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an international association of artists

Winter  
2018/19

# The Boston Printmakers e-newsletter



*In this e-newsletter:*

**Winter Quarterly 2018/19**

- *Letter from the President*
- *Zea Mays Printmaking: Sustainable and Independent*
- *Deborah Cornell, Eclipse and Deluge: Accidental Powers and Oblique Contingencies*
- *Freedom in the Print*
- *Interview with Shelly R. Langdale, Juror for the 2019 North American Print Biennial*
- *A Recap of BIG INK's 2018 Monumental Woodblock Tour*

## Letter from the President

With the year turning to 2019, I want to thank all of you and the board of directors for another wonderful year. Time seems to be moving along quickly, and our calendar is filled with opportunities.

We are currently collecting online submissions for the Traveling Flat File (TFF) through January 15, 2019. Just a reminder that all works are accepted into the (members only) TFF. However, we are collecting jpegs and descriptive information in advance to make an online exhibition and labels for the works. We will write and send detailed instructions soon asking for work to be mailed between January 22-28 to The Boston Printmakers at Lesley University (with a hand drop-off date on Sunday, January 22, 2019). Please send your digital information promptly to be represented in [The Boston Printmakers Traveling Flat File](#). First stop is Dallas, TX.

The [Call for Entry](#) for the 2019 North American Print Biennial is open now, through March 15, 2019. Please share the prospectus with friends and colleagues and encourage them to apply. In this newsletter, Deborah Cornell and I interview the 2019 juror, Shelley R. Langdale. We thank her for the generosity of her time and candid answers to our questions, and hope you enjoy learning more about the 2019 juror.

With the [2019 renewal of dues](#) we will be sending the coupon code for a 33% members discount for the 2019 Biennial.

We are planning for a considerable presence of members at the [2019 Southern Graphics International](#), March 6-9 in Dallas, TX. Please send information to Stephanie Stigliano at [bpnnews@bostonprintmakers.org](mailto:bpnnews@bostonprintmakers.org) if you are having a show or talk during the conference, to post in Member News.

This is a rich Quarterly newsletter with two articles providing an expanded perspective of the [International Print Triennial of Krakow](#), and intriguing reports on two members: Liz Chalfin of [Zea Mays Printmaking](#) and Lyell Castonguay of [Big Ink](#). Thank you to all writers, our editor and her assistants.

I wish you all a healthy and prosperous New Year,  
Renee Covalucci  
President

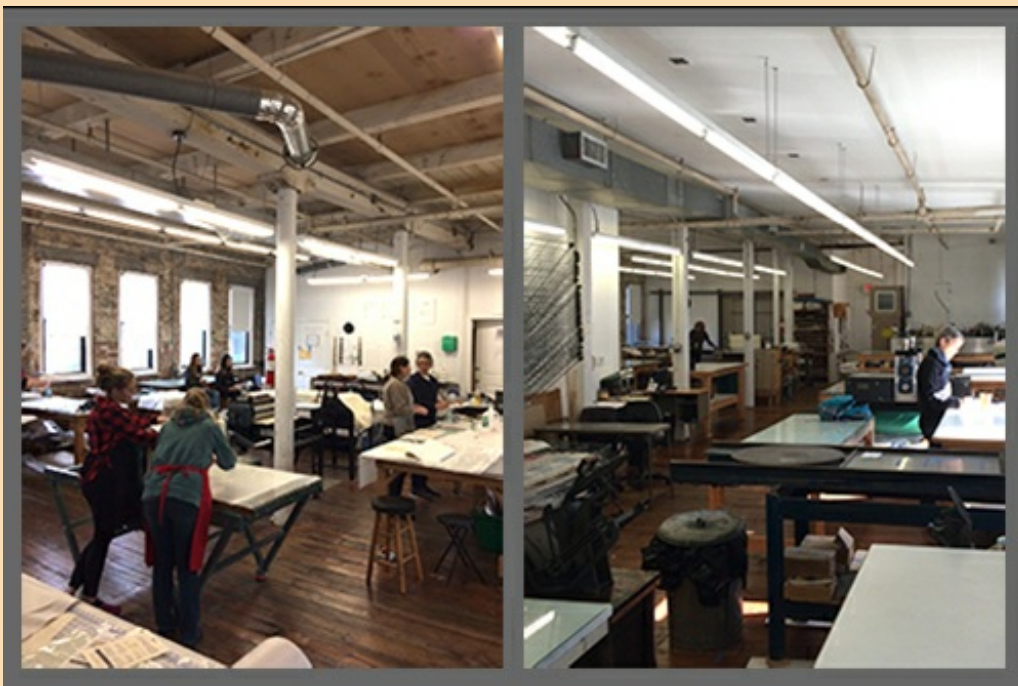
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## **Zea Mays Printmaking: Sustainable and Independent**

Interview with Liz Chalfin  
Founding Director of Zea Mays Printmaking Studio, Florence, MA  
by Susan Schmidt

*Susan Schmidt: What inspired the conception of Zea Mays in 2000 and how has your initial concept evolved through the years?*

