Letter from the President

It is always energizing when spring finally arrives and we find ourselves amid a fresh, new world. This spring there’s a fresh, new approach and look for The Mid America Print Council Journal.

This past fall our editor for the Mid America Print Council Journal, Joel Peck, decided it was time to direct his attention to other interests that had been set aside while he was dedicating so much of his time and effort to the Journal. For five years Joel did a terrific job pulling together an interesting range of essays, reviews, theoretical papers, and technical articles. Thank you so much, Joel, for the care and hard work you have given to help keep our organization well informed and connected.

As the new MAPC President I have taken this opportunity to reconsider the Journal’s editorial structure and design. This year the MAPC Journal has co-editors, Mary Hood, assistant professor of art at Arizona State University, and Erik Waterkotte, an assistant professor in the department of art at Minnesota State University Mankato. Together, Mary and Erik have worked over the last several months to develop a new editorial approach to the Journal. We hope that you will find their ideas to be inspiring and challenging.

MAPC has reconsidered the Journal’s design with several ends in mind. First, the Journal should reflect the diversity of contemporary printmaking and our organization’s membership in a current, open, and easily accessible arena. Second, this is a time to cut costs for the health of our organization and our individual finances. By reducing expenses we are able to better support all of MAPC’s missions while continuing to keep our membership fees accessible for all. And third, as producers of printed matter we should take an ethical approach to our relationship with the environment. By consuming less paper and printing on paper made of 30% recycled content using soy based inks we lessen our environmental impact. Printmakers are progressive by nature; this new approach to the Journal puts MAPC ahead of the curve, where we belong.

I would like to thank John Smith at the University of Wisconsin-Stevens Point who designed the Journal for the past eight years. John has done a wonderful job of orchestrating the diverse materials that Joel has gathered into the cohesive, easily approachable journal that we have all enjoyed. Soon we will have an archive of these past issues available on the MAPC website. design x nine, a senior graphic design studio within the Myers School of Art at the University of Akron, under the leadership of John Morrison and Janice Troutman, will now be handling the design and production of the Journal. Welcome to this fantastic team of students and faculty.

Back in February, as we continued to learn of the depth of the nation’s economic crisis, I heard a report on National Public Radio about the origins and current pervasiveness in businesses and organizations of the phrase “do more with less.” I thought for a bit about MAPC and how we have always tried to do more with less: we have made a point of keeping membership fees low and affordable. I realized that we needed to change how we define and use our resources. We should instead do more with a remarkable asset that we already have in place... YOU! Our membership is a wealth of energetic artists and print advocates with a diverse range of talents and interests. The MAPC board would like to invite you to become more involved in the efforts of our organization by encouraging you all to consider how you can contribute to MAPC and its mission. Whether it’s submitting an idea or an article to the journal editors, writing for one of our new web columns, participating in discussion on our blog, hosting a MAPC members’ exhibition, or urging your university or printshop to join MAPC as an institutional member your efforts can help the Mid America Print Council become a richer part of the greater printmaking community. Please contact us at mapc@midamericaprintcouncil.org with your ideas and contributions.

Best wishes to you all for a productive spring and summer.

Charles Beneke

On the cover:
Hello and Welcome!

As your new co-editors of the Mid America Print Council Journal we are embracing the necessity of change. This is evident in the new design and format making the publication accessible, cost-effective, and environmentally friendly while expanding content, style, and interactivity. Each issue will focus on a central theme explored by presenting articles, reviews, interviews, and images that are an honest reflection of our community. We are confident you will find our ideas exciting, challenging, and most importantly inspiring to your own studio practice.

The language of printed images and words are powerful tools of mass communication, vital to the democracy of collective voices in the digital age. Coupling these tools with the distinction of a skilled creative practice instills contemporary printmaking with its far-reaching currency. Our inaugural theme, "The Language and Syntax of Printmaking", is explored through theoretical examination of aesthetic practices, humor, as critique, observation of historical record, and a skilled creative practice instills contemporary printmaking with its far-reaching currency. Our inaugural theme, "The Language and Syntax of Printmaking", is explored through theoretical examination of aesthetic practices, humor, as critique, observation of historical record, and

As we continue crafting new and challenging issues of the Mid America Print Council Journal we want to hear your feedback. You are our best resource in exploring the many aspects of contemporary printmaking and creating a strong context for dialogue within our dynamic community. To integrate the newly established MAPC blog with the Journal we are introducing "Letters to the Editors" and "The Next Question" segments; inviting your commentary about each issue. Beginning in the Fall/Winter 09 issue we will print some of your commentary in the Journal. "The Next Question" will pose a question to you, the reader, relating to the contextual framing of the next issue and invite your responses and ideas on the blog at www.mapcblog.wordpress.com.

