

SGCI 2025



PUERTOGRABANDO

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Dear SGCi Members,

As President of the Board for The Southern Graphics Council International (SGCi), I am thrilled to welcome you to Puertograbando. This event provides a unique opportunity for artists, educators, and enthusiasts to come together, share ideas, and deepen our collective understanding of printmaking in the beautiful city of Old San Juan Puerto Rico. With an exciting lineup of speakers, workshops, and exhibitions, we aim to foster creativity, collaboration, and innovation within our vibrant community.

Puerto Rico has an exuberant and established print tradition, rooted in the aesthetic, cultural, and political history of the island. Through print media at Puertograbando you'll see evidence of democracy in action! Many of our institutional partners in San Juan put community, access, and equity at the forefront of their missions. The local printmakers we'll be collaborating with and recognizing at the conference are likewise committed to liberty and are combining a melange of influences to address the past, present, and future on the island. In a time of increased social alienation and elevated political turmoil our partners and members in Puerto Rico are showing us a path forward.

The Southern Graphics Council International (SGCi) has always been a celebration of printmaking as an art form, but also a chance to connect with peers, explore new techniques, and engage in thoughtful discussions that will inspire us all to continue pushing the boundaries of our craft. We are proud to host such an inclusive and diverse event, where each participant's voice and experience will be valued and celebrated.

I want to thank the members of the SGCi board for their dedication, time and energy over the last two years. Our organization has had to manage many unexpected challenges following the cancellation of the 2020 and 2021 conferences. We appreciate your patience and support for our organization. We are so grateful for the support of the steering committee members and our Co-Chairs, Fraixa

Albizu Rodriguez & Marcos De Jesus Carrion. We also want to thank Cathy Savage, Blake Sanders and Claire White for all of the administrative help they have provided in recent months.

We want to present some changes to SGCi that we will be sending to the membership for a vote at the membership meeting and during the Day Inking sessions. We are also going to hold a conversation on Saturday afternoon

Puertograbando has been a labor of love. We're proud and eager to fulfill the promise of the 2020 conference, unfortunately lost to COVID, and celebrate the abundance of Puerto Rico's creativity. I look forward to seeing you all there, and I am confident that this conference will be a memorable and enriching experience for everyone involved. Thank you for your continued support of the printmaking community, and I am excited to embark on this journey with all of you.

Warm regards,

Claudia Wilburn

President of the SGCi Board, 2023-2025

- **Haydee Landing Gordon** - haydeelanding@gmail.com
- **Kristal Juan Rovira** - kristaljuanrovira@gmail.com
- **Fraixa Albizu Rodriguez** - falbizu@sgcinternational.org
- **Edward Santiago** - emepalamente@gmail.com
- **Marcos de Jesus Carrion** - mcarrion@sgcinternational.org
- **Rafael Hernandez Vargas** - rihvargas@gmail.com
- **Steven Rivera Lopez** - stevenmanuelrl@gmail.com
- **Migdalia Umpierre** - mumpierre0213@eap.edu
- **Cresenciano Sotomayor** - sotomayorcresenciano@gmail.com
- **Sebastian Roman** - artesebastianroman@gmail.com
- **Mariceliz Pagan** - maripg312@gmail.com

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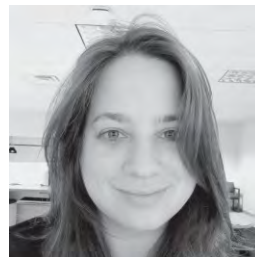
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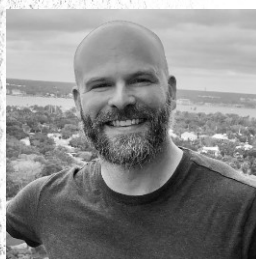
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Haydeé Landing Gordon

Born in Santurce, San Juan, in 1956, Landing earned her bachelor's degree from the University of Puerto Rico in 1976 and later moved to Mexico, where she obtained her master's degree from the San Carlos Academy in 1986. After living in Mexico for about ten years, she returned to Puerto Rico to teach Fine Arts at UPR. In 1989, she won the Grand Prix at the XVIII Ljubljana Biennial and received numerous accolades throughout her career, including honorable mentions at various print biennials. Her work has been exhibited globally, including in New York, Spain, and Italy.

From 1989 to 1995, Landing directed the Department of Graphic Arts at the School of Fine Arts of San Juan, emphasizing experimentation with digital technology and non-toxic materials in printmaking. She skillfully combines various techniques, including photopolymer and silk aquatint. Her 2010 exhibition "Espacios" featured digitally altered photographs on fabric and paper, exploring themes of colonization, gender conflict, and cultural survival.

Critics have noted the political depth and sense of despair in her work, especially in exhibitions like "Memoria Colectiva," which reflects on social injustices and human rights.

Her artworks are housed in several prominent institutions in Puerto Rico. In 2010, she resumed her role as director of the Graphic Arts Department at the School of Plastic Arts and Design, retiring in May 2024. Recognized as a master in printmaking, she advocates for the use of non-toxic materials in her art.

KEYNOTE ADDRESS

LOCATION: San Cristobal Foyer, Caribe Hilton

Friday - 5:30pm - 6:15pm.

Keynote Address will be in Spanish with English Captions via Zoom.

LIFETIME ACHIEVEMENT EXHIBITION

Location: Museo de la Casa del Libro
Opening reception during the Print Hop,
Thursday April 3rd. Time: 7 pm - 9:30 pm

Matrix and Identity: Feminine Presence in Puerto Rican Printmaking



Adriana Sybelle Muñoz (chair)



Poli Marichal



Margarita Fernández Zavala



Norma Vila Rivero



Consuelo Gotay

PRESIDENTIAL PANEL

Thursday 5:30pm - 6:30pm

The Southern Graphics Council International (SGCI) aims to foster public interest in printmaking and graphic arts. It is the largest printmaking organization in North America, with artists from the United States, as well as international members from places like Canada, South America, Central America, and Europe attending the conference. SGCI shares professional information among artists and like-minded individuals, organizes and promotes exhibitions of prints and graphic arts in educational and arts-focused institutions, and recognizes outstanding contributions to these disciplines through awards. Additionally, it engages and supports artists and communities of diverse backgrounds (including, but not limited to BIPOC, LGBTQIA+, and people with disabilities) in its programming, keeping members and the public informed about relevant activities and news through publications. Its goal is to encourage the study, research, enjoyment, and advancement of printmaking and graphic arts.

In Puerto Rico, printmaking has been one of the most relevant artistic disciplines in shaping the nation's cultural identity. Through techniques like woodcut, lithography, etching, and others, Puerto Rican artists have used this medium to represent social struggles, the island's history, and its landscape, making it an

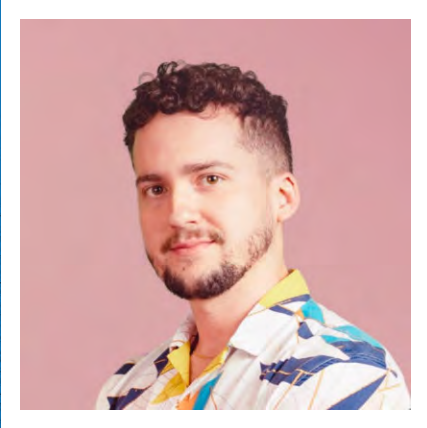
accessible tool for the dissemination of ideas and social critique. Since the foundational contributions of artists in the 1950s, printmaking has played a central role in the development of Puerto Rican art, fostering a visual dialogue that connects generations and reflects the country's cultural and political transformations. However, a mistaken perception that printmaking is a predominantly male field has prevailed. This belief, deeply rooted in tradition, has overshadowed the significant and multifaceted contributions of women artists in this medium. Although many male names have dominated the historical narrative, it is crucial to acknowledge that women have played an equally vital role in the development and evolution of Puerto Rican printmaking.

Set against the captivating backdrop of the city of San Juan, Puerto Rico, SGCI announces PuertoGrabando, an inclusive experience for members and Caribbean printmakers at this conference. In addition to the usual features that define SGCI conferences, such as exhibitions, panels, and demonstrations, PuertoGrabando offers an expanded array of delights that include a new vision of appreciating the vibrant history of printmaking in the Caribbean. Thus, SGCI presents a presidential panel titled "Matriz e identidad: Presencia de la mujer en el grabado

puertorriqueño" which translates to "Matrix and Identity: The Presence of Women in Puerto Rican Printmaking." The panel aims to highlight the impact and diversity of women's voices in Puerto Rican printmaking. This initiative seeks to present perspectives, from pioneering women printmakers who challenged established norms to contemporary artists who continue improving in this field, and how their contributions reflect a unique perspective on Puerto Rican reality.

By highlighting the careers and achievements of women printmakers, this conference panel aims to correct the dominant narrative and offer a more inclusive vision of Puerto Rican printmaking. It focuses on recognizing the legacy of these artists and their influence on the evolution of graphic arts on the island, emphasizing the need for a critical revision of traditional art historiographies that have marginalized their contributions.

2025 AWARDEES



GINO CASTELLANOS
EMERGING PRINTMAKER AWARD



JOHN HITCHCOCK
EXCELLENCE IN TEACHING
AWARD



**REINALDO GIL
ZAMBRANO**
MID-CAREER PRINTMAKER



MARIAH DECHANT
SGCI UNDERGRADUATE
FELLOWSHIP AWARD



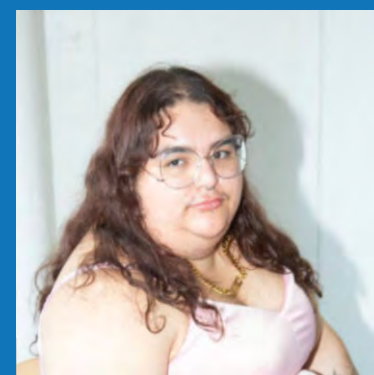
RAE HELMS
SGCI GRADUATE FELLOWSHIP
AWARD



MADELINE GOOLIE
GAMBLIN UNDERGRADUATE
AWARD



JILL HO-YOU
GAMBLIN MID-CAREER
PRINTMAKING AWARD



JACQ GARCIA
GAMBLIN EMERGING
PRINTMAKER AWARD



RUTH ALVAREZ LUNA
AWAMI PAPER AWARD

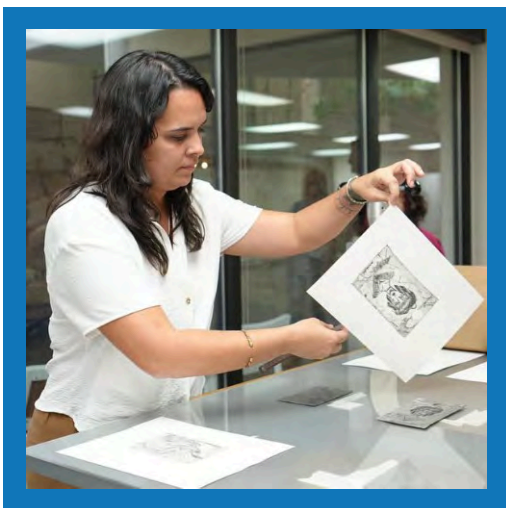
2025 AWARDEES *ON THE ISLAND*



KRISTAL JUAN ROVIRA
EMERGING PRINTMAKER AWARD



MARTIN GARCIA
EXCELLENCE IN TEACHING
AWARD



ISMARI CARRABALLO
MID-CAREER AWARD



NILSA RIOS CRUZ
EXCELLENCE STUDENT AWARD

SPECIAL EVENTS

Ice Cream Social

Wednesday - 4:30-6:00pm - San Cristobal Foyer

Grand Opening; Exhibition and Reception at the Museum of San Juan

Wednesday, 7:00pm - 10:00pm

Keynote Address/Reception Follows

All San Cristobal

Friday, 7:00pm - 6:45pm

Print Hop -

Transportation starts at 5:30, Receptions are 7pm - 10pm

Members Print Exchange

Los Rosales Entryway

Drop off Wednesday 2-5, Thursday 9-5, Friday 9-12

Pick up Friday 2pm - 5, Saturday 9-4

Auction

Auction Items in Flamingo A & B Wednesday, Thursday, Friday.

