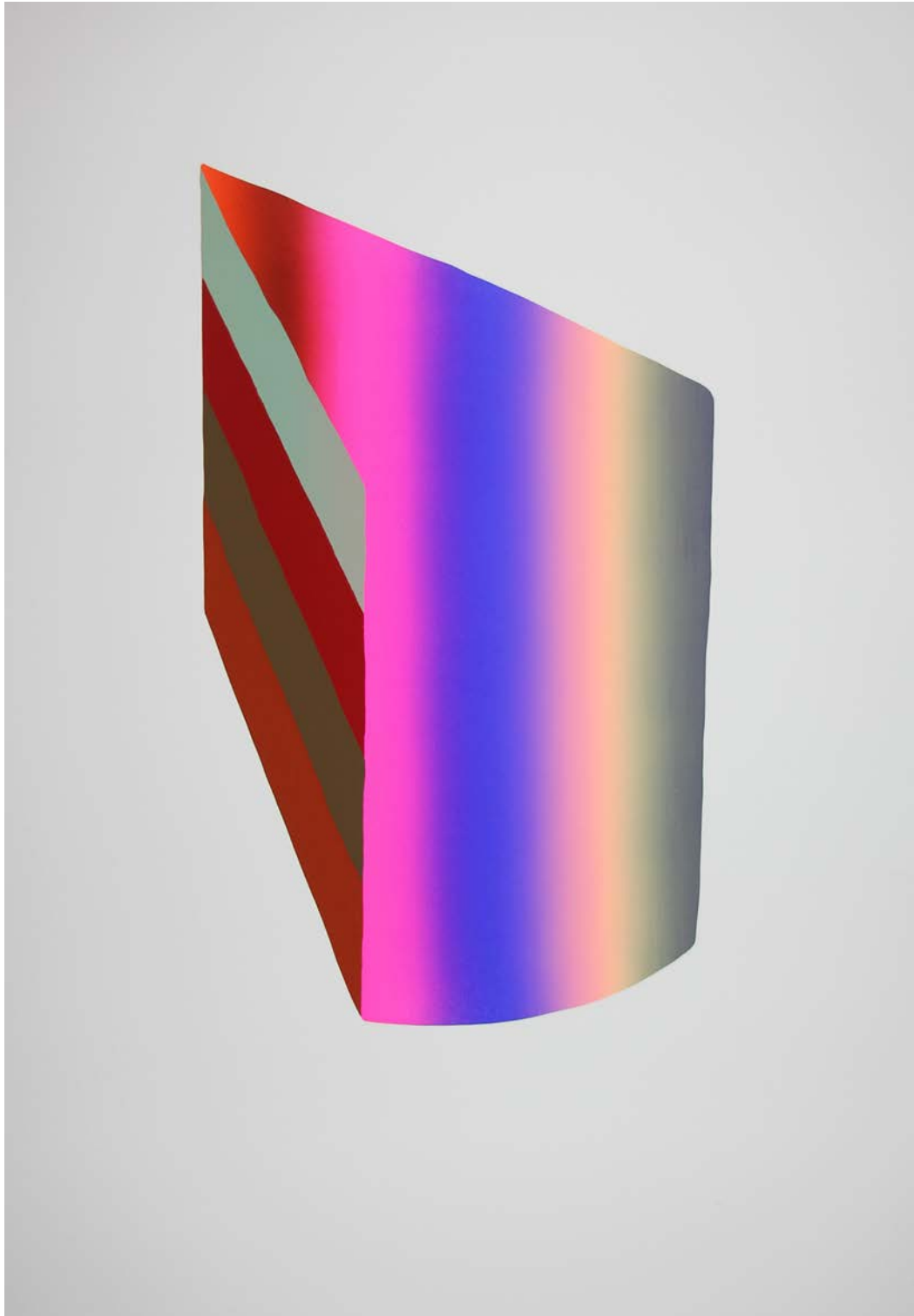


Graphic Impressions

The Newsletter of SGC International

Winter 2013



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Letter from the Editor

Elizabeth Klimek



Hello SGC Members,

With the holidays come and gone, we are about to settle into a new semester once again. Now, I rarely get personal, but this time I am going to. I will be sitting this semester out because I will be giving birth for the first time to a bouncing

baby girl, and from what I can tell, she's a big 'un. Right now I am frantically trying to get everything I need to get finished, such as prints, projects, and this newsletter before her arrival. But I am still anxious to keep in touch with my students who will be flying the nest this semester and going on to whatever new experience awaits them.

This year's conference, PRINT: MKE in Milwaukee is all about making things. The direct quote from the website, "... opening ourselves to how making informs our thinking and how thinking informs our making", has been rolling around in my head for the past nine months. I have been making prints for 23 years, but this baby feels like the most important thing I have ever made. Sure, I have labored in the print shop, but labor is about to take on a new concept. And what about making the world a better place? I feel we artists work towards that goal, teaching our students and impacting our audience with our images, but now I have to directly attempt to make a person who makes the world a better place. Why do we make things anyway? To leave some sort of mark or legacy? This experience has made me wonder what that really means. I know I will have had the privilege to work with some awesome students who have blossomed into fabulous artists and educators, but hopefully my little doppelganger will be the ultimate challenge, who informs my thinking as much as I inform hers.

