

Graphic Impressions

The Newsletter of SGC International

Fall 2018

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president@sgcinternational.org

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internalaffairs@sgcinternational.org

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representative_at_large@sgcinternational.org

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member_at_large2@sgcinternational.org

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treasurer_ex_officio@sgcinternational.org

Editor

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Cover Image

Rochelle Toner

Stack, 2008



Letter from the Student Representative

Eliana Rodriguez

The printmaking world, unlike other mediums, is unique in the types of communities it develops. We’ve all shared a press, mixed inks together, and bonded over how we sadly etched our stone too hot. Universities help reinforce this sense of community through classes, clubs, and activities. So what happens to that warm fuzzy feeling of belonging once you graduate?

It dies. Or rather it falls quiet until you find a new community. Now to find this new community there are workshops, galleries, artist talks and many more events to attend. There are millions of opportunities out there for students and emerging artists. But the work of finding a community doesn’t stop at just attending those events. The work really begins when you look back on those events and reflect on not just the art you made or saw, but the connections you experienced and how those connections can lead to strong communal bonds. Looking back I’ve realized that almost all of the success that I’ve had can be credited to not just my hard work but also because of the amazing community and support system that I have had. When it comes to making advances in one’s art career, it’s intimidating to reach out to people and terrifying to ask for help or advice. But I have found that there are more people that want you to succeed than there are that want to keep you down. And because printmaking is such a supplies heavy medium, we’re forced to band together. (Which I like to think is a blessing).

Working hard to be a successful, independent, woman of color artist has always been an incredibly important goal of mine. But I’ve since learned that you don’t have to go it alone, and having people support you doesn’t make your accomplishments any lesser. Being independent doesn’t mean that you can’t ask for or accept help from others, and that you go it all alone. It means that you think and act for yourself, which was a lesson I had to learn from my communities. There is skill in always doing things alone, but there is tremendous power in bringing people together and creating a coalition of creative beings. If it weren’t for the amazing printmaking and ceramic communities I found while in undergrad as well as my beautifully unique, diverse, group of friends, I wouldn’t be the same artist or person I am today.

I say all of this to say that communities are essential to our lives and our art making. SGCI has worked for years as a nonprofit to bring together print communities from all over the world. Every conference connects traditions and new ways, old friends and new ones. The experiences and communities that all come together at every conference is what leaves us feeling inspired and energized to push our own art further. Apart from conferences, SGCI connects us through their newsletters, open calls and social media updates. We so often forget to appreciate the societies that we have created together, and how it has influenced our lives. So I encourage you all to create your own communities and take advantage of and appreciate those that exist.



Letter from the President

SGC International: Stronger Together

It is a great time to be a part of the SGC International community and an exciting time to be a member of the board. We have been listening to you and we hear that you are ready for change! Your board wants to make change happen and we want you to help us.

Much of the effort in the first six months of this board’s term has been focused upon making certain that we are continuing the hard, measured work of the past board and and that we are laying the groundwork to help us make SGC International an organization that works for today’s membership.

The biggest and definitely most visible stride we have made is developing a vision for designing, and going live with our new logo and website. Thank you so much to Jim Bryant for volunteering to design our logo and helping us conceive this bold new mark to represent SGCI, in addition to a beautiful palette of icons that we will use in our website to identify media-specific posts. Thank you also to Kate Bingaman-Burt, Kate McQuillen, and R.L. Tillman who served along with me on our ad hoc Logo and Website Committee to provide feedback as we developed our new public image. Bryce Meyer of Pomelo Productions has been fantastic to work with as he has built out the website which is fully integrated with our membership database. We are looking forward to continuing to enrich the website with content and resources to make it an engaging and useful tool for our membership.

The board is currently in the beginning stages of developing an updated strategic plan for SGC International. To make certain that it is a plan not just for, but of our organization, I have charged the board with forming working groups to look at specific aspects of SGCI—diversity & inclusivity, development/new revenue, students, membership/member benefits, international, journal, vendors, inter-organizational collaboration, conferences. Each working group includes two board members, two non-board regular members, and one student member. At our mid-year meeting the board members chairing each of these groups will present a report reflecting both SGCI’s past work, current efforts, and potential future directions in their specific area. An ad hoc Strategic Plan Committee will then be formed to work with the board to develop our updated strategic plan. We anticipate presenting this to our membership at our spring conference.

Another exciting item on the agenda for our mid-year meeting asks how SGCI can develop a mechanism to gather and distribute donated student memberships. What began with a member contacting the board with interest in donating a student membership and conference registration turned into a rich brainstorming effort with lots of great possibilities. It is our goal to find ways to help many, not just a few, students. I’d like to thank past-president Joseph Lupo for leading this ad hoc committee’s discussion.

As we look back at who we have been and forward to who we want to be, I think it is important to acknowledge that all of our accomplishments and all of our plans are only made real through collective effort. So, I also want to thank each of you for the effort you put in to making SGC International the vibrant, evolving community that we all value so greatly!

Recently I was looking at the prospectus for Texchange, our upcoming annual conference in Dallas. Our team of conference leaders—Lari Gibbons, Nancy Palmeri, Dave Newman, Rachel Livedalen, Steven Fouch—are working hard to build a fantastic event in Dallas with afternoon programing at several regional institutions. This group ended the narrative describing the conference theme with a simple statement that says a lot. “With printmaking, we create change together.” As as we look ahead to our next gathering and as we work to form SGCI’s future, consider what you could contribute and how you can help SGC International forward. Reach out to the board and get involved. Let’s make our community’s future rich with the promise we want together!

Charlie Benisho



TEXCHANGE

SGCI 2019

WE CAN'T WAIT TO SEE YOU AT TEXCHANGE: 2019!

The program will include new offerings as well as conference favorites, with more than 100 events at The Fairmont Hotel in the Dallas Arts District and the following supporting institutions: Brookhaven College, Texas Christian University, University of Dallas, University of North Texas, and University of Texas Arlington.

Registration opens late-October, and rates will be announced at that time.

For more information: <http://www.sgci2019.org>.

The Board of SGC International



MORE ABOUT THE CONFERENCE

Dates: March 6 – 9, 2019

Rooftop garden and Dallas skyline, Fairmont Hotel, Dallas, Texas

CONFERENCE HOTEL

Fairmont Dallas (in the Dallas Arts District), 1717 N Akard St, Dallas, TX 75201

SUPPORTING INSTITUTIONS INCLUDE:

Brookhaven College, Farmer's Branch

Texas Christian University (TCU)

University of Dallas (UD)

University of North Texas (UNT)

University of Texas at Arlington (UTA)



SGCI : 2019



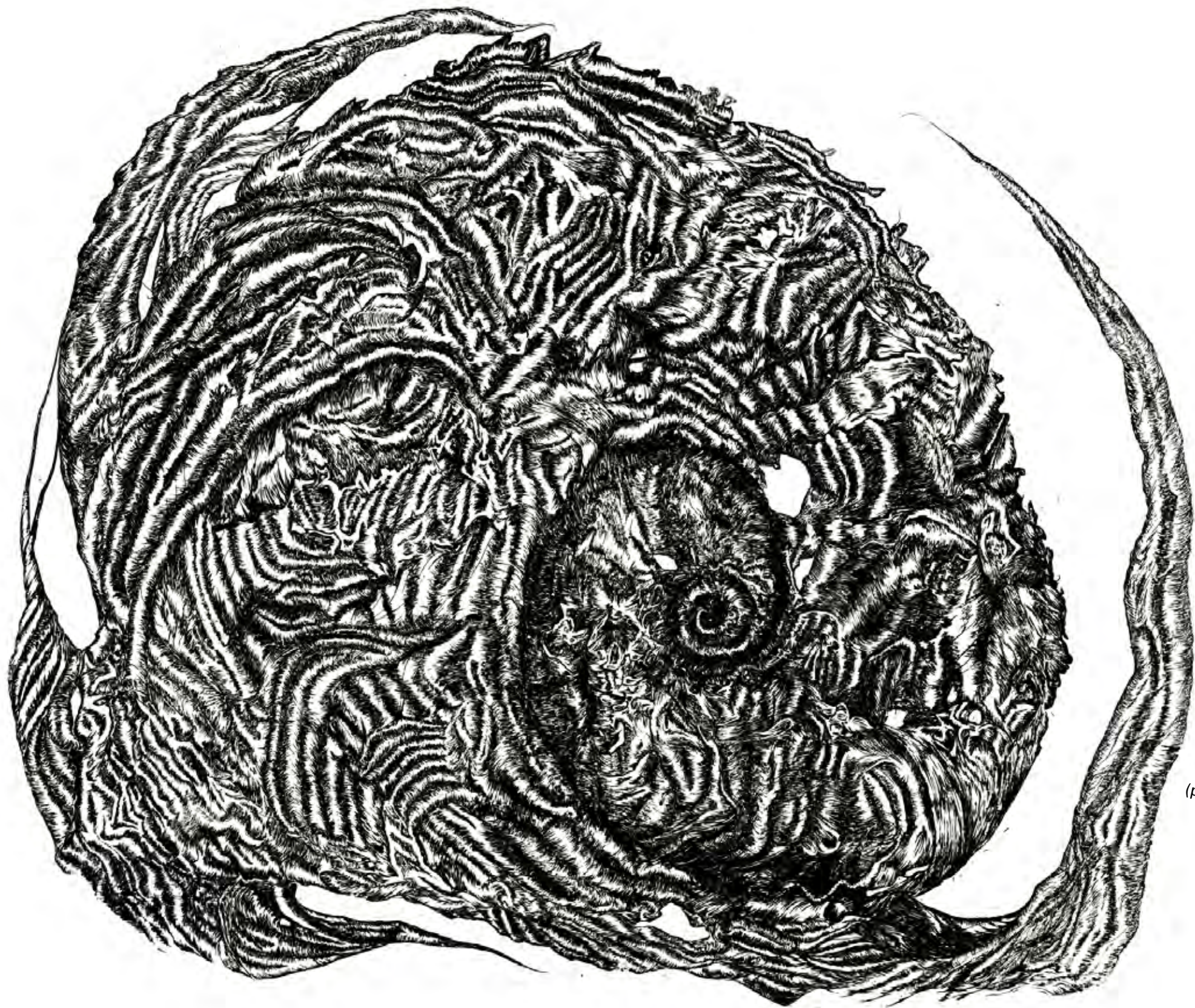
The program includes special events at five supporting institutions



Marilee Salvator, Growth Patterns, etching, archival pigment prints, wood, right side –12'x15', left side – 12'x13' 2010–2017

Kristina Arnold & Marilee Salvator, Accrete, etching, mixed drawing materials, 4"x4"2018





(previous left) Rachel Singel, Atzavara, intaglio with chine-collé, 6.5"x4.5" 2018

