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Spring 2016

The Boston Printmakers e-newsletter

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The Boston Printmakers 2015 North American Print Biennial

By Lois Tarlow

Willie Cole, the sculptor, was our juror. He had the daunting task of winnowing nearly 2,000 submissions to 127 accepted prints. His statement for the catalogue explains, "I make prints, but I am not a printer. All my prints are collaborative." He credits his master printers with helping him develop his aesthetic preferences. He was attracted to work that showed "the broadest range that printmaking can be." This Biennial was indeed the most varied in my memory.



Above, left: Abby DuBow, *DisCards*
Right: Jon Goebel, *Pursuit of Latitude*

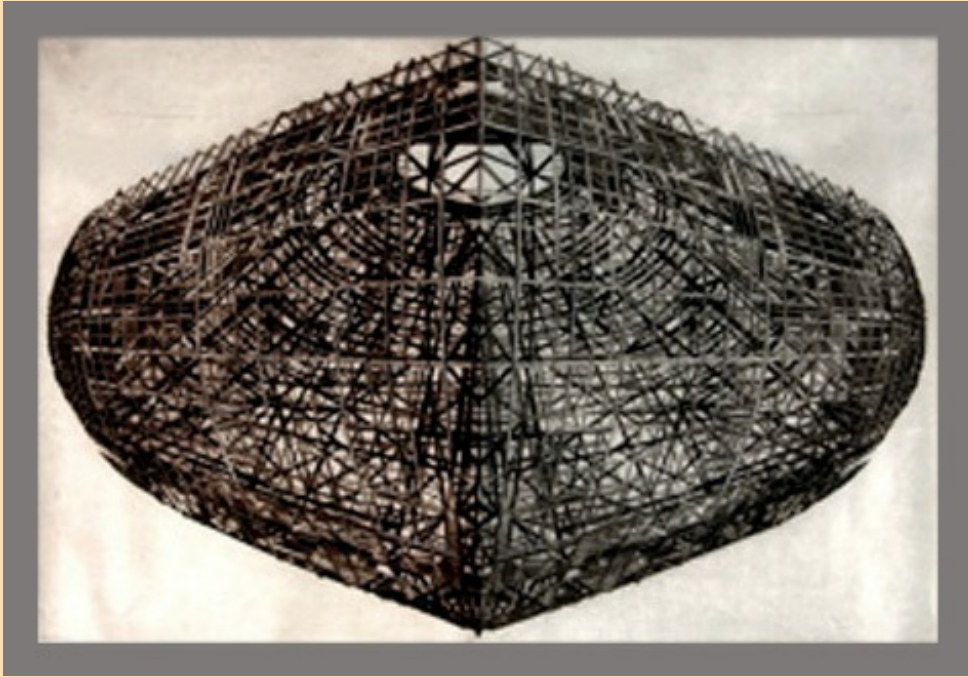
The opening was very well attended by printmakers, patrons, and folks interested in the medium. They continued coming throughout the run. Many pieces were sold. As in the past the juror selected three Purchase Prizes: Abby DuBow's *DisCards* went to the Boston Public Library; Jon Goebel's *Pursuit of Latitude* is now in the collection of Graphic Chemical and Ink Company, Villa Park, IL.; The Ture Bengtz Memorial Prize, Cyrillic Diptych (3), by Leah de Prizio, is now at The Art Complex Museum in Duxbury, MA. Cliff Ackley of the Museum of Fine Arts, Boston selected Jenny Robinson's *Infrastructure #2*, as the Otis Philbrick Memorial Prize.



Leah de Prizio, *Cyrillic Diptych (3)*

Willie Cole chose sixteen Material Awards. And there were thirty-two Patrons. Carolyn Muskat gave a gallery talk, *What Makes a Great Print?* Julia Talcott and I did a walk-through with a discussion for people interested in our opinions. I hope we didn't disappoint.