Lastly, we offer a hearty thank you to all of our contributors for their time, valued insights, probing questions, and collective efforts! We also thank Joel Peck and John Smith for their hard work and service to MAPC and the Journal.

Best Wishes,
Mary Hood
Erik Waterkotte

Mary Hood is an assistant professor at Arizona State University teaching intaglio, digital, processes, and bookforms. 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 Ringling School of Art and Design. Hood has been exhibited widely throughout the United States and abroad including in Denmark, Bulgaria, Italy, France, and Estonia. Additionally, Hood is the recipient of numerous residencies, publications, and awards for her work most recently receiving the 2008 Faculty Achievement Award and the 2006 Award for Public Scholarship. Please visit art.asu.edu/faculty/staff/selectOne.php?ID=269& for more information.

Erik Waterkotte is an assistant professor at Minnesota State University Mankato. Waterkotte has shown his mixed-media printwork both nationally and internationally including the Hong Kong Graphic Arts Festival, Pacific States Print Biennial at the University of Hawaii-Hilo, SNAP Gallery in Edmonton, Alberta Canada, the Kloster Bentlage Gallery and Limited Gallery both in Germany. His most recent solo-exhibition was at the Hemingway Gallery. Boise State University. Waterkotte received his BFA from Illinois State University and his MFA from the University of Alberta. Waterkotte has been a visiting artist at several universities throughout the United States and recently the recipient of a Minnesota State Arts Board Research Initiative Grant. Please visit eirkwaterkotte.com for more information.

Contributors

Dana Claxton
Dana Claxton is an interdisciplinary artist of Hunkpapa Lakota Sioux ancestry whose studio practice includes film and video, installation, performance and photography. Her work is held in public collections, including the Vancouver Art Gallery, Winnipeg Art Gallery and the Art Bank of Canada. Her work has been screened internationally, including the Museum of Modern Art in New York and the Walker Art Center in Minneapolis, and the Sundance Film Festival and Hong Kong. In 2007 Claxton became an Eteljiŋk Fellow supported by the Liy Foundation and in 2003 Dana was awarded the prestigious VIVA Award from the Doris and John Shadbolt Foundation for her community-based contemporary art in Vancouver, Canada. Please visit danaclaxton.com for more information.

Whitney Korstange
Whitney Korstange is currently a Master of Fine Arts candidate in printmaking at Arizona State University and will be completing her thesis exhibition by May 2010. Korstange graduated from Purdue University in 2006 with a Master of Art and Albiaan College in 2004 with a Bachelor of Fine Art. Currently Korstange is the president of Arizona State University’s Printmaking Student Association and was recently awarded “Best in Show” during the 4th Annual PSA’s Member Juried Exhibition. Other awards include receiving ASU’s Special Talent Award in 2007 and 2008 and was well as the honor of being the recipient of the University Graduate Fellowship in 2007.

Jeremy Lundquist
Jeremy Lundquist, born in California currently teaches in the Printmedia department at The School of the Art Institute of Chicago. Previously Lundquist taught at the Milwaukee Institute of Art and Design and UWM - Milwaukee. His current work in print, drawing, installation, cut and collaged paper examines and organizes deeply specifically the mundane and outsized objects of Middle America. Lundquist has exhibited his work throughout the Midwest, Spain, and China and been an artist-in-residence at Ox-Bow School of Art, Harald Arts, and Kala Art Institute. He received his BA in Studio Art from Grenfell College and his MFA in Printmaking from Ohio University. Please visit www.drawerlotis.com/jeremylundquist for more information.

Jaime Quick-to-See Smith
Jaime Quick-to-See Smith uses humor and satire to examine myths, stereotypes and the paradox of American Indian life in contrast to the consumerism of American society. Her work is philosophically centered by her strong traditional beliefs and political activism. Smith is internationally known as an artist, curator, lecturer, printmaker and professor. She was born at St. Ignatius Mission on the Flathead Reserve and is an enrolled Flathead Salish member of the Confederated Salish and Kootenai Indian Nation. She holds four honorary doctorates from the Pennsylvania Academy of the Arts, the Minneapolis College of Art and Design, Mass College of Art and the University of New Mexico in 2000. She is currently chair of the Department of Art Education and Design and UW - Milwaukee. His current work in print, drawing, installation, cut and collaged paper examines and organizes deeply specifically the mundane and outsized objects of Middle America. Lundquist has exhibited his work throughout the Midwest, Spain, and China and been an artist-in-residence at Ox-Bow School of Art, Harald Arts, and Kala Art Institute. He received his BA in Studio Art from Grenfell College and his MFA in Printmaking from Ohio University. Please visit www.drawerlotis.com/jeremylundquist for more information.

