

Anchor Graphics

@ COLUMBIA COLLEGE CHICAGO

VOLUME 2 NO. 1 FALL 2007

create...
change



our mission

Anchor Graphics @ Columbia College Chicago is a not-for-profit printshop that brings together, under professional guidance, a diverse community of youth, emerging and established artists, and the public to advance the fine art of printmaking by integrating education with the creation of prints.



support

Funding for Anchor Graphics is provided in part by contributions from individuals, the Illinois Arts Council-A State Agency, the MacArthur Fund for Arts and Culture at the Richard H. Driehaus Foundation, the Chicago Community Trust, the Terra Foundation for American Art, the International Fine Print Dealers Association, the Oppenheimer Family Foundation, the Packaging Corporation of America, Target, and Jet Lithocolor.

If you would like to make a donation to Anchor Graphics please contact us at 312-344-6864 or anchorgraphics@colum.edu.

contents

- 2 letter from the director
david jones

- 3 artist residencies
print collectors club

- 4 allegorical menagerie
james iannaccone

- 6 ghost ride the press: excerpts from a conversation with tim dooley & aaron wilson
amber evans & morgan canavan

- 8 interchangeable parts & process:
from car parts to carborundum prints
thomas lucas

- 10 upcoming programs



recent events

BRIDGE ART FAIR

Anchor Graphics participated in its first art fair this past April. We had a booth next to Columbia College's A+D Gallery and Photography MFA booths at the Bridge Art Fair. On display were prints representative of all of Anchor's programming including student work from adult and youth classes, work created by artists in residence, and published prints. Thanks to the hundreds of people who showed up and took a moment to visit with us. We look forward to once again taking part in this great event next year!

SUMMER WORKSHOPS

Anchor's summer workshops filled up fast with most classes at capacity. Two and three day workshops offered included cyanotype, monoprint, collagraph, pronto plate, and the first Solarplate workshop in Chicago conducted by Dan Welden, developer of the process. More two and three day workshops will be offered before year's end. Check our website for listings.

ARTIST RESIDENCIES

Anchor Graphics ran back-to-back artist residencies throughout the summer. From March straight through August artists from around the country came to Chicago to create prints in Anchor's studio. Participating artists included Chris Sperandio, Richard Repasky, Joe Immen, Lenore Thomas, Justin Strom, Lauren Adelman, Tim Dooley, Aaron Wilson, and Lydia Diemer. Each artist hosted informal discussions, open to the public, about their work. Visit our web site to view images of the beautiful prints they produced. We are currently accepting applications for our 2008 residency program. See page three for full details.

Letter

from the Director

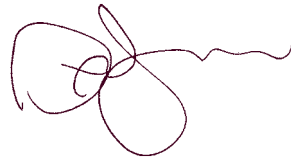
What a summer it has been! Artist residencies, workshops, lectures, and special publishing projects all unfolding simultaneously!

As I talk with the artists working here, be they visiting artists, interns, or students, I am struck by the dedication and diversity of these individuals. I have witnessed their willingness to throw caution to the wind and push their imagery in new directions. The energy at Anchor has been palpable this summer, with artists willing to intentionally blur the lines of process, combining disciplines, creating new marks with new methods and then revisiting the traditional.

I see printmaking as one of the most adventurous art making mediums in existence. Artists who understand the variability of print matrices are able to fluidly go from one medium to the next and build images that are at once evocative and challenging. All of our artists have been willing to place the images before the process and have been eager to blast through barriers. Printmaking is no longer simply like the work illustrated in Honoré Daumier's lithograph "The Print Collector" where aficionados gaze admirably at prints through a magnifying glass. I firmly believe that printmaking is at an exciting stage. Artist/printmakers can pull from time honored processes like relief, or etching, and then modify elements, recombine components and build images with a much greater dynamic range than ever before.

For a small taste of the summer's exciting activities and those being offered this fall, take a moment to peruse this newsletter. Or stop in the shop and pay us a visit. Our doors are always open.

