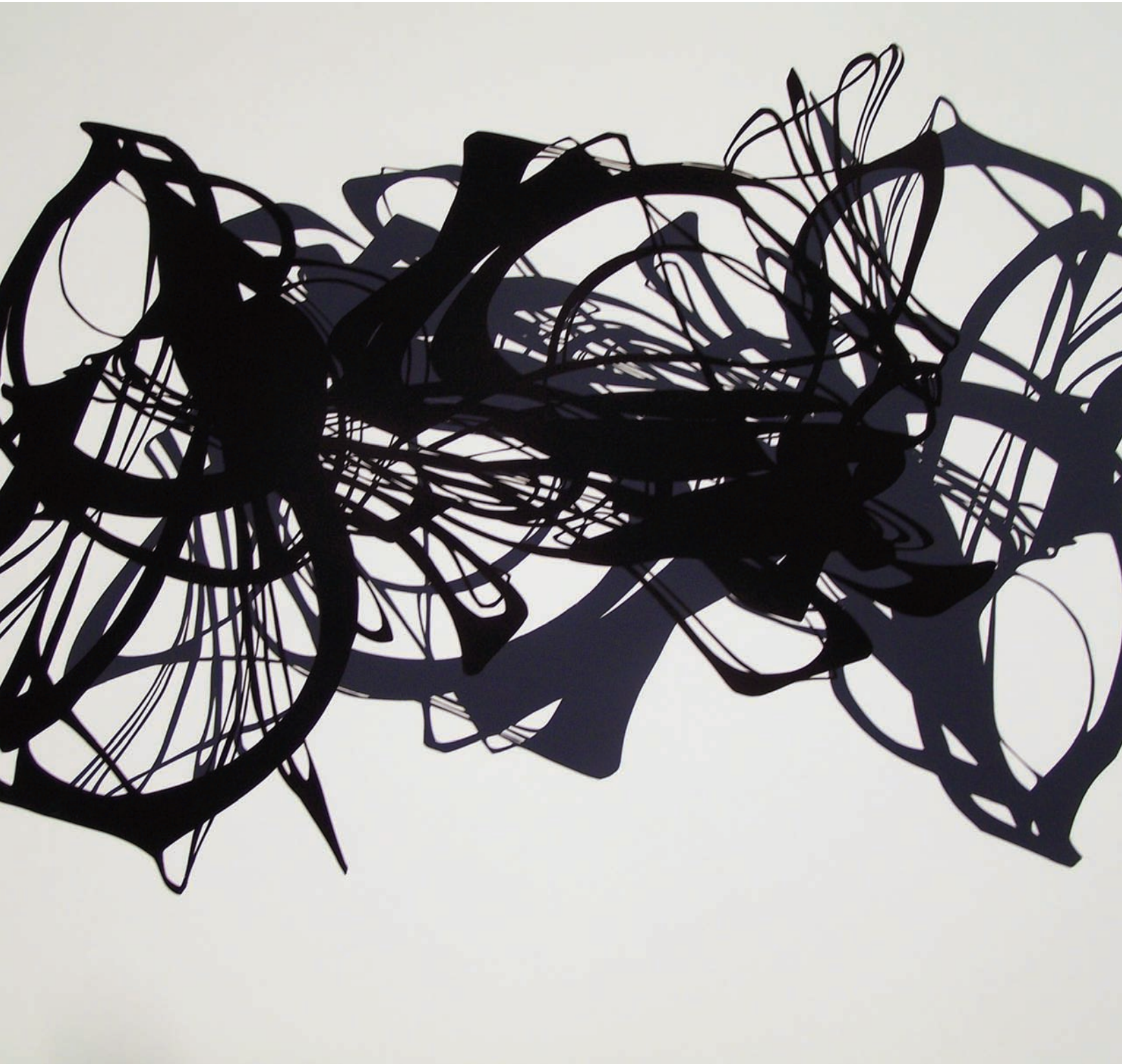


Graphic Impressions

The Newsletter of the Southern Graphics Council

Summer 2010



IN THIS ISSUE:

Letter from SGC President Eun Lee / Conference in Philadelphia / Letter from Editor Erika Adams / MFA Exhibition Reviews / Collaboration with Facebook / News and Announcements / Notes from our Student Representative



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COVER IMAGE: Crystal Wagner, detail from *Lamina*, screen print, 36 in x 48 in, 2010.

