into place without further ado or unnecessary conversation. All done without hardhats, steel toed shoes, cursing or straining! They finished at 1pm and left for their next job, moving a couch. They probably didn't need the lift.



Chuck Boudreau drives the lift, press suspended over the print studio at Pine Manor College



Steve gestures to Chuck while Romel Jean and Michael guide the press; One last push in the door

In its new home, the size and power of this American French Tool Press, with its 40 x 70" press bed, will inspire a new generation of artists and give voice to their visions. Making artwork at this scale requires physical exertion, and an extra commitment of time and materials. This fall the students will make 22 x 30" monoprints from gestural figurative studies; taking advantage of its size, strength and unlimited possibilities.



Eleanor and her prints, June 2017

Here is a sampling of Eleanor's prints. She invited legendary printers such as Constance Jacobson and Michael Mazur to create prints on this press. It is infused with the spirit of greatness! In the generosity embodied by printmakers everywhere, and especially in the heart of Eleanor Rubin, Pine Manor would like to invite artists to visit the campus and print on this press.



Steve uses the lever while Michael and Romel Jean assist, the press in place and awaiting printers.

Please contact Stephanie Stigliano at bpnews@bostonprintmakers.org for more information. We plan a welcoming ceremony for the press to introduce Eleanor to her Pine Manor fan club. Look for upcoming details in Member News! To see more of Eleanor's artwork, please visit: www.ellyrubin.com

Juror's Award: A Day of Printing at Muskat Studios

by Helen Cantrell

I loved my award of lithography printmaking with Carolyn Muskat at Muskat Studios, Somerville, MA. We did this in March 2016, and it stretched to two days and two wonderful prints. Carolyn was great to work with: inventive, meticulous and energetic all at once! I ended up with one two-color lithograph, and then, to top it off, she liked the "practice" drawing and tusche painting I did on a smaller stone, so she printed me a small edition on hand-made Vietnamese paper she had on hand. This included tearing the edges to match the contours of the small lithography stone, then gluing it onto a piece of heavier etching paper. Mad skills!



Little Animal Dreams, lithograph on Vietnamese paper, 8 x10," edition of 6.

Red Cat Dreams, two-color lithograph, 10 x14," edition of 14.

www.helencantrell.com

www.muskatstudios.com/

Mass Cultural Council's 2018 Artist Fellowships

The Mass Cultural Council's 2018 Artist Fellowships program supporting excellence in individual artists is accepting applications in Drawing & Printmaking, Poetry, and Traditional Arts. The Artist Fellowships are unrestricted, anonymously judged, competitive grants for individual artists in recognition of artistic excellence of creative work. Fellowship awards are currently \$12,000. Finalist awards are \$1,000. Please note that award amounts are contingent upon legislative appropriation.

www.artsake.massculturalcouncil.org/apply-now-artist-fellowship-drawing-printmaking-poetry-traditional-arts/

Deadline: Monday, October 2, 2017

Meet the Board!

Compiled and edited by *Stephanie Stigliano*

Members of the Executive Board of The Boston Printmakers

Sandra Cardillo became a member of The Boston Printmakers (BP) in 2012 and a board member in 2014. "When I joined the board I started out joining committees and then was given the job of corresponding secretary; sent out letters of acceptance and rejection after we juried slides. I'm currently assisting Susan Denniston with the treasury job and will eventually take over if this works out." Sandra is a printmaker living and working in greater Boston. Her education has been diverse, gathered in Boston, Greece and Italy. With experience of several residencies, membership of BP and the Monotype Guild of New England, Sandra has participated in many exhibitions, and her work may be found in private collections. www.sandracardillo.com

Christiane Corcelle

"I became a member in 2005 and almost immediately started coming to the monthly board meetings. Everyone was very friendly and welcoming. I enjoyed working with the group after sharing a potluck dinner. In 2006 I joined the board and the group became like a second family to me. I designed the book that was published for BP's anniversary, *60 Years of North American Prints, 1947-2007*, and am now in charge of the book sales. Currently, I am the web master, in charge of the website, Facebook and Twitter accounts."