Anyway, by the time you read this she will be in my arms, and I will be an exhausted, jelly-brained vending machine, loving and learning every minute of it. Have a great semester everyone, and wish me luck!

Cheers,

Liz

Liz Klimek, editor@sgcinternational.org

Cover Image: Jeffery Dell, *Slice*, 2011
30"x22", Serigraph on Yupo



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Letter from the President

Beth Grabowski



Happy New Year, SGCI!

As I write this letter in early January, it is cold outside and it is hard to believe that we are just a couple of months away from our spring rendezvous in Milwaukee. The transition from winter to spring can be a teaser in my state of North Carolina – we get a few tantalizing 60-degree days, only to face ice storms and slippery pauses in the march to March. But get there we do; soon I'll notice swelling buds and I'll start seeing a different array

of birds at the feeder. There is always a spring surprise or two; one year we had twin albino fauns, who looked like something out of a Miyazaki animation as they wandered across the clearing next to our house in the early morning fog. The ultimate appearance of crocus and daffodils amounts to an emphatic declaration to Winter to move on!

I don't know about you, but in the winter, work seems more like, well, WORK.

In the seasons of extended light, there is perhaps an illusion that there is more time to play, which changes the state of mind. A lot of work has gone in to putting this conference together. There is a hive of activity up (over, down... depending on where you are located) in Milwaukee. Like for many of us, the spring semester is just getting underway with its own demands, and the PRINT:MKE team is preparing for our arrival! And so, we are getting the tantalizing first glimpse of our spring in Milwaukee. The conference site has been hopping with registration activity, which is the first sign that the organizational work that Rina Yoon (MIAD) and Jessica Meuninck Ganger (UW-M Peck School of Art) is starting to bear fruit. Soon the work will pay off and the spring harvest will yield a cornucopia of printmaking delights! Come! Bring a friend! Bring a van full of students!

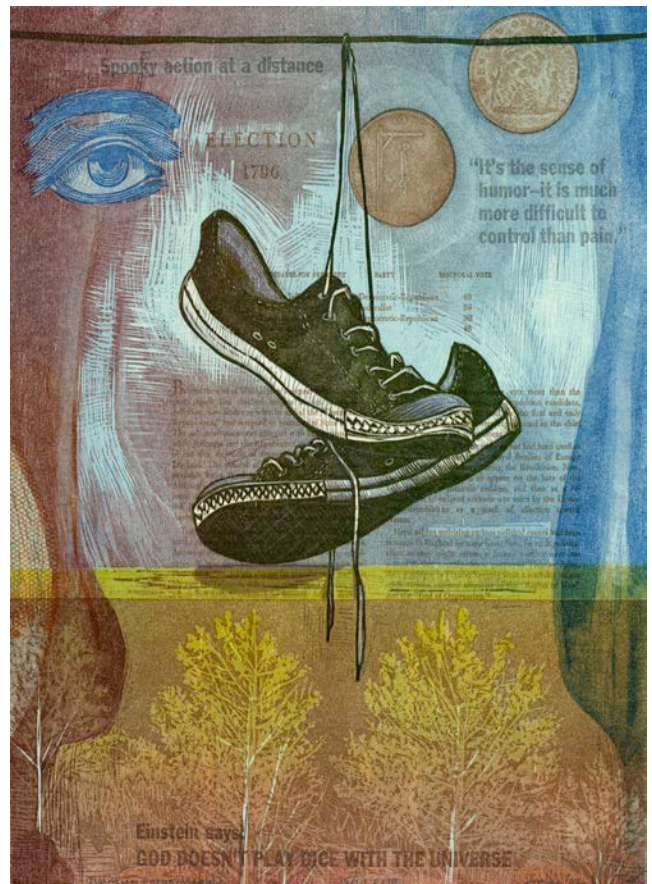
SGCI's conferences are the bounty for the SGCI membership. I've been going to SGC/SGCI conferences for a couple of decades now, and I am well aware of the rewards for the attendees. I always come away with more ideas and a sense of renewal as an artist and educator. There are many rewards for the host institution as well, not the least of which is visibility for print programs and a chance to showcase the print art in the area. We're already tilling the soil and planting the seeds for our two conferences after Print MKE; 2014 in San Francisco and 2015 in Knoxville (#3 for UTK!). Now we are seeking a site for our 2016 conference and invite all who might be interested to consider a proposal to host the conference in 2016 ... or beyond! Feel free to contact me -or anyone on the SGCI board- if you would like to discuss some possibilities.

So, ready for a pint...er, I mean... print? Oh, heck, lets just do both. See you in March!

Beth Grabowski



Melissa Haviland, *A Host of Options (Luster)*, screen print on lasercut paper, 12' x 30', 2012.



