Our Land

The Mid America Print Council Journal
Volume 21, Numbers 3 & 4, 2013
Printmaking as a form of social practice
ON THE COVER:
Angela Sprunger,
Our Land Not Their Sand (detail),
Medium: screen print on reductive linocut
8 x 10”, 2013
Courtesy of the artist

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LETTERS FROM PRESIDENT
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Emmy Lingscheit, Patrick Vincent,
Cayla Skillin-Brauchle, Ashton Ludden,
Ruthann Godollei, Nicole Pietrantoni,
Melanie Yazzie, Stefanie Dykes

TRACI MOLLOY –
ART AND SOCIAL PRACTICE.
Traci Molloy discusses our role
as artists in society and how printmaking can
be an integral factor.

CAYLA SKILLIN-BRAUCHLE –
NEGOTIATING THE TRUTH
IN MUMBAI.
Cayla Skillin-Brauchle describes her experiences
navigating through a vastly different culture, using
printmaking as a framework to engage with a
foreign community.

DIANA EICHER AND KATE MOHN –
THE MCAD MINNESOTA MARRIAGE
EQUALITY POSTER PROJECT.
In response to new changes in laws regarding
GLBT citizens, Minneapolis printmakers unite
and create expressive prints that celebrate the
revolutionary event.

EMMY LINGSCHEIT –
WE HAVE A DREAM.
An intense collaborative project between
OU and UTK printmakers, in memory of
Martin Luther King Jr.

PATRICK VINCENT –
THE SOCIAL SWARM: A SOCIAL
PRACTICE EXPERIMENT IN PRINT.
As an artist in residence, Patrick Vincent
engages small town locals through metaphor,
transformation, and the print matrix.

ASHTON LUDDEN –
SOCIAL PRACTICE OUT OF THE
STUDIO & INTO THE FIELDS.
Ashton Ludden describes an in-depth look into
the meat processing industry and reflects on
how it relates to her MFA thesis work.

RUTHANN GODOLLEI – GIVEAWAY.
Ruthann Godollei retells of a print giveaway project
in St. Paul, MN and discusses the traditional notion
and value of giving away one’s printed work.

MELANIE YAZZIE: PRINT EXCHANGES.
Melanie Yazzie reflects on the positive impact of print
exchanges forming a common bond with international
artists, plus a few tips for future organizers.

MEMBERSHIP FORM

NEW WORK FROM OUR MEMBERS
Stefanie Dykes, Amanda Lee, Angela Sprunger,
M. Robyn Wall, Benjamin Knehr1

MAPC DETROIT 2014 BLURB

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FALL companion MAILER

NICOLE PIETRANTONI – INTERVIEW
WITH JAMES LAVADOUR OF CROW’S
SHADOW INSTITUTE OF THE ARTS.
Nicole and James discuss the institute’s mission to
serve as a center for creativity and learning in the
Northwest coastal region.
Letter from the President:

One time, I was wondering out loud about “what do normal people do on weekends?” as I was thinking about being in the studio, fixing a press instead of having a weekend! My friend Susan Meyer said, “Isn’t having art in your life the point of this whole thing?” I’ve thought about this comment a lot.

Print studios demand this kind of social interaction – that’s where I approached this journal topic – that’s where everyone I asked about the topic started – from this beginning, individuals' ideas expand in many directions. The variety of Social Practice in Printmaking ranges from a print studio's social interaction, to making prints. It covers a broad spectrum from Marriage to Giveaways and from Oregon to Mumbai. In a time where viewing is less passive because of media, it seems printmaking is reaching out in as many ways as there are artists. This is reflected in how many different forms of social practice are addressed in the articles in this quarter’s Journal.

Letter from the Editor:

In considering the topic of Social Practice, this urged me to reflect on my own studio practice. I tend to spend large amounts of time alone, hunched over a table, organizing my supplies, tearing paper, carving, inking, printing, and thinking. During formal education years I was always envious of the outgoing social printmakers who were so expressive, not only in their personalities and artwork, but in their ability to gather the masses and create an interactive event. Much of this kind of dynamic energy is reflected in the array of articles in this issue of the Journal. What I have noticed is that my relationship to social practice comes through their personalities and artwork, but in their ability to gather the masses and create an interactive event. Much of this kind of dynamic energy is reflected in the array of articles in this issue of the Journal. What I have noticed is that my relationship to social practice comes through their personalities and artwork, but in their ability to gather the masses and create an interactive event. Much of this kind of dynamic energy is reflected in the array of articles in this issue of the Journal.

Letter from the Co-Editor:

Anita Jung is an artist whose work is imbedded in feminism and drives towards discussions of social relevancy. Anita’s materials reference the heritage of printmaking, but through unexpected combinations, Anita celebrates the roots of contemporary art while citing their modern influences. Her work contemplates materials that re-contextualize themselves through these unanticipated relationships. Often materials in the work are comprised of the ephemeral, overlooked, covered over or discarded debris that belong in the backgrounds of our lives. Through reactivation they transform the mundane into something that is familiar, yet allows for new discovery. Her current body of work is site-specific collaboration with the material debris of makers and occupiers of a particular place.

Anita is a professor of print media at the University of Iowa. She previously taught printmaking, drawing and installation courses at Illinois State University, Ohio University and University of Tennessee. Anita is committed to study abroad opportunities for students and directs an annual service/learning art course to India. She received a Bachelor of Fine Arts from Arizona State University where she majored in painting & drawing. The Master of Fine Arts was awarded to her from the University of Wisconsin-Madison where she worked with Bill Weegee as a printer at Off Jones Road and Tandem Press. She has been involved with MAPC and SGC for many years as a participant, officer and host.

Social Practice is a theme that easily lends itself to the printmaker way of life. Ink and paper is a powerful combination. Human beings have always felt compelled to share their stories. Through the simple, yet transformative, process of putting ink to paper, we are able to share each other's experiences and dreams. There are always new stories to tell and a community of engaged print artists to connect with.
Arts. In 2012, Diana had a solo exhibition at Donghua University in Shanghai, China. She has also studied at Tamarind Institute, Albuquerque, NM. She coordinates the Printmaking and Paper Studios at the University of Central Lancashire and The Harris Museum and Art Gallery, UK, 2012, International Print Biennale, Seattle, WA, 2011; Harnett Biennial of American Prints, Virginia; and internationally, including: Digital Aesthetic 3 (DA3), Los Angeles, CA; and the Centre For Fine Print Research, Bristol, UK. In 2011, she taught a workshop at the University of Utah in Salt Lake City, Utah.

