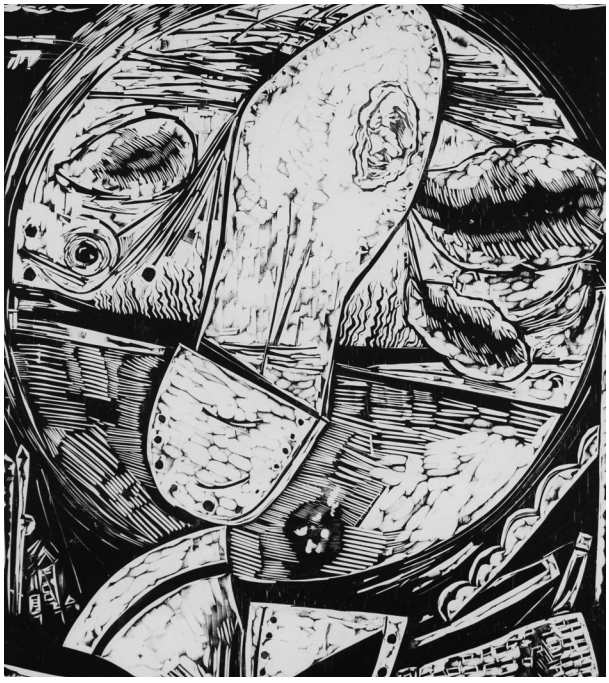
THE BOSTON PRINTMAKERS
AN INTERNATIONAL ASSOCIATION OF ARTISTS

NEWSLETTER WINTER 2011

Biennial Report

Marc Cote

The Boston Printmakers 2011 North American Print Biennial garnered a record number of entries with 811 artists submitting 2,064 works. Distinguished Juror Jim Dine did a wonderful job of deliberating over the high-quality accumulation of images, finally paring the show down to 149 prints, print constructions and artists books. We are extremely pleased with the exhibition's artistic excellence, range of subject matter, and diversity of techniques. We'd like to thank all of the artists who participated in the call for entries and contributed to the making of such a competitive selection process.



Daniel Brewer, The Long Road, woodcut

The Biennial has moved its venue for 2011 to the Danforth Museum in Framingham, MA. Museum Director Katherine French and her staff will work with the Printmakers to put together the exhibit along with the concurrent Arches Student Show, which will be displayed in the 2nd floor galleries. The Opening Reception for the Biennial is February 27th, so please mark your calendars. We are excited to note that Jim Dine will discuss his selections in a presentation with Cliff Ackley, Curator of the Department of Prints, Drawings and Photography at Boston's Museum of Fine Arts. The talk will take place before the Opening Reception at the Dwight Auditorium on the campus of nearby Framingham State University.

As an added inclusion to our activities, we thought that the 2011 Biennial would be a proper time for the Boston Printmakers to acknowledge BP emeritus member Michael Mazur who passed away in 2009. Biennial artist Michael David will lead a panel of artists in presenting their personal reflections on the life and artistry of Michael Mazur (1924-2009). "Remembering Mazur: Artist's Talk" will be held at the Danforth Auditorium at 2:00 pm on Sunday, April 10.

The Boston Printmakers are also organizing a compendium of ancillary print events occurring throughout the greater Boston area. Highlighting these events and exhibitions, several Board members have been working to arrange visits by Mexican printmaker Hugo Anaya and Polish printmaker Krzysztof Tomalski. Anaya, Carol Summers and BP member Karen Kunc will have their work featured in an exhibit at the Laconia Gallery in Boston. Tomalski has a solo exhibition scheduled at the Mazmanian Gallery at Framingham State University. Please refer to our website for further details on these and many other print events in the area.

President's message

Marc Cote

The Summer and Fall of 2010 proved to be busy seasons for the Boston Printmakers. We moved into our new office at the Art Institute of Boston, exhibited "thINK" (our 2010 members show) at its first three venues, sponsored a trip to Guanajuato, Mexico, and Jim Dine juried our 2011 North American Print Biennial. Personally, I also had the pleasure of attending my first Mid-America Print Council Conference in Minneapolis, Minnesota.

Big thanks go to Candy Nartonis, David Thomas and Renee Covalucci for spearheading our search for a new office space. Also thanks to Stan Trecker, Marlo Brooks, and Michael David for being so supportive of the Printmakers, welcoming us into the Art Institute of Boston. Residing at AIB will allow for a higher level of engagement with the print department where students will learn about our organization and mission first hand. Students will be available to attend demonstrations and talks by visiting artists at AIB hosted by The Printmakers, and some may work as interns in our office. We will enjoy generous office space, as well as the atmosphere and energy of an art school. Currently we're housed at 601 Newbury Street in Boston, but plans are underway for a move to the new AIB facility in Porter Square of Cambridge 3 or 4 years down the road. We are extremely excited about our new partnership! (Please note that our new mailing address differs from our physical address.)

Marc Cote at the Art Academy of Cracow

The Members Show "thINK" began with a bang at the Zullo Gallery in Medfield, MA. Because of the great response to our call for entries, we had to deal with the size of the show by exhibiting it in 2 installments with 2 separate receptions. Many thanks go to gallery director Bill Pope for bringing the show to Zullo.

