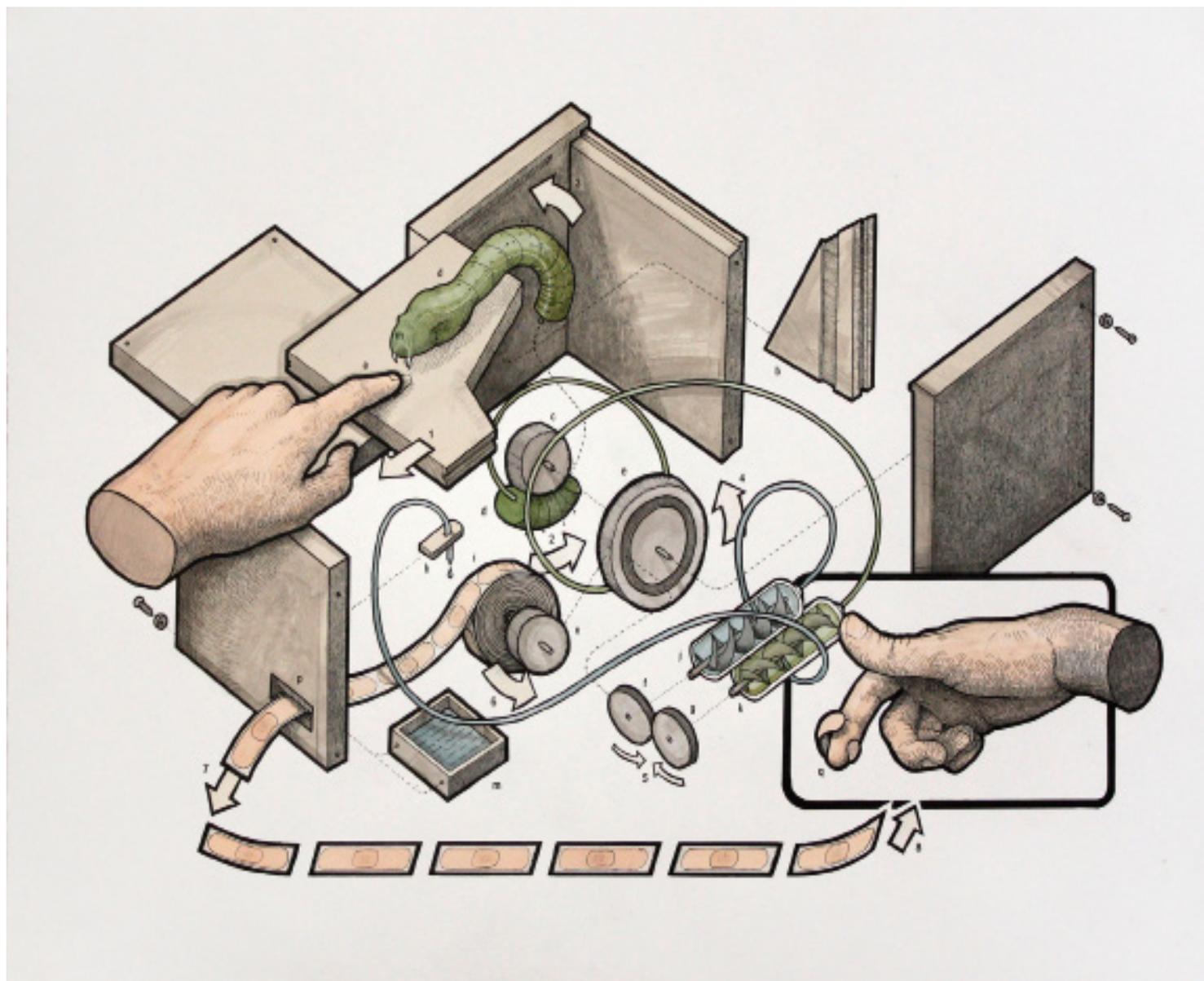


GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Fall 2014



In this issue: Letter from the President David Jones / Letter from Editor Liz Klimek / Hidden Women in Printmaking History by Amy Haney / *Shared Visions* by Adelia Ganson / ArtSynergies: Alternative Printmakers on Cape Cod by Barbara Ford Doyle / 2015 Conference Update / International Focus: Running the Printmaking Marathon in Pakistan by Rabeya Jalil / Letter from student representative Cindy Tidler / In Memoriam: John Luke Winters / Announcements



LETTER FROM THE EDITOR ELIZABETH KLIMEK



Dear SGCI members,

I don't know about the rest of you, but this has been a pretty intense summer for me. The funny thing is that I didn't go anywhere. I stayed in DC and worked on getting my studio up and running. Now I can enjoy it, but it was wild getting everything together. My husband built a great screenprinting table for me, inks and emulsion (and a refridgerator for the emulsion) had finally arrived, and the finishing touches were added to the exposure unit: stickers from this year's DEFCON. Fun!

The studio project was a sideshow attraction, the main event was to come. I teach, that is to say, taught at the Corcoran College of Art + Design, and this summer all of the faculty and staff waited to hear the verdict of the Cy Prés court case to find out if the Corcoran was going to survive to see another semester, or if it was going to be enveloped by another institution. Week after week my colleagues and I would check the news to see who was testifying and waiting for a verdict. During this time tension was high and drama ensued. Some of my colleagues decided to retire, many staff were laid off, and there was one ugly firing. It was finally decided that the Corcoran would be divided: the college would be aquired by George Washington University, where as the gallery's collection would be absorbed by the National Gallery. The verdict came down, of course, with only a week before classes were slated to start. The GW administration, faculty and staff have been patient and easy to work with and have made this a relatively smooth transition for the Corcoran folks, but the experience has been emotional for both faculty and students. Now we are eight weeks into the semester, and the little hiccups and surprises of change are now at a minimum, and call ourselves the Corcoran School of the Arts and Design at George Washington University. Now with renovation plans and curriculum expansion underway, the future looks very bright for us.

With no travel of my own this summer, I can live vicariously through this issue of *GI*. Barbara Ford Doyle discusses her group ArtSynergies, an alternative printmaking group on Cape Cod, Rabeya Jalil reviews a surge of printmaking exhibitions in Pakistan during the month of September, and Student rep. Cindy Tidler's letter is all about her trip to Greece. Also, Amy Haney discusses historical women printmakers, Adelia Ganson reviews *Shared Visions* a practical guide to teaching socially engaged art, and we say goodbye to member John Luke Winters.

