

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Summer 2014



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LETTER FROM THE EDITOR ELIZABETH KLIMEK

Dear SGCI members,

Change. Sometimes we fear it, other times it is welcome, and always inevitable. Change is relevant to this issue of GI. We start off with a letter from our new president, David Jones. New information for the upcoming SGCI conference in Knoxville is in this issue as well. We read about digital culture, the relocation of a Segura printmaking studio, and pose the question, "What is the future of copier art?"



I hope everyone has a great summer, whether you are off to residencies, starting a new body of work, or just relaxing and sunning by the pool, have a great one.

Please enjoy this issue, and consider contributing in the future.

Wishing you well,

Liz Klimek, Editor
editor@sgcinternational.org



Hailey Hodge, *The Time Between Love & Disaster*, CMYK Screenprint on Paper, 22 x 30 inches, 2013

Cover Image: Cathie Crawford, *Lovely Legs*, 24"x36", color reduction woodcut, 2014.

LETTER FROM THE PRESIDENT: DAVID JONES

Saturday, May 10, 2014

Dear SGC International members,

I thought it would be appropriate to send greetings from thirty- or so- thousand feet above the ground, hurtling towards Hong Kong, as a representative of our organization. I can truly say that SGC International is stepping into its role as possibly the largest printmaking organization on the planet! I was invited to attend the dedication of the Guanlan Print Museum whose sole mission is to exhibit and be dedicated to print and printmaking. A group of arts professionals were invited to offer assistance and advice on how to expand the museum's programs and develop a curatorial vision, and get involved with development and expansion of their Artists in Residency program. Hundreds of people were in attendance. It was an enthusiastic celebration. I have never seen so much fan fare and excitement revolving around print. (This showed me how much we have to do to bolster the importance of print and printmaking in the United States.)



While sitting with dignitaries representing various Academies, Associations, organizations in Shenzhen, China, and artists and arts professional from other parts of the world, I became aware of how our organization has grown over the years. As I was preparing statement to present, I re-read Boyd Saunders' piece on how the organization got started, and wondered if any of the founding members could have envisioned back then, that representatives of their fledging organization would be sitting at table with officials from the Peoples' Republic of China, talking about hosting, and putting on print conferences, and being asked, how they could make their museum, their print biennial and related print programs stronger. It seems that some of those questions might be relevant in regards to SGC International's growth and development. This opens up an enormous dialogue on how we should embody what has become a truly international organization.

What strikes me as I listen to people talk passionately about print is the continued need for communication and involvement by the membership, and to embrace and explore collaborative opportunities outside the organization. There are members who have attended conferences such as IMPACT or are involved with other professional associations. We need to hear about your experiences attending other conferences on how these organizations are run and managed.

I attended my first conference in 1998 when Anita Jung invited me to Athens, Ohio. I didn't attend again until 2006. I've been involved with the organization since then. The reason I bring this up is to illustrate a point. I didn't attend conferences because I couldn't afford them. I realize now how much I have missed by not attending. As the Co-Founder and Director of a small non-profit printshop, Anchor Graphics, it seemed to come down to choices; do I pay rent or do I attend conferences? In 2006 Anchor Graphics became a part of Columbia College Chicago, and in 2009 we hosted "Global Implications"(a portent for the future?) It was at that conference that President Joe Lupo spearheaded the task of getting SGC and SGEO merged and our name changed officially to SGC International. Each year since 2009, through the generosity and support of Columbia College Chicago, Anchor Graphics staff has attended SGC International Conferences. This is important to note because the winds of education are changing; some institutions are cutting back support for faculty, staff and students to attend conferences like ours. Some institutions are experiencing enrollment drops and other institutions are shutting down printmaking programs altogether. Plus, there is a huge population of people who just can't afford to attend our Conferences.

Each conference I attend, I hear suggestions, recommendations, criticism, all given, with the best intentions, and as SGC International navigates this changing landscape we will need your ideas, enthusiasm and assistance at being the architects of this ever-changing, evolving organization.

It seems like not too long ago we celebrated the successful completion of the March 2014 "Bridges" Conference in San Francisco, California; we had over 1500 attendees. The conference was complete with lectures, demonstrations, exhibitions, celebrations, tours and ancillary events. The Bay Area was awash with print related activities. It was a stunning example of what teamwork and intention can accomplish. Susan Belau, Michelle Murillo, their team of outstanding volunteers, and Eun Lee, our SGC International Conference Coordinator, put in countless hours, developing relationships, indeed building bridges and putting together and pulling off a truly memorable conference. As I write this letter final reports from that conference are still being crafted. Our last conference out west was in Tempe, Arizona 1999.

If you are new to SGC International and you are wondering what this organization is about, I think the gist of it is that it's about community, sharing, mentoring and supporting one another. This can be witnessed throughout the conference, no

matter what the occasion. Sometimes I wonder if we know how special and how unique our community is. Growth of the organization is my concern. A question keeps coming up; how do we continue to grow the organization and embrace the diversity and creativity of the membership, and not become so large that SGC International will be unable to offer the programs, service, and benefits to the membership? This is a challenge! Because this is a volunteer organization, its growth, management, administration, conference planning, coordination and program delivery are done almost entirely by volunteers. This astounds me. We have pressing challenges ahead of us. I ask for your ideas and assistance in taking this organization into the future.

One of the ways that we will continue the conversation about our organization will be through several SGC International themed INKubator Sessions, which will be one of the many events featured at this coming year's "Sphere" SGC International Conference, Knoxville Tennessee, March 18-21, 2015. For more information go to <http://web.utk.edu/~sphere/Pages/Home.html>

Enjoy your summer, and I hope to see you in Knoxville next year.



David Jones, SGCI President, 2014-16



Clockwise from top left:

Alessandra Hoshor, *Betty*, serigraph, 11" x 15", 2014

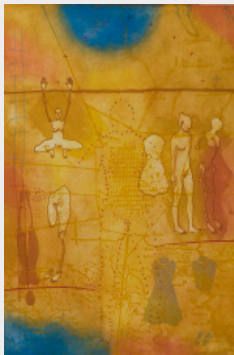
Denise Presnell-Weidner, *Water Ripple 1*, ink monotype, 22" x 14", 2014

Matt McLaughlin, *Bayou Parking*, Laser Engraved Woodcut, 16" x 10", 2014



SEGURA REBORN AT UNIVERSITY OF NOTRE DAME BY SARAH KIRK HANLEY

Joe Segura's reputation as a master printer and publisher precedes him and for many his workshop is closely associated with the Southwest, specifically Arizona, where it was located for nearly three decades. Recently however, upon invitation from the University of Notre Dame (UND), Segura relocated to South Bend, Indiana. Along with the move comes a new name, [Segura Arts Studio](#) (formerly Segura Publishing Company), a fresh influx of talent, a light-filled and well-appointed workshop space, and an expanded mission to enhance interdisciplinary learning for students and foster relations between the UND and the local community.



