



Mid-America Print Council Conference

Please Note: Tentative Sessions (please check-back for updates)

Version I: 05/09/14

PANEL PRESENTATIONS

“Abstraction, Landscape, and Contemporary Woodcut”

Endi Poskovic, University of Michigan-Ann Arbor

The origin of modern abstraction may be rooted in the 19th-century Romantic landscape tradition of Northern Europe; a premise set forth by renowned American art historian and professor Robert Rosenblum (1927-2006) in the early 1970s. This panel invites artists and makers, critical thinkers and art historians interested in expanding the conversation about the heritage of modern abstraction and whose creative and scholarly research explore the evolution of the 19th-century ideal into the vernacular of contemporary woodcut print.

Works by and about contemporary print artists who via woodcut explore memory, sublime, deity, transformation, revival, intimations of mortality, as well as ideas about nationality, displacement, and reconciliation amongst others are welcome.

The presentations and discussions will move from theory to practice, and from historical frameworks to contemporary tendencies in print media, touching upon a range of themes such as but not limited to:

-Early 19th-century European painters Caspar David Friedrich, Carl Blechen, John Constable and others

-Early 19th-century American painters Frederick Edwin Church, Thomas Cole and Albert Bierstadt, as well as others

-The landscape's progressive abstraction throughout modern times via the works of Edvard Munch, Paul Klee, Max Ernst, Leon Spilliaert, Georgia O'Keeffe and others

-The works of American Abstract Expressionists Barnett Newman, Mark Rothko, Lee Krasner and others

-Contemporary artists Anselm Kiefer, Gerhard Richter, Chen Qi, Fang Lemin and others

“Artificial Nature: Building an Ecological Vision through Printmaking”

Taryn McMahon, Kent State University

Printmaking has a natural connection to popular culture and prints have traditionally explored the urgent issues of their respective times. From Jose Posada to Francisco Goya, printmakers have used their medium to bring about political or social change, some explicitly and others more subtly. There is a crop of current printmakers who build upon this history by investigating interactions and connections between the natural world and the built environment, highlighting issues of ecology, technology, and industry. Ecological disasters, natural resource extraction, and the excesses of this current place and time become fodder for their cross-disciplinary artworks. Dürer envisioned the apocalypse ushered in by horsemen; contemporary artists echo this anxiety reimagined as repercussions of our own technological advancements.

This panel will bring together 3 interdisciplinary artists who blend their artistic practice with activism to imagine post-apocalyptic hybrids of industry and the natural world. They will speak to their vision of a future ecology in which natural and synthetic become intertwined, some gleefully blurring the lines between the organic and plastic, others with much more trepidation. Hybridization makes sense in the context of the vast intertwined network of ecology, leading to artworks that conflate ‘the natural’ and ‘the artificial’, art and activism, and interdisciplinary media. The artists selected for this panel will speak to their interests in other disciplines as diverse as ecology, technology, and film.

“Beyond the Institution: Creating an Independent Creative Life After Academia”

Edward C. Bernstein, Indiana University-Bloomington

Having just retired in August 2013 as Head of Printmaking, School of Fine Arts, Indiana University, Bloomington, I have had the privilege of IU’s providing me with a studio for 22 years. More importantly, I have had many opportunities to compete for institutional grants for creative research and travel, including trips to our professional conferences. I was able to make really innovative work and take risks that otherwise might have been very difficult. I am now transitioning to my own recently acquired raw studio space beginning a new chapter in my life without institutional support.

Like many baby boomerish artists who were lucky enough to be in a tenured position for the better part of a career, I now find myself on my own. I propose a panel to share how we are resourcefully finding new ways to make our prints, travel, and conduct our creative research, privately and /or cooperatively, without the academy’s assistance.

I will select artists about to retire or recently retired who are making choices instructive to all of us beyond the institution. Rather than select people I know, I prefer to do a general callout to artists/printmakers who fit the above criteria. I will select 3 who have made diverse,

innovative, and viable choices that both older and younger colleagues will find interesting and useful. Each selected artist will talk briefly about their history, present their new paths, then show some current work. Following, there will be an open question/answer session.

“College Art Association-Printmaker’s Contracts”

John J. Richardson, Wayne State University

This open session will provide opportunities for input with regard to a revision of the CAA Standard and Guideline, Printmakers Contracts (1978).

