

# Graphic Impressions

The Newsletter of SGC International

Winter 2012



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Cover image: Crystal Wagner, *Nuclear Apparatus*, graphite, cut paper, relief print, mylar, 29" x 41", 2011

## Letter from the Editor

Elizabeth Klimek



Dear SGCI members,

At the end of last semester, I, just like all of you, was exhausted, and ready for a long, relaxing break to share good food and merriment with loved ones. The weekend before finals, I took a trip over to the Phillips Collection in DC with a friend of mine from undergrad. At the end of our visit, we inevitably ended up in (*dramatic music please*) **the gift shop**. Usually, I don't spend time perusing the books in museum gift shops, since they usually target what I call "the civilians". Coffee table books about Constable and alike do nothing for me. However, the Phillips Collection shop is the exception to my rule. They stock a respectable supply of decent art theory books, and offer several books on printmaking and print theory. Every time I go there, I find a little gem.

While we were browsing, my college friend (a former math major, one of those civilians I mentioned earlier) picked up a small, black, square book, which had the appearance of being miss-shelved from the children's section, and sarcastically said, "Here you go. Here's something for you." He had picked up Kit White's *101 Things to Learn in Art School*, published by MIT press in 2011. I leafed through it and very quickly realized that this is not for children, and is not one of those patronizing books for the patrons. This was a book with a simple format: one page, one short, concisely written lesson. In the author's note, Kit White writes, "Art is everywhere. The way we make it, look at it, and analyze it is ever-evolving. It is that constant, ceaseless, becoming and transformation of art that has determined this book's content; some of the lessons have to do with ways of making and representing, but just as many remind us of the necessity of searching, knowing, and doubting."

This is exactly what I needed; a little tune up in my attitude towards my art practice. I needed to fall in love with being an artist again, and remember those undergraduate lessons I learned, partially forgot, allowed cynicism to rob me of, or just plain ignored at the time.

This edition of the newsletter reflects the notion of the constant, ceaseless becoming and transformation as artists. This issue includes the announcement of the 2012-2014 candidates for the SGCI Executive Board; a report on the Impact 7 conference in Melbourne, Australia by Singrid Wonsil; an article by Patrick Grigsby, whose students' metamorphic project stems from Albrecht Durer's Rhinoceros; an article by Eszter Sziksz on Mokylito-wood lithography; and Mary Brennan's collaborative project with Maine printmakers and henna artists in Zanzibar.

I hope you enjoy this issue of the newsletter, and please consider contributing in the future.

Liz Klimek  
editor@sgcinternational.org

## Letter from the President

Eun Lee



Bonjour, mes amis!

Spring is in the air! I can't believe the warm weather that we have been experiencing here in the South. While I am completely delighted to see the spring buds and new crops coming up in the gardens, I am terrified to think of what this means for the summer. My northern colleagues may hate to hear that I spent last Saturday in the park chasing my kids in shorts, t-shirts and flip flops but... I am sure I will get pay backs in the height of the summer when I am covered in bug bites and a heat rash. Yikes!

Mixed emotions of somberness and relief overcome me as I sit down to write this last president's newsletter to you. This past year has certainly kept me busy with life's ups and downs: personal illness, family deaths, and change in administration at work, in addition to conference planning and preparing for a new incoming executive board. However in the quiet moments of the night, just before falling asleep, I have melancholy thoughts about the close of this chapter of my life. Don't get me wrong, I will stay active with SGCI but... it will be different. You know what I mean, different.

If life has taught me anything in the last 39 years, different is okay. Different can be good. Different can mean progress, growth, evolution and advancement. Ten years ago at the Print Gumbo conference in New Orleans we began to see a great change in our organization. No one could have predicted where that change would take us, but here we are returning to New Orleans... different. This return has a great significance to our family. It is a way to celebrate our growth but also honor our past.

From the very humble beginnings of a handful of print-makers, the organization has grown through the years under the direction of many respected past presidents and their boards. It has been a great honor

to serve as the first president under our new name of SGC International. I have had the extreme fortune of being elected along side an excellent board. Organizations of this stature are not run by one person alone, but through the support system of many.

Thank you Teresa Cole and the entire Planning Committee, we look forward to an exceptional conference this year. Special thanks to April Katz, Erika Adams and Joe Lupo for preparing an exciting slate of new officers. Thank you to the 2012-2014 slate for accepting nomination to serve our ever-evolving organization. And finally, thank you to the entire 2010-2012 SGC International Executive Board for your hard work and patience. I look forward to honoring all of you and your hard work in New Orleans.

I look forward to seeing everyone at the 2012 Navigating Currents Conference in New Orleans this March to celebrate the 40th birthday of our cherished organization.

À bientôt!.... See you soon!  
Eun

Eun Lee  
SGC International President  
Printmaking Minor Program Coordinator  
Savannah College of Art and Design



Kristi Arnold, *Queen Banana Head and the Cactus*, Mixed media and collage on fabiano, 2009

## 2012-2014 SGCI Executive Board Nominees



Beth Grabowski  
President

“I am deeply honored to be nominated to serve as president of SGC International and to be entrusted with the stewardship of this very special organization. SGCI is an organization with a rich history and unlimited potential. It will be my aim to promote the exchange and dissemination of diverse artistic and scholarly viewpoints within our discipline of printmaking. I look forward to working with the Board of Directors (both outgoing and incoming!) and all members to define our challenges, build on our strengths and to seek initiatives that will serve this extraordinary and community of print artists, academics and enthusiasts.”

Beth Grabowski is Assistant Chair for Studio Art at UNC-Chapel Hill. Grabowski's work is included in numerous public and private collections, including the National Museum of Women in the Arts. She is the recipient of three North Carolina Arts Council awards. In 2010, she completed residencies at Frans Masereel Centrum in Belgium and at Tom Blaess workshop in Switzerland.

In 2009, she published *Printmaking: A Complete Guide to Materials and Processes* co-authored with Bill Fick. Professional activities include curating an international portfolio honoring Käthe Kollwitz in 2005 and co-organizing Visualizing Human Rights conferences at UNC in 2008, 2010 and 2011. Beth was the vice president of the Southern Graphics Council from 1994 to 1997 and has been nominated to assume the presidency of SGCI in March 2012.