Liz Chalfin: Before founding [Zea Mays Printmaking](#) I had been teaching printmaking at Whittier College, a small college in Southern California where they moved the print shop into the basement of an old gymnasium. We had no ventilation and I hated the idea of introducing the toxic chemicals of traditional printmaking into that space. This was in the late 1980s- early 90s and there were several printmakers worldwide developing safer alternatives to traditional processes. I contacted Friedhard Kiekeben in Scotland and Keith Howard and Nik Semenoff, both in Canada at the time, and they generously gave me their formulas for alternative grounds. I was able to set up the shop as a safer, “non-toxic” facility by teaching both non-chemical dependent printmaking techniques, and the newer acrylic etching processes. This really appealed to the problem solver in me, and the seed of Zea Mays was planted. I began to formulate the idea of a print studio dedicated to safer printmaking that would be a resource for artist/printmakers outside of the college setting. I became convinced that there was a need for a place that would test and share knowledge of new “non-toxic” printmaking and at the same time create a space for artists to work.



Left, The teaching studio at Zea Mays Printmaking  
Right, The members' studio upstairs

Since its inception the studio has grown tremendously. We started in a 1000 sq. ft. space and four years later moved into a larger one. We bought equipment, offered workshops, grew the membership, added internship and research programs and exhibition opportunities for our members. In 2011, we bought a building – a 6000 sq. ft. old cutlery factory, and have expanded even further. We currently have over 100 members; we offer 30+ [workshops](#) each year, including a [certificate program in non-toxic etching](#). We've added a [mentorship program](#) and an international [residency program](#). Some of our research has gone to market and we are becoming an authority on safer printmaking practices.



Transparent Etching base, recipe developed by ZMP  
and manufactured by Hanco Inks

*SS: Could you comment on the research aspect of Zea Mays?*

LC: The [research](#) we do is vital to our mission and totally engages me. Printmaking has always been an evolving medium influenced by new technologies. My particular interest is in technologies that make the practice safer for artists and the environment. This might take the form of [alternative grounds in intaglio](#), or chemical free photo processes, etc. We bring on two [interns](#) every six months to be our research artists and they go through a meticulous process of experimentation and documentation. Sometimes the research is successful and sometimes it is not – we never know going in to a project, if it will bear fruit. But the journey is important and the interns learn that they can analyze, invent, assess and instruct. It's very empowering.

All of this is posted on [our website](#) for the world to have. This sharing and accessibility is so important to me and integral to the studio's mission.



Interns demonstrating their research projects to ZMP members

Left, Interns Tessa Chambers and Nick Osetek

Right, Interns Stephanie Motyka and Kristina Key

One of the things that concerns me is the heavy use of acrylics in alternative etching processes. It's definitely better than the old solvent-based grounds, but I think the environmental and health impacts of all these acrylic polymers is yet to be known. We will continue to look for alternatives that are plant based and sustainable, but that's a lofty goal. When you begin to trace the materials we use back to their source it gets fraught. Think about copper mining and what's involved in getting that metal from the mine to the studio; the land degradation, water pollution and overexposure to heavy metals to miners are all impacts. Or plywood that's used for woodcut. Some manufacturers use formaldehyde as the adhesive, which has been found to cause certain cancers after prolonged exposure. The workers who make the plywood are the most vulnerable. However, artists need to be mindful of what they purchase and how they use the materials to ensure their own safety. In 2013, with the support of [Artists In Context](#), a group of artist members from Zea Mays Printmaking began an investigation into the health impacts of the various printing plates we use. We created a website to document our investigation and hopefully a useful resource for other artist/printmakers and DIY practitioners: [Substratum.org](http://Substratum.org). We do what we can to reuse and recycle, but we can't escape the reality that we are consumers. Another issue around sustainability is accessibility. We are so fortunate in the USA that we can source almost anything, but that is not the case world-wide. The more I travel, the more I realize that a truly sustainable printmaking practice needs to take into consideration what can be sourced locally, and the environmental "true cost" of materials.





Green Printmaking Certificate: Intaglio  
2018 graduates on the front porch of ZMP

*SS: Could you discuss the role of small, independent print shops within the larger field of printmaking?*

LC: Most printmaking facilities are located within academic institutions and require a large capital investment. By contrast, the small independent print shop can be responsive to the particular community it is located in. They are often places that are more nimble and flexible than in academia. I think Zea Mays Printmaking is unique because we consider ourselves more than just a print studio – we think of **ZMP** as a printmaking community that serves the many needs of our artists. This includes access to good equipment, but also ways to connect with one another, with international printmakers, exploring new technologies, teaching and learning opportunities and the chance to exhibit and sell work. In addition, we are part of the artistic fabric of the larger Northampton community and have received recognition from local institutions, and partnered with local organizations.



Community Art Salon in the courtyard at ZMP

SS: How important is the community aspect of Zea Mays?

LC: The community is amazing. Artists here move fluidly between the roles of teacher, learner, leader and follower. When they enter, we try to meet each artist at that point in his/her development where we can help them grow as artists. Moreover, there is definitely a cross-current of artistic influences. Personally, I am tremendously influenced and inspired by what I see happening around me every day. It feels like a real gift to be present during someone's creative process.