Diana Eicher received her MFA in printmaking from the University of Hawaii, her BA in painting from the University of California, Santa Cruz. She has spent a year studying in Venice, Italy, at the Accademia delle Belle Arti, and also studied at Tamara Institute, Albuquerque, NM. She coordinates the printmaking and paper studios at the Minneapolis College of Art and Design, Minneapolis, Minnesota. Her prints incorporating political and social commentary are in many international collections, such as the K БрIJU National Art Museum, Tokyo, the Pentagon, and the CDC. She is the author of a 2013 book on DIY printmaking, “How to Create Your Own Gig Posters, Band T-shirts, Album Covers, & Stickers, Screenprinting, Photocopy Art, Mixed Media Collage and Other Guerrilla Poster Styles.”

Stefanie Dykes is a co-founder of Saltgrass Printmakers. Established in 2003, Saltgrass Printmakers is a non-profit printmaking studio and gallery located in Salt Lake City, Utah. Stefanie has taught relief screen and etching printmaking classes at the University of Utah, Westminster College, Snow College and Saltgrass Printmakers. Dykes has been awarded two 2013 artist residencies; Anderson Ranch Art Center, Snowmass, Colorado and Surel’s Place, Boise, Idaho. Dykes received her MFA from the University of Utah in 2010.


Diana Eicher received her MFA in printmaking from the University of Hawaii, her BA in painting from the University of California, Santa Cruz. She spent a year studying in Venice, Italy, at the Accademia delle Belle Arti, and also studied at Tamara Institute, Albuquerque, NM. She coordinates the printmaking and paper studios at the Minneapolis College of Art and Design. She has taught at the University of Hawaii, the Honolulu Biennial Workshop, the Minneapolis College of Art and Design, The Textile Center of Minnesota, Honolulu Academy of Arts. In 2012, Diana had a solo exhibition at Donghua University in Shanghai, China.

Ruthann Godollei is a printer and Professor of Art teaching printmaking at Macalester College in St. Paul, Minnesota. Her prints incorporating political and social commentary are in many international collections, such as the K БрIJU National Art Museum, Tokyo, the Pentagon, and the CDC. She is the author of a 2013 book on DIY printmaking, “How to Create Your Own Gig Posters, Band T-shirts, Album Covers, & Stickers, Screenprinting, Photocopy Art, Mixed Media Collage and Other Guerrilla Poster Styles.”

Emmy Lingscheit is an artist and printmaker from South Dakota. She earned her BFA from St. Cloud State University in Minnesota, and later worked at the Highpoint Center for Printmaking in Minneapolis, MN, where she received a Jerome Emerging Printmakers Residency in 2006. Emmy received her MFA in printmaking from the University of Tennessee-Knoxville in 2012, and is currently teaching printmaking at the University of Illinois in Urbana-Champaign. Her work has included in several recent juried and invitational exhibitions both nationally and internationally.

Ashton Ludden is a meticulous printmaker and engraver. As both domesticated and wild animals were always in close existence for Ludden, our subordinate beings (particularly meat animals) are the driving force behind her work. She received her BFA in Engraving Arts and Printmaking from Emporia State University in 2009 and her MFA in Printmaking from the University of Tennessee in 2013. Ludden is currently an artist member of the Vacuum Shop Studios and the graphic designer for Larry Newman Printing Company in Knoxville.

Traci Molloy is a Brooklyn based artist and education activist. She's presented her artwork in over 150 national exhibitions, including solo shows in New York, Chicago, Kansas City, Nashville, and participation in the Atlanta Biennal. Her art has been reviewed in national and regional publications.

Emmy Lingscheit is an artist and printmaker from South Dakota. She earned her BFA from St. Cloud State University in Minnesota, and later worked at the Highpoint Center for Printmaking in Minneapolis, MN, where she received a Jerome Emerging Printmakers Residency in 2006. Emmy received her MFA in printmaking from the University of Tennessee-Knoxville in 2012, and is currently teaching printmaking at the University of Illinois in Urbana-Champaign. Her work has included in several recent juried and invitational exhibitions both nationally and internationally.

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Nicole Pietrantoni is an assistant professor of art at Whitman College in Walla Walla, Washington, where she teaches printmaking and book arts. Her artwork explores the complex relationship between human beings and nature, culminating in installations, works on paper, and public art. Pietrantoni has been granted numerous awards for her work including a Fulbright grant to Iceland, a Lefler Eikinson Foundation grant, the Margaret Stonewall Woodridge Hamblet Award and the Elizabeth Catlett Fellowship. She received her MFA in printmaking from the University of Iowa and her BS in Human and Organizational Development and Art History from Vanderbilt University.

Cayla Skillin-Brauchle (b. 1984, Vermont) is a visual artist whose practice spans printmaking, installation, performance, and social practice. Her work has been shown at venues including Future Tenant in Pittsburgh, Pennsylvania; JPK Gallery in Burlington, Vermont; the Rotunda Gallery in Bangkok, Thailand; ROY G BIV Gallery in Columbus, Ohio; and most recently at the Sir J School of Art, Mumbai, India. Skillin-Brauchle earned a BA from Beloit College (2006) and her MFA in Printmaking from Ohio University in Athens, Ohio (2012). In 2012-13, Skillin-Brauchle was Fulbright-Nehru Fellow in Mumbai, India.

Patrick Vincent is from Minneapolis, Minnesota and is the operator of Twin Bee Press. He received his BFA from the University of Minnesota, Twin Cities (2007), and his MFA from Arizona State University (2012). He has worked for the design/letterpress workspace Studio on Fire, the Minnesota Center for Book Arts, and Pyracantha Press. Recently he was the Lawrence Arts Center Printmaking Artist in Residence in Lawrence, KS. Patrick is the Assistant Professor of Printmaking at Minnesota State University in Moorhead, Minnesota.

Ms. Yazzie has exhibited widely, both in the United States and abroad. Her works are in the Pippen Art Museum, The Australian National Gallery and the Museum of Art at the Rhode Island School of Design, Print Collection, Providence, Rhode Island. She has been reviewed in Focus Magazine, Santa Fe, the Los Angeles Times, New Zealand Herald, and she is mentioned in Printmaking in the Sun by Dan Welden and Pauline Moll. Native American Art in the Twenty-First Century by W. Jackson Rushing III, and The Lure of the Local Sense of Place in a Multi-Centered Society by Lucy Lippard. She has had over 150 group and solo exhibitions combined. Yazzie’s prints, sculptures, paintings, and mixed media works. Her work can always be found at the Glenn Green Gallery in Santa Fe, New Mexico.

