

# Graphic Impressions

The Newsletter of SGC International

Winter 2017



In this issue: Letter from the President Nicole Pietrantonio / Letter from Editor Matthew McLaughlin / Letter from the Conference Coordinators / Screenprinting The Path that Leads to Paper: Getting to Know the Morgan's 2017 Artists-in-Residence By Jacqueline Bon / Taking Off: Phyllida Bluemel in the Studio by Kathryn Scudier / Letter from student representative Sarah Ellis / Announcements

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## Letter from the Editor Matthew McLaughlin

Dear SGCI members,

Happy new year to you all!

It's that exciting time of year again. When we, the membership of SGC International, start planning and prepping for the coming conference. This year's conference is just over the horizon and will be another great one.

This winter break was a much more relaxed one for me, but I would bet money that many of you were in the studios cranking away on new prints in prep for portfolio exchanges, exhibitions and open portfolio sessions at the upcoming SGC International conference, Terminus, in Atlanta, GA. I am looking forward to seeing everyone there, catching up with old friends, making many new ones and seeing inspiring exhibitions and demonstrations.

I hope you all are as excited as I am for the massive gathering of printmakers in Hotlanta!

Please enjoy this issue with an interview with Kayrock Screenprinting, book review by Beauvais Lyons, and more. Please consider contributing in the future. See you in Portland!

Best,

Matthew McLaughlin, Editor  
[editor@sgcinternational.org](mailto:editor@sgcinternational.org)



Miriam Rudolph, *Dispossession*, Intaglio and Chine Colle, 24" x 36", 2016"

Cover Image: Taryn McMahan, *Fractured Terrain VI*, Lithography and monotype on paper and cut polyester film, 30"x22.5", 2016

## Letter from the President:

Nicole Pietrantonio

Dear SGC International Members,

Since writing my last letter several months have passed – the holidays have come and gone and we're now deep in the colder, darker, winter months. Eventually the snow and ice will thaw and the first signs of spring will arrive, which means that we'll be gathering for our annual SGC International conference in Atlanta, titled Terminus, on March 15-18, 2017. Ever since I became an SGC International member in 2006 and attended my first conference at the University of Wisconsin-Madison, I've always left our conferences more excited and educated about the field of printmaking, book arts, and papermaking. Nowhere else do I feel so enriched and welcomed by a community of artists and I'm thrilled to now be working on the board to help continue this tradition for the next generation of artists.



Our conferences are made possible by the extraordinary service that our members give to this organization under the leadership of our Conference Coordinator, Eun Lee. Hosting an SGC International conference is an immense undertaking that takes years of planning. I'm incredibly grateful for all of the hard work these folks have done. The Atlanta conference has a stellar line-up of panels, demos, and events, all organized by the hard-working steering committee that includes SGC International board members Valerie Dibble and Deborah Sosower.

Along with a huge thank you to both Valerie and Deborah for doing double duty, I'd like to extend my gratitude to all of the incredible SGCI members on the Atlanta steering committee: Robert Brown, Matthew Sugarman, Cynthia Lollis, Stephanie Kolpy, Michael Marling, Terri Dilling, Stephanie Smith, Gina Reynoso, Kathy Garrou, Jerushia Graham, Melissa Harshman, Debrah Santini, and Cassidy Russell – as well as the student members of the steering committee: Michelle Adams, Donte Hayes, Sergio Suarez, Abby Bullard, and Hannah Adair.

For years now the conference has been our most visible event as an organization. At the same time, along with the conference, the board members of SGC International continue to work throughout the year on a variety of tasks and initiatives. In early November 2016, the Board of SGC International spent the weekend together in Atlanta for our annual mid-year board meeting.

Our mid-year board meeting included a very full agenda that included conference planning, budgeting, creating new opportunities for our members, and developing programs and practices that make SGCI more equitable and inclusive. We are indebted to the 2014-16 board under David Jones' leadership, which gave us a solid start with secure financial standing. The previous board brought several long-term projects to fruition including board handbook updates, the hiring of SGCI's first full time employee (the amazing Kate McQuillen), and a new partnership with Guanlan Printmaking Base in China to provide a residency for one of our SGCI members. Our 2016-18 board continues to develop these initiatives as well as several new projects such as greater visibility of SGC International through a refreshed website and social media campaign, attention to diversity in our membership and conference programming, and a new scholarship program for students and emerging professionals.

We are particularly thrilled to offer a scholarship program to support young artists attending the 2017 conference. SGC International awarded a total of 54 full conference waivers, with 76% of these grants awarded to individuals who identify as part of a historically underrepresented group (i.e., persons of color, persons with a disability, first generation college students, and LGBTQIA). While this is the first time SGCI has offered such a program, we certainly hope it is not the last – the board is working hard to ensure that fundraising can make this an annual opportunity for our students and emerging professionals.

The organization has also adopted new guidelines for conference participation for our 2018 conference in the hope of making the selection process more transparent and equitable. Our guidelines are modeled after the criteria used by the AWP (the Associated Writers' and Writing Programs) and the NEA (National Endowment for the Arts). The new submission criteria emphasize: 1) Artistic or Academic Merit; 2) Importance to Members; 3) Diversity; and 4) Proposal Integrity.

Full guidelines with detailed descriptions of these metrics are available on our website at:

<https://sgcinternational.org/conference/2018-calls-for-participation/>

It is important that our conference programming reflects the diversity of our membership and I hope you'll consider submitting a proposal.

