Members of The MAPC Journal Advisory Committee:

Janet Ballweg, Professor of Art
Bowling Green State University
Bowling Green, Ohio

Charles Beneke, Associate Professor of Art
University of Akron
Akron, Ohio

Dr. Anne Cassidy, Associate Professor of Art
Carthage College
Kenosha, Wisconsin

Sarah Smelser, Associate Professor of Art
Illinois State University
Normal, Illinois

Connie Wolfe, Adjunct Faculty
Carthage College
Kenosha, Wisconsin

ON THE COVER:

### TABLE of CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>LETTER FROM THE PRESIDENT</td>
</tr>
<tr>
<td>6</td>
<td>LETTER FROM THE EDITOR</td>
</tr>
<tr>
<td>8</td>
<td>CONTRIBUTORS</td>
</tr>
<tr>
<td>11</td>
<td>TECHNO-NARCISSISM: A PRINTMAKER’S ORDEAL</td>
</tr>
<tr>
<td>17</td>
<td>COMMUNITY PROFILE: PRINTMAKERS AND EDUCATORS TODAY</td>
</tr>
<tr>
<td>20</td>
<td>DRAWING CONCLUSIONS</td>
</tr>
<tr>
<td>21</td>
<td>TECHNICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>23</td>
<td>MEMBERSHIP FORM</td>
</tr>
<tr>
<td>4</td>
<td>PRINTOPOLIS INTERNATIONAL SYMPOSIUM ON PRINTMAKING</td>
</tr>
<tr>
<td>17</td>
<td>CRITICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>20</td>
<td>TECHNICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>21</td>
<td>MEMBERSHIP FORM</td>
</tr>
<tr>
<td>23</td>
<td>MAPC OFFICERS</td>
</tr>
<tr>
<td>4</td>
<td>LETTER FROM THE PRESIDENT</td>
</tr>
<tr>
<td>6</td>
<td>LETTER FROM THE EDITOR</td>
</tr>
<tr>
<td>8</td>
<td>CONTRIBUTORS</td>
</tr>
<tr>
<td>11</td>
<td>TECHNO-NARCISSISM: A PRINTMAKER’S ORDEAL</td>
</tr>
<tr>
<td>17</td>
<td>COMMUNITY PROFILE: PRINTMAKERS AND EDUCATORS TODAY</td>
</tr>
<tr>
<td>20</td>
<td>DRAWING CONCLUSIONS</td>
</tr>
<tr>
<td>21</td>
<td>TECHNICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>23</td>
<td>MEMBERSHIP FORM</td>
</tr>
<tr>
<td>4</td>
<td>PRINTOPOLIS INTERNATIONAL SYMPOSIUM ON PRINTMAKING</td>
</tr>
<tr>
<td>17</td>
<td>CRITICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>20</td>
<td>TECHNICAL MASS: PRINTMAKING BEYOND THE EDGE</td>
</tr>
<tr>
<td>21</td>
<td>MEMBERSHIP FORM</td>
</tr>
<tr>
<td>23</td>
<td>MAPC OFFICERS</td>
</tr>
</tbody>
</table>

To read online or download print-your-own MAPC Journal pdfs visit [www.midamericaprintcouncil.org](http://www.midamericaprintcouncil.org)
Jeremy Lundquist lives and works in Chicago. His current work in print, drawing, photography, installation, and cut and collaged paper examines and questions the complex dialogue between the personal and political. His work questions contemporary issues and looks at the ways in which art can be used to challenge and create change within society. His current work in printmaking examines themes of displacement, identity, and the relationship between the self and the environment. He received his BA in Studio Arts at The School of the Art Institute of Chicago. He received his MFA in Printmaking from Ohio University. In his recent paper “Dancing about Poetry: Writing about Printmaking” Richard Noyce notes that ongoing developments are worth noting in written publications, but that the “periodical industry is facing perhaps its biggest challenge for many years, and the old adage, ‘adapt or die’ is being applied with enthusiasm.” Here at The MAPC Journal, we note the folding of ArtLies, a Texas-based journal of art criticism, along with the widely-hated Art on Paper before it, as evidence of his argument. Such closures leave a void of critical dialogue in the evolving and expanding world of printmaking.

Noyce also states that “there is something about the activity of reading from the page that is hard to resist;” and we couldn’t agree more. We are providing an additional way for you to obtain printed copies of The MAPC Journal along with the online pdfs and print-your-own options that will continue to be available on the MAPC website. www.midamericaprint.org, you can now buy printed, bound copies of the Journal from Magcloud (www.magcloud.com) and get downloads that are compatible with your iPad or mobile device. MAPC will not receive proceeds from the sale of The Journal; rather this initiative is another means of reaching our membership and bringing the people who make printmaking so rich together.

We hope that this step, along with last year’s formation of an Advisory Committee, will continue to make our publication a relevant and viable publication for our membership and beyond. Ongoing changes in printmaking and publishing inspired the theme of our upcoming fall/winter issue, “Culture of Print,” and we encourage you to send in articles, interviews and reviews on the topic to lgbibbons@me.com. The submission deadline is August 15, 2011. Your continued feedback and participation are vital to our success.

Letter from the President

Summer is approaching and my thoughts turn to travel. If you find yourself anywhere near Nashville, stop in at the legendary Hatch Show Print. I was there this past March and it was amazing to see the seemingly endless wall of large wood type, drawer after drawer of smaller type in so many unique fonts, prints lining the other walls all the way up to the tin ceiling, and the massive Miehle press cranking away in the back. What impressed me most was that this was a working museum. I was ready to see either a very busy letterpress shop or a stoic archive of type, but I was simply unprepared for the combination of the two in this storefront in the middle of downtown Nashville. It may be no secret that letterpress has really taken off during the past ten years, but there is something awe-inspiring or print-affirming about seeing the outbreak, or even proclaimed “dead media,” alive and kicking. Many bells have tolled the death of print over the years, with the latest losses focused on the print industry, mainly newspapers and magazines. It is always exciting to be reminded that even as our media fades out, it comes back stronger than ever; slightly reinvented and reconsidered.

