

Graphic Impressions

The Newsletter of SGC International

Summer 2013



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Letter from the Editor

Elizabeth Klimek



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Dear SGCI members,

I must admit that I feel a bit like a fish out of water lately. My reading list at the moment is heavily geared towards works that are iambic tetrameter and iambic trimeter (such as Humpty Dumpty, or hickory, dickory. You get my drift). In fact, I find it off-putting to even look at the large faces of adults because I am used to looking at such a tiny one all day long. But even though I have been in fairy land for the past few months with my new daughter, I have enjoyed reading what has been submitted for this issue of Graphic Impressions. Thank you for keeping me grounded and snapping me back to reality.

With each submission, I am reminded how versatile printmaking is. We are fortunate to have embraced a medium which encourages adaptation and understands that this is not just as a form of survival, but it also keeps the medium fresh and interesting to us.

Throughout this issue, we see this versatility manifest in not only the type of work (everything from the traditional to installation and performance), but also where these events are taking place. The international focus is very strong in this issue, and we hear from Argentina, Australia, and Pakistan. As you go about your travels and special projects this summer, think about sharing them with SGCI in the next issue.

Cheers,

Liz Klimek, editor
 editor@sgcinternational.org

Cover Image: Eszter Sziksz , *Liquid ID II*, 22"x16" print on ice, 2013

Letter from the President

Beth Grabowski

“Bees do have a smell, you know, and if they don’t they should, for their feet are dusted with spices from a million flowers.”

— Ray Bradbury, *Dandelion Wine*



Greetings SGCI members

I hope your summer days are full of adventure and promise. Whether it is a reality or not, I always look to summer as a time when I can recalibrate my focus toward my own work and priorities. I usually set out with a far too ambitious plan for places to go and things to accomplish; the residual energy of the school year carries me for a good long while.

The familiar attitude of summer though is one where we don’t feel so guilty when we succumb to a languid day, “when the livin’ is easy.”¹ For artists actually it is a good thing to seek such days – even “boring” ones. It is when we daydream. According to recent neuroscience research², the state of daydreaming is far from the picture of laziness that we associate with that mental wandering. Our mental processes take on a unique pattern in the daydreaming state. Instead of responding to external stimuli, the brain uses its “inner database” making connections between things that normally do not reside together. In a pioneering study of insight, neuroscientist Jonathan Schooler “demonstrated that people who consistently engage in more daydreaming score significantly higher on measures of creativity.”³ Seems to me we need to cultivate daydreaming practice in to our professional lives during every season of the year. Disciplined daydreaming? Hello summer!

I think that disciplined daydreaming might be an apt description of what happens when putting together a SGCI conference. It always begins with that purposeful buzzing bee – out to collect the nectar that will nourish the hive. From the first gathering of proposals to the final schedule of panels, talks, exhibitions and celebrations, the conference is always a product of serious labor on the part of the host city conference committee. In the process of putting everything together, the conference planners, who really do gather the “spice from a million flowers” enveloping us all with the heady scent of a fantastic experience. I want to take this opportunity to thank Rina Yoon and Jessica Meuninck Ganger and their team for the amazing conference we experienced in Milwaukee back in March. Stellar exhibitions at MIAD and UW-Milwaukee, panels full of smart people, floors of open portfolios, MAM After Dark and a very special closing event at Discovery World to name just a few highlights. Thank you! Thank you!

I hope everyone is already intending to make the trek to San Francisco for our 2014 conference. Pollination is beginning to happen there; San Francisco co-chairs, Susan Belau and Michelle Murillo have pulled together their team and have already been working for a year to set us all up. Please make sure to get your proposals in by the extended deadline of June 30!

The fact that SGCI is also more than our annual conference is sometimes not as visible in these in-between times. Your busy bee executive board (does that make me queen bee? – nah) has been pushing forward on several initiatives that have been in development for a while. As some of you learned at the Milwaukee conference, SGCI has chosen the Zuckerman Museum of Art at Kennesaw State University outside of Atlanta, to be the permanent home of the SGCI Archive. It has been a pleasure to work with Justin Rabideau, the Interim Director at ZMA to finalize the details of our partnership.

¹ From the lyrics of Summertime, by George Gershwin, written for the musical Porgy and Bess, 1935

² Lehrer, Johnah, *Imagine; How Creativity Works*, Canongate Books, pp 44-50

³ *ibid*

We are anticipating actually moving everything from the two sites in Mississippi to Kennesaw in late July. When discussing the Archive, I would be remiss not to mention the years of stewardship provided by Dr Tom Dewey at Ole Miss and the work of our current archives coordinator, Sandra Murchison at Millsaps College. Together they have gathered and protected hundreds of prints and documents. As part of this transition, they have also provided a detailed inventory of all that we have. We are deeply indebted to them both.

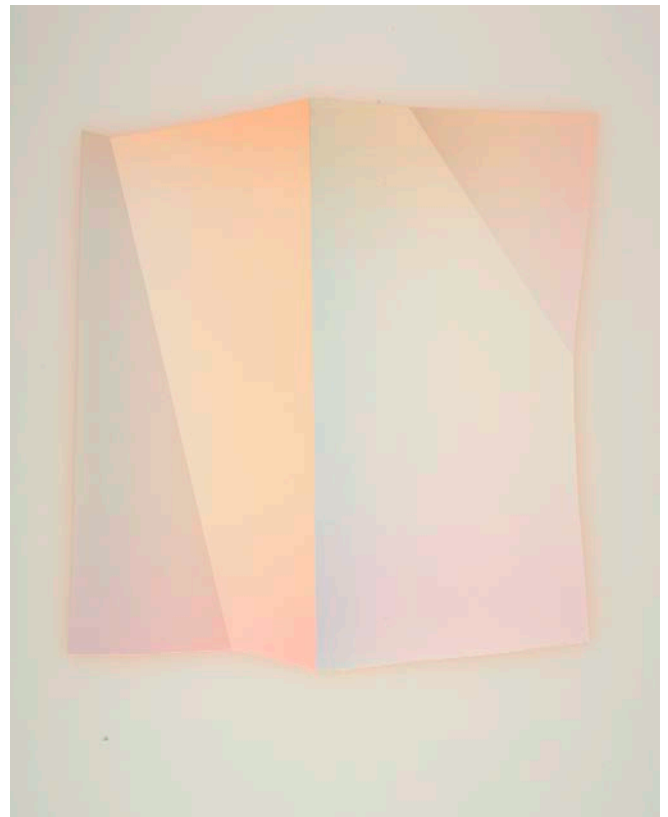
The other project that is beginning to bear fruit from initial conversations is the revamp of the SGCI website. We have contracted with Non-Affiliated, a design firm in Milwaukee, to redesign the SGCI website. Our aim for the redesigned site is to introduce functionality for many things. The primary benefit to the organization will be the improved handling of our membership database. Members will have more direct access and control of their membership status. We are also designing in additional flexibility that will allow development of new features that will benefit all SGCI members, such as virtual exhibitions, a viewing program or access to conference proceedings. We will be looking at the first prototypes in October, so I will have much more to report to you in the fall.

I'll finish with my sincere thanks to the SGCI executive board. I could not ask for a more dedicated group of people to work with. A special thank you to outgoing Awards Committee chair, Nancy Palmeri, who has shepherded the student awards process for the past few years. We greatly appreciate the work she has done, and wish her the best in all future endeavors.

Have a wonderful summer, everyone.
Beth Grabowski



Brooke Vertin, *Bisclavret*
8"x9", Intaglio, 2013

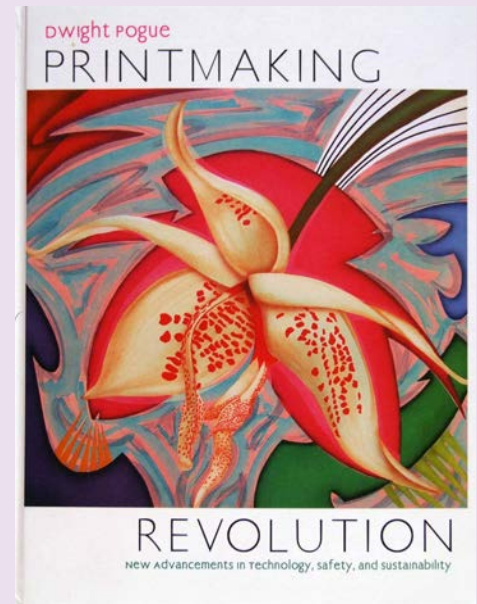


Jeffrey Dell, *A French Mistress*, serigraph
on Yupo translucent, 34x23" paper size, 2013

Book Review: Printmaking Revolution: New Advancements in Technology, Safety and Sustainability by Kim W. Fink

Dwight Pogue's "Printmaking Revolution: New Advancements in Technology, Safety and Sustainability" promises exciting, and new groundbreaking earth and artist-friendly techniques and material that stand up to the high standards of the professional artist-printmaker and printmaking educator.

