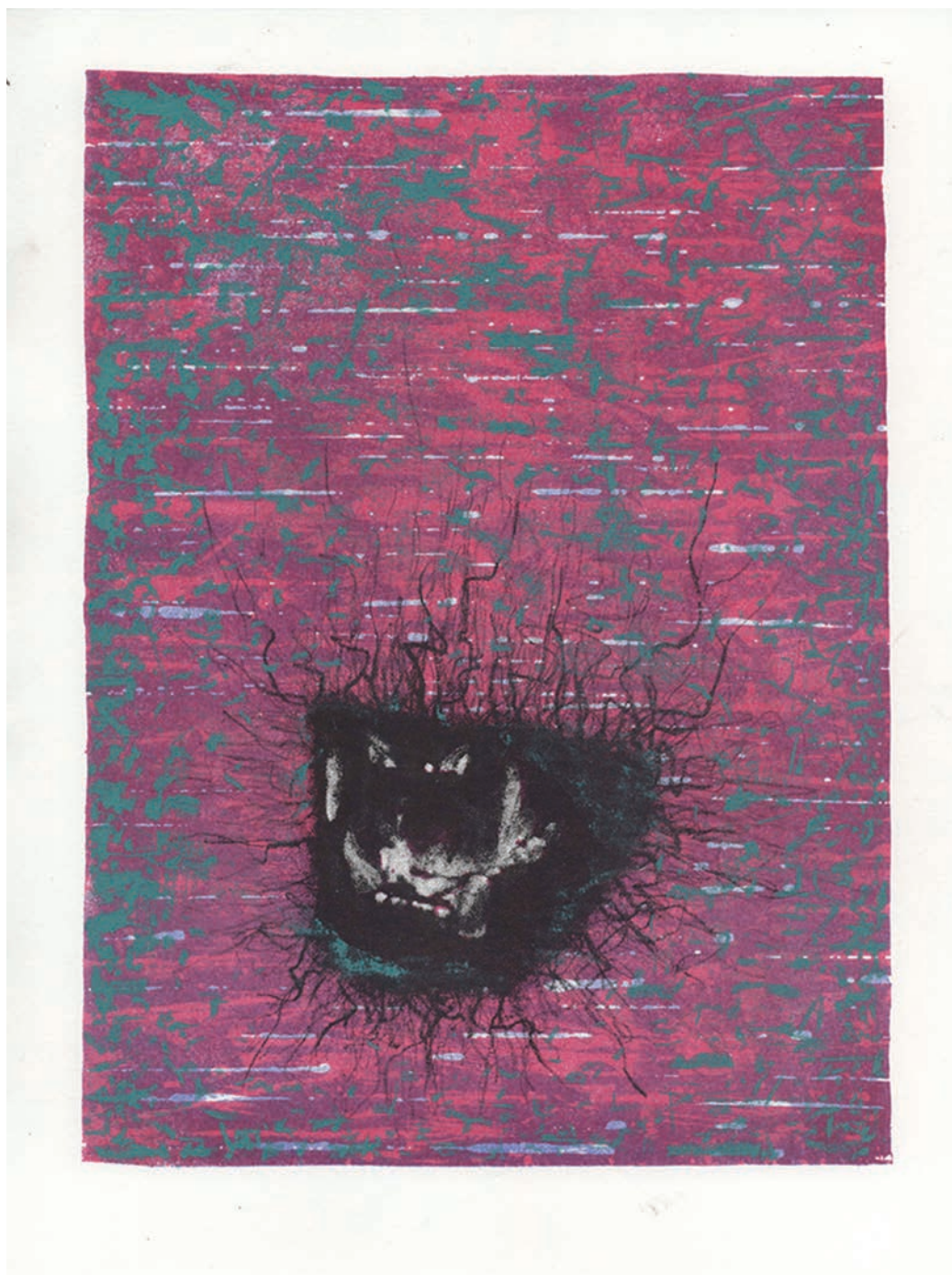


GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Summer 2015



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LETTER FROM THE EDITOR MATTHEW MCLAUGHLIN

Dear SGCI members,

I write as the new editor of the SGCI newsletter and I am honored to have this responsibility. When Liz informed the board that she would need to end her tenure, we were all dismayed but glad she had been editor for so long.

I meet with Liz in early March to receive her files and advice for taking over the editorship, on a day similar to today. The difference being instead of rain, we had a foot of snow on the ground. Sitting in Liz's kitchen and talking over the newsletter and printmaking in general, it reminded me how much we all naturally have in common with our love of this medium and organization. I hope to do SGCI justice with overseeing the annual newsletters and would appreciate any feedback.

This issue will have an essay about a project of Andrew Polk written by Peter Briggs, a few items to wrap up the Sphere conference, along with a review of Daniela Ruiz Moreno's experience at the Guanlan Original Printmaking Base.

Please enjoy this issue, and consider contributing in the future. Hope everyone has a productive summer.

Best,

Matt McLaughlin, Editor
editor@sgcinternational.org



Jacob Lee, *Contamination*, 12"x19", Digital and Photo Lithography, 2015

Cover Image: Eric Euler, *Enigmatic Consumer*, 11" x 14", lithography, 2015

LETTER FROM THE PRESIDENT:

DAVID JONES

Dear SGC International members,



I never thought winter would end here in Chicago, but as I look out my window, the trees are in full bloom, and it feels much like it felt not too long ago in Knoxville Tennessee, where the University of Tennessee hosted the Sphere SGC International Conference. There were over 1500 members attending events, panel discussions, exhibitions, keynote presentations, vendor and publishers fair, multiple open portfolio sessions and for the more adventurous attendees there was Prints In Peculiar Places. So much to see and do and in so little time, I think we must compress a month's worth of experience, sensory overload, and conversations into a few brief days. I was thinking the other day about how we all make plans which seem so far off into the future and then, BLAM, the future becomes the present and then poof! It's a memory. I don't know about you, but for me it seems that cycle is speeding up.