“Contemporary Chinese Printmaking”

Sand Mao, University of Shanghai

Sun Lin, University of Shanghai

Visiting Professors of Art from the University of Shanghai, China will show and speak about their work as printmakers.

“Finding Printmaking’s Place in an Interdisciplinary and Post-digital World”

Jonathan McFadden, University of Kentucky

David Wischer, University of Kentucky

Over the past decade there has been an ever-increasing number of digital and post-digital processes being introduced into the studio. Post-digital refers to media that has emerged in the field after the acceptance of digital processes (inkjet printing, digital photography and video, etc.) which, includes the incorporation of Computer Numeric Control (CNC) routers, laser etchers, water-jets, rapid prototyping software, vinyl cutters, drawing machines, and most recently 3-D printing capabilities. As with most new technology over time, the equipment becomes more affordable and use of the technology becomes more accessible to the artist and institution.

At the same time post digital processes are being integrated into studio programs there has been a shift towards interdisciplinary practices in studio art. We are seeing dissolution of the silos that contained specific media and an increase and broadening of the interdisciplinary BFA and MFA. This shift creates a debate on how, as both artists and professors, we integrate these techniques and equipment while not sacrificing traditional techniques. The panel will consist of studio faculty who have or are currently integrating some of these techniques into their studio practice and curriculum. They will discuss the issues and achievements of how they have

approached and undertaken this class. This will include both how they have brought these processes into their curriculum and also how this has affected their studio's footprint and the effect this has had on traditional processes in their medium.

“Gross Anatomy: Collaborative Book”

Arturo Rodriguez, University of Toledo

I propose to lead a panel discussion/reflection with several of my students who participated in a unique creative collaboration between two studio classes; printmaking and drawing. In the fall of 2012, lecturer, Ben Pond and I taught Anatomy and Lithography courses respectively. Our students worked collaboratively on a large format (30”x22”), series of prints/drawings based on the theme “Gross Anatomy”. All students first created lithographs and then further embellished them using various drawing techniques. Three complete sets of print/drawings were created as a result of the collaboration, two of which were bound into hard-cover books.

Images of the final book and prints will be part of the session.

“J.G. Posada and Macabre Populism in Print”

Ryan L. Standfest, Rotland Press

Jose Guadalupe Posada (1852 - 1913) was a popular illustrator-printmaker, who both responded to and shaped the desires of Mexico. With his Calaveras, he created a joyfully macabre iconography that depicted death while it critiqued the living. He possessed a sarcastic disposition that mingled satire with political commentary, and had a taste for the sensationalistic in visual reportage of the world he witnessed.

With the work of J.G. Posada, the medium of the printed image intersects with an audience and it's appetite for plebian subject matter. The prolific Posada was a craftsman-illustrator who worked in a style resulting from the spontaneous demands of popular tabloid journalism. In rapidly produced images that could be alternately clumsy or refined, with engraved lines set in high contrast, he gave his audience what they wanted—disasters, freaks of nature, social scandals, scenes of fantastical and everyday violence— which functioned both as moral lessons and as entertainment. It was a vision of an unstable and violent world but also an act of honoring the daily struggle of living.

This panel invites diverse papers and presentations addressing the work of contemporary printmakers that can be viewed as descendants of the "macabre populism" of Posada. Artists such as Sue Coe, Manuel Ocampo and the Chapman Brothers are but a few examples of such a vision in print. This call is open to presentations by artists and scholars about artists, with an emphasis placed on black humor and populism as a strategy in print imaging.

The panel will coincide with the exhibition "Chasing Posada! A Macabre Populist In The City," which will be on view at the Signal-Return print shop in Eastern Market, from September 18 - October 18.

“Kinetic Inquiry in the Always-Already Expansive Field of Printmaking”

Noel W. Anderson, University of Cincinnati-Main Campus

Printmaking, historically a language of mass dissemination – by association plural access – is now being explored and extended through other mediums. Ideas of multiples, multiplication, and repetition, at once fundamental to printmaking’s character, is now characteristic of video. Fitting with the theme of an intersection between academic and “urban” spaces, the members on this panel will present lectures and engage in a critical discourse about personal uses and/or visions of video’s role in the ever-expanding field of printmaking. Drawing from such diverse territories as folk, graffiti, pop, poetry, and academic institutions, panelist will explore how video utilizes traditional characteristics of printmaking, while encouraging an implicit extension of both mediums’ boundaries.