Drawing from his extensive experience and knowledge of printmaking and collaborative work at Smith College's "Print Workshop", Mr. Pogue guides the reader through a wonderland of new and improved printmaking techniques, introducing safer procedures and materials, and allowing hazardous petroleum-based materials to be replaced with new, safer, and sustainable bio-based products. Mr. Pogue, with assistance from chemists, has developed new bio-products: D&S BioSolut, D&S BioLaq, and D&S Roller Wash - replacing asphaltum, lithotene, paint thinner, acetone, turpentine, Red Lacquer V, and alcohol. Also, D&S Posi-Coat, for application to aluminum plate or stone for photolithography techniques are an added nugget of gold to the photo-lithographer wanting to print from stone. Tested by this reviewer, I can state unequivocally that the products perform exceptionally well. With this in mind, the elimination of hazardous material is a major move forward in the health and well being in the print shop.



"Printmaking Revolution" is presented in three parts, guiding us through Lithography, Intaglio and Screen Printing. Each section begins with a brief overview history of each media, followed up with ("Lithography, Intaglio, or Silk Screen) in the 21st century", explaining advancements in safer and health-related studio practices, and non or-less toxic material usage. Each chapter also contains many "Brief History" boxes related to the exploration of specific techniques that Mr. Pogue's studio has explored, offering alternative approaches and material to printmaking that give the book its name. Combined, the book is easy to follow, thus easy to understand. Lavish photos throughout illustrate the book with easy-to-follow, step-by-step procedures. Specialized printing techniques such as "Techniques for making Digital Film Positives" are welcome to shops struggling to keep updated and adhere to US Environmental Protection Agency Health requirements.

There are also "tricks of the trade" learned from years experience or shared by fellow Master Printer Maurice Sanchez and artists such as James Rosenquist, Elizabeth Murray, Walton Ford, Sandy Skoglund, Leslie Dill and April Gornik.

In the back of the book are schematic drawings, illustrating innovative ways of building such equipment as an Electrolysis Etching Tank, Stone Exposing Unit for photolithography, Screen Exposing Unit and Spray Booth Vacuum Table for silkscreen printing, minding the high costs of purchasing such equipment.

An invaluable addition to the "Printmaking Revolution" is Mr. Pogue's web site cspoguegraphics.com that has two newly updated U-Tube demos. Of great interest to the aluminum plate lithographer is the "Century Plate" Retired printing plate engineer Skip Klepacki collaborated with Dwight Pogue to create the "Century Plate", and these two demos show the possibilities all printmakers need to see: "One color litho using century plate" using toner wash, litho crayon and sharpie marker" and "How to make a 16 color lithograph using one century plate" promises to revolutionize college and university lithography print shops burdened with ever-increasing costs of art material.

Kim W. Fink is a Professor of Printmaking at University of North Dakota

Collaborative Conclusions:

Artists and Scientists Examine How Everyday Materials Impact Health

by Carand Burnet

An artist interacts with material on an intensely personal level, often without considering the personal health implications. Specifically for printmakers, incising, sanding, and eroding a plate is a major part of the process towards creating an image. However, the artist's well-being is potentially threatened everyday by seemingly mundane materials like wood, plastic, metal, photopolymer, and linoleum. Questioning what chemicals are hidden beneath the surface and how the human body is affected is important because these materials surround everyone. With the help of funding from Artists in Context, seven artists at Zea Mays Printmaking asked these questions and drew surprising conclusions. Their research has taken the shape of a free accessible website called Substratum--a studio tool for individuals to learn how materials and creative processes affect health (www.substratum.org).

Zea Mays Printmaking, located in Florence, MA, has over a decade of research behind safer alternatives to traditional printmaking methods. In this case, a partnership of art and science created the online inquiry into printmaking substrates and health impacts. Substratum is the result of a year's collaboration between artists, scientists, engineers, and occupational safety organizations. Visually engaging and informative, the website provides useful statistics, MSDS information, and simple suggestions for safer studio practices. Artists in Context, a nonprofit based in Cambridge, MA, awarded Zea Mays Printmaking with a grant to develop the project and to convey it to an online audience. Artists in Context promotes exchanges between creative thinkers and other disciplines to create new approaches in solving contemporary issues

Under the framework of the Artists in Context grant and guidance of studio director Liz Chalfin, the artists began to scrutinize the printmaking plates they use to create imagery. It quickly became evident that materials in question extend beyond the studio and into everyday life. Printmaker Joyce Silverstone, who studied substrates typically employed to create monotypes, commented, "Even finding information on a household item like plastic was difficult. Artists use these materials, but so does the public, and it's frightening there's so little information out there."

From the start, the project encountered roadblocks as the group found that many MSDS, also known as Material Safety Data Sheets, left a lot unsaid. A MSDS provides basic instruction for a substance's proper handling and storage. Examining nearly empty pages, the artists contacted Dr. David Hinkamp, professor at the Health in the Arts Program at the University of Illinois, Chicago. Dr. Hinkamp deciphered the MSDS sheets, interpreting their meaning and implications. He explained that even though MSDS are helpful, they are one part of understanding artist materials because MSDS only covers select substances. Other chemicals, not recognized by the government, are untested and hidden in countless products. In fact, numerous consumer goods, like tissues, include undocumented substances. Dr. Hinkamp's advice affirmed the project's broader scope and confirmed the need for additional outreach into scientific communities

The artists connected with Dr. Richard Peltier, an Atmospheric Chemist at the University of Massachusetts Amherst. Dr. Peltier, an expert in the health consequences related the air pollution, visited Zea Mays Printmaking and analyzed the photopolymer plate that the studio uses. The plates are treated with a photosensitive film and require several preparatory stages before being printed, during which the artists believed fumes were released. While surveying the



Joyce Silverstone, *sacrifice decision*, Relief print, with monotype additions, substrates are Sintra and Petg.

process, Dr. Peltier encountered three stages that the plates released airborne vapors. . Upon recommendation, Chalfin added supplemental vents. Lowering inhalation levels in studios with photopolymer processing is critical because it releases chemical fumes that could cause eye and respiratory irritation if not properly ventilated. Not only did the Zea Mays Printmaking alter their ventilation in response to Dr. Peltier's findings, but printmaker Nancy Diessner also added vents to her private studio. Pamela Crawford, who works in monotype and etching remarked, "We're proud that even our small efforts have prompted action within our artistic community."

With notes scattering like leaves over the studio tables, the artists began to wonder how their findings could be visually represented. They looked outward to scientists for technical guidance but also looked within themselves for interpreting the dilemma of preserving their health without restricting creative freedom. Substratum underwent many transformations during its incubation period. As the group proposed ideas such as a performance installation and exhibit, they realized that the internet would move the information beyond their immediate region. So they aspired to blend their art and personal stories with technology. The group tied on their aprons, rolled out the ink, and dusted off the plates being warmed in the sunlight. They swayed from the press to the paper-- seven sets of hands rubbing, wiping, deciding. The prints were then digitally collaged and integrated in Substratum's home page. A slideshow displays vibrant diagrams, cross sections of muscles, finger prints, and DNA strips ghostly patterning over soft, blurred texture.

During this time, Environmental Engineers Marina Gayl and Scott Fortier from The Massachusetts Office of Technical Assistance and Technology paid a site visit to Zea Mays Printmaking and assessed health hazards in the studio. Gayl and Fortier helped the members make sense of commonplace materials like plastic and wood. Particular plastics emit various rates of fumes, so artists should consider low emission types, like the ones listed by The Office of Technical Assistance and Technology on Substratum. Some plastics, including Plexiglass and polyurethane, should be handled with care because they contain Dioxins, phthalates, and BPA, which could disrupt the endocrine system. Like the other scientists, the

assistance was free of charge. Chalfin commented, "Every artist should consider a scientist an incredible resource. Each one was accessible, accommodating, and willing to help artists make change." Susan Jaworski-Stranc, a linoleum artist that studied the substrate, added, "I think it was a pleasure both ways. The scientists enjoyed having a new challenge."

