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an international association of artists

Spring 2019

The Boston Printmakers *e-newsletter*

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Spring Quarterly 2019

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Letter from the President

The print community is certainly feeling the loss of one of our greats, who made an indelible impact on printmaking. "Warrington Colescott, an innovative printmaker who deftly navigated the intersection between tragedy and high comedy with biting etchings about civil rights, history, politics and the internal Revenue Service (which audited him), died on Sept. 10 at his farmhouse in Hollandale, Wis., southwest of Madison. He was 97." Quote written by Richard Sandomir from Colescott's [New York Times](#) obituary page, and of course, he was one of the 60 artists recounted in depth by David Acton in [60 Years of North American Prints](#).

From The Boston Printmakers archives, I would like to share some facts on Warrington Colescott. He began exhibiting with The Boston Printmakers in 1954 at the 7th Annual Exhibition. His "Boston" debut work "Magdalenian I," a serigraph print, hung in the Museum of Fine Arts along with 190 works by artists across North America. Colescott, along with [Dean Meeker](#), were the first members of the Madison community to join The Boston Printmakers as membership expanded west and mid-American university print departments were thriving. Many generations from the well-known Madison print department followed. Warrington Colescott exhibited in North American Print Annuals and Biennials 17 times through 2009, and it was that year when Roberta Waddell selected "Imperium: Down in the Green Zone" for the Ture Bengtz Prize for a member of The Boston Printmakers, and it is in the collection of the Art Complex Museum.

This issue contains a remembrance of his life written by two of Colescott's many students who became established printmakers. I hope you will enjoy the three additional articles offered in this issue: going behind the scenes at Muskat Studios, hearing from the 2018 Anderson Ranch Scholarship recipient and following the extensive visit to Boston and New York by Roberta Feoli of Scuola Internazionale di Grafica, Venice.

I wish you all a rejuvenating spring,

The Minions of Muskat Studios

Carolyn Muskat received the 2019 Excellence in Teaching Award at the recent Southern Graphics Conference. A pivotal force in the printmaking community, Carolyn exhibits internationally and owns and operates Muskat Studios, a professional print shop in Somerville, MA. Among her many roles, Carolyn served for several years as President of The Boston Printmakers. BP invited two members to relate their experiences as students and interns with Carolyn Muskat.

By Stacy Friedman and Andrew Stearns

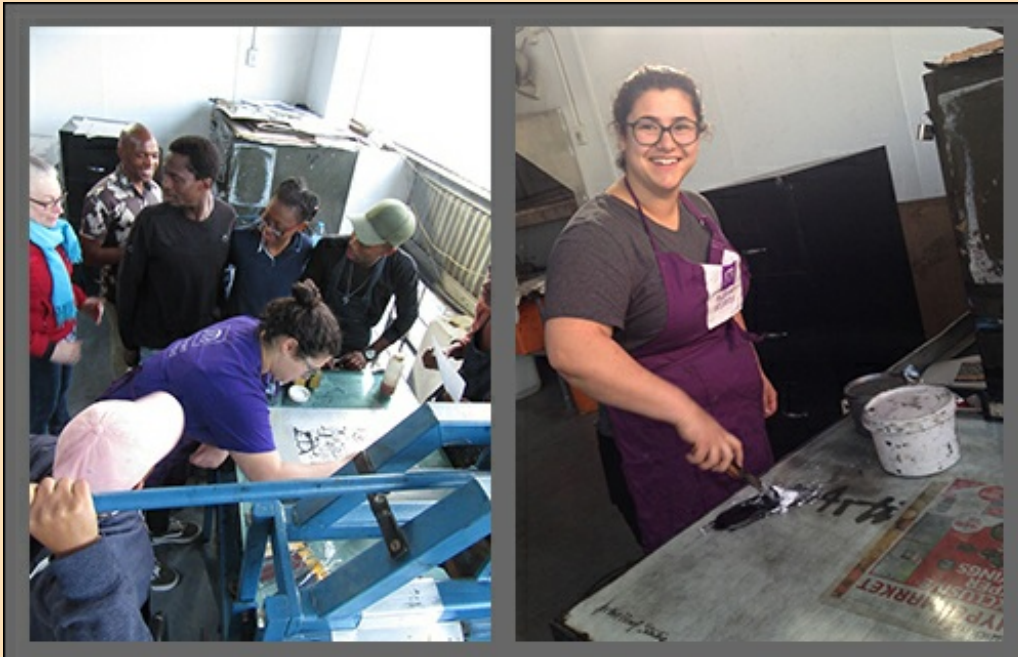
If you read both of our resumes, you will see that we took very similar paths to our careers in printmaking. We both took Carolyn's Beginning Lithography class during our first semester of sophomore year at Massachusetts College of Art and Design. Neither of us knew what lithography was or had any clue about the role of a master printer. In the classroom she set the expectations from the beginning - that you show up, pay attention, and try your best. She was also very clear that lithography isn't something you just pick up in one afternoon. It is a process that demands practice. "Think about it, you are not going to pick up a guitar in a day and then be ready to play in a rock show the next night". When pronto plates would roll up onto the roller resulting in "plate on a stick," or the "printer geist" appeared and filled an image with scum, Carolyn would always come to your rescue, letting you know what went wrong and how to fix it. She would often remind us that lithography was not invented by rocket scientists, a sentiment that gave us peace of mind.