Ms. Yazzie is a Professor and Head of Printmaking in the Department of Art and Art History at University of Colorado, Boulder, Colorado. She can be contacted at melanie.yazzie@colorado.edu.
I write this essay on art and social practice, I am thinking about some of the events that transpired in America this summer - the end of the Defense of Marriage Act (DOMA), the Paula Deen scandal, and the George Zimmerman/Trayvon Martin trial and verdict. When the Supreme Court announced DOMA’s demise and vacated California’s Proposition 8 case, I felt relief and disbelief. Could the America that so many of us dream about be coming to fruition? It is naïve to think that repealing DOMA is going to expand closed minds or change bigoted opinions overnight, but June 26th was a good day. The Paula Deen scandal and the Zimmerman/Martin trial, two events intimately tied to race, gender, class, and oppression, demonstrated exactly where our society is. We are still two Americas, a nation unable to come to terms with its history of discrimination and racial profiling, and a country divided by the romanticism of gun violence and freedom.” My June dreams for social progress and justice were shattered by the reality of July’s not guilty verdict. So we protest. We march as citizens. We get angry, feel frustrated, react and respond with words, actions, boycotts, and art. We must do something because doing nothing would mean we accept the verdict. It would mean we are complacent and compliant with an America that is “good enough”.

This leads me to the crux of the essay. What is our role as artists? How should we use our artistic expertise to better society? What does it mean to engage in art and social practice? How does printmaking and its richly layered history, factor in? To paraphrase 19th century German sociologist, Karl Marx, “Altogether we stand on the shoulders of our predecessors; whoever succeeds therefore has an obligation to be ‘good enough’.”

When you are actively involved in art and social practice, you do not work in the isolated bubble of a studio. However, there are countless under-recognized artists working to create social change. Artists such as Addi Somers, Sarah Arolf, Paul Harfleet, Laura Anderson Barbata, Dan Wang, Annette Rose Shapiro, Kaloa Lia, Kim Shelly, RoseannShelton, Mill & Shellaberg, Azarne Kazie, Josie Ma, and Delanie Jenkins are working on their respective communities. They are collaborating on projects with and in their respective communities, using the tools they have available to them to educate, reform, and bridge inequalities in society. When you are actively involved in art and social practice, you do not work in the isolated bubble of a studio. You engage others, are present, ask questions, listen carefully, and create art in partnership with your community. For 16 years, I’ve worked as an artist and education activist in Atlanta and now in New York City. My art explores themes of adolescent culture, violence, and grief. I create multimedia collaborations with adolescents in underserved communities, as well as with youth who lost a parent or guardian on 9/11. I’ve worked with incredible professionals in fields outside my own – psychologists and sociologists, researchers and death row investigators, as well as doctors, educators, and health care professionals. Their knowledge, conversations, and expertise have influenced my art in profound ways. These experiences deeply inform all that I am.

In writing this essay, I am using the same techniques I employ when collaborating – to solicit the input and advice of others I asked artists from around the country to respond to the same set of questions regarding art and social practice. They are individuals whose work I admire and respect, people who create both in and outside of traditional art practices.

In response to my question, whether you think art can actively create social change, Chicago based multi-media artist, writer, and curator Melissa Potter said the following:

“I do, but I think there are parameters and requirements. Artists need to do research and be more effective about maintaining their relationships with the people they engage. Far too many social practice art projects do a little media blitzing, and then step out. When I enter a community, I basically recognize these collaborators become my extended network and family with all the requisite rights and responsibilities. The more interdisciplinary the projects are, and the more experts in their respective fields brought to the table, the better. What artists do well is break rules, create new boundaries and connections, and institute unexpected conversations. They create new metaphors with disciplines and interactions. This is their strength. Their weakness is as a group they tend to be arrogant and assume they can take on being an expert in another field, activist, or NGO leader/scholars/teacher/scholars all at the same time.”

Potter explores gender in its relationship to individual expression, social interaction, and power dynamics. She has done extensive collaborative work, crafting craft and papermaking techniques in the Balkans and Caucasus. Atlanta based writer and artist, Joey Orr, also focuses on themes of gender and identity. He is a founding member of the idea collective, John Q, which (thus far) focuses on issues of queer memory by temporarily intervening into public/institutional spaces to explore matters of historical and institutional critique.

Regarding the ability of art to create change, Orr states: “Art does not exist in a vacuum. That means it both influences and is influenced by a myriad of cultural forces at any given moment. One reason for the social turn in art is a realization of how quickly the visual can be subsumed into the very institutions it sometimes aims to critique. This is what Nancy Spector (Deputy Director and Chief Curator at the Guggenheim) has referred to as an ‘anti-ocular’ impulse in particular forms of contemporary art.”

If socially engaged art is taking modes of living, or even political formations such as democracy, as form, then the potential actually exists for social change to be either catalyzed or collapsed. How do we as artists become catalysts for change? Students often ask me how to engage in community-based projects. Sometimes they seem to be looking for simple bits of practical advice. Responses differ depending on the specifics, but there are a few universal truths worth mentioning. Artists who wish to stimulate social change should always ask themselves the following: Who is the audience and does said audience want this project? Are artists often filled with wonderful intentions – they want to create powerful pieces that will inspire and provoke; but sometimes they don’t think about the direct impact of their work. For example, an anti-violence mural on a dilapidated wall may make the street look “better”, but will it really help curb neighborhood brutality? If an artist truly wishes to do something to make a difference, chances are they are going to have to work outside traditional venues.

Ohio based multi-media artist Patty Mitchell, founder of Passion Works Studio and new program consultant, has been working “outside the box” for decades. When describing her work, Mitchell states: “I am on a mission to change the culture of sheltered workshops (supported work programs for people with developmental challenges). The common perception is that these people are unemployable, described primarily through their disability. Expectations are so low – few employment opportunities are offered beyond light assembly work and janitorial jobs.”

In offering a person the opportunity to explore their art process, people come to life. Interests and talents are discovered. The conversation shifts from what people cannot do to what they can do. Employers see them as a team of clever, hard working people. Today’s artist is an expert in modes of living, or even political formations such as democracy, as form, forming the potential actually exists for social change to be either catalyzed or collapsed. How do we as artists become catalysts for change? Students often ask me how to engage in community-based projects. Sometimes they seem to be looking for simple bits of practical advice. Responses differ depending on the specifics, but there are a few universal truths worth mentioning. Artists who wish to stimulate social change should always ask themselves the following: Who is the audience and does said audience want this project? Are artists often filled with wonderful intentions – they want to create powerful pieces that will inspire and provoke; but sometimes they don’t think about the direct impact of their work. For example, an anti-violence mural on a dilapidated wall may make the street look “better”, but will it really help curb neighborhood brutality? If an artist truly wishes to do something to make a difference, chances are they are going to have to work outside traditional venues.
The inherent nature of a printshop and its (CAYD), which designs arts projects in firewall between your private studio voice and Saft states: Art can be empowering, driven to a wider audience is something I've always that trajectory. Rinehart states: The ease there is confluence of deeply held beliefs traditionally inaccessible rural experiences. to young artist collaborators – “Photograph works with which the viewer is compelled to

Mitchell also offers a piece of practical advice for wheat pasting or silkscreens, printmakers share their agendas.

