



VIETNAM ARTIST-IN-RESIDENCE REPORTS

Steven Daiber

In November and December 2008, I was an artist-in-residence in Ha Noi, Viet Nam through a co-sponsored venture with the Boston Printmakers and the United States Cultural Envoy Program. Through the host organizations in Han Noi, the Vietnam Fine Arts Association and the Contemporary Art Center, I had the opportunity to teach a variety of book arts workshops to Vietnamese artists and publishers. Independently, during my travels to the Sapa region in Northern Vietnam and the Cuc Phuong National Forest, I visited with a family of papermakers and taught children bookmaking.



Steven Daiber shares donation certificate for *Hanoi Is My Love* with Le Huy Tiep

My primary responsibility was teaching a four day book arts workshop at the Contemporary Fine Arts Center, Hanoi, attended by 13 Vietnamese printers, painters, and graphic designers. This workshop was their first experience working with the concept of the book-as-art, including the craft of constructing book structures. In the workshop, I explained the

basic principles and tools of bookbinding and a brief cultural history of the book, utilizing contemporary online artist book resources. Throughout the workshop we debated the definition of artist's books as a medium of artistic expression.

During the workshop, we constructed various origami books, a whirlwind scroll, an Ethiopian scroll, stab-sewn books, pamphlet books, and made our own book cloth for a case binding that resulted in a case bound book. The workshop concluded with the agreement to return in 2 weeks with each artist completing a print for a book celebrating the 1000-year anniversary of Hanoi in 2010.

We returned to the Fine Arts Center during the week of December 8 -15 to fabricate the accordion book *Ha Noi Is My Love*, a 12-artist collaboration of woodcut, lithography, and digital images printed on Vietnamese Dzo paper, celebrating the 1000-year anniversary of Ha Noi in 2010. The book measures 21 x 355 cm, 8.25 x 140 in.

Additionally, I was invited to give a two-day workshop at the Kim Don Publishing House. Kim Don is a national children's book publisher. This workshop introduced book designers to structures to be made at a commercial level, 1-page origami books, and to the basic principles of paper engineering. Vietnam has an ancient history of the book, a deep respect for teaching and with that in mind we discussed the art of book making as an educational tool and how Kim Don Publishing could use it's resources creating interactive books as educational tools.

Other book activities happened spontaneously during my travels around Hanoi and the countryside. I found it easy to carry a notebook of paper sharing simple fold structures with people. I found this to be an easy way to create conversations across cultures and languages through smiles and laughter.

Please see next page for more!

The report on the previous page gives a brief summation of my adventures in Ha Noi, as duly reported to the State Department. What is not reported and can only be experienced is the motor bikes- everywhere! In addition the amazing, wonderful generosity of my hosts at the Vietnam Fine Arts Association, the Contemporary Art Center and Mrs. Lan & family who cared for me during my stay, teaching me to cook Vietnamese food and guiding me through a thousand different cultural experiences all warrant my deepest appreciation!



Banquet at Contemporary Fine Arts Center, Hanoi

The Contemporary Art Center is a blast. A hard working community arts organization with a gallery, library, residence for visiting artists and most important – the graphics studio. My guide and host in the studio was Le Huy Tiep, a master printer and a cultural guide. The graphics studio is well equipped with 2 etching presses, silkscreen facilities, worktables and a fine collection of offset inks - red, blue, yellow and black. What more does an artist need for a colorful pallet? In Vietnam, as in Cuba, the necessity to work with what can be obtained creates opportunity for artist effort. Great beautiful etchings, silk-screens, lithographs and mono prints are being created with offset inks. Second only to the inks were the dozen durable lightweight brayers Tiep had fabricated. Made with aluminum cages and wood cores covered in foam insulation commonly used on pipes made these brayers resistant to abuse. I was envious.



Book workshop at Contemporary Fine Arts Center



Silkscreen with offset inks at Contemporary Fine Arts Center

I chose to give workshops in making books to present the opportunity to the artists for a vehicle of presentation beyond the exhibition wall. After the first hours of confusion the workshop progressed smoothly ending with Tiep suggesting we return in two weeks with an edition of prints for each artist to bind into a book celebrating the thousand-year anniversary of Hanoi in 2010. We returned with prints in hand and I had a tantrum. There seemed to be the impression that we would get all the books made in an afternoon with a roll of adhesive tape. Three days later at grinding pace we had *Hanoi is my love* finished! Once again Tiep and friends took me out for a meal that was “Good for man”.



accordion book *Hanoi Is My Love*.

Photographs of the trip and *Hanoi, is my love* can be found at: <http://flickr.com/photos/redtrilliumpress/sets/>

I would like to extend my deepest gratitude to the Boston Printmakers, Vietnam Fine Arts Association and the US Envoy Program for allowing me this opportunity.

