Draft: July 14, 2014

Materials Needed from Chairs of Panel Sessions:

Session chairs were asked to send the following information by July 1, 2014 for posting on the web site and for the conference program. Below is information collected to date for panel sessions. Bios collected are posted at http://web.utk.edu/~sphere/Pages/PDFs/Sphere BIOS.pdf

1. a single (MS Word or .TXT) file named (last-name_panel.doc/txt) with the following:
   
   (A) contact information including name, institution (if any), address, email, phone, website for the session chair and then each panelist (B) Presenter name and paper title; (C) separate abstracts of no more than 150 words for the session and each paper; and (D) a separate bio (150 word maximum) written in the third-person for the session chair and each presenter.

2: Separate image files with a vertical headshot photo of the chair and each presenter (600 pixels tall, jpeg) named last-name_headshot.jpg.

3. A square file (1000 pixels tall and wide, jpeg) image or graphic representative of your session named “last-name_panel-graphic.jpg.”

2015 SGC INTERNATIONAL PANEL SESSIONS

Below is a list of 18 panel sessions for the 2015 SGC International Printmaking Conference. With the exception of PechaKucha Powered Session, they are 90 minutes, and typically include three 20-minute presentations or four 15-minute presentations, allowing time for discussion. In some cases, the session chair may create a different structure for the session. To ensure broad participation in the conference, typically no individual may present in more than one session. The specific date/time/location of sessions will be determined by October 1, 2014.

“Printing Beyond the Blackness Principal: The Necessity of Multiple Subjectivities within Black Masculine Discourse”
Noel W. Anderson, University of Cincinnati
Email: noel.anderson@uc.edu

A “sphere” is defined as a category or an infinite territory, paradoxically functioning within and beyond boundaries. Historically African American artists have negotiated stereotypical and archetypical spheres. As artists prompted and limited by external discourses on race, gender, and class authenticity, black artists continue to employ printmaking as a mechanism to navigate contentious and complex cultural and social territories. This panel invites proposals from diverse spheres that explore historical and contemporary uses of printmaking to redefine the parameters of black masculine subjectivities. This session expects to allow time to field audience questions and address such topics as: “sphere” as category, metaphor, and limits.

Presenter 1: Andrea Ferber, University of Illinois
Paper Title: “Politically Incorrect? Glenn Ligon’s Challenge to Hegemonic Masculinity and Whiteness”
Abstract: This paper examines the provocative work of Glenn Ligon, which presents viewers with unsettling terms, situations, and perspectives most would prefer to leave in the past. I draw from writings by Craig Owens, bell hooks, and Darby English to hypothesize a reception study focusing on how one’s own identity factors into an understanding of and response to this artist’s creative output.

Presenter 2: Leslie Smith III, University of Wisconsin - Madison
Paper Title: “I Dream too Much”
Abstract: Historically speaking, African American art thrives on a narrative structure, which simultaneously
engages discourses of race, gender, and class. Within this frame many narratives fall short of universal perspectives. As a practicing contemporary African American artist I propose to present a lecture discussing my studio practice’s attempts to expand limited spheres of cultural, social, and political discourse. This lecture will provide access to a contemporary black male artist’s exploration of painting and printmaking as universal languages for human experiences. Audience members will gain intimate access to the permutations of representation as my research oscillates between aesthetical and philosophical dialectics: figuration/abstraction, subjectivity/objectivity, painting and printmaking, and narrative and its antithesis. Audience members will gain access to personal visualities as explored from a contemporary African American creative parallax.

Presenter 3: Didier Williams  
Paper Title: Not Provided  
Abstract: In order to destabilize the performance of gender as evincing sex and sexuality, my works are intentionally void of such indicators. Similar to science fiction viewers are forced to contend with corporealties dissociated through cloaking, patterning, and adornment. This presentation discusses personal explorations of masculinity and its vilified counterpart, femininity as flattened modes of material expression. Engaging in a cross-disciplinary material discourses I will provide territory to investigate greater concerns of gender making, as both paintings and prints become autonomous bodies of reaction.

“At Graduate School Assembly: Preparing for the Post-Grad Sphere”  
Kristen Bartel, University of Wyoming, Laramie, WY  
Email: kristenbartel@gmail.com

This panel will include participants from a variety of backgrounds: commercial, publishing, teaching, DIY business owners, residency circuit printers, shop owners, Master Printers etc. with an interest in sharing their experiences of navigating life after graduate school. Willingness to share the “how-to’s,” “don’t-do’s” and any other advice that might be relevant for a burgeoning printmaker in 2015 that is faced with the many spheres of engagement ahead of them.

Presenter 1: Kristen Martincic  
Paper Title:  
Abstract:

Presenter 2: Daniel Maw, Laramie County Community College, Cheyenne, Wyoming  
Paper Title:  
Abstract:

Presenter 3: Bryan Baker, Knoxville, Tennessee (tentative)  
Paper Title:  
Abstract:

“At the Core: Printmakers and Geologies”  
Laura Berman, Kansas City Art Institute, Kansas City, MO  
Email: lberman@kcai.edu

To acknowledge the earth as a sphere is to also know its volume and placement within a larger whole. One analogy for our earth is that of a machine – either put in place by a higher power or devoid of the interests of humankind, the earth is a sphere that continues to recycle itself, leaving behind rocks as the traces of its upheaval. The large sphere we collectively inhabit provides infinite cycles of growth and regrowth. This session invites proposals from artists who acknowledge the earth and these cycles through their work in an assortment of ways: from its connection to us as individuals, collectors and scientists.
“A Creative Sphere: Artist-in-Residencies: Two Sessions”
Nick DeFord, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Email: ndeford@gmail.com

This two-part session will provide an opportunity to learn about residencies available to artists. Residencies provide time and facilities to pursue creative work and research. Proposals are encouraged from representatives from residency programs as well as reports from artists about their own experiences. Topics to consider: How does the location of the residency inform the program? What makes a successful residency proposal and how can artists make the best use of their time? How does one measure a successful residency? Are residencies primarily for emerging artists? What are the expectations of the institutions that offer residencies and those of the resident artists - and how do these expectations relate to one other?

Session I:

Presenter 1: Jason Bige Burnett, Independent Artist, Bakersville, North Carolina
Paper Title: “Alternative Education”
Abstract: When selecting residencies begin by asking yourself, “What is it that I need?” Is it time, money, space to make work, location, or people to work alongside with? Being able to know what you need and establishing clear goals will make selecting residencies easier and time there much more successful. A residency is also a relationship. It is not only about what you can get out of a residency, but it's also what you can contribute back into their institution. I have depended on residency programs to further my education and studio practice and am able to offer my insight on program-based residencies – residencies that provide opportunities to gain multiple types of experience beyond the studio and into galleries, teaching, facilitating and more.

