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**LETTERS FROM PRESIDENT AND CO-EDITORS**
Nancy Palmeri, Jennifer Ghormley, Anita Jung, Kristine Joy Mallari

**CONTRIBUTORS**
Nicole Geary, Curtis Jones, Tim Pauszek, Melissa Potter, Samantha Parker Salazar, Tracy Templeton, Lucia Volker, Christopher Cannon

**DIGITAL MATERIALS AND MAPPING WITHIN CONTEMPORARY PRINT**
Lucia Volker discusses how printmakers are furthering the medium and staying current in the art world.

**PULP FEMINISM: RADICAL SOCIAL HISTORIES IN HAND PAPERMAKING**
Melissa Potter relates how the art of making paper by hand shares the ethos of the early feminist art movement and socially engaged art.

**OSTENTATIOUS DISPLAYS: INTERVIEW WITH SAMANTHA PARKER SALAZAR**
Nicole Geary examines how Salazar’s work is motivated by a variety of decorative and ornate aesthetics to create unique spaces of interaction for viewers.

**THE PROCESS OF CONCEPT**
Curtis Jones analyzes his personal struggle of discovery and finding meaning through an engagement amidst the process of the print medium.

**TO THE BUILDERS**
Tim Pauszek relates the strong tradition and contemporary approach of woodblock printmaking to a culture of hard work and fine craftsmanship.

**IU MIDWEST MATRIX: CONTINUUM**
Tracy Templeton discusses the gathering of a diverse and interconnected group of print artists, the traditions of Midwestern printmaking and its newest tradition.

**MEMBERSHIP FORM**

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On the Cover:
Ellie Honl Herman,
Westminster Ct.: Appearances Can be Deceiving.
Medium: screen print, acrylic, graphite,
8’ x 8’, 2014
Photo by Lennie Mahler
This year has been quite a journey for many of us. A number of our excellent
memorial art gallery, lincoln, ne, the Santa barbara museum of art, CA, the Hunterdon art center,
collection, university art museums, the royal museum of fine art, antwerp, belgium, the Sheldon
Harvard, Museo de Artes Contemporaneas Plaza, Bolivia, university of Colorado, Boulder special
foundations: Mechanics and Instinct. Palmeri’s prints are in the collections of the fogg art museum,
texas at arlington, anthropology in print, Pervasive Impressions: Contemporary Political Prints, and
Perdue university art gallery and the Frans masereel graphic art center’s jubilee exhibition, Belgium.
were included in color print USA, Lubbock, TX, and Global Matrix international print exhibition,
printers’ university art gallery and the frans masereel graphic art center’s jubilee exhibition, belgium.
She has also curated three exhibitions in the Gallery at UTA on the campus of the university of Texas at
Arlington, Anthropology in Print, Pervasive Impressions: Contemporary Political Prints, and
Foundations: Mechanics and Instinct. Palmeri’s prints are in the collections of the fogg art museum,
harvard, Museo de Artes Contemporaneas Plaza, Bolivia, university of Colorado, Boulder special
Collection; university art museums; the royal museum of Fine Art, Antwerp, belgium, the Sheldon
Memorial art gallery, Lincoln, Nebraska, the Santa Barbara museum of art, CA, the Hunterdon art center,
Clifton, NJ, the instituto per la cultura e arte, Catania, Italy, the UCLA grumewald center for graphic
arts, the University of Miami, and the Tama art university in Tokyo, Japan.

Letter from the President:
This year has been quite a journey for many of us. A number of our excellent
membership have exhibited, lectured or taught across the country and world.
It is in the spirit of this adventure that I take on my new leadership role as
president of MAPC.
As we all get back to our real lives after a wonderful conference experience
at Wayne state university in detroit, I have had some time to reflect on the
excellent panels, demonstrations and exhibitions offered during the four-day
event. The level of dialogue and engagement in issues and ideas related to
printmaking as a studio practice, pedagogy, theoretical and critical indicators,
and historical place marker was invigorating. Like me, many of us are looking
to the next conference in Indiana as an anticipated source of new discoveries,
and a common-ground reconnecting point with students, colleagues, and
long-time friends.

I would like to extend my thanks to the previous board for its excellent
leadership and vision of our organization. Many of you have personally
mentored me through the years and I am grateful for your guidance and
care. Thank you to the new board members for your dedication to MAPC as
it moves into future endeavors. Most significantly, my heartfelt thanks to all of
the members, your works and contributions to the field are immeasurable.

Letter from the Co-Editor:
From the beginning, printmaking has always served as a means to improve the status quo. movable type
revolutionized the way the world communicated and shared information. It’s no surprise the world of
printmaking is filled with problem solvers and creative thinkers. this innovation continues as we examine
the contemporary context that print media exists in. As mechanical reproduction increases, we find more
meaning and heart in what our hands can create. As the rest of the world is speeding up and finding less
value in what comes through the etching press, or a litho press, or pushed through a mesh screen, we find
new ways to share our message and our stories. I’m excited to share this collection of essays that explores
the different avenues that printmakers are embarking to continue the historical innovation that print and
print media is rooted in.