Michael Barnes  
Vice President Internal Affairs

“I am honored by the nomination to serve as Vice-President of Internal Affairs of the SGC International. I have attended the SGCI conferences and participated in its activities since I was a graduate student at the University of Iowa in the mid '90's. I feel it is a great time to step forward to serve a more active role in the organization which has so well represented and served our discipline of print for so many years. I look forward to taking on the responsibilities of this new position and the challenges it will present. I will utilize my experience gained from working with other professional organizations and from the leadership roles I have assumed at my own institution, Northern Illinois University, to fill this new role effectively. “

Michael was born in 1969 in Michigan. He grew up with two siblings, outside the small town of Ithaca. He went on to receive his BFA from Alma College, Michigan in 1991 and his MFA from the University of Iowa in 1996, both with a focus on printmaking.

Michael developed a passion for the medium of lithography during his graduate studies at Iowa and has focused on this process for much of his work since. His artistic work has been presented in numerous solo and group exhibitions of his work throughout the country in both commercial galleries and in university settings. Additionally, his work has been exhibited in over 100 competitive group exhibitions, including exhibitions in Wales, Poland, and Taiwan,

Michael is currently an Associate Professor in the Printmaking program at Northern Illinois University in DeKalb, Illinois where he has taught since 1998.



## 2012-2014 SGCI Executive Board Nominees



Karla Hackenmiller  
Vice President of Internal Affairs

"I am pleased for this opportunity to become part of the leadership community of SGCI. Attending the conference activities each year has been an important part of my teaching and studio practice, as has the ability to connect with other members. We have a strong tradition of working together, providing mentorship and sharing ideas as a way of continually building upon the significant contributions that printmakers make to our culture and the art world at large. Serving on the Board will be a wonderful new challenge in assisting with the development of new programs that will benefit this process."

Karla Hackenmiller's recent research has been focused on the limitless and ever-evolving results of the thought process as it relates to the physical brain and its abstract outcomes. Her detailed artworks have primarily taken the form of linear etchings, collages, and monoprints that have been exhibited internationally as well as across the United States. She has been a part of numerous invitational exchanges and has given lectures and workshops at over forty venues. Over the last few years she has received twenty-four honors for her research. Currently, she is an Associate Professor at Ohio University in Athens. Active in her field, she has served as the Chair of the OU Printmaking Area and spent six years working with the Mid America Print Council.



Stephanie Standish  
Treasurer

"I'd like to thank the SGCI Nominating Committee, as well as the Membership for allowing me to serve a second term on the Board, previously as the VP of Internal Affairs, and now as the Treasurer. SGC International is a wonderful organization and I am proud to help keep it running as efficiently and effectively as possible. I'm looking forward to starting my new duties in March and seeing you all in New Orleans!"

Stephanie Standish received her BFA from the School of the Art Institute of Chicago in 2005, MFA from Cranbrook Academy of Art in 2007, and Museum Studies Certification from the Campbell Center for Historic Preservation Studies in 2010. She has been an active member of SGC International since grad school, serving most recently as the Vice President of Internal Affairs from 2010-2012. She is currently a studio artist in Terre Haute, Indiana where she lives with her husband and new son.



Briony Morrow-Cribbs, hand-tinted etching, 12" x 18", 2010

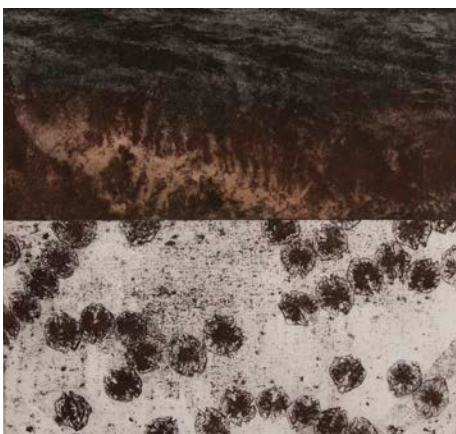
## 2012-2014 SGCI Executive Board Nominees



Justin Diggle  
Secretary

"I first joined the SGCI after moving to the US to go to graduate school. In the years since I have been afforded many opportunities and made many friends through my membership and it has certainly been a significant factor in my growth as an artist and educator. It is an honor to be nominated as secretary for the new executive board and I hope to contribute to the continued traditions, success and influence of this truly transformative organization."

Justin Diggle received his BA(hons) Degree from Bristol Polytechnic, England and his MFA from Southern Illinois University at Carbondale and is currently an Associate Professor at the University of Utah in Salt Lake City. Recent exhibitions have included: 3rd Qijiang International Print Festival, 2011 Guanlan International Print Biennial, Ink and Clay 27, 31st Paper in Particular and the 5th International Biennial of Douro-2010.



Michelle Rozic, *A Square Peg in a Round Hole, 3 of 4*, Pesca with Niyodo, Intaglio with ink jet print chine colle, 20"x20" 2011



Sidney Webb  
Student Member at Large

"As an emerging member of the artistic community I am especially excited about the potential of this position. Printmaking processes, theories and the people who use them continually influence my artistic practice.

As the student representative I hope to be the connection between the growing population of student members and the board. My experience in the commercial, professional and academic worlds of print will help me to relate to a wide variety of student members. As a graduate student teaching assistant at the University of Texas, I have seen student's excitement as they evolve print methods into their own unique practices. My responsibilities as studio assistant for artist, Walter Knabe and here at UTA have given me confidence in completing tasks and in communication.

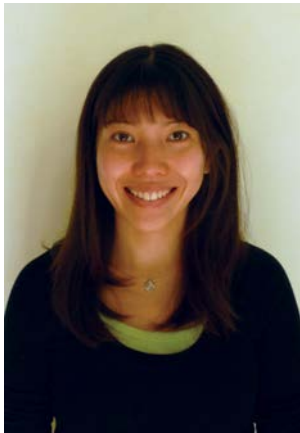
Prints incredible ability to reach and inform people in many different ways has inspired me. It's no surprise that we are a unique and welcoming community. It is with this in mind that I hope to meet new members and broaden communication within our versatile group."

Sydney grew up in Syracuse, a small town in northern Indiana known for Lake Wawasee. She moved to Indianapolis, Indiana where she earned my BFA from Herron School of Art and Design in the spring of 2010, magna cum laude.

Currently, Sydney is a graduate student at the University of Texas at Arlington. Her program of study in Intermedia involves a cross-disciplinary exploration of print, drawing and sculpture. In addition to developing her artistic practice, Sydney is a printer's assistant for UTA's Wild Pony Editions.



