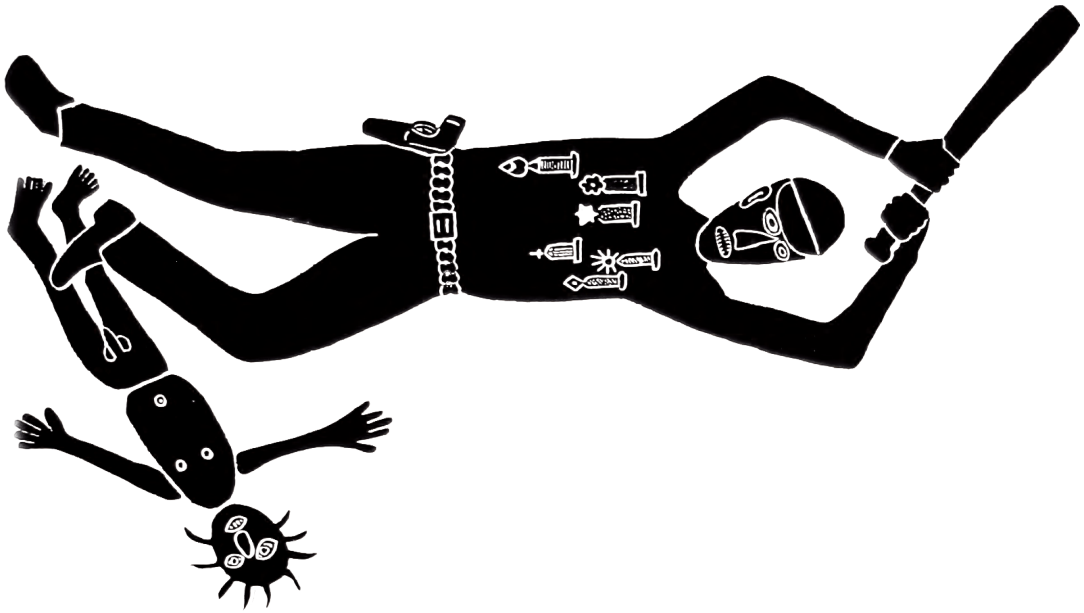

Spring/Summer 2016, Vol. 24

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Printing Social Justice: Past, Present and Future

Cover
Saad Ghosn, Detail: “We See Nothing, We Hear Nothing”. Woodcut on Rives BFK. 22” x 30”

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Nancy's prints have been included in several international and national venues. Recently, her work has been exhibited at the Istanbul Museum of Graphic Art (IMOGA), the Museo de Artes Contemporaneas Plaza, Bolivia, and more. She is a recipient of the Frans Masereel Graphic Arts Center fellowship in Kasterlee, Belgium and a Bogliasco Foundation Fellowship, Bogliasco, Italy. She has presented at the Southern Graphics Council Conference numerous times, and has lectured and demonstrated her printmaking techniques at colleges and universities, nationally.

As we slog through winter together, I want to thank all of you for your patience and support during our transformations. Most significantly, our website has been redesigned in new and innovative ways, with an update to our identity. Special thanks to the designers at Tocco Creative, Wes Larsen and Glenn Potter, toccocreative.com, for all of their excellent work in getting our site live. Also, I would like to extend a special thanks to the MAPC Board for all the input and consideration in helping to build a dynamic and useful resource for our membership. I hope that each of you will take some time to visit the site and build your personal membership pages.

Our social media presence will be a great deal more active with our new design & social media coordinator, Breanne Trammell. Breanne has worked tirelessly with Wes and Glenn at Tocco to get us moving towards our goals. She will be keeping us updated on member activities via Facebook, Twitter and Instagram. Please follow MAPC for up-to-date information.

As we launched our site, we are also excited to announce the call to all of the members for proposals to participate in the 2016 MAPC Conference, Print Matters—Printing Matters, 5-8 October, Indiana University Southeast in New Albany, IN. Donna Stallard and the conference committee has worked tirelessly to develop an event that will prove to be a highlight of 2016.

The MAPC Board hopes that you enjoy the new look of the site and the journal. Please send any comments or suggestions along to me.

HANNAH MARCH SANDERS

MANAGING EDITOR

Hannah March Sanders is a printmaker, educator, co-founder of orangebarrelindustries.com. She received her BFA from Tulane University and an MFA from Louisiana State University. She is currently an Assistant Professor of Printmaking at Southeast Missouri State University and manages the letterpress area at Catapult Creative House.

Being named the managing editor for the MAPC journal has been such an honor! For this first issue of my service, I have leaned heavily on our outgoing Managing Editor, Jennifer Ghormley, and on editors Joy and Anita, for guidance and support. Along with our new designers at Tocco Creative, they have been a great team, and I could not have done it without them!

The topic of this issue, Social Justice, was proposed by Anita Jung. The articles range from a thoughtful history of women printmakers in America by Jessica Caponigro to a discussion of gun rights and the difficult art of communication via performance by Guen Montgomery. I was particularly touched by Jordan Acker Anderson's discussion on incorporating empathy into course design, as it has given me renewed hope in the often droll process of constructing desired Student Learning Outcomes. Through Anderson's writing, my mind has been opened to reincorporating that central tenant of printmaking, the community, into print education in unique ways.

I have been challenged by this call to edit and organize! With a one year old and a passion for carving chunks of wood to chips, I can barely find time to sweep the floor, but it is with great joy that I dedicate myself to MAPC and this publication. Nothing in my print life would have been possible without printmaking organizations like MAPC, and the print family I have gained through coming together with these folks is an invaluable gift that I continue to treasure.

ANITA JUNG

CO-EDITOR

Anita is an artist whose work is grounded in traditions of the readymade and art as an everyday occurrence. Concepts of making and waste, relationships between technologies, machines, the human hand and incidental marks inform her work. Her works of art have been exhibited extensively across the U.S. as well as internationally; her works are housed in numerous national and international public collections of art. She has been the professor of Intaglio and Print Media at the University of Iowa since 2006. Anita recognizes the importance of travel for artists, she leads an annual study abroad program to India.

A few summers ago, I had the opportunity to work on a seminar about social practice with the artist Lisa Moline (a co-founder of the Overpass Light Brigade), when asked what she would like to discuss she immediately blurted out, "Dissent!" (I think she might have simultaneously raised her fist into the air but I might be embellishing). Since that time, I have given the role, the need and the importance of dissent a great deal of thought. Dissent is undervalued, and often feared in our technocratic age of information. However, the role of the artist as either trickster or clairvoyant has been to make visible as well as to envision, working in the now and projecting into the future. Artists throughout the world have played significant roles in history through protest and reminding human beings of what is in the world and what is required of us to become enlightened persons. Printmaking's voice, from Goya to spray-paint stencils is at the root of social justice causes. The band poster and protest flyer are integral players within America's counterculture. In *A People's Art History of America,* Nicolas Lampert writes,

"When artists join social movements, they become agitators in the best sense of the word, and their art becomes less about the individual and more about the common vision and aspirations of many. Their art challenges power and becomes part of a culture of resistance."

We live in a time where resistance seems futile, yet has never been more needed. At its core, the act of making art is an action of opposition. For the 99% of us who

make art, our era of late capitalism is not our prime source of motivation. The "me" becomes far less important than the quest. Our quests may differ as we deal with loss, the limits of our experience, the expanse of our desire to love and be loved, the never-ending complexity of relationships, as well as our grappling with science, emerging diseases, fear mongering politics, terrorism and war. However, we keep creating because we are makers. Tony Woodcock, in a Huffington Post article, says it best,

"Being an artist in all its multiplicities of characteristics and talents, is among the most demanding of all demands that we can make of ourselves. We have entered a universe of complexity and simplicity, discovery and delusion. It will never finish. It will never be entirely revealed. It will never be completed. It will continue for as long as we nourish the idea of wanting to reveal the truth through interpretation or creation."

The print has long attracted me because of its multiplicity and democratic nature. Although connoisseurship does exist within the discipline, publishers and museums, many artists have challenged and/or subverted these tendencies. These artists explore the fundamental question of what it means to be human and what it means when we fail at humanity. It was a privilege to work with this issue's contributors and gratifying to have had so many submissions. We hope you enjoy and become inspired by this issue of the Journal.

JOY MALLARI

CO-EDITOR

Joy is a multidisciplinary artist living and working in Mexico City. She works in print, paint and sculptural media. Joy studied printmaking at the University of North Texas. After graduating she moved to Portland, Oregon and started working at Oblation Papers and Press letterpress shop and the Museum of Contemporary Craft. Afterwards Joy spent two years as printmaking product manager at Gamblin Artists Colors making custom inks for artists.

Printmaking has always had its roots in democratizing art and ideas. Having lived in Mexico for a year and a half, I have had a short glimpse of the long and complex revolutionary spirit that thrives throughout all of Mexico. Posada and Leopoldo Mendez are just a few of the radical artists that have led revolutionary thinking through the democratization of print media in Mexico. Both murals and printmaking are so closely tied to political messaging, because it has historically been the easiest way to get an idea out to masses of people. Today, with the worldwide use of the Internet, the issue of how to get a message out to the public is not so much a problem anymore. However, getting a message out with both artistic style and with the help and support of community is still something special to the traditional print shop. I am very proud to stand behind this selection of articles that expresses the importance of political and artistic expression, of social justice and of something that has always been inherent to the printmaking studio: community.

Benjamin Rinehart

Benjamin D. Rinehart specializes in multimedia images with a strong focus in printmaking, book constructions, painting and drawing. His socially charged work is a part of many public and private collections and has been exhibited both nationally and internationally. Ben received a Bachelor of Fine Arts at Herron School of Art and a Master of Fine Arts from Louisiana State University. He is currently an Associate Professor of Painting and Printmaking at Lawrence University in Appleton, Wisconsin. He continues to lecture and teach as a visiting artist at various institutions around the country like the Center for Book Arts in NYC, Minnesota Center for Book Arts, the John Michael Kohler Art Center, and Black-Eyed Press. Ben is the author of a book titled, "Creating Books & Boxes." For examples of his work visit benrinehart.com.

John Cizmar

John Cizmar is a south side Chicago kid who has received a MFA in Printmaking from Ohio University in 2005 and a BFA in Printmaking from Bradley University in 2000. He still lives and works in the windy city making prints.

Corinne Teed

Corinne Teed is a research-based, multimedia artist whose work explores identity in the context of human and non-human animal interactions. Through the use of printmaking, installation and time-based media, she examines cross-species empathy, the poetics of ecological thought and queer relationality. Her work has been featured in national and international exhibitions, including the Bradley International Print and Drawing Exhibition, the Kinsey Institute Juried Show, IMPACT (Scotland) and the Athens International Film Festival. She has been an artist in residence at Signal Fire, Virginia Center for Creative Arts, Public Space One, AS220 and Madroño Ranch. Corinne holds a BA from Brown University and an MFA from University of Iowa.

Rachel Singel

Rachel Singel is an Assistant Professor at the University of Louisville. She received a Masters of Fine Arts in Printmaking from the University Iowa in 2013. Rachel has participated in residencies at the Penland School of Crafts and the Venice Printmaking Studio, and will be returning to Venice to study at the Scuola Internazionale di Grafica in summer 2016.

Jessica Caponigro

Before receiving her MFA from the School of the Art Institute of Chicago, Jessica Caponigro attended Bryn Mawr College where she earned her BA in the History of Art. In her work, Caponigro explores ideas of restriction through repetition, reproduction, and accessible materials. She currently teaches printmaking at Harold Washington College. She has exhibited work at the DePaul Art Museum, Chicago Cultural Center, and the Highland Park Art Center. She is a member of the feminist art collective Tracers, and frequently participates in workshops, most recently at the Museum of Contemporary Art Chicago and NYU Florence.

