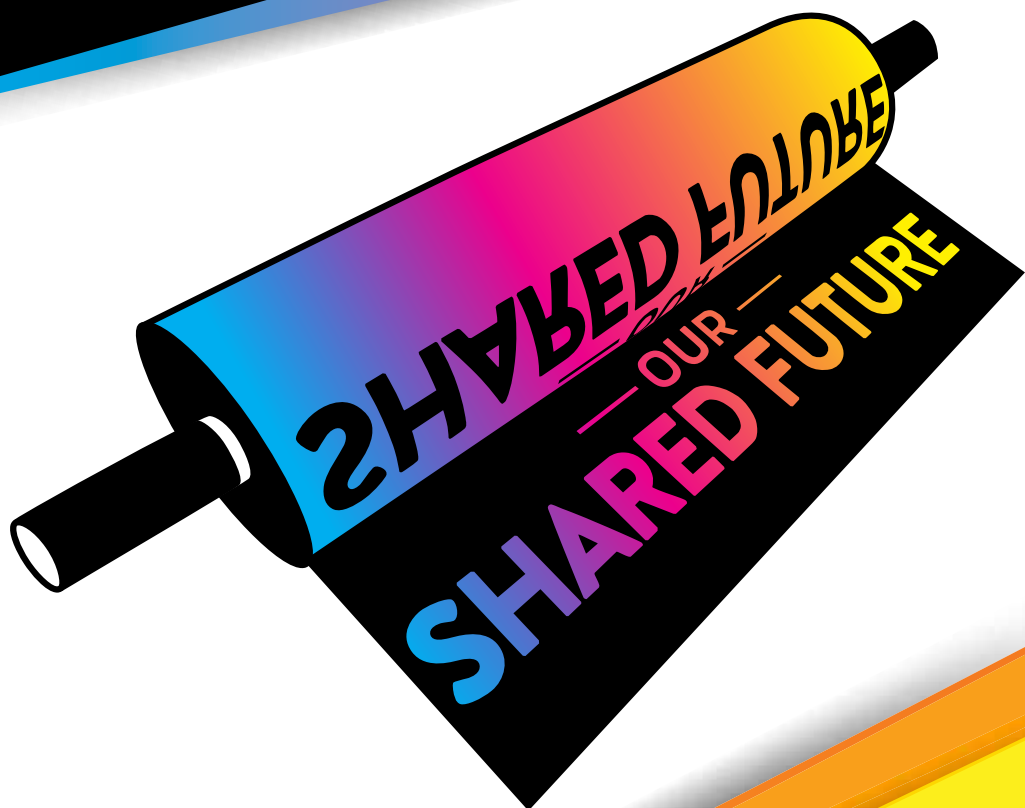


CELEBRATING 50 YEARS!



SGCI 2022
MARCH 16-19, 2022
MADISON, WISCONSIN

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LETTER FROM THE SGCI PRESIDENT

On behalf of SGCI, we welcome you to Our Shared Future conference at the University of Wisconsin-Madison.

The conference will feature the notable Lifetime Achievement in Printmaking Awards, INKubators, panels, and demos, to make our organization more reflective of our society and membership. I would like to thank our board and the Madison steering committee for their steadfast commitment and the membership; your patience, dedication, and continued affection for the arts has sustained this organization at its most critical and vulnerable juncture — thank you.



It will be 3-years and 11 days since our last in-person conference. We look forward to seeing you all in Madison as we continue the vision of our founder and first president, Boyd Saunders, but more importantly – celebrate our 50th anniversary!

A handwritten signature in black ink, reading "Faisal".

Dr. Faisal Abdu'Allah
President, SGCI International

FROM THE CONFERENCE HOST

Our Shared Future Conference Theme

Our Shared Future printmaking conference is a call for artists to consider how our studio practice makes culture and knowledge visible through socially engaged graphic arts of the past, present, and future.

Printmaking can deepen our understanding of the world, inherently challenge systems of oppression, and can push against histories of colonization, unwarranted violence, and systemic racism.

Artists share in the responsibility to shape our future. The 2022 SGCI printmaking conference is implicitly guided by the social and environmental ecology of a place and seeks to affirm the role of graphic arts within Our Shared Future.

Where We Are

Teejop (day-JOPE)

Before it was called Madison, Teejop (day-JOPE) was once home to a flourishing community that created thousands of mounds in the shape of animal, bird, spirit, and human forms. The University of Wisconsin–Madison occupies ancestral Ho-Chunk land, a place their nation has called Teejop since time immemorial. In an 1832 treaty, the Ho-Chunk were forced to cede this territory. Decades of ethnic cleansing followed when both the federal and state government repeatedly, but unsuccessfully, sought to forcibly remove the Ho-Chunk from their homeland.

After 171 years, leaders of the Ho-Chunk Nation, UW-Madison alumni, and campus leadership are working to develop a communal educational relationship symbolized by a heritage marker titled “Our Shared Future” to recognize campus as the ancestral home of the Ho-Chunk.

Our Shared Future conference theme joins UW–Madison’s commitment to respect the inherent sovereignty of the

Ho-Chunk Nation and the other First Nations of Wisconsin. Our Shared Future is a process, not a land acknowledgment or something to recite. It is a first step in a multi-year effort to educate the campus and the broader community on the Ho-Chunk Nation and the history it shares with the university.

Learn more at <https://oursharedfuture.wisc.edu/>

Generous support was provided by the University of Wisconsin-Madison dean of the School of Education, department of Art, Tandem Press, Anonymous Fund, and the Kemper K. Knapp Bequest.

Welcome to Madison, where the tradition of the Wisconsin Idea signifies that education should influence lives beyond the boundaries of the classroom.

- *Emily Arthur, John Hitchcock, Faisal Abdu'Allah, and Adriana Nicole Barrios*



WHO WE ARE

UW-MADISON PRINTMAKING

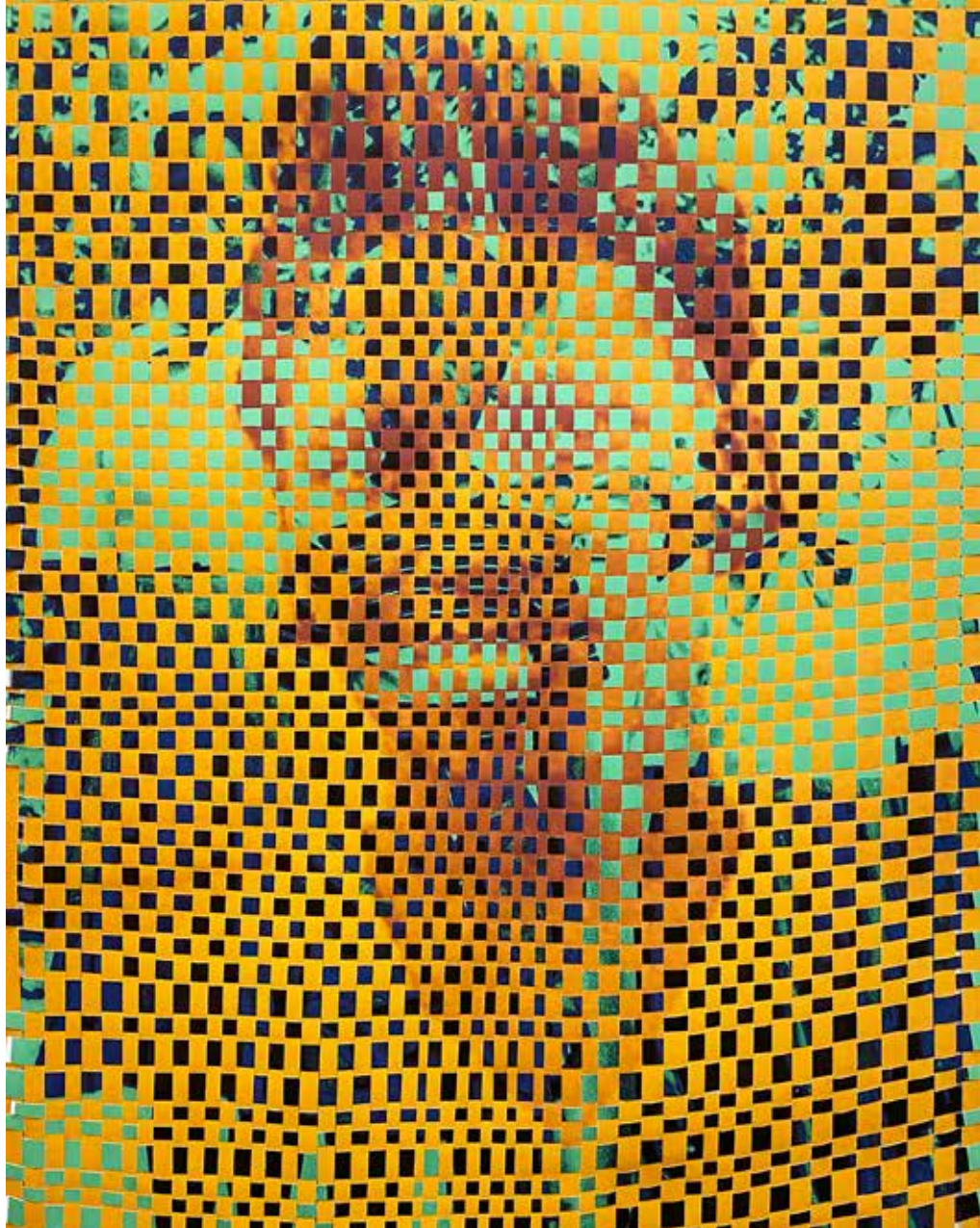
The Art Department and the School of Education are honored to bridge the international and national SGCI community with the dynamic printmaking legacy of UW-Madison. The UW-Madison printmaking area faculty wish to acknowledge that we are living and working within the ancestral lands of the Ho-Chunk Nation. Our future is understood through our past.

The Art Department faculty and students are diverse. Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community.



School of Education
UNIVERSITY OF WISCONSIN-MADISON





Malene Djenaba Barnett (MFA '22), *Made for Mom*, 2021, woven inkjet print

TYLER

ART+ARCHITECTURE

MFA at Tyler

Stretch your boundaries, blend disciplinary practices, seize the power of art to create change.

tyler.temple.edu

THE HISTORY OF SGCI

In 1972 Boyd Saunders, from the University of South Carolina, invited every printmaker he knew in the South to meet at the annual convention of the Southeastern College Art Conference with the intention of forming a printmaker's organization. (At that time, college and university printmaking programs tended to be small, isolated, and neglected.) The group that assembled in New Orleans for that meeting included Bernie Solomon, John O'Neil, and Boyd Saunders. They wrote and approved by-laws and in 1973 the Southeastern Graphics Council was officially chartered by the State of South Carolina as a non-profit organization.

Boyd Saunders served as the first president from 1972 through 1974. Bernie Solomon hosted the first annual workshop conference in 1974 at his home institution of Georgia Southern College. In 1978, as the organization grew in membership, the name was changed to the Southern Graphics Council. Over the next 30 years, conferences were held in not only Southern states, but in New Jersey, Illinois, Ohio, and Wisconsin. Membership to the SGC also expanded, and now has a national and international membership. In 2010, the name was changed again to its current SGC International.

SGCI'S GOLDEN ANNIVERSARY - 50 YEARS

The *Our Shared Future* conference at UW-Madison celebrates a remarkable milestone for the SGCI organization. Founded in 1972 by Boyd Saunders and a group of artist-educators who gathered in New Orleans, SGCI today includes over a thousand members from around the world. Our annual gathering is the largest printmaking conference in North America. Our international members regularly travel to the conference from Canada, South America, Central America, and Europe. In 2022 SGCI celebrates fifty years of connecting artists, students, educators, and professionals in the field of original prints, drawings, artist books, and handmade paper.

WHAT'S HAPPENING

MARCH 16-19, 2022

UW-Madison welcomes the national and international print-making community to engage with historical print collections, shared research, studio demonstrations, and contemporary exhibitions curated by our partners at the Chazen Museum of Art, Tandem Press, Kohler Art Library, Ebling Library, and Memorial Library Special Collections.

We invite you to participate in panels, portfolios, performances, exhibitions, INKubators, demos, mentor sessions and live print events across campus hosted by the Art Department and the School of Education. The 2022 conference expands on the definition of "print," to include an interdisciplinary approach and expansion of print media.

SGCI celebrations, awards, and events will extend to our colleagues at the School of Human Ecology and our community partners Madison Museum of Contemporary Art, Edgewood College Gallery, Overture Center for the Arts, James Watrous Gallery, Wisconsin Veterans Museum, Arts + Literature Laboratory, Abel Contemporary Gallery, and Madison Arts Commission.

We will showcase participation from national and international artists, scholars, and notable alumni. SGCI and UW-Madison printmaking outreach includes local arts organizations, youth organizations, regional artists, community members, and other civic community centers of art and culture.

PLEASE WEAR YOUR NAME BADGE

Your conference name badge will be required for admission to all the panels, demos, vendor fair, and receptions. Make sure to have it with you throughout the week.

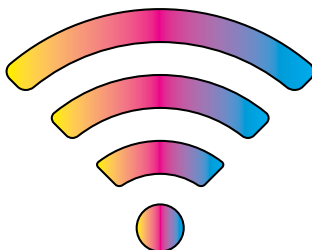
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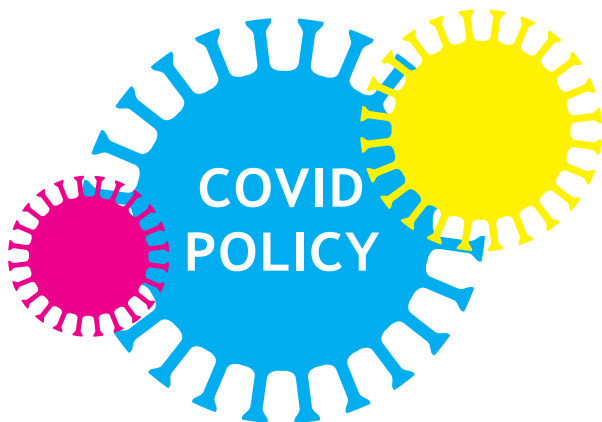
The UW-Madison wireless network service provides users with fast and convenient access to web-based services. It is available in most campus buildings, listed as “UWNet”. Users need to select the network and open a web browser to be redirected to the login page. Simply login with your NetID and password to start using the wireless network.

Guests, to register you should simply enter your full name and email address. Once you have read and agreed to the Terms of Use, click Create Guest Account to submit your information.

After submitting your email address, you will be taken to a resulting page that will assign you a username and passcode. You will need to make note of these credentials, as they allow you to access UWNet with other devices you may have, such as a smart-phone. You are allowed to have up to five concurrent sessions (i.e. five different devices connected at the same time). When you are brought to the UWNet registration screen on another device, you should enter use those credentials in the NetID login fields used by affiliates.

Note: The UWNet Wireless registration page also displays information relating to eduroam, an international wireless system for affiliates of partner institutions visiting the UW-Madison campus. This is a separate network from UWNet, and visitors from participating institutions may find this option preferable, as it has added security and only requires initial configuration to automatically connect to eduroam anywhere it is offered.





Effectively immediately, UW–Madison’s COVID-related restrictions specific to gatherings and events — including meetings, conferences, and performances — are lifted. However, anyone attending an indoor in-person event must comply with the chancellor’s order on wearing masks while indoors in campus buildings or facilities, regardless of vaccination status.

In addition, all events and meetings must follow existing health and safety requirements including venue occupancy and providing food and drinks in accordance with the Campus Catering Policy. This policy is subject to change.

OVERTURE CENTER FOR THE ARTS COVID POLICY

Please note: Overture Center for the Arts requires proof of vaccination or a negative COVID-19 PCR test result (from within 72 hours prior to entry) along with photo ID from all who enter the building. In addition, Overture Center requires a facial mask be worn by all who enter the building and at all public performances and events. These policies will remain in effect until further notice and will be reviewed on a regular basis.

SCHEDULE

WEDNESDAY, MARCH 16, 2022

8 am - 5 pm	Themed Portfolios Install Humanities Building
9 am - 4 pm	Vendor Fair Set up Union South, Varsity Hall I & II
9:45 am - 2:45 pm	Looking Together: Kohler Artist's Book Collection Elvehjem Building, Kohler Art Library, Room 110 - Space is Limited
10 am - 11:30 am	Board & Steering Committee Meeting Union South, Governance
12 pm - 7 pm	Registration Open Memorial Union, Main Lounge
12 pm - 6 pm	Looking Together: Rare Books and Special Collections Health Sciences Learning Center, Ebling Library, 3rd floor
12 pm - 4 pm	Member Exchange Drop Off Union South, Varsity Hall III
5:30 pm - 7:30 pm	Welcome Reception Memorial Union, Great Hall

THURSDAY, MARCH 17, 2022

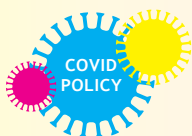
8 am - 5 pm	Registration Open Union South, Alumni
8 am - 4 pm	Member Exchange Drop Off Union South, Varsity Hall III
8:30 am - 10:30 am	Board Transition Meeting Union South, Scholars
8:30 am - 9:30 am	Orientation Union South, Marquee Theater
8:30 am - 4:30 pm	Mentor Sessions Memorial Union, Capitol View, Langdon
8:30 am - 10 am	Panels Memorial Union, Union South
Memorial Union 800 Langdon Street	
Old Madison	
Publicly Engaged Print Education	
Beefeaters	
Crafting Inclusive Spaces	
Class of 1924 Reception Room	
Semiautomated Duplication & Its Ideal Potential	
Multicultural Greek Council Room	
Drawn with Device	
Union South 1308 W. Dayton Street	
Northwoods	
Let's Talk About: Global Majority Representation in Printmaking Higher Education (Part I)	
Landmark	
Graphics as a Democratic Medium. The Role of Artistic Printmaking in Times of Crisis	
Industry	
Building from the Found: Exploring Collage as a Print Media Process	

THURSDAY, MARCH 17, 2022 - CONT.

9 am - 4 pm	Vendor Fair Union South, Varsity Hall I & II
9 am - 4 pm	Themed Portfolios Humanities Building, 6th & 7th floor Hallway Galleries
9 am - 5 pm	Looking Together: Rare Books and Special Collections Health Sciences Learning Center, Ebling Library, 3rd floor
9 am - 11:45 am	Looking Together: Kohler Artist's Book Collection Elvehjem Building, Kohler Art Library, Room 110 - <i>Space is Limited</i>
10 am - 10:15 am	Break Union South, Varsity Hall
10:15 am - 11:45 am	Panels & INKubators Memorial Union, Union South
Memorial Union Panels 800 Langdon Street	
<p>Old Madison</p> <p>Pressed Time: Non-linear Thinking for Future Survival</p> <p>Class of 1924 Reception Room</p> <p>IoT and Printmaking: Visualizing an Internet-Saturated Future</p> <p>Multicultural Greek Council Room</p> <p>Artist Proofs: Narratives on Civic Engagement, Ecology, and Collective Healing</p>	
Union South Panels 1308 W. Dayton Street	
<p>Northwoods</p> <p>Let's Talk About: Global Majority Representation in Printmaking Higher Education (Part II)</p> <p>Landmark</p> <p>Just an Organism in an Ecosystem</p>	
INKubators	
<p>Memorial Union, Profile Room</p> <p>Messy Work: Learning at the Intersection of Art School and the Neighborhood</p>	<p>Union South, Agriculture</p> <p>Is Printmaking Queer? - Speculative Mirrors and Futurity in the Discipline</p>
11:45 am - 1 pm	Lunch Break Union South, Varsity Hall - <i>Box lunch pick up</i>
12:15 pm - 1:15 pm	Special Session: Andy & Aaron "Shoot the Breeze" Humanities Building, Lithography Lab
12:15 pm - 1:15 pm	Secret Life of Artist's Books Memorial Library, 9th floor Special Collections - <i>Space is Limited</i> Julie Chen

THURSDAY, MARCH 17, 2022 - CONT.

1 pm - 3:30 pm	<p>Demonstrations & Print Events Various Locations</p> <p>Humanities Building, 6th floor, 455 N. Park Street Marbling with Acrylics Hand-Made Repeating Patterns for Paper & Textile Beautiful Bezier (Computational Graphic) Making an Impression: Letter Press Printing with the Hamilton Wood A Color Overlay Guide to Screen-Printing Posters Screenprint Mashup Ennui Exposure-Tron Collaboganza</p> <p>Art Lofts Building, 111 N. Frances Street Traditional Baren Making Art Salvage Buttons Feedback Loop</p> <p>Editorial Research: Innovations & Experiments at the Intersection of Print & Glass Graduate Student Papermakers Research (1 pm – 3 pm) Printed Gift Swap</p> <p>Union South, 1308 W. Dayton Street Anchor Press, Paper & Print (AP3) Press on Wheels</p> <p>Memorial Union, WheelHouse Studios, 800 Langdon Street Post-Digital Printmaking with Type and Clay</p> <p>School of Human Ecology Building, Nancy Nicholas Hall 1300 Linden Drive Bugged – Large Format Repeat Pattern Screen-Printing</p> <p>Art Department and various locations, look for QR codes & Kiosk Accretion Sharing Kiosks</p>
<p>11 am – 5pm Steam Roller Printing Event Tandem Press, 1743 Commercial Avenue</p>	
2 pm - 3 pm	<p>Seeing Audubon through the Lens of Printmaking Chazen Museum of Art, Garfield Galleries - Registration Required Emily Arthur and Robin Rider</p>
2 pm - 3 pm	<p>John Hitchcock and Alvaro Torres Music Performances & Tours with Artists School of Human Ecology, Ruth Davis Design Gallery</p>



Please note: Overture Center requires proof of vaccination or a negative COVID-19 PCR test result (from within 72 hours prior to entry) along with photo ID from all who enter the building. In addition, Overture Center requires a facial mask be worn by all who enter the building and at all public performances and events. These policies will remain in effect until further notice and will be reviewed on a regular basis.

SCHEDULE

THURSDAY, MARCH 17, 2022 - CONT.



4 pm - 6 pm	Overture Center of the Arts Gallery Receptions Overture Center for the Arts
5 pm - 7 pm	Mel Chin: There's Something Happening Here Reception and Fundred Project MMOCA Mel Chin Annual Stephen Fleischman Lectureship
8 pm - 12 am	Printmaking Talent Show and DJ Boyfriend The Bur Oak

FRIDAY, MARCH 18, 2022

8 am - 5 pm	Registration Open Union South, Alumni
8 am - 4 pm	Member Exchange Union South, Varsity Hall III
8:30 am - 10 am	Panels & INKubators Memorial Union, Union South
Memorial Union Panels 800 Langdon Street	
<p>Old Madison makeS.P.A.C.E</p> <p>Beefeaters That Which is Malleable</p> <p>Class of 1924 Reception Room Ecological Considerations in Printmaking</p> <p>Multicultural Greek Council Room Expanded View of Printmaking Through International and Interdisciplinary Practice</p>	
Union South Panels 1308 W. Dayton Street	
<p>Northwoods Storytellers</p> <p>Landmark Print and NFTs: Ownership, Authenticity, and Circulation in an Age of Digital Singularity</p>	
INKubators	
<p>Memorial Union, Profile Room Print Club – Inkubator and Community Development</p>	<p>Union South, Agriculture Building Community Care & Power with the Risograph: Exploring Equitable Printing and Publishing Models for Arts Organizations</p>
8:30 am - 4:30 pm	Mentor Sessions Memorial Union, Capitol View, Langdon
9 am - 4 pm	Vendor Fair Union South, Varsity Hall I & II
9 am - 4 pm	Themed Portfolios Humanities Building, 6th & 7th floor Hallway Galleries

SCHEDULE

FRIDAY, MARCH 18, 2022 - CONT.

9 am - 4 pm	Printmaking Legacy Project Union South, Marquee Theater
9 am - 4 pm	Move the Image Union South, Marquee Theater
9 am - 5 pm	Looking Together: Rare Books and Special Collections Health Sciences Learning Center, Ebling Library, 3rd floor
9 am - 2:45 pm	Looking Together: Kohler Artist's Book Collection Elvehjem Building, Kohler Art Library, Room 110 - Space is Limited
10 am - 10:15 am	Break Union South, Varsity Hall
10:15 am - 11:45 am	Panels & INKubator Memorial Union & Union South
Memorial Union Panels 800 Langdon Street	
<p>Old Madison</p> <p>Sharing Our Experience – Being Mobile and Cultivating Our Own Well Being</p> <p>Beefeaters</p> <p>Speculative Archiving: Folding Future Landscapes into the Present</p> <p>Class of 1924 Reception Room</p> <p>Our Shared Future: Print as Transformation</p>	
Union South Panels 1308 W. Dayton Street	
<p>Northwoods</p> <p>Contextualizing Technology and Environmental Sustainability in Contemporary Print Media</p> <p>Landmark</p> <p>Collaborative Presses / Pressing Forward Together</p> <p>Industry</p> <p>Platemark Podcast Live</p>	
INKubators	
<p>Union South, Agriculture</p> <p>Supporting Our Graduates: Collaboration between School & Community Printshops</p>	
11 am - 12 pm	Looking Together: Special Collections Memorial Library – Space is Limited
11:45 am - 1 pm	Lunch Break Union South, Varsity Hall - Box lunch pick up
12:15 pm - 1:15 pm	Enrique Chagoya & Bud Shark: A Conversation Edgewood College Gallery – Registration Required
1 pm - 3 pm	Joint Board Meeting Union South, Wisconsin Idea

FRIDAY, MARCH 18, 2022 - CONT.

1 pm - 3:30 pm	Demonstrations and Printed Events Various Humanities Building, 6th floor, 455 N. Park Street Not Blue for You: Altering the Color of Cyanotype Prints with Toning Hypersonic Coloration – Sharpie Litho Color Flats Future Forward Letterpress from Historical Wood Type A Color Overlay Guide to Screen-Printing Posters Screenprint Mashup Ennui Sculptural Imprints Vibrant Printed Matter Exposure-Tron Collaboganza Art Lofts Building, 111 N. Frances Street Kudzu Papermaking Making an Impression: Letterpress Printing with the Hamilton Wood Type & Printing Museum Alternative Greetings/Alternative Meetings Printed Gift Swap Editorial Research: Innovations & Experiments at the Intersection of Print & Glass Graduate Student Papermakers Research (1 pm – 3 pm) School of Human Ecology Building, Nancy Nicholas Hall 1300 Linden Drive Bugged – Large Format Repeat Pattern Screen-Printing Art Department and various locations, look for QR codes & Kiosk Accretion Sharing Kiosks Center for Print Arts, Open Print Studios, Madison College 1 pm - 4 pm
4 pm - 5 pm	Enrique Chagoya: Lifetime Achievement Award Memorial Union, Shannon Hall
5 pm - 7 pm	Pressing Innovation and Seeing Audubon Reception Chazen Museum of Art
6 pm - 9 pm	Arts + Literature Laboratory Reception Arts + Literature Lab 7 pm Live Print Event Marwin Begaye and Kay LeClaire, nibiiwakamigkwe
7 pm - 9 pm	Polka! Press Open House Polka! Press
7 pm - 9 pm	Printmakers Open Mic Memorial Union, Beefeaters
7 pm	Dark Horse SGCI Reception Dark Horse

SCHEDULE

SATURDAY, MARCH 19, 2022

8 am - 5 pm	Registration Open Union South, Alumni
8 am - 4 pm	Member Exchange Union South, Varsity Hall III
8:30 am - 9:30 am	SGCI Members Meeting Union South, Marquee Theater
8:30 am - 10:30 am	Break Union South, Varsity Hall
9 am - 1 pm	Vendor Fair Union South, Varsity Hall I & II
9 am - 4 pm	Themed Portfolios Humanities Building, 6th & 7th floor Hallway Galleries
9 am - 5 pm	Looking Together: Rare Books and Special Collections Health Sciences Learning Center, Ebling Library, 3rd floor
10 am - 12:50 pm	Open Portfolio Wisconsin Institute for Discovery
11:45 am - 1 pm	Lunch Break Union South, Varsity Hall - Box lunch pick up
1 pm - 3 pm	Listening to Landscapes Abel Contemporary Gallery
2 pm - 3 pm	Paths to Professional Printmaking Chazen Museum of Art – Registration Required
3 pm - 5 pm	New Board Members Meeting Union South, Scholars
4 pm - 5 pm	Dean's Alumni Reception Memorial Union, Main Lounge
5 pm - 6 pm	Mel Chin: Lifetime Achievement Award Memorial Union, Shannon Hall
8 pm - 11 pm	SGCI 50-year Celebration Union South, The Sett

MENTORING SESSIONS

Memorial Union, 800 Langdon Street
Capitol View and Langdon Room – 4th Floor
Thursday and Friday | 8:30 am - 4:30 pm

Mentoring Sessions are one-on-one and are available for pre-registered individuals at all stages of their careers – whether you are an undergraduate student thinking about an MFA, a graduate student seeking career advice, an independent artist looking to start a press, or someone in a tenure-track position looking for advice about navigating academia. Mentors are SGCI Members who are experienced professionals and want to serve our membership and foster interest in our field. This is a volunteer service that they provide. There are a limited number of spots, so sign-ups during online registration are required.