Below: Jenny Robinson, *Infrastructure #2*



2015 Arches Student Print Exhibition: Interview with Nancy Diessner

Nancy Diessner, who organized the 2015 Arches Student Print Exhibition, was recently interviewed by Stephanie Stigliano.

Stephanie Stigliano: Thank you, Nancy, for agreeing to answer a few questions about the Arches Student Print Exhibition at the 2015 Boston Printmakers North American Print Biennial. Organizing this exhibition must have been a lot of work. When did you start? What sort of planning is involved?

Nancy Diessner: The Arches Student Print Exhibition is a biennial exhibition, taking place every two years concurrent with The Boston Printmakers Biennial. General organizing for the next student show begins almost immediately after the previous show has ended, but I start contacting colleges and universities about a year before the exhibition to determine who is interested in submitting student work to be considered for the show.



Visitors to the Arches Student Print Exhibition, 2015 Boston Printmakers North American Print Biennial.

SS: What are the logistics involved and what behind-the-scenes work do you do?

ND: The show is not the work of just one person. There is tremendous support from the Boston Printmakers

Board at every step and several people from the general membership of the Boston Printmakers step up to help make the show run smoothly. Carolyn Muskat, a past president of Boston Printmakers, has taken on huge chunks of the workload and has been known to appear at just the right time of crisis to ease the burden, calm me down, and direct me toward the goal.

The faculty of the schools participating in the show shoulder a lot of the preparatory work and are enormously helpful—they carry the weight of getting their students organized, artwork photographed, and everything prepared for the application process. Even when the show ends and I need to track down students, they work magic and get addresses to me of students who have graduated and moved. For my part, I feel like a conductor of a large orchestra—making sure each instrument and each section knows what they need to do and when they need to do it. There are quiet moments, anxious moments, and hectic moments in the process, but I feel lucky to be supported and have that orchestra in front of me making the music happen. Everyone involved wants this to be a great experience for the students.



Visitors to the Arches Student Print Exhibition, 2015 Boston Printmakers North American Print Biennial.

SS: How long has this been a tradition?

ND: The 2015 Arches Student Print Exhibition was the 9th exhibition. I have overseen the last two exhibitions; previous years have been overseen by individuals serving on the BP Executive Board; Ky Ober and Debra Olin preceded me and have been very supportive and helpful.

SS: What is the mission and goal of the Arches Student Print Exhibition?

ND: The goal of the Arches Student Print Exhibition is directly connected to the overall mission of The Boston Printmakers: supporting high quality printmaking education of students and the viewing public. Through the student show, Boston Printmakers is showcasing the best of student work, which combines in one exhibition technical expertise, fresh and experimental approaches, iconoclastic and reverential attitudes, and a general love of printmaking and an investment in its lively and relevant future.

SS: By necessity of location, is it open only to New England Colleges? How would a teacher or student get involved next time?

ND: We do draw exclusively from New England colleges and universities, primarily because of proximity to the exhibition venue. In recent years, we've had between 16 and 20 schools participate. However, any New England college, university, or community college that has a printmaking program can participate, and I would love it if more schools would respond to my call. The student work is submitted to and juried by Board members of The Boston Printmakers, but we make a point of including the best work from every school that applies.

If students want their school involved, then they need to make that known to a printmaking faculty member. Printmaking faculty members who are interested in participating can contact me directly and I'm more than happy to send them information on how to participate. I do, though, need a commitment no later than January of the year of the show, which recently has taken place in the fall.

Some faculty integrate the preparations for the show into their teaching and learning goals during the academic year: students learn a great deal about applying for a professional exhibition, photographing their work and preparing application jpegs, responding to rejection or acceptance, seeing their work professionally displayed concurrent with the work of established printmakers showing in the Biennial, and getting reactions to their work from the wider viewing public. I love seeing the excitement of the students during the opening. That makes all the work worthwhile.

SS: You took on quite a commitment, lot of responsibility. Why do you feel so strongly about this endeavor?