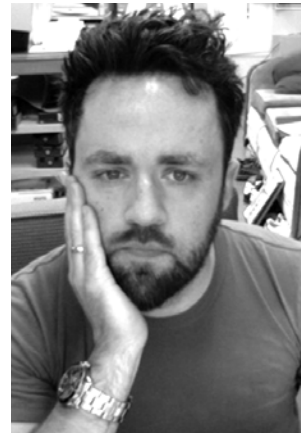
## 2012-2014 SGCI Executive Board Nominees



Yoko Hattori  
1 Year Student Conference Liaison

“I am dedicated to serve as a connection from the student members to the Executive Board by representing all student members and providing updated information. I am also eager to coordinate the Student Panel involving student members from a variety of schools at the 2013 conference in Milwaukee. I am looking forward to contributing to the growth and development of the organization.”

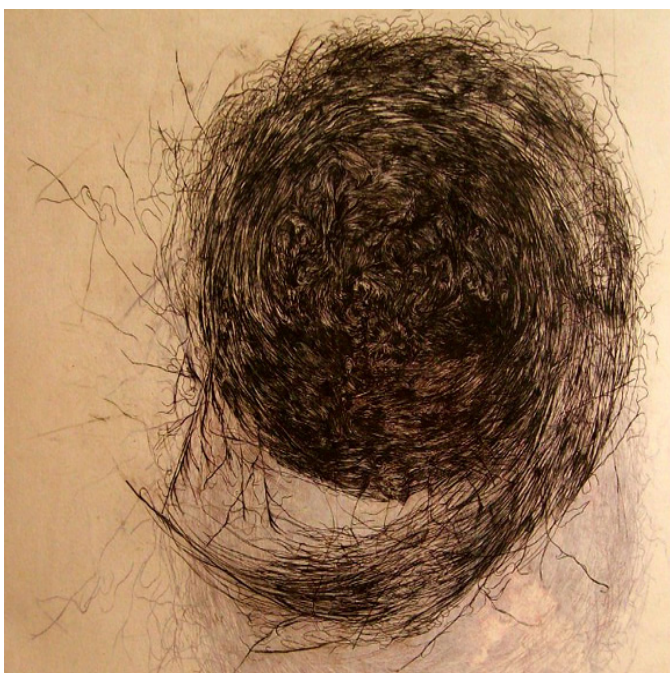
Yoko Hattori is a graduate student pursuing a MFA in printmaking at the University of Wisconsin – Milwaukee.



Robert Truszkowski  
International Member –at -Large

“As a student at Queen’s University more than ten years ago, I first fell under the spell of Printmaking, and its tremendous ability to build and engage communities. At that same time, I was made aware of SGC International, and for many years, I longed to make the pilgrimage. Last year, I finally did (bringing 10 students of my own) and my decade-long expectations were more than met! I often told them, “there is a whole world of Printmakers out there, beyond our studio in the centre of the Canadian prairies”, and in seeing the faces and places of the conference, they finally understood. I believe strongly in Boyd Saunders remarks from St. Louis; that Southern Graphics can be a place to laugh and share together. In serving the Board of SGCI, it is my sanguine hope that I can help bring this kind of realization to Printmakers again and again.”

Robert earned his BFA from Queen’s University and his MFA from Concordia University. In the past 10 years, Robert has exhibited prints and lectured across Canada, the U.S.A., as well as internationally. Notable achievements include “Semper Fi” at Open Studio (solo exhibition in Toronto, Canada), “White” at Galerie d’art St. Ambroise, Montréal Canada (solo exhibition), and the RBC New Canadian Painting (finalist for National Painting competition, group exhibitions held Toronto, Halifax, London, and Winnipeg Canada). In March 2012, he will mount a solo exhibition entitled “Penance” for the 2012 Okanagan Print Triennial in British Columbia Canada. Robert has taught printmaking, digital imaging, and contemporary art practice at Queen’s University (Kingston, Ontario), and the Haliburton School of the Arts (Haliburton, Ontario). He is currently Assistant Professor of Print Media in the Department of Visual Arts, at the University of Regina in Saskatchewan Canada.



Rachel Singel, *Nest*, Intaglio with chine-collé, 2009

## 2012-2014 SGCI Executive Board Nominees



David Jones  
Member at Large

“I see the next few years as crucial in the organizations growth. If elected to the Member at Large board position, I will continue to assist SGC International in any way I can in regards to the growth and management of the organization. I want to participate in building SGC International into the truly robust organization it is meant to be.”

David was born and raised in California and am married to Marilyn Propp. He studied photography at the Center for Photographic Studies in Louisville Kentucky, was introduced to lithography in Banff, Canada by Robert Evermon. David received his BFA from the Kansas City Artist Institute in 1987. He has worked as a fine art production printer and in the fall of 1990 Marilyn Propp and he founded Anchor Graphics, a not for profit fine art printshop. In 2006 after lengthy negotiations, Anchor Graphics became a part of the Columbia College Chicago community. David teaches printmaking, collaborates with artists and continue to maintain a personal studio practice. He is currently an MFA Candidate at the Center for Book and Paper, Columbia College Chicago.



Jennifer Anderson  
DC Representative Member – At – Large

“As SCG International moves into its fifth decade, I am pleased to remain on the board and serve in the capacity of the Mid Atlantic representative. It is an exciting time to give energy to and enthusiasm to this organization and I am pleased to once again be part of a dynamic and talented group of artists. As SGC International continues to grow in number, those of us on the board are interested in developing new ways and approaches to support all of our members and their pursuits in all types of print media.”

Labor-intensive obsessions fill Jennifer D Anderson’s studio practice. She meticulously cuts paper and wood to create work that reflects on life’s vulnerable nature with a gentle assertion of memory. These pieces have been exhibited in venues across the United States and abroad. Anderson is also an educator who has worked with institutions such as the J. Paul Getty Museum. Presently she teaches studio art at Hollins University. She is past president of the Los Angeles Printmaking Society and Vice President of External Affairs for SGCI. Her essay “Print University” was published in *Proof: the Rise of Printmaking in Southern California*.



Li Pallas, untitled, from the series  
Cascading/Homing Pigeons, screenprint, 2012



## 2012-2014 SGCI Executive Board Nominees



Elizabeth Klimek  
Newsletter Editor

“Serving as both secretary and newsletter editor for the past year, I am pleased to be handing the office of secretary to Justin Diggle, and to take on a solo role as newsletter editor. Communication is important in an organization like ours. We need to share our ideas, successes, and remembrances with each other to encapsulate the present, and to mentor future generations about what it means to be part of the SGCI family.”

