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MEMBERSHIP FORM
Letter from the President

It has been a fantastic year for the Mid-America Print Council. At our fall board meeting at the Chicago Printmakers Collaborative we looked back at the past year and considered where we are heading. It was exciting to see the strides that we have made and envision the future that we are building for our organization With this issue of The Mid-America Print Council Journal focusing on democracy and printmaking, it is weighing to respond to how dynamically democracy is in action for MAPC.

The Mid America Print Council is pleased to announce that Missouri is now our 14th member state! Kristin Powers Nowlin proposed that Missouri become a member state at our fall members meeting and all members in attendance voted unanimously that it should be included. Somehow Missouri had remained knocked out of the middle of our mid American territory and it seemed only right to include it as a member and thus more accurately and completely define our region. We are pleased to invite proposals for exhibitions and conferences from our members in Missouri and look forward to how they will enrich our organization.

MAPC has amended its bylaws to include an open call for the nomination of officers as a part of the initial process of establishing its new slate of candidates prior to each biennial election. MAPC has always been an open, inclusive community-based organization. This is another way we want to encourage all members to have a voice in the governance of MAPC.

This is the second issue of The MAPC Journal in its new format. As you have learned, each member receives a MAPC Journal Companion Mailer by post that includes an interview poster image and the table of content for the entire MAPC Journal that is hosted on the MAPC website. Here you can read online or print your own journal. It’s an intriguing direction for an organization that is all about ink on paper and so steeped in ephemera. It is also, though, a direction that has cut the costs of our journal almost in half putting us in a stronger financial state, and given us the freedom to keep our membership fees as low as possible making us an affordable organization for all. In addition, the publishing of the journal online with an archive of past issues also broadens the reach of the journal helping MAPC to reach our educational goals.

This year we had two fantastic member exhibitions. In the spring I was pleased to work with Maggie Davis Leigh and the Morgan Conservatory in Cleveland to host our first MAPC Members’ Salon. The exhibition was a great success for its broad range of prints and it was wonderful seeing our members’ works showcased in a gallery beyond the walls of academia. MAPC would like to encourage other print related organizations to consider this format. The University of Southern Illinois hosted the 2009 MAPC Juried Exhibition. Thank you to Janet Ballweg, our juror, and Joseph Maggie Denk Leigh and the Morgan Conservatory in Cleveland to host our first MAPC Members’ Salon. The exhibition was a great success for its broad range of prints and it was wonderful seeing our members’ works showcased in a gallery beyond the walls of academia. MAPC would like to encourage other print related organizations to consider this format. The University of Southern Illinois hosted the 2009 MAPC Juried Exhibition. Thank you to Janet Ballweg, our juror, and Joseph

Letter from the Co-editors

During a lecture at Fisk University in 1972 artist, designer, political activist, and Black Panther leader Emory Douglas said “art is for the masses… we must bombard the masses with art.” It is an apt statement for a political artist to make and one that continues to resonate with many printmakers today.

Democracy is by definition “of and for the people.” This philosophy is the backbone of our country. However as a practiced ideology, impressive as it may be, it can be left unfulfilled and often misinterpreted. Every year in this country we witness challenges to the power of democracy as well as subtle and not so subtle, changes in how we think about the concept of democracy. Whether private or public, free or regulated, national or international, the application and the duality of a democratic ideology is tremendous. Attempting to be true to this democratic philosophy we have made every attempt to keep our editorial influence to a minimum so that each individual contributor’s voice retains its original intent.

This issue of The Mid-America Print Council Journal On Democracy and Print, focuses on themes of utopia and dystopia, consumer culture, and cultural identities which are explored in a variety of writings all within the context of democracy and the printed multiple, from as far away as Pietermaritzburg, South Africa; as nearby as Madison, Wisconsin. The duplicity of democracy is explored through images; interviews, nominations, and personal reflections, which are immediately apparent in Jason Urban’s fitting cover image created for the Spaces” which explores the correlations of identity and printmaking from both African and South African perspectives. The ironic and darkly sarcastic side of “democracy and print” is explored by comic book artist/illustrator Tom Karjayski through a compelling and well researched comic essay. In addition we asked two artists, John Hitchcock and Gregoire Say, whose practices readily involve the democratic multiple and viewer interaction, to describe how the idea of “democracy and print” is embodied within their own creative work.