Andrew Stearns printing at MassArt during one of the Iron Print events

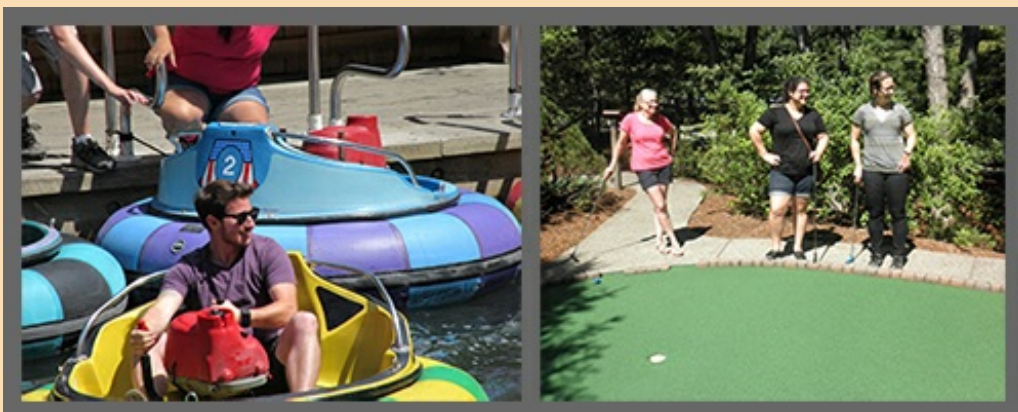
We both decided that one semester of litho just wasn't enough; there was so much more we could learn from Carolyn. Stacy took the class at the intermediate level, and in due course, we both became Carolyn's teaching assistants, both interned for her at Muskat Studios, and Stacy still continues to assist her in the studio. In addition to folding cheesecloths and keeping track of Carolyn's coffee and glasses, we had the opportunity to practice and improve our processing and printing skills. Interning at Muskat Studios gave us a chance to see how a professional studio operates, and how it feels to be responsible for the work of another artist. There is a great deal of additional pressure that comes with that responsibility, especially as an intern. Even under the watchful eye of Carolyn, inevitably something would go wrong. An image would roll up too dark or would barely appear, but Carolyn was always there to help correct the problem and explain what to do differently next time. In addition to the technical aspects of printing, working with Carolyn really taught us how to work with people and artists. It takes a great deal of patience and understanding to help translate someone else's vision into print.

Whether you're having a hard time mixing that very specific yellow that isn't too yellow with some red undertones or proofing the same image 12 times with slight changes, you need to continue to work and proof until it is exactly what the artist envisions – and it is a great feeling when you finally hit the nail on the head!



Stacey and Carolyn taught litho workshops at Artists Proof Studio in Johannesburg, South Africa, last May. Above. Stacy printing and preparing ink at APS

One of the most valuable and memorable parts of working with Carolyn was our lunches. Many of the days she gave us the opportunity to ask her anything. So most of those days it turned into a forty-five minute course on how to run a small business. We could ask her anything and expect to hear honest answers and advice based on her years of working as a printer and running Muskat Studios. We always knew she would tell it like it is, and never sugar-coat the amount of hard work and business acumen it took for her to get where she is now. Luckily, Carolyn knows how to balance out hard work with her ever growing shop family by having an annual outing comprised of mini golf, fried food, bumper boats, and ice cream.



