

Graphic Impressions

The Newsletter of SGC International

Fall 2013



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Letter from the Editor Elizabeth Klimek



Dear SGCI members,

So it is fall once again, my favorite time of the year, though living in the DC area this fall has had its challenges, as you may have observed by recent media coverage. With all this going on, one single, small occurrence restored my faith in humanity.

During my first drive into school this year I was not as optimistic as usual, but feeling a bit gruff. I was bitching about traffic, talking back to Cory Flintoff, and just feeling generally craggy. It was just a few weeks prior that I was looking forward to hearing book artists Bea Nettles speak as a guest lecturer at our downtown campus. I was even going to take the baby. Instead, that was the day the incident took place at the Navy Yard. So with the myriad of events involving shootouts in the streets, people on fire, and government shut down, I was not feeling chipper that I was driving into the heart of Washington DC. School has always been my haven, a place to be myself, and safely make my work. I needed that right now, and I knew that once I would fight my way through traffic, everything would be fine.

I got to school, and nobody was in the shop. All to myself - love it. I go into the screen printing area to look for my screens. I had not printed since my maternity leave and I remembered that at the time I had just bought a brand new screen, glowing yellow and deliciously pristine. Ummm... how inviting is a new screen? Everybody's screens are stored in the same room at school, student and faculty. I started to search around and a horrible thought came to mind: What if my screen was gone? My nerves were shot from the drive, half this town is shut down, and now I was not going to meet my deadlines because some punk stole my beautiful new screen? That's when I saw it, waiting for me, just as I left it months ago, untouched. That small gesture from the collective group to not soil my perfect little screen, when so much around me felt irreversibly soiled lately, made my day. Maybe it sounds melodramatic, maybe I don't get out enough since I had the baby, but it made me feel great.

This issue of Graphic Impressions is bittersweet. We say goodbye to Cissie Peltz and to Oldrich Kulhánek, but also hear Daniel Green recount his first SGCI conference experience in Milwaukee. We are also treated to an interview with Katie Baldwin about her exhibition *There Are Two Stories Here*, a report on the Impact 8 conference in Dundee Scotland, and much more. So please enjoy this issue, and think about contributing to the next issue.

Cheers,

Liz Klimek, editor
editor@sgcinternational.org

Letter from the President: On the Inexhaustibility of a City

Beth Grabowski



Okay, I know it is still six months away, but I hope you all are beginning to think about our next conference coming up in San Francisco. I was eager before, but since the board conference sub-committee made the trek to the west coast for several days of conference planning back in July, I am super-excited!

I've borrowed the title for this newsletter essay from the introduction of Rebecca Solnit's wonderful book, *Infinite City: A San Francisco Atlas*. In her book she takes the idea that any experience of place is filtered through a lens crafted by our own way of relating to the world. Collaborating with artists, cartographers, and writers, Solnit combines seemingly unconnected perspectives, such as butterfly habitats and queer public spaces, into a single map. The layers of meaning, culture, science and history are fascinating and evidence that San Francisco is a richly textured city. When we descend on San Francisco next March, we'll be adding another layer to that map (as only printmakers could!), marking the many sites of print energy. Conference venues will be all over the Bay area; San Francisco State University, City College, Art Academy University, California College of Art, San Francisco Art Institute, UC Berkley, Kala, Crown Point Press, Magnolia Editions... and that is just the beginning of a long list of places. And the people... well, I can't be more impressed with the conference site organizing team, headed up by Susan Belau from SFSU and Michelle Murillo at CCA. Awesome. Really. We are going to have so much fun!

As excited as I am about the conference, your executive board has been working hard on other things as well. It has been a busy summer and continues to be a busy fall. The biggest accomplishment has been the finalization of the new home for the SGCI Archives. We were fortunate to receive a generous donation of pro-bono legal services, which allowed us to seal the deal with the Zuckerman Museum of Art at Kennesaw State University in Georgia. The actual transfer of artifacts from Mississippi to Georgia is scheduled for early October. The Executive Board will be holding our mid-year meeting at Kennesaw from October 11-13, and we'll get the first look at the new digs. We're launching our visit to Kennesaw with a pre-board meeting panel discussion at KSU about the future of SGCI's collaboration with the Zuckerman. I am sanguine that this relationship will bring increased visibility and many opportunities.

We are also moving forward with the website re-design. I've seen some preliminary pages and we'll be getting a more detailed look at the mid-year meeting in October – Stay tuned!

I do want to take this moment to share several changes/updates to the board. First, a little shuffling... joining the board is Jessica Meuninck-Ganger, who will serve the remaining months of the 2012-14 board in the Member-at-Large position, which had been previously held by David Jones. You may recall that Jessica was one of the co-chairs of the Milwaukee conference; clearly a talent that we are lucky to keep close! David is taking over the duties of Membership Coordinator, which had been vacant for a while. Next, I would like to welcome Charles Beneke as our new Awards Coordinator. He stepped in to a fast moving stream and has not missed a beat! Also a changing of the guard with some of our liaisons; Scott Betz replaces Rich Gere as our SECAC liaison and Marilee Salvator takes over from Jason Urban representing SGCI at the CAA. We welcome back Beauvais Lyons who has worn many hats for SGCI – this time he dons a spherical hat as the 2015 Knoxville conference liaison. And finally, we say good-bye to Sydney Webb, our student representative, who will be spending more time with her beautiful baby Willow and focusing on completing her MFA. Sydney did some great preliminary work on our social media. We are very lucky to have found our new student representative, Cynthia Tidler. Cindy is an MFA student at UW-Madison and is eager to pick up where Sydney left off. Thanks to all who have served and to our new members who have stepped up to take on the work for SGCI.

While we are on the subject of the board, take note elsewhere in this newsletter a call for nominations for the next Executive Board, which will take the reins after the San Francisco Bridges conference. (Hard to believe that I am on the last leg of this race!) Now is your chance to express your interest! The Nominating Committee, composed of past SGC presidents Anita Jung (chair), Karin Broker and Joe Lupo, will put forth the slate in the winter newsletter just before the conference.

It may seem that a lot of change is taking place, but really that is just certain evidence of just how dynamic this organization is. I am looking forward to tying up a few loose ends in the next six months, but I expect that we'll be looking for the next things to do at the same time. Got some ideas? Oh, yeah. Bring it on!

Until later,

Beth Grabowski
SGCI President, 2012-14

The First Council

by Daniel Green

The SGCI conference was the bee's knees when I was learning about printmaking at college. All of the dedicated students talked about it, and our professor couldn't encourage us enough to find a way to afford it. The conference was revered in our printmaking cult as the pantheon of artist heroes, or the grand stage of our current vocation. This arena was one that I regret missing. I now view it as the yearly culmination of my artistic endeavors.

As a piece of fine artwork demands, this excursion would start with planning, budgeting, and networking. A group of tenacious art students and their leader, Evan Summer would travel as a caravan. With two cars, money, and confidence, our group set out for Milwaukee, Wisconsin on a snowy March morning from Kutztown, Pennsylvania.

I didn't know what Milwaukee looked like, so I had no holy vision to occupy my subconscious. As we zipped around the covered northern landscape, dreams of success burbled in my head. I pictured meeting the right people and buying the right tools which would help me unlock that new visual style. These visions would fade in and out of scope as our vehicle bumped down the road.

The concrete highway supports lit up with ambient green as we entered the hallowed city. We arrived with just enough time to unwind at a local pub. Libations were had as we emotionally unpacked the uncomfortable journey. Returning to the hotel, we discussed our expectations for the mornings ahead, and dozed off.

Nothing delighted me more than to see hundreds of devoted printmakers gather from around the globe for one uproarious event. The sixteen-hour drive and sub-zero temperatures became minor details as I connected consistently with print professionals from abroad. Through merely talking, I discovered new print methods, institutions and opportunities.

The kind, extroverted nature of the vendors meshed well with my eager conversation attempts. Cannonball Press was represented by skilled artisans who were equally qualified with business lingo. My jaw dropped as I saw a professionally screen printed Bill Fick zombie take up a whole table.