Sincerely,



David Jones
Executive Director



artist residencies

Each year, Anchor Graphics welcomes six artists into our printshop for 2 to 3 week residencies. This program is offered to artists who are proficient in printmaking and who want an uninterrupted stretch of time to develop a body of print-based work. Anchor will provide residents with materials, access to the shop, and the technical assistance of our Master Printers. In exchange, resident artists are expected to work with interns and Columbia College students on the completion of their projects, as well as host an informal discussion of their work for the general public. This program is open to all experienced printmakers including Chicago area residents. Anchor Graphics' ability to assist with travel and housing expenses is dependent on a constantly changing funding situation and may vary from year to year.

TO APPLY PLEASE SEND:

- > 10 digital images on a CD (JPEG's preferred)
- > CV
- > Artist's Statement
- > Brief narrative about the project you will be working on during your residency

Additional materials will not be reviewed
Materials will not be returned.

SEND REQUIRED ITEMS TO:

Anchor Graphics
@ Columbia College Chicago
Artist-In-Residence
623 S. Wabash Ave., 2nd Floor
Chicago, IL 60605

**Deadline for 2008 residencies is
November 15, 2007**

PRINT COLLECTORS CLUB

Anchor Graphics has started a brand new Print Collectors Club. Membership will be limited to ten individuals and last for one year. Annual dues will be \$450 per person. As a member you will receive one free print designated by Anchor's staff, as well as 20% discounts on all previously published prints and special invitations to private Print Collectors Club events.

This exciting program is intended to help encourage the collection of prints as an affordable and approachable field by offering discounted prices, as well as educational and networking opportunities for beginning and established collectors. All proceeds generated by this program will be put back into working with artists to create new prints which will be made available to Print Collectors Club members.

Call 312-344-6864 with questions or to register.

recent events

[continued]

PRINTS & DRAWINGS: LEONARD LEHRER

Curated by David Jones, this exhibition featured the prints and drawings of renowned artist and educator Leonard Lehrer. Included in the exhibition were large-scale archival inkjet prints, charcoal drawings, and lithographs. These highly personal works, created from a wellspring of experience, offered a glimpse into the depths of Lehrer's visual world. This exhibition was on view June 21-July 25 at the A+D Gallery.

MANIFEST

In mid May, Anchor participated in its first Manifest celebration. Every spring Columbia College hosts this school wide event to celebrate its graduating seniors. Activities included art exhibitions, performances, concerts, and a street festival. To help congratulate graduating students and to celebrate the completion of our first school year as part of Columbia College, Anchor flung open its doors to the public and asked for their assistance in printing two 30 yard linocuts. Using every color in the rainbow, participants of all ages inked up blocks created by students. The prints were exhibited throughout the summer in the hallway between Anchor Graphics and Columbia College's student printshop.

WORKSHOPS/DEMOS/LECTURES

Anchor provided hands on workshops, demonstrations, and lectures focusing on fine art prints to a number of arts and education organizations over the summer including Cranbrook Academy of Art, the Mary and Leigh Block Museum of Art, National Museum of Mexican Art, DeKalb High School, Jack London Middle School, the University and College Designers Association, A.R.T., Dodge Elementary School, Northwestern University, the DuSable Museum of African American History, and Columbia College's Project AIM Summer Teacher Institute.



Allegorical Menagerie

By James Iannaccone

The art of Laurie Hogin can seem alternately humorous and frightening. Such dualities are very much intentional as she often brings disparate elements together to make a unifying whole. Her technically stunning work adopts the style of 17th through 19th century Western painterly traditions and draughtsmanship. However the ends to which these means are employed are unmistakably contemporary, tackling issues of globalization, consumerism, gentrification, the environment, political allegiance and male hegemony, as well as investigating our culture's visual manifestations of human desires.

Hogin often employs animals as stand-ins for human actors in the diorama-like tableaux

she creates. These animals are alive with individual personalities distilled from human characteristics she finds within herself and others. Incorporating aspects of traditional portraiture, fashion photography, advertising, and field-guide nature imagery, the animals take on allegorical meaning with the hyperpotency of their desires. Monkeys, with their associations to addiction, are often used as references to brand loyalists and consumer junkies. Their exotic appearance suggests mutation and hybridization, ultimately evaluating notions of beauty. The bared teeth suggest the viciousness with which people can cling to their ideas and ways of life. Hogin's supersaturated colors make

reference to advertising and the dazzling visions of store shelves stocked with globally produced commodities, the sugary sweetness mimicking that of cereal boxes, laundry detergents, and high definition TV.