We truly appreciate all of the incredible work and insight brought to this issue by our contributors. Whether you read on-line or as printed matter, we hope you enjoy the unique aura of this issue and feel pride in its ready availability to the masses.

We are also obligated to tell you that we will no longer be your co-editors. While we have enjoyed working on the issues, establishing new content and guiding a new design direction, both of us are eager to return to our artistic and teaching practices. Now that the vision for the journal is established we would like to step aside in order to let new eyes and minds edit the journal. We are sure you will be in good hands as a new editor takes the wheel.

Best Wishes for a bright future.

Erik Waterkotte
Mary Hood

Letter from the Co-editors

In America our identity as consumers is wrapped up in the concept of democracy and the effect, or lack thereof, on a “free” democratic market. The interaction of democracy and consumerism in printmaking is explored in Kevin Hiaas’ essay “Printmaking Within a Spectrum of Production and Consumption” and “Benjamin’s Ghost” an interview with Art in the Age of Mechanical Reproduction owner Steve Grasse. National, regional artistic and ethnic identity concerns are discussed in Vulindlela Nyoni’s essay “Printing Between the Spaces” which explores the correlations of identity and printmaking from both African and South African perspectives. The ironic and darkly sarcastic side of “democracy and print” is explored by comic book artist/illustrator Tom Karjayski through a compelling and well researched comic essay. In addition we asked two artists, John Hitchcock and Greigery Say, whose practices readily involve the democratic multiple and viewer interaction, to describe how the idea of “democracy and print” is embodied within their own creative work.

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Erik Waterkotte
Mary Hood

Erik Waterkotte is an assistant professor at Minnesota State University. Waterkotte has shown his mixed-media printworks both nationally and internationally including in Denmark, Bulgaria, Italy, France, and Estonia. Additionaly Hood is the recipient of numerous residencies, publications; and awards for her work most recently awarded the 2008 Faculty Achievement Award and the 2006 Award for Public Scholarship. Please visit artoisu.edu/locat.php?ID=269& for more information.

Mary Hood is an assistant professor at Arizona State University teaching visual and digital processes. Previously, Hood taught at Carnegie Mellon University and the University of North Texas. Hood received her Master of Fine Art degree from the University of Dallas and her Bachelor of Fine Art from Ringing School of Art and Design. Hood has been exhibited widely throughout the United States and abroad including in Denmark, Belgium, Italy, France, and Estonia. Additionaly Hood is the recipient of numerous residencies, publications; and awards for her work most recently awarded the 2008 Faculty Achievement Award and the 2006 Award for Public Scholarship. Please visit artoisu.edu/locat.php?ID=269& for more information.

Mary Hood

Erik Waterkotte
Contributors

Steven Grasse, CEO of Quaker City Mercantile (formerly Gyro Worldwide) was born in Souderton, PA, a small Mennonite farming community outside Philadelphia in 1964. During his college years at Syracuse University where he earned a degree in Advertising from the Newhouse School, Grasse traveled the world doing internships at Bozel in Bangkok, Ogilvy + Mather in Hong Kong and TBWA in London. An aspiring robber baron, all of Grasse’s projects have always been self-funded with no bank loans or private equity of any kind. He does not believe in Wall Street. He believes in tinkering and seeing how things work in a hands-on way, the way Franklin and Jefferson did.

Kevin Haas is an associate professor at Washington State University and Coordinator of the Printmaking Area. His most recent prints and drawings focus on locations just off major interstates, capturing the starkness, density, and sprawl of these commercial and industrial landscapes. His work and writing can be found at www.kevinhaas.com.