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Rachel Heberling, *Auto-Graph*, Etching and Aquatint, 2009, image: 17 1/2" x23 3/4"



LETTER FROM EDITOR

Erika Adams

Dear SGCI,

Welcome to summer!

As the thermostat hit 94 in my apartment (a real fluke this time of year of Boston) I was thinking back to the temperate days in Philadelphia- of seeing all of you and so much fantastic work!

It was especially compelling to see the wide variety of prints and print media as part of Philagrafika; so much recent conferences conversation gravitates around how to reconcile meanings we associate with traditional printmaking with what actually happens in our studios. Philagrafika invited us to consider locating print in contemporary art- that allows more of our practice to be part of a larger dialogue. Ideas stemming from repetition, media, distribution, performance, design, marketing, and collaboration are all part of this great printmaking juggernaut. So whether you like to make things, or talk about things, or both, this is a great time to be a printmaker!

And speaking of working in my studio, it's about time I lug those air conditioners up from the basement!

Happy Printing,

Erika Adams
editor@sgcinternational.org

LETTER FROM THE PRESIDENT

Eun Lee



Hello my name is Eun and suddenly I have so much to do that I have to re-introduce myself to the inside of my eyelids every time I go to bed.

Everyone outside of our circle and even some inside ask, "What is SGCI?" Duh, everyone knows what SGC is. It's the Southeastern... uhhhm... Southern... Graphics... College... err... Conference... Council... International... Inc... you know, like I mean... the big group of print geeks!

How did I get here, you ask? Well, I have a funny little problem: I can't easily say "no" to anything, just like I can't say no to a lovely a Frenchman and two tiny minions (that some people like to call children).

Oh, you mean how did I get weaseled...er...I mean, recruited onto the board? Well, I have Beauvais Lyons to thank for nominating me as the Student Representative way back in 2001 and Anita Jung for not letting me give up. There are so many people that I should have properly thanked during the banquet in Philadelphia but for probably the first time in my entire life, I was actually speechless. For that I offer my greatest apologies. I would like to extend love and gratitude to my family, friends, students, colleagues and a special shout out to Jean Dibble. I love you, lady!

Through the many ups and slumps of the last decade, I have hopelessly fallen in love with our ever-growing organization and am looking forward to working with the stellar incoming board as we continue to build upon the foundation forged by our prestigious predecessors. Thank you Joe and the outgoing board for the numerous contributions that you have made to the organization.

Right about the time you receive this letter, our board will be meeting in Savannah and working furiously on the forward progress of the big 'to-do' list, some

things inherited and some new. At the top of the list are items such as the forming of a Capital Campaign Committee, progressing towards the publication of the first SGCI Journal, finding a second home for the archives, moving towards possibly adding an Executive Director position and of course the upcoming conferences in 2011 and 2012.

The SGCI is now a 501C-3 volunteer organization. That means all charitable donations are 100% tax deductible. Currently, there are no paid staff or board members. The aforementioned tasks, along with many additional items, are not possible without your support and help. Volunteering your services and getting involved is easy, just drop us a line. You can choose to either just let us know you want to help or you can be specific by telling us exactly where you will be most useful. Don't worry, we won't hesitate to take any offer and put you to work!