Generally, a conference promises a lot of things. One will get a chance to network, learn from masters in the field, and leave with a goody bag. SGCI accomplished far more than that. From the moment I stepped into the first venue, I met countless people who shared my interests. They listened attentively, and valued my input. I attended workshops featuring artists who excelled in the field, and graciously passed on their methods. Strolling through the art colleges nearby was a treat as well. Observing where talented art students explored their creative nature inspired me to continue my education.

Open portfolio taught me about all of the possibilities of what printmaking could be. Learning from emerging and established artists was a logical and beneficial way to meet other printers. Filling a table with my prints was an exciting experience, as was describing my images to the passersby.

William Kentridge has always been a role model of mine. Witnessing his prints in the Milwaukee Art Museum was a privilege. Hearing a message from his master printers was the closest connection I've ever had to a famous, successful artist. Receiving their business card was icing on the cake.

The end of the conference and the journey back was the most difficult part. Leaving Milwaukee behind felt unnatural after the connections I made. If I had the choice I would have stayed and created prints with the wonderful people I met. This conference helped me realize my importance and purpose as an artist. Without it, I wouldn't be the same person.

Daniel Green is a fine artist, printmaker and art teacher at Oak Valley Center, Fairfax, VA.

Reverse Engineering: Cyphering Prints by Eldon Cunningham by Michael Glen

During the last year of my MFA in printmaking I landed a curatorial internship with the Museum of Texas Tech, primarily working in the Artist Printmaker Research Collection (AP/RC). Along with several other duties, I have been organizing, decoding, and untangling for several months materials received from Eldon “E.C.” Cunningham (1956-2010) donated by his widow, Allison.

Cunningham was a well-respected and prolific printmaker who dedicated himself to teaching printmaking at Metropolitan University in Denver, CO. He served as an officer in various print organizations, was president of Mid-America Print Council, and a long-time member of SGCI and other printmaking organizations. In 1992 the University of Colorado Press published Cunningham’s *Printmaking: A Primary Form of Expression*, a book that showcased what he called “self-published” printmakers and what the AP/RC calls “artist printmakers”. Cunningham’s entry in the book is an autobiographical essay that outlines some of his background, thoughts about printmaking, and more specifically his own artistic pursuits. This kind of first-hand information is invaluable for creating a picture of an artist’s motives and methods.

Many of Cunningham’s prints were technically complex, which has made the process of archiving and cataloging his art works and archives a challenge. In order to understand how he made his prints, I reverse engineer specific links among individual art works, printing plates, notes, acetate transparencies, drawings, proofs, and other supplemental materials that were used in the development of his lithographs and etchings. The process requires puzzle solving, intelligent guessing and luck directed toward, for example, understanding how some strips of paper with obtuse markings were used to register colors for a particular lithograph, or determining why the artist printed a three-color floral pattern over a one-color proof.

For one of Cunningham’s lithographs, *Rauschenberg vs Van Gogh: Who Can Build a Better Chair?* (1998), I sorted through more than 40 different photocopies and printouts in the AP/RC that Cunningham worked with before arriving at his final composition. When looking at the spectrum of materials that Cunningham utilized in the production of this print, the finished work yields even more insights about his intentions and the decisions that he made. Drawn lines, transparencies, collages, printouts and cutouts fused together. All of these tangential materials related to

the final work and delineated an understanding of the artist, or at least framed an educated guess at how he thought and manipulated these materials. However, one has to be careful when dissecting a finished artwork and its support materials. Assumptions about how or why one image was chosen over another remain more or less speculative. Do I know for sure why Cunningham picked a particular Van Gogh drawing? No, but I can identify drawings that he did not pick. Similarly, Rauschenberg’s images can be compared and sifted through, yielding intuition into Cunningham’s juxtaposition of these two artists.

In another stack of materials a definitive, finished print to “reverse engineer” is absent. On an envelope holding a hoard of the artist’s materials are the words “Workings for *Another Barbed Wire Collection*” that, I suspect, correspond to the title of a finished work that is not in the AP/RC. I wonder if Cunningham ever finished the print or abandoned it. I sort all the papers and proofs on the tops of several flat file cabinets and soon a picture and sequences of his decisions take shape.

In the pile are photos, transparencies, Solarplates, proofs, drawings, and components for a print interspersed with windows. In one pile, comprised of a Solarplate, a photograph, printouts and transparencies, is the image of an ice-cream cone shaped roadside Tastee-Freez with an RV parked nearby. (Like Jack Kerouac, American roads and their surroundings are a recurring theme in Cunningham’s work.) The fi-



Van Gogh vs Rauschenberg: Who Can Build a Better Chair?
1998, photo lithograph, 14 3/4 x 19 3/4 inches

nal print, I conclude, would have been a kind of “build your own image,” with slots and windows on a large sheet of paper to slip in or remove smaller prints. The whole print is laminated and, as a result, heavy. In Cunningham’s autobiographical entry he talks about his work taking a new direction that focuses on travel, particularly around Kansas. He mentions that these works are inspired by memories of traveling as a child and Cunningham “assure(s)” that “it is best to travel through Kansas with a sense of humor.”

No exacting blueprint exists with which to reassemble the processes that led to the final print or, at times, the final print itself. This poverty of uncontested conclusions renders the Artist Printmaker Research Collection invaluable to researchers: the collection and one’s involvement with it point toward varied avenues of speculation and exploration. Many of the secondary materials that Cunningham used to develop his print have only marginal appearances in the final image. If an artwork can be understood to create an aura, as Walter Benjamin argued in *The Work of Art in the Age of Mechanical Reproduction* (1936), than Cunningham’s secondary material is tactile with this presence. We create this aura through interaction with an object. The artwork precipitates a reaction. My elicited memories, experiences, and understandings of Cunningham’s print are my conversations and maybe, on occasion, will resonate with others. A constant relay of information between an object and an observer compiles new experiences, opinions, and knowledge; auras change and research pathways appear infinite.

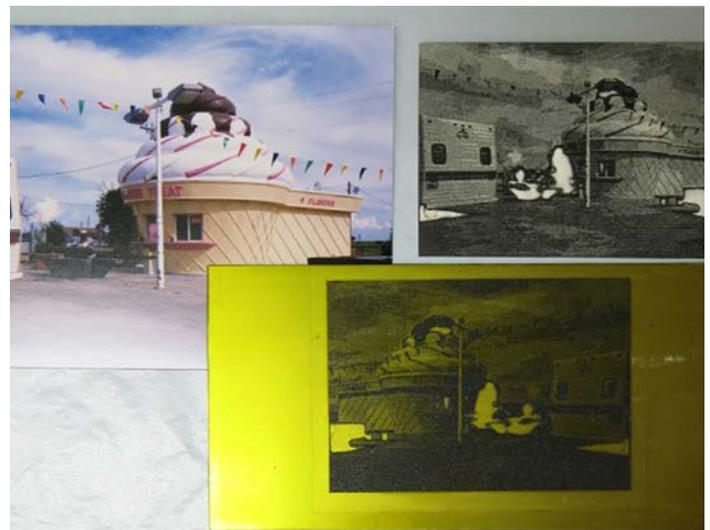
The piles of copies and plates and printouts and acetate sheets are vestiges of Cunningham’s art making, an archaeology of his thoughts and actions. Encountering them, trying to make sense of them, makes the AP/RC more than a collection of pictures and such reverse engineering is, at least for this printmaker, a source of endless insight.

For more information about the project, please go to <http://artistprintmakerresearchcollection.org/2013/08/21/new-additions-to-the-aprc-in-the-details/>

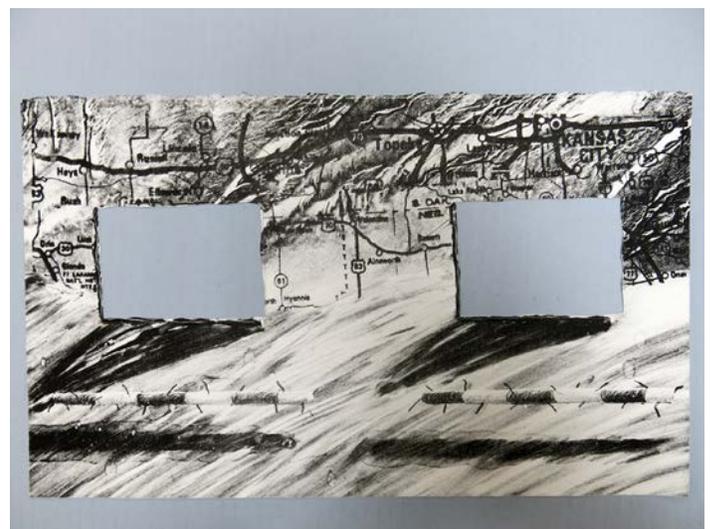
Michael Glenn holds an MFA in printmaking. He is currently completing a curatorial internship in the Artist Printmaker Research Collection at the Museum of Texas Tech University.



