

Graphic Impressions

The Newsletter of SGC International

Summer 2017



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Letter from the Editor Matthew McLaughlin

Dear SGCI members,

I hope everyone had a fantastic time in Atlanta for the 2017 SGCI conference Terminus. I am so sorry I had to miss it, but family takes precedent. I heard only great things from my friends who did attend and I am starting to hear exciting things about Las Vegas next April.



I write, as I always do, to sum up the following newsletter and give you all a snippet of what's to come. But first, I write to let you all know I am stepping down from my role as Newsletter Editor for SGC International after this issue. It has been a pleasure to receive all your images and read over the many great articles that have been submitted in the past two years. I am stepping away from the newsletter because I have an 8 month old daughter who takes up too much of my time (which I happily give her) to be able to do this work properly.

As of right now, Kate McQuillen, our Administrative Assistant, will temporarily take over editing the newsletter, but I hope one of our wonderful members will hear the call and step forward to help out. Each newsletter takes some to review, edit and construct, but it's a great privilege to be the first to see so many images and articles. Please consider reaching out to Nicole Pietrantonio if you are interested in taking over this role.

This issue will have an essay of introduction to JoyEllen Freeman, Archivist for KSU, a few items to wrap up the Terminus conference, along with an article by Kathryn Scudier about a new artist book made at Women's Studio Workshop and an interview with Chuck Webster by Kate McQuillen..

Please enjoy this issue, and consider contributing in the future. Hope everyone has a productive summer.

Best,

Matt McLaughlin, Editor
editor@sgcinternational.org



Sarah Hinckley, *Turning 5*, 42.5"x26",
Collagraph and relief monoprint, 2013

Cover Image: Megan Moore, *Lobster Egg*, 9"x7", Woodcut, ink jet, intaglio, and polyester litho, 2017

Letter from the President:

Nicole Pietrantonio

Dear SGC International Members,

First, thank you again to our incredible conference organizers in Atlanta for Terminus. I've heard from countless members that they had a fantastic experience at the Atlanta conference and were thoroughly impressed with this year's organization, scholarship, and sense of community. Thank you again to Conference Chair Valerie Dibble, Co-Chair Deborah Sosower, Conference Coordinator Eun Lee, and the incredible Atlanta Steering Committee. Hosting an SGCI conference is a tremendous undertaking and it is a testament to how much this organization runs on our members' diligence, service, and love for SGCI. We couldn't do this without you.



SGC International is an incredible organization and if you have ever wondered about how you can get more involved, then I hope you will consider working on our board of directors. We are now accepting nominations (self-nominations are welcome) through August 1, 2017 for service on the 2018-2020 board. A nominating committee composed of three past presidents and board members will select the next slate of nominees. For more information about nominations and serving on the board, please visit our website.

Becoming a board member is an outstanding way to give back to this organization and learn more about non-profit management. SGCI's board is historically a working board, where officers assist at conferences and coordinate programs. Along with this type of work, as board members we also have a variety of legal and financial duties to ensure that SGCI accomplishes its mission as a non-profit organization.

To elaborate on board members' duties, some of the most commonly stated responsibilities of board members are: 1) the duty of obedience; 2) the duty of care; and 3) the duty of loyalty. The duty of obedience means that board members ensure that the organization follows the law – we comply with all federal and state reporting requirements, documentation, and ensure that our programs are aligned with the stated mission of SGCI. The duty of care is about fiduciary responsibilities, meaning we have a legal responsibility to protect the financial assets of the organization and make informed decisions about how to use our funds. The duty of loyalty means board members pursue the best interest of the organization above self-interests. This all may sound like a big endeavor, but if you have an interest in learning and giving back to SGCI, then this important work might be for you!

As board members, we acknowledge that taking good care of this organization is a shared responsibility and we are absolutely committed to doing what is best for SGC International's future. Therefore, the board decided it was time for a Financial Review (much like an audit) to examine our accounting practices and tighten the checks and balances of our banking. We're also working with 501 Commons, a non-profit consulting group, who is making recommendations about better governance practices. We are an organization that has grown immensely over the past four decades – our membership is now at 2500+ and our budget is now over \$400,000 annually. We recognize that it is time for reflection and planning SGCI's future. Our current board is committed to strengthening SGCI's governance practices and financial controls, laying a solid foundation for the new board to inherit in the spring of 2018.

Again, I hope you will consider the exciting and important duty of becoming a board member. Please know that I welcome any questions president@sgcinternational.org and as always, look forward to hearing from you.

Sincerely,

A handwritten signature in black ink that reads "Nicole Pietrantonio".

