

AGRITOPIA

ADVENTURES IN THE GLOBAL FOOD CHAIN

Participants:

Randy Arnold
Janet Ballweg
Michael Barnes
Susan Belau
Samantha Buchanan
Burt Bucher
Matthew Egan
Richard Finch
Oscar Gillespie
Ruthann Godollei
Victoria Goro-Rapoport
Chris Hagen
Lawrence Hamlin
Brian Johnson
Emmy Lingscheit
Ashton Ludden
Michael McGovern
Guen Montgomery
Morgan Price
Meredith Setser
Sal Sidner
Sarah Smelser
Randi Stella
Rochelle Toner
Lisa Turner
Sydney Webb
Dylan Welch
Ian Welch

***Organizers:** Emmy Lingscheit, Michael Barnes and Sarah Smelser*

This portfolio invited participants to engage visually and conceptually with agricultural practices across the globe, and also to imagine how food production might look in the future as new technologies emerge to meet the demands of 8 billion people. Modern large-scale agricultural practices make possible the societies we now live in, but have serious ramifications in many spheres. Ethical concerns, food safety issues, and a growing awareness of the negative ecological impact of industrial agriculture have led many individuals, communities, and even corporations to strive for more sustainable approaches to food cultivation. These adaptations range from organic vegetable plots on the low-tech end of the spectrum, to lab-grown meat on the high end. The first hamburger made from meat artificially grown in a lab was eaten in August, 2013. Worldwide, demand for meat is higher than ever as economic growth in developing nations allows more people to eat higher up the food chain. In what ways might we further manipulate the food chain in order to continue to survive and thrive as a species? Printmakers who hail from the great corn, soybean, and print-producing state of Illinois were especially encouraged to apply.



#SGCI2015

DOG HEAD STEW

THE SECOND COURSE

Participants:

Lynne Allen
Laure Bentz
Burt Bucher
Brooke Cameron
Matthew Egan
Kristen Furlong
Oscar Jay Gillespie
Elizabeth Klimek
Kryssi Staikidis
Kathryn Reeves
Jean McComas
Leah Matthews
Jacob Meders
David Mohallatee
Heather Muise
Sue Pearson
Nicole Pietrantoni
Michael Reed
Jaune Quick-to-See Smith
Neal Ambrose-Smith
C. Maxx Stevens
Glory Tacheenie-Campoy
Ericka Walker
Melanie Yazzie

Organizers: Elizabeth Klimek and Melanie Yazzie

The first “Dog Head Stew” portfolio created in 2003 and exhibited at the SGC conference in Boston is still being exhibited nationally and internationally. This unique portfolio celebrates Native American traditions and cultural persistence, which over time and situation has been redefined, honored, manipulated, categorized and stereotyped, but not vanquished. This portfolio invited personal and political expression honoring or criticizing past and present representations of Native American culture. This new portfolio, “Dog Head Stew: The Second Course,” picked up where the last portfolio left off. The title comes from the story/recipe “Dog Head Stew (for Fifty People)” by Dorothy Pennington, which can be found in the book, *The Way: An Anthology of American Indian Literature* by respected Mohawk anthropologist and educator Shirley Hill Will. It is the depiction of an imaginary feast in which the Native Americans throwing the feast pretend to live up to the stereotype of being savages to get rid of their unwanted, non-native dinner guests. What has changed in the past ten years for the indigenous community of North America? Where do Native Americans fit into the sphere of the United States, and subsequently, to the world? Graphic icons such as the Cleveland Indian are still used in today’s culture, how much power do those images still possess? This portfolio was open to printmakers working with traditional and non-traditional archival print media, regardless of cultural background.

MAPPING THE MISSISSIPPI

Participants:

Kjellgren Alkire
David Bradway
Teresa Cole
Maritza Davila
Sage Dawson
Shelley Gipson
Ruthann Godollei
Stephanie Hunder
Louise Kames
Brian Kelly
Leslie Koptcho
Amanda Maciuba
Justin Henry Miller
Katherine Miller
Kristin Powers Nowlin
Sharron Pollack
Dan Rule
Nick Satinovert

Organizer: Kristin Powers Nowlin

This portfolio brings together the work of printmaking artists living and/or working along the Mississippi River. The mighty river serves as a literal connection between these artists, traveling over 2,300 miles between northern Minnesota to the Gulf of Mexico. While the river is a commonality, the differences that can occur along its banks can be tremendous. Simultaneously, raging floodwaters might harass those living along the banks in Missouri, while calm waters might be found in Minnesota. Similarly, though connected by this geographic landmark, the diverse artists along the river span the possibilities of print ranging from traditional prints, to mixed media, and digital hybrid printmaking. Print artists living and/or working within one-hundred miles of the banks of the Mississippi River were encourage to submit proposals to participate.