Confucius said: Reviewing what you have learned and learning anew, are you fit to be a teacher.

Sincerely, Steven Daiber

THE ARTIST AND PRINTER COLLABORATION

Robert Tomolillo

The word “collaboration” has been used extensively these days to describe the interaction between the master printer and artist working together to create a printed image. Defined as “working jointly on an activity to create something” it was not until the flourishing of the European print houses and birth of the Modern art movement, at the turn of the last century, that the term could be justly applied. I have found that the term has few implications when explaining the complex and interpersonal dynamic, which exists pursuant to executing the final print. I have been witness to one such collaboration throughout the years, between master printer Bob Townsend and artist Mike Mazur, which unfolds like a passion play and causes one to redefine the term. They have embarked on a relationship that would take them to several countries, teaching institutions and galleries all in pursuit of the elusive art image.



Mike Mazur and Bob Townsend pull a print. *Photo by Greg Heins*

For forty years, Townsend has attempted to assist artists in realizing their printmaking vision and, unlike many other professional printers, has chosen not to pursue his own art career. Rather, he sees his role as a facilitator whose devotion to the artist is unquestioned. Townsend started his career at Impressions workshop in Boston in 1968, after attending the New England School of Art, and has continued in business as a contract printer ever since. Townsend is a quiet, disciplined craftsman without pretense. He remains the consummate print provider dispensing a compendium of print related knowledge to those artists who seek out his services.

Michael Mazur, a creative “Tour de Force” and household name in the New England area, has created a self sustaining career as an artist–printmaker. He is constantly redefining his “artistic vocabulary” or “style” of which he says “is only limited to ones imagination”. He has always taken up the challenge when faced with an inevitable stylistic or technical change. Digital printing

posed one such challenge and while embracing the new print medium, Mazur found ways to import his imagery.

The prints Mazur makes these days employ an array of techniques, usually requiring several press runs before achieving the final state. Some part of the print may begin as a digital drawing, which is sent via computer to Townsend, who downloads the image onto a clear Mylar sheet. Using his mastery over the photogravure process, Townsend burns and etches the image onto a copper plate. This plate usually acts as the predominant image to which other forms and techniques will be added to create the lush overlays, which are typical of Mazur’s artwork. Townsend prints most of the work in his Georgetown, Massachusetts workshop on a “one of a kind” Traung etching press that has the capability of printing a 70"x100" print. The degree to which the pressure is imparted when the wet paper is pressed into the plate renders even the most subtleness of tones from this machine.



Mike Mazur and Bob Townsend. *Photo property of Bob Townsend*

Beyond the rewards that each have accrued through their commitment to this craft, I am touched by the interdependency that these two men have cultivated over the years. Even as the market for original prints has strained under the weight of the economy, the brotherhood of sharing that each man possesses has come more and more into focus. Much more than just a fiduciary arrangement, they have weathered all the highs and lows that any rich and full life could offer. As they labor together, the utilitarian print ethic is realized, but when viewed from a distance, one marvels at how they have endured in pursuit of the “art spirits” and I praise them for the underlying cause of purpose for which they survive.

A VISIT TO LANDFALL PRESS

Lois Tarlow

Landfall Press is situated on a quiet side street in Santa Fe. It is a substantial, dignified building with a stucco exterior. It even looks like a place where you could get an MRI or a root canal, but once inside, the aura changes. A gallery of fine prints greets the visitor. The adjacent print studio is wondrous, spacious, and high-ceilinged. It could double as a planetarium. Instead, people there were engrossed in printing a lithograph.



Landfall Press shop floor

My guided tour and first conversation was with Steve Campbell, the director.

Lois Tarlow. I see this huge space is reserved for lithography.

Steven Campbell. That's primarily what we do, but also etching and some woodcuts. Here is the etching area.

LT. It's a smaller room, but it has everything. This is a beautiful Sol Lewitt. How long has Landfall Press existed?

SC. Since 1970. We're one of the few shops that is privately owned, and probably one of the top ten in the country - if not the top five.

LT. Do you invite only luminaries to work here?

SC. No, the owner Jack Lemon has a good eye and knows what he likes. Sometimes they're blue-chip artists, sometimes unknowns, sometimes repeats. Besides Lewitt, we've had Christo, Kara Walker, Leslie Dill, Greg Amenoff, Philip Perlstein, Judy Chicago, Pat Steir, and many you may not have heard of.

Steve took me to an upper landing, where a lot of prints are stored, and woodcuts are printed. There I met another printer, Stephen Britko, originally from Massachusetts.

Stephen Britko. I left my hometown of Westford when I was seventeen, and have spent over forty years in the print field - first at college in Illinois. There I was apprenticed for four months at Landfall Press. That swayed me to becoming a printer. I've worked at Tamarind and for many years had a press of my own.

