

Graphic Impressions

The Newsletter of the Southern Graphics Council

Winter/Spring 2010



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COVER IMAGE: Josh Winkler; detail from Mt. Olympus (Wis Dells) color woodcut with inkjet camouflage 22"x32" 2009.

Graphic Impressions is published three times annually by the Southern Graphics Council. The journal is distributed digitally to current members of the Council and related arts organizations.

Submissions for publication are accepted as space allows. Final content decisions are made by the editor. The views expressed by the contributors and editor do not necessarily reflect those of the Southern Graphics Council.

Send membership inquiries and changes of address to:

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Dylan McManus, *Iraqi Father and Son in Winter Couture (Let Us Eat Cake)*, edible digital pigment print on white cake w/butter cream frosting and sprinkles, 12x19x3.5", 2008.



LETTER FROM EDITOR

Erika Adams

Dear SGC,

The conference is almost here- and I encourage all of you to register early and bring your students! Seeing the ideas and work of the new generation of printmakers is so inspiring - every year I look forward to those open portfolio sessions.

This year promises to be particularly engaging as our conference takes place concurrently with Philagrafika – a huge print-related exposition including talks, exhibitions, symposia and other printmaking events. Kicking around the website, I found the Critical Dialogues bibliography that I now utilize often in my teaching and in my writing on printmaking. Take a look at <http://www.philagrafika.org/workingstates1.html>.

Finally, since Art on Paper has closed, continuing to keep an open forum for discussions on printmaking, print artists and the role of printmaking in contemporary dialogues, is critically important. Please become part of the conversation – write an article, essay, book or exhibition review and submit your images. *Graphic Impressions* is published as a PDF three times a year and welcomes your ideas. Contact me with any questions!

See you in Philadelphia,

Erika Adams

eatingdogpress@hotmail.com

LETTER FROM THE PRESIDENT

Joseph Lupo



Dear Membership,

Since this will be my last posting as the President of SGC, I ask that you bear with me as I reflect on the past and future of our organization.

First and foremost, I want to offer thanks to Anita Jung. For the past two years, Anita has freely offered her advice, given her leadership and vision, and listened to me when needed. The success of this Executive Board can be directly attributed to Anita. She is truly a special person. Anita is one of the few people I have met that is completely giving. Her impact on this organization will be felt for years to come. Thank you Anita.

I would also like to thank the outgoing Executive Board. This was a very hard working group, and an absolute pleasure to work with. We took on an ambitious agenda and met these challenges head on. I feel very lucky to have been able to meet and work with such a great group of people. Thank you all.

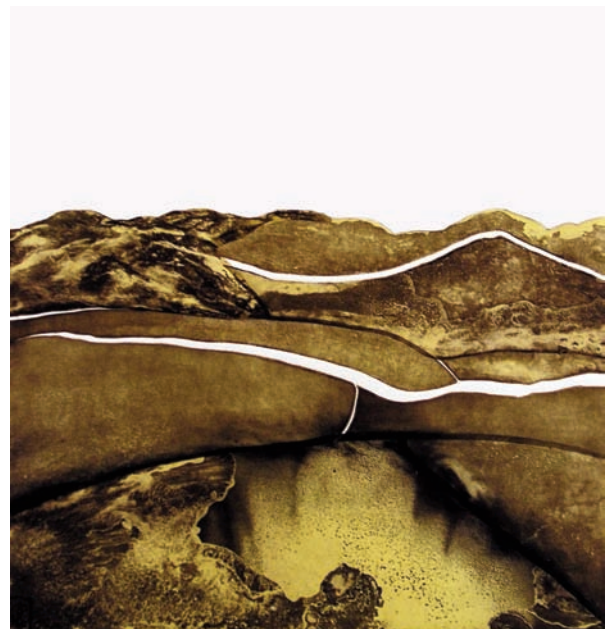
Finally, my thanks also go to the membership for trusting me with this tremendous responsibility. I realize that my name coming forward for this position was pretty out of the blue. I am still very green in my professional growth compared to others who have held this position. This was a rewarding and challenging two years. While the merits of my decisions can be debated, I can say with conviction that I gave this organization everything I could. Thank you for letting me give back to this wonderful and important organization.

I would now like to focus on what we accomplished and where I think SGC International should go. The biggest change that has been adopted is the name/tax status change. A lot has been said about the positive and negative aspects of this change, but I believe converting our tax status to a 501C3 and changing our name to reflect our international membership will allow us to successfully grow and mature.

Because of both changes, we will be able to apply for more grant opportunities. (There will no longer be any misunderstanding about SGC being a regional organization.) This has the largest potential for positive effects on our membership. First, grant funding can help fund membership/conference registration for students, recently graduated artists, and artists who do not receive funding from an institution. Second, we can generate more fellowships and scholarships for ALL members. Then, SGC can fund more international artists to travel, show, and participate in our conferences. In general, more funds mean more opportunities to offer our members year round, not just during the conference cycle. Changing the job description of the Vice President of Outreach to investigate these kinds of new funding opportunities should be the first step.