While it may seem as if Laurie is launching on an all-out tirade against modern life and its disaffection from the natural order, such is not the case. Once again she is unifying seemingly contradictory vantage points. She has explained,

"I make no easily discernible value judgments on 'nature' as opposed to 'culture'. That would be simple-minded. My feelings are contradictory and ambivalent. Nature is scary, deadly, and infectious, red in tooth and claw. Nature offers

transcendence, a sense of what some call the spiritual, beauty and comfort. Modern culture is scary, destructive and overwhelming. Modern culture gives me my warm home and vaccines for my child. It's all part of the same condition, the same truth. It is in the process of hybridization, as with evolution, that there are possibilities for change."

While most of her output has come in the form of painting, Laurie has worked in sculptural media, fabric, woodworking, and some printmaking, including the three etchings pictured here, completed this past summer at Anchor Graphics. Once again combining the style of earlier masters, portraiture

and zoological illustration, she continues her investigation into the allegorical and metaphorical meanings of animal imagery.

Ultimately, Laurie Hogin has described her work in this way:

"It's all one big colorful mash-up of all I am as a modern human, in this place, at this time, reveling in and revolted by what surrounds me, at turns outraged and thrilled by the way our desires manifest in the world."

For more information on Laurie Hogin visit her website at www.lauriehogin.com. To purchase these color etching contact Anchor Graphics.

FROM LEFT TO RIGHT:

CHICAGO PORTRAITS: HEAD OF A DENIZEN
MULTI-PLATE COLOR ETCHING
11" X 15"

CHICAGO PORTRAITS: HEAD OF AN OFFICIAL
MULTI-PLATE COLOR ETCHING
11" X 15"

CHICAGO PORTRAITS: HEAD OF A SYBIL
MULTI-PLATE COLOR ETCHING
11" X 15"



Ghost Ride the Press: Excerpts from a Conversation with Tim Dooley & Aaron Wilson

Interview by Amber Evans & Morgan Canavan

Morgan Canavan: How do these prints compare to other work you two are making?

Tim Dooley: There are parts of it that are like my work, in that I utilize a strategy where I'll nip, tuck and plunder bits and pieces of line art, coloring books, cartoon type imagery, illustrations – 'how to use a condom' or whatever and then build a composition based on those bits and pieces. Aaron had this piece "Parlor" which dealt with Victorian conventions of fashion, and through his research he ran into calligraphic marks, and started using that. We're both interested in that crisp, graphic mark too. There's something about taking that crisp graphic t-shirt mark and investing it into an etching that's kind of perverse.

Aaron Wilson: Because of the mediated mark and the mechanized appearance of things, you get the chance to watch something roll of the press or off the squeegee that surprises you and other people think "how could a person possibly have made that?" because they are used to those marks being

associated with commercialism. I've always been fascinated by that idea of making something so carefully that people are unsure of its origin, and printmaking offers a lot of opportunities for that.

Amber Evans: A gun, Cinderella's Castle, Jesus, and a boom box all seem unrelated to one another, how did you decide on these images?

AW: Originally, I had done the gun calligraphically because I wanted to comment on the pervasiveness of violence in our culture. It was done in 2004, and so I wanted to commemorate the way American culture has changed. It just looked nice too - to compare this lyrical object with something that embodies violence. I think we're always looking for that to some degree, the contradiction within the choice of imagery or the way that it's displayed. That's maybe the common thread through all of them.

TD: Cinderella's Castle is this thing that's really phallic, but also lyrical and so that came to mind right away. Jesus and the skull heads seemed like a perfect marriage.

Somebody said something about blaspheming. Post 9/11, I actually think it's pretty hard to blaspheme anymore; mashing together skull heads and an image of Christ is not out of line, it just seems to make sense.

