

Graphic Impressions

The Newsletter of the Southern Graphics Council

Fall 2010



IN THIS ISSUE:

Letter from SGC President Eun Lee / Meet me in St. Louis / Letter from Editor Erika Adams / Reviews / Interview with Helen Frederick / News and Announcements / Remembering Wayne Miyamoto



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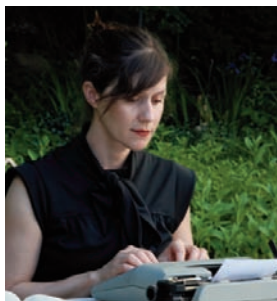
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COVER IMAGE: Eleanor Annand, detail from *Paper Plane Merchant*, Lithograph on kitakata, 19"x26", 2010.

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

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

Send membership inquiries and changes of address to:
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LETTER FROM EDITOR

Erika Adams

Dear SGCI,

I've just returned from the MAPC conference in Minneapolis and I'm reeling from all the print activity! One of the highlights of the conference for me was listening to Josh MacPhee speak about the artist collective/community Just Seeds. Just Seeds designs graphics and portfolios to support various social justice movements and organizations. Formalized by Josh after several years as a stencil/zine artist, Just Seeds takes a community-based approach; recognizing the depth of many issues, the artists involved discuss projects they are passionate about or personally involved with and, in dialogue with other organizations, plan a project intended to raise awareness, create or support funding sources and in Josh's words, "create bridges." Particularly in a climate that seems to encourage polarity in political and social issues, it is refreshing to hear thoughtful and earnest responses based in research and dialogue. If you are interested in learning about the project or in supporting their work, go to justseeds.org for more information.

For most of us, school is in full swing; my students are already finishing their third prints! Perhaps it is the academic framing of the fall as the start of the year that makes this a time to re-evaluate, assess and set goals before heading into the winter months. Watching the excited face of a student when she pulls the press bed back and lifts up the first newsprint (snap first, then look!) reminds me that this is a perfect time to try new things, take a risk or make a change.

SGCI also has been making some changes- starting with the expansion of our web presence, <http://sgcinternational.org/> has extensive, timely listings for member news, and opportunities as well as information about the next conference, details about hosting the SGCI travel exhibition, and of course, back issues of *Graphic Impressions*! You can follow us on facebook or see images by members on flickr. Check out what is happening at SGCI!

Happy Printing,

Erika Adams
editor@sgcinternational.org

LETTER FROM THE PRESIDENT

Eun Lee



As the leaves begin to turn and the air becomes crisp, our senses are reawakened from the final simmering days of the summer to a season of harvest. For many of us the summer has most often been a time to research, take on larger tasks and begin new work. As we gather and market our crops, autumn becomes a great opportunity to share with others the matured yield of our labor. Fall can also be a time of growth and cultivation of new ideas and projects.

After recently returning from our mid-year meeting, I am filled with excited anticipation for the 2011 Conference hosted by Washington University's Sam Fox School of Art in St. Louis, Missouri. SGCI Conference liaison, Lisa Bulawsky, did a tremendous job hosting the board and we are thrilled about the progress that has been made. Thank you to Carmen and the entire St. Louis crew for a wonderful weekend and all your hard work: accomplished and to come. There is a sea of exhilarating panels, demonstrations, paper presentations and events that have been selected.

While many exhibitions and events have been established, there is still time to get work shown. Tempting Equilibrium: SGC International Juried Exhibition is an open opportunity for everyone to submit work to be exhibited at the Des Lee Gallery from February 11 – March 19th. The juror for this exhibition is Mark Pascale, Curator of Prints and Drawings at The Art Institute of Chicago. The exhibition is open to all members of SGC International and the submission deadline of November 1st is fast approaching. Please visit samfoxschool.wustl.edu to download a pdf version of the exhibition prospectus.

Another opportunity is the Membership Exchange. Each year the conference includes an open print exchange and this upcoming year will be the first to

host the exchange with a juror who will grant four monetary awards. All members will be accepted to participate in the exchange and eligible for an award. Look for details coming soon along with the conference registration late this fall. Membership Coordinator, Melissa McGurgan is currently organizing and updating our continually growing database and will be sending out an email blast to remind everyone of membership numbers just in case anyone has forgotten theirs. Thank you, Melissa.

Creating the new website was a top priority of the last board and Website Coordinator, Shaurya Kumar, did not hesitate to take the leading role in this endeavor. Words cannot express the immense respect that honors Shaurya on this on-going project. It seems that as the website gets better the more work is needed to keep it running. Thank you Shaurya for continually tackling the current concerns and also for your forward thinking towards growth and development. We will look forward to the development of a facebook/twitter coordinator and to an open call for a new SGC International logo coming in the near future.