Printouts and photocopies for *Van Gogh vs Rauschenberg: Who Can Build a Better Chair?*



The photograph, Solarplate and a proof for one slide-in print for *Another Barbed Wire Collection*.



Another Barbed Wired Collection, lithograph frame with windows cutout.

REPORTS FROM IMPACT 8 IN DUNDEE, SCOTLAND

**Beauvais Lyons, Chancellor's Professor
The University of Tennessee, Knoxville**

The IMPACT International Printmaking Conferences are structured much like the annual SGCI conferences. In 1995 when Stephen Hoskins brought a number of his colleagues from the Centre for Fine Print Research at the University of West England to Knoxville for his first SGC conference, he was laying the foundation for what would become the first IMPACT conference in 1999 in Bristol, England. The conference meets every other year usually during the month of September, before the academic year has commenced in the UK and Europe. Since 1999 it has met in Helsinki, Finland (2001), Cape Town, South Africa (2003), Poznań, Poland and Berlin, Germany (2005), Tallinn, Estonia (2007), Bristol (again in 2009), Monash University, Melbourne, Australia (2011), and most recently in Dundee, Scotland (2013). IMPACT 8 was held in conjunction with Print Festival Scotland, and about 450 delegates from 33 countries attended. While most of the delegates came from the UK, there were many from the United States, Canada, Australia, and Europe plus six delegates from three Chinese institutions.



View of the portfolio session held on Saturday during the conference.

IMPACT 8 addressed the theme “Borders and Crossings: The Artist as Explorer” and celebrated “the practice, concept and application of print and printmaking in its widest possible constituency.” Following keynote addresses each morning, Thursday and Friday were comprised three rounds of as many as seven simultaneous 90-minute panel sessions and illustrated talks. Many of these panels were assembled from separate papers submitted in response to the conference theme, and the topics and groupings of papers were often excellent. For example “Narratives of Exploration,” “New Media and Methods,” and “Printed Memory” all took place in separate rooms during a single time slot, which left me wishing I could have been in several places at the same time. Fortunately, most of the papers are represented by abstracts that are posted on the conference web site which also includes biographies for all of the presenters: <http://www.conf.dundee.ac.uk/impact8/home/> For those who could not attend full peer reviewed conference proceedings will be published in the next twelve months. Also, IMPACT 9 will be held in Hangzhou, China in 2015.

Like SGCI conferences, IMPACT 8 included an open portfolio session, technical demonstrations, a product fair, as well as a number of exhibitions with evening receptions. As the Duncan of Jordanstone College of Art and Design at the University of Dundee was beginning classes the week following the conference, many of the classrooms had been cleared of furnishing to create large, open exhibition spaces, with print works installed just for the duration of the conference. Museum and gallery spaces, such as the McManus Galleries and Museum and the Dundee Contemporary Art Center were also used for conference-related exhibitions. On Friday there was also a crazy pub-crawl to some out-of-the-way exhibition and performance spaces.

The conference concluded on Saturday night with a Ceilidh, a traditional Gaelic party with drinking, feasting and Scottish dancing. It was an appropriate conclusion to a richly varied conference. Published here are reports from several North American colleagues who attended the conference.

**Jenny Schmid, Associate Professor of Art
The University of Minnesota**

It was a pleasure to be in Dundee for the Impact 8 printmaking conference and, like so many conferences, it was impossible to go to all the events. I know from experience (MAPC 2010) that it is challenging to host conferences. In fact I often compare doing anything with artists as similar to herding cats. I know, because I too am a cat. So it is with trepidation that I write a critical review of the event. I appreciate the (all volunteer) effort that it takes to host such an event and really sincerely thank the wonderful people who organized it and the funny, friendly Scottish people who offered up their cool little city in such a hospitable way.

But, (single malt scotch aside) criticism is essential. This conference reminded me of my concern that our discipline suffers from a decentralized knowledge base, for which Philigrafika's excellent bibliography offers some relief. Artists often don't do their research and don't feel they have to, but for many of us this means that the same tireless conversations are mulled over for unsuspecting audiences at panels.

The panels I attended were especially difficult this year, and I do geek out on a good panel. The tireless questions of ten years ago continue: "Does printmaking matter? Is it a print?" Yes printmaking matters, it really doesn't take much to prove it. It is not that Nicole Eisenman (who I love) had prints in the Whitney Biennial (I couldn't care less) but that thousands flock to SGCI and that any live t-shirt printing event is surrounded by fascinated hordes of civilians. Our discipline is cool, smart and fun, with a rich history to boot. Philigrafika was a defining event that moved us beyond that question, so please let's stop with the neurotic panels. I don't think sculptors are sitting around asking themselves if they matter. And- yes it is a print. I think it is like gender – you get to decide and tell people what gender you are. If you decide it is a print, it is a print. A better question is "does it blow your mind?" Then, yes, it is a print.

Impact 8 had a noticeable lack of young people in attendance (unlike the hordes of buzzing youth at SGCI or MAPC) and this especially concerns me. The future of our discipline is at stake and their participation is essential. The conference felt programmed by and for the older set, (of which I include myself). For the sake of the vibrancy and longevity of our discipline, we absolutely need to think of the youth attendees' interests—which keynote speakers would attract them and what they want to know about. Few of the keynote talks at this conference fit into that category.

The conference information was also hard to negotiate. Could anyone participate in open portfolio? No, it was curated—but some people did just show up and grab a table. This is my favorite event, as it is most young attendees – so it was very disappointing that they couldn't find a better venue to foster more democratic participation. The exhibitions and demos were housed in maze-like buildings with little signage (I ended up helping a lot of people, and I have a terrible sense of direction).

I am still very happy I went. There were cool events happening in the city on Saturday. I made a stop motion monoprint animation with Double Elephant Print Workshop and enjoyed watching the youth of Dundee point excitedly at their imagery that was included in the giant print event. I met warm, engaged artists from all over the world, saw beautiful work and was happy to have a reason to be in Scotland.

**Emily Arthur, Associate Professor of Art
The University of North Florida**

When my exhibition magnets did not arrive to Impact 8 in Scotland



A mobile screenprint studio capable of being pulled behind a bicycle was part of the public street festival organized by Print Festival Scotland held on Saturday.



A plate of fish and chips served at Deep Sea restaurant in Dundee.



April Katz examines Sean Caulfield's recent large-scale woodcuts that were pasted to the walls of one of the classrooms where many other prints were exhibited.



“Perennial Drift,” an edition of 183 bottles of beer made by David Faithful and Edward Summerton from snow collected in the Cairngorm Mountains, Scotland. Bottled by Barney’s Beer in Edinburgh, Scotland with labels designed by the artists.

I made fast friends searching for an alternative in Dundee where cars drive on the left, roundabouts replaced traffic lights and Scottish sounded more like a Gaelic riddle than directions to the hardware store. The Duncan of Jordanstone College of Art and Design was highlighted by an incredible collection of university print archives hung salon style throughout a maze corridors and classrooms. A three o’clock teatime stopped the whole conference and international voices poured out of the classrooms into the foyer where hundreds of cups & saucers were waiting with coffee, tea and Scottish biscuits.

A rich variety of studio practice can be seen in Scotland and from printmakers around the world. Each conversation and portfolio allows me to reflect on how our individual cultural history might affect our shared studio practice. I am inspired by how we might be using the same materials to get vastly different results.

The Friday keynote session was given by Professor Teruo Isomi, former President of Aichi Prefectural University of Fine Art in Japan.