Claudia Bernardi, *Palabras de Arena* (2013). Sugar-lift, spit-bite, open-bite, drypoint, and line etching on five plates in 15 colors. Plate: 24 x 18 in.; sheet: 33 3/4 x 26 5/8 in. Edition of 60. Image courtesy Segura Arts Studio. ©Claudia Bernardi.

The impetus to relocate was a result of Segura's long-term involvement with [Consejo Gráfico](#) (Graphic Council), a group of Latino-centered print studios based at the [Institute for Latino Studies](#) at UND. Talks began in 2009, and after a few years of planning and preparation the studio welcomed its first visiting artist in August of 2013. Activist artist [Claudia Bernardi](#), who had worked extensively with Segura in the past, heralded an auspicious beginning: her activities perfectly realized the triangular model that guides the mission of Segura Arts Studio (SAS), building connections between the studio, UND, and the community. In the studio, Bernardi created a vibrant [15-color etching titled Palabras de Arena](#) (Words from the Earth), inspired by her involvement in the [Argentine Forensic Anthropology Team](#) which exhumes mass graves of victims of political conflict around the world. As with all of her work, it embodies her intention to lend a voice to these anonymous sufferers. Her talk on campus, titled "The Poetics of the Body: War, Memory, Art & Human Rights," resonated strongly with the academic community, attracting an overwhelming turnout from faculty and students from all areas of UND, particularly the [Center for Civil & Human Rights](#) and the [Center for Social Concerns](#). For her community program, Bernardi spoke about her ["Walls of Hope" project](#) in which she collaborates with ordinary citizens to produce commemorative murals. In the same manner, the following visiting artist – Faith Ringgold – created a lithograph in the studio; led a program with students and faculty at St. Mary's College (sister school to UND); and offered a community children's workshop titled "Quiltoku," which allowed each of them to contribute their stories to the final quilt-based work. Carrie Mae Weems, Claudio Dichochea, and Enrique Chagoya have also spent time at the studio in its first year, each of whom has built a stronger connection between the three entities of SAS's mission.

Segura feels SAS's emphasis on community outreach and integration sets it apart from most university-funded print

workshops. Assistant Director Douglas Franson, who grew up in the area and attended Notre Dame as an undergrad, notes that South Bend is "not traditionally a college town" – campus and community were separate for most of the history of UND. This has changed recently as University officials have made a concerted effort to invest in the town and engage with its citizens. The choice of the Studio's location – a remodeled children's hospital near the city's troubled West Side (away from campus) – speaks to this priority. SAS is only one of a number of resources in the building (called the [Notre Dame Center for Arts and Culture](#)) which also houses a small art gallery, classrooms for adult and after-school enrichment, a computer lab for children and teens, and UND's Office of Community Relations. In similar manner, Segura's history of promoting artists from underrepresented cultural groups is a good fit with the community, which has large Latino and African-American populations. The community has responded in kind, with an exhibition at the nearby South Bend Museum of Art and enthusiastic involvement in SAS's community and children's programs.

In keeping with its mission to integrate with academic life at UND, SAS has also launched a three-year pilot program called "Social Justice in the Visual Arts" that seeks to engage incoming students in its activities. This initiative involves seven departments, including – among others – Romance Languages, American Studies, Anthropology, and African-American Studies. Participating professors are asked to develop a seminar course centered on three visiting artists (a total of eight will be scheduled each year); students are expected to share a lunch hour with the artists and attend their talks both on campus and in the community.

As previously noted, Segura has devoted his life's work to promoting artists from underrepresented cultural groups and this will continue at UND. He originally chose the raven as the symbol of his workshop due to its mythological role as messenger as well as its "acute sense of its environment," both of which accurately represent his role as printer and publisher. In Arizona, budgetary restrictions necessitated that Segura look in his own backyard for talent and this meant working with artists of all stripes. This



Faith Ringgold with children from the South Bend community, working on the "Quiltoku" project.



Luis Jiménez, *Baile con la Talaca* (Dance with Death) (1983). Lithograph. Image: 37 5/16 x 25 7/8 in; sheet: 38 13/16 x 27 1/16 in. Edition of 100. Printed and published by Segura Publishing Company, Tempe, AZ. Image courtesy Segura Arts Studio. ©Estate of Luis Jiménez.

turned out to be a happy restriction, in many cases: Luis Jiménez, James Turrell, and Mark Klett were all important to Segura's development as a master printer (for further discussion see Cassandra Coblenz, *Right to Print: Segura Publishing Company* [Scottsdale Museum of Contemporary Art, 2007]). Due to the support of UND, geographical limitations will no longer be a factor; rather artists will be considered based on how well they fit with SAS's mission and UND's emphasis on social justice. The process involves staff discussion but Joe makes final determinations. He compares the selection process to cooking an unctuous stew, "Each of them brings their own flavor, lending complexity to the mix. As time passes, it gets richer and richer."

Though Segura has always enjoyed collaborative printing, his leadership role has taken priority at Notre Dame. Daily studio operations are fulfilled by Master Printer Jill Lerner, who helped design the new studio, and Production Printer Jessica O'Hearn. Lerner has a long history with Segura – she worked with him at the Print Research Facility at Arizona State University and was one of the first printers he hired when he founded his studio in 1981. Since then, she has held master printer and teaching positions at Limestone Press, San Francisco; Graphicstudio at the University of South Florida; and the Ringling College of Art and Design, where she founded the Letterpress and Book Arts Studio. O'Hearn trained at Lesley University, Tamarind Institute, and the Massachusetts College of Art and Design, and taught at the Milwaukee Institute of Art and Design, where she also oversaw the Printmaking Lab. Together with campus facilities, the studio is equipped to facilitate almost any technical need an artist may have. Lerner comments, "I like to say: Yes, I think we can do that." All of the equipment from Segura Publishing Company's prior location was moved to South Bend: intaglio, relief, lithography, photogravure, and monotype are offered in the studio; on campus, artists have access to screenprint, letterpress, digital media, and additional photo-based media.

