



Lynne Allen, Barb Madsen, and Roberta Waddell (right). Roberta Waddell is accepting the "Award of Distinction" from the RCIPP, a division of Mason Gross School of the Arts

## [3D] Diversity, Discourse, Dimension



June Wayne

2004 Southern Graphics Council International Conference



Demonstrations from a bird's eye view



New Brunswick skyline in March



New Brunswick train station - waiting for the "Rutgers Printmaker's Special" to New York City



June Wayne contemplates



Hugh Merrill, Norman Wagner and Beauvais Lyons



Grand Harmony, Chinatown, NYC - site of SGC banquet



"Alternative Media" panel takes questions



Judith Brodsky accepts "Printmaker Emeritus Award"



Ed Bernstein, Andy Rubin and Karen Kunc



Lynne addresses banquet-goers



Roger Steele and Takuji Kubo



Bradlee Shanks (left) enjoys reception fare

making the work we do? How can printmaking inform, as for Chuck Close, the rest of our work, bringing each project further along in creative and conceptual maturity? Originally an information-imparting system, how can our prints continue to speak to others through the ages?

Several artists addressed the concept of visually coding a critique about the crass commercialization of the present. More than once I heard someone use the phrase, "There is nothing I want here," in reference to painstakingly produced works that dealt with the concept of overabundance. From the inclusion of free software on the outside packaging of cereal boxes and other "supermarket fine art products" to the meticulously engraved images about homosexual invisibility within cross-sectioned shopping tableaux, artists were using the cultural saturation of advertising to undermine its traditional overt intentions. Regarding the viability of comics and other forms once traditionally considered to be "low art," Christopher Sperandio commented, "we're not interested in killing TV, we just want to send it to college!"

The work of Kara Walker provoked questions about the outer edges of content that many contemporary artists seek to explore. Presenter Ellen Price wondered aloud, "are viewers too literal?" Within the arena of facing taboo images, artistic exorcisms, and postmodern parodies that seek to "deconstruct our racially biased subconsciousness" questions emerged about whether the edge between victim and victimizer might be too slippery. Who, in addition, is qualified to address some questions? Do well-known African-American artists and important curators who adamantly oppose Walker's works have grounds for their negative responses? Is the dialogue itself worth the controversies surrounding it? Some would say that courting the edge of what is appropriate is the most important place to be and that the edge continues to exceed one's grasp is proof that the art is in the front lines of its time.

The edge at which high/fine art connects with politically active content has been excitingly



Mel Chin at RCIPP

explored for many years by Mel Chin. I first became aware of Chin's work through his project, "Revival Field," in which he collaborated with scientists to produce earthwork gardens that physically healed contaminated areas of land through "hyperaccumulator" plants as they drew out heavy metals from the ground in the process of their growth. One of the most important environmental and socially conscious artists working in the last three decades, in my opinion, Chin addresses large cultural problems through his art, formally, while improving the lives of others through his results, practically. It was a thrill to meet him and hear him speak of his current project at RCIPP.

Preserving and conveying ideas, according to Chin, are the most important functions of art. In Chin's works, the ideas behind the visual result are an attempt to raise the viewer's consciousness about difficult, controversial issues. "Images and ideas are being replicated constantly, he said, referring to "what we're allowed to see." "I want to point to spectrums within our world which are not expressed," he said, "and create conditions of discourse about something silent." Through his project at RCIPP Chin hopes to create work "that forms the foundation for something other to occur using the form, beauty, look and feel of the real," furthering the concept that art can have the power to "provoke a question and possibly lead to consciousness and conversation."

Current artist in residence at RCIPP, in collaboration with master printer, Randy Hemmerhaus, Chin spoke about the process of his ideas, presently in their formative stages. His goal is to create printed works and a unique piece of jewelry based on the form of actual war-related wounds in order to generate funds to donate to victims of violence. His images are the result of studying illustrations of gun shot wounds from Civil War era field surgery manuals as well as looking at ads for luxury jewelry items from popular magazines.

By tracing images of wounds and their surrounding patterns of powder burns he began to create delicate handmade paper works in which bright colored digital depictions of wounds are sandwiched between the translucent fronts and backs of differently colored paper "skins." As printed works they are lovely to behold, mysteriously concealing/revealing the secret message of their content. Chin intends to sell these works on/of paper in order to raise further funds to produce one exquisite piece of jewelry.

