

SELECTIONS FOR PRINTS IN PECULIAR PLACES

2015 SGC International Conference, Knoxville, Tennessee, March 18-21, 2015

Draft: December 26, 2014

"Prints in Peculiar Places" will be a series of 20 "printstallations" to take place during the 2015 SGC International Conference. Working with the City of Knoxville, the KCDC Public Building Authority, the L&N STEM Academy and various private business owners, we have identified a series of locations where printworks can be installed during the week of the conference. This initiative is being coordinated by Raluca Iancu, a third-year graduate student from the University of Tennessee. On the evening of Thursday March 19th the "Prints in Peculiar Places" art walk will take place starting around 6pm and will lead conference delegates from the Knoxville Convention Center to receptions and events in Downtown Knoxville. Selected projects are suitable for a general audience.

"Prints in Peculiar Places" will take place along a limited corridor, (see map below) from the World's Fair Park, north to the L&N STEM Academy, and then along Jackson Avenue, across Broadway Ave. to the 100 Block of Gay Street. Much of this corridor will give conference delegates a view along the margins of downtown, and will activate spaces not often considered as venues for artworks. Working with The L&N STEM Academy faculty member Cheri Jorgenson, there are five locations on the academy grounds that have been selected as installation sites. Proposals for these spaces were screened and selected by the faculty and students at the school, and will respond to scientific themes and concepts.



Artists accepted for the program will receive a 50% discount on conference registration, with a limit of two artists per project. Artists will be responsible for all expenses related to the creation, installation and removal of works. Artists may install works on Monday through Wednesday March 16-18, 2015. Participating artists will be required to sign a waiver of liability and an agreement to remove the works by Sunday March 22, 2015. No works may involve drilling or any permanent changes to the locations. For those wishing to use temporary paste-paper methods, a technical handout by Sean Caulfield is posted on the conference web site at: http://web.utk.edu/~sphere/Pages/PDFs/Print_Paste_Instructions.pdf

Starting on the next page is a list of sites in order as one walks from the Knoxville Convention Center to the 100 block of Gay Street.

Knoxville Convention Center Park Concourse Level Windows



In her printstallation “Supplement to the Fair,” Kentucky artist Lydia Diemer asks “What would have been tossed or swept aside during the 1982 event in Knoxville and where would it have accumulated?” This project presents a hypothetical arrangement by placing versions and reinventions of this detritus in the Knoxville Convention Center. At the edges of spectacle, the artist envisions disintegrating allusions to the fair itself, Qix, Ms. Pac-Man, smashed Cherry Coke cups, puckered facsimiles of news articles, the \$57 profit and residual debt, ruined fliers proclaiming “Energy Turns the World”, folded, balled up, sliced, and tucked. Printed pebbles, oblate spheroids, unduloids, portable and expandable, flipping from the ground to the wall, a peek of color, a lure to look again.

Contact: Lydia Diemer, 1655 College Terrace, Murray, KY 42071, Website: www.lydiadiemer.com, Email: Imdiemer@gmail.com

Clinch Avenue Bridge near the Sun Sphere



This will be the site of “The Flood,” a 23 x 31 foot woodcut installation by Canadian artist Sean Caulfield. In this work Caulfield explores the subject of an industrial landscape transformed by water in order to raise larger environmental questions. For the project Caulfield will be pasting-up this work using traditional Japanese rice paste method on Wednesday March 18th.

Contact: Sean Caulfield, Department of Art and Design, 3-98 Fine Arts Building, University of Alberta Edmonton, Alberta, Canada T6G 2G9, Email: stc@ualberta.ca, Website: www.seancaulfield.ca

L&N STEM Academy Trees Near the Main Entrance



In her stencil pulp paper installation “Walking with Trees,” Massachusetts artist Melanie Mowinski will collaborate with students from the L&N STEM academy by creating a series of works that speak to the ecological and cultural value of trees, breathing, growth and life.