Christiane's artwork has been exhibited throughout the United States, China, Vietnam, and Peru. Her works are in private and public collections, including the Museum of Fine Arts, the Boston Public Library, the Art Complex Museum, the Vietnam Fine Arts Association in Hanoi, and the China Academy of Art in Hangzhou, China.

www.christiane-corcelle-arts.com/



Sandra Cardillo, Christiane Corcelle, Deborah Cornell, Renee Covalucci

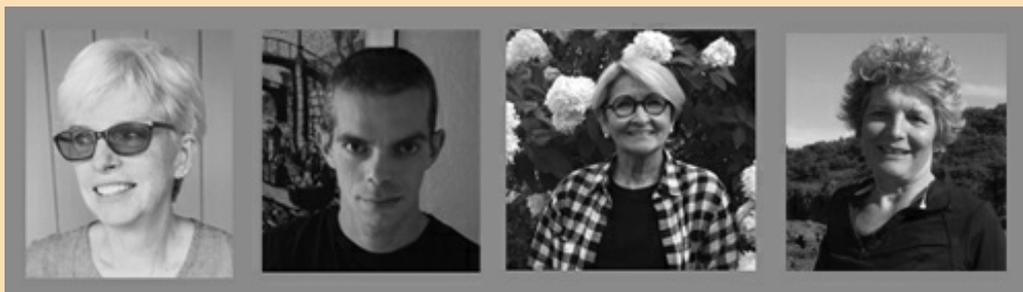
Deborah Cornell joined the board in 2000, when the BP North American Print Biennial (Biennial) and the Student Print Show were sited at Boston University (where she is Chair of Printmaking). She serves as BP liaison in various ways, including many aspects of the Biennial, including public relations, special projects, and outreach, and for Southern Graphics Council International Conference, and she administers the Anderson Ranch Scholarship program. Her work in print, video, installation and collaborative multimedia has been exhibited nationally and internationally. Solo and two-person exhibitions include Dubai, China, Istanbul, Melbourne, Reykjavik, New York, San Francisco, and Los Angeles and her work has been selected for over 200 exhibitions internationally. In 2015 she was awarded the Grand Prize of the Krakow Print Triennial, and is presently working on the Grand Prix Laureate Exhibition, to be shown July 2018 in Poland at the International Culture Center of Krakow. Her work can be viewed at www.deborahcornell.com and on Vimeo at <https://vimeo.com/user44559684/videos>

Renee Covalucci became a member in 2001 and began working closely with BP while planning the 2003 Southern Graphics Council Conference (SGC). The scale, scope and success of SGC inspired BP to think big. Renee joined the executive board in 2005, and took the role of coordinating *60 Years of North American Prints, 1947-2007*, the anniversary exhibitions and publication written by David Acton. Amazed by the history, artists and possibilities, Renee became vice president of special projects, vice president, and currently president. Renee works on exhibitions, events, and travel opportunities for members. After studying in China, she curated two contemporary Chinese woodblock exhibitions that traveled throughout the US. She teaches relief

printmaking at Lesley University College of Art and Design, and has a print studio in Concord, MA where she has been trying to instigate community support for an Artist in Residence program for Minute Man National Historical Park.

Susan Denniston became a member and joined the board in 2010. She has been our treasurer since 2013, and oversees, categorizes and reports on all incoming and outgoing money; oversees the preparation of our tax returns and files them and other necessary documents with the federal and state government, maintaining our non-profit standing; and manages our sales process for the Biennial. "It has been such a privilege to get to know and work with the very talented and insightful members of the board." Before 2000 and before art, Susan worked for twenty years in the high-tech medical software field. She now works from her home studio in Scituate, MA and Full Tilt Print Studio in Hyde Park, MA. She served as president of the Monotype Guild of New England from 2008-2010 and exhibits her work regularly. www.susandennistonartist.com