The board's mid-year retreat is always a great forum to discuss on-going topics along with new initiatives and



Suzanne Sawyer, Sassafrass, lithograph, 6"x8", 2010.



Susanna Crum, *Doppelgänger, II*, four-color reduction woodcut, 22" x 30" 2008.

this year's meeting proved to be no exception. I would like to extend my deepest gratitude to our Treasurer, David Jones, for his wealth of knowledge, support and wisdom in all areas... not to mention the wonderful news that the organizations accounts are looking good! While the current relief of the burden of financial concerns in this difficult economy is tremendously liberating, we recognize that our organization still needs support in many ways. Currently our V.P of Internal Affairs, Stephanie Standish, is working hard towards securing venues for the current International Traveling Exhibition as well as the next. If you have any international contacts or venue suggestions, please do not hesitate to contact Stephanie. Thank you, Stephanie for volunteering to aid in so many ways.

Jennifer Anderson, VP of External Affairs, has been tasked with strengthening current affiliations and has made great strides in forming new alliances with professional organizations in and outside of our field. It is our hope that by forming these partnerships we will be able to provide a diverse package of benefits and additional opportunities for both memberships, theirs and ours. We all thank Jennifer for expanding beyond

her position's current responsibilities and we look forward to her continued development of our external affairs through grant writing and fellowships.

And on the note of affiliations, those attending the 2011 CAA Conference in New York this February should not miss the SGCI panel titled PROOF: Printmaking as Evidence, Chaired by Brant Schuller of Millersville University. Panelists will include Elizabeth Dove, Jeremy Lundquist and Victoria Star. There is rumor of a brief trick roping demonstration... thank you, Brant, for organizing this wonderful opportunity.

The 2011 SCG International hosted panels for our conference in St. Louis have been established and well received. Newly assigned and elected International Representative, Guy Langevin, has confirmed a diverse and established group of artists to present on the International Panel, Student Representative, Tony Garbarini, has an excited Student Panel planned and South Carolina Representative, Jon Goebel, along with Co-chair

Nicholas Silberg have put together an excellent Education Panel. We extend our gratitude to you and sincerely hope that all are able to attend these panels with great anticipation and appreciation.

Erika Adams has accomplished a tremendous amount of research towards the creation of a SGCI Journal alongside of the responsibilities as Newsletter Editor. The creation of the journal is not a small task and Member at Large Representative, Nicole Hand, has been charged with gathering additional information and heading the authorship of a description of responsibilities of a newly formed SGCI position and working group: the Journal Coordinator and Committee Members. We are happy to congratulate Erika on the decision to make the transition off the SGCI board to follow her research and professional adventures. Erika will be handing over the newsletter responsibilities to our Secretary, Elizabeth Klimek, after the Summer 2011. Elizabeth's dedication to keeping the minutes, and in keeping our paperwork and myself straight are duly noted and recognized. Thank you Erika, Nicole and Liz.

On behalf of our Awards Committee Chair, Randy Bolton, I would like to urge all of you to encourage your students to apply to the SGC International Student Fellowships. As you may have notice, this year's call has eliminated the graduation date conditions. All currently enrolled student members are eligible for the fellowships. Please promote the fellowships to your students before the holiday break so that they do not miss the January 15th deadline for submission. All details can be found on the SGC International website under the Student tab. Thank you, Randy for organizing our fellowships and we look forward to the announcement of this year's results.

Sandra Murchison, Archives Coordinator, is continually making strides towards finding a second home for our growing collection and historic ephemera. Thank you, Sandra, for your attention to detail and the exciting progress that you have made so far. In addition to the many tasks concerning the archives, Sandra has also agreed to serve on the 40th Anniversary 2012 Conference Steering Committee.

Many of you are aware that we are returning to New Orleans for the 40th Anniversary SGC International 2012 Conference to celebrate and honor our rich history and continued growth. Excitement grows at an incredibly fast pace as we swiftly move towards the solidification of plans, projects, contacts and committees. The board is currently planning to meet the site committee led by Teresa Cole, 2011 Conference Liaison, in mid-November for updates on progress. We are all thrilled to be working on this momentous tribute

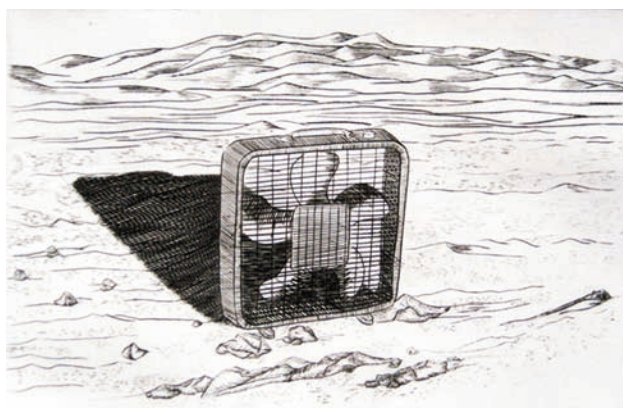
to our first 40 years. Thank you, Teresa for accepting this exciting position. Look for ways to get involved coming soon through the SGC International Website.