Jordan Acker Anderson

Jordan Acker Anderson is an Associate Professor of Art for Mount Mary University in Milwaukee, Wisconsin. She serves as Chairperson for the Art and Graphic Design Department. She graduated from the University of Nebraska Omaha in 2002 with a Bachelor of Fine Arts in Painting. She did her graduate research at the University of Iowa in Painting and Drawing, receiving a Masters of Art in 2006 and a Masters of Fine Arts in 2007. Her award-winning work has been exhibited internationally, with recent venues including John Michael Kohler Arts Center, Museum of Wisconsin Art, Anderson Arts Center, Cedarburg Cultural Center and Walker's Point Center for the Arts.

Guen Montgomery

Guen Montgomery is an artist and performer whose work investigates identity through studies of gender, regional narrative and family mythology. Guen received her BFA from the University of Hawaii at Manoa, and her MFA in printmaking from the University of Tennessee, Knoxville. Currently Guen lives in Urbana, IL, where she teaches art foundations and printmaking at The University of Illinois, Urbana-Champaign. Guen's work has been exhibited nationally and internationally and is in multiple public collections, including the Centre for Art and Design in Churchill, Australia and the Iowa Print Group Archive. Guen is the 2016 recipient of the Integrative Teaching International Emerging Educator Fellowship.

Ruthann Godollei

Ruthann Godollei is the Wallace Professor of Art at Macalester College in St. Paul, Minnesota. Her prints incorporate political and social commentary. Her work has been in exhibits such as Democracy in America, Phoenix Gallery, NYC, 2016; Art of Democracy, Sacred Gallery, NYC 2012; and Political/Poetical - the 2007 International Print Triennial, Estonia. Author of a DIY printing book, How to Create Your Own… (Voyageur Press), her work is in the Polish National Museum of Art, KUMU National Art Museum, Estonia, the Centre For Fine Print Research, Bristol, UK, the Denver Museum of Art, etc. She teaches Printmaking and a seminar on Dissent.

Ellen Jean Price

Ellen Price was born in New York City and earned her B.A. in Art from Brooklyn College. She earned her M.F.A. in Printmaking from Indiana University in Bloomington, Indiana in 1986. She is currently a Professor of Art at Miami University in Oxford, Ohio where she also serves as Director of Graduate Programs. Her prints are included in public and private collections and her creative work was recognized with Ohio Arts Council Artist Fellowship Awards in 1996, 2001 and 2009 as well as a 1998 Cincinnati Summerfair Artist Award.

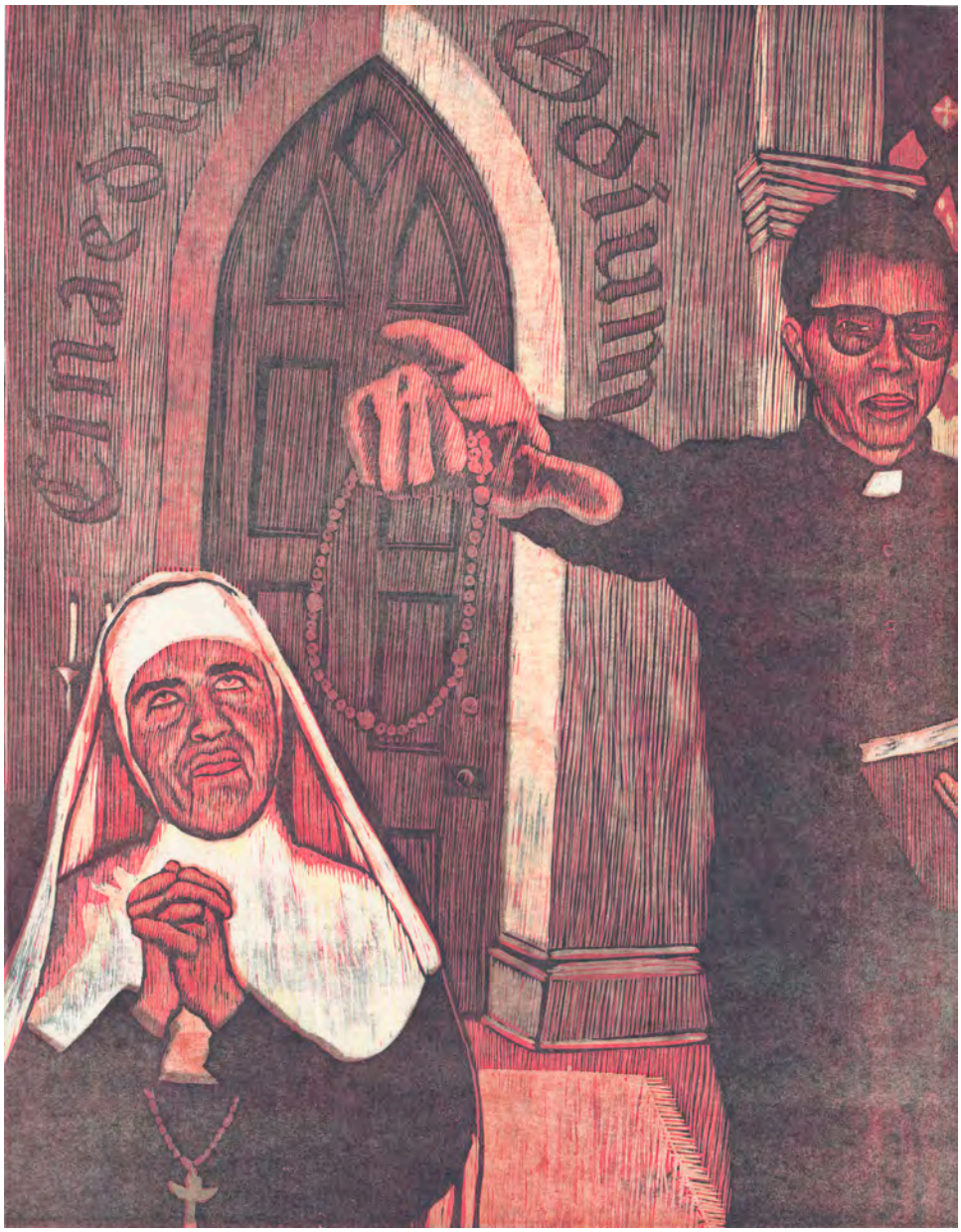
Saad Ghosn

Saad Ghosn, a native of Lebanon, has been living in Cincinnati since 1985. A recently retired medical professional and educator, Saad resorts to visual and spoken art to express himself and convey his social and political views of the world. Saad believes that activism is at the heart of art expression. He is the founder, 14 years ago, of 'SOS ART', an organization that promotes the use of art as a vehicle for change; also the editor and publisher of the yearly 'For a Better World, Poems and Drawings on Peace and Justice by Greater Cincinnati Artists'.

Saad has also written about many of Cincinnati's Artists as Activists, including in his monthly column, "Art for a Better World," in Aeqai, the online art magazine, and in his column 'Artists as Activists' in the alternative newspaper Streetvibes. He has just published (2015): "Greater Cincinnati Artists as Activists", a book featuring 50 such local artists.

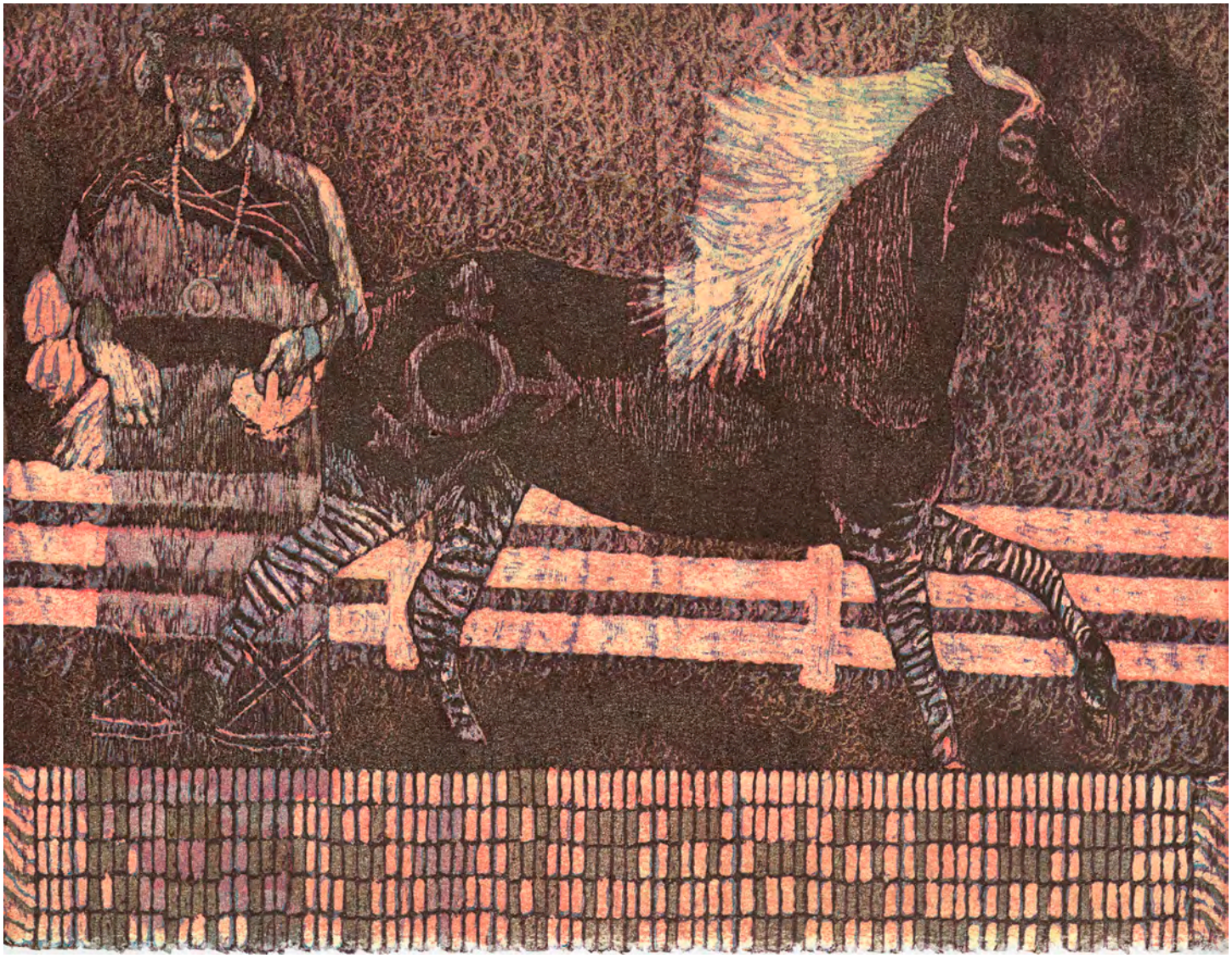
In 2008 Saad received a Cincinnati Individual Artist Grant for "SCREAM", a socially and politically-themed portfolio of woodcut prints.