Nicole Pietrantonio

P.S. Save the date for our 2018 Conference, Altered Landscapes, at the Bally's Hotel on the strip in Las Vegas – Wednesday, April 4 – Saturday, April 7, 2018!

JoyEllen Freeman, Outreach/Special Collections Archivist Kennesaw State University (KSU) Archives

Greetings! My name is JoyEllen Freeman, and I am the Outreach/Special Collections Archivist at the Kennesaw State University (KSU) Archives. The KSU Archives is part of the Department of Museums, Archives and Rare Books at Kennesaw State University. The KSU Archives houses more than 640 archival collections. One of our most exciting collections is the organizational archives of the Southern Graphics Council (SGC) International. The organizational archives of SGC International include a variety of historical materials, such as conference development and planning documents, ephemera, photographs, correspondence, artist files, newsletters, historical sketches, audiovisual material etc. I feel privileged to work with this collection on a daily basis. My main duties for the SGC International archives include outreach and promotion of the collection, managing research appointments, developing mini-exhibitions, digitizing select materials for public access, and coordinating with the processing archivist to solidify a processing plan.



As an outreach archivist, my job is all about making archives accessible and usable to the public. The SGC International archives are great to work with because they have such widespread appeal. The print archives (held at the Bernard A. Zuckerman Museum of Art) are fascinating from an artistic standpoint, yet the organizational records are just as intriguing from a historical standpoint. The organizational archives demonstrate the immense growth of SGC International since its humble beginnings in the early 1970s. For example, the collection contains handwritten letters between artists as they comment on each other's work, exhibit catalogs, photographs of the SGC International "family" during annual conferences, artist statements, and much more.

These archives are meaningful to SGC International members both past and present, but they are also meaningful to students and general researchers. This year, I am working with a professor here at KSU to incorporate the SGC International archives into her "History of Printmaking" course. In addition, I am continuously selecting SGC International archives for digitization. I add these materials to our digital repository called SOAR. Digitized versions of select SGC International Archives are available at this link: <https://soar.kennesaw.edu/handle/11360/2002>. To see a more comprehensive view of the collection, see the preliminary finding aid here: <http://archon.kennesaw.edu/index.php?p=collections/controlcard&id=316>. This finding aid is a work in progress, so be on the lookout for more details.

Please feel free to contact me with any questions you may have regarding the organizational archives of SGC International. Also, if there are specific items that you would like to see digitized, just let me know!



Kennesaw State University Reading Room

Thank You from 201Y SGCI conference Terminus in Atlanta

Terminus:Arrivals and Departures 2017 SGC International Printmaking Conference



The 45th annual conference of SGC International was held March 15 - 19, 2017 in the hub of the South - Atlanta, GA. Hosted by SGCI with local institutions Kennesaw State University, Georgia State University and Savannah College of Art and Design, the four-day conference offered a full schedule of print-related exhibitions and activity all along the corridor of Atlanta and surrounding areas.

Conference programming was held at the local hosting institutions, numerous area galleries and print shops, as well as at the conference hotel -- the Lowes Hotel, located in midtown down the street from the High Museum.

The success of TERMINUS was evidenced in meeting a series of goals set from the beginning of our planning: increasing the visibility of the vibrancy of Atlanta - Kennesaw printmaking community, introducing the SGC international membership to the host institution of the print archives, establishing a network of collaboration within the regional printmaking institutions and organizations, increasing the awareness of printmaking in the region and strengthening our contacts with the rest of the world through printmaking. Conference registration totaled approximately 1,200 with members coming from across the country as well as many international locations.

We started out our conference with a fabulous event that included dancers who performed a thematic rendition of Terminus. Boyd Sanders gave a rousing presentation of the history of our organization. We also had a dynamic keynote speech by a prominent Atlanta dignitary: Camille Russell Love who is the Executive Director for the Office of Cultural Affairs for the City of Atlanta. Ms. Love spoke eloquently of the impact printmaking has on the art community in Atlanta. There was a warm welcome from the SGCI President Nicole Pietrantonio and also a poetry reading by our Poet Laureate Kevin Sipp. Attendees then went to the High Museum, enjoyed their exhibits and a lovely reception.

Two of the awardees provided Keynote presentations over the duration of the conference. Professor Emeritus, Sydney Cross spoke at Kennesaw State on Thursday. Lifetime Achievement awardee, Sue Coe gave an amazing talk on Friday morning at the Loews, the conference hotel. Other awards included: Excellence in Teaching Award: Norman Wagner, Honorary Member of SGC International: April Flanders and Honorary Member of SGC International: Susan Goldman, Undergraduate Fellowship Award recipient of SGCI: Dana Potter, Honorary Graduate Student of SGC International: Heather Leier, Advocate of Printmaking: Roberta Griffin, Excellence in Creating Printmaking Dialogue: Dr. Carol Pulin, Excellence in Art Administration: Geo Sipp, Historical Achievement in Printmaking: Warrington Colescott, Printmaking Founder's Award: Yvonne Leonard and Curatorial Excellence Award: Alexandra Sachs.