Jim Lee, *Quantum Entanglement*, 2012, color woodcut with letterpress plate and type, 14x11"

Giving Back to Printmaking by Dwight Pogue

Last summer I spent several days showing the new Velvetint technique on copper (for intaglio) to Rosanne Retz, Printmaking professor at the University of Massachusetts. During one of our conversations we began complaining as teachers sometimes do, about having to attend all too frequent faculty meetings, when suddenly Rosanne said “It’s still the best job in the world.” I smiled and agreed wholeheartedly, recalling how greatly appreciative I was of having this career just a few short years ago when the recession was in full force and people were losing their jobs. I not only had a secure job, but one that I truly loved doing! Last week I happened to see a very brief but engaging YouTube of Beauvais Lyons, Chancellor’s Professor at the University of Tennessee, where he talks about how much he enjoys teaching and making prints and says in conclusion, “I have the best job in the world, really!” Come to think of it, I know a whole lot of contented and satisfied printmakers from my four decades of having ‘the best job in the world.’

In 1999, I decided to take a stab at ‘giving back’ to printmakers some of the amazing techniques and advantages I learned over the years, particularly from gifted master printers during our annual Smith College Print Workshops. I especially wanted to share these new techniques with students since they are the future of our field. One of my printmaking colleagues, Mark Zunino, agreed to join me and we spent nearly a decade researching and testing photo coatings as well as revolutionary methods of making fine art prints. My students willingly collaborated by employing these innovations while making their prints. Mark and I had a wonderful time demonstrating our findings at a number of SGCI annual conferences. I also began writing a studio textbook, which I initially titled *Lithography for the Twenty First Century*, but then as years slipped by and the 21st century was no longer ‘new,’ I added Intaglio and Screen printing and renamed it *Printmaking Revolution: New Advancements in Technology, Safety and Sustainability*. It was released by Watson-Guptill in May of 2012.

In 2009, retired engineer and lithographic plate industry veteran Skip Klepacki joined me and it was he who was largely responsible for the biodegradable materials and for the new ‘Century Plate’ technology. Skip’s daughter Anya, was a beginning printmaking student at Boston’s School of the Museum of Fine Arts and so he wanted to find safer, petroleum-free and sustainable alternatives to the many materials commonly found in print studios.

We spent an exciting 2 plus years and countless hours researching and testing a complete system of new and safer bio-based materials that had been developed as alternatives to petroleum-based solvents for the paint and coating industries, as well as innovative methods of making fine art prints. Many of these materials and techniques were adapted for printmaking from industrial applications such as microchip and printed circuit board manufacturing and electrolytic etching of commercial offset plates. We agreed a primary goal was to make all of our products and materials affordable for students, so we made a commitment to sell at very nearly our cost. The quickest way to see printmaking flourish is to make it very affordable, safer and easier without sacrificing quality whatsoever.

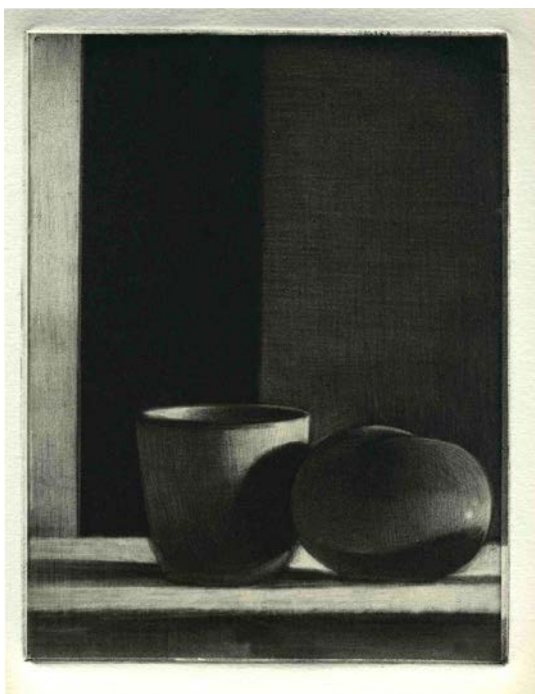
This past summer brought the new ‘Century Plate’ technology. Skip had begun his career in lithographic plate manufacturing in 1967 and learned to ball grain aluminum and zinc plates for commercial printers as well as fine art printmakers. For a number of years his company was the sole producer of ball grained plates in the U.S.A. Skip had long believed that it should be possible to create a surface suitable for fine art lithography by ‘hand graining’ without a levigator. After my book was published, we



Left: Lauren Bennett prints a 16 color lithograph using just one Century Plate. A plate that can be used hundreds of times just like a lithography stone but without a levigator!

Right: Hampshire College student Justin Norris drawing with a variety of ink markers on a Century Plate to determine which ones work best for lithography.





Mark Zunino used the safer and easier to master Velvetint to make this aquatint etching using a copper plate. Velvetint eliminates ammonia, putz pomade, asphaltum, powdered rosin and petroleum based solvents. The plate may be reworked for multiple states.

began work on techniques and materials to enable erasure of a previously printed image. We dubbed the process "Century Plate Technology" since now plates may be erased and re-used hundreds of times each.

Best of all, the materials and supplies for this technology are readily available in hardware stores and supermarkets, are safe to use and dispose, and cost only pennies per use. Century Plate technology can also be successfully used on existing thinner-gauge ball grained plates and even on lithography stones! This past fall semester, my 14 beginning printmaking students used Century Plates exclusively for producing three and four color lithographs. They worked perfectly and the students were happy they did not spend a penny on plates!