He described a woodblock tradition earlier than Ukiyo-e, in which Buddhist temple monks printed small icons of the Buddha over and over so that repetition becomes an act of devotion to one’s ancestors. A block printed thousands of times had lost all detail but remained in print because the believer put their faith in the wood block rather than the print itself. A Buddhist monk might repeat 100 devotional prayers while ‘printing’ the woodblock 100 times holding it over the water or over the temple smoke. Teruo Isomi reflected on his 40-year practice in woodcut alongside his current exhibition of prints and said, “I have learned that it is possible that I do not know what is right.”

The conference provided an invitation to visit Highland Print Studio, three hours north of Dundee where directors Alison McMenemy and John McNaught have an impressive model for community outreach programs through state funding. They were also host to Murray Robertson from the Glasgow Print Studio as he worked on a project titled “Sexy Peat,” celebrating the global ecology and Gaelic heritage of Scottish peat bog.

Thirty minutes south of Edinburgh is Graal Press, directed by Carol Robertson and Robert Adam. Their innovations and print publications are undeniable and with them I gained an ever-deepening respect for the continued discourse between non-toxic and traditional print practices.

Impact 8 International Print Conference addressed a careful balance between tradition and change in print practice and how we might see our personal, cultural and universal place within this exciting shared history on paper - or not on paper.

***April Katz, Professor of Art
Iowa State University***

The primary lens through which I saw the Impact 8 conference was colored by my past year’s research into varied uses for CNC routers and laser cutters. I sought out related technology-oriented papers, prints and demonstrations at the conference. Of note was a paper by Annis Fitzugh, Director of the Dundee Contemporary Arts Print Center (an open access studio) regarding her experimental approach to the CNC router when working with guest artists. She suggested users should “expect the unexpected and delight in it.” Annis showed examples of unusual router approaches including routing with charcoal on soft ground plates and fitting routers with burnishers for mezzotints.

Also at the Dundee Contemporary Art Print Center was an informative demonstration of laser cut linoleum by Preeti Sood from the Arts University Bournemouth, England. Stephen Hoskins, from the Centre for Fine Print Research at the University of the West of England presented a paper regarding laser engraved plates for underglaze tissue printing for ceramics. His talk provided a fascinating look at the use of current technology to

preserve a traditional ceramic process and provided a model for printmaking collaboration across media areas. "There will be new rules next week," an exhibition of Sister Corita Kent's prints provided a timely comment on contemporary printmaking's continual evolution as we embrace the new and celebrate our traditions.

***Raluca Iancu, Graduate Student
The University of Tennessee, Knoxville***

For me, going to Dundee was a homecoming. I had studied at the Duncan of Jordanstone College of Art and Design for one academic year, starting in the fall of 2010, and had vowed to return. Much to my amusement, the Impact 8 keynote lectures were delivered in the very same room in which I had attended lectures as a student. I was surprised and delighted by how many familiar faces I saw upon my return, both from Dundee as well as from the Impact 8 conference.

As my feet lead me to old haunts and familiar places, I reflected upon the way the city had changed. Many exciting things are happening in Dundee, such as the imminent construction of the new Victoria and Albert museum, with a striking design by Japanese architects Kengo Kuma & Associates. The local art community is growing quickly with new artist run projects like Tin Roof Studios and the Fleet Collective, adding to the existing foundation comprised by the long established Generator Projects and the national WASPS studios initiative. Last, but certainly not least, Dundee has been shortlisted to become the UK City of Culture for 2017.

Impact 8 unfurled with all of these elements as a backdrop. The exhibition "programme" was spread out across the city with exhibitions at the University of Dundee, Abertay University, the McManus Museum, and the DCA, among others, allowing the delegates to experience print culture as well as a little bit of Dundee, the city of discovery which prides itself for jam, jute and journalism.

***Nicole Geary, Adjunct Faculty
Southwest School of Art, San Antonio, Texas***

Of all the varied activities and panels that took place at the conference, my report focuses on the day trips to regional print shops offered through Impact 8. I participated in the journey to Aberdeen, though delegates could choose an Edinburgh, Glasgow, or Inverness trip. A morning busload of printmakers started off at Peacock Visual Arts, greeted by printer Michael Waight, a cheerful man who is both a printmaker and a collaborative printer. He has been producing prints with artists at Peacock for 21 years. We delighted in a tour of the exhibits, large studios for traditional and digital print media, and conversation with Michael. His expertise on a wide range of print made for some interesting discussions in the studios. Next we stopped at the village of Arbroath to visit Hospitalfield Arts, a historic house and artist's residency. The site itself uses its substance well, aptly managed by Director Lucy Byatt. Laura Simpson runs the Arts Program, with different sessions throughout the year on the grounds of the house. Each visit was a place hitherto undiscovered, and our hosts were pleasant and kind. Cheers, Impact!



Left: The Print Studios at the Dundee Contemporary Arts offer community courses and opportunities for studio access for registered artists.

Right: A woodcut accordion book by Wuon-Gean Ho.



bridges

S P A N N I N G

tradition
innovation
& activism



The preparations for the 42nd SGC International conference in the San Francisco Bay Area are coming along. Bridges: Spanning Tradition, Innovation, and Activism will take place March 26-29, 2014.

With San Francisco's Hyatt Regency, Embarcadero serving as the conference hotel and site of key events, demonstrations, exhibitions, and additional programming will take place at many San Francisco and East Bay venues.

We are excited to host the first West Coast conference in the organization's history. Positioned on the Pacific Rim, the Bay Area reflects the diversity of an international port, fosters a culture in which social justice runs parallel with technological innovation, and is home to an artistic community that continues to shape political activism.

Printmaking has historically been celebrated as a hybrid medium that embraces diverse working methodologies. Tradition joins with creativity; the familiar is married to the unknown. The print is a means for dissemination of ideas and a catalyst for social change.

Bridges will investigate the intersections between traditional and emerging technologies and how these tools are vehicles for creating meaningful and critical discourse around contemporary issues.

For more conference information please go to <http://sgcisanfrancisco.org>

Letter from the Student Member at Large

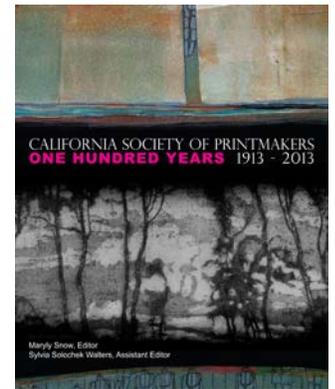
Cynthia Tidler



I am thrilled to be the interim student representative to the SGCI Executive Board! I am pursuing my MFA degree in the printmaking area at the University of Wisconsin-Madison and received my BFA degree in June 2013, from the Corcoran College of Art + Design, in Washington, DC.

I attended my first SGCI conference in New Orleans in 2012 and it was an extremely enriching and inspiring experience. The presentations by artists, educators, professional printmakers and community printshop organizers showed the depth and variety of the printmaking community. I tried to see every demo and left with new ideas and greater motivation to experiment in my printmaking practice. I am excited about the March 2014 Conference in San Francisco, especially the student panel. I would love to hear from you, about your interests and concerns, so please email me at tidler@wisc.edu.

California Society of Printmakers (CSP) is proud to announce the forthcoming publication of its centennial book, *California Society of Printmakers: One Hundred Years, 1913–2013*. This 330 page book with more than 380 illustrations, designed by photographer/printmaker Joe Ramos, has 7 essays ranging from a short one pager to over 75 pages, from personal reflections to documented history, from a diversity of authors: Karin Breuer, Curator in Charge, Achenbach Foundation For Graphic Arts, Fine Arts Museums of San Francisco; Daniel Lienau, founder and proprietor of The Annex Galleries, Santa Rosa, CA; Art Hazelwood, printmaker, book artist, and independent curator, San Francisco, CA; Maryly Snow, emerita art librarian UC Berkeley, CSP Historian, and printmaker; Sylvia Solochek Walters, emerita professor of art, San Francisco State University and renown woodcut artist; Sherry Smith Bell, past CSP President and print publisher; and David R. Jones, Director, Anchor Graphics, Columbia College of Art, Chicago, IL. The essays are followed by a catalog of current 250 CSP artist and honorary members, followed by 8 appendices, a glossary, bibliography, and index.



