

Graphic Impressions

The Newsletter of SGC International

Fall 2017



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Cover Image

Susan Rostow

Bone Fungus, 2017

Letter from the Editor

Dear SGC International members,

Working on these pages for the last few weekends has been fun! Editorial design and publishing have long been a passion of mine. In middle-school I was fortunate to have been introduced to a technology that was not of my generation; this included blue drafting pencils, Rubylith film, pasteboards, and an imagesetter.

Having been trained vocationally in high school, I never really enjoyed or appreciated the repetitiveness of commercial printing. (At the time.) My love for printmaking developed much later while I studied graphic design at Rochester Institute of Technology where I was introduced to the Bauhaus and had my first experience with a manual etching press. A lot has changed since then and I continue to adapt and be inspired by new technologies.

It is sometimes challenging and frustrating to experience the subtle changes that come with updates to the tools and technologies that we become dependent upon. While working on this issue of Graphic Impressions, I was finally forced to work in the newest InDesign environment. Stubbornly, I managed to fumble over and rediscover all of my tool menus that were now nested in unexpected places. I haven't made such an adjustment since 2005 when I very hesitantly made the change from QuarkXPress.

"It's like riding a bike."

I feel extremely fortunate to have been able to participate in several SGC International conferences over the last few years. (It has become something that I very much look forward to!) We continue to grow and expand our reach globally as an organization, these are truly amazing times. I'm happy to have been able to join you and look forward to a continued path of making friends, learning, sharing and experiencing!

Cheers,

Marchelo Vera, Editor

SGC
INTERNATIONAL



Letter from the President

Dear SGCIMembers,

I hope you all had a wonderful summer. Over these past few months the SGCIM Board has been hard at work – we had two Skype board meetings to discuss the results of SGCIM's first Financial Review, which is now posted on our website. I would like to especially thank our Treasurer Jenny Hughes and our Administrative Coordinator Kate McQuillen for the extra work that the Financial Review required of them.

The goal of conducting the Financial Review was to ensure that the board is providing appropriate financial oversight for SGCIM's accounting, financial regulations, and policies. We know our members trust us to take care of this organization and we take that job very seriously. SGCIM is a non-profit organization - we have 501 c 3 status through the Internal Revenue Service, and it is important that we govern our organization ethically and in line with best practices to maintain this tax-exempt status.

The Financial Review was performed by the CPAs at Peterson & Sullivan LLC. They made several Operational Recommendations for SGCIM that we are now working on. They include: 1) monthly bank reconciliations and further review by additional members of the board; 2) managing the conference accounting through SGCIM's Quickbooks; 3) CRM (Client Relationship Management software)/event reconciliation of conference accounting; and 4) tracking membership revenue separately from conference registration revenue.

In light of the Financial Review, the board also decided to work with a non-profit consulting firm called 501 Commons and non-profit legal experts at Caritas Law Group. These organizations recommended that SGCIM do the following: 1) adopt a Conflict of Interest Policy; 2) improve our Financial Controls and Segregation of Financial Duties; 3) adopt a Compensation Policy; 4) restate our Bylaws; 5) no longer have vendors, independent contractors, or paid employees serve on the board of SGCIM.

The board now has a roadmap shaped by the expertise of CPA's, attorneys, and consultants. We know where we need to do better to manage our funds to best serve our members. To help guide our continued work, SGCIM has hired its first independent accountant. 501 Commons will now be doing our monthly bookkeeping and providing quarterly financial reports to the board. We're very excited to have them working with us and will keep you, our members, posted as we move forward.

Please feel free to reach out to me if you would like to learn more about our Financial Review and SGCIM's bookkeeping at president@sgcinternational.org.

Sincerely,
Nicole Pietrantonio

Nicole Pietrantonio



Meghan O'Connor, Without Prestige, lithograph, screenprint, 15"x20" 2016

ELECTRO-ETCHING REDISCOVERED:

An Environmentally Responsible Less Toxic Option For Intaglio Printmaking

by Karen Cornelius

In spite of early childhood warnings not to mix electricity and water I have become a pioneer in electro-etching, venturing into and exploring this new territory.

I am part of a movement in printmaking circles that encourages more environmentally responsible and safer methods of etching without sacrificing high quality results. This exploration has brought me to electro-etching.

Electro-etching was developed by Thomas Spencer in the 19th century. We can only speculate as to why electro-etching wasn't adopted as an intaglio option by the printmaking community. It is possible that there was a hesitancy to mix water and electricity and without the concerns about health and safety there was little incentive to learn a new way of working.

I think the time is now right for the adoption of electro-etching as an option for printmakers working with intaglio. It has a major role to play in contemporary printmaking as it replicates the quality of traditional etching, is safe, has no toxic fumes, and produces little residue requiring disposal. I expect it is only a matter of time before electro-etching is adopted and becomes an option for etchers in most printmaking studios.

I was first introduced to electro-etching when I was in the High Arctic, while I was conducting printmaking workshops with the local Inuit printmakers. We discovered an electro-etching system in the storage area, which we cleaned up and successfully used to etch several zinc plates.

Initially my exploration of electro-etching was focused on replicating traditional etched lines and aquatint on copper, zinc and iron. I would submerge two plates of the same metal in parallel 6-10 cm apart in an electrolyte. I connected the two plates to the two terminals of a direct current power supply and applied a very low voltage of electricity.

The electrolyte in which the plates are immersed contains positive metal ions and negative sulfate ions. When the current flows, positive metal ions adhere to the cathode plate and negative sulfate ions are attracted to the bare areas of the anode plate reacting with the metal surface oxidizing and eroding it. The result is a bite that is comparable with that of acid etching, albeit with some useful differences, one of which is a gratuitous electrotint.

Once I was satisfied that electro-etching could achieve quality results I began to extend my research and experimentation in the service of my art work focused on identity, belonging and displacement.

The electro-etching process of metal displacement became central to the translation of my childhood experience of involuntary evacuation from a volatile, dangerous political situation. In my work I endeavor to find points of connection with other's experience of displacement due to many situations, including natural disasters such as fire, flood or tornado,

economic imperatives or physical danger and insecurity. Baggage such as memory, familiarity, cultural identity, grief, sadness and loss is carried physically and emotionally during these times of displacement. No journey is certain when your world it turned upside down and you are forced to leave the known for the unfamiliar.

To help me explore these issues, I employed a semi-dry electro etching process in which I sandwiched sulfate soaked clothing between the two copper plates running a low voltage of direct current between the two plates. The electrical current galvanizes and corrodes a slightly out of focus, photographic like translation of the front and the back of the clothing, recording the physical outside and emotional inside, marking uncertainty, unpredictability, fear and trauma. Clothing is the body's second skin, it protects, defines and obscures, standing between what is revealed and what is hidden. The clothing is sacrificed in the electro-etching process, stained and scarred as copper fragments becoming trapped in the weave of the fabric.

I am inspired by Canadian printmaker Colin Lyons who has cleverly extended the manual, mechanical and chemical processes of traditional

printmaking, matching zinc and copper plates in monumental installations which create a small electrical charge producing a sufficient current to electrochemically alter the plates.

