

LADIES!

be UNRULY
In the senate

Misbehave
IN THE bATHRoOM

be unREASONABLE
EVERYwhere

MAPE

JOURNAL

23

Fall/Winter 2015

Evolution: From Education to Occupation

Fall/Winter 2015, Vol. 23

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Evolution: From Education to Occupation

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NANCY PALMERI

PRESIDENT

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 (IMO-GA), 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 all move towards the hibernation months, the MAPC board has been doing anything but. The preparation for the next conference is in full swing, and it proves to be a collaborative, innovative and vibrant experience for our members. We are also working on a number of dynamic changes for our organization's identity, web presence, and member support, so please stay connected with MAPC for the exciting new details. I look forward to hearing feedback from each of you in order to improve and enhance our member resources. We have added a new position to the board and welcome Breanne Trammell as the Design Liaison and Social Media Coordinator for our organization. We are also working on adding an MAPC Archivist to our board as well. MAPC would like to extend a special thanks to Jennifer Ghormley as she ends her tenure as the Journal editor and welcome to our new editor, Hannah March Sanders. Happy winter.

JENNIFER GHORMLEY

MANAGING EDITOR

Jennifer is an independent artist who employs a variety of techniques in the translation of ideas into works of art. She received a MFA in 2006 from UNL and BFA in 2002 from MSCD. She exhibits coast-to-coast through juried shows, teaches for Art Students League, K-12 schools programs, and national art organizations. Jennifer is a current resident artist at RedLine Denver, and travels periodically for visiting artist lectures, exhibitions, and artist residencies. To embrace all of her imagination, Jennifer also creates lighthearted and whimsical nature-themed mixed media artwork as Jen G Studios.

Learning and growing, experiencing and evolving, seeking and teaching, inquiry and investigation; these are the bricks that lay out the journey of life. Guidance and mentoring in education nurtures a young artist to develop the skills necessary to spread their wings and fly into a world unknown. Creating a unique path and self-decided direction can be simultaneously paralyzing and immensely empowering. Well-written stories and sage advice fill the pages of our fall/winter issue, as every experience is an opportunity to learn from.

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.

What would you say to your younger self? What would you say to your future self? No one feels ready. Ready for? Whatever is next... It seems like seven(+) years of college and you should know everything you need to know and you don't. That's when you say, "why didn't someone teach me this stuff?" The answer is, because it is either incredibly individualized or you weren't listening or it's really unbearably boring. Besides, a small business class is better taught by anyone other than me, and 99.9% of the artists I've met. The things I do know after twenty(+) years of working with artists...Students become artists. They do amazing things. Things that smart brave creative people do. Things I don't want to do. Things I don't know how to do. Things I wouldn't do well. Things I've never thought of doing. They do great things and they live great lives.

So, advice to a young artist...Work hard, treat people well, do what you want, you can change your mind but don't give-up, and trust yourself; everything will be okay.

KRISTINE JOY MALLARI

CO-EDITOR

Kristine 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.

After spending anywhere from two to four (or even more!) years in art school, the first question to ask is, “What now?” The jump from art student to working artist can seem vast, even impossible, in this current economy that always demands more than what is sustainable. This issue focuses on different approaches that working artists and teachers have taken to build art practice and community. We are proud of the collaborators and communicators who work with the MAPC Journal and honored to share their stories here. At times when making art can seem to be the biggest challenge in our lives, we can remember that there is an entire community of creators who have tried, learned, taught, failed, succeeded. We learn new skills and how to build from each other, we become inspired, and we persevere with passion.

Alexandra Iosub

Alexandra Iosub is a Romanian-born drawer and printmaker whose work deals predominantly with the nude figure. She completed her fine art graduate studies at the Pennsylvania State University, and her undergraduate degree at SUNY Stony Brook. Her prints and drawings have been exhibited around the country and abroad, including at the Knoxville Museum of Art, and ECNU, Shanghai.

Her most recent work deals with creating surrogate bodies through drawing and printmaking, that she can then inhabit both physically and mentally. She is currently building a house that will serve that express purpose in Sandpoint, Idaho.

Cat Snapp

Cat was born into a military family on Whiteman Air Force Base in Missouri and moved several times growing up. She earned her MFA in Printmaking from the University of North Texas (Denton, Texas) and currently works full-time in her studio outside of Seattle, Washington. She was recently awarded an artist-in-residence appointment at the Southwest School of Art (San Antonio, Texas) and will complete a collaborative letterpress artist book edition with artist Nicole Geary during her residency in July 2015.

Myrna Keliher

Myrna Keliher is the proprietor of Expedition Press. She is an artist, printer, bookbinder, and publisher currently living and working in Kingston, WA. She holds a B.A. in Literary Arts from the Evergreen State College, and completed a six-year apprenticeship with Stern & Faye, Printers. Primarily working with handset type, antique presses, and poetry fragments, Myrna dedicates her days to the production of beautiful and useful things.

Lynda Sherman

Lynda Sherman served an apprenticeship with the world-famous printer Dikko Faust in New York City before returning to Seattle and founding Bremelo Press in 2000. She operates from her print studio in the Little Saigon neighborhood of Seattle, where she has both Chandler & Price and Vandercook SP15 presses and a wide range of type—the oldest cut in wood by William H. Page in the 1860's, and the most recent metal type, cast just a few years ago by M&H in California. She produces work ranging from greeting cards and wedding invitations to limited edition prints, collaborating closely with clients and artists. As she says: "We use my collection of vintage wood and metal type to puzzle together sorts and slugs, experiences and memories, to print something that matters."

Laura Brown

Laura Brown is a printmaker, book artist, and teacher. Her work examines human relationships and memory through the lenses of geography, movement, and time. She has held residencies at the Myren Graffik in Kristiansand, Norway; the Kala Art Institute in Berkeley, California; Minnesota Center for Book Arts in Minneapolis, Minnesota; and the Women's Studio Workshop in Rosendale, New York, and her work appears in collections at Yale University and the Library of Congress, among others. For seven years, Laura lived as an artist, teacher, and collaborator in Minneapolis, Minnesota. In the fall of 2014, she began an MFA in Studio Art/Printmaking at the University of Texas at Austin.

Benjamin Rinehart

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

Susanna Crum

Susanna Crum's research-based projects investigate the lesser-known histories of public spaces through installations, video, and works on paper. She received an MA and MFA in Printmaking from the University of Iowa, and a BFA in Printmaking from Cornell University. Her work has been featured in international and national exhibitions, at venues such as the Kentucky Museum of Art and Craft, Louisville, KY; the Liu Haisu Art Museum, Shanghai, China; and the Springfield Art Museum, Springfield MO. She is Assistant Professor of Fine Arts - Printmaking at Indiana University Southeast, New Albany, IN, and cofounder of Calliope Arts Printmaking Studio, Louisville, KY.

Breanne Trammell

Breanne Trammell is a multi-disciplinary artist and Friday Night Lights enthusiast. Her work has been exhibited at Mixed Greens, The Wassaic Project, New Museum of Contemporary Art Store, Massachusetts Museum of Contemporary Art, and many more. She was the 2014-2015 Virginia A. Myers Visiting Artist in Printmaking at the University of Iowa. Breanne is currently based in Iowa City and is available for visiting artist projects, collaborations, lectures, critiques, and classroom visits.

www.breannetrammell.com

Blake and Hannah March Sanders

Blake and Hannah March Sanders are artists, educators, and co-founders of orangebarrelinindustries.com. Blake earned his BFA from University of Northern Iowa and an MFA from Tulane University, where Hannah received her BFA. Hannah went on to the MFA program at Louisiana State University. They have taught workshops and courses at colleges, universities and community-based art organizations around the country including Wayne State during SGCI 2014, Mission Graphica in San Francisco, Fresno State, University of Northern Iowa, and University of North Carolina Pembroke. Blake and Hannah currently teach at Southeast Missouri State University in Cape Girardeau.



Dear Prospective Student,

The “artist” occupation seems to be more popular than ever today, despite the ubiquitous and enduring perception that being an artist is the world’s most inadequate profession in terms of making a living. bfamfaphd.com recently published a series of numbers that underline this preference on a national level.

The 2000 United States Census revealed that there are more people who identify their primary occupation as artist than as lawyer, doctor, or police officer combined. And each year, our schools graduate another 100,000 students with arts-oriented BFAs, MFAs, and PhDs. Since 7 of the 10 most expensive schools in the country are art schools, artist-graduates live with unprecedented debt burdens. bfamfaphd.com

Most of them hit the real world after they graduate and get a job to pay those school loans, then never go back to making art. Some find jobs in related fields that allow them to at least think creatively, if not produce creative work, and only a small percentage of graduates continues to maintain a studio work ethic of any shape or size. Those lucky few find employment in academia, are accepted in residency programs, or are resourceful and motivated enough to carve out studio time while paying off their loans.

The debate over whether or not a Master of Fine Arts (MFA) degree is a necessity for exhibiting artists has been an on-going debate for a long time -- and often involves passionate opinions from both sides of the aisle. Due to the state of the economy this classic debate has been re-fueled -- and there is a lot of information to gather from the flames. The question, "Is an MFA necessary to be a successful artist?" opens a plethora of counter-questions. For example, "Is it necessary for an artist to take on massive debt—by attending art school—in order to have a chance at success?"

<http://faso.com/fineartviews/34202/art-school-do-you-need-a-master-of-fine-arts-mfa-degree-to-be-successful-in-the-art-world-gallery-owners-know-better>

The decision making process is entirely unique to every individual. With different personal definition for success, happiness, and even art, it is difficult to offer advice either for or against going to grad school. And while an MFA may not be necessary to find representation in the established art world, a higher education fine art degree has great potential to help evolve one's work through a more profound study of those key elements that make contemporary art just that. Oddly though, the growing process often leads to making work that is not accepted in galleries or the established art world, which perhaps answers the question why more MFAs are not represented.

Everyone knows that grad school is a must for those who wish to pursue a career in teaching, no matter what subject. In the arts, the MFA is a terminal degree in the United States, absolutely necessary to teach, yet still a controversial goal. There is a good percentage of students who go to grad school because they want to teach. Most of them will make wonderful teachers someday. Some of them will change their minds. It takes spending some time in the graduate academic environment to get a sense of what it takes to succeed in academia. Most faculty will readily confess that being a professor, or an assistant professor, entails a lot more paperwork than actual teaching. And while teaching is enriching and invigorating for most students and faculty, the overwhelming administrative responsibilities are the main stressor in this line of work. Not to mention that the best institutions don't just hire teachers, they hire artists! So a strong artistic career is the primary requirement for a job as a fine art professor at a first rate institution—almost no experience necessary.

One of the main concerns of students that have just been accepted to grad school is how to fund this new endeavor. The internet is full of helpful sources for funding. Oh, and don't forget to fill out your FAFSA! Art school is expensive, with the most costly at \$281,777 per degree, according to Time.com. Most programs are two or three year, but it can take longer if you are unable to pass your candidacy.

Of course, this could mean that your cost would go up by half or a third. Assistantships are commonly offered to incoming grad student to defray the costs of attending. However, sometimes they are only offered to second year students, or they only partially waive the tuition. For comparison's sake, I asked one of my teachers what it was like back when he applied. He said,

“When I was a graduate student, in Chicago in the 1980s, graduate school was \$10,000 a year, and every one of us who was accepted received a 50% scholarship, bringing it down to \$5000 a year. So I took out loans for \$10,000 to pay for my graduate school and I was able to pay it down without too much of a burden. It was a burden, but it didn't actually prevent me from living in Chicago at the time, exhibiting work, working a job, and raising a child. I don't know how I would do it now. Tuition now at the same school is probably around \$40,000 a year, and there are no scholarships apart from one for a student who gets a full ride. Meanwhile rents have skyrocketed and the support for the alternative and non-profit spaces that we relied on to get a start in our careers have been gutted. It's tragic.”

[Paul Chidester - Interview](#)

Yes it is. The traditional pathways that used to be available to emerging artists are now closed due to the state of the economy. Existing non-profit and unconventional spaces are flooded with applications from both new graduates, looking for a way to keep doing what they love, and artists who could not afford to go to school, trying to not

only survive, but thrive. To be sure, competition is fierce and curators are fickle. The secret formula to find a way in is research plus timing times a buttload of luck.

Now, surprisingly, art school is not about art, it's about juggling—required classes, out-of-area electives, assistantship work, reinventing oneself, pulling together a thesis show. All of these are constant pressures, which do help to prepare you for a life in the real art world. A two year program will leave absolutely no room for personal time. So if—for example—you are going to a school located in a great hiking area, forget about the landscape. Unless you are an avid hiker, you will never see those trails. There is no hand-holding in grad school, so every student has to discover the way to squeeze the most out of their own program, or tailor it according to their personal goals. No one can tell you which path, out of the thousand possibles, to take; and at the end of it, of course there are regrets, should-haves, and could-haves. The best part of a graduate program, however, is the life-long friends you make in the process. Faculty become family within this short span of two or three years, and like family, being out of touch for a while before reconnecting means nothing. When it comes to colleagues, they will always be your peers to say the least; they are part of your generation and the most important contacts you have in the art world. It is wise to keep that in mind before, as well as after, grad school.

