

THE SOUTHERN GRAPHICS COUNCILS



Printmaker Emeritus Awards



1978

Elizabeth O'Neill Verner

1979

Richard Zoellner

1980

Caroline Durieux

1981

Maltby Sykes

1982

Alexander Hogue
Mauricio Lasansky
Doel Reed

1983

Jacob Kainen
Prentiss Taylor
James Lesesne Wells

1984

Corrie McCallum
Sally Frost Knerr

1985

Constance Forsythe

1986

William Walmsley

1987

Gabor Peterdi

1988

Leonard Baskin

1989

Rudy Pozzatti

1990

James Steg

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Warrington Colescott

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Lee R. Chesney, Jr.

1993

Robert Blackburn

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Garo Antreasian

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June Wayne

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Nancy Spero

1997

Donald Saff

1998

Ken Tyler
Clinton Adams

1999

Jules Heller

2000

Krishna Reddy

2001

Antonio Frasconi

2002

Boyd Saunders

A Historical Overview

The Southern Graphics Council originated late in 1972 but was known as the Southeastern Graphics Council until the spring of 1978. The ambition, energy and resourcefulness of the Council have made it quickly known all over the region and more recently across the nation.

The original organization began as the idea of primarily one person, Boyd Saunders, Professor of Printmaking at the University of South Carolina. By sending out letters of inquiry to acquaintances involved in printmaking in the Southeast and by mailings of a random nature, Saunders solicited from Southern artists expressions of interest in establishing a formal organization. While in New Orleans to attend the 1972 Southeastern College Arts Conference (SECAC) meeting, artists responded to Saunders' inquiries and formed the Southeastern Graphics Council (SGC). Not surprisingly, many of the charter members of the Graphics Council were members of the SECAC. Dual membership for many newer members continues that tradition. The printmaking council, moreover, has presented formal programs and business meetings in conjunction with the SECAC annual meetings consistently since 1976.

Saunders' intention was not to form a club, nor to foster exclusiveness, but to establish a network of printmakers who felt somewhat isolated in their specialty. These printmakers were hungry for postgraduate education and were interested in initiating beneficial projects; in part they sought to raise the consciousness of the art viewing public in the region to embrace prints and graphic arts.

Saunders soon had the Southeastern Graphics Council chartered as a non-profit organization in the state of South Carolina. Its first officers, who by necessity served in multiple capacities, were: Saunders; Jeanette Dreskin of the Greenville (South Carolina) County Museum; Tom Hammond, professor of printmaking at the University of Georgia; and Bernard Solomon of Georgia Southern College.

From the organization's inception to the present, the officer structure has never been a burden to the council. There are no salaried positions, no secretarial staff as a fixed expense, and no privileges. Members of the outgoing administration often go on to the executive or advisory board.

There they usually create special individual or joint projects and thus remain vitally active long after they otherwise might not. Volunteering is not a lukewarm gesture in the SGC. Personal responsibilities are bonding, and somehow this has become contagious; it may be the single most important reason for the success of this graphics council.

By 1974, the group mounted its first workshop which was hosted by Bernard Solomon and Georgia Southern College. Since that time the workshops have become known as conferences, are held annually in the spring, and last three or more days.

The annual spring conferences are the single biggest undertaking of the group and fulfill several ongoing objectives: to stimulate within the region a wealth of ideas regarding the aesthetics of prints, print issues, print collecting, and print exhibits; to sponsor demonstrations of printing techniques by artists from within and outside the region; to seek a greater exposure of students and professionals alike to new trends and varieties of thematic approaches.¹

The importance of a student audience at the conference cannot be overemphasized and is underscored by a five-dollar registration fee. It is highly likely that student registration costs will always remain modest.² Emphasis upon student exposure to new currents in printmaking and the now several print exhibits arranged for the conferences reflect again one of the founding principles of the group and point up the often isolated nature of museum or gallery activities in the South.

