

A stylized illustration of a night landscape. The sky is a deep teal color, filled with numerous small white dots representing stars. A large, bright white circle with a soft, multi-layered grey glow represents the moon in the upper left. Below the sky, dark blue and black silhouettes of mountains and evergreen trees are visible. A large, solid white rectangle is centered in the middle of the image, serving as a background for the text.

2018 MID-AMERICA PRINTMAKING CONFERENCE

MAPC 2018 GO WEST

"GO WEST, YOUNG MAN, GO WEST" was first stated by John Babsone Lane Soule in 1851 in the Terre Haute Express. Horace Greeley received credit later. It was an historic command and an offer. The West provided oases for entire communities seeking refuge from racial and religious persecution. Civil war veterans from both sides found opportunity for a new start in the West. The sparse population density in the territories required collaboration and cooperation for survival and provided the climate for women to be recognized as political citizens with the rights to vote and serve on juries. Economic hierarchies were shattered as the poor became land and homeowners and "second sons" managed family land trusts. However, the price for these opportunities was the displacement and destruction of the societies and nations of indigenous peoples who populated the land prior to the doctrine of manifest destiny. The MAPC firmly denounces manifest destiny and the resulting genocide of native peoples. Yet, we must recognize that we live in the shadow of our own history and the history of the American West continues to shape our present and the future that we create as a nation.

The contemporary west is a holiday destination and repository for immense natural and cultural treasures as well as a flashpoint for controversies over public lands, land use, wildlife management, water distribution and the extraction of natural resources. Changing climate and desertification, restitution and acknowledgement of historic programs of genocide and continued injustice toward native people, and the darker issues that accompany self-sufficient and separatist communities are challenges for the national parks, public lands and towns, cities and communities of the contemporary West. The issues are complex and a reflection of larger national debates.

The West continues to represent opportunity, frontiers, wilderness, and a home for idealists, individualists and the self-sufficient. It is as much an idea and symbol, an enshrinement of a set of values, as it is a physical place. "The West as America" is evident in advertising, film industry and popular imagery. The inaccurate and simplified characterizations of the people and motivations that shaped the west are used to market cars, candy bars, sports teams and cigarettes. The mythic west is certainly part of our daily lives and experience as Americans. The actual identities and communities that we have built would be unimaginable to nineteenth century Americans in the west. However, many of the underlying issues may be quite familiar.

As artists working with printmaking media we are accustomed to collaboration, cooperation and community within our studios and in our processes. Do we continue to embody the pioneers, pathfinders and trailblazers and in those roles, how do we take responsibility for and acknowledge the voices of those who were exterminated or displaced? Are we continuing to create new identities and challenge our political and social realities, or do we seek to find homesteads or create utopian communities where we are removed from others? Where is a welcoming, diverse, and inclusive West in this process? How do we seek and establish cooperation and collaboration and can we be “rugged individuals” and also “good citizens”? How do we respond to cultural expectations as artists? How do we include the perspectives and experiences of diverse communities? What do we desire for the art we make and for the communities of artists that we create? Do we continue to “Go West”?

We invite you to embark on a journey to Wyoming, still a frontier to many, and participate in a conversation at the 2018 Mid America Printmaking Council Conference. The University of Wyoming Department of Art & Art History, Laramie, Wyoming looks forward to serving as your conference host and providing exhibitions in partnership with the University of Wyoming Art Museum.

SPONSORS



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UNIVERSITY OF WYOMING ART MUSEUM

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Transportation

SCHEDULE OF EVENTS

Wednesday Oct 3

- 12:10 – 12:50 Melanie Yazzie - UW Art Museum Lunch
time Conversations with Curators – UW
Art Museum
- 3:00 – 6: 30 Conference Registration
Visual Arts Building Lobby
Vendor set-up 2-5pm UW Art Museum
Confrence Exchange portfolio drop-off
(VA 248)
- 6:00 – 8:00 MAPC Juried Member's Exhibitiion
Reception – Visual Arts Building
Main Gallery (7:00 Opening Remarks)
Shuttles to and From Hilton start at 6pm

Thursday Oct 4

- 8:00 – 6:00 Coffee and food in Vendor & Publisher
Fair - UW Art Museum lower level
- 8:00 – 5:00 Vendor & Publisher Fair
- 8:15 – 10am Gallery Preview (UW Art Museum open
early for special preview of Outstanding
Printmaker exhibition) Coal Rogers Will
be present to answer questions
- 9:00 – 10: 15 Keynote and recognition of "Outstand
ing Printmakers", Cole Rogers & Carla
McGraff, co-founders of Highpoint
Press - VA 111
- 10:30 – 12:00 **Demonstrations and Panels**