Rachel Singel, Flor Del Paradis, intaglio with chine-collé, 4.5"x6.5" 2018

(left) Rachel Singel, Unfurling Fern, intaglio, 22"x30" 2018



Han Xu Dong, A Dream for the Horse, intaglio etching, 18"x24" 2017

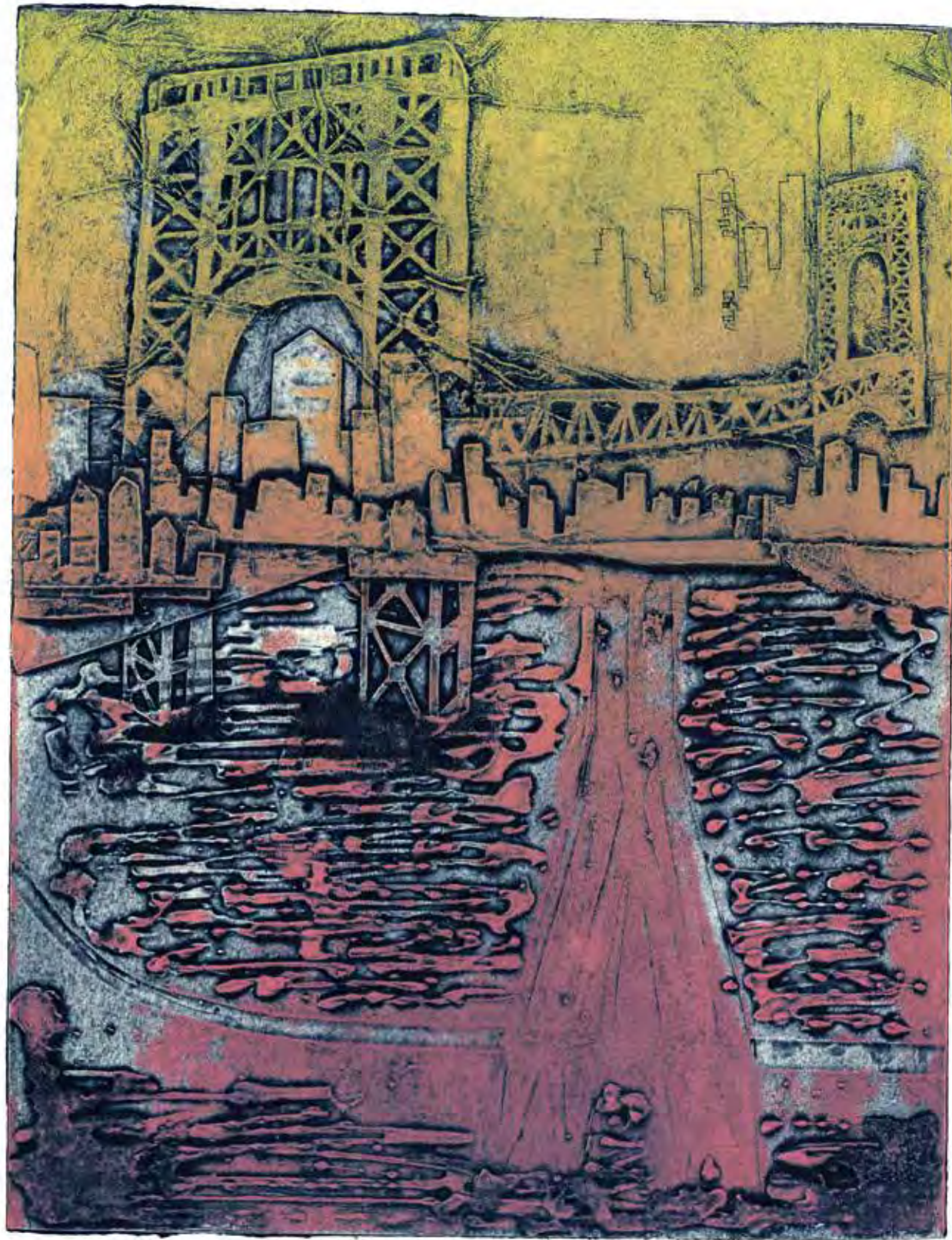


Han Xu Dong, Ambush, intaglio etching, 18"x24" 2017



(above) Dylan Bannister, *Identity Withheld I*, linocut, 8.5"x13.5" 2014

(left) Dylan Bannister, *Identity Withheld - Venus*, linocut, 13"x16" 2016



Trisha Gupta, *Bright Star*, collograph with viscosity rolls, 16"x12" 2018



David Avery, *Das Narrenschiff*, etching, 20"x12.5" 2018

Rochelle Toner: Layers of Mark and Meaning

by Judith Tannenbaum

Photography provided by Print Center

Tying a Knot in a Cherry Stem an exhibition of work by Rochelle Toner, is cause for celebration. It is an opportunity to immerse oneself in her watercolor drawings, collages and prints from the past decade and to discover their links to early etchings dating back more than 40 years. *Tying a Knot* also reveals connections between Toner's works on paper and a marvelous array of natural and man-made "stuff" that she has assembled.

An artist of remarkable vision and dedication, Toner creates images infused with sensuality and humor, based on her observations of natural form. Her Northern Liberties (Philadelphia) row house is filled with unexpected things. In her third-floor studio, clusters of objects range from dried seedpods and branches to seashells and fossils. Downstairs, a miscellany of collections includes penny quilts designed and stitched by her Iowan grandmother. These keep company with groupings of useful items, including rusted sheep shears, rug beaters, tea strainers and "travelers" — tools for measuring wagon wheels — as well as nested ceramic bowls, masks and miniature Day of the Dead shrines from Mexico. Her collections reflect the pleasure Toner takes in tangible everyday objects, both antique and contemporary. There are clear links between their aesthetic qualities and images that she creates with her own hands and mind's eye.

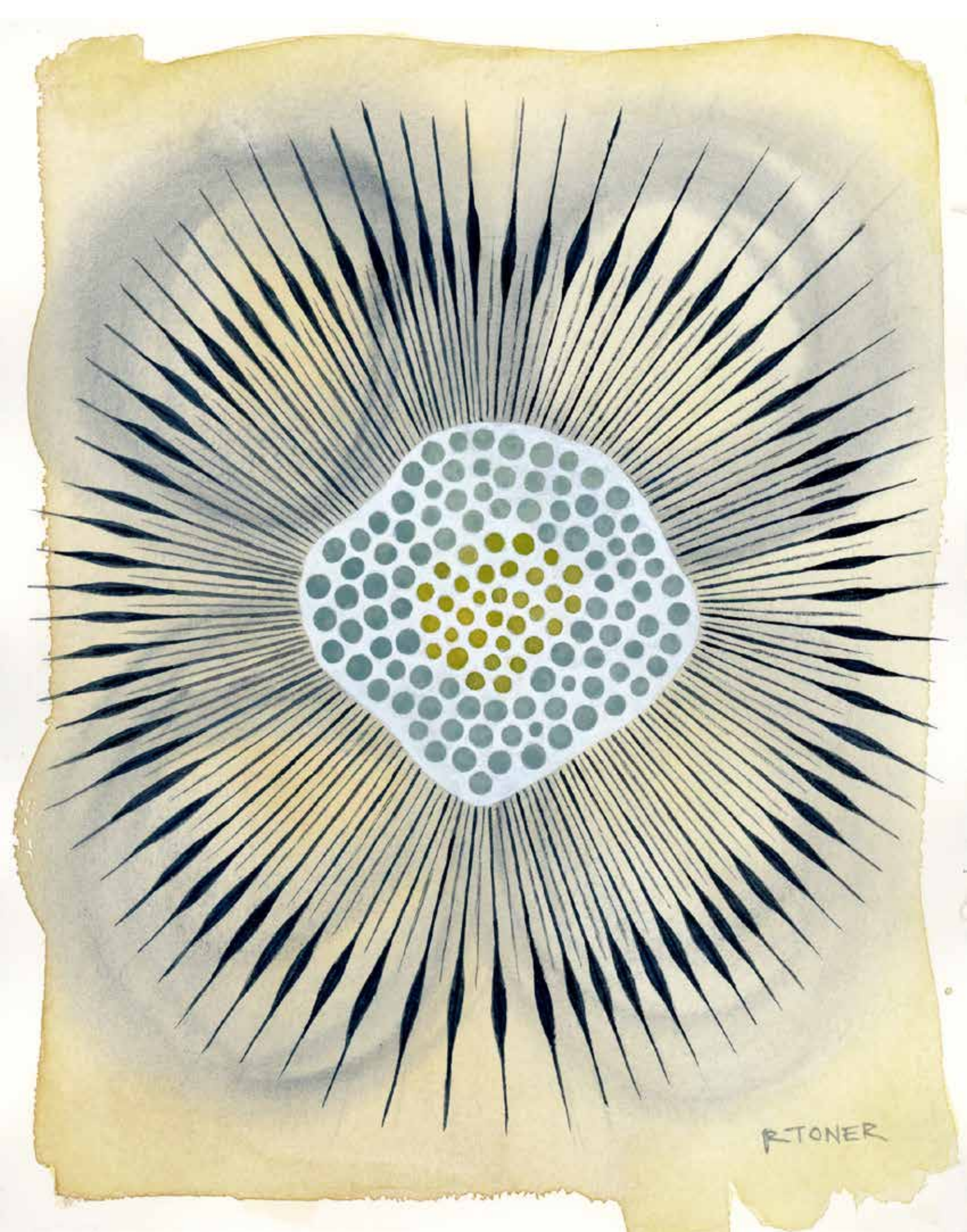
In the exhibition, two large, mysterious black and white etchings from the early 1970s display a more narrative bent than more recent works on paper. The rich tonal variations and complex imagery of the two etchings were the result of months of work. In *Contents Under Pressure*,

created in 1972 just before Toner moved to Philadelphia to teach at Tyler School of Art, Temple University, a cooking pot filled with mountainous forms sits surrounded by spikes in a confined space. Above the pot, strange, impaled, meat-like elements hang from the ceiling. On either side of the composition, taut wires with ominous turnbuckles appear to hold floor and ceiling together. Below the spikes, another space is populated with imagined fruits and vegetable matter. Variations on these recur in recent prints and watercolors. Ideas about women's domestic roles pervade this disquieting architectural setting, while the implied violence of the image contrasts with feminine stereotypes of nurturing and fecundity.

"useful items, including
rusted sheep shears,
rug beaters, tea strainers
and 'travelers'..."



Rochelle Toner, *Contents Under Pressure*, intaglio on murillo paper, 37.5"x27.5" 1972
Edition 12 of 25

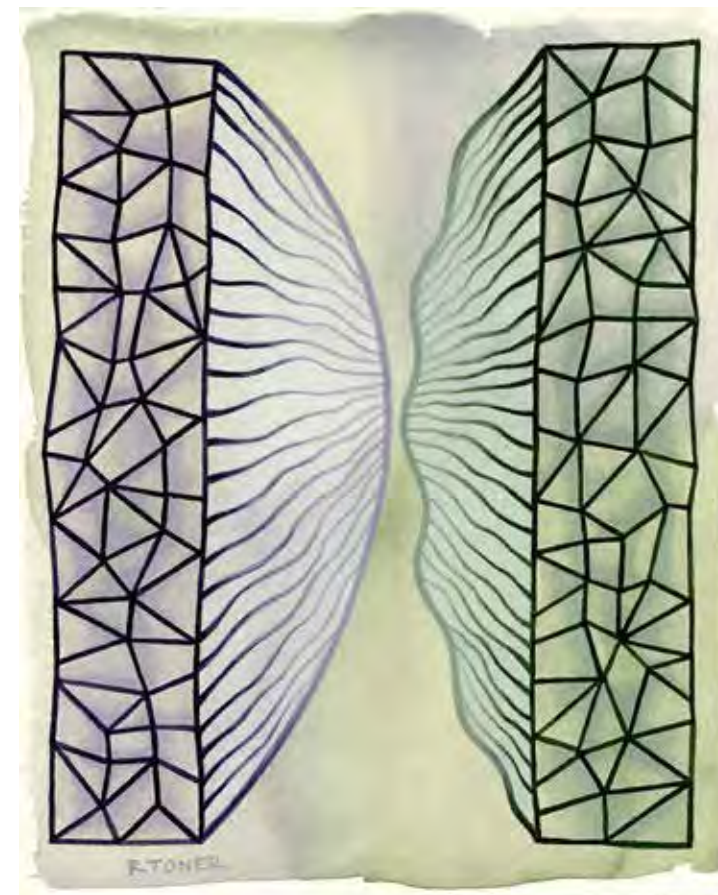


(left) Rochelle Toner, *Fan*, watercolor drawings on arches cover paper, 19 ¾"x16 ¾" 2007

(above) Rochelle Toner, #13, magazine clippings on Arches cover paper, 20"x17" 2017
From the series "Playing With Dolls"



(above) Rochelle Toner, *Tease*, watercolor drawings on arches cover paper, 19 ¾"x16 ¾" 2010



(right) Rochelle Toner, *Domit*, watercolor drawings on arches cover paper, 19 ¾"x16 ¾" 2014

Toner's consciousness was indeed stimulated by the feminist revolution of the 1960s and 1970s, as she absorbed its themes and theories to understand better her own drives and desires, both personal and professional. She avoids literal meaning in her work but acknowledges that as a gay woman she was thinking about feminism, sexuality and gender politics in her early work, and that female forms continue to have metaphorical significance for her.¹ She enjoys being strong and able to fix things, traits associated with masculinity; she also cherishes the softness of the womanly, female body.

A strain can be seen in Toner's improvisational method and the resulting biomorphic images. She often starts her watercolor drawings with doodles that she enlarges and plays with — shifting colors, shapes and lines, as she allows one thing to lead to another. Hints of Jean Arp, Louise Bourgeois, Alexander Calder, Paul Klee, Joan Miró and Georgia O'Keeffe appear, but Toner's preference for symmetry (as demonstrated by compositions featuring a central, circular configuration) and bold contours makes the works distinctly her own.

When Toner became dean at Tyler in 1989, her demanding administrative schedule did not allow time to make prints on a regular basis. Necessity being the mother of invention, she found a way to maintain an active studio practice by shifting from printmaking to drawing and concentrating on watercolors, which are less labor intensive and more portable. She continued to contribute to invitational print portfolios, sometimes including imagery derived from her watercolor

drawings in the prints. The wide-ranging palette of Toner's watercolors — subtle washes of color as well as more saturated hues — distinguishes them from her prints and contributes a new vitality and playfulness to her work.

Radiating strokes of color, sometimes resembling feathers or the cilia of cellular forms, express greater immediacy and movement in contrast to the richly toned and textural but monochromatic etchings.

Always intrigued by collage, Toner first tried making them in 2015. After concentrating on watercolors for about 10 years, she wanted to mix things up and try something new. She had made sculpture at several points in her life — first assemblages in boxes, later weighty cast bronze biomorphic forms that resemble components of her semi-abstract etchings. Collage brings two- and three-dimensional modes together — maintaining the flatness of the paper but emphasizing the volumetric nature of cutout shapes and forms. Featuring bold contoured shapes, some of her compositions are loosely geometric, resembling rectilinear frames (for example, *Green Box*, 2015), whereas others suggest eccentric creatures with multiple limbs (*Black Ovals*, 2016). Toner's sources for variegated color, texture and pattern are pages from art and fashion magazines. She has developed an extensive filing system for this material — categorizing and saving pages by color, texture or subject matter — so she can find just the right element for a particular piece.