The most unsettling discovery was formaldehyde's widespread and covert use in wood. The chemical is an adherent and is inhaled when it off-gasses, is sanded, or cut. Formaldehyde, recognized as a human carcinogen by the US Toxicology Program, causes eye, nose, and throat irritation, in addition to reproductive damage. A derivative of the chemical is an antibacterial component in domestic products like toilet paper, paper towels, and cosmetics. Judith Bowerman, who practices relief and researched the medium, remarked, "I was amazed by how far reaching formaldehyde is. From household item like nail polish to a printmaker's wood block, non-artists are as much in the dark as artists are."

Zea Mays Printmaking discovered that asking questions generates positive responses. For example, the artists contacted a photopolymer manufacturer, who was missing a MSDS. A few weeks later a new MSDS was forwarded and is now obtainable through Substratum. In addition to the project prompting action, the artists gained insight into the history of the substrates they studied. Printmaker Lynn Peterfreund gained a new perspective on the copper plates she uses for Intaglio. Because copper is a scarce resource, what is available nowadays is mostly recycled. She noted that, "...Intaglio artists are possibly working with the same materials as someone from the middle ages. It's remarkable to think about a material so full of history." Substratum's model acts as a template for others to gain knowledge and direction-- defining the relationship between artists and their creative materials. Upon completion of the project, Chalfin commented, "As artists, we must educate ourselves and ask questions. By doing so, we are looking out for everyone."

For more information please go to <http://www.substratum.org>

Carand Burnet is a poet and mixed media artist. Her articles have been previously featured in Art New England Magazine.

PurchasePrintWeek

The School of Art+Design at Purchase College–SUNY will present PurchasePrintWeek | 2013, a week-long celebration of prints and artist books. The event will include visiting artists' lectures, demonstrations, and exhibitions.

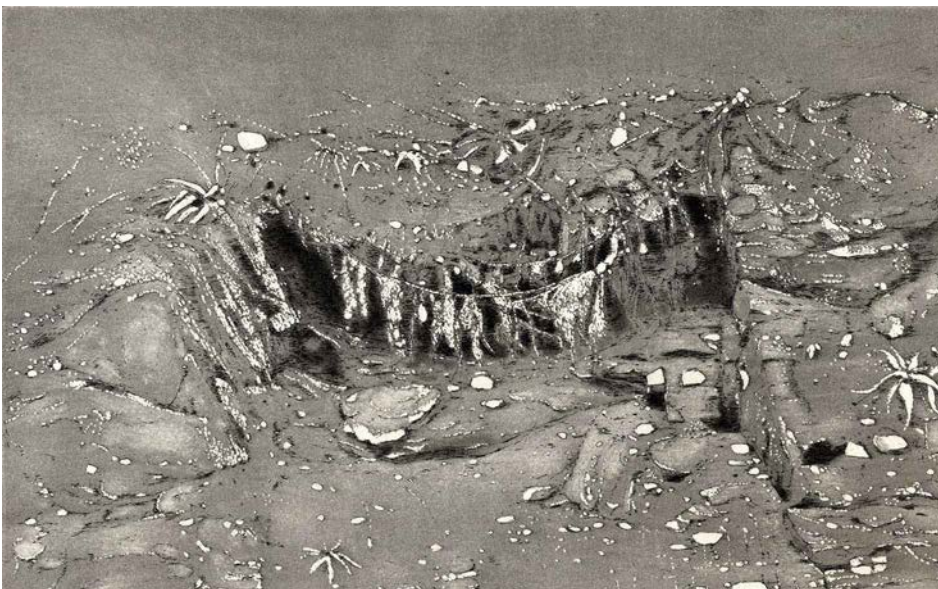
The 5-day event will feature Homemaker: Prints of Houses, Houses of Prints, an exhibition of printed works curated by Faye Hirsch, on display at the Richard & Dolly Maass Gallery in the visual arts building on campus. Opening night of the exhibition will also feature a printshop open-house party in the tradition of a 15th Century Wayzgoose. The party will include Breanne Trammell's performance Nails Across America, hands-on demonstrations, and free prizes, food, and music.

PurchasePrintWeek will also include artists' talks by printmakers Gary Kachadourian and Andrew Raftery, who will also be demonstrating ceramic intaglio printing during the event; an onsite installation of hand block-printed wallpaper by Amy Mills (Purchase alum, class of 1992) of PaperMills, Inc.; and, an exhibition and retirement reception featuring the work of retiring Purchase College printmaking professor Murray Zimiles. In addition, a collaborative project between Art+Design students and artist Kachadourian will take place all week.

Prior to the PurchasePrintWeek kick-off, work by Purchase College Art+Design faculty, staff, alumni, and students will be displayed for sale at the Center for Editions booth at the 2013 NY Art Book Fair, sponsored by Printed Matter, held at MoMA PS1 in Long Island City, Queens, September 20-22, 2013

Contact the School of Art+Design at Purchase College for a complete schedule of the week's events.

Purchase College–SUNY Celebrates Prints and Artists' Books
Monday, September 30-Friday, October 4, 2013 — Purchase College campus
September 20-22, 2013 – NY Art Book Fair at MoMA PS1
Thursday, September 19 (Preview)
Purchase College Center for Editions booth
Printed Matter, Inc. presents: THE NY ART BOOK FAIR
MoMA PS1, 22-25 Jackson Avenue at 46th Avenue
Long Island City, NY
<http://nyartbookfair.com/>



Anita S. Hunt, *Subterranean II*,
etching and spit bite aquatint with chine collé
6 x 9 inches, 2013



Ash Hane, *Legs1-Iteration*
(from the series *Pushed*),
Silkscreen on French paper,
16 x 20 inches, 2013

IRON PRINTMAKERS' COMPETITION

by Carolyn M. Muskat

Who knew that printmaking could be a competitive sport? Organized by Carolyn Muskat of Muskat Studios and hosted in the spacious Massachusetts College of Art & Design print studio, this Boston-area event evolved from smaller litho print competitions Carolyn had organized over the years. Assisted by Patrick Casey, second-in-command shop tech at MassArt, Carolyn invited teams of student printmakers from Mass. College of Art & Design, the School of the Museum of Fine Arts, Boston University, and the Art Institute of Boston at Lesley University to compete against each other in a one day explosion of printmaking, creativity and energy.

The goals of the event were to build connections between students from different schools and programs, to foster a sense of community, to showcase the talents and strengths of the schools and the students, and above all, to have fun!

Each school fielded a team of four students plus a coach. The competition required each team to produce an edition of 10 (maximum paper size 15 x 22") that included some form of relief, litho, intaglio and screen (or stencil) process . . . PLUS the inclusion somehow of three mystery ingredients. All of this was done under very tight time restrictions – 9:15 – 12; 12:30 – 2:30pm. Teams were judged on quality of the images, quality of the printing, and sheer creativity and teamwork. The esteemed panel of judges were Christiane Corcelle from Belmont, MA; Jon Cartledge from Easthampton, MA; and Erika Adams from Montreal – and they did not have an easy time of it.

All teams met one week prior to the event for shop orientation, an introduction to the materials available, and a review of the rules (and a chance to check out the competition!). All materials were provided the day of the event – no preliminary work other than planning could be done. No drawing, carving, etching . . . and no clues were given about the mystery ingredients.



Getting started



The mystery ingredients!



Everyone printing



Lucia and Dani from AIB printing

The event began Saturday, March 2 at 8:30am with breakfast – a chance to fuel up for the upcoming print fest. Orientation began at 9 am sharp, with an introduction of the judges, a final review of the rules, and the unveiling of the mystery ingredients: mint green Easter grass, yellow caution tape, and plastic embroidery squares! And they were off . . .

All the teams immediately went into a huddle, adapting their plans to include the ingredients. Wood, plexi, aluminum plates, Pronto plates, copper, screens – materials were flying off the tables and the printers were moving at warp speed! Coaches were not allowed to help directly with the printing – they were allowed to offer direction, advice, technical trouble-shooting, and cheering. But hands off!