Your summer travels might bring you closer to New York and to MoMA you will find the simply-titled exhibition, Contemporary Art from the Collection, composed primarily of prints and print-related works. From Rauschenberg’s sixty-foot-long screenprint, Currents (1970), wrapping its way from the first to the second wall of the show, to one of David Hammons “body prints” and Ellen Gallagher’s entire Deluxe series. The inclusion of so many prints is owed in part to one of the exhibition’s organizers, Christine Cherix, a curator in the museum’s Department of Prints and Illustrated Books. But it is not relegated to the print-specific gallery; rather, it takes up several of the very large, main exhibition spaces. On a much smaller scale and closer to home, I noticed print popping up in a multitude of forms at just about every gallery I visited on a recent round of Saturday night openings here in Chicago. Artists had screenprinted on layers of glass and mirrors, reproduced an old print on a silvery curtain, and let the original color-separated halftones show in the reprinting of landscape photos from seventies magazines cut up into quadrants. It is exciting to see print continue to be an important part of contemporary art’s many dialogues.

And it is in this very issue of The MAPC Journal that our community’s dialogue takes center stage. Gibbons, members of the Advisory Committee and this edition’s contributors should be credited with putting together another outstanding grouping of articles and images discussing all things print. It is invigorating to continue many of the discussions that take place at our conferences in this volume. In this non-conference year I urge you all to continue your support of MAPC. Our membership fees have not increased during these trying financial times and we hope this makes it easier to be a returning member. I also hope that you continue to contribute in many other ways. Enter the upcoming fall 2012 Members’ Exhibition to be hosted by Benedictine University in Lisle, Illinois. Fill us in on your news so that we can pass it along to our membership in our emailed newsletters sent out every other month. Find MAPC on Facebook and connect with fellow members posting on our page’s discussion board.

MAPC is a wonderful organization and the board continues to enjoy working to help MAPC continue to best serve you, our membership. Please feel free to contact us at anytime at mapc@midamericaprintcouncil.org.

Sincerely,

Letter from the Editor

My city has boundaries and divisions, both natural and manufactured. A lake defines its perimeter, a highway runs through its middle, and railroad tracks stretch across it. Once built to connect people with one another the roads and tracks now define areas with distinct cultures. I take morning runs on the “wrong” side of the tracks, which is how I recently found an old letterpress in front of a vacant house near a scrapyard. It was in good shape, so I bought it for my school and with a team of graduate students began to restore it.

Help came from unexpected places: metalsmithing students replaced worn-out parts and physics mathematicians fabricated missing ones. A foundry cast a foot treadle, and when we learned that we couldn’t afford wood type, a sculptor showed us how to make some. Professionals from different fields, backgrounds and locations supported us, and our first print job will be a slack of thank-you notes made especially for them.

It’s typical of printmaking to bring people together and to lead us to share information and resources. Printmaking intersects with other disciplines, media, people and places at different points in time. This issue of The Mid America Print Council Journal explores these junctures in a series of interviews, essays and reviews. Nicole Patrantsis interviews Icelandic artist Valgerður Hauksdóttir about contemporary printmaking in her remote northern homeland and the influence of the natural landscape on her work. Jack Damer and Beauvais Lyons discuss generational trends and views on contemporary printmaking in her remote northern homeland and the influence of the natural landscape on her work. Jack Damer and Beauvais Lyons discuss generational trends and views on contemporary printmaking. David Hammons “body prints” and Ellen Gallagher’s entire Deluxe series.

A sculptor showed us how to make some. Professionals from different fields, backgrounds and locations supported us, and our first print job will be a slack of thank-you notes made especially for them.

It’s typical of printmaking to bring people together and to lead us to share information and resources. Printmaking intersects with other disciplines, media, people and places at different points in time. This issue of The Mid America Print Council Journal explores these junctures in a series of interviews, essays and reviews. Nicole Patrantsis interviews Icelandic artist Valgerður Hauksdóttir about contemporary printmaking in her remote northern homeland and the influence of the natural landscape on her work. Jack Damer and Beauvais Lyons discuss generational trends and views on contemporary printmaking.

The MAPC Journal, that our community’s dialogue takes center stage. Gibbons, members of the Advisory Committee and this edition’s contributors should be credited for putting together another outstanding grouping of articles and images discussing all things print. It is invigorating to continue many of the discussions that take place at our conferences in this volume. In this non-conference year I urge you all to continue your support of MAPC. Our membership fees have not increased during these trying financial times and we hope this makes it easier to be a returning member. I also hope that you continue to contribute in many other ways. Enter the upcoming fall 2012 Members’ Exhibition to be hosted by Benedictine University in Lisle, Illinois. Fill us in on your news so that we can pass it along to our membership in our emailed newsletters sent out every other month. Find MAPC on Facebook and connect with fellow members posting on our page’s discussion board.

MAPC is a wonderful organization and the board continues to enjoy working to help MAPC continue to best serve you, our membership. Please feel free to contact us at anytime at mapc@midamericaprintcouncil.org.

Sincerely,

Lari Gibbons is an associate professor at the University of North Texas, where she teaches undergraduate and graduate students in printmaking and drawing. She has won numerous grants—including the inaugural Research and Creativity Grant at the University of North Texas (2007–09)—and her work is held in many private and public collections, including the Natural History Museum and the Medici Chapel. Contemporain de Chamalières and the New York Public Library. She received her MFA from Grinnell College and her BFA from Nebraska and a BA from Grinnell College in Printmaking from Ohio University.
Jack Damer is a professor of art at the University of Wisconsin-Madison, where he has taught printmaking (primarily lithography), drawing and a variety of other subjects since 1965. He received his MFA and BFA degrees from Carnegie Mellon University. He has taught and conducted workshops at over seventy-five institutions, and his exhibition record includes more than one hundred and fifty national and international group and invitational shows.