In addition to its educational mission, SAS has set a goal to be financially self-sufficient within a few years, an initiative that primarily falls to Franson. With an MBA from Indiana University, he is uniquely qualified to address financial operations of the studio. He has worked with the University to build the studio's website, which includes an online shop, and hopes to get SAS involved in the print fair circuit, with a projected booth at the IFPDA Print Fair in 2015. He would like to add additional fairs to the roster. Franson also organizes the daily business of the studio, facilitating artist's visits and programs, and serves as liaison to the UND administration and faculty.

One issue currently at the forefront of Segura's mind is his legacy. He has worked long and hard to earn recognition for marginalized artists and feels strongly that this effort must continue. In an interview with Cassandra Coblenz, Curator at the Scottsdale Museum of Contemporary Art (SMCA), he stated, "Every plan I've had has adjusted itself to the life I've lived. I'd just like to maintain and perpetuate what we do" (Coblenz, 48). The comment was made in the context of

establishing an archive at the SMCA but this impulse is also what prompted the move to UND. Speaking of his decision to relocate, Segura shares, "They have a real interest in continuing the work I have been doing for the past three decades." In addition to facilitating the move and financially supporting the studio during this transitional period, UND has committed to maintaining an archive of all future work, and has also published an online oral history interview (Amalia Malagamba, "Oral History with Interview Joe Segura," June 12, 2007; University of Notre Dame Institute for Latino Studies [iTunes](#) channel, track 12, published April 9, 2010). By investing in Segura's future, UND has put its resources behind a proven leader in fine print publishing and ensured that women and artists of color will continue to be well-represented in the field. Thanks to their foresight, the printworld stew will be all the richer.

Sarah Kirk Hanley is an adjunct instructor at the NYU School of Continuing and Professional Studies.



Aerial view of Segura Arts Studio at the Notre Dame Center for Arts and Culture, South Bend, Indiana.



James Turrell, Two plates of six from the suite *Image Stone: Moon Side* (1999). Photogravure, aquatint, and photolithograph in black. Each 18 3/4 x 15 in. Edition of 40. Printed and published by Segura Publishing Company, Tempe, AZ. Image courtesy Segura Arts Studio. ©James Turrell.

THE 2015 SGC INTERNATIONAL CONFERENCE HOSTED BY THE UNIVERSITY OF TENNESSEE, KNOXVILLE

Addressing the theme “Sphere,” our next conference will include a diverse lineup of speakers, panel sessions, small scale INKubator sessions, portfolios, exhibitions, special projects, the Product/Publisher/Program Fair and technical demonstrations. Tennessee native Red Grooms will receive the 2015 Lifetime Achievement in Printmaking Award and will be part of a presentation with printer Bud Shark and Tennessee artist Andy Saftel on the opening night of the conference. The 2015-2018 SGC Travelling Exhibition, which will have a reception on Thursday night, will be juried by Ruth Weisberg, who has been selected to receive the 2015 Printmaker Emerita Award. She will give a keynote address and present her work at UT’s Downtown Gallery. Long-time University of Alberta Professor Walter Jule will receive the 2015 Excellence in Teaching Award, and will also present an exhibition of his work. The conference will include a presentation by the Berlin-based artist Thomas Kilpper, who makes large-scale woodcuts directly from building floors. Sarah Suzuki, Curator of Prints and Drawings from MoMA will also be at the conference to curate an exhibition of prints by University of Tennessee alumni. We are also working to arrange a very special musical performance on Friday night, and will conclude the conference with a printmaker’s ball.

The conference web site includes information on applying to participate in several different INKubator sessions, which are small group discussions around a common subject. We also encourage submissions for a special project titled “Signs for the Public Sphere,” a series of screenprinted signs that will be mounted in public locations during the conference. As always, there will be the annual exchange portfolio (11 x 14 inch paper, edition of 12) and the very popular open portfolio session, which will be a free event for the public. For a growing list of conference events and projects, see the conference web site.

The Sphere conference will take place at the Knoxville Convention Center, The University of Tennessee, the Knoxville Museum of Art, and at various locations in downtown Knoxville, all within walking distance and short shuttle rides from the conference hotels, the Hilton Knoxville and the Holiday Inn World’s Fair Park. Special discounted conference hotel and airfares have been arranged. The hotel discount codes are posted on the web site, and we encourage you to reserve your rooms now.

Whether or not you see a Dolly Parton impersonator, we promise that you’ll be impressed with Knoxville. We look forward to seeing you.

**Notification Date
for Papers, Portfolio
Participation,
INKubator Proposals:
June 15, 2014**

**SGCI Travelling
Exhibition Deadline:
October 1, 2014**

**“Signs for the Public
Sphere” Deadline:
October 1, 2014**

**INKubator
Participation Deadline:
November 1, 2014**

**Early Registration Due:
January 15, 2015**

**Conference Dates:
March 18-21, 2015**

**Contact:
sgci2015@gmail.com**



CONFERENCE WRAP -UP: BRIDGES SAN FRANCISCO BY SUSAN BELAU

Bridges: Spanning Tradition, Innovation, and Activism
2014 SGC International Printmaking Conference

The first West Coast conference of SGC International was held March 26-29, 2014 in the San Francisco Bay Area. Hosted by SGCI with local institutions Academy of Art University, California College of the Arts, City College of San Francisco, Kala Art Institute, San Francisco State University, and UC Berkeley, the four-day conference capped a season of print-related exhibitions and activity throughout the Bay Area.

With 1500 attendees, representing all 50 states and 21 countries, the event mobilized local printmakers, facilitated robust collaboration within Bay Area printmaking institutions, and continued the trajectory of SGCI as a growing international organization.

Conference programming was held at the local hosting institutions, area galleries and print shops, as well as at the conference hotel -- the Hyatt Regency, located just across the street from San Francisco's Ferry Building and downtown waterfront with views of the Bay Bridge and Alcatraz Island.

Print publishers Crown Point Press, Paulson-Bott Press, Magnolia Editions, and Mullooney Printing opened their shops for special tours and open houses. Print viewings were held at the Achenbach Foundation for Graphic Arts, and the Berkeley Art Museum.

Integrated throughout the conference, the themes of Tradition, Innovation, and Activism, reflected the expansive field of print and the culture of the Bay Area. A few highlights include: UC Berkeley's Worth Ryder Gallery exhibition featuring works by conference awardees, "Bridges, SGCI Host Defined Awards Exhibition", Goya's Disaster's of War at the Berkeley Art Museum, the exhibition "Approaching Zero: At the Frontier of Contemporary Printmaking" at Kala Art Institute, the Monumental Ideas in Miniature Books III traveling exhibition at San Francisco State, and Saturday's Mission Art Walk.