Letter from Co-Editor:
I am an artist whose work is grounded in traditions of the readymade, appropriation and art as an
everyday occurrence. Issues concerning making and waste, along with relationships between technology
and the human hand inform my work. Over the past three years I have collaborated with a building and its
occupants through reclaiming castoff materials from those CNC machines, records of incidental marks that
I repurpose.
CURTIS JONES is an artist and printmaker living in Norman, OK, where he’s an Associate Professor of Printmaking at the University of Oklahoma. He received an MFA from the California College of Arts and Crafts in 2003 and a BFA from the University of Washington in 1994. He works primarily in screenprinting, installation, and book arts and has pieces in several public and private collections. Jones’ work explores his fascinations with (and the relationships between) perception, ritual, meditation, and obsessive behavior.

TRACY TEMPLETON became the Head of Printmaking at Indiana University in 2013. Previously she taught at Southern Oregon University, the University of Alberta, the University of Regina, and Illinois State University. Her work has been widely exhibited across the United States and throughout the world, including more than 100 exhibitions in Canada, Mexico, England, France, Germany, Italy, Turkey, Egypt, China, Bulgaria, Poland, Russia, Japan, Malaysia, and South Korea. Templeton has won Honorary Mention at the Seoul Print Biennial and third place in the Great Canadian Printmaking Competition as well as being awarded numerous artist grants.

SAMANTHA PARKER SALAZAR received her MFA from The University of Texas at Austin in 2014 and her BFA from Bradley University in 2011. She has exhibited both regionally and nationally, with large-scale installations at multiple venues in the regional Southwest and upcoming exhibitions in the Midwest and East Coast. She is currently the John Fergus Family Post-MFA Fellow and lecturer in the printmaking area at Ohio State University.

MELISSA POTTER is a multi-media artist whose work has been exhibited at venues including White Columns, Bronx Museum of the Arts, the VideoDumbo Festival, and Galerija Zvono in Belgrade, Serbia. Grants for my work include three Fulbright awards to Serbia and Bosnia Herzegovina, ArtsLink, the Soros Fund for Arts and Culture, and the Trust for Mutual Understanding. She is an Associate Professor and Director of the Book & Paper Program in the Interdisciplinary Arts Department of Columbia College Chicago. Her critical essays on art, particularly art in the Balkans, have been printed in BOMB, Art Papers, Flash Art, and Metropolis M among others.

LUCIA VOLKER attended the University of Utah in Salt Lake City, UT and received her BFA in printmaking in Spring 2012. Post graduation she began printing at Saltgrass Printmakers in Salt Lake City, UT. In 2013 she became an Education Assistant for CUAC, a nonprofit contemporary art gallery in Salt Lake City, and taught art classes for preschool and elementary aged children at the Salt Lake City Main Library. She had her first solo show in June 2014 at Li’l Gallery in Salt Lake City, UT. She now lives in Portland, OR.

NICOLE GEARY is an artist hailing from the green, swampland of north Florida, where she earned a BFA in printmaking from the University of Florida. She graduated with an MFA in printmaking from the University of South Dakota in 2013. She has exhibited in juried shows at venues including the Bemis Center for Contemporary Art, Spudnik Press Cooperative, and Washington Printmaker’s Gallery. Nicole currently lives and works in San Antonio, Texas as an adjunct printmaking instructor.

TIM PAUSZEK grew up in Dunkirk, New York on the shores of Lake Erie. He is currently attending Alfred University as a Bachelor of Arts candidate in Interdisciplinary Art and Chemistry. He has exhibited prints in the Turner Gallery at the New York State College of Ceramics, the Brick Studio Gallery at Alfred University, and in the International Exhibition of Contemporary Student Printmaking. He has returned to his former high school as a visiting artist in printmaking. Tim is currently working as a studio technician in the Brick Studio Gallery and a print shop assistant at the New York State College of Ceramics.

Samantha Parker Salazar

Contributors

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MICHELE BENNETT is an artist and printmaker living in New York, NY. She received her BFA from Alfred University in 2008 and an MFA from the University of Louisville in 2012. She has exhibited at the Kilgore Gallery at the State University of New York at Fredonia, the Print Fair in New York City, and the Rochester Print Fair. Bennett’s work explores the intersections between perception and physicality in printmaking and drawing.

LUCIA VOLKER attended the University of Utah in Salt Lake City, UT and received her BFA in printmaking in Spring 2012. Post graduation she began printing at Saltgrass Printmakers in Salt Lake City, UT. In 2013 she became an Education Assistant for CUAC, a nonprofit contemporary art gallery in Salt Lake City, and taught art classes for preschool and elementary aged children at the Salt Lake City Main Library. She had her first solo show in June 2014 at Li’l Gallery in Salt Lake City, UT. She now lives in Portland, OR.
IN CONTEMPORARY ART THE IDEA
inform the process. Many artists are not married to a specific material, and allow flexibility within their work for new mediums depending on the concept. Printmakers have an enormous range of techniques to choose from, expand on, and blend together to create personal narratives and social commentary, which is critical in contemporary art. Combining new digital processes with traditional print techniques, and using alternative art making materials is how contemporary printmakers are furthering the medium and staying current in the art world.

Technological advancements have always been important in printmaking because it has always been a way to produce and disseminate materials quickly. Historically, artistic use came second. Relief and intaglio printmaking were created to reproduce literature and religious text to be received by a wide audience. Offset lithography and eventually Xerox copiers were invented to print multiples quickly at a fraction of the cost. Today many artists are examining the aspects of print that relate to spreading information through the speed and ease of digital, while exploring personal narratives. Part of this is artists using all aspects of printmaking to make their own materials and supplies, and using various input and output processes to experiment. Some artists use technology to test colors, compositions, and paper, and then use a traditional method to create the matrix; others intentionally insert digital and photographic elements in the final piece. Digital printing has also enabled quicker large format printing for installation and three-dimensional works.