During the conference, there were over 100 exhibitions, 24 technical demonstrations and projects, 12 panel, 12 Inkubator sessions and 14 themed portfolios. There was an extra portfolio for Orpheus brewery who sponsored a growler with a specially created label design. The vendor and publisher fair was a full robust experience for all participants. The Mentor Sessions continued to enjoy increased success. We had 35 mentors and 125 mentees signed up for session. The Open Portfolio had four sessions with over 400 participants and the membership exchange portfolio had more than 300 participants. Among the many events at each venue there was some really fun ones: Kennesaw State set a world's record of the most small presses in one place at one time during their "Small Press Round Up" which featured over 60 small presses

of every variety. Georgia State had a dynamic day that included “Prints in the Park” and partnering with Atlanta Printmakers Studio for Print BIG (large scale printing with a steam roller), and SCAD hosted a huge monotype marathon. It was also the first time SGCI conference goers were presented with an exhibition of selected prints from the SGCI archives at the Zuckerman Museum of Art on the Kennesaw campus. There were wonderful partnerships through out the city exhibiting and supporting printmaking: open admission to the High Museum all conference, tours of the Heidelberg printing complex in Kennesaw, tours at the Hudgens Center, presentations of the SGCI archives by the KSY curatorial staff as well as print exhibits in galleries and shops throughout Atlanta and surrounding areas. Each day had a full schedule with choices of what to see and do. The result of all this activity provided participants with many opportunities for rich interactions and dialogue.

SGCI logo and background.jpg One of the things we really wanted to provide for the participants was a closing banquet party that was included in the cost of the conference. On the final night, we had a wonderful Printmaker’s Ball with a photo booth and zombie make up station, a full banquet and with two bands: Little Tybee and Future Beats - and of course lots of dancing!

The Atlanta Conference Steering Committee would like to extend a huge thank you to Eun Lee, our conference coordinator as well Deborah Sosower and Gina Reynosa who managed the registration process. We were honored to host this conference and delighted to provide this print experience. We look forward to meeting again in 2018 in Las Vegas for Altered Landscapes!



Amos Kennedy's demonstration



Morgan Price's Print Mushing demonstration



Printing on the Green with Drive By Press

End of the Line By Kevin Sipp

Poem from the 2017 SGCI Conferecne, Terminus, in Atlanta

The ancients call the moment zep tepi, the first time, the bindu point of cosmic birth, the crossroads. It is here that the elements of time and space are stilled and traced, burned and etched by the nuclear touch of stars and their dust born material. It is here where the quantum mirror of dark matter and it's multiple points of departure become the floating surfaces that hold the weight of nova born rainbows amid the spectral heat that dwells in the hearts of luminous beings. Each moment brings a new creation, a new death, a new resurrection, a Phoenix soul cycle of appearances where archetypes are born and destroyed.

The cosmic lithographer bathes space here in a constant pool of cosmic chemical, the solar etcher sketches marks and tracks across galaxies as bold and bright as love and its longing. Colors pass through the screens of rays and gravitational pulls. The photographic ghost of stars echo across time arriving to our eye-lined shores millions of years after their distinct deaths, shining in the mythic lullabies of humankind's tender childhood remembrances when the magic of stars still held our wonder. This is creation in its purest form, where no distinctions exist between beings and things, where we are all of one dance delivered in stellar rhythms. We find ourselves at the terminus end of the cosmic line, inhabiting an etched emerald stone, and so we follow the wanderer's way, the creative path beyond the end, and live and die among the pulling up of dreams from internal

ancestral places where we behold the universe earth as pantheistic extensions of a divine awe full space. Through our creative acts, we stake our claim to space and time and seek to recapture the mysterious magic of the ancestors dwelling in us and the shadows of the material world we drown in. Yet we fight to find that old reverence in our acts, in these material rituals, in the limestone's, the pigments, in the sponges of the sea, in the screens, in the stylus scratching across metallic skins, in the embossing and pressing, in the tattoad brains we bring into all our desired manifestations. In the beginning and the end we are all just the dust of stars reformed, pressed and reborn by the machinery of the frequencies and alchemical collisions. We are all surfaces imprinted with the codes and colors of light, waiting to reclaim and reveal the lost touch of our nuclear being, and when all others sleep through the night we are up burning brightly bringing forth the dust of dreams
to imprint upon souls who seek to see our shine.



