



ALTERED
LANDSCAPES

2018

S G C I

ANNUAL CONFERENCE
WEDNESDAY - SATURDAY, APRIL 4 - 7, 2018
LAS VEGAS, NEVADA



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WELCOME FROM THE SGC INTERNATIONAL PRESIDENT



Dear SGC International Members:

On behalf of the board of SGC International, it is my pleasure to welcome you to Las Vegas for our annual conference! We are so happy that you're here to contribute to our vibrant printmaking community.

Since 1973, SGC International has organized conferences around the country to celebrate the art of printmaking. SGC International provides a platform for artists to exchange ideas and information, to educate and inspire, and to cultivate new collaborations and friendships.

Every year our annual conference brings together 1200-1900 artists, critics, and curators from around the world. I am deeply grateful to all of the individuals who dedicated countless hours to bringing us all together and making this conference a success. Thank you to our Conference Coordinator Eun Lee, Steering Committee Co-Chairs Candace Garlock and Deborah Sosower, all of the Las Vegas site committee, and the many dedicated volunteers, panelists, speakers, vendors, and of every one of our members. Special thanks go to the amazing faculty and staff at UNLV, the Barrick Museum, the College of Southern Nevada, and the City of Las Vegas Office of Cultural Affairs.

On a final note, as the president of SGC International, I want to reaffirm that the board is committed to leading an organization that supports this community - we are committed to diversity and equity within our practices, programs, and policies. Our goal is to create a safe, inclusive, and welcoming space for all members of our printmaking family.

So prepare yourself to be challenged, excited, and inspired at this year's conference. Whether this conference is your first or your forty-first, I wish you an enriching and stimulating experience here in Las Vegas.

Sincerely,

Nicole Pietrantonio

President, SGC International



WELCOME



WELCOME FROM THE CONFERENCE HOSTS

We would like to welcome you to the 2018 SGC International Conference in Las Vegas – the 46th anniversary of our organization. Each of us has played a role to ensure you have a wonderful time in Las Vegas.

The environment of Nevada- It's a contrast between the flat chalky browns of the desert and the formations of mountain ranges. If one is looking at a map of Nevada, one would see wrinkles in skin, the colors ranging between white, pink, and browns, signifying the arid land. And then there is light – Explosions of neon pinks, yellows, and greens emanate from opposite ends of the Nevada landscape. Las Vegas and Reno's casino life inspire the bold, an ordered chaos to the quiet desert. It is in Nevada that one can experience the contradictions between traces of nature and the simulacrum of the city.

Nevada has a rich visual landscape – a state complete with wonderful cultural myths like “Area 51” and “Sin City”. It is a state that commands the imagination of Postmodernism - from the architecture of Las Vegas to the proliferation of Burning Man each year. Also, it is a state comprised of two major metropolitan communities in the South and the North divided by 300 miles of desert.

It is within this environment that a small group of printmakers have come together to seek collaborations between the south and the north. Our printmaking world is small in the region and we are humbled that the SGC International Conference is being held in Las Vegas, a city that has its own unique perspective on the arts.

At this conference we will be exploring the tension between reality and representation; alteration and reincarnation; ventures and adventures; construction and decay. Altered Landscapes will capture the spirit of Las Vegas's perpetual reinvention and the fallacy of its promises. This discourse will take place through the numerous and varied panels, INKubators and demonstrations we have scheduled. Please review this conference catalogue which includes maps, biographies for presenters and honored guests, abstracts for panels sessions and papers, technical demos and portfolios. Adventure beyond and explore museums, galleries and public art as rich and varied as the sprawling Las Vegas desert itself.

We look forward to sharing our city and state with you and hope you have an experience that you won't “keep secret” regardless of our timeless caption – “What Happens in Vegas, Stays in Vegas.”

Deborah Sosower and Candace Garlock, Steering Committee Co-Chairs and the SGC International Steering Committee

Pictured from left: Candace Garlock, Bobbie Ann Howell, Jeff Burden, Daniel Olgetree, Anne Hoff, Sean Clark, Daryl DePry

(Not pictured: Justin Diggle, Jeff Fulmer, Aimee Kelly, Eun Lee, Deborah Sosower,

SGCI PRINTMAKING CONFERENCE IN LAS VEGAS

ALTERED LANDSCAPES

Meadows appeared in the desert through spring-fed grasses, providing Las Vegas its name in 1821. The city glitters like an oasis, casting a barrage of light in the shadows of the Spring Mountains. But like a mirage, the promises of Las Vegas can be fickle.

The city's landscape has shifted from canyon petroglyphs to the Old Spanish Trail to a home for hydroelectric workers eager to lose themselves in the pleasures of an illicit speakeasy or underground casino while building the Hoover Dam. Las Vegas is known for its glitz and glamorous facades, yet the underpinnings of the city rest on rusted bones in the middle of the desert.

Printmaking can be viewed in a similar light - the intimate result of labor and process; malleable visual expression that can both mimic and innovate.

SGCI 2018 Altered Landscapes will bring printmakers together to explore the tension between reality & representation; alteration & reincarnation; ventures & adventures; construction & decay.

Altered Landscapes will capture the spirit of Las Vegas's perpetual reinvention and the fallacy of its promises.

Through dialogue and demonstrations, Altered Landscapes will explore transformations in artist attitudes towards the natural environment, and printmaking's evolving roles in creative and social practice.





SCHEDULE

WEDNESDAY, APRIL 4 BALLY'S HOTEL

- 12 - 5 pm SGCI Board Meeting | Palace Rooms 6, 7
- 12 - 5 pm Registration Open | Grand Salon
- 12 - 5 pm Member Print Exchange Drop Off | Grand Salon

- 4 - 6 pm Opening Receptions | Palace Rooms 1-5, Bronze Ballroom
 - Themed Portfolios Opening Reception
 - SGCI Juried Exhibit: All That Glitters & Auction

- 4 - 6 pm Pre-Conference Special Preview Event | Event Center
 - Vendor/Publisher/Programs Fair

- 6 - 8 pm Welcome & Opening of the Conference | Platinum Ballroom
 - UNLV Dean of the College of Fine Arts: Dr. Nancy J. Uscher
 - SGCI Founder: Boyd Saunders
 - SGCI Emeritus Keynote: Dennis O'Neil

THURSDAY, APRIL 5

BALLY'S HOTEL

8 - 10 AM Light Breakfast | Grand Salon

8 am - 5 PM Registration Open | Grand Salon

8 am - 5 pm Member Print Exchange Drop Off | Grand Salon

8:30 am Morning Announcements | Platinum Ballroom

9 - 10:30 am Keynote Address | Platinum Ballroom

- William L. Fox

9 am - 5 pm Theme Portfolios | Palace Rooms, Bronze Ballroom

9 am - 5 pm Vendor/Publisher/Programs Fair | Event Center

11 am - 5 pm Mentorship Sessions | Skyview 1

11 am - 5 pm Demonstrations | Event Center

(Space A) - The Engravers Smackdown - Wood vs Metal

(Space B) - Creating Woodburytypes from 3D Printed Plates

(Space C) - Performing Print in Space and Time

(Space D) - Off Our Rockers: Mezzotint Demonstration

11:30 am - 1 pm SGCI Member Meeting | Gold Ballroom

11:30 am - 1 pm Panel | Silver Ballroom

- A Vision in a Dream: Embracing Limitations in Creative Practice

11:30 am - 1 pm Panel | Platinum Ballroom

- Seeing Success: Everything That Rises Must Converge

- 12:30 - 1:30 pm **Inkubator | Skyview 2**
- Understanding print outside the edition: Are we still printmakers?
- 12:30 - 1:30 pm **Inkubator | Skyview 3**
- Queer Space
- 1:30 - 3 pm **SGCI Education Panel | Gold Ballroom**
- The (Un)Methods of Print in Multidisciplinary Milieus
- 1:30 - 3 pm **Panel | Silver Ballroom**
- Staying True
- 1:30 - 3 pm **Panel | Platinum Ballroom**
- Women Leaders in Print: Building the Community
- 2 pm **Coffee Break | Grand Salon**
- 2 - 3 pm **Inkubator | Skyview 2**
- Transferring Ink & Knowledge
- 2 - 3 pm **Inkubator | Skyview 3**
- SGCI Board Listening Session: The Future of SGCI
- 3:30 - 5 pm **SGCI International Panel | Gold Ballroom**
- Shifting Sands: Emerging from Globalized Landscape
- 3:30 - 5 pm **Panel | Silver Ballroom**
- The Printer's Path
- 3:30 - 5 pm **Panel | Platinum Ballroom**
- Shifting perspectives: Printmaking and Fulbright
- 3:30 - 4:30 pm **Inkubator | Skyview 2**
- So you want to start a community-based prinshop?
- 3:30 - 4:30 pm **Conference Paper | Skyview 3**
- Transgenic Prints

FRIDAY, APRIL 6

BALLY'S HOTEL

8 - 10 AM Light Breakfast | Grand Salon

8 am - 5 PM Registration Open | Grand Salon

8 am - 2 pm Member Print Exchange Drop Off | Grand Salon

8:30 am Morning Announcements | Platinum Ballroom

9 - 10:30 am Keynote Address | Platinum Ballroom

- SGCI Lifetime Award: Jaune Quick-To-See Smith

9 am - 5 pm Theme Portfolios | Palace Rooms, Bronze Ballroom

9 am - 5 pm Vendor/Publisher/Programs Fair | Event Center

11 am - 5 pm Mentorship Sessions | Skyview 1

11 am - 5 pm Demonstrations | Event Center

(Space A) - Straight Kitchin' Printing

(Space B) - Pop-Up Structures

(Space C) - "It's in the Bag: Space Age Screen Exposure"

(Space D) - Sinfully Good Chine Colle Demonstration

11:30 am - 1 pm Panel | Gold Ballroom

- WORD/LIFE: each one, teach one

11:30 am - 1 pm Panel | Silver Ballroom

- Printmaking in Pacific

11:30 am - 1 pm Panel | Platinum Ballroom

- Typography as Topography

- 12:30 - 1:30 pm **Inkubator | Skyview 2**
- Non-Toxic Print Practice for the Home Studio and K-12 Education
- 12:30 - 1:30 pm **Inkubator | Skyview 3**
- Innovation at Small Institutions
- 1:30 - 3 pm **SGCI Education Panel | Gold Ballroom**
- Modified Print: Breaking the Rectangle
- 1:30 - 3 pm **Panel | Silver Ballroom**
- Site Responsive Print
- 1:30 - 3 pm **Panel | Platinum Ballroom**
- Landscape and Embedded Native and Indigenous Identity
- 2 pm **Coffee Break | Grand Salon**
- 2 - 3 pm **Inkubator | Skyview 2**
- Critical Theory Reading List
- 2 - 3 pm **Inkubator | Skyview 3**
- International Residencies/Think Before You Ink
- 3:30 - 5 pm **SGCI International Panel | Gold Ballroom**
- Hybrid Cultures, Intersecting Landscapes
- 3:30 - 5 pm **Panel | Silver Ballroom**
- The Printer's Path
- 3:30 - 5 pm **Panel | Platinum Ballroom**
- (Un)real; From the Fantastic to Alternative Facts; Locating Truth in Print Media
- 3:30 - 4:30 pm **Inkubator | Skyview 2**
- Managing the SGCI Print Collection at the ZMA
- 3:30 - 4:30 pm **Inkubator | Skyview 3**
- Work it!! Talking about Professional Practice

FRIDAY, APRIL 6

UNLV & BUS LOOP SITES

10 am - 6 pm **Bus Loop | Continual Loop**
- Bally's - UNLV - 5th Street School House - City Hall Gallery - Arts District Galleries

11 am - 5 PM **Exhibitions | University of Nevada - Las Vegas**
- Barrick Museum
- Donna Beam Gallery
- Grant Hall
- Doc Rando

11 am - 5 PM **Exhibitions | Bus Loop Sites**
- 5th Street Schoolhouse
- Chamber Gallery at City Hall
- Grand Gallery at City Hall
- Nevada Humanities Gallery
- Priscilla Fowler Fine Art
- TEST SITE PROJECTS

11:30 AM - 1 PM **Panel | 5th Street School Auditorium**
- Printmaking as Protest: Harnessing Power of the Multiple

1:30 - 3 PM **Panel | 5th Street School Auditorium**
- Print Culture in Detroit: A Parallel to the City

- 11 am - 12:30 pm **Demonstration | UNLV - GRA 104**
- Clay Collagraphs
- 11 am - 12:30 pm **Demonstration | UNLV - GRA 112**
- Electro-Etching
- 11 am - 12:30 pm **Demonstration | UNLV - HFA 152**
- LIGHT TO MATRIX: Laser Technology for
Printmaking Applications
- 12:30 - 2 pm **Demonstration | UNLV - GRA 104**
- Clay Collagraphs
- 12:30 - 2 pm **Demonstration | UNLV - GRA 112**
- Electro-Etching
- 12:30 - 2 pm **Demonstration | UNLV - HFA 152**
- LIGHT TO MATRIX: Laser Technology for
Printmaking Applications
- 2 - 3:30 pm **Demonstration | UNLV - GRA 104**
- Stretchy Etchings, Pressless Alternative
Dimensions
- 2 - 3:30 pm **Demonstration | UNLV - GRA 104**
- Cast Dimensional Prints
- 3:30 - 5 pm **Demonstration | UNLV - GRA 104**
- Stretchy Etchings, Pressless Alternative
Dimensions
- 3:30 - 5 pm **Demonstration | UNLV - GRA 104**
- Cast Dimensional Prints

SATURDAY, APRIL 7

BALLY'S HOTEL

8 - 10 am Light Breakfast | Grand Salon

8 am - 12 PM Registration Open | Grand Salon

9 am - 12 PM Member Print Exchange Pick Up | Grand Salon

9 am Morning Announcements | Platinum Ballroom

9:15 - 10:30 am Awards Ceremony | Platinum Ballroom

9 am - 3 pm Member Print Exchange
Exhibit | Palace Rooms, Bronze Ballroom

10 am - 3 pm Vendor/Publisher/Programs Fair | Event Center

10:30 am - 2 pm Open Portfolios | Grand Ballroom

10:30 - 11:30 - Session I

11:45 - 12:45 - Session II

1:00 - 2:00 - Session III

7 - 9 pm Buffet Dinner | Grand Ballroom

7 pm - 12 am Altered Ego Extravaganza:
Printmakers Ball in Sin City | Grand Ballroom
- Closing remarks, cash bars, DJ, dancing & fun!

SUNDAY, APRIL 8 BALLY'S HOTEL

9 am - 12 PM SGCI Board Meeting | Palace Rooms 6, 7



A

AWARDS & KEYNOTES



LEFT: Jaune Quick-To-See-Smith, "War is Heck", 2002. Lithograph, 5' x 5'

BELOW: "Celebrate 40,000 Years of American Art," 1996. Collograph Etching, 6" x 4"



JAUNE QUICK-TO-SEE SMITH

Jaune Quick-To-See Smith calls herself a cultural arts worker. She uses humor and satire to examine myths, stereotypes and the paradox of American Indian life in contrast to the consumerism of American society. Her work is philosophically centered by her strong traditional beliefs and political activism.

Smith is internationally known as an artist, curator, lecturer, printmaker and professor. She was born at St. Ignatius Mission on her Reservation and is an enrolled Salish member of the Confederated Salish and Kootenai Nation of Montana. She holds four honorary doctorates from the Pennsylvania Academy of the Arts, the Minneapolis College of Art and Design, Mass College of Art and the University of New Mexico. Her work is in collections at the Whitney Museum, the Metropolitan Museum, the Brooklyn Museum, Smithsonian American Art Museum, the Walker, the Victoria and Albert Museum, London and the Museum of Modern Art, New York. Recent awards include a grant from the Joan Mitchell Foundation to archive her work; the 2011 Art Table Artist Award; Moore College Visionary Woman Award for 2011; Induction into the

National Academy of Art 2011; Living Artist of Distinction, Georgia O'Keeffe Museum, NM 2012; the Switzer Award for 2012; NAEA Ziegfeld Lecture Award 2014; Honorary Degree, Salish Kootenai College, Montana 2015; Alumni Achievement Award, Framingham State University, MA. 2016; SGC Int'l Lifetime Achievement Award 2018 .

Jaune Quick-To-See Smith will speak at the Bally's hotel, Platinum Ballroom, Friday 4/6/18 at 9:30 AM.

SHOW TITLE: Janue Quick-To-See Smith, Lifetime Achievement SGC International Retrospective
 LOCATION: Fifth St. School, Mayor's Gallery
 401 S 4th St, Las Vegas, NV 89101
 RECEPTION: Friday, April 6, 4 - 6 pm
 EXHIBITION: March 29-April 14
 HOURS:





DENNIS O'NEIL

Dennis B. O'Neil is founder of the non-profit collaborative screen print studio, Hand Print Workshop International, and Emeritus Professor of Art at the Corcoran School of the Arts & Design, Columbian College of Arts & Sciences, George Washington University.

The Hand Print Workshop was founded in 1983 in Alexandria, VA. In 1991 the workshop moved to Moscow during the final weeks of the Soviet Union and began operating as the Moscow Studio, the first and only Russian-American collaborative print making studio. That studio provided assistance and opportunity to a wide range of artists for the creation of prints with new water based technology and quality artists materials.

The workshop returned to the U.S. in 1997 as the Hand Print Workshop International (HPWI) and continues to support an active artist residency program locally and with artists from Russia, Ukraine and Georgia as well as Israel, Chile and Cuba. The workshop has published more than 300 prints and print related projects.

O'Neil is a leading force in redefining the nature and use of contemporary screen-printing. This adaptable medium continually transforms itself and its relationship to all other forms of image making. Many of the strategies in use at the studio were devel-

SHOW TITLE: Dennis O'Neil, Professor Emeritus SGC
International Retrospective
LOCATION: Fifth St. School, Grand Gallery
401 S 4th St, Las Vegas, NV 89101
RECEPTION: Friday, April 6, 4 - 6 pm
EXHIBITION: March 29-April 14
HOURS:

oped in Russia in a time of limited resources by improvisation and experimentation— influences that continue to drive the studio. “The hybrid techniques Dennis has taught and encouraged allow for a painterly approach to screen printing that create rich, mysterious and even wondrous effects that could not be achieved effectively in any other print medium. Under Dennis’s direction artists have been enabled to express powerful and provocative ideas about the contemporary condition.”

—Carmon Colangelo, Ralph J. Nagel Dean, Sam Fox School of Design & Visual Arts at Washington University St. Louis.”

Dennis received his BA from Muskingum College in 1969 and graduate studies in Printmaking at Ohio University, Athens, OH. 1969-70.

Dennis O'Neil presents at Bally's Hotel, Platinum Ballroom, Wednesday, 4/4/18 at 7 pm

BELOW: “Moscow Revisited [detail],” 1993





MELANIE YAZZIE

Melanie Yazzie is Professor of Art Practices and Head of Printmaking at the University of Colorado in Boulder, Colorado. Her works belong to many collections such as: the Denver Art Museum, Anchorage Museum of History & Art, the Art Museum of Missoula, the Institute of American Indian Arts, the Kennedy Museum of Art and the Rhode Island School of Design Museum. She has exhibited nationally and internationally and in countries such as, New Zealand, France, Russia, Canada, Estonia, Northern Ireland, Korea, China, United Kingdom, and Australia. She is known for organizing over 100 print exchange projects that connect communities across the world.

She makes prints, sculptures, paintings, does surface design and jewelry design. She has been represented by the Glenn Green Galleries in Santa Fe, New Mexico since 1994.