Fred Hagstrom is a printmaker and book artist with a BA from Hamline University (St. Paul, Minnesota) and an MFA from the University of Nebraska at Lincoln. He also worked at Atelier 17 in Paris. Since 1994, he has taught drawing and printmaking at Carlton College in Northfield, Minnesota. His work draws upon the rich history of printmaking and art about social issues, and they may be found in a number of public collections, including the Minneapolis Institute of Art and the Walker Art Center.

Nicole Hand is a professor of art at Murray State University in Kentucky where she teaches printmaking, bookbinding and drawing. She received an MFA in printmaking from the University of Miami and a BFA from the University of South Dakota. Nicole has delivered lectures and workshops at more than twenty institutions, and her work has been exhibited nationally and internationally, in more than 200 solo, invitational, and juried exhibitions. The Cumberland Gallery in Nashville, Tennessee and Hëlke Pickett Gallery in Lexington, Kentucky represent her work. Nicole lives in Almo, Kentucky with her husband Jim Bryant and daughter Ella.

Valgerdur Hauksdottir is an Icelandic artist and printmaker. She holds an MFA in printmaking from the University of Illinois, Champaign-Urbana and a BA in fine art and music from the University of New Mexico, Albuquerque. She served more than twenty years as faculty of the Icelandic College of Art and Crafts (now the Visual Art Department at the Iceland Art Academy) as the head of Printmaking, and vice principle of the Icelandic College of Arts and Crafts. Valgerdur has completed numerous international solo and invitational group exhibitions and received awards for her work. She is currently a visiting professor in Printmaking at the University of Indiana, Bloomington.

John Hitchcock is an artist, professor and graduate chair at the University of Wisconsin-Madison. He earned an MFA at Texas Tech University in Lubbock. Texas. He has been shown at the Museum of Arts & Design (New York), Weisman Art Museum (Minnesota), Kumu Art Museum (Estonia, Tallinn) and London Print Studio (England), among many other national and international venues. Recent awards include a Vermont Studios Center fellowship, grants from the Jerome Foundation and Villa Associate, and residencies at Projecto/ace in Buenos Aires, Argentina and the Frans Masereel Centrum in Kasterlee, Belgium.

Fred Hagstrom is a professor of art at the University of Wisconsin-Madison, where he is the printmaking area coordinator. He is on the board of directors of The Morgan Conservatory, a non-profit center for papermaking and book arts in Cleveland, Ohio. His current work, in a broad range of print media, paintings, and installations, explores the beauty of the arctic environment while urging the viewer to confront his/her role in its fragile state.

Contributors

Charles Beneske is an associate professor of art at the Mary Schiller Myers School of Art at the University of Akron where he is the printmaking area coordinator. He is on the board of directors of The Morgan Conservatory, a non-profit center for papermaking and book arts in Cleveland, Ohio. His current work, in a broad range of print media, paintings, and installations, explores the beauty of the arctic environment while urging the viewer to confront his/her role in its fragile state.

Nicole Pietrantoni is currently working in Reykjavik, Iceland where she is a Fulbright Fellow and recipient of a Leifur Eiriksson Foundation Scholarship. She has participated in several artist residencies across the island and is also creating work at the Icelandic Printmaker’s Association. Her print-based installations examine the layers of narratives and histories that shape the way in which one pictures and frames the natural world. Nicole received her MA and MFA with honors at the University of Iowa and is a BS from Vanderbilt University. Her work has been included in numerous solo and group exhibitions in the United States and abroad.

Stephanie Standish is the collection manager of the Swope Art Museum in Terre Haute, Indiana and the vice president of internal affairs for Southern Graphics Council International. She maintains Feather Weight Press (an intaglio print shop) and a painting studio in her home. Stephanie received a BFA from the School of the Art Institute of Chicago in 2005 and an MFA from Cranbrook Academy of Art in 2007. She was an intern at Anchor Graphics (Chicago, Illinois) and the Printmaking Council of New Jersey (Somerville, New Jersey).

Handmade in India
Techno-Narcissism: A Printmaker’s Ordeal

by Shaurya Kumar

Every work of art is a child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated.

It’s been more than half a century since the “originality” of a fine art print was first defined by the Print Council of America (PCA) in its 1961 publication What is an Original Print? Refusing to identify any print as an original unless “the artist alone has made the image in the image-bearing matrix.” 3 It was more than a half-century since the PCA established rules defining originality of a fine art print was first defined in its 1961 publication What is an Original Print? 

It’s been more than half a century since the “originality” of a fine art print was first defined by the Print Council of America (PCA) in its 1961 publication What is an Original Print? Refusing to identify any print as an original unless “the artist alone has made the image in the image-bearing matrix.” 3 It was more than a half-century since the PCA established rules defining originality of a fine art print was first defined in its 1961 publication What is an Original Print? 

What is an Original Print? 

The conservative outlook in art has forced artists to work within improved technical and functional demands of a medium. PCA’s recommendations linger like a ghost, creating blind spots in minds of the art world. This is exemplified by Susan Talman’s 1996 book The Contemporary Print: From Pre-Pop to Postmodern, in which she classifies a print as fine art only if it “exhibit[s] two of three traditional qualities: membership in an edition; the use of paper as a support; and the presence of an image imprinted by pressing the paper against an image-bearing matrix.” 4 Criticizing the artificial superordinate fundamentals.