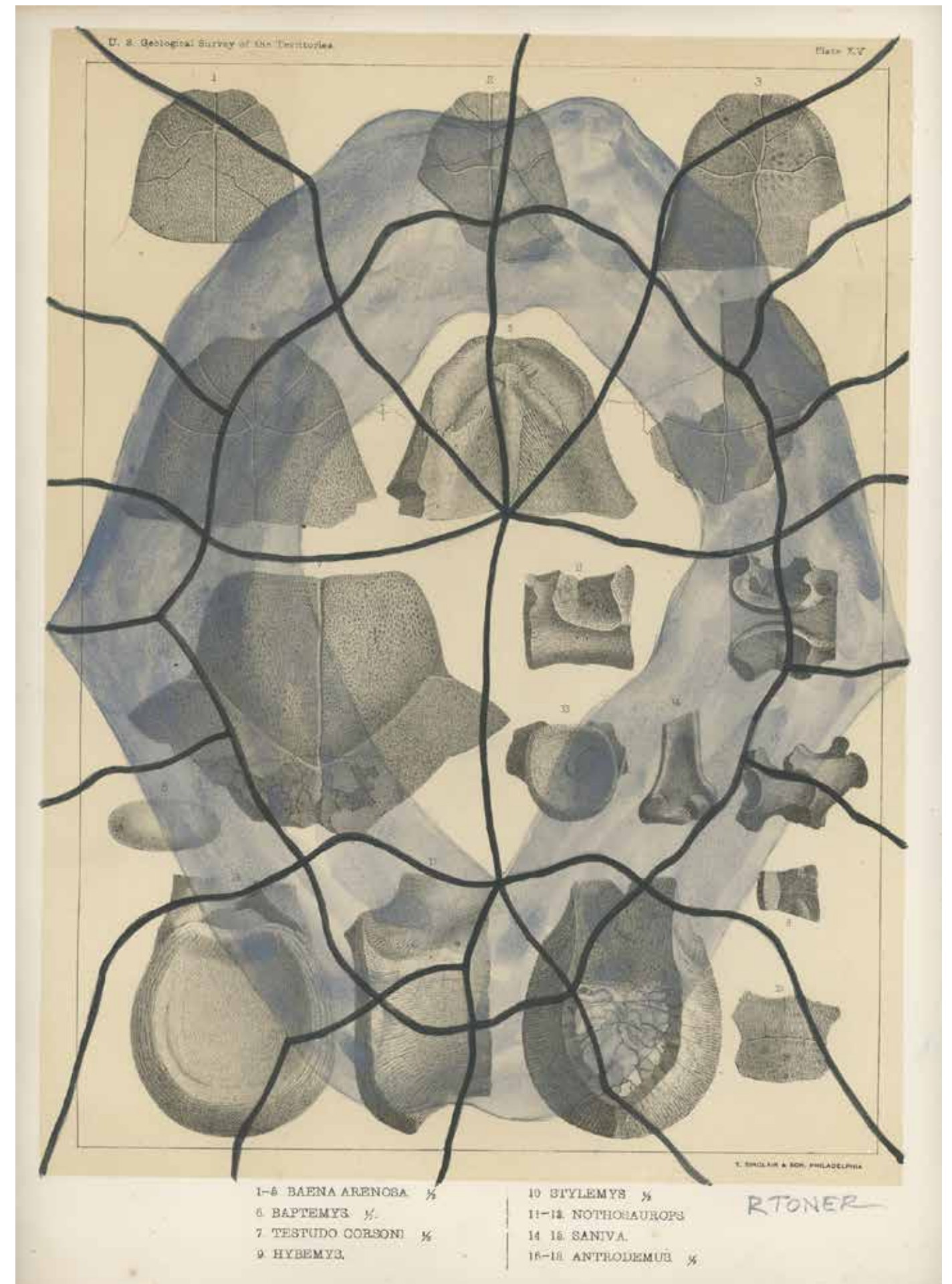
Toner's first group of collages are more abstract than her current series, which she calls *Playing with Dolls* — suggesting toys and paper cutouts from childhood. But the word "doll" can also be slang for a physically attractive individual and implies intimacy, whether desired or unsolicited. Legs and shoes appear in most of these compositions. Often, multiple sets of legs

go in different directions. Diagonal elements add movement, and top and bottom may be reversed. Some of the long-legged figures are clearly feminine but gender becomes ambiguous as Toner plays with feminine and masculine stereotypes. For example, we cannot be sure if we are looking at men's shoes, or are they the feet and legs of a woman dressed in men's clothing? In some of these new collages, Toner puts several different body parts together to form the complete image. Surrealist underpinnings of this work range from the life-size dolls by Hans Bellmer, which have been criticized for objectifying and manipulating the female body, to the androgynous self-portrait photographs by Claude Cahun that deal with lesbian and transgender identities.

Another new series of collages is based on antique lithographic book pages that a friend, Robert Flynt, gave to Toner about twelve years ago, because they reminded him of her work. The lithographs, natural science illustrations from the *U.S. Geological Survey of the Territories*, published in 1873 by Thomas Sinclair & Son, a well-known lithographer in nineteenth-century Philadelphia, include bones and skeletons of all kinds of animals (from the extinct mastodon to

“...we cannot be sure if we
are looking at men's shoes,
or are they the feet and legs
of a woman dressed in
men's clothing?”

Rochelle Toner, Plate XV, watercolor on antique book pages from U.S. Geological Survey of the Territories, Philadelphia: Thomas Sinclair & Son, 1873, 20"x17" 2018



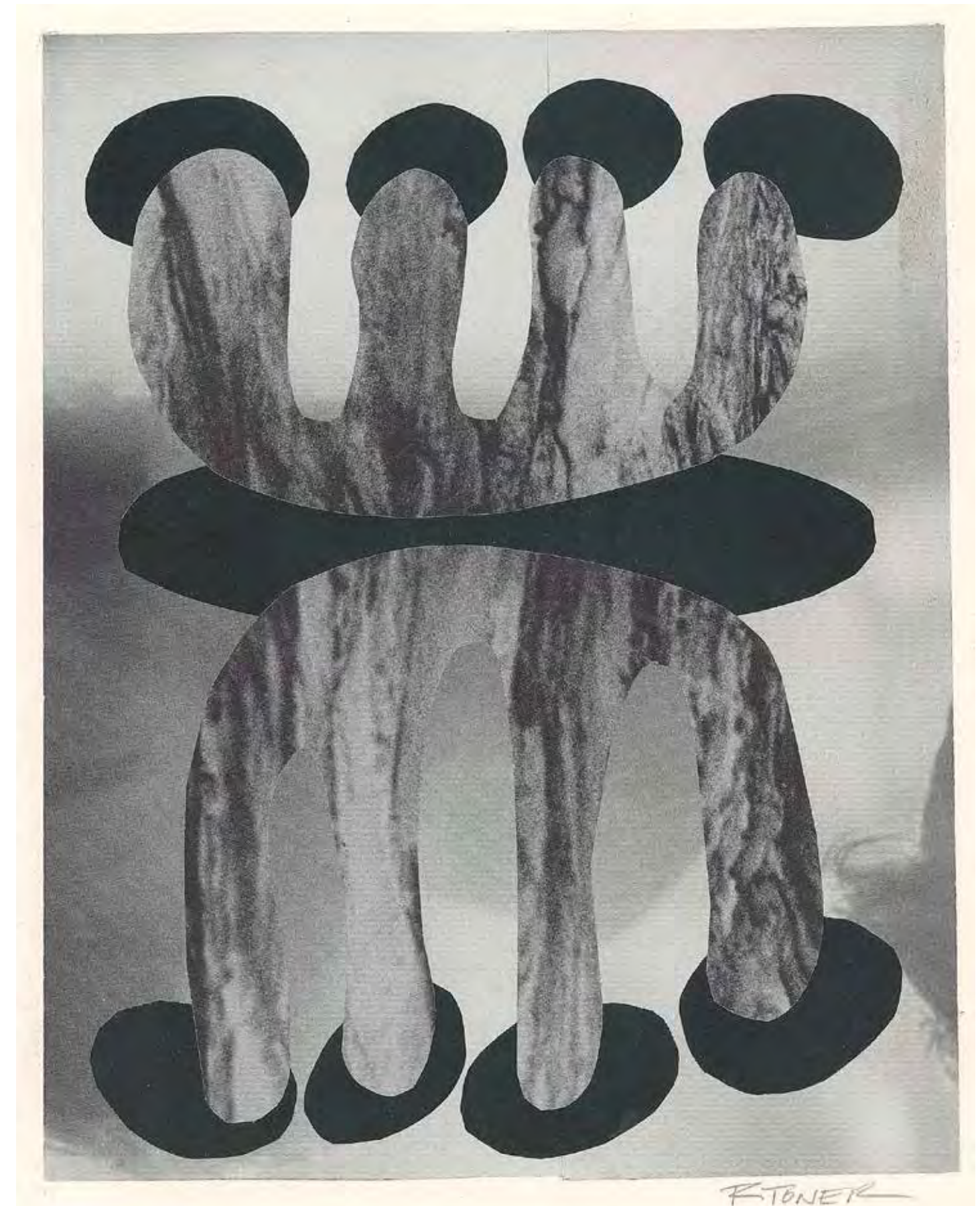
common fish) as well as geological formations. They remained untouched until recently, when Toner figured out how to add something of her own without obliterating the originals. Her ongoing series combines three layers of imagery: the printed illustration overlaid with transparent shapes she has drawn in bluish-gray watercolor topped with open patterns of dark gray lines, some resembling elements in her watercolor drawings. Toner uses Payne's Gray for both the washes and the linear configurations although the results are different.²

It seems equally valid to "read" these collages from the ground up or from the top layer down. When I looked at the new geological collages, first I saw Toner's dark gray top drawing. Then I looked again and saw the watercolor shapes on top of the original illustrations. The dark lines are images in their own right but they also create openings or peepholes through which one sees the layers below. For example, I paid more attention to the lithographic image of a fish skeleton after seeing Toner's abstract pattern. She created her double-layer drawings in response to characteristics she observed in the illustrations, her lines sometimes echoing the original images, sometimes counteracting them.

The geological series exemplifies Toner's ability to balance form and content, representation and abstraction, movement and equilibrium, tension and stillness, the traditional and the new. Biomorphic forms suggesting eggs, webs, leaves and various human elements such as uvulas and breasts have recurred in Toner's art throughout the decades, but she does not repeat herself. Instead, she continues to find new ways to refresh and reinvent the work. From the black and white prints of the 1970s to the latest collage drawings, abstract patterns, marks and strokes merge, coexist and morph into figurative elements. Her observations of botanical forms and human physiology give way to subconscious associations that pulse with movement and metaphor.



Rochelle Toner
Picket
Watercolor drawing on arches cover paper
19 3/4" x 16 3/4" 2007



Rochelle Toner, Black Ovals, magazine clippings on arches cover paper, 20" x 17" 2018

Toner has been strikingly productive over the past decade. Her dedication to her work and her pleasure in creating it show no signs of letting up. In fact, shifting to collage has opened up fertile new territory for her. It is not too big a leap to compare her current exploration of collage to Matisse's concentration on cut-paper collage, a technique he took up after the age of seventy when surgery limited his ability to paint. Matisse had expected to die but lived another fourteen years, and the late, large cutouts stand as one of his greatest achievements. Toner may have less recognition and celebrity than Matisse, but her contribution is nonetheless significant. She will continue to thrive as an artist and the work she produces in her later years seems likely to be revelatory. •

