

Columbia 
COLLEGE CHICAGO

Anchor Graphics

@ COLUMBIA COLLEGE CHICAGO

VOLUME 3 NO. 1 FALL 2008



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.



ARTIST-IN-RESIDENCE JOHN JACOBMEYER AT WORK. PHOTO BY JAMES IANACCONE

support

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If you would like to make a donation to Anchor Graphics please contact us at 312-369-6864 or anchorgraphics@colum.edu.

ON THE COVER: RYSZARD STRYJEC, *HUSTAWKA*, ETCHING, 20 7/8" X 16 1/4", 1986
FROM THE *WITHOUT BORDERS: POLISH PRINTS, PAST AND PRESENT* EXHIBITION ON DISPLAY AT THE POLISH MUSEUM OF AMERICA DURING THE SOUTHERN GRAPHICS COUNCIL CONFERENCE

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KEITH HERZIK SCREEN PRINTS ON THE WALLS OF THE A+D GALLERY FOR THE *BUSTED AMP* EXHIBITION.
PHOTO BY JAMES IANACCONE

recent events

BUSTED AMP

Along side Chicago's robust music scene is a vibrant and thriving set of designers and artists producing its show posters, t-shirts, and album covers. Organized by Anchor Graphics, this group exhibition featured a selection of fine art prints by some of the leading screen-printers associated with Chicago music. The focus of the show was the work that these artists are doing as art pieces. However some show bills were included to examine the crossover between the different aspects of their artistic practices and to maintain a connection to the music that is such an integral part of their work. In addition to more traditional works on paper, the artists collaborated to create a temporary mural for this exhibition by screen-printing directly on the walls of the gallery. *Busted Amp* was on exhibit at the A+D Gallery in Chicago from June 26 - July 23, 2008.

SUMMER WORKSHOPS

Anchor Graphics presented a number of workshops focusing on various print media. Workshops included Prints Without Presses and Photopolymer Plates. In addition special workshops were conducted in collaboration with the School of the Art Institute of Chicago, Oak Park River Forest High School, Fry Elementary School, Orozco Elementary School, the University and College Designers Association, the Center for Community Arts Partnerships, the Chicago Public Schools Office of Arts Education, and Columbia College's AP Summer Institute.

2008 ARTISTS-IN-RESIDENCE

Over the summer Anchor Graphics welcomed 6 Artists-In-Residence from around the country into the shop to work on a variety of print based projects. Artists included Nicholas Conbere, Amanda Burk, John Jacobsmeyer, Lauren Kussro, Joel Feldman, and Amanda Knowles. Each artist presented a lecture on their work. These lectures were informal allowing guests to interact with the artists one on one. An exhibition of work created by some of our Artists-In-Residence is currently being planned for the Hyde Park Art Center to run January 18 - March 29, 2009.

Letter from the Director



DAVID JONES, EXECUTIVE DIRECTOR OF ANCHOR GRAPHICS. PHOTO BY JAMES IANNACCONE

Dear Friends,

I think I can speak for my colleagues at Anchor Graphics when I say the summer went by way too fast!

Our residency program was in full swing again with six artists each spending several weeks in the shop. These individuals brought with them a diverse range of perspectives and working methods. It was an honor to have such dedicated and hard working professionals visit and make prints with us. If you would like to apply to the 2009 residency program please check our website for details. The application deadline of November 15th is fast approaching.