Finally, to the entire crew of Philagrafika and all the supporting institutions, many thanks for organizing and hosting a great conference this year. We could not have asked for more activities to be squeezed into such a short time--and to say that the rich cultural city was a fabulous backdrop to the conference is a gross understatement. I enjoyed the lectures, panels and, most of all, the diversity of exhibitions. Although I returned home exhausted from "art overload" (not to mention all the food from the Reading Terminal Market), I still regret those events and exhibitions that I missed. It is impossible to do everything, but so fun to try! I am already looking forward to some Equilibrium in 2011! Whoohoo... St. Louis, here we come!

Have a great and safe summer.

Eun Lee



Mary Hood, *The Watchman*, 11 x 14', 3 color laser cut relief on handmade paper, 2009

2010 Conference Wrap-Up



Every time I attend a SGCI conference, one of the experiences that never gets old for me is walking into the conference hall and being surrounded by printmakers! Many of our members live in towns where they know the students in their class or the lithographer the next county over, but traveling to the conference means you don't have to explain that 'registration' means 'lining up the colors.' And the handshakes are good and strong.

Philadelphia provided that landscape and so much more! With 1550 registered participants, this year's conference in Philadelphia was a great success; from talks by Judy Pfaff and Carl Pope to the many demonstrations and panels, Mark/Remarque provided excellent opportunities to meet old friends and make new ones while watching the offset press at The University of the Arts, or making your way to Temple on the big yellow school bus.

In panels and portfolios, the conference examined traditional and digital print processes, as well as critical discourse important to the field. It also worked to involve attendees with Philagrafika, a celebration of print related projects designed to present new curatorial and critical models for printmaking. These models present printmaking as an integral component of current artistic practice.

As our liaison for the Philadelphia conference, Caitlin Perkins was an excellent and organized resource - she worked extremely hard to make the conference - Thanks Caitlin!



Folding a book, University of the Arts



Exhibitions!





Traveling Exhibition

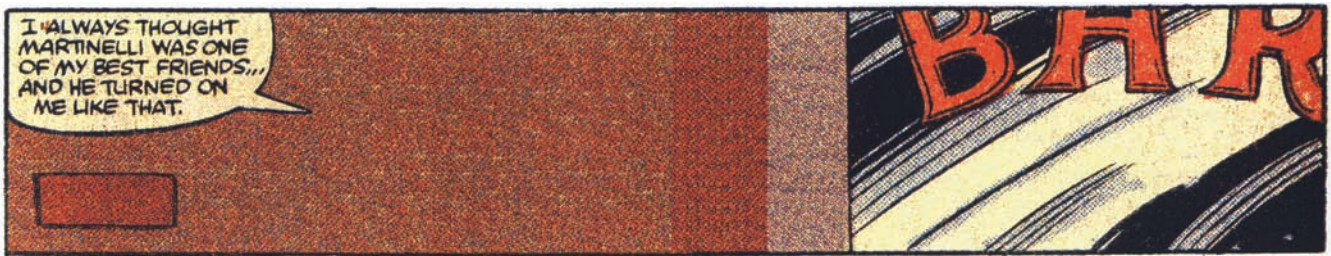
*by Stephanie Standish, Vice President of Internal Affairs & Traveling Exhibition Coordinator
Joe Loccisano, former Vice President of Internal Affairs & Traveling Exhibition Coordinator*

Our two current traveling exhibitions are receiving much exposure in the US and abroad! After making its first international debut at Frans Masereel Centre for Graphic Arts in the small village of Kasterlee in Belgium, the 2006-2009 Traveling Exhibition will tour other European cities with possible stops in India and South America. The 2009-2012 Traveling Exhibition is on tour throughout the US -- and it too will travel abroad after 2012!

It is with respect and gratitude that we tip our hats to those responsible for the traveling exhibitions of the past, especially now as we look forward and begin planning the future traveling exhibitions. The goal of the traveling exhibition has always been to represent the work of our membership. But how do you travel a collection of eclectic art objects on paper that test the limits of traditional gallery display (where objects defy framing and extend from the wall/frame and gallery floor/pedestal/ceiling and shelf)? That will be the greatest challenge to the Traveling Exhibition Coordinator!