Elizabeth Klimek is an instructor of printmaking at the Corcoran College of Art + Design in Washington, D.C. and a working artist living in Alexandria, VA, who shows her work nationally and internationally. She received her BFA from West Virginia University and her MFA from the University of Tennessee, Knoxville. In the fall of 2009 she taught in Italy for the University of Georgia’s Cortona Program. Her most recent exhibitions include the Sanbao International Biennial Printmaking Exhibition 2011, Sanbao, China, the Freak of Nature International Print Exchange, Gippsland Centre for Art and Design, Churchill, Australia, the 2011 Atlanta Print Biennial, Atlanta, GA. Her solo exhibition Interiors/Exteriors is currently on view at the Sloan Fine Art Center at Lock Haven University in Pennsylvania.



Jon Goebel  
Technology Coordinator

“I look forward to serving SGCI in a new capacity as Web Coordinator. As ex officio Member at Large for South Carolina, I can attest to the importance of volunteer service to SGCI and its operations. It would not be fair for me to step into this position without recognizing the tremendous efforts of my predecessor, Shaurya Kumar, who orchestrated the upgrade of the existing SGCI web page. It cannot be overstated that our visibility on the web is crucial to growing our organization. The next few years will be especially significant as we expand our membership internationally and I am happy to play a part in this development.”

Jon Goebel received his M.F.A. from Texas Tech University and his B.S. in Art from the University of Southern Indiana. He is currently Assistant Professor and Program Coordinator for Studio Art at the University of South Carolina Beaufort. He also serves as an Executive Board member for the Southern Graphics Council International.

Goebels’ work has been exhibited in over seventy-five competitive group exhibitions including shows in China, Bulgaria, Argentina, Spain, South Korea, Canada, India, and Puerto Rico. He has received numerous awards, recently including a Guest Artist invitation to the 3rd Qi-jiang International Printmaking Festival 2011, Chongqing, China; Best in Show at the 32nd Annual Paper in Particular, Columbia, MO; and a Purchase Award at the 2011 America’s Paperworks Exhibition, Minot, ND.

## Conference Update

2012 SGC Conference - Navigating Currents



**Register Now** at <http://sgcinternational.org/2012/>

Buzz for the 2012 SGC International Conference, “Navigating Currents,” begins to generate excitement city-wide. Among the new developments, this year’s conference now boasts a stellar group of keynote speakers, to include Willie Cole, Nicola Lopez, and Esther Sparks.

Joining us as the Emeritus Award recipient is David Driesbach.

Prints are taking over New Orleans! From the major museums to the galleries of Julia Street to the rising arts district of St. Claude, the SGC International Conference is reaching every corner of the city.

Activities are scheduled to showcase the best of what our membership has to offer with a wide range of panels and interactive demonstrations occurring at the Sheraton Hotel downtown, located across the street from the historic French Quarter.

Travel Uptown for demonstrations and featured exhibitions at Tulane and Loyola Universities. Tulane University’s Newcomb Art gallery will be presenting “Tamarind Touchstones: Fabulous at Fifty,” which celebrates fifty years of fine art lithography by the Tamarind Institute.

The inaugural year of the mentorship program is off to a bang with an enthusiastic batch of 27 mentors, each with a different artistic background and a passion for printmaking. Be sure to sign up early because mentors are assigned on a first come first served basis and you won’t want to miss this great opportunity (sign-up will be part of registration). Not only does this conference program provide specialized one-on-one professional and artistic advice, but is offered at no additional cost, perfect for our growing constituency of students and budding artists.

Be prepared to soak up local culture too, with great food and music at every turn. And as if that weren’t enough, the conference will end on a high note as we wrap it up Saturday night with an epic send off. Be sure to join us for the banquet followed by our open dance party to celebrate the 40th anniversary of SGC International.



## Report from Down Under: Impact 7

by Singrid Wonsil

I had the good fortune to attend Impact7: Intersections & Counterpoints, an international multi-disciplinary print-making conference in Melbourne, Australia, Sept 27–30, 2011. Monash University hosted the conference, but the University of Melbourne also held openings and exhibits in conjunction.

### Keynote Speakers:

Every day started with a large presentation by keynote speakers in the auditorium, followed by small panels, presented by mostly Australians and New Zealanders, in classrooms located in the Design building.

Mike Parr was the keynote speaker on the first day. He is a legend in contemporary Australian art. He showed photos of his work, which included a photo of his face after he stitched his mouth shut in protest of a civil rights issue in Australia. His approach to printmaking is similarly brutal: power tools, grinding, scraping, distortion of the face, a reincarnation of the tormented early 20th century British artist, Francis Bacon.

For the second day's keynote speech, Paula Rago's master printer, British Professor Paul Coldwell spoke about working with her in England.

Heri Dono was the keynote speaker on the third day of the conference. He is a Malaysian artist, and very involved in political protest in the guise of puppet theatre. He started his talk by intoning the mantra "Om" followed by a Hindu prayer. This was very relevant to his current project featuring sculptures of angels. The angels bore no resemblance to Western images and looked a great deal like marionettes with helmets, pointy-toed boots, and painted wooden genitalia, both male and female. They were displayed hanging by strings from the ceiling.

One other innovation: the Thursday keynote speaker Prof. Johanna Drucker gave her presentation from Pasadena, CA via Skype. Not surprisingly, the first seven minutes were spent fixing technical problems. She had to reboot her computer before the presentation got underway. She gave a slide presentation about the difficulties of copyrighting and the multimedia work is an impossible task, but that it will keep archivists very busy. After the slides, she came into view and held a question-and-answer session. The people with questions had to get on the stage and talk into a microphone so they could be recorded for posterity. I have a feeling we will be seeing many more Skype

presentations to avoid the cost and inconvenience of travel.

### Demonstrations:

I saw some awesome work, and learned about two new innovations in art making: using QR codes and computer-guided laser cutters. The QR code is the next consumer labeling technology after bar codes, and is affixed to the wall where a label would normally be. They enable the artists to interact with viewers of artwork on their cell phones. If the viewer has the app on her cell phone, s/he can find out much more than the title and medium of the artwork. S/he can find out relevant information about the artist, view the artist's web page, and send emails back and forth. Electronically, it is a personal visit with the artist. And, the artist can get a spontaneous, first-hand, reaction to the work. Here is what a typical QR code looks like:



Another marvel was using laser cutters attached to computers to make the filigree-like paper cutouts and sculptures I have been seeing in other shows. There was an entire presentation devoted to this process. The cutting machine is very expensive—costing tens of thousands of dollars.