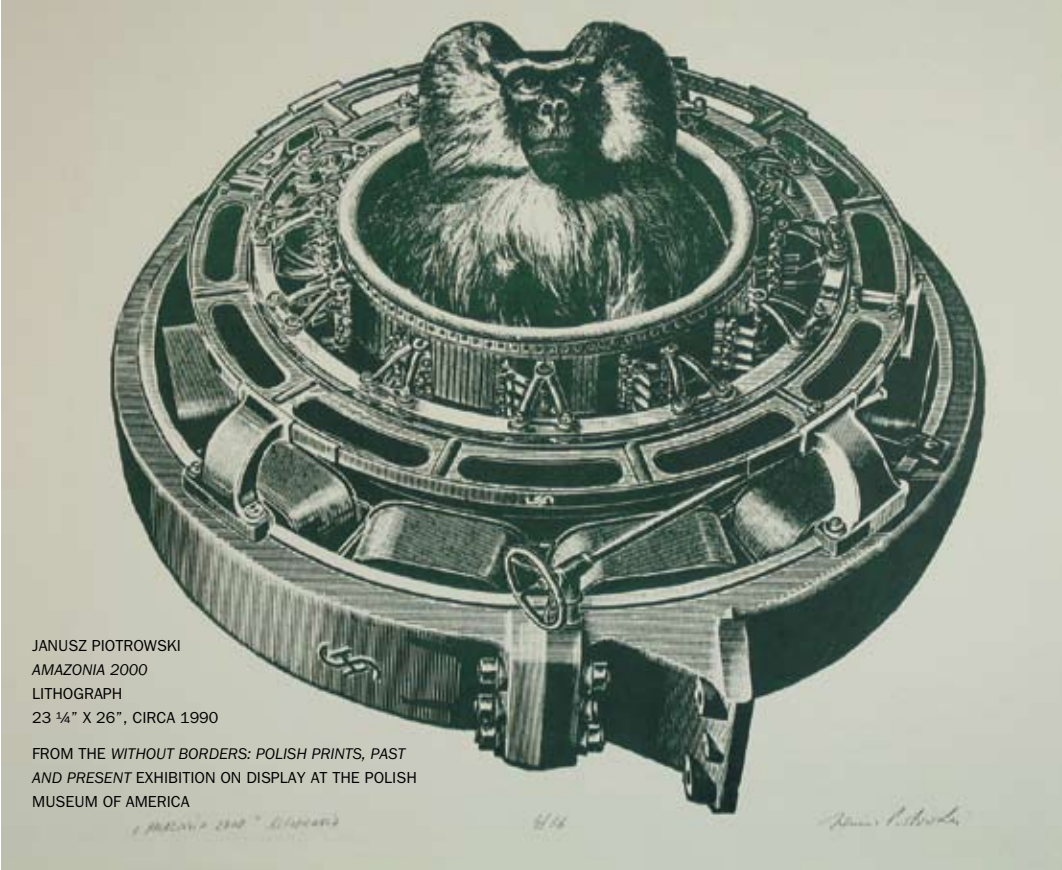
This summer also saw the end of editioning on the prints we published by **Sue Coe**, see the article in this newsletter for more information on those, and the beginning of our next publishing project with **McArthur Binion**. McArthur's lithographs combine artifacts from his personal history, including telephone book pages and photographs, to create abstract images that convey a more universal sense of migration and the African diaspora. We are all very excited to be working with him and be sure to check our next newsletter in the spring of 2009 for more on these prints.

Other projects under way include our brand new **Print Collectors Club** offering special prints exclusively to club members, the return of our Scraping the Surface lecture series for its fifth season, and of course the upcoming **Southern Graphics Council Conference** hosted by Columbia College and featuring exhibitions, lectures, demonstrations, special collection tours, and panel discussions at over 40 venues around Chicago. See the article in this issue for more information on this spectacular conference, taking place March 25-29, 2009.

I want to thank every one who has supported these efforts. While we are entering our third year as part of Columbia College Chicago, we still rely heavily on the support of individuals who see the value of art making for our culture and society. Please feel free to drop in any time to visit with our artists, talk with us about the state of printmaking, or just to look at some really wonderful artwork. We hope to see you soon!

Sincerely,

David Jones
Executive Director



JANUSZ PIOTROWSKI
AMAZONIA 2000
LITHOGRAPH
23 1/4" X 26", CIRCA 1990

FROM THE WITHOUT BORDERS: POLISH PRINTS, PAST AND PRESENT EXHIBITION ON DISPLAY AT THE POLISH MUSEUM OF AMERICA

NOT TO BE MISSED



BY STEPHANIE STANDISH

It has been said that this will be the best Southern Graphics Council Conference to date. This is quite the bold statement, but let me tell you why it's true. This year the SGC Conference is hosted by Columbia College Chicago and Anchor Graphics, two of the finest art institutions in the Chicago area. Don't fret if you hail from one of the other Chicago area schools or art institutions because they are all involved. The School of the Art Institute of Chicago will be hosting a few demos and exhibitions. Exhibitions are also being organized through Harold Washington College, Northern Illinois University, University of Illinois at Chicago, and forgive me as I am sure I've left someone out. Auxiliary demonstrations will also be held at Lill Street Art Center's Hummingbird Press and at Bird Machine's shop. The Chicago Printmakers Collaborative and Morpho Gallery should also be mentioned as they'll both be opening their doors to SGC participants for most of the day Saturday, hosting receptions, open houses, and exhibitions all at the same time.