We organized "thINK" (180 prints) into three sections (red, blue, and green) so that smaller venues could take in the show. With gallery director Nan Rogers' help, we mounted the "Red" group at the Belmont Gallery in Belmont, MA. In addition to the opening reception, we organized an artists' talk with members Debra Arter, Rita Kuolas, and Susan Jaworski-Stranc speaking about their work to a nice crowd of about 50. Both Zullo and the Belmont Gallery sold members' prints and we look forward to future sales as the show travels to more venues.

The "Blue" group is traveling back home en route from the Buena Vista University Gallery, where it had a month-long exhibit. The "thINK" show is at the Huntsville Museum of Art, Huntsville AL, where all three sections are on view until January 30, 2011. "thINK" can also be viewed as a slide show on our website.

The Board of the Boston Printmakers and several member volunteers are gearing up now for the activity leading up to the Biennial. Well-known artist Jim Dine took on the difficult task of whittling 2,064 entries from 811 artists down to 149 prints. This was a record number of entries for the exhibition. The show looks amazing and we're looking forward to seeing all the great prints as they get shipped to us. We do realize, by the way, that the Café entry process was problematic for some of you, so we are looking into alternative image data entry programs for the 2013 Biennial. We hope that we see many of you at the opening for the Biennial on February 27, 2011 at the Danforth Museum in Framingham. The Arches Student Show runs concurrently with the Biennial at the Danforth and I'm certain it will highlight some great works from promising young printmakers.

I had a wonderful time traveling to Minneapolis for the MAPC Conference in October. Many of our BP members had prints in the numerous exhibitions and portfolios displayed throughout Minneapolis and St. Paul. University of Minnesota's campus provided an incredible venue for the conference, with close proximity to the Minneapolis Center for the Book Arts among other exciting galleries, museums, art centers and schools. Congrats to outgoing MAPC President (and new Boston Printmakers member!) Charles Beneke and site organizer Jenny Schmid for a fantastic conference!

Announcements for The Boston Printmakers traveling show

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October 15 to November 19, 2010
Belmont Gallery of Art
Town Hall Complex, Homer Municipal Building,
19 Moore St, 3rd floor, Belmont, MA 02478
Sigmund Abeles, Linda Adato, Jan Arabas, Debra Arter, June August, Peggy Badenhausen, Charles Barth, Vivian Berman, Julianne Biehl, Helen Boodman, Karen Brussat Butler, David Bumbeck, James Butler, Jennifer Caine, Liz Chalfin, Christiane Corcelle-Lippeveld, Marc Cote, Cathie Crawford, Kevin Cummins, David Curcio, Michael David, Nancy Davison, James Dormer, Barbara Elam, Willoughby Elliott, Marty Epp-Carter, Aline Feldman, Craig Fisher, Carol Strause FitzSimonds, Stephen Fredericks, Randy Garber, Raymond Gloeckler, Nona Hershey, Frances Hodsdon, Jim Horn, Linda Hunsaker, Anita Hunt, Susan Jaworski-Stranc, Shaurya Kumar, Danguole Rita Kuolas,Anthony Lazorko, Shirley Levy, Evan Lindquist, Nancy McIntyre, James G. Mundie,Thomas Nawrocki,Lynn Newcomb, Takayo Noda, Debra Olin,Linda Plotkin,Rob Roy, Masha Schweitzer,John Paulus Semple, Sarah Shallbetter, Ephraim Steinberg, Stephanie Stigliano, Kristen Struebing-Beazley, Marsha Sweet, Bob Tomolillo, Carol Wax, Deborah Weiss

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September 11 to October 11, 2010
BUENA VISTA UNIVERSITY
610 W. 4th Street, Storm Lake, Iowa
Val Akula, Carolyn Autry, Doug Billings, Blair Boudreau, Prilla Brackett, Martha Jane Bradford, Elaine Breiger, Mary Brodbeck, Selma Swartz Bromberg, Deborah Bryan, Kathleen Cammarata, Jon Cartledge, Charles Cave, Ann Conner, Renee Covalucci, Clara Dennison, Michael DiCerbo, Jessica Dunne, Tom Edwards, Carlyn Ekstrom, Linda Fillhardt, Liza Folman, Donald Furst, Ruth Ginsberg-Place, Marsha Goldberg, Sergio Gonzalez-Tornero, Dirk Hagner, Alison Hildreth, Yuji Hiratsuka, Constance Jacobson, Joel Janowitz, Marjorie Javan, Peter Jogo, Brian Johnson, Catherine Kernan, Hiroko Lee, Martin Levine, Michelle Martin,Stephen McMillan, Fethi Meghelli, Ron Mier, Peter Milton, R. Bruce Muirhead III, Candy Nartonis, Ky Ober, Elizabeth Peak, Ellen Jean Price, Florence Putterman, Scott Reed, Rosalyn Richards, Eleanor Rubin, Susan Schmidt, Thomas Seawell, Liz Shepherd, Richard Sloat, Henrieke Strecker, Evan Summer, Lois Tarlow, Sylvia Walters, Ellen Wineberg

