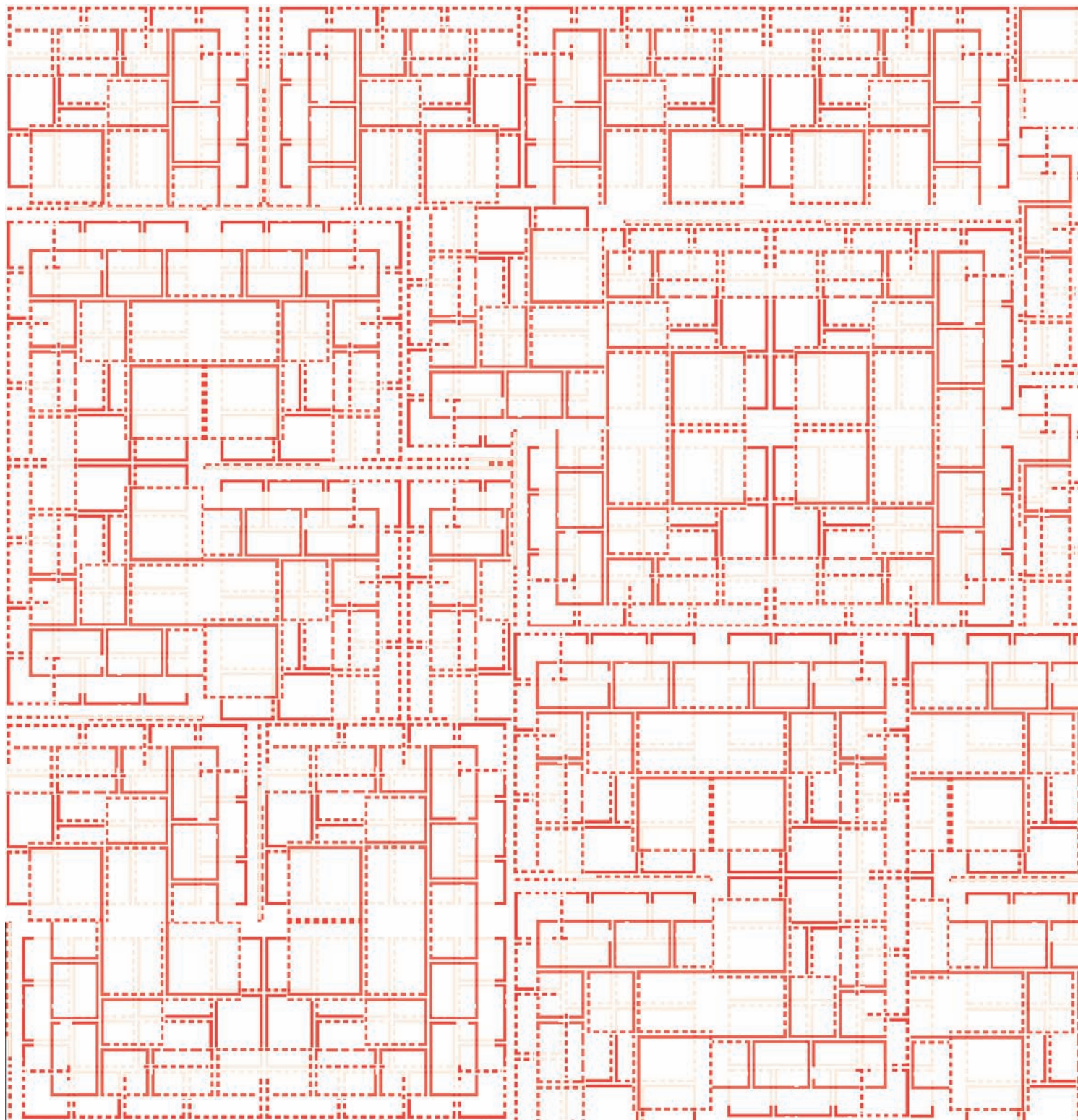


# Graphic Impressions

The Newsletter of the Southern Graphics Council

Summer 2009



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## LETTER FROM EDITOR

Erika Adams

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**COVER IMAGE:** Jenniffer Schmidt, detail from *Coupon Dash*, 2006 from "Test Patterns" Exhibition: Graphics designed for a city bus and bus shelter in the city of Baltimore, MD.

*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.

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Hello SGC,

I am so excited to be your new newsletter editor!