ND: As a member of The Boston Printmakers, I've embraced that part of the mission that is dedicated to education and encouraging the work and passion for prints from the next generation of printmakers. I think it's important for all of us to see what students are creating—cultural changes often find their voice in the young. We see innovation and risk in the work of students as what we understand as "printmaking" changes and evolves with digital processes taking on a more vital role and mixing with traditional printmaking techniques. It's an exciting combination and a rich future for printmaking.



Visitors to the Arches Student Print Exhibition, 2015 Boston Printmakers North American Print Biennial.

Yogyakarta International Art Festival 2015

by Carolyn Muskat

In 2015, I was invited to participate in the Yogyakarta International Art Festival in Indonesia along with Deborah Cheney, also a printmaker. This Festival was an eight-day residency of about 50 artists from 22 countries, gathered together to make art and share culture, ideas and friendship.



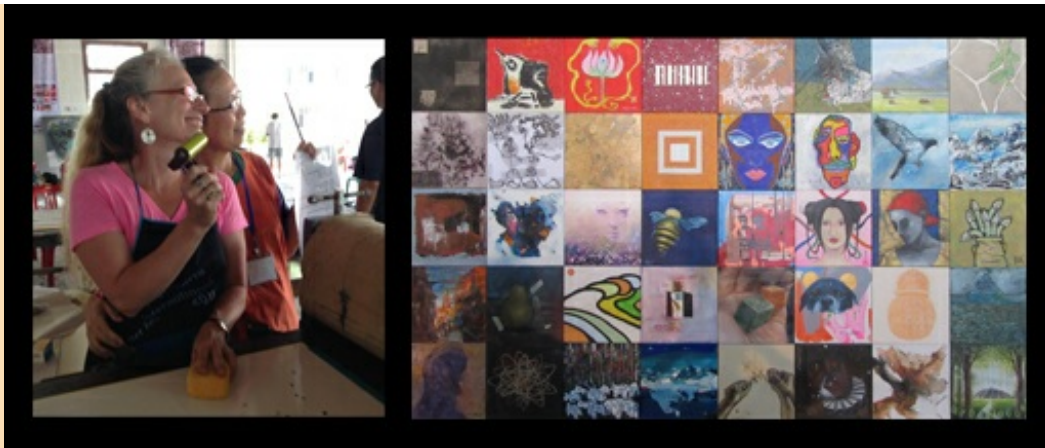
Above, left: Carolyn drawing on a Pronto plate. Right: Ready for a parade through the city.

After nearly 30 hours of travel (not counting my trip from Boston to NYC), we arrived in Yogyakarta, Indonesia around 8am. Hadi Soesanto, the artist who organized and coordinated this event, greeted us at the airport, along with many other artists arriving that morning. We spent the day getting settled at the hotel, wandering the neighborhood, and getting to know more of the artists. We were pretty exhausted by the end of the day, and after attending an exhibition opening, were glad to get back to the hotel and fall asleep. We were running on fumes by that point, and needed to recharge, as the Festival officially started the next day.



Above, left: Carving a block for a relief print. Right: Working at the press.

The next morning, we walked to the Yogyakarta Museum, where all of the artists would be working in and around the pavilion on the grounds. As part of the festival, each of the artists was expected to produce at least two pieces to donate to the organization. Most of the artists were painters, but six of us were printmakers, four were sculptors, and one artist created an installation piece. The painters spread out around the pavilion, the sculptors worked in the courtyard with power tools to carve stone and wood, and the printmakers hung out for a little bit – until a pick-up truck pulled up to the pavilion with a press! Some of the guys unloaded it and we met Syahrizal Pahlevi, an Indonesian artist/printmaker who was sharing his press and supplies with us. We also met Salvador Ching from the Philippines, who screen prints on his paintings. Deb and I had brought some paper, inks, Pronto plates, powdered gum, our own carving tools, and some brayers. The other printmakers also had brought various supplies to share. Printmakers Rahman Mohamed (Malaysia) and Yan-tze Liu Gonzales (Peru), whom I had met in Malaysia in 2014, filled out the print crew. Several other artists who were at the Malaysia festival were there also – it was wonderful to see them again, renewing and strengthening our friendships.



