

Graphic Impressions

The Newsletter of the Southern Graphics Council

Fall 2009



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LETTER FROM EDITOR

Erika Adams



Hello SGC,

Welcome to the fall edition of Graphic Impressions. In Boston, where roughly 51 colleges welcome thousands of students each year, the fall is as much about renewal as it is about tracking down those elusive twin extra long sheets!

For those of us in academia, sometimes returning to school is bittersweet; the excitement of getting back to students and colleagues is tempered by the pull of the studio. I never think I am missing teaching until my first time back in the print shop. I walk in, put on some Rolling Stones or Zee Avi and survey the summer changes- a few new spider plants, the litho stone assignment chart cleared of names, the fresh faced new students asking me if I have another syllabus while the returning ones tell me about their summer adventures. All of a sudden, I am so glad to be back.

This fall is also a special time for the Southern Graphics Council. In this issue, you have the opportunity to get to know the new board nominees. These are the folks who will be participating in the direction of this organization for 2010-2012. As we move squarely into the 21st century, how can our professional organization serve our needs as artists, printmakers, teachers, curators and collectors? With your help, of course! (see below)

And now for some logistics: This is the last in-print newsletter. Subsequent newsletter pdf's will be available on the SGC website and will also be emailed to the listserve. However, our mailing list and our listserve are not currently in alignment. If you did not receive the summer issue of Graphic Impressions, you are not on the listserve! At the moment, this is a DIY situation; to add yourself to the listserve, send an email from the address you wish to add to mail-list-request@southerngraphics.org with the word "join" in the subject line. To remove yourself from the listserve, send an email from the address you wish to remove to mail-list-request@southerngraphics.org with the word "leave" in the subject line.

So, enjoy the good weather while it lasts, and be sure to share what you are doing with your print community. Please send your images, articles, show and book reviews to me. The next deadline is December 15th.

Erika Adams
eatingdogpress@hotmail.com

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West Virginia University
Morgantown, WV
joseph.lupo@mail.wvu.edu

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University of South Carolina
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robin332@gwm.sc.edu

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loccisj@scfl.edu

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lbulawsk@wustl.edu

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DAVID JONES
Anchor Graphics at Columbia College, Chicago, IL
dajones@colum.edu

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University of Iowa
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nicole-pietrantoni@uiowa.edu

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flandersav@appstate.edu

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LOUISE KAMES
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louise.kames@clarke.edu

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Univ. of Nebraska-Omaha
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wandabread@hotmail.com

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SANDRA MURCHISON
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smiths@millsaps.edu

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BENJY DAVIES
University of Rio Grande
Rio Grande, OH
benjydavies@yahoo.com

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Bowling Green State Univ.
Bowling Green, OH
shauryakr@gmail.com

International Member at Large:

ALICIA CANDIANI
PROYECTO ACE
BUENOS AIRES, ARGENTINA
ALICIA@PROYECTOACE.COM.AR

Journal Editor:
ERIKA ADAMS
School at the Museum of Fine Arts
eatingdogpress@hotmail.com

Member at Large, Philagrafika Liaison:

CAITLIN PERKINS
Philagrafika, Philadelphia, PA
cperkins@philagrafika.org

COVER IMAGE: Eric Hongisto, "I Love Saudi Arabia", Woodcut on Mulberry, 2008

Graphic Impressions is published three times annually by the Southern Graphics Council. The journal is distributed digitally to current members of the Council and related arts organizations.

Submissions for publication are accepted as space allows. Final content decisions are made by the editor. The views expressed by the contributors and editor do not necessarily reflect those of the Southern Graphics Council.

Send membership inquiries and changes of address to:

April Flanders
785 Dogwood Rd.
Boone, NC 28607

or email:

flandersa@bellsouth.net

LETTER FROM THE PRESIDENT

Joseph Lupo



Dear Members,

This newsletter marks the end of printed newsletters for us. As we think about the future of the SGC, I believe it is fitting that enclosed in this edition is the slate of nominations for the next SGC Executive Board. I want to thank Oscar Gillespie, Melissa Harshman, and Mark Franchino for serving on the Nominations Committee. It was very inspiring to talk to so many people over the last few months about the possibility of serving on the Board. There were easily three times as many people interested in serving than there are board positions to fill. It is my hope that those who were not ultimately selected will maintain their interest in serving on the Board one day.

