



# Interleaf

LOS ANGELES PRINTMAKING SOCIETY

LAPrintmakers.com

Supplement to Newsprint

Fall 2009

## From the President

*From a "Democratic" Point of View*

The Los Angeles Printmaking Society moves into the new year energized by the overwhelming success of our 20th National Exhibition at the Los Angeles Municipal Art Gallery, on view through January 3, 2010. Our largest National to date, it demonstrated the vast methodological scope and conceptual depth of printmakers. We printmakers are a unique substratum of artists not only because of the great diversity of exploration we practice, but also for our unique sense of community and outreach. Partly this is inherent in the nature of printmaking, the making of multiples that can be widely distributed. The other reason is the democratic nature of the artist printmaker. This was addressed by several prominent printmakers who spoke at various 20th National events.

Phil Sanders, Director of the Robert Blackburn Printmaking Workshop spoke about the communal nature of printmakers, specifically our 20th honoree Robert Blackburn, founder of the Printmaking Workshop, New York. One of Blackburn's greatest accomplishments was the longevity and community of his workshop, open to all artists who wanted to learn about printmaking. Along the same vein, on the reception for "Connections: LA Printmaking 1962-1973", June Wayne, founder of Tamarind, said that "artists are a unique slice of the best of humanity and fellowship, and the best of them are printmakers." Ruth Weisberg observed that "printmakers are not only deeply involved in their art, but they know how to create community and LAPS is an example of this."

LAPS is dedicated to outreach to fellow printmakers and interested others. If you missed any of the inspiring print shows at the end of 2009, some excellent reviews can be found in this Interleaf. Many strong shows and events are in the making for 2010, starting with the LAPS booth at the LA Art Show, January 20-24, 2010. LAPS members receive a 50% discount during regular show hours with their membership cards. On February 6, 2010, all members are invited to our Annual General Meeting and Board Elections from 10-12 noon, hosted by Mary Tarango at her studio at 1166 Longfellow Drive, Manhattan Beach. Exhibitions and print exchange shows will take place in 2010. Keep informed of these opportunities through our website, or give me a call.

Let's see how we can reach out to each other in 2010. We encourage your support of and participation in LAPS events. Most important of all, keep printing!

Diane McLeod  
President, LAPS

P.S.: You can reach me at (562) 786-9194,  
(562) 596-7986 or macdiart@adelphia.net.

## LAPS 20th National Biennial Exhibition

Is Finally Here and Not to be Missed

*A personal account by Cathy Weiss, exhibition chair*



**Juror Peter Frank in discussion with the audience.**

Los Angeles Municipal Gallery Barnsdall Park, Los Angeles  
November 29 - January 3, 2010

Two and a half years ago I sent the proposal for our 20th National Exhibition to Mark Steven Greenfield, director of the L.A. Municipal Art Gallery. Needless to say I was delighted when he phoned me to suggest that we meet to discuss it. During that initial conversation we were able to set a date for the 20th, after which the LAPS exhibition committee proceeded to choose a juror, a designer for the branding and catalog and to get the prospectus out.

Once these elements were in place we were on our way to organizing this fantastic exhibition.

We actually have three shows in one, as it is our 20th National after all. The main galleries house the exhibition juried by Peter Frank. There are 201 prints, selected from over 1500 entries, 193 from artists across the US and Canada and 8 by local presses.

Our honoree is Robert Blackburn of the Robert Blackburn Printmaking Workshop of NYC. His solo exhibition is in the Project Room off the main gallery. I was very pleased and proud to learn that

this is his first solo exhibition since his passing in 2003.

Connections: 1962-1973, the history show organized by Mary Sherwood Brock, is housed in a separate 2 room gallery. Mary also put together a film series on printmaking that can be seen as well.

Posters by the students of Nancy Jo Haselbacher and Jennifer D. Anderson are hung in the hallway leading up to the film room.

Jennifer, Nancy and I layed out the juried show on Sunday the 18th along with my husband, who

*Continued to page 2*

continued from page 1

# LAPS 20th Exhibition

spent his day repairing and re-framing. We had a fantastic time.

Walking into the galleries once the show was hung was hugely exhilarating. Everyone agrees that the installation team, lead by curator Scott Canty, and Michael Miller, did a brilliant job.

