

JULES HELLER HONORED IN NAMING OF ASU ART MUSEUM'S PRINT STUDY ROOM

The Herberger College of Fine Arts and its ASU Art Museum in Tempe, Arizona will honor Jules Heller, (1999 SGC Printmaker Emeritus Award recipient) this fall when the museum's Print Study Room is named after the former dean, author and printmaker.

Heller was dean of the College of Fine Arts at ASU from 1976 to 1985, and a professor in the School of Art from 1976 to 1990. He is also a well-known and respected printmaker in his own right and has written seminal books on printmaking that are used in art schools across the United States.

Dean of the Herberger College J. Robert Wills said he believes it is important to honor Heller for his impact in the printmaking and teaching fields, and on ASU's College of Fine Arts. "During his tenure as dean of the college, Heller built the School of Art's printmaking program to national status. He also helped accumulate the excellent print collection that is housed in the ASU Art Museum's state-of-the-art Print Study Room.

Director of the ASU Art Museum Marilyn Zeitlin said that she and museum staff were delighted to have the Print Study Room bear Heller's name. "It is such an honor for us at the museum to carry Jules Heller's name in conjunction with our print collection and Print Study Room," Zeitlin said. "His contributions as an artist, scholar and writer reflect a life committed to quality."

Adapted from a press release from the ASU Office of Public Information by the Editor

NEW APPOINTMENTS

William Fisher

has accepted a position at Georgia College & State University, Milledgeville, GA as Assistant Professor of Art, where he will be teaching all levels of printmaking and drawing. Fisher received his BA from The College of William and Mary in 1985 and an MFA from Ohio University in 1996. Most recently Fisher was Visiting Assistant Professor at GC&SU, Professor of Art at the Savannah College of Art and Design, and Visiting Artist in Residence, Florida State University, Tallahassee.

Sarah Smelser

has accepted a position at Illinois State University in Normal, IL as Assistant Professor of Art, where she will be teaching all levels of graduate and undergraduate intaglio. Sarah received her BA from UC Santa Cruz in 1993, a MA from the University of Iowa in 1996 and a MFA from the University of Iowa in 1997. Sarah has taught previously at the University of Wisconsin - Stevens Point, Pasadena City College and most recently for three years at West Virginia University. Her work incorporates woodcut, monotype, chine colle and a variety of other print techniques. When not at work, she is busy raising her six month old daughter Ruby with husband Jonathan Higgins. Jonathan is a master printer and founder of Manneken Press.

Scott L. Smith

has accepted a position at Alabama A&M University in Huntsville, AL as Assistant Professor of Art. His responsibilities will include teaching printmaking, photography, and art history. He completed his BFA at Ohio University in 1994 and his MFA in 2002 from the University of Miami. Scott is currently showing collage prints and printed assemblies in Austin, TX, Boston, MA, and Columbus, OH.

Workshop Report from the Heartland

by Karen Kunc

University of Nebraska-Lincoln

THIS SUMMER, 2 of my 3 workshops were "local" for me. I could just drive there "down the road" and so could load up my car and ease the packing dilemma of more distant locations. This time I taught color woodcut printmaking at Anderson Ranch in Colorado, and at Frogman's Print and Paper Workshops in South Dakota, and a workshop for the Holulaloa Foundation for Arts and Culture on the Big Island in Hawaii. It can obviously be exciting to teach "on the road" considering the exotic locations of Hawaii and Anderson Ranch, to legendary, like Vermillion. Yes, even Vermillion, has a mystique for many, and so I have been asked to report on Frogman's, and to make some observations on workshop experiences.

Frogman's Print and Paper Workshops are located in the art building on the campus of the University of South Dakota, with print studios set up throughout the facilities. During the first week, Art Werger taught color intaglio in the sculpture studios, Lynn Sures taught papermaking in the ceramic studio, while Andrew Raftery (engraving), Johntimothy Pizzuto (plexiglass matrix) and I were in various design studios on the second floor, and Wayne Kimball held sway in the litho shop. All studios were equipped with presses and work tables, and assistants to troubleshoot. The 90+ participants stayed in close by dormitories and fended for their own meals amid the typical college town offerings of bar grills, Mexican, fast food, and one cute coffee shop/gallery.

Frogman's Workshops are an accessible—and affordable—place for emerging printmakers to see "their kind" at work. The lineage of where the Froggie's come from is obviously linked through Lloyd's former students, past workshop participants, and visiting artists, urging their own students to attend, to meet other young printmakers, and become integrated into the print network, many searching for info on grad programs, meeting professors who are there also at work and play. It was unique to be among so many printmakers and peers, and this immersion into a printmaking stew of know-how, info, endurance is one of the main attractions.

The daily feel of the workshop was directed, purposeful, persistent, with curiosity and sharing; everyone working in a concentrated frame of mind under the direction of accomplished and excited teachers. We enjoyed a full schedule of evening activities that have reached legendary proportions: introductory mixer, bowling party, costume ball. These party instincts have been right-on in breaking the ice, cementing friendships, for a lasting sense of community.