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Michael Arike, Sandra Beard, Grace Bentley-Scheck, Holly Berry Myrna Brooks Bercovitch, Walter Buttrick, Judith Heller Cassell, Dorothy Chabay Dempsey, Ann Chernow, Deborah Cornell, Raymond DeCicco, Roberta Delaney, Robert Franzini, Ron Fundingsland, Beth Ganz, Alex Gerasev, Eric Goldberg, Jane Goldman, Victor Gomez, R. J. Gray, Jr., Judy Bergman Hochberg, Suzanne Hodes, Lisa Houck, Bror Hultgren, Su-Li Hung, Sidney Hurwitz, Paul Inglis, Zoltan Janvary, Lynne Johnson, Brian Kreydatus, Melody Knight Leary, Gerald Marcus, Andrea M. Martens, Wayne Miyamoto, Theresa Monaco, Gordon Mortensen Michelle Murillo, Carolyn Muskat, Miki Nagano, Marian L. O'Connell, Sheila Pitt, Dennis Revitzky, P. J. Rogers, Masaaki Sato, Anne Silber, Annie Silverman, Julie Brown Smith, Donald Stoltenberg, Mary Teichman, John Thompson, Caroline M. Thorington, Arthur Thrall, April Vollmer, Art Werger, Jeanne Williamson, Casey Wise, Nina Wishnok, Amy N. Worthen, Joyce Zavorskas, Malgorzata Zurakowska

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http://www.boston.com/ae/events/articles/2010/10/15/printmakers_show_at_belmont_gallery_of_art/

LETTER FROM EDITOR

Dear Boston Printmaker Members,
Allow me to introduce myself. My name is Marty Epp-Carter and I am an artist and member of the Boston Printmakers Board. I've been the Southeast Regional Rep for *The Printmakers* for almost 4 years, since I moved from Boston, (my home for 25 years) to Greenville, SC. I am delighted to be able to serve as the editor for our newsletter following in the capable footsteps of Jonathan Cartledge.

This has been a busy time since the last newsletter. In that busyness changes transpired. *Art on Paper* closed its covers and the sadness over that reverberates throughout the 2D world. Thanks to Shelly Bancroft and Peter Nesbett for their undeniable contribution to the ongoing dialogue about works on paper.

SGC in Philadelphia coincided with Philagrafika and the city was abuzz with printmakers from all over the world. For me, the compressed experience of SGC is a time to inspire, entice and encourage my thoughts about the printmaking community and my place in it.

Speaking of *place,* mine has changed over the last few months. I've gone from being a grad student to being an instructor and am just now recovering from the resulting whiplash. Here's the reality: grad school is a blessing in wolf's clothing, energy drinks lose their appeal after graduation, I'll never again take my husband for granted, and my wardrobe is poorly suited for being in front of a classroom.

The wonderful thing about the community of printmakers is that we are one big family that stays connected despite being in constant flux. Artists in general tend to feel connected and printmaker's in particular *are* connected by our unique requirements of ink, presses and tools. That connection is no different here in South Carolina than it was in Boston. I'm happy to know that it stays the same no matter where we go.

Marty Epp-Carter

Legion's new Revere paper: the Right Paper for the Right Job

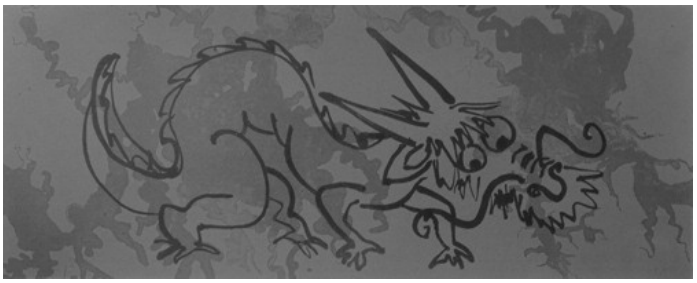
Candy Nartonis

Substrates are a key factor in printmaking, affecting the tone of the piece. Therefore, paper, more often used for printmaking than any other substrate, is of key importance. The ink either sinks into the paper, floats on the surface, takes to the surface, or is repelled by it. Printmakers love paper and new papers get our attention.

A new paper is now available through Legion, and it is special. Produced by Cartiera Magnani, the Italian mill founded in 1404, this new Revere line of papers comes in three surfaces, and is made from tree-free 100% cotton linters. It is acid and chlorine free, and has a neutral pH. In their own words: "Revere was a project by the Magnani paper mill…to create a line of papers suitable for all printing and drawing techniques at an affordable price without compromising the quality."

Legion offered samples for testing in Boston, and I parceled out the paper to a few area printers. Of the three surfaces (Felt, Suede, and Silk), we tried Suede and Silk.

I worked with layers of free hand and plate lithography. Revere Silk took all the ink beautifully and subtly. I loved working with this paper. It has a very soft "hand." The paper colors are beautiful, and well suited to printmaking. I will be using this paper often.