BENJAMIN RINHEHART



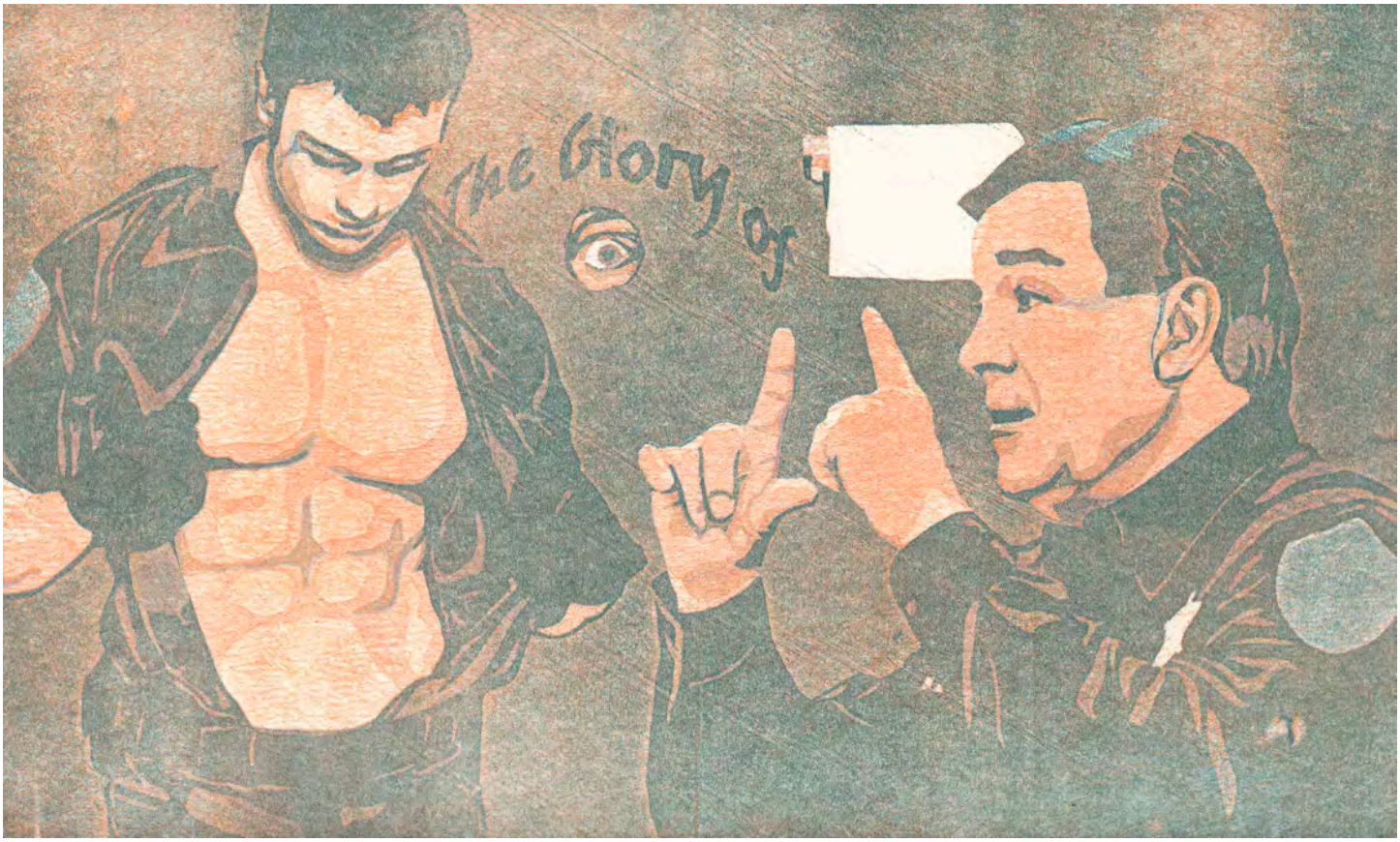
“Cinaedus Odium” means “hatred towards the sodomites (homosexuals)” in Latin. Growing up in a Catholic household and going to parochial school through third grade definitely informed my view of the world. I saw some nuns on a daily basis incite fear into even the largest of kids. One day while innocently asking the question in my second grade religion class, “Who made God?” I was harshly ridiculed for heresy and never given an answer beyond “God made God”. This was the point where I deviated from the church and began a journey to understand the world through careful observation, instinct, and decency.

Benjamin Rinehart, “God H8’s Fags” 2014. Pressure Print & Reductive Woodcut, 18” x 14”



The term “Berdache” in Native American culture refers to someone of mixed gender who often serves as healer or mystic. In this print I embraced the idea of the chimera between a horse and zebra, and human gender. Berdache have two spirits within one body, thus creating a third gender or sex. The horse-zebra hybrid (my spirit animal) has two inherent spirits, as well, which embraces the idea of belonging to more than one group. This print is in honor of my animal mother within.

Benjamin Rinehart, “Baby Berdache” 2013. Pressure Print & Reductive Woodcut, 10.5” x 13.5”



Sheriff Sid Gautreaux of Baton Rouge, Louisiana used an unenforceable law to target gay men. Officers under his direction would post on social media sites to meet up with men at local parks and then publicly humiliate them by jailing them and posting pictures on a variety of media. Eventually Sheriff Gautreaux was forced to issue a public apology to the community for entrapping these men.

Benjamin Rinehart, “(The Glory of) Gautreaux” 2013. Pressure Print, 12” x 20”

My Aunt Buzzy lived in Southern California for a majority of her life, so I only saw her a handful of times. Despite the long distance there was an undeniable connection between the two of us. I think that she knew I was gay at a very early age, giving me knowing looks as if to say, “I understand you!” Buzzy was a crusty entrepreneur with a dapper dyke façade. She surrounded herself with eccentric treasures and a few close friendships. She smoked 3-4 packs of cigarettes a day for about 60 years until her death in 1990. Unfortunately I never got to know her well, but as I riffle through her black and white photographs I can imagine her life in the 50’s and the friendship that we might have had if I could jump back in time.

Benjamin Rinehart, “Muggles Daddy-O” 2015. Pressure Print, Letterpress & Reductive Woodcut, 10.5” x 13.5”

Print Relationality & Queer Aesthetics

CORRINE TEED

In Providence, Rhode Island in the early 2000's, print shops proliferated in warehouse spaces and the bathtubs of collective houses, fueled by a culture of artistic industriousness that included a vision of using prints to enter public dialogue on social justice issues. Printmakers abounded, as did an infectious energy of DIY art making. Artists acted both alone and in alchemical collaborations. Community-based organizations, activists and artists cross-pollinated such that printmaking became an essential component to the landscape of activism and organizing for social change. This interdependency between art and activism is what inspired me, and many others, to become printmakers.

This culture was not unique to Providence. Printmaking encourages engagement with community and the utopian imaginary. To explore these contemporary relational trends in printmaking, I will use José Esteban Muñoz's theories of queer utopia and queer aesthetics from his 2009 book Cruising Utopias: The Then and Now of Queer Futurity.[1] In Cruising Utopia, Muñoz declared, "queer aesthetics map future social relations," insisting "on the essential need for an understanding of queerness as collectivity." These queer, utopian impulses seem antithetical to the traditional, anti-relational image of the artist as recluse. I believe that Muñoz's notions of queer world-making share central tenets with the visions

of many community-oriented printmaking practices.

Muñoz describes a queer aesthetic as one that "frequently combines a blueprint and schemata of a forward dawning futurity." He furthers this definition by summarizing that "Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world." These futurities and potentialities that Muñoz speaks of are based on "the hopes of a collective, an emergent group..." which he takes from Ernst Bloch's definitions of concrete utopias. These concrete utopias are opposed to abstract utopias that relate to escapism or a looking away from the world in which we live. Cruising Utopia persists as Muñoz's polemic against the anti-relational trends in queer theory and the realities of dominant, normalizing LGBTQ politics in the US. By normalizing LGBTQ politics, I mean those politics that promote upper middle class and nuclear family values as dominant while marginalizing a multiplicity of queer identities.

To begin, we are going to look at print work that, in comparison to the trends in the dominant art world, resonates with Muñoz's theories of collectivity and utopian impulses. Through its production of the multiple in a collaborative studio environment, printmaking has long confounded both the exaltation of the unique

Polina Malikin and Corinne Teed

Brian Chippendale

Jungil Hong

art object and the figure of the solitary genius. All of the projects in this essay demonstrate queer aesthetics through art practices that collectivize dissent and marginalized voices. These collective utterances encourage utopian imaginaries–not abstract utopias of escape or fetish, but concrete utopias that, recognizing the quagmire of capitalist society, urge us to imagine beyond. To explore these relational trends in printmaking, I will present three community-oriented print projects, which I define as "Coordinated Collaborations." These include Providence, Rhode Island's 2003 Anti-War Poster Freakout, Justseed's 2014 People's Climate March Wheatpasting Action and CultureStrike's ongoing Artists vs. Wal-Mart Campaign.

The making of my very first screen print occurred concurrently with my first collective printmaking action in 2003, the year of George W. Bush's invasion of Iraq. In response to the invasion, Polina Malikin and I, two artists who coexisted in the often overlapping worlds of grassroots community organizing and DIY artist communities, desired a way to organize the unique talents of the ubiquitous screenprinters of Providence alongside other anti-war actions happening in the city. We put out a call to artists to screenprint anti-war posters to wheatpaste in public spaces. We announced a midnight meet-up for an all night wheatpasting extravaganza. Over a dozen artists made anti-war posters and two-dozen showed up for our collective late night, stealth wheatpasting mission to plaster the city of Providence. Residents awoke to a city covered in anti-war propaganda.

Printmaking began for me as the practice of collectivized, organized voice–a durational physical trace of the marching I was doing in the streets. While I chose to include the artists' names here in print, they were

Fidencio Martinez

Dylan Miner

Chucha Marquez

not displayed with the work. The voice of these prints was collective. Additionally, the installation of the work was illegal. While audiences familiar with the underground print scene could play the "who made that print" game, monumentalizing the individual artist was not the point of this endeavor.

Amze Emmons said in a Printeresting article on the *Queer Communities in Print* portfolio released at the 2014 SGCI in San Francisco, "Some version of the phrase, 'printmaking is the most democratic art form' is usually followed by an explanation of how the multiple allows artists or dealers to sell their work for cheaper than unique media, reaching a wider audience. This explanation misses the mark, mistaking consumers with citizens. Printmaking is the most democratic media because the printed multiple allows people, whose voices have been marginalized, isolated, or made 'other', to perform the visual equivalent of a megaphone, sending out multitudes of prints into the world claiming space, being seeing, and entering the public discourse."[2]

In Culture Strike's projects *Artists vs. Wal-Mart* we see this gathering of voices, this collectivization of dissent–to both defy the material realities of capitalism and to define the ethics of a desired, dawning future. Both in 2013 and 2014, Culture Strike organized artists in the *Artist Vs. Wal-Mart* campaign, to make prints and digital images

Chip Thomas with additional collage elements, installed in Flagstaff, AZ

Faviana Rodriguez installed in Milwaukee, WI

Josh MacPhee installed in Richmond, VA

to flood the internet in solidarity with Black Friday protests against the labor conditions at Wal-Mart. Each day of the month prior to Black Friday, CultureStrike released a new artist's image decrying the labor abuses and profit motives at Wal-Mart. Some of these works exist as physical prints in the world and some only as digital images, yet the premise remains the same–a collective and organized raising of an ethical cry to not only call out the labor abuses at Wal-Mart but also to conjure the next way forward, demanding $15 per hour and full time employment for Wal-Mart workers.

In *Cruising Utopia*, Muñoz writes, "Capitalism would have us think that it is a natural order, an inevitability, the way things would be. The 'should be' of utopia, its indeterminacy and its deployment of hope, stands against capitalism's ever-expanding and exhausting force field of how things 'are and will be'." Reflecting on this passage, queer scholar Roy Peréz furthers, "This braiding of hope and indeterminacy serves as a grappling hook out of the deadening now, a lifeline to a better time and place."[3]

The deadening now of Climate Crisis surrounds all of us and in preparation for the People's Climate March in NYC in September of 2014, Nicolas Lampert (Justseeds) and Rachel Schragis (People's Climate Arts), in collaboration with the Environmental Justice organization 350.org, organized an international Climate Justice Wheatpaste Action. Three 4' x 6' images by Faviana Rodriguez, Chip Thomas and Josh MacPhee and printed by Mary Tremonte and Jesse Purcell were screenprinted as large scale posters and shipped out to 30 different North American cities. Additionally, smaller collage pieces were shipped with the posters, allowing local wheatpasting teams to add their own flare to their wheatpaste installations. The coordinators organized host teams in each city to install the posters. Given the nature of the posters, it was encouraged that hosts organize permission for poster installation. The project became an opportunity for students, community members and artists to gain wheatpasting skills and talk about climate change issues. For many who could not attend the NYC gathering, wheatpasting became a way to participate and raise awareness locally about the *People's Climate Mobilization*–the largest public manifestation about Climate Change in history.