Century Plate technology is one of the biggest breakthroughs in the last fifty years of teaching and practice of fine art lithographic printmaking, because it is now possible to re-use just one inexpensive heavy gauge aluminum plate hundreds of times and for many editions over the course of many years. For example, printmakers can easily register and print fifteen to twenty color lithographs combining crayon drawings, reticulated toner washes, flats, halftones, digital images, found objects, even oil-based paint markers (thanks to printmaking student Justin Norris), using just one Century Plate!

When this capability is combined with the new biodegradable solvents and materials for processing the plates, there is no need for hazardous acids, asphaltum, Red Lacquer V, or Lithotine...although all of them will work on Century Plates. Once a printmaking studio has a stock of say 15 Century Plates 24" x 32" in size, students can be assigned one for use throughout the semester - or year in the case of graduate students. They can then be passed on to the next semester's students.

Looking back, I am extremely fortunate to have chosen printmaking as my life long career. It's been thrilling to witness continual changes in this field even though the basics remain the same. I recall as a college student during the 1960's when print images were strongly bound to themes such as pop art and then op art, which transcended to minimal art. Any student that strayed outside the realm of the then popular theme did so at his or her own peril. I vividly recall when students and faculty were seriously discussing where art might possibly go next after minimalism. Realism had been out of fashion for decades, so who would have ever guessed the answer would prove to be photo-realism!

Being a printmaking student today has to be extremely invigorating as well as challenging. Students are free and encouraged to go in any direction they desire since the sky is the limit, from concept to image to even how prints are made and exhibited. Three years ago I taught a visual studies seminar and the theme I chose was 'Anything Goes,' from a 1934 Cole Porter song that was the opening number for an Indiana Jones movie. Each student was challenged to find out what it was he or she was really good at and then create a work for an exhibition at the end of the semester. The culminating show resulted in exuberant pieces ranging the gamut from traditional realism in a conventional frame to sizable conceptual installations, one featuring video. The idea came from our 2005 Smith College Print Workshop with artist Walton Ford and master printer Peter Pettengill. When a group of my printmaking students asked Ford his advice for making it in the art world today he replied, "find out what you are really good at and then do it with everything you have."

The future of printmaking is promising. Today is the age of sharing information when students are as likely to introduce new concepts to printmaking as is the professor or a visiting artist. When I began teaching 40 years ago, my job was mostly to instruct and show whereas today it is to assist students to do whatever it is they want to do, from serving as a sounding board for ideas to figuring out how to exquisitely print huge sheets of frosted Mylar for see through installations. In this climate of ever changing concepts and technology, I would have to say that my give back message to upcoming printmakers is to "be tradition based...but not tradition bound."

Dwight Pogue taught his first stone lithography course at the University of Oklahoma in 1970. He is currently a professor of art at Smith College, Northampton, Massachusetts, where he has taught printmaking and drawing since 1979.

Homecoming by Beauvais Lyons

Students in Beauvais Lyons' Intermediate Printmaking class at the University of Tennessee, Knoxville created relief printed masks and costumes for the annual homecoming parade, this year against Troy State University. Inspired by the collaborative projects of Dennis McNett (<http://wolfbat.com/>), the relief prints from sintra on butcher paper depicting fur, scales, feathers and fins were applied with acrylic medium to the cardboard forms. Students combined the resulting prints to create their creatures. Inexpensive Tyvek hazmat suits helped to visually integrate the group and rhythmic drumming on 5 gallon plastic buckets from the papermaking studio gave the participants a beat to dance to. Photos: Diane Fox.

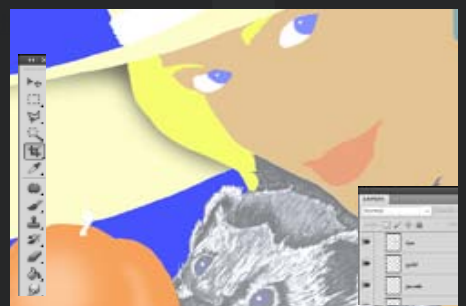


PRINTWORKSHOP PRESENTS:

DIGITAGLIO!

July 8-12, 2013

The University of South Carolina Beaufort will host a five-day intensive printmaking workshop combining traditional copper plate etching with archival digital printing. Through expert instruction, this workshop will guide participants through the process of etching a single plate and producing the color flats with state of the art digital technology. Whether you are trying etching for the first time or you just need to recharge your creative batteries, this workshop will provide you with the experience you need to make great color prints. Topics will include plate prep, etching & aquatint, digital scanning and Photoshop, press prep, and archival printing. Participants will also have time for social activities, sightseeing, beaches, and shopping. **DIGITAGLIO!** is open to serious artists of all experience levels (ages 18+) and is limited to 20 participants. [Click for more information.](#)



Archival Print...meet Hand Wiped Plate

Floodline by Sarah Schmerler

Red Hook Brooklyn, October 31, 2012 — The floodwaters receded — and Sheila Goloborotko stepped into her studio at 248 Creamer Street in Red Hook Tuesday morning to find a mud-line four feet high marking the exposed brick walls. A master printmaker trained in Brazil, Goloborotko used the studio to give printing workshops to local artists, children from local schools, and private clients, as well as for the production of her own editions.