I think this is also a good time to talk about the current SGC Executive Board. The job of running this organization takes more than one person, and I am lucky to have such a hard working board by my side.

Joe Loccisano has done a wonderful job of creating the current traveling exhibition. It is no easy task to organize the show and schedule almost 2 years of exhibition locations. David Jones is my new hero. Not only was he the driving force behind the 2009 SGC Conference in Chicago, but he also has been a vital part of the SGC name change and tax status change. David created the contact with the lawyers in Chicago, and we are hoping to finalize this in the coming months.

April Flanders has done a wonderful job of maintaining our financial records. With her help, the SGC has maintained a positive balance in our checkbook. Wanda Ewing has served as an excellent Secretary, and has created accurate minutes of our meetings. Benjy Davies and Mary Robinson have been very helpful in their "Member-At-Large" roles.

It has been an absolute pleasure meeting and working with Alicia Candiani. She has been very dedicated to

her position as International Member-at-Large. She has attended every meeting, traveling from South America. I believe she is helping to make this position stronger and more effective. Nicole Pietrantonio is finishing out her second straight term on the Executive Board. I believe she organized a very successful student panel during the Chicago conference.

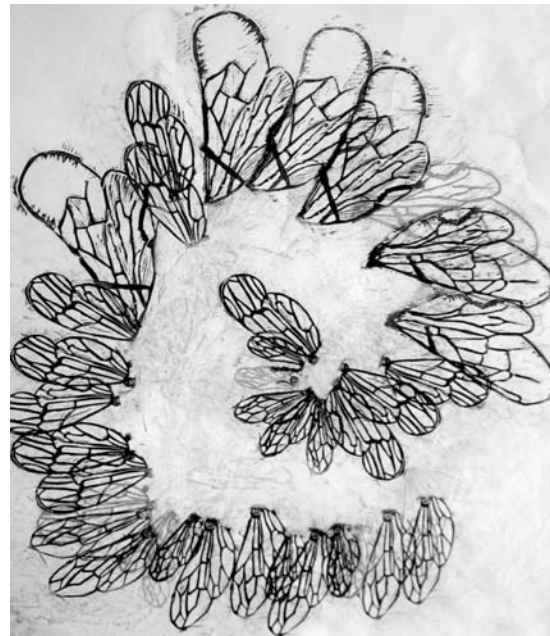
Sandra Murchison has been working very hard with Tom Dewey to update and digitize the SGC Archives located in Mississippi. They have done a wonderful job over the last few years. I want to thank Randy Bolton for chairing our Awards Committee. With Caitlin Perkins and other faculty members from Philadelphia, Randy helped organize the awards that will be given in Philadelphia and the student fellowships for this year too. Caitlin has also served as the liaison between Philagrafika and SGC for the 2010 Conference.

Louise Kames has been working hard over the last several years to organize our membership information. She is beginning to transition this position to someone new, and we will miss her presence. Finally, Shaurya Kumar has been working over the summer on a completely new website that should make information easier to access and share. Very exciting!

This is an incredibly hard working group of people, and I want to thank them for their strong work ethic, patience, understanding, and friendship.

Thank you,

Joseph Lupo



Annie Silverman, "Glasswings", multiple plate woodcut, 22"x22", detail from *Swarm Night*, a collaboration with poet Maggie Dubris, 2009

2010-2012 SGC Executive Board Nominees

President
Eun Lee



After thoughtful deliberation, it is with great honor that I accept the SGC presidential nomination. The admiration we feel each time Boyd Sanders reminds of us of our modest beginnings, the exhilaration of each new conference, the thrill of new innovations in the field of printmaking, the pride in recognizing due awards, and the anticipation of continued growth, are just a few of motivating factors that have lead me to this decision. Volunteering for the last decade on the executive board, I witnessed substantial growth along with the often difficult decisions that ensure the positive evolution of our organization. In conjunction with the upcoming board, past boards, advisors, mentors and our membership, we will undertake the challenges faced by SGC, continuing to develop while respecting our traditions. It is a great privilege to be asked to serve our council in this capacity.

Eun Lee was born in Seoul, Korea and has been teaching Printmaking at Savannah College of Art since the fall of 2006 where she was recently named program coordinator for Printmaking minors. Eun received her MFA from the University of Notre Dame and her BFA from the University of Tennessee, Knoxville.

