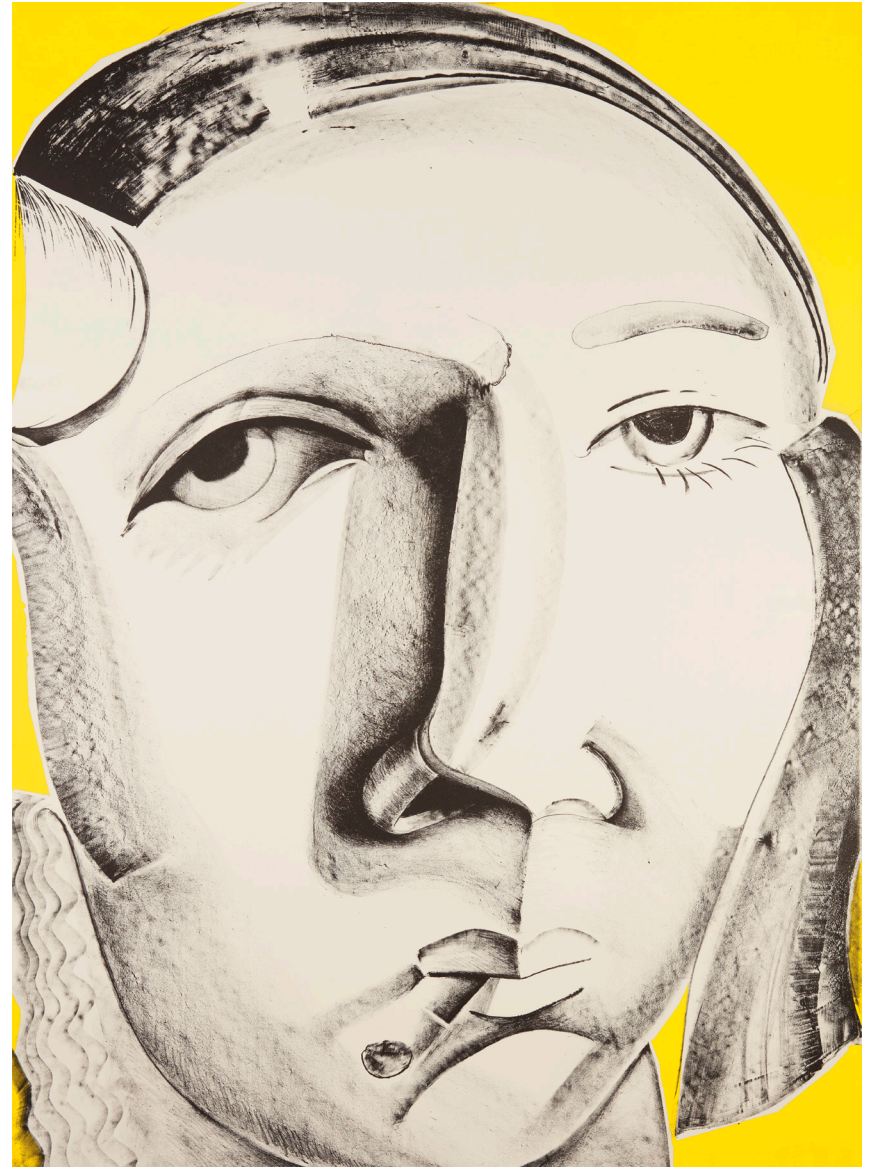


# HEAD OF A WOMAN

Redressing the Parallel Histories of Collaborative  
Printmaking and the Women's Movement



Presented by Tamarind Institute  
with support from Frederick Hammersley Foundation



Sixty years ago June Wayne, founder of Tamarind Lithography Workshop, submitted her proposal to the Ford Foundation to establish a model workshop in Los Angeles, specifically designed to restore the fine art of lithography. This symposium pays tribute to the creative industry that Wayne imagined, and the many remarkable women who shaped the field of

collaborative printmaking over the past sixty years. The rise of contemporary printmaking in the 1960s and 1970s runs parallel to the burgeoning women's movement, which no doubt contributed to the steady surge of women printers and printmakers. *Head of a Woman* brings together an intergenerational roster of artists, printers, scholars, and publishers, with the hopes of reflecting on this intertwined history and propelling the industry--and the thinking around prints--forward.

Diana Gaston  
Director, Tamarind Institute

## MORNING PRESENTATIONS

9:30 | DOORS OPEN

10:00 | INTRODUCTION

### 10:15 | INKED UP: SIXTY YEARS OF COLLABORATIVE WOMEN PRINTMAKERS



**COLLEEN TERRY** joined the Fine Arts Museums of San Francisco's Achenbach Foundation for Graphic Arts in 2009. For over a decade she served as manager of the Museums' Anderson Graphic Arts Collection, focusing her curatorial activities on modern and contemporary American prints. In addition to conceiving a series of exhibitions in this area, she also worked on a range of exhibitions and publications, covering

topics from animals in art to prints shown at San Francisco's 1915 world's fair, the *Panama Pacific International Exposition*. In 2017 she co-organized *The Summer of Love Experience: Art, Fashion & Rock and Roll* and was named associate curator. More recently she has co-organized an exhibition of the art of propaganda (2018) and written about the prints Ruth Asawa made at Tamarind Lithography Workshop in 1965, for a forthcoming volume co-published by the Fine Arts Museums of San Francisco and UC California Press.