In a recent talk memorializing José Esteban Muñoz, who passed away in 2013, Pérez, speaking of Muñoz's theories of queer aesthetics, stated "Ideas and

possibilities do not eclipse each other but gather together to conjure the next way forward, and the next way after that." Muñoz's theories of queer-world-making and queer aesthetics allow for an opportune rethinking of utopian thinking and collective voice within print relationality. This queer-world-making is both entangled with the abominations of the capitalist system, but also demonstrating how to imagine, organize and co-exist beyond them.

As a printmaker, I cannot divorce my practice from the communities of agitators, organizers, artists, theorists and poets who taught me and continue to teach me both about printmaking as a unique culture of artistic production and also about how to be an artist in the world who makes work in deep collaboration with others. These examples are not about escapism or a fetishization of utopia, but are instead committed to utopic instincts that engage with our material realities. These instincts in print relationality are a generative force – one that realigns intimacies and relationality – how we coexist, coinhabit, desire, relate and, most importantly, co-create.

1. Muñoz, José Esteban Cruising Utopia: The Then and Now of Queer Futurity (Minneapolis: University of Minnesota Press, 2009)

2. Emmons, Amze, "SGCI Queer Communities in Print" Printeresting.8 Apr, 2014. Web. 15, Dec 2015.

3. Peréz, Roy, "Performing Impossibility: Memorializing José Esteban Muñoz", Modern Language Association Conference, Chicago, IL, 2014.

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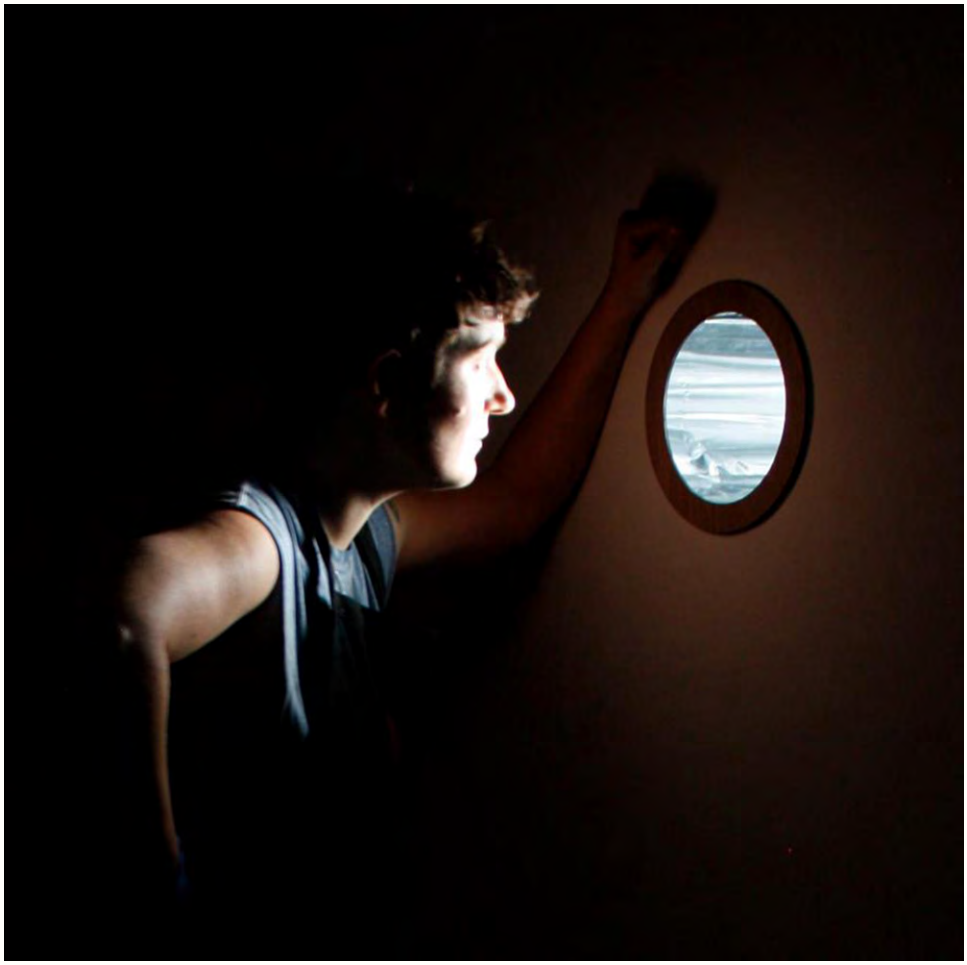
*This essay originated in my presentation "Print Relationality: Queer Aesthetics as Collective Voice," for the "Queering the Sphere: Exploring Divergent Practices" panel organized by Guen Montgomery for SGCI 2015 in Knoxville, Tennessee.



A VERY CONDENSED HISTORY OF WOMEN

PRINTMAKERS IN AMERICA

JESSICA CAPONIGRO

In 1887, The Boston Museum of Art held the first comprehensive exhibition of women artists at an American art institution: "Women Etchers of America."[i] Unlike other mediums such as painting and sculpture, where gender hierarchies were already firmly in place, etching as a fine art medium was relatively young.[1] Since men were less concerned with relinquishing control and fighting for the highest level of regard, this worked to the advantage of women printmakers. Unthreatened by the potential success of women printers, the likelihood that women would be judged on the quality of their work rather than their gender increased immensely. This increase in equality, however, did not guarantee that women would be similarly recognized for their contributions. H.W. Janson's *History of Art*, which for more than thirty years was the standard art history text, did not include a single reference to women artists. Following in a similar tradition, women historically accounted for over a quarter of participants in print exhibitions, but many publications did not include their contributions, opting instead to focus on their male counterparts.[2]

i. The exhibition featured 388 etchings by 23 artists and a digital catalogue, archived from the collection of Harvard University, is available at https://archive.org/details/exhibitionworkw00artsgoog

Nearly fifty years after the exhibition "Women Etchers of America", of the 800 artists in the United States who made prints through the Works Progress Administration, one in four were women.[3] Printmakers were expected to complete one print a month, and were able to develop and work on plates at the workshop or at home. This allowed a flexible schedule for women who often had many responsibilities outside of creating artwork.[4] Art Historian Helen Langa suggests that while the WPA created unprecedented access to art making for women, it also created an atmosphere where the unequal status of women in the real world was largely ignored in their work.[5] Rather than creating art that dealt with issues related to their experiences in the home, on the job, or in public places, many women emphasized and mimicked male concerns. In an effort to be taken seriously, many women created work depicting scenes of male unemployment or of men working in various industries with sordid factory conditions, such as coal mines and steel foundries. Many avoided any theme that could be associated with women, an issue that persists to this day and continues to affect all forms of existence, from corporate careers to art making.[ii] Motherhood was frequently depicted as a social condition of the Great Depression, rather than an issue of personal identity.[6] The sentimentality associated with motherhood made it an unattractive subject for many women artists, who were told that open maternal love was too closely associated with feminine emotions to be deemed professional.[7]

Similar to feminists in the 1960s and 1970s who confronted blatant and sometimes surprising sexism perpetrated by their male counterparts in the antiwar movement[iii], women in the 1930s, despite their active role in auxiliary organizations, were portrayed as helpless victims during labor strikes.[8] While the art of the interwar period is filled with male workers, women were usually portrayed in lesser jobs, such as tending chickens, picking fruit, or sewing. The image of a working person remained primarily male, and there are few instances of women portraying other women as wage workers.[9] Often, depictions of exhausted female workers, when

ii. For more information about women suppressing "feminine" characteristics in an attempt to participate in male dominated success, start with Carol Kleiman's "Women Adopt 'Manly' Traits with Job Success" from the *Chicago Tribune* 15 May 2001. Also, Michael Casey's "When Competing in a Male-Dominated Field, Women Should 'Man' Up" from *Fortune* 14 August 2014 highlights some recent research regarding the difficulties of women in male dominated fields.

iii. For first hand accounts, watch She's Beautiful When She's Angry. Dir. Mary Dore. International Film Circuit, 2014.

they were created, were used to support claims that if men were paid a living wage, women would not need to work outside the home in such vile conditions. This reinforced the idea that women remain solely in the domestic realm without challenging the ideal of masculine strength.[10]

For many public WPA projects, artists were forced to create art that fit with regional identities and corresponded to idealized heterosexual relationships where men and women carried out stereotypical roles. Printmakers, however, because their work was not enormous in scale or on display at public spaces like post offices, found more flexibility in both subject matter and aesthetic ideas. For example, Dorothy Rutka, based in Cleveland, and Lynd Ward and Werner Drewes in New York used this flexibility to create prints outside of the conservative norms.[11]

In contrast to other mediums, the collaborative nature of printmaking often necessitated assistance and cooperation at the press, which led to more conductive exchanges between genders. Unlike the solitary nature of many art practices, a sense of community is inherent in printmaking often based on the amount of equipment one needs to create work. Forced to work closely with others, printers are often dependent on the other artists that they share a working space with. Though not remembered by history with the same esteem as their male counterparts, women played an important and vital role in the investigation and dissemination of printmaking techniques. As is frequently still the case, the need to perform multiple roles as wives, mothers, and rulers of the domestic domain, made it substantially more difficult to maintain an artistic career in a culture that still identified creativity with masculinity. [12]

Even as their work was increasingly being viewed with professional equality, women were still expected to express themselves in clearly defined ways, dressing and acting as was deemed appropriate for their gender. Women making art were under further stress to constantly assure everyone around them that they were also providing for their families and not neglecting their domestic responsibilities. Many women printmakers sacrificed their own careers, succumbing to societal pressures to conform to traditional gender roles and devoted more energy to promoting their husband's career than their own.[13] Even in instances where relationships were founded on shared artistic ideals, women found themselves, as family responsibilities increased and their male partner's career made greater demands, sacrificing their own work and career. Linda Nochlin has said that to succeed, a woman must exhibit "a good strong streak of rebellion to make her way in the world of art at all, rather than submitting to the so-

cially approved role of wife and mother."[iv] Partnerships with male printers, whether romantic or professional relationships, initially provided many women entrance into printmaking and the professional art world. Once familiar with the medium, women worked as capably as their male counterparts, often actually exceeding them in the breadth and scope of their knowledge and continued the proliferation of printmaking through teaching others.[14]

Opportunities for instruction in printmaking were limited well into the twentieth century, and many women taught themselves through the writing of other printmakers. Once print instruction was established, women began taking classes, and eventually became instructors themselves.[15] Teaching was a profession open to women and seen as appropriate. In many cases, women held the necessary information to continue the practice and played an integral role in the education and opening of print shops after the government-sponsored shops of the WPA closed in 1942. After learning etching through the WPA, Vera Berdich created the etching department at the School of the Art Institute of Chicago in 1947. In 1952 Margaret Lowengrund started Contemporaries Graphic Art Center, and a year later, Ellen Lanyon founded Chicago Graphic Workshop. Tatyana Grosman, with her husband Maurice, opened Universal Limited Art Editions in 1957, and June Wayne founded the Tamarind Lithography Workshop in 1960. Judith Solodkin, the first woman graduate of the master printer program at Tamarind, started Solo Press in 1975. Though in theory printmaking and teaching both provide a more equal base for participation, all of these women faced rather severe challenges while trying to establish their place in the printmaking community. Many women instructors still frequently run into issues with students and other faculty members who think it is acceptable to make demeaning comments, or treat them differently than their male instructors simply because of their gender.