OPEN PORTFOLIO

Wisconsin Institute for Discovery
330 North Orchard Street
Saturday, March 19 | 10 am - 12:50 pm

Open Portfolio provides an opportunity for conference delegates to present their work on tables alongside one another in 50-minute sessions. These displays are free and open to the public. There are a limited number of spots, so sign up is limited to first-come, first-served until sessions are full."

MEMBER EXCHANGE

Union South
1308 West Dayton Street
Wednesday, March 17 | 12 - 4 pm - Drop Off
Thursday, March 18 | 8 am - 4 pm - Drop Off
Friday and Saturday | 8 am - 4 pm

The Member Print Exchange is a print exchange open to all active SGCI Members. SGCI Members create an edition that is turned in during the first half of the conference, and receive an exchange portfolio of 10 prints at the end of the conference to take home! In between, the prints will be on display at the Member Print Exchange Exhibition. Your work from this Member Exchange will be collected by local conference area institutions. There is no restriction as to the number of participants in this exchange.

LOOKING TOGETHER

EBLING LIBRARY RARE BOOKS AND SPECIAL COLLECTIONS

Ebling Library for the Health Sciences

Health Sciences Learning Center
750 Highland Ave. / Madison, WI
3rd floor Historical Reading Room

Wednesday, March 16 | 12 pm - 6 pm
Thursday, March 17 - Saturday, March 19
9 am - 5 pm

Curator: Micaela Sullivan-Fowler
micaela.sullivan-fowler@wisc.edu

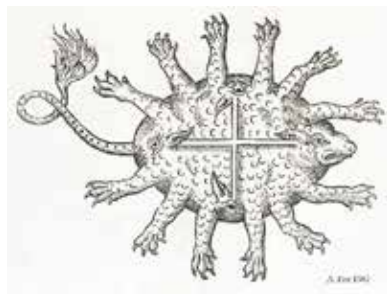


Ebling Library holdings include color mezzotints made by the anatomist Jacques Gautier d'Agoty (1716-1785), phenomenal copperplate engravings by Gerald Bidloo (1649-1713) and pop-up anatomical illustrations made with engraving and letterpress by Johann Remmelin (1583-1632). 8-10 visitors are permitted per hour with no sign up. There will be other material to view if one must wait. While there, don't miss the contemporary print portfolio exchange exhibition, "Parts Unknown," curated by Ruthann Godollei in collaboration with Micaela Sullivan-Fowler.

Ebling Library's Parts "Unknown" will be available on a first come first served basis, with additional rare books to view while you wait.

PARTS UNKNOWN

March 16 - March 19 (8-10 visitors per hour)
March 16 | 12 - 6 pm
March 17 - March 19 | 9 am - 5 pm
Health Sciences Learning Center/
Ebling Library
750 Highland Ave /Madison



This exhibit presents artist printers Sean Caulfield, Imin Yeh, Aaron Coleman, Tonja Torgerson, Humberto Saenz and Ruthann Godollei responding to works in the extraordinary Rare Books & Special Collections rooms of Ebling Library. We compare strange, wonderful, and distorted antique printed accounts of creatures, anatomy, and far-off lands with contemporary takes on questions of nature, bodies, and humanity. How did collecting and coloniality inform previous ideas concerning perception, identity, and otherness? What questions will future viewers have for our works today? Hosted by Micaela Sullivan-Fowler, Curator & History of the Health Sciences Librarian, Ebling Library, University of Wisconsin-Madison.

LOOKING TOGETHER

TOOLS, TECHNIQUES AND TRADITIONS OF PRINTMAKING EXAMINED IN “THE BIRDS OF AMERICA.”

Chazen Museum of Art

Garfield Galleries 2nd Floor
750 University Ave / Madison, WI
Seeing Audubon: Robert Havell, Jr. and The
Birds of America Gallery Talk

Thursday, March 17 | 2 pm – 3 pm

Curator: *Emily Arthur*, Professor of Art and
Robin Rider, Curator of Special Collections,
UW-Madison Memorial Library; Senior Lecturer, History of Science.



Join printmaker and UW–Madison Associate Professor, Emily Arthur, and Curator of Special Collections, Robin Rider, Ph.D., in conversation with the exhibition Seeing Audubon: Robert Havell, Jr. and The Birds of America. This presentation of The Birds of America challenges the perception of Audubon as a singular force apart from the history and culture of printmaking. Rather, the exhibition suggests that Havell’s mastery of technique, tools and traditions imparted some of the scientific acumen that underlies the images.

Registration is limited to 20 participants and tickets are required to attend.

<https://www.eventbrite.com/e/curators-conversations-seeing-audubon-with-emily-arthur-tickets-265459676037>

MEMORIAL LIBRARY SPECIAL COLLECTIONS

Memorial Library Special Collections

Department of Special Collections
9TH Floor Memorial Library, 9R
728 State St / Madison, WI
www.library.wisc.edu/specialcollections

Contact: *Robin Rider*,
Curator of Special Collections
robin.rider@wisc.edu



Friday, March 18 | 11 am - 12 pm

Please join us to look together at selected holdings of Special Collections and our current exhibit "Given to Remember: The Holocene Extinction in Print." Your guides will be Robin Rider and Carly Sentieri of the Department of Special Collections. This event is limited to 30 people, please sign up in advance on the SGCI website.

GIVEN TO REMEMBER: THE HOLOCENE EXTINCTION IN PRINT

January 28 - May 22 | Open Daily | 9 am - 5 pm
University of Wisconsin-Madison Department of Special Collections
Memorial Library, Floor 9R, 728 State St / Madison

Curator: *Carly Sentieri*

Given to Remember: The Holocene Extinction in Print is an exhibit featuring materials from UW-Madison libraries, including UW-Madison Special Collections, the Kohler Art Library, Memorial Library, and Steenbock Library of Agricultural & Life Sciences, Engineering, Veterinary Medicine. Highlights include a variety of printed works by geologists, zoologists, and other naturalists, both historical and modern; a display of fine press and artist's books that engage with concepts such as biodiversity and environmental degradation; and a selection of artistic and literary treatments of extinct species of animals and plants.



KOHLER ARTIST'S BOOK COLLECTION

Kohler Art Library

Elvehjem Building, RM 110
800 University Ave / Madison, WI

Wednesday, March 16 -

Friday, March 18

Only 15 people per time slot

9 am - 9:45 am

10 am - 10:45 am

11 am - 11:45 am

1 pm - 1:45 pm *Wednesday & Friday*

2 pm - 2:45 pm *Wednesday & Friday*



The Kohler Art Library features a distinguished collection of artists' books dedicated to the study of printmaking, typography, papermaking, graphic design, book making, and more. Representing more than 200 presses and artists, the collection also includes works from artists trained at the University of Wisconsin-Madison Art Department under book artist Walter Hamady. This viewing session will feature uncommon and intriguing items from a collection over fifty years in the making, including selections from the 2020 Chazen Museum of Art exhibition *Speaking of Book Arts: Oral Histories from UW-Madison*.

Kohler Library will offer on a first come, first served basis or you can sign up for sessions in advance on the SGCI website.

<https://www.library.wisc.edu/art/collections/artists-book-collection/>

<https://search.library.wisc.edu/digital/AArtistsBks>

Kohler Sampler: A Few of Our Favorites

January 25, 2022 - March 29, 2022

9 am - 8 pm Monday – Thursday,

9 am - 5 pm Friday

1 pm - 5 pm Saturday and Sunday

This exhibit presents a few of our library's favorite artists' books selected by staff and faculty. Taking inspiration from Julie Chen's *Bon Bon Mots*, this "fine assortment of books" presents a candy box of confections for your viewing pleasure.



Artist Reception and the Annual Stephen Fleischman Lectureship

Madison Museum of Contemporary Art

227 State Street / Madison, WI

Artist Reception: March 17, 5 pm - 7 pm

Artist Lecture: March 17, 6 pm - 7 pm

Please join us for a reception celebrating internationally renowned artist Mel Chin, whose solo exhibition *There's Something Happening Here* is on view in the museum's main gallery. Live music and light appetizers in the Lobby starting at 5 p.m., followed by an artist talk by Chin in the Lecture Hall from 6 to 7 p.m. This talk is part of the Stephen Fleischman Lectureship, an annual event in recognition of the museum's dedication to providing access to opportunities for learning and enrichment.

Seating for the Madison Museum of Contemporary Art's (MMoCA) Stephen Fleischman Lecture featuring Mel Chin is limited, and tickets are required to attend in-person in the Lecture Hall. Tickets will be available starting on February 18, 2022 via Eventbrite, <https://mel-chin-mmoca.eventbrite.com>

Additional seating will be available in the Museum's State Street Gallery, where the lecture will be livestreamed. Can't make it to the Museum? The lecture also will be livestreamed on MMoCA's Facebook page, <https://www.facebook.com/MMoCAMadison>



SPECIAL EVENTS

ANDY & AARON “SHOOT THE BREEZE”

Humanities Building

Lithography Lab, RM 6651
455 N Park St / Madison, WI

Thursday, March 17 | 12:15pm – 1:15pm

*Aaron S. Coleman, Associate Professor,
College of Fine Arts, University of Arizona*
*Andy Rubin, Senior Lecturer, Printmaking,
UW-Madison*

Aaron Coleman and Andy Rubin will showcase their recent edition and collaboration which occurred just prior to the SGCI Conference in Madison. Working with student assistants, Aaron and Andy will show proofs and talk about how this project came together and the beautiful, finished product.



ENRIQUE CHAGOYA & BUD SHARK: A CONVERSATION

Edgewood College Gallery

1000 Edgewood Drive / Madison, WI

Friday, March 18 | 12:15 pm-1:15 pm

Director: David Wells

Join Enrique Chagoya, SGCI 2021 Lifetime Achievement Award winner, in conversation with his long-time printer Bud Shark of Shark's Ink, in conjunction with Chagoya's exhibition *Detention at the Border of Language*. The two have worked together since 2000 creating over 25 separate editions integrating Chagoya's politically charged elements of pre-Columbian mythology, Western religious iconography, and American pop culture. The prints explore the changing culture and power relationships between the U.S., Central and South America, and the rest of the world focusing on issues of illegal immigration, racial stereotypes, and xenophobia in the post-9/11 world. Bud Shark began Shark's Lithography Ltd. in 1976 and, through the last 44 years of publishing prints as Shark's Ink, has collaborated with a distinguished group of more than 160 artists from the United States and Europe.

Seating for Enrique Chagoya & Bud Shark: A Conversation. Space is limited, please register in advance. Registration link will be removed when capacity is reached.

https://edgewood-college.formstack.com/forms/gallery_rsvp



FRAGMENTATION

Arts + Literature Laboratory

111. S. Livingston St. Suite 100 / Madison

Curator: *Marwin Begaye*

Friday, March 18 | 7 pm

Live print event featuring installation by Marwin Begaye and performance Kay LeClaire, nibiiwakamigkwe (Onyota a'a:ka, Anishinaabe, Michif). This piece functions as a performance space, relief print, installation and is part of the indigenous printmaker's exhibition Nāu te rourou, nāku te rourou ka ora ai te iwi

With a recent uptick in the practice of Land Acknowledgments at public events, collaborative artists Marwin Begaye (printmaker) and Boyett (dancer) seek to deepen their own personal understandings of visceral attunement to place. Begaye and Boyette are interested in turning the concept of land acknowledgment into an artistic, general call to action for both Indigenous and non-Indigenous people, especially those living in urban settings. They explore the ways in which printmaking and dance can work in communion with each other to create a new vehicle for visual storytelling, "Body Acknowledgment: the Body as Land."



SPECIAL SESSIONS

PATHS TO PROFESSIONAL PRINTMAKING

Chazen Museum of Art - Auditorium

750 University Avenue / Madison, WI

Saturday, March 19 | 2 pm - 3 pm

Curator: James Wehn

jwehn@chazen.wisc.edu

Collaborative printers from workshops represented in the exhibition *Pressing Innovation: Printing Fine Art* in the Upper Midwest, join curator James Wehn in a discussion about their careers and transitioning from aspiring students to professional printmakers. Space is limited, and registration is required. Panelists include Steven Campbell (Landfall Press); Tom Reed (Island Press); Jason Ruhl (Tandem Press); and Cole Rogers (Highpoint Editions).

Registration link: <https://www.eventbrite.com/e/paths-to-professional-printmaking-tickets-261131941667>

Seating in the Chazen Museum of Art Auditorium is limited, and tickets are required to attend in-person. Unable to attend in-person? This panel will be live-streamed on the Chazen Museum of Art Facebook page. Just visit [facebook.com/ChazenArtUW](https://www.facebook.com/ChazenArtUW) at 2:00 pm to attend!



THE SECRET LIFE OF ARTIST'S BOOKS

Memorial Library

Department of Special Collections

Memorial Library, 9th Floor

728 State St / Madison, WI

Contacts: Anna Simon, Interim Head, Kohler Art Library

ajsimon2@wisc.edu

Thursday, March 17

12:15pm – 1:15pm

Julie Chen has been making limited edition artist's books under her imprint, Flying Fish Press, for over 30 years. Her work focuses on the idea of book as object and the narrative and experiential potential of the book form. She will talk about the processes involved in developing content for some of her books as well as giving a behind-the-scenes look at the printing and production of her edition work. After the talk, some of Julie's artist's books will be available for handling.

<https://flyingfishpress.com/portfolio-item/bon-bon-mots/>



Space is limited please register in advance on the SGCI website.

LIFETIME ACHIEVEMENT IN PRINTMAKING AWARD

Mel Chin is a conceptual, visual artist. The Lifetime Achievement in Printmaking Award is awarded annually to an individual who has made an outstanding contribution to the professional development of printmaking as a fine art. This year's Awards Committee expands on the definition of "the print" and recognizes Mel Chin's lifetime contribution to community action through printed matter in collaborative projects such as Operation Paydirt/Fundred Dollar Bill Project. Historically, printmaking has contributed to political, cultural and social circumstances in the same way that themes of Chin's artwork is carried out through an interdisciplinary approach and the expansion of print media.



Mel Chin is a category-defying artist. Chin's art, which is both analytical and poetic, evades easy classification. He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. Chin also insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. He developed Revival Field (1989-ongoing), a project that has been a pioneer in the field of "green remediation," the use of plants to remove toxic, heavy metals from the soil. From 1995-1998 he formed the collective, the GALA Committee, that produced In the Name of the Place, a conceptual public art project conducted on American prime-time television. In KNOWMAD, Chin worked with software engineers to create a video game based on rug patterns of nomadic people facing cultural disappearance. His film, 9-11/9-11, a hand-drawn, 24-minute, joint Chilean/USA Production, won the prestigious Pedro Sienna Award, for Best Animation, National Council for the Arts and Cultures, Chile, in 2007. Chin also promotes "works of art" that have the ultimate effect of benefiting science, as in Revival Field, and in the recent Operation Paydirt/Fundred Dollar Bill Project, an attempt to make New Orleans a lead-safe city (see www.fundred.org.)

Mel Chin received a B.A. (1975) from the Peabody College of Vanderbilt University. He has served as a visiting professor or fellow at numerous institutions. Chin is a 2019 MacArthur Genius Fellow and the recipient of awards including the Pollock/Krasner, Joan Mitchell, Rockefeller, and Louis Comfort Tiffany Foundations, among others. Chin's work was documented in the PBS program, Art of the 21st Century.

2022 SCGI AWARD RECIPIENTS

LIFETIME ACHIEVEMENT IN PRINTMAKING AWARD

Enrique Chagoya is a Mexican-born American painter, printmaker, and educator. The subject of his artwork is the changing nature of culture. Chagoya teaches at Stanford University, in the department of Art and Art History. He lives in the San Francisco.



Drawing from his experiences living on both sides of the U.S.-Mexico border, and also in Europe, Enrique Chagoya juxtaposes secular, popular, and religious symbols in order to address the ongoing cultural clash between Western and non-Western societies with surreal sense of humor. His paintings, prints and multiples offer untold versions of colonialism and inequality.

Chagoya has been exhibiting his work nationally and internationally for over two decades in many major museums, alternative spaces, and galleries. He is Full Professor at Stanford University's department of Art and Art History. He has been recipient of numerous awards such as two NEA artist fellowships, one more from the National Academy of Arts and Letters in New York, residencies at Giverny and Cite Internationale des Arts in France, a L. C. Tiffany Fellowship, an Honorary Doctorate from the San Francisco Art Institute in 2017, a National Academy of Design Induction and a Lifetime Achievement Award from the Southern Graphics Conference International in 2020, and a J. S. Guggenheim Foundation Fellowship in 2021.

His work is in the permanent collections of many national and international museums, including MoMA, The Met, and the Whitney Museum in N.Y.C; SFMoMA, The de Young Museum, and the Achembach Collection at The Legion of Honor in S.F.; The Museo Nacional de la Estampa and Museo Nacional de Arte in Mexico City, Instituto de Artes Graficas de Oaxaca in Oaxaca City; and Artium Centro-Museo Vasco de Arte Contemporaneo, Vittoria-Gasteiz, Spain among others.

2022 SGCI MID-CAREER PRINTMAKER AWARDEE

Miguel A. Aragón lives and works in New York City (USA) and Berlin (Germany); he is an Associate Professor in Printmaking at CUNY College of Staten Island. Aragón has exhibited internationally and has been published in *A Survey of Contemporary Printmaking* (Greenville, NC: Wellington B. Gray Gallery, 2012), *Peenemünde Project: Geschichte wird Kunst / Imprinting History* (Berlin: Edition Braus, 2017) and *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now* (Washington, DC: Smithsonian American Art Museum). His awards and residences include NYSCA/NYFA Artist Fellowship; KALA Art Institute Fellowship, Berkeley, CA; Zygote Press, Cleveland, OH. Aragón's work is held in collections including the Museum of Fine Arts, Boston; National Museum of Mexican Art, Chicago; The Janet Turner Print Museum; Chico, CA; and Minneapolis Institute of Art.



His works explore subjects of violence, mortality, transient and/or persistent memory, perception and the multiple; he uses erasure as language through processes that are reductive in nature.

2022 SGCI EMERGING PRINTMAKER AWARDEE



Taro Takizawa is an artist who focuses on printmaking, wall vinyl installations, drawings and 2D designs. Born in Japan, he has been making images connecting what he has experienced in Japan where he grew up and, in the U.S. since he moved in 2002. His works contain both western and eastern aesthetics with appreciation of traditional printmaking processes and mark making.

He is fascinated with blending the boundaries of contemporary studio practice and traditional processes, printmaking, and installations, influenced by traditional Japanese patterns from textile designs, architecture, and crafts. He currently resides in Denmark.

2022 SGCI COMMUNITY PRINTMAKING AWARDEE



Lance Owens is the Founder and Director of ArtWorking (2006-present), a Madison, WI nonprofit program that provides career development and support for artists & entrepreneurs with disabilities. ArtWorking and its associated artists have been active throughout Wisconsin, including exhibitions and/or projects hosted by Madison Museum of Contemporary Art, Chazen Museum of Art, John Michael Kohler Arts Center, and the Museum of Wisconsin Artists. Originally from California,

Owens moved to Madison, WI in 1997, where he received an MFA in Printmaking from the University of Wisconsin in 2000. Outside of ArtWorking, Owens is a musician and music producer. Owens is one half of the depressing, secular Christmas band The Ornaments which somehow has a devout following in Winnipeg, Manitoba.

2022 SGCI GRADUATE STUDENT FELLOWSHIP AWARDEE

Maya Stern is a New-York based printmaking and fiber artist whose work considers the slippage and distortion of ancestral memories. Stern received her MFA from Syracuse University and her BFA from the University of Rhode Island. Her work has been exhibited nationally with most recent shows at Governors Island (New York, NY) sUgAR Gallery (Fayetteville, AR), Brooklyn Waterfront Artists Coalition (Brooklyn, NY), and the Community Folk Arts Center (Syracuse, NY). She is the recent recipient of the Printmaking Today State of the Art Prize, the Merion Behr Printmaking Award, the Trust at Governors Island Artist Residency, and the Graduate Fellowship from the Southern Graphics Council International.



2022 SCGI AWARD RECIPIENTS

2022 SCGI UNDERGRADUATE STUDENT FELLOWSHIP AWARDEE

Veronica Leto is an artist and zine maker based in the Nashville area and currently a BFA candidate at Middle Tennessee State University. Through a mixture of printmaking, performance, and installation their work confronts ideologies that preach perfectionism, exclusivity, and shame. They create fantasies seeped in reality by injecting fat bodies where they “don’t belong” or by embracing taboos or by cuddling with a six-foot paper mache cheeseburger as an act of recovery. They hope their rebellion is affirming and contagious.



2022 AWAGAMI PAPER AWARDEE



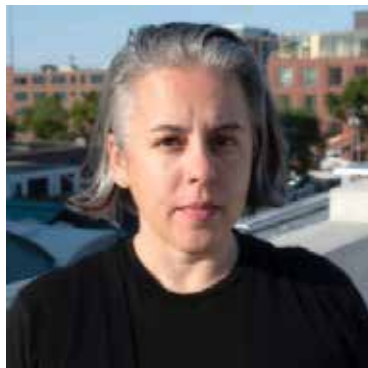
Tia Nichols is from Newport News, Virginia and completed her BA in Studio Art at the University of Virginia (UVA). Currently, she is at Wayne State University in Detroit, as an MFA Candidate in Printmaking. Nichols has exhibited at the Scarab Club, Detroit Artist Market, and Art Mile. She will be showing at the Charles H. Wright Museum of African American Art, East End Gallery, and Jacksonville State University. She currently has work installed at the Michigan Legislature Jacksonville State University Art Department Gallery permanent collection.

She's shown at the Downing Gross Cultural Arts Center and Ruffin Gallery at UVA. Currently, she is a Curatorial Assistant to Wayne State Galleries. Recently she has been awarded to serve as the Graduate Curatorial Assistant at the Southern Graphics Council International (SGCI) Puertografico conference in Puerto Rico 2023 and received the Awagami Paper Award with SGCI for the Wisconsin conference of 2022.

2022 GAMBLIN AWARDEES

ADRIANA BARRIOS - EMERGING ARTIST CATEGORY

Adriana Barrios is a queer, biracial, Latina artist who grew up on the coastal borderlands of San Diego, California. Barrios received her Bachelor's in Fine Arts degree from the University of Texas at San Antonio and is a Master of Fine Arts graduate from The University of Wisconsin-Madison. Barrios has worked with The Haystack Mountain School of Craft, Santa Reparata International School of Art, and The Chazen Museum of Art. Barrios currently holds the position of Engagement Manager for Exhibitions and Programs at the Center for Design and Material Culture at the University of Wisconsin-Madison.



Barrios has exhibited her artwork internationally in Italy and Mexico and nationally in New York, New Mexico, and Texas. Her artwork is in the collections of UW-Madison and UW-Madison Department of Special Collections. Barrios has received awards for her artwork including the 2020 Women Artist Forward Fund Art Prize. Barrios uses printmaking, paper making, video, and installation to record and respond to the environmental changes happening along the California Coastline due to climate change.

ALEX THOMPSON - GRADUATE STUDENT CATEGORY

GERMAINE DUNN - STUDENT CATEGORY

Germaine Dunn is currently pursuing a BFA with an emphasis in Graphic Design and plans on graduating from Campbellsville University. He'll continue to work for Isaiah House creating designs.

Germaine Dunn has experience in 3d design, painting, and printmaking such as woodcutting, lithography, screen-printing, and dry point. Germaine is from Harrodsburg Kentucky, and he enjoys painting, singing, cooking, sculpting, and helping people in recovery. His work is inspired by his journey in addiction recovery and his relationship with Christ. He primarily works in media of acrylic, ink, wood carving and sculpting.



One of his greatest achievements is getting his life together while finding a purpose in life and watching the smile on his mom's face, circulating back into his children's life after decades of drug abuse; and graduating from Campbellsville University will certainly be no small matter.

Germaine grew up fascinated at artists such as E.C. Segar, Gardner Fox, Michelangelo, and Basquiat.

PUBLICLY ENGAGED PRINT EDUCATION

Thursday, March 17 | 8:30 am - 10 am
Memorial Union, Old Madison

Session Chair: Beauvais Lyons

Panelists: Hugh Merrill, Summer Ventis, Mary Tasillo

Throughout their history prints have functioned as a public form of art, using the multiple to propagate ideas to reach broad audiences and potentially shape public opinion and our shared future. This session is comprised of four presentations about connecting the teaching of printmaking and graphic design to larger social and political contexts outside of the studio, the university, the gallery, and the museum. This approach to both teaching and practice of printmaking raises issues related to the role of the social and political role of the multiple, as well as how and where art is exhibited. Many of the projects involve forms of learning and expression that are not typically part of art and design curricula, and raise questions around authorship, intentionality, and audience. In many cases, publicly engaged forms of printmaking may be understood through theories of both Relational Aesthetics and Socially Engaged Art with an emphasis on dialogic processes and levels of shared participation. The papers for this session will address how such projects inform our concepts of collaboration, what value they contribute to the creative and professional development of students, effective methods of documenting these forms of cultural production, how to assess their impact, and how to ensure their sustainability.



UT Knoxville Visiting Artist Kyle Schlesinger with the student collaborative project, The People's Curriculum for the United States, 2017.

THURSDAY, MARCH 17
PANEL PRESENTATIONS

CRAFTING INCLUSIVE SPACES

Thursday, March 17 | 8:30 am - 10 am
Memorial Union, Beefeeders

Session Chair: Becci Spruill

Panelists: Stephen Wiggins, Ruben Castillo



This panel will discuss methods of re-structuring existing spaces and crafting new inclusive and accessible spaces for printmakers at all levels. Panelists will share first-hand experience and advice with attendees hoping to craft or improve regional, national, or internationally inclusive spaces in academia, professional practice, and professional organizations. Topics will focus on creating opportunities, advocacy, transparency, communication and more.

SEMAUTOMATED DUPLICATION & ITS IDEAL POTENTIAL

Thursday, March 17 | 8:30 am - 10 am
Memorial Union, Class of 1924 Reception Room

Session Chair: Zach Clark

Panelists: Chelsea Clarke, Josh Dannin, Jakelen Diaz, Henry Gepfer



Following in the footsteps of other techniques that were initially used for utilitarian and industrial purposes, such as lithography, letterpress, and screen-printing, Risograph printers and publishers around the world have found the potential to create beautiful and meaningful work using equipment originally designed for the dissemination of informational ephemera. Risograph printing sits within a rich lineage of industrial printmaking methods yet finds itself largely unembraced and misunderstood by the larger printmaking world. Popularized by zine and comics cultures, most creatives working with Riso are coming from outside of traditional printmaking educations and practices, invigorated by the potential to distribute large editions of work with minimal resources. Because of this niche in between status, the Risograph community has created a culture that values and encourages inclusivity and generosity of knowledge through open-source resources, community driven forums, and constant opportunities for education and connection. Within this panel, participants will share from their practices and research how we can look to semi-automated duplication for possible lessons towards a more equitable and democratic printmaking world.

DRAWN WITH DEVICE

Thursday, March 17 | 8:30 am - 10 am
Memorial Union, Multicultural Greek
Council Room

Session Chair: Myles Dunigan

*Panelists: Beth Grabowski, Cooper
Holoweski, Conor McGrann, Teresa Cole*

Print has always had an alliance with technology, both as a celebration of antiquity and as a hungry appropriator of the latest gadgets. From perspective tools in the Renaissance, camera obscuras, to computer-assisted plotter drawings and contemporary digital tablets, devices have a long, fascinating relationship to the graphic arts, be it explicitly or secretively. Printmaking itself is roughly defined by the tools we implement in pursuit of the multiple, and, as such, is uniquely positioned in relation to how we use and define media. While the physical boundaries that define a print as, say, relief or intaglio are clear, how do other technologically driven output methods fit into that graphic lineage?



This panel invites artists to share their own practice as it pertains to the concept of 'drawn with device', and how the use of machines, tools, or software shapes their work. Drawing has strong connotations of the handmade, but what does it mean when the hand is replaced or co-opted? How do you collaborate with a tool like a machine loom, or pen plotter? How does your own printmaking practice operate like a machine? This panel is an invitation for artists to share their own respective research as well as the deeper connotations of 'drawing devices' in their own practice. Technology, and especially printmaking, is a shared experience; through sharing the idiosyncrasies of how we use contemporary devices we gain an appreciation for the presence of the hand, and its absence.

IOT AND PRINTMAKING: VISUALIZING AN INTERNET-SATURATED FUTURE

Thursday, March 17 | 10:15 am -11:45 am
Memorial Union, Class of 1924 Reception Room

Session Chair: Kathryn Combs

Panelists: Leekyung Kang, Dana Potter

IoT or, “The Internet of Things” surrounds us every day. Smart phones, smart watches, smart home devices, doorbells with facial recognition, even Wi-Fi enabled refrigerators and coffee machines have made their way into homes around the world. Each of these communicate with one another and gather data about our habits and preferences. With every interaction, IoT devices and their algorithms become more efficient in predicting these human behaviors and such technology has presented rapid development over the last decade.

In contrast, many of the processes and techniques of printmaking have remained largely the same over many generations of artists, adding more techniques into the mix rather than phasing old ones out. A medium steeped in technique and tradition, printmaking often adapts other technology to antique processes. In the 1960’s printmakers began incorporating more photographs into their practice, and in the early 2000’s when digital inkjet prints improved in quality and accessibility, they too were folded in. Despite these adaptations, the basic processes of intaglio, lithography, relief, and screen printing remain relatively constant.