From the image of cluster bombs, juxtaposed with the image of a body collapsing after being shot, Chin imagined the creation of a necklace based on his accurate scaling of the intricate diagrammatical formation of a certain chemical which is automatically created in a body that has been shot. Such a necklace (which likewise would fall to a heap when not actively worn) would require the same kind of production as actual designer jewelry and would directly comment upon conspicuous consumption while furthering the cause of Chin's complexly conceived art action. The purchaser of the completed jewelry would, by necessity, be aware that the overt design refers to deaths by violence and that the act of purchasing the art would simultaneously be an act of offering. The collector, thus, becomes part of the conceptual equation and completes the circle.

Equally concerned with the content of his formally engaging installations, sculptures and various forms of prints, Willie Cole reiterated the reoccurring messages of speakers throughout the conference. Though he referred to himself as a "domestic warrior,"

the message he conveyed was from a gentle, good-humored, and seemingly easy-going spirit. Releasing the inner power of a thing (such as his African mask-like iron sculptures and prints) is how Cole describes what he does. He advocates an open awareness to the world, and a willingness to play. "Learn to play with everything," he advised. To describe an artist, Cole said, "is not to describe their discipline, but their energy, their ideas, their passion." He spoke of an artist being like a fisherman, that "you lie on your back, cast your line into the sky, catch an idea, reel it in, but once you prepare it, you have to get rid of it." "You don't generate ideas," he said, "you attract them." In the playful approach with which Cole imparts serious commentaries I particularly liked a piece I had not seen before of his brainstorming on the word "America," producing sentences such as "Adam makes Eve regret ingesting contaminated apples," or "After Monday everything remaining is carted away," or "Alas, my earthly reality is changing again."

Last, but surely not least, among the particular highpoints from my memories of this conference was Rodney Hamon's discovery that simple toothpaste makes working with Pronto Plates a charm. I owe a special "thank you!" to him for this, as he has set me sailing full speed ahead in my own work. I left feeling artistically well fed and deeply grateful on many levels. I suspect, as we each returned to our own areas of involvement, I was not alone in that.

We printmakers, book artists, and multidisciplinary workers are fortunate to be involved in a living art form that expands and affects other disciplines daily as we explore new tools and methods and dialogue through them. To come together in this way and take a snapshot of where things are in the bigger picture was indeed a powerful experience. The Southern Graphics Council conference was a time to honor those who opened the doors to worlds that intrigue and engage us, and who improved the paths that we now traverse. Our charge is to likewise add to the collective energy and body of knowledge and images, keep the journey invigorated and enjoy the trip.



## Student Forum

by Jonathan Chamberlain  
SGC Student Representative  
University of Wisconsin-Madison

When I used to DJ on our college FM station as an undergrad, I abided by the policy "Less Talk, More Rock." Although I'm bearded now, not much about my policy has changed. As newly elected student representative, I'm ready to get the ball rolling.

Having recently become serious about knowing the inner workings of the SGC, I am left considering: what is the role of the student in the SGC? Students have a relatively short shelf life, most of our time being spent trying to get off of the shelf. Many undergrad printmakers give one or two years of serious interest to the Southern Graphics Council, and many graduate students the same. Will all students involved with printmaking continue on and into professional printing and image making? Will all of those involved with SGC as students continue involvement after graduating?

Presently, students make up over half of recognized SGC members. Giving SGC its weight in numbers, we are not a group to be brushed aside. We are movers and shakers, responsible for changing shifts. With power, comes responsibility. The SGC, while inclusive, is looking for students who are serious about the craft of printmaking and the council.

Students in the past have been responsible for organizing panel discussions, giving technical demonstrations and slide lectures, organizing and exchanging print portfolios. The SGC, in return, has provided students with the benefits that only the largest international print organization in the world could offer: opportunities to exhibit, connections to print and art making professionals with technical know how,

financial support, and the prestige of the SGC name, to name a few.

To be taken seriously, we, as students, need to be organized. To be organized, we need to be informed. I will do my best to let everyone know what is happening.