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

Wishing you well,

Liz Klimek, Editor

Cover Image: Daniel Ogletree, *I Am Safe*, 22" x 30", lithography, screen print, gouache, graphite, 2014

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LETTER FROM THE PRESIDENT: DAVID JONES

Dear SGC International members,

As I prepare for the upcoming mid-year SGC International board meeting in Knoxville, Tennessee, I will begin to put together ideas generated at that meeting for you, the membership, to evaluate and vote upon at the Membership meeting during the "Sphere" Conference in Knoxville, March 18-21, 2015. Being a board member brings home the fact that I/you/we are the organization. I've heard SGC International talked about as if it was this abstract thing, run by others, but it's all of us!!!



I decided to revisit a very thorough final report of the 2014 Bridges Conference held in San Francisco, prepared by Eun Lee, SGCI Conference Coordinator, and Susan Belau and Michelle Murillo, Conference Chairs, with contributions from the Bridges Steering Committee and Coordinators. It's a very complete document with evaluations, comments, and recommendations on how to improve the flow and management of our conferences. I am confident that some of the recommendations will be discussed and changes made where appropriate.

In my last letter I was preparing for travel to China and in fact had literally started my letter while flying somewhere over the Pacific Ocean. Once again, I have been invited to Shenzhen, China, to represent our organization at the opening of the Guanlan Print Art Museum. I consider attending this event a way of developing contacts, building our network, and co-creating new possibilities for the membership.

Once again, I see the importance of relationships and social interaction. Come to think of it, is it possible print could be the original social media: printing broadsides for distribution to inform one another of what's going on? Our conferences are the community made manifest through dialogue, relationships, and interaction. The Open Portfolio, INKubator and Mentoring sessions are just three of the many activities where we share and build relationships with one another. I see each conference as an opportunity to be a part of something bigger than myself; by belonging and participating, I am woven into the fabric of the organization. I guess I could say that printmaking is my tribe and within that tradition there are myriads of factions, perspectives, disciplines and orientations.

Isn't it great that there is room for all of us? As members of this organization we are being called to commit to something bigger than ourselves and by participating we create a ripple effect that is still traveling from that moment years ago when SGC was first formed.

As the fall issue of the Newsletter is being readied for publishing, the revamped website is likewise being readied for launch. I am excited that the refresh will have been worth the wait. Our site is often the first thing that most people will come into contact with when reaching out to the organization for support or information. The site needs to be scalable, robust and current. For now the website is our "bricks and mortar". Perhaps one of you will lead us into the future where SGC International has an actual space with a working shop, a residency and exhibition program, meeting and event space.

I invite you to participate in the growth and guidance of this organization and I welcome your comments and ideas.

See you in Knoxville 2015.

A handwritten signature in blue ink that reads "David Jones".

David Jones
President

Correction from last issue: **Nicholas H. Ruth**,
Small World, 30 x 22 inches, Monoprint and
Colored Pencil, 2013



HIDDEN WOMEN IN PRINTMAKING HISTORY

BY AMY HANEY

Throughout history men have been acknowledged for their fine art masterpieces. Working in the Fine Arts, they have achieved high levels of accomplishment and praise. Women were always in charge of the domestic things in life. They were married at a young age and their accomplishments were having babies. This was the path of women for centuries, and for some, it still is. Depending on the family business, some women were trained in specific trades. Their fathers, brothers, uncles and husbands needed as many helping hands as possible in their print shops. Some young women were taught the most basic chores and techniques in print studios. Even though female printmakers have been scattered throughout history they can be lost in the shadows of their male counterparts.¹

There is a need to understand the history of print through the eyes of the women who have worked within the printmaking medium. By exclusively looking at women and printmaking, one may begin to understand and appreciate women in art. Women had more hurdles to overcome than men socially, artistically, and physically to be printmakers. Women artists had to develop an understanding of methodologies and concepts found in printmaking to work through these challenges.



Anne Allen, *Chinese Arabesque with a Double Parasol*, from the series "Nouvelle suite de cahiers arabesque chinois à l'usage des dessinateurs et des peintres (New Suite of Notebooks of Chinese Designs for the use of Designers and Painters)," c.1795
Color etching from two plates inked à la poupée 17 11/16 x 5 9/16 inches
Des Moines Art Center Permanent Collections;

During the Renaissance, women would take up the luxurious hobby of painting if they were upper class. Middle and lower class women were working hard and struggling to maintain their lives. During the 16th and 17th centuries, a small number of women made art and attained professionalism thanks to the training received from male artists. Women that were taught by their fathers hindered their personal style because they were attached to their father's name and artworks.²

Women were not allowed academic training, which was where techniques and concepts of historical and religious painting were learned. Women could not draw from nude models; it was not considered proper. Social positions and lack of training obstructed women from printmaking. Women that did make prints had been limited in their documentation and representation. Women studio assistants were rarely acknowledged for their hard work in the print shops. When they were working under the male guise, they could produce art portraying everyday living, religion, history or portraits - things they could not do if they were working individually as a known female.³

The most well known historical female printmaker was Diana Scultori, who signed her works Diana Mantuana. She was born in 1547 and made sixty-two prints throughout her career. She was the first recorded female printmaker. Diana and her brother Adamo were of the Mantua family and they were both taught printmaking. She received affirmation from Vasari in his book, *The Lives of Artists* in the 1568 edition. She was known as the first women engraver that made prints signed in her name from the 16th century. When she moved to Rome in 1575, she gained papal protection to make images and retain image rights under her name. Her signature was tied to the Mantuan court and she was connected to the print tradition that continued on through her family.⁴

In the 17th and 18th centuries more women printmakers were emerging. The daughter of Henri Cheron, Elisabeth Sophie was the first lady to be accepted into the French Academy. Anna Maria Schurman was a feminist and scholar who had been accepted into the Utrecht Guild of St. Luke in 1641. Angelika Kauffmann, a Swiss printmaker and painter, was a founding member of the British Royal Academy that opened in 1768. Around this time, women began to build credibility in the art and print communities.⁵

1 Rosenberg, Martin, and Frances Thurber. *Gender Matters in Art Education*. (Worcester, MA: Davis Publications, 2006) Library of Congress. Prints and Photographs Division. American Women. June 18 2003.