Does this steadiness give printmakers a unique perspective? What potential does printmaking offer to intersect with these IoT devices? How might an artist visualize the contemporary experience of living in a world surrounded by internet-connected gadgets? What ethical issues do these technologies pose or solve? And how would a printmaker uniquely envision a future shaped by such devices?

Artists whose work speaks to or incorporates IoT devices, the internet, or algorithms are strongly encouraged to apply.



Data Warp, Kathryn Combs, 2021
Facebook Terms of Service Agreement screenprinted on woven Tyvek with paint and foils
48" x 756"

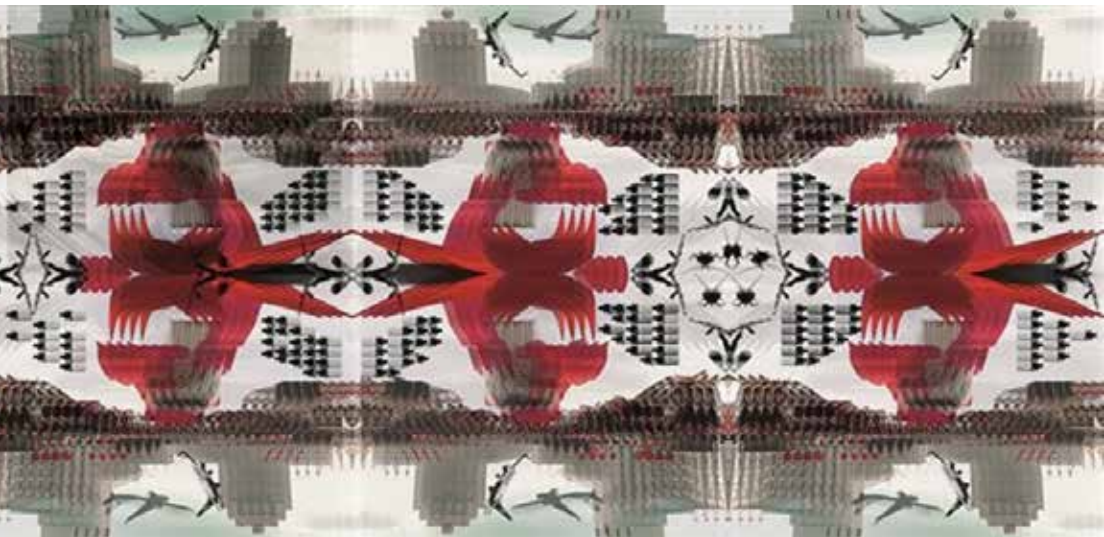
GRAPHICS AS A DEMOCRATIC MEDIUM. THE ROLE OF ARTISTIC PRINTMAKING IN TIMES OF CRISIS

Thursday, March 17 | 8:30 am - 10 am

Union South, Landmark

Session Chair: Maciej Zdanowicz

As a democratic medium, understood in terms of artistic and civic activity accompanying bursts of social energy and dissent against violations of various laws. It is also a medium which in the age of universal technology and digital communication allows almost everyone to express themselves, regardless of their competence. Several negative contemporary phenomena resulting from the crisis of values, disintegration of interpersonal relations, climate crisis manifesting itself in international tensions and growing social inequalities lead to pose a question about the role and future of art, including graphic art. The discourse and reflection conducted so far in the field of graphic art was closed in relation to man and his environment. Immersion in questions about the specificity of the medium and relations between classical workshop techniques and digital media led to the social withdrawal of graphic art. We will discuss the condition of the medium and its socio-cultural impact.



BUILDING FROM THE FOUND: EXPLORING COLLAGE AS A PRINT MEDIA PROCESS

Thursday, March 17 | 8:30 am - 10 am
Union South, Industry

Session Chair: Sarah Marshall, Matthew Hopson-Walker

Panelists: Maritza Davila, Raluca Iancu, Meredith Lynn Setser, Lila Shull

This panel presents work by artists who use collage as a research, development, or construction technique. As a medium, collage embraces the connections between printmaking and other studio disciplines. It allows artists to combine traditional and new technologies to create their work. Disassembly and reconstruction are common modes of social exploration and critique. Collage techniques are especially relevant to artists who embed multiple voices, viewpoints, and cultural narratives in their work, and artists who seek to expose or reconcile competing realities.



Dis-assembling and reconstruction are common modes of social critique. Traditional and new technologies allow artists to pull from a variety of sources to create work. The use of the quotational voice in contemporary popular culture, the prevalence of sampling and references to a hip-hop aesthetic, and the convergence of fine art and craft sensibilities have all contributed to the vitality of collage. Collage techniques are especially relevant to artists who embed multiple voices, viewpoints, and cultural narratives in their work, and artists who seek to expose or reconcile competing realities. From Hi-Fi to DIY, collage practice includes many members of our printmaking community. By presenting a range of approaches to the topic, we hope to explore the history of graphic techniques, offer insight into using collage as a studio methodology, and share a diversified pool of artists to use as teaching examples.

THURSDAY, MARCH 17
PANEL PRESENTATIONS

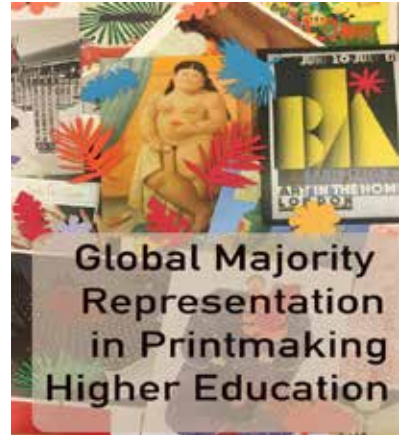
**LET'S TALK ABOUT: GLOBAL MAJORITY REPRESENTATION IN
PRINTMAKING HIGHER EDUCATION (PART I)**

Thursday, March 17 | 8:30 am - 10 am
Union South, Northwoods

Session Chair: Miss Isabel Diana

Panelists: Edson Rosa, Indo Fulcher,
Christina Martin

This Panel will focus on showcasing student and faculty voices to create space for an open conversation about the lack of Representation of the Global Majorities in upper-level education and how that trickles out into the printmaking community. This Panel will be a space dedicated to those who identify as members of the global majority. This is a space to share and reflect on the experiences, to build community. We invite all Global Majority members to come and take up space together, share opportunities and mingle. In the preparation of this Panel, there will be an open call for 5 speakers to share. The remainder of the time will be open to questions (directly for speakers) and a conversation about the effects of lack of representation.



Working definition of Global Majority: "Global Majority is a collective term that first and foremost speaks to and encourages those so-called to think of themselves as belonging to the global majority. It refers to people who are Black, Asian, Brown, dual-heritage, indigenous to the global south, and or have been racialized as 'ethnic minorities.'"

**LET'S TALK ABOUT: GLOBAL MAJORITY REPRESENTATION IN
PRINTMAKING HIGHER EDUCATION (PART II)**

Thursday, March 17 | 10:15 am -11:45 am
Union South, Northwoods

Session Chair: Miss Isabel Diana

Panelists: Edson Rosa, Indo Fulcher, Christina Martin

Our futures are connected, and we all have a part to play. This Presentation will be facilitated by Isabel Diana who will lead all attendees through a series of community building and breakout conversations. The focus of this time is to listen and be ready to engage. SGCI is an amazing opportunity for many people from different spaces to come together and talk about printmaking in upper education. Let us take full advantage of this time and work towards building our shared future. This space is for the Global Majority and Allies.

THURSDAY, MARCH 17
PANEL PRESENTATIONS

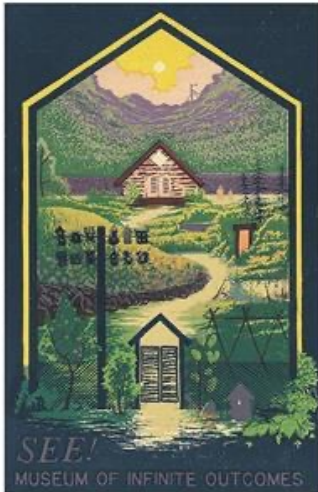
JUST AN ORGANISM IN AN ECOSYSTEM

Thursday, March 17 | 10:15 am -11:45 am
Union South, Landmark

Session Chair: Dana Potter and Muriel Condon

Panelists: Ashlee Mays, John Engelbrecht, Aunna Escobedo, Ashley Hawkins, Sue Fowler

An ecosystem is a circulation of energy between organisms in an environment. Most often, in arts organizations and academic environments, the circulation of energy is jeopardized by departmental silos, approval processes, applications, and branding requirements. We are interested in organizations that circulate control among their organisms, that make a conscious effort to dissolve boundaries. This panel will interview printshops that are one part of a built environment where an ecosystem of people, gardens, and projects exchange energy.



The Museum of Infinite Outcomes, credit Ashlee Mays



Public Space One at new Media Arts Co-Op building, credit P51

ARTIST PROOFS: NARRATIVES ON CIVIC ENGAGEMENT, ECOLOGY, AND COLLECTIVE HEALING

Thursday, March 17 | 10:15 am -11:45 am

Memorial Union, Multicultural Greek Council Room



Session Chair: *Jessica Meuninck-Ganger*

Panelists: *Melanie Ariens,
Celeste Contreras, Mary Hood,
Geo Rutherford, Jeff Zimpel*

“Artist Proofs - Narratives of Civic Engagement, Ecology, and Collective Healing” will introduce the current activities of six artists who integrate art, science, and community engagement in their printmaking, social, and hybrid media practices. The artists organize many forms of civic action with groups and individuals through art/science/ community collaborations to collectively reimagine our future.

THURSDAY, MARCH 17
PANEL PRESENTATIONS

PRESSED TIME: NON-LINEAR THINKING FOR FUTURE SURVIVAL

Thursday, March 17 | 10:15 am -11:45 am
Memorial Union, Old Madison

Panelists: Jenny Schmid, Amanda Lee, Aaron Coleman

This panel will discuss ways in which artist printmakers use radical concepts of time in their work, specifically compressing categories of past, present, and future. We will investigate how time is stretched, overlayed, iterative, sampled and remixed as an antidote to the disposable immediacy of short-sighted colonialist/capitalist conceptualization of time. Possible topics will include Afrofuturism, deep ecological time, indigenous concepts of time, honoring and communing with ancestors through present practices, and the remixing of history across graphic traditions. Both traditional and expanded print media will be included, and participants will be asked to talk about their own projects in the context of their communities and influences. We will seek a diverse panel that explores non-linear time in print media, social practice, or curatorial projects.



Amanda Lee, *Accretion of Knowledge, Wihemrina (detail), Risograph and folder paper, 12 x 18 inches, 2021*

By exploring time paradigm shifts across traditions and practices, we connect to the concept of Our Shared Future by exploring strategies of survival to create deeper connections to the environment, humans, and animals in contrast to the dominant materialistic instant-gratification culture that is destroying the planet.

THURSDAY, MARCH 17
PANEL PRESENTATIONS

**PRINT AND NFTs: OWNERSHIP, AUTHENTICITY, AND
CIRCULATION IN AN AGE OF DIGITAL SINGULARITY**

Friday, March 18 | 8:30 am - 10 am
Union South, Landmark

Session Chair: *Katie Garth*

Panelists: *Aaron Cohick, Amze Emmons, Nathan Pietrykowski*

"Print and NFTs: Ownership, Authenticity, and Circulation in an Age of Digital Singularity" invites panelists to dissect the emergence of NFTs in a post-digital print landscape from a variety of perspectives. This new medium raises questions of authenticity that in many ways seem to resemble print's decades-long discussion of Walter Benjamin's aura. NFTs may be seen as both a rejection of the multiple and a celebration of ubiquity; unique metadata as art object both undermines and reinforces traditional art market hierarchies.

As economic inequality grows and climate change accelerates, the introduction of NFTs—the specific challenges they may cause, or solutions they may provide—require critical assessment and innovative responses to ensure an equitable and sustainable shared future.

Do previous post-digital comparisons of matrices and servers hold true on the blockchain? How does the environmental impact of the NFT ecosystem compare to similar corollaries in the production and sale of tangible creative output? What is the value in owning something that is simultaneously shared for mass-consumption? Why do art tokens in this space inspire such intense criticism relative to other forms of digital information?



FRIDAY, MARCH 18
PANEL PRESENTATIONS

MAKES.P.A.C.E

Friday, March 18 | 8:30 am - 10 am
Memorial Union, Old Madison

Session Chair: Elaina Brown-Spence

The importance of visibility for marginalized and underrepresented artists

How access impacts who is seen and supported

How to support underrepresented artists

S.P.A.C.E - A model for a curated show that supports underrepresented artists

The world of art remains elusive and inaccessible, especially for people from marginalized communities. This injustice is carried out from micro to macro levels and stems from both historical and current prejudices held deeply within our society, such as racism, sexism, classism, ableism, and which both artists and any member of society has the power to change. Think back to the last time you consumed art. Were you walking the halls of a museum; sipping wine at a gallery opening; reading an art history textbook; getting coffee; scrolling through social media? Could you see yourself there? Did you feel represented? Did you feel like you belonged? If so, why? How did that space come to be? Who don't you see there? Who gets to be in special collections, museums, libraries, universities, et cetera?

We in the S.P.A.C.E coalition come from marginalized populations and have seen a need for opportunities for people who aren't allowed in exclusive spaces. We recognized that we are in a position of privileged access by being in a graduate arts program at a private university, and we can use that position to instigate positive change within the art world.

make **S.P.A.C.E**

THAT WHICH IS MALLEABLE

Friday, March 18 | 8:30 am - 10 am
Memorial Union, Beefeaters

Session Chair: Cynthia Thompson

Panelists: David Charles Chioffi,
Didier William, Shelley Langdale,
Randy Hemminghaus

This panel will focus on a diversified group of conceptual artists, master printers and collaborators, and curators whose methodologies within the discipline of printmaking formulate an expressive and investigative practice— each [re]imagines and [re]defines the models, techniques, strategies, and realizations of print media beyond established traditional paradigms. In this manner, the fluid sensibility of the medium guided by the hand offers a [re]consideration of platforms, processes, and aesthetics through a visionary lens. A master printer, collaborator, contemporary artist, and curator are guided by a curator and professor of graphic art as moderators through dialogues addressing their interconnectivity in a dynamic forum. Each approach print media as a conceptual medium, not exclusively by printmaking's lineage or delineated parameters; instead, in a contemporary context, as those who will position the discipline's future as expansive through an articulate and compelling visual voice. Surface, fluctuation, pattern, and reflection are unifying themes across each of the panelist's works. Dialogues will illuminate numerous and diverse artistic methodologies which position printmaking and print media strategies as foundational to an expressive and investigative conceptual practice addressing issues surrounding the body, identity and culture, and narrative, revealing the medium's capacity to articulate compelling visual voices in a contemporary context is without boundaries. Topics will include: a contemporary artist discussing his use of print strategies to create large scale mixed media works dealing with identity and culture; a master printer will present his various collaborative projects with artist William Kentridge; a curator will discuss the experimental print based work of artist Oscar Munoz and her curated work for Philagrafika which included the artist, and collaborators will discuss their work on various professional print publishing projects and exhibitions. Panelists include artist Didier William, master printer Randy Hemminghaus, and curator Shelley Langdale moderated by curator Cynthia Nourse Thompson and designer/typographer David Charles Chioffi.



ECOLOGICAL CONSIDERATIONS IN PRINTMAKING

Friday, March 18 | 8:30 am - 10 am

Memorial Union, Class of 1924 Reception Room

Session Chair: *Melissa Harshman*

Panelists: *April Flanders, Steve Munoz, Jun Lee, Lauren Kussro*

The artists on this panel all incorporate images from the natural world to draw attention to a variety of environmental issues, from invasive species to declining bee populations. Each artist will present their work, showcasing the ways in which nature influences their artistic practice.

The theme of the conference “Our Shared Future” is inextricably bound with the theme of this panel as our survival is dependent on our changing attitudes and willingness to address the environmental challenges facing the world today.



STORYTELLERS

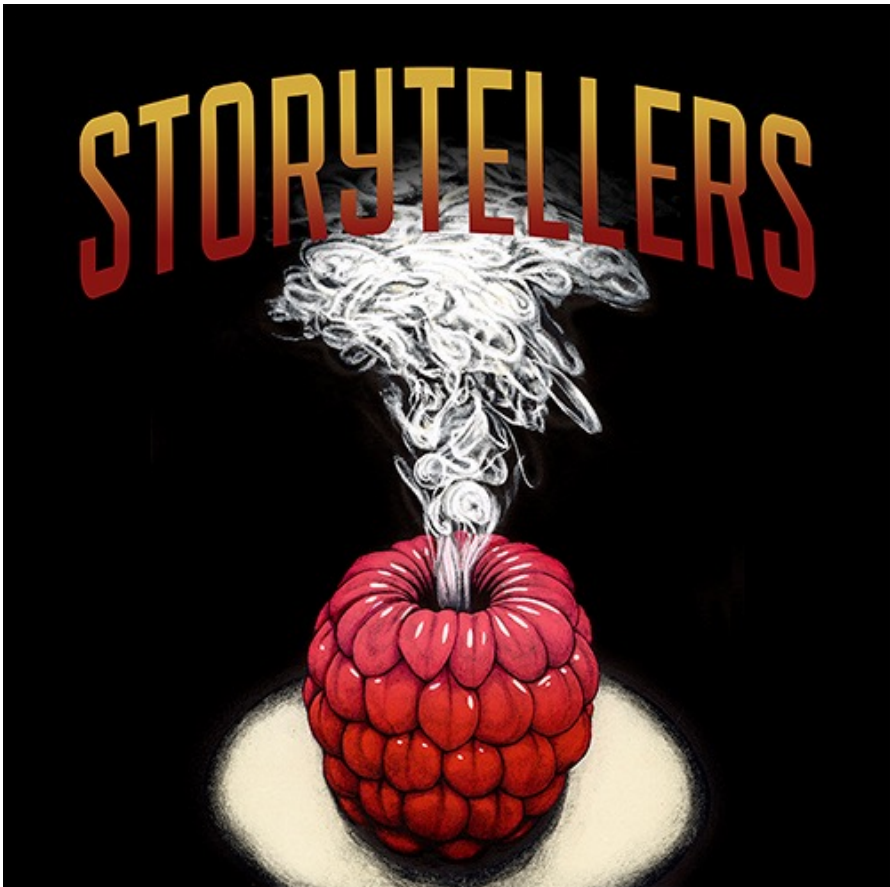
Friday, March 18 | 8:30 am - 10 am
Union South, Northwoods

Session Chair: *Ryan O'Malley*

Panelists: *Michael Krueger, Lisette Chavez*

Stories link us to our past and help shape our futures. This panel will feature artists in their capacity as storytellers - using images and artwork to narrate personal or historical accounts, folklore, or fiction among other themes - presented through shared images via PowerPoint and short film.

In addition to showcasing unique perspectives, this panel hopes to inform how presentations can merge the academic and poetic for broader educational and emotional impact.



SPECULATIVE ARCHIVING: FOLDING FUTURE LANDSCAPES INTO THE PRESENT

Friday, March 18 | 10:15 am - 11:45 am
Memorial Union, Beefeaters

Session Chair: Nicholas Bauch

Panelists: Kerry Maguire, Noah Lagle, Vanessa Jo Bahr, Taylor Johnson



This panel session is designed for artists to present their own work as it relates to archiving-as-art. Given that archiving is a rather large field, the aim here is on speculation, or, building out what near and far futures of archives might be. A second focus that artists bring to this panel is on landscape, broadly conceived. The archive-ness of the work ought to point toward environmental, economic, and social justice narratives based in futurity thinking as they happen in land-

scapes, or locales. New, radical ways of cataloging built and natural environments, as well as places and objects of political import, therefore, compose the intellectual and aesthetic realm of this panel. In his 1999 book “Pandora’s Hope,” Bruno Latour theorizes the “circulating referent,” the minutiae of how entities move from their interwoven place in the world into the scientific gaze of order and classification. What happens when artists—and specifically printmakers—critically take on the work of creating information about the world? In the presentations—whether digital slideshows and/or the display of printed material—artists are requested to leverage their work samples to contribute to the larger conversation spurred by Latour. Namely, what are the mechanics, tropes, and systems for creatively bringing extant worlds into organizational schemes that help us imagine equitable social and economic futures?

The concept of archiving, generally, pertains to the past (see Hal Foster’s article “An Archival Impulse” from the Fall 2004 issue of *October* for examples). As such, evoking a speculative archive means that we must think of future states of being, and what those future people will need to know about their own past. Preserving the past for the future is akin to taking a generative snapshot of the present. In this panel artists are encouraged to manipulate this truism, to toy with the linearity of time and causality. As past and present techniques of archiving merge, it will be fascinating to see how printmakers interject ideas of the printed ledger, indexical relationships, content, referencing, searching, and accessibility.

SHARING OUR EXPERIENCE - BEING MOBILE AND CULTIVATING OUR OWN WELL BEING

Friday, March 18 | 10:15 am - 11:45 am
Memorial Union, Old Madison

Panelists: Taro Takizawa

Panelists: Tonja Torgerson, Tatiana Potts, Miranda Metcalf, Timothy Pauszek

This panel presents some examples how we manage our well-being and mental health during a transition. With the conference theme “Our Shared Future”, the proposal is focused on a set of common experiences among professionals, which are not discussed openly enough. Advocating for transparency, we share our experiences of relocating as artists with family/loved ones to help our community.



How do people manage transitioning from one place to another because of their career? What happens when you have a partner, family, kids, or pets?

I believe sharing our stories of navigating such transitions as artists is important and beneficial for current students who will soon go out in the world as young professionals, working on stabilizing their careers. I believe sharing our stories also benefits tenured academics and more senior artists, in order for them to know the current experiences of those in junior/short-term contract/non-tenured positions. The aim of this panel discussion is to share real life examples of uprooting and re-rooting with family or a significant other as a professional artist. We, the panel members, share our experiences so that attendees can build a sense of what they might face in the future, and to create a sense of community among those currently grappling with these transitions.

OUR SHARED FUTURE: PRINT AS TRANSFORMATION

Friday, March 18 | 10:15 am - 11:45 am

Memorial Union, Class of 1924 Reception Room

Session Chair: *Amanda Lilleston*

Panelists: *Lauren Cardenas, Rebecca Goodale, Adriane Herman, Eddy Lopez*

Carve, ink, print, cut, fold, paste, repeat. Printed multiples allow for combination, deconstruction and transformation of imagery and ideas. A technically developed matrix can start as a single module and when it is printed, multiplied, and recombined, it can tell a story about growth, layers, repetition, and change. In a time of political, social, environmental, and inner-conflict, transformation is our way forward. Envisioning a shifting and adaptive future is urgently needed.

This panel explores the ways in which printmaking can be used to showcase transformation of ideas through repetition and evolution of printed imagery. I invite printmakers to share their versions of print and concept transformation-- whether it's print collage, books, sculpture, installation, digital manipulation or more.



Amanda Lilleston, *waterbodies* (detail), 2021

CONTEXTUALIZING TECHNOLOGY AND ENVIRONMENTAL SUSTAINABILITY IN CONTEMPORARY PRINT MEDIA

Friday, March 18 | 10:15 am - 11:45 am
Union South, Northwoods

Panelists: Johnny Plastini, Carissa Kalia Heinrichs



The word 'technology' too often is associated only with digital electronic devices that separate us, illusions of economic progress, and hierarchical exploitation tools that often exclude underprivileged communities. This panel aims to re-contextualize the term 'technology' to become more inclusive of organic physical systems that are frequently overlooked in conversations surrounding technology. How do we as 21st-century printmakers consider the term 'technology' as applied to the physical and analog processes associated with print media, especially concerning innovations in sustainabil-

ity and environmentally responsible print practice? Innovations in new biodegradable ink, environmentally sustainable print processes and inclusive forms of cultural communication should be considered of great empathetic value. This panel at its core will focus on new innovations in physical and analog technologies associated with print media beyond just electronic or digital technologies. Each panelist will offer an insight to a specific technological process or technological innovation that will carry print media forward into the future from a standpoint of both environmental and cultural sustainability. How do we work together to form new cultural ecologies? Environmental and cultural sustainability in print media should be considered a "green" technology that is ever evolving and symbiotic.

COLLABORATIVE PRESSES / PRESSING FORWARD TOGETHER

Friday, March 18 | 10:15 am - 11:45 am

Union South, Landmark

Panelists: *James Bailey, Susan Goldman, Judith Baumann*

The story of printmaking was originally one of collaboration between many different artisans, from the traditional Japanese wood- block printing-a collaboration between publisher, artist, carvers, printers and papermakers-to early European print studios based on a guild system. Printmaking is not merely a set of methods and tools; it is at heart a communal effort of creative collaboration and studio dialogue. The master printer and artist working side by side creating through the process of printing a visual synergy of new ideas and aesthetics, that emerge, transform, and offer up new possibilities through this shared experience. This panel features artist/printmakers representing collaborative presses from the East Coast to the Northwest Region of the country. Together these three presses represent different approaches to developing collaborative presses representing the academic, the non-profit and the private atelier. The panel will share the prints of many of the collaborations and discuss the practical sides of developing collaborative presses in these different settings.



"Winona and the Big Oil Windigo"

Photo by James Bailey

IS PRINTMAKING QUEER? - SPECULATIVE MIRRORS AND FUTURITY IN THE DISCIPLINE

Thursday, March 17 | 10:15 am - 11:45 am
Union South, Agriculture

Facilitator: *Emmeline Solomon*

This inkubator session will focus on the generative possibilities in the overlap between printmaking and queerness — touching specifically on the utopic leanings, reflected identities, and modalities in each. The hope for this discussion is to welcome and explore a variety of experiences and frameworks about this specific question within the assembled group. A starting point, however, will be the fertile ground for new cultural imaginaries within the liminal space inherent in both queerness and print. The idea of the print as a mirror allowing the matrix to witness itself, that an individual print only exists in the reflection of itself and of its origins, and the overlaps between this framework and queer identity-building. This generative space between queerness and printmaking, and the process of collectively imagining a future within it, will work directly to help create a shared and intentional future which begins in the exploration and creation of new potentialities.



MESSY WORK: LEARNING AT THE INTERSECTION OF ART SCHOOL AND THE NEIGHBORHOOD

Thursday, March 17 | 10:15 am - 11:45 am
Memorial Union, Profile Room

Facilitator: Natasha Pestich

Culture and knowledge are not bound solely by institutions, a truism that is finally gaining traction in the mainstream. As art schools acknowledge and support ways of making art that are not limited to historical canons and current trends, we are faced with many questions and challenges that require reflection, a willingness to relinquish power, deep listening to marginalized voices, and systemic change.



Even within the realm of socially engaged art, there is a problematic tendency in the way institutions claim authority by framing it within the language and conventions of innovation and contemporary art practice, negating the historical and cultural precedents of this work that have existed well before it became fashionable in the art world.

For us in academia, it starts with a process of unlearning. It asks us to embody a space of discomfort and ambiguity by moving from our safe and familiar comfort zone into another that often inspires a shift in consciousness. From what I have witnessed in higher education, this is especially hard, to say simply “we do not know”. It is critical that we see ourselves less as knowledge providers and more as active learners.

As a collaborative practice, community-based art brings people together with a common geography or purpose to care for one another and build our capacity for personal and community-wide transformation through collective artmaking. It is a space of possibility to learn, heal, grow, and share what we bring to the table.

Drawing parallels, printmaking involves regular team work, collaboration, the production, and dissemination of information rooted in shared knowledge and power. Printmakers approach their work as a form of continuous dialogue and learning in tandem with others.

PRINT CLUB - INKUBATOR AND COMMUNITY DEVELOPMENT

Friday, March 18 | 8:30 am - 10 am
Memorial Union, Profile Room

Facilitator: Haley Takahashi, Zoe Brester-Pennings



Printmaking is inherently a community-based medium. Print clubs are centers for student engagement, learning opportunities, and team building in the university setting. They provide a space for creation, collaboration, and interaction outside the parameters of a typical class schedule. Amid COVID 19 and civil unrest, print clubs play an essential role in the strength and endurance of the printmaking community. How can print club leaders and members work together to promote positive change and maintain optimistic work environments in our shops? I propose an incubator event for print club leaders and members to share and develop ideas for the community's future. As the president of UT Knoxville's print club, I am interested in hearing the perspectives of students and faculty from other programs and their experiences. Talking points may include community events, workshops, team building and networking, print sales, and inclusivity.

This event could also serve as a workshop for programs interested in starting a print club at their universities or interested in improving their club programming.

Student success and comfort are vital to any university print shop. A well-run print club can significantly help maintain a culture of support, inclusivity, and opportunity. By working as a group, students gain valuable experience to take with them into their lives and future careers. As a foundation for burgeoning artists, we must set a good example. In speaking with print club members from various universities, we can create a network of support and greater printmaking community collaboration.

BUILDING COMMUNITY CARE & POWER WITH THE RISOGRAPH: EXPLORING EQUITABLE PRINTING AND PUBLISHING MODELS FOR ARTS ORGANIZATIONS

Friday, March 18 | 8:30 am - 10:30 am
Union South, Agriculture

Facilitator: Jennifer Bastian

We will address and explore the following questions:

- What can printmakers and publishers do differently to assist communities in effective coalition building?
- How can we transform our communities through access to printers?
- How can mostly White-led organizations use publishing to practice giving up power and amplifying the voices of those historically marginalized?