Auction Closes at Noon on Saturday

Vendor Fair & Artist Market

Los Rosales A & B Thursday 11am - 5pm, Friday 9 - 5, Saturday at noon

Open Portfolios

Hilton Caribe - Los Rosales

Right Side - Open with tables and Chairs E,D,C

Thursday 12:30pm - 5:30pm

Mentorship Sessions

Flamingo A&B. (Saturday - Lor Rosales CDE)

Presidential Panel

“Matrix and Identity: The Presence of Women in Puerto Rican Printmaking.”

Thursday 5:00 - 6:30 (Presentation in English and Spanish,
Captions via Zoom)

SPONSORS



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Blackburn
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Workshop



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GRAPHICS & ART



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STUDIO
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COLOUR LIKE NO OTHER



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Santa Reparata
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AndersonRanch
arts center



Boston University College of Fine Arts
School of Visual Arts



CAPE FEAR PRESS
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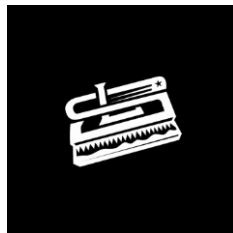
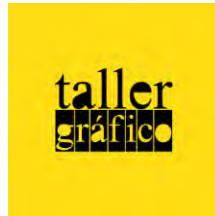


SAN JUAN
CIUDAD CAPITAL



MUSEO DE
SAN JUAN

LOCAL ARTISTS, WORKSHOPS, AND COLLECTORS



MALAKUITA

KRONIKO™



fictoris



MUSEO DE LAS AMÉRICAS

CONFERENCE SCHEDULE

COMPACT VERSION

4.2

WED

11:00 am – 5:00 pm

- Vendor, Publishing, Program Fair Setup

2:00 pm – 5:00 pm

- Registration opens
- Membership Portfolio Drop-off

4:30 pm - 6:00 pm

- Ice Cream Social

6:30 pm - 9:30 pm

- Welcome Event & Exhibition at Museum of San Juan

4.3

THU

9:00 am – 5:00 pm

- Registration open
- Membership Portfolio Drop-off
- Vendor/Publisher Fair/Market

10:00 am - 11:30am

- Welcome & Meeting

12:45pm - 5:30pm

- Open Portfolio

Session 1- *12:45 pm - 1:45 pm*
Session 2- *2:00 pm - 3:00 pm*
Session 3- *3:15 pm - 4:15 pm*
Session 4- *4:30 pm 5:30 pm*

5:30 pm - 6:30 pm

- *Presidential Panel*

6:30 pm - 9:30 pm

- Print Hop

4.4

FRI

9:00 am – 5:00 pm

- Registration open
- Vendor/Publisher Fair/Market

9:00 am – 12:00 pm

- Membership Portfolio Drop-Off

3:00 pm - 5:00 pm

- Membership Portfolio Pick Up
- View Member's Print Exchange

9:30 am - 5:00 pm

- **Panel Presentations**
Session 1- *9:30 - 11:00 am*
Session 2- *11:30 - 1:00 pm*
Session 3- *1:30 - 3:00 pm*
Session 4- *3:30 - 5:00 pm*

- **Demonstrations**
Session 1- *9:30 - 11:30 am*
Session 2- *12:00 - 2:00 pm*
Session 3- *2:30 - 4:30 pm*

- **Inkubator Sessions**
Session 1- *9:30 - 11:00 am*
Session 2- *11:30 - 1:00 pm*
Session 3- *1:30 - 3:00 pm*

5:30 pm – 6:15 pm

- *Lifetime Achievement Keynote*

Reception to Follow Keynote Address

4.5

SAT

9:00 am – 12:00 pm

- Vendor/Publisher Fair/Market

9:00 am – 3:00 pm

- Registration open
- Membership Portfolio Pick Up

9:00 am – 11:45 pm

- **Mentorship Program**
Session 1- *9:00 - 9:30 am*
Session 2- *9:45 - 10:15 am*
Session 3- *10:30 - 11:00 am*
Session 4- *11:15 - 11:45 am*

9:30 am - 5:00 pm

- **Panel Presentations**
Session 1- *9:30 - 11:00 am*
Session 2- *11:30 - 1:00 pm*
Session 3- *1:30 - 3:00 pm*
Session 4- *3:30 - 5:00 pm*

6:30 pm - 9:30 pm

- **Demonstrations**
Session 1- *9:30 - 11:30 am*
Session 2- *12:00 - 2:00 pm*
Session 3- *2:30 - 4:30 pm*

6:30 pm – 10:00 pm

- *Awards Party*

4.2

CONFERENCE SCHEDULE WEDNESDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

Vendor Setup at Los Rosales A + B

WHAT

WHERE

2:00 pm – 5:00 pm

Registration opens

Caribe Hilton San Cristobal Foyer

Membership Portfolio Drop-off

Caribe Hilton Los Rosales

4:30 pm - 6:00 pm

Ice Cream Social

Caribe Hilton San Cristobal Foyer

6:30 pm - 9:30 pm

Welcome Event & Exhibition

Museum of San Juan



4.3

CONFERENCE SCHEDULE THURSDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 11am-5pm at Los Rosales A + B

WHAT

WHERE

9:00 am – 5:00 pm

Registration opens

Caribe Hilton San Cristobal Foyer

Membership Portfolio Drop-off

Caribe Hilton Los Rosales Entryway

Vendor/ Publisher Fair/ Market

Caribe Hilton Los Rosales A+B

**Welcome & Meeting
10:00 am - 11:30 am**

Caribe Hilton San Cristobal BLRM

12:45 pm – 5:00 pm

Open Portfolio

Caribe Hilton Los Rosales C, D & E

Session 1- 12:45 - 1:45pm

Session 2- 2:00 - 3:00 pm

Session 3- 3:15 - 4:15 pm

Session 4- 4:30 - 5:30 pm



cont. next page



4.3

CONFERENCE SCHEDULE THURSDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-5pm at Los Rosales A + B

WHAT

WHERE

5:30 pm - 6:30 pm

Presidential Panel

Caribe Hilton San Cristobal BLRM

6:30 pm - 9:30 pm

Print Hop

*refer to Print Hop page for more detailed information.

found on page 58

4.4

CONFERENCE SCHEDULE

FRIDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-5pm at Los Rosales A + B

WHAT

WHERE

9:00 am – 5:00 pm

Registration opens

Caribe Hilton San Cristobal Foyer

Membership Portfolio Drop-off

Caribe Hilton Los Rosales Entryway
Ends at 12pm

Vendor/ Publisher Fair/ Market

Caribe Hilton Los Rosales A+B

View Auction Items

Caribe Hilton Los Rosales C

3:00 pm - 5:00 pm

Membership Portfolio Pick-Up

Caribe Hilton Los Rosales Entryway

View Member's Print Exchange

Caribe Hilton Los Rosales E

9:30 am – 5:00 pm

Panel Presentations

Session 1: 9:30 - 11:00

Decolonizing Printmaking:
Sketching an Alternate Art
World

Auditorium 2nd Floor/ EAPD
Building.

**Transportation available, first
shuttle leaves at 9am.*

Hello, Print Friend Oaxaca
Documentary
(Q & A to follow
documentary viewing)

Caribe Hilton San Cristobal
Ballroom

cont. next page



4.4

CONFERENCE SCHEDULE FRIDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-5pm at Los Rosales A + B

WHAT

WHERE

Panel Presentations continued

Session 2: 11:30 - 1:00

Wind Whispers

Hilton Caribe -
Conference Rooms
8-10

Occupying the Margins

Hilton Caribe Conference
Rooms 3, 4 & 5

Session 3: 1:30 - 3:00

Towards Less Toxic
Printmaking

Hilton Caribe Conference
Rooms 8 - 10

Listening with/within
Contemporary Printmaking
Practices

Hilton Caribe Conference
Rooms 3, 4 & 5

Mapping Personal Histories
/ Navigating Political Tides

Hilton Caribe Conference
Rooms 6 & 7

Session 4: 3:30 - 5:00

The Print Collection

Hilton Caribe Conference
Rooms 8 - 10

Conference Anarchy

Hilton Caribe Conference
Rooms 3, 4 & 5

Elastic Memory

Hilton Caribe Conference
Rooms 6 & 7

cont. next page



4.4

CONFERENCE SCHEDULE FRIDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-5pm Rosales A + B

Shuttles on Friday:

Pick up/ Drop Off at Hotel

ADA

Pick up/ Drop Off at Totem Plaza

Coach:

Pick Up/ Drop Off at Plaza Colon (Walk to EAPD)

WHAT

WHERE

9:00 am – 5:00 pm

Inkubator Sessions

Caribe Hilton Flamingo A + B

Sea Change: Connecting Printmakers, Climate Change, and Research

Session 1: 9:30am - 11:00am

No Office Space

Session 2: 11:30am - 1:00pm

The Changing Tides

Session 3: 1:30pm - 3:00pm

9:30 am – 4:00 pm

Demonstrations

EAPD + La Liga / locations vary

Session 1: 9:30am - 11:30am

Session 2: 12:00am - 2:00pm

Session 3: 2:30pm - 4:30pm

5:30 pm - 6:15 pm

Lifetime Achievement Keynote (Spanish with English Subtitles)

Caribe Hilton, San Cristobal Ballroom

Reception To Follow

4.5

CONFERENCE SCHEDULE SATURDAY

ALL DAY

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-5pm at Los Rosales A + B

WHAT

WHERE

9:30 am – 3:00 pm

Registration opens

Caribe Hilton San Cristobal Foyer

Membership Portfolio Pick-up

Caribe Hilton Los Rosales

Vendor/ Publisher Fair

Caribe Hilton Los Rosales
**Ends at noon*

9:30 am – 5:00 pm

Panel Presentations

Session 2: 11:30am - 1:00pm

- | | |
|--|--|
| - The Future Prospects of Printmaking Ink | Hilton Caribe - Conference Rooms 8-10 |
| - Experiences of Cultural Exchange through Printmaking | Hilton Caribe - Conference Rooms 3, 4, & 5 |

Session 3: 1:30pm - 3:00pm

- | | |
|-------------------------------|--|
| -Student Lightning Talks | Hilton Caribe - Conference Rooms 8-10 |
| -Possibilities/ Posibilidades | Hilton Caribe - Conference Rooms 6 & 7 |

Session 4: 3:30pm - 5:00pm

- | | |
|---------------------------------|--|
| -Prints in Motion | Hilton Caribe - Conference Rooms 8-10 |
| - Artist Books: Place and Space | Hilton Caribe - Conference Rooms 3, 4, & 5 |



4.5

CONFERENCE SCHEDULE SATURDAY

WHAT

WHERE

9:30 am – 3:00 pm

View Theme Portfolios & Pop-Up Exhibitions!