The 2012 and 2013 Conference Presentations will take place at the St. Louis Conference during the Membership Meeting on Thursday. We will elaborate on the success of finished projects, progress of current tasks and inclusion of new ventures of the board as well. Attending the membership meeting is a step towards getting involved. I sincerely encourage each of you to consider that the aforementioned updates represent a miniscule sampling of responsibilities the board has on behalf of the organization. These voluntary officers, coordinators and liaisons have an arduous task that is ever-evolving as our organization continues to grow.

As we begin to think about a new slate of officers to serve the membership, I employ each of you to consider the great responsibilities and dedication that is required of each position. SGC International board needs motivated individuals that have the time, energy and knowledge to work together to assure the sustained development of our organization. Additionally, SGC International needs our membership. The membership is the heart and backbone of our organization. You, by paying dues, registering and attending the conferences, supporting our initiatives and bringing diversity to culture, make us what we are. Thank you to our full membership. We look forward to another great year!

Happy Fall and an early Happy Holidays and New Year to everyone,

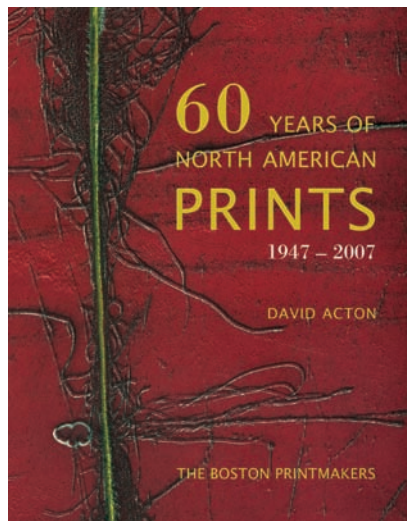
Eun



Mark Rice, *The First Sight of the Kevinator*, engraving on copper, 6 in x 4 in, 2010

Reviews

New Books in print



60 Years of North American Prints 1947-2007, by David Acton.
The Boston Printmakers
204 p. ill. alk. ISBN 9780615312361

The history of the Boston Printmakers, one of the premier American printmaking collectives of the twentieth century, is presented through the lens of sixty prints by artists who exhibited with the group. This publication's split personality is well-served by this method: it is neither a catalog of the sixtieth anniversary exhibition of the same name nor a narrative history of the organization of North American prints. Instead it is a combination of all of these elements.

The Boston Printmakers was founded in 1947 by a small group of students and faculty at the Boston Museum School and the Massachusetts College of Art. Soon, its membership included not just local artists but those from across the country and around the world. The organization flourished during the postwar period, and today its Print Biennial is one of the longest-running and most influential printmaking exhibitions in existence.

The primary value of the short introductory section "Reporting from the Archives" is to describe the close relationship that developed between the Boston Public Library and the Boston Printmakers. The main chapter opens with an essay on the history of printmaking in North America beginning in the 1940s, contextualizing the rise and influence of the Boston Printmakers up through the current period. Following the essay is the set of sixty numbered catalog entries, presented in chronological order by the date of the chosen work. Here, Acton combines details of the artist's life, professional activity, and approach to art making with specific reference to the print illustrated in full-color on the opposite page. An illustrated chronology of the organization, from its beginnings in 1947 through to its exchange trip to Vietnam in 2007, is also provided. *60 Years* includes an extensive notes section, an appendix listing all 1947-2007 Boston Printmakers members, a glossary of printmaking terms, and a full index.

This publication makes a logical complement to shelf mates like Donald Smith's *American Printmakers of the Twentieth Century: A Bibliography* and *American Printmaking: A Century of American Printmaking, 1880-1980* by James Watrous. It also provides an excellent pendant to David Tatham's *North American Prints, 1913-1947: An Examination at Century's End*. Recommended for all collections including works on American printmaking and the history of prints.

Dan Lipcan is the Assistant Manager for Systems and Special Projects, Thomas J. Watson Library, The Metropolitan Museum of Art.



*The Prints of Warrington Colescott:
A Catalogue Raisonné, 1948–2008*
University of Wisconsin Press

The Milwaukee Art Museum celebrates the career of master satirist and printmaker Warrington Colescott in *Warrington Colescott: Cabaret, Comedy & Satire*. The exhibition runs from Thursday, June 10, through Sunday, September 26, 2010.