While in Atlanta for our mid-year meeting, I also had the great fortune to visit the Zuckerman Museum of Art at Kennesaw State University, where the SGC International Archives are housed. Since 2013, the ZMA has been home to SGCI's prints and portfolio exchanges, amassing their museum collection to over 6,000 works of art. Museum Director Justin Rabideau gave me a tour of the beautiful museum and archives, where I met the ZMA's fall 2016 interns, Malcolm, Gabby, and Michelle, all of whom are students at KSU. They work diligently to catalogue the prints from SGCI's collection under the direction of Registrar and Collections Manager Michelle Lopez. Michelle and Curator Sarah Higgins showed me just a small sampling of some of the prints in the collection. They also gave me a sneak preview of the exhibition EPIC: Selections from the SGCI Archives, which will be on display at the 2017 conference. I can't wait to see it. Our collection at ZMA is the closest thing we have to a bricks and mortar "home" for SGCI, so I'm excited for our membership to see this rich and extensive collection in such good hands at our upcoming conference.

While I realize everyone has the 2017 Atlanta conference on their minds right now, don't forget that we've announced our call for participation at the 2018 SGC International conference titled Altered Landscapes, which will take place April 4-8, 2018, at Bally's Hotel in Las Vegas, Nevada.

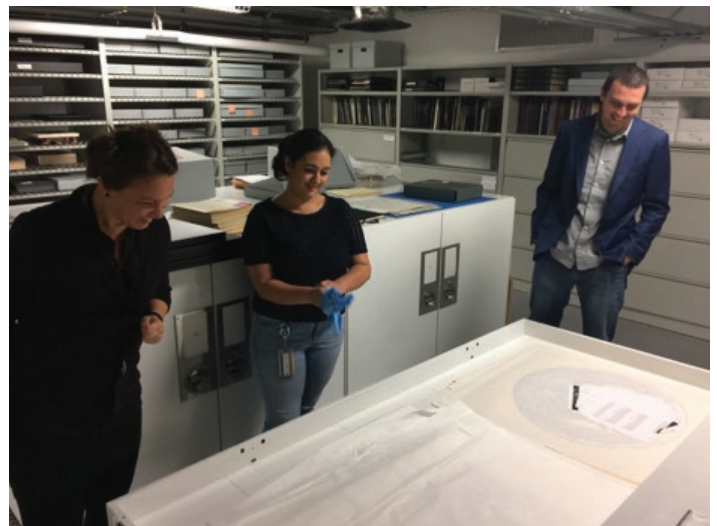
As always, I am deeply grateful for the warm and welcoming community of artists that create this organization and all that we have accomplished together. If you have any questions, ideas, or suggestions, please email me – I'm always listening and I'm excited to hear from you. Finally, if you are interested in getting more involved with the organization, we'll soon be seeking nominations for the 2018-20 SGC International Board. We are always looking for new energy and insight from our members, so please contact me at [president@sgcinternational.org](mailto:president@sgcinternational.org) if you'd like to learn more. I look forward to seeing you in Atlanta!



Sincerely,  
Nicole Pietrantoni  
SGC International President



*Fall 2016 Interns working on the SGC International Collection of prints at the Zuckerman Museum of Art. From left to right: Gabby, Michelle, and Malcolm. Zuckerman Museum of Art, Kennesaw State University, GA.*



*From left to right: Curator Sarah Higgins, Registrar and Collections Manager Michelle Lopez, and Museum Director Justin Rabideau. Zuckerman Museum of Art, Kennesaw State University, GA.*

## Letter from the Conference Coordinators

Hello SGC International members:

We are excited about seeing many of you at the 2017 SGC International Conference in Atlanta – the 45th anniversary of our organization. If you have not already made plans to join us for this spectacular conference, we hope you will. Registration information is posted on the conference website. [www.sgciatlanta.com](http://www.sgciatlanta.com)

The printmaking community in Atlanta is varied and dynamic and integrates tradition, innovation, and technology, while also promoting community. The 2017 SGCI Conference in Atlanta will showcase the rich printmaking community in our area and celebrate its long history. The conference focuses on the duality of the terminal point as a place for arrivals and departures, beginnings and endings and embraces the theme of Terminus: Arrivals and Departures. Our railroad history serves as a metaphor for the timeline of printmaking traditions; traversing enduring classicism and bringing us to our current location with broadly expanded practices. Terminus will nurture critical discourse on the historic and future relevance of printmaking, technical innovations, and the ability to engage with contemporary issues and social change. This discourse will take place through the numerous and varied panels, INKcubators and demonstrations we have scheduled. Please review the conference website, which includes bios for all presenters, abstracts for all keynote addresses, panels sessions and papers, technical demos and portfolios is also a great resource to assist you in planning your conference experience. We have many exciting events planned and we even have a conference themed growler you can purchase (see website) and fill with a specially brewed Terminus beer from a premiere Atlanta brewery: Orpheus. We have a printmaking party there on Thursday night.

We have already had some of the conference-related exhibitions open here in Atlanta and this is generating a lot of pre conference excitement about having printmakers descend on our city. We are excited to let you know that Sue Coe, who is receiving the Lifetime Achievement Award during our conference has made 100 new woodcuts that will be seen for the first time in Atlanta. The exhibition is open January 12 – March 2017 at the Ernest G. Welch School of Art and Design on Georgia State Campus. Another conference first - Kennesaw State University will feature Epic: Selections from the SGCI Collection from January 28 – May 7, 2017. Printmaking exhibitions will be open all around the city and a guide will be provided on our website and in the catalogue.

Below, we have included some information to help guide you as you make your travel plans and begin to explore all of the options available during the event. We have many more details posted on the website at [sgciatlanta.com](http://sgciatlanta.com) and will continue to add and expand as we get closer to the conference. While viewing the conference website, you might want to check out our social media sites. These additional sites will be providing unique updates from our many community members including our local printmaking students. Please do not hesitate to contact us through the website, if you have any questions and we will be looking forward to sharing more with you.

We wish you a safe journey and look forward to seeing you soon!