Release date is scheduled for October 20, 2013, with a book signing and sales party in Oakland, California; an exhibition entitled “10 Decades” at the Commonwealth Club of California (Oct. 18, 2013-Jan 18, 2013), and a panel discussion and reception at the Book Club of California on Monday Oct. 21, 2013. A Vandercook letterpress-in-action event, exhibition, and book signing is scheduled for Nov. 7 at the San Francisco Center for the Book. A limited edition publication, hard bound copies sell for \$65 each, soft bound at \$50, plus shipping and tax, order limited to 2 per person. Online ordering information will be available at the CSP website, <http://www.caprintmakers.org/> in October.

For more information contact editor Maryly Snow at maryly@snowstudios.com



Mark Paich, *The Elasticity of Identity*, intaglio, 16" x 4", 2013



SGCI 2014 Student Awards

Each year, SGC International awards two student fellowships; one undergraduate (\$500) and one graduate (\$1000). Students may self-nominate, but must have a faculty sponsor who will submit a letter of support (nomination), and must be enrolled at the time of application. Applicants and the faculty sponsor must be SGCI members in good standing.

Application checklist:

Collect the following in a SINGLE, MULTI-PAGE PDF FILE:

- The application form
- 8 images (1 per page). Label each image with your name, title, media, size and date
- Proposal (maximum 1000 words) outlining the project that the fellowship will be used for. This should include an abstract, methodology, timeline and budget.

Faculty letter can be sent separately, but it is preferable to include it in the pdf above.

- Faculty sponsor letter of support (nomination).
Applications without a support letter will not be reviewed.

Student Award Application Form

Information for Applicant

Name:			
Address:			
City:	State:	Zip code:	
Email:	Phone:		
School:			
I am applying for the	<input type="checkbox"/>	Undergraduate Award	<input type="checkbox"/>
	By checking this box, I certify that I am a student at the time of this application and a current member of SGCI.		

Information about sponsoring faculty

Name:	
Email:	Phone:

Send completed pdf applications to studentawards@sgcinternational.org

Deadline December 15, 2013

Oldrich Kulhánek (February 26, 1940 – January 26, 2013)

by Henry Klein

A few of you knew Oldrich Kulhánek, the Czech master of lithography and etching. Much celebrated in his own country since the fall of Communism, he was the designer of all of the Czech bank notes in circulation since 1993, President of the State Postage Stamp Committee, and President of the Hollar (Society of Czech Graphic Artists) Foundation. At the time of his death, he had just completed the design for the new Czech Bank Notes.

But his fortunes had not always gone so well. In 1971, along with his close friend Jan Krejčí (1942 - 2001), he was arrested and charged with "Making Images that defamed a fraternal Soviet State." He had slandered Nikita Khrushchev, Joseph Stalin and Mao Zedung in his prints. From that time on, he was a banned artist, forbidden to exhibit in his home country, until the collapse of the Communist government at the end of 1989. He earned a modest living as a book illustrator and ex libris and New Years card designer, while continuing to be a thorn in the side of Communist state. He depicted its leadership in Orwellian fashion half pig/half man, calling them successful pigs. He put clown noses on their faces labeling them clownrades. He captured the surveillance and paranoia of his repressed country in powerful lithographs that showed the fingers of the Secret Police inside his mailbox, or with faces muzzled, screams suppressed and with mutilated hands.

Living in the same apartment building as Vaclav Havel, the future President of post-Communist Czechoslovakia, the secret police maintained an observation post in a 12th century water tower caddy corner from their building and were always parked in the street opposite keeping the place under constant surveillance. When they encountered one another, they asked, "Are they here for you or for me today?"

Perhaps his greatest weapon in those times was his sense of humor. It was the black humor of the condemned. But it allowed him to retain a sense of superiority even in the midst of State Security Police interrogations. In post-Communist times he exercised that humor in more playful ways. He was a prankster, and I was occasionally the object of his pranks.

Once he picked me at the airport after a grueling sequence of three flights totaling more than 24 hours. Once in the car, he told me that I needed to get cleaned up, and that I would be delivering a speech

at his gallery opening in a town about 100 kilometers away. I pleaded exhaustion. He said, "you can sleep in the car." I said no one will understand me because I speak very little Czech. He said, "Don't worry, I have engaged an outstanding translator for you." I gave up, and went to sleep. Arriving at the gallery, we were met by a stunningly beautiful young woman, easily 6' 2" in her bare feet before she had put on her 6" heels. He introduced her to me as my translator. She said, "I will be your bodyguard." I made the speech, but I have no idea what my "bodyguard" might have translated.

He and I had been friends for 23 years. When I first invited him to come to Los Angeles for the opening of the exhibition I had curated, "Creativity in the Shadow of Political Oppression," I knew him only as a great artist and a former political dissident. But, when we met in 1990, there was an immediate kinship. Per-



The Successful Pig, 1988, 3 color stone lithograph, 23-1/2 x 16-7/8" (59.5 x 42.7 cm) from full stone
Head of a pig-man (right eye, right ear and snout of a pig combined with the left ear, left eye forehead and hair of a man.) in 3/4 view with snout almost projecting through the picture plane. a reference to George Orwell's *Animal Farm*, the last line of which indicates that it was getting difficult to tell the difference between the pigs and the human beings. For Kulhánek, the pig men are metaphors for Communist apparatchiks.

haps it was because my own parents had suffered as political dissidents here in the United States. Perhaps it was because we both loved to eat too much and had a great passion for life. Certainly it had to do with his remarkable sense of humor. We never met or spoke over the telephone without exchanging jokes and ending up laughing.

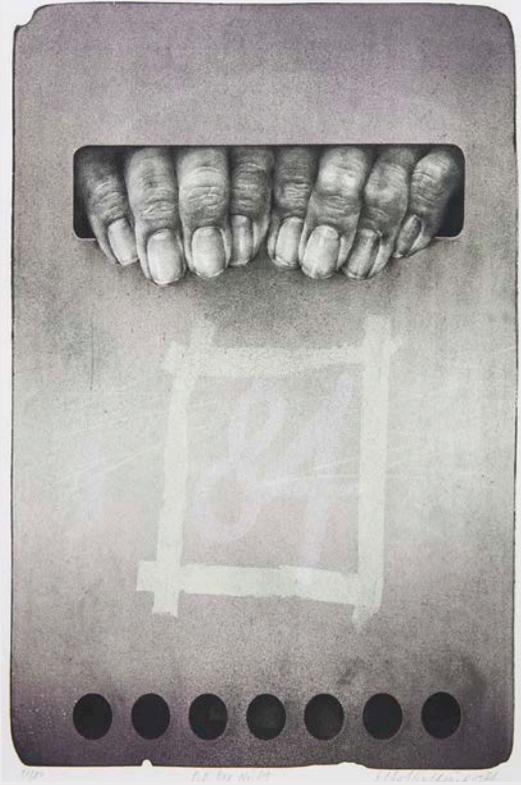
He was a phoenix reborn after the fall of Communism. But I am quite sure that the Phoenix never could have had a sense of humor that approached that of Olda. I am so pleased that he lived long enough to experience the turnabout of his fortunes and the admiration of his fellow countrymen that he truly deserved.

Frequently staying in his studio when I visited Prague each year, I was privileged to see the methodical and focused way in which he worked. He was the finest figurative draughtsman that I have ever known. He loved the dramatic points of view and attenuation of Italian Mannerism. In his hands the gestures and expression of the human figure, naked and unable to hide, became the vehicle for conveying a gamut of human emotional experience. His best imagery soared beyond illustration, permitting us entry directly into the experience of his figures as they experienced it.

He regarded his responsibility as an artist to be informed well beyond just art. He was knowledgeable about music, literature, theater, history and politics. He once told me, "If we are together and I begin to recite the succession of the Premyslid Kings of Bohemia, you will know that I am completely drunk, and you must drag me out from wherever we are." How many of the rest of us could do the same even sober.