I worked with Sara Cannon, Director of the Museum Education and Tours Program to put together the *Conversation with the Artists* series, two printmaking workshops, and our Donor's Evening.

Our celebration began with the donor's reception on Wednesday, October 28th. Peter Frank selected the award winners and spoke about the work and expressed his amazement that there were no disappointments on seeing the prints first hand!

Sunday was the "big" event. We started with a talk by our president Diane McLeod on LAPS history followed by an inspiring, educational and heart felt talk by Phil Sanders, (director of the Robert Blackburn Printmaking Workshop,) about the incredible person, educator and artist, Bob Blackburn. Bob's contributions redefined printmaking thus leading the media into the world of conceptual art.

The afternoon continued with food, music, drink and conversation to celebrate this wonderful exhibition.

The 20th has been exceptionally well received. There was a crowd of over 1,000 people who attended our opening, many of whom remarked that they were looking forward to a return visit.

I heard from many well-traveled printmakers that it was the best print show they'd ever seen!

The breadth, depth and quality of the work is not to be missed. Large, small, traditional, contemporary, innovative, installation based, we have it all.

Thank you to all who contributed to this incredible exhibition!

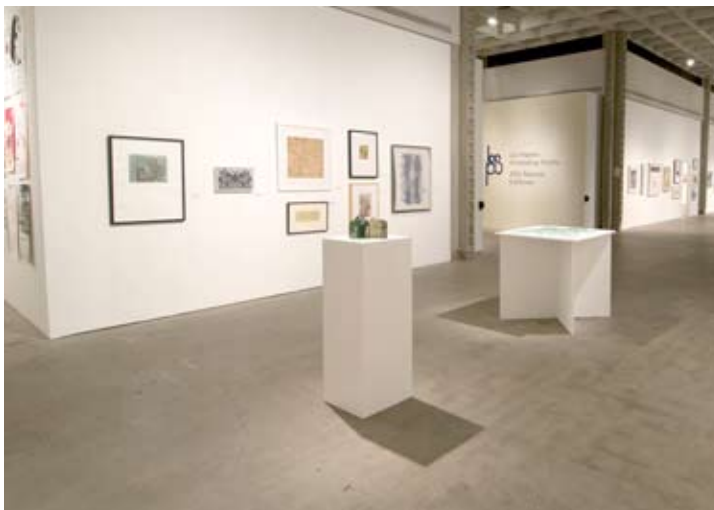
*Editors's note: A catalog of this exhibit has been published by LAPS and is available for purchase. Please contact LAPS directly at [laprintmakers.com](http://laprintmakers.com)*



Scene at the 20th National opening.



Cathy Weiss, 20th National chair, and Peter Frank, juror.



Phil Sanders from Robert Blackburn Workshop.



## Review of the 20th National Exhibition on *kunstmaschine.com*

by *Bryson Strauss*

LOS ANGELES – Peter Frank pulled off another impressive curatorial feat for the “20th National Exhibition of the Los Angeles Printmaking Society” this weekend. Opening last Sunday at the L.A. Municipal Art Gallery at Barnsdall Park, the show featured a spectacularly diverse and competent body of work without being overly schizophrenic or myopic.

This exhibition featured the artwork of 193 printmakers and included two special exhibitions honoring Robert Blackburn (1920-2003). It also included works from some of L.A.’s most revered graphic workshops, such as Gemini, Mixografía, and Hamilton Press among others.

While in part driven by tough economic times, the recent heat around printmaking is not unwarranted. The work is good and the rising interest in fine art prints has spurred on a series of strong exhibitions that includes the addition of the International IFPD’s Fine Print Fair at the L.A. Art Show. This, and a growing base of seasoned and nascent collectors has also drawn out the best in printmaking, illustrating the great amount of talent and vital possibilities of contemporary and traditional print media, including digital.

Highlights of the 20th National Exhibition were distinctly Los Angeles and included a fantastic large-scale (62 x 120 inches) stencil print on gold leaf paper by German ex-pat, Dirk Hagner entitled “Nuestra Señora.” This print showed a sweeping cityscape view of L.A., where nature and light and humanity collide in a lyrical yet stark and precarious relationship.