Contact: Melanie Mowinski, Associate Professor, Massachusetts College of Liberal Arts, 375 Church Street, North Adams, MA 01247, Website: www.melaniemowinski.com, Email: moji29@gmail.com

L&N STEM Academy Columns Near Staircase



In her installation “The Divine Proportion,” Lydia Young borrows the title of the book by H.E. Huntley, a study of aesthetics based on mathematical framework. This project, which references the Fibonacci sequence, is also an exploration of the concept of multiples from a printmaker’s perspective. “The Divine Proportion” will involve the combination of multiple wing forms, which starts as a lithograph, scanned and digitally printed on rice paper for the delicate appearance in varied size and tonality. The installation, which will be framed by four columns at the L&N STEM Academy is designed for the viewer to journey and be immersed in a cloud of wings.

Contact: Lydia Young, 2715 Darley Avenue, Boulder CO 80305, Email: lcyoung4@comcast.net

L&N STEM Academy Historic Crane

Contact: Margot B. Myers, 2718 Northwest Avenue, Bellingham, WA 98225, Website: margotbmyers.com, Email: margotbmyers@gmail.com and Amy Porter, 2605 23rd St., Lubbock, TX 79410, Email: Amy.S.Porter@ttu.edu

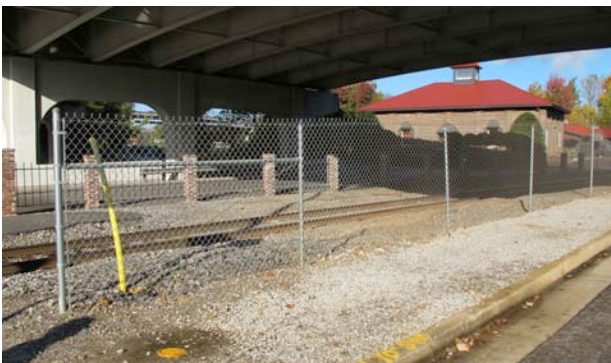
L&N STEM Academy Student Parking Lot



In his project “Elementary Practical Physics; Allegories of Love; Instruments of Passion,” Berel Lutsky presents an a large-scale altered accordion book presentation with 48 x 32 inch panels. The concept is a re-interpretation of high school physics through the lens of Marcel Duchamp’s famous “Large Glass.” In part the “Large Glass” is an allegory of love and presented as a mechanical diagram.

Contact: Berel Lutsky, Associate Professor of Art, Art Dept. UW Manitowoc, 705 Viebahn, Manitowoc, WI 54220, Email: berel.lutsky@uwc.edu

Fence along Jackson Ave. near the Foundry, South End.



This installation project by two graduate students from the Kendall College of Art and Design will consist of images of common medicinal plant leaves that are often considered weeds, including dandelion, clover, plantain, lamb’s quarters, and chicory. These plants are found in the Knoxville biosphere, as well as many other climate zones. Printed from woodcuts and screenprints in green and gold tones, these prints will range from 10”- 30”. The leaves will be individually cut out and arranged in overlapping clusters, covering large amounts of surface area. By reintroducing natural forms, they intend to draw attention to the role of nature in the urban landscape.

Contact: Eana Agopian, 2114 Francis Ave SE, Grand Rapids, MI 49507, Email: eanapple@gmail.com and Emily Cobb, 4125 Illinois Ave SW, Wyoming, MI 49509, Email: cobbe2@ferris.edu

Fence along Jackson Ave. near the Foundry, North End.



Ann Johnson's work "Migration & Nesting" reflects her personal history as a descendent of slaves, Black Indians, and Jim Crow. For this installation, he will re-integrate members of my family, as well as images of two bewildered young slave girls to Knoxville by printing members of her family tree on leaves. With the wind in their midst, the leaves will gently sway in various directions, honoring the moves of my family and others who migrated for a better life. Delicately nestled among the leaves will be a series of nests. The inhabitants of the nests are images of individuals printed on a feather. Protected by Spanish moss and wild grass each of the inhabitants may or may not be connected to the migrants, nonetheless each individual is engrossed in their own solitude, a freedom granted to them by the strength of their ancestors.

