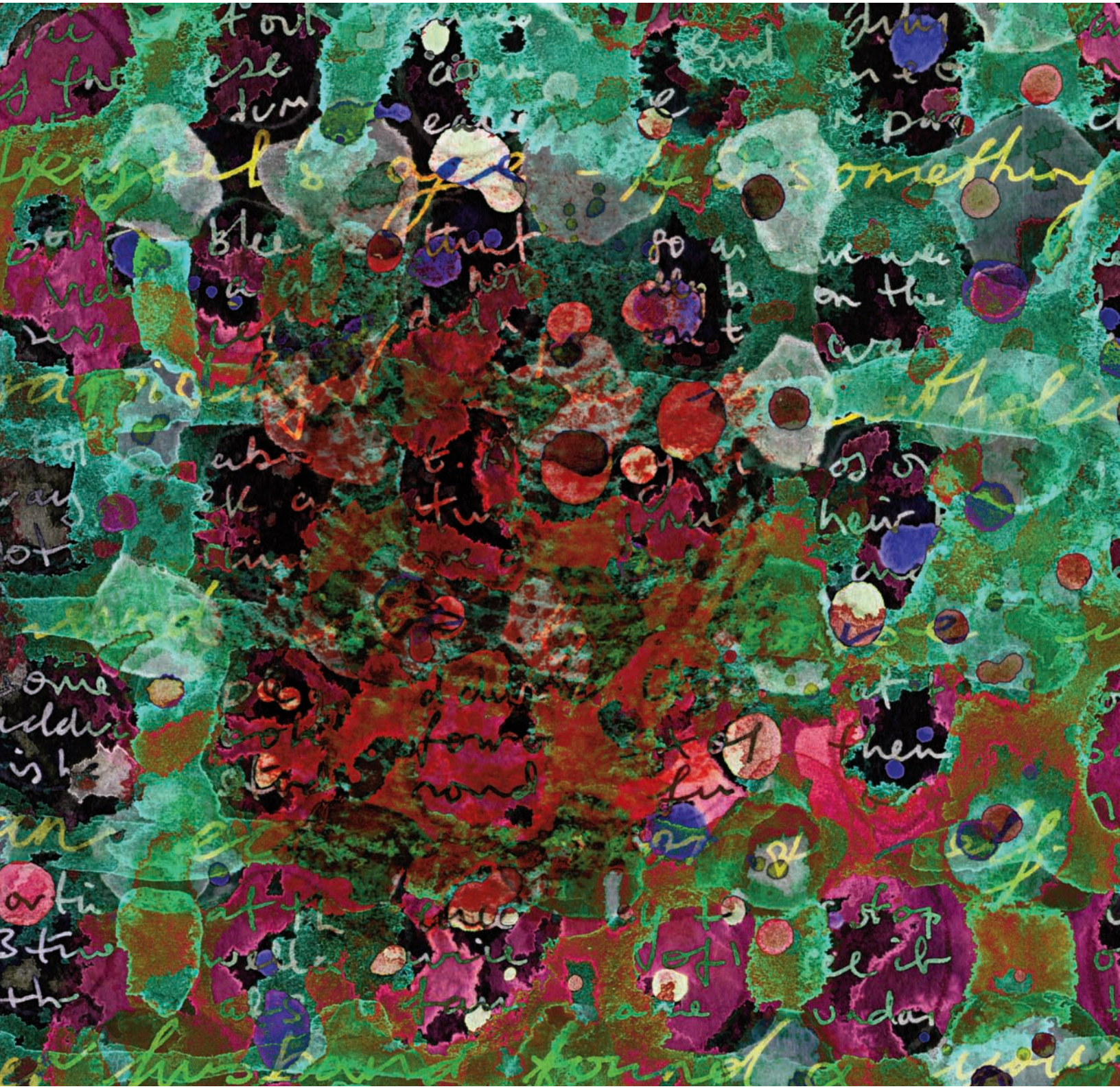
Graphic Impressions

The Newsletter of SGC International

Spring 2011



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COVER IMAGE: *FC02 2010* by Eleanor Gates-Stuart Ink jet print. Gates-Stuart is an Australian based artist - her interests firmly cross-over arts, science, communication and media. For more information about Eleanor, please visit her website. http:www.eleanorgatestuart.com.au

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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 SGC International.

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Letter from Editor

Erika Adams

Dear SGCI,

I just returned from the Yuma Symposium, a little art conference in the Arizona desert. The conference is primarily populated by members of S.N.A.G. (Society for North American goldsmiths) but there are small groups of ceramicists, photographers and printmakers who also attend. It is the antithesis of CAA (usually held the same time of year), as participants attend talks and demonstrations, but also eat tacos, drink beer around a campfire, and have a relay race and a dance party. There are prizes. Everything happens in 'Yuma time' which is to say 'when everyone gets there.' It is a different way to spend a few days with lots of other artists you'd like to know. And it reminded me how much I enjoy being around my people (yes, you!) - the arty types, and especially printmakers.