In 1940 Eleanor Roosevelt said, "women must become more conscious of themselves as women and of their ability to function as a group. At the same time they must try to wipe from men's consciousness the need to consider them as a group or as women in their everyday activities, especially as workers in industry or the professions."[16] Women continue to exist in a complicated situation, where they must insist they not be viewed as a separate category (or the other, less valuable by comparison)

iv. The essay, in its entirety can be read at www.writing.upenn.edu/library/Nochlin-Linda_Why-Have-There-Been-No-Great-Women-Artists.pdf

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WOMEN MUST BECOME MORE CONSCIOUS OF THEMSELVES AS WOMEN AND OF THEIR ABILITY TO FUNCTION AS A GROUP. AT THE SAME TIME THEY MUST TRY TO WIPE FROM MEN’S CONSCIOUSNESS THE NEED TO CONSIDER THEM AS A GROUP OR AS WOMEN IN THEIR EVERYDAY ACTIVITIES, ESPECIALLY AS WORKERS IN INDUSTRY OR THE PROFESSIONS.

ELEANOR ROOSEVELT

but must also work together to further a feminist world. Feminist artists of the 1960s and 1970s often took issue with their foremother's emphasis on work that addressed distinctly female modes of expression and experiences and contemporary feminist artists continue to weigh the costs and benefits of women only exhibitions and galleries.[17] Many women, keenly aware of the disparities that exist in the art world, are not always convinced that isolating women and creating shows with no conceptual thread aside from gender is helpful in any way.

The sense of community that exists in both printmaking and feminist communities can serve as a rallying and protective force, while simultaneously making that universe sometimes inaccessible to outsiders when it's taken to the extreme. Both printmakers and feminists also occupy a territory that is often relegated to insignificance. To many in the arts, printmaking is still considered a less valuable medium, just as women are frequently still viewed by some as less capable than men in certain situations. Just as printmakers commonly congregate in likeminded groups, sometimes simply knowing that women are not alone in these situations – as depressing as it is to realize so many other women have similar experiences – gives them confidence in their frustration and actions. Engagement with these issues and attempts to call out negative behaviors often empower women to work together and stand up for their rights. Because the WPA created a new market for prints, which were previously thought of as solely commercial in nature, and allowed for prints to become "Art for the People", we must hold printmaking to a higher standard. To quote the Guerrilla Girls, "It's not really a History of Art - it's a History of Power" [v] and printmaking must continue to fight against the ingrained hierarchies that are so prevalent in other mediums and the larger art world. Exhibitions like "Printing Women: Three Centuries of Female Printmakers, 1570–1900", which is on view at the New York Public Library until May 27th of 2016, are a step in the right direction, but printmakers, regardless of gender, must reflect on and honor printmaking's history of inclusivity and egalitarian principles and take a more active role in disseminating all forms of equality.

v. The Late Show with Stephen Colbert, Jan 14, 2016

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John Cizmar, “Hero Hubris” 2015, Woodcut, 36” x 44”

Rachel Singel, “An Ode to My Mother” 2016, Intaglio, 8” x 10”

Collapsing Me into We:

Teaching Empathy Through Print and Collaboration

Art Program Collaboration. Burleigh and Swan Fences, MMU Campus. Construction tape on chain-link fence, Fall 2013-Spring 2014

JORDAN ACKER ANDERSON

As an Associate Professor of Art at Mount Mary University, I am expected to educate women to transform the world. Our students are greatly impacted by the institutional mission to place social justice at the heart of individual and collective research. Within the art curriculum, our program goals specifically identify global awareness, social responsibility, advocacy, and justice as part of the learning objectives. When I approach this mission in the classroom, I employ artistic collaboration as a means to develop empathy and cultivate compassion within the student relationships. I believe that collaborative studio activities can collapse the tendency of individualistic attachment to works and help students experience how we are interconnected. Students that have an appreciation for our collective value as an artistic community extend this value attachment to others. When we provide examples of professional artists working with socially conscious content, the students

learn how to weave social activism together with their personal art practice.

In addition to art studio courses, I teach Leadership for Social Justice, which is a freshman seminar class with five objectives: to introduce the students to our mission, to develop their leadership skills, to expose them to our social justice bias, to provide them with our model on creative attributes for success, and to engage them in service learning through a design thinking process. This is an introductory course for all of our first-year full-time students, including art and design majors. Our vision to educate women to transform the world is applied in this class through a model of personal integrity that leads to community engagement, and by the professional legacy of our graduates, extends to transforming the world. We build empathy through teaching about great peacemakers, social diversity and justice. The students are presented with an introduction to the complexity and intersectionality of racism, classism, sexism, and other unbalanced systems of privilege.

Our aim is to pair theoretical learning about racism, classism, sexism and related societal struggles with experiential learning activities through service learning, design thinking and personal reflection. Each Leadership for Social Justice class is paired with a community agency, enabling students to learn about the site's services and activism. Working in small teams, the students are given the task of creating a prototype for the agency utilizing design thinking. We invest a good portion of the semester in this project and, at the end, the students conduct presentations for the community partners on their prototypes.

Design thinking, or human-centered design, is similar to any creative process or scientific method, in that it starts out with questioning and moves into experimentation, but it is unique in that everything in the process develops out of empathy. The five stages of design thinking are empathy, definition, ideation, prototype and testing, with each stage including divergent and convergent thinking methods. Design thinking is used to develop new processes, communications, inventions, and systems. It is a process that generates highly considered answers from a wide array of research, listening and involvement with stakeholders.

My recent sections worked with Express Yourself Milwaukee,[1] an arts immersion and art therapy program for youth, and The Cathedral Center,[2] an emergency shelter and

Printmaking Students Collaboration, Haggerty Library, MMU Campus. MIxed Media, Fall 2015.

case management provider for women and families experiencing homelessness. The prototypes created by the students included: a public service video announcement for breaking down stereotypes of homelessness, trauma-informed care guiding principles for sincerity, social media communication, volunteer sourcing through websites, networking with area high schools for service connections, advertising in unexpected places for non-profit agencies, grant writing opportunities, and designs for new buildings with updated facilities. As the students become invested in their design ideas, they learn more about the limitations facing the agencies and the regular challenges encountered by the clients. This ultimately exposes them to the reality of systematic, cultural oppression.

My involvement in teaching design thinking to leadership students inevitably increased my focus on developing socially minded art studio learning experiences. We tend to think of personalized, individual artistic development as the most crucial point of an art program, but I am compelled to use artistic collaboration between the students as a means to develop greater empathy between students. Developing their capacity for empathy makes them stronger artists, more in tune with their audiences and, most importantly, naturally leads them to passionate content that explores and embodies the greatest struggles of our global community. Asking students to connect with each other through materials, ideas and the creative process, leads them out of the isolated concerns of their personal realm and asks them to purposefully connect with others. One of the benefits of assigning these learning experiences is that the students trust one another on a personal level, making critiques more engaging. They thereby become invested in the individual successes of their peers.

Printmaking courses provide an ideal environment for these positive developments, as the print process and studio environment are already community-oriented. For the introductory printmaking class, I have students read *Paper Politics: Socially Engaged Printmaking Today*,[3] edited by Josh MacPhee of Justseeds.[4] The students answer on-line discussion forum questions, requiring them to think critically about their personal willingness to engage in social justice work through artistic means. Their answers are revealed to their classmates when they post their considerations. I moderate the discussion forum in this way in order to break down the typical student-to-teacher model

Printmaking Students Collaboration, Haggery Library, MMU Campus. Mixed Media. Fall 2015

of communication, facilitating a less isolated, broader forum for discussion. This allows students to read what their peers are thinking and how they are responding to the text. In addition, I expose the students to international artists that work as social change agents. Examples include the short TED talks of JR[5] and Callie Curry[6], also known as Swoon. In spring of 2014, I was approached on campus to consider ways for our art students to participate in a campus event for the Mount Mary University Women's Leadership Institute. The event, "Fashioning Change" included presentations by Lauren Bush Lauren and Carly Fiorina on female empowerment, social innovation and entrepreneurship. To start this collaboration, I had my printmaking students explore Lauren Bush Lauren's FEED Projects in order to learn about her socially innovative model for helping children without the means to acquire food.[7] To make it locally relevant, the students researched Greater Milwaukee's statistics on hunger and the presence of food deserts to gain a better understanding of how hunger impacts our community.

I asked the students to consider how we might create a visual collaboration that could embody their discoveries and become an

invitation for others to consider the hunger-related content. Students developed ideas together and created plans for what would eventually become a large-scale window installation. For the piece, the print students developed a variety of bird-related linocuts and printed hundreds of these birds to arrange on the surface of a fence. The printmakers networked with a beginning graphic design class to digitally design and print the background as a chain-link inspired graphic. This exchange between classes led to observations and dialogue about the contrasting print approaches and the impact of the hand in printmaking. The diverse bird prints visually signified how a community develops out of individuals. The composition had a cosmic quality, full of movement. The resulting piece spread across five windows of a campus building atrium, but from afar the image was a singular expression. In fall of 2015, I asked my printmaking students to work in small groups and assigned a collaborative campus installation as the first step in learning printmaking. They worked with water-based ink, rubber blocks and substrates of their choice. These materials made the introductory print process highly accessible, and readily suited to the kind of mass production needed for generating an installation. After a presentation on the basics of printmaking and installation art, I asked the students to consider environmental and architectural qualities of the library. They had to be respectful of the institutional space and work with varying viewing distances. They considered the experience of the library patrons and how to engage our campus community through content. Each group was assigned a concept to which they had to respond, but they could also introduce any content of their choice. The assigned concepts were movement, contrast, transition, decoration/adornment, nature/natural, heraldry/history, and technological/plastic. The concepts were divided between the self-selected student groups. My question to them in the introduction of the assignment was to consider, “What has the greatest potential?” Content that the students independently introduced to their separate group installations included: women’s position throughout history, ecological concerns, cultural censorship of menstruation, banned objects and nontraditional or found substrates.

Throughout these on-going collaborations, I am impressed with the apparent acceptance of their collective diversity and willingness to share resources that is evident in the final outcomes. The design thinking model promotes the concept that ideas improve as we

Printmaking Students Collaboration, Bagstrom Hall, MMU Campus. Linocut Collage on Digital Print. Spring 2014

include others. To help shape the students' approach to critique and peer evaluation, I apply this model in the art studio learning experience by continuously asking, "As a group of artists, how can we add value to another's value?" By putting this question into the contemplative sphere of each studio, my hope is that students develop greater empathy for any person they encounter, through causing them to look for value in one another. In addition to the ways in which I have integrated social justice and community engagement in my printmaking courses, the department as a whole has accomplished large-scale collaborations involving these ideas. One semester we created a collective work on campus fences. Multiple classes worked on weaving flagging tape through chain-link fences facing two busy Milwaukee streets to create contemplative phrases that stayed on the fence over the winter season. Stark, poetic phrases against the white, winter snow brought an unexpected voice to our campus identity. The students openly discussed how the creation of the fence weaving taught them the importance of being in an artistic community and it generated collective pride within the program.

Our institution has a relationship with GE Healthcare. Their Menlo Studio is an innovation center, a medical equipment industrial design studio, and a design thinking training site for business and management teams. For the GE Healthcare Menlo Studio, our students donated large-scale photographs that visually described the empathy and innovation of the Menlo Studio. The images were created from hand-built tableaus that consisted of different narrative scenes exploring empathy as visual content. Over the period of a year, a wide range of classes participated in this project, with each faculty member varying the project to meet their course

Printmaking Students Collaboration
Bagstrom Hall, MMU Campus.
Linocut Collage on Digital Print. Spring 2014

learning objectives. Attempting and completing these department-wide projects invigorates our faculty group and provides a sense of accomplishment that is outside of, and possibly greater than, the regular objectives of any given semester.