### Presentations:

There was just enough time to look at the exhibits and portfolio reviews during lunch breaks, and then go on to the afternoon presentations. There were many presentations about indigenous people, multiculturalism, digital processes, studio practice, archiving and semiotics. I had trouble getting excited about the talk on fanzines, but fanzines had a great following in the audience. Figurative art seems to be a non-issue, but artists' books are hot



and happening. In fact, every day there was a presentation devoted in some way to artists' books. There were several projects which involved showing the aborigines who live far from urban areas how to adapt printmaking to their style of art making and then publish the prints in the form of hand-made or mechanically-made books. And, of course, there were many on display.

One very moving book project was an effort to support women in Afghanistan who were trying to learn how to read and write. Fourteen Australian women artists made 53 artists books with images. The Afghan women were asked to write something on the pages. Thirty six of the books were returned to Australia with some marks made on them.

### Exhibitions:

In the many exhibitions I saw, the most memorable exhibit for me was a work by Ho Tam, a Chinese artist who lives in Toronto. It was part of a venue called Miner for a Heart. The whole exhibition expressed the mixed feelings of immigrants; about their feelings toward the land they left and toward their new country. The exhibition was called Fine China. A huge sheet of paper was folded into over a dozen squares and it had a print of a piece of blue decorated pottery in each folded square. Next to the print was a video screen with a slide show of each piece of pottery with lovely Chinese music playing. At the center of each pottery piece was a round area showing videos, 2–5 seconds in length, showing early footage of someone playing a stringed Chinese instrument, then a person painting very stereotypical Chinese scenes. Gradually the footage shifted to opium smokers, prostitutes, war scenes, burning cities, newsreel movies of people being shot during the Boxer Rebellion, the Japanese occupation, the Cultural Revolution, and finally ending with Tiananmen Square with a lone student facing the army tank. No matter how violent the video images were, the sweet traditional Chinese music never changed.

On a lighter note, there was a series of prints by the Christ Church, New Zealand artist, Marian Maguire, picturing the Greek hero Hercules performing new labors as a New Zealand settler; plowing, negotiating with the Maori natives, writing letters home, all in the linear style of ancient Greek vase decoration.

The Melbourne art museum, the National Gallery of Victoria, has two separate buildings; the more modern one is devoted to aborigine and donated collections. The older building showed an exhibit of prints by early settlers in Australia called This Wonderful Land along with a blockbuster show of the Vienna Secession.

### The City:

Melbourne itself was delightful. There is an artists' district near the Yarra River, close to downtown, with dance, theatre, music, and visual arts buildings all within walking distance of each other. Public transportation in the form of trains, buses and trams was also convenient and affordable. There were an amazing variety of Asian restaurants, featuring regional cuisines of China, Malaysia, India, Korea, and Japan. The Australian people, as predicted, were laid-back, friendly, courteous, and incredibly helpful. Ruth Bain, the coordinator, advised us to bring umbrellas because it was springtime in the southern hemisphere. In fact, on our third day Melbourne had a hundred-year rainstorm that rained out all the gallery openings that night. The Aussie barbecue was held indoors as well.

Whoever can make the journey Down Under should certainly go to Melbourne, and, if possible, visit the art museums in Sidney, and the Museum of New and Old Art (M.O.N.A.) in Tasmania as well. The Melbourne Impact7 was well worth the trip.

For more information on the conference visit <http://impact7.org.au/about.html>.

Impact8 will take place in September of 2013, in Dundee, Scotland.

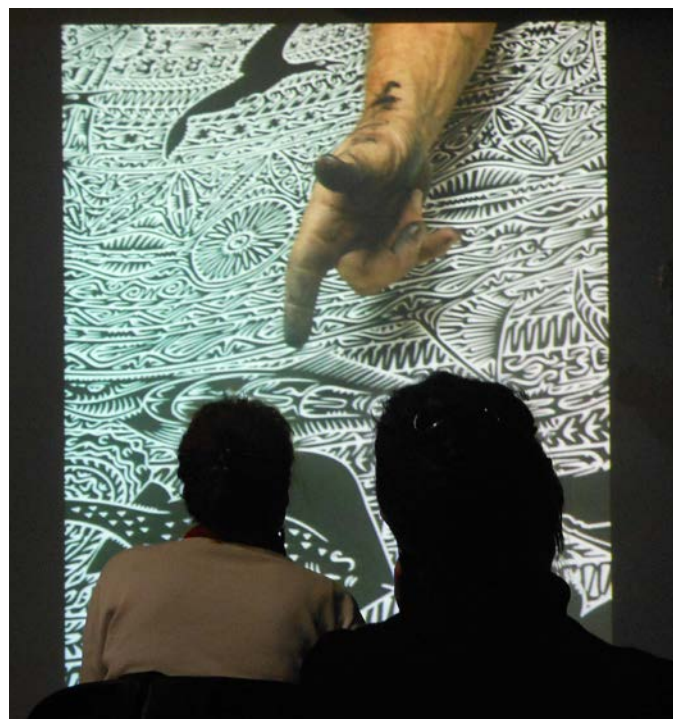


Image taken during presentation. Photo credit: Singrid Wonsil



# Mokulito-wood lithography

by Eszter Sziksz

Wood lithography is a relatively new technique. Ozaku Sehisi, a professor from University of Tama Bijutsu, Japan started experimenting with it in the 1970s. A new feature was the use of plywood or aluminum in place of the stone and the ability to perform without the aid of large print presses, but using hands and even feet. A small group of Japanese printmakers started using this new technique, such as Hozumi Setsuko, Ishihara Makoto, Tadashi Kobayashi, Kuroki Shu, Minamidate Mamiko, Satake Kuniko, Mitsuo Sanpei, Sawaoka Yasuko and Tsunoda Motomi.

The second wave of Mokulito lithography was in Poland. Josef Budka, probably the most well known name in mokulito from the The Academy of Fine Arts in Katowice. He still exhibits his work in Mokulito lithography. <http://asp.katowice.pl/news/post/233/mokulito-jozef-budka>

Mokulito is one of the most compelling printmaking methods I ever tried, and it is full of surprises. When I started to experiment with Mokulito on my own, I first consulted Justyna Mazur from Krakow, though I still had to figure out a lot of the steps by myself. I discovered that certain types of plywood are more grease sensitive than others, which is important in this process. The types of wood available for this process are different in Asia from the selection in Europe and North America. It took me a couple weeks to discover which was most successful.