As to preparing the student to make a living in the current art market? There are a few ways in which art school fails, and a couple of ways it succeeds at that. In academia, everything is theoretical. Even the faculty doesn't really have to live on the proceeds from their art alone. They have opted to teach in order to supplement their income, so they don't quite know what it takes to make it as an artist TODAY. They can only share the theory of how to make it, or they can tell stories about how they made it in their day. But there are many institutions with visiting artists programs out there, who invite artists from across the country to speak and exhibit. One of the many questions asked is "How do you make it in the art world TODAY?" This is a very valuable resource for grad students, though a highly personalized one. We all know that one size doesn't fit all, and the way one artist succeeds is simply impossible for another for a host of reasons. Having the chance to sound the depths of other artists' knowledge, however, is a first step on our journey, and the one thing they all have in common is that they never gave up on their passion.

Some institutions offer classes on entrepreneurship. Some are more useful than others I'm sure, but most are geared towards business majors. Art is still highly underestimated and underfunded in academia. Some art departments also have a graduate seminar that is structured every semester by the faculty teaching it.

That way it can be customized to cater to the more pressing issues of a given cohort, if (big IF) the faculty is open to it. In my experience, the seminar was a requirement, but it happened once a week, late in the day, and it covered an unmanageable breadth of material at an insignificant depth. It required a great deal of independent research for the information to be useful, at a time when time itself was in short supply. Lastly, some institutions are lucky enough to have hired inspired professors (like my own), who teach from books written weeks before by artists who have made it, in various fields. Through intelligent discussions in class and less of a focus on papers and homework, these classes are the most productive use of time in grad school, as they span from useful to life-changing.

It takes the full spectrum of both theoretical and literal blood, sweat, and tears to get through the thesis show, give the keys back, and get the diploma at the end of the day. Congratulations! Now what? Well, you could go the traditional route and apply to residencies, apply to shows, apply to contests, write proposals for grants, etc., and wait to see where luck takes you. Or you could go back to the life you had before grad school while applying for shows and writing grants, as some don't have the luxury of an option. But there are truly limitless possibilities when you have the thinking skills that the extra two or three years in grad school have imparted on you. Since

the system is flooded with applicants and grant writers, you have to either be one of the very best, or rethink the system. As artists TODAY, we have to carve out a place for ourselves in the artworld. Instead of applying for shows, we have to become our own curators and make shows happen. We now have a number of very talented friends who are looking to show as well, so why not make it a group show? Getting involved in the local community is useful as well. Volunteer for the local art council and get a say in the direction your local art community takes in the future. If you can't afford a studio space, reorient yourself and start making different work, with different materials, at a different scale. Learn new skills, there are so many languages into which you could translate your thoughts. Your best ideas will not go away, they will only get richer with time. And keep applying for shows and residences. Keep writing grants, keep thinking and keep reinventing yourself. It may take one year or one decade, but if there is one secret to success in art, I know it's perseverance.

Commitment & Abundance

Interview with Lynda Sherman
and Myrna Keliher



CAT SNAPP

Preface

I met Lynda a few years ago the first time I visited Seattle. Gaining an interest in letterpress, I found her shop, Bremelo Press, online and contacted her about a visit. After four years and a cross-country move to Seattle, I visited her shop again and was welcomed with the same warmth and hospitality of my first visit. At the time of our interview, she had just returned from her first showing at the National Stationery Show in New York.

Myrna Keliher is the proprietor of Expedition Press, a letterpress print shop in Kingston, Washington, about an eighty-five minute trip from Seattle that includes a ferry ride. Myrna and I met earlier this year after running into each other at both the Book Arts Guild and Seattle Print Arts annual meetings. During my visit to her shop she was etching steel book covers for a clients' book edition and finishing up its assembly. An avid traveler and experienced backpacker, she headed on a three-week trip to Europe right after our interview.

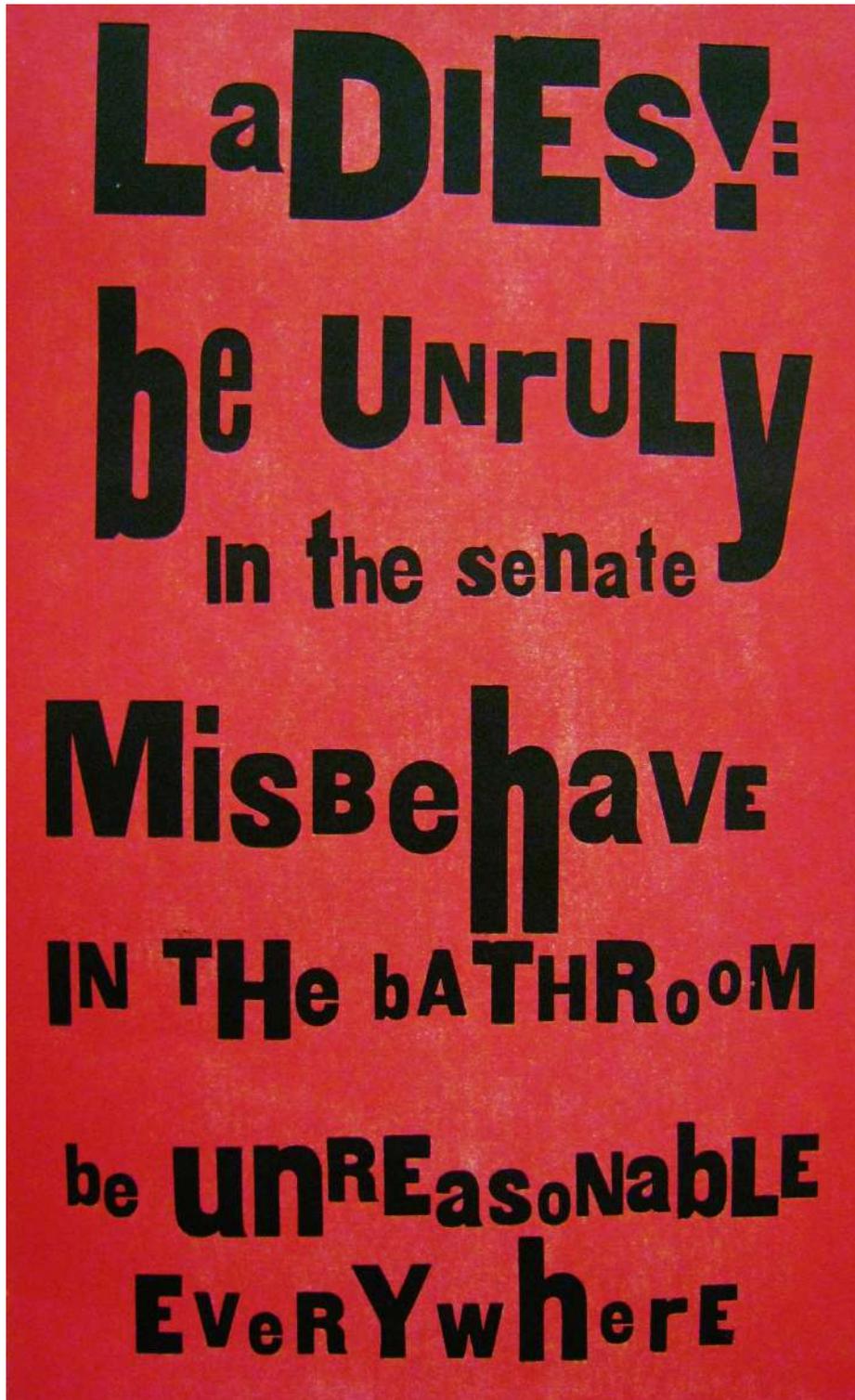
About College

LS

I majored in Art History. It was my last quarter in college when I took printmaking that I fell in love with printing. The smell of the ink, the sound of the flapping of the felts or when you peel the paper up, the sound of the ink. Falling in with all of those moments is what I fell in love with and I had no idea that printing would be something I would be doing for the rest of my life at the moment. I just knew that I loved it and I wanted to keep on doing it.

MK

I went to two different schools. At Hampshire, I majored in forensic anthropology and linguistics. When I transferred to Evergreen I started with the hardest science program they had: molecular biology and organic chemistry. I got halfway through that quarter and thought, "Wait a minute. What am I doing?" I'm from a big family and I'm the one that's really good at math and science, it was a big part of my identity. But just because you're good at something, do you do that? How do you know what to pursue? Ask yourself why. I quit the sciences cold turkey as an experiment. At Evergreen you don't have to declare a major, there's a huge amount of flexibility. So that second quarter my junior year I took my first ever studio class. I had wanted to take art classes for years and years. I would sign up and then not go the first day, because I was too scared. I used to go to art stores and feel like a fugitive. I would ferret away art supplies and be afraid to open them, because I wasn't an artist. I was a scientist.



On Jobs In between College and Starting a Print Shop

LS

I worked lots of little jobs and some big ones. When I first graduated from university, I moved down here to Seattle before I moved to New York and I was temping. That was when I realized I couldn't have a traditional work experience. I couldn't be doing this for the next couple of decades in my life. My initial thought about moving to New York was to learn the things I didn't learn in college, so when I went to Cooper Union, I wasn't thinking of it as a furthering of my academic career as more of a furthering of my life experience. The experiences of all the little jobs that I had were always places that really nurtured me at the same time. All those little jobs you think that maybe don't add up to something. They do.

■

MK

"I'm out of school! What am I doing?" I was in Olympia and I moved back here, near my hometown, for family reasons. That first year I was out of college, I painted houses and did lots of odd jobs on the side. Then I broke my foot and ankle in a sledding accident, which slowed me down a lot and forced me to get an office job. I got a part-time IT gig for the Kitsap Regional Coordinating Council, the local council of governments. It was twenty-four to thirty hours a week, and I worked there for almost five years. It was often boring, but it was very flexible and gave me stability and space to develop my studio practice without financial pressure.

**ANY
FOOL
CAN
WORK**

On Finding a Place to Print After Graduating

LS

First I did jobbing work in someone else's shop. When you graduate from college or you move cities and don't have a place to print, you can't travel with presses like they're a suitcase. These machines are huge! So finding places where you can practice your craft are really important. Let people know what you're looking for. In the last six months I've had two students who wanted their own presses and I said, "Tell people about it". One of them got one for free and the other just bought one on Sunday for less than she thought she would ever spend for a press. Tell people what you want. They did not trust it was going to happen, but it did.

—

MK

I was very focused on letterpress printing and I knew I needed to find a mentor. I ran across Stern & Faye's website and I read every single word. I scoured it. In the fall after I graduated, I sent a simple email saying, "I would love to visit and I'm looking for an apprenticeship." I got a response from Jules Faye, who is now a good friend and my mentor for the last seven years. Her husband died suddenly two years before we met, so she was in the midst of a major transition herself. We hit it off and we worked out a residency-based apprenticeship. It took me about three hours to get there including the ferry. The first three years I was out of school I traveled to Stern & Faye's print farm about once a month and I would stay for a weekend, or four or five days. Sometimes I would go for a whole week,



and I did a couple of ten-day stints when I could get time off. It was really intensive, in a rural setting with scant cell reception. I'd buy groceries for four days, go out there and just work twelve, fourteen, sixteen-hour days in the shop. Some visits I'd work on my own projects, and some visits I'd move heavy equipment and organize paper offcuts. I'd do whatever was asked of me and I'd get lots of uninterrupted time to print.

In the end, it balanced out beautifully.

On Setting Up a Print Shop

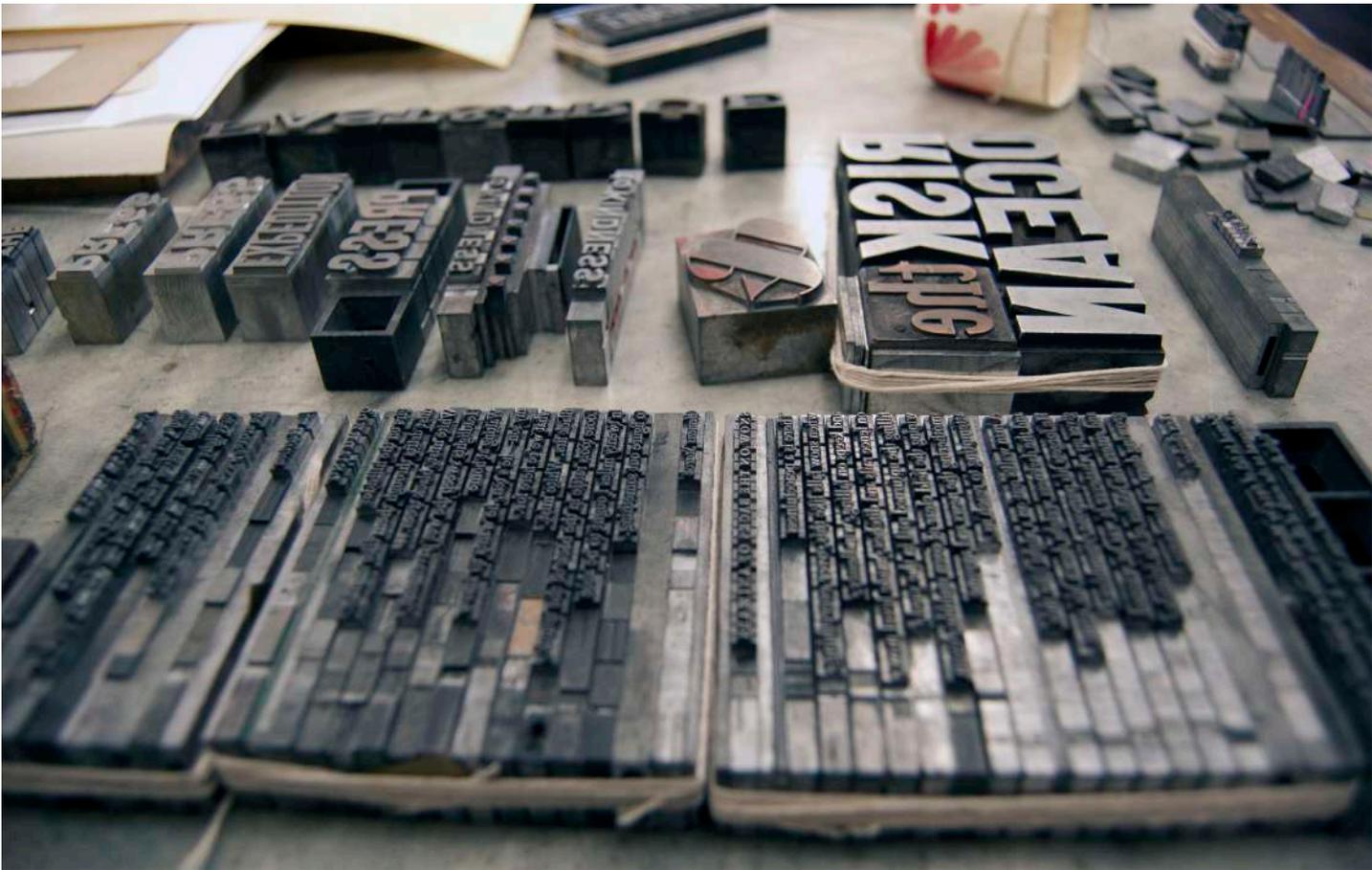
LS

I funded it all myself, paying for it piece by piece by piece. Printers knowing that I wanted to have it for a print shop were more than happy to give it to me at fair prices, because they wanted the print shop they've loved to continue to make. All of this stuff came gradually and it came from other printers. I got everything slowly.