Presenter 2: Laura Brown, Independent Artist, Minneapolis, Minnesota
Paper Title: “From College to Career: Using Residency Experience to Emerge”
Abstract: Residency experiences have been invaluable in my early development as an artist. Through a variety of residencies, I have developed new work, a studio practice, and many professional relationships. Residencies can be a great step for new college grads to explore new media and develop a studio practice, whether it later leads to an MFA or gives a different direction to their careers.

Presenter 3: Masha Ryskin, Rhode Island School of Design, Providence, Rhode Island
Paper Title: “A Different Place: Making the Most of the Artist Residency”
Abstract: There are many considerations that one needs to think about when choosing a residency: length of time allowed, distance, expense, as well as differences in the institutions’ mission, facilities, and flavor. Each residency has particular strengths that appeal to the artist’s individual needs and expectations. Understanding each program’s particularity is crucial in finding a residency. The successful experience depends both on the quality of the residency program’s facilities and the ability of the artist to adapt to inevitable particularities of a given place. The degree of interaction between the artists at the residency, contacts with the local community, the studios, and creature comforts are all components that lead to a
productive and meaningful residency. This presentation will focus on my experiences at a variety of artist residencies, examining the different strategies of studio practice that works for different programs.

**Session 2:**

**Presenter 1:** Mariana Smith, Columbus College of Art and Design, Columbus, Ohio, and Lorenzo de Castro, Scuola Internazionale di Grafica, Venice, Italy  
**Paper Title:** “La Serenissima Watermark: A conversation about the printmaking residencies in Venice, Italy”  
**Abstract:** International artist residency without a question, offers a great opportunity for the creative development. When it comes to Venice, there are endless opportunities for the historic research. Furthermore, with the advent of The Venice Biennale, this city becomes a unique contemporary art focal point. Lorenzo de Castro—the Program Director, and Mariana Smith—resident artist, will address the dynamics of this residency program, the institutional expectations and how do these in turn, affect the artist’s residency projects. Both presenters will address the similarities and differences between the traditional American Artist Colony residency format and the unique Scuola programming along with the corresponding challenges facing an American artist in Venice. This presentation will provide the audience with a chance to consider issues from the institutional and the artist—in-residence points of view and will dispel many misperceptions about international residencies being a daunting challenge for an emerging artist.

**Presenter 2:** Jonathan McFadden, University of Kentucky, Lexington, Kentucky  
**Paper Title:** “Global Residencies: How International and National Residencies Can Influence the Creative Process and Your Career Path”  
**Abstract:** From the first time an artist receives a residency opportunity they are hooked. They can influence the way you make work, help elevate your career, or impact the course of your research. Whether urban or rural the culture surrounding a residency program will give you a new perspective on that location. The timeframe of a residency can leave you with the feeling you have just made a breakthrough when the month is up. A long-term residency can allow you to work through issues, fail, and ultimately develop a strong body of work. The location, culture, facilities and experiences are engrained in you the moment you leave. The effects of a successful residency experience will reveal themselves for years to come.

**BOARD SPONSORED EDUCATION SESSION:**

**“Lesson Plans”**

Beth Grabowski, The University of North Carolina, Chapel Hill  
Email: beth.grabowski@unc.edu

Teaching printmaking at the college level involves much more than developing technical expertise. Pedagogical goals include developing a way of thinking in and through printmaking. This session will explore the basic structural unit of a course: the assignment. “Lesson Plans” comprises back-to-back Pecha Kucha-style presentations followed by a question/answer session. The session was prompted by several questions: What makes a good assignment and how do we assess its outcomes? How do assignments cultivate a student’s understanding of specific processes and materials while also advancing their theoretical and conceptual development as artists and designers? How do assignments employ readings, demonstrations, and critiques? What other factors make for an effective class project? Panelists respond with reflections on teaching, its intentions, and specific examples of projects they have taught.

**Presenter 1:** Beth Grabowski, University of North Carolina, Chapel Hill  
**Paper Title:** “13 Take(s) on Trafficking: Artist Books as Agents of Social Change”  
**Abstract:** In this project, students explored the idea of art as an agent of social change. Political art was considered from a variety of perspectives including advocacy, as a vehicle to raise consciousness of problems and promote change, and as a personal response. Indeed, works produced had elements of all
of these functions. Students discussed the idea of making art with an overt political motivation and how that differs from work made from other motivating practices such as personal aesthetic or observational traditions. The issue of trafficking is immense in all of its complexity; the scope of this investigation encompassed both sex and labor trafficking. To tackle the topic, students learned from experts in the field, including social services and legal aid workers, an FBI agent and student activists. Readings included documents laying out statistics and survivor’s accounts. The challenge was to fold this understanding in to works of art.

Presenter 2: Melissa Haviland, Ohio University, Athens, Ohio
Paper Title: “FUNCTION-A Conceptual Focus as a Format for Teaching”
Abstract: FUNCTION, a foundations course at Ohio University School of Art + Design explores the physical, metaphorical, and cultural significance of art’s function, the relationship of the artist/designer to tools and materials as a vehicle for problem solving, and the many roles of the artist/designer in society. This cross-disciplinary studio art foundations course emphasizes how similar concerns and principles can be applied to a variety of forms, materials, and traditions. Students gain experience and direct knowledge from hands-on exploration through a variety of ways of thinking about and applying function. Haviland will discuss the possibilities of a conceptual focus such as this as a format for teaching by walking the audience through the course—its pace and build, the contemporary issues discussed, the projects, and a few examples of the resulting artwork.

Presenter 3: Cassandra Hooper, Independent Artist, New York, New York
Paper Title: “Quad Project”
Abstract: The inherent slowness of printmaking lends itself to challenging thematic problems that require research, editing, and ultimately, refinement. In this project, each student is given a random word that will become the subject of intensive study and discovery though objective and subjective investigation. Students must look for any possible meanings, maps, signposts, chronologies, contexts, and narratives that the word might hold. They will express a focused aspect of their word to create four multi-layered, screen printed panels that are interesting as individual compositions and in the quad grouping. Goals for the project are to teach the student to explore techniques of layering, transparency, color and scale using text, symbol, graphic mark and photographic imagery. Students will develop and sharpen their screen-printing skills and learn to utilize appropriate software and hardware for working with raster or vector images as well as methods for creating film positives and digital halftones.

