

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Fall 2015



In this issue: Letter from the President David Jones / Letter from Editor Matthew McLaughlin / The Association of Print Scholars: Bridging Printmaking Practice and Scholarship by Christina Weyl and Britany Salsbury / Intaglio and Relief Printing on Morgan Conservatory Handmade Papers by Aimee Lee / Call for Mentors by Nicole Pietrantonio / Time-based/digital printmaking; Living, Breathing, Moving By Rabeya Jalil / Letter from student representative Jade Hoyer / Announcements

BOARD OF DIRECTORS

President
David Jones
Columbia College
proppjonesstudio@gmail.com

Vice President of Internal Affairs
Kevin Haas
Washington State University
kevin@accumulated.org

Vice President of External Affairs
Nichole Pietrantonio
Whitman College
nicole.pietrantonio@gmail.com

Treasurer
Michelle Martin
University of Tulsa
michelle-martin@utulsa.edu

Secretary
Jessica Meuninck-Granger
University of Wisconsin-Milwaukee
meuninck@uwm.edu

DC (Mid-Atlantic) Member at Large/
Shannon Collis
University of Maryland, College Park
scollis@umd.edu

Member at Large
Charles Beneke
The University of Akron Myers School of Art
beneke@uakron.edu

Member at Large
Anna Nicholson
Escuela de Artes Plásticas, Puerto Rico
annanicholson@onelinkpr.net

International Member at Large
Michael Kempson
University of New South Wales, Australia
m.kempson@unsw.edu.au

Newsletter Editor
Matthew McLaughlin
University of Maryland, College Park
editor@sgcinternational.org

Technology Coordinator
Deborah Sosower
deborah.sosower@gmail.com

Portland Conference Liaison
Matthew Letzelter
Pacific Northwest College of Art
mletzelter@pnca.edu

Student Member at Large
Jade Hoyer
University of Tennessee-Knoxville
jade.hoyer@gmail.com

Membership Coordinator
Michelle Murillo
California College of the Arts, San Francisco
mmurillo2@cca.edu

Archive Liaison
Valerie Dibble
Kennesaw State University
vdibble@kennesaw.edu

Conference Coordinator
Eun Lee
Savannah College of Art and Design
elee@scad.edu



LETTER FROM THE EDITOR MATTHEW MCLAUGHLIN

Dear SGCI members,

I write as we have just past the mid-term of the fall semester and I don't know about you all, but my life will not slow down. But I really enjoy taking the time to look through and pull together the Graphic Impressions newsletter for our membership..



I was privileged to attending the mid-year boarding meeting in Portland just a few weeks ago. It was really great to get a preview of the spaces that will be utilized for the panels, demonstrations and exhibitions. Portland seemed like a great city for print and will be an excellent host for this coming conference. Not only are there lots of great venues for art and culture, but there is also some really great food for the evenings.

In this issue, we have an essay introducing a new print organization, Association of Print Scholars, an article about paper being made by the Morgan Conservatory and an article about work from the 56th Venice Biennale along with a selection of images from printmakers around the globe.

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

Best,

Matthew McLaughlin, Editor
editor@sgcinternational.org



Anita S. Hunt, *Dark Lodge*, etching, spit bite aquatint and gampi chine collé, 6 x 9 inches, 2015

Cover Image: Megan Moore, *A New Propagation*, collaged screen print, lithograph, etching, inkjet, monotype and relief print, 20"x15", 2015

LETTER FROM THE PRESIDENT:

DAVID JONES

Dear SGC International members,

It's October, and the seasons are changing-- and in Chicago the wind is BLOWING. I was walking down the street the other day and noticed I was slanted at about a 45-degree angle. Forget about having on a hat or using an umbrella; it's an exercise in futility.



In each of our homes, towns, classrooms, workshops, we notice the passage of time, the change of the seasons. I don't know about you, but it seems like just moments ago it was spring, and just yesterday we were all returning from the wonderful "Sphere" SGC International Conference held in Knoxville, Tennessee. It was an amazing event, and it will be one of the conferences we will look to as a model for organization, content, and flow. I know it has been expressed numerous times but I think it is worth repeating, on behalf of the entire membership: Thank You to all of "Sphere" organizers, the University of Tennessee, Knoxville, and the City of Knoxville, for all working together and hosting such a momentous event.

I've just returned from SGC International's mid year meeting in Portland Oregon, which will be the site of the 44th SGC International Conference, "Flux: The Edge of Yesterday and Tomorrow," this coming spring. I believe this will be yet another ground breaking event where we celebrate our roots, and explore the width and breadth of print in all of its forms, permutations and iterations, and we will gather and delve into where print is going.

There is so much change going on within the organization that I implore you to attend our membership meetings while at the conference. Let me just say that SGC International is your organization, and you have a say in how it's run and a voice in the direction it's going. I have served as President for two years, and this experience has given me a new perspective. I now appreciate more than ever how vital the organization is in the context of community, of belonging to and sharing a unique lineage that goes back to the days of putting ink or pigment onto a surface, whether it be on skin, paper, cloth or walls. That act has set us apart, and also bonded us together.