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SPHERE OF EXISTENCE

Participants:

Alejandro Aruaz
Josh Bindewald
James Boyd Brent
Patricia Carter
Lindsey Clark-Ryan
Marc Cote
Minda Douglas
Stefanie Dykes
Stephanie Hunder
Sarah Noreen
Lauren Kussro
Rick Love
Amanda Maciuba
Emily Orzech
Joanne Price
Adrian Rhodes
Michelle Rozic
Chris Wilson
Josh Winkler

***Organizers:** James Boyd Brent and Josh Bindewald*

The prints in this portfolio address our relationship with the world(s) using the dimensions that Martin Waldseemüller used in his “gore map” of 1507. Waldseemüller’s print is a two-dimensional map that could be stuck to a three-dimensional globe in order to create a globe map that was a spherical representation of the geographical knowledge of his day. Each artist mapped his or her own sphere, using this original gore prototype for spherical mapping.



#SGCI2015

ALL'S FAIR AT THE FAIR

Participants:

Laura Baisden
Annie Fletcher
Raluca Iancu
Rachel James
Adam Leestma
Emmy Lingscheit
Joseph Lupo
Taylor Mc Clure
Kathy McGhee
Michael Mc Govern
Jack Metcalf
Guen Montgomery
Pilar Nadal
Daniel Ogletree
Sage Perrott
Jenny Schmid
Torie Shelton
Caleb Sims
Randi Stella
Anna Wagner

Organizer: Guen Montgomery

All's Fair at the Fair, a 1938 cartoon by Max Fleischer, opens with a futuristic skyline and a happy country couple approaching the glittering World's Fair in their horse-drawn cart. They are shortly whisked away into this spectacular world, where everything is better, faster, more convenient, and from a 21st century perspective, infinitely more bizarre. In 2015 the great printmaking exposition SGC International will take place in Knoxville, TN, site of the 1982 World's Fair. This portfolio celebrates this confluence, and invites printmakers to explore a wide variety of subjects related to the phenomena of World's Fairs. A print created for this folio could take on the illustrative nature of World's Fair publicity posters, visually investigate the World's Fair format in terms of its questionable continued relevance, invent a possible/impossible blueprint for a future fair, or create, appropriate or alter existing photography of landscapes changed by an exposition. One could reference industrial innovation, unrelenting progress, futuristic or bygone technologies, fantastical architecture, "cultural exchange," fairground animals, robots, fashion or any other subject generally pertaining to the theme. Participants were encouraged to respond to Max Fleischer's cartoon (viewable on YouTube, with a still image shown below) and look to Knoxville's 1982 World's Fair for further inspiration.



#SGCI2015

DISTORTION

Participants:

Miguel Aragon
James Albon
Edward Bateman:
Stephanie Beisel
Lynn Blackburn:
Noah Breuer
Erik Brunvand
Neal Cox
Nicholas Dowgwillo
Steve Edwards
Edwina Ellis
Zach Fitchner
Umberto Giovannini
Jon Goebel
Jordan Gulaskey
Wuon-Gean Ho
Hailey Hodge
Sarah Hurtt
Guy Langevin
Prue Macdougall
Tatiana Potts
Meg Rahaim
Jillian Roberts
Grace Sippy
Mariana Smith
Tracy Templeton
Gini Wade
Meiyi Wang

Organizer: Wuon-Gean Ho

The theme “Distortion” celebrates our subjective view of the world and called for prints which require a unique vantage point, both physically as well as conceptually, in order to be read. This topic draws upon the tricks of perspective in Italian Renaissance ceilings and Dutch interiors, to the anamorphic work of Holbein and Escher, and 19C optical toys such as the magic mirror and praxinoscope. The act of human perception filters and alters vision though processes of synesthesia, color blindness, and hallucination. Technology both extends and distorts what we can see, through the use of infrared film and heat sensitive recording devices, X-Rays and other medical instrumentation, holograms, wide-angle lenses and prisms.