New York City based video artist and photographer Carol Saft also collaborates with urban adolescents, providing them with traditionally inaccessible rural experiences. Saft states: Art can be empowering, driven by purpose and good will. Our studio practice can be particularly alive when there is confluence of deeply held beliefs with contemporary events in which we can participate. Through art we can witness the building of community and public good.

From Goya to Sandow Birk, printmakers have been functioning as social muckrakers for generations, disseminating editions to their respective audiences. Whether the medium is zines, etchings, Xeroses destined for wheat pasting or silkscreens, printmakers have long explored difficult subject matter, utilizing a multitude of arenas in order to share their agendas. Ben Rinehart is a Wisconsin based book artist and printmaker whose work follows that trajectory. Rinehart states: the ease of making multiples is a powerful aspect of printmaking. The ability to spread propaganda to a wider audience is something I've always enjoyed. Through image, language, and physical interaction I strive to produce multi-sensory works with which the viewer is compelled to participate. As an advocate to the LGBTQ community, I use this approach to attempt to bring positive social and political change, to raise questions about love, insecurities, social injustices, and values in contemporary society.

The inherent nature of a printshop and its cooperative practices provides easy access to group discussion and collaboration. Joey Orr states: The Mexican Taller de Gráfica not only produced images invested in revolution and social change, but also used their print workshop as a space for political organizing. Or think of Castro Camera in San Francisco. Run by Harvey Milk, it became a center for gay rights in the 1970s. The reality of sharing equipment means sharing spaces, and sharing spaces means gathering together like-minded individuals. There is always potential there.

The world needs artists to dream, consider, evaluate, question, and maybe most importantly, to capture the expressionless emotions of life. The world also needs us to be vocal to express our concerns, to educate, challenge, provoke, and prod, to take viewers outside their comfort zones, and to work in harmony with its citizens to create change. It is our job and our social responsibility. As Pittsburgh based artist and curator Jill Larson so succinctly states Art can definitely create social change. It has for eons and I can't imagine why it wouldn't continue to do so. Art is a powerful weapon; it has the ability to make people stop and think and to manipulate emotions. It can disarm as well as call to action, thus, making it feared by many and loved by others.

For the last year I lived and worked in Mumbai, India. 361 days of rattling rickshaw rides, deep-fried chilies, samosa snacks, and crammed local trains (Crammed like sardines. No, more like crammed anchovies. I mean, crammed until you float and your feet don't touch the ground). 361 days doing research, making artwork, and learning to speak Marathi. With my culture thoroughly showered on my first trip to India, I found that this time I slipped back into my former life there quickly. I visited friends and took delight in eating all my favorite foods. However, as time passed I longed for a deeper connection. At first I felt as though I could understand the city as an observer in the train or visiting diverse neighborhoods, but soon I saw that my observations were constantly filtered through my biases. I never really knew what was going on until I asked and luckily for me months of studying Marathi finally paid off. Through a pair of social practice and printmaking projects about the truth, I challenged myself to engage with my new community.

Since social practice is a traddy concept, let me give you my definition: Social practice is a framework to develop studio practice and execute projects. Social practice is not about ethnography or observation or community service. Social practice relies upon collaboration. Social practice values individual people as experts on their own lives and experiences and creates a forum to share. Artists are responsible for curating these ideas and responses that may not be the other's own. Artists must recognize that it is impossible to join a community and not have an effect on it or be affected by it. Social practice is often about community organizing, using tactics that maybe only artists are crazy enough to come up with. Often my best ideas come in the shower or in India they generally came while waiting in line, waiting in line, and waiting in line. In fact, the motivation for Certifying the Truth was just that, waiting in line for the coveted verification of important documents in a country filled with stamps and seals.

Staged at the Sir J School of Art during their Annual Exhibition, Certifying the Truth was a 3-day interactive Marathi/English event, in which I offered to certify examples of the truth presented by community members. This project had three specific inspirations. First, the continuous bureaucratic procedures necessary to maintain visas and affiliations that seems endless. Second, as a recent arrival in Mumbai, I had to trust strangers constantly from small exchanges like buying vegetables or boarding trains to larger negotiations of housing and livelihood. I depended on the honest and goodwill of my neighbors. Third, I believe truth is subjective. I decided to construct a situation that would push participants to contemplate the subjectivity of truth for themselves. With all these inspirations, I engineered this project to create a platform through which all participants could find a voice without shouting to be heard. This project was crafted to meet my neighbors and provide a forum for us to share our most important ideas.

Negotiating the Truth in Mumbai

By: Cayla Skillin-Brauchle

Certifying the Truth, multi-lingual interactive event, Sir J School of Art in Mumbai, 2013.
They filled out “Certificates of the Truth” in duplicate. Each endorsed certificate was embellished with performance we shared a fluidity of language; our combined honesty was undoubtedly political. However, during the performance, however, I gave the original to the participant and kept the duplicate for myself. Everything is the truth. Handmade box, rubber stamp, 24 screen printed pages 6 1/2” x 6 1/2” x 5/8”. 2013

F or the past eighteen months, Minnesota (like multiple other states in the nation) has been having a spirited debate about marriage equality for its GLBT citizens. In November of 2012, a ballot initiative that would have created a constitutional ban on same-sex marriage was narrowly defeated at the polls. Two months later, with both the state house and senate having flipped from a republican majority to a democratic one, marriage equality bills were introduced in both houses of the state legislature. What followed was an intense four months in which both pro- and anti-equality forces lobbied lawmakers hard.

Despite our different opinions, the opportunity to share and debate made us feel more together than alone. 