That was followed by the Nicolas Naughtington’s political 62 x 32 inch, black and white woodcut called “Trabajadora,” which hung next to Dave Lefner’s very tight, nostalgic, reduction linocut entitled “Arcade.” John Baldessari also had come with a very cool, multi-media piece from 2007 entitled “Noses & Ears, Etc.: Couple and Man with Gun.”

Many of the other prints were experimental and bold, if not entirely compelling, such as Brian Anderson’s wood cut cast in concrete with rebar, or the etched glass postcards spread out on a back-lit pedestal near the entrance to the show.

While most of the artists were not widely recognized, the overall work was excellent and the curation and installation were remarkably cohesive. A great exhibition!!



Los Angeles Printmaking Society 20th National, Barnsdall Park, Municipal Gallery in L.A.



David Lefner, *Arcade*, reduction linoleum cut.



Nicolas Naughton, *Trabajadora*, woodcut.



Dirk Hagner, *Nuestra Señora, Reina del los Coches*, stencil print.



John Baldessari, *Noses & Ears etc. Man with Gun*, multi media.

# Impact: The Big Print

By Donna Westerman, curator



**Tamayo**

*Frank M. Doyle Arts Pavilion  
Orange Coast College, Costa Mesa, CA  
September 13 – October 23, 2009*

It is the week after Halloween. In Jennifer Anderson's printmaking class at Orange Coast College the students have been chipping away at woodcuts that are as large as 4'x 8'... king-sized blocks. They are spread out in multiple rooms, blocks stacked against the walls, huge sheets of paper pinned to the boards. A lawn roller has been hired to come to the campus the following week in the roll of "printing press", and excitement is building.

As I watch one student who has come in after-hours, working with a small gouge on a very small area of her very large panel, I think what an extraordinary learning experience these students are having. Attempting something on such a large scale is not for the timid. Taking chances is what learning is all about. At the very least, one learns one's limitations... and gains an appreciation for what is involved in working large scale. Having the exhibit, "Impact: the Big Print" in the gallery next door to this classroom made an impact on these students that I hadn't considered.... one that I am especially happy about.

The exhibit came about as a result of my own technical difficulties in printing large scale prints... registration issues,

vibrations of the board as it went through the press... inconsistent ink coverage, etc. I thought that if I arranged for an exhibit of large scale prints, I could uncover some of the secrets of the printmakers who made them. Happily, this did occur! Luis Remba at Mixografia was especially generous with printing tips...using the correct blankets (no rubber blankets!), controlling the speed of the bed, using a jig, being creative with wiping materials and ink additives, etc. In addition, by combining "Newsprint", the journal of LAPS, with the catalog for the show, I was able to include some very informative essays written by some of the participating artists (Patrick Merrill, Endi Poskovic, Pascal Giraudon, interviews with June Wayne and Roger Herman, an essay on Mixografia and a glossary of terms). I am especially grateful to the LAPS board for approving this collaboration with Orange Coast College and looking forward as much as everyone else to the finished publication (which has gone through numerous edits and proofs and is just coming off the press).

In organizing the show, I ran into a few roadblocks due to budget crunches. There were times when we thought the show would have to be cancelled and therefore I had to curtail my ambitions for prints that



**Two freely suspended prints by Dirk Hagner.**



**Rauschenberg and Goode**

had to travel long distance (although Sarah Brayer was able to ship her print creatively from Kyoto, Japan). In the end, it all worked out for the best and became a very "democratic" event. Half of the artists had secured their place in the history books, while the other half were serious professional artists who may also be educators and were in the process of making their marks in the world (so to speak). There was a wide variety of subject matter, techniques and styles... even of sizes (from Roger Herman's "Pink Tank", 10' x 14', to the maybe 14" x 20" Allen Ruppersburg which was chosen for its humor and question, "What is a Print?"). Local collectors were very generous in lending their pieces, and it was great fun going on this treasure hunt and bringing the work together for the beautiful new gallery of the college I had taught at for 32 years. Andrea Harris, the gallery director, did an excellent job of installing the exhibit, and Mike McGee hosted the well attended artists' talk held in the gallery during the show. I hope this exhibit and these works inspire all of us to take chances!