Now a Charles Brand Etching Press and a large photo-lithography vacuum exposure table in the middle of the room were ruined, reams of paper valued at \$500 each were covered with sludge from the Gowanus Canal, and ink and tools scattered pell mell. “The first thing I saw, floating on top of the devastation, was the poster from the Brooklyn Museum’s open studio weekend [in early September] with a big green logo that said “GO,” says Goloborotko.” That was a fun weekend, everyone meeting each other and wandering around to studios like back in the 1980s when I worked in DUMBO. Now I read it the poster and it seemed like an order — ‘GO, GONE’ — because the days when I can once again move and rebuild my artistic life in yet another neighborhood of Brooklyn are over.

Before going home, other artists in the studio mills walked over to Goloborotko’s studio and worked to right a 25-foot wooden table laden with supplies that had been overturned — though Goloborotko had assiduously sealed her windows and doors the Sunday night before.

Not surprisingly, most artists in Red Hook didn’t bother to take out insurance — it’s costly — but even so, Acts of G-d wouldn’t be covered. Raw materials like paint and metal and paper are investments of capital and take time to amass. But perhaps just as important as the material losses, we think it’s the store of confidence that Brooklyn as a borough used to offer them that’s truly been tapped dry. The Barclays Center and the Brooklyn Museum are “high ground” institutions, home to only a tiny few; erosion has long been happening on the ground for the rest of the creative community, in the form of real estate speculation and gentrification. One hurricane shows us how much they will need to band together to weather that.

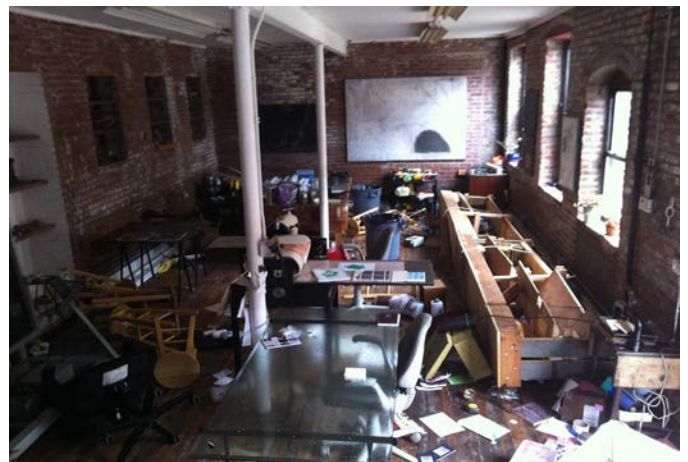
“My dream is that the government will say ‘artists you need a permanent home and here it is, and it will have heating systems and humidifiers — whatever you need to do and conserve your work,’” says Goloborotko. “At the least, it would be great if the government could give incentive to landlords to not kick us out because we’re in an imperiled situation. But who knows what that will mean.”

So, what, we wonder, is an actionable plan for artists like Goloborotko in Red Hook; a benefit exhibition? help cleaning her studio (which we’ve just read from recent EPA warnings, she probably oughtn’t even to have entered)? “I don’t know yet,” she says. ” “Sure I would love a million dollars, but if you gave it to me right now, I’d just use it to make more art. All I really want to do is get back to work.”



Ultimately, artists like these will have to stop giving up their homes to the greater cultural continent of Brooklyn — without a fight — as if they were tiny underwater creatures thanklessly depositing limestone into some big coral reef. They will need to demand traction rather than just a place to quietly do their work. Even though their homes have, quite literally, been submerged, no doubt in a few months we’ll expect Red Hook’s artists to just get on with their lives as usual. My guess is, they won’t be able to do that. Like the “Occupy” movement leaving Zuccotti Park, Red Hook may just finally have to leave the “building” of Brooklyn to Jay-Z.

Excerpt from “Off da ‘Hook: South Brooklyn artists can’t rebuild their community with only FEMA aid.” By Sarah Schmerler, November 1, 2012



Sheila Goloborotko is a master printmaker and Brooklyn activist who hails from Brazil; she is the Founder of Goloborotko’s Studio in Brooklyn; www.goloborotko.com

Sarah Schmerler is an art critic and journalist in New York City for 17 years. Her writing has appeared in newspapers like The New York Post and The New York Times, weekly publications like TimeOut New York and The Village Voice, and monthly and bi-monthly publications like Art in America, ArtNews, Photograph, and Art & Auction. www.sarahschmerler.com

Photos by Sheila Goloborotko

International Focus: Trace + Gestures: Kalamazoo <> Granada by Patricia Villalobos Echeverría

Trace + Gestures: Kalamazoo <> Granada was an international collaborative between fifteen emerging artists in residence at RAPACES of EspIRA in Nicaragua and ten students from the Frostic School of Art at Western Michigan University.

This project explored notions of location, translation, cultural dialogues, and the traces that these may leave upon an individual, and those that the individual leaves behind. Students from Frostic School of Art travelled to Granada, Nicaragua to generate projects with the Central American artists. The projects were done in collaboration with 5 groups of 4-6 artists in each group. The total participants were 25 artists (including our students from Frostic School of Art) and 3 professors: Patricia Belli of EspIRA, Nichole Maury and Patricia Villalobos Echeverría, both of Frostic School of Art. There were two exhibitions, one at the Palacio Nacional de la Cultura in Granada, Nicaragua in October 2012 and a second exhibition on the Western Michigan University campus at South Kohrman Hall, K2121 in December 2012.

