



# Interleaf

LOS ANGELES PRINTMAKING SOCIETY

LAPrintmakers.com

Supplement to Newsprint

Winter 2010

## From the President

Dear Members,

*As the new year begins and my term as President of LAPS for two years draws to a close, we can look back on many accomplishments and ahead to many good opportunities to come. It has been my great pleasure as President to help facilitate the placement of Patrick Merrill's studio presses and equipment as he would have wished, where it would be accessible to the printmaking community at large. The Patrick Merrill Printmaking Studio now resides at the Irvine Fine Arts Center, 14321 Yale Avenue in Irvine (949-724-6880). You may have the opportunity to see for yourselves what is available for your professional use when we have our annual General Meeting and Election of new Board Members at the Irvine Fine Arts Center on Saturday, February 12, 2011 from 10:30 - 12:00, with a tour of the printmaking studio beginning at noon.*

*Our membership is expanding. We brought in seven new members at our recent jurying and selected four Foundation student scholarship recipients. They are invited to become LAPS student members or to apply for regular membership. Look for their names in this edition of Interleaf and in the next one you will see photos of them receiving their awards. In the area of exhibitions, we hosted a well received show of prints from Black Church Print Studio in Dublin, Ireland, at the Saddleback College Art Gallery. This is part of an exchange show with them, and we are presently considering one of two fine Dublin venues where our part of the exchange can be showcased. We're looking at the possibility of January, 2012 for that exhibition. Another opportunity to have your prints seen will be the LAPS Membership Competition at the Brea Gallery in June, 2011.*

*Mark on your calendar the huge LA Art Show happening January 19-23, 2011 at the LA Convention Center. As part of the LA Art Show, the 26th annual IFPDA, the International Fine Print Dealers Association, will display prints of all genres and inclusive in this LAPS has been invited by IFPDA to have a booth in their section where we will give out information about LAPS and demonstrate printmaking processes. Come by and see/join us. A profound printmaking related exhibition at the Loyola Marymount University Gallery is Daniel Heyman, see on this page. LAPS is looking into a printmaking symposium sometime in 2011. Also, check out the members' announcements of our own past and future print shows in every edition of Interleaf. Finally, it's not too early to start thinking about entering and helping out with our Biennial in 2012.*

*You will be pleased to learn that our website is being re-configured so that you, as a member artist, can update your own images. This will save our web coordinator a*

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**A special event for LAPS members:**

## Print Workshop with Daniel Heyman

Friday, March 11, 2011, 11 AM - 1 PM



**Daniel Heyman**

**D**aniel Heyman is a painter and a printmaker and a very good listener. *Bearing Witness*, the first west coast exhibition of Heyman's work, will present his portraits of individuals who have endured great personal hardship – former Abu Ghraib detainees, African American fathers who have been in and out of jail, and new immigrants to the United States. Heyman incorporates the subject's own words into his compositions. "In doing so, his portraits restore dignity and individuality to those who have been deprived of their most basic human rights."

Between 2005 and 2008, Heyman had the rare opportunity to sit in on interviews with former Iraqi detainees from Abu Ghraib and victims of the Nisour Square Massacre. The interviews have taken place in Turkey or Jordan in conjunction with a team of American lawyers representing these men and women in a civil rights violation lawsuit here in the US. Throughout the interview, Heyman painted or engraved his subjects and interwove their words taking great effort to finish the portrait by the end of their time together.

Also included in this exhibition will

be a large scale (10 x 12 foot) etching on ply-wood entitled *When Photographers Are Blinded, Eagles' Wings Are Clipped* (2009-10) examines our limited access to images and news of what is happening in Iraq, Afghanistan, and other parts of the world.

Daniel Heyman was awarded a 2010 Guggenheim Foundation Grant, a 2009 Pew Fellowship in the Arts, AMJ Foundation Grant, Independence Foundation Grant, Pennsylvania Council on the Arts S.O.S. Grant, three Professional Development Grants from the Rhode Island School of Design, and a James B. Reynolds International Fellowship from Dartmouth College.