Alex Gerasev joined the board in 1999. He designs the organization's print communication, including catalogs, newsletters, calls for artwork, and promotional materials. Alex grew up in St. Petersburg, Russia and studied at the Repin Academy of Fine Arts under the direction of renowned book artist Andre Pahomov. His work is exhibited internationally and is held in private and public collections throughout the US and Europe, including the Boston Public Library, the Boston Athenæum, the Marriott Hotel of Watertown, St. Mark's School, The Pushkin Museum, and Deutsche Immobilien Fonds AG. Alex is a printmaker, painter, muralist and illustrator. He is a faculty member of the Illustration Department of the Massachusetts College of Art and Design. www.alexgerasev.com



Susan Denniston, Alex Gerasev, Sharon Hayes, Ky Ober

Sharon Hayes became a member in 2010. After attending several board meetings and realizing the professionalism and unique camaraderie of the group, she joined the board in 2012. She became chair of the patrons committee which is responsible for maintaining contact with the patrons for the Biennial and other events and exhibitions. The committee also prepares to host the Biennial brunch and preview for the patrons. Sharon is currently vice president, assisting the president at meetings and with special projects, exhibitions, and committees. Sharon is a printmaker and a painter with studios in Andover, MA and the South End at Shepherd Print Studio. She is also a member of the Monotype Guild of New England and the Naples Art Association. Her work has been exhibited throughout the US and is included both private and public collections. www.thesharonhayes.com

Ky Ober has been on the board for fifteen years and has acted as a coordinator for the BP Student Show as a treasurer and as a sales coordinator. Presently she is helping to prepare the Biennial, including sales, and acts as liaison to the coordinator of the Student Show. Ky is retired from the Printmaking Faculty of the School of the Museum of Fine Arts at Tufts University (SMFA), and is a member of the collaborative Full Tilt Print Studio. Her artwork is included in the public collections at the Duxbury Art Complex Museum, the Boston Public Library, The Federal Reserve Bank of Boston, the Fogg Museum, the New York Public Library, and the Museum of Fine Arts, Boston, among others. Ky has participated in printmaking trips to China, Vietnam, Mexico, Iceland, Cuba and Poland and has taken part in print exchanges with the Karel de Grote-Hogeschool, Belgium; the University of Wollongong, Australia; the Hangzhou Art Academy, China; the Vietnam Fine Arts Association and the Jan Matejko Academy of Art, Poland. www.kyober.com

Rhoda Rosenberg joined the board in 2016 and brings her expertise and knowledge of the print and academic worlds as a practicing studio artist and faculty member at the SMFA. She has always been a highly participating member, and while on the board she has been studying the operations of the organization, joining committees, providing her perspective, and bringing in new members and board members. Currently Rhoda is overseeing an exhibition *March: Four Women*, and has arranged a talk at a William Kentridge show for the BP anniversary symposium in March, 2018. She also has joined the committee for ancillary exhibition listings that will be in place for both the BP 2017 North American Print Biennial and symposium that follows.

www.rhodarosenberg.com

Susan Schmidt joined the board in 2017 after many years as a member. "Currently I work on finding print exhibitions and events during the dates of the Biennial to be listed in our ancillary events brochure. This free flyer fosters a wider public understanding of printmaking in all its multiple aspects. I am also assisting with the 70th anniversary symposium." Susan is on the faculty of the Visual Arts Department at Holy Cross College and her studio is at Brickbottom Artists Building in Somerville, MA. Two of her prints were published in the latest Harvard Review. Her work was exhibited recently in a three person show at Chandler Gallery, Maud Morgan Arts Center, as well as numerous other group exhibitions. www.susanschmidtprints.com/home.html



Rhoda Rosenberg, Susan Schmidt, Peter Scott, Stephanie Stigliano

Peter Scott is a new member to the board. He recently contributed an article to the quarterly newsletter about the 5th Annual Iron Printmakers Competition. He is assisting with ancillary print shows during the up-coming Biennial and will be working with Catharina Slautterback, the Curator of Prints at the Boston Athenaeum, for their presentation after the BP 70th anniversary panel discussion at the Boston Public Library in March. Peter is Professor of the Practice in the Department of Print, Paper and Graphic Arts at the SMFA as well as a current Fellow at the Tisch College of Civic Life at Tufts University. He has been involved in numerous international exchanges, most particularly with Artist Proof Studio in Johannesburg. He also serves on the board of Fenway Studios in Boston. www.wpscott.com