John Hitchcock is an artist, associate professor and graduate chair at the University of Wisconsin-Madison where he teaches printmaking and installation art. He earned his MFA at Texas Tech University, Lubbock, Texas and BFA from Cameron University, Lawton, Oklahoma. His awards include a Jerome Foundation Grant, Minnesota; American Photography Institute National Graduate Seminar Fellowship at New York University; Vermont Studios Center Full Fellowship; the Vilas Associate Grant, University of Wisconsin, and was recently an artist in residence at Proyecto’ace, International Center for Visual Arts in South America, Buenos Aires, Argentina and the Frans Masereel Centrum for Graphix in Kasterlee, Belgium.

Tom Kaczynski learned English by reading American capitalist comics in communist Poland. He studied art and architecture as preparation for becoming a cartoonist. His comics have appeared in Best American Nonrequired Reading, MOME, Punk Planet, The Drama, and other publications. Even though he’s lived in Minneapolis (with his girlfriend Nikki and two black cats) for a couple years now, many people still think he lives in New York. Tom also writes a blog: www.transatlantis.net, but that’s not a distinguishing characteristic.

Vulindlela Nyoni is a Zimbabwean born printmaker living and working in Petermaritzburg, South Africa. He is a Lecturer in Printmaking and Drawing at the Centre for Visual Art, University of Kwazulu-Natal. Currently Nyoni is pursuing a Ph.D in Visual Arts, his research explores the significance of print as medium for social and individual transformation within a Southern African context.

Matt Pazzol is working towards a Visual Art Master of Fine Arts degree in printmaking at Herron School of Art and Design, Indiana University-Purdue University Indianapolis. Images and culture of Kolkata and Delhi, India occupy his current printmaking agenda.

Gregory Sale is a multidisciplinary artist based in Phoenix, AZ. The form and content of his work reflect a hybrid approach which incorporates the wry sensibility of Pop Art along with the optimism of Yoko Ono, the provocation of Happenings, and the raw intensity of art in the age of AIDS. Sale is currently producing Love Buttons, Love Bites, a series of projects in the public sphere that takes on love, loss and language by fritting with the fluid parameters of public and private, prose and poem. In 2008-2009, Scottsdale Public Art; Glendale Public Art; Lisa Sette Gallery, Scottsdale, AZ; Museum of Contemporary Art, Tucson, AZ; and University of Arizona Poetry Center, Tucson, AZ, presented the series. Sale currently serves as Visiting Assistant Professor of Intermedia at Arizona State University in Tempe, AZ.

Jason Urban is a practicing print-artist, a Lecturer at the University of Texas at Austin and a co-founder of the world’s favorite online printmaking resource, http://printeresting.org. Additional details can be found at http://jasonurban.com.

Robin McDowell holds a BA from the University of Pennsylvania and is AITA’s blog and web content editor.
This brief anecdote illustrates the dilemma of identifying oneself as a practicing artist whose chosen vehicle of expression is printmaking in a time where diversity and plurality are becoming more significant in contemporary art, particularly within a South African and African context. To begin with, the title of this article is problematic and this is why I have chosen to use it. The notable pitfalls are located in the usage of the rather elusive terms ‘contemporary,’ ‘black,’ and ‘printmaker,’ and how even though they are understandably valid definitions, they speak of a somewhat singular and fixed article. At best, the terms also invoke separate but perhaps not dissimilar debates around race and culture. The first involving a discourse on South African visual culture and contemporaneity1 and the second raising questions around racial signification and self-othering2 within a South African context. But it is the complexity brought about by the inclusion of the word ‘printmaker’ to the equation that is the basis of this article. I may have also chosen to use the word ‘Zimbabwean’ or ‘male,’ however as I will attempt to illustrate, these terms are more areas of negotiation than fact. Though not primarily concerned with discourses on identity theory as related to subaltern studies, this article will call on such discourses of ‘self’ and ‘other’ as a way of interrogating the strategy behind the definitive statement: ‘I am a printmaker.’