To date the most extensive initial research into electro-etching is the Electro-etching handbook published by master printmaker Alfonso Crujera. I used this resource to establish my first rudimentary electro-etching system and subsequently completed a residency with Crujera in his studio in the Canary Islands, which provided me with an excellent foundation of knowledge.

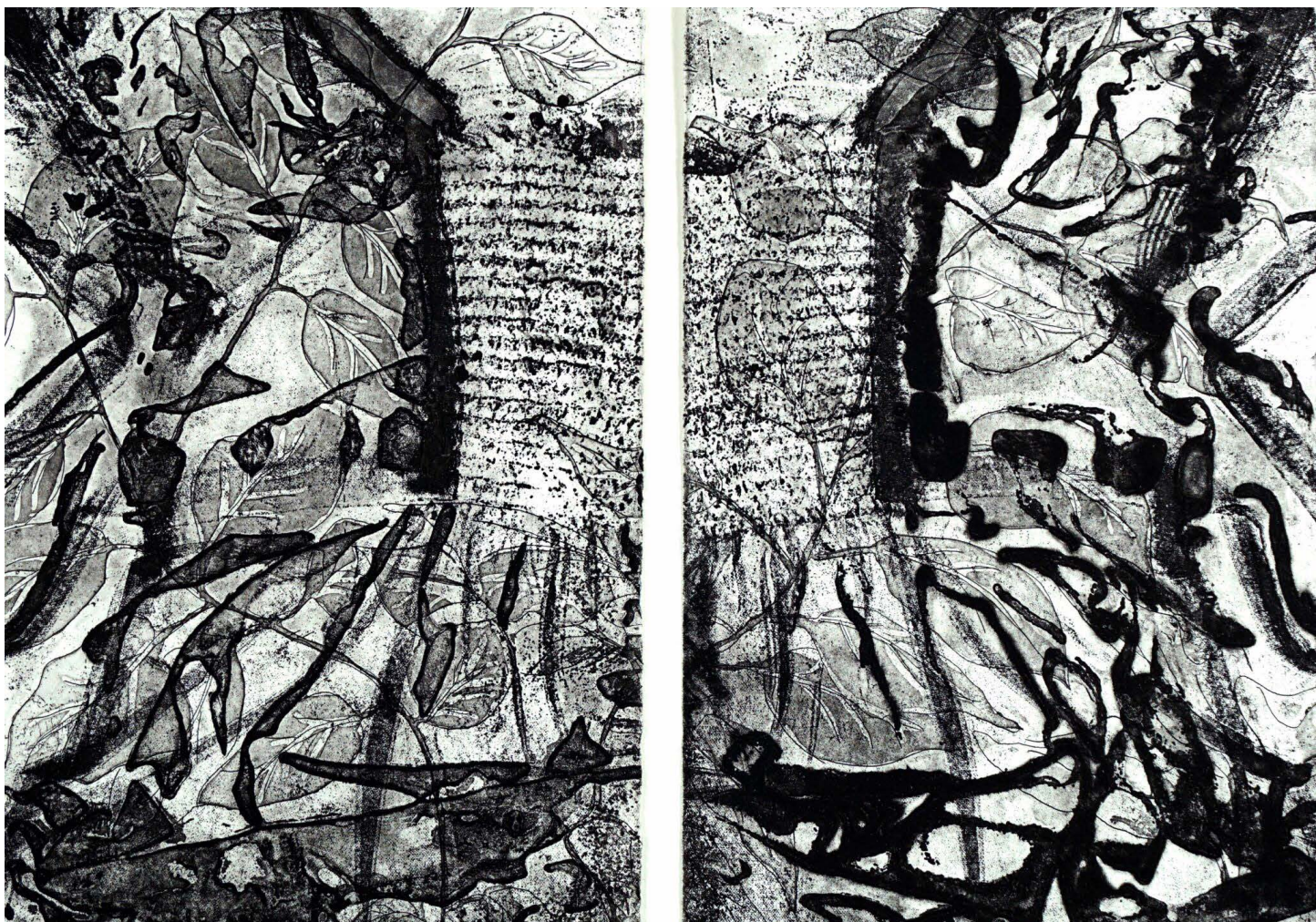
I received an arts grant from the Winnipeg Arts Council to further my research and exploration into electro-etching. This has afforded me the opportunity to work with unconventional, less toxic resists and experiment with galvanizing flat plates and 3D objects. I continue to intentionally create images simultaneously using electro-etching on both the negative and positive plates.

It is my desire that more printmakers will begin to experiment with electro-etching in their professional practice, publishing their research and discoveries to further this exciting rediscovered printmaking option. •





Karen Cornelius, Banana Forest 10"x14" electro-etching 2017



Karen Cornelius, Remembering 10"x14" electro-etching 2017



Karen Cornelius, powersystem electro-etching 2016
(left) Pink Sweater, electro-etching 2017

From the Encyclopedia To Google to the Middle Ages

By Susan Rostow

I spent many wonderful hours of my childhood reading the encyclopedia. A set of books from A to Z neatly organized on a shelf with the entire world's information gave me great joy.

I may be a romantic, waxing poetic and nostalgic about the past but that hasn't stopped me from enjoying the present times of clicking and swiping through Google images and other internet sites. My ongoing fascination with information, books and images continued to grow through decades and is presently expressed in my printed sculptural books created during my artist in residency at the New York Academy of Medicine Library.

Libraries across the country may be facing tougher times as people turn increasingly to the Web. But dedicated librarians continue to maintain collections and provide important services. The rare book room at the New York Academy of Medicine is home to one of the most significant historical libraries. The room itself is a printmaker's dream. Dim and cool, the walls are lined with built-in bookshelves housed with book spines full of character. Softly lit lamps feature engravings and lithographs evoking not just the history of medicine, but the history of printing as well. As one of five, NYAM's artists in residence, I had the opportunity to explore the collection over a period of six months doing research in the Drs. Barri and Bobbi Collier Rare Book Reading Room.