This isn't enough you say? There will also be print viewing at a few museums around town. The Print and Drawing Study Room at the Art Institute of Chicago has been reserved for two days during the conference for private viewings of prints from the AIC collection. Space is limited to the first 50 people to sign up, 25 people per viewing. Just think of it, you'll be able to get up close and personal with your favorite prints. No frames, no glazing. The Mary and Leigh Block Museum will also be hosting a study visit and tour. Their curator will be pulling their best prints and telling you the behind the scenes dirt on the work shown. Space is limited, so please sign up in advance. The Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago will be hosting several hands on viewing sessions of printed artists' books as well as a small exhibition of artists books, all from the Flasch's Collection. Last, but certainly not least, the Roger Brown Studio Collection will be opening their doors for three tours and print viewings on Saturday.

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recent events

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MANIFEST & CONVOCATION

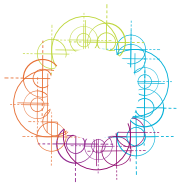
For the second year Anchor had the pleasure to participate in Columbia College's Manifest, celebrating the end of the school year and the departure of graduating students in May, and New Student Convocation, starting the new school year in September. Several thousand students and community members participated in screen printing and block printing demos at these two events, and hundreds got to walk off with free prints.

PEOPLE'S COMMONWEALTH OF PRINTLANDIA

As part of Chicago Artists Month, throughout October Anchor Graphics was giving away free prints commissioned by Chicago artists as a demonstration of the medium's democratic ideals and ability to engage society. Artworks created were centered around issues of personal or public importance selected by the artists. A kick off reception was held on October 1st.

POETRY BROADSIDES: POEMS ON THE WALL, POEMS THAT STARE BACK AT YOU

Print a poem on a single sheet of paper rather than a book, and it becomes something to hold and handle, use and look at rather than only something to read. Visual design interprets and inflects a poem. It changes the poem from an abstract structure of words into a material object. Author and educator James D. Sullivan gave this lecture as part of our Scraping the Surface lecture series. He talked about broadsides, and some of the possibilities of what artists, poets, and readers can do with this medium. He looked at broadsides that use the poetry of, among others, Gwendolyn Brooks, Robert Creeley, Allen Ginsberg, and W.S. Merwin.



Global Implications

Southern Graphics Council
Conference 2009



KRISTINA PAABUS
NOTICE NO NOTICE - SOUND OF SILENCE
SCREEN PRINT, GOUACHE, INK, AND GRAPHITE
26" X 40", 2006

FROM SELECTIVE PERCEPTION EXHIBIT AT
THE SCHOOL OF THE ART INSTITUTE OF CHICAGO



DAVID DRIESBACH, OPENING NIGHT, LITHOGRAPH, 19 3/4" X 27 1/2", 1985
FROM DAVID DRIESBACH: MOONLIGHT COCKTAILS ARE THE THING
EXHIBITION AT THE NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

And I haven't even told you about the on-site conference events. Trying to stay away from themes and methods covered at previous conferences, the demo committee selected eleven interesting demonstrations for this year's conference. There will be a demonstration on "Screen-Printing with Paper Pulp" conducted by Jen Thomas. Pulp printing is a beautiful hybrid of papermaking and screen-printing, and an easy way of printing detailed imagery into the paper itself. In this demo we will be forming basic sheets of cotton paper, burning an image onto a silkscreen, and then spraying pigmented, finely-beaten cotton pulp through the silkscreen onto the cotton sheets. Once the paper is pressed and dried, the image and paper are one. Your edition is then limited only by the amount of pulp you have on hand. Each finished sheet can then be combined with other printmaking methods such as letterpress, etching, or silkscreen. In the demonstration "Japanese and Western Hand Papermaking for Printers," Yukie Kobayashi and Gretchen Schermerhorn will demonstrate the similarities and differences between Eastern and Western styles of papermaking. They will provide a precise beater log, step-by-step instructions, and a DIY handout. Both demonstrations will be held in the Center for Book and Paper Arts at Columbia College. How about chine collé? Crown Point Press master printer Emily York and Brian Shure, a former Crown Point master printer now teaching at the Rhode Island School of Design, will discuss and demonstrate the art of chine collé for intaglio printing. Chine collé is the process of simultaneously printing on and mounting a thin sheet of paper onto a sturdier backing sheet. The chine collé process yields a wonderfully delicate and seductive impression, as the thin paper on which the image is printed is much more receptive than rag printing paper. The demonstration will show the approach to chine collé used for etchings at Crown Point Press. Taking you through every step of the chine collé process, beginning with the preparation of wheat starch paste, York and Shure will give direction for using thin Japanese papers, such as Gampi, as well as silk. With just a few simple tools you can take this refined method of chine collé back to your own studio to create your own stunning prints.

