

THE

BOSTON



PRINTMAKERS

NEWSLETTER

FALL 2009

2009 ANDERSON RANCH SCHOLARSHIP



Debra Arter at Anderson Ranch

Debra L. Arter

I was thrilled to be the recipient of the Presidential Scholarship to attend the Anderson Ranch in August. The Boston Printmakers helped me with my travel expenses to Aspen Colorado where the Ranch is located. My seminar week with Laura Berman from Kansas City was filled with good instruction, excellent food, perfect weather, insightful lectures and a bevy of fellow female printmakers of various backgrounds from across the country. Our class, entitled **Hand Made and Ready Made** enabled us to use imagery from internet and printed sources, as well as concepts drawn or painted by each of us. We focused on non-toxic silkscreen processes, registration and photo screen applications. Many of the techniques I learned were new to me and most relatively simple. I plan on using the information I gathered at the Ranch to teach adults and

children alike at the Midcoast Printmakers studio, here in Maine.

Evenings at the Ranch included instrumental performances from the Aspen Music festival, slide shows by other faculty members, a cocktail party with the director of the printmaking department, and a mini auction of work produced at the Ranch. It was a week of rigorous experience which enriched my life greatly. It was great to be able to work long into the night under the big starry sky. I am very grateful to both organizations for making the time I had at Anderson Ranch possible and am happy to answer any questions about my saturated week spent there. If you want a serious "artcation" this is the place to go!

PRESIDENT'S MESSAGE

Marc Cote

Over the summer, our Board elected me as the new BP President. As a ten-year-plus Board Member, I am honored to fill this role and will, of course, rely heavily on the experience of our past presidents and current executive team for tending to the busy schedule we have planned over the next two years.

I'd like to thank David Thomas for his able leadership from 2007-09. During his tenure as President, he headed up a number of hugely successful initiatives including our traveling show "Field Report," the 2009 BP North American Print Biennial, and the publishing of our book "60 Years of North American Prints: 1947-2007." Additionally, David led a group of Boston Printmakers to Hanoi, Vietnam, where members gave printmaking workshops at the Hanoi Contemporary Art Center. David also acted as our liaison to Vietnam for our international artist-in-residency recipient Steve Dailer.

In mentioning our long-awaited book, I have to also give tremendous credit and thanks to Renee Covalucci, Christiane Corcelle-Lippeveld, and David Acton. Renee was the driving force for the book concept from inception to publication. She worked tirelessly in collecting imagery, collating historical data, and coordinating efforts with artists, curators, and institutional directors. Christiane graciously donated her superb graphic skills for the overall book design and did a magnificent job. David Acton, Curator of Prints, Drawings, and Photographs at the Worcester Art Museum, selected the prints depicted in the book and wrote numerous essays detailing the artwork and exhibitions of the Boston Printmakers over the past 60 years. I also want to thank the members of the book committee for making this quality publication a reality. Information for ordering the book can found on our website www.bostonprintmakers.org.

The 2009 Biennial saw Roberta Waddell, Curator Emerita of Prints of the New York Public Library, curate an exciting show of

122 prints at Boston University's 808 Gallery. Many thanks go to Ms. Waddell, Biennial coordinator Marjorie Javan, Boston University liaison Deborah Cornell, and Arches Student Show coordinator Deb Olin. Thanks also to all of the members and student volunteers who lent a hand in pulling off this mammoth event.



New BP president, Marc Cote, at the Boston Printmakers "table," SGC 2009

Looking toward the future, the Boston Printmakers are planning our next Members Show entitled "thINK." For the first time, we will be highlighting this exhibit as a virtual show on our website, before sending the actual works off to various venues. As "thINK" will be both an exhibit of quality prints and a teaching tool informing audiences of the broad range of print concepts and techniques, we are anxious to hear from you if you have suggestions for venues (particularly in academic galleries). You should expect to see the prospectus for this show shortly. We look forward to seeing your submissions.

The Boston Printmakers, in cooperation with the Laconia Gallery in Boston's South End, is sponsoring the exhibition "Making Connections: Contemporary Cuban Printmakers" October 2-November 22, 2009. Organized by Board members Marjorie Javan and Candy Nartonis, the show will be the largest exhibition of Cuban Prints in the Boston area.

I would be happy to hear of any ideas you might have to improve or add to the activities that the Boston Printmakers offer. I look forward to working with you and seeing your artistic accomplishments over the next two years.

THE LONG - AWAITED HISTORY PUBLICATION HAS ARRIVED!

Sixty Years of North American Prints, 1947-2007 by David Acton (\$42.50)

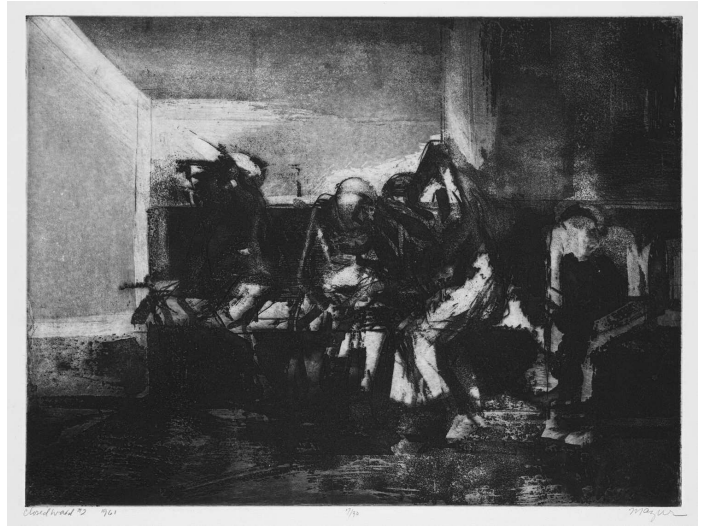
“David Acton is celebrated for his pioneering research on modern American printmakers. This publication is, first of all, a useful and highly-detailed history of the Boston Printmakers organization, its founders and dedicated volunteer staff and their exhibitions from their beginnings in 1947 to the present day. It charts their evolution from a deeply committed, but relatively conservative, group of black-and-white intaglio printmakers through the introduction of large-scale color prints, collaborative printmaking, and digital imagery to today’s more globally-minded organization that arranges excursions of printmakers to China and Vietnam. It is an essential book for any library or reader seriously concerned with contemporary American printmaking.”