“MFA Student Presentations: Powered by PechaKucha”

Kelly Nelson, Longwood University

Get to the point, your research point, in 20 PowerPoint slides. Printmakers may be poetic, purposeful, provocative, performative, progressive, palpable, passionate, pizazzy, P.H.A.T, or all of the above. PechaKucha is a power point presentation with a simple format: 20 images x 20 seconds. This keeps presentations concise and moving. It’s a great equalizer for participants. More specifically, the format is 20 images that advance automatically every 20 seconds for a total presentation time of 400 seconds or 6 minutes and 40 seconds.

PechaKucha was created by Mark Dytham and Astrid Klein, of Tokyo based Klein-Dytham Architecture (KDa), to keep architectural presentations concise. Since the creation of PechaKucha, over 600 PechaKucha nights have occurred worldwide in numerous cities and have been used in teaching and research situations at various universities and conferences. Wired Magazine: Issue 15.09 states “Say what you need to say in six minutes and 40 seconds of exquisitely matched words and images and then sit the hell down.” Dytham is quoted as saying “Suddenly...there’s no preciousness in people’s presentations. Just poetry.” PechaKucha 20x20 is a concise way for printmakers to present work, meet and mingle.

“Non-traditional Temporary Outdoor Printmaking Techniques”

Eno Laget, Independent Artist
Arturo Rodriguez, University of Toledo
Danielle C. Wyckoff, Kendall College of Art and Design
Mariel Versluis, Kendall College of Art and Design

This panel discussion is in relation to three individual demonstrations that will take place outdoors, simultaneously, on Friday afternoon. Presenters will discuss their large-scale, collaborative, outdoor work in detail.

“O Death! Printing to the Great Unknown”

Nathan Meltz, Rensselaer Polytechnic Institute

The specter of death looms prominently in the historical and contemporary work of printmakers, from Andy Warhol’s electric chairs to Sue Coe’s slaughterhouses. Today’s printmakers face a myriad of questions concerning mortality, including medically enhanced longevity in wealthy nations, high infant mortality in economically disadvantaged populations, an earth slowly dying from overheating, and new technologies devised for mass murder. This panel will examine how artists explore the transition from life to afterlife, ranging from investigations into the connection between technology and genocide, human and urban decay, and the meaningful relationships we have with those who have passed before us. The panelists will describe how printmaking, with its inherent multiples and ability to create images on a diversity of substrates, gives them a unique advantage in reflecting the scale and scope of death. Additionally, panelists combine printmaking with elements of installation, video, and street art as they conduct an inquiry into the great unknown.

“Pedagogical Issues in Printmaking”

Cayla Skillin-Brauchle, Spudnik Press
Emily Stokes, Northwestern College-Orange City
Whitney Korstange, Independent Artist
Josh Dannin, Ohio University
Sarah Dahlinger, Ohio University
Shelley Gipson, Arkansas State University

This panel presentation will consist of a variety of pedagogical issues that confront printmakers and artists today.

“Salvaging Print: Letterhead in Post-Industrial Urban America”

Nancy Sharon Collins, Loyola University-New Orleans

This panel will explore the link between today’s small press movement and the formal aspects of commercial printing during the American 20th century.

Using as its primary example letterhead from defunct companies in Detroit, and secondarily, specimens of business and legal letterhead from other urban centers of the industrial United States, this panel will examine and discuss: What did letterhead represent to 20th century printers in local markets such as Detroit? What is the significance of printed letterhead, and stationery, to the art of small press printing in post-industrial cities in the U.S. today?

Relying upon specimens from the following institutions, this panel will compare the aesthetics of contemporary small press printing with technological, artistic, and functional practices in 20th century trade printing: Center for Abandoned Letterhead, and Walter P. Reuther Library of Labor and Urban Affairs, Detroit; Benson Ford Research Center, Dearborn, Michigan; The Cranbrook Archives, Bloomfield Hills, Michigan; Greenfield/Belser, Ltd, Legal Letterhead research project, Washington, D.C.; McIlhenny Archives, Avery Island, Louisiana; and Gerald Cannon collection, Auburn, Alabama.