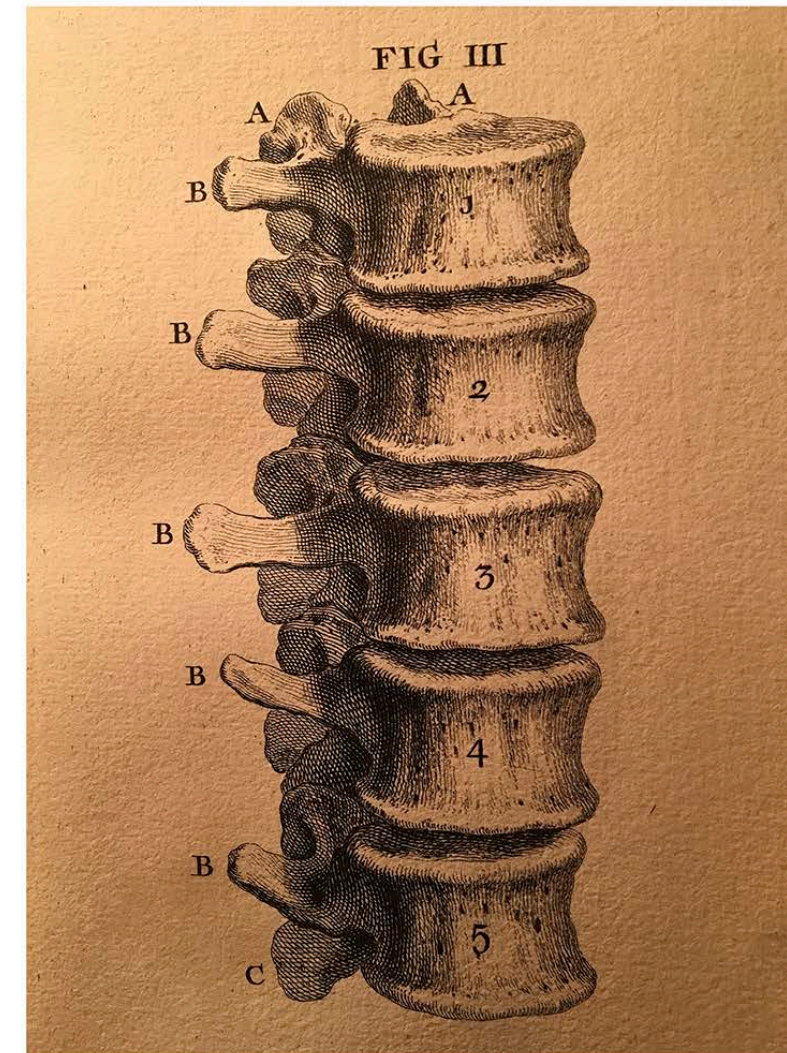
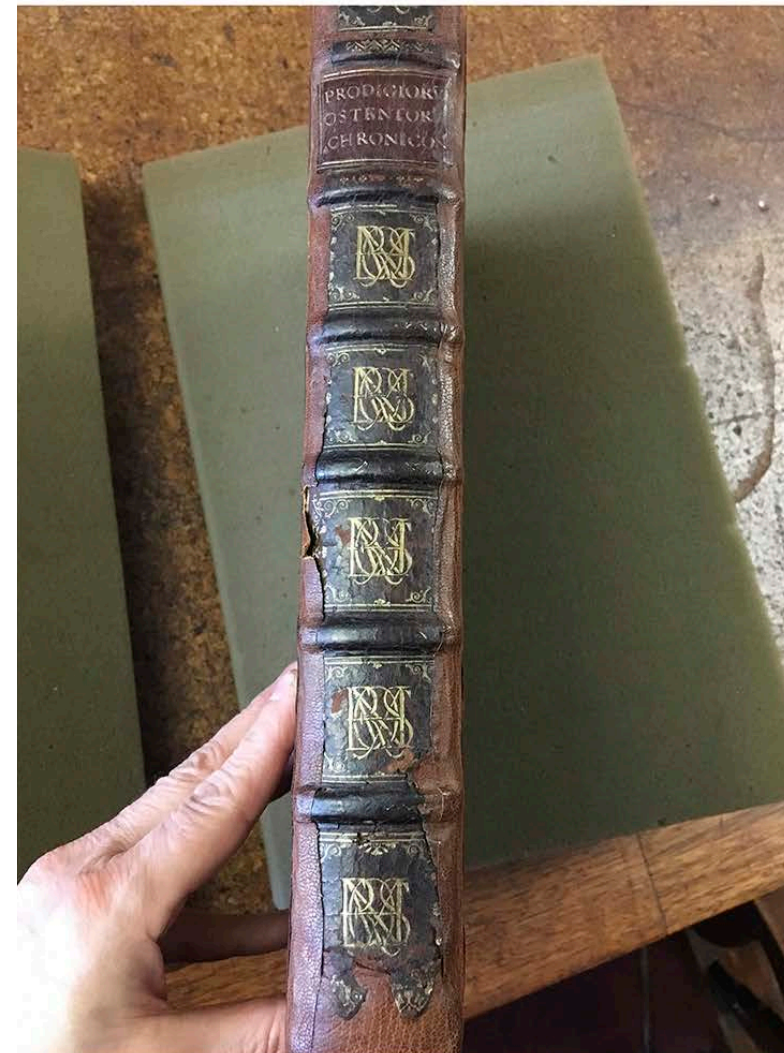
The first time I entered the NYAM library and was surrounded by rare books dating from the 15th through the 18th centuries I felt as

though I went back in time and entered the Middle Ages. I was taken with the smell of the leather covers, amazed by the weight and size of some of the books, marveled at the odd titles on the bindings, and was captured by highly detailed and precise illustrations, engravings and lithographs. *Prodigiorum Ostentorum Chronicon* by Lykosthenes Konrad, *Osteographia*, or, *The Anatomy of the Bones* by William Cheselden were a couple of my favorites.

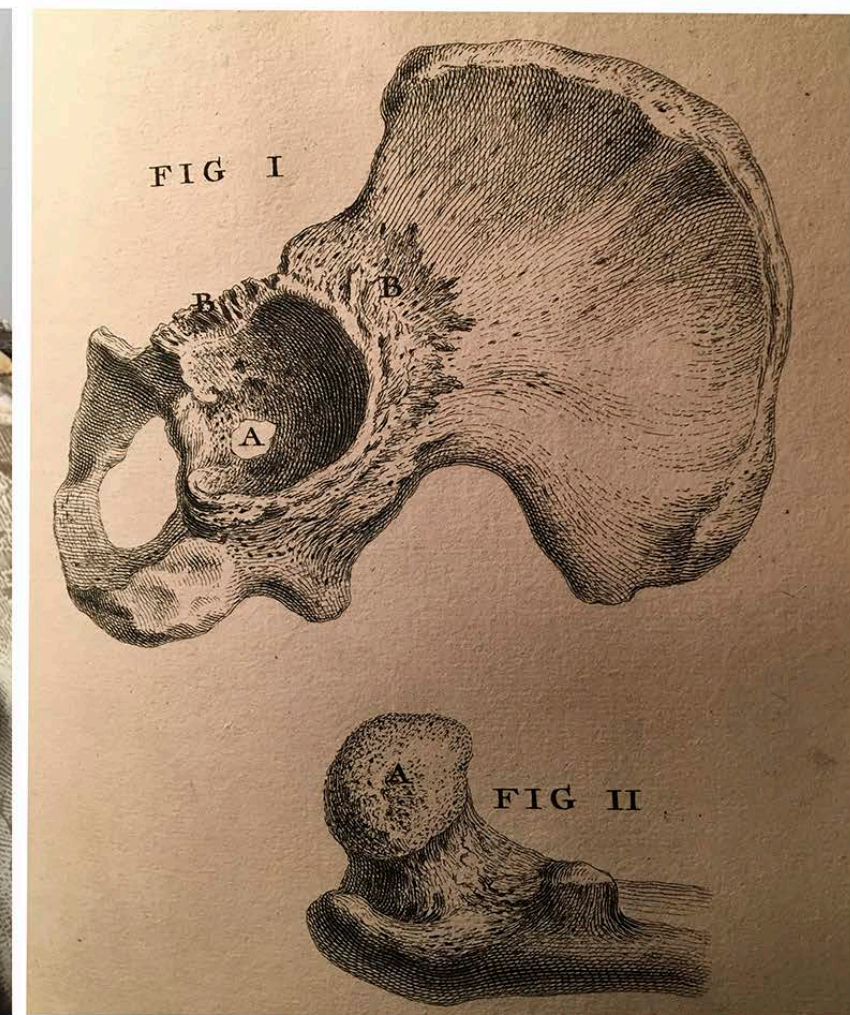
Feeling incredibly inspired, I took my excitement to the printmaking studio along with photos of the pictures from the various books I had observed. Once I returned to my studio, armed with a plethora of images and plenty of ideas I began to work on my vision. Images of medicinal mushrooms and text pertaining to plant cures