There were over 60 exhibitions, 21 technical demonstrations and projects, 14 panels and paper presentations, Inkubator sessions, themed portfolios, vendor and publisher fair, open portfolio sessions, and the membership exchange portfolio. Each day had a full schedule with choices of what to see and do. The result of all this activity was that each venue had wonderful crowds and strong attendance, with projects, talks and demonstrations open and accessible, providing many opportunities for interactions and dialogue.

The keynote address was a conversation between Karin Breuer, Curator in Charge at the Achenbach Foundation for Graphic Arts, and David Kiehl, Curator of Prints at the Whitney Museum of American Art. Each spoke about collecting for their institutions and some of the issues in building museum-quality print collections. It was a delight to honor Kathan Brown, Founding Director of Crown Point Press, with the Lifetime Achievement in Printmaking Award. Brown gave a talk that wove together the history of Crown Point Press along with some reflections on art-making and the creative process by examining the working process of John Cage, Chuck Close, Wayne Thiebaud, Richard Diebenkorn, and other Crown Point artists.

SGCI was pleased to present the following awards: Printmaker Emeritus Award to Wayne Thiebaud, Teaching Excellence in Printmaking to Fred Hagstrom, Honorary Members of the Council Award to Joseph Lupo and Mark Hosford, Graduate Student Fellowship Award to Kate Gesel, and Undergraduate Stu-



Viewing prints at Kala Art Institute.



Academy of Art University, Atelier Gallery exhibitions, opening night. The shows in the gallery were *Spanning Traditions: An Exchange between Academy of Art University and Guangzhou Academy of Fine Arts*; SGCI Student Fellowship Awards Exhibitions; and, Academy of Art University's Faculty and Student Exhibitions.



Monumental Ideas in Miniature Books III, traveling exhibition, at San Francisco State University.



Printing demonstration for Flying Portfolio: Printed Kites, at San Francisco State University.



The exhibition *Tradition, Innovation, and Activism: SGC Bridges Awards Exhibition* at the Worth Ryder Gallery at UC Berkeley.



Exhibition *Progressive Proof: Innovative Prints from the Pacific Rim*, at San Francisco State University.

dent Fellowship Award to Izzy Jarvis. The Bay Area Host Defined Awards included: Tradition in Printmaking to Sylvia Solochech-Walters, Innovation in Printmaking to Donald Farnsworth, Activism in Printmaking to Juan Fuentes, Bay Area Visionaries Award to Archana Horsting and Yuzo Nakano, Writing/Publishing Award to Amze Emmons, R.L. Tilman, and Jason Urban of Printeresting, and the Bay Area Lifetime Achievement Award to Rupert Garcia. All awardees were present at the awards ceremony held on the final evening of the conference.

In the opening address, Archana Horsting, Executive Director of Kala Art Institute, set the tone for the whole conference, when she spoke eloquently about the interconnectedness (bridges) between printmakers – that we as a community of artists are influenced in a web of connections across distance and generations, between academic programs, teachers, students, international workshops and exchanges. It was an event constructed from the synergy of many smaller actions and individuals coming together. Thank you to all who participated.

Next year in Knoxville!

(The following is from Beauvais Lyons)

43rd SGC International Annual Conference:

For 2015, SGC International will return to its geographical roots in the southeastern United States. From March 18-21 the conference will be held in Knoxville, Tennessee, which previously hosted the conference in 1992 and 1995. One of Knoxville's most distinctive landmarks is the Sunsphere, built for the 1982 World's Fair. Reflecting this form, the conference theme will be "Sphere." As a symbolic representation of three-dimensional space, the sphere references the atom, the cell, the earth, the sky, and the universe. We are part of the biosphere living on the lithosphere of planet Earth, breathing in the atmosphere and, at times, contemplating the celestial sphere. Using the sphere as metaphor, this conference will consider our community, our profession, and our relationships with the world. Since a sphere has no top or bottom, we might regard the sphere as non-hierarchical, with all of the surface points an equal distance from its center.

The next conference will include a diverse lineup of speakers, panels, INKubator sessions, portfolios, exhibitions, special projects, and technical demonstrations that bring together printmakers from around the world to have a ball. To learn more, visit the conference web site at:

<http://web.utk.edu/~sphere/>

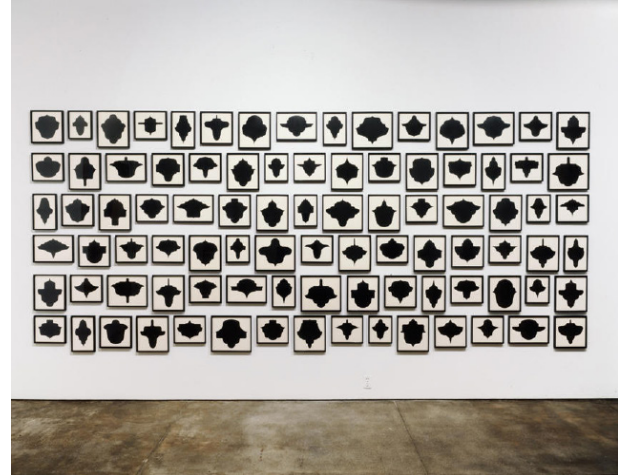


Project/performance *Instruments of Thereness*, part of the opening night activities at Academy of Art University.

DIGITAL CULTURE

BY ELI MCGLOTHERN

Contemporary digital culture has submerged our lives in an overflow of instantly accessible information. This flow simultaneously produces new, old and recycled data that gets heaped on to the pile of the “known”. For artists, this pile of cultural content is a goldmine of ready-made signs and signifiers that only need be organized thoughtfully to create new meaning and self-expression. As a reaction to this new phenomenon artists are becoming more like composers; arranging and organizing existing content to communicate. The public and equal access to this content is changing traditional notions of artists and art production; skill or talent is being re-defined, value is now assigned to the creative and meaningful presentation of the “familiar”.