■

MK

Two winters ago I got an email from my print mentor titled 'Passing the Baton,' saying she was ready to retire and asking if I would take on about half of the shop. I said yes without the faintest idea of how I was going to be able to. I didn't have any money at all to buy the equipment, and so I decided to run a Kickstarter campaign to purchase, move, and set up this shop. My plan B was simple: "If the campaign fails, I'll scrape for a loan, put it all in storage, and get a full-time job and not use the equipment for a year or two while I pay it off." I never questioned the decision to buy the shop. The Kickstarter was a wild ride. I'm lucky that my brother-in-law is a talented videographer. He made a beautiful, very moving video. My campaign was 100% funded in the first week, and ended at 150%. I knew it was possible, because I have an incredible community of family and friends who I knew would be supportive. But what I did not anticipate, and completely blew me away, was the outpouring of support and enthusiasm from strangers all over the world. For me, that was by far the most valuable thing I got from the campaign. The money was great, but pales in comparison to the confidence I gained.



On Getting Over Obstacles

LS

I'm fearful of paying the rent every month. It's a hustle and it's a chase. Living in uncertainty is something that I've had to get comfortable with. I wouldn't say I'm over it. I'm just comfortable with it now, knowing that it's part of my everyday life. Go towards the doubt and fear rather than running away from it. Face it head on. It helps you get through it. It might be difficult. It might feel uncomfortable, but it's not going to kill you.

■

MK

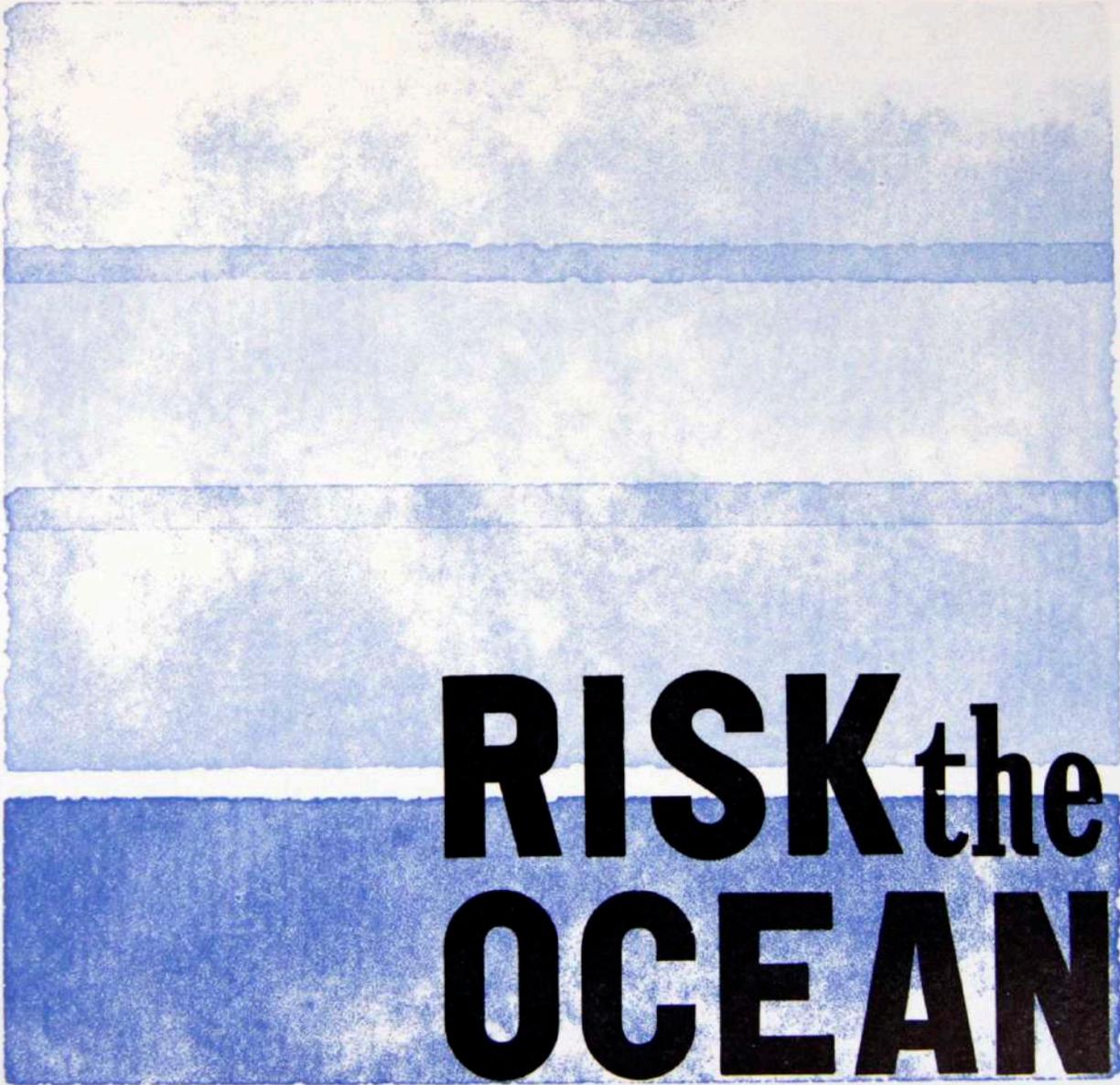
Everyday I learn a little more. I definitely have issues with perfectionism and a major inner critic. It's something I have to get past with every project, and many times through the process. Sure, I get frustrated when I see a mistake, but I also have a feeling of gratitude every time I see something that I could improve, because that means my own sight and skill is improving. I feel grateful that I can see it, because whatever I'm dissatisfied with in my current work becomes the seed of my new work.

Previous

Handset type: Current works in progress in Myrna Keliher's shop, Expedition Press. Photo credit: Cat Snapp
Myrna Keliher's type cabinets and composing station. Photo credit: Cat Snapp

Opposite

Myrna Keliher, Risk the Ocean, letterpress, 10.25 x 9.75 in, 2014. Photo credit: Egan Kolb, El Rancho Productions



M. K. ...

7/05



LITERARY
LETTERPRESS
EXPEDITION
PRESS

LITER
LETT

ss

Food For Thought

LS

I don't have what a lot of people consider necessities. I did not have a smart phone until very recently. I don't own my own home. I don't own a car. I don't need a car at all. I consider walking to work and walking home moving meditations. A lot of times when I'm walking to work, because I'm not battling traffic I'm actually problem solving. I find that walking is essential to my business. That's an important ingredient: To not feel that what you have is abundance in any situation, not lack.

■

MK

It's so easy for things to feel impossible. The way is just to do it. Most people are going to tell you it's not possible to make a living as an artist. Even fewer believe it's possible to do something you're dreaming about. The bottom line is that if you have a vision of something, you are responsible to that vision. Nobody else is.

Advice for Artists Transitioning from School to Building a Creative Career

LS

Find your community. Find the people who are going to support you and if there are people who don't, get them out of your life and go towards people who are curious and positive and help you to be the best that you can be.

■

MK

Make a lot of work. Take time to imagine where you want to go and what you want to do. Know who you are, know what you want, and commit yourself to your work. Commitment generates its own opportunity all the time. Then you just have to look around and say yes.

Conclusion

Lynda Sherman's work and print shop are featured in *Ladies of Letterpress: A Gallery of Prints with 86 Removable Posters*, a Princeton Architectural Press publication. She is working in her shop, collaborating and printing, as new projects are in development. To stay up to date, visit her website, BremeloPress.com.



Myrna Keliher's work was recently on exhibition in *New Impressions of American Letterpress* at the Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin. She is preparing for a solo show, *Space Available*, at The Blackbird on Bainbridge Island, Washington, which opens September 4th. Selected prints will be available for purchase in her online shop at her website, Expedition.Press.

Ten Years Out

Lessons Learned in the Space Between College and Graduate School



LAURA BROWN

Almost every time I hear another printmaker tell the story about how he/she got interested in the medium, it's very similar to mine: The printmaking studio was the most fun place in the art department, the printmaking professor was the most interested in students, or I tried a printmaking class and the process just made more sense to me than other media did. So it also makes a lot of sense that upon graduating, I—like many printmakers—felt a little panic about being cut off from the community and facilities a college printmaking studio offers.

Similarly, I find myself telling students the same things I was told in school a dozen years ago: there is no magic way to make an art career work, you just have to keep making, to make the making a priority. I urge them to try a lot of different things in those early post-college years, practice listening to their guts about what works and what doesn't. To evaluate often and stay flexible to take advantage of the opportunities that come to them, and make their own.

If there is any one thing I don't think students realize—that I surely didn't realize as a student—it is how good they have it in college: free studio space! Faculty and TA's available to answer questions! Time set aside to work on projects! Leaving all of this was a huge adjustment for me, and I was tempted to run back to the haven

of academia as fast as I could. But to be honest, I was not ready to go immediately to graduate school, and I am so grateful for each and every one of those eleven rejection letters and yes, even that one acceptance that was sent as a clerical mistake, later corrected (on Valentine's Day!) through a heartbreaking phone call from an embarrassed graduate coordinator. What followed in the years between my college graduation and my matriculation into grad school was what I did need: a series of false starts, small successes, big steps forward, a few backward, and in general, a pretty typical life as a young self-supporting artist.

So I doubt I will share anything earth-shatteringly new, but what I can offer is the wisdom of experience, informed by my own successes, false starts, and adventures and those of other artists I have met along the way, which I hope will encourage recent graduates to keep going.

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1. Get Rejected, Get Better

Getting rejected is amazing. Truly it is. Everyone offers a different angle on this subject, but the bottom line is this: if there is any character trait an artist needs, it's tenacity. And I believe that nothing feeds an artist's tenacity like being rejected. In the case of those early rejections, I was challenged to really think about why I wanted to go to grad school and I realized I didn't necessarily want to go! What I wanted was to keep making work. Perhaps importantly, I wanted to prove to myself that I didn't need the safe environment of school to do that. Regardless of whether or not you go to graduate school, or when you go, I believe everyone contends with the struggle of the transition from school to "the real world". I started applying

for other opportunities: residencies, grants, shows. And I got rejected from a lot of those too, at first. Getting rejected made me want to try harder and be smarter for the next opportunity I applied for. It made me even more determined to figure out how to make the projects I proposed, to get better at making and writing about my work, and to get those opportunities the next time. Speaking of "the next time," sometimes it is tenacity that juries and committees want to see from you. Applying for an opportunity more than once can pay off: a first application can get you on the radar of a school or organization, applying a second or even third time around can show growth in your work, and your commitment to following

through on the project or contributing to the program you are applying for.

Oddly, getting rejected also taught me that it isn't personal. It's not personal! That was possibly the most freeing realization I could make. The reasons any particular jury or panel chose me or didn't choose me was only based on how they responded to my work and whether or not they felt it was the right fit. And it is exactly about that: the right fit. Not good or bad, necessarily, just right. Which is a good thing to keep in mind when applying for opportunities—to know when to go for the things that are long shots, but also to target opportunities that fit your work and career stage.

The truth is, not everyone will respond positively to your work. Which makes it that much better when they do! Also, the more you get rejected, the more you get used to it (I won't go so far as to say that it becomes enjoyable, but as it becomes a normal part of your artistic life, it becomes less of a big deal). I learned to apply for more shows, residencies, and grants than I could actually execute because I knew that I would only end up getting accepted for a manageable number of them.

Rejection and finding the tenacity to keep going also helped me get more articulate with my proposals and applications, which is another skill every artist needs. Writing proposals well is both an end in itself and great practice

for all the proposals and applications you will write in the future. As an artist, you will never not be asked to talk about your work, whether it's in writing or in conversation. Developing a language around your work is like developing a muscle: you need to continue to exercise it or it goes flabby—especially in the early years when your work is likely changing and growing in many ways.