## Mokulito: Step by Step

### Preparing the wood block:

Remove the grease from the surface of the plywood. I use sandpaper to make the wood smooth. The next step is apply a layer of milk, let it dry, and repeat. Sandpaper, milk, sandpaper, milk.

When my plate is completely dry, it is ready to accept an image. The process of mokulito and stone lithograph is very similar. I usually use litho crayons and litho tusche to make the image, but I am sure some other greasy materials could work too. I am still researching alternative drawing materials.

### Etching:

Etch the wood block as though it where a stone. First talc and rosin, then the etch is applied: 3 drops of nitric acid for 10 ml of gum.

After the etching process is completed, cover the image with a layer a gum, and let it sit for a day at least.

No any secondary etching is necessary.

### Printing:

Print the same way as the stone. It is best to use greasy, but not tacky lithography ink. The rollers are important as well, only the really soft rubber rollers work.

### Alternatives:

I love this technique, because I can combine litho and relief printing techniques simultaneously. I can also apply water color ink to wet background, and print two colors at the same time.



Above: printing the woodblock  
Below: state proof  
Photo credit: Eszter Sziksz

## Seen and Unseen

by Patrick Grigsby



Albrecht Dürer never saw the rhino depicted in his famous 1515 woodcut. Drawing from other artists' drawings, accounts, and descriptions, the prolific draftsman fashioned a close approximation to what some infer to be an Indian Rhinoceros. The account of the doomed meeting of Dürer and the rhino made for great invention by ten printmaking students in the School of Art + Art History at the University of Florida.

The challenge for my class exploring figure/ground relationships was to make a life-sized treatment after Dürer's investigation. I'll pause here to mention that this course emphasizes contemporary studio practice and materials, and that the students were tested to achieve more than a meticulous enlargement of Dürer's infamous line work. I hoped to stimulate the students' collective mind's eye. I wanted them to see skin, wrinkles, and folds; find light, shadow and space, flexing form and space in two dimensions. A large image was anticipated, but how well it related to the original woodcut was to be affected by complementary mark making among the three student teams. I dared them to see this semi-familiar creature anew, while losing themselves in the marks, rather than its "rhino-ness".

How much more rhino savvy these students were than Dürer was highly suspect. Yes, most could claim seeing a rhinoceros at a zoo, theme park, on video or as animal cracker, but like Dürer, they did not occupy shared space with one for study or observation. Not a completely level playing field, but demanding that they struggle to transform Dürer's rhino to a life scale seemed comparable to his own undertaking, having never done such a thing. Dürer's woodcut was their vehicle for exploring how to do it. These print students are aware of emerging technology and methods to ease fabrication. Laser

devices to plot and cut wood panels or other 21st century materials or masking agents come to mind for a spot on enlargement. Indeed their time was short at about four weeks. Instead, all I provided them was a grid division of Dürer's rhino in conjunction with our course method preceding this final collaborative project.

BFK Rives paper, wood glue and gesso collagraph plate constructions, plus inexpensive, flat, thin PVC plastic sheets used to cut images in relief were the selected matrices. Throughout the term, the students explored the iterations from their own plate constructions in conjunction with their classmates'. The press became more of a drawing tool. Image construction emerged that was impossible to fully envision from planning alone. Relief cavities of negative space from both plate constructions allowed revelatory details from earlier print choices to compound the layered results. Plates were rotated, paper masks were cut and each was placed spontaneously at the press in a cooperative mode.

A surprise was the common denominator of the life-sized rhino prints. The biggest of which was that the 20 seamed images each sprung from the fluid permutations of three 22" x 30" collagraph plates, and three 22 x 15 inch plastiboard cuts. Some prints were amended only by an additional recycled plate construction from earlier assignments.

I was impressed by how these small moves empowered the students to create fearlessly in the studio. They knew where they were going, but worried not about their arrival. They were looking back at Dürer to advance their path.

The resulting image construction of twenty seamed 22 x 30 inch sheets of white BFK Rives paper was only finally seen assembled and installed upon the completion of every print. Not a single sheet of paper was lost to poor planning or over planning. One group's conflicted outcome quickly emerged as another's necessary element to yield a result.

This work is on exhibition as part of the University of Florida Alagarto student printmaking guild from January 9 through February 1, 2012. Photographs by Chandler Holmes. To view the prints and details online, please visit

<http://www.patrickgrigsby.us/rhino/mosaicprint.html>.

*Patrick Grigsby is an adjunct faculty and graduate coordinator assistant at the University of Florida School of Art + Art History.*



## INTERNATIONAL FOCUS:

### “Dunia Moja/One World”: Collaboration Across 6,000 Miles

By Mary Brennan

When noted Maine printmaker Alice Spencer found herself teaching block and fabric printing to 12 female Muslim henna artists in Zanzibar, in the winter of 2010, she suddenly asked herself, “What would happen if these women could somehow create prints jointly with my fellow printmakers back home in Maine?”

The resulting exhibition, “Dunia Moja” (which means “One World” in Swahili), opened simultaneously at the Portland Public Library in Portland, Maine, and in Stone City, Zanzibar, on April 1, 2011.

The two groups of artists included the 12 women of “Women Networking,” in Zanzibar, an island off the coast of Tanzania, and 25 printmakers from Peregrine Press, a well-known printmakers’ cooperative in Portland.

To create their joint prints, the two groups agreed to make individual editions of six identical 10” x 10” base prints apiece and to exchange them for distribution to a second artist in the other group. Responding intuitively and imaginatively to the base print as a background — there were no rules! — the second artist then added a second layer of imagery, gestures, or manipulations to finish the prints, kept one, and sent one back to the first group.

The two resulting matched sets of 25 collaborative prints were unique, showcasing the deep similarities — and mysterious differences — between kindred spirits working “together” across a distance of 6,000 miles.



Andreas and Rehema, block print, 2011

The joint exhibition was remarkable in numerous ways. As art critic Daniel Kany of the Maine Sunday Telegram wrote, “The easy mistake would be to assume the 12 henna artists would not be as strong as their American counterparts, since they had only recently been introduced to the technique of block printing. But these henna artists are professionals and highly skilled in an art (primarily decorating women’s bodies) that has been around for many thousands of years. They are fantastic artists.”

“It’s amazing that we pulled it off,” said Peregrine printmaker Sissy Buck (now a co-president of the organization). “We never met our fellow artists in Tanzania, we never really talked, and we were only barely able to exchange written words. To explain the base prints we sent them, our translator somehow had to find words in Swahili for ‘gelatin print’ and dozens of other technical terms! Yet the resulting art was truly eye-popping. The henna artists, in particular, had a naturalistic yet bold vision that was completely fresh to our Western aesthetic.”