*Editors's note: A catalog of this exhibit has been published jointly with LAPS and is available for purchase. Please contact LAPS directly at [laprintmakers.com](http://laprintmakers.com)*



# The Hungry Eye

10-year review features over 100 works by Dirk Hagner

Excerpts of the catalog's essay by Peter Frank

*Mt. San Antonio College Art Gallery, Walnut, CA  
November 12 – December 10, 2009*

“Although it parses rather clearly (if not quite tidily) into three sequential groups, the work Dirk Hagner has produced over the past decade seems to recapitulate a vast panoply of modern approaches to printmaking, and, indeed, artmaking in general. Hagner has lived in America for almost thirty years already, but his art remains European in flavor, even – perhaps especially – when it embraces Asian forms and techniques. In its erudition, this broad command of print forms, media, and even history secures Hagner's abiding European-ness. ...

“Another characteristic rooting Hagner's *oeuvre* in his native continent – and, arguably, in the specific culture of Germany – is his overarching regard for printmaking as a literary as well as visual practice. Even his most seemingly straightforward images – nudes, portraits, studies of animals – resonate with an intricate pathos, the kind we normally feel in a narrative. Although he sometimes ex-

ploits (and even satirizes) the American penchant for visual gluttony, Hagner never quite succumbs to it. ...

“Given the respect Hagner shows his [portrait] subjects in this woodcut series – and given the often provocative nature of those subjects – it should come as no surprise that the artist himself is willing in many of his works to go out himself on a limb and advocate or propound social and political points of view rather at odds with the neighborhood mainstream. Sensitive to conditions around him, and to the history of these conditions, Hagner (who lives and works in notably conservative parts of southern California) unhesitatingly addresses issues such as immigration, environmental degradation, and the corporatization of our polity with an arch eloquence, transforming symbols so recognizable that they have become almost invisible into potent wake-up calls. ...

“Hagner's practice gentles when it moves into Eastern modes, but even here his northern European sense of irony and respectful parody modifies his approach. ... A second look reveals Hagner's wry manipulations of the



At Mt. San Antonio College's gallery.

mode, stylistic anomalies such as block-print Western lettering or comically contemporary subjects that mark the artworks as sensitive adaptations, purposeful in their virtuosity. By similarly appropriating the styles of modern Western graphic masters such as Schiele, Kollwitz, Beuys, and Janssen – not to mention not-so-modern graphic languages such as Medieval manuscript illumination – Hagner further tips his hat to the glorious history of his *métier*.” ...

“Dirk Hagner clearly thinks of himself not simply as a jack-of-all-print-trades, but as a guardian of his field, eager and able to master as broad a range of small-edition reproductive media as possible for the sake of preserving and advancing their

practice and illuminating their histories. Happily, Hagner's protective umbrella is huge and ever-expandable; he has worked in techniques as far afield as chine collé and fax, pochoir and digital print, bringing disparate approaches together in astoundingly supple combinations. He brings together high style and low, time-honored method and today's disposable modes without prejudice. Hagner may be old-world, but he's hardly old-style, and his catholicity of technique, and of knowledge, brings together the best of all visual worlds.”

*Editors's note: A 72 page full color hardcover book of this exhibit is available for purchase. For details, please contact Dirk directly at [dirk@dirkhagner.com](mailto:dirk@dirkhagner.com)*