Vice President of Internal Affairs
Stephanie Standish



Born in Colorado, Stephanie grew up in South-West Michigan, attended the School of the Art Institute of Chicago from 2001-2005 earning a Bachelor of Fine Art. She then attended Cranbrook Academy of Art from 2005-2007 and earned a Master of Fine Art in Print Media. She currently lives, works and prints in Terre Haute, Indiana. Stephanie is the Collection Manager of the Swope Art Museum and an actively exhibiting artist and printmaker. If appointed to the SGC Board as Vice President of Internal Affairs, Stephanie's main focus would be the supervision, care and oversight of the SGC Traveling Exhibition, a position which mirrors her current employment at the Swope, bringing a unique perspective to the SGC Board as one of the very few board members employed outside of Academia.

Vice President of Outreach
Jennifer Anderson



Like past board members of SGC, I like to look ahead, making now an exciting time to serve on this board. As the organization continues to expand its membership, its potential to impact and positively influence individuals and all types of institutions involved with printmaking, and indeed art making, becomes more resonant. I hope to use this position to enrich the organization by facilitating new alliances and enriching old ones.

Presently I call the wilderness of Los Angeles home and have settled into teaching at Orange Coast College and my home studio. I bring my experiences as past president of the Los Angeles Printmaking Society and my time serving as the first SGC student representative to the board. As 2009 begins to end, my work will be included in shows at Tarryn Teresa Gallery in LA, the Novosibirsk Graphic Biennial in Russia, and the LAPS 20th National.

Treasurer
David Jones



I was born and raised in California and am married to Marilyn Propp. I studied photography at the Center for Photographic Studies in Louisville Kentucky, was very fortunate enough to be introduced to lithography in Banff, Canada by Robert Evermon. I studied printmaking here and there and finally received my BFA from the Kansas City Artist Institute in 1987. From there I moved to Chicago where I worked at Landfall Press for 2.5 years as a production printer and in the fall of 1990 Marilyn and I founded Anchor Graphics. After lengthy negotiations between Columbia College Chicago and the Anchor's Board of Directors, it was agreed that Anchor Graphics should become a part of the Columbia College Chicago community.

I teach printmaking, collaborate with artists and continue to maintain a personal studio. As Executive Director my responsibilities are to direct operations at Anchor Graphics, develop new programming, build new relationships and negotiate the relationship between the shop and the college. I also serve on the Advisory Board of High-Point Center for Printmaking in Minneapolis Minnesota.

Secretary
Elizabeth Klimek



Elizabeth Klimek is an instructor of printmaking at the Corcoran College of Art and Design in Washington, DC. She received her BFA from West Virginia University and her MFA from the University of Tennessee, Knoxville. She will be teaching printmaking this fall in Italy for the University of Georgia's Cortona Program.

Klimek is a working artist, who shows her work nationally and internationally. Her most recent exhibitions include: Elizabeth Klimek: Works on Paper at the Caos on F Gallery in Washington, DC, the 2008 SGC International Traveling Exhibition; Washington Project for the Arts Exhibition and Auction; Clemson National Print and Drawing Exhibition; and the Northern Print Biennial in London, UK.

"I am very pleased to have been nominated as secretary of SGC International for the 2010-2012 term. It is exciting to be a part of the ongoing heritage of this institution, and is sincerely an honor to serve."

International Member at Large
Andrea Pinheiro



Andrea Pinheiro developed a love for print while completing a diploma of Fine Art in 2003 at White Mountain Academy of the Arts in Northern Ontario. In 2005 she completed her BFA at the University of Alberta where she continued to study print and received her MFA in 2007. Pinheiro taught 300 level Printmaking and Foundation courses at the University of Alberta in 2007. Currently Pinheiro works as the Program Manager at Malaspina Printmakers in Vancouver, Canada. She is currently working on a series of photogravures based on atomic test sites and cosmic rays that she photographs in the small cloud chambers she recently made while at a residency at the Banff Centre.

South Carolina Representative
Jonathon Goebel



The Southern Graphics Council provides a forum for printmakers across the country and abroad to interact, share ideas, and debate. This forum has played a significant role in my development as a printmaking artist and broadened the scope of the discipline's identity and its role in contemporary American society. I am honored to serve as the South Carolina Member at Large and look forward to contributing to this ever-growing, international organization.