Julia Edith Rigby, *Sky Bear II*, 24"x36", Monotype, 2017

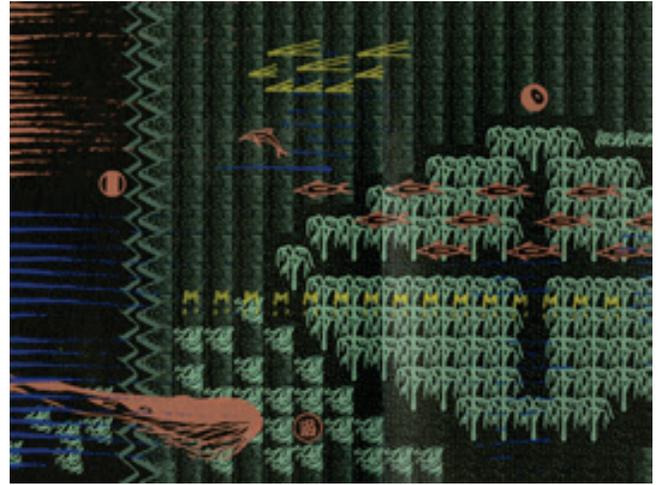
Into the Ocean: New Artists' Book at the Women's Studio Workshop

By Kathryn Scudier

Looking at the swiftly changing human footprint on the American West and, more specifically, her home in the Bay Area, Veronica Graham transcribes her curiosity and concern into her own fictional narrative. In the silkscreen studio, she printed and bound her newest artist's book, *The Map of Neighboring Bodies*, a journey and investigation into territorial divides across open waters.

"The question is: what do I see in the world?" Veronica asks. "What is being yelled at me and what is being whispered? I want to express my experience of the world—one that I do not think is uncommon—but still is my experience."

A master screen printer and co-founder of the art and design studio Most Ancient, Graham addresses how what she calls the "human whimsy" and waves of cultural and economic fads have lasting impact on the landscape. *The Map of Neighboring Bodies* is a nautical extension of an earlier, adventure game-inspired project, *The Map of Neighboring Territories*, which plays across the mythical terrain in an accordion-bound book. Now, having already conquered land in her previous work, Veronica turned to the sea for her Art-in-Ed Artist's Book Grant Residency.



Detail of The Map of Neighboring Bodies

Interested in conquests over the unbound oceans and the resulting natural, political, mythical, and historic boundaries, Veronica created a map of environments both imaginary and recognizable to viewers. Beginning with a kelp forest and lost continent, an intertwined space of science and fantasy, readers then land ashore a booming port city. The book continues through the disputed territories of polar waters and into an archipelago of regionally bound, culturally divergent islands.



Process shot of book production

Constructed in Veronica's signature style—colorful, tightly gridded symbols—these environments are constrained to five colors. Multiple systems of hand drawn iconography are meticulously printed in precise, overlapping registers while more isolated illustrations of planes and cargo ships seem to float above the surface. Throughout the book, Veronica layers colors and changes ink opacity to stretch the limits of her palette.

Veronica reversed the rigid order of the book on the final pages, running four inks together into a gradient. This split fountain print is as technically demanding as the grids that make up the previous pages. All four colors were carefully pulled in the same pass and on the same screen, flowing together as though these imaginary spaces were suddenly washed away.