IT NEVER ENDS!

QUEERS IN THE HISTORICAL PRESENT

Participants:

Diyan Achjadi
Paper Buck
Jamie Powell
Favianna Rodriguez
James Rose
Grace Rosario-Perkins
Steven Skowron
Virgil Taylor
Corinne Teed

Organizer: Paper Buck

This portfolio is a collaborative, multimedia print portfolio and project that explores the complex life of history in everyday queer experience today. The project builds upon the 2015 SGCI conferences' metaphorical articulations of the sphere to draw a connection between queers, spheres and social history as infinitely dimensional, potentiate, and relational in form. Artists entered a low-intensity guided creative production process, working remotely and in collaborative connection over the course of 2014. Artists generated interdisciplinary new works which explore narratives of familial history, racial formations, nation, migration, identity and socio-political transformation. Communications occurred in digital form, but artists had opportunities to utilize technical print support from the curator, Paper Buck, artist/organizer and Print Studio Manager at Kala Art Institute in Berkeley, CA. "It Never Ends!" attempts to queer artist-curator relationships while reimagining the editioning and portfolio production processes. Participant leadership during the guided process was encouraged and creative assignments from guest artist facilitators supported abundant feedback and connection. The project culminated with an approach to bound portfolio exhibition that allowed for the expansion of print-based works into web-based, sculptural, public, installation, or moving image formats. Following the debut at the conference, participants will have the opportunity to show selected works in the exhibition The Everyday Life of History, to open June 2015 at the Historisches Rathaus in Dringenberg, Germany.



#SGCI2015

SPHERE OF INFLUENCE

Participants:

Dennis Applebee
Kristen Applebe
Marty Azevedo
Luis Contreras
Christopher Daniggelis
Benjy Davies
Jesus De La Rosa
Keith Garubba
Elizabeth Gerdeman
Rachel Heberling
Ann Heineman
Hilary Hilario
Sophie Knee
Michael Litzau
Michelle Martin
Peter Massing
Blake McAdow
Kathy McGhee
Saegan Moran
Gina Reynoso
Ian Ruffino
Jennifer Slezak
Rob Stephens
Sang-Mi Yoo

Organizer: Sophie Knee

This portfolio brings together the former students of Charles Massey, Jr., who has taught printmaking at The Ohio State University since 1974. In those 39 years, he has had a profound influence on generations of students, many of whom are still printmakers today. This portfolio is intended to commemorate his many years of tireless dedication to his students. The theme of the portfolio, “Secrets”, is inspired by Charles’s own body of work in printmaking. One of Charles’s many strengths as a teacher was that he always emphasized that each student must explore their own vision, make their own work, and find their own voice. Artists were to interpret the theme to create a print characteristic of their own personal style.



#SGCI2015

BETTER LIVING

Participants:

Erika Adams
Brett Anderson
Joseph Anderson-Story
Miguel A. Aragón
Luke Ball
Carlos Barberena
Caroline Battle
Doug Bosley
Aaron S. Coleman
Eric Conrad
Greg Daiker
James Ehlers
Daniel Greenberg
Matt Hopson-Walker
Raluca Iancu
Andrew Kosten
Carrie Lingscheit
Emmy Lingscheit
Ashton Ludden
Joseph Lupo
Jonathan Metzger
Yoonmi Nam
Meghan O'Connor
Daniel Ogletree
Maiko Okamura
Sage Perrott
Kathryn Polk
Nick Ruth
Lisa Turner
Patrick Vincent
Christopher Wallace

***Organizer:** Ashton Ludden*

This print portfolio focuses on our perpetual drive to live better than ever before. Humans continue to advance our way of living beyond the needs of survival with an everlasting strive for MORE and BETTER: more comfort, better efficiency, more convenience, better quality, and simply more pleasure in our products and our lives. Participants may consider significant advancements such as medicine, transportation, communication, agriculture, and robotics, or may look to more ridiculous and unnecessary products such as Keurigs, slippers with headlights, automatic cereal dispensers, heated toilet seats, and Segways. As the ultimate creators of the multiple, how do contemporary printmakers relate our artistic practice, which holds a unique history to mass production, to these consumer products? How do our products indirectly connect us with other people and untold stories around the world? Prints should express this perpetual drive for better living standards, including the benefits and consequences of our desired comforts.