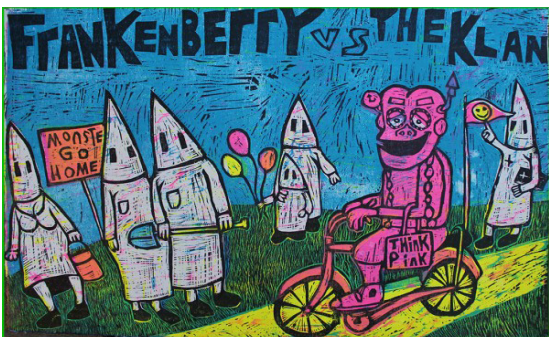


Allan McCollum, *The Shapes Project*, 2005

With the use and re-use of available information, understanding is in a state of constant alteration. Postmodern hyperconsciousness is the result of the multiple meanings that a single piece of cultural content can pose simultaneously. In his book, *Inventing Popular Culture*, John Storey explains it as, “a new historical sense...the shared pleasure of inter-textual recognition, the critical effect of play with narrative conventions, character and cultural stereotypes, and the power rather than passivity of nostalgia.” Utilizing this power of nostalgia, art is starting to tap into collective experiences and associations of pop culture to communicate on a broader level. One artist who utilizes this “power” is Macaulay Culkin. Culkin’s paintings consist of a mash-up of 1980’ and 1990’s popular iconography painted in a careless and maybe even naïve style. In his painting, “Jerry and Kramer as Nude Models on the Set of Wheel of Fortune”, Culkin has included on his canvas the set of the game show *Wheel of Fortune*, the popular T.V. characters Jerry Seinfeld and Kosmo Kramer, and characters from the 1980’s cartoon *He-Man*. As Jerry and Kramer stand nude in the center of *The Wheel of Fortune*’s wheel, the characters from *He-man* surround them with stools and easels drawing them as if they were in a figure drawing class. The background is a light blue and painted in an almost frantic effort to cover the white canvas. The foreground contains the same aesthetic, but instead of light blue it is bright pink.

The overall tone of the painting is extremely sarcastic and humorous. It would seem as though Culkin is poking fun at the education and institution of art. His naïve style and visual narrative of art classes reads as a rebellious statement against the teaching of traditional skills that an artist should possess. Perhaps because the icons he chooses to use are so recognizable there is no need to spend time in their rendering, as long as the viewer can recognize the character and interpret the image.

An issue that becomes apparent with the appropriation of cultural information is authorship. Multiple versions of an idea are created through the use of only slightly, if at all, altered images and text. Contemporary artists seem to use imagery freely despite copyright laws and as a result, ownership and authorship of content becomes less important. Sven Lutticken asks an important question in his essay, *Feathers of the Eagles*, “Contemporary art tends to abolish the ownership of forms, or in any case to shake up the old jurisprudence. Are we heading toward a culture that would do away with copyright in favor of a policy allowing free access to works, a sort of blueprint for a democracy of forms” ? It would seem that the answer is yes.



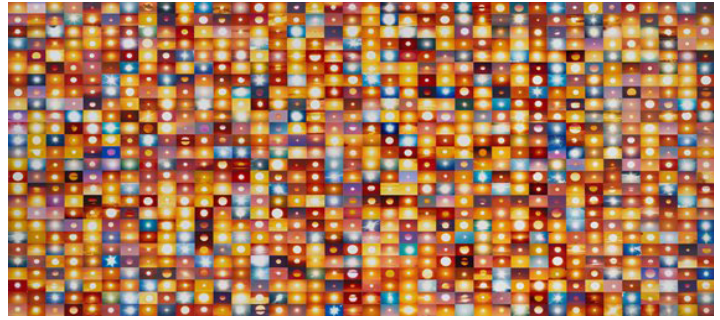
Sean Star Wars, *Frankenberry vs. The Klan*, woodcut, 2013.

because he likes it, he is also conscious of the fact that other people like it or at least also knows it. He chooses to speak a language his viewers already understand.

As technology rapidly develops, so do the ways in which art is produced and experienced. The Internet continues to make the world smaller by creating an interconnectedness of users and information, linking together the collaborative contribu-

tions of people to the livelihood of the World Wide Web. It has changed the way we receive and create cultural information, art being no exception. In her book, *Adaptation and Appropriation*, Julie Sanders comments on the issue stating,

“Returning, in the light of Benjamin’s theory, to Eliot’s notion of tradition and individual talent, we need, perhaps, to effect a paramount shift away from the idea of authorial originality towards a more collaborative and societal understanding of the production of art and the production of meaning.” Sander’s reference to communal approach to the production of creative content can be seen in work by Allan McCollom and Penelope Umbrico, two artists whose work embody a collaborative approach to art production, where the artists only organizes others contributions.



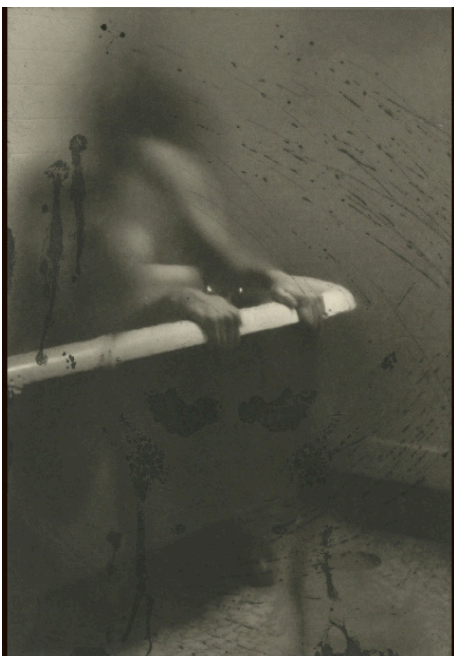
Penelope Umbrico, *541,795 Suns From Flickr*, 2006

Allan McCollom is an artist who explores ideas of individuality in a world of mass production. In 2005 McCollum designed The Shapes Project, where he created a program that produced “one of a kind” vector shapes. The program ensured that no shape was the same and that there were enough for every person on the planet. He then collaborated with different people on the production and exhibition of these shapes, employing woodworkers, framers, cookie cutter makers and other various skilled artisans from different communities, linking together people all over the country to life of The Shapes Project.

Penelope Umbrico is a photographer who is known for using other people’s photographs that she finds using search engines and photo sharing websites. Her project *Suns from Flickr* started in 2006 when she began searching and collecting pictures of suns that people posted to Flickr. She then created cheap Kodak print outs, tightly cropping in the sun, and presented them in an exhibition. Her role in the piece is more of a curator than a creator. The title of the show reflects how many pictures are included in it. In the 2006 exhibition in the SF MOMA the show was titled *541,795 Suns From Flickr*, meaning 541,795 people were involved in the production of the show.