I had a chance to meet Jenny Robinson, who gave a great demonstration of large-scale monoprinting with collograph-like plates made using a dry-point needle on waterproofed illustration board. They are atmospheric descriptions of spaces, using the intricate architecture of structures like wooden roller coasters and water towers. Though I attend the conference to see some of my favorite photographers, her demonstration confirmed the feeling I have when I'm around printmakers; we are doers. And if we don't know how to do it, we're interested in figuring it out- together. It's a nice model when you think about it.

This issue has a new section called *International Focus*. It seems our membership is out in the world and excited to share their experiences, and I received several accounts of printmaking adventures abroad.

For those of you interested in participating in our ongoing conversation about printmaking and print media, please send images, articles, ideas for articles, as well as book and exhibition reviews. The newsletter is intended to compliment the website as a resource for all of us. As we grow as an organization, so does my inbox!

Happy printing and see you in St. Louis,

Erika

Erika Adams
editor@sgcinternational.org

LETTER FROM THE PRESIDENT

Eun Lee

It is that time again when new buds are peeking up through the ground and sunny days are warming us out of hibernation. As the natural light creeps back into my studio, I start to notice the areas I have neglected by the layer of dust that has suddenly become so much more visible. Unfortunately for me, there are considerably more dust covered areas than not. In the light of a new year, I hope to rectify this situation immediately. 2011… a perfect year for Equilibrium and keeping in that spirit, I have decided to keep this exchange brief to follow up my lengthy article for the Fall Newsletter.

This year's conference theme, Equilibrium, speaks toward our discipline's vast ability to travel in a multitude of contrasting directions within states of balance and creative imbalance. Conference Chair, Lisa Bulawsky, along with the entire planning committee, are putting the final touches on upcoming conference hosted by the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. Once again, we will all have the opportunity to come together to reunite, absorb, share and participate in this important ongoing discourse of our field. I sincerely hope that my excitement is shared with everyone. It looks like we have a great schedule of events waiting for us.

And here is my plea once again, in addition to the amazing schedule of panels, demonstrations, exhibitions and events, please join us for the Membership Meeting on Thursday for the presentation of the 2012 conference being held in New Orleans, LA and the 2013 conference in Milwaukee, WI. In addition to these exciting conferences, the board will also report on the nuts and bolts of our organization. Never too early to get informed and involved!

And speaking of getting involved… the 2012 conference will welcome a new set of board members. As we develop the Nominations Committee, I encourage each of you to consider how you can support our organization beyond dues and conferences. The SGC International board needs motivated individuals that have the time, energy and knowledge to work together to assure the sustained development of our organization. I would be happy to speak with anyone interested in taking a larger role with SGC International.

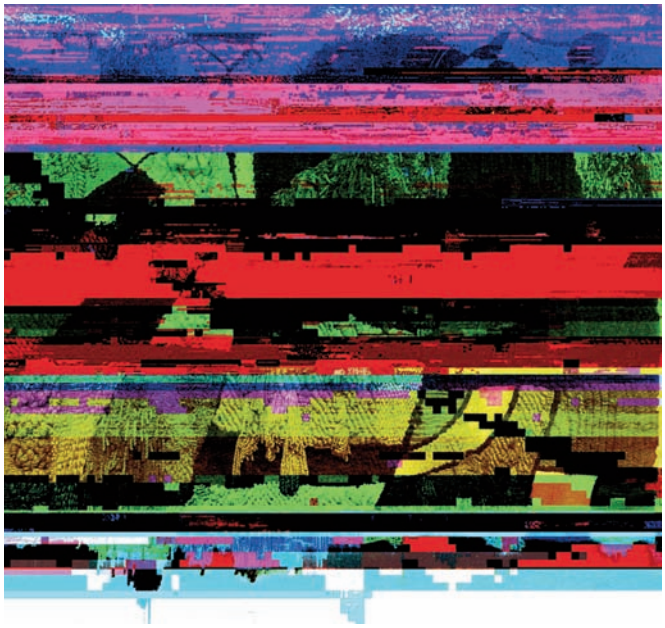
In closing I hope that the turn of a New Year finds everyone thriving, with each of us continually seeking and challenging our own Equilibrium. Amid our busy schedules and roller coaster lives, we are constantly busy with the ability to grow and evolve through internal and external challenges. I wish you well in both: times of struggle and celebration.

I look forward to seeing you all in St. Louis.
Eun

Nicole Pietrantoni *The forecast looks good*, Cast shadows created by screenprint on acrylic plate with found objects 5" x 8" (acrylic plate dimensions), 2010.

Reviews

Fear Not: Technology and the Digital Print
Recent work by Shaurya Kumar



I recently learned that Jpegs lose information each time we open them. As a bit of a Luddite, I find technology to be daunting and yet at the same time quite fascinating and even necessary. Living in modern society, we cannot get away from digital technology— cameras no longer require film, communication is done through email and text messaging, and we pay our bills without writing a check or even stepping into a bank. Well, most of us.

As an individual who resists much digital technology, I prefer the analog version of most things. I write letters, I read books with paper pages and I still call people on the telephone when I want to have a conversation. All this by choice. However, as an artist, I have to use computers to enter exhibitions, apply for residencies, communicate with others and find information quickly. There is no denying the world we live in.