Presenter 4: Andrew Kozlowski, Auburn University, Auburn, Alabama
Paper Title: “Sketchbook as Textbook, Teaching Students How to Think”
Abstract: At Auburn, like many programs, the first opportunity for students to immerse themselves in a printmaking course starts at the sophomore level with the majority of students enrolled as juniors and seniors. During my process of designing courses and assignments the questions continually raised are: what can I offer students beyond a technical understanding of a process, how can printmaking inform a student’s ideas and guide them towards independence, and how can I impart depth in an area where breadth comes naturally? As simple as it might seem, in my classroom emphasizing the sketchbook as a tool to archive experiences throughout a course has become a revelation. With this paper I hope to show how engaging students in the process of sketchbook making can transcend an individual project or course and become a lifelong engagement with identifying and working with the creative process.

Presenter 4: Christine Medley, Marywood University in Scranton, PA
Paper Title: “Printmaking for the Graphic Designer”
Abstract: Teaching design students letterpress, screenprinting, linocut, paper making and basic book binding informs their style, changes their creative process and gives them new insight to production methods. It is second nature for designers to integrate their computer skills and design knowledge into printmaking processes which broadens their approach to a project. The specific project is to design a two-color (minimum) broadside/poster in the style of Hatch Show Print using any of the printmaking process they had learned up to that point in the class. This includes linocut, screen print, and letterpress. The
outcomes were amazing and their enthusiasm for the projects was exciting. Their work and the way they worked, broadened and changed as demonstrated in their final works

Presenter 5: Troy Richardson, University of Delaware, Wilmington, Delaware
Paper Title: “We’re Not #1: Foam Fingers, Pop Culture Production, and Teaching Screen Print”
Abstract: Richardson provides a narrative of his Foam Finger project from its introduction to critique. The project concept assumes the premise that asking “why” from the beginning and continuously throughout a project helps students develop ideas in tandem with learning process. The project began with an interest in demonstrating the ubiquity of print in our culture. The foam finger provided a challenging structure to explore this idea. The medium of screen print added conceptual relevance by mimicking commercial print production. The structure and medium also provided connections to pop culture, Pop Art and work motivated by political agendas, including questions of labor and production. These areas of research were intended to provide multiple perspectives on which students built their ideas. While the project was by no means perfect, it hopefully will provide a catalyst for discussion with others who have an interest in developing more effective means of educating future printmakers.

“Prints and the Built Environment”
Kevin Haas, Washington State University, Pullman, Washington
Email: khaas@wsu.edu

Prints surround us with words and images in the built environment from monumental billboards to small stickers directing us to our destination. The printed matrix is also evident in the materials and processes of residential and commercial architecture. As artists working with prints, how do we address and intersect with our built environments? Do we use the printed image to infiltrate the built environment, or to envision new utopian or dystopian ones? This session invites artists with an interest in the built environment, or who already address the built environment in their work, to exchange ideas, questions, and projects.

Presenter 1: Sang-Mi Yoo, Texas Tech University, Lubbock, TX
Paper Title: “Repetition and Difference”
Abstract: Using seriality similar to Minimalists’ works, Sang-Mi Yoo’s print works focus on the ideal home through prints, laser cut wool felt and their three-dimensional conversions. The reality of finding an ideal home and an ideal body residing within such environments is explored through American norms. Her work is based on her childhood memories from Korea and everyday encounters of standardized residential buildings, including her West Texas living experience. Like an animal’s camouflage, this homogeneity provides her with a means to blend into her neighborhood. Her installations of large-format prints and lasercuts are based upon patterns created from cookie-cutter homes found in Lubbock, Houston, and other global locations. The rows of houses and floorplans become abstract constructs that are subject to gravity and shadow play surrounding the materials, questioning whether the ideal home is a tangible subject or an illusion.

Presenter 2: Nick Satinover, Middle Tennessee State University, Murfreesboro, Tennessee
Paper Title: “Preserves: Poetics and Didactics in the Landscape”
Abstract: A discussion of the work of Nick Satinover and several other print media artists whose work examines the past and present of landscape using didactic and poetic strategies. The writing of David Lowenthal will guide this discussion, providing examples, criticism and conceptual background for how didactics change the experience of landscape.

Presenter 3: Amze Emmons, Temple University, Philadelphia, PA (tentative)
Paper Title: “Prints in the Built Environment”
Abstract: Cheaply produced large-scale digital printing has changed our visual landscape for the stranger. Specifically, large-scale photographic prints have infiltrated the urban and industrial landscape in many
unprecedented ways. For example, in many of the rapidly changing mega-cities in China, photographic billboards are used to cover-up sites of gentrification fueled demolition, often with depictions of European mountains and fields, while in the US, that same new construction gambit will often depict architectural renderings of how the new building will appear, and in historic European cities, this print technology can often be seen depicting the building being restored underneath in a one-to-one scale. This technology has also radically changed the look of low-end commercial enterprises displacing hand-painted signs with digitally scaled vernacular design. I propose to provide a critical frame for understanding how this sea change in printing technology has lead to a deeply changed built environment.

Presenter 4: Nick Conbere, Emily Carr University in Vancouver, Canada and John Holmgren, Franklin & Marshall College in Lancaster, Pennsylvania
Paper Title: “A Pause in the Flow: Dams on the Columbia River”
Abstract: Artists John Holmgren and Nick Conbere collaborative series of mixed-media prints layer together drawing and photography to engage audiences in considering relationships between hydro-electric dams, their surrounding environments, and urban centres. Focusing on how the Columbia River dams in Washington and British Columbia have affected the character and ecology of river basin, a central theme is the struggle to comprehend the implications of human constructions that drastically alter the character of a place. Processes including intaglio, screen printing, digital printing, and drawing are combined to find visually inventive ways to interpret the imagery. The final body of artwork will have a sense of the lyrical, and real-world imagery and information will resonate metaphorically and allegorically, creating a space for the imagination.

BOARD SPONSORED STUDENT SESSION:
“It’s a Small World: Creating Community through Printmaking”
Jade Hoyer, University of Tennessee, Knoxville, Tennessee and Cynthia Tidler, University of Wisconsin – Madison, Wisconsin
Email: studentpanel.sgci2015@gmail.com.

Printmaking encourages community, whether in our college and university printshops, in our independent printshops, or even in the relationships we develop with other printmakers across the country and world. This year’s student panel will address printmaking communities including printmaking departments, Print Clubs, community printshops, collaborations, and more. We welcome discussion on how to develop Print Culture. What makes a strong print culture and community? What places have it? How do we create and encourage it? Current and recently graduated students are encouraged to apply.

