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an international association of artists

Fall 2018

The Boston Printmakers *e-newsletter*



In this e-newsletter:

Fall Quarterly 2018

- *Letter from the President*
- *Jenny Robinson: Fellowship*
- *Stephen McMillan: Residency*
- *July in Krakow: Immersed in images*
- *A Humanistic Artist: Theresa Monaco*
- *In memory of Aline Feldman*

Letter from the President



Rhoda Rosenberg, Susan Denniston and Renee Covalucci in Krakow, again!

There is much to announce this quarter as we begin the academic year and say goodbye to summer.

This fall we will be completing two prospectuses. First is the 2018 members' opportunity. The Boston Printmakers traditionally plans for its Biennial during odd numbered years and members' shows for the even ones, however in 2017 we arranged a special members' show, [Marking Time](#), to celebrate our 70th anniversary year. And, the *2017 North American Print Biennial* was exhibited January - March 2018. The next Biennial exhibition is scheduled for August-September 2019.

For a members' event with a new twist, we are revisiting and combining two prior concepts to produce *The Boston Printmakers Traveling Flat File (TFF)*. We envision a prime assortment of members' prints that will be displayed at Southern Graphics Conference International (SGCI) and the Boston Print Fair

during 2019 and 2020.

With a member collection that demonstrates the best in contemporary and traditional printmaking, the traveling flat file will enable us to reach many viewers with “signature” works that represent “who we are.” The TFF will be shown in the above-mentioned venues over a two-year span, so please select a work with this in mind. You will be receiving a full prospectus in October, and we hope for excellent participation in this new members’ event.

NOTE: For 2021, we have received a members’ invitation to exhibit at SGCI Rhode Island.

The second prospectus en route is the next *North American Print Biennial* that will be held at the Jewett Art Gallery at Wellesley College, August - September 2019. Shelley Langdale, President of the Print Council of America and Associate Curator of Prints and Drawings at the Philadelphia Art Museum, will serve as juror. Members will receive this prospectus by year’s end, since the juror’s selection will occur in spring 2019.

Another item for your calendar is **Sunday, Nov. 4, 2018**, when we will be presenting Roberta Feoli, the studio manager at [Scuola Internazionale di Grafica](#), our generous partner in Venice Italy. She will be hosted by past president Liz Shepherd and member Catherine Kernan. Roberta will visit the [International Print Fair](#) in New York City, numerous studios and collections in Boston with The Boston Printmakers, and the Vermont Studio Center. She also will receive a five-day training in “green,” non-toxic practices from Liz Chalfin, founding director of [Zea Mays Printmaking](#), Florence, MA. The event hosted by The Boston Printmakers includes an information session on the Six-Week Visiting Guest Artist Full Fellowship offered exclusively to our members, and will be followed by a light reception. Please join us **Nov. 4 from 1 to 3 p.m.** in the **Design Studio Suite**, Lunder Arts Center, Lesley University, 1801 Massachusetts Ave. Cambridge MA. RSVP renee@bostonprintmakers.org if you plan to attend.

NOTE: We congratulate P.D. Packard who has been awarded the 2019 Visiting Guest Artist Full Fellowship at Scuola!

I hope you will enjoy reading this chock-full *Quarterly Newsletter* with reports of recent experiences by two members’ at [Scuola Internazionale di Grafica](#), two remembrances of longtime members, and a photo essay from the Krakow International Print Triennial and related exhibitions.

Please watch email for the next round of opportunities coming later this fall.

All my best in printing,
[Renee Covalucci](#), President

Jenny Robinson: Fellowship

By Jenny Robinson

I arrived in Venice to begin my Boston Printmakers Fellowship at the Scuola Internazionle di Grafica on a bitterly cold, sparkling bright winters day in the middle of January by water ferry from the airport.



My day of arrival by boat.

The weather in Venice was like this for nearly six weeks with only a few days of rain.

How lucky can you get !

I was a little anxious about which direction my work might take in such a visually saturated city, already painted and written about by the world's greatest artists, but my arrival coincided with the completion of a portfolio print responding to the impact of rising global sea levels, and so landing on an island surrounded and often inundated by water, was timely. Since my work is based on a response to my immediate surroundings I decided to simply absorb the essence of Venice during my residency and to embrace a more fluid approach to my work based on the elements around me.

Entering Scuola, the first thing one sees is the water of the canal at the end of property through an old rusting gate. Throughout the day, from early morning into the dark winter evenings, the water's changing colors and fluctuating tidal levels became, for me, an irresistible visual diary and as much a part of my experience of Venice as anything else.