In his most recent bodies of work, *Masterworks: Visualizations of Binary Degradation* and *The Lost Museum: The Fate of World's Greatest Lost Treasures*, Shaurya Kumar taps into the plastic pixels of our technological world while addressing issues of memory and connections with art and cultures of bygone eras.

The Masterworks series was conceived from Kumar's failure to safeguard the history of precious digital communications with his family, including his wife, who was back in his homeland of India. Emails that connected him to his support system were corrupt; instantly these coveted keepsakes of these people and events were wiped out like a corrupt hard drive. Precious and meaningful words were turned into the squares and numbers we've all seen when a document fails to open correctly.

Not one to dwell, Kumar was inspired by this downfall. Working with a team of scientists and computer programmers, he developed code to translate digital image files of famous artworks into new digital prints based on the breakdown or changing of their binary code. Images like Picasso's Guernica are still somewhat recognizable after the degradation; the viewer is able to connect the bull to a similar yet abstracted and disintegrated version of this famous work. Artworks like Paul Klee's Dreamcity seem like modern abstractions, slick and shiny complete with a vinyl-like façade.
Adding a more cerebral, yet fictitious, layer to this digital commentary birthed the series The Lost Museum: The Fate of the World's Greatest Lost Treasures. Closely tied to the Masterworks, this new series addresses the digital realm of protection and loss even more so than Masterworks.

With the creation of convincingly imaginative, entities such as The Council for Documentation of Lost Art & Cultural Heritage (CDLACH), and the Program for Conservation of Art in Electronic Media (PCAEM), Kumar sets the scene of pseudo-academia. Drawing from real events, like the looting of Baghdad museums, bombings during WWII and September 11, 2001, the artist addresses issues of preservation, permanent loss and our collective memory.

Written with the voice of an academic scholar, the statement and text panels paired with the masterwork images are educational and quite plausible. One of the most poignant in the series is based on the large

tapestry by Joan Miro that was destroyed in the bombing of the Twin Towers on September 11, 2001. *World Trade Center Tapestry After Joan Miro*, the largest in the series, is printed on 12′ x18″ of outdoor vinyl, engulfing an entire wall with saccharine dithering, the piece is a reminder of this tragic event. All that remains of the artwork exists in a digital realm—never to be felt, smelled or seen in a physical dimension again. In this regard, technology plays a crucial role in the preservation of great works of art, and thus the identity of a culture and society.

But what happens when the technology that stores the memories of masterworks is precarious and fragile? Potential answers are found in The Lost Works-- an intriguing and in some regard frightening look at the tight grip that technology has on our collective memory.

When asked if he would continue the ruse of Lost Museum by creating websites for CDLACH and PCAEM, Kumar replied "Lost Museum is part fact and part fiction; it is just vague enough causing the viewer to question which is truth and which is fiction." We could discuss these works in the context and theories of digital archaeology and technology but I do not think it is necessary. The crux of the work becomes more about questioning our cultural experience rather than focusing on the technologies involved in producing the images. So it is even as a Luddite, that I can appreciate the complexity and beauty of both Masterworks and The Lost Museum.

The Lost Museum: The Fate of the World's Greatest Lost Treasures was recently exhibited at the Schneider Museum of Art at Southern Oregon University in Ashland, Oregon as part of the larger exhibition, "Unintended Consequences and the Digital Age" as well as the Los Angeles Center for Digital Art. Upcoming display of the works will be hosted in Manhattan at the New Art Center for the tenth anniversary of 9/11. Kumar will reprint the Miro piece to its original 20′ x 35′ size in tapestry form.

Katie Christensen, born and raised in the wide-open spaces of rural Wyoming, has spent time in Argentina, studied at Vijnana Kala Vedi in India, and the Sitka Center for Art and Ecology in Oregon and is now pursing an MFA at Bowling Green State University, which will be completed in May 2011.

Shaurya Kumar, above right, World Trade Center Tapestry by Joan Miro, Second World Trade Center | New York, U.S.A.,DESTROYED ON SEPTEMBER 11, 2001, 12 ft x 18 ft, Digital Print on Vinyl, 2007 (from the series The Lost Museum: The Fate of World¹s Greatest Lost Treasures), above left, Picasso, Pablo, Guernica, 44" x 31" Archival Inkjet Print 2006, (from the series Masterworks: Visualizations of Binary Degradation)

Project
"We Have a Dream"

Students in parade, relief printed hands

From January 14-17, 2011 graduate students and faculty from Ohio University and UT Knoxville gathered at the UT School of Art to work on a collaborative printmaking project titled "We Have a Dream." Coinciding with the annual Dr. Martin Luther King Jr. national holiday, the project culminated with participation in the 2011 MLK Commemorative Parade held on Monday January 17th in Knoxville, Tennessee.

On the evening of Friday January 14th twelve students and faculty from Ohio University arrived in Knoxville and joined thirteen of their Tennessee colleagues for a visit to Yee Haw Industries followed by dinner and powerpoint presentations to introduce the work of all of the participants to each other. The following morning the project began by viewing a video of Dr. Martin Luther King Jr.'s 1963 "I Have a Dream" speech from the National Mall in Washington, DC.