Lauren Hirsch, *Women and Printmaking: an Approach Informed by Gender and Technology Studies*. <<http://eaglefeather.honors.unt.edu/2010/article/58#.VCtSCb5BK-gE>>

2 Wendy Slatkin, *Women Artists in History*. (Hemel Hempstead: Prentice-Hall, 1996)

3 Starr Siegele, *Impressions from the Feminine Perspective*. David Owsley Museum of Art. <<http://cms.bsu.edu/web/museumofart/exhibitions/archive/womenprint/impressions>> 2013

Ball State University. "Women In Print", David Owsley Museum of Art. <<http://cms.bsu.edu/web/museumofart/exhibitions/archive/womenprint>> 2013

4 Starr Siegele, *Impressions from the Feminine Perspective*. David Owsley Museum of Art. <<http://cms.bsu.edu/web/museumofart/exhibitions/archive/womenprint/impressions>> 2013

Judith Brodsky, *Some Notes on Women Printmakers*. (*Art Journal* Vol. 35. No. 4, Summer, 1976)

5 Judith Brodsky, *Some Notes on Women Printmakers*. (*Art Journal* Vol. 35. No. 4, Summer, 1976)

Laura Piranesi worked along side her father, Giovanni Battista Piranesi, in Rome during the 18th century. Gabrielle Marie Niel was the only student of the well-known etcher, Charles Meryon during the mid 19th century. This helped her achieve great popularity in Paris. Anne Allen made archaeological replications of Roman wall paintings, similar to wallpaper and textiles. She worked in the *à la poupée* process to achieve layers of ornate color. Daughters of printers understood how to create and produce work in the studio. Sisters and nieces would help promote family members art through their interpretive printing, seen in works by Therese de Holbein.⁶



Laura Piranesi, *Veduta di S. Giovanni Laterano*, etching, The British Museum Collection, 1780

The evolution of women artists and printmakers has taken great strides over the centuries. Courageous women have pushed through masculine barriers to lead the way for many women artists. By chipping away at the pillars of the male regulated art world, women slowly began to be accepted to work in art arenas.

There are a handful of women printmakers who helped propel fine art printing. These women had perseverance and taught other women, which lead to a cyclical progression of now countless female printmakers. Their timing was exponential in the United States popularity of printmaking. These woman paved the way for aspiring artists, printmakers and entrepreneurs. Tatyana Grosman established Universal Limited Art Editions in 1957. June Wayne began Tamarind Institute in 1960. Kathan Brown founded Crown Point Press in San Francisco 1986. Judith Solodkin was trained at Tamarind and became their first female master printer. She later started Solo Impressions in 1975.⁷

Compiling information about women artists can be difficult at times do to the lack of information, hidden identities, and history written by men. Researching female artists and printers opens the potential to understand printmaking as an entity. By including women, printmaking can be expanded and seen as more of a family and less as a patriarchal existence. Understanding the difficulties women may have endured during the inception of printmaking just makes one appreciate the advancements that have been made for equality in the studio and academia.

The artists I have mentioned in this article make up a small list compared to the immeasurable amount of women who have made prints throughout history. Exclusively looking at women and printmaking as valuable assets to the medium opens up the possibility of gender equality in the printmaking studio. Female artists need to be knowledgeable about women in art society and history.

Amy Haney is an instructor at the University of Nebraska at Omaha and an MA candidate in the history of printmaking from Prescott College, Prescott Arizona.

⁶ Whitney Chadwick, *Women, Art, and Society*. (New York, N.Y. Thames and Hudson, 1990)

⁷ Judith Brodsky, *Some Notes on Women Printmakers*. (Art Journal Vol. 35. No. 4, Summer, 1976)



From left to right:
 Nancy Citrino, *Undergarment #4*, 32" x 21", graphite rubbing and relief, 2013
 Lea Basile Lazarus, *Friends*, 30" X 22" monoprint/paper lithography, 2014
 Brooke Vertin, *Grassland*, 8"x10", stone lithography on Pescia, 2013

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

Addressing the theme “Sphere,” our 2015 conference will include many exhibitions, 18 panel sessions, 9 INKubator sessions, more than 15 exchange portfolios, a mentoring program, a diverse product-publishers-program fair, 22 technical demonstrations, a full day of open portfolio sessions, and some unique special projects. 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 SGCI 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 also include Sarah Suzuki, Curator of Prints and Drawings from MoMA as well as Hideki Kimura from Kyoto, Japan. Local writer, actor and musician R. B. Morris will be the Sphere Conference Poet Laureate, and everyone is invited to the Printmaker’s Ball, with a buffet dinner and live band on Saturday night!

We encourage submissions for two special projects “Signs for the Public Sphere,” and “Prints in Peculiar Places,” both due October 31st. As always, there will be the annual exchange portfolio, which will have \$1,000 in prizes.

The Sphere conference will take place at the Knoxville Convention Center, The University of Tennessee, the Knoxville Museum of Art, the McClung Museum of Natural History and Culture 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 and airline codes are posted on the web site, and we encourage you to make your reservations now.

Check out the web site where most of the abstracts and presenter bios are already posted as well as a growing list of conference events and projects. We look forward to seeing you in March!



BOOK YOUR HOTEL ROOM NOW!

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

**“Signs for the Public
Sphere” Deadline:
October 31, 2014**

**“Prints in Peculiar Places”
Deadline:
October 31, 2014**

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

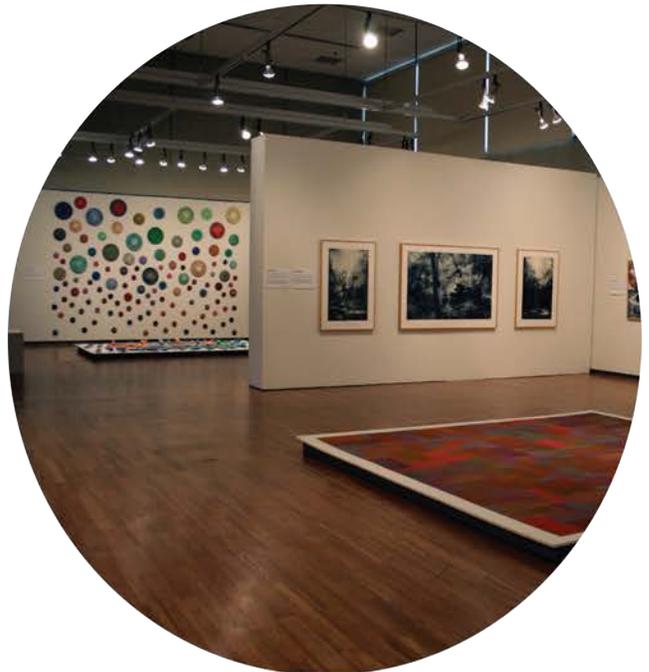
**Early Registration Due:
January 15, 2015**

**Regular Registration Due:
February 15, 2015**

**Late and On-Site
Registration Starts:
February 16, 2015**

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

**Contact:
sgci2015@gmail.com**



ARTSYNERGIES: ALTERNATIVE PRINTMAKERS ON CAPE COD

BY BARBARA FORD DOYLE

Synergy is where the sum of the whole becomes greater than its parts, generating something new.