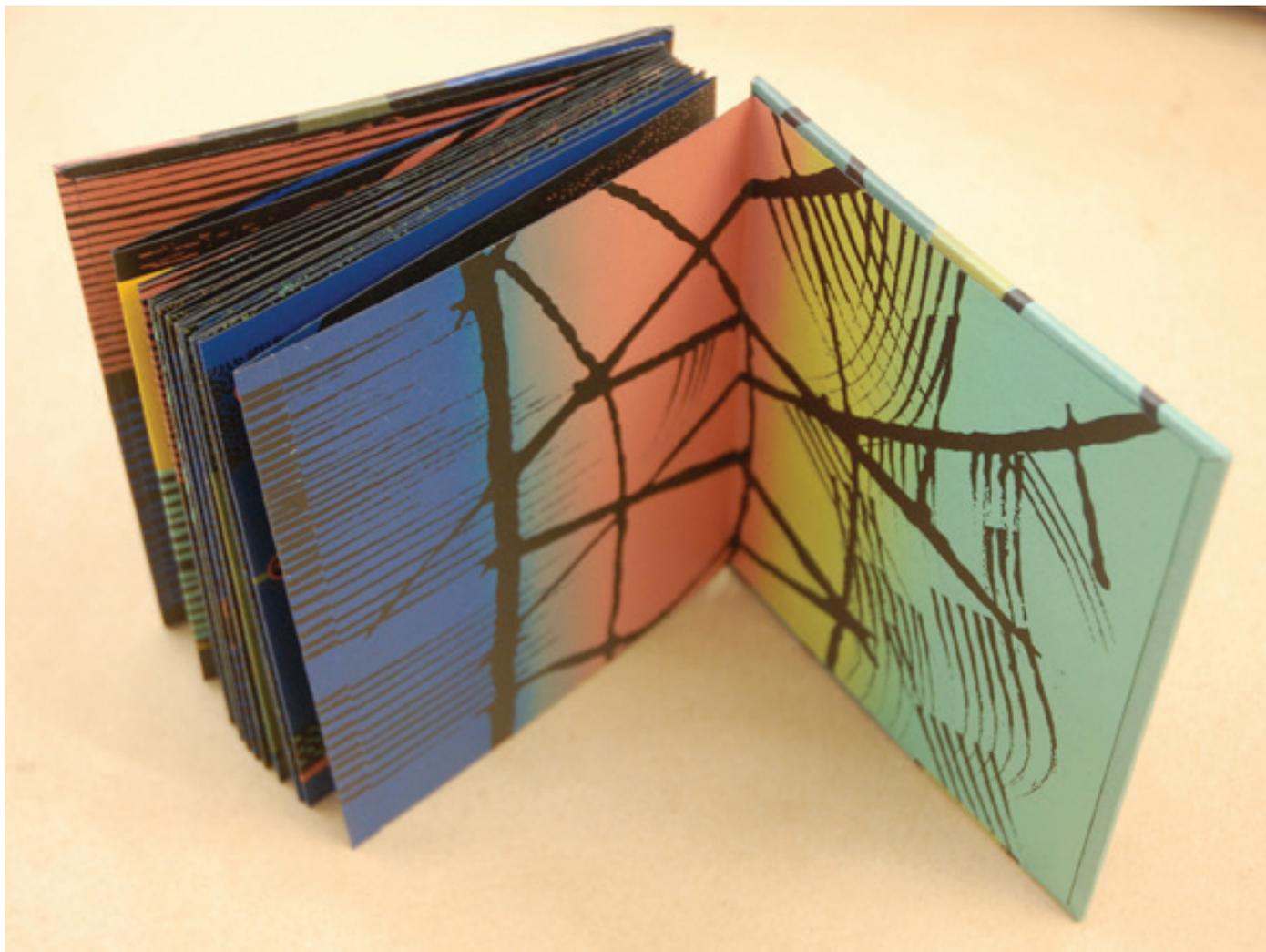
The accordion binding and block-like designs are a nod to vintage video games where players were suspended between the physical world and a scrolling, distorted digital adventure. Veronica explains, "For our generation, for me, video games were my first way of experiencing a new space, and it was in a rapid and compressed way. They were completely fictional spaces and we could jump in and out of these worlds."

In *The Map of Neighboring Bodies*, similar multiple perspectives run throughout the pages, placing readers between states of viewing in a spatially dissonant, carefully composed new environment. From a god's eye view, they look down at a sea where fish are presented sideways, a tourist beach flows next to an arctic expedition, and symbols indicating a new territory hover over the water.



Process shot of book production. The print itself is the map key for The Map of Neighboring Bodies

Using a sunset key in the front of the book, readers can decode The Map of Neighboring Bodies and find what a fictional population has regulated, traversed, commodified, and abandoned across a continuous seascape. However, this invented space offers a condensed reflection of reality. Each space was designed after months of research—or, as Veronica says, “Many, many trips to the library”—on topics ranging from ancient cartography to American maps to sunken vessels. She dismantled, categorized, and converted her findings into pictograms, then drew her own boundaries onto the world. When asked if she prioritized representing any one type of territory in her book, Veronica responds that she allotted the most space to the open sea itself. An abstract series of waves begins at the map key, connects the edges of each print, spans the back of each page, then reconnects to the outside covers. This current winds cyclically through The Map of Neighboring Bodies, lingering by islands and along the coasts, then courses back to the beginning again.



The Map of Neighboring Bodies, 17 cm x 14.6 cm x 2.54 cm, silkscreen, 2017

Veronica Graham is an Oakland-based printmaker, designer, and graphic artist also working under the moniker MOST ANCIENT. She draws her inspiration from the rapidly changing Californian landscape, marked by historic endeavors, natural formations, migration, industrialization, and her own attraction to imposing “a rigid order on chaos.”