Justin Quinn
Justin Quinn received his MFA from the University of Iowa and his BFA from the University of Wisconsin-Superior. He is an assistant professor of art at Saint Cloud State University where he teaches to work during the warm months. Upcoming shows include “Keep Out This Frost” at Cain Schulte Gallery San Francisco and “Justin Quinn/Linda Karshan” at Cain Schulte Gallery Berlin.

Dr. Kelly Donahue-Wallace
Dr. Kelly Donahue-Wallace received her Ph.D. in Spanish Colonial art history from the University of New Mexico in 2000. She is currently chair of the Department of Art Education and Art History and associate professor of Latin American and European Baroque art at the University of North Texas. She is the author of two new books: Art and Architecture of colonial Latin America, 1521 – 1821 and Teaching Art History with New Technologies: Reflections and Case Studies. Her work addresses the history of prints in eighteenth-century Mexico City and the function of prints in the colonial context. Her studies of Mexican prints have appeared in print Quarterly: The Americas, Colonial Latin American Review, Colonial Latin American Review, Mexican Studies/Estudios Mexicanos, and the Andes de los Artistas (de la Estética). Dr. Donahue-Wallace is the recipient of a Fulbright-Garcia Robles Fellowship, numerous University of North Texas Faculty Research and Teaching Grants, and the Bernardo Mendel Visiting Faculty Fellowship from Indiana University.
### Letter from the President

Charles Beneke, MAPC President

Visit the online Mid America Print Council Journal at www.midamericaprintcouncil.org to read online or download print-your-own MAPC Journal pdfs.

There’s a new future for the Mid America Print Council Journal! We’re updating our look, reconsidering our approach, cutting costs, and creating more open and accessible publications all with the greater goal of improving support for all of our missions and keeping membership fees affordable for all. Read more about this initiative in the Letter from the President in the online MAPC Journal and join us in celebrating this exciting new educational opportunity for MAPC.

### New Directions in Type

Justin Quinn

Justin Quinn discusses his working processes of combining the use of type with copperplate intaglio and relief as he deconstructs chapters of Melville’s Moby Dick into layered configurations of the letter E.

### Towards Theories of Printmaking

Dr. Kelly Donahue-Wallace

Explores the language of “printedness” by drawing a compelling analogy between late 18th C. Mexican print practices and contemporary printmaking’s potential to align itself with developing critical theories.

### In Memory of H.C. Cassill

Fred Hagstrom

A thoughtful remembrance of the artist, instructor and mentor H.C. Cassill, 1928 - 2008.

### Mapping(ing) Documenting Intersections

Whitney Korstange

A Week in the Life: Whitney Korstange reflects on the communal nature of the studio by recounting the week-long experience shared between fellow graduate colleagues and five contemporary Native artists during the Mapping(ing) project.

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### Print Slang

A humorous, albeit practical, lexicon of printmaking studio vernacular from across the country; introduction and editing by Erik Waterkotte.

Throughout publication.

The printmaking studio is a communal working environment, and often a unique language develops between printmakers. In this and future issues we will be compiling your vernacular, slang, and colloquialisms. You will find the terms, definitions, and uses of the developing language of printmaking throughout the margins of this issue from the latest slang to some historical lingo. For consistency and humor we have edited the entries to reflect a lexicon style manual. It was a lot of fun to compile these and we hope you enjoy reading them as much as we did.

It is worth noting that although we received multiple entries for Wonky (also spelled Wonkie), they were not included. Wonky is a recognized word in the English language and from the submissions we received it is being used correctly (meaning: unsteady, wrong, awry, or askew, from the English dialect, probably an alternation of the word Wankle, www.merriam-webster.com). Multiple entries were also received for the naming of many, as of yet unidentified, debris and detritus of the process. Whenever possible, we have provided notes in these entries to allow for cross-referencing.

In addition we received submissions that were related to print studio effigies and lore (e.g. the Printergeist that haunts Massosoit Community College, submitted by Mark Phelan). Although lore and effigies can significantly contribute to language, for this feature we focused just on presenting new terms and their uses. However, due to the intriguing submissions we received we are considering featuring printmaking studio effigies and lore in a future issue.

We want to thank everyone that sent something in. We will be continuing this feature in the journal so please keep sending in your print slang to Erik Waterkotte at erikwaterkotte@gmail.com.

Enjoy your reading!

Erik Waterkotte
How do we think about prints? What do we expect them to do or to perform for us? What crosses our minds as we hold them in our hands and admire them on the wall? What constitutes a print at all and how do we feel about printedness or us? What crosses our minds as we hold them in our hands and admire them on the wall?

How do we think about prints? What do we expect them to do or to perform for us? What do we feel about printedness or us? What crosses our minds as we hold them in our hands and admire them on the wall?