Warrington Colescott: Cabaret, Comedy & Satire chronicles Colescott's raucous printmaking journey, during which he trained his eye on the fashions and foibles of human behavior. The artist targets scientists, Greek gods, print collectors, tofu lunches, academics, the afterlife, presidents, joggers, famous printmakers, and showgirls, to name but a few, in prints riddled with complexities and contradictions, stinging satirical barbs and playful jokes, exuberant color and subtle tonal variations. This retrospective exhibition honors the celebrated artist and features more than one hundred prints from his sixty-year career.

"We are thrilled to showcase the work of Mr. Colescott in this captivating and engaging exhibition," said Mary Weaver Chapin, associate curator of prints and drawings, Milwaukee Art Museum. "This exhibition accentuates the bawdy, the bright, and the beguiling aspects of human behavior. His prints and etchings are fun and purposeful." Channeling the tradition of William Hogarth, Francisco de Goya, Honoré Daumier, and George Grosz, Colescott employs his wit and imagination to interpret contemporary and historical events. "Colescott has played a major role in the print Renaissance in the United States," said Chapin. "At the heart of Colescott's enterprise is a deep love of satire, farce, and the burlesque. Viewed in retrospect, his artistic career has unfolded as a hectic, surprising cabaret, teeming with a cast of standard characters and unexpected visitors to the scene. His life, his perspective, and his personality are reflected in his art."

Colescott's work is inspired by events and impressions from his Creole Louisiana heritage, his childhood and formative years in California, his time abroad, and his life in Wisconsin. Colescott taught at the University of Wisconsin–Madison for nearly forty years and continues to produce new prints in his studio in Hollandale, Wisconsin, where he lives with his wife Frances Myers.

The Museum also prepared the catalogue raisonné of his printed oeuvre—*The Prints of Warrington Colescott: A Catalogue Raisonné, 1948–2008*—copublished by the University of Wisconsin Press. It is a fully illustrated catalogue documenting Colescott's extensive and varied graphic career. Author and curator Mary Weaver Chapin worked closely with Colescott, interviewed him at length, and had unique access to his private papers and archives.

Image: Auduban in Achafalaya, intaglio, 31"x48", 1994.

Review submitted by Frances Myers, Professor of Art at the University of Wisconsin at Madison.

Interview

Helen Frederick



Helen Frederick with collaborators

Making Meaning of Detritus: An Interview Concerning Collaboration

Helen Frederick founded Pyramid Atlantic in 1981 and is a Professor of Art at George Mason University in Fairfax, Virginia. In 2008 she was awarded the Southern Graphics Council's Printmaker Emeritus Award. In February of 2009 she was a visiting artist at the University of Tennessee, Knoxville, where she lead a week-long collaborative project that culminated in producing an edition with lithographic, etching, and chine collé elements. The print was a combination of the graduate students, printmaking professors, and Frederick's collected imagery relating to the subject of "debris." The project allowed each participant to relate their interpretation of the subject, both in terms of the imagery we created, and through discussions and labor that we shared together.

Sara Miller: During your visit at the University of Tennessee you had mentioned the influence of one of your mentors, Dieter Roth. How did he influence your work and ideas about collaborating?

Helen Frederick: Dieter Roth was a model of independence, creative energy and a working ethic that was very seductive and appealing to me in the late 60's, a time when I had not yet experienced a very large society, both of place and ideas. He opened my mind to various new ways of seeing images, making drawings, etchings and objects and gave me faith in my ability to be an important assistant to another artist. This took the nature of my printing some etchings for him, exploring a trusted friendship and getting inside the head of an artist who was the most avant-garde at RISD at the time. After Dieter left RISD we continued a short correspondence in relation to his work. I have always felt privileged to be part of his young life's work

SM: What types of collaboration have you participated in with others? What approaches have you struggled with the most? What suggestions do you have for overcoming the conflicts that inevitably arise in collaboration?

HF: Over the 27 years that I directed Pyramid Atlantic, many types of collaboration progressed with the growth and development of that non-profit art center that is dedicated to artistic excellence and production of prints, artist-made papers and artist books. In the early years I served as both

coordinator and master printer/papermaker for the artists-in-residence program. We published editions, original works of art and explored innovation in paper and print process. In the mid and later years, I partnered (collaborated) with other studios, institutions, universities and international agencies to coordinate exhibitions, lectures, symposia and presentations around the world. When conflicts arise in collaborative projects in the studio or in more extended partnerships, it means it is time to slow down and listen intently to the other party. It is best not to miss an opportunity by insisting on continuing with your own point of view as the right one. The approaches that I have struggled with the most usually spring from inadequate resources, both from the collaborators themselves, the institution or the audience. These struggles can drive you in the wrong direction. Ego struggles arise when, the interest of the personal and wider community, the goals and mission of the project are not well defined nor respected.