#SGCI2015

MONDO TONDO

Participants:

Charles Beneke
Mary Joe Boles
Doug Bosley
Veronica Ceci
Hui Chu
Marc Cote
John Driesbach
Chema Elexpuru
Rachel Heberling
Ina Kaur
Eilleen Macdonald
Jyrki Markkanen
Golbanu Moghaddas
Ellen Price
Kathryn Polk
Andrew Polk
Ricardo Ruiz
Humberto Saez
Bradlee Shanks
Cat Snapp
Perry Tymeson

Organizer: John Driesbach

The 1962 film “Mondo Cane” had a form that was intended to shock viewers in the placid early sixties. Its slapdash construction of nominally documentary footage placed Western mourners weeping over lost pets adjacent to footage of similar animals butchered for dinner elsewhere. Later “Mondo” exploitation films turned toward mud wrestling, nude skiing, circumcision rituals, slave trade, and strange obsessions and rituals from throughout the world. “Mondo Cane,” is an Italian idiom roughly equivalent to “dog gone it.” But, in the aftermath of the movie, the term “mondo” has become synonymous with bizarre. Participants were to explore themes of their choosing in a tondo—circular, 15-inch format.



#SGCI2015

VINYL

Participants:

Kjellgren Alkire
James Bailey
Bryan Baker
Stephanie Beisel
Yael Brotman
Erik Brunvand
Burt Bucher
Sandhill Press (Tom Christison
and Anita Jung)
Marc Cote
Midwest Pressed (Tim Dooley and
Aaron Wilson)
Catherine Dreiss
Susan Goldman
Sarah Hurtt
Hilary Lorenz
Lee Marchalonis
Clay McGlamory
Michael McGovern
The Scavengers (Amy Newell and
Jason Ruhl)
Kristina Paabus
Mike Sonnichsen
Zach Stensen
Sylvia Taylor
Marilyn Turner
Breanne Trammel
Jessie Van der Laan
Summer Ventis
Erik Waterkotte

Organizer: Anita Jung

This portfolio project celebrates vinyl records. Knoxville is a great music city inside of a great music state; they even put musical instruments on their commemorative quarter. Participants could pull from some of the music history of Knoxville or their personal relationship with vinyl. Records are flat spheres, sort of, that is at least how I arrived at this idea. This project leaves a lot to artistic interpretation regarding materials used as well as if the print is just a record or a record within an album; a round or square print, vinyl records also have two sides, each comprising one half of an album, etc.

WILL THE CIRCLE BE UNBROKEN

Participants:

Erika Adams
Jen Anderson
Merritt Cates
Terri Dilling
Margot Ecke
Rich Gere
Jordan Gulasky
Jason Koftke
Shaun McCallum
Michael De la Margling
Taryn McMahon
Clay McGlamory
Michael McGovern
Ryan O'Malley
Richardo Riuz
Jen Scheuer
Sal Sidner
Freda Sue

Organizer: Rich Gere

A 1972 album titled after a song by Ada R. Habershon and reflects how the Nitty Gritty Dirt Band was trying to tie together two generations of musicians. Within their own influential circle artists are invited to pull from generations past and printmaking's rich history to inspire works for this portfolio. This topic was designed to explore the influences that may be a mentor or artist who has had a major impact and make that historical connection. This portfolio is the opportunity to create a new "Die Brücke" to that influence.



#SGCI2015

BUBBLE UP

Participants:

Miguel A. Aragon
Burt Bucher
Patricia Carter
Matthew Egan
Monica Farrar
Jenni Freidman
Karla Hackenmiller
Josh Hulst
Lauren Kussro
Michael McGovern
Christine Medley
Palmarin Merges
Meredith Lynn Setser
Rachel Simmons
Mariana Smith
Lyndsey Stewart Hedger

Organizer: Karla Hackenmiller

Historically World's Fairs have brought together a variety of inventive and creative ideas from many, distant geographical locations for display in a single event. Through this practice, great minds were able to learn from each other and use that inspiration to move forward with new and better ideas of their own. As artists we often parallel this process by working in our isolated studio bubbles and then sharing the results in group exhibitions. When bubbles come together the result is sharing and an expanded understanding of other people. This portfolio sought to bring together a group of artists who are interested in sharing their own creative process of developing a printed edition. As a component of the portfolio, each artist was asked to photo-document various stages of their prints development, as a way of providing greater insight into individual methods of creation. The photos were collected and presented digitally alongside the editioned prints.