This project received support from the Frostic School of Art and was funded by a College of Fine Arts Faculty Fellowship and the US Embassy of Nicaragua.

Added Note:

This project inspired an exchange portfolio, TRACE + GESTURES, that invited professional printmaking artists to respond to the same theme. This portfolio will be on view at the upcoming SGC International Conference in Milwaukee.



Image from TRACE+GESTURES project.
Photo credit: Patricia Villalobos Echeverría

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Zines and the Transition of Media

by Carrie Ida Edinger

The current transition in media options offers subcultures a wider distribution of publishing to a global audience. The evolution of print media to internet offers an intangible forum to the concept of self-publishing. This article refers to an exhibit, professional interviews, and the current archival process of both types of media that represent zines in a tangible (print media) and intangible (internet) media form.

The transition of print media to internet publishing by subcultures was presented in an exhibit Zines! Self-Publishing Youth Culture, Then and Now at the University of Delaware's Morris Library. Through the exhibit's content of two types of book forms, the zines and the traditional form of published books, it introduces the background of zines as a forum of communication for subcultures and an artistic medium. A focal point of the exhibit is the decades between the 1970's and the 1990's when zines were more steadily in use by subcultures. Zines from the Punk movement and the Riot Grrrl movement in the 1990's are concentrated on and exhibited. The evolution of zines to social media is displayed with publications documenting the use of internet sites, such as blogs, within subcultures.

Upon investigation of a publication presented in the exhibit, Stephen Duncombe's Notes from the Underground: Zines and the Politics of Alternative Culture is his research and critique of the zine's importance to culture, an artistic medium, and the limitations zines demonstrated to implement any political change. With his experience within the zine culture, he realized most of the radical movement was happening underground. Duncombe refers to the time period of his experience of the 1990's when the commercial culture industry was promoting "alternative" culture. These realizations altered his theory towards his research in the underground culture contributing to revolutionary social change.

Duncombe's argument references the difficulty to estimate how large the underground world of publishing is, he implies most zine writers do not get an ISSN or catalogue their zine with the Library of Congress. He gathered his estimations from research with zine editors and the subculture of zine readers. Duncombe's inquisitiveness about the archiving of this underground publication was mentioned during my meeting with Meg Grotti, the curator of the Zine! Exhibit. Meg is the Assistant Librarian in the Reference and Instructional Services Department at the University of Delaware. My conversation with Meg began with her interest in the subject matter for her curation process. Meg found the aesthetics of the zines interesting, while highlighting aspects of the University of Delaware's general collections (publication books) and the Special Collections Department. She considered for the content of the exhibit, areas of the collection that are not well known.

Our discussion continued to one area of the exhibit that references the evolution of media used within subcultures. In our dialog concerning the online platform, Meg mentioned it is difficult to pinpoint the direction of the transition since both types of media are still being employed. The "Do It Yourself" art concept that she presents in the exhibit is still being used toward zines in subcultures today. Meg refers to the two styles of design layout within print media (zines) and the online version, suggesting that print media offers a simpler and direct approach to the design of the publication. There is not as much control with an online design, such as the use of pre-existing web templates. I asked Meg if she considered including a digital media device to present an example of an online zine version for the physical exhibit at Morris Library. She said she did consider it, but after much consideration over how to keep constant electrical power to the media device and the security of the device within the exhibit space in the library's main lobby, she decided against it.

To follow up, Meg referred me to whom she collaborated with in the Special Collections Department on my reference of Stephen Duncombe and the archival process of zines. Laurie Rizzo, Assistant Librarian in the Special Collections Department at the University of Delaware, introduced me to the collection's online catalog and the university's collecting scope. Since the University of Delaware does have prints in their collection and zines are considered a form of printmaking, they fit within the collections scope. Our conversation did refer back to my discussion with Meg and the archival process of online media. Laurie indicated the University of Delaware is interested in online media as part of their collection, but again, it will need to work with in the scope of the original collection. While she and I viewed a website in the collection via the internet, Laurie mentioned the challenges of the collecting process for digital media since it is in the beginning stages.

By visiting the Special Collection Department at the Morris Library, I came to understand that the University of Delaware zine collection was acquired from Booklyn Artists Alliance in Brooklyn, New York. Booklyn is an artist service organization that distributes and promotes artist books as art and research materials. My conversation with Marshall Weber, Curator and Director of Collections