Both on Display for Viewing through the Conference

View Vendor Fair 9am-12pm at Los Rosales A + B

Auction Closes at Noon

Items purchased should be picked up in Los Rosales C from 12pm - 4pm

Demonstrations

Print Animations

Hilton Caribe - Flamingo C & D

Intaglio Chine Colle

EAPD Etching Studio- Room 203

Atomic Reductions

EAPD Paper/Screen Print Studio Room 205

DIY Cameras for Printmakers

EAPD Etching Studio ROOM 206

3 in 1 Uses for Photo-Litho Plates

UPR BA 210 - Litho Studio UPR)

6:00 pm – 9:30 pm

Awards Party

EAPD Building 2

*Transportation from the hotel to Plaza Colon (5pm - 10pm loop)

ADA Bus - Directly to the EAPD Building (5pm - 10pm loop)

SHUTTLE SCHEDULE

All shuttle events will have one motor coach (shuttle bus) and one ADA compliant wheelchair accessible minibus available. In some cases the narrow streets of Old San Juan will require the motor coach to drop riders in the vicinity of the destination and some walking will be necessary. The ADA minibus will always provide door to door pick up and drop off service. If you are capable of walking a bit please take the motor coach to save space on the minibus for those who need it.

Wednesday April 2

6:30-9:30 pm	Shuttles to the Museum of San Juan for opening party
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Thursday April 3

5:00-10:00 pm	Shuttles for Print Hop Events
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Friday April 4

9:00 am-5:00 pm	Shuttles to demonstration sites in Old San Juan. Motor coach will drop riders off at Plaza Colón to walk to the sites. ADA minibus will have door to door service.
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Saturday April 5

9:00 am-5:00 pm	Shuttles to demonstration sites in Old San Juan. Motor coach will drop riders off at Plaza Colón to walk to the sites. ADA minibus will have door to door service.
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9:00 am-5:00 pm	Shuttles to demonstration sites at UPR Art Building
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5:00-10:00 pm	Shuttles to EAPD for Awards Party. Motor coach will drop riders off at Plaza Colón to walk to the site. ADA minibus will have door to door service.
---------------	---

PANELS

FRIDAY 4TH

SESSION 1

FRI - 9:30am - 11:00am

Decolonizing Printmaking: Sketching an Alternate Art World

Presenters: cloudwhite, Imar Hutchins

Location: Auditorium 2nd Floor/ EAPD Building.

transportation available, first shuttle leaves at 9am.

Perhaps the most common question on the minds of printmakers (and artists of all kinds) is how they create an economically sustainable practice for themselves. What I call the "art predation industrial complex" has historically worked against us, creating a so-called "art world" that can be likened to a form of colonialism. It is a system which benefits a select few and is in general cruelly extractive of the value created by artists. Simply put, it is a system that is actively anti-artist and in which the best interests of the artist are often hardly even a consideration. Printmakers could and should be at the forefront of deploying our creativity towards creating alternate commercial models, business practices and ways of moving through the world that center us--rather than buying into the inherently exploitative system that is the status quo.



Hello, Print Friend Oaxaca Documentary

Followed by a Q&A

Location: San Cristobal Ballroom

Print Friends, this is a very special episode. Last May, Reinaldo and Miranda along with Christian Riquelme traveled to Oaxaca, Mexico to create a documentary about the history of printmaking in the region. The following is a conversation about the process of making the documentary, what it is like to tell such a complex story, our adventures trying to get face time with Shinzaburo Takeda, and what makes Oaxaca so special and a printmaking paradise known the world over.

Wind Whispers

Chair: Eszter Sziksz

Location: Hilton Caribe - Conference Rooms 8-10

The Wind Whispers project is an innovative and interdisciplinary initiative that aims to amplify the voices of young people in addressing climate change through art and nature. This ongoing project, led by Eszter Sziksz, DLA in collaboration with Dr. Kata Dozsa, utilizes printmaking and natural elements to create a platform for young people aged 16-18 to express their hopes and desires for our collective climate future. Messages collected from young individuals are transformed into art using organic ash and printed on snow in the High Arctic, as well as on lush tropical leaves and the soil of the rainforest in Costa Rica. The ephemeral nature of these messages, carried by the wind and interacting with local fauna, serves as a powerful metaphor for the transient impact of human actions on the environment. This interdisciplinary work has been presented at international conferences, including the International Inter-/Transdisciplinary Conference and will be further showcased at the "Child/youth-friendly Climate Justice: Progress and Opportunities" conference. The project's expansion to Costa Rica demonstrates its global relevance and potential to engage diverse communities in climate justice and sustainability conversations. The Puffin Foundation supports the Wind Whispers project.

Panelists:

Kate Collyer, Ada Cruz, Kata Dozsa, PhD



Occupying the Margins: Stories from Printmaking's Outlying Professions

Chair: Elysia Mann

Location: Hilton Caribe - Conference Rooms 3, 4, & 5



Academic programs tend to steer students toward tenure-track positions or independent practice while the larger field of print-related careers operates in the periphery of our awareness. Yet we rely on a vast range of specialists who support the production of creative research— paper mills, ink makers, mechanists, publishers, framers, art handlers, writers and administrators all contribute to the mycelial network of print. This panel invites workers from lesser-acknowledged occupational territories to share their stories. Where do you find a sense of purpose and satisfaction in your work? How have you shaped your job to fit your unique skills and interests? In what ways are you challenged to use your creativity? How do you envision a sustainable future of diverse print professions? What advice do you have for those who are interested in carving their own path in the world of printmaking?

Towards Less Toxic Printmaking

Chair: Alicja Habisiak-Matczak

Location: Hilton Caribe - Conference Rooms 8-10

This lecture will introduce the audience to the distinctive characteristics of printmaking in Łódź, with a particular focus on scientific research in intaglio and lithographic techniques. It will highlight ongoing investigations into non-toxic printmaking methods, including eco-lithography and eco-electrolytic engraving, developed within the Studio of Lithographic Techniques and the Studio of Intaglio Techniques at the Strzemiński Academy of Fine Arts in Łódź.

The Strzemiński Academy of Fine Arts in Łódź has been a key center for printmaking research in Poland. The Institute of Artistic Printmaking was founded in 1971 by three renowned printmakers: Stanisław Fijałkowski, Leszek Rózga, and Roman Artymowski, who established the first three print studios. Today, the institute houses seven specialized printmaking studios, each led by seven full professors and seven associate professors.

The goal of this presentation is to share the findings from research conducted over the past eight years in two of these studios: the Studio of Intaglio Techniques, currently led by the author of this text alongside Dr. Oskar Gorzkiewicz, and the Studio of Lithographic Techniques, directed by Prof. Witold Warzywoda and Tomasz Matczak, PhD

Panelists:

Dr hab. Alicja Habisiak Matczak



Panelists:

Aidan Dupuis, Laura Grier,
Emma Nishimura,

Listening Within/Without Contemporary Printmaking Practices

Chair: Heather Leier

Location: Hilton Caribe - Conference Rooms 3, 4, & 5

The concept of listening has gained prominence across various disciplines as a critical mode of engagement and understanding. From environmental studies to Indigenous methodologies, listening has been proposed as a transformative practice that can transcend mere auditory perception, offering insights into relationality and interconnectedness. This panel explores how listening manifests within contemporary printmaking practices, examining its potential to attune practitioners to political, social, historical, and environmental relations to unsettle colonial relations between the human and more-than-human.



Mapping Personal Histories/ Navigating Political Tides

Chair: J. Leigh Garcia

Location: Hilton Caribe - Conference Rooms 6 & 7

This panel brings together artists who use print to map current political and cultural tides through the lens of personal and familial histories. These artists uncover and examine stories, contextualizing them within broader dialogues concerning ecology, race, gender, and/or immigration status. By drawing upon familial and historical research, they connect the personal and the political. Panelists will share their research into personal, familial, and/or cultural histories, and situate projects within larger political and cultural movements. Chaired by J. Leigh Garcia, this panel will tell the stories of artists working with personal experience, familial histories, and private labor to create artworks that challenge dichotomies of personal/political, private/public, and local/global. Through their research, artists uncover and affirm the often untold stories of people of color, working-class people, immigrants, and the LGBTQ community. This panel will seek to include a diverse history of artists and a diverse selection of panelists to engage this topic and create an inclusive dialogue. The panelists will share their research and weave it into their artistic projects. Contemporary artists who draw upon autobiographical material and familial histories encompass a diverse array of processes and projects, and the panelists' research will be contextualized within a lineage of artists whose work manifests the idea that the personal is political.

Panelists:

Darice Polo, Ericka Walker,
Jaz Graf, Noah Breur



SESSION 4

FRI - 3:30pm - 5:00pm

Panelists:

Jaqueline Chit Yu Chau,
Andrew J. Saluti, Patrick Vincent



The Print Collection

Chair: Beth Howe

Location: Hilton Caribe - Conference Rooms 8-10

What do print collections – the formal and public to the personal and ad hoc – mean for printmakers? How do we position and value their role in our practices, histories, and discourse? How accessible are these collections and what does it mean to be accessible? What makes a print collection relevant? Are they doing what we need them to do and are we doing what they need us to do?

This panel will solicit presentations from the SGCI print community to discuss issues and projects concerning Print Collections: accessing them, building them, stewarding them, teaching with them, troubling them, studying them, contributing to them, and caring for them.

