

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Special 2015 Pre-Conference Issue



March 18-21, 2015

In this Special Conference Issue: Letter from Editor Liz Klimek / Note from President David Jones / Letter from Sphere Conference Hosts / Keynote Speakers and Award Winners / Information on Mentoring Sessions / INKubator Sessions / Information on Technical Demos / Letter from Cynthia Tidler / Call for Participation at the Pilot Light / Conference Aprons / SGCI Member Exchange Portfolio / Program Advertising and Swag Bags / A Plethora of Panels, Portfolios and Exhibitions / Travel and Hotel Information / Sphere Conference Map / and so much more!

LETTER FROM THE EDITOR

ELIZABETH KLIMEK



Dear SGCI Members,

I am very excited for this upcoming SGCI conference. I graduated from The University of Tennessee, Knoxville in the mid-1990s, and I have fond memories of the 1995 conference on the theme "Beyond Labels." This conference featured a keynote address by Dave Hickey, presentations by the media con-artist Joey Skaggs, the fake money-maker J.S.G. Boggs and June Wayne, who received the Print-maker Emeritus Award. One of the theme portfolios had an Elvis theme, and Beauvais asked all of the first year print grads to dress up as Elvis from a different era in his life to make an entertaining atmosphere for the opening festivities. Big Don The Costumier in the heart of the Old City leased us the costumes. I remember Tim Dooley was the perfect "Biker Elvis" and he had fantastic black hair, so he didn't need to use the wig the costumer provided. I got to be the "Las Vegas Elvis." I practiced my snarl for weeks so I could get it just right. I enjoyed running around in my white polyester jumpsuit (it even lit up!) and my fake chest hair. For those of you who know my background in performance, this was right up my street. I had such a great time, and met so many great people with Elvis' persona as my ice breaker. For the upcoming conference Beauvais, Koichi Yamamoto and Althea Murphy-Price giving shape to an exciting printmaking program. All three have been working hard for more than a year to assure our next conference is a success.

This special edition of *Graphic Impressions* is dedicated to our upcoming conference. While all of this information and much more may be found on the conference web site, having information that you can print out will create a richer experience for you. This hound dog can't wait to see you there.

Liz Klimek, Editor



NOTE FROM THE PRESIDENT

DAVID JONES

Dear SGCI Members,

Welcome to this special Conference Edition of *Graphic Impressions*. The SGC International Board held our Mid-year meeting in Knoxville Tennessee, site of the upcoming conference. During our meeting we got a sense of what is planned and were able to tour some of the spaces where activities will take place. We all agreed, this conference is one not to be missed. While having many of the cultural amenities of a larger city, Knoxville will be easy to navigate and will provide a great conference experience. It is also within a one-day drive of 2/3 of the U.S. population, so load those cars and vans and plan to join us.

The Board of Directors works to continue to make our organization more responsive to your needs. I will report on the work we did in the next issue of *Graphic Impressions*, which includes plans for establishing a paid administrator to support our work and other exciting initiatives. Looking forward to seeing you in Knoxville this March.

David Jones, President

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LETTER FROM THE SPHERE CONFERENCE HOSTS

BEAUVAIS LYONS - ALTHEA MURPHY-PRICE - KOICHI YAMAMOTO

Dear Friends and Colleagues,

We are very excited about hosting the 2015 SGC International Conference in Knoxville. We have a lot to share with you, not only this city that we call home, but we are looking forward to being joined by many of our former students who are helping to give shape to the conference through panels, portfolios and exhibitions. We are also grateful for the assistance of Jessie Van der Laan who is working as the Sphere Conference Administrator, and our shop technician Hannah Shimabukuro.



One thing we have done with this conference is a two-cycle submission process to help foster broad participation. Back in January 2014, people submitted proposals for panel sessions, portfolios and special projects. The accepted panels and portfolios were then listed on our conference web site so that people could submit proposals to participate in these activities, as well as propose technical demonstrations and INKubator sessions for a May 2014 deadline. We believe this two-phase submission process makes the greatest sense, and ensures that new voices and perspectives can be showcased.

Addressing the theme "Sphere," our 2015 conference will include many exciting 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 Emeritus 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 music by the Lonesome Coyotes on Saturday night!

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

We strongly encourage you to sign up for the box lunches to save you time to attend panels sessions and other activities taking place during the noon-1:30pm period. Going to nearby restaurants will mean that you will miss out on important conference activities.

Also, we will have some wonderful swag. Plan to get the Sphere Conference Apron (\$18) and participate in the SGCI Member's Exchange Portfolio. More information is also included with this newsletter. In addition, the conference web site includes lots of additional information. Please contact us if you have any special needs or concerns. We look forward to seeing you.

Beauvais, Althea and Koichi

PS: If there is any way you can stay in Knoxville for an additional week, check out the 2015 Big Ears Music Festival March 27-29. Performers will include The Kronos Quartet, Laurie Anderson, Terry Riley, and Jim Jarmusch's band Squirrel. Jarmusch will also curate a program of films by other artists. For two weeks in a row Knoxville will be the center of the art world. The festival web site is: bigearsfestival.com/



PRINTMAKER EMERITUS: RUTH WEISBERG



Award Ceremony and Keynote Address:

Thursday March 19, 2015, Knoxville Convention Center, 5:15-6:15pm

Featured Exhibition:

"Time and Again," UT Downtown Gallery, 106 South Gay Street, Reception, Thursday March 19, 2015, 6:00-9:00pm.