For those die hard academics who just can't stay out of the lecture hall even on their spring breaks, we have the panel discussions! The panel selection committee had a large pool to choose from, eventually narrowing it down to thirteen panels. Here are a few



PULP PRINTS WITH LETTERPRESS BY JEN THOMAS FROM HER DEMONSTRATION
"SCREEN-PRINTING WITH PAPER PULP"

highlights. "International Cultural Exchanges: Going East-China, the New Frontier" featuring Waverly Weiqun Liu, Brian Shure, Li Jianshen, Brian Linden and Cathan Brown, will have each participant introduce their ongoing cultural exchange projects and explore the obstacles for collaborations between different cultures. Each panelist will share their experiences, including frustrations, conflicts, government policies and logistics they have to deal with in order to set up a cultural program. They will also share stories of success, how they have leaped over the hurdles and navigated their way through almost impossible and despairing circumstances. Last but not least, they will address how the medium of printmaking has enabled artists to engage in a conversation never possible before, by crossing over cultural and language barriers and transcending different belief systems to achieve mutual understanding. The panel "Migratory Adaptations: Mingling Cultures, Nostalgic Hearts" will address the impact of globalization and dissolving boundaries, as well as the perceived opportunities and threats they place in front of a contemporary generation of artists. It brings together individuals who have in the past few years migrated to the west and are now working as artists and educators in the US. Each panelist, coming from different countries, brings his/her own history and culture. They have voluntarily or involuntarily adapted to and been influenced by their new home. Panelists Shaurya Kumar, Koichi Yamamoto, Justin Diggle and May Hariri Aboutaam will share these experiences, while discussing the artistic and personal effects of their journeys.

There is still so much going on at this conference it would blow your mind, but I am running out of space here. We have over 40 venues for exhibitions lined up all over the city, with gallery walks in the River North, West Loop, Downtown and Pilsen neighborhoods. There is also a free bus trip on Sunday to see the Northern Illinois University galleries, campus, and surrounding attractions. Or how about the banquet? This year's banquet will be held at the Hilton Chicago, it will feature one of Columbia College's acclaimed jazz bands, great food I am assured and well... the best of company in town. I can't wait until March, my hotel is already booked, is yours? ^A

Stephanie Standish is the Events Coordinator for the 2009 Southern Graphics Council Conference.