In conclusion, I want to emphasize that I believe that the students' capacity for compassion towards one another, or the *other*, is cultivated through the studio learning objectives within these collaborative works. Developing these relationships between the students while simultaneously exposing them to examples of artists that are working in social justice provides them with a comprehensive model. The hope is that they arrive at a similar place in their work, to become artistic advocates for those of us without the means for such a voice. Through these programs and projects, we encourage students to create work that causes a public audience to more frequently recall marginalized and most vulnerable populations. As educators, I believe we need student learning objectives centered around empathy, so that the implicit understanding of oneness becomes explicit in their artistic direction. Through experiential learning, the students gain insight into the importance of shared voice and understanding interconnectedness. In the end, the works of art created are unified objects; there is not a way to separate one person's work from another's. This relationship mitigates individualism and the construct of hierarchical value within social location. The students are transformed through building relationships and the shared creative process, collapsing the me into we, integral to all works of social justice.

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5. JR. *My wish: Use art to turn the world inside out.* TED2011. Filmed March 2011.

6. Callue Curry. *TedxBrooklyn - Callie Curry aka Swoon.* Youtube. December 24, 2010

7. FEED. feedprojects.com/about-feed

NATIONAL MANDATE:

RUN HIDE FIGHT

GUEN MONTGOMERY


HIDE
YOU

In late August 2015, I entered the Krannert Art Museum gallery wearing a hoopskirt and military suiting and began hand-carving a 4 x 6 foot woodblock on the gallery floor. The first of a series of in-gallery performances, I returned twice weekly, each time in full costumed regalia, to chisel away the surface of the block. Each performance cleared more of the negative space away, eventually revealing the text "RUN, HIDE, FIGHT." After completion, the block was left, along with the wood chip detritus from carving, on the gallery floor.

In the School of Art and Design, at the University of Illinois, a printout of the Run, Hide, Fight initiative is posted above the department's copier, allowing one to ponder how to cope with a mass shooting while making copies of that day's assignment. The phrase "Run, Hide, Fight" refers to the suggested protocol issued by the United States Department of Homeland Security for coping with an active shooter situation. At the UIUC, the University of Illinois Office of Campus Emergency Planning suggests that these instructions be placed somewhere visible in the workplace. If confronted with an active shooter, this instructional guide recommends that you first "Run," or attempt to flee the building where the shooting is taking place. If you are unable to flee, it is then suggested that you "Hide" and barricade any doors between yourself and the shooter. If you are unable to run or hide, you are then supposed to "Fight" for your life. Instructors at many college campuses are encouraged to communicate this information to students at the beginning of the semester, some even go so far as to add it to their syllabus. Advisors, high school councilors and K-12 instructors run annual drills where they implement the "Run, Hide, Fight" strategy, and students at all grade levels are increasingly familiar with the concept.

By creating a performance where I carved this phrase into wood while wearing a cumbersome hoopskirt, gauntlet gloves and Civil War kepi-style hat, I drew public attention to the awful absurdity of a reality where the phrase and its implications become as ubiquitous and innocuous as "Stop, Drop and Roll." The violence inherent in the act of carving wood echoes the violence implicit in the directive phrase. The messy process of carving, both destructive and generative, feels at odds with the gallery space, much as this level of preparedness seems out of place in a contemporary setting, especially in an institution for higher education. My costume in the piece was in conversation with the idea of Run, Hide,

Fight, both as a necessitated measure of preparedness, and an uncomfortable reminder of our contemporary capacity for archaic gestures like sudden, unprovoked violence. The phrase itself has an antiquated ring, as if one might read it in an infantry manual mounted in a museum display case. My regalia was Civil War specific because I am interested in our discomfort with historical narratives about violence. I see a parallel between those in my southern family who believe that the Civil war was fought over land, and the pro-gun political faction's insistence that firearms are not at the crux of mass shootings. The widespread use and implementation of the phrase "Run, Hide, Fight," also implies that we must be vigilant, even in our "safe places," as if we were caught in the midst of an invisible war, threatened by fellow citizens. Read as a whole, the piece is an effort to call attention to this issue's creeping transition from shocking to commonplace, in hopes of catalyzing discussion in the university community.

Carving the block, physically taxing and violent in its gestures, felt at times like perpetrating an act of violence or cruelty. In calling these acts to our collective attention, I began to feel indicted in their perpetuation. Maggie Nelson explores this tense relationship between the artist and the violence their work references in her book *The Art of Cruelty*. (Nelson, Maggie. *The Art of Cruelty: A Reckoning*. New York: W.W. Norton, 2011. Print.) Although my piece purposefully avoided any attempt to "epater les bourgeoisie", an avant garde tactic that often characterizes the work Nelson critically dissects in her book, I nonetheless felt that the piece shared some of the moral ambiguity of works that require the audience to confront violence. Thinking about my work in terms of Nelson's musings on art and cruelty, I determined that I was comfortably uncomfortable in the ambiguity of this position. Despite the disquieting fact that printing the text literally reproduced the message (adding to its ubiquity via dissemination,) I felt it was important to actually

pull impressions from the matrix. After completing the carving performances, the work was left unprinted. As a printmaker, this ending felt somewhat unresolved. Although leaving the project in this state might have reflected the status of the larger issue itself, it seemed necessary that the conversation move out of the quiet, isolated gallery to engage the campus more directly. I began to think of the idea of printed multiples as echoes of an initial event; the tangible aftershocks of violence created by each newly publicized mass shooting. I wanted to generate these echoes in a way that had some material relevance to the weapons at the crux of issue, and after some deliberation determined to print the block and flock the resulting prints with gunpowder.

Having decided to print the block outside, in the middle of a college campus, I advertized the performance event publicly, highlighting the fact that I would be "live-printing with gunpowder." My hope was that the absurdity and spectacle implicit in this language would draw people in the larger community to the "printformance." It seemed a rare opportunity to spark meaningful conversations between town and gown about whether peaceful citizens should be perpetually ready to "Run, Hide or Fight." To facilitate the event, I recruited a small group of graduate students and faculty members who, also clad in period-specific military garb, assisted with the process of inking and printing. Working as a unit while bracing an especially frigid mid-November wind, my recruits and I rolled the block in clear transparent print base and printed each impression by hand-burnishing the block with bamboo barrens. We then flocked the still-tacky prints with fine-grain reenactment-grade black powder, sifting the powder over the transparent letters and then pouring off the excess powder for reuse.

Black powder is a smoke producing gunpowder made of charcoal, sulfur and potassium nitrate. It is contemporarily used for antique guns, muzzle loading and cannon fire. This particular kind of gunpowder is found mostly in historical reenactment, whereas smokeless gunpowder, the kind used as a propellant in modern bullet cartridges, would be historically inaccurate. Having experimented with the material before the public event, I discovered that black powder flocks surprisingly well on both paper and canvas. The gravel and sand-sized grains look similar to crushed charcoal which, when carefully poured over wet transparent base, visually coats

the surface in black. During the performance we flocked the prints by sifting the finer bits of powder through perforated aluminum pans. This sifting action, reminiscent of the way one would move to pan for gold, released the potent smell of sulfur into the air, creating an ambiance that was simultaneously nostalgic and off-putting. At the end of the performance, after three hours of fighting the wind, wrestling with paper, and laborious hand-burnishing, we had successfully pulled six flocked prints. One of the prints was carried inside to the gallery floor and left to rest, alongside the block for the remainder of the exhibition.

Later, as a final gesture, I ignited two of the six gunpowder-flocked prints. I saw this step as a necessary extension of the performance, as material manifest destiny. This epilogue to the piece, although it was filmed, was not performed in public for safety reasons. In addition to safety concerns, I felt that the public response I courted at the live printing event was for the conceptual power of gunpowder in its unexploded state. Gunpowder's unanswered potential for explosion is, in its blind anticipation, more poignantly related to our current cultural climate than the cinematic moment of the explosion or the resulting aftermath. I was also interested in exploring the formal properties of the residue left behind once the flame was extinguished. Cai Guo-Ciang's delicate gunpowder landscape pieces were influential in that I began to think of the burnt powder as a drawing material. I ultimately decided, despite the altered material meaning resultant from the process, to burn the relief printed text on two of the finished pieces. When I eventually ignited the prints, I found that once lit, the powder burned in a sudden engulfing flash, jumping within a second from letter to letter. Left behind was a precise, richly textured image of the text in ash, residue and smoke. Formally exquisite, I was satisfied with the resulting tension between the before and after versions of the printed pieces.

The public event garnered attention from local TV news, the local newspaper and campus publications. The news coverage publicized the event as art activism, and the resulting stories focused on my desire to instigate conversation within the community. As a studio artist whose work has been, traditionally, deeply personal, I have struggled with the idea of art as a tool for activism. I'm uncomfortable with the tone of belittlement that too often accompanies art works that purport to awaken the proletariat from their blue-collar stupor. I

am admittedly ambivalent about art's power to bring about social justice. However, I believe that this ambivalence is an acceptable place for an artist to inhabit. From this position of dual conviction, I feel no less invested in continuing the pursuit of art as ideological intervention. I have found as an avid consumer of art and artworks, that artist mitigated interruption reveals absurdities of contemporary life in a way that allows for reflection on how we, as a culture, got here. In my work I am attempting to turn over historical and cultural rocks, to reveal their bizarre, often muddy undersides. Printmaking and performance, despite my periodic internal wrestling matches between idealism and my theoretical misgivings, seem the most appropriate tools I have to continue this pursuit due to their ability to engage the public on a large scale.

Works like *National Mandate: Run, Hide, Fight* are cultural reflections, intended to spawn ideas and facilitate their exchange. Some of those ideas were exchanged during and around the performance. After the performance ended, Charles Wiseeman, a retired professor turned local artist brought me one of his own works that dealt with similar themes. After a shooting in 2014, when a Florida State University student stopped a would-be mass shooter's bullet with a book in his backpack, Wiseeman made a piece responding to the incident. Charlie's work, called *Bullet Book*, is a small epoxied box containing the cross-sections of three books, each displaying cone-shaped torn path of a fired bullet. Wiseeman explains the work on his website saying that "a student these days might reasonably wonder if his backpack would stop a bullet, so I decided to go into the country to hunt books to provide some guidance." Wiseeman had read about my performance in the local paper, and he was one of a handful of strangers who reached out to me in response to the news feature. Whether this media coverage resulted in more meaningful conversations, aside from those I witnessed or participated in during the event, I do not know. What I do know is that, in the on-going debate about epidemic mass shootings, I have often felt dismayed and powerless, even when given direct instructions about what to do in such an event. This piece allowed me to reclaim some of this power and direct it back towards the community. I rest on the belief that by using print and performance to create crystallized moments of cultural introspection we can hold one of our most confounding contemporary ghouls to the light, in an effort to ultimately disengage its grasp.

Guen Montgomery in her studio, 2015

RUTHANN GODOLLEI

I have been printing a lot of giveaways lately. My students and I have gone through seven editions of Black Lives Matter letterpress posters. We began printing them in the wake of protests in Minneapolis over the police shooting of Jamar Clark, an African American resident shot in the head while in custody. We made a rule: posters are totally free if you're going to a rally, but not available for mere fashion reasons. Individuals and activist groups found their way to the print studio, like the kids from Southwest High who staged a solidarity walkout, and the mom who wanted one for herself and her daughter for whom she wanted to model social responsibility. Lots of Macalester College students went to BLM protests, our school is known for social activism, from protesting the Vietnam War to sweatshop boycotts. We have a Civic Engagement Center, our students intern at issue-based nonprofits across the Twin Cities, and in many organizations supporting arts for social change. We made the *Princeton Review's* 2015 list of colleges with the most liberal students.