In the past few years a shift towards re-considering and re-defining contemporary South African art has prompted new ways of seeing and writing about it, some of which are based on the rhetoric of the indefinable and inaccessible aspect that is globalization. This is evident more so when one realizes the extent to which the South African art market has expanded for artists, particularly black artists, and the places in which they are now able to show and sell. However, it is for precisely this reason, the growth of an ever-expanding field of reference and engagement, that probing the issue of diversity and definitions of contemporaneity (as relating to art practice and the structures therein) is becoming increasingly important.

South Africa is a country plagued by a legacy of segregation, boundaries, and classification almost to the point that one might refer to it as a pathological condition. Discussing race in this context may seem passé but it is discourses such as these that address the historical impact a structural system like racial classification has had on a past society that still affects contemporary South African art. Writers, critics, and artists are in the business of reinvesting in and re-considering South African aesthetics...
A perception of printmaking as a discipline in its four main areas of planography (or lithography), serigraphy, intaglio and relief is problematic by these very distinctions and classifications. Even serigraphy, intaglio and relief is problematic by four main areas of planography (or lithography), A perception of printmaking as a discipline in its four main areas of planography (or lithography), serigraphy, intaglio and relief is problematic by these very distinctions and classifications. Even}

The question therein is, how is it possible to refer to and operate within an aesthetic discipline traditionally defined by western structures and classifications of art and yet remain within a discourse of art-making that addresses the reconstituting of the “autonomy of self-articulation, autography,” of an African artist free from “the numerous strategies of regulation and surveillance that today categorize western attitudes to (South African) art” (brackets inserted).

As already noted, current discourses on African printmaking encourage pluralism, as this is regarded as a cornerstone of African creativity. Clive Kelner and Simon Njami refer to this aspect as being the core of African creativity based on a historical legacy rooted in multiplicity and multidisciplinarity. They ask how anyone can refer to African creativity without taking into account influences of literature, politics, music, theatre, poetry and religion in their diverse manifestations throughout the continent. This leads to the recognition of the notion that most of these influences take place within the domain of post-colonial discourse: Kelner quotes Achilles Mbembe, “the post-colonial subject has had to learn to continuously bargain (meschande) and improvise… Faced with this… [sic] the post-colonial subject mobilizes not just a single identity but several fluid identities which by their very nature must be constantly revised in order to achieve maximum instrumentality and efficacy as and when required.”

Today you may not find artists referring to themselves as printmakers as readily as you may have done a few years ago. One needs only to refer to Simon Njami’s statement on the pluralistic nature of the exhibition Africa Remix (2007) in which he notes, “It is these aesthetic and intellectual shifts of identity that the artists in Africa Remix express. This is why we needed to avoid reproducing western [sic] classifications that separate creativity into distinct disciplines.” Artists such as Fritha Langerman, Catherine Bull, Roderick Sauls, Colbert Mashile and Thando Mlana are just some of those who have been fortunate enough to have traditional printmaking backgrounds in their education and professional history but who, in their current production, are more commonly seen as incorporating print into their work rather than defining the finished product as print; thereby opening the discourse to a ‘greater, less two dimensional, definition of printmaking. By this and in response to the questions of what I do for a living, the simple acknowledgement of being an artist, a person involved in the business of making art’ would be enough to satisfy the curiosity of any inquisitive mind as in the opening paragraph and yet I choose to define my occupation specifically as that of a printmaker. This is because I believe, that the philosophy behind printmaking as a discipline, (whether one is printing on paper, fabric, or wood, or constructing three dimensional objects), encourages diversity and plurality as part of its definition and more so in an African perspective.