Clifford S. Ackley

Chair, Department of Prints,
Drawings and Photographs,
MFA, Boston



Girl with Horn, 1940, lithograph by BP founder, Ture Bengtz



Closed Ward #2, 1961, etching and aquatint , by Michael Mazur

Available at bostonprintmakers.org and at these Boston Printmakers events:

- *Making Connections: Contemporary Cuban Printmakers*, Laconia Gallery, 433 Harrison Ave, Boston, October 2-November 22, 2009
- *Field Report*, Kellogg University Gallery, California State Polytechnic University, Pomona, California, November 1-December 31, 2009.
- *Southern Graphics Council Conference 2010*, Philadelphia, Pennsylvania. March 24-28, 2010

Please contact Renee Covalucci with questions:
rcovalucci@yahoo.com

**MAKING CONNECTIONS:
CONTEMPORARY CUBAN
PRINTMAKERS PRESENTED BY THE
BOSTON PRINTMAKERS AND
LACONIA GALLERY**

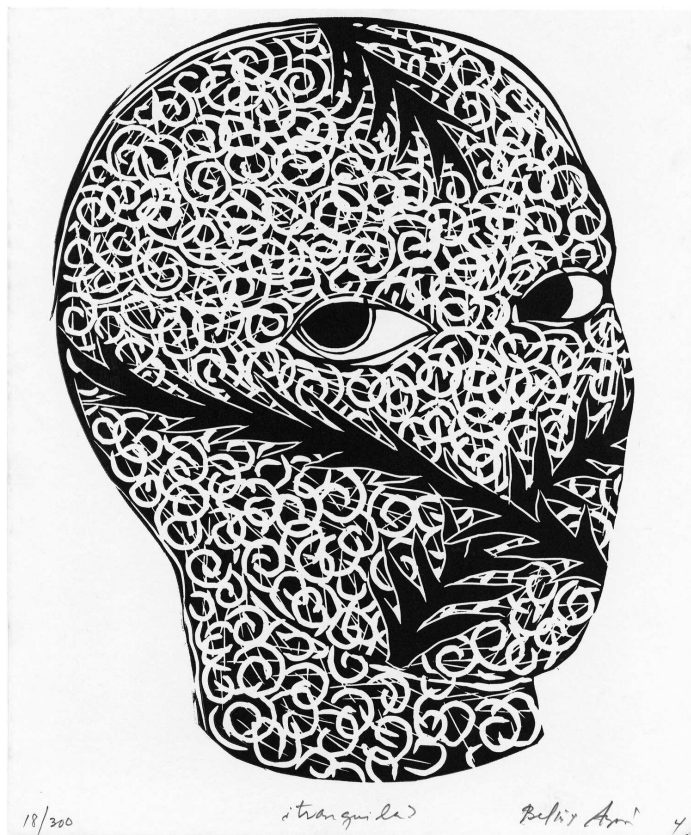
Candy Nartonis and Marjorie Javan

In the fall of 2008, we were invited to a brunch at the Fuller Craft Museum in Brockton, MA. There, the museum announced an upcoming exhibition of contemporary ceramics by Cuban and American artists who work together in Cuba. This exhibition, *Beyond the Embargo: Cuban and American Ceramics*, was to celebrate the power of artists determined to cooperate in spite of the embargo. This engendered the idea of a print show sponsored by the Boston Printmakers to celebrate Cuban artists and their culture. We submitted a proposal to the well-respected Laconia Gallery, located in Boston's South End. They accepted the show for October-November of 2009.



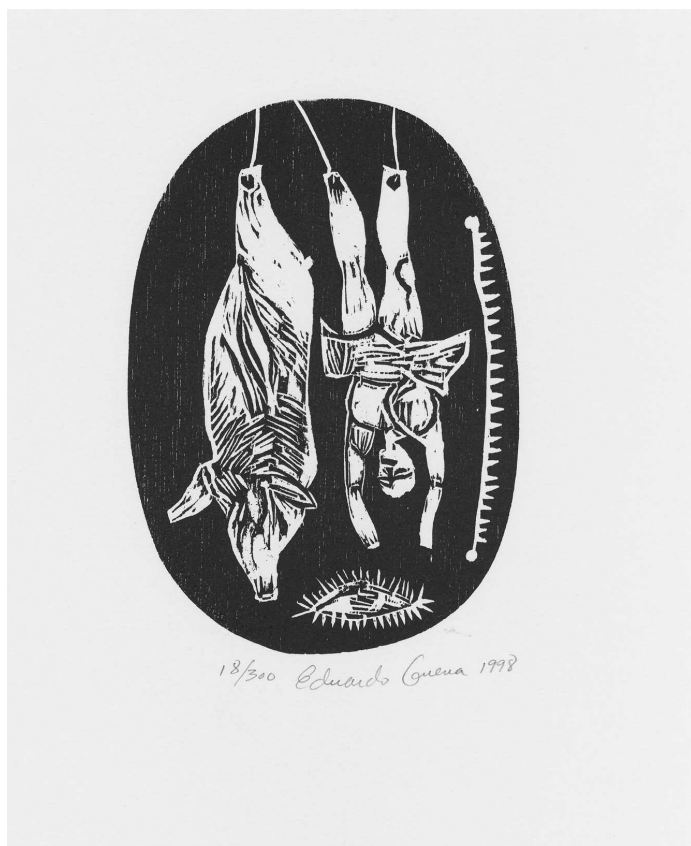
Aliosky Garcia, *The Prophet*, woodcut

Making Connections includes 134 etchings, lithographs, woodcuts, linocuts, digital prints, silkscreens and books from 93 Cuban artists. The exhibition offers a glimpse of a Cuban world in which artists do not specialize in one media but typically work across several to produce paintings, sculpture, ceramics, installations, prints, and other multi-media presentations. With a few exceptions, most of these artists have had to deal with cultural politics, limited facilities, and a shortage of basic supplies. Visitors to the show will see, that despite these difficulties, Cuban artists challenge technical restraints and mine personal and historical material to produce telling and powerful images that leave the viewer informed, delighted, and awed.