As a historian of Latin American art engaged for the last 15 years in studying the history of Mexican prints, I have in some ways none of the credentials necessary to ask these questions. I am not an artist, a critic or a theoretician. I don’t work with contemporary artists very often. Instead I began looking at prints that inspired paintings and then became fascinated with the prints themselves. My first projects looked at the Mexican printmaking profession and how it operated. Then I considered prints and the censoring powers of the Inquisition. This led me to examine how viewers responded to prints, what they expected of them, and what they wanted prints to do that paintings could not. And here I encountered printmaking’s under-theorized aspect. To begin to address this question, let me use a current research project as a point of departure.

My current research examines a 1796 engraving (Figure 1) in its context. The print was made in Mexico City by Joaquín José Fabregat, the director of copperplate engraving at the Royal Academy of San Carlos, the first art academy in the Americas. Like most academic engravings at this time, it is reproductive rather than original and informational rather than creative. It reproduces a drawing made by academy painting director Rafael Ximeno y Planes of the newly renovated main square of Mexico City. The square had been redesigned by academy director Rafael Ximeno y Planes of the Royal Academy of San Carlos, the first art academy in the Americas. Like most academic engravings at this time, it is reproductive rather than original and informational rather than creative. It reproduces a drawing made by academy painting director Rafael Ximeno y Planes of the newly renovated main square of Mexico City.

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this function, as its entirely reproductive rather than original purpose, offered profit sent back to Spain of the academicians’ good efforts. The academy statutes baldly declared that since engravers never created their own designs and only worked from the drawings of others, they did not need instruction in art theory or education beyond basic drawing. Their role was, nevertheless, crucial for the success of the medium or its rebirth by the German process. Even contemporary woodcuts make us, nevertheless, crucial for the success of the work for fear of validating or even liking it, and artists and art historians turn tail before a print because they do not understand the technological and mechanical processes involved, printmaking’s fussiness and order, mezzotint experimentation with its autographic potential, lithography still carries some scrutiny to reveal their printedness. And while Kraus explained that photography rapidly became a “major tool for conducting an inquiry on the nature of art,” printmaking was kept out of the discussion, likely for the biases, fears, and assumptions I mentioned earlier.9 Print historians cast about for writing that places print within the discourse on “art” have little more than Walter Benjamin’s “Work of Art in the Age of Mechanical Reproduction,” which has very little to say about prints.10 Recent writing by Ruth Weisberg has noted the lack of print theorizing and approached the question seeking an aesthetic understanding of prints.

The literature has likewise set up categories of printmaking that shape our perception of the images as we seek to classify each work we encounter. Is it artistic, informational, didactic, propagandistic, public, private? As a result, we tend to cluster in camps with those who admire the functional history being little interested in the artistic, and the artistic print’s champions lamenting their medium’s functional roots and the persistence of that image even when immensely creative printmaking abounds. Whether we are masters of prints, print collectors, print historians, critics, or simply viewers, I believe that we carry this baggage with us as we look at a print. And even those who reject the label of printmaker and incorporate the technologies of printmaking into a creative artistic practice differ in medium-specific naming, confront the nature of printmaking and the assumptions about it at every turn. But we have yet to theorize this sufficiently, certainly, compared to photography. In a 1999 article titled “Reinventing the Medium,” Roland Kraus referred to photography’s emergence as a theoretical object—the discussions that revealed that the photograph itself regardless of what it represented had an impact and bore meaning. She pointed to Roland Barthes’s revelation that photography flooded the viewer into not seeing its falsity its constructions, manipulations, and framings.11

Despite being older by half a millennium or more, printmaking has yet to fully emerge as a critical object, or at least one concerned with the attention of this kind of theoretical analysis. Perhaps printmaking is simply not as seductive historically in its ties or lacked the instant familiarity we all have with photographic images, a familiarity that encourages us to wax philosophical about it. Even as much of printmaking tried to reproduce paintings, these engravings, etchings, mezzotints, and lithographs did not fool anyone. The maker’s role was always visible and present, and even digital reproductions of paintings need very little scrutiny to reveal their printedness. And while Kraus explained that photography rapidly became a “major tool for conducting an inquiry on the nature of art,” printmaking was kept out of the discussion, likely for the biases, fears, and assumptions I mentioned earlier.9 Print historians cast about for writing that places print within the discourse on “art” have little more than Walter Benjamin’s “Work of Art in the Age of Mechanical Reproduction,” which has very little to say about prints.10 Recent writing by Ruth Weisberg has noted the lack of print theorizing and approached the question seeking an aesthetic understanding of prints.11


But if critics and historians have largely avoided theorizing printmaking, artists have not and for the last 50 years have engaged these issues, acknowledged the unarticulated expectations and assumptions, calling them out, subverting them, and charting us for having them in the first place. While there are many artists who have engaged these questions, let me single out just a few.