But the legendary character of



The Frogman makes an appearance

Lloyd Menard, professor at USD for over 25 years, is what has built Frogman's into a great program. The program has grown from the early days of Lloyd's motivation to have friends and students share a printmaking holiday in the beautiful Black Hills in western South Dakota. Placed at temporary sites each year, Lloyd brought everything needed 400 miles across the state to set up in picnic shelters, garages, and a fire station. This was an incredible amount of work, stress, makeshift solutions in incredibly beautiful places such as in Spearfish Canyon where I first taught for Lloyd in 1987. The move 10 years ago to the campus site offers more studio amenities, control of space and environment, yet Lloyd continues to direct the amazing

work needed to prepare. Since then the program and number of participants have grown exponentially.

I would like to compliment Lloyd on his indomitable spirit that has created such a legacy as Frogman's Workshops—all by dint of his crazy, driven, fun-loving personality, with sharp verbal barbs and jibes that challenge his students, friends and followers, while also offering loving support and recognition to legions of artists, including this printmaker. It is an amazing tribute to the success of his style that Frogman's has achieved the quality of the program and the many returning participants, who continue the cycle.

Summer workshops can offer much for both teacher and student. Within the concentrated days allowed we all got to work at what we love most, getting the creative juices flowing, being challenged with new ways of working and thinking; a gift of time for fun and work, with no distractions, in a place that can offer new awareness of surroundings, history and mystique.

I encountered an incredibly varied bunch of "students" this summer: professors, doctors, designers, high school teachers, recent MFA and BFA grads, aspiring young and old artists. Painters perhaps wrestled the most with their identity crisis in making prints through my teaching of an open-ended, multi-staged and many optioned process, a "conceptual" approach to color woodcut printmaking.

Finally, it is evident that these workshops evolve in a pattern as the work progresses—whether a weekend, or a longer stretch—the "task fits the allotted time". Simply described: the early, steep learning curve, then the "AH-HAA" moment, to real-

izing the midway hump, then getting into the groove, taking advantage of a few late nights, producing a rhythm of decision-making and printing for the few last stages, done at the last moment. Groundwork, climax, culmination, denouement; learning in this way mirrors the creative process itself and is certainly satisfying to experience. The ideal way of learning is accentuated, in contrast to the long, drawn out academic semester full of juggling competing priorities. Therein lies the motivation for all of us as teachers and students, and for those who serve printmaking education as the organizers of these programs.

Such alternative educational opportunities have had growing impact on our field, contributing to the strength of contemporary printmaking and our community of artists and educators.

Email Karen Kunc: KKUNC1@unl.edu

Email Lloyd Menard: lloyd@frogmans.net



Tracy Otten, Frogmans

MEMBER KUDOS

Lynne Allen

had artist residencies at Anderson Ranch, the Virginia Center for the Creative Arts and the Plains Art Museum, where she will have a one person exhibition in May 2003. She was also a Pew Fellowship finalist and last year was promoted to Full Professor at Mason Gross School of the Arts, Rutgers University.

Editor's note: Lynne will be co-hosting the 2004 SGC conference at Rutgers.

Walter Askin

is the new President of the Los Angeles Printmaking Society, a well-established print group for which he was also a founding member. He had a recent solo exhibition titled "Hullabaloo in Winter" at California State University, Channel Islands. He did not need a boat to get to it. He also had a solo exhibition at Brigham Young University in Provo, Utah. BYU commissioned Walter to produce a limited edition folio of twelve lithographs in collaboration with Master Printer Wayne Kimball to celebrate the 2002 Winter Olympics. Walter will also give a lecture in London this fall at the Norton Simon Museum in conjunction with a show of his screen prints.

Richard Gere

has assumed the position of Director of the Printmaking Program, Savannah College of Art and Design. Robert Brown who worked with Katherine Brimberry at Flatbed has been hired at SCAD to take over the digital applications and gravure end of things.

Yvonne Leonard

Printmaking Director for the last 4 years at the Savannah College of Art and Design, spent the spring quarter teaching printmaking and drawing courses in the Provençal region of France, one of two faculty chosen to start up the college's new off-campus program there at the Lacoste School of Art.

Beauvais Lyons

of the University of Tennessee School of Art has had his appointment as an Ellen McClung Berry Professor of Art renewed for an additional three-year term. Beauvais also received a grant from the Fulbright Commission to teach printmaking this Fall at the Fine Arts Academy in Poznan, Poland. During the semester he will teach a course on "Interdisciplinary Printmaking" and will work to help the academy plan for hosting the 2005 IMPACT conference.

Patricia Olynyk

had a solo exhibition at Galleria Grafica Tokio in Ginza, Tokyo in July. The exhibition, titled "Transfigurations" included works on paper and prints laminated onto architectural salvage. It was accompanied by a catalogue with several essays.

Editor's note: See one of Patricia's great prints on the cover of this issue.

Karen (standing 5th from left) with happy relief class



Amphibious transformation