Artist Statement:

My work draws upon the rich the cultural heritage of my Diné people (referred to as the Navajo People in the English language). The pieces I create stem from the thought and belief that I as a Diné person must create beauty and harmony from within me, from above, from below, from in front, from behind and from my core. We are taught to seek out beauty and create it with our thoughts, action, and prayers. Therefore, when I begin developing a piece of work, I start by centering myself, focusing my attention on highlighting the strengths of the image. As a piece emerges, it emulates the values and material culture of my experience growing up in the Diné society. I view my art making as a way to help people confront and improve the conditions in their own communities. For example, when people participate in making art and telling their own stories, they can create opportunities for change.

melanie.yazzie@colorado.edu

2525 Arapahoe Ave, Suite E-4 # 238, Boulder, CO 80302

Photo credit: Kathryn Polk

BELOW: "Crow," 2014. Monotype, 30" x 42"



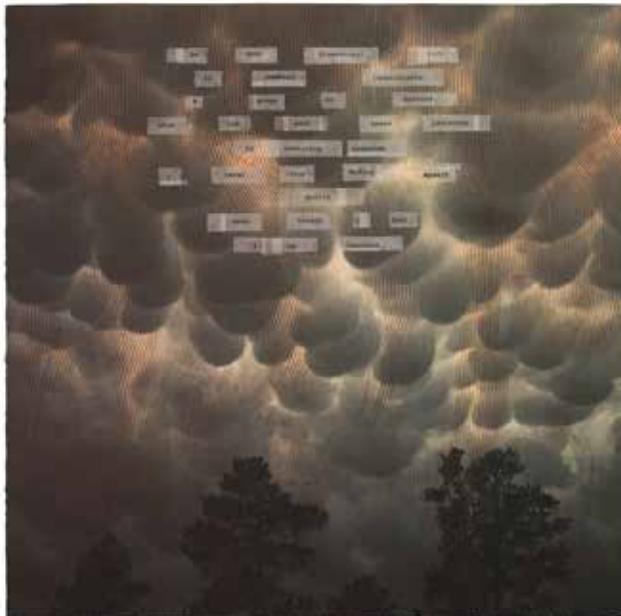


BETH GRABOWSKI

Beth Grabowski is an artist, author and educator. She earned her MFA in printmaking from the University of Wisconsin-Madison in 1985. Grabowski is Professor of Art at the University of North Carolina at Chapel Hill, where she teaches all manner of printmaking, book arts and a Master's course in studio pedagogy. She has been actively involved with SGC International, supporting the organization in a variety of roles over the

years, most recently serving as president from 2012-14. Grabowski is co-author, with Bill Fick (Duke University), of *Printmaking, a Complete Guide to Materials and Processes*, (Laurence King, 2009, 2nd edition 2014). The book has been released in two English editions (American and British), Spanish, French, German, Polish, and Chinese. Grabowski is the recipient of three North Carolina Arts Council awards and has been the beneficiary of several artist residencies including those at, Sanbao Ceramics Institute (China), Frans Masereel Centrum (Belgium), Tom Blaess Atelier (Switzerland), and most recently at Proyecto 'Ace (Argentina). Other professional activities include curating an international portfolio honoring Käthe Kollwitz, which debuted at the Kollwitz Museum-Berlin in September 2005, and co-organizing Visualizing Human Rights conferences at UNC-Chapel Hill in 2008, 2010 and 2011 and 2012. Grabowski's work has been shown widely and is included in numerous public and private collections, including the National Museum of Women in the Arts in Washington DC and the Bibliotheque Nationale de France, Paris.

BELOW: Beth Grabowski, "Dimensional Rift," 15x15", mixed print media (collagraph, digital and collage)



{ ENVISIONED WORLDS }
LITHOGRAPHS *from the* HOKES ARCHIVES

Curated by Beauvais Lyons



NORDIC HARE FALCON
The Anatomograph Limited Lithography

A retrospective exhibition comprised of 25 color prints “documenting” fictional archaeology, human anatomy and zoology. No rental fee and ships in two crates by common carrier. For more information, visit:

WEB.UTK.EDU/~BLYONS.



UNDERGRADUATE AWARD: JASMINE WILLIAMS

Jasmine Williams is an undergraduate student at the University of West Georgia.

As a Black woman in America, I am constantly presented with false images of what I am and what I should be. Though I have read books, sorted through feelings, and changed my mind time and time again, I am still left feeling weaponless in the fight against social injustice. At my weakest, I want to give up, thinking there is no end to this cycle, and live a life oblivious to the things happening around me. I am in a constant struggle between wanting to make grand social statements and wanting to just be.

In my work, I want to create a space that allows black women and men to be complete and complex. That space can be found in hip-hop and funk music. Groups like Outkast and Parliament speak about loading the mother-ship, leaving this Earth that has described and prescribed what black looks like, and go to this otherworldly place of complete freedom and expression.



GRADUATE AWARD: LOUISE FISHER

Louise Fisher is a graduate student at Arizona State University.

Louise Fisher is a Phoenix-based artist and MFA candidate in printmaking at Arizona State University. Louise grew up on a farm in her homestate of Iowa, where she obtained her BFA degree with honors from the University of Northern Iowa. Since then, she has exhibited her work locally and nationally. Most recently she has been included in the IMPRINT TWO 2018 National Biennial Print Invitational Exhibition in Austin, Texas and the Print, Printed, Printing Exhibition at New Mexico Highlands University. In her work, Louise explores ideas of ephemerality, energetic transformation and life cycles using time-based mediums such as video and photography as well as the layering and repetitive action of printmaking. Her current body of work focuses on artificial light and its effect on biorhythms. Through research and personal experience, Fisher's artwork touches scientific and poetic aspects of this issue.



Awagami
Factory®



We are pleased to announce the award from Awagami Factory. The annual SGCI Awagami Paper Award is awarded to an outstanding printmaking student who best considers paper as an integral part of their printed works. The award of 100 sheets of 'Awagami Editioning' papers will be shipped directly to the student by Awagami Papermill in Japan.



AWAGAMI PAPER STUDENT AWARD: EMMETT MERRILL

Emmett Merrill received his BFA in Printmaking from the Kansas City Art Institute. Upon graduation, he moved to Saint Louis to spend the next two years working as a press assistant and crew member at Tom Huck's Evil Prints. He currently resides in Knoxville, TN where he is wrapping up his first year of Graduate school at the university of Tennessee, Knoxville.

art.utk.edu/printmaking/



University of Tennessee
PRINTMAKING

Beauvais Lyons, Althea Murphy-Price and Koichi Yamamoto



Arts and Environment

Advocate: William L. Fox

William L. Fox is founding Director of the Center for Art + Environment at the Nevada Museum of Art in Reno, Nevada, and has variously been called an art critic, science writer, and cultural geographer. He has published sixteen books on cognition and landscape, hundreds of essays in art monographs, magazines and journals, and fifteen collections of poetry. Among his nonfiction titles are *Aereality: On the World from Above*; *Terra Antarctica: Looking Into the Emptiest Continent*; *In the Desert of Desire: Las Vegas and the Culture of Spectacle*; and *The Void, the Grid, and the Sign: Traversing the Great Basin*. Fox is also an artist who has exhibited in numerous group and solo shows in eight countries since 1974. He has twice been a Lannan Foundation Writer in Residence.

Fox has researched and written books set in the extreme environments of the Antarctic, the Arctic, Chile, Nepal, and other locations. His work has been reviewed in *The New York Times*, *Los Angeles Times*, *The Times Literary Supplement*, *Artforum* and *Nature*. He is a fellow of both the Royal Geographical Society and Explorers Club and he is the recipient of fellowships from the Guggenheim Foundation, National Endowment for the Humanities, and National Science Foundation. He has been a visiting scholar at the Getty Research Institute, Clark Art Institute, the Australian National University, National Museum of Australia, and the Oslo School of Architecture and Design. Fox serves on the editorial advisory boards of the *Archaeologies of Landscape in the Americas* book series, *ARID: Journal of Desert Art, Design & Ecology*, and *Humanities Research* (Australian National University).



Nevada Printmaking Founder:

Jim McCormick

Jim McCormick was born in Chicago, Illinois in 1936. He attended the University of Tulsa where he received a bachelor's degree in art in 1958, and a master's degree in painting and printmaking in 1960. McCormick joined the art faculty of the University of Nevada, Reno in 1960. He offered instruction in a variety of disciplines including printmaking, drawing, visual foundations and papermaking prior to his retirement in 1992. In 1989 McCormick was honored with the University of Nevada, Reno Distinguished Teacher Award and in 1998, he was the recipient of the UNR Distinguished Faculty Award.

He served on the Nevada State Council of the Arts (now Nevada Arts Council) from 1963 to 1970 and from 1980 to 1989. In 1990, McCormick received the Governor's Art Award for Excellence in the Arts.

Prints, drawings and mixed media works by McCormick have been featured in solo exhibitions at a number of institutions including Philbrook Art Center, Tulsa; Davidson College, North Carolina and University of Maine, Orno. He has been accepted to numerous group exhibitions including Pratt Graphics Center, New York; San Francisco Museum of Art; Purdue University, Lafayette, Indiana and Dallas Museum of Art. His works hang in a number of private and public collections including U.S. Bank, City of Reno, Renown Health Systems and Comstock Bank.

In the early 1970's, McCormick lived in Silver city, Nevada, where he built a complex of geodesic domes and participated in various activities around the community; volunteer fire department, city park development, and the town board, among them.

McCormick has illustrated several books of poetry and co-authored *Brushwork Diary*, published by the University of Nevada Press, and *An Elegant Line: The Art of the Sheppard Family*, published by the Nevada Museum of Art.



Excellence in Arts

Administration: Susan Boskoff

Susan Boskoff recently left the position as chief executive of the Nevada Arts Council after nearly 25 years of leadership. With the agency's mission, "...supporting Nevada's arts and culture sectors and expanding access to and public participation in the arts," as the foundation of stewardship, Boskoff increased the agency's capacity to bring artists, a diversity of arts forms, and audiences together – animating communities, advancing lifelong learning, promoting public/private partnerships, and growing economic diversification at the local level. She was recognized for her vision with the 2017 Nevada Arts & Humanities Award for Public Service, presented jointly by Nevada Humanities and the Nevada Arts Council.

During her tenure, a majority of the Arts Council's core programs were launched and stabilized, including Artist Fellowships, Poetry Out Loud, Nevada Touring Initiative/Traveling Exhibition Series, Nevada Circuit Riders, Office Exhibition Series, Governor's Portrait Project, Nevada Heritage Award, and an annual statewide conference, presently called Arts @ the Heart. Boskoff established the Las Vegas office in 1998 (currently the only state arts agency to locate staff in both the state's capital and population center), guided the redesign of the grants program to serve a diverse constituency, and initiated Arts Town Meetings and a strategic planning process to explore the state of the arts and arts education in Nevada's metropolitan centers and rural towns.

Boskoff served as a trustee on regional and national boards and on panels and at conferences for the National Endowment for the Arts, Americans for the Arts, and other arts and cultural agencies. She currently serves on the board of northern Nevada's Truckee Meadows Tomorrow, the national advisory board of the Utah Repertory Dance Theatre, and as a member of the KNPB/PBS Community Advisory Board and Reno Arts Consortium. She continues to work with the Nevada Public Works Department on the Battleborn Memorial to Nevada's Fallen Warriors, an initiative of the Nevada Department of Veterans Services and the Sub-Committee on Veterans Memorial Affairs.

A native of Maryland, Boskoff earned her B.A. at the University of Wisconsin-Madison in Communications Arts with an emphasis in television and film production.



Public Service to the Arts:

Chris Giunchigliani

Chris Giunchigliani is a 39 year resident, middle school special education teacher, who received her masters at UNLV. She served 16 years as an Assemblywoman. During her term as a member of the State Assembly, she was Vice Chair of Ways and Means, Chair of Elections and Ethics, Chair of Labor and Management, member of Commerce, Taxation and the Legislative Commission. While in the legislature, she passed laws to add renewables including straw bale to building codes, passed solar legislation and the "green building" law. She wrote the finance law and funding to build the Smith Center for Performing Arts. She is in her third term as a Clark County Commissioner and is Vice Chair of the Board of County Commissioners.

She currently serves as a member on the Regional Transportation Commission, Southern Nevada Health District, Regional Flood Control District, Clark County Water Reclamation, Las Vegas Valley Water District, Southern Nevada Regional Planning Coalition, Chair of Southern Nevada Strong, Vice Chair of iIMPACT NV (formerly Green Chips) and was appointed as a member of the Nevada Commission on Aging by Governor Sandoval.

Chris also formed the Maryland Parkway Coalition, made up of local businesses on Maryland Parkway and UNLV. These business men and women, along with community partners from the area, will be helpful in providing insight on the light rail, public arts, retail uses and on other economic issues in the area. She chairs the Education Committee for After School All Stars and is an executive board member as well.

Chris is recently widowed, but she and her husband hiked, read, cooked and traveled all seven continents and she has been to over 85 countries. Otis "The Potus" their English rescue bulldog is the other family member.



Community Arts Leader:

Bobbie Ann Howell

Bobbie Ann Howell a native Nevadan, she grew up in beautiful Lee Canyon, Nevada, a mountain community northwest of the Las Vegas valley, she attended school in Indian Springs and Las Vegas, graduating from Western High School. Her Bachelor of Fine Arts is from Abilene Christian University, Abilene Texas. She received her Master of Fine Arts in Sculpture and Drawing from Southern Illinois University, Edwardsville, Ill. She has taught at Stephen F. Austin State University, Nacogdoches, Texas, and been faculty at the University of Nevada Las Vegas, and the College of Southern Nevada teaching, drawing, life drawing, sculpture, foundry, two and three dimensional design, printmaking, and painting. Howell creates her artwork from her studio, B.E.S.T. Arts 4 U, in Las Vegas, Nevada; she is active in teaching and presenting workshops, preparing exhibits, working within the cultural community, as well as exploring ideas and experiences across the western landscape. Her works are in public and private collections across the United States, and she received the 2018 Nevada Arts Council Visual Art Fellowship Award.

Howell has served a variety of arts organizations including, Director of Education for the Nevada Institute for Contemporary Arts, manager and educational coordinator at the Rio Hotel & Casino's Treasures of Russia Exhibition, exhibition from the Peterhof Museum in St. Petersburg Russia, and Clear Channel Corporation's Titanic: The Exhibition and for the Nevada Arts Council as Community Arts Development Program Associate. An opportunity to develop cultural programs for a new City of Las Vegas, facility led her to become Cultural Center Coordinator at the East Las Vegas Community/Senior Center, a center that combined dual programs in one facility presenting cultural and arts programs, classes, concerts and senior programs. She also served as Exhibit Designer for the Lost City Museum in Overton, Nevada, and as the Artist in Residence at the Lied Discovery Children's Museum. Ms. Howell currently works for Nevada Humanities as program manager in southern Nevada.



Patron of the Arts:

Maureen MacNamara Barrett

There are few individuals in Las Vegas who have had more influence, shown more dedication and offered more ongoing support for the visual arts than Maureen Barrett. The visual arts in Southern Nevada cannot be evaluated without considering the impact that she has had on its growth and development.

Maureen MacNamara Barrett has lived in Nevada since 1974. She moved here from the East Coast to raise her family and establish a career in advertising.

In 1987, she founded the Robert M. MacNamara Foundation in honor of her late father. A 501(c)(3) non-profit, the organization is privately funded and has a threefold mission incorporating charitable, educational and scientific giving. Initially, the Foundation provided merit awards to college juniors, seniors and graduate students. A program to provide small grants to other non-profits followed. In 2002, an international artist residency was added.

Over the years, Maureen has served in a variety of capacities on boards including Nevada Institute for Contemporary Art, the Nevada School of the Arts, Allied Arts Council of Southern Nevada, the Nevada Museum of Art, and Watershed Center for the Ceramic Arts. Additionally, she was a City of Las Vegas Arts Commissioner for eight years.

Maureen is a recipient of the State of Nevada Governor's Arts Award for Distinguished Service. She also was honored by the Clark County Law Foundation for Pro Bono Projects.

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A

DEMONSTRATIONS



(Listed chronologically)

Thursday, April 5 at Bally's Hotel

The Engravers Smackdown - Wood vs Metal

Event Center Space A, 11 am - 5 pm

James Ehlers and Joanne Price: Graver to graver, magnifiers poised; the game is on. During this lively demonstration we will be doing an unprecedented face off between metal and wood engraving to see who comes out triumphant. On one side, we will have a formidable opponent, James Ehlers demonstrating metal engraving. James Ehlers is the only tenured professor in the U.S. to hold the title of "Firearms Engraving Guild of American Master Engraver," and he also heads the only BFA Engraving Arts program in the U.S. On the other side, demonstrating wood engraving is Joanne Price, President of the Wood Engravers' Network, an elected member of the Society of Wood Engravers, and owner of Starpointe Studio. Moderating the face off will be Peter



Massing, an engraver will experience in both wood and metal engraving. As we discuss the pros and cons of each technique, the moderator will dazzle the audience with props and performance to demonstrate close-up views of each process in action. Come see the tiniest marks made by our engravers as they discuss the differences in approach, materials, tools, process and printing. Which technique will come out at the top? Come to the demo to find out!

Creating Woodburytypes from 3D Printed Plates

Event Center Space B, 11 am - 5 pm



Nicholas Dowgwillo: A Woodburytype is a 19th century, continuous tone, photomechanical process in which a thin layer of pigmented gelatin is cast from a low-relief plate to create an image. The relative thickness of the gelatin determines the values (the areas that are thickest are darkest). This demonstration will cover the production of 3D-Printed plates suitable for use as Woodburytype molds and the method for printing images from the plates.

Performing Print in Space and Time

Event Center Space C, 11 am - 5 pm



Grafik i Väst: "Performing print in space and time": a contingent from Gothenburg, Sweden's Grafik i Väst print gallery offers a multidisciplinary experience, including a pop-up portable print-show, performances and presentations. In tandem, we will arrive with a portable display for exhibiting supporting artworks, such as artists books, sculptural print and site specific installation and demonstrate non-traditional forms of performative printmaking.

Off Our Rockers: Mezzotint Demonstration

Event Center Space D, 11 am - 5 pm



Aaron Coleman and Kirsten Flaherty: Using the 375-year-old art of mezzotint, artists Aaron Coleman and Kirsten Flaherty will demonstrate how to prepare, ink, and print this centuries-old technique.

Mezzotint (from the Italian word mezzo, meaning “half”, and tinta, meaning “tone”) is a form of intaglio that has been used since the seventeenth century. A rich variety of tones and subtle gradations are a unique characteristic of the medium, and these tones can be used to create photorealistic imagery that would not be possible to create through any other intaglio process. Because of this, mezzotint became popular as a method of reproducing portraits and paintings by the eighteenth century.

During this demonstration, Coleman and Flaherty will define the tools required, show the rocking process when preparing the plate, as well as how to burnish and scrape an image. The artists will also review how to print a mezzotint plate.

Friday, April 6 at Bally’s Hotel

Straight Kitchin’ Printing

Event Center Space A, 11 am - 5 pm



Leah Kiczula: Straight Kitchin’ Printing will demonstrate three techniques for printing without a press that can be done anywhere with a flat surface and some elbow grease, like a kitchen! These methods use easily attainable, environmentally conscience, and sustainable materials allowing anyone to pull a print without special tools. In this demonstration, I will go through three kitchin’ printing processes, kitchen lithography, pasta press pulling, and stencil screen print. All three will produce small, simple, and experimental prints which can be attainable for printmakers of all skill levels. With common materials and a clean table top, Straight Kitchin’ Printing allows for quick prints at your fingertips.