Candy Nartonis, *Bringing Water,* lithograph

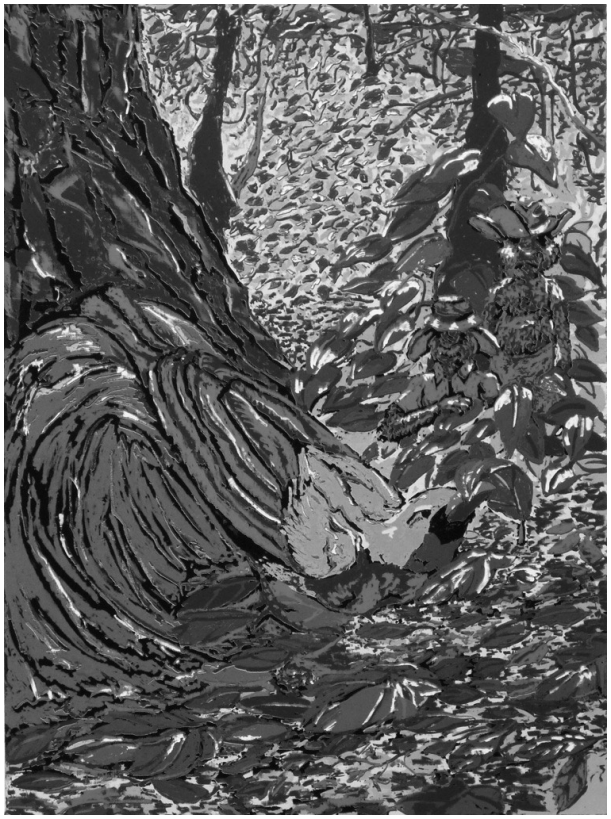
Comments by two other printers who worked with Revere:

"I printed on both the Suede and Silk finishes and found the surfaces to be quite nice for lithography. The papers took the ink well. I really liked the tones of the Bisque and Ivory sheets. However, I did find that the watermark remains very visible when printing a 22 x 30" bleed image. Other than that, the papers are a welcome addition."
-Carolyn Muskat, Muskat Studios

"The paper is very soft and quite thin - for water-based screen prints, these qualities may not be the greatest asset. If you do use the paper for screen print, keep it to two or three colors, maximum. I am working on a multi-run, reduction silkscreen, and the paper buckled noticeably after the fourth color. I believe it would be most suitable for sensitive intaglio processes like roulette or fine aquatints." *-Jon Cartledge*

Carolyn Muskat, Growth Patterns, lithograph

Author's Note: Larger sheets come in heavier paper and some are not watermarked. Members might be interested in going to the Legion Paper web site and reading how other printmakers have worked with Revere Papers. Go to www.legionpaper.com, and under "Our Collection," then "By brand" and link to Revere.



Jon Cartledge, *Paradisaea decora,* Crayon resist screenprint

Announcements

Don't forget to check out the website: www.bostonprintmakers.org

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The Boston Printmakers
at The Art Institute of Boston-Lesley University
700 Beacon Street
Boston MA 02215

We have moved our offices to a newly renovated space at the Art Institute of Boston. We are so thankful to Emmanuel College for the years they hosted us, and we are excited about our new relationship with AIB.

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I want to tell you all that I just discovered how beautifully the "thINK" exhibit is represented on the Boston Printmaker's website. I can hardly believe that each section is represented and all the images and "recipes" can be accessed. Congratulations!!!

I'm writing both to say "thanks" and to say that this feature of the website is a bit hidden among other good things on the site. I only now discovered that these extensive listings regarding "thINK" are there because I found a link to them on Katherine Kernan's website and then explored.

Now I see that I can get to all of this from the Printmaker's website but I had looked at the overall information for "thINK" several times (found some videos and the whole list of participating artists) but never found this link. So I've added a link from my blog, http://ellyrubinjournal.typepad.com back to the extensive archive of images and statements on the Boston Printmaker's site.

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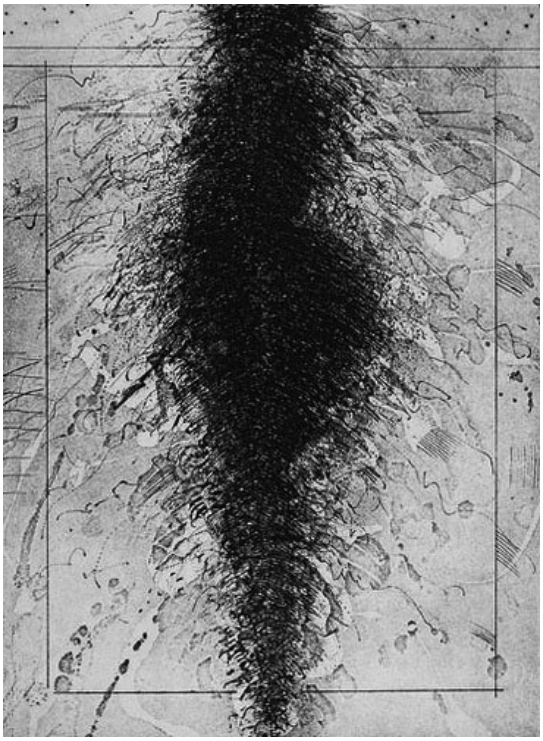
Midcoast Printmakers, in Damariscotta ME, have a well-equipped studio that is perfectly suited to artists who wish to vacation and print at the same time. It's a wonderful location, with modest fees and qualified instructors. Ongoing classes in relief, lithography, monotypes and woodcut. For information please contact Debra Arter at debarter@midcoast.com

8}<, * 8; -) 9 ; 8) ->9(+ - & is teaching several intaglio and monotype-centered classes, including *My Life in 5 Chapters: A Collage Journal.* This six-week course allows students to deeply examine and visually represent five pivotal moments of their lives. Creative writing assignments and exploration of new materials will evolve into deeply personal images. Guided class discussions and demonstrations of techniques such as transfers, monotype and encaustic will be explored, and students will end the class with an exquisite hand-bound journal. Karabinus-Telang teaches workshops at Maine College of Art and taught in the Digi-Tech Print Program, at Haystack Mountain School of Crafts, Portland Museum of Art and the Institute of Contemporary Art.