Demos:

Working with Pronto Plates for Lithography
Ani Volkan
Printmaking Studio (VA 216)

Panels:

Home & Place: Bringing American Indian Themes
to the Forefront
Melanie Yazzie
Art Museum (main gallery)

Working Together on the Frontier: Printmaking Collab-
orations with STEAM Across Campus, Barbara Westman
Visual Art Auditorium (VA 111)

Inclusive Printmaking Practices: Sharing Ideas within our
Community, Dylan Welch & Jade Hoyer
VA Seminar room - VA 109

11:30 – 1:00 Lunch - Food trucks out side of VA

1:00 – 2:30 **Demonstrations and Panels**

Demos:

Manual Etching Tank Demonstration
Johntimothy Pizzuto and Jay Wallace
Printmaking Studio (VA 219)

Morvel & Dervish's Community Zine Session and Swap
Nick Satinover and Ry McCullough
Visual Art Lobby

Panels:

SCHEDULE OF EVENTS

<p><i>Mother Matrix</i> <i>Lisa Lofgren</i> <i>Foundations Classroom (VA 244)</i></p>		8:00 – 9:00	<p>Coffee and food in Vendor & Publisher Fair - UW Art Museum lower level - Shuttles from Hilton start at 8am</p>
<p><i>Complex Utopias: Dialogues with Community Printshops</i> <i>Sarah Wallace Scott & Chinn Wang</i> <i>Visual Art Auditorium (VA 111)</i></p>		8:00 – 3:00	<p>Vendor & Publisher Fair</p>
1:00 – 4:00	<p>Half-hour viewing sessions in Toppan and UW Art Museum resource room selections from collections</p>	9:00 – 10:15	<p>Keynote Address: Samuel Western author of "Pushed Off the Mountain, Sold Down the River...." <i>Visual Art Auditorium (VA111)</i></p>
2:00 – 3:00	<p>Dedicated time with Vendor Fair (lower level of Art Museum)</p>	10:15 – 10:30	<p>Break with food and coffee in Vendor Fair - UW Art Museum lower level</p>
3:00 – 4:00	<p>Exhibition openings in Visual Arts Building</p>	10:30 – 12:00	<p>Demonstrations and Panels</p>
3:30 – 4:30	<p>MAPC Officer Board Meeting (VA 109)</p>	Demos:	
4:00 – 5:00	<p>Open portfolio session I – VA Lobby beverages provided by Coal Creek Tap</p>	<p>Rosin Wash Resist: Water Table Intaglio Process Andrew Meyers (VA 219)</p>	
5:00 – 6:00	<p>Open portfolio session II – VA Lobby beverages provided by Coal Creek Tap</p>	Panels:	
6:00 – 8:00	<p>Conference Exhibitions Opening Reception – UW Art Museum</p>	<p>Multiple Strategies: Art and the Art of Political Subtlety Tessa Dallarosa (VA 244)</p>	
8:00 – 11:00	<p>Bowling at Laramie Lanes - Shuttles leave from UW art museum at 8 pm, Drop off at 10:30 to the Hilton</p>	<p>Navigating Technology in Future Print Curriculum Jennifer Scheuer, Raluca Iancu, Jonathan McFadden & David Wischer <i>Visual Art Auditorium (VA 111)</i></p>	

Friday Oct 5

SCHEDULE OF EVENTS

Inclusive Printmaking Practices: Sharing Ideas within our Community.

Dylan Welch & Jade Hoyer

Visual Art Seminar Room (VA 109)

11:30 – 1:00 *Lunch - Food Trucks outside on 22nd*

11:45 – 1:00 *MAPC members meeting with lunch
VA Auditorium (VA 111)*

1:00 to 3:00 *Demonstrations and Panels*

Demos:

Stone Lithography with Sharpie Markers

Emmy Lingscheit

(VA 219) (1:00 to 3:00)

The New Frontier of Wood Engraving: Relief Engraving

Johanna Mueller

(VA 250) (1:00 to 2:00)

Panels:

Art on the Road

Anita Jung

Visual Art Auditorium (VA 111)

Patience and Print-making Change

Angela Sprunger

(VA 244)

2:30 – 3:30 **Demonstrations and Panels**

Demos:

DIY Screenprint with the Hand-cut Stencil Technique

Jennifer Ghormley

Printmaking Classroom (VA 219) (2:30 to 3:50)

Panels:

Exploring Together: The Artists of Collaborative Books

Rachel Singel

Foundations Classroom (VA 111)

2018 MAPC Student and Emerging Artist research Travel Grant Recipients.

Visual Art Auditorium (VA 244)

3:00 – 4:00 *Pick-up Conference Exchange Portfolio
(VA 248)*

3:00 – 4:30 *Shuttles leave for downtown Laramie*

3:30 – 6:30 *Steam roller print – Union Pacific Depot
Station - Downtown Laramie*

3:30 – 6:30 *Exhibitions – Downtown Laramie*

6:00 – 11:00 *Dinner and Conference Celebration –
Laramie Historic Union Pacific Depot*

Saturday Oct 6

Shuttles at 8:30am from Hilton/ Coffee and Pastries in VA

9:00am *Breakfast Meeting
Yes, You Can! The Ups, Downs, Ins, and
Outs of Hosting a Conference
Kristin Powers Nowlin
VA Lobby*

SCHEDULE OF EVENTS

"Further West" Extended Conference

10:00am Meet vans at Visual Art parking area or at Hilton for a follow-up pick-up (app. 10:10am) then we will travel west to the Snowy Mountain range

Coffee and rest break in Centennial, Wyoming (arriving apx. 10:50 am and departing 11:15 am) ...and on to the summit area of the Snowy Mountains (arriving apx. 11:45 and departing noon)

Lunch and RMPA (Rocky Mountain Print Alliance) Exhibition at the Vee Bar Guest Ranch (arrive apx. 12:30 pm) ... followed by time for conversation and relaxation. Options will include time at the river, hot tub, archery, hay ride and additional charges for firing range or horse riding.

We will reconvene in the afternoon for a panel discussion with RMPA members, followed by a barbeque dinner and fireside conversation under the stars.

Return to Laramie around 8pm.

*lunch, dinner, and transportation are included in the "Further West" conference fees. Limited rooms are available at the Vee Bar guest ranch for conference members who would like to stay Saturday night. The Vee Bar guest ranch is located about thirty minutes west of the conference site and about fifteen minutes from the Laramie Airport.

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Laramie options - for those who elect to stay in Laramie

Extended Conference

10:00 – 12:00

Education Workshop: Printmaking Methods and Translations for the K-12 Classroom with Kathleen Frye (VA 219) <sign up for 12 participants available at registration desk>

Book Art Workshop: Laced Tape Book Structure with Camellia El-Antably (VA 244) <sign up for 8 participants available at registration desk>

Laced Tape: Blank books for journals, and much more—Learn to make a laced tape blank book. This wonderful, simple structure allows the artist to have multiple quires in a book which opens flat. It also makes a good structure for exploring how to create a multi-page books. In addition to creating a book to take home, we will talk about the logistics of planning a book with content which is sewn in quires.

10:00 – 4 pm

Revisit exhibitions: Visual Art Building, UW Art Museum, downtown venues.



VANISHING POINTS

PARTICIPANTS:

Taryn McMahon

STATEMENT:

"Vanishing Points" is an installation of archival inkjet printed banners, each 3' wide by 12' long, arranged in an architectural configuration that references conventions of 2-point perspective. When asked to imagine nature, a sublime landscape untouched by human hands comes to mind. Why do we often consider ourselves and our pursuits outside of nature, and how can art, through its depictions of the natural world, disrupt culturally constructed views of nature to impact our understanding of the natural world and our place within it? These are the questions I ask through my installation "Vanishing Points," which uses images from visits to botanical gardens to investigate our relationship to the natural world. My goal is to interrogate ways that these highly curated spaces simulate wildness and project our own desires and fantasies of the natural world and our place within it. This installation investigates the history of these sites as containers for colonialist ideas about landscape and nature. Through this piece, I am asking questions about what is included, and what is excluded, from these spaces, and how they reflect current cultural ideas about the natural world. Western art has not been neutral in its depictions of the natural world, and the images disseminated through printmaking technology continue to shape current cultural ideas of land and nature. Conventions like 2-point perspective have created a lens through which to see the world as part of a quest to study, capture, and categorize every living thing. The title of the installation "Vanishing Points" refers to this convention of perspective as well as the current ecological crisis created by this particular worldview. What is the point at which everything we know, ecologically, will vanish?