Presenter 1: Kate Horvat, Arizona State University, Tempe, Arizona
Paper Title: “A Buncha Book Artists – The Importance of an Interdisciplinary Artist Community”
Abstract: An organized community of artists can guide a concept from ideation to implementation. The cross-pollination that occurs when visual and non-visual artists come together to write, design, and fabricate artists’ books has the potential to produce innovative work. Arizona State University’s student-run club, A Buncha Book Artists (ABBA), continually demonstrates the richness of a cross-disciplinary artist community. ABBA is a coalition of interdisciplinary artists and writers working in the contemporary book arts movement. It consists of undergraduate and graduate students, faculty, and independent artists of all experience levels. Interdisciplinary meetings are a way for writers and artists to plan, work, and share in a structured setting.

Presenter 2: Jade Hoyer, University of Tennessee, Knoxville, Tennessee
Paper Title: “Escaping the Bubble: Inter-Campus Print Communities”
Abstract: The printshop naturally encourages community. Intriguingly, printmakers engage in their own shop communities simultaneously across the country and world. This presentation focuses on student printmakers’ efforts to grow community one step beyond their own campuses, with a particular emphasis on the student printmaker and the campus printshop. Hoyer will speak in particular about her efforts to
encourage intercampus community through coordinating an exhibition with first year MFA students from across the country, her involvement as a graduate student at the University of Tennessee, Knoxville, and her international experience encouraging exchange between the Philippines and the United States.

Presenter 3: Ryan McCullough, University of Georgia, Athens, Georgia
Paper Title: “Hybrid Sessions: Improvisational-Collaborative Monoprinting”
Abstract: We all know that the world of printmaking is small. Conferences, printmaking departments in universities, co-ops, print-centric blogs and websites are ways we bring our respective shops and studio practices together. This allows a more rapid exchange of ideas, techniques and materials. It is a good thing that we have a sense of community, it means we do not have to move through the landscape of the printmaking tradition alone. It is only with this confidence that I could open the circle and broaden the network of my printmaking studio practice by inviting visual artists from other media specialties as well as non-visual artists and research scholars into the studio to make improvisational collaborative monoprints. Similar to jazz musicians that shuffle players and instrumentation to embrace that moment in time, monoprint sessions are a reflection of the energy of the individuals and the overlap of their ideas. These are Hybrid Sessions!

Presenter 4: Sarita Zaleha, University of Iowa, Iowa City, IA
Paper Title: “Angles at Structuring Community: Establishing a University Print Club and The Printed GIF (a communal print website)”
Abstract: Building community through art is one of the main goals of my work as an artist. I am concerned with creating communities within and beyond printmaking. I have approached this through my involvement with a university print club, my own work as an artist, and promoting a communal print website.

“The Collaborative Sphere”
Liz Ingram, University of Alberta, Edmonton, Canada
Email: lizandoalberta.ca

Printmaking is often thought of as a collaborative art. Certainly the artist–printer relationship is one way to think about this. However, there are other models of collaboration, ones that involve multiple authorship, dialogic structures and improvisation. When does collaboration advance an artistic vision, and is it always a good thing? How are collaborative skills acquired, and are they teachable? This session addresses a broad range of perspectives on the sphere of collaboration, from a questioning of academic structures that perhaps inhibit collaborative practices, to specific collaborations with farmers and scientists, to print’s ongoing relationship to history and current technologies that position it as a vital contemporary collaborative practice.

Presenter 1: Erika Adams, Concordia University, Montreal, Quebec, Canada
Abstract: In printmaking, collaborations can be described as the exchange between an artist and shop/materials, between printer and artist, between artists, between conceptions of the multiple or edition, and in the relationship of the artist to a social dialogue. In this sense, collaboration is a concept that describes the print shop work environment as well as the interchange between people and materials. Those exchanges belie the nature of printmaking; it is at once fluid, relational and collaborative. Beginning with that premise, this presentation will examine the relationship between print’s history and its current applications in an attempt to locate today’s print practice in contemporary art. Considering the work of artists like Seripop, Asuka Ohsawa, Kjellgren Alkire and Jenny Schmid, the presentation will also investigate notions of collaboration in order to suggest that, particularly in relation to social and political dialogue, the versatility of the print encompasses a expanded field of making.

Presenter 2: Douglas Bosley, University of Wisconsin - Madison
Paper Title: “Pluridisciplinary Approaches to Art and Science”
Abstract: Since August of 2013 I have had the pleasure of collaborating with biologists at the Forest Laboratory in the Department of Bacteriology at the University of Wisconsin-Madison. The Forest Laboratory considers collaboration with artists to be an important component of their research practice and makes efforts to include an artist on their team. Embedding a specialist from another field (not trained as a scientist) in the lab challenges them to consider orthogonal ways of thinking about what would otherwise be the normalized practices of the field. As the visiting artist in residence I use lab space as my studio space and interact with the other group members while developing an independent body of artwork. Outreach projects resulting from our collaboration include a current exhibition at the Overture Center for the Arts in Madison, WI of artworks made in the lab space, and a planned youth summer microscopy workshop.

Presenter 3: Daniela Schlueter and Stefan Demming, Berlin, Germany
Paper Title: “Dropping in on Farmers – When Farmers, Artists and Scholars Meet”
Abstract: This project involves collaboration between artists, farmers and scholars leading to a traveling exhibition with different printmaking events and panel discussions on six different farms. Three of these farms are working “family farms” and the other three are farms, renovated and transformed into museums. Why is there a longing in humans to live a different, more intimate and romanticized life within nature? What does natural mean in times of industrialization of farming? Our goal is it to start a dialogue between farmers, artists and scholars. Our research and collaboration is creating bridges between artists working in a variety of media (including printmaking, installation, video, drawing and interventions in public spaces), farmers and scholars. Through this collaborative project we are attempting to raise ethical and moral questions and concerns by bringing contemporary art and scholars onto farms to create “places for discovery”.

Presenter 4: Barbara Zeigler, University of British Columbia in Vancouver, Canada
Paper Title: “Art and Collaboration in the Academic Sphere”
Abstract: This paper focuses on artistic collaborations involving two or more artists-teachers and/or artists-students in the production of artworks within university or college academic environments. Issues of authorship are considered and reasons are investigated as to why collaborative art practices, in which equal credit is attributed to each artist, are not seen more often in visual arts programs within academia. Links are made to the role of the state and the economy, hierarchical styles of social management within education, and feminist critiques of mastery and genius. The role fear plays in impeding change is discussed. Consideration is given to the possible benefits of fostering collaborative art that is jointly authored and equally attributed within print curricula, and student and faculty praxis.