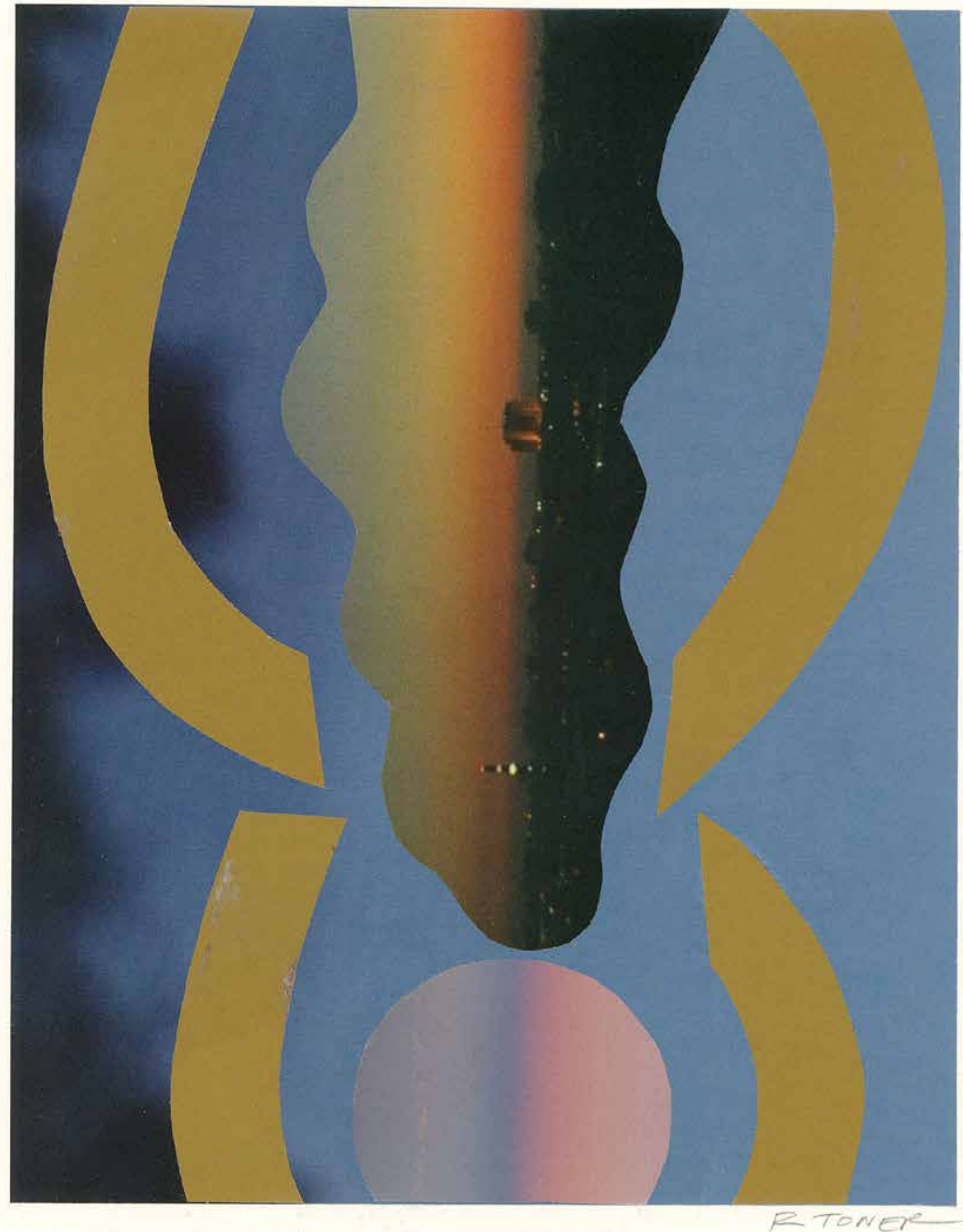
¹ Artist statement, July 2018, and author's conversation with the artist during a studio visit, July 27, 2018.

² Twelve of these collage drawings are presented in a book titled *Collage Drawings 1873 - 2018*, published in 2018 by Temple Contemporary (directed by Robert Blackson) coinciding with The Print Center exhibition.

Judith Tannenbaum is a contemporary art curator. From 1986 to 2000, she served as curator, associate director, and interim director at the Institute of Contemporary Art (ICA), University of Pennsylvania. From 2000 to 2013, she was the Richard Brown Baker Curator of Contemporary Art at the Museum of Art, Rhode Island School of Design (RISD). She is currently artistic director of Whitman at 200: Art and Democracy.

Rochelle Toner: Tying a Knot in a Cherry Stem September 14 – November 10, 2018

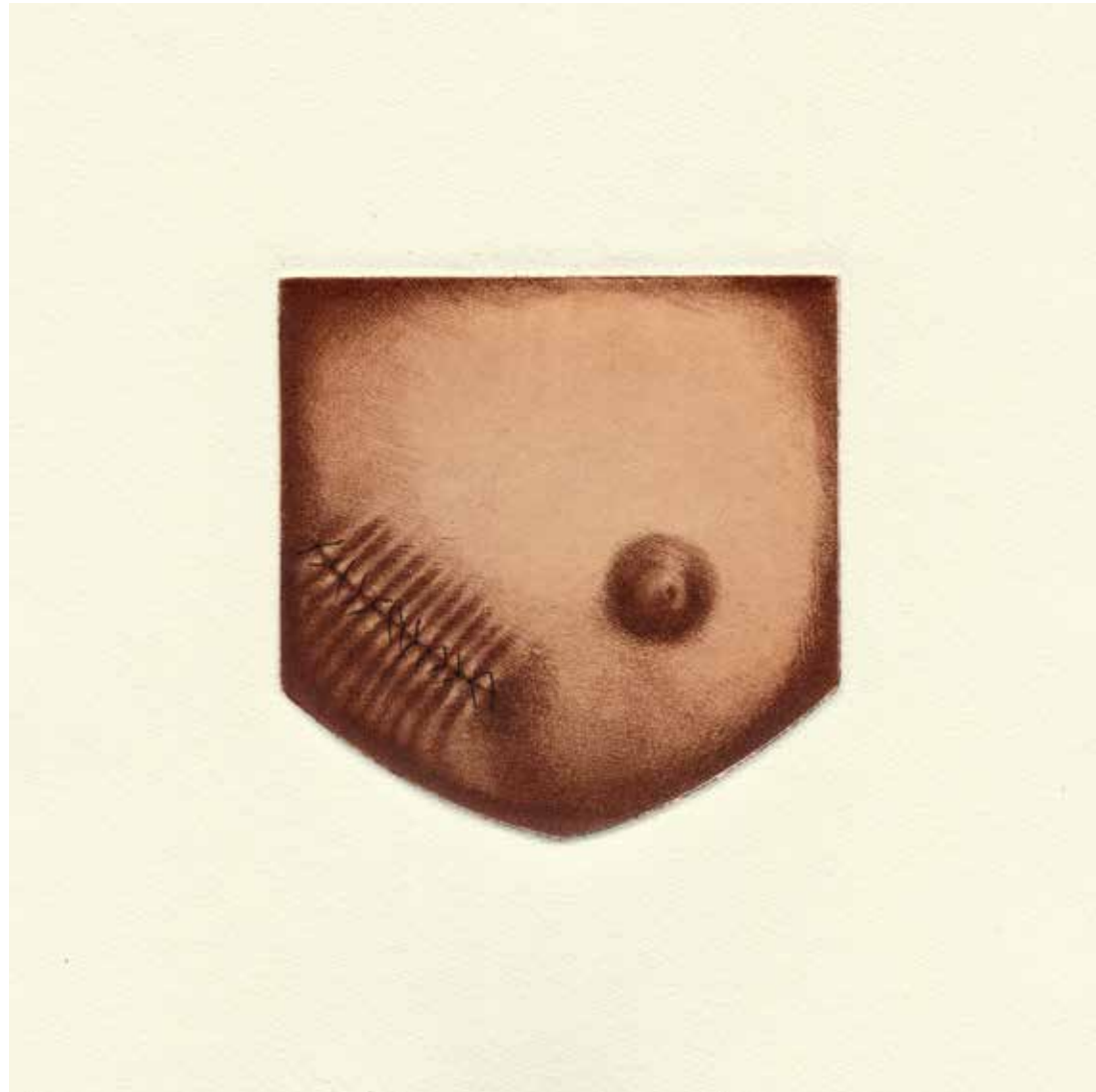
(right) Rochelle Toner, Blue Gold, magazine clippings on arches cover 20" x 17" 2016





Raeleen Kao

*Raeleen Kao, The Witch is Inside of Me, artist book with hand-colored intaglio and letterpress
Edition 20, 2018*



Raeleen Kao is an amateur competitive eater A.K.A. glutton with terrible sleeping habits and is always covered in cat hair. She lives and works in a studio-apartment in Chicago and specializes in etching and woodcut. Her work is an analysis of women's body politics which are strongly rooted in personal health complications and research of historical and contemporary issues in women's health. She is a recipient of the Luminarts Cultural Fellowship in Visual Art and teaches printmaking at Evanston Art Center, just north of Chicago.

Artist Statement

My most recent project was an artist book titled, "The Witch is Inside of Me," made as a visiting artist at Spudnik Press this past year and unveiled at Expo Chicago. It is in the permanent collection of the Kohler Art Library at the Chazen Museum in Madison, WI, and on loan to the Minnesota Center for Book Arts through 2019.

Full artist statement available:
www.FrozenCharlottePress.com

I started this book as a letter to my childhood self and the overwhelming number of women and men who were raised the way I was. I was taught from birth that purity was one of the greatest assets that a woman should possess. This childhood education on gender roles was further enforced by Western European cautionary tales that condemned female sexuality and punished disobedience to a parent or husband with deadly consequences.

This book upends the nefariousness attributed to curiosity, sexuality, and disobedience in females and imbues the characters who raised me with power by embracing the corruptible, dual-faced nature within all of us.

The etchings "Black Salve" and "Breast Pocket Zipper Club" are part of a series of drawings and prints titled, "Poetics of Blood and Milk" which are a response to ancient Greek medical abstracts which theorized that tumors located in the breast poisoned, soured, or completely inhibited the production of milk.

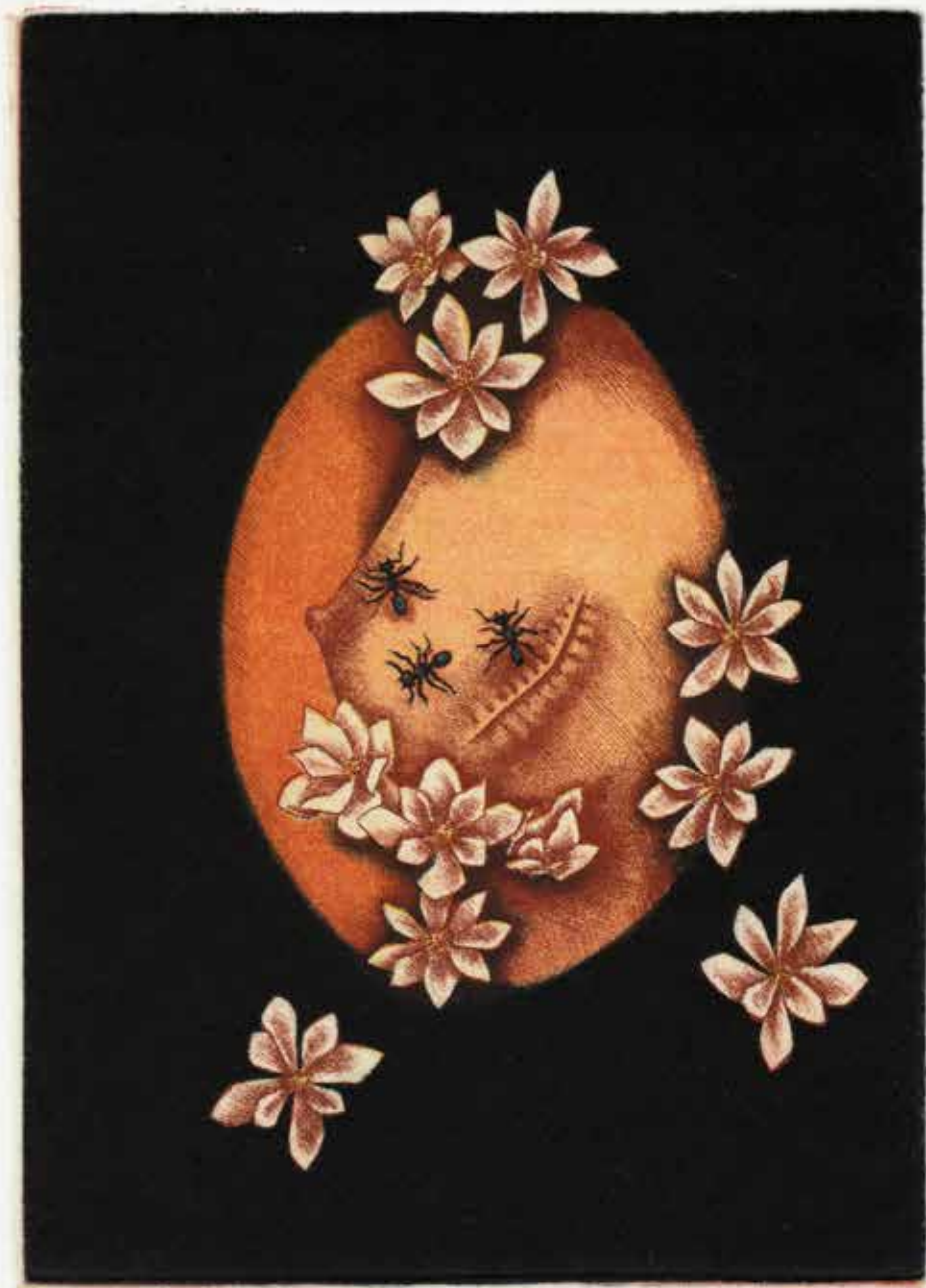
Furthermore, mother's milk and the blood of the uterine lining were thought to be directly connected. This meant that afflictions to breast tissue were also toxic to the womb. Consequently, a child conceived in the womb of a breast cancer patient would contract the illness or the womb would be rendered barren. Into the eighteenth century, physicians maintained the belief that cancer was contagious, and could be passed to a nursing infant. Even after surgical treatments for breast cancer became available, damage to the breast from cancer, or removal of breast tissue from lumpectomies were believed to cause breast milk to go rancid.