Artist Erik Waterkotte combines collagraph, intaglio, collage and digital images together to create mixed media prints, often using digital prints as the base layer. In his most recent work Waterkotte is combining digital output with screenprints, mounting them in light boxes and illuminating the work from behind. The images in the light box look like a computer monitor, but they are comprised of handmade elements that link the history of the hand pulled print to the digital age. Waterkotte is commenting on the current relationship between new and old ways of making images, and how technology has completely saturated in our daily lives.

Conceptual artist and contemporary printmaker Luis Camnitzer incorporates print, photography, drawing, and sculpture, and frequently uses photography and engraving in his work. He is very intentional with use of material, and examines the idea of repetition and multiples through the print, while addressing social issues. Printmakers have an advantage to art making because of the diverse range of techniques and materials available. Through mixing different print processes artists are able to create a range of marks and textures that are visually unique to the medium. Some of these marks and textures can be achieved only through traditional methods of intaglio, lithography, relief, and photographic processes. Camnitzer is a perfect example how of printmaking is still relevant in contemporary art in the way he blends new, old, found and digital.

The idea of examining place through personal experience and found materials continues to grow as a concept. Artists are constantly trying to make sense of their surroundings and figure out how they relate to the rest of the world, especially with the constant bombardment of social media and advertising. Map making is a historic tradition that clarified geography in a world that was largely unknown, allowing people to explore and move forward. Today artists are still making maps for the same reason of charting the unknown, however the unknowns have changed.

In my own practice I am fascinated by the relationship between people and place, making map-like images that show growth, regeneration and community. I use the idea of a neighborhood to represent groups of people linked together by geography, and I frequently look at Google Earth, and use SketchUp for making architectural models. The internet has made it very easy to access a vast amount of information, and it offers many new tools to assist the creative process. Artists are charting, tracking, and mapping different aspects of life and contemporary culture to try to grasp some sort of solid meaning within the flux of information. New programs are helping artists to organize some of that information visually.

The collective examination of traditional processes and the use of digital media has inspired printmakers to push the limits materials and techniques even further, to best explain their personal narratives and social commentary. Technology has positively affected the printmaking process from research, production, and documentation. New and old processes must continue to build upon each other to keep printmaking relevant in the modern world. ◆
FOR DECADES, I HAVE BEEN MAKING art at the strange intersection of feminism and hand papermaking. Neither did much for my career at the New Millennium in New York—Earnest was out, Hipster cynicism was in. Hand papermaking, the stepchild of the stepchild (printmaking) of the art world, was only acceptable in the gallery context and even then, hardly ever considered in major exhibitions. Often described as a “feminina” medium, papermaking by hand indeed has many women practitioners. In fact, the art of making paper shares the ethos of the early feminist art movement and socially engaged art: collaboration, hand labor, and process over product. And just like early feminist art, these are many of the reasons it remains in the margins of art history. Although a recent interest in feminism sparked important historical surveys, including recent film and cataloging of the Heresies Collective publications (to which Riot Grrls and artist book makers owe a huge debt), we are only beginning to consider so much undocumented and unreviewed material. It is exciting but daunting, and it is sad too, as I learned early in my feminist career at Rutgers University, neglected archives are often lost forever. My experience co-curator Social Paper: Art in the Context of Socially Engaged Art this past spring revealed many of the same contradictions. Much later, as a graduate program professor of hand papermaking at Columbia College Chicago Book & Paper, I began to contextualize the radical culture of papermaking in a course called History of Paper. I was further interested in connecting papermaking to the Chicago socially engaged art scene, especially since founder of the Center for Book and the Arts, Ellen Gates Starr, had embraced the transformative nature of hand craft labor in a collaborative studio environment. The Center flowed from the Chicago settlement house crafts tradition, in particular the Hull House bindery, where Ellen Gates Starr explored the way hand labor could help workers overcome the alienation of mechanized labor. One project in particular that exemplified this kind of perspective was a Chicago-based micro-industry initiative called WomanCraft, a program offering transitional employment through an artisan-run hand papermaking business. WomanCraft’s Founding Director, Nancy Phillips, studied with Marilyn Seward, and it was through this experience that Phillips realized papermaking was an excellent medium for the WomanCraft social enterprise program. Despite more than thirteen years of project success, only one review of the project in Hand Papermaking Magazine considers its impact and no other significant discourse was generated by Chicago artists and critics.

“...Earnest was out, Hipster cynicism was in.”