Joseph Brodsky said that in Venice "we pass from one realm of water to another" and taking that as my starting point, I decided to make a body of work exploring the shifting quality of water and light that was quite literally right on the Scuola's doorstep.

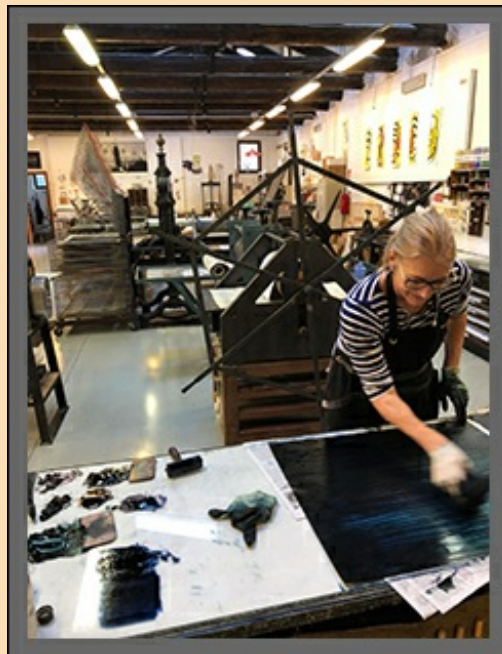


Left, Working on on the rusty canal gate

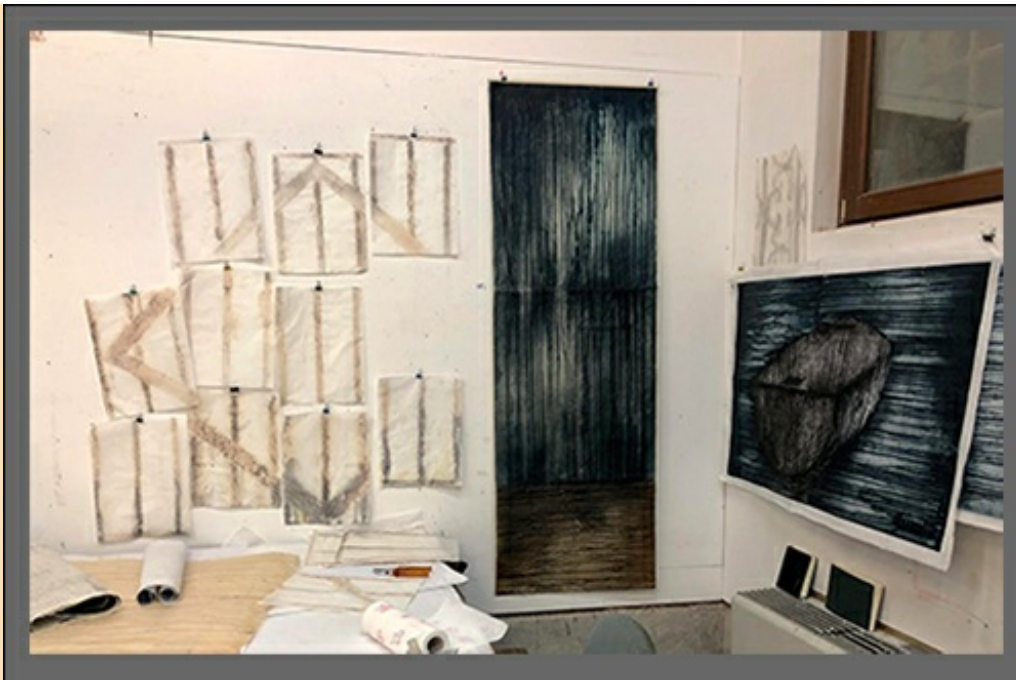
Right, *Rust Print*, 50 x 60" rust, salt water, tea, rain water, fog

A happy accident led me to realize that the rust on the Scuola's canal gate transferred onto my Japanese paper when it was raining. I made a life size print by leaving the paper on the gate for a day in the rain, constantly checking and keeping the paper damp in freezing temperatures. The performance-like nature of making this print connected it to the body of work I was making in a very real way.

I had not brought any pre-prepared plates with me as I had wanted to see how Venice herself would affect me and how that would inform my practice, I wanted to embrace whatever materials were available to me and open myself up to trying something different. For me, that is what residencies are for: they give one the time to take a moment and look at things differently and try alternative approaches. The wonderful studio manager, Roberta, found me some old litho plates in the studio, which I cleaned up, using the backs, scratches and all, to make drypoint and carborundum intaglio plates. Reusing old plates from Scuola itself also lent a sense of being part of the history of the print studio. When I came to printing, I wiped each plate differently to reflect the daily vagaries of colors and movement in the canal, paying special attention to depicting the reflective quality of the light on the water. I had brought various Japanese papers with me, as whatever I ended up making, I wanted the materials to reflect the fragility of Venice itself.