THE
DIFFERENCE
BETWEEN
ELEPHANTS
AND
HUMANS

BY JAMES IANNACONE

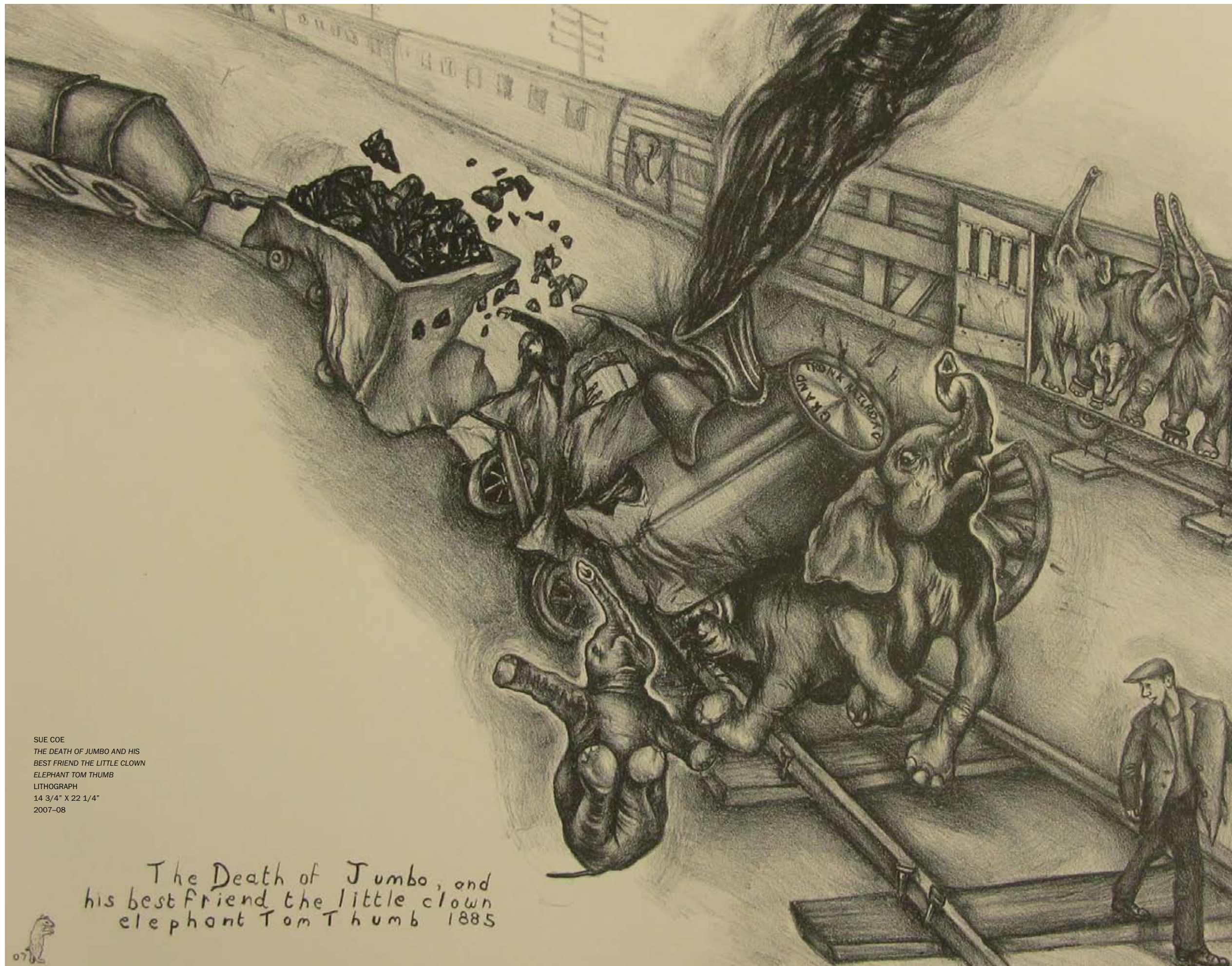
SUE COE
CIRCUS ELEPHANT BACKSTAGE
19 1/4" X 15" PAPER SIZE
12 1/4" 9 1/4" IMAGE SIZE
LITHOGRAPH
2007-08

From an early age Sue Coe was forced to confront the inhumanity of modern man's relationship to his fellow creatures.

As a child she grew up in a working class neighborhood in the U.K. just down the road from a slaughterhouse. At that young age she was exposed to the gruesomeness and cruelty of factory farming. The memories of and sympathies felt towards her fellow earthly inhabitants stayed with her through her education at the Royal College of Art in London and her subsequent hop across the pond to New York City. On this side of the ocean, Sue Coe became an illustrator for the op-ed page of the New York Times, the New Yorker, and Time Magazine. Her interest in political activism and social justice grew along with the tensions between her and her employers over issues of censorship and artistic control. Through fine art Sue Coe found a more liberating way to critique society and educate her audience on the issues she found important without having to bend to deadlines or editors' agendas. By working in series of drawings, paintings, and prints she has been more adequately able to explore complex social problems than with a single image in a magazine. And with the publication in 1983 of her first book, *How to Commit Suicide in South Africa* co-authored with Holly Metz, she found a way to get a limited number of original artworks into the hands of the multitudes.

How to Commit Suicide in South Africa became an organizing tool for student activists pushing for divestment as a strategy to help end apartheid. It focuses on the living and working conditions of the over 80% of South Africa's population who were non-whites oppressed under the racist social, political, and economic system. In addition the book testifies to the economic benefits reaped by countries complacent to apartheid's horrors and recounts the death of Stephen Biko and other activists in South African prisons after being tortured by the Bureau of State Security. The deaths were officially listed as suicides.

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SUE COE
 THE DEATH OF JUMBO AND HIS
 BEST FRIEND THE LITTLE CLOWN
 ELEPHANT TOM THUMB
 LITHOGRAPH
 14 3/4" X 22 1/4"
 2007-08

The Death of Jumbo, and
 his best friend the little clown
 elephant Tom Thumb 1885

Creating a series of artworks which could be collected and published fell in line with Sue Coe's activist spirit. *How to Commit Suicide in South Africa* was followed by other books including *Dead Meat*, examining the subject of factory farming that had such an impact on her as a youth, and *Bully* with text by Judith Brody, concerning the numerous atrocities perpetrated by the George W. Bush administration. Her most recent book is a return to the subject of animal rights. *Sheep of Fools* is centered on the transport of livestock from agricultural centers like Australia to the Middle East, where Islamic traditions require animals to be slaughtered locally, and the toll these voyages exact on the animals. *Sheep of Fools* is not only concerned with the current realities of international trade but takes a historical look at the wool industry's roll in the rise of England as a world power during the Middle Ages, drawing connections between the exploitation of labor in both cases.