The last time he and I spoke on the telephone, we joked about getting old, having to see too many doctors, but how glorious life still was for us. He said "Each morning when I awake, I look around and say to myself, I have beaten the Devil again." I have always admired the spirit with which he faced life. A long time ago, he had told me that he had a small heart resulting from an illness that he had suffered when he was 19. But that was only his physical heart. He brushed all of his physical maladies aside in order to experience life fully. His spiritual heart was immense. The empty place it leaves behind is correspondingly immense. He is also in many institutional collections here in America – the Allen Memorial Art Museum at Oberlin College, the Chicago Art Institute, the Cincinnati Art Museum, the David and

Alfred Smart Gallery of the University of Chicago, Florida State University (Formerly Manatee County College) Gallery and Collection, the Grunwald Center for the Graphic Arts at UCLA, the Jundt Art Museum of Gonzaga University, and the Library of Congress.



P.O. Box No. 84, 1984, color lithograph, 18-7/8 x 14-5/8" from full stone
Mailbox with fingers of the secret police on the inside referring to police surveillance in Communist Era Czechoslovakia.



Job I, 2003, color lithograph, 25-3/8 x 36-1/16" from full stone
Anguished crouching nude male figure with left arm extended on the ground and the right hand turning the face in to the picture. Substantial foreshortening from left to right - Job resisting, still struggling to stand up, although knocked down by God

Katie Baldwin: *There Are Two Stories Here*, The Print Center, Philadelphia

by Eli VandenBerg

Katie Baldwin: *There Are Two Stories Here* was an exhibition mounted by The Print Center in the fall of 2012. Baldwin was selected for the solo exhibition from The Print Center's 85th Annual International Competition: Printmaking. I had met Katie years before and invited her to have her prints in The Print Center Gallery Store. After meeting professionally, we became friends and ultimately collaborators, co-founding the letterpress studio Basement Press. Our personal, professional and artistic relationship has given me the opportunity to talk with her in a frank and open exchange about her technique, her creative process and her unique dedication to printmaking. I had the opportunity to watch these works develop from their earliest stages and was excited to talk with Katie and share her intuitive and thoughtful approach.

EVB: Can you talk about the inspiration for *There Are Two Stories Here*? What are the stories?

KB: In the broadest sense, *There Are Two Stories Here* told the story of the landscape as it progresses through the seasons and the story of people as they progress through time.

In a literal sense the series includes two stories, set with lead type that I cast and printed by hand. One story tells of a father's plan to care for his daughter who will never marry, by building her a studio and giving her a trade. At the end he marvels at the invention of the California Job Case, which will allow her hand to travel 7,080 fewer miles over the course of her lifetime setting type. The second story tells the mother's idea of progress—how learning to print text and words changed everything.

Conceptually, the idea of two stories is based on the autobiographies of Frederick Douglass. Douglass wrote his autobiography three times, each time revising it to reflect his current perspective. I love the idea that the understanding of the past can change based on the present moment. The text of the print entitled *Progress* reveals this inspiration: in it a mother is telling her daughter a tale of what progress means—the daughter, having grown up in a different time, has a different understanding. Both narratives are told with set type, but the distinction between the two is made visible by one being told in letters and words, the other in a visual language.

EVB: I don't think your narrative ever seems to rely upon text. It often takes me multiple viewings to finally read the text. I am often surprised by how well you balance the elements so that the words don't overpower the visual narrative. Is writing an important part of your process of image making? Does it remain important to the final piece?

KB: I have always been interested in using text in my work—even as a child. This became particularly true during my awkward early days as an undergrad. I often included embarrassing diary-like excerpts that were typed or handwritten on objects and images contained in boxes and found envelopes. It was Olympia, Washington in the early 90's—you can imagine. The early 90's was also the time that I stumbled across letterpress.

Many years later, the interest in words persists, particularly letterpress printed words. Learning to cast type over the past two years has broadened my interest in text. While in many ways, casting type is a technical skill, the experience has given me a greater understanding of the physicality of language, type as object, and the history of the printed word. The most basic notion of text is as a place for narrative to begin. This is demonstrated in the print *Specimen of Bembo*, for which I cast the type face Bembo in 16 point size, filling an entire case. Then I set each letter I cast into the bed of the press, printing every single cast object. The physical limitations of a job case, filled with type offers infinite possibilities of arrangements for letters to make words, words to make sentences, and sentences to tell stories.

EVB: What comes first, the words or the image?



The Distance Between Two Things, 2012,
Woodblock
Plate Size: 17" x 11"
Edition: 5

KB: Both occur simultaneously. In this body of work, I began with freeform drawing. I try to draw ever single day. At the same time I was writing, probably not as much as I should, but at least once a week. Once all the material was generated, it served as the seed for the final images.

EVB: Can you explain a little bit about your print process and its relationship to traditional Japanese printmaking? I know you've studied *moku hanga* extensively which is a hand-printed, waterbased process, but the prints you showed at The Print Center were printed on the Vandercook Press with oil based inks. You didn't use Japanese printing methods, but rather applied Japanese print philosophy to your work.

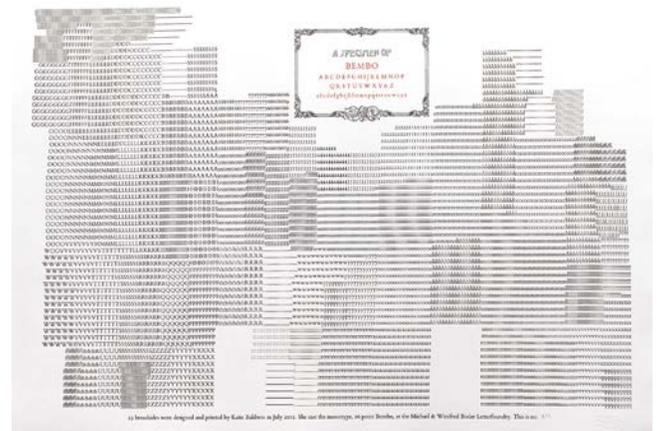
KB: My work has a direct aesthetic relationship to Japanese compositional structure. Drama of space can be achieved by the use of blended (or *bokashi*) inking techniques or the Japanese use of line, color, pattern and form; I often incorporate these in my work. I don't want to make prints that mimic *Ukiyo-e* prints. I am not a master carver, or Japanese, or living in Edo during the 1600's, but the work created in Japan during that time certainly influences me.

My work also has a technical relationship to traditional Japanese printmaking in that my carving and printing technique have developed from the instruction I received in Japan. I use very particular carving, printing and registration methods to achieve specific results that only traditional Japanese processes are able to achieve. When I am carving, I use both Eastern and Western techniques and blend the two methods intentionally. In the work from *There are Two Stories Here*, it is really the use of both of these ways of carving that make the work visually interesting.

EVB: What role does the figure play in your work?

KB:
Figure = character
Landscape = stage

The landscape becomes the stage and the figure becomes the characters in the story. Even when people aren't literally present, there is evidence of their having somehow altered the landscape. This could be a fire left burning, a bridge, or fireworks exploding in the night sky. I am interested in representing people who make and build the world around them, altering the landscape.



A Specimen of Bembo, 2012
Cast and handset type, letterpress printed
Paper Size: 15" x 22.5"
Edition: 25

EVB: You mentioned that your palette shifted when you moved to upstate New York. Were you aware of that while making the work?

KB: I didn't set out to shift my palette. I developed the imagery without working out exactly what the color might be. When I moved to upstate New York, near Lake Cayuga, I was very aware of the variety of color in the water—and that it changed dramatically through the seasons, as well as on a daily basis. I think that whenever a person is in a new place, it is much easier to be aware of what is happening in the landscape. You see everything with visitor's eyes. That's one reason I like to travel so much. Whenever I am somewhere new, I have this intense experience of seeing. So being in that new place, it was easy to see the visual variety that Lake Cayuga offered and to be totally engaged with it.

When I started printing, I knew I was going to work with multiple block and reductive methods. One of the great advantages of working reductively is that I don't have to plan—I can work spontaneously. I put all the planning into the multiple blocks, then leave room for the spontaneity in the reduction aspects of the images. This is where I could really explore capturing the color that I was seeing in nature. Each layer would allow for a minor or subtle shift and the layering process allowed the colors to become more complex.

EVB: Why do you make prints? What is it about making prints and specifically relief prints that is significant in expressing your concepts and ideas?