2. Maximize Your Rejection! Eat Your Feelings!

Before I really got comfortable with the idea that rejection actually isn't personal, and that jury selection is entirely subjective, I would get a rejection and just feel embarrassed--and would hope it never came up in conversation that I didn't get that thing I had so hoped to get. But something that became very helpful was asking for feedback. While this isn't always possible or appropriate to seek out, getting more information about why you didn't get a residency or grant can give you perspective and ideas about how to change when writing applications in the future.

A few years ago, I applied for every emerging artist grant I could possibly

apply for, and I got none of them. But from the organizations where I knew someone or was extended the offer of more feedback, I asked for it and found I was actually very close to getting a few of them, and that though the juries hadn't chosen me, they responded positively to my work and proposals. While this was kind of heartbreaking, it was also great to hear that I was doing everything right--and that my work was in the mix with the people who were actually getting the residencies and grants. If I had not ended up moving away to attend grad school, I would have applied for those grants again the next year, and the next.

In addition to asking for feedback

about my own applications, I also briefly researched the work of the people I lost out to. Many of them were coming out of MFA programs where they had time and space to focus on their work and make more complex bodies of work. This observation was finally one of the reasons I decided to apply to graduate school: I had gone as far as I could and gotten as much as I could out of my current community and studio, and it was time for a big change.

Lastly, never underestimate the important role of the Rejection Dinner in making you feel way better about not getting whatever it is you didn't get. I got the idea from Sarah Bryant,

book artist extraordinaire: before applying for something really big (not just any old opportunity), designate it as Rejection Dinner-worthy. Then, if a rejection comes, you take yourself out for the best meal imaginable. Carpaccio! Champagne! Whatever it is that will make you feel so happy you are eating that fancy dinner, you won't care at all that you were rejected.

There are probably a lot of good reasons why I am an artist and not a therapist.

3. Take Initiative and Make Some Friends

There is no reason to leave the fate of your art career up to those strangers who may or may not like what you are putting into the world. Go out and make your own opportunities! In the year after graduation, I saved up all my barista tips and traveled to Norway to work in a studio with a master printer and a handful of friends. I saved up more barista tips and went to Berkeley to be an artist-in-residence at the Kala Art Institute, where I got to see what a professional community printmaking studio was like. I bought an etching press on Ebay and set up a studio in my parents' basement. Though those early efforts were not the most productive or amazing, I knew it was important to keep going, to keep making. So I did.

I took a letterpress printing class at the Minnesota Center for Book Arts, where I met an instructor who encouraged me

to seek out a papermaking internship and to apply for MCBA's residency when she knew not a lot of others would be applying. I got the residency, made a small artist's book of poems and held a reading. The same instructor became a good friend and collaborator, and the people I met through MCBA and Cave Paper ended up being my new community of artists. After the four month residency at MCBA, I knew I wanted to be there full-time, so I left the basement studio I had been renting and joined their artist co-op. Being part of a good artist co-op is full of advantages: In return for my monthly dues, I not only received 24-hour studio access but also discounted classes, opportunities to collaborate and show work, and access to the minds and hearts of some incredibly knowledgeable artists. I found new mentors and friends, and eventually I got to teach printing classes.

4. Give Yourself the Time You Need

These experiences all took time to happen, and all the while, I was experimenting somewhat haphazardly with different types of employment. The best combination for me was a part-time serving job, and I will forever be in awe of the people with enough energy to rock a full-time job and maintain a studio practice. Eventually, during a wonderful two months in the woods at the Women's Studio Workshop, I realized I did want to go to grad school—that in order to keep growing as an artist, I needed to! The process of developing a cohesive portfolio, documenting it all, talking with the writers of my recommendation letters all took time, but this time around, I wanted to be prepared and I wanted to get a bunch of acceptance letters—legit ones. Having some experience, with a mix of self-initiated and juried items on my CV, was incredibly helpful: I was

able to speak confidently about what I had done and where my strengths and weaknesses are through the application and interview process. Getting some non-academic experience helped in another important way: I no longer thought of grad school as some be-all, end-all goal but rather as an accelerated step forward for my work.





MIDWEST

HUSTLE

BENJAMIN RINEHART



I started working at age fourteen to save up for my first car. I never gave much thought to where I would work and embraced any job that came my way. Through my high school, undergraduate, and graduate education, I had a wide variety of positions that were seemingly unrelated to my creative practice, but acquired valuable skills in working with the public, being part of a team, realizing hard work, setting long-term goals, and achieving those goals. I'm proud that my work history was diverse and included mowing lawns, feeding and cleaning animals at a pet store, serving ice cream, working at a toy store, preparing cookies, taking calls as an airline reservation agent, serving as a travel agent, painting decorative signs, and slinging coffee. Taking a job that is unrelated to your dream doesn't mean that you surrender your dream. In fact each of my jobs has given me a voice and confidence in how I interact with the world and set group and personal goals. Achieving goals takes time, dedication, persistence, and a little tenacity.

Timing and location can be meaningful. I moved to New York City after graduate school in 1998. While it would have been great to have a job prior to blindly moving to one of the most expensive cities in the USA, within a month I found a position as an art handler at a high-end gallery. I was in the city sleeping on my sister's couch and was available for an impromptu interview. Was framing, moving, and hanging art my dream job? No. Would I stay there forever? No. Did I get health benefits, the ability to sublet an apartment, and pay my bills? Yes. The job provided the worst boss—another important lesson on managing people—and also a daily lunch per diem, an easy commute, and camaraderie of fellow workers. Being an art handler kept me in the city and served as a link to the art world.

Word-of-mouth means everything, even in New York. I slowly carved a path for myself and moved on to non-profits where I taught and organized birthday parties at the Children's Museum of the Arts in SoHo, was apart of the development team at Human Rights Watch, and an instructor at the Center for Book Arts. I struggled for several years to determine if I wanted to return to academia, because I was happy teaching workshops to adults and kids. The joy on my stu-



dent's faces reaffirmed my love of teaching and freed me from the tedium of grading, committee work, and academic advising. Bureaucracy and the uncertainty of obtaining tenure at an academic institution seemed daunting and elusive.

The art of the hustle. After several years of patching together work, I assessed where I was headed and if that direction overlapped with my goal of becoming a tenured professor of art. I had strayed from that goal and knew the time to prepare for university interviews had arrived. I returned to academia as an adjunct/part time instructor. The following year I was teaching at three to four universities each semester in addition to conducting workshops, freelancing pre-print design, and designing websites. I hustled for eight years. I was able to answer the question of institutional fit with my teaching style and temperament: private vs. state vs. community college vs. liberal arts, etc. Ultimately, I accepted a position at Lawrence University in Appleton, Wisconsin. I was born and raised in the Midwest and returning after nearly a decade away, I had to relearn the pace and quickly remembered benefits of time, space and resource, all of which were in short supply in New York. However, the experiences and skills that I acquired fueled my passion and confidence to be an entrepreneurial spirit in printmaking and book arts, in parallel to academia.

The Art & Art History Department at Lawrence University brings in visiting artists, on a shoestring budget and relied on regional connections. The Coleman Foundation awarded me a fellowship to create a competitive visiting artist program that brings contemporary print and book artists from around the world to campus. The core component is to integrate an entrepreneurial mindset into my Intermediate and Advanced Printmaking classes in a practical and meaningful way.

Students in my beginning printmaking class in 2010, were a part of every aspect of the program within a ten-week term. As a collective, we formed groups that focused on marketing, programming, sales and finance, researching, maintaining a business, scheduling visiting artists, programming, creating an archive, and documentation. Students created the logo for branding and the mission statement for the newly formed Paper Fox Printmaking Workshop. The culmination of our effort arrived for Paper Fox with a benefit event that included demonstrations, workshops, informational tables,

Opposite
Print Demo
Photo credit: Elizabeth Boutelle



prints for sale, guest speakers, and food and beverages. The public response was positive and fueled a second year. Here is the Paper Fox mission statement:

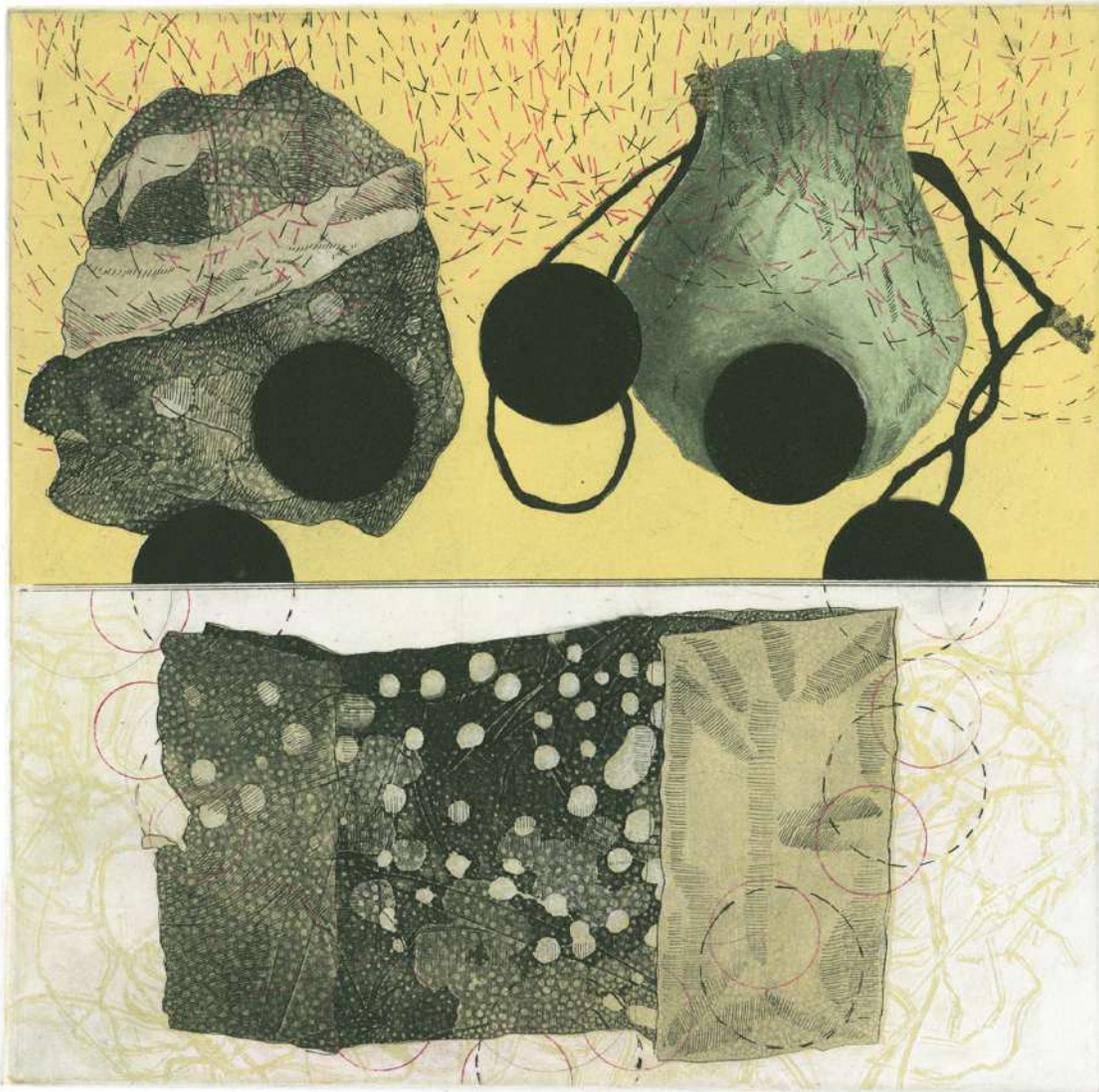
The mission of the Paper Fox Printmaking Workshop is to cultivate a deeper understanding of printmaking as an artistic process through a liberal arts curriculum, and to lead community engaged programming and projects. It also strives to foster collaborations with other departments, and to cultivate new relationships with contemporary printmakers and collectors from around the world.

My time with non-profits strengthened skills in hosting visiting artists and in encouraging the students to create engaging programming during public sales and events. Students are responsible for facilitating each artists' visit including, scheduling, assisting with project(s), promoting, and planning the annual print and ceramic sale each year. The main addition to the sale was adding ceramic pieces to diversify offerings, allowing more students to be involved from the art department. At the sale we offer a large variety of limited edition prints by professional artists, student prints, ceramic pieces, and print subscriptions are available for purchase. Participants are also able to enjoy printmaking demonstrations, a silent auction, and a raffle with exciting prizes. The events are always free and people of all ages are welcome. We aim to schedule the sale in conjunction with a local book festival to capitalize on a new audience outside of campus. Each year sales have continued to increase realizing the goal of being a self-sustained program.

Although the format of our sale is not unique, it has served as a strong educational component for the general public making them aware of printmaking as a fine art medium. Through the printmaking classes, we created a thoughtful visiting artist program focusing on limited edition prints and broadsides. Prints are then sold to generate funds to sustain visiting artist programs and workshops. Student involvement in all aspects of the project each year gives them the opportunity to see how competitive artists operate in the world beyond campus, giving them valuable life experiences. As director of Paper Fox, I work hard each year to maintain an organized infrastructure that is sustainable. Skills I picked up as a development associate at Human Rights Watch. I aim to give students access to the necessary tools required to succeed as self-supporting artists once they graduate.