So, in an attempt to accurately represent the work of our membership, the goal of the next SGC International Traveling Exhibition (2012-2015) will be to accept pieces that do not conform to the traditional restraints of a traveling show. We hope to accept installations, sculptures and books as well as more traditional prints and works on paper.

Finally, members who participate in the traveling exhibitions have the opportunity to donate their work to the SGC International Archives. The mission of the Archives is to encourage print collecting and connoisseurship, and to share safety, technical, and commercial information concerning print and printed media. The SGC Archives are an independent body that operate a facility to accession and catalog donated prints to its collection the purpose of which is to maintain a record of the SGC International and document the continued development of printmaking. Over the next year, we ask you to think about and work towards helping us make the next Traveling Exhibition the best one yet! We'll be taking nominations for the Traveling Exhibition juror via email, send your suggestions to internalaffairs@SGCinternational.org The prospectus for the 2012-2015 Traveling exhibition will be out by this time next year!



Joe Lupo, *Friend*, CMYK Silkscreen, 2"x9.5", 2010

Review

Albrecht Dürer: Virtuoso Printmaker
Museum of Fine Arts, Boston
Nov 2009- July 2010
by John Pyper



My bucket list is filled with museums, galleries, and works of art. From now until July 3rd, the MFA Boston has an exhibition that allowed me to cross plenty of Dürer prints off of my list.

This collection of Albrecht Dürer's relief and intaglio prints provides an opportunity to spend time with one of history's superlative printmakers. His era featured exciting technological and aesthetic expansion-- curators Clifford Ackley and Helen Burnham pinpoint it as the transition from Late Gothic to High Renaissance in German art. This collection may deserve a larger room, but still stands as an extraordinary one brilliantly showcasing Dürer's awe-inspiring output.

The first time I visited this exhibit, it quickly grew overwhelming. Everything was just too perfect, too important. I immediately felt a professional intimidation. Viewing these works through reproduction cannot reveal the minute details that explode out of the images everywhere one looks in person. It is hard to curtail the desire to crawl into a cabin in the woods and work for years, stopping only to buy more copper and wood to engrave.

Some non-artist friends accompanied me on this visit. As we walked through, we were all amazed at how well preserved and sure each impression was. I knew that it was obvious when my friends had questions about the paper. The prints from the life of the Virgin series may have had some conservation prior to being collected by the MFA, but have had no work done since. The MFA tells me that the Four Horseman print is one of the earliest copies of the print pulled off the block and has no text from Revelations on the reverse. This is a delicate print with incredible inking and clarity, which has been treated well, fortunately, for the last 500 years. The quality of this impression is astonishing. An exhibition with such outstanding prints demonstrates the long term commitment of the MFA to collecting Dürer, with 500 works collected beginning with their first Dürer acquisition 118 years ago.

For printophiles like us, this exhibition is an irresistible source of print trivia. One of the earliest printed landscapes, *The Landscape with a Cannon* (1518) was printed using a radical new method, etching. This work is displayed with four other early iron plate etchings, allowing for easy comparison. *Agony in the Garden* (1515) uses a cross hatching method that evokes the visual vocabulary of engraving, but in *Abduction* (1516), Dürer produces the image with unattractive swoopy lines. By 1518, we find a further and distinct visual syntax change in the cannon landscape, in which we find the entire mark-making vocabulary that we know today: hard and swoopy lines, cross hatching, and stippling-like marks.