More grant possibilities can also have a positive effect on our conference hosts. With SGC's non-profit status, conference hosts can investigate new financial support to help fund projects and artist's travel, creating the opportunity for more ambitious projects/exhibitions and more international artistic participation.

With the possibility of having more resources, SGC could hire professionals to help the Executive Board when needed. In the past, we have relied on ourselves, colleagues, friends and family to provide all services for us. Our workloads and the size of this organization no longer allow us to work this way. In many cases the Executive Board needs professional help to make sure that the job not only gets done, but gets done right the first time. New money may help in hiring much needed services in regards to a professional "conference organizer" and a professional accountant. The



Alexandra Davis, Landscape I, Viscosity Etching, 15"x17," 2007.

“Conference Organizer” would help in areas where current conference organizers are not always experienced. Negotiating pricing with hotels and local transit systems and creating electronic registration forms are just two areas that I know more professional help would be appreciated. An accountant would help to create consistency in our financial records, something that is much needed.

We have been taking steps to ensure that our organization successfully supports the “International” aspect to our new name. It is my belief that every facet of this organization should reflect our international mission. Conferences in Chicago and Philadelphia have done this through international exhibitions and panels. We need to ensure that each conference, no matter where it takes place, has this kind of international presence.

We are also beginning to change the way our traveling exhibition supports our international mission. Right now, we are in the process of allowing our exhibition to travel to Europe, and are investigating the possibility of the exhibition traveling to India and South America. These venues can open new doors of dialogue and collaboration between new regions of printmakers.

While we are talking about the traveling exhibition, we also need to ensure that the SGC International Traveling Exhibition represents the kind of work that we see at each conference. We must investigate incorporating more experimental and dimensional work that, while not be easy to ship, pushes the boundaries of printmaking. If we are to think of ourselves as leaders and visionaries in the world of printmaking, our own exhibition should reflect this ideal.

Currently, the SGC International website is undergoing a complete overhaul. Since there is no “bricks and mortar” building that represents SGCI, the website is the face of our organization. Our website must be fully functional, user friendly, attractive, and packed with useful information. In our wildest dreams there will be open forums, job/exhibition/residency listings, an attachment to our digital archives, access to meeting minutes, a newsletter archive, and consistent contact information to our Executive Board to answer questions. Having a well designed and functioning website is another way that we can provide our membership with services and information throughout the year, and not just from conference to conference. As many of you know, changes have been made to the newsletter that will help create The SGCI Journal. The money we are saving by creating digital newsletters will be used to publish a professional journal. Right now the journal is still in its planning stages. There are more ideas about what the journal should and shouldn’t



Jonathon Linaberry, *Burned Boy*, Woodcut, found object, 48" x 37.5", 2008.

be, than specific articles/reviews/artwork that will fill it. Within the next 2 years we hope to create an annual journal that reflects the type of academic dialogue and artistic inquiry that represents SGCI.

We are still in the process of finding a new and permanent home for the SGCI archives. The hope is that we can find a suitable home in an easily reachable area. We would like our archives to be accessible and functional. The archives were always indented to be educational, and we would like future printmakers, academics, and art lovers to have easy access to this rich collection of prints and ephemera.

I believe an organization like this is always in a state of flux. There should never be a time when we should settle for the status quo. Which makes this a great time for a new group of dedicated and enthusiastic artists to come in and make their mark on the future of this great organization.

Thank you again, have a good spring semester, and I will see you in Philadelphia.

Joseph A. Lupo
Assistant Professor of Art
West Virginia University

2010 Conference



We've had a great response to the upcoming The Mark/Remarque conference, with presentations from guest artist speakers Judy Pfaff and Carl Pope, along with curator Ruth Fine from the National Gallery.

As you will see from visiting www.sgcphiladelphia.com the conference is going to be fantastic! There are still more events and exhibitions under development which will soon be posted. With Philadelphia's vibrant gallery scene, there will be more than enough to see and do. Also this year's Conference offers great opportunity to be a part of Philagrafika's citywide series of print exhibitions, "The Graphic Unconscious" which will be on view during the conference. More specific information can be found through the Philagrafika link on the conference website.

The official conference hotel is the Loews in Center City. This Hotel is an architectural treasure and it housed in the historic PFSF building, the City's first skyscraper. We have a tremendous rate at the hotel, which is good only until February 17.

Early Bird registration rates expire on February 17, 2010 so don't miss out on a great value.

For conference information visit:
www.sgcphiladelphia.com

****PA Resident Discounted Registration Rate for SGC Conference, "Mark/Remarque":**
For conference information visit: www.sgcphiladelphia.com

We are pleased to announce that thanks to the Pennsylvania Council on the Arts has provided support for Pennsylvania based artists to attend the conference at a 50% discount on the conference registration fee.