Communication is a sober, all-ages arts and music nonprofit based in Madison, Wisconsin. We have a shop full of art by over 60 local artists, a multi-use space that houses a stage for performance, walls for exhibitions, and several risograph printers.

As an organization, we are dedicated to cultivating stronger bonds throughout the creative community in and beyond Madison. We are committed to engaging in antiracist work, mutual aid, and equitable compensation for artists and musicians. We believe in breaking down all possible access barriers to creative expression. We are a volunteer run organization, and we push back on the burn-out model that many nonprofits rely on to survive. We attempt to create a safe(r) space for all that enter.

The model we use for our print collective prioritizes inclusion and community care. We believe that printing is for everyone. Our membership levels are each sliding scale, and we have extended free memberships to local QTBIPOC led businesses and organizations that we respect and admire. This is one way that, as a mostly white led organization, we can give power to QTBIPOC in our space. We know that nonprofits - especially white led nonprofits - can and do cause great harm in communities like Madison. Communication offers a different model for engagement in community and printing.

SUPPORTING OUR GRADUATES: COLLABORATION BETWEEN SCHOOL & COMMUNITY PRINTSHOPS

Friday, March 18 | 10:15 am - 11:45 am

Union South, Agriculture

Facilitator: Angee Lennard

This session will begin with a brief overview of the hurdles that all recent graduates (from both bachelor and master programs) face upon graduation, and in particular, artists whose creative practice relies on a communal environment with shared equipment. We will explore some of the common barriers for students which range from financial limitations to differing printshop cultures.

We will also explore some of the challenges for professional spaces welcoming in fresh graduates.



We will then collectively identify actions we can take to ensure that the field of printmaking provides a continuum of resources for artists as they develop their skills and establish a sustainable professional practice.

Without collaboration, academic print shops and community-based studios can unintentionally leave talented artists stranded in a post-school transitional limbo. Building on the theme of “Our Shared Future”, this conversation acknowledges that educators and arts administrators have the power to shape the future for emerging artists. Together, we can develop resources to ensure that every graduate has equitable access to a place to call their creative home.

(Please note: While this inkubator focuses on the dichotomy between academic and non-academic studios and the transition between these two types of spaces, many deserving artists are self-taught or may not have access to or interest in academic institutions. Artists without academic training also face very real barriers to establishing a sense of belonging in the broader arts and printmaking community.)

MARBLING WITH ACRYLICS

Thursday, March 17 | 1 pm - 3:30 pm
Humanities Building, Water Color Studio 6101

Presenter: Sarah Noreen

Historically, book arts and printmaking have gone hand in hand. Printing techniques have always been used in the production of books, and while the definition of “book” has become increasingly broad in the realm of artist books, printmaking has remained a significant facet of the art form.

One traditionally book-centric craft that has found its way into other disciplines is paper marbling. Originating in around the 12th century, marbled paper was used as decorative elements in religious texts. Marbling was later used on edges of books, as well as book covers and endpapers. Today, marbling techniques are used in collage, fabrics and textiles, painting, and even printmaking.

While it is nearly impossible to make identical multiples of a marbled “print”, it is possible to achieve consistent colors and patterns multiple times. A piece of marbled paper may be compared to a monotype in that only one image is pulled from the surface of the marble bath. Marbled papers can be used as interesting elements for additional print media, whether printed over the top of an already marbled sheet of paper, or chine-colléd.

This demonstration will introduce the basics of traditional paper marbling, including both combed and stone patterns. The history of marbling will be discussed, along with the materials needed for marbling on your own and how to make tools. Participants will have the opportunity to try their hand at marbling on paper, as well as experiment with marbling on other surfaces, such as wood, leather, and fabric.



HAND-MADE REPEATING PATTERNS FOR PAPER & TEXTILE

Thursday, March 17 | 1 pm - 3:30 pm

Humanities Building, Art Education Studio 6111

Presenter: *Inbal Newman*

Learning new technologies and possibilities for printmaking futures is important, but so is the consideration for non-digital methods that can make printmaking more accessible, widespread, and enjoyable for all. Studying or working in an amazingly well-set up printshop is a luxury that may not be permanently available to all printers, and the more adaptable printmakers can be to create by hand on the go without the assistance of technology and equipment, the more printmaking can find a place at home, or traveling the world.

Creating seamless repeating patterns by hand is fun and beneficial to my constantly mobile printmaking practice, whether for fabric or paper (or both). I hope these methods are fun and useful for other printmakers as well! This demonstration presents two techniques for creating a tiling repeat pattern using scissors and tape, a ruler, paper and drawing tools. Participants can follow along to learn the simple four-corner repeat technique, and the hexagonal tessellation technique. Both techniques lend themselves incredibly well to relief and screen printing, and part of the demonstration will show how to use the repeating tile in making a master image for each material.



BEAUTIFUL BÉZIER (COMPUTATIONAL GRAPHIC)

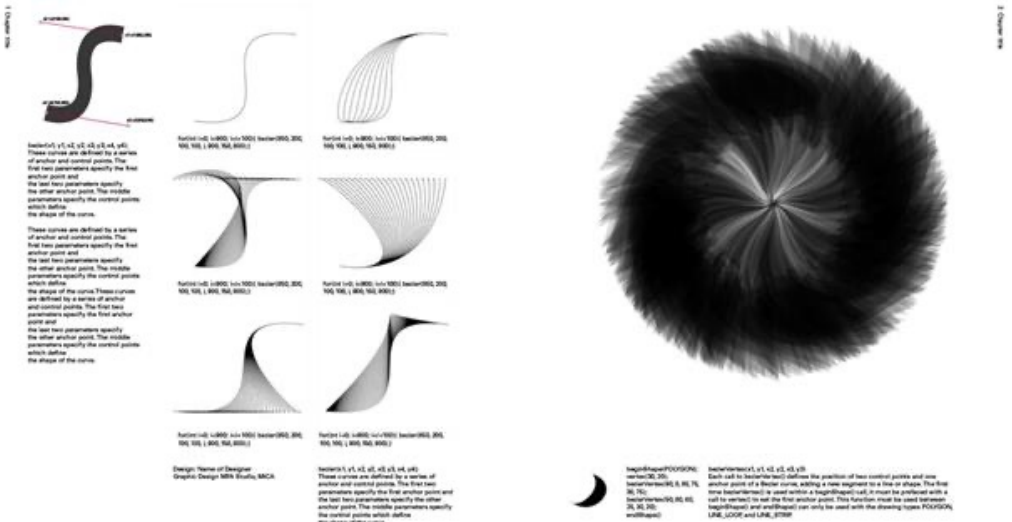
Thursday, March 17 | 1 pm - 3:30 pm

Humanities Building, Graphic Design Lab, Room 6641

Presenter: Yeohyun Ahn

The participants will create computational graphics by Bézier curve. A Bézier curve is a parametric curve used in computer graphics and related fields. The Bézier curve, related to the Bernstein polynomial, is named after Pierre Bézier, who used it in the 1960s for designing curves for the bodywork of Renault cars. Other uses include the design of computer fonts and animation. Beautiful Bézier is a class project from ART 448, Creative Coding for Graphic Design, in the Art department at UW Madison. Adobe Illustrator offers Pen Tool function to create curves by tracing objects with anchor and control points efficiently. It bases on GUI (graphical user interface system), including clicking, selecting, and dragging. It is similar to a hand drawing system, but this interface system occasionally ends up with intensive and time-consuming efforts in design processes. This class project explores how to create experimental Bézier curves by using computation directly. This demo will suggest experimental graphics by using computer codes to explore abstract images with the Bézier function in Processing. The demo will require at least 2 hours. Humanities 6641 will be used for the demo up to 14 participants.

For more information: <https://teachingresource.aiga.org/project/beizer-visual-research/>



ANCHOR PRESS, PAPER & PRINT (AP3) PRESS ON WHEELS

Thursday, March 17 | 1 pm - 3:30 pm
Union South Vendor Fair, Varsity Hall

Presenters: Marilyn Propp, David Jones



If you're curious about how to create a portable printshop, Anchor Press, Paper & Print (AP3) will present a participatory demo with their Press on Wheels (POW), in SGCI's vendor's space. You can also visit the POW van, which will be parked in front of Union South for that day. Choosing a sheet of handmade paper, relief block, and ink color, you will print it and take it home with you. The Snapmaker laser cutter used to cut the blocks will also be on display. Co-founders David Jones and Marilyn Propp will be available to answer any questions and to talk about AP3, papermaking and print.

The future of printmaking also depends on reaching participants of all ages, ethnicities, genders, and skill levels, from a variety of regions and backgrounds.

MAKING AN IMPRESSION: LETTERPRESS PRINTING WITH THE HAMILTON WOOD TYPE & PRINTING MUSEUM

Thursday, March 17 | 1 pm - 3:30 pm

Humanities Building, Book Art Studio Room 6451

Presenter: *Stephanie Carpenter and Friends*

Lions, and tigers, and wood type, oh my! Print a keepsake that celebrates printing using type and image plates from the Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin. It is the only museum dedicated to the preservation, study, production, and printing of wood type. The museum is home to 1.5 million pieces of type and an amazing array of advertising cuts from the 1930s through the 1970s, including designs from circuses, fairs, and road races. Jim Moran, Master Printer & Collections Officer, and Stephanie Carpenter, Program Officer, will lead a demonstration involving blocks from these collections.



STEAM ROLLER PRINTING EVENT WITH FRESH HOT PRESS

Thursday, March 17 | 11 am - 5 pm

Tandem Press

1743 Commercial Ave / Madison

Presenters: Katelyn St John, Ash Armenta

As a student run organization representing the best of UW-Madison Printmaking, Fresh Hot Press is proposing a steamroller printmaking event. Steamroller printing is, simply put, woodblock printmaking made gigantic. Standard studio printing press beds have a size capacity that can be limiting for some large-scale projects. Carving and inking oversized woodblock artwork and utilizing an asphalt compactor as an outdoor printing press, printmakers can achieve enormous mural-like fine art prints.



For the event artists would carve their own designed images on large scale woodblocks for weeks beforehand. During the event, students would work in teams in every aspect of the printing process. At scale, a team of six printers will do the typical work a single artist would within a traditional size of artwork. The team applies ink to the carved woodblocks and carefully places paper before pressure is applied by the compactor. The resulting images can be equally as gorgeous and expertly printed as with standard studio sized work.

For both undergraduate and graduate students, as well as other printmakers in our community, participating in a steamroller printing event can be a rare and collaborative experience. The event can specifically benefit undergraduates by offering distinct planning and coordination experience when later applying to graduate programs. Students can also gain technical knowledge when applying principles from their own printmaking practices to creating large scale prints.

TRADITIONAL BAREN MAKING

Thursday, March 17 | 1 pm - 3:30 pm
Art Lofts Building, Conference Room 1040

Presenter: *Jon Lee*

This three-part demo will cover Hon Baren making for traditional Japanese-style woodcut. (Mokuhanga). All components will be made by hand from raw materials. We will start with the Shin: braiding twisted bamboo to create the core of the baren. Second, we will cover the Ategawa: A many layered lacquer covered backing disc. Lastly, learning to wrap it with bamboo skin.

Mokuhanga is the traditional form of Japanese woodblock printing. Recently this labor-intensive practice has been opening more to printmakers. However, tools are expensive and hard to find. When found, it is hard to know which to select. This demo aims to grow accessibility of this practice by making tools more approachable and affordable.



POST-DIGITAL PRINTMAKING WITH TYPE AND CLAY

Thursday, March 17 | 1 pm - 3:30 pm
Memorial Union, WheelHouse Studios



Presenters: Marchelo Vera, Taekyeom Lee



Through the combination of innovative digital technologies and traditional media such as 3D Printing and Screen Printing, the artists and designers of today are pushing the boundaries of their studio practice. This intensive hands-on demonstration will allow attendees to experience some of the tools, materials, and techniques being used to bridge art and technology. Through small, engaging group activities, individuals will experiment with print media through an explorative process between the intersections of type,

clay, and print! Surface printing methods using inks and slip clay will demonstrate non-traditional approaches that investigate the creative process of type as image. Wet clay is an excellent material to apply diverse surfacing techniques. 3D printed tools and letterforms will be used for die-cutting, mark-making, embossing to enhance the tactile experience of the prints. We will have laser-cut relief pattern blocks available on site for visitors to press and experiment with, as well as multiple patterns prepped and ready for hand-printed takeaways that highlight a mixture of design elements.

We will bring a functional travel-sized clay printer to print forms on site. We will also display a variety of finished 3D printed glazed forms that demonstrate some of the techniques we will discuss throughout the demo. There will be at least two activities on site that allow for audience engagement. Using clay and paper that we bring on-site, attendees will be able to participate in various activities that will enable them to take away small clay forms and embossed paper prints. These prints will be made using tools such as prepped screen-printed frames with designs, prepared slips/glazes, and multiple 3d printed hand embossers that act as small print machines.

THURSDAY & FRIDAY, MARCH 17-18
DEMONSTRATIONS

BUGGED - LARGE FORMAT REPEAT PATTERN SCREEN-PRINTING WITH JENNIFER ANGUS, GUEST ARTIST RYAN O'MALLEY AND DESIGN STUDIES DEPARTMENT STUDENTS

Thursday, March 17 & Friday, March 18 | 1 pm - 3:30 pm

School of Human Ecology Building, Textile Studio Room 3260, Nancy Nicholas Hall

***Presenters:** Jennifer Angus, Ryan O'Malley*

For this demonstration of large format, repeat pattern screen-printing Jennifer Angus and Ryan O'Malley will collaborate on a design, and with the assistance of students in the Textile and Fashion Design program, print upon fabric and paper substrates. The textile studio located in the Nancy Nicholas Hall is equipped with two 10-yard-long print tables and utilizing 3' x 5' screens, 20 yards of cloth can be printed in a matter of minutes.

While printmaking is often focused on the multiple, textile printing techniques allow for the possibility of a single continuously printed substrate in vast quantities, e.g., wallpaper, that can be used to create further work or incorporated into installations. Pattern is a device that is not only visually dynamic but can be used to convey information. At a distance it may appear as a balanced composition of positive and negative space however upon close examination the pattern's motifs have the potential to surprise the viewer.



A COLOR OVERLAY GUIDE TO SCREEN-PRINTING POSTERS

Thursday, March 17 & Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Screen Print Lab, Room 6621

Presenters: *JT Felix, Andy Villanueva*

The purpose of this proposal is to create and edition a multiple-layered screen-print on paper demonstrating efficient registration techniques for posters as well as utilizing color overlay methods to communicate a range of values and depth. This informative 18x24" poster will be available for free during the demonstration and available at the Grafik House vendor booth. The print will be designed by JT Felix and Andy Villanueva keeping in mind the theme for this year's SGCI, "Our Shared Future". JT Felix owns and operates Grafik House, a fine art printmaking facility and retail space located in downtown St. Louis, MO. Andy Villanueva currently apprentices under Evil Prints' Tom Huck and is a shop assistant at Grafik House.



GRADUATE STUDENT - RESEARCH DEMOS, HIGHLIGHTING PAPER RESEARCH

Thursday, March 17 & Friday, March 18 | 1 pm - 3 pm

Art Lofts Paper Mill, Room 1009

***Presenter:** Mary Hark, Nicholas Cladis*

Graduate student papermakers from both the University of Wisconsin-Madison and the University of Iowa Center for the Book, along with Professor Mary Hark, UW-Madison and Professor Nicholas Cladis, University of Iowa, will be collaborating on a series of papermaking demos highlighting techniques that are fueling current graduate research including: Japanese nagashizuki papermaking using traditional and non-traditional fibers, the production of very thin translucent abaca sheets, use of locally grown Hemp fiber, large-scale paper sculpture using long beaten fibers, and more.



SCREENPRINT MASHUP ENNUI

Thursday, March 17 & Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Screen Print Lab, Room 6621

***Presenter:** John Hancock*

John of the Amazing Hancock Brothers will be making editions of screen-prints of an undetermined size and subject matter using Speedball Screen Printing Inks and products!



SCULPTURAL IMPRINTS

Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Art Education Studio, Room 6111

Presenter: Hyeyoung Shin

What should we do when we no longer have the privilege of using a printing press to pull prints from the plates that we spent hours mark-making, engraving, etching? It's an unthinkable question to ask how to create high-quality prints from an etched or carved matrix without a press. Since the pandemic hit the world, I have been striving to find different ways to prepare my students with these questions. I came across this method as one of the most exciting for producing quality imprints without a luxurious printing press or long hours of intensive rubbing action with a baren and our hands. As we all struggle and anguish dealing with an unprecedented situation as we have now, it may be a perfect time to start asking questions to find a new way within our shared future. For me, our Shared Future, however, is in progress and flux, not something already established. It is a collective act of moving together to celebrate the tradition to find new approaches.



This hands-on demonstration shares an exciting process of Paper and Plaster Casting with Intaglio and Relief prints and plates. Participants will learn how carved blocks and etched plates can be used to create sculptural imprints in partial and fully three-dimensional forms with various types of plaster, including pottery plaster, Gypsum plaster, and Cement plaster. It is fascinating how the method preserves details of etched lines and carved images truthfully and exposes extra dimensionality after casting onto the transferred sculptural surfaces.

FRIDAY, MARCH 18
DEMONSTRATIONS

KUDZU PAPERMAKING

Friday, March 18 | 1 pm - 3:30 pm
Art Lofts Building, Paper Mill Room 1009

Presenters: *Ashlee Mays, Logan Szymanowski*

Large parts of our southern landscape are being smothered. Mountains and fields are being swallowed alive by the now ever-popular kudzu vine. You can hear people talking. They are calling the kudzu bad words, blaming the plant for the loss of biodiversity and the beauty of our natural landscapes. The conversations are focused on how to rid ourselves of the “invasive” plant. Calling the vine invasive can be tricky. This polarizing label tends to “other” a species who was brought to our landscape by humans to solve a human-generated issue (the dust bowl). And to be honest, not much of our current landscape is comprised of “native” species anyways.

A species is defined as invasive when it has no economic, cultural, or ecological value. Instead of focusing our conversations on removal, we can reframe our relationship to one of cohabitation. The question just needs some reframing: How can we better integrate kudzu into our ecology and economy as a productive and contributing member? This Spring learn how to harvest, process, and pulp kudzu vines into a lovely handmade paper.

The Museum would like to propose a shared future with the kudzu. One that embraces the plant as part of our ecosystem, and to the infinite cycle of energetic mass to which we all belong.



KUDZU PAPERMAKING

HYPERSONIC COLORATION-SHARPIE LITHO COLOR FLATS

Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Lithography Lab, Room 6651

Presenters: *Martin Azevedo, Alexander Quinones, Pete Morgan*

The color printing process in Lithography can be overwhelming and or intimidating for anyone new to the medium. This demonstration will present the methods and materials necessary to utilize sharpie markers to create quick color flats in lithography. This method eliminates the need for graining and re-graining stones between colors making the color process of lithography less intimidating and more accessible without the more intensive labor required for graining multiple stones or multiple counters etches to create multiple color prints.



This demo makes the process of lithography, one of the more intimidating forms of printmaking, more accessible to a broader audience. This creates more opportunities for artists and makers to broaden the scope of their visual language and apply their thoughts, ideas, and artistic practice to another medium within the discipline which can be fast efficient, and impactful.

NOT BLUE FOR YOU: ALTERING THE COLOR OF CYANOTYPE PRINTS WITH TONING

Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Photography Studio 6261

Presenters: Sarah Dittmann, Sarah Marshall

The presenters will deliver a step-by-step demonstration of the cyanotype process on fabric. We will then take the procedure one step further, using the technique of tea-toning to convert the cyanotype blue to a silvery-brown tone. Toning allows wider applications of cyanotype, as it broadens the color palette beyond the traditional blue-print blue. The presenters will show examples of how printmakers can adapt toning and cyanotype, as well as other non-silver printing techniques, to be integrated into printed textile art.



First developed as a photographic printing technique, cyanotype is a simple analog process used by artists, architects, engineers, and scientists for almost 200 years. Substrates are coated in a light-sensitive liquid that turns blue when exposed to ultraviolet light. The substrate is then rinsed in water and the blue color washes away from the unexposed areas. Both negative and positive transparencies produce prints with surprisingly good definition and a characteristic intense cobalt blue. In addition to photographic and hand-drawn imagery, contact prints can be made using the human body and other three-dimensional objects. The visual qualities of these contact prints speak to the process of transfer as a metaphor for absence, loss, memory, and time. The process requires little specialized equipment and the materials needed are readily available. The light-sensitive liquid has a long shelf life and transparencies can be made using a wide range of print media processes. The process has been used by well-known artists like Barbara Kasten, Christian Marclay, and Robert Rauschenberg/Susan Weil and yet it is so accessible that it can be used for workshops with grade-school students.

HAMILTON WOOD TYPE & PRINTING MUSEUM POP-UP PRINT SHOP!

Friday, March 18 | 1 pm - 3:30 pm
Art Lofts Atrium

***Presenter:** Hamilton Wood Type & Printing Museum*

Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin is the only museum dedicated to the preservation, study, production, and printing of wood type. It is the premier collection in the world with 1.5 million pieces of type. Hamilton is a working museum that continues the legacy of making wood type and letterpress printing. Join us to view prints from the collection, learn about opportunities at the museum and print a keepsake from wood type.

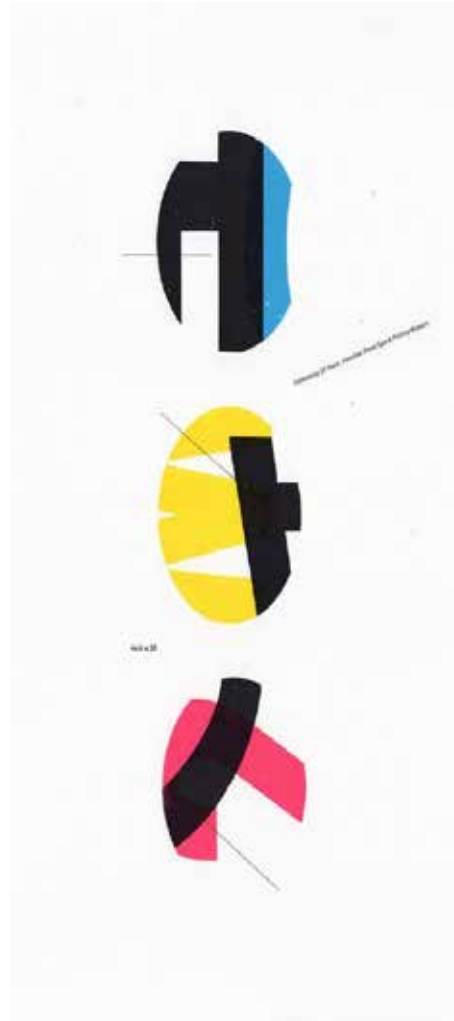


FUTURE FORWARD LETTERPRESS FROM HISTORICAL WOOD TYPE

Friday, March 18 | 1 pm - 3:30 pm
Humanities Building, Book Art Studio,
Room 6451

Presenter: *David Wolske*

What does the future of letterpress printing from movable wood type look like? How might existing letterforms be sustainably modified to explore a contemporary visual vocabulary? This demonstration will introduce “isotype” printing, a new technique for safely and sustainably masking wood type, and other relief printing matrices on Vandercook-style cylinder proofing presses. Masking existing fonts uncovers subtractive possibilities for printmakers to reimagine letterpress.





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THURSDAY, MARCH 17

OUTSIDE

OF THE

BOX

ART SALVAGE BUTTONS

Thursday, March 17 | 1 pm - 3:30 pm
Art Lofts Building Atrium

***Presenter:** Catherine Prose*

In 2008 Prose began directing the printmaking program at MSU where she made significant contribution in transitioning the print studio into a non-toxic working environment and effectively contemporized the technology used to teach students.

Art Salvage Buttons Activity

Midwestern State University / MSU
Texas Printmaking Students

Art Salvage Buttons is an activity hosted by students from Midwestern State University (MSU Texas). MSU Texas students will facilitate an exchange of prints by way of button making. Participants will create their own buttons from an array of print proofs, drawings, transparencies, and assorted piles of imagery from abandoned prints.



THE BUR OAK

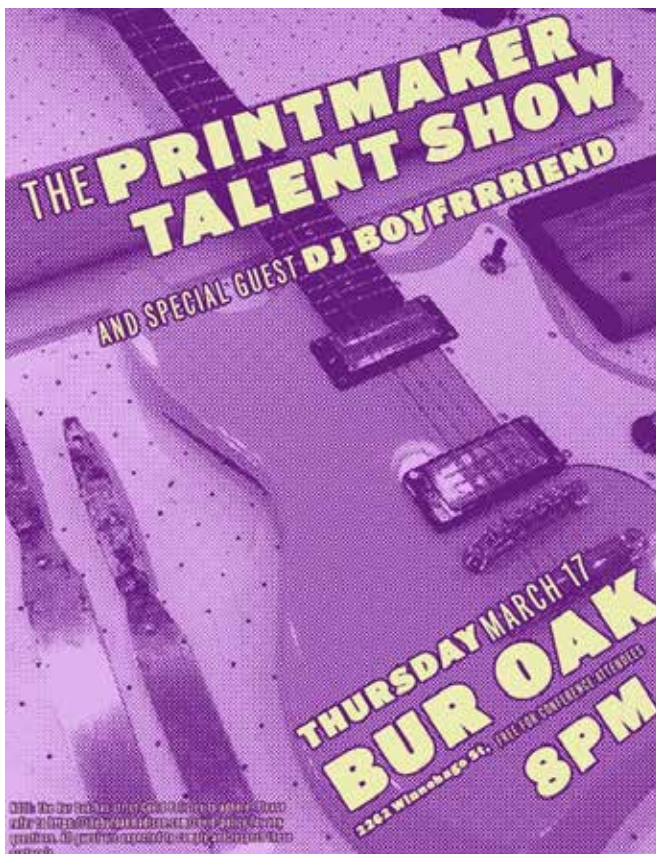
Thursday, March 17 | 8 pm - 12 am
2262 Winnebago St / Madison, WI

Nathan Meltz - <https://nathanmeltz.com/home.html>

DJ Boyfrriend - http://www.apart-music.com/js_artist/dj-boyfrriend/

Hosted by Nathan Meltz, the Printmaker Talent Show features the performative skills from our printmaker community, from ad hoc bands to human beatboxing. Want to perform solo or with a group? Email Nathan at nathanmeltz@gmail.com

DJ Boyfrriend is a queer feminist DJ and creator of intentional nightlife spaces.



THURSDAY, MARCH 17

OUTSIDE OF THE BOX

FEEDBACK LOOP

Thursday, March 17

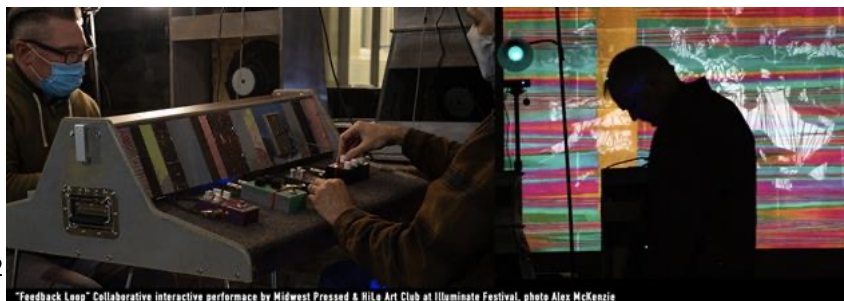
Art Lofts Backspace Gallery, Room 153

111 N. Frances Street / Madison

***Presenters:** Timothy Dooley, Aaron Wilson, Dana Potter, Alex McKenzie*

"Feedback Loop" is flanked by symbolic red and blue mid-century modern chairs. Each side of the sculpture 'console' has a simple sound generator and an array of guitar pedals. The signal chain of the sound generators is both enriched and confounded as pedals are cross wired in the heart of the sculpture so that the press of a button or twist of a knob on the red side may modulate or distort the signal coming from the blue side. This effect is multiplied as the signal moves further down the chain and is summed to a stereo output. It is capable of very subtle, harmonic, and rhythmic sounds as well as complete sonic mayhem. As the sculpture prevents the operators from seeing one another's hands, the participants must engage in deep listening to steer "Feedback Loop" into a desired direction.

In full, the relationship between "Feedback Loop" and it's "Information Environment" situate the artists, participants, and passive viewers in a space of constant change. Everyone can push the system in one direction or another, to respond and amplify another voice, or to remain silent. In short, "Feedback Loop" creates opportunities which crossfade, both visually and sonically, between collaboration and decimation. It allows us to layer our shared voices and explore the harshness or harmony with which they oscillate.



"Feedback Loop" Collaborative interactive performance by Midwest Pressed & HiLo Art Club at Illuminate Festival. photo Alex McKenzie

EXPANDED VIEW OF PRINTMAKING THROUGH INTERNATIONAL AND INTERDISCIPLINARY PRACTICE

Friday, March 18 | 8: 30 am - 10 am

Memorial Union, Multicultural Greek Council Room

***Presenters:** Aleksandra Janik, Magdalena Hlawacz*


We would like to propose out of the box proposal, a non-typical in its form exhibition of prints alongside the printed/audio form of the interviews with printmakers from different countries on the subject of an expanded view of printmaking through international and interdisciplinary practice and perspectives on contemporary printmaking. We plan to publish it also in the form of an e-book available for download.