Contact: Ann Johnson, Department of Art, School of Architecture, P.O. Box 519 Mail Stop 2100 L.W. Minor Street, Rm 100, Prairie View A&M University, Prairie View, TX 77446, Email: ayjohnson@pvamu.edu

The Cement Underpass on Jackson Ave. under Western Avenue.



In their large-scale installation titled "To Come Together in *Another Place*" Madison Creech and Colleen Donahoe adapt a work originally presented in Arizona to a Knoxville setting. New panels will maintain the roosting and migrating bird imagery and incorporate iconic imagery from Arizona and Tennessee as well as the states that are geographically between the two (New Mexico, Texas, Oklahoma, and Arkansas). Each state will be represented by one or two panels that feature the state bird and iconic architecture of that state. The theme of birds and migration is both scientific and symbolic of the SGCI community traveling from throughout the world to gather for the conference.

Contact: Madison Creech, 505 W Southern Ave Unit 14, Tempe AZ, 85282, Email: Madison.Simmons@asu.edu and Colleen Donahoe, 847 W 10th St, Tempe AZ, 85281, Website: Colleendonahoe.com, Email: colleenkelk@gmail.com

The Cement I-40 Underpass on Jackson Ave. South End



Canadian artist Alison Judd will install “Log Jam,” a work originally created for a *Working Title Press (WTP) Faculty Residency at the Ontario College of Art & Design University (OCADU), Toronto*. This piece is informed by Canadian poet, philosopher and essayist Jan Zwicky’s writings. In particular she writes about how we think of the earth as: “unchanging, or changing cyclically, slowly, on a rhythm large enough to serve as a backdrop against which other losses might be made sense of.” “Log Jam” is evidence of a sudden change, a change that is man-made, that has consequences, and one of terrible strength and beauty.

Contact: Alison Judd, 25 Division Street, Guelph ON, CANADA, N1H 1R1, Website: alisonjuddwork.com, Email: judd.alison@gmail.com

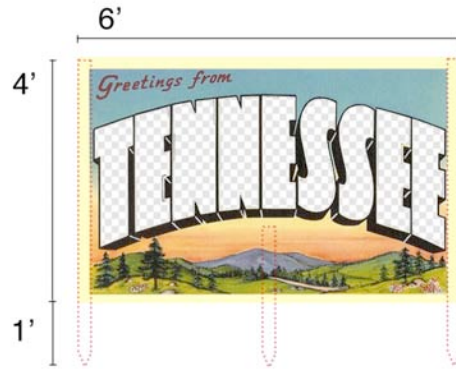
The Cement I-40 Underpass on Jackson Ave. North End



For her work “Flow,” Tonja Torgerson creates a screenprinted installation which is wheat-pasted into public environments. This work consists of large screenprints on newsprint that are cut out into individual pieces and then pasted directly unto an outdoor surface. The piece consists of a female figure covering a wound in her arm, from which a cloud of money is streaming. This work considers the vulnerability of the body, allowing for a moment of discovery by presenting itself in an unexpected location. The work’s temporality mirrors the impermanence of our own lives, at first seemingly endless but quickly degrading until completely dissolved the matter of the world.

Contact: Tonja Torgerson, 821 New York Street, Lawrence KS 66044, Website: tonjatorgerson.com, Email: contact@tonjatorgerson.com

Grassy Area Along the South Side of Jackson Ave.



“Greetings from Knoxville” is a large-scale print installation which is concerned with cultural ways of representing place. This project addresses themes of tourism, the abstraction of 3D space, conceptualizing distances and the historic use of print media. Through a set of over-sized (4 x 6 feet) postcards of Knoxville made through reductive woodcut, the project uses the urban setting of Knoxville as an integral part of the piece, with a view of the Sunsphere in the distance as activated negative space.