Jonathon Goebel received his MFA degree at Texas Tech University in 2003 and his B.S. in Art at the University of Southern Indiana. He resides in the Lowcountry of South Carolina, maintains a private studio, and serves the University of South Carolina Beaufort as Assistant Professor. Goebel has received several awards for his artistic works and participated in numerous professional activities including: 30th Annual Paper in Particular, Southern Graphics Traveling Exhibition, Los Angeles Printmaking Society National Exhibition, Bradley International, Artspace National Juried Printmaking & Photography Exhibition, and Colorprint USA.

Member at Large
Nicole Hand



Southern Graphics has played a formative role in my development as an artist and a printmaker since I first joined as an undergraduate student. Through participation in Southern Graphics I have found mentors and developed friendships that are the community of artist who I enjoy working with now, and who I look forward to working for as a member of the Southern Graphics Board. I am honored to bring ten years of academic and artistic experience to the Southern Graphics Council and its members.

Nicole Hand is currently an Associate Professor of Art at Murray State University in Murray, Kentucky where she teaches printmaking, bookbinding and drawing. Her work has been exhibited nationally and internationally in over 200 solo, invitational, and juried exhibitions. She received her MFA in printmaking from the University of Miami, and a BFA from the University of South Dakota. Nicole lives in Almo, Kentucky with her husband Jim Bryant, who is a printmaker and designer and their daughter Ella.

Print Resources

Did you know there are several websites where printmakers exchange ideas, find printmaking bibliographies and write about what's happening in print?

<http://www.printeresting.org/> with the description, "Since 2008, the thinking person's favorite online resource for interesting printmaking miscellany" Printeresting's content is organized into twelve categories including "interesting printmaking" and "critical discourse" With regular posts and accessible writing, this is a great way to find out about print related stuff.

<http://www.philagrafika.org/> the website of the upcoming print festival has a category called Working States, which includes a bibliography of *writing about printmaking*-finally!

Additional sites:

<http://www.artintheage.com/blog/>
<http://www.printmakers.info>
<http://www.worldprintmakers.com/>
<http://www.laprintmakers.com/site/home>
<http://theartblog.org/about/>

If you know of a print related site, share it with the membership- please email me with the information.

Call for pictures- of you!

Send a picture of you printing- wiping plates, rolling ink, pulling prints, etc for publication in the next Graphic Impressions.

Send all submissions and suggestions to Erika Adams at eatingdogpress@hotmail.com



Mark/Remarque
2010 SGC Conference
PHILADELPHIA
March 24-27, 2010

Philadelphia, the city with ink in its blood, and a little under the fingernails, is ready to welcome you!

The 2010 SGC Conference, Mark/Remarque will examine traditional and digital print processes (marks), critical discourse important to the field (remarks), and consider the concepts associated with the historical print term *remarque*: rarity, testing, concept amplification, and boundary extension. This conference is presented by The University of the Arts (UARTS), Moore College of Art & Design, University of Pennsylvania, Pennsylvania Academy of Fine Arts (PAFA), Tyler School of Art of Temple University and Philagrafika. The conference website, www.sgcpiladelphia.com will have schedule, online registration, and more in mid-October – but in the meantime I wanted to give you an overview of what we have planned for you.

The conference is timed to coincide with Philagrafika 2010, Philadelphia's international festival celebrating print in contemporary art, involving over 200 artists in more than 80 venues throughout the city. While attending the SGC conference you will experience Philagrafika's centerpiece exhibition: *The Graphic Unconscious*, presenting the pervasive role of the print in contemporary artistic production at the Philadelphia Museum of Art, PAFA, The Print Center, the Galleries at Moore; and Temple Gallery.

The conference will kick off on Wednesday, March 24, 2010 with an orientation session from 5-6 pm at the Loews Hotel. We will give a quick overview of the exhibitions and programs to help you plan your conference experience. Following the orientation, exhibition openings are within walking distance (or a short cab ride). This is an excellent evening to take advantage of Philadelphia's booming gastronomic scene. There is something for everyone – from \$2

vietnamese hoagies (Chinatown is just two blocks from Loews Hotel) to \$100 Kobe beef cheese steaks.