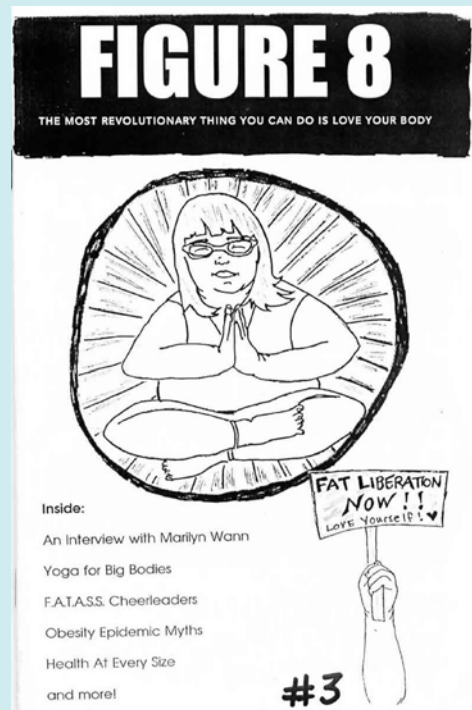
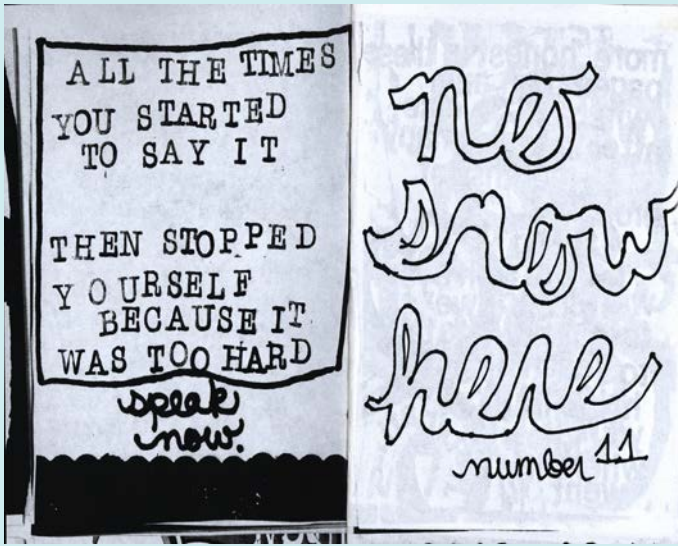


Figure 8 #3. Booklyn Artists Alliance collection of zines. 2000200[9]. Special Collections, University of Delaware Library, Newark, Delaware.



No Snow Here #11. Booklyn Artists Alliance collection of zines. 2000200[9].

Special Collections, University of Delaware Library, Newark, Delaware.

change should also be considered on a smaller scale. An alternative press is used in the publication of zines, which adds to the informational systems. Marshall mentioned a couple of small scale examples such as Booklyn selling an artist's work that contributes to the artist purchasing food for that week or a teenager purchasing a zine related to gender and sexual identity and them realizing they are not alone in their situation. With Marshall's dual experiences of interacting with varied subcultures and the distribution of zines, he brings a current perspective beyond Stephen Duncombe's singular viewpoint from over ten years ago within the zine subculture.

My conversation with Marshall did make mention of the transition of media. He viewed it not as a transition, but suggested it is an opportunity to use a multimedia platform. I listen to Marshall's description of the internet offering the ability to distribute art work as well as print the work from a private source. The idea of private source printing can relate to an editor of a zine printing editions from their bedroom or an online version of a zine printed off a website. The internet offers another interpretation of a reproduction of an "original" art to be viewed as a source of information or as a marketing forum for the artist. Marshall added, the internet is an easy access for Booklyn to continue their distribution and promotional opportunities globally. The time frame of my conversation with Marshall was just after the New York Art Book Fair. In September of 2012 was the fair's seventh annual event and Marshall informed me the fair has grown so much it was turning away exhibitors. The New York Art Book Fair is another form of present day public access to zines from a singular subculture audience.

My conversations and readings of the varied experiences with zines and their equivalent subcultures indicate that over a ten year time period, the zine (either print media or internet) has established its own versions of public access. My article is not to present a general transition of media or which form offers more public access, but rather to expose the combination of uses and valuable knowledge contained from these current media sources that are archived. This knowledge can supplement future research of subcultures along with their evolution.

The physical exhibit at the University of Delaware Morris Library ended on December 14, 2012. To view the online version of Zines! Self-Publishing Youth Culture, Then and Now please visit <http://www.lib.udel.edu/ud/spec/exhibits/zines/index.html>

Carrie Ida Edinger is investigating the transition of media to form her current "Collection's" Project. Follow her blog at <http://carrieidaedinger.blogspot.com/>

Development, began with an introduction to Booklyn Artist Alliance. Marshall explained the process he goes through in promoting and distributing zines within institutional collections. With the huge variation in how institutions collect, the process begins for Marshall to research the content of the recipient institution's collection. This refers back to Laurie's explanation of acquisitions within the University of Delaware's scope of their collection. The contacting and marketing process is the next stage if it is determined that the zines correspond within the institution's collecting scope. The time period of the process varies with institutional requirements. Booklyn's service places zines within a larger institution collection and promotes access to a diverse audience beyond Stephen Duncombe's underground culture concept.

Stephen Duncombe's *Notes from the Underground: Zines and the Politics of Alternative Culture* was published in 1997 and Booklyn was founded two years later in 1999. I pointed out the time frame to Marshall and referenced Stephen Duncombe's argument toward the limitations of zines on impacting social or political change. Marshall's perspective for the concept of the zine's impact on social change came from over twelve years of active involvement with Booklyn in the zine and artist book culture. He implied social

Announcements

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BOSTON PRINTMAKERS NORTH AMERICAN PRINT BIENNIAL 2013

ENTRIES BEGIN JANUARY 15 via electronic submissions on CaFE

Full Prospectus: www.bostonprintmakers.org/biennial.html

To enter: www.callforentry.org

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

Entries accepted: January 15 – June 25, 2013

2013 Biennial Location:

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

Opening: Sunday, October 27, 2013

Over \$10,000 available in juror-designated prizes and awards.