The historical, philosophical and ego driven boundaries that used to keep the disciplines apart are blurring further. The conference is a testament to this: we now have letterpress and offset printers, papermakers, book artists, designers, curators, poets, sculptors, collectors, and curiosity seekers all eager to experience and participate in this vital, vibrant community. I am proud, honored and humbled to know so many amazingly gifted individuals, each intently listening to that voice within, and each courageously striking out on their own to make in some way a real or metaphorical mark. And those marks become the collective stories we all tell to one another and to the greater communities to which we belong.

I hope to see you in Portland-- and in the meantime enjoy this issue of the SGC International newsletter.

A handwritten signature in cursive script, appearing to read "David Jones".

Sincerely
David Jones
President SGC International



Hugh Merrill, etching, 9" x 12", 1969

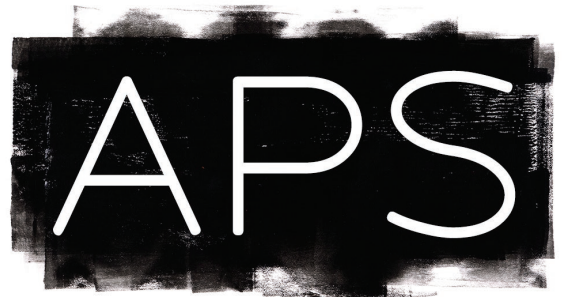
THE ASSOCIATION OF PRINT SCHOLARS: BRIDGING PRINTMAKING PRACTICE AND SCHOLARSHIP

CHRISTINA WEYL AND BRITANY SALSURY

CO-FOUNDERS AND CO-PRESIDENTS

ASSOCIATION OF PRINT SCHOLARS

We are very excited to share information about the Association of Print Scholars (APS), a new group for print enthusiasts, with members of SGCI. We founded APS to fill what we saw as a void in the print world. Although the print world is very collegial and involves many people with different types of knowledge, few mechanisms existed to connect its diverse members and provide opportunities for collaboration and exchange.



ASSOCIATION OF PRINT SCHOLARS

As graduate students in art history, we both found it challenging to stay current and make connections with others interested in our fields of research (women printmakers of Atelier 17 for Christina and printmaking in fin-de-siècle Europe for Britany), whether they were dealers, artists, or fellow researchers. Although we did our best to follow news of exhibitions, books and articles, events, and print fairs, the sheer number of things going on in the print world made it difficult to keep up. We wished that a central resource existed to help find both current and past activity in the field and learn about new scholarship and prints that interested us.

We felt strongly that mutually beneficial conversations could develop between the many types of people involved with prints—including curators, academics, graduate students, paper conservators, dealers, collectors, and artists. We started APS to create a vibrant network for print enthusiasts and connect these different professional groups, within our organization's overarching mission of encouraging innovative print scholarship. We chose APS's name with a broad and inclusive definition of "scholars" and "scholarship" in order to acknowledge the various types of expertise that contribute to conversations about printmaking as a whole.

We began developing our ideas for APS in May 2014, in collaboration with several leading members of the print community, including professors, museum curators, and artists, many of whom now serve on our Advisory Board, and we officially launched APS in October 2014. We were surprised and excited by how enthusiastically the print world responded. As of October 2015, we have almost 400 members from around the world who come from a wide range of professional fields, including printmakers, master printers, paper conservators, academics in a range of disciplines, graduate students, gallery owners and dealers, and collectors.

One especially useful feature that showcases APS's network of members is the email listserv, one of the major benefits of membership. Recently, a curator in Texas sent a query looking for suggestions of artists who use eccentric methods or tools for printmaking (for example, Robert Rauschenberg's tire print). Within a day, nearly 30 members from all corners of the world responded with an impressive range of examples, spanning innovations made by 18th century Japanese artists through the present day. In the end, at least 100 artists were named, and an invaluable resource was effectively crowd-sourced.

APS also launched a new website -- www.printscholars.org -- which has become a major resource for the print community. Members create profiles where they can list professional information (like places of work), academic degrees (either completed or in process), and any current projects. The membership directory serves as a great tool for members and the general public to identify print enthusiasts with particular interests, whether historical or technical. Members can also post news (such as exhibitions, new editions, lectures, conferences, and workshops) and opportunities (including calls for participation, prizes, jobs, and internships). Over time, we expect the website will become an important archive of information about the print world. We also hope that it will serve as a one-stop-shop for current information on printmaking.

Beyond connecting the print community online, APS sponsors several types of offline initiatives and projects to facilitate networking and social opportunities between members. Last year, we hosted social gatherings in New York, Paris, and Berlin, and will hold another reception in February 2016 at the College Art Association's annual conference in Washington, DC. In September, we hosted a lecture in New York by Peter Parshall, former curator of Old Master prints at the National Gallery

of Art, about the history and future directions of print scholarship. Upcoming in November 7, we will host a symposium to coincide with Print Week in New York City. The event will feature a morning lightning round for graduate students to present their dissertation topics (5 minutes for each) and an afternoon session of longer talks by senior scholars responding to the theme, "Method, Material, and Meaning: Technical Art History and the Study of Prints." We welcome suggestions for potential print-related events from members and can help with sponsorship, organization, and publicity.