(left) Raeleen Kao, Breast Pocket Zipper Club, 3 plate etching and aquatint with chine colle, 8"x8" Edition 9, 2018



*Raeleen Kao, The Witch is Inside of Me, artist book with hand-colored intaglio and letterpress
Edition 20, 2018*



(above) Raeleen Kao, *Black Salve*, 4 plate etching and aquatint, Edition 10, 11 3/4" x 8 1/4", 2017
 (right) Raeleen Kao, *Gorgon*, etching and aquatint, Edition 9, 11"x11" 2016



"Black Salve"

Raeleen Kao 2017

8/20



Taro Takizawa

*Taro Takizawa, Yugure Illumination, reductive relief print, 21"x30" 2017
cargocollective.com/tarotakizawa*



Artist Statement

My work engages in an intuitive practice, not just labor and execution, but a process of making patterns, by drawing, painting, carving, cutting, and printing. My brain is constantly spinning to make my next decision of how I want to move, looking for reactions between lines, ideas, and associations between the contemporary and personal history, perspective, thought, Japanese heritage and permanent memory.

The work is a tool to rediscovering the Japanese history and culture. I realized this after moving to the United States, where everyone asks me questions about where I came from. Since I didn't pay much attention to my everyday life while in Japan, I had to do research about my own country, its culture and its history to show what Japan is like, from both historical and cultural viewpoints. What becomes evident in

studying history is patterns. The patterns used in my work show the ripple, steam and flow of water which is important because Japan is surrounded by the ocean. I am influenced by Japanese art, especially the Japanese block prints (Ukiyo-e) from the 17th century through the 19th century; waves and rivers, how these waters are rendered fascinates me.

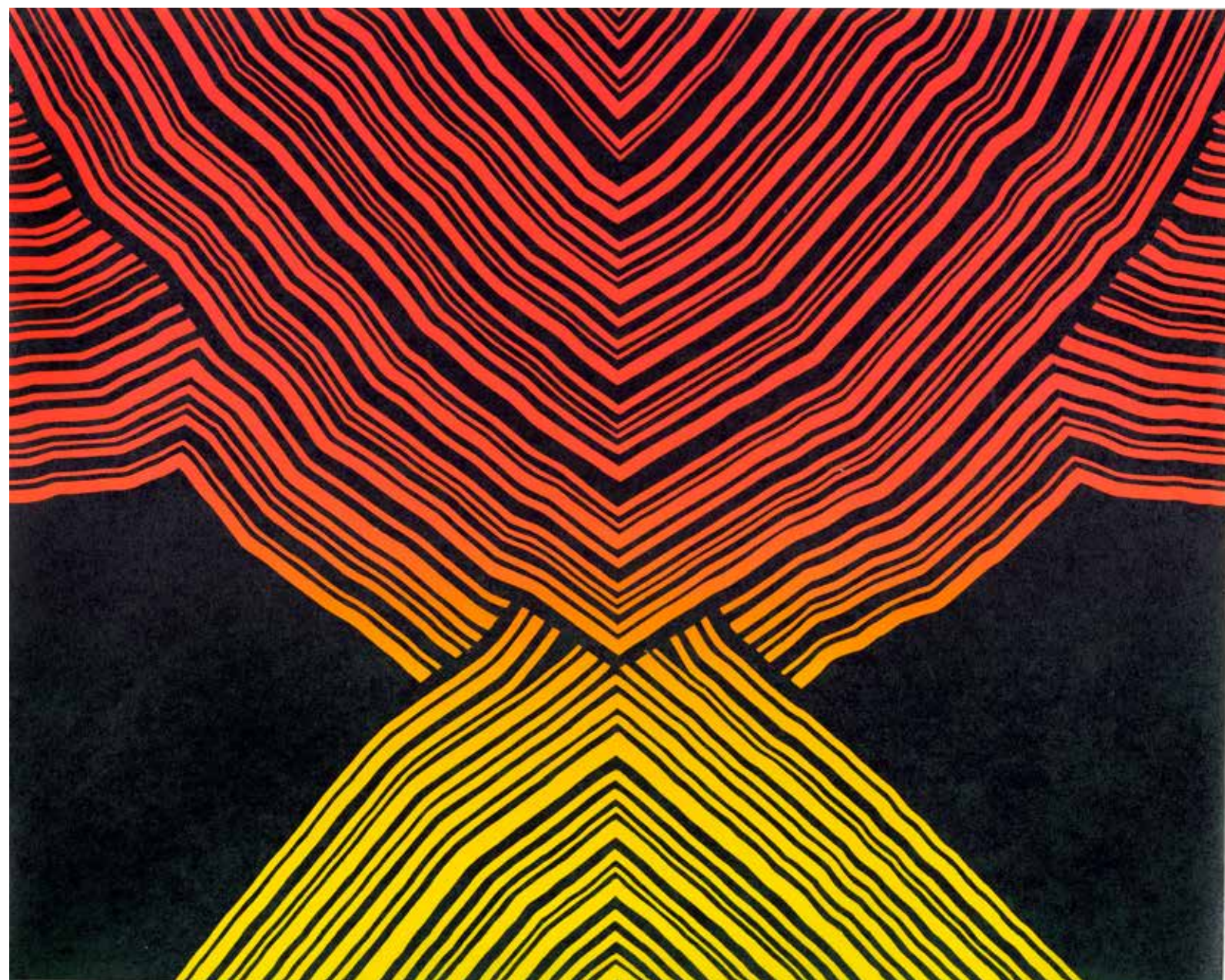
The way I create my work is I will try to transmit energy and emotion on to the surface, whether on a paper or a wall, by reacting and responding to the previous marks I've made on the surface which is usually cuts or carvings. I relate to the Zen priests practice to enhance their concentration by raking the gravel of the Zen gardens, there are similarities between my work. I find it exciting and beautiful the way I cut, carve, repeat lines pause and think for a moment, and repeat.

(left) Taro Takizawa, Bleeding Black, lithography, 16"x10" 2017

(above) Taro Takizawa, Untitled (ArtPrize), wall vinyl, 12"x23" 2017



Taro Takizawa, Never an Easy Leap, reductive relief print, 12"x18" 2018



Taro Takizawa, Sustained Ingrain, relief print, 15"x20" 2018



ELIZABETH ATTERBURY: BONES, GLYPHS, AND TWISTS OF FATE

An interview with Elizabeth Atterbury by Kate McQuillen
Photography by Wingate Studios

The glyphs in Elizabeth Atterbury's recent series of monoprints, produced at Wingate Studios, are like a personal alphabet. The artist moves between sculpture and print by cutting symbol-like shapes from copper, arranging them in a form on the press bed, and embossing them into paper with chine-collé. Each of these symbols is like a shorthand image, referencing an object, an idea, or a family member.

In Elizabeth's process, these objects go through a number of transformations. Each begins as a representation of a thing; then its meaning is specified to symbolize a person or idea; then each one combines with other object-glyphs to create a sort of family portrait. As viewers we ask, "Who are these people? How are they linked through time and space? What parts of their shared history are relevant now?"

The story begins with Atterbury's maternal great- great-grandfather, who was also a person of letters, in his own art and through the circumstances of his life. He was a philologist, scholar, and calligrapher who lived in China during the Qing Dynasty, and studied ancient bronze inscriptions. At some point, he fell ill, and someone brought him medicine in the form of bones. On these bones he noticed carved glyphs, which he recognized to be significant. These were later understood to be the first discovered Oracle Bones. These bones (usually the shoulder blades of oxen or the flat part of a turtle shell) were used in divining practices during the late Shang Dynasty. Diviners would carve questions

about their fate onto these surfaces and submit them to the dieties; then the bones would be put under stressors such as fire or pressure to produce cracks and fissures. The diviner would interpret the cracks to predict the future.

That discovery would be enough excitement for one lifetime, but the tale doesn't end there. Atterbury's grandfather's fate took a turn during the Boxer Rebellion, when he was assigned a military post. As a scholar and a poet, he felt unfit to lead in that role, and in an act of sacrifice, took his own life. For Atterbury, the circumstances of this story are hazy, unclear, and in many ways, just that: a story.

Atterbury uses this tale as a starting point to chronicle the path her family took after these critical events over a century ago. Life continued on, and they found their way to West Palm Beach, Florida. Though her grandfather's story was foggy, it quietly shaped the interactions of mothers, fathers, daughters, and sons for years to come, passing along through objects and personal interactions.

The insistence in Atterbury's work on carvings in surfaces, embedded symbols, and object reproduction make these works feel like evidence. They are solid ways to capture and reiterate her family member's links through time, and the circumstances that brought them to the present day. It's a family history learned through intimate moments and shared possessions, rather than structured rituals, written histories, and family trees. It's a history like that of many American families, rooted in assimilation and biculturalism.

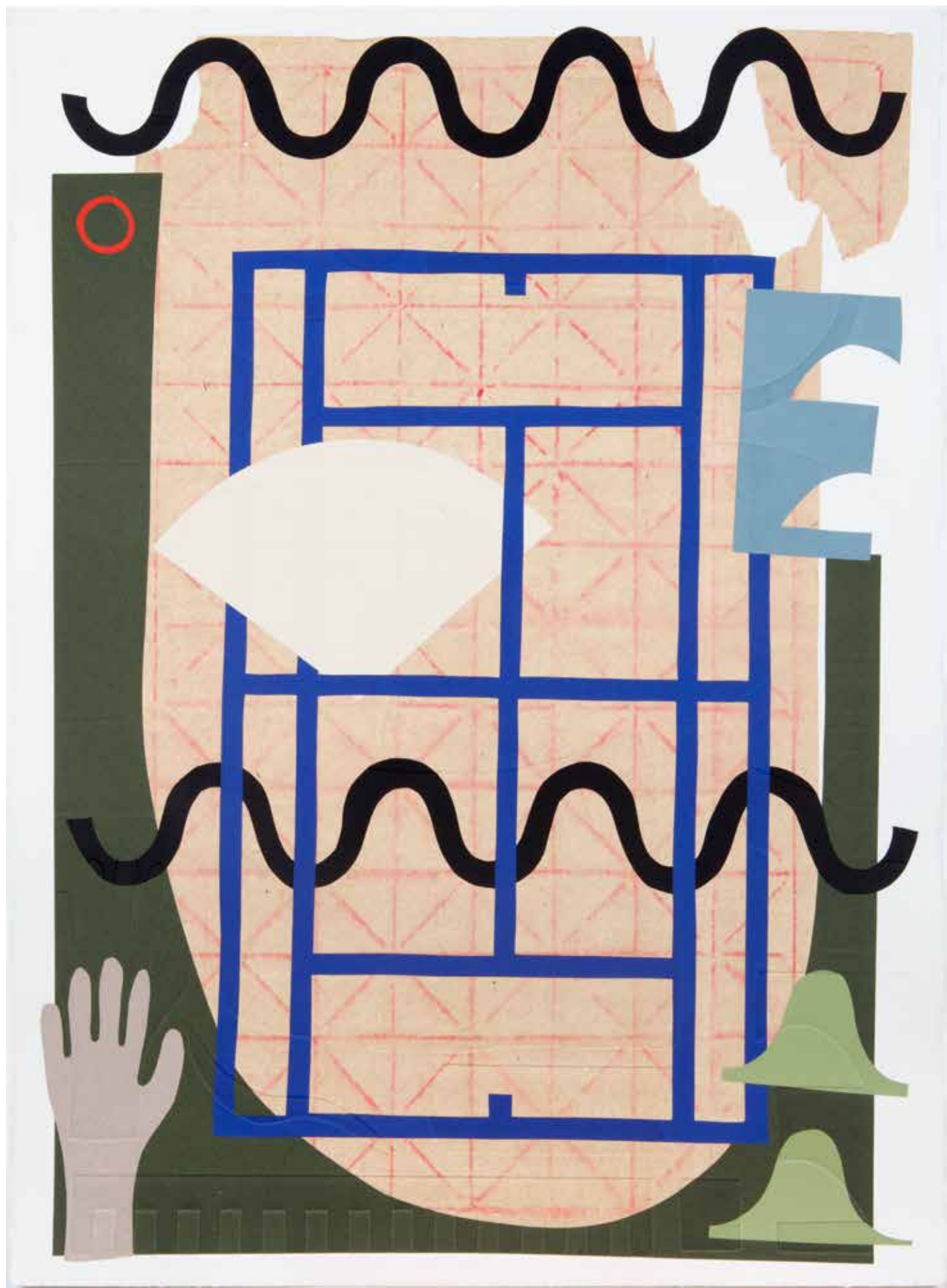
Where Atterbury's work makes a significant turn towards the present-day is in the objects she selects to represent herself. As a working mother and an artist, her role in this storyline feels like a significant marker, a leap into the 21st Century. As one way to depict her own presence, for instance, Atterbury has morphed the shape of a breast milk bag tab into a stylized glyph, cleverly merging this thoroughly modern item into a story with ties to something as far away as ancient divination rituals. By adding her contemporary symbol-shape to the alphabet, she inserts her unique character into this story.