This historical perspective has continued into her most recent series of works focusing on the mistreatment and economic exploitation of circus elephants during the late 19th century to the present. Included in this series are drawings and paintings about the life and death of Topsy, originally published in *BLAB!* number 18 with accompanying text by Kim Stallwood. Presumably captured in South West Asia and named after the slave girl from Harriet Beecher Stowe's *Uncle Tom's Cabin*, Topsy was transported as a baby to the U.S. where she was forced to perform at a circus and an amusement park. After chronic abuse led her to fight back, killing a drunk and one or more of her trainers, Topsy's owners determined she was too dangerous and had to be put down. At this time Thomas Edison and George Westinghouse were locked in a bitter struggle over whether direct current, favored by Edison, or alternating current, favored by Westinghouse, should be used to power the country's rapidly developing industries. Edison believed that if he could demonstrate the dangers of AC he would be able to win support for a DC system for delivering electricity. With this in mind Edison conspired with Topsy's owners to electrocute the elephant using alternating current in front of an audience of 1,500 people paying 10 cents each. Ultimately, Edison's plan failed and the country was set up on an AC grid.

Topsy of course was not alone. Uncountable numbers of other elephants meet similarly grisly fates including Jumbo whose death is commemorated in Sue Coe's lithograph *The Death of Jumbo and His Best Friend the Little Clown*

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SUE COE
WHO KILLED THE HARRIER?
POEM BY MANDY COE
2 COLOR WOOD CUT FROM 1 BLOCK
32" X 24" PAPER SIZE
24" X 20" IMAGE SIZE
2007-08

Elephant Tom Thumb published by Anchor Graphics. Jumbo was an African elephant that spent time at zoos in Paris and London before being sold to P.T. Barnum's circus where he was exhibited along side baby elephants, including Tom Thumb, to increase the appearance of his already formidable size. Jumbo met his untimely end in the train yards of St. Thomas, Ontario, while being shuffled aboard the traveling circus's transport train. According to legend, often told by Barnum himself, Jumbo tossed his little friend out of the way of an unscheduled freight train before crashing into it head on. A more likely account tells of the unsuccessful attempts of both elephants to outrun the speeding locomotive. In any event Barnum was quick to take advantage of the tragedy, exhibiting Jumbo's skeleton and stuffed hide for years after his death.

For many it may be hard to set the deaths of circus elephants or farm animals on the same plain as apartheid or the Iraq War. However depictions of abused animals can serve to illuminate the domination of those with power (whether it be physical, political, economic, or all of the above) over those without. *Dead Meat* and *Sheep of Fools* examine the meat industry's control over the lives of its workers as well as the lives

of its products. The ruthlessness of factory farming and the circus industry mirrors the ruthlessness of global capitalism as a whole. This connection is the underpinning of Sue Coe's second lithograph published by Anchor Graphics. *Circus Elephant Backstage* depicts both a human and an elephant performer sanding side by side. An atmosphere of shared experience and mutual understanding pervades the image. Both performers are subject to the will of their master, to be summoned to do tricks in front of paying crowds at a moment's notice.

The reproduction of Sue Coe's art has helped text to become an integral part of her work. The written word has the ability to present facts and a more structured narrative that can educate in ways images alone can't. The third work published, *Who Killed the Harrier*, is an illustrated poem by Sue Coe's sister Mandy Coe. Both the poem and image lament the death of two rare and endangered hen harrier birds allegedly shot by England's Prince Harry on a hunting trip. A conservation worker reported seeing the two birds killed on the edge of the royal family's Sandringham estate in the fall of 2007. The prince and a friend were confirmed to be in the area but a police investigation resulted in insuf-

ficient evidence to bring charges. There are only about 20 nesting pairs of hen harriers in England. It is a crime to kill the birds, however they are still frequently targeted by gamekeepers on hunting estates who are trying to maintain a high number of grouse on which the harriers often feed. The subject is rife with questions on inequality for both humans and animals. It points to the advantages of being born with wealth and privilege as well as man's interference in the environment for purposes of his own amusement and recreation, in this case the natural equilibrium of bird populations.