This program was organized by the Laband Art Gallery and LMU's Studio Arts Program and made possible, in part, through the generous support of LMU's College of Communication and Fine Arts and the Los Angeles Printmaking Society ■

***Bearing Witness: Daniel Heyman***  
January 15 – March 13, 2011

Laband Art Gallery  
Loyola Marymount College, Los Angeles, CA.

**Special Event for LAPS Members**

Friday, March 11, 2011  
Gallery Talk in the Laband at LMU

11:00-11:50 a.m.  
The artist will talk about the works in the gallery and the process he uses to interview his subjects.

Print Workshop – 12:00 PM - 1 PM  
Daniel will demonstrate traditional Japanese woodblock printing techniques and bring samples of his work in various states of completion, including wood block, lithography and etching.

Artist's Reception  
Saturday, March 12, 2011  
Artist's Reception - 3 PM (Conversation), 4 - 6 PM (Reception) Daniel Heyman in Conversation with Rosemary Healy, Human Rights attorney.

# Prints that Shout

by Joanna Roche. Associate Professor of Art History, California State University Fullerton

“Large is Louder”—the title of an essay Patrick Merrill wrote for the Impact catalog—is an apt first impression of his exhibition, Patrick Merrill revelation, at the Begovich Gallery of California State University, Fullerton. At the entrance is a colorful monoprint rendering of a nuclear blast, but this bomb is far tamer than what is around the corner—where five monumental woodcut prints boldly fill the space. Although Merrill had exhibited the prints before, they had never been shown together in a single room where the prints could be in “dialogue” with one another—in a way sandwiching the viewer in-between. Sensing the potency of scale, a student visiting the exhibition commented she “felt like the art was shouting at me.” These prints are from Merrill’s *Apocalypse Series* that was begun in 2004, with the last print finished in 2009. In this series, Merrill uses the biblical metaphor to express his concern over world violence and, in particular, the threat of a nuclear apocalypse.

Merrill introduces the series with the Four Horsemen, based on The Book of Revelation to St. John. Here Famine, War, Death, and Pestilence are contemporized and appear to charge into the viewer’s space. In addition to their strong political message, these woodcuts are simultaneously beautiful and horrifying. Albrecht Dürer’s fifteenth century rendering of this subject, at 15 by 11 inches, was large for its time—but Merrill’s panels total 12 by 6 feet. Because of their large scale, the prints are first appreciated from a distance; however, they also stand up when viewed closely. The other apocalypse prints in the gallery soar in scale, increasing vertically to 8, 10, and 12 feet.

A striking characteristic is Merrill’s



Photos from the “revelation” exhibit, Courtesy: Quinn.

deliberate ambiguity about the triumph of good over evil as exemplified in *Masters of War*, where camouflaged warriors/demons attack their unarmed human victims. Merrill invites the viewer to identify with either victim or protagonist. For example, in *The Whore of Babylon*, worshipers of this false goddess kneel on a ground of stock-market ticker tapes. This work was completed in 2007, not long before the 2008 financial crash, and Merrill indicts the victims as much as the leaders for their role in contemporary events. Merrill serves as the model for both the jester in *The 7th Seal*, taking on the role of mocking kings, and also as the “Man of Sorrows” in *Ecce Homo*. The latter was started before his diagnosis with terminal cancer; however, one cannot help but see it as prophetic in a personal sense. Yet his messages are—as always—also about larger issues, such as the human invention of the nuclear bomb. Merrill places an etching in the top portion of this woodcut in order to achieve a more

nuanced rendering of the head; its multiple views suggest a “trinity” that, beyond a biblical reference, recalls the name of the first nuclear explosion. Merrill chose the apocalypse theme in part because he believed it offered a first level of access to the content of the prints, yet the sophistication of his metaphors simultaneously allows for additional insights.

Also displayed are thirty prints from Merrill’s more intimately scaled Xmas card series and his last works, *Alpha and Omega*, intended as a diptych and scaled at 70 by 35 inches per panel. These prints are in color and are a combination of intaglio and relief. Alpha projects life and vitality and is contrasted with Omega, which reveals Merrill’s pre-vision of his own dead body placed against a ground of cancer cells.