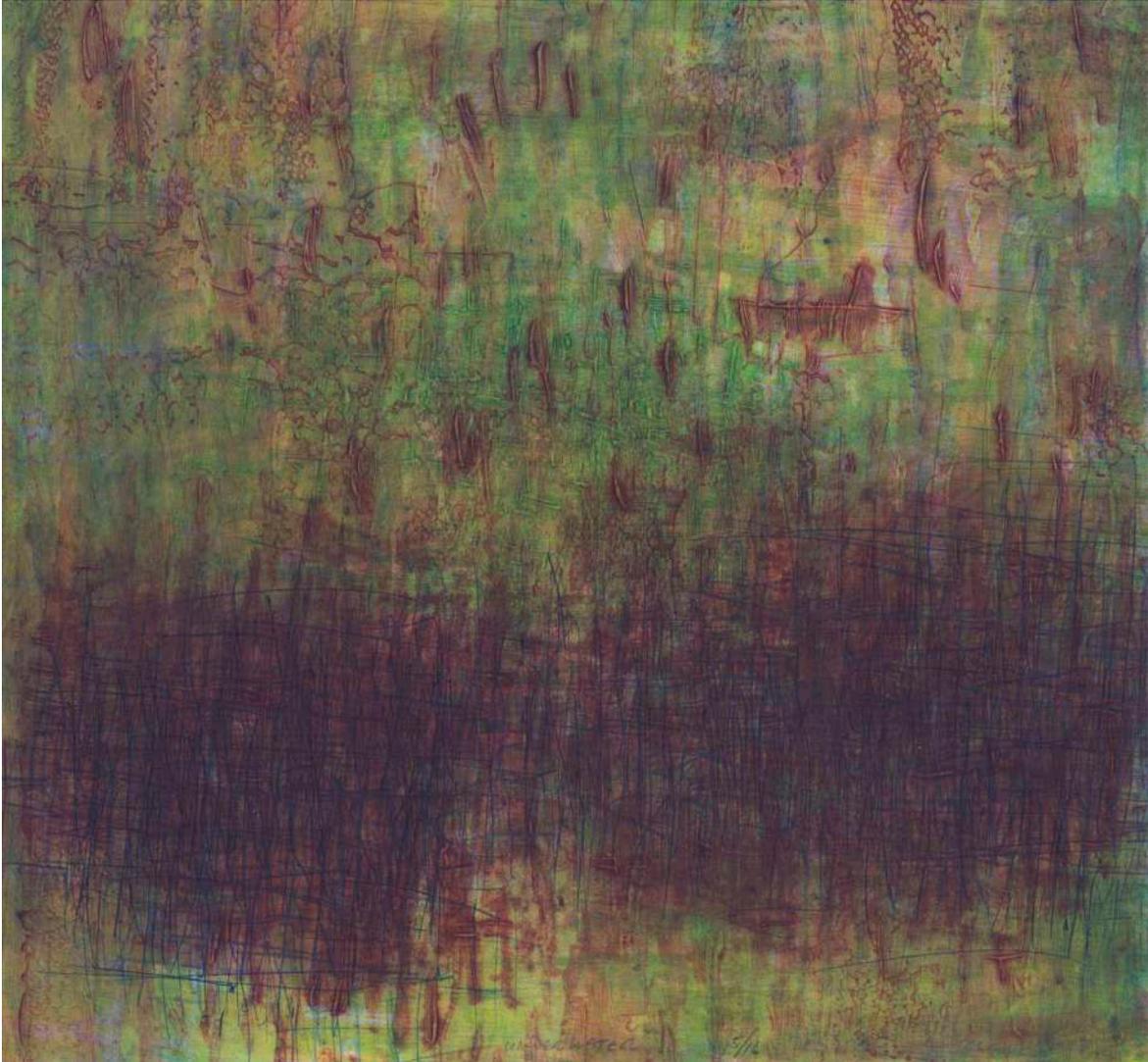
My education, the valuable experiences, and relationships formed at the Center for Book Arts gave me the confidence to cultivate a creative program that offers a variety mediums and processes to explore. Paper Fox is able to print any form of relief, lithography (plate & stone), intaglio/etching, letterpress (wooden and metal type), silkscreen, papermaking, and book making. Paper Fox encourages multi-media exploration, and each participating artist has students to assist them during the execution of their edition during a three or four day visit. The Paper Fox Printmaking Workshop receives one half of the completed prints produced by each artist. One image that we receive becomes a part of the Wriston Galleries permanent collection and another image becomes a part of the Paper Fox archive. The prints allow students to study and research an important and growing collection of contemporary prints. A high quality digital image from each print is also created for educational and promotional purposes. A total of fourteen artists have participated since 2010 with an average of two to three visiting artists each year. We have hosted artists from around the country in thanks to connections that I have made while working in the South, on the East Coast, and the Midwest including: New York, Texas, South Carolina, Kentucky, Missouri, Illinois, Iowa, and Wisconsin.

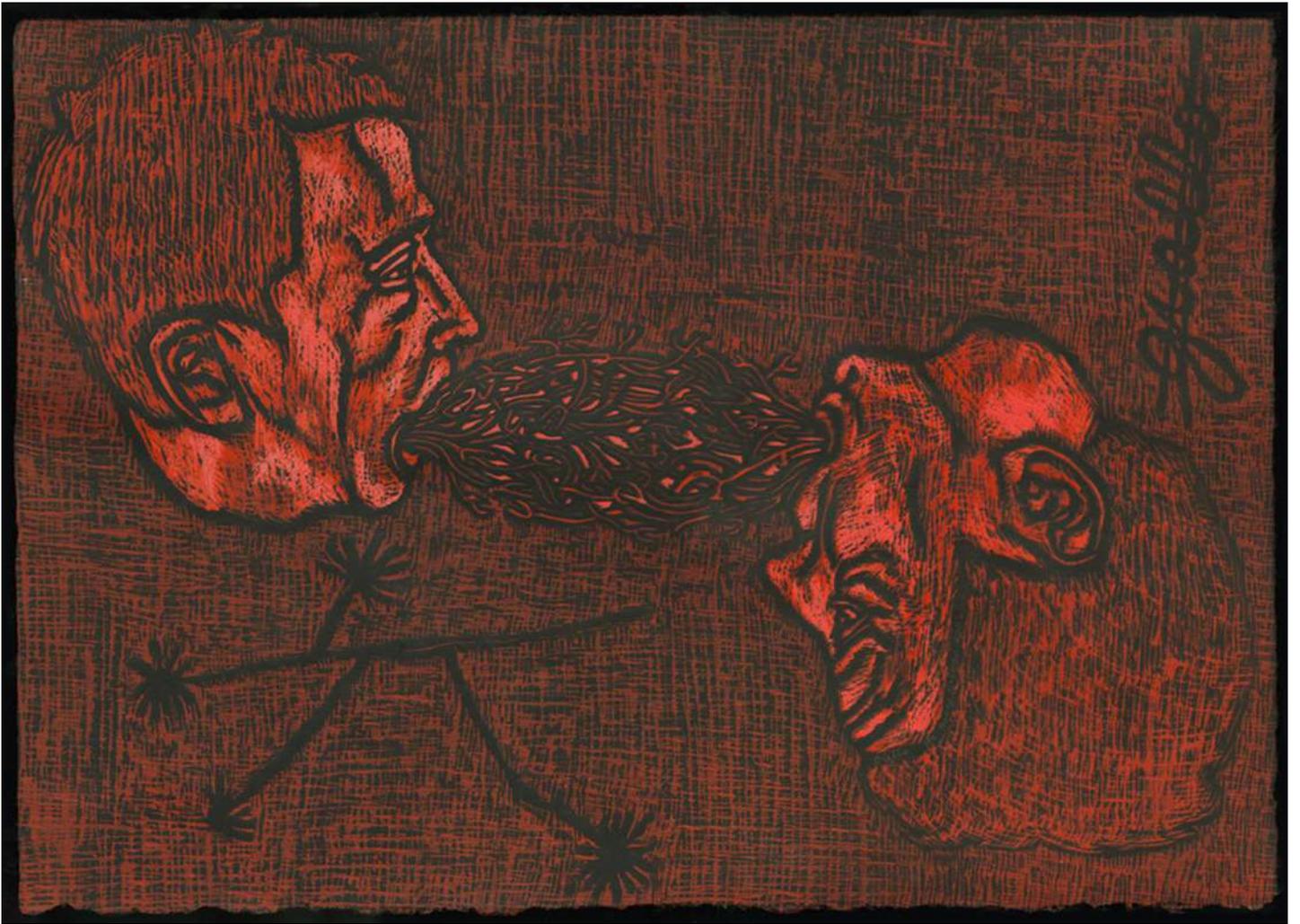


folded connections

Yes

N.C. Hand 2011





We open up Paper Fox Printmaking Workshop when each visiting artist comes to the campus and for public events to the public. Students serve a pivotal role in educating the public about contemporary practices in printmaking. My advanced students give demonstrations or workshops during the event, which gives them a chance to showcase their strengths within the medium and provides real-life experience in engaging the public.

With the addition of the Paper Fox Printmaking Workshop into Lawrence University's printmaking curriculum, each student leaves with some of the necessary skills to be informed and active members of the artistic community. It is important to me that students leave with the notion that printmaking is a contemporary means of artistic expression, and not purely a commercial medium. My goal is for students to continue expanding their scope of printmaking after graduation. More importantly, I want students to be confident leaders, whether they choose to become an artist, work for a gallery, or carve a unique career path specific to their interests.

Through the Paper Fox Printmaking Workshop, we create an active print culture on and off campus. Starting a visiting artist program allowed me to create a new project under the umbrella and security of an academic position and fulfill a life-long dream of sharing my passion for printmaking and book arts with the public. I am thankful to everyone who has, and continues to support this project. For all of the eager artistic entrepreneurs out there, create your goals, and surround yourself with like-minded, supportive individuals. Be brave. Try something new. Have confidence. If you don't know the answers, seek them out.

http://www.lawrence.edu/academics/study/art/facilities/paper_fox_printmaking_workshop

BRICK B

CREATIVE ENTREPRENEURSHIP AFTER GRADUATION



SUSANNA CRUM

HYBRICK



Students work on reduction woodcuts during a relief printing class at Calliope Arts, July 2015. Photographer: Susanna Crum



When Rudy Salgado and I met at the University of Iowa, we shared the frustration of teaching processes that are so often lost upon graduation, when students no longer have immediate access to presses and equipment. We felt that students too often graduate without an understanding of the options for making a living while being an artist. After graduating with our MFAs in Printmaking, Rudy and I wanted to continue our work as artists and educators in a way that would help artists - including ourselves - establish and maintain sustainable studio practices. We decided to open a printmaking studio that would allow us to plant roots in a community,

continue teaching, and create access to time and studio space. We moved to Louisville, Kentucky to start the city's first cooperative printmaking workspace, Calliope Arts. Studio memberships, classes, and exhibitions at Calliope would support our artwork and create a space where we could work alongside other printmakers.

When Calliope opened in April 2015, Rudy and I were working ten freelance and contract jobs. This flexible patchwork of jobs and schedules allowed us to pay the bills, build the studio, and make artwork. Embracing—and carefully managing—this assemblage of jobs helped us build a sustaining network that makes us a resource to local art organizations and enriches our own teaching and creative practices. We sought and used local business advising resources, advocated for our work as artist-entrepreneurs in our community, and built a business plan for a studio that engages artists, recent graduates, art collectors, and first-time printmakers.

Louisville is my hometown, and in the eight years I was away for school and work, the city's visual arts scene grew substantially, with new venues and organizations, as well as an increased number of self-supporting artists. Louisville has been a responsive atmosphere for our endeavor because of its simultaneous demand for artist resources and the history and scope of its existing art organizations. At

this point in the city's development, the potential for creative capital and entrepreneurship to enrich local cultural resources is a subject of frequent public discussion. While resources for artists are growing, they are still in need of further organization and accessibility.

When we arrived in the fall of 2012, Louisville area universities were teaching printmaking, but the city had no public printmaking studio for artists working in intaglio, lithography, screen-printing, and relief. In order to continue making prints, graduates would need to buy their own presses or take their creative practices elsewhere. We noted how local artists traded in sweat equity to form their own exhibition spaces, art studios, and nonprofit organizations, they self-advocated to create and find support for their own studio practices. The low cost of living, and availability of older, underutilized buildings means that Louisville artists can access square footage and funding to create customized art studios that allow them to collect and use the tools of their trade. We knew we were in the right place.