Attendees to this panel would take-away a new appreciation for how the simple act of providing printing services, in the form of business letterhead, informed printing styles in the last century, and how that relates to small press printing today.

“Superstitions and Rituals of the Print Shop”

Meredith L. Setser, Herron School of Art and Design

Printmaking, a medium that utilizes rational knowledge and a concrete understanding of scientific processes and chemistry, seems like a rather unlikely field for superstitions to abound. However, it is surprising to note that this is generally not the case, as the field is chock full of ritualistic behaviors, superstitions, and “good luck” objects. Printmakers, much like athletes, tend to be a very superstitious lot. This may be due to the fact that the act of printmaking with its emphasis on process, is performance based, much like athleticism. The types of superstitious behavior and ritual associated with printmaking are wide ranging, from the ritualistic, seemingly irrational behaviors of individual printmakers to the creation of objects, such as print altars and deities, set up in different shops throughout the country.

This light-hearted panel will take a closer look at some of these superstitious behaviors associated with printmaking, examine the factors that cause superstitious behaviors to arise, and discuss the value that superstition and ritual holds for the success of the printmaker.

“Telling Our Stories Poetry & Prints Impressions from Detroit and Brazil”

Mame Jackson, Con/Vida

Eight Detroit arts organizations are collaborating to offer a 10-week summer program of workshops presenting high-quality instruction in visual arts and poetry to Detroit youth – introducing students to a variety of media and techniques, focusing particularly on poetry, screen printing, and letterset printing. As part of the summer program, students will become acquainted with a fascinating artistic tradition of the Northeast of Brazil known as literatura de cordel (“stories on a string”) through which Brazilian poets and printmakers express their thoughts, tell their stories, and comment on world events by creating prints and small chapbooks of poetry to sell hanging from strings in local markets. The summer program will encourage creativity and self-expression and will teach techniques that students can use to develop their own personal expression. Summer workshops will culminate in a five-week exhibition combining Brazilian prints and chapbooks with Detroit student prints and poems at the Carr Center, coinciding with the Mid-America Print Council Conference.

“That’s so Printerly”

Jeremy Lundquist, University of Minnesota-Twin Cities

"That's so Printerly" will include panelists discussing the role of Print's inherent and often unique qualities as they manifest in other media. During the stages of planning out, making, looking at and critiquing prints, it is commonplace to refer to how 'painterly' or 'sculptural' a print is. It is to printmaking's credit that it can act as such a nexus for qualities from multiple media. As a reproductive art at its historic core, print is part changeling, mimicking other artforms. But this relationship moves in the opposite direction as well. Now more than ever artists working in media outside printmaking make printerly art and culture. The presenters will explore this relationship from various angles, looking at both historic antecedents and mostly contemporary work. The presentations will not be limited to just talks about one or a group of artists but may also feature cultural phenomena and ties to how print continues to inform popular culture and technological developments despite its long drawn out supposed death.

“Town and Gown: Printmaking as Agent of Discourse and Collaboration”

Allison Filley, St. Ambrose University
Joseph D. Lappie, St. Ambrose University

In the current academic climate of prioritization, budget cuts, and program restructuring, printmaking and book arts programs often need to defend their missions, prove viability, and increase enrollment. This panel will focus on recruitment, retention, enrollment, and community engagement as vital components of the academic sphere. Printmaking and book arts

are highly interdisciplinary art forms that frequently utilize techniques from other art disciplines and are well suited to cross-pollinate with other academic departments. This allows printmaking and book arts to be integrated into a variety of courses throughout multiple departments and often include team-taught classes, learning communities, and honors programs. These interdisciplinary partnerships positively impact art programs through increased enrollment, appreciation, involvement and overall visibility. Art departments can also use these partnerships to share valuable resources within a university including joint grants, multi-department funding, and a divided workload. Of equal importance, printmaking and book arts contain a history of collaboration and engagement with the public and we seek to continue this through active campus programming and events. Activities such as steamroller printing with area high schools and art centers, print carnivals, and visiting artists build positive community association and support for our programs and can also be used as a recruitment tool. Individual panelists will explore various ideas and strategies to engage freshman, promote campus and community involvement in the arts, and increase enrollment in printmaking/book arts programs.