EXHIBITIONS

Judy Youngblood

Studio Gallery, Brookhaven College

3939 Valley View Ln., Farmers Branch, TX

February 11 - March 6, 2013

reception: February 14, 6-8 p.m.

The “**Wood Engravers’ Network Relief Engraving Exhibition 2012**” is the first juried exhibition sponsored by the Wood Engravers’ Network. The traveling exhibit features 60 prints and 3 artist books by 33 relief engraving artists from the United States, Canada, Russia and the United Kingdom.

1/18–2/22/2013, Westville Gallery, 899 Whalley Avenue New Haven, CT 06515. (203) 387-2539. Opening reception Saturday Jan 19 from 5 to 7 pm

2/20–6/5/2013: School of Visual Concepts, 500 Aurora Avenue North Seattle, WA 98109. (206) 623-1560

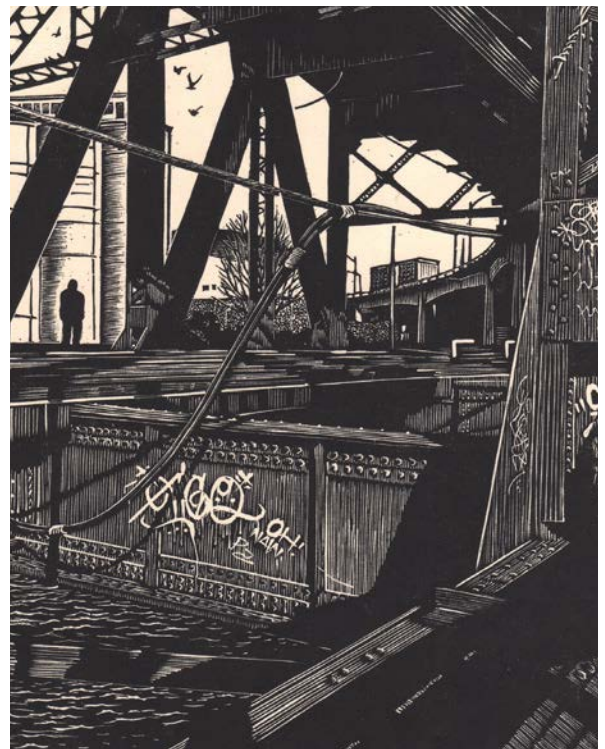
7/1–8/22/2013: Randolph County Community Arts Center, 2 Park Street Elkins, WV 26241. (304) 637-2355

SYMPOSIUMS

Columbus State University (Columbus, GA) is hosting PRINTING:GREEN an American Print Alliance Print Dialogue Day that reflects an aspect of current thought, practice and research in “greening” our print studio and practices. Join us on Saturday April 20, 2013 for print demonstrations, panel discussions, presentations and the closing reception of the American Print Alliance & Cannonball Press Exhibition.



Judy Youngblood, *Splish*, 2011, color linocut on paper, Image 15 ¼ x 10 ½ inches, sheet 25" x 19".



Paul Gentry, *Shadows And Steel*, wood engraving, 7 x 9 inches

(Print Green Cont')

The event is free and students are encouraged to participate as well submit work to the student PUSH PIN SHOW. Artists/presenters will include: Melissa Harshman, Eileen Wallace, & Jon Swindler of The University of Georgia, Athens; Valerie Dibble of Kennesaw State University; Eric Benson & Steve Kostell of Fresh Press and the University of Illinois at Urbana-Champaign; Andrew Kozlowski of Auburn University; Michael Marling de Cuellar of North Georgia College & State University; Judy Major-Giraardin & Briana Palmer of McMaster University in Hamilton Ontario Canada; and Cannonball Press.

For more information: mcfalls_elizabeth@ColumbusState.edu or <http://art.columbusstate.edu/specialevents/>

RESIDENCIES/OPPORTUNITIES

Residency at The Venice Printmaking Studio, Italy

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

Apply now for 2013 - housing is included!

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

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

Contact: Programs Coordinator Jennifer Ghormley

jennifer.veniceprintmaking@gmail.com

720-891-9149

www.veniceprintmaking.it



Mary Ott, *Wide Grass* (2009), etching with aquatint and color viscosity on Kochi natural, 9 x 24 inches.



Marilee Salvator, *Composition H*, 2012, etching, relief etching, linocut, multiple chine colle 11 x 8



Liz Chalfin, *Another Day*, page 5, 2012, 20" x 30" photo intaglio



W.R. Tyler, *Bully the Leap Frog*, Linoleum on arches, 9" x 12", 2012

From the book *Tales from Tumble Inn* by Margie Tyler



Crystal Wagner, *Surface*: printmaking and mixed-media installation, detail

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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 _____

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E-MAIL _____

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

Inquiries for Institutional and Lifetime Memberships are Encouraged

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

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

OR JOIN/RENEW ONLINE AT WWW.SCGINTERNATIONAL.ORG