SM: Do you find it challenging to resume your independent work after working collaboratively? How do you negotiate the balance between yourself and others?

HF: NO, I love working in the quiet of my own studio and home! But my hands are never adequate to complete what I imagine, so collaboration is not only a natural process for me, it is a must. Plus I thoroughly hunger for and enjoy the conversations and intellectual stimulus in working with others. The narratives that we allow our voices to share are always enriched, broadened and different when we speak in groups. But I would be unable to carry out the load of working with others if I did not make time for my own introspection, readings and thinking. We all experience “spinning” when we have gone too far in one direction, so honoring our own personal “balancing act” is of utmost significance. In the end we are alone no matter what we do. To instill a sense of connectedness through our work is perhaps the greatest achievement we can hope for.

SM: During your visit to The University of Tennessee you invited the graduate students to collaborate on a print with you. Mudras were one aspect of the inspiration for the piece, and have appeared in your work recently. What is your connection between meditation and printmaking? How do mudras influence your work and how did you begin working with them?

HF: My movement (or “mudra”) pieces explore elements of ritual and gesture – the relationship between the power of the print and the viewer, by showing, in part photographically, the limits of the body, and the possibilities of the mind. I am developing a mechanism to witness tragic or horrific events and translate it for others to see, particularly in regard to what we remember that is troubling and played and re-played in our media driven culture. As years passed, most of my work derived around social and environmental issues. These are manifested from experiences of sites as different as the body, the television set as cultural, technological and psychological phenomena, and the life of nuclear threats and war in my lifetime.

My life-long interest in diverse cultures and histories has led me to travel to observe materials and societies, their skills and ideas and make connections among disparate social traditions. I then make visual images that record personal dilemmas, collective trauma and respond to media forces. These images attempt to demonstrate the relation of shared, borrowed and processed cultural experience.

Currently my own visage has become a factor, since it has become a physical and visual instrument for investigation. For example witness 3 current pieces called “ Mental Pictures: Touching Monopoly and Genocide”, 2008, Weapon, 2009, “Debris”, 2009, and “Carper Danger”, artist book page, 2009. The titles of my movements refer to endangerment, genocide, terrorism, and surveillance. The images themselves reference MRI’s, the birthing canal, explosions and bombs. Ultimately they also explain a ritual of bowing down to that before and inside us”.

SM: You seem to seek complexity in your work and in collaborations, yet you are able to maintain a



Jessie Horning,
Dominant Details: Cat,
Lithograph, 20" x 14",
2009.

strong aesthetic without making things cluttered. How do you keep your multi-layered projects cohesive?

HF: I go through extensive editing processes to come to solutions. In the beginning the resources and images are too many and they create a kind of chaos that I need to work through. I trust some imagery found in sleeping hours, many images from all sorts of media, but it always comes down heavily to formal issues for me. I think part of that is my/our ability as printmakers to construct, de-construct and re-construct an image in ways that create integrally interesting and well-fitted overlays with contextual integrity.

SM: Your idea to work with debris and detritus is rich with possibilities. As artists we tend to collect objects and artifacts as source materials and extra fodder for experiments. How does working with what remains connect to the idea of collaboration, printmaking and/or meditation?

HF: What remains is the only possibility for intuiting and translating who we are, don't you think? We are indeed hybrids, and so collaboration and meditation are tools for understanding. Somehow a greater force guides us to find/ reveal the truth in our lifetimes.

SM: Do you have any specific suggestions for collaborating? Does it seem to help to have a leader or to attempt complete democracy? If one person leads how do you honor each individual's contributions?

HF: Work in a printshop, collective or non-profit organization! A leadership level is essential, but it can be more than one person. Meetings (as many as necessary) honoring everyone's voice are the key.

SM: What are you currently working on? Any specific plans for collaborations in the future?

HF: This past summer I was involved in the Arts and Society Conference Colloquium, July 2009, held in Venice, Italy. For the session "SEARCH (Sites to Examine Art and Regard Changes in Humanity for Immigrant Populations in Transition)" we addressed that what ties us all together is both our relationship to the arts and our experience in crossing borders. The project was dedicated to re-examining our perceptions and interpretations of art and culture by searching narratives in art, myth, ritual and gender struggles of others. It is our belief that we all cross borders and we all are immigrants. How do we comprise our own history from our ancestors within us? This is one of the most valuable and challenging explorations and questions of our lifetimes.

