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Letter from the Outgoing President

Charles Beneke is an associate professor of art at the Mary Schiller Myers School of Art at the University of Akron in Akron, Ohio where he is the printmaking area coordinator. He is a member of Zygote Press and on the board of directors of The Morgan Conservatory both in Cleveland, Ohio. His current work in a broad range of print media, paintings, new media, and installations celebrates the beauty of the arctic environment while urging the viewer to confront his/her responsibility its fragile state.

Letter from the Editor

Is 2010 the beginning or the end of a decade? Common sense suggests that it is the start; after all, who would claim that 1980 is part of the seventies? Others note that the Gregorian calendar begins with year one (not zero) and maintain that the next decade begins in 2011. Because it doesn’t fit neatly into one decade or another, 2010 is part of the past and the future, and it provides us with the opportunity to consider both simultaneously. It’s an opportune time to celebrate significant accomplishments, or milestones, while thinking about where they might lead us.

Printmakers often look forwards and backwards in time for inspiration. For example, attendees of the recent MAPC “New World / Old World” conference saw Francisco Goya’s Los Caprichos at the Minneapolis Institute for the Arts and encountered Lisa Bulwulsky’s We Belong to This Band in city streets. As some of us leafed through pages of the eighteenth-century masterpiece, others freely took printed artwork from piles of paper stapled to the ground. And for his recent exhibition coinciding with the conference, Skeleton Images Tossed by Chance, Carlos Amorales used vector-based drawings to generate laser-cut plexiglass plates that were printed by hand on traditional press.

This edition of new and old methods was facilitated by Highpoint Center for Printmaking in Minneapolis, Minnesota, who published and exhibited the project.

For this issue of The Mid America Print Council Journal, we recognize present and past accomplishments of printmakers by commemorating significant milestones in 2010. Each story connects our expanding membership while mirroring larger currents in the field of printmaking. In her interview with Jack Lemon, Cynthia Barber chronicles the establishment of Landfall Press forty years ago and its ongoing publication of prints by recognized masters and emerging artists. Meanwhile, Nancy Palmiere pays tribute to outstanding printmaker Lloyd Menard, who founded Frogman’s Print and Paper Workshop in the Black Hills of South Dakota thirty years ago. On the opposite end of the spectrum, emerging artists Nidhi Satia and Kristina Bidikrenk consider their own recent accomplishments and how printmaking informs their goals for the future. We also highlight recent MAPC events, including the exhibition PrintsNow in JDF (reviewed by Kenny Morgan) at the Minnesota Center for Book Arts and a recap of “New World / Old World” conference (given by Jenny Schmid, Robyn Carley and Kate Shannon) in Minneapolis, Minnesota. Finally, Sean Morrissey reflects on how traditional and current ideas and techniques shape the field as a whole in his review of Paul Coldwell’s much-anticipated book, Printmaking: A Contemporary Perspective.

I am pleased to announce a milestone for The Journal that is the formation of an Advisory Committee, whose members provide fresh viewpoints, varied opinions and critical input to the editor. Their involvement and guidance will continue to make this publication a relevant and valuable resource to the MAPC membership and beyond. I am especially grateful to each committee member for participating in this new venture, and thankful for the input they have already provided.

Your feedback is also essential to the success of The Mid America Print Council Journal and I encourage you to send me your thoughts about the current issue or suggestions for future ones at lgibbons@me.com.
Contributors

Cynthia Barber studied printmaking while earning a BA at Barnard College and an MA at Brandeis University. She has written extensively about prints and printmaking for Tamarind Institute (Albuquerque, New Mexico) and Landfall Press (Santa Fe, New Mexico). She also maintains a studio practice and her sculptures appear in private and public collections across the country, including the Albuquerque Museum, the Searle Center at Duke University (Raleigh, North Carolina), and the city of Sacramento’s Public Art Project.

Robyn Carley recently received a BFA in printmaking from the University of Minnesota-Twin Cities, where she also minors in German and served as vice president of Bohemian Press, a collective for printmaking students. After spending a year at the Hochschule für Künste in Bremen, Germany, she recently returned to her hometown of Minneapolis in order to create a series of lithographs for a group show.

Originally from Newton, Massachusetts, Kristina Eldrenkamp graduated from Carleton College in 2010 with a double major in art history and studio art. She studied architecture at Harvard University’s Career Discovery Program and currently works as a Fifth Year Educational Associate in the Carlton College Art Department. Kristina continues to make prints and sculptures, and she plans to pursue a career in architecture and sustainable design.

