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an international association of artists

Summer 2019

The Boston Printmakers e-newsletter



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Letter from the President

What we may find challenging is often funneled into our art work. The 2019 North American Print Biennial contains many examples of how artists record, react and redirect what is happening in the world to create powerful prints. In this Summer Quarterly article—an interview of Eric Goldberg, he states, “...I came to see art as a sanctuary for the human psyche.” This is very true, and I take Eric’s words to heart.

The North American Print Biennial has arrived at Lesley University, and we will welcome Shelley Langdale to Cambridge in early June to present the works in person for the awarding of prizes. Just recently, Shelley Langdale became the Curator & Head of Modern Prints and Drawings at the National Gallery of Art in Washington, D.C.! We congratulate her and look forward to having her at the public reception of the [2019 North American Print Biennial at the Jewett Gallery](#), Wellesley College on Sunday, September 8 for a juror’s talk at 1pm followed by a reception to celebrate the show from 2-5pm.

The 2019 selections are dramatic, poignant, emotional and revealing; they are exquisitely made and reflect a range of media, experimentation and expertise. I always look forward to having the most current, exciting works brought together in the Boston area for each Biennial. Congratulations to our members who had their works selected this year; there were 1,712 entries narrowed down to an exhibition of 110.

Three of us from the board had the pleasure to meet Sergio Gonzalez-Tornero during his visit to Wellesley College. His work was included in: [Art Latin America: Against the Survey](#) at the Davis Museum, on display until June 9. Born in Santiago Chile in 1927, he attended the Slade School of Art, London in 1958; worked with Stanley William Hayter at Atelier 17, Paris in 1959; and had his first solo exhibition at the Galerie Soleil dans la Tête in Paris in 1960. Sergio married Adrienne Cullom and moved to New York City in 1962; both continued to work as printmakers at Robert Blackburn’s Printmaking Workshop in lower Manhattan. Sergio began to exhibit with The Boston Printmakers in 1968. It was an honor and a thrill to meet him during the Latinx series at Wellesley!



Left, deep relief plate made for *XHOMBU*, made in 1983 using his beloved scraper
 Right, Sergio Gonzalez-Tornero in front of a stylized self-portrait

In [60 Years of North American Prints](#), David Acton writes: "Gonzalez-Tornero strove to synthesize Modernist influences he encountered in Paris with the form and deep meaning of folk traditions and Pre-Columbian art... To capture the simplicity and plasticity of indigenous art, he developed personal methods for creating printing plates in deep relief." *XHOMBU* was collected by The Boston Printmakers from the 35th National Exhibition, and was selected by Acton for The Boston Printmakers publication.

Please enjoy the Summer Quarterly articles: Eric Goldberg at the Barnes Foundation, interview by Deborah Cornell; Iron Print 7, by Sharon Hayes; BP goes to SGCI, a photo essay, and a report from our Annual Meeting, by Bob Tomolillo. Thank you to the writers and subjects and I wish you all a very enjoyable summer.

All my best,

Renee

Eric Goldberg at the Barnes Foundation

Interview by Deborah Cornell

Eric Goldberg is a Philadelphia printmaker and longstanding (now emeritus) Boston Printmakers Board member. This past winter, he was awarded a residency at the Barnes Foundation's onsite Mural Art Studio. The program *Let's Connect: Philly's Artists Take on the Barnes* challenged [artists](#) to respond to a work of art at The Barnes Collection with a work of their own. Eric's contribution was based on Van Gogh's *Postman*. He painted his own version using Van Gogh's format and his own postal carrier, Barbara Jean Griffin - and a team of [curators](#) invited him for a 3-month residency there.



Barbara Jean Griffin and Eric Goldberg with painting
of Barbara as Postal Carrier and Van Gogh's painting *The Postman*

Deborah Cornell: At the Mural Arts Studio, you brought your own etching press and demonstrated the intaglio process for the public. What interactions with your visitors at the Barnes stand out?