Muskat Studios annual outing for studio assistants
Left, Andrew on bumper boats
Right, Carolyn, Stacy and Kate Goyette play mini-golf

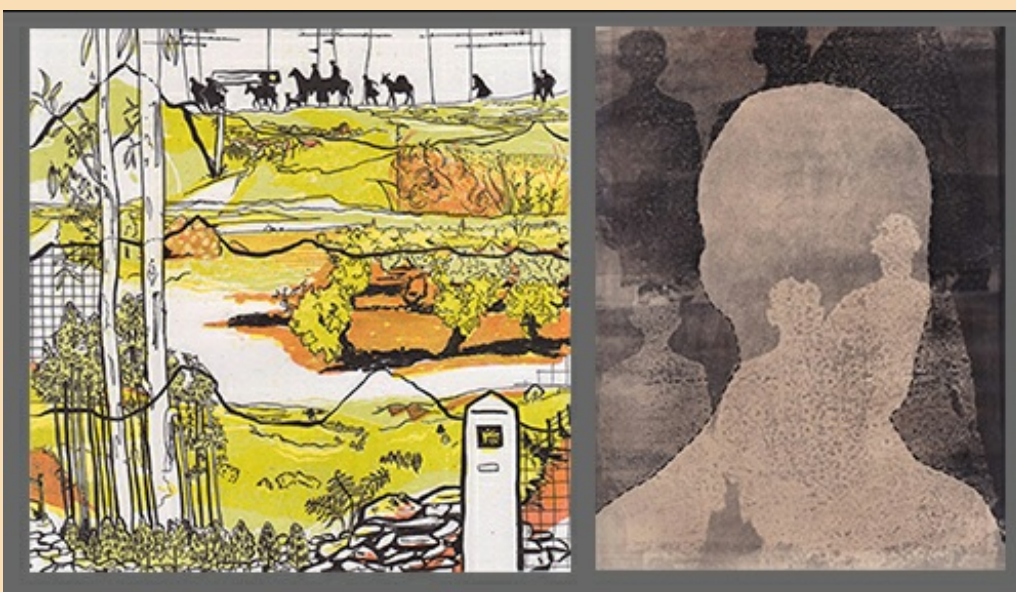
Of equal value is the example Carolyn has set as an artist, collaborative printer, and member of the local, national, and international print community. It seems like she knows just about everyone! She actively makes connections, and introduces people, particularly her students and interns. We have both

greatly expanded our professional networks by meeting people not only in Carolyn's studio, but at gallery receptions, dinners, and events such as the Iron Printmaker Competition - a day-long print competition for students at four Boston colleges and universities noted for their print programs. It is a day of fun but also a chance for students to meet each other. What felt like forced mingling at times, was her way of making sure we were aware of our peers. Since participating as students, we've continued volunteering and coaching the Iron Printmaker Competition. We are always running into past participants, whether it is at SGCI or at the print fairs in New York. There always seems to be a friendly face that we met through Carolyn.



Left, Stacy, Carolyn and Lucas Nkgweng, teacher at APS, Johannesburg
 Right, Stacy and Carolyn in front of their prints, at the opening reception of
Big Print/LittlePrint, Mosesian Center for the Arts, Watertown, MA

Working with Carolyn has presented us with many other opportunities that go beyond the studio. We have both been able to assist her with public demonstrations at the Museum of Printing, the Peabody Essex Museum, and the Museum of Fine Arts. We have also had opportunities to exhibit our work, substitute teach classes, and disassemble, move and reassemble presses. Stacy even had the opportunity to travel with Carolyn to South Africa this past summer to "share the love of litho" at Artist Proof Studio - an experience she will never forget!



Left, Andrew Stearns, *Thoughts from the Camino V*, lithograph
 Right, Stacy Friedman, *Repeated Remembrance IV*, monotype

Although our official internships have ended, we still continue to hang around. We both feel that our

internships folded us into the Muskat Studios family and the larger print community. Carolyn has had a profound impact on both of us and we wouldn't be the printers or people we are today without her and her advice.

"Don't bathe in or eat your art materials and you will be fine"



Carolyn Muskat, left, *Sheltered*, lithograph, 2018, 18 x 14"
and right, *Wake IV*, lithograph 2018, 25 x 25"

Muskat Studios

<http://www.muskatstudios.com/>

Carolyn Muskat

<http://www.carolynmuskat.com/>

Andrew Stearns

astearnsart.com.