Pop-Up Structures

Event Center Space B, 11 am - 5 pm



Raluca Iancu: Participants will learn to construct pop-up structures, using prints from the “Las Vegas Pop-Up Strip” portfolio, which shows a continuous landscape of the signs and structures of Las Vegas.

Raluca Iancu will demonstrate how the prints were conceived and will lead participants in assembling the pop-up structures. The original themed portfolio will be displayed during the demo as a reference.

"It's in the Bag: Space Age Screen Exposure"

Event Center Space C, 11 am - 5 pm



Travis Janssen: Screenprinting, albeit a rather accessible medium, typically requires equipment, makeshift or professional-level, to produce photo-emulsion based stencils. Proper contact between screen mesh and the positive is paramount for quality results. DIY solutions and affordable commercial products exist for exposing smaller-sized screens. However, those strategies don't scale well to take on larger frames. Sizable exposure units can be rather costly and take up valuable real estate in smaller studios or DIY spaces. Construction of this simple, economical, and

portable exposure implement utilizes easily sourced materials, the majority of which are available at home improvement stores, and pliable light diffusing film that molds itself around the screen under vacuum pressure. This method has been used to successfully expose screens upwards of 55" X 70" thus far.

Sinfully Good Chine Collé

Event Center Space D, 11 am - 5 pm



Brandon Gunn: This demo will explore the rich possibilities of using chine collé in lithography through the use of dry working adhesives. Materials, papers, and techniques that allow for a wide possibility of applications of chine collé will be discussed, as well as best practices for using chine collé in situations that demand exact registration. The demonstration will focus primarily on the use of Rhoplex n580, a pressure sensitive glue, that allows the printer to print dry, reposition the chine collé as needed, is pH neutral, and has excellent adherence to a wide variety of substrates. Dura Mount and other adhesives conducive to difficult substrates and

dry working print mediums will also be discussed, as well as their utility in wet working situations. Chine collé as an expressive and integral part of the image development process will be demonstrated.

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Friday, April 6 at UNLV

Clay Collagraphs

University of Nevada - Las Vegas Grant Hall Room 104, 11 am - 12:30 pm & 12:30 - 2 pm



Edwin Mighell: The main process, the one I use for 85% of my print/tile making, involves the collagraph plate. Copper plate etchings and engravings make up the other 15%. Of the collagraph prints, most are cut-outs of designs on etching paper with the pieces glued to a stiff matboard. I glue down the negative spaces, the shapes between the lines, so that when the plate is impressed into clay, the positive space, the lines are created. The raised lines keep the glazes separate, so all the colored glazes can be

applied and fired in one glaze firing. I have also used plants on blank matboard to impress flowers and leaves on clay. On plant impressions tiles, a dark color is brushed onto the bisque tile and then sponge wiped. The dark color will remain in the low recesses and bring out the veins and edges of the plants. A transparent glaze will then fix the image.

Light to Matrix: Laser Technology for Printmaking Applications

University of Nevada - Las Vegas Ham Fine Arts Room 152, 11 am - 12:30 pm & 12:30 - 2 pm



Myles Dunigan: Printmaking has always been a medium driven by technological advances. From Gutenberg's press to the advent of inkjet printers, devices born from industry and invention have been a wellspring of creative potential for artists, who in turn push these technologies in novel, surprising ways. The modern laser cutter is no exception, and these machines have become affordable enough to be commonplace in academic and creative communities. This workshop will focus on how a laser cutter

can be utilized for a variety of graphic applications. From carving woodblocks and engraving intaglio plates, to cutting stencils and burning designs into paper, laser cutters possess enormous potential for print practices. Laser cutters work from a digital file and thus the output could come from a drawing, photograph, painting, or anything in between. The goal of this workshop is to demonstrate the potential of laser cutting across a variety of print media while providing a strategy for developing digital files to maximize results.

Electro-etching

University of Nevada - Las Vegas Grant Hall Room 112, 11 am - 12:30 pm & 12:30 - 2 pm



Karen Cornelius: An electro-etching intaglio demonstration using water, sulfate and electricity to simultaneously alter the landscape of two copper plates pushing the etching process beyond the expected and into the experimental.

This etching method exploits the loss and gain of metal, which affects each plate in a distinct and different ways, altering metal in multiple permutations of past and present, construction or decay, truth or fiction.

Electro-etching, is a safe environmentally responsible method of printmaking with a major role to play in contemporary printmaking.

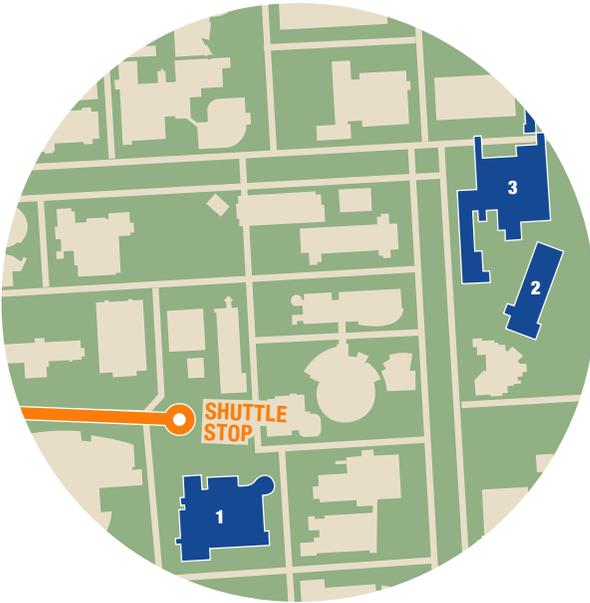
BUS LOOP ON FRIDAY, APRIL 6

Busses will continuously loop between Bally's Hotel, UNLV, and exhibition spaces in Downtown Las Vegas starting at 10 am and ending at 6 pm.

DEMONSTRATION SPACES ON UNLV CAMPUS

Building 2: Archie C. Grant Hall
4505 Maryland Parkway, Las Vegas, NV 89154

Building 3: Alta Ham Fine Arts
Las Vegas, NV 89154



Cast Dimensional Prints

University of Nevada - Las Vegas Ham Fine Arts Room 152, 2 - 3:30 pm, 3:30 - 5 pm



Michelle Rozic: Cast Dimensional Prints will demonstrate an experimental process combining printmaking with mold-making and casting techniques to create cast Hydrocal sculptural prints with photographic and auto-graphic imagery. Flexible silicone matrices allow for image reproduction with sculptural contours, using techniques of fabric formed concrete. In fabric formed concrete, the flexible matrix takes the form of any shape over which it is draped, allowing the resulting cast to become dimensional

rather than flat. Cast Dimensional Prints will demonstrate creating a photographic carborundum collagraph plate master matrix, casting the master matrix with two-part silicone to create a flexible matrix, creating formwork to drape the flexible matrix over, inking, and casting the flexible matrix with Hydrocal. Examples will be shown, from different approaches to creating topographic master matrices to finished casts.

Stretchy Etchings, Pressless Alternative Dimensions

University of Nevada - Las Vegas Grant Hall Room 112, 2 - 3:30 pm, 3:30 - 5 pm



Margaret Craig: In this demo Margaret Craig will show the alternative printing process of casting a print in acrylic, tar gel pressless etching. Craig will show the way to ink a plate and apply acrylic. Additionally she will show ways of drying, adhering, shaping and forming prints for use in sculptural applications. Tips on etching methods, inks, gaining transparency, stretching, gluing and storing prints will be shown.

A

TINKER TOWN



TINKER TOWN

Wednesday, April 4 - Saturday, April 7 during Vendor/Publisher/Programs Fair hours
Bally's Hotel Event Center

Tinker Town is an interactive art experience of the 2018 SGC International Printmaking Conference. Three -dimensional geometric forms will be collaged and adorned with prints, print proofs, drawings, and other materials or forms brought by conference attendees to add to the installation.

Conference attendees are encouraged to bring with them prints, proofs, drawings or other materials reflective of their work or their hometown, university, or other items attending artists wish to add to the community arts and printmaking conversation. These items will be applied to the surface and/or hang from the sculptural forms that will be located in the center of the vendor conference area. These items will not be returned but will become part of the community art project.

A variety of hands-on processes and materials will also be available for conference attendees to be able create on site as well.

Tinker Town is generously sponsored by Blick Art Materials!





PANEL DISCUSSIONS



Abstracts for all papers presented during panel sessions are published in full on the individual panel pages of the conference website. Links to these pages can be found here: <https://www.eiseverywhere.com/ehome/sgci2018/Panels/>

Thursday, April 5

SGCI Members Meeting

Bally's Hotel Gold Ballroom, 11:30 am - 1 pm



SGCI Board & Employees & Members

The SGCI Mission states, "The mission of this organization shall be to advance the professional standing of persons engaged in making original prints and drawings and to stimulate public appreciation and interest in the arts of printmaking, drawing, and other graphic media through the exchange of professional information among artists and others involved these arts; through the organization, display and circulation of exhibitions of prints and drawings by members and other

artists to be shown in educational institutions and institutions which further the arts, for the purposes of study, research, enjoyment, and the advancement of these arts; through awards given to these deserving special recognition in these arts; and through publications to inform members and others of activities and other information deemed appropriate to the aforesaid purposes." Please join the SGCI Board to discuss and review the minutes, meetings and governance over the past year and contribute to the direction the organization will go!

A Vision in a Dream: Embracing Limitations in Creative Practice

Bally's Hotel Silver Ballroom, 11:30 am - 1 pm



Chair: Morgan Wedderspoon

Panel: James Boychuk-Hunter, Jill Ho-You, Heather Huston,
Chrissy Poitras

In 1975, Las Vegas architect Martin Stern Jr. had big plans for Xanadu, a massive luxury resort and casino inspired by the Samuel Taylor Coleridge poem about a marvellous pleasure-dome. Forever unrealized due to limitations of waste management infrastructure, Xanadu would never grace the Strip. Inspired by this abandoned idea, participants present on the theme of limitations, offering insights into the creative process. Speakers reflect on obstacles to achieving their creative vision – whether technical, resource-related, or otherwise – which altered the course of their work. How do limitations play an essential role in creative practice? How can one stay motivated in the face of obstacles, or even embrace them?

Seeing Success: Everything That Rises Must Converge

Bally's Hotel Platinum Ballroom, 11:30 am - 1 pm



Chairs: Michael Kruger and Breanne Trammell

Panelists: Grace Chin, Amos Kennedy, Erin Zona

This panel is a bit of a riff off the Failure panel from the PDX conference and aims to overturn ideas about what success in the arts looks like today. We will pose several alternatives and questions: how can we construct our own models for success that rise above a need for affirmation from the “art world elites.” The commonplace models for success in the art world are rooted in myth: that one must be young, live in NYC or LA, and have a high-profile gallery in order to be considered a “successful artist.” Success and sustainability look different to everyone as do the paths that we take. What do these trajectories look like? What activities in the arts do we find valuable, meaningful, and rewarding? Is the MFA still a valuable degree? If money does not equal success then what does? The panelists will be artists of diverse backgrounds and at various stages in their careers. We are interested in redefining what success means. Each panelist will talk about their personal experience variables, and the methods printmakers use to create and explore a new idea. This relationship has been building for the past 20 years as digital technology has been brought into the studio and integrated with professional practice. This panel will explore the intersection of scientific research and printmaking through examples of collaboration, concept, process improvement, technology integration and more. Can printmaking be expanded by collaboration with the sciences? Has it already happened? Can printmaking improve or alter scientific research through artistic exploration?

SGCI Education Panel: The (Un)Method of Print in Multidisciplinary Milieus

Bally's Hotel Gold Ballroom, 1:30 - 3 pm



Panel Chairs: Yannick Desranleau, Chloe Lum

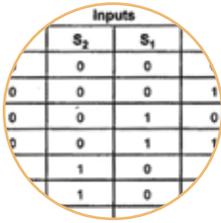
Panelists: Katie Bethune-Leamen, Kelly Jazvac

Over the past decade and a half, we have both noticed and participated in what has been referred to as print in the expanded field; printmaking increasingly being used in sculptural, installative, or painterly modes. Some printmakers of our generation ask “What is print for?” They are trying to parse received ideas that may no longer fit. We have witnessed our colleagues stacking or folding their prints to create sculpture, turn prints inflatable, or make giant printed banners to be dropped from forty-five feet above during a performance. It seems that the answer is “Print is for everything.”

We would like to widen this conversation by including our colleagues who may not see themselves as printmakers yet nevertheless use technologies of print and reproduction in their practices. During this panel we hope to look beyond medium-specificity into the framing of the matrix, circulation, production, and reproduction and how these ideas may be engaged with within multidisciplinary practices.

Staying True

Bally's Hotel Silver Ballroom, 1:30 - 3 pm



Chair: Edie Overturf

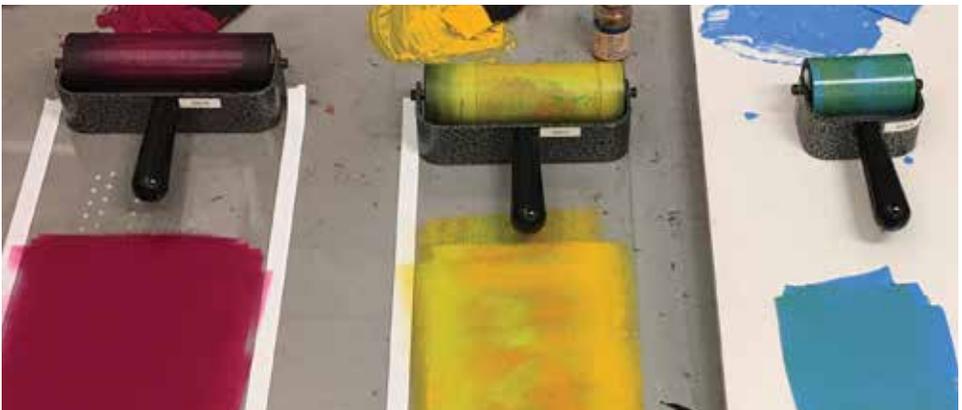
Panel: Jenny Schmid, Erik Waterkotte, Myles Dunigan

The pursuit of understanding is inherent to human nature. Folktale, scholarship, legend, journalism, religion, scientific inquiry, myth, fable and rumor have all been used to explain our experience. The path to knowledge is often full of good intentions, yet it is important to define the distinction between storytelling and truth telling.

“Truthiness” was first coined by Stephen Colbert on the Colbert Report on October 17, 2005. Colbert invented this word in an attempt to mock the lack of facts present in political action. Truthiness is a derivation of the word “Truthy”, which means faithful. Colloquially it is meant to describe a feeling of a fact, one that is felt instinctively to be true, and with no direct connection to actual facts. Truthiness can be used maliciously when falsehoods are presented as fact, or more benignly when beliefs are ignorantly asserted as truth. Truthiness refers to the quality of preferring statements that feel true, and often confirm or support someone’s established beliefs or worldview, over concepts or facts known to be true. In an interview with the AV Club in 2006, Colbert reflects on the development of the term, “It used to be, everyone was entitled to their own opinion, but not their own facts. But that’s not the case anymore. Facts matter not at all. Perception is everything. It’s certainty. “

Here we are, twelve years later. We hear terms such as ‘fake news’, and ‘alternative facts’ coming from the Presidential cabinet and the President himself. The classification of a source as ‘fake news’ could be used to deny credibility of the source, or as a method of misdirection. The current political climate in the United States is one fraught with smoke and mirrors. The truth of a matter is confirmed or dismissed by a leadership when it is convenient to their agenda.

The post-election climate has effected the way in which many global citizens approach the distinction between truth and truthiness. In conjunction with our struggles to determine fact from fiction, we are questioning the agenda behind ‘truthiness’ with even more skepticism and criticism. Creatives have a unique opportunity to challenge fantasies and the ways they are disseminated. Artists can create images that are meant to incite change or create discourse with more fervor and immediacy. The panelists of Staying True will present and discuss the importance of transparency and truth in their studio practice. Panelists will be asked to consider the same in the work of other artists’, and how they address the uncertain state of reality and the truth. This panel will also address how our political and social landscape is shifting, and how we as artists, educators, and scholars keep our footing and pursue truth.



Women Leaders in Print: Building the Community

Bally's Hotel Platinum Ballroom, 1:30 - 3 pm



Chair: Rachel Heberling

Panel: Liz Chalfin, Liz Maugans and Lauren V. Walling

Often In a world of drastic cuts in corporate giving and grant monies, and an increased self-reliance on funding, the need is stronger than ever for women to build community through the power of the press. Keeping the doors open as a printmaking studio requires an incredibly versatile approach that constantly changes with the times. Speak with

4 women who not only run successful printshops, but are leaders in their own communities. Whether for-profit or non-profit, we each have special ways of surviving and innovating through the gifts of giving back.

In relation to “Altered Landscapes” is our need to be incredibly malleable to survive and innovate. Presses from other centuries can remain relevant by solidifying truth and community in our rapidly changing society. Advocacy through print, particularly from young members, has spiked during this past year of political upheaval. Our communities at large are seeking alternative ways to connect and create social change.

SGCI International Panel: Shifting Sands: Emerging from Globalized Landscapes

Bally's Hotel Gold Ballroom, 3:30 - 5 pm



Panel Chair: Rhys Himsworth

Panelists: Ipek Ulusoy Akgül, Gordon Cheung and Karim Sultan

For centuries, landscapes have shaped identities and operated as signifiers of culture and connection; they are profoundly influenced by the meanings we attach to them. All over the world, however, our definitions of landscape and place are being redefined as never before - by post-industrial shifts, evolving technology, global economic forces,

and the new world order - leading to the worldwide emergence of non-places, appropriated vernacular, and manufactured landscapes. The SGC International panel, with its diverse range of practitioners, endeavors to dissect the inter-relationship between landscape and human impact and unravel the vital role that landscape plays in the modern political and social movements in the wake of a global world.

The Printer's Path

Bally's Hotel Silver Ballroom, 3:30 - 5 pm



Chair: Remling Valpuri

Panel: Brandon Gunn, Anne Slattery and Candice Malyn Corgan

The Printer's Path is a panel discussion to illuminate the professional paths that printers may take, along with the route of working as a collaborative printer. The panelists will present examples of how their training and skills prepared them for various professional challenges in workshops, in education, in collaborations, in curating, and in maintaining a business. Friday, March

17

Shifting perspectives: Printmaking and Fulbright

Bally's Hotel Silver Ballroom, 3:30 - 5 pm



Chair: Kate Copeland

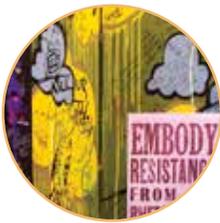
Panel: Michael Barnes, Anya Dikareva and Endi Poskovic

In this panel, Fulbright recipients will discuss their experiences undertaking printmaking-related Fulbright grants. Panelists will summarize their experiences, share images, discuss creative impact, and address the ways that printmaking helped them meet the Fulbright goal "to increase mutual understanding between people of the U.S. and people of other countries

through people-to-people exchange." Endi Poskovic will speak about his Fulbright Senior Research Fellowship in Poland and throughout Europe, Anya Dikareva will discuss her Fulbright U.S. Student Fellowship to Slovakia, Michael Barnes will share his experience in Serbia on a Fulbright Specialist Fellowship, and Kate Copeland will discuss her Fulbright Scholar Fellowship in India. The panel will include a conversation about the application process, with tips for those interested in applying to Fulbrights in the future, and conclude with a Q&A session.