“...housed with book spines full of character.”

were put to use by first making carborundum printmaking plates. This simple, but elegant technique allowed me to connect with some of the similar hand techniques used by the original artists. I printed them with an etching press, a simple press whose basic principle has not changed for centuries. Choosing to use this technique with an old style press made me feel connected to some of the prints from NYAM's rare books collection.



Prodigioky Ostentory Chronicon (center) William Cheselden's anatomical illustration, detail from Susan Rostow's sculptural book Bone Fungus.



Susan Rostow, sculptural book Bone Fungus. (another view) (center), detail Cheselden's anatomical illustration



Susan Rostow working in studio 2017



Fungi, installation of printed sculptural books



After printing hundreds of images of mushrooms and text on paper, the prints were bound together with dried mushrooms, mud, natural glues, and pigments. Paper, tree fungus, roots, soil, and casts from bones merged together creating sculptural books that look, smell and feel like unearthed relics secreted beneath the earth. Hopefully this synthesis captured some of the magic that I felt when I first viewed these incredibly printed and illustrated books.

Plant Cure, a collaborative project with The New York Academy of Medicine, and CENTRAL BOOKING, 21 Ludlow Street, New York, NY was curated by Maddy Rosenberg, curator and founder of CENTRAL BOOKING, NYC. The five selected Artists in Residence at The New York Academy of Medicine - C Bangs, Nancy Campbell, James Martin, Susan Rostow and Mary Ting, spreading over three of its spaces in the Lower East Side gallery, the exhibition will be on view September 6 through October 29. While uptown, display cases at the New York Academy of Medicine document the research, source material, and working methods employed by the Artists in Residence during their six month process of creating their work for Plant Cure.

Accompanying programming at CENTRAL BOOKING includes an Art & Science Discussion Panel on October 13 at 6:00pm and a Brown Bag Artist's Talk at The New York Academy of Medicine on September 18th at noon. •

Susan Rostow is a NYC based artist and the creator of Akua inks. She has conducted numerous demos at SGCI since 1998. Prints featured in this article were originally demonstrated during her Carborundum demo at Georgia State University, SGCI 2017 Terminus: Arrivals & Departures | Atlanta, GA.

More on Susan Rostow and her work can be found at www.susanrostow.com

Susan Rostow, Shelf Fungus 25"x26"x26" sculptural book, carborundum prints, mixed media 2017



Crow's Shadow Institute of the Arts Celebrates 25th Anniversary

Crow's Shadow Institute of the Arts (CSIA) is celebrating its 25th Anniversary throughout 2017, culminating in a major retrospective of its published prints at the Hallie Ford Museum of Art in Salem, Oregon. James Lavadour (Walla Walla) founded Crow's Shadow on the Confederated Tribes of the Umatilla Indian Reservation, where he is an enrolled member of the tribes. Housed in a renovated Catholic mission schoolhouse, the arts center and print studio hosts a myriad of workshops each year, encompassing both traditional Indigenous arts such as basket weaving and beading, and contemporary printmaking. Since 2001, Tamarind Master Printer Frank Janzen has operated the print studio as Crow's Shadow Press, publishing 6-8 editions each year. Working primarily with Native American artists on an invitational basis, the press has produced works by art world luminaries such as Kay WalkingStick, James Luna, Jeffrey Gibson, Rick Bartow, Edgar Heap of Birds, Marie Watt, Wendy Red Star, and James Lavadour among many others.

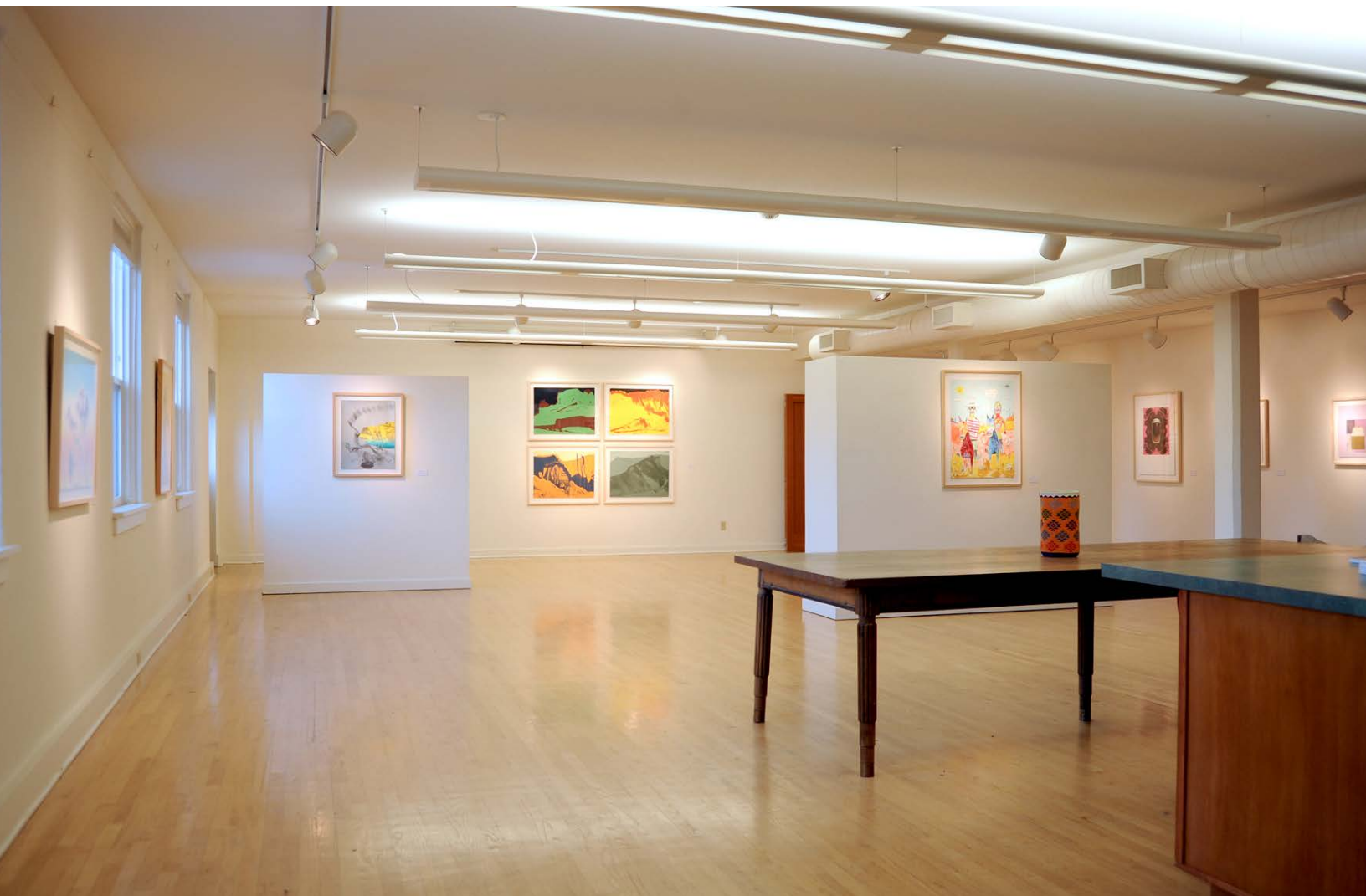
Crow's Shadow mission is to provide a creative conduit for educational, social, and economic opportunities for Native Americans through artistic development. It is uniquely situated as one of the only professional print publishers located on an American Indian Reservation, and although it is a short 15-minute drive to the nearest population center of Pendleton, Oregon,