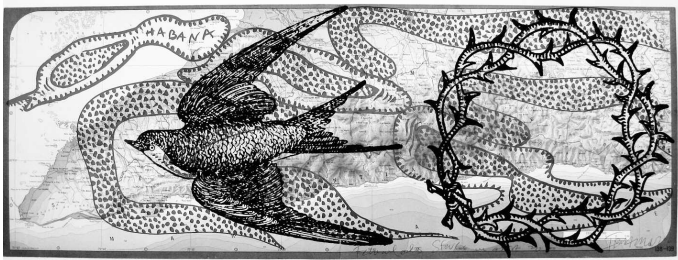
Belkis Ayon, *Resurrection*, collagraph

The Boston Printmakers has long been interested in exhibitions that celebrate the universal language of the fine art print and the collaborative spirit of printmakers. *Making Connections* continues our program of bringing printmakers together through exhibitions, travel programs, and workshops. It is the first of what we hope will be many exchanges with fellow artists in Latin America.



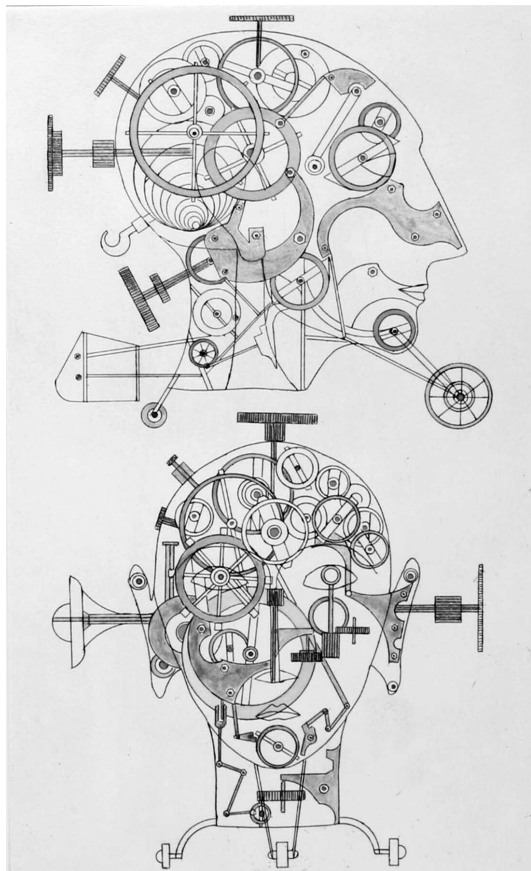
Eduardo Guerra, *Souvenir*, woodcut

A few of these artists now call the United States home, while most live in Cuba. The show includes work by many internationally known artists such as Belkis Ayon, Carlos Esteves, and Ibrahim Miranda as well as artists still better known in Cuba. The show includes work by Maria Magdalena Campos-Pons and Francisco Mendez-Diaz, both now based in Boston.

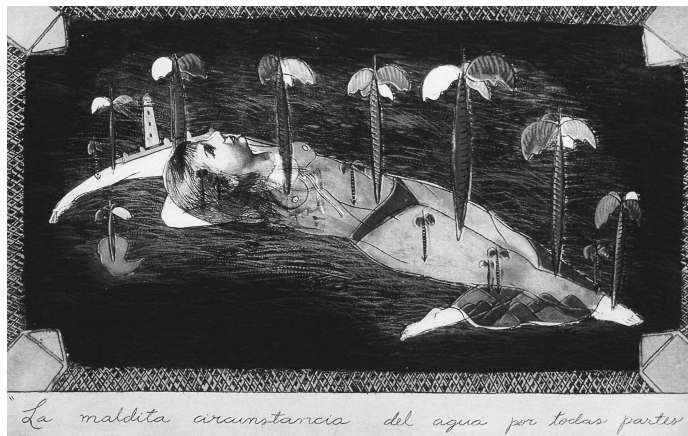


Ibrahim Miranda, *Untitled (Habana)*, screenprint

The embargo's travel and business restrictions, along with financial restraints, limited our direct access to artists in Cuba, so we curated the exhibition from collections already in the United States. We worked with collectors and American artists who have traveled and worked in Cuba, thus acquiring outstanding prints. Special thanks are due to lenders Phyllis Ewen, Catherine Merrill, the Massachusetts College of Art, Catherine Kernan, Janna Longacre, Annie Silverman, Maria Lopez and Stephen Mendich, and Steven Daiber and Jacqueline Hayden.



Carlos Esteves, *Invisible Mechanic*, etching with hand color



Sandra Ramos, *The Damned Circumstance of Water Everywhere*, etching

There is new interest in Cuban art, as evidenced by an exhibition of selected Latin American artists that will be shown at the Center for Contemporary Printmaking in Norwalk, Connecticut until November 7th. The Massachusetts College of Art and Design is hosting *MassArt in Cuba*, showcasing the work of US artists who travelled to Cuba with MassArt. (September 21 - October 16 in the Brandt Gallery, 3rd floor, South Building.) The *Making Connections* exhibition will be open Thursdays through Sundays from 12 to 4pm, on First Fridays, from 5:30 to 8pm, and by special appointment by calling 617-426-5303 or 781-862-5689. We encourage tours by school groups of all levels and will make special arrangements to have a guide or talk ready for you.

Making Connections events:

October 18, 1-2 pm, Gallery talk with artist/collector Steven Daiber: Collaboration with Cuban Print Studios

November 6, 5:30-8pm, First Friday Reception

November 22, Sunday, 3-4pm, Closing party: drinks & tapas

Laconia Gallery: Thursday-Sunday, 12-4pm.; First Fridays, 5:30-8pm. 433 Harrison Ave., Boston MA. www.laconiagallery.org

MINIATURE PRINT

When the application for the Center for Contemporary Printmaking's 2009 International Miniature Print Biennial came across my press bed, I gave serious consideration to entering my first miniature print show. I did consider myself a small format printmaker, but upon further investigation of the prospectus, small did not equate to miniature.



Block and fourth state of Susan Jaworski-Stranc's miniature print *Tribal Shields*.

So what is a miniature print? I had to consider print size and print process. Size is an important element for a miniature print entry. It should easily fit into pocket of a religious pilgrim, perhaps cover a match box or be inserted into a gift card envelop but definitely not be as large as the post card I recently sent my grandson. To be specific, the print area should be no larger than 4 inches square with possible proportions of 2X2, 1X3, etc. It sure is small, I mean miniature, diminutive, tiny weenie.

How about process? The creation of a miniature print should not be confused with the act of shrinking, as in, genetically speaking, a Doberman Pincher into a Min-Pin. In printmaking, it's all about mark making, but think more in terms of hen pecks, flea bites, ant excavation and for a contemporary term... pixels. In my arsenal of sharp carving tools, I used PFEIL, 3mm gouge and a 1mm veiner for detailed areas.