The Map of Neighboring Bodies is one of two new artists’ books produced this spring, and there will be a third in June! To read more, head to the Women’s Studio Workshop website: wsworkshop.org/wsw-blog

Chuck Webster: The Pilgrim

April 2017 - Brooklyn, NY

Interviewed by Kate McQuillen

What is great about printmaking is that I can see the whole process by looking at the proofs. I can see when the picture rejects what it does not need. --Chuck Webster

KM: When I look at your work, there is a sense of an image being built through process. Yet the images retain a sensibility that is both raw and natural, and filled with energy. Tell me about how you develop your images... Broadly speaking, what is your process when you come into your studio?

CW: I always putter for a bit, there are inevitably things to be swept, put away, mixed etc. I make my own paint, so I need to stir the paint. I work on a lot of paintings at once, so I move paintings around, do maintenance, arrange paints, etc. I like to clean when I get in, then sit with a coffee and look. A lot of work is done in the chair. Then, with some trepidation, I'll start painting.

It is often the case that I'll be surprised and jolted by what I see when I come in: that's a very desired state. Guston said that he would walk in the next day and think, "I did THAT?!" I love it when that happens, when work makes me uncomfortable and nervous, and although it is demanding, I accept it. I will often turn the painting around and work on something else.



Chuck Webster, *The Pilgrim*, 16"x13.875", aquatint, water bite aquatint, scraping, and dry point, 2014
edition of 15
published by Wingate Studio

KM: Interesting; it sounds like there is a sense of removal from your everyday self when you're working. I like to learn about tactics that artists use to get themselves to push their work forward. How do you make leaps or connections to new images?

CW: I am always looking at things in the world. I see a lot of historical and museum shows, probably more than things in galleries. I mine the images of the great masters, from Piero to Beckmann. Quite often, things I see in the world find me and attach themselves to the work. Once, I visited the Rothko Chapel in Houston and made a whole series of work that contained an image of its floor plan. I did not anticipate making those works when I came to Houston. They came to me. My method is to remain open, and to be drawing all the time.

KM: How does your specific way of working differ when you are making prints? Are there certain printmaking tools or processes that you find are a fit with your work? When these materials meet your content, does it affect your work in a specific way?

CW: My challenges in printmaking are to understand the energy that can be released by using each process properly. In that sense, my way of working does not really change when making prints. It is often a matter of reduction. I will do one thing, add more elements, and let them fight it out until a new thing emerges. I work and wait until the new thing appears—that is the content portrayed by the image. So the materials do not meet a prearranged content, they are the source. What is great about printmaking is that I can see the whole process by looking at the proofs. I can see when the picture rejects what it does not need.

KM: When I was at your studio, we talked about your etching *The Pilgrim*, produced in 2014 at Wingate studios. This piece uses aquatint, water bite aquatint, scraping, and drypoint. I love

the figure-ground relationship in this work. Can you tell us more about the development of this image, both technical and thematic?

CW: When I work at Wingate Studios with Peter Pettengill, we like to have some old plates around to work on when Peter is proofing. I find that the energy generated in that studio leads to marvelous new ideas. This water-bite plate was there, leftover from another project. We happened to have another plate with that image that was built through several rounds of proofing and talking with Peter about different ways of approaching it. There were a few spontaneous marks, like the diagonal lines coming from the top, which gave it a kind of spiritual aura.

It has hints of many different implications, both technical and narrative; I left a few imperfections in it. I give Peter a lot of credit for small details in this and many other prints. He knows when not to mess with things too much. Working with him has made me more aware of what copper etching can do. He is also a genius with color, seeing how different colors will react to each other when printed. The Pilgrim is an example where we did just enough to make it come off, and removed elements to make it better. It rests completely on a delicate place, much like the faith of the actor-like character in the image.

KM: In your recent show at Betty Cunningham in NYC, Chuck Webster: Look Around, one painting in particular stood out as a move in a different direction for you: “Liberty or Death,” produced 2013-2016. I have always loved the instinctual/alien/brut sensibility of your work. Here, you have somehow merged that with a sense of epic history painting. Your forms seem to have taken on another sense of purpose. How did this painting develop, and do you see yourself continuing in this vein?

CW: Liberty or Death does reflect an interest in a larger sense of history in the pictures, while at the same time a visionary yet disciplined painting process and releasing the alchemical magic in the materials I am using. As I continued to work on it, there were entire areas painted out, layers painted over and over with thin paint, polishing with knives, rubbing down the piece with denatured alcohol, sanding areas really smooth, and painting thick, impasto areas. I wanted to push the piece until the sense of history in the process mirrored what I was doing with image and narrative.