A first year student from an American Studies course wrestled with his feelings of helplessness in the wake of the overwhelming state of racism in the United States these days. His teacher suggested he come help me print. It's not much, just using skills I have in the service of being a less jerky white person, in support of people who deserve to be seen and heard. Talking with the people while we print, strategizing and discussing what we know of history, organizations, tactics, politics and giving away what we make seems like a small plunk in the balance against the assholes of the world.

I've opened the print shop many times in support of progressive causes. Recently some neo-Nazi Klan members advertised a rally for the Confederate flag on the steps of the Minnesota State Capitol. I heard members of the local International Workers of the World, aka the Wobblies Union, were going to counter rally. So I made some screen print posters for them, just to set the record straight. There is already a Confederate flag at the Minnesota State Capitol. It's the actual one the First Minnesota Volunteer Infantry Regiment captured, with 82% losses, at Gettysburg. Like so many fascist ranters today, they are sorely in need of a history lesson.

Ruthann Godollei, History Lesson. Screenprint, 2015

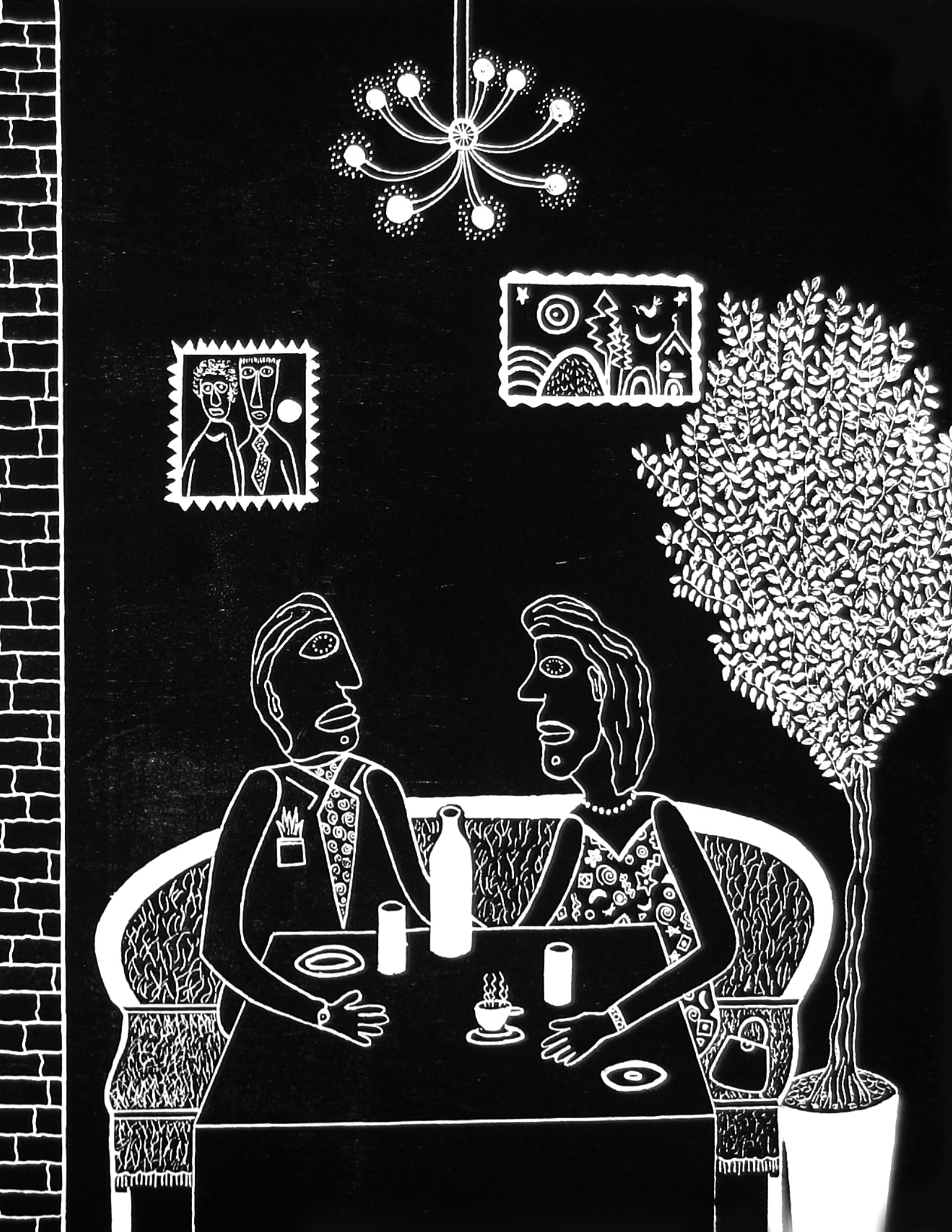
Interview with Saad Ghosn

Artist and Political Activist

Artists in the greater Cincinnati area concerned with progressive political issues all know Saad Ghosn well, as he has been a driving force in supporting artists and peace and justice causes. Ghosn is a visual artist, curator and publisher active in the Cincinnati area. He was born in Lebanon, and he relocated to the United States in 1976, where he was a Professor in the Medical School at the University of Cincinnati and recently retired from his position as Director of Pathology at the Veterans Administration.

"SOS" (Save Our Souls) ART, an organization founded in 2003, promotes the use of art as a vehicle for peace and justice to bring about change towards a better world. SOS Art is an annual event that takes place at the Art Academy of Cincinnati, in the Over-the-Rhine neighborhood. On Memorial Day weekend, a diverse variety of two and three-dimensional artwork literally fills every classroom and hallway of the school. The reception is a lively social event, which includes informal artist talks and related events, including poetry readings, theater and dance performances, panel discussions, debates and films. Also featured at SOS Art are projects by area school children, who work with their art teachers during the year on the themes of peace and justice. In addition, SOS Art publishes yearly: "For a Better World, Poems and Drawings on Peace and Justice by greater Cincinnati Artists." The anthology brings together a diverse group of illustrators and poets to gain a wider audience. Ghosn has recently published a soft-cover book with photographs by Michael Wilson on "Artists as Activists" in 2015. The publication has high quality reproductions and short articles on many of the artists who have consistently shown their work in SOS Art.

ELLEN JEAN PRICE



Ellen Jean Price recently sat down with Ghosn to talk about the SOS Art programs, his own work in printmaking and views on how the visual arts can influence peace and social justice.

EJP

Can you tell me how SOS Art got started?

SG

When SOS Art first started in 2003, I realized there were many people working in the city on peace and social justice at all levels who were very isolated. For instance, there were people who were interested in fighting nuclear energy or nuclear use and working only on this issue, and there were people who were working on homelessness who were working only on homelessness, and there was no connection between them, even though we often see that the things that create homelessness and the things that create nuclear war were often the same. So we really agreed that we all needed to know each other, and I started something that we called "get together brunch for peace and justice groups", where we met every three months.

The purpose of the meetings was to connect all of us, although I realized very quickly by meeting and discussing that where we really need to work is at the level of young kids as they develop their values. For example, you don't try to convince someone to be against nuclear power. If nuclear power goes against their values, they will be against nuclear power.

EJP

How did you get SOS Art involved with working with school children?

SG

So I started with SOS Art doing that, working with kids, because of the importance of working at a younger age. We did two pilots of the project "Children Engaging Compassion," which was quite successful. It is a program I would like to take further, to institute and generalize to many schools. It involves children/students writing and illustrating together a story in which the hero/es is/are hero/es because of their act of love, compassion, giving, etc. and not for their success and achievements....our pilots of the project were quite successful and reached their expected goal but I am looking forward to making the program more established, now that I am retired and that SOS Art is a 501c3.

EJP

I understand that you have also been working with students in high school recently?

SG

You're asking about my participation this year in the ARC (artists reaching classrooms) program, which is through the Taft Museum of Art, in area high schools. I was invited to five high schools to speak of my art, share images, enthuse and inspire the students. I used my intervention to encourage the students to use their art as their voice to express what they feel, believe in, question, dream of, etc. I also pointed them to social justice oriented art by showing them my work and asking them to try to discover its message and meaning, etc. Students began by discussing in small groups some of my prints then by discussing them all together in the class and trying to see their significance, their why, how, what, etc. The students reacted very sensibly to this and got very engaged. I would like to be more involved in similar programs in high schools, also developing programs that could be instituted with the art teachers along the same lines.

EJP

Could you talk about your attraction to printmaking, and social engagement through printmaking. How did you get started?

Previous
Saad Ghosn, We See Nothing, We Hear Nothing. Woodcut on Rives BFK. 22" x 30"

SG

Growing up in the country of Lebanon, I was a consistent gallery visitor and an avid reader although I did not have either the chance or the financial means to be able to develop academic skills in them. After graduating from medical school I came to Paris, France, and then to Boston, Massachusetts, to pursue postgraduate medical training. This is where I started my personal art expression, most likely urged by the relative isolation and cultural estrangement I was experiencing in these new societies. When I first starting doing art, it was more playful, aesthetic colorful. So I was in Boston ten years and then came here in 1986. We had the riots downtown here in Cincinnati in 2001....

EJP

Yes- that is when an unarmed Timothy Thomas was shot by police.

SG

Yes, I became very interested in art at that time as a voice for peace and justice. I had gotten to know some artists locally because I was organizing shows at the medical library at the University of Cincinnati. Speaking with them, realizing many artists had very strong opinions about peace and justice, I came to realize there wasn't really a venue for their political work.

EJP

So you were both working with local political groups and getting to know local artists who could benefit from a venue to share their artwork?

SG

Yes, after 9/11 and the war on terror I was very upset, so I just started drawing. I started on September 1, 2002, making political drawings; I made forty drawings and exhibited them as a group, and called the show "My Country."

EJP

I saw the exhibition; it was at "Base Art Gallery" on Main Street.

SG

Yes, and I met Mark Patsfall, (who has a print studio also on Main Street in Over-the-Rhine). Mark came to the show and said the drawings had a strong print quality. Mark showed me how to use a Dremel tool and the kind of mark, which I could get, so I started doing carving. I also had a grant from the City of Cincinnati in 2004, (a Cincinnati Arts Ambassador Fellowship) and I wanted to do a portfolio of prints based on what was going on in America from the perspective of someone who's not born in America, who is Arab.

Above
Saad Ghosn, 2016

EJP

Are there specific causes that you relate to more in a social political framework? I know your concerns are very broad.