I was genuinely surprised WomanCraft, which fits so many of the criteria for socially engaged art, had never entered the social practice conversation. The WomanCraft program operated from 1998 to 2011 and lived both its ideals and its contradictions. It served as an employment program for homeless women, a socially engaged art project, and a participant in such civil disobedience actions as the 1970 Miss America protest and Mierle Laderman Ukeles’ manifestos about “maintenance art.” WomanCraft was founded on the principle that hand papermaking is relatively easy to learn yet challenging enough to keep its practitioners engaged and inspired; also, the program held to the belief that it could evolve into a successful business—which it did, employing six full-time artisans. The program also differentiated between “workers” and “artisans,” infusing project goals with creative potential. They accepted women on their terms, which included drug addiction, long-term poverty, and mental health issues. WomanCraft’s founders were trained both as artists and workers and were interested in the “dynamic tension” between materials and labor. The primary material they used for pulp was waste paper. The project leaders saw a connection between such paper, which could be reused for art, and the homeless WomanCraft artisans, who despite being social outcasts, were able to work on their terms regardless of their employment and personal challenges. Brides-to-be, who counted among WomanCraft’s clients, collaborated directly with the project’s artisans on their wedding invitations. In fact, the program enjoyed considerable success as a forerunner of the eco-wedding movement. In 2009, it even won Chicago’s prestigious Greenworks Award. The project shared many of the tenets of early feminist social practice, especially the idea that art, work and life are inextricably bound together and that labor and power can be redefined as a transformational metaphor. Coupled with human services goals these ideas helped WomanCraft evolve over more than a decade during one of the stormiest economic crises in U.S. history. As I began to dig into the Chicago art world for material on WomanCraft and other similar projects, I quickly discovered that my frustrations over the lack of feminist discourse from my early years in New York were renewed in Chicago. What I came to understand is that Chicago, although heavily invested in social practice discussion, is not particularly invested in a feminist dialogue. It isn’t for lack of feminist activity: In 1969, The Chicago Women’s Liberation Union joined the national feminist movement through consciousness raising, street actions, and programs to promote equality. Almost immediately following, the Chicago Women’s Graphics Collective in 1970 became the artistic interface for the Union’s silk screening political posters. The Chicago feminist art collaborative, Artemisia Gallery, was founded in 1973, like its sister collectives, A.I.R. Gallery in New York City. Sapphire and Crystals, a collective for African American women artists and members of AfrICOBRA, offered a feminist forum for women of color. The legacy continued through the decades with organizations such as WomanMade Gallery; and yet, there has never been a major museum survey of this work, even after “The Year of Feminism” buzz around the 2007 WACK! Art and the Feminist Revolution exhibition. Although one of the most important feminist performance artists, Suzanne Lacy, came to Chicago to create Full Circle for the groundbreaking exhibition, Culture in Action, feminism was not broadly contextualized as a major precursor to socially engaged art. It is puzzling, especially considering Jenni Sorkin’s thoughts in her WACK! catalog essay: At no other time during the 20th Century were the terms of engagement so differentiated from traditional definitions of artistic success. In its diversity of
Julia Pastrana was exhibited internationally as “the ugliest woman in the world,” due to her hypertrichosis condition (an abnormal amount of hair growth covering the body). She died in Norway, where her remains continued on display and ultimately were dismembered in pieces, along with her baby who died as an infant, all ending up in basement storage. Through an interactive hand papermaking workshop in conjunction with the Social Paper exhibition, Language + Labor, Columbia College Chicago graduate students explored Pastrana’s legacy and the ways in which our language can both shape our cultural biases and transform them. The works were installed in the Columbia College Chicago Papermaker’s Garden.

While recognizing that the current rise in social practice discourse helps us locate and record important cultural contributors such as WomanCraft, the lack of inclusion of the feminist art movement in socially engaged art discourse belies a transparent desire to maintain the status quo. Today, scholarship and archival material on women are in crisis not only due to their long-term neglect, but also to the drastic defunding of the arts today. In the late 1970s as a graduate student at Rutgers University working for my MFA, I collaborated with Laura Cottingham, a feminist art critic and historian, while she was curating her exhibition, www.apexart.org/exhibitions/cottingham.php. Not For Sale: Feminism and Art in the USA during the 1970s. It was a formidable challenge: it wasn’t just contextualizing the work to suggest that it is the primary movement defining contemporary art, but it also was a preservation project. I had the great privilege of watching some of the most compelling video projects in graduate school, which I regrettable no longer can source. Some have been digitized, but I had the great privilege of watching some of the most compelling video projects in graduate school, which I regrettable no longer can source. Some have been digitized, but as I look back, I realize she is a huge, even perhaps primary reason the interest in feminism crescendoed in 2007 with the website www.sites.moca.org/wack/WACK! Art and the Feminist Revolution exhibition. The show, Social Paper, is a modest beginning to what we hope is an investment in the radical history of the hand papermaking movement before it is too late to properly record it. Social practice under the rubric of feminism offers a new context for which are interpreted by the status quo as “not art.” Such practices provide powerful alternatives to our evolving art landscape and a society that now more than ever needs to rethink its values and approaches to culture. Through its feminist and socially engaged incantations, hand papermaking challenges the paradigm of art as commodity and power and offers a new vision of individual experience, a space for collective memory and alternatives to preserving histories. The Social Paper exhibition offers us the opportunity to claim new histories as our own and carve out a rightful place in the socially engaged art movement. As the feminist movement reminds us, we only have half the story — and so ourCounterparts project operated alongside other initiatives internationally, many of which embraced the same goals and values of feminism and social practice. In a response to exclusionary practices of the art world, feminists’ art sought to redefine artistic practice through a radical rethinking of collective vision and art objects. Consciousness raising, the methodology that came to epitomize the movement, inspired legions of feminist artists and collectives and remains one of the primary tactics in socially engaged art. A number of these projects featured in the Social Paper exhibition worked interesting parallels to WomanCraft and share the collective action as artistic process and material. Trisha Martin and Loreto Apláido’s program, “The Great Woman Project,” works with unemployed women in a rural region of the Philippines creating handmade paper for sale to profit their community. Martin worked with the project artisans to design handmade paper products for both local and international markets, and for the Social Paper exhibition, she built a traditional Filipino roadside stand for these artisans to sell their works. The proceeds were wired back to the community. Kiff Slaimmons designs and creates high-end jewelry with a group of women artisans in Oaxaca using handmade paper produced at an atelier in Mexico. It too offers income, generating opportunities through artistic expression. Eileen Foti’s documentary, A Ripple in the Water: Healing Through Art, features the repatriation of her body to her homeland. 