Subsidies will be awarded on a first come first serve basis. To apply please provide proof of PA residency. Proof can include any of the following: a copy of your PA state income tax form 2008, first page only; financial information may be concealed, or a Lease or mortgage agreement or a PA Driver's license or a PA automobile registration or utility bills showing their PA address. Please send proof via a PDF irosen@temple.edu, fax to Ira Rosen 732-701-9327 or mail to:

Ira Rosen
Temple University STHM
322 Speakman Hall (006-68)
1810 N. 13th St.
Philadelphia, PA 19122



Tabaimo, *dolefullhouse*, Still image from a single-channel video projection, Dimensions variable, 2007 © Tabaimo/Courtesy of Gallery Koyanagi

Save the Dates

Upcoming Events

Mid America Print Council Conference October 13-16 2010

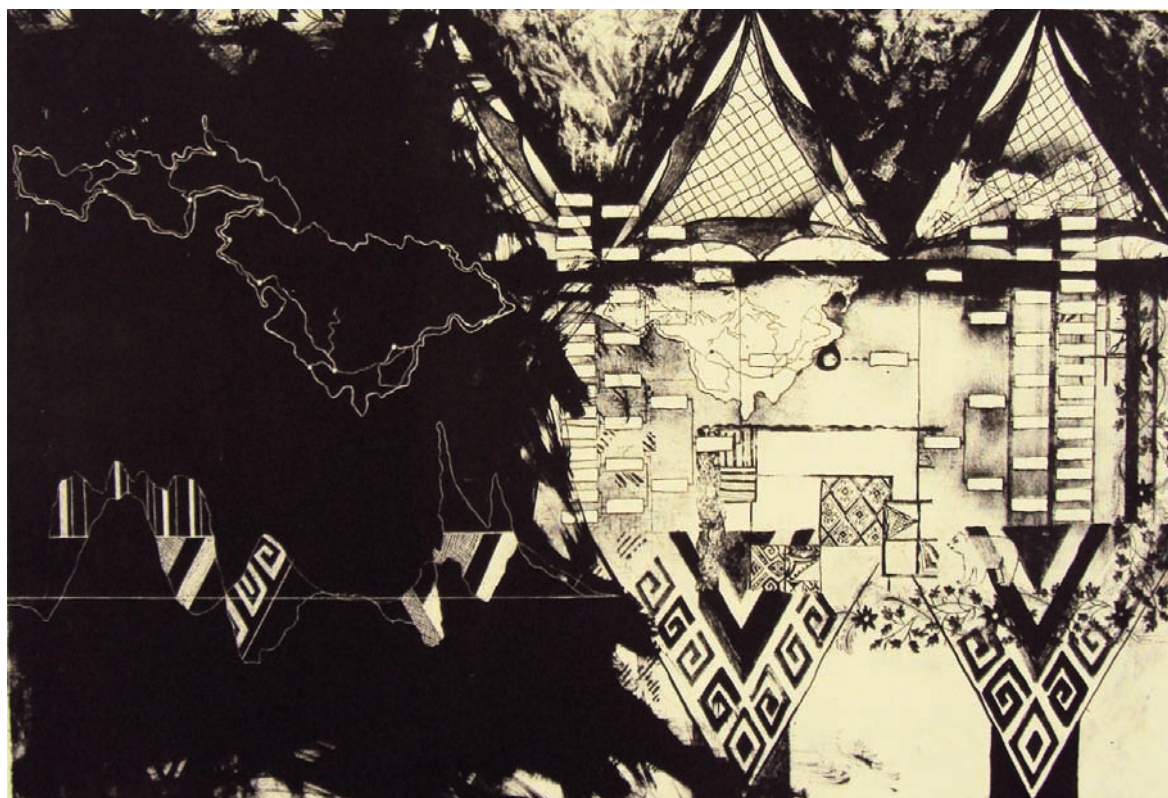
University of Minnesota, Minneapolis, Minnesota

The 2010 Mid America Print Council Conference “New World/Old World” explores places where tradition and experimentation meet; Between generations, media and technique, private studios and public events, printmakers increasingly embrace a mixture of practices from different sources. As we enter a new decade of printmaking with an expansive mindset, we look for ways in which our practice finds a context in contemporary art by re-inventing tradition. The MAPC 2010 conference facilitates dialogues between eras and technologies.

MAPC 2010 specifically aims to engage a younger generation of students and artists and to interface with the public in an active and participatory way. We will also focus on the growing diversity of communities in the Twin Cities, particularly showcasing Latino artists. We will celebrate the tradition of our media and its dialogue with new forms as we seek to expand the parameters of our discussion and embrace and impact a larger community.

MAPC 2010 will also highlight the Twin Cities’ rich print community including major museums and cultural institutions, book arts and letterpress, rock poster screen-printers, comic book artists, fine arts presses, community education studios and street/stencil artists.

For more information, go to <http://mapc2010.umn.edu>.