One of the things that interested me in this position is that as an artist and teacher, I spend a great deal of time thinking about how printmaking is situated- in the art world and in academia. Printmaking's sometimes archaic processes don't always relate seamlessly to our contemporary existence. Perhaps that is precisely why printmaking is so important. There is something of the craftsman in all printmakers. In a technology driven academic and contemporary art space, being able to make something with your hands, to work with mechanical devices, to follow a recipe or make up your own, has tangible value. One may be able to understand something about printmaking through a book, or blog or youtube, but you have to use your hands and body to make a print. Printmaking is an experience with the real.

As newsletter editor, I am hoping to not only support and reflect the interests of the SGC membership, but also to encourage you (yes, you) to write and submit articles about artists, shows, books, blogs, websites and your own ideas relating to print media. Your participation is necessary as we all work within the evolving definitions of printmaking and reflect on the role of the print in this (post?) postmodern world.

Speaking of after, this is our post-conference issue- and what a conference! I thought I was too old to be actively going to panels, talks, demonstrations, (9am breakfast meetings!) all day and then be out getting to know my new friend Chicago (Ariel Pink!) but I was wrong, very wrong. Of course it is cliché to say this was the best conference ever- but considering clichés often originate in some kind of truth...

This is also our first PDF newsletter. As with most organizations, we want to be mindful of economic and environmental pressures and this choice reflects those ideas (see Mr. Lupo's letter for more details.)

I want to thank Jenny Hughes for all her help with this transition and for answering even my most ridiculous questions. Another big thanks to Joe Lupo for his faith and good humor. And finally, one last thanks to you, the membership, for this great opportunity. I look forward to hearing your ideas,

Erika Adams

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## LETTER FROM THE PRESIDENT

Joseph Lupo



Dear Members,

First, I must say thanks.

I want to thank David Jones, Andrew Whatley, and everyone who helped organize the 2009 SGC Conference for putting on a wonderful show! I thought this year's conference was fantastic! I especially enjoyed seeing Enrique Chagoya talk about his artwork and his work habits. The Sandow Birk and Nicola Lopez exhibition was also exciting to see. I was thrilled to see the "Trilogy" exhibition of Virginia Myers, Ray Martin, and Leonard Lehrer prints. As one SGC member said to me, "People just don't make prints like that anymore..." and he couldn't be more right. Great show!

A thank you is also in order for our exiting Newsletter Editor Jenny Hughes. For the last few years, Jenny has done a great job of simultaneously generating better content and imagery for our newsletter and cutting our costs. We greatly appreciate the work she has done, and she put together some great newsletters. Thanks Jenny!

This newsletter marks another change in the course of the future of the SGC. This year, with the help of our new editor Erika Adams, we will publish our last "real" newsletter. Instead of printing three newsletters on paper a year, we will offer three PDF format newsletters. There are obvious benefits here. First is money, we will be saving a serious amount of money by eliminating postage and printing costs. The second benefit is availability. It is our hope to create an SGC Newsletter Archive attached to the newly designed website coming soon. This will give our members access to not only recent newsletter articles and imagery, but we hope to go back into our own archives and digitally translate older newsletters. The last reason we are making this change is so we can begin the process of editing the first issue of the SGC Journal. It has been a goal of the Executive Board to change the newsletter into a journal for some time. I think we have the right group of

people in place to now accomplish this goal. Our hope is to create an annual journal that would be curated from a variety of papers submitted throughout the year. We want this journal to hold up to academic standards and be a major benefit for SGC Members. We have lots of ideas, we have lots of excited and interested people, and we have lots of work to do.

The other major change that is currently happening is the tax status change/ name change. Unanimous votes came during both the Executive Board Meeting and Membership Meeting in Chicago to change the tax status of the organization to a 501C3 and to change the name of the organization to SGC International simultaneously. I want to thank everyone who participated in the debate. We had good reasons for and against changing the name. But in the end, I am confident that we made the right choice, and these changes will bring good things to our membership. With the help of Executive Board Member David Jones and a law firm in Chicago, we are working on both changes. There is still official paperwork that needs to be filled out and signed, so until that time comes, we are still the Southern Graphics Council and we are still a 501C6. With some hard work and a little bit of luck, we can get this change made by the end of this year.

Have a great summer!  
Thank you.

Joseph Lupo.



Vinicius Sanchez, detail from *The Bitter fruits of the Mother Tree*, Pronto plate and monoprint, 16"x20", 2009



Jenny Schmid and Randy Bolton at the receptions.