APS also sponsors the annual Schulman and Bullard Article Prize, a \$2,000 award given annually to the most outstanding contribution by an early-career scholar. In September, we recognized the first winner who wrote about biblical maps known to John Milton as he wrote *Paradise Lost*. Eventually, we also hope to offer other grant opportunities to members who are interested in pursuing digital projects.

Finally, we are organizing a multi-day workshop in June 2016 which will connect master printers with early-career art historians who would like to have hands-on exposure to printmaking techniques. This workshop will be a unique, didactic, and comprehensive opportunity for those who study prints to work with those who create them. Tentatively planned to take place in Providence, RI, sessions will be held at studios and other nearby workshops, where participants will have the chance to learn and practice techniques themselves rather than solely by viewing demonstrations.

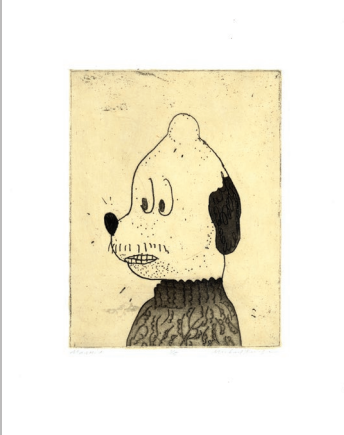
We hope that printmakers recognize the benefits of APS, and we welcome you to sign up for membership through our website. We also welcome suggestions from artists for potential events or initiatives. We can provide support through funding and planning toward projects that help foster community and advance knowledge of prints. We look forward to becoming a resource for all types of makers involved in the print community and welcome feedback on how we can continue to foster connections.

Who Me?

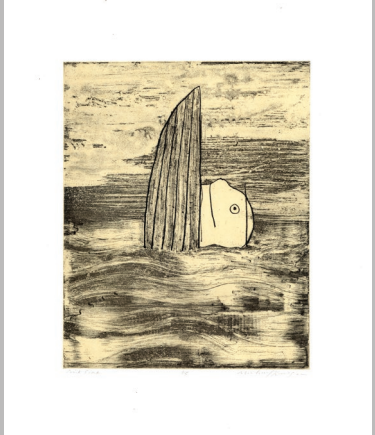
Michael Krueger (Published by DUSK editions)

A new series of etchings produced in the summer of 2015, represent a return to a narrative for Krueger.

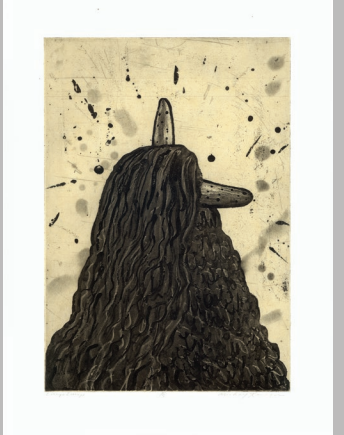
- 1) *Who Me? River Styx*, 13"x9" on 18"x14" paper, intaglio, Hahnemuhle Durer Etching with Gampi chine colle, Ed.5 2015
- 2) *Marnix* 8"x6" on 13.5"x11" paper, intaglio, Hahnemuhle Durer Etching with Gampi chine colle, Ed.5 2015
- 3) *Sink Sink*, 10"x8" on 16"x14" paper, intaglio, Hahnemuhle Durer Etching with Gampi chine colle, Ed.5 2015
- 4) *Lump Lump*, 13"x9" on 18"x14" paper, intaglio, Hahnemuhle Durer Etching with Gampi chine colle, Ed.5 2015



2



3



4

INTAGLIO AND RELIEF PRINTING ON MORGAN CONSERVATORY HANDMADE PAPERS

BY AIMEE LEE, ARTIST-IN-RESIDENCE

In 2010, I traveled to the Morgan Conservatory in Cleveland and met its founding director, Tom Balbo, for the first time. We had agreed to build the country's first hanji (Korean paper) studio, and spent the summer building out all of the equipment and tools to establish the Anne F. Eiben Hanji Studio. Key selling points included Tom's openness to new ideas and collaboration, and the Caraboolad garden, which provided raw material each year to make paper and teach the life cycle of Asian papermaking. The garden now includes more plants for papermaking and natural dyes, while the studio continues to grow with equipment, tools, and highly qualified personnel. The 15,000 square-foot space includes a gallery, archives, store, paper mill and beater room, bindery, letterpress studio, wood shop, multi-purpose art lab, and full office suite—not to mention its urban garden that is doubling in size, and outdoor space for large-scale papermaking. There is no place quite like the Morgan, and it continues to impress each new visitor after eight years in operation.

One of the Morgan's main goals is to produce and distribute high-quality handmade papers. Its regular papers include the Artist Curated Line of 18" x 24" papers in cotton, abaca, and flax, Eastern Paper Studio lines in kozo and gampi (tested by woodblock printing master Takuji Hamanaka), and assorted papers of varied fibers. Each year, the Morgan also produces custom papers, and in 2015, participated in two printmaking projects in both eastern and western styles that merit notice.