Friday, April 6

WORD/LIFE: each one, teach one



Bally's Hotel Gold Ballroom, 11:30 am - 1 pm

Chair: Ayanah Moor

Panel: Elizabeth Cupich, Angela Davis Fegan, Krista Franklin and April Sheridan

In dialogue with the SGCI Conference theme, Altered Landscapes, this panel will showcase women artists who consider notions of landscape as a platform for social change through the use of letterpress, papermaking, and printed matter. Attention will be paid to the disruption and transformation of institutions, narratives and diverse publics through unique, serial and immersive modes of display. The panelists will address content including the democratic multiple, appropriation, poetry as disruption, queer realness, and letterpress printing as a tool of resistance. Site and audience specificity will be highlighted as well as under-represented narratives.

Printmaking in Pacific



Bally's Hotel Silver Ballroom, 11:30 am - 1 pm

Chair: Irena Keckeš

Panel: Jonathan Goebel, Steve Lovett, Katlyn Sutherland

This panel will be formed around a dialogue on diverse ways how printmaking practices persist and/or flourish in Pacific Rim geographical area. The panel invites artists from different areas connected by Pacific, to discuss their practices and research. The discourse may also embrace the topic of how print practices are being formed in isolated or rural areas in Pacific that has a little access to progressive technologies. It is open to all printmakers and scholars who can in unique ways contribute to discussion on past and futures of print in these geographical areas: presenters are invited to share their experiences and diverse practices. The aim of the panel is to explore if and how such printmaking practices alter the landscape of past and present. What are risks, endeavors, improvisations, transformations, adventures and accomplishments in printmaking in Pacific? What is the representation through the contemporary work of artists living and working in these areas; how they form and renovate alter the landscapes of printmaking today? What tools, themes and influences it encompasses, and if and how today's creative practices are informed by its natural environment and social settings.

Typography as Topography



Bally's Hotel Platinum Ballroom, 11:30 am - 1 pm

Chairs: David Charles Chioffi and Cynthia Nourse Thompson

Panel: Macy Chadwick, Russell Maret and Nicole Pietrantonio

“The night before I left Las Vegas I walked out in the desert to look at the moon. There was a jeweled city on the horizon, spires rising in the night, but the jewels were diadems of electric and the spires were the neon of signs ten stories high.” —Norman Mailer

Mailer's visions are of a vibrant time and the glow of his once embellished city have vastly dimmed. Such language, conveyed in the vibrant electric marquees and illuminated excesses are the known hallmarks of Las Vegas. However, the brightness of this landscape is now an abject vista, predominantly dystopian, and amid dimly lit exteriors and crestfallen inhabitants. Typography once seen only as auditory phonetics to convey a singular level of communication, continues today to be transformed and contemporized beyond conventionality.

As an extension of the conference theme this panel will explore the concept of typography as topography, within an expressive and malleable landscape, with each acre of land speaking a distinct historical and contemporary narrative. The panel seeks to convey as a foundation the relevance of the neon sign, once towering on the horizon, now scattered rescues in a neon boneyard. This catalogue of a past era can be seen on Las Vegas Boulevard at the city's Neon Museum—conveying multiple narratives of time and place. Its mission is stated as being “dedicated to the preservation of these national treasures as significant pieces of artistic and historical importance. Each sign in the Neon Museum's collection offers a unique story about the personalities who created it, what inspired it, where and when it was made, and the role it played in Las Vegas' distinctive history.” The collection serves as a distinct metaphor for the applications and mediums of printmaking, letterpress, book arts, typeface design, and pure typography.



SGCI Student Panel: Modified Print: Breaking the Rectangle

Bally's Hotel Gold Ballroom, 1:30 - 3 pm

Panel Chair: Sarah Ellis

Panelists: Stephanie Alaniz, Todd Herzberg, Mizin Shin

Perfect registration, clean borders, plate embossment... we all love it. Printmaking is a chameleon and can be used for an infinite array of purposes. As students, it is paramount to keep questioning how technique, format, and content relate to one another. This panel will focus on adapting your academic printmaking practice to include non-traditional formats such as installation, sculpture, and film to create a well-rounded portfolio.



Site Responsive Print

Bally's Hotel Silver Ballroom, 1:30 - 3 pm

Chairs: Sage Dawson and Jennifer Schmidt

Panel: Christine Tarkowski, RL Tilman

The panel Site Responsive Print will explore various modes in which contemporary printmakers engage with ideas of site specificity and site responsive work. In tune with the SGCI conference theme, Altered Landscapes, the panel will explore how printmakers directly engage with the landscape around us. The projects explored will highlight printed matter as it intersects with time-based media, performance, painting, sculpture, installation, social practice, and public works.

The panelists will address politics, race, place, history, and identity through the lens of print media's mark, matrix, and multiple. Additionally, panelists will share recent artist projects, which utilize printmaking's ability to intervene and engage with creative, social, economic, and political movements of our time.

Landscape and Embedded Native and Indigenous Identity



Bally's Hotel Platinum Ballroom, 1:30 - 3 pm

Chair: Mary Hood

Panel: Karl Davis, Daniel Nez and Monica Wapaha

The Altered Landscape resonates with many Native and Indigenous artists in cultural, spiritual, and artistic purpose. Printmaking involves that purposeful practice as demonstrated by the intent of Crow's Shadow Institute and the Map(ing) project; both use printmaking as a vital form of expressing identity, which is embedded in the land. Whether it is a plate, stone, or wood, as artists they transform the material to fight for their culture, their land, and their way of life. This panel proposes four presentations that express these concepts in art. The panel will have a presentation about the Map(ing) project, the work of Crow's Shadow Institute, and two presentations by Indigenous graduate students from Arizona State University's printmaking program. Their presentations will address the work of artists such as Jamison Chas Banks, Cannupa Hanska Luger, Will Wilson, and Matika Wilbur as it relates to the physical meaning of altered landscape,

Hybrid Cultures, Intersecting Landscapes

Bally's Hotel Gold Ballroom, 3:30 - 5 pm



Chair: Masha Ryskin

Panel: Patricia Villalobos Echeverria, Miguel Rivera, Melanie Yazzie

Printmaking as a medium is uniquely positioned to both adapt to shifting landscapes and cultures and to respond swiftly to changes and tensions that arise. This panel focuses on hybrid cultures and on the synthesis of those cultures with one's sense of place, as well as the effect the place has on one's practice. How does being a transplant from another culture change the perception of one's current landscape? Do we react differently to a landscape that is not originally our own? How does the new space change our cultural or artistic sensibilities? Is our ability to react to the shifts in our surroundings informed by our backgrounds?

This panel builds on the idea of reinvention and transformation of the Las Vegas landscape, both cultural and geographic. We will examine the relationship between multiple cultural viewpoints and the landscape through the lens of the printmaking process.

(Un)real; From the Fantastic to Alternative Facts; Locating Truth in Print Media

Bally's Hotel Platinum Ballroom, 1:30 - 3 pm



Chair: Erika Adams

Panel: Catherine Wild, Marilène Oliver, Mike Sell and Paul DeRuvo

Las Vegas is a perfect place from which to discuss altered realities. Worlds created on the strip for tourists are a sparkling promise, and the sense of western expansion still exists in the open spaces of the desert landscape. But how are those feelings constructed by our identities or perceptions of place? With an eye on Jean Baudrillard's notions of hyperreality and Umberto Eco's idea of the 'authentic fake' this panel will discuss how print artists and print media navigate relationships between printmaking and truth. From early cartographic explorations to the fourth estate, the press has always been part of how information moves between people and communities. Panelists will explore that role and how print can satisfy the desire for real, authentic experience.



FIFTH STREET SCHOOL

401 S. Fourth St. Suite 145
Las Vegas, NV 89101

Formerly called the Las Vegas Grammar School, the complex is now known as the Historic Fifth Street School, due to its location on Fifth Street (renamed Las Vegas Boulevard in 1959) in downtown Las Vegas.

A cultural oasis in the midst of downtown Las Vegas' office and legal corridors, the revitalized building is home to an assortment of local arts and architectural organizations. The primary tenants are the University of Nevada Las Vegas Fine Arts Program, including the Downtown Design Center for the School of Architecture; the Nevada School of the Arts (a music education organization); the American Institute of Architects; and the city of Las Vegas Office of Cultural Affairs.

Busses will run on a continuous loop with a stop at the 5th Street School on Friday, April 6 starting at the Bally's Hotel at 10 am - 6 pm.

Printmaking as Protest: Harnessing Power of the Multiple

5th Street Schoolhouse Auditorium, 11:30 am - 1 pm



Chair: Jessica Caponigro

Panel: Paloma Barhaugh-Bordas, Christina Long, Corinne Teed

Often used to address social and political themes, the history of printmaking as a form of dissent is well documented. From protest posters to zines to leaflets, printmaking possesses the unique ability to disseminate information camouflaged as art. Innately more egalitarian and accessible, and therefore less precious and valuable, the production of prints is often a community activity that can also easily enter

the public sphere. This panel will discuss how printmaking, which historically has been used to bring attention to inequality, can generate transformative social justice. Panelists will discuss both their personal practices and how print fits into a larger historical framework.

Print Culture in Detroit: A Parallel to the City

5th Street Schoolhouse Auditorium, 1:30 - 3 pm



Chair: Tyanna Buie

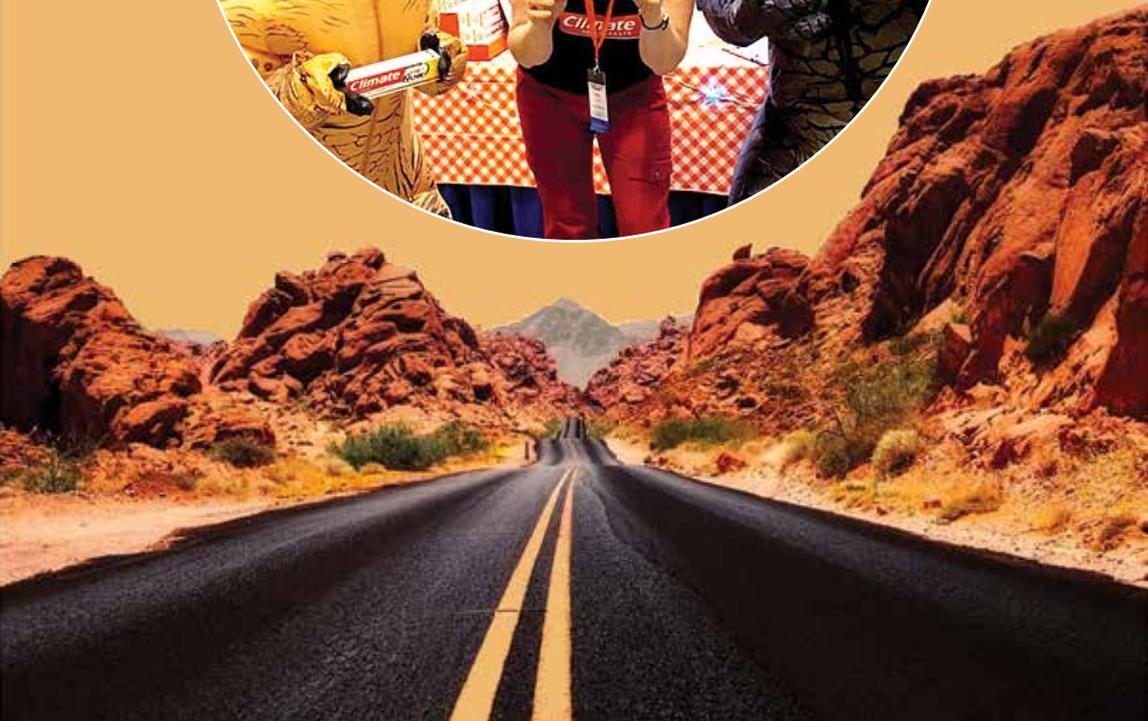
Panel: Stacey Malasky, Lee Marchalonis, Steve A. Prince, Ryan Standfest

Detroit is the epitome of the "altered landscape"; the city is undergoing massive physical and economic reconstruction and redefinition. Printmaking holds the possibility of adjusting itself to adapt to particular circumstances, and in a city that is doing just that, artists who use print media in Detroit are establishing contemporary models for print

production. The panel includes artists, researchers, professors and publishers dedicated to contemporary printmaking in the Detroit area.

A

INKUBATORS



Thursday, April 5

Understanding print outside the edition: Are we still printmakers?

Bally's Hotel Skyview 2, 12:30 - 1:30 pm

Facilitator: Grant Benoit



As printmakers break from the hallowed edition and continue to work with print media and sculpture, new media, and installation, the dialogue lags. During conferences, we see hundreds of traditional and non traditional editioned work on display during portfolio sessions, bringing up a possible print related identity crisis. Do we as artists and viewers perceive the once two dimensional work as different as it rises from the edition and occupies space? How do we continue to engage both the traditions of printmaking, while expanding the medium and staying true to our own explorations? Feeding from the open format of the INKubator, participants will discuss the puzzle that is sculptural print. Within this dialogue, topics of structure, shipping, multiplicity, and the eternal question of "Am I still a printmaker" will be discussed.

Queer Space

Bally's Hotel Skyview 3, 12:30 - 1:30 pm

Facilitator: Jessica Marie Mercy



Queer Space is a gathering of LGBTQIA printmakers with the intention of creating and exploring. The connections we make are integral to who we are and how we see the world. Within the Queer community it is necessary to work with one another, to strengthen and support each other, so that all can succeed. LGBTQIA visibility affords us the opportunity to educate and allows for detailed examinations of the physical, emotional, and spiritual spaces we thrive in. By bringing together the Queer printmakers, we can examine our relationship to our community within the larger printmaking world and begin building a collective voice within SGCI.

Transferring Ink and Knowledge

Bally's Hotel Skyview 2, 2 - 3 pm

Facilitator: Nicole Foran



This Inkubator will discuss non-toxic alternatives to traditional printmaking techniques useful for DIY studios and small children. The focus will be on communicating these techniques to first generation and ESL learners so that they could then teach them to their communities and class rooms. An additional focus would be on the contemporary culture of printmaking as community outreach for non-verbal learners or learners impeded by language barriers.

SGCI Board Listening Session: The Future of SGCI

Bally's Hotel Skyview 3, 2 - 3 pm

Facilitator: Nicole Pietrantonio



Join SGCI Board Members for a facilitated discussion about the future of SGCI. During this session our goal is to listen to you - we want to hear our members' concerns, ideas, and suggestions for the future of this organization. SGCI and its conferences have grown immensely over the past four decades - our membership is 2500+ and our annual conference attendance is between 1200-1900 artists, critics, and curators. We are excited to reflect on who we are now and who we want to become.

Utilizing responses from the 2017 Conference Survey and 2017 Diversity Survey, we will cover topics such as the trajectory of our conference and conference host sites, diversity and inclusivity, fundraising and long-term planning. Ultimately, we want to focus on how we can sustain this organization for decades to come and best serve our growing and increasingly diverse membership.

So you want to start a community-based printshop?

Bally's Hotel Skyview 2, 3:30 - 4:30 pm

Facilitator: Marilyn Propp



The "ventures and adventures" of starting up a non-profit printshop are rife with both possibilities and pitfalls. This Inkubator will address experiences as shops evolved, altering the cultural landscape through education and community participation.

Marilyn Propp, co-founder of Anchor Graphics, Chicago, and the Center for Collaborative Research, Kenosha WI, will lead the discussion, as she, and participants Angee Lennard, Founder/ Executive Director of Spudnik Press

Cooperative, and Liz Maughans, Co-founder of Zygote Press, will share their experiences and attained wisdom as they developed their shops.

Their missions have been to provide affordable access to professional facilities, and to promote experimentation, professionalism, and community access. Also addressed will be the tension between those visions and the reality of running sustainable shops and will include their varied experiences in beginning, sustaining, and transforming their shops. Marilyn and her partner are reinventing Anchor Graphics as the Center for Collaborative Research, in Kenosha, Wisconsin. The insight gained from this experience will be part of the discussion. Bring your questions!

Transgenic Prints

Bally's Hotel Skyview 3, 3:30 - 4:30 pm

Speaker: Alicia Candiani



Contemporary art practices have generated “altered” organisms, which find in printmaking a fertile territory, deconstructing the category of “species” in which it has been situated from a long time.

In Molecular Biology ‘transgenic’ refers to an organism, which derives from other origin sources. It partly carries something of the previous beings, but it is also completely new that exists in an ‘in between’ status. “Altered” printed organisms have been generated recombining them with

other species. This “transgenic” status is seen as a metaphor for the position of contemporary printmaking: how the breadths of the present-day printed media breaks the traditional parameters of this field and change its genes, as it were. This not only includes technological displacement or hybridization of the practice, but also the meaning of the contemporary print itself: what matters is not necessarily the definition of the “species” that it belongs, nor the technique employed, nor the particular means of one’s practice, but the discursive efficacy of the artwork one, as an artist, generate via print media.

Master of Fine Art in Electronic Integrated Art

Print Media • Interactive • Sonic Art • Video

EIA Print Media integrating new technologies into traditional printmaking.



The School of Art and Design - NYSAC at Alfred University

<http://www.alfredexpandedmedia.com>
<https://art.alfred.edu/graduate/mfa-eia>



Friday, April 6

Non-Toxic Print Practice for the Home Studio and K-12 Education

Bally's Hotel Skyview 2, 12:30 - 1:30 pm

Facilitator: Johnny Plastini



The goal of this inkubator is to compile knowledge, present evidence, and spark discussion surrounding the most current methodologies in non-toxic print practice.

Innovation at Small Institutions

Bally's Hotel Skyview 3, 12:30 - 1:30 pm

Organizer: Emily Orzech



Whether we teach at a small liberal arts college or at a university with a small art department, many of us are the only printmakers at our institutions. What are the advantages of working in a small institution or program? What challenges are particular to small programs? How do we advocate for the continued presence of printmaking? How do we sustain our own creative practice? What if there isn't a full time printmaker at all, as may be the case for visiting faculty, adjuncts, and faculty who teach

across multiple areas? Participants are invited to discuss successes and struggles at the intersections of art and teaching. The Inkubator session will combine small group with open floor discussions.

Critical Theory Reading List

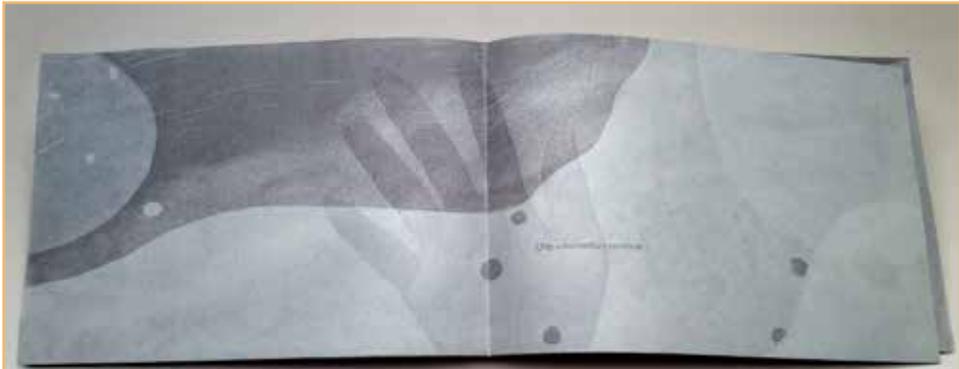
Bally's Hotel Skyview 2, 2 - 3 pm

Facilitator: Jaclyn Jacunski



Critical Theory Reading List will be lead by the artist Jaclyn Jacunski, the School of the Art Institute of Chicago's Director of Civic Engagement. Suggested readings for this group will focus on contemporary issues such as social practice, the artist as activist, social justice, and how printmaking plays a role. In advance of the conference, the Jaclyn establish a Facebook Group Page, INK Critical Reading List, to promote common readings and discussions for session participants. At the conference, the group will

discuss how these readings can be incorporated into a one's printmaking practice. If you are interested in participating in the group, please, send an email request to Jaclyn at jjacun@saic.edu.