Kate had long been a fan of the printed ephemera of the early 20th century – such as early movie posters, playbills, vaudeville promotions – and its ability to evoke specific times and places. At the same time, working at MCAD had piqued her interest in the processes used to make fine art prints in limited editions. She wondered if, in the unlikely circumstances the bill passed, it would be possible to combine the concepts of ephemera and fine art to produce a run of serigraphs to celebrate the civil rights victory. To be able to do this seemed to exemplify the college’s mission of combining creativity with purpose.
getting married as soon as it became legal. As a
result of the mayor’s outburst, the groundwork
was laid for a massive celebratory marriage event
at City Hall, starting at midnight on August 1.
Almost immediately, local businesses and
organizations began offering donations of
good and services to help make the event
a celebration to remember. In addition to MCAD
offering to donate roughly 500 prints, local
florists donated arrangements for the City Hall
rotunda, local musicians offered their services
for free, and even Betty Crocker (a division of
Minneapolis-based General Mills) joined the fun
by donating wedding cake for all the couples to
be married.
With only two-and-a-half months until the big
inght, there was no time to be lost in hiring artists
and beginning to explore design concepts for the
prints. It was decided that three prints would be
produced each with a run of 175 hand-signed
and numbered prints plus ten artist’s proofs.
Diana set about recruiting artists who would be
willling to sign on the project for the small amount
of pay the college could afford to undertake. The
first artist was easy – she volunteered herself to
come up with one of the three designs.
With no time to put out an official call for artists
to fill the remaining slots, Diana began tapping
into the network of students she had worked with
the in the past. Two students in the college’s
print program, David Bauman and Christopher
Alday, had a history of collaborating
together with impressive results. When Diana
first asked them how they would feel about
creating a print for the project, they were both
excited and enthused by the idea. A third student
artist named Dan Proell from the graphic design
program rounded out the crew of students.
With the team assembled, designs were drafted,
revived, and approved, and by late June the artists
were in the shop engrossed in the meticulous
work of making their designs a reality.
Meanwhile, Kate was wondering if there was a way
to further increase the design-for-good aspects of
the project. As part of her studies in MCAD’s
Master of Sustainable Design program, she had just
enrolled in a summer class focused on designing
for global change. It struck her that while giving
issues the GLBT community faces, especially in
areas of the country that still actively discriminate
against same-sex couples, eventually the hit on the
simple solution of getting aside a certain number
of prints to be donated to local and national GLBT
advocacy organizations. Since each print was hand-
signed and numbered by the artist, they were
essentially worth $100 apiece and would be great
to be used in silent-auction fundraisers. Kate
began calling around to gauge interest; in advance
of the August 1 event, the college distributed sets
of prints to Twin Cities Pride, OutFront Minnesota,
The Minnesota AIDS Project, Lavender Magazine,
and the Human Rights Campaign.
With August 1 rapidly approaching and the artists
hard at work producing the prints, MCAD’s
communications team began publicizing the project.
Primarily through social media and word-of-mouth, the marriage equality print
project slowly started garnering public attention
in advance of the big night. The week prior to the
weddings, MCAD received a call from the
Tretter Collection of GLBT Studies at the University of Minnesota. The archives, which are among
the largest collection of items related to queer history
in the country, specifically requested a set of
prints to include in its permanent collection.
By the time the day of the event arrived, Diana
told her crew of artists had produced 550 truly
gorgeous prints and city hall was being descen
d upon by a legion of florists, musicians, members
of the press, and roughly a thousand friends, family,
and well-wishers of the soon-to-be newlyweds.
In addition to each couple receiving a
commemorative print as well as all the volunteers
who helped make the evening possible, a crew from
MCAD began distributing the remaining prints to
guests just as the doors opened for the event
at 10:30. By 11:00 the prints were gone. The first
couple walked down the aisle at roughly 11:45
and was pronounced legally married by Mayor Rybak just
after the stroke of midnight made the enactement
of marriage equality official. Over the next seven
hours, a total of 62 couples exchanged vows.
The media coverage of the event was tremendous,
and photos of the event appeared in both local
media as well as national entities such as Buzzfeed
and The Boston Globe. But for the MCAD crew,
the most poignant image of the evening was a
simple snapshot caught by a local photographer.
In the early hours of the morning, two men
matching tuxedos exchanged vows while standing
under a chuppah surrounded by their family and
friends. Just afterwards, they unwrapped the four
gifts given to them by as a wedding present by MCAD
and grinned at its simple message. After 38 years
together, Harvey Zuckerman and Philip Oman
were legally married. Finally,
On a chilly day in mid-January, a small group of graduate students and faculty from the printmaking department at Ohio University arrived in Knoxville and met up with their colleagues at the University of Tennessee. Having never worked with us before, we would be working over the ensuing weekend, and the scope of what we would accomplish together, as printmakers, we are practitioners of a medium long associated with the struggle for social justice. We are accustomed to working in close proximity, yet a collaboration of this kind was something new to many of us. We convened on that Friday evening with the bare bones planning for an art project inspired and commemorating the civil rights leader Dr. Martin Luther King Jr., in observance of the national holiday. During the brief span of time from January 14 to January 17, 2011, this collaboration took shape in unexpected and surprising ways through working methods that encompassed printmaking, book-making, sculpture, and performance. It would be seen by thousands of people and touch the larger community in ways that artists always hope to, but rarely achieve.

We kicked off the weekend with dinner, introductions, and a brainstorming session to brainstorm project ideas. Printmakers might be said to have a natural inclination toward artistic collaboration due to the physical and material demands of the medium, which predispose them to annual university programs and individuals alike, and this reunion was happy, its purpose exciting. The atmosphere was one of upbeat celebration, with a group of over 200 people gathered to celebrate the project, which encompassed printmaking, book-making, sculpture, and performance.

The first morning of the project, dubbed “We Have a Dream,” was a flurry of activity. One group welded box-cutters and guns, earnestly consulting as they designed the cardboard-over-wood internal support structure of what would become a dove of peace.

The collaboration required a full commitment of time and energy from each of the participants, who gathered for work sessions each day at 9 am and often continued working until midnight. Coffee flowed. Someone discovered that the clean reverse-side of litho plates could be folded up into tidy serving dishes, and papermaking tubs were repurposed to collect dirty dishes as well as to store food provisions and beverages. After dinner, participants who had brought musical instruments circled and played together. Ohio University Professor Art Weger offered juggling lessons to interested pupils. The atmosphere was part workshop, part church, and a short intense interlude from the busy world during which participants drew to each other not only for the opportunity to work together, but also for sharing time during meals, engaging in play, and temporarily foregiving sleep for a common cause.

For many participants, the collaboration created a sense of community, a network back to their own studio practices, and perhaps even to apply to other areas of civic life. “The quantity and quality of work produced was only made possible by the amount of people working together. The project was a testament to the power of collective action and communal effort.” Ohio University Professor Bobby Howsare, an Ohio graduate student, commented.

“Another group drew oversized images of clasped hands onto four soft plastic boards of Sentra and began cutting feathers produced by yet another group. The puppet/float with an 18-foot wingspan. Another group...”}

“...passed off the estimated 150 entrants in the parade, many were church groups, and one onlooker inquired which church we were with. After a moment of consideration, someone called back, “The Church of Printmaking!” The atmosphere was one of upbeat celebration, with pages of speeches and news clippings from cars, children scampering for candy at the curb, and marching bands adding their rhythm and flair to the parade. Many were a group from the Oak Ridge Environmental Peace Alliance who were also marching with oversized cargo – 12-foot tall puppets representing Mahatma Gandhi, Sejima Ikeda, Rosa Parks, Martin Luther King Jr. Also among the puppets was a paper-mache Myles Horton, founder of the Highlander Center, a powerful agent of social change. Putting aside the smallness of our community, the project was also covered in one of the local television newscasts, and was featured with a photograph in the Knoxville News Sentinel the following day. A week later, when the exhibition was taken down, the peace dove found a home at the Oak Ridge Environmental Peace Alliance, who adopted her for future community events. Other materials from the project reside in the archives of both University of Tennessee and Ohio University. The active legacy of the collaboration, however, is lived by the participants, who were each a little bit changed by the experience.