Firstly, and certainly not lastly, we all need to be reminded of the student scholarships, which will be annually awarded by the SGC. Those who attended this year's massive conference at Rutgers watched as those in our midst got up to receive their rewards. These students are currently enjoying the fruits of Eun Lee's labors. It was her desire as the past student representative to provide or offer more funding for students involved in the SGC. We have her to thank. It is our collective hope to find more avenues of support. Next year's conference will be in the city of our nation's Capitol. Susan Goldman and all others in Washington D.C. are revving up to host everyone. I am hoping to see more students or student instituted panel discussions at the Washington conference. Now is also the time to generate ideas and organize portfolio exchanges.

Those with ideas for panel discussions, technical demonstrations, and exchanges should contact me ASAP. We can list our ideas in following newsletters. There is a July 1st deadline for ideas. I'm sure those in Washington would like to know what students are thinking.

[electricbootyquake@yahoo.com](mailto:electricbootyquake@yahoo.com)

## CALL FOR PROPOSALS/CAA 2006

### Deadline - Open (asap)

SGC is now an affiliated organization with the CAA. We are currently organizing panels for upcoming CAA conferences. Please send proposals and inquiries for the 2006 CAA/SGC panel(s) to Janice Hartwell, Professor at Florida State University and SGC Chair of Affiliated Organization Panels.

### Contact:

Janice Hartwell  
1921 Chowkeebin Nene  
Tallahassee, Florida 32301  
email: [jhartwel@garnet.acns.fsu.edu](mailto:jhartwel@garnet.acns.fsu.edu)





## EDITOR'S NOTE by Joe Sanders

This newsletter is my last, and I now pass the roller to Michael Conners. I wish to thank everyone for their support, especially the many contributors during my two year run. My associate John Amoss, his wife Margaret, and my wife Julie were generous with their time. This has been an extended family project in many ways. I am grateful and honored to have served the SGC in this capacity, it has

been a rewarding experience.

This issue is reflective of what is best about our organization—its people and their spirit, dedication, and sense of adventure. We all travel together on a quest of printmaking discovery. I for one look forward to the voyage continuing. See you in Washington DC in 2005. Onward through the inky darkness—to light!

## MICHAEL CONNERS Editor starting Fall '04



In the best of form, moments of transition can exemplify a spirit of community fundamental to the continuation of an organization. Consistency, quality, and insightful perspectives are some of the characteristics we all have come to expect of *Graphic Impressions*—the voice of an expanding network of printmaking enthusiasts and practitioners.

Similar to a track and field relay race, there are skills required during the passing of the baton from one team member to the next. Teams consist of individuals with their own styles of running and the moment of passing the baton is critical to the results of the finish.

I consider it an honor to serve as the new editor of *Graphic Impressions* and I hope to carry on the tradition of excellence founded in the efforts of my predecessors. Although my style of running will differ, my sincerity with respect to the value of the Southern Graphics Council organization and all of the members I have come to know and respect is in stride. It is my hope that a northerner with a 150-year family history in Wisconsin can keep the pace so eloquently demonstrated by our sunny compatriots.

When I left the Madison campus this afternoon, Sue Coe was finishing a lithograph and Jack Damer was about to etch and print it. Fran Myers was talking enthusiastically of Sue's evening lecture to a number of graduate students and John Hitchcock brought a drill and some screws into the litho studio to help me construct a registration frame for Sue's stone. Andy Rubin came over from Tandem Press and former students were visiting in the hall. It was getting crowded. In the course of a few hours students and visitors moved through the lithography studio in guided tours. The space was filled with the kind of energy and camaraderie that best characterizes the sense of community that printmakers have come to know well. Everyone wanted to be involved in some way—or at least be present in the density of the experience.

I hope to bring a similar feeling of unity of purpose, cooperation, and discovery to the pages of *Graphic Impressions*. As the baton is passed, I hope you will all join me in a cheer for Joe Sanders and his brilliant run as editor. Hip, hip,...

## CHUCK CLOSE: A Conversation with Terri Sultan, University of Houston Art Museum, Houston, Texas State Theatre, New Brunswick, New Jersey March 2004

Transcribed by Lynne Allen  
Rutgers, The State University of New Jersey



Chuck Close and Terri Sultan

Greg Carter; President of SGC: I can read the exact description of this award but when you write awards you put the adjectives down and you make them sound as exciting as possible, but I don't think we need any adjectives here because we know that this award is for a lifetime achievement in printmaking, and Chuck Close is someone who has a lifetime achievement in printmaking, so I'll end it there and give him the award.