Conference Anarchy

Chair: Nathan Meltz

Location: Hilton Caribe - Conference Rooms 3, 4, & 5

Conference Anarchy: Decentralizing Printmaking Knowledge Through Regional Symposiums will highlight the robust trend of current local symposiums, smaller scale conferences, print fairs, and home-grown print events that eschew the cost and monumentality of national and international printmaking conferences for the more individualized and niche regional meetings.

This panel will offer a diverse group of printmakers involved in organizing smaller, themed, and regional biennials, symposiums, and workshops, presenting on the strengths and challenges of this organizing. Examples may include the Screenprint Biennial symposium or the Zea Mays workshop, highlighting printmaking concepts on a focused theme, or events like Quebec's Trois-Rivières Biennial or Chicago's Grabadolandia that showcase a diversity of language and culture in printmaking. Organizers of print events like Print Santa Fe or Print Austin would be encouraged to share their experiences.

Presenters on the Conference Anarchy panel will argue that the smaller symposiums offer more opportunities for diversity and access, with more affordable meetings, more chances to connect with like-minded artists, and with a lessened climate impact than larger centralized conferences. Concepts like tele-presence and virtual participation could also be discussed.

Panelists:

Milos Djordjevic, Stephanie Smith,
Justin Diggie



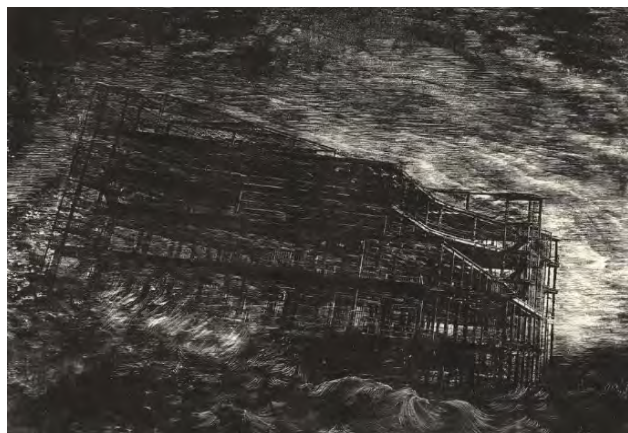
Panelists:

Ioannis Anastasiou,
Nayda Collazo-Llorens,
Kelsey Miller,
Fifty-Fifty Art Collective,
Kasey Ramirez

Elastic Memory

Chairs: Patricia Villalobos Echeverrá,
Eddy Lopez

Location: Hilton Caribe - Conference
Rooms 6 & 7



Printmedia is well positioned to speak about the imprints and tracings of history, a dialogue that distends into dissemination and layering that evinces the complex relationship we all have to memory and place. It serves as a germane language to speak of a malleable state and to the suspended nature of our contemporary condition, due to political instability, ecological disasters, massive migration and economic distress.

This panel will focus on projects and works that engage the tracings of history through memory, trauma, and transformation. The works will deal with issues of class, gender, politics, violence, migration, personal history, identity and questions of belonging by artists whose modes of engagement use participatory art, socially engaged artworks, installation based or dialogic projects that in some way transform these experiences. We invite presenters who would present on the powerful tracings and "imprints" of memory and in this way reveal what might live in our imaginaries.

PANELS

SATURDAY 5TH

SESSION 1

Impressions of Leadership

Location: San Cristobal Ballroom.

Speak with the Current SSCI Board Members and learn how you can serve and shape the future of our organization. We need you!

SAT - 9:30am - 11:00am

SESSION 2

The Future Prospects of Printmaking Ink

Chair: Brandon Gunn

Location: Hilton Caribe - Conference Rooms 8-10

Artists use ink every day, but seldom think of who made it and what it actually contains. In this era of environmental concerns, artists are now questioning what is in their ink and what is the impact of the ink on the environment. Printmakers need an ink that will stand the test of time and not fade or discolor. They also need to know that if they buy an ink this year, that they can buy the same ink in five years. Twenty years ago the trend was to consider whether artists ink was healthy for the user. Recently concerns for the wider environment have come to the fore. Society is now questioning the future of plastic, petrochemical products and monoculture, each of these occur in the manufacture of commercial printing ink and can occur in some printmaking inks. What this means for the printmaker is a rethink of what type of ink you use and how you might use it? Presentations will include ink manufacture, history of printmaking ink, and two case studies from contemporary printmaking studios.

SAT - 11:30am - 1:00pm

Panelists:

Liz Chalfin, Michael Craine,
Brandon Gunn, Stephen Hoskins



Panelists:
Maritza Davila-Irizarry,
Irena Keckes, Elizabeth Rose

Experiences of Cultural Exchange Through Printmaking

Co-Chairs: Sol Gómez, Gina
Reynoso, and Valeria Carrera

Hilton Caribe, Conference Rooms
3, 4, & 5

Printmaking's inherent reproducibility and portability makes it the perfect vehicle for cultural exchange. The visual language of the print can enable meaningful conversations that transcend language barriers, geographical boundaries, and ideological constructs.

This panel would examine the ways in which artists and Collectives have used printmaking as a point of entry to engage with other cultures and communities. In the contemporary age, how can printmaking be used to connect people? To build artistic communities across the globe? In what ways does it enrich cultural understanding? What does it teach us about ourselves and how might we learn from each other?



SESSION 3

SAT- 1:30pm - 3:00pm

Student Lightning Talks

Chair: Gaby Hurtado-Ramos

Location: Hilton Caribe - Conference Rooms 8-10

The Student Lightning Talks is a panel where undergraduate and graduate SGCI student members will share short 5 minute presentations about their work, followed by a Q & A. The panel is designed to highlight students that have strong bodies of work or specific projects to share in a concise presentation.

This series of presentations will allow attendees to learn about a variety of artists' works in a short period of time and provide the opportunity for students and conference attendees to connect over shared interests that come up in the presentations and Q&A.

Panelists:

Jude Bigboy, Savannah Bustillo,
Mandy Darrington, Jackelin Espinosa Moyotl,
William Henry, Ivy Manska, Zoe Nielsen,
Grace Russell, Lo Smith, Francille Zhuang



POSSIBILITIES/ POSIBILIDADES

Chair: Georgia Deal

Location: Hilton Caribe - Conference Rooms 6 & 7

The long history and interconnection of printmaking media and hand papermaking has led to a multitude of projects and collaborations.

This panel will focus on such collaborations between print-makers and papermakers in both locales, highlighting both two-dimensional and three-dimensional works as well as installations.

Panelists:

Danqi Cai, Ibe Crawley,
Georgia Deal, Susan Gosin,
Holly Hill, Sarah Matthews,
Yangbin Park, Rachel Singel,
Cynthia Nourse Thompson,
Jocmarys Virtuet



Artist Books: Place and Space

Chair: Jennifer Scheuer

Location: Hilton Caribe - Conference Rooms 3, 4, & 5

The artist book as a form utilizes surface, space and time, and is well suited to describe place. In describing place, artists might create work about a research site, home, travel, or use the form to create inventive and imagined space- to retell histories, what might be, and forgotten narratives. What layers of content and messages can be described uniquely through this artform and flexibility of structure? In this panel artists will present recent projects that influence the creation of their artist books. The panel will be an open call inviting artists to participate, and can include 4-6 presenters.

Panelists:

Irene Chan, Maritza Davila-Irizarry,
ETC Press: Daniela Deeg and
Cynthia Lollis, Arron Foster, Tatiana Potts,
Nicole Rivera,
Erin Zona



Panelists:

David Wischer, Raluca Iancu,
Yan Wang, Kit MacNeil,
Kakyoun Lee

Prints in Motion

Chair: Shannon Ferguson

Location: Hilton Caribe - Conference Rooms 8-10



This panel will discuss how contemporary printmakers are using the mode of animation in collaboration with traditional printmaking practices to create time based artworks. Animation commonly is used in pop culture to establish narratives, but how can the repetition of the print communicate with the medium beyond its traditional expectations? Stop Motion animation and Risograph animation are only some of the ways that printmakers are using the matrix to create moving images. Panelists will discuss the role of animation in their own print practices as well as its role as a teaching tool in the contemporary print classroom.

INKUBATORS

FRIDAY 4TH

Room:
Caribe Hilton Flamingo A&B

SESSION 1

9:30am - 11:00am

Sea Change: Connecting Printmakers, Climate Change, and Research

Deborah Cornell, Barbara Putnam,
and Richard Cornell

Puerto Rico is an island environment, a single point surrounded by a changing ocean and climate. To confront climate changes, sea level rise and possible mass extinctions, artists utilize the interaction of creative disciplines and the embrace of broad scientific research. Print media are flexible communication tools capable of absorbing data, analysis, and image, constructing a bridge between research and public engagement. Conservation and policy change can come from thoughtful, collaborative thinking, considering economic challenges alongside coastal biology, ocean rhythms, and marine ecosystems.

What are the environmental concerns specific to Puerto Rico and how do these issues resonate with the countries represented in the INKubator session?
What interdisciplinary efforts are already taking place and what forms can they take?
How do we connect printmakers interested in conservation, research initiatives, and working for change?



SESSION 2

11:30am - 1:00pm

No Office Space

Rae Helms and Francesca Lally



“DIY serves as the honorific term for the kind of subject required by the constant just-in-time turmoil of our networked world. It has come to stand for a potent mix of entrepreneurial agency and networked sociality proclaiming itself heir to both punk autonomy, the notion of living by your wits and as an outsider, and to a sub-cultural basis for authentic artistic production, the assumption that truly creative individuals exist in spontaneously formed social undergrounds.”- Lane Relyea, Welcome to Yourspace

Inspired by Lane Relyea’s concept of do-it-yourself as an art form representing subcultural authenticity, No Office Space aims to discuss how easily accessible printmaking tools can enhance our understanding of both historical and contemporary archives. The focus of this inkubator explores the often overlooked aesthetics in print media through DIY and non-archival processes. Artists will examine how accessible methods in print media- such as xerox printing, risograph, stenciling, and monoprinting— can be used to reinterpret narratives about place, identity, gender, race, and power. Overall, this discussion will consider how under-appreciated printmaking techniques can be used to reclaim narratives within the hierarchies of fine art. It will also discuss how the use of non-archival printmaking processes can reshape our understanding of history and aesthetics, and what new possibilities these create for addressing issues of identity, power, and environmental sustainability.

SESSION 3

1:30pm - 3:00pm

The Changing Tides

Sangmi Yoo & Rosenda Álvarez Faro



This INKubator session will focus on understanding cultural diversity and celebrating it. The audience will participate in the learning of the history of the conference site, Puerto Rico, and its cultural heritage along with celebrating other cultures seen through the printmaking practices. The organizers will introduce their stories and welcome the viewer participation. Rosenda Álvarez Faro’s artistic practice, including her previous involvement in Taller Malaquita, an art collective founded by women artists of San Juan. Their interdisciplinary practices have provided a great platform for art production, solidarity, exchange, and collaboration. Sangmi Yoo will open a wider dialog by seeing one another’s cultures as evolving work. Her artwork Stereotyped Ordinary utilizes the overgeneralization of one’s culture by societies and brings attention to the cultural representation being a flux, not a stasis.