“Distortion”
Wuon-Gean Ho, Royal College of Art, London
Email: wuongean@hotmail.com

Papers are invited from artists, curators and/or art historians addressing the theme Distortion. The topic takes Escher’s “Self Portrait in Spherical Mirror,” (1935) as a starting point, and calls for imagery that is distorted or requires a specific vantage point in order to be read successfully. These include anamorphic images, and images that rely on perceptual filters of vision such as synesthesia, color blindness, and near or far sightedness. Images which rely on a technology for their creation are also cases of distortion, for example with infrared film and heat sensitive recording devices, streamed imagery, holograms, wide-angle lenses and prisms. How does distortion inform the subject of art, and how do we interpret it’s significance?

Presenter 1: Wuon-Gean Ho, Royal College of Art, London
Paper Title: “Introduction to Distortion in Art”
Abstract: i) Distortion as a drive, as a necessity in art making (mapping the globe, religious, scientific and ethical issues, propaganda, technical translation of an object from 4D or 3D to 2D, hidden messages, games, delaying visual understanding), ii) Distortion in the creative process (the human hand, the human
Outside the Comfort Zone: The Print as a form of Graphic Diplomacy

Woodcuts.

Inscribed lines by using power-hardwood printing to create dynamic tromp l’oeil prints. Rob Fischer mixes screen printing with intaglio mimesis, both formal and material.

Served as intellectual jokes. Seventeenth centuries; later, art objects which appeared to transform from one material to another or a variety of processes that may be employed to replicate the materiality and aesthetics of other mediums. Contemporary printmaking is rich with examples of visual trickery and mimesis, both formal and material. Suzanne Song utilizes wood veneer and simple, two-color screen-printing to create dynamic tromp l’oeil prints. Rob Fischer mixes screen printing with intaglio-printed hardwood floors to create prints that appear to be the very floors they depict. Rob Swainston references 16th century engraving lines by using power-routing tools and intaglio-printing methods in his woodcuts. These projects distort viewer expectations about printed imagery, and invite deeper examinations of the methods and meanings of artistic execution.

BOARD SPONSORED INTERNATIONAL SESSION:
“Outside the Comfort Zone: The Print as a form of Graphic Diplomacy”
Printmaking activity abounds with diversity and distinction in all of our planet’s hemispheres. One of the greatest rewards for printmakers, who choose to travel and embrace what is different, is that the familiar can be experienced as if for the first time. To be in the position, through a change of context, where you are forced to lose sight of the comfort of what is known only to focus on the essential things. An international print engagement, in whatever form, requires trust in strangers and an open mind that can promote reflection and be a catalyst of change. This panel presents stories of international projects, workshops and research outcomes by individuals or communities, that reflect a global dialogue and interaction to demonstrate how the print, in its myriad of forms, affirms the value of establishing and sustaining ongoing connection.

Presenter 1: Jeffery Sippel, University of Missouri, Saint Louis, Missouri
Paper Title: “33 Years Spanning the Globe”
Abstract: What motivates a printmaker, comfortable in the confines of their own studio space and creative environment, to seek the challenges of the unknown? There are a myriad of reasons that inspire an interest in venturing off, with a sense of nervous anticipation, to pursue international projects that further dialogue and understanding. Sometimes it just happens because you are asked. Sippel’s 10 years as Education Director of Tamarind Institute, an organization well known for its mission to establish linkages with artists and institutions throughout the world, established the personal connections for what would become life-changing opportunities. This started with an invitation in 1981 from WP Eberhard Eggers to spend a year in Lamspringe, Germany. This presentation heralds the benefit of risk-taking, by offering selected stories of projects shared with artists and workshops from Germany, the former Soviet Union, South Africa, India, Poland, Bulgaria, Chile, Columbia, Venezuela, Finland, Mexico, Canada, Belgium and Argentina.

Presenter 2: Alicia Candiani, Proyecto’ace, Buenos Aires, Argentina
Paper Title: “Self-Portraits Project: The Self and the Others”
Abstract: “Self-Portraits” is a global work-in-progress that Argentine artist Alicia Candiani has been developing since 2006, in collaboration with artists from all over the world. The project aims to explore mutable identities in a global world, vanishing the boundaries between individuals and geographical regions, emphasizing and addressing expanded printmaking practices. Today, it involves 93 artists from 11 citzenships, 6 countries, 8 academic sessions hosted by major art institutions, 5 languages, an international exhibition and almost 100 prints - in which multi-national artists have been addressing controversial issues, with a particular focus on an exploration of the self and its relationship with the other. It is a project with the potential to be continued with a new group of artists in a new place, as long as the participants are interested in investigating self-representation, extending their practice and furthering global dialogue.

Presenter 3: William Ritchie, Kinngait Studios, Baffin Island, Canada.
Paper Title: “Holding Down Shadows: The disconnect between practice and discourse in contemporary Inuit Art”
Abstract: As the manager of Kinngait Studios, in the Canadian territory of Nunavut, William Ritchie has a life-long relationship with the north. In 1976, he travelled to Nain, Labrador as part of a three-month residency with Memorial University of Newfoundland’s - Artist-in-the-Community program. He stayed for six years, and was extraordinarily privileged in how he came to know that place through a close personal friendship developed with Labrador Inuit sculptor Gilbert Hay and his family. Through them, he was able to enter Nain’s Inuit community is a way most outsiders cannot. A passionate engagement with wild and remote places has inspired his professional practice and fostered a commitment to work with northern communities ever since. Ritchie will explore Kinngait’s role in the creation, and in some cases, the perpetuation of stereotypes surrounding Inuit art, and its evolving but pivotal role as a mediator between Inuit and mainstream southern culture.
**Presenter 4: Carolyn M. Muskat, Muskat Studios, Boston, Massachusetts**

**Paper Title:** “Printmaking Adventures in Vietnam”

**Abstract:** In 2010, Boston based Carolyn M. Muskat was invited to Hanoi, Vietnam to assist with the establishment of the newly created Center for Graphic Excellence and to teach a lithography workshop to professional artists. Invited by the Indochina Arts Partnership’s Director Dave Thomas, she was warned that it would be printmaking “by the seat of your pants”! It was. It was also the start of a journey that has continued through two more trips to Hanoi, countless visits to artists’ studios, more print workshops and exchanges of methods and information, exhibitions and incredible friendships. It has expanded to include hosting two Vietnamese artists in her studio on their first trip to the US, and an invitation to participate in an international arts workshop/residency in Malaysia followed by a fourth trip to Hanoi. The print workshops have become touchstones for enduring relationships with not just artists, but also with shopkeepers, business people, and families.