All work stopped for lunch – despite many pleas to keep working. Lunch gave everyone the chance to meet and mingle, re-group, plot out the last two



Judges Adams, Cartedge, and Corcelle

THE TEAMS:

Art Institute of Boston Team Name: AlBeasts Captain: James Mustin Team: Gary La Pointe, Danielle LaCasse, Lucia Balcazar, Danielle Kelly	First Place
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Massachusetts College of Art & Design Team Name: Ferric Bueller Captains: John Thompson & Nona Hershey Team: Andrew Stearns, Skye Schirmer, Jimmy Viera, Kenny Pickart	Second Place
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School of the Museum of Fine Arts Team Name: Cult of St. Peter Captain: Peter Scott Team: Logan Hursh, Emily Lombardo, Ian Fernandez, Haley Keane	Third Place
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Boston University Team Name: The Levigators Captains: Joshua Brennan & Deborah Cornell Team: Sophia Michael, Sarah Bassett, Sarah Brown, Rebecca Tuohy, Chloe Conceicao, and Jessica Van Der Westhuizen	Fourth Place
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hours of the competition. At the buzzer, everyone was back at the presses in a flurry of activity. Two hours left!

The judges watched over the entire event, observing the teams, asking questions, taking notes. Spectators watched throughout the day – fellow students, other professors, staff from the colleges, professional artists and printmakers from the community. Student volunteers helped with logistics and materials. Patrick and Carolyn, coffee in hand, supervised and directed and coordinated as needed to keep everyone moving. As the event neared the end, time was called out in 15 minute intervals, then 5 minutes, then done! All printing had to be done by 2:30!

Each team laid out their editions and hung one print on the wall for judging. The judges spent considerable time looking at the prints, talking, gesturing, making more notes; then a meeting among the judges.

Spectators and teams waited breathlessly – spectators for the excitement, team members for catching their breaths!

Then the awards: Each team presented their print, explaining the work and how they utilized the mystery ingredients into the concept. It was a difficult decision – all of the prints were fabulous and very much in character with the schools and the students. First prize went to AIB!

All teams won prizes – yet the best prize was seeing the connections generated between all of the participating students, their friends who came to cheer, the students' sense of accomplishment. All had an immense amount of fun, and immediately began talking about the next competition!

This event was generously sponsored by Muskat Studios, Takach Press Corp., The Boston Printmakers, Ed Brickler at Canson-Arches Paper, and Artist & Craftsman Art Supplies. And it couldn't have happened without the generosity of Patrick Casey, Alvin Oulette, all of the student volunteers, and of course, the amazing students and faculty who made up the teams. Iron Printmakers' II will be here before you know it – stay tuned!

For more pictures, go to:
www.bostonprintmakers.org

Return to the Imminent Future: A Review of *A Synthetic Spring* by Benjamin Jacob Hill

While enrolled in the M.Arch program at the Savannah College of Art and Design, I quickly discovered (and became infatuated with) the writings of the Italian futurists from roughly 100 years prior.

Although the futurist did not have the time nor funds to build much more than what I like to call paper architecture, their manifestos alone were fearlessly refreshing, and unapologetic. From what I researched, two of these young futurists stood out—the architect, Antonio Sant’Elia, and the poet, Filippo Tommaso Emilio Marinetti.

In Marinetti’s “The Founding and Manifesto of Futurism,” he creates the following observation:

*A racing car whose hood is adorned with great pipes; like serpents of explosive breath—a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace *.*



Detail from Jack Metcalf’s MFA thesis performance *A Synthetic Spring*, April 18, 2013

It is here; Marinetti poetically declares that historical static art/architecture can never compete with the excitement and the potential beauty of machines, such as a racecar. These texts, coupled with exposure to Guy Debord’s *Society of the Spectacle*, and a studio visit with the infamous Frank Gehry, prompted me not to register for courses the following quarter. At this romantic stage of my development, museums were synonymous with cemeteries; academia served as a place things go once they are dead.

+++

This past spring, I encountered what artist Jack Metcalf was calling ‘a one night art spectacle’ titled *A Synthetic Spring*. In what I later found out was his MFA thesis with a concentration in printmaking, Metcalf had gone to absurd lengths to present a two hour-long encounter that can be found in that grey and purple haze between theater and performance art. Not improvisation, not fully directed; performative freedom inside a cone of linguistic elasticity. Foucault might call this imprisonment.

Through a considerable amount of marketing by means of infomercials, internet memes, published articles, radio advertisements, etc; there was a line of 300+ folks stretched outside of the theater for the entirety of the evening. I had yet to have seen this type of hype or anticipation for an art exhibit (let alone a Star Wars opening or Macintosh product release). This wait immediately encouraged notions of exclusivity—something not foreign to art or academia.

One came to notice this wait was due to the lengthy intervals of single person entry. Once the journey embarks inside the actual theater/spectacle, I conceptually considered the performance as an interactive, compartmentalized architecture of society, a caricature of synthetic culture at its scintillating zenith: thrilling, bewildering, innocuous, and utterly meaningless. The wet-dream of consumer-capitalism, the bright and glittering dream of boundless technology. Each station and its script implied its own critique of such a hyperbolically synthetic world: the greeters with gender and femininity, genuine conversation vs. prescribed interaction; the merch-table with neo-liberal global capitalism, brand manipulation and commodity fetishism; the photo-booth with simulation and simulacra, screens and two-dimensionality, genuine experience vs. artificial representation; the artist

*Marinetti, F. T. “The Founding and Manifesto of Futurism” *Le Figaro* (20 Feb 1909). Paris, France.

(played by a local actor) with identity and authenticity, celebrity and fashion, and, somewhat underhandedly, with the pretensions of the art-world and the artist's ostentatious cult of personality; and the gatekeeper with bureaucracy and the civic interface. In a world this artificial, the art was saying, nothing is to be seen as genuine. Nothing is for sale; nothing to be held. Everything is to be seen.

But, how is this a MFA thesis exhibition for someone focusing in printmaking and not theater?

Printmaking has a steep tradition in the multiple. This technology has exponentially shaped our lives from democratically supplying us with seemingly endless information. Its beginnings can be generalized with the Gutenberg press, which without much imagination can be linked to the contemporary tweet, the blog posting, or the means to spread a message in whatever technological format she prefers. Repetition as a technological endeavor.

Metcalf created an environment inside the theater where the same soundtrack, dance (because yes, there were dancers), and conversations repeated every five minutes. Where at first, everything that was exciting and new, quickly becomes alienating, forgotten and scrutinizing. Repetition as a conceptual endeavor.



Detail from Jack Metcalf's MFA thesis performance *A Synthetic Spring*, April 18, 2013

Not to make everything more complex, but I do realize I have left out the piece's beating heart, namely the self-eating loom concealed behind the inner-chamber, which was even more exclusive due to an additional wait. After all the roundabouts of alienation, the participant walks up the steps flanked by dancers, enters, and is allowed a moment to watch a mechanical thing devour itself. If nothing else, the participant in this room either reflects upon the beauty of something well-wrought or critically reacts to the ugliness of a machine. Either way, the experience of art suddenly becomes almost touchingly traditional. One piece of art, one observer, one museum attendant. This could be anywhere. If perhaps all the orchestrated calamity outside succeeds in outlining Debord's fears of the contemporary world without securing the situational freedom essential to such a critique, then the inner-chamber reaffirms the participant's subjectivity by allowing her a moment of solace, of reflection, a simple bit of time, and for that, throughout it all, I was quite appreciative.



Cast photo from *A Synthetic Spring*, April 18, 2013

A Synthetic Spring took place from 8-10 PM at the Crystal Theater in Missoula MT on April 18th, 2013

Benjamin Jacob Hill is a poet living in Missoula, Montana

Student Focus: Letter from Student Representative Sydney Webb

A letter to our Student Members:

Howdy from Texas!

For most of us students, summer break is here in full swing. After finishing up a marathon two-week class, I can finally focus on some personal projects. This got me thinking about our student members. When I applied for this position, my goal was to unite our student membership with the board and other members. I want to hear from you guys, so I started our Twitter page and am taking over our Facebook page. Bear with me as I learn to navigate the social media world! In the meantime, add us and we'll add you. I want our Twitter page to be a reflection of our members. Send me things to post or link to at this email:

syd@sydwebbart.com.



Recapping from the conference one of my tasks is to generate a list of fundraising ideas for students to use to earn travel money for our next conference. Milwaukee was amazing and I was so glad to see so many of you! We are always thinking about the future and that means next year's conference in San Francisco. As a student myself, I know it can be daunting to think about extra expenses and I want to do what I can to make it easier for you to come. Again, I will submit a call to action, email me your thought and ideas.