Contact: Alex Linfield, 10648 84 Ave NW, Edmonton, Alberta, Canada, T6E 2H6, Email: linfield@ualberta.ca and Morgan Melenka, 10615 144 Street, Edmonton Alberta, Canada T5N 2V8, Website: morganmelenka.com Email: mmelenka@ualberta.ca

Keener Lighting Building, West Side.



Using woodcuts, screenprints and monoprints, Michael Siporin Levine piece “Windows” creates a site-specific work for the Keener Lighting Building that reacts to the vacant/boarded-up window spaces. Themes, ideas and imagery presented in this installation include the imagined interior space, light/lamps/light fixtures, and the history of the Keener Lighting Co. Levine contacted family members of the Keener Lighting Co, who provided him with images of the company from its early days. The work also references historic images from Knoxville Power and Light Co. obtained through the Knoxville County Public Library Digital Archives.

Contact: Michael Siporin Levine, 441 South Rocksprings, Athens, Georgia, 30606, Website: www.mksplv.com, Email: mikesiple@gmail.com

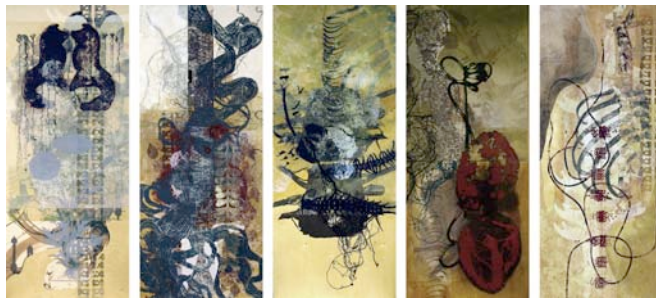
Keener Lighting Building, South Side.



Created by UT Knoxville graduate students Abigail Lucien and Jessica Gatlin, “*Nature’s Intent™*” is an invented cosmetic company specializing in hair care for an “acceptably natural woman.” *Nature’s Intent™* investigates concepts of contemporary beauty standards, cultural identity and the history of media representation of women of color. Utilizing the aesthetics of beauty advertising and the reproductive possibilities of printmaking, they will present a series of faux billboards for imaginary hair products.

Contact: Abigail Lucien, 510 3rd Ave, Knoxville, TN 37917, Website: www.abigaillucien.com, Email: abigaillucien@gmail.com and Jessica V. Gatlin, 3223 E, 5th Ave, Knoxville, TN 37914, Website: www.jvgatlin.com Email: jvgatlin@gmail.com

Street Level Glass Windows on Southeastern Glass Building



In their work “*Strada*,” Minnesota artists Stephanie Hunder and Elizabeth Sunita Jacobson use the layering of print media to activate the windows of Southeastern Glass Building to explore the meaning of transparency and opaque layers. The earth is made of layers; so is your skin- and perhaps your consciousness as well. The hydrosphere supports the biosphere; the basal membrane supports the epithelial cells; the subconscious sways your outward perceptions of the world. Imagery for this work will be primarily screenprinted on paper and collaged onto rolls of netting, for hanging on the exterior windows of the building.

Contact: Stephanie Hunder, 1282 Concordia Avenue, St. Paul, Minnesota, 55104, Website: stephaniehunder.com, Email: hunder@csp.edu, and Elizabeth Sunita Jacobson, 2466 Virginia Circle, St. Paul, Minnesota, 55113, Email: jacobsoe@csp.edu