Peregrine printmaker Anne Garlandadds added, “It is a curious experience to touch paper and ink handled by someone worlds away, to respond and lay my own impression upon it. It takes much care, respect and contemplation. Working together this way makes me feel closer and connected. There is a quiet understanding of something common and vital to both our lives, which is the act of creating.”

In America, the exhibition was housed in one of Maine’s loveliest spaces — the dramatic, two-story Lewis Gallery of the Portland Public Library. In addition



Alice and Women Networking, 2011

to the prints, the exhibition showcased a variety of maps, photographs, and traditional brightly colored Tanzanian clothing wraps, called kangas (one of which was created by a group of the Peregrine artists).

The prints from the exhibition, including both base prints and the finished works (as well as photographs and commentary by artists from both continents) can be seen on Peregrine's website at <http://www.peregrine-press.com/zanzibar.html>.

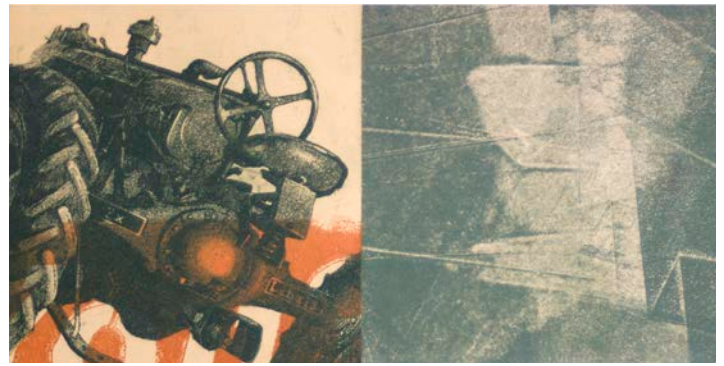
Apart from their work with Peregrine, the artists of Women Networking receive ongoing training and support from the U.S. embassy in Dar Es Salaam, Tanzania's capital, and have recently begun to use their vibrant henna imagery in artworks that they sell in their gallery in Old Town, Zanzibar. Several of these works have been acquired by the Bates College Museum of Art.

Peregrine Press is a Maine-based nonprofit group founded in 1991. It is dedicated to providing presses, shared space, and workshops for approximately 30 professional fine arts printmakers as well as educational programs for the public. Its members' work is in the permanent collections of The New York Public Library, Portland Museum of Art, Farnsworth Art Museum, Bowdoin College Museum of Art, Colby College Museum of Art, and the University of New England Art Gallery.

The exhibition was funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts. A percentage of the proceeds from the sale of prints in the show was sent to Women Networking in Zanzibar, so they could purchase additional supplies for their artwork, as well as to the the Portland Public Library and the Portland English as a Second Language Scholarship Fund.

*Mary K. Brennan is a printmaker and book artist living in Harpswell, Maine, after many years in New York City. She has taught bookmaking for artists and printmakers at Maine College of Art in Portland, Maine, and has been a member of Portland's noted printmakers' cooperative Peregrine Press since 2002, where she served as co-president from 2004 to 2006. She is also a freelance writer and co-owner of Red Squirrel Studio ([www.redsquirrelstudio.com](http://www.redsquirrelstudio.com)).*

Photo credit: Jay York



Ericka Walker, *Forward 7*, Etching, monoprint, 12"x 5.5", 2011



June August, *Queen Elizabeth II*, silk screen, 30" x 44", 2011



Susan Soper, *Solace*, Waterless Lithography



## Announcements

### Exhibitions

The Lost Museum *The Fate of World's Greatest Lost Treasures*, by Shaurya Kumar, February 9 to March 9, 2012. Opening Reception: February 9, 6 - 9 pm LAKEEREN: The Contemporary Art Gallery 6/18, Grants Bldg, 2nd Floor, Opposite Basilico Restaurant, Arthur Bunder Road, Colaba, Mumbai.

Sang-Mi Yoo, *Anomalous Traces*. Nov. 3-20, 2011. UTSA Satellite Space, San Antonio, TX.

*Rare Beauty: Contemporary Visions in Book Arts*, a group exhibition featuring the work of six distinguished printmakers and book artists, in The University of Hartford's Joseloff Gallery at the Hartford Art School gallery, West Hartford, CT, from January 17 through February 19, 2012.

Elizabeth Klimek, *Interiors/ Exteriors*, Sloan Fine Arts Gallery, Lock Haven University, Lock Haven, PA. February 20 – March 23, 2012. Artists' reception and gallery talk – Wednesday, February 22, 8 PM. [http://www.lhup.edu/news\\_releases/2012/Klimek\\_Exhibit.htm](http://www.lhup.edu/news_releases/2012/Klimek_Exhibit.htm)

"FREEGENERATION": a survey of contemporary Eastern European printmaking from the art academies of Krakow, Bratislava, Budapest, and Belgrade. Featuring hand-pulled prints from student and faculty, this exhibit encompasses all printmaking media and a wide range of subject matter. Loyola University Danna Center Gallery, Thursday March 15<sup>th</sup>, time TBA. Part of "Navigating Currents", SGCI 2012.

*In Print*, an exhibition of monoprints by Susanne Carmack will be shown at Soren Christensen Gallery to coincide with the SGC International conference in New Orleans. The opening reception is on March 3, 2012, at Soren Christensen Gallery, 400 Julia Street, New Orleans, LA 70130. For gallery hours call 504-569-9501. The exhibition ends March 31, 2012.

University of Texas at Austin Faculty Printmakers: Lee Chesney III, Neal Daugherty, Thomas Druecker, Sandra Fernandez, Kenneth Hale, Tim High, Leonard Lehrer, Leslie Mutchler, Margaret Simpson, Jason Urban. Forum Gallery, Brookhaven College, March 5-30, 2012, M-F 9-5. Reception March 30, 6-8.



Above: Sang-Mi Yoo. *Anomalous Traces*, installation view. 2011. offset lithographs, lasercut wool felt, paint. dimensions variable (individual prints: 34 x 48 inches each; felt cuts: 63 x 48 inches each).

Below: Sarah Riley, *Violet Paget III*, 21.5 x 22", collagraph over India ink.



## Book Releases

Sarah Riley, professor of printmaking at Southeast Missouri State University, has recently published a book on mixed-media printmaking with A & C Black in London. The book is available in the US through Amazon.com starting February 2012. 'Practical Mixed-Media Printmaking Techniques' includes over 90 examples of work by contemporary printmakers and 19 artist profiles explaining their methods and inspiration. Artists from the US, Cuba, Britain, Germany and Norway are represented.