Artist Tanja Softic, born in Sarajevo states: "Most people are principally aware of one culture, one setting, one home: exiles are aware of at least two, and this plurality of vision gives rise to an awareness

of simultaneous dimensions..." Many women all over the world in search of greater economic and social justice project their voices to push for change or many others feel oppressed and hold their opinions in silence. The SEARCH project has been created with goals that women, often living in difficult situations, will be given a supportive environment of inspiration and information, so they can successfully speak in their full voices during their lifetimes, regardless of what borders they need to cross.

The choice to speak in our own voices and leave a mark is a symbol that time is a cyclical whole made up of past, present and future. We all want to explore and honor that unshakable impulse to record an enduring mark of our own that records our unique human spirit. How do we come about making a visual record of our deepest personal and emotional life, from the subconscious and unconscious as it



Joseph Lappie, *The Artificer Arisen*, handmade cotton/flax paper, 3 color letterpress, beeswax, faux suede, hemp thread, 7" x 7", 2007

confronts the rational world?

It is our belief that through artistic practices, social activism can have a role to alter women's lives and allow traumatized populations to record their history. Our combined findings also convince us that personal empowerment as experienced through the arts, encourages transformation on a practical level. As a working collaborative group of women we endeavor to create a dialogue, collect the words of women, and organize an enduring record. In incremental ways we trust that our various exchanges of knowledge and narratives will provide new provisions for empowerment, guide and transform our lives. This collaborative interactive activity responds to how truly porous our changing society is in our age of synthesis.

Helen Frederick's energy and enthusiasm for making work and relating to the work of others is contagious and time spent with her was transformative. Many thanks to Ms. Frederick for initiating a collaborative project with the professors and graduate students at the University of Tennessee and for responding to the questions stated above, continuing the conversation.

Sara Marie Miller is a second-year graduate student at the University of Tennessee, Knoxville. She completed her BA degree at Portland State University. In May 2009 she was an artist-in-residence at the Academy of Fine Art in Poznan, Poland.



Anne-Berit Sheppard, *Fallen Dryad*, 9.5"x 12.25", 5 color reduction relief, 2009

Save the Dates
Meet me in St. Louis



2011 SGC INTERNATIONAL CONFERENCE

MARCH 16-19, ST. LOUIS, MISSOURI
SAM FOX SCHOOL OF DESIGN & VISUAL ARTS
WASHINGTON UNIVERSITY IN ST. LOUIS

KEYNOTE SPEAKER

Ellen Dissanayake

Printmaker Emeritus Award

Luis Camnitzer

Lifetime Achievement in Printmaking Award

Hung Liu

Community Engagement Award

Swoon

Excellence in Teaching Printmaking Award

Peter Marcus

Mentorship in Printmaking Award

Don Taylor

Honorary Members of the Council Awardees

Dan Gualdoni

Francesca Herndon-Consagra

Mark Weil

For more information and to register online:
samfoxschool.wustl.edu/conferences/2011sgci

Opposite: Jesse Shaw, *American Technology II*
24"x36" linocut, 2010



News and Announcements

InPrint II

Mark Licari, Lynn Myers, Kiki Smith, Crystal Wagner, Carol Sanchez, Chris Papa, Phyllis McGibbon, Mitchell Marti, Jeff Dell, Erika Adams, Steve Campbell & Sarah Bernstein

August 27 – October 1, 2010

Traditional Printmaking. Expanded.

InPrint II is an exhibition of contemporary printmaking with an emphasis on works that expand traditional printmaking techniques. The diverse selection of prints in this exhibition offers a glimpse into a vast richness of unique imagery, shifts in scale and dimensionality present in contemporary print processes. The selected works, work well as a group in describing a present moment in the long history of the printmaking tradition. We are extremely pleased to offer a selection of works that are national in its scope, while including several local New Mexican talents. The exhibition would not be complete without the inclusion of works created in collaboration with our very own, world-renowned Tamarind Institute. SCA Contemporary owes many thanks to the Tamarind Institute and the curators of this exhibition, Kimiko Miyoshi and Brooke Steiger.

Print Summit 2010

Print Summit 2010 was held in September at East Carolina University to celebrate the art of contemporary printmaking. This was the first time East Carolina University has held an event like this for printmaking. The main exhibition "A Survey of Contemporary Printmaking" displayed work from 93 different printmakers such as Beauvais Lyons, Ron Abram, Stanley Kaminski, Jay Rayn, Art Werger and many others who are considered to be contemporaries in the field of printmaking. "The show was curated by Beth Grabowski, Matt Rebholz, R.L. Tillman, Rockie Toner, and Bill Fick who selected nationally and internationally recognized artists presenting various techniques and conceptually diverse approaches to the medium of printmaking," said Professor Mathew Egan of East Carolina University.