Was I up to the challenge? Would my reduction linocuts of viscous layers of oil-based inks translate into an easily readable print no larger than 25.8 cm square with a strong visual presence? I decided to simplify the printing process by adhering three linoleum pieces to one block and printing them simultaneously onto one sheet of paper. This made registration easier for multiple states, economized printing time and reduced the area needed for drying.

I traveled to Norwalk, CT to see the 180 selected prints in the CCP International Show. They were indeed impressive in their diminutive size. Leaning in for a closer look, not quite pressing my nose to the protective glass, peripheral vision of the outside world disappearing, my viewing experience was that of Alice's in her Adventures in Wonderland. Upon believing I was small, I walked into each print to have a look around. The experience felt as large as life itself. I didn't use a magnifying glass provided by the Center, for fear of breaking this spell-bound journey. Each print was beautiful in execution and its strong visual presence was more of an intensive and intimate read than found in most large prints.

In the end, I enjoyed the intimacy of creating something small, I mean miniature. For future projects, I plan to include one or two miniature linocuts alongside a small format print on one block to be printed together.

To view Susan Jaworski-Stranc's TRIBAL SHIELDS miniature linocut go to: www.appleciderpress.net

ANNOUNCEMENTS

Manhattan Graphics Center Benefit Print Auction and Printmaking Demonstration

November 2, 2009; 6-9pm

Hosted by Bloomsbury Auctions, New York
6 West 48th Street, New York, NY 10036
212-719-1000

The building where MGC now resides is being sold, and the organization must raise funds in order to relocate. This event is a unique opportunity learn about fine art printmaking, to acquire hand-pulled, fine prints at affordable prices and to help MGC maintain its role as a vital center of creative expression in contemporary printmaking.

Founded in 1986 by 20 artists, Manhattan Graphics Center (MGC) is a not-for-profit fine art printmaking cooperative with over 200 members. The professionally equipped studio, which includes six presses and a photo darkroom, is open 7 days a week, 40 weeks a year. Classes are available to members in all forms of printmaking. MGC offers free classes for New York City high school students through a grant program.

Lecture

What Is A Fine Print? by Richard Turnbull, Chairman of Art History at FIT

Printmaking Demonstration

Takuji Hamanaka will demonstrate traditional Japanese woodblock printmaking. Fred Mersheimer will review the process of creating and printing an intaglio plate.

Art Auction

A no-reserve, no-buyer's-commission, benefit auction. Available for bidding are over 400 fine prints by MGC members, a selection from the MGC archives, and donated works from fine print dealers, master printers, and well-known artist friends. The works represent over 150 artists and cover a wide range of printmaking materials and mediums.

MGC Benefit Auction Preview Hours:

Friday, October 30, 10am-5pm

Saturday, October 31, 10am-5pm

Monday, November 2, 10am-5pm

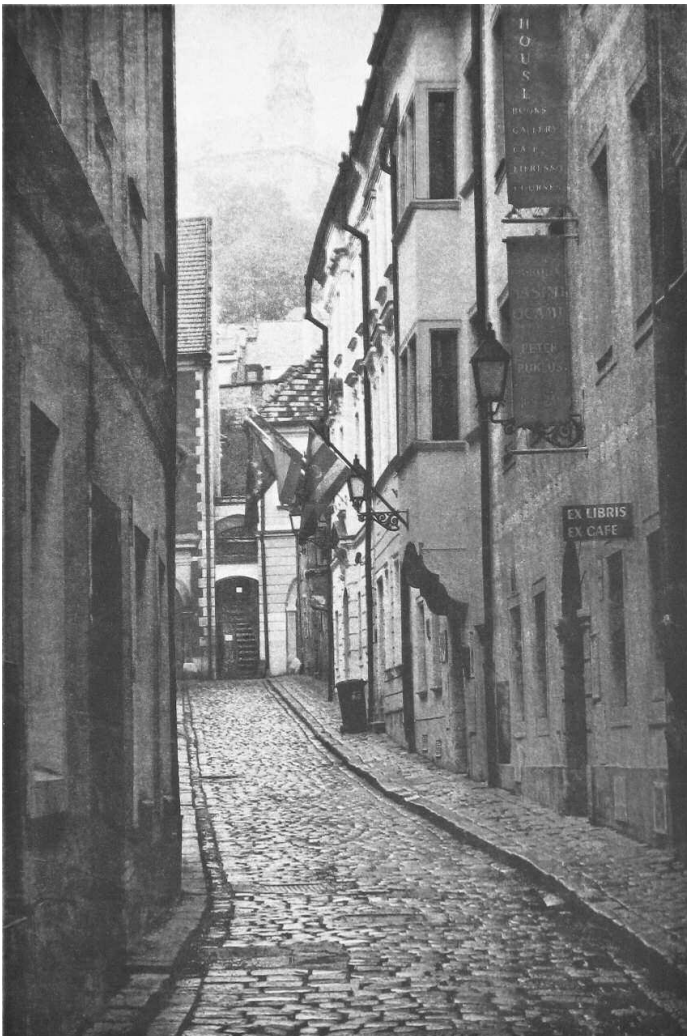
Tuesday, November 3, 10am-5pm

www.manhattangraphicscenter.org

POLYMER PLATE PHOTOGRAVURE

by Judy Hochberg

Polymer plate photogravure uses either a digital or scanned photograph in Photoshop outputted onto transparency film. After correcting, flattening the image and creating color separations by changing the color mode from RGB to CMYK. Set your printer to “separations” and change the color setting to “gray scale”, (transparencies must be black and white). I have successfully used 3M transparencies for 8 1/2 x 11 inch images. However, not all films work in all printers and not every printer will produce satisfactory transparencies.



Judy Hochberg's polymer plate photogravure, Bratislava.

I use Toyobo Printtight plates. Ordering plates pre-cut to specific sizes reduces problems with registration. The plates come with a clear plastic covering, which must be removed prior to exposure. Exposure is in a Nuarc Light Exposure Unit, which has a vacuum frame to ensure good contact between the transparency (or screen) and the surface of the plate. The exposure time is expressed in light

exposure units (lu). The longer the exposure time in the light unit, the lighter the image. Longer equals lighter.