Working in the Studio



My little corner of the studio

My exhibition in the Scuola Gallery, which is offered as part of the Fellowship, consisted of large installation sized water prints, an artist book printed on gampi tissue, a large rust print of the gate leading onto the canal to connect the exhibition together, (see caption with image for more details) and a large color wheel Chine collé together from small monoprints I made every day for 32 days, reflecting the light and colors of Venice as I experienced them and based on Saussure's cyanometer measuring the blueness of the sky.



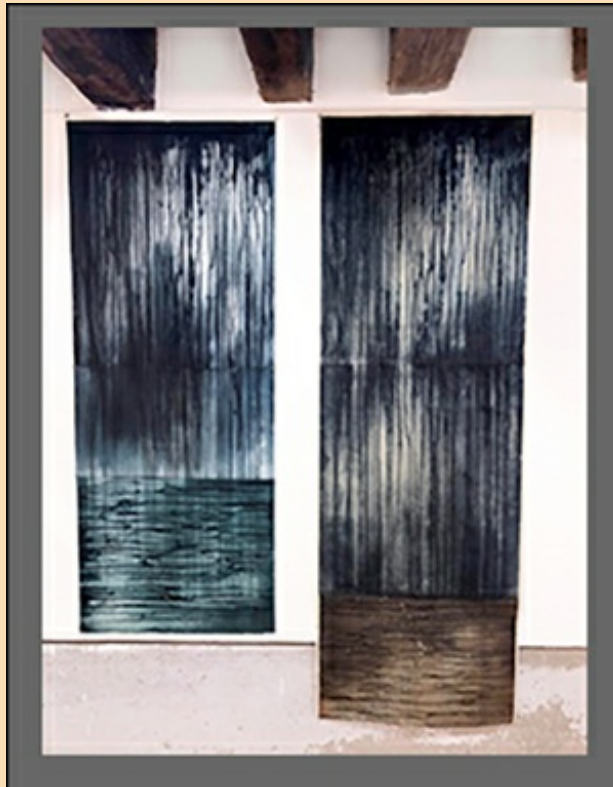
Left, *Luce liquida* 10 x 20" artists book

Drypoint and carborundum on Japanese paper

Right, *32 Days*, 50 x 52"

Drypoint, carborundum, monoprint on Japanese paper

Printed on gampi tissue to emulate the luminescence of light on water, *Luce Liquida* charts the effects of the constantly changing winter light on the water of the Canal Rio di San Marcuola, Venezia. The interleaving drypoints were inspired by Jacopo de' Barbari's rendering of water from his Map of Venice, 1500. Inspired by Saussure's cyanometer measuring the blueness of the sky, *32 Days* is made up of 32 prints for each day I was in Venice, each one reflecting the changes in light, atmosphere and time of any particular day.



Installation view from my exhibition, *"From one realm of water to another"*



Left, artist's talk at my exhibition, *"From one realm of water to another"* at the Scuola
Right, Deirdre Kelly, me and Lorenzo de Castro at the opening

My six weeks in Venice was an incredible experience and the prints I made there, as different as they are from my usual practice, will influence the way I approach my work for years to come. I would like to thank Director Lorenzo de Castro for this opportunity, and Roberta and Matilda for their helpful support.

[Jenny Robinson Website](#)

Stephen McMillan: Residency

By Stephen McMillan

Last year I applied for a 6-week fellowship at the [Scuola Internazionale di Grafica](#) in Venice. I had heard about this opportunity in The Boston Printmakers Newsletter. A few months later I got the “no, but thanks for trying” notice. It did say that if I wanted to pay 2500 euros I could simply apply for a residency. The idea of living six weeks with a studio in the magical city of Venice seemed like a dream, so I gave it another shot. I was accepted for the March 20 to April 30 period. A bargain really.

The timing was very good. At sixty-eight, with over forty years as a professional printmaker, I was ready for the next period of my career. At home I work alone, so being with other artists was a big plus, and then there was the chance to be a resident in one of the most amazing cities anywhere.