Above all Sue Coe's art is confrontational. She places in our lap the things we normally try to keep at a safe distance. She forces us to question the separation between what we claim to believe and what we allow to happen. She uses specific instances of abuse and cruelty to give a voice to the universal suffering of both humans and animal who share this planet side by side. **A**

Contact Anchor Graphics at 312-369-6864 for more information on the availability of the Sue Coe prints they published. Sue Coe is represented by Galerie St. Etienne in New York.

A BEAUTIFUL WORLD

EXCERPTS FROM A CONVERSATION
WITH LAUREN KUSSRO

BY COURTNEY RICHTER

Courtney Richter: What are the main influences for your work?

Lauren Kussro: Most of my influences come from nature, both what you can see and also on a biological and cellular level, as well as influences from ornamental art in different cultures like Indian art, Chinese art, and Oceanic art.

CR: Can you explain your working process and what you've been working on at Anchor Graphics?

LK: I've been working on large mandala forms made with linoleum blocks. Mainly I'll go into the computer and figure out a design that I like that's a symmetrical pattern, and then transfer it onto my linoleum block. I cut it out and play around with how I'm going to put them together once I have four or five different blocks. I really want to do a big piece that's going to have lots of blocks that would maybe be five feet across and would just be gigantic.

CR: How is your current work different from work you've done in the past, or how has your past work influenced what you're working on now?

LK: I think a lot of my old work was more realistic. I was interested in portraying something that was actually there. I had a really hard time in grad school dealing with the conceptual side of my work, but I came to the conclusion that it was okay to not have a concept. It was okay to just kind of make work that was beautiful and that would affect the viewer in a positive way and not necessarily have to have some kind of deep meaning behind it.



LAUREN KUSSRO
SYMPHONY OF ECSTATIC GLEE II
LINOCUT ON HANDMADE PAPER
12 3/4" X 17"
2008

LAUREN KUSSRO
A HANDFUL OF TRANQUILITY
WOODBLOCK PRINTS ON PAPER,
WAX, STRAWS, THREAD
2006
ON EXHIBIT AT TWIST GALLERY
NASHVILLE, TN



LAUREN KUSSRO AT WORK. PHOTO BY JAMES IANACCONE

CR: You really think a lot about the role of the viewer in your work. Have you always considered this, or was that something that came about in grad school?

LK: That was something that came about in grad school as well. I was taking a really interesting class that had to do with psychology and art. I started thinking about how kids view the world. How it's an exploration and how everything is a new discovery. I started thinking about how we lose that when we're adults and how sad that is. So I started thinking about the role of the viewer, and how typically when you go into a gallery it's very static. You just walk around and look at stuff, and you don't really get to interact with it, you don't get to touch it, which is how a lot of kids learn. They do all sorts of stuff physically with something to learn about it, not just looking at it. Why can't the viewer touch the work? So I wanted to make some work that was more approachable. People could blow on it and see it move around, or walk by it and see how it was affected by them. My thesis show was an environment that I created so that people could be in a space that was beautiful and be affected by that, and it was really cool to see how people responded. People were lying on the ground and looking up, and it was a totally

different kind of experience than walking in and seeing something framed on the wall. So I began to think about installation. How can I make the work approachable to people and have them be able to interact with it?

CR: Can you explain the shows that you have in mind for pieces you've been working on?

LK: I have two show ideas. One of them would be a show with the mandala pieces. Right now I'm thinking about mounting them on wood, and varnishing them so people could touch them. I really want to have them all mounted on the wall, possibly all moving or rotating. My idea right now is to get it hooked up so they are all connected with gears. People could come over and turn a little crank and get the whole wall to move. I can see this in my head, and I think it would be so fun! Giving the audience the chance to do something like that would be really exciting! My other idea is to do a show made up of lights, a whole show that's different lamps made out of paper. It would be really organic. It's an idea about spirituality and sending light into the world. People could take the lamps with them, then spread them out.

CR: What materials do you use besides ink on paper to make your pieces?

LK: I use sewing a lot in my work. In the beginning, it was more an element of drawing, kind of like using thread as a pencil, and then I started using it as a connective method. A lot of times I'll have a petal form and I'll sew it with three or four other sections and make it into a module. I'll make sculptural pieces with all of these modules by fitting them together. It ends up being a little more geometric, but I'm working on fusing the geometric with the organic and putting those shapes together. I also use wax, which helps to strengthen the paper, because the paper that I'm using is all handmade, so it's a little more fragile. Wax helps to stabilize it a little bit. It also makes it translucent so that light can shine through it.

CR: When you create your mandalas or sculptural pieces, do you usually try to stick to a plan, or do you know you are going to work organically? What challenges or frustrations have you experienced while working on these pieces?