LT. This is an amazingly detailed woodcut. Whose is it?

SB. It's by Tom Huck from St. Louis. It took us four days to print it. (see the print at www.landfallpress.com)

LT. It's rather Bosch-like.

SB. Exactly, Bosch in rural Missouri. By the way, I was in the Boston Printmakers' Biennial in the seventies. That was a pretty big deal. It has been on my resume since graduate school.

LT. Now, the Boston Printmakers is celebrating a pretty big deal. We're commemorating sixty years of existence with an anthology of members' work through the ages. Tell me about this print. It looks Asian.

SB. The artist is Asian. Her name is Ji Ha. It's called *Naban Forty Winks*. Steve Campbell did the proofing. She wanted a particular shape in the print. We cut it out in paper, and brought it to a die cutter in Albuquerque, printed it, and collected it onto the edition.

LT. Quite a procedure. I detect a lot of enthusiasm among the staff.

SB. It's a great place to work, and we work well together.

At long last, I got to chat with the owner, Jack Lemon. I asked him about his background.

Jack Lemon. I went to art school in Kansas City and was basically a painter. I got interested in lithography, and in '65 went to Tamarind. I taught for three years, and decided to start a place of my own. This is my fourth location.

LT. I hear that many years ago you worked for George Lockwood in Boston.

JL. Yes, for a short time some years ago. He invented a tympan, a terrific way to print by which you never have to touch the grease. He had just installed it when I was there. Since then, I have always used that backing board.

LT. There's such esprit de corps here. It's the ultimate print shop.

JL. It's the fourth one I've built, and it's the best one and the last one.

MEMBERS' SHOW GOES TO SMITH COLLEGE

Jonathan Cartledge

This February, Smith College hosted a portion of the Boston Printmakers' traveling members show, "Field Report." Dwight Pogue, professor of printmaking, asked his students to write about the show and discuss their favorite prints. Here's some of what they had to say:

"This exhibit introduced me to just how diverse the world of printing really is. I am still amazed at just how different each print is from its neighbor."

"Liza Folman's *Lock 1...* The three-plate color intaglio yields brilliant color and fine detail, in a form that I would not have guessed was a print."

"Carol Summers, *Torture President's Legacy...* The watery appearance to me is much more suggestive of an ink on silk painting than a print produced with a press."

Kelsey Hoffman, class of 2012

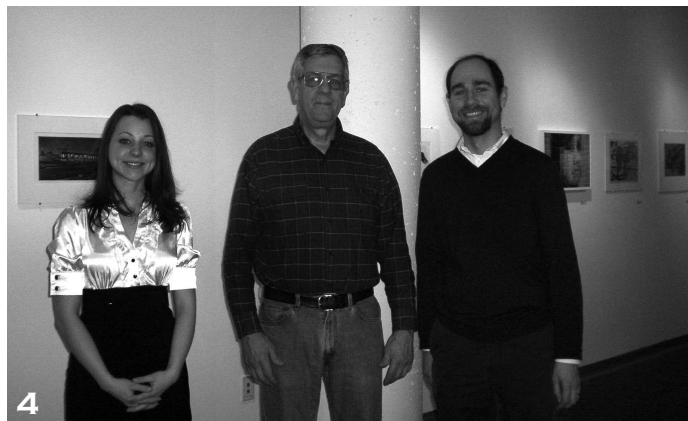
"As a printmaker, I think carefully of my subject of prints and this exhibit in particular has helped me clarify what works and what does not."

"*Venetian Lace*, by Leni Marchi, was monoprint that instantly caught my eye (and actually helped inspire my latest print assignment) with its glorious texture, arrangement and color"

Jessie Magyar, class of 2010

"*Alberta Hunter* by Marsha Sweet... This wood engraving is a particularly effective portrait that gives the viewer the feeling that he or she has known the subject for years."