Demonstration/Presentation with Master Printer Andy Rubin:

Saturday March 21, 2015, UTK, Art and Architecture Room 241, West, 12:00-1:30PM

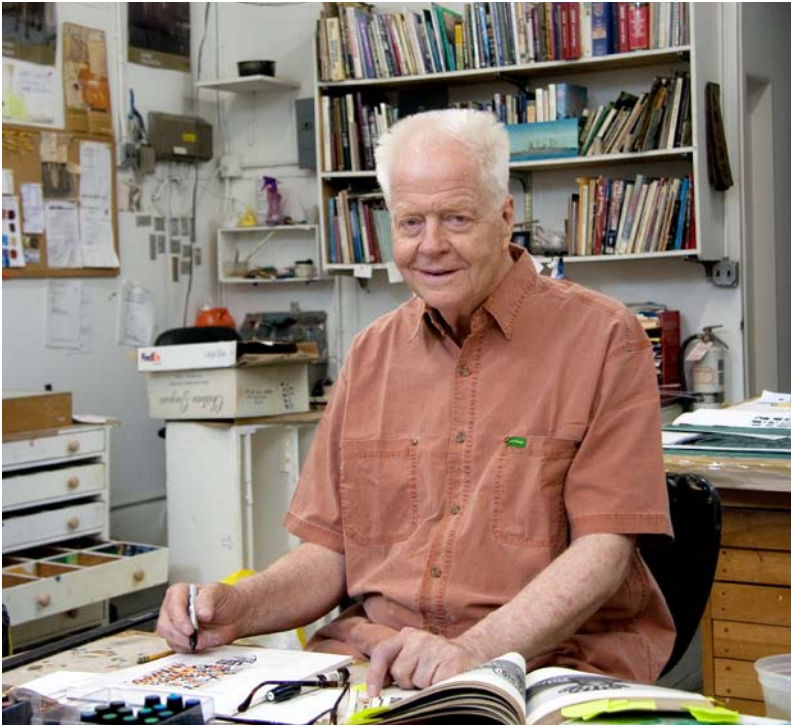
Ruth Weisberg has been an important influence on printmaking both as an artist and educator. Her creative activity and scholarship encompasses not only studio production in printmaking, painting, and drawing, but central and influential articles, essays and book chapters that have played a vital role in advancing print theory. Her 1986 essay "Syntax of the Print" published in the *Tamarind Papers* is frequently assigned to students in printmaking programs and remains relevant almost 30 years after it was first published. As one of her nominators, Mark Pascale, who is the Janet and Craig Duchossois Curator of Prints and Drawings at the Art Institute of Chicago, praised not only her work as a printmaker and draftsman, he also emphasized her writings as an important contribution to the field of printmaking.

Ruth Weisberg's artwork is notable for her commitment to both extending the history of art, and its continued relevance to the human experience today. Her themes are often ambitious ones, including cultural identity, love, mortality, history and community. Her work has been widely exhibited nationally and internationally, with her recent exhibitions including "Ruth Weisberg: Guido Cagnacci and the Resonant Image" at the Norton Simon Museum, Pasadena, and "Ruth Weisberg: Unfurled" at the Skirball Cultural Center, Los Angeles. In total, she has presented over 80 one-person exhibitions at museums and galleries internationally. She is represented by Jack Rutberg Fine Arts in Los Angeles.

Additionally, Professor Weisberg's work is in the collections of major museums, including the Getty Center; Norton Simon Museum; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Smithsonian Museum of American Art and the Library of Congress, Washington, DC; Metropolitan Museum of Art; Whitney Museum of American Art; Jewish Museum, New York; Art Institute of Chicago; Harvard University; Biblioteca Nazionale d'Italia (Rome); and Bibliotheque Nationale in Paris. Her honors include the Foundation for Jewish Culture's 50th Anniversary Cultural Achievement Award 2011, the 2009 Women's Caucus for Art Lifetime Achievement Award, a National Council of Art Administrators Leadership Award, the USC Phi Kappa Phi Faculty Recognition Award for Creative Work, the College Art Association's Distinguished Teaching of Art Award, a Senior Research Fulbright combined with a visiting artist residency at the American Academy in Rome, a National Endowment for the Humanities Summer Seminar, and a Doctor of Humane Letters, honoris causa, from Hebrew Union College. In addition, she served as the President of the College Art Association in the early 1990s.

Weisberg received her M.A. from the University of Michigan, and her Laurea in Painting and Printmaking from the Academia di Belle Arti, Perugia, Italy. Following her graduate studies, she also spent a year at Stanley William Hayter's Atelier 17 in Paris, France. She is a Professor of Fine Arts and former Dean at the University of Southern California Roski School, and is currently the Director of the USC Initiative for Israeli Arts and Humanities.

LIFETIME ACHIEVEMENT AWARD: RED GROOMS



Award Ceremony and Discussion with Bud Shark and Andy Saftel:

Wednesday March 18, 2015, Knoxville Convention Center, 6:30-7:30pm

Featured Exhibition:

“LIFT: Printmaking in the Third Dimension,” an exhibition of three-dimensional prints curated by Stephen Wicks at the Knoxville Museum of Art. Reception, Wednesday March 18, 2015, 7:30-9:30pm

Red Grooms was born in Nashville, Tennessee and studied at the School of the Art Institute of Chicago (Chicago, IL); The George Peabody College for Teachers (Nashville, TN); The New School for Social Research (New York, NY); and the Hans Hoffman School of Fine Arts (Provincetown, MA).

Grooms’ playful, and sometimes satirical works comment on human life and social institutions, with a creative lineage to the printmakers Honoré Daumier and William Hogarth. His multi-media art works take numerous forms, from painting and prints, to sculpture, films, children’s book illustration and theatrical scene design. His 1975 project “Ruckus Manhattan” is an early and formative example of installation art.

Grooms is represented by Marlborough Gallery, New York, NY. His work has been presented in more than 55 one-person exhibitions, including a retrospective exhibition at the Whitney Museum of American Art, New York, NY (1987); The Knoxville Museum of Art, Knoxville, TN (1997); Heckscher Museum of Art, Huntington, NY (2004); Bryn Mawr College, Bryn Mawr, PA (2010); and the Yale University Art Gallery, New Haven, CT (2013). The exhibition “Red Grooms: Selections from the Complete Graphics Works,” was organized in 2000 by The Tennessee State Museum and travelled to five venues including the Chicago Cultural Center, Chicago, IL, and the Frist Center for the Visual Arts, Nashville, TN.

His numerous honors include The Lifetime Achievement Award, National Academy of Design (2003); Elected Member, American Academy of Arts & Letters (2000); Award of Honor, The Mayor’s Awards for Arts and Culture, New York, NY (1988); and the Governor’s Award in the Arts, State of Tennessee (1986). His works are in the collections of more than 35 public museums, including the Art Institute of Chicago (Chicago, IL); the Museum of Modern Art (New York, NY); the Metropolitan Museum of Art (New York, NY); the Cheekwood Fine Arts Center (Nashville, TN); and the Knoxville Museum of Art (Knoxville, TN).