In her monoprints, Atterbury plays with time, acknowledging it as the fluid medium that links these generations. She occasionally uses diptychs as a way to separate the past and the future, with rhythmic patterns that span across both images. Time becomes both warped and flattened, creating an odd spatial sense where shapes float, tuck, and fold around each other. Eras fall together in these images, creating embossed snapshots of the twists and turns of history, merged by the printing press. •

Selected prints from Atterbury's latest series, produced at Wingate Studios, will be on view at her upcoming show at Mrs. Gallery in Queens, NYC, from November 17, 2018 – January 19, 2019.

(images) Elizabeth Atterbury, River Poems, warm white stonehenge, Wingate Studio 2018





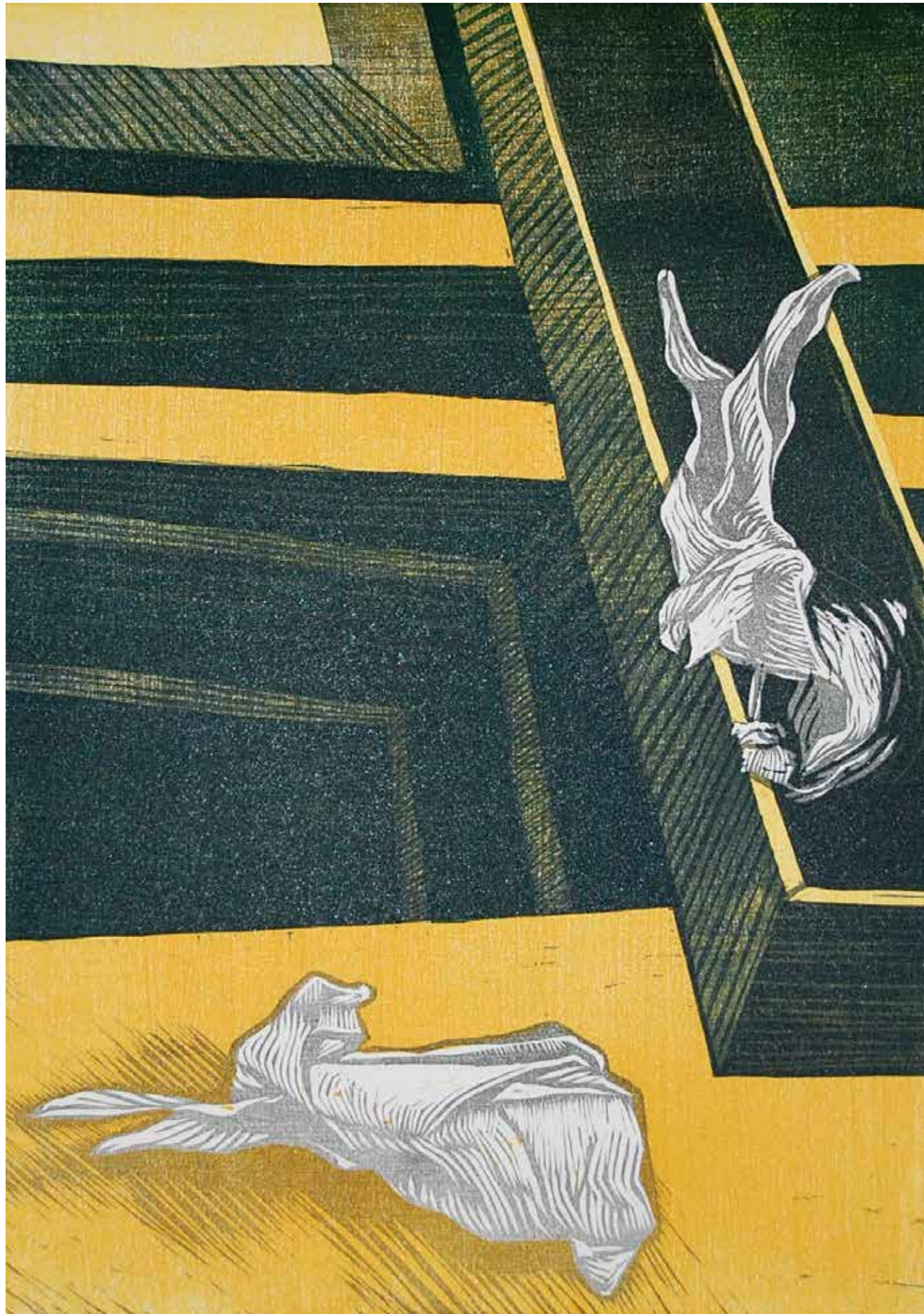


Humberto Saenz: El Oficio

Brookhaven College
Studio Gallery

October 3–25, 2018
Reception October 5, 6–8 pm

Humberto Saenz, Pelea De Globos



Freda Sue, I am Where I am, woodcut relief, 17"x12"

Transformative Connections

YUI GALLERY

131 Eldridge Street, New York, NY 10002

www.yui.nyc

October 5–28, 2018

Closing reception October 27, 6–8 pm

In conjunction with New York Print Week

Yoonmi Nam

Landon Perkins

Tongji Philip Qian

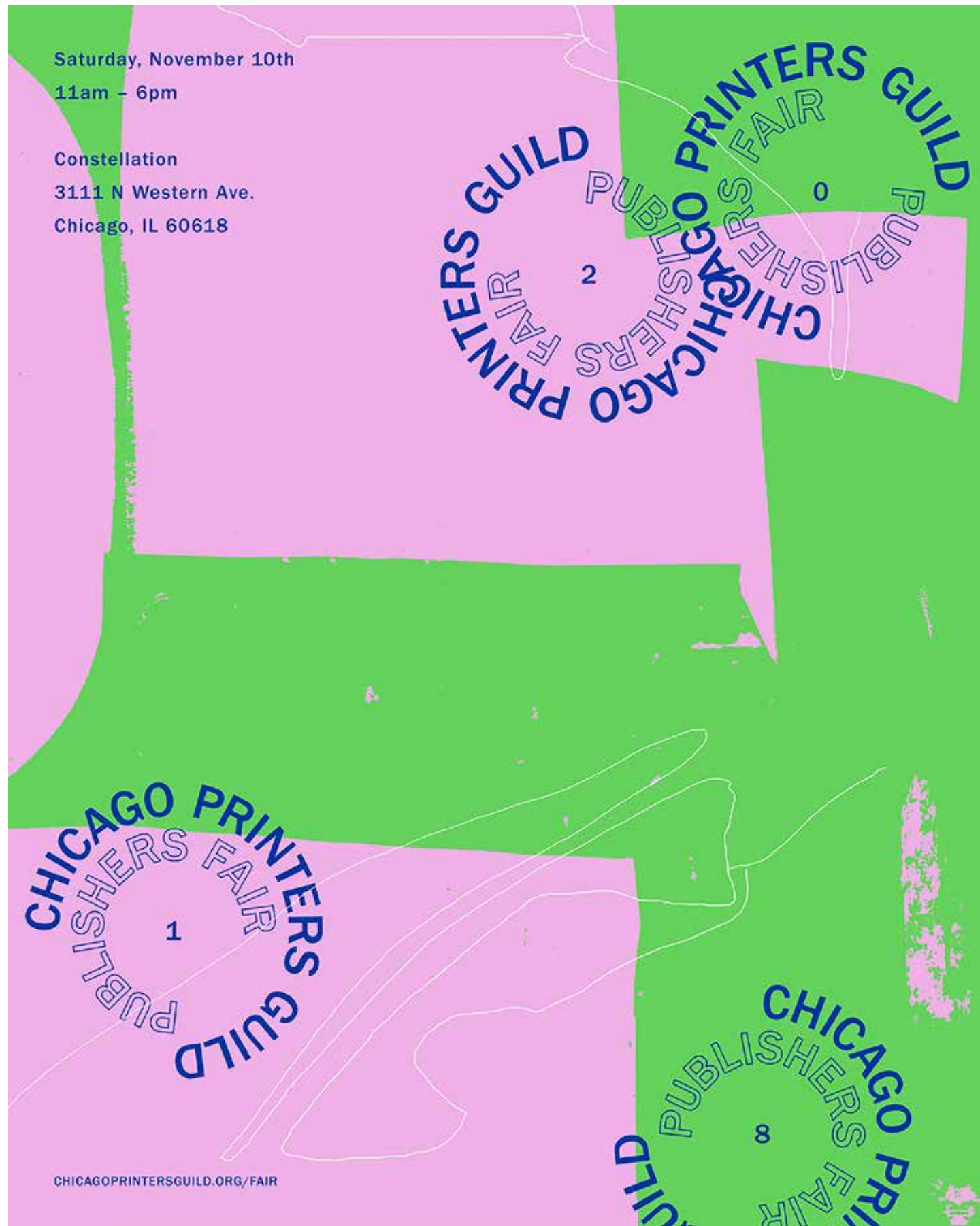
Freda Sue

Taro Takizawa

Brings together a diverse group of artists working through the language of printmaking. Highlighting their observations of everyday objects, systems, consumerism, and the cross-cultural experience. These works offer a glimpse into their cultural perspectives that touch on the traditional and interdisciplinary approaches of expression through the multiple.

Curated by Qiaoyi Shi & Marchelo Vera





3rd Annual Chicago Printers Guild Publishers Fair

Constellation Chicago

3111 N Western Ave
Chicago, IL
November 10, 2018 11am-6pm
www.chicagoprintersguild.org/fair/

This event is in its third year, offering a strong platform of exchange for the public to intersect with artists who “make things print” through a one-day print market and exhibition. The 2018 Publishers Fair features 26 printmakers, all members of the Chicago Printers Guild, and includes the recipient of the first annual CPG Student Award. The majority of the original, self-published print work showcased here is extremely limited. Large format woodblock prints will also be on view, created by participants of the Chicago Printmakers Collaborative 2018 “Steamroller” event.

Into the Deep: Fragments and Reflections

Kenosha Public Museum, Kenosha, WI
through November 4, 2018

Marilyn Propp + David Jones

A 48-page color catalog with essays by curator Rachel Klees Anderson accompanies the exhibit, and is available: www.blurb.com/b/8861837