The first exposure is for images that have areas of tone, like most photographs, and is made using a stochastic screen (also called an aquatint screen). Stochastic screens can be purchased from printmaking supply catalogs, like Graphic Chemical. Make sure the emulsion side of the screen (the dull side) goes down onto the plate (emulsion to emulsion). Engage the vacuum frame and leave it on for a minute or two to insure good contact. Set the exposure (15 lu works well when using a stochastic screen) and hit the start button. The light is damaging to your eyes, so avoid looking directly at the unit. Follow the above directions for the second exposure, which is for the transparency. Be sure to carefully position the transparency on the plate, emulsion side down, making sure that at least two edges line up perfectly.

To develop the plate, place it in a tray filled with warm water, and gently slosh the water back and forth. The image should emerge. After 60 seconds in the water bath, gently wipe the surface of the plate with your hand until it no longer feels slimy. Run cold water over the plate for a few seconds to stop the developing. Blot the plate with a Kimwipe and dry with a hair dryer set to warm.

Once it is dry, give the plate a third exposure. Place it on top of the glass without engaging the vacuum frame. Set the exposure to 200 lu to harden the plate. If it is still tacky, then set it for another 20-30 lu. The plate is now finished, but should be allowed to cure overnight before printing. It is possible to scrape and burnish the plates even after they have been hardened.

Use the steps above to process four plates, each representing one color channel: cyan, magenta, yellow, and black. When printing, I use Daniel Smith process etching inks and Rives BFK white paper. The plates are wiped cold, first with tarleton, then taffeta, and finally newsprint until light areas look really clean. Sometimes I find that one color (usually cyan) is too strong, so I add some transparent base to it; the magenta tone may be too cold, so I add some red. It is important to wipe the back of the plate with a rag before printing. Toyobo plates are very thin, and anything on the back of the plate will dent it when pulled through the press. The first plate (I usually print yellow first) is run through the press in the traditional manner. The next plate can be placed face down on the print, with the plate mark acting as registration. Each succeeding plate is pulled through the press this same way. The printing order can be varied, although black should always be printed last. Assuming everything was lined up properly to begin with, the registration should be perfect.

I hope you agree that the resulting print looks like a photograph but has the richness of an intaglio print.

ZEA MAYS PRINTMAKING

Liz Chalfin, Founder and Director

Nestled in an old mill building, overlooking a river in the foothills of the Berkshires is Zea Mays Printmaking. We are many things under one roof: a working printmaking studio, research center, workshop facility, gallery, print collection and, most importantly, a community of artist/ printmakers. We have over fifty members who come from as near as next door to as far as Newfoundland. Founded in 2000, Zea Mays explores ways to make the medium safer for practitioners and the environment. We strive to find the safest, most aesthetically rich alternatives to toxic printmaking processes. Our bottom line: no solvents or solvent based materials are used in the studio.



Barry Moser teaches a summer session at Zea Mays

Zea Mays Printmaking provides a variety of services to printmakers and print lovers. We offer workshops for artists interested in learning new techniques or building on already honed skills. Our weekend workshops in intaglio, monotype, photopolymer, relief, collagraph and serigraphy run from September through June. In July and August, we offer longer intensives with a faculty roster that includes renown artists Barry Moser and Carol Wax. We also give private, individualized instruction. As director and resident artist, I take our expertise on the road and travel to colleges, studios and art centers to offer demonstrations, workshops and consultations in setting up a green shop. In addition, we do a limited number of contract printing projects. Painters Scott Prior, Nicholas Hondrogen and Ben Aronson have worked with us and, most recently, we completed several mixed media editions with Jessica Stockholder as part of the Mount Holyoke College Print Workshop

Zea Mays Printmaking is a state of the art print studio for members and visiting artists. The main studio is equipped with 3 etching presses (32"x60" Takach, 24"x34" Praga and 24" x 40" Takach) and a 18" x 24" relief press. The Annex, our private editioning

studio has a 38" x 72" Takach etching press. We have a NuArc UV plate exposure unit, airbrush booth, full intaglio plate processing facilities, plate cutter, drying unit, individual workstations, exhibition space and library.

Two years ago we initiated the Flat File Project, a gallery in a box housing over 400 prints by our members. Works are available for sale and exhibition- several shows have already been curated from the Flat File.

Discover more, and sign up for our newsletter at our website: www.zeamaysprintmaking.com. We're hosting *Print Fair North* the weekend of November 14/15, 2009 with prints on view, studio tours and artists to answer questions.

MICHAEL MAZUR 1935-2009

Sid Hurwitz

The Boston Printmakers announces with sadness the recent death of the internationally known artist Michael Mazur. While Mazur was recognized as one of the leading contemporary American printmakers, his work as a painter and draughtsman was widely exhibited in major galleries and museums around the world.

Mazur was an inventive and imaginative innovator. A leading force in the resurrection of the art of monotype, he explored and took this long marginalized medium to astonishingly creative limits, prompting a generation of printmakers to discover its potential. A landmark achievement was Mazur's series of powerful monoprints illustrating Dante's *Inferno*, published in a translation by former Poet Laureate, Robert Pinsky, who collaborated with Mazur on the project. His monoprint illustrations for a publication of Charles Baudelaire's *Les Fleurs du Mal* was another example of his mastery of the medium. Mazur would often utilize printmaking techniques in his paintings and drawings, combining relief, intaglio and other media.

Mazur's work was always marked by his willingness to expand his interests in a wide range of subject and imagery. He achieved early recognition with his series of prints and drawings of mental patients and went on to narrative themes, use of traditional Chinese pictorial forms, the natural landscape and many other facets of the world that became transformed by his extraordinary eye and masterful craftsmanship.

Based primarily in the Boston area, Mazur was an exhibitor in some of the early Boston Printmakers exhibitions. In addition to his studio career, he was a gifted and respected teacher. He gave generously of his talent not only to his fellow artists but to the larger community as well. Michael Mazur will be sorely missed by the printmaking world.

BOSTON PRINTMAKERS PRESENT AT SGC

Jon Cartledge

This past spring, Boston Printmakers presented a panel at the Southern Graphics Council conference in Chicago Illinois. The panel, *Printmaking as a Grass-Roots Form of International Cooperation*, featured Candy Nartonis (BP board member), Renee Covalucci (BP board member), Liza Folman (faculty at Art Institute of Boston) Zhang Minjie (Director of Fine Arts, China Art Academy, Hangzhou), and Andrew Polk (faculty, School of Art, University of Arizona). Focusing on their experiences abroad, particularly through programs sponsored by Boston Printmakers, the panelists offered tips on making contacts in the host countries, locating venues for exhibitions, contacting schools and other organizations interested in the exchange, setting up contacts, and continuing the relationships after the trip.