Red Grooms will participate in the opening night of the conference (March 18, 2015), and will be joined in an interview format by his long-time print collaborator Bud Shark of Shark’s Ink and his good friend, the Tennessee artist Andy Saftel for a

EXCELLENCE IN TEACHING AWARD: WALTER JULE



Award Ceremony and Keynote Presentation

Friday March 20, 2015, Knoxville Convention Center, 8:30-9:30am

Featured Exhibition:

"Ungraspable: Walter Jule, Printworks,"

Gallery 103B, UTK Art and Architecture Building, Reception, Friday March 20, 2015, 5:00-8:00pm

Walter Jule, Professor Emeritus from the University of Alberta has been selected to receive the 2015 SGC International Excellence in Teaching Award, which is presented to "an individual who has made an outstanding contribution to teaching printmaking and has demonstrated excellence in his or her own creative work."

As one of Canada's most important printmakers, Walter Jule's work can be found in over 60 major public collections. Having taught at the University of Alberta beginning in 1970, his former students comprise a notable list of important artists making an impact on the practice and teaching of printmaking in both Canada and the United States. A partial list includes Liz Ingram, Professor, University of Alberta; Davida Kidd, Professor, University of Fraser Valley, Abbotsford, BC; Sean Caulfield, Centennial Professor, University of Alberta; David Armstrong: Associate Professor, York University Toronto; Mark Bovey, Associate Professor, NASCAD University; Nancy Fox, Sheridan College, Toronto; Tracy Templeton, Associate Professor, Indiana University; Koichi Yamamoto, Associate Professor, The University of Tennessee, Knoxville; Shannon Collis, Assistant Professor, University of Maryland; Michelle Murillo, Assistant Professor, California College of Arts; Erik Waterkotte, Assistant Professor, The University of North Carolina, Charlotte; and Jenn Bowes, Studio Program Coordinator, Northern Lights College, Dawson Creek, B.C. Several of these individuals, and others wrote letters in support of his nomination.

"Work and life seem almost inseparable for Walter Jule" notes Rebecca Beardmore from the Sydney College of the Arts in her letter. She continues, "As his student, I was captivated by his classroom delivery as was his entire audience. He had an uncanny ability to find an intimate connection with all of his students, to empathize and help drive their pursuits." Davida Kidd states in her letter of nomination "Walter deserves this award immensely. This kind of teaching and dedication to curriculum development, community building, global and local, represents decades of dedication."

Walter Jule is committed to preparing his students to make an impact on and to advance the profession. In this respect, the teaching enterprise exists not only in the studio classroom, but also involves exposing his students to the profession through traveling exhibitions, residencies and conferences. Two good examples include the international symposium and book of the same name *Sightlines: Printmaking and Image Culture* (The University of Alberta Press, 1997) with articles by 13 international contributors and *Print Voice: Precarious Balance* (University of Alberta Press, 1990) with articles by 11 international contributors. Fostering critical dialogue about the discipline is a central part of being a teacher. Of particular note are the many European and Asian connections that Professor Jule has cultivated for the University of Alberta printmaking program that has resulted in exchange exhibitions and opportunities for his students to work with a wide range of visiting artists.

KEYNOTE SPEAKER: HIDEKI KIMURA



Keynote Presentation:

“Contemporary Printmaking in Japan: Organizing two exhibitions, *Redefining the Multiple - 13 Japanese Printmakers* and *PATinKyoto Print Art Triennial in Kyoto*,”

Thursday March 19, 2015, Knoxville Convention Center, Ballroom A-B, 8:30-9:30am

Hideki Kimura is co-curator of “Redefining the Multiple: Thirteen Japanese Printmakers,” an exhibition organized by the University of Tennessee, Knoxville Ewing Gallery that is currently touring the United States. Kimura studied oil painting and printmaking and Kyoto City University of Arts and completed independent research at the University of Pennsylvania’s School of Fine Art. He is a Professor Emeritus of Printmaking at Kyoto City University of the Arts, having retired in April 2014. Kimura has been active internationally as an artist and curator. He is the founder of the artists’ group MAXI GRAPHICA, and recently served as the president for the Committee of Art for Print Studies in Japan. Kimura’s work is in numerous public and private collections including the National Museum of Modern art in Kyoto, the Warsaw National Museum in Poland, the Philadelphia Museum of Art, The British Museum and the Victoria and Albert Museum in London. Mr. Kimura has several works selected for the exhibition “Lift: Printmaking in the Third Dimension” at the Knoxville Museum of Art.



Hideki Kimura, Print Installation, 2014.

HONORARY MEMBER OF THE COUNCIL: EUN LEE



Award Presentation:

Printmaker's Ball, Saturday March 21, 2015, Knoxville Convention Center, Ballrooms, 8:00pm

Honorary Members of the Council are individuals who have demonstrated outstanding service to the SGCI organization. Nominations are solicited from the membership and accepted by the SGCI Awards Committee. The recipient is made a permanent, honorary member of the SGC International and is granted a lifetime membership.

Eun Lee has been involved with the SGC International in one form or another since 2002. At that time she was a Student Member on the SGCI Board, and headed up the "Student Panel" at Print Gumbo, the 30th Annual Southern Graphics Council Conference, in New Orleans, Louisiana. She later served as President of SGC International from 2010-2012, and assisted in organizing the SGC International hosted 2012 Navigating Currents Conference, which, coincidentally was once again in New Orleans. Last year, Eun Lee served as the SGCI Conference Liaison for the Bridges, Conference in San Francisco. Current SGCI President David Jones, in tribute to Eun Lee notes "Every once in a while one has the good fortune of meeting an individual who is a force of nature, a dynamo of a human being. This is Eun Lee."