“What the F... Does This Have to Do with Printmaking?!”

Melissa Haviland, Ohio University-Main Campus

This panel will consider those of us on the borders of the field of printmaking as we bridge into other artistic disciplines...those of us who have a chosen printmaking to be the heart of our varied bodies of work. Self-defined printmakers/artists will discuss their artwork and research—both how it embraces printmaking and how it leaves it behind. *What the F... does this have to do with printmaking?!* is something heard by many of us as we navigate the path that our artistic concepts have laid for us. Today we will answer your question of *What the F... does this have to do with printmaking?!* on our own terms.

DEMONSTRATIONS

“3 Books in 40 Minutes” or “How I Learned to Love Visual Narratives Encased in Intentional Bindings”

Joseph D. Lappie, St. Ambrose University

This proposal is an interactive event that allows a large portion of conference attendees, chosen by lottery, to partake in the creation of 2 blank books and one hand printed artist’s book within the span of forty minutes. The demonstration will be repeated three times to maximize the number of people capable of participating.

Much like a city, books are often seen as a form of home. They provide an intimate, one-on-one interaction, allowing the viewing experience to be fluid, based on the interest and understanding of the individual person reading. Books present a field focused on human senses: the physical

tactility of the bind, the rustle of the chosen paper, the reading and viewing of the images and text, the smell of fiber and ink. The viewer controls the time-based nature of pagination. Printmaking and the book form share a key component ... the dissemination of information. (Whether utilized or not, that is a different story) In addition, the book is seen as a truly interdisciplinary process, capable of cohabitating with many other techniques, print and otherwise. In this demo conference-goers have the opportunity to learn a few simple binds that may help cohesively house/enhance/transform their work. During the course we will make two blank books and one artist's book, all within the span of three 40-minute sessions.

The binds to be taught are the 5-hole Pamphlet Stitch, the Coptic Stitch, and the Drum Leaf. Each session's group will receive an artist's book in a different format while learning the other two binds as a technical form. The demo will provide multiple examples of the bind, a brief history of artist's books and instructions for each book presented.

“Between Paper and Porcelain: Alternative Printmaking Techniques”

Thomas Lucas, Chicago State University

As contemporary printmakers continue to push the boundaries of the printmaking medium across the disciplines, the role of the print has proved an important creative element with mediums such as ceramics. This demonstration will showcase traditional printmaking techniques such as etching and lithography transfer applications to porcelain clay. The ceramics community has been aware of printmaking techniques such as screenprinting and monoprinting for many years. These approaches have opened up the possibilities for applying images on the surfaces of ceramic vessels and sculptural forms, as well as supporting a more interdisciplinary perspective towards the arts in general.

The idea of etching and lithography is all about utilizing a printmakers approach to the clay (porcelain) as an interesting alternative to paper with the result almost looking like a traditional print on paper.

“Blend Hits: Reclaiming Printmaking's Muscle Car”

Nick Satinover, University of Minnesota-Twin Cities

The “Blend Roll” or “Split Fountain” is the muscle car of the printmaking world. It is a powerful and seductive tool, requiring both commitment to high-octane experimentation and expert control and restraint. Often viewed as overly assertive or impractical, both the blend roll and the muscle car pack a lot of power into each punch. For the printer, casting many colors onto the page at one time, for the driver, packing many horses under the hood.

Much like a muscle car, in the hands of a giddy, impatient printer, the result of printing blend rolls can be wildly out of control, predictable and garish. But put that blended roller in the hands of a patient, contemplative maker and soon that hot rod transforms into a luxury cruiser.

In the spirit of the great city of Detroit, this demonstration will reinvent the printmaking muscle car for the 21st century.

This demonstration will showcase the working methodology of Nick Satinover, an artist who uses blend rolls as cornerstone of his practice to expand, multiply and speed up the distribution of color into his images. Nick will demonstrate his personalized reductive stone lithography technique wherein a drawing is established on the stone using non-printing material allowing for precise registration. The result of this technique is a careful, straight-forward assembly line where blend rolls serve the image building strategy rather than act as a generic effect. Color is treated in highest regard and the split fountain becomes the power underneath the hood rather than the chrome on the bumper.