**“Constructing Programs and Communities”**

Emmy Lingscheit, University of Illinois, Urbana-Champaign

Email: emmylingscheit@gmail.com

This panel seeks printmaker-educators willing to speak about their experiences establishing, redesigning, or expanding printmaking programs, and about how their own educational backgrounds have influenced their approaches to this process. Discussion will focus on how mentor relationships and interconnectivity in the national printmaking sphere affect development of curriculum and facilities in university printmaking programs, but will touch on factors and issues affecting the development of all types of printmaking centers. As a facility-intensive medium, printmaking often requires an additional commitment and physical investment from its faculty, which contributes to a particular do-it-yourself culture among printmakers. Panelists are invited to share their firsthand anecdotes, mistakes, and innovations concerning the building of printmaking communities.

**Presenter 1: Mark Bovey, Nova Scotia College of Art and Design University**

**Paper Title:** “The Re-incarnation of NSCAD Printmaking”

**Abstract:** NSCAD’s printmaking program was originally defined by the minimalist conceptual history associated with the professional publishing Lithography Workshop and the editions that have been canonized by their inclusion in major collections. The program stayed essentially the same for 30 years, focusing primarily on technical achievement. So where is the educational program now in a time of hybrid practices and more emphasis on theoretical discourse? Over the past ten years the program has undergone many changes including a thorough overhaul of the facilities as well as a shift in philosophical direction. The changes have been both strategic and opportunistic, and necessary for enrollment to grow and the program to flourish again. This paper will reveal the ways in which the evolution was possible during financially difficult times. Drawing on experiences learned throughout my career I set out to reclaim the discourse by systematically altering the program over time.

**Presenter 2: Susanna Crum and Rodolfo Salgado Jr.**

**Paper Title:** “Establishing a Cooperative Studio”

**Abstract:** Too often, schools serve as both the starting and ending point for artists' work in printmaking. While pursuing a degree, artists discover vibrant, collaborative studio environments with historic pieces of equipment and advanced digital technology. In classes, they discover the thrill of trading and collecting prints. Upon graduation, students with a passion for printmaking face a challenge: how can they find the tools, resources, and fellow artists they need to expand their artistic practice? When Rodolfo Salgado Jr and I met at the University of Iowa, we discussed the myriad ways a cooperative printmaking studio can expand and enrich the lives of artistic producers and collectors in a community. After two years of research and travel, we will open Calliope Arts in Louisville, KY, which will create opportunities for community members to learn printmaking processes, rent access to equipment, participate in collaborative projects, and collect prints from national, regional, and local artists.
Presenter 3: Zach Stensen
Paper Title: “UNDER CONSTRUCTION: Building a Print Shop in Qatar”
Abstract: In less than a generation, the State of Qatar has experienced rapid infrastructural growth due to its vast hydrocarbon resources. Virginia Commonwealth University in Qatar, along with a host of other branch universities, is part of the country’s larger initiative to create a knowledge-based economy through investment in research and education. The Painting + Printmaking Department at VCUQatar was created in 2010, and is currently the first and only fine arts major offered in the country’s history. Over the last four years the studios have been designed from the ground up, and empty classrooms have been converted into facilities that support a range of analog and digital print media. This presentation will share the challenges of setting up and managing a contemporary print studio in the Middle East, and the unique experience of teaching art in one of the fastest developing countries in the world.

“Well-Rounded: Interdisciplinary Practice of Contemporary Crafts in Printmaking”
Ashton Ludden and Amy Hand, independent artists, Knoxville, Tennessee
Email: SGC2015WellRounded@gmail.com

This panel initiates a conversation on the shared elements of practice between traditional craft mediums such as printmaking, bookmaking, ceramics, glass, fibers/textiles, wood, and metals/jewelry and the outcomes of integrating these mediums. What are the current and future prospects of craft integration? Many of these craft mediums prospered in factories with a purpose of commercialism and thus have an inherited quality of reproducibility. They primarily use matrices, casts, molds, stencils, patterns, or simply a practiced muscle-memory in order to create multiples. With crafts’ shared historical role as functional objects and mass production, these mediums have struggled to be seen as high or fine art. How has the need for craftsmanship subsided with machinery and new technology? In the contemporary world of concept, has the practice of craft been superseded by the idea of the artist or has the artist revolutionized craft? Unique to these craft mediums is their sense of community. Within their historical settings of guilds or factories, these mediums are typically created with many workers requiring a team effort. Many contemporary craft mediums still necessitate the aid of other artists to create work or a communal space with shared equipment. When different craft communities begin to integrate, in what way do they influence each other?

Presenter 1: Lara Henderson and Beth Brandon, AS220 Industries, Providence, Rhode Island
Abstract: AS220 Industries, located in downtown Providence, RI, provides affordable access to printmaking, photography, digital media, and digital fabrication equipment and education. Combining these resources under one umbrella is a result of and a catalyst to collaboration and community building. In partnership with The Steel Yard (metal and ceramics studio) and Keeseh Studios (woodworking studio), AS220Industries is a national model for what a maker community can and should be: a broad set of resources, and the coexistence of craft, concept, and commercial production.

Presenter 2: Andrew Raftery, Rhode Island School of Art and Design, Providence, Rhode Island
Paper Title: “From Staffordshire to Providence: A Transferware Project by Andrew Raftery”
Abstract: From the last quarter of the 18th century to the end of the 20th century, the potteries of Staffordshire in England produced massive amounts of prints - on clay. Andrew Raftery will present his research into historical transfer printed wares and his own recent work on a set of twelve transfer printed earthenware plates.

Presenter 3: Andrew Saftel, Pikeville, Tennessee
Paper Title: “Work in Mexico: from Prints to Tapestries”
Abstract: Saftel will present his work work in printmaking and its connections with his recent tapestries produced in Mexico. The tapestry project evolved using imagery initially created for a
series of prints in woodcut, drypoint and collagraph. He will also discuss the different crafts
produced in an area of central Mexico where he has spent part of each year doing studio work
since 2009.

“Queering the Sphere: Exploring Divergent Practices”
Guen Montgomery, The University of Illinois, Urbana-Champaign
Email: Guenmail@gmail.com

This panel invites participants to investigate their printmaking practices for an element of queerness.
Open to all printmakers, regardless of sexual orientation or identity, the panel asks for narrative examples
of queer printmaking in the broader theoretic sense. Those whose artwork or teaching methodology fits
less easily within a standard printmaking practice are encouraged to apply, and will be asked to expand on
how their work, practice, or teaching style somehow alters our perception of printed matter, sits outside
of the printmaking world, or resists easy definition. Inspired by the architectural queerness of some of
Knoxville’s buildings, the Sunsphere and Women’s Basketball Hall of Fame building to name a few, the
panel aims to both create another unexpectedly queer space in Knoxville, Tennessee, and provide a
bridge between artists with similarly liminal practices.