Eun was born in Seoul, Korea and has been teaching Printmaking at Savannah College of Art beginning the fall of 2006. She is the program coordinator for the printmaking minor in Savannah and currently serves as the Conference Coordinator of SGC International, the largest printmaking organization in North America. During her tenure with SGCI, she has served as President, Vice President of External Affairs, Chair of the Nominations Committee, Chair of the Awards Committee and Student Representative. She has also served the prior SGEO organization as President and Vice President. Eun received her MFA from the University of Notre Dame and her BFA from the University of Tennessee, Knoxville.



CALL FOR PARTICIPATION

SPHERE CONFERENCE MENTORING SESSIONS

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

SGC International 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 Sign Up for a Mentoring Session

We are seeking up to 48 individuals to help serve as mentors. Mentors will be assigned three individuals with whom they will meet for 30 minutes each. The mentor application form is designed to allow you to schedule your session at a time that works best for your conference schedule. Information forms are posted on our web site.

APPLICATION DEADLINE TO BE A MENTOR IS DECEMBER 15, 2014

To Sign Up for a Mentoring Session

Registration for a Mentoring Session is available through the SGCI Conference website. Sessions are available on a first come, first serve basis. There are a limited number of sessions available and mentees must enroll first through the conference registration website before emailing their Career Mentoring Services Enrollment Form. Registered mentees must submit a Career Mentoring Services Enrollment Form by February 1, 2015. All mentees are notified of their scheduled date and time by email prior to the conference.

For more information on mentoring sessions, contact Nicole Pietrantonio, SGCI Vice President of Outreach, outreach@sgcinternational.org.

CALL FOR PARTICIPATION - INKUBATOR SESSIONS

In 1972 Boyd Saunders, then a new Assistant Professor at the University of South Carolina sent letters to printmaking programs at colleges and universities in the southeastern United States in an effort to meet at the SECAC Conference to be held that year in New Orleans. Saunders was seeking to form a support system of colleagues devoted to making and teaching printmaking. During the conference a small group of printmakers met in the St. Charles Hotel, which served to "INKubate" the formation of the Southeastern Graphics Council, later known as the Southern Graphics Council, and what is known today as SGC International (SGCI).



As part of the 2015 SGC International Conference a series of nine 90-minute "INKubator" sessions are planned. Each of the sessions will be chaired by a separate facilitator and will revolve around a common set of concerns or issues with no more than 30 participants. The sessions cover a range of topics, from women and letterpress to printmaking and creative practice and the local sphere. See the website for more information. The nine sessions include:

- "SGCI Members Survey,"
- "The Local Sphere: Bloom Where You're Planted,"
- "Letterpress and the Domestic Sphere: Women in Printing Past, Present, and Future"
- "Trekking Tradition, Broadening the Sphere"
- "The Printmaking Legacy Project®"
- "The Constructed Sphere: Sculptural Printmakers Tap the Third Dimension"
- "Photogravure Printer Community"
- "Shared Visions: Collaborative and Community Arts Actions"
- "Creating Networking Spheres: Conceiving Regional Print Conferences"

Participants were asked to contact INKubator Session facilitators by November 1, 2014, but many still have room for additional participants. Contact them if you want to join the conversation.

TECHNICAL DEMONSTRATIONS

Twenty-two technical demos will cover both traditional and non-traditional methods. Most demos will take place in the School of Art of the University of Tennessee, Knoxville on Friday March 20th and Saturday March 21st. We are also making arrangements to present demos at the Product-Publisher's-Program Fair on Thursday March 19th. In some cases, demos have been scheduled into multiple time slots, or involve projects over a longer interval. Technical hand outs will be posted on the conference website. Here are three examples of some things planned:



Building an Inexpensive Vacuum Exposure Unit **Bud Shark, Sharks INK**

Since 1976 I have used a “homemade” exposure unit for thousands photo plates created in my studio. When I started Shark’s Lithography I wasn’t able to afford a manufactured commercial exposure unit and improvised a simple and crude unit. Since then I have continued to use a “homemade” unit based on that first one for exposing all photo plates. The demonstration will show how to build a portable and inexpensive vacuum exposure unit using commonly sourced materials. The exposure unit may be used for photo positive and negative litho plates, solar plates and other photo-based processes. The unit can be easily customized for plates of any size. A complete materials list, diagram and instruction sheet will be provided.

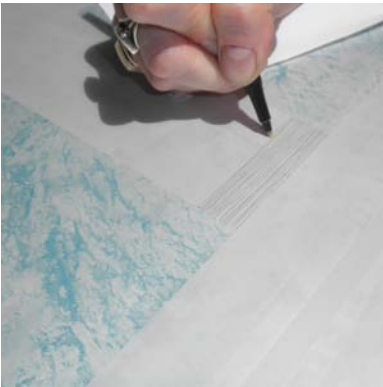
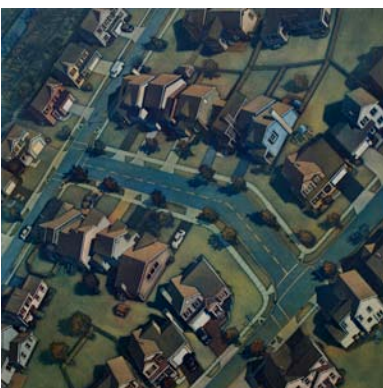


Photo Litho Plates: Not Just for Photo Anymore **Carolyn M. Muskat and Kate Goyette, Muskat Studios**

Photo processes have been a part of printmaking for over 100 years. From commercial reproduction applications to hand-drawn graphics, photographic elements are an integral part of print media. For artists, these wide-ranging uses provide an expanding array of expressive possibilities, either in stand-alone photo-based imagery or in combination with hand-drawn elements. Emerald Green photo litho plates can offer a very tight structure that produces images with remarkable tonal transitions – all without the use of traditional half-tone dots. Artists can use a range of films to create images, including inkjet, laser, copier, and hand-drawn films. It is through the treatment of the Emerald Green photo litho plates as a hybrid of traditional aluminum plates and polyester plates, that any lithographer and printmaker can dependably create, stabilize, and print from photo litho plates. This demonstration will focus on successfully preparing, exposing, processing, and printing Emerald Green photo litho plates while also introducing methods for artists to draw directly onto the plate both before and after printing the photo image.