The personalization of surface does two things. First, it satisfies our primal Hellenistic craving for an unmatched capacity to produce limitless original prints, which has an unmatched capacity to produce limitless identical prints, is now extended in order to assure the pangs of artistic guilt. By making limited edition prints in the digital medium, artists merely express the insecurity of their ideas and resort to conservative standards of originality for the sake of fidelity to the superordinate fundamental.

Remains dogged and arrested in the inertia of the role of digital images in the role of traditional print processes, or publish digital prints on customised surfaces. This includes printing on surfaces that were not industrially fabricated to receive digital pigments—like handmade papers, fabrics, ceramics, wood, glass, et cetera—or layering paint, collage or other print media under or over the printed digital image. Thus, personalizing the surface is another dignified refuge from the derogatory status of being digital—by using digital technology is felt by digital images in the role of traditional print processes, or publish digital prints on customised surfaces. This includes printing on surfaces that were not industrially fabricated to receive digital pigments—like handmade papers, fabrics, ceramics, wood, glass, et cetera—or layering paint, collage or other print media under or over the printed digital image. Thus, personalizing the surface is another dignified refuge from the derogatory status of being digital.

The personality of surface does two things. First, it satisfies our primal Hellenistic craving to claim the object that is otherwise virgin—whether it be a marble slab from a quarry or a piece of blank paper or fabric and induce it with an image and meaning to be revered by many and all. Second, it satisfies our lust for the touch, materiality and process, and allows us to induce that unique mark of the artist’s hand that intrigues and attracts everyone, enticing them to break the formal barrier and breach the intimate space.

We should attempt to learn from practices of the past and be more receptive of the fast-approaching future.

While the digital industry itself now nurtures this collaboration by providing us with options of prepared traditional media like canvas and fine art paper to print on, these practices of personalizing a surface to create works of art are not new and have been exploited by the use of appropriated physical elements within collages since the early twentieth century. It was Warhol and Rauschenberg, who, by printing photographic images using photomechanical processes, created “a new hybrid form”—part photograph, part painting, part print.” 5 And challenged the notion of traditional prints. More recently, artists like Richard Benson have reintroduced the aesthetics of layering, so unique to printmaking, in his digital prints by physically modifying his Epson printer and inventing a system of pixel-perfect registration. Instead of printing the image in one single run, Benson prints his photographs in transparent layers, adding depth (on physical, symbolical, psychological and emotional levels) to the final image.
across most traditional methods—including drawing, painting, photography, ceramics and sculpture. The printmaking community has also acknowledged the powerful influence of digital technology in general. Virginia Commonwealth University dedicated an entire printmaking conference “Command P” to the emerging aesthetics and practices of hybrid printmaking, and Beth Grabowski and Bill Fick’s 2009 book, Printmaking: A Complete Guide to Materials & Processes places the chapter “Digital Processes” before any other traditional print methods. My assumption is that Grabowski and Fick don’t necessarily imply that one process is superior to another but that while other traditional printmaking processes have already established their foundations in art practices, digital processes have emerged as new aesthetics that need a much closer and more enthusiastic appreciation.

When compared to traditional artistic media that have existed for centuries and are still practiced in nearly the same form today, digital technology is changing at a rate faster than it can be fully explored by artists. During the last decade alone, the invention and improvement of rapid prototype three-dimensional printers, computer numerically controlled (CNC) routers, laser cutters and other new technologies within the printing industry have allowed artists to create matrices for traditional prints on paper and multidimensional prints that break the barriers of two-dimensional surfaces.

Within the next few or decades, we will continue to see development of new software and hardware peripherals that will further encourage collaboration between new and traditional methods and while digital technology will advance to imitate traditional aesthetics even more successfully than today, our conservative psyche will probably yearn for an entirely new art form before we accept the true aesthetics of digital prints. With the use of digital technology and its ability to flatten and contemporize instantaneously the history, we should attempt to learn from practices of the past and be more receptive of the fast-approaching future. Just as Saunders advises museum curators and collectors to be futurists, with the ability to predict future demands and trends, while buying art, there is a need for artists themselves to be sensitive to changing times, methods and technologies and to work together for an entirely new art form before we accept the true aesthetics of digital prints. With the use of digital technology and its ability to flatten and contemporize instantaneously the history, we should attempt to learn from practices of the past and be more receptive of the fast-approaching future. Just as Saunders advises museum curators and collectors to be futurists, with the ability to predict future demands and trends, while buying art, there is a need for artists themselves to be sensitive to changing times, methods and technologies and to work together.

Community Profile: Printmakers and Educators Today

For the 2010 Mid America Print Council conference Jack Damer and Beauvais Lyons presented a session titled “New and Old Generations: Teaching Printmaking” in which they outlined key issues in contemporary print education and professional practice. Their findings were supported by a recent questionnaire that examined viewpoints and approaches towards the discipline as defined by age. The following series of essays provides a forum to discuss the study and to reflect upon its significance to our printmaking community.

In the first essay, Damer and Lyons present the parameters and key points of their survey. Next, Natasha Pestch responds to notions about presupposed roles of printmaking and describes how she encourages students to pursue theme- and process-based projects in the context of a technique-based curriculum. Charles Beneke encourages students to defy stereotypes and conventions by engaging societal issues and larger life experiences. Nicola Rand reaffirms the importance of drawing to support the myriad approaches afforded by the diverse field of printmaking. Reflecting on the larger picture, Fred Hagstrom explains how generational differences benefit the larger printmaking community.

Each essay features representative artwork of the writer(s) and a student or influential artist.