Egress Press and Research: Bill Mathie, master printer

Egress Press and Research (EPR) is a fine art publishing arm of the Edinboro University printmaking program in Pennsylvania. Invited artists visit campus to work with professors and students to create a proof ready to print. After the artist leaves, professors and students print the edition, split between the artist and EPR. One print each goes to the Erie Art Museum, Edinboro University's permanent art collection, and the EPR archive. Remaining prints are sold to recoup costs and fund future projects. The ongoing purpose of EPR is to expand printmaking knowledge and awareness of the creative process of living artists to students and professors. Students can experience fine art publishing before deciding to pursue such a career.

Professor Bill Mathie worked with artist Matt Rebholz to source an Asian paper flexible and strong enough to print intaglio with deeply etched lines. Matt had previously used an Asian paper no longer sold in the U.S., so Bill searched for alternatives. Not only did the Morgan hanji work best, but it was a local paper with options for customization. Bill first tested a batch of 25" x 36" hanji made from Thai kozo. However, the proofs caused a fine mist of fibers to stick to the plate after printing, and fibers pulled up from the paper. We tightened up quality control on fiber processing, namely cooking and picking, to create a new batch. Bill was able to swap out the paper and test the second batch, which was much stronger and more consistent, with no sign of fuzzing on the paper or plate. The final images were cut out and mounted onto a cotton rag paper. This process helped us at the Morgan shift to using 100% Japanese kozo for our large hanji, which has proven to be of superior quality and value.

Technical notes: EPR printed damp, wiping all plates and printing one immediately after the other. The hanji went through the intaglio press four times (with three plates) to print, and once through the litho press to attach the hanji to the cotton sheet. The line plate was very deeply etched, so the hanji went through twice to capture those lines. Chine collé was used to mount the cut-out images on hanji to a white cotton receiving paper.

Bill said, "The paper held up great." For larger-volume printing, he would recommend the process of working with a paper mill to develop paper for specific processes.



Matt Rebholz, *Creation Myth*,
etchings on Morgan Hanji mounted on Revere cotton rag paper, 11" x 30".

Wood Engravers Network: Eric Gulliver, master printer

The Wood Engravers Network (WEN), organized in 1994, is a group of printmakers especially interested in wood engraving. WEN provides a forum for communication, encouragement, and education through publications, print exchanges, and annual workshops. The 2015 workshop was held in Cleveland and hosted by the Morgan Conservatory, with lead organizer Eric Gulliver, a local wood engraver. Eric wanted to use Morgan paper for WEN's collaborative project, and talked to Tom about this possibility. The studio coordinator at the time worked with Eric to provide an assortment of papers that would suit the needs of wood engravers: very smooth, not too hard, even thickness, with very little embossing for crisp prints.

Eric tested these papers with old electrotypes, printing damp and dry, on sized and unsized samples. It was clear that the paper surface had to be smoother, so the Morgan used a pseudo-calendaring method wherein the damp paper was dried against acrylic sheets, under restraint. The results were successful and resulted in a new line of Engravers Paper, a sized cotton/abaca mix. It was originally formulated as a white paper, but can be reproduced in a variety of colors.

This group of artists relished the opportunity to print onto something new, especially now that the supply of good commercial papers has dwindled. Eric was "thrilled to go through the process and would happily repeat it," because it adds a certain ownership of the paper, and because of the ease of working with Morgan staff. Though he already knew about paper types and the means of production, the opportunity to participate in the process gave him a deeper understanding of how paper is made, what goes into the paper, and a richer sense of its nuances. He would definitely consider working with paper producers in the future; being able to go to someone with a list of needs and coming out with a solution was an amazing experience.

Technical notes: Engravers' Paper works best when printed damp. The test sheets were printed on a Vandercook proof press with two runs, one for type and one for image. Any relief process would benefit from using this paper.

For inquiries about custom orders or other paper services, contact the Morgan's studio coordinator, Radha Pandey at rpandey@morganconservatory.org or (216) 361-9255.

www.morganconservatory.org

www.egresspress.org

www.woodengravers.net



Eric Gulliver's tests of various Morgan papers (pure and mixed cotton and abaca, bleached and unbleached, sized and unsized, dry and damp).

CALL FOR MENTORS BY NICOLE PIETRANTONI

Career Mentoring Services 2016: Call for Mentors

DEADLINE: December 15, 2015

SGCI is pleased to continue the Career Mentoring Services at the Portland Conference. Becoming a mentor is an outstanding way to serve our membership and foster interest in our field. The program is seeking experienced professionals to offer mentoring in the following areas:

- Artist Portfolio Reviews
- Graduate School Placement & Advice
- Career Advice for Emerging and Mid-Career Artists
- Tenure and Academic Advancement
- Community-Based Art, Independent Presses, and Non-Profits

Applicants must be experienced professionals and available for at least one 90 minute mentoring session at the conference (one session serves 3 mentors for 20 minute sessions each, with 10 minute breaks between sessions). All mentors will receive a letter of recognition for their service and a box lunch voucher to be used at the conference.