1. Vendor's booths at SGC
2. BP board member Candy Nartonis with a copy of our Biennial catalog
3. BP southeast regional rep, Marty Epp-Carter
4. Zhang Minjie of the China Art Academy, Hangzhou and two Boston Printmakers: Ellen Price and Liza Folman

MEMBERS NEWS

Sigmund Abeles

Passionate Lives, Passionate Lines, solo show, Joyce Goldstein Gallery and Park Row Gallery, Chatham NY. May 23-June 27, 2009

Linda Adato

Commissioned by The Print Club of Albany to do their Presentation Print for 2009.

7th Biennial International Miniature Print Competition, Center for Contemporary Printmaking, Norwalk CT. May 28-August 15, 2009.

Joan Appel

Monoprints and More, two-person show, Helen Bumpus Gallery, Duxbury Library, Duxbury MA. July 1-August 27, 2009

Deb Arter

Visual Poetry, solo show, Tidemark Gallery, Waldoboro, ME. October 1-30, 2009.

Sandra Beard

Whitewash, solo show, Axis Gallery Sacramento, CA. March 7 - March 29, 2009

Marin Arts Third National, Marin Society of Artists Gallery, Ross, CA. August 2-August 30, 2009

Working in Wax National, Bedford Gallery, Leshner Center for the Arts, Walnut Creek, CA. May 3-June 21, 2009

The Dimension of Dreams, Academy of Art University, San Francisco, CA. April 1-29, 2009

Today: through the artist's eye, College of Marin, Kentfield, CA. February 23-March 20, 2009

Grace Bentley-Scheck

Americas 2009 Paperworks, Hartnett Hall Gallery Minot State University, ND. August 18-September 26, 2009

2009 Delta National Small Prints, Bradbury Gallery, Arkansas State University, Jonesboro, AR. January 22-February 22, 2009

Watermark '09 – Works on Paper National Juried Exhibition, Southeastern Community College, Whitesville, NC. March 23 - April 17, 2009. Received first prize.

American Color Print, 69th Exhibition, Chestnut Hill Gallery, Philadelphia, PA. March 10-21, 2009

Los Angeles Printmakers Society 20th National Exhibition, Los Angeles Municipal Art Gallery, Los Angeles CA. October 30-December 29, 2009.

Beyond the Surface – 19 on Paper, Spring Bull Gallery, Newport, RI. June 6-30, 2009

On the Line – 19 on Paper, AS220, Providence, RI. August 2-29, 2009

Has a new website at: gracebentleyscheck.com

Julie Brown Smith

Contemporary Synchronicity, solo show, Carmel Art Association, Carmel, CA. May 2009

Contemporary Synchronicity, Part II, The Prints, solo show, Pacific Grove Art Center, Pacific Grove, CA. August, 2009,

Field Report, Boston Printmakers Traveling Print Exhibition, Kellogg University Art Gallery, Pomona, CA. November 1-December 31, 2009.

Martha Jane Bradford

Participated in Boston Is Watching,

Boston Room, Boston Public Library, Boston MA. April 25 2009. A Cyberarts Festival event highlighting artwork created in Second Life

Walter Buttrick

Left Brain/Right Brain, Greenwich Art Society, Flinn Gallery, Greenwich CT. June 30-July 28, 2009. Received Elizabeth S. Shawcross Memorial Award

Teaching the reduction linocut printmaking at Center for Contemporary Printmaking, Norwalk, CT. February 2-4 2010.

Members Show, The Old Print Shop, New York NY. October-November 2009

Jon Cartledge

Field Report, Boston Printmakers Traveling Print Exhibition, Kellogg University Art Gallery, Pomona, CA. November 1-December 31, 2009.

Los Angeles Printmaking Society 20th National Exhibition, Los Angeles Municipal Art Gallery, Los Angeles, CA. October 30-December 29, 2009

Liz Chalfin

Looking Back Going Forward, solo show, Geissler Gallery, Stonleigh-Burnham School Greenfield, MA. September 25-October 29, 2009

Ann Chernow

Members' Show, National Academy, New York, NY. April-June, 2009.

Picasso Project, solo show, Housatonic Museum of Art, Bridgeport, CT. February-March 2009.

Interpretations, Center for Contemporary Printmaking, Norwalk, CT. January 2009. awarded a prize for lithography.

Participated in "A Day in Times Square," portfolio with The New York Society for Etchers, NYSE Website

International Mini-print Exhibition, Center for Contemporary Printmaking, Norwalk, CT, May-June 2009

Featured Prints, front window, Uptown Gallery, New York, NY.
April 2009

Ann Conner

Collaborating with Katherine Brimberry, Flatbed Press, Austin, TX, to edition six large format woodcuts entitled "Brentwood." Flatbed Press will publish the woodcuts.

Collaborating with Leslie Miller, The Grenfell Press, NYC, on a suite of four linocuts entitled "Tanglewood."

New Prints 2009/Spring Selected by Polly Apfelbaum, International Print Center New York, New York NY. April 23-May 30, 2009

Kaleidoscope: Changing Views of the Permanent Collection, Cameron Art Museum, Wilmington NC, May 15 2009 - May 9, 2010.

Kinetic Energies, solo show, New Elements Gallery, Wilmington, NC. September 25-October 17, 2009.

Art in Academia: SECAC Member's Exhibition, Space 301, Mobile, AL. September 11-October 24, 2009

Advancing Tradition—Flatbed Press USA Exhibition. Travelling show, locations TBA. 2009

Raymond DeCicco

Los Angeles Printmaking Society 20th National Exhibition, included the lithograph, "Big Sur, Lone Cypress at the Los Angeles Municipal Art Gallery, Los Angeles, CA. October 30-December 29, 2009

Wrote article "Natural Order Observed," for the fall issue of *Contemporary Impressions*, The Journal of the American Print Alliance.

Aline Feldman

83rd Annual International Competition: Printmaking, The Print Center, Philadelphia, PA. February 26 - May 16, 2009. Received Council Honorable Mention.