---

Drawing Conclusions by Beauvais Lyons and Jack Damer

The history of printmaking has been marked by the ways that it has changed and evolved to reflect aesthetic, social, economic and commercial changes in the graphic arts. Through most of its history, the guild model was used in the training of printers, who worked as apprentices and journeymen before achieving a level of mastery. Today, the education of printmakers is typically done in the context of college and universities, and with an effort to educate rather than to train the student artist. By implementing a recent survey and presenting its results in a conference session, we hoped to address a variety of questions related to the education of printmakers and generational attitudes towards the discipline. Titled “New and Old Generations: Teaching Printmaking,” our session at the MAPC conference examined the relevance of an historical self-awareness in the teaching of printmaking today.

We encouraged broad participation by developing an online survey and distributing it through the Mid America Print Council and Southern Graphics Council International list serves. It included twenty-five questions about creative and technical issues, theory and history and professional practice; it also collected biographical information, gender, and history, and professional practice; it also collected biographical information, gender, and history, and professional practice.

The survey was available for more than five weeks, from August 19 through September 30, 2010, and 429 individuals participated. Respondents ranged from eighteen to eighty-six years of age, with an average age of forty-three, and 60% of the survey participants were between the ages of thirty and fifty-nine.

Enrique Chagoya, Return to Cope no. 5, etchings and letterpresses, plate: 9 x 12 inches, paper: 11 x 14-1/2 inches, 2009. Courtesy of Enrique Chagoya. The influence of Francisco Goya on contemporary printmaking is evident in this print by Enrique Chagoya.

---

Printmaking is rich in theory and history, and this is what defines it as a discipline and not merely as a technique.

The final section of the survey comprised four open-ended questions about theoretical and artistic influences, namely, what contemporary and historic writers and artists influence contemporary printmakers; Francesco Goya was on top of the list of influential printmakers; the most influential writer about printmaking was Walter Benjamin and the most influential writer about art in general was Dave Hickey. To the question “Identify two writers about printmaking that inform your practice (if any)”; 158 people (37%) had no response. Likewise, to the question “Identify two writers outside of printmaking that inform your practice (if any);” 15% (33) did not reply. The number of people who had no answer to either of these questions suggests that the discipline would benefit from greater attention to print theory and history. Printmaking is rich in this regard, and this is what defines it as a discipline and not merely as a technique.

Finally, there are some questions we wish we had included in the survey. For example, to the question “How does the digital era redefine printmaking’s raison d’être?” 48.3% of the respondents having done so they regularly print for another artist, with 43% offering their own responses to issues raised by technological advances.

Some of these issues come out of developing an advanced print curriculum that serves the needs of both majors and a steady stream of non-majors. One of my aims is to dispense with age-old conventions for making prints and to sustain a flexible curriculum that matches diverse perspectives. On arts education Ann Lauterbach writes, “Artists approach knowledge as a field of disparate potentials only partially based on the animation of textual discovery; they move across and through the hyperlocal landscape of information, processes, and materials to find what they need to know in order to make something as yet unknown, unseen.” I like to imagine a similar scenario for my students.

As the tools and perspectives of art rapidly change, it is imperative for me to facilitate a learning environment that builds bridges and confronts assumptions. One major challenge is unlearning print from presupposed roles and extending a panting dialogue of a symbolic and cultural resistance to mainstream institutions; perhaps most of all, a benevolent conveyor of information, a position truly threatened by current technological advances.

Like many of my colleagues teaching print media, I turned the shift of our time and wonder how to respond. Questions abound. Does a specialist’s knowledge of printmaking processes correlate with an increased potential of printmaking? Does the digital era redefine printmaking’s raison d’être? Should we be looking outside the discipline to promote a cross-pollination of ideas across fields and sectors?

Printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.

The survey sought to address what printmaking methods are used by artists and how their use varies by age. For example, screenprinting is more prevalent among younger artists, possibly due to greater access to water-based inks over the past two decades, growing use in schools and workshops, speed of production, use in textile printing, lower set-up cost for a studio, and interface with digital design methods. Lithography is also used more often by younger artists, perhaps because polyester plate lithography provides cost-effective ways to work with drawing and laser-printed image sources that are currently experiencing a resurgence among some artists.

This may be due to a uniquely American concern with computers as younger ones.
Ephemeral Glimpse
by Charles Beneke

As a professor of printmaking, my responsibilities are extensive and varied. Teaching technique, form and content while introducing students to the larger printmaking and art community is a constant balance. But in the classroom, as well as my own studio practice, drawing is a key element of conceptual development. I believe that drawing is a universal and accessible tool. It requires no large equipment, and it’s economical, portable and immediate. The survey generated by Jack Damer and Beauvais Lyons for the “New and Old Generations” session reaffirmed the importance of drawing, drawing transforms undeveloped ideas into possibilities. It is the central component in teaching students how to develop the conceptual aspects of their work, which is often the most challenging aspect of our undergraduate curriculum. If a student takes the time to draw, write, and research, their ideas always expand, taking on additional meanings and moving in multiple directions. Towards a stronger concept have been known to hand each of my advanced printmaking students a blank sketchbook at the beginning of the semester, banning them from the presses for two weeks while they fill the sketchbook with drawings, color schemes, research, and writing that reveals a vision for their body of work for the semester. They draw with pencils, digital tools, copy machines, and thread. I teach my students how to make prints on paper but I also address the ever-changing landscape of what constitutes a print. Within the context of teaching traditional intaglio, relief, lithography and photo-silkscreen, I also address non-traditional approaches to printmaking, including installation, multimedia and digital processes. As with drawing, tradition is a vital and important part of printmaking today, in order to break the rules in significant ways, students should both understand and engage the conventional applications of the medium first. My students want to use a variety of materials, make installations, create videos, and combine this with the traditional print processes they love. This combination of mediums and approaches produces exciting work that reflects all of their interests. In our printshop the sewing machine is as busy as the lithography presses and we have a space devoted to bookbinding, which has become a great way for the students to make their prints three dimensional.