Dürer only produced three drypoints, and two (*Saint Jerome by the Pollard* and *Holy Family with Saint John, Mary Magdalen, and Nicodemus*) are included in this exhibition. Next to the precise wood engravings, the burr and heavy wet ink draw our eyes in, further developing the inner world of these images. Even when compared to the ever popular *Saint Jerome in his Study*, the Pollard drypoint was



the most stirring to me among the four Jerome prints exhibited. In fact, Jerome's story is well told by this exhibition-- his wild naked body hungry in penance in the wilds, his eyes raised in prayer begging God to save him from himself, his return to food and clothing and his biblical study, and finally his revision and translation of the Latin Vulgate Bible. The numerous details of the images construct the 1500's version of his wikipedia entry.

There are two sets of redundant images, both a hand-colored and uncolored Bearing of the Cross wood engraving from the Passion series and two copies of The Prodigal Son Amid the Swine. For the hand-colored woodcut, the density of lines are somehow cleaned up and the clarity of the image becomes more readily apparent in the painted copy. Hand-coloring may be out of fashion (I overheard at least one visitor state, "Well, that's just unfortunate,") but offers us an incredible opportunity to see how the image was understood at the time. The changes between the two Prodigal Son engravings are equally strong. One copy (1496) has a strong burr and is generously inked with great dark sections marking the shadows, whereas the other copy (1525) is softer and cleaner both in line and inking. The smoother and dryer visual effect is exactly what you would expect from the lack of burr in the later print.

Regrettably, I'll probably never cross off all the historically important work collected around the world on my bucket list. This collection of high quality, historically significant prints is a welcome addition to the MFA's schedule. The profile he has in our history is deserved and it is easy to see why an institution like the MFA would accumulate such a large collection of his work. Now I just need to find the time and money to travel to see his paintings.

See the online tour: <http://mfa.org/tours/package.asp?key=1132>

John Pyper is an artist and curator in the Boston area. He loves ink and mixed drinks.



Don't confuse an artichoke with a magnolia pod, Meidor Hu; Betsy Boyle, 2009-10, opposite page, left to right, *Wish Classification*, Rocio Santillana; Betsy Boyle, 2009-2010, *Untitled*, Meidor Hu; Rocio Santillana, 2009-10, *Untitled*, Sarah Stevenson; Marissa Kunz, 2009-10, *Untitled*, Palmarin Merges; Palmarin Merges 2009-10



Printmaking “Friends” Collaboration on Facebook:
 How Palmarin Merges uses Social Networking to Connect and Create with Other Artists
 by Betsy Boyle

Palmarin Merges and Marissa Kunz invited friends on Facebook to join a print collaboration, calling it 8x10x10. All artists, including myself, sent two prints of an edition to each participant, one to keep and one to alter and send back. Starting with the theme of “Animals, bugs, or critters” the artists interpreted and added to the work using their media of choice. Palmarin envisioned this project as one that uses “the internet as the tool to connect with people and not alienate,” with the result of “making a physical object to eschew the whole electronic mode of things, but making it a means to an utterly un-electronic end.”

Artist Palmarin Merges is no stranger to collaboration. Her screen prints have passed back and forth through the mail with Julie McNiell for three to six sessions of alteration, culminating in an exhibition this past March. So when Palmarin decided to create a project with multiple artists, Facebook and the post office were natural tools for her to rely on.

Choosing eight artists she had known during her MFA and subsequent position working at the San Francisco Art Institute from 1996-2005, Palmarin, along with Marissa Kunz, sent out Facebook invitations for a print exchange that would grow to 100 unique prints once altered. The collaborative project allowed Palmarin to reconnect artistically after moving to Sherwood, Oregon in 2005; other artists in the project have also left the San Francisco Bay Area, for sites ranging from Nebraska to Massachusetts, even New Zealand.

Palmarin and I had been corresponding only through the social networking site until I visited her at PNCA in Portland, Oregon this January. Taking a break from the print shop, we sat down to chat in the company of her red-heeler, Barney, who rested his head on my knee and leaned in for the duration.