Terry recently left San Francisco, but is still deeply immersed in her subject and is currently working on a thematic publication that explores the development of printmaking in the American West.

### 11:00 | THE LONG VIEW: WOMEN IN THE TAMARIND WORKSHOP AND THEIR CONTINUED IMPACT



**CHRISTINE ADAMS** holds a BFA in printmaking from Arizona State University and received her Tamarind Master Printer certificate in May 2019. Her printing experience includes positions at the LeRoy Neiman Center for Print Studies at Columbia University and Lower East Side Printshop. Adams is currently a collaborative printer at Universal Limited Art Editions (ULAE) and a member of the printmaking faculty at Parsons School of Design in New York City.

### 11:40 | SOLO IMPRESSION-45 YEARS (IN HALF AN HOUR)



**JUDITH SOLODKIN** was the first woman to graduate from Tamarind Institute as a Master Printer. In 1975, she founded Solo Impression Inc in New York; the workshop is now located in Riverdale, Bronx. As a print publisher, contract printer, and gallery, SOLO Impression Inc collaborates with artists on fine art lithography, relief printing, embroidery,

and fabrication. Ghada Amer and Reza Farkhondeh, Louise Bourgeois, François Gilot, Howard Hodgkin, Beryl Korot, Joyce Kozloff, Whitfield Lovell, Liliana Porter, Elaine Reichek and Andrea Zittel are some of the artists who have worked at SOLO Impression Inc. In 2010, a retrospective *The Collaborative Print, Works from Solo Impression*, was presented at the National Museum of Women in the Arts in Washington DC. In 2013 she received a Printer Emeritus award from the Southern Graphics Council International.



## AFTERNOON CONVERSATIONS

### 1:45 | HEAD, HEART, HANDS: GENDER AND COLLABORATION

Photo courtesy Brad Davis



**ASH ARMENTA** is a print media artist originally based in the Bay Area of California. Armenta recently concluded the two year program at Tamarind Institute and received the Tamarind Master Printer certificate in 2017. His collaborations at Tamarind included projects with artists Matt Shlian, Rashaad Newsome, Nicola López, and Nina Elder. Following

the Tamarind program Armenta worked with a group of artists, craftsfolk, and musicians to establish a cooperative workshop in Santa Cruz called Little Giant Collective. Armenta is currently pursuing an MFA in Printmaking at the University of Wisconsin.



**DEB CHANEY** established Deb Chaney Editions, LLC, in Brooklyn, an independent print studio specializing in fine art lithography. Chaney received her BFA in printmaking from University of Tennessee, Knoxville, and her Master Printer certificate from Tamarind Institute in 2005. She has extensive training and experience working in numerous printmaking workshops, including Tamarind Institute, the Robert Blackburn Printmaking Workshop in

New York, and La Ceiba Gráfica in Coatepec, in Veracruz, Mexico. Chaney teaches lithography at Pratt Institute, as well as Parsons, The New School for Design, and has taught workshops at Anderson Ranch Art Center, the Metropolitan Museum of Art, The Center for Contemporary Printmaking, and Universidad Autónoma Benito Juárez de Oaxaca, Mexico. She currently serves on the National Advisory Board of Tamarind Institute.



**MARJORIE L. DEVON**, Tamarind Director Emerita, led Tamarind Institute for three decades, 1985-2015. As Tamarind's third director, she worked closely with Tamarind's founding members June Wayne, Clinton Adams, and Garo Antreasian. She authored *Tamarind Techniques for Fine Art Lithography*, brought artists and printers from around the

world to collaborate and train in the workshop; and oversaw the building of an expanded new facility which opened in 2010. She currently serves on the board of Frederick Hammersley Foundation.



**RUTH LINGEN** is Director and Master Printer, Line Press Limited, and a project consultant for Pace Paper in New York. Lingen has collaborated with over 60 artists and 20 writers, including artists Jim Dine, Robert Ryman, Mary Heilmann, Kiki Smith, Jessica Stockholder, Claes Oldenburg as well as writers Bob Holman, Robert Creeley, Marjorie Welish, and Edward

Hirsch. She was the founding director of Pace Paper from 2008-2018 and continues to consult on special projects for Pace Prints. Lingen's work can be found in the collections of the Metropolitan Museum of Art, The Getty, The Brooklyn Museum; her published books are in over 35 library collections, including the New York Public Library and the Harvard University Library. She has received lifetime achievement awards in both papermaking and book arts.



**PAM PAULSON** founder and Master Printer of Paulson Fontaine Press in Berkeley, moved to California to study art, focusing on Bay Area figurative painting. She received her MFA in painting from the San Francisco Art Institute in 1982 where she worked as a teaching assistant for Robert Colescott. In 1997, the press launched its first publication with four color etchings by Christopher Brown. Since then, Paulson Fontaine Press has published more than 500 editions

with more than 45 artists including Tauba Auerbach, Ross Bleckner, Spencer Finch, Isca Greenfield-Sanders, the Quilters of Gee's Bend, Kerry James Marshall, and Martin Puryear. The press' entire archive is now part of the collection of The Fine Arts Museums of San Francisco.