Having the privilege to be currently a visiting professor and researcher in Tokyo, Japan, I would like to take this occasion and particularly focus on the works of Japanese printmakers who make conscious and unique use of the formal and aesthetic values of the art of printmaking, both ancient and ultramodern and juxtapose them with the western ideas.

Printmaking today is a dynamic hybrid boldly composed of incompatible parts. The individual needs of artists are the source of the hybridisation of printmaking with other media and new technologies. It embraces the territories of generative graphics, augmented printing, glitch art, enters the realm of virtual reality, artificial intelligence and self-learning machines, annexes commercial technologies, e.g., lenticular, UV, 3D printing or laser engraving.

We would like to compare the activeness of the artists presenting unique thinking about the matrix, using alternative materials and tools, entering a dialogue with the third dimension and the public space. We will present difficult to be classified ephemeral and performative actions that still cannot be refused from immanent features of a printmaking medium – a creative two-stage thinking: matrix-print.

The project penetrates the vast areas of the printmaking universe in search of new meanings and possibilities of imaging.



FRIDAY, MARCH 18

OUTSIDE OF THE BOX

**PRINTMAKING LEGACY PROJECT® PRESENTS THE SHORT
DOCUMENTARY SERIES PORTFOLIOS:
EVANGELINE J. MONTGOMERY; FRANCES MYERS;
RICHARD PETERSON AND MELANIE YAZZIE**

Friday, March 18 | 9 am - 4 pm
Union South, Marquee Theater, 2nd Floor

***Presenter:** Susan J. Goldman*

Printmaking Legacy Project®
PORTFOLIOS, is a series of
short documentaries featuring
artists who use printmaking as
a significant form expression.
These docs are an overview of
these artists; working lives and
the impact they have made in
their communities.

**Video looping throughout
the day**



Printmaking Legacy Project® Presents Short Documentaries
PORTFOLIOS: EJ Montgomery, Frances Myers, Richard Peterston
and

Lafayette Artist Series Interview with Melanie Yazzie,
courtesy of NewFocusFilms.com

printmakinglegacyproject.org



PRINTMAKING LEGACY PROJECT®

MOVE THE IMAGE

Friday, March 18 | 9 am - 4 pm

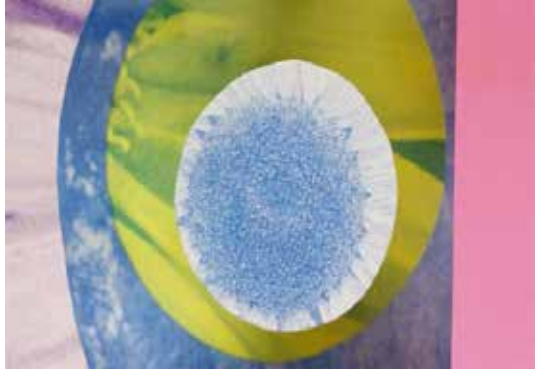
Union South, Marquee Theater, 2nd Floor

Presenter: *Anders Zanichkowsky*

MOVE THE IMAGE will be a program of short video works created by printmakers who work in both media. Some will be hand-drawn movies created by professional illustrators and animators, another is a fully digital dreamscape with spoken word by a letterpress poet.

As a curator and video artist/printmaker myself, I am asking: How do printmakers move an image? The range of answers is

as diverse as print itself and will illuminate compelling overlap between these two media. After all, film began as a series of multiples: Fixed images that change ever so slightly each time they repeat within the strip they're printed on. What transforms this film strip into a cinematic experience is one key element: Speed. And this element of speed is also central to the history and power of printmaking: The ability to quickly disseminate ideas and images, to issue challenges and calls to action, and democratize cultural production -- something our newest generation of printmakers and artists are also accomplishing through the now easy access and mass distribution of videos.



Video looping throughout the day

FRIDAY, MARCH 18

OUTSIDE OF THE BOX

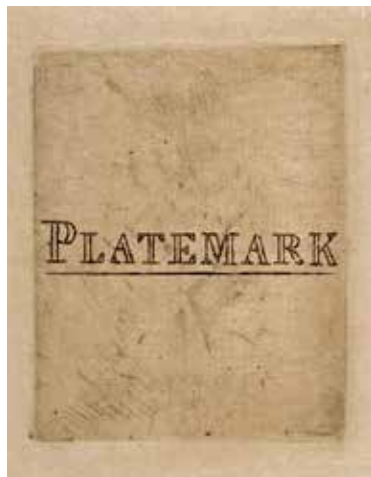
PLATEMARK PODCAST LIVE: PAULA AND RUSSELL PANCZENKO

Friday, March 18 | 10:15 am – 11:45 am

Union South, Industry - 3rd Floor

Presenters: Benjamin Levy, Ann Shafer

Paula and Russell Panczenko have played pivotal roles in the dynamic printmaking legacy of UW-Madison. Paula Panczenko joined Tandem Press in 1989 and has served as Director for 27 years. Russell Panczenko served as the Director and Chief Curator of the Chazen Museum of Art for 33 years, from 1984 until his retirement in 2017. The lives and experiences of the Panczenkos bridge artistic process, curatorial practice, and art historical inquiry. The two have spent a lifetime making culture and knowledge visible through their work. Their life and legacy have deepened our understanding of the artistic world, both locally at the University of Wisconsin and internationally through their artistic, curatorial, and scholarly productions.



Platemark is an independent podcast about art and ideas created and produced by Ann Shafer. Through their conversations they aim to demystify looking at and assessing works of art, the idea of the curator/scholar in the white tower, and the museum as an imposing marble edifice. Platemark Series One includes discussions about decolonization and social justice, what it meant to them to be able to teach young artists in the museum's print study room, and why prints are the best. They hope by drawing back the curtain, the rarified world of the museum may be opened further to listeners.

ALTERNATIVE GREETINGS/ ALTERNATIVE MEETINGS

Friday, March 18 | 1 pm - 3:30 pm
Art Lofts, Conference Room 1274

Presenter: *Summer Ventis*

In March 2020, I made the zine “Alternative Greetings/Alternative Meetings,” imagining ways in which we might connect across distance in these strange times. The resulting zine consists of a series of “alternative greetings” arising from that imagining. These alternative greetings range from the realistic to the absurd, but all consider how we might use the very necessary barriers we put between us in response to COVID as means of connection with, rather than estrangement from, each other. You can see a video of that zine here: <https://vimeo.com/464416111>



This event is an opportunity to connect with each other, to reflect on the times in which we find ourselves, and to lay a part of the foundation for our shared future. By sharing the ways, we have been able to connect over the past year and a half, we make new connections, we help each other to imagine new ways to interact and create meaning together, and we are able to see each other and be seen in new ways. In addition to the interaction of the event itself, participants connect with each other based on shared experience when they encounter others who carry the postcards from the event and recognize them. In this way, the process is a kind of printmaking itself; all our interactions with each other leave us changed; we touch each other and leave a mark, which in turn transfers onto our future interactions.

FRIDAY, MARCH 18

OUTSIDE OF THE BOX

MADISON COLLEGE - CENTER FOR PRINT ARTS, OPEN PRINT STUDIOS

Friday, March 18 | 1 pm - 4 pm
Truax Main Building / Room D1507
1701 Wright Street / Madison

Presenter: *Courtney Dicmas,
Cole Drager*

Join us for a maker's day in our brand-new state-of-the-art print lab. Enjoy a Linocut demonstration with student alum Cole Drager of Carve and Press studio. Pull your own souvenir Letterpress print, and Screen Print a t-shirt (bring \$5 for the shirt). View an exhibit of our student work and gallery exhibition by printmaker Adriana Barrios. All are welcome!



PRINTMAKER'S OPEN MIC

Friday, March 18 | 7 pm - 9 pm

Memorial Union, Beefeaters, Third Floor

Presenter: *Greg Stone*

Printmaker's Open Mic is an opportunity to come together during the first in-person conference since the pandemic, celebrate Our Shared Future, and embrace the many voices and talents within the printmaking community. While the SGCI conference is an opportunity to learn new techniques, start dialogues on current trends in the medium, as well as see, share, and even trade prints, the conference is also a proverbial watering hole for printmakers from all backgrounds. The conference presents a golden opportunity for networking, making new connections, and reuniting with old friends, all while celebrating the graphic medium.



One Man Band, lithograph, 11x15", 2010

Every conference participant can feel overwhelmed after days of attending panels, demos, meetings, and lectures, and by the time the evening rolls around, they are looking for opportunities to kick-back with some old friends. Ultimately, printmakers are a social bunch, a collaborative, energetic, and diverse group of people, many of whom are multi-faceted artists, with many other skills and talents. Printmaker's Open Mic is an inclusive event, like the way every happy, buzzing printshop is equally inclusive, inviting conference attendees to showcase their other talents on stage as opposed to the press. Poets, writers, comedians, singers, musicians, dancers, and other performers are all eagerly asked to participate in this fun event to cap off a night of the conference.

FRIDAY, MARCH 18

OUTSIDE OF THE BOX

VIBRANT PRINTED MATTER

Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Relief Lab 6561

Presenters: Jon Swindler, Sara Hess, Dan Rule

The idea for Vibrant Printed Matter arose through conversations between the co-organizers about the inherent qualities and energies possessed by the materials we employ, collect, manipulate (and notice) through our respective studio practices. On the surface we are interested in asking some very simple questions about the nature of making a print – what happens to an object (be it a plate, block or found surface) when you print from it onto another substrate?

How are these qualities and energies transformed through the process of mediating materials through the various printmaking techniques and processes? In her seminal 2010 book *Vibrant Matter*, Political Theorist Jane Bennett speaks of the “vitality” of (nonhuman) bodies... “By ‘vitality’ I mean the capacity of things – edibles, commodities, storms, metals – not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own.” Therefore, how does the act of pulling an impression of a (nonhuman) body, whether an intaglio plate or a found cardboard box, affect its vitality? Is it transferred, duplicated, transformed, lost? These questions call attention to other concerns such as the hierarchical nature of traditional printmaking materials and the sustainability of such media. By taking a democratic approach through collaborative scavenging and low-tech printing we hope to transcend those discipline-driven habits and restrictions, thus speaking directly to these materials’ vibrancy.



POLKA! PRESS OPEN STUDIO

Friday, March 18 | 7 pm - 9 pm

Polka! Press

2132 Fordem Avenue / Madison

Presenters: *Sarah O'Farrell, Sarah Morton,
James McKiernan, Benjamin Pollock*

Please join us at Polka! Press for a Member Exhibition and Open Studio. Polka is Madison's Community Printworks—a place where novice and experienced printmakers enjoy affordable access to letterpress, screenprint, non-acid etching, relief, monoprint, and Risograph equipment. Live printing, collaborative artmaking, and refreshments will complement work by members Sarah O'Farrell, Sarah Morton, James McKiernan, Benjamin Pollock, Sam Johnson, Christina Theobald, and Bernie Witzak.



As an artistic collaborative, we are moving beyond the mere creation of prints. We are dedicated to serving our community: children, youth, and underserved populations. It is our goal to increase our membership to a point where we can offer more opportunities for community members who may not have access to printmaking equipment or lack the funds for membership. We also desire to increase our outreach efforts in schools and in community centers such as the Goodman Center. We believe that instilling an appreciation of art and artmaking at an early age is critical to developing a thoughtful generation: one that understands the messaging power of art.

Polka's history as a grassroots printmaking collaborative and our renewed commitment to community engagement/social practice reflects this year's conference theme. As a collaborative, we have always worked together as members to create a welcoming environment for artists from all walks of life. We understand that the art we create has the potential to impact not only our small community of printmakers- it also shapes our community at large. We know that letterpress printed text and graphics hold weight beyond aesthetic considerations. We know that art heals and unifies. This open studio would be a small step in Our Shared Future, but we hope, a meaningful one.

THURSDAY & FRIDAY, MARCH 17-18

OUTSIDE OF THE BOX

EXPOSURE-TRON COLLABOGANZA: PRINTED ANIMATIONS FROM CROWDSOURCED IMAGES

Thursday, March 17 & Friday, March 18 | 1 pm - 3:30 pm

Humanities Building, Etching Lab Room 6641

Presenters: *Travis Janssen, Tonja Torgerson, Nathan Meltz*

The Exposure-Tron Collaboganza (ETC) Team will solicit images from the SGCI membership before and during the conference through social media, word-of-mouth, the SGCI website, and flyers or other printed matter that can be distributed on-site. A postcard in the tote, perhaps? The submissions themselves

will likely be wide-ranging, from doodles to photographs to found images. From this library, which can be added to in real-time, animations will be made, weaving the images into exciting and spontaneous results. These in turn will be used to expose photo-sensitive screen-printing frames.



Projection-exposure has been utilized in commercial screen-printing over the last several decades, typically in the production of very large stencils for billboards where small films were magnified through powerful projectors. Projection-exposure is now likely a bridge-technology as new methods such as computer-to-screen exposure units will continue to develop and propagate. However, digital-projection screen exposure (DPSE) hasn't been pursued much as a method for DIY screen processing, and exposing moving images, even less so. As the resolution-level of projectors increases and cost decreases, DPSE has the potential to be a viable option in the future. For now, it is an intriguing method for gritty, lower resolution results, perfectly suited for adding a bit of glitch.

EDITIONAL RESEARCH: INNOVATIONS & EXPERIMENTS AT THE INTERSECTION OF PRINT & GLASS

Thursday, March 17 & Friday, March 18 | 1 pm - 3:30 pm

Art Loft, Glass Lab Room 1164/1165

Presenters: Charles Cohan,
Kelvin Mason, Carrie Iverson,
Alex Gibson, Shandra McLane,
Jimmy Anderegg, Helen Lee



The group is currently collaborating on a book, "Editional Research," that will document the history of vitreography at Pilchuck, serve as a technical handbook, and showcase inspirational examples. The proposed demonstrations at SGCI will provide a preview of the technical material that will be included in the publication. This project initially began as a research/Hauberg residency at Pilchuck in 2018.

As collaborative and technique-driven mediums print and glass share some striking similarities: multi-step processes, a tradition of communal equipment, and an inclination toward public engagement. Our proposed demonstrations at SGCI Madison will showcase a range of innovative approaches to vitreography (printing from glass plates) as well as methods of combining lithography and screen-printing with glass media in the hot shop, kiln shop, and cold shop. Our goal is to share our knowledge and enthusiasm for these processes and provide a guide for their future development.

The process of using glass as a print matrix for prints on paper was originally developed by Harvey Littleton (with the printmaking assistance of Warrington Colescott) at the University of Wisconsin Madison in 1974 as part of glass class on coldworking techniques. The continuation of these explorations at both UW Madison and Pilchuck inspired the establishment of Pilchuck's print programming, as well as the tradition of encouraging artists on the Pilchuck campus to experiment with glass and print.

A key portion of Pilchuck's programming is their range of residency programs. These encompass invited notable artists as well as competitive opportunities for emerging artists to work across glass media (including vitreography). Pilchuck has also recently introduced a new "Innovation in Imagery" residency that presents an opportunity for inventive image makers to come and explore the potential of Pilchuck's print shop and digital imaging lab and experiment with groundbreaking ways to combine imagery and glass.

THURSDAY - SATURDAY, MARCH 17-19

OUTSIDE OF THE BOX

AN APPEARANCE OF THE CREATURE FROM THE BLEACHED LAGOON

Thursday, March 17 - Friday, March 18

Various sightings by Humanities and Library Mall

Thursday, March 17 | 2 pm - 4 pm

Friday, March 18 | 5 pm - 7 pm

Presenter: *Margaret Craig*

It lives, a horrific mutation of carbon-based living flesh and discarded carbon chain polymers. It crawls, dragging its misshapen body from the ocean gyres, Lake Mendota, or wherever hellish place such monsters are spawned. It comes, seeking its creators to deliver vengeance upon humanity for the environmental damage so thoughtlessly wrought. It's here, the Creature from the Bleached Lagoon.

Our Shared Future involves caring for the land and the water. Sharing the planet whoever we are. My work is concerned with our biological future as human beings and what may come from the destruction of our environment. This work combines repurposed waste plastic and Tar Gel etching to create a creature that could easily live in the 1954 ocean of Godzilla and delivering a similar message of environmental destruction caused not from nuclear radiation, but something just as sinister, plastic waste.



PRINTED GIFT SWAP

Thursday, March 17 - Saturday, March 19

Art Lofts - Entrance near Main Gallery, Room 1050
111 N. Frances Street / Madison

Presenter: *Derick Wycherly*

This performative installation transforms over the duration of the conference and is inspired by the indigenous tradition of a give-away, wherein it is enough to just touch an object, add our beauty to it, then let it go on to honor another person. The project appropriates other traditions of gift-giving too, using gift wrap as a signifier. A wooden hand-built bin filled with decorative patterned wrapping paper stands in an indoor area. The bin has a unique surface design on each face so that from each angle a different color and pattern are visible, to represent the many directions people are coming from to this gathering point.

Attendees passing by may take one piece of the rolled paper, remove its attached blank name tag, write down their name, and deposit the tag into a slotted collection box built into the bin, as instructed by an informational text: Once a piece of wrapping paper is taken, you've become an audience participant in a performance. Your next move is to wrap an object in the wrapping paper, something that you don't mind giving away that you'd like another conference attendee to have. Next, place your wrapped object around the bin within the designated area. As the wrapping paper rolls empty from the bin, a pile of gifts accumulates around it. On the last day of the conference, the name tag labels are removed from the collection box and placed on each of the wrapped objects. All participants, please return to the bin on the last day and take the gift with your name attached to it, so that by the end of the conference all the gifts are redistributed.



Post photos and comment on the experience with the hashtag: **#PrintedGiftSwap**

OUTSIDE OF THE BOX

SHARING KIOSKS: DISTRIBUTING IDEAS, INFORMATION, FACTS, HISTORIES

Art Department and Various Conference Locations, look for kiosks throughout the duration of conference

***Presenter:** Max Hautala, Lars Roeder*



Playing off the formats of social media, we offer physical posts that attendees can take, via dispensary kiosks positioned at different locations around the conference. We seek participants from the SGC International membership to contribute information, instructions, posters, or art objects that can be reproduced as risograph-printed one-sheet art objects. Participants' designs will be produced en masse in collaboration with the organizers. Posts can be enlightening, instructional, informative, functional, technical, comedic, personal, or historical. We are open to intersecting with other conference demos by incorporat-

ing their handouts into the kiosks. Our goal is to create a means for attendees to collect information and spark collaboration.

We see the Sharing Kiosks to embrace the origins of social sharing with physical media, creating objects that are both useful tools and treasured artifacts from the conference. The prints will also incorporate QR codes embedded into the design for attendees to scan and contribute to the information gained and create a dialog in a digital space. The backs of the prints will be designed to be assembled into a single image to unify the project and motivate attendees to collect every print.

POP UP

RELIEF CONSPIRACY 2021

Thursday, March 17 - Saturday, March 19

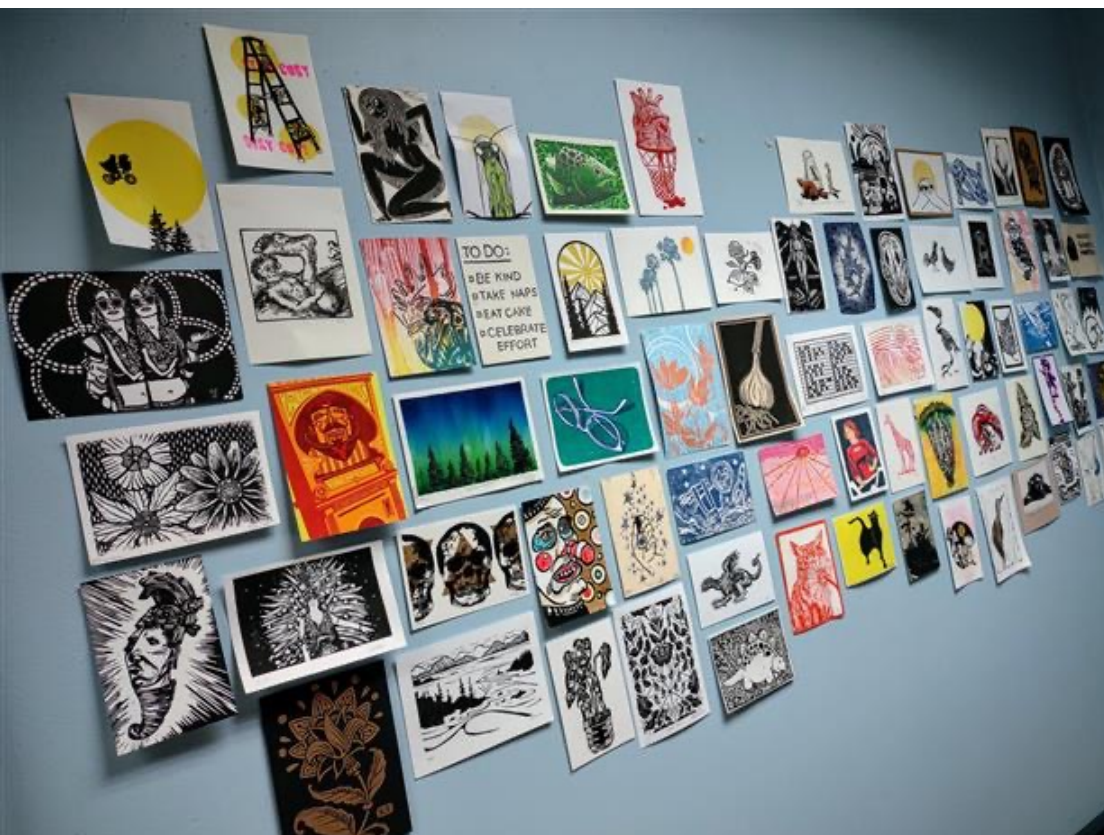
Humanities Building, 6th and 7th Floor Hallway Galleries

***Presenter:** Scott Minzy*

On September third of 2021 almost 600 printmakers walked to their mail boxes and posted a total of 12,000 postcard sized prints.

The Relief Conspiracy is a de-centralized postcard exchange celebrating the egalitarian nature of relief printmaking. People of all ages and abilities sign up to trade prints in late spring. They are then separated into groups of 20, a mailing list goes out and at the end of the summer postcards are exchanged.

The participants range from first time printmakers to college professors to artists with branding deals with printmaking supply manufacturers. There is no theme, so people are free to make work that speaks to their causes and interests. As a result, we have postcards running the spectrum from environmental concerns, destigmatizing mental health issues, advocating trans rights and of course traditional subject matter such as small woodland creatures/skulls/landscapes.



ACCRETION

Thursday, March 17 - Saturday, March 19

Art Department and Various Conference Locations

Be sure to look for the QR codes throughout the conference

***Presenter:** Amanda Lee*

For SGCI 2022 “Our Shared Future” I will exhibit augmented reality (AR) tunnel books. Each AR book will focus on the knowledge gained from loss, the stunning feeling of grief that blocks your way, grief that is so heavy you almost want to laugh at it, or cry. I plan to make three to five AR pieces that viewers will be able to download and open on their Apple iPhones. I will print pavement decals with QR codes imbedded in them as access points for the downloadable files. These non-slip decals will temporarily adhere to paved or smooth floor surfaces during the conference (can be removed after a day or remain as long as three months); this is the same display mechanism that I have used in previous public artworks. When the files display on the viewer’s phone, they will be able to “walk through” the AR piece and examine its layers and details.

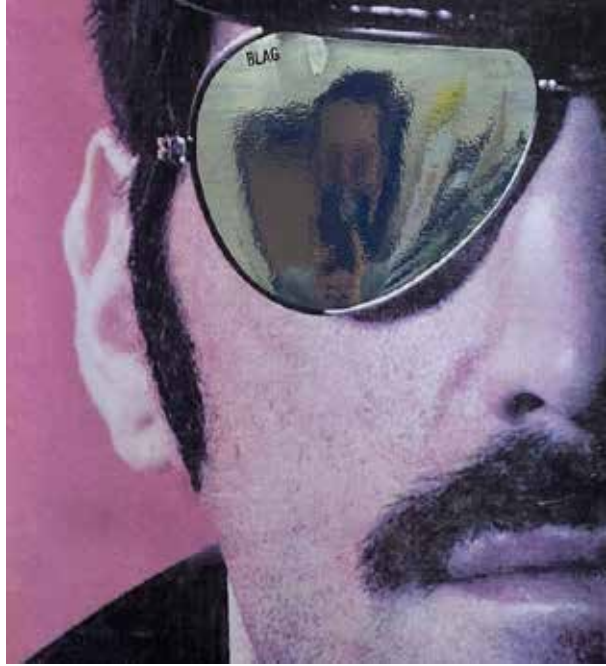


QUEER PRINTMAKING AND FUTURITY

Thursday, March 17 - Saturday, March 19
Art Lofts Building, Backspace Gallery, Room 153

Presenters: Ash Armenta, Becca Owen

“Queer Printmaking and Futurity” will be a pop-up exhibition of a selection of works by queer printmakers. Artists will be selected through an open call. A printed catalogue will accompany the exhibition, which will feature information about the included artists. The show will include an opening event that will bring together queer artists attending SGC. By bringing together works by queer printmakers, the exhibition will surface themes with which contemporary queer makers engage. “Queer Printmaking and Futurity” will create community among queer printmakers, not only exploring themes of futurity in the work but also fostering networks that support creative futures for queer makers.



The open call for participants will be a Google Form circulated via direct invitation, social media, and listservs. A selection of submissions will be invited to exhibit their prints at the pop-up exhibition in Madison. Artists will ship their prints prior to the show, to be installed by the organizers. All printmakers who submit their work, including those not selected for exhibition, will be included in the printed catalogue, with the goal of indexing contemporary queer printmakers. Funding for the printing costs and other potential expenses will be acquired through the UW-Madison Activism Student Action Program (ASAP) Fund.

FULFILLING PREDICTIONS: IMAGES OF THE END TIMES. INTERNATIONAL EXHIBITION OF COMMITTED GRAPHIC-ART

Thursday, March 17 - Saturday, March 19

Art Lofts / Hallway Gallery Space adjacent to Main Gallery, Room 1050

Presenter: *Maciej Zdanowicz*

The concept of the pop art exhibition - art project is related to current symptoms of crisis in the contemporary world, taking place on different dimensions. The recent facts from the Middle East, Afghanistan, Syria, Ukraine, the hybrid wars waged with the use of fake news, the aggressive policy of autocratic state authorities, indifference to human harm, growing social inequality, natural disasters, the coronavirus pandemic are irrevocably changing the world, they are the apocalypse coming true. The project is an attempt to show the sensitivity of contemporary artists, the condition of artistic graphic art in the face of the growing threat to democracy, resurgent nationalism, racism, the migration of peoples caused by conflicts, poverty, climate crisis, and finally the ineptitude and indifference of politics in the face of humanitarian and climate disasters. This is an invitation which I send to the contemporary artists coming mainly from Eastern Europe, Central, and Eastern Europe, the Middle East, Central Asia, the United States, South America, South Korea, Taiwan, who witnessed in different ways the mentioned events (The project involves the participation of 12-15 artists). The graphic images created by the artists will be transposed into print on textiles, various kinds of scraps of materials, including recycled ones, which will then be sewn together in one form. The resulting monumental fabric, like a shroud or carpet, will on the one hand-carry the printed messages, but will also become an art installation. The created artistic fabric will wrap the interior and the objects in it, creating the impression of a wavy, colourful, diverse matter. On the one hand, it will evoke the feeling of warmth and safety, perhaps the need to wrap oneself in it, on the other, it will bother with printed images, messages accumulated as horror vacui, contemporary ornamentation dans macabre. Fabric as an element close to man, affecting his physical and psychological comfort, also recalls tragic images from history, such as piles of clothes taken from Jews in death camps during World War II, and contemporary associations with nomadic camps, clothes abandoned by immigrants.



20 YEARS OF MEZZOTINT: INTERNATIONAL MEZZOTINT SOCIETY AND INTERNATIONAL EXCHANGES FROM THE COLLECTION OF IMS DIRECTOR JAYNE REID JACKSON

Thursday, March 17 - Saturday, March 19

Humanities Building, 6th and 7th Floor Hallway Galleries

***Presenter:** Jayne Reid Jackson*

The mezzotints come from the International Mezzotint Society members' exchange which began in 2000 and continues annually. The IMS was created in 1997 by Dr. A. David Crown as an online organization to connect mezzotint artists and collectors and has evolved into annual member exchanges and monthly newsletters with over 100 members worldwide. Our members have been involved in and helped to create international mezzotint festivals in Russia, India, and China.



Our IMS exchanges began with 10 members and quickly expanded to our limit of 25 participants for each (due to the delicacy of the mezzotint plate and the need for small editions). We included both experienced and beginner artists in line with our mission to expand the education of artists in mezzotint. We have now evolved to mostly an invitational with a core group of artists, saving spaces for new members to apply.