Above, left: Fern Min Eng (Singapore) and I at the press.
 Right: A group piece made from one work by each artist at the festival.

The week was amazing: we built a community. We shared meals, worked on our own work and learned from each other as artists. Each evening, we were treated to performances of traditional Indonesian dances, followed by dinner and more time to talk and connect. At the end of the festival, the organizers gathered the work and put on an exhibition of all of the work produced. The quality and variety of the work was simply astounding!



Above, left: Rahman Mohamed (Malaysia), me and Deb Cheney at Borobudur temple.
 Right: Artists Kazi Sahid (Bangladesh), Megumi Nakabayashi (Japan) and I judged a children's bike decorating contest.

After the official art festival ended, we were all treated to several days of sightseeing and cultural activities – to the magnificent Borobudur Temple, a gorgeous sunrise over the mountains, shopping in the markets, and several joint events with local artists. Festivals and residencies such as this give us a chance to share experiences with people from all over the world through art, to find connections that tie us together as it celebrates our unique characters.

Below: My prints drying.



Printmaking as a Teaching Tool

by Stephanie Stigliano

Pull, grind, run, roll, wash out, burn, expose... active students are moving around printmaking studio and working at several processes simultaneously. It is different from their other art classes because there are many steps in every process. They coat something and wait for it to dry, they wait to use the press, and, while they are waiting, they have a chance to talk to the other students and it is okay! They are doing exactly what they are supposed to be doing. No wonder the process appeals to the adolescents I teach at Walnut Hill School for the Arts in Natick, MA. Talking is more than socializing; now that they know each other they help one another. They share techniques and explain things to each other. The students are excited to pull a proof and gather around to see what magical transformation occurred under the roller. Discussions happen naturally along the way.



Above, left: Jesse Hansen and Sophia Jacobson preparing stencils.

Right: Fair Shi and Clay Mears at the inking table.

The process enhances drawings because there are many different ways to make a mark. The transformative nature is good for those who think they cannot draw. The physicality of the process helps students focus, because inscribing a plate or carving a block takes more effort than drawing with a pencil. They are confronting the unexpected and reacting to it. Each process engages the brain differently; often one works in a mirror image of the print, but in screen printing one does not reverse the image. In relief printing what is carved does not get inked; in dry point the scraping tool makes the line that collects ink.



Above, left: Jesse Hansen, drypoint.
Right: Sayoung Nicole Park, etching.

Many non-toxic colored inks are available now, so I use printmaking to teach color theory. We make monoprints in black ink and then print a transparent color layer on top. The students use limited palettes of a primary and a darker color to create two-block chiaroscuro linocuts. I tell them to “carve away to reveal the light.” By using colored papers and either reduction linocut or multi-block printing, the students can experiment and find unexpected combinations. The difficulty of learning to register consecutive blocks requires a different type of concentration. By applying the colors one at a time, they see how colors are working together.



Above Left: Sang Eun Oh, reduction linocut.

Right: HyeJin Lee, two block woodcut.

And lastly, making multiples...Making an edition of matching intaglio prints is a useful exercise. The students make state proofs to record their progress. This is helpful for a painter who is used to having all the structural decisions covered by the final layer of paint. The proofs help uncover the artist's process. By the time the printers finish working on their copper plates, they have learned to perceive and control differences in quality. Producing multiples of a print enables the student to both save an image they like and further develop it. High school students want they can hang on their wall; that is not always possible when you are learning a new process; making multiples allows them to do both.



Layered monoprints from the exchange with Icelanders.

With extra copies, you are free to send some of them out into the world. We worked with the Creative Writing students and the Music Composition students within the school. The printers responded to the sounds and words to design their screen prints. They also worked with students from farther away, The Latin School of Chicago in Illinois (linocuts), and The Technical College of Reykjavik in Iceland (stencil monoprints). Instead of editions, they created a series of related images. These were printed in stages as separate backgrounds and foregrounds. They mailed some prints and kept copies for themselves. Everyone ended up with several prints. Currently the students are working on posters to be used as set props and for promotion of the Spring Opera on campus at Walnut Hill School for the Arts.