KB: My initial creative practice was working in installation and sculpture. I came to printmaking for purely practical reasons. My dad had sent me a set of carving tools for my birthday. I had graduated, and was living in Montana in a very small apartment with my young daughter. I had very little space and even less money. Making installation work no longer made sense to me outside the context of art school. As a single mom I found that in order to have any kind of productive art practice it had to allow for interruptions. The two “processes” that worked were sewing and woodblock printing. I could develop images in the evening after Helen went to sleep, and I could carve or sew without needing much space. If I was interrupted, I could pick things up and put them down easily. Even in small increments of time it was possible for the work to progress.

I think my continued attraction to printmaking and the ultimate development of work has been connected to the reality (as well as the idea) of labor. The imagery in *There are Two Stories Here* needed to be made in a medium entrenched in physical labor. The carving and the printing needed to be difficult. At the end of the day I was exhausted because I had to work to make those images.

EVB: You are very uncomfortable with comfort. Uneasy with ease.

KB: Yes. I will carve until my hands bleed.

Eli VandenBerg is a printmaker and the Director of Sales and Social Media at The Print Center in Philadelphia.



Progress, 2012
Woodblock, letterpress
Plate Size: 17” x 11”
Paper Size: 22” x 15”
Edition: 5



February, 2012
Woodblock
Image size: 16” x 24”
Paper size: 17” x 25”
Edition: 5

2nd International Mokuhanga Conference

Call for proposals for the 2nd International Mokuhanga Conference IMC2014 is October 31, 2013. Mokuhanga is the Japanese method of woodblock printmaking. The conference aim is to preserve and expand all aspects of Mokuhanga, to share the technical skills and nuances of this process that brings together the elements of wood, water, ink, paper and the body as the transferal press. There is a wealth of cultural knowledge married to craftsmanship as artists push the envelop on contemporary perceptions of what constitutes Mokuhanga today with transcultural interpretation and post-modern questioning. Consider your own research and creative practice that has opened the possibilities for renewal of this time-honored process. We invite you to consult with the IMC board members about the most relevant aspects of your interest, as you consider making a proposal.

This time the conference will be held in Tokyo and hosted by Tokyo University of the Arts (Tokyo Geidai), known for the exceptional quality of its arts programs and home to a respected printmaking program. IMC2014 will take place at two exciting venues: Tokyo University of the Arts as the main site for academic content and 3331 Arts Chiyoda as a satellite space. The two venues are within proximity of each other on either side of Shinobazu Pond in the popular area of Ueno. Satellite IMC2014 will be free and open to all participants and will host dialogues for Artists-in-Residence as well as a business showcase organized by the IMC2014 Head Office and Mokuhanga Innovation Laboratory in cooperation with other supporters.

In addition to events that took place at the first IMC2011 conference, there are new ones for IMC2014:

Open Group Projects (**Deadline for Proposals: 31 October, 2013**)

MI-LAB (Mokuhanga Innovation Laboratory) Artist-in-Residency in Japan will offer a forum that encourages dialogues across printmaking residencies through the CPR (Collaborative Printmaking Residencies) Forum during IMC2014. In this context, MI-LAB envisions IMC2014 as an opportunity to encourage networking among printmaking Artist-in-Residencies around the world.

Please join us in Tokyo for the upcoming 2nd International Mokuhanga Conference, September 10 – 14, 2014. Visit the website for information on deadlines for proposals, demos, open international competition exhibitions for prints and artist books, and for registration details: <http://www.mokuhanga.jp/2014/index.html>



Printing demonstration by Keizo Sato. photo credit: April Vollmer



Seiichiro Miida views his print. photo credit: April Vollmer

SGCI Board Nominations for 2014-2016

SGC International is currently requesting nominations for individuals to serve as Officers on the SGCI Board. If you would like to be nominated or would like to nominate someone for an officer's position please contact Anita Jung, chair of the Board Nominating Committee by November 22, 2013. Please include position the nomination is for and a brief statement as to why this will be in the best interest of SGCI.

President
Vice-President of Internal Affairs
Vice-President for External Affairs
Treasurer
Secretary
Student Representative
D.C.(Mid-Atlantic) Member at Large
Member at Large
Membership Coordinator
International member at Large

You may send your nominations to:
anita-jung@uiowa.edu



Left: Arielle Coupe, *Slingshot Forest*, 1 5/8" x 3 1/2", Mezzotint 2013

Right: Taryn McMahon, *Whorl*, 4 panels 20' x 3' each, Silkscreen on Mylar, 2013



Below: Paper Buck, *In the Stocks* Intaglio, 19.5" x 4.5", 2012



Announcements

Exhibitions

Alice Leora Briggs, *La Linea*, Southwest School of Art, 300 Augusta in San Antonio, TX. Opening reception on September 5 from 5-8pm. The show will continue through November 10.

Mary Ott, *Grass Etchings and Paintings*, Gallery Underground, 2100 Crystal Drive, Arlington, VA. October 1 through 31, Opening Reception on Friday, October 4 from 5 to 8 pm. For more information please go to <http://www.marydott.com/>

Nancy Palmeri
Brookhaven College, Forum Gallery
March 12 - April 9, 2014

Sang-Mi Yoo, *Superficial Outgrowths*
November 22, 2013 - January 11, 2014
John M. O'Quinn Gallery, Lawndale Art Center - 4912 Main Street, Houston, Texas
<http://lawndaleartcenter.org/>
Opening Reception
Friday, November 22, 2013, 6:30 – 8:30 PM, Artist Talk at 6:00 PM

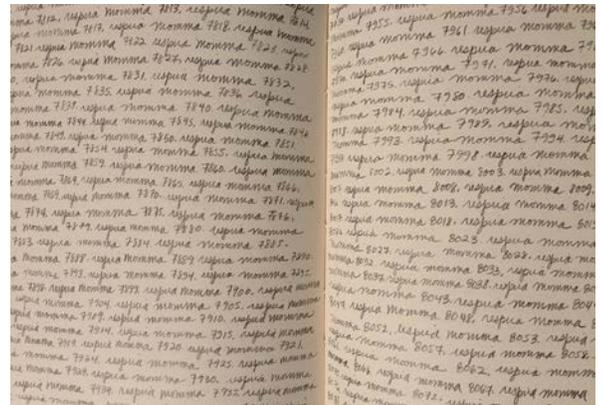
Rossitza Todorova, *Between Destinations*
Paradise Valley Community College, Phoenix, AZ
Reception: Nov. 20th, 6 P.M.
Oct. 21 - Nov. 22, 2013
<http://www.pvc.maricopa.edu/cpa/cpa-art-gallery>

Workshops

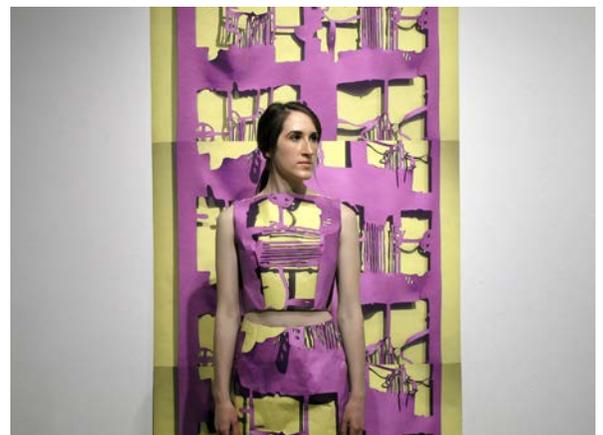
PRINTMAKING WORKSHOP IN SKOPELOS, GREECE
Summer 2014, Workshops in Printmaking, Painting and Book Arts at the Skopelos Foundation for the Arts. Experience the beautiful island of Skopelos in fully-equipped studios overlooking the Aegean Sea. (<http://skopartfoundation.org/>) June 29 - July 12, 2014. For inquiries and prospectus, contact Georgia Deal (deal.craft@verizon.net) or Dennis O'Neil (denniska60@gmail.com).