*Artworker: Thoughts and Experiences in Social Arts Practice* is an experiential guide to exploring and teaching community art. The book asks these questions: What are effective methods of inspiring community art, and what is the relationship between art and the public? How can artists collaborate with disadvantaged children and adults to make their lives better through self-expression? Examples of successful exercises and sample projects are included as well as interviews with leading artists working on projects today.

*Artworker* includes Hugh Merrill's proprietary *Portrait of Self* workbook, which has been used in workshops and classes across the country since its inception 1996. Through this process, anyone can become an artist capable of making informed and self-expressive work.

The book is scheduled for release in 2012 and is co-authored by Adelia Ganson and Hugh Merrill.

## Residency Information

The Printmaking Center of New Jersey, a non-profit fine arts center specializing in print, paper and artists books, is accepting applications for the Konrad Artist-In-Residency program, a six-week residency for professional artists who are interested in developing new and innovative work in printmaking and related disciplines. PCNJ welcomes applicants with diverse perspectives, personal narrative and style. Applications must be post marked by March 1, 2012. \$1000 stipend. Application and information at [www.printnj.org](http://www.printnj.org)

PCNJ, 440 River Road, Somerville, NJ 08876 (908) 725 2110.

## Study Abroad: Printmaking in Florence

Study printmaking in Florence at the Santa Reparata International School of Art. Leslie Koptcho of Louisiana State University will direct a printmaking intensive, ***"Variation, Meaning & the Unique Print"*** in Florence, Italy from June 4th to July 3rd, 2012. In addition to traditional intaglio techniques—including the use of multiple color plates—the course will also explore monotype and monoprint processes, and the incorporation of stencils, *chine-collé*, and mixed media to create unique or "hybrid" images. The "Printmaking in Florence" program is suitable for all levels of experience; advanced students will be guided and challenged to further develop their own unique artistic voice. Detailed information is available by selecting "Printmaking in Florence" at <http://ocs-web2.ocs.lsu.edu/apa/summer/programs.asp> <<http://ocs-web2.ocs.lsu.edu/apa/summer/programs.asp>> and/or contact [lkoptcho@lsu.edu](mailto:lkoptcho@lsu.edu).

## Exhibition Opportunities

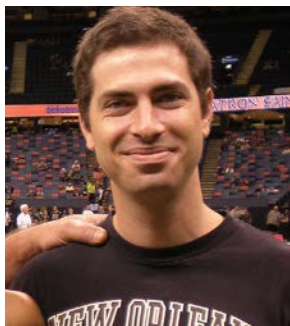
The New York Society of Etchers, Inc invites you to submit work to our upcoming 2nd National Exhibition of Intaglio Prints juried by Mr. David Kiehl, Curator of Prints at the Whitney Museum of Art, New York. Entry Deadline - February 28, 2012. METHOD OF SUBMISSION: Artists may find additional information and enter on-line via <https://nysetchers.org/> where on-line entry procedures and instructions are provided.

## Call for Entries: "Inked Surfaces"

Diablo Valley College National Juried Exhibition of Prints, Diablo Valley College Art Gallery  
Exhibition Dates: August 27th ~ September 28th, 2012

Juror: Archana Horsting, Executive Director of Kala Art Institute, Berkeley, CA

Entry process is entirely through the web-based service BAYVAN, including uploading jpeg images and paying the entry fee. Entry deadline: April 1st 2012. Visit URL: <http://bayvan.org/dvc>



## Letter from the Student Member At Large

*Silas Breaux*

I must admit that, at times over the last year, I've felt a bit lost. There is limited dialogue between the rest of the student membership and myself, and my role as the Student Representative occasionally strikes me as a tad ambiguous. Thankfully, the board has recently made some changes to the position that I feel will benefit everyone.

The biggest change is that we have added a second student member to the board. In addition to my current position, which will now be known as the Student Conference Liaison, there will be a 2-year Student Representative position that will focus more closely on interaction with the student membership. It is my hope that this extended position will lead to a stronger dialogue between students and the board and this dialogue will, in turn, lead to more discussions and planning focusing on the needs of our student members.

This year's conference marks the launch of a mentoring program that has been designed with students and emerging artists in mind. What can we do next year? What do the students feel is being ignored? I know what I hope to get out of a conference and I feel that my needs are generally met, but I'm not everybody and there is always something that can be improved upon. I ask that the student membership pay close attention to what is going on around them in New Orleans this March and take note of what you feel is in need of revising, as well as what you deem helpful in regard to your development. Then pass these observations along the appropriate avenues in hopes that improvements can come of it. The contact information for the Board of Directors can be found on the SGCI website.

Our students are the next generation of Educators, Master Printers, and Print Artists. They are the future of this organization and we need to do everything we can to ensure that they have the opportunity to improve upon the foundation that has already been set.

## 2012-2015 SGC International Members' Traveling Exhibition Update

*by Stephanie Standish, V.P. of Internal Affairs*

I am pleased to announce that the 2012- 2015 Members' Traveling Exhibition is up at Loyola University in preparation for the upcoming conference. The exhibit looks great, if I do say so myself, and we can thank juror Frances Myers for that! She selected several sculptures, books, installations and videos along with the more traditional prints and drawings. The exhibit has 46 pieces total and is accompanied by a full color catalog. As of writing this we have three venues lined up after the conference, and time in the schedule for many more.

At the conference I will be passing the V.P. of Internal Affairs torch/responsibilities onto my successor, Michael Barnes, and I hope with your help he can fill the rest of the exhibit schedule. If you're interested in a sneak peek of the exhibit check out the gallery on the website (<http://sgcinternational.org/exhibition/gallery/>) while there you can also look at the exhibit schedule (<http://sgcinternational.org/exhibition/schedule/>).



Stephanie Hunder, Elizabeth Sunita Jacobson, Sara Downing, *Slag and Bloom*, Serigraph, woodcut and collage, 2011

## SUPPORT SGC INTERNATIONAL : 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!

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

Inquiries for Institutional and Lifetime Memberships are Encouraged

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Treasurer SGCInternational  
6830 N. Lakewood Ave., #3  
Chicago, IL 60626  
proppjonesstudio@gmail.com

OR JOIN/RENEW ONLINE AT [WWW.SGCINTERNATIONAL.ORG](http://WWW.SGCINTERNATIONAL.ORG)