Liz Chalfin, *Aquarium 3*, copper sulfate saline etching on aluminum



Liz Chalfin, *Guanabo Beach Book*, accordion book  
made from etching on aluminum with chine collé

My own work often follows along with the technical research we are doing. Recently I've been doing



photo etching on aluminium – a direct response to a recent research project. It's so helpful to see a process in the hands of many artists. It's mind expanding!

*SS: On October 30th the Commonwealth of Massachusetts announced a series of major grants to organizations to strengthen community-based innovation. Zea Mays Printmaking was the proud recipient of a Collaborative Workspace Fit-Out Grant, enabling the improvement of print studio infrastructure and expanded programing. Congratulations to Zea Mays Printmaking !*

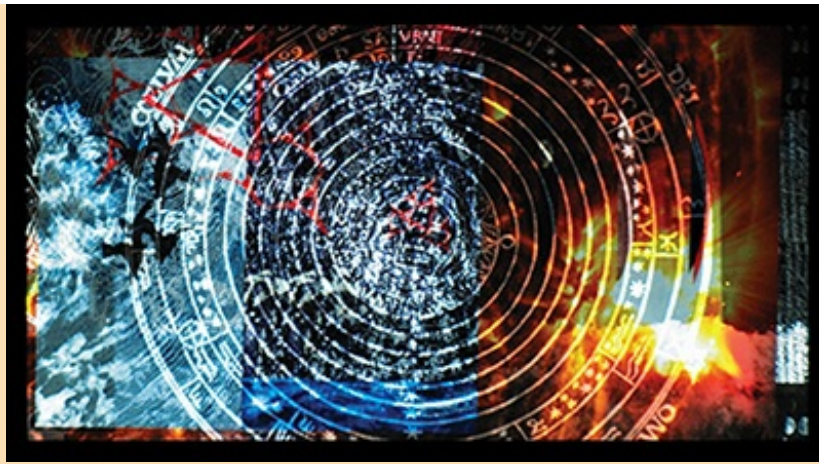
## **Deborah Cornell, Eclipse and Deluge: Accidental Powers and Oblique Contingencies**

*By Rhoda Rosenberg*

Krakow 2018 Print Triennial  
International Cultural Center  
Rynek Glowny 25, Krakow, Poland  
Curated by Teresa Soliman  
July 6 – August 5, 2018

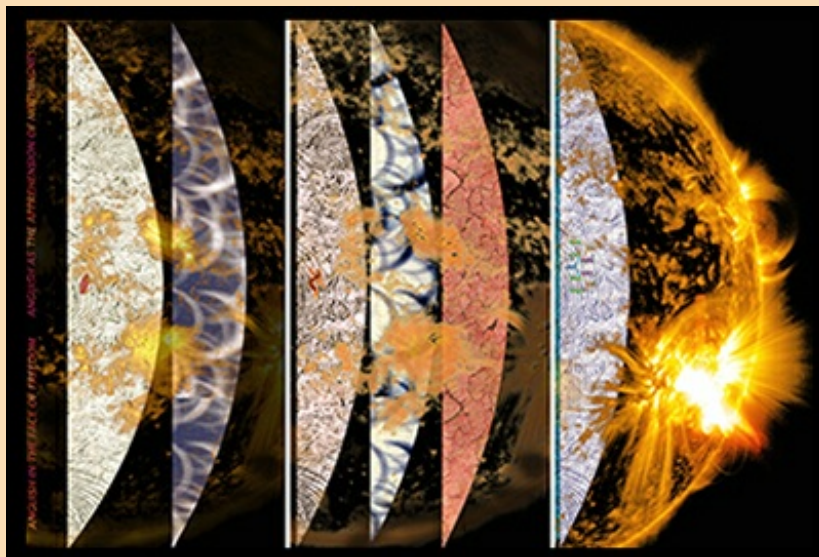
Wow! Just the title alone was overpowering to me. What would this exhibition be like? I walked into the International Cultural Center of Krakow and was completely overwhelmed. Deborah Cornell had taken printmaking to another level. This exhibition of large digital prints, and an immersive installation with print, video and sound, was one of the most beautiful exhibits I have seen. Large digital prints (*Deluge Series*, a triptych nine feet high) printed on transparent film engaged us into light and dimensionality.....the two dimensional surface gave way to gravity and flight, air and water. And then the video.....breathtaking! In *Eclipse Phase*, Deborah Cornell and Richard Cornell, composer, magnificently collaborated to create an archival digital mural, single channel nine-minute video with five-speaker surround sound. One must see this at scale (8 x 13 feet) to fully appreciate the immersive beauty of images, movement and sound. Nature, environment, storms, floods and bird migrations, as well as NASA-based records of solar flares, celestial and climate changes and animations of eclipse shadowing were layered, woven, and visually composed to open the viewer's mind, eyes and soul into a world imagined, yet derived from documented data. It is impossible to put into words. One has to see it!