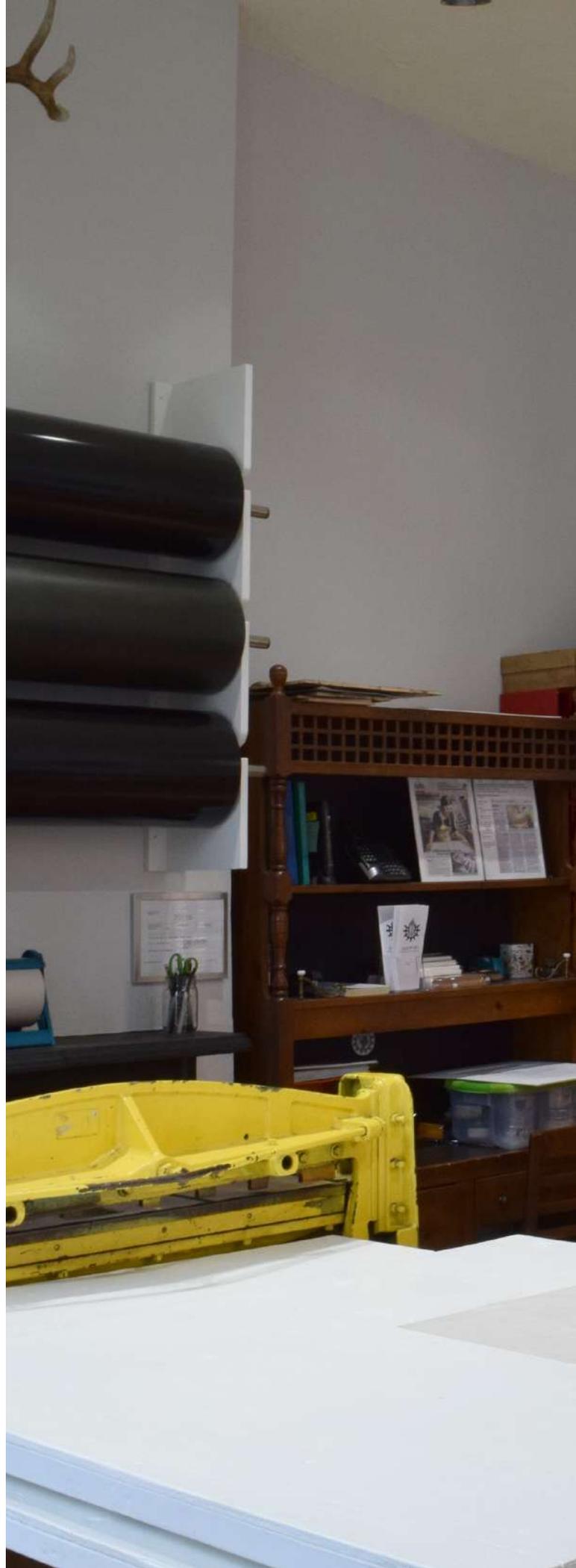
Too often, art publications and contemporary art classes in school describe the "art market" as the system of galleries where the works of "blue chip" artists are bought and sold. Consequently, this fosters the idea that of wealthy individuals and

corporate collections determine the art market and control creative innovation in the fine arts. This fails to expose students to the extremely complex and the broad scope of how the majority of artists support themselves, and imposes limits on the understanding of how work can be marketed and sold. An effective way to remedy these limitations is to work alongside other artists who are at various points in their careers. This is what we hope Calliope could accomplish.

I first experienced a printmakers' collaborative when I lived in Chicago between my BFA and MFA studies. The Chicago Printmakers Collaborative is a space where artists rent studio access, teach classes, and show work. As I worked alongside a diverse group of emerging and professional artists, I saw the many ways they exhibited work, paid bills, and created time for art making. Instead of one full-time day job, artists assembled a patchwork of jobs to support their artistic careers. They worked in museum collections, taught workshops at local art centers, and were adjunct instructors. Rudy noted a similar effect in his work at a Louisville glassblowing studio, where production-scale glass artists support their studio work by proposing public art projects, attending large art fairs, and accepting wholesale orders. While working at these shared art spaces, Rudy and I learned that artists were able to identify work that paid a

higher wage for less time involvement and—unlike a full-time job—fluctuate in time commitments. This allowed artists to schedule open periods of time in which they could address new studio projects or upcoming exhibition deadlines. Though job security was never a guarantee, the diversification of art pursuits meant more work could be found in one field if another one receded. In this sense, an artist’s “career” becomes a set of experiences and commitments that are flexible enough to support and enrich one’s work in the studio.

It took us nearly three years to accumulate equipment, plan our business, and open Calliope Arts for studio membership, classes, and exhibitions. To support ourselves during this time, Rudy and I taught as adjunct instructors at two local universities, and led community classes with local art programs. I sold custom design and illustrations and worked as a freelance transcriptionist. Rudy worked at the glassblowing studio, sold his hand-blown glass ornaments and paperweights in local galleries, and helped restore Victorian houses. Juggling a variety of activities was exhausting, but allowed us to purposefully set aside time for studio work and upcoming exhibitions. Rudy and I wanted to continue teaching college level courses, so we looked for jobs that would be flexible and pay enough per hour so that we could pay our bills and have enough time to prepare for classes.





View of Calliope Arts printmaking studio. Photo credit: Susanna Crum



Susanna Crum and Rudy Salgado, during a studio open house event and printing workshop, April 2015. Photo credit: Elizabeth Crum

The strain of making time for studio work and teaching is not for everyone. But adjunct jobs are one way to work regularly with college students and gain experience to apply to full-time teaching positions; thus, adjunct faculty work was an important skill-building element of our schedules. The adjunct positions that best supported our artistic practices were the ones in which we were treated as contract labor, in which our participation in faculty meetings and service “opportunities” outside of class time were limited. This enabled us to focus on class-related activities and work with students. If a special project arose, such as curating an exhibition or jurying a student show, this was written up as a separate contract and fee.

With each of our jobs, we were building a foundation, brick by brick, of future opportunities and partnerships for Calliope Arts and ourselves. Of course, this insight is afforded by the benefit of hindsight, difficult to realize when we worked ten jobs between us. While maintaining the pre-Calliope schedule, I adopted a short-term solution: I would try to find one reason why each part-time gig enriched my work in the studio. In this way, each job felt like a supporting player to my artistic practice, rather than an obligatory distraction. One example is a job as a freelance transcriptionist in which I typed hours of audio interviews for others’ research, studies, and publications.

I got the job because of my own artistic practice, which is often founded in research, oral histories, and interviews. This freelance work has made transcribing material for my creative research easier. For a recent art project, I was able to process hours of interviews in record time at a museum’s special collections archive.

Art is a business. Professional development classes in school may introduce students to grant applications, developing a CV, and making a website, but not to the necessary formal business plan, which proved integral to opening Calliope Arts. Unlike a new restaurant or retail store, individual artists don’t typically have contractors or architects advocating on their behalf through bureaucracy, regulations, and construction. We found ourselves trying to explain to potential landlords and city officials that our printmaking studio would not be a competitor with a copy shop or digital photo center. To advocate for ourselves as entrepreneurs, we needed to understand what opportunities were available to us, and describe our venture in a way that others could easily understand. A business plan allowed us to explain our efforts quickly, and with detail, to people who neither knew what printmaking is or understood the value, needs, and design of a shared studio. Our business plan allowed us to separate our artistic vision from the hard facts

of projected sales, market research, and build-out expenses. We attended meetings and classes at the SCORE Association and the Small Business Development Center, where we learned how to write a business plan, identify local funding resources, and develop marketing strategies. With our business plan in hand, we advocated for ourselves as an enterprise using the widely understood language of numbers, timelines, and evidence. This opened doors for us. After outlining our development strategy, I was able to write a specific project proposal for the M.A. Hadley Prize for Visual Art, which I received in June 2013. With this \$5,000.00 grant, Rudy and I traveled to eight printmaking studios from Santa Monica to Atlanta. Our business plan highlighted questions and concerns that we would not have identified with our art backgrounds alone. This resulted in productive and influential conversations with studio directors and members, and helped us form a long-term goal to facilitate collaborations between studios nationwide.

A year into our efforts, a local arts organization, Louisville Visual Art, invited artists to meet with regulatory and planning departments to learn about new Live/Work building codes. Designed to make artist-run spaces safe for combined business and residential use, Live/Work guidelines lifted stringent commercial building codes, with the intent to be

more affordable for artists. As we negotiated the requirements of these new codes with the city, our business plan gave us faith to advocate for our efforts and not accept the first answers given to us. Meeting these regulations required an unexpected investment in fire sprinklers, which allowed us to operate Calliope Arts on the first floor of our three-story home and studio. Having a Live/Work space allows us to make a double investment in our neighborhood, as residents and business owners. Combining home, studio, and business in one unit makes the venture financially feasible for us. In bringing local artists and city officials together, this meeting helped us to know what opportunities were available for an artist-run business. This type of knowledge sharing can exist in any community, if artists ask for it. Otherwise, opportunities easing the burden on the artist-entrepreneur will be unrecognized and lost. Calliope Arts is now one of the first official Live/Work art spaces in Louisville.

In August 2015, I began full-time work as Assistant Professor of Fine Arts in Printmaking at Indiana University Southeast in New Albany, Indiana, part of the Louisville Metro area. I feel fortunate to have moved to a place that has presented so many opportunities over the past three years, and prepared Rudy and me for next steps. Our patchwork of freelance and contract jobs has furthered Rudy's skills to manage the day-to-

day operations of Calliope's studio membership, educational, and visiting artist programs. I believe that these experiences made me a better teacher, artist, and print studio coordinator, and thus a stronger candidate for a full-time teaching position. I am able to better support college students as they establish sustainable studio practices and consider a variety of methods available to support their artistic careers. Most of all, I consider myself lucky to have found a collaborator and partner in Rudy Salgado. Together, we have been able to build something bigger and better than we could have accomplished alone.



#HIREME #?

BREANNE TRAMMELL



Photo credit: Jeff Barnett-Winsby

Hustle & Flow

I moved to NYC in June of 2008 after completing my MFA at the Rhode Island School of Design. I knew I didn't want to teach right away so I cobbled together freelance jobs. I worked as an artist assistant to the painter Dana Frankfort, for about \$10/hour, which lasted a few weeks. I helped her set up a silkscreen area in her Bushwick studio and painted her floor when she was out of town. I quit after I painted the floors. I also did freelance graphic design, photo assisting, and educational programming and fundraising for a printmaking non-profit in Harlem. I was living with my boyfriend and we built a silkscreen shop in our beautiful light-filled live/work loft in one of the last industrial buildings in Downtown Brooklyn. Our neighborhood was referred to as RAMBO¹ and it was a concrete jungle. There were zero amenities except for the laundry service someone set up for our building. Having the laundry picked up and dropped off in the middle of the night was amazing because at times accomplishing anything² else in NYC felt like a huge challenge. In our shop we printed a variety of things including posters, large-scale signage, jumbo notebook paper, textiles, wedding announcements, a book, and fabricated art props. Our freelance work kept us busy most of the time and we were able to do the things we wanted to do and still pay rent and

survive in NYC during the economic fall-out. But that first year out of grad school was paralyzing³ and I barely made any of my own work. I realize now that I was too hard on myself⁴ and needed to give myself permission to take as much time as I needed in order to transition, in a healthy way, from the cozy umbrella of grad school to the outside world. Six months, one year, three years, whatever. It's different for everyone. But no one told me that in school and it's not a topic covered in professional practices. I believe exit counseling should go beyond consolidating loans and getting your alumni email address.

To adjunct or not to adjunct?

This is a question I struggle with now more than before. I started adjuncting during the Spring of 2009, so I had a one-semester break between graduating and signing my first teaching contract. A friend was adjuncting at Ramapo College of New Jersey (RCNJ) and they needed a last minute fill-in for an upper level graphic design course. She recommended⁵ me and I jumped at the chance. It wasn't even a question. The class met once a week and I had a car so the commute was relatively easy plus driving there meant I could stop at Target on my way home to buy bulk toilet paper⁶.

Chances are that if you are reading this you are aware that tuition and fees are ever-increasing and administrations are bloated. There are several⁷ readings⁸ I can recommend⁹ on the subject¹⁰. Generally, adjuncts are underpaid and receive zero benefit¹¹. This does not add up. What makes it worse is the pressure to stay active¹², to teach as often as possible, and to go above and beyond expectations in order to be invited back the next semester. Adjuncting is and was a demoralizing experience for me. To know that I try to give everything I can to my students and make our collective experience the best possible experience, but then to

also know how underpaid I was for my time and efforts—it takes a toll after a while. In between adjuncting, I have held two one-year Assistant Professorships¹³, one at RCNJ and the other at the University of Iowa. In these positions, I've been given a taste for what it's like to receive full health care benefit and a living wage. I am grateful for these experiences. For those four semesters, I didn't have to worry about finding freelance work to supplement adjunct pay and I was able to advise students, attend faculty meetings, and I had my own office¹⁴!