Mary Doering, Barbara Ford Doyle and Martine Jore formed ArtSynergies in 2006. Feeling isolated working in a creative medium not generally recognized by other artists and coming from diverse backgrounds in art education, sculpture, painting, photography, and printmaking, they decided to meet regularly to share information about pixel (picture element) processes, computer technology, and editing programs like Adobe Photoshop. Finding a niche for their work was not easy. Some printmakers approved, others did not.

The members of ArtSynergies move their art freely from the computer's monitor to a digital print expanding on the definitions of collage, montage, and mixed media. The use of iPhone and iPad cameras (and the gazillion available apps) only serve to broaden their artistic spectrum. The process of creating a work was now an integral part of a print that could not have been made by any other method. Photo transfers, a hands-on printing technique, became for some a creative, messy, unpredictable, variable-ridden procedure creating exciting and unique results. Today there are many surfaces upon which digital imagery is presented. Metals, acrylics, fabric, specialty papers, and wood are among the substrates that are incorporated into alternative digital printmaking.

In 2008, ArtSynergies organized a group show, *Digital Transformations*, followed in 2011 by *Digital Printmaking for Fine Art*, and *TRANSFERmations: Mixed Media Digital Printmaking*. In 2013, they curated an invitational exhibit, *Interplay: Mixed Media Digital Art* of twenty-one artists at the Cotuit Center for the Arts. In 2013, five artists joined the group: Lee Connolly-Weill, Amy Heller, Sara David Ringler, Alan Trugman, and Joyce Gardner Zavorskas.

The newly formed group opened the 2014 school year with *Printmaking Invitational: Alternative Processes* at the Higgins Gallery, Cape Cod Community College. In October 2015 at Cotuit Center for the Arts, ArtSynergies will present a group exhibition *Exposure: Beneath the Layers*—with all its nuances of interpretation. The synergy of our group continues to grow as each of us experiments with techniques and technologies to create imaginative 2-dimensional and 3-dimensional forms of expression.

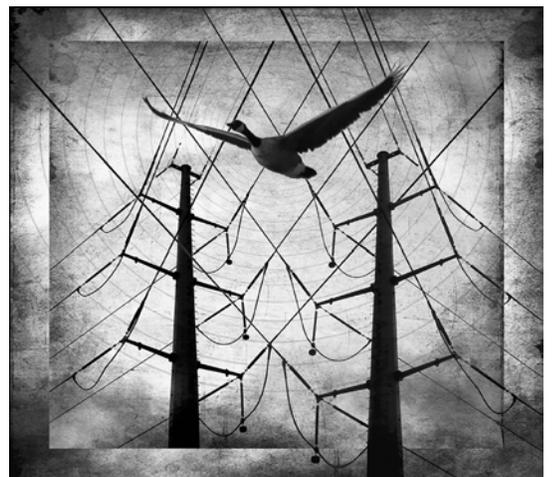
Barbara Ford Doyle is a member of ArtSynergies and The Printmakers of Cape Cod. She teaches workshops on digital photo transfers.



Joyce Gardner Zavorskas, *Abundance*, 20"x 20", monoprint, magnetite, sand, sea oats, petals, leaves, wood, beeswax, 2014



Amy Heller, *Horse Homage Positive*, 6"x 6", cyanotype photograph on fabric, 2014



Alan Trugman, *Bird and Powerlines #1*, 12"x 16", photo transfers to BFK Rives and polycarbonate, 2013

Left: Barbara Ford Doyle, *Arte?*, 6"x 6", photo transfer on oxidized aluminum, 2012

BOOK REVIEW: SHARED VISIONS

BY ADELIA GANSON

SHARED VISIONS:
thoughts and experiences in
social arts practice



GANSON, MERRILL, REHAGEN

Shared Visions, by Adelia Ganson and Hugh Merrill, is a practical guide to teaching socially engaged art. Although many educators have an interest in community art, there are few publications that provide effective methods of teaching it. A basic history of the genre as well as specific exercises and assignments help *Shared Visions* to bridge this gap.

As Executive Director of Chameleon Arts and Youth Development Agency, located in downtown Kansas City, Mo., Hugh Merrill has developed exercises and assignments that help artists and students gather both content and insight for community projects. Chameleon has worked with at-risk, homeless, and marginalized populations for over 20 years. These projects and assignments have provided a framework for educators at the Kansas City Art Institute and other institutions of learning as well as social workers and people working at community centers throughout Kansas and Missouri.

We have had great success in helping these children to develop the precursors of effective learning. A boost in self-esteem and self-awareness has helped many of them to attend local community colleges as well as state universities. Some have had the opportunity to attend elite schools, such as the Kansas City Art Institute and Duke University. By providing arts and cultural opportunities for children, we have learned what elements are effective for helping people to develop their artistic interests, which effectively translate into life skills and greater opportunity.

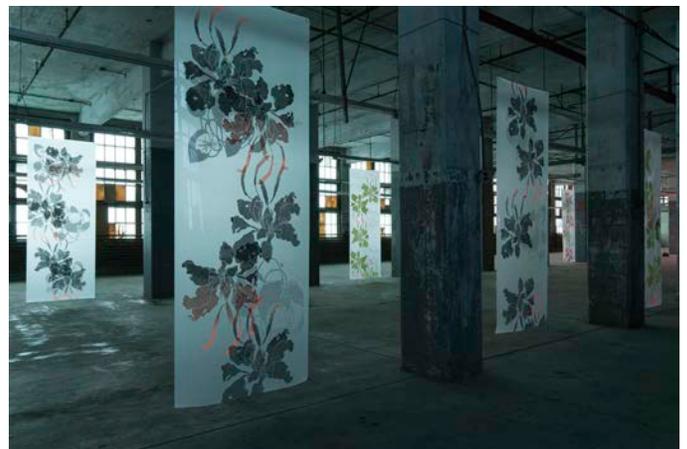
Adelia Ganson is an author, artist, and entrepreneur. She writes for "Review: Mid-America's Visual Arts Publication" and has been a contributor to CNN.



Ladislav Hanka, *Bur Oak at Angel Field (in Kalamazoo)*
Etching with accretions of beeswax added by bees, 9 x 18,
2013



Above: Davida Kidd, *Return It*, 2010, Digital Print on Fine Art Paper. 32" x 38", Installation, Shot Burnaby Art Gallery



Below: Taryn McMahon, *From the "SupraEcology" Series*, 8' x 3' (each banner), Silkscreen on frosted polyester film, 2014

INTERNATIONAL FOCUS: RUNNING THE PRINTMAKING MARATHON IN PAKISTAN BY RABEYA JALIL

Good news for artists in Pakistan and abroad who aspire to continue their practices in traditional printmaking; the second week of September, 2014 was busy with printmaking exhibitions in Karachi and Lahore – an ode to Printmaking undeniably!