To help us recall some of the moments of this years events, attendees posted more than 2,400 photos from the conference on Instagram at: <https://instagram.com/explore/tags/sgci2015/>

I would be remiss if I didn't take this opportunity to thank the Provost of the University of Tennessee, Dr. Susan Martin, for her support of this Conference; and Beauvais Lyons, Jessie Van der Laan, Althea Murphy-Price and Koichi Yamamoto for their leadership and dedication to making sure this conference ran smoothly. The University provided logistical and administrative support, and the UTK student assistants and conference volunteers spent countless hours performing all sorts of tasks to keep everything running smoothly.

And to everyone who submitted proposals, thank you. I am constantly impressed by the depth and quality of the proposals submitted. I enthusiastically believe that printmaking is a robust and progressive medium and like a black hole it sucks up every conceivable medium and variable then blends it and changes it into a totally unique merged hybrid. This is what has always intrigued me about the arts and particularly printmaking—it's a malleable medium.

At Sphere we inaugurated a new Members Traveling Exhibition, juried by Ruth Weisberg. It's a stunning exhibition with approximately 42 works. I think it's one of the strongest exhibits I've seen in a long time. It's also very affordable and will be traveling until 2018. If you are interested in having the Traveling Exhibition make a stop in your area please let us know. This is an exhibition not to be missed.

We had another great conference innovation: R.B. Morris was our very first the Sphere Conference Poet Laureate. It might be an idea that catches on and further encourages us to celebrate language and other creative forms at our conferences. No idea is too insignificant to be considered. That being said, with so many activities taking place simultaneously, I wonder if at some point we might be overdoing it. Nah. It's just impossible to attend every event. I guess we have to be discerning about the things we want to be a part of. As the organization continues to evolve, I wonder how we will attract new members who will want to help guide this organization. At the business meeting, which is open to the entire membership, only former board members and a few other people attended. Perhaps it was the number of other activities scheduled. How to address this conundrum has yet to be resolved.

If you are reading this letter and you are wondering how you can get involved contact me or any other SGC International member and we will talk to you about the organization. Likewise, if you have a concern or a question, don't hesitate to contact me. I almost forgot to welcome our Graphic Impressions editor Matthew McLaughlin who takes over from Elizabeth Klimek. Thanks Liz for the marvelous job you've done. I'd like to thank Student Representative Cynthia Tidler, and welcome aboard Jade Hoyer. We have a new Archives Liaison, Valerie Dibble, who takes over for Sandra Murchison. And thank you everyone for your involvement, participation and support. I believe that SGCInternational is a community of amazing people and I am proud to be a part of this family.

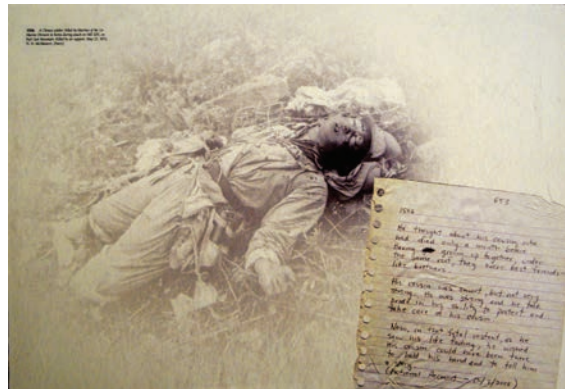
Remember the next conference will be held in Portland Oregon 2016. See you there!!!

A handwritten signature in blue ink, which appears to read "David Jones".

Sincerely David Jones
President SGC International

ANDREW POLK'S LIFE AFTER DEATH BY PETER BRIGGS

For many years Andrew Polk—printmaker, painter, videographer—has probed the subject of violence. From intimate personal aggression among family members to callous institutional belligerence in systematic carnage, his prints creak with emotional uneasiness, battered lives, and diminished justice. Polk underscores his interest in violence with a corresponding enthusiasm for sensual delight: the seductiveness of ink on paper, explosions of color, calligraphic mark making, and splashes or gestures. Polk underscored this aesthetic excursion in his own words, “At present and for the past several years, I am pursuing a notion—a notion that beauty and violence can be interwoven non-representationally and in such ways that alter how we see the world and our existence within it.”



He Thought of His Cousin #1, 2009

AP

image: 309x458mm

inkjet print

© Andrew Polk

In 2008 Polk began “field studies” for a series of prints, *Life After Death*. On a research trip he traveled to the Still Picture Division of the National Archives in College Park, Maryland. Over a period of ten days he scanned (using a Canoscan LIDE 16f scanner) smaller selections from over 14 million photographs in the Archive’s public domain. For 8-10 hours a day he digitally chronicled images that related to topics of political protest, presidential inaugurations, and (most especially) the United States military and its participation in various wars. The sample ranged from the early photographic documentation of the U.S. Civil War to modern 20th century wars in Korea and Viet Nam, for example.

During Polk’s scanning marathon at the Archives, he encountered a photograph of several U.S. soldiers walking past dead Vietnamese villagers scattered on the ground. The image disturbed him. His initial reaction was to forget it. But later he noted that, “The villagers were strewn down and contorted as though they had been hurled by a huge blast. Immersed in mud and weeds, absent of dignity—they could have been discarded gum wrappers or cigarette butts carelessly tossed by the side of the road. The soldiers showed no emotion. It appeared to me that they were attempting to be unshaken, hardening themselves, and refraining from thinking about the living souls who had previously inhabited the contorted carcasses.”