MC: Your prints required adjusting drawings on the computer, silk-screening asphaltum onto an etching plate, creating a deep two to three hour bite into the plate, and using a second color tonal plate. While there were perhaps simpler ways to have approached these images, you chose this. Can you explain why?

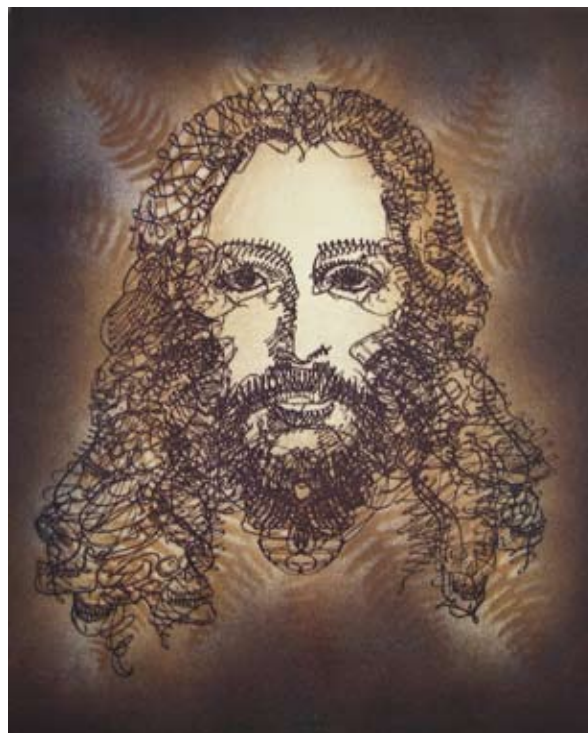
AW: We feel like this is the only way we want to do these images. There's something about the incised line of etching that makes these work. Straight screen prints would be nice, but I don't think they would have had the same kind of textural quality. With the imagery we're dealing with, it makes sense as an etching because it looks like flesh. It looks more dimensional. I think this process is more precious, and that makes sense with this more popular type of imagery.

TD: The screen print would reinforce and amplify that sort of populous origin, whereas the etching sets up this sort of tug of war.

AE: Would you say that your images appeal to someone who doesn't really know that much about art?

TD: Little kids love it! They think it's a jungle gym to swing off of.

AW: We do these installations made out of plywood and sign board, like what you encounter in the mall or on the playground so there is a real connection there. I think the ones we are working on now are something that a lot of people will be interested in. I like them because my work doesn't usually go that direction. I'm interested in this sort of intellectual branch of art making, but that doesn't connect with a lot of folks and frankly, it gets tiring. So I want to make artwork that does a lot of things. That's one of the great things about making t-shirts these days. Everybody wants to wear t-shirts and it's a way that artwork can get out there and operate in this other mode. I enjoy art and making art on different



FROM LEFT TO RIGHT:

UNTITLED
MULTI-PLATE COLOR ETCHING
22" X 30"

OOZING EMOTION
MULTI-PLATE COLOR ETCHING
22" X 30"

PIONEER
MULTI-PLATE COLOR ETCHING
30" X 22"

levels. In my mind the t-shirt is as valuable as the etching but in the market's mind it's totally different.

AE: What are the advantages and disadvantages of working in a collaborative method? How does that affect the work?

AW: I don't know that there are that many disadvantages to working together, which is why we've continued to do it as long as we have. I do think we each have our own interests, but we look forward to coming back and working together. When we started, it was much more of a dharma fight type situation. We would work on images separately on computers in our offices, and then when one person would finish one part, they'd send it to the other person via email. You'd get this image pop-up and you'd have to fix it, or change it, and then send it back. It would go

back and forth until finally it got to the point where we had to be in the same room to finish it. We still work that way primarily. It's that kind of separateness that helps pull things together. Then there are the labor aspects of printmaking which has always been a communal thing.

TD: To have somebody else that's as smart as, or smarter than me, to ambush me sometimes or kidnap my sense of sensibility doesn't do anything except help me out.

AW: It pushes us to do stuff we wouldn't normally do. It establishes a level of honesty.

TD: We're able to have a continual critique like you would get as a student.