Countering the perception of many who consider the medium to be dead, these printmaking events revitalized the discipline and proved it to be an independent, sovereign and valid art form. The entire region was high on printmaking; the Sydney-Lahore Printmaking Show in Lahore, followed by three consecutive printmaking events in Karachi were all a success.

International Print Biennial in Karachi

Achieving a milestone in Pakistan, Romila Kareem and Riffat Alvi (with the support of VM Gallery and Rangoonwala Trust) brought together the first International Print Biennial in Karachi. Kareem's impetus behind the huge task was to placate her students' questioning minds about the possibility and criticality of printmaking in the exponentially growing, all-embracing, complex nature of the arts. More so, this educational endeavor aimed to promote public knowledge about the discipline, encourage potential printmakers, and inspire collaborative and individual ventures in both its practice and research.

Exhibiting more than 150 works of 79 artists, the show was curated in three major sections, along with an Open Call section for the emerging talent in Pakistan where the best works were shortlisted by a selection panel. The first unit was an Archival collection that displays works of the early masters in printmaking. It integrated formidable works by Anna Molka, A.R. Chughtai, Akram Dost, Ahmed Khan, Afshar Malik, Anwer Saeed, Collin David, Ismail Gulgee, Meher Afroze, M.Kazim (Late), Marjorie Hussain, Nazish Attalullah, Naiza Khan, Salima Hashmi, Saeed Akhtar, Shahid Sajjad, Shemza, Usman Ghouri (Late), and Zahoor-UI-Akhlq. Several collectors were approached to lend their archival prints for the Biennial who, very willingly, shared their collections. The second section was a display of works by international visiting printmakers Michael Ponce-Le-Leon, Michael Kempson, Bartolomeu Dos Santos, Peter Daghish, Walter Crump, Zarina Hashmi, Mehmud-UI-Haque, Rokeya Sultana, Munir-UI-Islam, Damon Kowarsky, Micheal Esson, and Ragini – Upadhyay, who have been visiting Pakistan for print projects and collaborations since 1967. The third section comprised of the contemporary practicing printmakers in Pakistan. Woven into the exhibition was a large collection of the Box-Print Portfolios that have been organized and curated by the educational institutions in the country thus far. Parallel events to the Biennial included artist talks by eminent printmakers/ artists and educational outreach workshops for children.

The most outstanding achievement of the Biennial was the onset of a rigorous tradition of research on the practices of printmaking in Pakistan. The event was the result of a year-long research, supplemented by a research-based catalogue that documents the evolution of printmaking in Pakistan from the 1950's to present day. Grounded study, documentation and publication were vital to any kind of institutionalization and this undertaking reinforced their worth. Kareem traveled miles to identify works of masters/ printmakers from public and private collections and later scrupulously transported them to the display venue. In the process, Riffat Alvi, Director of VM Art Gallery generously supported Kareem, and Meher Afroz and Naiza Khan mentored her as key advisors. Every bit of the culminating event is worthy of praise. Hats off!

The Sydney-Lahore Printmaking Show

Almost parallel to the Biennial in Karachi, Lahore celebrated the Sydney-Lahore Printmaking Show at the Saeed Akhtar Studio in Lahore. Curated by Usman Saeed and Imran Ahmed, it brought together a dynamic array of prints from the collections of Cicada Press, Sydney and Saeed Akhtar Studio, Lahore. More than 75 artists' works from two culturally distinct regions of the world actively conversed with each other, offering an investigative discourse between the art practices of two cities.

Semblance of Order, Koel Gallery

Semblance of Order, curated by Abdullah M.I. Syed, was yet another exquisite international traveling exhibition that grew from the Parramatta Artists Studios International Residency for Pakistani and Australian Artists. Koel Gallery (Karachi, Pakistan), Parramatta Artists Studios (Sydney, Australia) and Aicon Gallery (New York, USA) were hosts to the traveling show. The artists in residence are Michael Kempson and Ben Rak from Australia, and Roohi Shafiq Ahmed, Abdullah M.I. Syed and Adeel-uz-Zafar from Pakistan.



Ahmed Khan, *Talisman 4*, 1967, Etching, 1st International Printmaking Biennial, VM Gallery, Karachi, Pakistan



Roohi Ahmed, *Seemingly Quiet II*, Koel Gallery, Karachi, Pakistan

Through this cross-cultural engagement, Abdullah Syed explored the evolving roles of dispersed artists, and ones who work with diverse communities and across different cultures. The show embodied the societal transferability and vulnerability of artists as they interact with their peers from different parts of the world. This Pakistan-Australian commune is deeply situated within the role of printmaking in an age of mechanical reproduction. Digital media and reproductive technologies (printmaking being one of them) are critical tools for the circulation of information, and hence are vital gears for artistic exchange and cross-cultural connection. Taking off from Walter Benjamin's philosophy of art production, Syed says, "For this exhibition semblance and play are combined in a creative printmaking studio, where editions... hover between order and disorder. An evolving process emerged, allowing the artists to create, negotiate and edit in a space for intervention and becoming."

Of the five artists, a blend of Muslim, Jewish, and Christian, reveled in each other's company at the Parramatta Artists Studios Residency in Sydney. Nafisa Rizvi addresses the audience at an Artist Talk for *Semblance of Order* at Koel Gallery, Karachi. Michael Kempson, with a dual role of a resident artist and a Master Printer at the Cicada press (jointly working with the Parramatta Artists Studios in the residency), elaborates on the "organic, relaxed process" and the "mutual understanding and respect" amongst the participants.

Kempson, a prolific and internationally acclaimed Printmaker, the Director of the Cicada Press and convener of Printmaking Studies at UNSW Art and Design, visited Pakistan for an exhibition in Karachi in 2010 and was invited by the Indus Valley School of Art and Architecture (IVS) faculty to collaborate on an exchange print portfolio at their Fine Art Department. That was the beginning of Kempson's association with Pakistan. This time around, he visited Pakistan to commemorate four shows that he is an integral part of; one in Lahore and three in Karachi. Kempson's work is about celebrating and enfolding the cultural differences of his visits to Pakistan and China. His recent etchings are an installation of soft, delicate toy arrangements where each animal symbolizes a country. Being attentive as an Australian to the "stark reality of [the] middle power status", the animal toys, as "prim gatherings of trinkets... playfully explore the complex dynamics of geopolitics, conscious of the not so cute reality of Australia's past engagement in the Asia/Pacific region".