The Pretty German Girl #1, 2009

AP

image: 309x458mm

inkjet print

© Andrew Polk

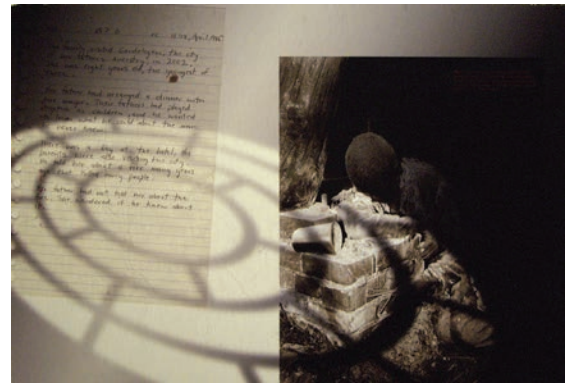
The stark brutality of the image from the Viet Nam war offset Polk’s research agenda. In his words, because of “the heartache, horror, outrage, disgust...[I] sought to escape to something more comfortable.” As he worked day after day, however, he repeatedly came upon images of wartime dead from Korea, World War II, the Civil War, and other conflicts. Uneasily he embraced this situation and altered his agenda, now scanning each image of death, of the dead, that he encountered. It was, as Polk noted, “increasingly difficult to disregard them.” Uneasiness crept into the artist’s day-to-day work. Dealing with death, especially when violent, is a contemporary bastion of conflicted conventions. And Polk also feared that his attention to these stilled images exploited the glib impact that violent death might easily arouse in a viewer.

Months later in Tucson, Arizona (the artist’s home), Polk contemplated his scanned images, scenes marbled with corpses, people standing and staring at corpses, death uninhibited, a photographic mortuary. Rather than simply invest in the last breath of each person, Polk sought to reawaken the deceased, enliven these inanimate individuals frozen in the photographs and scans. He fabricated narratives, invented stories to shift from apparitions of death to literary traces of lives lived. Something like fictional elegies, Polk’s writing, as he noted, resurrected “them so to speak, in ways that placed their lives into personal and contemporary contexts.”

Information and clues, sometimes to a time and place, embedded in the photographs provided Polk with narrative threads to reincarnate past lives of the deceased. He invented fragments for each corpse’s life, a moment in their living that we might now glimpse and comprehend, remembering them as unfamiliar but animate beings rather than as immovable, decaying

flesh. A relationship developed among the subject of the photograph, the photographer who created the image, and its 21st century audience manifested by Polk. Conjunctions among a photographer's shutter, a moment of fate, and Polk's words and images echoed a love, a job, a profession, a family, a trip, a recollection. He literally pushed his fictions onto the printed paper's surface, re-combining an historic image and its new text.

The hand lettered, folded, partially askew texts built, as Polk observes, "the fundamentals of mark-making, texturing, movement and obscurity" that have always interested him. Sometimes the stories consisted of many pages torn from a notebook or a few short paragraphs offering a brief moment, all clearly noted as "reenacted". Polk's current of words flow in and out of focus, their clarity obfuscated by stains, incomplete thoughts cut off by the edges of the print's paper, deliberate clouding of the text and image, all echoing a dismembered past where recollections or memories fragment a bigger but dimming moment.



The Visit to Gardelegen, 2009
AP
image: 309x458mm
inkjet print
© Andrew Polk

In one image, *The Pretty German Girl #1*, Polk uses a small photographic image by Edward Belfer from May 17, 1945 that depicts a lone German woman forced to walk past a display of exhumed bodies from a mass grave outside of Namerung, Germany. The bodies were some of 800 slave laborers, mainly Czech, Russian, and French, executed by the German SS. Polk's fiction retells a contemporary and rather private recollection of one of the U.S. soldiers, now much older, taking issue with the hubris he displayed as a young man toward the young German woman. "Maybe he was wrong about her," Polk's soldier confesses to himself.



Fear and Apprehension #1, 2009
AP
image: 309x458mm
inkjet print
© Andrew Polk

The history of printmaking, and of art in general, nurses on violence, disaster, war, death, torture, rape, starvation and more. Disasters of wars, disasters of religions, human generated environmental disasters, disasters of every sort permeate art's history, document our species' essential and unending indulgence in these activities. Whether Jacques Callot's *Miseries and Misfortunes of War*, Francisco Goya's *Disasters of War*, Antonio Frasconi's *Desaparacados*, or Winslow Homer's wood engravings of the Civil War, the imagery in print, as well as other media, of the weaning of human populations through war persists. Polk's work, like so many of his predecessors, "encapsulates," as the artist notes, "difficult issues." Difficult is, perhaps, an understatement.

What comfort, if any, might we glean from our attentions to such intra-species violence? While moral or ethical posturing about either the reasonableness or inhumanity of violence persists as an unrelenting deliberation, it appears that the incidence of such violence is on the

decline. Chances of dying a violent death are less today than they were in 1000BC, or 1480 or 1825. The horrors of war to contemporary sensibilities may be an important component of this decline. And artists like Polk who jump into the fray and focus attention on pictorial evidence for our human-on-human killing indicate a future in which we might acknowledge past terrors rather than those of the present.

Peter S Briggs, director of the Artist Printmaker Research Collection (AP/RC), is an art historian and curator living in Lubbock, Texas. All images are from the Andrew Polk archives at the AP/RC at the Museum of Texas Tech University, Lubbock (see: <http://artistprintmakerresearchcollection.org/>).

THANK YOU FROM 2015 SGCI CONFERENCE SPHERE IN KNOXVILLE

We hope you enjoyed your time during SPHERE, the 2015 SGC International Conference in Knoxville. It was a tremendous honor to host this wonderful gathering of printmakers, to celebrate people who have made a difference in our profession, to see some amazing work, to talk about why we make it and to reaffirm our many professional and personal connections.

We are very thankful for the support we received from The University of Tennessee, The Ewing Gallery of Art and Architecture, the McClung Museum of Natural History and Culture, Friends of the UT Printmaking Program, French Paper Company, Legion Paper Company, and our many partners including the Knoxville Museum of Art, Printeresting.org, The Emporium Center for Arts and Culture, the Pilot Light, the Marek M. Pienkowski Foundation and the City of Knoxville.

We greatly appreciate having had R.B. Morris as the Sphere Conference Poet Laureate. His readings during the conference served to remind us to consider the relationship between the mockingbird and the artist. We encourage future conference hosts to continue this tradition of designating a conference poet laureate.

We are especially grateful to our wonderful key-note speakers as well as the people who organized exchange portfolios, chaired panels and INKubator sessions, and presented technical demonstrations. These are the folks who prepared the feast that nourished us.