AW: Often students take it for granted. School is a great opportunity to get feedback from a lot of people. When you're out

and you are used to all that artistic dialogue, then all of a sudden it stops. You're supposed to be an artist and make your work but get no feedback on it.

MC: You both teach at University of Northern Iowa. What effect does that have on your perspective as an artist?

AW: It would be ridiculous to think that students don't have an affect on their teachers. I think obviously they do. In cultural things too, like "Ghost Ride the Whip" on YouTube. Both of us like analyzing and enjoying culture. We're interested in music, and that helps us connect with the students as well. To a fair degree, I think we both consider youth culture to be one of the reasons to live. With the students, and with their energy and ideas, it definitely pushes us a little bit harder.

TD: I really can't imagine having another job. Not just because I wouldn't get to make art or because somebody won't invite me to Chicago to make pictures. Those things by themselves are pretty wonderful, but understanding the state of the world right now, knowing first hand that there are human beings fresh out of college who are incredibly positive and poetic is crucial to my survival. I can see this buzz of activity of humans generating artwork and I can breathe better.

Tim Dooley and Aaron Wilson took part in Anchor Graphics' artist residency program in July. They will return in November to present a lecture on their work as part of our "Scraping the Surface" lecture series. Amber Evans and Morgan Canavan were summer interns at Anchor, attending Wellesley College and Cooper Union respectively. To hear an audio recording of their complete conversation visit www.colum.edu/anchorgraphics.

Interchangeable Parts & Process: From Car Parts to Carborundum Prints

By Thomas Lucas

From 1978 to 1988, General Motors Corporation offered a range of mid-sized cars, all of which were different versions of the same vehicle. Behind the unique grill, trim and interior options of Buicks, Chevrolets, Oldsmobiles or Pontiacs was the famous g-body chassis. With only minor mechanical differences between each GM model built over the g-body frame, one could mix and match an almost unlimited supply of interchangeable parts. A 1980 Chevy Malibu could, for example, be rebuilt using 1979 Pontiac Lemans parts. Practically speaking, the g-body foundation ensured that one could easily find parts, keeping the machine running and looking good. Creatively speaking, the variety of available parts for g-body cars let street mechanics and gear heads, like my father and me, customize and individualize our machines. There were always junkyards close by. In artistic and mechanical hands, the g-body foundation can serve as a fine canvas on which to create a personal expression using auto parts instead of paint. For me, as gear-head and printmaker, the g-body story becomes a perfect metaphor for expressing my approach to the printmaking process, and for understanding my fascination with the inventive and original prints of Dox Thrash. Like the g-body, the traditional tools and techniques of printmaking form the chassis on which to build an art of innovation and interchangeability.

Dox Thrash was one of art history's great technical innovators, and his revolutionary carborundum mezzotints are of great interest to me because of his resourcefulness in adapting fundamental printmaking techniques in ways that resulted in unique artistic expressions. Like a mechanic working on his own car, his relentless experimentation led him to the discovery that he could use silica carbide (carborundum), a material used to resurface lithographic stones, as an artistic medium by applying the grainy, sand-like substance to an etching plate. He "carborundumized" the plate, grinding it like a litho stone to scratch its surface. The rough plate could then be burnished like a mezzotint, creating an image by erasing dark areas to reveal mid-tones and highlights. Excited by his original discovery, he called the resulting impressions "Opheliographs" after his mother. The prints from Thrash's experiments are rich and moody, masterfully