Stacy Friedman

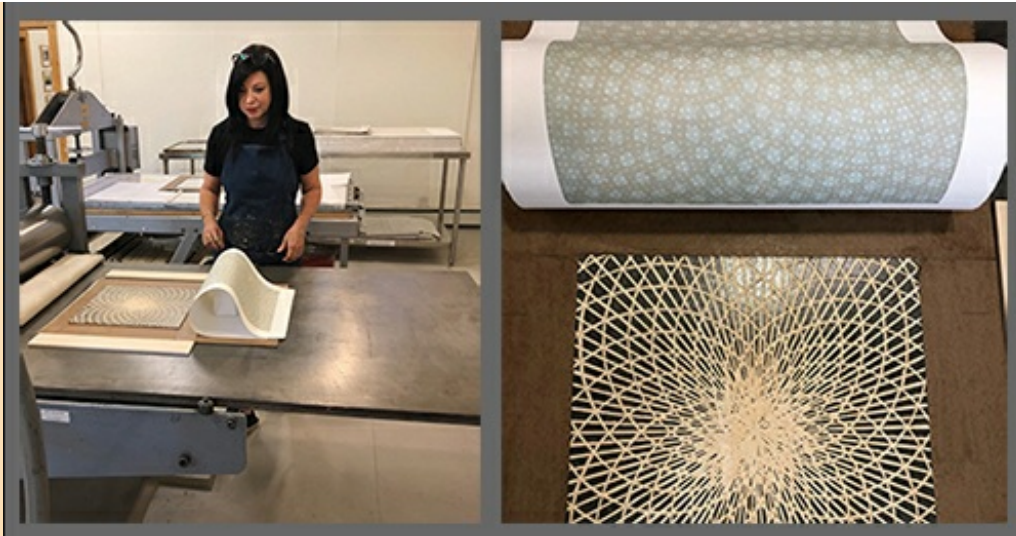
stacyfriedmanart.com

Carrie Ann Plank at Anderson Ranch

By Carrie Ann Plank

This July, I was so thrilled to be able to attend Anderson Ranch as the 2018 scholarship winner supported by The Boston Printmakers. It was a rewarding experience and I extend my gratitude to the Boston Printmakers for the opportunity to spend a week working in beautiful Snowmass, Colorado, at Anderson Ranch.

Due to scheduling and availability I ended up taking a beginning level course, *Matrix and Impression-Relief Printmaking* taught by Aurora De Armendi. Although I have a good amount of relief printing experience, I took so much away from the course. Aurora is an exceptionally knowledgeable, generous, and enthusiastic teacher. It was an excellent reminder that there is always so much to learn from another artist's approach to a technique.



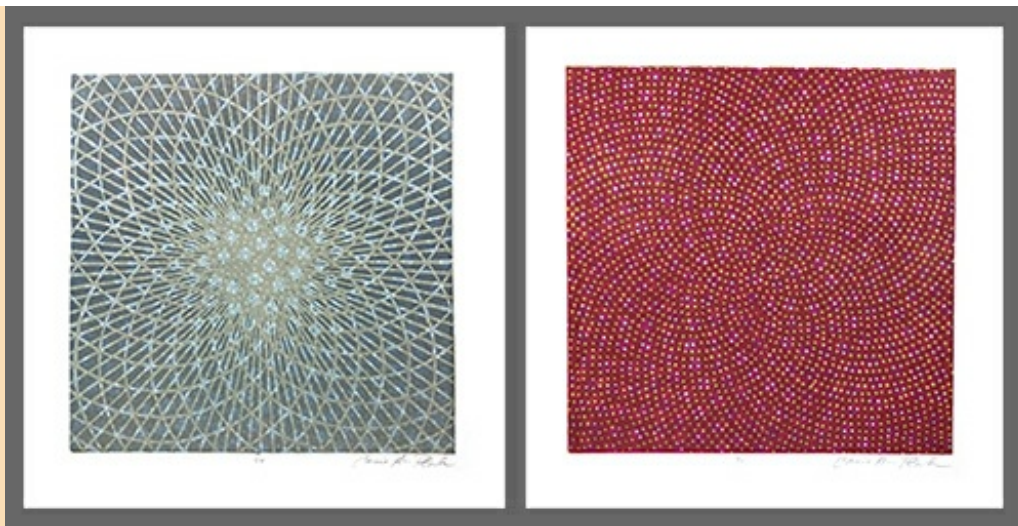
Printing in the AR printshop and proofing *Germinate*

Working at Anderson Ranch is a bit fast and furious- there are so many activities that coincide with the course. There was a lecture series including a talk by visiting artist Tara Donovan, an auction of the work created during the week, critiques, and dinners that gave us an opportunity to connect with the other artists. There was such an invigorating sense of camaraderie and purpose. I'm still in contact with artists I met during my stint and, along with another Bay Area artist, we've even begun a critique series here locally, growing out of that experience.