Cat Snapp,
Seismography,
lithograph,
13" x 19 1/2",
2009

EQUILIBRIUM:
39th SGC Conference
St. Louis, March 16-19, 2011
Hosted by Washington University in St. Louis



New Books in Print Review

Paper Politics: Socially Engaged Printmaking Today

Josh MacPhee, PM Press, 144 pages
October 2009, ISBN 978-1604860900

Containing works from more than 200 international artists from Sue Coe, Swoon, Carlos Cortez, to street artists, rock poster makers, and up-and-comers such as Favianna Rodriguez and Chris Stain, this book contains the work of artists who respond to the monumental trends and events of modern politics.

Printmaking: A contemporary Perspective

Paul Coldwell, Black Dog Publishing , 192 pages
March 2010, ISBN 978-1906155438

Exploring the history and origin of print styles and techniques, as well as looking at various contemporary approaches, this book is a comprehensive survey, examining the influential effects of Rembrandt, Goya, Degas, and Picasso, as well as artists from around the world such as Grayson Perry, Thomas Kilpper, Patrick Caulfield, Marko Blazo, Chuck Close, Masami Teraoka, Michael Craig-Martin, Kara Walker, Willie Cole and Banksy.

The Personalised Surface: New Approaches to Digital Printmaking

Compiled by Paul Coldwell, Papers Presented at the Symposium at the Victoria and Albert Museum, London, April 2009, 96 pages and CD-ROM

A collection of essays by curators, artists, and educators dealing with digital applications in printmaking. Discussing artists like Michael Craig Martin, Kevin Haas and Christian Nold, conceptual approaches including installation and computer based work are included.

Installations and Experimental Printmaking

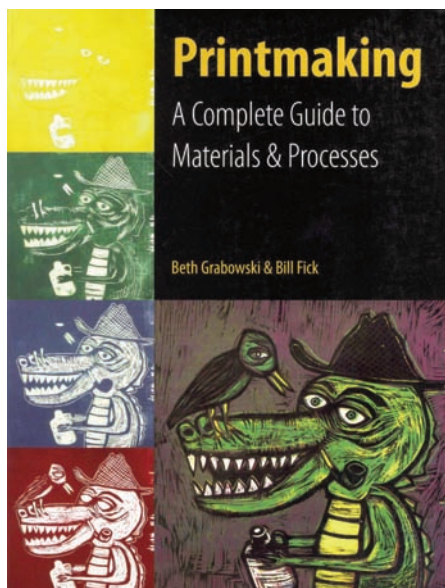
Alexia Tala, A&C Black, 112 Pages
April 2009, ISBN 978-0713688078

Part of the A&C Black series of printmaking handbooks, Tala's book considers alternatives to the flat print, focusing on British and international artists.

60 Years of North American Prints

David Acton, Published by The Boston Printmakers, 200 pages
September 2009, www.bostonprintmakers.org, ISBN 978-0-615-31236-1

A history of the Boston Printmakers from 1947 through today, with images from the last sixty years of the organizations' exhibitions.



Printmaking: A Complete Guide to Materials and Processes
 Beth Grabowski and Bill Fick
 US Publisher: Prentice Hall, 2009
 Paper, 256 pages
 ISBN: 0205664539
 Suggested Retail Price: \$68.80

Reivew by Beauvais Lyons

Reviewer's Disclosure: Beth Grabowski and Bill Fick are dear friends. I have wonderful prints by each of them from our mutual participation in numerous exchange portfolios. Beth was Vice-President of the SGC in the mid-1990s when I served as President, and I spent a month traveling in China with her in the summer of 2007. Additionally, one of my prints is reproduced in their book, as well as works by current and former colleagues. To make matters even more complicated, several University of Tennessee alumni are also featured in their book. The challenges for me to write an objective appraisal of this book are notable, but certainly not unfeasible. The following is my attempt to do so.

Printmakers are often accused of being preoccupied with materials and processes. It is a physical attraction, much like Michael Rothenstein's assertion that "the irreducible essence of printing is an embrace, one body pressed against the other." [1] For many the appeal of printmaking comes from finding meaning in its materials and processes and discovering pleasure in its sensuous and tactile properties. It might be said that these concerns have parallels with many other trends in our culture at large. This may explain the popularity of cooking shows on the Food Network, where one can learn about optimum grilling temperatures for different meats and the role of acidity in various marinades. Shows on HGTV (Home and Garden Television) that present step-by-step kitchen or garden "makeovers" reflect a similar DIY (Do It Yourself) ethos. Interest in materials and processes are evidenced with forensic techniques presented on CSI (Crime Scene Investigation) police dramas which, like printmaking, often merge basic analogue science with intuition and digital imaging. For the past decade there has been a growing number of youth who aspire to be forensic scientists as a result of such shows. Maybe current interest in printmaking is fostered by these phenomena in the larger culture?