Residencies

Call for Submissions - Visiting Artist Program 2014-2015
Each year St. Michael's Printshop invites applications from international, national and provincial artists who wish to come and work at the Printshop in St. John's, Newfoundland for a one-month period. A total of six residencies are offered during the year. All submissions must be emailed to mike@stmichaelsprintshop.com by October 31st, 2013. For more information please go to www.stmichaelsprintshop.com.



Nancy Palmeri, *Respira Momma* 2013, artist book [in progress, finished size TBD]



Sang-Mi Yoo, *Emergence*. 2013. Pigment inkjet print on Tyvek, garment, Dimensions variable. Garment made by Su-Jeong Shin



Judy Garfin, *The Pond*
digital print, screenprint, 54" x 42", 2013

Opportunities

Delta National Small Prints Exhibition

Deadline: October 20, 2013.

Juror: Lyle Williams, Curator of Prints and Drawings at The McNay Art Museum in San Antonio.

Exhibition dates: January 30 – February 28, 2014.

Call For Entries is available online only. For a link to the online entry form and exhibition guidelines visit the DNSPE page on our website: <http://www.bradburygallery.com/>
Or go directly to: <https://www.formstack.com/forms/?1251677-BXfVyzN2AH-v3>

Or scan the QR Code.



Call for Participation

Printmaking Today is a magazine devoted to prints, artists' books and multiples with a readership of around 3000 mainly in the UK and Europe. We welcome your press releases and information for upcoming shows that are related to printmaking, print media and multiples including artists' books

DEADLINES

Printmaking Today is quarterly magazine.

Spring Issue, Feb 5

Summer Issue, May 5

Autumn Issue, Nov 5

PLEASE EMAIL THE FOLLOWING ADDRESSES

wuoncean@pt.cellopress.co.uk

listings@pt.cellopress.co.uk

Kudos

Barbara Foster, Professor in the Art Department, San Francisco State University was awarded a Fulbright Scholar 2013/14. She will be lecturing and completing a printing project in Post Digital Printmaking to the graduate school at the National Taiwan Normal University in Taipei, Taiwan from February through June 2014.



YiJin Kim, *Paper clothes 1310*, Lithograph, 20"x 28", 2013



Alison Batley, *Luminous Vessel Dusk*, 19" x 29", monprint, silk screen and giclee print, 2013



Josh K Winkler, *the highway*, color woodcut with archival inkjet 26"x42", 2013



2015 SGC International Conference Call for Panels, Portfolios & Special Projects

Host: The University of Tennessee, Knoxville

Dates: March 18-21, 2015

Conference Theme: Sphere

Knoxville's most distinctive landmark is the Sunsphere, built for the 1982 World's Fair. As a symbolic representation of three-dimensional space, the sphere references the atom, the cell, the earth, the sky and the universe. We are part of the biosphere living on the lithosphere of planet Earth, breathing in the atmosphere and at times contemplating the celestial sphere. Using the sphere as metaphor, this conference

will consider our community, our profession and our relationships with the world. How do spheres inform how we think about scale, from the microscopic and local to the macroscopic and global? How do we map three-dimensional forms through two-dimensional images? Since a sphere has no top or bottom, we might regard the sphere as non-hierarchical, with all of the surface points an equal distance from its center. Building on prior conferences held in Knoxville in 1992 and 1995, the 2015 SGC International conference will include an diverse lineup of speakers, panels, portfolios, technical demonstrations, exhibitions and special projects that bring together printmakers from across the world to have a ball. Updates to be posted on our website: web.utk.edu/~sphere.

Call for Panels, Portfolios and Special Project Proposals: The conference will have two phases of proposal deadlines, with an initial deadline for 90-minute panel sessions, exchange portfolios and special project/exhibition proposals. All portfolios will include sets for the SGCI Archives and the Ewing Gallery at The University of Tennessee, Knoxville. Once these aspects of the conference are determined, there will be a later deadline for papers, portfolio participants, technical demonstrations and the publisher's fair. Selected chairs of panel sessions and organizers of portfolios will screen the participants for their respective panels/portfolios following the second deadline. Special projects and exhibition proposals that have the potential to involve multiple participants are encouraged. All conference presenters will be expected to register for the conference.

Proposals for Panels, Portfolios, Special Projects and Exhibitions should be emailed using the format below to: sgci2015@gmail.com.

1. A single MS Word document named "lastname_firstname_panel.docx" or "lastname_firstname_portfolio.docx," etc. The document should include the following information; **(A)** The name, address, phone, email address and website for the individual(s) submitting the proposal; **(B)** A panel, portfolio, project or exhibition title; **(C)** A 500-word (maximum) narrative relating it to the conference theme "Sphere" with specific details on the proposed panel, portfolio, project or exhibition; and **(D)** A 150-word (maximum) call for participation with a single contact person and email for submissions to be used for the second deadline if the proposal is selected.
2. A two-page CV (.docx or PDF) for the person(s) submitting the proposal.

Schedule:

January 3, 2014: First Deadline for Panels Sessions, Portfolios and Special Project proposals.

February 1, 2014: Panel Chairs, Portfolios, Special Projects and Exhibitions determined and call for participants issued.

May 16, 2014: Second Deadline for conference papers, portfolio participants, technical demos and publisher's fair proposals.

June 15, 2014: Notification of conference panels, demos, portfolios, events.

September 1, 2014: Materials (abstracts, biographies, photos) due for conference web site and program.

In Memoriam: Cissie Peltz

In 1958, a writer for The Milwaukee Journal asked what made Cissie Peltz, then a budding cartoonist, tick. The writer concluded it was Peltz's laughing blue eyes, sparkling conversation, humor and knack for selling. In so many ways, this is how many will remember Peltz, who passed away Wednesday morning, according to her friend and gallery assistant Cheryl Olson-Sklar.

Peltz has been in many ways the grande dame of the Milwaukee art scene. She was a wonderful and wry cartoonist and later the longtime owner of an esteemed art gallery in a wonderfully purple Victorian home on Milwaukee's east side, the Peltz Gallery, 1119 E. Knapp St.

Each year starting in 1990, she organized the "Remarkable Women" show, featuring local and international female artists. She made a point, too, to put minority and feminist artists on her walls. Eventually, she decided the men were being left out, and created "The Return of the Men," an annual showcase of male artists.

Peltz frequently invited the public to come to her gallery for a lovely, free French breakfast when she was opening a new show, and artists would talk about their work,

In the 1950s, Cosmopolitan published two of Peltz's cartoons, which launched her cartooning career. She sold drawings to the likes of the Saturday Review, The New York Times, The Chicago Tribune and The Milwaukee Journal, among others. She was married to the late Richard W. Peltz, who taught philosophy at the University of Wisconsin-Milwaukee.

Peltz was recently honored at the Print:MKE conference as one of the "Supporters in Print" in the Art Dealer category. The Peltz Gallery has an inventory that includes works by: Amy Arntson, Richard Bosman, Suzanne Caporaël, Warrington Colescott, Robert Cottingham, Christo, Lesley Dill, Cheryl Olson Sklar, Jim Dine, Tony Fitzpatrick, Sam Gilliam, John Gruenwald, Richard Haas, Jane Hammond, Martha Hayden, John Himmelfarb, Alex Katz, Anne Kingsbury, Diane Levesque, Frances Myers, Michael Newhall, Ed Paschke, Philip Pearlstein, Linda Plotkin, JoAnna Poehlmann, Carol Pylant, John Sayers, Jeanette Pasin Sloan, Robert Stackhouse, Christine Style, Evelyn Patricia Terry, Kara Walker, Andy Warhol, William Weege, Della Wells, and Takeshi Yamada.

The Peltz Gallery will likely continue, according to Cissie's son David Peltz and gallery assistant Cheryl Olson-Sklar, who has been helping to run the gallery while Peltz was ill.



Cissie Peltz went out of her way to help females or other minorities interested in pursuing a career in art. As someone who struggled to get into the industry, she wanted to help others whenever she could. - Image credit:

Journal Sentinel file photo



Cissie Peltz was one of the first female cartoonists in an industry dominated by males. To hide her female status, she signed all her work 'Cissie.' - Image credit: Tom Lynn

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For more information, contact Koichi Yamamoto (kyamamoto2@utk.edu) or Melissa Haviland (haviland@ohio.edu).



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