• Andy Warhol printed a box using an industrial process, and made paintings that weren’t paintings at all but prints that he barely touched. His works were at once the most brazen demonstration of printmaking’s conflict between the commercial and the artistic, a spitball in the eye of the notion of the solitary genius, and a biting commentary on singularity and multiplicity. He may have argued for their superficiality and his own but Warhol’s “paintings” tapped the very core of print history.

• Although they also made their own printed images as well, I am fascinated by Jake and Dinos Chapman for drawing on an edition of Francisco de Goya’s prints. Images as well, I am fascinated by Jake and Dinos Chapman for drawing on an edition of Francisco de Goya’s prints. By indelibly touching his own, but Warhol’s “paintings” tapped the very core of print history.

• Finally, I love Bruce Connor’s Thumbprint 1965 done at Tamarind. Connor arrived at the press for a residency but found Tamarind’s obsession with its own image and professionalism stifling. So, as the well-known story goes, he asked for the largest limestone slab to be prepared and when it was, he marked it only with his thumbprint. While Connor did it to thumb his nose at the ultra-serious environment of the fine art press and the notion of the master printer is an important lesson as the printmaking community reckons with new processes. It is to take us seriously ourselves to find beauty and power in what we do. But when it is an exclusivity places firm boundaries around itself, rules that cannot be violated, it is buying into the very hierarchies that kept prints isolated for so many years.

But now we have entered a post-medium environment—we must re-examine a reductionist, literalist, essentialist discussion of medium born in the writings of the champions of high modernism, specifically Clement Greenberg, who called for avant-garde art to “re-authenticate” the medium. This is clearly happening in printmaking. Even the most cursory look at contemporary printmaking reveals that it defines medium—or process-specific labels and even call into question whether we can identify it as printmaking at all.

But as with our nation’s own uneasy relationship with its diversity, the “melting pot” metaphor and goal is problematic. Diversity should be embraced and differences celebrated—one not better than the other just different, and interesting. Policing borders—what is American, or what is printmaking or more powerfully and poignantly—what is NOT American or NOT printmaking is toxic and counterproductive.

To close, let me return to a few of the questions posed by the Chair of the recent Printmaking as a System of Language session at the 2008 Mid-America Print Council conference:

1. What is the critical and analytical understanding of the language of printed printmaking processes?

Prints are different. From a historical perspective, even when printmaking was largely reproductive, existing primarily to reproduce printed and sculpted images and to convey information that was not its own, they were different.

2. How does the specific graphic identity of individual processes define meaning?

Each process has an intrinsic aesthetic experience, the expectations of each medium. What most fascinates me, and what I discuss in the history of prints class, is the artist who exploits the inherent potential of each printmaking process: the fifteenth-century block cutter who embraced the surface because that is what woodcut does best; Albrecht Dürer, the cutter who embraced the surface because that is what woodcut does best; Albrecht Dürer, the cutter who embraced the surface because that is what woodcut does best. But as with our nation’s own uneasy relationship with its diversity, the “melting pot” metaphor and goal is problematic. Diversity should be embraced and differences celebrated—one not better than the other just different, and interesting. Policing borders—what is American, or what is printmaking or more powerfully and poignantly—what is NOT American or NOT printmaking is toxic and counterproductive.

To somehow find a place where printmaking’s boundaries firmly exist and to exclude those who operate outside those boundaries poorly is the best way to perpetuate the very practices that operated to exclude printmaking from much of the history of art.

3. What are the historical influences that have led us to this, or can we guide us as we look for methods of incorporating another graphic identity specifically digital printmaking into a well-established system of language?

Printmaking has a long history of innovation and adopting other processes—of seeing the advantages and the potential of the new process and embracing it, exploring it, finding its limits, and questioning its purpose (Figure 4). To somehow find a place where printmaking’s boundaries firmly exist and to exclude those who operate outside those boundaries poorly is the best way to perpetuate the very practices that operated to exclude printmaking from much of the history of art.

Printmaking has a long history of innovation and adopting other processes—of seeing the advantages and the potential of the new process and embracing it, exploring it, finding its limits, and questioning its purpose.
Map(ing) Documenting Intersections: A Week in the Life

Whitney Korstange

Map(ing), a collective community-based project conceived of by Assistant Professor Mary Hood and implemented by the graduate students of Arizona State University, School of Art’s Printmaking Program, was an opportunity for the sharing of cultural, visual, language, and identity. This five-day event, January 12-16, 2009, focused on the five Native artists with little or no printmaking experience, to create a limited edition print. All had a committed artistic vision and a willingness to work as a collaborator in an educational setting. Using the unique vehicle of printmaking to facilitate varied intersections, this project cultivated an environment of communication, diversity, mentoring and appreciation of place and people. This inaugural, soon to be biannual event is developing a permanent collection of the editions in the ASU Art Museum Print Study Room.