Eric Goldberg: I opened my weekend printing sessions to the public for a couple of hours each day. The studio has glass walls, located at the entrance to the Museum, a highly visible space attracting people of varied backgrounds and cultures. The most interesting moments came from visitors whose areas of expertise overlapped with what I was doing. There were a number of chemistry-related people who were interested in the materials used in the grounds and the etching solutions. There was a mechanical engineer who found my press "an elegantly designed simple machine". Well, since I had designed and built the press (1975), we got into a far-ranging conversation about materials and mechanics that went on and on.



Above: Initial studio configuration of The Barnes Studio before I got to work

Below: Demo of small etching during weekend printing session



DC: Did your winter sojourn in the Mural Arts Studio lead you to new observations and artistic imagery? What did you work on while there?

EG: The Barnes Studio gave me long periods of quiet in a part of Philadelphia that was very different from where I lived and worked. The studio itself was essentially a cozy glass box surrounded by barren streets swept with snow and ice. It was during these periods when new works emerged. The buildings that surrounded me each day as I ventured into that part of the city inspired the new etchings that I began during my residency at The Barnes. They are urban, with geometric forms. They, like my surroundings, are a contrast of the old and the new.

DC: Intaglio printmaking is central in your artistic production. What qualities attracted you to etching initially, and what sustained your interest?

EG: I discovered printmaking as a student in the Art Department of NYU. I had been a sculpture major whose practice it was to draw preliminary ink drawings prior starting to work on a sculpture. One day while sitting in the hall drawing, hatching, crosshatching and stippling, I realized someone was looking over my shoulder, observing. I turned to meet an unknown art professor who asked to see my drawing

book. After examining my drawings he asked me what I was going to do with these drawings. I answered, "Build something". He spoke of the merits of my drawings and asked if I had ever made an etching, as my drawings would translate well into etching. I remember replying, "What's an etching?" As you can probably guess, he showed me the process and I found my medium of choice. The year was 1968 and that Professor was Bob Blackburn, a driving force in the New York print community and the founder of the Robert Blackburn Printmaking Workshop. Thousands of prints later, I am still enamored with the entire process of etching from preparing the copper plate to printing and finishing the print. But, I must confess the true joy, which has sustained my interest in etching, is the act of drawing.

DC: As an artist with a deep commitment to drawing, could you comment on its role in your work?

EG: Drawing is the central force behind all my work - my etching as well as my paintings - whether I am working with an etching needle, a paintbrush, a lump of charcoal or the simplest pencil and paper.

Drawing the world around me from observation is one of my greatest joys and is a driving passion for me.



Left, 47th Street Philadelphia
Right, Northview Philadelphia Studio
both etchings completed and printed as editions during residency

DC: What artists/ printmakers were formative influences on your early work?

EG: The formative influences on my early work were varied, but coalesced for me in the draftsmanship of Albrecht Durer, the compositional elegance of Piet Mondrian, the beautifully drawn and dynamically composed etchings of Edward Hopper and the imagery employed by photo-realist Audrey Flack, my primary painting instructor at NYU.

DC: Many of your prints and paintings examine your studio interior with its tools and materials, often with a window framing the landscape beyond. What sustains your deep interest in this subject?

EG: Artists are motivated in so many ways and by so many forces. I came of age in a time of great social and political turmoil - the 60's. War was raging in Southeast Asia, nuclear holocaust was an everyday possibility, and people were literally in the streets and taking over campuses in New York where I lived. Lynchings, church bombings and assassinations of our leaders were rampant. Immersed in this environment I came to see art as a sanctuary for the human psyche. I saw art as a place where one could heal and mend and find renewal. Making art for me was, and still is, a meditation. My work is meant to act as a Mandala, a matrix through which the mind can be enriched, the psyche can be fortified. My still lifes, cityscapes and studio interiors are meant to be contemplative. These works strive to calm and center the viewer.



Oil painting begun during residency, 34 x 40"

DC: Can you describe the essential qualities that nourish your long, rich trajectory of artistic production?

EG: I was born into a family where making art was an everyday occurrence. When I was very young, my father was a factory worker at General Electric in Bridgeport, CT, who came home each night to work on his oil paintings or one of the cabinets he was building in his woodshop. My mother was a housewife who sewed, knitted, worked on watercolors and pastel drawings. My older sister painted and sketched in her book and eventually became a designer. Painting and drawing are among the first activities I can remember doing. Much of my family's history perished during WWII, along with their stories. But, the few stories that have filtered down to me are of people who worked with their hands and their minds rather than their backs. They were artists, musicians and writers. So, I guess you could say I am hard-wired for the artistic life. It is an essential part of who I am and what I do.