it feels like it's in the middle of nowhere. That feeling of isolation and quietude lends certain vibrancy to the prints that come out of its studio. Surrounded by wheat fields and cattle grazing lands, the solitude of a residency at CSIA is one of introspection and artistic discovery. The published prints are a testament to Frank Janzen's expertise and ability to collaborate with the artists on a deeply personal level.

Frank Janzen will be retiring at the end of 2017, after serving the organization for the past 16 years. In July of this year it was announced that Judith Baumann will take over as the Crow's Shadow Master Printer. With over 15 years of experience in printmaking, both in commercial publishing and education, Judith brings a myriad of new skills and expertise to the CSIA print studio. She will be focused on expanding the educational opportunities for beginning and advanced printmakers at CSIA through a regular schedule of workshops and internships.

"Crow's Shadow at 25" will open at the Hallie Ford Museum of Art on September 16th, 2017 and run through December 22nd. It will travel to the Whatcom Museum of Art in Bellingham, Washington in the spring of 2018 and the Jordan Schnitzer Museum of Art at Washington State University in Pullman, Washington in the summer of 2018. The exhibit will be accompanied by a major publication distributed by the University of Washington Press. •

Photo by Walters Photographers, Judith Baumann, Master Printer Crow's Shadow Institute of the Arts



Walters Photographers, Crow's Shadow Institute of the Arts

Hallie Ford Museum of Art

Willamette University
700 State Street
Salem, OR 97301

Friday, September 16 – December 22
Gala reception: Friday, September 22
Keynote lecture and panel discussion: Saturday, September 23

Karl Davis, Executive Director
karldavis@crowsshadow.org
541.276.3954



*James Lavadour, This Good Land suite of 2, four-color lithographs
edition of 20, total image size: 60"x39.5" 2017*

Collaborating printer: Frank Janzen, TMP



KEN WOOD, in collaboration with and published
by Pele Prints, St Louis, MO

Writ Large IV, Relief Print, 2016, 44" x 40"
PBX Echo 1 (2565), Relief Print, 2016, 28" x 28"
PBX Alpha 1 (3155), Relief Print, 2016, 28" x 28"



2018 Artist-in-Residence Program at the Morgan Conservatory



This year, the Morgan Art of Papermaking Conservatory & Educational Foundation welcomed six artists-in-residence working in papermaking, sculpture, etching and letterpress. The residencies provided the artists an opportunity to get away from their daily responsibilities and provided the time, space and right facilities to help these artists make great leaps in their way of thinking and approach to work. It allowed them to focus on production and experimentation, and resulted in creation of beautiful and thought-provoking work.

The Morgan is accepting artist residency applications for 2018. The residency period runs throughout the year and can be scheduled for anywhere between a few weeks to a few months, depending on the project and work being produced. The Morgan provides 24-hour access to its bindery, papermaking and printing studios. In return, we ask the artists to contribute to the community by giving an artist talk, demo or open studio. We also request that the artist donates a piece of work created during their time at the Morgan for our archives.

Selected artists are expected to work independently and follow studio rules and cleanup policies at all times during their residency. Artists are required to submit a brief project proposal outlining their timeline and studios needed. Artists will receive a stipend to be used for housing and supplies. Funding for this program is provided by the Ohio Arts Council and the Windgate Foundation.

Application deadline is October 31, 2018

To apply please visit: morganconservatory.org

Read about 2017's Resident Artists:

<http://canjournal.org/2017/03/artists-residency-arrive-morgan-conservatory/>

2017 Resident Artist Hong Hong (opposite top left) photo by Bob Perkosi

2017 Resident Artist Elaine Battles (left)



Josh Winkler, *Sturgis*, color woodcut, 28"x50" 2016

Artist Statement *Meghan Pohlod*

On Being Without is an examination of trauma related to abandonment. I explore representations of the body by investigating interior and exterior space; questioning what happens when distressing memories are triggered by image, place and time. I believe that with the stigma associated with mental illness, the normalization of trauma continues to be a major risk and in so, this visual research contributes a

first-person perspective to theories of memory, contemporary discourses of trauma, family and the body with the aim of de-normalization. This is my Master of Fine Art Thesis exhibition at the University of Alberta in Edmonton, Alberta Canada in November, 2017.

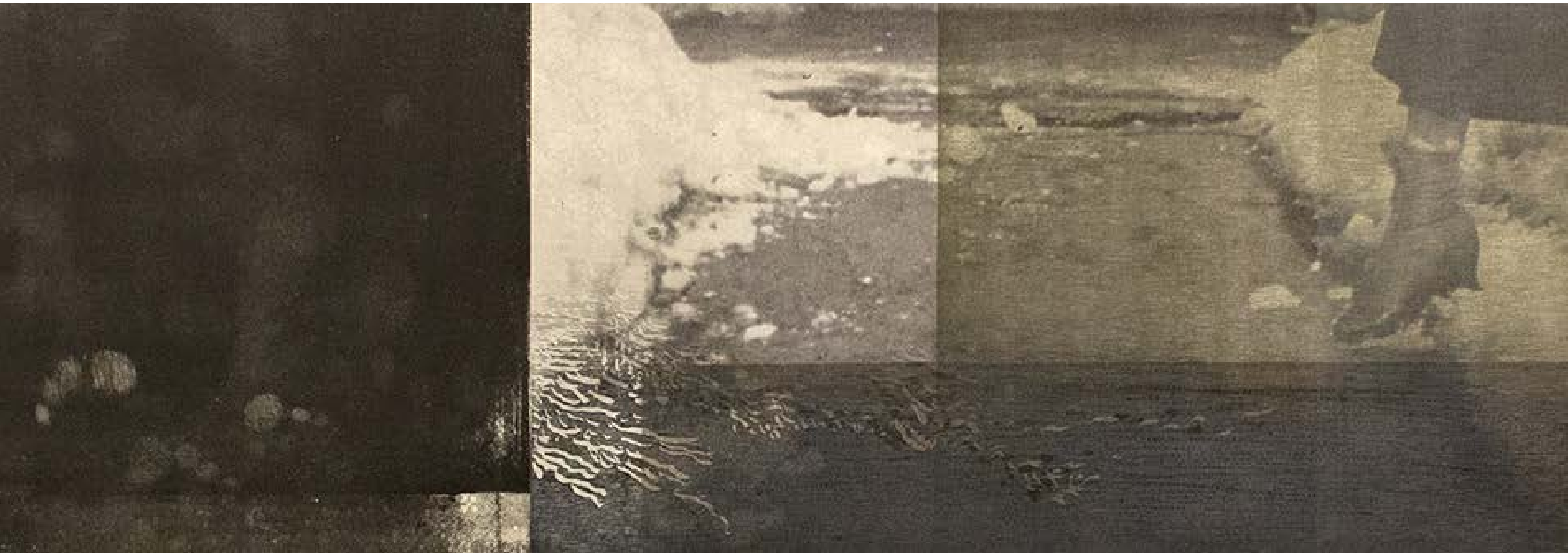
In his book *The Body Keeps the Score: Brain, Mind and Body in the Healing of Trauma*, Psychiatrist Bessel Van der Kolk explains recollection and confrontation as a constant state of living for people who suffer from Post-Traumatic Stress Disorder (PTSD). I describe recollection through photographs, forcing myself to insert and relive experiences brought up