Deborah and Richard Cornell – *Eclipse Phase Installation*,  
digital mural, video, sound, 96 x 156", 2018, still from video  
Top, *Eclipse Phase 2* and Bottom, *Eclipse Phase 5*

Deborah Cornell has been awarded two Grand Prizes: first for her work *Reflecting Place II* in the 2015 Krakow Print Triennial and also the Grand Prix D'Honneur for her 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.

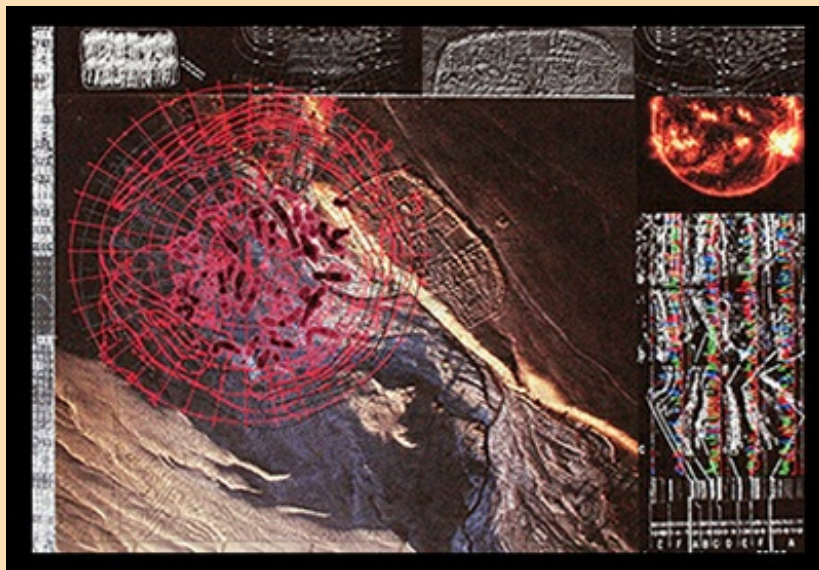


Deborah Cornell, *Anguish as the Apprehension of Nothing*,  
archival digital suite, 11 x 8.5 ft, 2018