Stephanie Stigliano, a member since 2004, joined the board in 2015. As editor, she compiles members' submissions of current and recent accomplishments for the monthly on-line publication, Member News. For the BP Quarterly e-newsletter, Stephanie invites select members to contribute in-depth articles reflecting our mission; each issue presents a range of topics relevant to our members' interests. Stephanie teaches Printmaking at Walnut Hill School for the Arts, Natick, MA and at Pine Manor College, Chestnut Hill, MA. She organized a print collaboration and exchange between students at the Walnut Hill School for the Arts and The Technical College of Reykjavik, Iceland in 2015. She served as the East Coast Coordinator for *Absence and Presence* from 2013-2015, inviting sixty printmakers to participate in the ongoing international *Al-Mutanabbi Street Starts Here* project and curating two exhibitions of twenty-five prints each at Curry College, Milton, MA. www.stephaniemahanstigliano.com

Ariel Szabo joined the board in 2016. She is in charge of the Biennial prizes. This includes contacting previous prize donors, and new companies, asking for their support and donations through snail mail, email, and phone calls. Ariel keeps track of the donations, and arranges their delivery to the prize winners. Ariel graduated from Mount Holyoke College in 2009 with a BA in Studio Art. She currently works out of Shepherd Studios in the South End and focuses on relief printing.

Julia Talcott, a member since 2010, joined the board in 2013. She coordinates the packing and return shipping for Biennials and Members shows, among other tasks. Working mainly in relief prints and monoprint, Julia won the Otis Philbrick Purchase prize in 2013 when her work was collected by the Museum of Fine Arts, Boston. Julia participated in two BP travel exchanges to Iceland and Poland. Julia teaches creative woodcut at the Maud Morgan Arts Center in Cambridge, MA and has headed up several steamroller printing events in the greater Boston and New England area. She is a member of the Bromfield Gallery in Boston. Her work can be seen at: www.juliatalcott.com



Ariel Szabo, Julia Talcott, Lois Tarlow, Mary Taylor

Lois Tarlow, a member for over two decades, joined the board when Carolyn Muskat was BP president. She writes articles for the newsletter, assists in member exhibitions and planning for the Biennial shows. She adds the voice of experience to our monthly discussions. "I raised my hand for a yes or no answer occasionally," she says, in a broad understatement. Lois is an accomplished artist who published interviews and artist profiles in the publication *Art New England* for thirty years. A recipient of numerous honors, grants and fellowships, her work is included in many national collections. For five years or so, she has mentored local artists in a monthly critique group. www.decordova.org/lois-tarlow

Mary L. Taylor has been membership coordinator since 2010. Her primary role is to keep track of members' contact information, send correspondence related to membership, assist the treasurer with dues collection and contribute to the board with various exhibitions and events. Mary lives and works from her Marshfield, MA studio, creating artist books, assemblages, gelatin monoprints, and mixed media digital prints. She has been a visiting print instructor at the International Center of Photography, New York, NY and the Center for Contemporary Printmaking, Norwalk, CT. In 2006 she began Taylor Art Techs, supporting creatives with all kinds of technical support; she is a founding partner of Seaside Estate Sales and is currently attending her elder family. www.MaryTaylorArt.com

Bob Tomolillo, a member since 1984, has served as secretary since 2013. In 2015, he organized a printmaking exchange between BP members and The Icelandic Printmakers Association and led a travel program culminating with exhibitions in Iceland and in the US. He planned and developed the members' exhibition, *2016: A State of Mind*, at the Lamont Gallery at Phillips Academy, Exeter, NH. Bob worked at Impressions Workshop in Boston, MA and at Printshop in Amsterdam, Netherlands as a professional printer. He earned a BFA from University of Massachusetts and an MFA from Syracuse University and is a faculty member at the Fine Arts Work Center in Provincetown, MA. His lithographs are included in the collections of the Rijksmuseum, the Boston Public Library, and the Seoul Museum of Art. His essays on art have been published in the Print Alliance Journal, Prints and Politics, Visual Overture and Pif magazine. www.Bobtomolillo.com