through an emotional tie to the image. I employ auto ethnographic methodologies to visually explore the trauma of abandonment by using both personal and found archives of family photographs. Cropping family photographs into awkward compositions allows me to focus on what is missing or lost, forcing a recollection of being without. I invest time with family archives in order to imagine myself as part of a family but I find that in order to believe the familial image I need to cut almost all of it away. What is left in these images puts your body and mind looking down at feet or observing an embrace of hands and bodies; a child's view.

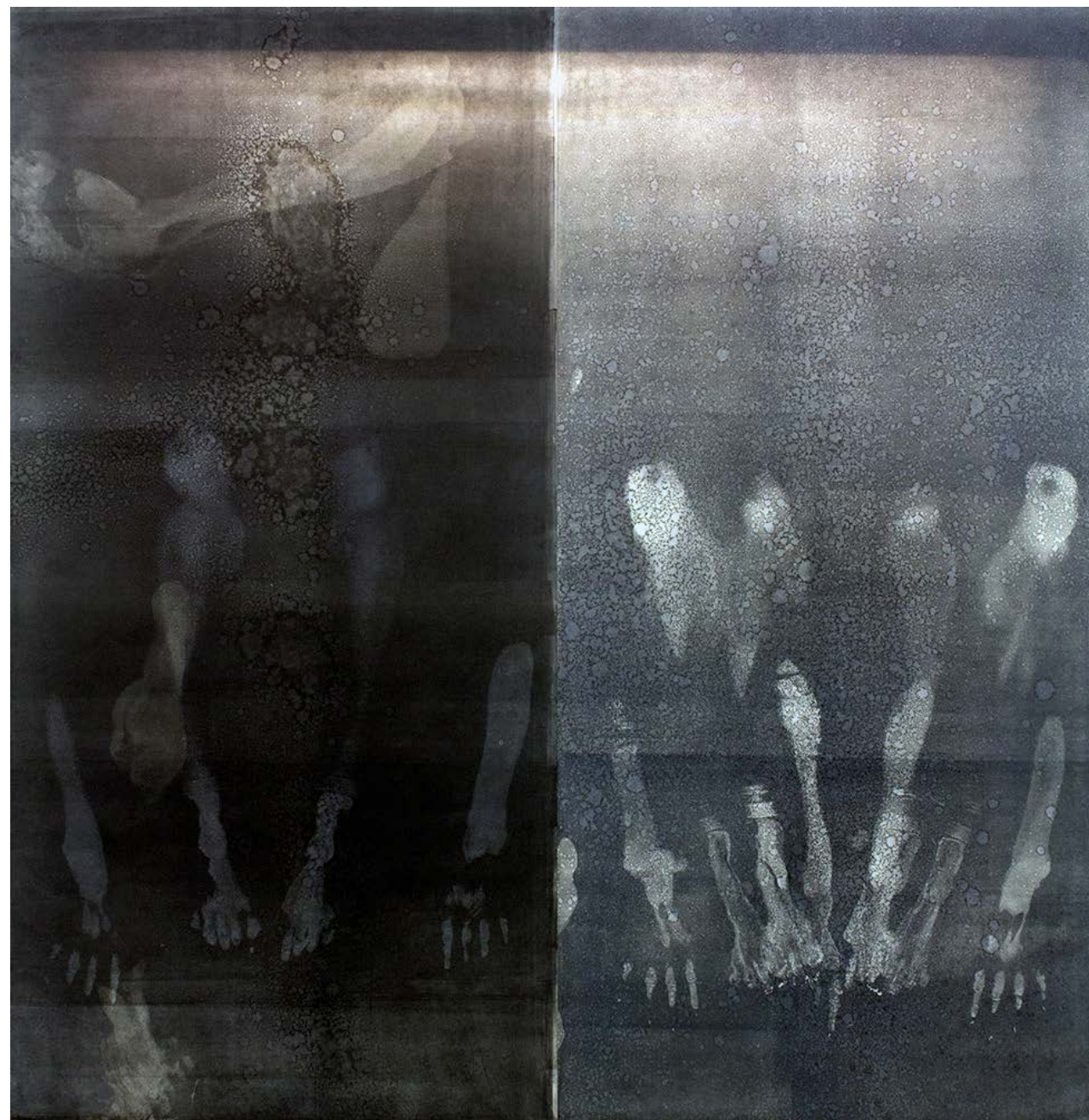
I define confrontation through the body and understand it as theorist Casey Edwards describes intimate phenomenological events. In *Remembering: A Phenomenological Study* Edwards explains the body can physically react and habitual body patterns can literally force the memory within us to respond in some way. Images (such as family photographs) trigger these trace memories and induce bodily reactions that are stored at a cellular level. I remember and confront through the body, which is a phenomenological occurrence outside the brain. Integrating specific body movements through meditation and yoga, I scan my body and transfer the specific rhythms and organic movements that are reactions to traumatic triggers and transfer these through mono-printing. These recorded movements create imprints and traces, visually suggesting cellular structures. Juxtaposing these monotype confrontations and family photographs I am representing an imprint on the psyche.

This physical transference of unconscious memory allowed me to begin resolving the recollection and confrontation of abandonment trauma. By placing text from theorists, psychiatrists and sensations of yoga postures on the prints I am exposing this vulnerable past towards methods of resolution. Illuminating with strips of light pushes the body imprints back and highlights the changes I am seeing from confrontation. This visual and tactile act of vulnerability places the answer of *On Being Without* physically in a space to being with and helping ourselves. •

“ I INVEST TIME WITH FAMILY
ARCHIVES IN ORDER TO IMAGINE
MYSELF AS PART OF A FAMILY...”