More than one person likened the experience of Merrill’s work in the Begovich Gallery to entering a chapel; however, rather than a chapel that is a quiet and contemplative space, Merrill’s powerful shout of warning fills the room with a resonance akin to that of an energetic preacher. These massive prints, similar to the tympanum sculptures or stained glass of the medieval era, deliver a message that warrants a large scale. And as grim as the message is, Merrill warns us because he believed that we have the power not only to make war but also to create peace. Merrill believed humanity could effect positive change.

A book, also titled *Patrick Merrill revelation*, but with a much broader scope than the works in this exhibition, will be released in 2011. ■



## President's Message...

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lot of work, and facilitate your getting new work seen in a timely manner. We're also looking into a web based digital system for entering future LAPS competitions. This and other news is inside and many more exciting

printmaking ventures are in the planning stages. Keep checking our website [laprintmakers.com](http://laprintmakers.com).

It has been a great pleasure being your President. Come say good-bye at the General Meeting February 12 and meet your new incoming LAPS President.

With warm wishes for your success and accomplishments,  
Diane McLeod

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

# Membership Roster Additions

## New Student Member

**Honey A. Tavassoli**  
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## New Regular Members

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## Change of Contact

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## 4 Students receive a 2010 LAPS FOUNDATION SCHOLARSHIP GRANT AWARD

LAPS Foundation viewed the portfolios of many students, and has chosen 4 students to receive a 2010 Scholarship Grant Award.

**1st prize: Brian Borlaug, 2nd prize: Alex Fridrich, 3rd prize: Andrea Ueda, 4th prize: Lieghann Van Deventer.** All four are students are from California State University, Long Beach.

## CONGRATULATIONS!

## Member News

**Florence Putterman**, solo exhibitions: *Noir et blanc*, Susquehanna Art Museum, Harrisburg, PA, Jul.-Aug. 2010; *A Survey of Works 1949-2010*, Ringling College of Art & Design, Sarasota, FL, Feb.-Mar. 2010; Baisden Gallery, Tampa FL; Walter Wickiser Gallery, New York Apr.-May, 2010; Group exhibitions; *Brand 39*, Brand Library (Award), Glendale, CA; Nathan D. Rosen Museum Gallery, Boca Raton, FL; *Art as Emotion*, Whitaker Center Harrisburg, PA; *ThINK*, Boston Printmakers, Emmanuel College, Boston, MA; Florida Museum for Womens Exhibition; Florence is also receiving a Lifetime Achievement Award from Society of American Graphic Artists.

**Tracey Adams**, Vessels, Sep.-Nov. 2010, *Bakersfield Museum of Art, Bakersfield, CA*; Annual Holiday Group Exhibition, *Patricia Rovzar Gallery, Seattle, WA*.

**Cecilia Field**, *An Idyllic World*, Mary Tomas Studio Gallery, Nov. 2010, Dallas, TX; she is also mentioned in the University of North Texas alumni publication, *The North Texan*, Nov. 2011.

**Dirk Hagner**, 2011 *Delta National Small Print Exhibition*, University of Arkansas, Jonesboro, AK, Jan. 20 - Feb. 20, 2011.

**Donna Westerman**, *Fresh Work: the Annual Kala Artists Exhibition*, Kala Gallery, Berkeley, CA, through Feb. 19, 2011; *Berkeley Artists*, Berkeley Civic Center, through 2011; *Southern California Printmaking*, Palos Verdes Art Center, Palos Verdes, CA, Opening January

28, 2011; Donna also has a new studio space in Oakland, shared with 3 other artists, at 255 Fourth Street.

**Diane McLeod**, *Brand 39*, Brand Library Art Galleries, Glendale, CA, Mar. 5 - Apr. 8, 2011; *Southern California Printmaking*, Palos Verdes Art Center, Palos Verdes, CA, Opening January 28, 2011.

**Masha Schweitzer**, Juror's Award, *The Printed Image*, Oct., 2010 - Jan. 16, 2011, Alice C. Sabatini Gallery, Topeka and Shawnee County Public Library, Topeka, KS.

**The LAPS General Meeting and Elections will be held Saturday, Feb. 12th at the Irvine Fine Arts Center.**

14321 Yale Avenue,  
Irvine (949) 724-6880

## Visit the LAPS booth at the LA ART SHOW, January 20 – 23, 2011!

### 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 8, 2011
- 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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