Technical books reflect the values of the Enlightenment. Much of Diderot's Encyclopédie in the 18th century was devoted to the representation of agricultural and industrial implements and methods. For Diderot, universal access to knowledge about materials and processes made it possible for the working class to be empowered, and to have opportunities for advancement outside of systems of guild control. Given this legacy, as well as the very democratic ideology of many printmakers, books about graphic techniques have a special place in print history.

Two important examples from the past half-century are Jules Heller's Printmaking Today: an Introduction to Graphic Art (1958, 1972) and John Ross and Claire Romano's The Complete Printmaker: Techniques, Traditions, Innovations (1972, 1990). Both books were useful general studio manuals in their own day and offer insights into printmaking during their respective periods. Heller's book did not include screen-printing or any photomechanical processes, which is consistent with conceptions of printmaking as a fine art in the 1950s. The revised and expanded version of Ross and Romano's book does include photo-mechanical methods and a preliminary discussion of computers for printmaking, but significant changes in

materials and processes have taken place since its last edition. In both of these books the authors emphasized historical rather than contemporary artists and there was no consideration of the potential for combining different print media or considering non-traditional forms of printmaking.

Certainly there are books that are useful in addressing a single print medium. The Tamarind Book of Lithography first published in 1971 and updated in Margorie Devon's Tamarind Techniques for Fine Lithography published in 2009 is one example. Another example is Magical Secrets About Aquatint: Spit Bite, Sugar Lift & Other Etched Tones Step-by-Step published in 2008 by Emily York from Crown Point Press. Both of these books are required tomes in any comprehensive studio.

A generalized printmaking manual is of both educational and symbolic importance. It can serve as the primary technical resource for printmakers in their first couple of years of study, while also reflecting materials and concepts that are common to all print media. The core challenge that one faces in authoring a book of this nature is striking an appropriate balance between theory and practice. In their introduction, Grabowski and Fick offer a very informative conceptual framework for print media, drawing on the writings of Walter Benjamin, William Ivins and Ruth Weisberg. They address with clarity issues inherent to print media, such as the generative matrix, the role of delay in the creative process, the potential of layering imagery in printmaking, functional and aesthetic uses of the multiple, as well as concepts such as originality, authorship and authority. Tackling these issues from the outset puts the technical information that follows in its appropriate context, emphasizing that technique is a vehicle rather than a destination.

Similarly Grabowski and Fick address practical matters common to all print media towards the beginning of the book. The first chapter discusses the organization and layout of the print shop, types of solvents, inks and modifiers, paper, registration, and safety matters. The authors address the safe handling and use of printmaking supplies in this chapter, as well as part of the technical descriptions with of each of the chapters that follow.

Because digital processes are an aspect of most visual imaging today, Grabowski and Fick address uses of computers early in the text. I find this aspect of the book especially important, as it treats digital methods as tools that can compliment traditional forms rather than ones to usurp them. In their section on "Digital Purposes" they present a full-page diagram on creative workflow and write about how computers can be a part of the production process as a research tool, a form of sketching and image generation, as a means for collaboration, in addition to being a stand-alone form of printing. Thinking broadly about the potential of any given process is characteristic of this book, while also giving the reader specific and useful tables, charts and diagrams. Of particular use for the computer novice is their table on recommended resolutions for lines per inch (LPI) output for various print processes, as well as clear explanations of using Photoshop for diffusion dither, halftone and color separations.

Media divisions in this book include sections on screenprinting, relief, intaglio and lithography, but also include chapters on collagraph, monoprint and mixed media processes. This final chapter includes technical tips on combining various print media and examples of printmaking that encompass installation and three-dimensional forms. Throughout each of these sections the book includes clear, step-by-step photographs showing everything from chine collé and using photopolymer films in intaglio to processing a lithographic stone. There is even a page devoted to steamroller printing. The book has illustrative diagrams where needed and a useful set of tables near the back that address how to troubleshoot problems. The illustrations showing progressive proofs in the screenprint chapter are especially useful regardless of media. Any text that seeks to be comprehensive will need to leave some things out, but given its length, this is a very thorough book.

Each of the media sections of the book has artist profiles, with many of the artists coming from outside of the United States. They include the etchings of the Scottish artist Jo Ganter, collagraphs by the Egyptian artist Wael A. Sabour, lithographs by the Belgian artist Ingrid Ledent, and others. There is even a two-page

spread on the German artist Thomas Kilpper, who created a 12 x 20 meter relief print installation titled "Don't Look Back," cut and printed from the wooden floor of a basketball court at Camp King near Frankfurt on Main that was used by both the Luftwaffe during WWII and American forces following the war. The international scope of the book is important, as it points to the ways that printmaking has cultural currency throughout the world. In addition, the book is being published simultaneously in three languages with separate imprints in the United States (Prentice Hall), England (Laurence King), France (Eyrolles) and Spain (Blume). I hope this book can cultivate an integrated approach to printmaking in other parts of the world, where there is often a great deal of division by print media.