Presenter 1: Guen Montgomery
Paper Title: “Crafting a Queer Print Practice”
Abstract: In addition to recognizing the value of the traditional two-dimensional print, I have come to see
printmaking as a conceptual approach to art making. I believe that someone trained as a printmaker
utilizes a “printmakerly” way of thinking in other works. My practice serves as an example of this print-
process derived way of conceiving and creating unexpected multi-media pieces. In the proposed
presentation, I will present a short artist lecture focusing on the hybrid identity of the
performer/printmaker or printmaker-turned-multimedia artist. The complicated multiplicity that arises
from attempting to explain to people what it is I “do” is ultimately exemplary of the kind of queerness
that inhabits the kind of work I strive to make.

Presenter 2: Anna Wagner
Paper Title: “Stony Ground”
Abstract: My work examines people and places that are labeled as ‘queer.’ I am interested in the
otherness that queerness implies and the violence and fear that is often inflicted on ‘the other.’ Through a
combination of sculpture, performance, and traditional etching I seek to alter our perceptions of
queerness and to push the boundaries of printmaking in order to evoke a new and more empathetic
perspective.

Presenter 3: Elizabeth Ferrill
Paper Title: Non-Printmaking/Non-Places
Abstract: I use pochoir to depict familiar yet under examined peripheries of the American vista: parking
lots, motels, bank teller drive-throughs, and airports. The works capture the paradoxical mood that
characterizes these ill-considered spaces, which are often afterthoughts, yet pervade our built
environment. Pochoir is a printmaking process that employs gouache paint and hand stenciling rather
than the traditional use of ink and a press. Though a matrix is created and multiples are possible, I choose
to make one-of-a-kind prints, therefore embracing the absurdity of cutting a stencil in the first place. This
non-printmaking is well suited to evoke images of non-places, even though the places are recognizable
through their repetitious impressions on our consciousness.

Thursday March 19, 2015, The Standard, 8-10pm
“A PechaKucha Powered Session”
Kelly M. Nelson, Longwood University, Farmville, Virginia
Email: nelsonkm@longwood.edu
Get to the point in 20 PowerPoint slides. Be poetic, purposeful, provocative, performative, progressive, palpable, passionate, pizazzy, P.H.A.T, or all of the above. PechaKucha is a PowerPoint presentation with a simple format: 20 images x 20 seconds. More specifically, the format is 20 images that advance automatically every 20 seconds for a total presentation time of 6 minutes and 40 seconds. This special evening session to be held in downtown Knoxville can accommodate up to 15 presenters. This session is designed to include established and emerging artists. Students are encouraged to participate. Since PechaKucha’s inception, over 600 PechaKucha nights have occurred worldwide in numerous cities and the format has been used at various universities and conferences. Visit the following website for more information and examples of this innovative format: [http://www.pechakucha.org/](http://www.pechakucha.org/).

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*“The Printmakers’ ‘Economic Stimulus’ Plan”*  
Kristin Powers Nowlin, Southeast Missouri State University, Cape Girardeau, MO  
Email: kknowlin@semo.edu

This session will explore how our profession, making prints, relates to the economic strength of the local communities in which we live and work. Specifically, it will explore how printmaking has been and can be used as a driver for economic stimulus in communities of all sizes. Panelists are sought with insights on any of the following: selling their prints/printed matter through websites or storefronts, non-profit or for-profit art centers that include printmaking studios, artist residency programs, independent print publishers, print publishers associated with universities, or other similar business ventures involving printmaking. How has your activity/business either sustained or revitalized the economy in your community? Has any government assistance helped or hindered your business? Do you have any regrets or points of pride in your contribution to your community? Has there been a groundswell of other artists in your area contributing to the economy? Why or why not?

**Presenter 1: Benjamin D. Rinehart**  
**Paper Title:** “The Paper Fox Printmaking Workshop”  
**Abstract:** The mission of the Paper Fox Printmaking Workshop is to cultivate a deeper understanding of printmaking as an artistic process. This is facilitated through a liberal arts curriculum in order to lead community engaged programming and projects. It also strives to foster collaborations with other departments, and to cultivate new relationships with contemporary printmakers and collectors from around the world. Paper Fox hosts 2-3 artists per year to create an edition of prints during their visit at Lawrence University. The Paper Fox Printmaking Workshop receives one half of the completed prints. The Artist retains the remaining prints and any artist proofs. The organization also hosts an annual “Print & Ceramic Sale” each spring in conjunction with the Fox Cities Book Festival. This is an opportunity for students and faculty to engage the public through workshops, demonstrations, a silent auction, raffle, and sale of student and professionally produced prints and ceramics.

**Presenter 2: Karen Kunc**  
**Paper Title:** “The Constellation Metaphor”  
**Abstract:** Karen Kunc will present the impetus for her new print center Constellation Studios, in Lincoln, Nebraska. Conceived as a hybrid, Constellation Studios is Kunc’s personal studio, while offering a residency program, invited publishing, a community work-site, gallery and archives. This effort at this time is ultimately a legacy project, to preserve and promote “print-itude”, and an effort to fulfill her teaching of printmaking, book arts, papermaking to generations of artists. Perceptions on a life spent teaching, and the reality of the results, the needs of the community, and to retain a lively life are all equally strong motivations that spark this new direction and permanent home for equipment, experience and know-how, archives and collections......and to take charge and ‘Do It Yourself’, which has always been a necessity and empowerment in Karen’s life. How-to, setbacks, self-doubts, investment costs and justifications, are all part of this transition.

**Presenter 3: Nathan Meltz**  
**Paper Title:** “Building a Biennial: How Upstate New York Embraced the East Coast National Screenprint Biennial”  
**Abstract:** Do you have a dream printmaking show in mind? The show where you would bring together all of your favorite printmakers into one exhibition? In the summer of 2013, printmaker Nathan Meltz started planning his “dream show.” After a few months, this idea snowballed into an exhibition with thirty-one different printmakers from around the country confirmed to send work to the upstate New York city of Troy, where Meltz lives and works. Then, satellite exhibitions followed, artists were making
plans to attend the symposium affiliated with the exhibition, a group of dedicated volunteers spent hours preparing, and the East Coast National Screenprint Biennial was formed. Meltz will present on the formation and implementation of the first ever East Coast National Screenprint Biennial, and how the effort became a partnership with municipal officials, private business owners, artists, designers, brewers, and more, in order to create a meaningful printmaking-based event.