The conference web site (web.utk.edu/~sphere) will remain in place as an archive. It has links to videos by several of our keynote speakers and includes a "Useful PDFs" page where you can find handouts from technical demonstrations, the roster of attendees, and other resources.

More than 2,400 photos from the conference are posted on Instagram at:

<https://instagram.com/explore/tags/sgci2015/>

Over 1,600 people attended the SGC International Conference March 18-21, 2015. Data generated by the UT Conference Center indicates that people from 12 countries outside of the United States attended, including Argentina (1), Australia (1), Belgium (1), Canada (56), Italy (1), Japan (3), Mexico (2), Poland (7), Puerto Rico (2), Qatar (2), United Arab Emirates (1), and the United Kingdom (2). For the US, every state was represented with the exception of New Hampshire, with the most attendees from Tennessee (99), Ohio (97), New York (92), Georgia (83), Illinois (64), Pennsylvania (50), Indiana (49), North Carolina (48), Virginia (42) and Wisconsin (41).

We look forward to seeing many of you in Portland next March.

Cheers,

Beauvais Lyons, Jessie Van der Laan, Althea Murphy-Price and Koichi Yamamoto



THOMAS KILPPER: THE HYPOTHETICAL KEYNOTE ADDRESS BY BEAUVAIS LYONS

I am very pleased that so many people were able to attend Sphere, the 2015 SGC International Conference in Knoxville. Having worked to help organize three prior SGCI Conferences, I appreciate the ways that conference planning can resemble exhibition planning. Both can involve ideas that turn out differently from what you intended, or despite one's best efforts, never come to fruition. This was the case in trying to have the German artist Thomas Kilpper as one of our keynote speakers in Knoxville.

I first learned about Thomas Kilpper's work in 2002 from a colleague in Poznań, Poland where I was a Fulbright Lecturer for one semester. Kilpper, who was educated as a sculptor at the Staatliche Kunstakademie in Nuremberg, Duesseldorf and Frankfurt am Main, had a long record of public art works that engaged social and political issues. His artistic motivation and process is democratic, often working with local neighborhoods and using his art to tell people's stories. His politics are grass roots and he uses his art to foster public dialogue. These ideas lead him to use printmaking for projects where he carved large-scale relief matrixes on building floors, with the resulting prints often presented on site or on the building exterior. For one of his projects, done on a 12 x 20 meter wooden basketball court at a facility that was used during WWII as a Luftwaffe airfield, and later as a US military base, the images recall the complicity of his father's generation with the Nazis. Born in 1956, Kilpper and many others of his generation were critical of the German legacy that they inherited. Kilpper used relief print methods, not only because of its directness, but its historical connections to German artists such as Albrecht Dürer. He is an exciting example of an artist who sees the history, materials and processes of printing as having both social and political significance.

To continue reading click <http://sgcinternational.org/wp-content/uploads/2015/06/Thomas-Kilpper-Address.pdf>



SURVIVAL TIPS FOR YOUNG ARTISTS IN CHANGING TIMES BY WALTER JULE, 2015 SGC INTERNATIONAL EXCELLENCE IN TEACHING AWARD ADDRESS

I want to thank the Southern Graphics Council for this award and invitation to speak at this wonderful conference.

It would seem however, that I am somewhat unprepared. I'm supposed to be handing out "survival tips," but, to be honest, I don't know why some artists survive while others don't. And, what do we mean by "survival" anyway?

There is no question that young artists are being inundated with advice from all quarters on "how to" this and "how to" that. But is it a bit premature to advise first year students on how to "monetize" their enthusiasm?

As they enter second year, should we start by lecturing them on how to "frame a thesis project that addresses questions pertinent to the research context and the art world by employing experimental and hermeneutic models that reveal and articulate the tacit knowledge situated and embodied in specific artworks?" What do we teach young students with somewhat inflated ambition? How to search online for a combination MFA-MBA degree program which in just two short years will prepare YOU to play an important cultural role as an emerging painter, sculptor, designer (industrial and graphic), video, performance, installation and digital-print-inter-media artist who is "up" on critical theory and curatorial studies, ALL while maintaining a part-time job in retail sales? Wait, there's a colon: How to lateralize your practice without being arrested as a serial dilettante.

During the layover in Chicago on the way down I wondered what advice might be of help to students ten years in the future who find themselves stuck, down and drunk at someone else's opening. Nothing here, right? I agree! And, even though I have ten pages of "advice," I can't possibly continue with crap like this. We have all heard it before and it is just BLAH - BLAH - BLAH.

To continue reading click <http://sgcinternational.org/wp-content/uploads/2015/06/Walter-Jule-Survival.pdf>



THANK YOU TO MENTORS BY NICOLE PIETRANTONI

Over two days at the SGCI Conference in Knoxville, 32 mentors met with 108 mentees from around the world. From reviewing artists' portfolios and giving career advice to helping mentees pick the right graduate program, the mentoring program facilitates dialogue between emerging artists and exceptional professionals in our field. The Career Mentoring Services Program, while only in its third year of operation at the annual conference, continues to be the highlight of many conference-goers experience and is in high demand by our growing membership.

The program was initiated at the New Orleans conference in 2012 and organized by Leslie Koptcho, Professor of Art/ Printmaking at Louisiana State University. In this inaugural year, 28 mentors met with 80 mentees at the conference. The program was continued by Sylvia Solocheck Walters, Professor Emerita of San Francisco State University, at the San Francisco conference in 2014, where 28 mentors worked with nearly 160 mentees. The program continues to grow but depends on the service and dedication of SGCI members giving back to fellow members.