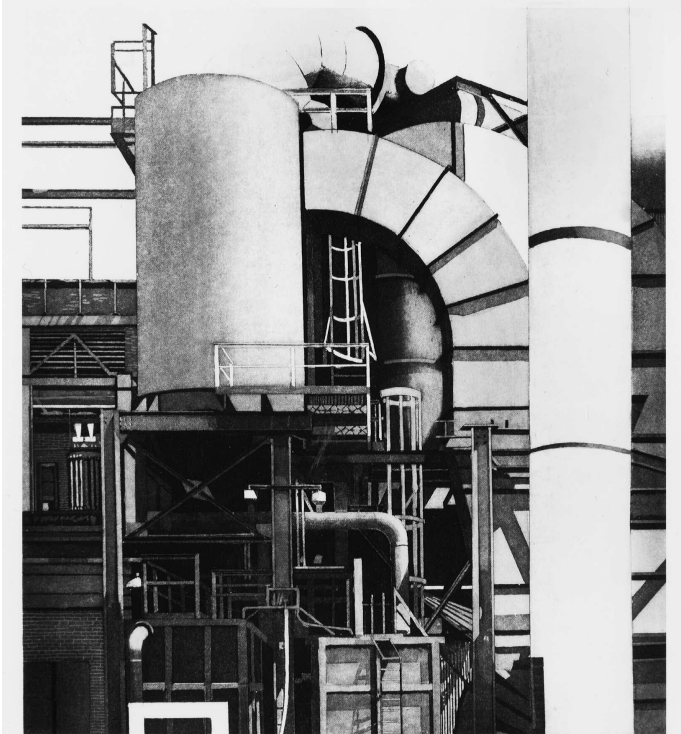
Kate Conlon, class of 2011



Members' Show Goes to Smith College

1. Field Report opening, Smith College
2. BP president David Thomas and Dwight Pogue tour the Smith College printmaking facilities
3. Smith alum and BP member, Selma Swartz Bromberg, stands next to her print,
4. Show organizers: Lauren Bennett, Technical Assistant; Dwight Pogue, Professor of Printmaking; Jon Cartledge, BP Board Member

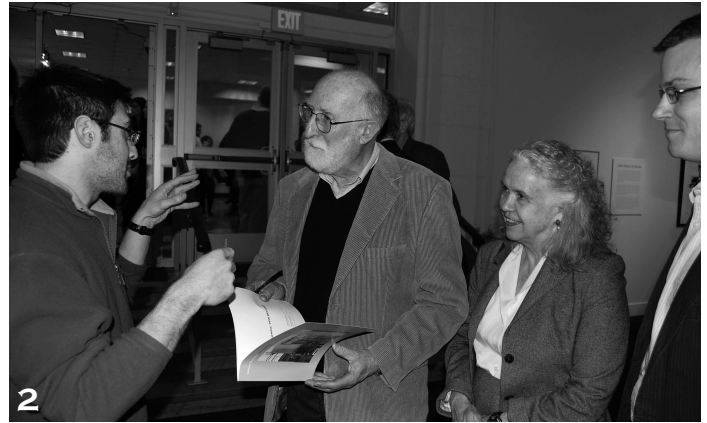
**SHOW MARKS FIFTY YEARS OF
PRINTMAKING FOR SID HURWITZ**



Sidney Hurwitz: Five Decades

Boston University Art Gallery

February 13 – March 29, 2009



Show Marks Fifty Years of Printmaking for Sid Hurwitz

1. Sid Hurwitz at his five decade exhibition
2. Sid Hurwitz and Patricia Hills talk with two students
3. Nate Risteen, Blanche Milligan, Renee Covalucci and Suzy Schierson
4. Mark Cote and Michael David view the exhibition

2009 NORTH AMERICAN BIENNIAL

Jonathan Cartledge

For the 2009 North American Print Biennial, the Boston Printmakers chose Roberta Waddell, Curator Emerita of Prints at New York Public Library as juror. Roberta selected 122 prints for the exhibition, and then spent time researching each artist's work for the Juror's Talk at the Biennial opening. Here are a few of her comments:

"It can be a challenge to find an exhibition that features contemporary prints. In New York, a city that prides itself on being the center of the art world... new prints barely register on the local exhibition seismograph. ...In a quiet, ongoing response to this situation, The Boston Printmakers for more than sixty years have championed printmakers... through the North American Print Biennial."

"As I reviewed the images, several themes gradually emerged: figures and faces; the landscape and still life; architecture, the city and suburbs; abstraction; political and social commentary; and finally, words used as images. ...I continued my research and uncovered themes and concerns more subtle and complex than those initial categories could begin to suggest. No matter what their issues and agendas, however, I found that the artists included in the Biennial successfully communicated their artistic intentions through carefully chosen printmaking techniques."

"My comments about this year's Biennial can only suggest how exciting and rewarding it was to review the submissions, more prints and books than I could otherwise have seen in years of portfolio reviews and visits to galleries and museums."

"Printmaking is alive, well, and thriving, and the proof is amply evident and on view in Gallery 808."

The Boston Printmakers would like to thank Roberta Waddell for her generous comments and hard work. We would also like to extend special thanks to Mel Whelan, who donated a press for the Biennial raffle; Vinnie Marasa, who hung the show beautifully, and Lynne Cooney, BU Exhibition Coordinator, for all her organizational help. Additional thanks to The School of Visual Arts, including Dean Meissner and Director Lynne Allen, for their support. Finally, a huge thank you to all the members and board members of Boston Printmakers whose effort put together another exceptional Biennial.