# Exhibiting Artists of the LAPS 20th National Exhibition

Anderson, Brian, Anderson, Jennifer D., Anderson, Todd, Au, Andrew, Avery, David, Azzano, Michael, Bahmermann, Bill, Baker, Nadia, Ballweg, Janet., Bartel, Kristen, Barton, Matt, Bartone, Curtis, Baumgartner, Ben, Behl, Diana, Benedetti, Michael, Bentley-Scheck, Grace, Bergmeier, John, Bernstein, Shirley, Bissett, Annie, Blair, Joan Dix, Blanchard, Andrew, Blazina, Jen, Bligh, David M., Brown, Kate, Brown, Kay, Brown, Laurie D., Brown, Nicholas, Bulawsky, Lisa, Bull, Avril, Campbell, Hannah March, Cartledge, Jon, Caskey, Kristin, Catlin, Nathan, Chabay-Dempsey, Dorothy, Chaput, Kyle A., Chouteau, Suzanne Michele, Clark, Cathy Jean, Clark, Randy, Cole, Teresa, Connors, Michael, Creighton, Robert, Cure, Jenni, DeCicco, Raymond, DePelsmacker, Peter, DePelsmacker, Peter, DiMichele, Anthony, Dirickson, Tancha, Doyle, Tallmadge, Drasites, Roy, Drasner, Sarah, Dunphy, Jody, Dvorak, Phillip, Ehlers, James, Everson, Linda, Everson, Linda, Fisher, Stephen, Floss, Julie, Foley, Tate, Frauenhofer, Megan, Freestone, Jenny, Funk, Stephen, Gavriellov, Ewa; Gawaran; Jenclare B.; Gerdjikov, Olga; Goebel, Jon; Golan, Yuval; Goldberg, Eric; Goulet; Cie; Graves, David; Ha, Yeung; Hagman, Kristina; Hagner, Dirk; Hagstrom, Fred; Harris Mayer, Joyce; Haselbacher, Nancy Jo; Holle, Fred; Hopper, Janette; Houlihan, Pamela; Hunsaker, Linda; Huston, Heather; Jacobs, Gail; Jacobson, Jack; January, Zoltan; Johnson, Brian; Johnson, Dennis K.; Johnson, Lynne; Kahle, Wendy; Kelley, Heather Ryan; Kern, Matthias; Kim, Myuongwon; Klein, Dale; Knight, Michael; Lazorko, Tony; Lefner, Dave; Lerner, Alan; Lindquist, Evan Lingscheit, Carrie; Lisio, Christopher; Lund, Jeremy, Lyke, Linda; Lyons, Beauvais; Macko, Nancy; Makov, Susan; Marcavage, Janet; Marcus, Gerald; Maric, Goran; Marichal, Poli; Marquis, Justin; Marshall, Kay; Martin, Michelle; Maury, Nichole; Maw, Daniel; McCannell, Rebecca Marsh; McComas, Jean; McDonald, Daniel; McMann, Mike; Meler, Monika; Merrill, Patrick; Mersheimer, Frederick; Mier, Ron; Miller, Aaron; Mitchell, Mitch; Moroz, Natalia; Muirhead, R. Bruce; Murillo, Michelle; Nason, Ashley; Naughton, Nicholas; Nawrocki, Thomas; Niskanen, Julie; Nye, Joan T.; O'Connor, Patrick M.; Palmeri, Nancy; Papa, Chris; Pavsner, Sarah; Peterson, Barry; Pfarr, Greg; Pike, Sarah; Poskovic, Endi; Racine, Ross; Rangel, Matthew; Raulinaitis, Irena; Register, Christopher; Rembaum, Eleanore M.; Rinaldo, Salal Moon; Rosenstock, Bobby; Rosetta, Rosset; Thierry, Liz; Saling, John; Salomon, Deborah; Sanders, Blake; Sanderson, Brandon; Schulz, John; Sellmeyer, Michael; Sheehan, Carolyn; Shepherd, Liz; Sherwood Brock, Mary; Shiner, David; Siegman, Collette; Simon, Patrick; Sloan, Laurie.; Sloat, Richard; Steeds, Ralph C.; Steenbergen, J. Eric; Stensen, Zach; Stephens, Mike; Stickney, Laura; Stockwell, Laurinda; Strasburg, Nicole; Stucke, Jochen; Sugita, Toru; Swenson, Timothy H.; Taylor, Camilla;

Templeton, Tracy; Thomas, C. David; Thorington, Caroline; Tolley, Chad; Tomolillo, Bob; Turner, Lorna; Unoura, Susan; Van Ginkel, Tim; Van Horne, Katie; Virgin, Tom; Wallace, Elizabeth; Walters, Sylvia Solochek; Warot, Chris; Weisberg, Ruth; Weiss, Cathy; Werger, Art; Westerman, Donna; Will, Jacqueline; Winkler, Max-Karl; Wong, Stephen; Yoshizawa, Linda; Youngblood, Judy; Zwehl-Burke, Pamela.