[Applause]

**TERRI SULTAN:** Maybe we don't have to do anything. We can just sit here and—

**CHUCK CLOSE:** I thought you were supposed to talk and I was just supposed to say thank you.

**TS:** Well, I can start and you can interrupt me, which would be more or less how our—

**CC:** Typical.

**TS:** —life has been for the last three years. In 1993, I went to Chuck's studio for the first time. He didn't know me; I was a young curator at the Corcoran Gallery of Art. I presented myself to Chuck as the potential curator of his major retrospective. Chuck was very generous to me, and we spent the afternoon together in the studio. Finally at the end of the afternoon he said to me, "Terri, I really like you, I admire your chutzpah, number one, for presenting yourself this way, but the Museum of Modern Art kind of got here before you did. So we'll have to find another project to do, someday, but I promise that we will work together." And every time I went to New York, I'd stop by Chuck's studio, and we'd chat, I'd put something out on the

table and he'd say "well, you know, so-and-so was ahead of you on that one," and I'd come back, I usually brought my husband with me with cigars and bottles of wine and chocolates and flowers, and put another thing out on the table, and Chuck would say, "well, you know it's a really great idea, but so-and-so was there ahead of you." Then one day I walked into the studio and saw the series of the reduction linoleum cut, the progressives and the state proofs for the Alex Katz linoleum cut which is in the small little show in your gallery and also the whole set at the Met. And we were sitting there talking and I looked at Chuck and I said, "how did you do that? Why can't we do a show where we can tell people how that happened?" and Chuck looked at me and said, "you know, I've wanted to do that kind of show for thirty years and I've kept all the materials, and I'd love to do a show about the process, and the collaboration that it takes to make these prints." And that's the idea that was born, and that was three-and-a-half years ago.

**CC:** Er, yep.

**TS:** Oh, I see how this is going—

**CC:** Seems like five or six though— But the thing I think you should get considerable credit for is that it's a very unusual exhibition, and one which I thought could be presented in such a way that people could intuit from the actual visual evidence the progressive proofs, the blocks, the plates, the stencils, how prints get made, how art happens— and as wonderful as the wall texts are that Terri has come up with and also Nan Rosenthal who's the curator at the Modern, and as wonderful as the acoustic guide tour that my friend Meryl Streep and I did for the Met tour, the

thing that I really wanted to have happen was for people to actually spend time in front of the works themselves, and I sort of always thought of what we do as dropping crumbs along the trail Hansel-and-Gretel style, and if somebody wants to pick them up they can reconstruct the journey taken, and understand how things get made. Well I think it took a lot of courage for a curator, an art historian, to make that leap of faith that people first of all would be interested enough to spend some time actually gleaning from the art itself, the path taken, and also that it would work. And I think that we weren't quite sure about the stuff on the wall, whether anybody would really want to spend any time with it, but I'm very pleased, and it's been a great pleasure to work with Terri, and to put all the stuff up on the wall. And I am a pack-rat and I do save everything, all the detritus, all of the evidence that something happened always was very interesting to me, and I'm glad that it seems to be reasonably interesting for other people.

**TS:** Well the whole project really was a voyage of discovery and I think being able to reveal all of the aspects of the process and collaboration, not only of the way that the prints are made, but also in some certain senses, how an exhibition like that is made, are all more or less laid open and revealed. One of the things that you said to me when we started working on this project which I thought was so interesting and I know all of you will appreciate, because I know that you're all printmakers, and printmaking has sometimes taken a back seat to painting or sculpture—

**CC:** When I was in college, which was long before most of you were born, in the fifties and sixties, we used to say the only good printmaker is a dead printmaker and that indicated the kind of lack of respect that the medium had in comparison with what was considered to be the real arts— painting and sculpture— and it's nice to see right now in New York, not only is my retrospective at the Met but Kiki Smith is at the Modern and in New Haven Richard Hamilton's print retrospective is at the British Arts Center in Yale, and I can't imagine any other time in history in America in which there have been

three major print retrospectives at three major institutions at the same time, and I think that it indicates a major sea-change, attitudinally, within the art world, for the role that prints play.