Historically printmaking has been very closely linked to industrial process and the dissemination of information. From textile printing and the printing of books to the incorporation of political messages on flyers and posters, the printed word and image have been the most notable manner in which societies have communicated ideas. A given position therefore is that the print operates on more than one front, that is, aesthetically and pragmatically the print may offer more choices as to the manner of ways in which a message or image is created, read, or disseminated. However, there are certain restrictions in the practicalities of printmaking that are central to why perhaps few people may refer to themselves as dedicated printmakers. These restrictions mostly have to do with the matter of space and place and not surprisingly, economic constraints. Print studios are expensive to set up and maintain, and in the rapidly changing (dare I say diversified) manner in which the aesthetic of print is being expanded, it is difficult to keep up with new conventions, be they digital or otherwise, while still retaining a semblance of traditional practices. Print studios today may be built up around a few modes of printmaking but rarely do they contain them all (for instance David Krut Studios in Johannesburg focuses on intaglio techniques specifically but also serves as a publishing house). Specialization of this sort is firmly and historically rooted in South Africa and one need look no further that the example of Rorke’s Drift, a print studio set up around an evangelical Lutheran mission in rural KwaZulu-Natal in 1962. Set up as a cultural centre and later a fine art: “school offering printmaking to black artists,” during Apartheid Rorke’s Drift was the first of its kind but certainly not the last alternative space for training in print, specifically relief and intaglio. Several black printmakers, the most notable of these being Azaria Mbatha, Vumiriko Zulu, Cyprian Shikale, Dumisa Mabaso, John Muatangeo, and Ciphas Nkumalo, form a core history of printmaking at Rorke’s Drift. The rationale for places like Rorke’s Drift was in providing formal training opportunities during a period of racial segregation and yet it produced some of the finest printmakers in South African art history.

Today, many print-based studios have shifted the focus from being exclusive resources for known professional artists to being spaces in which young artists can gain a recognized qualification outside of a university environment. Within this paradigm of education and in other spaces that offer print on an experimental basis, printmaking still readily translates into (and perhaps one could say enjoy the luxury of) being a two dimensional entity on paper or fabric, and is to be utilized as such. Arts places like David Krut Studios in Johannesburg and Cavernham Centre in KwaZulu-Natal, artists are invited to experience and participate in creating prints that they may not have really been able to do before. Studio restrictions or lack of expertise in a particular field: Artist Proof Studio in Johannesburg maintains a strong educational focus in basic and advanced printmaking recognized by the local Sector Education and Training Authority (SETA). At educational institutions such as the Michaels School of Fine Art at the University of Cape Town, the Centre
for Visual Art at the University of KwaZulu-Natal (UKZN), and the Durban University of Technology (DUT), formal programmes of printmaking sit alongside more community based initiatives that use print as their basis. Jan Jordan at DUT heads the ‘Artists for Humanity’ project at the institution, using print as the medium of choice in gathering and working with artists in the creation of saleable portfolios that bring social activism to the forefront. At the Centre for Visual Art at UKZN, the print studio is transformed twice a year into a CreActive® Centre, a community based initiative and process that calls on a core group of artists from the greater Pietermaritzburg area to work together using print as a process for dialogue on HIV/AIDS, lifestyle, and individual empowerment. Technology (DUT), formal programmes of printmaking sit alongside more community based initiatives that use print as their basis. Azaria Muthia, who now resides in Sweden, still prefers to print his relief prints by hand using a barren despite having significantly more access to resources. Back in KwaZulu-Natal my late colleague Gabi Nosi and I would readily adapt to naturally occurring resources as well as recyclable materials in order to circumvent matters of cost in workshops as well as raising awareness to local sustainability. This brings us back to Achille Mbembe’s notion of fluidity and adaptation insofar as printmaking in South Africa is concerned. There are many ways to enter a dialogue and discourse within contemporary art-making. This stands true for artists as a whole and not just for those who have a ‘history’ with print. The territory of printmaking is increasingly becoming an area of common negotiation. Earlier I put forward that the philosophy behind printmaking is one that encourages diversity and plurality. Discourse in or through print is the root of this diversity. As a printmaker, discourse already exists within the acknowledgement of technical processes and history of print, transcending and transference extends more than that of the act of making impressions on a surface. In my experience it is elements of collaboration that contribute to a distinctly African creativity. Collaboration is central to printmaking. The making of prints lends itself to interactive work and there are few who work in isolation who do not teach, assist others with printing or avail themselves of studio facilities where they come into contact with the ideas and innovations of other printmakers. \(^{10}\)