THEMED PORTFOLIOS

Themed portfolios are organized and curated by SGCI Members to reflect each conference's concept, and offer participating artists a complete portfolio.

One copy of each portfolio is donated to the SGCI Archive at the Zuckerman Museum of Art at Kennesaw State University. All Themed Portfolios will be showcased throughout the duration of the Conference at locations provided below.

The AI Print Workshop

Organizer: Dana Potter

Location: EAPD

Marika Arellano Christofides
Mary Claire Becker
Shannon Bourne
Leonie Bradley
Paul Catanese
Kathryn Combs
Brian Gonzales
Cullen Houser
Travis Janssen

Sean P Morrissey
Mariceliz Pagan
Dana Potter
Sarah Sipling
Drew Sisk
Mariana Smith
Riel Sturchio
David Wischer

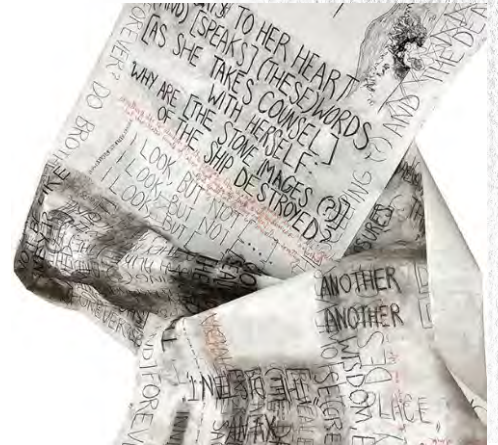


Tactical Communications - Comunicación Táctica

Organizers: Rae Helms, Francesca Lally
Location: EAPD

Savannah Bustillo
Amy Cousins
Sophia Dell'Arciprete
Emma Eichenberg and Eli Nole
Katie Garth
Lois Harada
Rae Helms
Brandon Hernandez
Carolina Hicks
Kate Horvat
Annie May Johnston

Jake Lahah
Francesca Lally
K. MacNeil
Roberto Torres Mata
Sarah McDermott
Dillon Rapp
Nickolas Satinover
Jalisa Sousa-Silva
Hester Stinnett
Josh K. Winkler
Ari Zuaro



Salt & Blood of Hidden Kinships

Organizers: Corinne Teed and Ron Abram
Location: UPR

Ron Abram
Fiona Avocado
Dustin Brinkman
Vin Caponigro
Ruben Casillo
Matao Dreskin
Will Henry
Christina Kang
Peri Law
Natalie Manes

Hannah McNichol
Guen Montgomery
Heather Parrish
Natasha Pestich
Frank Rowland
Ian Ruppenthal
Devin Stackonis
Edward Steffani
Corinne Teed
Lancelot Yates

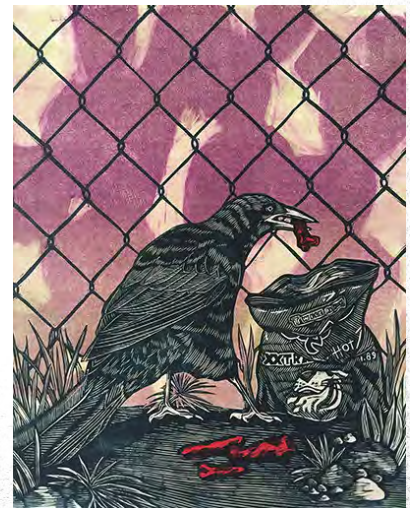


Print A Bird on It

Organizer: Daniella Napolitano
Location: EAPD

Stephanie Berrie
Caitlynn Buckler
MC Garey
Noah Dasho
Jessica Gross
Sallie Harker
Brooke Ann Inman
Phil Jasen
Rylie Kelley
Deborah Maris Lader
Lujang Li

Heather Muiase
Daniella Napolitano
Zoe Nielsen
Sarah Pickett
Andrew Polk
Mitchell Poon
Emily Ritter
Elizabeth Claire Rose
Stephanie Smith
Adriana Torres Cruz
Jonathan Wright



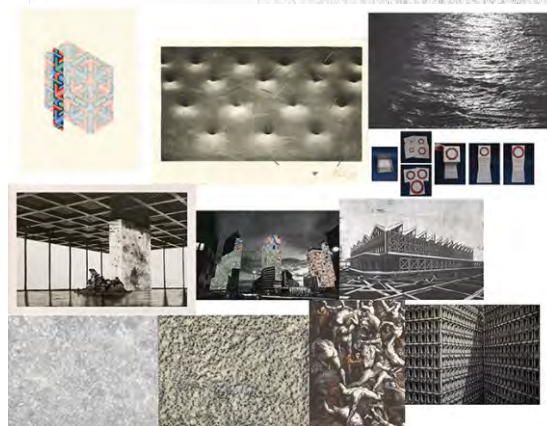
Landmarking

Organizer: Alex R.M. Thompson

Location: UPR

Alex R.M. Thompson
Anna Gaby-Trotz
Anna Trojanowska
Anthony Huang
Augusto Sampaio
Erik Waterkotte
Heather Leier
Jason Everitt

Jonathan S. Green
Kelsey Stephenson
Luke Johnson
Łukasz Koniuszy
Myken McDowell
Victoria Day
Vinicius Libardoni
Walter Rindone



De los árboles, para los árboles

Organizers: Kimiko Miyoshi, Tava Tedesco

Location: EAPD

Erika Adams
Lindsay Buchman
Jennifer Chen
Celeste De Luna
Kiyomi Nannery Fukui
Carissa Kalia Heinrichs
Fleming Jeffries
Poli Maricha
Kimiko Miyoshil

Michael Nannery
Jesse Parrott
Marianne Sadowski
Mariana Smith
Mike Sonnichsen
Tava Tedesco
Summer Ventis
Melanie Yazzie

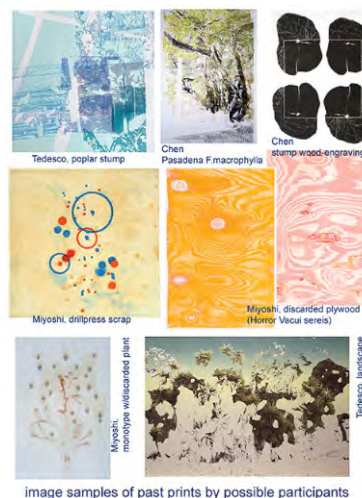


image samples of past prints by possible participants

Collaging Identity

Organizers: Dave DiMarchi and Brett Taylor

Location UPR

Stephanie Alaniz
Dustin Brinkman
Myles Calvert
Alejandra Carillo
Dave DiMarchi
Javier Flores
Eliza Frensey
Adrian Gonzalez
Brittany Gorelick
Forrest Lawson
Alexey Lazarev
Heather Leier
Daniel Luedtke

Eliza Lutz
Nathan Pietrykowski
Andrew Rice
Beth Sheehan
Gloria Shows
Sarah Sipling
Sok Song
Kaleena Stasiak
Heather Steckler
Brett Taylor
Kurt Tomerlin
Lisa Turner
Erin Wohletz



Aunque naciera en la luna

Organizers: Elisa Dore, Azin Yousefiani

Location: La Liga De Arte

Azin Yousefiani

Elisa Dore

Gino Castellanos

Jacoub Reyes

Jamaal Barber

Jasmin Warnock

Nikki Jabbora-Barber

Sergio Suarez

Stephanie Silva

Tenjin Ikeda



Lessons from Our Mother Tongues

Organizer: Danqi Cai

Location: EAPD

Golnar Adili

Dennis Ahearn

Ivy Breneman

Danqi Cai

Jaqueline Chit Yu Chau

Javier Flores

Chenxi Gao

Jade Hoyer and Emily Luna

Raluca Iancu

Nilou Kazemzadeh

Anna Kenar

Dilara Miller

Mable Ni

Yangbin Park

Tatiana Potts

Anie Toole

Liz Zhang

Francille Zhuang



Sumergir y Resurgir/Submerge and Reemerge

Organizer: Ruthann Godollei

Location: La Liga De Arte

Fraixa Albizu

Miguel A. Aragón

Diógenes Ballester

Marwin Begaye

Aaron Coleman

Marcos De Jesús Carrión

Justin Diggle

Ruthann Godollei

Jonathan Herrera Soto

John Hitchcock

Stephanie Hunder

Luke Johnson

Eddy A. López

Ricardo Levins Morales

William Mathie

Myken McDowell

Humberto Saenz

Nicole Simpkins

Maria Cristina Tavera

Xavier Tavera Castro

Joseph Velasquez

Submerge and Reemerge

Printilla

Organizer: Kelly Nelson
Location: La Liga De Arte

Susanna Crum
Kerri Cushman
Jessica Spring
Juniper Teffeteller
Ani Volkan
Kelly Nelson
Kimiko Miyoshi
Laurie Carnohan
Lujiang Li
Chelsea O'Hayer
Patrick Vincent

Sydney Samele
Jessica McDonnell
Riley Winkles
Sariah Park
Anna Kenar
Summer Ventis
Tatiana Potts
Heather Huston
Nicole Soley
Emily Stokes

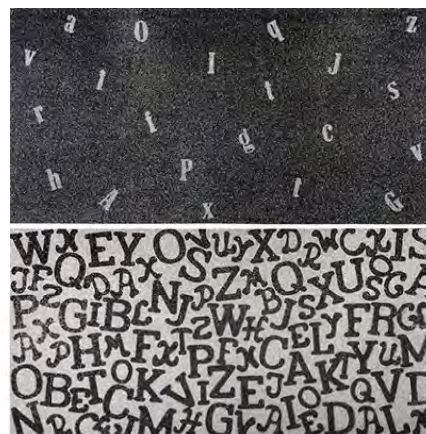


Celestial I Terrestrial

Organizers: Andrew Kozlowski, Sheila Goloborotko, Jill Parisi-Phillips, Dimitry Tetin
Location: EAPD

Nicole Andreoni
Denise Bookwalter
Cynthia Brinich-Langlois
Kate Collyer
Sheila Goloborotko
Beth Grabowski
Louise Fischer
Travis Janssen
Leslie Koptcho
Andrew Kozlowski

Melissa Wagner Lawler
Sharon Lindenfeld
Daniel Luedtke
Sean Morrissey
Jill Parisi
Richard Repasky
Tanja Softić
K. Stevenson
Evan Summer
Shelley Thorstensen