The demonstrations will happen at campuses across the city – Thursday demonstrations are at UARTS and PAFA. On Friday the demo action moves to the facilities at the new Tyler School of Art. Temple University is generously providing shuttle bus service from Center City to the campus. The shuttles will continue to run through the evening's exhibition receptions for Rochelle Toner, the Print Maker Emeritus and the *Philagrafika 2010: The Graphic Unconscious* at Tyler.

There will be twelve panels during the conference, and presentations. Highlights include: a presentation by Ruth Fine, Curator of special projects in modern art at the National Gallery of Art, Washington, DC and artist talks by Carl Pope and Judy Pfaff. We are pleased to also be honoring Lois Johnson with the SGC Excellence in Teaching Printmaking Award. The Honorary Council Member Awardees include: John Ittmann, Curator of Prints at the Philadelphia Museum of Art; Libby Rosof and Roberta Fallon. Libby and Roberta are the co-founders of artblog.org, which has been named the best art blog in the country. www.theartblog.org – I highly recommend this site prior to visiting Philadelphia as a source for what's going on here!

The Philadelphia Museum of Art will host an open house in the Study Room on both Thursday and Friday in the Department of Prints, Drawings, and Photographs, and the Paper Conservation Laboratory, in the Perelman Building. And, while you are there, don't miss in the main building the exhibitions of Colombian Artist Oscar Munoz and a video installation by Japanese artist Tabaimo, part of *The Graphic Unconscious*. Plus all your favorite conference offerings such as the Open Portfolio event, vendor fair, theme portfolio exhibitions at each of the art school campuses, and of course the exchange portfolio!

Book your hotel and register early!

In 2010 the Loews Hotel – smack in the center of the city – will be our conference home base, and it happens to be in the first skyscraper ever built in the City of Brotherly Love! This 4 star rated hotel is one block from City Hall and the Reading Terminal Market and mere steps from the regional rail lines, and public transportation stops.

You can book your room now by calling 1-888-575-6397, and ask about the SGC conference rate. For more information visit www.loewshotel.com, but make sure you reserve your room by February 25, 2010 to get the conference rate of \$189 per night.

Speaking of deals, register early for the 2010 conference to get the best rate. Early registration available through February 17, 2010, for \$215, and \$110 for students. After the

17th, regular registration will go to \$285, and \$160 for students. You can register for the conference at www.sgcphiladelphia.com, starting in mid-October.

Getting Here

Philadelphia International Airport is located just eight miles from downtown Philadelphia. A one-way cab fare is \$29 and takes approximately 15 minutes. A variety of airport shuttle services provide transportation from the airport to hotels or downtown for approximately \$10/person. The R1 airport rail line departs for downtown Philadelphia (The Loews Hotel is one block from the Market East stop), every 30 minutes; a one-way fare is \$7.00 (\$6.00 if purchased in advance).