### 3:00 | YOURS, THEIRS, AND OURS: THE COLLECTIVITY OF PRINT PUBLISHING



**NANCY ZASTUDIL** joined Tamarind in 2018 as the gallery director. Zastudil is a curator, writer, editor, and administrator dedicated to making positive change through philanthropy and entrepreneurship in the arts. She was formerly the owner/director of Central Features Contemporary Art, administrative director of the Frederick Hammersley Foundation, visual arts editor

of *Arts and Culture Texas*, and associate director of the University of Houston Cynthia Woods Mitchell Center for the Arts. She holds a BFA in Painting and Drawing from The Ohio State University and a MA in Curatorial Practice from California College of the Arts.



**RHEA FONTAINE** is partner and gallery director of Paulson Fontaine Press in Berkeley, and is one of the first African-American women to publish fine art prints by contemporary artists. Dedicated to contributing to the image archive of artists of the African Diaspora, she was a past curatorial board member at Southern Exposure and currently sits on the board of NIAD where she serves as Vice-President. She received a BA in Fine Art from the University of California, Berkeley,

in 1998 and a post baccalaureate diploma in museum studies from Studio Art Centers International in Florence, Italy in 2000.



**PAULA WILSON** is a multi-disciplinary visual artist based in Carrizozo, New Mexico. Wilson's most recent solo exhibitions include *Entangled* at 516 ARTS, Albuquerque, NM (2019), *The Light Becomes You* at Denny Dimin Gallery, NY (2018), *Spread Wild, Pleasures of the Yucca*, at Smack Mellon, Brooklyn, NY (2018), *PIECESCAPE* at the Visitor Welcome Center, Los Angeles, CA (2018), and *Salty & Fresh* at Emerson Dorsch Gallery, Miami, FL (2017). Wilson's

artwork is in many prestigious collections including, The Studio Museum in Harlem, the New York Public Library, Yale University, Saatchi Gallery, and The Fabric Workshop. Wilson is a recipient of the Joan Mitchell Artist Grant and the Bob and Happy Doran Fellowship at Yale University. She holds an MFA from Columbia University and co-runs the artist-founded organizations MoMAZoZo and the Carrizozo Artist in Residency.

### 3:45 | ARTIST & PRINTER



**VALPURI REMLING** hails from Rovaniemi, Finnish Lapland. After receiving her MFA in printmaking from the Finnish Academy of Fine Arts, Valpuri studied at Tamarind Institute and received her Tamarind Master Printer certificate in 2009. Following her training at Tamarind, she returned to Helsinki and Helsinki Litho, becoming co-owner of the workshop, while also

teaching lithography at the University of the Arts, Helsinki, in the Academy of Fine Arts printmaking program. Remling was appointed the Master Printer and Workshop Manager of Tamarind Institute in 2015. Her role includes collaborations with visiting artists, managing multiple publishing projects, advising other workshops and manufacturing entities on best practices in lithography, and leading research in advances in lithographic techniques. Every year she directs the research of Tamarind apprentice printers and mentors the next generation of master printers.



### **DANIELLE ORCHARD** **2019 FREDERICK HAMMERSLEY** **ARTIST RESIDENCY**

This symposium was inspired by the work of Danielle Orchard during her extended residency at Tamarind. During her residency she created a new body of work in collaboration with Tamarind printers, presented a public artist talk, and met with graduate students from The University of New Mexico. Orchard's depiction of women in domestic spaces references early 20th century art history, redressing the limited representation of women as subject and muse. She inserts her bold women into these historic tropes, skilfully complicating the narrative with figures that bear the weight and posture of contemporary anxieties. The monumental lithographs Orchard created at Tamarind also prompted the title for the symposium, with a nod to the many anonymous subjects throughout art history that are simply titled *Head of a Woman*. In this context, with work produced by a collaborative team of women printers and a woman artist, *Head of a Woman* takes on a new meaning, signaling a new era of creative production and technical innovation.

### 4:15 - 4:45 | OPEN FORUM



After the symposium

## TAMARIND'S WIN/WIN ART LOTTERY

doors open at 6 pm  
lottery begins at 7 pm  
courtyard party until 11 pm

Purchase tickets and view  
lots at [tamarind.unm.edu](http://tamarind.unm.edu)



**The Frederick Hammersley Artist Residency**, established in 2017 through the support of Frederick Hammersley Foundation, creates an opportunity for invited artists to consider Hammersley's legacy as a painter and printmaker, and his work as an independent artist. The extended residency at Tamarind Institute facilitates an in-depth collaboration with the workshop, documentation of the new body of work created with Tamarind printers, and public engagement with the New Mexico arts community.

 Tamarind  
INSTITUTE

2500 Central Avenue SE, Albuquerque, NM 87106  
[tamarind.unm.edu](http://tamarind.unm.edu)