Digital culture is changing the way we experience the world as well as the way we share those experiences. As people become more connected through new media and communities become global the more we have a shared understanding of our reality. As a reaction the language of art is becoming more “familiar”, where production and experience are “shared activities” that encourage, if not force, participation.

Eli McGlothorn is a MFA student at Arizona state University.



Grace Sippy
Left, *Bracing*, Digital inkjet,
etching, aquatint, drypoint, soft-
ground, and chine-collé
5.5” x 7.5”
2013

Right, *Invisible Presence*
Digital inkjet, embossment, and
chine-collé
7.5” x 5.5”
2013

INTERVIEW: SARAH MCENEANEY AT DOLPHIN PRESS & PRINT BY EVA WYLIE

In Fall 2013, Philadelphia based artist Sarah McEneaney was invited by the Maryland Institute College of Art's Dolphin Press & Print for a short residency. While in residence, Sarah created Viaduct Park Print, a print edition made in collaboration with MICA students. The print is currently for sale at The Print Center in Philadelphia, PA. All of the artist's proceeds go towards benefiting Phase I of The Reading Viaduct Rail Park. In 2003 Sarah co-founded the non-profit group dedicated to the preservation and adaptive reuse of the abandoned Reading Viaduct in Philadelphia, PA. The viaduct is featured in many of Sarah's paintings. Sarah is represented by Tibor De Nagy (NYC, NY) and Locks Gallery (Philadelphia, PA).

Eva Wylie: How did the idea for your print come about?

Sarah McEneaney: The print is based on the painting, Trestletown, 13th and Noble. It depicts the entrance of what will be the first section of the Rail Park. It's an area that neighbors already use as a park space.

Eva: How did making a print differ from your painting practice? Did you approach the print differently from your paintings? Did you do any sketches or visual studies before your residency?

Sarah: I did not do any studies or sketches but rather used a print-out of the painting as a study for the print. I drew the first color separation from the print-out but as we worked through the 7 colors I let the print itself guide the decisions.



Rachel Davis, Ben Iluzada, Ye Ji Kim, Shelby Rosoff, Yeona Kim and Diosi Smith discuss color selection.

Eva: Have you ever collaborated with students or are there other forms of collaboration that are part of your practice?

Sarah: I have worked with master printers but this was my first experience collaborating with students.

Eva: What was it about making a print you found interesting?

Sarah: It was challenging, the thinking ahead. The students were great, helpful and eager. They really worked hard! Of course your guidance as a teacher, Eva, was very important. MICA giving me free reign to sell the prints to benefit the Viaduct Rail Park was very generous, as was The Print Center coming on board to sell the prints.

Eva: Can you tell us more about the Viaduct?

Sarah: The Reading Viaduct is a 1 mile section of an elevated railway that was built in the 1890's and carried passenger trains until 1984. Reading Viaduct Project was founded by myself and John Struble in 2003. Our purpose has been advocacy and public awareness of the project. In 2013 we merged with Friends of the Rail Park. The complete Rail Park will be 3 miles long and be both elevated and below grade, traveling through several diverse Philadelphia neighborhoods. Biddable documents for Phase 1 were completed in 2012 and we are now fundraising and looking toward construction beginning by the end of 2014.

Eva: What are you working on now?

Sarah: In the studio I've been finishing paintings for a 2014 show at Tibor de Nagy in NY. My community work continues to be focused on the Rail Park.

Eva Wylie is a faculty member in the department of Printmaking at the Maryland Institute College of Art. For more information on Dolphin Press & Print dolphinpressandprint.com

For information on purchasing the print contact Eli Vandenberg at The Print Center by email at evandenberg@printcenter.org or by phone at 215 735 6090 x1



Sarah McEneaney
Viaduct Park Print

Screen print

Image: 20x15 inches

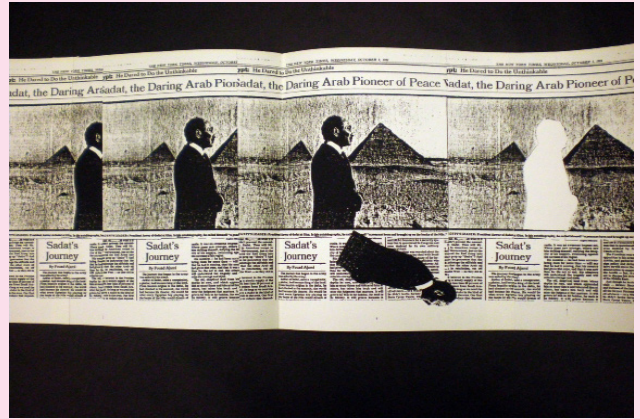
Sheet: 24.5 x 19 inches

Edition: 35

Printed and Published by Dolphin Press & Print,
Maryland Institute College of Art, Baltimore, MD.

THE ISCA & THE FUTURE OF COPIER ART? BY JULIA ARREDONDO

As zines and self-made artist pamphlets continue to find their way onto fine art display tables and into archive collections, the state of copier art seems to be experiencing a renaissance while simultaneously ignoring the static state of a copier art institution. The International Society of Copier Artists (ISCA), founded in 1982, has remained dormant since 2003 but its legacy and rich history are anything but dead. Under the direction of printmaker and book artist, Louise Odes Neaderland, The ISCA produced a traveling exhibition (ISCAGRAPHICS) and quarterly publication (ISCA Quarterly) whose institutional subscribers include MOMA, The Smithsonian, The Sackner Archive, Tate Galleries in London, and many more. So with current trends in self-publishing, including use of the Riso-graph duplicating machine and a resurgence of limited edition artist books, it's any wonder what The ISCA Quarterly and The ISCA membership roster would look like today.



Louise Neaderland, *Sadat's Journey*, 1982. Photocopy on paper.

Established under the pretense of using the copier machine as an artistic medium rather than a mere duplicating tool, The ISCA promoted the legitimacy of copier art in the fine art fields of printmaking and book arts while embracing the copier machine as an instrument for the dissemination of information and political discourse. With strong crossover ties to the Correspondence Art and International Mail Art movements, The ISCA included a rotating roster of 150 artists each of whom would mail-in their copied editions to be included in The ISCA Quarterly. Assembled, bound, and distributed by hand; The ISCA Quarterly included editions of up to 75 original prints ranging in form from a single broadsheet to a hand-bound book often relating to a loosely assigned theme. So, with such active interest during a time when desktop publishing and internet culture were well under way; why the current state of The ISCA's dormancy?