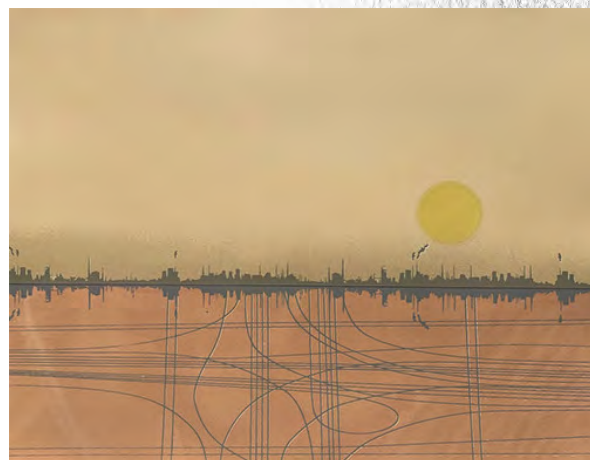


Disaster Relief

Organizer: Jaime Knight
Location: EAPD

Anthea Black
Margaret Denk-Leigh
Emma Difani
Kirsten Flaherty
Kate Goyette
Richard Hricko
Jaime Knight
Heather Muise
Michelle Murillo
Malgorzata Oakes
Edie Overturf

Luz Marina Ruiz
Dan Rule
Nick Shick
Rachel Singel
Sarah Sipling
Devon Stackonis
Taro Takizawa
Lisa Turner
Alexander Wolf
Meagan Wright
Gabriela Yoque



Mestizaje

Organizer: Becci Spruill

Location: EAPD

Justine Aremu
Angelina Bissey
Marco Camacho
Anissa Cavazos
Chelsea Clarke
Javier Flores
Olivia Fredericks
Christina Kang
Aracely Millan Mendoza

Lujan Perez
Linda Lucia Santana
Becci Spruill



Carpeta Gráfica: Cuentos, Mitos y Leyendas de América Latina y el Caribe

Organizers: Reinaldo Gil Zambrano, Manuel Guerra

Location: UPR

Benjamin Muñoz
Carlos Llobet Montealegre
Doug Ebergardt
Emmy Lingscheit
Francisco Delgado
Jessie Burciaga
John Hancock
Kill Choi
Kristina Key
Lyell Castonguay
Manuel Guerra
Marco Hernandez

Marcos Sanchez
Matthew Egan
Michael Whitehead
Omar Gonzalez
Oscar Gillespie
Paul Acevedo Gomez
Raul Monarrez
Reinaldo Gil Zambrano
Roberto Torres Mata
Samantha Bares
Scott Minzy
Zack Schmitt



Washed Over – Lithographic Stone as a Vessel of Resilience and Metaphor

Organizer: Mark Bovey

Location: UPR

Mark Bovey
Christine Adams
Diyen Achjadi
Zach Bath
James Boychuk-Hunter
Sydney Cross
Dusty Herbig
William Kurucz
Alex Linfield

Berel Lutsky
Morgan Melenka
Marc Seigner
Bryan Ritchie
Nicholas Satinover
Otis Tamasauskas
Louise Wallendorf
Catherine Wild
Eric Wilson



International Standards/Printshop Signage

Organizer: Camilla Taylor, Linda Lyke

Location: EAPD

Kat Burdine
David DiMarchi
Leslie Friedman
Kiyomi Fukui
Brian Gonzalez
Nancy Haselbacher
Vasil Kolev
Linda Lyke
Nancy Macko
Phyllis McGibbon

Pilar Nadal
Maxwell Forrest Roath
Jen Scheuer
Marisha Simons
Hannah Skoonberg
Camilla Taylor
Heather Thomson
Tonja Torgerson
Patrick Wagner



MAPPING THE ANTHROPOCENE

Organizers: Karen Oremus, Catherine Bebout

Location: UPR

Lynne Allen
Catherine Bebout
Deborah Cornell
Elizabeth D'Agostino
Sarah Epping
Bernice Ficek-Swenson
Ashley Fuchs

Fleming Jeffries
Anita Jung
Karen Oremus
Michelle Rozic
Eszter Sziksz
Josh Winkler
Sarita Zaleha



Resurgimiento : Over Land and Sea

Organizer: Myles Calvert

Location: La Liga De Arte

Austin Armstrong
Myles Calvert
Carolina Norma Salinas de la Cruz
Andrew Deutsch
Judith Martinez - Estrada
Jill Graham
Jonathan Greene

Emily Martin
Kelsey Miller
Carolyn Muskat
Tim Pauszek
Joseph Scheer
Sam Sloan-Weichert



We all come from Somewhere

Organizer: Juana Estrada Hernandez, Calliandra Hermanson

Location: EAPD

Adam Noah Berman

Ben Iluzada

Ben Schoenburg

Calliandra Hermanson

Crystal Hammerschmidt

Emmaline Soloman

Erin DiGiovanni

Gisela M. Ramirez

Hannah Plotkin

Juana Estrada Hernandez

Jessica Gross

M. Robyn Wall

Robbie Sugg

Trevor Mock



Lawful/Unlawful

Organizers: Clare Samani, Carlie Salomons

Location: EAPD

no image provided

Tidalectics: A marine biology print portfolio

Organizer: Eveline Kolijn

Location: EAPD

René Arceo partnered with: Dr. Jasper de Goeij

Pepe Coronado, partnered with Maria Villalpando

Umberto Giovannini, partnered with Dr. Amanda Spivak

Tracy Hill, partnered with Dr. Stuart Sandin

Jill Ho-You, partnered with Dr. Illiana Baums

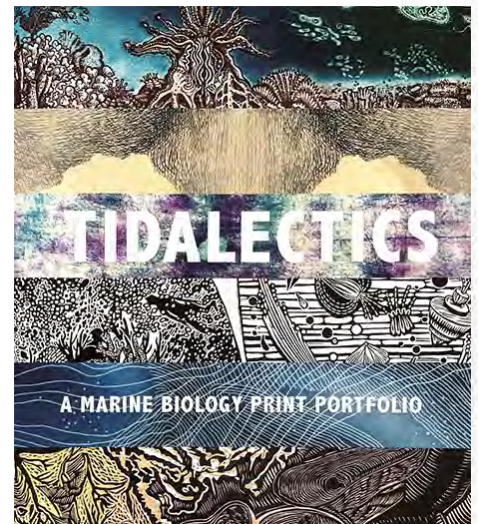
Eveline Kolijn, partnered with Dr. Forest Rohwer

Poli Marichal, partnered with D. Antoni Mignucci

Natasha Russell, partnered with Dr. Mark Vermeij

Melissa Smith, partnered with Dr. Valerie Chamberland

Koichi Yamamoto, partnered with Dr. Gregory Folz



Certum Tempus

Organizer: Stephanie Alaniz
Location: UPR

Stephanie Alaniz*
(organizer)
Muriel Condon
Zoë Couvillion
Andrew DeCaen
Sarah Ellis
Cameron Gray
Trishelle Jeffery
Taylor Johnson
Hanna Kesty
Marta Kubiak
Emily Legleitner

Nathan Pietrykowski
Mike Pennekamp
Dana Potter
Edie Skeard* (organizer--
no print)
Kacey Slone
Barbara Lane Tharas
Thuong Hoai Tran
Lisa Wicka
Erin Wohletz
Jonathan Wright

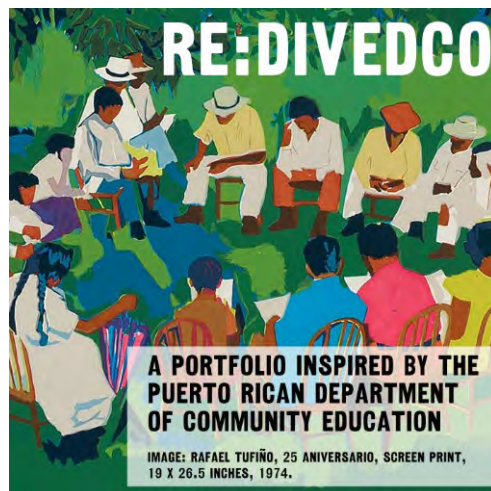


ReDivEdCo

Organizer: Barry O'Keefe
Location: La Liga De Arte

Melissa Haviland
Joseph Velasquez
Kate Fowler
Anna Wagner
Caroline May
Barry O'Keefe

Ryan Numair
Brooke Inman
Kathleen Charnley
Enrique Figueredo
Burt Bucher t



Earth/Mother

Organizer: Daniella Napolitano
Location: UPR

Hannah Adair
Breslin Bell
Kala'i Blakemore
Laura Byrne
Cynthia Lollis and Daniela Deeg
Elizabeth Castaldo
Sue Carrie Drummond
Brandie Dziegiel
Jamie Lee Girodat
Anna Brooke Green
Nicki Koning
Tikva N. Lantigua

Heather Leier
Melissa Mandel
Lujan Perez Hernandez
Hailey Quick
Ashley L. Schick
Catherine Stack
Kaleena Stasiak
Bryn Sumner
Becky Thera
Kylie Millward
Rosane Viegas
Tammy Wofsey



POP-UP EXHIBITIONS

Pop-Up Exhibitions showcase works by and/or curated by SGCI Members, and are based on each conference's theme. This is a great opportunity to share your work with fellow members and contribute to the conference's artistic atmosphere. The Local steering committee selects Pop-Up Exhibitions based on space availability, applicability, and interest.