Our connections worldwide have led our artists to be included in the prestigious International Mezzotint Festival, a biennial held in Ekaterinburg, Russia since 2011. The Director of the IMF has estimated that there are approximately 500 mezzotint artists in the world. With our membership of 110, we represent a great many of them. Many of us met in person in Russia at the 5th Biennial IMF to strengthen our bonds and forge new partnerships.

PRINTS FROM A GARAGE

State Line Distillery

1413 Northern Ct / Madison

Thursday, March 17 | 5 pm - 10 pm

Friday, March 18 | 5 pm-12 am

Saturday, March 19 | 3 pm-12 am

***Presenter:** Derek Hibbs*



This exhibition will be featured by State Line Distillery, a well-known local establishment and major advocate for local art and artists. The pandemic has forced many resourceful printmakers to consider alternative ways of working in print or an alternative studio practice altogether. Persistence Press was established by Derek Hibbs in his garage following the first pandemic shut down in March of 2020, also a graduating MFA that spring from UW-Madison the immediate need for studio set up was apparent. After scouring the web for printmaking equipment, taking a financial leap of faith, and the help of some very good friends, the dream became a reality. Since that time Derek has continually worked with artists, at first primarily remote and now in-person, to produce

a growing body of fine art lithographs utilizing both photo lithography plates and traditional stone lithography. The exhibition features the diverse works that were produced in this garage amid a global pandemic with fellow printmakers and painters collaboratively.

WHAT'S NEXT?

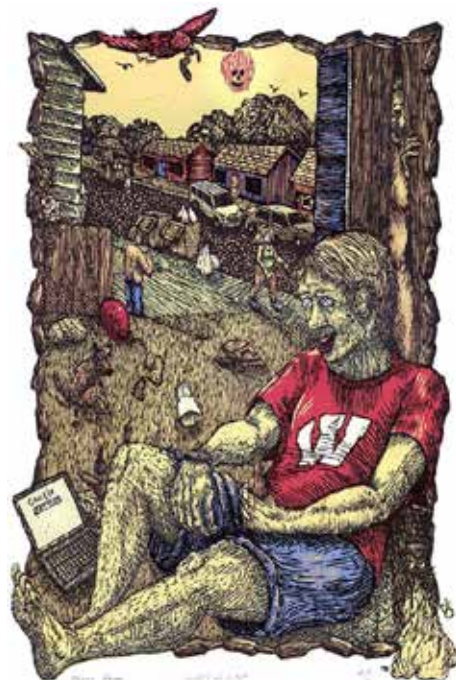
Thursday, March 17 - Saturday, March 19 | 4 pm - 9 pm

Giant Jones Brewing Company

931 East Main / Madison

Presenters: *Derek Hibbs, Andy Rubin*

Jones is a regular stop on Madison gallery nights and major supporter of the arts and artists in the greater Madison area. The exhibition will include artists from across generations who have studied printmaking at the University of Wisconsin-Madison. The highlighted artists in this exhibition will be those who have chosen to remain living and working in the state of Wisconsin, debunking the myth that you must move away to do great things after graduate school. Respectfully residing in Wisconsin, this selection of artists has continued to produce work at high levels and remain active participants in the art and printmaking community throughout the state.



Additionally, these artists are working hard and proactively to promote printmaking by working as, gallerists, curators, collaborative printers, educators, graphic designers, preparators, community activists, financial specialists, and many other occupations all within arts or educational organizations. Focusing on life after school and maintaining a prolific studio practice is by no means an easy task anywhere. You will find the artists who are still doing it here remain an inspiration to those who will follow, continually looking forward to our shared future and what is next, while educating those newcomers of the past.

REFUGEES

Thursday, March 17 - Saturday, March 19
Humanities Building
6th and 7th Floor Hallway Galleries

***Presenters:** Edward Bernstein, Jack Damer*

The world-wide refugee problem has existed for some time but has been recently exacerbated with the chaos in Afghanistan; Haitians trying to escape abject poverty and climatic turmoil; conflict between Belarus and Poland that have left refugees trapped between their two borders in a no man's land; not to mention other horrible situations in Africa and Asia.



THE REFLECTIVE: THE SGCI ARCHIVE AT 50

Thursday, March 17 - Saturday, March 19 | 8 am - 5 pm

School of Education Gallery – 1000 Bascom Hill

Education Building, First Floor

Presenter: *Cynthia Thompson*

The Reflective: The SGCI Archive at 50, presents a rich selection of offerings illustrating the notable and vital developments in the field of contemporary printmaking practices over the course of decades. The SGCI organization has long maintained national and international recognition in the discipline of printmaking, which now extends into the collaborative arenas of both papermaking and book arts. In both a physical, historical, and visual sense, this exhibition frames the context of this art-making discipline as punctuated milestones chronicling the past while embracing the mutualism of shared futures. Celebrating the broad definition of “print,” to include an interdisciplinary approach and expansion of print media, The Reflective illuminates the achievements made by contemporary artists who are challenging and redefining the medium to create works that are technically and conceptually diverse; innovative and consistently flawless in craftsmanship; and above all mirror each of the artists’ concept and vision.



THEMED PORTFOLIOS

THEMED PORTFOLIOS

Wednesday, March 16 - Saturday, March 19
Humanities Building 6th and 7th Floor Hallway Galleries

Themed Portfolios are conference-theme inspired print exhibits organized by and for SGCI members. They display a wide range and scope of work from SGCI's ever-growing membership.

OPTICAL IMPERMANENCE

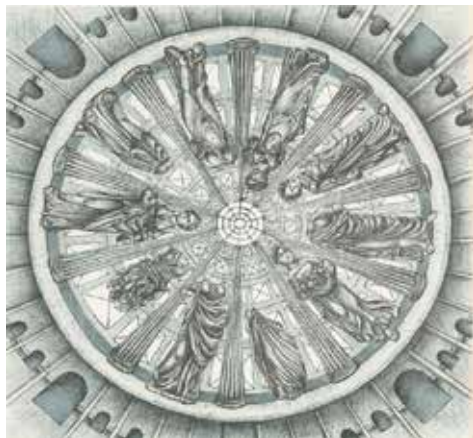
Organizer: Jennifer Scheuer

Participants: Anthea Black, Grant Brownlow, Savannah Bustillo, Teresa Cole, Minda Douglas, Lari Gibbons, Melissa Harshman, Melissa Haviland, Stephanie Hunder, Raluca Iancu, Travis Janssen, Tatiana Potts, Meredith Setser, Mike Sonnichsen, Lauren Steinert, Amy Thompson, Connie Wolfe, Brian Wagner, Neil Ward

The exchange portfolio Optical Impermanence explores shared vision through optical play and interactivity of image and materials. Participants will create a radial 9.5" round print on Japanese paper, vellum, mylar, or other translucent surface.

The translucency of the prints in this portfolio will create new interactions, intentional placement, interdependencies, and discovery as the works are laid atop one another and arranged for viewing. The portfolio asks the viewer to remove, re-sort, and rearrange the prints to restore them to their container.

Artists are encouraged to explore transparency, cut outs, and translucency of inks, materials, and imagery that supports the interactivity between works. Prints can be hand torn or cut to the circular dimension. Please submit works with round glassine interleaving for archival storage. The packaging for this project will be a round 10" container.



THE CAPSULE

Organizers: *Leslie Friedman, Tamsen Wojtanowski*

Participants: *Arron Foster, Brett Taylor, Carol Hayman, Chao Holliday Art: Andy Holliday & Lijun Chao, Emerson Alexander, Helen Maurene Cooper, Hester Stinnett, John Bergmeier, Jonathan Wright, Lani Marie Shapton, Libby Scobee, Patrick Vincent, Richard Hricko, Sandra Murchison, Sarah Dittmann, Sarah Sanford, Serena Perrone, Shelley Gipson*

Stories shape our societies, create the foundation of our culture, and help us to further the evolution and survival of our species. The whole of human society is built on the understood organization of information and the hivemind that is created through our traditions, cautionary tales, and legends. And yet so often we arbitrarily divide ourselves into groups, keeping our stories and solutions to ourselves.

Print and photography produce ephemera, the physical embodiment of a passing moment held and discarded without regard, only to wish we had paid better attention. A print portfolio can act as a time capsule of information from the present to the future, a snapshot of the moment and all its impermanence.



What to do when the world ends? Begin again. The Capsule is a themed print portfolio that asks participating printmakers and photographers to consider those instructions, cautions, love stories, and jokes that they think are important enough to pass on to the next generation. Viewed, perhaps at a time when all is lost, as sent messages imagining our rebuilding and our shared futures.

In our academies, printmaking and photography are seen as distinct mediums, with their own traditions, vocabulary, and processes. There are, however, more than a handful of techniques and approaches that straddle the boundary between these two. They are like separated siblings of the same art family. In this portfolio, artists are invited to make work that straddles the line between print and photo. Light-based printmaking techniques typically taught in the print shop like photo-gravure, photo lithography, silkscreen, Imago etching, etc. and the more printery photographic techniques like cyanotype and van dyke are some of the mediums we anticipate seeing in this portfolio.

SOLASTALGIA: REDEFINING HOME IN PRECARIOUS TIMES

Organizers: Jennifer Manzella, Katie VanVliet

Participants: Albert Fung, Amanda During, Brendan Baylor, Celia Walker, Cynthia Back, David Love, Elizabeth Castaldo, Heather Simonsmeier, J.Daniel Graham, Kelly Leitermann, Marisha Simons, Max Hautala, Michelle Rozic, Michelle Wilson, Miriam Singer, Ross Mazzupappa, Shelley Thorstensen, Ted Mosher

The theme of this proposed Portfolio Exchange for the SGC conference in Madison, WI is “Solastalgia”. This is a relatively new term that has been unveiled by Australian environmental researcher and philosopher, Glen A. Albrecht. Solastalgia refers to the stress on individuals caused by environmental changes while they are connected to their home environment which can be either your individual home or the area one lives in. The root of the words formed by the Latin word for comfort “solacium” and the Greek root “algia” which refers to pain, suffering, and grief.



These changes can include events such as natural disasters, industrialization, or even gentrification that occurs within an area that people consider home. Solastalgia happens when these environmental changes have a negative effect on people and lead to a sense of powerlessness or lack of control over the unfolding change process¹. Similar but different to Nostalgia, the feeling and longing of being away from home; Solastalgia deals with the effect of one’s home as not feeling safe or recognizable anymore and therefore unsafe. “Solastalgia is when your endemic sense of place is being violated,” Justin Lawson from Melbourne’s Deakin University explains solastalgia, “It really is about redefining our emotional responses to a landscape that has changed within a lifetime.”

The past two years have thinned and polarized our relationships to each other, brought to the surface increasing systemic social injustices, and left us feeling the environmental impact because of our tireless consumption of material resources. All of this has caused an increasing amount of anxiety that directly affects our emotional health and a sense of security in our home environments.

Currently, ecosystems and people around the world are simultaneously facing extreme changes to their environment which cause physical stress to a place and emotional distress to individuals. Dramatic changes such as climate change, over industrialization, gentrification and even social upheaval impact the health of nations, populations, ethnicities, and individuals.

SPECULATIVE FUTURES: VISIONS FROM PRINTMAKING CAREGIVERS

Organizer: Katie Ries

Participants: Carrie Scanga, Stephanie Carpenter, Mary Hart, Brooke Inman, Genevieve Lowe, Kelda Martensen, Sandra Murchison, Emily Orzech, Jessica Owings Crouch, Ellen Shattuck Pierce, Carolyn Spivak, Cayla Skillin-Brauchle, Danielle Wyckoff, Freda Sue, with an essay by Jessica Wilkerson, 2022

"Speculative Futures: Visions from Printmaking Caregivers" is open to artists who are pointedly both printmakers and caregivers. The COVID-19 pandemic revealed the impact caregiving has on our collective functioning and wellbeing. No part of our lives is untouched by the complications and challenges of caregiving labor. From national media on healthcare, education, and labor to intimate group chats on caring for family and friends across time, space, and generations, caregiving is part of the zeitgeist. "Speculative Futures" builds on these discussions a platform for the visions of the future dreamed of by printmakers-caregivers. Our definition of caregiving is deliberately broad and inclusive. Caregivers include, but are not limited to, healthcare workers, parents and guardians, teachers, elder care workers, mutual aid groups, and artists who love and live with those with mental health issues and addiction.

"Speculative Futures" is a container for a future imagined and co-imagined by printmakers who spend significant time and labor in caregiving relationships. Our work is indebted to artists such as Mierle Laderman-Ukeles, whose 1969 Care Manifesto called out maintenance as the "sourball of every revolution" and an f-ing "drag." The necessity and monotony of care can be deadening. We seek to offer solace, beauty, comfort, and radical alternative visions from one caregiver to another. What visions do caregivers have for better worlds?

What do caregiving artists dream of in the vulnerable state between waking and unconsciousness? What images do we as caregiving-printmakers wish to create and disseminate? Can the use of the reproducible matrix be considered an act of care towards an image or idea?



CHIMAERA: MULTIMEDIA IN PRINT

Organizer: Ivy Brenneman

Participants: Mark Bovey, Savannah Bustillo, Gino Castellanos, Lise Drost, Julia Gould Calliandra Hermanson, Ina Kaur, Iris Lamour, Sarah Marshall, Erin Moore, Andi Newberry, Avalon Ruby, Libby Scobee, Valeria Syposz, Anie Toole, Claudia Wilburn, Phyllis & Victor Merriam



In Greek mythology, the chimaera was described as a fearsome fire-breathing monster, part lion, part goat, and part serpent. Today, the term has come to refer to “anything composed of very disparate parts, or perceived as wildly imaginative, implausible, or dazzling.” Printmaking as a medium has always dreamed big and pushed boundaries. It is unique within fine arts in both its ability to exist in several different places and reach a multitude of audiences at one time, something not possible before the printed edition, and in the sheer variety forms printed images can take. From the printing of the first known printed

book *The Diamond Sutra* in China to the invention of the Gutenberg Press in 1440, from the discovery of lithography at the end of the eighteenth century to the development of squeegees for screen printing at the beginning of the twentieth century, from countless technological innovations all the way to our current era steeped in digital media and connected by the internet, the world of printmaking has continued to expand and grow our understanding of the possibilities of the pictorial image.

This portfolio proposal is a celebration of what printmaking is and what it can be. Taking inspiration from the chimaera, this portfolio looks to explore the ways in which print media can be mixed, matched, and expanded into unique art objects. Participants will utilize one or more traditional print processes (relief, screen print, lithography, intaglio, monotype, etc.) in conjunction with one or more non-traditional print processes (these can range from using digital fabrication or printing to unusual media, collage, low-relief sculptural elements, etc.) to create hybridized works of art that embrace the spirit of inclusivity and experimentation that permeates printmaking and imagine where the field can continue to grow in the future.

THEMED PORTFOLIOS

COLLECTIVITY IS FLUX

Organizer: Aunna Escobedo

Participants: Zeke Martinez, Candace Weigand, Lydia Diemer, Desiree Dahl, Ariane Parkes-Perret, Johnny Brian, Kalmia Strong, John Englebrecht, Christine Medley, Gregory Santos, Ashlee Mays, Lila Shull, Jennifer Harper, Chema Skandall, Sharon Jue, David Bendernagel, Maggie Booth

Collective art spaces are innovative. With aims to disrupt old rules and persistent hierarchies, they move outside transactional economies and traditional education, advocating for affordable access through forms of mutual aid. These include skill-shares, shared space, resources, and equipment as well as experiential opportunities like exhibitions, collaborative projects, and community-focused events. This ethos is based in generosity, transparency, equity, and joy, supporting a safe and inclusive social and cultural space. Collectivity is flux, a process of constant experimentation, breaking down barriers, emphasizing the importance of art in everyday life for any and everyone. Within our specific community, the collective is an interface for sharing, near and far, producing unique programs that stretch boundaries and present diverse perspectives.

These communal spaces embrace a shared responsibility in bringing accessibility to the art of printmaking. With this in mind, we seek the voices and visions of other intentional collective spaces to contemplate the work required to bring about livable, meaningful, just, emergent futures.



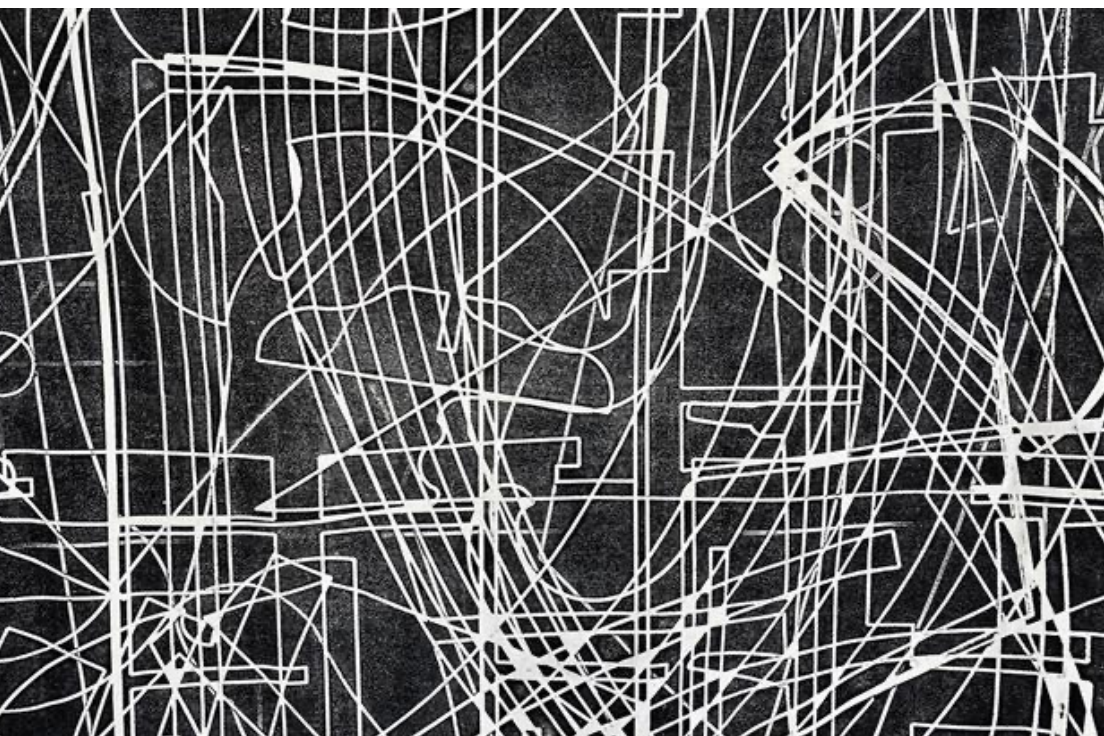
CALCULATING CHAOS

Organizer: Brian Gonzales

Participants: Athoub Albusaily, Majd Alloush, Shaikha Al Mazrou, Raj Bunnag, Dian Darmansjah, Matthew Egan, Hala El Abora, Jacq Garcia, Candace Garlock, Sheila Goloborotko, Alexis Javero, Eddy A. López, Gregory Santos, Laura Schneider, Ellen Shattuck Pierce, Valerie Syposz, Haley Takahashi, Fahimeh Vahdat, Sarita Zaleha

Contemporary life has highlighted global connections and dismantled the idea of separation. In recent years, it has become abundantly clear that there is no such thing as an isolated community. Events in one part of the world can quickly affect the whole. Within chaotic systems small changes in initial conditions can unfold into sweeping, unpredictable variation permanently altering the future state of that system.

Reflecting on current events, participants are encouraged to explore the ways in which personal, communal, and governmental decisions can have large-scale or unanticipated consequences for our shared future.



SPECULATIVE FUTURES

Organizers: Jackson Taylor, Kalaiakea Blakemore

In the face of a global pandemic, political upheaval, and climate crisis, many of us are left with the question, What now? Where do we go from here? As we begin to experience an impending climate disaster how can we imagine a restructured future? How can we recover from the wounds of colonialism, systemic violence, and military imperialism?

Native scholar Nick Estes writes that “Indigenous resistance is not a one-time event. It continually asks: What proliferates in the absence of empire? Thus, it defines freedom not as the absence of settler colonialism, but as the amplified presence of Indigenous life and just relations with human and nonhuman relatives, and with the earth.”



Does the world “end” with one major event, or does our society unfold in degrees, one cataclysm at a time. As we trudge from one unprecedented event to the next, and governing powers become all too apathetic towards the suffering of the people, it becomes necessary to return to the drawing board. As patriarchal capitalism buckles beneath the weight of its own inequities, how does one rebuild, or reimagine a society that is egalitarian and sustainable? As artists and participants in the historically populist medium of printmaking how can we imagine community building in the post-apocalypse? What does a decolonized world look like, and how do we operate within it?

“Speculative Futures” begs the question, how, in the dimness of present global circumstance, can we propagate a network of communities to support an unprejudiced and equitable futurity?

We invite printmakers from across the globe to reckon with themes of reclamation, cultivation, and regeneration of worlds on the brink of collapse.

THEMED PORTFOLIOS

WELL-FED!

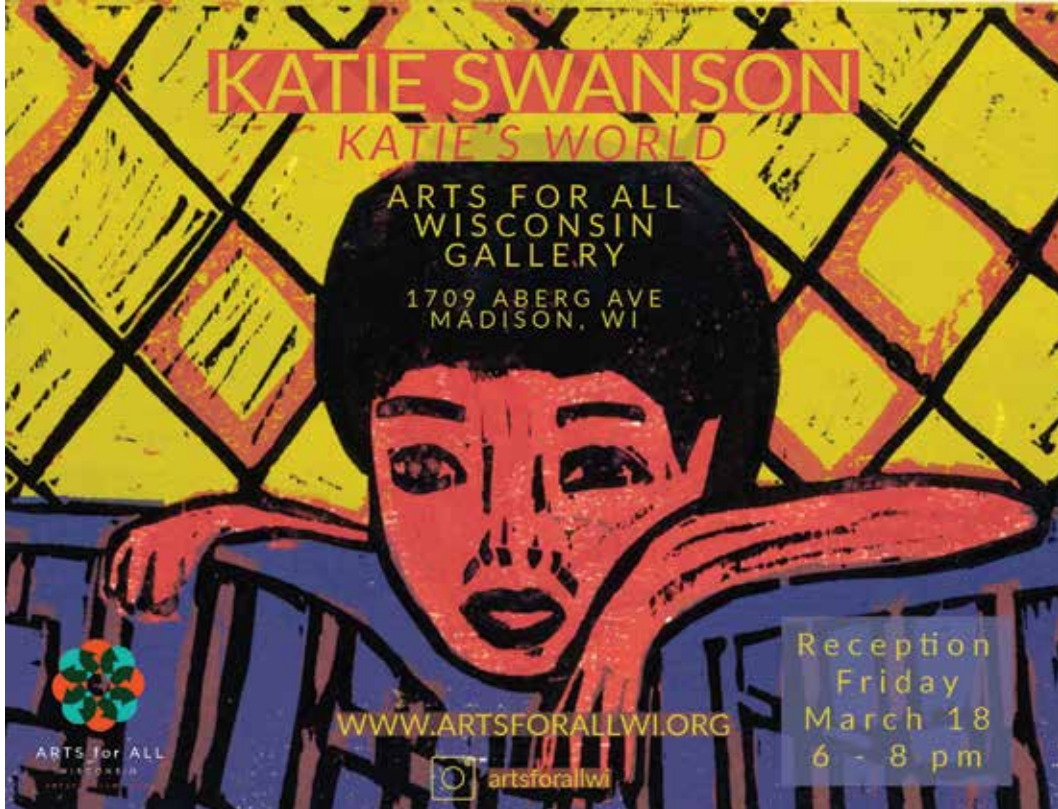
Organizer: Becci Spruill

Participants: Andy Decaen, Ani Volkan, Barbara Tharas, Brooke Ann Innman, Caitlin Maltbie, Christina Kang, Claudia Wilburn, Crystal Hammerschmidt, Freda Sue, Jacq Garcia, Jaquelee Chit Yu Chau, John Klosterman, Juana Estrada Hernández, Muriel Condon, Savannah Bustillo, Stephanie Alaniz, Stephen Wiggins, Zoe Brester-Pennings

Well-Fed is a portfolio designed to nourish the soul. Food is cultural, social and an integral part of the human experience. Whether it's a local drag brunch and mimosas with your bestie, your mom's cornbread, and chili on a cold night, or eating your favorite pan dulces from the local panaderia with your nephews, food is a part of culture that is closely related to our identities and our relationships.

This portfolio is an invitation to elevate and celebrate foods that blend memory with identity. Well-Fed is an opportunity invite the viewer to share a meal, celebrate our many cultures and the social acts of cooking and eating.





#BP@75 The Boston Printmakers will be offering 75th Anniversary Sponsorship Awards at SGCI Madison. The awards will sponsor artists for two years with all the benefits of membership to become fully acquainted to our organization. This concept is intended to greatly assist emerging artists who may be just learning about The Boston Printmakers. Ten sponsorships will be awarded by the end of the conference.

A small committee from The Boston Printmakers board will search for candidates and make nominations throughout the conference. They will keep eyes open at the numerous exhibitions, events, and open portfolio sessions to discover contenders. Nomination cards will be distributed to indicate who is being placed in the running. Committee members will confer to select 10 (those with the most notice) and will announce and notify the printmakers being awarded sponsorships for 2022!

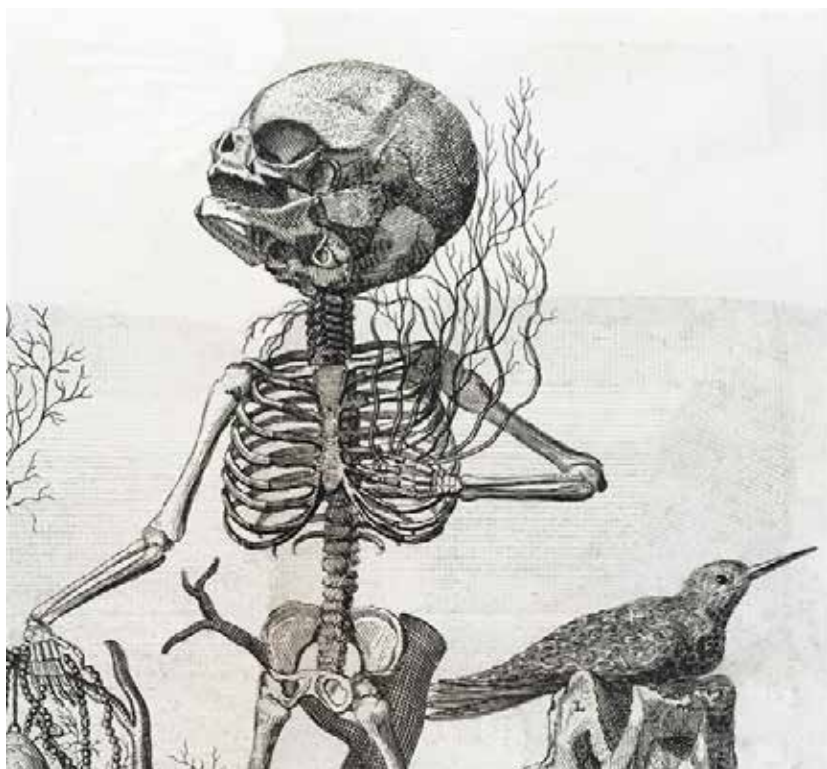
Awards announcement: Sat., March 19, 8pm at SGCI anniversary celebration

PARTS UNKNOWN

Organizer: Ruthann Godollei

Contributors: Imin Yeh, Aaron Coleman, Humberto Saenz, Tonja Torgerson

The Historical Reading Room of the Ebling Library at the University of Wisconsin-Madison hosts rare, printed treasures of early, mostly European investigations into the human body, anatomy, physiology, zoology, and accounts of distant lands. Viewers may be struck by the beauty, technical prowess, and intensive labor these books and prints entail, yet marvel at what artists and scientists didn't perceive, got plain wrong or relied on social prejudice and misunderstanding to perpetuate in printed form. Which ways of knowing were cut off by codifying 'scientific' depictions and ignoring other ones, particularly concerning identity, race, and gender? How did collecting and coloniality inform ideas about nature, bodies, humanity? What questions will future viewers have for our printed works today? Working with the Curator and History of the Health Sciences Librarian Micaela Sullivan-Fowler, artists will explore these questions and pose new ones. The exchange portfolio Parts Unknown asks artist printers to respond to works in this extraordinary collection with critical eyes and new visions for how learning from the past may affect our shared future.



CODES OF CONDUCT

Organizers: Luke Johnson, Aaron David

Contributors: Julie Ables, Savannah Bustillo, Israel Campos, Agata Garbowska, Jacob Gibson, Jamie Girodat, Rachael Griffin, Natalie Hinahara, Kate Horvat, Ashley Huot, Xi Jin, Ina Kaur, J. Myszkowski, Alex Linfield, Chris Maddox, Jessica Merchant, Michael Miller Jr., Andrew Rice, Michael Schultz, Andrew Thorne, Ariel Wood

The chasms between the codes we claim to uphold as a society and the reality of our conduct has only become more apparent over the last several years, amidst a global rise of right-wing populism, ecological devastation, and the effects of the coronavirus pandemic. In the face of these realities, growing social movements are thinking otherwise, imagining futures which may be uncertain, but which offer alternatives to previously upheld systems which all too often function as pillars of animosity in the way of goodwill, growth, and change.