The following is a selective and distinctive sampling SGC conference lecturers, demonstrators, and panelists representing the years 1974-1996. The list amounts to a Who's Who of the printmaking world. These individuals reflect both diversity and an enviable standard of professionalism:

Jane Farmer, Warrington Colescott, Fran Myers, Ted Potter, David Dreisbeck, Tatyana Grossman, Judy McWillie, Robert Nelson, Arthur Deschales, Clare Romano, John Ross, Lynwood Kreneck, Rudy Pozzatti, Gene Baro, Fritz Eichenberg, Sonia Landy Sheridan, Garo Antresian, Hanlyn Davies, Dean Meeker, Sigmund Abels and Mauricio Lasansky. Beauvais Lyons

At first the conferences were dominated by technical demonstrations and virtuoso printmaking, but in a few years balance was achieved between showcased talent and other interests such as criticism and history. This is an important development because it may ensure that the council will avoid the pitfall of such a specialized medium as the print; otherwise shoptalk and other concerns of technique threaten to strangle the ART out of prints despite the revival of all print media since about 1960.

The annual conference is easily the most conspicuous council activity; in fact, it is central to the reputation of the SGC. Yet, the conference idea is not rigid and undergoes continuous experimentation and adaptation.

Two added features to the early conference format are worth noting. The first one appeared at the 1978 conference in Birmingham, Alabama, when Boyd Saunders honored Elizabeth O'Neill Verner of Charleston, South Carolina, with the council's first Printmaker Emeritus Award. The distinction was conceived to recognize the achievements of a senior artist in the South whose art, teaching, or other form of service in the field has been exceptional. The artist may practice in any number of mediums, but it is his/her work in prints or drawings which is recognized.

The designee is honored by a one-person exhibition coinciding with the annual conference, is invited to speak, and is presented with an appropriate commemorative medal. Saunders has continued to oversee this project but does not act unilaterally. Nominations are sought, basic research is conducted, and recipients are chosen by vote of the executive board.

A second conference innovation surfaced when in 1979 attendees at the host site, University of Mississippi, were encouraged to bring portfolios of work for distinguished critic and curator Gene Baro (of the Brooklyn Museum) to examine. With that accomplished, a print exchange was spawned among artists. Some print sales resulted as well. The exchange became a regular part of the conferences thereafter. It may have been inevitable that a formal

comparison of artists' works and reciprocal collecting would occur, because it is rare that a printmaker arrives at a SGC conference without portfolios and mailing tubes under one or both arms.

In the shadow of these major activities of conference exhibits and print exchanges, other events occur. SGC members' traveling shows have been infrequently formed and circulated within the region to especially small institutions or museums with limited budgets. The shows are intended to be didactic and stress diversity of approaches.

Successful conferences tend to perpetuate themselves, and that is likely to be the case for the Graphics Council. However, the council is far too ambitious to be content with only a string of successful meetings. Not surprisingly, then, SGC members have developed other enterprises through the years and have endorsed projects in the region and throughout the nation as well.

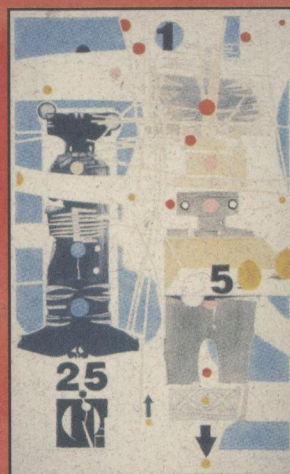
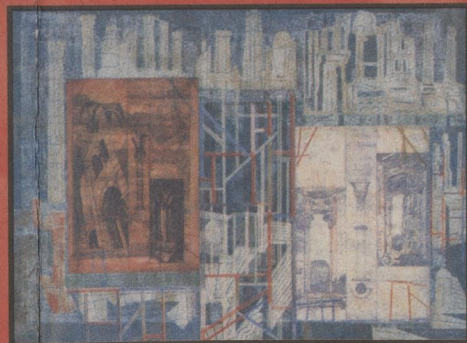
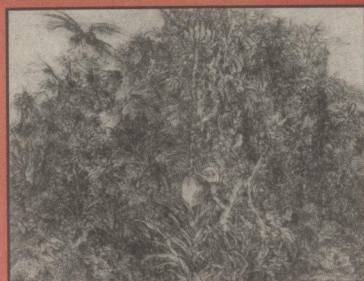
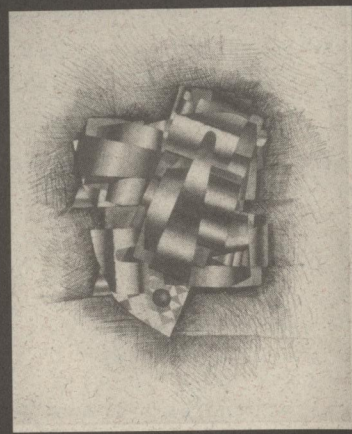
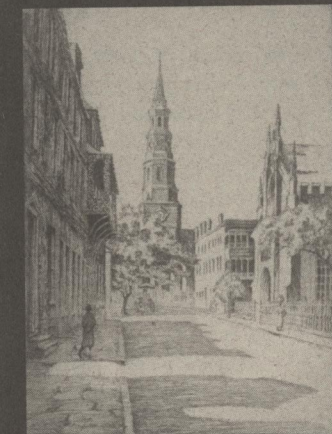
Among the more notable SGC efforts have been the following: a quarterly newsletter; a Prints and Drawings Study Collection and Archives devoted to membership and the region beginning about 1920; a slide registry; sponsorship of one or more booths at the World Art Expo, Boston, 1979; innovative exhibitions which include: *The First National Invitational Color Blend Print Exhibition*, 1978-80; *Comparisons and Contrasts*, 1981-82; Exchange Exhibitions between the SGC and the Soviet Union; The Dutch Exchange Exhibitions between the SGC and the Netherlands, 1982-83.