Ostentatious Displays
An Interview with Samantha Parker Salazar
Nicole Geary

SPS: It started when I stopped making prints. That happened on the cusp of going into graduate school. I was working with fabric and doing painting, cutting printmaking out of my practice for nearly two years. I used found materials, fabric, wood, and plaster and dabbled in all of it for a while. It was halfway through grad school that I started getting back into paper again. All that knowledge in sculpture made me super comfortable working with paper as a malleable material — it became another thing to draw with – another thing to make a line.

NG: I can imagine one of your engravings coming to life.

SPS: Engraving has already taken the physicality to it. I think I was enamored by that. I wanted to see what else I could do to bring three-dimensional properties into the work. It made me think of the paper matrix as an object in its own right and not just something for the art to sit on top of. Also it was more challenging for me to create something that could enter our space rather than for us to enter its space.

NG: What are some of the printmaking methods you use to create your installations? You mentioned that you don’t actually screenprint anything, which I found surprising.

SPS: I don’t screenprint a thing. I use the etching press from beginning to end. To begin the process of forming each paper component, I will do several drawings and then when one is finished, I will cut out all of the negative space. This drawing is usually made on a heavier weight drawing paper, and will act as both a stencil for monotyping and an element in the final installation. I start with one of the gradient colors rolled out onto plexiglass, and place the drawing down onto the plate, then print it on a large sheet of printmaking paper. Then I will use the same fat, with the ghost of that stencil still on the plate, and place another drawing on top of it. I will print this color again onto another sheet of paper, which now has the embossment of the second shape and the ghost onto the second print. Working in this manner, I can build up several layers of gradient color, shape and embossment onto the drawn stencil (or monotype). All of this will be used as material for the final installation. Some installations have additional digital work or other mixed media incorporated into them based on the specific site. For example, I used bright orange flagging tape as one of the elements in CRASH at Anya Tish Gallery in Houston, which carried the color and texture of the piece.
The process is a formation, and also a subtractive. I like continued that throughout most of the lifecycles come from? For example, one piece could be about the cosmos, and one piece could be more about how things begin and end, or dense; it had this long flow. It was like this excavation, you know? The way that I consider scale is the intensity behind the way that I work. To be honest, there is certain presence. They are not flirtations on the wall—they really come in contact with the viewer. For example, one piece could be about the body. I made an installation about the body. I made an installation a sculpture, but at the same time I'm creating an image, or a beginning and an end—the same way that things happen in that case I was thinking about the paper as skin, the graying of the skin as the person slowly dies, yet the reds and pinks on the inside hinted at lingering life—a small hope or potential. It's additive in that it's all out. It's like this excavation, you know? Just got me thinking like the removal of a tumor from a body. I'm using a surgical scalpel to take it all out. It's like this excavation, you know? The process is a formation, and also a deformation. It's additive in that it's all sheets of paper coming together to make an image but it's also subtractive. I like the inherent dichotomy of my work being a beginning and an end—a birth and a death—the same way that things happen in the universe.

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For example, one piece could be about the cosmos, and one piece could be about the body. I made an installation that was based on my grandfather's leukemia [Leukos-Haima]. That one was meant to be viewed from the inside and the outside; the exterior of the paper for it was grey and I printed red on the interior. In that case I was thinking about the paper as skin, the graying of the skin as the person slowly dies, yet the reds and pinks on the inside hinted at lingering life—a small hope or potential. It's additive in that it's all out. It's like this excavation, you know? The process is a formation, and also a deformation. It's additive in that it's all sheets of paper coming together to make an image but it's also subtractive. I like the inherent dichotomy of my work being a beginning and an end—a birth and a death—the same way that things happen in the universe.

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NG: Where does the inspiration of lifecycles come from?

SPS: It could be something as simple as the growth and death of a plant to cosmic life spans. I think I arrived at that through the meditations that I was doing during my time at Bradley. Oscar [Gillespie] and I used to meditate together and we continued that throughout most of the time I was there. It just got me thinking differently and considering new aspects about the world around me. I was thinking more about how things begin and end, and wanted to express that with a material. Paper is the perfect medium because at one time I'm creating an image, or a sculpture, but at the same time I'm destroying an object. I'm cutting it apart, like the removal of a tumor from a body. I'm using a surgical scalpel to take it all out. It's like this excavation, you know? The process is a formation, and also a deformation. It's additive in that it's all sheets of paper coming together to make an image but it's also subtractive. I like the inherent dichotomy of my work being a beginning and an end—a birth and a death—the same way that things happen in the universe.

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The Process of Concept
Curtis Jones

GENERATING CONTENT HAS ALWAYS been the most difficult aspect of the creative process for me. It’s not that I lack interests, passions, life experiences, a sense of identity, attitudes toward culture, knowledge of art and its history, or any of the other “go-to” wells from which most artists draw their inspiration. It has more to do with my own tendencies toward self-sabotage and the fact that if I have an idea of what I’m working toward, I tend to lose interest before I get there. I’ve often wished for a more disciplined mind, but for survival’s sake I’ve always had to compensate for the one I have.