Prayer Flags for Puerto Rico

Organizer: Beauvais Lyons

Location: Garden Patio of the EAPD

Address: Norzagaray Street End



Impresiones Dinámicas / Dynamic Impressions

Organizers: Moses Ros, Luanda Lozano
Location: EAPD Theory Classroom Hallway
Address: 52 Calle del Cristo



The “Old” New Normal/ La “vieja” nueva normalidad

Organizer: Carlos Llobet Montealegre
Location: UPR Gallery B at the Art Building



Una buena impresión

Organizer: Dareliz Alayon
Location: Flor de Parcha, Rio Piedras



The Wind At Dawn / El Viento Al Amanecer

Organizers: The Reid and Wilhelmina Peace
Location: UPR Oller Gallery, Humanities Building



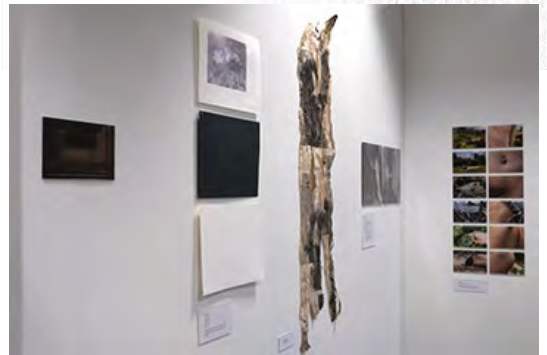
Paper Boats Flotilla

Organizer: Mary Sherwood Brock
Location: HILTON Flamingo Foyer,
Upstairs



Leave The Trace

Organizer: Marta Kubiak
Location: EAPD Studio Building
Address: 52 Calle del Cristo



Inside Out / Outside In - between printmaking and sculpture

Organizer: Alicja Habisiak-Matczak
Location: Museum of the Americas
Conference Room



IEA Editions

Organizers: Myles Calvert
Location: Museum of the Americas
Conference Room



Landscape Contemplations

Organizer: Tomasz Matczak

Location: UPR Gallery A at the Art Building



Printed with a Steamroller

Organizer: Claudia Wilburn & Fraixa Albizu Rodriguez

Location: Betsy Padin Gallery at La Liga



Elastic Memory

Organizers: Eddy Lopez, Patricia Villalobos

Location: Cuadrado Gris



Juried Members Exhibition

Organizers: Martin Garcia Rivera and Ada Rosa Rivera

Location: EAPD Main Gallery

Address: Norzagaray street end

Dream Oath

Organizer: Logan Bishop, Graduate Fellowship Awardee

Location: EAPD, Amphitheater, 2nd floor

Address: Norzagaray Street End

Haydee Landing, Lifetime Achievement Awardee Exhibition

Organizer: Haydee Landing

Location: Casa De Libro

Print Pública

Organizer: Jade Hoyer

Location: UPR Gallery C at the Art Building



Sistema

Organizer: Sheila Goloborotko

Location: Museum of the Americas



Reinventing Invasives: Etchings on Papers Made with Invasive Plants

Organizer: Rachel Singel

Location: EAPD, Amphitheater, 2nd floor

Address: Norzagaray Street End



The Smallest Distance Between Us: Challenging Otherness and Telling Stories

Organizer: Kelda Martensen

Location: San Cristobal Lobby

Address: 52 Calle del Cristo



Can U See Her Project

Organizer: Lillian Young

Location: Museum of the Americas

Conference Room

Address: C. Beneficencia, San Juan, 00901



The Ocean Inside - A print-video project

Organizer: Eveline Kolijn

Location: San Cristobal Lobby



DEMONSTRATIONS & WORKSHOPS

FRIDAY 4TH

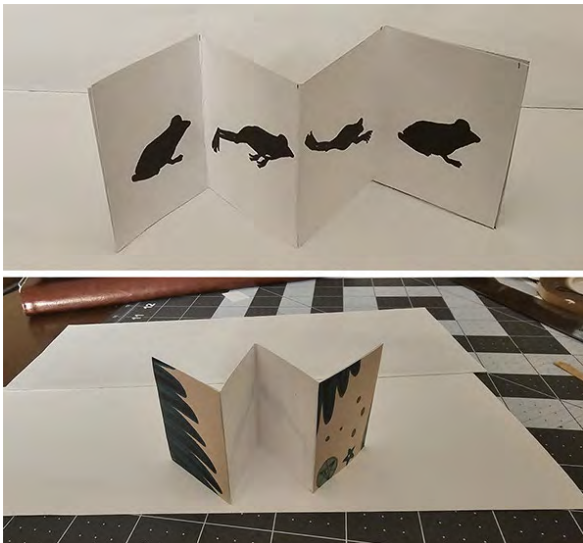
Printmaking applications for handmade paper

Organizers: Lars Roeder, Jesse Taylor

Location: EAPD - Paper Studio ROOM 205

Session 1: 9:30am - 11:30am / **Session 3:** 2:30pm - 4:30pm

Let the PULPATEERS guide you through a paper pulp printmaking power hour in their pressure-packed presentation of frenetic fiber flinging and maniacal matrix mayhem. These pulpy printers will demonstrate 1000 ways to combine handmade paper with all manner of printmaking techniques in this rapid-fire session of soggy substrates and inky innovation. So get up off the couch (pronounced "cooch"), hold on to your deckles, and step into the splash zone, it's a pulp printing party in Puerto Rico.



All of the Books-None of the Glue!

Organizers: Claire White

Location: Hilton Caribe - Flamingo C & D

Session 1: 9:30am - 11:30am / **Session 2:** 12:00pm - 2:00pm

I am interested in the word grabado having a double meaning of recording and printmaking. I am also interested in -ando/-endo transforming words into continuous verbs in Spanish like -ing does in English. These book forms create the illusion of movement. The images in the flipbook appear to move because the mind fills in the blanks the eyes do not record. The zoetrope works while it is spinning because the eye retains the image while seeing the next image. It also relies on the slits and the frame to keep the images from blurring together. While not active, the accordion book represents movement in its design.

All three book forms explore the theme of continuous activity and how images are recorded on paper and received by the human eye. All three book forms explore the theme of continuous activity and how images are recorded on paper and received by the human eye.

Tonality in Letterpress Photopolymer

Organizers: Jennifer Scheuer

Location: EAPD - Room 202 - Vandercook

In this demonstration Jennifer Scheuer and Francille Zhuang will present an affordable home-made exposure system using easily-accessible equipment to create exposures for photo-polymer letterpress and discuss strategies for good exposures. Many studios do not have access to a polymer-exposure unit, and this system creates opportunity for an artist to pack the supplies, and create plates while traveling or at artist residencies. Scheuer utilizes letterpress photo-polymer to create paper sculptures and artist books, her interest in this technique allows her to produce large quantities of prints quickly for these intricate works.

Scheuer and Zhuang are researching strategies of translating drawings and washes into tonal plates for letterpress for a current research project and will present examples and strategies to create these works.



Session 2 : 12:00pm - 2:00pm / **Session 3**: 2:30pm - 4:30pm



New ways in algraphy- from Kitchen litho to temporary laminated matrices

Organizer: Tomasz Matczak

Location: EAPD Etching Studio ROOM 203

Algraphy is a technique using aluminium and fosforic acid to create the matrix. Kitchen Lithography is a planographic printing technique (printing from a flat surface) based on the principle of water and oil repelling each other. To simplify the algraphy process I will show the participants how to use simple kitchen aluminium foils, pencils, ballpens, permanent markers, wax pastels, bar of soap, and a common non-alcoholic drink to create a printing matrix that can be printed in a regular edition of several copies. As a base to hold the foil we will use grained aluminum plates, textured wallpapers, canvas, e.t.c. The images created this way have an interesting graphic quality. My workshop's aim is to popularise printmaking techniques which can be created by both advanced and beginning artists both at home and in the studio. I will share the results of my experiments with the frottage technique incorporated in the process of creating the matrix.

As an alternative I can propose a demo of eco-lithography with the use of citric acid or repeat the application from 2020 which was accepted then: Experimental lithography techniques from Polish perspective

Session 1: 9:30am - 11:30 am / **Session 2** : 12:00pm - 2:00pm / **Session 3**: 2:30pm - 4:30pm

Painted Woodcut: Ink and Gouache

Organizer: Topher Alexander

Location: La Liga

During this demonstration I will show each step of the process as well as examples of finished works. I will demonstrate a variety of techniques for applying the gouache onto paper, coating the image with india ink as well as the wash off process. I also plan on setting up a station which will be open for participants to create their own small format pieces. This process is relatively quick, so participants will be able to have their own 'painted print' finished within an hour.

Session 1: 9:30am - 11:30 am /

Session 2 : 12:00pm - 2:00pm /

Session 3: 2:30pm - 4:30pm



Collagraph and Transfer Pressure Printing

Organizer: Sok Song

Location: EAPD Room 204: Takach Press

This demonstration will explore collagraphy and pressure printing, with a focus on techniques using graphite transfer papers and inked plexi plates. Sok will showcase samples of his work and demonstrate how he creates loose and fixed collagraph plates using various materials and textiles. He will cover inking techniques and transfer printing methods to enhance composition, texture, and detail. Sok will also explain his graphite transfer printing process, including the use of different pressure levels and the creation of colored and custom transfer plates using plexi and Duralar. The objective is to introduce these methods, inspire experimentation, and foster a collaborative environment for sharing artistic ideas.

Session 1: 9:30am - 11:30 am /

Session 2: 12:00pm - 2:00pm

DEMONSTRATIONS & WORKSHOPS

SATURDAY 6TH

Print Animations

Organizer: Poli Marichal

Location: Hilton Caribe - Flamingo C & D

The main purpose of this demonstration is to show SGCI attendees how to animate prints using digital programs. Digital animation is becoming easier to achieve and can open new doors for expression. I will demonstrate how to import JPEGs of prints to Photoshop and divide the images into layers. The files with those JPEG layers are then imported to MOHO PRO, where one can create a digital skeleton for the selected image. Once you have a workable character, based on a print, you can animate it by using special tools in the Timeframe. Anime Pro is a powerful animation software that provides impressive tools and fast rendering of animated frames. During the demo, I will animate a print and export it as an mp4 digital file. I will also show a selection of finished prints. The whole demo and film presentation will take two hours.

Session 2 : 12:00pm - 2:00pm



Intaglio Chine Collé

Organizer: Mizin Shin

Location: EAPD Etching Studio ROOM 203

This intaglio Chine-Collé technique allows incorporating multiple colors and/or different image designs— e.g., digitally printed images— on a single matrix, eliminating the need for printing multiple layers. The demonstration will explore Chine-collé within the intaglio printmaking process by using metal and acrylic plates as matrices. The demonstration will share (1) a process preparing printing paper and adhesive for a Chine-collé technique, (2) methods for dyeing and preparing colored paper, and (3) incorporating multiple colors or images in a design requiring tight registration.

Session 1: 9:30am - 11:30am /

Session 3: 2:30pm - 4:30pm

Atomic Reductions

Organizer: Nathan Meltz

Location: EAPD - Paper/Screen Printing Studio ROOM 205

Atomic Reductions is a technical demonstration showing the use of the traditional ceramicist's tool of the ceramic atomizer to create screenprint reductions. Demonstrator Nathan Meltz will show how the atomizer can be used to create unique textures and painterly visual effects. This totally analog and carbon neutral technique is a great addition to the toolbox of any screenprint shop frustrated by clogged airbrushes and the waste of spray paint cans.

Session 2 : 12:00pm - 2:00pm /

Session 3: 2:30pm - 4:30pm



DIY Cameras for Printmakers

Organizer: Neal Cox

Location: EAPD Etching Studio ROOM 206



Session 1: 9:30am - 11:30 am /

Session 2 : 12:00pm - 2:00pm /

Session 3: 2:30pm - 4:30pm

Combining low tech photography with photomechanical printmaking processes provides an intriguing avenue for the artist/printmaker who either does not naturally gravitate towards traditionally drawn images, or who would like to supplement such imagery with the syntax of rudimentary photography. Alternatives to the sharp quality of a digital camera include homemade pinhole cameras, the likes of which have been made for centuries, as well as single-element lens cameras. This demonstration will showcase possibilities in designing and constructing high quality, low tech DIY cameras using materials and processes common to book arts and printmaking for the purposes of generating photographic negatives to be used in the printmakers workflow. Participants will gain a general understanding of the process of designing, building, and using a well-crafted aesthetically pleasing DIY camera. Examples of the various phases of construction will be displayed. The demonstration will focus on the fundamental considerations of design, including both optimal function as well as aesthetic value of the camera as a tool and as an object. Instruction will be given regarding the use of the camera to generate negatives to be used in photomechanical processes such as collotype and serigraphy in addition to alternative processes such as cyanotype and gum printing. Examples of such work will be provided.