DR. TOM DEWEY II
Associate Professor, Art History
Archivist/Historian, SGC
University of Mississippi-Oxford

Notes:

1. Funding for conference is by annual dues, conference registration fees, contributions, as well as modest grants from state and regional arts regions.
2. A recommendation by council president John O'Neill requesting that students at conference sponsoring institutions be admitted free to S.G.C. conferences was unanimously accepted at its 1981 summer meeting.

open portfolio
and the print exchange



Elizabeth O'Neill Verner

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Gabor Peterdi

Leonard Baskin

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James Steg

Warrington Colescott



Doel Reed

Printmaker Emeritus Award Retrospective Exhibition

In 1978 the Southern Graphics Council (SGC), then known as the Southeastern Graphics Council, instituted the practice of awarding annually to a senior printmaker the honorary title of "Printmaker Emeritus." This offers the organization the opportunity to recognize and pay tribute to those individuals who have paved the way for succeeding generations of print artists. Typically, SGC members collect and screen nominations, and a selection committee votes to determine the honoree. The recipient's work is then presented in an exhibition at the annual conference, where the recipient delivers a lecture about his or her life and art. All information compiled about each new Printmaker Emeritus is transferred to the SGC archives, which are maintained at the University of Mississippi. Those represented in the current exhibition have been among the most visionary and dynamic agents for innovation and development in printmaking during the second half of the twentieth century.

To mark this historic occasion, the SGC has assembled examples of work by past recipients of the Printmaker Emeritus Award, as well as images from current honoree and SGC founder, Professor Boyd Saunders. The presentation of the *Printmaker Emeritus Award Retrospective Exhibition* at the New Orleans Museum of Art was made possible through the efforts of SGC members Greg Carter, Georgia Southern University; and Beauvais Lyons, the University of Tennessee; as well as the New Orleans Museum of Art.

This exhibition not only showcases the remarkable accomplishments of these individual creators, but also underscores the significant role of the Southern Graphics Council and its members in recognizing, defining and promoting the role of printmaking in American contemporary art.

DANIEL PIERSOL
The Doris Zemurray Stone Curator of Prints and Drawings
New Orleans Museum of Art

2002 marks the thirtieth anniversary of the Southern Graphics Council, which was founded in New Orleans.



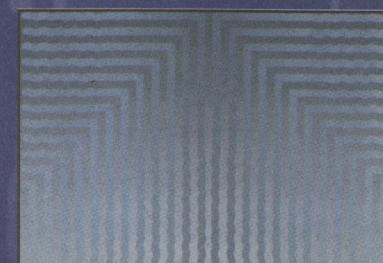
Maltby Sykes



William Walmsley



Lee R. Chesney, Jr.