What follows is the voice of the participating students—their reflections, anxieties, and triumphs.

Continually I am learning that printmaking is a communal art form. In the school setting presses, ink slabs, and other materials are often in a shared space. This may intimidate many young artists. Truthfully adjusting to the working dynamics of a printmaking studio bothered me. Though I may still relish the few times I am alone working, I have come to embrace and appreciate the communal workspace. The shared studio space is where I can see what classmates are working on, troubleshoot technical problems, give advice, and dance to the radio.

Recently my classmates and I had the opportunity to expand our definitions of a communal studio. Map(ing) was a collaborative print exchange uniting Native artists both American and Canadian. Five artists participated and were assigned a pair of Arizona State University graduate students. The teams had one week to finish a small edition. Collaboration happened twofold: by working with an established artist and by working in tandem with another peer. Honest dialogue needed to happen in order to articulate someone else’s artistic vision and figure out how a joint print practice would happen.

The Map(ing) project was a unique experience. By connecting cultures Map(ing) was a striking example of respect. Each team had special challenges and different discussions. This article could voice many of those discussions, but as a student, I am choosing to write about the learning aspect of the project. In a time rumored with budget cuts a project of this magnitude is worth more than the initial effort. An effective teaching tool Map(ing) taught community, an open dialogue about culture and vernacular, establishing goals, time-management, and technical troubleshooting. This was more than any individual print class could offer. As a graduate student I have to focus on these matters daily, but a higher level of accountability occurred when printing for and with another artist.

Each morning the student printers would meet, set goals for the day and assess progress. The results would often be scattered when we finished working in a print shop. Stringing to complete goals became imperative given the quick turn around we had to complete the project. Graduate student Olivia Timmons commented, “setting goals will only get you so far and things will always take a lot longer than you think. One must be committed to put the time into the project no matter what.” Many unforeseen challenges occurred during the week, and it was imperative to think ahead. It occurred to Mohammad (Javaheri), graduate student, that, “while Randy [Kemp] was doing a monoprint he was thinking of the five next steps.” We as a group constantly needed to be aware of the project’s status in order to finish the week. It was essential to track our progress from day to day.

A definition of collaborate is to “co-operate.” The Map(ing) project worked under this model. “Each teammate” observed Zac Zetterberg, graduate student, “should be aware of their individual role and stick to the plan.” When you try to take over someone else’s role the team starts to break down.” Every member of each group had responsibilities and goals that needed to be met in order for the project to continue moving forward. Working with artists with limited print knowledge helped us realize the importance of the students’ role within the team making the artist reliant on our knowledge for technical success and completion of their project. Communication and trust ran between the groups and the tensions both fell and rose as the week progressed. As an understanding and friendship between the teams grew the tension of working with a stranger fell away and at the week’s end approached the pressure of the deadline raised a new stress among the printers. While the week had its ups and downs, shared stresses, the project was immensely successful. Each team worked well together; shared a lot of laughs, insights and opened wonderful dialogues between artists, students, faculty and community.

Team Garcia consisted of assistant professor, Santa Clara Pueblo artist, and graduate student artists Kathleen Moore and Nicole Dowgwillo. Looking back on a five-layer screen print Kathleen Moore observes, “the week as a whole was immensely successful. It seems that every collaboration had a different dynamic, and our team had a really great working relationship.”

Team Kemp went beyond the visual artistic collaboration, performing as a musical trio at the Working Proof exhibition and fundraiser at the end of the week. Randy Kemp of Phoenix, Arizona worked with Mohammad Javaheri and Zac Zetterberg graduate student artists creating twenty monotypes through the week. The Map(ing) project brought not only artists of different cultural backgrounds, but also brought together artists from different disciplines. Since the goal was to make prints, it was amazing to see how these differences merged together in the form of a print” reflected Zac Zetterberg.

Team Stevens embraced the variety in printmaking over the five days, creating a mixed media lithograph. Artist Yolanda Hart Stevens, from the Gila River Reservation in Arizona, worked with graduate student artists Gabriella Munoz and Olivia Timmons stretching their working habits in the process. Olivia felt “there was a real sense of a partnership among teams, all of us were so committed to seeing the project through to the fullest, and it created a bond.”

Team Yazzie brought artist Steven Yazzie, of Phoenix/Arizona together with Jacob Moders and Matthew McLaughlin. Working within photographer Yazzie’s limitations this dedicated team needed to continue printing beyond the initial week to complete their edition. Matt credits the group’s success with Steven Yazzie’s interest in the process. “We had a relaxed dynamic to the group Yazzie had an idea and we were able to facilitate it really well. It was a strong collaboration because he so involved. It was not just us making something for him; he was constantly discussing the project with us.”