#SGCI2015

EXPECTATION OF PRIVACY

Participants:

Miguel A. Aragon
Marnie Blair
David Bradway
Erik Brunvand
Burt Bucher
Patricia Carter
Catherine Clements
Zachary Davidson
Justin Diggle
Monica Farrar
Mandy Ferguson
Ruthann Goldollei
Dusty Herbig
Michael Kempson
Martyna Matusiak
Jonathan McFadden
Emily Orzech
Carinna Parraman
Ben Rak
Nick Ruth
Derek Steffens
Kitikong Tilokwattanotai

Organizer: Justin Diggle

This portfolio asked participants to consider what privacy means today. We live in a world where our sense of privacy is being drastically changed if not irreversibly eroded. The exponential growth of communication technologies, digital storage, CCTV cameras, social media, and digital cameras has made a dramatic and beneficial change to our lives, but at a cost. Cameras and phones have GPS tracking, as do many new cars. Stores can track customer habits, via a phone signal, as they browse and drones are now so small and cheap they can be used by private individuals, and as I recently read, by paparazzi. Does our use of certain technologies influence what we do? There has been a growth in reality programs, the sharing and posting of photos and videos (legal or not), and many people do choose to share their lives publicly. What is privacy?



#SGCI2015

RANDOMLY ON PURPOSE

Participants:

Brandon Jess Alumbaugh
Mary Claire Becker
Tamie Beldue
Robert Dunning
Jessica Gatlin
Jonathan Green
Jade Hoyer
Raluca Iancu
Peter Kocak
Abigail Lucien
Elysia Mann
Joshua McNolty
Althea Murphy-Price
Daniel Ogletree
Tatiana Potts
Jen Scheuer
Geoff Silvis
Hannah Skoonberg
Keely Snook
Kelsey Stephenson
Jessie Van der Laan
Koichi Yamamoto
Morgan Wedderspoon

Organizers: Tatiana Potts and Kelsey Stephenson

Random – “made, done, happening, or chosen without premeditated method or conscious decision.”

The participants of this portfolio were encouraged to explore playing with chance and the ‘happy accident’ possible with printmaking. When does chance become a conscious decision? How does the image making process become both purposeful, and yet still remain open to introduced elements of play and serendipity? This was an invitational exchange. Invited participants included professors, printmaking artists and graduates from the University of Tennessee, University of North Carolina, Indiana University, the University of Alberta (Canada) and University Presov, (Slovakia). This exhibition was designed to showcase what different avenues of approach to image making and problem solving the printmaking community can explore. The exchange was also open to both traditional and new printmaking media, allowing use of variable editions and combinations of digital or alternative materials.



#SGCI2015

ACROSS THE GLOBE

INTERNATIONAL EXHIBITION OF CONTEMPORARY STUDENT PRINTMAKING

Participants:

Thomas Amerlynck
Mandy Bonnell
Leigh Clarke
Katy Couprie
Yang Feng
Nuala Gregory
Mark Harris
Desislava Hristova
Michael Kempson
Joseph Scheer
Mariana Smith
Jo Stockham
Bettina van Haaren

Organizer: Mariana Smith

This portfolio is comprised of prints by students working on their postgraduate or undergraduate degree at fifteen participating institutions in nine countries across the world, showcasing the latest directions in contemporary print-making. The portfolio presents student works from programs in Australia (College of Fine Arts, University of New South Wales), Belgium (Académie royale des Beaux-Arts de Bruxelles), Bulgaria (National Academy of Art), China (Xi'an Academy of Fine Art), France (École nationale supérieure des Arts Décoratifs, Paris), Germany (Technische Universität Dortmund), New Zealand (Elam School of Fine Arts, the University of Auckland), the United Kingdom (Art School of Kingston University, Royal College of Art, the University of the Arts, London and the School of Art & Design in Bath Spa University) and the United States (School of Art and Design, NYSCC at Alfred University, Columbus College of Art and Design and Ohio State University).