Lastly, I will say don't let summer studio access keep you from making work. I like to use summer as a time for drawing but there are lots of other things you can do without a printing press. Woodcuts with a wooden spoon or rolling pin; stencil prints and screenprints can all be good home alternatives. Take advantage of the time to work on your own terms, it usually leads to new work. From me to you, happy summer!

Sydney



Borders & Crossings: the artist as explorer

Welcome to Dundee, Scotland

The Impact 8 International Printmaking Conference will be held in Dundee, Scotland from August 28th - September 1st 2013. The conference title/theme is 'Borders & Crossings: the artist as explorer' and will celebrate the practice, concept and application of print and printmaking in its widest possible constituency.

The event will focus upon an academic conference with a range of peer-reviewed papers for publication along with artists/illustrated talks and panel discussions. The programme will feature a number of presentations from invited keynote/guests and a series of technical demonstrations as well as specialist interest and peripheral events such as artist book, portfolio & trade sessions.

The conference will also run in conjunction with the first Print Festival Scotland featuring an extensive programme of exhibitions, performances and public print events across the City.

The Impact 8 organising committee are delighted to announce that on-line registration is now open - with early bird discounts available for a limited time. Please refer to the Impact 8 website for further details.

28th August - 1st September 2013

Registration now open (early bird rates available)
www.conf.dundee.ac.uk/impact8

A celebration of interdisciplinarity and exploration through the medium of print.



Print Festival Scotland

N56 27.68417 W2 58.08647

International Focus: LandMarks: Indigenous Australian and Native American Artists explore Connections to the Land



IAustralian artist Djirrirra Wunungmurra at Tamarind Institute.

Tamarind Institute will bring together two groups of artists from opposite sides of the world to explore the experience of collaborative lithography. During the month of May, Australian indigenous artists from the Northern Territory and Native American artists from various locations in the United States and Canada will travel to Albuquerque to work with printers and students in the Tamarind Institute workshop. The project, *LandMarks*, gives diverse indigenous artists the opportunity to work as a community, share experiences and artistic styles, and explore a common spiritual connection to the land. *LandMarks* is partially funded by the National Endowment for the Arts, and lithographs produced during this project are expected to be exhibited internationally.

Artists chosen for this project were selected based on their recognition in the contemporary art scene. Many have not had the opportunity

to explore the unique expressive tools and visual language of the lithographic process. Native American artists include Chris Pappan, Kaw, Osage, Cheyenne River Sioux; Marie Watt, Seneca; Jewel Shaw, Cree/Metis; and Dyani Reynolds White Hawk, Sicangu Lakota. Australian artists include Djirrirra Wunungmurra, Yirrkala; Marie Josette Orsto, Tiwi Islands; and Alma Nungarrayi Granites, Yuendumu.

The Albuquerque portion of the project is phase II of *LandMarks*. The artists met one another in April, when all artists and Tamarind's Master Printer, Bill Lagattuta, travelled to the Northern Territories, on the northeast coast of Australia, to work at the Buku-Larrngay Mulka Art Center. In addition to using woodblock and etching techniques, the Australian artists shared their traditional methods of bark painting. The artists and printers were taken on an excursion to collect bark and natural pigments (yellow, black and red ochre) used in this process. Lagattuta said, "it was truly the experience of a lifetime to live among the Australian aboriginal people, and to work and make art side-by-side.

Tamarind has a history of inviting artists of diverse backgrounds to explore shared traditions through the collaborative process of lithography. Last summer Tamarind hosted six artists of African descent in bi-national pairs who created lithographs encompassing themes such as equality, inclusion, and identity in Brazil and the United States. Work by all six artists was on display in the Tamarind Gallery in an exhibition titled *Afro: Black Identity in America and Brazil*, which attracted a record-breaking number of visitors.

Tamarind Institute, a division of the College of Fine Arts at UNM, is a nonprofit center for fine art lithography that trains master printers and houses a professional collaborative studio for artists. Founded in 1960 in Los Angeles, Tamarind played a significant role in reviving the art of lithography in the United States and continues to provide professional training and creative opportunities to artists. Tamarind Institute is recognized internationally for its contributions to the growth of contemporary printmaking around the world. For more information, call 505-277-3901, email tamarind@unm.edu or visit <http://tamarind.unm.edu>.



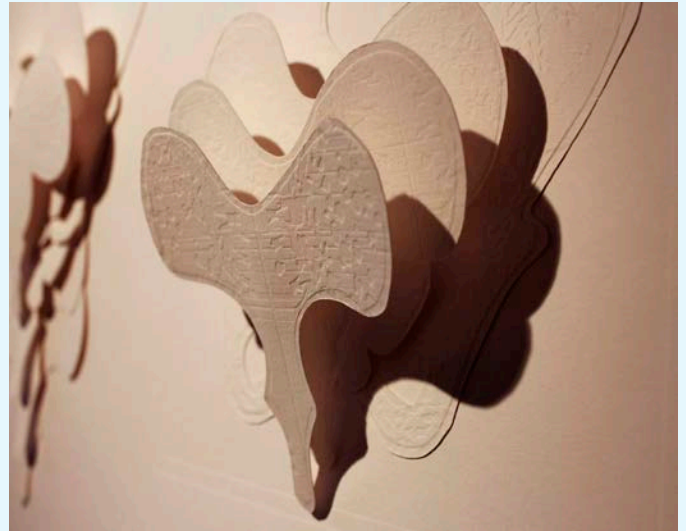
Lakotan artist Dyani White Hawk applying tusche wash to a litho stone at Tamarind Institute.

International Focus: CROSSOVER>Kansas City-USA and Buenos Aires-Argentina International Project by Alicia Candiani and Miguel Rivera

CROSSOVER is an on progress collaborative international printmaking project between artists questioning the established norms of the original production and authorship of artistic work, leading to the collaborative work between artists from around the world. In this project one's work, property and egos became irrelevant, as artists have to trust each other allowing themselves and their counterparts to place their hand-marks, images and matrixes on one's previous works. The collaborating artists aimed to evolve in their own practice by finding common points of view and theoretical discourse.

The most recent CROSSOVER session took the format of an international project at Proyecto'ace/ Artist-in-Residence International Program in Buenos Aires Argentina, from February to June 2013. Alicia Candiani as Proyecto'ace director and Adriana Moracci as 'ace studio manager created a new version for CROSSOVER, which included work in collaboration in a micro-residency format, an exhibition in Buenos Aires and a traveling exhibition through the United States.

Artists Cara Jaye and Miguel Rivera created CROSSOVER as an experiment in 2003 while Cara was visiting Mexico. It culminated in a formal goal oriented project in 2006 in the USA and in Mexico, with Cara Jaye working in Bellingham, Washington and Miguel Angel Rivera in the historic city of Guanajuato, Mexico. Both artists traveled between their home countries to create these layered works on paper, which use multiple processes to create works on paper. After having two successful shows in Guanajuato and Seattle, a continuation of that initial project became necessary after Rivera moved to Kansas City. This new body of work included a broader range of artistic practices using the immediate dialogue among artists. This new group included its two initial artists in addition to Patricia Villalobos Echeverria, a Nicaraguan-American artist working in Kalamazoo, Michigan, Melanie Yazzie, a Navajo artist working in Boulder, Colorado, and Michael Schonhoff, artist and curator from Kansas City, Missouri.



Sol Massera. Several embosses from an engraving wood plate (detail) on paper cut as a pop-up. 22" x 30", 2013

While Rivera visited Proyecto'ace in June of 2011, he worked in collaboration with Alicia Candiani. Then he donated several engraved plates to 'ace. Images in these plates were part of his personal narrative dealing with invisible threats, social unrest and a concern towards means of domination. These plates included images illustrating viruses, geometry used in defense structures and torture devices respectively. Moracci proposed collaboration as a call for entries open to emerging and professional artists worldwide. The poll of applicants included Argentinian and international participants from Mexico, USA, Canada, South Africa, England, Colombia, and South Korea.