Band of Printers

## CONFERENCE WRAP

David Jones

As the 2009 Southern Graphics Council Conference Coordinator and an SGC-International (our new name) board member, I was amazed and surprised by the turnout at the "37th SGC Global Implication Conference". I was impressed by the sense of community expressed by just about everyone I talked to and the overwhelming support this organization offers its members. Our official attendance figure for the 2009 conference was 1,619 persons - 939 of them students. Since this figure excludes volunteers, some of the vendors' and publishers' staffs, and the handful of non-registered folks who were along for the ride, it is safe to say that we had well over 1,700 total participants.

For five days, Columbia College Chicago hosted a wide range of activities for students, scholars, and practitioners with a shared passion for printmaking. Keynote speeches from Anne Coffin, Executive Director of the International Print Center-New York; renowned artist, Jane Hammond; artist and professor, Enrique Chagoya; and Kathan Brown, Founder of San Francisco's Crown Point Press, added depth and meaning to the Conference's theme, "Global Implications." In addition to his speech, Mr. Chagoya worked with a group of highly motivated printers from the Robert Blackburn Printmaking Workshop to create a limited edition book during the conference; entitled "Illegal Aliens Guide to Political Economy

We offered numerous demonstrations in the Columbia College print shops, Columbia's Center for Book and Paper Arts, and the print shop at the School of the Art Institute of Chicago. These included Printmaking on Clay, presented by Thomas Lucas and Chine Colle, presented by Emily York and Brian Shure. The Chine Colle demonstration was so popular that Emily and

Brian graciously added a third, unscheduled iteration of their presentation to accommodate the excess crowd.

SGC-International was honored to present a Lifetime Achievement award to Leonard Lehrer, an Excellence in Teaching Award to Virginia Myers, and the Printmaker Emeritus Award to Raymond Martin - each of these individuals has been a lifelong advocate for art-making in general and printmaking in particular. Many of our members have benefited from their hard work and vision. We also had the distinct pleasure of giving recognition to Tom Dewey, Roger Steele, and the late Bernie Solomon - three members who helped guide the organization in its early days and without whose dedication SGC-International would certainly not be the robust organization that it has become. These award recipients were honored at the Saturday night banquet with more than 250 members, friends, and loved ones in attendance.

The Open Portfolio sessions featured the work of over 600 print artists, and the energy and enthusiasm from that event spilled over into the adjacent Vendor and Publisher booths.

The Portfolio Exchange had 305 participants, Stephanie Standish, Matthew DiClemente, Brian Stuparyk, and a few of our dedicated volunteers worked overtime to curate and package the prints.

When we started out on this journey over two years ago, we knew that for the conference to be a success we needed the involvement of the Chicago's vibrant arts community. We were fortunate enough to have over 40 local galleries open their doors to our guests and host print-related events and exhibitions.

We commissioned the Silent Theater Company to





Print workers at Satisfaction Town



Artist's books at openings

develop a Tableau Vivant based on the work of Warrington Colecott. It was an exciting addition to our programming and there are even plans in the works to remount the show at The University of Wisconsin at Madison and The Milwaukee Art Museum.

Perhaps the most promising detail for the future of SGC-International was the attendance of over 900 students. More than one person observed that if anyone thought that printmaking was dead, that perception was dispelled by this conference. I think everyone was amazed to see the diversity, the energy, and the range of work that we shared through the exhibitions and during the open Portfolio - if anyone was seeking validation of their own work, they would have received it at the conference. I have never met so many people who were willing to share their knowledge, show their images, and support one another. For many, the conference was an affirmation of who they are and what they do.

Finally, Columbia College Chicago would like to invite all SGC-International members to join us in celebrating the life of Larry Sommers. Mr. Sommers suffered a heart attack while attending the conference. We were all deeply saddened by his passing and know that he will be missed by his friends in the printmaking community. To learn more about Larry and his life, please visit the Seattle Print Arts website: [www.seattleprintarts.org/](http://www.seattleprintarts.org/)

More than anything, I was impressed by the sense of community, camaraderie and diversity at the conference. If anything, the events demonstrated that we are a lively and growing group and that printmaking is alive and well.

See you in Philly,

David Jones



2008 SGC fellowship winner, Rachel Gargulio's exhibition



Phil Sanders (Robert Blackburn Printshop) and Robert Mueller working on Enrique Chagoya book.