Left, *Cannaregio*, 4 x 6"

Right, *The Lovers*, 7 x 4" burnished aquatint

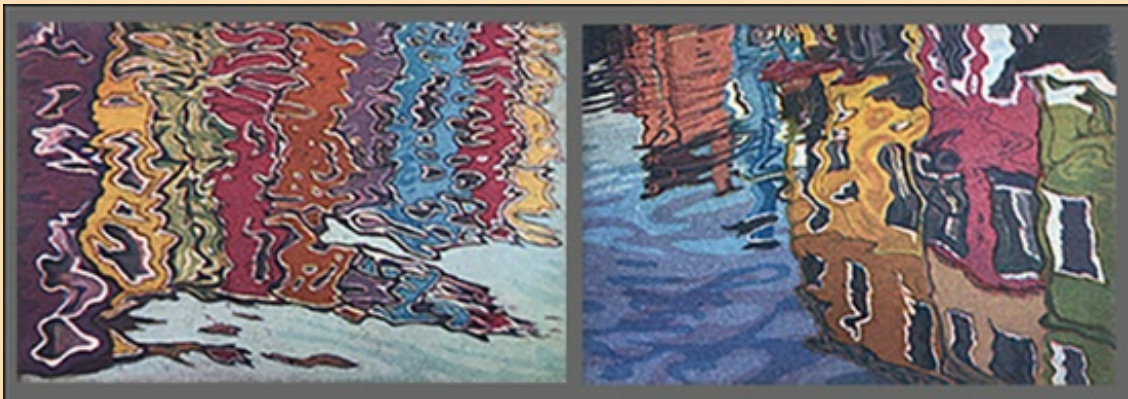
I was in awe of being in Venice. Just waking up to my “alarm clock”, the 7:30 AM bells in the tower across Campo San Angelo was magical. The direct walk from the apartment to the studio was about a mile and a half, and over nine bridges. Often I took the long way, wandering to the far ends of this compact city. Taking after dinner strolls to San Marco or over the Accademia bridge was like being in a kind of fantasy land. Even the flooding during full moons added to the otherworldliness of the place. If you go, bring comfortable walking shoes!

I brought a bunch of small plates, some inks and other supplies. I also brought a couple of already rosined plates and photos to work from. With all of the uncertainties I decided to warm up with a few knowns. It was a smart move. I had not worked with the kind of acid provided by the Scuola, the stop-out was different and the presses a challenge at first. I had to pull the first one out of the fire because of technical problems, but after two weeks, I got into the rhythm of this shop. I was happy to find that this studio has a good aquatint box. Roberta Feoli, the wonderful studio manager, was a huge help, aiding and encouraging me in so many ways. Being around other accomplished artists from all over the world added a special spice to this inspiring experience.



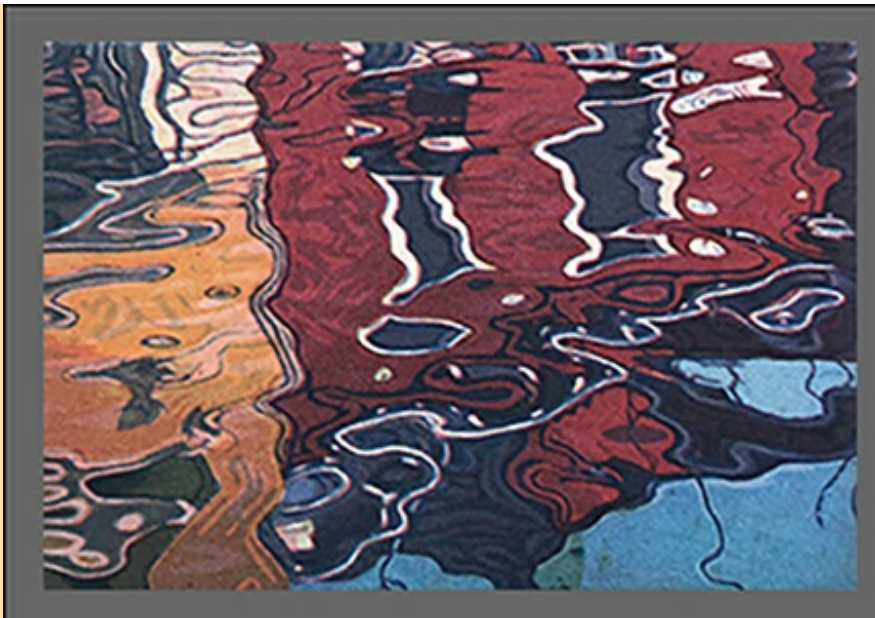
Left, Stephen and Roberta Feoli in the studio
 Center, Studio view at Scuola Internazionale di Grafica
 Right, artists at Scuola, from left, Guillermo Bermudo, Carmen Chofre Garcia,
 Stephen and Nicola Martinez

In my wanderings around Venice I was especially entranced by the reflections of the historic multicolored buildings in the canals. After the first few weeks of intense work I took a day off for a boat trip to the small island of Burano. An ecstasy of wildly colored buildings! I lost myself in this amazing explosion of colors and their reflections dancing in the canals. So many possible images!