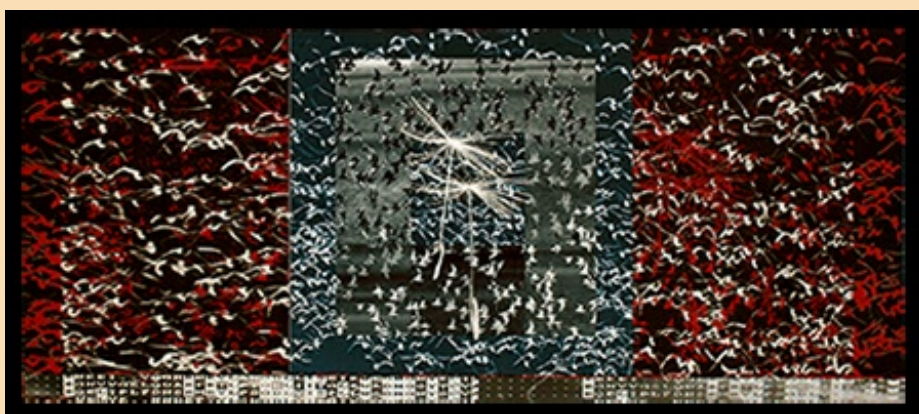




Deborah Cornell, *Light and Matter*, digital print, 39 x 68", 2017

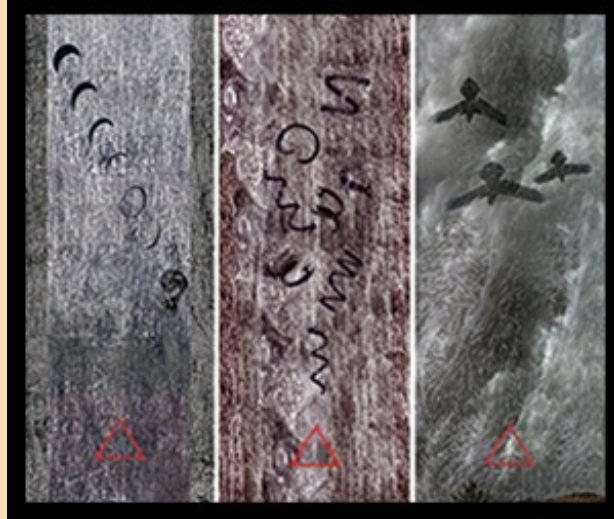


Deborah Cornell, *Pivot Point of Heat*, digital print, 41 x 60", 2017

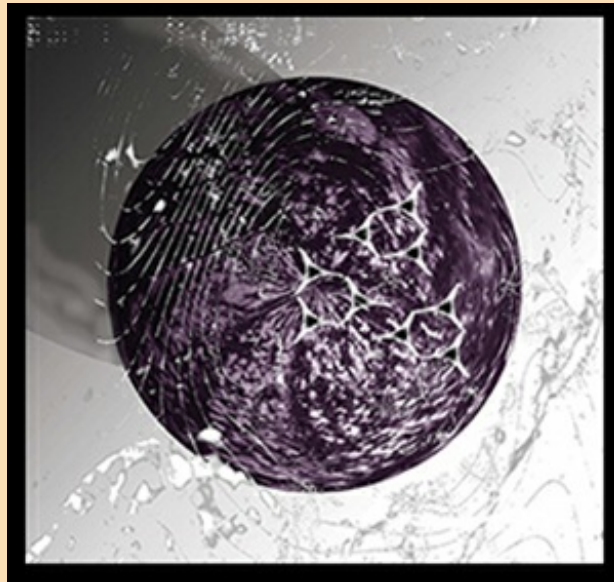


Deborah Cornell, *Migration II*, digital print, 30 x 68", 2017

It was an honor to also be invited, as a Boston Printmaker to show my work at the exhibition, *The Boston Printmakers of North America: 8 Members*, during the 2018 Krakow Print Triennial. It was also a great honor to be present and bask in the beauty of Deborah Cornell's one-person exhibition. As a long-standing executive board member of The Boston Printmakers, Deborah is generous with her time and serves also as full-time faculty and department chair of Printmaking at Boston University. Deborah Cornell has brilliantly managed to be one of the most creative printmakers in the 21st century.



Deborah Cornell, *Deluge Suite*, digital print on film and paper- 3 panels, 9 x 12 ft, 2017



Deborah Cornell, *Binary System*, digital print, 22 x 24", 2017

A brief video clip of *Eclipse/Phase* can be seen on [Vimeo](#).

The exhibition catalog is currently available by emailing [smtg@triennial.cracow.pl](mailto:smtg@triennial.cracow.pl)

After January 2019, the catalog may be [purchased on line](#).

## Freedom in the Print

By Malgorzata Zurawska

From the perspective of the 21<sup>st</sup> Century it is difficult to understand the origins of the Krakow International Print Biennial (now Triennial) in the mid-sixties of the last century. It is even more challenging to understand the success of the International Biennial without putting it in the political context of that time; totalitarian communism in Poland on the one hand and artists' aspirations for free expression on the other. The main objective of communism, like every authoritarian system, was to suppress free expression and to destroy the fundamental human longing to transcend mundane, oppressively profane reality. In an attempt to control and limit freedom of expression, the government was sponsoring art through various funds and grants. Paradoxically, instead of opportunistically collaborating, defiant artists were using these very funds to undermine the government's policies, creating little "sacred islands" of freedom to express the power of the human spirit. This paradox of



political “hide and seek” created a fertile environment for all kinds of artistic expression: experimental theater, music, the unique visual language of Polish School of Poster and highly metaphoric and symbolic graphic art.

The golden age of printmaking, which flourished in Poland in the sixties, was consistent with the world-wide trend of the sixties, the difference was in the extent. When in 1966 a group of printmakers in Krakow challenged the government to allow it to transform the all-Polish print exhibition into a big international event, it became one of the first print celebrations on such a mega scale in the world. For Polish artists it opened a window to the art world beyond the iron curtain and at the same time nobilitated the Polish school of printmaking with its very distinct characteristics. Devotion to craftsmanship, revival of all classical techniques, were only the surface of it. Below that commitment to craftsmanship there was a highly philosophical and universal content touching upon the ultimate values of human existence.



Gallery view from the early decades of the Krakow Print Triennial

The dynamic of the International Print Biennial in Krakow was primarily the result of the enthusiasm of printmakers who worked hard to protect and maintain the high international standards of the exhibition. The event was financially sponsored by the Ministry of Culture and, as a part of a political “hide and seek” game, the main artists’ goal was using the regime’s money without limiting freedom of expression and thus outsmarting political censors. In the pre-digital era, every two years thousands of original prints were sent to Krakow for the selection jury, composed primarily of practicing artists. After selecting approximately one out of six prints submitted, the average number of exhibited works was about nine hundred. The scale of the International Print Biennial has had an enormous impact on the development and status of printmaking in Europe and beyond, making Krakow a destination of travel for artists, curators and print lovers from around the world.

The exhibition was deliberately a very democratic platform, with all artists treated equally and all works subject to the same rigorous selection. Artists with big internationally recognized names were competing against young artists just launching their careers. For example, among award winners was Roy Lichtenstein, considered already an international star, and young and still unknown Carol Summers. Yozo Hamaguchi was recognized for his magical mezzotint in the sixties, long before he became a celebrity. The Biennial exhibition was a kind of artistic melting pot for various trends, from cutting edge experiments of avant-garde of the time, like Victor Vasarely’s op-art (award), or Roman Opalka’s conceptual art (Grand Prix), to vernacular schools of graphic art; for example, Czech and Slovak neo-symbolism, best represented by two award winners- Alfred Brunovsky and Jiri Anderle, both masters of traditional media. The list of awarded artists is long, Tetsuya Noda, Gerard Titus-Carmel, Akira



Kurosaki, Liliana Porter, to name just a few. They all defined the print world for years to come. The elevation of print media to “High Art” translated in a tangible way to the Krakow National Museum’s 300,000 prints collection, containing works that range from the 15<sup>th</sup> century to cutting edge contemporary experiments with print media - one of the richest print collections in the world.