Each participant chose one or two images from pre-printed matrixes originally created by Rivera leaving them with the challenge to create a "bridge" between the concepts of the original image(s) and the transformation into their own studio practice and ideas. Initial discussions and closing statements took place via Videoconferences during three months with Rivera in KC and the participants in Buenos Aires. Social media and email file transfers were instrumental to review initial stages and project progress. Facebook took a different approach as it enabled all the participants to keep updated with other artists' works after they had finished their



Alejandro Thornton. "Tierra-Casa" (Land-Home). Engraving wood and letterpress on paper. 30" x 22". 2013



Most of CROSSOVER artists portrayed in the exhibition opening at Proyecto'ace. May 15, 2013. Foreground from left to right: Alicia Candiani, Miguel Rivera and Adriana Moracci

ARTISTS: Miguel Rivera, Alicia Candiani, Adriana Moracci and Valeria Zamparolo (organizers). Gabriela Alcoba | Carla Beretta | Paz Jovtis | Magui Moavro | Paula Nahmod | Carla Perri | Carolina Rogé | MaJo Sánchez Chiappe | Viviana Sierra | Cristina Solía | Gabriela Zelentcher | Sol Massera | Natalio Altube | Alejandro Thornton | Barbara Vincenti from Argentina and Sara-Aimee Verity (Cape Town/South Africa), Felipe García (Bogotá, Colombia), Simon Hall (England), Sonia Sánchez Avelar (México), Jennifer Pickering (Canada), Mare Preston (USA), Yoon Kim (Korea/Argentina) and Alejandro Scasso (Germany, Argentina)..

own pieces and time line. Due to space issues and studio assistance, this project was divided into three separate groups.

Alicia Candiani, as Buenos Aires director of the project and Adriana Moracci and Valeria Zamparolo from 'ace team coached artists to develop their own ideas and execute their expanded print media versions as not all participants had a printmaking background after the initial interviews with each artists. Participants adopted images with an initial conceptual understanding of their cultural experience. Ideas of beauty in viral imagery were turned into landscape and urban decay by Alejandro Thornton (Argentina), where as Sara Aimee Verity (South Africa) decided to print a similar image to merge the political unrest for unsafe coal and gold mining practices in her native South Africa. Yoon Kim deconstructed viral images by locating angles, drawing straight lines between these points and creating geometric substructures from their original source. Images were rich and complex since they all were created using different processes such as printmaking, drawing, video, painting, blind embossing, stencils and painting. Alicia Candiani was instrumental helping artists to create pieces beyond the confinements of process learning and embracing unknown risks to expand the matrix substrate and the necessary approach the embody the final result in the form of 2D surface or time base images.

Crossover KC-BsAs presented artists with options to broaden their practice. For some, the idea of working in collaboration was a new concept; others were not familiar with the apparently troublesome willingness to receive images by inheriting Rivera's authorship. All of these works were unique in the sense that they could not be reproduce as editions and the fact that the final images resulted in a shared conceptual ownership. CROSSOVER exhibition was opened on May 15th, 2013 at the Central Hall Gallery in Proyecto'ace and will be on view for two months before it travels to the United States. (If you are interested in host this project in 2014-2015 please send mail to alicia@proyectoace.org)

Alicia Candiani, Proyecto'ace founder and current director, Buenos Aires, Argentina
Miguel Rivera, Kansas City Art Institute Printmaking Department director. Kansas City, USA

International Focus: Teaching Diverse, Rural, and Special Populations Though Printmaking by Rabeya Jalil

After a BFA in Printmaking from the National College of Arts in Lahore, Pakistan, I started teaching as a full time junior lecturer at the Indus Valley School of Art and Architecture (IVS), Karachi (Pakistan) in the same Department. It has one of the most equipped and resourceful Fine Art studios in Karachi and students come from financially sound and high-income economic backgrounds. However this school is an exception in my country. When I went to introduce the process of Etching in the Printmaking Department for a state institution in Jamshoro, a small rural town 200kms north of Karachi, I was distraught at the sight of an empty room with just one old rusted press and a few broken tables. I gathered instinctively that studying and working in the three most developed cities of my country - Lahore, Islamabad and Karachi – was no huge accomplishment; I had a bigger duty to fulfill at a place where the structures and systems in Printmaking were not in place.



The art institution's head of department, recognizing the need to reactivate the Printmaking studio at his Campus, had initially requested for a male faculty member from our Art School who could withstand all the strenuous and arduous intricacies and logistics to run a Print Studio. Unfortunately, (fortunately for me though) there was no male person available at my School then to take up

the responsibility. So, energetic and motivated, I enthusiastically committed myself for this undertaking.

I had booked a huge van carrying all sorts of Printmaking tools; from the acid trays to the etching needles for the studio. The Fine Art students there seemed intimidated to see the elaborate course outline, the instructional bundle and the supplies I had brought with me, along with a sturdy portfolio of some original prints. They were unaware of the kind of facilities that we, at our school then, had taken for granted.

Another obstacle was language. Some of them were verbally more fluent in Sindhi, a provincial dialect that I was not familiar with, and many of them did not know how to communicate in English. It was unfortunate that they had to study national and international art history in that language though and were also expected to learn about

contemporary and traditional visual arts and Printmaking in a vocabulary that was foreign to them (since these books were only available in the English language). Tasked to set up the Printmaking Department at the art school in Jamshoro, I realized the huge gulf that had to be bridged, beyond the confines of the niche art schools. I discovered an even better place to invest my energy. Teaching children who were already pre-disposed to a variety of art, were well exposed to urbanite city dynamics (with galleries and museums) and were raised among affluent cosmopolitan backgrounds with ample opportunities to interact with the art worlds, was no great challenge. The real struggle was in delivering to the ones who had never properly understood Art History (mostly available in English in the country), never tried to overcome a “foreign” language barrier, and could not comfortably manage the finances to carry out their art assignments. During my studio demonstrations there, we used to rush to the bathroom or borrow a water pipe from their Textile Department every time to wipe off the acid after a zinc plate etching.

The entire experience of teaching them was invaluable and thoroughly enterprising. I gradually discovered their individuality, tried to repudiate their rigid ideas about art and encouraged them to think more innovatively. I travelled in crowded public buses across the tribal areas of Interior Sind that were infamous for their sordid feudal mentality and stayed in the girls hostel (that sometimes did not have enough gas to cook food) motivated to teach these students. I felt obliged to be with them. I was pleased to know that some of these students later opted



left: Yasmeen Chandio, KVTC, KVTC and IVS Collaboration, collagraph and oil pastels, 2007

above: Students displaying their final Printmaking portfolio - Etching workshop by Rabeya Jalil in Jamshoro culminated as the 2nd Year Printmaking Student Portfolio Display in 2009 at the school art campus.

to take Printmaking as their subject of specialization. So I also took permission from my school in Karachi to let the students from Jamshoro come over as frequently as they could to share their work progress.

They have graduated now. I have seen them exhibit their work at prestigious galleries in Karachi. as independent professionals. It is gratifying to have seen them grow and become confident, mature individuals.

This episode was perhaps the beginning for me to experience and take on projects that were meaningful and stimulating. The Department of Fine Art at IVS hosts community and collaborative projects for special children from the Karachi Vocational Training Center (KVTC). The Center, among many other services, educates and trains individuals with intellectual and learning disabilities by evaluating, developing and honing their vocational potentials and skills sets to prepare them for a healthy professional life and a stable career. IVS's primary goals are to provide these individuals the opportunity to express themselves through art and integrate them into the society by creating a foundation for inclusion, while facilitating diverse experiences for them in the creative arts. In November, 2009, I conducted a collagraph and mixed-media workshop at the printmaking department with 23 people from the center. The students were passionate, fearless, and were not afraid to make mistakes with their colors, imagery and marks. Realizing the success of the vibrant and innovative body of work generated by the participants, our Fine Art Head and Print making Coordinator recommended exhibiting their work at our campus gallery. The resulting show was a thoroughly exhilarating, engaging experience, not just for the young artists, but also for our entire team at IVS. It was also a fund-raiser for the organization. One of our faculty members generously contributed towards the cost of framing and logistics for the event. The students from KVTC were proud and to see their work displayed, admired and bought by art enthusiast/ art collectors at a professional gallery. They owned and talked about their work with confidence and self-esteem.

A few months later an ambitious, boisterous and affable girl, joined school as an exception/special admission candidate in the Fine Art Department at Indus Valley. She had a learning disability. Prior to this, the school did not accommodate individuals with intellectual learning challenges (although they accepted physical ones) but after consistent efforts from her parents requesting the administration to give her daughter an opportunity to develop and refine herself in a 'normal' art school as opposed to a specialized institute or a vocational training center for children with disabilities, my School accepted her to their school. She was exempted to attend theory classes and was assured

to receive a Diploma (if not a Degree) upon successfully completing her student tenure.