The move to the Pacific Northwest has definitely affected Palmarin’s art. “Before, I didn’t understand when my friend said ‘Up in Portland, they’re kind of different...independent; everyone is an artist-craftsman. Printmaking is already close to the crafty place; its a junction. You have to have technical skills, but you can move in so many different directions. The way people handle that here, it is more open-ended.” The 8x10 x10 print collaboration addresses Palmarin’s interest in migrations, not just of birds and animals but also of humans. “The nesting instinct and desire to put down roots is strong in both species,” she comments on her website.

San Francisco-based Marissa Kunz created a specific Facebook page for the Print Exchange Project, which has been instrumental for posting work. With a broad theme of “creatures” to work around, she

suggested constraints to narrow our work further. The constraints chosen by the artists were varied; Rocio Santillana left hers open ended by choosing "rose" with the disclaimer: "could be a color, could be a shape, could be the past tense of risen, could be the flower etc..." Nicola Stock's "darkness," Amy Haney's "nature," and Angela Pryor's "beast" contrasted with my own theme, "classification," a combination of my two worlds while finishing my degree in Library Science at the same time as these prints. Soon the art began rolling in... a woodcut sea turtle arrived from Amy in Nebraska to start things off, and I looked forward to checking the mail all month! Some works are figurative, even political, others abstract, and all types of printmaking are utilized from aquatint to silkscreen, gocco to lithography.

Prior to Palmarin's proposal, not all of the artists were using Facebook; I remember one of her frantic posts: "Please please tell Meidor to get a f*#!ing Facebook account!!!!" Before the creation of the project page, she sent a reminder that we need to be in contact to send each other information: "Start friending each other for Cheeses Sakes!"

The social networking site provided a forum for discussions ranging from whether prints should be vertical or horizontal, exchanged between artists more than twice, deadlines, as well as identifying the print owner, whether the original creator or the altering artist. We also learned of each other's lives, including travel plans and Amy's upcoming marriage.. I had to limit my own use of Facebook and some weeks wouldn't allow myself to log on so that I could get some work completed.

My own reluctance to collaborate has been tested by this project. The feeling that I would somehow ruin the prints if I altered them too much was weighing on me. How much could I alter them and still consider the work as having multiple authorships? I found that the prints with open space easier to work into while the bleed prints, or those that had a strong theme, were the most difficult to alter. Angela Pryor's print of a young girl with a wolf tested me the most since I thought she must be referring either to the story of Julie of the Wolves, or perhaps to Lyra and her daemon from Phillip Pullman's *His Dark Materials* Trilogy; did I also need to adhere to her theme? I finally decided that despite how uncomfortable it might make me, I needed to alter her print enough to remove the assumed themes entirely.

Marissa brought up issues in the Facebook thread including a discussion with her critique group on "envisioning ways to display it which seemed important...i.e. large floor to ceiling grid vs. organic clusters by artist?" Sarah Stevenson replied with "There's something to be said for the grid idea or even vertical "columns" of each person's work. I have to admit, the orderly part of my mind likes the thought of being able to look across the rows for all the alterations of the same original, or down the columns for each artist's set of alterations." The group on Facebook collaboratively composed the artist's statement; the hanging plans were coordinated there too by Marissa and Sarah Stevenson. Curiously, when writing the final statement, the Post but not Facebook was mentioned as part of the process.

Palmarin plans to continue use of Facebook as a cooperative resource for artists, including her critique group, saying she thinks things can change. After all, "Online dating doesn't have a stigma anymore."

8x10x10 is Sarah L. Barsness, Betsy Boyle, Amy Haney, Meidor Hu, Marissa Kunz, Palmarin Merges, Angela Pryor, Rocio Santillana, Sarah Stevenson and Nicola Stock. Their collaboration is now showing at Thoreau Center Seed Gallery in San Francisco, California, now through the end of July 2010.

You can also view prints on the Facebook Print Exchange Project Page, at <http://www.facebook.com/group.php?gid=36097397321&v=photos&so=15#!/group.php?gid=36097397321&v=photos>

Betsy Boyle is an artist and alumna of San Francisco Art Institute currently living in Boston. She is about to receive her Master of Library and Information Science from Simmons College.