Contemporary printmaking studios, despite being subject to rapid technological advancements in art-making can also be equipped and fashioned with the most rudimentary of technologies. Azaria Muthia, who now resides in Sweden, still prefers to print his relief prints by hand using a barren despite having significantly more access to resources. Back in KwaZulu-Natal my late colleague Gabi Nosi and I would readily adapt to naturally occurring resources as well as recyclable materials in order to circumvent matters of cost in workshops as well as raising awareness to local sustainability. This brings us back to Achille Mbembe’s notion of fluidity and adaptation insofar as printmaking in South Africa is concerned. There are many ways to enter a dialogue and discourse within contemporary art-making. This stands true for artists as a whole and not just for those who have a ‘history’ with print. The territory of printmaking is increasingly becoming an area of common negotiation. Earlier I put forward that the philosophy behind printmaking is one that encourages diversity and plurality. Discourse in or through print is the root of this diversity. As a printmaker, discourse already exists within the acknowledgement of technical processes and history of print, transcending and transference extends more than that of the act of making impressions on a surface. In my experience it is elements of collaboration that contribute to a distinctly African creativity. Collaboration is central to printmaking. The making of prints lends itself to interactive work and there are few who work in isolation who do not teach, assist others with printing or avail themselves of studio facilities where they come into contact with the ideas and innovations of other printmakers. \(^{10}\)

Contemporary printmaking studios, despite being subject to rapid technological advancements, in art-making can also be equipped and fashioned with the most rudimentary of technologies.
Printmaking Within a Spectrum of Production and Consumption

Kevin Haas

A quintessential conundrum of contemporary life is a quest for authentic experience within a sea of mass production. The print exists between the ubiquity of mass production and our attempts to recover our own individuality in the midst of this. Although the democracy of printing still stands firm, it is a more contentious issue when it comes to printmaking, which is positioned within the world of visual arts as opposed to commercial printing. More to the point is to question whether or not printmaking brings some element of democracy to art. However, examining the larger spheres of production and consumption provides us with another way to position the democratic potential of printmaking with more clarity. I have chosen to speculate on this relationship, rather than how printmaking shapes the accessibility of art, since both consumption and a need for the handmade can define a great deal of our lives as artists working with printmaking.

Within the spectrum of the unique to the mass produced, fine art prints tend to fall much closer to the single object, despite their multiplicity. Do fine art prints maintain the elite status that the unique art object holds, even though their commercial value may be diminished because they exist as multiples? Or do they maintain their authenticity while providing the familiarity of being connected to the world of goods around us? It seems that this uneasy position fuels the debate on the accessibility and dispersal of printmaking, which can appear somewhat trivial in light of the array of digital methods for communication.

Consumption is the necessary corollary to production, but let us consider how this balance has shifted over the last several centuries. The pre-modern society was production-based, and focused primarily on meeting the basic necessities of small localized groups, families, and individuals. More indulgent or affluent forms of consumption were available only to the more affluent or those willing to spend the time and labor to produce the goods. Even mass produced goods, such as the middle class car, are an unregulated commodity and their ownership acknowledges affulent consumption; the privileged site of autonomy, meaning, subjectivity, privacy and freedom.

Some art dealers have found that the Internet, and archival inkjet printers, provide the best and most efficient way to meet the demand for affordable art. This new form of publishing has proven successful for websites such as 20x200 and Artscoro, 20x200, whose tag line is “(limited editions × low prices) = the internet = art for everyone,” releases new original editions weekly. Each edition is available in three sizes: 8 × 10, 11 × 14, and 16 × 20, and are created in quantities of up to 200, 500, and 2,000 respectively. The smallest size always sells for $20. Changing attitudes towards multiplicity, new technologies, and mass production has made it possible to produce editions more attainable than many handmade prints. Common to the printmaking community is the exchange portfolio, which sidesteps the usual economic exchange for goods. At the 2009 Southern Graphics Council Conference in Chicago there were fourteen curated exchange portfolios on view with prints by approximately two hundred and forty artists, myself included. This outpouring of prints champions the egalitarian potential of the print and cooperative exchange over economic value. However, they are exchanged amongst an exclusive and limited number of people and continue to satisfy a need for both autonomy and community.