The course was attended by artists relatively new to printmaking and covered techniques for linoleum and woodcut carving and printing along with registration techniques. Aurora focused on a template system for reductive and multiple blocks that was different from my usual system. I found it a great system and employed it during my project.



Carrie Ann Plank, *Germinate (Resin)* series
multi block color woodcuts on panel with resin, 12" x 12" each



Carrie Ann Plank, left, *Germinate #1*, right. *Germinate #6*
multi block color woodcuts, 12" x 12" each, 2018

The Patton Print Shop at Anderson Ranch is well appointed and organized thanks to master printer Brian Shure and the fantastic print shop assistants. The shop is set up for lithography, etching, relief printing, and screen printing. Anderson Ranch editions also publishes work of invited artists through a new print publishing program. It was great to see the publishing portion of the shop at work during my time there.

Because the course was geared for beginning relief printmakers, I ventured out on a more advanced project of my own. I developed multiple small-scale hand carved woodblocks in a square format that could be printed together in a variety of ways. The blocks were multi-directional, so I printed them in different combinations and varied the orientation. By the end of the week, I had created two editions, a dozen unique multi block color prints, and series of unique bleed prints cropped from the blocks. Once back at home in my own studio, the bleed print series were mounted on panel and finished with a resin surface.



Editioning *Germinate* and color testing palette

Recently the work developed during my Anderson Ranch stint was included in *Systems and Surfaces*, a two person show alongside Ellen Markoff, at Inclusions Gallery in San Francisco

I would like to sincerely thank The Boston Printmakers for the award. It was a truly wonderful and

productive time for me.

Carrie Ann Plank

Carrieannplank.com

[Link to a video about Plank's work](#)

Remembering Warrington Colescott

Recalled by former students Catherine Kernan and Jane Goldman, partners and co-founders of Mixit Print Studio.

Remembrance By Catherine Kernan

With the death of Warrington Colescott (1921- 2018) the post war era of American printmaking centered in Midwestern universities came to an end. Just as Warrington carried on in the great tradition of social satire in his prints, his legacy will extend into the future as a visual raconteur, a genre that will thrive as long as human foolishness survives.

Warrington was legendary as a teacher, and I was fortunate enough to count him as my major professor in graduate school at the University of Wisconsin Madison. To work with him had a profound and enduring impact on me and countless other students.



Warrington Colescott, *The History of Printmaking: Rembrandt Bankrupt*
soft-ground etching and aquatint, 1978

As a teacher, Warrington was even-handed and fair. He led by example. Both precise and generous with information, he was open to every student as an individual. His humor made the art department function without rancor or rivalry. His distinctive good-natured guffaw rang out frequently, leavening the spirits of all the toiling students, reminding them to lighten up.

Along with a good laugh, Warrington loved good food, and good companionship. He and his wife Fran threw many a raucous party at their farmhouse that would leave us all chasing through fields and collapsing with laughter. Meanwhile we were treated to his latest work on the drawing boards and just off the press. Together Warrington and Fran set a living example of a creative life.



Colescott-Meyers Xmas card, 1988

Warrington was a superb craftsman, but the message took precedence. In the grand historic printmaking tradition of Daumier and Hogarth, his barbs were aimed with egalitarian intent, were often hilarious, and his subjects did not escape lightly. Prints such as “Judgment Day at the NEA” targeted the entire art establishment, including himself. His subjects ranged extensively across the history of humanity, the history of art, and cultural customs as local as phalanxes of Wisconsin deer hunters in orange stalking through the woods.

Warrington was much loved and will be missed, even as his legacy lives on in his own work and in that of his many students.

Remembrance By Jane Goldman

Erudite, wickedly funny, a master printmaker, Warrington Colescott’s satirical eye roamed far and wide as well as near and narrow, over subjects such as the invention of lithography; Durer in Venice; John Dillinger; Mardi Gras and current events. A case in point is this poster from a 1975 exhibition titled *Printmaker & Proteges*. The figure looked uncomfortably familiar to me. In fact, Warrington’s illustration nailed my ungraceful effort to smoke an etching ground on a plate. His handouts on technical topics like etching grounds and plate prep were so witty, I kept them for decades.