Bobby Howsare, an Ohio graduate student, designed an emblem to screen print on aprons for each participant to wear in the parade, a visual pattern of words from Dr. King’s speech which encompassed the group Progress Justice, Soul Force. With the books printed and folded, the relief-carved hands ready to carry, and stacking boxes of hand-printed feathers at our disposal, everyone piled in to finish dressing the enormous dove in rows upon overlapping rows of the delicate paper feathers.

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In the brisk morning still on Monday, January 17, the group unloaded the dove onto Martin Luther King Jr. Boulevard, and much attention. By 10 am several hundred parade participants had gathered outside the Tabernacle Baptist Church, the parade’s starting point, which also offered a warm basement and hot beverages. Inquisitive people warning themselves of the possibility of being burnouts, others of handing out over 500 cups of hot chocolate by to chat with us and admire our big bird as we made final adjustments for parade route, along with screen-printed and laser-printed and worn by participants in the parade and who was quoted in a local news article the following day, tried to sum it up. “You can’t get this out of books. Whites and Blacks coming together with enthusiasm about one common goal – you know, this is what it’s all about.”

The reaction and participation of the community was for the most part rewarding, especially for the project for the students and faculty involved. As a social practice, printmaking has traditionally been a powerful agent of social change. Putting aside our individual ambitions and projects in order to put these ideals into practice turned out to be emotionally gratifying. It was exhilarating to interact with the crowd and witness their reception of the work we’d done over the preceding days. Many people appeared deeply moved and delighted during this collaboration, the sometimes ruffled atmosphere of graduate school was refreshed and enriched for us students, as the “real” world coalesced with the academic world and community members from all walks of life came together for a common goal. Reflecting on the experience as a whole, UTK graduate student Ashleen Ludden commented, “This was my first real collaboration. I had many predictions of what the experience would be like but I never thought we would have executed so much in such a short amount of time. The parade was very fulfilling after the intense weekend. I felt very proud walking down the road with such an amazing group of artists, sharing our creations and being a part of the celebration for the Dr. Martin Luther King Jr Day. Her enthusiasm was shared by Greg Dallek, another graduate student from UTK, who said, grinning, “Who would have thought it would be so much fun to walk two miles on an early rainy and cold morning?”

After the parade, we installed an exhibit of the project in a gallery on the UTK campus. This included a slideshow of photographs of the celebration and of each stage of our production, as well as a display of the actual items we created during the “We Have a Dream” project. A group from the Environmental Peace Alliance, who adopted her for future community events.”

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Ohio graduate student Baban, millennium for our own ovine print matrix. Photo by Beaumont Lyons, 2011.

Emily Linscheid

We Have a Dream
The Social Swarm: A Social Practice Experiment in Print

Patrick Vincent

Printmaking is often defined as a social discipline. The communities that form in a print studio are reflected in the larger networks of academic councils and on-line forums/blogs. For me, print communities have been ways of connecting to artists and educators that I would have little or no way of interacting with otherwise. It is with this frame of mind that I approached my yearlong residency at the Lawrence Arts Center in Lawrence, Kansas. I created a print project through my contact with the people of the local community. This was a print project through my contact with the Lawrence Arts Center in Lawrence, Kansas. I coordinated my project so that my print work and social encounters throughout my year in Lawrence would be on display to the community that helped to form it.

The final exhibition was titled "Stigmergic," which can mean “swarm intelligence” or a way of communicating whereby the individuals involved affect their local environment. The title reflects my attitude toward the project, letting the visuals unfold within the parameters I had defined for social engagement. The exhibition featured 160 carvings of the participants as well as a 60-foot accordion book with an impression of each bug/person-based carving on two larger carvings of E.O. Wilson, the social biologist, and Louise Bourgeois, the late French artist, codoned the insect/human inquiry as one that is researched in art and science alike.

The exchange aspect of the Bugs Project suggests the sort of exchange that is inherent in the portfolio exchange, common to many printmaking communities (particularly in academia). The exchange created a positive reinforcement for engaging with a social practice project. The social practice project had the gift giving. Furthermore, the exchange component explores ideas of value as well as expanding the art ownership and collection to individuals who would not normally do so. The Lawrence Arts Center focuses on the community as a whole, with a particular emphasis on providing art experiences to underserved children of the area. In this way, the project cuts across obvious class boundaries that bar some individuals from collecting new and original works of art. This ability to reach a wide range of individuals through art and art making is the shared strengths of social practice methods and printmaking.

I would be remiss to discuss printmaking and social interaction without mentioning the Just Seeds cooperative. This “de-centralized network of 24 artists” founded by Josh MacPhee is a model for how printmaking collectives and individuals impact a place and compel a social conscience through print. Similarly the organization the LSSA (Impractical Labor in Service of Speculative Arts) uses the structure of a labor union to create social networks that connect people through art and making. While the LSSA is not print-specific, it is similar to Just Seeds and printmakers because of the social nature of the respective disciplines. While I would not claim that my project has any connection to Just Seeds or the LSSA I believe it reflects the same appeal to the print as a vehicle for community engagement in both groups.

The Bugs Project and the resulting Stigmergic exhibition also reference the concept of underlying for much of social practice art methodology: relational aesthetics. Relational aesthetics is often defined by Nicolas Bourriaud’s treatise Esthétique relationnelle (Relational Aesthetics). While I give credit to Bourriaud, human hybrids. In the previous work, I sought to use the installation format to immerse individuals in my research and presentation of individual folkloric questions. I was investigating in these other works around how we, as humans, negotiate a sense of identity and place in the natural world—how do we see ourselves as a part of or apart from animals. With the Bugs Project, I moved my research from an insular practice to a collaborative one. When I came across some of the ideas of social biology stemming from E.O. Wilson’s investigation into arts, I decided that insects were an appropriate platform for my social art experiment. In provoking an imagined insect-human connection, I was easier to see how people received the project and was pleased to see the varied reception. The mixed reaction of identifying with insects ranged from disgust, fear, joy, and curiosity. For me, this interaction allowed me to let the viewers correspond in how they psychically connect to the animal/insect world instead of presenting it to them. The potential pitfalls that I tried to avoid in my project were in the parameters and control. With parameters too lose, a socially defined project is in danger of being an aimless pile of informational parameters too narrow is hardly a social project at all. The latter danger of parameters also leads into the dangers of a social practice project being overly controlled by the artist, where the artist can be a micromanager for interested participants. Furthermore, an overly directed project can be tethered to positivist results instead of allowing for organic growth and realization. In designing this project I wanted to give participants focused agency: enough personal engagement that they felt individual ownership, but restrained enough to keep the integrity of the project cohesive. Also, the project was entirely volunteer, with a free and original piece of art as the encouragement. Whether or not I have completely avoided these issues is debatable but is within the conversation stimulated by the project and exhibition.