To Become a Mentor:

Submit a Mentor Application Form (www.sgciportland.com/wp-content/uploads/2015/07/Mentor-Application-Form.pdf) with your CV and Bio to outreach@sgcinternational.org by December 15, 2015. In the subject line of your email, please follow this format: "Your Name: Mentor Application." Include your last name in the names of all files submitted. Mentors will be notified within 2 weeks of acceptance.

Mentoring Session Dates:

Sessions will coincide with the panel schedule at the conference.

Thursday, March 31st:

Session 1: 1:30-3:30pm

Session 2: 3:30-5pm

Friday, April 1st:

Session 3: 10:30-12pm

Session 4: 12-1:30pm

Session 5: 1:45-3:15pm

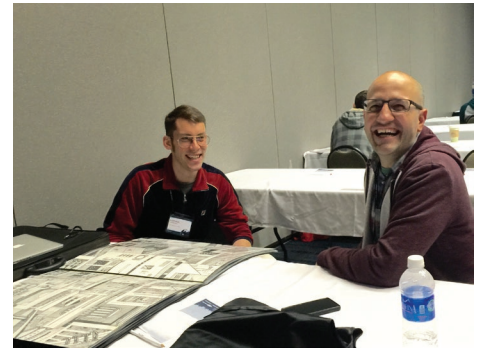
Session 6: 3:30-5pm

For More Information:

Contact Nicole Pietrantonni, SGCI Vice President of Outreach, outreach@sgcinternational.org

To Sign-Up for a Mentoring Session:

Career Mentoring Sessions are a free service provided to SGCI members at all stages of their careers. Outstanding professors, printmakers, and arts professionals from across the country are available to review your materials during a 20-minute personal interview. Sign-up for Career Mentoring Sessions is available this year through conference registration (<http://www.sgciportland.com/registration/>).



TIME-BASED/DIGITAL PRINTMAKING; LIVING, BREATHING, MOVING BY RABEYA JALIL

My East is Your West | A collateral event of 56th Venice Biennale
May 6 - October 1 2015

A milestone for South Asian Art History: Much has been written and said lately on Rashid Rana as the first artist from Pakistan to represent the country at the Venice Biennial, but there is still plenty more to explore in his work, primarily because every viewed experience is unique as it features 'you' in it. The 'viewing, the viewer and the viewed' acquire ambiguity. One becomes 'the other' interchangeably.

Rashid Rana (Lahore) and Shilpa Gupta (Mumbai) share a pavilion under the Indian subcontinent (as one region) in Palazzo Benzon at the center of Venice near Grand Canal. This exclusive platform, offers opportunities for a multi-layered dialogue between artists of Pakistan and India, between the Arts from the Sub-continent and the rest of the world and between Venice and Lahore. Subsequently, this series of work produced by Rana (2013-2015) and Gupta (2014-2015) is physically (and metaphysically) across a matrix of regions – one that is not so much trans-national but more trans-regional.

My East is Your West, is a combined event of the 56th International Art Exhibition, la Biennale di Venezia (May 6 to October 1, 2015), commissioned by the Gujral Foundation. Natasha Ginwala and Martina Mazzotta are the curatorial advisors for the project. It aims to re-contextualize the relations between South Asia's nation states and refresh their geographical and cultural cartography. However, the holistic installation does not completely subscribe to the east west dichotomy or to a nation-state conflict, nor does it seek to sensationalize the long existing love-hate relation between Pakistan and India.

Both Rana and Gupta have independent art practices yet their art-making philosophy shares threads and patterns. Gupta's visual diction captures the nuances of an idea with rigor while Rana deals with similar notions through an overarching, bird-eye perspective. In an interview with Madyha Leghari, Rana says, "While Shilpa and I use disparate vocabulary, our concerns overlap often. We are both interested in ideas of location and dislocation, visual perception, transnational belonging and an individual's transaction with authority... I found it both challenging and exhilarating to be able to bounce off ideas with a mind as sharp as Shilpa's". Interpreting Gupta's Untitled and Rana's Transpositions, Natasha Ginwala says that, together, the two bodies of work "move away from the ever-accumulating weight of history to recount contemporary aspects of human mobility, location and dislocation, as well as the subjective drives of perception". The "artists navigate between the individual and the communal realm in relation to the 'everyday' experiences of collective consciousness."

Gupta's 4-year research-based project is an aesthetic account of the India Bangladesh border and the space surrounding the demarcation. It dwells in the debate around the 'world's longest security barrier' under construction between the two states. This extensive body of work, which includes video, installation, drawings, photography, text and performance, centers on the blurred idea of citizenship and location.

Rana's work is experiential, interplaying with ideas of place, presence and transition across five rooms. While Rana is not deeply concerned about the mediums that define his art practice, he employs interdisciplinary modes of communication, blending digital printmaking, video, time-based media and installation across five rooms. The act of walking through those inter-connected spaces becomes art itself, hence the narrative around it increases exponentially.