1. [Right After The Manhattan Bridge Overpass. Cute, huh?](#)
2. [Buying groceries, traveling across BK without taking the G train, you name it and at times it just felt hard.](#)
3. [I was also going through a divorce. Visit \[rhodeislandschoolofdivorce.com\]\(http://rhodeislandschoolofdivorce.com\) for more info.](#)
4. [When you feel down, go outside and take a long walk. Therapy is an incredibly useful tool and it is possible to find counselors who accept sliding scale payments. Pema Chodron's *When Things Fall Apart* is a wonderful book recommended to me when I was going through a dark time.](#)
5. [Yes, sometimes it IS who you know.](#)
6. [WIN! You know how true this is if you have ever lived in NYC.](#)
7. [Dunn, Sydni, "An 'Alarming Snapshot' of Adjunct Labor," Chronicle Vitae, January 24, 2014, https://chroniclevitae.com/news/292-an-alarming-snapshot-of-adjunct-labor.](https://chroniclevitae.com/news/292-an-alarming-snapshot-of-adjunct-labor)
8. [Moser, Richard, "Overuse and Abuse of Adjunct Faculty Members Threaten Core Academic Values," The Chronicle of Higher Education, January 13, 2014, http://chronicle.com/article/OveruseAbuse-of-Adjuncts/143951/](http://chronicle.com/article/OveruseAbuse-of-Adjuncts/143951/)
9. [Hoeller, Keith, "The Wal-Mart-ization of higher education: How young professors are getting screwed," Salon, Feb. 16, 2014, http://www.salon.com/2014/02/16/the_wal_mart_ization_of_higher_education_how_young_professors_are_getting_screwed/](http://www.salon.com/2014/02/16/the_wal_mart_ization_of_higher_education_how_young_professors_are_getting_screwed/)
10. [Cottom, Tressie McMillan, "The New Old Labor Crisis," Slate, Jan. 24, 2014, http://www.slate.com/articles/life/counter_narrative/2014/01/adjunct_crisis_in_higher_ed_an_all_too_familiar_story_for_black_faculty.html](http://www.slate.com/articles/life/counter_narrative/2014/01/adjunct_crisis_in_higher_ed_an_all_too_familiar_story_for_black_faculty.html)
11. [As of fall 2014, if I were to teach two classes in the SUNY system as an adjunct, I would be eligible for health care benefits. Could I afford it on an adjunct salary? Doubtful. I declined health care benefit at Ramapo College of NJ because it would have eaten my entire paycheck.](#)
12. [relevant](#)
13. [a maternity leave fill-in at RCNJ; a visiting artist position at the University of Iowa.](#)
14. [Please read Roxane Gay's essay "Typical First Year Professor" published in her book *Bad Feminist*.](#)

At the time of this writing, I do not have plans to teach in the upcoming school year. I fulfilled my one-year contract at the University of Iowa and decided¹⁵ to stay in Iowa City. I reached out to the five local community colleges and liberal arts institutions in the area and received three responses but there were no positions to be filled for part-timers. If there were a last minute opening (and as much as I have to say/complain about adjuncting) I would probably sign on to teach a class. Thereby, perpetuating the broken system. I feel like a hypocrite. Because again, there's that pressure to keep my C.V. active and relevant.

Locate your allies within your institution and stay close to your mentors. I am grateful to have worked with these supportive women faculty members at RCNJ, SUNY Purchase, and the University of Iowa, respectively: Bonnie Blake, Casey Hooper, and Anita Jung. Nancy Palmeri¹⁶ is an undeniable and generous force, and a long-time mentor since my undergraduate days in Texas.

Professor Bre, M.D.

This is a mostly accurate nickname given to me by a dear friend. Yes, it's a joke, but when spoken out loud it reminds me of the mountain of debt I have accrued from attending

college and graduate school. I have indeed held professorial positions but little does my friend know that what I hold in my possession is the debt of a medical doctor and/or a lawyer. What's different about my terminal degree as opposed to a doctor's is that I don't have a successful practice if it were to be measured on the M.D. scale of earned-income success¹⁷. I feel doomed to fail, on a regular basis, in terms of repaying my loans. I know I am not alone. But the fact that I am even writing about this is a big deal to me. I've had panic attacks thinking about it and have felt scared to share it with romantic partners. In my head I think, "who would want to be in a relationship with someone who is \$200k (and then some) in debt?" My family didn't help me with school past the first year of junior college and now here we are. Defer, defer, defer. And now it's IBR¹⁸ 4 LYFE. If you hold an adjunct position it is possible to qualify for \$0 payments which is really only momentary relief until you see how much interest has accrued over time. I've been told I should consider filing for bankruptcy. When students ask me for graduate school advice, I encourage them to apply but to not rule out state¹⁹ schools where there may be more funding opportunities as opposed to a private school. Go where the money is, where you will feel good about making work, and gain experience teaching.²⁰ It's a tricky balance and ultimately it's up to you, your pocketbook, and your intuition. Listen to your gut.

What we don't talk about when we talk about interviews

Know that the person or people interviewing you is on your side and they are rooting for you. I have terrible stage fright and interviews are their own breed of performance so hearing this advice changed the way I think about the whole process. Granted, I heard it after my third and final interview of the spring 2015 interview season, but it's instilled more confidence in me because I know that it's true.

Don't try to cram more than one thing into your day before²¹ the interview. Give yourself quiet time and space to relax before you get on the call or log into Skype.

Preparing for the interview. There are scores of questions online that you can use to prep but I want to share²² a few questions and prompts I have collected over the past two years:

- What is the current²³ state of print in the art world?
 - How would you redesign a BFA printmaking program?
 - How would you teach such and such?
 - If you could teach an interdisciplinary graduate seminar class, how would you teach it?
 - What are your thoughts on collaborative teaching?
 - What is the role of collaboration in your teaching?
 - What do you think are the issues in printmaking pedagogy?
 - What is the role of critical theory in your art practice and in your teaching?
 - Describe the importance and role of diversity in your classes.
15. I applied for eight teaching positions across the country; interviewed for three; was awarded none. I have to constantly remind myself to keep trying. This applies to everything... jobs, shows, residencies, grants, etc. I roll my eyes at students (in my mind) when I hear them complain about rejection letters or emails. On average, I probably get ten NOs for every YES. But come on. To be an artist you need to have thick skin and be persistent. But it takes time to develop that armor and I know it's hard to not let it get you down.
 16. For the sake of transparency, Nancy was not aware (to my knowledge) that I had been asked to write this piece for the Journal. Anita Jung invited me to submit. I dragged my feet but am happy and feel a bit of relief that there is a forum for this type of sharing. Also never in a million years could I imagine writing a 2000-word essay.
 17. This is generalizing, I know. I'm simply trying to illustrate how little money adjuncts make in relationship to the amount of debt often owed.
 18. Information about Income-Based Repayment at <https://studentloans.gov>
 19. Saltz, Jerry, "We Need To Reconsider Art School," New York, Dec. 12, 2014 <http://www.vulture.com/2014/12/we-need-to-reconsider-art-school.html>
 20. I applied to seven graduate printmaking programs and was accepted into two. Syracuse University offered me a full ride but I chose RISD instead. I wanted to be in a two-year program that was close to NYC and RISD felt like the best fit for me despite the fact that I would need to take student loans in order to make it happen. At RISD, graduate students teach only one class during the winter session of the second year. Other programs offer opportunities to teach throughout the entire graduate school experience.
 21. Speaking from personal experience, you may regret this. I had a phone interview after installing an outdoor public project all day in cold and windy weather and was exhausted by the time I got on the phone. *** Cues Cher: "if I could turn back time..." ***
 22. Add your question to my public google doc: <http://tinyurl.com/actual-interview-questions> Please share with friends, colleagues, etc. Sharing is caring!
 23. This one is hard. And if you don't think it is, think again. To be honest, this question completely stumped and flustered me during a phone interview. I did not know what to say. But here's a hint: it's not just about print.

Post-interview. Be aware that there are always politics at play behind the scenes. So even if you did an amazing job at answering questions and it felt like it went really well but then don't get the job (which sucks, I know) just remember that maybe it's not you, it's them. Maybe it wasn't the right fit and you will find the right fit. In fact, sometimes there is already a candidate in mind but the institution is required to do a national call for applicants. Just be gentle with yourself. It'll be OK and there will be something else.

An excellent piece of advice I've been given by a trusted faculty veteran is to ask for interview questions before the interview. For example, "Are there any questions you would like me to prepare for?" The intention is not to rehearse the answers but to have talking points to help shape the discussion. A discussion, how novel! I wish the interview process felt like more of a conversation. Instead, it's an antiquated process and it would benefit everyone involved if it were more transparent.

Residencies

It's been my experience that residency programs are a fantastic way to finish a project, have the time and space to think about new ones²⁴, and make work in a hyper-focused amount of time. It's also an incredible opportunity to expand your network of friends and colleagues. See chart on page 68.

Together is better

Find your community or make your own. In an interview with Marc Maron²⁵, the actor Jason Segal²⁶ describes his community as a "family of weirdos." I think this perfectly and accurately describes the people I met at RISD. They are my people. They feel more like family than anything else I have ever known and I feel grateful to have met such a wildly talented, KIND, hilarious, loving, supportive, generous, and like-minded group. Without doubt it makes the insurmountable debt I described before completely worth it.

The Wassaic Project²⁷ is an arts organization and residency program located in the rural hamlet of Wassaic, NY, two hours north of NYC. It was co-founded by artists and two of its co-directors are RISD alums. I helped build their silkscreen shop and have been a core member since 2010. Moving to that tiny hamlet after nearly three years in Brooklyn changed my life. It changed the way I make work. It taught me the most important lesson about being open to being open. Gratitude and pride are simple words that come to mind but don't even begin to describe how deeply I feel for this special place. I actually don't know how to talk about Wassaic without my eyes welling up with tears, with knowing how transformative of an experience it was for me.

Say yes to the world (when it makes sense)

Eleanor Roosevelt said “you must do the thing you think you cannot do.” My advice in closing is to be humble²⁸ and don’t be afraid to take creative risks and go outside of your comfort zone. It’s ok to be scared. Working on my project Nails Across America²⁹ and moving to Iowa from Wassaic (by myself) taught me that.

Give yourself permission to embrace the unknown and leap into the void³⁰.



24. I was doing a residency at the Kimmel Harding Nelson Center in Nebraska City, NE at the time of this writing. I had zero distractions that I might have had at home (doing the dishes! petting my dog!) and made new letterpress prints for my TXTS project (pictured).
25. Marc Maron’s WTF podcast is required (recommended) listening for my classes. My favorite of his interviews include Josh Tillman (Father John Misty), Terry Gross, and President Obama.
26. Freaks & Geeks; The Muppets; the Duplass brothers’ Jeff, Who Lives At Home; The End of the Tour
27. New York Times: “The Wassaic Project: A Festival, a ‘Beautiful’ Flood and Now Art” <http://nyti.ms/18RqKfa>
28. Bragging is boring. Humility is underrated. Be kind. The art world is small and you don’t want to be someone that develops a reputation as being hard to work with.
29. I was terrified of all of the unknowns in making this project: Will I run out of gas? Money? Will people even care? A friend told me something to the effect that “if it wasn’t scary more people would do it.” Trust your gut.
30. Come on, y’all. I couldn’t not make a reference to Yves Klein. :)

Professor Bre M.D.'s Guide to Artist Residencies for Emerging Artists and Post-MFA Graduates

THE WASSAIC PROJECT (A-I-R & EDUCATION FELLOWSHIP)

Location :	Wassaic, NY
Application Cycle :	2 x Year
Facilities :	Silkscreen, Woodshop
Stipend :	Dependent on grant funding
Breanne has attended :	Yes, both
WWW :	wassaicproject.org
Exhibition opportunity :	Yes
Public Programming :	Yes

KALA INSTITUTE (A-I-R & FELLOWSHIP)

Location :	Berkeley, CA
Application Cycle :	3 x Year
Facilities :	ALL plus digital lab
Stipend :	Yes, the fellowship is funded
Breanne has attended :	Yes, as an A-I-R
WWW :	kala.org
Exhibition opportunity :	Yes
Public Programming :	Yes

ZZ SCHOOL OF PRINT MEDIA

Location :	Kansas City, MO
Application Cycle :	1 x Year
Facilities :	Letterpress, Silkscreen
Stipend :	Yes,
Breanne has attended :	Yes
WWW :	zzschool.org
Exhibition opportunity :	Yes
Public Programming :	Yes

WOMEN'S STUDIO WORKSHOP (A-I-R & FELLOWSHIP)

Location :	Rosendale, NY
Application Cycle :	2 x Year
Facilities :	Letterpress, Intaglio, Mono, Book Arts, Ceramics
Stipend :	Yes, the fellowships are funded
Breanne has attended :	Yes
WWW :	wsworkshop.org
Exhibition opportunity :	Can be arranged
Public Programming :	Yes

KIMMEL HARDING NELSON CENTER FOR THE ARTS

Location :	Nebraska City, NE
Application Cycle :	2 x Year
Facilities :	Letterpress
Stipend :	Yes, this is a fully-funded residency
Breanne has attended :	Yes
WWW :	khncenterforthearts.org
Exhibition opportunity :	Yes
Public Programming :	Yes