One tenet of the printmaking as a conceptual discipline, is the notion of transfer or imprinting. Just as a printmaking tradition – it be a lithographic stone or a digital printer – translates an image to the perceptions of its viewers and participants. In this way, the print is always social in how it affects people; the project/exhibition I have constructed is an attempt to make this impact visible and tangible.

“I decided that insects were an appropriate platform for my social art experiment.”

With respect to my own project, I felt that the Bugs project and the Stigmergic exhibition was as much my own project as it was the project of all 160 people involved.

The Bugs project used insects as a way of reflecting human societies and groups. This insect/human parallel was a way of reifying the idea of the multiple that is inherent in printmaking as well as the community that developed from the final exhibition. Much of my work prior to the Bugs Project was exploring installation and the relief carving as sculpture, focusing on animal

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s many of us know, the role of art can be to share new perspectives. Many artists create as a means to educate, provoke, share stories or even simply hold up a mirror to their viewers. I use printmaking to discuss our relationship with animals raised and used for human food. In order to talk about this subject, I felt I really needed to know it. The Internet has a vast amount of information, but a majority of it is inaccurate or skewed. So, I sought professionals in my current surroundings, got out of the art department, out of my studio, and into my local community to meet real people. Whether in a small town in Kansas, or a large university in Tennessee, I sought those who could provide me with the most genuine knowledge.

This all began when I was eating breakfast with printmakers Larry Schuh and James Enters. During The Frogskins’ Print Workshops in Emporia, Kansas, Dr. Dwight Loveday taught a lecture course called “Fresh Meats,” which covered everything from how muscle tissues develop, to meat packaging. I was intrigued by my interest in his classes.

When I returned to Emporia, where I was attending Emporia State University, for my undergraduate degree, I immediately called the closest butcher, about 25 miles outside of town. After repeatedly explaining that I had no plans to exploit them but just wanted to learn, they allowed me a visit to talk, see their facilities and ask questions. This first visit initiated enough of a trust that I was invited to come back and eventually one of the four employees invited me to return on a Tuesday, which was slaughter day.

This was back when I still ate meat. I returned to that butcher exclusively to purchase meat because I knew exactly how they slaughtered their animals and it was as humane as killing can be. This was a beneficial relationship for both of us; I knew the people who killed the animals I ate, and in turn, they taught me what it’s like to work as a butcher. They shared their moral dilemmas with me and helped me understand how an artist might think. This, in turn, taught me what it’s like to work as a butcher. They shared their moral dilemmas with me and helped me understand how an artist might think. This, in turn, taught me what it’s like to work as a butcher.

In addition to being an educator; he was also a lamb producer and allowed me to visit his farm to show me the system he uses during lambing season. The following semester, I also took his “Meat Processing” class. Most of our time was spent in the lab learning how to prepare, render and cook various processed meats. I found the lab to be quite informative; the printshop in regards to process and community. We made boneless hams, a variety of sausages, boneless wieners, bolognese, double flat iron steaks, and jerky. It was the first time I ever thought about how many pigs might be in a single sausage or cattle in a single meat patty. It was also about the time when I began printing with raw meat.

Dr. Loveday was a vital part of my experience in graduation. He was a member of my thesis committee. He helped me find new resources through his colleagues, such as his good friend Allen Benton and the Food Science technician, Eric, who allowed me on the food science field trips to industrial slaughter and rendering plants. I would bring my sketchbook and draw as much as I could. But I’m sure this was only allowed because they thought I was a Food Science major, not an artist.

I also took a course called “Ethics of Animal Agriculture,” which had discussions on all sorts of topics relevant to my work. The most interesting thing about this class was the other students—most of them saw nothing wrong with rodeos, cropping/docking, or using animals for entertainment. I found myself writing quotes from the students more than the professor.

In my network of animal colleagues grew when I received an email from a law professor asking if I’d like to be a guest exhibitor at the Animals, Ethics & Law Symposium held at UT. Of course I accepted the offer and heard a diverse interest in law and ethics. Panel discussions and public discussions took place in the class, so I really needed to know it. The Internet has a vast amount of information, but a majority of it is inaccurate or skewed. I sought professionals in my current surroundings, got out of the art department, out of my studio, and into my local community to meet real people. Whether in a small town in Kansas, or a large university in Tennessee, I sought those who could provide me with the most genuine knowledge.

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of the use value is facilitating the Exchange Value, the third of Marx’s three Vs. The exchange value present in an organized print-trade project is the main point. Even craven capitalists see the good in trading prints because you get something back. Although not recommended for a retirement strategy, prints traded with unrecognized artists might well potentially become monetarily valuable as careers progress. Occasionally museums acquire portfolios, so participants may receive recognition or at least encouragement to continue. The lack of gallery venues in the recession-hit art industry is a practical reason to participate. French sociologist Marcel Mauss examined gifts that gave rise to such reciprocal exchange. Mauss discussed social obligations and status gained by gift giving and reciprocal practices amongst Kiriwina islanders in his early 20th century book, The Gift.

What about the act of “the giveaway”? Mauss had a harder time explaining certain generous acts considered ritually extravagant by Western social standards. He marveled over a “magical” connection formed between the giver and receiver as, “the objects are never completely separated from the men who exchange them.”1 Mauss noted that gifted objects mysteriously retain something of the personhood of the giver. More so with gifts of art, I would argue, is something we look for and in artworks today as retention of a piece of the artist, their spirit or their mind. Keeping while giving away was explored in Annette Weiner’s 1992 book Inalienable Possessions.2 She critiqued Mauss and other Eurocentric, capitalist analyses of indigenous gift-giving practices. Her work in turn has come under fire for failing to participate. French sociologist Marcel Mauss examined gifts that gave rise to such reciprocal exchanges and ceremonies. Melanie Yazzie’s tireless instigation of innumerable portfolios that travel the world is a come to mind, as well as John Hichcock’s projects like Satisfaction Town, Moving Targets and Air Land. Seed with Marvin Reguey, Ryan O’Malley, Emily Arthur and others. But to avoid cultural reducivism, let me first acknowledge the truly generous spirit of these magnanimous members of the print community.

“Gifted objects mysteriously retain something of the personhood of the giver.”