Best, Valerie Dibble Steering Committee Chair, Kennesaw State University  
and the 2017 Atlanta SGCI Conference Steering Committee



## Conference Highlights

On arrival in Atlanta you will be able to pick-up your registration materials at the Loews Hotel in the Ellington Ballroom Atrium from 12 - 5pm. We launch the conference program at 6 pm on Wednesday March 15th at the High Museum – Rich Auditorium which is located across the street from the conference hotel.

In the coming weeks, we will continue to add events and details to the website. We would like to highlight a few items that will make this truly an exciting conference. Our keynote speakers this year will be Sydney Cross, who will be receiving the SGC International Printmaker Emeritus Award; Sue Coe, who will receive the SGC International Lifetime Achievement Award; and also Norman Wagner, who will receive the SGC International Excellence in Teaching Award. We have nightly events in the works, which will be announced in the program and on the website, and will include a majority of our galleries, museums, studios and community print shops throughout the city. There is an amazing selection of panels, demos, projects and exhibitions to enhance your conference experience. Vendors, publishers, and programs will be located at the hotel to experience and engage with. INKcubator sessions along with mentoring and open portfolio sessions will also take place at the hotel. To end the event on Saturday night, we will have a party that is free for all participants with a live band – Little Tybee (one of Atlanta’s favorites) and many fun activities to cap off a great conference. Please continue to refer to our website for all information updates!

## Accommodations

This year’s SGC International conference hotel will be the Loews Atlanta located at 1065 Peachtree St. N.E., Atlanta, GA 30309. Discounted conference rates are only available through the link on the website. Please make your reservations through the booking website as soon as possible as there are only a limited amount of double rooms in the hotel. Most rooms are Superior King rooms.

## Airport

The 2017 SGC International Conference attendees are offered a discounted airfare with Delta Airlines for flight to Hartsfield-Jackson Atlanta International Airport (ATL). Discounts apply to travel anytime within the period of March 12th – 22nd and range from 2% to 10% depending upon the booking class. Reservations and ticketing is available via [www.delta.com/meetings](http://www.delta.com/meetings).

When booking online, select ‘Book Your Flight’ and enter your meeting code: NMP3P in the box provided.  
Getting Around Atlanta And The Airport

When you arrive at Hartsfield Jackson Airport you will have many options for transportation. MARTA is one of the best transportation options from the airport. Subway fare is just \$2.50 and MARTA has a rail station right inside the airport. MARTA is the quickest and most inexpensive way to get to downtown Atlanta and our hotel.

For more information: <https://www.loewshotels.com/atlanta-hotel/discover/transportation>

The Loews Hotel is only a 22 minute train ride from the Atlanta Airport station.

- MARTA train arrives in Midtown Station
- Walk 8 minutes to Juniper Street Northeast
- start heading east on Peachtree Place NE
- turn left on service road around Midtown MARTA Station
- turn left on Juniper Street NE
- Get more planning information at [ItsMarta.com](http://ItsMarta.com)

We have also worked out a special rate with Lyft so please go to <https://www.lyft.com/cities/atlanta> and sign up and download their app.

If you are arriving late in the evening or during off schedules, MARTA is still a good option but there are taxis and shuttles to select from at the airport on the ground floor (see Lyft above). Most locations during the conference are accessible by foot for those who are mobile or in combination with Lyft and options. All details of locations, best routes and maps will be provided on the website soon as well as social media sites in the coming weeks.

## **Car Rental**

Loews Hotel's guests can receive up to 20% off Economy through Full Size cars with Hertz in the U.S. and Canada. See conference hotel for more details.

## **Main Event Locations**

Atlanta is a unique location and the home of many dynamic printmakers! Aside from the conference hotel, the main event locations are: Kennesaw State University (KSU) (home of the SGC International print archives) on Thursday, Georgia State University (GSU) on Friday and Savannah College of Art and Design (SCAD-ATL) on Saturday. In the evenings there will be a myriad of events and activities close to the conference hotel within easy walking or taxi distance.

## **Atlanta As A Location**

If you have extra time to spend, please check out some of the many wonderful attractions in Atlanta. Atlanta's rich history includes both the Civil War of the 1860s and the civil rights movement of the 1960s. Various sites around the city are memorials to some of history's most memorable people and events. Some of the city's most popular tourist attractions are located in Downtown Atlanta's walk able attractions loop, including World of Coca-Cola, Georgia Aquarium, Center for Civil and Human Rights, Inside CNN Studio Tour, The Children's Museum of Atlanta and SkyView Atlanta. Or get back to nature at other top Atlanta attractions beyond downtown such as Zoo Atlanta and Stone Mountain Park. We are also home to the Atlanta BeltLine, which is a sustainable redevelopment project that will provide a network of 1,300 acres of public parks, 33 miles of multi-use trails and 22 miles of transit along an historic 22-mile railroad corridor circling downtown. It connects many neighborhoods directly to each other. Currently, four trails and six parks are open. Plan to come early or stay a few extra days and enjoy some of our rich southern charm.

<http://www.atlanta.net/explore/visitor-guides/>



Taro Takizawa, *Lost in the Dusk*, Reductive Relief, 21" x 30", 2016

## Screenprinting with Kayrock

By Kate McQuillen

**Kayrock Screenprinting is a full-service screenprinting shop located by the waterfront in Greenpoint, Brooklyn. The shop is housed in a charming old rope factory, complete with an elevator operator and maze-like hallways. Kayrock runs multiple semi-automatic presses, t-shirt presses, and has a specialized station for large-scale printing on fabric. He and his employees produce everything from fine art prints for Blue Chip galleries in Manhattan, to gig posters, to t-shirts. Last month, SGCI's Administrative Coordinator had the opportunity to ask Kayrock some questions about his shop and how he got started.**



**Kayrock, you're a super-skilled screenprinter. Tell us a little bit about Kayrock Screenprinting, your employees, and the work that you do there.**

We started in 1998 making posters for friend's rock bands and printing for local fine artists. Over the years we have moved through four studios to our current spacious 3600 sq. ft. space in Greenpoint and eight full-time employees. We publish fine art editions and books as well as fabric, apparel and design objects.