The three-day event was filled with demonstrations, lectures, and workshops. "The demonstrations by Brandon Sanderson, Michael Loderstedt, Oscar Gillespie, Otis Tamasauskas, Jon Goebel, Scott Ludwig, Kevin Bowman, and Nicole Hand generated a spectacular level of attention, which we felt created a lot of substance for the gathering of printmakers," said Professor Egan, one of the organizers of the summit. Students were also given the chance for hands on experience as several workshops were also held during

the week. Satan's Camaro, a collaborative duo of Lenore Thomas and Justin Strom, arrived earlier in the week to work with local printmaking students to publish and edition during the conference. Artist Chip Thomas also arrived early, taking several students with him into the Greenville downtown area to install images with wheat paste that can still be seen today. The Print Summit 2010 was a great opportunity for students; many of the students that participated in the summit have been able to incorporate the advice and techniques they learned into their current projects.



Mike Houston, *Horn*, 18x24, 3-color reduction woodcut on paper, 2010.

SGC MEMBERSHIP:

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

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

Fresh Print Exchange

Image and Paper size: Paper must be 3" x 5".

Bleed prints are acceptable.

Medium: Processes may include, but are not limited to, letter-press, woodcut, monoprint, silkscreen, etching, engraving, or lithography. Digital prints are acceptable, but must also have a traditional hand printed element.

Paper Type: Any archival paper appropriate to your printing method can be used.

Edition: 10. One will be reserved for the gallery.

Print Deadline: December 10th, 2010

Please include your name, location and a website link if you have one.

Ship all entries to:

Attn: Ash Forrest

ArtDimensions

1901 Locust Street

Saint Louis, Missouri 63103

Fresh Juried Exhibition

CALENDAR:

December 10th - Deadline—submissions must be received

January 10th - entrants will be contacted by email

February 18th - Deadline for accepted works to be received

March 18th- Opening reception

April 30th- Show closes

THEME & PROCESS: FRESH is an exhibition opportunity for works that are under no specific theme but must use print-making processes. Entries are not limited to flat work. 3-D works and book forms can also be submitted. Processes may include, but are not limited to, letterpress, woodcut, mono-print, silkscreen, etching, engraving, digital or lithography.

EXHIBITION SPACE: The show will be held at the ArtD Gallery & Studios @ 2720 Cherokee Street in St. Louis, MO. ArtDimensions is a nonprofit arts organization run by and for artists and the artistic community in St. Louis, MO. To learn more, visit their website: www.artdimensions.org.

ELIGIBILITY: The exhibition is open to artists nationwide, 18 and older. Works must have been created within the past two years.

FEES (NON-REFUNDABLE):

- FREE entry fee for up to three images
- \$30 installation fee
- Artists are responsible for paying and arranging their own return shipping.

HOW TO ENTER:

Email up to 3 high resolution images (jpeg, jpg, png or pdf ONLY)
Include a short artist statement (250 words or less) and slide list. The slide list should include title, detailed medium used, size and year created of each slide.

TITLE FILES AS FOLLOWS:

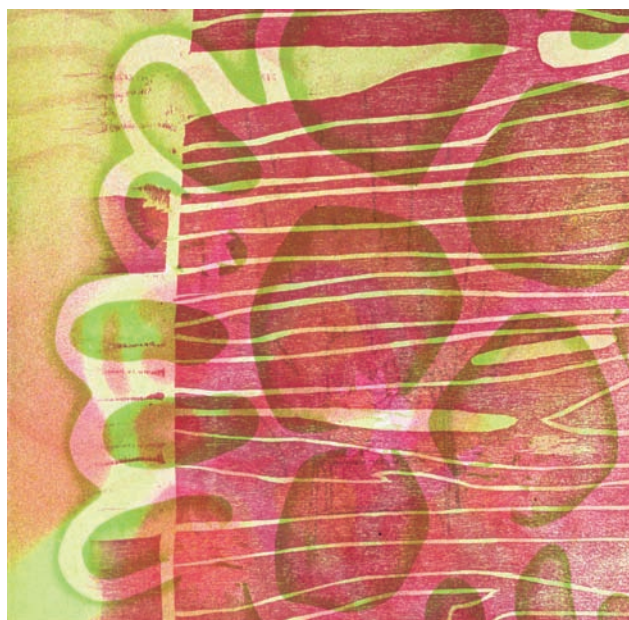
LastName_FirstName_1.jpg, etc.