Essentially a one-woman enterprise based out of New York City, The ISCA reached a point where distribution, costs, and the dedication of time were not feasible. "By 2003 the demands of my own work as a book artist prevented me from continuing on with the Society and the Quarterlies," explained Neaderland. "I had never taken a salary nor were there ever any paid assistants. The scope of the Society had become truly international so there were few members left in the NYC area to help with collating, binding, mailing, traveling the exhibition, and all of the paperwork associated with running the Society. Also, the cost of postage, particularly International postage rates, had skyrocketed even as Surface shipping rates for printed matter were eliminated."

Perfect timing for an exit, perhaps, as the digital design craze continued to take the world by storm; but now as we experience a new wave of artist-run publishing entities and a rise in hand-drawn design, perhaps it is also a time for the resurgence of The ISCA and copier art. "I had no experience in organizing, curating, and advertising when I founded the Society. I had no computer or knowledge of how to use one. I knew nothing about book or record keeping, but we live and learn. I think for the right person to take it over and assume all of the responsibilities as I did, including willing to work long hours without pay, The ISCA could be revived and flourish. That kind of person is not easy to find," explained Neaderland.

As desktop publishing pushed us out of the copy shop with more focus on production in the private studio; desktop publishing also gave way to a slew of new costs and personal printer maintenance unforeseen. The reality of working in a community printshop was traded for the convenience of working within one's home, but that loss of community interaction might be what is driving the current wave of copier-based printed matter. The importance of The ISCA lies not only within its archived documentation, but within the community built around the process of producing and receiving copier art. "I think copier art does have a future as a creative tool," added Neaderland. "You can use it as a camera for direct imaging, as a darkroom (printer), as an enlarger and reducer, and as an 'editioner'. You can also use many different kinds of paper."

Still a relatively young printing process, copier art has much potential as a medium for exploration and experimentation. But without embracing the title of 'copier artist' or giving copier art avenues for display and discussion, will copier art move past the taboo of being an obsolete or nostalgic medium? "I don't see any comparison between the internet and the production of real, hold it in your hand, hang it on your wall, signed and numbered 'xerox' books and prints in a library," added Neaderland. "They are two different worlds to me." But as a major subject in contemporary art, the collision of the virtual world and printed matter is bound to happen. One can only hope that contemporary copier art finds its way into artistic discourse as a relevant medium with proper representation, but without a supportive community this may prove difficult.

Julia Arredondo runs Vice Versa Press in St. Louis.

INTERNATIONAL FOCUS: GLOBAL RESEARCH IN PRINTMAKING BY ALBERTO MEZA

My printmaking class received an invitation by Professor Paul Trinidad from the University Western Australia to participate in *The Art of the Graphic Novel : Visual Bites II: Reflections on Our Surroundings*. My students were at first intimidated by the thought that their prints could be judged by an audience across the globe, and had to produce a story line with absolute no words. The idea of a wordless novel was a new experience for them in their budding artistic careers. However, very quickly and confidently, they immersed themselves to the task of choosing an image that would convey the diversity of their surroundings as required by the guidelines I gave them: printmaking students at Miami-Dade Kendall Campus and printmaking students at the University of Western Australia will be attempting to duplicate with some degree of accuracy the topographical and cultural life in their urban environment.



Miami Dade College students working on the project.

The ambitious title of *The Graphic Novel, Visual Bites II*, Australian and American students incised either linoleum or wood in order to show how their environment made an impact in their artistic sensitivities. In Miami, students showed a deep sense of attachment to the sea, canals, the Everglades, and by-passes and highways that seem to zigzag their urban setting. In Perth, the students took a more intimate, personal approach to the project, working on self portraits of the outback experience. I can honestly see the reflection of our collective Miami experience in each and every one of the lino-cut images produced by Miami-Dade College students. I hope that our fellow artists in Western Australia will be touched by the Miami experience through those images as well.

For more information please check out our website link: <http://paultrinidad.com.au/>

Alberto Meza is a Professor of Fine Arts at Miami-Dade College in Miami, Florida

LETTER FROM THE STUDENT REPRESENTATIVE CINDY TIDLER



Hello from Wisconsin!

Congratulations on finishing another year at school. As I reflect on our experiences at the 2014 conference in San Francisco, several highlights stand out. San Francisco was amazing and I was so glad to meet so many new students from schools around the country, and to spend time with friends and faculty. I talked to a lot of you who were excited about seeing new techniques, for example, printmaking with glass, as shown in the demonstration "Coalesce: Exploring the Interface of Print and Glass," by Louise Krampien and Stacy Smith. I was fascinated by new non-toxic materials, like the etching ground B.I.G. that was demonstrated in "Think B.I.G.!", by Louise Kohrman and Liz Chalfin of Zea Mays Printmaking (Florence, MA). There were so many interesting demonstrations and talks, and I returned to school feeling re-inspired and excited to make new prints. I'm looking forward to next year's conference in Knoxville, TN!

As we transition into summer, I have been thinking about ways to keep working outside of the classroom and studio. While most students may not have access to a printmaking studio over the summer, this is a great time to explore new or developing ideas in your own way, outside of class schedules and assignments. Some of you will be lucky enough to participate in residencies or take classes at art centers around the country or abroad, but hopefully everyone will find print shows, exchanges, or fun opportunities to collaborate. For those students who do have access to printmaking studios, I'd love to hear from you to find out who has tried some of the techniques and products demonstrated in San Francisco. You can email me at tidler@wisc.edu.

For the year ahead, my goal is to reactivate our social media pages on Twitter and Facebook and try to make them into real community forums for students to exchange ideas, meet each other, and show some great prints! If you have ideas for what you'd like to see in social media, I want to hear from you.

Have a great summer!

Cindy

ANNOUNCEMENTS

Exhibitions

Rich Gere presented, *Power Failure*, a solo exhibition of sculpture, sound installation and works on paper at Kibbee Gallery in Atlanta GA during the month of May.

Exhibition Opportunities

The Rosemary Duffy Larson Gallery of Broward College is currently seeking proposals for the 2015-2016 exhibition season.

Group exhibitions and curatorial proposals are welcomed, as well as solo exhibition proposals.

Please submit the following materials to the address below.

- 1) Resume or CV. Include artist website address if available.
- 2) Detailed proposal of the exhibit.
- 3) Artist statement
- 4) Art work samples, using the following specifications.
 - a) 15-20 digital images. Save images as a JPEG. The image should be 72 dpi, 1024 x 768 pixel maximum.
 - b) Up to 5 minutes of time-based work with a description of no more than one page in printed and digital format contextualizing the work.
- 5) Art work identification which includes the title of work, medium, dimensions or duration, and date.