“Carving in Detail”

Marcia Amelia Neblett, Savannah College of Art and Design

I propose to share my techniques for detail woodcarving on the woodblocks I use for Woodblock Printmaking. I studied at Purchase College/SUNY under Master Printmaker Antonio Frascioni. From Frascioni, I learned the traditional woodcarving and printing processes as well as the Art of the Book. It is this technique and inspiration that I will share in a demo on woodcarving.

“Collaborative Mono-printing”

Rachel McCaulley, University of New Mexico-Main Campus

Working alongside Assistant Professor Tim Van Ginkel and fellow graduate student James Meara, the three of us will demonstrate collaborative mono-print printing to conference attendees. Each of us uses different printmaking methods within our individual practices, and we will demonstrate how bringing these techniques together can explore an exciting new aesthetic through the collaborative process. This demonstration will be an interactive event; utilizing methods of both addition and subtraction, we will allow volunteers to produce prints using digital and handmade matrices that will be used repeatedly within various compositions, contributing to a large output of connected prints. While repeating patterns and exploring scale, volunteers can make new prints, modify existing compositions, and combine multiple techniques. We will also demonstrate various inking strategies, including masking and viscosity. Utilizing multiple ink slabs, volunteers will be able to draw into ink, remove ink in a subtractive manner, and implement stencils into their own prints as well as contribute to others. Ultimately, participants in this event will experience collaboration and walk away with a print.

“Collective Pressure: Mobility as Maker”

Danielle C. Wyckoff, Kendall College of Art and Design

Mariel Versluis, Kendall College of Art and Design

KCAD Printmaking students and faculty will offer a printmaking experience for conference attendees that will involve collective, large-scale printing using objects or tools related to either the auto industry directly or transportation in general. Objects and tools could include but are not limited to tires from cars, bikes, skateboards as well as gears, timing belts, lawn rollers, etc. Through inking and using the aforementioned tools/objects, participants can help create large-scale works on paper or tyvek through either printing or making rubbings. Addressing composition and mark making would be an element the participants could consider, along with incorporating the idea of an assembly line as a possible line of inquiry. The event would focus on process, participation and collaboration, and the performative capacity of using mobility as a maker.

We would like to be able to work outside, weather permitting. The event should last three hours and be in a space that would invite viewers to become participants.

“Controlled Chaos: Versatility and Variety of Mark-making within Screenprint”

Jennifer Ghormley, Venice Printmaking

Brian Spolans, Eastern Michigan University

Nichole Maury, Western Michigan University

Screenprint is highly accessible to artists of all sorts, and has many avenues of expression - fine art, installation art, t-shirts, posters, graffiti, really as many outlets as there are people who produce screenprints. A visible upsurge in the use of screenprint in contemporary printmaking and in the proliferation of new screen-based print shops can be seen as artists use its various processes to create work that is no longer restricted by identifiable style, scale, or dimension. This demonstration represents a range of potential methods in the expressive and flexible nature of the contemporary screenprint process, from hard-edged graphic forms, to subtle painterly marks.

- Jennifer Ghormley will demonstrate “The Hand-cut Stencil”
- Brian Spolans will demonstrate “Transparencies, Direct Color-mixing and Approaches to Achieving Variety Using the Matrix”
- Nichole Maury will demonstrate “Automatic Mark Making in Screenprint”

“Detroit Historical Museum’s 1840’s Print Shop”

Ralph Rinaldi, Detroit Historical Society

Tobi Voigt, Detroit Historical Society

In 1981, the Detroit Historical Museum converted the 1840s print shop in its Streets of Old Detroit exhibit from a historical display into a working shop. Ralph Rinaldi was one of a few printers brought on to organize the museum's extensive collection of typeface and plates, and to painstakingly restore its historic printing presses. For more than 30 years, Ralph has run the museum's print shop, using its rare 1813 Columbian Letterpress and its 1890 Washington Press to make museum bookmarks and holiday cards from original Thomas Nast plates. In this one-hour session, Mr. Rinaldi will provide the history of the presses used in the shop, followed by a demonstration the equipment, including the Museum's collection of Hamilton type. There will be several takeaways from this informative event, including actual printed pieces from the shop.