Dr. King's speech provided imagery and ideas for the project. Working in six collaborative teams, several ideas that embody symbols of unity and peace were developed for the parade. These included an 18-foot peace-dove puppet with printed feathers which was carried by five people, a set of large relief printed hands that were held by members of the group circling the peace-dove during the parade, and two small artist books. Screenprinted and lasercut feathers as well as one of the books was given to people along the parade route. As part of the project, screen-printed aprons with concepts generated through the project that were produced and worn during the parade.

The collaboration required a full commitment from all of the participants, with work sessions beginning at 9am and often running to midnight. Meals were prepared at the Art and Architecture Building using crock pots, a camp stove and charcoal grill set-up. We found the flow from art to food fairly seamless, with the back-side of recycled litho plates altered to create serving dishes and papermaking tubs used to collect dirty dishes as well as to store provisions. In many ways the project combined a workshop atmosphere with a church lock-in, working together not only to create art, but to share time during meals, playing music and taking juggling lessons with Art Werger. For many of the participants the project offered new and different ways to approach their studio practice.

"Reflecting on our project," UTK Print Studio Technician Jessie Van der Laan remarked "I continue to

Working on the hands!

find metaphors within our process relating to our concept. We were all moved by the eloquence of Dr. King's speech and the power of a group coming together with a united purpose. The quantity and quality of work produced was only made possible by the amount of people joined together and committed to this project. For one weekend, we put aside our own work, our own agendas, and made something together. The act of making this work was, in itself, a testament to the power of a community."

Monday January 17th, the day of the parade, we were among several hundred parade participants, in a section of the procession that included many church groups. In response to a question "Who are you with?" from one parade viewer, we answered "The Church of Printmaking!" Following the parade we installed an exhibition about the project on the UTK campus and through advance publicity we were able to bring about 50 people from the campus and local community to learn about the collaboration. The project was included in one television newscast that evening and was featured with a photograph in the Knoxville News Sentinel the following day.

During the parade we met a group of puppet makers who marched with 12-foot tall puppets representing Mahatma Ghandi, Sojourner Truth, Dr. Martin Luther King and founder of the Highlander Center, Myles Horton. They expressed an interest in our peace-dove, and have "adopted" it for the Peacemaker Awards of the Oak Ridge Environmental Peace Alliance this spring as well as at future community and anti-war events (www.stopthebombs.org). Given Dr. King's criticism of the Vietnam War during his life time, we feel good about this role for the peace-dove.

Emmy Lingscheit, a second-year graduate student from UTK commented "The amount of work that we accomplished collectively in two days amazed me, and the enthusiasm and focus we were able to put towards the MLK project has carried over into my own work. This project succeeded in reaching an audience beyond the university and other printmakers, which is sometimes difficult to do."

"I think that the most beneficial result of our weekend was the proof that we could work together and produce such a large project" noted Ohio University Professor Melissa Haviland. "All of us from Ohio University found a fluidity in working with our fellows from Knoxville. And we successfully logged in

Students at the parade, book pages during printing

over 815 people hours in two days. Amazing. I am very glad to have had the experience."

"It is so rare that our artwork gets seen (or made) for such a diverse group of people" stated Cayla Skillin-Brauchle, a second-year graduate student from Ohio University. "Walking through the parade and having folks respond so positively left me feeling both appreciated and inspired about what public artwork can do."

Carrie Lingscheit, an Ohio University instructor this year said "The entire project was a lot more structured around the MLK holiday than I'd expected, which turned out to be a great thing because it gave us all a common focus that was still broad enough to accommodate several diverse individual components."

Ashton Ludden, a first-year graduate student from UTK commented "This was my first real collaboration. I had many predictions of what the experience would be like but I never thought we would have executed so much in such a short amount of time. The parade was very fulfilling after the intense weekend. I felt very proud walking down the road with such an amazing group of artists sharing our creations and being a part of the celebration for the Dr. Martin Luther King Day." Greg Daiker, another first-year graduate student from UTK shared Ashton's enthusiasm about the parade. He said "Who would have thought it would be so much fun to walk two miles on an early, rainy and cold morning?"

Cait Nolan, a third-year graduate student from Ohio University observed "We did not include a colophon in our parade give-away book. This decision allowed our books to function more purely as gifts. Giving something with a life potential beyond the parade event not tainted by self-representation was a way to enrich the experience of the viewer. The viewer's immediate reaction to the large bird sculpture and holding hands was strong and clear. I imagine the subtler and lasting affect the books will have on those who initially received them and then beyond to those they share the book with in the future."

Finally, UTK Faculty member Althea Murphy-Price remarked "The experience reminded me of what I enjoyed most about my time in school, working together with peers towards a common goal. The

energy and enthusiasm was undeniable and felt by everyone including visitors to the shop that just wanted to witness what we were doing."