The highlight of the show for me is Shuhuud-o-shaahid-o-mashhuud (The viewing, the viewer and the viewed, 2015). It is a single channel projection of live-streaming of videos displayed across one entire wall of a room at two places simultaneously. The Lahore leg of the project, situated in Liberty Market (at the hub of commercial activity in the city) and in collaboration with the Lahore Biennale Foundation, brings together people and their conversation across two cities – Lahore and Venice. Between Liberty Market (Lahore)



*Shuhuud-o-shaahid-o-mashhuud
(The viewing, the viewer and the viewed)
2015
Single channel projection
photo Mark Blower*

and Palazzo Benzon (Venice) thrives a bond; it is a space we all traverse. This state of being transcends boundary, culture and location. On the day of the opening, the crowd in Lahore eagerly waited to enter the pavilion to view the project and the excitement was mutual in Venice. The structure in Liberty Market is a replica of one of the 17th century Palazzo Benzon rooms that celebrates the diversity of identities in a shrunk and homogenized global world. It also alludes to dichotomous identities of a place and romanticizes the duality or multiplicity of existence. The respective spaces across two culturally distinct zones ironically share the same backdrop, one as an illusion of the other.



War Within II
2013-14
C print + DIASEC
600 X 240 cm (in two parts)
photo Mark Blower

Rana's says that his "work is a negotiation between the actual and the remote. The actual is close at hand – something one can experience directly with the body as the site of knowing. The remote, on the other hand is knowledge amassed indirectly, from diverse sources scattered across time and space such as the Internet, books, history of collective knowledge. The result is a meditation on location, both in a physical as well as temporal sense."

The single-channel wall sized projection *I do not always feel immaterial* (2015) is an interplay with the background and foreground of the individual viewing the work. Much to the surprise of the visitors, their candid interaction with the immediate exhibited space is recorded and broadcasted on the projection, almost live (after a 15-second delay). On entering, one feels that they are watching a mirror reflection of the room they are in, later realizing that their presence in that time and space is an integral part of the living 'artwork' as they start appearing in the live video streaming.

War Within II (2013-14) is a C print (+ DIASEC) photomontage spanning two adjacent walls at a right angle. It re-articulates *Oath of the Horatii/ Le Serment des Horaces* (1786), the neoclassical painting by Jacques Louis-David and recreates the historical roman legend in a vicious and aristocratic environment. The two panels apparently seem to be a reflection of each other but, on scrutiny, offer different pixelated distortions of the same image (or its painted memory).

My sight stands in the way of your memory (2012-2015) is an Installation with two works; *Site-uations* (2015) - a single channel projection and *Anatomy Lessons I* (2012) - a 9 channel video on 9 monitors. The famous Caravaggio painting, *Judith Beheadin Holofernes*, (1598-99) is appropriated and reconstructed on a large scale with thousands of small pixel-like video clippings of news reports, film fiction and surveillance footage. In contrast to Rana's iconic practice, (imbued with one 'image' consisting of several paradoxical digital prints) this time, the small video projections add up to one large image; jointly narrating instances of fear, uncertainty and anxiety.



My sight stands in the way of your memory
2012-2015
(An Installation comprising of two works)

Responding to the architectonic structure and character of Palazzo Benzon, Rana creates *A mirror lies vacant*, a 3-D site-specific installation with latex print on wallpaper. He fabricates the walls of the outer façade of a large cube in the center of the room with mirror images of the interior (windows, doors) that surround it. The re-engineering of space opens up a discourse around the illusionary and the original; between reality and meta-reality, between the visceral and the physical.

Site-uations
2015
Single channel projection
photo Mark Blower

The collateral works subtly infuse the overarching vision of the Venice Biennial 2015, *All the World's Futures* (curated by Okwui Enwezor). Both artists deliberate on cultural hybridity, complexity and a convergence of identities. The glaring visual features for this year's exhibit are the extensive use of technology, larger than life scale, bizarre projections, inextricable

digital interfaces and integrated architecture. Rana thinks that the biennale model is becoming progressively global and homogenized. However, this structural standardization may not necessary be unquestionable and, so, he hopes that with time, there will be tremendous possibilities for it to evolve and grow. He believes that this kind of a platform allows for a much wider audience to engage with works of art and hence offers multiple vantage points to flourish.

Rana's work is interactive and immersive; public involvement and collaboration are at its core. His practice conflates the transient nature of regions, spaces and their geography. Tapping onto the fourth dimension and the sensory, he fluently creates an agnostic space for us to exist universally, and be virtually across two mind-zones and time-zones. The crucial difference in the two: to enter the zone in Venice, the prospective viewer has to pay hundreds of dollars; in Lahore, the engagement is free – a dichotomy or experience that could give rise to a heated critique about art, its appreciation within the cultural elite and its egalitarianism. Whatever the case, Rana makes SouthAsia proud.