Ben Rak is an artist of diaspora, educator and independent curator who works and lives in Sydney. His work is about negotiating his Jewish identity in a hybrid Australian culture and creating "previously untenable links with cultures other than my own, such as China, Pakistan and Japan, through collaborations and friendships. My art practice has reached a point where global narratives, identities and connections are woven into my own, and vice versa". Rak, as an art educator, has collaborated with a number of international schools on similar yet very dynamic art projects. Both Michael and Ben already have an extensive collaborative repertoire with Asia, particularly China and Pakistan and this series of events further consolidate their work ties with Pakistan.



Michael Kempson, *Markhor* 2013, etching and aquatint, 7.5 x 21 cm

Roohi S. Ahmed, a multi-disciplinary artist from Karachi, articulates her association and experiential journey of living in Australia through repetitive, linear, stitches. She subtly expresses "ruptured marks generated through unsaid thoughts and feelings... [t]he marks are not what they seem to be and cannot be read, making the work encrypted invitations, where one must dip into their own cache of signs and symbols to decode them".

Adeel-uz-Zafar's iconic etchings of soft baby toy animals wrapped in gauze represent beings that are mutated and seem to be transforming into wounds and "creatures with added appendages". These bandaged creatures who appear to be swallowing each other, Adeel believes, could read very differently between the East and the West at various aesthetic, religious, social and political levels.

Semblance of Order is an exquisite collection of etchings and silkscreen prints that thrive on shared experiences of looking – and of semblance. As arbitrators and translators of their respective cultures, the artists, through their works, reveal a yearning for a kind of order. Collectively their works sway between creating and breaking of repetitive forms and grids.

Fantasy Asia, IVS Gallery

Following Koel Gallery's event, IVS Gallery, Karachi had its opening reception for *Fantasy Asia* the following day. The project was an international box- print portfolio exchange with the printmaking students and faculty of Indus Valley School of Art and Architecture (IVS), Karachi and UNSW (University of New South Wales), Art and Design (formerly COFA), Sydney. It culminated in the form of two exhibitions of the artist's proofs (A/P) at the two institutions, respectively.

Conceived and curated by Ben Rak and Rabeya Jalil and co-coordinated by Ben Rak (Australia) Rabeya Jalil, Nurayah Sheikh Nabi and Saba Iqbal (Pakistan), the exchange - the first of its kind at IVS - aimed to extend academic connections with art schools globally, expose students to a broader approach to printmaking and facilitate them to work in collaboration with their tutors. There are 10 participants from each school (IVS in Karachi and UNSW Art and Design in Sydney), including students and faculty members. Every artist, at the end, received a set of 20 prints from all the participants. Two students, one from each art school, critically reviewed the portfolio.



Adeel-uz-Zafar, Two-headed Pup, Koel Gallery, Karachi, Pakistan

Fantasy Asia reflects on the celebration, festivity and curiosity of living, adapting and transitioning from one culture to another, particularly that of South-Asia and Asia Pacific. In a way, the artists and thinkers are also the city's outsiders; they see and analyze their environment with skepticism as they distance themselves from it. More so, they are extremely sensitive and privy to their intimate spaces - and spaces that they are invited to be a part of - and tend to engage with their immediate surrounding very critically. They sway between multiple roles; cultivating outside perspectives for the insiders and creating inside perspectives for the non-natives. Such regional and cultural collaborations reduce meta-physical and physical distances. They create a kind of domino effect in non-linear structures where sensitive inter-activities, through the arts, lead to enduring connections that transcend ethnicity, religion, boundaries and politics.

A grounded printmaking practice requires acuity and critical vision; it is mathematical and process-oriented, and thrives on an intense engagement with one's mind, body and soul. Despite the intervention of new media and digital technology, the discipline remains exclusive, rich and irreplaceable and this series of events further contextualizes its robust presence in the Visual Arts. The viewing experience, at least for the Printmakers, was liberating and festive. Maybe its time - to take out your stored zinc plates, inks, and brayers from under your beds - time to perhaps pull out some more prints. You still have genuine patrons, plenty of admirers and a good group of intelligent buyers!

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



Semblance of Order artists, printmaking-project residency in Sydney



Fantasy Asia participants from Pakistan at Print Studio, IVS, Indus Valley School of Art and Architecture, Karachi, Pakistan

LETTER FROM THE STUDENT REPRESENTATIVE CINDY TIDLER



The sunny Greek island of Skopelos was my home for several weeks this summer. I was fortunate enough to join a great group of printmakers at the Skopelos Foundation for the Arts, known as SkopArt, thanks to workshop directors Dennis O'Neil, Georgia Deal and Steven Cushner. SkopArt was established as a non-profit organization in 1999 by Founder Gloria Carr, who, with Associate Director Jill Somer, created a beautifully-equipped, open and light-filled printmaking studio. The Foundation offers workshops and residency opportunities in printmaking, ceramics, painting and sculpture. While there, I worked with woodcuts and monotypes and found the surrounding ocean and mountains working their way into my prints.

Working far away from home provided an opportunity to forget daily distractions, there were plenty of new distractions right outside the studio windows. As usual, when working in a new printmaking space, I was taking mental notes of details I could add to that fantasy printmaking studio in my head. Spanning a wide range of achievability, a nice, outgoing local community, windows overlooking the sea, and cute dogs napping under tables made the list, while their manually-operated hydraulic woodblock press (from New England!) caused ongoing research. There will be a website soon announcing next summer's program in June/July. For more info, visit <https://www.facebook.com/pages/Travel-ARTS/1475214866072981>.

Now back at school, I'm focusing on new content while trying to stay open to environmental influences at the same time. There are assignments and projects during the semester, but I am more mindful than ever of wanting to create a cohesive body of work. Working and collaborating with a group of very focused, talented artists inspired a more long-range perspective and a renewed excitement in the work, especially in combining processes. I hope this school year is getting off to a good start for all of you and that it brings exciting developments in your prints!



Everyone hard at work in the print studio in Skopelos.



The fantastic view from the print studio!

CALL FOR MENTORS at the 2015 SGCI Knoxville Conference APPLICATION DEADLINE: December 15, 2014

SGCI is pleased to continue the Career Mentoring Services at the Knoxville Conference. Becoming a mentor is an outstanding way to serve our membership and foster interest in our field. The program is seeking experienced professionals to offer mentoring in the following areas: Artist Portfolio Reviews; Career Advice for Emerging and Mid-Career Artists; Tenure and Academic Advancement; and Independent Presses, Non-Profits, and Community-Based Art. Applicants must be experienced professionals and available for at least one 90 minute mentoring session at the conference (one session serves 3 mentors for 20 minute sessions each, with 10 minute breaks between sessions). All mentors will receive a letter of recognition for their service and a box lunch voucher to be used at the conference.