Boston Printmakers would like to thank the following companies for donating awards to the 2009 Biennial:

C. G. Metals
Graphic Chemical
Atlantic Papers
Dolphin Papers
Hunt's Photo & Video
Legion Paper

Magnesium Elektron NA, Inc.
McClain's Printmaking Supplies
Mixit Print Studio
Muskat Studios
Portfoliobox, Inc.
Savoir Faire/Charbonell
Singer Editions

We would also like to congratulate the following artists for their juror's prizes:

Butt Johnson - *the Boston Printmakers Purchase Prize for the Boston Public Library*

Karen Kunc - *The Boston Printmakers 60th Anniversary Purchase Prize for the Worcester Art Museum*

Chadwick Tolley - *The C. G. Metals Purchase Prize*

Mark Hosford - *The Graphic Chemical Purchase Prize*

David Avery - *The Otis Philbrick Memorial Purchase Prize for the Fogg Museum*

Warrington Colescott - *The Ture Bengtz Memorial Prize for the Art Complex Museum*

Thomas Wood and James Mundie - *Atlantic Papers Materials Prize*

Eric Goldberg and Jon Cartledge - *Dolphin Papers Materials Prize*

Annie Bissett and Nathan Catlin - *Hunt's Photo & Video Materials Prize*

Victor Romao and David Williams - *Legion Paper Materials Prize*

K. K. Kozik - *Magnesium Elektron NA, Inc. Materials Prize*

Elizabeth Uryase - *McClain's Printmaking Supplies Materials Prize*

David Curcio - *Mixit Print Studio Materials Prize*

Anita Hunt - *Muskat Studios Materials Prize*

Whitney Calvert - *Portfoliobox, Inc. Materials Prize*

Ellen Price and Jenny Freestone - *Savoir Faire/Charbonell, Novato Materials Prize*

Laurie Sloan - *Singer Editions Materials Prize*







Boston Printmakers 2009 North American Print Biennial

1. Juror Roberta Waddell addresses the audience at the beginning of her talk.
2. Biennial artist, Stephanie Stigliano, with her book, *Eat Your... (Chinese)*
3. Juror Roberta Waddell talks with Biennial artist Nathan Caitlin of San Clemente CA
4. Viewers gather around works at the 2009 Biennial
5. All the way from Seattle! Biennial artist, Kristina Hagman, with her print *Diane's View*
6. BU seniors Katherine Vatne (left) and Sarah Pater (right) demonstrate the Uber press raffle prize.
7. Biennial artist, Annie Bissett, with her print, *Borders #1 – US/Mexico*

Arches Student Show

8. Student Show artist, BU grad student, Hugh Millard
9. Viewers take a close look at Student Show offerings
10. Student Show artist, BU senior, Erin O'Leary
11. Crowds take in works from the 2009 Arches Student Show

MEMBERS NEWS

Linda Adato

Showing color intaglios at The Old Print Shop, New York, NY. February 28 - March 28th 2009.

Debra L. Arter

2008 Biennial Juried Exhibition, included the monotype "The Book of Bacon" at Center for Maine Contemporary Art, Rockport ME. August 9th - October 4th 2008

National Collage Society 24th Annual Juried Exhibition included mixed media assemblage "First Trip to Vinalhaven" at the Longmont Museum, Longmont CO. October 2008 through January 2009. Received juror's prize.

She is currently teaching non-toxic printmaking in Midcoast Maine.

7th British International Mini Print Exhibition, London Print Studio, London UK. March 27th - April 9th 2009. Show will travel through 2011.

Martha Jane Bradford

Salon Show, exhibited collage wall hangings from digital drawings at Clark Gallery, Lincoln MA. December 3 - 24 2008,

Metempsyche's Garden, Sunfire Gallery, Second Life Virtual Exhibition, December 7th 2008 - March 7th 2009



Martha Jane Bradford, *Metempsyche's Garden*, digital drawing

Harvey Breverman

2nd International Print Triennale, Speech and Arts Festival, Cultural Center of the Municipality of Lefkas, Lefkas, Greece, August 2008

4th Concorso Internazionale, Ex Libris Biblioteca Bodio Lomnago 2008, Exhibiton held during World Road Cycling Championship, on the theme of the bicycle, Varese, Italy September 20 – October 20 2008

Celebrazione per la del Decennale dell Universita degli Studi dell Insubria, Aula Magna, Como and Varese, Italy Autumn 2008

1st International Printmaking Biennale Istanbul 2008, Isik University / Istanbul Museum of Graphic Arts-IMOGA, Sept 19 – Oct 18 2008. Exhibit travels to Ankara Cankaya Municipality Modern Arts Center, Feb 16 – March 15 2009