3 in 1 Uses for Photo-Litho Plates

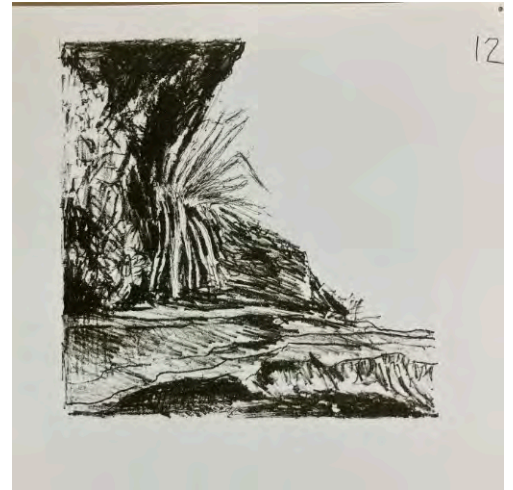
Organizer: Carolyn Muskat

Location: UPR BA 210 - Litho Studio UPR

Photo-litho plates have long been used for both photo-based imagery and hand-drawn films. In this demo, we will show how these plates can be used for photo layers, plus additional litho layers, adding more uses to a precious resource. We will be moving quickly through a photo layer, to a layer similar to polyester plate (Pronto) usage, and on to a hand-grained plate image. For everyone, getting the most from your materials has become critical. This demo and presentation offers options!

Session 1: 9:30am - 11:30 am /

Session 2: 12:00pm - 2:00pm



MOBILE EVENTS

Print Collage Mural

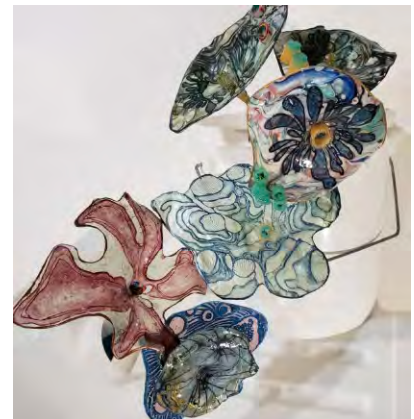
Thurs, Fri, Sat. All day

Location: TBD



Language Guidebook

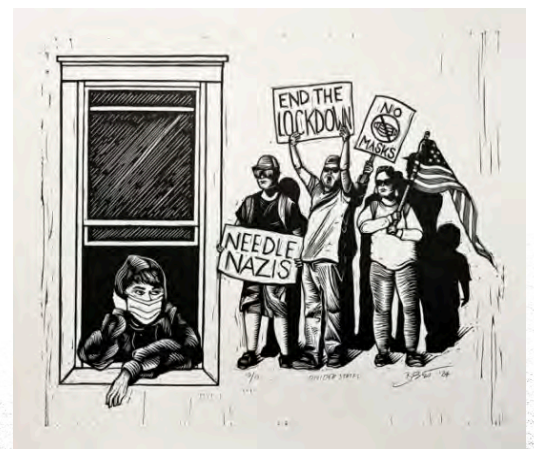
Be on the lookout for Savannah Bustillo who will be handing out guidebooks throughout the conference!



Perspectiva es 20/20 (Hindsight is 20/20)

Thurs, Fri, Sat

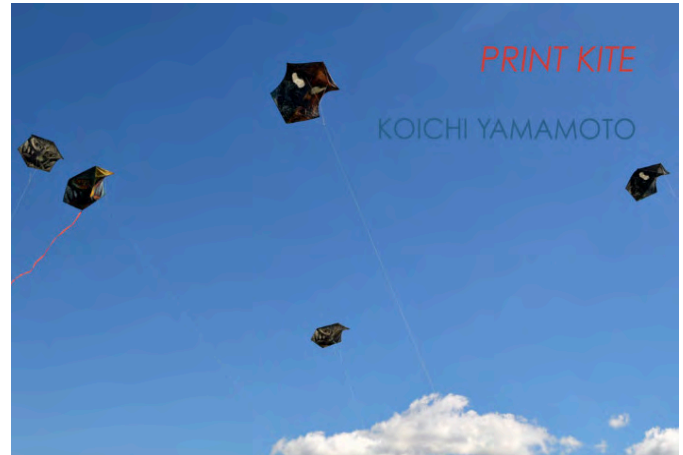
Location: At the Vendor Fair, Hilton Caribe
(Los Rosales A & B Thursday 9 - 5, Friday 9 - 5, Saturday at noon)



OUTSIDE THE BOX

Print Kite

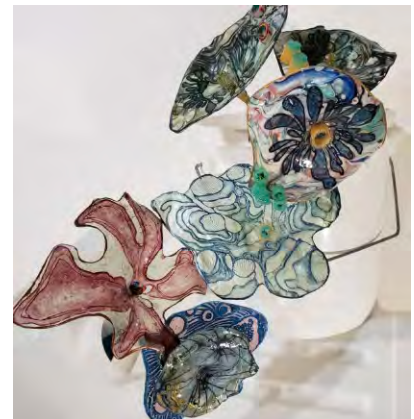
Location: Thursday, April 3rd, 9:00am-5:00pm
La Poza del Escambrón Beach
Friday, April 4th, 9:00am-5:00pm
Castillo San Felipe del Morro (El Morro)



Setting Seed

Friday and Saturday, All Day

Location: Caribe Hilton : San Cristobal Foyer



Decolonizing Printmaking: Sketching an Alternate Art World

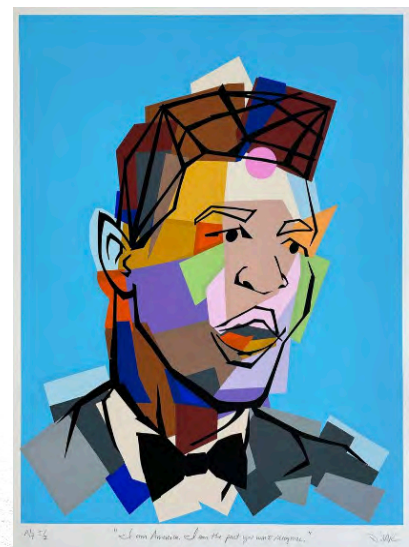
Friday, April 4th 9:30am-11 am, Presenters: cloudwhite, Imar Hutchins

Location: EAPD Building, Auditorium, 2nd Floor

*This event is also happening as a panel, as well as a pop-up exhibition.

Perhaps the most common question on the minds of printmakers (and artists of all kinds) is how they create an economically sustainable practice for themselves. What I call the “art predation industrial complex” has historically worked against us, creating a so-called “art world” that can be likened to a form of colonialism. It is a system which benefits a select few and is in general cruelly extractive of the value created by artists. Simply put, it is a system that is actively anti-artist and in which the best interests of the artist are often hardly even a consideration.

Printmakers could and should be at the forefront of deploying our creativity towards creating alternate commercial models, business practices and ways of moving through the world that center us—rather than buying into the inherently exploitative system that is the status quo.



OUTSIDE THE BOX

Ponte Gráfico

Thursday, April 3rd, 7pm

Location: La Lineal Gallery, Rio Piedras



Day Inking

*pre registration required

Friday, April 4th, 3:30 - 5:00,

Location: Caribe Hilton : Boardroom 2

Saturday, April 5th, 1:30 - 3:00,

Location: Caribe Hilton: Los Rosales C, D, E

PRINT HOP PAGE

Thursday Evening Following Presidential Panel

*Transportation will begin running at 5 pm and end at 10 pm

MAP: <https://www.google.com/maps/d/u/0/edit?mid=1GSpJJF8n2E0IRXDgqMS3f3z50FV05E&usp=sharing>

Route 1 ADA Bus

*Pick Up - Drop Off: Caribe Hilton - Totem Plaza, Casa De Libro, Museum of San Juan

Route 1 Coach

*Pick Up - Drop Off: Caribe Hilton - Plaza Colon (See Map for Walking Directions)

EAPD - Building 1

- Prayer Flags for Puerto Rico (courtyard)
- Member's Juried Exhibition (1st floor, main gallery)
- Graduate Student Exhibition, Logan Bishop (2nd Floor Amphitheater)
- Rachel Singel's Reinventing Invasives: Etchings on Papers Made with Invasive Plants (2nd Floor Amphitheater)
- 2 Themed Portfolios displays on the bulletin board near the grand staircase

EAPD - Building 2

(Pop up exhibitions and themed portfolios will be viewable during the conference & will still be on display for the Saturday night awards party at this location.)



Museum of the Americas

- Can U See Her Project
- IEA Editions - a tradition of experimentation and collaboration through research-based residencies
- Sistema
- Inside Out / Outside In - between printmaking and sculpture.

cont. next page



Casa De Libro

- Lifetime Achievement Awardee Exhibition, Haydee Landing

Museum of San Juan

- La Huella Indeleble: Cumbre Gráfica de las Jornadas del Grabado Puertorriqueña

La Liga de Arte

- Themed Portfolios
- Printed with a Steamroller/Grabando in Movimiento

Route 2 ADA Bus + Coach (same route)

*Pick Up - Drop Off: Caribe Hilton - University of Puerto Rico Rio Piedras, Art Building - Also reception at Humanities Ollier Gallery

***Expect a 45 minute drop off/pick up due to traffic.

Stop 1 - UPR Rio Piedras

- Art Building
 - Themed Portfolios
 - Gallery A - Landscape Contemplations
 - Gallery B - The “Old” New Normal/ La “vieja” nueva normalidad
 - Gallery C - Print Pública
- Humanities Building
 - Ollier Gallery: The Wind At Dawn / El Viento Al Amanecer

Stop 2 - Cuadrado Gris

- Elastic Memory

Stop 3 - Galeria Guatibiri, Rio Piedras

- Una Buena Impresión

Stop 4 - La Lineal Art Shop and Gallery

- Ponte Gráfico: Body printing performance show 7:00 pm

MISCELLANEOUS

1. Print Kite event map



Print Kite Friday Location:
Castillo San Felipe del Morro
501 Cll. Norzagaray
Old San Juan
San Juan, PR, 00901

2. Other Useful Maps:

https://www.google.com/maps/d/u/0/viewer?mid=1GSpJJF8n2E_0IRXDgqMS3f3z50FV05E&ll=18.433020633157277%2C-66.08387090000001&z=13