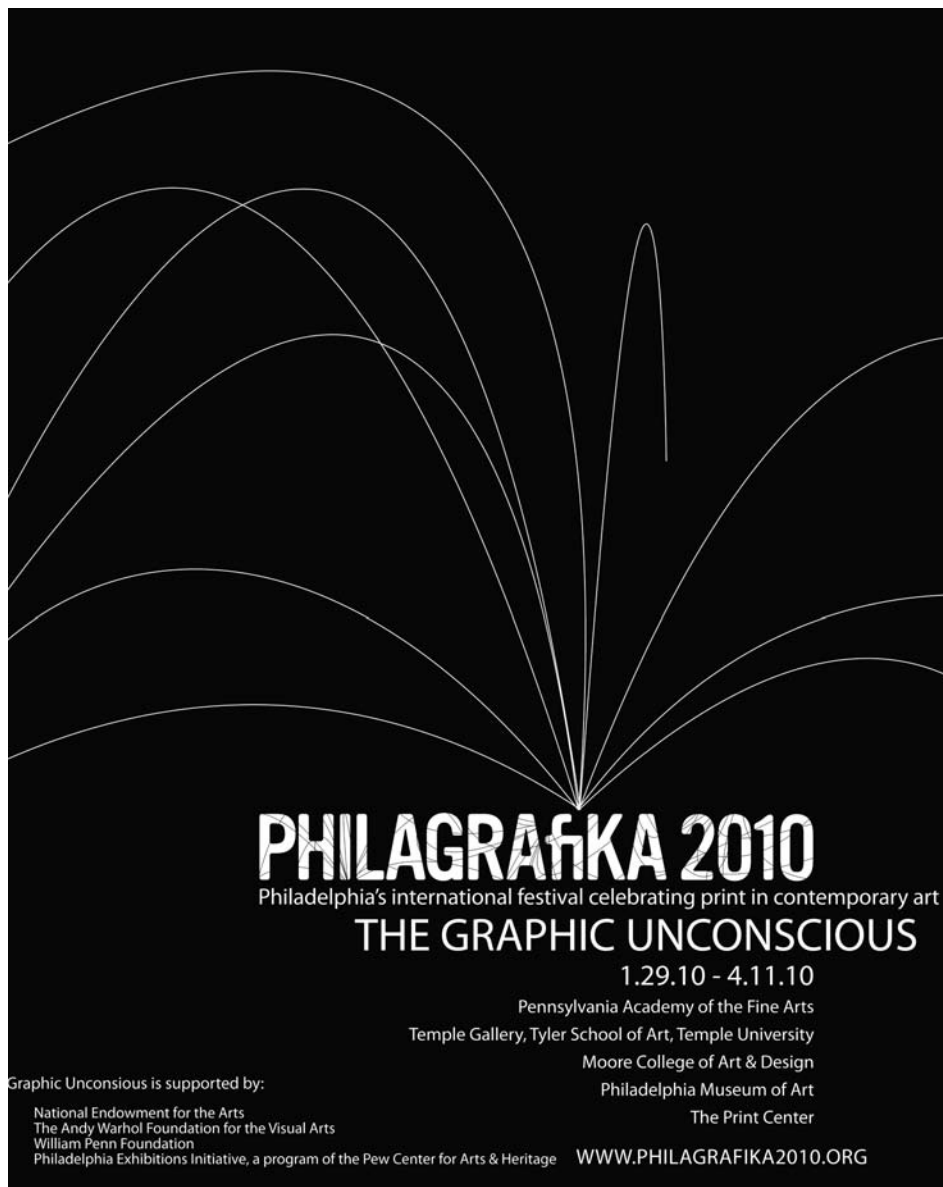
Coming by train? Philadelphia's 30th Street train station is located in center city and just two subway stops from the

Loews Hotel. Philadelphia is serviced by Amtrak, which makes the trip from Philadelphia to New York City (one hour, 10 minutes) and Washington, D.C., (one hour, 40 minutes) convenient. Amtrak also provides train services from Philadelphia to Baltimore, Boston, Niagara Falls, and cities across the United States.

Of course there is also Greyhound (also just blocks from the PAFA, UARTS and Loews Hotel) and the Chinatown and Bolt Buses (book early for as little as a dollar) running between Washington, Philadelphia, NYC and Boston.

I don't care how you get here, just make sure you do! I can't wait to see you all!

Caitlin Perkins



Caitlin Perkins is Philagrafika 2010 Program Manager and the representative to the SGC Board for the Philadelphia Conference. For more information on Philagrafika 2010 visit www.philagrafika2010.org and for information on the SGC conference visit www.sgcphiladelphia.com

News and Announcements

Tamarind : Looking to the Future with an Eye on the Past



Photo by Margot Geist.

As Tamarind is preparing to celebrate its past 50 years, the building blocks for the future are being set. While students were away, Friday, June 26th, Tamarind broke ground on the Institute's new workshop and gallery at 2500 Central SE.

Next fall, with the move complete, Tamarind will celebrate its history with the NEA-funded exhibit Tamarind Touchstones: Fabulous at Fifty, Celebrating Excellence in Fine Art Lithography. The exhibit, organized by Tamarind in cooperation with the University of New Mexico Art Museum, is scheduled to open on September 10, 2010 and will subsequently travel to other venues in the U.S.

In conjunction with the opening on the weekend of September 10-12, 2010 Tamarind will host a symposium for Tamarind printers and print collectors from around the world. "In the past 50 years Tamarind has made huge strides in preserving the future of lithography, but there is still work to do, especially in this digital age, in providing a place for printers to come together, share ideas, push the boundaries of lithography, and celebrate the artists who have created significant works in this medium." Details, including panel participants, will be announced next spring. To learn more about the symposium, become a fan of Tamarind Institute on Facebook, or email tamarind@unm.edu to get on the distribution list.