## Artist accepted through presses:

Kori Newkirk	Cirrus Press
Alexandra Grant	Pat Merrill Fine Art Prints
Pierre Picot	Josephine Press
Mark Licari	Hamilton Press
Juliao Sarmento	Mixografia
Juan Rosillo	Zita Press
Ann Hamilton	Gemini G.E.L
John Baldessari	Nopal Press



## At the 20th National Exhibition

### *Award Winners: The envelope, please...*

*Juror:* **Peter Frank**, Senior Curator, Riverside Art Museum, editor *THE Magazine LA*

*LAPS Foundation Award:* **Patrick Merrill**

*LAPS Foundation Leonard Edmondson Memorial Award:* **Nancy**

**Jo Haselbacher**

*Graphic Chemical and Ink Company Purchase Award:*

**Kyle Chaput**

*Patricia G. Norman Awards:* **Nicholas Brown, Frederick**

**Mersheimer, Michelle Murillo, Fred Hagstrom**

*George T. Ikeda Awards:* **Dirk Hagner, Beauvais Lyons**

*Hiromi Paper Company Materials Awards:*

**Endi Poskovic, Cathy Weiss**

*Juror's Discretionary Awards*, made possible by the generous

contributions of the following donors: Toby Moss Gallery,

LAPS, Diane Divelbess, Barbara Frankel, Masha and Bernard

Schweitzer, Anonymous:

**Jen Blazina, Hannah March Campbell, Monika Meler,**

**Thomas Nawrocki.**

# Member News

**Janet McKaig**, *Retrospective* exhibition, LA Artcore Brewery Annex in Los Angeles, CA from Jan. 2-31, 2010; *Evolution and Change*, OT Gallery, Tustin, CA; *An-other View*, solo exhibition, Yavapai College, Prescott, AZ, Dec. 2009 - Jan. 2010.

**Martin Mondrus**, former LAPS president, *Distinguished Member Exhibition*, Pasadena Society of Artists, Oct., Pasadena, CA.

**Linda Lyke**, *Distraive Beauty*, LouWe gallery, Sept. - Oct., 2009, South Pasadena, CA; *Pentimento Montage*, Coons Administrative Center, Occidental College, Los Angeles, CA, Oct., 2009.

**Dirk Hagner**, *Impact - The Big Print*, Orange Coast College, 2009, Costa Mesa, CA; *The Hungry Eye - Rückblick 1999- 2009*, a 10-year review exhibition of Dirk Hagner's work, Nov.-Dec., 2009, Mt. San Antonio College Art Gallery, Walnut, CA; *Confluence*, solo exhibition at the Pacific Asia Museum's Contemporary Gallery, Pasadena, CA, Sept.-Oct., 2009; Juror for *Via Arte*, 11th Annual Italian Street Painting

## Book Project

Long-time member Patrick Merrill is planning to publish a book about his printmaking career. Patrick, who has been diagnosed with cancer, hopes to raise \$80,000 for the project. Contributions are welcome and can be sent to the Patrick Merrill Book Fund, c/o Debra Winters 1129 C Golden Springs Dr. Diamond Bar, CA 91765

Festival, Bakersfield Museum of Art, Oct. 2009, Bakersfield, CA; *The Draughtman's Delight*, OMC Gallery, Dec. 2009, Huntington Beach, CA; *Dia de los Muertos*, Bakersfield Museum of Art, Sept.- Dec. 2009, Bakersfield, CA; *Printed*, Cabrillo College, Cabrillo College Gallery, Aug.-Sept, 2009, Aptos, CA; *2010 Delta National Small Prints Exhibition*, Arkansas State University, Bradbury Gallery, State University, AR; *8th National Janet Turner Print Competition*, California State University Chico, CA, 2010.

**Masha Schweitzer**, *Brand 38 Works on Paper- Beginnings*, Brand Library Art Galleries, Glendale, CA; Irena Raulinaitis Donor Award; *Evolution and Change*, Old Town Gallery, Tustin, CA; *The JWAN National Juried Exhibition: Like Water on Rock*, American Jewish University, Los Angeles, CA which also will travel to Finegood Art Gallery, West Hills, CA and Gotthelf Gallery, San Diego Center for Jewish Culture, La Jolla, CA; Boston Printmakers: *Field Report*, travelling exhibit to Gordon College, Wenham, MA. Brickbottom Gallery, Somerville, MA, Moss - Thorns Gallery of Art in Rarick Hall, Fort Hays State University, Hays, KS, W. Keith and Janet Kellogg University Art Gallery, California State Polytechnic University, Pomona, CA; *California Open Exhibition*, T.A.G. Gallery, Santa Monica, CA; *2010 Delta National Small Prints Exhibition*, Arkansas State University, Bradbury Gallery, State University, AR.