GRIN CITY COLLECTIVE

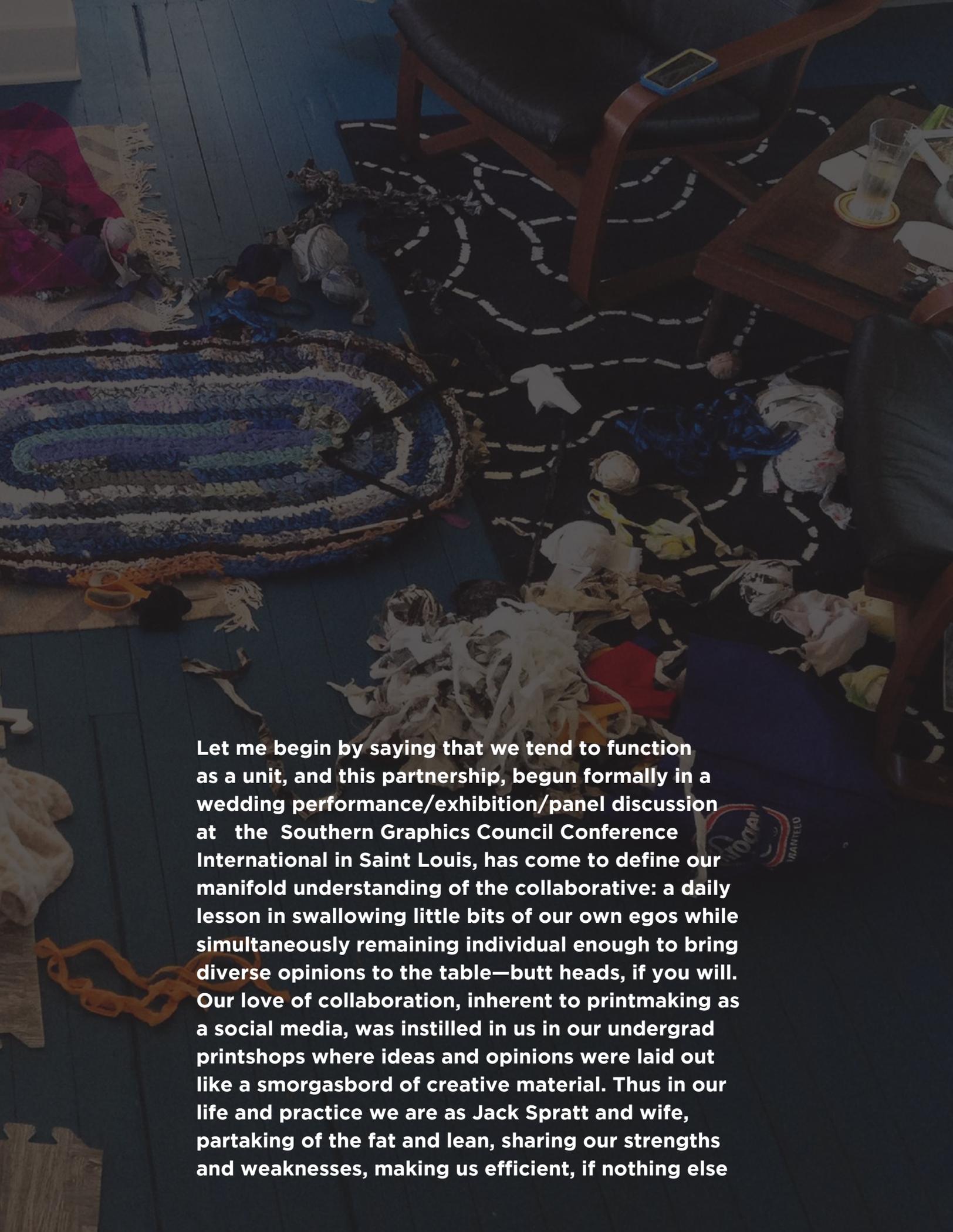
Location :	Grinnell, IA
Application Cycle :	1 x Year
Facilities :	Wood & Metal Shop, "Ancient" Letterpress
Stipend :	Yes
Breanne has attended :	No
WWW :	grincitycollective.org
Exhibition opportunity :	Yes
Public Programming :	Yes

This is simply an overview and not intended to be a comprehensive list by any means. Information and funding details are subject to change. Please see full residency details at the respective websites listed above.

Licking the Platter:

and other tenuous metaphors about collaboration and diversification on one's family's journey through artist/educator/laborer life

**BLAKE AND HANNAH MARCH SANDERS
ORANGE BARREL INDUSTRIES**



Let me begin by saying that we tend to function as a unit, and this partnership, begun formally in a wedding performance/exhibition/panel discussion at the Southern Graphics Council Conference International in Saint Louis, has come to define our manifold understanding of the collaborative: a daily lesson in swallowing little bits of our own egos while simultaneously remaining individual enough to bring diverse opinions to the table—butt heads, if you will. Our love of collaboration, inherent to printmaking as a social media, was instilled in us in our undergrad printshops where ideas and opinions were laid out like a smorgasbord of creative material. Thus in our life and practice we are as Jack Spratt and wife, partaking of the fat and lean, sharing our strengths and weaknesses, making us efficient, if nothing else

In order to stay gainfully employed and artistically active, we traverse the country as art nomads under the umbrella title of Orange Barrel Industries. In the past eight years of our relationship, we have lived and/or worked in New Orleans, Baton Rouge, and Lafayette, LA; Athens, GA; Murray, KY; Bowling Green, OH; Gulfport/Biloxi, MS; and, currently, Cape Girardeau, MO. We have held positions ranging from adjunct to lecturer, instructor to professor in all of these cities while also working any spare waking hours in kitchens, screen printing shops, warehouses, letterpress outfits, selling our wares online, and as assistants to other artists. This is how we have kept food on the table, and fed the fire of our desire to teach and remain active in academia. Sometimes this has kept the embers barely glowing, but each position has provided new opportunities and friends who lend fuel to this vaporous, potentially vapid, fire metaphor. Sure, we'd like to think we have achieved our successes on our own steam; but we know that there are many talented professionals out there, and it has been the chances that our mentors have taken on us combined with our ceaseless begging and scraping that have allowed us to get by and find the energy to keep going.

Staying in touch with our community of artist/printmakers has remained essential to our survival: attending conferences and workshops, participating and presenting whenever



possible; organizing and partaking in print exchanges, exhibitions, and mini-conferences like the Nashville Print Revival. Maintaining our contacts and meeting new people are constant endeavors. We vacillate between being ashamed of our attempts to uphold what Blake calls “shameless self promotion,” and ever nosing our way into meeting those people whose work and persons we admire. We try to say “yes” to every opportunity, often losing money on visiting artist gigs or exhibitions just for the chance to get our work seen in a new part of the country and to interact with a new bunch of students and professionals. Word to the wise: learn to write it off on your taxes, at least. The American Dream!

A prime example of our nomadic life is this summer's sojourn. Besides a trip to Georgia to see Hannah's family and another to Iowa to visit Blake's (with an exhibition thrown in at a local coffee shop,) we have taught workshops at Middle Tennessee State University's Governor's School for the Arts, visited East Central University in Oklahoma as a layover on our trip to hang a solo exhibition at New Mexico Highlands University, and then stopped by Santa Fe and Albuquerque on our way to Matfield Green, Kansas, where we are currently spending a splendiferous week at Laura Berman's nascent residency, Matfield Outpost. Our side trip to Santa Fe/Albuquerque was an unexpected treat, having finished installing our exhibition at New Mexico Highlands early. We decided to pilgrimage to a couple of stops in Printmaking Mecca: Tamarind and Takach Press. Thankfully, the kind folks at Tamarind allowed us to poke around and look at the many beautiful prints in their gallery, print curation room, and all about the hallways. The curator, Anne Slattery, even allowed us to peek down in the shops where we met Valpuri Kylmänen, master printer.

Continuing our nosing, we GPSed our way over to Takach Press. Was this a place one could just stop in to? We didn't know, but we decided to politely inquire. We found an open door and introduced ourselves, proclaiming our mission

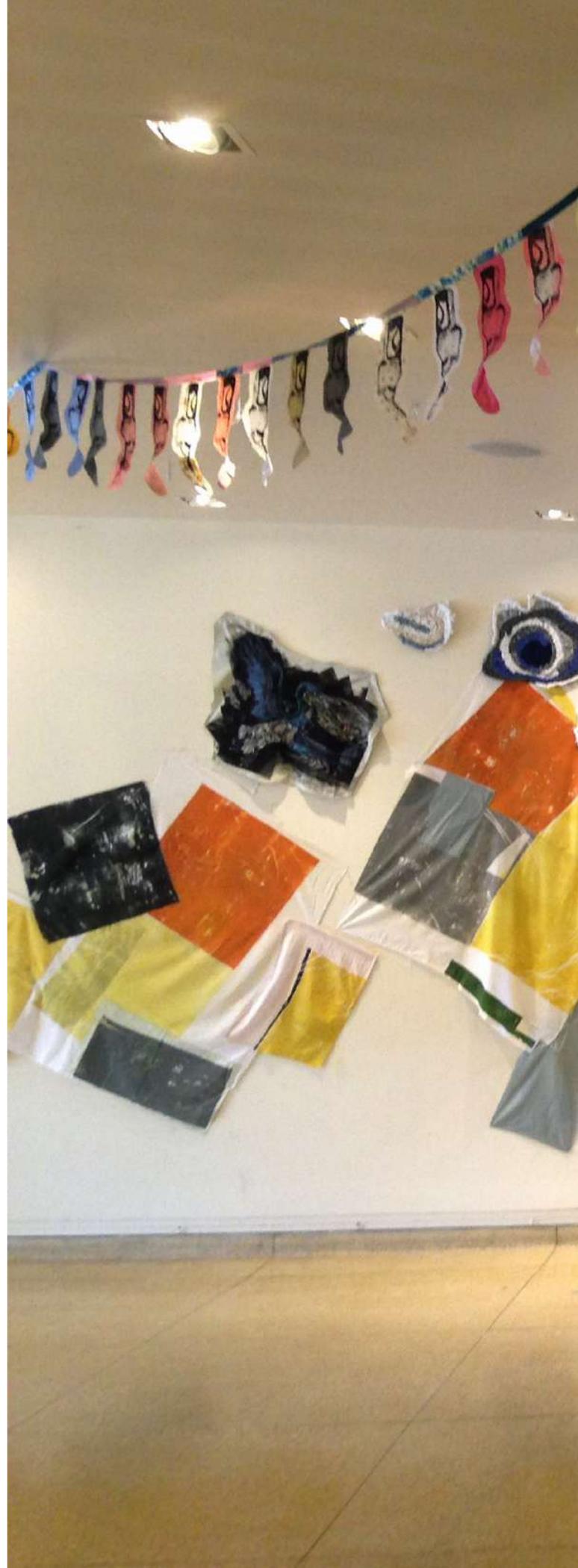
of just wanting to see it all on our printmaking adventure. Thankfully, Dave Takach had a vague memory of us from conferences past (also, our wedding registry was at Takach in true printmaker form, which may have been a first for them.) There was a tour of Takach going on with the Tamarind family. They were all just settling down to lunch, which we were graciously invited to attend, although we didn't want to impose. Dave was kind enough to give us a tour of the facilities, and we met a large number of the Takach family, who gave our 7-month-old baby lots of cuddles and smiles. This is the sort of thing we do; this is what keeps us going. We try to politely meet everyone we esteem, learn all we can, and then later involve them in our schemes of exhibitions, portfolios, etc. or just have a beer with them someday and learn from them.

By the way, our baby Levee—the Leveegator—has become our calling card and ambassador. We highly recommend getting your own cute kid to help pry open the doors of goodwill. Before Levee we were just obsequious kids ourselves; now we can pretend to be adults. Those of you who've met the Print Nugget can attest to his enrapturing powers. Don't you want to meet him now? We want to meet you.

(Can we be friends?)

It is difficult to imagine that our method of awkward networking would be possible or even acceptable in most other fields, but the open nature of the printmaking community—what we like to think of as our extended family—allows us to meet all our print heroines and heroes without the pomp, circumstance, or artifice likely necessary in other arenas. The print family tree has branches that reach far and wide, but they all reach back to a common, sturdy trunk, so by making a good impression with a big branch you can gain access to the whole canopy. For Blake an early big branch was Phyllis McGibbon who kindly hovered around his work at his first SGC open portfolio in D.C., drawing a flock to her, and thus him. Over the years we've been able to meet hundreds of printmakers from around the world, and to forge close bonds with dozens—creating what Blake likes to call “our posse”. These folks—and you know who you are—are our first round of calls when we're organizing a show or event to promote the big tent that is printmaking, but they also provide a support system/ sounding board to share experiences or get advice. We couldn't be more thankful to be in a field that is based in nurturing development and sharing of time and knowledge.

That being said, when it comes down to landing long-term gigs in academia, all your connections in the print world may not amount to





much. It's rare to have a printmaker on your hiring committee, so you've got to diversify in order to be a stronger application and asset to any position. Try to gain an array of teaching experiences in multiple media/platforms, this should begin in graduate school, or even undergrad. If you're in a grad program where you won't get to teach or where you'll only be teaching printmaking, find other avenues; teach a drawing workshop at a community art space, teach basic graphic design at an afterschool program. Above all else, teach yourself skills outside printmaking so that you can be more marketable and valuable when the time comes. As an adjunct or instructor, make yourself available and useful to the entire art department when you're on your way up the ladder so that the ceramicists, painters, sculptors, etc. can put in a good word for you too. Do more than is asked of you so that the department chair is an ally rather than an anonymous suit. Learn the lingo of a variety of media so that you're not only spouting print-speak in an interview, but also informed as a contemporary artist with a broad range of skills. If you're invited to go to department meetings as a grunt, go and pay attention, you'll learn a lot about the dynamics of a variety of departments and begin to learn the acronym-filled language of academic bureaucracy.

Be willing to do all of this and more because print-exclusive gigs are rare these days, and it is going to enrich your experience as an artist and maker. And—this is the hardest part to remember—even if you think you're doing it all right, and you're busting your butt, it will still probably take you a lot longer to get that elusive gig than you think it should/think you deserve. Don't forget the tired clichés: patience is a virtue and nobody owes you anything. Your time will come, or it won't, and you'll find your own path. There are so many opportunities for folks with printmaking in their veins right now! If you can make your own Happy, and if you're willing to set up shop anywhere, you can be comfortable without the heavy security blanket that academe can provide. None of this is news to you, of course, but you really can't hear this stuff enough. Make your work and have new experiences! Keep evolving, ever improving! We're saying this to ourselves as much as to you, dear readers. As a final note, we would like to say thanks to our friends, students, teachers, colleagues and even near-strangers who continue to abide us in our printmaker/educator tweens. We'd love to list you all here, but the list would far surpass the word count allocated for this article. Thanks to you all, despite our voracious hunger for experiences and audiences, our platter remains full.

THANK YOU



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OCTOBER 5-8, 2016

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