Beth Grabowski, *Vertigo*, for the exchange portfolio entitled, "Discovery," digital print, 11 x 14", 2008



## Whistling Past the Endgame

by Phyllis McGibbon

About a year before the SGC conference in Richmond, Diane Fine invited a group of colleagues to make new work for a portfolio entitled *Discovery: the Tradition of New Tools*. Each artist was asked to produce two editions for the exchange, one using traditional graphic techniques, and the other using entirely digital means. “Vertigo”, pictured here, was Beth Grabowski’s digital print for the portfolio. This essay considers how “Vertigo” speaks to a set of concerns central to the art of our time and deeply embedded in the experience of making and imagining printed matter.

The imagery of “Vertigo” is based upon some discarded plastic scraps from a punch and assemble toy. Grabowski’s interest in something routinely overlooked calls to mind the work of Kurt Schwitters, who famously embraced the visual potential of printed ephemera and cultural debris. Subsequent generations of Fluxus, Arte Povera, Pop, and Feminist artists plucked material from everyday life as a basis for art. The appropriation and re-presentation of found material is now a common strategy for artists, much to the consternation of New York Times critic Roberta Smith. Reviewing a group exhibition at Bard College in 2006, Smith writes,

“The show has an endgame, endtime mood, as if we are looking at the end of the end of the end of Pop hyperrealism and appropriation art. The techniques of replication and copying have become so meticulous that they are beside the point... It is also a time when artists cultivate hybridism and multiplicity and distain stylistic coherence, in keeping with the fashionable interest in collectivity, lack of ego, and the fluidity of individual identity. But too often the avoidance tactics eliminate the thread of personal sensibility or focus”.<sup>i</sup>

There is much that would be useful for us to unpack from Smith’s comments, especially considering the amount of borrowed, copied, and hybrid imagery on display at most SGC conferences. Smith continues,

“I would call all these strategies fear of form, which can be parsed as fear of materials, of working with the hands in an overt way, and of originality. Most of all originality. Can we just say it? This far from Andy Warhol and Duchamp, the dismissal of originality is perhaps the oldest ploy in the postmodern playbook”<sup>ii</sup>

Does the embrace of replication or multiplicity necessarily imply a dismissal of originality or a fear of working with one’s hands? Grabowski’s print, “Vertigo”, is not a classic readymade, assigned meaning through shrewd positioning in a high art context. Instead, the artist has taken her found elements through a series of distillations, eventually leading to the production of a multiple, which she has then simply given away, bypassing the traditional art market altogether. While we may encounter this print in a gallery, it is not dependent upon that context to give it meaning or value. An exchange print’s relationship to the gallery is, if anything, deeply ambivalent.

Grabowski’s print reveals different kinds of visual information when viewed first hand. The most richly nuanced areas are those that once surrounded parts of the missing toy. The artist’s development of a hyper-peripheral space suggests that she has experience making prints by hand, although this happens to be a digital print. As Charles Beneke has observed<sup>iii</sup>, those of us who make prints tend to be unusually alert to margins and edges. In fact, most of the tools and methods that we employ in print studios became

alluring only after their main commercial purposes dropped away, and we began putting them towards less predictable ends.

“Fear of form above all means fear of compression- of an artistic focus that condenses experiences, ideas and feelings into something whole, committed and visually comprehensible”.<sup>iv</sup>

“Vertigo” reminds us that printmaking is about the orchestration and compression of multiple layers, about the active manipulation of materials and metaphors, and that meanings never stay fixed, especially with prints, which slip between the cracks of artistic categories over time. The discourse of printed matter offers numerous ways of operating over, under, and around Roberta Smith’s notion of an “endgame”, by finding something complex, nuanced, and original in the adopted and replicated image.

There’s that word again, original. It’s a loaded term for those who make art in the form of multiples. But perhaps its time to put aside the North American Print Council’s ever so tired definition of an original print<sup>v</sup> in favor of Jane Hirshfield’s marvelous essay, *The Question of Originality*, in which she writes,

“This is one paradox of originality: the willingness to become transparent, to offer oneself to the Other...leads toward rather than away from individuality of expression. The originality born of imitation also makes clear how often individuality reveals itself in the passionate details rather than in larger artistic ambitions. There are relatively few essential themes in human life, yet their exploration is endless. Small differences not only matter, they are the mark of a particularized occupancy of self and world.”<sup>vi</sup>

Hirschfield’s “passionate details” are alive and well in Grabowski’s print allowing us to read it as a kind of musing on the passage of time, on the surrender of childhood, or on the vulnerability of little boys so easily lured by illusions of power. The negative shapes in “Vertigo” may be seen as spaces of potential, since light or ink (or both) can pass through the holes of any flat surface, allowing something new to happen beneath. Printmakers know how to read such moves in very sophisticated ways. This is the central defining feature of the graphic imagination- the ability to move an image back and forth in the mind, to flip it around, take it apart, to recognize the way that an image admits its own structure and reveals a subtext. Clearly, Grabowski knows this. Her second print for the portfolio, “Ghost”, employs her plastic scraps as physical stencils to block pigment, leaving a tangible shadow of the missing pieces on the page beneath.