If prints are much like other unique works of art, how do we evaluate their multiplicity in the context of production on a globalized scale? How can the handmade multiple counteract the ubiquity of other goods? And, why choose a process that allows us to make more of something when we are already surrounded and inundated, by uniformly?

Throughout the day most of us use things we have not made, do not understand, and could never fabricate on our own. This disconnection is the baseline for much of our daily lives and is perhaps the crux of the continued engagement so many of us have with printmaking. It allows us to participate in the world of production but remain firmly rooted in individual expression and craftmanship, if consumerism allows us to align ourselves with different lifestyles and subcultures while defining our personal preferences and desires, making by hand becomes the reverse of this, while still paralleling this consultation. Artists working within the field of printmaking often share traditions, conventions and innovations that provide a sense of connection. Their activity reinforces human limits through the idiosyncrasies of the handmade and through limited dispersion. It makes up for disconnection by providing the possibility of a positive relationship between production and consumption.

These speculations and questions I feel are consequential in determining the position printmaking holds within the arts and the larger culture, and in gauging its democratic potential in a world where consumerism and digital communication are pervasive.


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Kevin Haas, Emerald City, Dunstans, etching + 18 x 18, 2009.
Courtesy of the artist.
Poetry in Motion,
Two Artists
Hit the Road

Thoughts on My Art Practice: Ideas of Democracy and Distribution

John Hitchcock

I commit my artistic research to issues revolving around cultural, social, and political identities by creating environments of multiple views through mixed media installation, printmaking, assemblage, and performance/action. I use complex formal arrangements consisting of found objects, photographs, paintings, prints, video, and music, exposing the viewer to objects that will interact with all their senses.

To represent an idea or concept through art in a public setting is inherently political. You cannot avoid this representation and someone will have an opposing opinion. My multimedia artworks encourage viewers to take part in interactive games and receiving small hand-printed Give-Away art and printed objects for participating. The Give-Away reflects a traditional honor dance performed at Native American pow-wows or social gatherings where money or gifts are presented to visitors, family members, and singers at the drum as an offering. I use the “printed multiple” as a small token of visual language for this exchange. The objects and Give-Away prints are idealized interpretations from American history and images from the reality of life in rural and city environments. The Give-Away also refers to the mass marketing imagery we are inundated with in contemporary American consumer culture such as advertising on billboards, small printed bills, television, junk e-mails, and pop up advertising on the internet.

The dissemination of printed information through multimedia projects and collaboration is a fundamental part of my studio practice. The approach in my interactive artworks is to bring the art directly to the viewer. My installations and Give-Away prints consist of mythological hybrid creatures (buffalo, wolf, boar, deer, moose) and military weaponry (tanks and helicopters) based on my childhood memories and stories of growing up on indigenous lands (United States Government lands) in the Wichita Mountains of Oklahoma (a wildlife refuge) next to Fort Sill in Lawton, OK (the largest field artillery military base in North America). I use these images to question the viewer’s perception of American history in order to create a dialogue that can lead to socio-political action and solutions.

I travel to regional and international venues such as museums, civic municipal buildings, and community centers to participate in round-table discussions, present artist talks, and give workshops, using my art to create a dialogue between academic and non-academic communities. Through these actions I am exploring personal views to seek a deeper understanding of community on a global scale. By communication with international and regional artists, I discover both commonalities and differences in cultural experiences and then interpret my views through my art. All efforts are put into building international relations that strengthen and facilitate new creative and intellectual possibilities for my students and my community.