It has been a long time coming, I've been working with more real space and more narrative, “situational” pictures for some time. I compare it to Philip Guston's “pure” drawings and those of objects. Things gradually felt more like places where things acted, having episodes or stories. I have been fascinated with paintings like Masaccio's Tribute Money, where an entire story happens within a picture. I am interested in a sense of history and awe, much like Bierstadt did when painting the American West. I want that wonder in the paintings. The viewer will not know what he is looking at, but will accept it over time without the need for understanding.

I'm working on a series of small panels, and a few very large paintings. They will get more place-oriented. I'm looking at artists like Hercules Segers, Uccello and Peter Blume. I think there will be more occurrences of events and places, with actors doing things. The audience will find themselves both an observer and a participant – a kind of Pilgrim.



Chuck Webster, *Liberty or Death*, 84 × 120 in, Oil on Panel, 2013-2016

Letter from the Student Representative

Sarah Ellis

Hello Student Members,

It was wonderful to see so many of you in Atlanta this year! I think we can collectively agree that the team of individuals who made this conference happen really went above & beyond. My hope is that each of you had an energizing, unique experience that will leave a lasting impression on your future printmaking practice.

Many of you have graduated with your Bachelor's or Master's Degree within the past months... Congratulations! As we move forward into the summer, regardless of academic status, we have to think about ways to press on in the studio. What's next for you? Consider organizing an exchange, brainstorm for a future panel, or start putting together demonstration materials for future conferences. Share your knowledge with the other members of SGCI and help our community become more inclusive and dynamic.

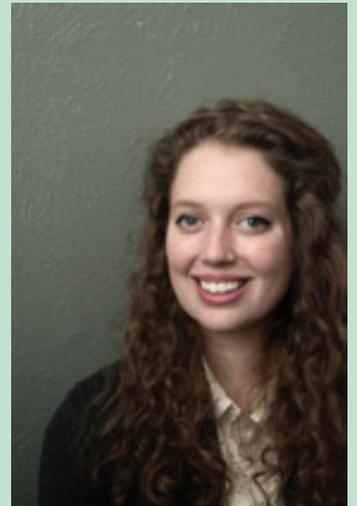
Now is the time to embrace change, stay mindful, and keep growing. Here's to a productive, positive summer for everyone!

Cheers,

Sarah

Sarah Ellis

student_representative@sgcinternational.org



Carolyn Webb,

Apple, 1,
47" x 47"

Two layer woodcut on Kozoshi
and Manila papers with
encaustic medium
2016

Announcements

Exhibition Opportunities:

“Luminous” National Juried Exhibition - at Arc Gallery

DEADLINE: September 18th, 2017

<http://www.arc-sf.com/luminous.html>

DESCRIPTION:

We are seeking work that captures the elusive magic of the word, “luminous.” How do you depict a glowing from within, that which reflects light, or something illuminated or bathed in light? Subjects may encompass the brightness of a celestial object, eyes glowing with love, an ardent heart, a halo of light, radiant power, something ablaze, or objects that are shimmery, sparkling, glistening, lustrous, incandescent. Surprise us with your interpretation.

CATEGORIES ACCEPTED

Sculpture, painting, drawing, photo, printmaking, ceramics, assemblage, collage, mixed media, fiber art, art glass, artist book

More details at <http://www.arc-sf.com/luminous.html>



Carly Kurka, *Fall and Divide B8*, 52" x 40"
Relief Monoprint, 2016

Women’s Studio Workshop Artist’s Opportunities

Women’s Studio Workshop in Rosendale, NY provides grants, residencies, and internships for women-identifying artists to work in our studios. Below are upcoming application deadlines, also found on our website at wsworkshop.org/opportunity-calendar.

June 30 Deadline

Studio Residency in Malmö, Sweden (four weeks)

An unprecedented opportunity for artists to work in KKV Grafik Studio, equipped for intaglio, silkscreen, lithography, and letterpress printing. Housing provided; residents pay for travel, food, and materials.

Beisinghoff Printmaking Residency in Germany (four weeks)

Residents work in a beautiful printmaking studio in Diemelstadt-Rhoden, Germany. Letterpress and intaglio studios available; housing provided. Residents pay for travel, food, and materials.

October 1 Deadline

Studio Internship (six months)

Studio interns are a crucial part of the WSW community, assisting resident artists, book production, and studio classes. Stipend, unlimited studio access, and onsite housing from January through June included.