Looking at prints in this and other exchange portfolios, we might think of issues raised by Peter Parshall concerning the notion of resolution in printed matter. “What does it mean for a work of art to achieve aesthetic self-sufficiency? At what point does an object become overworked; when does it transgress the point of resolution?”<sup>vii</sup> Many of the prints on view at SGC conferences stumble around such questions. Parshall traces these questions back to Rembrandt’s etchings, reminding us that prints occupy a unique place in the history of modern artistic agency because proofs reveal something of the artist’s intention over time. The notion that an image might be considered resolved with some areas left open or partially drawn is part of our graphic heritage. Given the automatic, even handed patina of digital prints, (even poorly considered ones) the question of finish, of apparent completeness at any given stage, carries a new, problematic twist.

When might an image be most “suggestively enhanced by what is left to the imagination,” as Parshall puts it? Can we remain alert to this zone of potential while issuing digital commands? Does appropriated or borrowed imagery- already resolved for another purpose- change this equation? And to what extent do such questions depend upon the visual evidence of hands at work --or at rest-- somewhere on the image? Whatever the methods used, prints made in collaboration with master printers and those printed



independently by artists address questions of resolution from very different angles. We need only compare the work presented at the NYC print fairs each November and the open portfolio sessions at print conferences to see this.

At a time when so many graphic options are available to artists, it is worth considering why we gravitate towards particular tools and methods. Our choices are shaped not only by the equipment at hand, but also by our assumptions about the significance of an artist's labor and time. Repeatable gestures and methodical systems are fundamental to those who make prints, but artists working in all kinds of media have been adopting time intensive, craft based processes lately. Ginger Gregg Duggan has coined the term, "HyperProcess" to describe artworks that embrace laborious, sometimes absurdly compulsive tasks with a "heightened sensitivity to the way something is composed or created by hand".<sup>viii</sup> Interestingly, work of this sort neatly sidesteps Parshall's questions about aesthetic resolution; once proposed, an artistic task is either completely performed, or not. Which brings us to another question- how much do we privilege an artist's proposal or a curatorial agenda over the actual piece?

Helen Molesworth has written insightfully about the profound shifts in our expectations for artistic work in the 1960's, when the US was moving from an industrial base towards a managerial economy, and artists began taking up residence in empty warehouses built for manufacturing.<sup>ix</sup> A certain degree of anxiety about physical labor emerged as more artists began having their projects produced, fabricated, or printed by others. As Howard Singerman has noted<sup>x</sup>, technical know-how in the studio was downplayed as more artists began pursuing professional degrees and theoretical questions in academic institutions. Paradoxically, this so called "de-skilling" of the artist unfolded just as comprehensive print labs were multiplying in university art departments across the country, and art students were offered an unprecedented range of technical and creative opportunities to make prints.

Perhaps not surprisingly, contradictory notions about effort and accumulation effort (but also erasure), of multitasking and productivity (but also meditation), are changing our expectations of printmaking. Clearly we have discovered many ways of whistling past Roberta Smith's notion of an "Endgame". A 2005 project by Qiu Zhijie, "Grinding Tombstones" is a case in point. Undertaking a process familiar to many SGC members, the artist spent a month in a NYC gallery, grinding two stones against one another. But these were not slabs of Bavarian limestone. One was an engraved tombstone for an old man from the Northern Wei Dynasty, and the other a tombstone for an infant girl in New York who died in the early Twentieth Century. By videotaping the process of graining, and pulling ten sequential ink rubbings along the way, the artist brought these two physical memories together just long enough to render both invisible, thereby setting all kinds of new questions into motion.

#### Notes:

i. Roberta Smith, "Endgame Rules: Borrow, Sample, Multiply, Repeat", The New York Times, July 7, 2006.

ii. Smith.

iii. Charles Beneke, "Margins: Placing Printmaking," for the Southern Graphics Council conference session, Printmaking IS the Discourse, 2008.

iv. Smith.

v. Joshua Binion Cahn, ed., What is an Original Print" 3rd edition (New York, Print Council of America, 1967).

vi. Jane Hirshfield, "The Question of Originality," Nine Gates: Entering the Mind of Poetry, (New York, Harper Perennial, 1998).