Meghan Pohlod, Confrontation 5, toner transfer, monotype, woodblock, chine collé. varied edition. 26.25"x12.25" 2017



Meghan Pohlod, Resolution 1, (left) monotype, photolithography, 12.5"x19.25" 2017

Meghan Pohlod, Resolution 4, monotype, (above) 47"x48" 2017

AT THE TABLE WITH KAREN LEDERER

An interview with Brooklyn-Based artist Karen Lederer by Kate McQuillen



Karen Lederer, *Cheetos Bowl*, oil and acrylic on panel, 24"x20" 2016

I arrived for open drawing with my sketch pad, some pencils, and markers, and looked around expectantly for the still life. As I hoped, the staged table was filled with toy wiggle snakes, Cheetos, LaCroix cans, and fish stencils.

I was fortunate to be at Karen Lederer's open drawing night at the Wythe Hotel in Brooklyn. Members settled in and began to draw from the arrangement, and each were given the opportunity to consider what these objects mean in Lederer's world. Her artwork walks a unique line between irreverence, humor, and pointed messages of the role of the contemporary female artist in America. "I'm here," it says, "and am sitting at the table."

That table is filled with Topo Chico mineral water bottles, watermelon slices, and ULINE frequent-buyer mugs, and also seated at it are such 20th Century Masters as Matisse, Picasso, Moore, and Hockney. In the broad body of work Lederer is developing, many of which are still lifes, these men are Lederer's character foils. Their images are now so part of our collective psyche that they have made their way onto our coffee mugs and tote bags. In Lederer's works, their masterpieces are now her possessions. She uses them for her own liking, confidently cutting up their pages in art history books, images of her hands and scissors slicing and collaging into their conversation, and making contact over the course of art history. Matisse's *Dance* appears, in the distorted wrap of a round coffee mug, and his goldfish are referenced in the form of a bag of the Pepperidge Farm crackers. Picasso's *Petite Fleurs* are grasped by the artist's hand, claiming the viewpoint as her own.

Lederer uses these tactics as a sort of poke that still pays homage; It is gently subversive, feels feminist in intention, and is reminiscent of the loving, who-laughs-last gesture of Rauschenberg's erased deKooning or Rembrandt's reworked Hercules Segers plate.

These pokes are accompanied by contemporary references that make us smile (GT's Kombucha bottles, Anthora coffee cups) softening the message as if to say, "Thanks for the tools. Now it's my turn."



Karen Lederer, *Face Off*, oil and acrylic on panel, 24"x20" 2017

KATE MCQUILLEN: Let's start with Matisse and Picasso. Give us some background on their banter, and how you're commenting on it.

KAREN LEDERER: Matisse and Picasso carried on a conversation throughout their careers. While there were often depicted as rivals, they were actually great admirers of one another. Picasso told one of his biographers, Pierre Daix, "You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse's painting more carefully than I; and no one has looked at mine more carefully than he." I often represent their relationship in my paintings by having a

Picasso sculpture look into a fishbowl, a common Matisse motif. In "Face Off" I present an open book with a Matisse cut-out figure on one page and a Picasso figure sculpture on the other. I cut a piece of paper above the book, physically inserting myself into their dialogue.

KM: As a printmaker, I'm drawn to the use of printed imagery that exists within your paintings. Can you describe how reproducible media play a role within your image-making, and the sense of personal ownership we have with masterpieces?

KL: I'm always intrigued by the current phenomenon of seeing museum-goers looking at artworks through the window of their camera phone. Even though professional images of artworks are readily available on the internet, people want to capture their own personal photograph of the art. That photograph represents the work through the point-of-view of the viewer and says as much about the viewer as the artwork itself. This desire to gain ownership of the work carries over to the gift shop where one can buy a reproduction of a painting on a t-shirt or mug.

Trained as a printmaker, I often think about the value of a reproduced image versus the original. Many of my paintings present a subject holding open an art book of Picasso, Matisse, Hockney, or Leger. I also often depict art posters, museum store mugs, and Picasso ceramics. In "After Party" a mug featuring Matisse's iconic painting "The Dance" sits on the ground with other leftover objects. The dancing figures echo the position of the goldfish in the bag. The objects speak to one another to create a larger conversation in the painting.

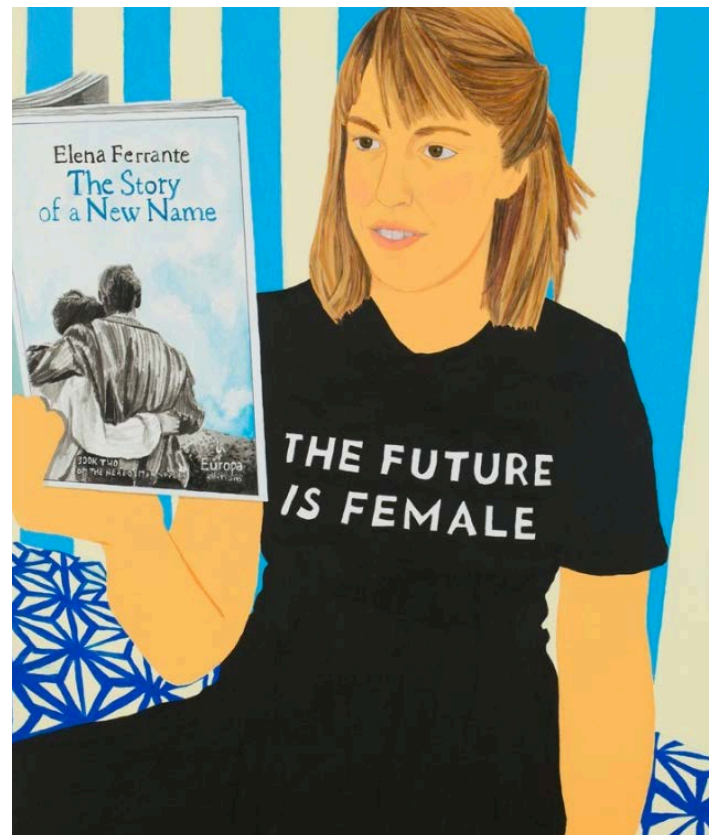


After Party, oil and acrylic on panel, 40"x30" 2016

KM: “Staging” seems to be a theme: still-lifes, framing, and a repeated point-of-view from that of the artist. Or is the point-of-view that of the artist’s camera positioned for an Instagram photo?

KL: Point-of-view is really important to me. Many of the paintings feature the 1st person perspective. An anonymous hand and feet, a bit of disembodied portraiture, enters into the paintings and asserts my presence and perspective. Like an Instagram photo, the paintings have a tight, directed point-of-view. The hand of the subject appears in the frame, while the other hand, out of view, clicks the camera. More recently I’ve started to move into a 3rd person perspective. Here the figure, at the moment me, is revealed more completely. In one of the paintings, “The Story of a New Name,” I am depicted reading an Elena Ferrante book while wearing a “Future is Female” t-shirt. In another painting, “Hands Off” I am seen bent over an in-process protest poster. These paintings bring up questions of authentic representation in the age of social media and change the relationship between the viewer and the subject. They also mark a shift from still-life painting to figure painting.