What has changed over 52 years of existence of the International Print Biennial/ Triennial? The contemporary global world is facing challenges different from those in the sixties. But the power of human spirit permeating the 2018 International Print Triennial’s exhibition, *immersed in images*, was again a testament of artists’ longing for a better world - a world without conflicts, pollution, poverty and human alienation. And artists from around the world once more transcended a current global malaise of increasingly polarized politics and rise of authoritarian regimes by showing that the power of image is universal and without borders, joining the chorus of artists from Jacques Callot and Francisco Goya to William Kentridge and Ai Weiwei.

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## Interview with Shelly R. Langdale, juror for the 2019 North American Print Biennial

*By Renee Covalucci and Deborah Cornell*

Shelley R. Langdale is the Park Family Associate Curator of Prints and Drawings at the Philadelphia Museum of Art and the President of the Print Council of America. The Boston Printmakers is delighted to have her serve as sole juror for the [2019 North American Print Biennial](#).

Over the years Langdale has organized and collaborated on an extraordinary range of exhibitions including: [Battle of the Nudes: Pollaiuolo’s Renaissance Masterpiece](#); [Popular, Pop & Post-Pop: Color Screenprints 1930s to Now](#); [Edvard Munch’s Mermaid](#); and [About Face and Place: 19th-century American Drawings](#). Her recent contributions to publications include a diversity of subjects such as 16th-Century Italian chiaroscuro woodcuts, [Philadelphia’s Brandywine Workshop](#), the modernist etchings of [John Marin](#), and the prints of contemporary artists Mark Bradford, Trenton Doyle Hancock, and Daniel Heyman.

In addition to her wonderful association with the MFA in Boston, we were introduced to Langdale’s scholarship by the 1995 exhibition and catalogue for [Dialogue: John Wilson/Joseph Norman](#) that earned the “Best Exhibition of Works on Paper” in the annual “Best of Boston” issue of Boston Magazine. And in 2010 she was a member of the curatorial team for [Philagrafika 2010: The Graphic Unconscious](#), the multi-site core exhibition for the city-wide contemporary art festival Philagrafika that celebrated the printed image as a core strategy for artists working today. This exhibition was spread across five institutions: the Pennsylvania Academy of the Fine Arts, The Philadelphia Museum of Art, The Moore College of Art and Temple Gallery, Tyler School of Art, Temple University and the festival involved installations and programs at more than 80 additional organizations throughout the city. Her forthcoming exhibition considers the last great Ukiyo-e woodcut master, [Tsukioka Yoshitoshi](#) (1839-1892), and is scheduled to open in April 2019 at the Philadelphia Museum of Art, home of the largest collection of the artist’s prints outside of Japan.

Although her interests are wide-ranging, she has always held a particular fascination for the history and development of materials and techniques, and insights into artistic practice and intent that further a greater understanding of how objects are made. The brief interview below provides further insights about our juror.

*BP: How did you decide to make prints a focus of your career? Did you have mentors in this area? Do you recall what prints were the first to get your attention?*

SL: My father used to make screenprinted Christmas cards every year when I was growing up and I was fascinated by the process. I have fond memories of cards laid out all over our basement – on the ping-pong table, across the washer and dryer, every flat surface, waiting to dry before the next color application. I even tried my hand at it myself a few times. And then when I was in college, taking a Northern Renaissance class, my professor brought in an Albrecht Dürer print that he owned and it blew me away. I was struck by the intimacy of experience – being able to hold such an exquisitely made print, created centuries before, in my own hands, up close! And thereafter I was always particularly drawn to works on paper.

I was not planning to study art history or pursue a career as a curator until I took my first art history course at Bowdoin College. At the time I was a history/government major and was convinced that I wanted to become a lawyer. But suddenly art history seemed like a much more fascinating conduit for gaining deeper knowledge about the world and the important role that prints have played in disseminating imagery and sharing ideas seemed particularly compelling. As I learned more about printmaking I was increasingly fascinated by the history of the evolution of printmaking techniques and the intellectual challenges of conceiving of compositions in reverse.

In addition to my professors and the museum staff at Bowdoin College who promoted the direct study of objects, I am grateful to have had the encouragement of Rafael Fernandez, the curator of Prints, Drawings and Photographs at the Clark Art Institute in Williamstown, Massachusetts when I was in graduate school there, as well as David Becker, former Houghton Library and Museum of Fine Arts, Boston curator (and a fellow Bowdoin College alum) who gave me the opportunity to assist him with a drawing catalogue when I was an undergraduate and then guided me when I was seeking a job after graduate school. I was also fortunate to have had an internship in the Print Department with Jerry Cohn at the Harvard University Art Museums. My first curatorial position was under curators Clifford Ackley, Sue Welsh Reed, and Barbara Stern Shapiro, as well as Paper conservators Roy Perkinson and Annette Manick, at the Museum of Fine Arts, Boston who provided my early training in the field. But I have also greatly benefited from the advice and support of colleagues whom I met through my involvement with the Print Council of America, such as Ruth Fine, now curator emerita at the National Gallery of Art, Washington, Martha Tedeschi, Director of the Harvard University Art Museums, Nadine Orenstein, curator and head of drawings and prints at the Metropolitan Museum of Art, and Suzanne Boorsch, curator emerita of prints and drawings at Yale University Art Gallery, among others .