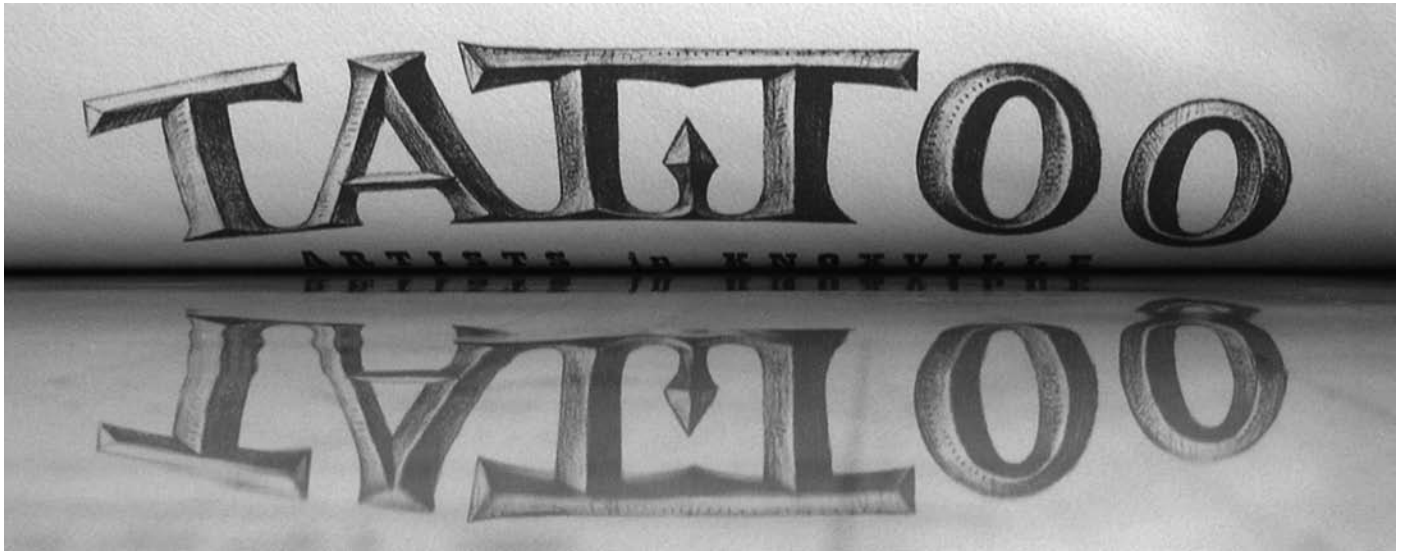
vii. Peter Parshall, "Unfinished Business: The Problem of Resolution in Printmaking", The Unfinished Print (Washington, D.C. The National Gallery of Art, 2001).

viii. Ginger Gregg Duggan, "Process/HyperProcess: A New and Improved Version", Over and Over: A Passion for Process (Urbana-Champaign, Krannert Art Museum, 2005).

ix. Helen Molesworth, Work Ethic, (University Park, Pennsylvania State University State Press, 2003).

x. Singerman, Howard, Art Subjects: Making Artists in the American University, (Berkeley, University of California Press, 1999)

*About the Author: Phyllis McGibbon is a Professor of Art and currently directs the Studio Art Program at Wellesley College.*



*Tattoo Artists in Knoxville print trapped on the press during editioning.*

## **Tattoo Parlors and Print Workshops**

by Beauvais Lyons

It goes without saying that the graphic imagination of many students studying art today is informed by tattoo culture. While I am unaware of any sociological studies on whether printmakers are more likely to have tattoos than other artists, or the even anthropologists or accountants, roughly half of my current students have tattoos of one sort or another.

The aesthetic connections between tattoos and printmaking are plentiful. As a process, making a tattoo is analogous to etching. The tattoo machine, which is an electromagnetically powered inking needle, is to the tattoo artist what an etching needle is to the printmaker. It has a variety of combinations of ink-coated needles that vibrate up and down thousands of times per minute to pierce the skin to form the design. Like the etcher, who is working through a hard ground, the tattoo artist is forming the image through the top layer of skin. The tattoo artist must be conscious of applying the ink to the right depth, for if the needles penetrate too deeply, the pigment will mix with the body fluid and cause the ink to spread, blurring the design. If the ink does not penetrate deeply enough, the tattoo will fade prematurely.