Each printmaking process offers the possibility to make expressive marks, the potential for layering images and making multiples for an edition or a series. The student is learning more than technique or how to make copies.

Below: Screen-printed broadsides with text from the Creative Writing students.



Note: This is the first in a series of articles by educators who teach printmaking.

Tenure Track Position at University of North Florida

TENURE TRACK POSITION

University of North Florida

Position No. 332630

Approved Job Title: Assistant Professor, Printmaking

Type of Appointment; Full-Time, Tenure-Track

Job Summary/Responsibilities:

The Department of Art and Design at the University of North Florida seeks an Assistant Professor of Printmaking for a full-time, 9-month, tenure track position with an anticipated start date of August 10, 2016.

Our program is seeking an innovative artist and educator with robust knowledge of printmaking techniques, theory, and history as well as experience with current health and safety practices.

Responsibilities will include teaching three undergraduate printmaking courses per semester including introductory, advanced classes, and special topics. The successful candidate will incorporate both traditional and emerging printmaking practices into their teaching.

In addition to teaching and ongoing excellence in creative work and professional activity the position requires service to the department, college and university.

UNF strategically supports an aim to operate as a preeminent, vibrantly inclusive employer in higher education. The successful candidate should demonstrate a capacity to work among diverse constituencies in the immediate university community and beyond.

Required Qualifications:

Qualified candidates must have an M.F.A. degree and at least five years of teaching experience beyond the graduate T.A. Candidates must be familiar with a range of conceptual and technical aspects of printmaking and also demonstrate a commitment to extend interdisciplinary approaches. An understanding of contemporary art issues and current studio practices is required.

Candidates must demonstrate proficiency in traditional approaches to printmaking techniques and experience teaching intaglio, lithography, screen printing, relief and the contemporary critical issues that are relevant to the field of printmaking.

The ideal candidate must possess competence in emerging technical and digital applications, professional print production, alternative techniques and a broad intellectual approach to engaging research and practice of contemporary print media and the expanded field.

Statement(s) of Understanding:

A minimum of five years experience teaching at the university or college level. The candidate must demonstrate a proven record of professional involvement and creative accomplishment in the field of printmaking. The successful candidate should be a practicing artist with a distinguished exhibition record, and a strong commitment with enthusiasm towards the future of printmaking practice. Demonstrated proficiency in a wide range of printmaking techniques and digital skills are essential.

Preferred Qualifications:

It is preferred that the candidate has five years of teaching experience at the university level and be familiar with alternative printmaking methods and digital imaging for printmaking.

Application Review Date: 03-05-2016

Documents that must be submitted electronically at time of application:

Unofficial Transcript 1
Curriculum Vitae
Letter of Interest
List of names, addresses and phone numbers of 3 references

Special Instructions:

Applicants must complete an online application at www.unfjobs.org, as well as mail supplemental documents in order to be considered for this position. Applicants who do not apply online and/or mail all the required documents will not be considered for this position. Once you submit your completed application you will receive a confirmation number. Keep the confirmation number for your records. While the confirmation number guarantees that your online application has been successfully received, it does not mean that your application is complete. Your application is not complete until your mailed documents have been received.

You must mail the following materials:

- 1. 20 examples of student work***
- 2. 20 examples of applicant's work***
- 3. 3 letters of recommendation (no copies, must be written within one year and have original signature)***

Address the packet to:

***Sheila Goloborotko, Search Chair
Position Number: 332630
Department of Art and Design 45/2022
University of North Florida
1 UNF Dr.
Jacksonville, FL 32224***

For further information, please contact Regan Bartley at (904) 620-3894 or via e-mail at r.bartley@unf.edu.

All applications and documents must be submitted by 03/05/2016 no late materials will be accepted.

All applicants invited to campus must submit an official transcript prior to campus interview.

Thank you!

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