One + One = Infinity **Art Werger, Ohio University**

In an attempt to demystify the process of full color intaglio printing, Art Werger will use a la poupee inking to create a full palette image from two copper plates. Werger will explain how he develops an image on two plates using a warm/cool approach and a novel approach to color theory (any given color is achieved through the balance of two complementary colors). Examples will show how the plates are drawn as stage-bitten aquatints using lithography crayons over rosin aquatint. He will also explain a time-saving proofing method, the Color Grid Print, that provides a variety of possible color solutions. Finally, he will demonstrate how to use a stencil and relief roll to heighten and intensify the intaglio color range.

SELECTED PANEL SESSIONS

A diverse and exciting line-up of 18 panel sessions are planned for the conference. For a complete listing, which includes abstracts for all of the papers, see the conference website. Below is a small sampling of what is planned.



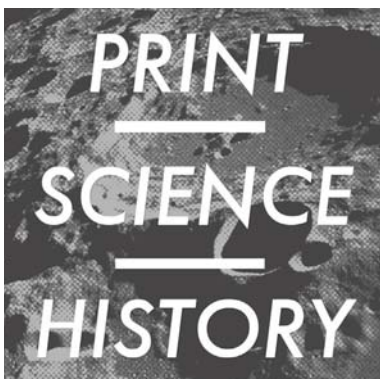
“Prints and the Political Sphere” will address the role of prints as a form of political expression. Historically the printed multiple has been both a tool for social control by the church or state and also used by artists to critique systems of power. What lessons can be drawn from the political history of prints for artists today? In the context of our contemporary media industrial complex, how do prints, often self-published on smaller scales of distribution offer a tool for political expression? Are galleries and museums viable contexts for political printworks? What criteria do we use to judge political prints; aesthetic, rhetorical, and/or political? And, importantly, how can these ideas inform the teaching of printmaking and book arts? Chaired by John Risseuw, the panel will include papers by Ericka Walker, Ruthann Godollei and Kjellgren Alkire.



“The Printmaker’s Economic Stimulus Plan” will explore how our profession, making prints, relates to the economic strength of the local communities in which we live and work. Specifically, it will explore how printmaking has been and can be used as a driver for economic stimulus in communities of all sizes. Panelists are sought with insights on any of the following: selling their prints/printed matter through websites or storefronts, non-profit or for-profit art centers that include printmaking studios, artist residency programs, independent print publishers, print publishers associated with universities, or other similar business ventures involving printmaking. How has your activity/business either sustained or revitalized the economy in your community? Has any government assistance helped or hindered your business? Do you have any regrets or points of pride in your contribution to your community? Chaired by Kristin Powers Nowlin, the session will include papers by Benjamin D. Rinehart, Karen Kunc, Nathan Meltz and Liz Maugans.



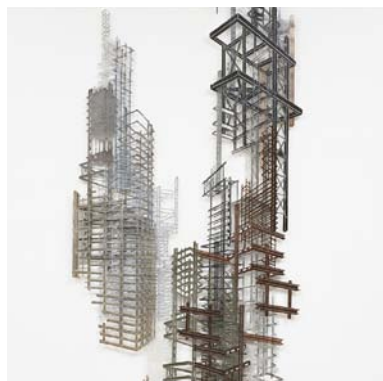
“Lesson Plans” is an SGCI Board Sponsored Session that will explore the basic structural unit of a course: the assignment. This panel will comprise back-to-back Pecha Kucha-style presentations followed by a question/answer session. The session was prompted by several questions: What makes a good assignment and how do we assess its outcomes? How do assignments cultivate a student’s understanding of specific processes and materials while also advancing their theoretical and conceptual development as artists and designers? How do assignments employ readings, demonstrations, and critiques? What other factors make for an effective class project? Panelists respond with reflections on teaching, its intentions, and specific examples of projects they have taught. Chaired by Beth Grabowski, the session will include presentations by Melissa Haviland, Cassandra Hooper, Andrew Kozlowski, Christine Medley and Troy Richardson.



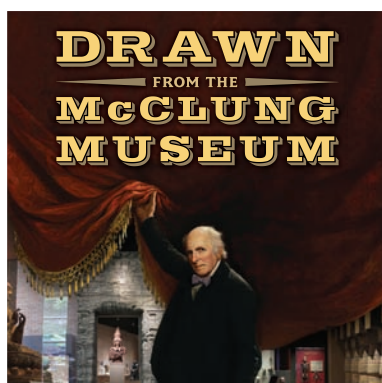
“Art, Science and the Historical Perspective in Contemporary Printmaking” will examine this topic from the perspective of both the scholar and the practicing artist. We will discuss the ways in which contact with the past can be enriched by exposure to the current practice of printmaking, and the experience and practical expertise of the printmaker can contribute to the historian’s endeavor. Contributors should imagine ways in which the “spheres” of art and science can be made one, and how engagement with the history of both science and the craft of printmaking can open new kinds of discourse for artists and historians. Historians of art, historians of science, and practicing printmakers are encouraged to contribute papers, presentations or reports on relevant interdisciplinary projects with which they are involved. Chaired by Anna Reser, the session will include papers by Lindsay Clark-Ryan, Darian Goldin Stahl and Brian Dunn.,

SELECTED EXHIBITION AND PORTFOLIO PROJECTS

Many exciting exhibitions and portfolio projects are planned for the conference, including projects from Norway, the Philippines, and Poland, as well as some portfolios that include many international participants. Below are a few examples.



Curated by Stephen Wicks of the Knoxville Museum of Art, “Lift: Contemporary Printmaking in the Third Dimension” examines the work of established and emerging international contemporary artists who use a variety of strategies to bring a sculptural dimension to printmaking. Some achieve this by using centuries-old methods while others take advantage of cutting-edge digital tools. These include low relief printing or embossing, printing on mold-cast paper forms, post-print cutting, scoring, folding, etc., art installations that use repeated print elements, relief printing through repeated print runs to accumulate layers of material, and printing out imagery that is applied to 3D forms. Among the artists projected for inclusion are Enrique Chagoya, Lesley Dill, Robert Gober, Red Grooms, Hideki Kimura, Nicola Lopez, Oscar Munoz, Leslie Mutchler, Marilene Oliver, Dieter Roth, Graciela Sacco, and Jonathan Stanish.