20th National Drawing and Print Competitive Exhibition, Gormley Gallery, College of Notre Dame of Maryland, Baltimore, MD. March 23-April 24, 2009

32nd Bradley International Print and Drawing Exhibition, Bradley University Peoria, IL. March 6-April 17, 2009. Provost's Purchase Award,

Art On Paper, Maryland Federation of Art, Annapolis, MD. March 6-April 15, 2009

Print Lovers at 30, Nelson Atkins Museum of Art, Kansas City, MO. May 3-July 20, 2008

In the Garden, Callen McJunkin Gallery, Charleston, WV. June 19-July 31 2009

Prints USA 2009, Springfield Art Museum, Springfield, MO. November 21-January 10 2010

Stephen Fredericks

Recently published *The New York Etching Club Minutes November 12, 1877, through December 8, 1893* with Rice University Press

Randy Garber

Sonic Chromatic, Tamarind Art Gallery, New York, NY. May 27 - June 17, 2009

New England Impressions III: The Unique Print, Concord Art Association, Concord, MA. March 21-May 3, 2009

Women in Print, Bunker Hill Community College, Boston, MA. March 9-April 17, 2009

New England Prints, New Hampshire Institute of Art, Manchester, NH. April, 2009. Received Best in Show Award

Body and Soul, Bromfield Gallery, Boston, MA. Feb 6-Feb 28, 2009

Gloria Garfinkel

Has a new website, at ggarts.com

Eric Goldberg

Los Angeles Printmaking Society 20th National Exhibition, Los Angeles Municipal Art Gallery, Los Angeles, CA. October 30-December 29, 2009

Boston Printmakers North American Print Biennial, Boston, February 15-March 29, 2009. Received Dolphin Papers Award.

Principles and Perspectives in Progress, Clemson University Art Gallery, Clemson, SC. February 11-March 12, 2009

Washington Printmakers National Small Works, Washington Printmakers Gallery, Washington, DC July 27-August 30 2009
Received Light Impressions Award.

7th Biennial International Miniature Print Competition, Center for Contemporary Prints, Norwalk, CT. May 28- August 15, 2009

Field Report, Boston Printmakers Traveling Print Exhibition: Moss Thorn Gallery, University of Kansas September 11-25, 2009;
Kellogg University Art Gallery, Pomona, CA. November 1-December 31, 2009.

Society of American Graphic Artists, 77th Member's Exhibition, The Fyre Gallery, Australia DATE 2009

Completed *Travel*, a three-book portfolio of prints and poetry, published with the Printmakers Network of Southern New England

Stones Throw: Robert Blackburn Workshop Exchange, Los Angeles Printmakers Society, LA ARTCORE, Los Angeles, CA December 4-31, 2008

Biennial Footprint International Exhibition, Center for Contemporary Printmaking, Norwalk, CT. March 20-May 24, 2008

Field Report, Boston Printmakers Traveling Print Exhibition: Brickbottom Gallery, Somerville, MA. September 7-October 18, 2008.

American Color Print, 69th Exhibition, Chestnut Hill Gallery, Philadelphia, PA. March 10-21, 2009

2009 Guanlan International Print Biennial, Guanlan Museum, Shenzhen, China. May 14-July 14, 2009

Victor Gomez

2009 Guanlan International Print Biennial, included "Space for Apprehension and Pleasure #32" at Guanlan Museum, Shenzhen, China. May 14-July 14, 2009

2009 International Print Triennial Krakow-Katowice, included two works at Galeria Bunker Sztuki, Krakow, Krakow, Poland. September 2009

Dirk Hagner

Impact – The Big Print, invitational, Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa, CA. September 9-October 23, 2009.

Printed, Cabrillo College Gallery, Aptos, CA. August 31-September 25, 2009

Confluence, solo exhibition, Gallery of Contemporary, Art Pacific Asia Museum, Pasadena, CA. September 17-November 1, 2009.

Los Angeles Printmaking Society 20th National Exhibition, Los Angeles Municipal Art Gallery, Los Angeles, CA. October 30-December 29, 2009

The Hungry Eye, solo retrospective, Mt. San Antonio College Gallery, Walnut, CA. November 12-December 10, 2009.

Dia de Los Muertos, invitational, Bakersfield Museum of Art, Bakersfield, CA. September 17 - November 22, 2009.

Yuji Hiratsuka

Urban Portraits, solo show, Upper Gallery, Multicultural Arts, Cambridge MA. August 10 -October 13, 2009

Sidney Hurwitz

Commissioned to do an edition of prints for the members of the Albany Print Club.

Sidney Hurwitz-Five Decades, solo retrospective, University of New Hampshire Art Museum, Durham, NH. September 11-October 21, 2009.

Karen Kunc

Volumina, solo show, Tugboat Gallery, Lincoln, NE. September, 2009

Has new website: www.karen-kunc.com

Hiroko Lee

Nostalgia, solo show, KEIKO Gallery, Boston, MA. February 21-March 23, 2009

Reminiscence, solo show, Habitat Audubon, Belmont, MA. September 3 -September 29, 2009.

Clara Lieu

Drawings that Work: 21st Century Drawing Show, Mills Gallery, Boston Center for the Arts, Boston, MA. September 11-October 25, 2009

PULP; Works on Paper by the Studio Art Faculty Jewett Art Gallery, Wellesley College, Wellesley, MA. September 5-October 1, 2009

Lena Marchi

Print "Prehistoric" was included in MGNE travelling book Coming of Age. Boston Public Library has just purchased the book.

Ann McCall

Suite de Nuit. Alberta Printmakers Society, Artist's Proof Gallery, Calgary, Alberta. May 19-June 20, 2009.

Will participate as representative of Québec, Canada in *The XIV Biennial of Etching* in Sarcelles, France between November 21-December 6, 2009.

1st Ottawa School of Art International Biennale, Shenkman Arts Centre, Ottawa, Canada. July-August, 2009

Lynn Newcomb

Received a Pollock Krasner Foundation award for 2008-09 to create and edition a series of etchings of the Golden Gate bridge.

Lynn Newcomb, AVA Gallery, Lebanon, NH. October 23-November 18, 2009

Lynden Gallery, seventeen recent drawings in the month of September-October 2009

Takayo Noda

Into the Garden, illustrations from Song of the Flowers, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ. January 24-July 6, 2009.

A Parallel Presence: the National Association of Women Artists, 1889 -2009, includes slides of her Faceted Glass Windows for the Sutter Ave. subway platform, Zimmerli Art Museum Rutgers University, New Brunswick, NJ. January 17 -April 12, 2009. UBS Gallery, New York, NY, May 14-July 31, 2009.

120th Annual Exhibition of the National Association of Women Artists, Salmagundi Club Gallery, New York, NY. May 11-29, 2009. Received Virginia Stuke Memorial Award for Printmaking

Robert Patierno

Outdoor Art Show, Mount Gretna, PA. August 15-16, 2009.