The "We Have a Dream" project was funded by the Betsy Worden Endowment in Printmaking at the University of Tennessee and the Athens Print Guild. Participants from Ohio University included graduate students Haylee Ebersole, Robert Howsare, Adam Leestma, Caitlin Nolan, Sage Perrott, Cayla Skillin-Brauchle, Anna Tararova, Anna Wagner and faculty members Karla Hackenmiller, Melissa Haviland, Carrie Lingscheit and Art Werger. Partcipants from the University of Tennessee included graduate students Greg Daiker, Leslie Grossman, Emmy Lingscheit, Ashton Ludden. Sara Marie Miller, Guen Montgomery, Clif Riley, Jason Shoemaker, and Taryn Anne Williams along with faculty members Beauvais Lyons, Althea Murphy-Price and Koichi Yamamoto, plus shop technician Jessie Van der Laan. Also participating in the project was Charles Chandler, a non-degree seeking graduate student from Knoxville.

Pictures and You-Tube video links from the project are posted at: http://art.utk.edu/mlk.html

Annelies Kamen, *Comfort,* three, two color reductive lithographs, 30"x 66", 2010.

International Focus

Review - John Goto

Two sides of the Story

Printmaking and journalism have a long history together. Their relationship starts with the movable type printing press. The press offered quick multiples to be distributed among the masses. But the interaction between printmaking and journalism goes beyond a technical process, as the freedom of speech and press have always been in intertwined. Now, with the integration of the Internet, the future of this relationship is in transition.

John Goto's exhibit, *Mosaic*, at Edinburgh Printmakers in Edinburgh, Scotland, uses Internet images from the 2008-09 attacks against the Gaza Strip by the Israel Defense Force. In Robert Clark's essay on the *Mosaic* exhibit, he outlines the history of the three-week conflict. The international press was denied access to the Gaza Strip. Volunteers from the Palestinian public documented the violence with camera phones and digital cameras; these images then saturated the Internet via websites and blogs. Since this was an independent action and not professional journalism it raises complex issues questioning the legitimacy of the circumstance and of the images among the world viewers.

Goto uses scale to represent these Internet images in different manners. He places mural sized ink jet prints on opposing walls in the main gallery. On one side, there is *Mosaic 7 'Verso'*, a bomb scene. Fire rages in the bottom left hand corner with black smoke rising in the foreground. The low resolution of the image enhances the effect of blurry chaos from the after shock of the bombing. On the opposite wall is the subdued color of *Mosaic 7*, in a stark block pattern.

The double-sided pieces reference two sides to the story. One interpreted by the abstract perspective is represented by the grid pattern and the other is pulled directly from the Internet. Using the sterile gallery space, Goto places these images in neutral framing and displays them on slim plinths. Four in a row stand at attention with grid pattern sides facing the entrance. The intimate space entices the viewer to weave in and out of the pieces. The opposite image of the first plinth is a middle-eastern landscape that seems calm and subdued. Other Internet images document the personal struggles during the three-week conflict, including a family sorting through building rubble and a man in a hospital bed hooked up to life support. The installation is a contemplation of the layers of inconceivable experiences brought to the global audience.

Images from John Goto's exhibit, *Mosaic.*

Consider the humble beginnings of the relationship between printmaking and journalism. Early newspapers were not objective or neutral; they utilized biased opinions to attract an audience. Goto's retrieval and presentation of individual documentation from a devastating historical event references the use of a different method to distribute information, via the Internet, to exercise freedom of speech and freedom of press. The question remains - how will the global audience will respond to tomorrow's headlines?

To see more detailed images of Mosaic and read the essay by Robert Clark please visit Edinburgh printmakers website http://www.edinburgh-printmakers.co.uk

Carrie Ida Edinger is a recent MFA graduate of the Print Media department at Cranbrook Academy of Art. She is currently enrolled in a one-year post-graduate program in the Visual Cultural department at Edinburgh College of Art in Scotland. To find out more please visit http://www.carrieida.com

International Focus

Notes from two Residencies

Right, image from Ireland near Clo'Ceardlann. Left, image from Grafisk Værksted in Denmark

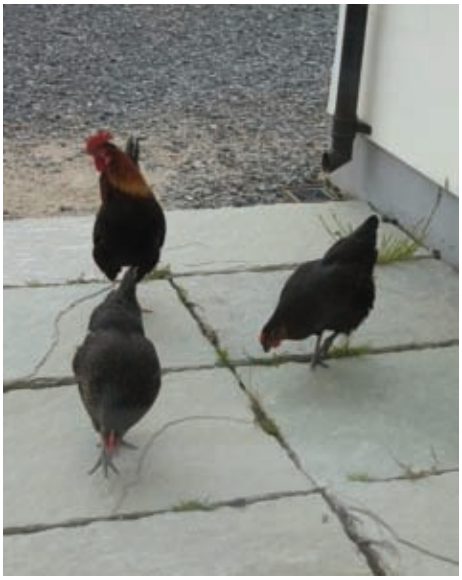
On May 20, 2010 I left Logan Airport in Boston for a 53-day printmaking odyssey in back to back residencies at print studios in Denmark and Ireland. I had never been to a residency before and two seemed almost like an excess of riches. How this all came about was rather by chance. In the Spring of 2009 I learned about a teaching and artist residency at Clo' Ceardlann, "the living archive" of Gaelic speaking culture focusing on print and book making in the remote most northern county of the Republic of Ireland, County Donegal.