Printmaker Wayne Miyamoto

Wayne Miyamoto was an active member of The Boston Printmakers, devoted to national and members' exhibitions. His first recognition in a North American Print Exhibition was in 1982 when his work was selected by David H. Katzive and Antonio Frasconi; in 1997, three of his works were selected into the Biennial by Trudy V. Hansen, and in 2001 David W. Kiehl selected *The Dragon Year Enigma* for a materials award.

Wayne kept us all aware of exhibitions and opportunities that he was involved in including the Pacific States Biennial Print Exhibition, Pacific Rim International, and the International Biennial Print Exhibition 2010 that was held in Taiwan. In 2005, Wayne traveled to China with The Boston Printmakers and we will remember him always.



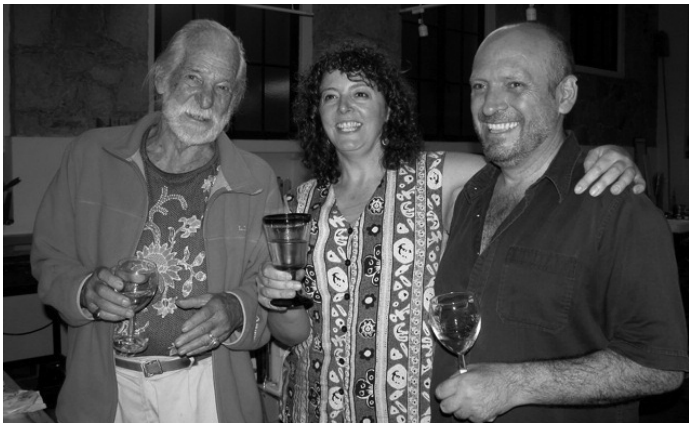
Wayne Miyamoto, *Ekolu Wai - Pahu,* etching, chine colle

For more information, please follow this link:
http://www.hiartmagazine.com/8-spring-10/Wayne%20Miyamoto%20dedication/In%20Memory%20of%20Wayne%20Miyamoto.htm

The Boston Printmakers Forum on Creativity
Guanajuato, Mexico August 7 - 14, 2010

Carole Bencich and Kristen Struebing Beazley

Arriving in Guanajuato, Mexico for an International *Forum on Creativity,* The Boston Printmakers settled into restored historic accommodations with very auspicious names: *La Casa de Espiritus Allegres* (House of Happy Spirits) and Alma del Sol (Soul of the Sun). Both bed and breakfasts offered rich and stimulating settings for art, *La Casa* with Carol Summers' collection of Mexican folkloric art, and *Alma del Sol* with Summers' international collection of heirloom textiles. Happy spirits did indeed preside over the busy week of sightseeing, workshops, conversation, food and printmaking.



Cheers! Carol Summers, Renee Covalucci and Hugo Anaya at the Piramidal Grafica Studio

Renee Covalucci coordinated a program that included two days of cultural touring to Diego Rivera's birthplace, several pottery studios, and local cathedrals along the way to San Miguel de Allende. Since this was also the route of the 200-year-old Mexican war for independence, we got a preview of the Bicentennial Festival that will take place September 2010.

Carol Summers, Karen Kunc, and Hugo Anaya presented workshops at *La Casa's* studio in which they shared their inventive techniques for creating woodblock prints. Later the group moved to Jim Hibbard's and Hugo Anaya's large Piramidal Grafica studio to begin work on a collaborative book and gallery exhibit. Each of 16 artists made two 11.5" square prints, drawing from the vibrant colors and natural and cultural images of Mexico, including the *retablo,* an iconographic rendering of a miracle experienced or disaster survived, together with a statement of thanks. The *retablo* format features a two-part structure, often incorporating text below the image.

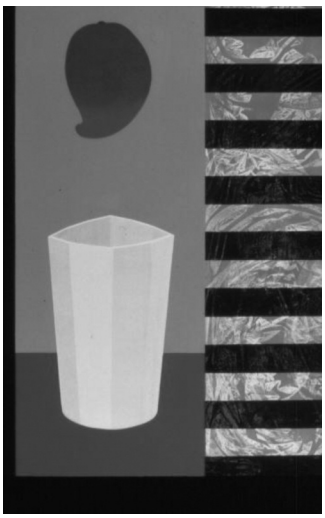
The printmakers shared not only a common studio space, but also inks and tools and individual inspirations from the three workshops. Mentoring and collaboration easily took place in the Piramidal Grafaica's generous space. The studio, like *La Casa de Espiritus Allegres,* was built within the ruins of a 17th century silver mine hacienda, with adaptive architecture featuring stone arches, boveda curved brick ceilings, and lush gardens.

At the end of a hardworking week, printmakers celebrated with a gala dinner hosted by *La Casa.* Chef Angelica Anaya outdid herself with *Chiles en Nogada*, a delicious stuffed pepper dish dressed in goat cheese sauce and garnished with bright red pomegranate seeds – the red, white and green imitating the colors of the Mexican flag. The printmakers' week was not only productive it was a personally rewarding time for all.

Guanajuato (information on Carol Summers' B&Bs):
www.casaspirit.com
in Guanajuato (Piramidal Grafica):
www.piramidalgrafica.com
; of The Boston Printmakers Forum on Creativity:
www.bostonprintmakers.org

Guanajuato 2010

This exhibit will include woodblock prints by Carol Summers, Hugo Anaya, Karen Kunc, and other artists who joined the Boston Printmakers August 2010 workshop in Mexico. Also see the collaborative book that resulted.