To Apply:

Submit a Mentor Application

Forms can be found here: <http://web.utk.edu/~sphere/Pages/PDFs/MentorFORM.pdf> with your CV and Bio to outreach@sgcinternational.org by December 15, 2014

Mentoring Session Dates:

Thursday, March 19 - 1pm-5pm, Room Knoxville Convention Center, 200A
Friday March 20 - 10am-5pm, Knoxville Convention Center Room 200A

For More Information:

Contact Nicole Pietrantoni, SGCI Vice President of Outreach, outreach@sgcinternational.org or Visit <http://web.utk.edu/~sphere/Pages/Mentoring.html>

ANNOUNCEMENTS

Exhibitions

Alice Leora Briggs, *Asylum*, EVOKE Contemporary in Santa Fe, NM. September 26 (reception 5-7 pm) through October 26.

Veronica Ceci, *QR/PR*, 02 Gallery, Flatbed Press Arts Complex, 2830 E MLK Blvd, Austin, TX, during the month of November. Reception: November 15th from 6-8 pm. www.flatbedpress.com

The Wood Engravers' Network Triennial Exhibition is the second juried exhibition sponsored by the Wood Engravers' Network (WEN). Joan Boudreau, Curator of the Graphic Arts Collection at the Smithsonian Institute's National Museum of American History, selected sixty engravings by fifty-one artists from the United States, Canada, Great Britain, Ireland and Belgium.

Northern Prints Gallery (Duluth, MN) September 19 - November 7, 2014
Asheville BookWorks (Asheville, NC) Summer 2015
Art Center of Saint Peter (St. Peter, MN) September 18 - October 18, 2015
The Richard Stockton College of New Jersey (Galloway, NJ) January 19 - March 24, 2016
Montana Museum of Art & Culture (Missoula, MT) June 9 - September 17, 2016

More information can be found at: <http://www.woodengravers.net/newsevents.html>

Kudos

Thomas Nawrocki received the Best of Show award at the Cornell Museum of Art and American Culture National Juried Exhibition in Delray Beach, Florida for *Zig Zag Zig 23*.

Workshops

Frogman's Print Workshops Fall Deadlines

October 31st: Early Bird Special ends
November 15th: Deadline to apply for a 2015 Assistantship
December 15th: Deadline to apply for the 2015 Graduate Student Scholarship

Contact:
Jeremy Menard, Director
Frogman's Print Workshops
www.frogmans.net
info@frogmans.net
(712) 352-2423

Call for Proposals

Open to printmakers/curators
Deadline: December 15, 2014

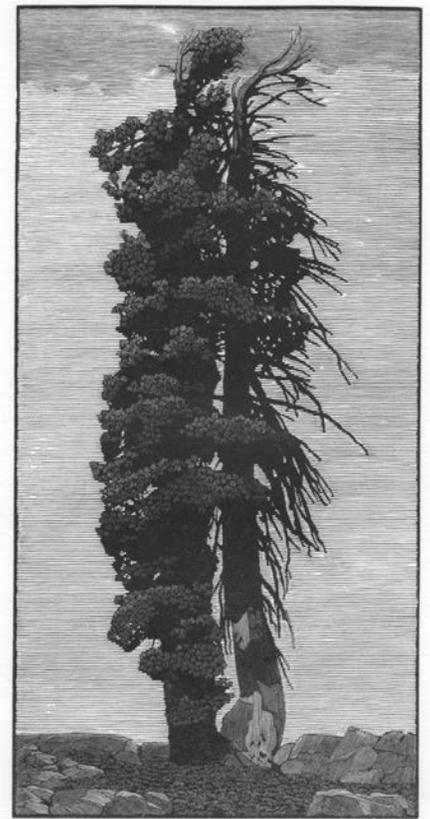
Frogman's Print Workshops is looking to host other exhibitions in addition to their already scheduled shows for summer 2015. Exhibition dates are flexible, but shows may open as early as May 11, 2015 and close as late as August 16, 2015.



Veronica Ceci, *Watching (blue version)*, 11x15", stone lithograph with pochoir, 2013



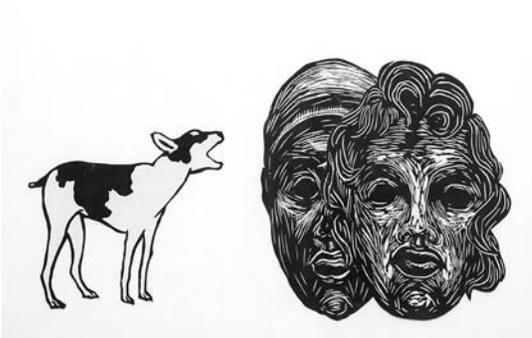
Thomas Nawrocki, *Zig Zag Zig 23*, Mixed Media Print, 30" x 42", 2014.



Richard Wagener, *Beyond the Rain*, wood engraving, 6" x 3"



Megan Moore, *Blue Branches*, Litho and ink jet with hand coloring, 10"x10", 2014



Guy Stricklin, *A Rat Terrier and Two Masks for a Play*, 20"x30", Woodcut Collage, 2014



Gesine Janzen, *Passages 134*, letterpress and photopolymer relief on newsprint, 2014



Mark Paich, *Death with Open Arms*, Etching/aquatint, 10"x16", 2014

Proposals for solo / small group exhibitions should include: artist statement(s), CV(s), and a disc with at least 5 images (jpg format, 300 dpi, 6" on the longest side) per artist. Please indicate title, media, image size, paper size, and dates produced.

Proposals for portfolios should include: portfolio statement, a CV of coordinator / curator, and a disc with at least 5 images (jpg format, 300 dpi, 6" on the longest side) of participating artists' work. Please indicate media represented, names of all participants, number of participants, edition size, image size, paper size, and date completed.

Send proposals to:

Jeremy Menard, Director
Frogman's Print Workshops
829 Timbercrest Drive
Council Bluffs, IA 51503

Supplies

Low cost source for high quality ball grained litho plates - Packard Metal Products is a newly formed company hiring experienced 'grainers' to operate four "Zarkin" graining machines. After graining they send their plates through a high-pressure water system so they do not have to be counter etched before drawing on them.

They have hundreds of plates grained and in stock for immediate delivery. They are selling 25 1/2 by 36 inch .012 gauge aluminum ball grained plates for only \$19. per plate whether you order one plate or 100 plates. No minimum order. 18 by 24 inch plates are \$10 each and 30 by 40 inch plates (heavier .015 gauge) are only \$29. Each.