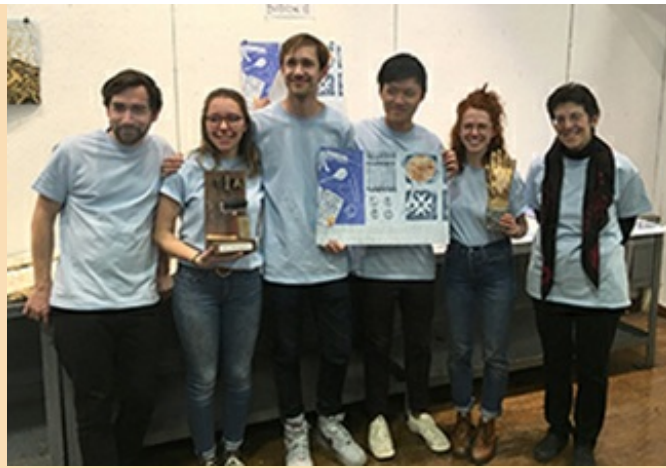
For further information on Eric Goldberg, please visit <http://www.ericgoldberg.net>
For information on the Barnes Foundation program, click <https://www.letsconnectphilly.org/>

Iron Print 7

By Sharon Hayes

I had the privilege of being one of three judges for the Iron Print 7 competition organized and promoted by Carolyn Muskat. This annual student printmaking event is hosted by the Print Department of Massachusetts College of Art and Design. My fellow judges were Barbara Putman and Paul DeRuvo. The goals of Iron Print are to build connections between schools, foster a sense of community and showcase the creative strengths of the four participating schools.

Iron Print 7 included teams from Boston University, School of the Museum of Fine Arts, Lesley University and Mass Art. During this full-day competition, each team of four students and a faculty member as coach had to create an edition of ten prints, including some form of relief, lithography, intaglio and screen printing. In addition, on the day of the competition, there was a bag of unknown ingredients presented to be used in the process. This was a moment when you saw these creative students step up their imaginations to a high level and find inventive applications for these mystery ingredients.



Boston University: *The Levigators*

Left to right, Coach John Brennan, Emily Bowen, Johnny Doley, Michael Lyougffjbn, Colleen Kinslow, Coach Deborah Cornell



Lesley University: *Viscosivaptors*

Left to right, Lucy Green, Coach Patrick Casey, Tianna Rivera, Mackenzie Ganier, Aurora Brush



MassArt College of Art and Design: *Brayer Bitches*

Left to right, Summer DiAmato, Anna Markham, Meghan Linnan, Izzy Liberti, Coach Andrew Eckhardt



SMFA at Tufts: *The Beautiful People*

Clockwise from top, Gabriel Richardson, Khadine Caines, Cameron Barker,
Coach Julie Playl, Coach Louis Meola, Beca Piascik

The printing process was a 'work of art' within itself and fascinating for the judges and other spectators to experience. The teams had previously set forth a plan and to see this executed with enthusiasm, skill and application was extraordinary! It was my observation that the team with prior preparation and the diversified skill to distribute multiple tasks seemed to be the most successful. It was fascinating to observe these student artists energetically adapt to the tasks and pitfalls of the printing process. But TIME became a huge factor for everyone.



At the end of the day, Iron Print 7 was an overwhelming success. The teams were judged on the quality of their images, quality of printing, team work and over all creativity. Judging these artists throughout the process, and then their finished prints, was so inspiring and challenging. Of course, there were winners, but no losers: BU received First Place, Mass Art Second Place, Lesley Third and SMFA Fourth Place. But clearly, to execute and finish each print was a declaration of success.

Carolyn Muskat has created a competition that pushes student-artists to maximize their skills, knowledge, creativity and teamwork. I thoroughly enjoyed participating in the event this year and look forward to viewing Iron Print 8. Also, a fantastic lunch was served to everyone!