Tattoos and printmaking intersect in a variety of ways. In 2005 there was a conference in Maui devoted to the ways that the Japanese tattoo tradition reflects the influence of the Edo period Ukiyo-e woodcuts. While the print functions as a repeatable image, patterns for tattoo are often replicated. In this way, both tattoos and prints share the quality of being what Joann Moser, Curator of Prints at the Smithsonian Museum of American Art has characterized a “portable muse.”

Making the transition from tattoo artist to printmaker or vice-versa is a natural progression. Don Ed Hardy, who was a key-note speaker at the 2007 SGC Conference held in Kansas City is a superb example. Hardy’s tattoo apprenticeship took place while earning his BFA degree in printmaking at the San Francisco Art Institute. Later he studied traditional tattoo art in Japan, and with his wife, he has written, edited and published numerous books on tattoo art while curating commercial and nonprofit exhibitions. Today Don Ed Hardy focuses his creative efforts on making prints, drawings and paintings while also advising younger tattoo artists. In print media he has worked with Bud Shark at Shark’s Ink in Colorado, where he created a suite of seven lithographs title “Tattoo Royale” based on traditional tattoo designs. In addition to his work in fine art printmaking, Hardy is a hybrid artist who has formed a brand identity with his





Corey Summers, etching, Saint Tattoo from the print *Tattoo Artists in Knoxville*.



Models with temporary lithographic tattoos created by Jessica Meyer. Photo credit: Diane Fox.

website ([www.hardylife.com](http://www.hardylife.com)) to create a merchandizing system that includes books, lithographs, posters, paintings on porcelain bowls and even temporary tattoos. In the spirit of tattoo art, Hardy does not limit his practice to the high art modes of production or presentation, but works across a full range of media and methods of distribution.

Another example of an artist who has effectively worked with tattoo forms and printmaking is Jessica Meyer, who graduated from the University of Tennessee, Knoxville with her MFA in 2004 ([www.jessicahmeyer.com](http://www.jessicahmeyer.com)). Meyer has adapted the lithographic methods used in printing temporary tattoos to hand lithography. Her elaborate and colorful drawings, often printed from both stones and plates include a range of human and zoological forms, many of which are elaborately colored. Models festooned with her tattoos have been presented not only at galleries and museums, but hair salons and dance clubs. Meyer has presented her temporary tattoos at several prior SGC conferences, and her work offers an example of how fine artists often adapt processes and forms that are common to popular art media.

Examples such as Ed Don Harvey and Jessica Meyer, both of whom are working across several cultural idioms are meaningful, not only as a reflection of the leveling influence of Post-Modernism, but as a reflection of the “no brow” sensibilities of culture today. It may also be a practical way of surviving when opportunities to exhibit in commercial galleries and museums are increasingly limited under the weight of the current economic recession. Tattoo art and printed art also share common vernacular histories, one that is reflected in the work of the late artist Keith Haring, who created his Pop Shop as a way to bring art to a broader public.

Acting on some of these ideas, in the Spring of 2009 five seniors in printmaking at the University of Tennessee participated in a collaborative print project featuring “Tattoo Artists of Knoxville.” The finished prints are comprised of etching plates created by ten different tattoo artists from Knoxville, Tennessee. Each participating artist received a small 4 x 5 or 4 x 6 inch zinc plate with a hard-ground on which to create any image of their choosing. Several of the artists who participated in the project used their tattoo machines rather than an etching needle to create their images through the hard ground. The completed prints feature all ten etching plates as well as a lithographic title image and text. Each of the participating tattoo artists and students received one of the prints. Three prints from the edition are also being offered for donation to the Knoxville Museum of Art, the Ewing Gallery of Art and Architecture at the University of Tennessee and the Tennessee State Museum in Nashville.



From right to left, Jonathan Overton, etching of *Hard Knox Tattoo*, detail, Etching plates on the press and final print *Tattoo Artists in Knoxville*, 10 etchings with lithographic text, 30 x 22 inches, Somerset Satin Antique, edition of 25, printed at the UTK Print Workshop, 2009.

Students participating in the project were responsible for inviting each of the tattoo artists and for preparing the plates and working with the invited artists. The project was carried out as a supplementary activity to the main studio projects the students were working on over the course of the semester. Much of the work took place towards the end of the semester when an edition of twenty-five impressions was pulled over a two-day period and an edition release party was held at a local brewpub to provide an opportunity to bring the participating artists and printers together to celebrate the project.