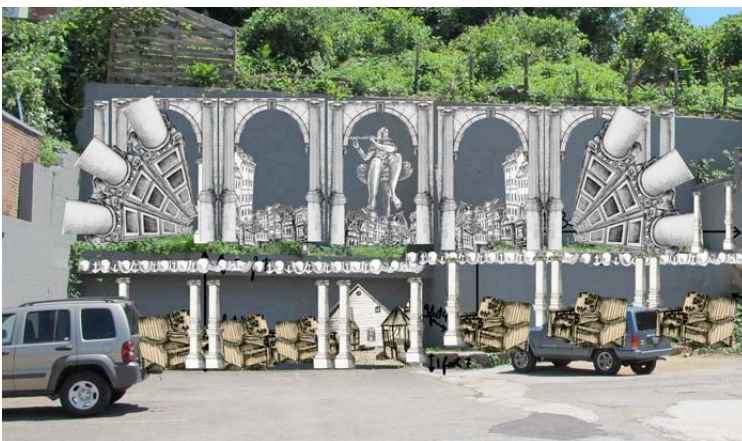
Barricades Along Jackson Ave.



Created by University of Iowa graduate students Breanne Trammell and Jenny harp. “Double Double Rainbow Rainbow” is an installation that transforms a selection of pre-set patterns and color gradients found in Photoshop & Illustrator libraries into oversized tangible images printed on Tyvek. By activating the space with a variety of silkscreened hyper-color gradients, repeating forms that recall donut sprinkles and wallpaper patterns that reference acid-washed denim, this project explores a spectrum between the high and low art forms, the digital and the analog.

Contact: Jenny Harp, Department of Printmaking, 150 Art Building West, 141 N. Riverside Drive, Iowa City, IA 52242, Website: www.jennyharp.com, Email: jennylharp@gmail.com and Breanne Trammell, Department of Printmaking, 150 Art Building West, 141 N. Riverside Drive, Iowa City, IA 52242, Website: www.breannetrammell.com, Email: breannetrammell@gmail.com

Sanders Pace Architecture, Walls Above West Parking Lot



“Let the Sound be Heard” will be an architectural printstallation which will include simplified elements of arches, town scape and columns created with screenprinted elements, reflecting the historical aspects of the existing wall.

Contact: Tatiana Potts, 303 S. Everett High Road, Maryville, TN, 37804, tanapotts@yahoo.com, www.tatianapotts.com

Sidewalk along KCDC Parking Lot West of The Standard.



In “Deep (Fried) Ruin,” Knoxville-based artists Devin Balara and James Boychuk-Hunter create a sculptural/print work that addresses the controversial Kudzu plant, both visually spectacular and ominous in its proliferation across the southern United States. The project involves a kind of “tip-of-the-iceberg” illusion produced with irregular steel structures seeming buried near a hillside covered with the plant. The structures would represent just that: structure, form, order coupled with a visualization of time’s effects. The surface of the structures would be etched with patterns extracted from photographs of kudzu. The textured surface, along with a weatherproof box containing paper and green crayons, would prompt the viewers to take rubbings from the forms themselves. The act of producing a rubbing from a surface is one of the earliest forms of printmaking, from a single matrix you can produce countless multiples.

Contact: Devin Balara, 415 Woodlawn Pike, Knoxville, TN 37920, Website: www.devinbalara.com, Email: devinspace2@gmail.com and James Boychuk-Hunter, 2021 Coker Ave. Knoxville, TN 37917, Website: web.utk.edu/~jboychuk, Email: jamespbhunter@gmail.com

Jackson Ave. Garage loaned by Private Property Owner.



Ann Muntges’ sculptural work “Backyard Oasis” combines screen-printing and drawing to make a bucolic backyard scene. Using real objects—wood fencing, lawn chairs, a cooler, and artificial grass—to build the setting, Muntges will prime everything white and apply hatch marks using screen-printing and hand marks. The result will be a sculpture that functions as a tangible space and as a drawing, which shifts the eye between the dimension of the objects and the flatness of the line.

Contact: Anne Muntges, 167 Herkimer, Buffalo, NY 14213, Website: www.annemuntges.com. Email: amuntges@gmail.com