“Drawn from the McClung Museum” is an innovative exhibition project involving 27 artists, each of whom produced original prints in response to objects from the collection of the McClung Museum of Natural History and Culture. The exhibition will pair the objects and the prints to address how we perceive and interpret art, science and culture. The project is organized by Sydney Cross, Alumni Distinguished Professor of Art from Clemson University in collaboration with Catherine Shteynberg, McClung Museum Curator. Participating artists include: Lynne Allen, Ed Bernstein, Mark Bovey, Sean Caulfield, Aaron S. Coleman, Sydney A. Cross, Deborah Cornell, Maggie Denk-Leigh, Mark Dion, Holly Greenberg, Syracuse, Fred Hagstrom, Adrienne Herman, John Hitchcock, Emmy Lingscheit, Beauvais Lyons, Phyllis McGibbon, Ayanah Moor, Althea Murphy-Price, Dennis O’Neil, Endi Poskovic, John Risseeuw, Geo Sipp, Tanja Softic, Ericka Walker, Art Werger, Koichi Yamamoto, and Melanie Yazzie.



“The Wroclaw School of Printmaking - 2015” is comprised of the graphic works of the Printmaking Faculty plus selected students and graduates from the Eugeniusz Geppert Academy of Fine Art and Design in Wroclaw, Poland. The Wroclaw School of Printmaking group is internationally known and has exhibited in Poland, Latvia, Lithuania, Greece, Romania, Taiwan, People’s Republic of China, Sweden, Scotland, Portugal, the United States and many other locations. The group prides itself in representing master craftsmen in all techniques traditional and contemporary. Each artist demonstrates his or her unique technical capabilities in addition to an extraordinary graphic imagination and aesthetic philosophy. The artists have extensive exhibition records and have also been awarded for their didactic accomplishments. This exhibition exemplifies the very best of contemporary Polish printmaking and appeals to printmakers, artists and admirers of fine art. Exhibiting artists include faculty, staff and students.



SPHERE CONFERENCE POET LAUREATE: R.B. MORRIS

Knoxville poet, musician, playwright and actor R. B. Morris will serve as the Sphere Conference Poet Laureate. In this capacity, Morris will provide readings of poems throughout the conference, and will perform with the Lonesome Coyotes at the Printmaker’s Ball on Saturday March 21st. A native of Knoxville, R.B. Morris has published books of poetry, including *Early Fires* (Iris Press) and *Keeping the Bees Employed*, and *The Mockingbird Poems* (Rich Mountain Bound), and music albums including *Spies Lies and Buring Eyes* and his most recent solo project *Rich Mountain Bound*. He wrote and acted in *The Man Who Lives here is Looney*, a one-man play taken from the life and work of James Agee, and was instrumental in founding a park dedicated to Agee in Knoxville.

REPORT FROM CINDY TIDLER SGC INTERNATIONAL STUDENT REPRESENTATIVE



UT Knoxville graduate student Jade Hoyer and I are looking forward to chairing the SGCI Board Sponsored Student Session “It’s a Small World: Creating Community Through Printmaking.” Our session will address the ways that printmaking encourages community, whether in our college and university printshops, in our independent printshops, or even in the relationships we develop with other printmakers across the country and world. This year’s student panel will address printmaking communities including printmaking departments, Print Clubs, community printshops, collaborations, and more. We welcome discussion on how to develop Print Culture. What makes a strong print culture and community? What places have it? How do we create and encourage it?

For the panel, Kate Horvat, from Arizona State University, will talk about their student-run organization A Buncha Book Artists (ABBA) which fosters cross-pollination between visual and non-visual artists who collaborate to write, design, and fabricate artists’ books. Jade Hoyer will talk about projects that the UTK Print Club have pursued, including exhibitions, portfolio exchanges, print sales, public demonstrations and even international exchanges that foster community engagement and help to generate student activity funds to support the club. Ryan McCullough from The University of Georgia will address ways he has used collaborative monoprinting to engage creative people from outside of printmaking with their print facility. Finally, Sarita Zaleha, from The University of Iowa will talk about working to establish a print club on their campus, and the role of their website as a resource and communication tool. I will moderate the discussion with questions for the panelists and hope to hear questions and comments from all of you, our student printmaking community. Like so many other things at our annual conference, I hope this session featuring activities by students will help to foster ideas for creating community on your own campuses and in your local communities.

Please join us for the session on Thursday March 19th from 3:30-5:00pm at the Knoxville Convention Center Lecture Hall.

CALL FOR PARTICIPATION IN EVENTS AT THE PILOT LIGHT

For nearly 15 years The Pilot Light, at 106 East Jackson Street has been a small, but significant alternative performance and music venue in Knoxville’s Old City. Each one of their events, whether it be music, performance or visual art, has been a creative opportunity for a printer. From notorious local printshops, such as Yee-Haw Industries, to musicians with rub-on letters and access to a copy machine, the Pilot Light has generated years of printed matter. Over the years University of Tennessee Printmakers have performed in and frequented the joint. During the conference there will be the following special events at the Pilot Light:

Wednesday March 18: “Dance Floor Demos,” 10pm

Hosted by Sarah Shebaro and Bryan Baker, this competitive event bridges the gap between the edition and the booty shake. The event needs a group of qualified printmakers/music/dance aficionados to decide who is crowned champion of the “Dance Floor Demos.” Judges will be selected based on their specific area of print media expertise and selection of tracks that get them moving in the print shop. To submit, please email the title and artist of three songs as well as a brief written paragraph explaining what makes you an ideal judge of the Dance Floor Demos. Email requested materials to: dancefloordemos@gmail.com

Thursday March 19th: Call for Proposals

Got a programming idea? We want to hear from you. Contact Jason Boardman at jasonboardman@gmail.com

Friday March 20th: “Printmaker Talent Show,” 10pm

Coordinated by Nathan Meltz, this event is open to all forms of performance, musical, comic, etc. Drums, electric bass, and guitar with sound system provided. To sign up, contact Nathan Meltz at nathanmeltz@gmail.com.