Jack Lemon is the master printer and founder of Landfall Press, which has been in operation for forty years. After serving in the U.S. Marines Corps, Jack trained at the Kansas City Art Institute and at Tamarind Lithography Workshop in Los Angeles, California. He welcomes challenges and is known for ambitious projects that fall outside the scope of conventional printmaking. Landfall Press publishes works by emerging and renowned artists, including Christo, Lesley Dill, Peregrine Honeg and William Wiley.

Kerry A. Morgan is director of gallery and exhibition programs at the Minneapolis College of Art and Design (MCAD). She received a BA in art history and history from Smith College, and her MA and PhD in art history from the University of Kansas. She was previously a curatorial assistant in the departments of prints and drawings and contemporary art at the Cantor Arts Center at Stanford University, the curator of collections at the Kranert Art Museum at the University of Illinois, Urbana-Champaign, and most recently, the gallery and exhibits coordinator at Augsburg College.

Sean P. Morrissey was born and raised on the rural Ohio/Pennsylvania border. He received his BFA in two-dimensional studies from Bowling Green State University in Ohio and is currently an MFA candidate at The University of Nebraska-Lincoln. Sean has exhibited his works on paper both nationally and internationally and his prints are included in several permanent and private collections.

Nancy Palmeri received a BFA in printmaking from Southern Illinois University-Edwardsville and and MFA from the University of Nebraska-Lincoln. Since 1996, Nancy has taught at the University of Texas at Arlington, where she coordinates the printmaking and graduate programs. She is married to Ron Goodstein, who loves to tell people that he is her muse.

Nick Satinover was raised among the suburban sprawl of southwestern Ohio. He holds an MFA from Illinois State University in Normal, Illinois, and a BFA from Wright State University in Dayton, Ohio. He recently traveled through Europe and completed a three-week residency at the Frans Masereel Print Center in Kasterlee, Belgium. Nick maintains an active studio practice from his home in Milwaukee, Wisconsin, where he lives with his wife, Brittany, and Boston terrier, Strummer.

Jenny Schmid lived in Prague, Detroit, Bratislava, Chicago and Seattle before moving to Minneapolis, where she runs bikini press international and is an associate professor at the University of Minnesota. Her receipt of several awards—including a Fulbright Grant and McKnight and Bush Artist Fellowships—enabled her to build the studio of her dreams. Jenny is represented by the Davidson Galleries and her prints are found in collections such as The Minneapolis Institute of Arts and the The Royal Museum of Fine Art in Antwerp. Her monograph, The Vistas of Gender Utopia, was published in 2009.
New World / Old World: 2010 MAPC Biennial Conference
A dialogue between Jenny Schmid, Robyn Carley and Kate Shannon

Featuring an array of renowned speakers, engaging exhibits and public events, the 2010 Mid America Print Council conference in Minneapolis, Minnesota celebrated printmaking as an expression of different cultures, generations and media. Like many print-related endeavors, it was made possible by many institutions, organizations, sponsors and volunteers whose combined efforts produced an impressive and inspiring series of events.

In keeping with this cooperative spirit, Jenny Schmid reflects on the “New World / Old World” conference in a dialogue with Robyn Carley and Kate Shannon, who co-organized several events through the Bohemian Press, a student-run organization at the University of Minnesota.

**Jenny Schmid:** The setting allowed me to break out of the typical conference format and ivory tower model by including a broader public. Over twenty-five representatives from local schools, museums and non-profits organized the MAPC conference, and more than fifty institutions hosted events, uniting the Twin Cities print community.

**RC & KS:** Having seen the conference from its beginning stages to the end, what were the most rewarding aspects of the week?  

**JS:** The project that stood out was the artist Caledonia Curry (Swoon) working on a knouk project in the University of Minnesota print studios with Kulture Klub Collaborative (KKC), a Minneapolis-based art program for homeless teens. This was the result of a collaboration between positive-thinking people from the two studios with Kulture Klub Collaborative (KKC), which I hope to participate.

**RC & KS:** What was unique about having the conference in the Twin Cities?  

**JS:** It was a privilege to be there.

**RC & KS:** What is Bohemian Press, and how did its members successfully participate in the conference?  

**JS:** Bohemian Press is an organization affiliated with the University of Minnesota, whose members include almost as many alumni as current students. We work collaboratively to support young artists throughout a larger local artistic community and to gain experience showing and selling work. Hosting the event at 1419 on the last night of the conference provided members and volunteers a chance to exhibit prints to the community. We had four floors of prints and installations, several bands, two DJs, plenty of awesome people and a basement dance party until 5:00 a.m. We want to run with the energy we felt that night and build up a close community of active printmakers in the Twin Cities.