Robert Patierno: A Retrospective, solo retrospective, Mahler Fine Art, Raleigh, NC. August 28 - September 26, 2009

Greg Pfarr

Los Angeles Printmakers Society 20th National Exhibition includes etching "Steens Mountain" at the Los Angeles Municipal Art Gallery, Los Angeles CA. October 30- December 29, 2009.

Endi Poskovic

Endi Poskovic: Merry Folly and the Mt. Blanca, Open Studio, Toronto, Canada
June 2009

Biennial 25 South Bend Museum of Art, Zola/Lieberman Gallery, South Bend, IN. June 2009

Art and Terrorism: Bosnian and Herzegovian Art in the Post September 11th Era, Gradska Galerija Bihac, Bihac, Bosnia/Herzegovina July 2009

2009 International Print Triennial Krakow-Katowice, Galeria Bunker Sztuki Krakow, Krakow, Poland and Rondo Sztuki Gallery, Katowice, Poland. September 2009

Impact: Large Scale Prints, Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa, CA. September 2009

6th International Print Triennale Color in Graphic Art Galeria Sztuki Wozownia, Toruń, Poland. September 2009

Florence Putterman

Solo show, Philadelphia Airport, Philadelphia PA. January-June 2009

Entwined Metaphors, solo show, Arts hotel Gallery, Lancaster, PA opens July 17, 2009

Keystone National Print, Art Center School and Galleries, Mechanicsbrug, PA. September 26-November 6 2009

Philadelphia Watercolor Society Berman Museum of Art, Ursinus College, Collegeville, PA. October 3-December 18, 2009

Colorprint Society, Villanova University, Villanova, PA. May 29-July 23, 2009

Everything is New Again, Doshi Gallery, Susquehanna Art Museum, Harrisburg, PA. August 13-September 13, 2009

New Arts Program, Kutztown.PA.

Gallery Artists Part VI, Walter Wickiser Gallery, New York, NY. June 18-August 14, 2009

Art on Paper, Maryland Federation of the Arts, Annapolis, MD. March 6-April 15, 2009.

American Impressions: Contemporary American Printmaking, Ben Shahn Galleries, William Paterson University, Wayne, NJ. March 23 - April 24, 2009

John P. Semple

2nd Qijiang International Prints Exhibition and Festival, Qijiang Farmer's Printmaking Institute Exhibition Hall, Chongqing, China. September 25-27, 2009.

Hand-pulled Prints XIV International Exhibition, Stone Metal Press Printmaking Center, San Antonio TX. May 1-June 13, 2009

97th Annual Exhibition, Connecticut Academy of Fine Arts, one painting included at Mystic Arts Center, Mystic, CT. May 23-July 19, 2008

73rd Midyear Exhibition, two paintings included at Butler Institute of American Art, Youngstown, OH. June 28-August 23, 2009

SAGA 77th Members' Exhibition, Frye Gallery, Braidwood, Australia. March 26-May 10, 2010

SAGA New Century Members Show, two prints included at Lore Degenstein Gallery, Susquehanna University, September 5-October 11, 2009

Dorothy Simpson Krause

Instructional book *Book + Art: Handcrafting Artists Books*, has been published by North Light.

Artist's book *Losing Ground*, was produced in three editions. It will be part of an exhibition by the same name at Landing Gallery, Rockland, ME. August 19 - September 19, 2009.

Dorothy Simpson Krause: Losing Ground, solo show, South Shore Art Center, Cohasset, MA. April 24-May 31 2009

Sylvia Solochek Walters

Ink and Clay 35, Kellogg University Art Gallery, California State Polytechnic University, Pomona CA. March 19-May 2, 2009. Received Purchase Award

Dimension of Dreams, Academy of Art University Gallery, San Francisco, CA. April 1-29, 2009.

Los Angeles Printmakers Society 20th National Exhibition, Los Angeles Municipal Art Gallery, Los Angeles CA. October 30-December 29, 2009.

The Nineteenth Annual Remarkable Women Show, Cissie Peltz Gallery, Milwaukee, WI. July 24-25, 2009.

California in Relief: A History in Wood & Linocut Prints, Hearst Art Gallery, Saint Mary's College, Moraga, CA. July 25-September 20, 2009

Co-chaired a session on California Printmaking at the College Art Association annual meetings held in February in Los Angeles CA.

Served on a panel connected to the exhibition, *California in Relief: A History in Wood & Linocut Prints* moderated by curator Art Hazelwood July 26, 2009

Evan Summer

Prints, Drawings and Collages, Gallery at Pennsylvania College of Technology, Williamsport, PA. August 25-September 27 2009

Bob Tomolillo

Co-winner of the First Dayton Arts Prize for "Think Peace" Poster, Dayton Peace Museum, Dayton OH. 2009

Home Exhibition, included "Icelandic Woman Painting" at the Attelboro Art Museum, Attelboro, MA. July, 2009.

Los Angeles Printmakers Society 20th National Exhibition includes "Objects D,Amore" at the Los Angeles Municipal Art Gallery, Los Angeles CA. October 30- December 29, 2009.

Was featured in "Featured Artist Interview," Orange Alert Online Magazine, 2009

"Chinese Printmaker" included in Flash Fiction issue of Shine Journal. September, 2009

"Goatman Series #6" used as cover art for for Thieves Jargon Magazine, online. 2009

Idaherma Williams

Ellarslie Open XXXVII, Ellarslie Mansion, Trenton NJ. April 25- June 14 2009

Relief Printing: Contrasting Surfaces, Arts Guild of Rahway, Rahway NJ. March 20- April 10, 2009.

29th Mini Print International of Cadaques, Cadaques, Girona, Spain. June 27-September 30, 2009.

Jeanne Williamson

Off the Fence: Jeanne Williamson - Mixed Media, solo show, Hunt-Cavanagh Gallery, Providence College, Providence, RI. October 26 – December 4, 2009

Nina Wishnok

Placeless Space, Carol Schlosberg Alumni Gallery, Montserrat College of Art
August 17-September 19, 2009.

RETRACTION: The Spring 2009 Members' News listed the incorrect spelling the name of Robert Kipniss. We apologize and congratulate him on his recent exhibition.

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 the usually the second week of the month at Emmanuel College.

EDITORIAL INFORMATION

The newsletter is published twice a year. The deadlines for the Winter/Spring newsletter will be January 31st for Members' News and February 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 February 15th will be published in the Fall 2010 newsletter.

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