**PILOT LIGHT PROPOSALS
ARE DUE BY JANUARY 10th**





SPHERE APRON

Be sure to order your Sphere Apron for only \$18. The aprons are a heavy duty cotton/poly blend, with adjustable neck strap, three pockets, screenprinted in two colors with the Sphere Conference logo and long enough to catch any drip of ink. We will have very limited supplies at the conference, so make sure you reserve yours when your register.

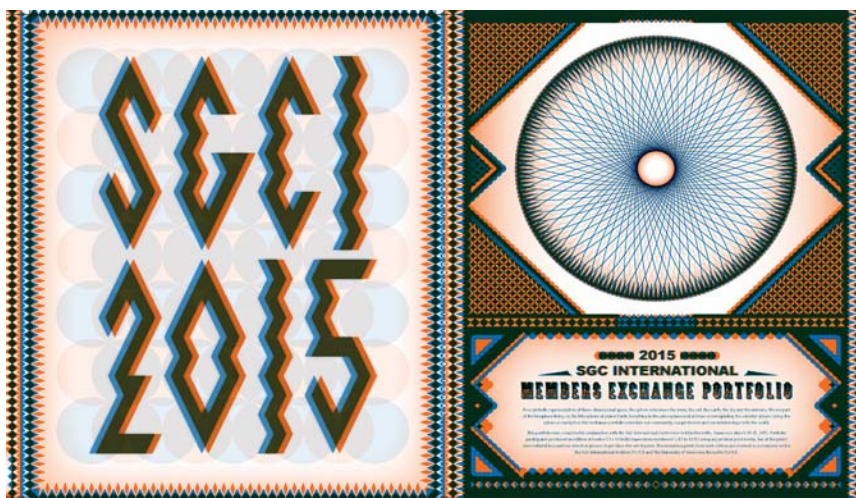
MEMBER'S EXCHANGE PORTFOLIO: \$1,000 IN PRIZES!!!

Plan to participate in the SGC International Members Portfolio on the theme "Sphere." Editions should consist of twelve impressions numbered 1/12 to 12/12, using any archival print media. No print may be thicker than 1/64 of an inch. Ten of the prints will be redistributed to other participants in a random selection process. The remaining prints from each edition will be retained as a complete set for the SGC International Archives (11/12) and The University of Tennessee, Knoxville (12/12). The participation fee is \$10 payable with your registration.

One \$400 award, and two \$300 awards (\$1,000 total) will be presented for the best prints in the portfolio, with recipients recognized during the Printmaker's Ball on Saturday March 21st at the Knoxville Convention Center.

Portfolios will be housed in a handsome two-color portfolio case printed on 140# Pure White Construction Cover manufactured by French Paper Company (Niles, Michigan) using 100% Hydro Power and supplied through Athens Paper Company (located throughout the South-eastern United States). Designed by B. J. Alumbaugh, it is printed offset by The University of Tennessee Graphic Arts Service.

Information including drop-off (Thursday until 1pm) and pick-up times (on Saturday), and forms that participants need to complete and submit with their edition are posted on the conference web site.



ADVERTISE IN THE SPHERE PROGRAM

One of the best ways to reach 1200+ delegates attending the conference is to purchase advertisement space in the full color conference program. Completed designs and payment are due January 15th, 2015. To check out the rates and guideline, see: http://web.utk.edu/~sphere/Pages/PDFs/Program_Advertisements.pdf

We also invite submissions for the conference swag bags. To be included in the swag bags, send 1500 printed items to arrive by March 1, 2015 to: Swag Bags, SGC International Conference, School of Art, 1715 Volunteer Blvd. The University of Tennessee, Knoxville, TN 37996-2410

HOTEL ACCOMODATIONS

We have reserved a special block of rooms at two hotels adjacent to the Knoxville Convention Center. The conference-website includes quick links to the hotel reservation portals. Please make your reservations before February 1, 2015 to take advantage of these discounted rates..

Holiday Inn Downtown World's Fair Park, Group Discount Code: "SOU"

525 Henley Street, Knoxville, TN 37902, 865-522-2800

Conveniently located next to the Knoxville Convention Center. \$119/night for up to four guests per room (2 double beds) plus taxes. Rooms include high-speed internet. Parking for \$8.00/night.

Hilton Knoxville, Group Discount Code: "SGC15"

501 West Church Ave., Knoxville, TN 37902, 865-523-2300

Conveniently located one block from the Knoxville Convention Center. \$127/night for up to four guests per room (2 queen-size beds) plus taxes. Rooms include high-speed internet. Free self-parking.

FLYING TO KNOXVILLE

The 2015 SGC International Conference attendees are offered a discounted airfare with Delta Airlines for flights to Knoxville (TYS). Discounts apply to the travel period of March 15-24, 2015 and range from 2% to 10% depending upon the booking class. Reservations and ticketing available is available via www.delta.com. When booking online, select "Meeting Event Code" and enter event code NMHFM in the box provided on the Search Flight page. Reservations may also be made by calling Delta Meeting reservations at 800-328-1111, Monday-Friday, 7am -7pm CDT, but please note there is a direct ticketing fee for booking through the reservation telephone number. We suggest booking your airfare online, as there is no additional fee.

McGhee Tyson Airport is located south of Knoxville in Blount County, about 12 miles from downtown. There are a variety of private taxi services from the airport to downtown Knoxville. The taxi stand is just north of the baggage claim area.. A typical fare is around \$30 each way. Conference delegates are encouraged to ride share.

DRIVING TO KNOXVILLE

Knoxville is within a one-day drive of 2/3 of the population of the United States. Major interstate highways serving Knoxville include I-40, I-75 and I-81. Below are driving directions:

Eastbound on I-40 (from Nashville, TN)

Take Exit 388 onto 441 South (Henley Street). The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Downtown is one block east on Church Street

Westbound on I-40 (from North Carolina)

Take exit 387 (17th Street). Turn right on Ailor and continue to Western Ave., where you take a right. At the third traffic light turn right onto Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Downtown is one block east on Church Street.