**RC & KS:** Preston Laying’s moku hanga demonstration was thorough and easy to follow. What is it like to work with?  

**JS:** Michael Barnes and David Sordahl’s demonstrations opened up new ideas for students working in lithography and intaglio. The two-day residencies of Artemio Rodríguez, Dirty Printmakers of America, and Eric Fuertes’ sculptural printers gave us the chance to talk with the artists in an informal setting.

**RC & KS:** The themed exchange portfolios were inspiring—particularly the theme “New World / Old World” coming alive at the conference?  

**JS:** The theme was present from the very beginning, when the conference opened with a presentation on The Impossible Black Tulip—the oldest surviving Chinese map showing the Americas—delivered by Professor Ann Walton (Director, Institute for Advanced Study at the University of Minnesota) at the James Ford Bell Library. The presentation, which I hope to participate, was inscribed by a priest named Matteo Ricci in the early seventeenth century and represents the joint efforts of Jesuit missionaries and Chinese scholars of the imperial court. Professor Walton discussed ways in which sections have been scratched out, and she translated odd descriptions of fantastic creatures in faraway lands to bring the Old World to an audience in the New World.

**RC & KS:** Preston Laying’s demonstration was a great way to witness the community of printmakers. We’re eager to participate in some exchange portfolios in the future.  

**RC:** The Postal’s Universe print exchange between artists from Curitiba, Brazil and Minneapolis, Minnesota was inspiring to me. The Brazilian prints were refreshingly conceptual with simple compositions. Nelson Edi Hoffman, a Brazilian professor from Curitiba, came to the United States for the first time to give a demonstration at the MAPC conference called “Suicide Print Serigraphy.” In November 2010 the exchange was exhibited at the Solar do Barão in Brazil and the international connection is leading to more collaborative projects in which I hope to participate.

**RC & KS:** What were your most inspiring experiences at the conference?  

**JS:** The vibe was energizing. Everyone got into it, did something to get ready, and told friends about it. It was rewarding to see so many people work hard together and then experience the excitement of the actual conference.

**RC & KS:** What were your most inspiring experiences at the conference?  

**JS:** It was great to see generations collaborating! Maria Cristina Tavera, exhibition co-director for the MAPC conference, coordinated with El Colegio, a Minneapolis bilingual school, for kids to talk informally with accomplished Mexican artist Artemio Rodríguez about his work. We want to run with the energy we felt that night and build up a close community of active printmakers in the Twin Cities.

**RC:** The vibe was energizing. Everyone got into it, did something to get ready, and told friends about it. It was rewarding to see so many people work hard together and then experience the excitement of the actual conference.
The keynote artist talk by Josh MacPhee, whose projects and writing have long been integral to my teaching and art making, was exactly what I needed. MacPhee is a street artist, activist, curator and writer whose publications include Popper Politics: Socially Engaged Printmaking (Peach Press, 2009) and Signs of Change: Social Movement Cultures 1960s to Now (AK Press, 2009). He engaged and connected with my audience—which was about eighty percent students—by allowing for an hour-long question and answer session.

I was also inspired by the generosity of participants like Michael Barnes, who thrilled an audience with his moniker noise demonstration, and Michael Krueger, who delighted a packed room with off-topic descriptions of Zippo lighters from the Vietnam war. Lisa Bulawsky, whose projects and writing have long been integral to my teaching and art making, was teaching world history, Lloyd involved himself with football, hunting, fishing and drawing. He attended the University of Nebraska at Omaha, receiving a BFA, and the University of Illinois for his MFA. After teaching high school in Dubuque, Iowa, Lloyd took a position at the University of South Dakota in Vermillion in 1972. Nine years later he founded the Black Hills Print Symposium to bring together artists, educators and students in an unexpected place—South Dakota. In 2010—nearly three decades after the series was founded—the Mid America Print Council is honoring Professor Lloyd Menard with the Outstanding Printmaker Award for his far-reaching and extensive contributions to the field of printmaking.