Imprint 2008 Kulisiewicz International Graphic Arts Triennial, Palace of Culture and Science, Warsaw, Poland, November 2008

16th Mini Print International Exhibition SS & AG, Birmingham University Art Museum, September 9 – December 6, 2008

Nightworks: Image and Process, solo show, Woodbury Art Museum, Utah Valley University, Orem UT November 7 – February 20 2009

Selma Swartz Bromberg

Hyde Park Open Studios, Held demos at her studio, EES Arts, Hyde Park MA, Dec 6-7 2008,

Liz Chalfin

Liz lectured at SUNY New Paltz on her work and the studio she directs, Zea Mays Printmaking. December 2008

Liz will be chairing a panel "Green Print Studios: A Model for the 21st Century" Southern Graphics Council Conference, Chicago, IL. March 2009.

Print Fair North, Zea Mays Printmaking, Florence MA Nov 8-9 2008

Marc Cote

Transition of Power three-person show, 13 Forest Gallery, Arlington MA. January 15th -February 27, 2009

David Curcio

Transition of Power three-person show, 13 Forest Gallery, Arlington MA. January 15th -February 27, 2009

Aline Feldman

Multiple Perspectives, 6th Invitational Exhibit Washington Printmakers Gallery, Washington D.C. January 2008

A Collecting Affair, four-person show, Rouse Company Foundation Gallery, Howard Community College, Columbia MD June 12th -28th 2008

Art Maryland 2008, Howard County Arts Council, Howard County Center for the Arts, Ellicott City, MD

Randy Garber

What You Already Know, solo show, Bromfield Gallery, Boston MA. October 2008

Contemporary Printmaking, group show, Manifest Creative Research Gallery, Cincinnati OH. December - January 2009

Does Gender Still Matter? 3rd Person Singular, AIB Gallery. Art Institute of Boston, Boston MA. January 2009.

R.J. Gray

Prints: RJ Gray Jr., Captive Elements Art House, Lewiston ME, December 13 – January 15 2009



R.J. Gray Jr., *Frequency*, relief

Shlomith Haber-Schaim

Solo exhibition of etchings and monoprints at the Nora Gallery, Jerusalem, Israel. February 28 - March 28 2009.

Anita Hunt

New Prints 2009/Winter, The International Print Center New York, NY and Columbia College, Chicago IL. January - March, 2009

Boston Printmakers 2009 North American Print Biennial, 808 Gallery at Boston University, Boston, MA. February 15 - March 30, 2009. Awarded Muskat Studio Award

Touching Space (flow) Zea Mays Printmaking Florence, MA. January 27 - February 27, 2009

6th La Biennale Internationale d'estampe Contemporaine de Trois-Rivieres, Trois-Rivieres, Quebec, Canada June 21 - September 6, 2009

Su-Li Hung

New Prints 2007-2008 group show and silent auction, International Print Center, New York NY. December 5 - 13 2008

Footprint: 1st Biennial International Print Competition and Exhibition, Center for Contemporary Printmaking, Norwalk CT March 29 – May 31 2008

2008 SAGA Annual Exhibition included woodcut “59th St. Bridge”, Ormond Memorial Art Museum, Ormond Beach FL. October 10 - November 23, won Robert Kipness award.

Group exhibition at Old Print Shop, NYC January 2009

Sidney Hurwitz

50 Years Retrospective Stone Gallery, Boston University, Boston, MA February 13th – March 29th 2008

Robert Kipness

Robert Kipness; Paintings, Acme Fine Arts, Boston, MA. January 9 – March 2009

Tony Lazorko

Winter 2009 Exhibition, includes 10 prints from “American Grain” series at Preston Contemporary Art Center, Mesilla, NM. January 9 – March 29 2009

30th Annual Paper in Particular Exhibit, Columbia College, Columbia, MO. February 5 - March 4, 2009

A Stone's Throw, Los Angeles Printmaking Society, La Artcore, Los Angeles CA. December 4 - 28 2008

67th Members Award Exhibition, American Color Print Society, Plastic Club, Philadelphia, PA. November 2 - 24, 2008. Received 4th Prize, Drabkin Memorial Award

95th Annual Membership Show, California Society of Printmakers, Bay Model, Sausalito, CA. November 25- January 2 2009

PAPERWORK, Seton Hall University, Walsh Gallery, South Orange, NJ. November 10 - December 12 2008,

4th Biennial Print Exhibition, Northern Arizona University Art Museum, Flagstaff, Arizona. October 21 -December 20 2008

Brand 37 - Works on Paper, Brand Library Art Galleries, Glendale, CA. September 27 -October 31 2008

66th Exhibition, American Color Print Society, Free Library, Philadelphia, PA. July -September 2008

Juried Alumni Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia PA June 27 — July 27 2008