Fortunately, I developed an affinity for printmaking early on. Printmaking slowed me down. It presented a variety of materials and processes that largely dictated the way my creations would look and function. It also provided a series of small tangible steps to follow as I worked and pushed me to start viewing the entire creative process as an incremental one. Printmaking not only showed a way to get around my self-destructive tendencies, it taught me how to employ these tendencies in my support. It got me past anxieties about content and guided me toward deeper and more satisfying forms of expression.

Going Nutts

By no means did I experience a breakthrough the first time I stepped into a print shop. Early prints at the University of Washington were just as much of a struggle as anything else I was attempting at the time, but the work was enjoyable. It was fun being in an environment that was alive with music and conversation. In the other studios, I always felt like I was in some kind of awkward endurance test, immersed in the thick and serious silence that was apparently necessary to create paintings and sculptures. In the print shop, I couldn’t help but feel relaxed.

The environment and the people didn’t seem to allow anything else.

The moment that transformed this enjoyment into something tangible came in an early intaglio classes. Based on the drawings I was showing her, Shirley Scheier suggested research into the work of painter/printmaker Jim Nutt. I had always been attracted to “weirdness” (for lack of a better term) and his art was definitely that. His narratives were lucid but ambiguous and seemed beyond the scopes of reason, logic, or dogma. They were also immaculate. Even if he didn’t know what he was saying, he was saying it with every ounce of sincerity, effort, and skill he could summon.

His work drew me in, but it was in reading what Jim Nutt had to say about his creative process that I found what I needed. He liked to talk about the Surrealist/Dadaist affinity for automatic drawing and said that that was where his art came from. He would start drawing figures without a formed idea of where he was going and then obsessively react to what was on the page until it became what it was meant to be. This notion reminded me of my own incessant doodling. Growing up with learning disabilities, I had been doodling my whole life. I wanted to find a solution that would preserve and utilize their uniqueness while also pointing out a reason to make them. I had no clue what that solution might be.

Getting Found

Fortunately, I didn’t feel the need to find the solution right away, just happy to keep printing, looking, and assessing —letting the repetitiveness and rhythm of screenprinting occupy me while I mulled over the direction of the project. This is the true gift of printmaking; its ability to lock one into a series of repetitive, ritualistic processes that are each only loosely related to the end product. I’m not actually engaging with the final object as I contemplate its meaning and direction, but rather, coating screens, printing transparencies, reclaiming images, and pinhole-ing stencils. True to form as a doodler, I’m a much better contemplator when not confronted with the goal of having to contemplate. In short, I think better when I’m distracting myself. The more repetitive and automatic that thing
My process treats concepts as a goal, not an origin.

The answer didn’t come as a single eureka asking myself what was difficult about the process. I then spent months and began dealing with all that goes into creating an image. I then spent years; I got a job, relocated, started teaching, figured out how to teach, and began dealing with all that goes into the tenure process. But throughout this, I took time to print miniature party hats whenever possible, figuring out where the project was going as I plodded along.

Faux Conceptualism and the Power of Process

Many people frequently ask how I come up with ideas, the assumption being that the whole thing is worked out prior to starting. I think this is because in the age of conceptual art, we assume that a concept is always the central guide, driving the artist toward their brilliance. When people learn that I don’t really come up with concepts as much as I arrive at them, it confuses them a little. It’s understandable; by the time a piece comes together, it tends to come across as “conceptual”. It’s usually simple, straightforward, and has an idea to convey. But that’s all the result of being a printmaker, absorbing myself in process, and not worrying about pre-conception. My process treats concept as a goal, not an origin.

Not being blessed with the type of mind that grasps implications right away and sees intelligent solutions, I have the concentration of a six year old in a toy store and am prone to going off on tangents. But instead of letting these traits define me, I’ve always been compelled to understand and overcome them.

My work is part of that process and printmaking is the vehicle that helps me do it more effectively.

My creative process and the reasons for it are very similar to other printmakers I know and admire. John Hitchcock and Ryan O’Malley use the “make a bunch of something and figure out what to do with it when I get there” strategy. Sean Star Wars talks about how the resistance he gets from his materials slows him down and makes his drawings better. Students frequently pick up on an unintended aspect or other of their prints and then rearrange their whole strategy to try to reproduce it. The dialogue we have with our process defines us as artists as much, if not more, than the things we try to say with them. If making art were just about trying to get concepts across, there would be little reason for it to engage with materials at all, we could just say it or write it down. What makes art interesting is how ideas, individuals, processes, and materials come together to generate ideas that go beyond the reach of language. Without printmaking, I don’t know that I’d be able to do that.

Print media opens doors to other art practices, removes prints from the gallery walls and into the world. Some favorite examples are the tent city by Cannonball Press, the woodblock printed shirts in Drive By Press’ mobile print shop, Dennis McNett parading art cars in Houston, and Viking ships down the streets of Philly, and college students and professional printmakers everywhere running over bed sheets with steam rollers left and right. Printmaking is alive and well; by no means is the field stuck in the past and struggling to come up with something new. That being said, in ach of these cases, someone is carving a block by hand and slaving away over a piece of wood, sometimes for only a couple hours of fun and a handful of prints. It is a relation back to the workers with whom I grew up, those who put in the hours of work to practice a craft and refine their skills, all the while having a good time. While there is no lack of innovation in printmaking, there is no lack of appreciation for traditional practice either.