*BP: What are your special curatorial interests regarding printmaking? Regarding art in general?*

SL: I am very interested in contemporary printmaking that speaks to new developments in aspects of contemporary life and experience. I can certainly appreciate all kinds of subjects, including timeless themes of landscape and portraiture. But one of the most interesting things about art is the ways in which it reflects the culture in which it is created. I am most fascinated by artists who introduce new subjects or adapt traditional genres to celebrate, criticize or reveal current issues or otherwise explore facets of our culture in powerfully expressive, thought-provoking ways. With the recent rise in social consciousness brought about by the current political climate, and a corresponding increase in activism, the print medium is especially well-suited to document and address contemporary concerns and communicate ideas across a broad audience.

*BP: What makes a good print?*

SL: I am always most drawn to prints in which the process/technique employed is fully integrated into the subject portrayed---where there is something about the physical texture, process of mark-making, or transfer, or a conceptual issue inherent to the chosen medium that is essential to convey the meaning of the work created. The technique should be crucial to the expressive impact of the print.

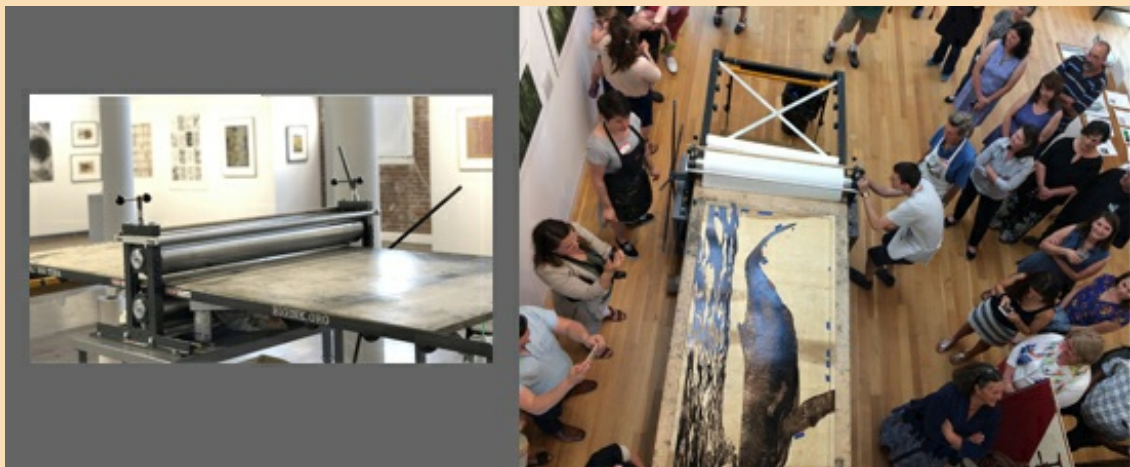
I should also say, as an aside, that I have a real pet peeve about the use of the term giclée instead of digital for ink jet or other digital print techniques— basically this is analogous to using the term serigraph for screenprint – a fancy word that was coined to disassociate the medium from its more commercial origins. Near the end of the 2nd decade of the 21st century, with the ubiquitous multi-disciplinary approaches of most artists practicing today, we have reached a point when we can put all our cards on the table and call a screenprint a screenprint, a digital print a digital print. Additionally, there is nothing more frustrating to a curator than being presented with a medium description that says “multi-media”—if it is an etching and woodcut, with digitally printed collage, just say so!

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## A Recap of BIG INK's 2018 Monumental Woodblock Tour

Sometimes undertaking a new creative process can feel like being in the wilderness. Printmaker Lyell Castonguay felt that way when he started creating large-scale relief prints. Castonguay states, “Monumental woodblock prints are difficult to execute but I’ve always been drawn to technical challenges. Even now, after years of carving and printing large-scale, I’m always reevaluating my process as new observations crop up.” Over the years of testing various combinations of ink, paper, and printing setups, Castonguay founded BIG INK to share his knowledge. “Working with others and helping them discover the wonders of the process is rewarding.”

BIG INK acts as a compass for artists who want to create large-scale relief. A prospective participant applies to a printing event and if selected has 2 months to carve a woodblock guided by tutorial videos and an informational packet. The carved woodblocks are brought to an event and artists assist each other in printing everyone’s work. Hundreds of artists from coast to coast have made woodblocks ranging from 24” x 36” to 40” x 96” for BIG INK events.