Nonprofit Management Internship (six months)

Nonprofit Management Interns gain experience with fundraising, event planning, and arts administration. Stipend, studio access, and onsite housing from January through June included.

Public Art Residency Grant (four weeks)

Women artists create new, temporary outdoor sculpture, installation, or intervention along the Walkkill Valley Rail Trail. Onsite housing, stipend, and studio access included.

October 15 Deadline

Studio Workspace Residency (four to six weeks)

Residents have the opportunity to create new work in the supportive WSW environment. this highly subsidized residency gives artists an uninterrupted period to work away from the stresses of daily life.

Art-in-Education Workspace Residency (four to five weeks)

With onsite housing, this highly subsidized residency allows artists with teaching experience to create new work in our studios, while also working with students from the local school district.

Parent Residency Grant (four weeks)

A unique opportunity for an artist with dependent child(ren) under age 15! Stipend, onsite housing, and studio access included, along with a childcare stipend.

COMMUNITY/CRAFT/CONCEPT

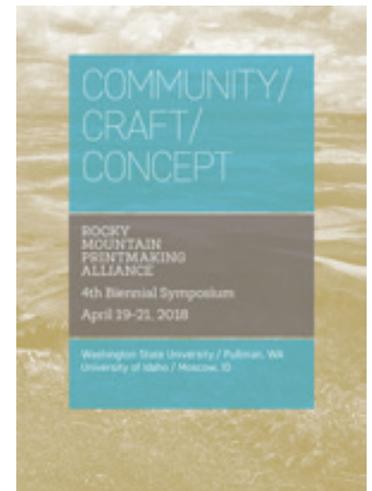
Rocky Mountain Printmaking Alliance

4th Biennial Symposium

April 19-21, 2018

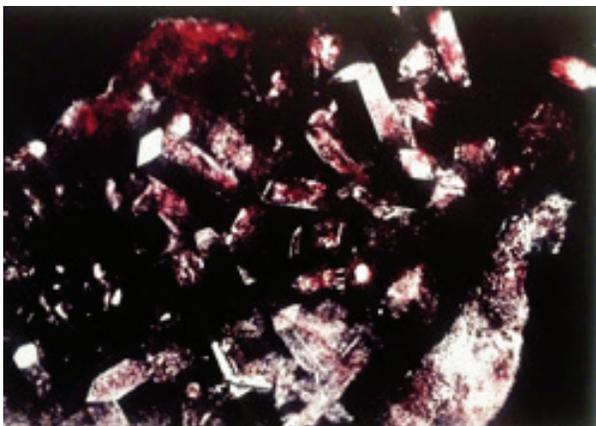
Washington State University / Pullman, WA

University of Idaho / Moscow, ID



CALL FOR SUBMISSIONS

The 2018 RMPA Biennial Symposium will be held at Washington State University and the University of Idaho, just a short 8 miles apart from each other in the southeast corner of Washington State, and northwestern edge of Idaho, in a region know as the Palouse. The exhibitions, panel discussions, demonstrations, and exchange portfolios of this symposium will revolve around the theme of **COMMUNITY/CRAFT/CONCEPT**. This 4th RMPA Symposium will celebrate these topics that collectively encourage experimentation, dialogue, collaboration, shared expertise, and the dissemination of ideas. Submissions are open for papers, demonstrations, and portfolios that address these themes, with a deadline of September 15, 2017. Please send Name(s), Contact Info, Presentation Title/Demonstration Title/Portfolio Title, a 250 Word Abstract, a CV, and no more than 3 jpegs to rmpa2018@gmail.com.



Rachel Singel, *Hexagonal Scalenohedral*, 10.5"x15", lithograph, 2017

AWAGAMI PAPER AWARD

The annual SGCI Awagami Paper Award is awarded to an outstanding printmaking student who best considers paper as an integral part of their printed works. The award of 100 sheets of 'Awagami Editioning' papers will be shipped directly to the student by Awagami Papermill in Japan. Check back in the fall of 2017 for the 2018 application!

The Winner of the 2017 SGCI Awagami Paper Award is Miriam Rudolph



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Help us support our annual conference, publish the newsletter, underwrite our traveling show, act as a network for the membership and be a better resource for you. Students must include a photo-copy of their current ID. PLEASE PRINT LEGIBLY!

NAME INSTITUTION/AFFILIATION (if any) _____

ADDRESS _____

CITY/STATE/COUNTRY/ZIP-PLUS FOUR _____

PHONE _____

E-MAIL _____

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

Inquiries for Institutional and Lifetime Memberships are encouraged.

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

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

OR JOIN/RENEW ONLINE AT WWW.SGCINTERNATIONAL.ORG