**TS:** Well the role that prints have played in your personal career has been really important. You said to me early on that almost every major innovation that had taken place in your paintings had been as a direct result of something that you had discovered in a print.

**CC:** I think that printmaking kicks open more doors for me personally than anything else, and of course, the print and multiples, usually come after unique work, usually painting or drawing, but they all re-inform each other, and out of the unique work comes a print or multiple, and that somehow leads back into more unique work, which then spawns more prints and multiples. So, I never have to think, I don't have to come up with a great idea, I always thought that inspiration was for amateurs anyhow, so the rest of us just show up and get busy, and a lot of things grow out of the process. And the process, because it's so slow, and so ass-backwards, and often takes weird and circuitous routes, all kinds of things occur to you that you would never have come up with if you were sitting around waiting for a great idea.

**TS:** Well this idea of process and things happening is really evident in the way that your career in printmaking has grown and developed. You started your first print as a professional artist with the giant mezzotint that you made with Kathan Brown at Crown Point Press and that was when you realized that you could leave the grid for your audience to see, and reveal some substructure.

**CC:** All the work that really followed it is a direct offshoot of that first print.

**TS:** -and then each time you made a print, something happened that caused something else to happen. My favorite story from the interviews that we did with the master printers that we worked with on the show was the story of the linoleum cut that turned

into a silkscreen, taking something that could have been a disaster and turning it into actually—

**CC:** It's always a disaster first [laughs]... One of the things that I think that I wanted to celebrate in this exhibition was not only the route that I took, and my problem solving, but also the role that the people I collaborated with have played. It's not only my thought process, but it's also the thought process of the printer, that's evident in the work itself, and some of you may have known Joe Wilfer, the legendary— he was called the "Prince of Pulp" at Wisconsin— he got me involved in making pulp paper pieces. After he got fired from his job at Scully, he needed a job and he just came to my door and he wouldn't take no for an answer and ultimately he wore me down and I said I don't know what to make, who cares about pulp? But we ended up going out to Wisconsin to make a reduction linoleum cut—

**TS:** —the world's largest.

**CC:** Well yeah, it's always—

**TS:** —it's always the world's smallest or largest!

**CC:** And we'd gotten this large sheet of battleship linoleum, and had it shipped out to Wisconsin. And of course do we go to Wisconsin in the spring or the fall? No, we go in February and it's, you know, thirty below zero— I'm not kidding, thirty below— and twenty-five inches of compact snow and ice - we couldn't even fly into Wisconsin, we had to go to Milwaukee and drive on the snow. We get there and the forklift truck gets smashed and the linoleum was cold and fractured— so we ended up having to work with vinyl. We had lots of printers there and we had to go out to work on it. So I was gonna carve the linoleum myself because it's easy to carve, cuts like butter. Vinyl is very hard to cut so I decided I would draw with a magic marker on the block. I would draw for eight hours and then we'd put the block on the press bed and eight or ten printers would climb on top and start carving wherever I had drawn with a Sharpie magic marker. But everyone has their own slightly different carving style, so every ten minutes I would blow a whistle and all the



people would rotate around the block so the whole lower left hand corner didn't look like somebody carved it. I would draw for eight hours, we would carve for eight hours, and then we would print for eight hours. So in a forty-four hour cycle we would do one color in an eight-step process. We bought sixty or seventy thousand dollars worth of hand made Japanese paper, had it shipped there, and it turned out to bear no resemblance to the paper we ordered, and it looked like leatherette, it looked like a cheap menu from a diner or something, and it became clear that the print was never going to work on that paper. So what we did was we pulled Mylar proofs of the block at each stage. You know, the reduction linoleum cut is a brilliant system that Picasso invented, one of the most amazing processes where one block is used and more and more of the block is cut away until the block eventually disappears and you print it successively in different colors as the block is carved away. So anyway, we got to the end of this thing and we had nothing, we had a bunch of crap— we had the Mylars of the block that we'd pulled in black at each step, which we brought back to New York, and did as a silkscreen.

**TS:** You make it sound so simple, but the same guy who conned you into doing pulp paper, had to con you into the silkscreen situation because you didn't really believe that they could do— isn't that right?