Through the institution that he founded and the generations of students he inspired, Lloyd continues to pass on his extraordinary dedication to and love for printmaking to countless numbers of artists, including Matthew Egan (assistant professor at East Carolina University), Nicole Hand (professor, Murray State University), Michael Krueger (associate professor, University of Kansas), David Morrison (professor, Herron School of Art) and Larry Schuh (professor, McNeese State University). He is commended for his remarkable authenticity and complete devotion to colleagues, students and the field of printmaking.
Hundreds of national and international exhibitions and awards demonstrate the scope of his professional accomplishments. His many talents and viewpoints are freely and confidently expressed in a variety of media, including papermaking, collage, and drawing. As a teacher, Lloyd understands the larger relevance of printmaking, and did so even before it was generally accepted in academic and pedagogical circles. When I was a young artist and budding educator, he would caution me to consider the bigger picture: “Honey,” he would say, “you gotta learn and do a lot of different things to be successful in art.” Now that I’ve been teaching and making art for several years I often find myself thinking of the Frogman because he implemented—without pretense, though often with Menardian spectacle—current professional ideas and practices. Indeed, Lloyd is an artist and educator whose best impulse is to contribute to the ongoing dialogue about the medium while maintaining his own creative efforts and artistic connections.

Many years have transpired since my one (and only) fishing trip with Lloyd. Since that time, I have participated in workshops as both student and faculty member building long-lasting friendships, performing karaoke, and going bowling (my team won at this year’s workshop!). From time to time, I call Lloyd to discuss the workshop, his work, children and future plans. Our conversations remind me of my Jewish mother-in-law’s motto, “What is in the lung is on the tongue.” Simply put, he does not shy away from an opinion. Throughout my own career, he has offered me both sage advice and difficult opinions, all peppered with “Menardisms” and his unwavering love and support. Many of us are his “babies,” as he puts it, and have become part of the montage of artists whose family tree leads them back to the Frogman in some way.
As an artist and printmaker, I am interested in the way in which experiences build upon each other. A recent summer evening caused me to reflect upon the way in which the past punctuates the present.

In June, I sat with an old friend whom I hadn’t seen in years. We were on a breezy balcony, overlooking the lush landscape of Neustadt am Rübenberge, Germany. We talked for hours, clearing plates and emptying glasses. The warm summer light faded into night. I was reminded of the soft light on the graduation stage and the transition suggested by both the symbolic end of being a student and the separation, and our comfort with one another remained unbroken. Discussions of studio work seamlessly mingled. While mysterious, they are familiar; the past, the present and the future where the past, the present and the future mingle. While mysterious, they are familiar; one’s past and present.

Every new experience is a culmination of the ones that came before, just as every milestone surpassed is a success built upon previous efforts and accomplishments.

In May, I sat in a bustling auditorium, peering at a stage bathed in soft light. Graduation—symbolic end of being a student and the beginning of an unknown future. I made a mental note to remember this experience because my family friends, and professors told me I should. I stood on the stage and received my accolades. The experience passed through me like wind through a screen. I had much to do, and much to think about…packing up my house, five weeks of travel in five countries, an artist’s residency, and untold experiences abroad.

However, sitting there on my friend’s balcony, the warm summer light fading into night, I was reminded of the soft light on the graduation stage and the transition suggested by both the impending night and my triumphant walk offstage. Personal milestones are gateways to new experiences abroad. Every new experience is a culmination of the ones that came before, just as every milestone surpassed is a success built upon previous efforts and accomplishments.

There are things I have planned for: a BA in June from Carleton College, helping me discover how and why I got to this point and where I want to go. There are things I have planned for: a BA in June 2010; enrollment in a study abroad program in Mali, West Africa, changing how I understand and respond to my surroundings; and arts internships and a summer job at Carleton College, helping me discover how and why I got to this point and where I want to go. Though I create a framework, running it through the press reveals unpredictable details. I love the serendipity of unpredicted details. I believe that an image becomes more complete with unpredicted details. A recent summer evening caused me to reflect upon the way in which the past punctuates the present. I am starting a new framework now—one that includes graduate school in architecture, a French language study abroad program in Mali, West Africa, changing how and why I got to this point and where I want to go. Though I create a framework, running it through the press reveals unpredictable details.
Printing Beyond the Plane: A Review of Prints: Now in 3-D!

It is a good time to be a printmaker. As a fine arts practice printmaking seems to be more ubiquitous and less restricted in its methods and materials than ever before. Neither makers nor viewers can make any assumptions as to what might constitute an impression’s matrix, transfer medium, or receiving surface. As José Roca, Colombian curator and artistic director of “Philagraftika 2010,” expressed earlier this year, “Printmaking is the new drawing!”