Garo Antreasian



June Wayne



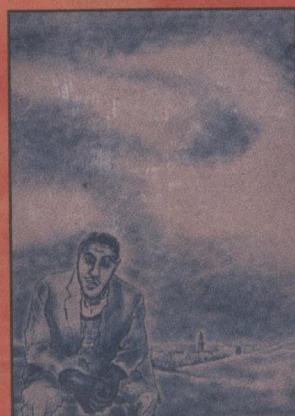
Nancy Spero



Jacob Kainen



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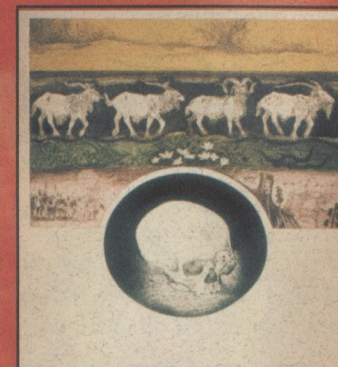
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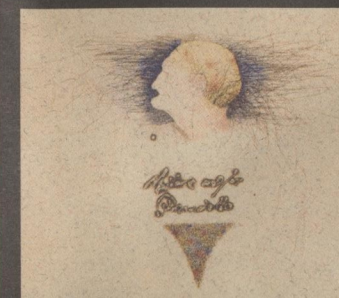
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open portfolio and the print exchange

2010-2012

Presidents


- 1972-74.....Boyd Saunders
- 1974-76.....Tom Hammond
- 1976-78.....William Walmsley
- 1978-80.....Tom Dewey II
- 1980-82.....John O'Neil
- 1982-84.....Zdzislaw Sikora
- 1984-86.....Karin Broker
- 1986-88.....Donald Byrum
- 1988-90.....Stephen Cook
- 1990-92.....Ken Kerslake
- 1992-94.....Hugh Merrill
- 1994-96.....Beauvais Lyons
- 1996-98.....Sergio Soave
- 1998-00.....Sydney Cross
- 2000-02.....Joe Sanders
- 2002-04.....Greg Carter
- 2004-06.....April Katz Iowa State
- 2006-08.....Anita Jung KC
- 2008-10.....

Annual Conferences

- 1974.....Georgia Southern College, Statesboro
- 1975.....University of Georgia, Athens
- 1976.....South Carolina County Museum of Art, Greenville
- 1977.....Florida State University, Tallahassee
- 1978.....University of Alabama-Birmingham and the Birmingham Museum of Art
- 1979.....University of Mississippi, Oxford
- 1980.....Auburn University, Auburn, Alabama
- 1981.....University of South Carolina with McKissick Museum and the Columbia Museum, Columbia
- 1982.....Tulsa Junior College, Oklahoma
- 1983.....Montgomery College, Rockville, Maryland
- 1984.....University of North Carolina, Charlotte
- 1985.....Rice University, Houston, Texas
- 1986.....Atlanta College of Art and High Museum, Georgia
- 1987.....University of Florida with Santa Fe Community College, Gainesville
- 1988.....Furman University, Greenville, South Carolina
- 1989.....University of Texas, Austin
- 1990.....University of Alabama, Birmingham
- 1991.....Kansas City Art Institute, Missouri
- 1992.....University of Tennessee, Knoxville
- 1993.....The Maryland Printmakers, The Maryland Institute College of Art, Baltimore
- 1994.....Texas Christian University, Forth Worth
- 1995.....University of Tennessee, Knoxville
- 1996.....University of West Virginia, Morgantown
- 1997.....University of South Florida, Tampa
- 1998.....Ohio University, Athens
- 1999.....Arizona State University, Tempe
- 2000.....University of Miami, Florida
- 2001.....University of Texas, Austin
- 2002.....New Orleans, Louisiana
- 2003.....Boston, MA Boston Printmakers
- 2004.....Rutgers University, New Brunswick, NJ
- 2005.....Washington, DC A. Nat
- 2006.....University of Wisconsin, Madison
- 2007.....Kansas City Art Institute
- 2008.....Virginia Commonwealth University, Richmond

*2009 - Columbia College, Chicago
2010 - Philadelphia, Pa
2011 - Washington Univ., St. Louis
2012 - New Orleans
2013 - Milwaukee, Wisconsin*

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