University of Texas at Austin

Leonard Lehrer was appointed visiting professor in art at the University of Texas at Austin's College of Fine Arts. Lehrer is a painter and printmaker whose work has been exhibited in New York City, Philadelphia and extensively throughout the United States, Germany, Austria, Spain and Italy. He comes to Austin after serving from 2000-07 as dean of the School of Fine and Performing Arts at Columbia College in Chicago.

COMPETITION

Ink & Clay 36 - \$5000 in Cash Awards. An annual competition, established in 1971, of prints and drawings; ceramic ware and clay sculpture. Ink and Clay is open to Western States including AK, AZ, CA, CO, HI, ID, MT, ND, SD, NM, NV, OK, OR, SD, TX, UT, WA, WY. Deadline for postmarked of entries: Dec 12, 2009. Mail SASE, slides or CD, entry form and fee to: Kellogg Art Gallery, California State Polytechnic University, 3801 W. Temple Ave., Pomona CA, 91768. Jurors: ink - Leslie Jones clay - Elaine Levin For complete prospectus go to www.csupomona.edu/~kellogg_gallery

SGC MEMBERSHIP:

Did you know that membership in the SGC is now linked to our annual conference? Membership officially begins the first day of the annual conference and expires at the first day of the following year's conference.

Do you know your membership number? It is printed on past newsletter by your name, and on the latest membership postcard.

Did you know you can update your mailing address information on our website?

<http://www.southerngraphics.org/contact.asp>

SGC LISTSERVE:

Do you want to be included in the conversation? Join the SGC Listserv at: <http://www.southerngraphics.org/listserv.asp>



Chunwoo Nam,
Individual Space V,
7 color lithograph
16 x 42, 2009

EQUILIBRIUM:
39th SGC Conference
St. Louis, March 16-19, 2011
Hosted by Washington University in St. Louis



Remembering

Michael Mazur 1935-2009

Michael Mazur, printmaker, painter, and extraordinary draftsman was born in New York City and grew up in Manhattan. In 1953, he attended Amherst College in Massachusetts, where he studied fine arts and English literature; he then worked with Leonard Baskin at Smith. Mazur earned an MFA from Yale, where he studied with Gabor Peterdi, Rico Lebrun and Bernard Chaet. He taught at Rhode Island School of Design, Brandeis University, Yale and Harvard. He showed work at the Whitney Museum, the Museum of Fine Arts in Boston, and was the recipient of a Guggenheim fellowship. He helped found the Provincetown Art Center and was a humanist who supported anti-nuclear and anti-war causes.

His noted series of intaglios, the *Closed Ward*, is a haunting portrayal of the human condition gone awry. During the 1970s, Mazur developed a special interest in monotype, becoming a force in the acceptance of that technique. His experiments with the broad applications of monotype are included in the catalogue for the Metropolitan Museum of Art's exhibition, *The Painterly Print*. In 2000, a traveling retrospective of his prints opened at the Museum of Fine Arts in Boston. He created a series of monotypes around Dante's *Inferno* that were published in conjunction with Robert Pinsky's noted translation. In 2003, the SGC awarded him its "Printmaker emeritus" award, to which he replied "I hope this doesn't mean I have to stop!"

Mazur was a distinguished printmaker, exhibiting virtuosity in prints of all forms, an artist of causes and conscience, with an unflagging love and dedication for art.

Submitted by Deborah Cornell

Robert Anderson 1949-2009

Born in Glendale California in 1949, Robert Dale Anderson received his M.F.A. and B.F.A. at California State University at Long Beach. He moved to Austin in 1988 when he joined the printmaking faculty at the University of Texas. Over the years Anderson taught Lithography, Intaglio and Monoprinting. He also directed the Foundations Program.