Hugo Anaya, monotype

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Receptions:
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5:30-8pm
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5:30-8pm

Laconia Gallery
433 Harrison Avenue
Boston MA 02118

For details contact curators:
Candy Nartonis
c.nartonis@verizon.net or
Ky Ober
kyrober@earthlink.net

This exhibition is held in conjunction with the Boston Printmakers North American Print Biennial, Danforth Museum of Art, Framingham, MA, opening Feb. 26, 2011.

Mexican Printmaker Hugo Anaya is available for workshops and demonstrations Feb. 28-March 11. His monotype technique is unusual and would be interesting for printmaking students.

2010 Anderson Ranch Scholarship

Lisa Houck

I had the pleasure of attending a workshop at Anderson Ranch Arts Center this summer in Snowmass Village, Colorado. *On and Off the Press: Japanese Woodcut with Hiroki Morinoue* took place during the week of August 16 to 20. Hiroki, who lives in Holualoa on the Island of Hawaii, received his BFA degree from the California College of Arts and Crafts in 1973. Traveling to Japan in 1976 and 1982, he studied sumi brush painting under Koh Ito Sensei and woodblock under Takashi Okubo Sensei. He and his wife run a workshop and studio in Hawaii called Donkey Mill Art Center (www.donkeymillartcenter) where they teach classes and work with visiting artists.

Lisa Houck and Hiroki Morinoue

In this workshop, Hiroki used drypoint on Plexiglas to create the fine lines in the print that are traditionally carved into a cherry woodblock. I chose to skip this step since I have extensive experience in printing drypoints and etchings and I wanted to spend my time carving woodblocks and learning to register them using traditional kento marks carved into the blocks. I made a small edition of a print with six colors, and this was something new and exciting for me. I learned how to work with color gradations called Bokashi. We used watercolors mixed with a rice starch paste called nori, and these colors were applied to the block with square brushes that rub the ink into the entire block. I found this process fascinating since I have been working with watercolor for many years and for me it provides the perfect combination of printing and painting.

Thank you to the Boston Printmakers for sponsoring my program. Thank you to Anderson Ranch Arts Center for the Presidential Scholarship that covered my tuition. You can view the prints made in this workshop at:
http://www.blurb.com/bookstore/detail/1543770

Boston University Events during the Biennial

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February 8 – March 27, 2011
South Africa: Artists, Prints, Community/Twenty Five Years at The Caversham Press is a comprehensive survey of work from the printmaking studio and artist residency The Caversham Press located in KwaZulu Natal, South Africa. The exhibition will feature over 120 prints as well as artist books and community-based projects produced at Caversham by a diverse roster of South African and international artists. Founded in 1985 during the turbulent years of apartheid, the Caverhsam Press has occupied an important place in the development of South African printmaking. From the early years in which Caversham worked almost exclusively with formally trained white artists, such as William Kentridge, to its current focus on training young black artists, Caversham's history reflects the dramatic political and cultural shifts that have occurred in South Africa over the past two and half decades.

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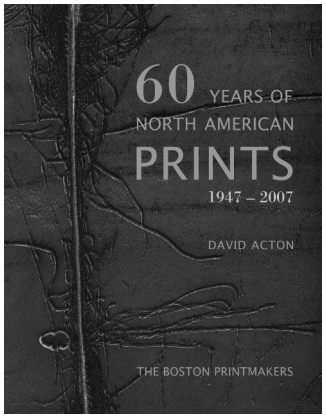
Three Artists at The Caversham Press - Deborah Bell, Robert Hodgins and William Kentridge
February 8 – March 27, 2011
The three South African artists were integral to the founding years of Caversham and together created three collaborative print portfolios—"Hogarth in Johannesburg," "Little Morals," and "Ubu Tells the Truth"—as well as many individual prints at Caversham between 1985 and 1992. Comprising over 65 prints, the three politically charged portfolios and selections of individual prints not only reflect Caversham's early history but also articulate the artists' personal perspectives of living and working in South Africa during the turbulent years between late apartheid and the transition to a new democracy. In conjunction with the exhibition, William Kentridge will give an artist lecture on February 28th in Morse Auditorium.



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Members News

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South Shore Art Center, Cohasset, MA: Grand Prize in members' show of Arts Festival for "Harborside"; Blue Ribbon for "Lobster Shack."

Cape Cod Art Association, Barnstable MA: First in Mixed Media for "Geraniums"; Second in Mixed Media for "Haiku Moment"; Honorable Mention in Mixed Media for "Coneflowers."

Pembroke, MA Arts Festival: Honorable Mention for "Captain's Daughter."

Monotype Guild of New England: participated in members' show at the Falmouth, MA Art Center; has been invited to exhibit her monotype "Nereid" in the Second National Monotype/Monoprint Juried Exhibition at the Fitchburg, MA Art Museum.

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Serigraphic monotype over collage entitled *Transfiguration* juried into the National Open Small Work exhibition at the National Association of Women Artist's gallery, New York City.

Debra L. Arter, *Tranfiguration*

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Preparing "Digital/Virtual Art- Martha Jane Bradford Exhibit" for the Cahners Computer Place at The Museum of Science, Boston. The exhibit is expected to open sometime in 2011.