The exhibition Prints: Now in 3-D!, on view at the Minnesota Center for Book Arts (MCBA) in Minneapolis from July 9 to October 31, 2010, captures this enthusiasm. The exhibition’s introductory statement elides, but is nonetheless important to consider: “There is a long history of printmaking moving beyond the limits of a two-dimensional plane, both literally by folding screens, printed textiles, printed board games, and industrial packaging. These sorts of printed objects have long served as a vehicle for expressing ideas and conveying knowledge, for providing social commentary and pure entertainment.”

The historical precedents for the objects included in the Now in 3-D! show are worth focusing on, because many of the strongest pieces in the show self-consciously relate to the past, and because the timing of this particular exhibition corresponds with the 2010 Mid America Print Council’s conference in Minneapolis in October. The theme of the conference, “New World / Old World,” offers an opportunity for the work selected to speak more forcefully to how the new re-invents the old.

A striking piece that is at once an artist’s book, sculpture, and installation, is Jp King’s twenty-eight-foot-long book titled A Brief Report on the New and Prestigious Towne of Canada (2010). Invoking European travelogues describing new worlds and exotic peoples, during the Age of Exploration, the black and white laser-printed accordion book combines a multitude of drawn and found images interpreted with cryptic text. This fictitious tale of discovery charts man’s desire for conquest, which includes mastery of all sorts of knowledge gleaned from print material ranging from anatomical prints and mathematical puzzles to blurry halftone representations. As installed, King’s piece rises up some fifteen feet off the ground, drapes around a metal bar in the exposed beam ceiling, and falls atop a brick structure that once functioned as a safe. Though the display inhibits seeing and reading the entire book, it recalls newsprint as a safe. Though the display inhibits seeing and reading the entire book, it recalls newsprint

Another example of gendered packaging is Kristin Casaletto’s Belle (2010) plays with something quite familiar—an industrially-canned ham—that has been transformed into a darkly-humorous riff on female stereotypes. The etched and painted decorative figure is literally defined by instructions on how to tenderize meat from the joy of Cooking, which are hand written along the sides of the can.

Noteworthy artwork includes S. L. Dickey’s vivid screen-printed triptych The Hour Nobody Saw: New and Prestigious Towne of Canada (2008) and Eun-Kyung Suh’s minimal and haunting devotional between (2007), which complement one another and stand in opposition. The most engaging installation-based piece is Pritika Chowdhry’s Lines of Control (2009), which presents the game of chess as a high-stakes game of partitioning nations. The standard chessboard is here replaced with three possible silk game boards that double as hand-embellished maps (Israel, Palestine, Pakistan/India, and Iraq). The visually rich, multilayered maps speak to contemporary geopolitical issues as well as histories of mapmaking in the conquest of peoples. A sparser, more tightly focused show might have enhanced the physical presence of each piece, but overall the theme of three-dimensional explorations succeeds in bringing together a broad spectrum of artworks, ideas, and studio practices.

Review by Kerry A. Morgan


Aimee Lee, police report HL-361407, letterpressed days of the week underwear bound with French link stitch, 9-1/2 x 11 inches closed, 2005. Photo credit: Anne Bustamante.

Lynne Avadenka, Under the Sun, relief printing, typing book cloth over board (each), 6 x 54 inches, 2009. Photo credit: R. H. Hensleigh.