Societies, cultures, and institutions have structured themselves around these spoken and unspoken codes, and members of this portfolio are asked to reflect broadly on this theme for their work. How do such systems dictate our everyday lives, unite, and tear us apart, remain present in the mind or invisible until broken? What does a response to these ruptures look like from the numerous points of view offered within a portfolio? How might our art draw attention, provoke thought, and channel support towards the repair, revision, or replacement of the structures of our daily life? And, in keeping with the conference theme, what futures do we propose? Our prints will collectively offer a varied set of individually situated responses thinking through—but not necessarily answering—such urgent questions.



THE DEVIL'S DICTIONARY PORTFOLIO: A VOX POPULI PRINT COLLECTIVE PROJECT

Organizer: *Barry Carlsen*

This Vox Populi Print Collective Portfolio was inspired by the work of American Civil War soldier, journalist and writer, Ambrose Bierce. Bierce's witty and satirical glossaries of words appeared in newspapers and publications around the turn of the 20th century. The writings were gathered into books, first as *The Cynic's Word Book* in 1906 and then in a more complete version titled *The Devil's Dictionary* in 1911.

The artists included in this portfolio felt Bierce's satirical approach to language and politics has a particular relevance today. Each artist was randomly assigned a letter or symbol. They then chose a word that resonated with them on some level, and with Bierce's spirit in mind, let that word inspire their print.



Artists:

- | | | | |
|---|--|---|--|
| A | Gail Panske – Oshkosh, Wisconsin | O | Natalie Hinahara – Viroqua, Wisconsin |
| B | Andy Rubin – Madison, Wisconsin | P | Andrew DeCaen – Denton, Texas |
| C | Stephanie Copoulos-Selle – Waukesha, Wisconsin | Q | Sheila Goloborotko – Jacksonville, Florida |
| D | Kathy Puzey – Ogden, Utah | R | Lucy Turner – Bangor, Northern Ireland |
| E | Michael Schultz – Columbus, Wisconsin | S | Anita Jung – Iowa City, Iowa |
| F | Christine Style – Green Bay, Wisconsin | T | Mei Lam So – Iowa City, Iowa |
| G | Mary Hood – Milwaukee, Wisconsin | U | Rachael Griffin – Madison, Wisconsin |
| H | Luke Johnson – Edmonton, Alberta, Canada | V | Berel Lutsky – Glendale, Wisconsin |
| I | Tori Tasch – Hartland, Wisconsin | W | Derek Hibbs – Madison, Wisconsin |
| J | Todd Herzberg – Murray, Kentucky | X | Barry Roal Carlsen – Madison, Wisconsin |
| K | John Balistreri – Shorewood, Wisconsin | Y | Jessica Merchant – Lanark, Illinois |
| L | Dana Kadison – Bronx, New York | Z | Roberto Torres Mata – Madison, Wisconsin |
| M | Patrick Smyczek – Madison, Wisconsin | @ | J. Leigh Garcia – Kent, Ohio |
| N | Israel Campos – Los Angeles, California | # | Jayne Reid Jackson – Madison, Wisconsin |

‘THIS IS A GIFT’

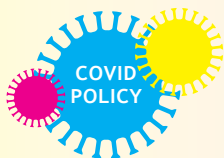
Organizer: Heather Parrish

Contributors: Iris Lamour, Alanna Austin, Kelsey Miller, Sheila Goloborotko, Avolon Ruby, Margot Myers, Terry Conrad, Maricelíz Págan-Gomez, Anita Jung, Calvin Custin, Elena Smyrniotis, Tressa Jones

‘This is a Gift’ portfolio will celebrate and carry forward the threads of generosity that brought us here and from which we will weave our shared future. Do you have a gift to give? Please email me at heather-parrish@uiowa.edu, subject line: This is a Gift Portfolio. Include a paragraph to introduce yourself, a paragraph with your idea for the exchange and your mailing address. If selected I will mail you a little zinc plate.



EXHIBITIONS



Please note: Overture Center requires proof of vaccination or a negative COVID-19 PCR test result (from within 72 hours prior to entry) along with photo ID from all who enter the building. In addition, Overture Center requires a facial mask be worn by all who enter the building and at all public performances and events. These policies will remain in effect until further notice and will be reviewed on a regular basis.

A SOCIAL PRACTICE, UW-MADISON ALUMNI EXHIBITION

February 11 - March 21, 2022 | 7 am - 11 pm
Memorial Union, The Class of 1925 Gallery,
Memorial Union, Gallery 1308, Union South



Presented by: Wisconsin Union Directorate Art Committee

Curator: Tyanna Buie

Featuring 76 University of Wisconsin–Madison multigenerational alumni, each utilizing various reproducible printmaking techniques to create traditional or unique works involving technological strategies, sculptural structures, moving images, digital illustrations, book arts, and hybrid print methods. These artists share and participate in the rich history of printmaking's allure of the multiple and its dissemination from an agricultural landscape, fostering a dedication to inquiry, labor, creative problem solving, and the sharing of their knowledge which benefits the broader field.



MADISON ALUMNI: A LEGACY OF INDIGENOUS PERSPECTIVES

February 11 - March 21 | 7 am - 11 pm
Main Gallery, The Class of 1925 Gallery, Memorial Union
Gallery 1308, Union South
University of Wisconsin-Madison
800 Langdon St / Madison
<https://gallery.education.wisc.edu/legacy-of-indigenous-perspectives>

Presented by: Wisconsin Union Directorate Art Committee
Curator: John Hitchcock

Madison Alumni: A Legacy of Indigenous Perspectives is a collection of artworks created by Indigenous alumni, future alumni and faculty who completed their MFA degrees from the University of Wisconsin – Madison Art Department in the School of Education. We are excited and honored to share their artworks to the campus community.

EXHIBITIONS

LISTENING TO LANDSCAPES - CATHERINE CHAUVIN, MARY HOOD, TRACY TEMPLETON, RINA YOON

February 25 - April 10, 2022 | Tuesday - Sunday | 10 am - 5 pm

Abel Contemporary Gallery

524 E Main St / Stoughton

www.abelcontemporary.com

Curators: *Theresa Abel (abelcontemporary.com), Mary Hood (hoodmary.com)*

Artist Reception: Saturday, March 19 | 1 pm - 3 pm

Artist Talk: 1:30 pm Mary Hood will be in person to discuss her work and the exhibit.

Abel Contemporary Gallery is honored to feature the work of four outstanding artists in our upcoming exhibit, Listening to Landscape. Catherine Chauvin, Mary Hood, Tracy Templeton, and Rina Yoon have exhibited their work both nationally and internationally. Best known for their compelling imagery and masterful craft, ranging from traditional to non-traditional printmaking methods, these artists observe and listen, considering their place in the landscape and how humans alter their environment.



NĀU TE ROUROU, NĀKU TE ROUROU WITH YOUR BASKET AND MY BASKET

February 15 - March 26 | Thursday - Saturday | 12 pm - 5 pm

Arts + Literature Laboratory

111 S. Livingston St. Suite 100 / Madison

Exhibit Reception: Friday, March 18 | 6 pm - 9 pm

7 pm Live Madison print performance featuring printmaker Marwin Begaye and dancer, Kay LeClaire, nibiiwakamigkwe (Onyota a'a:ka, Anishinaabe, Michif).

Nāu te rourou, nāku te rourou ka ora ai te iwi - with your basket and my basket the people will thrive.

The title comes from a Maori whakatauki (proverb) that speaks to sharing of resources and knowledge to ensure the wellbeing of all people involved.

This is what we do culturally, iwi to iwi and clan to clan.

As indigenous printmakers who have developed our practices over 20 years, we approach the making process with our cultural lense intact, developing our narrative through our art.

We share our knowledge and energy; we host and take care of each other. We support one another so that the practice of print will not only be sustained but prosper wherever we are in the world. This is a collective approach, highlighting the idea that we are a part of something greater than ourselves. Nāu te rourou, nāku te rourou collectively showcases three indigenous voices in one space and speaks to relationships between peoples, our environment, and our culture over time.



Nāu te rourou, nāku te rourou • With your basket and my basket

Marwin Begaye, Alexis Neal & Vanessa Edwards

February 15 - March 26, 2022

Virtual Artist Talk: Friday March 11, 2022
Exhibition Reception: Friday March 18, 6pm-9pm

Project is funded by the Madison Arts Commission and Dane Arts



UW-MADISON PRINTMAKING

EXHIBITIONS

DE TIERRAS BRAVAS

February 15 - March 26 | Thursday - Saturday | 12 pm - 5 pm

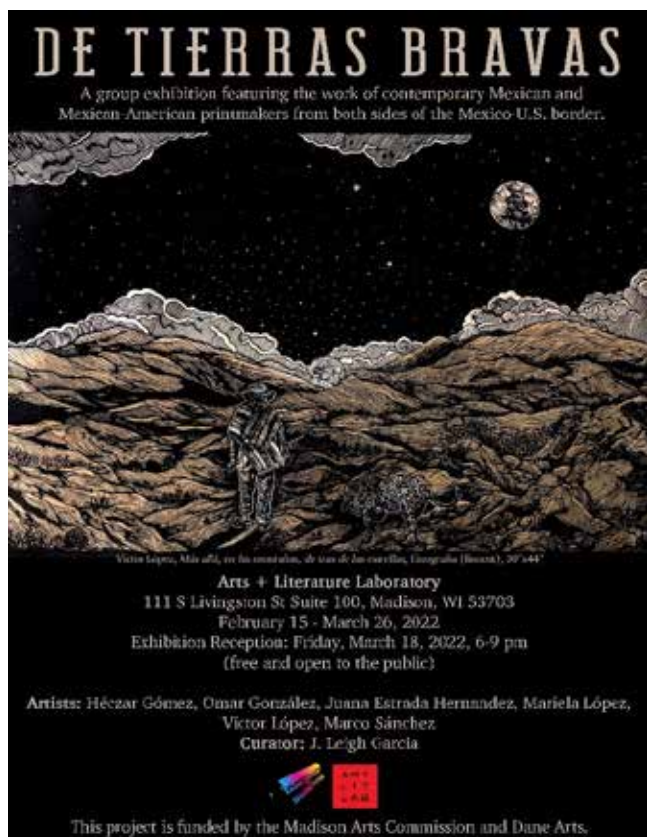
Arts + Literature Laboratory

111. S. Livingston St. Suite 100 / Madison

Curators: J. Leigh Garcia

Exhibit Reception: Friday, March 18 | 6 pm - 9 pm

Printmaking in Mexico dates back to the sixteenth century. In fact, Mexico is credited as the first Latin American country to utilize print. Prints of the Mexican Revolution and World War II made by Mexican artists are still celebrated and exhibited today, with many leaving their impact and influence on contemporary printmakers of Mexican descent. In the exhibition, *De Tierras Bravas* (Our Wild Land), the work of contemporary Mexican and Mexican American printmakers from both sides of the Mexico-U.S. border explores themes of Mexican folklore, immigration, labor, and cultural identity while honoring the spirited and often tumultuous history of Mexican land.



INTERCAMBIOS: ART, STORIES, AND COMUNIDAD

Thursday, March 17 - Saturday, March 19

School of Human Ecology Building

Thursday, March 17 | 2 pm - 4 pm

John Hitchcock and Alvaro Torres Music

Performance & Tours with Artists

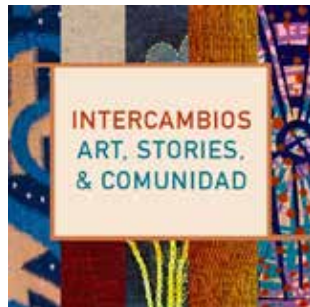
Ruth Davis Design Gallery Hours

Wednesday | 10 am - 4 pm

Thursday | 10 am - 7 pm

Friday | 10 am - 4 pm

Saturday | 12 pm - 4 pm



Presenters: Roberto Torres Mata, Dakota Mace, Carolyn Kallenborn, John Hitchcock

Intercambios: Arte, Historias y Comunidad presenta trabajos colaborativos de artistas en Madison, Wisconsin y Oaxaca, México. Con pintura, textiles vibrantes, fotografía, música y videos, los artistas exploran visualmente las intersecciones entre culturas, disciplinas, conceptos de arte, sistemas de creencias y comunidad.

Al examinar estas intersecciones, Intercambios establece un diálogo sobre lo que significa cruzar mundos, la vida y la muerte, el arte y la artesanía, y las fronteras entre países e idiomas. La exposición proporciona una plataforma esencial para que estos artistas examinen lo que comparten, así como también celebra la diversidad de contextos y perspectivas que cada uno de ellos ofrece.

Intercambios: Arte, Historias, y Comunidad fue desarrollado con el generoso apoyo del Anonymous Fund, la Wisconsin Alumni Research Foundation y Latin American Caribbean and Iberian Studies.

Intercambios: Art, Stories, & Comunidad presents collaborative works from artists in Madison, Wisconsin, and Oaxaca, Mexico. Featuring painting, vibrant textiles, photography, printmaking, music, and video, the artists visually explore intersections of cultures, disciplines, concepts of art, belief systems, and community.

By examining these intersections, Intercambios allows for conversation about what it means to cross worlds; life and death, art and craft, and the borders between countries, and languages. The exhibition provides an essential platform for these artists to examine what they share and celebrates the diversity of contexts and perspectives that each provides.

Intercambios: Art, Stories, and Comunidad was developed with generous support from the Anonymous Fund, the Wisconsin Alumni Research Foundation, and Latin American Caribbean and Iberian Studies.

WISCONSIN WAS THERE: SHARING THE LEGACIES OF PRINT-MAKERS WHO SERVED IN THE MILITARY

Thursday, March 17 - Saturday, March 19

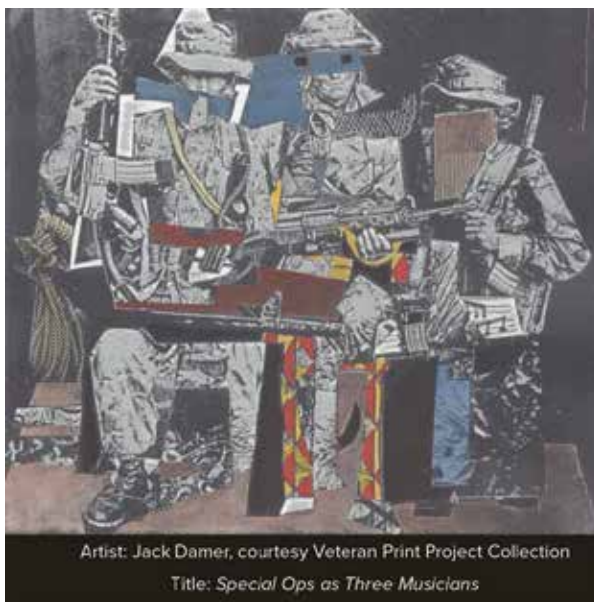
Wisconsin Veterans Museum

30 W. Mifflin Street / Madison

Presenter: *Yvette Pino*

The Wisconsin Veterans Museum is pleased to exhibit a variety of prints from artists who served in the military. Spread throughout the existing gallery displays, the prints will be selected from both the Museum's collection and from loaned work from surrounding institutions. The body of work will reflect a diversity of artists that have served from the Civil War to Present Day. Visitors will see the legacy of the Wisconsin connection to military history as well as their contribution to art history. But, most importantly, they will see the diversity of stories that can be attributed to the veteran experience. The majority of works will have Wisconsin connections; however, in an effort to exemplify the theme of "our shared future," it is important that we select a few printmakers with military service that do not have a direct Wisconsin tie but should not be forgotten or omitted.

WVM's Curator of Veteran Art will reach out to surrounding institutions and artists to request and coordinate loaned prints from artists such as Warrington Colescott, Santos Zingale, Lloyd Menard, Jack Damer, Shawn Ganther, Gerald Geerlings, Robert Von Neumann, Charles White, Joe Devarra, Gina Herrera, Fanny Garcia, and many more. Each print will have a coinciding label that will offer additional educational content about the artist and the military/historic significance.



OAXACA: LIFE ON PAPER

February 15 - March 26 | Thursday - Saturday | 12 pm - 5 pm

Arts + Literature Laboratory

111. S. Livingston St. Suite 100 / Madison

Curator: Roberto Torres Mata

Exhibit Reception: Friday, March 18 | 6 pm - 9 pm

OAXACA: Life on Paper, brings artists from Oaxaca to share their printmaking experiences to Madison, Wisconsin. Exploring local culture and many multi-ethnic backgrounds that reflects the customs and traditions within communities that manifest the act of cooperation based on actions carried out for the benefit of those who need it, paying back the same help at a certain moment, a key strength of Zapotec identity.

These artists and printshops from Mexico present their art In Oaxaca today of graphic expressions captured from their streets. Oaxaca has various institutionalized and independent workshops that offer the opportunity to explore the graphic techniques of interest. Likewise, the job of the printer must be reassessed as an integral and definitive part of the pieces. The mixture of pigments, the precision in the execution, and the patience for their corrections make the printer the alchemist of the workshop.

The work carries a special meaning to their history of holding on to the Oaxacan identity of persistence, activism, community, and ancestry. Printmaking in this area has influenced international artists and was the birthplace of many great people who changed the politics and broke artistic barriers that established the foundation of Modern and Contemporary art in Mexico.



WHERE ARE WE NOW

February 15 - March 26 | Thursday - Saturday | 12 pm - 5 pm

Arts + Literature Laboratory

111. S. Livingston St. Suite 100 / Madison

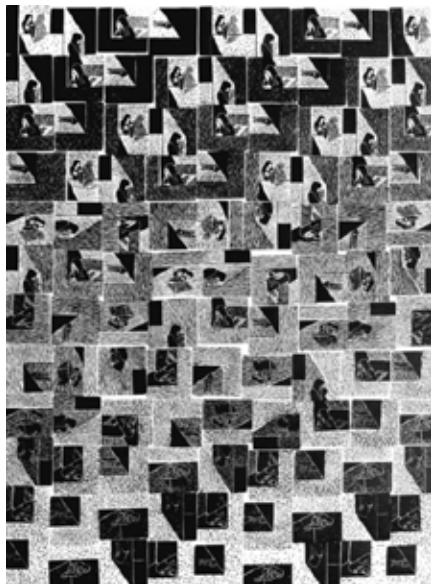
Exhibit Reception: Friday, March 18 | 6 pm - 9 pm

Where Are We Now, 2018 - 2019

Where are we now is a series of 25 linoleum cut prints, and screenprints that portray the aftermath of my mother's passing in Los Angeles in 2009. Images depict moments in my struggle with grief, depression, and my dad's alcohol abuse, especially as an immigrant family. Repeated imagery reflects the recurrence of events - how I dealt with the frequency of my dad's alcoholic behaviors; and the cyclical return of the memories after moving away from home.

For each linoleum cut print, a set of four blocks were printed in two matrices - one single image in a comic strip format, and the other in repetition of the strips.

Some images simply repeat 27 times while others transform throughout the multiple reduction printing process to emphasize the time of passing. Reductive states are printed next to previous states resembling a look of film strips. For screenprints, images were digitally drawn in a similar manner.



Where are we now was made into an artist's book, published by Women's Studio Workshop in Rosendale, NY in 2019. In the book, pages circle around from the beginning to the end, and back to the beginning, like how images on each page repeat, and like how these memories have come back to me repeatedly.

ARTWORKING: THERE ARE A LOT OF US (SGCI COMMUNITY PRINTMAKING AWARD)

March 1 - March 26 | Thursday - Saturday | 12 pm - 5 pm

Arts + Literature Laboratory

111 S. Livingston St. Suite 100 / Madison

Curators: Lance Owens, Laura Falkenberg

Exhibit Reception: Friday, March 18 | 6 pm - 9 pm

ArtWorking is a Madison, Wisconsin based nonprofit program that supports artists and entrepreneurs with intellectual and developmental disabilities. Serigraphy has been central to ArtWorking's mode of operation for its entire 15-year history. ArtWorking and its affiliated artists have used printmaking techniques and processes as a creative matrix, to create products for artist-entrepreneurs, and as an interactive contact point for creating dialog and relationships within the greater community. The title of this exhibition reflects the often-cited statistic that a quarter of all Americans have some type of disability.

Art
Work
ing

POINTS OF DEPARTURE III, UW-MADISON PRINTMAKING ALUMNI PORTFOLIO

Thursday March 17 | Saturday, March 19

6th Floor Humanities Bldg, Printmaking Hallway

Points of Departure III is the third collection (portfolio exchange) of Printmaking Alumni from the University of Wisconsin-Madison. This group dates from roughly the early 1990's through present day.

The Artists included are:

Barry Carlsen, Amanda Knowles, Dusty Herbig, Lenore Thomas, David Teng-Olsen, Anita Jung, David Menard, Joseph Valaquez, Sarah Noreen, Doug Bosley, AJ Nordhagen, Patrick Miko, Yijin Kim, Scott Espeseth, Jessica Merchant, Leigh Garcia, Derek Hibbs, Jason Ruhl, Rachel Bruya, Elizabeth Younce, Amy Newell, Israel Campos, Ben Morreau, Michael Connors, Patrick Smyczek, Liz Roth, Rachael Griffin, Scott Kolbo, Roberto Mata, Tyanna Buie, Jonathan Byxbe, Eddie Villanueva, Myszka Lewis, GAlenn Gibson, Andy Rubin (colophon)



ENRIQUE CHAGOYA: DETENTION AT THE BORDER OF LANGUAGE

February 4 - March 20 | Tuesday - Sunday | 11 am - 4 pm

Edgewood College Gallery

1000 Edgewood College Drive / Madison

www.edgewood.edu/ecgallery

Curator: David Wells

Enrique Chagoya, 2021 Southern Graphics Council International, Lifetime Achievement Award winner, exhibits recent prints made with Magnolia Editions (Oakland, CA) and Shark's Ink (Lyons, CO) Integrating elements of pre-Columbian mythology, Western religious iconography, and American pop culture. Chagoya's politically charged satirical prints comment on the changing nature of culture and power relationships between the U.S., Central & South America, and the rest of the world. Over the past decade, he has largely focused on issues of illegal immigration, racial stereotypes, and xenophobia. A Mexican-born American painter, printmaker, and educator, Chagoya teaches at Stanford University in the department of Art and Art History.

EXHIBITIONS

MEL CHIN: THERE'S SOMETHING HAPPENING HERE

March 5 - July 31 | Friday, Saturday, Sunday | 12 pm - 6 pm

Madison Museum of Contemporary Art

227 State Street / Madison

Curator: *This exhibition was curated by Leah Kolb with curatorial support from Professor Emily Arthur*

Mel Chin (b. 1951, Houston, Texas) is an internationally renowned conceptual artist whose multifaceted work can take the form of a print or drawing, an assemblage or sculpture, or evolve into community-based social action. Irrespective of medium, he has consistently investigated the capacity for ideas and art to combine and serve as a catalyst for societal transformation. In an exhibition representing 43 years of the artist's work, Mel Chin: There's Something Happening Here contextualizes his deep engagement with social and environmental justice by assessing how the expanded notion of "the multiple" functions within his artistic concepts, processes, and output.



THE FUNDRED PROJECT: INITIATED BY MEL CHIN

Through March 20 | Friday, Saturday, Sunday | 12 pm - 6 pm

Madison Museum of Contemporary Art

227 State Street / Madison

In 2008, Mel Chin learned about the silent storm of lead poisoning that had been impacting hundreds of thousands of children throughout the country for decades. Recognizing the scale of the problem, he initiated the Fundred Project, a nationwide collaboration to call attention to the dangers of lead poisoning and empower children to use creativity as a form of civic engagement.



Visit The Shop at MMoCA and create your own Fundred Dollar Bill! Each completed Fundred will be presented to our nation's policymakers and added to the permanent collection of the Brooklyn Museum in New York.

CONTINUOUS LINE: MFA CANDIDATE AND FACULTY EXHIBITION

Monday - Friday | 9 am - 4 pm

University of Wisconsin Art Lofts Gallery

111 North Frances Street / Madison

Curators: *Jacob Bautista,
Carley Schmidt, Devon Stackonis*

Continuous Line is a collection of recent artworks created by graduate students and faculty at the University of Wisconsin – Madison Art Department in the School of Education curated by Jacob Bautista, Carley Schmidt, and Devon Stackonis.



BEHIND THE SCENES

January 31 - March 19 | Monday - Friday | 9 am - 5 pm

Tandem Press

1743 Commercial Avenue / Madison

Curators: *The Tandem Press Collaborative Printmakers and Curators*

To coincide with the SGCI Printmaking Conference, Tandem Press has organized Behind the Scenes, an exhibition that gives viewers a behind-the-scenes view of a selection of Tandem Press prints and the printmaking materials that were used in their creation.

Artists represented will include Robert Cottingham, Jim Dine, David Lynch, Ikeda Manabu, Alison Saar, Mickalene Thomas, and others.

The Tandem Press Collaborative Printmakers and Curators will be available to give informal tours of the gallery, print studio, and print study area during the conference: Thursday, Friday, and Saturday between 1:00 pm - 4:00 pm.



P-ART-ICLE WAVE DUALITY: THE ART OF BENJAMIN POLLOCK

March 1 - March 31

Artist & Craftsman Supply

203 W Gorham St #1 / Madison

www.instagram.com/artistcraftsman_madison

Particle-wave duality is a concept in quantum physics that inspired artist Benjamin Pollock to explore new dualities in his art. Simultaneously expressing realism and the abstract, structured, and unstructured, scientific, and artistic, Benjamin spent most of his time as an artist exploring these concepts in all black ink. Only recently starting to screen print, printmaking provided him with a new variable: color. This exhibit features his work to-date inspired by the natural world.



PARTS UNKNOWN

March 16 - March 19

8 - 10 visitors per hour. Other material to view if one must wait.)

March 16 | 12 - 6 pm

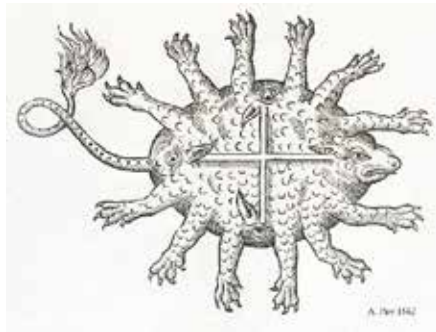
March 17 - March 19 | 9 am - 5 pm

Health Sciences Learning Center/Ebling Library

750 Highland Ave /Madison

Curators: Micaela Sullivan-Fowler, Ruthann Godollei

This exhibit presents artist printers Sean Caulfield, Imin Yeh, Aaron Coleman, Tonja Torgerson, Humberto Saenz and Ruthann Godollei responding to works in the extraordinary Rare Books & Special Collections rooms of Ebling Library. We compare strange, wonderful, and distorted antique printed accounts of creatures, anatomy, and far-off lands with contemporary takes on questions of nature, bodies, and humanity. How did collecting and coloniality inform previous ideas concerning perception, identity, and otherness? What questions will future viewers have for our works today? Hosted by Micaela Sullivan-Fowler, Curator & History of the Health Sciences Librarian, Ebling Library, University of Wisconsin-Madison.



EXHIBITIONS

PRESSURE POINTS

January 25 - April 17 | Wednesday - Sunday | 11 am - 6 pm
Overture Center, Playhouse Gallery
201 State Street / Madison

Gallery Reception: Thursday, March 17 | 4 pm - 6 pm

Artist Talks: Thursday, March 17 | 5 pm - 6 pm

Pressure Points, features printmakers who currently reside in the Midwest, highlights the innovative ways in which artists use historical and contemporary printmaking methods to call attention to critical issues about queerness, altered ecosystems, immigration, climate change and blackness. Exhibiting artists include Ash Armenta, Louise Fisher, J. Leigh Garcia, Derek Hibbs, and Zari Williams. Curated by Adriana Barrios



DOG IS ALIVE, MAGIC IS A FOOT

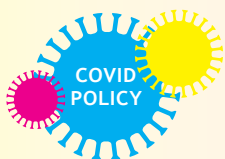
January 25 - April 17 | Wednesday - Sunday | 11 am - 6 pm
Overture Center, Gallery 3
201 State Street / Madison



Gallery Reception: Thursday, March 17 | 4 pm - 6 pm

Artist Talk: Thursday, March 17 | 4 pm - 5 pm

Dog is Alive, Magic is A foot is a series of reductive woodblock prints created between January and May 2021. The prints act as portals into an annual cycle of months and moons and commemorate a year of being in a relationship with the natural world.



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EXHIBITIONS

RE•VISION

January 25 - April 17

Wednesday - Sunday | 11 am - 6 pm

Overture Center, Gallery 1

201 State Street / Madison

Gallery Reception: Thursday, March 17 | 4 pm - 6 pm

Artist Talk: Thursday, March 17 | 4 pm - 5 pm

Curator: *Barry Carlsen*

Whether your focus is micro or macro, personal or political, cautious, or optimistic, now is time for Re-Vision.