My role as a professor is to be a facilitator, developing projects that guide them to work in non-traditional ways while at the same time providing an analogous structure needed when learning technical processes such as processing lithography stones or etching plates. Working non-traditionally, this structure often comes from an idea or a problem that the students wish to address. Some of the most successful projects can be interpreted in many ways, requiring a true problem solver to take a number of risks both conceptually and technically in order to arrive at a place where the piece generates and holds interest. I teach my students to question the idea of multiples, push scale beyond the press beds, and incorporate unconventional materials and surfaces. But, regardless of the project, each student starts out at the same place: drawing. The act of pressing pencil to paper, sketching, scanning, collaging and manipulating their drawings until they are ready to start work on the piece. We always allow room for change, but this strong foundation serves as an excellent springboard.

My goal is to produce undergraduate students who are knowledgeable in the traditional processes of printmaking and strong problem solvers who make cohesive bodies of work that reflect diverse interests and ideas. In this way, traditional and non-traditional approaches to printmaking can work together seamlessly. My printmaking students sometimes tire of our routine, but I look forward to grading piles of sketchbooks.
Many students turn to art and printmaking as a way to find the deep focus they lack in other parts of life. They experience a sense of relief when they become so engrossed in what they are doing that time goes by without their noticing it. Whether they work quickly with a print method incorporating appropriated images or more slowly on a mezzotint, they find a depth of thought and concentration that can be a turning point in their learning experiences.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. We must make them aware of our wonderful historical legacy. I am thrilled to be around these young people, and I urge them to make physical objects before, or completed their handwork. Certain physical tasks—knowing how to use your body when you pull a silkscreen squeegee or grinding a stone—require a sense of awareness and skill that they have not previously experienced. They crave structure, and learning through trial and error is frustrating and slow.

I admit that I don’t see this in neutral terms and that I risk making clichés. I almost always find shining examples from the past rather than thrilling examples from the present. Neil Young is more significant than Lady Gaga, Kolwitz is more enduring than Banksy, and Groucho Marx is funnier than Adam Sandler. But there are exceptions: William Kentridge and Old Generations: Teaching Printmaking” are stark divisions between them. The “New and social anxiety. He wrote the book before the internet was commonplace, but the world he speculated on has come into being.

Fred Hagstrom, Dryland Series, intaglio and chine collé, 8 x 14 inches, 2008. Courtesy of the artist.

In his 1970 book Future Shock, American writer Alvin Toffler described how the pace of society, culture, and media would become so fast that people would experience personal and social anxiety. He wrote the book before the internet was commonplace, but the world he speculated on has come into being. Changes in media and technology have sped up to the point where generational differences are stark. The “New and Old Generations: Teaching Printmaking” session encouraged some reflection on how our print community (and perhaps the nation in general) has distinct generational differences.

I grew up in a rural area, spending a great deal of time outdoors, by myself, without structured activities. I did manual labor such as carpentry and farm work and was usually unsupervised. When I arrived at college, I realized how poor my academic preparation was, but I also had some advantages from my upbringing. I knew how to work hard, with my own initiative, experimenting and learning from mistakes. I was comfortable with a private or internal sort of learning, and I was able to focus intently. I knew how to get things done.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. Many students turn to art and printmaking as a way to find the deep focus they lack in other parts of life. They experience a sense of relief when they become so engrossed in what they are doing that time goes by without their noticing it. Whether they work quickly with a print method incorporating appropriated images or more slowly on a mezzotint, they find a depth of thought and concentration that can be a turning point in their learning experiences.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. We must make them aware of our wonderful historical legacy. I am thrilled to be around these young people, and I urge them to work hard and to aim high.

In contrast, some students I encounter have excellent academic backgrounds but are not prepared to learn through experience. They overemphasize their ability to multitask and need to spend a lot of time connecting socially (both online and in person). They have never held a forty-hour-per-week job, made physical objects before, or completed mundane tasks for work. They don’t like to be alone, find it difficult to sustain long periods of focus, and have not been exposed to handwork. Certain physical tasks—knowing how to use your body when you pull a silkscreen squeegee or grinding a stone—require a sense of awareness and skill that they have not previously experienced. They crave structure, and learning through trial and error is frustrating and slow.

I admit that I don’t see this in neutral terms and that I risk making clichés. I almost always find shining examples from the past rather than thrilling examples from the present. Neil Young is more significant than Lady Gaga, Kolwitz is more enduring than Banksy, and Groucho Marx is funnier than Adam Sandler. But there are exceptions: William Kentridge and Old Generations: Teaching Printmaking” are stark divisions between them. The “New and Old Generations: Teaching Printmaking” session encouraged some reflection on how our print community (and perhaps the nation in general) has distinct generational differences.

I grew up in a rural area, spending a great deal of time outdoors, by myself, without structured activities. I did manual labor such as carpentry and farm work and was usually unsupervised. When I arrived at college, I realized how poor my academic preparation was, but I also had some advantages from my upbringing. I knew how to work hard, with my own initiative, experimenting and learning from mistakes. I was comfortable with a private or internal sort of learning, and I was able to focus intently. I knew how to get things done.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. Many students turn to art and printmaking as a way to find the deep focus they lack in other parts of life. They experience a sense of relief when they become so engrossed in what they are doing that time goes by without their noticing it. Whether they work quickly with a print method incorporating appropriated images or more slowly on a mezzotint, they find a depth of thought and concentration that can be a turning point in their learning experiences.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. We must make them aware of our wonderful historical legacy. I am thrilled to be around these young people, and I urge them to work hard and to aim high.

In contrast, some students I encounter have excellent academic backgrounds but are not prepared to learn through experience. They overemphasize their ability to multitask and need to spend a lot of time connecting socially (both online and in person). They have never held a forty-hour-per-week job, made physical objects before, or completed mundane tasks for work. They don’t like to be alone, find it difficult to sustain long periods of focus, and have not been exposed to handwork. Certain physical tasks—knowing how to use your body when you pull a silkscreen squeegee or grinding a stone—require a sense of awareness and skill that they have not previously experienced. They crave structure, and learning through trial and error is frustrating and slow.