A distinctive physicality that mixed woodcut—the permanence that printmaking conversion of video technology to the Baumgartner, Coldwell comments on the surreal surveillance woodcuts of Christiane used by contemporary artists. Highlighting the chapter on reworking traditions continues his find themselves discussing. Coldwell's first buzzwords and subjects printmakers always arranged into broad topics which are usually the usuals: Dürer, Rauschenberg, Piranesi, Warhol and others. The attention paid to both the contemporary artists and images to enhance this historical information such as artists and technologies that have shaped printmaking, examining how artists respond to these tools and integrate them into their artistic practice. This juxtaposition of the past and present flows throughout the book. Enhancing Coldwell's position that printmaking is constantly changing. Coldwell provides a concise yet comprehensive history of processes in his introduction that is both educational to those new to prints and fans of printmaking. Simply designed and full of beautiful images, this book offers readers an arresting visual analysis of worldwide contemporary printmaking. Printmaking A Contemporary Perspective simultaneously addresses both traditional and current technologies that have shaped printmaking. Each section describes how the specific historical information such as artists and techniques. Coldwell's first chapter on reworking traditions continues his find themselves discussing. Coldwell's first chapter on reworking traditions continues his interest in established techniques and imagery used by contemporary artists. Highlighting the surveillance woodland scenes of Christiane Baumgartner, Coldwell comments on the conversion of video technology to the woodland—"the permanence that printmaking can offer in the present day. Coldwell's third chapter on the hybrid print focuses on the distinctive physicality that mixed media and multiple printmaking techniques offer. From FAUL's collective's addition of spraypainted stencils to the gold foiled screenprints of Stan Bowsher, the chapter is short, but its images thoroughly explore alternative media. The sixth chapter on the expanded print covers both large prints and installation. Coldwell discusses projects which are architecturally based, like Richard Woods' brightly colored wood floor and brick motifs to Regina Silveira's virtual cutouts which adorn interiors and exteriors of exhibition spaces. But the expanded print doesn't exist only as installation to Coldwell. Thomas Kilpper's office floor-sized relief prints from buildings in London and Berlin exist between the world's largest woodcut and the matrix as an installation itself with the image's directly related to those who once inhabited the spaces. Coldwell's final chapter is an examination of digital technologies in printmaking. Susan Collins' insets of digitally transmitted seascapes and Terry Winters' laser-cut woodcuts focus on both the crude pixel-by-pixel image as well as the sleek visual quality of the digital output. Printmaking A Contemporary Perspective is a brief look at current trends in the way artists utilize printmaking, and this book might be one of its weaknesses. Some might find Coldwell's writing cursory and the connections between artists and ideas abrupt. However, the combination of concise text and abundant images gives details when needed and is succinct when necessary making the chapters easy to read and to reference. Coldwell's focus on European artists may be another drawback to the book. He notes in his conclusion that the variety is subjective, and whether it's due to his personal tastes or relationships is unknown. Nonetheless, it's not unwelcome because the history of printmaking has many of its roots in Europe which lends to Coldwell's overall theme of keeping the past in view while making work today. On the contrary, Printmaking: A Contemporary Perspective's strengths are more than plentiful. The minimalist design alone should be an example to other survey books. The images are impressive in size and quantity allowing artists and students to immerse themselves in today's work. But most importantly, the purpose of the book is to discover why artists make prints and to highlight the importance of the medium within the global art world. Printmaking: A Contemporary Perspective is an impressive book. Its detailed look at work produced today is a valuable addition to previous printmaking surveys. Coldwell's inclusion of historical and technical information supplements the focus on the contemporary artists chosen without being tedious or uninteresting. The attention paid to both the past and present makes for an instructive, beneficial resource for any printmaker's library.
Keep up with the exciting dialogue about printmaking, the most vital and essential contemporary art! 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 provide you with insights and inspiration for printmaking as well as practical information, and inform the public and museums about prints, especially by sponsoring traveling exhibitions (so far nine exhibitions have shown 852 different prints, paperworks and artists’ books at 64 venues).

Contemporary Impressions is the only American journal devoted entirely to critical literature about contemporary print arts. The journal emphasizes printmaking’s creative role in all contemporary arts, 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 fill the year’s two 32-page duotone issues. Subscriptions are $39, but MAPC members pay only $32 and students just $19.

The focus is on innovative printmaking that challenges boundaries and provokes thought, with insightful, readable texts. 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.

Subscribers to the journal also receive a free gift print, are invited to post an image free in our online Gallery’s Print Bin and receive a password for subscriber-only areas of the website, like the very popular List of Competitive Exhibitions. In addition, you get the benefits of supporting an arts advocacy organization that offers free resources like the List of Print Study Rooms and our new List of Classes & Workshops, so be sure to explore our website, www.printalliance.org.

Please contribute to the Kenneth Kendake Memorial Fund for Student Subscriptions in honor of our founding board member, extraordinary artist, dear friend and 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, just use the link from our homepage.

Learn more about the American Print Alliance and subscribe to Contemporary Impressions at www.printalliance.org.
Stefanie Dykes, Placing and Replacing, digital print on kozo paper with wooden newspaper sticks, dimensions variable (individual sizes 19 x 35 and 22 x 35 inches), 2010. Courtesy of the artist. First place winner, 2010 Mid America Print Council Members Juried Exhibition, St. Catherine University, Saint Paul, Minnesota.