#SGCI2015

DOUBLE BUBBLE

40 MILE RADIUS X 2

Participants:

Joan Dix Blair
Valerie Carrigan
Liz Chalfin
Leona Christie
Brian D. Cohen
Thorsten Dennerline
Allen Grindle
Channing Lefebvre
Kate Leavitt
Harold Lohner
Nathan Meltz
Melanie Mowinski
Helen O'Donnell
Sunghee Park
Sarah Pike
Denise Saint-Onge
Bill Skerritt
Adelia Sugarman

Organizers: Sarah Pike and Denise Saint-Onge

This portfolio explores notions of interconnection and social isolation through the metaphor of the double bubble, a mathematical term that describes a pair of spheres that intersect. Double bubbles are close but separate while sharing a membrane of intersection. The goal of this portfolio was to use the physical nature of printmaking and the connectivity of technology to build intersections between artists living in a 40-mile radius from Troy, NY and a 40-mile radius from Bennington, VT which ultimately converge in Tennessee at the 2015 Southern Graphics International Conference.



#SGCI2015

DRAWN FROM THE MCCLUNG MUSEUM

Participants:

Lynne Allen
Ed Bernstein
Mark Bovey
Sean Caulfield
Aaron S. Coleman
Sydney A. Cross
Deborah Cornell
Maggie Denk-Leigh
Mark Dion
Holly Greenberg
Fred Hagstrom
Adrienne Herman
John Hitchcock
Emmy Lingscheit
Beauvais Lyons
Phyllis McGibbon
Ayanah Moor
Althea Murphy-Price
Dennis O'Neil
Endi Poskovic
John Risseuw
Geo Sipp
Tanja Softic
Ericka Walker
Art Werger
Koichi Yamamoto
Melanie Yazzie

Organizer: Sydney Cross

This portfolio is an innovative exhibition project involving 27 artists, each of whom produced original prints in response to objects from the collection of the McClung Museum of Natural History and Culture. The exhibition pairs the objects and the prints to address how we perceive and interpret art, science and culture. Like the museum itself, the objects are varied, ranging from a Mastodon Mandible and an Ibis Mummy, to a Victorian Hair Necklace and an Ojibwa Apron.



#SGCI2015

FROM TIME TO TIME

Participants:

David Armstrong
Rebecca Beardmore
Mark Bovey
Jennifer Bowes
Marna Bunnell
Sean Caulfield
Shannon Collis
Karen Dugas
Nancy Fox
Helen Gerritzen
Tanya Harnett
Tomoyo Ihaya
Liz Ingram
Walter Jule
Davida Kidd
Michelle Murillo
Emi Ninoseki
Monika Niwelinska
Briana Palmer
Robin Smith-Peck
Andrea Pinheiro
Stephanie Russ
Tracy Templeton
Tad Warszynski
Erik Waterkotte
Caitlin Wells
Koichi Yamamoto

***Organizer:** The Department of Art and Design, University of Alberta.*

2015 marks the 50th anniversary of the Department of Art and Design at the University of Alberta in Edmonton, Canada and the 45 anniversary of its studio (MFA) program, the oldest in the country. Since 1970, over eighty students have earned MFA degrees from the Department of Art and Design's internationally renowned Printmaking Division and many have moved on to highly successful careers as artists, teachers, writers and curators both in Canada and around the world. This portfolio of twenty-seven prints by some of the divisions most accomplished alumni from 1974–2008, has been organized as part of the Department of Art and Design's 50th anniversary celebrations; to honor the team of professors, contract instructors, technicians and artists-in-residence who have contributed to the success of the printmaking program over the years and in special recognition of the contribution of University of Alberta Professor Emeritus (1971–2006) Walter Jule, recipient of the 2015 Southern Graphics Council International Excellence in Teaching Award.