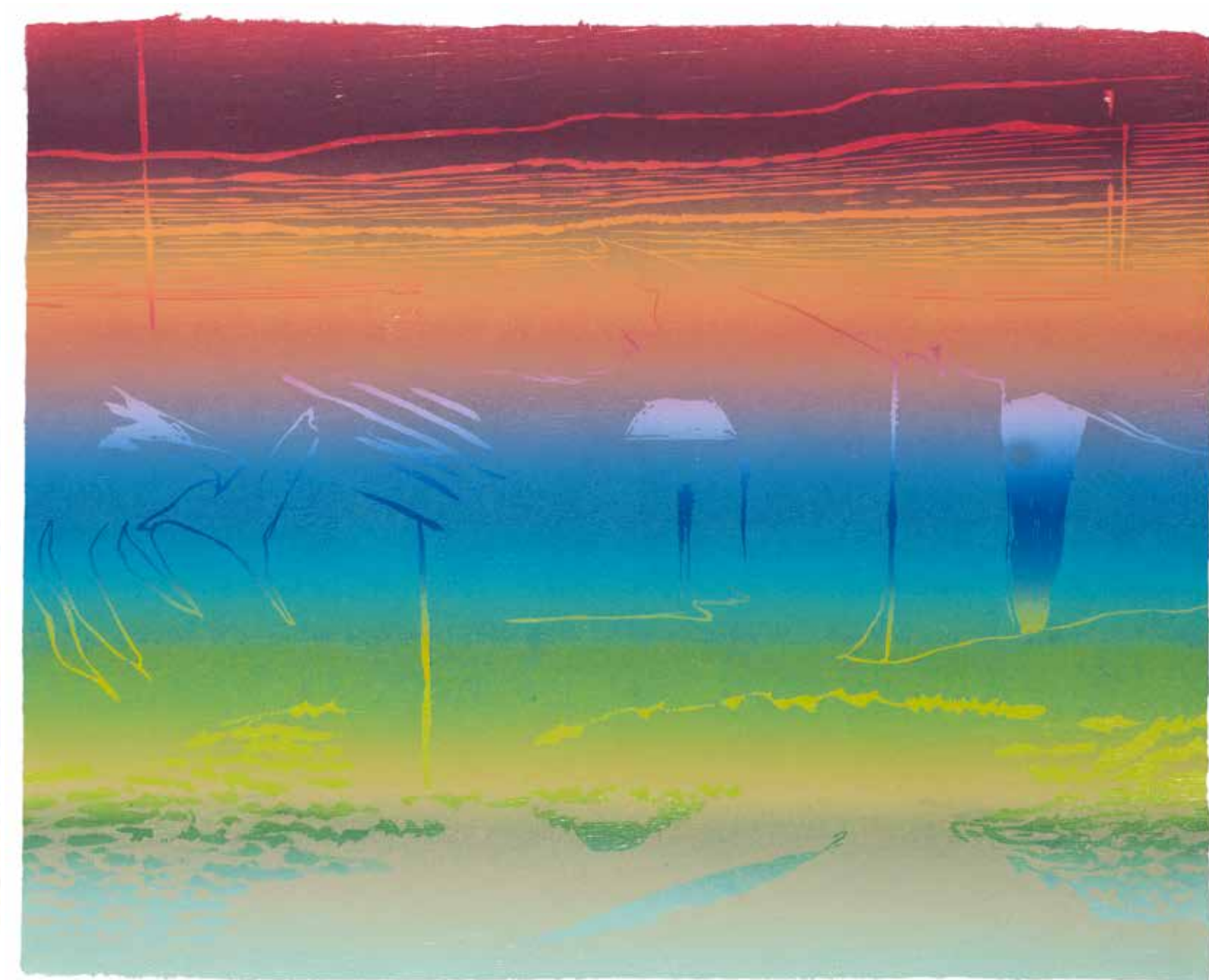
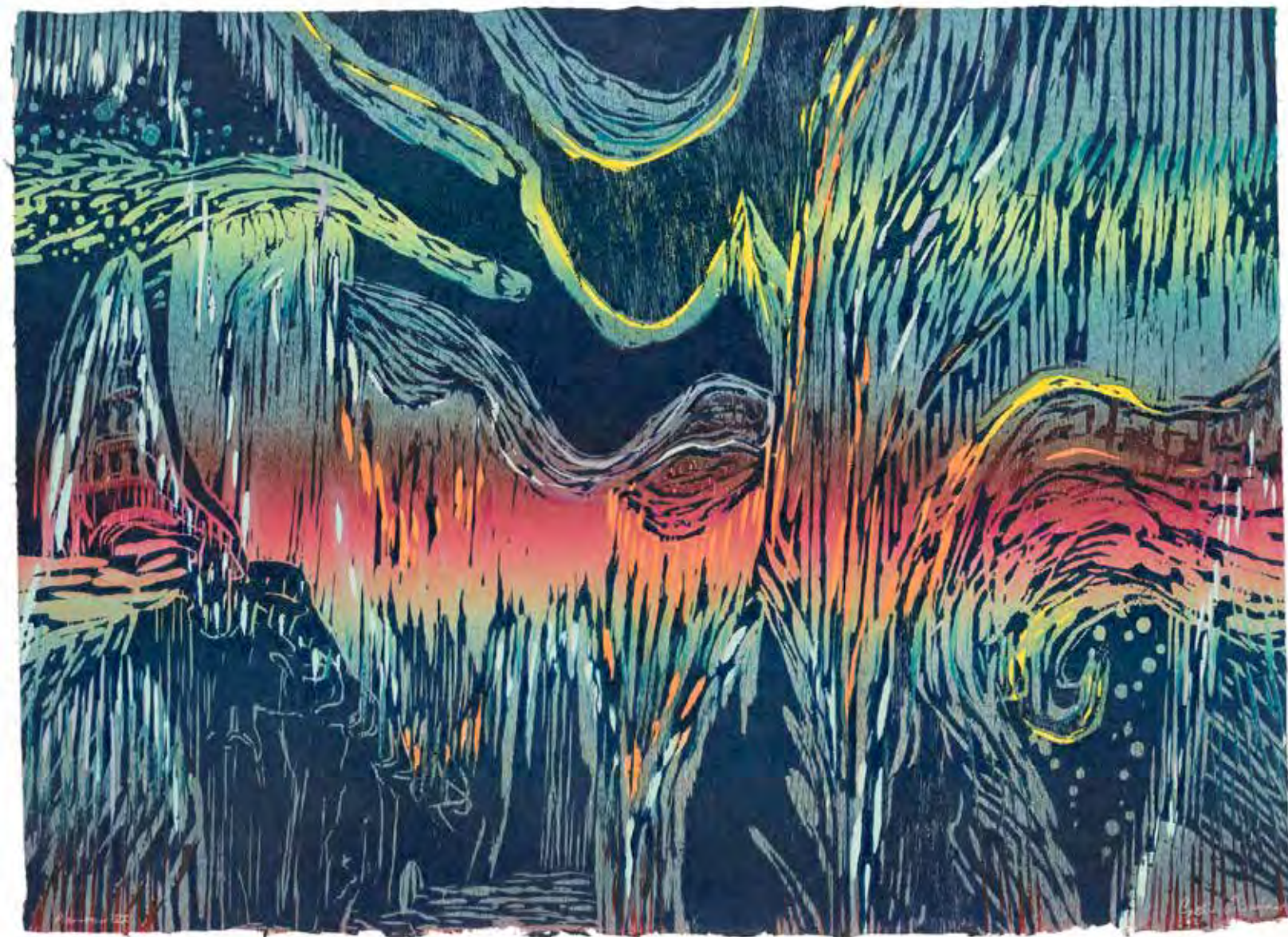
David Jones, *Gridville #6*, four-color hand printed paperplate lithograph with hand coloring, 22 5/8"x29 1/4" 2018
(left) Marilyn Propp, *Free Fall X*, relief print, collage on handmade abaca paper with pulp painting, 31"x31 1/2" 2018



Marilyn Propp, *Free Fall V*, relief print, collage on handmade abaca paper with pulp painting, 31"x32" 2018

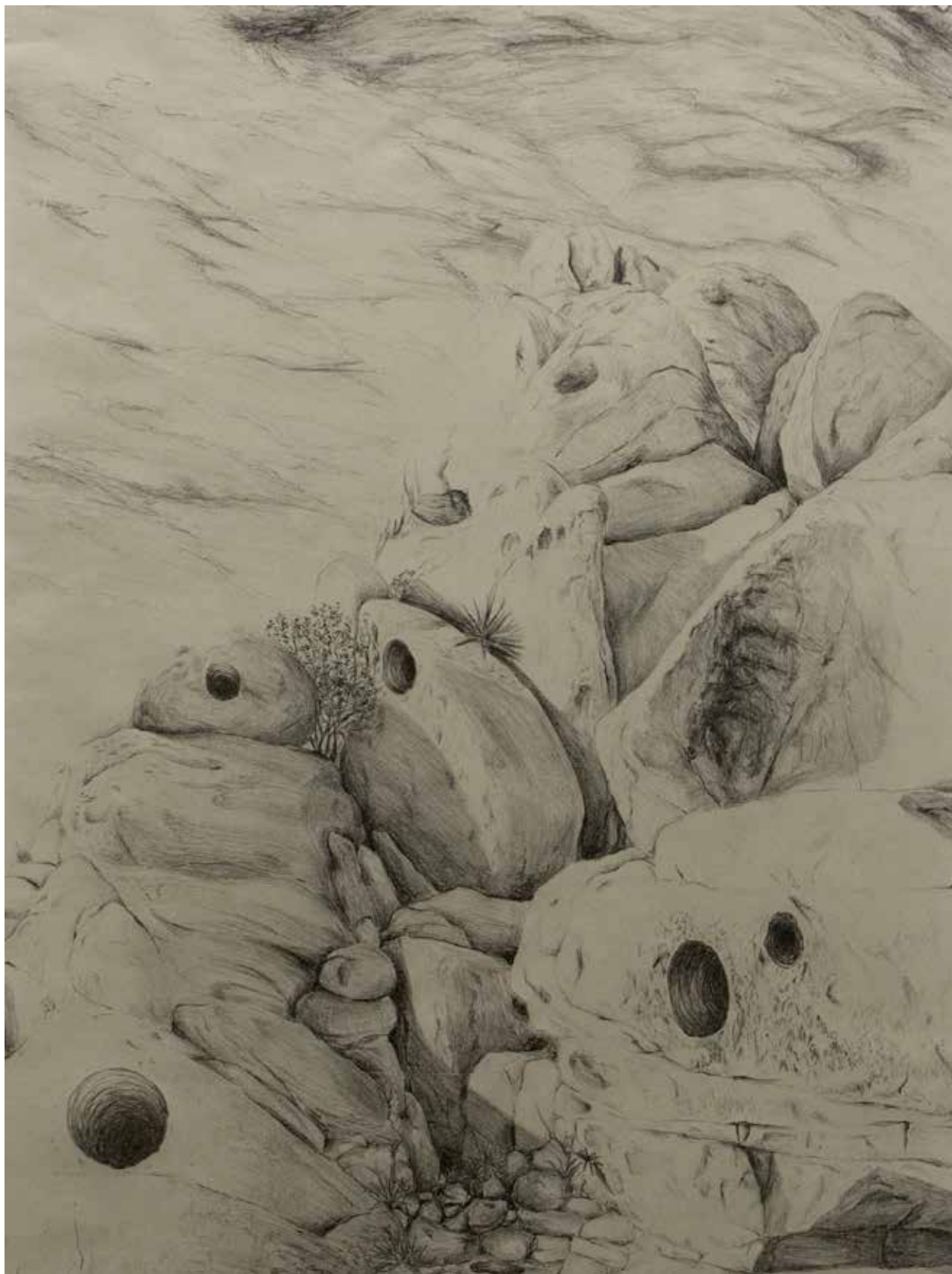


David Jones, *Gridville #13*, four-color hand printed paperplate lithograph with hand coloring, 22 3/8"x29" 2018



Cathie Crawford, Pluvius VI, color reduction woodcut monoprint, 24"x36" 2016

Cathie Crawford, Spectrum, color reduction woodcut, 19"x24" 2017



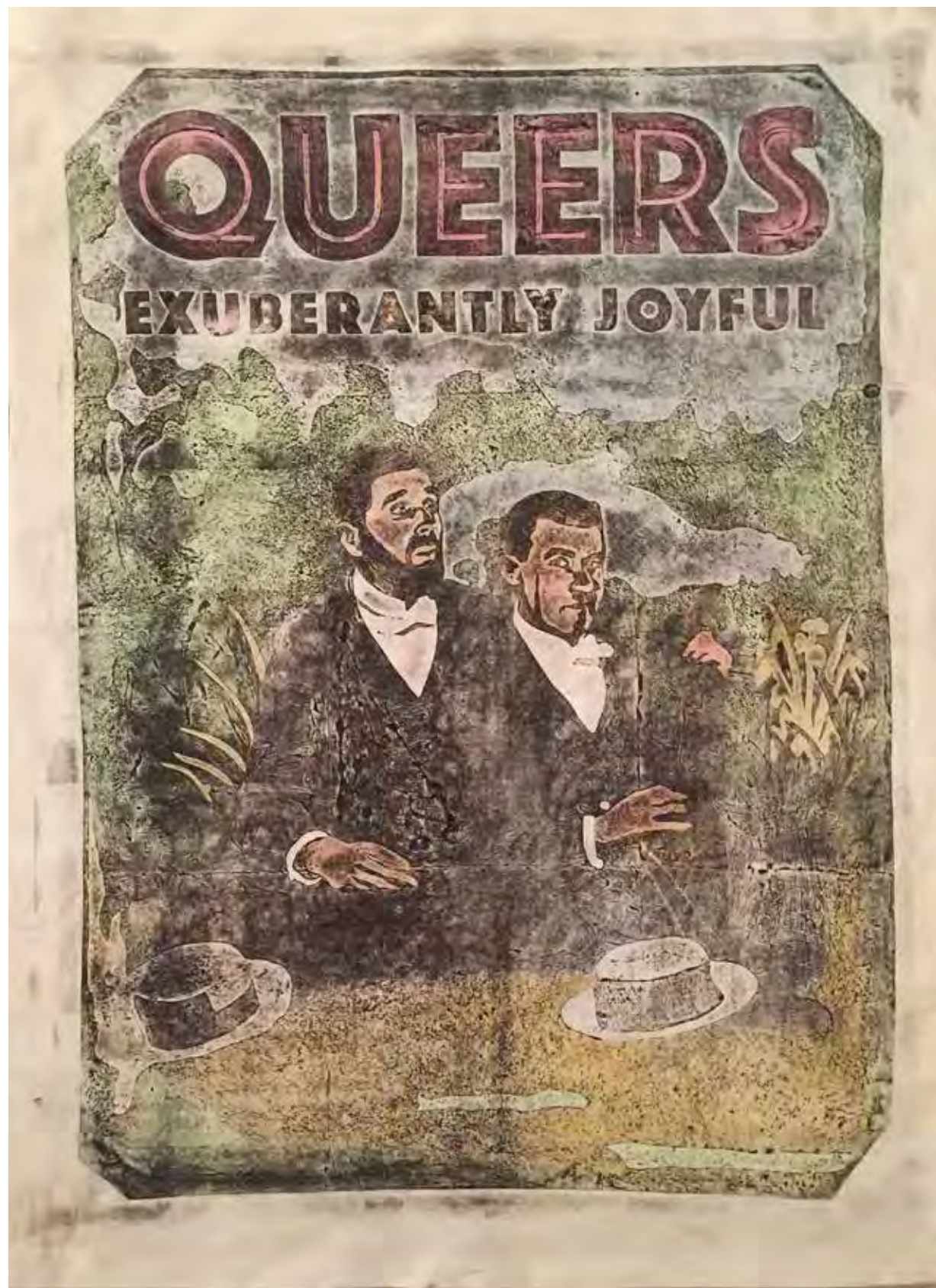
(left) Arau McSweeney, *Carving Out a Desert*, lithography, 20"x30" 2018