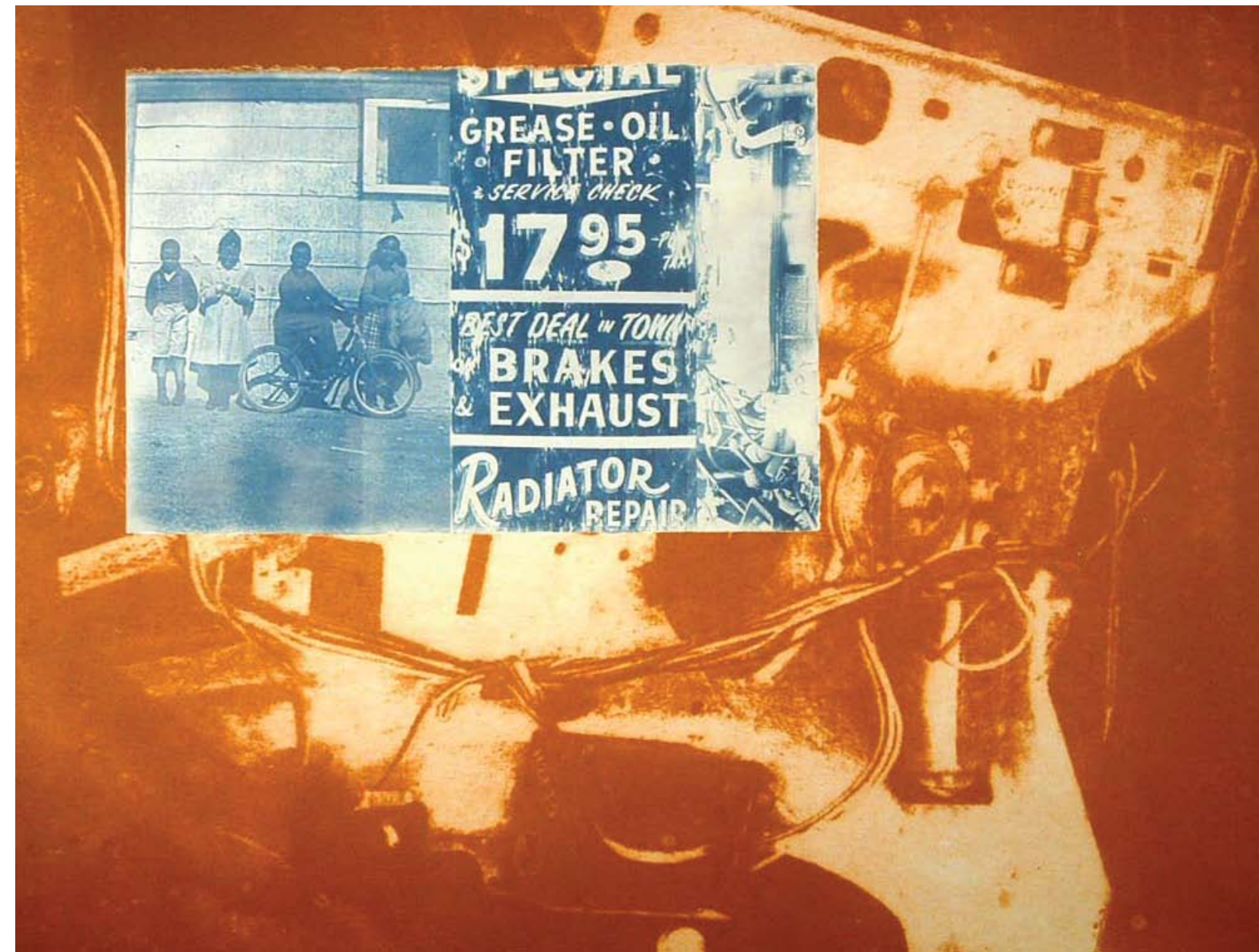
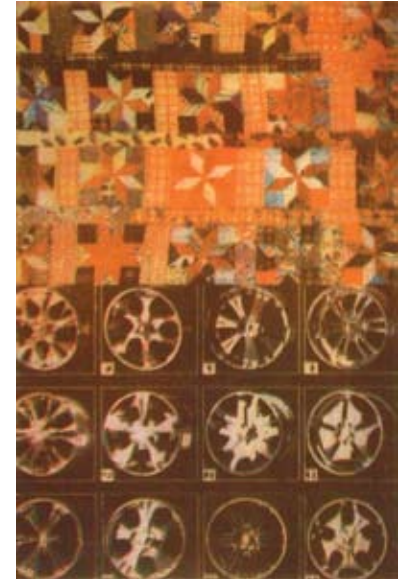
employing chiaroscuro drawing techniques. As in my own carborundum experiments, Thrash desired to "pull" the lights and subtle gray values out of the thick, dark ground in a way that forever bound the volume of his figures with their form.