**You're an awesome artist in your own right. What processes do you use in your work?**

I make my own work as screen prints as well as hard edged geometric abstract paintings on wood panels with golden fluid acrylic and lots of 3M Masking tape.

**When did you know that you were going to be a screenprinter?**

In 1993 when I was admitted to John Pearson's Intro to Screenprinting class at Oberlin College and then in 1998 when my friend Bill Kaizen handed me an ad for some screenprinting equipment for sale in Williamsburg. We still use some of that equipment today.

**What aspects of your personality make you a printmaker?**

A good printmaker needs to have focused attention to detail. Treat your mistakes and unanticipated problems as learning experiences, anticipate them and remember how you overcame them.

**What printing problem annoys you the most?**

Ones that aren't repeatable.

**What part of screenprinting is the most satisfying to you?**

Working with an artist to find the best intersection of their creative vision and the techniques we have at our disposal. Most of these interactions involve the two of us discovering a new technique that I can keep in bag of tricks for future projects.



**How does working in NYC affect the type of jobs that you get?**

Because we are in New York, and Brooklyn specifically we have the chance to work with so many talented artists, musicians, museums, fashion and graphic designers, small food startups, large breweries, toy makers, and other creative people.

Is there a disastrous job story that you are willing to share with the readers of Graphic Impressions?

Most of them involve a client who is in drop dead rush but doesn't have time to approve a sample. Probably the worst was shipping 15 very expensive, individually rolled, fine prints with no insurance and having the shipping company drive over all of them with a forklift.

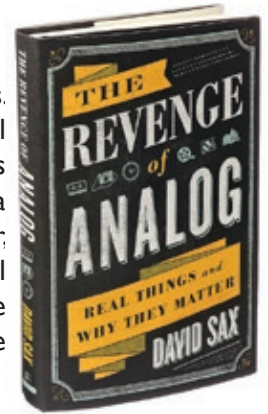
**What's in rotation on the Kayrock Studios playlist right now?**

The Weeknd, Janet Jackson, Whitney Houston, The OCS's, King Kahn, Baroness, Masarati, Autechre, New Pornographers  
Learn more about Kayrock Screenprinting at <http://www.kayrock.org/index.php>



## Get Real: Print Education and Using the Library By Beauvais Lyons

In his recent book *The Revenge of Analog: Real Things and Why They Matter* (New York: Public Affairs, 2016), David Sax argues for why millennials are discovering pre-digital forms of technology, from vinyl records and film cameras to typewriters, fountain pens and printed newspapers. Sax argues that this revival is not just the result of baby boomers looking to reclaim nostalgic forms of technology, but a younger generation seeking more physical and authentic forms of expression. In a chapter on paper, Sax devotes a whole chapter to Moleskin sketchbooks, underscoring the role of paper and pencil in the creative process. He also notes that the number of independent book stores is rising while also sighting a 2016 PEW Research Center Study showing that printed books continue to be more popular than books in digital formats.



The argument for the preservation of historical forms of technology are familiar to most printmakers today. In his chapter on film, Sax writes about efforts that some suppliers are making to preserve film-based photography, which is familiar to printmakers and our efforts to support manufacturers of hand presses, inks and other supplies for fine art printing. While many of us know that digital methods have their place in the studio toolbox, and can be incorporated into art-making at various steps in the creative process, they do not necessarily serve to replace historic methods such as drypoint, engraving, woodcut or lithography. The revival of letterpress is certainly an analogue response to ways that graphic design production was changed by the computer, and the human challenges of working at a monitor compared to the physical rewards to working with metal type. In the ways they relate to human scale and local economies, the materials and processes of historical media have real significance. Indeed, when one uses these “antique” processes in a digitally saturated culture where Instagram and Twitter are dominant modes of communication, their physicality becomes more pronounced. In this context, I wish to share an assignment my colleagues Althea Murphy-Price, Koichi Yamamoto and I have used for the last few years at the University of Tennessee, Knoxville. Conscious that too often our current generation of undergraduate students may be inclined to limit their creative research to looking at Pinterest and Google for image searches, we require students in our 300-level junior printmaking course to present three oral reports using books they have checked out of the NE (Print media) section of our university library. Organized around various printmaking processes, the NE section in the Library of Congress catalogue encompasses everything from the history of printing, print education, various printmaking processes and even copy machine art. Indeed, for many years we have worked to grow our library holdings in printmaking, and our collection covers a full range of historical and theoretical topics. Requiring our current generation of undergraduate students to engage in this form hunting in the library stacks not only delights our Dean of Libraries, but has yielded important lessons for both the students and ourselves.

Below are a few examples of books students presented this past semester:

- Josh MacPhee, *Paper Politics: Socially Engaged Printmaking Today*, PM Press, 2009.
- Lisa Pon, *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print*, Yale University Press, 2004
- Brian Reade, *Edward Lear's Parrots*, Duckworth, 1949.
- Sarah Suzuki, *What is a Print*, Museum of Modern Art, 2011.
- Alfred Werner, *The Graphic Art of Odilon Redon*, Dover, 2005
- Amanda T. Zehnder, *Modern Japanese Prints: The Twentieth Century*, Carnegie Museum of Art, 2009.
- Carl Zigrosser, *The Appeal of Prints*, Leary's Book Co., 1970.