For more information please visit:
http://www.hybridpress.net
http://inkteraction.ning.com
http://www.printeresting.org
Democracy invokes propaganda in the best sense. How people present information can influence the direction of dialogue. Artists expand that dialogue, tackling issues that the government or political leaders are often unwilling to undertake. Art intersects arguments based on feeling as well as thinking intuition as well as logic. Too often people do not allow themselves to consider topics such as love and intimacy publicly without retreating into a certain cynicism or feeling discomfort about being exposed or vulnerable. Whether an artwork supports or challenges viewers often assume that the work is likely subversive. This affords a certain permission. The viewer may participate more freely in dialogue generated by works of art, which create a more playful space for the consideration of such subjects.

The playful real-time interactions of Love Buttons, Love Bites can displace cynicism and facilitate community interconnectedness. The simple act of interacting an intimate device, a personal intrusion into public space—a practice of creating an endless series of personal connections in an ordinary impersonal realm—can influence and shift our daily discussions on issues such as war, health care reform or the stimulus plan. During these public events where Love Buttons, Love Bites have been presented. I have witnessed the intimate interactions spreading like a virus, the series catalyzing a shift in public discourse, contact-by-contact, one conversation at a time.
Become A Member!

The Mid America Print Council is a community of printmakers, papermakers, book artists, art historians, curators, collectors, and anyone who loves works on and of paper.

Check your address label for the date after your name – that’s the last year that you paid dues. A sincere thank you to renewing members for their paid support of the Mid America Print Council and a warm welcome to newcomers. Don’t miss our 2009-10 issues of The MAPC Journal.

Please join us for another year! Send in your membership form and dues now.

Your MAPC Membership includes:

- A subscription to The Mid America Print Council Journal. The MAPC Journal is published bimonthly and features articles, essays, and reviews.
- Discount subscription rates for MAPC members to Contemporary Impressions, the journal of the American Print Alliance, and discounts for subscribers to post work on the APA’s new Internet Gallery at: www.printalliance.org
- Calls for participation in MAPC Members Exhibitions.
- Eligibility to attend MAPC Biennial Conferences.
- Monthly MAPC Newsletters and weekly columns on our website to keep you in touch with our membership and the current goings-on in the print world.
- The MAPC Blog and use of the MAPC Listserve.

2010 Membership Form

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<th>Membership Categories</th>
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<td>Regular</td>
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- New Membership
- Renewal
- Yes, I am paying for two years.

Please send a check, payable to MAPC, to:

Kristin Powers Nowlin, Treasurer
835 Grant Street
Cape Girardeau, MO 63701

Include a photocopy of your student ID if applicable.

Name ____________________________________________
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- Yes, please sign me up for the MAPC Listserve.
- Please remove my name from the MAPC Listserve.
- This is a new address. My old address is:

American Print Alliance
Contemporary Impressions

Keep up with the exciting dialogue about contemporary prints!

The American Print Alliance is the non-profit consortium of printmakers’ councils in the U.S. and Canada, including the Mid America Print Council. Representing over 6000 artists, we inform the public and museums about prints and provide you with insights and inspiration for printmaking, the most contemporary of arts.

Contemporary Impressions is the only American journal devoted entirely to critical literature about contemporary print arts. The journal emphasizes printmaking’s intentional and informed commentary on its conceptual role in all contemporary art, considering print’s synthesis of fine and commercial art, high and low, craft and appropriation, precious collectable and democratic expression. Articles, interviews, exhibition and book announcements and reviews complete each 32-page duotone issue. The focus is on innovative printmaking that challenges boundaries and provokes thought; with insightful, readable texts that are accessible, not opaque. Thus the journal itself serves a major function in our goal of promoting a dialogue about the most significant conceptual and theoretical issues in art and society, inspiring and strengthening printmaking around the world.

Please contribute to the Kenneth Kentlake Memorial Fund for Student Subscriptions in honor of our founding board member extraordinary artist, dear friend & exceptional teacher. A few dollars from each artist adds up to many student subscriptions.

The Alliance is a Benefits Affiliate with Freelancers Union, providing access to group-rate health, life and disability insurance with a waiver of the application fee. Use the link from the APA homepage.

Learn more about the American Print Alliance and subscribe to Contemporary Impressions at www.printalliance.org

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