My ideas reflect my experiences with things mechanical. I grew up taking things apart and putting them back together to learn from them, see how they work, or how to fix them. I like to create images using an indirect art-making process because it reveals the fundamental elements within my ideas. I chose to work with techniques in printmaking because of their machine-oriented operation and the medium's ability to take a concept apart and put back together. The understanding of how the image develops not only registers with my eyes, but with my hands and sense of touch. This triggers the most vivid memories of being curious about how things work.

Like Dox Thrash, this curiosity has led me to experiment with the use of carborundum in other print processes, most successfully with creating photo based four-color collagraphs. I start with color separations of the image I want to print. I then use the Xerox transfer process to transfer each separation onto collagraph plates. Carborundum is sprinkled onto the plates, sticking to the wet ink from the transfers. The plates are then sealed to make them solvent resistant. In this way the carborundum creates a rough surface on the collagraph plates to hold ink. When printed this process creates photo based images filled with the grainy nostalgic warmth of memories.

My artistic vision is a reflection of the cultural present as well as the past. My conversations with history galvanize the significance of my family's heritage. What was passed to my father and his fathers is passed to me.

Thomas Lucas is the Director and Master Printer for Hummingbird Press. He also directs the Lillstreet Art Center Printmaking Department and is Visual Arts Chair with the Chicago Academy for the Arts. He is represented by Lusenhop Fine Art. Thomas Lucas will be taking part in Anchor Graphics' "Printmaking As Team Sport" round table discussion on October 10. A lecture on Dox Thrash will be presented by Kymberly Pinder at Anchor on September 24.



TOP ROW (LEFT TO RIGHT):
AUNT DOROTHY
CARBORUNDUM MEZZOTINT
(PROCESS AFTER DOX THRASH)
11X15 INCHES, 2006

BOTTOM FEEDERS 3
SCREENPRINT
15X22 INCHES, 2006

QUILT AND RIMS
CARBORUNDUM COLLAGRAPH
15X22 INCHES, 2006

BOTTOM:
THE BASKETBILLS
CARBORUNDUM COLLAGRAPH
AND CYANOTYPE
22X30 INCHES, 2005

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CHICAGO, IL 60605

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ANCHORGRAPHICS@COLUM.EDU

WWW.COLUM.EDU/ANCHORGRAPHICS

upcoming programs

Adult Evening Classes

Starting the week of September 17

Anchor will begin its next set of adult evening classes the week of September 17. These 10-week classes include "Beginning Stone Lithography", "Etching", and "Plastic Casting: The Multiple in 3 Dimensions". For a complete description of each class visit our website. Call 312-344-6864 to register.

Free High School Class

September 22 – November 24, 2007

This free ten-week course will introduce high school students to silk-screening, beginning with the most basic cut stencil through to more complex photo-based techniques. Instructor and practicing artist, Elke Claus, will also discuss the historical placement of silkscreen in modern art. This class is free and open to all high school students. No previous art experience is required, but attendance at all classes is requested. All materials will be provided. Call Anchor Graphics at 312-344-6864 to register.

Printmaking as Team Sport

October 10, 2007 / 6:30-7:30pm

As part of Chicago Artists Month, Anchor Graphics will present this panel discussion exploring the collaborative process between artists and master printers in the creation of fine art prints. Participating artists will include Thomas Lucas, Nicholas Sistler, and Teresa Mucha James. Anchor's Director and Master Printer, David Jones will moderate the discussion.

Publishing Projects

This fall Anchor will continue to publish work by some of the nations best artists. Already on the schedule are **Art Spiegelman** and **Sue Coe**. Stay tuned for more information on these prints.

Scraping the Surface Lecture Series

Kymerly Pinder on the prints of Dox Thrash on September 28, 2007

Esther Sparks Sprague on Universal Limited Art Editions on October 24, 2007

Sue Coe on her own work on November 29, 2007

Tim Dooley & Aaron Wilson on their own work in Spring 2008

Joby Patterson on early American wood block prints in March 2008

Craig Jobson on "zine" culture in April 2008

Columbia 

C O L L E G E C H I C A G O