The value of this exercise is meaningful on several levels. First, it gets the students to the library where they have to spend time, hopefully cultivating the chance encounters that often serve as fuel for the creative process. Being open to new and different ways of thinking and working is vital to every creative person, but especially for students in their formative years. The journey of looking and discovering is a worthy habit to cultivate. What the students end up selecting can reveal much about their own artistic interests and ambitions. In addition, the books provide the students with insights into the evolution of print scholarship. One need only compare the books on the above list by MacPhee from 2009 and Zigrosser from 1970 realize this. It is also interesting for the students to find a book such as Stanley William Hayter's *New Ways of Gravure* from 1966, which exposes them to writings by one of the key figures in 20th century printmaking, while also helping them to consider that what was considered “new” in 1966, may no longer be so today. Their book reports serve to not only require them to summarize their chosen book, but they broaden their collective understanding of print history and theory.

Of course using the library collection is critical to keeping it alive. Books that are never checked out are often the first to

be placed on the deaccession list. As they say, “use it or lose it.” Similarly, while David Sax’s book is available in digital form, if you are interested in this subject, I suggest you check it out of the library, or call your local independent bookstore and order a copy.

Image:

Book jacket for *The Revenge of Analog: Real Things and Why They Matter*

## The Path that Leads to Paper: Getting to Know the Morgan’s 2017 Artists-in-Residence By Jacqueline Bon

The Morgan’s Artist-in-Residency program was founded by artist and educator, Radha Pandey. Born out of the idea that given the time, space and right facilities, artists can make great leaps in their way of thinking, approach to work and develop the body of work they already have, the program continues to evolve and strengthen as it moves into its second year.

After finishing a graphic design degree in India, Radha moved to the United States to pursue an MFA in Book Arts at The University of Iowa’s Center for the Book. Eventually, her path led her to become the Morgan’s Studio Coordinator. “I wanted to work at the Morgan because of my interest in handmade paper. It is one of the few places in the U.S. making production paper by hand today,” she says. Although Radha has since left the Morgan to pursue teaching and creating artists’ books, her contribution to our programming continues to grow.

Beginning in March and extending through November, the Morgan will host six artists-in-residence: Elaine Battles, Anna Wagner, Joey Behrens, Nicole Donnelly, Cara Lynch and Hong Hong, who come from a diverse spectrum of backgrounds and will pursue unique projects during their time at the Morgan.

Hong Hong is an artist who often works on a large-scale. During her residency, she will conduct a series of material, relief, and sculptural studies in paper. She will also utilize the Morgan’s outdoor garden lot to begin a series of large-scale, poured paper works.

“I grew up in a metropolis in China. When I was nine, I immigrated to North Dakota. It was there, in the Great Plains, that I encountered land for the first time. There was an open field not far from where we lived at the time. It snowed quite heavily one evening, and I went out there the morning after. The horizon was barely perceptible: the fallen snow was just a few shades more opaque than the silver skies,” says Hong.



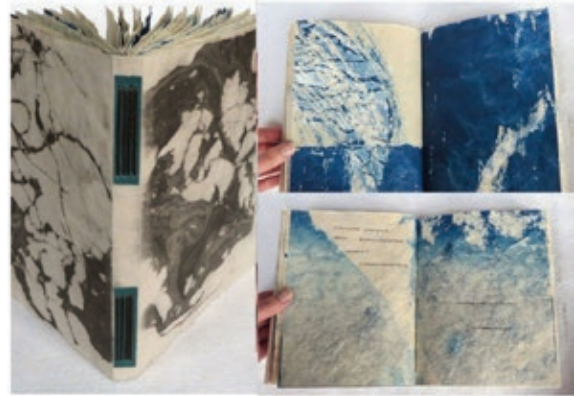
*All Night Dream-Sowing I.* By Hong Hong

“I remember the way everything looked as the world stretched out in all directions around me in an endless, white mile. For the first time, land, to me, became a tangible, weighted presence. It was overwhelming, so I turned around to go home. Then I looked down and saw a trail of footprints someone else had made. I slipped my feet into them. It felt good, so I followed the footprints all over that field. It was very comforting. Actually, it was sublime to have been part of this constellation of imprints that temporarily fluttered across the landscape. Whenever I consider scale, I recall that particular moment. I think I have always been searching for, in my own work, the sensation of being something very small held in something much larger.”

Anna Wagner finds satisfaction in the hands-on nature of antiquated techniques such as hand-drawn rendering, ink wash, etching on copper and carving wood. Her grandfather collected etchings and lithographs and her father printed antiquated photographs for Albumen Works. In a digital age, she seeks to preserve the fine art of hand-printing. During her residency, she will be transforming seven ink wash drawings into etchings.

“I’m a hands-on person, and the antiquated techniques are direct and immediately satisfying. Intellectually, I appreciate how much can be done with new media. In practice, however, digital media frustrates me because the process of making it is largely intangible. I think physically manipulating material is fun, and I feel good when the result of my work exists immediately as a physical object,” she says.

Nicole Donnelly will be using the facilities at the Morgan to complete a series of handmade paper and print artworks based on her experiences in the Mojave Desert. Ecology and environmental issues are central to her art making process. She sustainably produces many of her own raw materials to create imagery that reflects the often negated responsibility to conserve the natural world.



Untitled Field Journal by Nicole Donnelly

“Having such high regard for conservation of the environment, when I came to papermaking, I felt that I finally had found the process that perfectly supports and mirrors my concepts. In paper, I found a medium that both is nature and has the ability to mimic it. To make paper is to work with a substance that is responsive to your every micro-movement and gesture, and yet simultaneously is willful and obstinate. It holds the memory of its plant-ness — the previous hydrogen bonds that have been broken — and yet it also holds all potential as well. To convert plant material into paper pulp is a necessarily violent process, down to the molecular level, but to make paper requires absolute centeredness, a forgetting of the previous violence, a willingness to mend, and the ability to accept whatever outcome lies ahead. Papermaking always contains a degree of uncertainty, even for the most masterful, and that is its ongoing challenge and lure,” says Donnelly.