I applied and was invited instead to be a resident for a month in 2010. In exchange for housing and the use of the facilities my responsibilities were to teach a weekend workshop, help out in the studio as needed, and donate a piece of artwork or an edition created there. Their website described " an artist lead initiative connected the Gaeltacht community with international artists working combining traditional forms of printmaking with contemporary visual media." Gaeltacht are pockets of Ireland where Gaelic is spoken. I agreed to jump off my known map and see where I would land.

Denmark is part of that known map. I lived there for two and a half years, speak Danish and I try to get back whenever time and funds allow. So in 2007 when I learned about a Mini-Print exhibition in Denmark that was to celebrate the 20th anniversary of the Grafisk Værksted in Næstved, I thought it would be fun to participate. I corresponded with Torben Soberg from the workshop, and when I next visited in 2009, I arranged to see the studio, which is located an hour south of Copenhagen in a small, lovely city that is now 875 years old!

When I travel I take a small portfolio of prints with me. I showed prints to Torben and the studio director Jan Kiowsky and described how some were a combination of woodcut and pronto plate prints. "What are Pronto Plates?" they asked. As I explained a little about polyester plate lithography I cavalierly said, " Maybe I should come and do a workshop for you?" "We would very much like that" was their reply, " no one knows about pronto plates in Denmark YET."

Hundreds of emails later, arrangements were made for workshops, a residency and an exhibition at their new Graphics Gallery, which is housed in the same building as the print studio, a converted army barracks from the 1860's. The address, Sygstalen 17, means that the studio is in the former locale for sick horses!



Anna and Steve in and chickens in Clo, 2010.

Pronto plates had to be ordered from the States, a laser printer/copier was purchased, and all seemed to be in order, but where would one find Acrylic floor wax to mix up liquid drawing media? The Danes have stone and wooden floors, so this was a mysterious material. We found it at last - at Carpetland!

The workshops included experienced printmakers and members of the Graphic Workshop. Some questioned the authenticity of pronto plates as real lithographs, but, considering that one of my prints was included in a sampling of lithographs from the workshop exhibited at the 6th International Lithographic Symposium in Tidaholm, Sweden, it must have passed the test.

Flying from Copenhagen to Dublin and then to a tiny airstrip in Donegal made me feel like I was jumping from the known to the unknown. It didn't help that I had dissolved the three and a half days of books and music I had loaded onto my new ipod for the residency on my last night in Copenhagen trying for just one more Tom Waits cd. I knew intellectually that I was going to a remote area, but couldn't really take in what that meant until I pulled up to a large while building after a sharp turn off a narrow dirt road in the middle of an empty landscape. My half hour driving debut on the left side of the road, following Clo's administrator, Marjorie Doohan from the airport was a trial by fire. It was 5 miles to the grocery store down a hill with a one-lane track, so drive I did, and it got easier, but never enjoyable. With roads signs in Gaelic, Marjorie would give me a note in English with her cell phone number to help me venture forth. My rental car had STAY ON THE LEFT plastered over the dashboard in many, many languages, but the roads are so narrow that you really have to drive in the middle and then move over to the left to let people pass.

The land there was starkly beautiful, and for an urbanite, a revelation. Mt. Errigal, the mountain that the residency seemed to be at the foot of, sounded like something out of *The Hobbit*. The stereotype of Ireland is grass green everywhere, but I discovered tracts of brown, old railway lines to walk on and large hills of peat bricks. In such a remote and unpopulated place I was surprised to find on daily walks, large items of trash discarded in gullies by the paths in the hills. I learned that since people there must pay to have their trash collected, sometimes letting a fridge or tv fall off the back of a truck in the middle of the night is an occurrence with visually surreal consequences.

Clo' is a new facility, with a brand new printing studio set up for lithography, and etching. Relief printing was not the norm, so I had to make a jig for an unfamiliar Rochat press for my woodcut class. All materials had to be shipped in, and I was glad for the box of wood and small supplies I had decided to mail from home, as well as the brayers and carving tools I brought with me. (but not in my carry on luggage!)

A flock of chickens figured prominently in the life of the place, and they entered into my work, first as ink drawings and later as a 2 block woodcut, clo' cockerel, a series done as farewell and thank you gifts for new friends and colleagues.

I had wanted a challenging situation to jolt me out of my comfort zone, and I had it. There were times I was lonely, but that feeling would come and go. I could take a walk and look at the sky and be outside until nearly midnight with pink and yellow clouds in the sky. There were very few people around, but those I met were really interesting. The enthusiasm of the 8 people who attended my woodcut workshop was gratifying, and the work they did with mediocre tools and plywood was inspiring. Some have become friends and collaborators, in particular, Wilma Vissers from Holland who was the artist in residence before me and with whom I am doing a book project, and Sarah Lewtas of Mulligan's Farm.

My time in at the Grafisk workshop in Denmark and at Clo' Ceardlann in Ireland were so different, but somehow they complemented each other. It's been 5 months since my return, but the images and experiences are still with me. I am still working with and on them, and look forward to more in the future.

Annie Silverman is an artist/printmaker in Somerville, Massachusetts. She can be found at the Massachusetts College of Art teaching bookmaking classes or at Abrazos Press.