Left: The Big Tuna visiting Riverviews Artspace, Lynchburg, VA

Right: Printing work by artist Janine Kinnane at Dedee Shattuck Gallery, Westport, MA

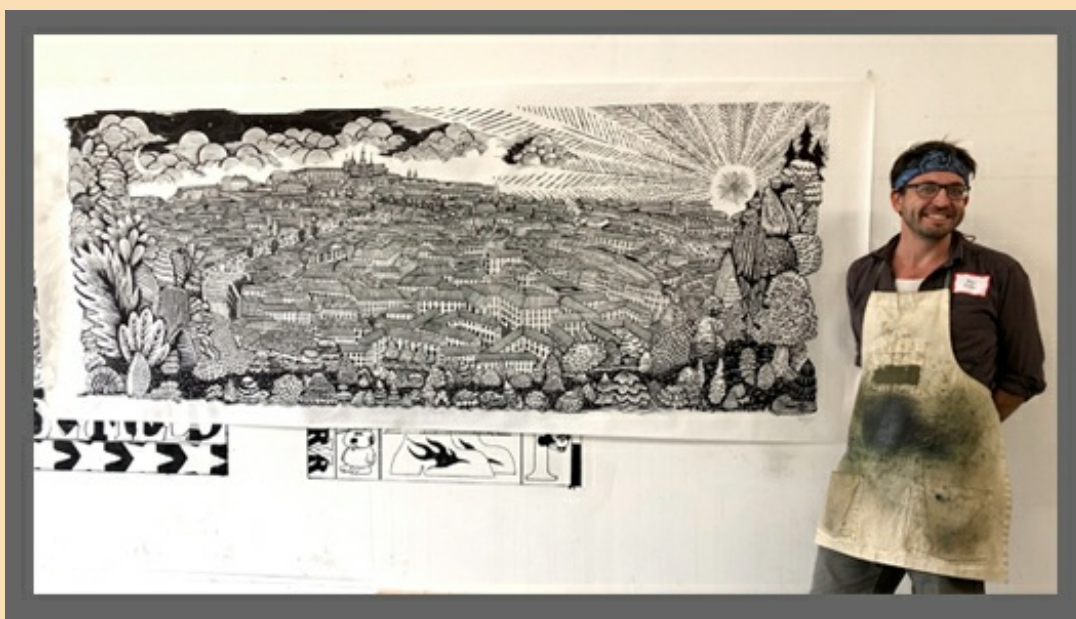
In 2018, BIG INK facilitated 20 printing events at art centers, studios, and universities. Demonstrations at museums occurred at The Demuth Museum in Lancaster, PA, and the Museum of Fine Arts, Boston, MA. At the MFA over 200 visitors attended the 5-hour extravaganza. Many asked questions while other spectators stayed for over 90 minutes to witness Castonguay ink and print 6 different artists’ large-scale woodblocks using BIG INK’s mobile press “The Big Tuna.”





Left: Inking a woodblock by Reinaldo Gil-Zambrano at Whiteaker Printmakers in Eugene, OR  
 Right: Printing a laser-etched woodblock by Carrie Ann Plank at 3 Fish Studios, San Francisco, CA

2018 was a banner year for emerging artists who participated in BIG INK's program. At Dedee Shattuck Gallery in Westport, MA, artist Janie Kinnane's spectacular 40" x 96" whale image marked her initial venture into woodblock printmaking. Kinnane stated during the event, "This is just the beginning. [I'm] beyond stoked to see what carvings lie ahead!" Another example of incredible detail on a grand scale is a block carved by veteran printmaker and Tugboat Printshop co-founder Paul Roden. Roden's 38" x 96" Prague cityscape was made in tribute to Roden's family history. At Artists Image Resource in Pittsburg, PA, the air was brimming with excitement while printing Roden's intricate block. Roden noted that, "I've kept my studio practice private and reclusive for much too long, [and I am] feeling very inspired to join a community of artists and makers."



Above: Paul Roden beside his print, *Prague*, at Artists Image Resource, Pittsburg, PA

On the West Coast, BIG INK visited 3 Fish Studios in San Francisco, CA, and Whiteaker Printmakers in Eugene, OR. While on location, BIG INK facilitated the printing of over a dozen artist's works on these studio's presses. Venues "The Big Tuna," visited include Fleisher Art Memorial in Philadelphia, PA and Center for Contemporary Printmaking in Norwalk, CT, among others.

From far and wide, BIG INK's 2019 tour features innovative art centers and significant print venues. In June, a print weekend is planned near BIG INK's headquarters at 3S Artspace in Portsmouth, NH. The nonprofit art center was once a lollipop factory and its industrial, open gallery is an ideal space for working large. The following weekend BIG INK is using a massive press at Red Delicious Press to print woodblocks in the Denver

region. In September, "The Big Tuna" travels to Hatch Show Print for an event inside the Haley Gallery. This is their first visit to Nashville. For those not familiar with Hatch Show Print, this renowned studio contains rich history in the music and art worlds. Other events include venues at Annapolis, MD; Columbus, OH; St. Petersburg, FL; Raleigh, NC; and Hyattsville, MD. For more information and to view prints created by past participants visit [www.bigink.org](http://www.bigink.org).

Below, Left: Polly Perkins beside her print, *Shadow Play*, at Fleisher Art Memorial, Philadelphia, PA

Below, right: A wall of prints at Phoenix Rising Printmaking Cooperatives's 20th anniversary celebration in Columbus, OH



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