Freud only found a few psychological motivations for artists, popularly phrased as “fame, fortune, and better lovers.” He actually wrote “...the artist is impelled by...the (desire) to achieve...the (desire) to achieve...power, riches, fame,...and the love of women.”“ Knowing many printmakers personally, I have observed that the fame and fortune and artists may be some of the least powerful people in contemporary society. Unfortunately, improvement of one’s love life does not seem to correlate to more trading of prints, despite the notoriety of the line “Come up and see my etchings” Freud, a bourgeois, late Victorian member of capitalist Viennese culture might not have been able to imagine other motivating factors. What about the generous human impulse? After all prints and all artworks freely share the maker’s ideas and concepts with every observer, paying customer and impoverished bystander alike. The nurturing impulse fosters print communities and includes newbies in portfolios of established artists. Addressing the urge to share isn’t it usually more fun to show work than lock it in a closet? The challenge to make one’s ideas manifest engages most artists regardless of sale-ability. Some say we have an inner need to make these things, far surpassing any potential gain, Lewis Hyde’s book, The Gift: Imagination and the Erotic Life of Property addresses extra-material aspects of art’s ability to share. Many of us donate prints to fundraiser for homeless shelters; unions, schools, disaster relief, and healthcare. But it is the logic and ethos of generosity, as opposed to one of rip-off and profit at someone else’s expense, which strikes me as a truly subversive cultural aspect of the print bonanza. Printmakers take ordinary paper and ink and transform it into valuable artwork - what a magic trick! Partly because these materials are cheap and sometimes downright free, they are more available. However in reality a dollar bill is merely ink on paper. So we might see these print exchanges as a little less of a worry when totalizing late capitalism. Not a fully open door, but at least a little crack. We own the fruits of our own labor and get to dispense of them how we please. Many artists are poor most are by no means rich, but print givers know firsthand the living large pleasure of sharing generously. The KG would have to like it both ways. On one hand, artists can only claim the value of materials used on tax losses, whereas on the other hand, artists must declare income on the retail value paid upon sale. There was a government debate over whether artists should be charged retail rates on the unsold inventory in their studios for tax purposes - what artist could afford that? Luckily, current tax rules settled for reporting only the income on cost of goods sold. Popular logic says that until somebody pays money for it, the printed stuff piling up under your bed isn’t worth anything - or is it? Antiques Roadshow appraisals thrill audiences with the idea that some pieces of paper are more valuable than others. Somehow, somewhere besides us, that stuff is valuable, but printmakers – more than anyone else – can appreciate the value of the technique, love and labor that went into these projects. Popular logic tends to be rated positively if they represented a commitment to the relationship that was expensive, or were a good match for the recipients’ wants, needs, and interests. “Check, check and check. If you’re a printer opening your highly anticipated gift bag of prints sent to you by other printers this act of printing and trading has also made a uniquely rewarding social bond. So we recognize and have a greater idea, just how generous our colleagues can be, not only with skill, materials, and labor but also with fantastic ideas, and this is truly a proper behavior. But like every piece in each portfolio blows me away, and sometimes artists who are late with the editions or get cute with coy non-archival materials can be annoying. But the frequency with which I’m delighted and surprised by a wonderful print in one of these gift bundles is enough to make me want to continue sponsoring them and participating when invited.” The perfect gift is marked by sacrifice of money or effort, altruism, luxury, appropriateness, surprise, and delight.”

Count me in.

22
Melanie Yazzie

A s a printmaker, painter and sculptor, Melanie Yazzie’s work draws upon her rich Diné (Navajo) cultural heritage. Through her art, Melanie works to serve as an agent of change by encouraging others to learn about social, cultural, and political phenomena from Diné culture, and strives to tell many stories about things both real and imagined. While her focus is on quiet and balance, and her identity conflict, poverty, abuse, etc.), Melanie’s work is about helping everyone process that can reach much further than a person can do, building many bonds within and across communities and countries. The work is about helping everyone make a connection that is beyond what one person can do, building many bonds within the print world at large. This expands on the history of print being mobile, an inclusive process that can reach much further than a singular work of art. 

Part of Melanie’s practice for over the past ten years has been organizing print exchanges and exhibiting these projects in the many places she travels to. These efforts have provided hundreds of artists with opportunities and much broader exposure than can be found in mainstream outlets.

In Ms. Yazzie’s own words: “I was led into print exchanges as another way to unite with like-minded people and to create bridges across communities and countries. The work is about helping everyone make a connection that is beyond what one person can do, building many bonds within the print world at large. This expands on the history of print being mobile, an inclusive process that can reach much further than a singular work of art. The friendships and themes addressed in the print exchanges have brought many together in a way that I once thought impossible.”

One print exchange was featured for a year at the Denver Art Museum in Denver, Colorado, and was an amazing experience for many involved, both participants and viewers. Numerous other exchange portfolios have traveled far and wide to places like Japan, England, Estonia, Spain, Finland, and New Zealand, just to name a few. Yazzie feels she has been very fortunate over the years but at the same time she works incredibly hard to gain exposure for many artists.

For Melanie, organizing print exchanges has been very rewarding and has opened the door to worldwide friendships and cultures, building lasting connections to people that is very unique. But it also comes with many challenges and it is a lot of work, so be warned.

The following is a few words of advice to those interested in organizing print exchanges:

• It comes with a large responsibility coupled with a sense of inner pride that must carry you through the tough spots.
• Keep to your deadlines and send your art cats with tough but gentle love!
• If you are participating in a print exchange, make strong work and be sure to meet the organizer’s given deadlines. This is huge.
• Know that it is a lot of work and takes more time, money, and commitment than most people think.
• Shipping costs, calibration printing costs, reshipping due to wrong address, lost packages, etc.—so many unforeseen events…
• Complete projects on time, and ship works out fast to participants - this helps keep everyone feeling a bit slighted. Remember, these projects should be fun and rewarding for all, so please be sure to do your best.

We would be remiss if we did not mention the availability of the MAPC Listserve. If you would like to get our weekly columns and Keep the MAPC Blog up to date with what is happening in the print world, you can sign up for the MAPC Listserve.

Become a Member of Mid America Print Council

- The Mid America Print Council is a community of printmakers, papermakers, book artists, art historians, curators, collectors, and anyone who loves works on and of paper.
- Check your address label for the date after your name — that’s the last year that you paid dues. A sincere thank you to renewing members for their past support of the Mid America Print Council and a warm welcome to newcomers. Don’t miss our issues of the Mid America Print Council Journal.

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

Your MAPC Membership includes:

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

Membership Categories

☐ Regular $20.00
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Please send a check, payable to MAPC, to Youngstown State University 600 Prof. D/Un
Bliss Hall/Dept. of Art One University Plaza Youngstown, OH 44555

Include a photocopy of your student ID if applicable.
New Work from our Members


"Stop Silica Sand Mining", Angela Sprunger. Screen print on reductive linocut. 8" x 10". Image by Angela Sprunger. 2013.


"Half Truths". Benjamin D. Rinehart. Pressure print, collagraph, and reductive woodcut on handmade paper. 15" x 20". 2013.


"Don't Frack our Future". Image by Angela Sprunger. 2013.