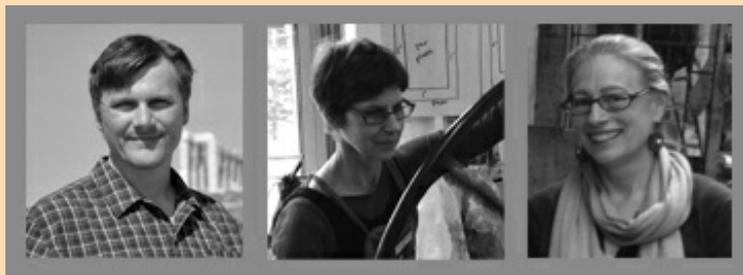


Bob Tomolillo, Malgorzata Zurakowska

Malgorzata Zurakowska joined the board in 2001. Over the years she took on a variety of tasks such as coordinating traveling shows in the US and in Canada, serving as a liaison for the BP trip to Krakow, Poland, and assisting with many aspects of the Biennial and she is currently helping with PR. Malgorzata has had over thirty solo exhibitions in Poland, Germany, Switzerland, France, Belgium, Iceland, Canada and the US. Her mezzotints have been exhibited in over two hundred venues internationally, including Salon D'Automne in Paris; Museum Fridericianum, Kassel, Germany; National Museum of Contemporary Art, Warsaw, Poland. She has received fifteen international awards, including the Premio Biella in Italy, the International Print Biennial/Triennial in Krakow Poland (twice), and the Norske Grafikk in Norway. Malgorzata is an elected member of the Royal Canadian Academy of Arts. She is teaching at the Massachusetts College of Art and Design and is currently Chair of the Illustration Department. www.zurakowska.net

Volunteers

Marc Cote joined the board in 1999 and served in many roles, including president from 2009 to 2011. Currently he manages callforentry.org for the Biennial that entails troubleshooting for applicants and supporting the national juror through the selection process. Marc has been on leave from the board, and does this remotely for BP while he lives and works in Framingham, MA. Marc is the Founding Dean of the College of Arts and Humanities at Framingham State University, where he has worked since 1992 as a faculty member in the Art Department, teaching, printmaking, illustration and foundation studio. Marc's work has been exhibited widely both nationally and internationally, and his works can be found in the collections of Harvard University, Framingham State University, the Danforth Museum, and University of Wisconsin. www.cotestudio.com/CoteSite/Home.html



Marc Cote, Nancy Diessner, Carolyn Muskat

Nancy Diessner became a member in 2007 and served on the board from 2011 to 2014. She has been the coordinator of the Arches Student Print Exhibition, now the BP Student Print Exhibition, from the 2013 Biennial to the present. After seventeen years of college teaching, Nancy opened a print shop—Dog's Eye Print Studio—and began teaching privately as well as making photopolymer plates and printing for other artists. Nancy is a core faculty member at Zea Mays Printmaking and teaches workshops, private lessons, and is a mentor in the Artist Mentorship Program at Zea Mays. She is a member of Bromfield Gallery in Boston, where she has a solo show every two years. Her work can be seen at www.ndiessner.com

Carolyn Muskat joined the BP in 1998, and soon after joined the board where she held several positions and served as president from 2005 to 2006. No longer on the board, Carolyn remains an active member, working with other members and the board to create the catalogs for both the Biennial and Student Shows. Carolyn is the owner and master printer of Muskat Studios, a collaborative print shop with a focus on lithography, producing her own work and collaborating with regional, national, and international artists. She teaches lithography at SMFA, MassArt, and Lesley University. Carolyn has been invited to teach printmaking in Hanoi, Vietnam, and has been one of just two American artists at international arts festivals in Southeast Asia over the past three years. She recently had a solo exhibition at Smith College and continues to exhibit her work nationally and internationally. www.muskatstudios.com/

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