Gateway to Imagination, Farmington Museum, Farmington, NM. May 10 - July 26 2008. Received 2nd and Purchase prize for museum collection

Printed Image II, Mulvane Art Museum and Alice C. Sabatini Gallery, Topeka, KS, August 1 — September 29, 2008 Juror's Award and Purchase prize for museum

Binational 2008 Exhibition, El Paso Museum of Art, El Paso, TX. June 8 - August 24 2008

65th Exhibition, American Color Print Society, Chestnut Hill Gallery, Philadelphia, PA. April 1 -28, 2008,

20th University of Dallas National Print Invitational, Irving, TX, January 26 — February 2 2008,

40th Annual Spring Exhibition Visual Arts Society of Texas, Meadows Gallery Center for the Visual Arts, Denton TX. April 10 – May 29 2008

Juried Annual 2008, Pro Art Gallery, Oakland CA. January 22 - March 9 2008

Ingenious Imprints, Longwood University, Farmville VA. 2008

Lynn Newcomb

Essence of Absence, included six new prints at Gallery Korea, Korean Consulate, New York NY October 29 – November 21 2008

Takayo Noda

The Zimmerli Art Museum at Rutgers University acquired sixteen watercolor collages from Noda's second picture book "Song of the Flowers."

95th Allied Artist of America included intaglio collage at National Arts Club, New York, NY. November 14 –December 2, 2008. Received Hunter Editions Giclee Art Material Award.

Robert Patierno

Monumental Idea in a Miniature Book, invitational project included "Memorial Day" (edition of 12). Project will tour internationally throughout 2009.

Works by Trail Artists of the Susquehanna Valley includes portrait of the artist by photographer Bill Simone, as well as a selection of Patierno's works at York College Galleries, York College of Pennsylvania, York, PA. January 22 – February 28, 2009

Florence Putterman

Entwined Metaphors Allyn Gallup Contemporary Art, Sarasota FL, February 4 – 28 2009

67th Members Award Exhibition, American Color Print Society, Plastic Club, Philadelphia, PA. November 2 - 24, 2008.

Society of American Graphic Artists Exhibition, Ormond Beach Memorial Art Museum, Ormond Beach, FL. October 10 – November 23 2008

30th Annual Paper in Particular, Larson Gallery, Columbia College, Columbia, MO. February 4 – March 5 2009

Paper, Projects Gallery, Philadelphia PA November 19 - December 20, 2008

Masha Schweitzer

Identity: Unlimited Editions, Craft and Folk Art Museum, Los Angeles, CA. September 21, 2008 to January 11th, 2009. Received Jurors' first place selection.

Stones Throw: Exchange Show, LAPS, Robert Blackburn Print Workshop, NY, Artcore Brewery Annex, Los Angeles, CA. December 4 - 31, 2008

Monotype/Monoprint 2008, Mid America Print Council, Quincy University, Quincy, IL. November 10 – December 19 2008. Received Honorable mention cash award.

Monotype Guild of New England, National Juried Monotype/Monoprint Exhibition, Attleboro Arts Museum, Attleboro, MA. September 6 - October 3, 2008

Contemporary Ruin, California Center for the Arts, Escondido, CA. June 28 – November 30, 2008

Women's Caucus for Art, The JWAN National Juried Exhibition: In the Beginning, The Women's Museum, Dallas TX. February 21 – April 27 2008

Ink and Clay 34, Kellogg University Art Gallery, California Polytechnic University, Pomona, CA. March 20 – May 2008

T. Seawell

Museum at Texas Tech University, Lubbock TX, will archive Mr Seawell's prints from 1960s to the present, along with the works of five other printmakers.

HOW TO BECOME A MEMBER

Professional printmakers in the United States, Canada, or Mexico are invited to apply for membership in The Boston Printmakers. If you know someone of merit, please pass this information on to him or her.

To qualify for membership, an artist must either be accepted into two juried *Boston Printmakers North American Print Biennials* or submit slides directly to the Membership Committee of the Board.

The committee juries slides of prospective members in spring and fall. To be considered, please send 5 professional-quality slides of recent work, a resume, a numbered slide list, and a SASE to the Membership Committee, The Boston Printmakers at Emmanuel College, 400 The Fenway, Boston MA 02115. Notification of acceptance or rejection is sent within a month of the slide review.

INVITATION TO OUR MEETINGS

All members of The Boston Printmakers are welcome at any monthly meeting of the Board. Please call David Thomas at 781-489-5050 or email him at cdartist@yahoo.com for meeting dates, time, and location. It is usually the second week of the month at Emmanuel College.

