

Nancy Jo Haselbacher

Faculty Grant Report

Southern Graphics International Printmaking Conference Spring 2016



I received a faculty grant in Spring 2016 to cover travel costs and registration for the Southern Graphics International Printmaking conference entitled **“Flux: The Edge of Yesterday and Tomorrow”**, hosted by the Pacific Northwest College of art (PNCA) and Portland University in Oregon.

I was invited to exhibit my print “Desert Mourning: Glitch” in the Print Exchange Portfolio exhibition, and received a portfolio of prints by international artists for use as teaching materials in my classes. This is not some staid lecture hall conference; the halls of the meeting rooms and event venues are taken over by action, discussion, exhibition, materials fairs, theory and demonstrations of printmaking. This year’s conference had the largest display of printmakers showcasing and selling their work on open portfolio days solidifying this area as a growing methodology and significant part of contemporary practice once again. I distributed and promoted the new Otis Printmaking minor with Otis catalogs and information during the publisher fair.

I attended many panels and demonstrations that included information I will bring back into my classroom regarding printmaking history, contemporary artists and technique. A few of that were the most interesting to me are listed below.



The James Rosenquist International Lifetime Achievement Award panel.

Several of Rosenquist’s Master Printers including Los Angeles’s own Jim Reid from Gemini Gel met to discuss Rosenquist’s commitment to lithography in his work and the experience of working as a collaborative printer. Thoughts about cross- pollination between master printers, secrets of the trade, Rosenquist’s peculiarities in color mixing and the economics of the print publishing world were discussed.

Case Studies in Failure

Chaired by Phyllis McGibbon of Lesley College, this panel was a lively discussion of failure in art making (specifically printmaking) and its ability to propel an artist forward. Our motto should be “fail forward” and we should foster the use of “adaptability” as a term as opposed to failure.

I found this whole panel quite relevant to our Otis students since I have seen a rise in the past ten years in students who come to my classes so afraid of failing that they are frozen or don’t try hard enough in class. Printmaking is inherently a method in which there will be much failure before mastery. As my class progress, I see those fearful students relax a bit into this idea of

adaptation as opposed to failure as they learn and gain confidence. I learned from the panelists other ways to engage students in this method of thinking.

The Gender and Printmaking Inkubator

I found this breakout group be of particular interest to my own art practice as this area has been one I have been researching and writing a paper about, i.e. the centuries old tradition of the “older male master printer”, the ratio of men and women in printmaking programs and presses, and the rise of printmaking as a women’s’ craft. New and old ideas of feminism were debated and how outdated roles of gender are placed upon transgender artists in the work of printmaking. The information gathered at this Inkubator will further my research on my paper.

Photo Aquatint Etching with Floor Wax

This was a demo on a low-tech green method of non-toxic aquatint etching using silkscreen printing with floor wax. This simple and affordable method will revitalize etching in my classes since our lab has minimal facility for the traditional more expensive and toxic method.



Large format Chin collé Prints, with Master printers Brian Shure and Paul Mallowney.

Otis students are working larger with prints, and these printmaker’s methods will further my experience in teaching wall installation techniques.



Printing a Trance: Clay as a Medium for Relief Printmaking

This method is perfect for my Practicum workshops- a quick and flexible method for printing without a press. This can also be used school wide in printmaking events and demos.



This was a wonderful experience that will contribute to my curriculum and professional development. I appreciate the Faculty Development committee and my department for supporting it.