Cara Lynch creates prints, sculptures, public works and installations. Her residency at the Morgan will be her first time visiting Cleveland from New York. She will be creating a new body of work in the papermaking studio using denim. She is interested in the associations denim has as a working class, American material.

“My interest in denim comes from my interests in class and value. It is also very personally significant for me as it was very present during my childhood. We had an unusual amount of denim decor around the house,” says Lynch.

“I am interested in denim as a really universal material. It is for everyone and used by everyone, and as such, its material associations inherently hold a lot of tension. It is a material of the working class, but is also used in high fashion or couture. It is a material of the everyday, but also of rebellion. It can be tacky, or tasteful, utilitarian or fashionable. While not invented in the US, it has a rich, American material history.”

Joey Behrens’ background spans painting, drawing and printmaking. During her short two-week residency, she will spend two weeks creating a series of small wooden forms covered in sheets of overbeaten flax to intentionally impact and distort the frames.

“That said, I think a limited time frame can be very helpful, as it requires you to focus. You really have to be prepared to hit the ground running. You also have to remain open and responsive- things go wrong, accidents or mistakes can create unforeseen possibilities. Two weeks isn’t enough time to make a body of work, or even to make enough material to bring home to subsequently do so. However it is enough time to really start to dig into something, to dive deeper and stoke a fire,” she says.



Sun Moon by Elaine Battles

Elaine Battles is a sculptor who frequently works with porcelain. She will be using her time at the Morgan to create sculptures from abaca pulp. “Though porcelain and abaca are different materials, because of their similar properties they are both translucent. When the light passes through an object, what you think of as solid is actually not, and that translucency, for me, creates a sense of the sacred,” she says.

Battles has been following the Morgan since its initial conception. She can recall being struck by the scope of artistic director, Tom Balbo’s vision, roughly ten years ago when she was invited to the vacant machine shop that would one day become the Morgan. She looks forward to working with her hands in a space that has gone through a dramatic physical transformation over the years.

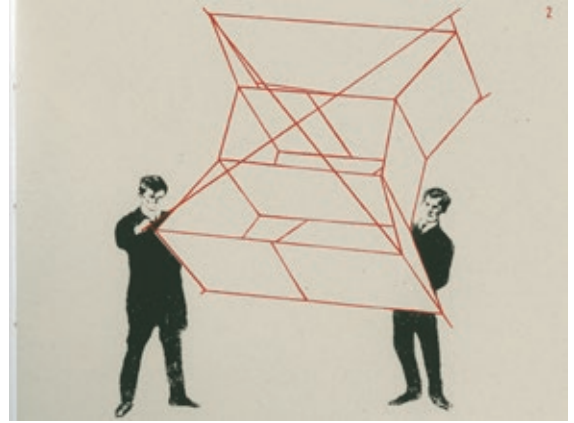
To follow along with the work in progress by our artists-in-residence, follow us on Instagram, Facebook, Twitter and our website.

## Taking Off: Phyllida Bluemel in the Studio

By Kathryn Scudier

It is not well known that Alexander Graham Bell and Ludwig Wittgenstein both dabbled in aeronautics. One man patented the telephone, the other became a philosopher—but both flew kites during the race to achieve human flight. Such unseen intersections, which connect some of the nineteenth and twentieth century's most famous minds, fascinate Art-in-Education Artist's Book resident Phyllida Bluemel.

When she studied philosophy in college, Phyllida—or Phylly—grew to appreciate these kinds of small, biographic facts that never fit into her weekly argumentative essays. After graduating, Phylly enrolled in Falmouth University's illustration program and believed she was beginning a new career path. However, she couldn't quite shake her love of research, of hunting down and drawing out the strange details.



“Now I research for the sake of research, like going down a rabbit hole just to see where I end up,” she says. In the WSW silkscreen studio, she's filling an artist's book with the thoughts, notes, and connections she's found.

Her artist's book, *The Tang of Height*, began when Phylly noticed the recurring appearance of box kites in the biographies of nineteenth-century scholars. The drive to rise above the earth seemed to pervade the era, and Phylly began to seek out more evidence of it in history and literature. The book's title quotes Scottish Modernist writer and mountaineer Nan Shepherd, writing in the 1940s: “At first, mad to recover the tang of height, I made always for the summits and would not take time to explore the recesses.”

In her research, anything that grabs Phylly's attention is saved in a computer folder containing thousands of files, ranging from simply appealing images to historical finds buried deep in digital archives. Here, she saved an image from 1903 of Bell and his wife Mabel under a tetrahedral kite. It looked almost as if the kite were a superimposed graphic, not part of the original scene. The deception of that picture stuck with Phylly for years before she pursued it in the book.

“I'm drawn to photographs that look like 2D and 3D elements are clashing,” she explains. “I find that quality related to the book in a vague but metaphorical way, so I take an image like that and try to enhance that feeling.”

To achieve this using silkscreen printing, Phylly sketches the figures and kite from the photograph, digitally alters the sketch, then makes it into two screens. She discards the picture's background and separates the hand drawn figures from the kite through color and style. The geometric layers printed over the figural forms visually mimic how Phylly imposes a narrative structure on historical coincidences.

The photograph of Bell and Mabel became another starting point for Phylly's research, leading her to examine the other forgotten offshoots of Bell's life. Working in this way, she brings together themes spanning from flight to the Scottish Highlands to Darwin's theory of evolution, building *The Tang of Height* as a constellation of charts, maps, excerpts of letters, and other photographs.