John Schulz, *Don't break the silence*, and *Intentions*, woodcuts, 30"x 24", 2010.

International Focus

Teaching in Brazil

Student Group at their show in Brazil.

This past Fall I was privileged to be a Visiting Professor and Scholar teaching a special printmaking class at the Escola de Belas Artes of the Universidade Federal de Minas Gerais in Belo Horizonte, Brazil. In my four-month class entitled "Off the Wall," I introduce some non-toxic ways of teaching intaglio, collograph, and finally three-dimensional prints. I was fortunate to have about 20 students, most of who had some printmaking background and ranged from BAs, post graduates, and several faculty who were curious to see what this American was about. At the end of the class we organized a one- day exhibition in the central court of the Fine Arts building entitled "Off of Wall" to show some of the unusual work that was done in this class.

For those of you going to the SGC "Equilibrium" conference in St Louis in March, you are invited to see a portfolio exhibition I curated of 12 Brazilian Printmakers: "Cross Pollenization: Emerging Artists in Contemporary Brazilian Printmaking." It will give you an idea of the breadth of Brazilian printmaking going on in Belo Horizonte with both professionals and post-graduates.

Ed Bernstein is a Professor of Art and Co-Head Printmaking at Hope School of Fine Arts in Indiana University, Bloomington

Biennial in Guanlan, China

Workshop in Guanlan, China

In September of 2010, I traveled back to Guanlan, China, where I was one of the artists in the 2007 International Print Biennial.

Back in 2007, I was invited to attend the Award Ceremony of that exhibition. The three co-organizers were interested in making the Biennial an art pageant of exhibitions, communication, and study involving a collection of international artists. Text written in one of the brochures read, "Let the Biennial become a platform and window for China to understand the world and for the world to understand China." There were lectures and discussions with simultaneous translation; every foreign artist had his own translator. A great effort was made artists to communicate with each other to satisfy the mutual desire to learn from each other. For the Chinese, intaglio and lithography were "exotic techniques." But, in the development of Chinese art and Chinese art education over the past half a century, these "Western" techniques have become important for the creative process of many artists, gradually trickling into their printmaking tradition. The organizing committee supports the continuity of this exchange by promoting the facilities and inviting artists from all over the world.

If you want to know more about the residency, contact Zhao Jiachun: jiachunzhao@126.com or go to www.guanlanprints.com

Ingrid Ledent is a professor of lithography at the Royal Academy of Fine Arts in Antwerp, Belgium

News and Announcements

Call for abstract
2012 SGCI panel at CAA

COACTION Innovative printmaking collaborations
Historically, printmakers are artists who enjoy the sense of community that a printshop creates by sharing their images, ideas and techniques with all. They are also able to produce multiples, thus increasing their reach to individuals outside their immediate community in the practice of exchanging prints. The use of the multiple, the shared history of fine art printmaking with commercial graphics, and the need for printmakers to share equipment and expertise has encouraged the propagation of community print projects-many that have redefined the role of printmaking as a vehicle for social innovation. This panel focuses on printmaking collaborations that extend beyond the traditional print exchange or work that is done in the printshop, hence examining partnerships between printmakers and the communities they live in; the impact that collaborations have in these communities and the innovations in printmaking that have resulted.

The SGCI/CAA liaison committee invites proposals from artists, curators, and historians who have participated in or have written about innovative community print projects that contribute to social change, the environment, communications and technology.

Please include in your proposals:
A one-page abstract
1-4 jpegs of referenced images
(please, no more than 1.5 mb each)
Short cv

Deadline: May 1, 2011
Please email proposals to Candace Nicol
candace@oxbowpress.org

New Program
KANSAS CITY, Mo. (Feb. 8, 2011) - The Kansas City Art Institute andLandfall Press, based in Santa Fe, N.M., have announced the establishment of the Landfall Institute of Graphic Arts, which will offer six-month apprenticeships in Santa Fe.

The Landfall Institute of Graphic Arts will provide hands-on training for printers and other print-based artists in graphic processes such as lithography, etching, woodcut and digital printing.

Apprentices will work directly with Master Printer Jack Lemon as well as with Senior Printer Steven Campbell, director of Landfall Press, and a variety of invited artists.

To be eligible for admission to the Landfall Institute of Graphic Arts, candidates must have a bachelor's degree or the equivalent.

For more information about the program and application guidlines, go to http://www.kcai.edu/news-blogs/news/kansas-city-art-institute-announces-joint-program-landfall-press

Mark Hosford, *Hello Satan*, silkscreen, 26" x 19", 2010.

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.

Go to http://sgcinternational.org/ for details and join in the conversation!

Recent Exhibition

Women's Studio Workshop recently exhibited *Hand, Voice & Vision*, Artists' Books from Women's Studio Workshop at the Grolier Club in NYC.
This show was the largest retrospective exhibit of work made at WSW to date. Women's Studio Workshop published books run the gamut of print media, with book works containing silkscreen, etching, letterpress, woodcuts, and more.