Olivia Timmons, *Image # 3, Luminous*, 22" x 36", Intaglio, 2008

News and Announcements

Althea Murphy-Price to Join the UT Knoxville School of Art

The School of Art at the University of Tennessee, Knoxville is pleased to announce that Althea Murphy-Price will join current faculty members Beauvais Lyons and Koichi Yamamoto to teach all levels of printmaking and drawing. The printmaking program at UT Knoxville is currently ranked #4 nationally by US News and World Report.

Professor Murphy Price is relocating to the University of Tennessee from Indiana University in Bloomington where she is currently an Assistant Professor of Art. She has a growing exhibition record with recent one and two-person exhibitions at the Gopalan Contemporary Art Gallery in Terra Haute, Indiana; the Robert E. and Martha Hull Lee Gallery at the Miami University (Ohio); and the Cincinnati Museum Center. Her work is included in *Printmaking: A Complete Guide to Materials and Processes* by Bill Fick and Beth Grabowski (Prentice Hall, 2009) and this spring she was an artist-in-residence at the Vermont Studio Center. She received her MFA degree in 2005 from the Tyler School of Art at Temple University and an MA degree in 2003 from Purdue University. Prior to this she received a BA degree in Studio Art from Spelman College. Her web site is: <http://www.altheamurphyprice.com/>

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



Save the Dates

Upcoming Events

MEET ME IN ST. LOUIS!

The Sam Fox School of Design & Visual Arts at Washington University in St. Louis is pleased to host the 2011 SGC International conference March 16-19.

“The conference provides a tremendous opportunity to connect with printmakers, print collectors, curators, and scholars from across the country and around the world,” said Carmon Colangelo, dean of the Sam Fox School. “It will be an honor to host this event, and share Washington University’s rich tradition of printmaking.”

The conference theme, *Equilibrium*, engages printmaking’s timeless ability to absorb constant change, as well as to balance complimentary forces such as tradition and innovation, process and practice, popular culture and critical discourse.

Equilibrium will underscore the poetic tension in these forces – forces that evoke dynamic paradigms for the panels, speakers, exhibitions, and projects we will be presenting.

The 2011 conference introduces some new formats and structures for participation, including Pecha Kucha presentations. Drawing its name from the Japanese term for “chit-chat,” this format is based on a simple idea: 20 images x 20 seconds. These concise presentations are the perfect format for students, independent presses, businesses, and many others to showcase their work and ideas to a captive audience of printmakers. Also look for exciting changes to the format of the Membership Exchange.

Among the exhibitions of work featured during the conference, the Mildred Lane Kemper Art Museum, part of the Sam Fox School, will present prints by **Elizabeth Peyton**, **Luis Camnitzer**, and the School’s own collaborative print shop, **Island Press**.

In recognition of their lifetime achievements, **Camnitzer** and **Peter Marcus** will be presented awards at the 2011 conference. Marcus, Professor Emeritus at Washington University and founder of the Washington University Collaborative Printmaking Workshop (now Island Press), will receive the **Excellence in Teaching Printmaking Award**, which honors an individual who has made an outstanding contribution to teaching printmaking and has demonstrated excellence in his or her own creative work. Marcus’ works attest to his technical mastery over the printmaking process; he is known for creating large-scale experimental prints – often on presses he designed and built himself – and for his innovations with the process of collagraph. Camnitzer, a leading figure in the realm of Latin American conceptualism and political art, will receive the **Printmaker Emeritus Award**, given to an artist, educator, and/or administrator who has made significant contributions to the field in his or her lifetime. In addition to his work as an internationally acclaimed sculptor and printmaker, Camnitzer was one of the original founders of the New York Graphic Workshop and served as curator for the Viewing Program at the Drawing Center. He is currently Professor Emeritus at SUNY College at Old Westbury and the pedagogical curator of the Iberé Camargo Foundation in Porto Alegre, Brazil.