Carolyn Muskat, center, and fabulous crew of volunteers

Boston Printmakers Go to SGCI

In March, The Boston Printmakers visited TEXCHANGE, SGCI:2019, taking along the Traveling Flat File.



Rhoda Rosenberg and Sandra Cardillo hosting the TFF table



Marc Cote, Judy Youngblood and Sharon Hayes at Judy Youngblood's exhibition *The Effects of Time and Weather*, art work about ecology, global warming and the impact of man on the environment. Brookhaven College



BP members receive high level awards. Left, PRINTMAKER EMERITUS: Judy Youngblood
Right, EXCELLENCE IN TEACHING: Carolyn Muskat



BP group celebrating at the Irving Arts Center, *Here and Now: Prints by Carolyn Muskat*



Left, Sharon Hayes with LIFETIME ACHIEVEMENT: Alison Saar
Right, silkscreen demo given by Jeffrey Dell



From left, Sandra Cardillo, Richard and Deborah Cornell, Sharon Hayes, Marc Cote, and Renee Covalucci, at Deborah Cornell's *ECLIPSE/PHASE* installation at Tarrant County College, South Campus, Fort Worth

[Information on SGCI Awards](#)

Boston Printmakers 2019 Annual Meeting

By Bob Tomolillo

Former BP president Liz Shepherd and her business partner Rebekah Lord Gardiner hosted the 2019 annual meeting at their new collaborative print workshop in West Newton, Mass. Approximately 35 members and guests were treated to a sumptuous buffet before getting down to the business at hand. Executive board members Renee Covalucci, Susan Denniston, Sharon Hayes, and Bob Tomolillo brought the group up to date on the organization's most recent projects and achievements. After all members in attendance introduced themselves, ballots were cast by those present in order to elect board members to another term. Local artist and B.U. staff member, Andrew Stearns was unanimously voted in as a new board member. At the conclusion of the meeting several artists displayed a wide range of print-work, much of which had been developed at the meeting site, Shepherd & Maudsleigh Studio.

New member, Rebekah Lord Gardiner, displayed one of her multi- process print images. Rebekah combines seemingly disparate images, utilizing several press runs, to achieve an abstract yet unified composition. She completes her print-work with a final hand applied brush stroke of watercolor or inks. The sepia-toned photo-litho of her great grandfather's estate in Newburyport, supports the abstraction as well as the personal guidelines she follows.



Rebekah Lord Gardiner, *Approach#4* Photopolymer etching with relief and photopolymer etching w/chine colle, vellum transfer drawing, 2018.

Lyell Castonguay, a frequent guest- participant at annual meetings, presented a large-scale woodcut titled "Migration". The print originates from Lyell's interest in wildlife. Specifically an account by the late naturalist John James Audubon, who observed the European Nightjar's ability to move her babies and eggs out of harm's way. Lyell's adeptness at constructing a concept and then developing a flow of activity in the print to depict how the large bird moves methodically to protect her young becomes a fitting metaphor for the current immigration issue facing America.



Lyell Castonguay, *Migration*, 2-color woodcut, 24"x36", 2019

New member Sloat Shaw was on site to present her noteworthy pronto plate lithographs. Sloat's procedure involve casting a free-wheeling, instinctively controlled painterly outline using the lithographic process. Her resulting monoprint is embellished with a blend of carefully selected colors, specifically the use of Pan Pastels that allow for quick coverage with minimal drying time.



Sloat Shaw, *Earth- Recovered Memories –Beginning the Kora –Predawn*,
Monoprint, Lithograph w/hand coloring, 16"x19", 2015

Prilla Smith Brackett, local artist and member since 2004, displayed several images that involve layering and overprinting. The predominant lithographic image remains visible but is altered as each technique is applied. After the roller stencil is printed over the pronto plate lithograph, a relief drawing is added. Prilla adds rows of hand-applied watercolor that mimic cuts from a relief block to further enhance the graphic puzzle. The print was produced recently in collaboration with Muskat Studios in Somerville, Mass.



Prilla Brackett, *The Mind's Garden #27*, polyester litho, monotype, chine collé,
acrylic ink hand painting, 21"x20", 2019.

Thanks to all who attended the meeting and a special thanks to Liz Shepherd and Rebekah Lord Gardiner for allowing the use of the Workshop space .

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