Dedicated to educating students in the fields of book arts and printmaking, the MFA program in Book Arts + Printmaking at the University of the Arts is currently one of few programs providing a dual Master's degree in both disciplines.

Our unparalleled program offers a profound conceptual and technical experience as presented through an intense, interactive and rigorous studio environment.

Faculty of the program include renowned bookbinder Barbara Mauriello; acclaimed type designer, printer and book artist Russell Maret; and Master Printer and proprietor of Stone Fox Editions Alex Kirillov. John Caperton, the Jensen Bryan Curator at The Print Center in Philadelphia serves as the Thesis Critic in Residence.

For more information regarding the program please contact: Cynthia Nourse Thompson, Director

cythompson@uarts.edu | 215.717.6106
bookprintmfa.uarts.edu





UT Arlington MFA Studio Intermedia-Printmaking Professor Nancy Palmeri

The Master of Fine Arts in Studio Intermedia Printmaking integrates a broad range of technical, conceptual and aesthetic practices. It is an approach to art that advocates the crossing of borders, the blending of disciplinary frameworks and the development of shared languages. The program demands a deviation from conventional usage of both techniques and practices in favor of a collaborative environment where students must expand and reconsolidate connections between media, studio art, technology and critical analysis.

Please come visit our website at www.uta.edu/art

For information about the Intermedia Printmaking program, please contact Nancy Palmeri, npalmeri@uta.edu or at 817.272.2891

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UNIVERSITY OF
TEXAS
ARLINGTON



Art+Art History
Department

International Residencies/Think Before You Ink

Bally's Hotel Skyview 3, 2 - 3 pm

Facilitator: Ivan Durt



The Frans Masereel Centrum (FMC) has been an international artist-in-residence center for over 45 years. In this Inkubator, Mr. Durt will explain FMC's organizational evolution and its focus on the general contemporary art discourse from a graphic art perspective. Another part of this session will address the questions we encourage our residents to consider before putting ink from idea via a matrix to a graphic work. Additionally, Mr. Durt will explain how FMC runs its residency program and how it works to connect with the resident artists (both experienced or not experienced printmakers) in its atelier and facilities, and to expand that connected with the art industry in various facets. A preview of the Frans Masereel Centrum can be seen online at https://youtu.be/1x_mlfmfqok.

SGCI Archive: Managing the SGCI Print Collection at the Zuckerman Museum of Art

Bally's Hotel Skyview 2, 3:30 - 4:30 pm

Facilitator: Michelle Lopez



In 2013, the Bernard A. Zuckerman Museum of Art (ZMA) at Kennesaw State University was awarded the honor of housing and caring for the SGCI's print collection. The collection expanded the ZMA's permanent collection from 900 to over 6,000 objects. This INKubater session will demonstrate the process of processing the collection including cataloging and rehousing, highlight accomplishments and tribulations, ZMA interns sharing their experience working with the collection, why is the ZMA staff hunting artists down for their paperwork, and how can SGCI members can assist during this large-scale project.

Work it!! Talking about Professional Practice

Bally's Hotel Skyview 3, 3:30 - 4:30 pm

Facilitators: Chrissy Poitras and Jennie Suddick



Come share your 'hustle' and foster potential new connections for your practice moving forward! This interactive session will consider models for sharing your work, including how we can find new ways to define and form creative practice in our contemporary context. Topics such as models of entrepreneurship, affordable live/work, community engagement, and professional promotion will be used to direct conversation and create opportunities for dynamic exchange.

The discussion will be shaped to support emerging and established practices, with the aim to generate a wealth of information, related to the exact questions the group is seeking answers for.

A

MENTORSHIP



Career Mentor Sessions

Thursday, April 5 and Friday, April 6 from 11 am - 4 pm

Bally's Hotel Skyview 1

SGC International is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper. SGCI is pleased to continue the Career Mentoring Services at the 2018 Conference. Services are provided at no cost to members attending the conference. Mentoring services are available for individuals at all stages of their careers - whether you are an undergraduate student thinking about an MFA, a graduate student seeking career advice, an independent artist looking to start a press, or someone in a tenure-track position looking for advice about navigating academia. We would like to thank and acknowledge the following member's and their contributions to mentorship.

2018 Mentors:

Judith Baumann	Nicole Hand	Berel Lutsky	Nicole Pietrontoni
Charles Beneke	Rachel Heberling	Andy MacDougall	Benjamin D. Rinehart
Edward Bernstein	Mary Hood	Kathryn Maxwell	Rachel Singel
Myles Calvert	Jade Hoyer	Taryn McMahon	Sarah Smelser
Liz Chalfin	David Jones	Kate McQuillen	Cynthia Thompson
Maritza Davila	April Katz	Don Messec	Breanne Trammell
Georgia Deal	Bob Kelemen	Sean Morrissey	Frances Valesco
Saline Eric	Amanda Lee	David Newman	Sang-Mi Yoo
Eleanor Erskine	Heather Leier	Kristina Paabus	
Lari Gibbons	Joe Lupo	Nancy Palmeri	



A

THEMED PORTFOLIOS



Themed Portfolios are conference-theme inspired print exhibits organized by and for SGCI members. They display a wide range and scope of work from SGCI's ever-growing membership. Please join us for an Opening Reception to celebrate the Themed Portfolio exhibits on Wednesday, April 4 from 4pm - 6 pm at the Bally's Hotel Palace Rooms, Bronze Ballroom & Grand Salon.

Thursday, April 5 and Friday, April 6, 9 am - 5 pm

Bally's Hotel Palace Rooms 1-5 and Bronze Rooms 1-4

A SHORT HISTORY OF MALE-PATTERNED BALDNESS

Organizers: Christina Bartonicek and Mariah Pfeiffer



Participants: Christina Bartonicek, Mariah Pfeiffer, Jon Irving, Liz Melnychuk, Josh Dannin, Mike Sonnichsen, Sandra Fernandez, Marwin Begaye, Tess Rubinstein, Stephanie Gaumond, J. Leigh Garcia, Rebecca Lomuto, Chris Copley, Molly Kempson, Sylvia Taylor, Christopher Benson, Daniela Ram, Misty Morrison, Kristin Theiss

Patterns give order to both the natural and human worlds. Animals have migrated by consistent patterns for millions of years; the moon rotates around the Earth, guiding tidal patterns and reproductive cycles; and human travelers navigated the world first by patterns of constellations, then by networks of paths and roads. We study these patterns in order to make sense of the world. This intuition is reflected in our art: crops and wildflowers are ubiquitous motifs in Eastern European ceramics and textiles, waves and mountains are constants in traditional Japanese paintings and prints. Over time, these images became synonymous with the region's culture; thus, patterns both mirror and define entire cultures.

Along with illustrating each culture's unique identity, patterns serve as a guidebook to the history of human migration and cultural exchange. Artists have served at the front lines of this exchange, mediating the convergence of distinct traditions and fostering the birth of new ones. Examples of this can be found around the world. The detailed tiling and architecture of the southern Iberian Peninsula highlights the conflicting traditions of African Moors and European Christians who fought over the region for centuries. Colonial-era and modern art throughout Latin America reflects a similar mix of indigenous and Spanish imagery. British royalty placed images of African lions on their coat of arms. This confluence of cultures, which spans the globe and the timeline of human civilization, is the basis for novelty and innovation. Though they provide the framework for constancy in our lives, patterns themselves are ever-evolving.

This portfolio asks artists to answer the question: what does the word "pattern" mean to you? According to the dictionary, a pattern is both a "repeated decorative design" and something that "gives regular or intelligible form to." We ask the artist to be mindful of both of these definitions as they prepare their work. Create a visual representation of a pattern that you observe, admire, distrust, or that is otherwise significant in your life. Though we have approached this idea from a historical perspective, we encourage artists to plumb the depths of pattern visible in this world: patterns of migration, patterns of behavior, patterns of destruction and rebirth.



EXPOSED STRATA



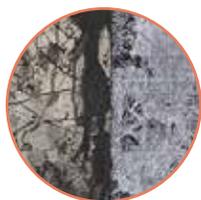
Organizer: Sue Carrie Drummond

Participants: Emily Orzech, Dustyn Bork, Beth Sheehan, Karen Hardy, Sue Carrie Drummond, Leslie Friedman, Maria Welch, Elizabeth Castaldo, Erin Zona, Rachelle Hill, Nichole Maury, Catherine Wild, Dana Lemoine, Tammy Wolfsey, Kevin Shook, Stephanie Alaniz, Ross Joseph Mazzupappa

When we contemplate landscapes, we consider not only the scenery at which we are gazing, but also the layers that exist below our feet. We imagine the way in which the land has eroded and been reconstructed over time. Using that framework, this portfolio will examine the body and psyche as landscape, one in which the terrain alters in accordance and often as a direct result of experiences that are transformative. Whether as catastrophic as an earthquake or as minimal as a heavy rainfall, we have all encountered events that alter our personal landscape and dictate how we move forward. How are these events hidden by the passage of time or are they excavated and exposed? Participants will consider how their identity, memory, or community have been altered by the layers of their history and contemplate how that history continues to impact their present personal topography.

Using at least two different printmaking methods, contributors will examine the dialogue between past and the present narratives in one single image.

FROM THE DANCE HALL TO THE PRESS: CONTEMPORARY WESTERN WOMEN



Organizer: Kathryn Maxwell

Participants: Jill Anniemargaret, Judith Baumann, Catherine Chauvin, Heather Green, Stephanie Dykes, Candace Garlock, Sarah Gjertson, Jean Gumper, Amanda Knowles, Eukang Koh, Kate Leonard, Charlene Liu, Kathryn Maxwell, Brooke Molla, Michelle Murillo, Sofia Paz, Roxanne Sexauer, Cerese Vaden, Frances Valesco, Sarah Whorf, Melanie Yazzie

The legend of the American West has all of the allure that novels, selective histories, art, and eventually, Hollywood could provide. Within this narrative, the West is filled with adventure, a land of opportunity for all, rugged individualism, a place for reinvention, and a barren landscape unlike anything in the East. The Turner or Frontier Thesis even stated that major aspects of the “American identity” was formed through the settling of the American frontier; the further west the community, the more American the people were. This was the glamorous façade of the American West that still persists in popular culture and the minds of many. However the reality was, and is, different.

The myth of the West is dominated by white males of European ancestry. The voices and experiences of native peoples, Mexicans, Chinese, blacks, other minorities, or women were not included, except as minor characters in the predominant myth. The degradation of the environment caused through expansion, settlement, and exploitation was mostly overlooked within the narrative. The reality of the West was always more nuanced than the myth. In the myth, European women who moved to the frontier are portrayed as dedicated wives and mothers or wanton dance hall girls and prostitutes. Certainly, there were fair numbers of each of these groups but the reality was many single white women homesteaded land on their own or moved West to teach. Native women often lived in cultures in which their work was equally valued as the men’s. Women were enfranchised in only 4 states in 1900—Wyoming, Utah, Colorado, and

Idaho. The voices of women and others, whose stories only recently have begun to be heard, create a more realistic and nuanced version of life in the western U.S. at that time.

The contemporary West is an equally complex concept composed of diverse societies residing in diverse landscapes with varied priorities. It is not monolithic, yet it does differ from the Midwest or East and at times, is still viewed through the lens of the myth. Focusing on the voices of women from 11 Western states*, the portfolio is meant to contribute to a vision of what the contemporary West is through the eyes of women who live the experience everyday and a recognition of the continuing contribution of women to our field and society.

*The states in the continental West, as defined by the U.S. Census are Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

GOING TO GROUND

Organizers: Alison Judd and Anna Gaby-Trotz



Participants: Mark Bovey, Elizabeth D-Agostino, Agata Derda, Lise Drost, Amanda Forrest-Chan, Arron Foster, Anna Gaby-Trotz, Jill Ho-You, Tiffany Hokanson, James Hunter, Heather Huston, Liz Ingram, Alison Judd, Colin Lyons, Nicholas Satinover, Kelsey Stephenson

This is where we will begin, with an excerpt from a short story by Jan Zwicky, a Canadian poet/philosopher called Black Spruce. In it she describes returning to her childhood home – a farm on the Saskatchewan prairies. One evening after dinner, she walks out on the land – to revisit a beloved stand of Black Spruce on the river. As she nears her destination and comes round a bend in the river she sees that, “The whole hillside has slumped and been absorbed into the river, leaving a cutback, pale and raw ... A dissolution that complete, taken by water in a year without rain. The cold weight in the pit of my stomach – something awry where I thought I was least vulnerable, in the place that was stable when other things weren’t, that was solace because unchanging, or changing cyclically, slowly, on a rhythm large enough to serve as a backdrop against which other losses might be made sense of, and I am stumbling up through the cutwood, bursting out the northeast corner into the winter-white hayfield, under those dry swollen clouds, in my home place, lost”.

We are taken by this idea that the land is something that we use to mark other losses against and through a visceral approach to observing, studying and documenting specific locations we can be witness to change; sometimes rapid and catastrophic, sometimes slow and incremental.

We propose that the work then, will be about time, and change, and how these elements play out and unfold across different scales – as we attempt to make sense of change, to sort out ways of knowing and understanding – and to ground ourselves.



HODOLOGY: LANDSCAPE IN MOTION

Organizer: Summer Ventis



Participants: Amanda Maciuba, Anita Jung, Anne Hoff, Cammy York, Anna Haglin, Gwen Miller Wagner, John Cizmar, Kala'iakea Blakemore, Karla Hackenmiller, L J Douglas, Melissa Dawn, Micah Zavacky, Nif Hodgson, Rosane Viegas, Stephanie Beisel, Stephanie Hunder, Summer Ventis

"The mobile and the local are not necessarily oppositional ... and change is not always akin to motion; motion is simply one way to keep pace with or outrun change – or stagnation ... the mobile person sees the landscape she passes through as static, because she changes faster than it does, but the stationary person sees that everything around is changing." – Rebecca Solnit, *A Book of Migrations*.

Hodology, the study of pathways, can refer to a physical path through the landscape, but also to neurological or psychological pathways. Often, these seemingly disparate pathways intersect. Our surroundings are altered by the paths we take through them, and our selves are altered by the landscapes we encounter and the ways we move through them or the ways they change around us.

Portfolio participants will produce images that address the idea of hodology as the study of the landscape in motion – movement through the landscape, the landscape as it changes around us, movement from one landscape to another, the way the landscape infiltrates our psyches, etc. – the paths we take through the landscape and the paths it takes through us.

IMAGINING UTOPIA: BLUEPRINTS FOR INTENT AND DISSENT

Organizer: Susanna Crum



Participants: Brendan Baylor, Susanna Crum, James Ehlers, Fleming Jeffries, Sarah Marshall, Edie Overturf, Joshua Johnson, Jennaway Pearson, Kyle Peets, Rachel Singel, Emily Stokes, Betsy Stout, Lizzy Taber, Corinne Teed, Erik Waterkotte

In Margaret Atwood's novel, "A Handmaid's Tale", a leader in the book's dystopian society says, "Better never means better for everyone. It always means worse for some." Whereas historical and contemporary concepts of "utopia" often include guided tours through imagined societies and ideal communities, print-based artists have a long history of creating visual statements that expose stories and perspectives that counter the status quo. In the 501 years since Thomas More published "Utopia", printmaking has stood at the intersection of life and art – mobilized by artists and activists as tools to enact social change, broaden worldviews, and make stories of lesser-represented people visible to the largest possible audience.

Simulation meets stimulation in the constructed landscape of Las Vegas, where visitors suspend reality as they visit likenesses in miniature of Venice, Paris, and ancient Rome. Artists featured in "Imaging Utopia: Blueprints for Intent and Dissent" utilize a broad range of hand-pulled printmaking techniques, from hand-drawn and photomechanical processes in silkscreen, lithography, intaglio, and relief to propose new models for social realities. Whether utopic or dystopic, their prints point to the myriad ways that print-based media continue to spread a diverse range of ideas and perspectives to reimagine, revise, or resist our present social landscapes.

LAS VEGAS POP-UP STRIP

Organizers: Raluca Iancu and Jen Scheuer



Participants: Frol Boundin, Natalie Draz, Leslie A. Grossman, Jade Hoyer, Raluca Iancu, Kelsey Livingston, Michael Menchaca, Tatiana Potts, Jen Scheuer, Benjamin Rinehart

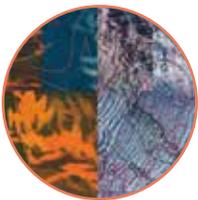
The Las Vegas Strip famously celebrates tourism and glitz. In tribute to Ed Ruscha recording West Hollywood through “Every Building on Sunset Strip”, and in recognition of Robert Venturi’s “Learning From Las Vegas,” the artists in this portfolio will create a continuous landscape of signs and structures to create the image of a good time for the masses. Each artist will be assigned one part of the Las Vegas Strip at random and will create a pop up structure from a single folded page. The pages will be assembled into a book using the drum leaf binding. The pop-up book format will mimic the spectacle of consumable tourism with forms that emerge into real space.

The pop-up form doesn’t have enough recognition and there are few resources available for instruction. To create a learning experience with the portfolio, we will ask the participating artists to submit two prints each: one print with the pop-up structures constructed and one flat print. The prints will be exhibited in both formats, as the flat prints have their own aesthetic, much as Red Groom’s dimensional prints before they are assembled.

In addition, an image of each flat print will be uploaded to a website as an online resource for printmakers, and interested artists alike, to print out and assemble to learn pop up structures and promote a culture of dissemination with this book that would otherwise be limited in existence.

LAYERS BENEATH THE MOMENT

Organizers: Deborah Cornell and Barbara Putnam



Participants: Edward Bernstein, Deborah Cornell, Valgerdur Hauksdottir, Mary Hood, Brian Kelly, Eddy Lopez, Kelsey Miller, Sharron Pollack, Barbara Putnam, Jenny Robinson, Kavita Shah, Tanja Softic, Evan Summer

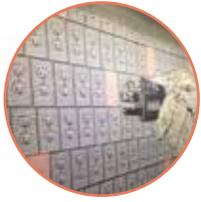
“The strata of the earth is a jumbled museum. Embedded in the sediment is a text which contains limits and boundaries which evade the rational order, and the social structures which confine art.” -Robert Smithson

The desert and the sea reveal their own pulse in geologic time, representing two distinct biomes that have vast differences but also many similarities. Each has been altered by human action and each possesses a jumbled history. The layered transformations caused by accumulating interferences result, for the arid desert, in irreversible and ineradicable layers of tracks. In the marine environment, interferences result in a smooth mirrored surface that disperses evidence of human activity and reflects only the present moment.

This portfolio will explore geographic and historical traces of the interdependent biomes of desert and sea as they are transformed by human actions and echoed in cultural structures. The artists invited will represent varying geographic areas, resulting in differing perceptions. The curators will create a site on the internet where each artist may contribute sources they would like to share - articles, poetry, scientific findings or resources relevant to their area, exploring ramifications of ocean and desert from their particular view.

MACHINE BREAKERS

Organizer: Nathan Meltz



Participants: Terry James Conrad, Raphael Cornford, Justin Diggie, Andrea Ferrigno, Ruthann Godollei, Jessi Hardesty, Dusty Herbig, Taryn McMahon, Dylan McManus, Nathan Meltz, Daniel Ogletree, Katie Ries, Jenny Schmid, Ericka Walker, Thorsten Dennerline

Machine Breakers will explore the reactions of printmakers to the automatic and systematic world around them; a world where technology has infiltrated every facet of life, from family and food to politics and war.