Dan Gualdoni (painter, printmaker, and former collaborative printer at Gemini G.E.L. and Washington University Collaborative Printmaking Workshop), **Francesca Herndon-Consagra**, Ph.D. (senior curator, Pulitzer Foundation for the Arts), and **Mark Weil**, Ph.D. (E. Desmond Lee Professor Emeritus, Washington University) will also be honored as Honorary Members of the Council.

Though the conference is hosted by the Sam Fox School, institutions from across the St. Louis area will play a vital role, hosting demos, workshops, exhibitions, and special events. Attendees will have the opportunity to explore and experience the abundance and variety of print activity in the region by visiting areas such as **Grand Center**, St. Louis' arts and entertainment district; **The Delmar Loop** features numerous galleries, specialty shops, and restaurants, including Center of Creative Arts (COCA), Craft Alliance, and the Regional Arts Commission (RAC); and **Cherokee Street**, home to emerging art studios, antique and specialty shops, "printer's row," and ethnic restaurants.

"All along the spectrum of activity and practice in the current field of printmaking, there's a kind of rhythmic vibration that is beautifully captured in St. Louis – from the grassroots print shops to the vibrant commercial printers, from the innovative academic programs to the array of fine art publishers," said Lisa Bulawsky, conference chair and associate professor of printmaking/drawing. "This community itself represents balance and equilibrium, and it's a big part of what the conference will highlight."

The conference hotel is the Chase Park Plaza. Built in the 1920s, this St. Louis landmark boasts a tradition of exemplary service and hospitality. More than \$100 million in renovations were completed in 2000, and amenities include a full-service business center, conference center, ballroom, heated outdoor swimming pool, 5 restaurants, 5-screen cinema, salon/spa, and fitness center. The hotel is centrally located between downtown St. Louis and Washington University's main campus, and overlooks the northeast corner of Forest Park. Numerous restaurants and shops, as well as public transportation, are within easy walking distance.



Hannah Ireland, detail from *Homes*, mixed print and drawing, 22"x30", 2010

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>



Jesse Alan Brown, *Enclosure Meditation No. 3, #3 Coin Envelopes*, dimensions vary, 2010.

SGC MEMBERSHIP:

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.

Go to <http://sgcinternational.org/> for details and join in the conversation!



Student Representative Tony Garbarini

I have been a member of the Southern Graphics Council since 2006, when I first attended the conference in Madison, WI. I was encouraged by my professors to attend the conference, and at the time I saw it as an opportunity to learn about other schools as well as see and share student work. However, over the last four years I have come to see it as growing network that is a beacon for academia, art, and culture. It is interesting to see the come and go of trends, the formation of new cliques, and the way we change each year.

Its summertime again and I am in great anticipation of my last year of graduate school. My work and studio practice has changed so much over the last six years I am not sure how I was able to keep up, and its nice to know that the Southern Graphics Council has and will always be there to mark our progress and continually look towards the future. My alma mater is hosting the conference this next year, it seems too appropriate, since it will be during the last year of my formal education, but it also marks a new era of the Southern Graphics Council as we have become an international group, and continued discussion of new ideas.

Because of our love of process, technical prowess, and community, the door has opened for print-media to be used for new and exciting endeavors. As printmakers we are creative thinkers working within a strict medium that requires a lot of knowledge and skill, and as a result we continue to change and progress the medium. The council has supported many changes in the print community, and I hope to see in the coming year an exciting representation of my education and the wonderful possibilities of interdisciplinary print programs.



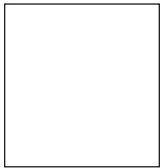
Shannon Drowne, *Two Right Feet*, 12" x 16", 2009



Claire Taylor, *Pony and Pondwater.*" cintra, type, and photopolymer, 2008



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