My only disappointment in this book is its price at over \$60 in paperback. I am sure the authors share this disappointment. The UK edition published by Laurence King is priced at £19.95 (\$32) with some independent booksellers in the United States selling this version of the book as well. Regardless of what edition you select, for anyone who is serious about their own development as an artist working in print media, and is accustomed to spending money for plates and paper, the cost is a relatively modest. This is not a book one reads once and relegates to a bookshelf. It is a book the practitioner will refer to often and on which she or he will write their name with a permanent marker. It is a book that will become lovingly ink stained and dog-eared.

Last semester one of my undergraduate students remarked, "Lithography is easy to learn, but difficult to master." I think this observation can be applied to all print media. No book will equip an artist with mastery, which is something that one can only gain through experience. What a book like *Printmaking: A Complete Guide to Materials and Processes* can do is help the aspiring printmaker learn a set of principles that can prepare them for the voyage. Those who bring this book along with them on their journey will be well rewarded.

Notes:

1. Quoted in Ruth Weisberg's "Syntax of the Print: In Search of an Aesthetic Context," *Tamarind Papers*, Volume 9, pp. 52-60, 1984.

Beauvais Lyons is a Professor of Art at the University of Tennessee, Knoxville where he has taught since 1985. From 1994 to 1998 he served as the editor of Graphic Impressions and has helped to organize SGC conferences in 1992, 1995 and 2002.



Liz Chalfin, *Carnival Booth*,
aquatint etching, 11"x 15", 2009

News and Announcements

Brookhaven College

Forum Gallery, Southern Graphics Council Traveling
Exhibition
March 11 - April 8, 2010

Studio Gallery, Seeing Large Within Small: New Works by
Todd Anderson

receptions for both exhibitions: March 11, 6pm-8pm
Gallery hours M-F, 9am-5pm
Brookhaven College, 3939 Valley View Ln. Farmers
Branch, TX 75244

Visual Image Fine Arts Publishing

Exhibiting the prints of Harold L. Cohen

Working as an educator for more than 60 years, Harold L. Cohen never enough time for one of his real loves, printmaking. So, in 2000, he retired from administration and teaching and opened his studio. Located in Buffalo, New York, Cohen designed his studio to permit him to experiment with different printmaking techniques. Over the past decade, he has produced over 325 prints including collagraphs, dry point etchings, intaglio, linocuts, plastic engravings, woodcuts and wood engravings.

exhibition in Dallas, Texas, February 11 ~ 27, 2010
Artist Reception / Opening Feb 13, 2010
for more information, go to www.visualimagefap.com

Frans Masereel Centrum

The Frans Masereel Centrum is pleased to announce the SGC traveling exhibition will be arriving in Belgium! The exhibition will be on view from march 1 to April 16, 2010. SGC Traveling Exhibition is comprised of 41 prints by members of the Southern Graphics Council. These prints represent a wide variety of printmaking processes and approaches as well as diverse imagery and content.

The Frans Masereel Centrum in Kasterlee, Belgium is a printmaking residency supported by the Flemish government. It offers many opportunities to artists including residencies, workshops and exchanges. For more information or to apply to a program, visit www.fransmasereelcentrum.be where you can also register to receive our newsletters.
The following deadline for applications: August 27, 2010

Invitation to Participate

Artist Mel Chin is planning Fundreds, a community arts print project whose goal is to leverage funding from the United States Congress to create gardens that will clean up



Todd Anderson, Midland Drifts, Number 1, Published by Hole Editions, Newcastle-Upon-Tyne, 2009. 10" x 12" Lithograph.



Harold L. Cohen, Old Jerusalem, Linocut, 7 7/8" x 9 7/8", 2006

unsafe levels of toxins and lead in the soil of New Orleans. Everyone and anyone, students, teachers, artists, parents and celebrities, are all invited to make their own Fundred Dollar Bills– which are an original, hand-drawn interpretation of U.S. \$100 bill drawn on a printed template!

The cumulative goal of 300,000,000 Fundred Dollars represents the equivalent cost (in U.S. Dollars) required to make every lead contaminated property in New Orleans safe for children. At the end of the project, all drawings will be presented to the U.S. Congress with a request for an even exchange of the creative capital – your Fundreds – for real funding to make safe lead-polluted soils in New Orleans.

For more information, visit www.Fundred.org

IMPACT 7:

International Multi-disciplinary Printmedia Conference

27-30 September 2011

Hosted by Monash University, Caulfield (Victoria), Australia

Call For Conference Papers – Submission of a 500-word abstract, together with your name, position, and institutional affiliation.

Abstract Deadline:	Friday 30 July 2010
Notification of Acceptance:	September 2010
Paper Deadline:	Friday 31 December 2010

Call for Proposals – Exhibitions, Poster Presentations, Workshops and Demonstrations, Open Portfolios, Master Classes (for regional Victoria), Trade Fair.

Proposal Deadline:	Friday 01 October 2010.
Notification of Acceptance:	January 2011.