**Ruth Weisberg**, Dean of the USC Roski School of Fine Arts has been honored by a leadership award by the

## In Memoriam

Zolita Sverdllove  
1936 - 2009

## In Memoriam

Barbara  
Leventhal-Stern

Council of Art Administrators.

**S.L. Dickey** and **Thomas Nawrocki**, MUW Faculty Show, The Troy Plunk Gallery, Freed-Hardeman University, Henderson, TN, Oct. - Nov., 2009.

**Robin Sherin**, *Contemporary etchings and monotypes*, The National Arts Club, NYC, NY, Nov. 2009; *Preparations: Artists' Sketchbooks and Journals*, Tower Fine Arts Gallery, College at Brockport, State University of New York, NY, Oct. 2009 which will also travel to Downtown Gallery, University Tennessee Knoxville Dec. 2009 - Jan. 2010, Knoxville, TN; *Architectonics*, K. Caraccio Printmaking Studio, Oct., 2009, NYC, NY.

**Tallmadge Doyle**, solo exhibition at Umpqua Community College Art Gallery in Roseburg, OR, Sept. - Oct. 2009; *Brand 38 Works on Paper- Beginnings*, Brand Library Art Galleries, Glendale, CA.

**Toru Sugita**, *Printed*, Aug. - Sept., 2009, Cabrillo Gallery, Cabrillo College, Aptos, CA; *Faculty Show*, Art Gallery at Diablo Valley College,

Pleasant Hill, CA, Sept. 2009; *The History of Relief Print in Northern California*, Sept. 2009, Mary's College, Moraga, CA.

**Tacey Adams**, *Mindful Inversions*, Santa Cruz Museum of Art and History, Santa Cruz, CA, Sept. - Nov., 2009; *Printed*, Aug. - Sept., 2009, Cabrillo Gallery, Cabrillo College, Aptos, CA.

**Florence Putterman**, Philadelphia Airport, Jan. - Jun. 2009; Lancaster Arts Hotel, Lancaster, PA; *Keystone National Print*, Mechanicsbrug, PA; She also had work at the Philadelphia Watercolor Society; Berman Museum of Art; Ursinus College, Colledgeville, PA; *Faces*, Gallery 705, Stroudsburg, PA; Colorprint Society, Villanova University, Villanova, PA; *Everything is New Again*, Doshi Gallery, Susquehanna Art Museum, Harrisburg, PA; New Arts Program, Kutztown, PA; *Gallery Artists Part VI*, Walter Wickiser Gallery, N.Y.

**Eva Kolosvary-Stupler**, *New Works on Paper*, Torrance Art Museum, Joslyn Center, Torrance, CA, Aug. - Sept., 2009.

**Ernest Lacy**, *Drawings*, Lev Moross Art Territory/ International, Hawthorne, CA, Aug. - Sept., 2009.

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LAPS 20th NATIONAL EXHIBITION

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## Renew Your Membership!

Among new services offered on the web is an online gallery, where each member in good standing may post up to six images, a curriculum vitae, and an artist statement on an individual page. You join the gallery when you join LAPS.

LAPS operates on a calendar year basis.

Membership fees are due January 1 of each calendar year and become delinquent after March 10. The only exception are members who joined LAPS in November. They will be considered paid through the end of the following year.

Mail your dues form and check to the treasurer:

**Mary Peterson, 3725 Mound View Ave.,  
Studio City, CA 91604.**

Checks should be made payable to LAPS.

- Regular Membership \$50 (\$60 after March 10, 2010)  
 Associate Membership \$40  
 Student Membership \$15 (with proof of enrollment)

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

**LAPS is a volunteer organization that relies on its member participation. How can you help us?**

- I would like to know more about Board of Director positions.  
 I would like to know more about committees and what they do.  
 I could occasionally help out with show take-downs, mailings, etc, but would not be available on a regular basis.

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**S P R I N G 2 0 0 9**