Michael Barnes, Pete Bouchard, Israel Campos, Barry Carlsen, Cathy Jean Clark, Lindsey Clark-Ryan, Stephanie Copoulos-Selle, Andrew DeCaen, Rachel Durfee, Leslie Freidman, Sheila Goloborotko, Beth Grabowski, Rachael Griffin, Jay Handy, Derek Hibbs, John Hitchcock, Mary Hood, Jayne Reid Jackson, Allison Johnson, Luke Johnson, Berel Lutsky, Kathryn Maxwell, Heather Huston, John Hitchcock, Eric Mummery, Joseph Lupo, David Menard, David Teng-Olsen, Gail Panske, Nathan Pietrykowski, Jeremy Plunkett, Matthew Presutti, Jolynn Reigeluth, Andrew Rubin, Devon Stackonis, Michael Schultz, Roberto Torres Mata, Tori Tasch, M. Robyn Wall, Catherine Wild, Mark Wilson, Elizabeth Jean Younce

REFUSING ERASURE

January 25 - April 17 | Wednesday - Sunday | 11 am - 6 pm

Overture Center, Gallery 3

201 State Street / Madison

Gallery Reception: Thursday, March 17 | 4 pm - 6 pm

Artist Talk: Thursday, March 17 | 4 pm - 5 pm

Portraits by Barberena honor voices that continue to refuse erasure, who have never remained silent. The broad public hears us as the past and the other, static in their present futures: already buried, emigrated, displaced. We are our present and future.



BRIDGES NOT BORDERS /// PUENTES NO FRONTERAS

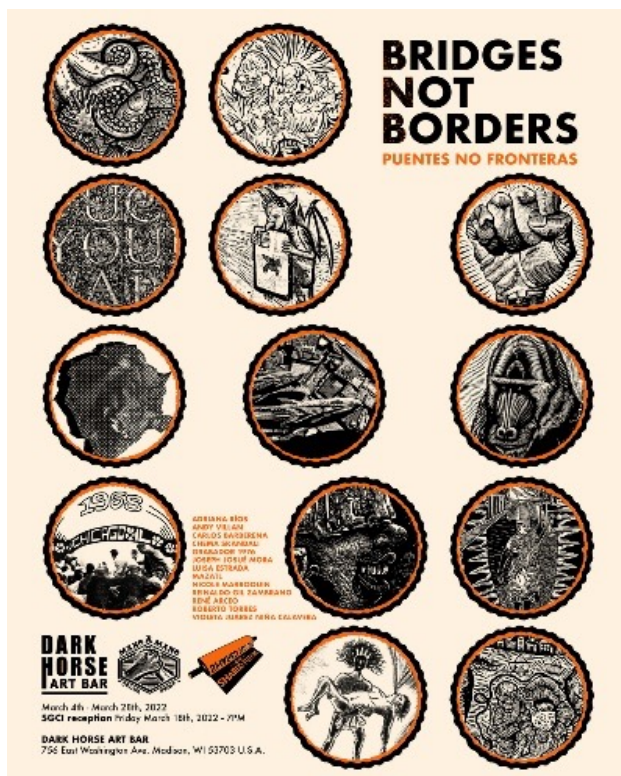
March 4 - March 28 | 4 pm - 12 am (every other day) - Closed Monday & Tuesday
Dark Horse Art Bar
756 East Washington Avenue / Madison

Curator: MANOaMANO

Gallery Reception: Friday, March 18 | 7 pm

Contemporary Latin American Printmaking from the U.S.A. and abroad.
Madison & Chicago based printers, along with the MANOaMANO collective including members of I.G.C. and other independent artists and friends.

Artists include: Adriana Rios, Andy Villain, Carlos Barberena, Chema Skandal!, Grabador 1976, Joseph Josué Mora, Luisa Estrada, Mazatl, Nicole Marroquin, Rein-
aldo Gil Zambrano, René Arceo, Roberto Torres, Violeta Juárez Niña Calavera



EXHIBITIONS

JOHN HITCHCOCK BELONGING TO THE LAND

February 25, 2022 - February 17, 2023 | Monday - Friday | 8 am - 4:30 pm
Madison Municipal Building
215 Martin Luther King Jr. Blvd / Madison

BELONGING TO THE LAND, is a collection of John Hitchcock's recent works on paper and neon sculpture. Hitchcock uses the print medium with its long history of commenting on social and political issues to explore his relationships to community, land, and culture. His artworks are based on his childhood memories and stories of growing up in the Wichita Mountains of Oklahoma on Comanche Tribal lands next to the US field artillery military base Ft Sill. Many of the images are interpretations of stories told by his Kiowa/Comanche grandparents and abstract representations influenced by beadwork, land, air, and water.



IMPRINTED IN MADISON: ARTISTS MAKING THEIR MARK

February 25, 2022 – February 17, 2023 | Monday - Friday | 8 am - 4:30 pm
Madison Municipal Building
15 Martin Luther King Jr. Blvd / Madison

Artists include:

Eric Ballies
Chuck Bauer
Tyanna Buie
Barry Carlsen
Rachel Durfee
Anwar Floyd Pruitt
John Hitchcock
Barbara Justice
Amos Paul Kennedy
Sara Meredith
Henry Obeng
Merikay Payne
Yvette Pino
Benjamin Pollock
Roberto Torres Mata



ADRIANA BARRIOS - BETWEEN LAND AND SEA

March 7 - April 7 | Monday - Thursday | 10 am - 2 pm

Friday, March 18 | 1 pm - 4 pm

Madison College – Gallery@Truax

Truax Main Building, Room A1005

1701 Wright Street / Madison,

Adriana Barrios, recipient of the 2022 Edna Wiechers Arts in Wisconsin Award, presents *Between Land and Sea*. Barrios' works are a record and response to climate change. Ghostly fonts on multi-layered prints delicately suggest danger and consequence as they hover over images of individuals whose lives have been impacted by extreme environmental distresses. Prints on glass remind of the fragility of Earth's ecosystem, and live feed video projects implore viewers to act, now.



GIVEN TO REMEMBER: THE HOLOCENE EXTINCTION IN PRINT

January 28 - May 22 | Open Daily | 9 am - 5 pm

University of Wisconsin-Madison Department of Special Collections

Memorial Library, Floor 9R, 728 State St / Madison

Curator: Carly Sentieri

Given to Remember: The Holocene Extinction in Print is an exhibit featuring materials from UW-Madison libraries, including UW-Madison Special Collections, the Kohler Art Library, Memorial Library, and Steenbock Library of Agricultural & Life Sciences, Engineering, Veterinary Medicine. Highlights include a variety of printed works by geologists, zoologists, and other naturalists, both historical and modern; a display of fine press and artist's books that engage with concepts such as biodiversity and environmental degradation; and a selection of artistic and literary treatments of extinct species of animals and plants.



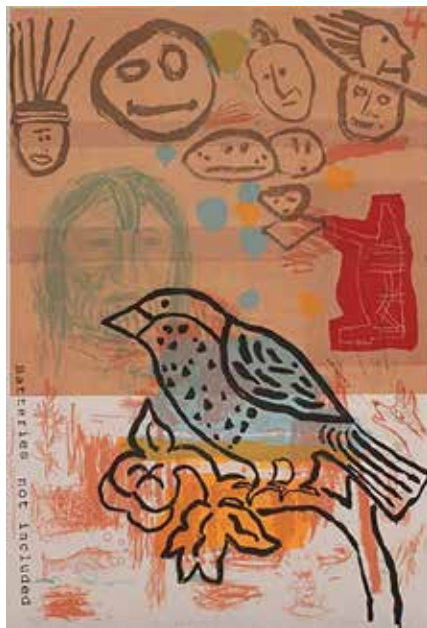
CONTEMPORARY INDIGENOUS PRINTMAKING

February 11 - April 2
Overture Center for the Arts
James Watrous Gallery
201 State Street / Madison

Curator: *Emily Arthur*

Contemporary Indigenous Printmaking features original prints by nineteen contemporary Native American artists: Lynne Allen, Marwin Begaye, Corwin Clairmont, Jason Clark, Joe Feddersen, Jason Garcia, John Hitchcock, Hock E Aye Vi Edgar Heap of Birds, Tom Jones, Monty Little, Truman Lowe, Larry McNeil, Dylan Miner, Juanita Pahdopony, Fritz Scholder, Jaune Quick-to-See Smith, Neal Ambrose-Smith, C. Maxx Stevens, and Melanie Yazzie.

The majority of these artworks were acquired by invitation to a print portfolio exchange, in which multiple original prints are traded among a select group of artists responding to a singular topic from multiple perspectives. Often used for the purpose of teaching, a print exchange generates a community of reciprocal learning, mentorship, and collaboration.



EMILY ARTHUR: RE-MEMBERING PRINTS, BOOKS, AND BRONZE MULTIPLES

February 11 - April 2

Overture Center for the Arts

James Watrous Gallery

201 State Street / Madison

A solo exhibition examining connections between seemingly unrelated events, past and present, to make visible the land as a living matter that holds a story. Arthur's printmaking practice, which encompasses etching, woodcut, monoprint, and screenprint, examines the complex relationship of people and the land, a dialogue that is fraught and that continues across generations. Her recent artist's books, original prints, and small, cast bronze objects reflect the tension between contemporary legal struggles to protect wildlife from land development and modern-day arguments to delist threatened bird species.



FELLOW POSTER

SGCI STUDENT FELLOWSHIP AWARD EXHIBIT

YOU WERE THERE BY MAYA STERN

March 16 - March 19 | 8 am - 8 pm

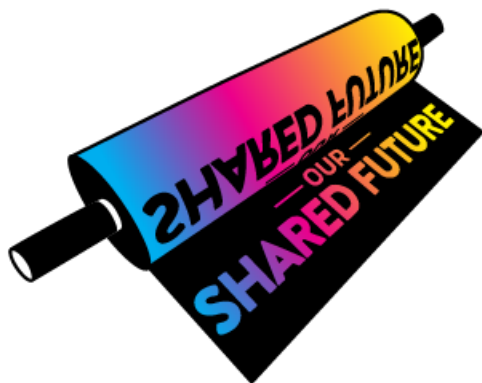
Humanities Building, Seventh Floor Gallery

455 N. Park Street / Madison

Exhibit Reception: March 18 | 2 pm - 4 pm

You Were There, explores the relationship between the artist and her ancestors. These works seek to reanimate lived experiences of wartime trauma, challenging the mutability of memory as it's handed down through generations.

These works merge historic weaving techniques with non-traditional printmaking media, subjecting family narratives to processes of decay and loss. Through the use of original photographs and personal objects manipulated to reveal the effects of time and the failure of recollection, this work aims to preserve a personal experience that often defies memory, one rooted in trauma. Ultimately these works become a mnemonic device in themselves, retelling the narratives of those who, whether through political or social forces, fear, or distress, remain unable to tell their own story. My work attempts to reconcile the degradation of ancestral history with the duty to preserve and retell what must not be forgotten.



UW-MADISON PRINTMAKING

EXHIBITIONS

FELLOW POSTER

SGCI STUDENT FELLOWSHIP AWARD EXHIBIT

MOO BY VERONICA LETO

March 16 - March 19 | 8 am - 8 pm
Humanities Building, Seventh Floor
Gallery
455 N. Park Street / Madison

Exhibit Reception: March 18
2 pm - 4 pm

This work is about solidarity and empowerment. On the walls: a united community demanding respect and admiration. On the speakers: the ugly truth mocked for the joke that it is.

Fat people are not hiding anymore. We are not missing from our lives until we meet body or health standards. We are not desperately looking for a solution because we are not the problem. We don't need saving – we aren't lost. We are unapologetically in your face and quite available to sit on you if you wish. Fat cows forever!



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VENDOR FAIR

The Vendor, Publisher, and Programs Fair will take place at Union South in Varsity Hall located on the 2nd Floor. Varsity Hall, 1308 W. Dayton St / Madison

Thursday, March 17 | 9 am - 4 pm
Friday, March 18 | 9 am - 4 pm
Saturday, March 18 | 9 am - 1 pm

Acuity Papers

Mark Brown

Anderson Ranch Arts Center

Liz Ferrill

www.andersonranch.org

Art Werger/Ohio University

www.artwerger.com

The Boston Printmakers

@ Lesley University

www.bostonprintmakers.org

BLICK Art Materials

Rachel Potente

www.dickblick.com

Columbus State Community College

Conrad Machine Company

Shaun Conrad

Cranfield Inks & Paints

Paul Lee

www.cranfield-colours.co.uk

EFA Robert Blackburn Printmaking Workshop

Justin Sanz

ETC - Industries/Landfall Press

www.etc-industries.com

Grafik House USA

Emmett Merrill

Utah State University

Holland Larson

Hello, Print Friend

www.helloprintfriend.com

Hoofprint

Elizabeth Born

www.hoofprintchicago.com

Instituto Gráfico de Chicago

www.chemaskandal.org

Iron Frog Press LLC

Matt Bagley

www.ironfrogpress.com

JUN LEE PRINTS/Midway Bee Press

www.junleeprints.com

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www.landonmperkins.com

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www.guttenbergarts.org

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Josh Dannin

www.directanglepress.com

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Cathy Savage

www.printaustin.org

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of Art**

Tamarind Institute

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School of Human Ecology

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HUMAN ECOLOGY



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ANONYMOUS FUND & KEMPER K. KNAPP BEQUEST

ACKNOWLEDGMENTS

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Wisconsin Union Directorate

Madison Area Technical College

Madison Arts Commission
(grant funding for ALL exhibits)

Dane Arts
(grant funding for ALL exhibits)

Wisconsin Veterans Museum

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Washington University in St. Louis

SAM FOX SCHOOL OF DESIGN & VISUAL ARTS

QUICK ADDRESSES GUIDE TO VENUES

Abel Contemporary Gallery

524 E Main Street
Stoughton / Wisconsin 53589

Arts + Literature Laboratory

111 S. Livingston Street
Madison / Wisconsin 53703

Art Lofts

111 N. Frances St
Madison / Wisconsin 53703

Artist & Craftsman Supply

203 W Gorham St #1
Madison / Madison 53703

Chazen Museum of Art & Kohler Art Library

800 University Avenue
Madison / Wisconsin 53706

Dark Horse Artbar

756 East Washington Avenue
Madison / Wisconsin 53703

Edgewood College

1000 Edgewood College Dr
Madison / Wisconsin 53711

Giant Jones Brewing Company

931 East Main
Madison / Wisconsin 53703

**Health Sciences Learning Center/
Ebling Library**

750 Highland Ave.
Madison / Wisconsin 53705

Madison College - Truax Main Building

1701 Wright Street
Madison / Wisconsin 53704

Madison Municipal Building

215 Martin Luther King Jr. Blvd.
Madison / Wisconsin 53703

Memorial Union

800 Langdon Street
Madison / Wisconsin 53706

MMOCA – Madison Museum of Contemporary Arts

227 State Street
Madison / Wisconsin 53703

**Overture Center of the Arts**

201 State Street
Madison / Wisconsin 53703

Polka! Press

2132 Fordem Ave, Suite L1
Madison / Wisconsin 53704

State Line Distillery

1413 Northern Ct
Madison / Wisconsin 53703

Tandem Press

1743 Commercial Avenue
Madison / Wisconsin 53704

The Bur Oak

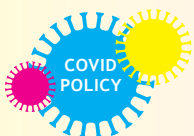
2262 Winnebago St
Madison / Wisconsin 53704

Union South

1308 West Dayton Street
Madison / Wisconsin 53715

**University of Wisconsin-Madison
Humanities Building**

455 N. Park Street
Madison / Wisconsin 53706



Please note: Overture Center requires proof of vaccination or a negative COVID-19 PCR test result (from within 72 hours prior to entry) along with photo ID from all who enter the building. In addition, Overture Center requires a facial mask be worn by all who enter the building and at all public performances and events. These policies will remain in effect until further notice and will be reviewed on a regular basis.

QUICK ADDRESSES GUIDE TO VENUES

**University of Wisconsin-Madison
Department of Special Collections
Memorial Library floor 9R**

728 State St
Madison / Wisconsin 53706

**University of Wisconsin-Madison
Nancy Nicholas Hall**

1300 Linden Drive
Madison / Wisconsin 53706

**University of Wisconsin-Madison
School of Education Building**

1000 Bascom Mall
Madison / Wisconsin 53706

Wisconsin Institute for Discovery

330 N. Orchards Street
Madison / Wisconsin 53715

BUS ROUTES



SHUTTLE SERVICE

There are several shuttle buses scheduled to help you access the various venues. The shuttles will continuously loop through out the scheduled hours below. Shuttles will be labeled with the routes below. Thursday, March 17 – Saturday, March 19.

WEST ROUTE

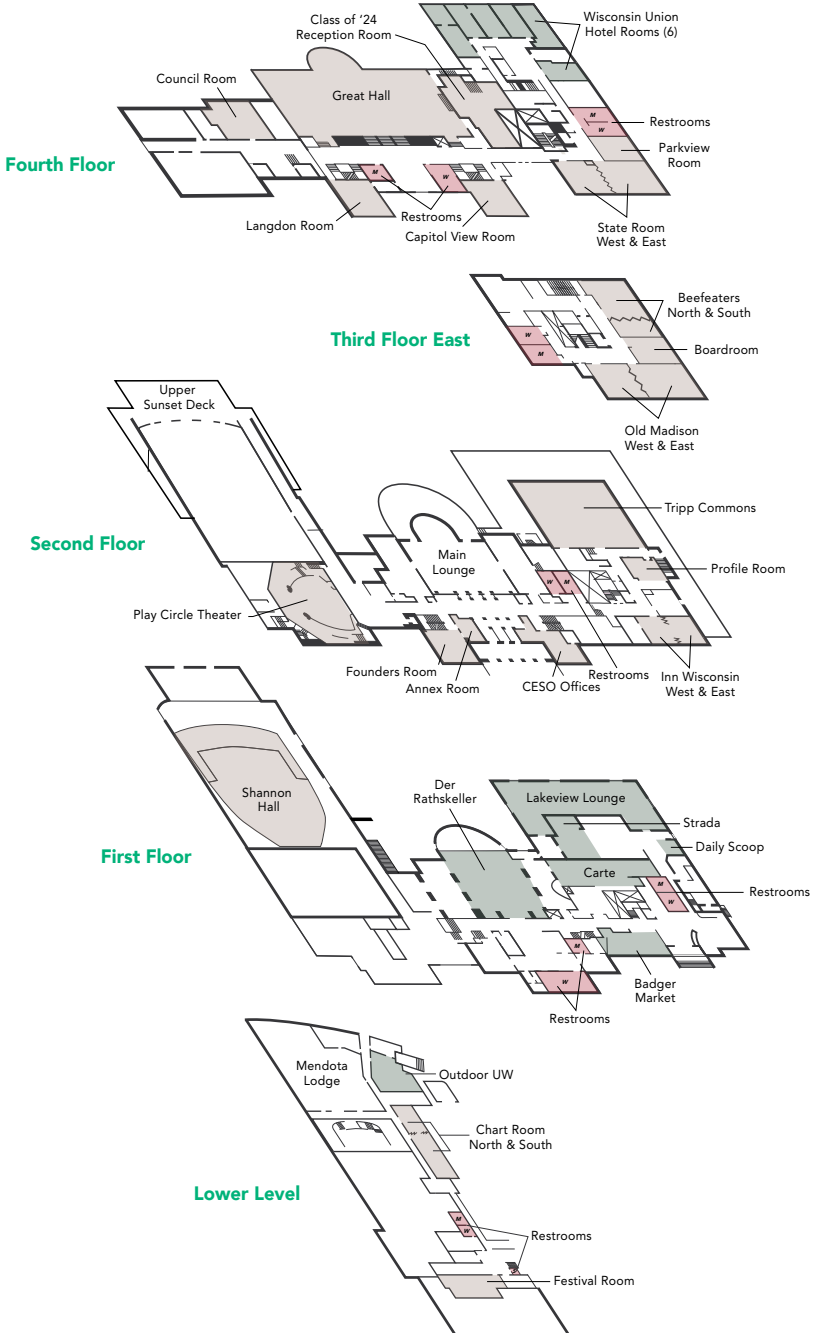
Union South, School of Human Ecology,
Ebling Library, and
Edgewood College Gallery
Thursday, Friday, & Saturday | 12 pm - 5 pm

EAST ROUTE

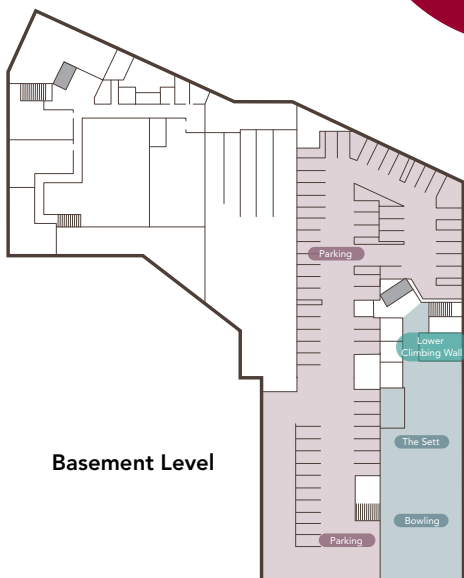
Union South, MMOCA,
Arts + Literature Laboratory,
and Tandem Press
Thursday, Friday, & Saturday | 11 am - 5 pm

CAMPUS LOOP

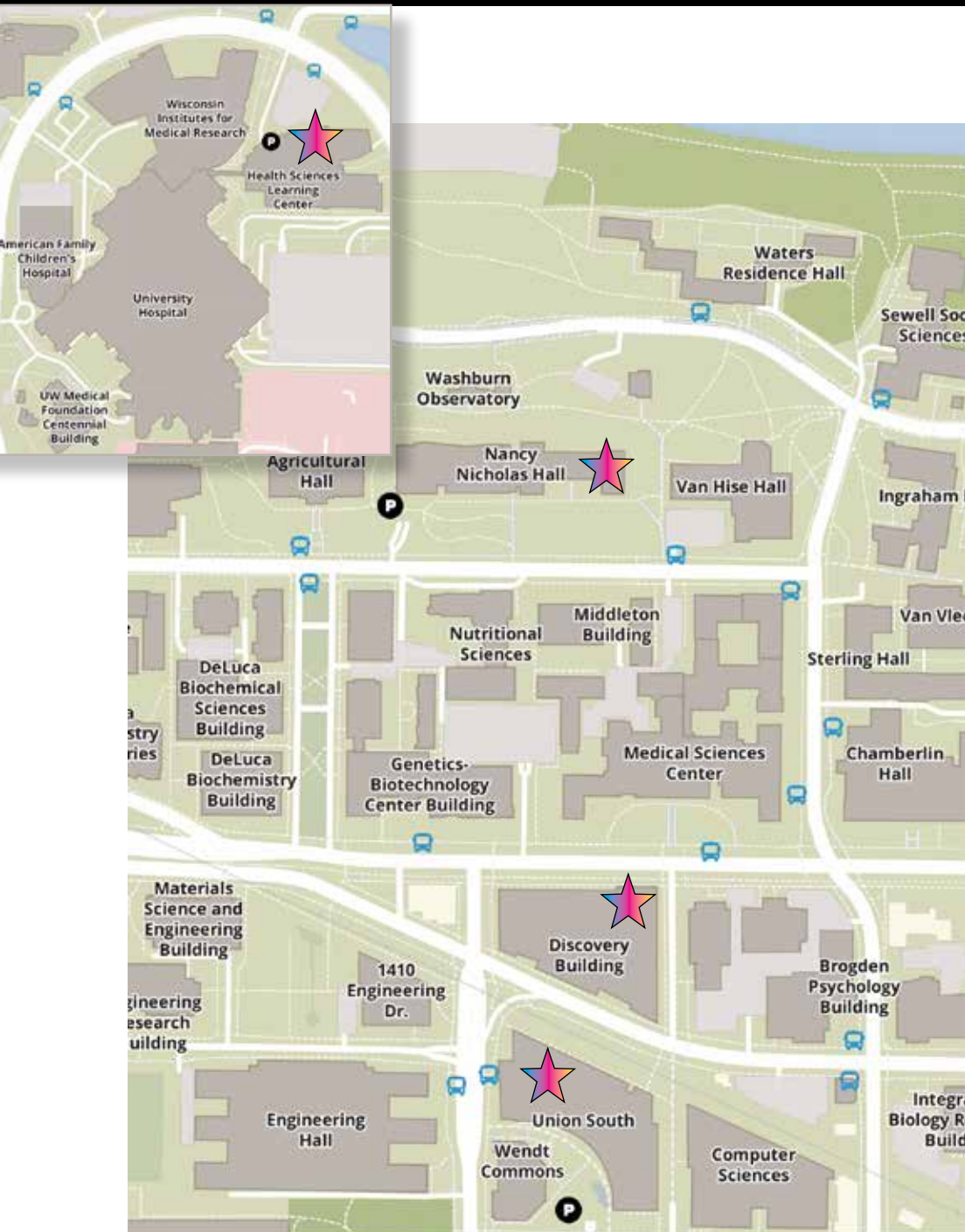
Union South, Chazen Museum of Art,
Art Lofts, and Memorial Union
Thursday, Friday, & Saturday | 8 am - 5 pm



UNION SOUTH



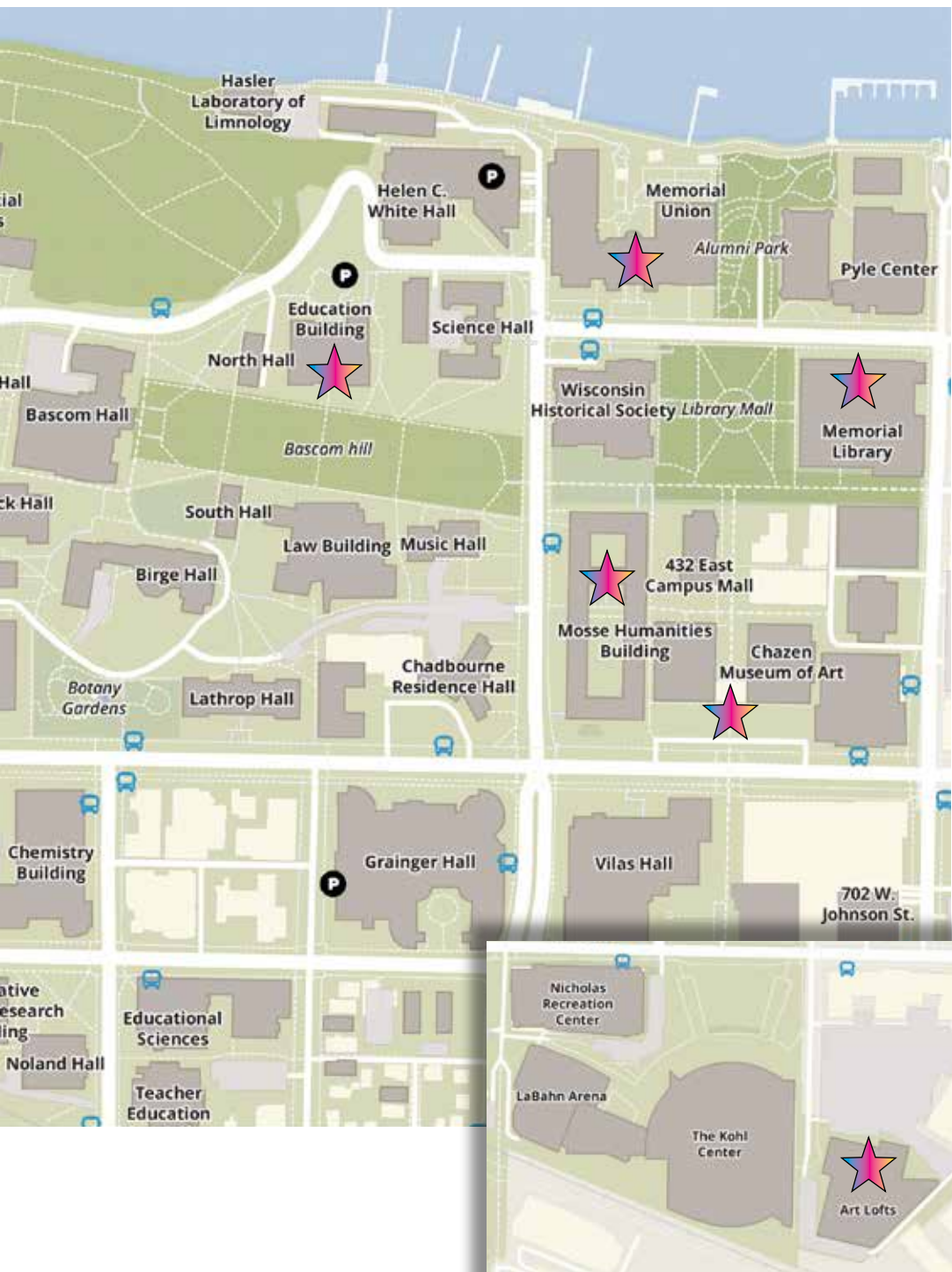
MAPS



Indicates event location

MAPS

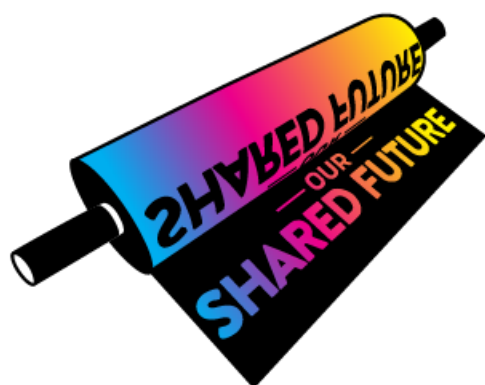
UNIVERSITY OF WISCONSIN-MADISON CAMPUS MAP



NOTES

[illegible]

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