A special thanks to the following outstanding individuals who served as Mentors at the 2015 Knoxville Conference:

**Emily Arthur
Leona Christie
Elizabeth Foley
Beth Grabowski
Aleksandra Janik
Phyllis McGibbon
Heather Muise
David Newman
Benjamin Rinehart
Sarah Smelser**

**James Bailey
Nick Conbere
Lari Gibbons
Melissa Harshman
April Katz
Christine Medley
Sandra Murchison
Kristina Paabus
Debrah Santini
Tracy Templeton**

**Charles Beneke
Maritza Davila
Susan Goldman
John Hitchcock
Joe Lupo
Hugh Merrill
Ashley Nason
Nancy Palmeri
Jeff Sippel
Sang-Mi Yoo**

Next year at the 2016 Portland Conference, the SGCI board of directors will once again facilitate the Career Mentoring Services Program. If you are interested in serving as a mentor, please contact Nicole Pietrantonio, Vice-President of External Affairs, at outreach@sgcinternational.org. An official "Call for Mentors" will be posted in August on the Portland Conference website and applications will be due **December 15th, 2015**. Individuals interested in signing up for a mentoring session may register through the conference website.



Humberto Saenz, *Esperanza*, 11"x15", Lithography, 2015



Katherina Spinella, *Pageant*, 18"x24", Screenprint with Flocking, 2014



Elena Yao, *Ambivalence*, 7.5"x7.5"x2", Lithography on Ceramic, 2015

IN THE MOOD OF CREATION: GUANLAN ORIGINAL PRINTMAKING BASE

BY DANIELA RUIZ MORENO

Art is a state of mind, and to be an artist-in-residence is a state of being, which is to be in a certain mood. In the contemporary world, where technology, social networks and the ever accelerating rhythm of life produces a split of the self, a feeling of having our attention put in too many things or stolen by parasite devices. Artistic residencies appear as moments of retire, as opportunities to focus and put the self together. Far from being instances of isolation or pure introspection, the moment of being an artist-in-residence means unwinding from daily duty and distractions and connecting with creation.

At the same time, each artistic residency creates a particular mood, which is shaped by time, space and people. When recalling my own experience in the Guanlan Original Printmaking Base and while participating as an international artists-in-residence, a feeling of entering to a parallel world/dimension is recognized, a daydreaming state that allows replacing anxiety by a balanced energy. Various and unique aspects of “The Base” achieve and enable this perfect mood for artistic creation.



Artists spend their working and leisure time in the Print Artist Village, an area that includes a very well equipped printmaking workshop, the International Artists Village and the Art Tribe. They have an individual studio in the workshop and also work together with assistants in a big common space where the prints are actually produced. This facility is open 24/7.

The International Artists Village, located in walking distance from the workshop, is conformed by 300 hundred-year-old Hakka houses, preserved in excellent condition and with all the necessary amenities to feel at home. In addition to these houses, the wonderful natural surroundings of flowers, strawberry fields and a lotus pond are an important part of the magic atmosphere of the GOPB.

As the name states, this is a Printmaking Village, so everything is related to printmaking. One walks around feeling in a printmaking world. From a bookstore, café, and art galleries where different exhibitions take place along the year, to Chinese artists studios, grocery stores, to even a special place called the “Print Bar” where children are taught printmaking techniques, printmaking is everywhere. This Village is not only an international artists centre but also a meeting point for the local community, which can visit the place for free.

A numerous and efficient team of artists, curators and theorists makes up “The Base”. Workshop assistants are very young and have impressive technical skills; the important Chinese printmaking tradition is reflected in their precise and detailed craft.

Furthermore, the recently opened China Print Art Museum is another highlight that adds to the significance of this place and enlarges the scope of influence of the area. Being the largest printmaking museum in the world, it is a centre for local and international art exhibitions, education and will lodge the 5th Guanlan International Print Biennial.

All in all, the Guanlan Original Printmaking Base is a fruitful space of relations between people, nature and art. It is not only a place that values and embraces printmaking, but a clear and inspiring example of how art can be an essential source of social development and reinforcement.

Daniela Ruiz Moreno is the Coordinator for the Artist-in-Residence International Program at Proyecto'ace in Buenos Aires, Argentina

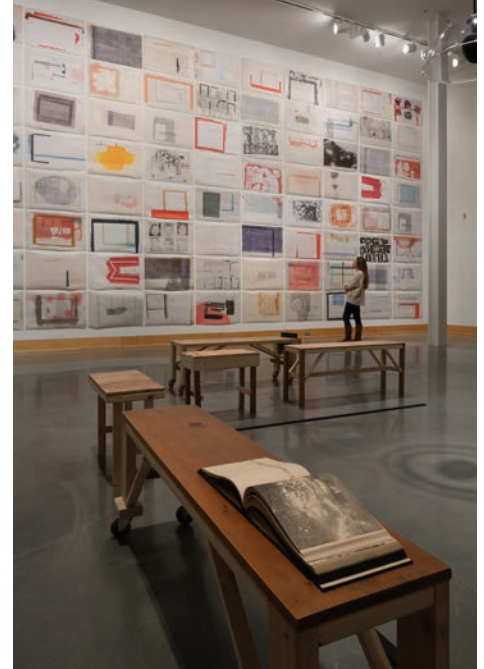
LISA BULAWSKY: A CLEARING OF MEASURES

REVIEWED BY STEPHANIE ELLIS SCHLAIFER

Lisa Bulawsky: A Clearing of Measures
Eleanor D. Wilson Museum
Hollins University, Roanoke, VA
March 5 – May 30, 2015

In *A Clearing of Measures*, Lisa Bulawsky explores the idea of the integral accident. Formally, this idea is manifest as the unintentional marks created during the printmaking process; conceptually, Bulawsky is creating a meditation on consequence. The inevitability of disaster, here, isn't rueful—it's hopeful. It's how William Kentridge described *The Refusal of Time*: "it's a celebration of making against the fact of our own eventual disappearance." Each element of the installation has its plangency, but, ultimately, it's an optimistic view of mortality that's achieved.

Using newsprint backing paper collected from her studio practice since 2001, Bulawsky creates a massive grid of ghost prints—hollow squares with dynamic, eruptive marks. Despite its scale, the grid is only a glimpse of the infinite album of the mind. This arrangement denies events the hierarchy of a timeline. Here, you can start anywhere. The only dominant image is the collection of images, giving the feeling of grandness and insignificance simultaneously. An apparitional monument. It is the mass that is important. The sense of time and history, then—it's glacial. The *longue durée*.