Southbound on I-81 (from Virginia)

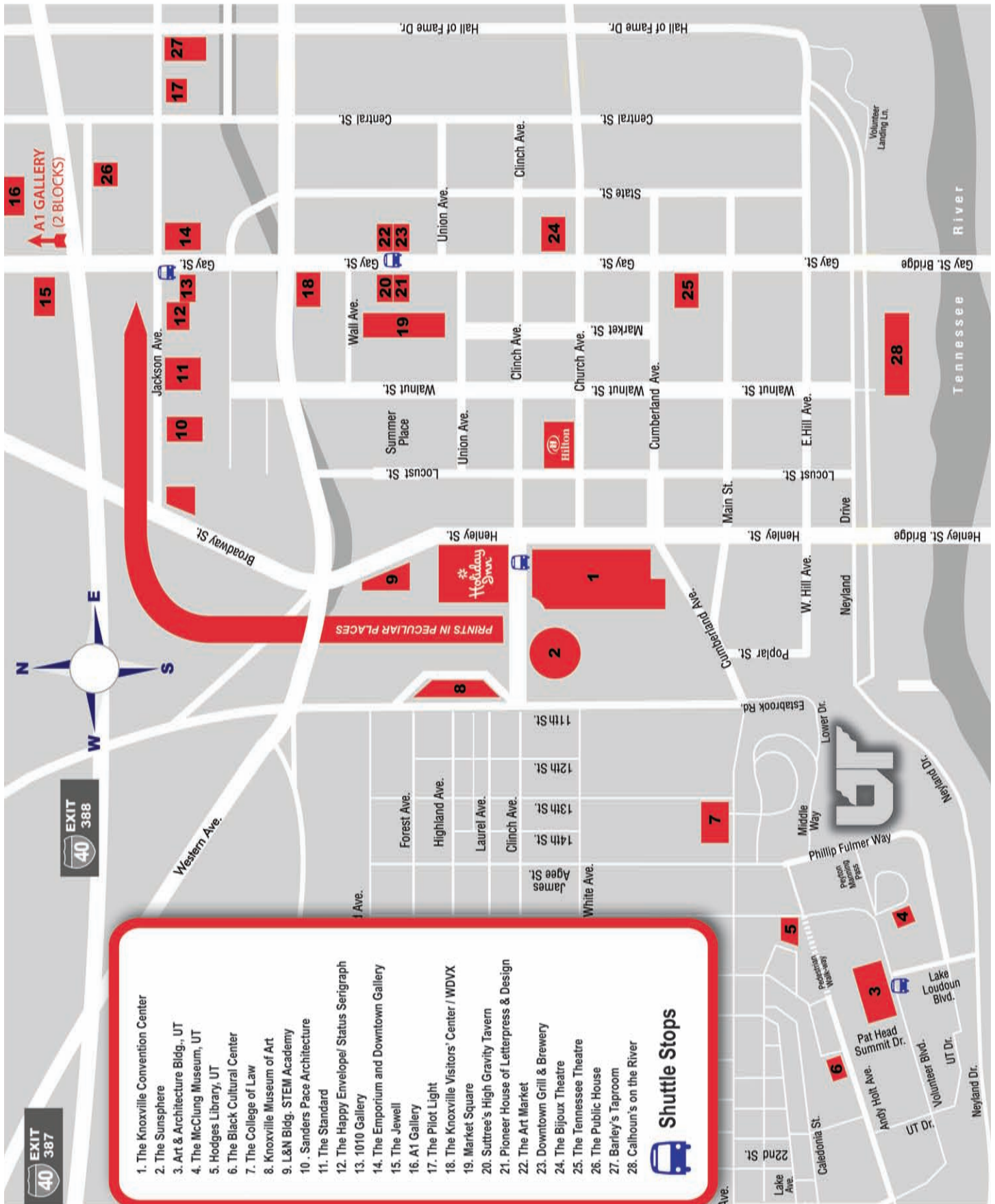
Thirty minutes east of Knoxville, I-81 merges with westbound I-40. Continue on I-40 and take exit 387 (17th Street). Turn right on Ailor and continue to Western Av, where you take a right. . At the third traffic light turn right onto Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Downtown is one block east on Church Street.

Southbound on I-75 (from Kentucky)

At the I-275/I-40 interchange, bear right onto 441 South (Henley Street). The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Downtown is one block east on Church Street.

Northbound (from airport):

Take Highway 129 North for 13 miles. Take ramp I-40 East (Asheville) stay in the right lane to Exit 388 onto 441 South (Henley Street), drive to Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Downtown is one block east on Church Street.





REGISTRATION AND MEMBERSHIP

CONFERENCE REGISTRATION:

	Early	Regular	Late/On Site
Regular Full Conference	\$250	\$300	\$350
Student Full Conference	\$160	\$220	\$280
Wednesday, March 18 ONLY	\$75	\$75	\$100
Thursday, March 19 ONLY	\$150	\$150	\$175
Friday, March 20 ONLY	\$150	\$150	\$175
Saturday, March 21 ONLY	\$150	\$150	\$175

Note: Contact the Sphere email address if you are interested in the volunteer rate of \$100.

SGCI MEMBERSHIP DUES:

Regular Membership	\$75
Student Membership	\$35

Note: If you joined or renewed SGCI since the Bridges Conference, contact the Sphere email address to arrange for a code to waive this cost. All students must present a current photo ID before receiving conference materials.

OPEN PORTFOLIO: \$10

MEMBER EXCHANGE PORTFOLIO: \$10

CONFERENCE APRON: \$18

THURSDAY-FRIDAY BOX LUNCHES: \$20 (strongly recommended)

PRINTMAKER'S BALL: \$0 for full conference registrants

GUESTS TO PRINTMAKER'S BALL: \$40



SPHERE CONFERENCE CALENDAR

**VISIT THE WEB SITE
TODAY!**

**Mentor Deadline:
December 15, 2014**

**Editions Due for Most
Exchange Portfolios:
December 15, 2014**

**Pilot Light Deadline:
January 10, 2015**

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

**Mentee Deadline:
February 1, 2015**

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

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

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

**BOOK YOUR HOTEL
ROOM NOW!**

**Contact:
sgci2015@gmail.com**