Although this research project began with kites, it ultimately circles back to Phylly's background in philosophy. Twentieth



century schools of thought, including Wittgenstein's work, sought to analyze the nature of reality by defining the structure of language. Conceptually, Phylly connects this attempt to “put language under a microscope” with the aeronautical dream to look down on the earth. Theorists and engineers hoped that if they dismantled, mapped, and flattened the world, they would expose its underlying composition.

*The Tang of Height*, Phylly's own map exposing a chain of coincidences and biographical overlaps, will begin with Wittgenstein, move through an entire cast of historical characters, and end again with Wittgenstein. While she intuitively and philosophically crafts this series of relationships, the result will be a playful narrative of intertwined lives, places, and dreams.

“I’d like my book to be encountered as a poem, enjoyable because of how the pieces fit together. The reader knows they’re not there by chance,” Phylly says.

Phyllida Bluemel is a graphic designer, illustrator, and book artist based in and traveling through England. She holds a BA in Philosophy from Cambridge University and her MA in Illustration from Falmouth University. Her recent projects explore themes of language philosophy, interdisciplinary research, and structures of thought.

Find more on the Women’s Studio Workshop Blog: [wsworkshop.org/wsw-blog/](http://wsworkshop.org/wsw-blog/)

## Letter from the Student Representative

Sarah Ellis

Happy New Year!

I hope that you have had time to rest, see family, travel, and indulge in all the things you’re normally too busy for during the semester. These upcoming months will breeze by and, before we know it, we’ll all be in Atlanta enjoying the overwhelming energy of the conference. The tremendous work and organization that’s gone into Terminus will surely yield a wonderful experience for everyone.

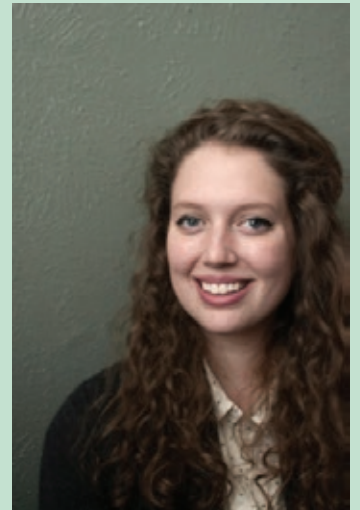
As we’re all aware, shop access (or the lack thereof) can make the months between our semesters feel slow and unproductive. Now is the time to be looking to any residencies, internships, workshops, and courses that may be available for the summer. During my undergraduate career, I enrolled in a three-week Book Arts course with Charles Beneke that still influences my practice today! Think about someplace you might like to travel, an instructor you’d like to work with, or even a skill that you’d like to refine. We are fortunate as printmakers to have a wealth of opportunities available at various institutions across the country.

Keeping with this spirit of growth, SGCI is focusing on ways to expand on our inclusivity and appreciation of diversity as an organization. The members of this community carry all of the knowledge and insight that is so essential to keeping true progress alive. There will be opportunities at the conference to discuss these issues, but in the mean time, please feel free to email me with any thoughts, suggestions, questions, or concerns you may have as a student. Now, more than ever, we need to be honest, open-minded, and appreciative of one another as an incoming generation of artists. Many of the questions that need to be asked will not have simple answers, but it’s the dialogue that comes as a result in which change occurs.

Enjoy your studio time, be prolific, and question everything. I’ll see you in March!

Warm Regards,

Sarah Ellis  
[student\\_representative@sgcinternational.org](mailto:student_representative@sgcinternational.org)



Erika Adams, *The Future*, 2 color Lithograph, 8” x 30”, 2015

## ANNOUNCEMENTS

### CALL FOR PAPERS

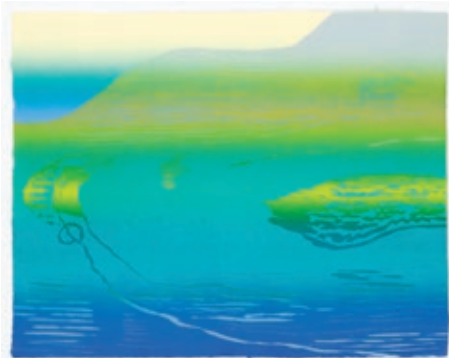
2017 SECAC Conference  
October 25-28, 2017  
Columbus College of Art & Design (Columbus OH)

Proposals are invited for the SGC International affiliated session to be held as part of the 2017 SECAC Conference October 25-28, 2017 at the Columbus College of Art & Design (Columbus OH). Titled "Past/Present: Print History and Contemporary Practice," this 90-minute session will address the historical roots of printmaking, its materials, processes and function inform the work of many contemporary artists working with print media. Even in an era when many of the mechanical operations of printmaking have been supplanted by digital processes, we see a new generation of artists embracing analogue methods as part of their creative processes. We also see ways that artists continue to be informed by history while working with new technologies. Historical approaches to print media may be reflected in the materials used, but also in the economies of production, from community printshops, collaborations to exchange economies. Additionally, the history of prints offer artists important themes and subjects, from the political to the social which continue to have relevance today. This session invites papers from artists, curators and critics interested in these issues.

Participants in the panel must be members of both SGC International as well as SECAC, and must pay the SECAC conference registration fee. Presenters are reminded of the significant costs that come with conference attendance in addition to registration fees and membership: lodging, travel, food and drink. All potential presenters should know that there are no reduced fees or awards, other than a very small amount for graduate student presenters who live more than 200 miles from the conference location.