The term Machine Breaker is a reference to early industrial era British textile workers who, inspired by the mythical “General Ludd” of the Luddite movement, smashed the automated textile machines that threatened to displace their jobs. With contemporary examples like laborers displaced by robot arms on the automotive assembly line or the replacement of unionized cab drivers by driverless Uber vehicles, where are today’s Machine Breakers?

Machine Breakers hopes to present a diverse interpretation and reaction of this mechanized world, from critique and distrust to devotion and fascination. Themes related to technology artists may explore, but are not limited to, include: co-option, revolution, infection, symbiosis, destruction, and dystopia/utopia.

MAPPING THE INVISIBLE LANDSCAPE

Organizer: Anna Tararova



Participants: Tom Balbo, Joey Behrens, Catherine Clements, Kate Collyer, Margaret Craig, Vanessa Hall-Patch, Lucy Holtsnider, Richard Hricko, Todd Irwin, Jacob Koestler, Marta Kubiak, Michaelle Marschall, Ross Mazzupappa, Claire McVinnie, Adrienne Miller, Mary Sherwood Brock, Lisa Schonberg, Nicholas Skowron, Anna Tararova, Anna Wagner, Marianne Wilson

“Mapping the Invisible Landscape” by Kent C. Ryden is a book about the ethereal features of landscape that shape our experience of physical place. He talks about unique cognitive maps created by people’s minds that develop into our personal reality. This portfolio is a challenge to explore and re-examine familiar landscapes and re-evaluate our relationship to our surroundings. It is also a call to celebrate the history of our environment while facing our history’s visual presence being wiped away with overwhelming speed by new developments and morphing neighborhoods. The portfolio will be exhibited at the Morgan Conservatory in Cleveland, OH and donated to the Morgan Conservatory’s Archive.

Banff Centre for Arts and Creativity

As Canada's leading post graduate arts institution, Banff Centre's residency programs in Visual + Digital Arts offer exceptional opportunities for emerging and established artists to explore new directions in their work, while in the company of remarkable faculty and like-minded peers from around the world.

With extensive printmaking and papermaking facilities Banff Centre is designed to support all aspects of contemporary art practice.

Learn more about our facilities and upcoming residencies: banffcentre.ca/va

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Lithography Studio, Printmaking at Banff Centre, Visual + Digital Arts Residencies. Photo by Rita Taylor.



MY LAND/YOUR LAND

Organizer: Patrick Vincent



Participants: Celene Aubry, Cathy Batliner, Valerie Campos, Devin Goebel, Rogelio Gutierrez, Carrie Iverson, Jennifer Bronstein, Dana Kadison, Lauren Kinney, Emmy Lingscheit, Heather Moulder, Kelly Nelson, Sage Perrott, Dennis Peterson, Amber Richards, Emma Ringness, Max Roland, Mizin Shin, Phoebe Todd-Parrish, Patrick Vincent, Cory Wasniewsky, Lottie Yost

Print defines our private and public lives in works of art as well as through graphic culture and ephemera. We alter our landscape through print; for this portfolio exchange artists will create print ephemera intended to alter our landscape by being posted, installed, used or distributed in public. Each participant will print at least double the number of the edition, thus each participant will receive a minimum of two prints from each other participant. One print will be kept as a document of the project and the other print will be placed in a public place of the recipient's choosing.

PIECED

Organizer: Grant Benoit



Participants: Grant Benoit, Luca Cruzat, Kerri Cushman, Lara Fairbanks, Alison Filley, Jenni Friedman, Henry Gepher, Barbara Gregor, Jess Hill, Landa King, Evgenia Kim, Lauren Koch, Tina Lutz, Erich Neitzche, Catherine Reinhart, Kelsey Reiman, Hannah Sanders, Kelly Sullivan, Ani Volkan, Hui-Chi Ying

Quilts are born from the endless scraps and pieces of a life lived. Compiled through countless geometric shapes, this varied landscape appears. It is one of the first landscapes we notice, as children we drive toy cars over its cotton hills or as an adult notice the rumpled topography after sleep. We record our memories and travels in quilts as we pick out our aunt's sundress on a worn, sunlight quilt top; these objects become an abstracted landscape. This portfolio merges the traditions of piecing and printing in creating a quilt square that reflects their journey. Participants will be asked to consider their memories present and past, as they work within both crafts.

The unique aspect of this portfolio is how the print is dealt with and abstracted (or revealed). Participants will create a print on fabric or cloth. Participants will then piece it using a solid or other printed paper or cloth in traditional or non traditional quilt squares. Prints may be machine or hand pieced. These squares will be exhibited in a grid, creating a quilt from the pieced prints. In addition to exhibiting at SGCI, the portfolio will be exhibited at The Bascom: A Center for Visual Arts in Highlands, NC.



PLACE/ MEANINGFUL SPACE

Organizers: Aleksandra Janik & Magdalena Hlawacz



Participants: Agata Gertchen, Anna Trojanowska, Debora Ando, Gabriela Gorczko, Garry Kaulitz, Graciela Machado, Jon Goebel, Michael Schneider, Nicole Geary, Alicia Candiani, Sercan Sahin, Shin Hye Young, Virginia Rougon Chavis, Pamela Drix, Cynthia Brinich-Langlois, Connie Wolfe, Seth Daulton, Dominika Sadowska, Aleksandra Janik, Magdalena Hlawacz

There are places where we achieve epiphany, a maximum synchronization of a place and our heartbeat - a meaningful space. This experience is defined as 'Topophilia' - a strong perception of place, the affective bond with environment, mental, emotional, and cognitive ties to a place.

We are always in a certain place, we are topographically located. But the question 'where?' is no longer a question about localization, but becomes the confirmation and affirmation of our 'being anywhere' entangled in various relations, dependencies, influences of things and phenomena.

Place is everywhere.

We learn what the place is and our knowledge instantly bears a question mark. A given place undergoes constant transformations in time as well as in our mind. Place is subject to the processes of aging, destruction, disintegration, but also subject to development and creation. It's being is a process.

We are the observers of this, participants and creators at the same time.

SURFACE TENSION: THE BARREN, THE DESPONDENT AND THE VOID

Organizers: Cynthia Nourse Thompson and David Charles Chioffi



Participants: Katie Baldwin, Denise Bookwalter, Macy Chadwick, David Charles Chioffi, Xenia Fedorchenko, Beth Grabowski, Kyle Holland, Alex Kirillov, Christine Koch, Sean P. Morrissey, Karen Oremus, Nicole Pietrantonio, Cynthia Nourse Thompson, Shelley Thorstensen

"The night before I left Las Vegas I walked out in the desert to look at the moon. There was a jeweled city on the horizon, spires rising in the night, but the jewels were diadems of electric and the spires were the neon of signs ten stories high." -Norman Mailer

Mailer's visions are of a vibrant time and the glow of his once embellished city have vastly dimmed. As an extension of the conference theme, terrains which are more fragile and despondent than the vibrant electric marquees and illuminated excesses are sought to be considered. In this portfolio of diverse works, the viewer will experience a vast and barren space not through its contents but through its voids. To the artists included, the barren is more tangible than the burgeoning metropolis' guise of Las Vegas. Such abject vistas are desired to be investigated equally within historical and contemporary realizations— the arid and the scorched; thirst; the disenfranchised and the forgotten; the dim exteriors and the dystopian perspectives; an uncertain economy; vacancy and sprawl; and silence. The format of the panorama is to be employed to fully capture the artist's interpretations in this traditional wide-format and horizontal perspective.

The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland

PRINT MAKING STUDY PROGRAM CALL FOR APPLICATIONS

> APPLICATION DEADLINES

JUNE 30 (1ST RECRUITMENT), SEPTEMBER 15 (2ND RECRUITMENT)

The Eugeniusz Geppert Academy of Art and Design offers three programs in the Faculty of Graphics and Media Art which are conducted in English. **PhD Study Program** is a PhD Degree, part-time program addressed to graduates of Master Degree studies who show exceptional ability and significant artistic or graphic design achievement. **Master of Fine Arts in Printmaking** is a Master Degree, part-time program which engages students in a variety of printmaking processes. **Postgraduate**, non-degree, part-time program called **Interdisciplinary Printmaking** is addressed to graduates of the Bachelor or Master Degree studies. Under this program students will be able to realize interdisciplinary print media projects, chosen from following studios: Intaglio, Relief, Lithography, Serigraphy, Digital Printmaking or Creative Drawing. We also offer **Master Courses** intended for everyone interested in developing their knowledge and skills in a selected technique in the area of printmaking, graphic design or media art and **Artist in Residence** which enables professional artists to carry out their own projects with the conceptual and technical support of the studios, workshops and laboratories of the Faculty of Graphics and Media Art.

THE FACULTY OF GRAPHICS AND MEDIA ART HAS BEEN EVALUATED AS "OUTSTANDING" IN THE QUALITY ASSESSMENT CONDUCTED BY THE POLISH ACCREDITATION COMMITTEE IN 2014.

QUESTIONS? ASK K.BYKOWSKA@ASP.WROC.PL

FURTHER INFORMATION ON THE RANGE OF PRINTMAKING IN ENGLISH PROGRAM AVAILABLE AT WWW.ASP.WROC.PL OR WWW.PRINTMAKING.ASP.WROC.PL



ASPWROC, WROCLAWPRINTMAKING



ASP_WROCLAW

SUSTAINED INGRAIN FROM EAST TO WEST: CONTEMPORARY WOODCUTS

Organizers: Scott Ludwig (N. America Curator), Liu Jing (China Curator)



Participants: (N. America) Sean Caulfield, Katy Collier, Scott Ludwig, Endi Poskovic, Kasey Ramirez, Freda Sue, Humberto Saenz, Justin Sanz, Taro Takizawa, April Vollmer, Alice Leora Briggs, Morgan Anderson (China) Xiao Fuping, Chen Jiadi, Xiao Jieran, Liu Jing, Pei Jingwang, Sun Jinyi, Li Jun, Lin Jun, Wen Mujiang, Zhang Tongshuai, Luo Xiangke, Lu Yu

Shina, cherry, pine, birch, basswood; all familiar species for printmakers engaged with the woodcut process. This project, entitled, ‘Sustained Ingrain’, is an international, cultural exchange folio of woodcut prints. Co-curated by Scott Ludwig, Professor of Printmaking at Appalachian State University (USA) and Liu Jing, Professor of Printmaking at Changsha Normal University (China), 12 artists from China and 12 artists from N. America will participate. The work of these artists represents a diversity of creative vision, innovative process and aesthetic appeal, with each working extensively in the ageless, wild and wonderful medium of woodcut.

Conceived to parallel the theme of the 2018 SGCI conference, artists will freely interpret the concept of “altered landscape” based on their personal and/or own cultural context. Taken literally and/or interpreting this idea in the broadest sense, issues of sustainability, climate change, environmental/cultural degradation, social justice and globalization are all inclusive issues that may be potentially examined..

THE LAND OF MILK AND HONEY

Organizer: Greg Stone



Participants: Karly Anderson, Kristi Arnold, Becky Blosser, Michelle Colbert, David DiMarchi, Myles Dunigan, Kristy Eden, Eric Euler, Marco Hernandez, William Kaplan, Nathan Pietrykowski, Mark Raymer, Brandon Sanderson, Landon Schmidt, Greg Stone (organizer), Chadwick Tolley, Lisa Turner, Brad Vetter, Georgia Ward-Collings, Johanna Winters

Originating in the Old Testament, “the land of milk and honey” is a reference to the promised land of Israel. The saying is synonymous with a fertile land or place where there is always more than enough of everything. Unfortunately, in a contemporary society reliant on fossil fuels and natural resources, whose detrimental effects on the climate increases exponentially with its growing population, this so-called land of plenty is a thing of the past. While global awareness of human environmental impact is increasing, the problems facing the planet are only just beginning to be addressed. From global warming to dependency on natural resources, mankind is being forced to face the facts and come up with solutions to the problems we have created.

This portfolio tasks artists to examine the human environmental impact on the planet and how society has come to alter the landscape through endless consumption. How are we responding to the myth that is the “land of the plenty”? What are the positive solutions to counteract the negative effects we have on the climate and how are they being implemented or contradicted? How can the planet we call home be preserved while finding an answer to a growing population with increasing needs? Artists are not limited to a contemporary interpretation of the theme, but open to view the concept through a historical lens, portraying what the “land of milk and honey” has long symbolized, or look towards the future and what might become of the landscape if our ecological footprint goes unchecked.

too bad the good times don't last

Organizer: Tressa Jones



Participants: Elizabeth Klimek, Blake Sanders, Britta Urness, Christa Carlton, Elizabeth Dove, Robert Fleming Jason Clark, Kyle Peets, Karl LeClair, Mary Kenny, Dakota Nanton, Sukha Worob, Todd Christensen, Tressa Jones, Katherine Miller, Neal Ambrose-Smith, Rachel Livedalen

Reinvention is cyclical. Alongside construction is decay, with alteration comes reincarnation, and after a boom there is always a bust.

Las Vegas is a microcosm of the boom/bust cycles that have shaped the history and culture of America's West.

Within the casinos on the Las Vegas strip individuals seek the rush of a boom; their hopes and winnings go up however, this never lasts the bust will follow. A few dozen miles southeast of The Strip physical evidence of a bust can be seen in the landscape surrounding Lake Mead, the once largest reservoir in the United States formed by the Hoover Dam. This National Recreation Area and former premier vacation destination now teeters on becoming a ghost town of shored boats and neglected palm trees. In 2015 Lake Mead reached its lowest water level since it was built in the 1930's. The water is gone, the visitors are leaving, the party is over.

From the gold mining days to the Bakkan Oil Fields America's West has continuously been pillaged for resources to fuel the boom that ultimately has or will bust. The Las Vegas simulacrum reminds us that the good times don't last.

WOMEN, MEMORY AND PSYCHOLOGICAL SCAPES

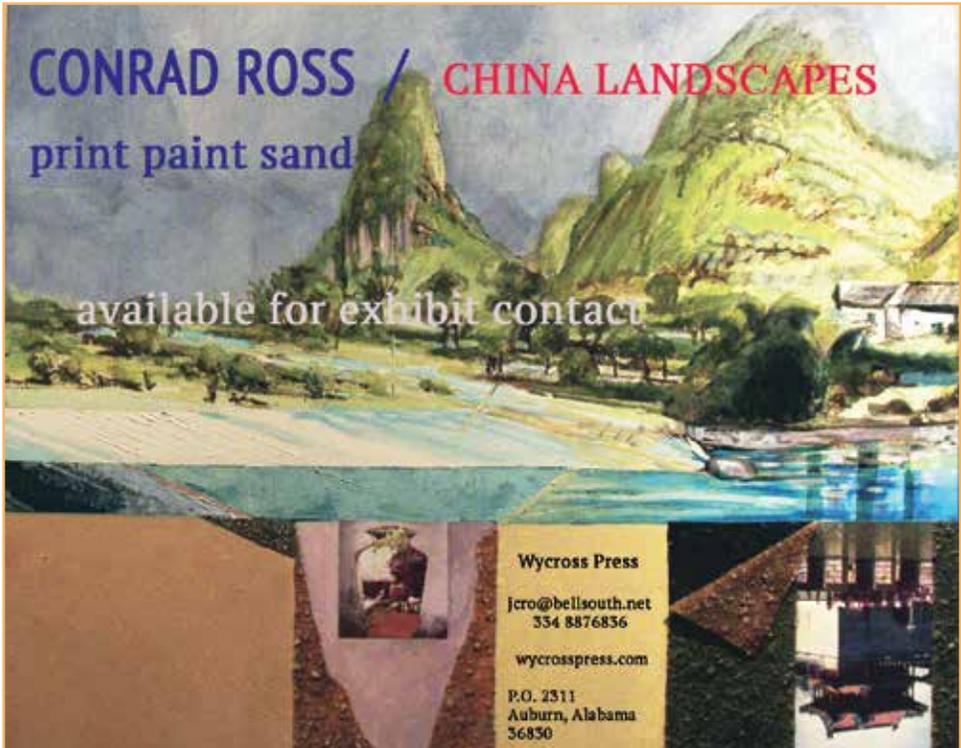
Organizers: Heather Leier and Meghan Pohlod



Participants: Heather Leier, Meghan Pohold, Grace Sippy, Marilene Oliver, Angela Snieder, Tracy Templeton, Jacqueline Barrett, Carrie Lingscheit, Winnie Daulbaugh, Allison Rosh, Heather Lee Birdsong, Raeleen Kao, Darian Goldin Stahl, Danielle Burns, Myken Mcdowell

Trauma can directly alter our psyche and in reflection of the current political climate, normalization of trauma is a major risk. Intimate phenomenological events trigger trace memories that in turn create imprints in the psyche. Traceable memory that is recollected is unstable and not always recognizable the same way twice. In moments of recollected trauma triggered by image, even the body can physically react and habitual body patterns can literally force the memory within us to respond in some way. In January 2017 the Women's March on Washington garnered international participation where physical and cyber scapes were occupied by all genders, races and cultural backgrounds. It is on this large scale that change can be made, but it is also through the documents we create consciously and subconsciously that we influence each other's understandings and therefore influence how we interact with one another. Through trauma, the landscape of the psyche is altered but what happens when you witness traumatic events through newsfeeds, mass media, and marketing on daily basis? Does a major part of our psyche adapt? How does trauma change the way we move through the world? How is our traumatic memory reflected through the things, people, and places that we surround ourselves with? It is through this lense of altered psychological states, that we move through this world on a daily basis and respond to the idea of an Altered Landscape.

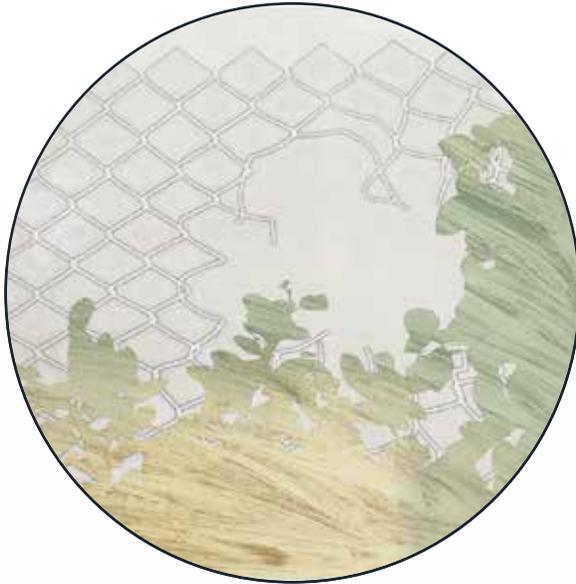
This portfolio will allow the private to become public through artistic expression and will create a space in which the voice of women is imperative. We expect this portfolio to include intimate narratives from different points of view as well as broad responses to effects of memory on the psychological landscape. What the Women's March and simultaneous happenings reminded us of is the importance for different avenues of expression and agitation both big and small. Women still face a lack of agency over their bodies and health, there is still a lack of female voices in positions of power, and women continue to be underrepresented in museum collections and exhibition rosters. These are not issues that will be solved overnight, so we must continue to talk, protest, stand up, and make work that enforces our rights and cultivates positive conversation about the multiplicities of our experience as women.



CONRAD ROSS / CHINA LANDSCAPES
 print paint sand
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 Auburn, Alabama
 36850

ALL THAT GLITTERS



Bally's Hotel Bronze Ballroom

Reception: Wednesday, April 4, 4 - 6 PM

At the 2018 Conference in Las Vegas, Altered Landscapes, SGCI will be holding a Juried Member Exhibition. Works will be on display during the conference, April 5th & 6th, 2018.