LETTER FROM THE STUDENT REPRESENTATIVE JADE HOYER

The Value of Change and of Other People's Printshops

Hello Printmakers,

I'm writing this to you en route from Portland to Knoxville, having just been in Portland for conference planning. This got me thinking about change. Like many of us, I don't deal especially well with it. As a child, I named a tiny stunted tree in my backyard, "Christopher." When my family moved, I made such a fuss about leaving "Christopher" that my dad (begrudgingly) dug the tree up and replanted it in the new yard. My six-year-old life was full of change then, and I desperately wanted some things to stay the same. This is a common feeling, one that extends to the printshop, too. Starting grad school at the University of Tennessee, Knoxville after spending my life in the Midwest was a similar type of upheaval for me. To go from a printshop where I knew all the rules to one with new customs and new processes felt like being at a grocery store and suddenly being unable to find bread.



At the risk of stating an obvious platitude, change is good, guys! Scraggly little "Christopher" of my childhood backyard became a booming monster tree in the new yard. I've become a better printmaker for being in grad school, in no small part thanks to the influences of my professors and peers, who each bring their own knowledge and customs to the metaphorical table.

As student-printmakers we are doubly fortunate when it comes to change. This is because we face it a lot. As students, we have the capacity to flex our comfort zones in new classes with new people each semester and to potentially have additional artistic experiences in summers. As printmakers, thanks to conferences, we are afforded the opportunity to visit other printshops and discuss new ideas each year. We have an annual planned event to shake up our routines and challenge expectations. (I am super psyched about Portland, by the way!) So, Student Members, I hope at this time of the year you all register for a new class next semester and start to explore options for the summer. Most of all, I hope to see you this Spring in Portland!

Cheers,

Jade

ANNOUNCEMENTS

Exhibitions

Sang-Mi Yoo
Brookhaven College Forum Gallery
January 11 – February 3, 2016.

Tallmadge Doyle
Upcoming Solo Exhibition - "Shifting Migrations" at the Augen Gallery Portland Oregon
December 2nd -December 31st

Opportunities:

Survey:

Engineering students at University of Wisconsin - Madison request the participation of mezzotint artists in a survey on your process habits and needs.

Here is the link <https://www.surveymonkey.com/r/Y2BXTFG>

Panel Call:

Please submit to participate in the SGCI 2016 Student Panel, *In Flux: How to get from Point A to Point B*. The panel explores how as students, we are continually in transition, moving from educational programs to our future careers. This panel will focus on how to plan and prepare for transitions, and will present possibilities and elucidation of how people started out, whether in teaching, maintaining a professional artistic practice, or starting a shop. Current students are especially encouraged to submit!

Submissions are due to sgcistudentpanel@gmail.com by 12/1.

For more information go to: <http://sgciportland.com/calls-for-entry/>

Print Event:

Really BIGPRINTS!! 2016 is on for July 14,15,16 !!!!!!!

REALLY BIG PRINTS!! Again!! A Steamroller Printmaking Event
Organized by Berel Lutsky – UW Manitowoc, Ben Rinehart – Lawrence University, Katie Ries – St. Norbert's College, The Rahr-West Museum of Art, and the Hamilton Wood Type & Printing Museum

After the success of Really BIGPRINTS!! In July of 2014 the City of Manitowoc has again graciously donated the use of the steamroller for a special 4-day printmaking event July 13-16, 2016 and agreed to mount an exhibit of the prints at the city's Rahr-West Museum of Art. Artists are invited to prepare and bring a large-scale relief matrix and print an edition of large relief prints. Inks, ink modifiers and rollers/brayers will be provided during the event. The culmination of this project will be a party for all printmakers and potential print collectors on Friday evening at the Hamilton Wood Type & Printing Museum. Exhibition of the prints will be at the Rahr West Museum of Art for the month of August 2016 and then at the Hamilton Wood Type & Printing Museum through the beginning of November. Prints will be on display for Wayzgoose 2016 at Hamilton. After that the prints will move on to Lawrence University and other venues TBD.

New for RBP 2016

Hospitality, in the form of beverages and light snacks for printmakers, their teams and volunteers during the printing sessions



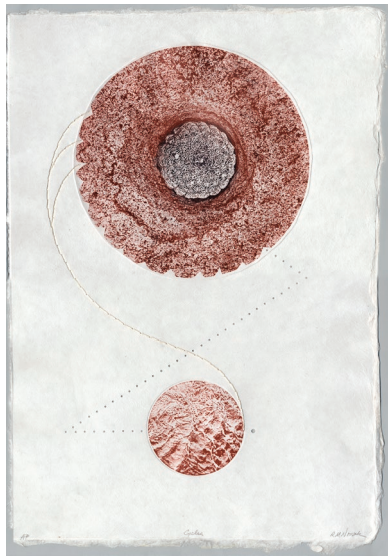
Sang-Mi Yoo, *Trace reTraces*, detail. 2012.
Lasercut wool felt, latex paint, 38 x 35 inches each.
Installation at Pratt Gallery.