“Fresh Screenprinting Techniques”

Steven Rainey, Independent Artist

This demonstration will be an investigation in alternative techniques in screen-printing. It will involve the production of natural hand made inks, stencil creation, and investigation in printing processes. Natural inks will be composed with the addition of herbs, spices, and minerals. Using thickening solutions viewers will begin to see the endless possibilities that could be had will ink creation. Printing techniques will involve, printing with graphite powder, natural inks, lemon juice, bleach, and the creation of organic stencils.

“Integrating Digital Imaging and 4-Color Printing Using Photopolymer Printing Plates”

Janet Ballweg, Bowling Green State University

For the past 15 years, I have been exploring ways to connect digital image-making (both 2d imaging and 3d modeling) to the traditional and contemporary print processes. This demonstration will walk through the process of preparing digital images in Photoshop, printing transparencies, exposing images to polymer printing plates, inking and registering the plates during printing.

“Recreating the Tinted Lithograph Using Stones and Photo-Plates”

Beauvais Lyons, University of Tennessee

This **technical** demonstration will present a simple and direct approach to combining stone and plate lithography to recreate tinted lithographs common to the first half of the 19th century. My approach is an adaptation of methods described in Michael Twyman’s book *The Techniques of Drawing on Stone in England and France and Their Application to Works of Typography* (Oxford University Press, 1970). The tinted lithograph uses the same principles as the chiaroscuro woodcut, but is capable of achieving a significantly broad range of tones. It is also a very good method to introduce the principles of color lithography to beginning students. Working from a stone that I will prepare in advance, I will show pulling a mylar, methods of drawing a tint run, plate-making, and the first of two runs of printing, and will include a finished example from the demo stone.

“Relief Mural Projects”

Arturo Rodriguez, University of Toledo

I am proposing to have my student-created print works installed on the exterior walls of buildings on the campus of Wayne State University during the MAPC conference. Additionally, I will have the same prints installed around the campus of the University of Toledo, thus bridging the two cities and creating one big connected “Print City”.

Students will create large woodblock prints that would be adhered to exterior walls of buildings. These large images will be printed on Japanese Kozo (rice paper). The life span of these murals depends directly on exposure to weather. The paper will be adhered to the chosen site using water soluble, “wheat paste” a mixture of flour and water. As these prints will be outdoors, their existence can best be described as ephemeral. If needed, the murals could easily be removed by power washing with water.

Participating students will scout out potential sites and collaboratively come up with concept sketches for their murals (unless there are certain areas that can be assigned ahead of time). The students will be required to take into account the history of the their site, and create an image that is visually pleasing but also pays homage to the site. I believe that the murals will spur interest in the history of both cities. As a result of this event, students will become more engaged in fabric of the community in which they place the prints. This project will also prompt folks to walk around both cities in search of the murals, creating a transformed community of newly engaged art enthusiasts. Because people will be out walking the city sidewalks, the project will have a positive impact on the community and the businesses of that area.

These are examples of similar works or inspirations for the students to work from. These murals were made by New York based artist Swoon.

“Street Knowledge: The Push and Punch of Pochoir”

Eno Laget, Independent Artist

This is a demonstration using hand-cut stencils with aerosol spray to accomplish a large-scale, multi-color print edition without a press. The medium offers simple accessibility to printmaking on a variety of substrates. Escape from the limitations of press bed size and traditional fine-art printing materials opens a variety of creative avenues. The focus of this demonstration will be production of street-scaled art on newsprint suitable to be pasted in authorized public space in the city of Detroit. "Print City," indeed.

“The Quilted Print”

Hannah M. Sanders, Mississippi Gulf Coast Community College

Blake A. Sanders, Bowling Green State University-Main Campus

This demonstration utilizes relief printmaking in combination with found, repurposed fabrics and basic machine and hand sewing to create quilted collages. Utilizing old bed sheets and hand-me-down fabrics, hardware store plywood, basic black ink, and green cleanup with vegetable oil and dish soap, fabric printing is both a low-cost and sustainable alternative to paper. Piecing and collaging elements helps to overcome size limitations, opening up the possibilities for ambitious sculptures and immersive print-based installations.