Presenter 3: Liz Maugans
Paper Title: “Educational Mobility as Economic Fuel”
Abstract: Since 2010, Zygote Press’ programs grew by 400% after the launch of our PRESS-ON-WHEELS (POW) program. POW is a fleet of print vehicles that take print-education, demonstration, and action directly to the public through festivals, schools residencies, and citywide events. These activities increased our revenue and energized our internship program. Interns and resident artists facilitated these programs and gained experience, income, and connections in our community. POW’s popularity spurred new issues of space with our contract printing editions. Devoted space for creating editions was limited, so this inspired the beginning of the INK HOUSE expansion into a new neighborhood arts and music district. Anticipated revenue from this expansion will allow for new mentorship printing programs, design collaborations, and opportunities that increase both on and offsite traffic. As the contract printing drives new collaborations with artists and musicians, new opportunities continue to fuel further visibility and connection with our community.

“Art, Science, and the Historical Perspective in Contemporary Printmaking”
Anna Reser, University of Oklahoma, Norman, OK
Email: areser@ou.edu

This panel invites broad consideration of the historical dimensions of art and science, from the perspective both of the scholar and the practicing artist. We will discuss the ways in which contact with the past can be enriched by exposure to the current practice of printmaking, and the experience and practical expertise of the printmaker can contribute to the historian’s endeavor. Contributors should imagine ways in which the “spheres” of art and science can be made one, and how engagement with the history of both science and the craft of printmaking can open new kinds of discourse for artists and historians. Historians of art, historians of science, and practicing printmakers are encouraged to contribute papers, presentations or reports on relevant interdisciplinary projects with which they are involved.

Presenter 1: Lindsay Clark-Ryan
Paper Title: “Stoned Moon: Printmaking and NASA”
Abstract: Our understanding of the cosmos is, by necessity, mediated largely through a graphic interface. Even our cultural understanding of the Moon, our closest neighbor, has a two-dimensional sensibility underlying its pervasive role in human societies. My recent, ongoing project, Moon Collection, explores different ways of representing or implying such a culturally recognizable figure while mirroring scientific collection practices within the process and ephemera of printmaking itself. Printmaking exists at the intersection of images, communication, and the history of technology, and while this project delights in finding and inventing new versions of the moon, it investigates the notion of what can be used to imply such a culturally significant feature of our Solar System.

Presenter 2: Darian Goldin Stahl
Paper Title: “Lived Scans”
Abstract: This paper discusses the collaborative practice between printmaker Darian Goldin Stahl and her sister, a Bioethicist who also has multiple sclerosis. Their goal is to create prints that speak to the lived experiences of the chronically ill by giving context to MRI scans. This project was inspired by Vesalius’ woodcuts because of their ability to inform the viewer on how philosophy shaped his view of the medical body.
Presenter 3: Brian Dunn
Paper Title: “The Archive and the e=Edition: Scientific Activity and Printmaking Practice”
Abstract: Societies’ consumption of scientific innovations is constantly growing, the need for things like medicine and technologies to function as prosthetic devices to ease workload are fairly obvious. While at the same time the necessity for knowledge pertaining to the fine arts especially printmaking seems to be constricting, the same level of in depth specialization that yields innovation within the scientific disciplines is rarely seen in fine arts education, in favor of a more holistic approach. Can printmaking use science as a platform to seek new and innovative ways of making multiples? Where do the fields of science and printmaking already share connection and how can these links enhance to practice of both fields? How can these existing connections be reinforced to bolster the research efforts of both science and printmaking? Is there added benefit for the printmaking field to view itself as a scientific venture?

“Prints and the Political Sphere”
John Risseeuw, Arizona State University, Tempe, AZ
Email: john.risseeuw@asu.edu

This panel will address the role of prints as a form of political expression. Historically the printed multiple has been both a tool for social control by the church or state and also used by artists to critique systems of power. What lessons can be drawn from the political history of prints for artists today? In the context of our contemporary media industrial complex, how do prints, often self-published on smaller scales of distribution offer a tool for political expression? Are galleries and museums viable contexts for political printworks? What criteria do we use to judge political prints; aesthetic, rhetorical, and/or political? And, importantly, how can these ideas inform the teaching of printmaking and book arts?

Presenter 1: Ericka Walker, Nova Scotia College of Art and Design, Halifax, Nova Scotia
Paper Title: "Let us now praise famous women: The feminine legacy of socially active print practices"
Abstract: This paper and digital slideshow presents an intergenerational perspective on the contributions of women with investments in politically active and socially engaged print practices, grassroots arts organizations, and collectives, from the Suffrage Atelier, Mary Patten and the Madame Binh Graphics Collective, Sister Corita Kent and Linda Lucero, to contemporary practitioners such as Mary Tremonte of Dignidad Rebelde, Faviana Rodriguez of the JustSeeds Artists’ Collective, and designer and activist Emily Davidson. The work created by these artists and groups has evolved alongside flatly bifurcated depictions of women and marginalized peoples in propaganda and political print works from two World Wars—created largely at the behest of industry and the State--to embrace alternative political and social movements of the 1960’s and 1970’s in America, on a more human scale. Contemporary incarnations of this lineage are evident in a growing number of talented women who embrace anarchonistic (by industry and modern mass media standards) printmaking techniques as a form of resistance in their domestic and international communities. This presentation also addresses how presenting these models within a structured teaching environment can serve as a successful educational tool in the University printshop.

Presenter 2: Ruthann Godollei, Macalester College, St. Paul, Minnesota
Paper Title: "Dissent: A Crash Course"
Abstract: Dissent: art, action and outrage. There is a long tradition of social commentary in printed arts, from protest graphics and satirical broadsides to street actions and performance pieces. Dissent is, literally, to "feel or think differently," something many artists naturally do. This talk will feature provocative lesser-known prints in the service of social change. Prints from the 1600s chronicling Dissenters, Nonconformists, Diggers, Luddites and Muggletonians, stand alongside Paul Revere’s revolutionary satire. Japanese catfish prints, Memphis Sanitation Workers Strike posters, Yo Soy 132, Red Square Canada and Movimiento 15M all advocate for better conditions and envision new possible worlds. We will discuss a college course which comparatively examined the historical precedents, compelling output, theories, motivations and strategies in the prints of various resistance movements. Student
projects were based on inquiry into historic and contemporary examples of protest art, resulting in new dynamic hands-on community-based print works.

Presenter 3: Kjellgren Alkire, Winona State University, Winona, Minnesota
Paper Title: "Signal to Noise: Printed and Performed"
Abstract: Exploring relationships between graphic and live artworks, “Signal To Noise Ratio: Printed and Performed” explores the work of several creative activists who rely on expressive text to affect social change. This range of artists uses aesthetics ranging from religious histrionics to bureaucratic boredom to subvert the various versions of political theatre that they protest.