LK: I look at it as an experiment, mostly. With the mandalas I know that I want to make mandalas. So I have that goal, but



LAUREN KUSSRO
OPERATIC FUSION
LINOCUT COLLAGE ON HANDMADE PAPER
22" X 22"
2008

with each piece, I'm not really sure what it's going to look like until it's done. I have to like the block first, and once I like the block, I'm good, because I'll make a whole bunch of prints and play around with it, and that's the fun part. It's kind of like getting a puzzle, and you don't know what it's going to look like until you put it together. Some of the frustration is worrying that all together it's going to look too busy. But I just have to keep going, and keep creating. I feel strongly that everything that you do is ultimately leading to the next thing. Even if you do a couple of crappy pieces, it's really important that you do those sometimes to work through ideas. I did some pieces last year that weren't very strong, but if I hadn't done them, I wouldn't be doing what I'm doing now, which I feel is really strong. If I like an idea, I try and run with it, because I know that it's going to pay off later, even if it doesn't pay off in that moment.

CR: Can you talk about the process of papermaking and recycling that is a theme in your work?

LK: I can actually remember when I was a kid visiting a papermaking company and being fascinated by the process. I use a lot of old prints and old clothes. I use stuff that would otherwise be thrown away, and I really like the idea of giving it a new life. It's really satisfying too, to make paper, and then make prints with that paper, and know that the whole product is completely mine. I think it gives me a little more ownership over the piece. There is a lot of effort involved, but it's really satisfying.

CR: In your work, you combine a lot of different techniques from printmaking and papermaking, as well as sculptural ideas. Is there any one aspect of your work that you feel most strongly about?

LK: I think all of it comes together in kind of a cohesive whole. I try to emphasize that it's important to do whatever gets your idea across the best. It's really important to be diverse in your skills and abilities in art. For me, putting them all together works really well and makes sense. Ultimately, I really love drawing and creating prints. I love that graphic element. But I also really love the process of making paper and then building sculptures. I think they all answer some kind of need inside of me to do a certain kind of process. I don't think that any one of them is more important than the other. They all work together. ⁴

Lauren Kussro was an Artist-In-Residence at Anchor Graphics June 9–27, 2008. Courtney Richter was our summer intern from Wellesley College. Audio of their complete conversation can be found on our website at colum.edu/anchorgraphics.

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upcoming programs

Hatch Show Print Lecture

November 7, 2008
6:30–7:30pm at Film Row Cinema

Jim Sherraden, Manager of Hatch Show Print, will talk about the history and prints of this Nashville based letterpress founded in 1879. Through hand printed posters for legendary jazz, blues, and country musicians as well as signs for vaudeville acts, carnivals, and movie theaters, Hatch Show Print has created and preserved over 100 years of Southern culture and American history. This lecture will be presented as part of our Scraping the Surface lecture series in conjunction with a letterpress workshop to be taught by Jim Sherraden at the Center for Book and Paper Arts. The lecture will take place at Film Row Cinema, 1104 S. Wabash on the 8th floor.

Artist-In-Residence Application Deadline

November 15, 2008

Each year, Anchor Graphics welcomes six Artists-In-Residence into the shop for 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 during building hours, and the technical assistance of our Master Printers. In exchange, resident artists are expected to work with Anchor's interns on the completion of their projects, as well as interact with students in Anchor Graphics and Columbia College Chicago printmaking classes through informal lectures or critiques. For more info and application procedure visit colum.edu/anchorgraphics

Global Implications: Southern Graphics Council Conference **March 25–29, 2009**

Columbia College Chicago and Anchor Graphics will be hosting the Southern Graphics Council's annual printmaking conference in 2009 featuring 5 days of exhibitions, demonstrations, workshops, lectures and round table discussions exploring the artistic and social currents that can be found in printmaking throughout the world. Events will be hosted at over 40 locations around Chicago. For a complete list of scheduled events check out the conference website at colum.edu/sgc.

McArthur Binion Lithographs

Anchor Graphics is in the midst of publishing two lithographs by McArthur Binion that fuse modernist abstraction with private artifacts to tell narratives of personal and shared experience. Look for more information on these prints in our next newsletter.

Print Collectors Club Announces First Artist

Richard Repasky has been selected to be the first artist published as part of the newly established Anchor Graphics Print Collectors Club program. Club members receive one free print annually and 20% discounts on all other prints published by Anchor Graphics in addition to invitations to special Print Collectors Club events. Stay tuned for more info on Richard's print and our Print Collectors Club kick off party.

Columbia 

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