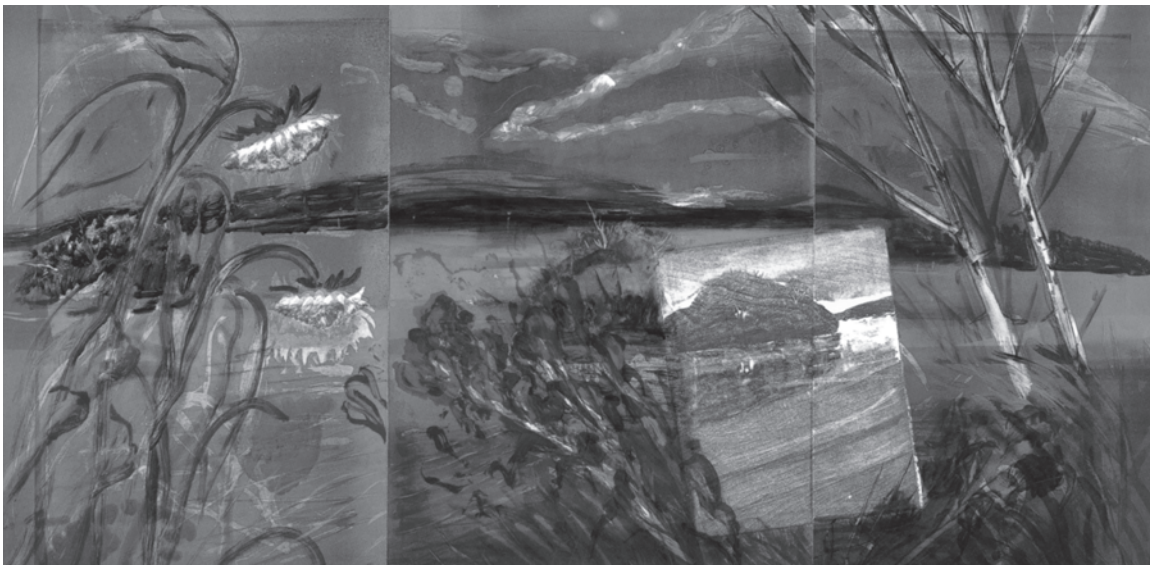
Jeanne Claire Van Ryzin wrote in the *Austin American Statesman*, "Anderson's intricate, detailed graphic drawings combined a kind of obsessive articulation and composition but had a wholly original sense of fantastical subject matter. Biomorphous forms inhabited complex tableaux that seemed both utterly classical and also distinctly futuristic."

In his own words, "What is realized through silent contemplation is content that polite society does its best to hide - decay, disease, death, dementia, and chaos: the dark side. Siding within the traditions of the erotic, carnivalesque, fantastic, surrealistic, and psychedelic we find malignant growth and movement, a rotting world turned upside down in disorder, twisted grotesque bodies, beautiful monsters and decaying ruins."

Anderson was represented by Conduit Gallery in Dallas and D. Berman Gallery in Austin. His work is in several private collections as well as in the collections of the Blanton Museum of Art, the Ransom Center and Fine Arts Museums of San Francisco.

Students, faculty and friends around the country will miss Bob Anderson.

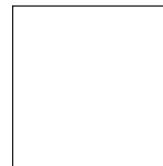
Submitted by Ken Hale



Michael Mazur, *Wakeby Night*, monotype, 72" x 136", 1983.



ERIKA ADAMS, EDITOR
78 TOWER STREET
JAMAICA PLAIN, MA 02130
EATINGDOGPRESS@HOTMAIL.COM



Lari Gibbons, "Flight II", mezzotint, 3"x 3", 2008, courtesy of the artist.

SUPPORT THE SOUTHERN GRAPHICS COUNCIL: JOIN OR RENEW YOUR MEMBERSHIP

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

NAME INSTITUTION/AFFILIATION (IF ANY) _____

ADDRESS _____

CITY/STATE/COUNTRY/ZIP-PLUS FOUR _____

PHONE _____ E-MAIL _____

PLEASE CIRCLE: \$50 REGULAR MEMBERSHIP \$25 STUDENT MEMBERSHIP NEW RENEWAL

INQUIRIES FOR INSTITUTIONAL AND LIFETIME MEMBERSHIPS ARE ENCOURAGED

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

April Flanders, SGC Treasurer
785 Dogwood Rd.
Boone, NC 28607

Email: flandersa@bellsouth.net

OR JOIN/RENEW ONLINE AT WWW.SOUTHERNGRAPHICS.ORG/JOIN.ASP