Printmaker & Proteges exhibition poster drawn by Colescott,
Alverno Fine Arts Gallery, 1975

The experience of traveling to New York for Warrington's print seminar underlined that we students were in the company of print world royalty.



Colescott's NY Print Seminar, 1976, Far left, Susan Gosin, founder of Dieu Donne Paper,
next to Colescott, Far right, Jane Goldman

Some professors you know only in the context of the classroom--not so Warrington. I have a wonderful memory of Warrington and his wife Fran Myers dancing amidst couples who looked like Hells Angels at the biker bar near Madison where my band was playing. Years later, he gave me an etching of "me" performing as Madonna in a 1930's Berlin nightclub. I bet that Fran and Warrington had a great time discussing the foibles and oddities of his many beloved students.

When Mixt Print Studio had an anniversary show in 2001 at the Boston Public Library, both Warrington and Fran attended the opening as guest speakers. "You look great!" I told him. "Don't look too close," he replied.

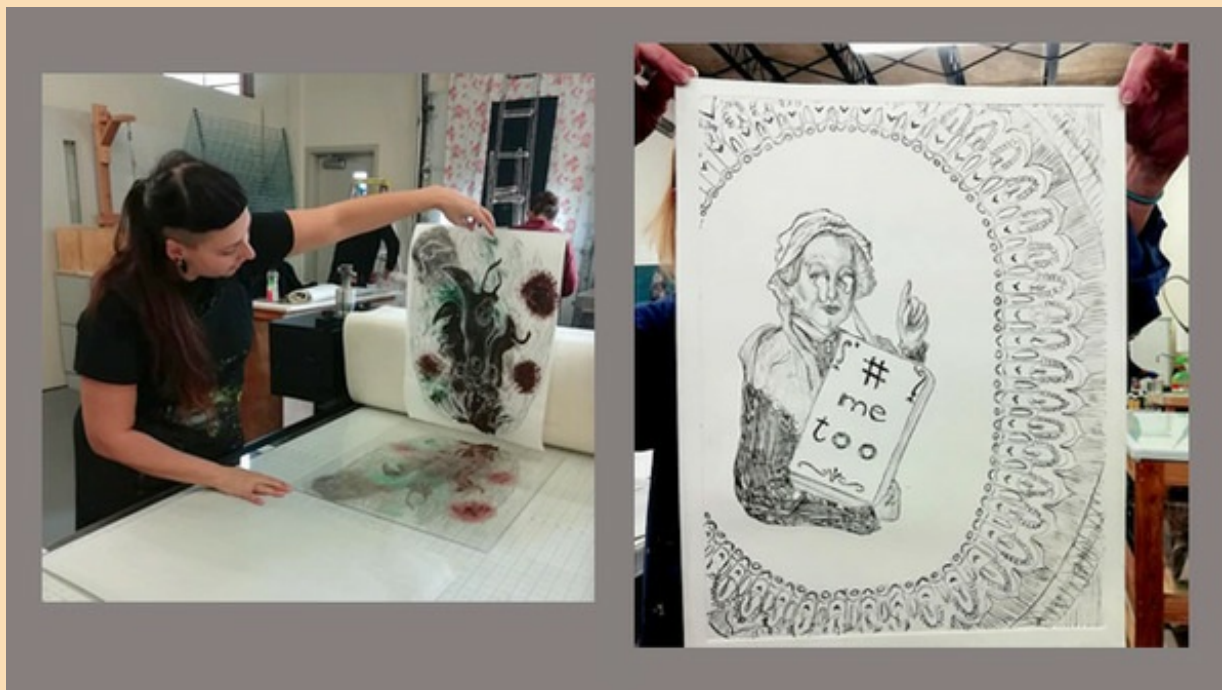
Warrington was my major professor in graduate school at the University of Wisconsin from 1975-78. His command of his own subject, among many other areas of knowledge, exceeded my high expectations for being his grad student. Warrington was a one-off. I was lucky to know him.