Please e-mail to IMPACT 7 Project Manager:
Laura.Taylor@artdes.monash.edu.au

And/or post to: IMPACT 7 Conference, Department of Fine Arts Faculty of Art and Design, Monash University Caulfield Campus, PO Box 197, Caulfield East VIC 3145, Australia

CAA/SGC PANEL 2011

PROOF: Printmaking as Evidence

Society regularly utilizes printmaking to document our existence. Footprints at birth, fingerprints when incarcerated, cancellation stamps on paperwork are but a few examples. While all prints are some form of document, this panel's focus is not on the mimetic but on the use of the printmaking process to provide evidence of events, actions and objects. Some examples might include but are not limited to the use of found surfaces with a pre-established history as a matrix, the effect time and the elements have on a surface, or the recording of an act or



Mari LaCure, detail from *Quiet Garden*, 25"x37", mixed media, 2010

physical event. Other possibilities include using the printing process to build a physical surface which records time/ entropy or as a means for the cataloging information.

The SGC/CAA liaison committee invites proposals from artists, curators, and historians who can prove the importance of printmaking as a means to provide evidence of our culture. Please include in your proposals: A one-page abstract. 1-4 jpegs of referenced images (please, no more than 1.5 mb each), Short cv

Deadline: May 1, 2010

Please email proposals to Brant Schuller at brant.schuller@millersville.edu

Opportunities

Lower East Side Printshop

Free yearlong studio residencies for emerging artists. The application deadline is March 1, 2010 for residencies starting on April 1, 2010.

The Keyholder Residency includes free 24/7 access to a large shared studio with printmaking facilities, stipend, storage space and basic supplies, exhibition opportunities, educational programming, and support services. Artists from all disciplines are eligible: printmaking skills are recommended but not required, and basic instruction in printmaking is available at no cost.

For more information about the residency, studio facilities, and application requirements, please visit www.printshop.org <http://www.printshop.org/>

Print Resources

There are several websites where printmakers exchange ideas, find printmaking bibliographies and write about what's happening in print!

<http://www.prnteresting.org/> with the description, "Since 2008, the thinking person's favorite online resource for interesting printmaking miscellany" Prnteresting's content is organized into twelve categories including "interesting printmaking" and "critical discourse" With regular posts and accessible writing, this is a great way to find out about print related stuff.

<http://www.philagrafika.org/> the website of the upcoming print festival has a category called Working States, which includes a bibliography of *writing about printmaking*- finally!

Additional sites:

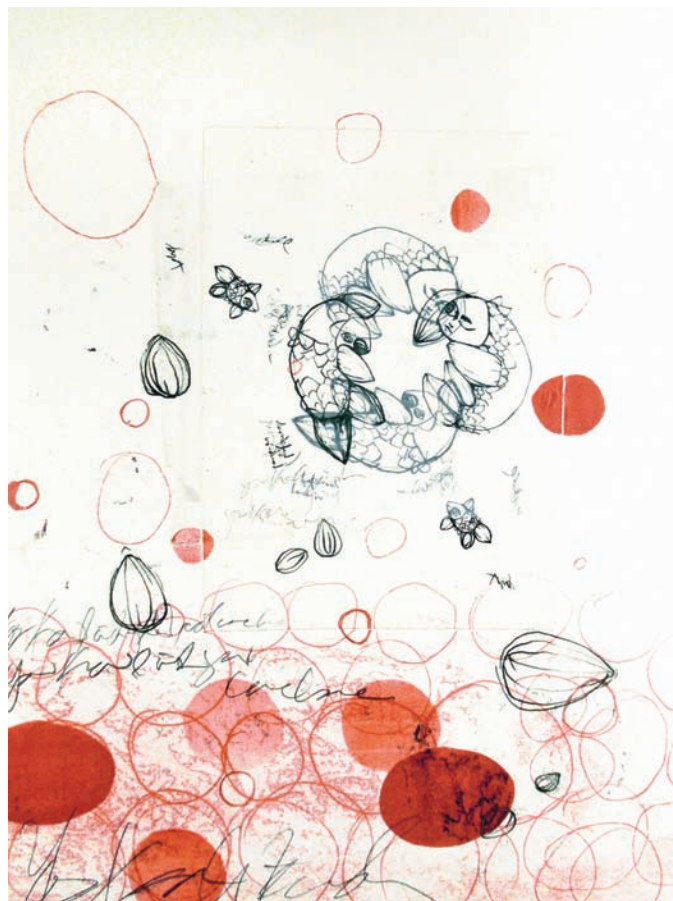
<http://www.artintheage.com/blog/>

<http://www.printmakers.info>

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

<http://www.laprintmakers.com/site/home>

<http://theartblog.org/about/>



Debra Degregorio, *Untitled (Uncontained Series 3)*, Lithograph and monoprint on paper, 26"x 40," 2009.