The Call for Papers is open from February 1 through April 20, 2017. To learn more about the conference, and to submit your proposal, see the SECAC web site: <http://www.secacart.org/>

For more information, contact the session chair:  
Beauvais Lyons, Chancellor's Professor  
School of Art, 1715 Volunteer Blvd.  
University of Tennessee, Knoxville, TN 37996-2410  
Email: [blyons@utk.edu](mailto:blyons@utk.edu)



Cathie Crawford, *Serendipity*, Reduction Woodcut,  
19" x 24", 2016



Tina La Porta, *Knock-Out*, Unique Screen  
Print, Mixed Media on Board, 16" x 20", 2016



Paul Breuer, *Legoland V*, Reduction Linocut,  
50cm x 70cm, 2016

# FABRIANO, ITALY

## Paper/Print/Book 2017

### June 7-June 22

*Registration deadline is March 31*

Led by artist Lynn Sures with Giorgio Pellegrini  
Director of the Museum of Paper and Watermark, Fabriano, Italy.

#### **EVERY WORKSHOP TAUGHT BY ITALIAN MASTER PRACTITIONERS**

- TRADITIONAL ITALIAN PAPERMAKING and WATERMARKING
- CHINE COLLE ETCHING
- TRADITIONAL ITALIAN LEATHER BOOKBINDING
- VISIT PAPERMAKING AND PRINTMAKING SITES
- Be in Fabriano for MEDIEVAL PALIO EVENTS!



#### **STUDY IN FABRIANO**

##### **PAPERMAKING**

Make traditional line and chiaroscuro watermarks with master papermaker Luigi Mecella in the museum papermill. Meet artistic innovators Sandro Tiberi and Annarita Librari, and Italian paper historian Franco Mariani.

##### **LEATHER BINDING**

Learn traditional Italian bookbinding methods in the museum's bindery with master bookbinder Giuseppe Baldinelli, proprietor of the respected Officina Libris bindery in nearby Gubbio.

##### **INTAGLIO PRINTMAKING**

Edition a chine colle etching with Roberto Stelluti, celebrated local etcher represented in the collection of the Uffizi in Florence, in his own exceptional studio.

##### **SPECIAL CLASS EXCURSIONS**

Visit special paper/print/book craftspeople and art sites, and experience the flavors, evocative towns, friendly people, and the natural landscape of the unique and beautiful Marche region!

#### **INFORMATION AND REGISTRATION**

PHOTOS-- [www.lynnsures.com](http://www.lynnsures.com) "Workshops/Upcoming"

QUESTIONS-- [Lynn@Lynnsures.com](mailto:Lynn@Lynnsures.com)

FACEBOOK-- [Fabriano Paper/Print/Book](https://www.facebook.com/FabrianoPaperPrintBook)

TO REGISTER-- contact [Lynn@Lynnsures.com](mailto:Lynn@Lynnsures.com) or go to [http://www.lynnsures.com/workshops\\_upcoming.html](http://www.lynnsures.com/workshops_upcoming.html)

**LOW** cost of \$3500 includes **tuition** and **art materials**, **hotel with full breakfast** in the historic center\*, **transportation** for excursions through the Marche region of Italy, gala dinner events, and more-- does not include roundtrip transportation from your home to Fabriano, or travel insurance.

*Participation in this trip involves physical demands, including walking extensively in steep hill towns. Physical exertion and stamina are required in some of the classwork.*

\*based on double occupancy; single occupancy carries small supplemental charge

# AMERICAN FIBER

CALL FOR ARTISTS  
5th Annual Juried Exhibition

Juried by:

Rebecca Cross, KSU Faculty & Praxis Fiber Workshop Instructor  
Janice Driesbach, Chief Curator Akron Art Museum

The Morgan Conservatory's fourth Juried Exhibition, *American Fiber* is open to all artists living in United States. All submitted work must be original and completed within the past three years. Only artwork consisting of at least 50% paper is eligible. Dimensions must not exceed 60 inches in any direction. Each artist is welcome to submit up to two entries.

For full prospectus and entry form, visit: [morganconservatory.org](http://morganconservatory.org)  
or call us at 216.361.9255

Submission Deadline: March 10

Exhibition Dates: March 31 – April 29, 2017

Best in Show: \$500

First Runner Up: \$300

Three Morgan Conservatory Handmade Paper Awards

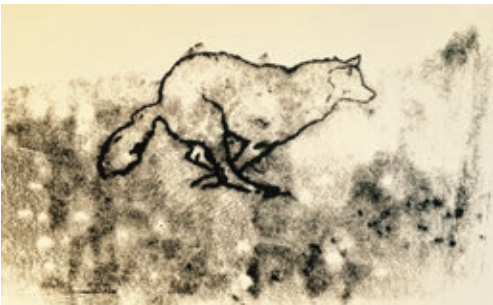
Viewer's Choice Award: \$50 Morgan Gift Certificate







Brandon Willaims, *In the Right Direction*,  
Etching, 8.5" x 11.5", 2016



Julie Rigby, *Wolf I*, Monoprint, 6" x 9", 2016



Travis Lawrence *Seven Seas*,  
Relief with Watercolor and Tea, 19" x 6", 2016



Marilyn Propp, *Tracking I*,  
Relief print on Hand-made paper with Pulp painting,  
9.5" x 17.75", 2016



Katie Loesel, *Plastiglomerate: A Record I*,  
Carborundum Collograph and Monoprint with Akua Inks,  
22" x 30", 2016

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Help us support our annual conference, publish the newsletter, underwrite our traveling show, act as a network for the membership and be a better resource for you. Students must include a photo-copy of their current ID. PLEASE PRINT LEGIBLY!

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PLEASE CIRCLE:      \$75 REGULAR MEMBERSHIP      \$35 STUDENT MEMBERSHIP      NEW      RENEWAL

Inquiries for Institutional and Lifetime Memberships are encouraged.

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Treasurer, SGC International School of Art  
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Tulsa, OK 74104

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