It was a huge initiative to take on behalf our school administration. Without any prior knowledge of inclusive classroom education, the faculty and staff went out of their way and made every possible accommodation for her in her foundation year, setting a precedent and a new policy for other children with learning difficulties to apply to the institution. When she qualified for her second year (now preparing to be part of the Fine Art Department), my program coordinator and I voluntarily took up the responsibility of educating and nurturing her according to our modest capacity and understanding of the situation. Fortunately, we had another Fine Art major, a male student, join us the very next year.

Just a few days ago, while I was browsing on Facebook, I saw both of them in photographs elegantly wearing their graduation robes during their commencement ceremony. They confidently and proudly graduated from Indus Valley School of Art and Architecture with a Diploma. Although I was not part of their academic experience towards the end of their undergraduate years, I still feel proud being part of their initial struggle to survive in a 'normal world'.

I don't mean to sound didactic, but this is something I truly believe in: The responsibility, or in fact, a sense of obligation to teach and transfer to students, who come from relatively low-income economic backgrounds or are developmentally challenged, should be inculcated in every individual who aspires to be a printmaking educator because that is what forms the basis of a reliable and progressive learning system.

A greater challenge, and perhaps the real one, lies in providing individuals with accommodating and comfortable spaces in the tangible, practical world; not just patronising little cubicles but avenues that essentially welcome cooperative learning, growth and healthy sustainability for all. The medium, materiality and vernacular of the printmaking process allowed students to find their artistic voices and confidently articulate their aesthetic judgements. Everyone has a different style of learning and a unique way of making meaning. What is crucial is to find modes and portals, for your students, to effectively channel and express their unique, precious learning moments. I found my set of modes through the fluid, diverse and tactile language of printmaking.

Rabeya Jalil is a Printmaking instructor at the Indus Valley School of Art and Architecture in Karachi, Pakistan.

bridges

SPANNING

tradition
innovation
& activism



The stage is being set for 42nd SGC International conference in the San Francisco Bay Area. Bridges: Spanning Tradition, Innovation, and Activism will take place March 26-29, 2014.

With San Francisco's Hyatt Regency, Embarcadero serving as the conference hotel and site of key events, demonstrations, exhibitions, and additional programming will take place at many San Francisco and East Bay venues.

We are excited to host the first West Coast conference in the organization's history. Positioned on the Pacific Rim, the Bay Area reflects the diversity of an international port, fosters a culture in which social justice runs parallel with technological innovation, and is home to an artistic community that continues to shape political activism.

Printmaking has historically been celebrated as a hybrid medium that embraces diverse working methodologies. Tradition joins with creativity; the familiar is married to the unknown. The print is a means for dissemination of ideas and a catalyst for social change.

Bridges will investigate the intersections between traditional and emerging technologies and how these tools are vehicles for creating meaningful and critical discourse around contemporary issues.

Call for Proposals: Demonstrations and Projects

Deadline: June 30th, 2013

Email Project or Demonstration Proposals to: demos@sgcisanfrancisco.org

For more conference information please go to <http://sgcisanfrancisco.org>

Announcements

Call for Entries

“Structure” National Juried Exhibition

Seeking works of art that address the concept of “structure” in all its forms. Structure can define vision and expression within political, religious and technological boundaries. Interpretations both representational and abstract may include, but are not limited to imagination, fabrication, process, format, framework, or organization. Subjects may encompass anatomy, architecture, form, object, concept, motif, texture, etc. Media: Sculpture, painting, drawing, photo, printmaking, ceramics, assemblage, collage, mixed media, fiber art, artist book.

Deadline: September 4, 2013

Exhibition Dates: November 9, 2013 - December 7, 2013

On-line Prospectus & Application: Go to
<http://www.arc-sf.com/call-for-artists.html>

BOSTON PRINTMAKERS: NORTH AMERICAN PRINT BIENNIAL 2013

ENTRIES ACCEPTED UNTIL JUNE~ 25, 2013 via electronic submissions on CaFE

Full Prospectus: <http://www.bostonprintmakers.org/biennial.html>

To enter:

www.callforentry.org

Juror: Dennis Michael Jon, Minneapolis Institute of Arts, Associate curator in the Department of Prints and Drawings at the Minneapolis Institute of Arts

2013 Biennial Location:

The Boston University 808 Gallery, 808 Commonwealth, Avenue, Boston, MA

Opening: Sunday, October 27, 2013

Exhibitions

August 19 - September 26, 2013

Semographics II

Brookhaven College Art Department, Forum Gallery
3939 Valley View Lane, Farmers Branch, TX 75244

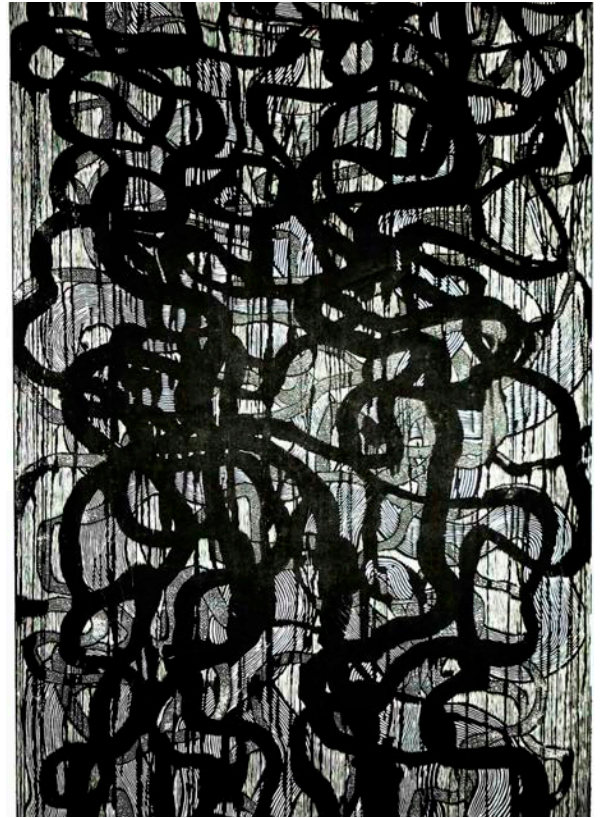
June 1-30, 2013

Larry Schulte - *Square Deal*

Manhattan Graphics Center, 250 West 40th Street, 5th Floor,
New York, NY

Tuesday-Friday, 10 a.m. to 10 p.m.; Saturday-Sunday, 10 a.m. to 6 p.m.

Curators: Robert Shore and Rich Turnbull



Bill Pangburn, *Runoff*, woodcut, 78" x 48", 2013



Collaborative print by: Timothy High, Stephanie Hunder, Sandra Fernandez, Catherine Kernan, Lynwood Kreneck, Brian Johnson, Kathryn Maxwell, Hui-Chu Yings.
Semographics II, No. 9, 30 x 22, serigraph, 2010

Exhibitions cont'

September 1, 2013-January 5, 2014

YES, NO, MAYBE: ARTISTS WORKING AT CROWN POINT PRESS

Yes, No, Maybe looks at sequences of artistic choices by juxtaposing fully resolved prints and related working proofs produced at Crown Point Press between 1972 and 2010. Some 80 prints are featured by a range of artists, from Richard Diebenkorn, John Cage, and Chuck Close to the more recently acclaimed Mamma Andersson, Julie Mehretu, and Chris Ofili. National Gallery of Art, Washington D.C.

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

Kudos

Winners from the members exchange portfolio at the 2013 SGCI conference in Milwaukee: Ryan Kowalchik, *just fishin*, Best overall print, University of Utah; Lyndsey Howard, *Rat King*, Best student Print, University of Utah.

Workshops and Residencies

Cullowhee Mountain ARTS, a non-profit art organization that offers a summer workshop series including printmaking, book arts, mixed media, and other mediums.

www.cullowheemountainarts.org

Residency at The Venice Printmaking Studio, Italy

The Venice Printmaking Studio is a non-profit international studio devoted to large-format printmaking and artist's books. We encourage the exploration of traditional and experimental printmaking. Facilities allow for intaglio, screenprinting, relief printing and letterpress. Through residency programs, workshops, exhibitions, and community projects we are a vibrant, contemporary space in the city of Venice.