NEW VIDEO: "ANZA BORREGO OAK: a Digital Drawing in 89 Days" is a short, humorous look at the daily progress of one of her digital drawings.
http://www.youtube.com/watch?v=5s_KRMi55v8

SHOWS:
"Summer Festival 2010," The Museum of Computer Art, Brooklyn NY.
http://moca.virtual.museum/festival10/contestpages/page031.htm
"Virtual Treeline," Noosa Regional Gallery, Queensland, Australia, opened May 21, 2010 curator: Juanita Deharo. 'Live' interview happened in her Second Life studio.

PUBLICATIONS:
Painter 11 WOW Book, Cher Threinen-Pendarvis, Peach Pit Press, 2010, page 199

Martha Bradford, *Hermione,* digital drawing printed on canvas

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Double Take 1970-2010, The Merwin Gallery, Illinois Wesleyan University.

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"Bad Girls" 2/20 Gallery, New York City.

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Exhibits in 2010
New Prints 2010/Spring: Selected by Philip Pearlstein; International Print Center New York, NY

30th Annual National Print Exhibition at Artlink; Fort Wayne, Indiana

64 Arts National Juried Exhibition; Buchanan Center for the Arts, Monmouth, IL

GALEX 44 National Juried Exhibition; Galesburg Civic Art Center, Galesburg, IL

One Person Exhibition; Three Legged Dog

Café; Imagine Foundation, Jacksonville IL
One Person Exhibition; Buchanan Center for the Arts, Monmouth, IL (October/November)

Exhibits in 2009
The Boston Printmakers' 2009 North American Print Biennial; Boston University, Boston, MA. Juror: Roberta Waddell, Print Curator Emerita of the New York Public Library.

One Person Exhibition; Wenniger Gallery, Rockport, MA.

Ann Chernow, *Easy to Pick Up,* aquatint, etching

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Multimedia installation *The Sleep of Reason* exhibited at the Samek Gallery at Bucknell University in Pennsylvania. Program information can be found at:
http://www.bucknell.edu/x54817.xml.

Pacific Rim International Exhibition, Christchuch, New Zealand, summer 2010.

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Seeing Science: Where Art and Science Meet, Curry College, Milton, MA.

Inaugural Maud Morgan Arts Faculty Show Fay Chandler Gallery, Agassiz Baldwin Community, Cambridge, MA.

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Alex Gerasev: Prints and Drawings, Gaga Gallery, Swampscott, MA

89' ; .+ 8&
Illusive Balance: Transcendental Pattern and Layered Surface at Douglass Library Galleries, Rutgers University.

Deborah Cornell, *The Sleep of Reason,* Multimedia installation

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Solo exhibit: *Der Hunger des Auges (The Hungry Eye)* Rivera & Rivera gallery, Los Angeles, CA.

Group exhibit: Expanding the Matrix, Weingart Gallery, Occidental College, Los Angeles, CA

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Monoprint accepted in the 2nd National Juried Monotype & Monoprint Exhibition, Fitchburg Art Museum, Fitchburg, MA

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Recent Exhibits
8th Mondial de l'Estampe et de la Gravure Originale Triennial de Chamalieres, Chamalieres, France
October 9 - November 27, 2010

Invited to be one of the four American representatives to participate in the 8th Mondial de l'Estampe et de la Gravure Originale Triennial de Chamalieres. She exhibited recent drypoint prints in this global printmaking exhibition along with artists from 120 countries.

Investigation of Place: Analogue versus Digital
An exchange portfolio featuring work by 16 artists was on display during the 2010 Mid America Print Council Conference (MAPC) in Minneapolis, October 13 - 17. The portolio became part of the University of Minnesota Print Archives after the exhibit.

Small is Beautiful
Three-person show at The Gallery at Zea Mays Printmaking, Florence, MA

The 2nd National Juried Monotype and Monoprint Exhibition
Fitchburg Art Museum, Fitchburg, MA
September 26, 2010 - January 11, 2011

New Prints 2010/Winter at the International Print Center New York, New York, NY and Philadelphia, PA
The show opened in the IPCNY Chelsea gallery then traveled to UPENN in Philadelphia, where it was on display during Philagrafika and the SCG Conference.

Half a World Away
Kerikeri, New Zealand and the A.P.E. Windows Gallery, Northampton, MA

A traveling exchange show between the Wharepuke Print Studio in New Zealand and Zea Mays Printmaking in Massachusetts.

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Work purchased by the Detroit Institute of Art and the Kalamazoo Art Institute.

Alex Gerasev, *Tree of Life,* Lithograph

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Sculpture/drawing at Viridian Artists 21st International Juried Exhibition, Chelsea, NYC, July 2010, juried by Elisabeth Sussman, Curator, Whitney Museum, NYC
Included in the 8th Janet Turner National Print Competition & Exhibition, Turner Print Museum, Cal. State Univ., Chico, CA, Jan-Feb 2010, juried by Ruth Weisberg, Dean, U of S. Cal. Roski School of Fine Arts;

Included in the Los Angeles Printmaking Society's 20th National Exhibition, Los Angeles, CA, Nov-Dec, 2009, juried by Peter Frank, Senior Curator, Riverside Art Museum, CA;

Showed a print at the Annual National Juried Competition, Majestic Galleries, Newsonville, OH, July 2009, juried by Catherine Evans, Chief Curator, Columbus Museum of Art.