Individually, the prints remain dominated by the hollow square—their form generated by the absence of form. One thinks of the poet Mark Strand's lines, *In a field/ I am the absence/of field./ This is/ always the case./ Wherever I am/ I am what is missing.* In this case, the absence is the absent image. What we have instead is the residue of the actual event. The color, the happenstance, the un-preciousness of that accumulation is refreshingly poignant. It's haunting, the afterlife of images.

Where the grid remains almost exclusively personal, in the books, *Odes & Epochs*, the personal and public narratives run concurrently. The grayscale images and text are encased between a mass of black pages, imperceptibly smattered with pale ink that rubs off onto your fingers, just as it would from a newspaper. Many of the images come from exactly this source—public disasters chronicled in the news media. The insidiousness of the events can create a tremendous, terrible beauty. The BP oil spill creates an obsidian splatter on the ocean green. A Japanese ferry is precariously marooned atop a shed. Drained of their color, it's as if the images have been absorbed by the individual unconscious—the public has become the personal. The text is similarly provocative. The language often comes from Bulawsky's own notebooks, but it's appropriated from other sources as well. The one that stops my heart—sorry for the mess—comes from the suicide note of an 80-year-old grandfather who shot himself to death. It goes right through you. The book has a filmic quality, and it progresses like an uncomfortable dream in black & white television: flashes of light and sound, of understanding. Before the colophon, your eyes are assaulted by an almost hyperbolic green tangle of vines. A gasp of fresh air.

The books sit atop benches arranged in a hollow square—the formation used in the American singing tradition of Sacred Harp. From a speaker suspended in the square's center, a four-part chorus rises and falls beneath spoken language—a poem written by Daniel Kelley, Bulawsky's husband. In the Sacred Harp tradition, the group sings into the hollow square with a unified, communal breath. The voice reaches and is reached. It calls and is heard. It extends and is contained. Here, it is Bulawsky's voice we hear, singing tenor, bass, alto, and treble; indeed, even the deep, distorted speaker's voice is hers. She becomes her own communal voice. The effect of this is hypnotic, transporting. It is quieting and discomfiting at once. Ultimately, the events—public or private—outlive their immediate wake. They ebb. Their weight changes. They resurface. The act of documentation changes them; it contributes and corrupts. When the speaker of the poem says, everything is still happening—I will never get out of here, the anxiety coupled with relief is plain. The concurrence, recurrence of events. The layering of choices. The opportunity of exits and outlets.

Stephanie Ellis Schlaifer is an artist and poet in St. Louis, Missouri.

LETTER FROM THE STUDENT REPRESENTATIVE JADE HOYER

Hi, everyone! (and a special hello to our student members),

I hope this letter finds you well and that you are all enjoying your summer. As the new SGC International Student Member at Large, I am writing to introduce myself. My name is Jade Hoyer, and I am an MFA Student (printmaking emphasis) at the University of Tennessee, Knoxville. I had the pleasure to assist Cindy Tidler, the outgoing student representative, with planning the SGCI Student Panel at the 2015 conference in Knoxville, and I'm excited to continue to be involved in the board's activities.



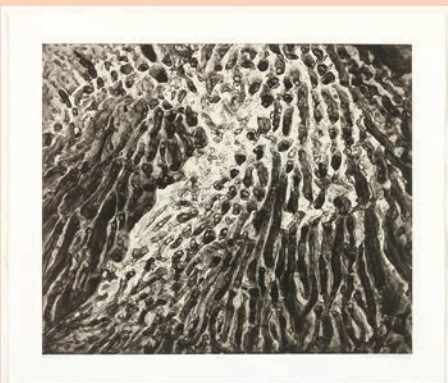
As the student rep, I'll be organizing the Student Panel at the next conference in Portland, and managing our social media presence for student members. My biggest goal in my tenure is to help students in printmaking come together and share resources and experiences.

With this in mind, I am also writing to invite ALL of you to participate in a series of shows that Cindy and I are coordinating with Sarita Zaleha (MFA student at the University of Iowa) and Meg Erlewine (MFA student at the University of Tennessee, Knoxville). The show, *And*, is a reflection of printmaking community that forms in our printshops and at our conferences. We ask participants to make an edition of three postcard-sized prints, prints which will be displayed in each Knoxville (UTK), Iowa City (U of I), and Madison (UW) in the fall. We hope these shows will be a great way to be involved in the larger print community, and especially as a way to introduce student printmakers to the print world and get three shows on their CV's. You can learn more about *And*, and download the prospectus at my website, jadehoyer.com/sgci.

Please be in touch! I want to hear from all of you about how SGC International can serve its student members. You can reach me at jade.hoyer@gmail.com; I'll look forward to seeing you all in Portland.

Until then, Happy Summer and Happy Printing!

Jade



Carrie Ann Plank, *Scintilla* 1, 22.5"x22.5", Direct Gravure with Chine-colle, 2015



Lizzy Synalovski, *Happiness*, 9"x12", Collograph and Monotype, 2015



Dylan Bannister, *250 Million Light-Years Each Side*, 10"x13", Screenprint, 2014

IN PURSUIT OF BIRDS: A FORAY WITH FIELD GLASSES AND SKETCHBOOK

BY LADISLAV R HANKA

REVIEWED BY: PAUL FLICKINGER

This remarkable book of drawings and etchings is interest accrued on a thirty-year investment of work by exceptional printmaker and naturalist, Ladislav Hanka. It is a tour de force of masterfully done intaglio work backed up by impeccable draftsmanship. This is a book to which one can return over the years – one made by a lover of print who shows us what can be done with luscious polychromatic ink, the right varnishes and some creative wiping. Hanka has paid his dues and gives us printmaking that is part of a continuous lineage with the masters of the past. He also comes to this with a scientist's credentials and knowledge of anatomy. The result is a generous, welcoming volume.