Packard Metal Products has a website set up for credit card orders: <https://packardmetalproducts.com/>

Books

In September of 2010, the printmaking department at East Carolina University held **Print Summit 2010**, a three day event filled with lectures, technical demonstrations, and an exhibition entitled "A Survey of Contemporary Printmaking" which showcased the work of nearly one hundred of the most influential print artists working in North America today.

A Survey of Contemporary Printmaking, serves as a catalog for the exhibition of the same name, a technical manual documenting demonstrations held at Print Summit 2010, and a primer on print artists and printmaking within the context of the 21st century. The book features over one hundred full color plates as well as biographies and essays written by both the artists and curators.

Catalog, full color, 175 pages
2012
10 x 8 inches
\$30.00 plus shipping

Catalogs are available for purchase online at: heathermuise.com

IN MEMORIAM: JOHN LUKE WINTERS BY MAGGIE WINTERS



John Luke Winters, 78, died after a short illness with cancer Sunday, July 6, 2014, at Baptist Memorial Hospital – North Mississippi in Oxford, MS.

Born December 10, 1935 in Zalite, Latvia to Milda Weiss and Janis G. Vinters, Mr. Winters and his family suffered occupation by the Soviet Union, then by Germany during WWII. They fled the Soviets who had re-captured Latvia to become a family of 4 prisoners of war, then displaced person in Munich, Augsburg, and other camps. They immigrated to Rhode Island in October 1950. John graduated from Cranston High school, then served in the U.S. 8th Air Force. John attended the Rhode Island School of Design, graduating in 1963 with his BFA in Painting,

and a minor in Printmaking. He earned his Masters of Fine Arts in painting from Tulane University, where he met his future wife. He took additional classes at the Instituto Allende, San Miguel de Allende, Mexico; the Art Students League of New York; Fairview College, Peace River, Canada.

He first taught at the Mississippi State College for Women from 1965-1970, then later joined the faculty at the University of Mississippi in 1970 until his retirement in 1998. He primarily taught printmaking at U. of MS. He originated several National Works on Paper shows.

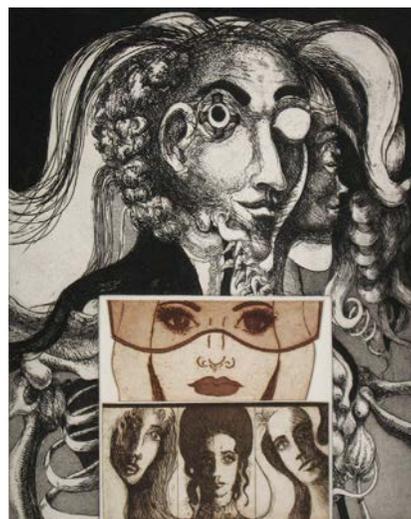
His prints were influenced primarily by Expressionism and Surrealism and he incorporated many mystical subjects and the female figure in his works, often using hats to reveal the wearer's emotions, profession or nationality. Since he taught printmaking he felt it important to master many of the techniques and worked in many.

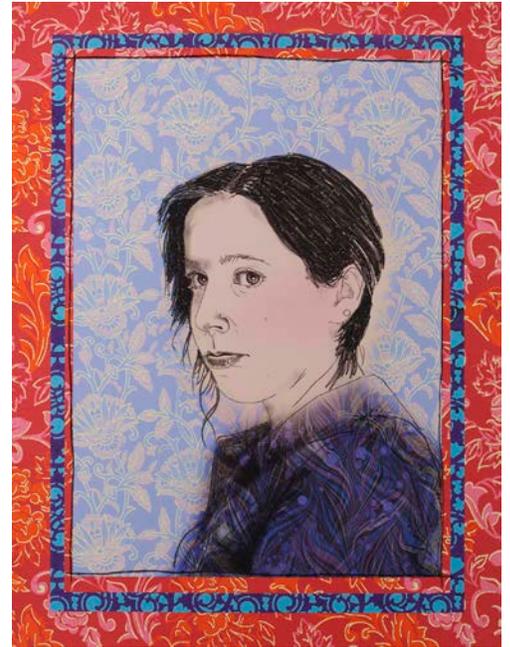
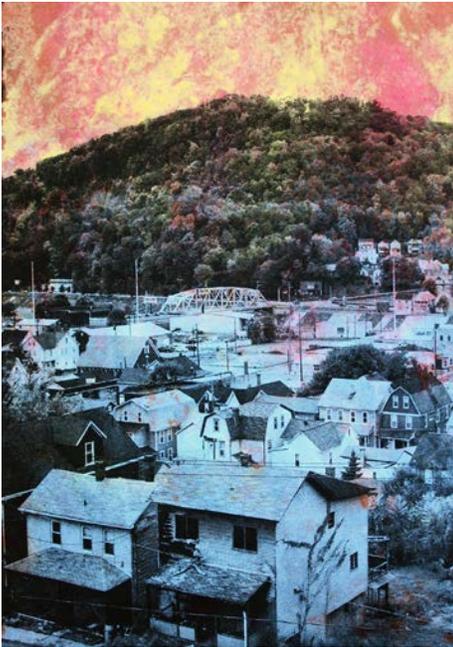
He was a member of SGC International and many other printmaking organizations, Lions Club, 8th Air Force Historical Society, and American Latvian Artists' Association. He helped the Latvian Academy of Art in Riga rebuild its printmaking department after Latvia regained its freedom in 1991 and established a prize for one leading printmaking student per year. In recognition of his hard work and generosity, they made him an Honorary Professor in 1994 and the Latvian National Museum of Art held a One-Man show of his prints in September of 2007. He maintained his dual Latvian/ American citizenship.

John had shows in Rhode Island, Florida, Georgia, Alabama, Louisiana, California, Pennsylvania, Texas, Mississippi, Michigan, and elsewhere including several years of SGCI Traveling Exhibitions. He was one of the 30 artists selected for the 1997 *Across the Grain: An American Woodcut Portfolio*.

Mr. Winters is survived by his wife, Maggie Winters of Oxford, MS; two sons, John J. Winters and his wife, Joanna of Fredricksburg, VA, and David L. Winters and his wife, Susan of Oxford, MS, and 3 grandchildren, Molly, Kate, and Samuel Winters.

Above: John Luke Winters, *The Vacant Eye*, etching
Below: John Luke Winters, *The Rabster Hat*, woodcut





From left to right:

Anna Tararova, *Johnstown Flood*, 14x22 inches, Cotton and abaca pulp painting, silkscreen, 2014
Joscelyn Gardner, *Convolvulus jalapa (Yara)*, hand-coloured stone lithograph on frosted mylar, 36" x 24", 2010
Jean A. Dibble, *Rachel James*, 22 x 17, Stone Lithograph on inkjet, 2013

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