Left, *Burano Rainbow*, 4 x 6"
 Right, *Burano Dreams*, 4 x 6"

For the last month I did six small aquatints, four of them with three plates. This was one of the most intense work periods I have ever experienced. In doing the four 3-plate prints I was able to break new ground as I explored the intricacies of reflections and tightly packed buildings. My hope was to give in to the wonder of this magic landscape and let it direct my creativity. I feel like I unhitched from some of my old ways of working and opened new possibilities in my work. With the support of Roberta, as well as the director, Lorenzo de Castro I found the kick in the pants I was looking for! I thank them for this experience. If members would like information about the Scuola, I would be glad to answer questions.



Venetian Red, 4 x 6"

[Stephen McMillan Website](#)

[Stephen McMillan email](#)

July in Krakow: Immersed in Images



Triennial banners in the Main Square, Rynek Główny

"From classics to experiments spanning the boundaries of graphic arts, let's immerse ourselves in images!" -Dorota Dziunikowska, [Karnet monthly](#)

This July in Krakow, Poland we experienced the magnificence of the 2018 International Print Triennial and associated exhibitions over the course of three days. They included [The Boston Printmakers of North America: 8 Members](#), held at the International Centre for Graphic Arts, a small gallery operated by the International Print Triennial Society of Krakow. Works by Charles Woodruff Coates, Susan Denniston, Karen Kunc, Debra Olin, Jenny Robinson, Rhoda Rosenberg, Evan Summer and Julia Talcott were selected into a powerful show that kicked off the first afternoon of openings on the Rynek Główny, or main market

square.



Triennial Society President, Marta Anna Raczek-Karcz opens
The Boston Printmakers exhibit in front of works by Debra Olin.

The same evening, July 5th, the International Triennial audience moved to the opening of [*Eclipse and Deluge*](#) by Deborah and Richard Cornell, in the beautiful International Cultural Center. In 2015, Deborah was awarded two Grand Prizes – The Grand Prix of the Krakow print triennial, and the Grand Prix D'Honneur for her innovative lifetime contributions to the discipline. This prize has never before been awarded to an American printmaker, and this is the only time both prizes have ever been awarded to the same artist. It was the Grand Prix award that generated the solo exhibition this summer. The winter newsletter will include an in-depth report on Deborah's amazing accomplishment and exhibition, along with a second article on the evolution of the Krakow Triennial after completing its 50th year.



Left, gallery view *Eclipse and Deluge* by Deborah Cornell
Right, reception (photo credit Pawel Mazur)



Installation *Eclipse/Phase*, Print, video & sound, Deborah and Richard Cornell



Left, Reception, *Eclipse* and *Deluge*.

Deborah Cornell (photo credit Pawell Mazur)

Right After the pre-reception talk, Janice Darling & Deborah Cornell

(photo credit Susan Denniston)

“Intellectual and scientific constructs express our awareness of our immediate time and situation.... Technology and science have altered our familiar concrete reality; living forms are transformed through research and genetics. Technological influences leave their traces in both the content and in the materiality of this exhibition.” Deborah Cornell

The *2018 International Print Triennial: Immersed in Images*, opened on Friday, July 6th in the Bunkier Sztuki Gallery of Contemporary Art to a crowd of hundreds. The 2018 exhibition was selected from 1353 works submitted by 516 artists from “all over the world,” to create the main exhibition of 257 works by 116 artists from 29 countries. The opening was remarkable: many artists traveled to Krakow for the opening and the Triennial Society was diligent in documenting each of them in videotaped interviews, causing quite a media buzz. The 250-page catalog for *Immersed in Images* contains an extensive essay by the society president, Marta Anna Raczek-Karcz, that provides insight into the broad content and variety of approaches of the works on display. From “Anthropocene” to “Winter is Coming, (Game of Thrones)” to “A Modern Flaneuse” to “Hellzapoppin World of Memes,” a few of the titled leitmotifs that frame her essay, Raczek-Karcz addresses the most distinctive signs of

globalization in contemporary communication expressed in the 2018 Triennial exhibition.