Theme: All that Glitters

The exhibition's landscape format is intended to match with the conference theme Altered Landscapes. Artists consider the history of Las Vegas: In 1821 the city of Las Vegas was named after the spring-fed meadows that appeared in the middle of the desert. Like an oasis, the city glitters in the shadows of the Spring Mountains.

Our juror is Professor Tanja Softic from the University of Richmond.

<https://www.tanjasoftic.com>

M.F.A., Old Dominion University: Printmaking. B.F.A., Academy of Fine Arts of the University of Sarajevo: Painting.

Image info: Taryn McMahon, Barricade, 2017, Monoprint, 22"x30"

SGCI 2018 SILENT AUCTION



Bally's Hotel Bronze Ballroom

Reception: Wednesday, April 4, 4 - 6 PM

This year SGCI features a silent auction to raise funds for our programs including conference panels, student scholarships, grants, and residencies for our members. The auction draws hundreds of artists and art lovers from our community to bid on sixteen selected artworks donated by our members and awardees.

The auction opens on Wednesday night, April 4th and will close at 5 pm on Friday, April 6th. All members and the general public are invited to bid on artwork. Bidding is made by adding a new bid, contact information, and signature. At the closing bell on Friday the 6th, the highest bidder becomes the winner.

Winners will be announced on Saturday, April 7th, at 9 AM at the Awards ceremony. Winners can pick up their prints at open portfolio directly after the ceremony until 12 PM.

For more info, contact:

Ed O'Neil (efoneil@netdoor.com) or Zach Fitchner (affiliate_liaisons@sgcinternational.org)

Artists include:

John Hitchcock, David Jones, Ina Kaur, Valerie Lueth, Joe Lupo, Beauvais Lyons, Phyllis McGibbon, Taryn McMahon, Sean Morrissey, Kristina Paabas, Sage Perrott, aka HayPeep, Kathryn Polk, Dwight Pogue, Ben Rinehart, Paul Roden, Jenny Schmid

Image info: Kathryn Polk, Ever After, Stone and plate lithograph 15" x 19"

A EXHIBITIONS



Exhibition Listings are listed alphabetically by location.

5TH STREET SCHOOL



SGCI Lifetime Award Show: Jaune Quick-To-See Smith

Reception: Friday, April 6, 4 - 6 PM



https://www.lasvegasnevada.gov/portal/faces/wcnav_externalId/ac-street-school

LOCATION: 401 S 4th St, Las Vegas, NV 89101

TEL: 702-229-3515

HOURS: Wed. - Thurs. 2 - 6 PM, Friday 9 AM - 7:30 PM, Sat. - Sun. 12 - 4 PM

Formerly called the Las Vegas Grammar School, the complex is now known as the Historic Fifth Street School, due to its location on Fifth Street (renamed Las Vegas Boulevard in 1959) in downtown Las Vegas.

A cultural oasis in the midst of downtown Las Vegas' office and legal corridors, the revitalized building is home to an assortment of local arts and architectural organizations. The primary tenants are the University of Nevada Las Vegas Fine Arts Program, including the Downtown Design Center for the School of Architecture; the Nevada School of the Arts (a music education organization); the American Institute of Architects; and the city of Las Vegas Office of Cultural Affairs.

5TH STREET SCHOOL



SGCI Emeritus Award: Dennis O'Neil | PROCESS AND INNOVATION: 20 YEARS OF PARTNERSHIPS IN PRINT

Reception: Friday, April 6, 4 - 6 PM



https://www.lasvegasnevada.gov/portal/faces/wcnav_externalId/ac-street-school

LOCATION: 401 S 4th St, Las Vegas, NV 89101

TEL: 702-229-3515

HOURS: Wed. - Thurs. 2 - 6 PM, Friday 9 AM - 7:30 PM, Sat. - Sun. 12 - 4 PM

HPWI is a 501(c)(3) non-profit studio arts organization serving the metropolitan Washington, DC area since 1984. The goals of the workshop are to make innovative, collaborative prints, and to share the artists' diverse ideas, perspectives and works with the larger arts community. We accomplish our goals through unique, collaborative programs such as the artist-in-residency program, the student intern program, community outreach and gallery exhibitions.

Powders, waxes, resists and adhesives are just part of the alchemy that has transformed collaborative screen printing with new possibilities and challenges. Painterly techniques previously associated with lithography, sculptural and relief surfaces found in calligraphy and etching, and the process and mystery of the photographic darkroom all find currency.

Because of the extraordinary adaptability of this nearly non-toxic medium, it stands as both a companion and counterpoint to digital printing in its possibilities and processes – and as a hybrid medium that continually redefines itself and its relationship to all other forms of image-making. This new attitude towards the medium can be expressed through a number of non-linear approaches. The excavated print, the fluid print and the wax relief print are some of the adaptable multi-faceted ways of interpreting ideas and imagery to screen printing at HPWI.

I founded HPWI in 1984 with the vision of innovating printmaking through international collaboration. In 1989, the Workshop embarked on a unique journey through a partnership with Russian artists in Moscow at the end of the Soviet Union. What began as a risky endeavor to found the Moscow Studio would ultimately become the center for collaborative screen printing in Russia for nearly a decade, incubating some of the best Russian artists in the last quarter century. While HPWI has long since returned to its home in Alexandria, Virginia, the experiences and lessons learned from the Moscow Studio continue to influence our work.

– Dennis O'Neil, Director

CITY HALL CHAMBER GALLERY



SGCI Site Award - Printmaking Founder Show | Jim McCormick: Reflections on Nevada

Reception: Friday, April 6, 4 - 6 PM



https://www.lasvegasnevada.gov/portal/faces/wcnav_externalId/ac-chamber-gallery

LOCATION: 495 S. Main St, Las Vegas, NV 89101

TEL: 702-229-6511

HOURS: Wed. - Thurs. 2 - 6 PM, Friday 9 AM - 7:30 PM, Sat. - Sun. 12 - 4 PM

Candace Garlock was an 'artist in the making' during the 1980s and 1990s when she met her first mentor, Jim McCormick, printmaking professor at University of Nevada, Reno. In 1985, her own artistic practices and artistic schemas were in their infancy while McCormick's academic chapter was at an end. His own work had evolved from the civil and social issues of the 1960s to political and environmental issues of the Nevadan landscape. By 1986, he was heavily influenced with the grid, casting aside all figurative work. William L. Fox in Mapping the Empty, Eight Artists and Nevada wrote, "He went off into the limitless territory of the mind to survey the idea of landscape." He "not only physically revisited the West, but had also unearthed the grid set upon it in the previous century." By the 1990s and early 2000s, he had transformed the Nevada grid into a layered construct of memories- preserving remnants of history through writing and art.

This collection of prints and collages highlights his reflections of Nevada and illustrates his enormous love of place and time.

Curated by Candace Garlock.

Candace Garlock is the Galleries Curator at Truckee Meadows Community College. She has worked with Jim McCormick on various printmaking projects including co-founding Printmakers' Conspiracy, Oxbow Press, and the Fear Factory Print Portfolio exchange. She credits Jim McCormick as the professor who got her 'hooked' on printmaking.

2018 PACIFIC STATES BIENNIAL NORTH AMERICAN



Juror: Helen Frederick, a distinguished artist, curator, educator, international projects coordinator, and founder of Pyramid Atlantic. en.wikipedia.org/wiki/Helen_C._Frederick

Awards: (1st Place) 10-day Artist Residency at the University of Hawaii at Hilo; Purchase Awards (up to \$2000 available); printed color catalog mailed to all participating artists.

Eligibility: Open to all artists 18 years or older presently residing anywhere on the North American continent, its islands, and outlying US territories.

Entry Deadline: August 18, 2018

Website: hilo.hawaii.edu/depts/art/psbn-2018



Instagram: @alfred_ia
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NEVADA HUMANITIES GALLERY



RIFT: Nevada Printmakers

Reception: "Preview Thursday," April 5, 6 - 9 PM



www.nevadahumanities.org/

LOCATION: 1017 S 1st St #190, Las Vegas, NV 89101

TEL: 702-800-4670

EXHIBITION: April 5 - May 24, 2018

HOURS: Monday - Friday 10 AM - 6 PM

"An area of the earth's crust that along which divergence is taking place, allowing a fault plane to intersect with the surface."

Las Vegas, an island of artifice, fantasy, and cacophony sits like an alien being within the Mojave Desert. It is within this hyper stimulated artificial creation that the practice of visual art has become an action of endurance and even defiance.

Nevada's artists, proud and uncompromising, watch and listen to the buzz of neon and wind, witness the excess, and reflect on the amazing divide existing within our environs. Whether or not our voices are heard, they are persistent. Like the ever-present sagebrush and Joshua Tree that cloaks our wide vistas, they withstand and remain.

This mantra and belief is especially true of printmaking in the hyper stimulated atmosphere of Las Vegas. Where everything is flash and dazzle, printmaking both in its historic and hybrid practice has persisted with a small collection of inspired image makers. We persist and create, like the resilient sagebrush, creosote and Joshua trees of the Mojave and high desert, slow growing and deep rooted. We are tenacious.

This exhibition is a sampling of prints from several Nevada printmakers exploring the theme of endurance in the dichotomy between an island of sensory overload amid a vacant expanse.

Participants of "Rift:" Bobbie Ann Howell, Candace Garlock, Catherine Case, Daniel Ogletree, Daryl Depry, Erik Beehn, Galen Brown, Mary E Hill, Jack Malotte, Jeanne Volture, Lauren Cardenas, Teal Francis, Yobi Graciani, Eunkang Koh, Anne Hoff

PRISCILLA FOWLER FINE ART



Technology and Touch: Printmaking from San Francisco and Reykjavik

Receptions: Thursday, April 5, 6 - 8 PM - Collector's Reception; Friday, April 6, 6 - 9 PM - First Friday Opening Reception; Saturday, April 7, 2 PM - Artists Talk (Monica Farrar Miller, Michelle Murillo, Carrie Ann Plank, Robynn Smith)



<http://www.priscillafowler.com/>

LOCATION: Art Square, 1025 South First St #155, Las Vegas, NV 89101

TEL: 719-371-5640

EXHIBITION: April 5th - May 1st, 2018

HOURS: Wednesday- Friday 12-6pm, Saturday 12-9pm

The authenticity of art resides in human expression, in our ability to use tools to further our ideas. The hand refers to the individual. It is our personal mark, our connection with our humanity, our relationship with nature and the wild. Technology is innovation; bright, shiny and complex.

Since the advent of the printing press, a major technological breakthrough, printmaking has always reflected the relationship between technology and the hand. A mark is made, and through the alchemy of technology, that mark is transformed and transferred to another surface. That relationship is always there, from the Gutenberg Bibles of the mid 15th century to today's laser cutters and photopolymer plates, the best printmakers seek just the right balance of handwork and technology.

Both Reykjavík and the San Francisco Bay Area function as technological giants, yet in both places it is possible to feel the primitive, powerful nature of the wild. A five-minute drive out of Iceland's Capital, is a primordial landscape of hot springs and lava. Standing a few hundred yards from the Golden Gate Bridge, the power of the Pacific Ocean is unfurled in an unbroken vista, all the way to Japan.

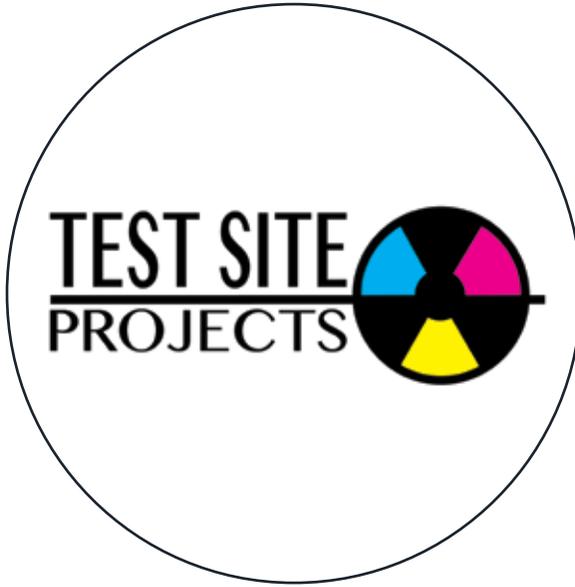
Every printmaker must strike a balance between technology and touch. This exhibition explores that balance, showcasing printmakers from two cities with a striking relationship between contemporary technology and the timelessness of nature.

Co-Curators: Carrie Ann Plank and Robynn Smith

Exhibiting Artists:

(San Francisco) Jimin Lee, Monica Farrar Miller, Michelle Murillo, Carrie Ann Plank, Robynn Smith
(Reykjavik) Greta Mjöll Bjarnadóttir, Valgerdur Hauksdóttir, Elvar Örn Kjartansson, Soffía Sæmundsdóttir, Laura Valentínoto

TEST SITE PROJECTS



Like Chalk and Cheese

Reception: Friday, April 6, 6 - 9 PM



testsiteprojectslv@gmail.com

LOCATION: 1551 South Commerce Street, Las Vegas, NV 89102

TEL: 702-706-8512

EXHIBITION: April 6 - May 11, 2018

HOURS: 11 AM - 7 PM during conference days (April 4th - 7th), and by appointment thereafter

Like Chalk and Cheese features unique works on paper by Las Vegas-based artists including founding members Erik Beehn, David Ryan and RC Wonderly. This opening reception coincides with the launch of Test Site Projects.

About Test Site Projects

Test Site Projects is an artist-run fine art publishing house scheduled to open on April 6, 2018, in conjunction with SGCC. Adjacent to the 81b Arts District and historic downtown Las Vegas, Test Site Projects produces limited edition fine art multiples with locally and nationally recognized artists. By connecting artists to a new collector base, producing unique edition projects, and hosting public programs, Test Site Projects seeks to enrich the vibrant Las Vegas art community by creating a platform for contemporary printmaking. Test Site Projects was founded by master printer and artist Erik Beehn in partnership with artists David Ryan and RC Wonderly.



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2017 UNDERGRADUATE AWARD: NICOLE SOLEY

Nicole Soley is an artist residing in River Falls, Wisconsin. Since graduating from Minnesota State University, Mankato with a Bachelors of Science in Art Education in 2017, she has become a cooperative member at Highpoint Center for Printmaking located in Minneapolis, Minnesota. Her experiences in art making have illuminated the idea of printmaking as a hub for feminist research and action. In this regard, printmaking is a feminist space in which individuals can confront oppressive ideologies through artwork.

Soley utilizes contemporary and traditional printmaking processes to create three-dimensional artwork and "printinstallations." By creating handmade paper "games" and art objects, she synthesizes lived experience and research. Through "playing," viewers interact directly with systemic oppressions, creating interactive cultural critiques. Her most recent artwork confronts the disempowerment of women, especially regarding body politics, the most recent presidential election, and the resurgence in pro-life legislation brought forth by the current political administration.

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ARCHIE C. GRANT HALL



SGCI 2017 Undergraduate Award Show: Paper Games, Paper Dolls, and Other Paper Play Things

Reception: Friday, April 6, 4 - 6 PM



LOCATION: Grant Hall Gallery (GRA 123), located on the first level of Archie C. Grant Hall

TEL: 702-895-3893

EXHIBITION: April 2 - April 12, 2018

HOURS: Monday to Friday, 9 AM to 5 PM

In her exhibition, "Paper Games, Paper Dolls, and Other Paper Play Things," Nicole Soley explores the politicization of women's bodies. Within American culture, control over women's bodies and, therefore, women's agency, has been politically debated and legislatively negotiated both historically and today. As witnessed in the most recent presidential election as well as countless legislative decisions regarding women's access to reproductive care, white male misogyny has largely resurfaced in the current political landscape. "Paper Games, Paper Dolls, and Other Paper Play Things" explores the intersections of political oppression, women's bodies, and women's experiences, through screen printed handmade paper "games" and art objects. Soley's interactive artworks synthesize personal experiences and research, where, through "playing," viewers interact directly with systemic oppressions. The "paper games, paper dolls and other paper play things" are interactive cultural critiques: reality in the form of a "game." The interactive nature of these items invites the viewer into violating spaces of power and control. "Viewers" of the artwork become active participants: "dressers" when assembling paper dolls, "builders" or "players" when constructing or arranging paper game pieces, or "representatives" when wearing a handmade button on a shirt. The viewer, while "playing," is empowered to consider issues of politics and control, and dominance and subservience, that are so often exerted upon the politicized bodies, and experiences of women.

Dr. ARTURO RANDO-GRILLOT HALL



“Map(ing) (Multiple Artists Printing (Indigenous and Native Geographies)),” Mary Hood

Reception: Friday, April 6, 4 - 6 PM



<https://www.unlv.edu/music/beam/rando>

LOCATION: Doc Rando Recital Hall Gallery, located in the Lee and Thomas Beam Music Center (BMC)

TEL: 702-895-3893

EXHIBITION: April 2 – May 12, 2018

HOURS: Monday to Friday, 9 AM to 5 PM

The Map(ing) project, established in 2009, is a biennial event that investigates the personal and cultural histories of Native American and Indigenous artists. Each year five artists are invited to work collaboratively with graduate students from ASU’s School of Art (SOA) Printmaking program, nationally ranked fifth in the country. Over a ten-day period collaborative teams create an editioned print exploring the works’ meaning, content, and symbolism. The project also features a public exhibition and moderated public forum that engages participants and audience with contemporary Native artistic practices. Together we generate new forms of knowledge by using printmaking and visual story telling for the sharing of culture, place, language, and identity.

Map(ing) 2017 is proudly sponsored in part by an ArtWorks grant from the National Endowment for the Arts.

DONNA BEAM FINE ART GALLERY



Grit and Sensitivity

Reception: Friday April 6, 4 - 6 PM



<https://www.unlv.edu/donnabeamgallery>

LOCATION: Donna Beam Fine Art Gallery, Main Level, in the Alta Ham Fine Arts Building (HFA)

TEL: 702-895-3893

EXHIBITION: April 2 - April 21, 2018

HOURS: Monday to Friday, 9AM to 5PM

“Grit and Sensitivity” focuses on some of the variety of methods employed in the printmaking process. Artists in the exhibition include Dana Frankfort, Takuji Hamanaka, Christopher Hawthorne, Mel Kendrick, Carrie Moyer, Richard Ryan, Barbara Takenaga and Roger Tibbetts. A few are involved with a careful and sensitive process in the development of their prints, while others take a much more tactile and ‘gritty’ approach. Additionally, collaboration is an important theme running throughout the exhibition.

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**2017 GRADUATE AWARD:
MIZIN SHIN**

Born and raised in South Korea, Mizin Shin graduated from Hong-ik University with a B.F.A in Printmaking and received her M.F.A from University at Buffalo, where she has been teaching since 2015. Shin has been showing her work regionally and nationally at institutions across the United States. She was awarded the 2017 Graduate Student Fellowship from the Southern Graphics Council International, as well as the juror's award at Brand 45 Works on Paper, 45th Annual National Exhibition of Works on Paper.



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DONNA BEAM MEZZANINE



SGCI 2017 Graduate Student Award Show: Mizin Shin

Reception: Friday April 6, 4 - 6 PM



<https://www.unlv.edu/donnabeamgallery>

LOCATION: Donna Beam Fine Art Gallery, Mezzanine Level, in the Alta Ham Fine Arts Building (HFA)

TEL: 702-895-3893

EXHIBITION: April 2 - April 21, 2018

HOURS: Monday to Friday, 9AM to 5PM

Mizin Shin's work examines the interdependency of manufacturing and production systems by uncovering and visualizing networks and connections as an attempt to better understand the complicated phenomenon of economy, a system intertwined with a large and continually increasing number of other social entities. By revealing the intrinsic connections among common objects, the work highlights the idea that all components of our systems are of significance, from the individual elements to the larger constructs. Though they can be imperceptible from afar, these relationships are easier to pinpoint among simple things in our everyday lives.