Of course, there are laser cutters whipping out photorealistic blocks that are ready to print faster than one can sketch out a design, and this is where I see the disconnect. No longer do we run my across a leather stripping and carve blocks by hand. Like the builders before me, I am fine with putting in a little elbow grease, because after an eight-hour shift a bear tastes a little better. Please hold the eggs.

My RECENT SERIES OF WOODCUT prints illustrate several stories told by my grandfathers from when they were young and working in the steel plants in Western New York. One of these stories depicts my grandfather playing a drinking game with his friends where he had to drink a glass of beer containing two raw eggs as a consequence of losing the game. Making these images about family history and the history of my home recalls the type of men and women that have influenced my personality and art practices. These reflections allow a deeper look into why I make the work that I do, and why I’m attracted to a certain type of prints.

Being a wood block carver, and like many other printmakers past and present, I carve everything by hand. This is a reflection of growing up in a small town with a history of hard working blue collar men and women who built quality products in locomotive factories, steel plants, and other industries that have come and gone. Although these professions no longer exist in my hometown as a result of economic decline, the culture of hard work and fine craftsmanship is still present and has instilled in me an attitude of “if it’s worth doing, its worth doing well.” I draw my subject matter from the steel worker and railway builder, though I am neither.

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“Making Light with Things, (installation view), screenprint and watercolor on paper, hand cut, assembled and arranged, central installation size 56”x56”, accompanying images 30”x30” each, 2009

“Making Light with Things (detail), screenprint and watercolor on paper, hand cut, assembled and arranged, installation size 56”x56”, 2009

“Making Light with Things: Army, Pvt. Oscar Sauceda, digital print, 30”x30”, 2009

“Making Light with Things: Army Staff Sgt. David C. Kuehl, digital print, 30”x30”, 2009

Print media opens doors to other art practices, removes prints from the gallery walls and into the world. Some favorite examples are the tent city by Cannonball Press, the woodblock printed shirts in Drive By Press’ mobile print shop, Dennis McNett parading art cars in Houston, and Viking ships down the streets of Philly, and college students and professional printmakers everywhere running over bed sheets with steam rollers left and right. Printmaking is alive and well; by no means is the field stuck in the past and struggling to come up with something new. That being said, in ach of these cases, someone is carving a block by hand and slaving away over a piece of wood, sometimes for only a couple hours of fun and a handful of prints. It is a relation back to the workers with whom I grew up, those who put in the hours of work to practice a craft and refine their skills, all the while having a good time. While there is no lack of innovation in printmaking, there is no lack of appreciation for traditional practice either.

Of course, there are laser cutters whipping out photorealistic blocks that are ready to print faster than one can sketch out a design, and this is where I see the disconnect. No longer do we as printmakers need to draw our design backwards, contend with dulling tools, and curse the awful hole in plywood that caused the veneer to fall out when we carved too deep and take half of the image with it. Simply draw, scan, Photoshop, lase, edition, and sign. With the ease that throwing traditional practices to the wind offers, one might ask why anyone carves a block by hand to pull a print anymore. I believe the reason is in the power a hand carved image brings along with it. Sure, The Four Horsemen of the Apocalypse would still be an awesome print if Albrecht Durer had access to a laser, but the piece has the power of a strong image and the power of a refined craft.

That is why the tradition of carving in woodblock printmaking has stayed strong, because of the people who still respect the culture of hard work and fine craftsmanship. I will continue to run my across a leather stripping and carve blocks by hand. Like the builders before me, I am fine with putting in a little elbow grease, because after an eight-hour shift a bear tastes a little better. Please hold the eggs.
THE SUCCESS OF THE DOCUMENTARY
Midwest Matrix® by Susan Goldman is well known in the printmaking community, an internationally recognized artist and Director of Lily Press in Rockville, MD. Goldman created the film to recognize and educate about the history and legacy of fine art printmaking that developed in the American Midwest after WWII to the present. The rapid growth and impact that Midwestern art departments experienced largely as a result of the GI Bill, fostered arts education, establishment of the MFA, and spread the development of outstanding studio arts programs on a national level. Midwest Matrix® has enjoyed great success, premiering at the University of Iowa in 2012 and continuing to venues and symposia such as AMoA BIENNIAL 600: PRINTMAKING in Amarillo, TX, the Inland Visual Studies Center Symposium at Bradley University in Peoria, IL, Print: MKE 2013 in Milwaukee, WI, IPFDA Print Fair in New York, and the American University Museum at the Katzen Arts Center in Washington, DC—upcoming screenings scheduled for Los Angeles and San Francisco in 2015.

Indiana University’s three day symposium, Continuum, included a screening of the film at the IU Cinema, exhibitions, lectures and workshops that examined not only history, but also the ever-evolving identity of Midwest fine art printmaking continued by subsequent generations of artists. A selection of artists taught by the namesakes featured in the film, such as IU’s own Professor Emeritus Rudy Pozzatti, were highlighted as well as some of their mentees that are continuing this strong legacy and further proliferation with active careers and exhibition records. This grouping comprises an extended family that has dispersed to all corners of the nation and is recognized internationally. Their connection to the original influences of the European expatriates who served as catalysts of the post WWII ateliers and departments, are underscored in the film. In a global context and from its overseas origins, the legacy and creative engagement comes full circle as the newest generations take up an ongoing position of broadening the borders of printmaking while simultaneously venerating the traditions of the art form.