Tallmadge Doyle, *Passiflora*, 2015 etching, aquatint
, 24 x 18 inches



Ken Wood, *Each to Other, IV*, Relief Print, 22" x 20", Published by Pele Prints, 2015



Rhea Nowak, *Cycles*, photo intaglio, stitching, perforations on approx. 22" x 15" Thai paper, 2015



Steven Skowron, *Unexpected*, Photogravure print, 8" x 11.5", 2015



Mark Rice, *Office Chaos*, Linocut, 15" x 14", 2015



Benjamin D. Rinehart, *Team Ramey*, pressure print, letterpress, laser copy, archival pigment print, embroidery thread, mylar, acetate, and vellum paper, 10" x 10" x 2.5" (closed), 2015

ReallyBIGPRINTS!!PARTY!! - Celebrate RBP with dinner, drinks and music at the Hamilton Wood Type and Printing Museum on Friday evening -7/15, The party is included for all paid participants, guests may attend for a price.

ReallyBIGPRINTS!!PASTE!! – The City of Manitowoc in addition to hosting an exhibit at the Rahr-West Museum of Art has agreed to making a number of city sites available for pasted print installations. There should also be opportunities to install at other locations in Manitowoc and Two Rivers.

Details for ReallyBIGPRINTS!! PASTE!! Will be made available as soon as we have them.

More details here: <http://manitowoc.uwc.edu/arts/gallery/special-exhibit>
For Registration Click here:
www.files.acrobat.com/a/preview/dd087615-eaab-4800-8910-9b4ebe8b580b

Download the form, fill it out, save it, and send it as an attachment to:
berel.lutsky@uwc.edu

Exhibition Opportunity:

“Chaos” National Juried Exhibition 2016 - at Arc Gallery
DEADLINE: February 21st, 2016

DESCRIPTION:

The creative spirit often spins out of control. How does one handle a vortex of senses, impressions and memories and capture the experience in the form of art? Is chaos something you fear, create, or control?

Interpretations could include, but are not limited to: chaos caused by nature such as global warming, tsunamis, earthquakes, volcanic eruptions, tornadoes and floods; sensory overload caused by the constant feed of social media and 24-hour news; the chaos of consumerism and materialism, the chaos of diversity in language, perspectives and religious beliefs; the chaos of war, displacement, overpopulation, hunger and diaspora; and the chaos you cause through subversive, anti-social or outrageous actions.

Arc Gallery is seeking works that depict chaos or cause chaos in the viewer. What does chaos mean to you?

CATEGORIES ACCEPTED

Sculpture, painting, drawing, photo, printmaking, ceramics, assemblage, collage, mixed media, fiber art, artist book

VENUE

Arc Gallery, 1246 Folsom St, San Francisco 94103

JUROR: Annette Schutz, ArtHaus Gallery, San Francisco, CA

Gallerist Annette Schutz co-founded ArtHaus Gallery in 1996 with business partner/gallerist James Bacchi. An award-winning SOMA-based gallery, ArtHaus emphasizes museum-quality works, diverse in subject matter, media and style by noteworthy New York and Bay Area artists. ArtHaus and Gallery Artists have been featured by more than 300 print and electronic media sources including; New York Times, Art in America, Art News, San Francisco Magazine and ABC-TV. Annette was born in South Dakota and has a Bachelor of Fine Arts degree and Art History Degree from the University of South Dakota. www.arthaus-sf.com

JUROR'S AWARD

A Juror's Award ribbon, certificate and \$250 will be presented to each of the three works that express the most imaginative interpretation of the theme.

EXHIBITION DATES
May 7, 2016 - June 25, 2016

“Chaos” OPENING RECEPTION
Saturday, May 7th 7-9PM

“Chaos” ARTIST TALK & CLOSING RECEPTION
Saturday, June 21st, 1-3PM

GALLERY & ON-LINE GALLERY
There are two opportunities to get into this show. The juror will select works that will be exhibited in the Arc Gallery at 1246 Folsom Street and works that will be included only on the Arc On-line Gallery.

CATALOG
All artwork selected will be included in the exhibition catalog. Catalogs will be available for order at the time of notification

Apply here: <http://www.arc-sf.com/chaos.html>

Fellowships/Assistantships:

Teaching Assistantships available – University of Miami, Coral Gables, FL
Department of Art and Art History

The MFA degree is offered in Painting, Printmaking, Photography/Digital Imaging, Sculpture, and Ceramics. Assistantships include a tuition waiver and annual stipend of \$11,628. The Printmaking

area is equipped for lithography, silkscreen, intaglio and relief printing as well as digital printing.

Faculty include Lise Drost <http://lisedrost.com/home.html> and Lani Shapton <http://www.lanishapton.com/>

More information can be found on the department website: www.miami.edu/art

Questions? Contact Lise Drost at l.drost@miami.edu or 305.284.9415
Application deadline: February 15th



Richard Hricko, *Sycamore and Birch Series (Series of 7 Prints Total)*, Bark Intaglio and Rust Monoprints, 70 in x 23 in each, 2012

SUPPORT SGC INTERNATIONAL : JOIN OR RENEW YOUR MEMBERSHIP

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

NAME INSTITUTION/AFFILIATION (if any) _____

ADDRESS _____

CITY/STATE/COUNTRY/ZIP-PLUS FOUR _____

PHONE _____

E-MAIL _____

PLEASE CIRCLE: \$75 REGULAR MEMBERSHIP \$35 STUDENT MEMBERSHIP NEW RENEWAL

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