SG

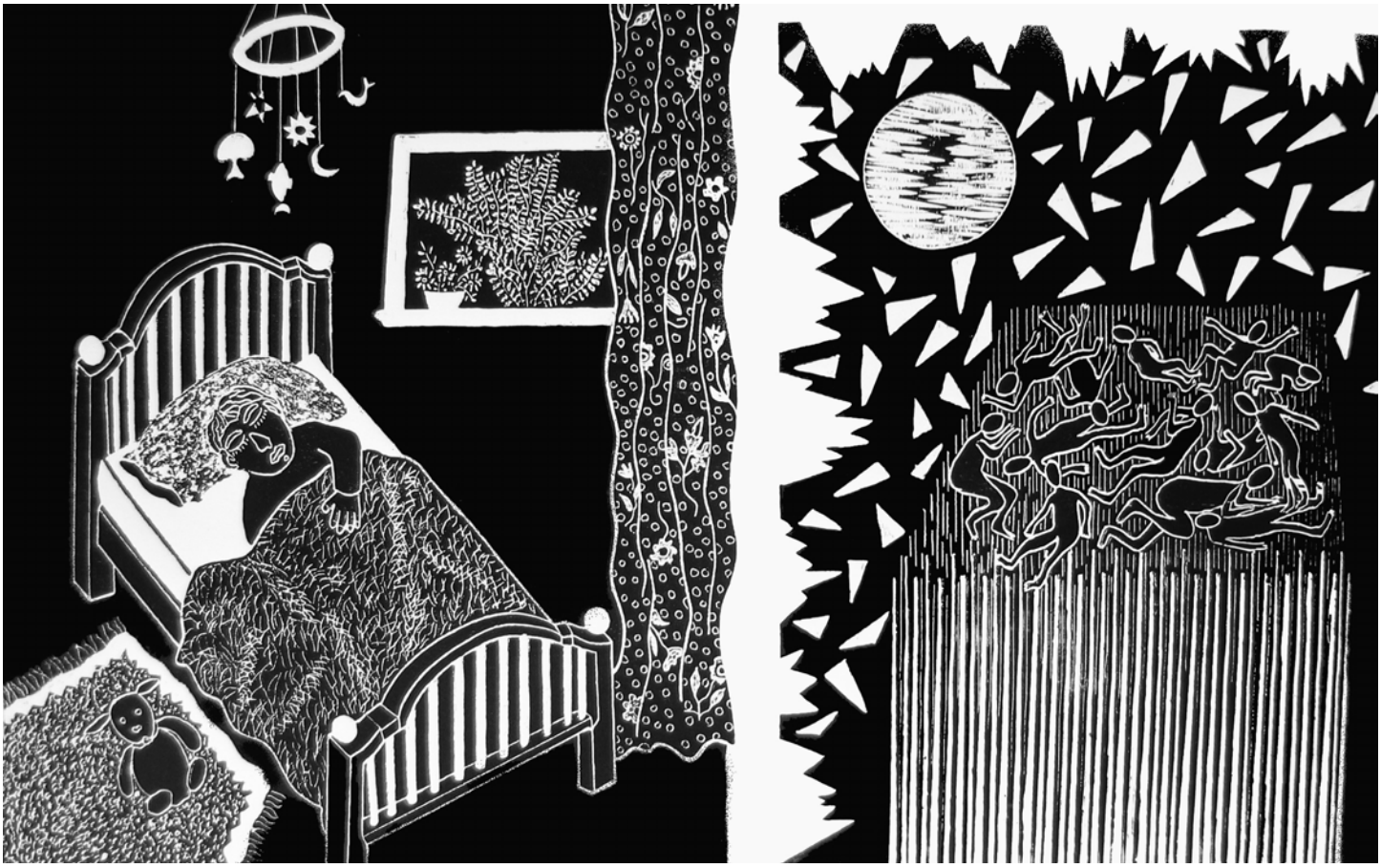
I am interested in the whole world; the messages in my work are not limited to one place. The starting point could be specific, but when I make my work, I try to give it a more universal message. For example, my work “We See Nothing, We Hear Nothing” shows a policeman beating a naked child, and it shows a couple who are very comfortable and complacent and on the other side of the wall is suffering. I point to our deliberate ignorance and dismissal of the wrong around us in order to protect, preserve and not disrupt our own privileges and comfort. So an image relates on many levels, as a symbol, about societal injustice, violence, discrimination, abuse of the vulnerable and the weak, how authority can be misused, police violence, about bullying.

EJP

How do you see the intrinsic value of politically oriented artwork, do you see the value of raising consciousness or changing institutions?

SG

I really think it is for the artist, to empower the artist and their voice. I tell people it is not to convince, the most important thing is empowering the artist. When the artist voice is strengthened, it can go somewhere. And my idea is to bring artists together. If I am working alone, my voice is limited- as we meet and agree, then my voice is stronger. This is the main purpose of SOS Art.



Above
Saad Ghosn, Beds and Beds, Woodcut on Rives BFK. 22” x 30”

THANK YOU

IN MEMORIAM

Bradley Clark

Remembered by Liz Clark

Bradley Robert Clark, a longtime employee of both Graphic Chemical & Ink and Stones Crayons, passed away suddenly on November 8, 2015, from heart failure. Though he had a known heart condition, it was thought to be under control by medication, and he was expected to live a normal, long life. Bradley was 28 years old at the time of his death, and had just married his wife Kristen on September 12, 2015. He was the son of Susan and Dean Clark, the owners of Graphic and Stones, and he also worked with his two sisters, Sarah (Pete) Canniff and Liz (Josh) Shambaugh. Growing up, Bradley was surrounded by all things printmaking, and it seemed inevitable that he would join the family business. He became inspired by our many talented customers, and began taking workshops and classes to learn the processes. He loved screenprinting and etching, but after taking a workshop on Lithography, it quickly became his favorite process. His shift to litho was inspired by his new position at Stones Crayons. Once Graphic acquired Stones, Bradley got more involved in all aspects of the business. He learned how to make the products, implemented more effective manufacturing protocols, and handled all social media and website design. He was always trying to improve various aspects of the business, whether it was coming up with promotions, maintaining positive relationships with both customers and vendors, or designing a website and order program that would allow orders to ship faster. He loved being able to help artists discover new products, and felt a sense of pride when those artists would share their work with him. Customers of both Graphic and Stones loved him, and would often call to ask for his opinion on what products he recommended for various projects. He took great pride in his work, and it showed.

Outside of his work life, he enjoyed playing hockey, traveling, playing the guitar (he was in several bands throughout the years), watching Chicago sports (to say that he was a Blackhawks and Bears fan would be putting it mildly), and spending time with his new wife, their dog, and their two cats. He had become a bit of a “foodie” over the past few years, but was known for his intense love of pizza. If someone asked him to describe his perfect night, it would involve a Blackhawks or Bears game on TV, a craft beer (possibly one that he had brewed himself), and a pizza. He took pleasure in the simple things in life. He valued his friendships, and most of all, his family. He was so happy to be married, to bring Kristen into his big, loving, tight knit family. He was an amazing uncle, with four nieces and four nephews, and they adored their Uncle Brad. He understood the importance of family above anything else, and had hoped to have a family of his own.

Though he never got the chance, his legacy lives on through the ideals and values that he shared with his nieces and nephews, who all wanted to be just like him. He was kind, funny, smart, witty, charming, good-natured, friendly, loyal, and easygoing. They could not have chosen a better person to look up to. He is missed by so many--not only by the friends and family who loved him, but also by customers and vendors with whom he had built great relationships. The printmaking community has been incredibly supportive during this difficult time, and it has been appreciated greatly by Bradley’s family and coworkers.

Dennis Olsen

Remembered by Kent Rush & Meredith Dean

Printer, painter and drawer extraordinaire: Dennis Olsen will be remembered as a force in the international printmaking world, having given over 100 workshops from Estonia to Lima, Peru. Olsen worked tirelessly to give back to his community in co-founding the Santa Reparata Graphic Art Center in Florence, Italy in 1970, which he continued to teach at every summer for 38 years. In addition, he taught at University of Texas at San Antonio for 33 years until his achievement of Professor Emeritus in 2014.

Colleague Kent Rush remembers Olsen as a consummate educator and essential contributor to the department with his expertise in intaglio, digital print with monoprinting, photo polymer plate printing, and color explorations. Dennis Olsen experimented with a variety of media and concepts over his many years of working, including his recent "Fictive Portraits", a body of work exploring imaginary characters with short narratives about each resident of an invented village. Olsen set the pace for students by working tirelessly on his own practice in the UTSA printshop. Along with his wife and partner in print, Meredith Dean, a beautiful team was formed, providing collaborative diversity in approach, process, and conceptual vision.

Rush expressed Olsen to be "a most generous individual in his teaching and with his friends," an "easy going, fun and always optimistic" socialite with an "off-beat sense of humor." Olsen was also a talented musician with a love for making music through singing and whistling as well as playing guitar, recorder, crumhorn, autoharp, and harmonica. He will be greatly missed as artist, husband, father, colleague, mentor, and friend.

Frances Myers

Remembered by Louise Kames

Frances Myers, beloved artist, teacher and mentor, passed away in Madison, WI on December 17, 2014 after suffering a stroke. Myers received BA, MA and MFA degrees from the University of Wisconsin-Madison. She was awarded two National Endowment for the Arts Fellowships and was a Fellow of the Academy of Design in New York City. SGCI honored Myers with the Excellence in Teaching Printmaking Award in 2013. Frances Myers was dominant figure in the international print world as she consistently pushed beyond conceptual and technical boundaries in her prolific studio practice. Myer's medium of choice ranged from exquisite traditional etchings, to monoprints, relief prints, installations of appropriated materials, copy machine or digital prints, historical and contemporary video footage, and stills.

Frances Myers moved seamlessly from an independent artist to full-time university professor at University of Wisconsin-Madison in 1986 where she taught until her retirement in 2012. Frances always led with her heart, with her love of the printmaking discipline and her love for student engagement. She instilled a welcoming atmosphere in the etching studio and was always an advocate for UW students and alumni. She taught countless graduate and undergraduate students much about print and equally important, how to live life with an abundance of grace. Frances Myers will be remembered as a most generous artist and teacher. She was a wonderful mentor and friend.

Virginia Myers

Remembered by Anita Jung

Virginia Myers passed away after a brief illness on December 7, 2015. The University of Iowa School of Art and Art History is organizing an exhibition and memorial service in honor of Virginia Myers to be curated by Allison Rosh (MFA '16). The exhibition will open on July 31, in the Levitt Gallery on the UIowa campus, and run through August, 2016. The exhibition coincides with the publishing of her third book on the foil imaging process, Changing Light: A New Visual Language. Her retrospective will feature her final work of art, Codex.

Virginia exhibited her work throughout the world and was a Fulbright Award recipient in 1961. She traveled to Paris where she studied with Stanley William Hayter. Prior to this, she attended George Washington University and the Corcoran School of Art in Washington D.C., she received her B.A. degree in drawing and painting in 1949. She went onto earn her M.F.A. in painting from the California College of the Arts and Crafts in Oakland and conducted post-graduate work at the University of Illinois (Urbana). She moved to Iowa in 1955, to work with Mauricio Lasansky. Upon her return from Paris she became the first woman to teach at the University of Iowa in 1962. Her contributions to teaching were recognized by the Southern Graphics Council in 2009, and she retired as professor emeritus in 2012, after fifty years of teaching at the University of Iowa.

Wanda Ewing

Remembered by Karen Kunc

Wanda Ewing was my student at the University of Nebraska-Lincoln for two years, in the early 1990's, where she was enrolled in my printmaking courses and she served as my printing assistant. She was inevitably compelled to leave her home state, and completed her degree in California, and then achieved her MFA, with a fellowship award, from the University of Iowa. She returned to Nebraska, and taught as an adjunct in the area, before obtaining her position at University of Nebraska Omaha, where she was a tenured Associate Professor.

Wanda pursued her professional career with prodigious zeal, participating in exhibitions, invitations, and presentations at all the levels of international, national and regional exposure. She held solo exhibitions at the Sheldon Art Museum, the University of West England, the Leedy Voulkos Art Center, and many other diverse venues, in galleries and art centers in Canada, China, Minnesota, Chicago. She worked tirelessly to take on every invitation, as well as to generate opportunities for her work that lead to her high visibility as an artist, a multi-cultural representative, as a "spokeswoman" for the power of the print to address difficult, even controversial, issues.

Wanda created prints with visually satirical commentary, raw energy and humor that incite great interest, even shock. Her work is decidedly anti-refinement, while having the ability to skewer her own self-perceptions, social frustrations, the underlying truth and prejudices of our popular culture on issues of gender, beauty, race, language, advertising.

Wanda created prints, installation projects, interactive pieces that are very much in the vein of today's new "re-definition" for the print. She relied on eye-catching icons and colors from pop culture and our collective history, with fast-paced printing and mass quantities for exhibition alternatives, in a non-preciousness of style or quality. Wanda's work captured everyone's interest and imagination.

Wanda was driven, questioning, restless, demanding, witty, outspoken – on herself, on others, on her students. Her contribution to the community was a commitment to changing and challenging her home, as a Nebraska native who returned, after seeing what is possible out there. We miss her and her energies and what might have been.

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