The IU Art Museum hosted two exhibitions during the symposium that served as the historical basis for numerous events. The One Hour Exhibition: Echo Press highlighted works from the internationally recognized fine art printing workshop that operated in Bloomington for seventeen years. Special guests and former master printers David Keister and assistant Dave Calkins discussed several pieces from the archive. Midwest Printmakers in Focus featured prints by Rudy Pozzatti, Mauricio Lasansky, and Warrington Colescott that accompanied a talk by Nan Brewer, the Lucien M. Glaubinger Curator of Works on Paper.

The exhibit Midwest Matrix: Continuum at the School of Fine Arts Grunwald Gallery included artwork from the subsequent generations of Midwest printmaking programs: Jennifer Anderson (Roanoke, VA), James Bailey (Missoula, MT), Wendy Calman (Bloomington, IN), Jason Clark (Missoula, MT), Carmon Colangelo (St. Louis, MO), Tyler Ferreira (Long Beach, CA), Oscar Gillespie (Peoria, IL), Susan Goldman (Rockville, MD), Dusty Herbig (Syracuse, NY), John Hitchcock (Madison, WI), Ellie Honl (Bloomington, IN), Anita Jung (Iowa City, IA), Michael Krueger (Lawrence, KS), Karen Kunc (Avoca, NE), Carrie Lingscheit (Chicago, IL), Joseph Lupo (Morgantown, WV), Kristen Martinic (Roswell, NM), Danielle Peters (Emporia, KS), Roxanne Sexauer (Long Beach, CA) and Star Varner (Georgetown, TX).

Dennis McNutt, a former student of Goldman’s, visited for five days in August to create an installation piece in the Center Space at the Grunwald Gallery. His installation, titled Wolfbat Offerings: Blooming Grove and the Luck of the Cardinal, focused on the Cardinal as the Indiana state bird with a history rich in mythology. His project, exemplified the Midwest tradition of printmaking through this collaboration with students at Indiana University during a rigorous workshop to create his installation.

It was exciting to see this diverse but interconnected group of artists exhibit together at IU. When I began as the new Head of Printmaking in fall 2013, I never imagined such an immediate and direct opportunity to engage in this rich and powerful history. Through consultation with Emeritus Professors Ed Bernstein, Wendy Calman and Rudy Pozzatti and the support of co-organizers, Grunwald Gallery Director Betsy Striat and Nan Brewer, I heard the history firsthand and explored present connections seamlessly with contemporary artists suggested by Goldman and her peer group. Having come from Saskatchewan—a Canadian equivalent of the Midwest—I am intimately familiar with the strong work ethic that so effectively produced such prolific artists. Indeed, meaningful introspection emerges from a central locality where one is in a position to look outward while also being far enough from the East and West to look considerately inward. This type of duality is present in the lineage of my own art practice and the forward momentum of those principles is one of the cornerstones that I hope to nurture within the IU printmaking program.

Since the first iteration of Midwest Matrix, traditional print methodologies have evolved steadily. As Goldman notes, "Young printmakers are growing into an artistic environment, which now encourages the use of printmaking as a major medium in the components of various visual forms. Through the continual study and appreciation for the history of printmaking, the next generation of printmakers will transition from the creation of a single print on a wall into the fabrication of direct and powerful forms of mark making that will continue to revolutionize major installation and the arts culture at large.”

Printmaking is distinctively adept to compound upon its collaborative nature and sense of community-shared equipment, space and the free-flow of ideas across disciplines. "Mentorship has played an essential part in the continuing development of contemporary printmaking. As the Midwest tradition continues to grow, the expertise of earlier generations is perpetuated, and their continued support and encouragement are evident in the work of these newer artists and teachers. The workshop is a community that has fostered both tradition and innovation, and is unique to the practice of our discipline," emphasizes Wendy Calman.

The Continuum artists explore timeless as well as contemporary issues of art history, science, technology, experimental processes, psychology, nature and distortion, and also continually examine the question: What is the Midwest tradition and future of printmaking?

Perhaps between the traditions of printmaking and its newest iterations there is a thoughtful pause. This is where the spark of innovation triggers these artists’ unique approaches and ideologies that are cumulatively fostering the newest language of printmaking as a distinctive form of visual literacy. "

5.1 Carmon Colangelo, Love & Joyce (Storni gold, mica, digital relief printing and chine-collé on paper, 22 x 19 x 3 x 1/2", 2014

5.2 Victoria Star Varner, Taranum: Between, 2012, Photo Lithographs, gold leaf, pigments, charcoal and watercolor, 62" diameter

5.3 Picture of Templeton, Passetti, Bernstein and Calman in IU Print Studio

5.4 Ellie Ford Herman, Whimsical C: Appearance Can be Deceiving (screenprint, colored pencil), 2014
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October 5–8 • 2016

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Mid America Print Council
Kristina Paabus
Assistant Professor of Studio Art, Reproducible Media
Oberlin College, Department of Art
87 N. Main St., Oberlin, OH 44074

Samantha Parker Salazar, CRASH (detail), Ostentatious Displays exhibition. monotype, cut paper, paint, drawing, flagging tape, digital. variable dimensions. 2014