"Variations on Themes of Jacque Callot's "Miseries of War" No. 6" has been purchased for the collection of McNeese University in Lake Charles, LA

11th Annual National Small Works 2008 included "Variations on Themes of Jacque Callot's "Miseries of War" No. 7" at the Washington Printmakers Gallery, Washington DC. July 29 - August 31 2008

Delta National Print Exhibition included the serigraph "...And A Window Rising Somewhere" at the Bradbury Gallery, Arkansas State University, Jonesboro AR. January 17 – February 17 2008.

30 Year Selected Retrospective Exhibition at Juanita Harvey Art Gallery included "Callot Variations..."serigraphs nos. VI and VII. Midwestern State University Art Gallery, Wichita Falls, TX. October 31st - January 9th 2009

Richard Sloat

New Prints 2007-2008 group show and silent auction, International Print Center New York NY. December 5 - 13 2008

Footprint: 1st Biennial International Print Competition and Exhibition, Center for Contemporary Printmaking, Norwalk CT March 29 – May 31 2008

Apo Torosyan

Participated in symposium, *From Nuremberg to The Hague: Political Accountability and International Law*, Ellison Student Center, Salem State College, Salem, MA December 8, 2008

"The Morgenthau Story" was screened at Western Diocese Armenian Church of North America, Burbank CA. January 25, 2009

Artist was interviewed by Kay Mouradian for article about "The Morgenthau Story" in *Armenian Reporter*. January 31, 2009

The Elements-Earth includes "Earth" at the Gallery of Contemporary Art, Sacred Heart University. Fairfield, CT. January 25 – March 5 2009

"The Morgenthau Story" was screened at the Center for Catholic Thought, Ethics and Culture, Sacred Heart University, Fairfield, CT. February 12, 2009

ANNOUNCEMENTS

The Museum of Art, University of New Hampshire

Drawing the Line examines the range of media, techniques, subjects, and styles that can be found in drawings from the 18th to the late 20th centuries. January 24 – April 8, 2009.

Renewal: Printmakers from the New Northern Ireland features 18 of Northern Ireland's most significant contemporary printmakers, expressing the styles, interests and concerns of Northern Ireland's "post-troubles" years. January 24 – April 8, 2009

The Museum of Art, University of New Hampshire, has announced that Weston LaFountain has been appointed interim director. Mr. LaFountain most recently served as curator/director for two galleries in Portland, ME, and as Outreach Coordinator at the Portland Museum of Art.



Deidre McCrory, *Cow Parsley*, intaglio/carborundum

Portland Museum of Art

Art of the Cranberry Islands For generations, Maine's Cranberry Islands have served as inspiration for artists. This exhibition will feature works drawn primarily from the collection of the Portland Museum of Art. February 21–June 28, 2009

The Coldest Crucible: Arctic Exploration in American Culture This exhibition examines Arctic exploration during its heyday, from 1850 to 1910. The exhibition will feature maps, letters, photographs, books, and other ephemera. March 14–June 21, 2009

The 2009 Portland Museum of Art Biennial will showcase the best in today's art world by artists associated with the state of Maine, from digital video to painting, installation to photography, sculpture to prints, and more. April 8–June 7, 2009

Call of the Coast: Art Colonies of New England Art colonies in the early 20th century in Cos Cob and Old Lyme, Connecticut, and Ogunquit and Monhegan, Maine, were inspiration for nationally recognized artists. This exhibition will chronicle the development of impressionist Connecticut and modernist Maine. June 25–October 12, 2009

For My Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron Julia Margaret Cameron is recognized as one of the leading photographers of her era. This album, made for her sister Maria Jackson, includes family portraits and allegorical works. July 4–September 7, 2009

Joyce Tenneson Photographs. Joyce Tenneson is one of the country's leading contemporary portrait photographers and Maine artist. July 11–October 4, 2009

Evolution: Five Decades of Printmaking by David Driskell. This exhibition highlights, for the first time, the prints of David Driskell, artist, art historian, collector, educator, and one of the most respected names in the world of African American art and culture. October 29, 2009–January 17, 2010

EDITORIAL INFORMATION

The newsletter is published twice a year. The deadlines for the Fall newsletter will be August 31st for Members' News and September 15th for articles.

All material is ©The Boston Printmakers unless otherwise noted. Feel free to quote us but please do have the courtesy to give us credit.

Send your Members News, Letters to the Editor, or suggestions for articles by email to: jcartledge404@gmail.com. (please put "BP Newsletter" in the subject line) or by regular mail to: Boston Printmakers Newsletter Editor, Emmanuel College, 400 The Fenway, Boston MA 02115. Actual show invitations, reviews, and clippings are not necessary unless they contain reproducible images of your work. High-quality photos and jpegs (300 ppi) of artwork, studios, workshops, or shows and installations are welcome.

Any material received after September 15 2009, will be published in the Spring 2010 newsletter.

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