Email digital files and artist statement to FRESHartshow@gmail.com

CONTACT:

Ash Forrest

FRESHartshow@gmail.com



Angela Malchionno, *Beach Ghosts Make Graves*, monoprint, 7" by 7.5", 2010

Rememeberance

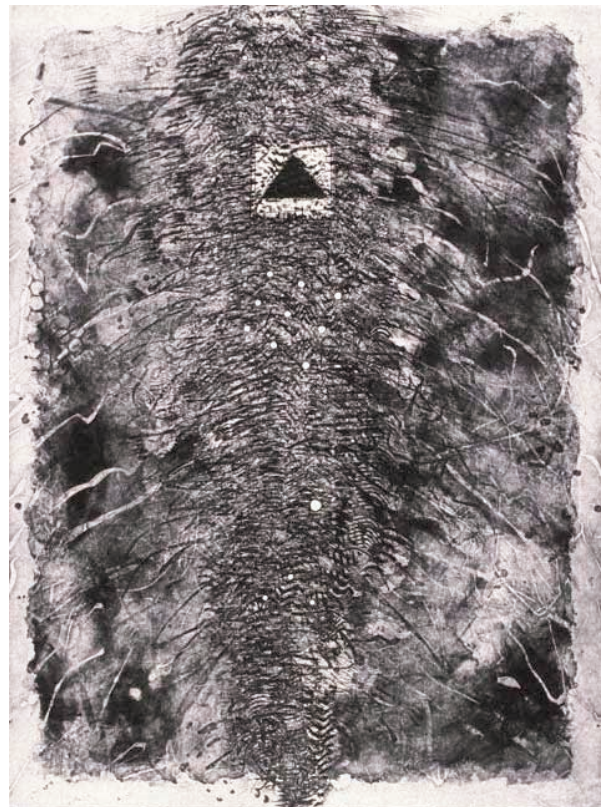
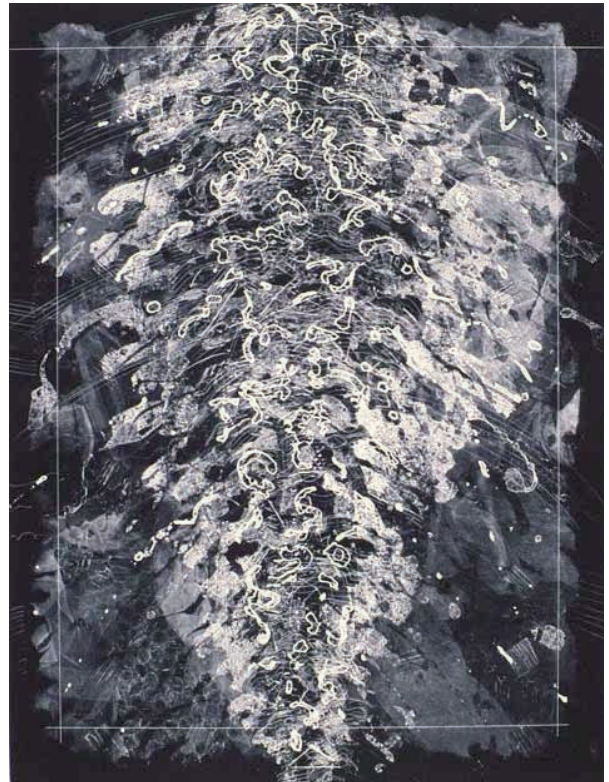
Wayne Miyamoto

Wayne Miyamoto was one of the most passionate artists I have ever had the privilege to meet and work with. As both printmaker and educator, Wayne combined an infectious creative vision with relentless energy and personal commitment to provide an immense contribution to the printmaking community of North America and the Pacific Rim.

While head of the printmaking program at UH Hilo since 1981, he inspired generations of students through his impassioned technical instruction, artistic wisdom, and commitment to university level education. As the founder of both the Pacific States Biennial National Print Exhibition and the biennial Pacific Rim International Print Exhibition, Wayne contributed as much as any one individual could have towards the increased visibility and viability of printmaking in Hawaii and the Pacific Rim. His work as director and curator of these exhibitions has had a global impact, the proportions of which will be evident for years.

As a highly prolific artist, Wayne deftly combined the techniques of intaglio, lithography, and monoprint with drawing, painting, and collage. Having been in awe of the immensity of his skill and intellect as a printmaker over the past 20 years, we can rest grateful that the technical and conceptual soul that emanates from his work will continue to inspire students and fellow artists to pursue excellence in their endeavors through this medium that was his passion.

submitted by Charles Cohan



Wayne Miyamoto, above, *The Dragon Year Enigma-inta*,
below: *Kami-Figure-Earth-Tiger*



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Lynne Allen, *Fishing Flies*, photogravure, 17x21, 2010.

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