MARJORIE BARRICK MUSEUM OF ART



PLURAL

Reception: February 9, 2018, 5-9 pm



<https://www.unlv.edu/barrickmuseum>

LOCATION: University of Nevada, Las Vegas 4505 S. Maryland Pkwy.
Las Vegas, NV 89154

TEL: 702-895-3381

EXHIBITION: February 2 - May 12, 2018

HOURS: Mon.-Wed. & Fri. 9am-5pm, Thurs. 9am-8pm, Sat. 12pm-5pm

PLURAL

Plural features recently donated artworks from the UNLV Marjorie Barrick Museum of Art's permanent collection that explore complex aspects of human identity through a range of traditional and unconventional media. Memory, passion, voice, excess, race, gender, and intersectionality are all brought into question as we search for ways in which a museum collection can reflect our own multifaceted understanding of who we are.

The exhibition features artwork by China Adams, Linda Alterwitz, Audrey Barcio, Tim Bavington, Elizabeth Blau, Catherine Borg, Diane Bush, Gig Depio, Andrea Donahue, Jacqueline Ehlis, Justin Favela, Ash Ferlito with Matt Taber, Noelle Garcia, Nancy Good, Mureen Halligan, Clarity Haynes, Stephen Hendee, Brent Holmes, Bobbie Ann Howell, Alexa Hoyer, Eri King, Branden Koch, Fay Ku, Wendy Kveck, Eric LoPresti, Julie Oppermann, Tom Pfannerstill, Krystal Ramirez, Kim Rugg, JK Russ, Sean Russell, Daniel Samaniego, Aaron Sheppard, Sean Slattery, Lance Smith, Brent Sommerhauser, Laurens Tan, Ryan Wallace, Mary Warner, Mikayla Whitmore, Thomas Ray Willis, Amy Yoes, and Almond Zigmund.

PICTURED ABOVE: DANIEL SAMANIEGO, HYDRA III: MIMESIS NEMESIS, 2012. GRAPHITE, CONTE, AND INK ON MOUNTED PAPER, 10' X 16'



Watershed artist in residence Storm Tharp

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CSN FINE ARTS GALLERY



Yoshiko Shimano: Engraving on Land

Reception time(s)



<https://www.csn.edu/artgallery>

LOCATION: College of Southern Nevada, North Las Vegas Campus
3200 East Cheyenne Avenue, North Las Vegas, NV 89030

TEL: 702-229-6511

EXHIBITION: March 23 - April 28, 2018

HOURS: Monday - Friday: 9 AM - 6 PM, Saturday: 10 AM - 4 PM, Closed Sunday

Yoshiko Shimano is an artist and Professor of Printmaking at the University of New Mexico. Speaking of her work, Shimano says; "I am moved when human beings continue to live with pride and hope even under difficult circumstances like wars, natural disasters, poverty, or discrimination in its many different aspects toward minority groups." Shimano's large scale works draw from diverse techniques and combine painterly monoprint elements, digital and photographic elements in the form of silkscreen and ink jet printing, three dimensional woodcuts, graphic looks from linoleum stamping and stenciling, and textile elements like print on fabric.

Directions: The CSN Fine Arts Gallery is located off of the Nicholas J. Horn Theatre Auditorium near the half circle drive at the CSN North Las Vegas campus main entrance. All Fine Arts Gallery events are free and open to the public. Free parking.

CSN ARTSPACE GALLERY



Jing Zhou: Visual Meditations

Reception time(s)



<https://www.csn.edu/artgallery>

LOCATION: College of Southern Nevada, North Las Vegas Campus
3200 East Cheyenne Avenue, North Las Vegas, NV 89030

TEL: 702-229-6511

EXHIBITION: February 9 – April 7, 2018

HOURS: Monday - Friday: 8 AM - 10:30 PM, Saturday: 8 AM - 5 PM,
Closed Sunday

Born in Chongqing, China, Jing Zhou is a multimedia artist, designer, and Associate Professor of art and design at Monmouth University. Making use of “various techniques and conceptions, the process of creating and making art has enchanted me. At the core of my art-making is an attempt to attain moments of transcendence, to reach the artless-art, emptiness, and egolessness. My artistic creation is a process of deciphering my life journey,” says Zhou, speaking of her work.

Directions: The Artspace Gallery is located upstairs above the main entrance lobby of the North Las Vegas campus of the College of Southern Nevada. All Artspace Gallery events are free and open to the public. Free parking.

A

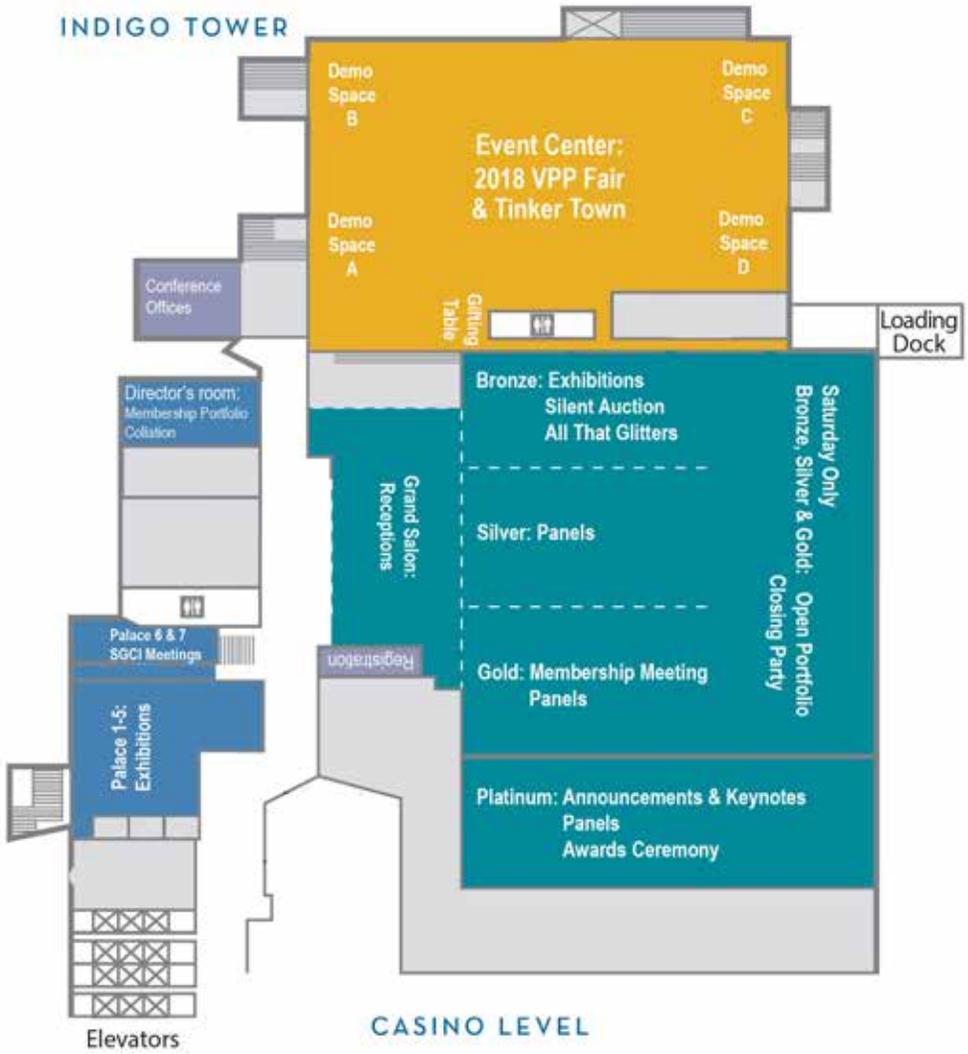
MAPS & WAYFINDING



BALLY'S LAS VEGAS

Meeting Facilities Map

INDIGO TOWER



SGCI 2018 VENDOR, PUBLISHER & PROGRAMS FAIR

SGC International is pleased to host the Vendor, Publisher, and Programs Fair during the conference once again in Las Vegas. The “VPP” Fair is a showcase of leading businesses and individuals who specialize in printmaking presses, papers, and a variety of tools for printing, bookbinding, and paper making, to name a few. Individual and community print shops can display, promote and support their organizations. Schools and residences can present and recruit for their programs. The “VPP” Fair is free and open to the public.

Wednesday, April 4 12 - 4 pm Set Up
 4 - 6 pm Special Preview Event

Thursday, April 5 8 - 9 am Set Up
 9 am - 5 pm Open

Friday, April 6 8 - 9 am Set Up
 9 am - 5 pm Open

Saturday, April 7 8 - 9 am Set Up
 9 am - 3 pm Open
 3 - 5 pm Pack Up



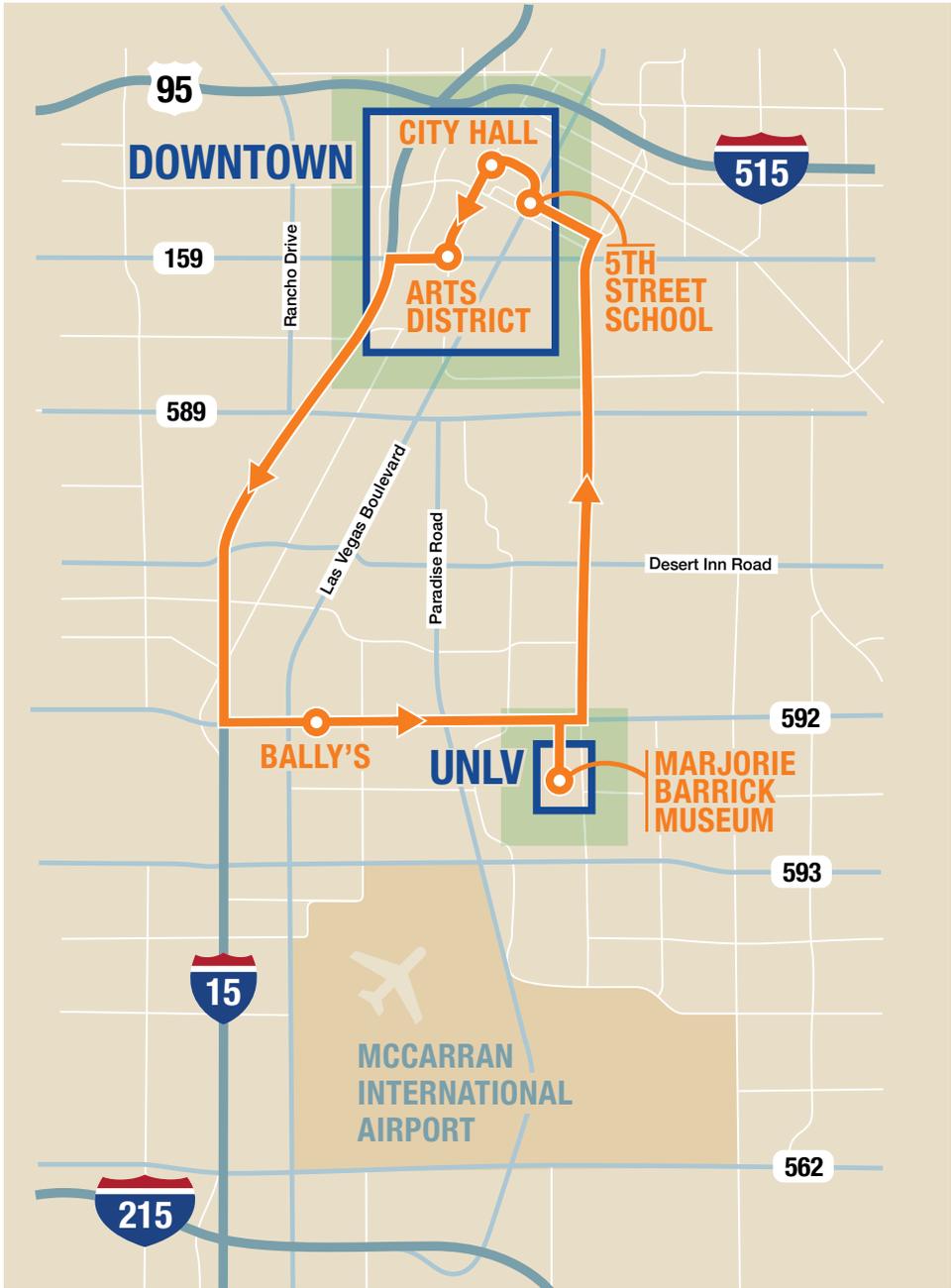
SGCI 2018 VPP FAIR PARTICIPANTS

- | | | | |
|-----|--|-----|---|
| 331 | Acuity Papers, LLC | 504 | Mezzotints by Jacob Crook |
| 431 | Anderson Ranch Arts Centre | 413 | Morgan Art of Papermaking Conservatory and Educational Foundation |
| 312 | Anna Hasseltine & Crookedpaw | 405 | New Leaf Editions |
| 425 | Atlantic Papers | 517 | New York Academy of Art |
| 217 | Carrier Pigeon / Paper Crown Press | 407 | Penland School of Crafts |
| 212 | Conrad Machine Company | 213 | Renaissance Graphic Arts, Inc. |
| 330 | Cranfield Colours Ltd | 506 | Savoir-Faire |
| 305 | EFA's Robert Blackburn Printmaking Workshop | 428 | SGC International |
| 430 | Firecat Projects | 329 | SNAP Centre |
| 328 | FlightPath Press | 512 | Spark Box Studio and Directangle Press |
| 400 | Florence School of Fine Arts S.n.c. | 530 | Speedball Art Products |
| 304 | Gamblin Artists Colors | 528 | Squeegeeville |
| 205 | Glendo LLC | 513 | Takach Press Corporation |
| 300 | Hahnemühle | 500 | Tamarind Institute |
| 419 | Haypeep | 429 | The Boston Printmakers |
| 318 | Hiroimi Paper, Inc. | 518 | The Japanese Paper Place |
| 219 | Hoofprint Editions | 229 | The Little Friends of Printmaking |
| 316 | Hurley Printing Press | 524 | The University of Tulsa School of Art |
| 401 | Iron Frog Press | 516 | Trilobite Workshop |
| 417 | Kendall College of Art and Design of Ferris State University | 225 | University of Nebraska Omaha and Frogman's Print Workshops |
| 207 | Kent State University | 301 | University of the Arts |
| 201 | Lawrence Arts Center | 231 | Vintage Paper Co |
| 404 | Legion Paper | 318 | Women's Studio Workshop |
| 216 | Mid America Print Council (MAPC) | | |
| 306 | McClain's Printmaking Supplies | | |

FRIDAY BUS LOOP MAP

SGCI will provide bus transportation on Friday, April 6 to registered conference attendees with badges. Please show your badge to the driver or volunteer when boarding the bus. The bus route is shown below in orange. The SGCI busses will run on a continuous loop starting at 10 am and ending at 6 pm.

The City of Las Vegas provides complimentary shuttle service in their downtown district - see the panel on page 95 for more information or visit https://www.lasvegasnevada.gov/portal/faces/wcnav_externalId/t-downtown-loop



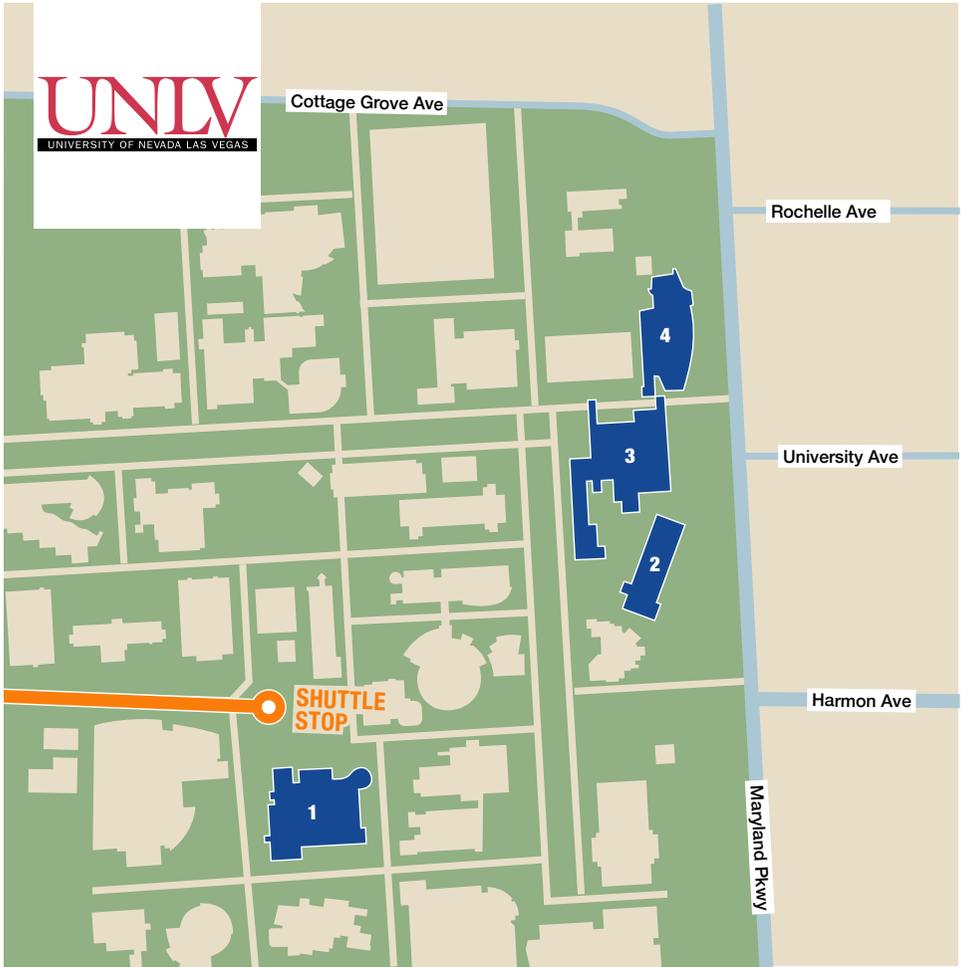


DOWNTOWN

- 1. 5th Street School
- 2. Chamber Gallery & Grand Gallery at City Hall

ARTS DISTRICT

- 3. Nevada Humanities Gallery
- 4. Priscilla Fowler Fine Art Gallery
- 5. Test Site Projects



UNIVERSITY OF NEVADA LAS VEGAS - SGCI CAMPUS LOCATIONS

- 1. Marjorie Barrick Museum of Art
- 2. Archie C. Grant Hall
- 3. Donna Beam Fine Art Gallery at Alta Fine Arts Building
- 4. Dr. Arturo Rando-Grillot Hall



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ACKNOWLEDGEMENTS

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City of Las Vegas
College of Southern Nevada
Marjorie Barrick Museum of Art
Nevada Humanities
National Endowment for the Humanities
Truckee Meadows Community College
and TMCC Foundation
University of Nevada - Las Vegas

SGCI Silent Auction:

Paige Bockman
Zach Fitchner
Alisha Kerlin
Ed O'Neil

SGCI Juried Member Exhibit

Sandra Murchison
Tanja Softic, Juror

Member Print Exchange Jurors

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Deborah Sosower, Web & Catalog Design

Conference Coordinator Eun Lee, Conference Co-Chair Candace Garlock, Anne Hoff and the rest of the Las Vegas Site Committee
... and all of the SGCI 2018 Volunteers!



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SGCI 2019

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