I admit that I don’t see this in neutral terms and that I risk making clichés. I almost always find shining examples from the past rather than thrilling examples from the present. Neil Young is more significant than Lady Gaga, Kolwitz is more enduring than Banksy, and Groucho Marx is funnier than Adam Sandler. But there are exceptions: William Kentridge and Old Generations: Teaching Printmaking” are stark divisions between them. The “New and Old Generations: Teaching Printmaking” session encouraged some reflection on how our print community (and perhaps the nation in general) has distinct generational differences.

I grew up in a rural area, spending a great deal of time outdoors, by myself, without structured activities. I did manual labor such as carpentry and farm work and was usually unsupervised. When I arrived at college, I realized how poor my academic preparation was, but I also had some advantages from my upbringing. I knew how to work hard, with my own initiative, experimenting and learning from mistakes. I was comfortable with a private or internal sort of learning, and I was able to focus intently. I knew how to get things done.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. Many students turn to art and printmaking as a way to find the deep focus they lack in other parts of life. They experience a sense of relief when they become so engrossed in what they are doing that time goes by without their noticing it. Whether they work quickly with a print method incorporating appropriated images or more slowly on a mezzotint, they find a depth of thought and concentration that can be a turning point in their learning experiences.

The influx of young people who find printmaking to be relevant, engaging, and fun is the greatest asset we have as a community of printmakers. We must make them aware of our wonderful historical legacy. I am thrilled to be around these young people, and I urge them to work hard and to aim high.

**“Printopolis” International Symposium on Printmaking**

**Toronto, Canada**

**October 21 – 24, 2010**

**Hosted by** Open Studio

**Reviewed by John Hitchcock**

T he first international print symposium of this scale to be held in Canada, “Printopolis” showcased contemporary printmaking as an expansive art form encompassing ideas and practices of multiplicity, accessibility, and collaboration. Featuring numerous delegates, exhibitions, panels and technical demonstrations, “Printopolis” also marked the fortieth anniversary of its host, Open Studio, a leading collaborative printmaking facility in Canada. The strength of this four-day event was its focus on contemporary printmaking in an intimate setting that allowed students and artists to connect with seasoned professionals.

A highlight of the conference was the keynote presentation by José Roca, Colombian curator and artistic director of “Philagrafika” 2010. Roca encouraged the audience to expand their ideas about printmaking by asking questions about the role of prints in contemporary art. I was excited to hear how his views related directly to the state of contemporary print culture; he reinforced my thoughts about how educators and printmakers get caught up in processes and traditions and lose site of being productive members of the larger art world. He described printmaking as a medium-driven practice challenged by territorial boundaries, and explained how those who are dedicated solely to technical concerns further segregate the field from the contemporary art dialogue. “Printmakers have indeed printed themselves into a proverbial corner.” 1 But Roca also highlighted its potential strength, asking “[C]an print be reclaimed from technique as content and be understood as content through technique?” 2 He concluded that printmaking’s relevance exists in the values it shares with contemporary art: multiplicity, accessibility, collaboration, generosity, and dissemination to broad audiences.

Another standout was “There Will be Printers in the Streets,” an outdoor festival of steamroller printing hosted by Ontario College of Art and Design. It featured Drive By Press, which functions as a fine art press, gallery, print collection, and space for participants to pull fine art prints by hand. Eric Fuente set up a one-day exhibition and live printing event as an educational portal for viewers to engage in the process of printmaking and to spread the democratization of art through prints. I was truly amazed at the effects on the passers by. It was invigorating to witness the
The energy and commitment to experimentation at the event reinforced how contemporary printmaking can be found virtually anywhere, anytime.

energy of collaboration between the Ontario College of Art and Design (OCAD) students and Drive By Press and the excitement of the participants.

Several museums, galleries, and universities organized print-based exhibitions and affiliated events. The Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario opened up their amazing state-of-the-art facility for viewing. Brenda Rix, assistant curator of prints and drawings, introduced attendees to a small selection of prints from the Gallery’s 15,000 works on paper, which date from the thirteenth century to the present. Highlights included works by William Kentridge, Frans Masereel, Hendrik Goltzius and Betty Goodwin.

One of the more compelling exhibitions was the featured artist project by Stefan Hoffmann, who created three unique site-specific projects at the Museum of Contemporary Canadian Art (MOCCA), OCAD, and Drake Hotel. The project was a great example of the changing ways in which contemporary print artists make and display their work. Typically, prints are made in a shop and displayed within a traditional white-wall gallery setting. However, many print-based artists actively embrace the use of multiples to create exciting conceptual site-specific installations in non-traditional spaces. For his three site-specific projects, Stefan pushed boundaries by using water-based screen printing ink on windows, billboards, or overlooked areas of buildings. His creative process involved examining the exhibition venue, then appropriating and altering the surrounding iconography to reconstruct a new unique visual language. He used a combination of screens, some of which were made on location in response to the site, and others that were reused from other projects.

Coined as “an experiment in maximalism and neo-psychedelia,” the exhibition MASS Hypnosis was a collaborative, psychedelic multi-media room of textural madness! This experimental printmaking collective from OCAD included students, alumni, and visiting artist Stefan Hoffmann. The group screenprinted on all of the gallery walls and windows with intense, brightly-colored patterns. Bright strobe lights pulsed with live performances and sculptural prints filled the space. The energy and commitment to experimentation at the event reinforced how contemporary printmaking can be found virtually anywhere, anytime. MASS Hypnosis was the place to be.