Team Claxton was made up of artist Clara Claxton of Vancouver, Canada, and graduate student artists Brett Schiefer and myself, Whitney Korstange. Our team worked on mixing digital imagery with relief printing for the first time. Team Claxton worked on mixing digital imagery with relief printing for the edition. “We definitely hit the ground running,” reflects Brett. “A lot of learning took place on all accounts—both technically and in regards to collaboration. The Map(ing) project was one of those opportunities that doesn’t come along everyday and [we were] able to make the most of it.”

While each team had individual memories of the week, the communal space we shared under the guise of collaboration became the backdrop of the project. We were all able to share in each other’s glories and pitfalls while working on the Map(ing) experience. The Map(ing) project brought people together; a merging of experiences, cultures and ideas that is a unique collective experience credited to the open nature of the print studio.

For more information about the Map(ing) project, artist biographies, finished prints, links and much more please visit asumap.org

Yo Red Feet.

Credit: Photographic courtesy of Mary Hood.

Printmaking at the Edge was first published three years ago and has spawned a touring exhibition and portfolio as well as conference panels and many less formal discussions. This personalized survey of what is happening in printmaking will officially be distributed in the United States on April 1, 2009, perhaps as a prelude to Noyce’s next project, Printmaking Beyond the Edge, which is slated for a 2010 release. The design of the book is somewhat lackluster, but the artists covered are diverse in their interests, locations, backgrounds and ultimately their work.

Delving into each artist section, one finds that Noyce has spent the time necessary to get to know these artists, their ways of working and their ideas on a very personal level. He seems to fully appreciate how Davida Kidd’s process brings about her ‘dark imaginings’ while also being progressive and socially just. He remarks on the shallow values of so much else in the contemporary world, or to seek to understand how the arts can assist in the building of a fairer, kinder and more just society. I think it best to conclude that what lies beyond the edge in printmaking will be of interest, but what lies firmly at the edge and what bubbles within will also continue to provide sparks. As a community it is our role to continue to push forward our own surveys of what is happening in forms similar and disparate from Noyce’s admitted personal reflections on the state of print. These will hopefully continue to find their way to traditional publication and exhibitions but also reach us via blogs, webpages, and digital databases.

New Directions in Type

Justin Quinn

“I look, you look, he looks; we look, ye look, they look.” Herman Melville from Moby Dick; or, the Whale

It seems that I cannot separate process from content. My prints and collages depend upon a source text, while finished works require to be seen in terms of manufacture. Additionally, my titles not only cite referenced chapters but also the exact number of characters used to make each piece. Since process and content are interconnected, why not touch on each in a short technical article about my work?

Individual letters are struck into copper plates using reverse face steel stamps and a well-balanced chasing hammer. The copper set on top of a flat iron block; has a tendency to warp and bend after multiple strikes and can be flattened by being passed through a press. The plate is then printed intaglio style, usually in combination with transparent surface rolls first onto western paper and subsequently onto scraps of Japanese paper for later use in collage.

But why use the letter E? It might have to do with the letter’s hierarchical placement at the top of eye charts, the frequency in which it is used in the English language or its subtle rectilinear properties. Certainly it can be described as a tool used to realize an abstraction of written language. It now replaces all other letters and becomes a universal letter (or Letter), and a string of E’s now becomes a generic language (or Language). This substitution denies written words their use as legible signifiers, allowing language to become a vacant parallel Language — a basis for visual manufacture. My source text, Herman Melville’s epic novel Moby Dick, is simultaneously emptied out and reconsidered.

It is not surprising that I regard repetition as the key to abstraction. Although repetition of a single character is employed ad nauseam, the recital of discrete language patterns and compositions are also central to the work. While I rework phases and sentences penned by Melville, I use repetition as writer; while I investigate and reinvestigate specific compositions I use repetition as a visual artist. In the former I place myself as Melville, in the latter as the monomaniacal Ahab who continually draws and redraws his charts in search of the white whale.

Individual compositions are responsible to their sources. Pieces based after Chapter 71, in which the insanity of the mutinous Archangel Gabriel comes in direct conflict with the insanity of Ahab, all share a kind of anti-halo arrangement while remaining unique in their treatment and character count. Explored again and again, these pieces reference the process of writing and rewriting through serial imagery collage and hand application. Just as the prints oscillate between reading and seeing, the process of making navigates the space between writing (rewriting or transcribing) and drawing (printing or collaging). Production is slowed to a crawl through repeated hammering. Countless hours are passed in solitude impressing letter after letter into copper Melville writes. Ahab searches and I do both. We look, ye look, they look.
In Memory of H.C. Cassill
Fred Hagstrom

I am convinced that at some point in each of our lives we will all need someone to take a chance on us, to offer us some opportunity before we have been able to prove ourselves. That is certainly the case for anyone seeking a teaching job. My chance came when I was hired by H.C. Cassill to be his sabbatical replacement teaching printmaking at the Cleveland Institute of Art. I got my start in teaching, but I got much more than that as Carroll became a mentor and friend. I count him as my third teacher after my grad and undergraduate professors even though I never had a class with him. What I did have were long and fascinating conversations about art and prints but also about broader issues in life.