The dense crowd gathers at *Immersed in Images* as the Triennial President Raczek-Karcz presents awards and shares some insights



Fuki Hamada from Japan in front of her stunning aquatints with Susan Denniston



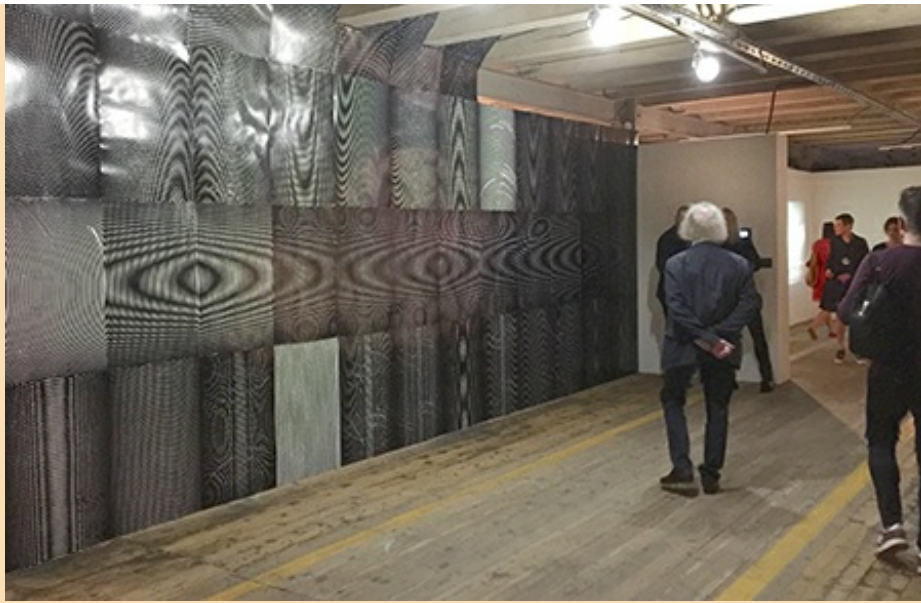
Scale and perfectionism were two impressive qualities of works in the exhibition.

On the right, the 2018 Grand Prix award winning print by Karol Pomykała accompanied by virtual reality headsets on pedestals

Saturday, July 7th was the opening of [Transgrafia](#), an open invitation exhibition for Polish artists to present less standard, experimental works that “expand the rules of printmaking” and to create works that respond to the vast, raw exhibition space that was a former tobacco factory. Artists were instructed to push “the extraordinarily creative potential inherent in printmaking,” to produce rich, large-scale graphic installations (or worlds) and to raise consciousness of societal issues, conditions and diversity.



At *Transgrafia*, the art was presented in darkened rooms and was more interactive



An optical installation of relief prints by Pawel Krzywdziak at *Transgrafia*



Transgrafia: Viewers use red pencils to enhance and engage with a large-scale print documenting the tragedy of our current wars.

If you haven't experienced an International Print Triennial, the magic and majesty of the prints are breathtaking! The show provides a most powerful display of contemporary printmaking—leaving viewers inspired, gratified, astounded and informed. Put Krakow on your bucket list for 2021, or travel there by October 10 to see this wonder!

If this isn't enough, there is another round of print shows that will open in September. This link covers them all: [Karnet of Krakow](#).

A Humanistic Artist: Theresa Monaco

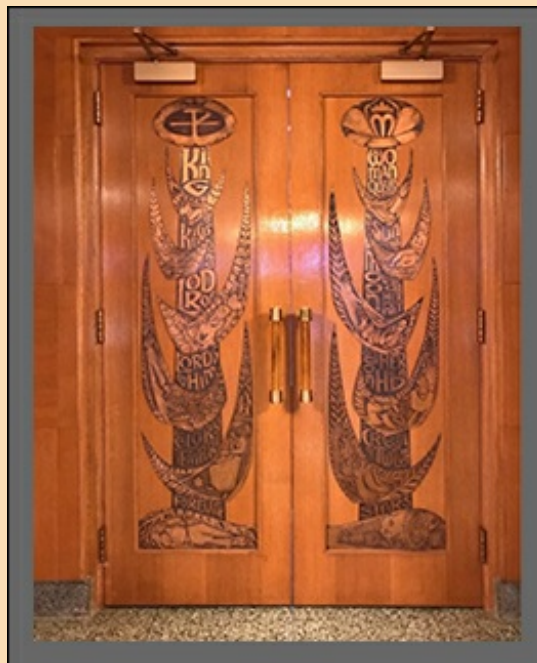
By David Thomas

With catalog excerpts by Marion Kilson

It was at the luncheon after her funeral that friends of Theresa Monaco (1939-2017) committed to creating a posthumous retrospective exhibition. *Creating Memory* will be on view at the [Wedeman Gallery](#), Lasell College, Newton MA from September 11-29, 2018. The opening reception is **Sunday, September 16th, from 6—8 pm.**