This project offers an interesting model for how collaborative projects can link the print studio to the community at large. How do students take their knowledge of printmaking into the world, and how do they identify collaborative partners and broader communities with which to pursue their art? How does the act of printing the work of another artist provide the student an opportunity to reflect on his or her own creative practices? How does it prepare the student for a professional life following their graduation? And finally, how does a group project such as this give the students the tools to work effectively with others?

One colleague who learned of this project emailed me with the question, “What’s next, etchings by Knoxville hair stylists?” Possibly, though I have to admit there are quite a few architects within our building with whom I would like to see our students collaborate.

*About the Author: Beauvais Lyons is a Professor of Art at the University of Tennessee where he has taught since 1985. He was President of the SGC in 1994-96 and helped to organize SGC conferences in 1992, 1995 and 2002.*



## News and Announcements

### Tamarind Institute Awarded \$100,000 from NEA for its 50th Anniversary Exhibit



Ed Ruscha, *Hollywood in the Rain* (detail, 1969) Two-color lithograph, collaborating printer, Donald Kelley, reprinted by permission.

Tamarind Institute has been awarded \$100,000 from the National Endowment for the Arts in support of its 50th anniversary exhibition and catalogue. The exhibition, with a working title of "Impressive Impressions: Fifty Years of Tamarind Lithographs," is scheduled to open on September 10, 2010 and will subsequently travel to other venues in the U.S. "Impressive Impressions" will feature a selection of 80 lithographs representing the range of work done during Tamarind's five decades, as well as an "honoree" section featuring lithographs by artists who have made outstanding contributions to American lithography: Jim Dine and Ed Ruscha, and Tamarind's founding directors, June Wayne, Clinton Adams, and Garo Antreasian.

This exhibit will be the cornerstone to Tamarind's 50th anniversary celebrations. In conjunction with the exhibit, Tamarind will host a symposium in Albuquerque. Much of the celebration and a didactic exhibit will be held in Tamarind's new building, scheduled for completion next summer. To read the full press release, visit <http://tamarind.unm.edu>.

### Columbus State University

Joe Sanders has accepted the Rothschild Endowed Chair of Art at Columbus State University in Columbus Georgia.

### 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.

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Pauline Dove, *Blind Man's Bluff*, 12"x18", 2009.

## Remembering

Larry Sommers 1953-2009



— Suzzallo Library, University of Washington; Portable Works Collection, Seattle City Light; Irkutsk Museum of Fine Arts, Soviet Union; and the Escuela Nacional de Artes Plasticas, Mexico City.

Please visit 'Friends of Larry Sommers' on Facebook for comments & photos, or the memorial page on Seattle Print Arts web site. Larry was also a puppeteer, great whistler, and a very warm, generous, and funny man. We were never bored.

- Contributed by Gail Gibson, Jill Hughes Richey, & Amy Hamblin, Seattle (known as Larry's "common law sisters" while in Chicago at the hospital)

Excerpt from "The Stranger" Printed by permission.

Larry Sommers, who taught printmaking and was Instructional Technician in the School of Art at the University of Washington in Seattle, died on Thursday, April 2, 2009, after a heart attack and open heart surgery at age 55. He was in Chicago attending the Southern Graphics Council Conference at Columbia College. He was surrounded by friends and family at the time of his death.

Born and raised in Michigan, he had lived in Seattle for the past 30 years. He is survived by two grandmothers, Jeanette Collins and Marian Sommers, mother Jean Gordon, sisters Cindy and Kristy, and brothers Roger and Randy, cousins, nieces, nephews, aunts, uncles, many long time Seattle friends, and hundreds of friends in the art and labor union worlds.

Larry Sommers owned and operated Inky Dink Press since 1982. Corporate clients included the United Parcel Service and Weyerhaeuser, Inc. Larry had a scholarship at the Anderson Ranch Art Center, CO, in 2008, and residency at Centrum Foundation, WA, in 1992. His expertise in papermaking, paper castings and all aspects of printmaking welcomed collaborations with artists Barry Herem, Tom Jay, Max Karst, Jeffery Mitchell, and Scott Fife.

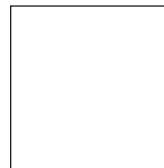
Larry was a wonderful and charismatic teacher to many students and he was also known for his irreverent political posters. Larry's personal artwork is included in the collections of the Center for Study of Political Graphics, Los Angeles; Special Collections





Paul Rangell, *The Old Ship*, Lithograph from stone with chine colle, found historic elements 11x15, 2009

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