With more than 200 attendees, including academics, artists, gallery directors, print collectors, curators and students, “Printopolis” had a very relaxed and professional atmosphere. The agenda was well organized, leaving time for participants to attend panel discussions and demonstrations and to view the exciting museum and gallery scene of Toronto. I commend Open Studio and the community of artists, museums, galleries, and university programs for hosting “Printopolis” and for making it a successful gathering.
Critical Mass: Printmaking Beyond the Edge
by Richard Noyce
Reviewed by Stephanie Standish

Critical Mass by Richard Noyce is a beneficial tool for art students, educators or professionals interested in learning more about current printmaking trends. Divided into two main sections, the book comprises a series of essays on contemporary themes and a large group of artists’ biographies. The structure and content of the book provide a good introduction to the artists who make prints and the ideas they explore in their work.

The thematic essays could stand alone in their own right. They summarize a wide variety of contemporary artistic themes while not closing the topics to further discussion or limiting where an individual could take his or her own research. Presented in a neutral tone, they neither praise nor criticize the topics but leave the reader to make his or her own decision.

Critical Mass is comprehensive and inclusive.

My favorite parts of the book are the travel blogs, which are interspersed throughout the thematic section and written in an informal, almost diary-like style that allows Noyce to share his personal experiences in the printmaking community. The blogs give credence to the information he presents throughout the book, including his selection of artists, whose backgrounds are diverse and whose nationalities span the far reaches of the globe. The breadth and depth of the blogs are strengths compared to other books of this sort that tend to focus on a specific geographic region or area of artistic interest.

Compiled between 2008 and 2010, the biographies summarize the work of each artist and put it into a contemporary context. The photographs in this section are of a good quality and seem to represent each artist’s work accurately. Readers will be compelled to flip through this section of the book, letting certain pieces catch their eye and inviting them to learn more about the content. In fact, Critical Mass is not a book to be read straight through; rather its layout enables a person to go back at any time and find new and interesting material. This format is helpful for the beginner because it provides ample information without overwhelming.

Some drawbacks of this book are that professional artists and printmakers will likely not find it very helpful because, as mentioned previously, the essays are brief and do not provide more than a taste of any topic or Noyce’s opinion. Additionally, the list of sources, international exhibits and print shops is fairly short. While they provide enough information for a student to start thinking about international opportunities, these lists and bibliographies are not adequately comprehensive for the professional looking for new opportunities. Meanwhile, the expense of this book might prove prohibitive for many students and emerging artists.

Overall, I recommend Critical Mass for beginners working to develop their conceptual interests and for professors guiding the development of their students. This book would make an excellent addition to any print shop library.

The photographs in this section are of a good quality and seem to represent each artist’s work accurately. Readers will be compelled to flip through this section of the book, letting certain pieces catch their eye and inviting them to learn more about the content. In fact, Critical Mass is not a book to be read straight through; rather its layout enables a person to go back at any time and find new and interesting material. This format is helpful for the beginner because it provides ample information without overwhelming.

Some drawbacks of this book are that professional artists and printmakers will likely not find it very helpful because, as mentioned previously, the essays are brief and do not provide more than a taste of any topic or Noyce’s opinion. Additionally, the list of sources, international exhibits and print shops is fairly short. While they provide enough information for a student to start thinking about international opportunities, these lists and bibliographies are not adequately comprehensive for the professional looking for new opportunities. Meanwhile, the expense of this book might prove prohibitive for many students and emerging artists.

Overall, I recommend Critical Mass for beginners working to develop their conceptual interests and for professors guiding the development of their students. This book would make an excellent addition to any print shop library.

2011 Membership Form

<table>
<thead>
<tr>
<th>Membership Categories</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular</td>
<td>$20.00</td>
</tr>
<tr>
<td>Couple</td>
<td>$30.00</td>
</tr>
<tr>
<td>Student</td>
<td>$10.00</td>
</tr>
<tr>
<td>Institution</td>
<td>$50.00</td>
</tr>
<tr>
<td>Patron</td>
<td>$50.00</td>
</tr>
<tr>
<td>Life Member</td>
<td>$250.00</td>
</tr>
</tbody>
</table>

Yes, please sign me up for the MAPC Listserv.
Please remove my name from the MAPC Listserv.
This is a new address. My old address is: ____________________________
American Print Alliance
Contemporary Impressions

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 6,000 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 822 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 dustjacket 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 Kerslake 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.

Subscribe today!

ERRATA

MAPC Officers
Jeremy Lundquist, President
School of the Art Institute of Chicago
jundo@saic.edu

Catherine Chauvin, Vice-President
University of Denver
CatherineChauvin@du.edu

Jean Dibble, 2nd Vice-President
(Fall contact & permanent address of MAPC)
Notre Dame University
jdibble@nd.edu

Jewel Noll, Secretary
 Hosco Press, Inc., Head Printer
jewelnoll@live.com

Joseph D’Ilio, Treasurer
Youngstown State University
jduva@ysu.edu

Nichole Maury, Membership Chairperson
Western Michigan University
nicholemaury@hotmail.com

Kate Christensen, Member-at-large
Bowling Green State University
christk@bgusu.edu

John Driesbach, Member-at-large
California State University, Sacramento
Professor Emeritus,
jj.driesbach@gmail.com

Justin Quinn, Member-at-large
St. Cloud State University
jquinn@stcloudstate.edu

Sean P. Morrissey, Student Representative
University of Nebraska-Lincoln
seanpmorrissey@gmail.com

Board Members
Charles Beneke
University of Akron
beneke@uakron.edu

Kathryn Reeves
Purdue University
krees@purdue.edu

Kristin Flowers Nowlin
Southeast Missouri State University
kristinnowlin@yahoo.com

Johanna Paas
Central Michigan University
paasjm@cmich.edu
Nichole Maury
Frostic School of Art
Western Michigan University
1903 W. Michigan Ave.
Kalamazoo, MI 49008