#SGCI2015

TERRITORIAL LIMITS

Participants:

Maria Victora Abano
Jose Santos Ardivilla
Mars Bugaoan
Benjie Torrado Cabrera
Joey Cobcobo
Janos Delacruz
Noell El Farol
Angelo Vergara Magno

Organizer: Noell El Farol

In the midst of technological changes and the economic jolts of a globalized world, culture is seen as both a currency and a vital evaluation between the past and the contemporary to formulate and reinforce an identity. In terms of cultural identity, the Philippines is a unique hybrid. Some populist historians note that we spent 300 years in the convent and then 50 years in Hollywood (signifying the colonial experience of our country with Spain and then the United States of America). Much of these overlapping cultures have made the Philippines a curious case in the Asian meta-narrative. The Philippines has strands of identity that are interwoven from Latin, American and Asian cultures. In the supposed age of the emergence of the Asian domination in terms of the economy, how is culture, which many cite this as the soft power, articulated in such a nebulous tapestry of identities?

Such a need for identity is also related to printmaking when the world has been subject to the dizzying pace of technology. For a medium that has its deep roots in history, how can printmaking be articulated as contemporary? With the processes of printmaking that involve pressure, a hard press so to speak, what place does the medium have alongside the quick, soft touch of a screen and a “share” button? Considering that printmaking is not an “indigenous” art form in the Philippines, how do we utilize this influence to create work uniquely Pilipino? The Philippine Association of Printmakers (PAP) proposed a portfolio dealing with issues of identity and the negotiation between the then and the now. Members produced works discussing certain pressing points in our history vis a vis where we are in contemporary/global society.

WONDER WOMEN

Participants:

Jean Dibble
Beth Grabowski
Melissa Harshman
Adriane Herman
Anita Jung
Louise Kames
Amanda Knowles
Phyllis McGibbon
Janet Marcavage
Briony Morrow-Cribbs
Amy Newell
Josie Osborne
Heather Page
Kristin Rothrock
Meredith Setser
Lenore Thomas

Organizers: Amanda Knowles and Lenore Thomas

Wonder Women is a portfolio organized to celebrate and honor Frances Myers as an educator and mentor. This is the second all female portfolio Amanda Knowles and Lenore Thomas have organized. For this second incarnation we have included only women who attended the University of Wisconsin-Madison as a graduate student under Frances. While we cannot possibly include all the women Frances has influenced over the years, we have chosen a group that extends over the breadth of time Frances taught. She has inspired so many students to be makers over her tenure as a professor at the University of Wisconsin-Madison. This portfolio was originally organized upon the occasion of Frances' retirement, and was exhibited at the 2013 Southern Graphics Council International Conference, and is now being shown in memorial to this extraordinary artist and educator.



#SGCI2015

UTK AIR ART BOXES

Participants:

Richard Aldrich
Jon Boles
Ann Craven
Cheryl Donegan
Judith Eisler
Keltie Ferris
Jackie Gendel
Melissa Gordon
Sam Gordon
Amy Green
Josephine Halvorson
Pinkney Herbert
Suzanne Joelson
Ezra Johnson
Pam Jorden
Alisha Kerlin
Carrie Moyer
Ashley Nason
Virginia Overton
Marlo Pascual
Richard Phillips
Mira Schor
Michael St. John
Gary Stephan
Guyton \ Walker
Kelly White
Wallace Whitney

Organizer: Dottie Habel

Philanthropic heroes rise to the occasion in unexpected ways. Recently, the University of Tennessee's School of Art became the beneficiary of an exceptional gesture to ensure the future and stability of our Artist-in-Residence program, now in its 32nd The University's "Big Orange – Big Ideas" slogan fits this fund-raising project initiated by our alumni—Wade Guyton '95, Meredyth Sparks '94, and Josh Smith '98—to a T! Their really BIG IDEA was to produce a series of Limited Edition Art Boxes with an initial offering to donors to the School of Art A.I.R. campaign. September 2014 marked the first exhibition of the works of art included in the Boxes at The UT Downtown Gallery under the title AIR of UT, in reference to Duchamp's "Air de Paris" (1919) and the inclusion of this in the artist's later Boîte-en-valise as well as to Wallace Stevens' poem "Anecdote of the Jar" (1919) about Tennessee. The Limited Edition Art Boxes form a suite of three, customized boxes of digital prints produced by 30 artists—either alumni or former UT Artists-in-Residence, selected by alumni curators, Guyton, Sparks, and Smith who also contributed work and customized their boxes. The printed works measure 16 x 19", and the edition is of 100.



#SGCI2015