(right) Arau McSweeney, *Homesick*, lithograph and photolithography, 12"x19" 2018

(next) Arau McSweeney, *The Red Coat II*, photolithography, 20"x15.5" 2018



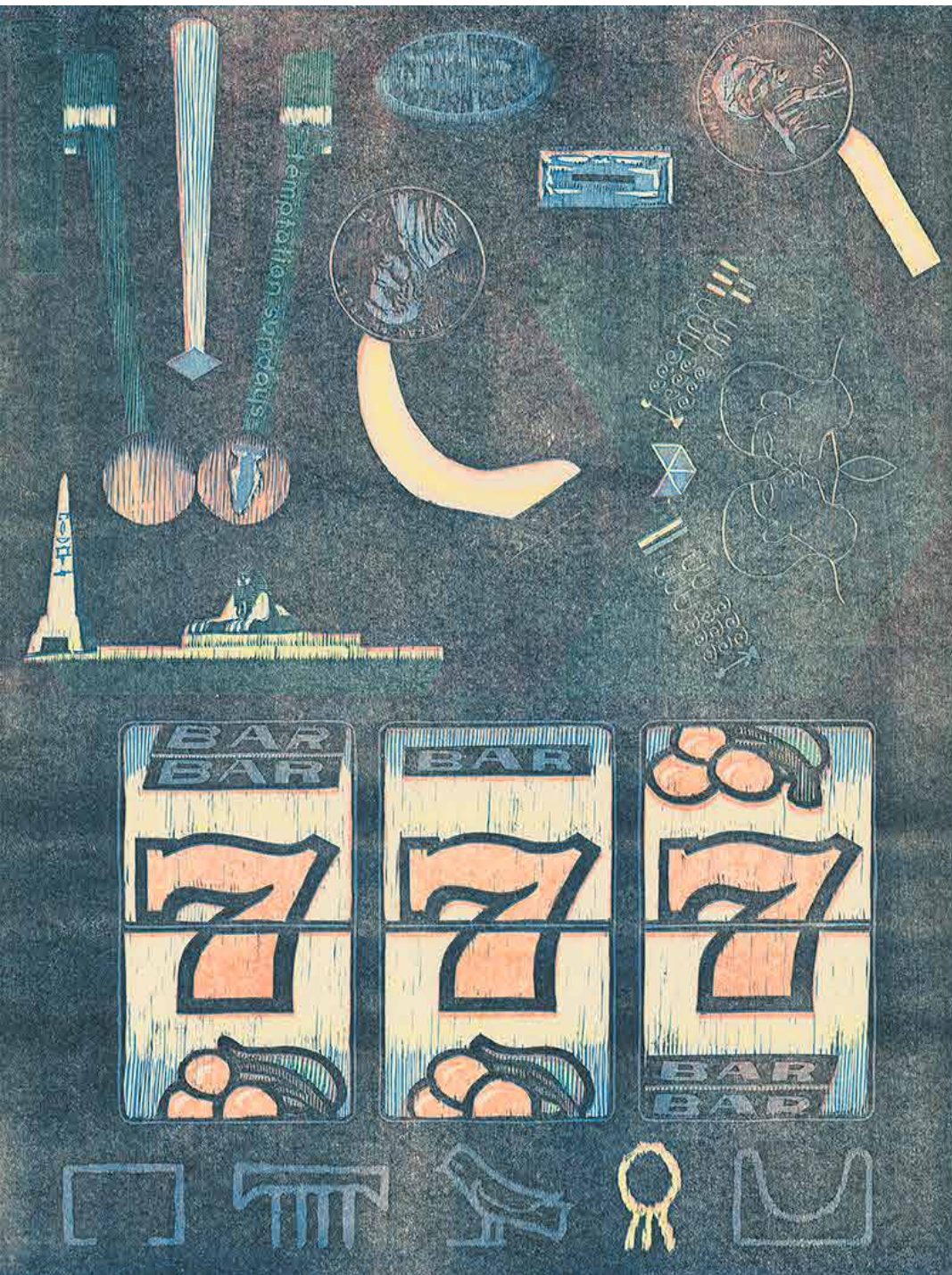




Benjamin D. Rinehart, *Queers*, collagraph & watercolor on muslin, 46"x32" 2018



Benjamin D. Rinehart, *Gay Panic Defense*, cyanotype & reductive woodcut, 20"x14" 2018



Benjamin D. Rinehart, *Temptation Sundays*, pop-up pressure print & reductive woodcut, 14"x8" (open) 2018



(top) Brooke Molla, Holiday Table Runner, woodcut with hand sewing, 8"x42" 2018

(bottom) Brooke Molla, Touching Nature, woodcut with hand sewing, 11"x 57.5" 2018

In Memoriam: Warrington Colescott

Born and raised in Oakland, California, Warrington Colescott, earned his undergraduate and the Master of Fine Arts degree at the University of California-Berkeley. Between his two degrees, he served as a Lieutenant of Artillery at the end of World War II in Okinawa and also served occupation duty in Korea.

Following a short teaching job at Long Beach City College, he received a job offer for a one year at the University of Wisconsin-Madison. That initial appointment turned into a teaching appointment of 37 years. He is most remembered for his classes in printmaking but also for his sense of humor and mentorship to so many students. His dedication to his craft and to his students served as a mentorship for so many students. Many of them became well-known printmakers and professors. He retired from his teaching appointment in 1986. He continued to draw, paint and print for many years after his retirement from UW-Madison.

During his tenure as a faculty member, he continued his studies in Paris and London. A Fulbright Scholarship provided an opportunity to study etching at the Slade School of Fine Art, University of London in 1956. In 1964, a Guggenheim fellowship allowed him to return to London and to Rome the following year. Each of these opportunities helped him enrich his printmaking repertoire.

His works are in museum collections across the United States and Europe, including the Art Institute of Chicago, Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, National Gallery of Art, New York Public Library,

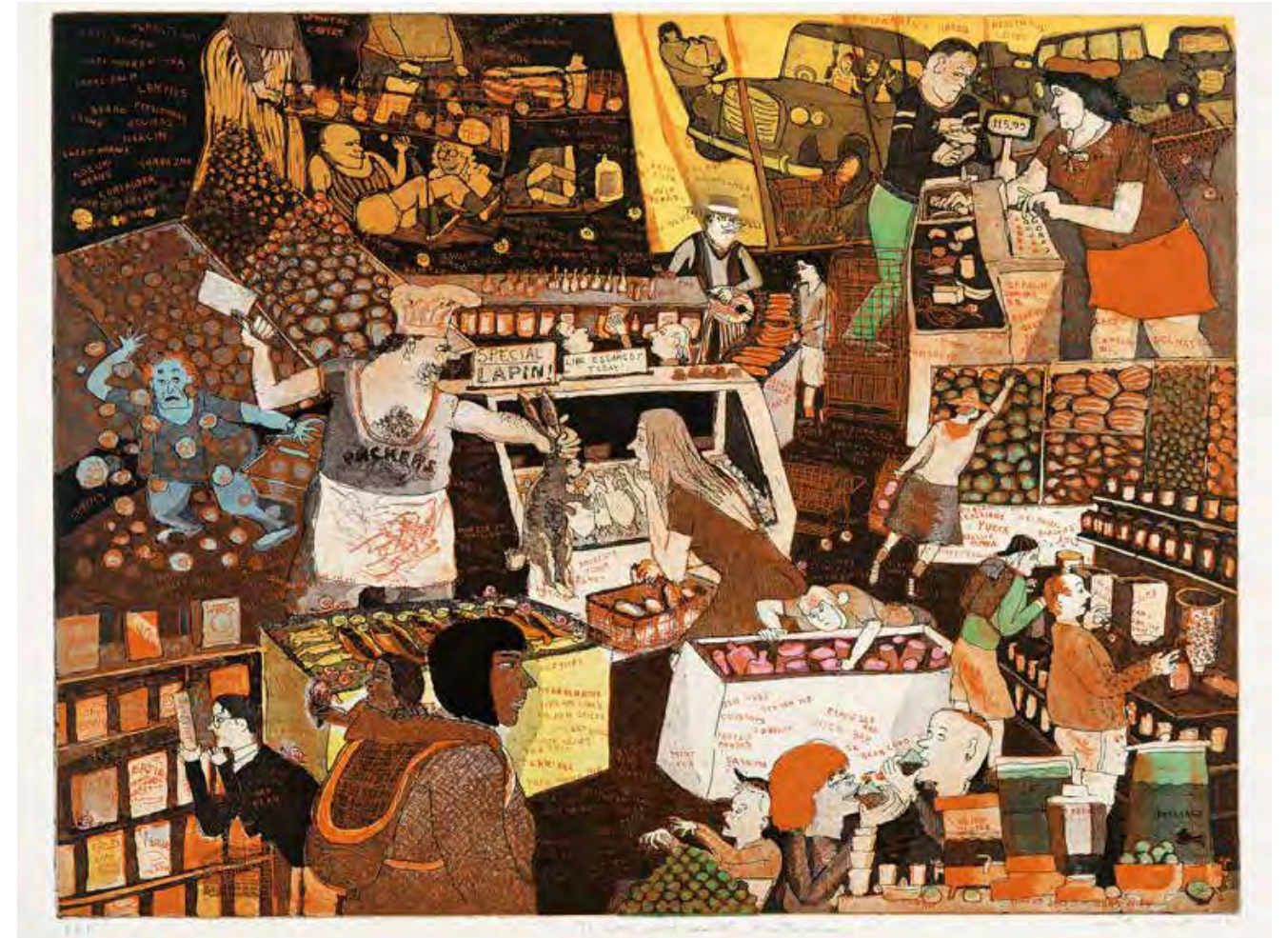
Victoria and Albert Museum, Tate, Columbus Museum of Art, and the Bibliothèque Nationale de France, to list a few. In Wisconsin, his artworks are included in the Chazen Museum of Art in Madison, the Madison Museum of Contemporary Art, the Museum of Wisconsin Art in West Bend, the Racine Art Museum.

The Milwaukee Art Museum has the largest collection of his work with more than 250 prints, drawings, and paintings.

Frances Myers Colescott, Warrington's third wife, studio mate, and the University of Wisconsin-Madison, Professor Emeritus, died unexpectedly in December 2014. A memorial service was held on October, 8th, at Cress Funeral Home, Madison, Wisconsin.

Colescott's satirical illustrious sense of the absurd elevated printmaking to grander heights. A prolific printmaker, sparing neither public or master printer from his acerbic wit and acid etch. Colescott worked traversed sensitive terrain, exploring issues and themes pertaining to 60's counterculture, the environment, and the public insurrection - illustrated in the seminal work "In Birmingham Jail". This approach of poetically transcribing social satire was often referred to as "Hogarthian". His drawing style possessed beauty and beguilement a dalliance between mirth and scorn.

The University of Wisconsin-Madison Printmaking Faculty would like to honor with much respect Warrington Colescott. His contributions along with Alfred Sessler, Dean Meeker, Raymond Gloeckler, Jack Damer, Walter Hamady, William Weege, Frances



Myers, and David Becker, who help to shape the knowledge base of Contemporary American Printmaking and lay the groundwork for our current printmaking program.

We would like to thank all of the alumni who had taken Warrington's class, benefited from Warrington's critiques, or been inspired by Warrington's work. His influence can not be understated on the impact he has had on Contemporary Printmaking, as an educator, innovator, and image maker. His technical approach and educational inspiration is carried on by his students who teach in University systems across the country. In an era of uncertainty, Colescott served as the vanguard, in his role as an architect and shaper of social consciousness.

Warrington Colescott, Professor Emeritus, University of Wisconsin-Madison, passed away quietly, close to his home in Hollandale, Wisconsin on September 10, 2018. He is survived by his daughter, Lydia Cole Scott, son Julian Colescott, and seven grandchildren.

He is survived by 2 of his children.

Authors:

Dr. Faisal Abdu'Allah | Associate Professor of Art

Faculty Director of The Studio

Professor Jim Escalante | Associate Chair

Professor John Hitchcock | Associate Dean for the Arts

Andy Rubin | Printmaking Lecturer

*Image: Warrington Colescott
(American, 1921–2018). To Your Good Health,
Gastronomes!, 1997
Milwaukee Art Museum*



Julia Rigby, *Rise*, woodblock print, 5'x4' 2018

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