KM: In some more recent works, protest signs have come into play. In this, I see reference to non-makers who have been inspired to pick up poster board and glue sticks before they take to the streets. Can you tell me more about how these works evolved and made their way into your studio?



The Story of a New Name, colored pencil, oil and acrylic on panel, 20"x24" 2017

KL: I’ve felt compelled to make some political art since the election of Donald Trump. In a time when facts are called into question and words can seem meaningless, I’ve found posters to be a really interesting antidote. A poster is a clear declaration of a feeling. I like their bold yet awkward aesthetic. Scissors and scraps were already a recurring motif in my work, so the act of poster-making fit in perfectly as a new subject.



Contact, acrylic and oil on panel, 40" x 30" 2015

KM: Technically, how does print play a role in your paintings?

KL: I build my paintings up through layers just as one would create a print. All of my paintings begin with a drawing. I then plan out what areas I want to be completed with printmaking. Usually these sections tend to be either super flat, have a color gradient, or a strange texture. I cut individual foam plates for all of these elements. After I print those plates through an etching press, I fix the paper onto a panel and complete the rest of piece with paint. I enjoy the challenge of making highly rendered areas sit well next to others that are flat and graphic. Recently I've also started to incorporate other drawing materials like markers, colored pencils, and watercolor. While the work appears collaged, it is actually all one, continuous surface.

In addition to incorporating printed elements into my paintings, I also make monoprints on paper. These prints tend to appear more gestural, and they often later become translated into paintings. I make the prints in a community printshop in New York where I also teach workshops. The printshop provides a social atmosphere in contrast to my solitary studio environment.

KM: I've heard you say that Cheetos are the most intimate of snack foods, due to the finger dust. Can you expand upon this, and the role of snack foods in your oeuvre?

KL: Haha yes. When you pick up a cheeto, it leaves your fingers covered in a bright orange dust. You have to lick them after you finish the snack. It doesn't really get more intimate than that! Snack foods in general ground the paintings in the present day. While the scenes might at times seem surreal, the objects pull them into reality. I also try to create a dialogue between the objects in the paintings, so that their packaging seems to take on an alternative meaning.

KM: There's a lot of work happening in contemporary painting, including yours, that seems to reference fundamental tactics of printmaking: shallow depth-of-field, distinct layers, and gradients. How do you feel printmaking tools are helping painters today?

KL: I think that's because so many young painters grew up in front of screens, mediation becomes a strong element in their work. I've always felt the urge to make art through a machine. In college, I quickly became enamored with the presses in the printmaking studio and in graduate school I learned machine knitting. I like the spontaneity that mediation lends to my process. The press makes decisions that stray from my intended outcomes and sends me in new directions. Printmaking opens me up to so many more mark-making strategies than painting alone. ●



Orange Dust, oil and acrylic on panel, 20"x24" 2014



SGC International Conference, Spring 2018

Las Vegas, Nevada • Altered Landscapes

April 4th–7th

Dear SGCI Members,

Please join us next spring for a special conference hosted in the unique setting of Las Vegas, Nevada. With conference events on the Strip, off the Strip, and on the starkly beautiful campus of UNLV, SGCI 2018 will give members a taste of glitz, glamour, and local life in this American desert city.

Registration will open in late October/early November; remember to renew memberships online now or during registration. Our hotel discounts are already available online, and please note that Delta is our preferred airline... and word on the street is that flights are cheap!

We hope to see you there,
The Board of SGC International

Conference Website

<https://www.eiseverywhere.com/ehome/sgci2018>

Bally's Las Vegas

<https://aws.passkey.com/event/49226896/owner/1482103/home>

Delta Discount

The 2018 SGC International Conference attendees are offered a discounted airfare with Delta Airlines for flight to McCarran International Airport (LAS). Discounts apply to travel anytime within the period of March 30th – April 13th and range from 2% to 10% depending upon the booking class. Reservations and ticketing is available via www.delta.com/meetings.

When booking online, select 'Book Your Flight' and enter your meeting code: NMQSJ in the box provided.

Conference Coordinator

Eun Lee

Co-Chairs

Deborah Sosower and Candace Garlock

Sampling of Programming

Panels

Landscape and Embedded Native and Indigenous Identity

Chaired by Mary Hood

Site Responsive Print

Chaired by Jennifer Schmidt and Sage Dawson

Everything That Rises Must Converge

With Michael Kreuger and Breanne Trammell

Demos

Cast Dimensional Prints

With Michelle Rozic

Stretchy Etchings, Pressless Alternative Dimensions

With Margeret Craig

Creating Woodburytypes from 3D Printed Plates

With Nicholas Dowgwillo

Inkubators

Critical Theory Reading List

With Jaclyn Jacunski

Innovation at Small Institutions, with Emily Orzech

Themed Exchange Portfolios

The Land of Milk and Honey

Organized by Greg Stone

From the Dance Hall to the Press: Contemporary Western

Women, organized by Kathryn Maxwell

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. 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 brings together printmakers from around the world to explore 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. 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.



October 23-25, 2017

Printmaking opens spaces of collaboration, community, and exchange. Contemporary practices yield a range of prints, from traditional fine arts prints and books to mass-produced pamphlets, zines, fliers, broadsides, and posters. **PURCHASE PRINTWEEK 17** celebrates the long tradition of printmakers using their skills in solidarity with social movements. This series of events invites the community into the Purchase College print shop to explore the many possibilities: to be a **maker** (take a workshop, make a print), a **participant** (join a collaboration, protest or performance), a **member** of the audience (attend artist talks and the open house), a connoisseur (start your collection). The centerpiece exhibition, **We Are All in This Together** presented by Interference Archive, is drawn from the collection of Interference Archive and materials produced by the Justseeds Artists' Cooperative.

MONDAY OCTOBER 23: PROPAGANDA PARTY organized by Justseeds Artists' Cooperative followed by a roundtable discussion, 3pm in the Maass Gallery.

TUESDAY October 24: WAYZGOOSE - AN OPEN HOUSE with hands-on demonstrations, mini workshops, giveaways, print sale and more, 3–6pm in the Printmaking studios.

WEDNESDAY October 25: Lecture by artist and activist, **Favianna Rodriguez** at 5pm in the Perception Lab followed by **Another Protest Song: Karaoke with a Message**, an evening of protest karaoke hosted by Angel Nevez and Valerie Tevere, starting at 6:30pm in the Maass Gallery.

Opening Reception for **We Are All in This Together** in the Richard & Dolly Maass Gallery is September 27, 5–8pm. The exhibition will be on view September 27–November 10, 2017.

All events are free and open to the public. They will take place in the Visual Arts Building of the School of Art+Design, Purchase College.

For more information contact
Eleanor King, Richard and Dolly Maass Gallery
T 914 251 7885 / eleanor.king@purchase.edu



Exhibition poster by Kevin Caplicki, 2017



Tressa Jones, *Sea/Sky*, screenprint, 20"x10" 2017

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