I think anyone who ever spent any time with Carroll would share a smile of recognition when I mention what it was like to have these talks with him. He was one of those people who thought differently, who spoke in parables. You learned when you had the chance to meet him, and was honored to be his replacement. When I was hired to teach intaglio and relief I told Carroll that I had not done any woodcuts, and he replied that “there is nothing to know about it” - a characteristic partial truth meant to get you thinking about his real meaning. Carroll’s poetic manner of speaking carried over to his class assignments. Once I remember was the “Ivory Snow” print, where he would refer to the soap’s motto of being 99% pure. I went to a Goya exhibition with him and saw a print from the bull series, an etching in which nearly all of the plate was shrouded in darkness, with the snort of the bull’s steamy breath being the only spot of pristine plate surface. I asked him if this wasn’t a classic example of what he intended with his Ivory Snow assignment, and was rewarded with a smile and the glint in his eyes.

Carroll was among the early wave of University of Iowa printmakers when Mauricio Lasansky was building the program in the post war years. I have always had a great deal of respect for those early Iowa printmakers but even before I met Carroll his work had stood out to me from among that group. I had found examples of his work in exhibition catalogs. I was seeking a way to be respectful of the Iowa tradition, but to branch out and find my own voice. Carroll’s work, along with that of his contemporary at Iowa, John Paul Jones, had a distinctive quality. So I jumped at the chance to meet him, and was honored to be his replacement. When we met in the early 80’s he had spent years doing woodcuts the literal opposite of the intaglio tradition he had learned at Iowa. But the work was still clearly in tune with his early training. He got me started in woodcuts, but his influence on me was deeper than that.

He was precisely the person I needed to meet as I was leaving grad school and hoping to start a career, as well as trying to find my own direction in my work. I was hired to teach intaglio and relief. I told Carroll that I had not done any woodcuts. He replied that “there is nothing to know about it” - a characteristic partial truth meant to get you thinking about his real meaning. Carroll’s poetic manner of speaking carried over to his class assignments. Once I remember was the “Ivory Snow” print, where he would refer to the soap’s motto of being 99% pure. I went to a Goya exhibition with him and saw a print from the bull series, an etching in which nearly all of the plate was shrouded in darkness, with the snort of the bull’s steamy breath being the only spot of pristine plate surface. I asked him if this wasn’t a classic example of what he intended with his Ivory Snow assignment, and was rewarded with a smile and the glint in his eyes.

Carroll was a committed artist and teacher. He worked together with his wife, Jean Kabota Cassill, also a fine printmaker, producing an elegant and bold body of work. He remained active in showing, particularly at the William Busta Gallery in Cleveland. In heading the print department at the Cleveland Institute from 1957 to 1991, he influenced countless students. They were lucky to meet him and to see what he got out of his work during his retirement until his death in January of 2008 at age 79. I value his and Jean’s friendship. It is a big part of who I am today. I know that many in our community will miss him deeply.

Many printmakers give the plate a final polish with the hand-wipe or coups de mains. Evan Lindquist, Professor Emeritus, Arkansas State University Jonesboro, AK

Straight Up Printmaking slang (possibly beginning in the southeast) attributed to a younger generation of artists born with an email account and a laptop that references the creation of an image using one printmaking medium exclusively. Usage: “I’ve been working on a few straight-up etchings recently.”

Evan Lindquist, Professor, University of Virginia, Charlottesville, VA

Electric Slide slang of the Northern California region referring to motorized printmaking presses. Usage: “No, I’m not going to print on the Brand today. I’m going to print on the Electric Slide.”

Sarah Whorf, Assistant Professor, Humboldt State University, Northern California

Smile the Blankets: the phenomenon attributed to improperly backing plate and paper with newspaper before printing on an over-inked plate (see also Traveling Squishees and Spago). Usage: “Of course we know who slimed the blankets; his image is printed right on them.”

Sarah Whorf, Assistant Professor, Humboldt State University, Northern California

Levigations: A “pass” while graining. Usage: “I just finished graining my stone, I’d better make a stone hoodie for her.”

Sarah Whorf, Assistant Professor, Humboldt State University, Northern California

Stone Hoodie: A reusable paper cover for a litho stone. Usage: “I just finished graining my stone, I’d better make a stone hoodie for her.”

Sarah Whorf, Assistant Professor, Humboldt State University, Northern California

All Pooples pronounced ah-e-poop-o, it is...
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