These many pages of luscious images are interwoven throughout with Hanka's exceptional prose in which he invites us along on his travels, slipping behind the iron curtain and into no-man's land; along the roof of the world into Tibetan villages and to the last holdouts of native birds in Hawai'i. Hanka's stories bring us gently along, like pilgrims sharing stories on a journey that soon melds imperceptibly with his vision.

Once there in his vision, we too find ourselves reflecting on the day a raven entered our world with otherworldly news – reflecting alongside him on the beauty of birds that are also efficient predators and pitiless scavengers; pecking out the eyes of the dying. Even vultures, cleaning up the road-kill we have wrought are evocative of far deeper truths and elegantly compelling. This volume is about birds, but it is also a clear-eyed look at beauty in its deeper sense – shorn of sentimentality.

Hanka speaks throughout of art and not just birds – of symbol, myth, and metaphor – why make art. What indeed does a Beethoven quartet mean? Yet centuries later we still listen transfixed. Hiroshige's fish are indeed just fish, but then they are so much more. Like Alexander before the Gordian knot, Hanka bypasses reason and with the fluid cut of an exquisite dry-point line, comes right to the point – and we printmakers – we just nod in agreement, for we get it.

For this reviewer and readers of *Graphic Impressions*, there will be a special pleasure in Hanka's willingness to reveal his methods. All throughout this volume, he generously shares what went into the making of the plates, how he composes and what went through his mind. Like good signage in a museum, his modest, introspective essays slow you down enough that the artwork has a chance to break through the mental fog of the workaday world.

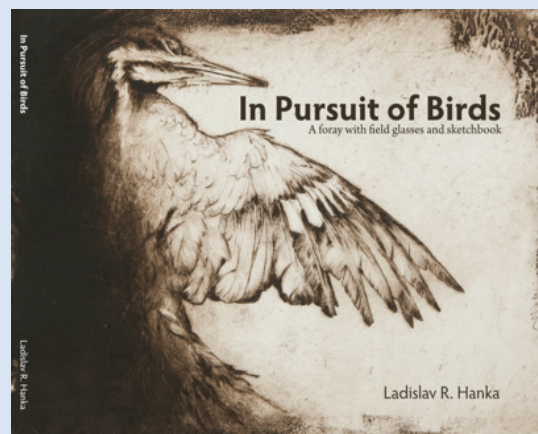
This volume contains nearly 200 drawings and etchings – common birds as well as rare – a spectrum traversing 35 years of printmaking. We see his field sketches and how they are transmogrified into etchings. That's the draftsman at work, approaching the polished copper plate with a sure, practiced hand – the ten thousand drawings that preceded this moment coming into play.

The last chapter takes us to Hanka's love of bee keeping and reminds us that our interactions with honeybees are ancient – first depicted in the Spanish cave of the Spider 15,000 years ago. Hanka inserts etchings into living hives, and bees respond by constructing accretions of honeycomb on the print – or sometimes conversely by chewing holes in them. By ceding control, he's allowed a compelling interspecies collaboration to evolve. Are these post-modern sensibilities at play, or is the inspiration drawn more from the Perennial Philosophy – perhaps even the Neolith?

This whole visionary approach to drawing and printmaking reminds me of the words I heard the sculptor Magdalena Abakanowicz once proclaim to an audience of artists – “Are we here to be decorators, or shamans?”

All throughout, Hanka pays homage to spiritual progenitors; from the ancient shamans painting by torchlight at Altamira to Rembrandt, working through the thirty years war and plagues. The notebooks of Leonardo and Linnaeus are natural reference points. The works of Morris Graves, Fuertes, Fabritius, Wenzel Hollar and Albrecht Dürer come to mind for Hanka is from a lineage of artists, who see no separation between man and nature.

In Hanka's closing words, he touches on the great cycles of nature and history, mentioning his own appropriation and adaptation of images from his masters – the sincerest form of praise. He exhorts us to do the same, seeing it all as a common patrimony — borrowed from the source, like the flesh hanging on our bones and the spirit that quickens it.



148 pp. with 193 Illustrations:
Published by the artist/author 2015
25.00 purchase on-line or contact the author
Ladislavhanka.com

ANNOUNCEMENTS

Exhibitions

"Paper Transformed"

An Exhibition at Northwind Art Center, Port Townsend, WA
July 3-26, 2015

"Paper Transformed" is an exhibition of the work of eight Western Washington artists who transform machine and handmade paper into artist books, sculpture, jewelry, baskets and other visual objects. Dona Anderson, Mary Ashton, Danielle Bodine, Zia Gipson, Lois James, Dorothy McGuinness, Jean-Marie Tarascio and Sande Washer-James all use paper for its inherent infinitely malleable character, not just as a substrate for traditional artists' media. To paraphrase philosopher and communication theorist Marshall McLuhan, Paper Transformed is an exhibition where "the paper is the medium and the message."

For these artists, paper is flexible and rigid, forgiving, shape-shifting, ubiquitous, easily stacked, bound, and collated into books, permanent (nearly) and transient, thick and thin, durable, recyclable, translucent and opaque, and gossamer thin. It can be folded, stained, painted, cast, felted, cut, torn, sewn, and woven. With paper in hand, these eight artists become sculptors, papermakers, naturalists, storytellers, printmakers, acute observers/manipulators of fiber made from cotton, linen, abaca, hemp, mulberry, mitsumata, and recycled wood pulp.

The paper work of Lois James, Zia Gipson and Danielle Bodine carries the record of cultural tradition, personal memory and story telling. Dona Anderson's and Mary Ashton's paper sculpture resonates with the living things which give the work its connection to nature. Jean-Marie Tarascio and Sande Washer-James artist books celebrate paper's long history of being used to make books. Dorothy McGuinness's intricate paper baskets are made from richly colored and patterned paper cut with surgical precision then folded and woven into rhythmic shapes. The eight artists in "Paper Transformed" show us how paper is infinitely alterable, taking the observer from the flat smooth surface we use daily to record the most mundane of life's events to the richly textured surfaces of handmade three-dimensional objects.