**CC:** Well, I was still a little prejudiced against silkscreen, but you know— I've come to appreciate the fact that someone else can do one hundred and twenty colors in a silkscreen and I don't have to do it myself. But anyhow, the idea, I think, is that

ultimately I'm not a purist, I don't have to make a print in one medium if it can be made— if you have to stop in mid-stream, toss something out, and go to something else, and bring in another process to make it work. What's important is to make the best print you can make, and it doesn't matter how you do it. But I think that's, for me, the thing that's so interesting. I think in our culture, problem solving is greatly overrated. In fact, the most important thing is problem creation. If you ask yourself an interesting enough question, you're going to have to have a creative and personal and idiosyncratic solution, because nobody else's solutions are going to work.

**TS:** No, and that's what makes, I think, from the point of view of the viewer, the realization that the end result for all these prints is really about fifty percent good, solid, technical knowledge, and a good fifty percent is magic.

**CC:** Well, one of the things that you risk when you do a show like this that exposes the process, is that somehow you're going to destroy the magic. I'm a firm believer in the magic of art, especially two-dimensional art, because it transcends its physical reality. It makes space where there is no space, colored dirt distributed on a flat surface becomes an image that you can relate to through life experience, and it is the most magical and transcendent kind of activity. So you risk, when you expose people to the steps taken to make this stuff, that somehow it's going to lessen the impact of the magic. And the thing that we really wanted to do, I think, was pull a rabbit out of the hat, and then show you how we pull a rabbit out of a hat, and hopefully, it's still exciting to see you pull a rabbit out of a hat. But it's really then extremely gratifying to see people in the Met; five, six, seven thousand people a day, spending long periods of time in front of these pieces, trying to figure out how they happened. And I think what I really wanted to celebrate was the incredible breadth of printmaking, all the myriad ways that you can find to either imprint ink on paper from some kind of matrix, using blocks and stones and stencils and plates, or by distributing pulp paper or other kinds of things, the kinds of experiences that can be orchestrated for the



viewer, and to celebrate that, and to acknowledge the role that printmaking has played, in, I think, pushing art where it probably would not have gone, had not all of these activities taken place.

**TS:** Something I've never really asked you but I'm curious about— when you were a young student and you were in the university at Washington and then onto Yale as a graduate student, you were painting, but you were also making prints at the same time, how as a young person, did you ever get interested in the idea of making a print in the first place? Did you see something that turned you on, or— ?

**CC:** Yeah, I always enjoyed looking at prints, there are a lot of artists whose prints I prefer to their paintings. I'm not a big Rembrandt painting fan but I love his prints and drawings. I think Goya is the most overrated painter there is and I love his prints as well. I don't know, there's something about the economy and the slightly less elitist nature of making things that aren't so precious, where more people can see them. One of the reasons why I make so few paintings, I make two or three paintings a year, and some years I only make one— and I realized that if somebody were going to see my work in Des Moines or Duluth or someplace, the chances are if they're seeing a work of mine it was going to be a print. There are just not enough paintings to go around, and they're not likely to show up in some of those places. So if I were going to be represented by a print, I want it to be as major a work of art as one of my paintings, I didn't want it to be a poster, I didn't want it to be some sort of reproduction souvenir with a signature on the bottom, collectible but of less interest or of less value than the unique work. So I tried to make every print, for me, you may



disagree, but I tried to make it as important as a unique work.

**TS:** And your way of working with your collaborators I think is special, there are artists who would make a drawing and then send it to a print shop and say, there it is, try to make something that looks like that, but I think that the gregariousness of your nature, and the idea that you are so process oriented, has created a kind of situation where you really do problem solve and create new things.

**CC:** One of the reasons why I would take an antiquarian medium like mezzotint, was that not only did I not know how to make it, but the printers, the print shop didn't know how to make them either, so it was on-the-job-training for us both, the search was on, together we would figure out how to do this, and I think that's— I never wanted to go to a shop where they had all the expertise and I had none, and they had a way to do things and I would sort of go along with it. I would try to find a way where we would be engaged in a give and take, and it's really a tug-of-war. When I first started making Japanese woodblock prints, I would sign onto that tradition where you make a sort of maquette and they interpret it. It's the first time that I ever allowed anyone else to actually make any aspect of my print. I'd always made everything myself, so I gave up a lot of control. So I gave them this wash study and I went over, and the print was there, and it had stopped being my piece and it was theirs and I went “..grrr” it's mine! And I would find some way to put my stamp back on it, and then slowly it would sort of go over, and become theirs again. And it was that struggle, in the best sense of the word, between the printer and the artist, not that they're not artists too, but— it really became the nature of dialogue, that is, how real collaboration take place.