For more information about the exhibition, go to www.handvoicevision.com

Louise Kames, *SACRED GROVE*, Water-Soluble Wax Pastels on Masa Paper, wire, lighting, from a site specific installation recently on view at the Warehouse VI Exhibit in Dubuque, Iowa. This lighted installation references the history and physical space of a former window manufacturing site in the historic mill working district in Dubuque.

New Blog

Joining the blogosphere is Ira Cummings in Working Proof - a place where printmakers can find, share and distribute information. Information like, Calls for entry, current print exhibitions and printmaker profiles are all at your fingertips. Want to know more? Want to contribute to the conversation? Go to : www.workingproof.org

Project

The Beaufort Chronicles
Inspired by the City's 300th birthday. A portfolio project was selected by the City of Beaufort to receive funding in 2009 and the project was completed and exhibited in early 2010. In developing the content for the portfolio, we worked with local historians, examined the Beaufort District Collection, visited historical sites, and spend countless hours editing and refining both images and texts for the portfolio. Each portfolio includes a screen-printed colophon, sixteen hand-pulled etchings of different images, and sixteen screen-printed texts that correspond to those images.

For more information and to see The Beaufort Chronicles go to: http://jongoebel.com/thebeaufortchronicles.

Jennie Gao, from wall installation of woodcut on various papers, size variable, 2009

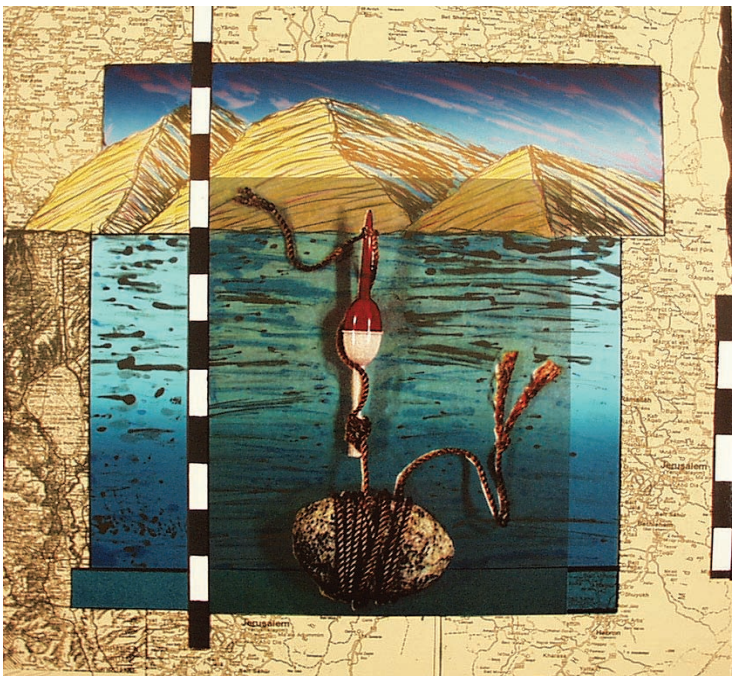
Remembrance
EC Cunningham

Eldon "E.C." Cunningham died on October 1, 2010. Born in Kansas in 1956, graduate of Wichita State and the University of Colorado, professor at Metropolitan State in Denver for 27 years, EC was a dear friend, colleague and teacher to many of us in printmaking. As I reflected on EC's contributions to our world I wondered how I might get a record of his activities, when I realized that my own resume is populated with many of the exhibitions, workshops, residencies, portfolio exchanges, and publications that EC organized. I know there are many other printmakers with the same or similar record, for this is how EC operated: always generous and welcoming and inclusive; inviting others to join him in his passion for printmaking and teaching; creating a real sense of community, both personal and professional, seamlessly combined to make a rich life in art.

I first met EC at the 18th SGC conference in Birmingham, Alabama. He presented his "First National Printmaking Slide/Video Exchange," a guide to print programs for students to explore graduate school opportunities, a much-appreciated and valuable service in those pre-Internet days. His next, and probably most recognized contribution, was the research and publishing of Printmaking: A Primary Form of Expression, The University Press of Colorado, 1992, a book project that is still a vital record of the work of 32 artists actively involved in the 'self-publishing' of prints. He also published HELP - Higher Education Logic for Printmakers, a compilation of printmaking ideas and assignments from programs across the nation. EC was a frequent visitor to school print shops, where he exhibited, lectured and demonstrated his art and craft. Likewise, he offered the same 'busman's holiday' to many colleagues invited to Metro State for a week of printmaking with students and hospitality with EC and his family, Alison and Kevin, in their home. EC was an early and active participant in that upstart Mid-America Print Council, serving in many capacities including President. But, of all of his endeavors, EC's legacy will no doubt be most evident in the continued work of his students, who will become that challenging mentor, supportive colleague, and passionate artist that he was.

The galleries of Metropolitan State are hosting E.C. Cunningham: A Retrospective in Two Parts, 1979 – 2008 and 2008 – 2010, through February 10 and 19, 2011.

Submitted by Scott Stephens



EC Cunningham, *Faith Limited by Humanness*, lithograph, 22"x 22", 2005.

Kaur, detial from Unsaid, relief prints, handmade glass-blown container, wall painting and printing, cotton thread, 72" x 72", 2010

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