Warrington Colescott, *Whatever Happened to Helen?* from the portfolio *Point of Departure II*, 1996, soft-ground etching, drypoint, aquatint and marbling

Roberta Feoli Visits Boston Printmakers

By Roberta Feoli De Lucia



Left: Roberta Feoli at Shepherd and Maudsleigh Studio

(<https://shepherdmaudsleighstudio.com/about/>)

Right::Print: The same old story

Born in Benevento, I studied Graphic Art in Urbino and I am a practicing artist and the printshop manager at the Scuola Internazionale di Grafica di Venezia. There I have had the opportunity to meet artists of the highest caliber; people like Liz Shepherd, Catherine Kernan, and other

Boston Printmakers without whom my trip would not have been possible.



Above: BP Meeting at Lesley University

My travels started in NY with Catherine Kernan who took care of my artistic spirit & introduced me to the Fine Art Print Fair; what an indescribable joy to see so many great masters and so much history in one place. It was at The Harvard Art Museum that I finally saw a Piranesi print, as they kindly made available prints from their collection for a study group of Boston Printmakers; a day that filled me with great pride.

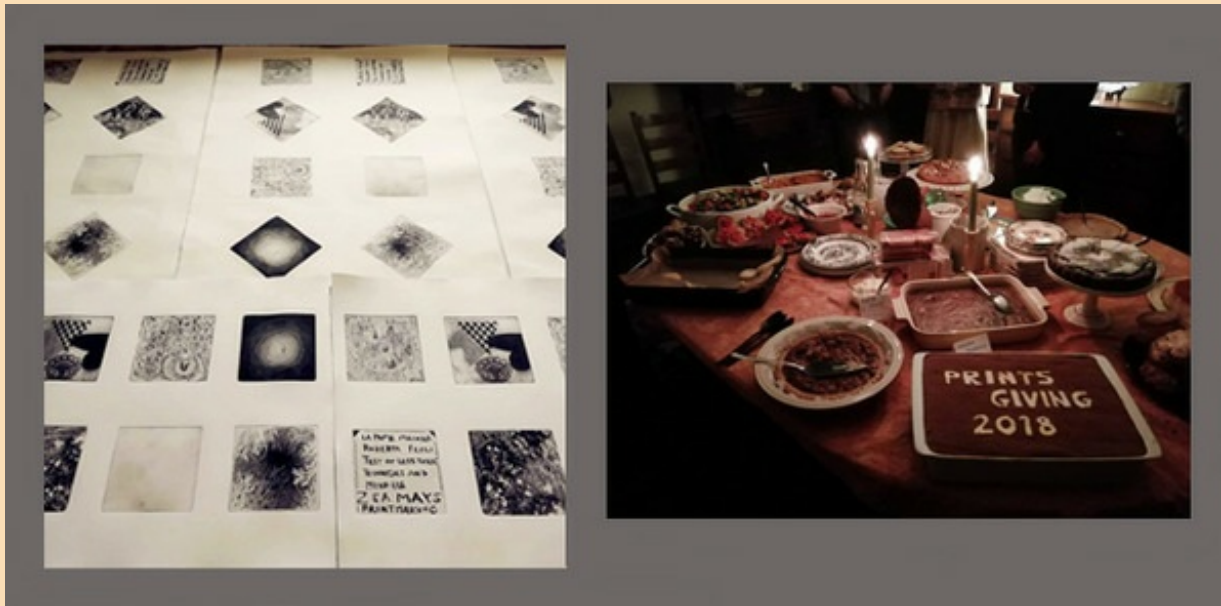
Below: BP Members at Harvard Museum



I became an official member of Liz & Ben Shepherd's family through old black and white movies and evening ice cream.

Below, Left: Print with different less toxic solution at Zea Mays Printmaking
(<http://www.zeamaysprintmaking.com/>)

Right: "Printsgiving 2018"



It was a great privilege also to be resident artist at Zea Mays Printmaking. Liz Chafin, the mind behind this renowned center of investigation instructed me personally. I am the first Italian to receive the diploma for intensive training in non-toxic intaglio techniques. I learned secrets and how to combine them with my engraving characteristics.

Below: Zea Mays Printmaking Diploma



It's not possible to name all the people who supported me in every step of the way on my mission. Wherever I was invited, I represented my country through my work made in new and different printshops to let the world know that the art of print in Venice is alive and well at the Scuola Internazionale di Grafica.



Back home in my printshop Scuola Internazionale di Grafica Venezia
(<https://www.scuolagrafica.it/en/residencies/venice-artists-residencies/>)

To all those whom I met & who made me feel welcome, I offer a sincere THANK YOU.

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Instagram: [_roberta_feoli_de_lucia_](#)

Article that appeared in Zea Mays Newsletter:

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