Please email the submission to Angel Clyman – Interim Gallery Director.
Email: rosemaryduffylarsongallery@gmail.com
Submission deadline is August 1, 2014.

2014 Pacific States Biennial National Print Exhibition

Entry Deadline: August 15

Enter online: [CaFE Entry](#)

Download the [2014 PSBN Prospectus](#) (PDF).

About the Exhibition

The 2014 Pacific States Biennial National juried print exhibition was established by the University of Hawaii Hilo Art Department Print Studio in 1982. The premier Hawaii biennial exhibition is open to all artists 18 years or older presently residing in the United States and its territories. Exhibit dates: October 15 – December 1, 2014.



Juror is Willie Cole, a well-noted contemporary African-American sculptor and conceptual and visual artist. \$3000 in cash prizes. PSBN will mat and frame accepted works, cover the cost of return shipping, and provide a color exhibition catalog to participating artists.



Ruth Nichols, *Small World*, monoprint and colored pencil, 30" x 22", 2014



Barbara Zietchick, *Cave II*, etching, 2014



Dave Loewenstein, *Please Stop Me! (Governor Brownback)*, 24" x 30", spraypaint stencil, 2013

CALL FOR ENTRIES

Members' Traveling Exhibition

CALL FOR ENTRY: 2015 – 2018

Deadline: Wednesday Oct. 1, 2014 (midnight, Eastern Time)

Online Applications Only – www.callforentry.org

Eligibility: Original 2-dimensional prints and drawings by any member of SGC International in good standing, completed since 2012. Size of works must fit into one of the following frame sizes (16 x 20, 20 x 25 or 28 x 36 inches). These restrictions are in place to minimize shipment costs for exhibition hosts. Works selected for the exhibition will premiere at the SGC International Conference in Knoxville, Tennessee in March 2015 and will then travel through the United States for three years. New memberships are welcome.

Juror: Ruth Weisberg.

Ruth Weisberg is Professor of Fine Arts and former Dean at the USC Roski School, is currently the Director of the USC Initiative for Israeli Arts and Humanities. Weisberg has had over 80 one-person and 190 group exhibitions and is author of the influential 1986 Tamarind Papers essay "The Syntax of the Print." Her work is in sixty major Museum collections including The Art Institute of Chicago; The Biblioteque Nationale of France, Paris; Istituto Nazionale per la Grafica, Rome; Detroit Institute of Arts; The Los Angeles County Museum of Art, The Norwegian National Museum, Oslo; The Metropolitan Museum of Art, New York; National Gallery, Washington, D.C. and the Whitney Museum of American Art, New York. Weisberg received her M.A. from the University of Michigan, and her Laurea in Painting and Printmaking from the Academia di Belle Arti, Perugia, Italy.

Entry Procedures: A non-refundable entry fee of \$35 for up to three entries. It must be noted on application as to which frame sizes the work will fit (16 x 20, 20 x 25 or 28 x 36 inches). Note: typically an appropriate frame size allows for a space of 2-4 inches on each side of the print for matting. All entries are to be completed online through the CaFÉ website: <http://www.callforentry.org> Submissions are accepted through Wednesday, October 1, 2014 (midnight, Mountain Standard Time).

Submission of works for this exhibition constitutes agreement by the artist to the terms of the exhibition as described here.

Selection: Incomplete entries will be disqualified. Artists who submit to the exhibit and are not members of SGC International must become members to be eligible. If membership is not completed within 15 days of the submission deadline the submission will be voided, entry fees will not be refunded. The juror will make selections by JPEG. Any work that does not match the JPEG in quality will be rejected.

Notification: Artists will receive an email by November 1, 2014 indicating acceptance (or not).

Shipment of Accepted Works: All accepted work must be shipped in a flat, sturdy prepaid container to arrive in Knoxville, Tennessee by December 12, 2014. The SGC International will mat and frame the works to one of three sizes indicated on the entry document corresponding to the exhibition frames (16 x 20 inches, 20 x 25 inches or 28 x 36 inches). Works must also be clearly labeled on the back with artist's name, address, phone, email, title of work, and medium. SGC International cannot be held responsible for objects damaged in transit due to improper packaging. Accepted works should be shipped to:

2015-2018 SGC International Exhibition
School of Art – Printmaking
1715 Volunteer Blvd.
University of Tennessee
Knoxville, TN 37996-2410
Phone: 865-974-3408

Loan of Work: Accepted works will be on loan to SGC International from Fall/Winter of 2014 to the Winter 2018, while the exhibition travels within the United States. The loan will continue from 2018-2021 while the exhibition travels internationally.

Liability: Although every precaution will be taken in handling the artwork, the artist assumes all liability for loss and damage of artwork while on loan. Work traveling in the exhibit is not for sale, however, each exhibition venue will be provided with contact information of participating artists so that sales of editioned works may be facilitated. Accepted works may be reproduced for publicity purposes.

Donation of Work: Due to the length of the loan period SGC International strongly encourages artists to donate their work to the SGC International archives. The archives are currently housed at the SGC International Archives at Kennesaw State University. The purpose of the archives is to facilitate future exhibitions and scholarly study.

Timetable:

Wednesday Oct. 1, 2014 (midnight, Eastern Time): Entries Due
November 1, 2014: Notification of Juror's Decision
December 12, 2014: Deadline for Receipt of Accepted Work
March 6, 2015: Knoxville Opening of the exhibition at the Emporium Art Center.
March 19, 2015: SGCI Conference reception at the Emporium Art Center.
March 27, 2015: Knoxville exhibition closes
Summer 2015 - Spring 2018: United States Tour of Exhibition
Spring 2018: End of exhibit traveling in US, begins traveling internationally
Spring of 2021: End of exhibit traveling internationally

Interested in hosting this exhibition?

For More Information:

SGCI Vice President of Internal Affairs - Traveling Exhibition Coordinator

Email: internalaffairs@sgcinternational.org

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 _____

E-MAIL _____

PLEASE CIRCLE: \$75 REGULAR MEMBERSHIP \$35 STUDENT MEMBERSHIP NEW RENEWAL

Inquiries for Institutional and Lifetime Memberships are encouraged.

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

Michelle Martin
Treasurer, SGC International School of Art
1768 E 14th Place
Tulsa, OK 74104

OR JOIN/RENEW ONLINE AT WWW.SCGINTERNATIONAL.ORG