The drawings and prints in this exhibition illustrate not only Theresa Monaco's talents as a creator of art, but the central theme of her work, "My artwork explores and interprets memory—both the memory inherent in living beings and inorganic things. Using light and dark as expressive qualities, the subject I have explored over the years is the human portrait and later interior spaces and landscapes." *Art New England*, Lois Tarlow, "Artist's Profile," 1981

Theresa Monaco's life as an artist was anchored in Boston's Emmanuel College. She received her BA in Studio Art and BFA in Painting at Emmanuel College, Boston before continuing her formal training at Syracuse University where she received her MFA in printmaking and drawing in 1972. She taught in the Fine Arts Department at Emmanuel College from 1967 until her retirement in 2004 when she became Professor Emerita. Over the years, she participated in many solo and group shows including The Boston Printmakers annual shows, *The Nature of Thing* at the DeCordova Museum, at the NAGA Gallery, and exhibitions in Massachusetts, Connecticut, New York, Rhode Island, Virginia, and Vietnam. For many years she was a member of the executive boards of The Boston Printmakers and of the Indochina Arts Partnership.



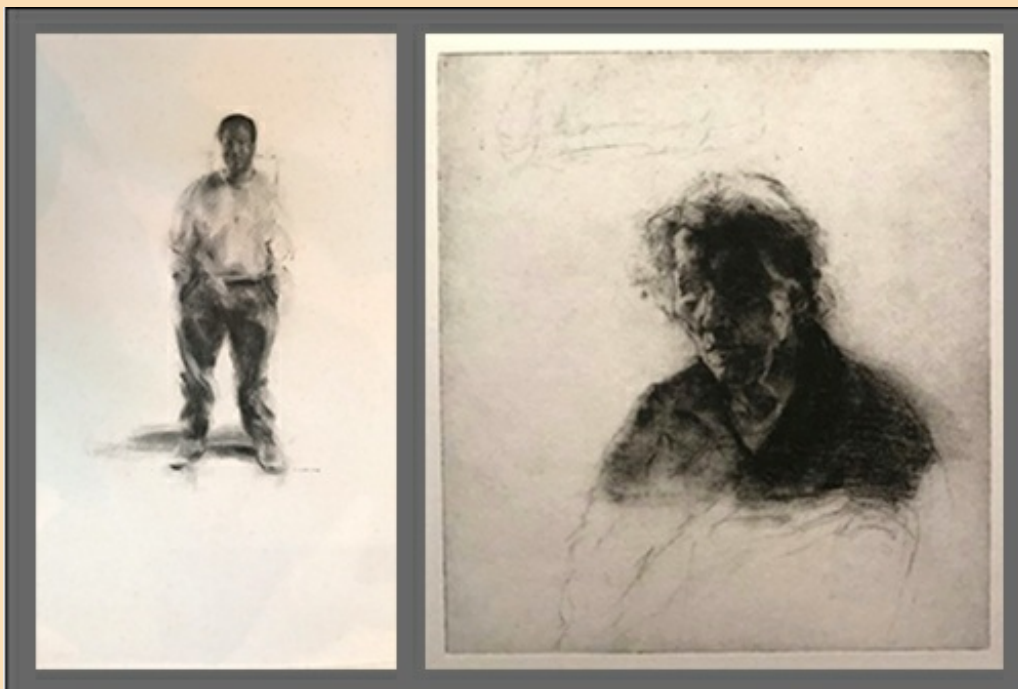
In 1962, Theresa worked on the design of these bronze doors at the entrance of Our Lady Queen Chapel, the retreat and retirement home of the Sisters of Notre Dame du Namur, Ipswich MA. The bronze designs were cast in Florence, Italy.

Creating Memory exhibition catalog

From 1958-1976, Theresa was a Sister of Notre Dame du Namur. Marion Kilson writes in the exhibition catalog for [Creating Memory](#), "in her secular life, Theresa continued to find

solace and inspiration in the silence that she had come to value as a Religious on retreat.” In Theresa’s words, “Silence has different ways in my life today,...the creation of a work of art has a very profound solitude about it. One has to listen to all the marks, both small and great, and be ready to engage in the transformations that these signs and symbols are about.” “For the Moment,” *Saturday Morning Club Paper*, 2006, p.5

The Boston Printmakers were lucky to have Theresa Monaco as an executive board member for 30 plus years. Theresa was always a present and productive member. She was our first web master, a perpetual host of the annual meeting, superb volunteer at all exhibitions, vital in nurturing our collection, and a balanced voice at board meetings. While she and David Thomas were both on the faculty of Emmanuel College, The Boston Printmakers office was located in their art department, right in the heart of Boston’s museum area.