Apply now for 2013 - housing is included!

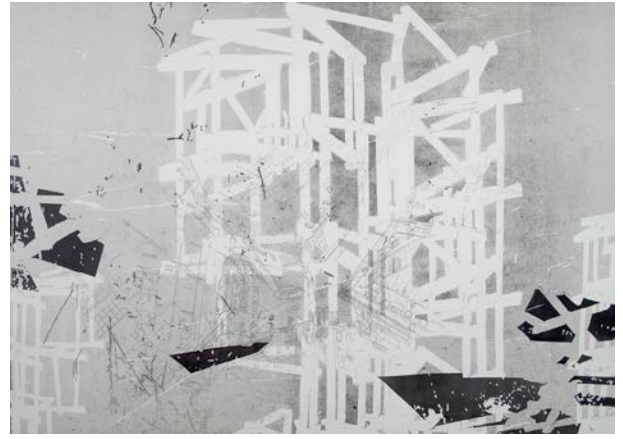
New opportunity for emerging artists - Art Editions Program offers 3 annual residencies, participation in "Contemporary Large Format Printmaking" international exhibition, and a professionally published limited edition print.

2013 marks the famous Venice Biennale internationally acclaimed art exhibit - a must-see for every artist.

Contact: Programs Coordinator Jennifer Ghormley
jennifer.veniceprintmaking@gmail.com

720-891-9149

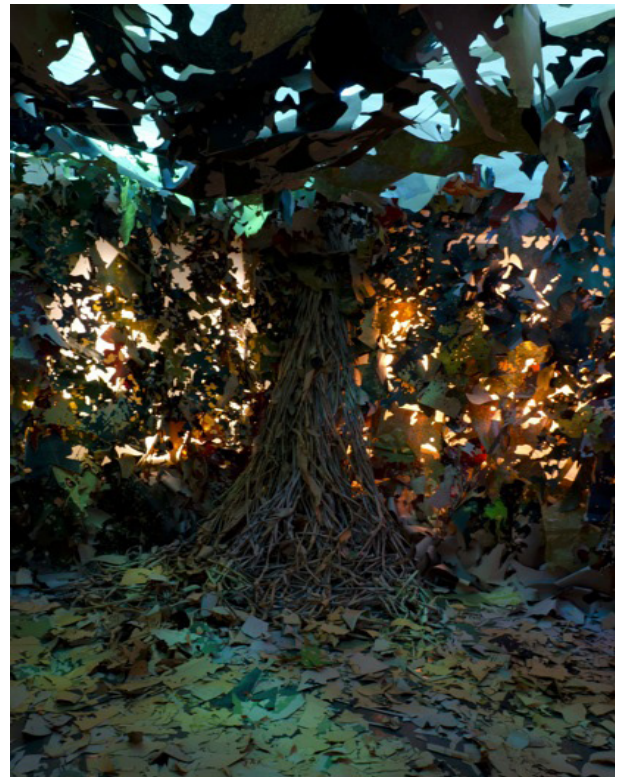
www.veniceprintmaking.it



Clifton Riley, *the rising 77*, lithography, relief
22.25" x 29.5", 2013



Sage Perrott, *Nobody Likes It. That's Just The Way It Is.*
14" x 11", Screenprint/Serigraphy, 2013



Erin Latham, *.in carta silvum*, Relief Print, Mixed
Media Installation, 25' x15 'x8', 2012

DANIEL R. BRITTON

1949 - 2013

“Earth receive an honored guest
Daniel Britton is laid to rest”*



Our dear friend Dan was an artist, educator, and activist – like so many artists in the creative disciplines, his work can be seen as autobiographical. He was a consummate draftsman, he always confronted the viewer with the grace and startling presence of his images; it all came from the depths of his heart. His work is not easy – it is very demanding and is filled with his relentless spirit. Often his images deal metaphorically with his mind-searing experience in Vietnam.

At Arizona State University we experienced a true “golden age” of printmaking. Through Dan and his close colleague Wayne Kimball (TMP), we were able to realize our dream of a model graduate program in printmaking (late 1970’s and early 1980’s) with the creation of the Print Research Facility (PRF) with both of these wizards of the print world serving as its co-directors. The work of the PRF caught the public attention and one year later we had a show at the Phoenix Art Museum

– we were off to the races! Students from throughout the country came to our MFA program and in the next decade and more, those grads went on to join the tenure track faculties of universities throughout the U.S. Dan and Wayne set the very demanding criteria of this MFA program and the results were to leave a direct (and continuing) impact on the quality of American printmaking.

In addition, Dan regularly exhibited his work throughout the U.S. and Europe and many museums collected examples of his remarkable prints. And, a classic example of Dan’s creative capacity also touched on his use of the English language when he coined the phrase “quintessential ambiance” in describing a work of art – his inventiveness and humor knew no bounds.

Below are several excerpts from letters that I was honored to read at the Memorial Service in Chandler, Arizona on May 3rd.

“Over the many years following our meeting in Vietnam we shared our friendship, our music and art and his unabashed love for life. He pressed me and all his students to measure our accomplishments against the real greats of the art world ... Dan always looked to others he admired and reset his goals higher with each step toward success. He always knew it was friendship, the loves and the human connections that made it all worthwhile – his was the biggest heart of them all and I will miss him dearly.”

Bob Lazuka, Professor Emeritus of Art, Ohio University

“Dan Britton was my monotype teacher when I was at ASU in the 1990’s. He was strict, demanding and a bit scary. Classmates told me, “Drop the class, Yazzie, it seems too hard.” I’d tell myself, stay here and keep making work, surprise him. Well, I surprised myself! At the final critique he gave me a piece of paper with an A+ on it. I left and cried in the stairwell of the 4th floor. It was not the first time I had done this but this time it was out of joy. I learned from this man how to work and push myself beyond what I ever expected... Thank you, Dan Britton.”

Melanie Yazzie, Head of Printmaking, University of Colorado, Boulder

“If it was not for Dan I don’t believe I would be the artist I am today. He introduced me to monotype, my favorite kind of printmaking. No questions were ever unanswered. I think he was probably the first teacher

In Memorium: Daniel R. Britton cont'

who treated me like an equal. Dan could draw!!! His work always had feeling and great passion. Even though the last time I saw him he had graying hair, he looked as young as ever, impish, devilish smile and chuckle. He possessed a lightness of spirit alongside the ferocious tenacity of a bulldog."

Susan Goldman, Printmaker, Lily Press, Rockville, MD

"Albert Einstein said that there were two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle. Dan Britton clearly believed in the latter. Dan believed in us and he made us believe in ourselves. Our accolades are also his. Dan is embedded in each of those achievements. His legacy includes the many successes of his former students and subsequently includes the successes of our students. His influence will continue to ripple through generations of printmakers to come. Through all of us, Dan will live on."

Linda K. Seckinger, Professor of Art, Mississippi State University



Daniel Britton, *Leaf Blower*, Oil on board, 20 x 24" 2005

Leonard Lehrer is a Founding trustee of the International Print Center New York (IPCNY) and Professor Emeritus of Art, New York University.



Daniel Britton, *Fast Dog*, Monotype



Daniel Britton, *Wild Dog #1*, Monotype, 2006

*Paraphrased from W.H. Auden's "In Memory of W. B. Yeats"



Michael Krueger, *New Pony*, lithograph, 36" x 46", 2012



iGlasses
Oil based screenprint on mylar
2010

SUPPORT SGC INTERNATIONAL : JOIN OR RENEW YOUR MEMBERSHIP

Help us support our annual conference, publish the newsletter, underwrite our traveling show, act as a network for the membership and be a better resource for you. Students must include a photo-copy of their current ID. PLEASE PRINT LEGIBLY!

NAME INSTITUTION/AFFILIATION (if any) _____

ADDRESS _____

CITY/STATE/COUNTRY/ZIP-PLUS FOUR _____

PHONE _____

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PLEASE CIRCLE: \$50 REGULAR MEMBERSHIP \$25 STUDENT MEMBERSHIP NEW RENEWAL

Inquiries for Institutional and Lifetime Memberships are Encouraged

SEND THIS FORM WITH A CHECK PAYABLE TO "SGCInternational" TO:

Stephanie Standish
Treasurer SGCInternational
2030 South Center St
Terre Haute, IN 47802

OR JOIN/RENEW ONLINE AT WWW.SCGINTERNATIONAL.ORG