**TS:** Well, in the interviews that you and I conducted with the master printers, they were very revealing and very funny, and it was fortuitous that you were involved in I think five prints at the time, in the three years that we were doing the show, so I was able to sit, and watch and hear the way that Chuck would discuss decision making, etc. with

*these printers and then be able to talk to them about how things went, and then the structure of how to make these prints, and it really was an amazing voyage of discovery, and it's what you understand— our idea of what an artist does, is that an artist goes into the studio, by him or herself and creates something out of nothing in a conversation between the materials and the artist's mind, and the finished object. And the way that you work with your printers is so completely different; it's a group activity where someone will say, let's try it this way, or let's do this, and there's experimentation, and there's dialogue, and there's a real—*

**CC:** I say, let's try it my way.

**TS:** Right, well, yes. And then sometimes they say, well, maybe we could try it our way, and— But it's a very different way of making something, it's a different creative process, and it's a very open one, at least the way you make prints, and that is probably different from the way that a lot of people work. And there's a generosity of spirit on both sides that I think allows this to happen.

**CC:** Well I'm pleased that the individual printers are celebrated in the exhibition, that the really wonderful catalogue that Princeton Press produced for this exhibition, and also there's a really terrific piece in *Art in America* and it was great that the individual printers were listed; it's not a nameless, faceless, army of slaves out there, it's us working together.

**TS:** We have referred to it as the “Corporation of Chuck”— which in a certain way is true, in that they're all voting members and they're all stakeholders, and I think that's why the prints are so successful.

**CC:** And print doesn't happen the same way painting happens, and the internal logic of the print is really the route that the printer has decided to take, because he or she is going to have to build this thing in an entirely different way than I had initially conceived it. So sometimes I just sit back in amazement— it's a real leap of faith, if things don't look like they're ever going to get where you want to go— it's a lot of fun.



**TS:** Do you have a favorite print? The one that's coming next?

**CC:** It's like your children, you know, you don't want to admit that you like one of your children more than you like the others, so— Well, have we beat this to death?

**TS:** Yes, we have beat it to death. But I just want to go back to one more thing about the magic, and to reiterate what you said, because even for me, having spent three years with you, watching you talk to the printmakers, interviewing the printmakers, seeing all the steps, understanding how they're made, I still walk into the show and look at these prints, and still ask myself in a certain way— “how did you do that?” It's never going to be demystified.

**CC:** You guys know, right?

**TS:** But just doing it is not the same as having the end result. The magic is still there. Does anybody have any— could we do a couple of questions, is that ok with you? We have two minutes. The wine is waiting, I know that everyone wants to— but I do notice that there are microphones in the center of the room, so I think they are anticipating that there might be a question or two. Does anybody have a question? We told you everything?

**CC:** They wanna go drink!

**TS:** They want to go drink, ok! Congratulations!

**CC:** Thank you very much for this award and—

**TS:** —see you at the bar.

**CC:** See you at the bar, right!



JOE SANDERS, Editor  
145 Lullwater Road  
Athens, GA 30606-4809

PRSRT STD  
US POSTAGE  
PAID  
ATHENS, GA  
PERMIT #11

Stephanie Dotson, "Flight," 48" x 68" ink on paper, foam and felt, with pins (2004)

Beth Grabowski  
Cb #3405 Hanes Art Center, Unc  
Art Account  
Chapel Hill NC 27599-3405



## SUPPORT THE SOUTHERN GRAPHICS COUNCIL: 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:      \$35 REGULAR MEMBERSHIP      \$15 STUDENT MEMBERSHIP      NEW      RENEWAL  
INQUIRIES FOR INSTITUTIONAL AND LIFETIME MEMBERSHIPS ARE ENCOURAGED

**SEND THIS FORM WITH A CHECK PAYABLE TO "SGC" TO:**

**Melissa Harshman, SGC Treasurer**  
Lamar Dodd School of Art  
University of Georgia  
Athens, GA 30602  
ph: 706 - 542- 1643  
fax: 706 - 542- 0226  
Email: mharshma@uga.edu