Left, Stephen, charcoal on paper, 38 x 22"

Right, Constantina, etching, 6 x 6"

from the estate of Teresa Monaco

In the artist’s words:

"This process of visualization and abstraction, the process of seeing and finding the essential, remembering and forgetting what is in the end not necessary, is I think, the most essential and constant in the creative process of the artist."

"Re-living the Creative Process," *Saturday Morning Club Paper*, 1995, p.7



Jacob, 2010, solar etching, 14.5 x 12.5"

"I have done many etchings, but when I found myself too involved with the process, I went back to drawing. Drawing has been the primary means for me to interpret a subject, leading to traditional prints, computer-generated inkjet prints, and nontoxic printmaking." "Artist's Profile," Lois Tarlow, *Art New England*, 1981



Left, *Untitled*, 2008, digital print 5.5 x 8"

Right, *Clam Shells*, 2012, Toyobo intaglio, 8 x 11"

In Memory of Aline Feldman

By Caroline M Thorington

Aline Feldman died June 18, 2018 in Columbia, MD. She was an active, articulate artist who continued working until shortly before her death. She was a small person who created large prints (some measured 3 by 7 feet.) Although her early prints included figures, landscapes became her forte. They showed her strength and power as an artist and dominated her work.

Her own words reflect this preference:

"As subject the land creates a marriage of content and artistic form. My work celebrates place. The work shifts from panoramic sweep to the aerial view, from the more descriptive cityscape with manmade structures to the more naturally abstracted landscapes. I use light and how it exposes shadows and forms to create the shapes I carve in wood."

"The daily migration of light summons the concept of time passing. I rely on the shift of light and dark to suggest a sense of time beyond chronology. My technique is a nontraditional Japanese woodcut print. My use of color is intuitive and underscores the sense of place. The forms are metaphors for life changes expressing cyclical ritual rhythms interfacing with water and land itself." (*from the catalogue, Aline Feldman Images from Wood*)



Left, *Rainheld City*, 1997, white line woodcut, received the Sylvia Rantz Memorial Purchase
Right, *Paradox of Place XI*, 2014, woodcut

A longtime member of The Boston Printmakers, Aline participated in many Boston Printmakers shows and received several awards. Among them were the Sylvia Rantz Memorial Purchase Prize in the 21st Members Show and a Juror's Award in the 50th Anniversary North American Print Exhibition. She was one of sixty printmakers selected by David Acton for the 2007, *60 Years of North American Prints*. Aline became an Emeritus Member in 2010.

She received many other awards including two Maryland State Arts Council Individual Artist Awards in 2016 and 2013 and a 2009 Print Center of Philadelphia Honorary Council Honorable Mention Award. Her prints have been exhibited both nationally and globally in solo and group shows.



Aline Feldman and Juliana Netschert (friend and gallery assistant)
at one of Aline's shows at Marsha Mateyka Gallery early 2000's.

Aline's career is summarized in an essay by David Acton in the book *60 Years of North American Prints*. She was born May 11, 1928 in Leavenworth, Kansas. She studied with Werner Drews at Washington University, St. Louis, before receiving a BFA from Indiana University having moved there after marrying Arnold Feldman. She pursued graduate work until the family moved to Washington D C. There, she became a student of Unichi Hiratsuka (Sacred Treasure of Japan) who taught her to carve woodblocks in the Japanese manner, apply watercolor to the block with brushes and print by hand. She also adopted some of the features of the white line woodcut process introduced to her by Sybil Warthen. Aline fused Eastern and Western printmaking techniques to develop her own unique style.



Paradox of Place I, 1997 woodcut, received a Juror's Award
in the 50th Anniversary North American Print Exhibition

Aline was a good friend and fellow artist whom I knew for more than forty years. We participated in many group shows and went to print conferences together. She never lost an opportunity to talk with

artists, curators and others about art of all kinds. She loved puns and was enchanted by a lecture Richard Field gave on Jasper Johns "figurative" works. I will miss her smiling face, our intense discussions about printmaking and the wonderful organized chaos of her studio.

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