Paper-related workshops for adults are being offered by Danielle Bodine and Mary Ashton. Bodine will teach Paper Vessels July 11 and Ashton will offer Western Papermaking on July 18th and Asian Papermaking on July 19. See <http://northwindarts.org/news/workshops/> for more information. Other special events include a reception for the artists Saturday, July 4 from 5:30-8 PM and a panel discussion featuring several of the artists on July 12 from 1-2 PM in the gallery followed by mini demonstrations and workshops for kids from 2-4 PM.

The exhibition and related programs will be held at Northwind Art Center in the Waterman Katz Building at 701 Water Street in downtown Port Townsend, WA. Northwind Arts Center is open and staffed by volunteers Thursday – Monday: Noon – 5 pm.

Contact: Northwind Arts Center info@northwindarts.org

Opportunities:

Study Abroad:

The University of Georgia's Studies Abroad program in Cortona, Italy offers a variety of studio and academic courses during the Spring, Summer and Fall semesters.

Visit franklin.uga.edu/cortona for more information on living the Cortona Experience.



Rachel Singel, *Flower Burst*, 24"x18", Intaglio, 2015



Emily Weihing, *The Numinous*, 44"x30", Cyanotype and Bleach, 2015



Rachel Heberling, *Not For Play*, 10"x18", Intaglio and Monotype, 2015



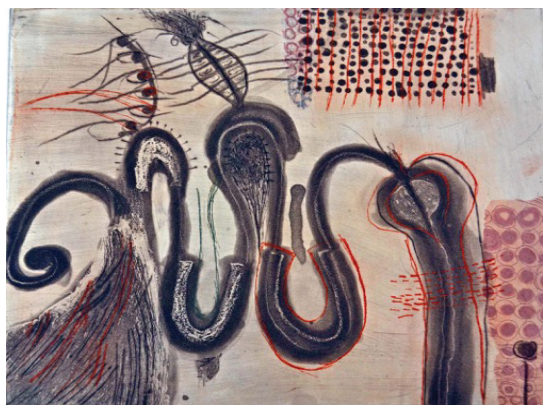
Peter Paul Depasquale, *Registered*, 22"x30", Screenprint, 2015



Barbara Zeitchick, *Soaring Eagle*, 8"x6", Etching and Aquatint, 2015



Camille Hawbaker, *Breathe*, 24"x24" Etching on Hand-dyed Silk, 2015



Jen Cole, *Winding*, 9"x11", Intaglio with Chine Collé, 2015

Panel Call:

FLUX CONFERENCE PANEL SESSION - CALL FOR PAPERS

"Case Studies in Failure"

Panel Chair, Beauvais Lyons, The University of Tennessee, Knoxville

This panel will examine the question of failure and the creative process. As a craft tradition, printmaking is a medium that is often rule-based, with little tolerance for deviation. These formulas are both a strength and a liability, giving the artist a set of tools, but potentially becoming risk-adverse. Failure offers opportunities to gain insights into new processes and variations on traditional methods while also having the potential to lead to discovery. What is the relationship between failure and innovation? Are there generational differences in how failure is understood? How do we understand failure as part of an evolutionary process? Papers are sought that look at the question of failure as a meaningful aspect of a creative practice and the teaching of art. The 90-minute panel will consist of 5 short (10 minute) case studies, each showing a different aspect of failure, with ample time for discussion. Papers could address failure as a component of teaching, failure as a catalyst for technical innovation, failure related to exhibition programming, failure and art sales, failure and the academic job market, and other aspects of failure for the artist.

Paper proposals will consist of (1) contact info including address, phone, email and web site, (2) paper title, (3) a 200 word (maximum) abstract, (4) a 150 word bio, and (5) a headshot (1000 pixels tall, jpeg) to be emailed to: blyons@utk.edu by July 15, 2015. Notification will take place by August 1, 2015.

Supplies:

Iron Frog Press is pleased to share their Print Frog to the SGCI community. The Print Frog is a high performance glass baren. The Print Frog was originally developed to print damaged, warped and highly textured wood grain blocks. It is now quickly proving itself as a revolutionary printmaking tool.

The Print Frog is made of solid glass weighing approximately 1.133 kg/2.5 lbs. This weight coupled with a smooth bottom allows it to glide across the paper quickly leaving a complete impression with far fewer strokes than other barens. The weight and low friction makes it possible to print on a wide variety of substrates including heavy etching papers and fabric. It has an ergonomic handle that puts the hand and shoulder in a neutral position that provides continuous comfortable printing. Due to the Print Frogs efficiency and comfort printing over a hundred impressions in one day is possible.

Also being made of glass, it is virtual indestructible in any studio. It can't be cut. It won't burn or rot. And it is impervious to any studio chemicals (solvents, acids, glue, inks etc.) if the Print Frog comes in contact with any of these materials it can be easily cleaned.

Because of all these wonderful qualities many artists are discovering new uses for the Print Frog such as: chine collé, monoprinting, bleed edge lithography printing, encaustic, tagging paper for color registration, papermaking, paper folding, presentation work etc.

The Print Frog is an outstanding, simple, innovative, elegant, therapeutic tool that would be an asset in every printmaking studio.

Available only through Iron Frog Press: <http://www.ironfrogpress.com/>

FB Page: <https://www.facebook.com/theprintfrog>

Etsy: <https://www.etsy.com/shop/IronFrogPress>

P: 214.766.7947

E: info@ironfrogpress.com



Left: Martyna Matusiak, *Jump*, 12"x16", Drypoint with Monotype, 2015



Right: Tom Baker, *Cathedral de las Casas*, 9"x12" Transfers and Screenprint, 2015

Below: Jenie Gao, *The Golden Cage* (page spread), 6"x8" (page), Woodcut Artist Book, 2015



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

NAME INSTITUTION/AFFILIATION (if any) _____

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Inquiries for Institutional and Lifetime Memberships are encouraged.

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

Michelle Martin
Treasurer, SGC International School of Art
1768 E 14th Place
Tulsa, OK 74104

OR JOIN/RENEW ONLINE AT WWW.SCGINTERNATIONAL.ORG