Share your favorite site! Submit an article or images -email me with your questions at eatingdogpress@hotmail.com

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Did you know that membership in the SGC is now linked to our annual conference? Membership officially begins the first day of the annual conference and expires at the first day of the following year's conference.

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Student Representatives

Outgoing and Incoming

Outgoing: Nicole Pietrantoni

Thoughts on the post graduate experience

Work-life balance is unfortunately not something that is often discussed in graduate school. Nor is how to sustain an art practice that fits with who you are and the life you want to live after you graduate. The intensity of the graduate school experience is a mythologized period of frenetic creative production, a mode of existence that many of us continue to perform even after graduate school. Certainly, the merits of dedication and hard work cannot be underestimated, yet this kind of manic intensity cannot be sustained. Part of what the M.F.A. experience offers us is an opportunity to understand how we make work – more importantly, how our artistic practice can become a part of our life beyond the protected time and space of graduate school.

Shaping a vision for our art practice and our lives is an ongoing negotiation. As our needs, values, expectations, and image of success and happiness shift, so too will the concrete ways that we embody these values in our artistic work, our career, and our lifestyle choices. Time, space, and lively discourse are some of the reasons to go to school for an M.F.A., but these qualities are not exclusive to the academic setting. We can make choices that allow us to have these opportunities again, even after the date of graduation.

Considering how we might do this is an important and challenging task in this next stage of our lives as artists. Asking questions is a good place to start: What materials and conditions are necessary for my life as an artist? In what setting can I be most effective? How does my artistic practice fit with other professional and personal goals I have for my life?

As we enter this period I believe it is important not just to ask what we want to do next, but how we will choose to do it, and with what purpose in the broader trajectory of our lives as artists.

Nicole Pietrantoni is in her final semester at the University of Iowa where she will earn her M.F.A. in Printmaking and Intermedia in May 2010. She will spend next year at various artist residencies in Iceland as a Leifur Eiriksson Scholar. www.nicole-pietrantoni.com

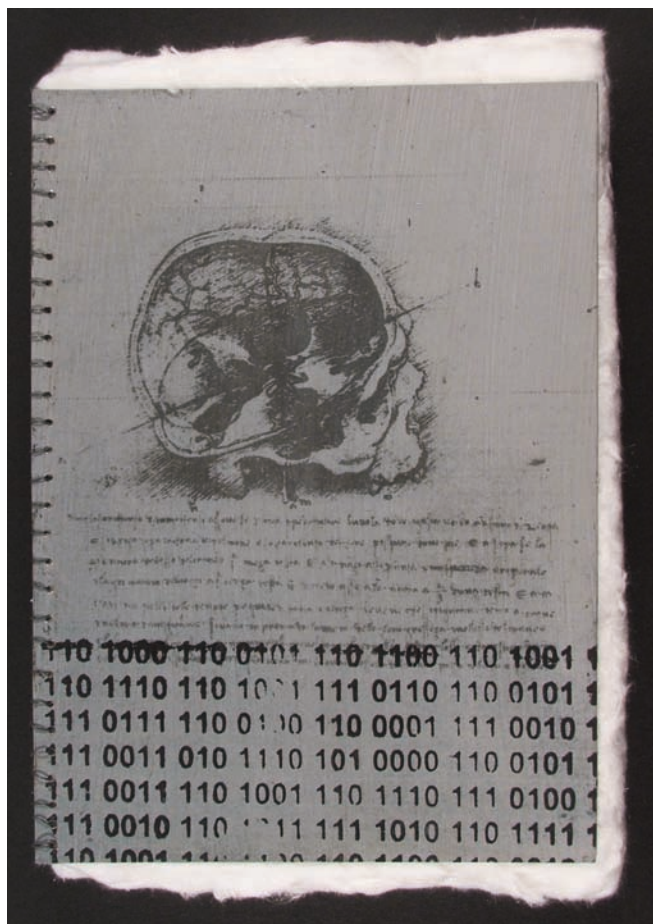


Incoming: Tony Garbarini

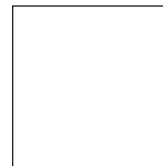


Tony Garbarini grew up in Dallas, Texas. He attended Brookhaven Community College and then graduated with his BFA in Printmaking and Drawing in 2009 at Washington University in St. Louis. He is currently a MFA candidate in Print Media at Cranbrook Academy of Art, and was featured in the Fourth National Collegiate Handmade Paper Triennial in 2009.

His studio practice stems from a very traditional approach to the multiple and various print processes, heavily influenced by the historical forms of narrative and satire within the democratic nature of printmaking. Tony's practice also looks towards contemporary notions of originality and what the print and multiple can be in contemporary art. His interest in the cyclical nature of our rapidly growing visual culture has become intertwined with these ideas of originality and the potential for interdisciplinary practices within printmaking.



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Joseph G Loccisano. Black Flag on the Moon (Book #1). Lithography, aluminum & fiberfax, 5"x7"21.5," 2009

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