New England Sculptors Association Exhibition, Boston State Transportation Building, May 2010

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Held an Exhibition of collagraphs in Montreal at Atelier/galerie Alain Piroir. The title of the Exhibition was Nature découpée.

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Part of a four person show at Simmons College, Trustman Gallery

Included in volume eleven of *Studio Visit,* a curated magazine of international visual artists.

A new commission for the Blue Glass Cafe in the John Hancock Tower, Boston was installed last week. If you are in that part of Boston, take a look!

Selected as part of the 50 year celebration of Tamarind Institute's founding. *Tamarind Institute: Fabulous at 50* opens September 10 at the UNM Art Museum in Albuquerque, New Mexico. www.cnartonis.com

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Printmaker and blacksmith Newcomb exhibited Steel, Hammer, Paper, Ink, etchings and steel sculpture, in her home and workspaces during the second annual Vermont Crafts Council Open Studio Weekend. Lynn has just completed a series of large etchings of the Golden Gate Bridge in San Francisco with funding from the Jackson Pollock Lee Krasner Foundation.
www.lynnnewcombvt.com

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Solo show "Artist Books and Etchings" at the Newport Art Museum, 76 Bellevue Avenue, Newport, RI from January 15 through March 20, 2010. The opening reception February 4, 2010. She was awarded the "Best of Show in the 2009 Members Show and the museum awarded her this one-person show.

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Included in the exhibition Kinder-vinikl at the National Yiddish Book Center in Amherst, MA.

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Lifetime Achievement Award from the Society of American Graphic Artists
Solo exhibitions
Noir et blanc, Susquehanna Art Museum, Harrisburg, PA
A survey of works 1949—2010. Ringling College of Art & Design Sarasota, FL

Baisden Gallery,Tampa FL
Walter Wickiser Gallery, New York
Group exhibitions
Brand 39, Brand Library, Glendale, CA
Nathan D Rosen Museum Gallery, Boca Raton, FL
Art as Emotion, Whitaker Center Harrisbug, PA
Collage of a Commonwealth, United Way
Awards
Brand39 Works on paper, Brand Library, Glendale, CA

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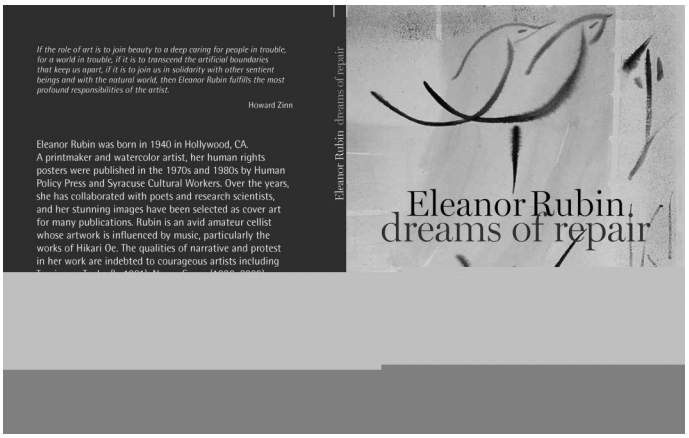
Rubin will be having a book launch/celebration for her book of prints and drawings, "Dreams of Repair" at the Pierre Menard Gallery, 10 Arrow Street, Cambridge, MA Sunday, February 20, 2011, 2-5:00 pm. The book, which has been published in Italy by Edizioni Charta and includes prints and other works on paper from the 1970s to the present. A group of prints created in response to the music of Japanese composer Hikari Oe is one focus of this book. Howard Zinn wrote the forward and the book is now available through its publisher http://www.chartaartbooks.it/ Early in 2011, the book will be released in the USA.



Quotes from the book jacket:

If the role of art is to join beauty to a deep caring for people in trouble, for a world in trouble, if it is to transcend the artificial boundaries that keep us apart, if it is to join us in solidarity with other sentient beings and with the natural world, then Eleanor Rubin fulfills the most profound responsibilities of the artist. Howard Zinn

Eleanor Rubin was born in 1940 in Hollywood, CA.
A printmaker and watercolor artist, her human rights posters were published in the 1970s and 1980s by Human Policy Press and Syracuse Cultural Workers. Over the years, she has collaborated with poets and research scientists, and her stunning images have been selected as cover art for many publications. Rubin is an avid amateur cellist whose artwork is influenced by music, particularly the works of Hikari Oe. The qualities of narrative and protest in her work are indebted to courageous artists including Tomiyama Taeko (b. 1921), Nancy Spero (1926–2009), and Charlotte Salomon (1917–1943).

You can read more about the book on her blog, http://ellyrubinjournal.typepad.com

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"Points of Departure--A Printmaking Invitational," at the Goodall Gallery, Spears Center for the Arts, Columbia College, SC

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Print acquired by Guangdong Museum of Art from the Qijiang International Print Invitation Exhibition.

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New Prints 2010/Summer—Heat!, International Print Center New York, NYC

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Included in the soon to be released book "Printmakers Today" published by Schiffer publishing, editor/author Jeffery Snyder

Woodcut prints in "Eastern Influences," at the Behnke/Doherty Gallery, Washington, CT

http://deborahweiss.com
http://greenprintportfolio.com

Deborah Weiss, *Sea Glass,* woodcut unique